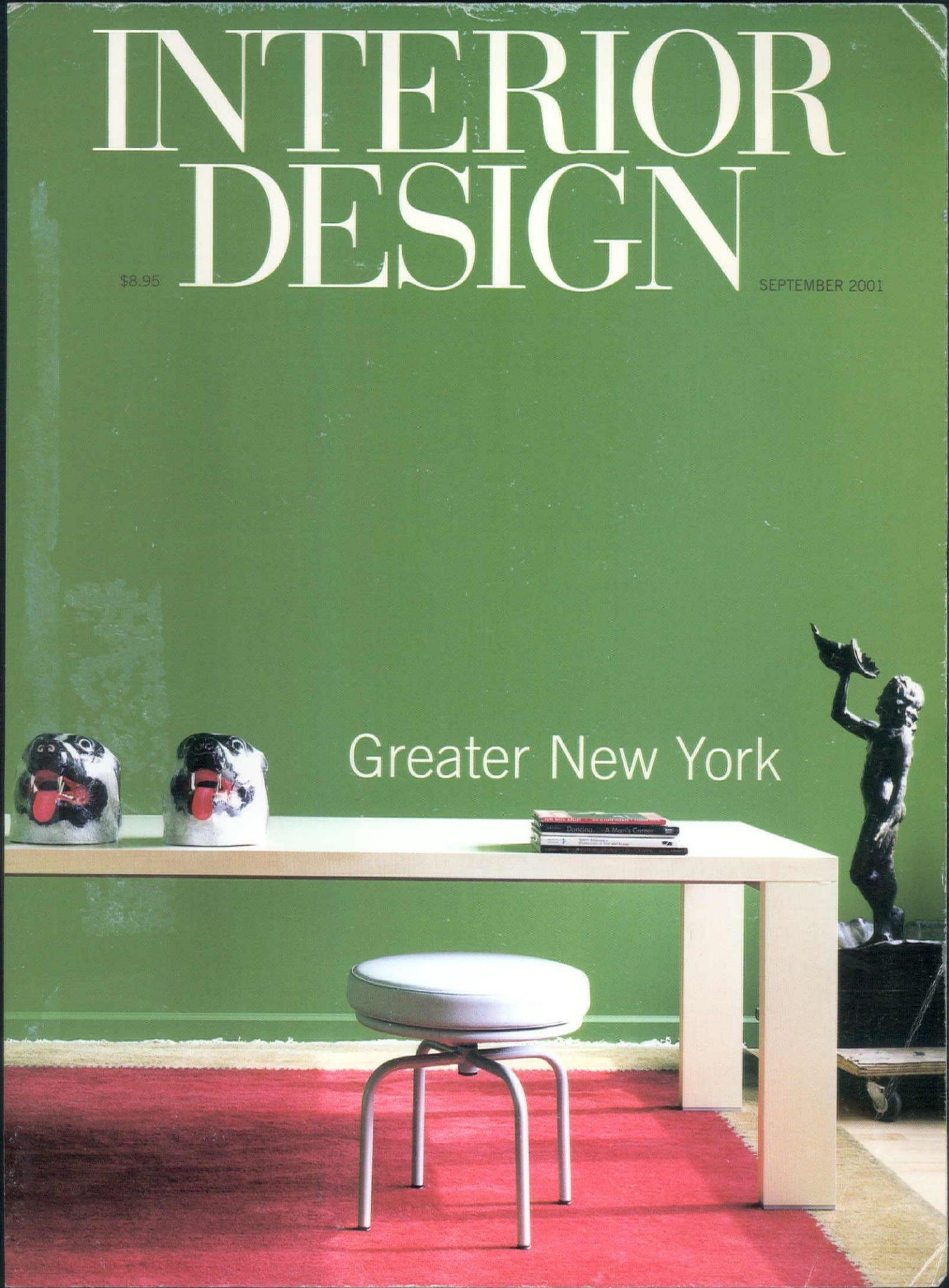
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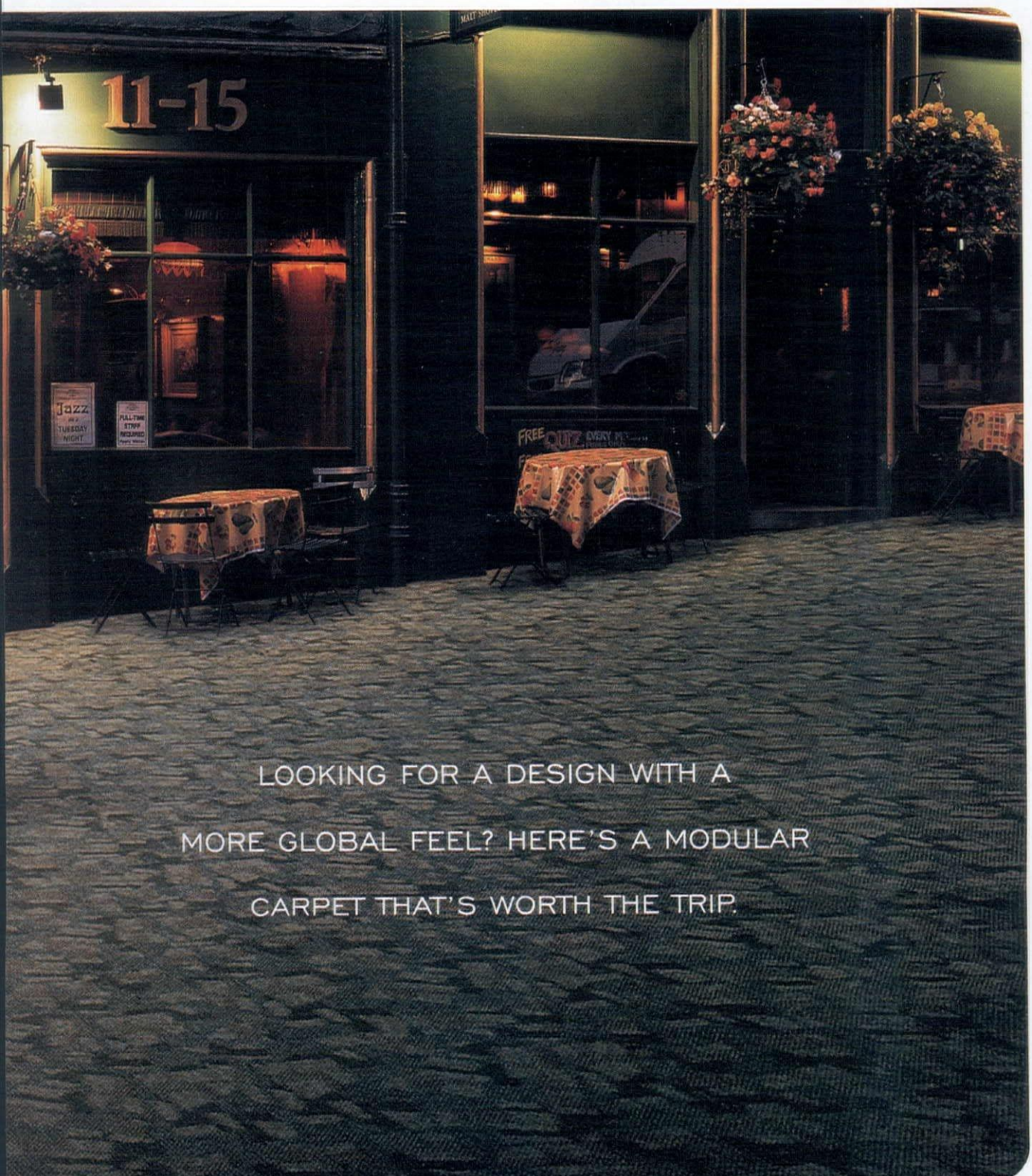
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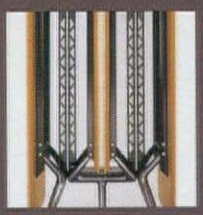
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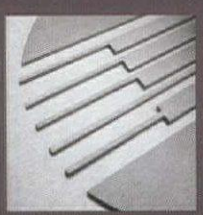
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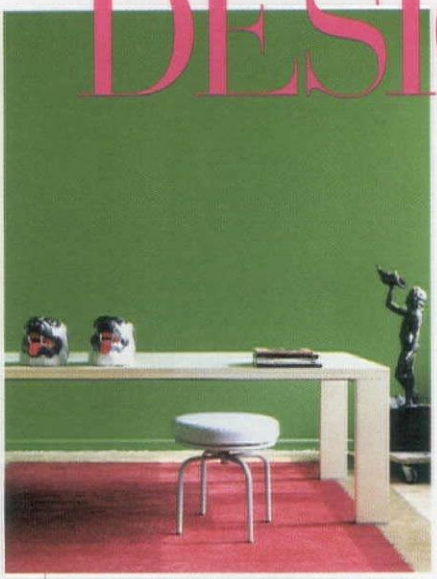
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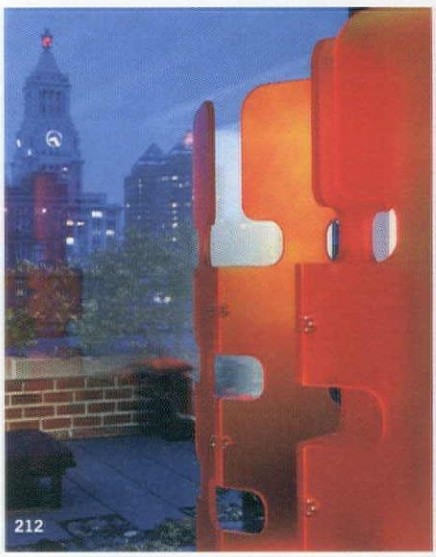
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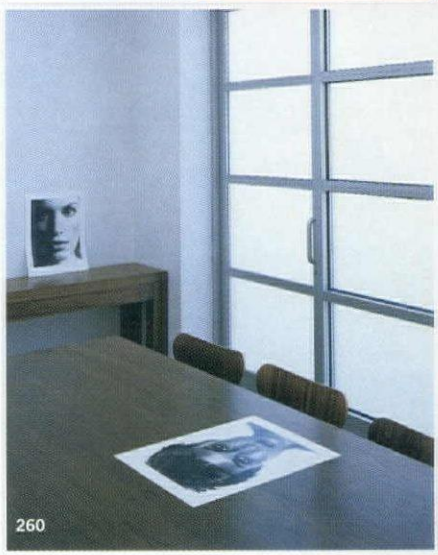
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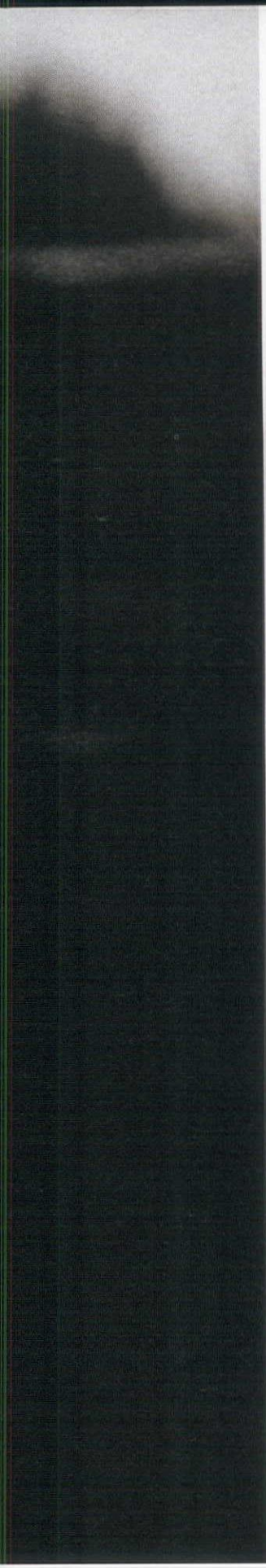
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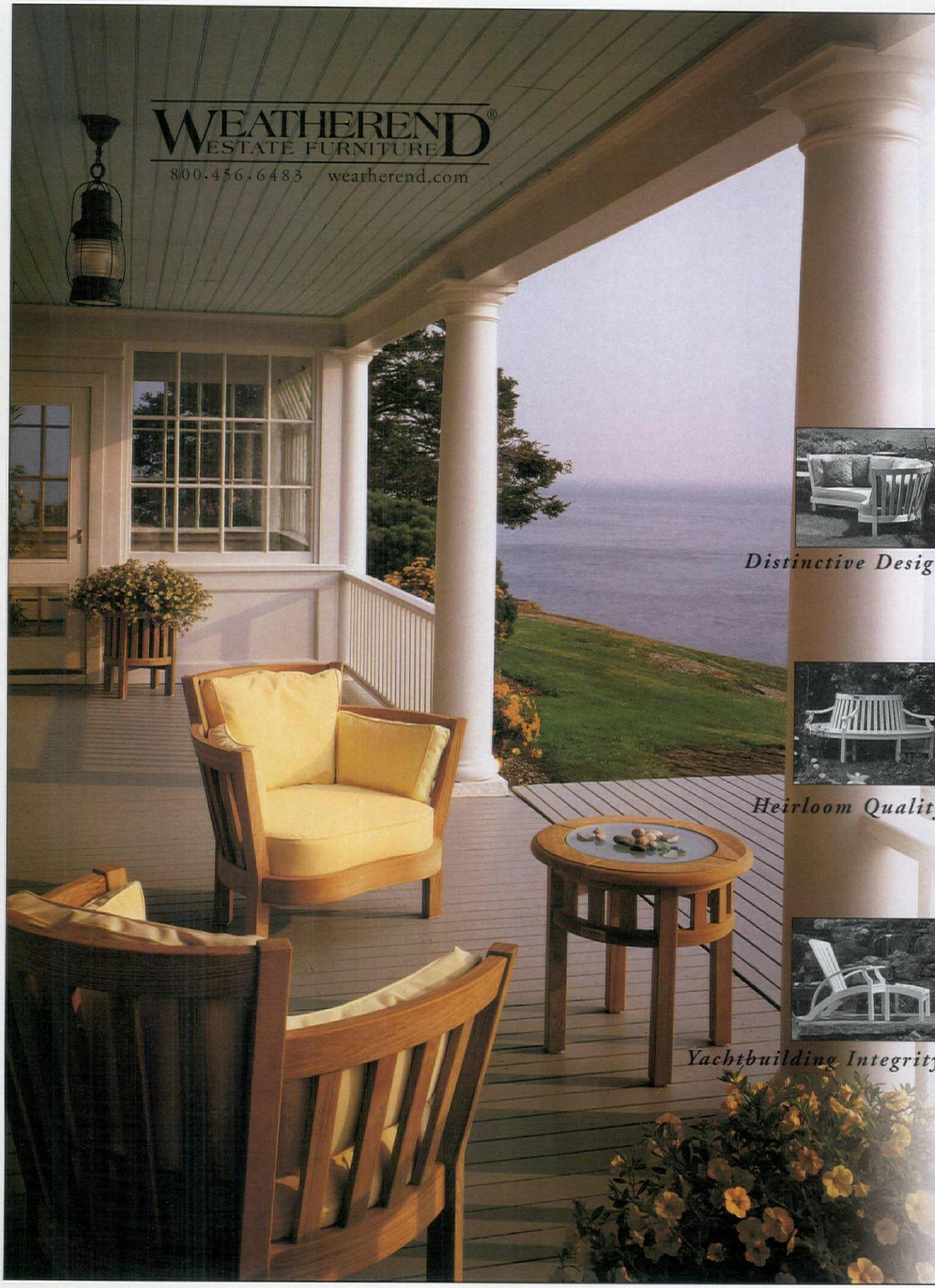

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At press time, the tragic events in Manhattan, Washington D.C., and Pennsylvania have cast a deep shadow on the city we are celebrating in this issue, and a profound sorrow in our hearts.

The staff of Interior Design magazine—together with the designers, architects, patrons, manufacturers, advertisers, and everyone who has helped bring our stories to press—ask you to join in thoughts of remembrance and prayers for the innocent victims of the blackest day in this marvelous city's history.

We are dedicating our September "Design in New York" issue to the memory of those who lost their lives in the cowardly attack, to those who selflessly sacrificed theirs in the rescue efforts, and to their countless families and friends.

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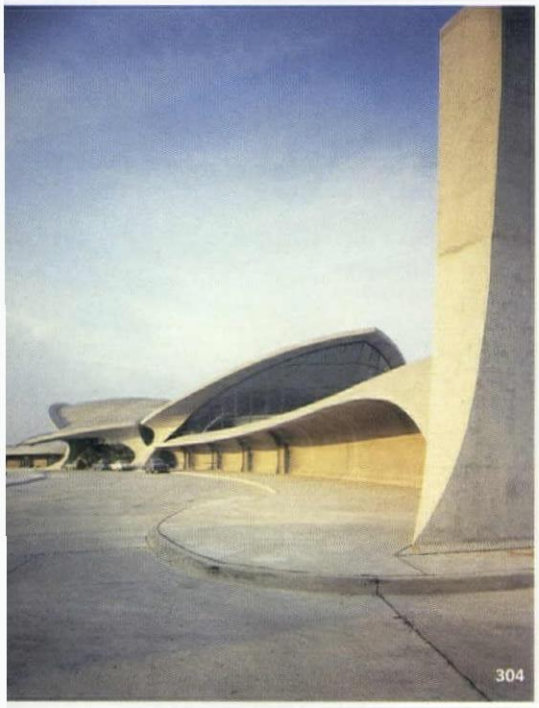
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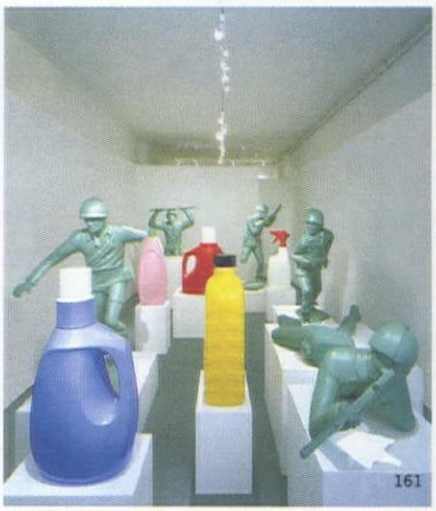
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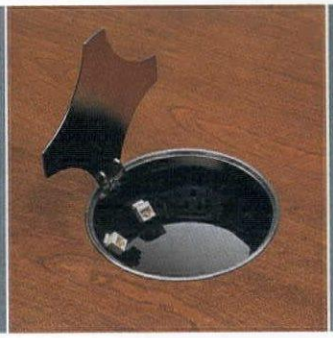
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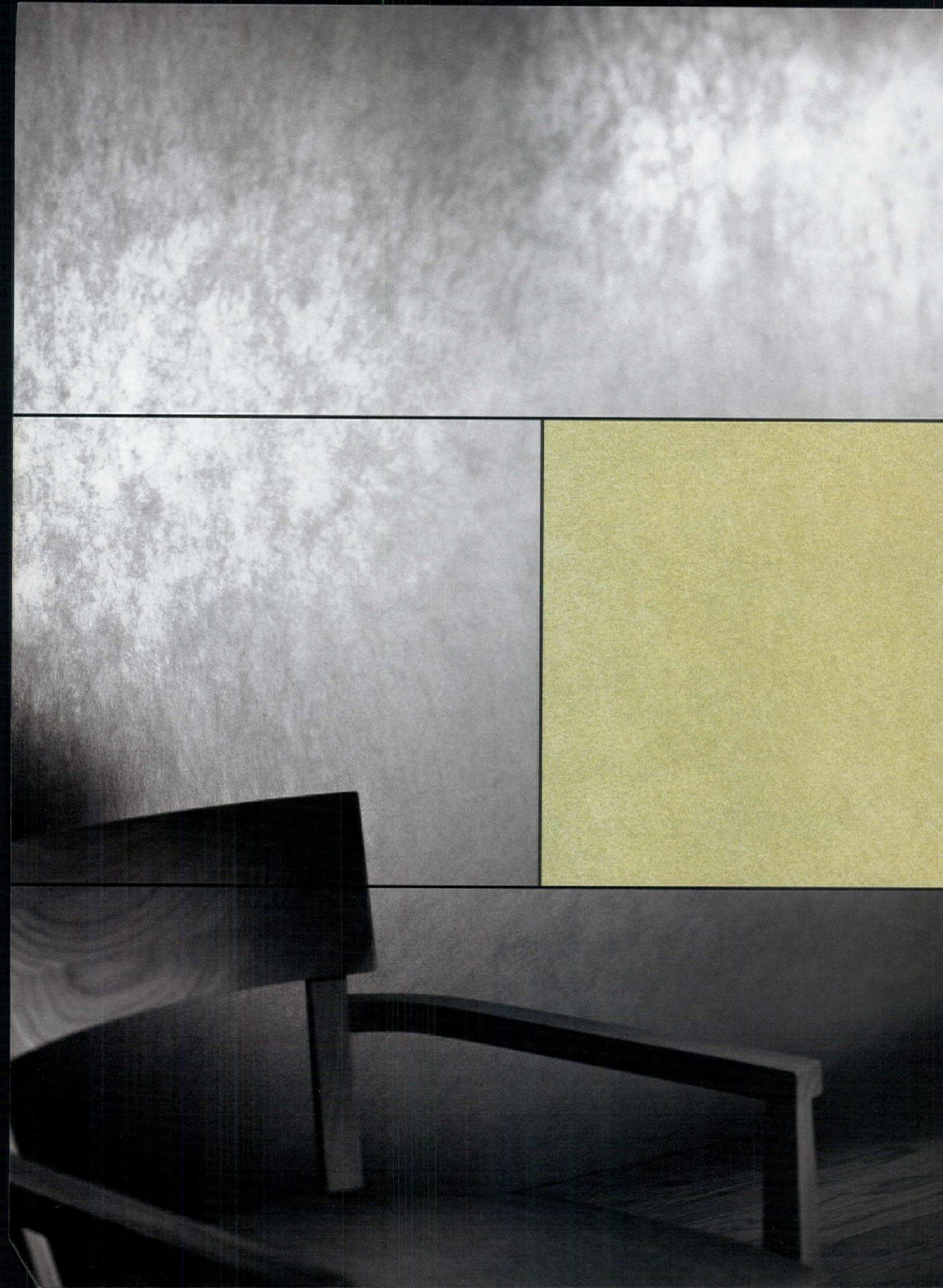


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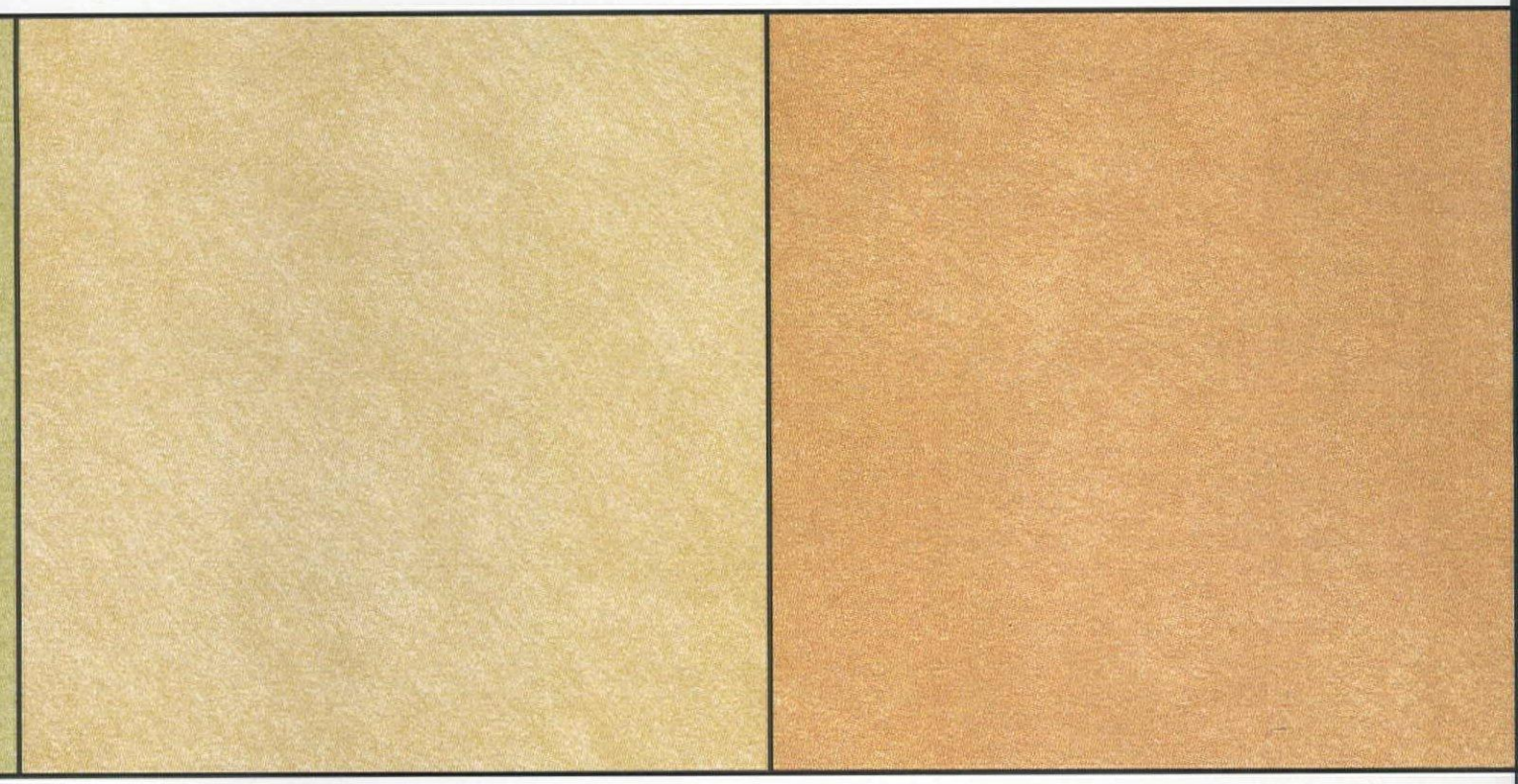
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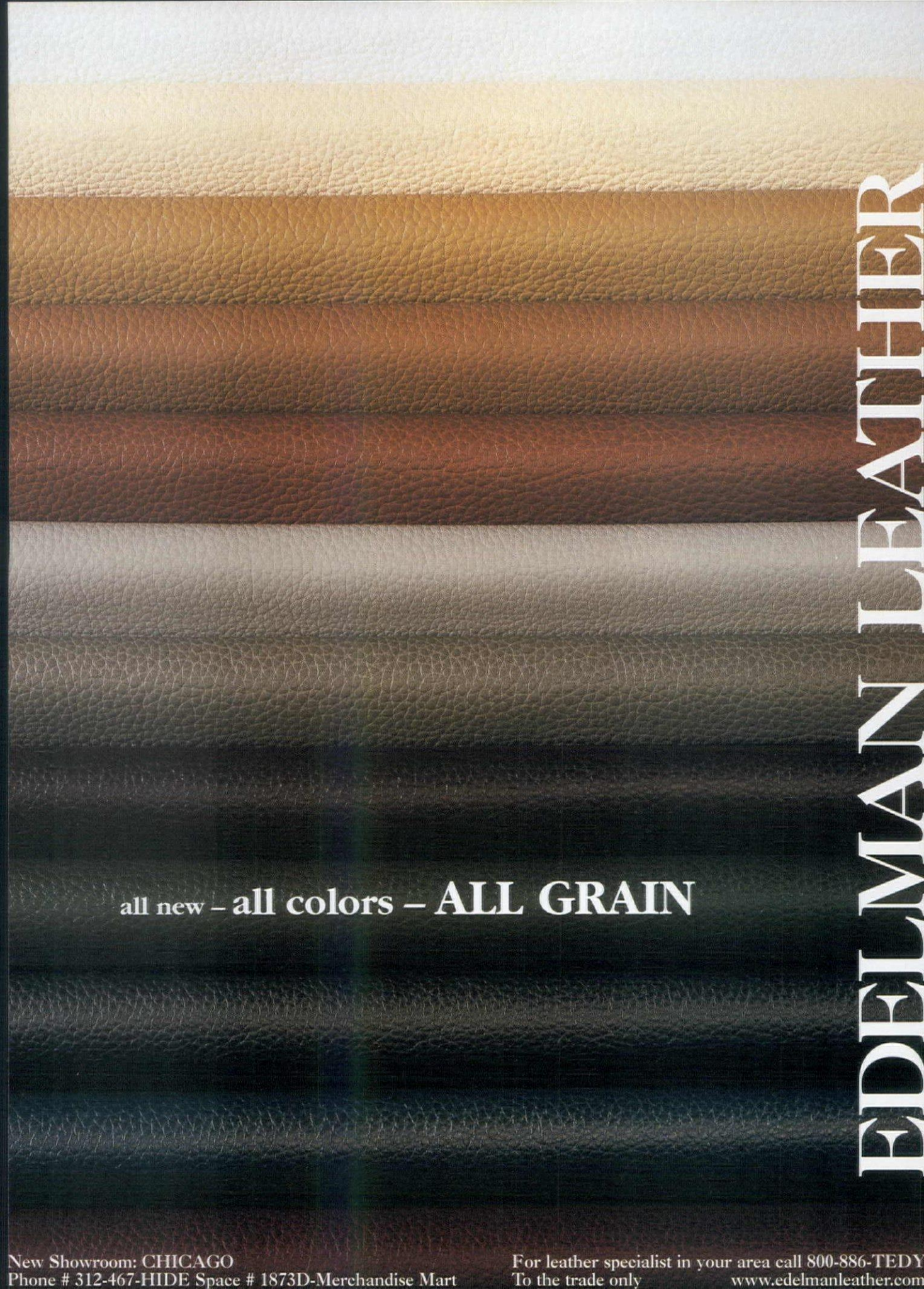


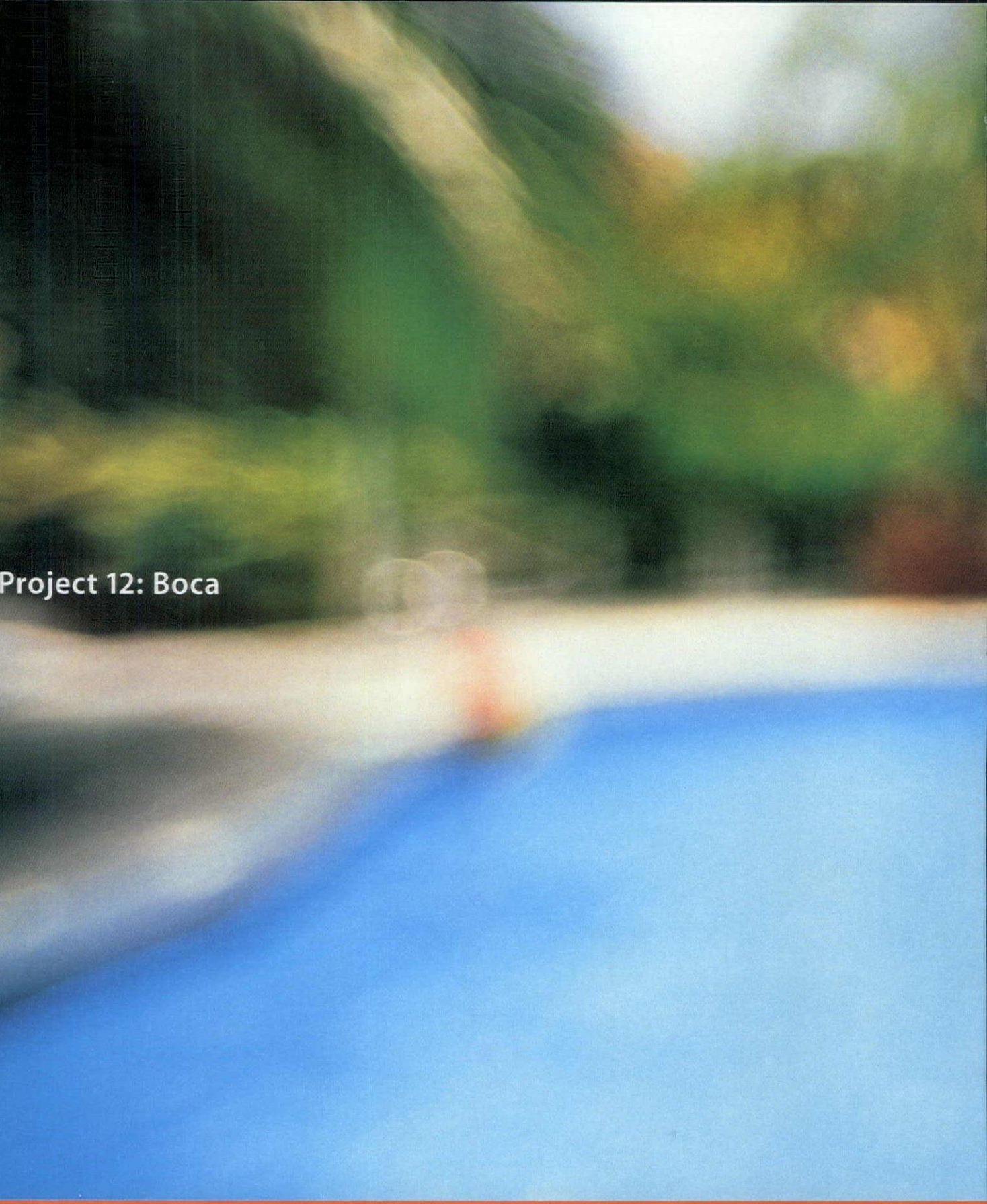
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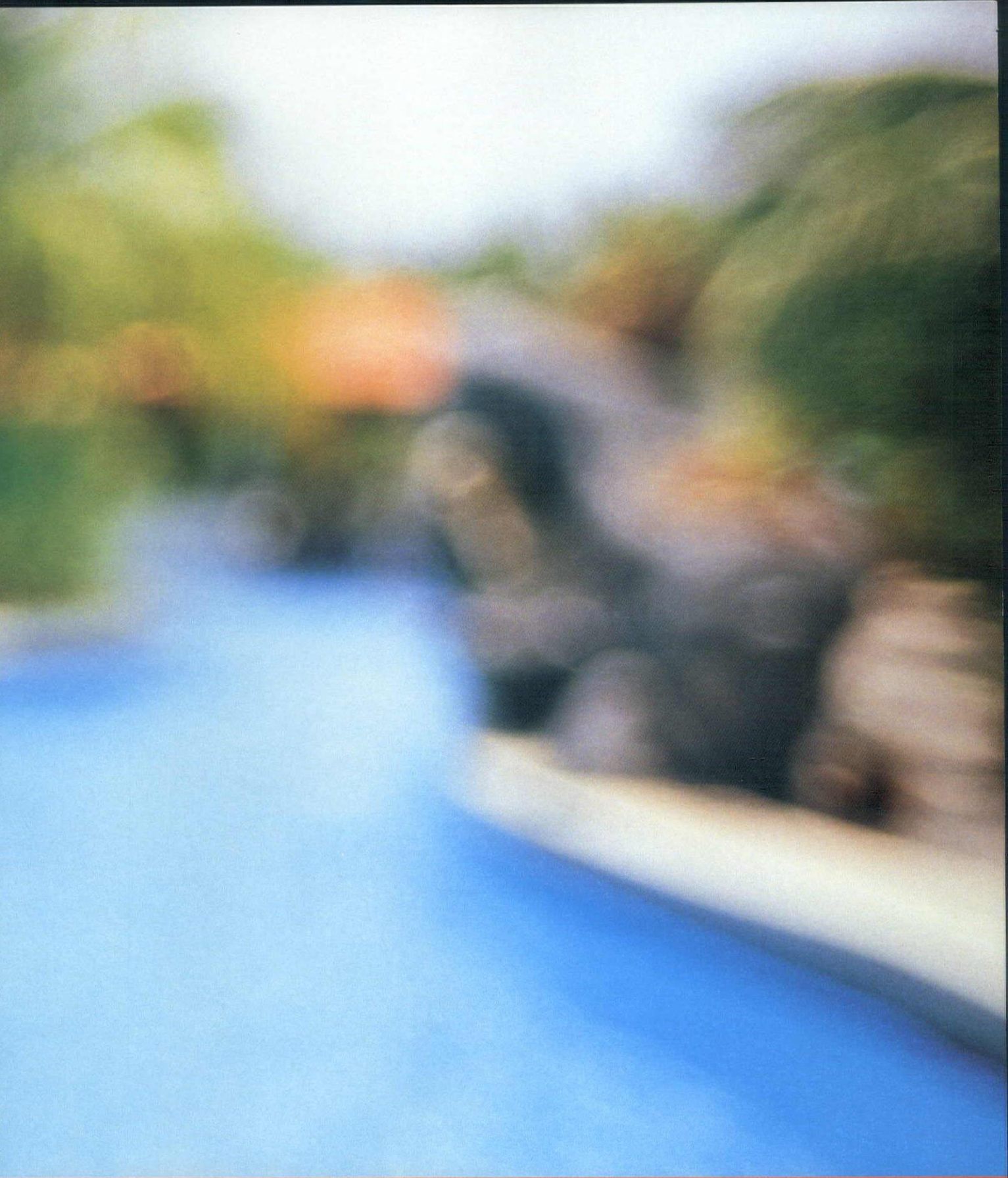
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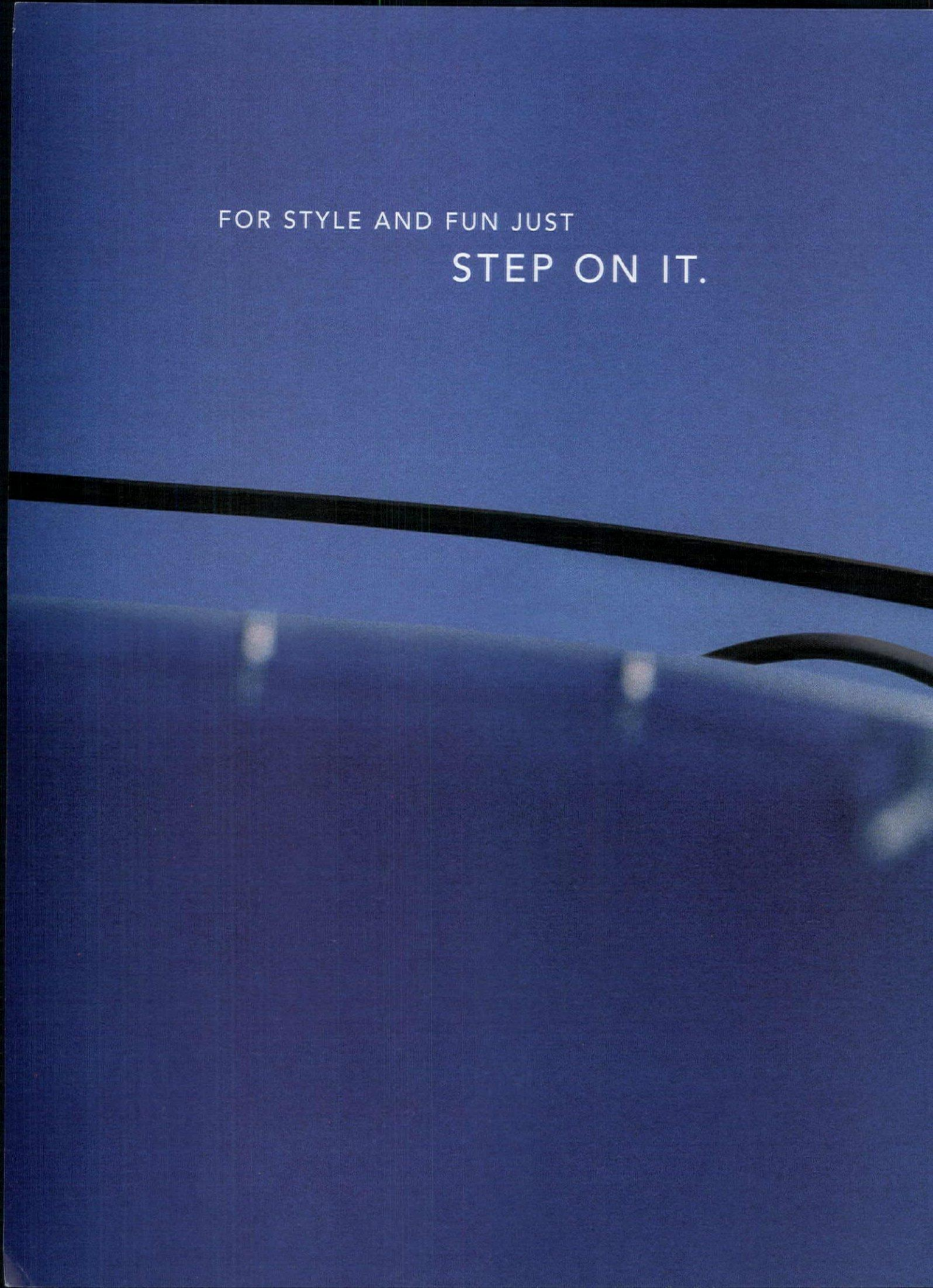

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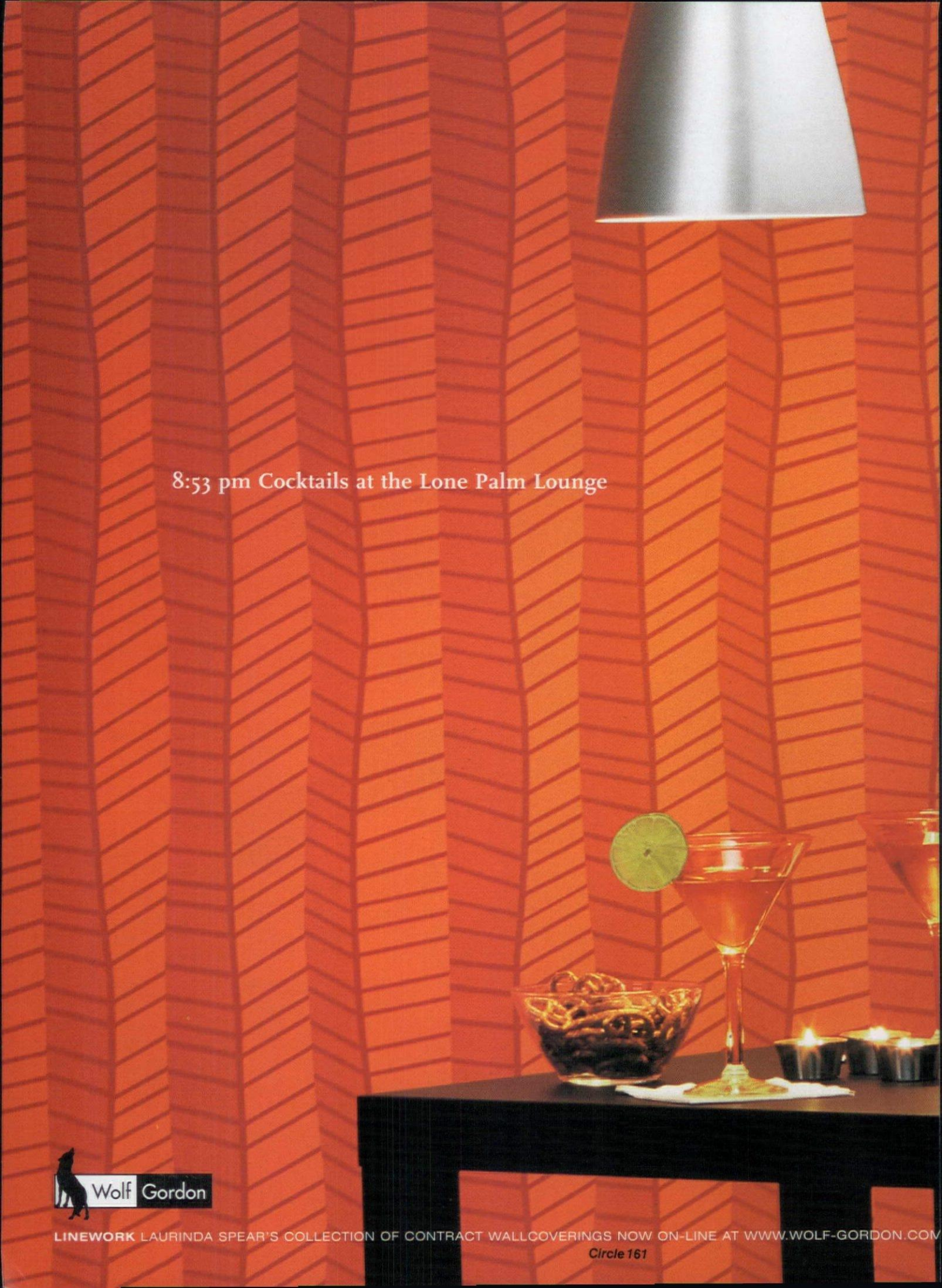


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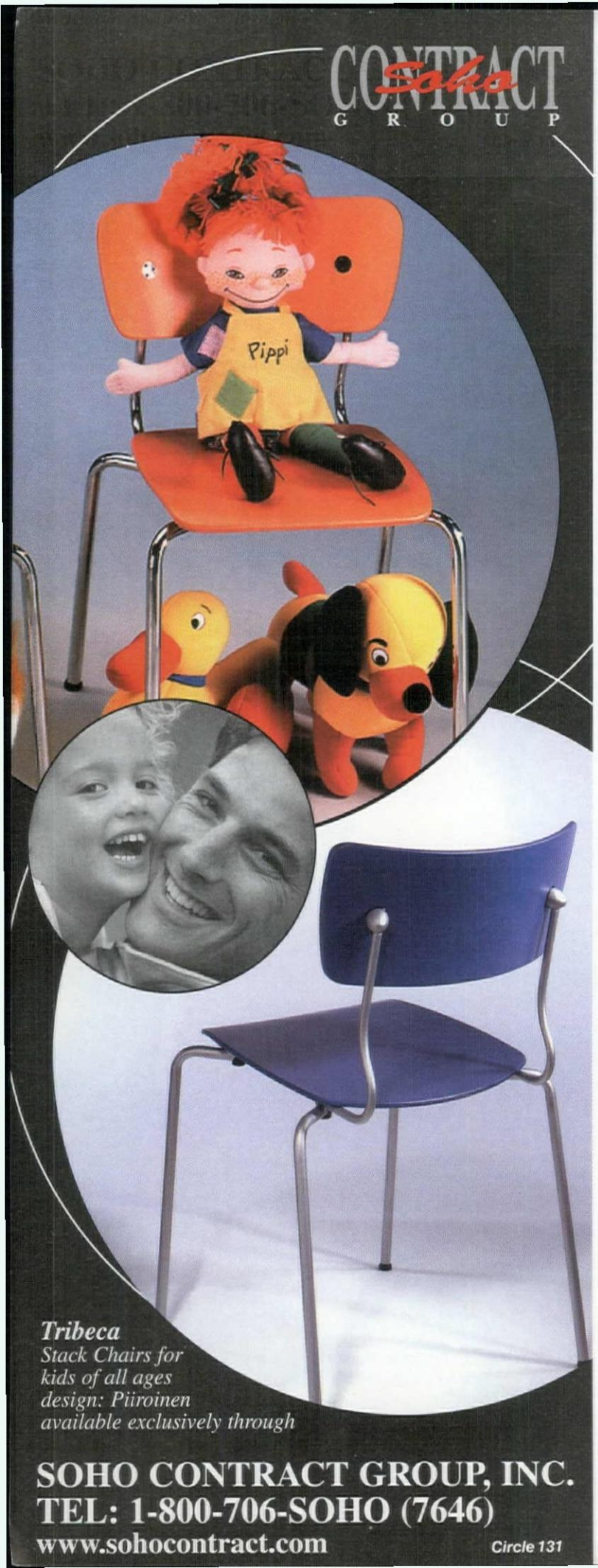


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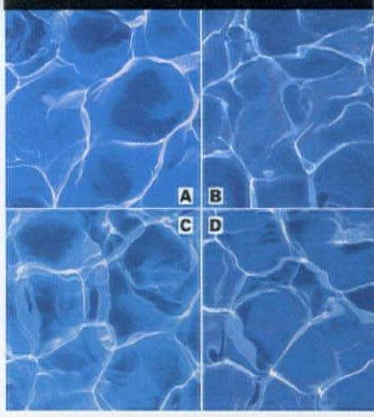
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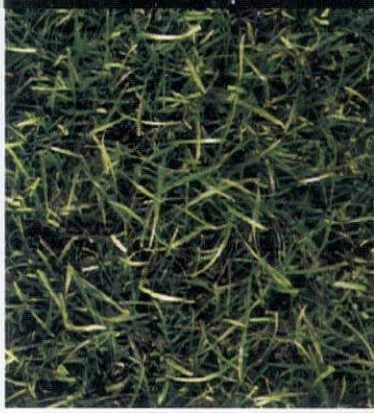
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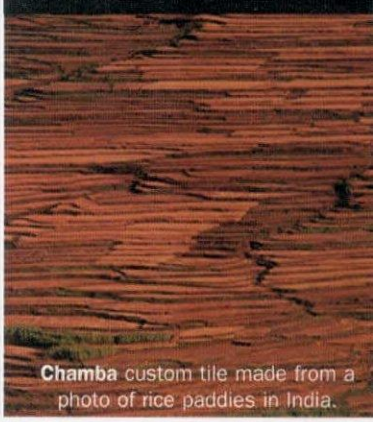
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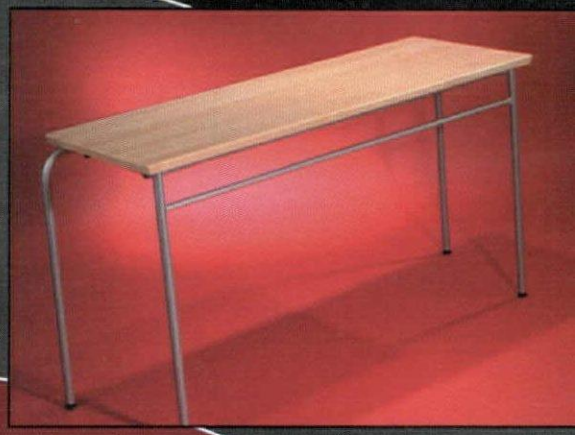
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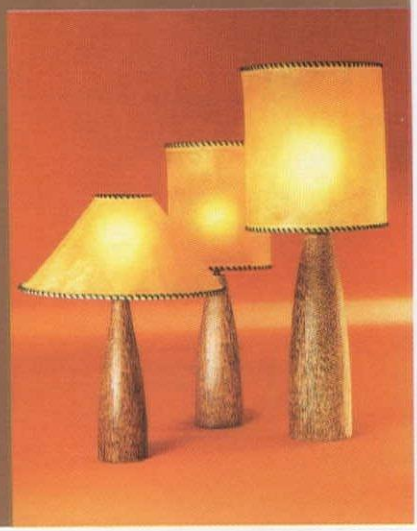
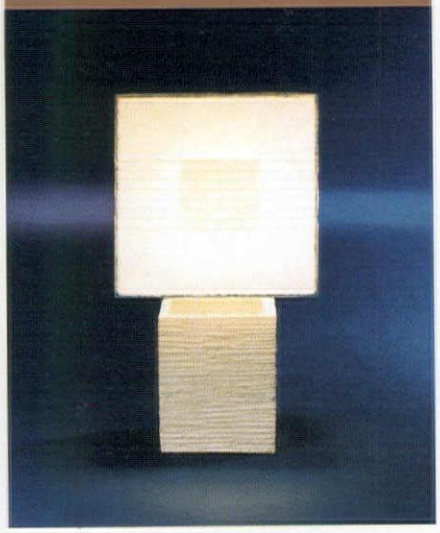
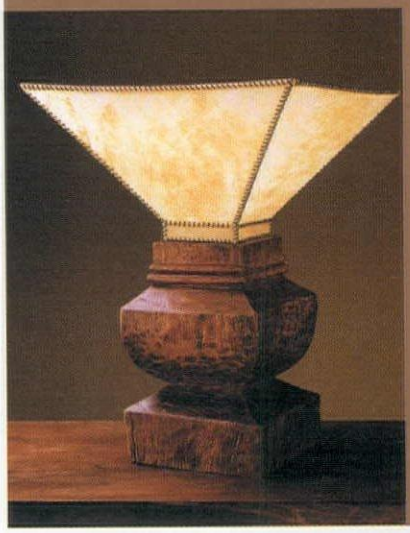
When less really is more.

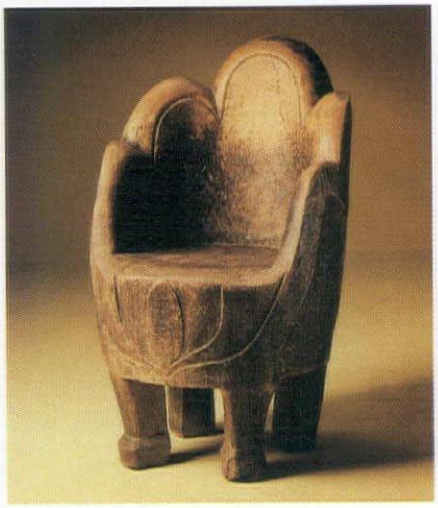


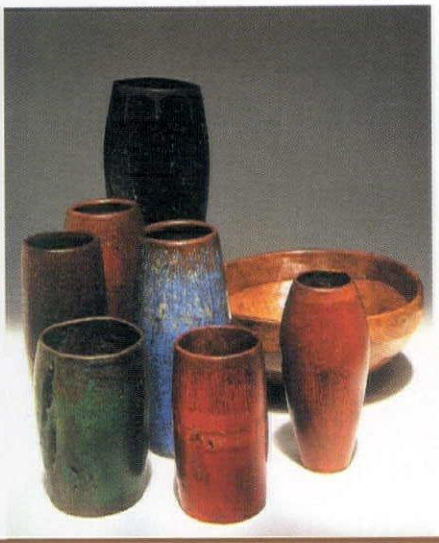
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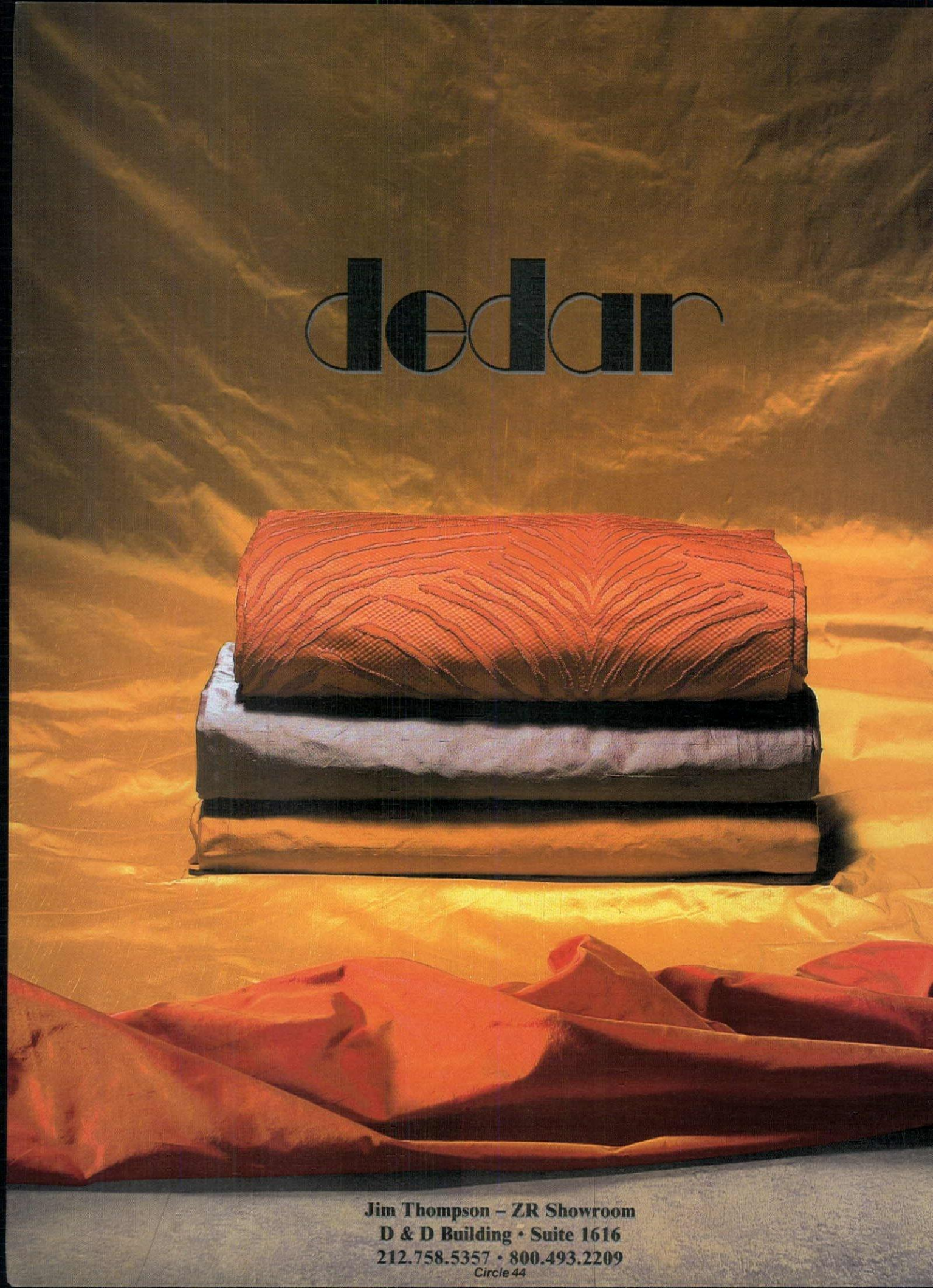



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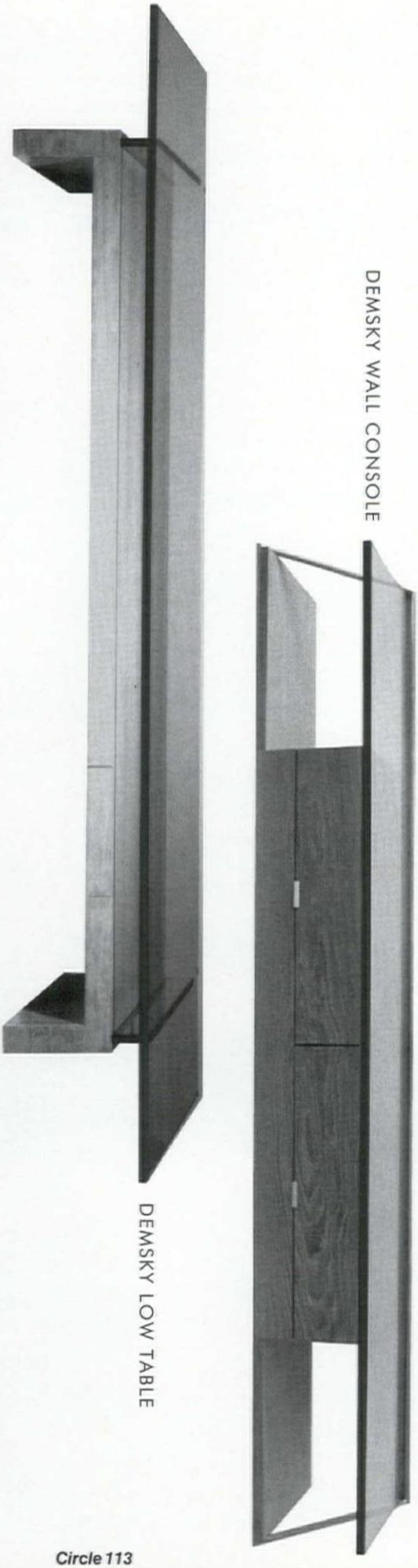


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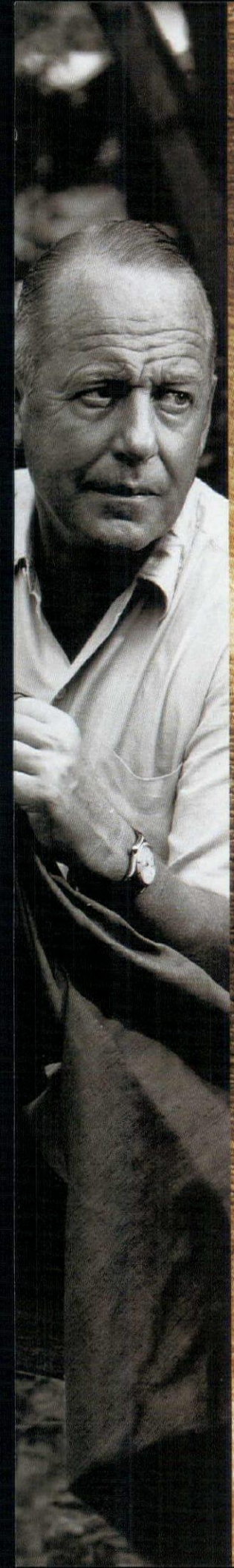


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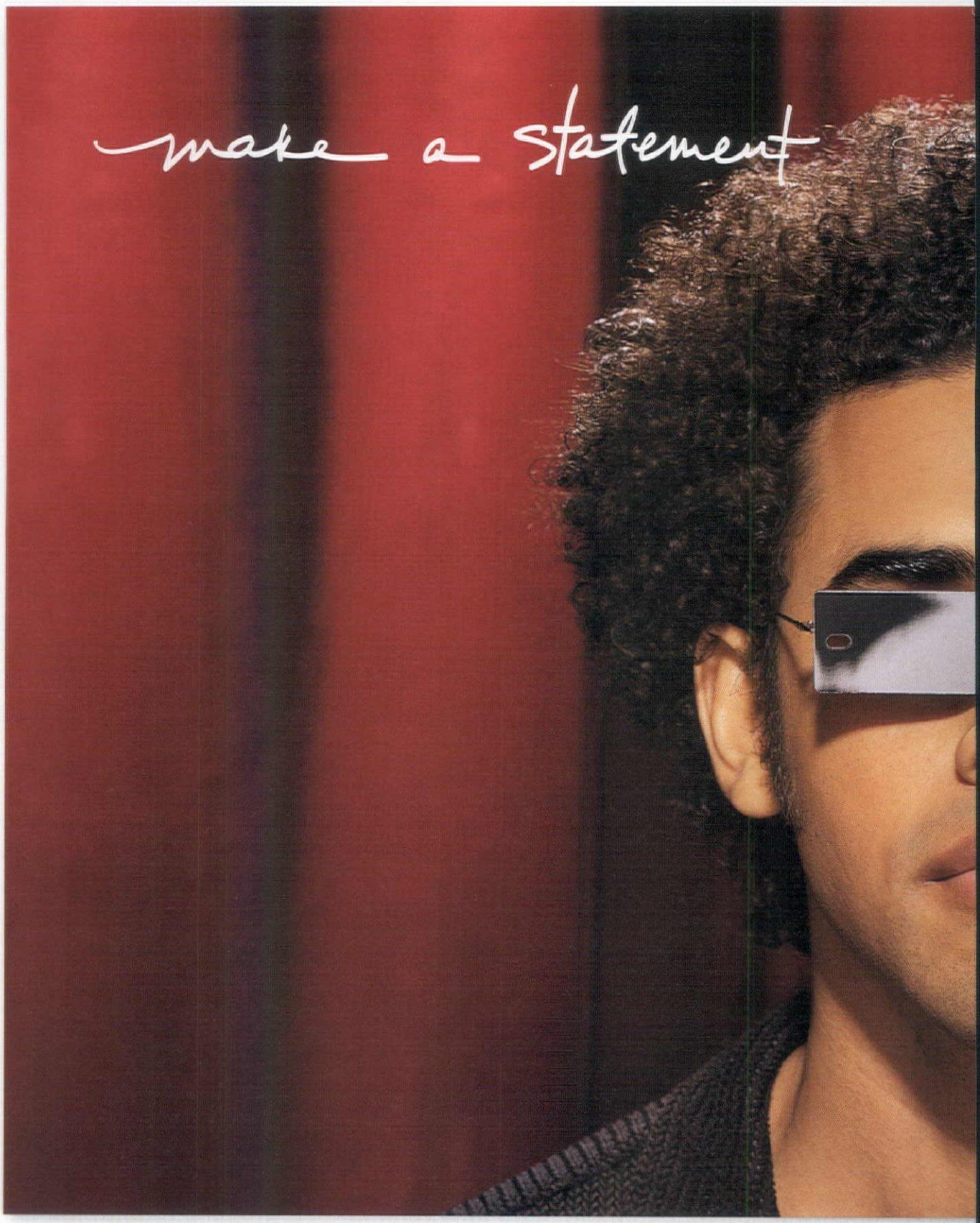
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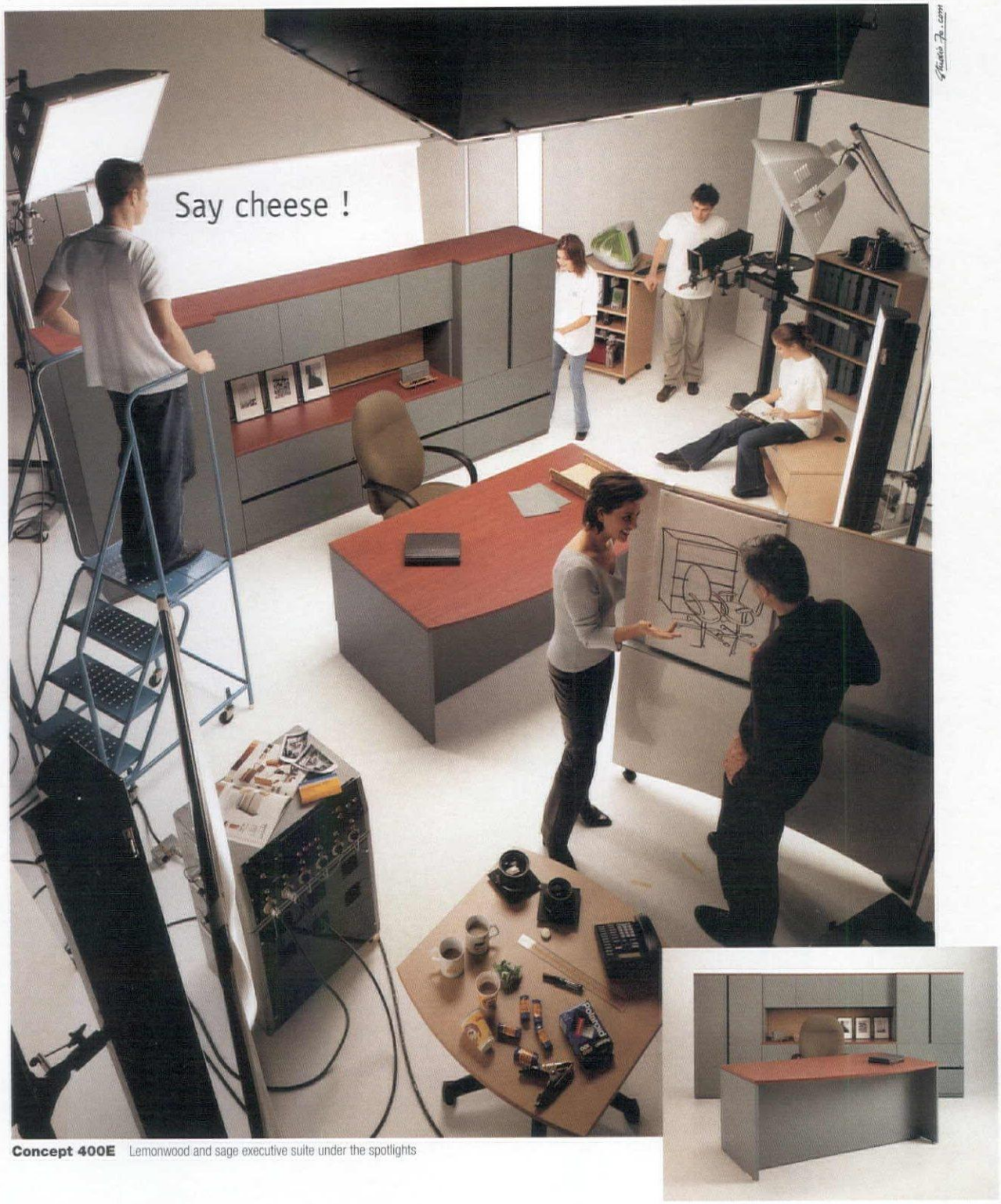
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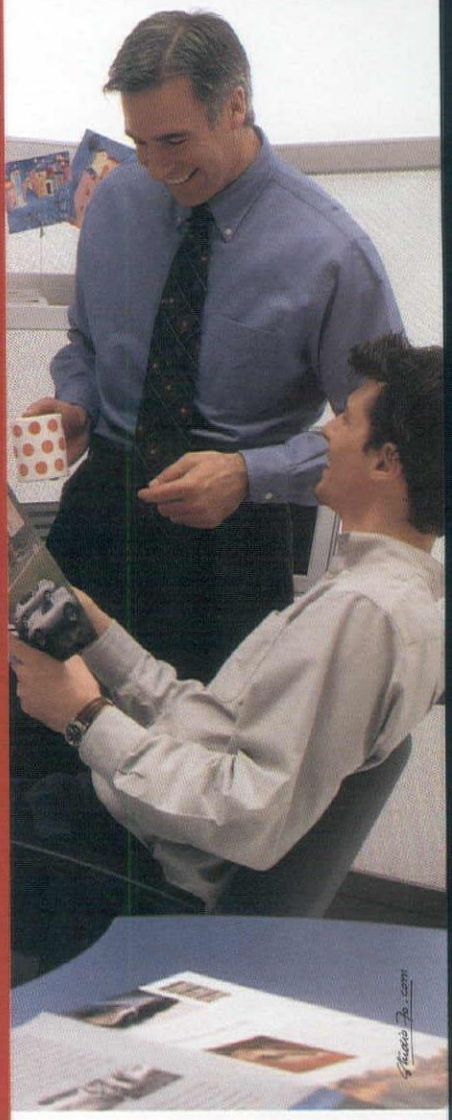
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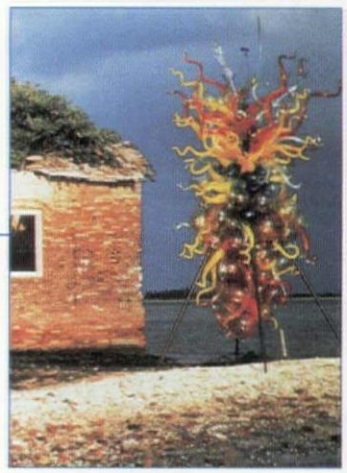
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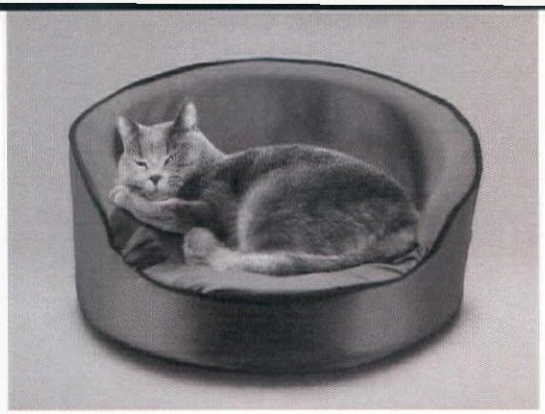
September



September 14–November 11, Milwaukee Museum of Art, Isola di San Giacomo in Palude
Chandelier by Dale Chihuly

6–8	Restoration & Renovation Exhibition & Conference, Fairmont Hotel, New Orleans, LA, (800) 982–6247, www.restorationandrenovation.com
7–11	International Home Style Exhibition, Paris-Nord Villepinte Exhibition Centre, Paris, France, maison&objet, (800) 522-5001, www.maison-objet.com
8–Jan. 6	*The Short Century: Independence and Liberation Movements in Africa, 1945–1994*, Museum of Contemporary Art, Chicago, IL, (312) 280-2660, www.mcachicago.org
14–Nov. 11	*Chihuly Over Venice*, Milwaukee Art Museum, Milwaukee, WI, (414) 224-3200, www.mam.org
14–Jan. 20	*The Furniture of Sam Maloof*, Renwick Gallery, Smithsonian American Art Museum, Washington, D.C., (202) 357-2531, americanart.si.edu
15–Nov. 11	*Rudi Gernreich: Fashion Will Go Out of Fashion*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA, (215) 898-5911, www.icaphila.org
20–21	Market Watch 2001, Boston Design Center, Boston, MA, (617) 338-5062, www.bostondesign.com
21–24	Fourth Annual San Francisco International Art Exposition, Fort Mason Center, San Francisco, CA, Thomas Blackman Associates, (877) 734-2399, www.sfiae.com
23	20th-Century Decorative Arts, Prints, and Vintage Posters Auction, Butterfields, Los Angeles, CA, (323) 850-7500, www.butterfields.com
25–Jan. 20	*Viennese Graphic Art in New York: Joseph Binder in the United States (1933–1972)*, MAK, Vienna, Austria, (43-1) 711-36-233, www.mak.at
26–28	Certified Forest Products International Conference and Showcase, Cobb Galleria, Atlanta, GA, Certified Forest Products Council, (503) 590-6600, www.certifiedwood.org

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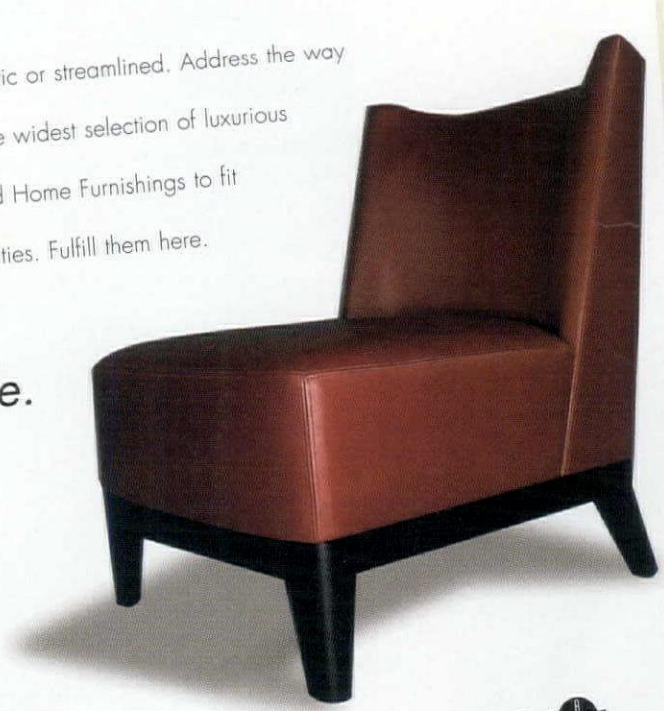

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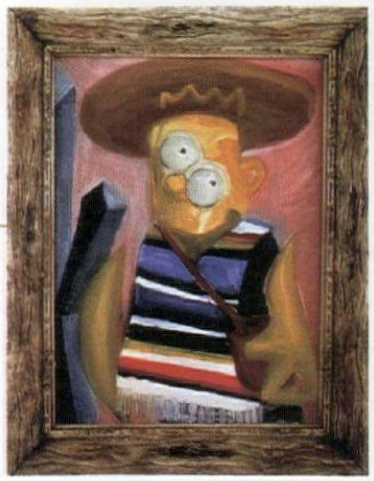
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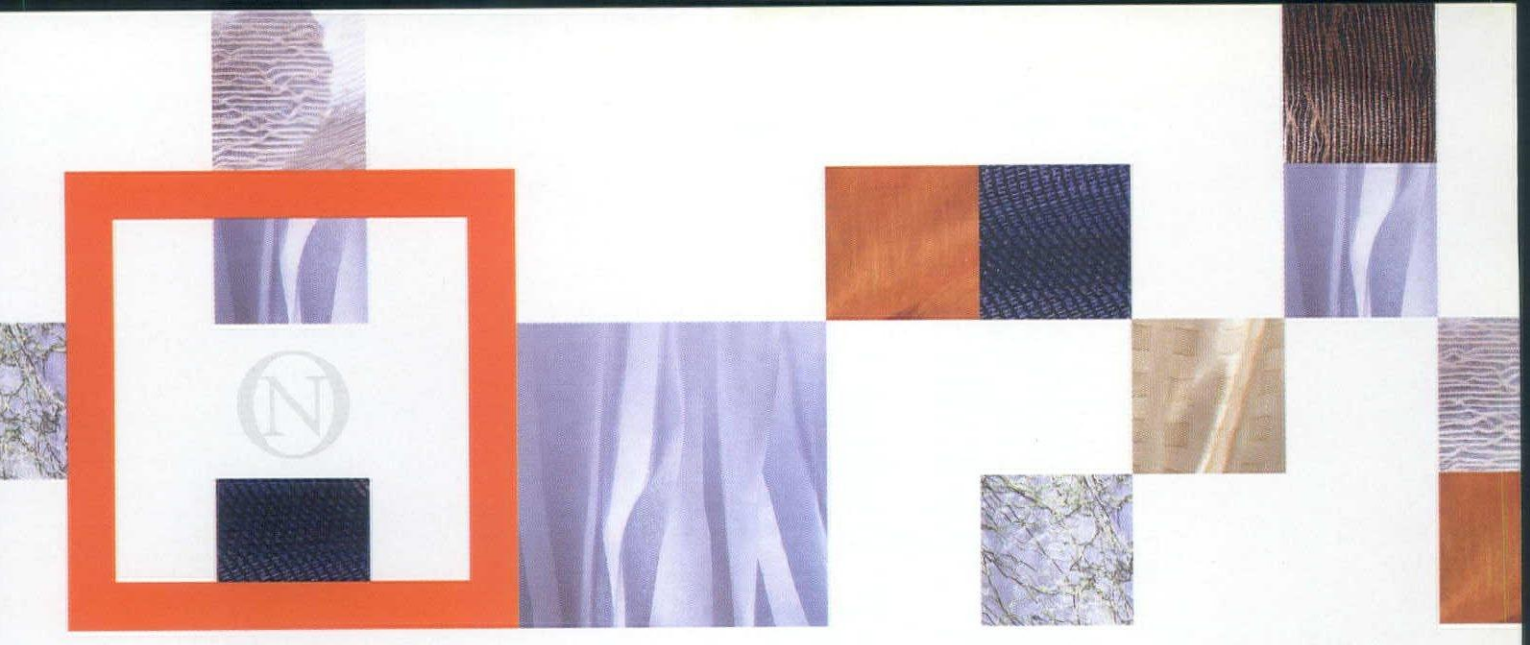
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Through December 31, SFMOMA, Bart Sánchez by Rubén Ortiz Torres

Through Dec. 31	*Ultrabaroque: Aspects of Post-Latin American Art*, San Francisco Museum of Modern Art, San Francisco, CA, (415) 357-4000, www.sfmoma.org
2–7	International Exhibition of Ceramics for the Building Industry and Bathroom Furnishings, Bologna, Italy, www.cersaie.it
3–7	Art Forum Berlin 2001: The International Fair for Contemporary Art, Berlin, Germany, www.art-forum-berlin.com
4–7	Heimtextil India: India International Fair for Home and Household Textiles and Accessories, Pragati Maidan, New Delhi, India, Messe Frankfurt, www.heimtextil-india.com
5–7	Eighth Annual International Exposition for Sculpture Objects & Functional Art (SOFA Chicago 2001), Navy Pier, Chicago, IL, (800) 563-7632, www.sofaexpo.com
6–Dec. 9	*Remington, Russell, and the Language of Western Art*, Fred Jones Jr. Museum of Art, University of Oklahoma, Norman, OK, (405) 325-3272, www.ou.edu/fjjma/
12	Agent Zai speaks at *Etoy: Burning Venture Capital, Maximizing Global Excitement*, MASS MoCA, North Adams, MA, (413) 662-2111, www.massmoca.org
12–Dec. 8	*Extra Art: A Survey of Artists' Ephemera 1960–1999*, California College of Arts and Crafts, San Francisco, CA, (415) 551-9210, www.ccac-art.edu
16–21	National Preservation Conference 2001, Providence, RI, National Trust for Historic Preservation, (800) 944-6847, www.nthp.org
18–Jan. 15	*The Chicago Bungalow*, Chicago Architecture Foundation, Chicago, IL, (312) 922-3432, www.architecture.org
24–26	Celebration of Design 2001, Decorative Center Dallas, Dallas, TX, (214) 698-1350, www.decorativecenterdallas.com
26–Jan. 13	*Elizabeth Catlett: Works On Paper 1944–1992*, Milwaukee Museum of Art, Milwaukee, WI, (414) 224-3220, www.mam.org

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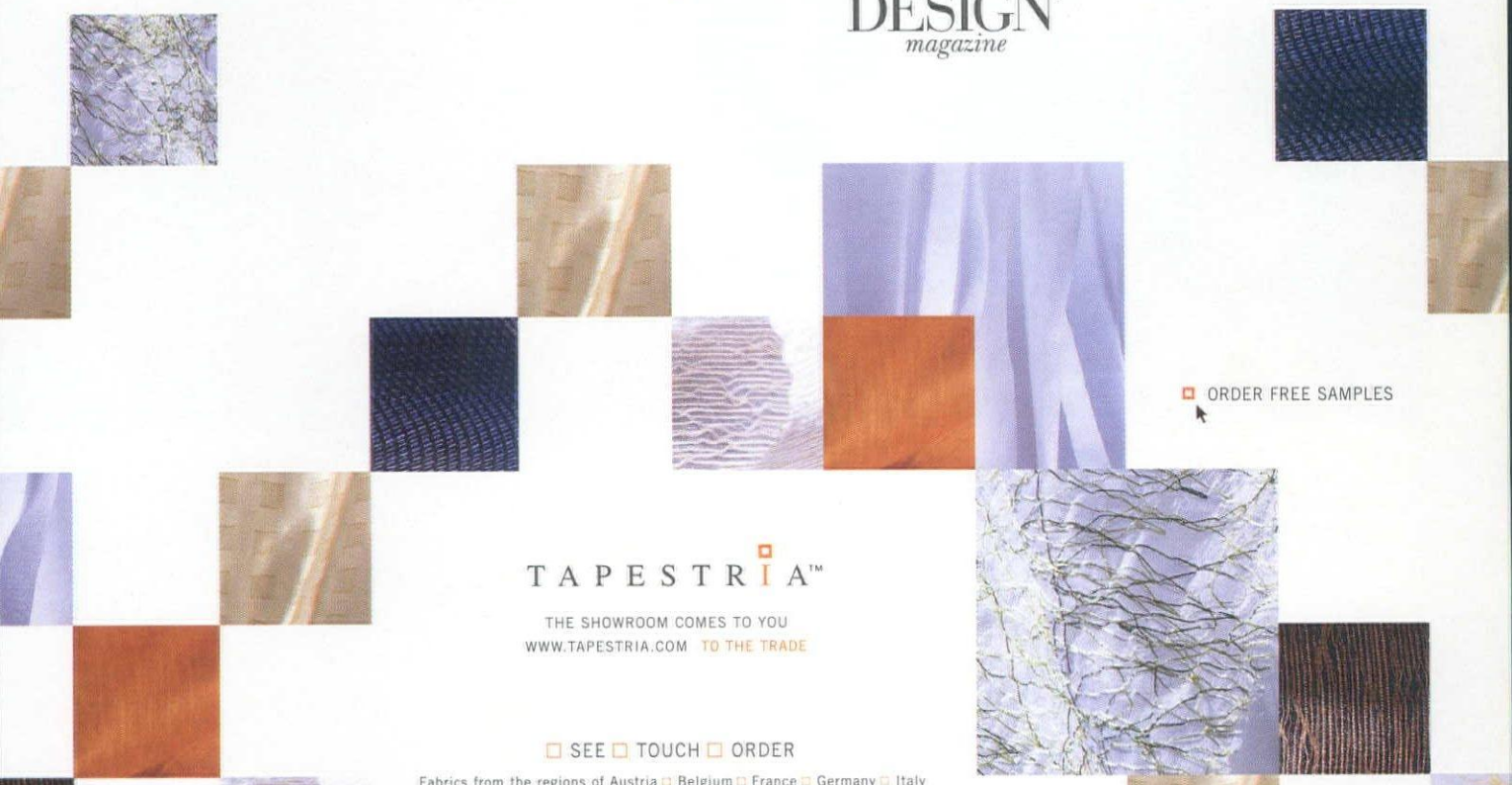


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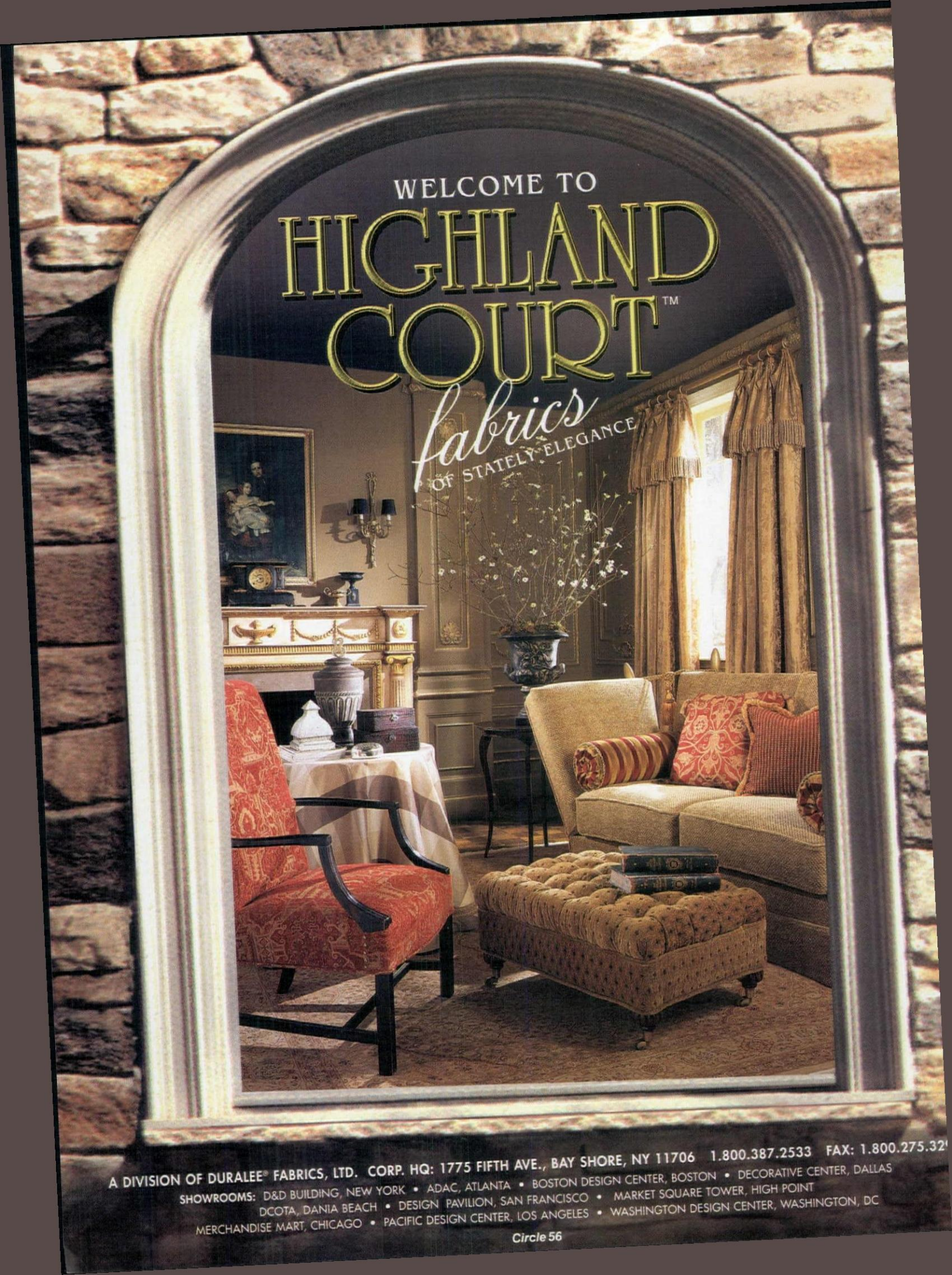
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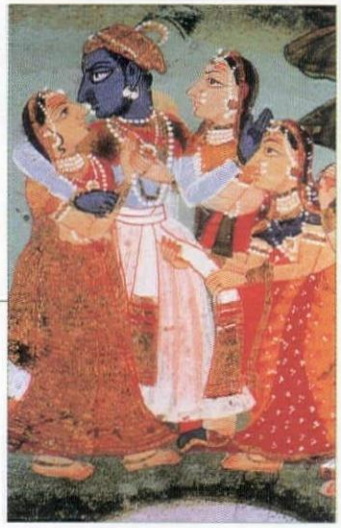


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Through Jan. 6	*Worlds of Transformation: Tibetan Art of Wisdom and Compassion*, Knoxville Museum of Art, Knoxville, TN, (865) 525-6101, www.knoxart.org
1–4	Twentieth Annual San Francisco Fall Antiques Show, Fort Mason Center, San Francisco, CA, (415) 546-6661
2–4	Contemporary Crafts Market, Santa Monica Civic Auditorium, Santa Monica, CA, (310) 285-3655, www.craftsource.org
3–4	Eleventh Annual Intertribal Marketplace, Southwest Museum-Mt. Washington, Los Angeles, CA, (323) 221-2164
3–Feb. 3	*Rococo: A Riot of Ornament, The Decorative Arts in 18th-Century Holland*, Rijksmuseum, Amsterdam, (31) 20-674-7000, www.rijksmuseum.nl
12–15	Computers for Construction 2001, Pennsylvania Convention Center, Philadelphia, PA, (800) 451-1196, www.computersforconstruction.com
12–18	The Olympia Fine Art & Antiques Fair, National Hall, Olympia, London, England, Clarion Events Limited, (440) 20-7370-8186
13–15	Seventeenth Annual Build Boston, World Trade Center, Boston, MA, (800) 544-1898, www.buildboston.com
13–Feb. 17	*Manuel Alvarez Bravo: Optical Parables*, The Getty Center, Los Angeles, CA, (310) 440-7300, www.getty.edu
17–Apr. 28	*The Sidewalk Never Ends: Street Photography Since the 1970s*, Art Institute of Chicago, Chicago, IL, (312) 443-3600, www.artic.edu
18–Spring	*Art Deco and Streamlined Modern: Design 1920–1940*, Dallas Museum of Art, Dallas, TX, (214) 922-1200, www.dallasmuseumofart.org
21–Feb. 24	*Worlds of Wonder and Desire: Indian Paintings from the Virginia Museum of Fine Arts*, Virginia Museum of Fine Arts, Richmond, VA, (804) 340-1400, www.vmfa.state.va.us

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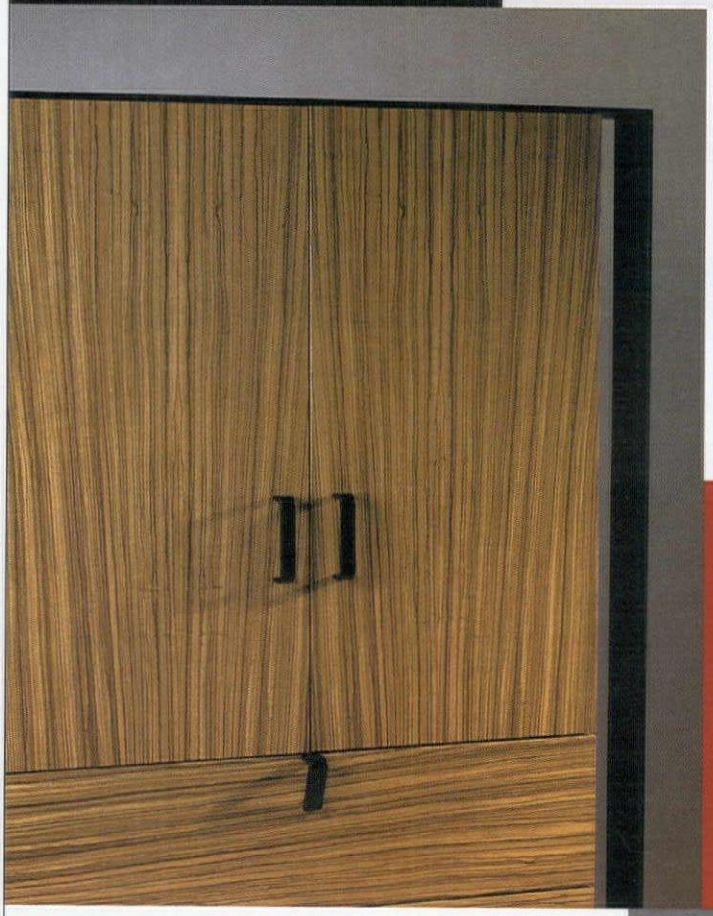
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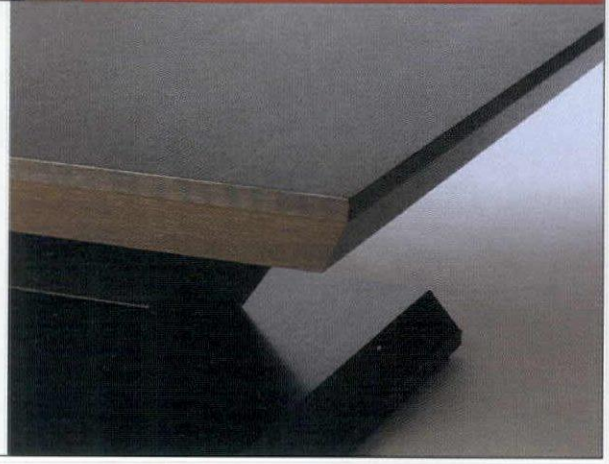




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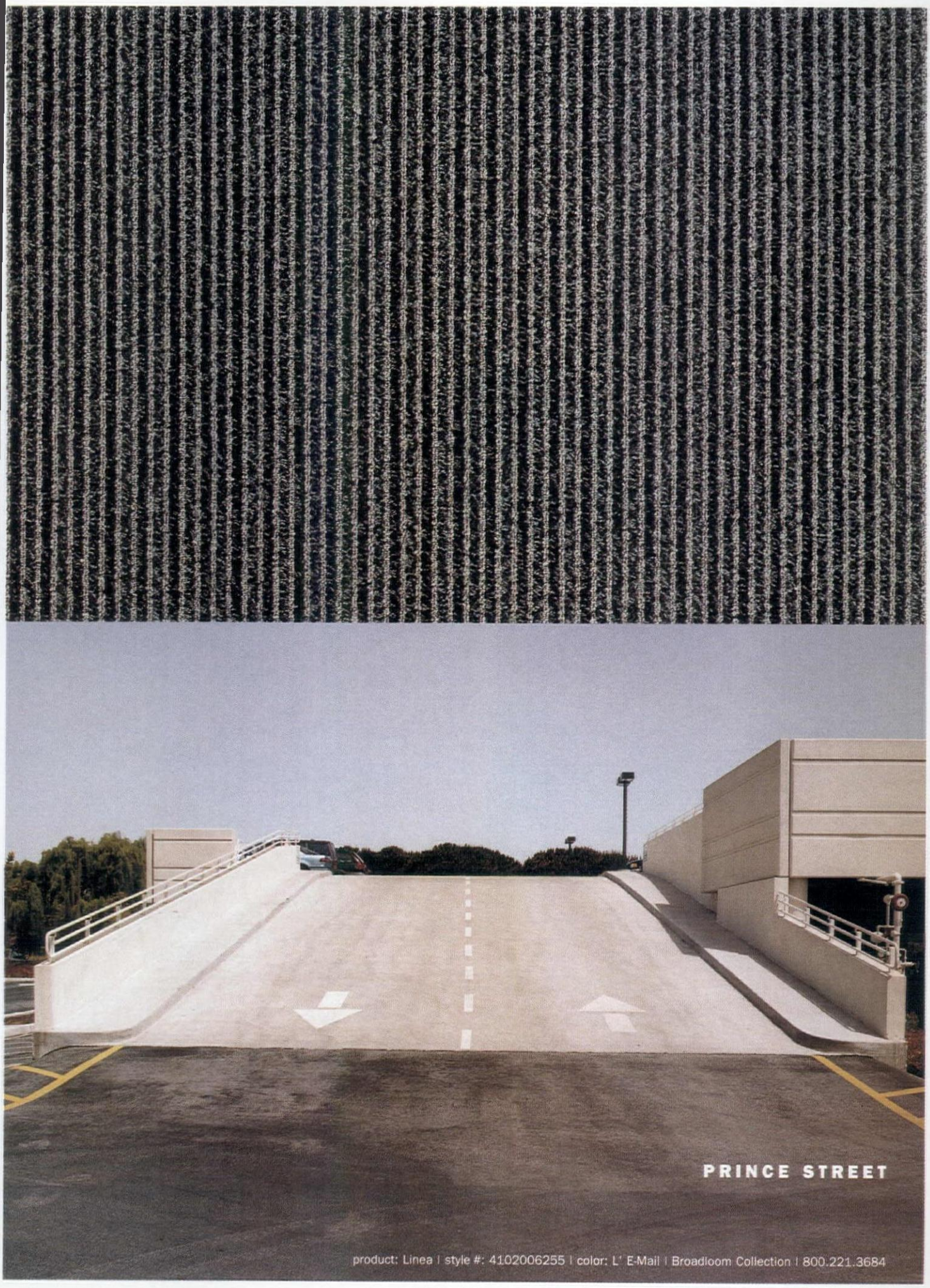
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"Design is not for philosophy—it's for life."—Issey Miyake

Head of the Glass

Torsten Bröhan's collection of glass objects, documenting a dynamic period in the history of Central European glassmaking, is currently in its first public exhibition at the Cooper-Hewitt, National Design Museum through February 24th, 2002. *Glass of the Avant-Garde: From Vienna Secession to Bauhaus* features nearly 200 glass objects from leading designers and glassmakers such as Josef Hoffmann (1914 vase shown above) and Dagobert Peche, among other modern masters of art and architecture. The exhibition, presented in six sections spanning from 1900 to the '30s, will travel to Birmingham, AL, following its New York debut. Cooper-Hewitt, National Design Museum, 2 East 91st Street, (212) 849-8400.

Vase, ca. 1904, designer unknown



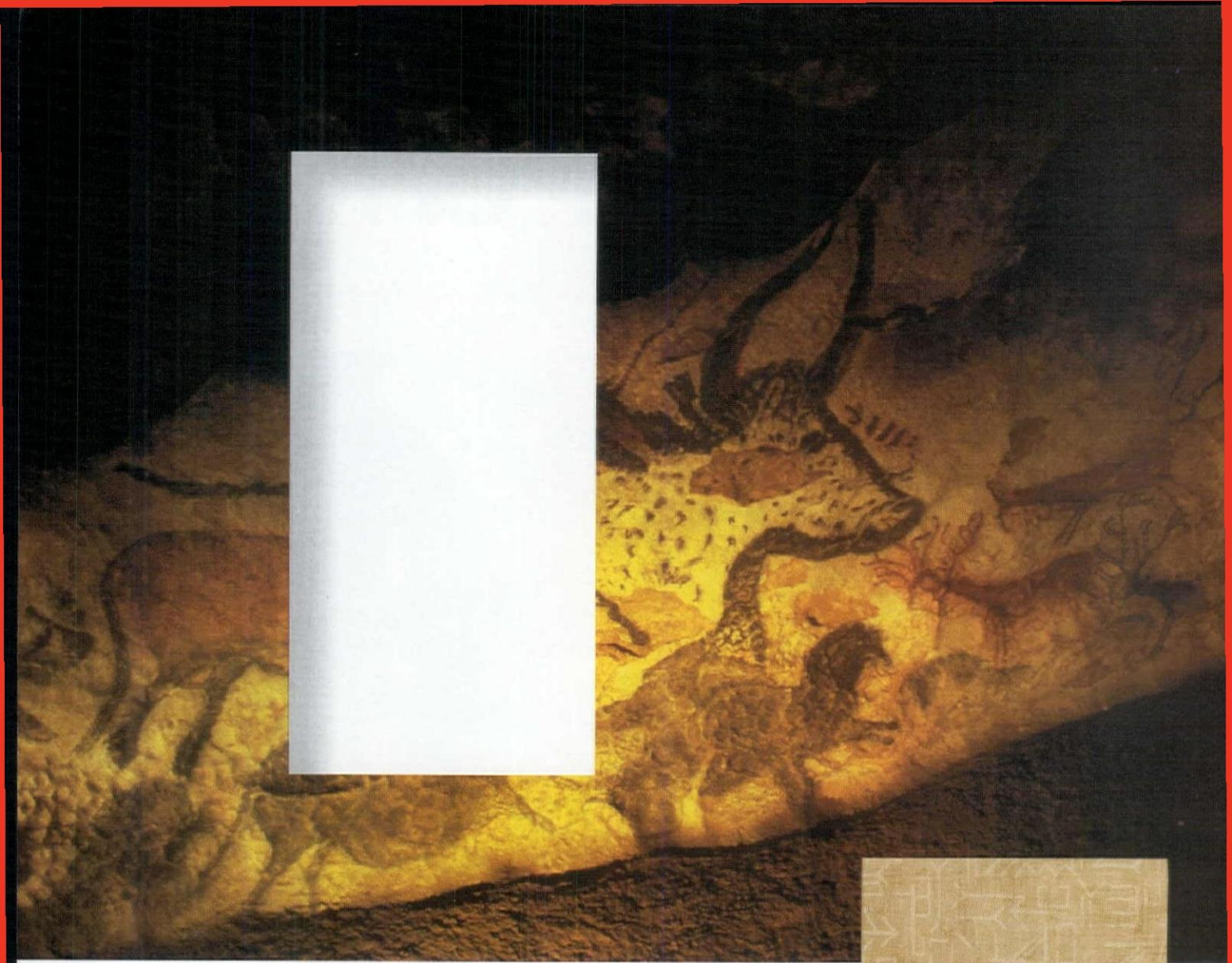
A. Bröhan



Shutterbug

While Helmut Newton's photography has graced the pages of major magazines, a surprising number of his works, ranging from portraiture and nudes to fashion images and montages, have never before been published or exhibited. The International Center of Photography offers a look at many of these obscure images, alongside a selection of his better-known works. *Helmut Newton: Work* is a retrospective comprised of approximately 200 images related to style, sex, and theater that, over the last 40 years, have captured Newton's eye. The ICP will be the only U.S. venue for this exhibition, which has been curated by the photographer's wife, June Newton. September 28th through December 30th, 2001. International Center of Photography, 1133 Avenue of the Americas, New York, (212) 860-1777.

American Vogue, Monte Carlo, 1998



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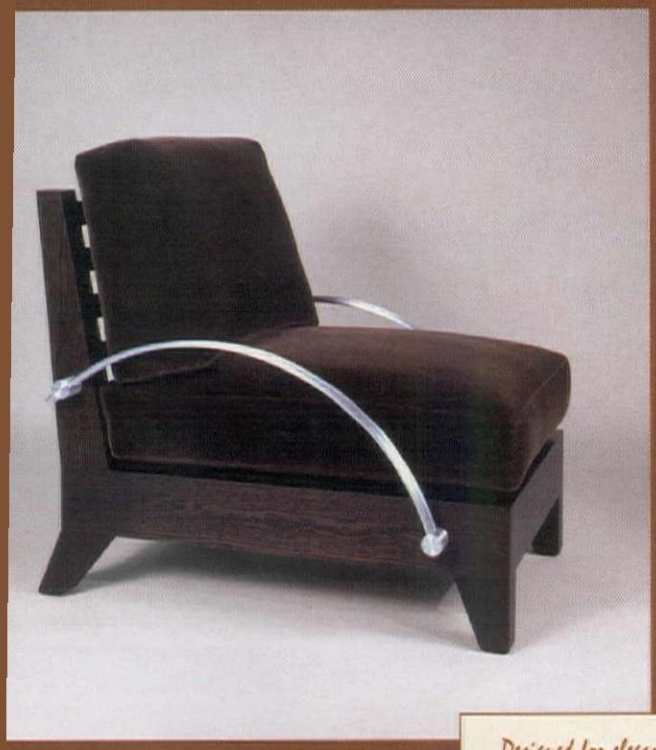
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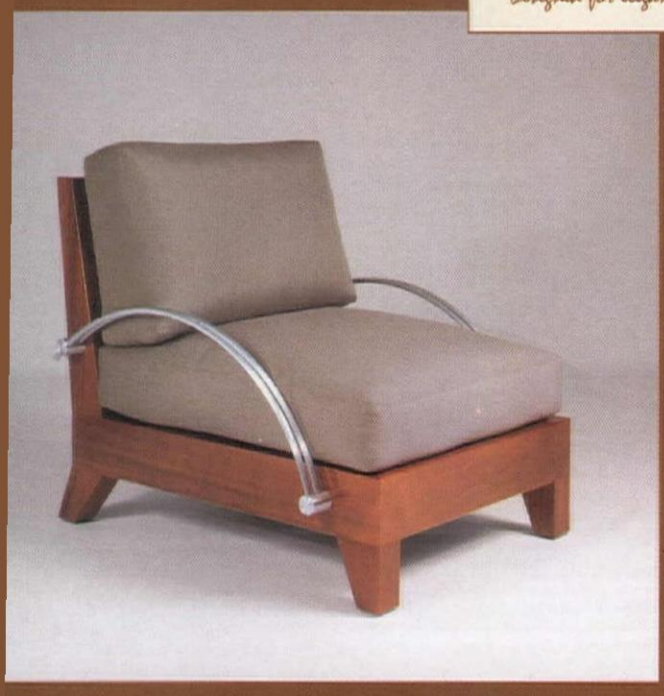
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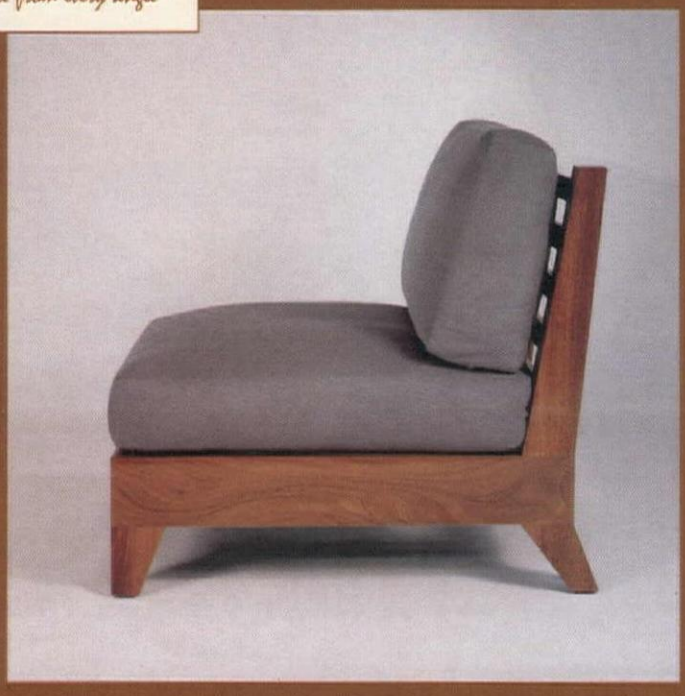
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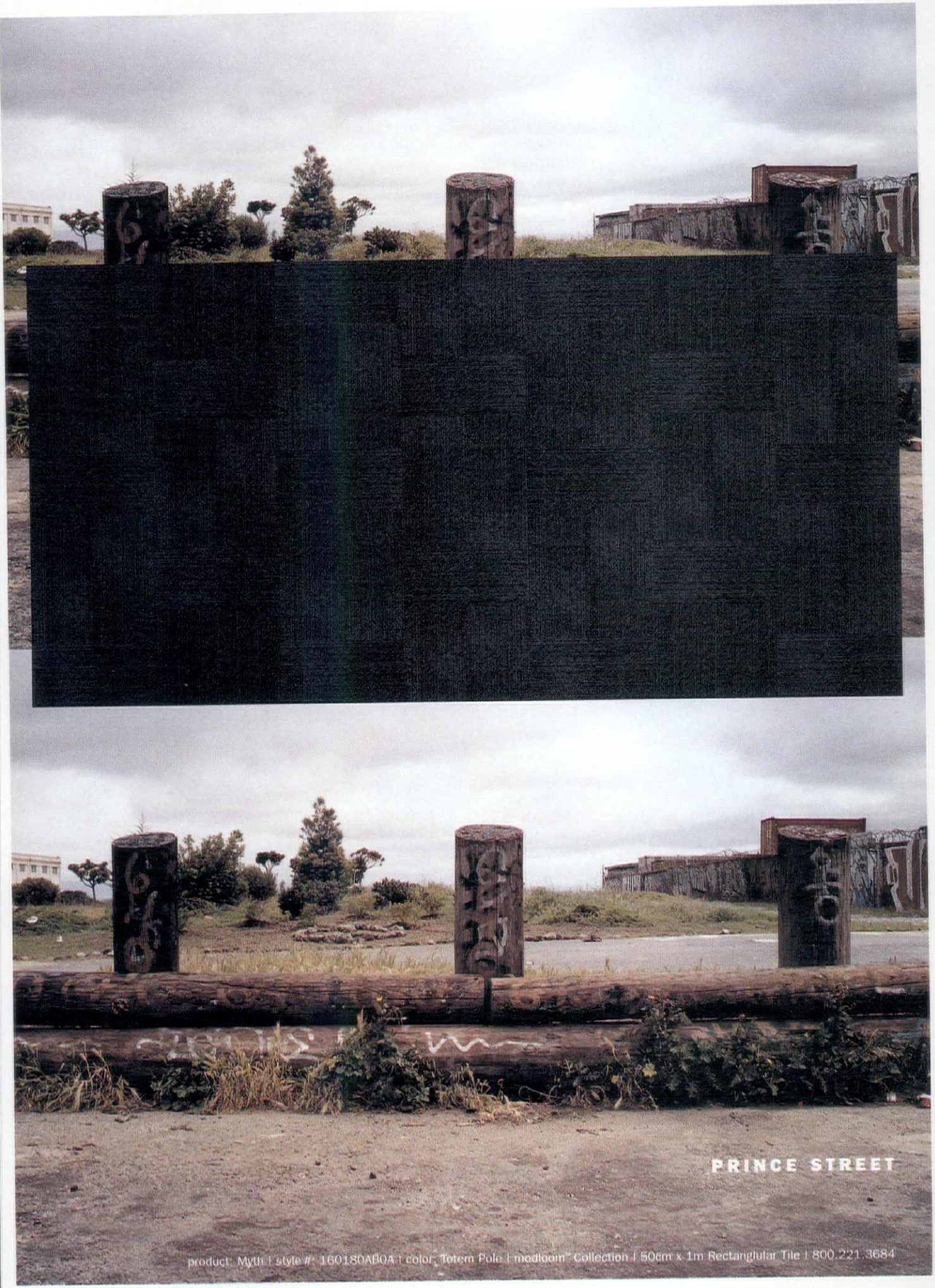
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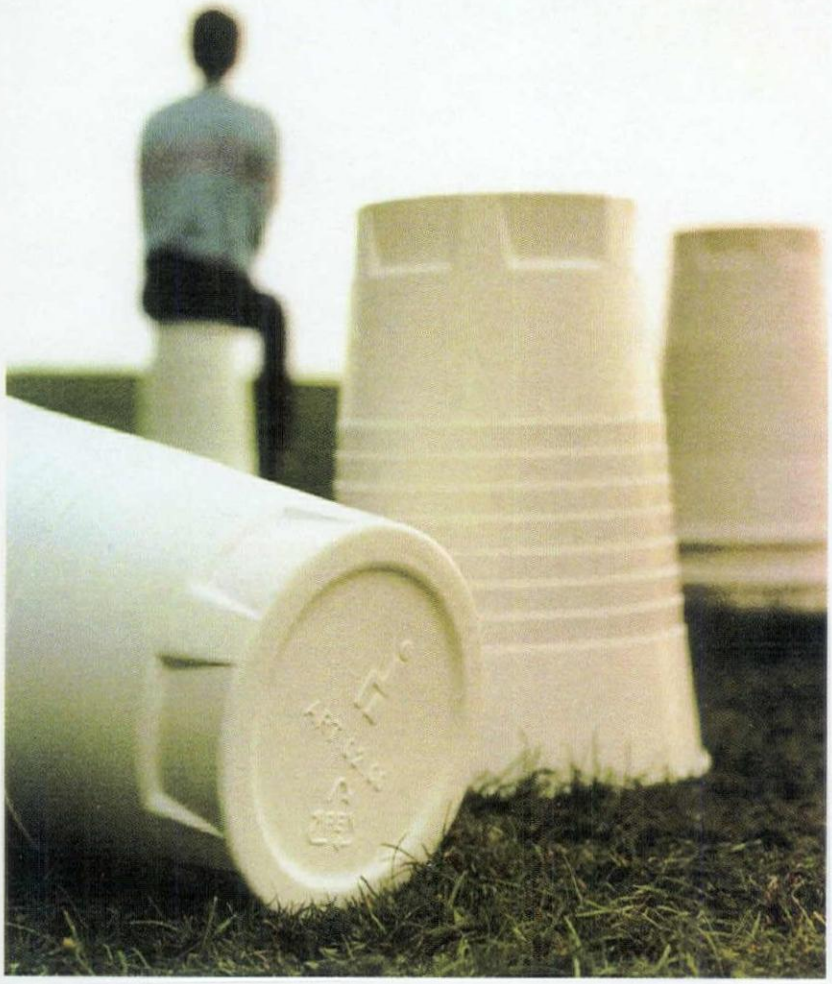
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Touchy-Feely

The annual Chrysler Design Awards program recognizes six individuals and teams for innovation and excellence in design with a $10,000 cash prize, as well as a trophy created by a previous winner. This year, those who receive Chrysler Design Awards will find it a particularly touching experience. IDEO's David M. Kelley, an award recipient from last year, designed lathed-aluminum trophies featuring text that lights up when the award is touched. The awards ceremony will be held on October 3rd at New York's Four Seasons restaurant. —LA



The British Are Coming!

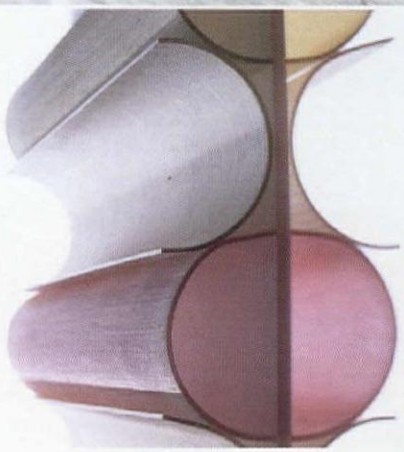
Americans longing to experience the arts of the United Kingdom need not travel abroad—the UK is coming to America, so to speak. UKinNY, a two-week festival (October 14th through 28th) of visual, performing arts, and cultural programs, will feature more than 100 events at venues and institutions throughout New York City's five boroughs such as MoMA, P.S.1, Lincoln Center, and Snug Harbor Cultural Center. Highlights include *Great Expectations*, a contemporary British design exhibition in Grand Central Terminal; a presentation of *The Mikado* at the New York City Opera; the Edinburgh International Film Festival at the Screening Room; and *The Brit Art Trail*, an art festival at galleries in Manhattan, Queens, and Brooklyn. For more information, call (718) 397-4533 or visit www.ukinny.com.

Qoffee stools by Rainer Spehl, Great Expectations exhibition.

Visionaries

Carnegie celebrates 20 years of Xorel fabrics with the company's "What's Your Vision" competition, co-sponsored by *Interior Design*. Carnegie will provide professional designers and design students with three yards of Xorel to submit artistic or practical forms and objects before the March 2002 deadline. Winners, who will compete for cash awards from $500 to $2,500, will be announced at NeoCon 2002 in Chicago next June. Selected entries will also be displayed in Carnegie's New York and Chicago showrooms. Only designs not currently in production will be eligible. For more information or to obtain an entry form, call (212) 353-1383.





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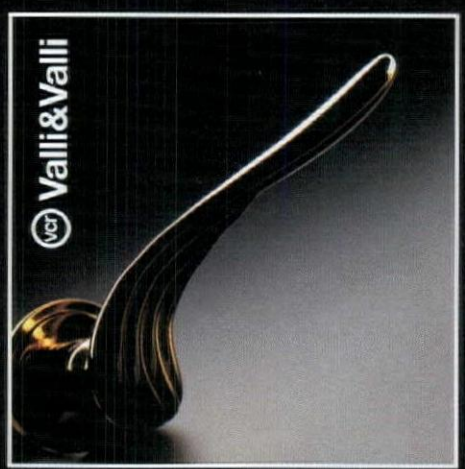
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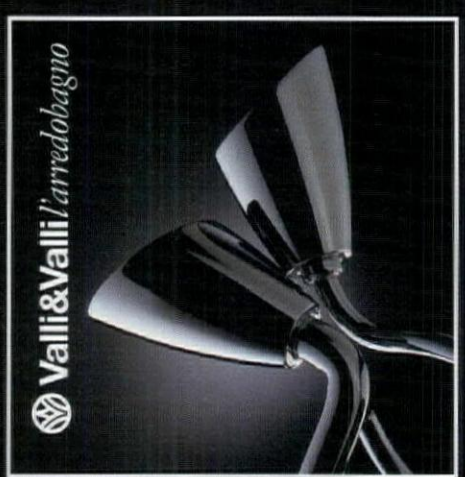
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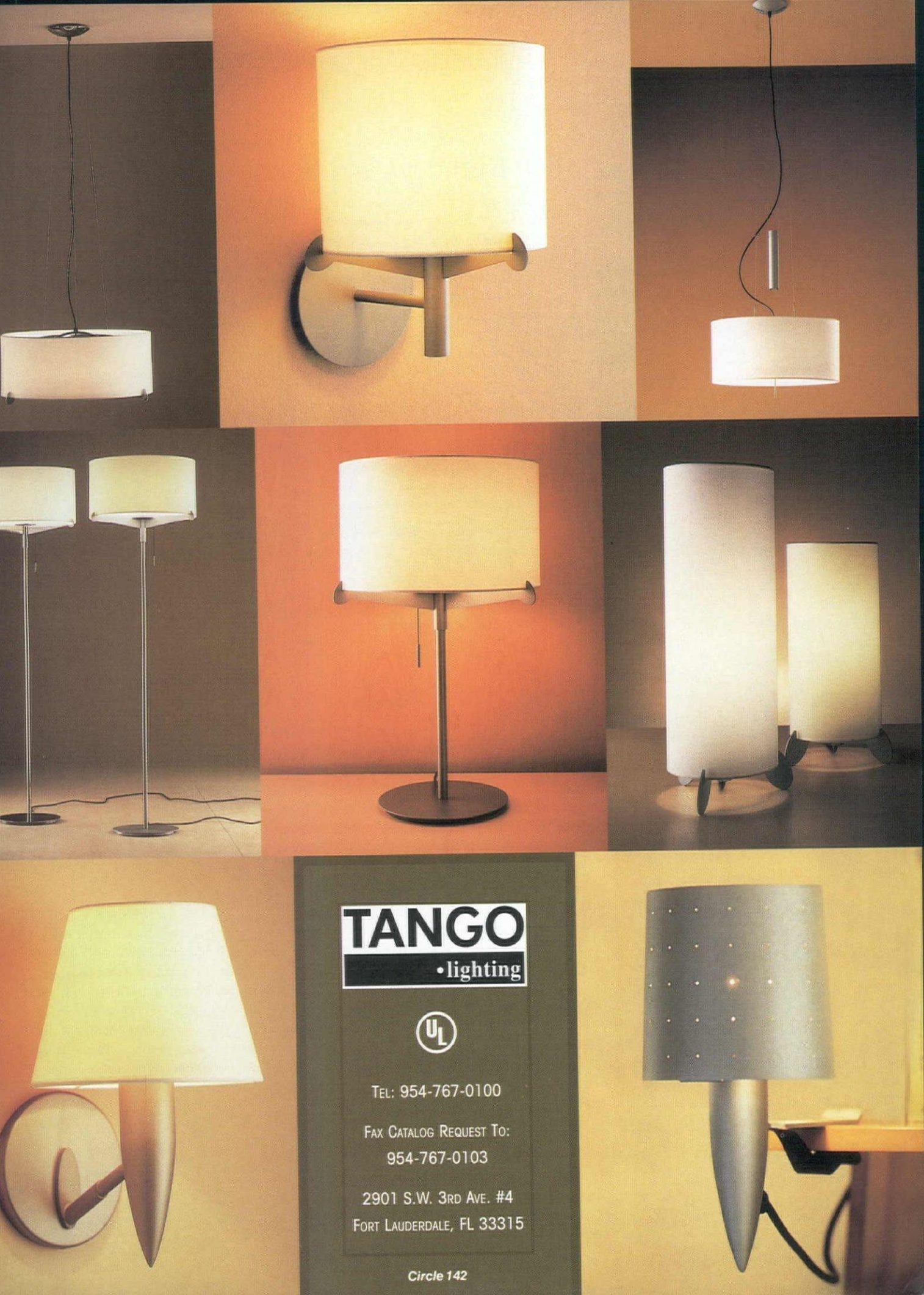
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Can a little privacy make you more productive?



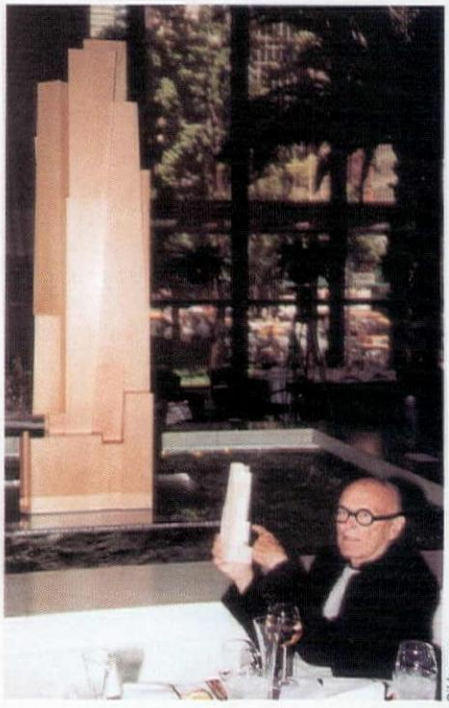
Experts say yes. While open workplaces invite valuable interaction between people, it's privacy that helps knowledge workers reach their peak state of performance. During the 15 minutes of immersion time needed to reach this state of "flow," people are particularly sensitive to interruptions. Once disrupted, most of us require an additional 15 minutes to reach it again. With pocket doors, the Montage® System fills the need for privacy beautifully, and without sacrificing floor space. To learn more about the link between privacy and performance, visit us at www.steelcase.com.

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Of Birthdays and Buildings

Renowned American architect Philip Johnson, known for such works as the 1949 Glass House in New Canaan, Connecticut, turned 95 years old this July 11th. While the day was a celebration of this modern architecture icon, it was also the occasion to unveil an 8-ft. model of Johnson's latest work, The Seasons, during a birthday lunch at the Fours Seasons restaurant. Commissioned by the Vendome Group, The Seasons will be a 50-condominium building at Spring and Washington Streets near Soho. Johnson describes the building's design as a series of stacked cubist-form blocks that create a sculpture recalling 1920s Dutch expressionism.

Philip Johnson with The Seasons model at his 95th birthday celebration.



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Back to School

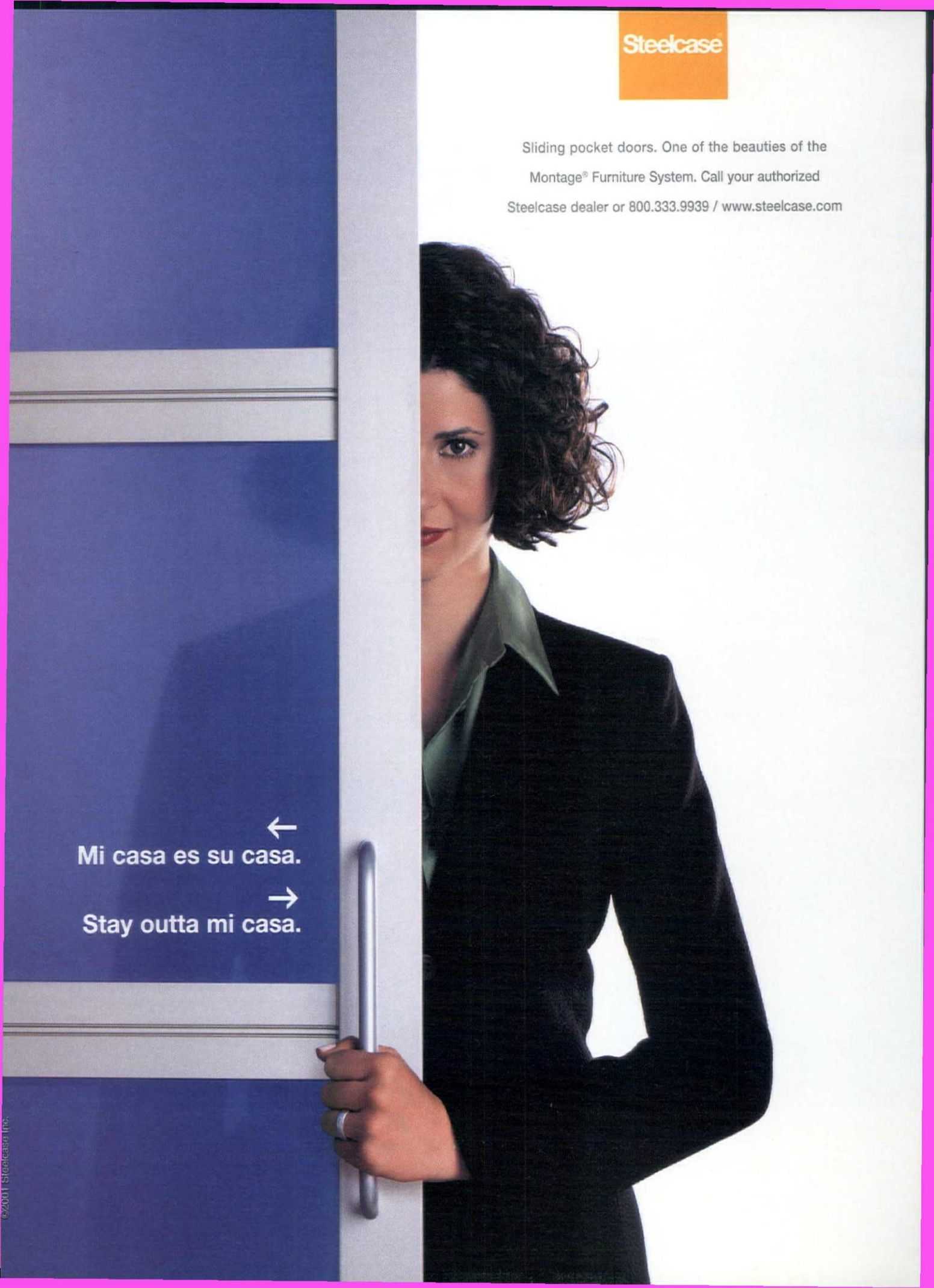
The University of Kentucky has opened its new School of Interior Design and Department of Merchandising, Apparel, and Textiles. The university created the school from the department of interior design and merchandising, previously part of the university's College of Human Environmental Sciences, as a result of the overwhelming number of incoming students selecting majors in those areas. This spring, there were 125 interior design students and 123 merchandising students.

Animal Instinct

To benefit the World Wildlife Fund, Humanscale is holding its second annual Mask Competition/Auction at its New York showroom on September 20th. Participants—including students, designers, and companies such as Ralph Lauren and Patagonia—are invited to utilize environmentally friendly materials to create masks, which capture the essence of an animal. The top three winners of the competition will receive Humanscale's critically acclaimed Freedom chair. Masks will be auctioned off live or through silent auction. For more information, call (212) 353-1383.

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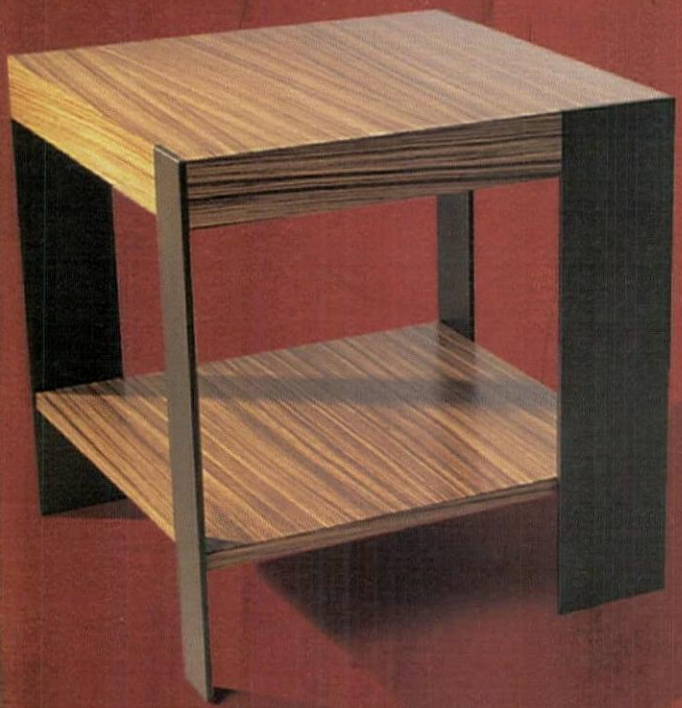
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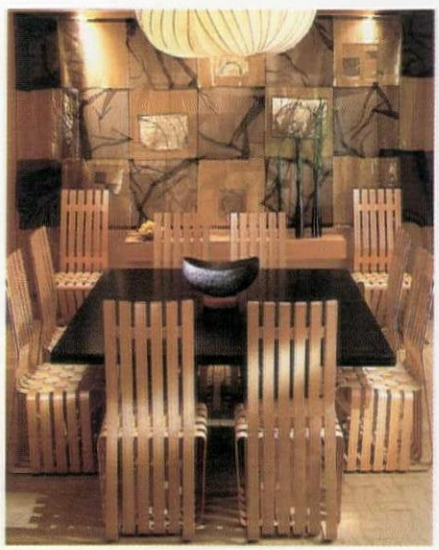


Here's to 75 More

This fall, the landmark New York Design Center will mark its 75th anniversary with a major restoration and an array of celebratory events. Highlights include the Worldstudio Foundation Benefit on October 10th, at which lamps customized by giants of the design community will be entered in a silent auction. All proceeds go to the Worldstudio Foundation's scholarship and mentoring programs for minority and disadvantaged youth. The extensive NYDC Sample Sale will be held from October 11th through 13th, and on November 1st The Streets of New York event will feature a street fair and an exploration into the function and fashion of contract design. For more information, contact the NYDC at (212) 679-9500. —LA

Erratum

The design of the Oriental Suite dining room (below) in the Mandarin Oriental Miami was incorrectly credited to Tony Chi & Associates in the June issue. The designers were Jan Clausen and Karen McKenzie of HBA/Hirsch Bedner Associates. *Interior Design* regrets the error.





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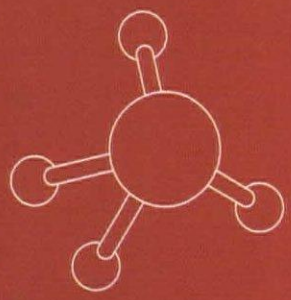
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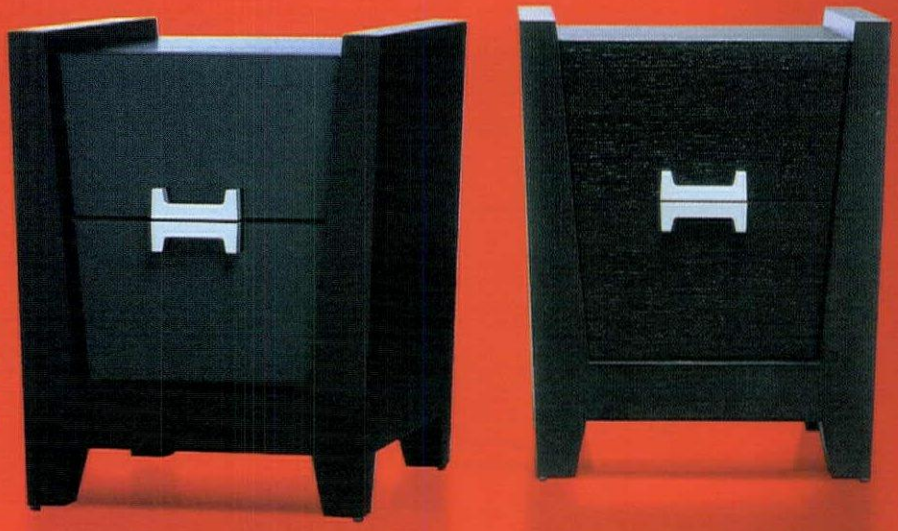
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pinups

edited by Alexa Yablonski

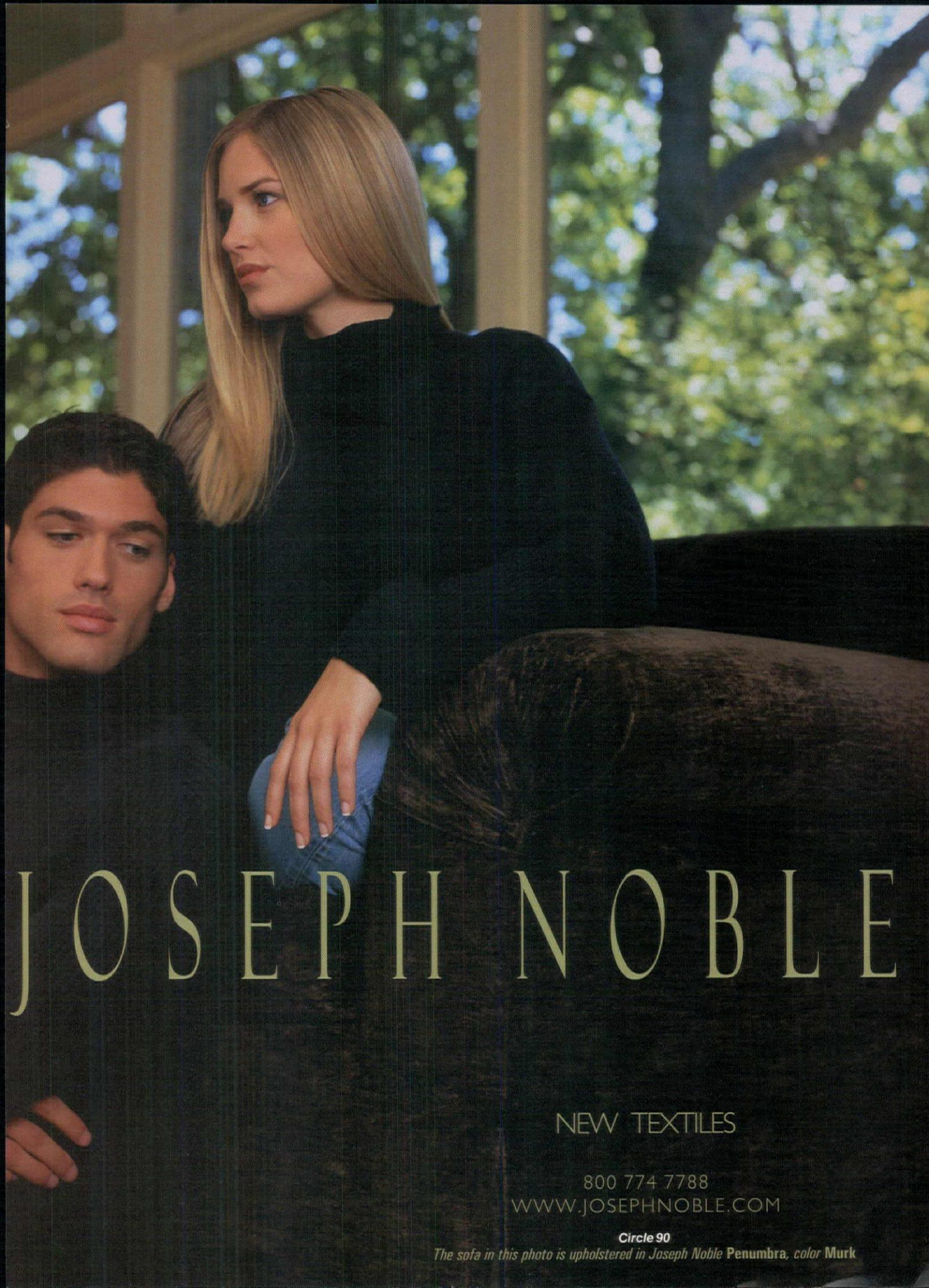
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See page 322 for further information.

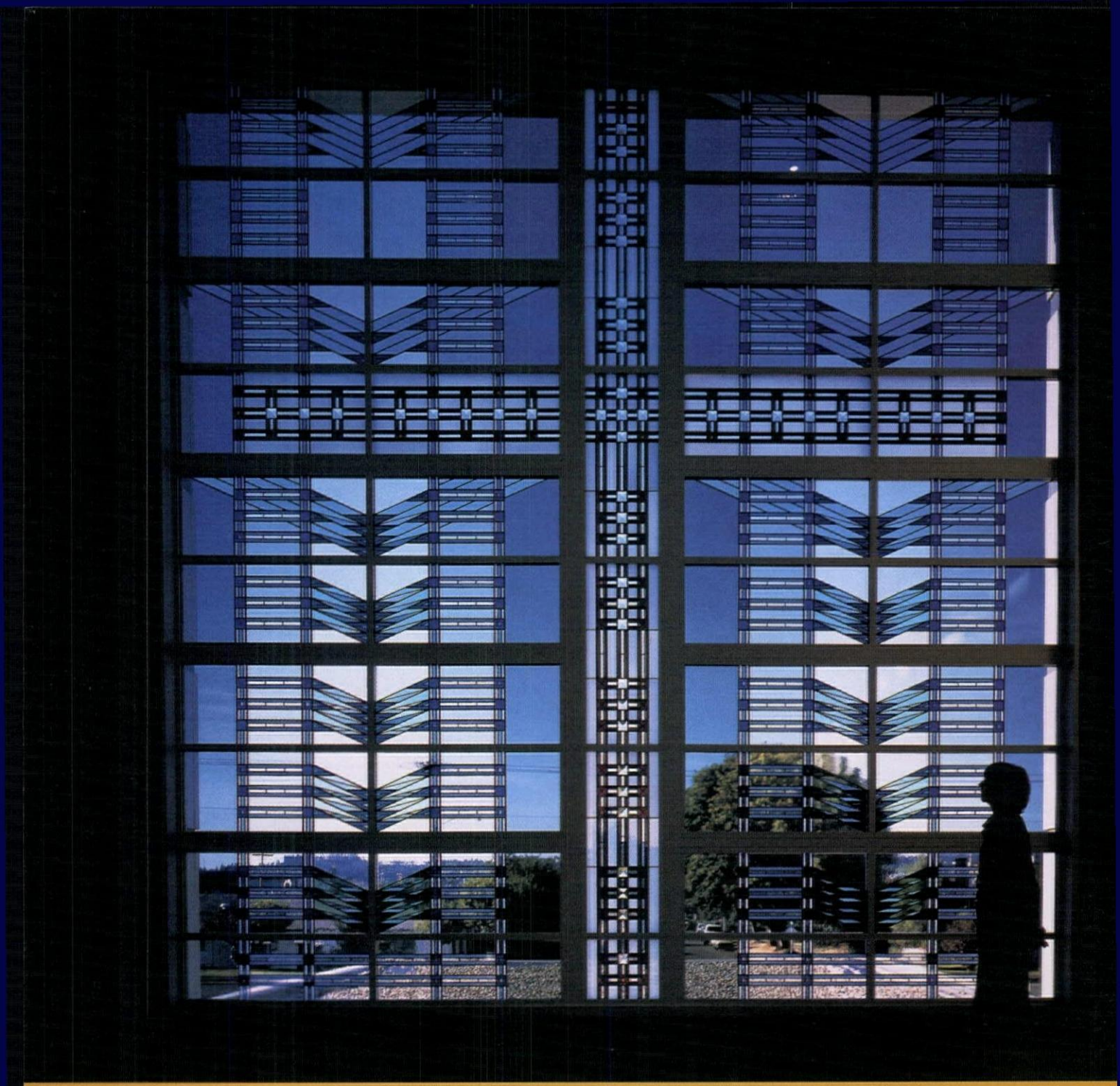


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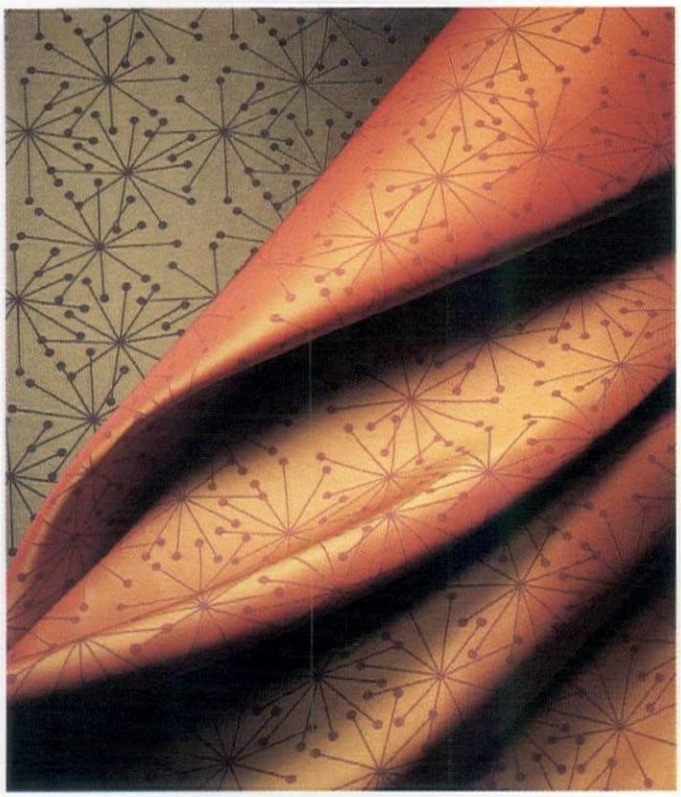
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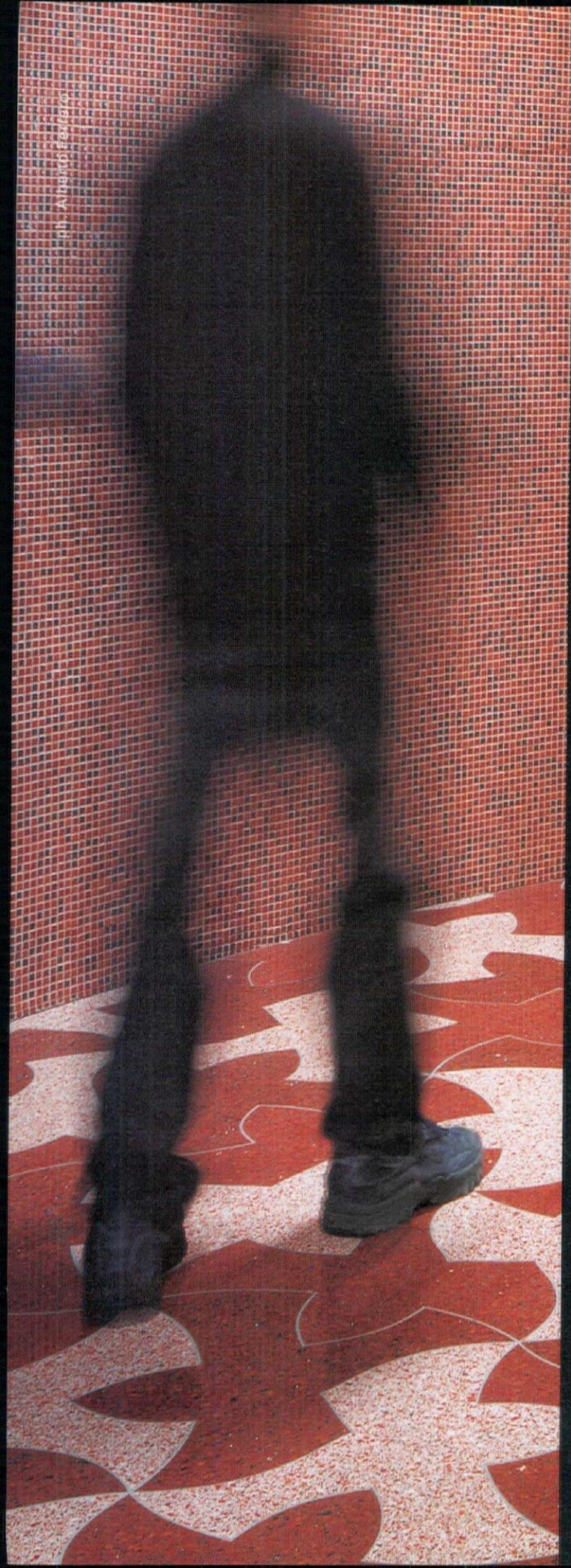


1. POPPY RED #203 FROM HIGHLAND COURT, THROUGH DURALEE FABRICS. (CIRCLE 323) **2.** OKINAVA IN #843 BY ZIMMER + ROHDE. (CIRCLE 324) **3.** AVA IN CORAL FROM LULU DK, THROUGH DECORATORS WALK. (CIRCLE 325) **4.** MESA IN CAYENNE BY LAURA LIENHARD, THROUGH ELLEN FORD. (CIRCLE 326) **5.** ARTESANO A IN ORANGE FROM CHRISTOPHER FARR, THROUGH ELLEN FORD. (CIRCLE 327) **6.** KATJUSA #50215 BY MARIMEKKO, THROUGH DELGRECO TEXTILES. (CIRCLE 328) **7.** GEORGE NELSON'S PAVEMENT IN RUST FROM MAHARAM. (CIRCLE 329) **8.** ASPEN IN CORN FROM HABLE CONSTRUCTION, THROUGH A.M. COLLECTIONS. (CIRCLE 330) **9.** BACKSLASH IN PUMPKIN BY JHANE BARNES. (CIRCLE 331) **10.** TETRA IN ORANGE FROM UNIKA VAEV. (CIRCLE 332) **11.** CASINO IN TROPICANA BY DONGHIA. (CIRCLE 333) *See page 322 for further information.*



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See page 322 for further information.


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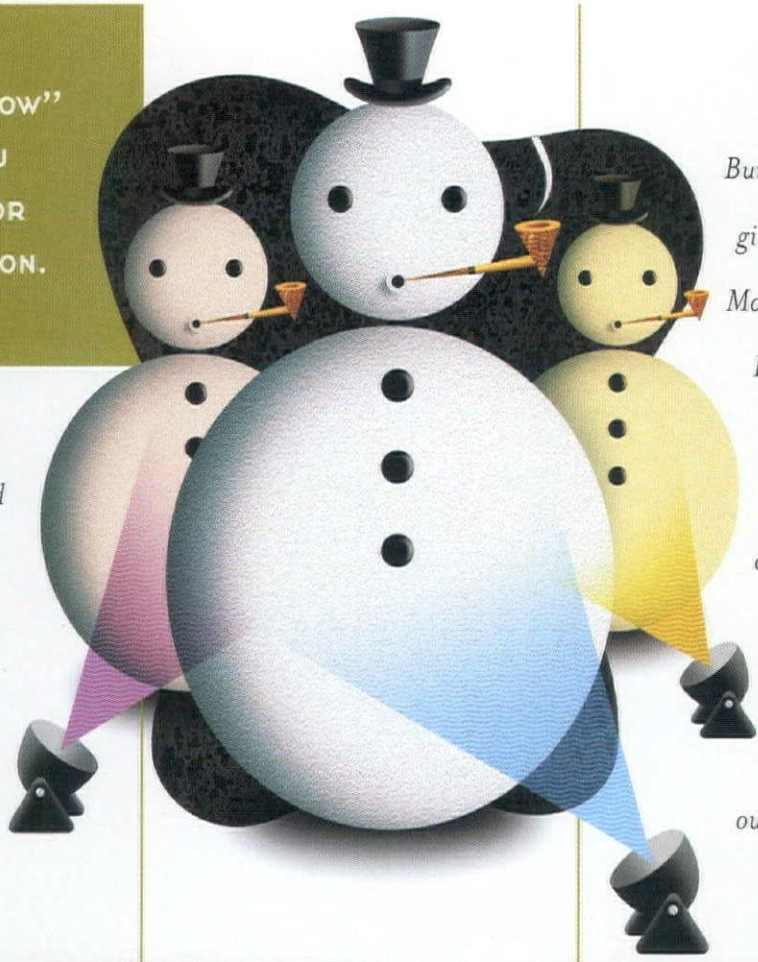
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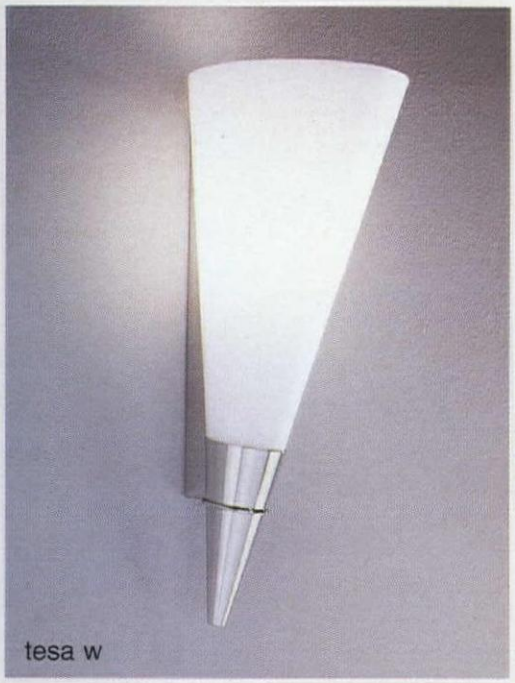
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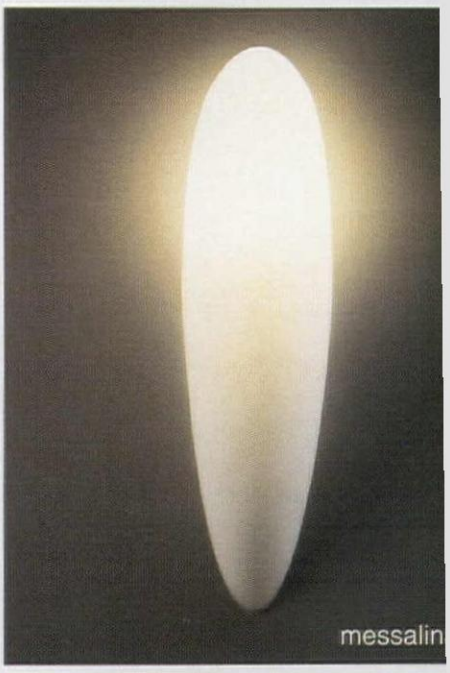


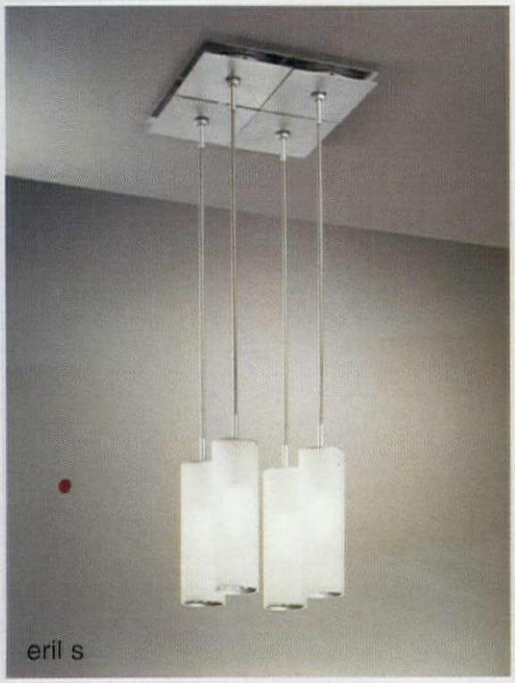
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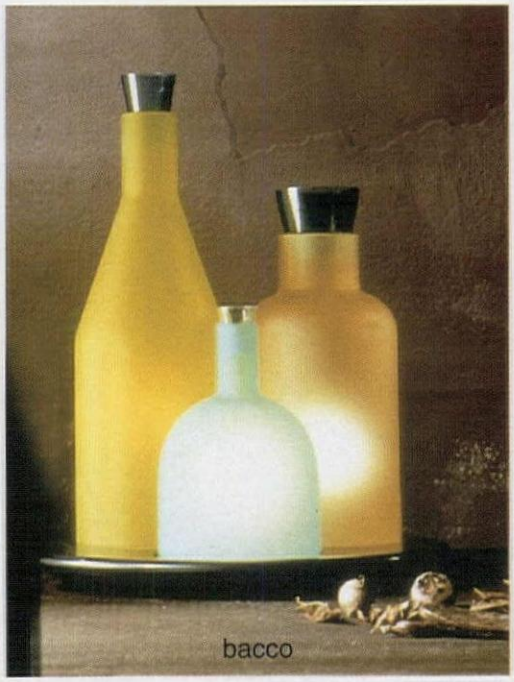
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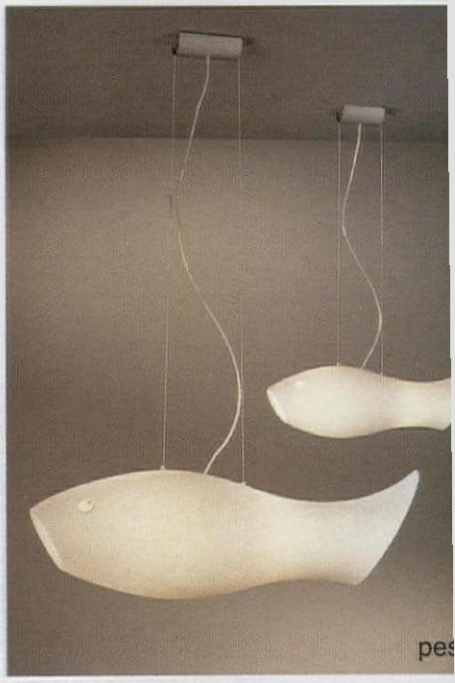
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Circle 78

Classically Modern

Janson Goldstein combines classical elegance with modern design for Emporio Armani Soho.

When New York-based Janson Goldstein faced the task of designing the Emporio Armani Soho store, the architects naturally pondered the typical Emporio customer—a young, design-savvy individual. But in coming up with a concept that would reflect this customer type, the architects decided that there was no specific formula. "A doesn't equal B. It's not that simple," says Janson Goldstein principal Mark Janson.





They did decide, however, to forego the minimalist white box in favor of a fresher approach to the modern interior. They completely gutted the 3,100-sq.-ft. retail space and applied a palette of gray tones, ranging from elegant, honed "Virginia Mist" granite for the floors to warm, gray-blue Knoll fabrics for upholstery.

Sandblasted concrete block—which complemented the color palette, while contrasting with the luxurious floor—was used for most of the walls. "The idea of using an everyday material such as concrete block in an expensive clothing environment was a fresh idea that would appeal to a younger generation," says Janson. Storage and display units were also pared down to basic and simple structures, consisting of cast-plaster tables and stainless-steel, rolling drawer units that park underneath the tables.

Another of the firm's goals, per the request of the Giorgio Armani corporation, was to make the store reflect its Soho site. Janson Goldstein's response was to take an element unique to Soho's architecture—in this case, cast-iron columns—and update it with a contemporary twist. The architects restored the space's original columns and then concealed them with backlit, sanded acrylic to reveal the classical architecture with a "ghost effect," a feature that masterfully reflects the classically modern Emporio brand. —*Sheila Kim*

Left: Steps leading from the selling floor into the stock cellar feature a glass wall guardrail on one side and stainless-steel rail on the other.

Above: "Ghost-lit" columns stand within sanded acrylic shells amidst the gray stone and concrete retail space.

Opposite: Accessories area features a lighting strip recessed behind one edge of concrete wall to emphasize the "floating" aspect of the wall unit.

OTTOMANS: **K. FLAM ASSOCIATES**; FABRIC: **KNOLL TEXTILE**. CAST PLASTER TABLES (FABRICATION), TROWELLED PLASTER: **VISIONS IN PLASTER**. VIRGINIA MIST GRANITE: **ARTISAN STONEWORKS, MOUNT AIRY GRANITE**. GLASS AND STAINLESS-STEEL GUARDRAILS: **DAVID SHULDINER**. STRUCTURAL ENGINEER: **ROBERT SILMAN ENGINEER**. LIGHTING DESIGNER: **JOHNSON SCHWINGHAMMER**. MEP ENGINEER: **LASZLO BODAK ENGINEERS**. FIXTURE CONTRACTOR: **PRECISION GLASS AND METAL WORKS**. GENERAL CONTRACTOR: **RICHTER + RATNER**.

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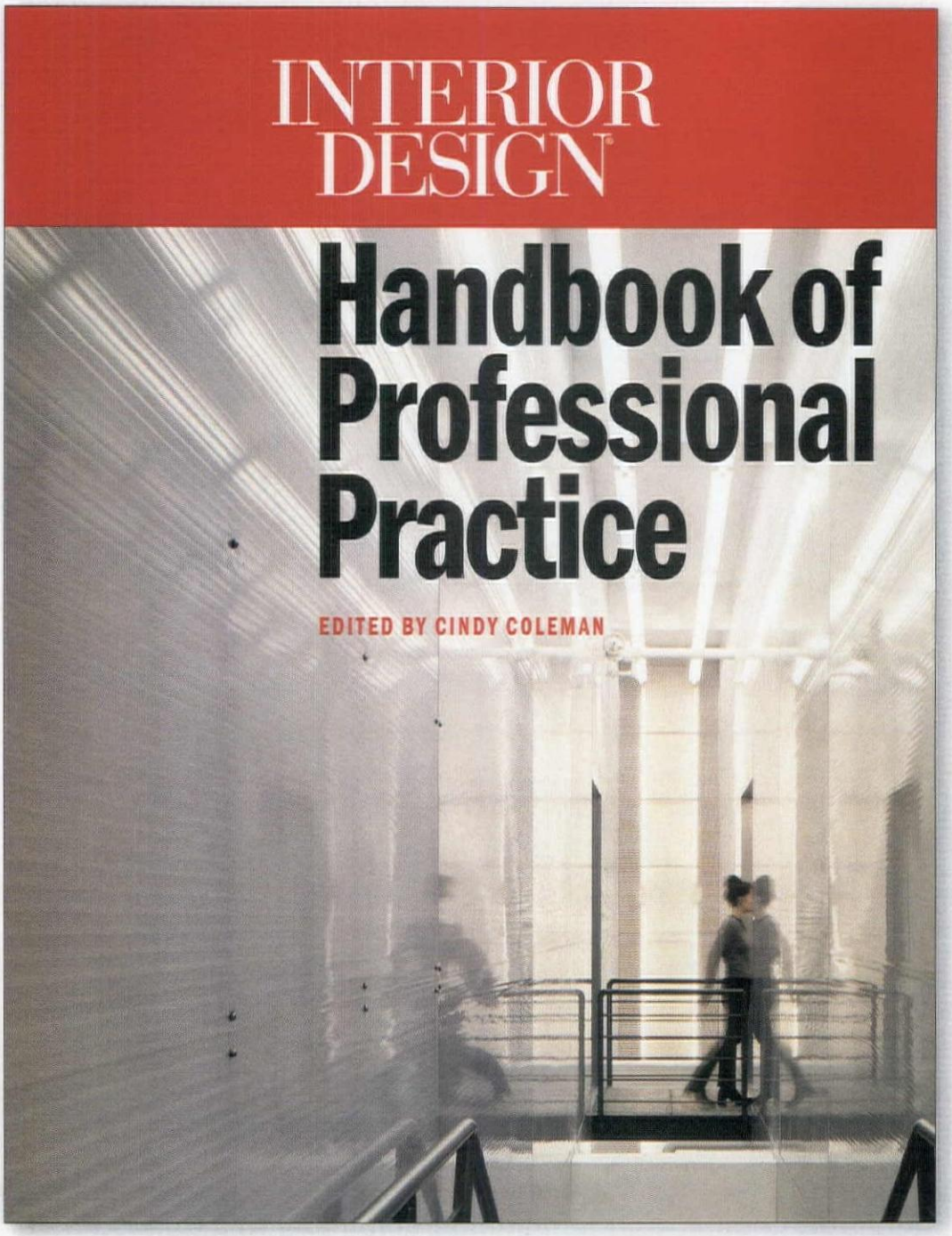
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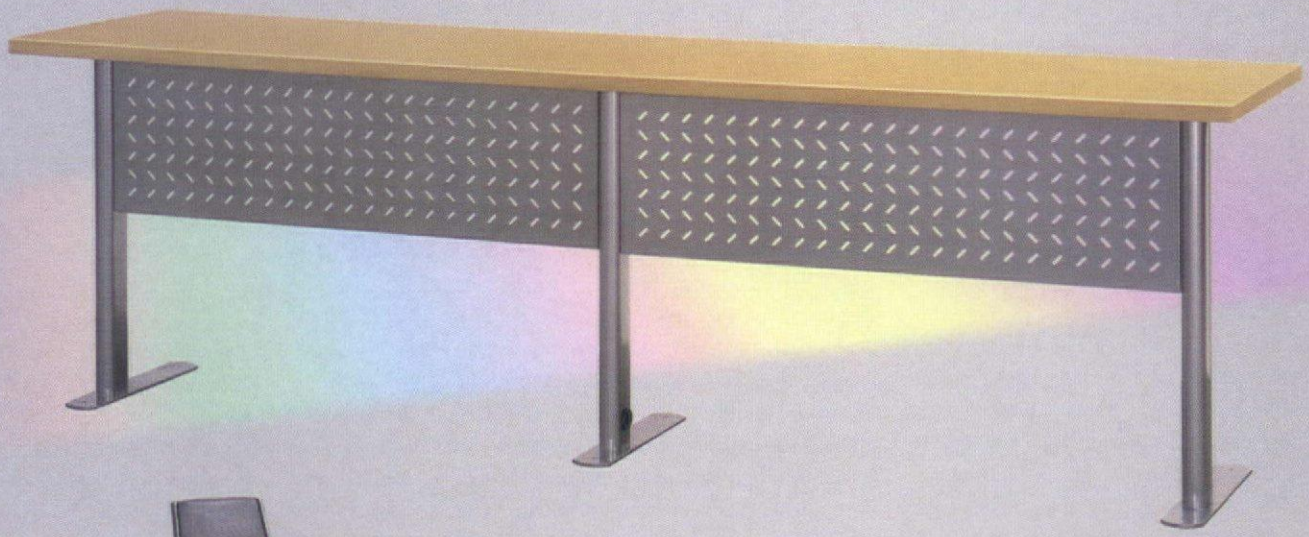
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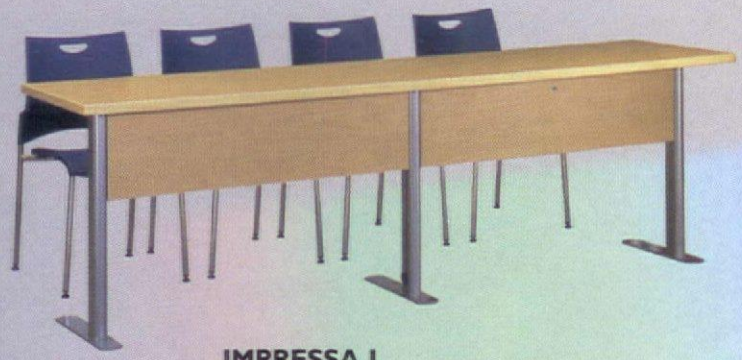




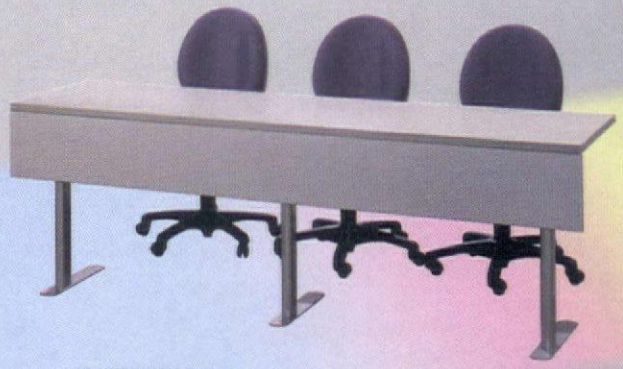
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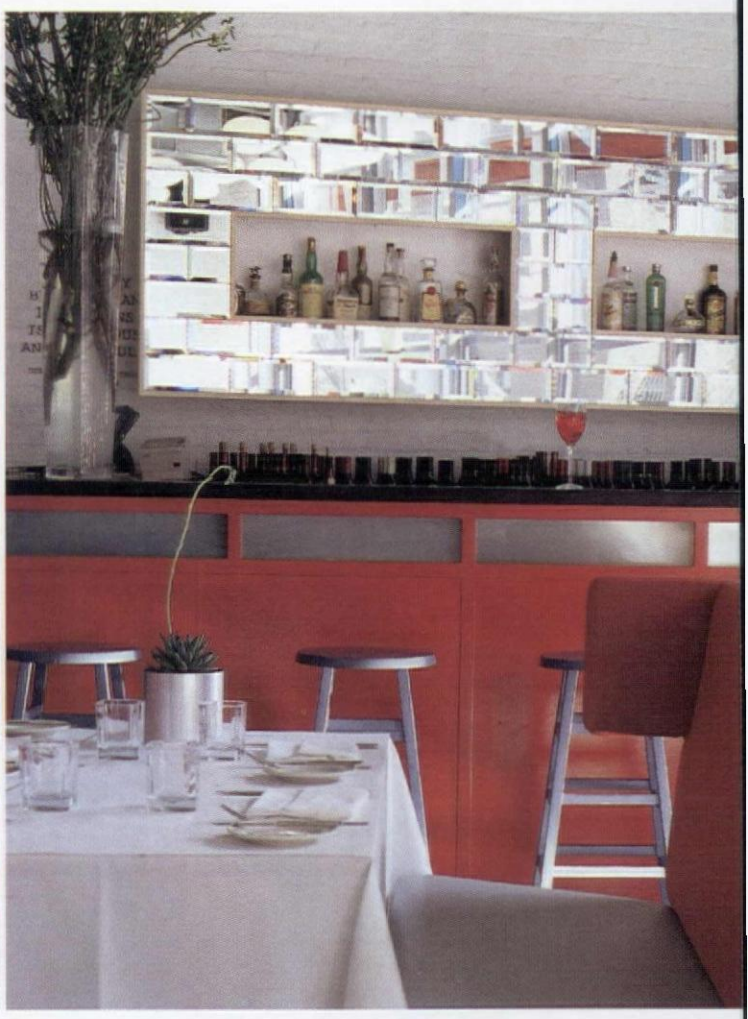
Ali Tayar creates a sleek, sexy design for Midway, a new restaurant in Manhattan's West Village.

NEARLY FIVE YEARS AGO, Ali Tayar of Parallel Design transformed a far West Village automotive garage into Waterloo, a 2,700-sq.-ft. restaurant that rode the crest of the Belgian food trend and contributed to the neighborhood's emerging nightlife scene. The restaurant's owners (who also own the nearby restaurant Le Zoo) decided last year to reinvent Waterloo while maintaining the same location, chef, and customer profile. Their latest creation is Midway, a new American restaurant that specializes in elevated comfort food.

Given the rare opportunity to remake his design, Tayar focused on giving Midway an identity distinct from Waterloo. "The space was the same," he says, "so we tried to make a set of reversals." Overall, Tayar turned an intimate, introverted room into a fluid and flexible space defined by sturdy planar elements. Apart from the white brick walls, all other surfaces went from light and neutral tones to saturated, dark ones. The building façade, formerly made of translucent glass, was replaced with clear glazing. Exposed fixtures supplanted indirect lighting, including a magical cloud formation of suspended, egg-shaped plastic lamps that slope over the main dining area. Finally, Tayar replaced the quilt-like fabric panels that screened the kitchen and service areas from the dining room with a screen of perforated-aluminum panels, ingeniously adapted from an inexpensive material used to construct catwalks.

"I wanted to see if I could capture significant elements of the traditional American diner without being literal," Tayar explains. He created a set of seven booths, which function as movable pieces of furniture that can be arranged as individual elements, or end-to-end as a long banquette. The units, covered in a sexy, high-tech polyester mesh, have small side panels inspired by Pullman train cars, lending a bit of privacy to individual booths wherever they are located. Tayar also revisited the traditional above-bar diner mirror as a floating assemblage of mirrored glass brick with beveled edges. Pragmatism, urban comfort, and exuberance animate the new interior—held together by Tayar's characteristic ability to elaborate a smart design concept in various configurations. —*Henry Urbach*







Opposite, left: Tayar used clear glass garage doors to establish continuity between the interior of Midway and the street.

Opposite, right: Mirrored glass bricks recapitulate the pattern of the walls at a larger scale.

Above: Spray fireproofing gives the ceiling a spongy texture above the array of floating lamps, developed in collaboration with lighting designer Peter Wexler. Ultra-cool dining chairs are made of injection-molded plastic.

BANQUETTES AND MIRROR PANEL: **DUNE**. BANQUETTE FABRIC: **MAHARAM**. LIGHTING DESIGN: **PETER WEXLER**. GRAPHIC DESIGN: **ADAM LEVITE, ASSOCIATES IN SCIENCE**. CONCERTO CHAIR: **ALFRED HOMANN FOR KNOLL**. HANGING LAMPS: **PRIMELITE**. ALUMINUM SCREEN: **SEIDELHUBER**. GENERAL CONTRACTOR: **NEIL BOYCE**.

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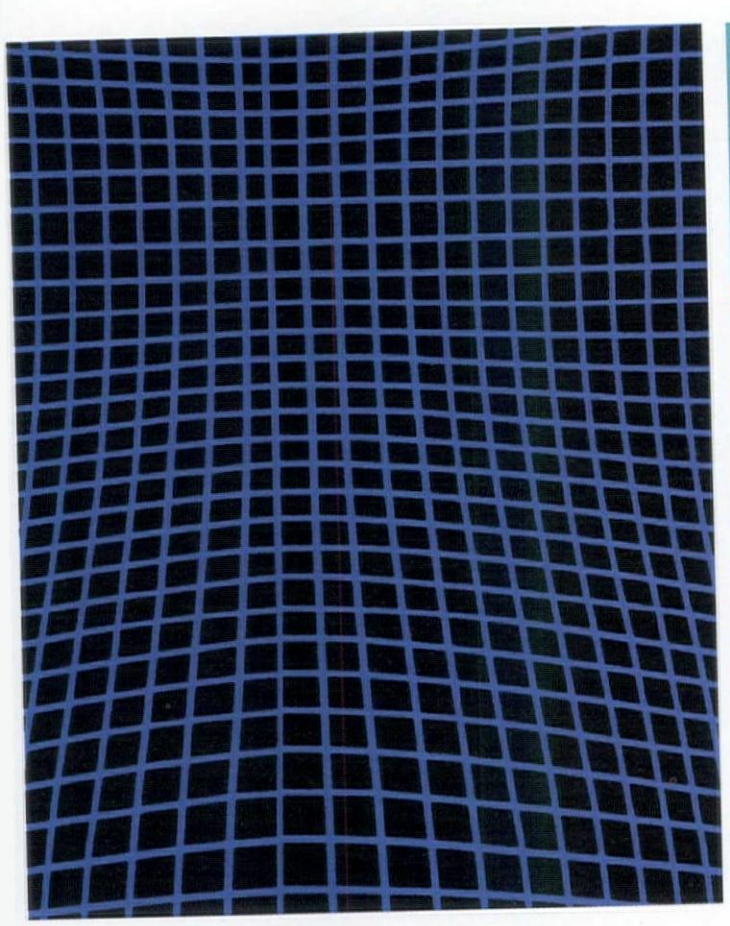
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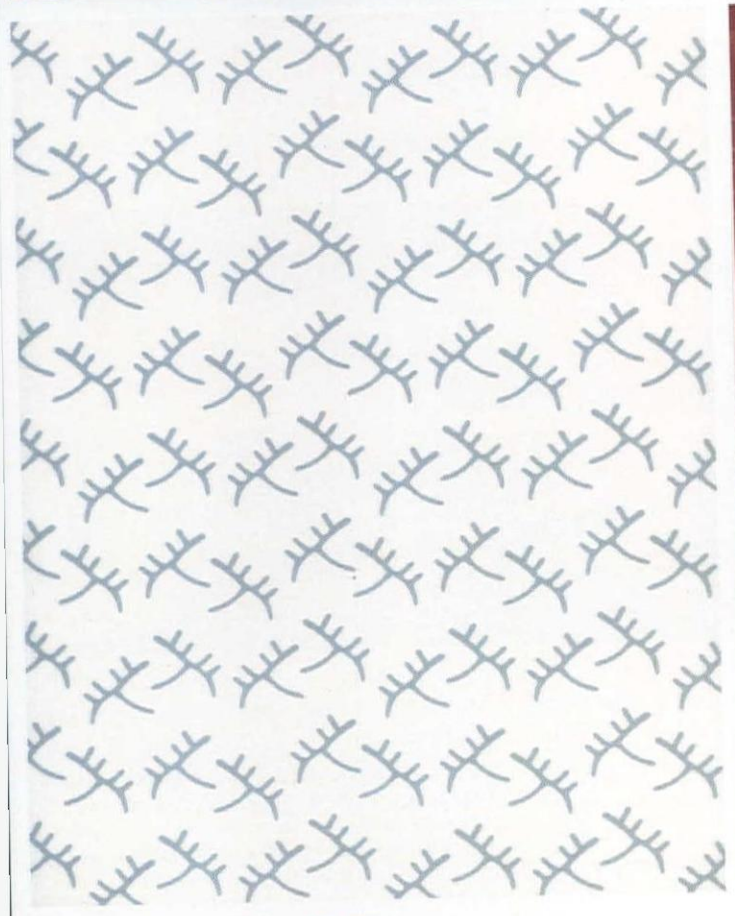


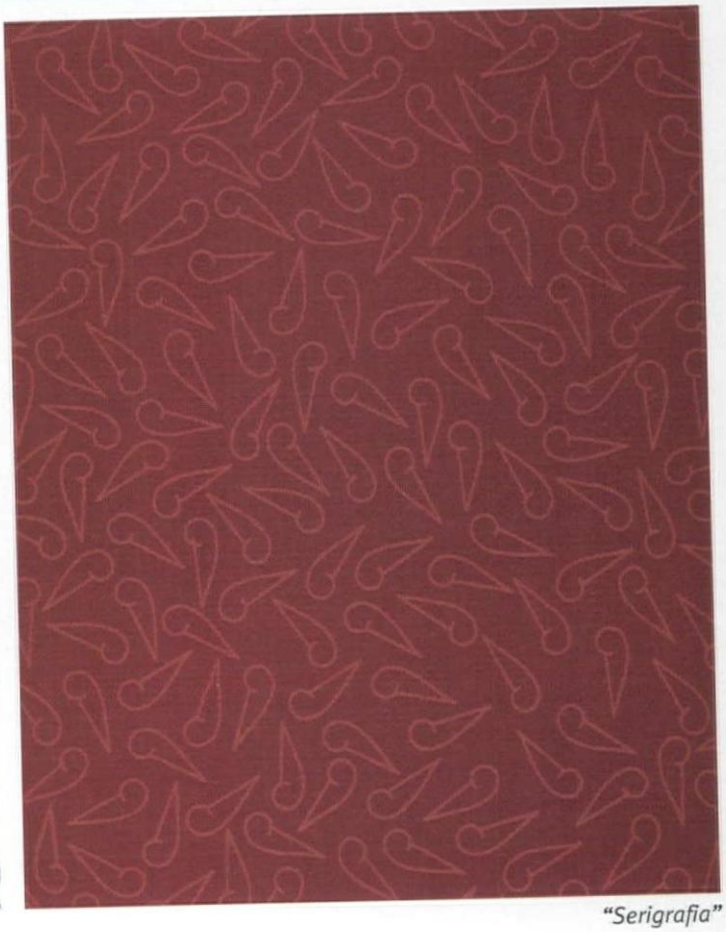
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Circle 1



A Clean Palette

Mark Oller and Victoria Kirk of MOVK create a refreshing interior for a sushi restaurant off Union Square.

SUSHI NEOPHYTES AND enthusiasts alike can find common ground at Sushi Jones, a new Manhattan café that offers both Americanized (chicken Caesar roll, anyone?) and staunchly traditional renditions of the cuisine. Just as the menu caters to both eastern and western tastes, so too does the décor. "The challenge was how to evoke 'sushi' but make it feel American and accessible," says principal Victoria Kirk of the multidisciplinary design firm MOVK. Kirk and co-principal Mark Oller referenced dining rituals and eating environments from both cultures in the whimsical, 1,200-sq.-ft. space. Stainless-steel details are "a subtle, metaphorical reference" to the tools of the trade (i.e. razor-sharp knives), notes Oller, while origami-like cabinetry juxtaposes high-tech white Corian against panels of quartered French aspen. The spatial progression from the front order-station to the rear pick-up counter is emphasized by a 23-ft.-long lenticular element, "a play on American commercialism," says Kirk. "We wanted take the pedestrian technology and make it more artful." The colorful graphic is embedded in a padded Xorel wall, which serves as a backrest to the polypropylene-upholstered banquette below. "The project came off with great cohesion," marvels the owner, who—thanks to the successful design—has his sights set on brand expansion.

Credit is extended to Ricardo Marquez.

—Jen Renzi

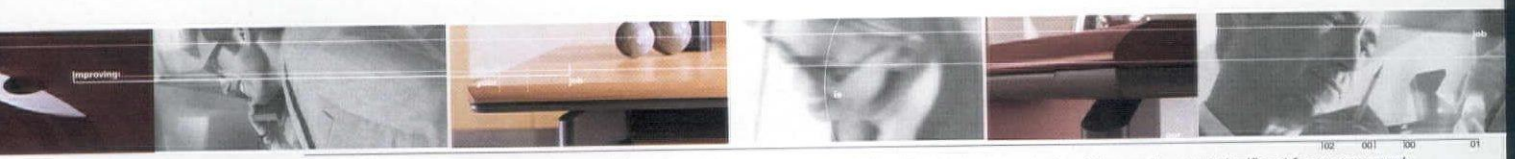




Above: MOVK created a bright interior that puts sushi novices at ease.

UPHOLSTERY: **POLLACK**. WALL COVERING: **CARNEGIE**. TABLES: **EVANS & PAUL**. CHAIRS: **RON FISHER**. BENCHES: **TEXSTYLE**. CORK FLOORING: **GERBERT**. LENTICULAR FABRICATION: **MILLENIUM DISPLAY GROUP**. SIGNAGE: **VISUAL GRAPHIC SYSTEMS**. LIGHTING: **LEUCOS**; **RSA**; **LITON**. CONTRACTOR: **A & T**. LENTICULAR: **LOREN CAMILLERI, SCOTT PETILL** (DESIGN); **MILLENIUM DISPLAY GROUP** (FABRICATION).

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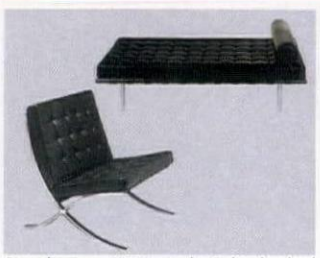
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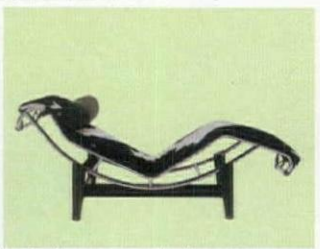
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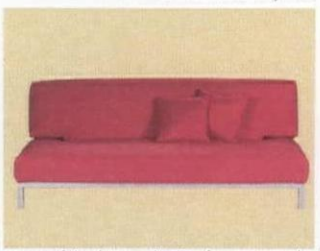
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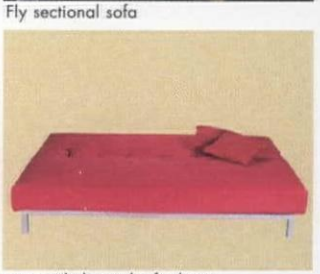


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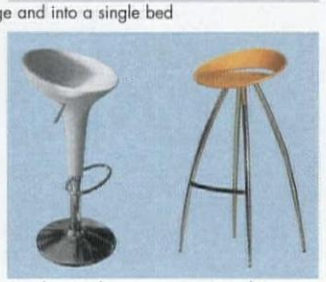
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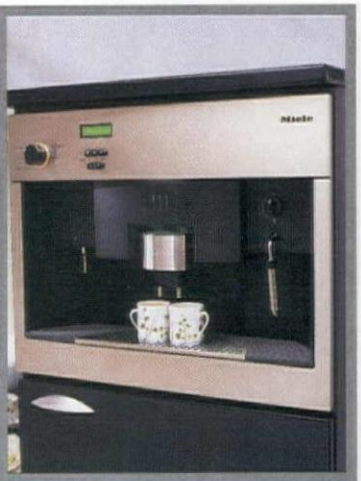
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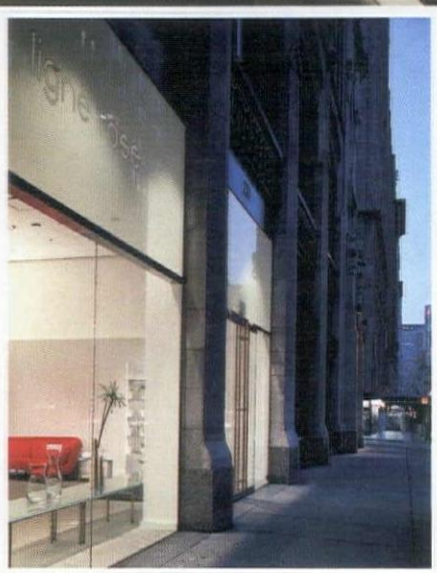
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Circle 65

Basic Instinct

Pascal Mourgue composes a poetically minimal Manhattan showroom for Ligne Roset.





LIGNE ROSET'S SLEEK, new Manhattan flagship store has become a sanctuary for modern style devotees. Its expansive, glazed storefront windows along Park Avenue South announce the Ligne Roset brand with artless simplicity. Passersby cannot help but pause and gaze at the serene, elegant interior. Although spartan in form, the store is absolutely luxurious. Unhurried shoppers drift about the 6,000-sq.-ft. showroom, navigating among harmonious arrangements of streamlined contemporary furniture. Only the occasional boldly colored product disturbs the pristine interior's cool palette.

The showroom is meant to be explored. The large, limestone-floored entrance area flows into intimately scaled sectors at the back of the store, where unobtrusive second-floor offices overlook the main one through diaphanous curtains. Here, a subtle black ash floor lies underfoot, while a muted lighting scheme highlights the orderly array of merchandise. Circular windows located on interior walls defy the strict rectilinear composition of the space. A wide, central staircase draws visitors down to the labyrinthine lower level, where cozy installations of furniture and lighting entice lingerers.

While adopting a minimalist aesthetic, designer Pascal Mourgue avoids antiseptic solemnity by suspending his own sculpture, a pair of large metallic fish, above the showroom stairs. These whimsical, sleek creatures appear to have been frozen mid-leap. However surreal, the gravity-defying fish do not seem out of place here, where weightlessness is the norm. Glass panels and shelves throughout the store seem to float above their stainless-steel supports while large, glowing lamps hover above various furniture installations. Display walls along the sides of the room emphasize the 14½-ft. ceiling height with their lower elevation and slightly darker shade. The generous width of the staircase further underscores the lofty volume and depth of the space, and, from a lower level perspective, the massive black ash stairs seem to ascend unsupported.

Having designed Ligne Roset stores in Munich, Chicago, and Coral Gables, Mourgue had ample opportunity to hone his →

Above: A view toward the front of the showroom. Pascal Mourgue's fish sculpture is partially visible behind the row of displayed chairs.

Left: Expansive, glazed windows and a limestone floor treatment create a fluid transition between interior and exterior.

PHOTOGRAPHY: ELIZABETH FELICELLA







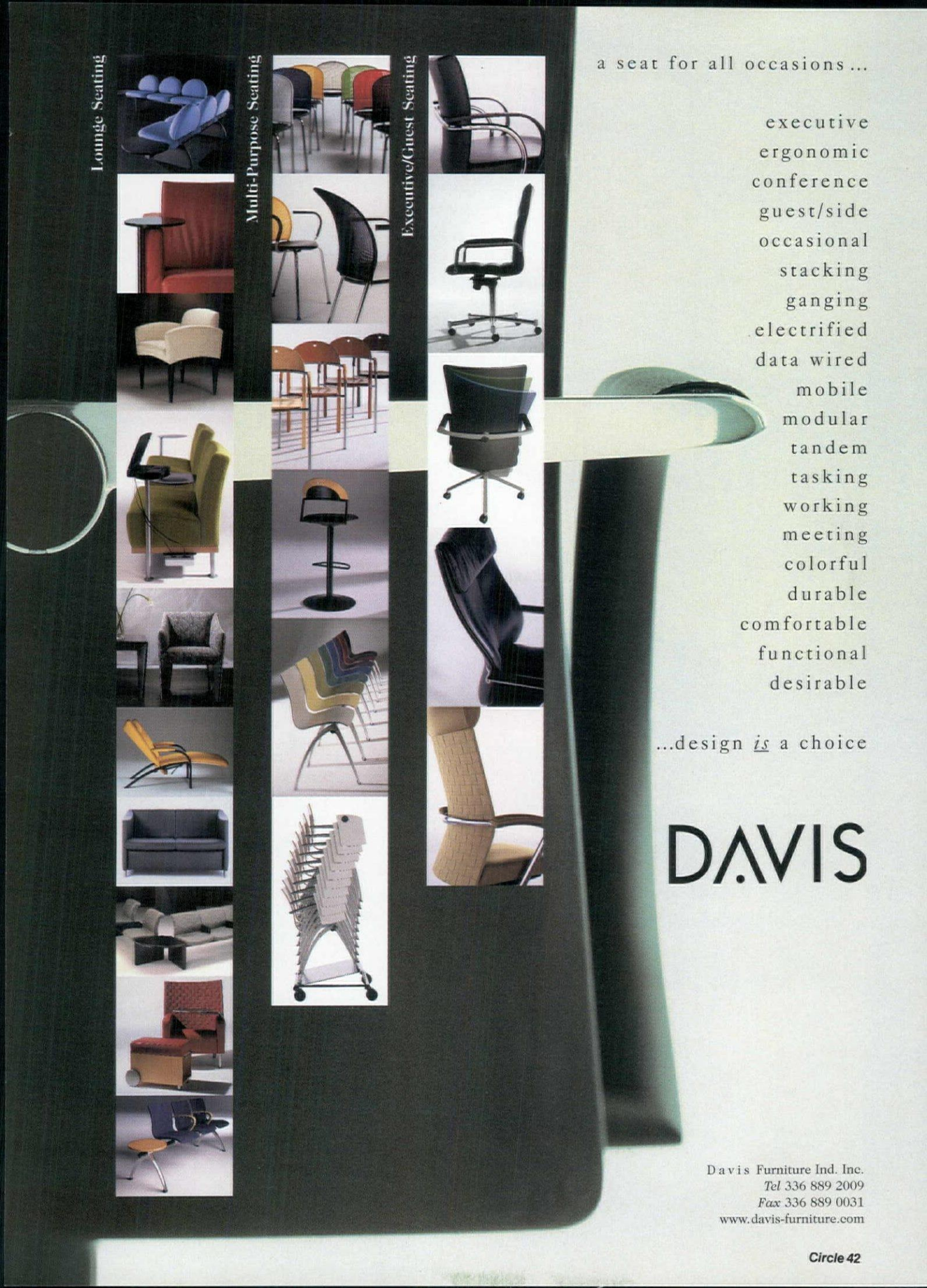
vision of the brand. The New York showroom, the company's largest, represents a collaboration between Mourgue, his associate Patrice Hardy, and the architectural division of the Roset group, led by François Benard. Completed in nine months, it is the ideal setting for Ligne Roset's refined and quintessentially modern designs, many of which are Mourgue's own. —*Linas Alsenas*

Top: Large lamps hover over the translucent glass counter and furniture installation. Second-floor offices overlook the main floor of the showroom.

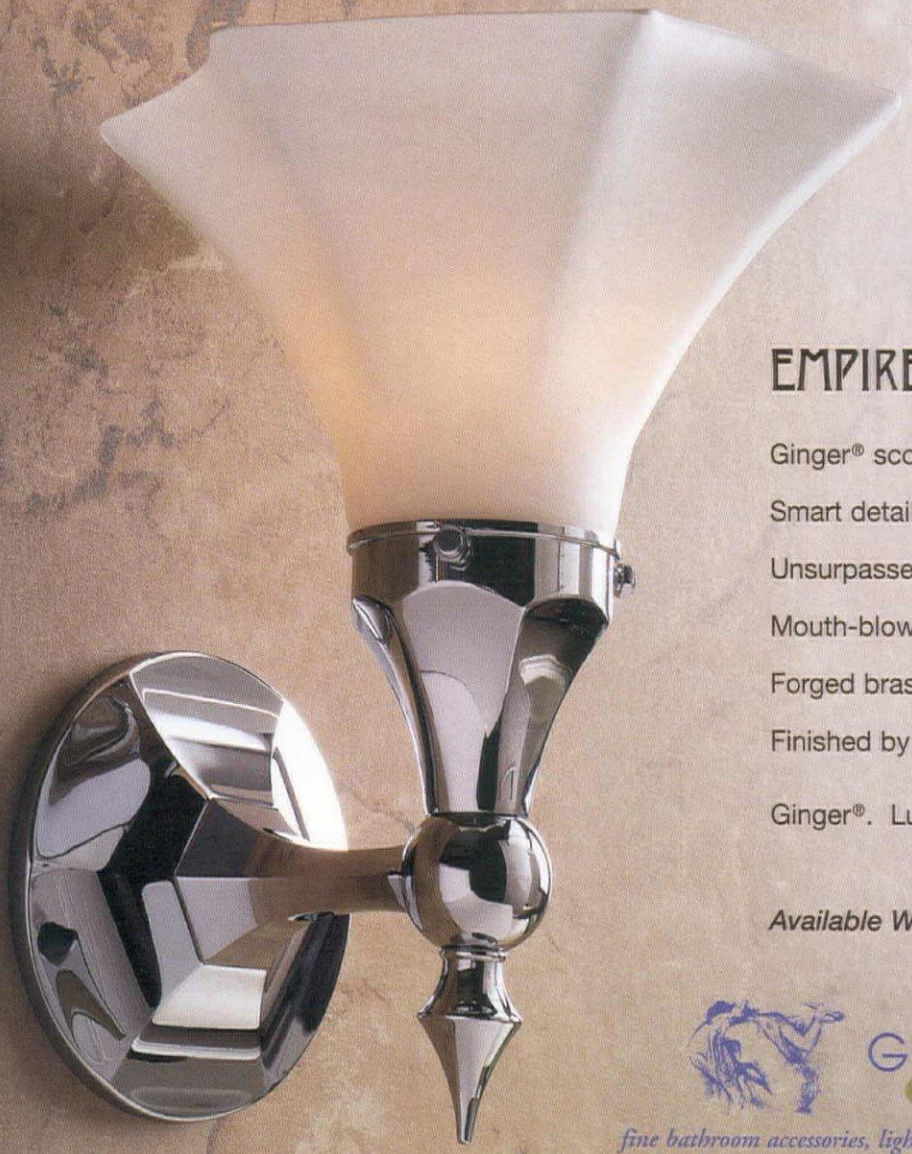
Left: Product display cases are built into the spare showroom walls. The use of bold colors is limited to merchandise.

Above: A low glass shelf along the storefront emphasizes the store's openness to the street. The Ligne Roset logo is projected by the sun through glazed windows above.

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Glowing Review

1100 Architect designs a dramatic, inviting showroom for Repertoire in New York.





"IT'S WONDERFUL TO be in the heart of Soho," says president Rick Garofalo of Repertoire, which recently unveiled its elegant New York flagship. Although he had secured a ground floor space in Manhattan's bustling downtown retail district, "I wanted something that felt very far away—almost dreamlike, and with a certain nobility." Garofalo turned to 1100 Architect, a firm known for its richly minimal interiors and which had previously collaborated with Repertoire design director Celeste Cooper.

"In thinking about Repertoire's product," recalls David Piscuskas, principal in charge, "it seemed the store design should emphasize the shape of the furniture pieces as well as the richness of color, texture, and tone." And, ultimately, "that it would be possible to do so with a very limited palette." The design team began by carving out "an architectural promenade through the amorphous, free-flowing container"—a lofty, 4,200-sq.-ft. volume articulated by a row of brick-faced →

Above, left: View of the façade, which offers a glimpse of the brick-faced columns.

Above: Above the recessed shelving is a band of the illuminated PVC ceiling treatment by Barrisol.

PHOTOGRAPHY: RICK MANDELKORN





columns—by erecting a central, 15-ft.-by-16-ft. office core that divvies the open floorplan into four residentially-scaled zones, each perfectly suited to displaying Repertoire's sleek merchandise in artfully conceived vignettes. "Celeste really maps out what product goes where, which the design of this store really celebrates," says Piscuskas. The centralized placement of the office core also encourages a circuitous circulation path, inviting a sense of anticipation and discovery as customers wander the sales floor. "There's a good balance between openness and enclosure—each view is carefully considered."

To achieve the requested "dreamlike" mood, 1100 Architect wrapped the four walls of the office with a backlit Barrisol (stretched PVC) membrane, creating an evanescent "glowing box" in the center of the space. This luminous treatment is repeated on the ceiling plane, which unfurls in alternating bands of Sheetrock and illuminated Barrisol; recessed channels between accommodate rows of track lighting. In addition to brightening the space, which is short on natural light, "the glowing elements help induce a sense of mystery, allure, and attraction," Piscuskas concludes. "I wanted the space to be something that passersby would want to discover more about. Once they're inside, I'm pretty sure they're going to have a great experience."

Jeff Babienko, Jamie Palazzolo, and Ramon Ocampo assisted on the project. —*Jen Renzi*

Left: Stephan Haring ceramics and a taffeta pillow by Bisson Bruneel rest on a Flexform table by Antonio Citterio; above are Sol LeWitt screen prints.

Above: The glossy, white marble flooring and the pale lavender walls reflect light from the glowing elements.

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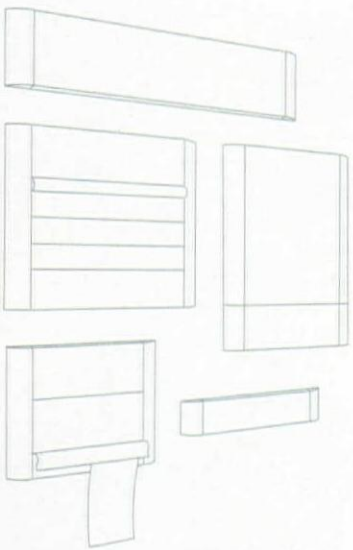
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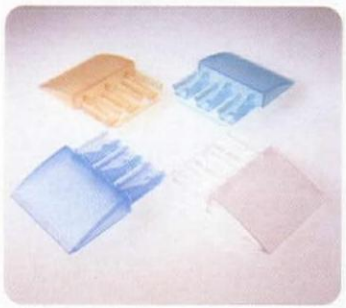
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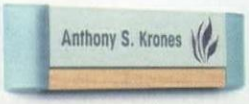




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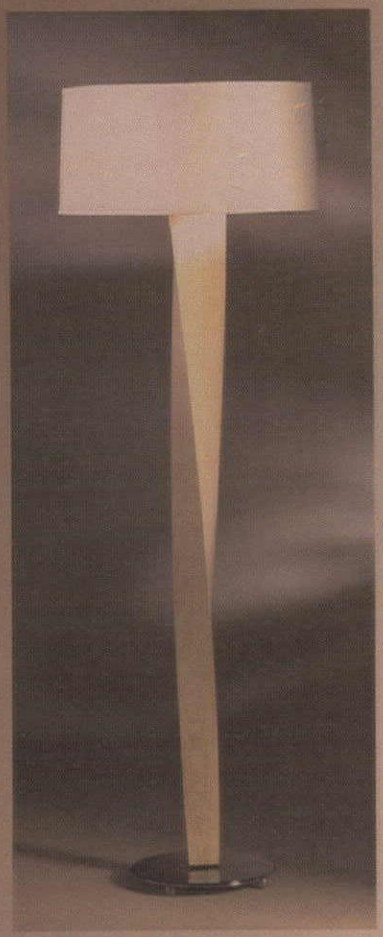


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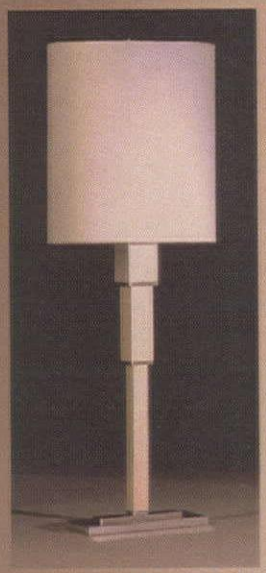
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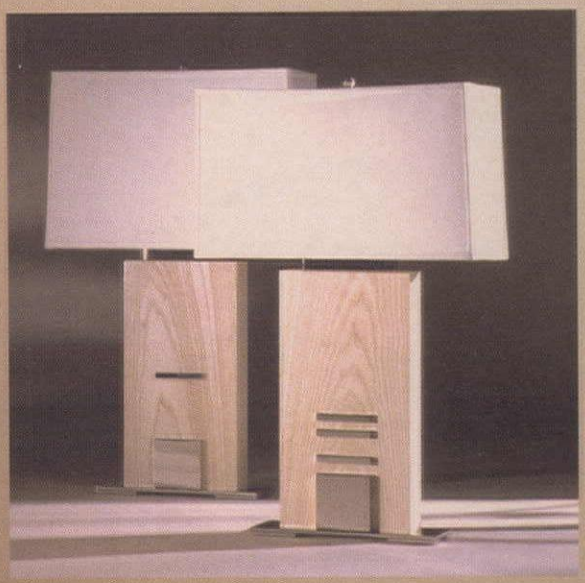
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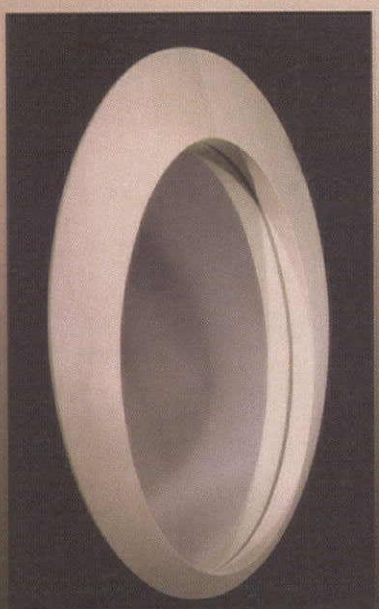
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Nova Collection "MC²" Table



"Elipse" Mirror

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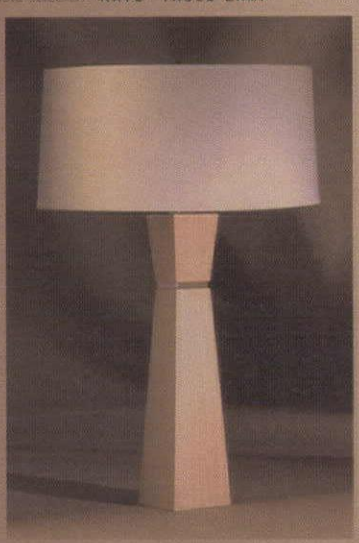
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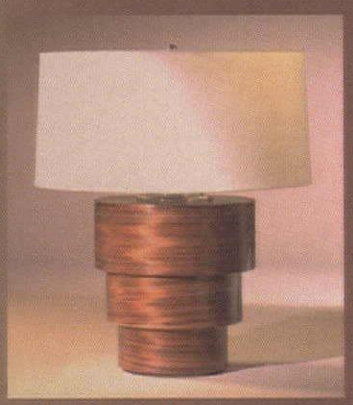
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Eye Candy

Denis Colomb designs a modern, airy space for Charmant USA's Fifth Avenue showroom.

THE CHARMANT GROUP, one of the world's leading eyewear manufacturers/distributors, has been synonymous with innovative product design since 1956, representing fashionable eyewear brands such as Hugo Boss and Esprit, among others. So when its largest subsidiary, Charmant USA, decided to open a New York showroom, the company wanted a stylish but subdued backdrop that suited the company's offerings, but that wouldn't jostle for attention with the merchandise.

The company engaged New York-based designer Denis Colomb to create the 1,500-sq.-ft. showroom within a budget of $70,000. Colomb decided on a minimalist interior, coming up with creative solutions to stay within the budget while maximizing space. Walls serve dual functions, dividing the showroom from the offices and showcasing select eyewear. Rather than installing wall display units that would use up space, Colomb created backlit wall niches that highlight the products. Freestanding, mobile walnut-and-aluminum cabinets, custom-made by Colomb, contain trays holding the company's complete collections.

By removing the drop-ceiling that concealed HVAC and piping systems, Colomb gained headroom and an industrial flavor. To add warmth and variety, Colomb carefully selected pieces including a custom-designed daybed, Bertoia chairs, and a Platner coffee table. The Charmant USA showroom was completed in one year. —*Sheila Kim*





Left: Bertoia chairs complement Colomb's custom walnut-and-aluminum conference table; wall niche displays can be seen in background.

Above: The Platner coffee table nestles among custom pieces including a daybed, sofa, and Zig Zag rug, one of many offerings from Colomb's Studio 11.

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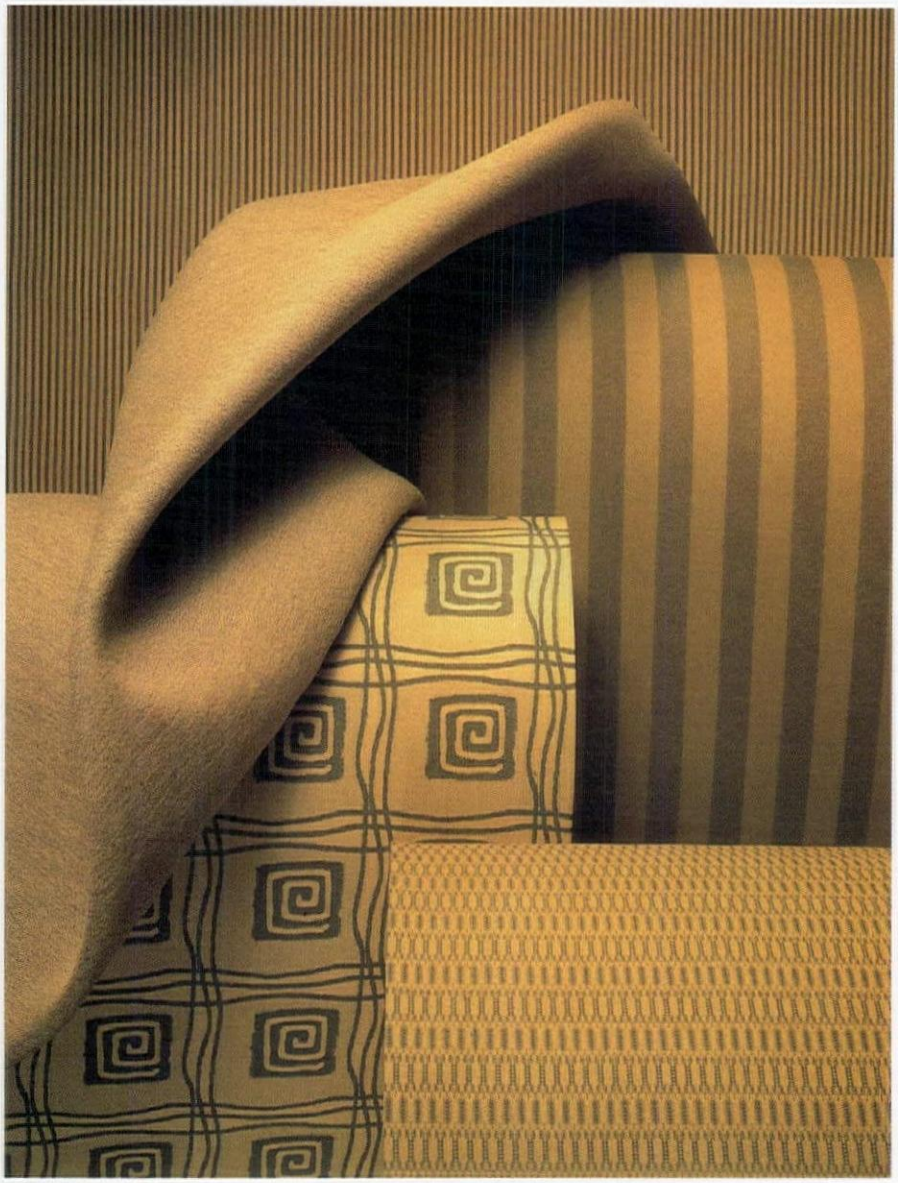
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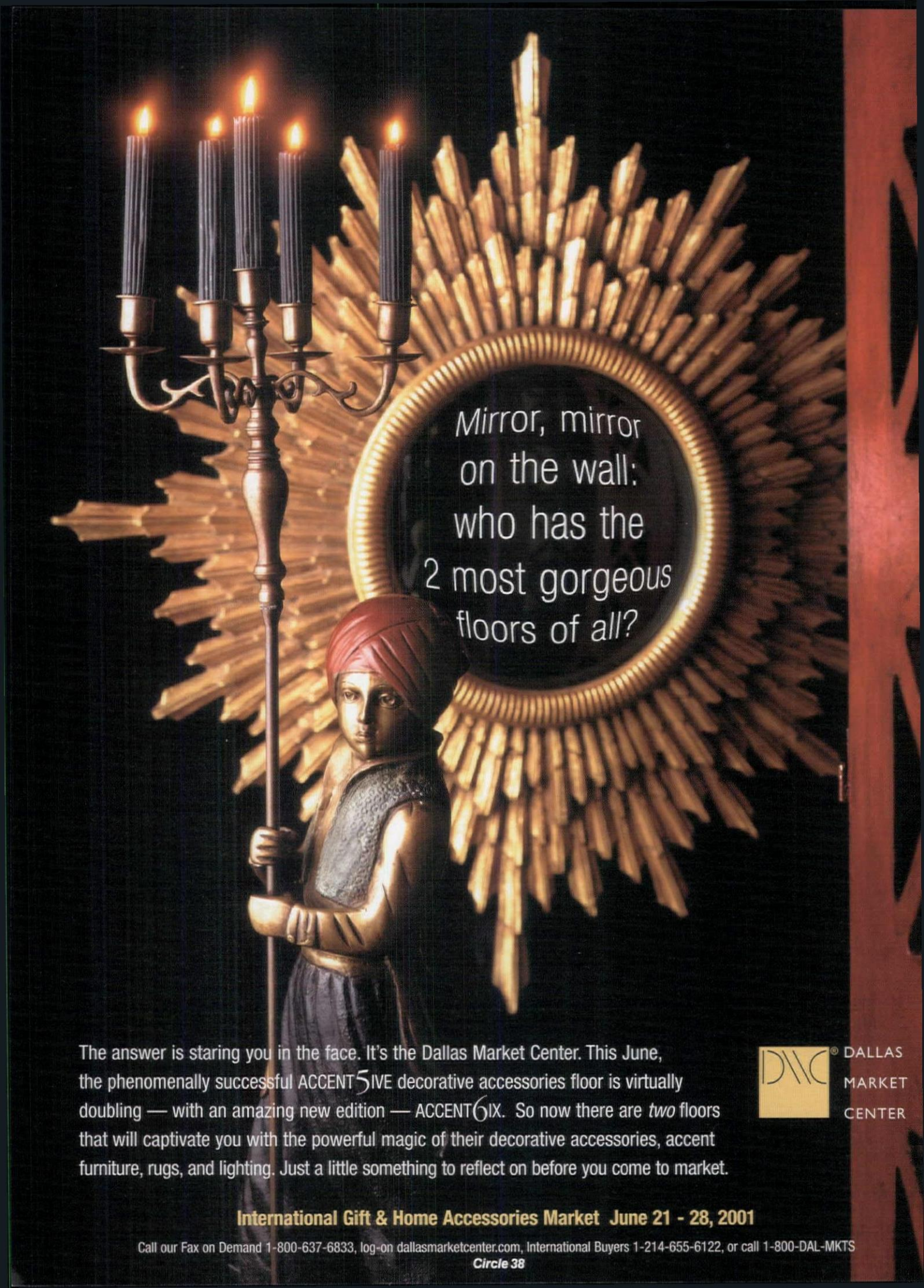
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United We Stand

Strasen Architects unifies two distinct showrooms for William Switzer in New York's D&D building.



WILLIAM SWITZER HAS MASTERED the art of replicating fine antique furnishings for over 45 years, earning the company a reputation that has enabled it to obtain exclusive license to many high-end furniture collections, including that of Parisian designer Lucien Rollin. After signing on Rollin, William Switzer opened a new showroom to showcase the designer's pieces alongside the full range of Switzer's collections.

In order to achieve this, architect Allen Strasen divided the 7,500-sq.-ft. space on the penthouse floor of New York's D&D Building into two separate yet unified showrooms. Strasen created individual entryways for both the William Switzer and Lucien Rollin showrooms along a narrow corridor that links the two spaces. The architect then connected the two via the Switzer entrance by using Macassar ebony, an African wood used for many of the Rollin pieces. Further connecting the two showrooms, Strasen designed both spaces to be similar clean, white backdrops consisting of mostly travertine floors (unfilled travertine in the Rollin side, filled in the Switzer side).

Since Switzer's collections are primarily residential, Strasen says of the furniture placement and layout, "The furniture has a symmetrical order that reinforces organization, much as one would want in a residential setting." In this respect, every home décor detail was considered—antique mirrors hang above refined consoles, sheer curtains cover the windows, and framed art adorns the walls in both spaces. —*Sheila Kim*

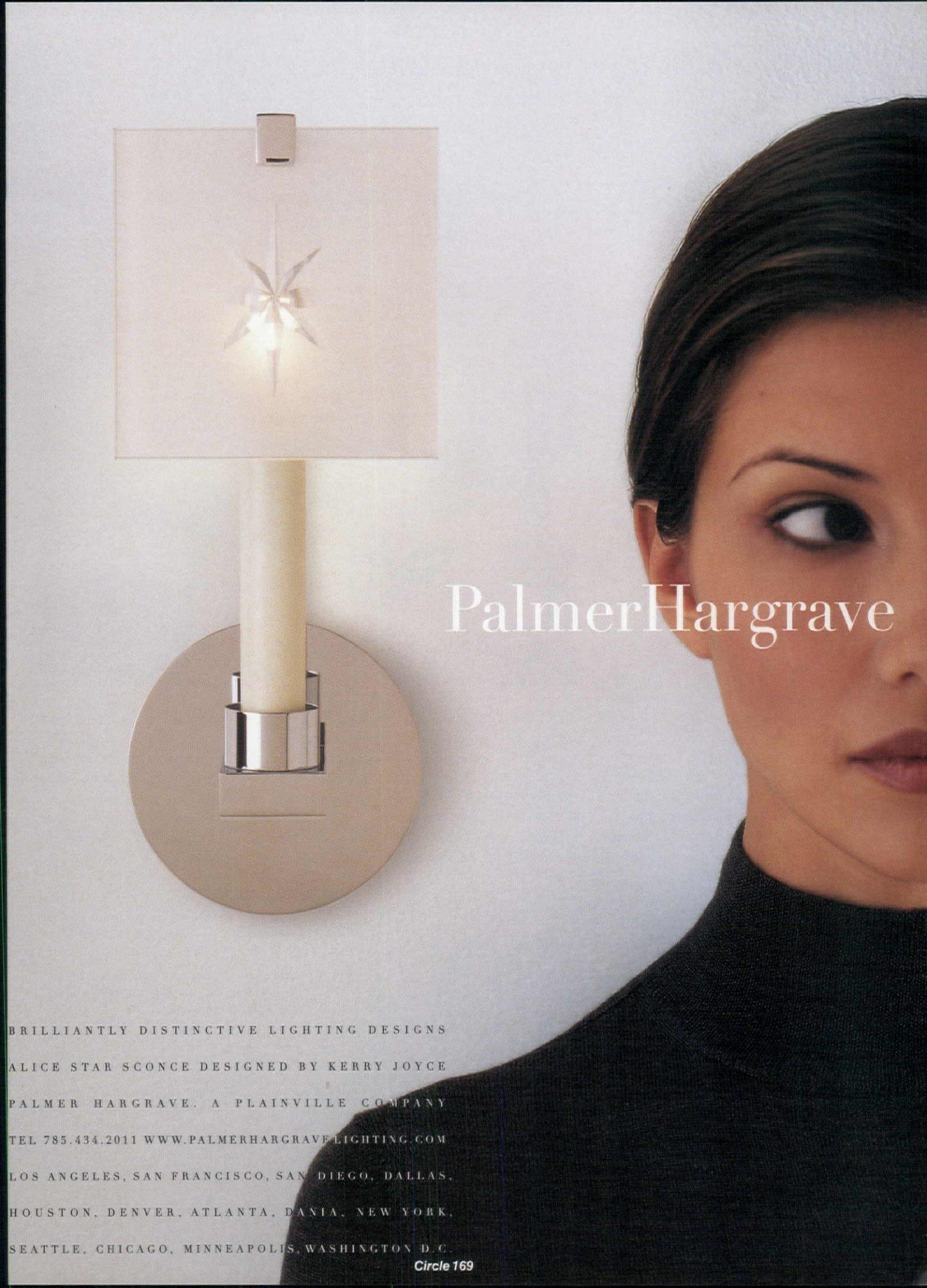


Above: On the William Switzer side, elegant antique replicas and originals include a Scartocci mirror, an Art Deco dining table, and a William Switzer hanging bronze lantern.

Left: Framed reproductions of various Rollin projects, vintage shots, and blueprint drawings in the Lucien Rollin showroom.

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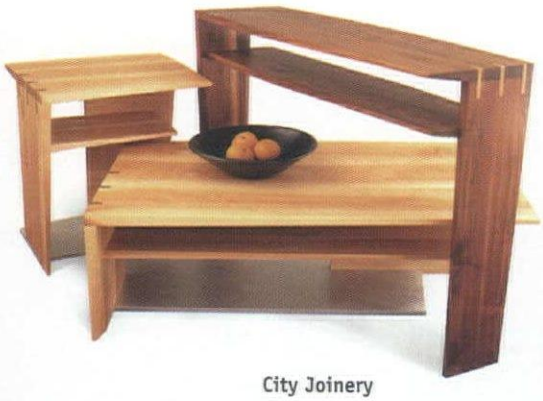
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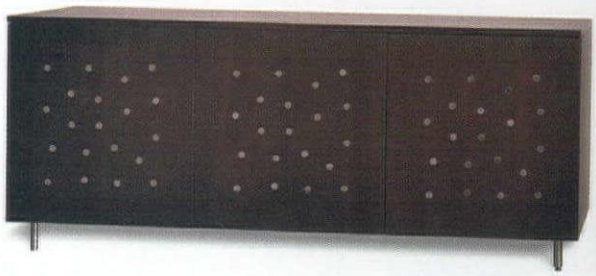
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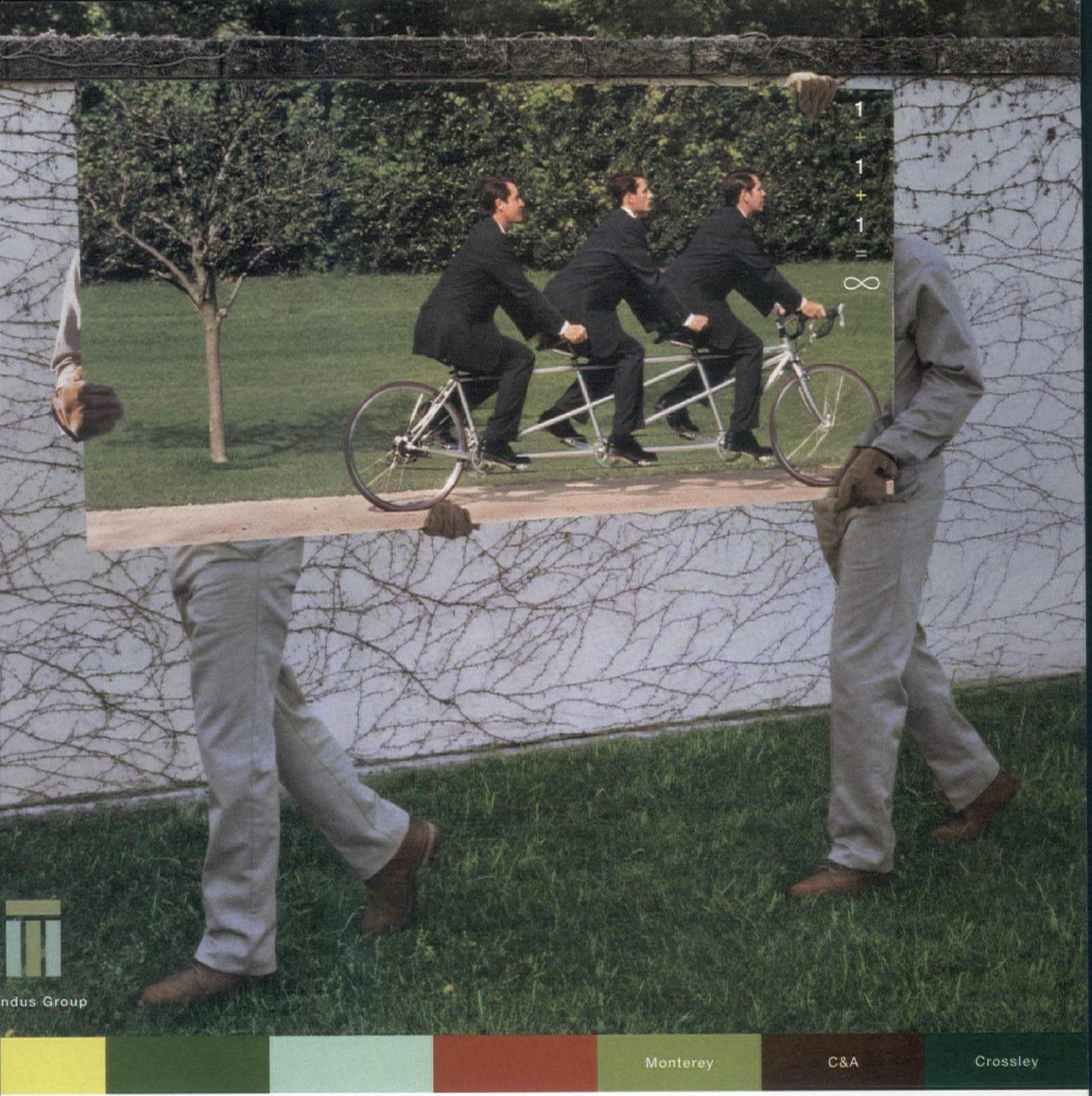
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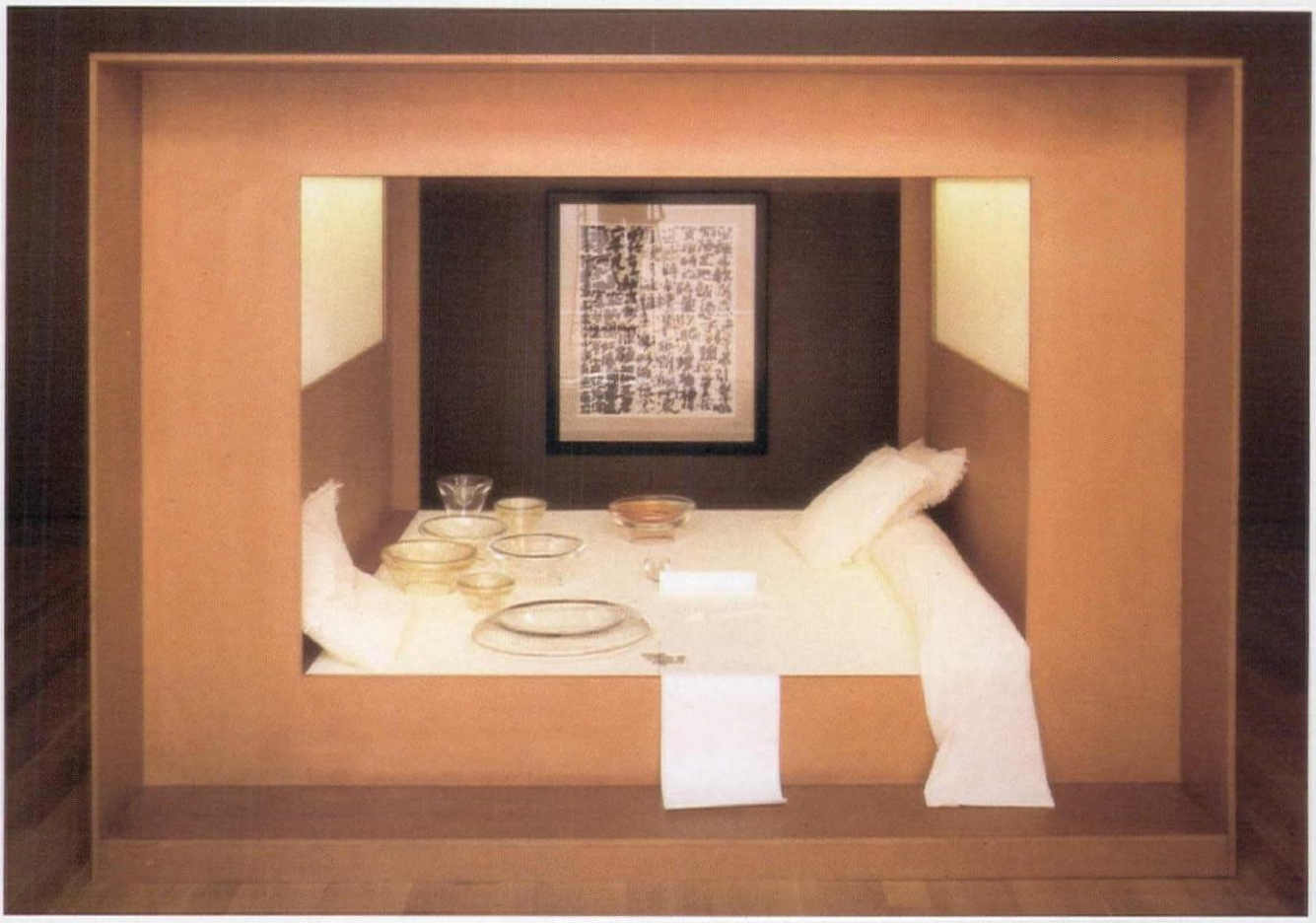
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Own Little World

Calvin Tsao, of Tsao & McKown Architects, reinvents the traditional Chinese bed for a Sotheby's exhibit.



Michael Goedhuis of Goedhuis Contemporary in London wanted to bring together a group of celebrated Chinese artists to collaborate on an installation that interpreted China in relation to the world at large. Goedhuis's concept turned into reality this June with the exhibit China Without Borders at Sotheby's in New York, featuring more than 30 artists and designers including distinguished architect Calvin Tsao. New York-based Tsao was challenged, at the eleventh hour, with the task of organizing the overall exhibition architecture, as well as designing his own installation, one of five small-scale installations that centered on the concept of "living with art."

Tsao, fascinated with the Chinese bed, was inspired to create an exaggerated four-post version that became a room-within-a-room in the exhibition space. Walls of MDF board give the bed a sense of security and enclosure, as does the lit theatrical scrim used on the sides. A carved jade piece, glassware, muslin fabric, and tools for Chinese calligraphy bring worldly elements into this intimate setting. "The installation is a construction about the nature of the world; we can make our world in a very small space," says Tsao.

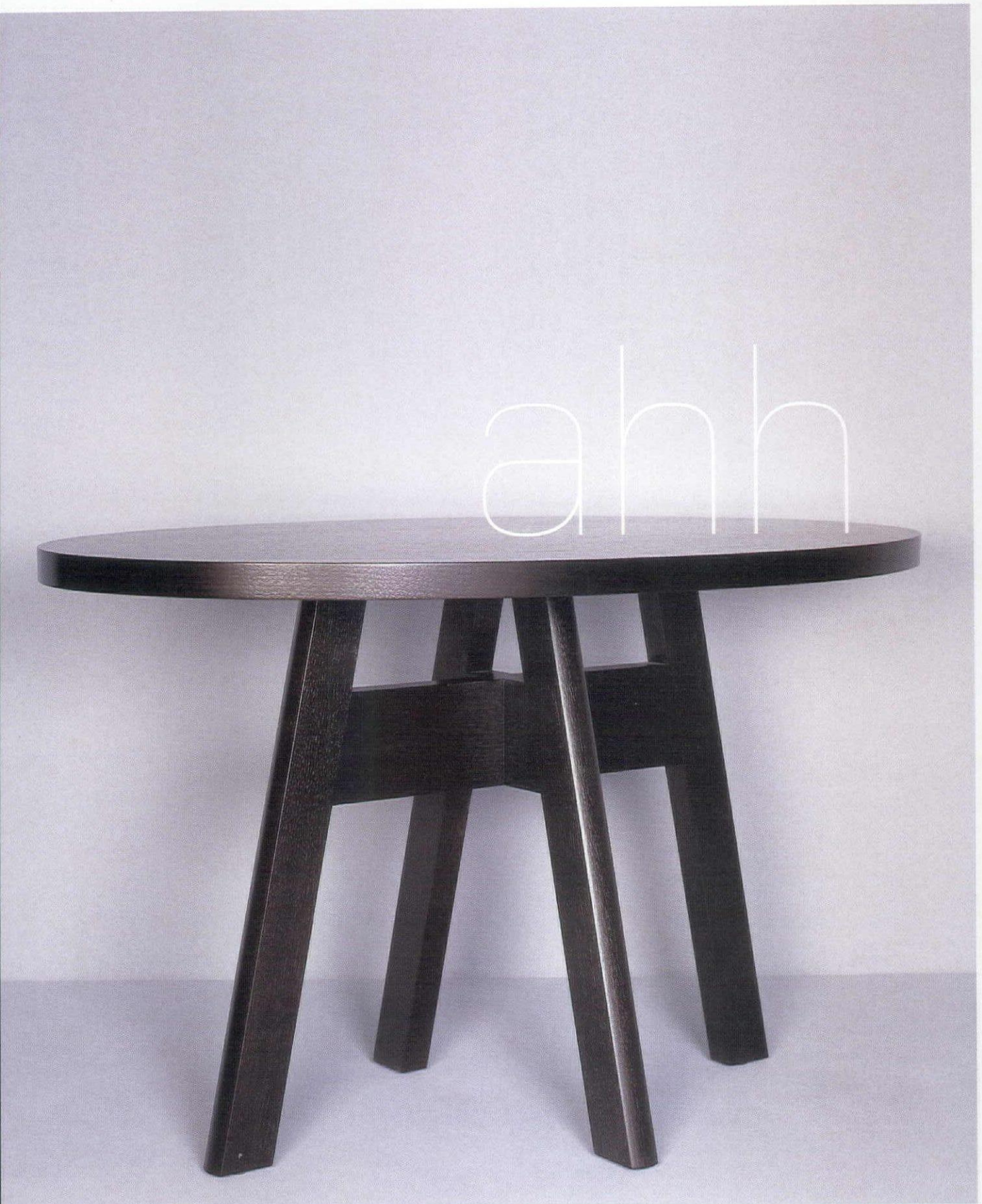
For the installation, Tsao teamed up with calligrapher Fung Ming Chip; the architect incorporated one of Ming's framed manifestos offering life instructions on how one should live. "In Chinese, the word 'world' also means 'life' and 'domain'," Tsao explains. —*Sheila Kim*

Above: The bed/room measuring 8½ ft. by 9 ft. by 6½ ft., has a muslin-covered honeycomb acrylic panel surface that glows from below.

Left: Calligraphy/painting materials and tools sit beside hand-blown glassware that Tsao & McKown designed prior to the exhibition.

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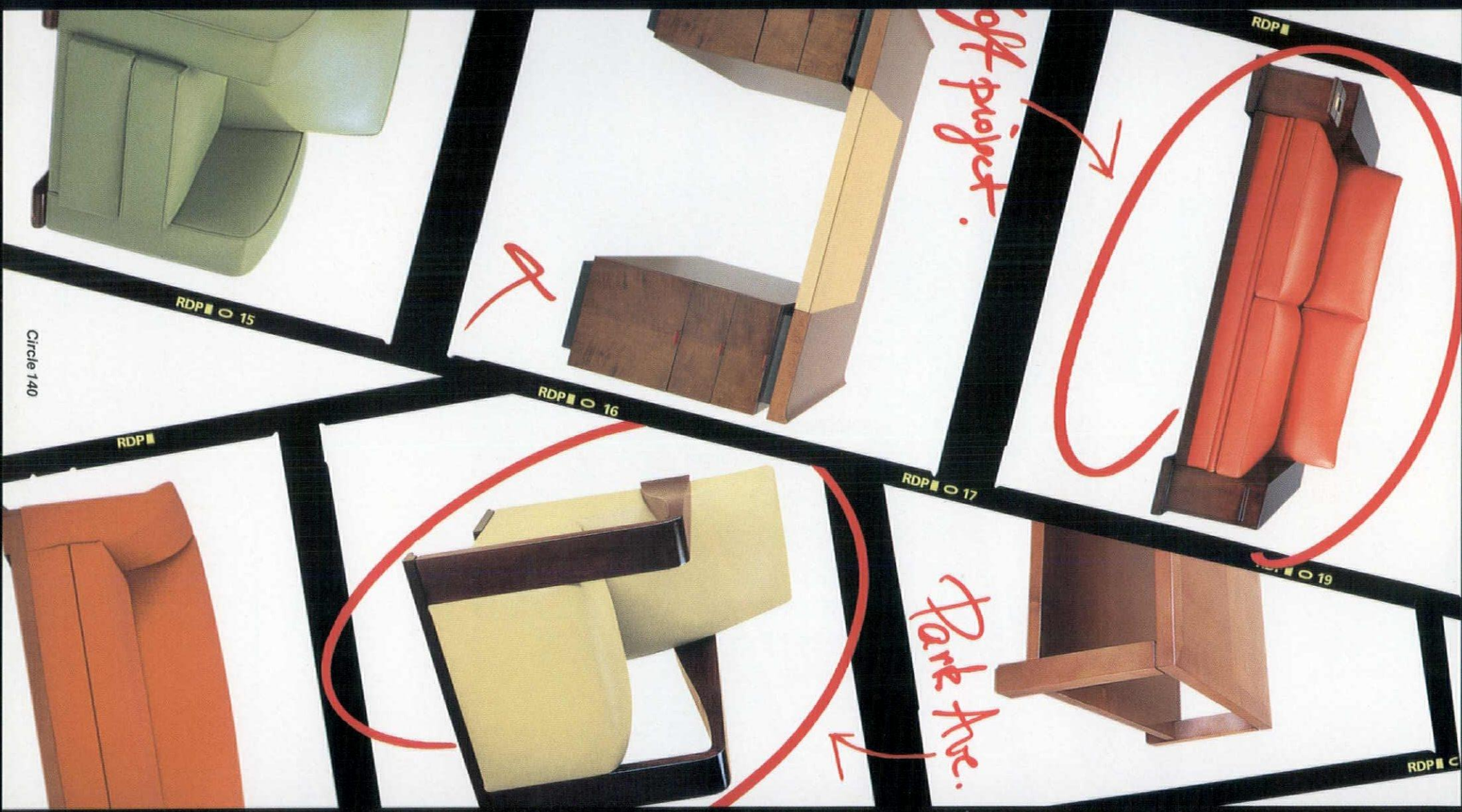
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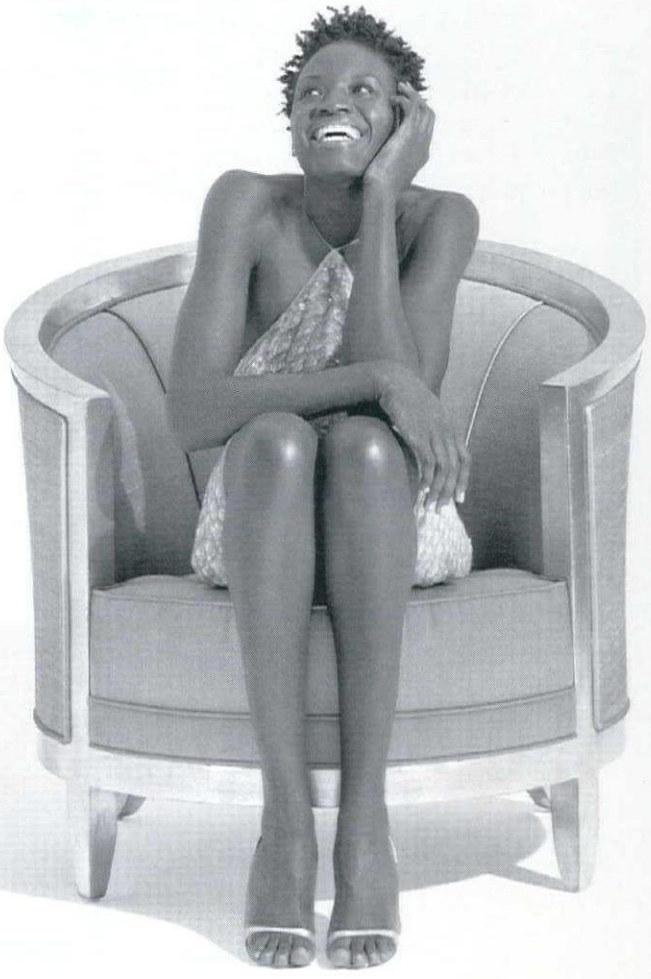
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Baker Furniture: The Delamere chaise and ottoman successfully wed sensuous styling with a touch of tough love, which comes in the form of a single bronze bullet piercing each piece. These items are part of Bill Sofield's premiere collection for Baker. Baker Furniture, 1661 Monroe NW, Grand Rapids, MI 49505. www.bakerfurniture.com. **circle 301**

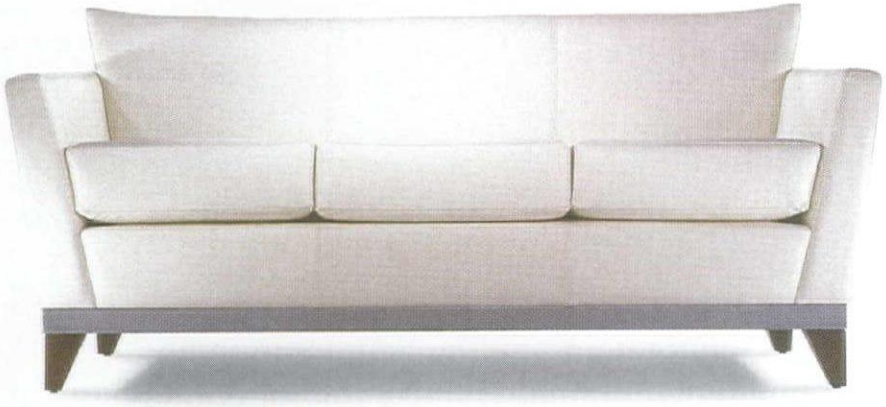
Bright Chair: Elegantly tapered lines, handsome stitching, and an elongated silhouette distinguish the Super Stretch Charlie lounger designed by Douglas Levine. It measures a very commodious 77 in. in width. A more diminutive 53 in. version is also available. Bright Furniture, 51 Railroad Avenue, Middletown, NY 10940. www.brightchair.com. **circle 302**



Raffiné



Donghia



Arcadia

City Studio: Tony Fernandez tweaked dainty Deco lines to create the more substantially stylish Paris Salon Chair, seen here in rift oak finish. City Studio, 8444 Melrose Avenue, Los Angeles, CA 90069. www.citystudiola.com. **circle 303**

Raffiné Limited: Suzanne Lovell's Audrey slipper chair is named after the supremely stylish Miss Hepburn. Like its namesake, the chair revels in haute couture touches, including luxurious materials (here, a burled walnut frame) and divine details, like welting and a chamfered back. Raffiné Limited, 225 West Ohio Street, Chicago, IL 60610. www.raffineltd.net. **circle 304**

Donghia: The Borsalino is a voluptuous sofa if there ever was one. Its grand curves and inviting, high barrel back seduced us at first glance. Available in maple or oak in a variety of finishes. Donghia, 485 Broadway, New York, NY 10013. www.donghia.com. **circle 305**

Arcadia: Designer David Dahl's Huddle seating collection reveals his interest in mixed materials, multifunctional use, and classic lines. The furnishings, which include lounge chair, loveseat, and sofa, can be equipped with casters and/or tablet arms for office use. Arcadia, 5692 Fresca Drive, La Palma, CA 90623. **circle 306**

Best and Brightest

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Allermuir

Allermuir: Dutch designer Ton Haas created the Mellow collection, which is filled with fun forms. The pieces are constructed from round or square upholstered shapes mounted on steel-tube frames. Matching high stools are also available. Allermuir, Branch Road, Lower Darwen, Lancashire, BB3 OPR, England. www.allermuir.com. **circle 307**



B&B Italia

B&B Italia: We fancy Antonio Citterio's metallic-mesh Iuta chair in this creamsicle coloration, but more sober seat cushions in both leather and fabric are available—as are metallic shiny or matte finishes. B&B Italia, 150 East 58th Street, New York, NY 10155. www.bebitalia.it. **circle 308**



Davis Furniture Industries

Davis Furniture Industries: Lucid, the award-winning chair from NeoCon 2000, gets a new look this season with an upholstered jacket back that slides on and snuggly fits without zippers or attachments. Davis, 2401 South College Drive, Highpoint, NC 27261. www.davis-furniture.com. **circle 309**

izzydesign: "Everyone misuses chairs," says designer Jeffrey Gershune. "You switch positions every two to three minutes, you slouch—you even sit backwards." Ready for the abuse is the ultra-durable and pliable Hannah stacking chair, which Gershune designed with Dennis Foley. Made of perforated glass-filled polypropylene, it gives great ergonomic flex–which makes sitting still truly optional. Available in nine colors. izzydesign, 80 Ottawa NW, Suite 300, Grand Rapids, MI 49503. www.izzydesign.com. **circle310**



izzydesign

Kartell: In 1999, Philippe Starck magically designed a chair that almost wasn't: a completely clear—sublimely unobtrusive—creation called La Marie. It's now available in notice-me hues, including pink, orange, yellow, and violet. Kartell, 45 Greene Street, New York, NY 10013. www.kartell.com. **circle 311**



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Circle 63



World Side/Conference Chair



Dateline Lounge Chair

Hutton Hits His Stride

FOR SOME DESIGNERS, being prolific can mean sacrificing quality. Not so for John Hutton. Two years after leaving Donghia—where Hutton had been the sole furniture designer for 20 years—he's on a roll, creating collections for a host of manufacturers. Among the standouts are his introductions for HBF and Sutherland.

Steve Gane, president of HBF, had long-wooed Hutton before successfully tapping him to "bring HBF closer to a more casual aesthetic, one that's married to industrial design." Hutton's premiere collection for the company boasts nearly 70 pieces in six different lines: Hemisphere, Latitude, Dateline, World, Globe, and the Chart Table series. As these names suggest, long-distance journeys influenced Hutton's vision. "My travels benefited my eye and are expressed in these new pieces, as a kind of international concept," Hutton says. "You'd think John would be all fashion and aesthetics," divulges Gane, "but he's a geek, in the best sense of the word, about anthropometrics and ergonomics." Illustrating Hutton's twin interests of style and comfort are the Hemisphere and Dateline lounge chairs: they invite lazing about, but don't rely on a clunky, overstuffed silhouette. HBF, 900 12th Street, NW, Hickory, NC 28601. www.hbf.com. **circle 312**



Latitude Side/Conference Chair

Over the past 10 years, Hutton and Sutherland have successfully raised the level of sophistication for outdoor furnishings. Hutton recently expanded the Teak Billow collection with a number of pieces, including this teak lounge chair. The furnishings have generous proportions, but maintain grace—just like the sails of the schooners which inspired them. Sutherland, 635 Regal Row, Dallas, TX 75247. www.sutherlandteak.com. **circle 313**



Teak Billow Lounge Chair



Hemisphere Lounge Chair



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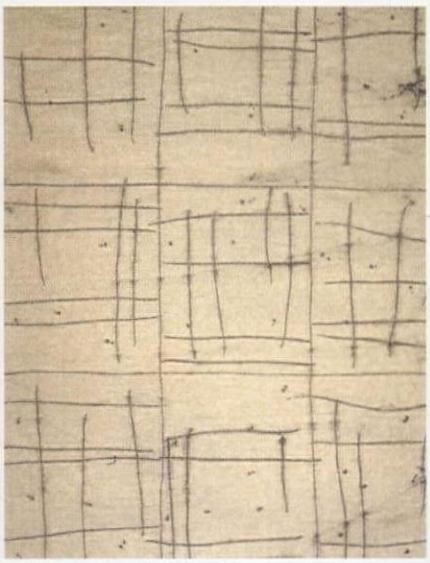
It Takes Two

In 1995, Designtex creative director and executive vice president Susan Lyons founded 1+1—a subsidiary textile company—as an "engine for collaboration." Since its inception, 1+1 has turned out nine collections, which were developed in association with several impressive partners, including Clodagh and the Pratt Institute. "We wanted to work with people who weren't exclusively engaged in textiles every day, but who could definitely bring something to the conversation." The latest to lend a voice is Madrid-born painter, Arturo Guerrero. As soon as Lyons made a studio visit, she was confident that Guerrero's artistic vocabulary would translate successfully to textiles. And after a bit of convincing, he agreed to try out the new medium. "Besides Arturo's sense of color—which is saturated, rich, and flamboyant—we wanted to capture his bold composition and very much the quality of his mark. It's remarkably graphic, but painterly at the same time." The collection was two years in the making with a lot of fine-tuning and input from the artist about color, scale and construction. Available in five patterns and a handful of colorways, the resulting fabrics clearly evoke Guerrero's paintings—which reveal influences ranging from Egyptian hieroglyphics to Japanese classical architecture. 1+1, 200 Varick Street, New York, NY 10014. www.dtex.com. **circle 314**

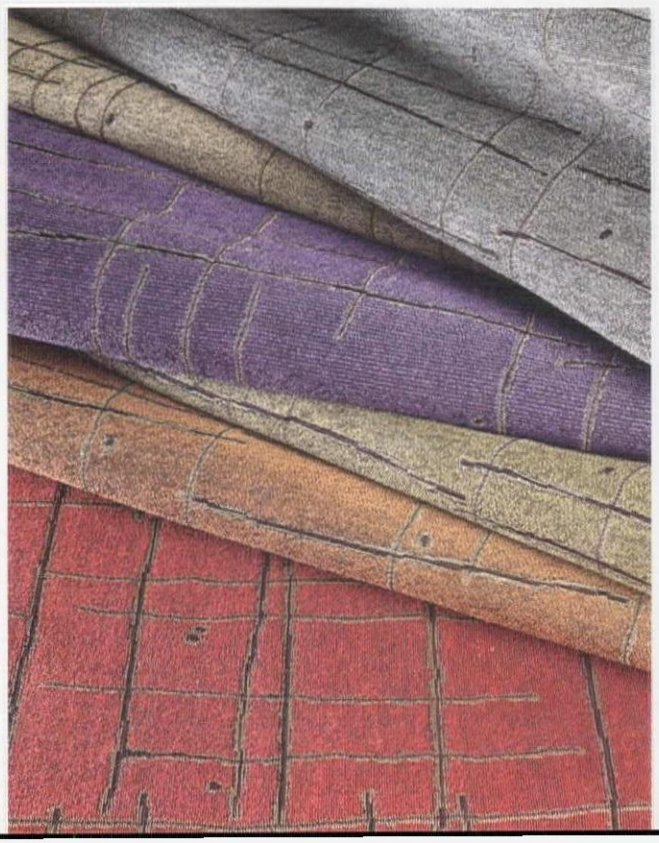




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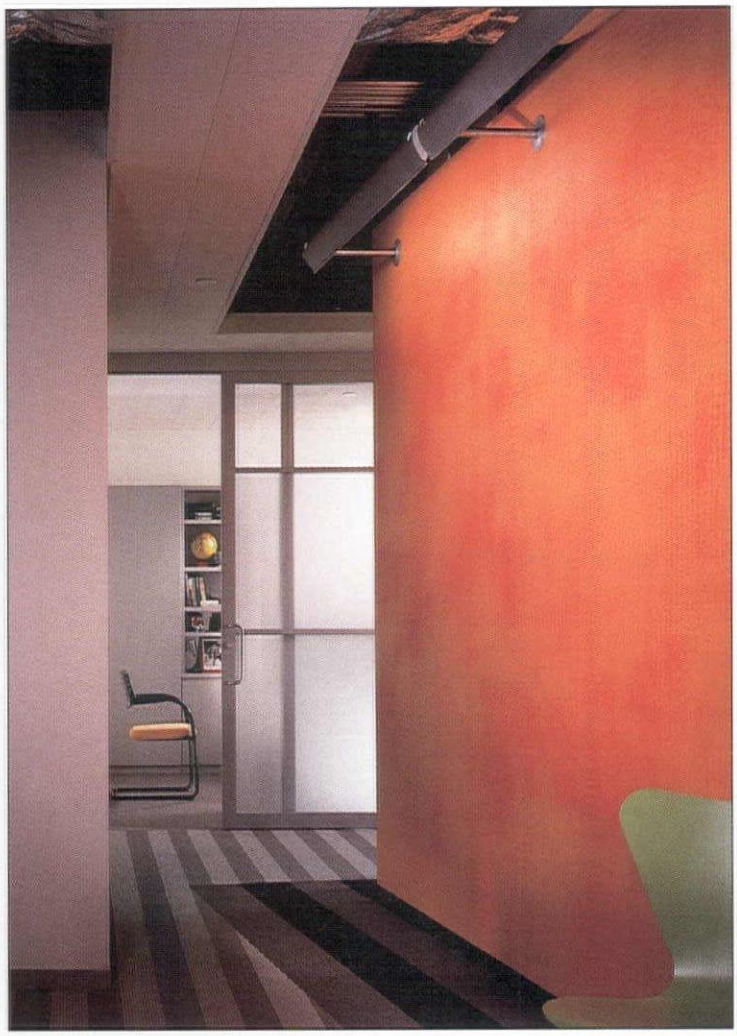
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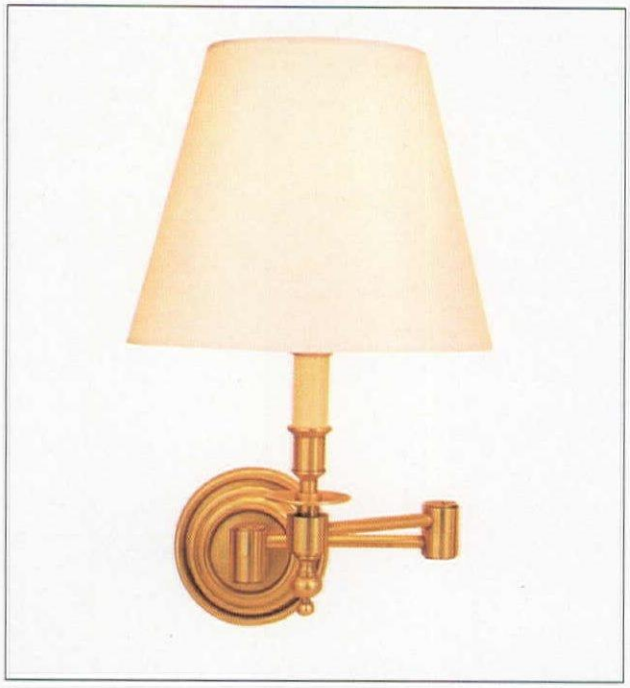
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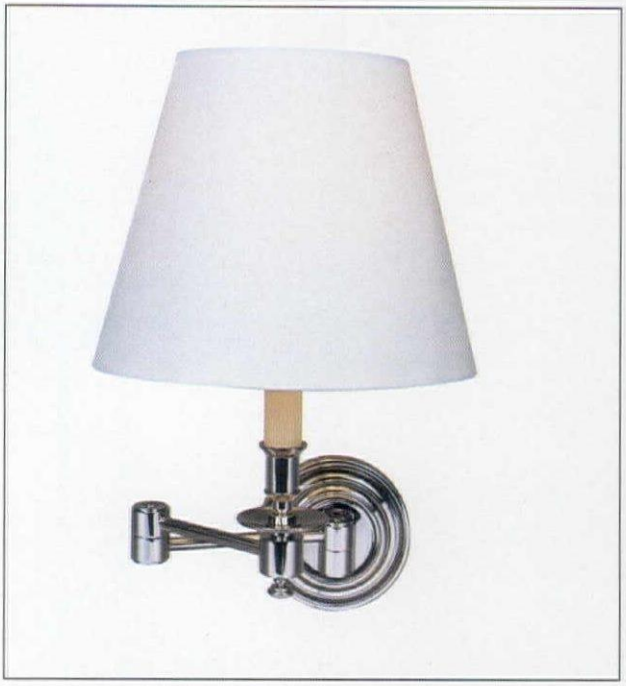
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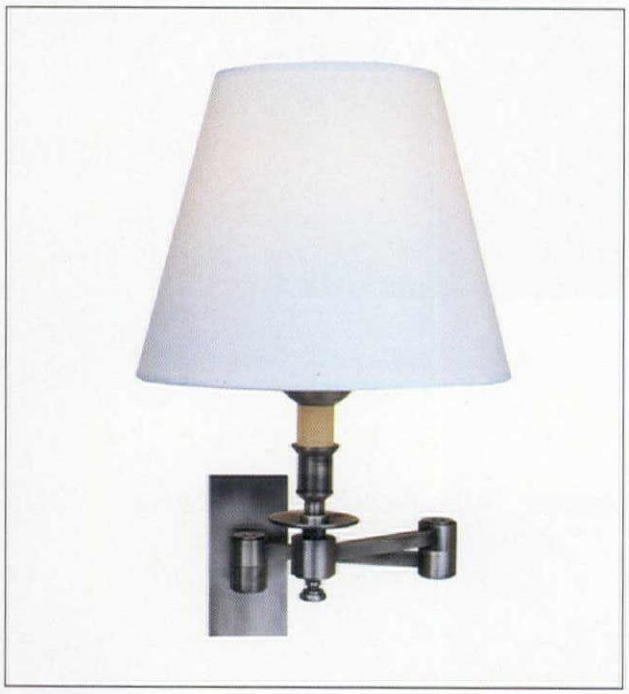
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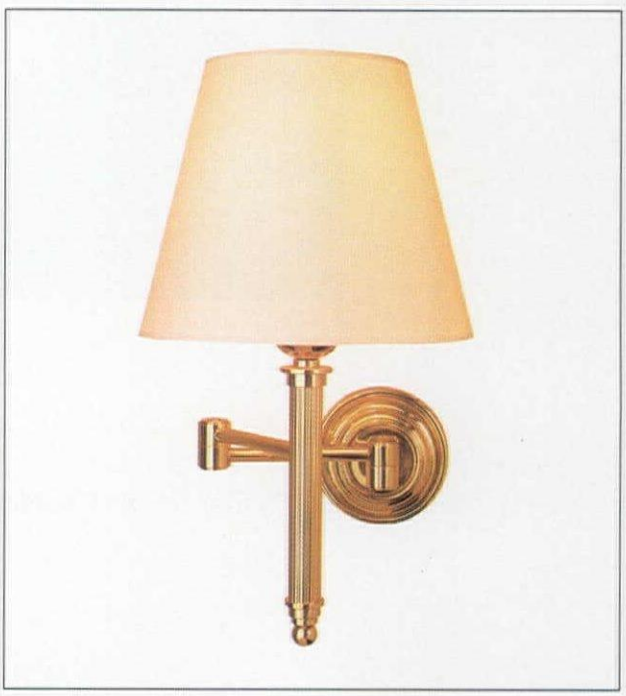
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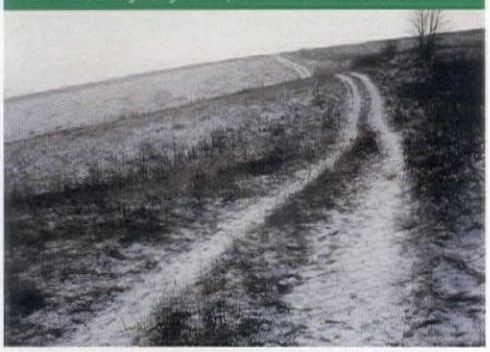
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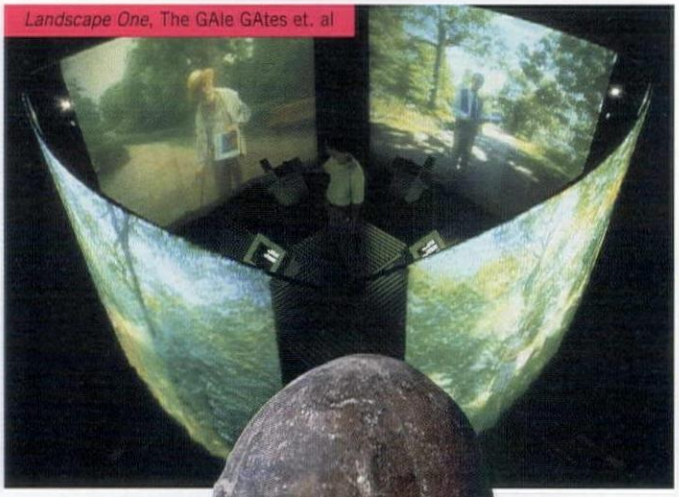
Five Tastes, Japan Society Gallery

About the Bayberry Bush, The Parrish Art Museum



Every year, the fall season's onslaught of design exhibitions, programs, and events both excites and overwhelms New Yorkers. Armed with the following guide, you'll be able to navigate this diverse city's increasingly wide-spread arts scene.

Landscape One, The GAle GAtes et. al

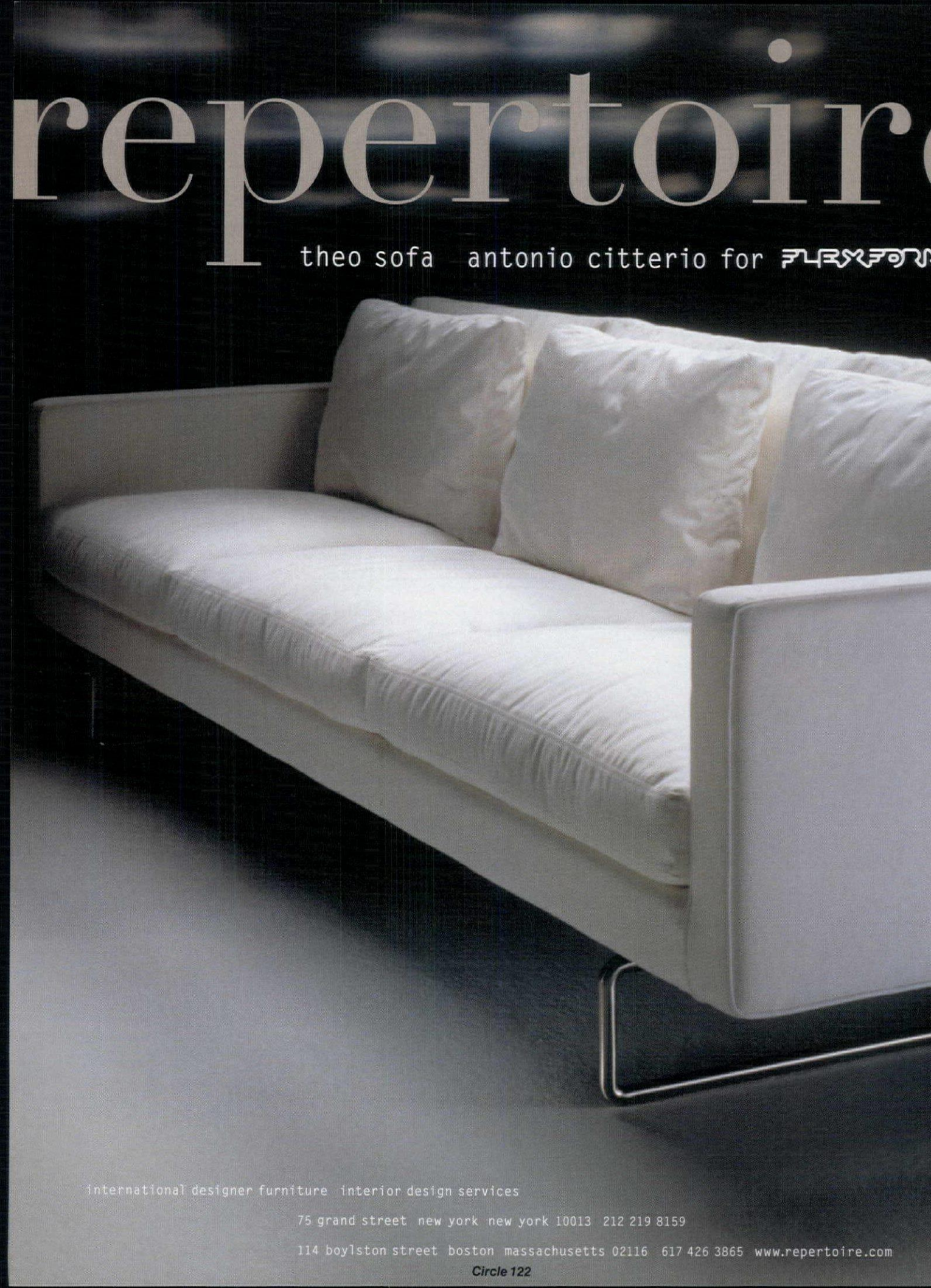


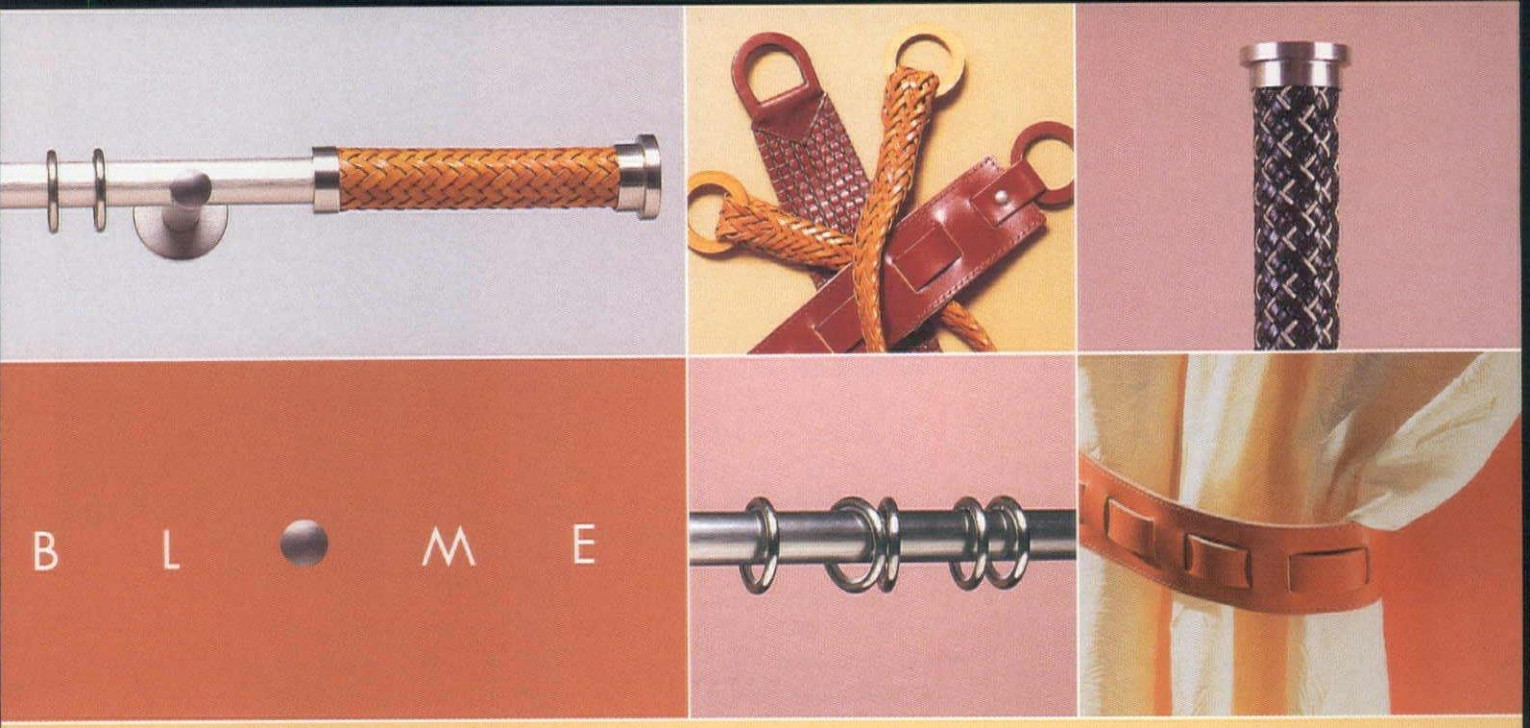


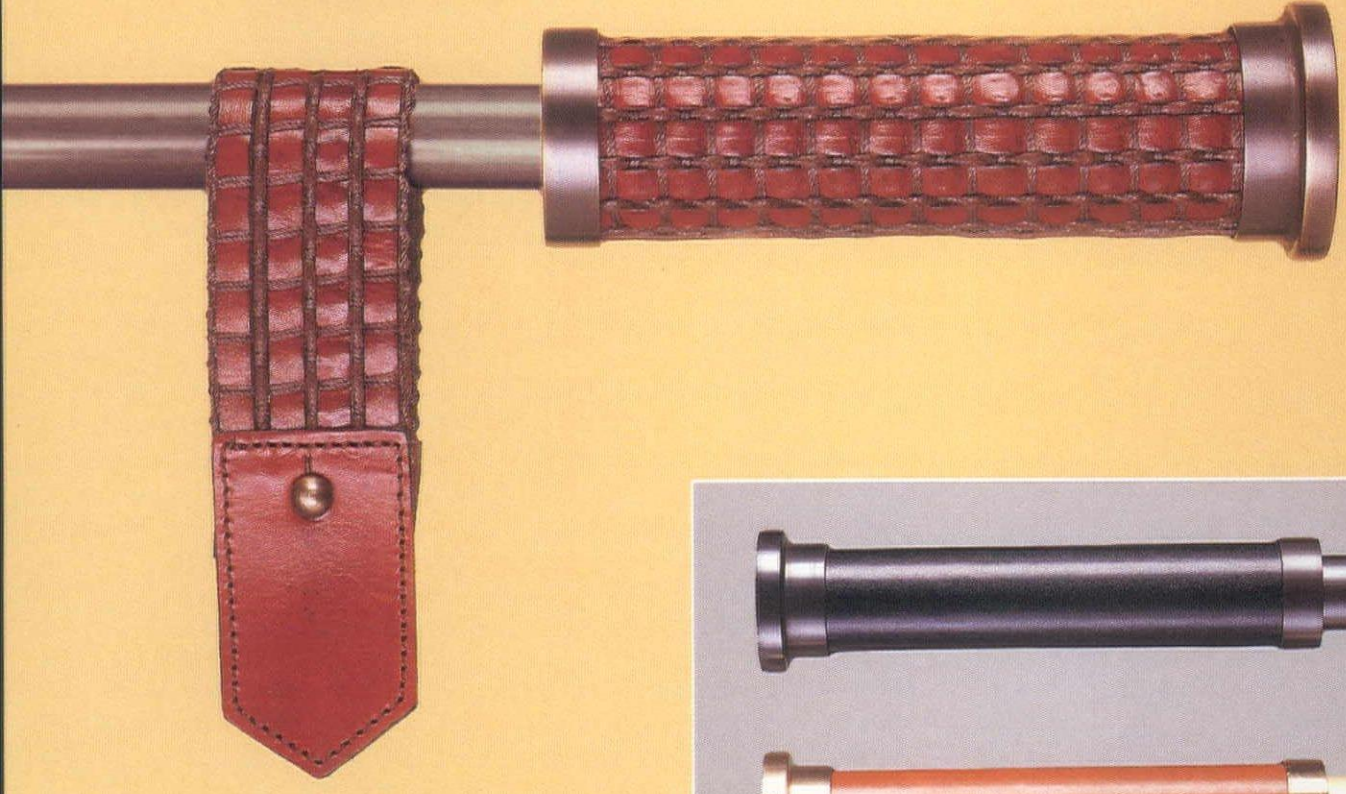
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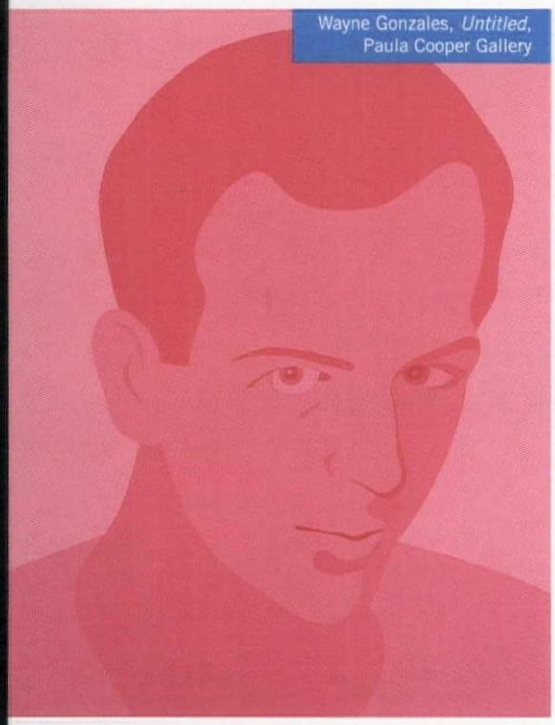
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Circle 17

Lower Manhattan

Art in General
79 Walker Street, (212) 219-0473, www.artingeneral.org
Art in General on Canal (Part 1) Site-specific art projects on Canal St. marking Art in General's 20th Anniversary and Art in General's connection to Chinatown, Oct. 9–Feb. 28; *Looking for Mr. Fluxus: In the Footsteps of George Maciunas* Oct. 9–Dec. 22

Bridgewater/Lustberg & Blumenfeld
560 Broadway, Suite 204, (212) 941-6355, www.artnet/bridgewaterlustberg.html
Paul Chojnowski: Revealed By Fire Sep. 14–Oct. 13


Wayne Gonzales, *Untitled*, Paula Cooper Gallery

Clodagh Design International
Clodagh Collection Showroom, 670 Broadway, 4th Floor, (212) 780-5300
Fusion Nov. 15–Jan. 31

Deitch Projects
76 Grand St., (212) 343-7300
Michelle Lopez: Adventures in the Skin Trade Sep. 8–Oct. 27
18 Wooster St.
Ravinder Reddy Sep. 8–Oct. 27; *Margaret Kilgallen & Friends: Memorial* Nov. 10–Dec. 22

Guggenheim Museum SoHo
575 Broadway at Prince St., (212) 423-3500, www.guggenheim.com
Sugimoto: Portraits Jul. 26–Nov. 10

Museum for African Art
593 Broadway, (212) 966-1313, www.africanart.org
The Art of Existence: The Bamana and Their Principles for Living Sep. 13–Dec. 31

New Museum of Contemporary Art
583 Broadway, (212) 219-1222, www.newmuseum.org
Jacqueline Fraser: Portrait of the Lost Boys (in five parts deftly and six details of straining) Oct. 5–Jan. 13; *Jason Middlebrook: Dig* Oct. 5–Feb. 3; *Tom Friedman* Oct. 12–Feb. 3; *Valérie Lamontagne: Location/Dislocation*, Québec New York 2001, Sep. 25–Oct. 7

New School University, Parsons School of Design
66 Fifth Avenue at 13th St.; (212) 229-8923, www.parsons.edu
Fifth Annual Benefit Photography Auction Nov. 13

Staley-Wise Gallery
560 Broadway, (212) 966-6223
Helmut Newton: Portraits, Nudes and Fashion Sep. 14–Oct. 27; *Herbert Matter/Giacometti: A Collaboration* Sep. 14–Oct. 27; *Harry Benson: Fifty Years in Pictures* Nov. 2–Dec. 1; *Genevieve Naylor: The Brazilian Photographs, 1940–1942* Nov. 2–Dec.1

Totem Gallery
83 Grand St., (212) 219-2446, www.totemdesign.com
Douglas Coupland: SPIKE Sep. 6–Oct. 7

Visual Arts Museum, School of Visual Arts
209 East 23rd St., (212) 592-2010, www.schoolofvisualarts.edu
Masters Series: Shigeo Fukuda in USA 2001 Sep. 10–Oct. 27

World Financial Center
Courtyard Gallery
Growth and Risk, Québec New York 2001, Sep. 14–Oct. 7

69th Regiment Armory
Lexington Ave. at 26th St., Stella Show Management Co., (212) 255-0020, www.stellashows.com; Gramercy Park Modern, Oct. 5–7; Sanford L. Smith & Associates, (212) 777-5218, www.sanfordsmith.com; The Connoisseur's Antiques Fair, Nov. 16–19

Chelsea

Cheim & Read
547 West 25th St. between 10th and 11th Aves., (212) 242-7727
Jenny Holzer Oct. 16–Nov. 17


Sugimoto: Portraits, Guggenheim Museum SoHo

Dia Center for the Arts
548 West 22nd St., (212) 989-5566, www.diacenter.org
Diana Thater: Knots + Surfaces Sep. 12–Feb. 24; *Alfred Jensen: Concordance* Sep. 20–Jun. 16; *Sugimoto and Umewaka: Noh Such Thing As Time* Oct. 3–6

Gary Snyder Fine Art
601 West 29th St., (212) 871-1077, www.garysnyderfineart.com
Abstract Expressionism: Expanding the Canon Sep. 7– Oct. 13

Howard Scott Gallery
529 West 20th St., (646) 486-7004
QCNY2001, Québec New York 2001, Sep. 13– Oct 7

IndoCenter of Art & Culture
530 West 25th St., (212) 462-4221, www.indocenter.org
From Goddess to Pin Up: Icons of Femininity in Indian Calendar Art Oct. 4–Jan.19

Jacob K. Javits Center
655 West 34th St.
NeoCon New York, Oct. 31–Nov. 1, www.mmart.com; New York Home Textiles Show, Oct. 12–15, www.nyhometextiles.com; International Hotel/Motel & Restaurant Show, Nov. 10–13, www.ihmrs.com

John Stevenson Gallery
338 West 23rd St., (212) 352-0070, www.johnstevenson-gallery.com
Sheila Metzner: Form and Fashion Sep. 12–Oct. 27

Mary Boone Gallery
541 West 24th St., (212) 752-2929
Peter Wegner Sep. 8–Oct 20

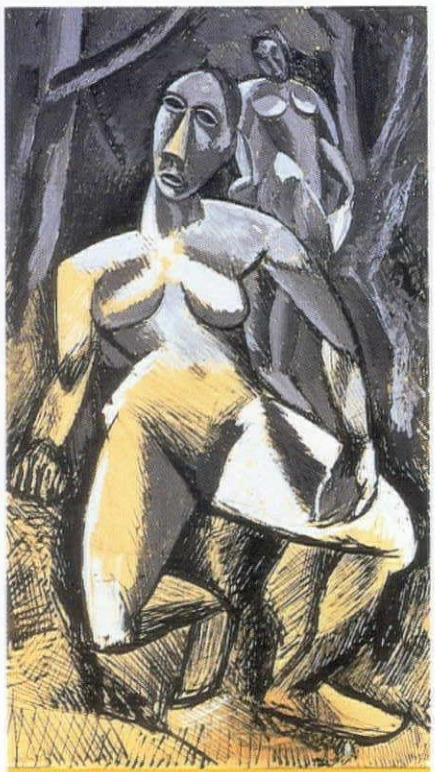
Matthew Marks Gallery
523 West 24th St., (212) 243-0200
Hellen van Meene: New Photographs, Japan Sep. 22–Oct. 27
522 West 22nd St.
Willem de Kooning: The 1987 Paintings Nov. 3–Dec. 22

Metropolitan Pavilion
125 West 18th St., (800) 856-8069, www.posterfair.com
The International Vintage Poster Fair, sponsored by *Wine Spectator*, Oct. 26–28

The Museum at FIT
West 27th St. and 7th Ave., (212) 217-7642, www.fitnyc.suny.edu/museum/
London Fashion Oct. 16–Jan. 12; *Yeohlee: Supermodern Style* Oct. 23–Jan. 5
Also at FIT, (212) 217-3241, www.fitnyc.suny.edu/universaldesign
Integrating Differences: Theories and Applications of Universal Design (conference) Oct. 18–20

Paul Morris Gallery
465 West 23rd St., (212) 727-2752
John Schabel: Night Shots Sep. 4–Oct. 6; *Damien Smith: Another Time, Another Place* Oct. 11–Nov. 4; *Tracey Moffatt: Fourth* Nov. 10–Dec. 8

Paula Cooper Gallery
534 West 21st St., (212) 255-1105, www.paulacoopergallery.com
Wayne Gonzales Oct. 19–Nov 24
521 West 21st St.
Céleste Boursier Mougenot: Videodrones Oct. 10–Nov. 17


Pablo Picasso, *Étude pour 'Nu dans un forêt'*, 1908, Rene Gaffe Auction, Christie's


Integrating Differences, FIT

Sean Kelly Gallery
528 West 29th St., (212) 239-1181, www.skny.com
Lorna Simpson Sep. 15–Oct. 20

225 Fifth Avenue, The New York Gift and Tabletop Building
225 Fifth Avenue, Suite 511
Fall Tabletop Market, co-sponsored with 41 Madison, Oct. 27–Nov. 1

Midtown

American Craft Museum
40 West 53rd St., (212) 980-9352, www.americancraftmuseum.org
Objects for Use: Handmade by Design Sep. 13–Jan. 6; *Changing Hands: Native American Arts Today*

Artemis Greenberg Van Doren Gallery
730 5th Ave. at 57th St., (212) 445-0444
Benjamin Edwards: Convergence Sep. 7–Oct. 6

Christie's
20 Rockefeller Plaza, (212) 636-2680, www.christies.com
The Collection of Rene Gaffe: 20th-Century Masterworks Auction, Nov. 6; Asian Sales, Sep. 17–21

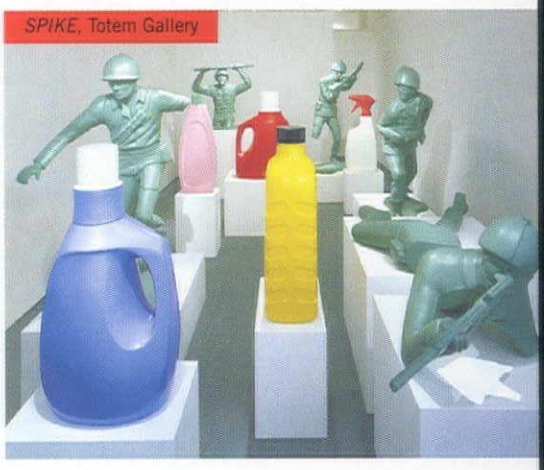
D&D Building
979 Third Ave., between 58th and 59th Streets, (212) 759-5408, www.ddbuilding.com
D&D Market Watch 2001 Oct. 29–30

Dahesh Museum of Art
601 Fifth Avenue, second floor, www.daheshmuseum.org
Telling Tales II: Religious Images in 19th-Century Academic Art Oct. 16–Jan. 26

Grand Central Terminal
Vanderbilt Hall
Great Expectations, UK Design Council, UKinNY, Oct. 14–28

International Center for Photography
1133 Avenue of the Americas, (212) 860-1777, www.icp.org
Helmut Newton: Work Sep. 28–Dec. 30; *Delmaet & Durandelle: The Construction of the Paris Opera* Sep. 28–Dec. 30

Japan Society Gallery
333 East 47th St., (212) 832-1155, www.japansociety.org
Traditional Japanese Design: Five Tastes Sep. 25–Jan. 6


SPIKE, Totem Gallery

The Morgan Library
29 East 36th St., (212) 685-0610, www.morganlibrary.org
Oscar Wilde: A Life in Six Acts Sep. 14–Jan. 13; *Views of Yellowstone: William Henry Jackson Photographs from the Gilder Lehrman Collection* Sep. 4–Jan. 20; *Cottontails and Corgis: The Children's Books of Beatrix Potter and Tasha Tudor* Oct. 11–Jan. 27

Museum of Modern Art (MoMA)
11 West 53rd St., (212) 708-9691, www.moma.org
Alberto Giacometti Oct. 11–Jan. 8; *Projects 73: Olafur Eliasson, Seeing Yourself Sensing*, installation in Garden Hall, Sep. 13–May 21

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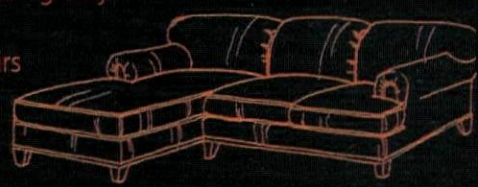
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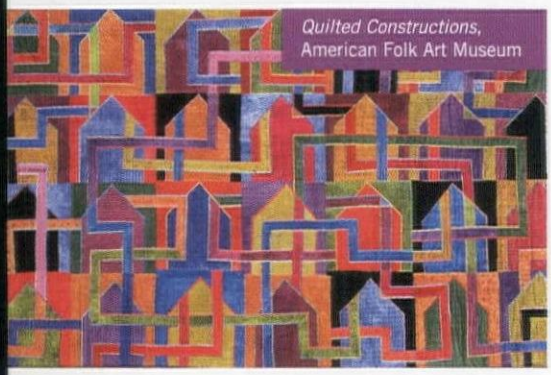
Circle 80

New York Design Center
200 Lexington Avenue
Worldstudio Foundation Benefit, Oct. 10; NYDC Sample Sale, Oct. 11–13; The Streets of New York, Nov. 1; Design for Living: Interior Design Industry Fights Breast Cancer Mammogram Drive and Awareness Program, Oct. 24–25

Pace Wildenstein
32 East 57th St., (212) 421-3292
Philip-Lorca diCorcia: Heads Sep. 6–Oct. 13

Passenger Ship Terminal Piers 88, 90, 92 at 48th, 50th, and 52nd Sts.
Stella Show Management Co., (212) 255-0020, www.stellashows.com
Triple Pier Antiques Show, Nov. 10–11, 17–18

Scandinavia House
58 Park Avenue, (212) 779-3587, www.amscan.org
Between Space and Time: Contemporary Norwegian Sculpture and Installation Sep. 14– Nov. 11


Quilted Constructions, American Folk Art Museum

Spanierman Gallery
45 East 58th St., (212) 832-0208, www.spanierman.com
Terry DeLapp Sep. 20–Oct. 11

Whitney Museum at Philip Morris
120 Park Ave. at 42nd St., (917) 663-2543, www.whitney.org
Alex Katz: Small Paintings Oct. 5–Jan. 4

Upper West

American Folk Art Museum
Eve Morris Feld Gallery, 2 Lincoln Square, Columbus Ave. at 66th St., (212) 977-7170, www.folkartmuseum.org
Quilted Constructions: the Spirit of Design Sep. 14–Jan. 13

American Museum of Natural History
Central Park West at 79th St., (212) 769-5800, www.amnh.org



Philip-Lorca DiCorcia, *Head #8 (Little Angel)*, Pace Wildenstein

Meeting God: Elements of Hindu Devotion Sep. 8–Feb. 24; *The Butterfly Conservatory: Tropical Butterflies Alive in Winter* Oct. 6–May 27; *Pearls* Oct. 13–Apr. 14

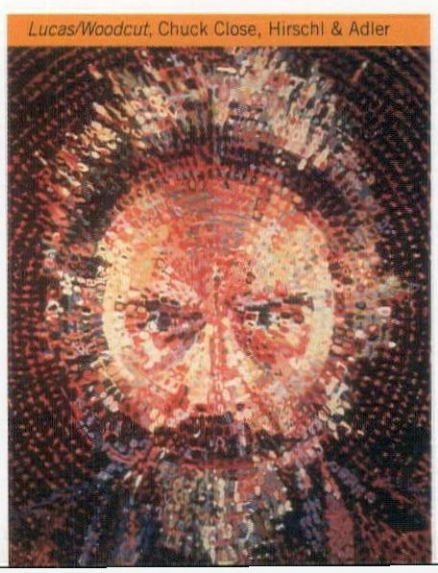
Bard Graduate Center for Studies in the Decorative Arts
18 West 86th St., (212) 501-3000, www.bgc.bard.edu
William Beckford, 1760–1844: An Eye for the Magnificent Oct. 18–Jan. 6

New York Historical Society
2 West 77th St. at Central Park West, (212) 873-3400
British in New York Since 1770, UKinNY, Oct. 9–Jan.13

Upper East

Asia Society
725 Park Avenue, (212) 288-6400, www.asiasociety.org
Monks and Merchants: Silk Road Treasures From Northwest China, 4th – 7th Century Oct. 13–Jan. 6

Barry Friedman Ltd.
East 67th St. at Madison Ave., (212) 794-8950, www.barryfriedmanltd.com
František Vizner Nov. 1–Jan. 5; *Michelle Holzapfel: Pilgrim Vessels* Sep. 21–Oct. 27; *Richard Meitner: Devices* Sep. 21–Oct. 27; *Mieke Groot: Surface Tension* Sep. 21–Oct. 27


Lucas/Woodcut, Chuck Close, Hirschl & Adler

Cooper-Hewitt, National Design Museum
East 91st St. and Fifth Avenue, (212) 849-8400, www.si.edu/ndm/
Russel Wright: Creating American Lifestyle Nov. 20–Mar. 10; *Rooms with a View: Landscape & Wallpaper* Apr. 24–Oct. 14; *Glass of the Avant-Garde: From Vienna Secession to Bauhaus* Aug. 21–Feb. 24

The Frick Collection
1 East 70th St. between 5th Ave. and Madison, (212) 288-0700, www.frick.org
The Art of the Timekeeper: Masterpieces from the Winthrop Edey Bequest Nov. 14–Feb. 17

Gagosian Gallery
980 Madison Ave., (212) 744-2313, www.gagosian.com
Robert Therrien Sep. 20–Oct. 27

Hirschl & Adler Galleries
21 East 70th St., (212) 535-8810
A Century of American Color Woodcuts Sep. 29–Nov. 10; *Fairfield Porter: Drawings From the Estate* Sep. 29–Nov. 10

Jewish Museum
1109 Fifth Ave. at East 92nd St., (212) 423-3200, www.jewishmuseum.org;
Ben Katchor: Picture-Stories Sep. 9–Jan. 13; *Doug and Mike Starn: Rampart's Café* Sep. 9–Jan. 13; *Arnold Dreyblatt: The Re-Collection Mechanism* Sep. 9–Jan. 13

Keith de Lellis Gallery
47 East 68th St., (212) 327-1482
View From Abroad: World Capitals Photographed By Italian Post-war Photographers Sep. 13–Oct. 6



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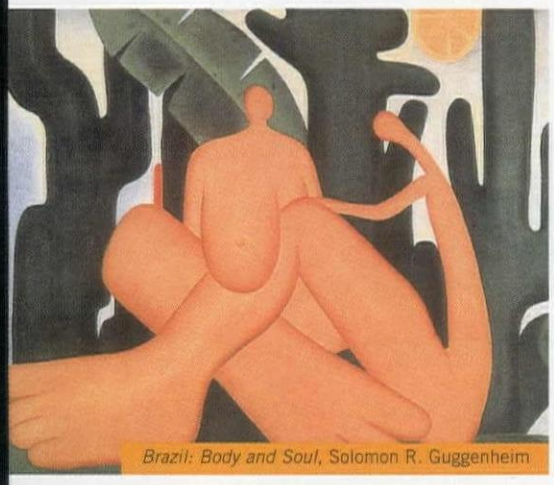
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Circle 173

The Metropolitan Museum of Art
1000 Fifth Ave., (212) 535-7710, www.metmuseum.org
Glass of the Sultans Oct. 2–Jan. 13; *"Treasury of the World": Jeweled Arts of India in the Age of the Mughals* Oct. 18–Jan. 13; *Signac 1863–1935: Master Neo-Impressionist* Oct. 9–Dec. 30; *Caspar David Friedrich: Moonwatchers* Sep. 11–Nov. 11; *Pieter Bruegel the Elder, Drawings and Prints* Sep. 25–Dec. 2; *Candace Wheeler: The Art and Enterprise of American Design, 1875–1900* Oct. 10–Jan. 6; *Along the Nile: Early Photographs of Egypt* Sep. 11–Dec. 30; *The Pharaoh's Photographer: Harry Burton, Tutankhamun, and the Metropolitan's Egyptian Expedition* Sep. 11–Dec. 30

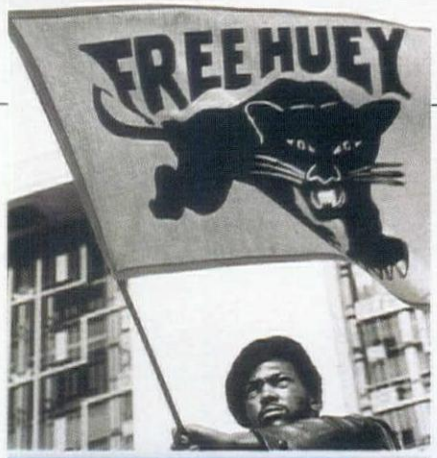
Mount Vernon Hotel Museum & Garden


Brazil: Body and Soul, Solomon R. Guggenheim

421 East 61st St., (212) 838-6878
Seventh Annual Designers' Fare Oct. 20–29

National Academy of Design, National Academy Museum
10853 Fifth Ave. at East 89th St., www.nationalacademy.org
Red Grooms: Selections from the Graphic Work Jul. 11–Nov. 11

New York School of Interior Design
170 East 70th St., www.nysid.edu
Modern Architecture on the Upper East Side: Landmarks of the Future Sep. 20–Jan. 26; *Dialogues on the Design Process: Victoria Hagan* (Oct. 3), *Mariette Himes Gomez* (Oct. 10), *James Stewart Polshek* (Oct. 17), *Michael Graves* (Oct. 24); *100 Proof: A Distillation of New Work in Jewelry and Silversmithing from Scotland* Oct. 9–26; *Meet the Author Series: Mary Gilliatt* (Oct. 16), *Adam Lewis* (Oct. 31)



Reflections in Black, Studio Museum

Park Avenue Armory
Park Ave. between 66th and 67th Streets, Sanford L. Smith & Associates, (212) 777-5218, www.sanfordsmith.com
First Annual Art of the 20th Century Fair, Nov. 16–19

Solomon R. Guggenheim Museum
1071 5th Ave. at 89th St., (212) 423-3500, www.guggenheim.org
Brazil: Body and Soul opens Sep. 21

Whitney Museum of American Art
945 Madison Ave. at 75th St., (212) 570-3636, www.whitney.org
Arturo Herrera: Before We Leave Sep. 6–Dec. 9; *Alex Katz: Small Paintings* Sep. 21–Dec. 2; *First Exposure-Sharon Harper: Photographs From the Floating World* Sep. 22–Jan. 7; *Charles Burchfield: Works on Paper* Oct. 6–Feb. 10; *Into the Light: The Projected Image in American Art 1965–1977* Oct. 18–Jan. 27; *Over the Line: The Art and Life of Jacob Lawrence* Nov. 8–Feb. 3

William Doyle Galleries, Auctioneers & Appraisers
175 East 87th St., (212) 427-2730, www.doylenewyork.com
Belle Époque: 19th and 20th Century Decorative Arts Auction, Oct. 3; Important English and Continental Furniture and Decorations Auction, Oct. 17; Fine Furniture, Decorations and Paintings Auction, Oct. 31; Old Master, Modern and Contemporary Prints, Nov. 7; 20th Century Art and Design Auction, Nov. 13

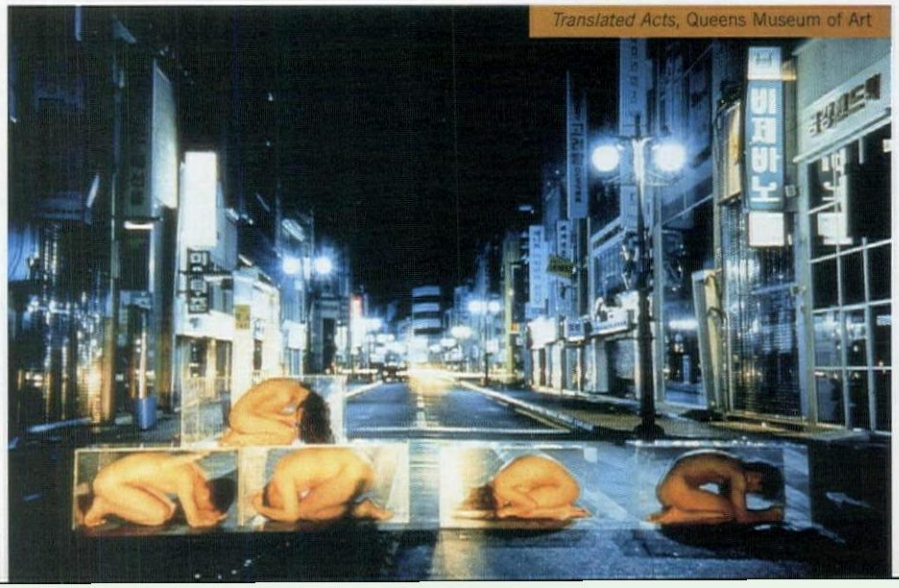
HARLEM

Museum of the City of New York
1220 Fifth Ave at 104th St., (212) 534-1672, www.mcny.org
Lost New York in Old Postcards Aug. 11–Nov. 25; *New York Toy Stories* opens Nov. 18; *Painting the Town, Cityscapes of New York* Oct. 14–Dec. 31; *Hirschfeld's New York* Oct. 13–Jan. 27, Hirschfeld speaks with Frank Rich, Oct. 9

The Project
427 West 126th St., (212) 662-8610
Nader Sep. 9–Oct. 7; *Jason Salavon* Oct. 14–Nov. 11

Studio Museum in Harlem
144 West 125th St., (212) 864-4500, www.studiomuseuminharlem.org
Reflections in Black, Smithsonian African-American Photography: The First 100 Years, 1842–1942 and *Art and Black Activism* Oct. 4–Dec. 16

Uptown Treasures: A Day of Special Events
Washington Heights and Inwood, Harlem Heights Historical Society, (212) 342-7077
Participants include: American Academy of Arts and Letters, The American Numismatic Society, Malcolm X Memorial Museum, The Cloisters, The Hispanic Society of America, Saint Francis X. Cabrini Shrine, Yeshiva University Museum, Oct. 21


Translated Acts, Queens Museum of Art

Queens

Isamu Noguchi Garden Museum
32-37 Vernon Blvd., Long Island City, (718) 721-1932, www.noguchi.org
Museum open until Oct. 31

P.S.1 Contemporary Art Center
22-25 Jackson Ave. at 46th Ave., Long Island City, (718) 784-2084, www.ps1.org
Joe Brainard: A Retrospective Sep. 30–Nov. 25; *Janet Cardiff: A Survey of Works, Including Collaborations with George Bures Miller* Oct. 14–Jan. 31; *Richard Deacon: Recent Work*, UKinNY, Oct. 14–Jan. 31; *Animations* Oct. 14–Jan. 2

Queens Museum of Art
New York City Building, Flushing Meadows Corona Park, (718) 592-9700, www.queensmuse.org
Translated Acts Oct. 28–Feb. 17; *Jane Benson: Great Representation (the Flying Circus)*, UKinNY, Oct. 14–Feb. 28

Bronx

Bronx Museum of Art
1040 Grand Concourse, (718) 681-6000
One Planet under a Groove: Hip Hop and Contemporary Art Oct. 11–Mar. 3

New York Botanical Garden
(718) 817-8700, www.nybg.org
The Japanese Autumn Garden: Momijigari Oct. 5–Nov. 18

Brooklyn

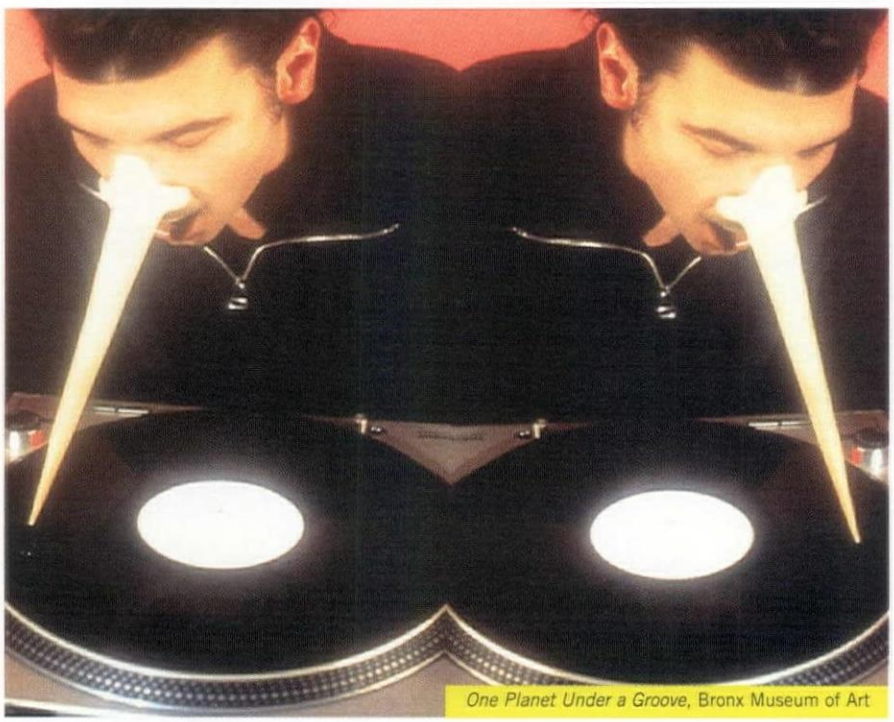
Brooklyn Museum of Art
200 Eastern Parkway, Brooklyn, (718) 638-5000, www.brooklynart.org
Wit & Wine: A New Look at Ancient Iranian Ceramics from the Arthur M. Sackler Foundation Sep. 7–Nov. 11; *Vital Forms: American Art in the Atomic Age, 1940–1960* Oct. 12–Jan. 6; *American Identities: A Reinterpretation of American Art at the BMA* opens Sep. 7; *Eternal Egypt: Masterworks of Ancient Art from The British Museum* Nov. 23–Feb. 24

Deitch Brooklyn
90 North 11th St. between Barry & Wythe, Williamsburg
Fakeshop: Game Sep. 7–30

d.u.m.b.o. arts center
30 Washington St., (718) 694-0831, www.dumboartscenter.org
D.U.M.B.O. Art Under the Bridge Festival, Oct. 19–21; Festival exhibition, Oct 19–Nov. 18; Art Walk, Nov. 10

Figureworks
168 North 6th St., between Bedford Ave. and Driggs Ave., Williamsburg, (718) 486-7021, www.figureworks.com
Arlene Morris Sep. 7–Oct. 8; *Daniel Scheffer* Sep. 7–Oct. 8

GAle GAtes et. al
37 Main St., D.U.M.B.O., Quebec in New York, www.quebecnewyork.com


One Planet Under a Groove, Bronx Museum of Art


Wit & Wine, Brooklyn Museum of Art

Luc Courchesne: Landscape One Sep. 13–Oct. 7; *Joseph Lefevre and Martine Koutnouyan: The Initiation* Sep. 13–Oct. 7; *Patrick Béland: Urban Plastic Paintings* Sep. 13–Oct. 7; *The User: Symphony #2 For Dot Matrix Printers* Sep. 27–29

Momenta Art Gallery
72 Berry Street, Williamsburg, (718) 218-8058
Howard McCalebb and Amanda Trager Sep. 7–Oct. 15

Other

Chamot Gallery
111 First St., Jersey City (201) 610-1468, www.chamotgallery.com
Ron Morosan and Juergen Wolf: The Nudist, the Traveling Case and John Cage's Shoe Sep. 6–23; *Four Person Show: Kang, Lin, Yang, and Zhu* Sep. 28–Oct. 28; *Robert Streicher* Nov. 8–Dec. 31

Jacques Marchais Museum of Tibetan Art
338 Lighthouse Avenue, Staten Island, (718) 987-3500

Jersey City Museum
350 Montgomery St., (201) 413-0303, www.jerseycitymuseum.org
Ben Shahn and the Passion of Sacco and Vanzetti Sep. 12—Dec. 16

The Parrish Art Museum
25 Job's Lane, Southampton, Long Island, (631) 283-2118, thehamptons.com/museum
About the Bayberry Bush Jul. 29–Oct. 14



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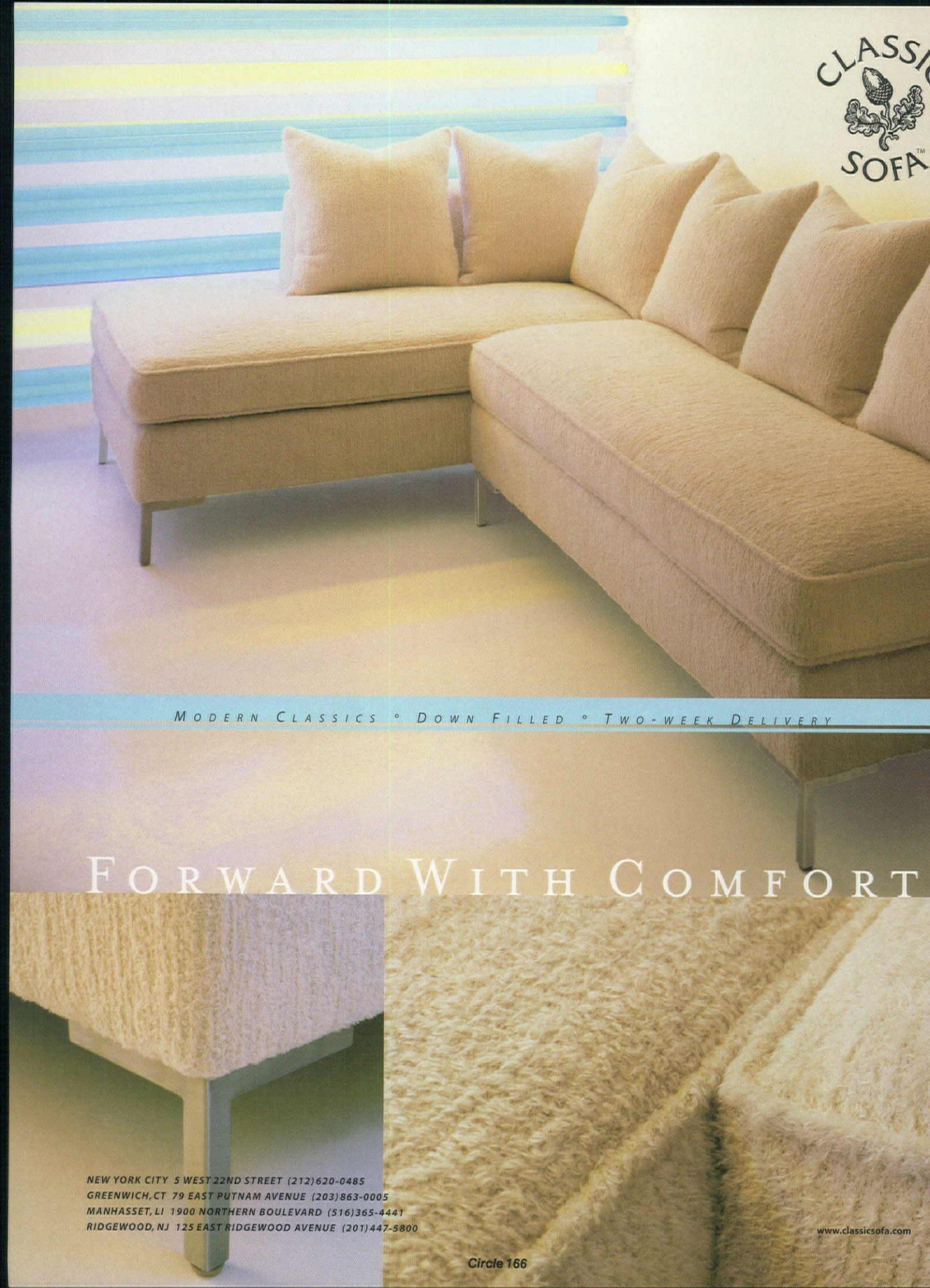
palisades

design: David Dahl

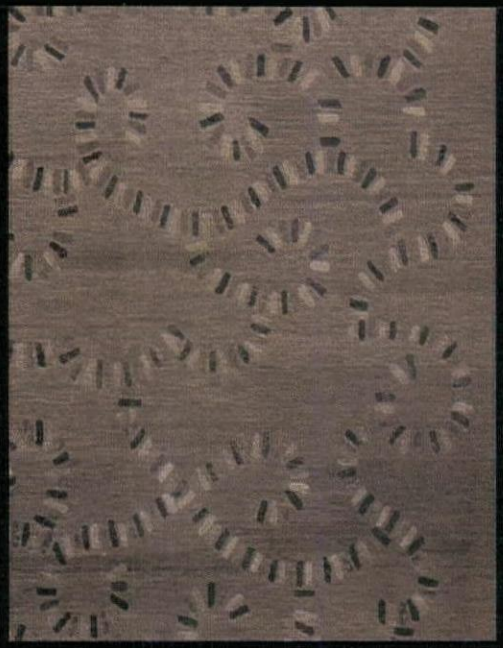
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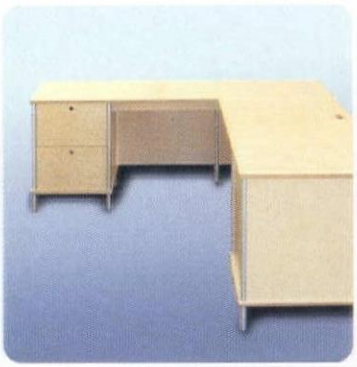
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rugs above: athena/flax · top of page, left to right: cocha/sage, nanda/pearl, danu/adobe, in silk and wool.

Circle 59





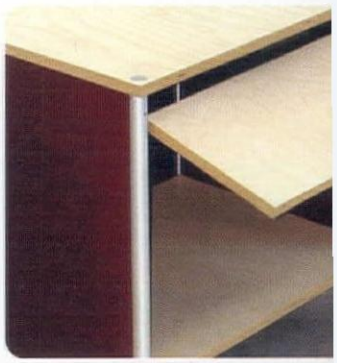




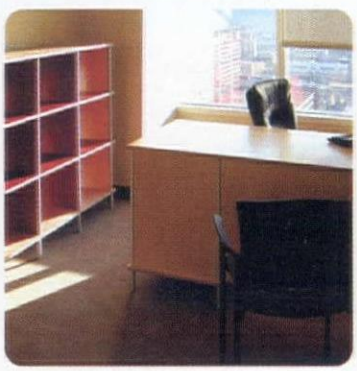












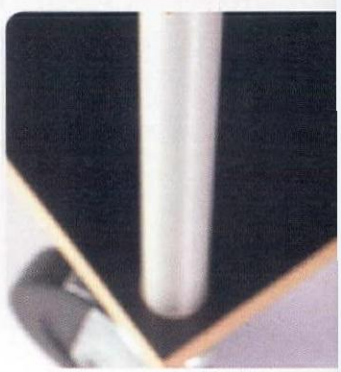












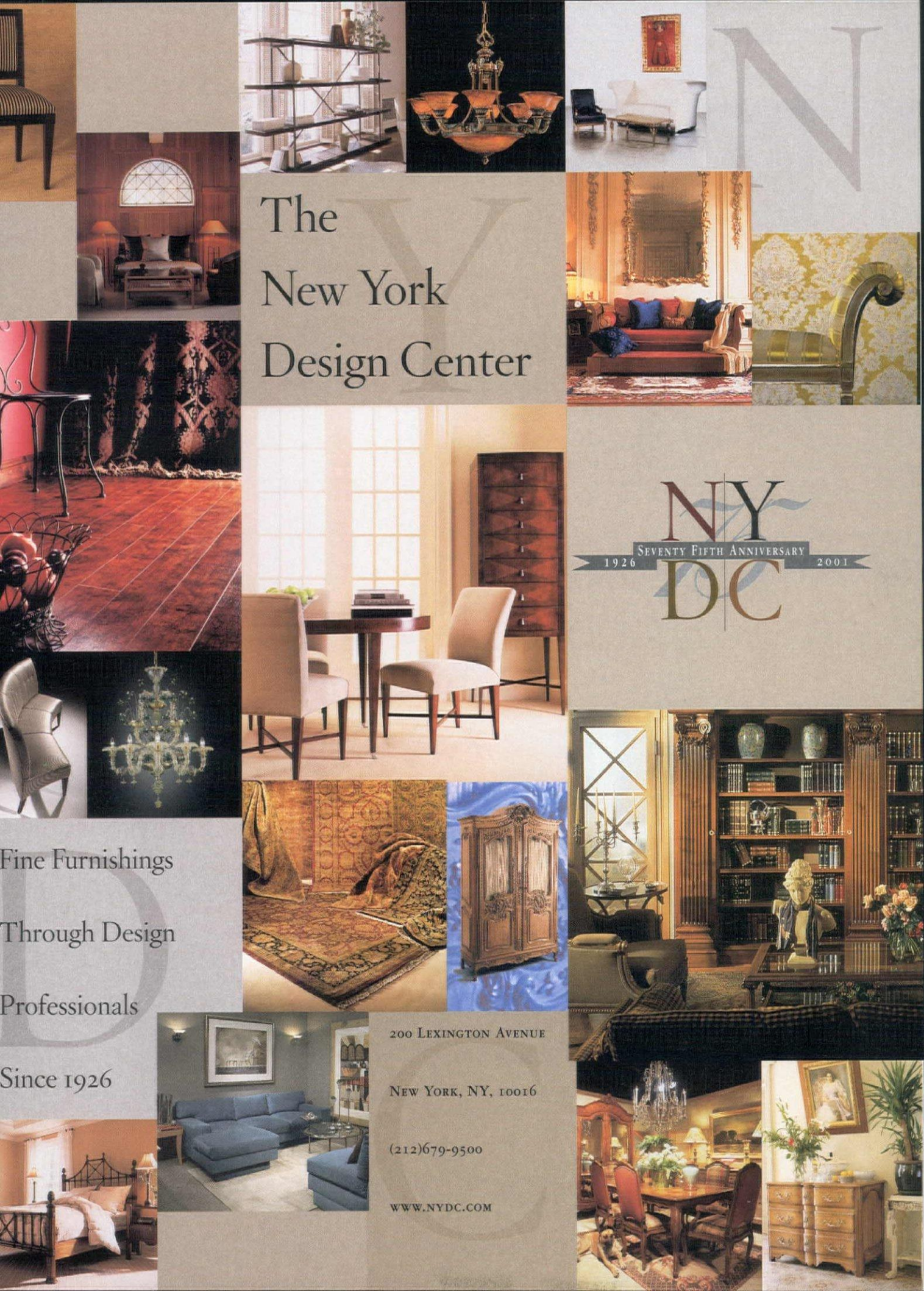


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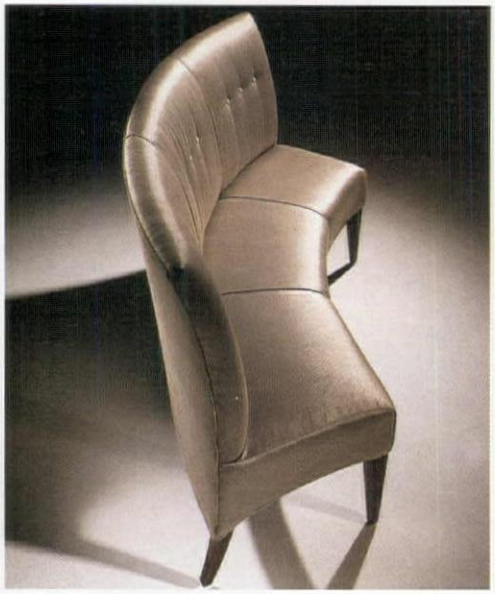
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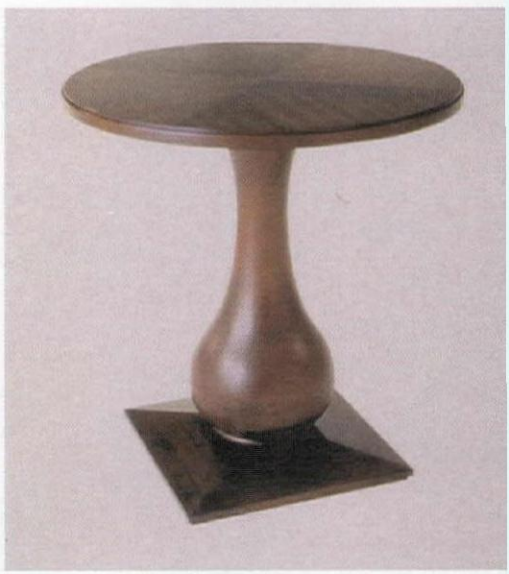
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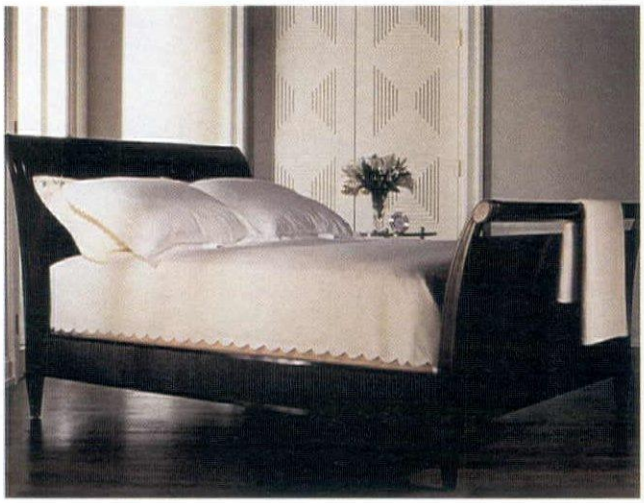


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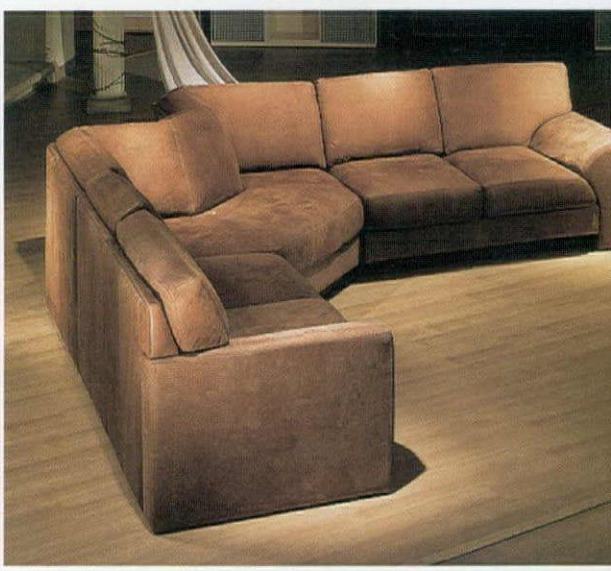


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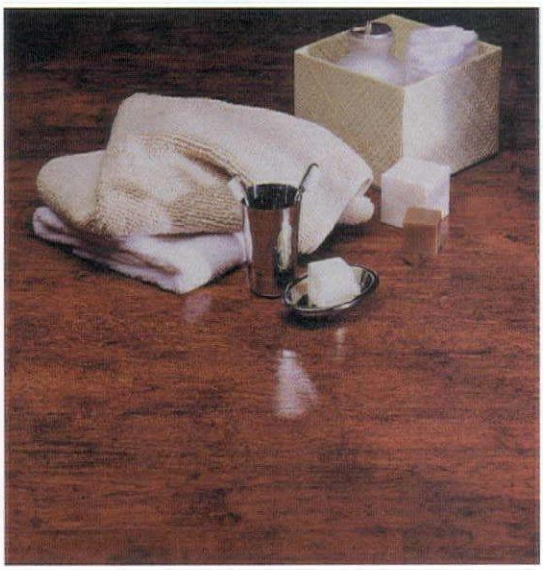
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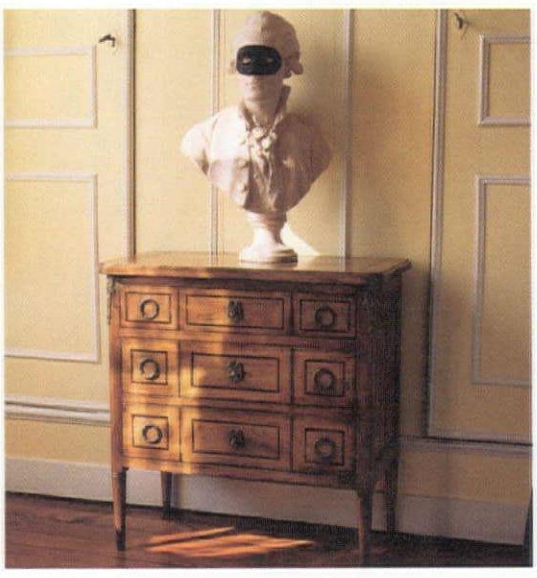


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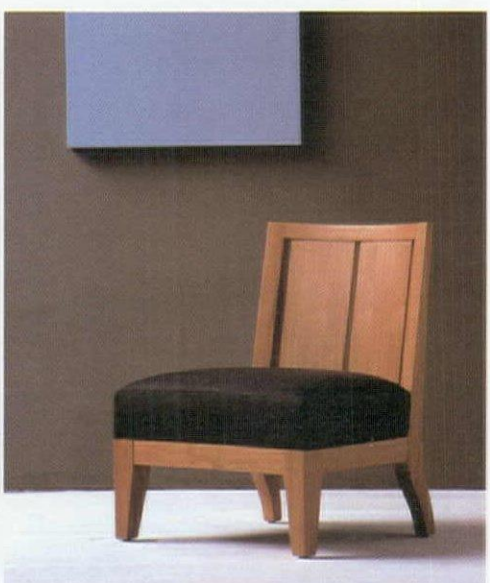
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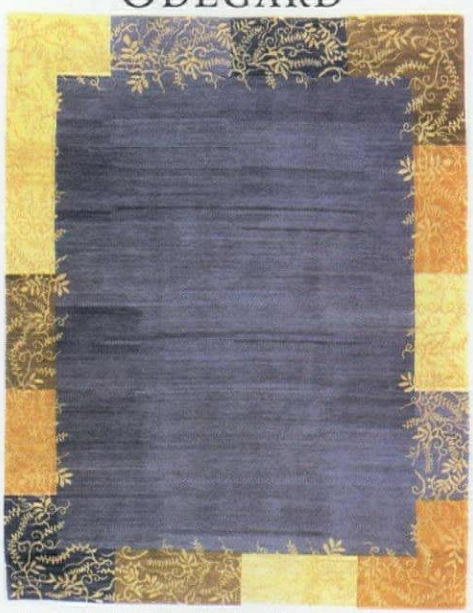


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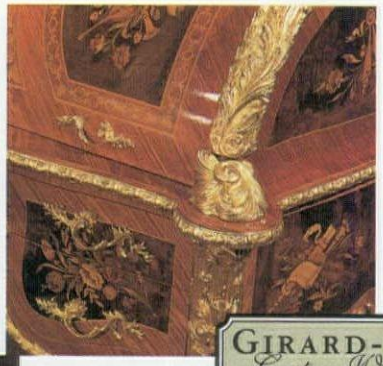


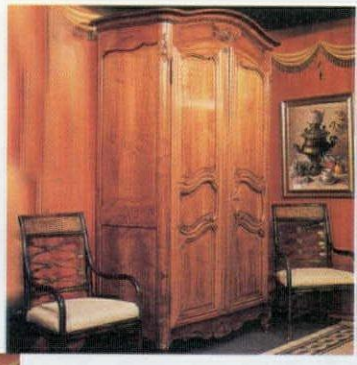
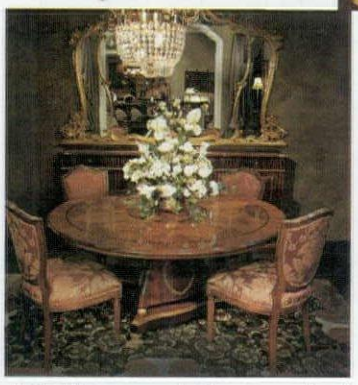
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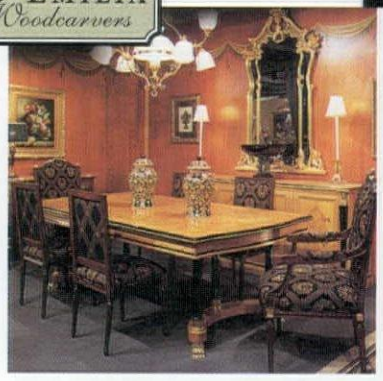
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PHOTOS: GIL & STEVE AMIAGA

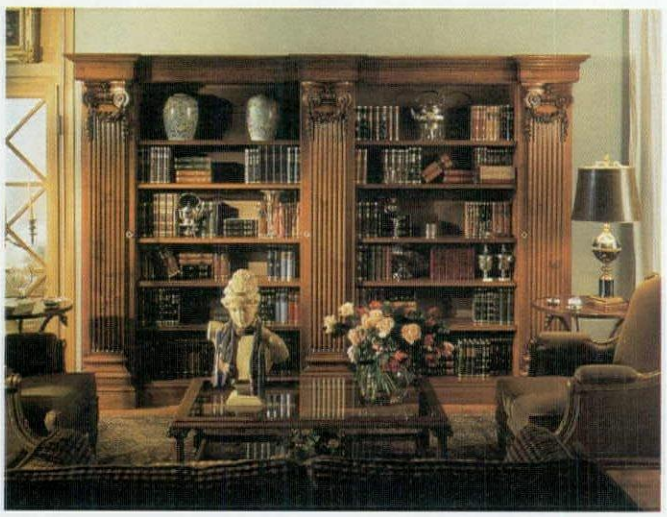
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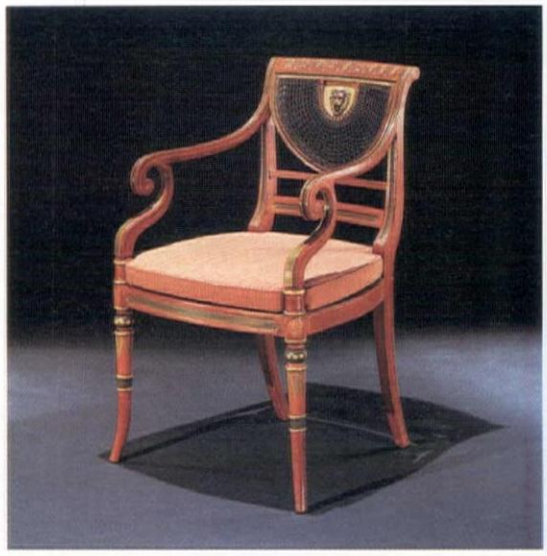
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e 200-year-old Italian family enterprise of Colombo Mobili s.r.l. is ›ud to present their extensive collection of furniture through Colombo .A. Offered are faithful hand-made reproductions of period furnish-gs as well as the ability to manufacture special designs, custom finish-and sizes, wall paneling and built-ins for residential and commercial ›jects.

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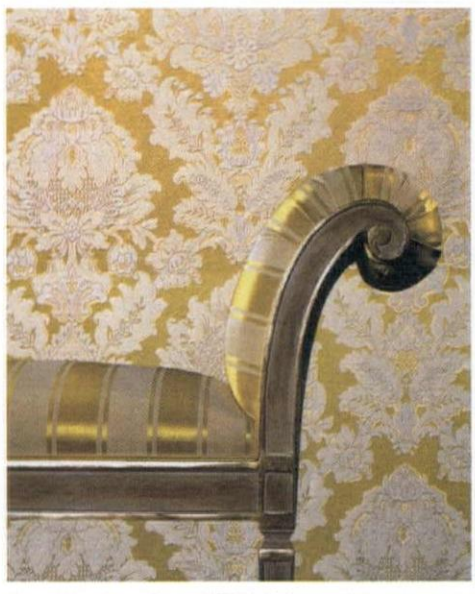
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Traditional Imports invites you to visit our extensive offerings of classic furniture, lighting, accessories and textile collections. Authentic reproductions of classic European, and design interpretations of finely carved wood, metal & upholstered pieces. Styled and crafted for today's most beautiful interiors. Traditional Imports dedication to detail and custom capability reflects artisans of a past age, complemented with over forty-five up to date and old world finishes. Generous sampling of in-stock textiles from master weavers the world over.

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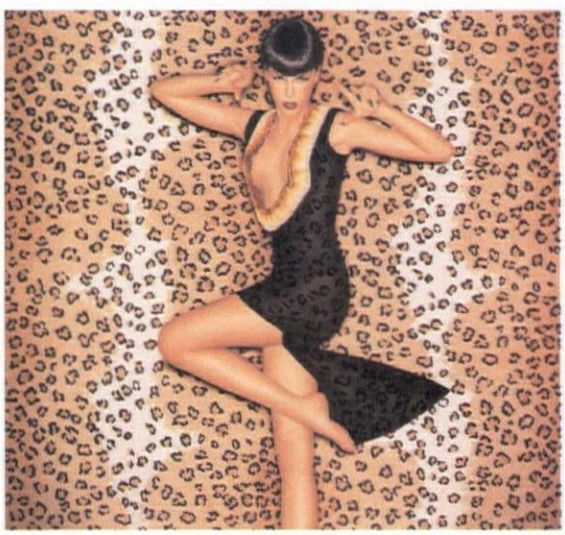


Deutsch Wicker/Rattan and the Millennium equate to smashing new cyles. Even better news is that they are in stock at our New York arehouse and you won't have to wait months for delivery like you ould elsewhere. Bistro chairs in PVC or woven leather, sofas, love eats, club chairs, sectionals, day beds, armoires, bedroom furnishings nd bookcases are all in stock and available in a wide selection of finshes. We have furnishings for both commercial and residential use.

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Baker Knapp & Tubbs, Inc.	Third Floor
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BKT Decorative Accessories	Third Floor
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Bognad Kids	424
Bokara Rug Co.	1002
BPI	1611
Eric Brand Furniture	1211
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Calger Lighting, Inc.	434
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Century-Harden Interiors	904
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Côté France	1201
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Creath Lighting	710
CS International Design Group	1205
Custom Furniture & Interiors	1110
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Dapha Ltd.	Third Floor
Dana Creath Lighting	710
Dar Ran	1514
David L.	101/200
DeBoumais	Third Floor
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Flourishes, Inc.	414
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HBF Hickory Business Furniture	1501
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Wood-Mode Cabinetry, Inc.	815
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Avenue - Clio, Notes, Ophons, Nero	1411
Avenue System	1411
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BK Barrit	1610
BP Associates	1313
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Bretford Manufacturing	1615
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Cartwright Inc.	1406
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CN Associates/IEI	1501
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Commuter Mobile	1410
Concept 2001, 400E, 70	1411
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Freeza	1515
Garrett Leathers	1406
GF Office Furniture Ltd.	1410
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Gianni	1511
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Gordon International	1401
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Groupe Lacasse	1615
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Halcon	1304
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Paoli	1
Patrician	1
Permagrain Wood Flooring	1
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Pringle Ward Associates	1
Proformix	1
Quantum Lateral Files	1
Quartet/GBC	1
Robin Gage Original Club Fenders	
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Saladino Group, Inc.	1
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Sashi Caan Textiles	1
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October 30–November 3, 2001

N.Y.DesignWeek, an annual five-day celebration for New York's design community, features special events, seminars, exhibits, showroom opportunities, and—lest we forget—parties. From Oct. 30–Nov. 3, highlights include NeoCon New York, ASID's annual conference, and Student Day for design students and educators.

NeoCon New York

Nov. 1–3

This year's NeoCon New York, the headline event of N.Y.DesignWeek, will feature the latest and most innovative products from the industry's top manufacturers of corporate, health care, and residential furnishings, lighting, carpeting, flooring, and fabrics. Expanded educational seminars, new hands-on product demonstration areas, the return of The Best of NeoCon Gallery, and over 200 commercial manufacturing exhibitors should be more than enough to occupy this year's attendees. Show hours are 10 a.m.–8 p.m.

ASID Conference

Oct. 31–Nov. 1

The American Society of Interior Designers (ASID) will be holding its national conference concurrent with NeoCon New York at the Jacob K. Javits Center and the Roosevelt Hotel (Madison Avenue at 45th St.). Visit www.merchandisemart.com to register for events, which include:

FutureWork 2020—Phase Two: A Look at the Workplace of Tomorrow

Wednesday, Oct. 31 from 10 a.m.–1 p.m.

The Roosevelt Hotel

Industry leaders present on the future of the workplace, followed by a question-and-answer session. Participants include J. Robert Hillier, FAIA, (chairman of the Hillier Group), Nila Leiserowitz, FASID (principal of Gensler & Associates), Andrea Vanecko (principal of Callison, Inc.), Brian Ferguson (PriceWaterhouseCoopers), and Vivian Loftness (Carnegie-Mellon University).

Aging and the Impact of Interior Design

Wednesday, Oct. 31 from 10:30–11:30 a.m.

The Jacob K. Javits Center

This seminar explores the unique interior design needs of baby boomers as they age, including the types of assistance they will increasingly need.

How Employees Want to Work

Wednesday, Oct. 31 from 3–4 p.m.

The Jacob K. Javits Center

Taking the desires of employees into account, this seminar deals with designing workplace environments that attract and retain quality employees. Solid data about the value of interior design for business decision-makers will be presented. Co-sponsored by Haworth, Ecophon CertainTeed, and Vista Window Films.

Strategic Consulting

The Jacob K. Javits Center

In an effort to bridge the gap of understanding between designers and clients, ASID will be presenting the results of Phase IV of their popular strategic mapping research showing the differences in how designers and clients view certain critical factors involved in hiring an interior designer. In concert with this, ASID will discuss its latest Consulting Principles research, which shows how designers can provide better services to their clients by applying tried and proven consulting techniques used in numerous professions.

Searching Design Knowledge on the Internet

Thursday, Nov. 1 from 1:30–2:30 p.m.

The Jacob K. Javits Center

This session introduces search engines and search strategies that will increase participants' access and effectiveness in seeking relevant design information on the Web.

Building Codes for Interiors

The Jacob K. Javits Center

Katherine E. Kennon, AIA, co-author of *The Codes Guidebook for Interiors, 2nd Edition*, and ASID Codes Council Chair Kimberly Marks, ASID, will present the latest on the new International Codes and other codes and federal regulations which affect interior designers.

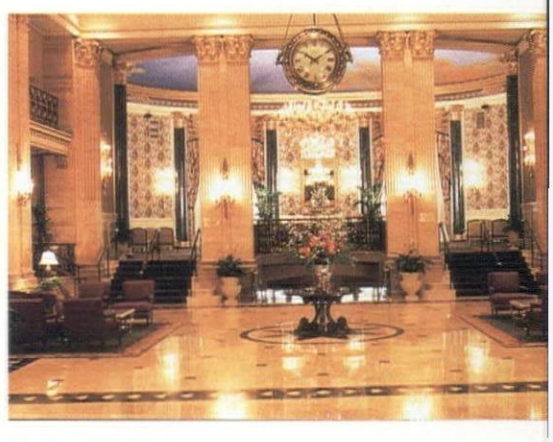
Association Forums

Open to all attendees; proceeds benefit the sponsoring organizations.

Interior Design Legislation: The Next Step

Thursday, Nov. 1 from 9–10 a.m.

Presented by the American Society of Interior Designers (ASID)



The Roosevelt Hotel

From the Inside Out: Designing and Specifying Materials and Technology for Architectural Specialty Fabrication
Thursday, Nov. 1 from 3–5 p.m.
Presented by the Society for Environmental Graphic Design (SEGD)

The ABC's of NCIDQ
Thursday, Nov. 1 from 3–4 p.m.
Presented by the National Council for Interior Design Qualification (NCIDQ)

OFDA Breakfast Briefing — Goodbye EDI, Hello XML: An Overview of the Office Furniture Industry's New XML Standard
Friday, Nov. 2 from 9–10 a.m.
Presented by the Office Furniture Dealers Alliance (OFDA)

BIFMA Ergonomics Guideline
Friday, Nov. 2 from 10:30–11:30 a.m.
Presented by Business and Institutional Furniture Manufacturer's Association (BIFMA)

Heavy Duty/Extreme Use Workshop: Upholstery Durability Providing Improved ACT Wyzenbeek Test Protocol and Updated ACT Test Standard
Friday, Nov. 2 from 1:30–3:30 p.m.
Presented by the Association for Contract Textiles (ACT)

Second Annual Student Day
Thursday, Nov. 1

Merchandise Mart Properties, Inc. and the American Society for Interior Designers (ASID) present this day of events geared toward interior design and architecture students from throughout the Northeast. While participation is complimentary for students and educators, registration is required, and can be done online at www.merchandisemart.com or on-site at the Student Registration booth from 8 a.m.–5 p.m. Events include two keynote seminars:



Shashi Caan

Keeping Your Creativity Alive in the Real World of Design
9–10 a.m.
Address by Shashi Caan, AIA, Skidmore, Owings & Merrill

Integrating Technology into Contract Furniture
10–11 a.m.
Address by John Wall, president, Wall/Goldfinger

From 11 a.m.–1:30 p.m., students are invited to visit the NeoCon New York show floors. From 1:30–4 p.m., students can bring their resumes and meet with representatives from major architecture and design firms at the Career Exchange. Many of these firms will be looking for interns and full-time employees; a list of participating firms is available at www.asid.org.

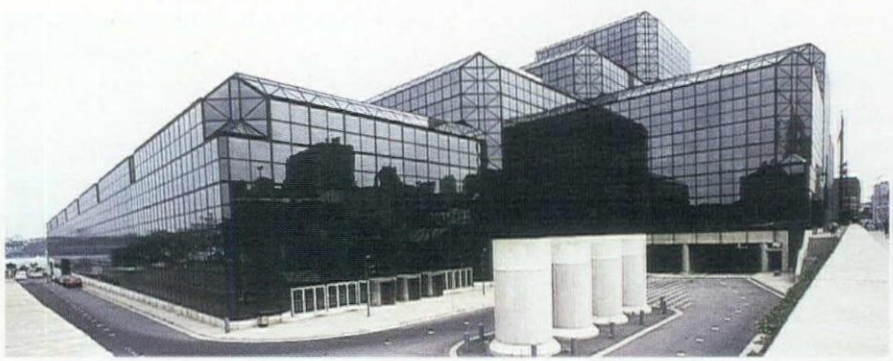
Party Time!

ASID...a Celebration
Tuesday, Oct. 30 from 6–8 p.m.,
The Roosevelt Hotel
This gala event will feature the presentation of the prestigious Designer of Distinction and Design for Humanity awards, as well as the elevation of a few deserving members to Fellowship status. The Industry Partner Merit Award, the highest honor bestowed on an Industry Partner member, will also be presented.

AIA New York Chapter & New York Foundation for Architecture 2001 Heritage Ball
Tuesday, Oct. 30 at 6:30 p.m.
Waldorf-Astoria Hotel
For information about tickets, contact Patty West at (212) 683-0023, extension 14.

Designer's Saturday Masquerade
Tuesday, Oct. 30 at 8 p.m.
The Hammerstein Ballroom at 311 W. 34th St., between 8th and 9th Avenues
Contact Designer's Saturday at (212) 532-7770 for ticket information.

Streets of New York Party at the New York Design Center
Thursday, Nov. 1 from 5:30–8:30 p.m.
The New York Design Center at 200 Lexington Ave., between 32nd and 33rd Streets



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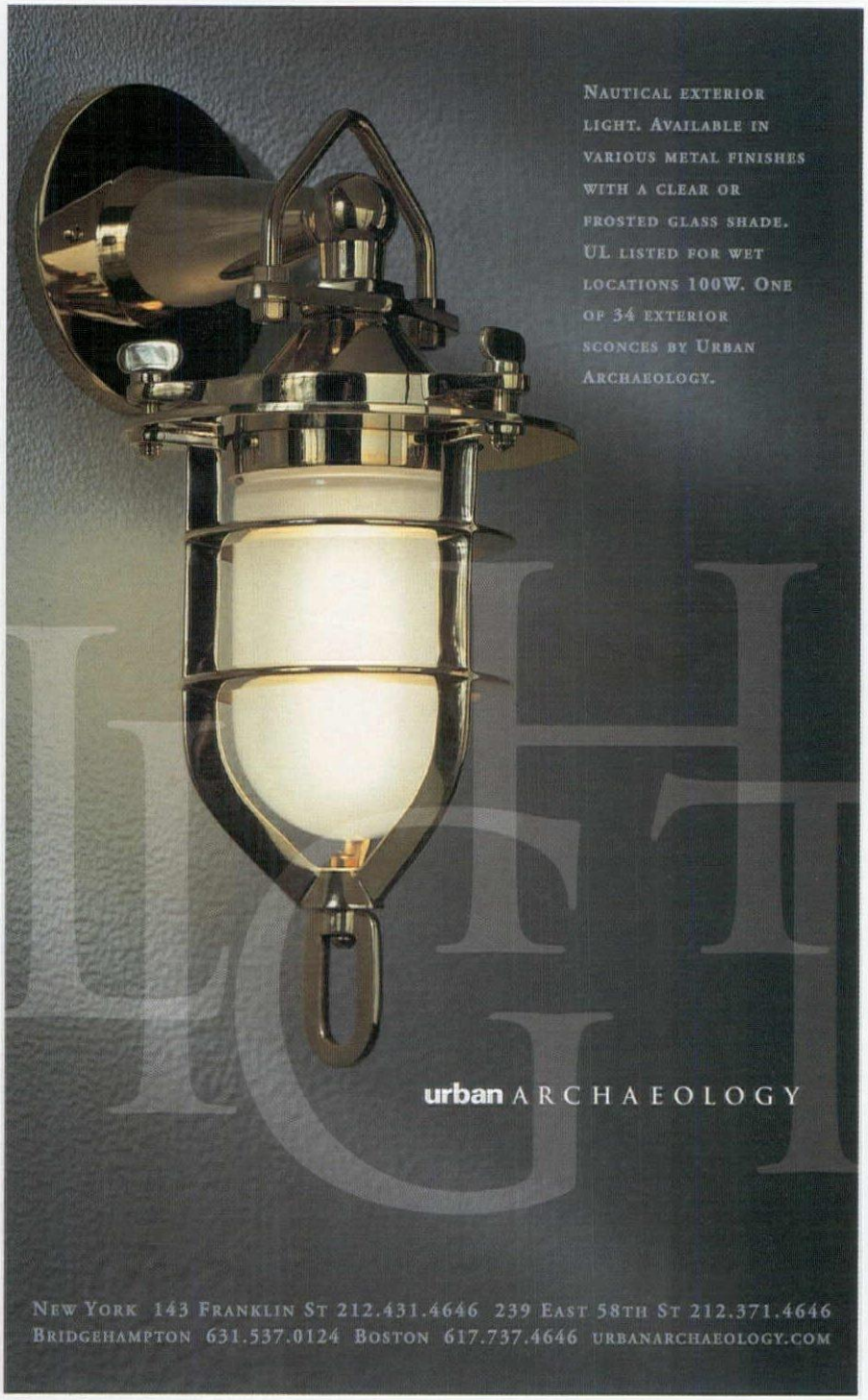
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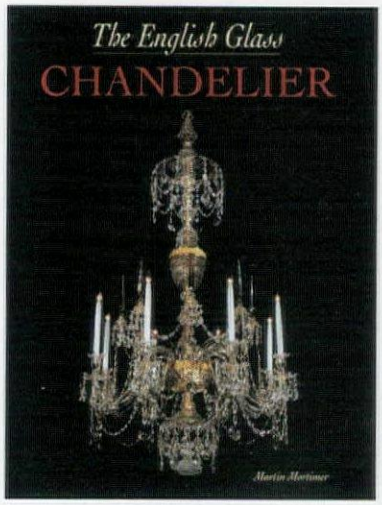
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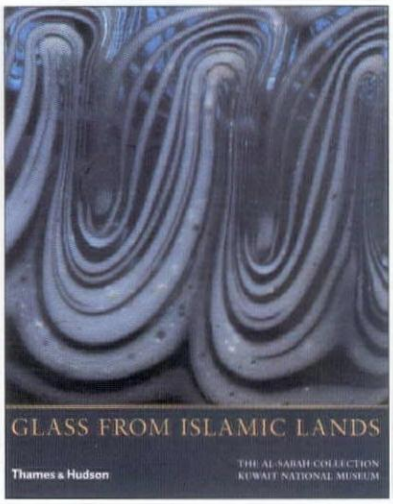
reading | *list*

reviewed by Stanley Abercrombie



The English Glass Chandelier
by Martin Mortimer
Wappingers Falls, NY:
Antique Collectors' Club
199 pages, 151 illustrations,
36 in color, $99.50.

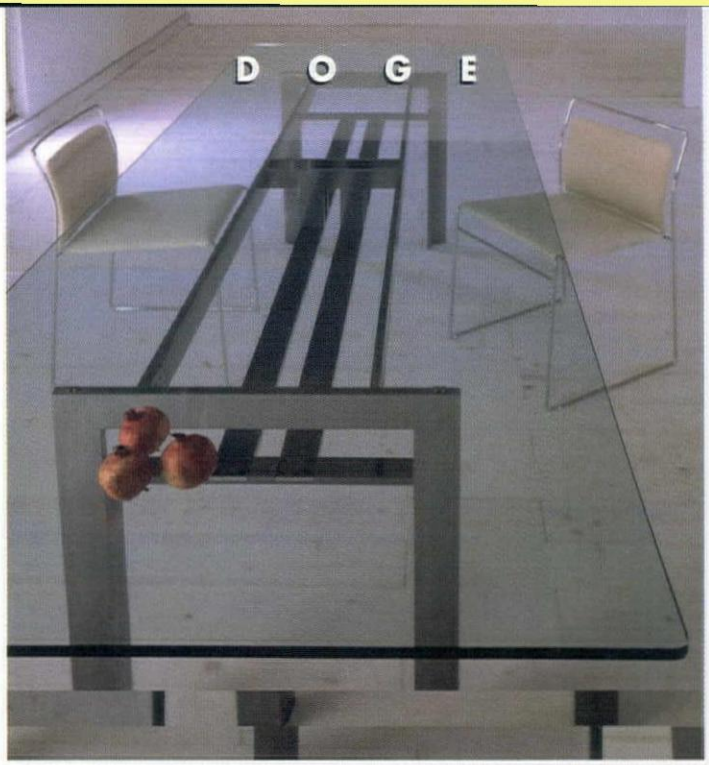
A deep book in a narrow field, this unique study surveys the glass chandelier in England (with mention of a few continental variations and an occasional candelabrum and candlestick) from its appearance in the early 18th century to the advent of mass manufacturing methods in the late 19th. Discussed are types of arms, nozzles, mounts, spires, drip-pans, shapes of ornament, patterns of glasscutting, details of construction, specific artists such as William Parker and George Perry, advice for restoration, and devices for the instantaneous lighting of large numbers of candles. The author is a longtime lighting specialist in the antiques field, has advised England's National Trust on period glass lighting, and has written widely on related subjects. His book is made even more valuable by its collection of brilliantly clear photographs of more than a hundred examples of the art.

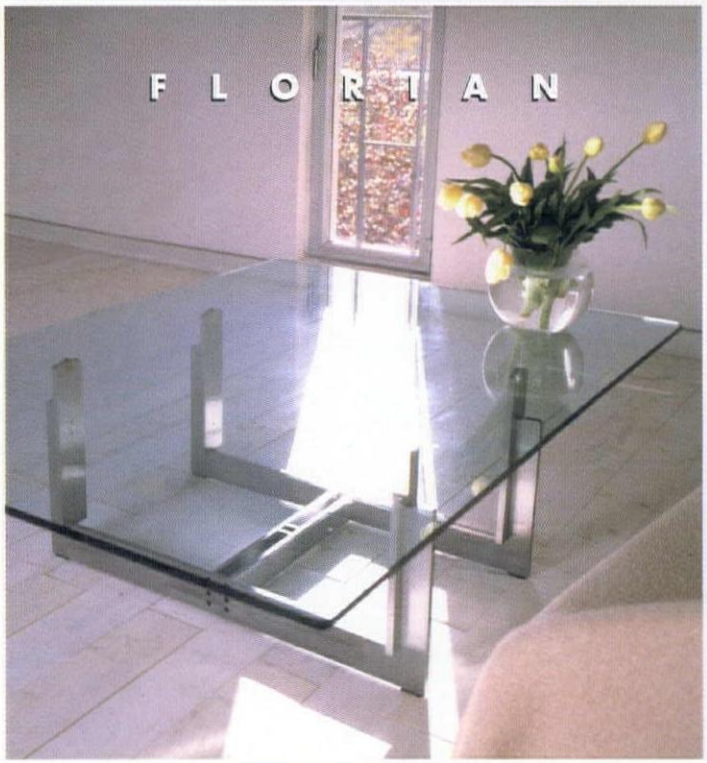


Glass from Islamic Lands
by Stefano Carboni
New York: Thames & Hudson
413 pages, 345 illustrations, 304 in color, $65.

Glass of the Sultans: Twelve Centuries of Islamic Masterworks
by Stefano Carboni and David Whitehouse
New Haven: Yale University Press
340 pages, 150 illustrations, 100 in color, $65.

These two new books share the same general subject, the beauty of glass vessels in Islamic countries from the seventh through the nineteenth centuries. They were both written by Stefano Carboni, an associate curator of Islamic Art at the Metropolitan Museum, joined in one book by David Whitehouse, executive director of the Corning Museum of Glass. And they were both written to accompany the exhibition, "Glass of the Sultans," seen at the Corning Museum through September 2001 and at the Metropolitan from October 2001 through January 2002. *Glass of the Sultans* catalogues 150 examples from that exhibition and offers scholarly essays by the authors and by Robert H. Brill and William Gudenrath, both of the Corning Museum. Glass from Islamic Lands is based on the al-Sabah Collection now on display at the Kuwait National Museum Complex. Both show a variety of techniques—blown glass, mold-blown glass, hot-worked glass, mosaic glass, cut, engraved, and painted glass. Both have glossaries and bibliographies. Both show remarkable objects in stunning photography.





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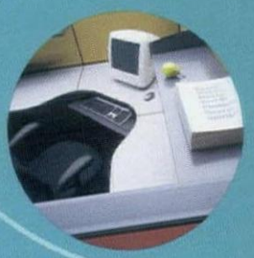
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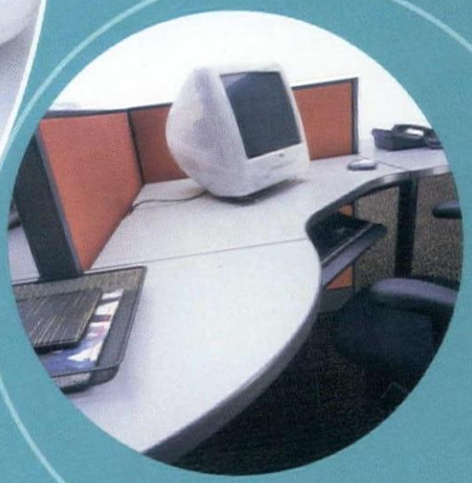
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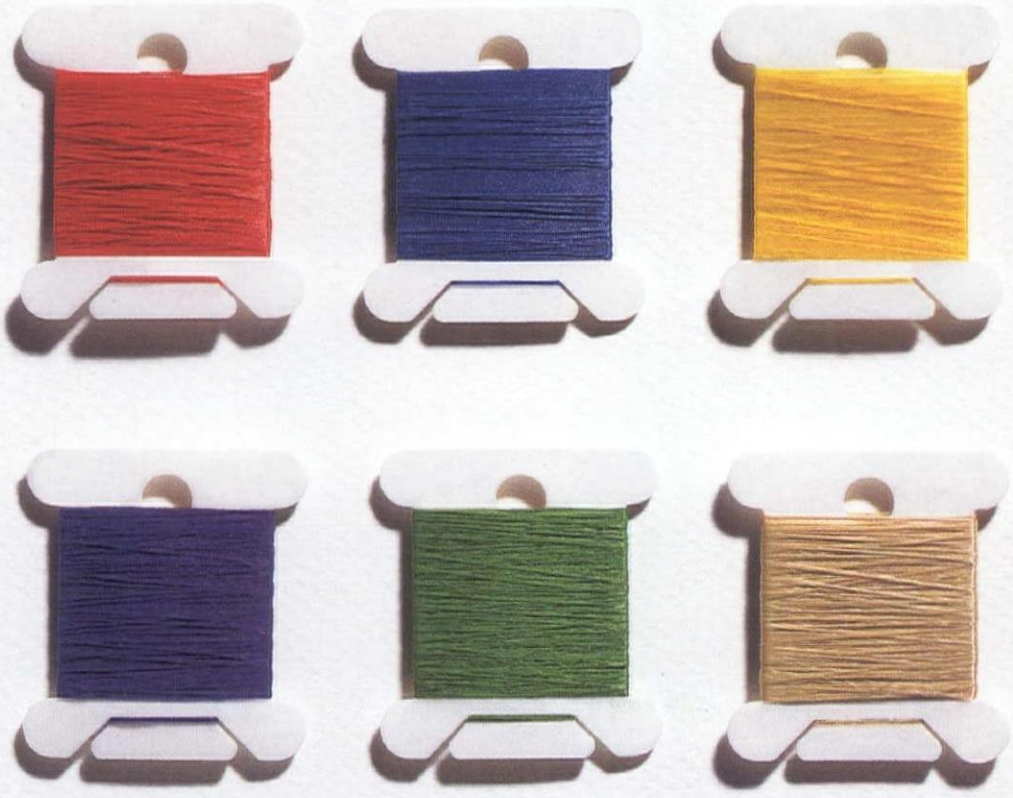
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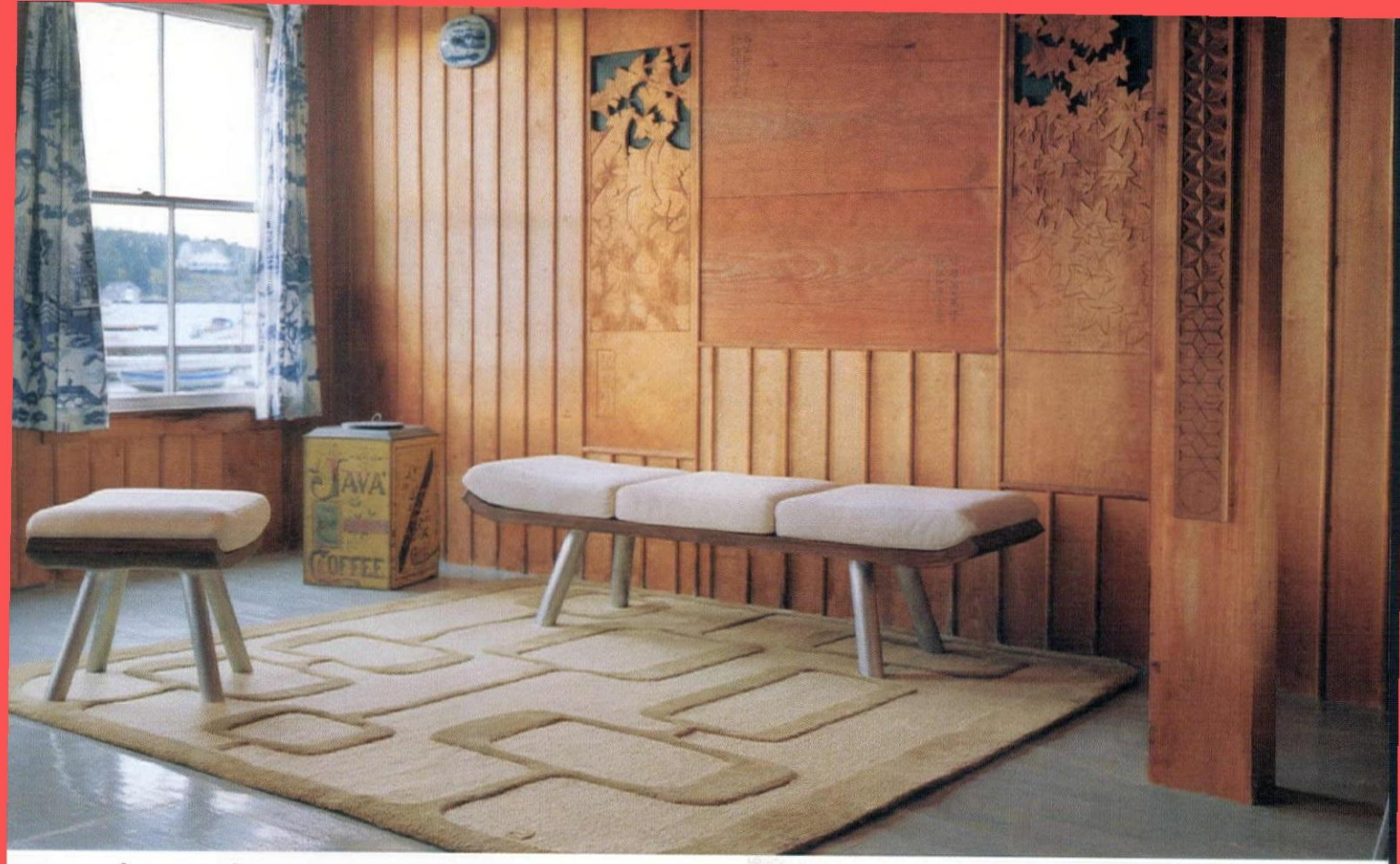
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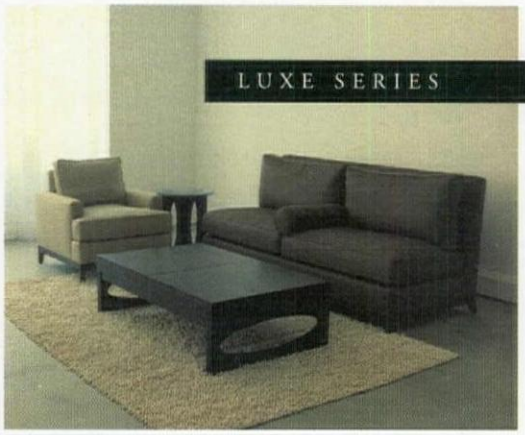
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PH. Carlo Valsecchi

SP



Chrysanthemum 220-62 Imperial Blue; Dance 175-83 Feather Grass; Mimosa 176-62 Blue Lake; Polished Wool 216-51 Navy; Shimmer 218-89 Perlite; Executive Plaid 215-51 Navy Plaid photo by Alec Hemer

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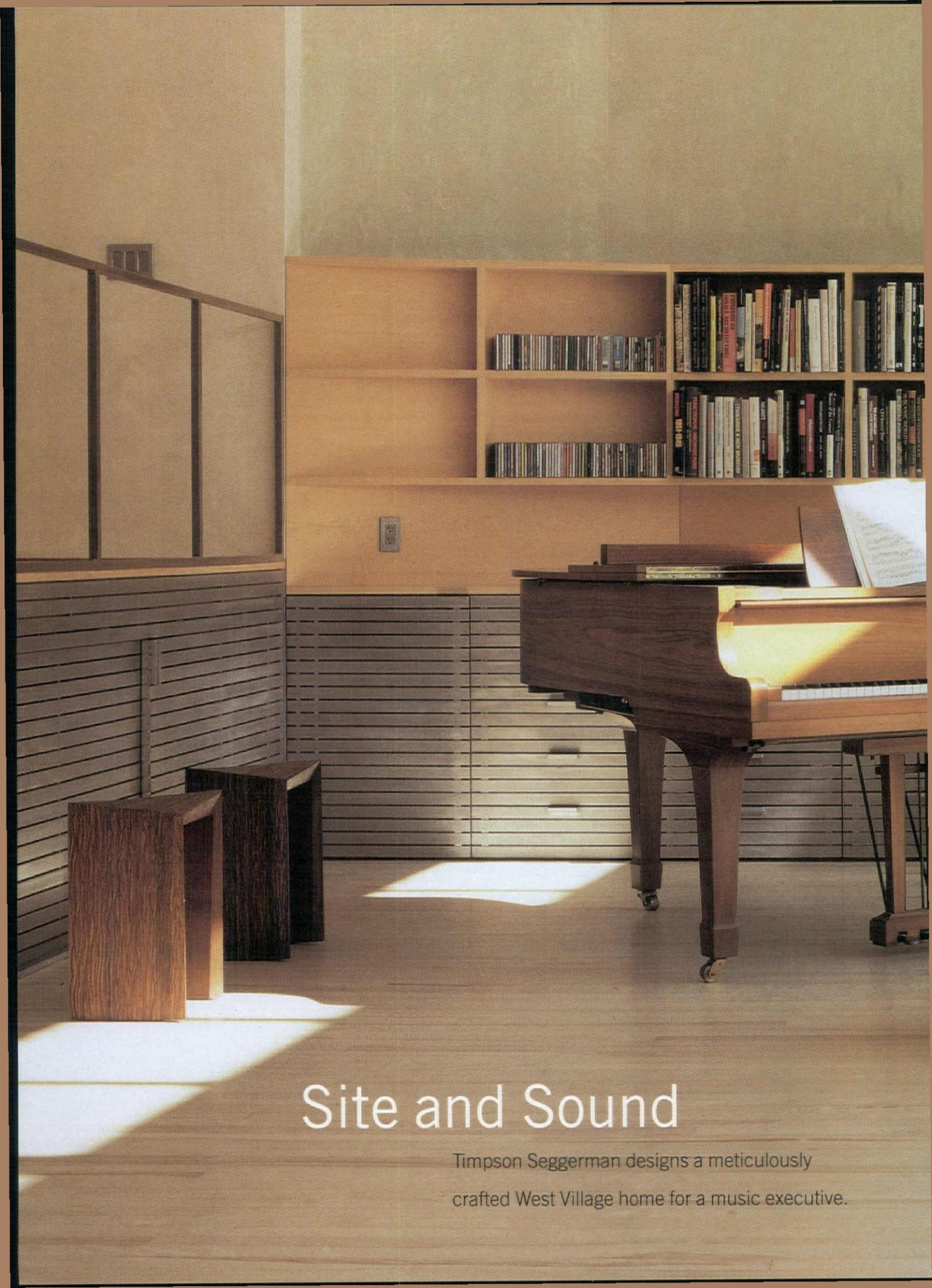
Every year, when *Interior Design* returns to New York, the city welcomes us anew. From all vantages, the immense, awe-inspiring landscape emerges before us. Rich in talents of every kind, New York is still the quintessential symbol of creativity. We learn this as we walk its avenues, shop its stores, meet in its offices, and visit its lofts. The experience of New York triggers a rush of exquisite taste and ineffable beauty.

And yet, no matter how close we are, the city has the uncanny ability to be ever so unexpected. At every step, New York surprises even the savviest street-hound with its decorative wealth that keeps acquiring new looks, solutions, and trends. Designers and architects are the protagonists in this perpetual cycle of renewal, traveling from around the world to contribute their unique visions to the city.

As the magazine's new editor in chief, and a New York girl with a driving passion for its ever-changing moods, I am thrilled to present—together with my nonpareil team of editors and contributors—the September issue. Our pages reflect New York as the epicenter of style and innovation. But New York style is not just Manhattan style, and we have followed its influence to the outer boroughs and distant commuter oases, journeying to those farthest points where New York design meshes with rural living in singular new styles. In doing so, our September portfolio of projects offers perhaps a model—rigorously discriminating, but by no means limiting—of how design can examine, flourish, and expand its influence. Others will soon follow.

The unstoppable progress of design into the heartland of American taste and aesthetics will be one of the magazine's important missions during my editorial tenure.

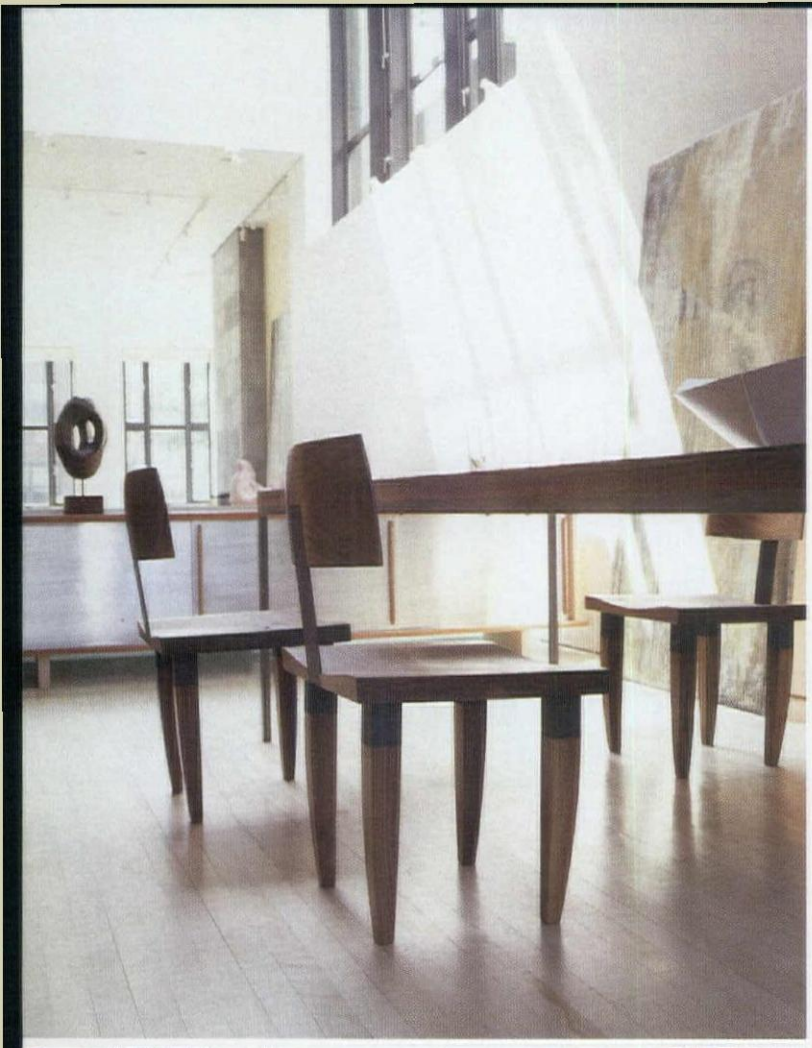
—Cindy Allen



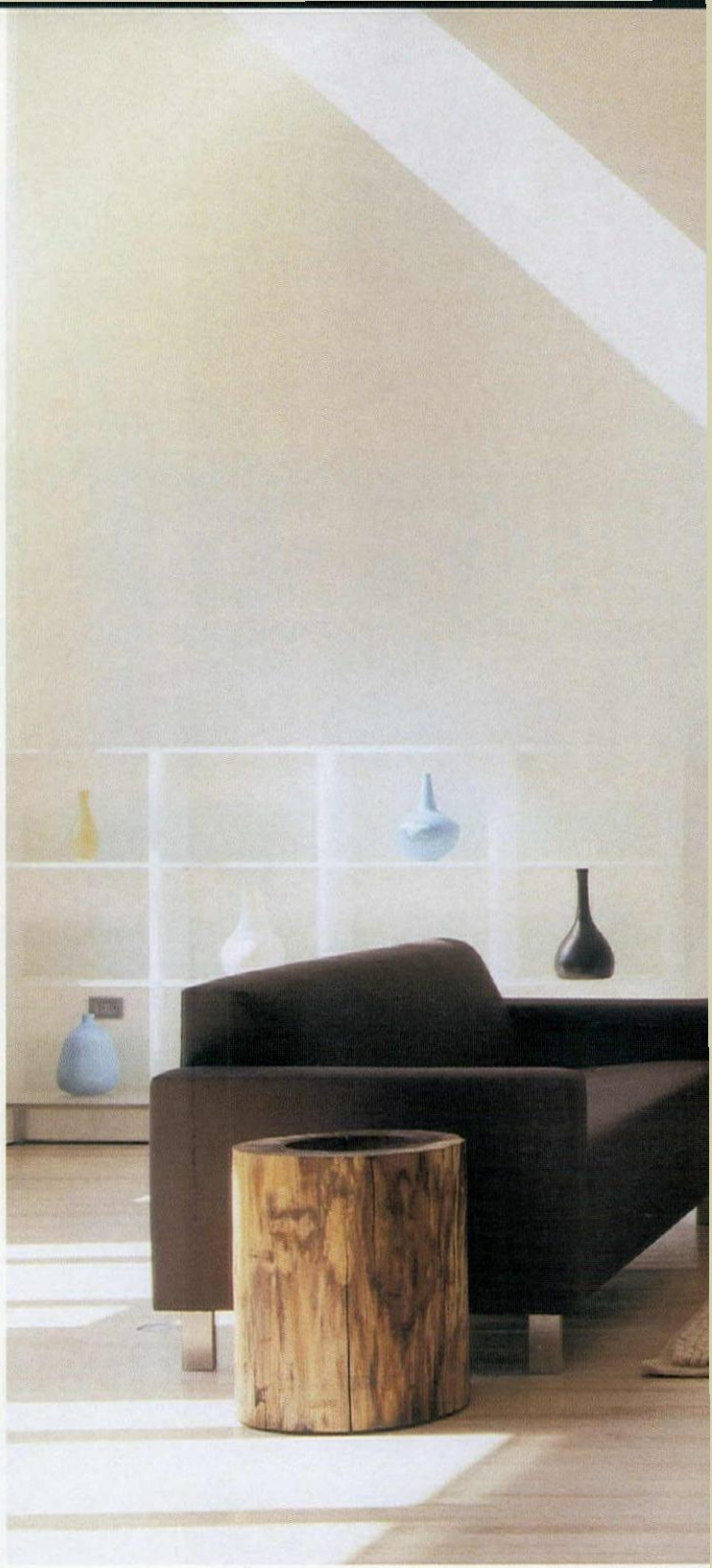
Site and Sound

Timpson Seggerman designs a meticulously crafted West Village home for a music executive.


EL LISSITZKY







Previous spread: Seggerman designed the built-in wood-and-aluminum shelving in the living room, which follows the contour of the wall behind.

Left, top: Dining room, with a Seggerman table and chairs by Chris Lehrecke. Floors throughout are made of birch.

Left, bottom: View from living room to dining room. New masonry arches were constructed to create continuity with the original structure.

Above: A slice of light from the clerestory window casts a wonderful pattern on the living room floor.

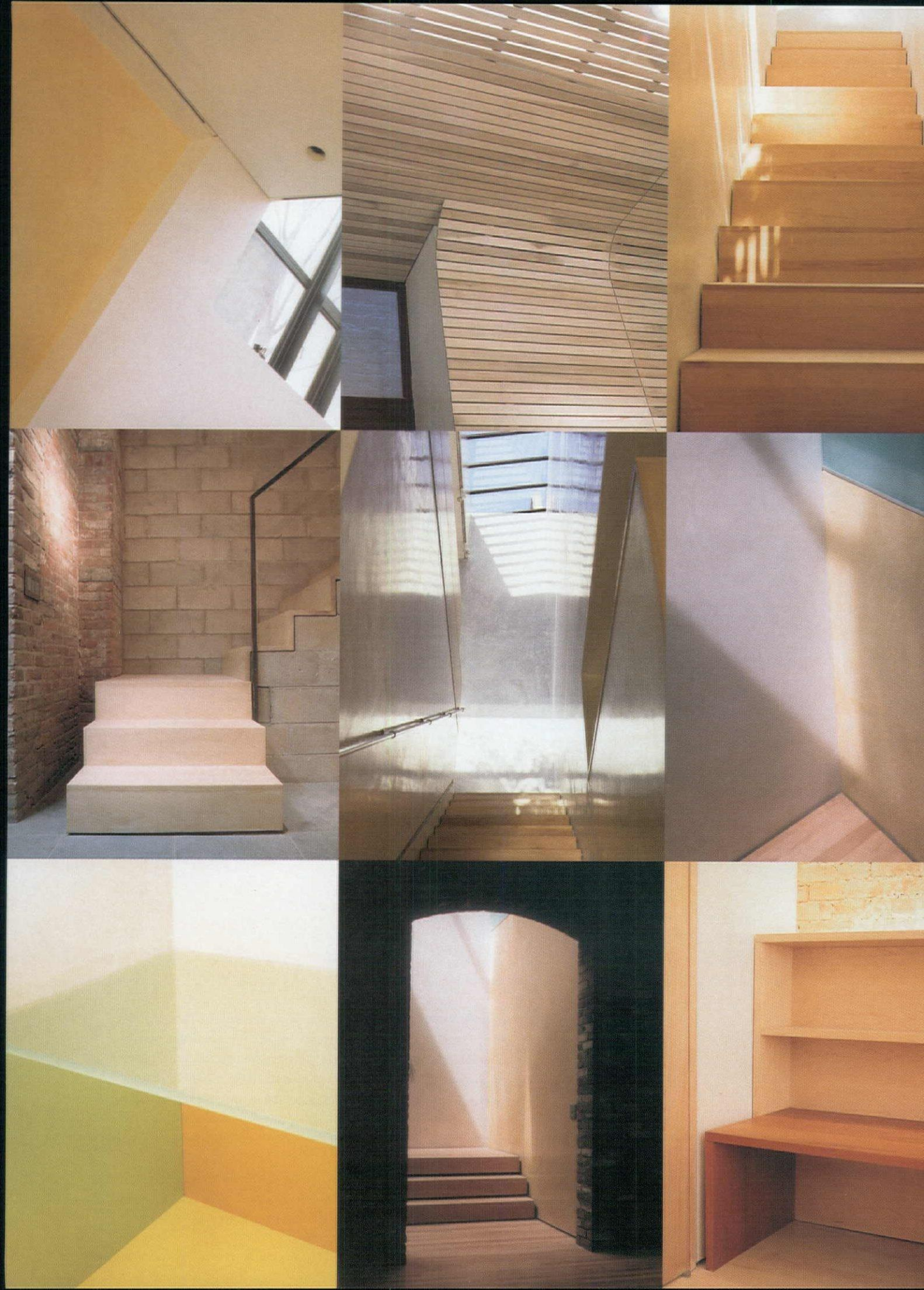
DOUBLE CHAIR, WOOD PEDESTALS, DINING CHAIRS, RUG: **THROUGH PUCCI**. STOOLS: **TROY**. SOFA, OTTOMANS: **DUNE**. ACCESSORIES: **TROY**; **AERO**. GLASS: **BENDHEIM**. STEEL WINDOWS, DOORS: **CRITTAL WINDOWS/FOX STEEL**. TRACK LIGHTING: **HALO**. SLATE: **U.S. QUARRY SLATE PRODUCTION**. PLASTERWORK: **WABI-SABI**. METALWORK, MILLWORK, CUSTOM FURNISHING: **INCA BUILDING WORKSHOP**. STRUCTURAL ENGINEER: **ANCHOR CONSULTING**.

PHOTOGRAPHY: PETER ESTERSOHN



FROM CONCEPT TO completion, the design process rarely, if ever, unfolds in a smooth, linear fashion. Its logic is both more complex and more organic—a succession of half-steps and false starts, incremental progress followed by inconvenient setbacks. Structural flaws are uncovered, programmatic needs shift, a sudden flash of inspiration (or utter foolishness) forever alters the course of events. Designers can fight the inherent chaos every step of the way or simply let go and give in to the process. Timpson Seggerman wisely embraced the latter—and to stunning effect—in a residence he designed for a work-at-home music producer.

The client had purchased a two-story landmark garage in the far West Village and sought a multidisciplinary talent who could oversee every aspect of its renovation—from designing the air conditioning vents to fabricating the furniture. "I got the job →



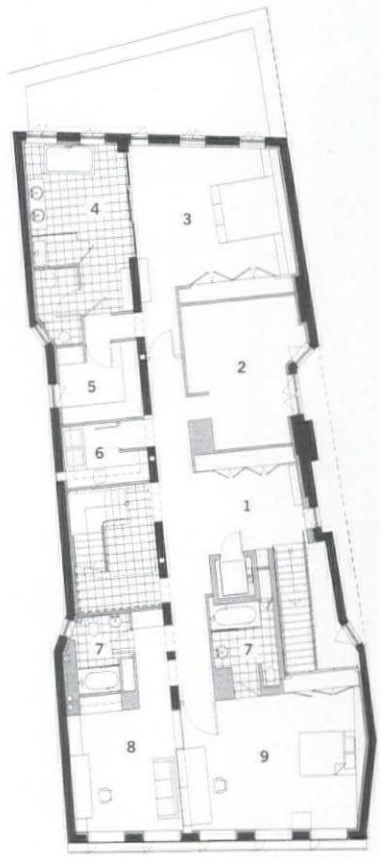
because I said I'd do everything," says Seggerman, who could offer an unparalleled degree of control by spending the duration of the project on-site and by overseeing metalwork, masonry, and woodwork in-house. Although time was not an overriding concern for the client, he valued an obsessive attention to minutiae. Over the course of the four-and-a-half-year construction phase, Seggerman experienced the space as the client would—observing effects of light and climate as they changed from day to day, season to season. This holistic process allowed for spontaneous, minute-by-minute alterations as the project evolved, and for considering the nooks and crannies that designers frequently overlook. "We utilized every little niche, every square inch of the space," marvels Seggerman.

In a nice bit of conceptual symmetry, Seggerman's improvisational approach mirrored how the client hoped to use the space. "He requested the largest possible house within the limitations of the lot," with each room suited to various modes of entertaining, working, and relaxing that the client might desire at any particular moment. The building was reconfigured into a 10,000-sq.-ft. residence with three full floors plus a penthouse aerie, a basement-level recording studio, and 3,500 sq. ft. of outdoor terraces. With the exception of an impressive cast-iron façade on the lower level, "it was just a shell, with nothing inside," Seggerman recounts. He mapped out a basic layout—work/party space on the ground floor; sleeping quarters on the second; living space on the third—and set to work. "The place really developed over the course of construction; we let the shape of the building dictate the design" and circulation, says Seggerman. "A lot happened in relation to accidents of light or season," he continues.

Seggerman stabilized the building's shell (with the assistance of Evans-Heintges Architects), preserving as much of the original structure as was possible. The existing cast-iron columns, steel beams, and masonry arches on the first and second floors informed the new construction. To create continuity between the various levels, Seggerman deployed a humble palette of glass, brick, slate, steel, and wood, sensitively juxtaposing materials to create contrasts of tone and texture.

Seggerman honored the industrial patina of the exposed-brick walls, carefully stripping away coats of paint "so that a little bit of each layer shows through." He skimmed remaining wall and ceiling surfaces with waxed and pigmented plasters that age gracefully. Although the installation was laborious—executed, amazingly, by a single craftsperson—upkeep is low-maintenance: "Just buff it and wax it." The plaster planes capture vicissitudes of daylight, sculpting subtle compositions of light and shadow. The space was conceived, explains Seggerman, "so the owner could follow the sunlight as it moves throughout the day. Gathering evanescent light qualities was a big issue." Corners were "softened" and window wells deepened to enhance light penetration. The designer also used acid-etched glass as often as possible in place of solid walls and doors; all told, Seggerman installed over 2,500-sq.-ft. of glass in the residence.

The designer's obsession with natural illumination was unbridled. "I was going to put higher wall dividers between the rooms on the third floor, but everything seemed to get in the way of the light," he explains. The high-ceilinged space was thus kept open and loft-like to capitalize on the expansive windows and skylights. Along the living room's →



SECOND FLOOR

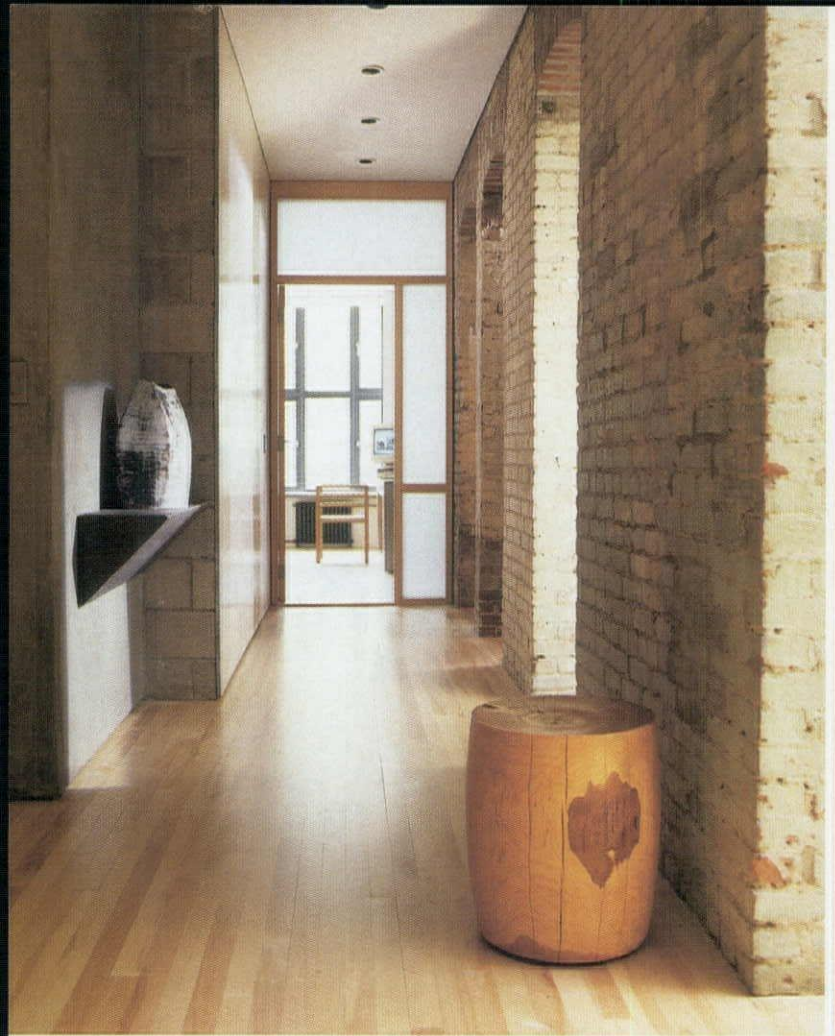


THIRD FLOOR

0 10 20

Left: A selection of details from throughout the residence. Seggerman used a simple palette of wood, steel, glass, and stone to create a stunning array of effects.

1 ENTRY
2 TELEVISION ROOM
3 MASTER BEDROOM
4 MASTER BATHROOM
5 LAUNDRY
6 BATHROOM
7 OFFICE
8 EQUIPMENT
9 BEDROOM
10 LIVING
11 KITCHEN
12 DINING
13 TERRACE







Left, top: View from second-floor landing toward guest room, with original masonry arches at right.

Left, bottom: Built-in walnut desk in the second-floor office. Seggerman utilized "every square inch of space," such as the niche in the brick wall.

Above: Mahogany, birch, and maple were juxtaposed to create a composition of light woods for the guest room's headboard/shelving unit.

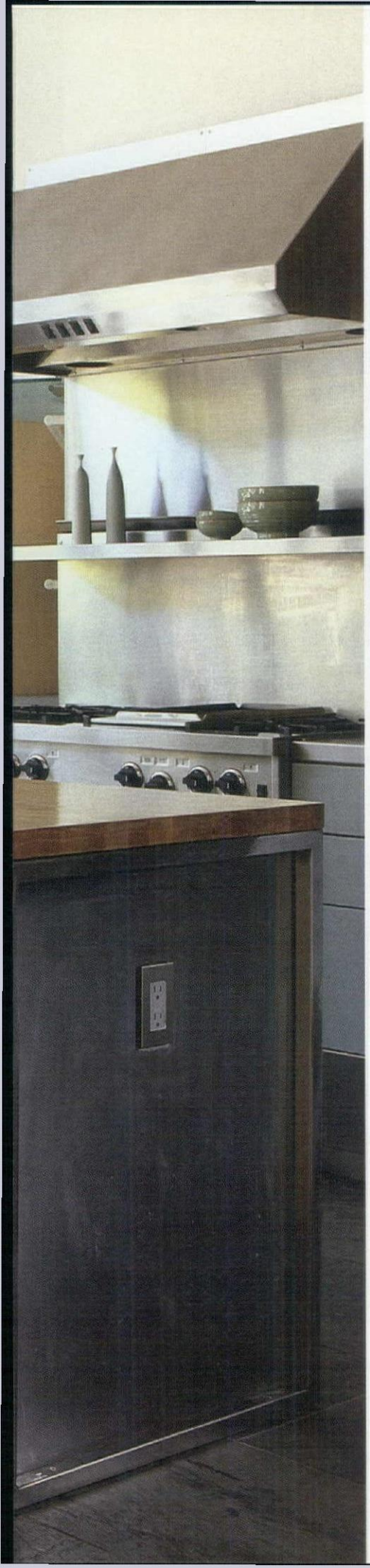
DESK, HEADBOARD FABRICATION: **INCA BUILDING WORKSHOP**. DESK CHAIR, WOOD PEDESTAL: **PUCCI**. ACCESSORIES: **TROY**; **AERO**. LINENS: **AREA**.



clerestory window, Seggerman applied a 34-ft.-long swath of gold leaf that casts a blue-green glow at a specific, fleeting moment in the late afternoon. "It's an inconceivable light when it happens—like a James Turrell artwork," he describes. Tucked away from view, the gilded surface is enjoyed only indirectly. "It's so great to take an expensive material—the only one used in the space—and hide it like that," says a delighted Seggerman.

This philosophy extends to the entire residence. "I wanted you to be able to sense and feel the space, but not notice it per se. I tried to make it so that nothing jumps out at you." Various details are revealed only over time: a slate step that seems to float unsupported, track lighting that forms a continuous line with a turning corner, a light box eked into a sliver of leftover space. With the help of an army of local craftspeople, Seggerman labored lovingly over the details so that—ironically—they'd be almost invisible, subordinated to an overall impression of peace, quietude, and comfort. —*Jen Renzi*









Above, top: In the master bath, vanity drawers were angled to match the shape of the sinks.

Above: Clerestory window is visible at rear of patio off penthouse aerie. When lit up at night, "it looks like a moving train," says Seggerman.

Left: The kitchen is a study in daylight and stainless steel.

BANQUETTE UPHOLSTERY: **TRIBECA UPHOLSTERY**. STOOLS: **DWR**. ACCESSORIES: **TROY**. SINKS: **AGAPE**. TILE: **BISAZZA**. FAUCETS: **KWC**. STOVE: **GARLAND**. WINDOWS, DOORS: **CRITTEL WINDOWS/FOX STEEL**

Going For Growth

Wayne Turett creates a suitable setting for TMA, a firm providing the space and tools for the advancement of start-up technology companies.

THE WHO'S WHO DOING WHAT is rather complicated, so it might as well be cited right at the start. Wayne Turett, principal of Turett Collaborative Architects, is the project's designer. His client is TeleMedia Accelerator, self-described as a for-profit enterprise created to provide seed funding, space, infrastructure, and professional services to accelerate the growth of new companies in the broadband and e-commerce sectors—an already abbreviated designation which Turett neatly contracts into "incubator for start-up firms." A privately funded endeavor initiated by the New York City Investment Fund, TMA takes up a full 22,000-sq.-ft. floor in a City University of New York building. (The institution's students are seen as potential candidates for TMA learning programs.) It was the common, i.e., shared, core sector now delineated with a (mainly) curvaceous border wall that made up Turett's turf for action. The outlying offices, just about innumerable since they can be conjoined or subdivided, were put into basic move-in condition by the designer; tenants usually import their own architects for design of their offices. Their design schemes, one may safely assume, invariably differ greatly from the "nurturing environment of invention" and "future-focused lab" created by Turett. →

Opposite: Looking through interior porthole to segment of lounge/pantry area. The annular theme comes full circle in the globe light by Louis Poulsen.

PHOTOGRAPHY: JOHN M. HALL (UNLESS OTHERWISE NOTED)





A summary description pegged to an imaginary walk-through would start with the sight from the lobby to the lozenge-shaped reception desk. Set against a tangerine wall bearing the ceiling-projected company logo, the lacquered-wood unit is topped with a green clear acrylic counter. Here and elsewhere, walls are brushed with diffused light emanating from bands of lamps. Looking to the right, the eye is attracted to a congeries of green/orange-tinted acrylic boxes. Each is differently sized and formed, all have rounded corners. They carry silk-screened tenants' names, collectively composing a colorful floor directory or collage of calling cards. Still standing in the straight corridor—the rest of the core's circumference is undulant—the visitor sees "conversation alcoves," a.k.a. think tanks, furnished with banquettes and perforated steel tables at either end. An inverted bollard, freed of mooring lines, serves as overhead light. At this point in the reconnaissance tour, the strolling sightseer will also have become aware of the pervasive whiteness of walls and floors, accounting for the aforementioned lab effect.

Diagonally opposite at the inner layout's corners are small and large conference rooms, the latter furnished with a 14-ft.-by-5-ft. table surfaced with honeycomb plastic →

Above: In corridor near entry, wall-mounted boxes of fluorescent-lit acrylic and MDF are silk-screened with tenants' names. Photo by Lynn Massimo.

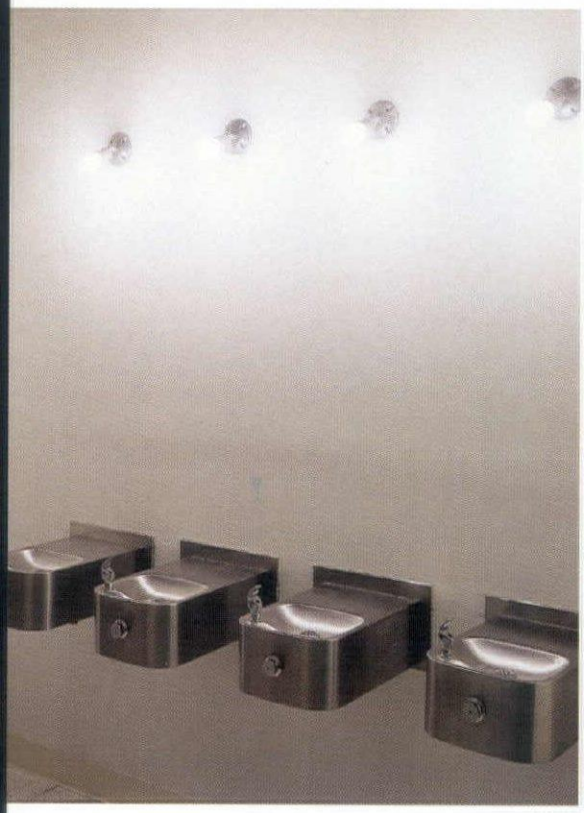
Opposite, left: Small conference room is topped with adjustable halogen light. Band of enameled whiteboard scores tabletop.

Opposite, top right: Lozenge-shaped reception desk, set against orange wall with projected company logo, is made of lacquered MDF and green acrylic.

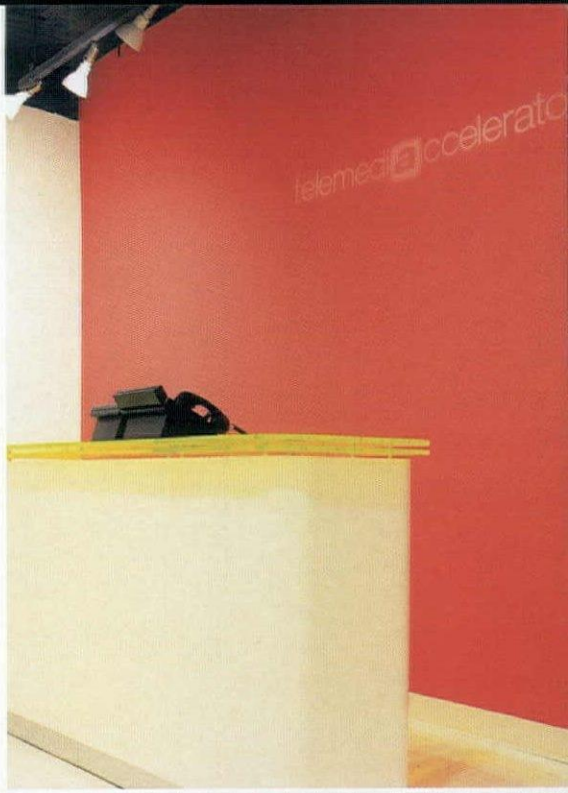
Opposite, bottom right: One of two conversation alcoves at ends of straight corridor is a favorite spot for impromptu meetings. Ceiling light is made of bollard turned upside-down. Photo by Lynn Massimo.



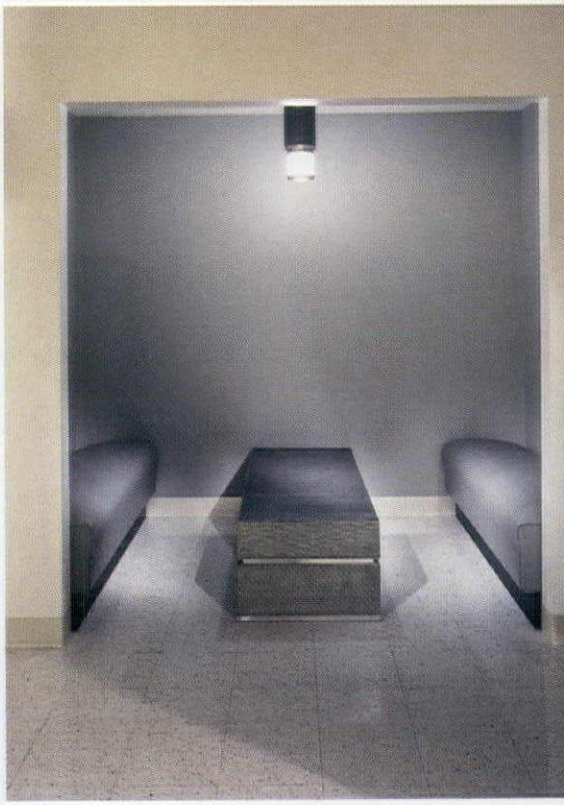
1 ENTRY
2 LARGE CONFERENCE ROOM
3 LOUNGE
4 SMALL CONFERENCE ROOM
5 SERVER
6 OFFICE






telemecanique







Opposite, left: Corridor water fountains left over from the Borough of Manhattan Community College days.

Opposite, right: In the second conference room, the 14-ft.-by-5-ft. table can be separated into slim halves and attached to walls, thus opening up the space for special events. Top is of honeycomb plastic laminated between acrylic and glass.

Above: Glimpse into lounge/pantry.

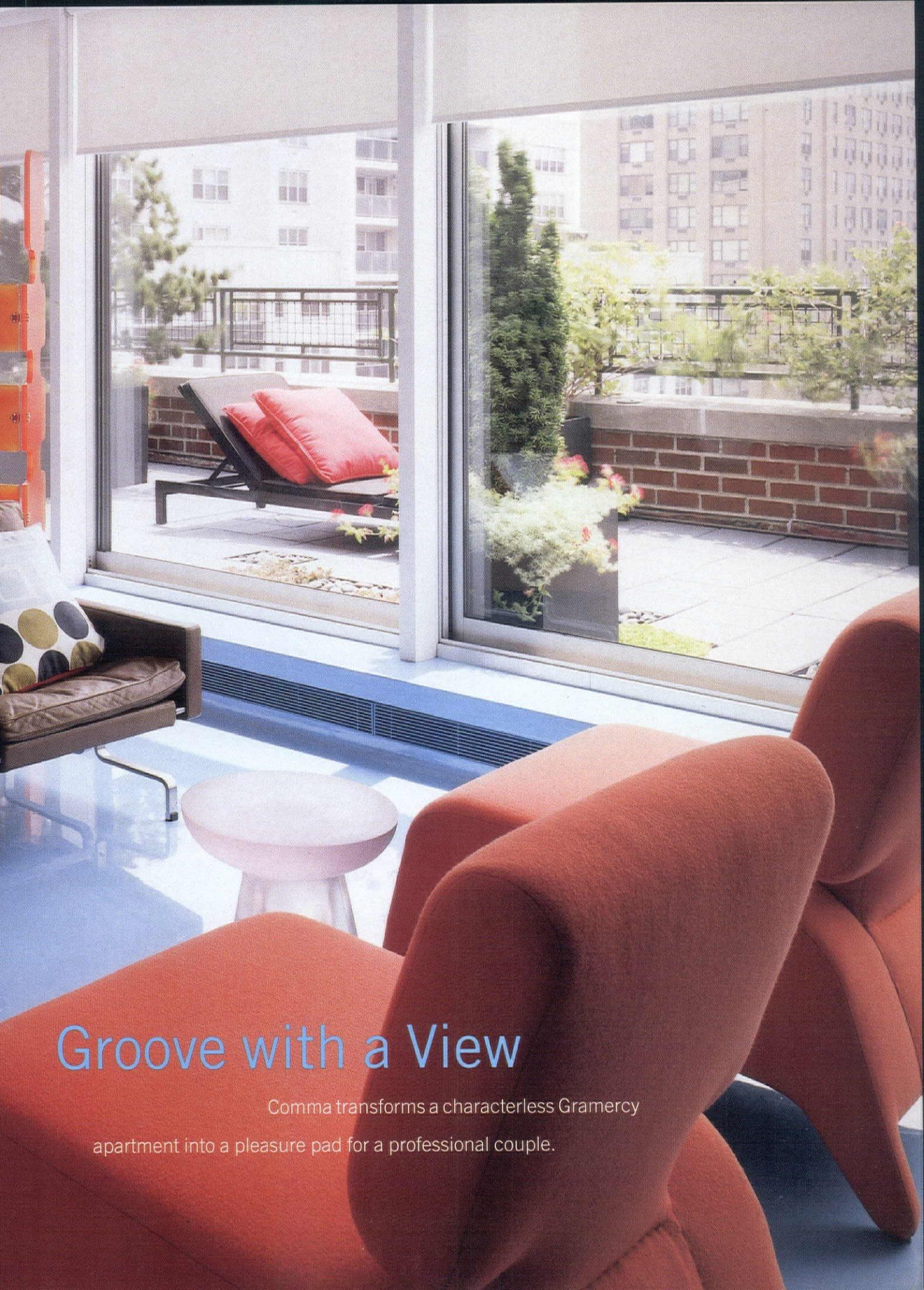
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sandwiched between frosted glass and acrylic sheeting. The centerpiece comes apart longitudinally, allowing each narrow half to be rolled against, and fastened to, the wall. Thus cleared, the room can be used for special events. In its smaller counterpart, the tabletop, set on a powder-coated steel frame, is scored with a wide band of enameled whiteboard for drawing or doodling. The adjustable halogen ceiling light is described as both industrial and futuristic; round, squared, and elongated interior windows can be seen throughout. There are, of course, no perimeter windows. In the lounge/pantry, a large porthole appropriately seems to frame the balloon-shaped Louis Poulsen pendant hung inside. The great wall encircling the core is sectional, each part capped with glass doors at slightly overlapping ends of its parts. Termini of the three-sided serpentine are next to the twin think-tank alcoves.

Asked for a wrap-up comment about the job, Shari Ford, manager of TMA, says she particularly likes the spaces' "futuristic effect," endorsing also the choice of colors. Asked whether the euphemistically dubbed "changed economy" and altered investment climate conceivably could affect her program, she replies with an emphatic no. For start-up technology companies, she implies, the TMA program has no time limits. Turett and his associate Virginia San Fratello, acting as project manager and designer, completed the work in less than four months at $72 per square foot. Assistant Anke Obermaier also is accorded credit.

—Monica Geran





Groove with a View

Comma transforms a characterless Gramercy apartment into a pleasure pad for a professional couple.



DAVID KHOURI AND ROBERTO GUZMAN, principals of Comma, first captured the design world's attention several years ago with their launch of stylish and inventive furniture. The partners continue to develop an impressive array of furniture projects, but have recently returned to architectural design, which they had moved away from during the early years of their practice. "People were coming to us for furniture pieces," says Khouri, "and as our relationship developed they would start asking for help with more architectural work. It all just evolved pretty organically."

This is exactly how it went for the owners of an apartment on Gramercy Park, a banker and a doctor who bided their time until the building's only apartment with a large terrace came on the market. On the 17th floor they found a 1,000-sq.-ft. space; the interior, however, was falling apart. Original 1950s appliances and fixtures were in disrepair, wallpaper was stained and peeling, the parquet wood floor was buckling, and there was clamshell molding everywhere. "Honestly," says Khouri, "it was the ugliest apartment I'd ever seen."

Still, the place had obvious potential. First there was the 700-sq.-ft. terrace, which wraps around the apartment on three sides and offers views to downtown Manhattan and beyond. A solid wall with a metal door had, amazingly enough, once separated the living room from the terrace; Khouri blew out the entire sourthern wall, added light steel structure, and installed floor-to-ceiling sliding glass panels. He also removed the hung ceiling to gain an additional foot in height and expose a handsome pattern of concrete beams that required only a coat of plaster and paint.

The clients asked Comma for an apartment that would entice them to stay in the city on weekends, as well as a space that would accommodate regular entertaining and occasional overnight guests. Khouri responded by removing the wall between two small bedrooms and creating a set of sliding rosewood panels between the master bedroom, dressing area, and study/guest room that allow these spaces to be connected and divided at will. Comma built a special shower to connect the guest bath to the deck, a feature more common to beach houses. The architect also expanded the master bathroom. The kitchen and guest bath, which could not be enlarged because of building risers, were completely overhauled to become "as gemlike as possible." Pocket doors and continuous flooring—a luscious, swimming-pool blue, poured epoxy resin—maintain a spatial flow throughout the apartment, further emphasized by materials that bleed and wrap from one space to another.

As the couple frequently entertains, they wanted a practical and accessible kitchen that would still lend itself to festive occasions. Khouri responded by installing a system of concealed neon tubes in red, orange, and →

Previous spread: "Before we began talking about the apartment, the clients had already decided our orange screen would be there," says Khouri, referring to Comma's now famous Screen 2. The red nesting benches, steel dining table, orange chairs, and cast-resin tables were all designed by Comma. The Laverne floor lamps, Kjaerholm sofa, and Wegner dining chairs are all vintage.

GARDEN CONSULTANT: **JOSEPH KERWIN, LA BUENA TERRA**. MONITOR CHAIRS, WONDER BENCHES, SCREEN 2 FOLDING SCREEN, AND HOLA BOWLA TABLES: **COMMA**. CONTRACTOR: **KUANG CONTRACTING**.

PHOTOGRAPHY: ELIZABETH FELICELLA

Opposite: The far wall of the living and dining area is a suspended cabinet designed by Comma and built of East Indian rosewood. The interior, made of glossy red laminate, is exposed ever so slightly at the recessed face. "We like the thinness of veneer to be apparent," says Khouri.

Below: The corridor is illuminated by a closet marked off by sliding doors of water-white glass. Inside the closet is a mix of filtered halogen light and recessed downlamps that yield an extremely even glow.

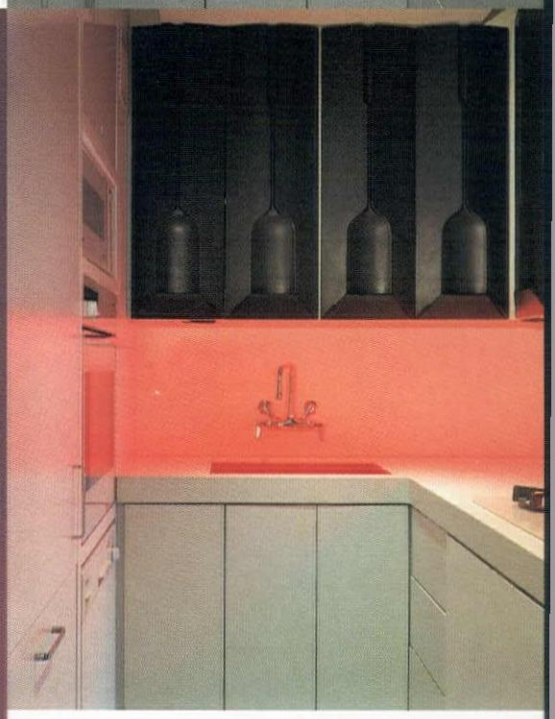
LIGHTING CONSULTANT: **CLARK JOHNSON, JOHNSON SCHWINGHAMMER**.

Right: The kitchen was finished in solid surfacing, with cabinet doors cast of self-skinning urethane that seamlessly joins surface to handle.

SOLID SURFACING: **WILSONART**.

Right, below: "The client wanted party lighting," says Khouri, who provided three different colors of concealed neon light that can be dimmed and mixed in different combinations.









blue that can be dimmed and mixed in various combinations. Wonderful cupboard doors were molded from self-skinning urethane, a material used for automobile dashboards, to yield a seamless surface without intervening pulls or handles. The cabinets and sink are made of white and orange solid surfacing. For the entry hall, Khouri designed a large, glowing closet faced in water-white glass that is illuminated from within.

Building requirements limited the extent of terrace renovations, but Comma nonetheless transformed the bleak, faceless expanse into an engaging and character-filled space. The salmon-colored brick flooring was stained a dark gray and fitted with recessed metal pans filled with grass-like succulents and river rocks. The clients' Saarinen dining table was refitted with a powder-coated metal top, and Bertoia chairs and chaise longues were purchased to yield a terrace more than tempting enough to keep its owners at home on weekends.

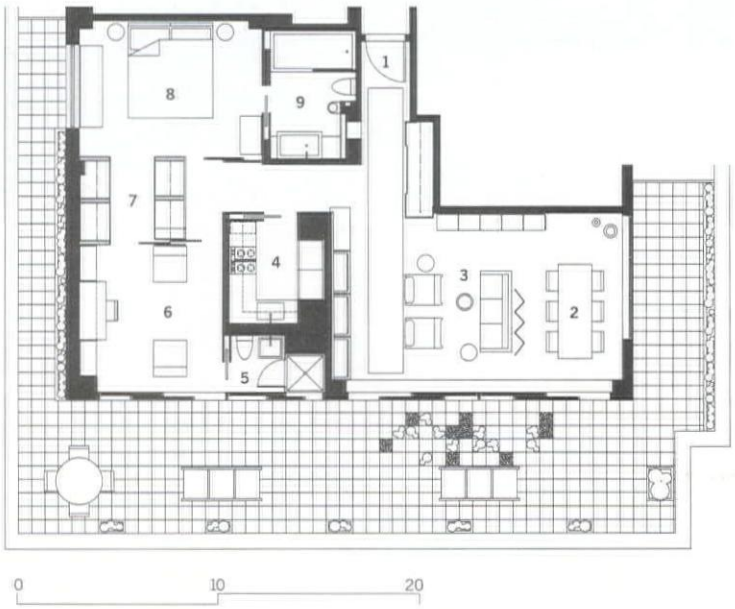
Khouri acknowledges that this apartment, with its unconventional and relatively delicate surfaces, would not be right for every client. "These guys are incredibly attuned to their environment," he says, "and don't mind asking guests to take off their shoes before walking on the floor." Throughout all stages of design, from spatial planning to furniture prototyping, the clients' unusual willingness to stretch with the project encouraged Khouri to take risks and discover new ways of doing things. "How many people," he wonders, "would be willing to work with you while you figure out how to make kitchen cupboards from self-skinning urethane?"

—Henry Urbach



Opposite: The master bedroom wall was given a grasscloth wall covering; behind this wall is an apartment the couple recently purchased to gain additional interior space.

Above: In the mirrored reflection, the sink, like the kitchen counters, was made from solid surfacing. Wall tiles were cut from panels of white structural glass; their perfectly sharp edges can be butted together without intervening grout. Mat, towels, and First Aid kit from Room.



1 ENTRY
2 DINING
3 LIVING
4 KITCHEN
5 GUEST BATHROOM
6 GUEST BEDROOM/OFFICE
7 DRESSING ROOM
8 MASTER BEDROOM
9 MASTER BATHROOM



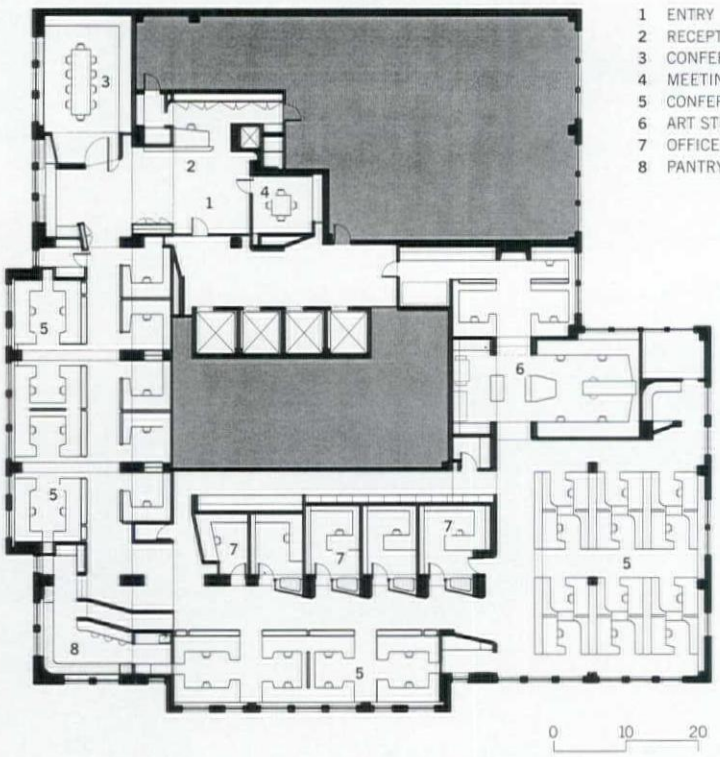


Guess Again

It's a challenge to divine the provenance of materials used by Specht Harpman for Oasis advertising.

BLUE WALL COVERS inspired by plastic ice-cube trays sold at Kmart? Pendant lights made of air filters used in tractor-trailer rigs? Aluminum louvers turned into decorative screens? Yes on all counts, and there are still more such enticing anomalies to be found. They are part of the magic practiced by designers Scott Specht and Louise Harpman, professional as well as private-life partners operating as Specht Harpman in the first-named capacity. In this role they created the spaces for Oasis International Group, an advertising agency with big global accounts. The client firm, also wont to do the unexpected, had gone against established trends by moving to New York's Tribeca area long before it was "discovered," then relocating early this year to the city's changing Garment District. The job entailed the transformation of 14,000 sq. ft. of raw space into an inviting setting for 48 occupants on the top floor of a disused fashion factory.

Having previously worked together, the client/designer teams could communicate with a minimum of words and explanations. Speaking of the wanted company image, Oasis management expressed its preference for something "smart, but not too clever," alluding to those outré manifestations of out-of-control décor in dot.com spaces. ("All that stuff that makes the workplace look like a gym or frat house," says Harpman.) Directives here called for an upgraded mien consonant with the blue-chip clients' expectations and reflective of the Oasis group's standards and needs. With this in mind, the designers aimed at two main objectives: to map out a spatial plan supportive of the company's work routine and ideology, and to apply aesthetics that highlight colors plus unusual, often experimental, uses of varied materials. For starters, then, perimeter areas were kept free of view-blocking obstacles and the datum line near windows was drawn low. Desks rise just 30 in. to sill height, and partitions don't exceed four ft. In the interest of fostering "office democracy," general work stations are spread out near windows, while private offices are more tightly clustered near the unusually large core. Work stations are designed for creative types to operate in pairs: art people and copywriters sit side-by-side and collaborate tête-à-tête; when the task is completed, they resume back-to-back positions. Unifying the main corridor is a ceiling-high arch starting near the entry, coursing above executive work stations, and continuing all the way to the corner kitchen. Encased support columns seem to interconnect with the superstructure.



Previous spread: Giant arch, seen in reception area, starts near entry and ends at the out-of-sight kitchen. Custom reception desk is fronted with aluminum louvers ordered from an air conditioning catalogue; concrete floor was kept as found.

Opposite left: Corridor, leading to ramp and elevated kitchen, runs between general work stations, left, and offices. Three-dimensional blue partition screening was inspired by plastic ice trays; pendant lights, 17 in all, incorporate air filters used in trucks and tractors.

Opposite, right: Manually operable louvers of shiny aluminum pose as decorative screens for work stations.

Next spread, clockwise from top left: Triple wall lights in offices are horizontally placed downspots; end of arch covers ramp to 18-in.-raised kitchen; custom work stations, which feature floating cork pin-up wings, were designed for art and copy people to work in pairs; main corridor divides general and executive work stations, left and right respectively.

STEELWORK (HANDRAILS, DOORS, HARDWARE, FRAME ASSEMBLY): **LAIDMAN STEEL**. MILLWORK INCLUDING CUSTOM WORK STATION: **SANDKAMP CARPENTRY**. EAMES CUSHION FABRIC: **MAHARAM**. EAMES COFFEE TABLE: **E-BAY**. ALUMINUM LOUVERS: **RUSKIN CO.** (THROUGH CATALOGUE). BLUE FIVERGLASS SHEETING: **SEAL REINFORCED FIBERGLASS**. M/E/P ENGINEER: **LILKER ASSOCIATES**. GENERAL CONTRACTOR: **MONUMENTAL CONSTRUCTION**.

PHOTOGRAPHY: MICHAEL MORAN





The project's visual tour de force is, of course, the unexpected and imaginative use of commonplace materials. Starting at the reception desk, the eye is drawn to the unit's custom façade, horizontally defined with shiny aluminum louvers ordered, as it turns out, from an air conditioning catalogue. Elsewhere the slatted product is used as a decorative screen and privacy panel. Then there is the permutation of ice trays into wall covers. The designers, as noted, spotted the prototype-to-be at Kmart, initially attracted by the deep blue color. They acquired a few samples, built a crude mock-up, and showed it to the client. All voted in favor. Whereupon the designers took the model to a local boat builder who, skilled in the methods of fiberglass manipulation, turned the envisioned surfacing material into reality. Custom frames holding together these assemblies were crafted by a neighborhood steel fabricator. Lighting didn't escape the designers' hands-on ways, either. Pendants are made with air filters ordinarily used in tractor trailer rigs. (Construction notes for major items are on page 294.) Then there is the topsy-turvy use of ceiling lights—instead of being tilted downward, they were inserted horizontally into walls, leaving black-painted rims exposed. As for the trays' lovely blue, it has become the official logo color for Oasis letters and ancillary materials.

That still leaves the big Q: How do Harpman and Specht manage to come up with their dare-to-be-different schemes, and where do they find the way-out sources? Well, think of it this way. Some, if not most, designers spend their free time in museums, traveling, reading learned books. Not so the protagonists. Comes the weekend, they can be found at construction sites, body shops (not the health/beauty kind), and sheet metal makers, all along studying product catalogues excluding only those issued by Sweet's; standard architectural elements are thought to be rather dull. So the pair avers.

Construction took about 14 weeks. Jon Handley was the project manager; the team included Courtney Allan, Tim Lindner, Amy Lopez-Cepero, and Laura Crescimano.

—Monica Geran



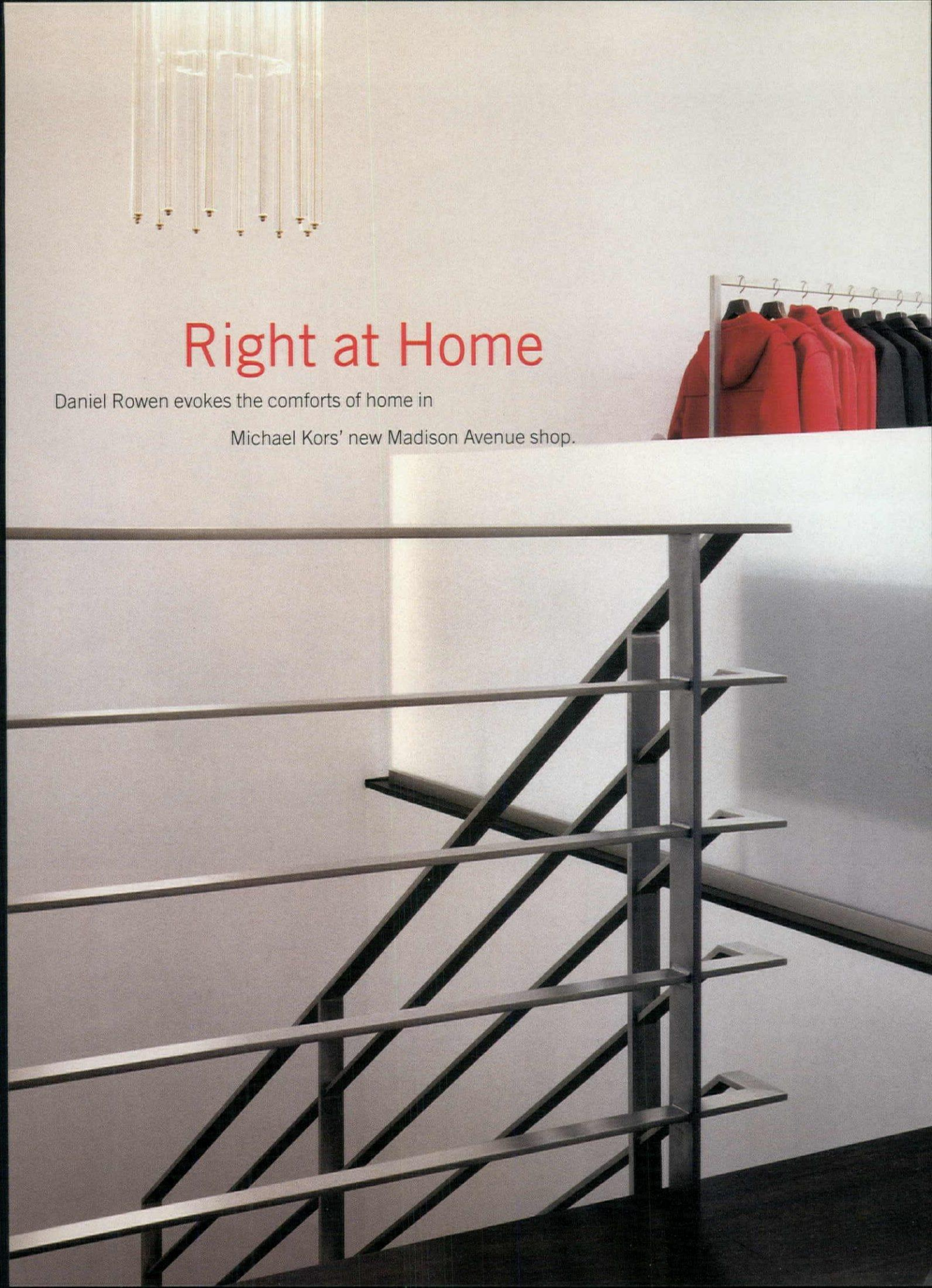






Right at Home

Daniel Rowen evokes the comforts of home in Michael Kors' new Madison Avenue shop.





THE MICHAEL KORS BOUTIQUE on New York's Upper East Side was designed by Daniel Rowen to reflect the simple, modern, plush attitude of Michael Kors' clothing. Rather than following a mimimalist approach, however, the choice of many designers working at the upper end of retail in recent years, Rowen treated the shop as a kind of residential interior, with fixtures and furnishings that invite repose and suggest a certain homey, tactile intimacy. "We wanted to make a store that would feel luxurious," he says, "but still be part of the neighborhood. The idea was to invite the customer to feel comfortable by providing an old-world ambience, even though the point of view is clearly contemporary."

The 3,500-sq.-ft. store occupies the northwest corner of Madison Avenue and East 76th Street, with a white, Thassos marble entry separated from the retail floor by a curving, stainless-steel bead curtain and freestanding panels of acid-etched glass. The beaded curtain is reiterated at a smaller scale along the 76th Street façade, where little window vitrines are also backed by strands of these metal pearls. Floating, hinged panels along the interior of the wall provide access to the vitrines while allowing daylight to seep into the boutique; the panels further articulate a framed surface that sets off the hanging clothes, displayed on linear steel rods.

Men's and women's sportswear, women's eveningwear, and accessories are displayed on the →

Previous page, left: The entrance to the Michael Kors boutique is separated from the main boutique area by a sweeping curtain of pearl-like, stainless-steel beads. The curtain is backed by freestanding panels of acid-etched glass that provide additional definition to both entry and retail spaces.

Previous page, right: The open wooden stairway is wrapped with a stainless-steel rail.

PHOTOGRAPHY: MICHAEL MORAN

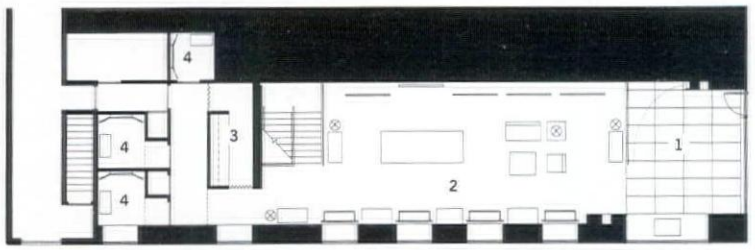


Opposite: The main retail area was conceived as a kind of residential interior, with leather seating, standing lamps and, above the open stairs at the rear, a suspended acrylic chandelier.

LEATHER: **SPINNEYBECK**. CEILING FIXTURES: **MODULAR**. CHANDELIER: **METROPOLITAN LIGHTING**. TABLE AND FLOOR LAMPS: **NESSEN** (MSK ILLUMINATIONS). LAMPSHADES: **ABAT-JOUR**. VISUAL MERCHANDISER: **ERIC WARNER STUDIO**. GLASS FABRICATION: **DEPP GLASS**.

Above: The VIP salon below ground was fitted with recessed shelving, leather-covered settees, a "coffee" table that displays accessories, and a large, recessed video monitor to evoke a home entertainment center.





1 ENTRY
2 RETAIL
3 CASH/WRAP
4 DRESSING

MAIN LEVEL

0 10 20

main level. Walls and ceilings are painted white and the floor is a dark, stained African boire wood. A single, wide mirror runs floor to ceiling, and three different kinds of light fixtures were installed above to create a highly variable mix of direct and indirect lighting. Large changing rooms, marked off by leather curtains, are located at the rear of the space, as are open wooden stairs that lead to the VIP fitting room, additional dressing rooms, and service area below.

Within this sleek wrapper, Rowen installed an ensemble of furniture elements that suggests a more domestic environment and invites customers to occupy the space in a more relaxed manner. An early Florence Knoll design for chairs and settees is rendered in camel-colored leather (camel is a classic Kors color), and various tables and dresser-like vitrines are made of stained American walnut, glass, and stainless steel. Towards the back of the main floor, a large "dining" table provides a surface for display and light work tasks. An acrylic chandelier above the stairs, along with various standing and table lamps with linen shades, further enhances the illusion of shopping at home. —*Henry Urbach*



Clockwise from top, left: A single, floor-to-ceiling mirror serves the main boutique space; mannequins address Madison Avenue passersby from the marble entrance foyer; hinged panels, normally held flush to the wall, provide access to the vitrines along East 76th Street and allow daylight to seep indirectly into the boutique; view to the VIP lounge.

Right: Rowen designed an ensemble of dresser-like vitrines to provide accessible storage and display throughout the boutique.

CURTAIN CONSULTANT: **MARY BRIGHT**. MECHANICAL ENGINEER: **AMBROSINO, DEPINTO & SCHMIEDER CONSULTING ENGINEERS**. LIGHTING CONSULTANT: **JOHNSON SCHWINGHAMMER**. STRUCTURAL ENGINEER: **SEVERUD ASSOCIATES**. FIXTURE CONSULTANT: **JEFFREY BERNETT, STUDIO B**. AV CONSULTANT: **TEK-7**. ARCHITECTURAL METAL/GLASS: **LANDMARK ARCHITECTURAL METAL & GLASS**. MILLWORK: **ISLAND ARCHITECTURAL WOODWORK**. FURNITURE CONSULTANT: **JEFFREY OSBORNE**. GENERAL CONTRACTOR: **AMERICON CONSTRUCTION**.



IT WASN'T DILAPIDATED, nor conspicuously dowdy. It just looked a bit fatigued and decidedly unfinished. Thus, the subject being an apartment in Manhattan, it clearly needed a designer's rejuvenating touch. David Mann, appointed by the occupant—a busy executive who likes to entertain—did just that. He first devised an essentially cosmetic plan involving a lot of repainting, plastering-over, staining, and general updating, all contributing to the process of revitalization. Ensuing furniture selections were few but fine. This he did on a stringent budget, within a work schedule of two months. The mise-en-scène is a 1,200-sq.-ft./two-bedroom apartment of undistinguished post-war lineage on New York's Upper West Side. Mann, collaborating, as he does periodically, with project designer James Corbett, heads MR Architecture + Décor, also based in New York.

Elaborating on the preparatory phase, Mann runs through his list of visual eyesores and their remedial antidotes. There was, first of all, what he calls the "popcorn ceiling," a sprayed-on spongy/lumpy sort of substance—he likens it to cottage cheese—meant to cover up imperfections and, though he questions the claim, to mute acoustics. This offensive presence he buried under a layer of plaster. Next he renovated the kitchen by affixing new doors and repaving the countertops. He glass-tiled the bathroom walls, and replaced aged fittings; stripped and stained the building-standard parquet floors; changed the closets' hardware; and painted walls in a grayed palette ranging from off-white to graphite. In the interest of economy, inexpensive nylon fabrics, bought from a theatrical supplier, were used for window casements and sofa slipcovers respectively. A built-in bookcase in the study and painted-wood covers for radiators are still more extras bestowed without breaking the budget.

As for the proverbial goods and chattels commonly found in presentable households, furnishings then owned by the client had been minimized to a nondescript chrome/black-lacquered shelving unit and a not-so-gently-worn sofa. To fill the glaring gaps was, of course, Mann's mandate. Going by innate instinct rather than pedantic theory, the designer chose to offset the character-deficient pieces with a few but carefully chosen "nostalgic furniture classics"—chairs by Knoll and Gerald Summers in the living room and foyer respectively, an Alvar Aalto sofabed in the guest room/study, Verner Panton chair and ottoman in the bedroom, and Eames chair in the dining sector. Arresting in their stark simplicity are steel-and-milk-glass tables by metal artist Soraya. Accessories, ranging from a large nickel-plated globe to a Bauhaus-derivative wall-hung rug, reinforce the concept of doing a lot with little. It adds up to a sense of unity and calm, freed of undue decoration.

To conclude with a flashback to the start, openers dealt, as is customary in interviews, with queries about the assignment's genesis. How did the designer and client meet, what cinched their collaboration? Usually the reply is either confusingly convoluted, or astonishingly simple and direct. Mann took the latter way: he let Karen Fisher of Designer Previews broker the designer/client arrangement. The outfit cited is one of a handful of professional matchmakers—not a businesslike word, but apt even so—acting as qualified agents for registered designers. Visual and factual documentation is kept on hand for perusal by would-be clients; they, in turn, learn more about the registrants' work than they would from portfolio reviews. Preferring more to less, Mann is sold on thus enlarging his client base. —*Monica Geran*



Previous spread, left: Retained shelving unit of chrome with black-lacquered boxes and black glass is paired with custom tables crafted of steel and milk glass by a metal sculptor professionally known as Soraya. The club chair is upholstered with flannel.

Previous spread, right: Floor-to-ceiling window casements and sofa slipcovers are of theatrical nylon fabrics. Nickel-plated globe, "a common object made to look beautiful," attracts the eye.

Opposite, clockwise from top left: Segment of master bedroom, with chair and ottoman by Verner Panton; foyer with Bauhaus-inspired hung rug and chair in splendid isolation, "because it looks so good"; Red Cross medicine chest next to horizontal light bar, designed and made by Mann's studio because he claims to hate all available bathroom lighting; corner of study/guest room focusing on could-be antique mini-trunk, actually an ordinary metal box ordered from shop in Japan.

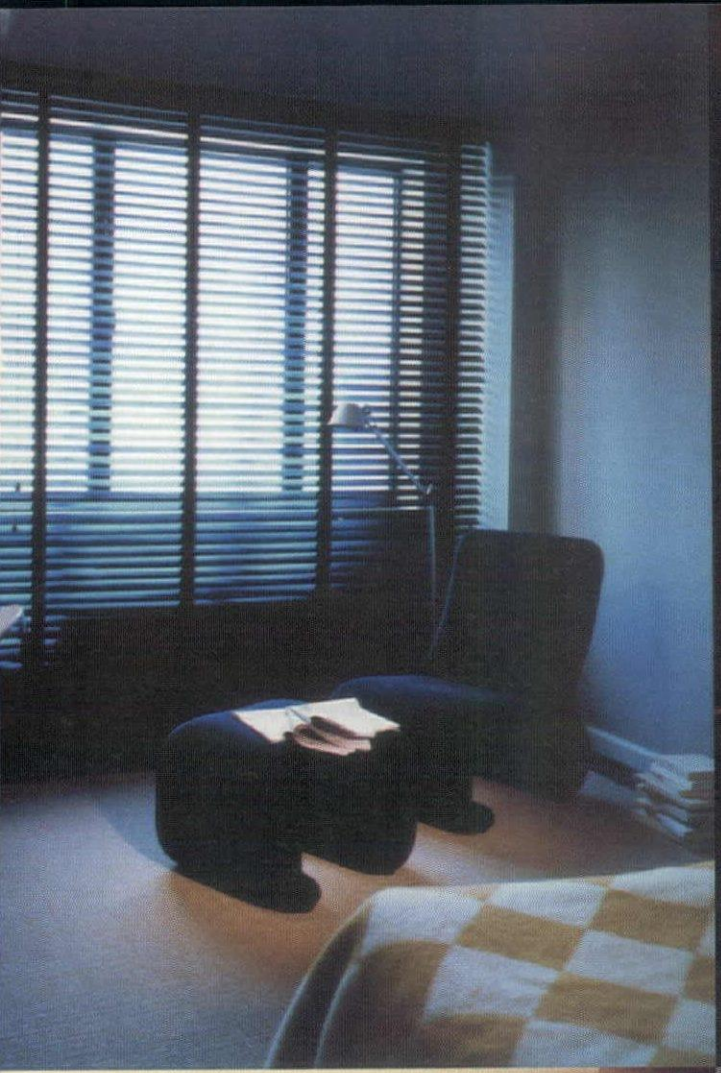
CHAIRS: **KNOLL** (LIVING ROOM); **GERALD SUMMERS THROUGH PALAZZETTI** (FOYER); **VERNER PANTON THROUGH TROY** (ALSO OTTOMAN, BEDROOM). GLOBE: **WYETH**. SISAL RUGS: **CLODAN CARPETS**. LIGHTING: **SANTA + COLE** (LIVING ROOM); **LIGHTING CENTER** (FOYER); **MAX INGRAND THROUGH FONTANA ARTE** (STUDY); **PIERO GIACOMO CASTIGLIONI** (1962) **THROUGH TROY** (BEDROOM); **MR ARCHITECTURE + DÉCOR** (BATHROOM). CASEMENT, SLIPCOVER FABRICS: **ROSEBRAND**. FABRIC WALL HANGING: **MARK SHILAN**. ALVAR AALTO SOFA BED: **ICF**. METAL BOX: **MUJI**. WOOD WINDOW BLINDS: **DFB**. BEDSPREAD: **MXYPLYZYK**. BATHROOM FITTINGS: **SPEAKMAN**. RED CROSS MEDICINE CHEST: **MOSS**. TOWEL BAR: **GEORGE TAYLOR**. WALL GLASS TILES: **STVDIVM V**.

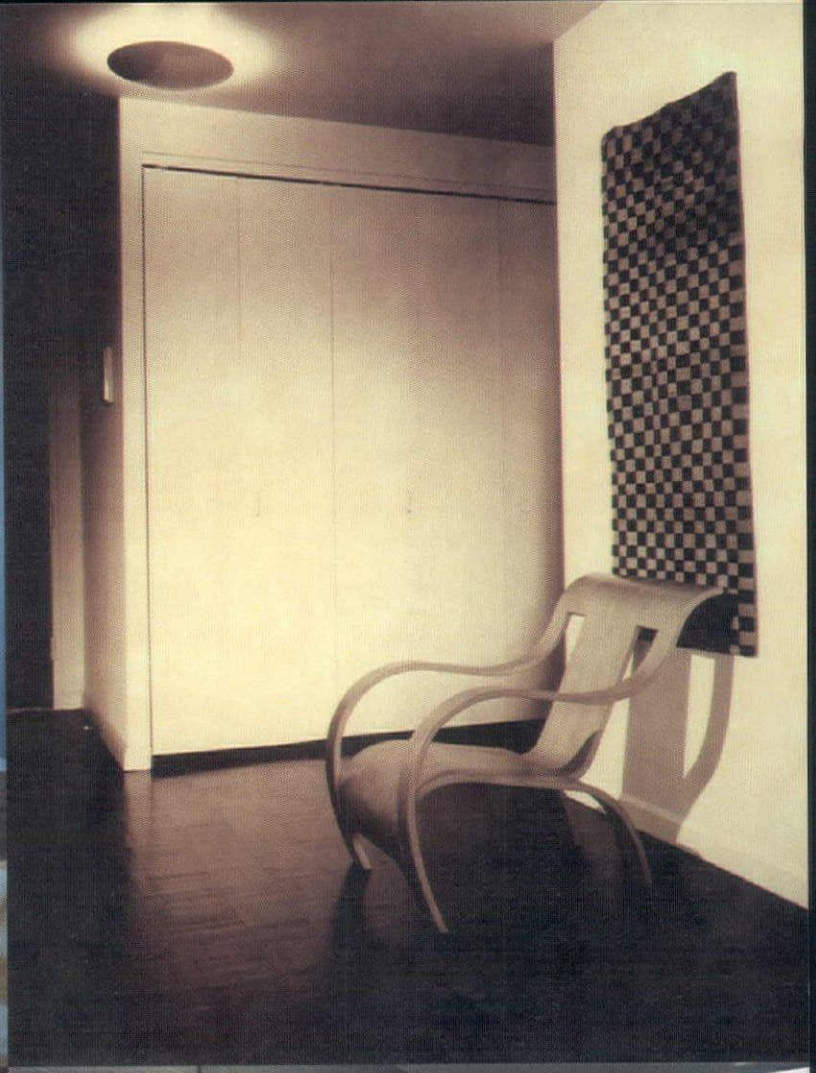
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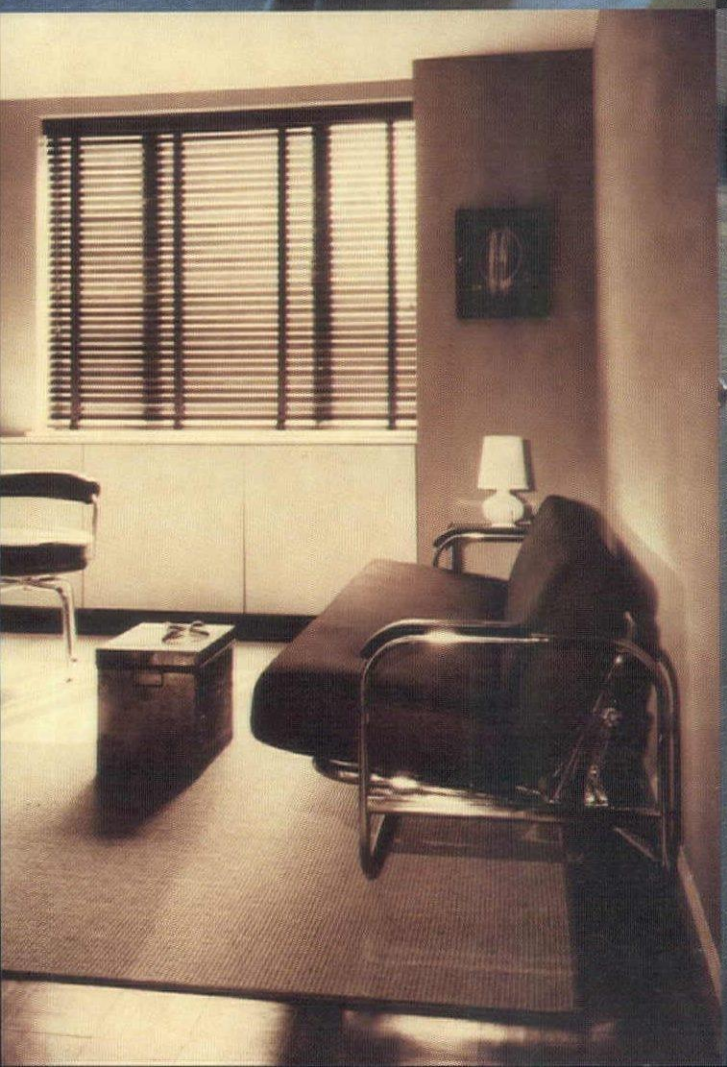
Easy Does It

Designer David Mann does a lot with very little to update and furbish a Manhattan apartment.











Phoenix Rising

Beyer Blinder Belle designs a Brooklyn headquarters for the Mark Morris Dance Group.




MARK MORRIS DANCE GROUP



ONE OF MODERN dance's brightest stars, Mark Morris has been shaking up the establishment for 20 years with his harmoniously eclectic works, which mix Eastern and Western cultures, traditional and avant-garde movement, and a variety of musical styles ranging from Baroque to punk rock. After years of working in a cramped Manhattan space, Morris finally has a state-of-the-art facility of his own in Fort Greene, Brooklyn, right across the street from the Brooklyn Academy of Music, where many of his dances have premiered. "In 1988, Mark Morris Dance Group began a three-year stint in Belgium as the official company of the Théâtre de la Monnaie," begins Michael Osso, director of development and marketing. "There we had access to our own studios, orchestra, and administrative offices. Upon returning to New York in 1991, we decided that we wanted to approximate that situation here, although no other nonrepertory company in the States had done so." Space in Manhattan proved prohibitively expensive, so the company turned to Brooklyn. Harvey Lichtenstein, →

Previous spread, left: Mark Morris's color-saturated office, with desk and stool from Cassina.

Previous spread, right: View of the exterior. At night, the interior lighting serves as a beacon for the surrounding neighborhood.

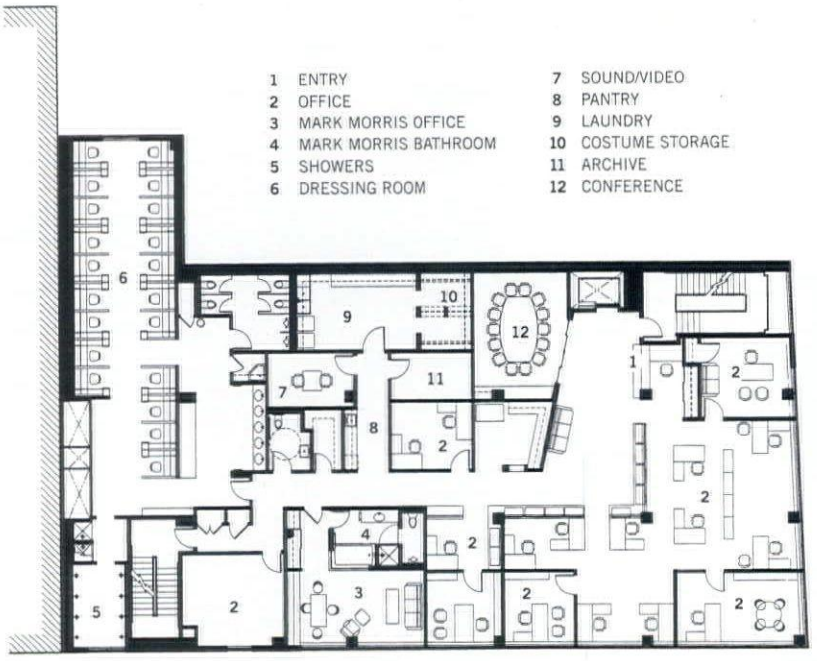
Above: Reception area, with sofa from Cassina and carpet from Odegard. Birch veneer fin-ply is employed throughout.

Opposite, top: Memorabilia in Morris's office.

Opposite, right: Jacuzzi adjoining Morris's office.

Opposite, left: View of interior corridor. Work stations are located beyond the louvered partition.

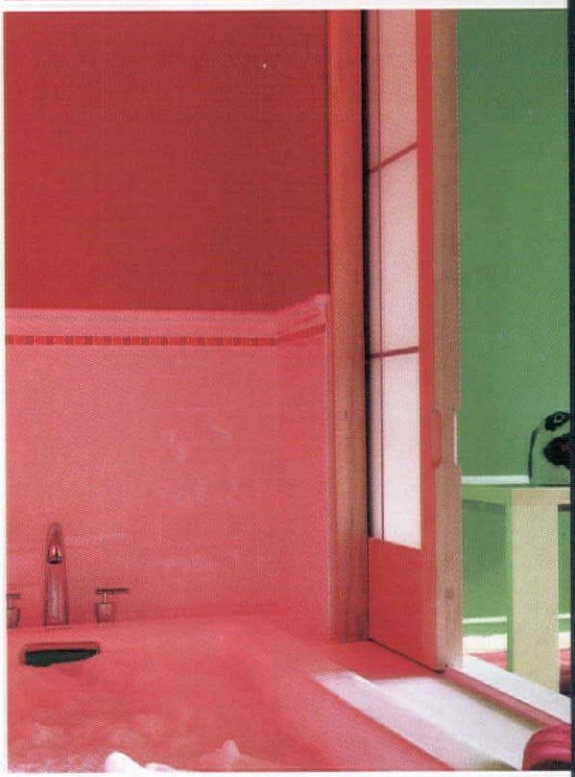
PHOTOGRAPHY: ELIZABETH FELICELLA


1 ENTRY
2 OFFICE
3 MARK MORRIS OFFICE
4 MARK MORRIS BATHROOM
5 SHOWERS
6 DRESSING ROOM
7 SOUND/VIDEO
8 PANTRY
9 LAUNDRY
10 COSTUME STORAGE
11 ARCHIVE
12 CONFERENCE
0 10 20

THIRD FLOOR




MARK MORRIS
MARK MORRIS







the Executive Director of BAM, lent a helping hand. "Harvey was excited about our moving to Brooklyn and gave us a lot of assistance in finding the right situation," Osso continues. "The building we bought was owned by New York State, and there was a built-in stipulation that it could only serve as a cultural institution. This all worked to our advantage because the price had been set years ago and was very reasonable."

The New York-based firm Beyer Blinder Belle designed the 30,000-sq.-ft. facility for the company's new headquarters. Renowned for their historical restoration of Grand Central Terminal, the firm has also accomplished several high-profile projects on Manhattan's periphery, including Ellis Island and Governor's Island. "Beyer Blinder Belle seemed to really understand our mission," says Osso. "They created something specific to our needs." Those needs extend beyond the obvious program requirements of a dance company—studios, changing rooms, administrative offices, etc.—to encompass the company's impact on the surrounding community. "Our biggest objective," comments partner Fred Bland, "was to create a building which had a prominent role in downtown Brooklyn. We described this project as the phoenix rising, a light, almost white building signifying the rebirth of this part of Brooklyn and of the arts."

The architects retained only the first, steel level of an existing structure. The exterior skin is entirely new. Patterns of grids and lattices characterize both exterior and interior. "That may be a response to working so closely with Mark," Bland suggests. "I'm thinking of his sense of order, the way his choreography remains grounded in rational thought." The gridded fenestration plays an important role in the overall design conceptually as well as practically. "We worked hard to figure out how we could accommodate large windows," Bland continues. "By day, they admit natural light from the outside in which both dancers and staff can work, but by night they conversely emanate light from inside, like a beacon for the neighborhood."

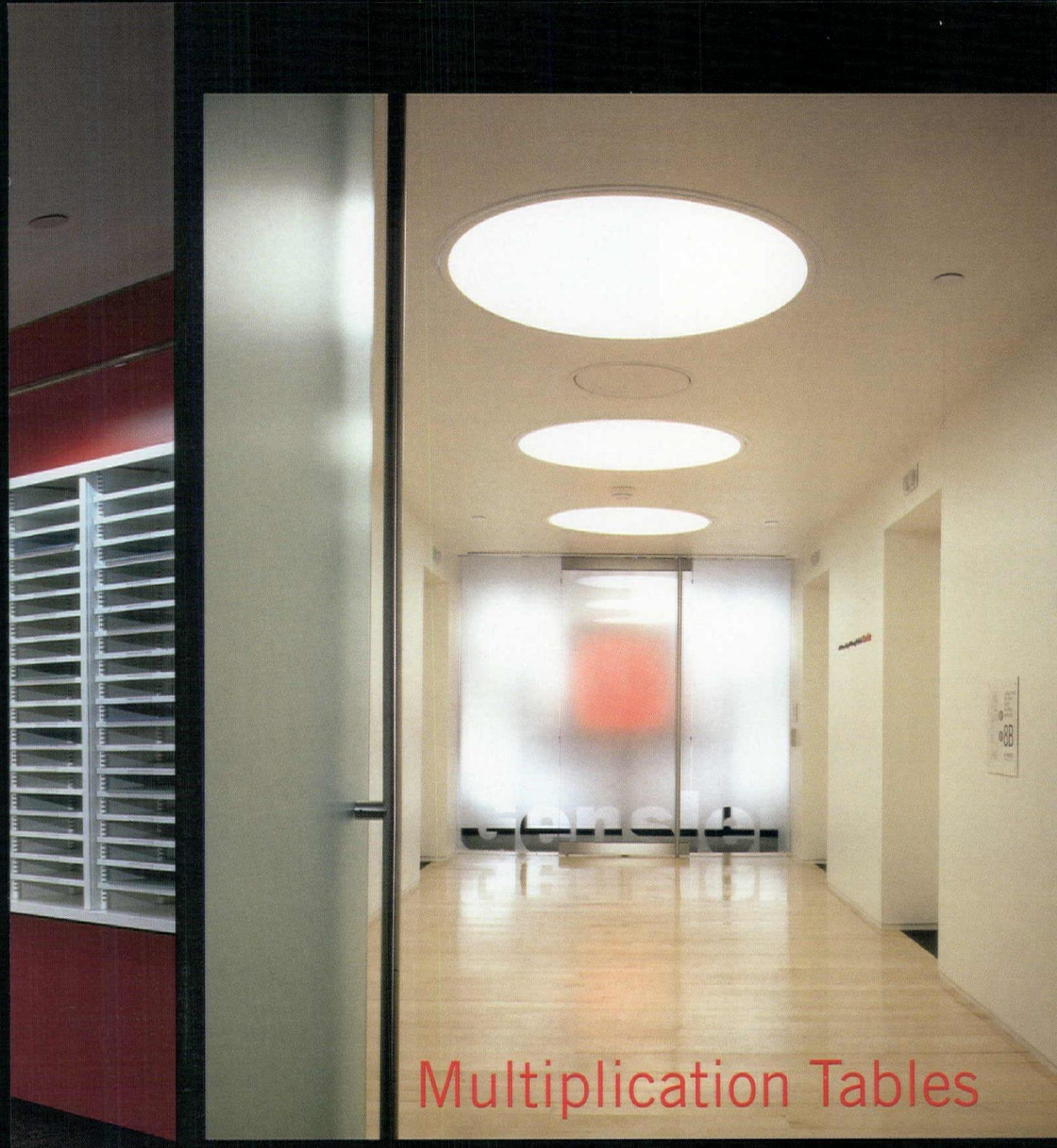
Bland emphasizes that from the outset the building was to serve not only as a headquarters for Mark Morris, but also as a public building that would help revitalize a Brooklyn neighborhood which "had been going downhill for a generation." Osso concurs: "This is primarily a facility for Mark Morris, but we've wanted to open a dance school, to rent out space to smaller companies at modest cost, and to expand our education programs within the Brooklyn public schools." As such, the Mark Morris headquarters remains completely within the architectural purview that Beyer Blinder Belle has established for itself with stunning success. "Almost all of our work is focused on making life in the cities better," Bland observes. "It's urban, public, and democratic."

—Jeff Hill

Left: The main dance studio, which features a 26-ft.-high vaulted ceiling.

RUGS: **ODEGARD**. SOFA, DESK, STOOL: **CASSINA**. LIGHTING FIXTURES: **SHAPER LIGHTING**; **HALO**; **LUMARK**; **NEORAY**. DANCE FLOOR: **HAYWOOD BERK**. TILE: **DAL-TILE** (CERAMIC); **BIZAZZA** (GLASS). RUBBER FLOOR: **TUFFLEX**. CARPETING: **MONTEREY**; **PACIFICCREST MILLS**. TRANSLUCENT WALL PANELS: **MAJOR INDUSTRIES**. ALUMINUM WALL PANELS: **ALUCOBOND**. ROOFING: **MERCHANT & EVANS**. STOREFRONT: **YKK**. WINDOWS: **COLUMBIA**. DOORS: **BAILLARGEON**. MILLWORK: **SPACECRAFT**. ACOUSTIC TILE CEILINGS: **ARMSTRONG**. ACOUSTICAL CONSULTANT: **DAVID HARVEY ASSOCIATES**. LIGHTING CONSULTANT: **QUENTIN THOMAS ASSOCIATES**. MECHANICAL ENGINEER: **LILKER ASSOCIATES**. STRUCTURAL ENGINEER: **PULASKI & SIROTA**.


metaphor. laugh.
ask stupid questions. love your experiments.
begin anywhere.



Multiplication Tables

More open space, more efficiency, and more enthusiasm are the result of Gensler New York's newly devised eighth-floor studio.

IT WAS ABOUT five years ago that census figures began to crescendo. Previously, when Gensler New York relocated from East 46th Street to two floors at One Rockefeller Plaza in the summer of 1988, there were 80 employees in Manhattan. Thirteen years and another floor (plus fractional space) later, the people-count reached 272, excluding satellite offices on Wall Street, in Parsippany (soon to be shifted to Morristown), New Jersey, and Boston. The New York charter floors, five and six flights up—each covers 18,740 sq. ft.—contain reception/executive/presentation/library and production facilities respectively; three studios are apportioned between them. In the fractional space are accounting, a model shop, and GIS, denoting Gensler Information Solutions. The eighth floor, added just a year ago and filled with studio groups plus conference center and lunch-room, is the subject of these pages.

For it was on this newest floor that the state of congestion became most uncontrollable. As vice president/New York design director/spokesman Mark Morton tells it, in no time at all there were 108 staffers hard at work on this floor, whereas the programmed headcount was to have been 85. Theoretically, transfers from lower floors should have freed evacuated spots but even that didn't happen. "We'd been stuffing people into available space," the spokesman recalls, "but the staff kept growing. It wasn't working." That's when it was decided to scrap conventional workspace planning and to invent for the topmost floor a new and more efficient system of working collectively in the studio way and, at the same time, accommodating more people than had been possible heretofore. Thus the first priority was to increase the headcount without enlarging pricey square footage; the second was to develop the new concept so that it would become a sort of Gensler trademark for updated aesthetics in the studio workplace, encouraging collaborative team work and doing so in a productive manner freed from the pressures of overcrowding. →

Previous spread, left: "Inspirational words," presumably of wisdom, are laser-printed on vinyl-covered core wall upholding also in/out letter box for staff. Pushed-back metal mesh curtains open view to rail-propped frame with periodically changed graphics.

Previous spread, right: View through logo-screened entry doors.

Right: Looking through conference doors to partially screened pantry; second conference room is in rear.

PHOTOGRAPHY: CRAIG DUGAN, HEDRICH BLESSING



Before the challenge of more-in-less had been faced and resolved, Gensler had—and still does, on lower floors—followed the traditional route of providing individual cubicles with systems furniture for most of the staff. As a first step in efforts to reduce crowding, therefore, elimination of partitions was tried. And sure enough, the subtraction did pave the way for allowing more people to work in teams rather than operating in isolation. Along with spatial gains, there is a corresponding raised-morale factor: Open space, according to the spokesman, is a coveted commodity, rated higher by the staff than privacy or territorial reign. It's today's version of the don't-fence-me-in syndrome.

Specifically, then, the paradigm for the new work center is a take-off on brokers' trading tables, here known as drawing desks. Each measures 36 in. by 72 in., seats four people on either side, and offers ample clear surface space for all sorts of visuals ranging from drawings and blueprints to swatches and chips. Separate mobile tables holding flat-screen computers are adjuncts; overhead cabinets and files hold more reference materials; and personal possessions can be locked up in pedestals. As staffers don't have home bases, coats and boots and such can be stored in cloak rooms at both floor ends. There are four private offices at the northern terminus near the training area. The overall layout was determined by structural bays placed at 28-ft. norms.

Further indicative of Gensler's changed modus operandi on the eighth floor is the expanded utilization of the circa five-ft.-wide circulation lane at the core. Walls here double as pin-up boards for drawings, and small seating groups become hubs for get-togethers with consultants, engineers, contractors, and the like. For more formal meetings with clients, there are two conference rooms at the southern end; between them are the lunch room and, encircled by four contiguous metal mesh curtain panels running on tracks, a pantry and copy area. On special occasions, the doors of the conference rooms are opened to create a broad multiuse east/west swath. Flexibility, it would appear, is another coveted by-product.

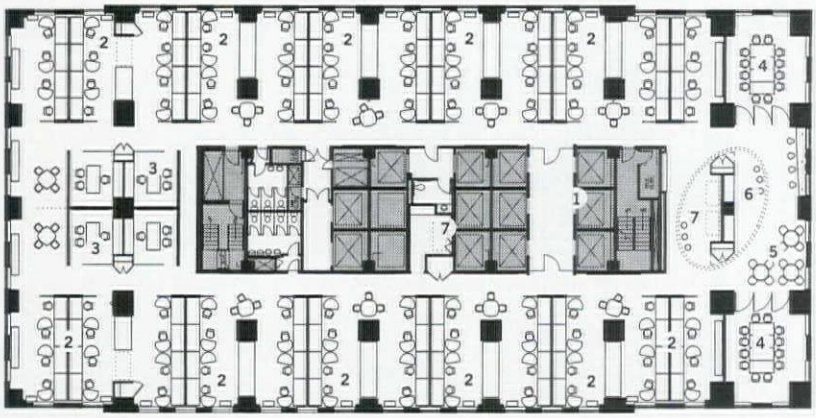
Lighting and ceiling design are interrelated. Acoustically tiled planes hung at nine ft. above drawing desks hold ambients; wall-mounted task lights focus on raised shelving and work counters; and pendants illuminate reference files. "We used both modern and old-fashioned fixtures," Morton asides. Scattered here and there are periodically changed panels propped on railings; they may exhibit diverse graphics or simply add a burst of bright color. Also variable are "inspirational words" laser-printed on adhesive vinyl at the southern core wall, where mail is posted and picked up at a concatenation of built-in letter boxes.

It took less than five months to effect the eighth-floor conversion. Team members were Madeline Burke-Vigeland, Ana Gonzalez, Ambrose Kelly, Connie Pelina-Lueken, Henry Hong, and Susan Merrell.

—Monica Geran

Opposite, clockwise from left: Overhead cabinets of drawing table; flat-screen computers on small mobile tables are adjuncts to communal work desks; view past pantry to second conference room; looking across seating group for informal core-sector session to drawing-table lineups topped with acoustically tiled light panels.

WOOD FLOORING: **KILLIAN INDUSTRIES**. CARPETING: **INTERFACE** (CARPET TILES); **EUROTEX** (RUG). RESILIENT TILES: **FRITZTILE**. PAINT: **BENJAMIN MOORE**. CEILING: **ARMSTRONG**. DRAWING DESKS: **WOODTRONICS**. AERON WORK STATION CHAIRS, PRIVATE OFFICE CHAIRS: **HERMAN MILLER**. OFFICE GUEST CHAIRS: **GORDON INTERNATIONAL**. COMPUTER/CONFERENCE TABLES, PANTRY TABLE TOPS, EQUIPMENT FILE ENCLOSURE: **WILLIAM SOMERVILLE**. INFORMAL TEAM TABLES, PANTRY STOOLS: **KNOLL**. TEAM AREA CONFERENCE CHAIRS: **ICF**. TELEPHONE TABLE: **KARTELL**. LIGHTING: **ZUMTOBEL**; **LEGION LIGHTING**; **LIGHT SOLUTIONS**; **LITELAB**; **MODULAR**; **SHAPER**; **NESSEN**; **TRANSLITE SYSTEMS**. METAL MESH CURTAINS: **CASCADE**; FABRICATION: **D.F.B.** METAL FABRICATOR: **R.W. GROUP**. LIGHTBLOCKS: **B. WELLINGTON**. GRAPHICS: **PHOTOVITION**. MAIL SLOTS: **ADJUSTABLE STEEL**. LIGHTING CONSULTANT: **HILLMAN DI BERNARDO**. GENERAL CONTRACTOR: **C.B. CONSTRUCTION CORP**.



1 ENTRY LOBBY
2 STUDIO
3 OFFICE
4 PANTRY
5 CONFERENCE
6 LUNCH AREA
7 COPY AREA



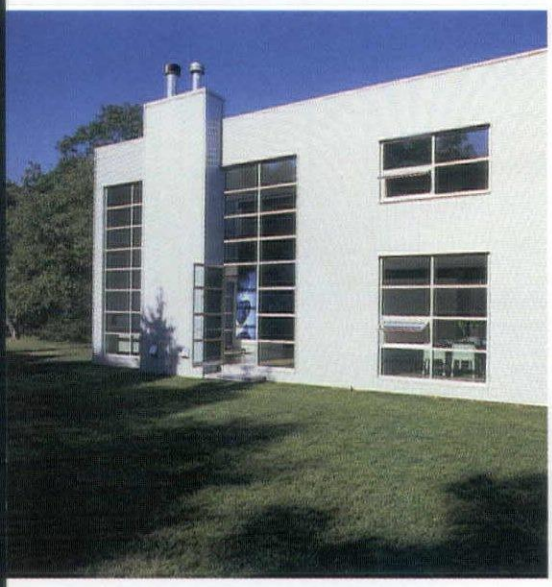






Love, Harley

Harley Swedler builds a Long Island house in tribute to his family.



HARLEY SWEDLER CALLS the Woodbury, New York, residence he built and designed with his wife Jane the JAM house, and the acronym explains why a die-hard New York couple crossed the great divide between city and suburbs: JAM stands for the three young Swedler children, Jared, Andi, and Marlee. Need we say more?

Canadian by birth and an architect by profession, Swedler approached the move from a coveted West Village apartment to the North Shore of Long Island not only as a professional challenge, but also as a life-altering experience. Once the house was built, this Renaissance man would be free to pursue his other design interests and his passions—for family, home life, and entertainment. A self-described foodie, Swedler cooks daily epicurean meals for his family and several times a week for friends. This is the life of choice for the designer who began his career in Richard Meier's office and subsequently worked with Passanella + Klein Stolzman + Berg.

Swedler began the process of building his dream house "with something I never thought I'd do as a trained architect," he remarks. He drew diagrammatic sketches even before finding a location. He emphasized the universal efficiency of forms and systems rather than considerations of a specific site.

The house evolved from an elemental concept: "Two rectangular boxes [62 ft. long by 16 ft. wide] separated by a four-ft.-wide slot that distinguishes the two masses," Swedler explains. This skylight-capped spine not only allows light penetration, but also establishes a rationale for room divisions on upper and →

Above: The 4,000-sq.-ft. house is composed of two identical volumes clad with panels of corrugated, galvanized steel. An aluminum-and-glass storefront system forms fenestration.

Right: Living/dining area is detailed with structural steel beams and a floating "billboard" wall backing a photographic blow-up of Japanese leaves. The circle of stones in the foreground is by Swedler and his children.

ALL FURNITURE: **CASSINA**. CARPET: **TUFENKIAN CARPETS**. PHOTOGRAPH: **JOHN PARNELL PHOTOGRAPHY**. GLAZING AND HANDRAILS: **LYNBROOK GLASS AND ARCHITECTURAL METAL**. STRUCTURAL ENGINEER: **HAGE ENGINEERING**. MECHANICAL ENGINEER: **LARRY GREEN, JACK GREEN ASSOCIATES**. STEEL CLADDING: **RHB INSTALLATIONS**. DOORS AND HARDWARE: **MICHBI DOORS**. HVAC CONTRACTOR: **B&I INSTALLATIONS**. CONTRACTOR: **RASTU CONSTRUCTION**.

PHOTOGRAPHY: JIMMY COHRSSEN



lower floors. No loft wannabe, this was to be a proper house with distinct but interconnected function areas. One volume houses the double-height living area, which soars to 22 ft., the adjacent dining room, and the den. The other accommodates an office, services, and the kitchen, purposely hidden from the dining room's sight lines. "I really cook and make a mess," Swedler comments. "I like my guests to be removed from it." Upstairs are bedrooms for family members plus guest quarters. Overall living space encompasses 4,000 sq. ft.

Having determined layout and forms, Swedler turned to details and materials. Abundant fenestration maximizes the daylight that is high on any homeowner's wish list. Swedler's resolution balances aesthetics and economic viability. "Windows are grouped together and not punched," he comments. "All glazing is one of two sizes, and consists of an aluminum and blue/green glass storefront system. This treatment brought the pricing down and improved the quality of design." Both volumes are clad with corrugated, galvanized-steel panels on a wood-frame structure with steel columns and beams providing structural support.

The house is a modern "machine for living," re-interpreted to accommodate young children. There are no fancy finishes, slabs of stone, or runs of stainless-steel cabinetry that would have been inconsistent with both budget and lifestyle. But Swedler had no intention of sacrificing "beauty, appeal, and →



Right: Swedler created his own "Broadway Boogie Woogie" in Woodbury. Colored laminate on cabinetry and the custom table contribute to the light, cheerful atmosphere.

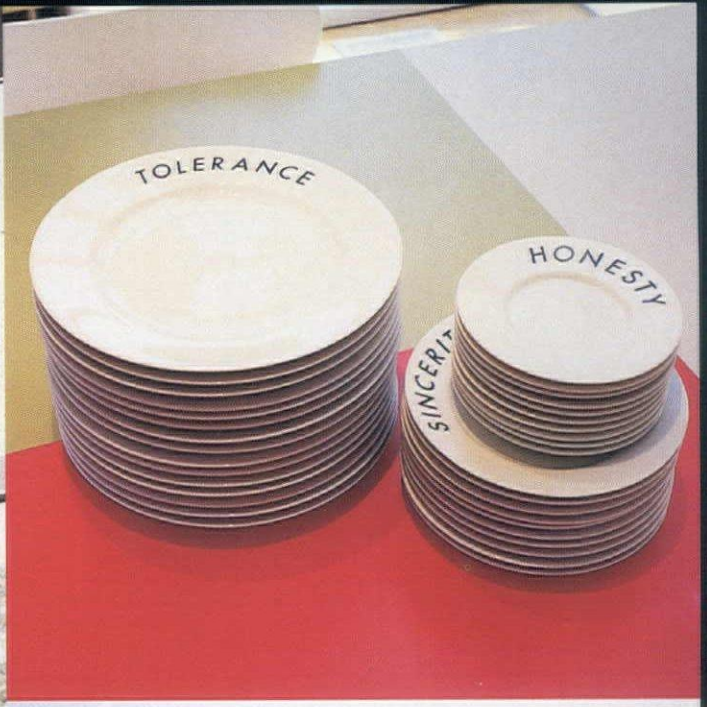
MILLWORK AND TABLE: **FABIO SALVATORI**. LAMINATE: **FORMICA**. CHAIRS: **NUOVO MELODROME**.

Far right, top: The architect's interests in object design and language mesh in his plate designs for Harley Inc.

Far right, center: The living/dining area flows into a light-filled spine that separates the volumes and organizes the floorplan.

Far right, bottom: A serious cook, Swedler required professional-quality appliances like the Viking stove.



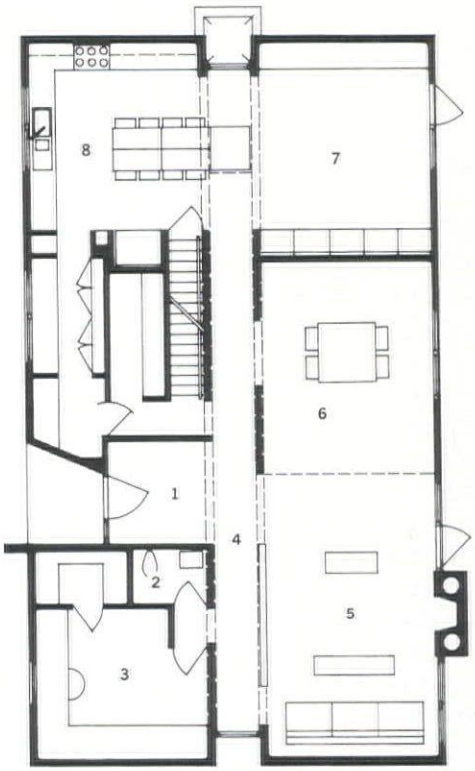

TOLERANCE
HONESTY



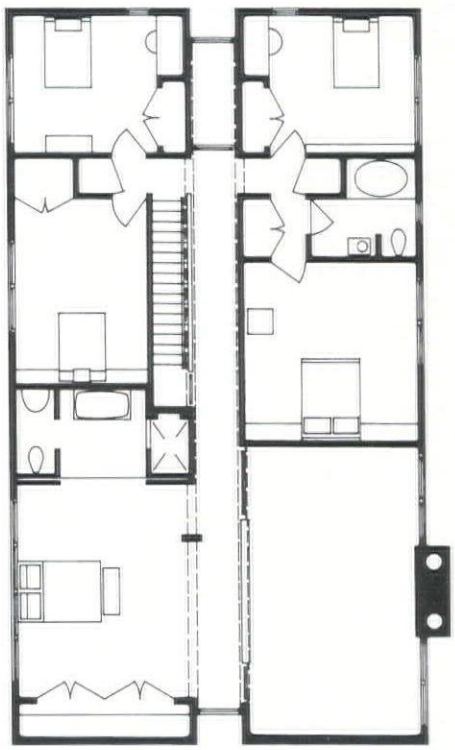

VIKING


je t'aime
tu me manques...





FIRST LEVEL



SECOND LEVEL

0 10 20 40

1 ENTRY
2 POWDER ROOM
3 OFFICE
4 GALLERY
5 LIVING
6 DINING
7 FAMILY
8 KITCHEN

interest." Maple flooring, white walls, and white "locker room" tiles in the baths establish a basic palette. The monochromatic envelope becomes exuberant in the kitchen. Checkerboards of color on the cabinets and the 15-seat custom table establish a lighthearted ambiance. Hard-pressed to pick just one laminate color from a selection of samples, Harley and Jane opted to use them all.

While sparse furnishings and artworks can indicate arch elitism, the Swedlers' approach is suited to the ease of family life. A few furniture classics from Italy are joined by John Parnell's enlarged photo of Japanese silver dollar leaves—mounted on a floating "billboard" wall in the living area to dramatic effect—and posters from the Gallerie Vivienne in Paris, where Harley and Jane make an annual pilgrimage. The living area also features a collection of artfully arranged stones on the floor. Harley and the children collected the "Noguchi-like pieces" on the shore of Lake Ontario and brought them home. "I took the center point of the room and made our own circle of stones," he says. "It's a bit of a sociological experiment. The kids have inherent respect for the stones. They've remained untouched for over a year."

Harley admits he was initially worried that his desire for simplicity and efficiency would be at odds with his obsession with detail, yielding a banal design solution. But the project, completed in nine months, demonstrates that his concern was unwarranted, as competing interests are integrated within a harmonious whole. —*Edie Cohen*

Previous spread: Posters from the Galerie Vivienne in Paris adorn a hallway.

LIGHTING THROUGHOUT: **CONTRAST LIGHTING**. SMALL GALLERY LIGHTS: **HOME DEPOT**.

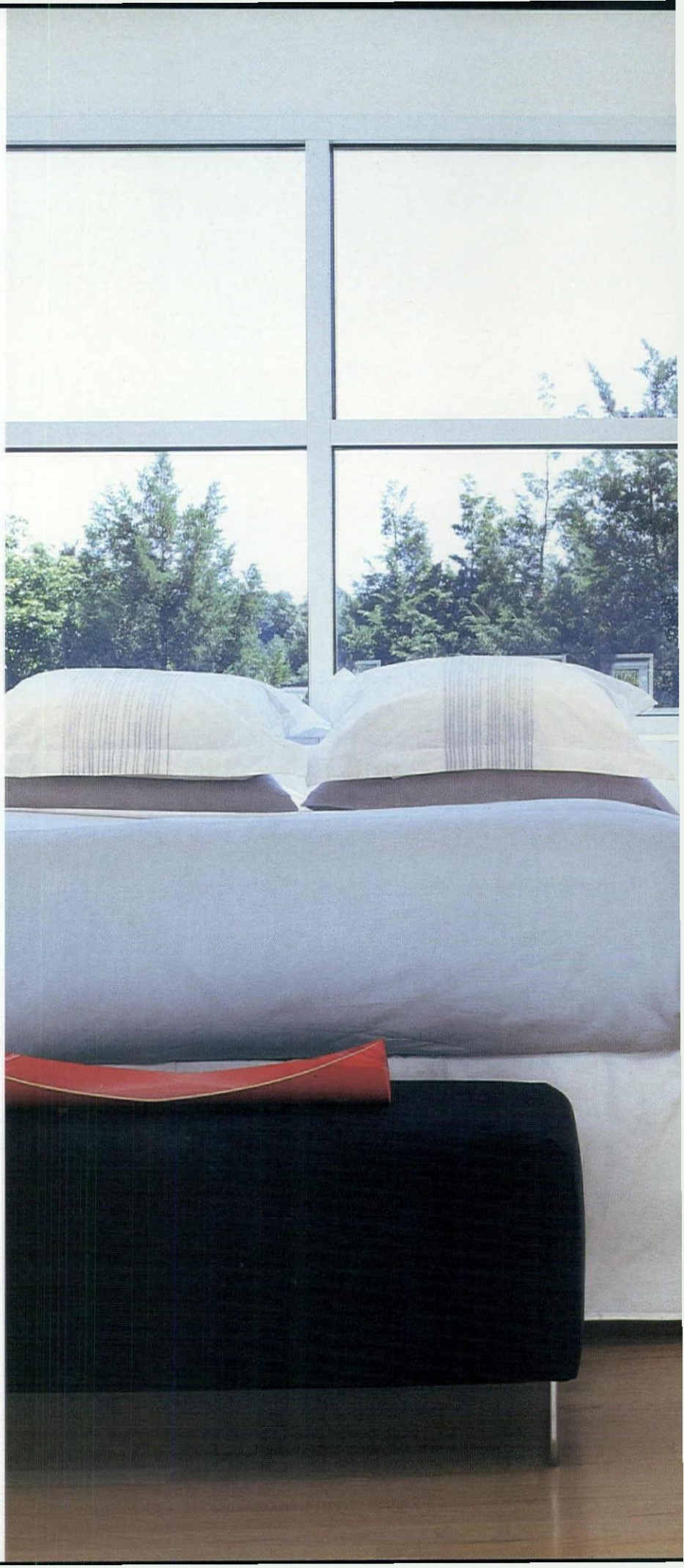
Right and far right, top: Completely open to the gallery and 22-ft.-high living area, the master bedroom profits from the house's volume.

ALL FURNITURE: **CASSINA**. BED LINEN: **AREA**. ACCESSORIES: **AERO**.

Far right, center: Gridded fenestration brings a play of shadows into the stairwell. Photography: John Parnell.

Far right, bottom: Master bath, clad with white "locker room tiles," is open to the bedroom.

PLUMBING FIXTURES: **BLACKMAN PLUMBING SUPPLY**. TILE: **AMERICAN OLEAN**.











Utility Box

Resolution: 4 Architecture builds a stunning volume as the planning keystone for a loft in Hell's Kitchen.

"It's a utilities box," Joseph Tanney, founding partner of Resolution: 4 Architecture, remarks tersely of his defining gesture in the design of a 4,800-sq.-ft. Hell's Kitchen loft. The apparently simple solution, however, belies the complexity of both existing mechanical conditions and the specific needs of the clients. The married couple, long-time loft dwellers in the East Village and friends of the architect since college, intended to preserve the site's integrity while substantially upgrading its interiors. Creature comforts would supplant raw living and dorm-style décor, the architect explains. The husband, a film and video editor, had one stipulation: "a room to make things and make a mess," Tanney recalls. He also wanted to accommodate a beloved collection of quirky and modern furniture. The wife, a writer who recently published a novel, envisioned an unobstructed area. Both desired a plan that would balance openness with enclosure, and provide for ample storage.

The process began on strictly utilitarian terms. "Our first step was investigating existing mechanical, plumbing, and HVAC conditions," the architect continues. They discovered that the building's risers and plumbing were grouped in the center of the floorplan. The team conceived a "compressed box of utilities" that would contain the kitchen, baths, laundry, and storage areas as well as integrate two air-handling units (a clean alternative to exposed ducts). Location of the building's risers and plumbing lines enabled the architects to exploit the piece further as an articulating device. The volume divides the layout into distinct zones for living, sleeping, and cooking. "To access the baths, you have to navigate the volume, where the ceiling is dropped to seven ft. and the floor is one step up," Tanney explains. →

Opposite: View of the interior showcasing selections from the clients' extensive collection of modern furnishings.

NAKASHIMA SOFA, LACQUERED CUBE FURNITURE, RUG: **GARY DIAS**. LIGHTING PENDANT: **FRED SILVERMAN**. BRANZI SCULPTURE: **DESIGN GALLERY**.

PHOTOGRAPHY: PAUL WARCHOL



The architects also used the central block as a means to introduce materials and a spatial rhythm of solids and voids within an otherwise one-dimensional industrial envelope formed by concrete flooring and (refurbished) steel-framed windows. The concrete-paneled façade gives way to sections of maple cabinetry marking kitchen, closet, and bath zones.

The architects designed the dominant work island with lacquered base cabinets and teak counter; furnishings are otherwise flea-market finds and reflect the astute eye, perseverance, and element of luck needed to assemble such an ad-hoc collection. Passionate collectors of mid-century modern furnishings, the clients mixed classic Saarinen and Eames pieces with unexpected, under-the-radar items such as Droog Design's box construction, a Nakashima sofa in a brilliant red wool blend, Ettore Sottsass' pre-Memphis Wiggle table, Andrea Branzi's stacked disk sculpture, a 1960s lighting pendant, and other Italian classics by Kartell and Paolo Deganello in the bedroom. Most striking, however, is the quilt of sweaters; it demands a double, or even triple, take. Showing a streak of ingenuity and sense of humor, the husband took garments that had been folded and stacked in the former loft, stitched them together, and reinvented them as a coverlet.

Resolution: 4 Architecture's solution is neither gratuitous nor tricky. The sensitive creation of detailed volumes combines a well built environment with a gutsy raw shell to bring fresh life to the ubiquitous loft vernacular.

The project was completed in six months. Tanney shares credit with principal Robert Luntz, project architect Daniel Piselli, and team members Michael Anderson and Erin Vali.

—Edie Cohen







Opposite: A single volume articulates the space and anchors the materials palette with concrete panels, perforated metal, maple, slate, and glass. A wall sector clad with MDF panels incorporates a pocket door separating master bedroom from public space. Box construction is by Droog Design through Moss.

Above: The kitchen features maple cabinetry surrounding appliances, lacquered cabinets, and steel backsplash. At right are closets and a glass transom allowing light to infiltrate the bathroom.

REFRIGERATOR: **SUB-ZERO**. RANGE: **VIKING**. DISHWASHER: **ASKO**. SINK: **KINDRED**. FAUCET: **GROHE**. LIGHTING: **STONCO**. HARDWARE: **SIMMONS**. GENERAL CONTRACTOR: **CONTINENTAL CONSTRUCTION**.



Above: A quilt of recycled sweaters shows the husband's handiwork. Lounge chair is by Paolo Deganello for Cassina; drum table is a Kartell classic; bedside table is an American piece, circa 1946.

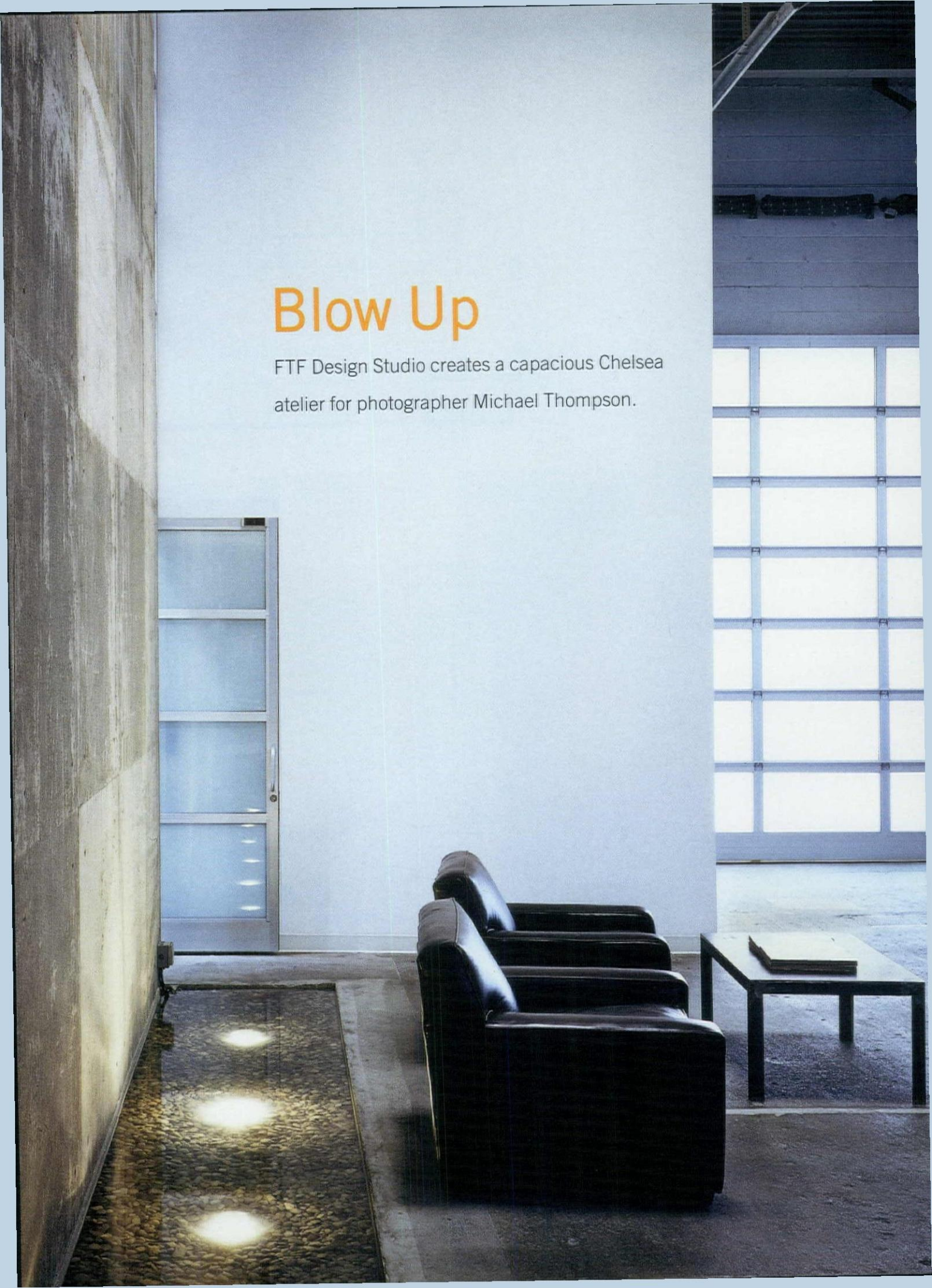
Opposite: A storage wall, with a facing wall of closets, backs the bed in the master bedroom. "We sanded the existing concrete floor until we achieved the desired effect," Tanney says of the plane's pattern.



1 ENTRY
2 DINING
3 KITCHEN
4 PLAY AREA
5 MASTER BEDROOM
6 BEDROOM
7 LIVING
8 WRITING AREA





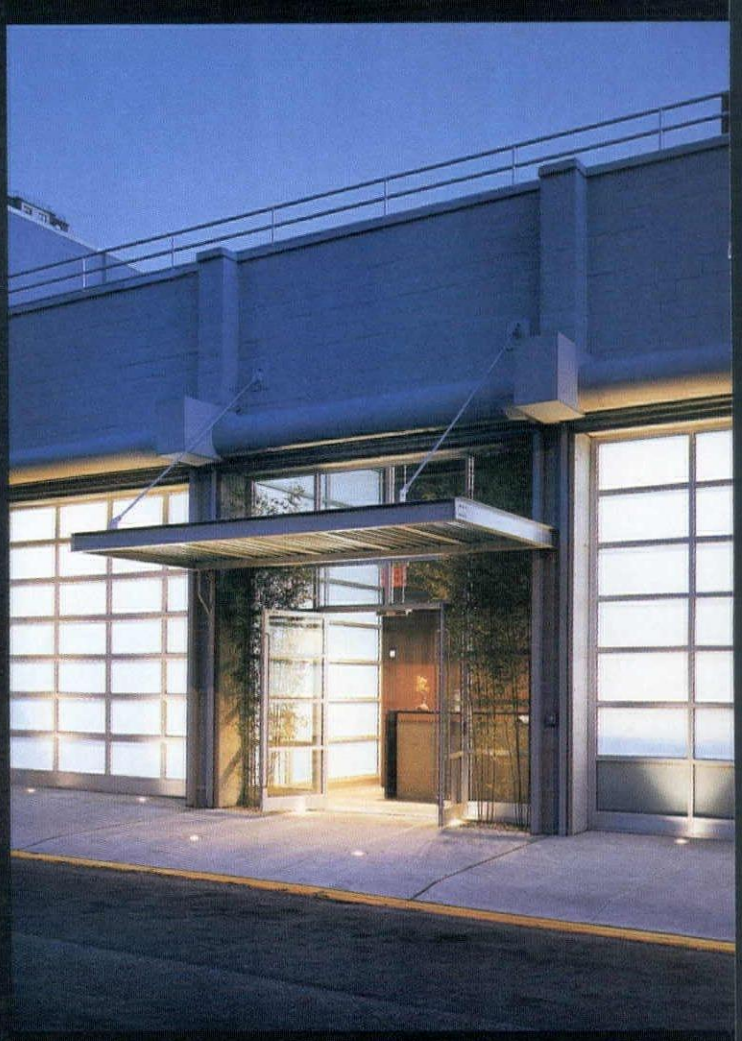


Blow Up

FTF Design Studio creates a capacious Chelsea atelier for photographer Michael Thompson.


Waiting on Work Print Order
Waiting on Final Print Order
Waiting on Finals
Waiting on Contacts
MT to Edit











When Michael Thompson, a prodigiously successful fashion and celebrity photographer whose work has appeared in *W*, *Vogue*, and *Harper's Bazaar*, decided to build the ultimate photography studio, he turned to West Chin of FTF Design Studio. Chin had already designed Thompson's New York apartment, and has worked predominantly in the fashion world, with clients such as supermodels Christy Turlington, Amber Valetta, and Shalom Harlow, and photographers François Nars and Regan Cameron. Given this background and his own penchant for a "clean, simple, yet warm" aesthetic, Chin was an ideal candidate to realize Thompson's dream. "Michael wanted maximum flexibility in the space, with very few fixed elements, so that backgrounds are always changeable for different shoots," Chin comments. "But beyond that, he didn't really have to tell me what to do. I knew what he wanted."

Located in Chelsea, from the exterior Thompson's studio looks not unlike many of the cavernous art galleries that have come to dominate the neighborhood's landscape. The façade itself is quite pristine, although the raw steel awning intimates the preponderantly industrial, functional character of the interior. A former auto repair garage, the space offers substantial square footage (the final plan incorporates 6,500 sq. ft. on the first floor, 1,200 sq. ft. on the mezzanine, and 5,000 sq. ft. on the roof terrace). Aside from flexibility, Thompson's paramount concern for the design of the studio was the division between the public spaces—known as LUX Studios—and the private, which serve as offices for the photographer and his staff, production facilities, and archives. Chin established a logical separation between the two areas with a 22-ft.-high wall of poured concrete, perhaps the architect's most dramatic gesture. This wall is no less commanding in the photographer's private domain than it is in the public realm of LUX Studios. (The latter serves not only as the arena of the shoots, but can also be →

Previous page, left: View of studio, with poured-concrete dividing wall and gravel-filled koi pond.

Previous page, right: Photo display station, with a selection of Thompson's celebrity and fashion pictures, including Sean Penn, Cameron Diaz, and Jodie Foster. Movable magnetic clips hang photos in varying configurations against the exposed steel wall.

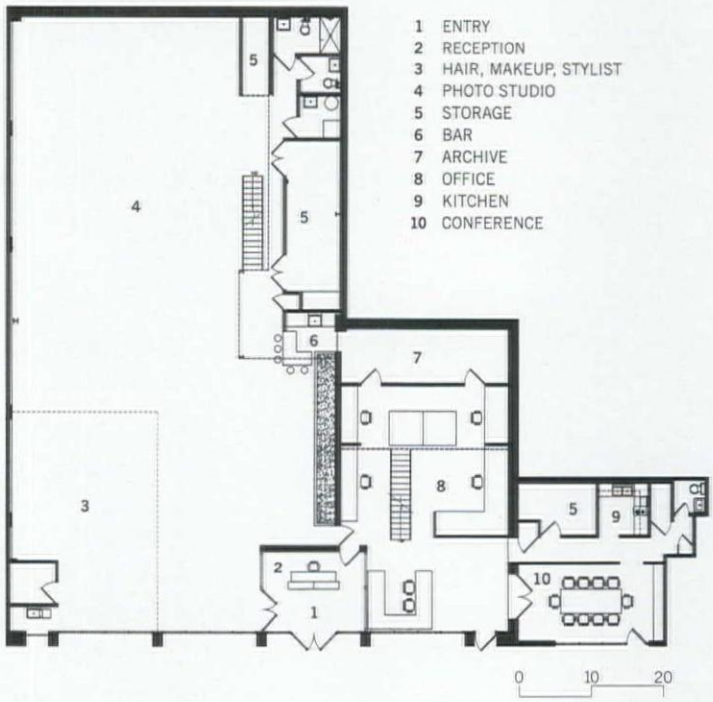
Opposite, clockwise from top left: Michael Thompson's office at mezzanine level, overlooking studio below; main entrance, with steel awning and bamboo plantings; reception area with view to private spaces; roof terrace, with pyramidal skylight.

Above: Conference room features Arne Jacobsen chairs and custom furniture by FTF.

PHOTOGRAPHY: THOMAS LOOF, STUDIO Ø







rented out for large events, like fashion designer Narciso Rodriguez's spring 2001 show.) Besides its function as the primary element in the articulation of the studio's spaces, this wall is structural as well, supporting the mezzanine above. And the concrete wall appealed to Thompson as yet another possible backdrop for shoots.

As this is a working studio rather than a display environment, sturdy materials that could withstand a great deal of quotidian wear and tear were essential. Floors throughout are poured concrete, with one notable exception: a terrazzo floor in the conference room, which is a vestige of the original garage. The extensive use of exposed steel throughout the studio continues the industrial aesthetic. Anodized-steel decking that supports the concrete floor of the mezzanine has also been left exposed. "Usually, the decking is covered up, but we didn't hide it," Chin adds.

But the architect didn't stint on details that render the studio inviting as well as functional—for example, he installed a gravel-filled koi pond at the base of the concrete wall facing LUX Studios. He also employed walnut throughout the studio in his custom furnishings, an element that endows the overall industrial palette with a sense of warmth. "There's some hint of luxury," Chin says, "but just to make people comfortable, not to the extent that it would interfere with work."

Light penetration is an overriding concern in the design of a photo studio, and Chin approached the problem from several angles. For the façade, he used translucent laminate glass, permitting the infiltration of daylight but maintaining privacy. Within, translucent and transparent glass are used as appropriate—for example, the latter for the windows in Thompson's office at mezzanine level. "If Michael wants privacy in his office, curtains can seal off the space," Chin explains, "but at the same time he wanted to be able to survey what's going on in the studio below. The use of clear glass also keeps the space open, instead of breaking it up into little rooms."

The most stunning exploitation of light, however, must be the studio's 21-ft.-by-21-ft. pyramidal skylight with motorized shades. The original structure had a two-story window facing the Hudson River, but because of unforeseen site restrictions Chin decided to install the skylight in order to maximize the availability of natural light. "I wanted to emphasize the juxtaposition between the heavy concrete and the skylight, between light and dark."

—Jeff Hill

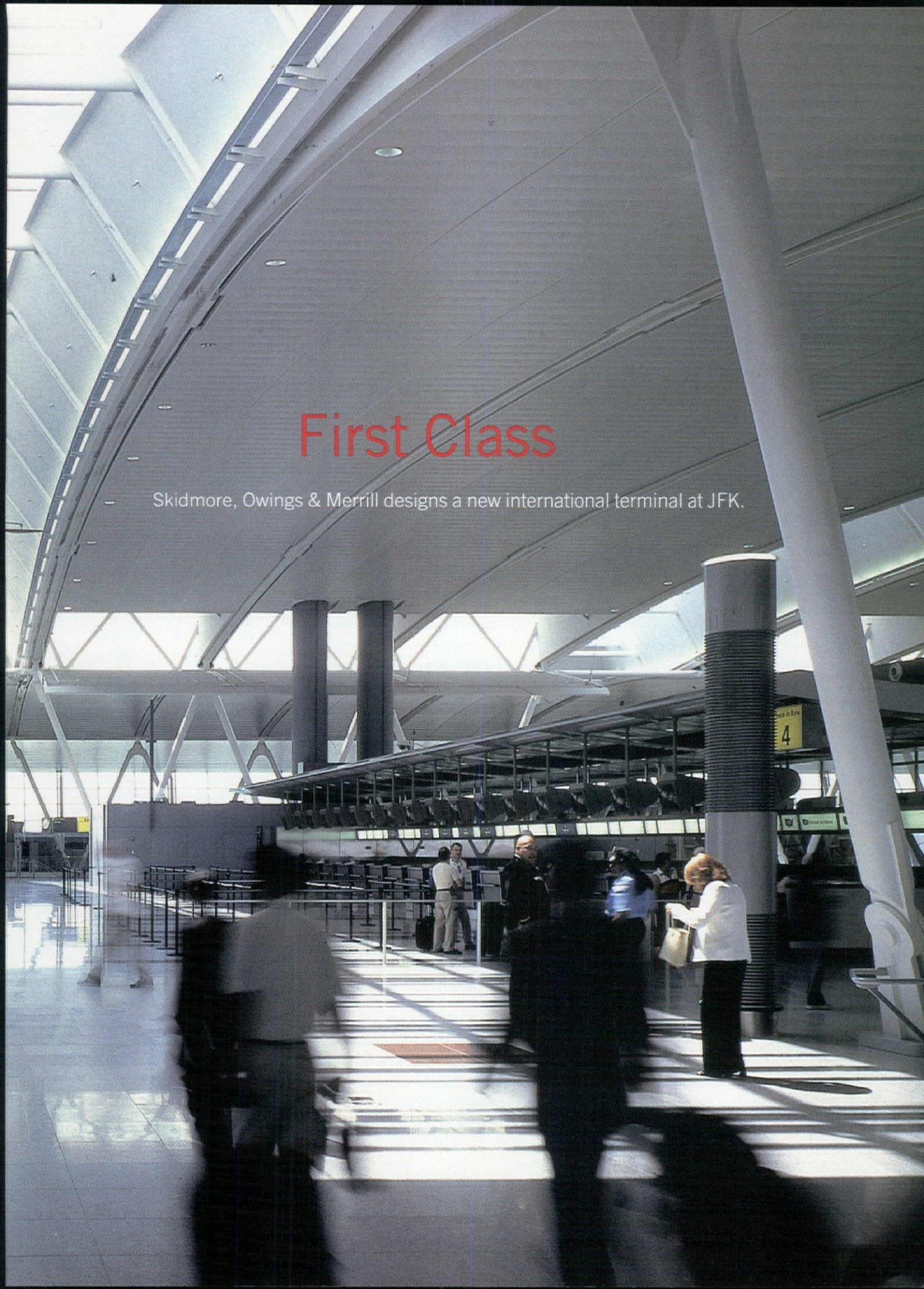
Previous Spread: A pyramidal skylight floods the studio with natural light.

Opposite: Main stairway to mezzanine and roof.

CHAIRS: **JACOBSEN, VITRA, EAMES, ALL THROUGH PML FURNITURE GROUP**. LIGHTING: **LIGHTING BY GREGORY**. CONCRETE AND STEEL: **FOUNTAINHEAD CONSTRUCTION**. DRYWALL: **BENCO INTERIORS**. GLASS: **ZECCA GLASS AND MIRRORS**. KOI POND: **AQUASYSTEMS**. GENERAL CONTRACTOR: **FOUNTAINHEAD CONSTRUCTION**.

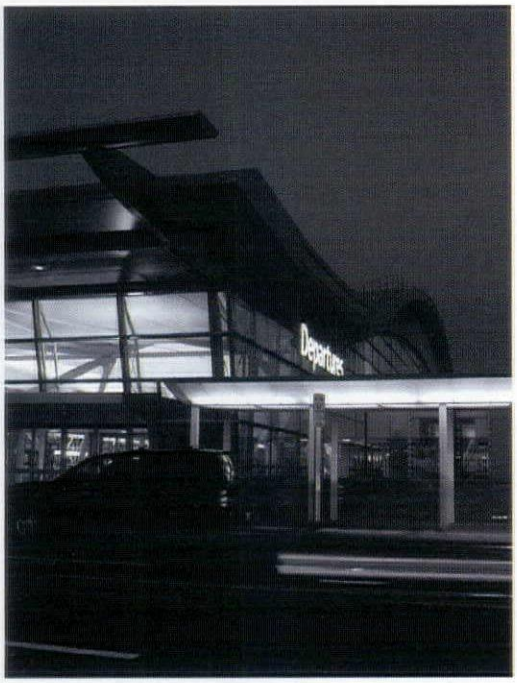






First Class

Skidmore, Owings & Merrill designs a new international terminal at JFK.



ONCE ALL ROADS led to Rome. Now they're a one-way street to New York. The city's undisputed status as the world's financial capital has expanded to embrace the arts and architecture, and its Mecca qualities have created ceaseless frissons of activity for the growing numbers of inhabitants and visitors intent on sampling the epicenter's vast range of experiences. Need evidence to substantiate growth? Just try to find a rentable apartment, grab a taxi, obtain tickets to a hot show, or even get into a Friday night movie at eight. Need proof of prosperity despite recent leaks in the economic bubble? Look at the airports. The number of travelers coming through the city, whether for business or pleasure, appears to be increasing exponentially. Which brings us to Terminal 4, the new international arrivals building at John F. Kennedy International Airport (JFK). Designed by Skidmore, Owings & Merrill, the 1.5 million-sq.-ft. complex replaces its predecessor, built in 1958 and also designed by SOM. The client for this $1.4 billion facility, JFK's largest, was a private consortium consisting of LCOR Inc., a national real estate concern; Schipol USA, a subsidiary of Amsterdam's airport management; and Lehman Brothers, in collaboration with the Port Authority of New York and New Jersey. T4 is part of JFK's overall $10.3 billion reconstruction scheme that will eventually see every terminal either replaced or significantly revamped.

When the old International Arrivals Building was designed and erected, air travel was for the leisure class, and the progression of spaces involved in the check-in process had a quasi-domestic scale, SOM partner (and, as of October 1, chairman) Marilyn Jordan Taylor states by way of prologue. More travelers, more flights, heightened security requirements, seemingly endless pre-flight airport hours, and a general aura of high anxiety bring a whole new subset to today's design equation. "We wanted to address design from the passenger's point of view," the architect continues. "Comfort and clarity are central to the drama and experience of air travel."

The three-level "head house," encompassing roughly 60 percent of a complex that extends to two concourses, is a steel-and-glass-span structure predicated on translucency. Pulling up to the building, departing travelers are struck by its swooping roof and a 500-ft.-long grid of glass that allows views straight through the building's top level to runways and planes beyond. This "self-orienting" quality should eliminate stress, Taylor believes. The concourses, flanking the structure along east and west sides, have ten gates, with another six to be completed. →

Previous spread: Alexander Calder's mobile, part of the airport's art collection, has been relocated to T4's departure hall, where four banks of counters have 36 check-in positions each.

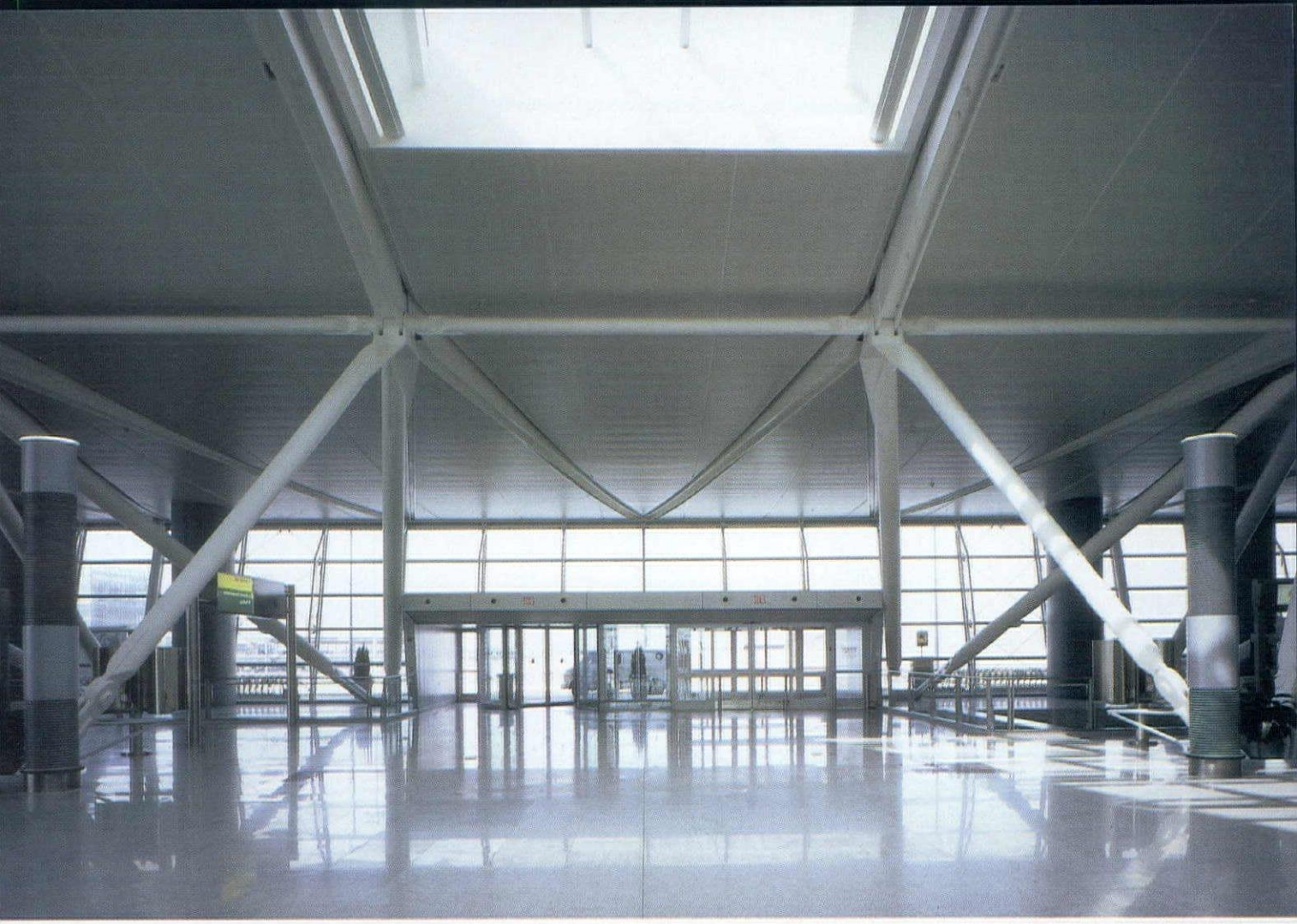
Left: The 1.5 million-sq.-ft. terminal is predicated on transparency, which allows arriving passengers to see straight through the building's upper level to runways and planes beyond.

Opposite, above: The ceiling, a curvilinear plane resembling a taut tent, is composed of metal panels and supported by a wishbone configuration of steel columns giving rhythm to the great hall.

Opposite, below: The departures hall overlooks a vast retail expanse on T4's middle level.

ROOFING AND WATERPROOFING: **EAGLE ONE ROOFING CONTRACTORS**. LAMINATE WALL PANELS: **EMI CONSTRUCTION**. SKYLIGHTS: **FISHER SKYLIGHTS**. CURTAIN WALL: **FLOUR CITY ARCHITECTURAL METALS**. WALL PAINTING: **J&M CORPORATE PAINTER**. METAL PANEL SYSTEMS: **KENNETH J. HERMAN**. PAINTING AND LUMINESCENT PAINT: **L&L PAINTING CO**. ARCHITECTURAL METAL ENTRANCES: **MACKENZIE AUTOMATIC DOOR**. GRANITE FLOORING: **MILLER DRUCK SPEC. CONTRACTING**. ACOUSTICAL METAL CEILINGS: **NASTASI & ASSOCIATES**. MILLWORK: **NKI INCORPORATED**. FABRIC CANOPIES: **SEROTA SIGNS**. SIGNAGE: **SIGNS & DECAL CORP**. STRUCTURAL STEEL: **SMI OWEN STEEL CO**. BALCONY HANDRAILS: **SOUTHWEST METALSMITH**. CURTAIN WALL: **SRG CONSTRUCTION CONSULTING**. CORP. ORNAMENTAL METALS: **MOMETAL**.

PHOTOGRAPHY: DOUGLAS SPRANGER






WHSmith
WHSmith Booksco


8




SOUP NOODLES
Information
Gates A2 to A7

Organization is as follows. Curbside entry at the uppermost level leads to a 200,000-sq.-ft. departure/ticketing hall overlooking a retail area below equivalent to four city blocks. This 100,000-sq.-ft. shopping expanse, located before security, represents a significant change in approach for airports in America, according to Taylor. She explains that the thinking derives from the Schipol connection, "where amenities contribute to the experience. The idea of keeping you in the food and retail area instead of sending you off to the plane and having you wait there was critical." The vast hall, developed with retail consultant Communication Arts of Boulder, Colorado, offers such upscale draws as I Santi and H. Stern, as well as fast-food and other dining venues under the aegis of Restaurant Associates.

On the ground level, the terminal's 250,000-sq.-ft. arrivals component has its own distinct feature to help humanize the often disconcerting sequence from arrival gate through a "sterile corridor" to immigration and customs. Each leg of this tri-part journey is enlivened by a site-specific, commissioned artwork. For the corridor, Diller + Scofidio created *Travelogue*, a series of lenticular panels combining the contents of a suitcase with travel vignettes. Next is Harry Rosen's gypsum "curtain wall," inspired by the forms of undulating draperies. For the immigration hall, Deborah Masters created 28 relief panels of a similar material to depict typical scenes of New York life. The new pieces complement two of the airport's major works, which have been relocated to T4. They are Alexander Calder's *Flight* mobile and a ceramic mural created by Arshile Gorky for the original Newark Airport terminal of the 1930s.

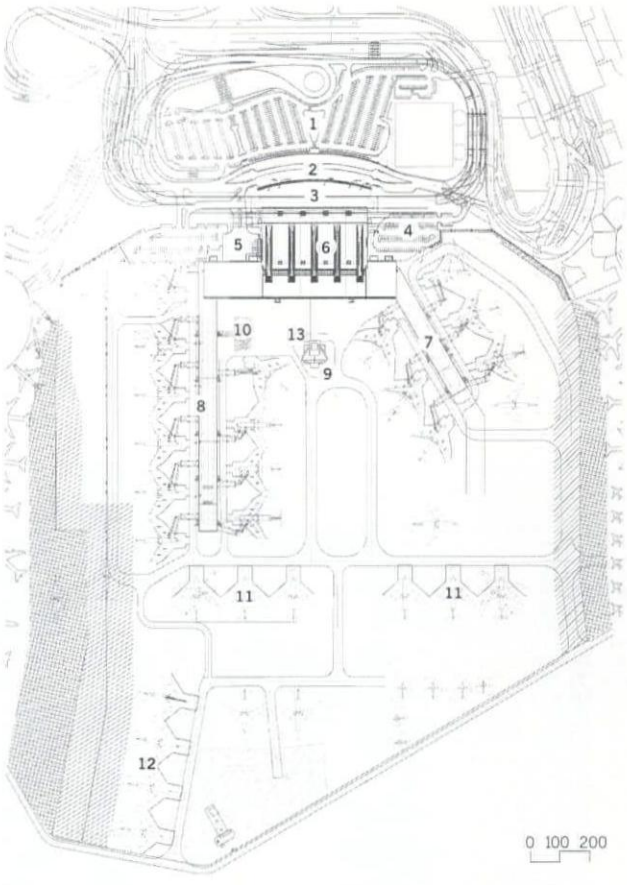
Within T4, transparency and light continue as a pervasive theme through linear skylights and a ceiling solution addressing the needs for both daylight and artificial illumination. The treatment, which resembles a tautly stretched tent, is based on metal infill panels within a curvilinear framework that recalls the structure's roof. Recessed uplights are utilized in the departure hall. Steel columns, in a wishbone configuration, comprise the support system. They also create a sense of rhythm within the great hall.

In terms of efficiency, the terminal has adopted the "common-use" concept: its 38 airlines in service share counters and systems as needed. This factor, along with across-the-board increases in gates, check-in positions, and baggage carousels, should enable T4 to handle up to 3,200 passengers per hour as opposed to 2,000 per hour in the previous facility, according to Port Authority chairman Lewis M. Eisenberg.

SOM began the project eight years ago with a feasibility study. Actual construction, effected in phases to accommodate uninterrupted operations, took just over four years. T4's next phase, which will effectively double the complex's size, entails national and international facilities for Delta. Completion is slated for 2004.

Credit is shared by: partners David Childs, Carl Galioto, and Anthony Vacchione, in addition to Taylor; project managers Paul Auguste and Robert Chicas; and senior design architect Peter Ruggiero. TAMS Consultants was responsible for engineering/civil design, Ove Arup & Partners for engineering/MEP/structural work.

—Edie Cohen



1 AREA 2 PARKING
2 ARRIVALS (GROUND LEVEL)
3 DEPARTURES (ELEVATED)
4 VIP PARKING
5 SERVICE/LOADING DOCK
6 MAIN TERMINAL
7 CONCOURSE A
8 CONCOURSE B
9 AIR TRAFFICE CONTROL TOWER
10 MOBILE LOUNGE DOCK
11 HARD STANDS (FUELED)
12 HARD STANDS (NON-FUEL)
13 EMERGENCY GENERATOR BUILDING

Opposite, top: Shops, restaurants, food facilities, and lounge space compose a retail component the equivalent of four city blocks in length.

Opposite, center: T4's baggage system has seven carousels. Each one can accommodate loads from two simultaneously arriving 747s. Baggage consulant was BNP.

Opposite, below left: Deborah Master's panels depicting New York street scenes enliven the immigration hall. Art consultant was Wendy Feuer.

Opposite, below right: View of the mid-level retail expanse with food court seating and visibility to the departure hall above.

EPOXY TERRAZZO FLOORING: **D. MAGNON & CO.** RETAIL DISPLAY ELEMENTS: **MJM STUDIOS.** ESCALATORS: **SCHINDLER ELEVATOR CORP.**

Making Waves

Turner Brooks Architects creates a winning design for Yale University's Gilder Boathouse in Derby, Connecticut.





CURRENTLY CELEBRATING ITS 300th anniversary, Yale University is in the midst of a major campaign to restore many of its historic structures, ranging from 19th-century, Federal-style dormitories to Paul Rudolph's brutalist Art and Architecture Building. This large-scale effort includes much-needed upgrades for various athletic facilities, most of which are housed in the school's dowager neo-Gothic gymnasium, a building that more closely resembles a house of religious worship than a temple to the human physique. The men's and women's crew teams are the latest to get a new home, a decidedly modern structure by New Haven-based architect Turner Brooks.

In 1998, the university motioned to replace its beleaguered 1920s boathouse with a new, Victorian-inspired structure just upstream. Although the proposal had received the support and blessing of the undergraduate coaches and team, the site, unfortunately, fell through. Forced to raze and rebuild on the existing lot, too slender to accommodate the boxy design, Yale went back to the drawing board and invited four firms to submit new concepts better suited to the wedge-shaped plot. Brooks won the design competition and, with ambassadorial panache, eventually won over the various constituents—Yale's physical plant department, the primary donors, crew teams and coaches, and an active, spirited alumni core. →

Above, left: Detail of the aluminum oar gate, created by David Wilkerson.

Above, right: The building's exposed structure speaks to the river's industrial history while expressing an almost athletic exertion.

Opposite: The grand staircase expands to the river. From bottom to top, the clapboards get progressively more refined, "like a Renaissance palazzo," says Brooks.

GATE: **GARDEN IRON**. WINDOWS, DOORS: **DURATHERM**. WELDING: **CHARLES J. DICKGIESSER & CO**. GENERAL CONTRACTOR: **KONOVER CONSTRUCTION**.

PHOTOGRAPHY: RICHARD CADAN




EXIT



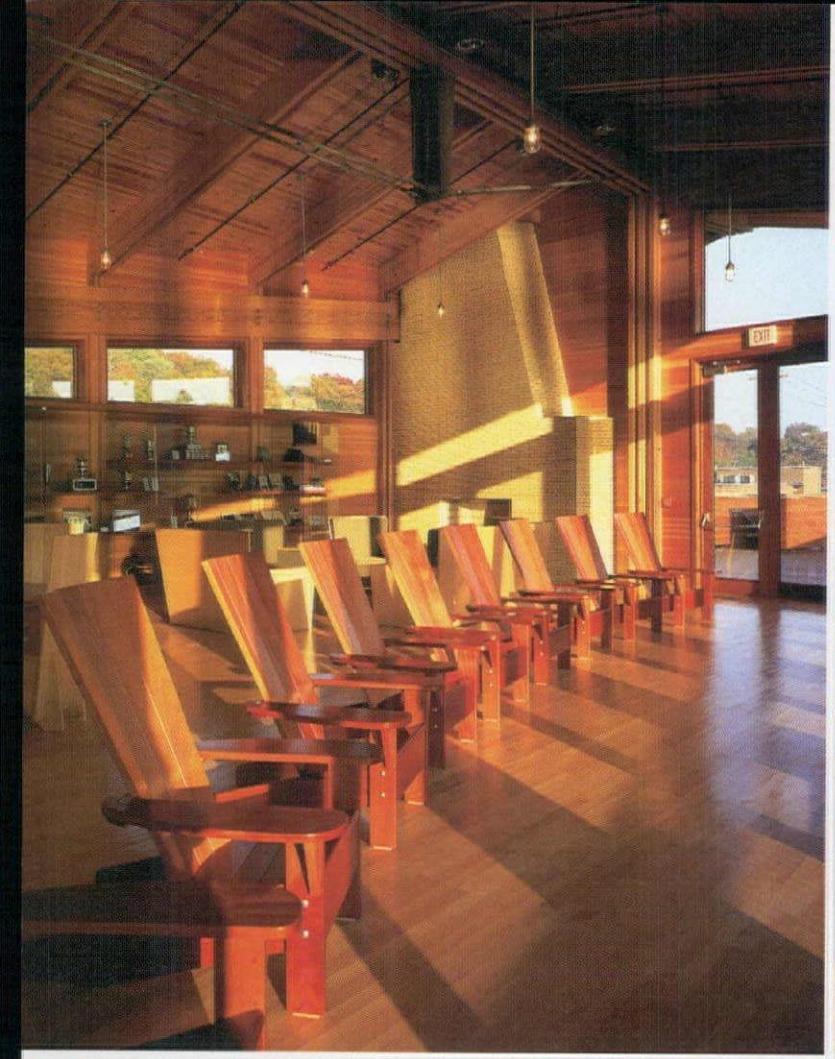
Brooks collaborated with associates Eeva Pelkonen and Michael Curtis (a former Yale rower) on the design of the sloping, cedar-clad boathouse, which clings to the river's edge, ready to glide through the water at the bang of a starting gun. "This project was very much about integrating with the landscape—it looks somewhat as if it had been 'beached' along the riverbank," says Brooks. The angular building, he continues, was shaped by "the narrow, steep sliver of a site, bracketed between a busy highway and the Housatonic River. There was very little wiggle room." And wiggle room, of course, was needed to maneuver the crew shells (which are up to 60 ft. long) and crowds of spectators from the driveway to the racecourse below. "The turning radius of the boats was a major determinant in the design," Brooks concludes.

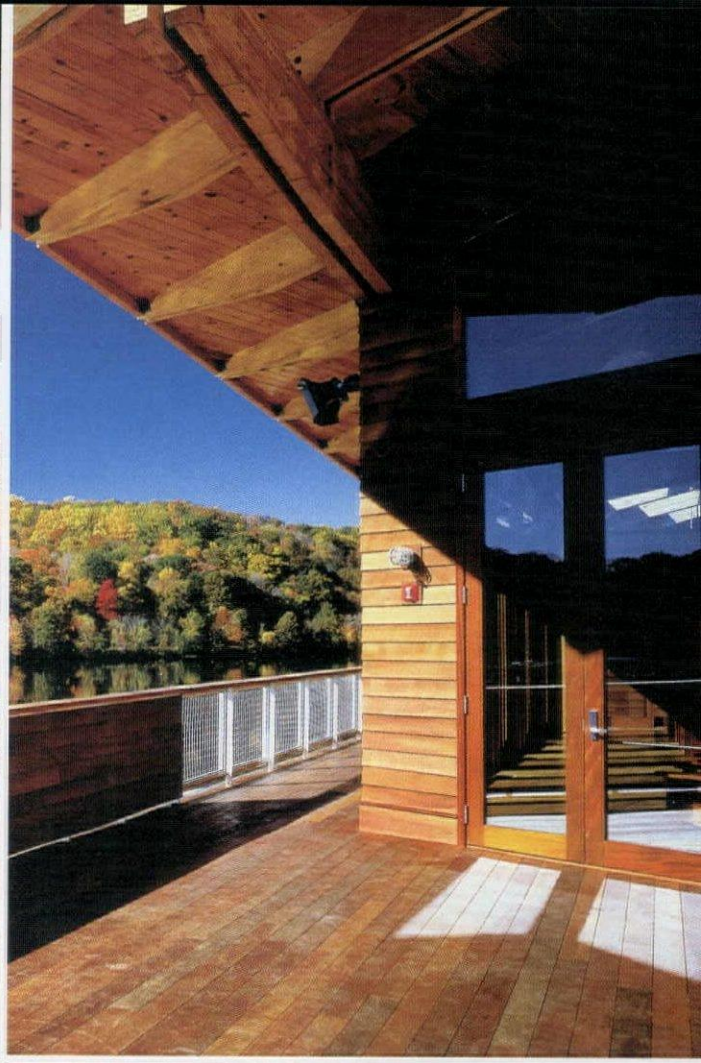
The architects packed a dense but fluid program into the 22,000-sq.-ft. facility: a trophy/viewing room, coaches' offices, and locker rooms on the upper level, and six boat bays (including one for repairs) and state-of-the art docks below. The boathouse narrows to a point at its southernmost end, where trucks can unload boats directly onto a ramp that descends to the docks. Visitors enter through "a mighty, rattling gate" fashioned of aluminum oars. The ceremonial gate opens onto a covered outdoor corridor that bisects the building, offering an immediate and tantalizing view of the landscape just beyond. Spectators proceed to a grand, expanding staircase that spills down towards the docks, while athletes are ushered along the wraparound porch towards the locker rooms at right. "This is the only boat house we know of where the finish line is associated with the building itself," says Brooks; the design accommodates and absorbs the race-day spectators by means of the staircase (which doubles as bleacher seating) and the porches that sluice through and wend around the building.

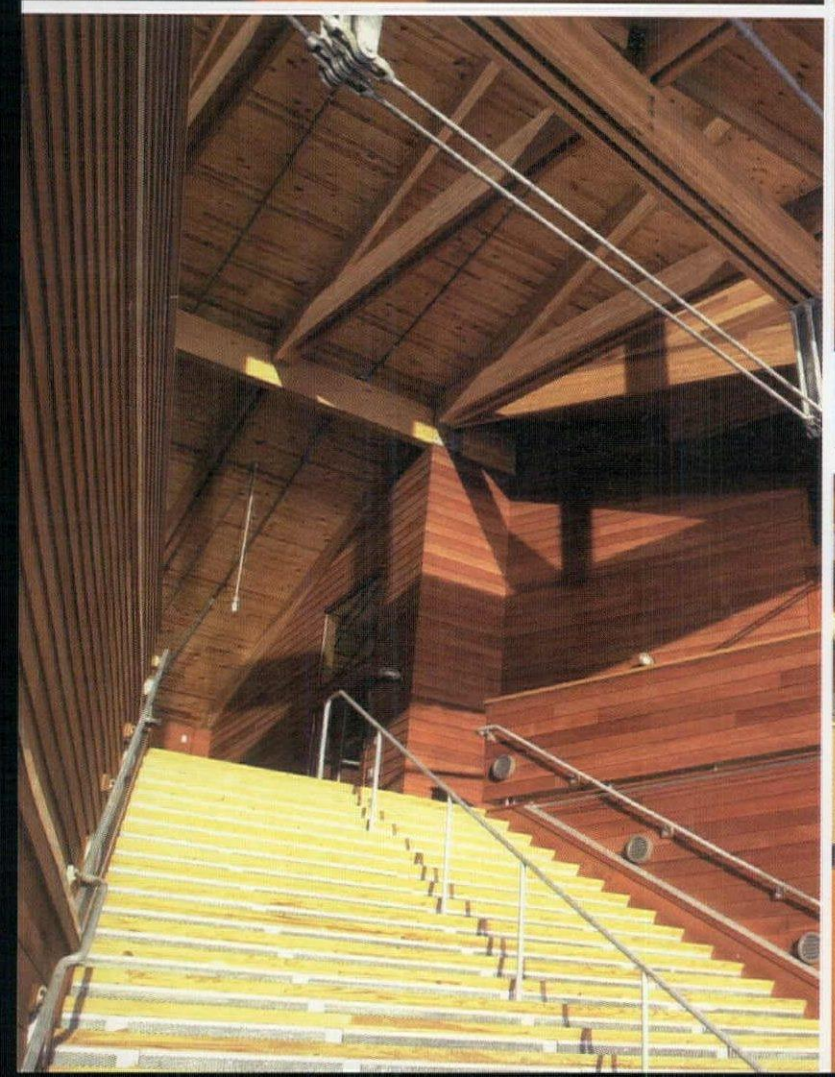
By means of a common materials palette, the building's interior and exterior fold seamlessly into one another like a Möbius strip. The exposed structure and timber cladding, used both inside and out, nod to traditional boathouse architecture and the area's history. "The archaeology of the →

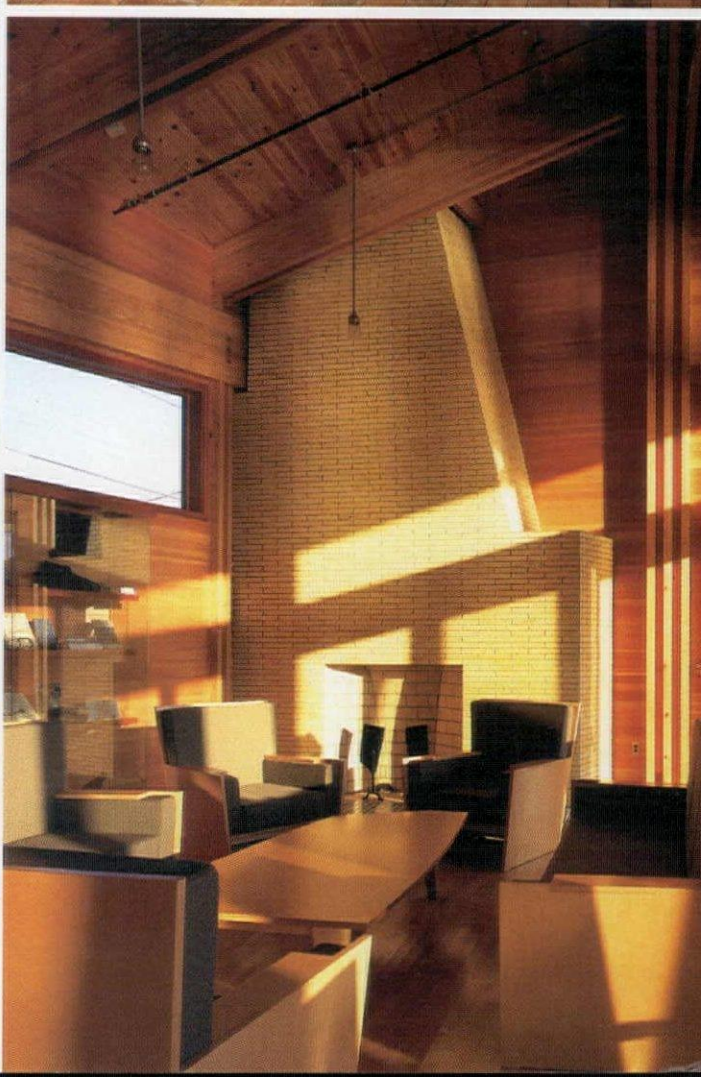
Left: Fir walls, maple floors, and yellow birch ceiling in the viewing room are finished with a clear, waterborne urethane. Furnishings are custom.

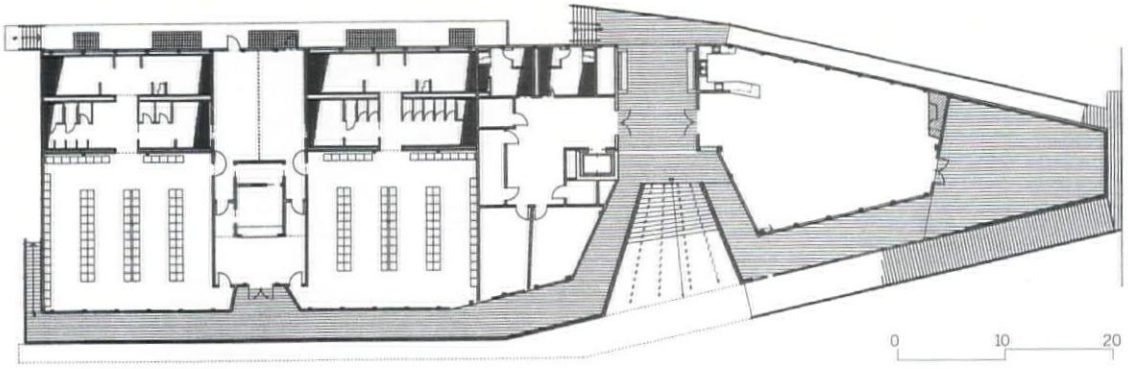
CUSTOM CABINETRY/FURNITURE FABRICATION: **JONATHAN FALLOS**. MAPLE CHAIRS: **FRANK CAVALLERO OF BONITO GROUP**. LIGHTING: **KILLARK**.

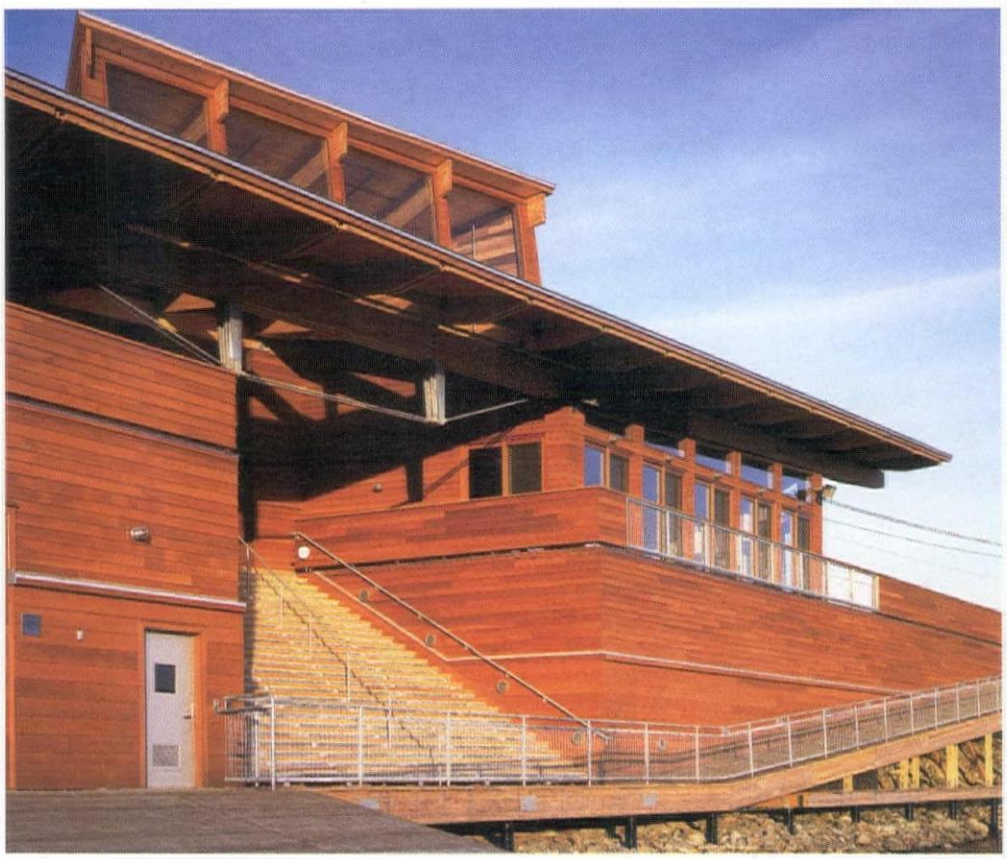

EXIT











former industrial boom times on the river is as much a part of the surroundings as the bucolic riverscape," says Brooks, who describes the hydroelectric dam and the old locks nearby. Bowstring trusses recall "the great old boathouses" while expressing "tension and compression"—appropriate for a building associated with athletic activity. "American, industrial-style" bare bulbs hang unadorned in the viewing room, where fir walls, maple floors, and a yellow birch ceiling create a warm backdrop for enjoying the race—or, simply, the view—through sliding doors. Brooks had furniture-maker Jonathan Fallos "scale up" an old Adirondack chair, testing prototypes on the streets of New York before deciding on the final version, rendered in mahogany. Tall straight-back chairs of bird's eye maple encircle an Apple-Ply table in the middle of the room, while upholstered lounges form a cozier vignette near the Roman-brick fireplace.

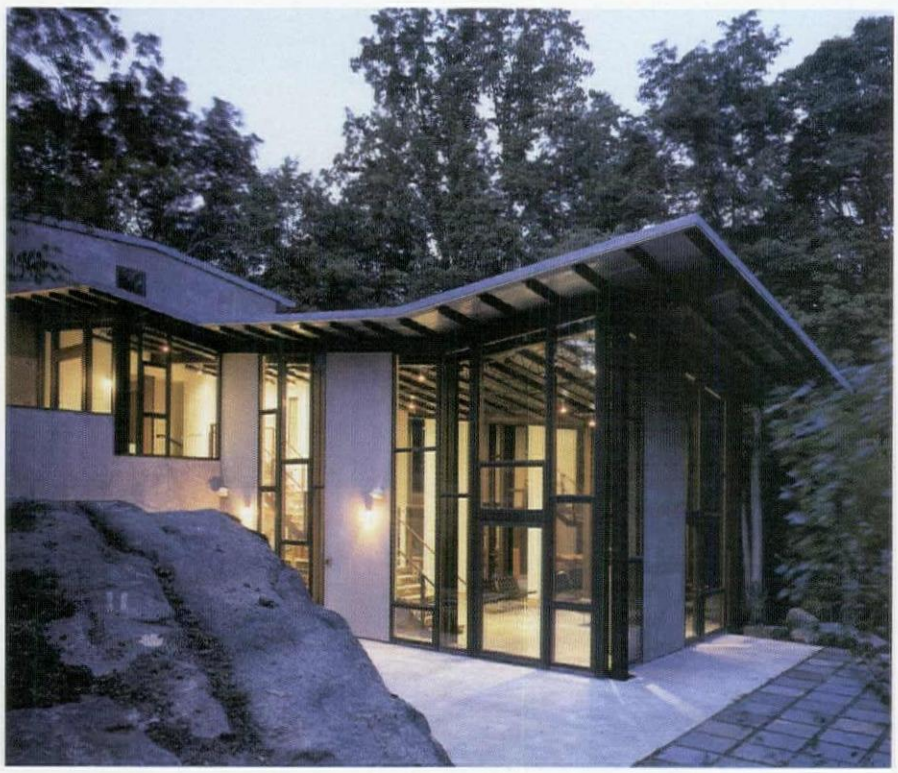
At every turn, the building not only accounts for but suggests movement: of the cheering crowds, of the crew shells surging towards the finish line, and even of the university itself as it glides gracefully into a new century. *—Jen Renzi*

Opposite, clockwise from top left: Adirondack-inspired chairs in the viewing room; the porch just beyond; Roman-style thin bricks were used for the fireplace surround; the expanding staircase from below.

Above: Rear of the angled, cedar-clad building.

Westchester Rocks

Sidnam Petrone Gartner Architects designs a house adapted to a naturally terraced site in suburban New York.



Above: An existing rock ledge shields the house from the road and forms the walls of an open-air extension to the glass-enclosed living quarters.

Opposite: Beneath a butterfly roof, planes of glass in an irregular grid frame views of the trees surrounding the great room.

PHOTOGRAPHY: MICHAEL MORAN

SOME CLIENTS HAVEN'T a clue what they want. Others can picture their dream domicile in Technicolor; they look for inspiration in magazines like this one, they look to design tomes and reference volumes, to landmarks of bygone eras and icons of epic design movements. The owner of a rocky site in Westchester—the tony county just north of Manhattan—was clear, if rather ambitious, about the inspiration behind her new house. "She wanted Fallingwater," says William Petrone of New York-based Sidnam Petrone Gartner Architects.

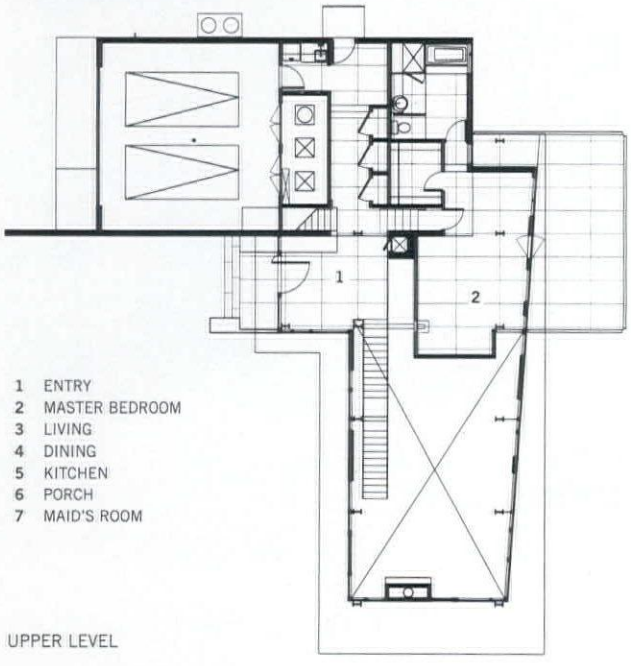
In addition to lots of glass and cantilevers, reminiscent of Frank Lloyd Wright's 1936 masterpiece, his client also wanted privacy from neighboring houses that sit just a stone's throw from the long, relatively narrow parcel. The architects resolved to give their client, an antiques dealer, the drama and privacy she wanted, if not the overhangs and horizontal orientation of Wright's design.

Like Fallingwater, the connection between the built and the natural drives the design of the three-level Westchester house. "We tried to sit lightly on the land," says Petrone. Large rock outcroppings form terraces across the 1.5-acre site as the land slopes to the stream at the east end of the site. The outcroppings were left largely undisturbed, although some blasting was required to accommodate an on-grade entrance into the house.

Rising from the rocks on the site's largest natural terrace, the house exploits the contours of the land. Varying degrees of privacy are achieved as the house steps down and away from the street toward the stream. The →

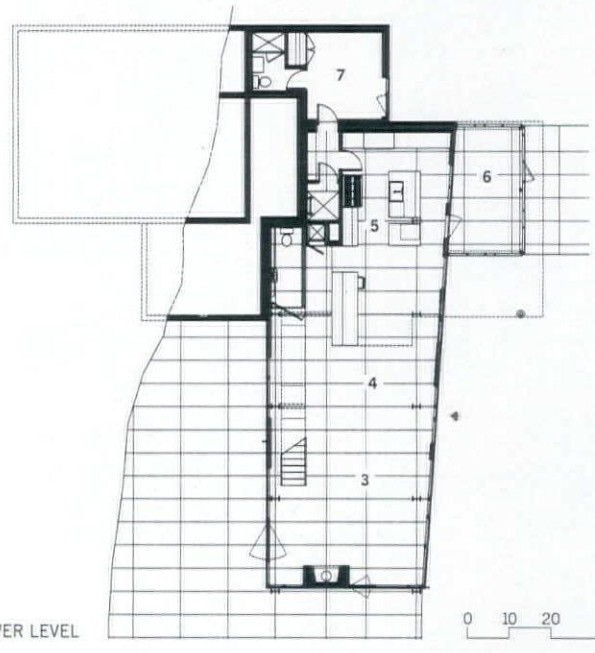






1 ENTRY
2 MASTER BEDROOM
3 LIVING
4 DINING
5 KITCHEN
6 PORCH
7 MAID'S ROOM

UPPER LEVEL



LOWER LEVEL

4,260-sq.-ft. residence is organized into two interconnected volumes that link the upper and lower levels of the rock ledge. (Porches and terraces add an extra 1,600 sq. ft. of living space to the house.) The upper, stucco-clad volume, which sits closest to the street, shields the interior from the surrounding neighborhood. The lower volume is wrapped in glass, opening the house to the wooded landscape and the stream below. Nestled between this glass box and facing the rock ledge is an open-air extension of the living area. The glass "great room" contains common areas—kitchen, dining room, and living room—in a 16-ft. volume that offers three exposures. Private spaces, guest rooms, and service functions are housed in the upper volume, perpendicular to the rock ledge. The main stairway, which connects the entry level at the top of the ledge to the floor of the great room at its bottom, is a "ghostly," semitransparent element, Petrone says. Its perforated stainless-steel plate risers and stainless-steel wire railing create a transitional link between the transparency of the glass box and the opacity of the stucco-clad bedroom wing.

The client also had specific ideas about the interior. She wanted exposed steel and unadorned surfaces, including windows without coverings. "She didn't describe it as a warehouse, but that was the idea we had," explains Petrone, who designed the interiors with Mark Gould and Kathryn Walton. The trusses exposed in the great room are a mixture of galvanized tubing and steel top and bottom cords. Beams and columns were allowed to rust a little bit, sealing in the milling process. The gallery-like concrete floor and industrial quality of the raw structure highlight the client's collection of furniture, which includes pieces by Mies and Le Corbusier.

The slope of the perforated-metal pan ceiling in the great room was calculated "to gather and reflect light from the setting sun into the living areas." During the winter months, the slope filters western light through the room, casting shadows of the great room's structure across the lawn—an ephemeral connection between the natural and the constructed. —*Abby Bussel*



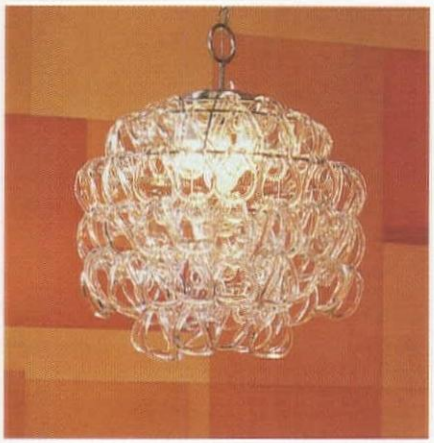


Opposite: Common areas—living room, dining room, and kitchen—are contained within the lower level of the house. The stainless-steel stairway leads to the main entrance, master suite, and guest wing.

Above: The kitchen cabinets, like many of the finishes in the house, reflect the colors of the surrounding landscape.

Left: The master bedroom suite occupies a transitional zone between the glass-enclosed great room and the stucco-clad guest wing above. A terrace extends the master bedroom into the landscape.

FIBER CEMENT BOARD: **FIBER CEMENT BOARD FABRICATORS**. STUCCO: **WEST TECK WALL**. LIGHTING: **STONCO**; **LIGHTOLIER**. GLASS DOORS: **MEGAWOOD**. WOOD DOORS: **HANDICRAFT CABINETRY**. ORNAMENTAL METAL: **ED SOLMAN**. STRUCTURAL STEEL: **C & F IRON WORKS**. WINDOWS: **PELLA WINDOWS**. CONCRETE FLOORS: **JMR CONCRETE CORP**. MIES VAN DER ROHE BARCELONA TABLE, CHAIRS, AND DAYBED: **KNOLL**. LE CORBUSIER METAL TABLE BASE AND CLEAR GLASS TOP: **KNOLL**. STRUCTURAL STEEL ENGINEER: **EDWARD STANELY**. LANDSCAPE ARCHITECT: **DEBRA MARTON**. GENERAL CONTRACTOR: **TARTAGLIONE CONSULTANTS**.



Kips Bay

This year's Kips Bay Decorator Show House, in a turn-of-the-century Park Avenue manse that once housed Paul Mellon's offices, was fresh, footloose, and fancy-free—and surprisingly modern. Although many designers riffed off the historic charm of the residence, built by McKenzie, Voorhees & Gmelin in 1910, the heavy-handed classicism of yore was kept in check. So too was the over-the-top eccentricity that has surfaced in recent years (and which, alas, is part of the fun) as designers opted for more muted expressions. All in all, this year's lineup provided a savory tour of top-drawer talent, and many great ideas for the taking.

—JEN RENZI

Eve Robinson

Eve Robinson envisioned her snug study as "a comfortable, intimate retreat for a couple to do work or read by the fire"—or to have a (very) small get-together with friends. To achieve a mood of "welcoming comfort and timelessness," Robinson juxtaposed unfussy period furnishings, mingling a 1930s French teak desk, '40s-era Rene Gabriel armchairs, and geometric wall cabinetry inspired by Donald Judd. Grid-like patterning on the floor, ceiling, and walls "helps bridge the modern and traditional elements of the room and creates visual order" in the narrow space. Felt-lined, upholstered walls of sueded cotton, for instance, feature a running-stitch grid pattern inspired by a man's tailored suit.

AREA RUG: **ELIZABETH EAKINS**. FABRICS, WALLPAPER: **THROUGH OSBORNE & LITTLE**. UPHOLSTERY: **JONAS UPHOLSTERY**. DRAPERY HARDWARE: **MORGIK COMPANY**. OTTOMAN: **ROOM**. DESK: **SKYSCRAPER**. TABLE LAMP: **ALAN MOSS**. PEDESTAL: **TUCKER ROBBINS**. CHANDELIER, SCONCES: **STEPHEN MCKAY**. RECESSED LIGHTING: **GL LITES ON LTD**. MANTEL: **CHESNEY'S**. ACCESSORIES: **JONATHAN ADLER; AERO; AD HOC SOFTWARES; HOMER; ARCHIPELAGO; LEE CALICCHIO; JOHN ROSSELLI & ASSOCIATES; SENTIMENTO; TROY**. MOULDINGS: **DYKES LUMBER**. PAINT: **H. BRICKMAN & SONS**. ART: **MATTHEW MARKS GALLERY; EDWYNN HOUK GALLERY; DECO DELUXE**. BUILDING MATERIALS: **AMERICAN BUILDING SUPPLY**. CASEWORK: **S. DONADIC WOODWORKING**. ELECTRICAL WORK: **CAMBRIA ELECTRIC**. DEMOLITION: **ROSE DEMOLITION AND CARTING**. CONSTRUCTION, PAINTING, WALLPAPERING: **SILVERLINING INTERIORS**.

PHOTOGRAPHY: PETER MARGONELLI





Eric Cohler

Eric Cohler envisioned his art-filled suite as "a luxurious retreat from daily life," with cozy niches for sipping sherry by the fire, checking e-mail, listening to music, or curling up for a quick snooze. Cohler converted unused closet space into a small kitchenette and a curtained-off "book-lined sleeping alcove" with a built-in Norwegian fisherman's bed. Fabrics and furnishings adhere to a mellow color scheme, enlivened by zesty touches of blue, green, and red. Ideal for a couple with small children or for a visiting guest, "it's the perfect escape and possibly the only room you will ever need," Cohler concludes.

CARPET: **A.M. COLLECTIONS**. FABRIC: **ELLEN FORD**; **SCALAMANDRÉ**; **RAOUL TEXTILES AT A.M. COLLECTIONS**; **COWTAN & TOUT** (TRIMS). ANTIQUES: **GERALD BLAND**; **JONATHAN BURDEN & IZETT**; **DUANE STREET ANTIQUES**. CUSTOM SOFA: **SANDRINGHAM**. OTTOMAN: **CASSINA**. CUSTOM UPHOLSTERY: **WERNER RITTER**. CURTAIN HARDWARE: **WATKINS & FONTHILL**. LAMPS: **CHRISTOPHER SPITZMILLER**; **HINSON & COMPANY**. LAMPSHADE: **ORIENTAL LAMPSHADE**. BLINDS: **MANHATTAN SHADE & GLASS**. ANTIQUE PILLOWS: **VIRGINIA DI SCIASIO**. ACCESSORIES, LIGHTING: **GRACIOUS HOME**. PILLOWS, DRAPERIES: **WINDOWS, WALLS & MORE**. WALLPAPER HANGING: **BORIS ABRAMAVICH**. WOOD AND WINDOW REFINISHING: **PATRICK WHALEN**. ELECTRICAL WORK: **CAMBRIA ELECTRIC**. GENERAL CONTRACTOR: **FANUKA CUSTOM CABINETRY**.

PHOTOGRAPHY: KELLY BUGDEN

Jeff Lincoln

Jeff Lincoln's vibrant fifth-floor rec room is nothing short of groovy. Lincoln describes the 1970s-inspired space as a "game room for Stanley Kubrick," pointedly complete with the continuous screening of *2001: A Space Odyssey*. Taking the '70s-style, hand-loomed Jack Lenor Larsen draperies as his initial inspiration, Lincoln commissioned LuLu de Kwiatkowski to create the glazed-panel custom wall treatment. Vintage Yahtzee, Life, and Operation games can be found throughout the room, along with a whimsical, Twister-inspired custom rug by Edward Fields. Other playful highlights include a fanciful Vistosi light fixture, Ultrasuede animal-print upholstery, and an orange Verner Panton chair. Carroll Dunham's wacky painting above the sofa tops off the gleefully unrestrained scene. —LA

DRAPERIES: **RUSSELL SIMPSON COMPANY**. TV: **PHILLIPS**. ZEBRA SCREEN, ETAGERE, SLAB CONSOLE: **JOHN BOONE**. FABRICS, LAMPS, SCONCES: **HINSON & COMPANY**. PILLOWS, WALL TREATMENT: **LULU DE KWAITKOWSKI**. RUG: **EDWARD FIELDS**. BALDWIN TABLE AND CHAIRS: **VENTRY**. MIRROR, COFFEE TABLE: **LOU MAROTTA**. CHANDELIER, OTTOMAN: **JEFF LINCOLN INTERIORS**. FIREPLACE SCREEN: **DANNY ALESSANDRO**. ACCESSORIES: **MRS. MACDOUGAL**; **LIZ O'BRIEN** (ALSO LIGHTING). FLOORS: **ARCHITECTURAL WOOD FLOORS**. MILLWORK: **CHARLES MILLER CABINETRY**. ELECTRICAL WORK: **CAMBRIA ELECTRIC**.

PHOTOGRAPHY: PETER MARGONELLI





Antine Shin

To overcome an awkward, labyrinthine layout and poor lighting conditions, Anthony Antine boosted the coziness factor in his inviting entrance parlor. Walls were upholstered in a carved burgundy velvet that picks up the hues of the plush but clean-lined furnishings. Rather than remove the floor-to-ceiling mirrors encircling the room, Antine cleverly applied wood overlays along one expanse to create the trompe-l'oeil effect of paneled doors; with only the simplest of moldings, "the room needed some architectural interest." The space culminated at a curvaceous stairwell, which he skimmed with gilded, polished plaster infused with sparkling glitter dust. "Our work is about opulence, without being cluttered or over-the-top," Antine concludes.

FABRICS: **HINSON & COMPANY** (CHAIR); **ANTINE SHIN** (WALLS); **BENGAL HOUSE** (SOFA, TRIM). UPHOLSTERY: **PAUL J. MAZZOLA**; **K.C. INTERIORS** (PILLOWS). SCREEN: **CORTINA LEATHERS**. WOODWORKING: **GLENNYED'S**. LAMPS, ACCESSORIES: **HINSON & COMPANY**; **STEPHEN MCKAY**. ANTIQUES: **DK ANTIQUES**; **OBJECTS PLUS**. DECORATIVE PAINTING: **ALEKSANDAR POPOVIC STUDIO**. ELECTRICAL WORK: **CAMBRIA ELECTRIC**.

PHOTOGRAPHY: YIM LEE

Hugh Owens for Smallbone of Devizes

"The room itself was quite interesting architecturally," says designer Hugh Owens, whose Arts-and-Crafts scheme honored the kitchen's elegant paneling, moldings, and oak floors. Owens eschewed wall cabinets and installed an armoire, dresser, and other freestanding pieces from Smallbone's new Mandarin Oak collection, "so the room looks as if it has been furnished, rather than fitted." A welcoming breakfast station and dining nook nestled near the marble fireplace, which Owens updated with a stainless-steel surround to echo the range, commercial fixtures, and backsplash. The tranquil, flexible space is equally suited to a large catering crew or to curling up with a newspaper and a cup of tea.

CABINETRY, FITTINGS: **SMALLBONE.**

PHOTOGRAPHY: KEITH DAY



Constantin Gorges

In the grand second-floor landing, Constantin Gorges used bold geometry to fashion a sophisticated gallery for an assortment of blue-chip artworks, such as a Ross Bleckner canvas and a Brian Hunt sculpture. "The main element was the grid, which I felt was a symbol of 21st-century design," says Gorges, who painted the arches and moldings a deep ebony and crisscrossed the pale blue upholstered walls with a gridded framework. The rectilinear motif creates a connection between the building's neo-classical interior and the eclectic furnishings, including 19th-century Italian scagliola columns, a Russian secretary from the late 18th century, and modern pieces such as a silver-plated console from John Boone.

FURNITURE: **H.M. LUTHER ANTIQUES**; **JOHN BOONE**. SUEDE: **EDELMAN LEATHER**. CARPETING: **PATTERSON, FLYNN & MARTIN**. MIRROR: **LORIN MARSH**. ACCESSORIES: **CAPITOL FURNISHINGS**. ART: **ASH FINE ART**; **MARIAN GOODMAN GALLERY**. WALL UPHOLSTERY: **MANUEL CANOVAS FOR COWTAN & TOUT** (FABRIC); **RONALD JONAS INTERIORS** (FABRICATION). LIGHTING: **MODULIGHTOR**. ELECTRICAL WORK: **CAMBRIA ELECTRIC**. GENERAL CONTRACTOR: **T & L CONTRACTING**.

PHOTOGRAPHY: LYDIA GOULD-BESSLER





Noel Jeffrey

For his ninth Kips Bay showroom, Noel Jeffrey devised an eclectic master bedroom that features a forceful yet sensitive palette of hues. Jeffrey contends that his unconventional color selections would appeal to a sophisticated clientele, "an intellectual couple interested in art, books, and theater." Striking purple curtains edged with lime green are boldly juxtaposed with shocking pink chairs and vibrant red pillows. "Women's fashion is headed toward intense colors—that's what drove us toward a bright color scheme," he explains. Nevertheless, Jeffrey sensibly defused the room with pale, faux-bois walls in order to "keep things from getting too crazy." —LA

CARPET: **STARK**. UPHOLSTERY, DRAPERIES: **JONAS UPHOLSTERY**. FAUX BOIS WALLS: **J. NELS CHRISTIANSON**. FABRICS: **OLD WORLD WEAVERS**; **STROHEIM & ROMAN**. BED: **NIERMAN WEEKS**. LINENS: **E. BRAUN C.S.** LIGHTING: **STEPHEN MCKAY**; **MARVIN ALEXANDER**; **L'ART DE VIVRE**; **JOHN BOONE**; **JAMES GRAFSTEIN**.

PHOTOGRAPHY: PETER VITALE

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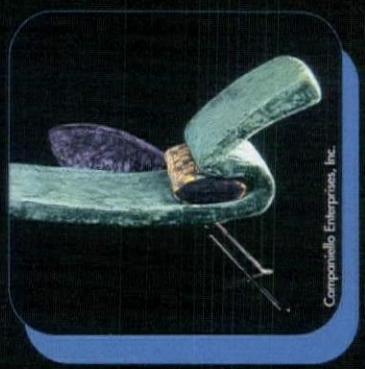
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Circle 94

freeze | frame

A closer take on the hottest solutions from this issue.

Let There Be Neon

Comma's clients (below, story on page 212) asked for colored lighting in their new kitchen. "They wanted something that would glow and be festive," says Comma principal David Khouri. Working with lighting consultant Johnson Schwinghammer, Comma developed a lighting system composed of three, L-shaped neon tubes mounted beneath the kitchen cabinets. Each glows in a specific color—red, orange, and blue—and can be independently turned on and dimmed. The result is a highly variable array of colored light—"they can get every color but green," says Khouri. *—Henry Urbach*





The Fishnet Look

According to Specht Harpman principal Scott Specht, the pendants (left, story on page 218) were inspired by the continual traffic in the Garment District. "We browsed through truck-supply stores and catalogues, and hit on a large source of replacement air filters for industrial machinery," says Specht. "The filter cores are beautifully fashioned from pleated paper surrounded by open aluminum mesh." Contractor Monumental Construction mounted a tubular stem and affixed a standard lamp socket. When illuminated, the filter paper glows. *—Monica Geran*



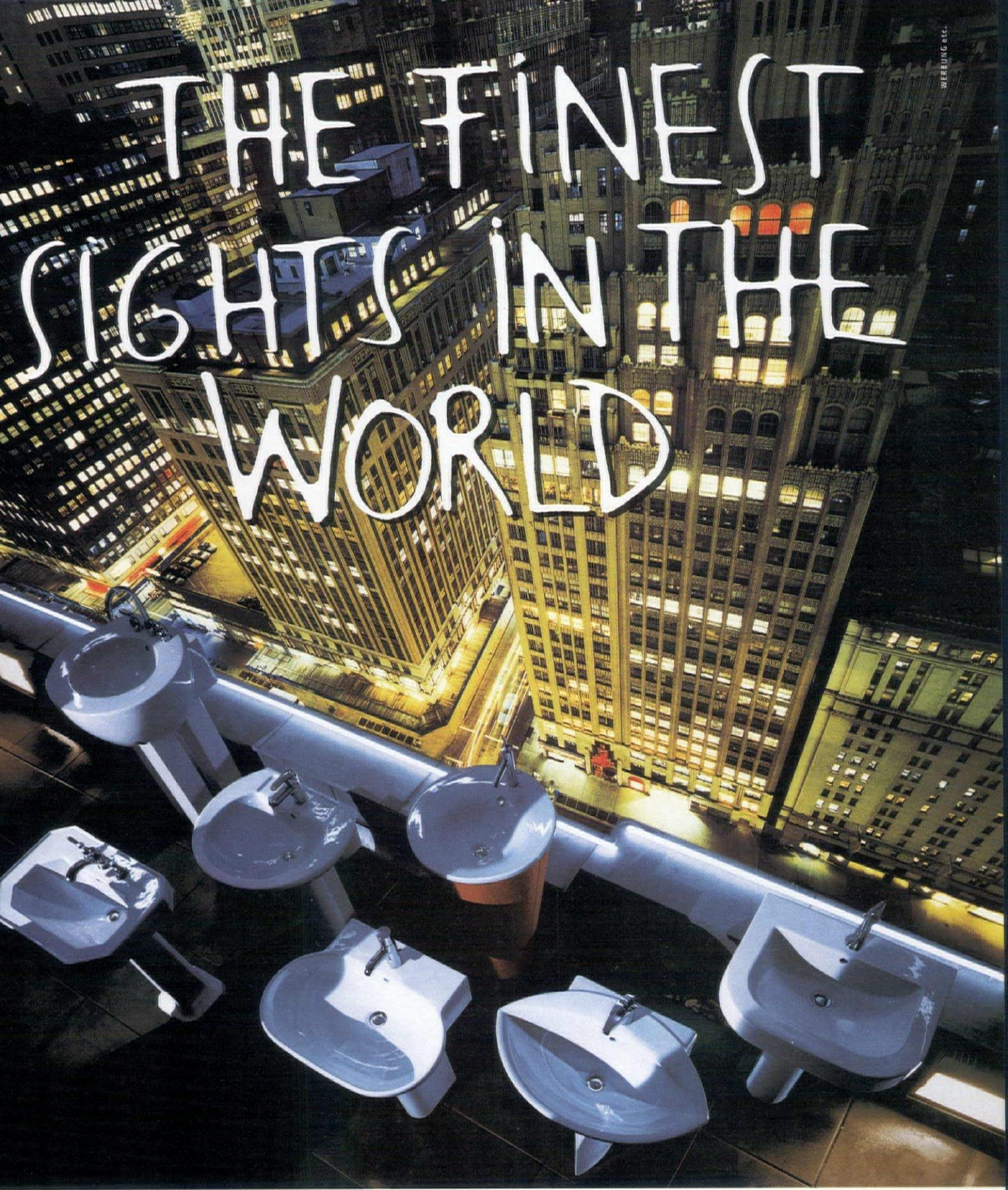
Ice, Ice Baby

"Having seen Rubbermaid ice trays, we constructed a fluorescent light box and mounted eight trays to the front," says Specht of the illuminated blue trays (above, story on page 218). Since installing several hundred would have been expensive, Specht Harpman had Seal Reinforced Fiberglass build wood formwork panels—overlaid with fiberglass mesh and coated with liquid fiberglass resin—that resembled enlarged trays. When dry, the sheets were removed and attached to light boxes at the site." *—MG*

Alumination

"Inspiration for the aluminum louvers (right, story on page 218) came from windows of garment factories in nearby buildings," says Specht. The firm flipped through a catalogue for Ruskin Co., a manufacturer of louvers and dampers, selected stock products, and designed custom steel frames to support them. "The blades are linked together to work in series." The louvers can produce a decorative effect or they can become adjustable privacy screens. *—MG*





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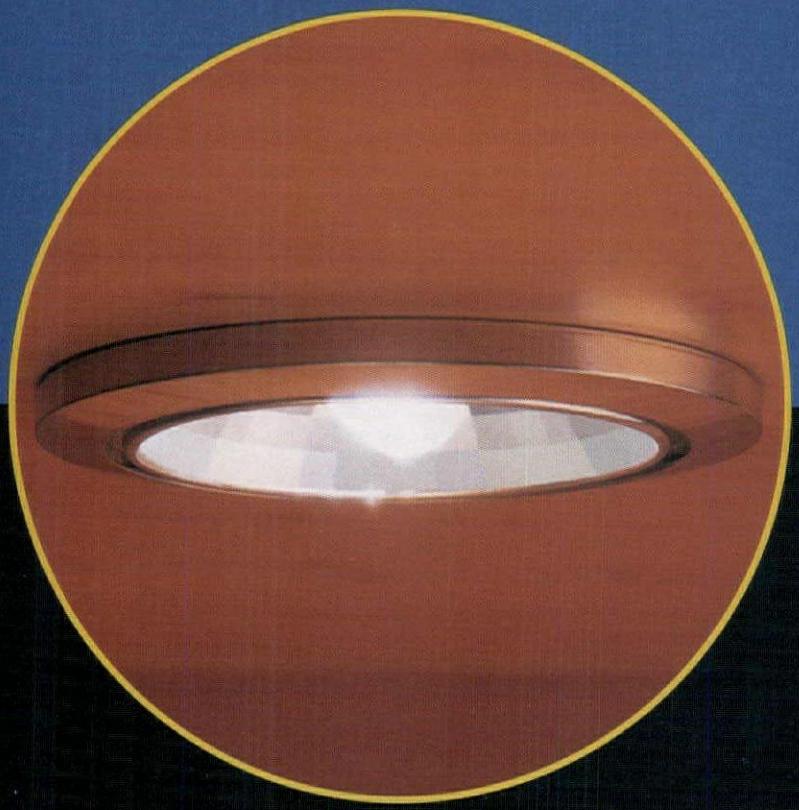
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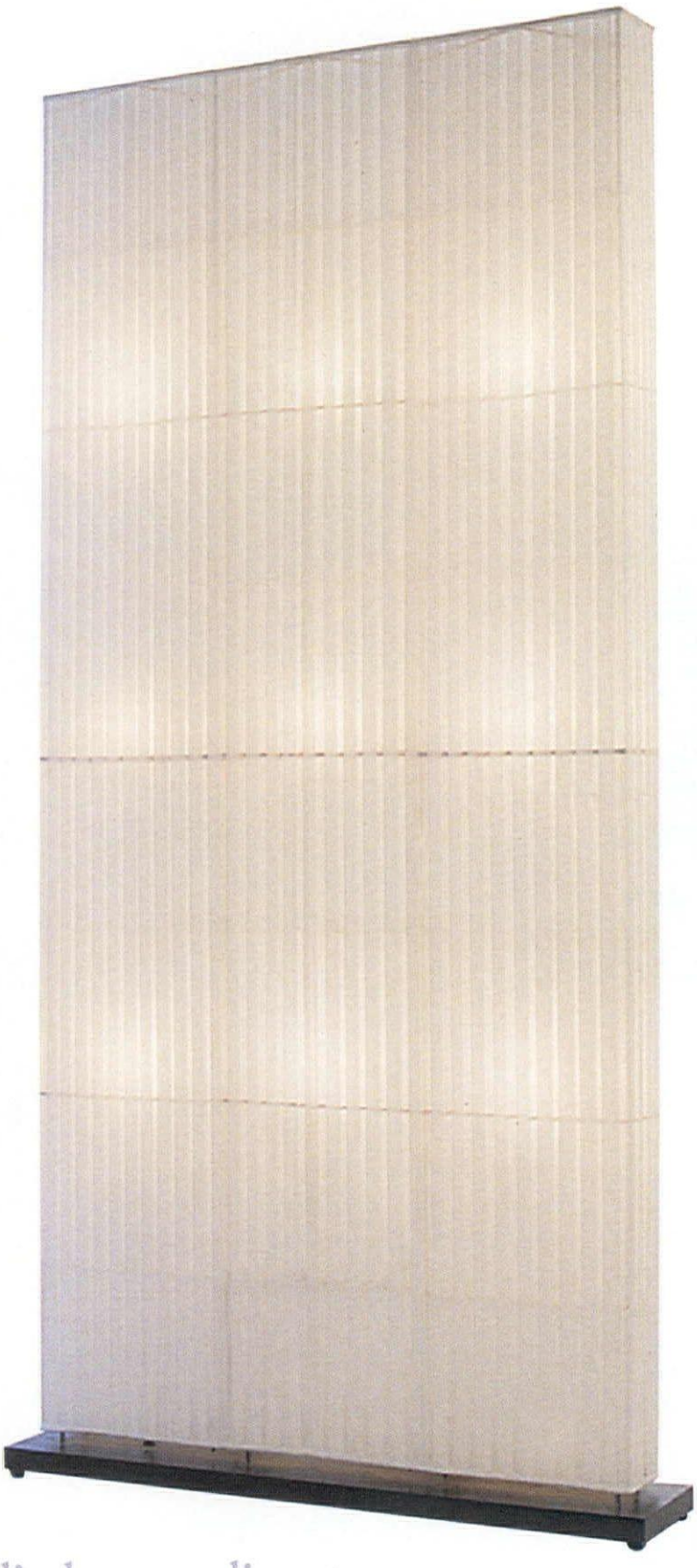
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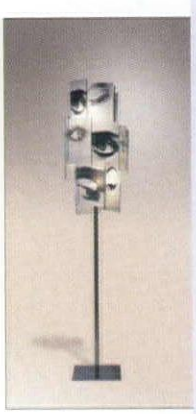
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How New Is Eternal?

Kevin Walz, a modern day renaissance man, takes a hard look at New York from a Roman window.

New Yorkers like to pride themselves as being unique in the world, but how true is it, really? New Yorkers are more like other urban Americans than they would care to admit.

Romans, the people who live in the city in which I currently reside, are not like Florentines and even less like the Milanese. No one is like a Neapolitan. Yet no Italian, no matter what the province, will waver when it comes to how to dress a salad: lots of salt, no more than the vapors of plain vinegar, oil until the leaves glisten. Tradition in Italy does not waver.



HAROLD VELARDE

New York, the current center of the earth, is way different from Rome, its ancient center. The heart of New York is new and all that new implies. New Yorkers could never agree on a way to dress a salad. There would always be too many new ways to do it, and what does tradition mean anyway?

There is an essence to Roman thinking about all interior spaces that is fundamentally, even drastically different from the way interiors are approached in New York. When you enter a Roman interior, you are immediately conscious of the kind of building you're in—its history, its nature, so to speak. In Rome, a designer will most likely retain as many elements of the existing interior as possible, incorporating them into the new design. Usually, even a new design will feel as if it had always belonged in the building, giving the occupants a sense of the reality of place, even of their own unique and original reality. Then, there is an acknowledgment of architecture. It would be unconscionable to throw away elements of an existing space; one would be losing irretrievable aspects of the building's history, not to mention wasting money. Moreover, materials that are old, that have a certain patina or provenance, look more beautiful than new materials. This reverence for what has been is endemic to Italian culture. But in America we have different ideas about life and the spaces we inhabit, and our interior designs reflect that.

Characteristically American is the celebration of the individual. Here, the obsession with individuality has been exaggerated in the concept of branding, now a corporate requirement. The brand expresses →

its own distinct, immediately recognizable identity, even though its marketing really serves to render consumers more like one another, less individual as persons. It would not be possible for a Gap store to look like anything but the Gap. The Gap belongs to its own reality, severed from any other ties. Each Gap is wallpapered into a site that is surrealistically identical to all other branches. American life has a rather detached, alienated quality to it. You may be used to it, but it is creepy.

Personal spaces in America are experiencing a form of branding. The needs of the individual—particularly the rich individual—take precedence over an existing structure's specificity. Huge amounts of money are still being spent to transform every inch of an interior to suit personal needs and tastes. There's a paradox inherent in this form of branding, a mindset that caters to the individual while rendering architecture neutral and dehistoricized.

Another important characteristic of America is the need to be entertained at all times. When I arrive at JFK from Roma Fiumicino, before my passport has been checked I have been updated on all the news of New York by six television monitors in passport control aimed at the incoming passengers. That's it for QUIET during my stay in New York. Spaces in America, if they are to be successful, must always be entertaining, and often noisy to boot. A restaurant needs a theme; its food needs a concept. Everything must match. Retail spaces feature specially tailored soundtracks that perhaps subliminally enhance the customer's awareness of brand identity. Presumably, an entertained consumer consumes more. An American house needs to have plenty of entertainment sources—I've been asked to incorporate up to seven televisions into one residence. More and more, you find that entertainment dictates the design of homes.

Wanna buy a billowing monument for your city?

Americans crave novelty, and nowhere in America is novelty more prized than in New York. New in New York means consuming,



Circle 144

replacing, redoing everything. New means being relentlessly up-to-date, e.g. the latest boutique hotel that provides a range of essential services unknown a few months before when the last blast of publicity heralded the formerly latest boutique hotel that is now hopelessly passé. What is the life span of a boutique hotel?

Like London and Paris and many other great cities, poor New York is suffering from one of the major problems of our time: Design globalization. New York neighborhoods are all beginning to look alike. Soho was a destination for a many years, a special, distinct New York neighborhood, but then the clones moved in: J. Crew, Banana Republic, Occitane, Pottery Barn, Starbucks. They are everywhere—Tribeca, Chelsea, Midtown, Upper East, Upper West, et cetera, et cetera. Global Guggenheims? Frank Gehry, my hero for several decades, is looking very branded these days. Wanna buy a billowing monument for your city?

Rome is having none of this. A very good restaurant in my neighborhood is called the Paris. "That's the family name of the original owners," explained Laura, the concierge of the palazzo where the restaurant has resided for a century and a half. "The new family kept the menu, the décor, and the name," she told me. "When was this, recently?" I asked. "No, not so recently," she replied. "In '37."

We designers were not born to be the conscience of the consuming world. But a little reflection about what we're actually doing doesn't hurt. Let's look carefully at what we are being asked for. Our culture has become possessed. We need to sneak in some harmony, truth, and reality back into our work when our clients aren't looking.

—*Kevin Walz*

Kevin Walz is principal of Walzworkinc, a tiny global design firm with spatial design projects in the United States and Europe. Walz designs signature collections for noted manufacturers including Tufenkian Carpets, Baldinger Lighting, Designtex One+One, as well as KorQinc, of which he is a partner. He has won many awards including the Rome Prize for Design and is an Interior Design Magazine Hall of Fame inductee.

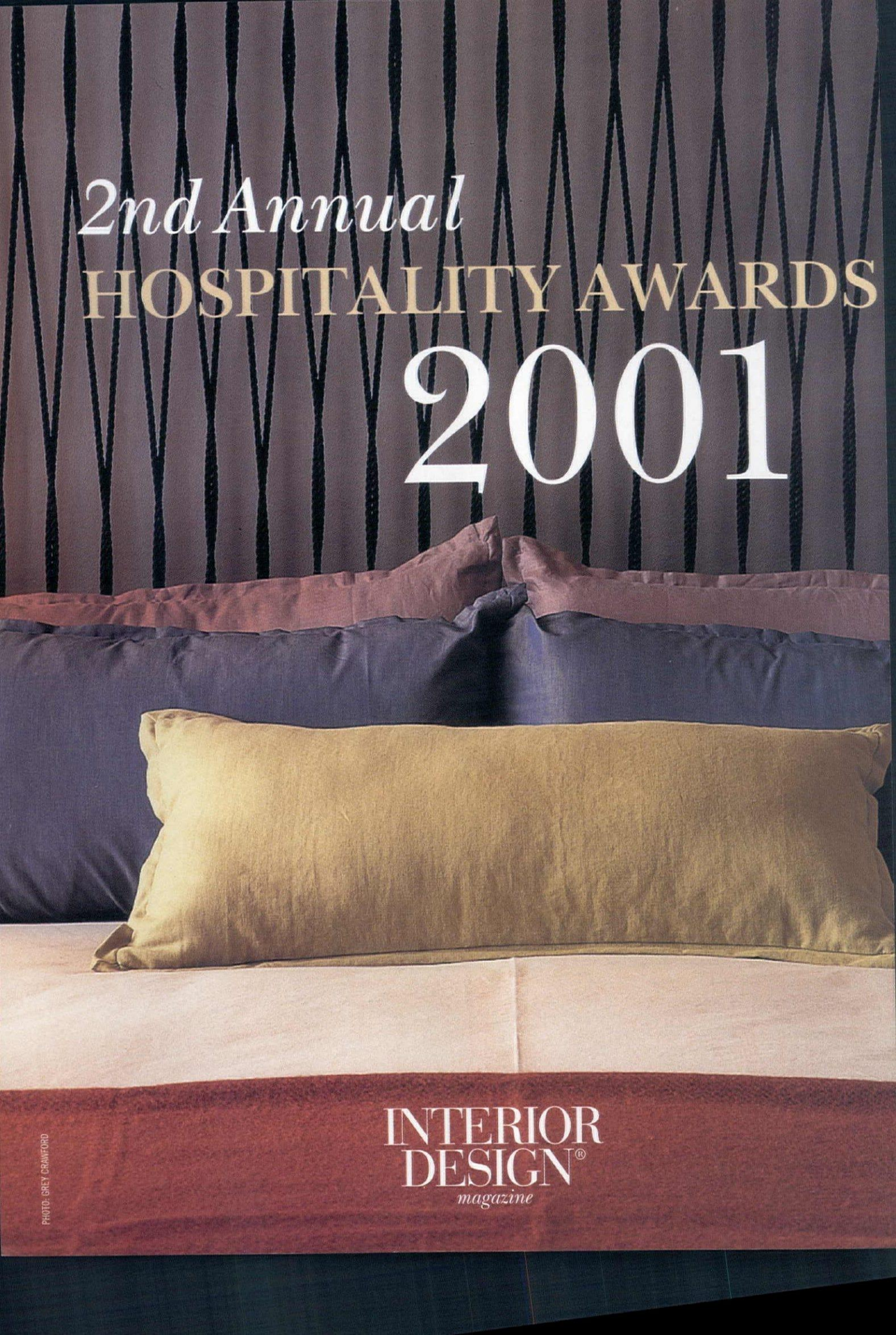
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2nd Annual **INTERIOR DESIGN® MAGAZINE** Hospitality Awards

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Interior Design is pleased to present its **2nd Annual Interior Design Magazine Hospitality Awards** to honor excellence in hospitality design. We invite you to submit up to three projects in any of the seven award categories.

Winners will be selected by a panel of judges comprised of designers, travel specialists, and *Interior Design* editorial staff members. The winning projects will be published in an upcoming issue of *Interior Design* magazine. Awards will be presented at a private reception in January 2002.

Categories

Award categories include:

- **Best Resort**
- **Best City Hotel**
- **Best Small Hotel**
- **Best Hotel Restaurant/Bar**
- **Best Hotel Renovation**
- **Best Hotel Spa**
- **Other (cruise ships, casinos, country clubs, etc.)**

Categories are broadly defined so as not to limit submissions for award consideration. Projects may also be considered for inclusion in multiple categories. For example, a project may be submitted for "Best Small Hotel" as well as "Best City Hotel." However, a separate set of slides and entry form must be submitted for each category.

Submissions

Each entry must consist of:

- **A completed entry form**
- **A minimum of six color slides documenting the design**
- **A description of each slide**
- **A project description (300–400 words)**
- **A profile of the design firm**
- **A profile of the hospitality company**
- **A self-addressed envelope for the return of slides**

Winners will be asked to supply original photography (preferably 3x4 transparencies) at a later date. **There is no fee for entry.**

Guidelines

Guidelines, categories, and definitions for the awards program are determined by the editors of *Interior Design*. Eligible submissions must not have been published in or committed to a national U.S. design publication. Projects published in travel, fashion, and foreign design magazines as well as newspapers are eligible. Submitted work must have been completed during the year 2001.

Deadline

Submissions must be received no later than Friday, November 2nd, at 5 p.m.
Please send entries to the attention of:

So-Chung Shinn
Executive Editor
Interior Design Magazine
345 Hudson Street, 4th Floor
New York, NY 10014

If you have questions about eligibility or category definitions, contact So-Chung Shinn at (212) 519-7271 or sshinn@cahners.com.

ENTRY FORM

Award category: _____

Project: _____

Project location: _____

Design firm: _____

Name(s) of design firm principal(s) and project manager(s): _____

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Address and telephone of design firm: _____

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Address and telephone number of photographer: _____

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Please attach a brief description of the work including the design program, materials, and project size on a separate piece of paper. For hotels, list the number of rooms and total square footage including public areas; for restaurants, list the number of seats and total square footage (maximum of 400 words).

Also include a brief description of each slide on a separate piece of paper (minimum of six slides).

Submissions must not have been published in or committed to a national U.S. design publication. Projects published in travel, fashion, and foreign design magazines as well as newspapers are eligible. Submitted work must have been completed during the year 2001.

DEADLINE: 11.2.01

Help Wanted

Many of New York's finest modern buildings and interiors face an uncertain future.

IT IS TRICKY BUSINESS to weigh the needs of urban growth and economic imperative against the value of significant structures, be they 30 or 130 years old. New Yorkers on both sides of the issue are facing off over endangered structures and interiors, with building owners and government agencies calling for market-driven solutions and preservationists, architects, designers, and members of the cultural community rallying to save historic elements integral to the modern city. Like so many baby boomers, the modern works of the postwar era are coming of age; the cool lines of glass, steel, and exposed concrete are not, it seems, as worthy—or lovable—as buildings with old-world charm.

New York's Landmarks Preservation Commission stipulates that in order to be considered eligible for designation, buildings must be at least 30 years old and interiors "customarily open or accessible to the public." According to the Modern Architecture Working Group, the United Nations and the New York State Theater at Lincoln Center are among important interiors unprotected by landmark status. Even with designation there are ways for careless or devious landlords to circumnavigate the preservation laws. On rare occasions, architectural gems can disappear by way of midnight demolition, political maneuver, or timely fire.

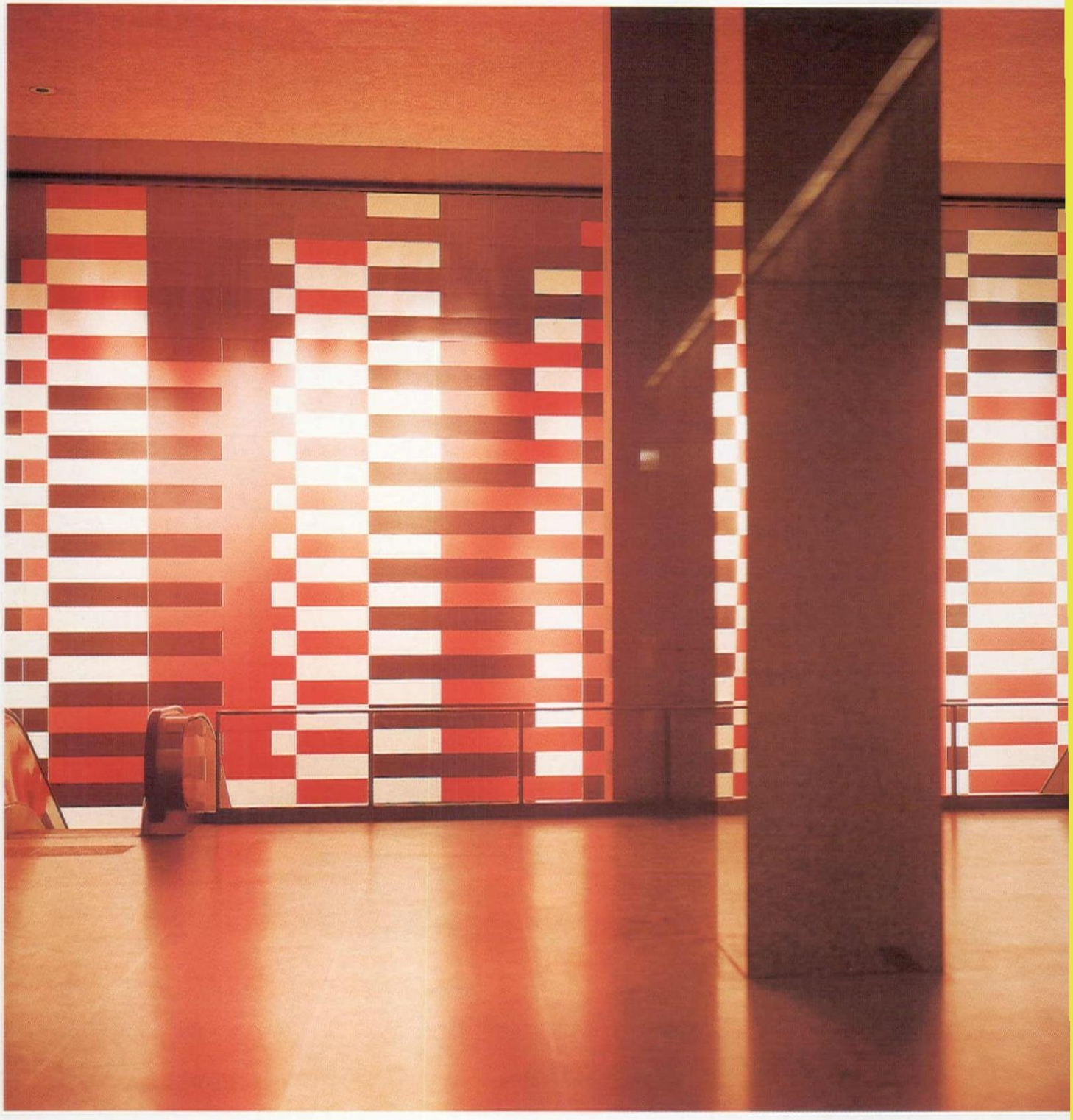
Or, as is the case with one international icon, existing landmark status can be superseded by an independent government agency. If the Port Authority of New York and New Jersey has its way, Eero Saarinen's Jet Age masterwork, the 1962 TWA Flight Center at JFK International Airport, will lose its innovative flight wings (satellite gates at the end of the tubular jetways). It may be adapted to nonaviation use by a future tenant, who would be responsible for the terminal's restoration and renovation. Designated a city landmark in 1994, the authority does not consider the terminal a significant element in its ongoing, airport-wide efforts to expand gate capacity and improve efficiency. The plan is to surround TWA with a massive new facility for United Airlines. TWA will lose its processional sequence toward the sky and, long compromised by neglect and insensitive alterations, may lie empty while awaiting a new tenant. The Municipal Arts Society, a civic institution that has testified before the LPC in support of TWA's formal and functional preservation, is encouraging the Port Authority to make tenancy a priority, commit funds to preservation and long-term maintenance, and, if no aviation tenant can be secured, ensure ongoing public access. The MAS has also solicited letters of support from Philip Johnson, Steven Holl, Richard Rogers, and Robert Stern, who argues that the terminal is "the Pennsylvania Station of the air age."

An already compromised modern work is "Manhattan," a site-specific mural by the Bauhaus-trained artist Josef Albers that welcomed daily commuters who passed through the lobby of the 1963 MetLife Building (formerly the Pan Am Building) on their way to Grand Central Terminal. Commissioned by Walter Gropius, an architect of the→

The State Historic Preservation Office has approved plans by the Port Authority of New York and New Jersey to substantially alter the TWA Flight Center at JFK. Proposed airport upgrades include surrounding TWA in a new terminal for United Airlines, while Beyer Blinder Belle will serve as restoration architect for Saarinen's building.

PHOTOGRAPHY: EZRA STOLLER, ESTO





building along with Pietro Belluschi and Emery Roth & Sons, the mural is in storage, following a recent lobby renovation. There are "no plans to return it to the lobby," says MetLife spokesman John Calagna. The company may donate the mural to Baruch College or another institution, an alternative that will make the piece public but not in its intended home. Like the Albers mural, the Kaufmann Conference Center, a late work by Alvar Aalto in an office building near the United Nations, is in private hands. Commissioned by Edgar J. Kaufmann (of Fallingwater) in 1961 for the owner of the building, the Institute of International Education (IIE), its existence was jeopardized by the building's sale last year to a Japanese nonprofit group that planned to convert the space into rentable offices. The Tri-State working party of Docomomo, an international organization dedicated to the documentation and conservation of modern movement works, the Consul General of Finland, and other groups attempted to save the room

Designed for the former Pan Am Building in the early 1960s, Josef Albers' "Manhattan" is a 55-ft.-wide mural of red, white, and black tiles. It was removed during a recent lobby renovation by Kohn Pedersen Fox, despite the efforts of the architects and local institutions to keep it in in situ, according to a July report in the New York Times. Asbestos found in the tiles and tile backing is among the reasons cited for its placement in storage.

PHOTOGRAPHY: COURTESY THE JOSEF AND ANNI ALBERS FOUNDATION, INC.



One of four extant Aalto works in the United States, the Kaufmann Conference Center is, as Caroline Zaleski of Docomomo suggests, a compendium of the architect's themes: an undulating plaster ceiling, a sculpture of birch staves, wooden louvers, cobalt blue tiles, and retractable walls used to increase and decrease the number of meeting rooms. Some original furniture remains in the room; others pieces are currently in storage.

PHOTOGRAPHY: WIJNANDA DEROO

in situ, or have it reassembled in a friendly setting, like a museum. By 2001 the building had been repurchased by the IIE and, according to Caroline Zaleski, director of advocacy for Docomomo, "calendared" by the Landmarks Commission, providing a temporary safety net until an official hearing is arranged. Each of these projects represents a time when imagination flourished in all corners, from corporate boardrooms to civic-minded institutions. While the city thrives on change and reinvention, the current stewards of great modern works should find creative ways to preserve the legacies they—and we—have been so fortunate to inherit. —*Abby Bussel*

To Get Involved

To protest changes to the TWA Flight Center, please go to www.mas.org for a list of public officials and their addresses.

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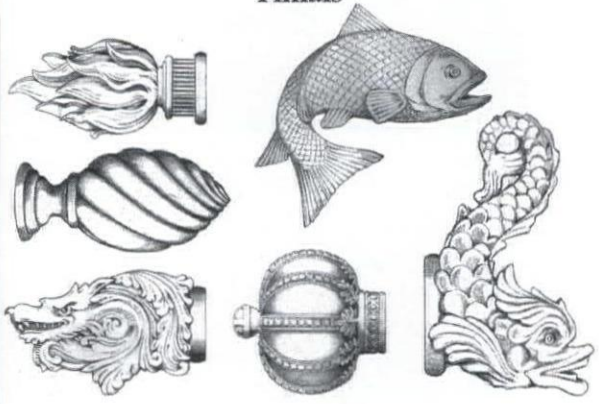
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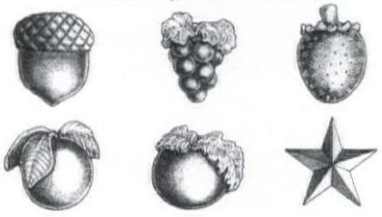
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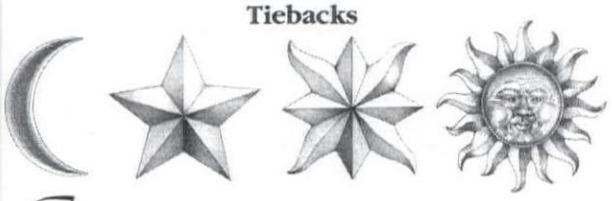
Bed Treatments



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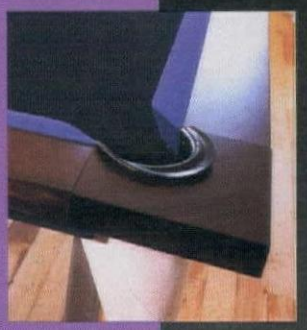
Tiebacks



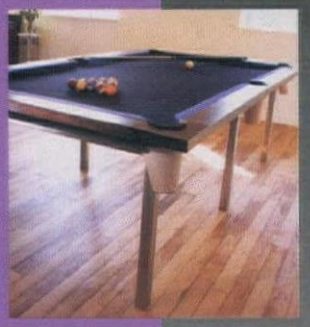
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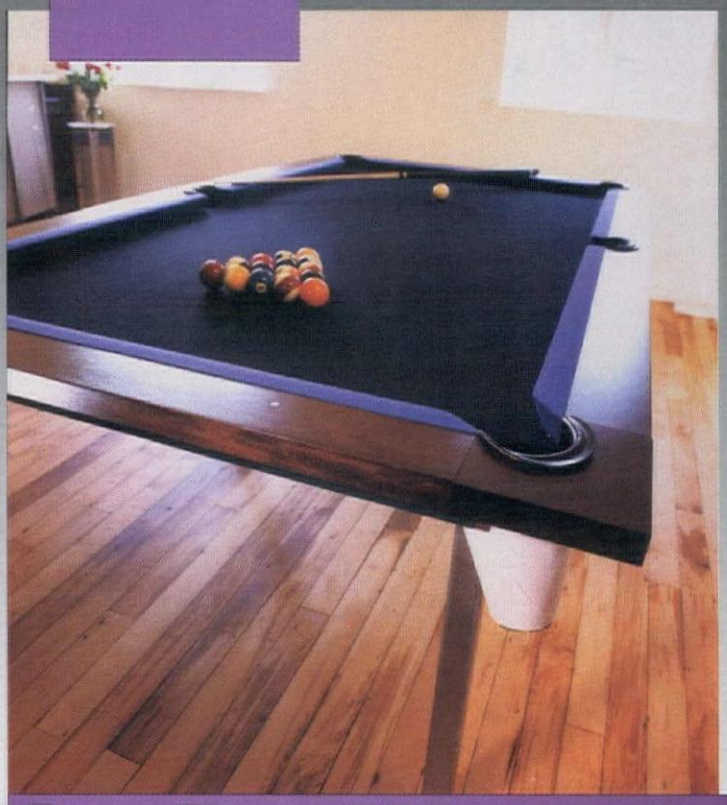
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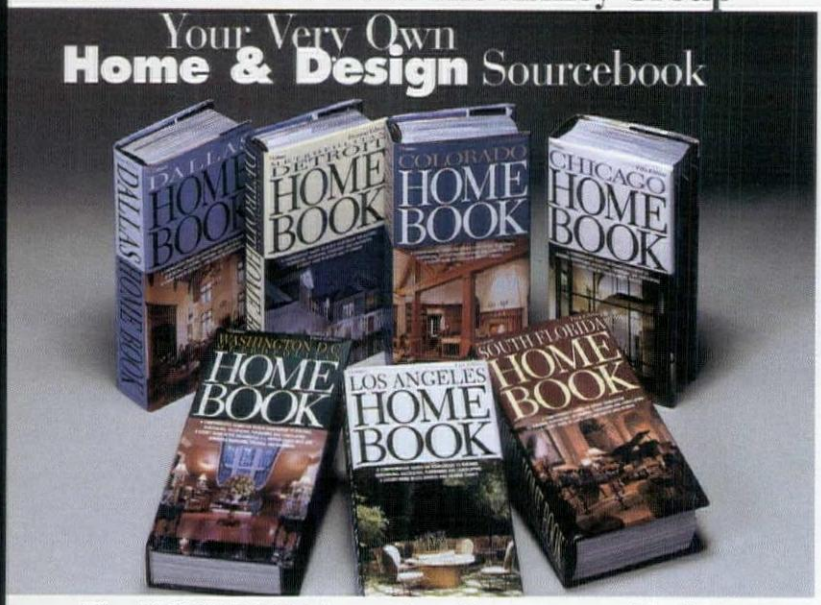
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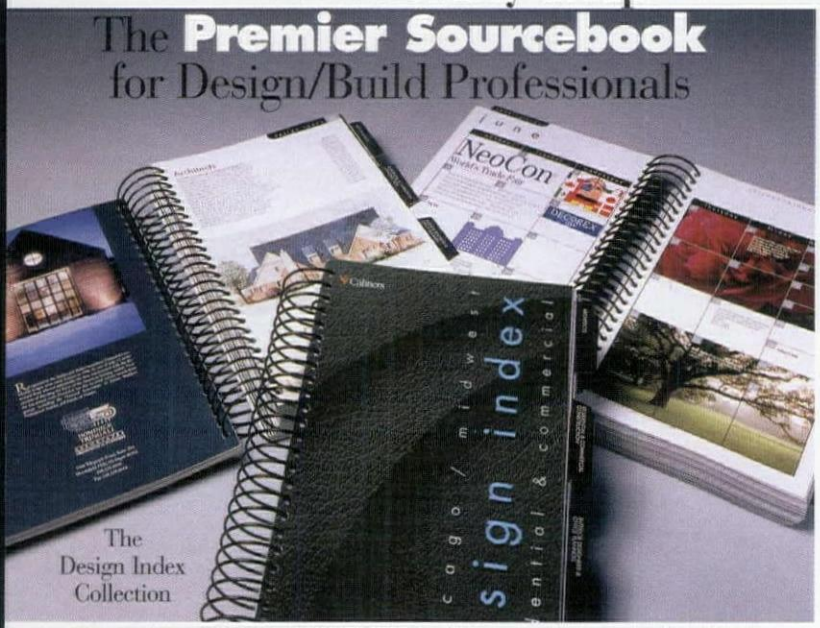


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Circle 10

designers *in this issue*



Seggerman San Fratello Turett



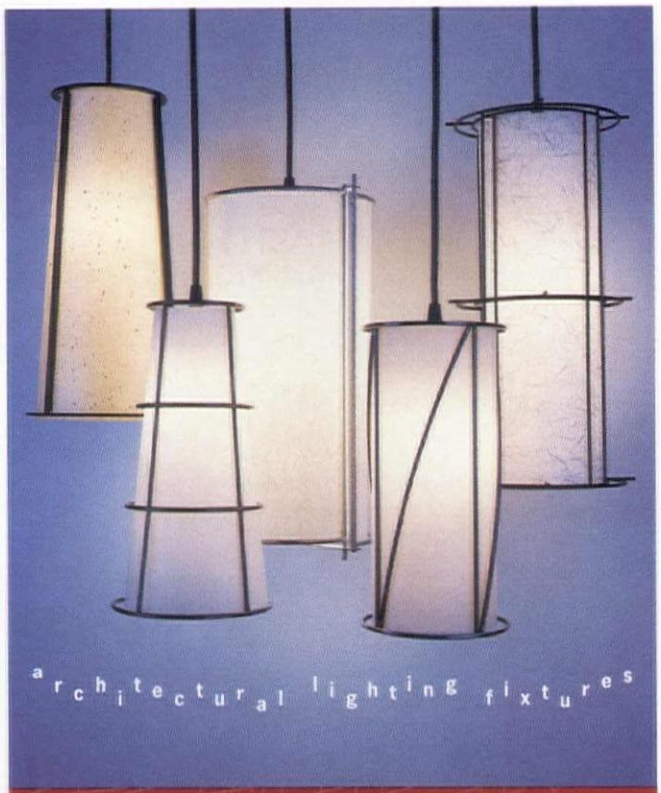
Guzman Khouri

Timpson Seggerman (West Village Residence, page 196), is an artist and self-educated designer who has built residences for more than 20 years. He established the Inca Building Workshop in 1994 as the fabrication arm of his design practice. Seggerman generously extends credit to his atelier: "The amount of skilled artisans and builders in New York is unbelievable—there's an amazing storehouse of wonderful people." Seggerman's paintings have been exhibited at The Drawing Center, the Painted Bride, and Rotunda Galleries. Timpson Seggerman, 20 Stoddard Place, Brooklyn, NY 11225, (718) 941-2291.

Wayne Turett (TeleMedia Accelerator, page 206), founder and chief of **Turett Collaborative Architects**, specializes in restaurant, office, and product design. Since opening his studio in 1984, he has won an inordinate quantity of awards, honors, and citations from prestigious publications and industry organizations. Of particular interest is his furniture design, exemplified by Carica, a modular system for diverse end-uses. The holder of architecture degrees from the University of Illinois and Pratt Institute, he has taught or lectured at the City College of New York, the Fashion Institute of Technology, New Jersey Institute of Technology, and Pratt. Associate **Virginia San Fratello**, the project manager and designer on the job, earned her M. Arch. degree from Columbia University. She joined Turett three years ago. Anke Obermaier held the role of assistant. Turett Collaborative Architects, 86 Franklin Street, New York, NY 10013, (212) 965-1244.

Comma (Manhattan Apartment, page 212) was founded in 1998 by **David Khouri** and **Roberto Guzman**, both native Californians and classmates from Columbia University's Master of Architecture program. Having worked at various architectural firms, they began their collaboration by designing furniture and have recently returned to architecture as their main focus. Current projects include a penthouse loft and roof renovation, a women's clothing store, and a private residence, all in New →

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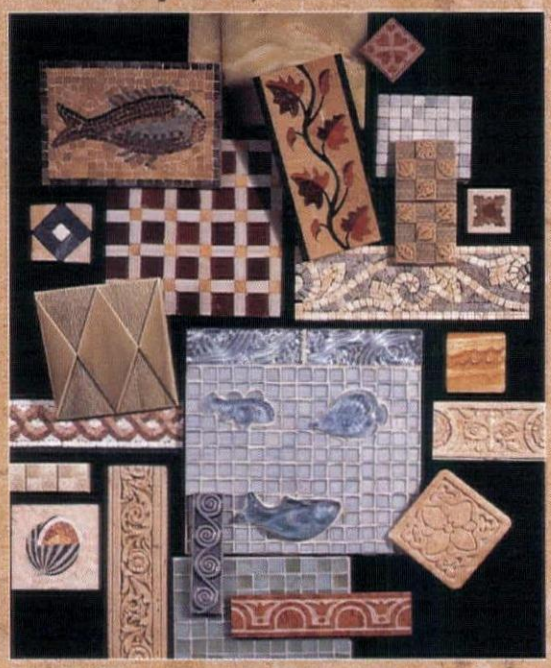


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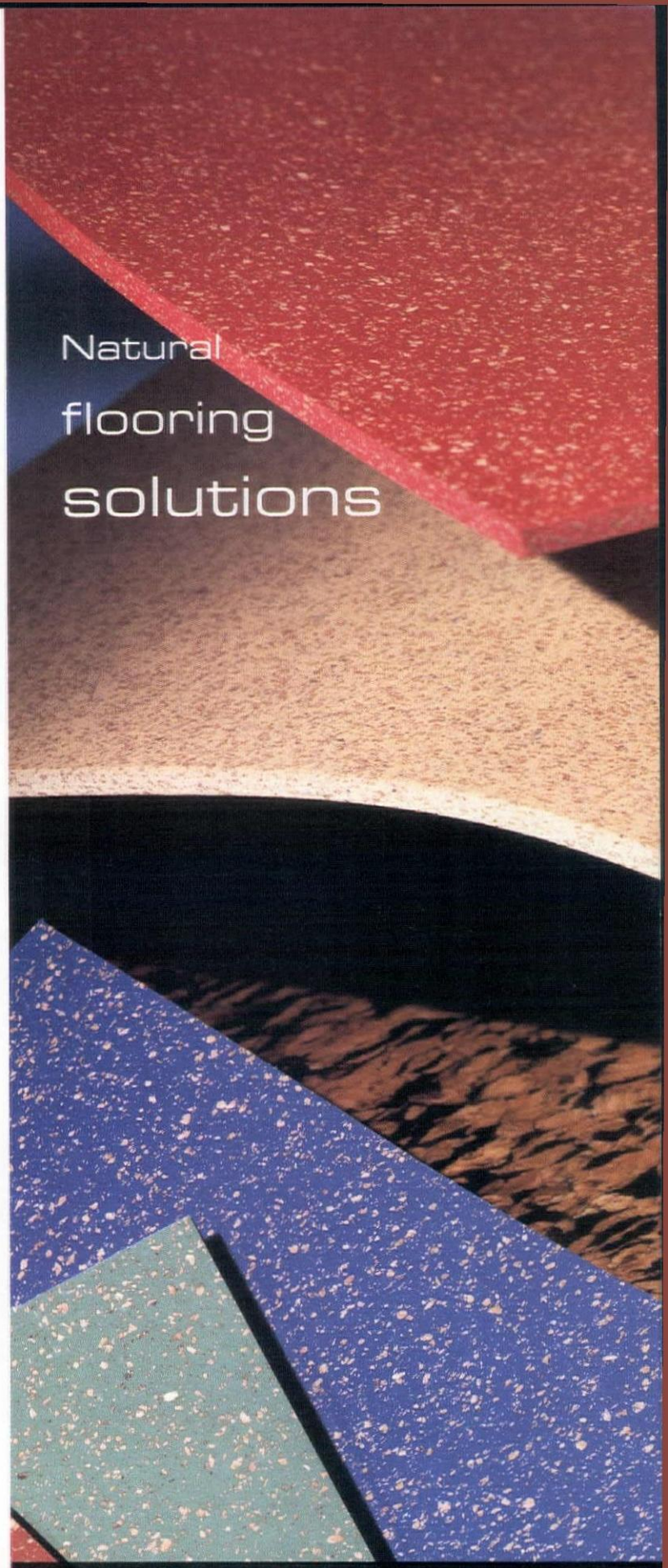
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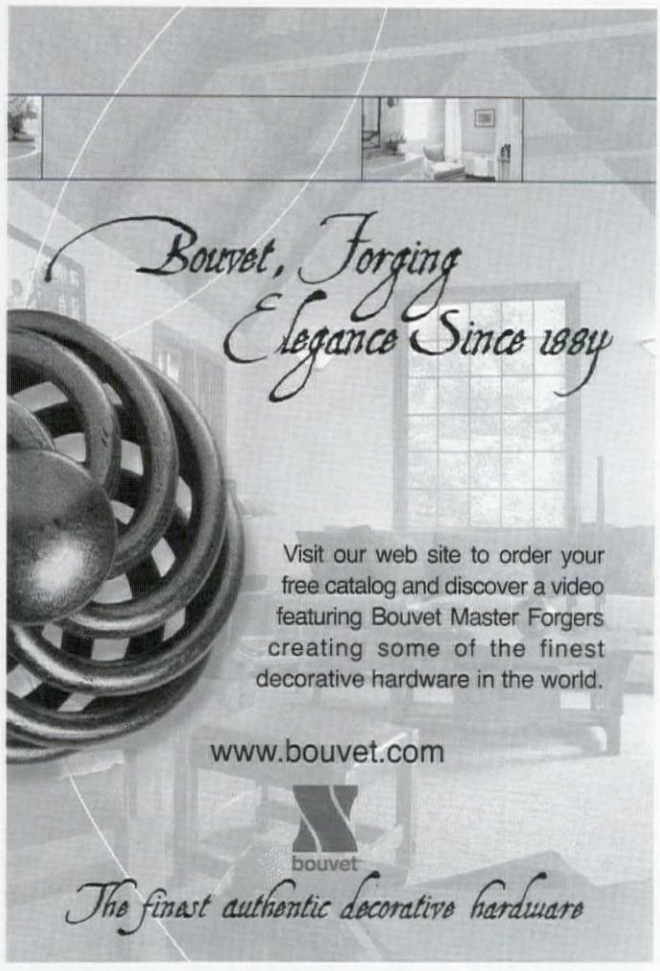
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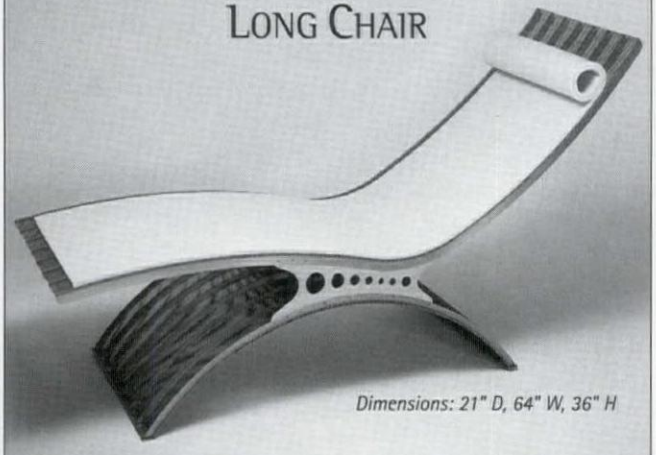
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Circle 11



York, along with numerous furniture pieces and a line of architectural lighting for Sirmos. Comma, 9 West 19th Street, Fourth Floor, New York, NY 10011, (212) 929-4866.

Specht Harpman (Oasis Advertising Agency, page 218) was founded in 1995 by **Scott Specht** and **Louise Harpman**, partners in their professional and private lives. He graduated from the University of Florida and Yale School of Architecture, then worked as a designer with Daniel Libeskind, Deborah Berke, and Kohn Pedersen Fox. She, after graduating from Harvard, also earned her postgraduate degree at Yale, and now is a critic in architectural design and studio coordinator at the Yale School of Architecture. Recently tapped to design the national headquarters of DIFFA, the Design Industries Foundation Fighting AIDS, the co-principals are working on ground-up residential projects in Hillsdale, North Salem, and Larchmont, all in New York; renovation work in Manhattan; and custom furniture assignments. Specht Harpman, 338 West 39th Street, 10th Floor, New York, NY 10018, (212) 239-1150.

Daniel Rowen Architect (Michael Kors, page 224) was founded in 1995 by **Daniel Rowen**, following 10 years of professional partnership with Frank Lupo. The firm handles a wide range of commercial, residential, and retail design, and has recently completed a residence for Ian Schrager in collaboration with Philippe Starck, as well as a 150,000-sq.-ft. facility for Martha Stewart Living Omnimedia. Current projects include Michael Kors stores in London and Tokyo, and participation in the Sagaponack project, a residential development organized by Richard Meier. Project team members for the Kors store include **Bruce Irwin**, **John Ottinger**, and **Jose Coriano**. Daniel Rowen Architect, 448 West 37th Street, Studio 12B, New York, NY 10018, (212) 947-9109.

David Mann (Manhattan Apartment, page 230), last profiled in this journal six months ago, has headed his own firm **MR Architecture + Décor** for seven years. Before then he spent a couple of decades learning the ropes at Fox & Fowle and other design firms. He is a graduate of Pratt Institute; handles commercial and residential work worldwide; and figures that the Takashimaya shop in New York probably is the best-known among his retail jobs. **James Corbett**, an independent practitioner who often collaborates with Mann, was the project designer. MR Architecture + Décor, 150 West 28th Street, Suite #1102, New York, NY 10001, (212) 989-9300.



Mann Bland Morton Swedler

Beyer Blinder Belle (Mark Morris Dance Company, page 234) is a New York-based firm founded in 1968 by **John Belle**, **John H. Beyer**, and **Richard Blinder**. Renowned for their work in historical preservation—in particular, Grand Central Terminal—the firm also works extensively in urban planning and contemporary design. They were awarded the Medal of Honor by the New York chapter of the AIA. Completed and ongoing projects include: the 42nd Street Development; the Ellis Island Museum of Immigration, the Enid A. Haupt Conservatory, the Japan Society, Henri Bendel, and the South Street Seaport Museum Block, all in New York. Partner **Frederick Bland**, FAIA, AICP, was joined on the Mark Morris Dance Company by associate **Andrea Wickham**, project architect, and associate **Peter R. Scaglione**, AIA, AICP, project manager. Beyer Blinder Belle Architects and Planners LLP, 41 East 11th Street, New York, NY 10003, (212) 777-7800.

Gensler New York (Eighth-floor Studio, page 240) appointed **Mark Morton**, vice president and design director of the New York office, to head the team encharged with the redesign of the eighth floor at One Rockefeller Plaza. Academically trained at Parsons School of Design and holder of a B.F.A. degree from New York University School for the Arts, he has worked on a variety of financial, technological, display, and retail accounts. Among clients are Credit Suisse First Boston, Davis, Polk & Wardwell, Liz Claiborne, Rockefeller Center, HBO, et al. Team colleagues were **Madeline Burke-Vigeland**, **Ana Gonzalez**, **Ambrose Kelly**, **Connie Pelina-Lueken**, **Henry Hong**, and **Susan Merrell**. Gensler, One Rockefeller Plaza, New York, NY 10020, (212) 492-1400.

Harley Swedler (JAM house, page 246) is a licensed architect who prefers the instant gratification of object design. He creates site- →

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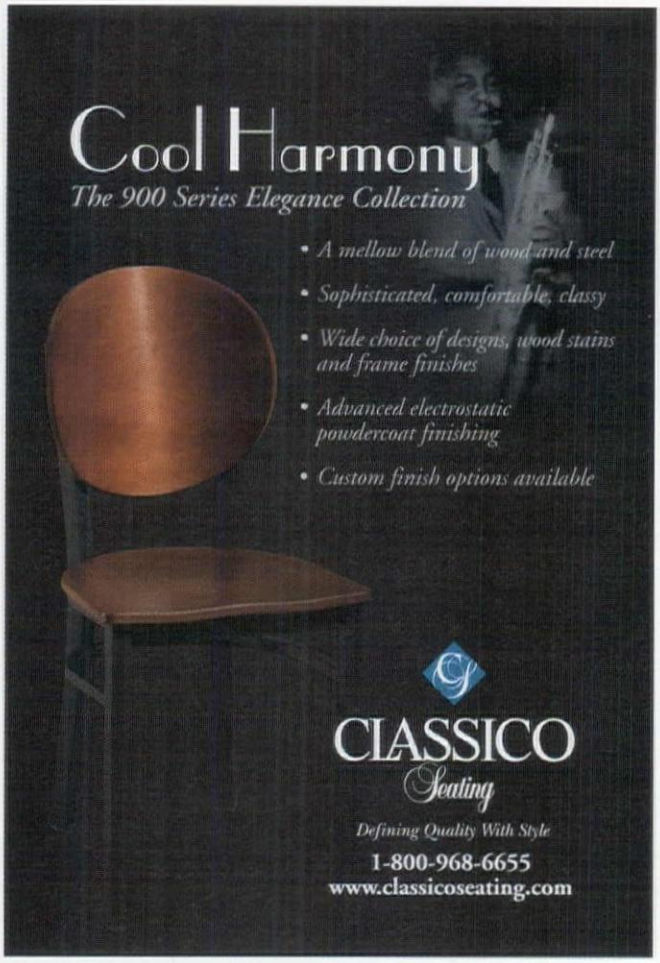
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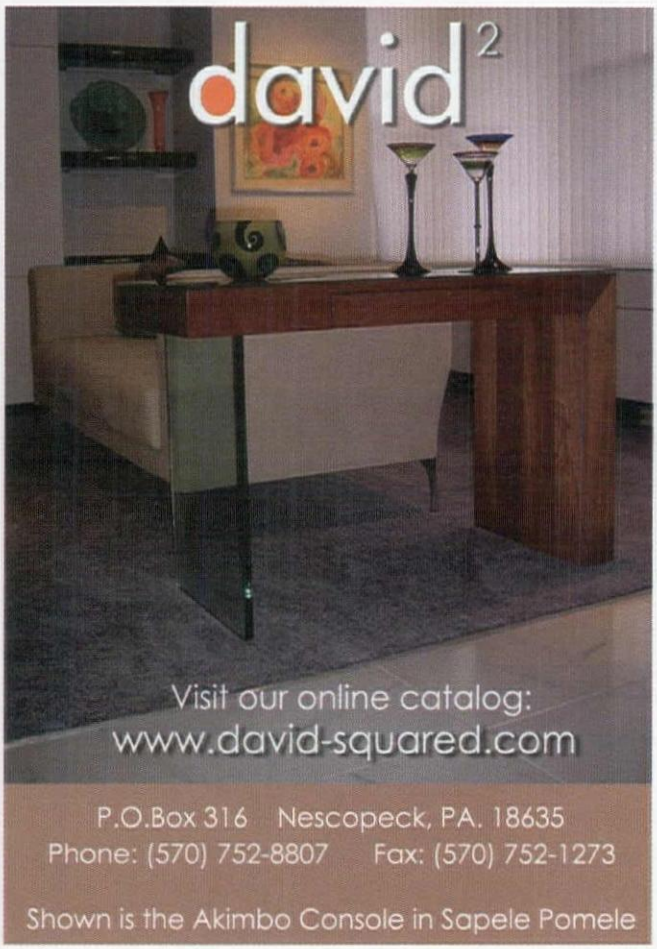
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Resolution: 4 Architecture



Chin Repetti

specific works of Judaica on commission as well as houseware products for widespread distribution. His work is part of the permanent collection of the Jewish Museum and has been shown in exhibitions at the American Craft Museum, the Nina Freudenheim Gallery, the Joanne Rapp Gallery, and Harvard University. A frequent lecturer and guest critic, he earned a B.Arch. degree from Carleton University in Ottawa. Harley Swedler Architects, 435 Woodbury Road, Woodbury, NY 11797, (516) 692-0264.

Resolution: 4 Architecture (Hells Kitchen Loft, page 254) was founded by architects **Joseph Tanney** and **Robert Luntz** in 1990. The 12-person firm has completed residential, institutional, and commercial projects. Recent jobs include an apartment for Peter Eisenman, offices for the branding firm Siegelgale, a winning competition entry for an amphitheater in South Carolina, and AIA Award-winning offices for Thunderhouse. Following completion of bachelor's and master's degrees in architecture from The Ohio State University and completion of the professional development program at Harvard's Graduate School of Design, Tanney worked in the offices of Gwathmey Siegel and Associates. Luntz's previous experience was Gwathmey Siegel; Perkins & Will; Beyer Blinder Belle; and McCree Architects. He earned bachelor's and master's degrees from The University of Florida and Columbia, respectively. Resolution: 4 Architecture, 150 West 28th Street, New York, NY 10001, (212) 675-9266.

FTF Design Studio (Lux Studios, page 260) was founded in 1998 by a husband and wife team, **West Chin** and **Roseann Repetti**. Repetti is a former fashion editor and stylist. Chin, the son of an architect, began his design experience at age 13, assisting his father, W.P. Chin. The elder Chin consulted with FTF on the design of Lux Studios and often consults or collaborates on their projects. FTF's client base is primarily in the fashion industry. Among their clients are the models Christy Turlington, Amber Valetta, and Shalom Harlow, and fashion photographers Regan Cameron and François Nars. Commercial clients include Nars Cosmetics, Sundari Skincare, and Eatery restaurant. FTF Design Studio, Inc., 181 Hudson Street, 2-D, New York, NY 10013, (212) 925-0847

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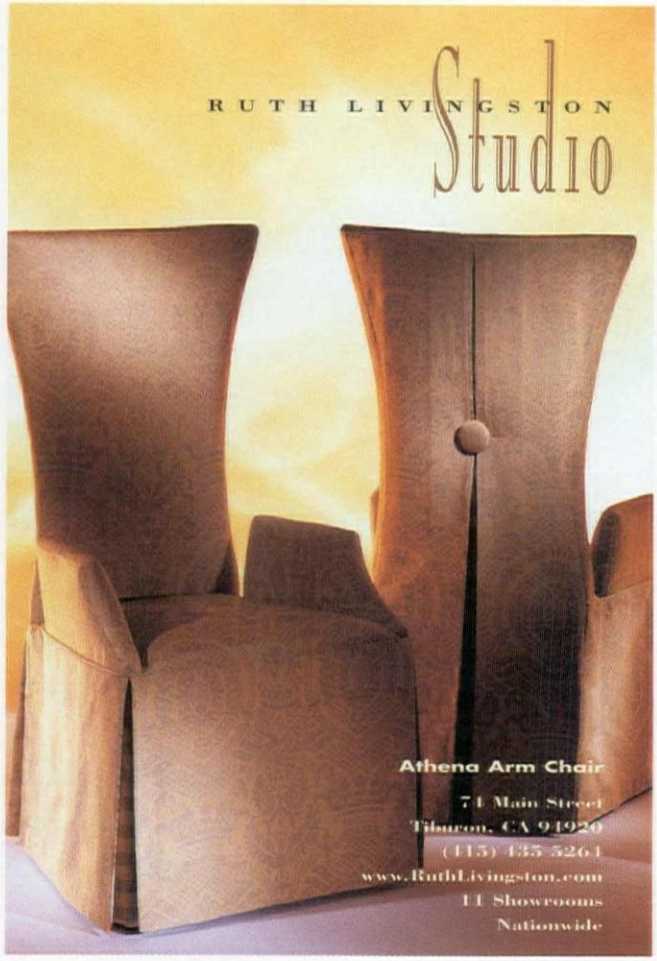
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Skidmore, Owings & Merrill (Terminal 4 at JFK International Airport, page 268) was established in 1936 and maintains nine offices worldwide. Current work include: renovation of Penn Station, headquarters for Bear Stearns, the New York Stock Exchange, and Random House, all in New York; the Columbus Center development project, including AOL Time Warner offices; the multi-phase UBS Warburg Dillon Read Center, Stamford, CT; and airport terminals throughout the U.S. and abroad. SOM partner **Marilyn Jordan Taylor** led the project team. Skidmore, Owings & Merrill, 14 Wall Street, New York, NY 10005, (212) 298-9300.

Turner Brooks Architects (Gilder Boat House, page age 274), is headed by **Turner Brooks**, who received his B.A. and M.Arch from Yale University, where he is currently an adjunct professor at the School of Architecture. Brooks launched his practice designing residences in Vermont and later received a mid-career Rome Prize. Recent and upcoming projects include the Stonington Historical Society's archive and library, a college dormitory, and several residences in New England and New York. **Michael Curtis**, formerly Wesleyan University's campus architect, joined the firm as an associate in 1998. He received his B.A. and M.Arch from Yale. **Eeva Pelkonen** (who also happens to be Brooks' wife) holds an M.Arch from Finland's Tampere Technical University and an M.E.D. from Yale's School of Architecture. Brooks extends credit to staff architect **Susanne Pollmann** and **Mike Giddera**, who supervised construction. Turner Brooks Architect, 319 Peck Street, New Haven, CT 06513, (203) 772-3244.

Sidnam Petrone Gartner Architects (Westchester House, page 280), founded in 1980, serves corporate, retail, and residential clients. The recipient of several state AIA awards from both the New York and New Jersey chapters, the firm has produced projects for America Online, Coty, Polo/Ralph Lauren, and CK Calvin Klein, among others. In addition to its inclusion in many→



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design exhibitions, SPG's work has appeared in local and national publications. Principal **William Petrone** led the project team. Credit extends to **Mark Gould** and **Kathryn Walton**. Sidnam Petrone Gartner Architects, 136 West 21st Street, New York, NY 10011, (212) 366-5500.

designers *in forum*

Janson Goldstein (Emporio Armani, page 108), 180 Varick Street, New York, NY 10014, (212) 691-1611.

Ali Tayar (Midway, page 114), Parallel Design, 416 West 13th Street, Suite 316-C, New York, NY 10011, (212)-989-4959.

MOVK (Sushi Jones, page 118), 325 West 38th Street, Suite 805, New York, NY 10018, (212) 631-0891.

Pascal Mourgue (Ligne Roset Showroom, page 123), 2 Rue Marcelin Berthelot, Montreuil Sous Bois 93100 France, (33) 1-48-51-59-38.

1100 Architect (Repertoire Showroom, page 127), 435 Hudson Street, New York, NY 10014, (212) 645-1011.

Denis Colomb, Studio 11 (Charmant Showroom, page 132), 135 Fifth Avenue, 2nd Floor, New York, NY 10028, (212) 517-1512.

Strasen Architects (William Switzer Showroom, page 138), 1133 Broadway, Suite 1402, New York, NY 10010, (212) 675-6715.

Tsao & McKown Architects, (Design Inspiration, page 142), 20 Vandam Street, 10th Floor, New York, NY 10013, (212) 337-3800.

photographers *in this issue*

Kelly Bugden (Kips Bay: Eric Cohler, New York, NY), 441 East 12th Street, #2E, New York, NY 10009, (212) 677-4743.

Richard Cadan (Gilder Boat House, New Haven, CT), 505 Court Street, #7N, Brooklyn, NY 11231, (347) 742-6157.

Amos Chan (William Switzer Showroom, New York, NY), 476 Broome Street, #6A, New York, NY 10013, (212) 219-0574.

Jimmy Cohrssen (JAM House, Woodbury, NY), 10, rue du Colisée, 75008 Paris, France, (33) 6-85-65-77-24.

Keith Day (Kips Bay: Smallbone, New York, NY), c/o Smallbone, (44) 207-589-5998.

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Pieter Estersohn (Bennett Residence, New York, NY), Lachapelle Representation, 420 East 54th Street, New York, NY 10022, (212) 838-3170.

Elizabeth Felicella (Grammercy Park Apartment, New York, NY; Mark Morris Office, Brooklyn, NY; Ligne Roset Showroom, New York, NY), 998 Amsterdam Avenue, #4A, New York, NY 10025, (212) 662-8039.

Lydia Gould-Bessler (Kips Bay: Constantine Gorges, New York, NY), 220 Waverly Place, #6, New York, NY 10014, (212) 741-3458.

John M. Hall (Telemedia Accelerator, New York, NY), 500 West 58th Street, Suite 3F, New York, NY 10019, (212) 757-0369.

Tim Lee (Kips Bay: Antine Shin, New York, NY), 2 Zachary Lane, New Milford, CT 06776, (860) 355-4661.

Erica Lennard (Charmant Showroom, New York, NY), 2063 Grace Avenue, Los Angeles, CA 90068, (310) 721-6057.

Thomas Loof (Michael Thompson Studio, New York, NY), Studio Ø, 248 Grand Street, #4, New York, NY 10002, (212) 941-7195.

Richard Mandelkorn (Repertoire Showroom, New York, NY), 65 Beaver Pond Road, Lincoln, MA 01733, (781) 259-3310.

Peter Margonelli (Kips Bay: Eve Robinson; Jeff Lincoln, New York, NY), 6 West 18th Street, New York, NY 10011, (212) 941-0380.

Lynn Massimo (TeleMedia Accelerator, New York, NY), 526 47th Street, Brooklyn, NY 11220, (718) 436-2156.

Joshua McHugh (Midway Restaurant, New York, NY), 111 Fourth Avenue, Apt. 4K, New York, NY 10003, (212) 598-0533.

Michael Moran (Michael Kors, New York, NY; Harrison House, New York, NY; Oasis.com Office, New York, NY), 371 Broadway, 2nd Floor, New York, NY 10013, (212) 334-4543.

Mark Ross (Sushi Jones, New York, NY), 345 East 80th Street, New York, NY 10021, (212) 744-7258.

Douglas Spranger (JFK Terminal 4, Jamaica, NY), 379 North Shore Road, Wurtsboro, NY 12790, (845) 888-0837.

Neil Troiano (Design Inspiration, New York, NY), 423 Atlantic Avenue, Apt. 6E, Brooklyn, NY 11217, (718) 596-1992.

Peter Vitale (Kips Bay: Noel Jeffrey, New York, NY), P.O.Box 10126, Santa Fe, NM 87504, (505) 988-2558; (212) 888-6409.

Paul Warchol (Loft, New York, NY; Emporio Armani, New York, NY), 224 Centre Street, 5th Floor, New York, NY 10001, (212) 431-3461.



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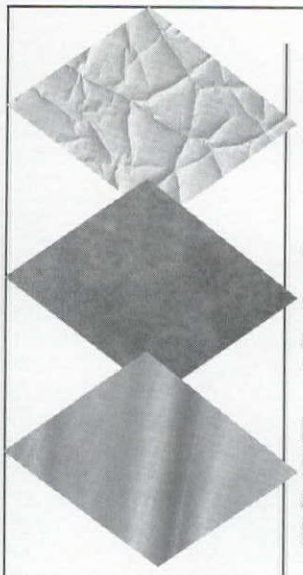
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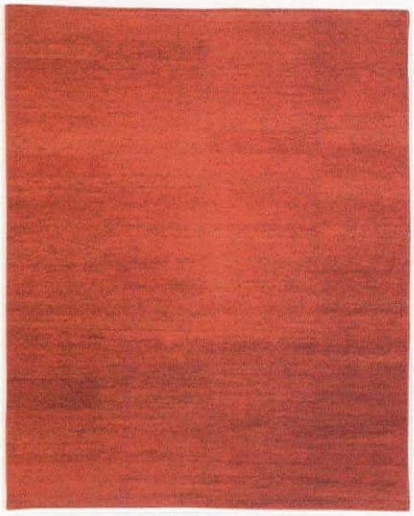
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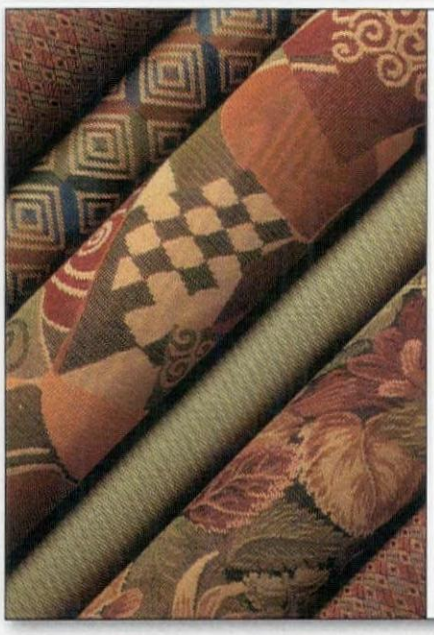
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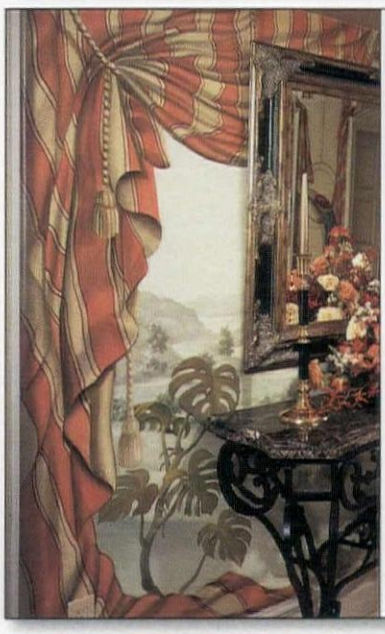
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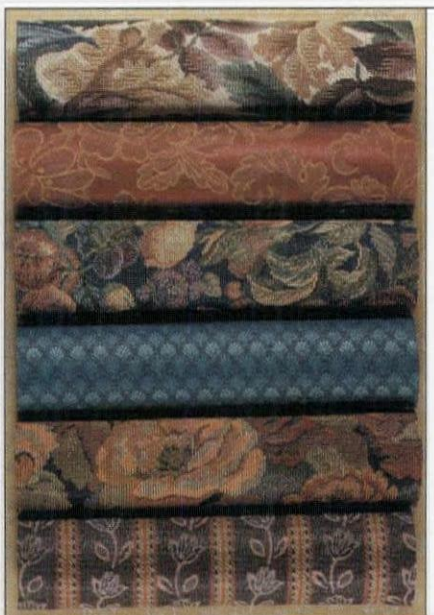


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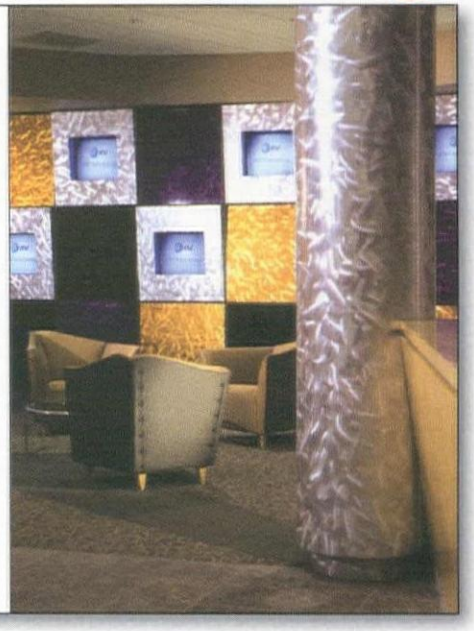
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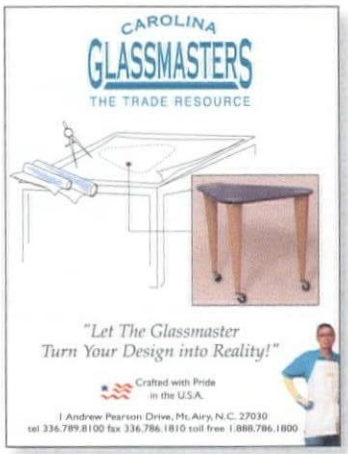
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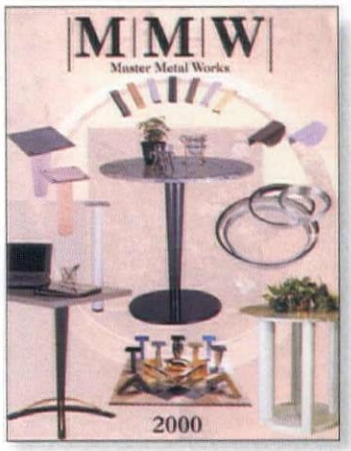
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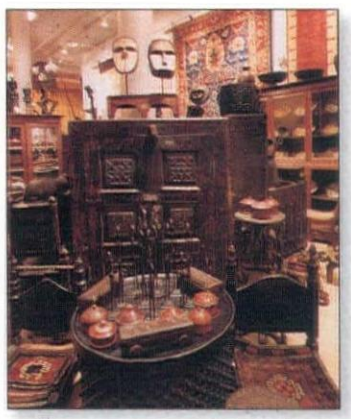
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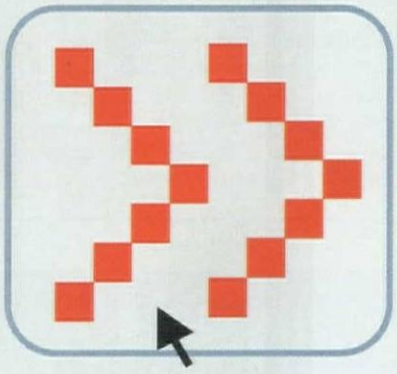
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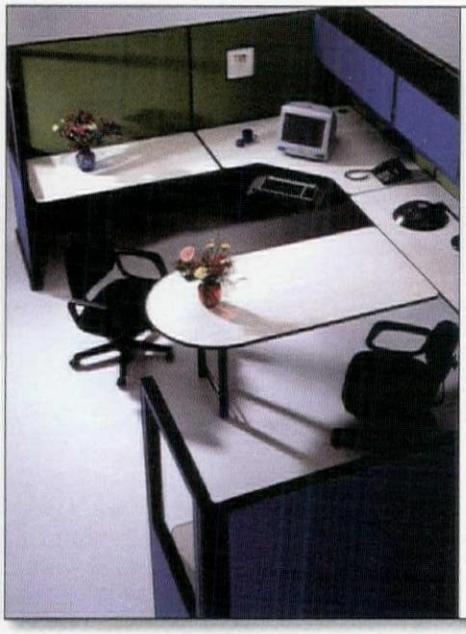
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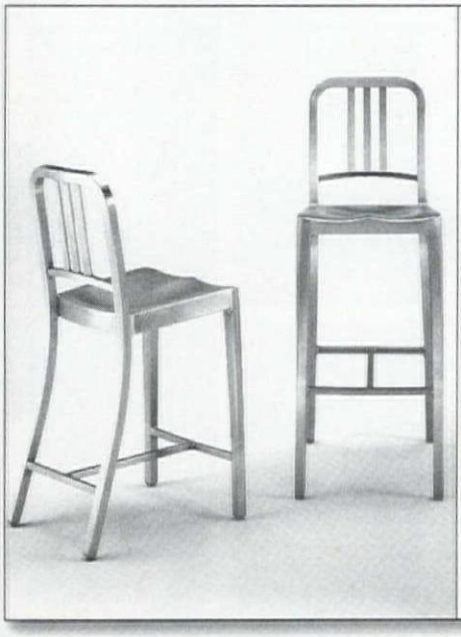
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Great Expectations

On August 2nd, Herman Miller hosted an intimate soirée in honor of *Interior Design*'s new editor in chief, Cindy Allen. The Madison Avenue showroom became a "who's who in the design world" showcase as renowned architects and designers such as David Rockwell and Michael Graves, among others, joined in the celebration.

1. Spy Cam: Rick Focke of HOK and Hilda Longinotti of Herman Miller caught on film.

2. Daring Duo: *Interior Design* publisher Mark Strauss with guest of honor Cindy Allen.

3. Graves Grooves: Designer Michael Graves jests in the midst of fellow partygoers.

4. Smile for the Camera: Warm greetings from George Kordaris of Herman Miller and Robin Klehr Avia, vice president of Gensler.

5. Window on New York: Mancini Duffy principal Peter Black enjoys the view from the showroom's terrace.

6. Interview with an Editor: Cindy Allen chats with Mancini Duffy's Bill Bouchey; David Rockwell with Kohn Pedersen Fox's Eugene Kohn in background.

7. Speaking Up: Architect Lee Mindel has an animated conversation with other attendees.

8. Raise Your Glass: Gensler, New York, vice president Gus Hinojosa toasts to the future.

9. The Outdoors: Larry Berger, principal of Berger Raitt, and Ed Bajbek, director of design for SCR Design, get a breath of fresh air (and some laughs) on the showroom's terrace; *grid*'s Amanda May in background.

10. Thank Heaven: Designer Jamie Drake sighs with relief as he escapes the crowds.







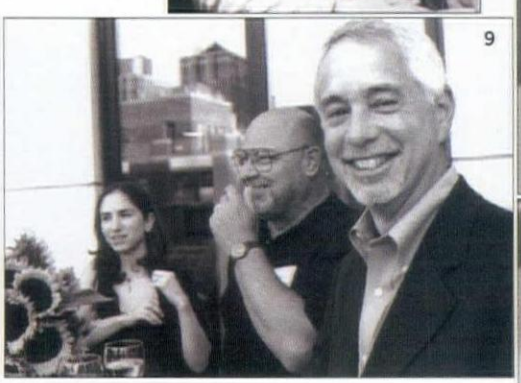


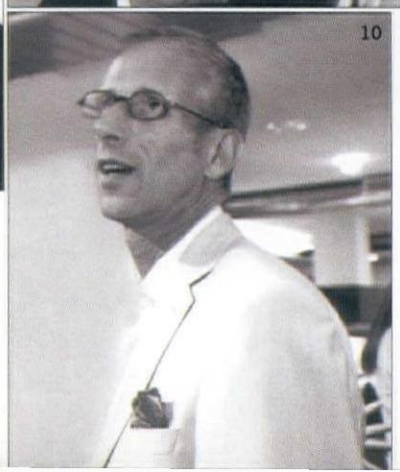












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Circle 121

Notes of Revisionism

THE SUMMER HAS COME to a simmer, or so it seems in our familiar quarters.

I see lots of paling complexions, but what is worse, my carefully crafted snarling visage banally blends among the commoners' long faces. Is this the unpleasant cosmetic outcome of a premature beach withdrawal, or the early signs of a financial glacial winter? Some excitable souls are going plain catastrophic, interpreting the September pallor as no less than the cruel departure of the golden age of lavish commissions and an abrupt stop to the harmonies of the design heavens. Granted, the economy looked bushed the last time I bothered to check, but my perfunctory morning inspection confirms the sky is still safely set in its Galilean ethereal equilibrium.

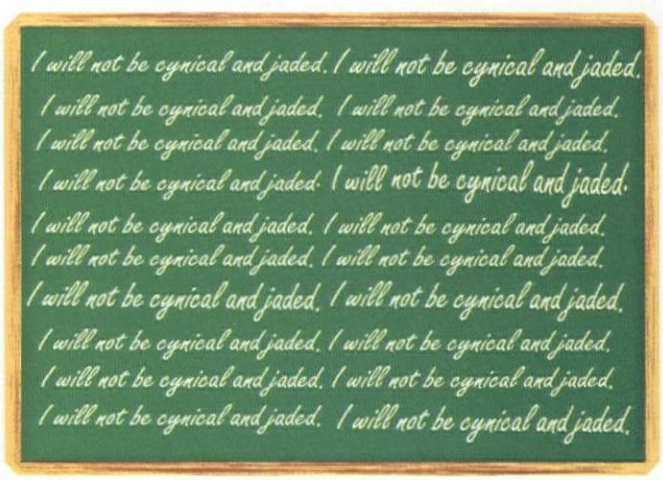
I have been gleefully cheering lately for a change in scenery. It is about time geniality surfaced pristinely unpolluted by the Newsy, Noisy, Glitzy, and Ephemeral. These four equestrians have proved themselves to be not such apocalyptic forces of change and innovation in interior design, but they certainly have been adept at editorial rustling and spotlight hogging. They also proved pleasant dining companions at the bountiful table-of-the-industry bull market, and we have raised many bubbly cups celebrating our good fortune. Recently, however, I had the dubious privilege to observe these snotty gate-keepers, falling-down drunk braying about the "unpolished" masses soberly toiling in Chicago. I did not realize I had crashed a goodbye party, and by the time I turned around I was alone. These consummate interlopers had already left our divine Garden. Good riddance!

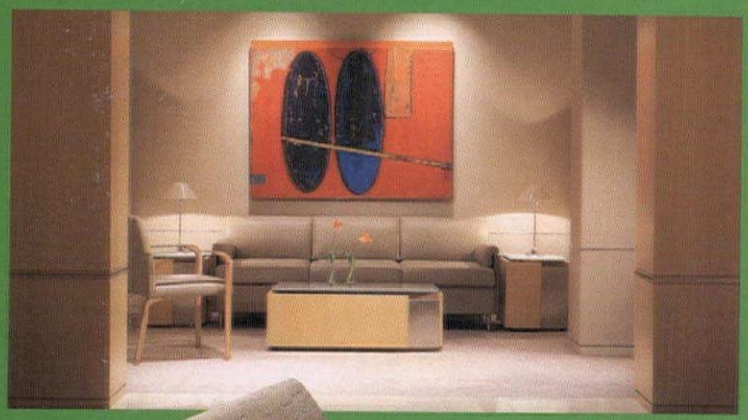
Speaking of gardens, only yesterday I was taken by surprise when a friend in the trade flatly stated her glib satisfaction with the products of lifestyles "unfettered" by our past.

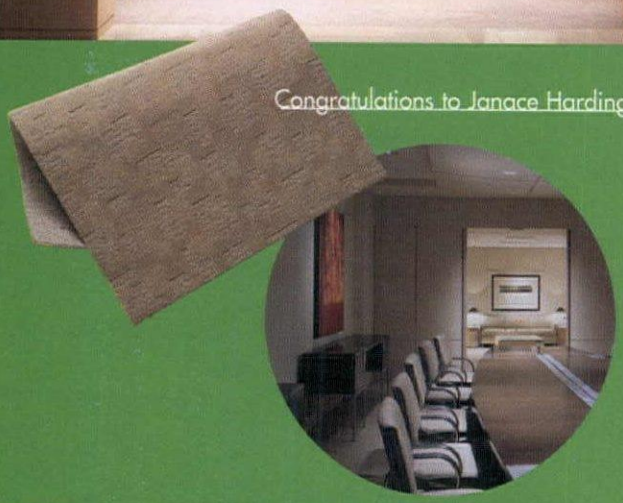
After momentarily recoiling, I mused that she was perhaps affected by that widespread "unbearable lightness of being" that attacks even the keenest wags. Although not serious in our demimonde, its pathology seems to keep alive that ubiquitous notion that contemporary interior design grows like a happy pumpkin only among artsy turnips and literary broccoli in the metaphysical glamour patch between the Manhattan rivers.

Design is multifaceted, and, when original, it emerges as a *joie de vivre* transcending even my poised detachment. In effect, we rejoin our senses. What should heal the afflicted is the power of love: design is the ultimate "up close and personal" affair. If that did not work on my recalcitrant friend, the following will: design is the sum of the designer's unique ethos—with our very real present and, most importantly, with our past.

The latter has the impish habit of being un-unfettering. —*Voltere Agees*







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