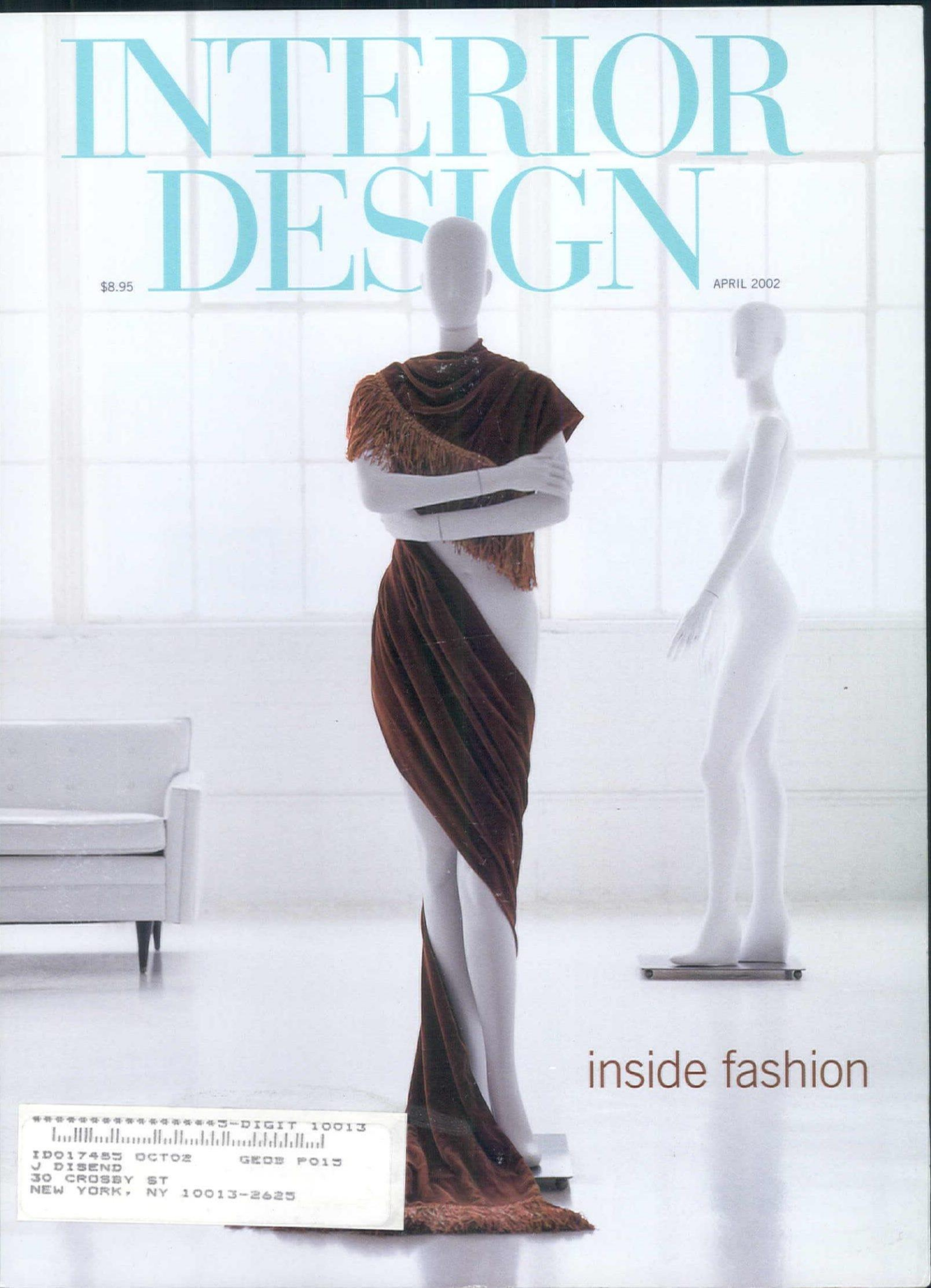
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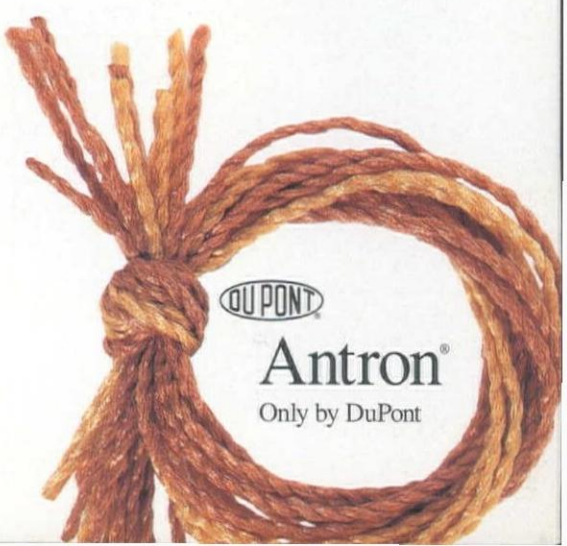
t isn't seeing shadows in the light,

it's seeing light in the shadows.

Shashi Caan, Associate Partner, Skidmore, Owens & Merrill
On light, skyscrapers and sustainability:

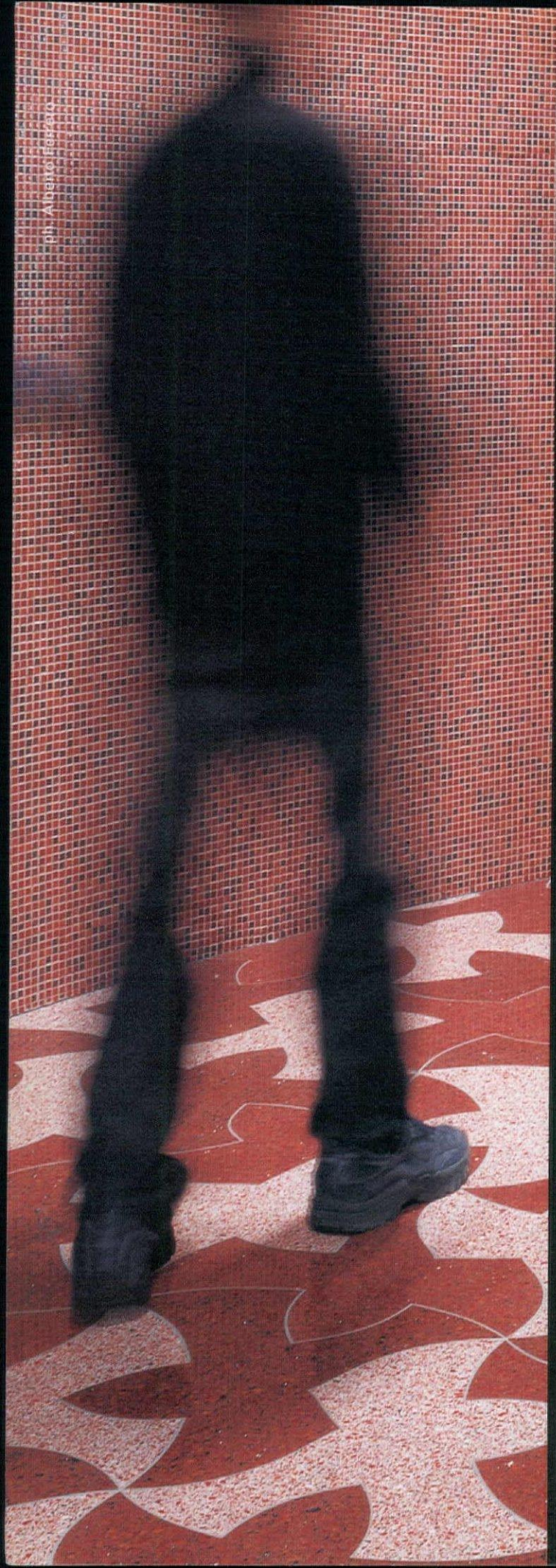
"These buildings simply take your breath away, but it's the streets we walk on, the in-between places, the shadows and voids that really make the buildings soar. Seeing shadow allows us to experience light. And to experience what is made by man we must appreciate what the earth provides."

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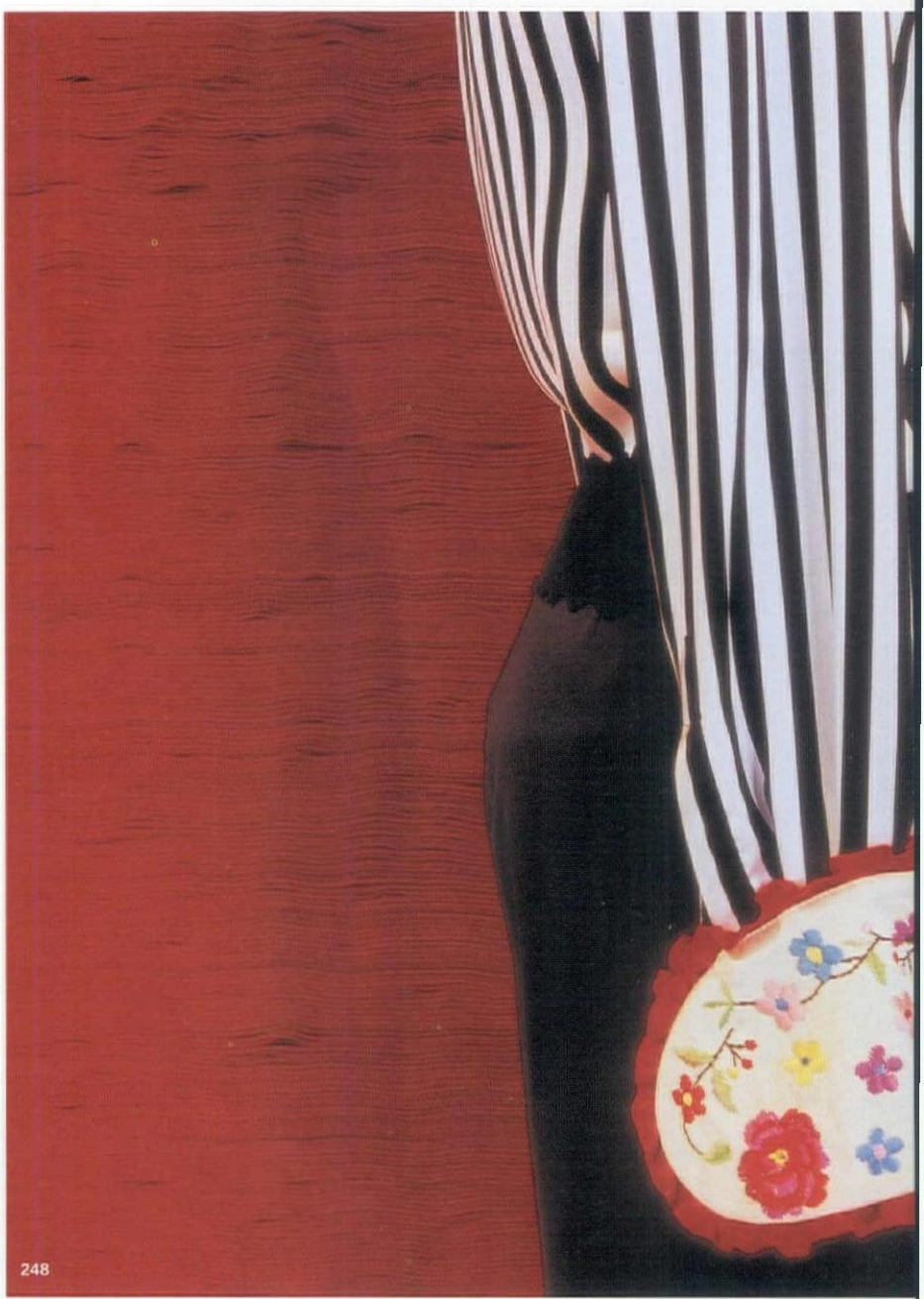
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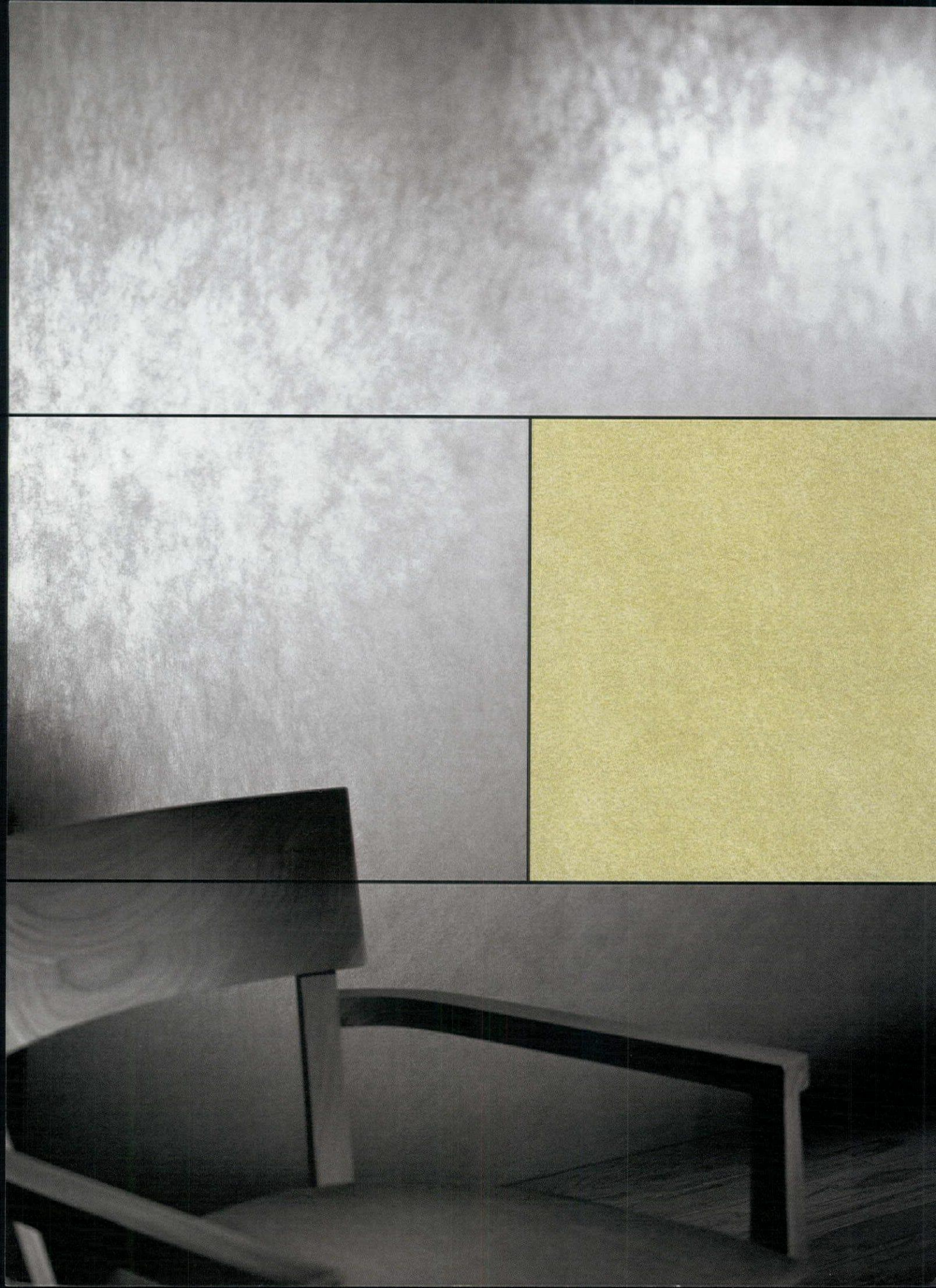
FROM TOP: SANTI CALECA; CONRAD SANDERSON

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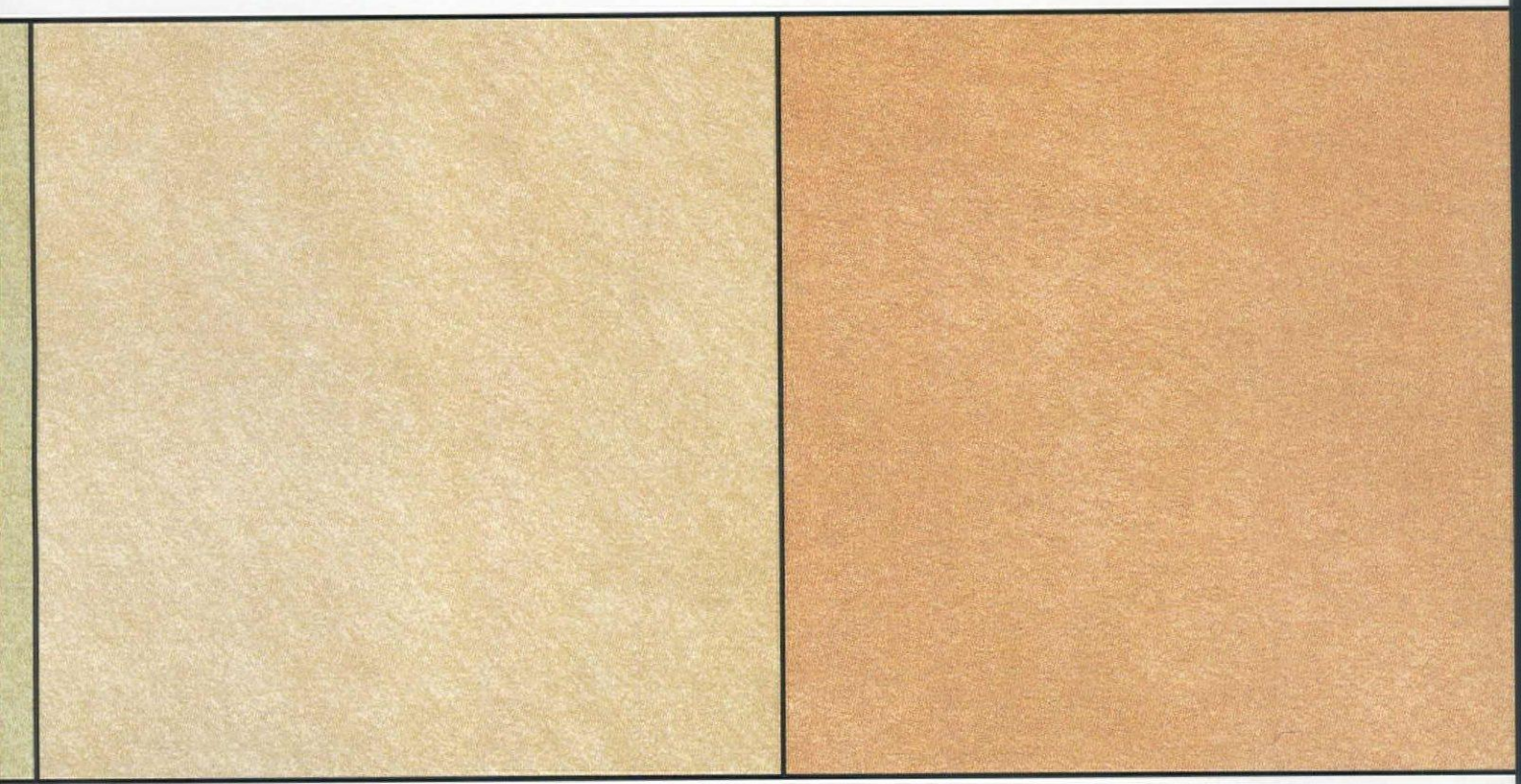
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Cover: A Blank series mannequin, courtesy of Ralph Pucci International, dons a contribution to the Fabric Fair fashion show at the Design Center of the Americas. Designed by Michael Zarlin and fabricated by Terri, the wrap is constructed of Kravet's Silken Velvet with embellishment from the Larry Laslo Trim collection. The white vinyl-upholstered vintage sofa is courtesy of Tomar Studios, New York.



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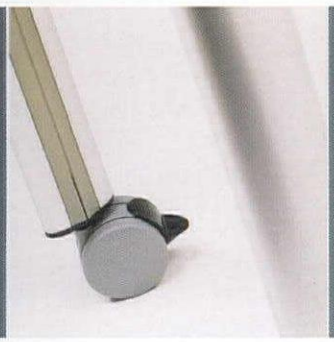

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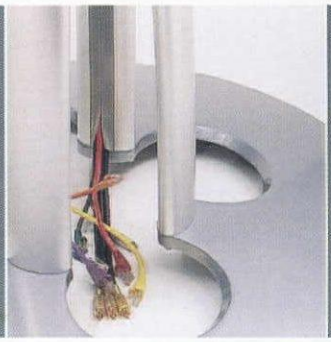
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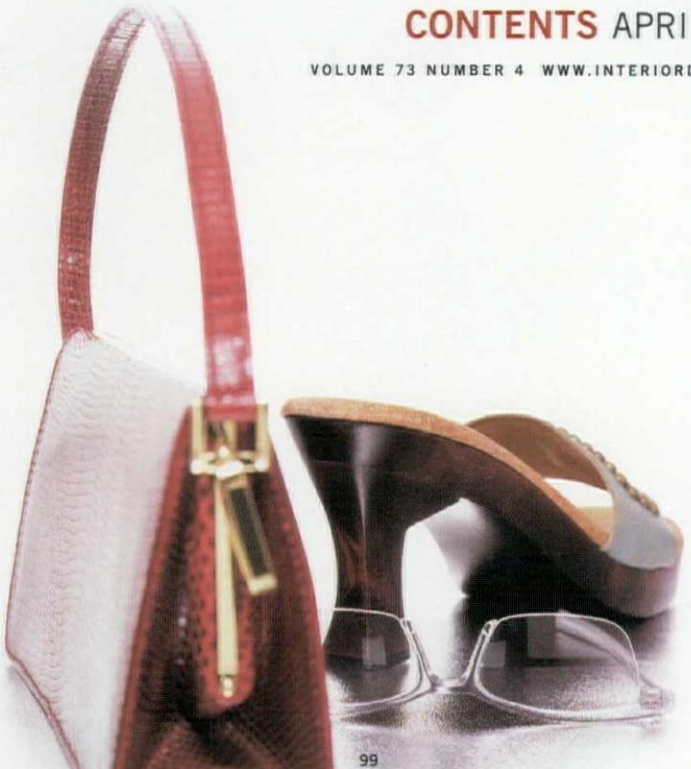
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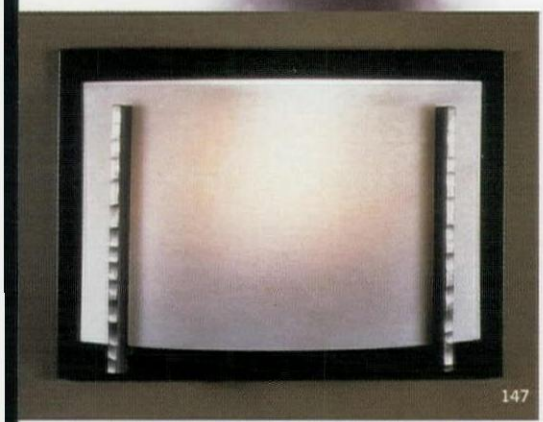
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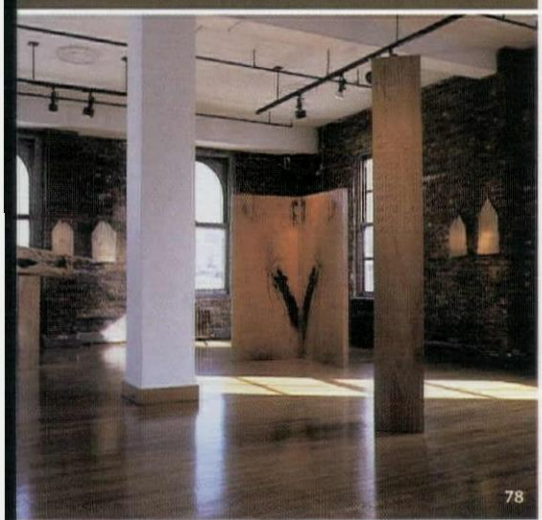
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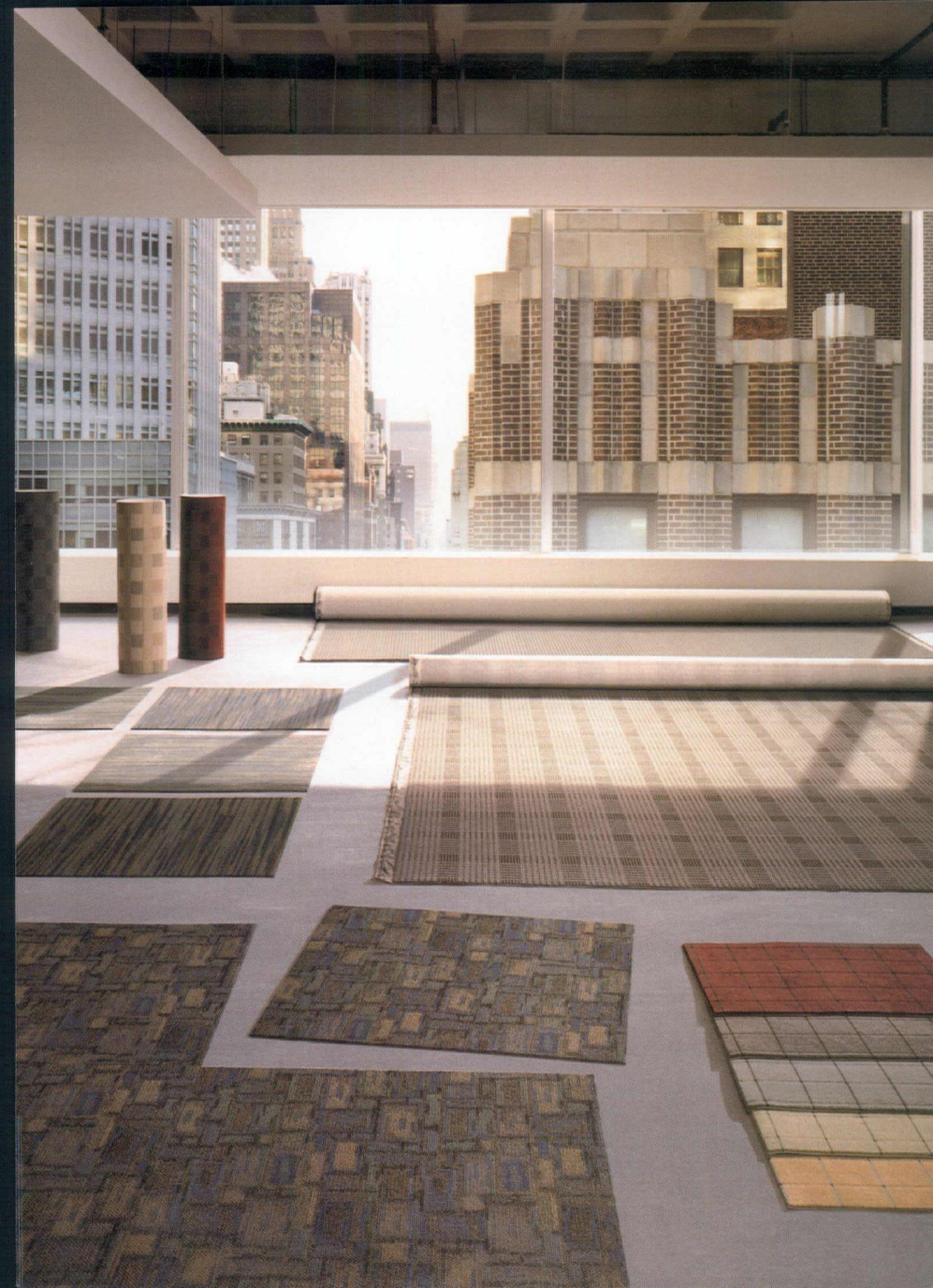
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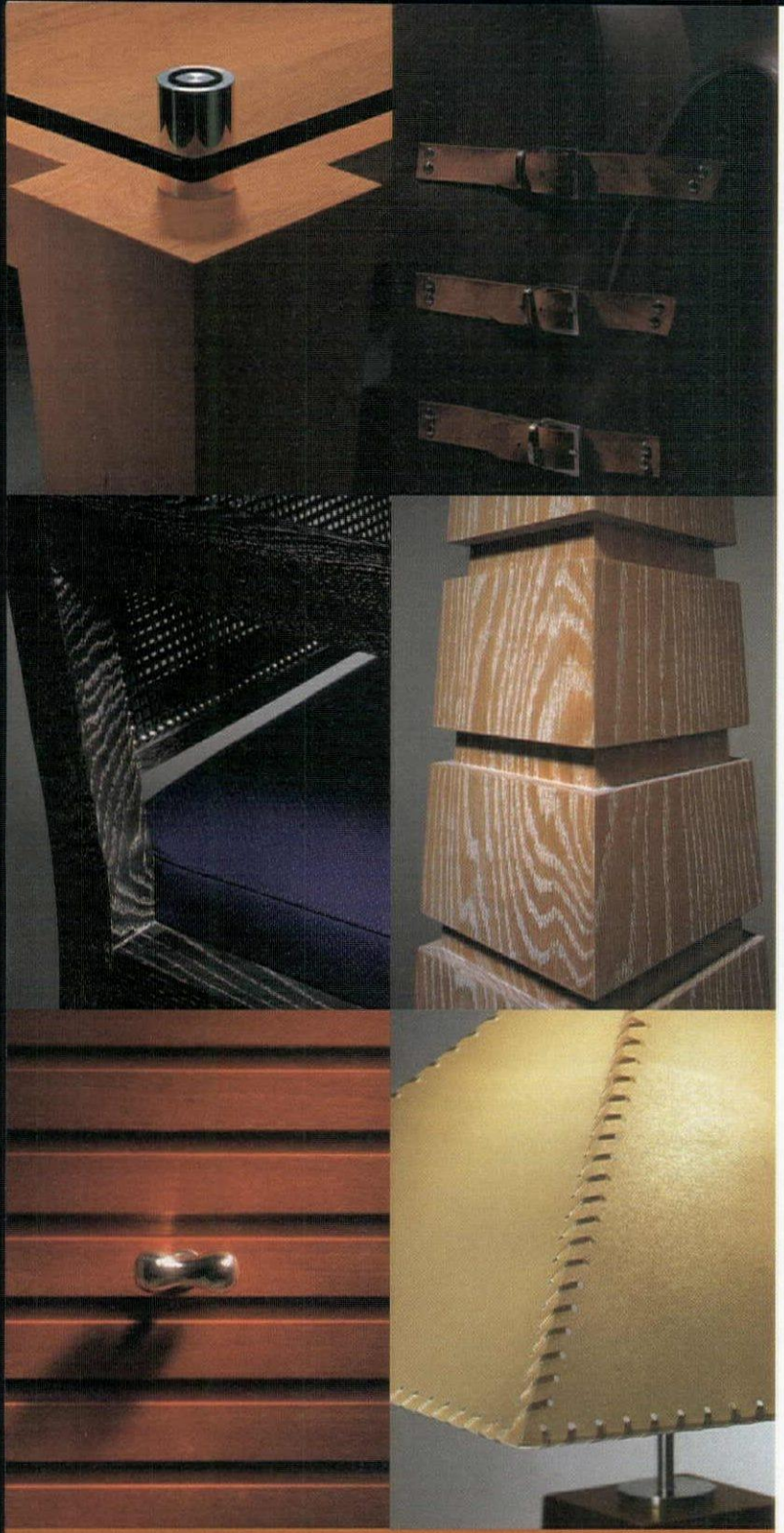
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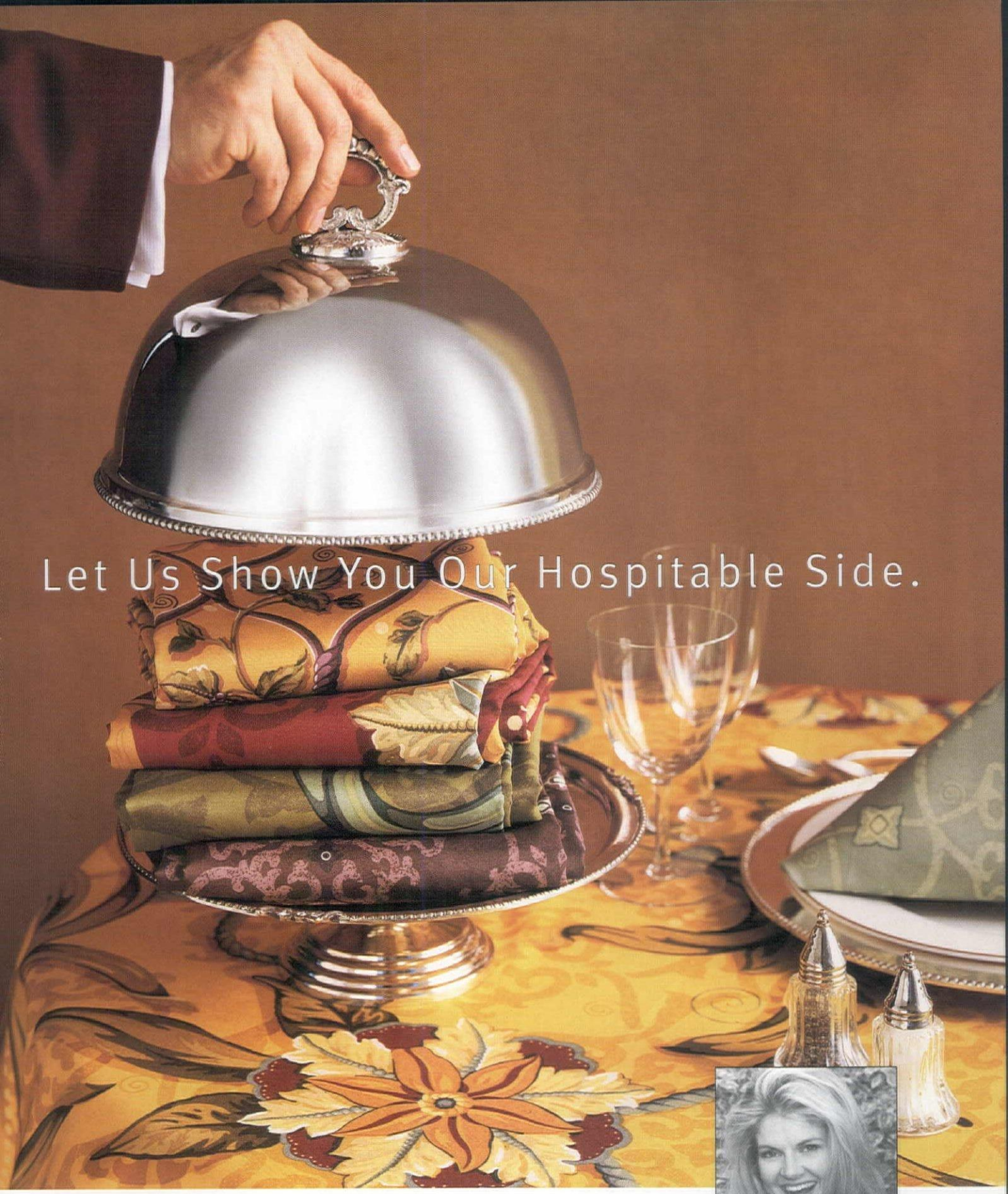
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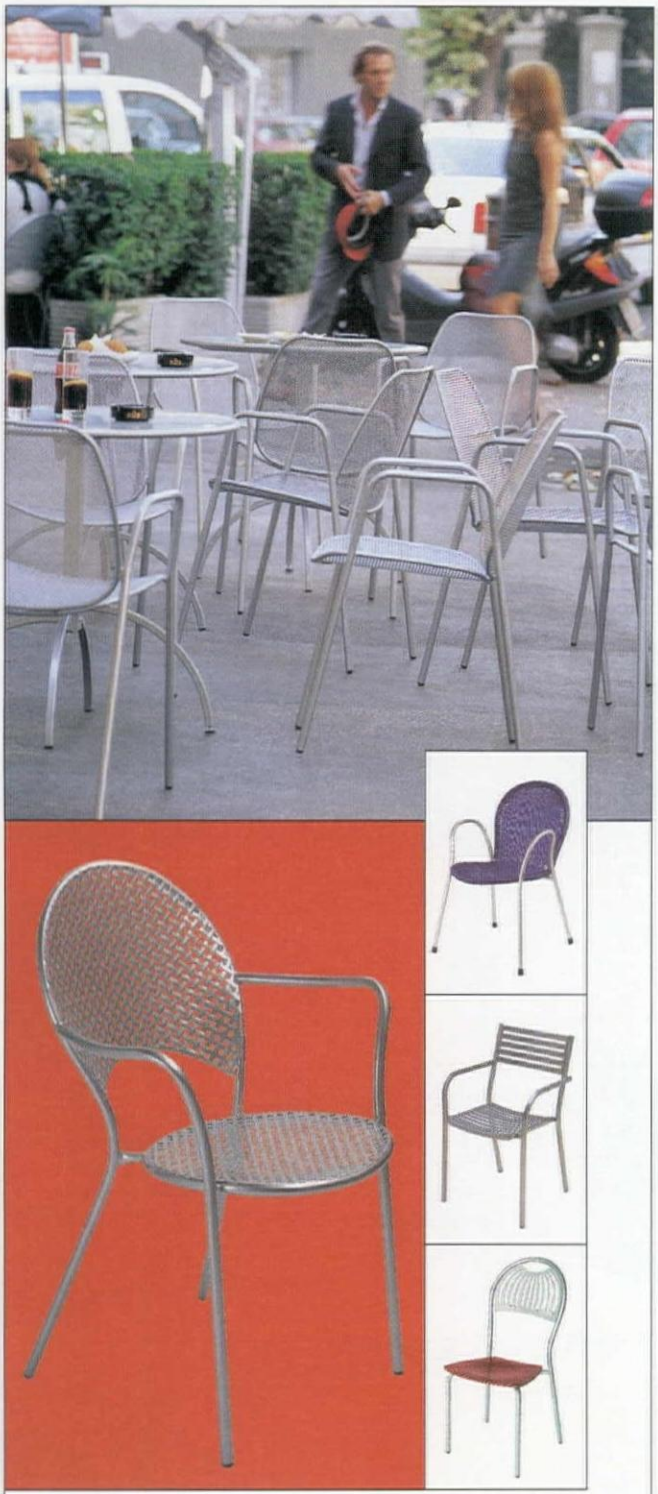
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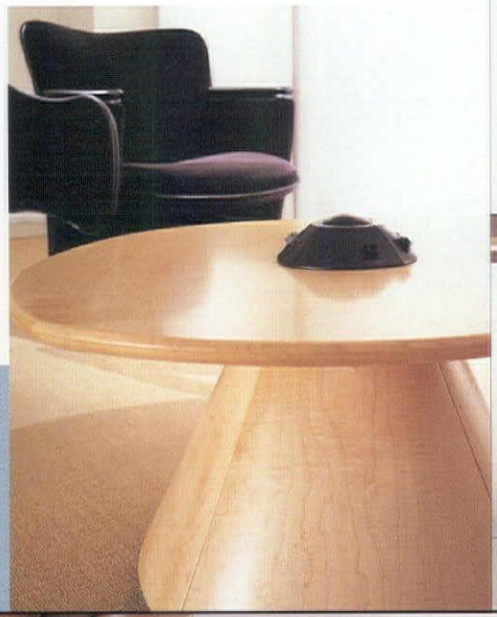
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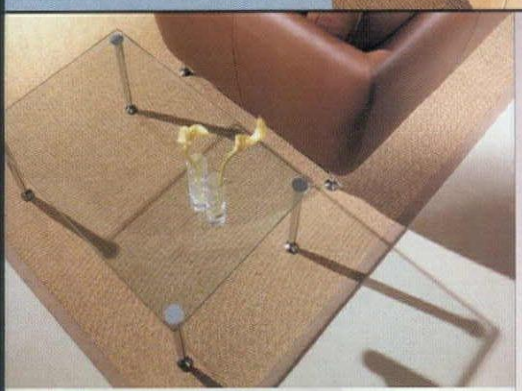
Collaborative Lounge Guest / Side Executive **Occasional Tables**



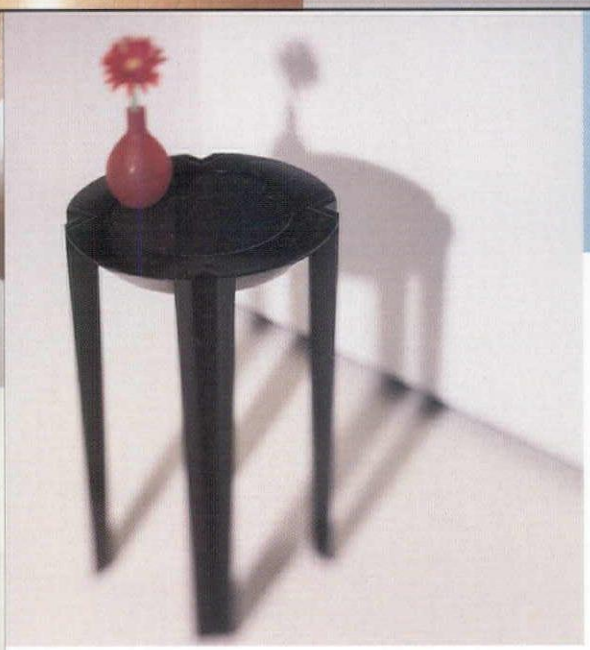


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Rocco Table
esign: Dennie Pimental/John Duffy







Stiletto Design: Anita Schmidt
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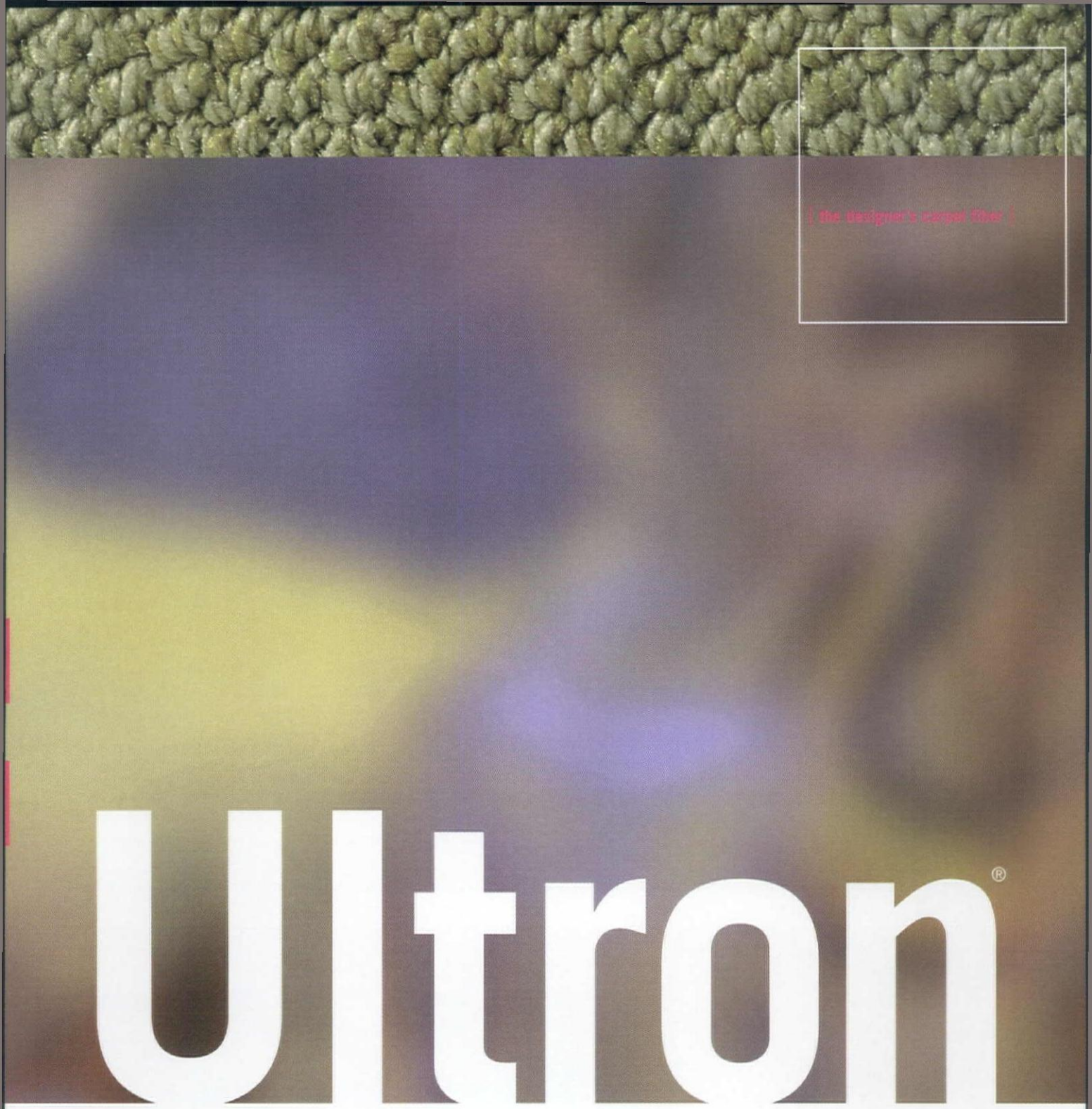
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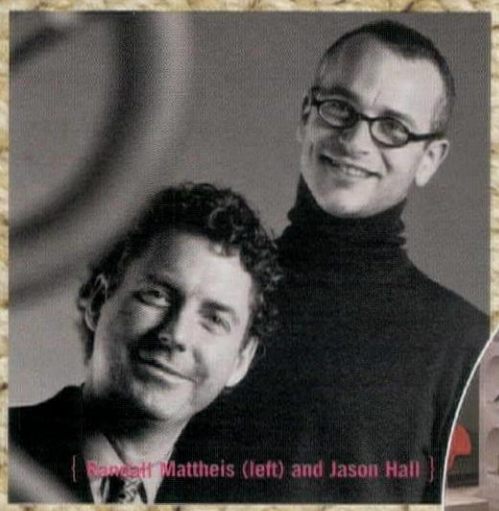
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{ Randall Mattheis (left) and Jason Hall }



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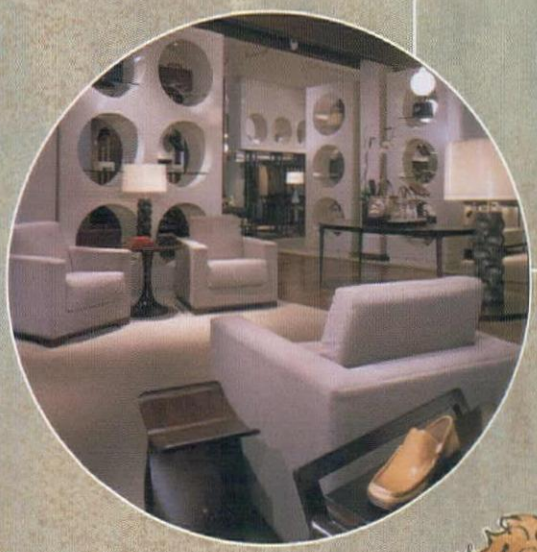
{ Solutia Doc award winner }



*they spec'd this : Ultron®

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[Valerio Dewalt Train | Chicago]



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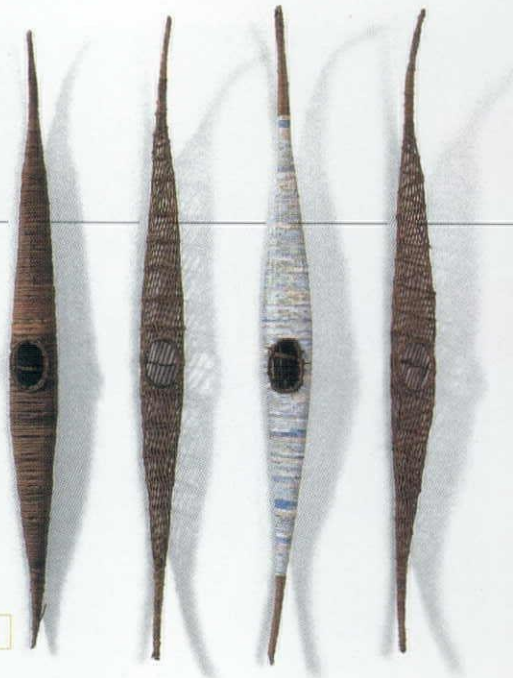
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edited by Linas Alsenas

update

Catch these events in May and June



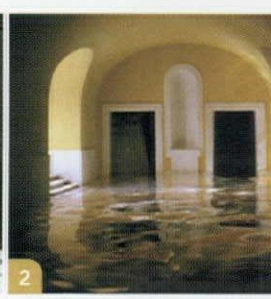
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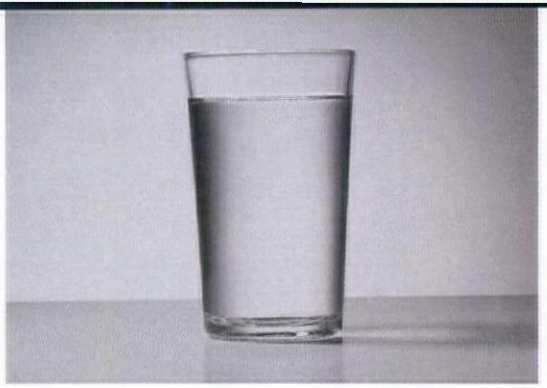
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4

1. **SOFA New York** marks five increasingly successful years showing decorative arts and contemporary design at the Seventh Regiment Armory; Browngrotta Arts of Wilton, Connecticut, is presenting Chris Drury's *Kayak Bundles*, made from willow bark and cloth sea charts. May 30–June 3; 800-563-7632; www.sofaexpo.com. 2. This year's installment of **Art Basel**, Switzerland's big annual contribution to the international art calendar, features more than 1,000 artists; James Casebere's *Yellow Hallway #1* will be at the booth of the Sean Kelly Gallery, New York. June 12-17; www.artbasel.com. 3. The Virginia Museum of Fine Arts in Richmond is exhibiting **"Southern Storefront: Transient Time, Photographs by Jim Knipe,"** including *Bicycles, Childress, VA.* May 14–July 14; 804-340-1400; www.vmfa.state.va.us. 4. At the Haggerty Museum in Milwaukee, Wisconsin, **"Contemprary Irish Artists"** features Darragh Hogan's epic *Port Authority.* June 6–September 29; 414-288-1669; www.marquette.edu/haggerty. 5. **"An American Century of Photography: From Dryplate to Digital: The Hallmark Photographic Collection"** brings Erwin Blumenfeld's 1941 *Marua Motherwell, New York* to the Denver Art Museum. June 29–September 29; 720-865-5000; www.denverartmuseum.org. 6. Chicago artist **Lincoln Schatz** presents his 120-second digital animation piece *Wedge* and other work at Bitforms gallery in New York. May 9–June 15; 212-366-6939; www.bitforms.com. 7. Helmets by **Jason Marlow,** turned from wood indigenous to British Columbia, are on exhibit at the Guild Shop in Toronto. May 9–June 2; 416-921-1721; www.craft.on.ca. →

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Unlike previous installments, the **177th Annual** at the National Academy of Design, New York, is by invitation only. Paintings, sculpture, and architectural presentations include Charles Gwathmey's laser-cut acrylic model for the New York Public Library. May 1–June 9; 212-369-4880; www.nationalacademy.org.

Panel Discussion: Preserving the Modern House May 3
Cooper-Hewitt, National Design Museum, New York; 212-849-8380; www.si.edu/ndm.

Coverings 2002 May 6-9
Orange County Convention Center, Orlando, Florida; 800-881-9400; www.coverings.com.

"Seasonal Celebrations and Observances in Japanese Painting"
May 6–August 20
New Orleans Museum of Art; 504-488-2631; www.noma.org.

NJ-ASID Industry Partners Trade Show May 7
Birchwood Manor, Whippany, New Jersey; 732-787-5981; www.njasid.org.

AIA National Convention and Expo: Carolinas 2002 May 9-11
Charlotte Convention Center, Charlotte, North Carolina; 202-626-7395; www.aiaconvention.com.

"Houses x Artists" May 10–June 25
MAK Center for Art and Architecture, West Hollywood, California; 323-651-1510; www.makcenter.com.

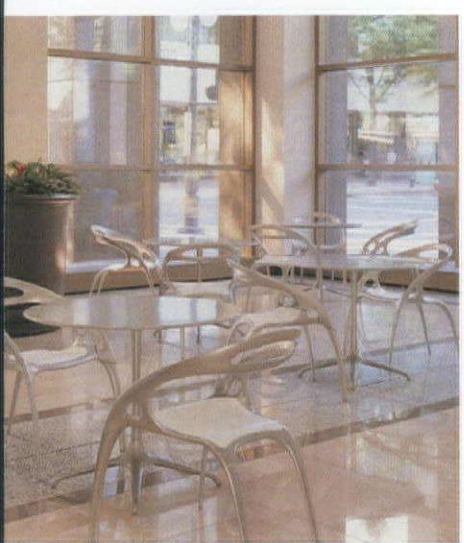
Furniture Fair May 16
Merchandise Mart, Chicago; 800-677-6278; www.merchandisemart.com.

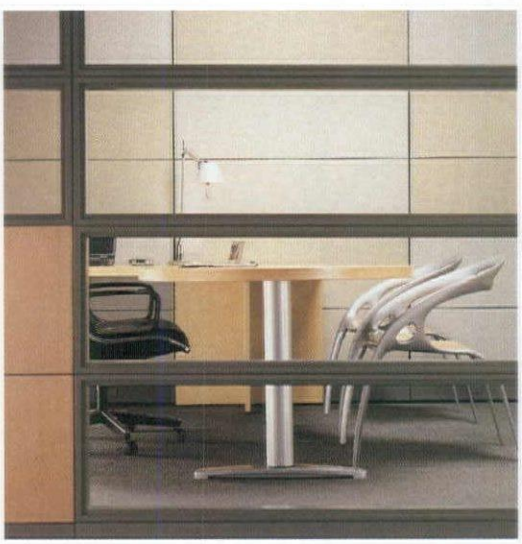
International Contemporary Furniture Fair May 18-21
Jacob K. Javits Convention Center, New York; 800-272-7469; www.icff.com.

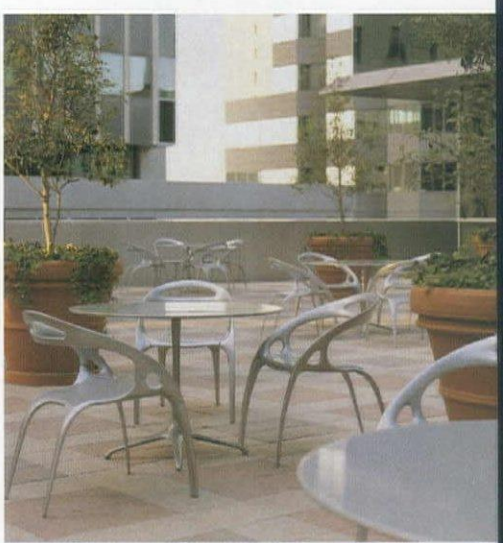
2002 SEGD Annual Conference & Expo May 29–June 1
Society for Environmental Graphic Design, Denver; 202-638-5555; www.segd.org. →

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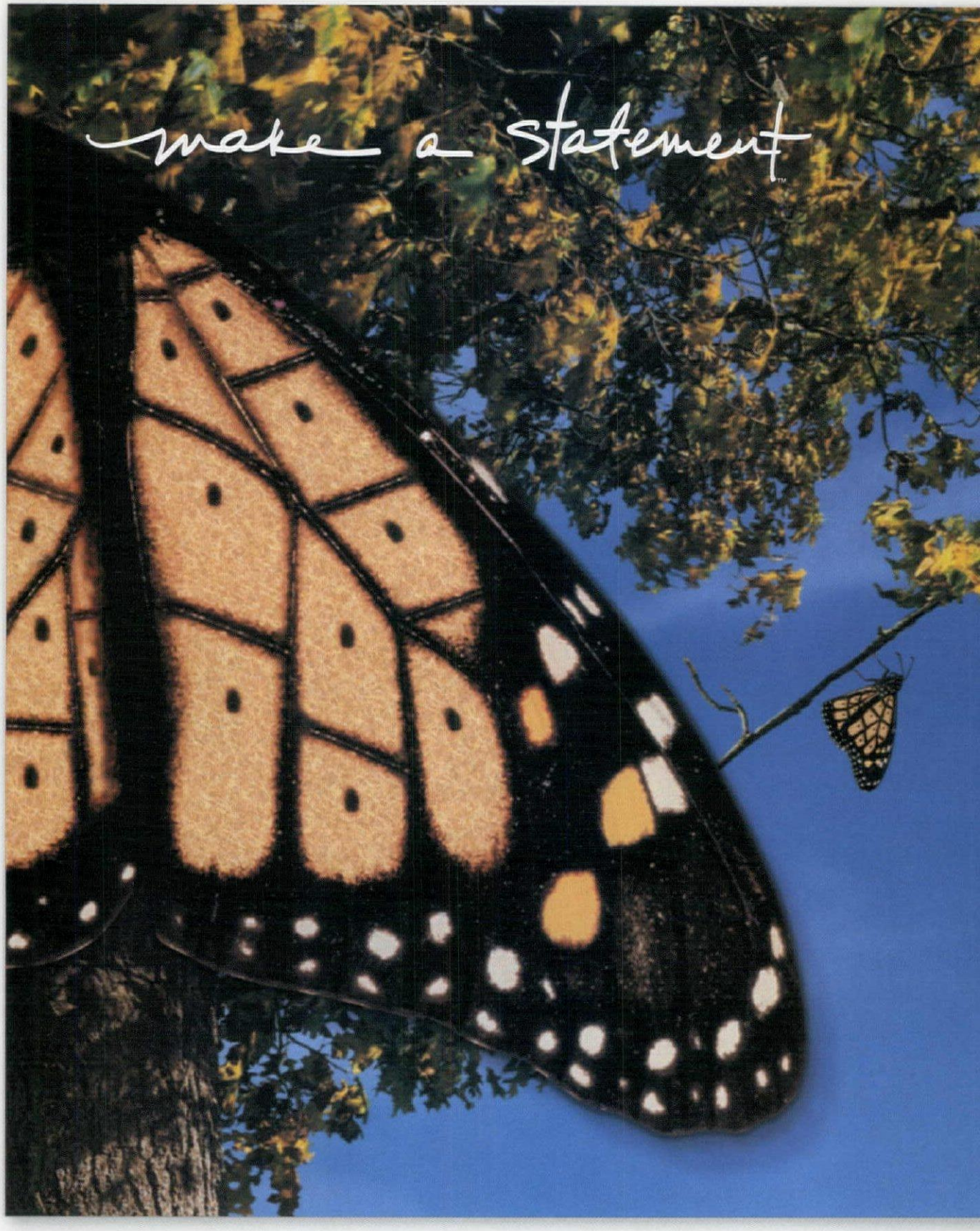
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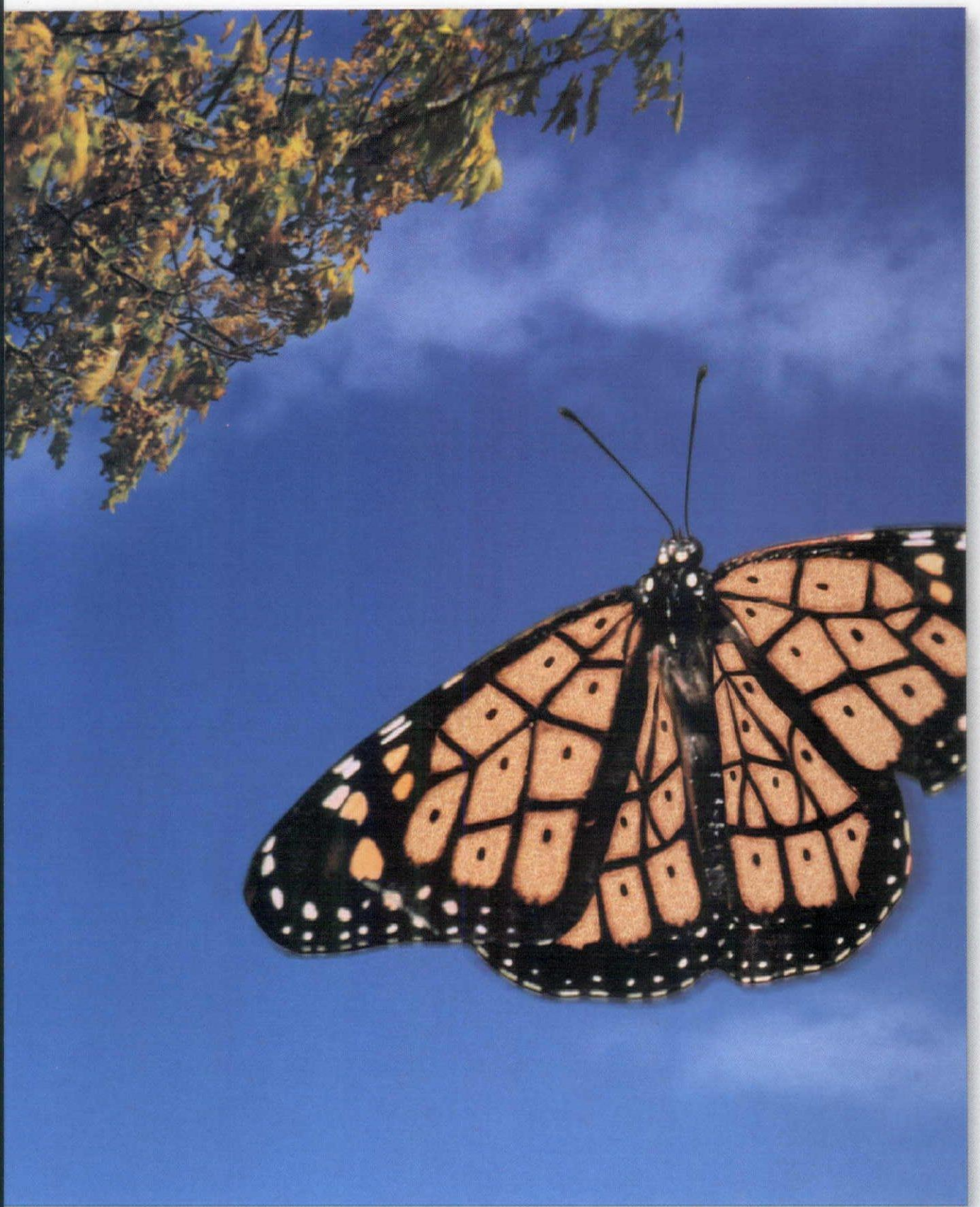
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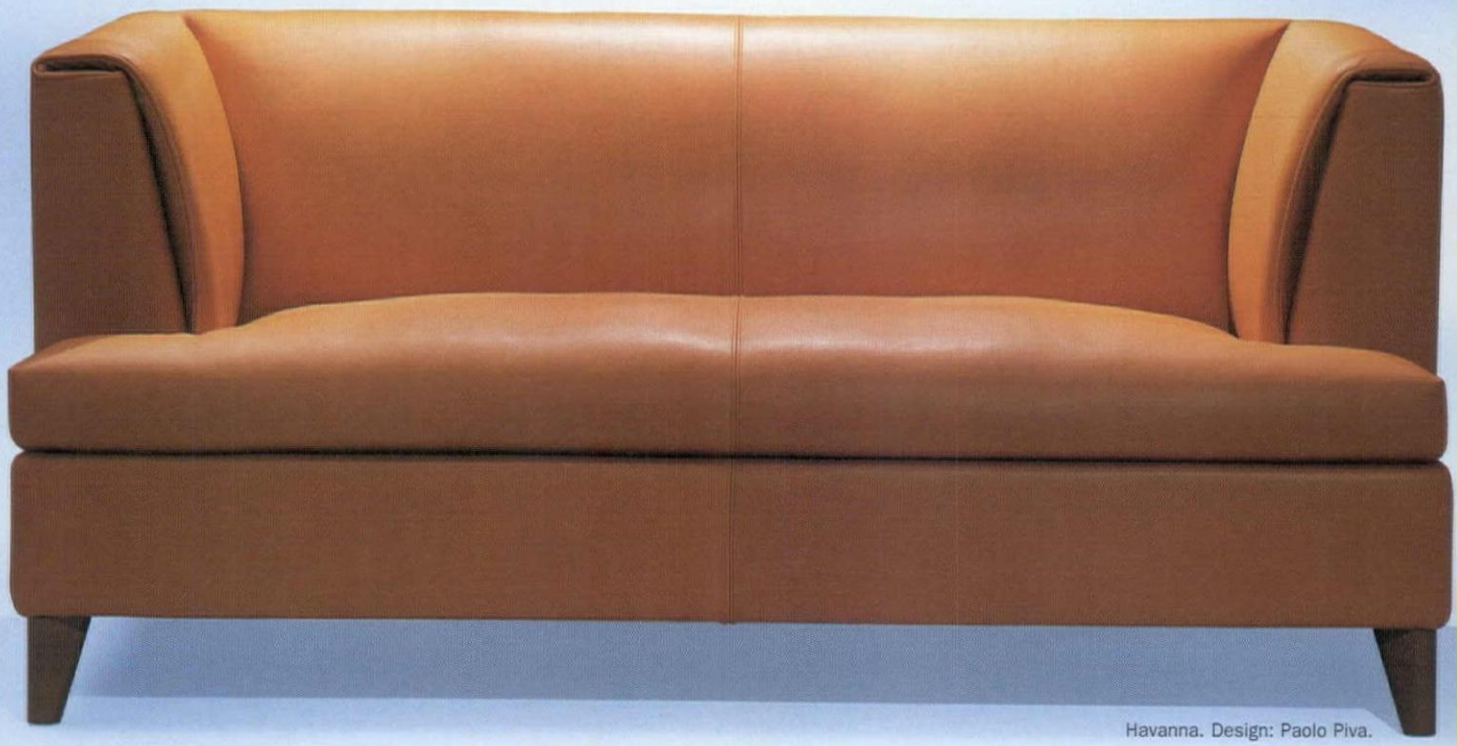
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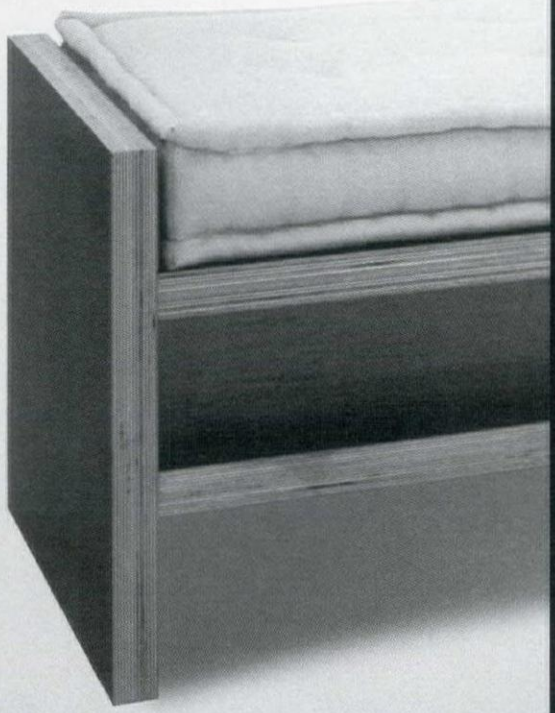
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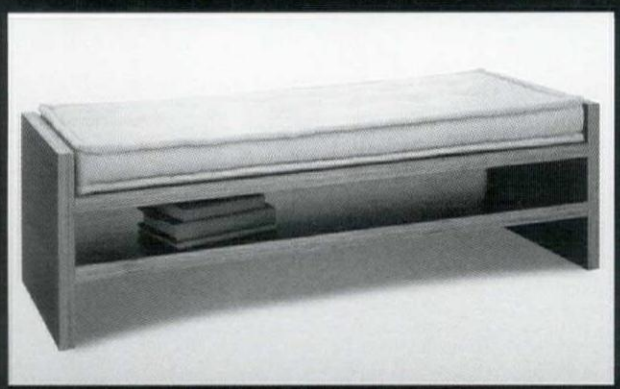
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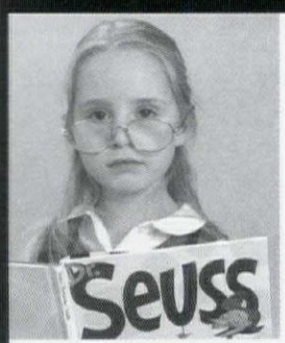
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update | *june*



Chicago's Museum of Contemporary Art exhibits **"Out of Place: Contemporary Art and the Architectural Uncanny."** Unsettling images by 10 international artists include *Hospital Room, Hohenschönhausen Prison*, a photograph by Jane and Louise Wilson. June 8–August 11; 312-280-2660; www.mcachicago.org.

"Sheldon at Joslyn: Favorites from the Sheldon Memorial Art Gallery"
June 1–September 1
Joslyn Art Museum, Omaha, Nebraska; 402-342-3300; www.joslyn.org.

Lightfair International 2002 June 2-5
Moscone Center, San Francisco; 404-220-2205; www.lightfair.com.

"Almost Warm and Fuzzy" June 2–July 28
Memphis Brooks Museum of Art, Tennessee; 901-544-6200; www.brooksmuseum.org.

NeoCon World's Trade Fair June 10-12
Merchandise Mart, Chicago; 312-527-7598; www.merchandisemart.com.

Tenth Congress for New Urbanism June 13-16
Loews Miami Beach Hotel, Miami Beach, Florida; 800-788-7077; www.cnu.org.

Las Vegas International Hotel & Restaurant Show June 19-20
Las Vegas Convention Center, Nevada; 914-421-3200; www.lvihrs.com.

Interior Lifestyle June 19-21
Tokyo International Exhibition Center, Japan; 81-3-32-62-84-41; www.mesago-messefrankfurt.com.

Construction Specifications Institute (CSI) 46th Annual Convention & Exhibit June 26-30
Las Vegas Convention Center, Nevada; 800-689-2900; www.thecsishow.com.

Quinque International Symposium June 27-30
Salve Regina University, Newport, Rhode Island; 401-341-3222.

"Out of Site: Fictional Architectural Spaces" June 28–October 13
New Museum of Contemporary Art, New York; 212-219-1222; www.newmuseum.org.

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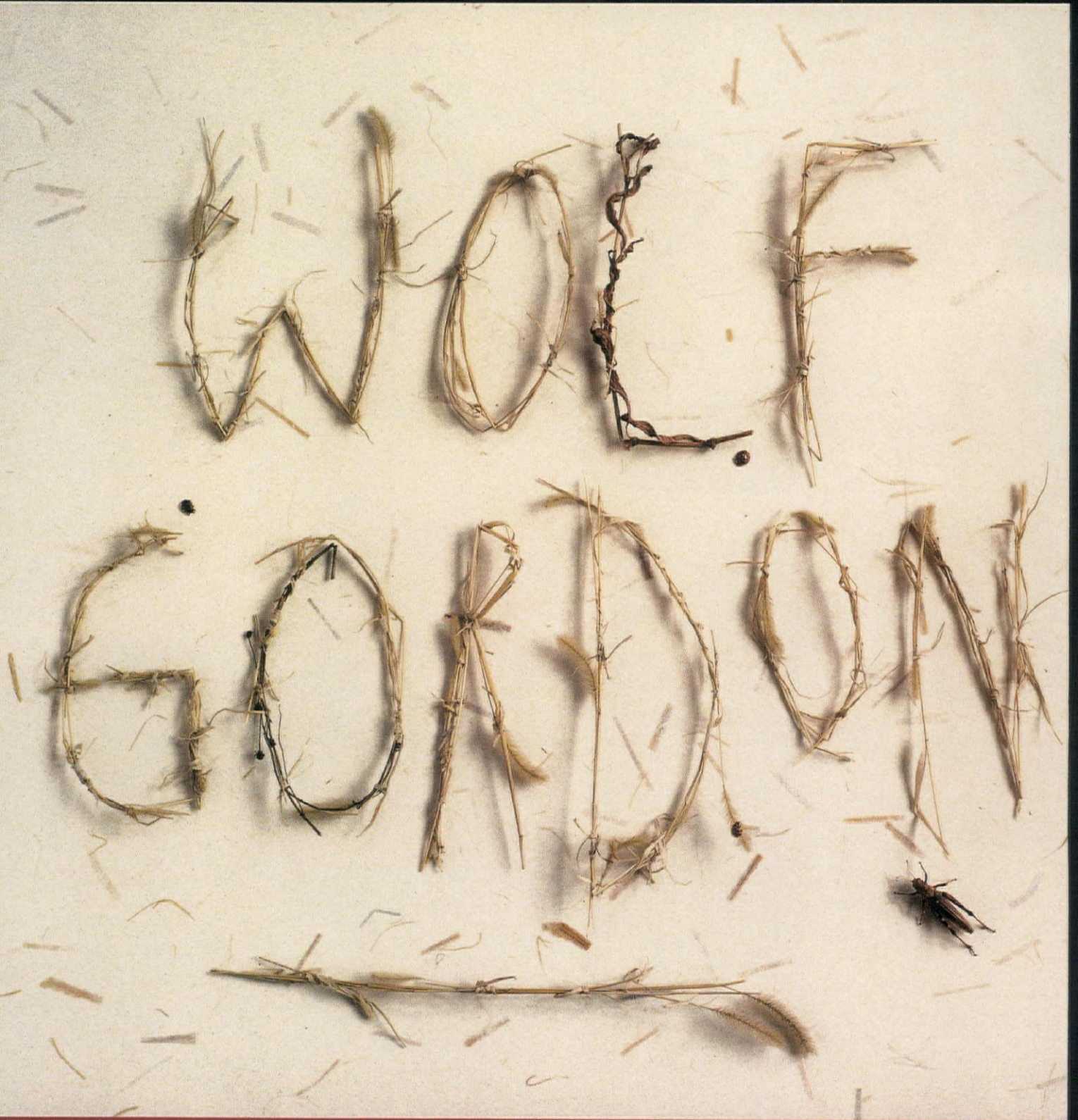


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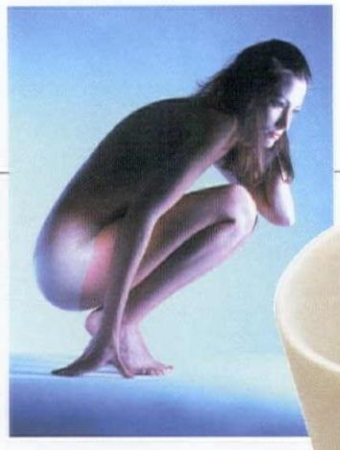


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Circle 86

edited by Sheila Kim

forum



"The flesh is the surface of the unknown." —Victor Hugo



Above: Latex panty prototype by Tonita Abeyta. Right: Egg vase by Marcel Wanders.

Skin Deep

The exterior "skin" of objects, garments, and buildings and its relationship to what lies beneath are examined in "Skin: Surface, Substance + Design." Mounted by Cooper-Hewitt, National Design Museum, in New York, the show explores the rise of digital media and its role in the practice of design. To illustrate five themes—ranging from Beauty, Horror + Biotechnology to Intelligence + Touch—the museum presents such examples as Karim Rashid's Chromazone table, which changes color upon contact, and Alba D'Urbano's garments, imprinted with life-size body photographs that blur the barrier between fashion and nakedness. May 14–September 15; 212-849-8400; www.si.edu/ndm.

Struth Time

Following Andreas Gursky's runaway success at the Museum of Modern Art in New York last year, the Dallas Musem of Art presents the first major U.S. retrospective of his fellow German star photographer Thomas Struth. Including nearly 100 works spanning the past 25 years of the artist's career, the show features mural-size perspectives on nature and subtropical forests, scenes of city streets and art institutions, and a series of never-before-seen images exploring the connection between architecture and technology in Manhattan's Times Square, the Tokyo subway, and downtown Dallas. May 12–August 18; 214-922-1200; www.dm-art.org. →





Above, from left: Thomas Struth's Large Sunflower *and* Paradise 19.

FROM TOP: JEFFREY NEWBURY; MAARTEN VAN HOUTEN; © THOMAS STRUTH, COURTESY OF MARIAN GOODMAN GALLERY (2)



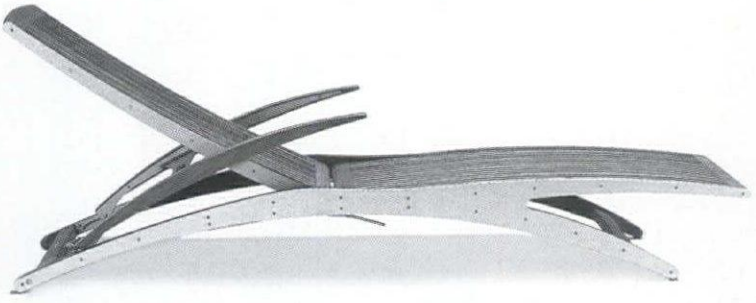
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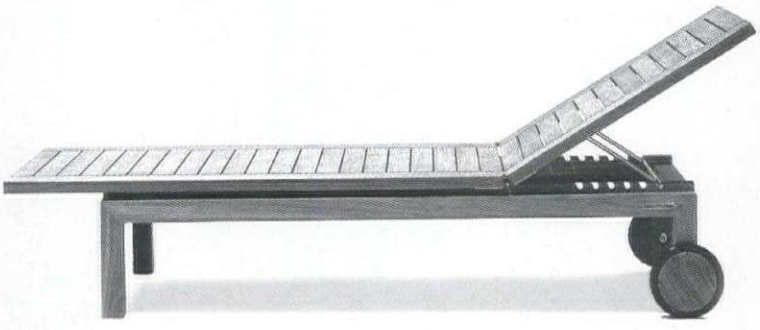
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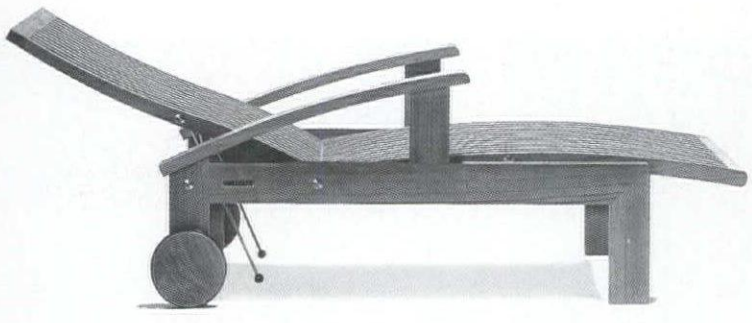
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From left: A 1950 two-piece day suit by Adrian; a 1945 ad campaign.

FROM LEFT: KAREN WILLIS; METROPOLITAN MUSEUM OF ART; JOHN ENGSTEAD/ESTATE

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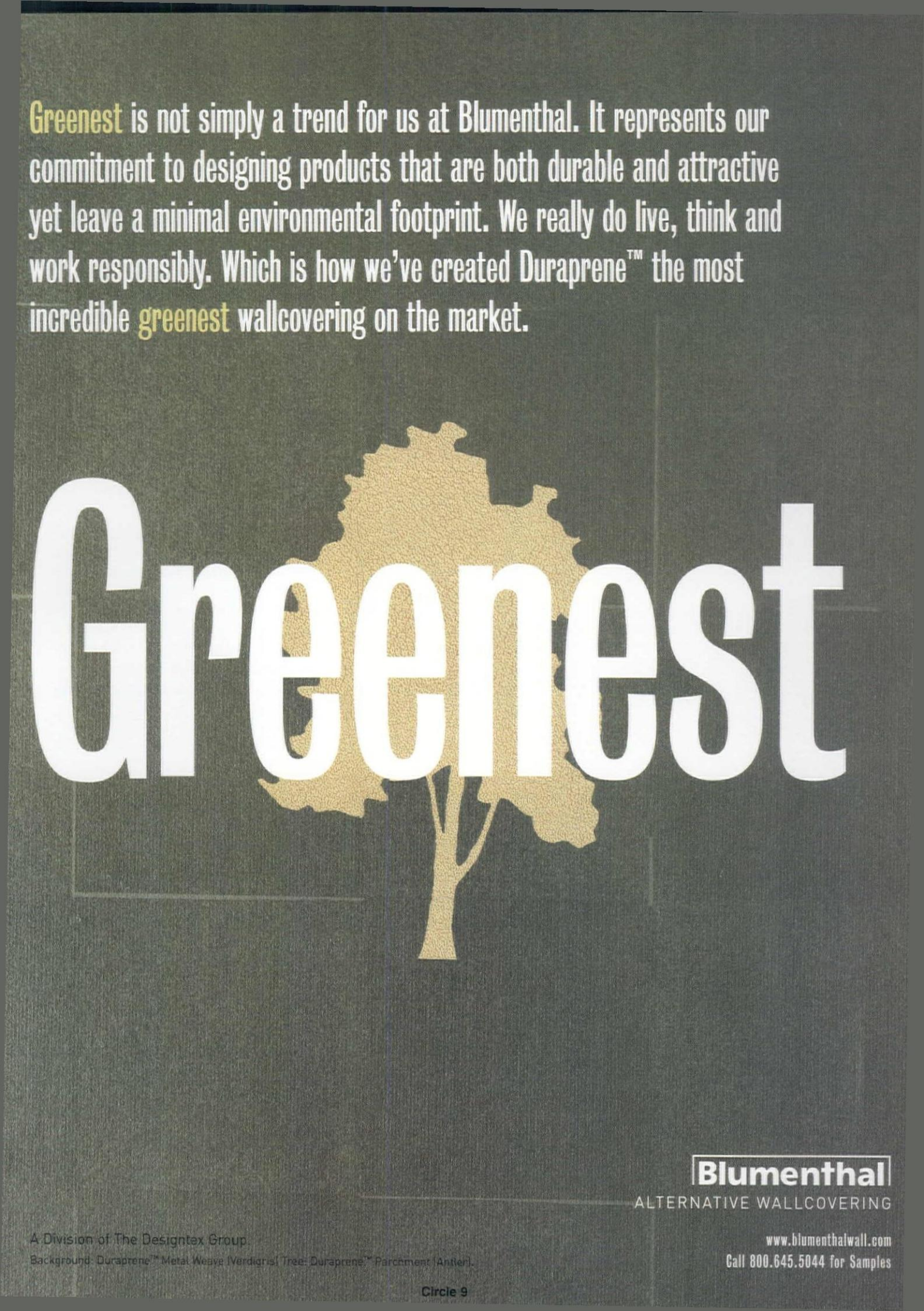
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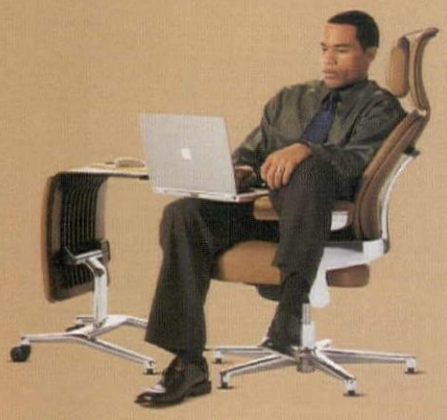
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Sale of the (20th) Century

An extraordinary collection of French modernist furniture and decorative objects—from a Hollywood Regency residence whose interior was designed by Robert Couturier, no less—is coming to the New York headquarters of auction house Phillips, de Pury & Luxembourg this month. Think: a 1935 octagonal mirror by Serge Roche, a daybed by Jean-Michel Frank, and oak chairs by Emile-Jacques Ruhlmann, with estimates from $800 to $100,000. April 19-24 viewing, April 25 sale; 212-940-1200; www.phillips-auctions.com.

Above: A 1937 armchair by T.H. Robsjohn-Gibbings, offered by Phillips this month.



Bath Time

The Kohler Design Center in Kohler, Wisconsin, has announced the schedule for its 2002 educational series. Ranging from bath design workshops to trend seminars for interior designers, architects, and other professionals, the series runs through November. Guest speakers include Clodagh, Randy Price, and Kathleen Donohue. 920-457-3699; www.kohler.com.

Left: Clodagh is speaking at the Kohler Design Center on September 19.

Good Going

Donghia has won the Chicago Athenaeum's 2001 Good Design Award for Story Stones, a Zen-inspired textile. The jacquard weave, which features an oval pattern with calligraphic detailing reminiscent of meditation stones, is on display as part of the Athenaeum's "Good Design Show" awards exhibition, through early summer. 312-372-1083; www.chi-atheneum.org. →

Below: Donghia's award-winning new textile, Story Stones.



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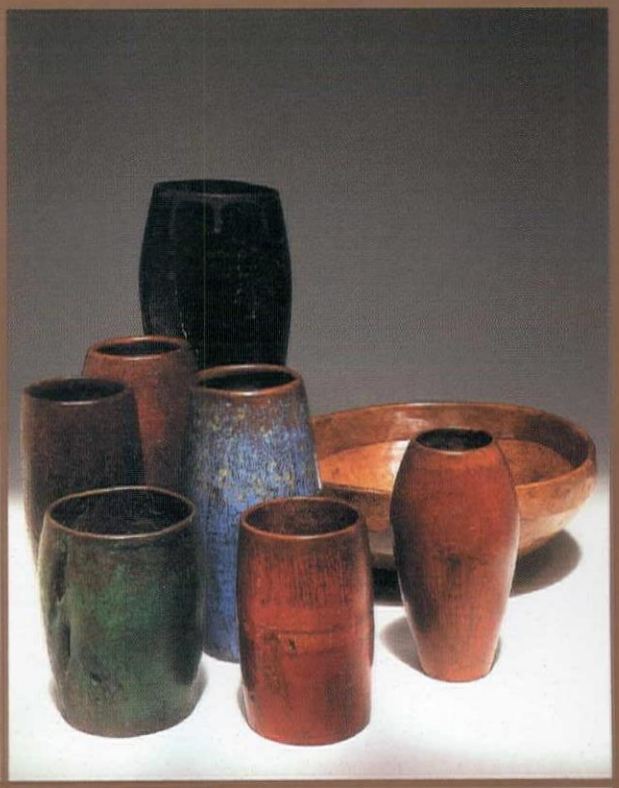
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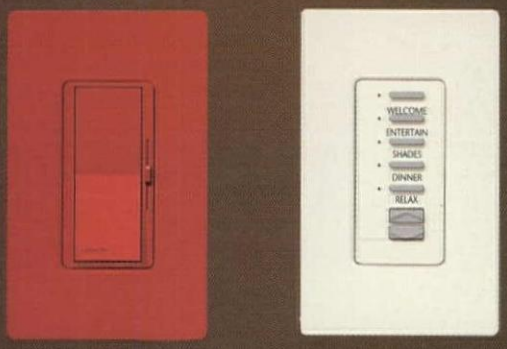
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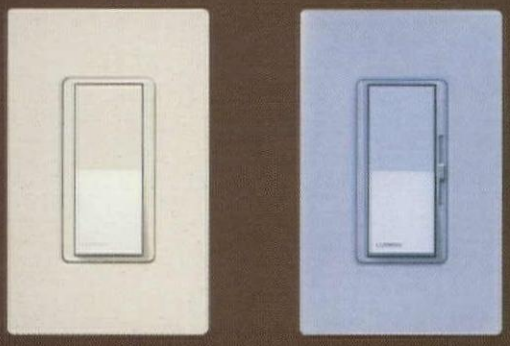
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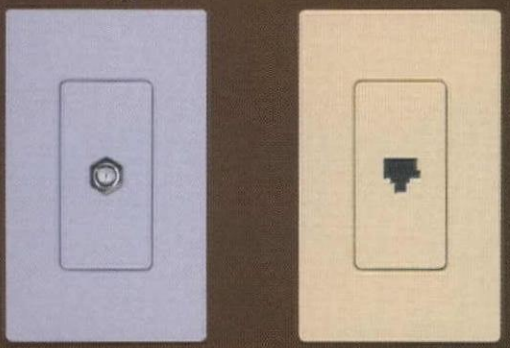
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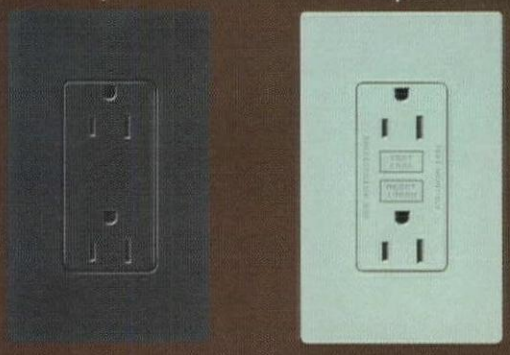
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A New Hobby

New York architect Robert A.M. Stern's Hobby Center for the Performing Arts, a Houston project comprising a 2,650-seat hall, a 500-seat proscenium theater, and rehearsal spaces, opens in May…



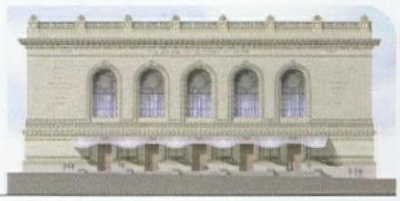


Aerons of Tomorrow

Peabody Office Furniture has launched A Place to Sit, a competition inviting professionals and students to design the workplace seat of the future…

HHPA at BAM

The Brooklyn Academy of Music has selected Hardy Holzman Pfeiffer Associates to head the restoration of the institution's 1908 beaux arts exterior…





First Places

Lawrence Scarpa and Angela Brooks of Pugh + Scarpa have cofounded the nonprofit Livable Places to provide sustainable affordable housing on urban sites…

L.A. Modern

Objects by the likes of Alvar Aalto, Gerrit Rietveld, and Andy Warhol, all from the Michael and Gabrielle Boyd collection, go on the block at Butterfields on May 19…



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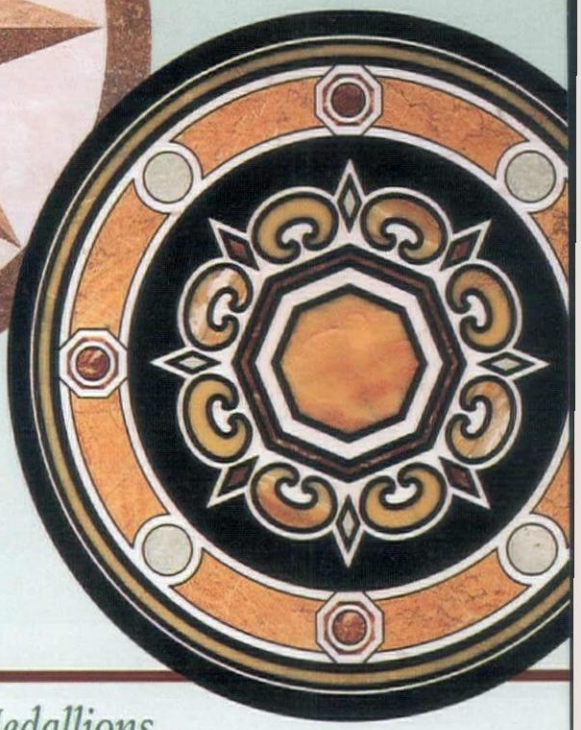
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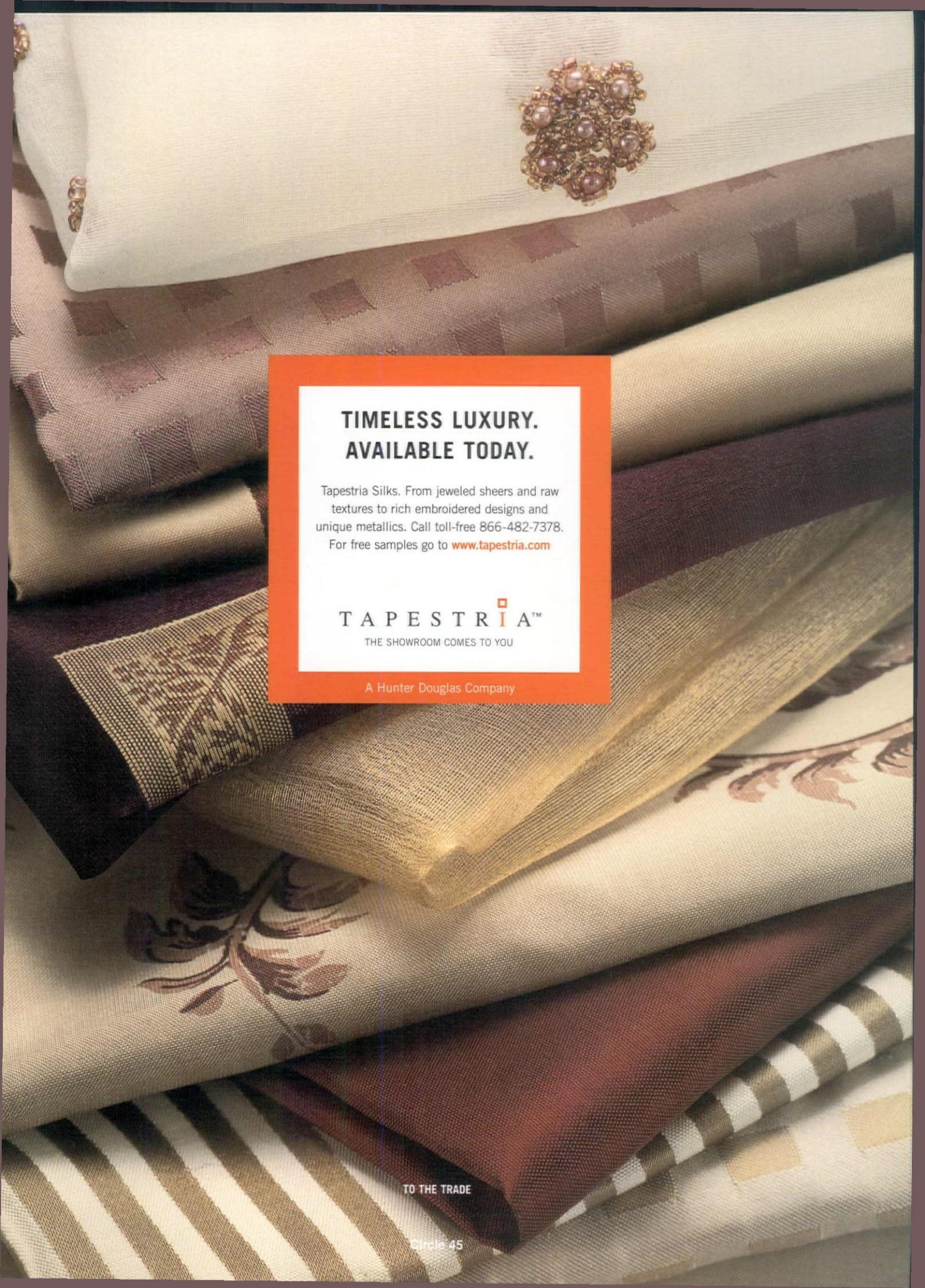
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See page 66 for further information.

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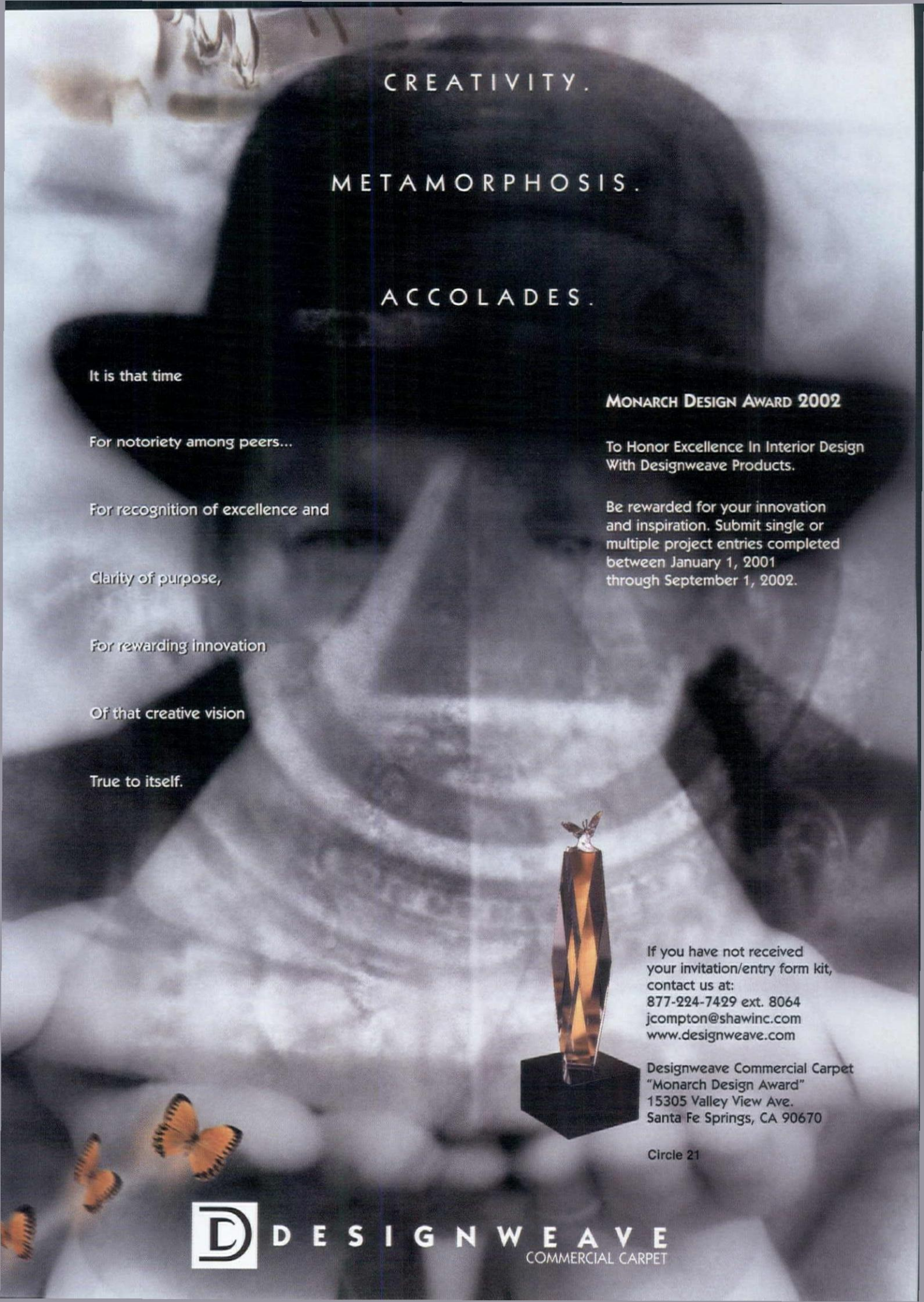
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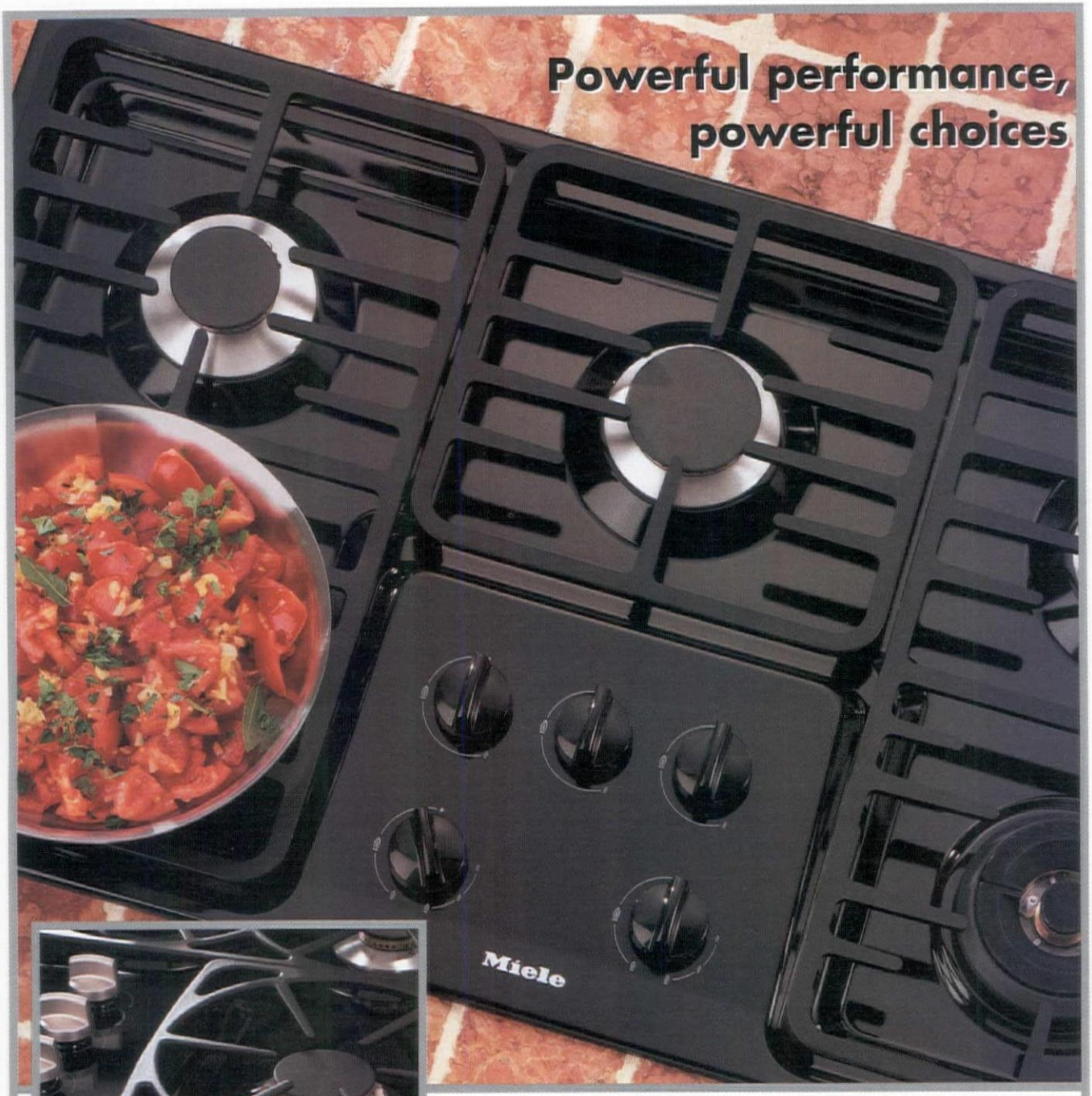
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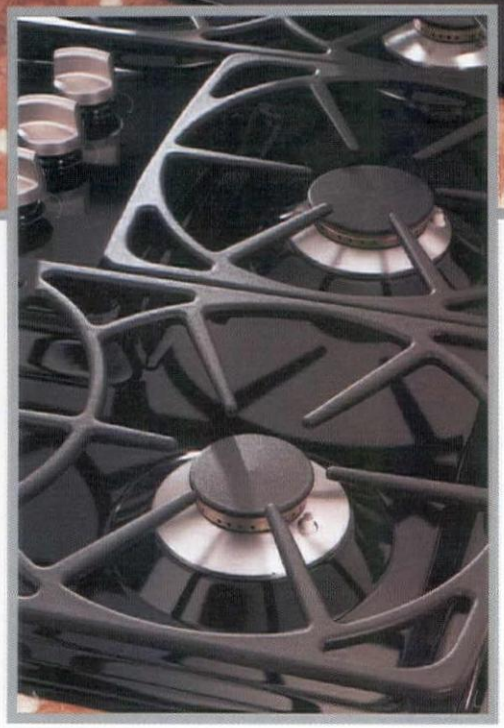
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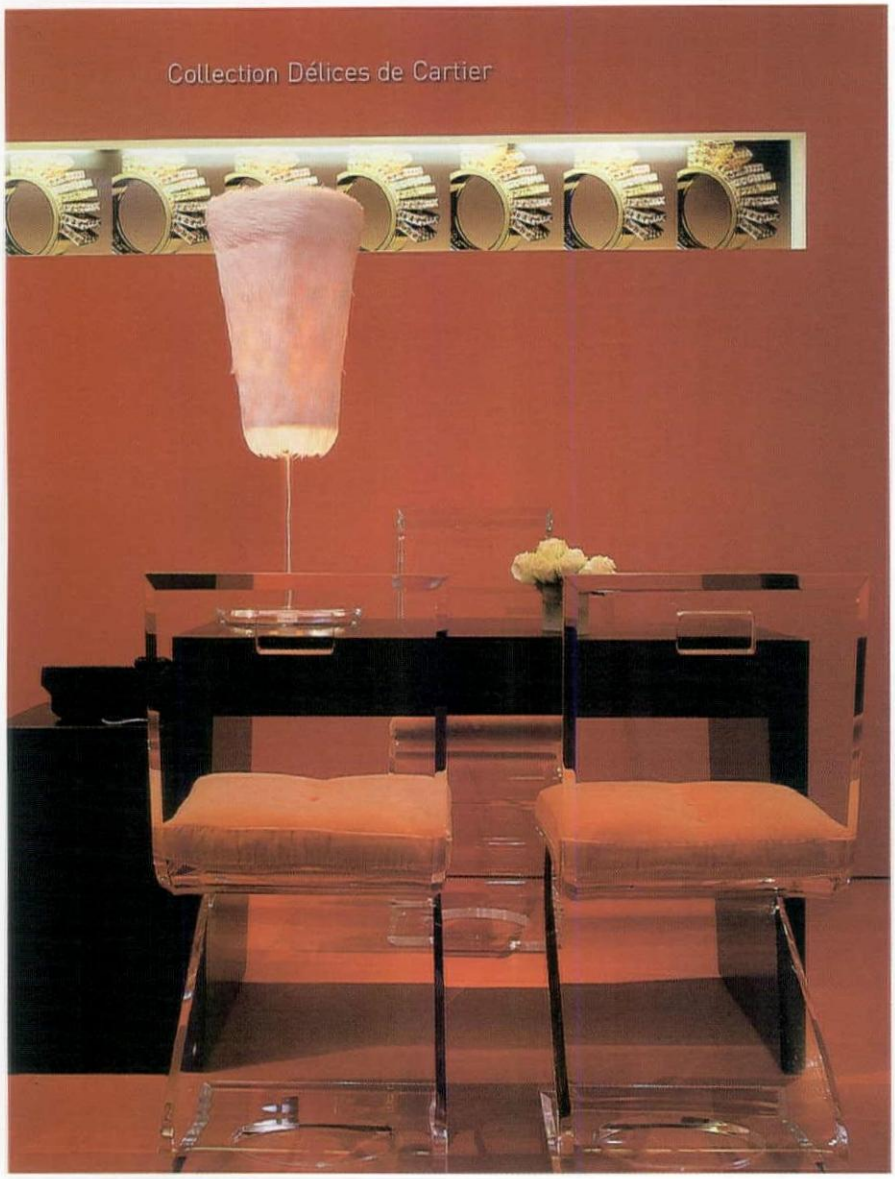
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Circle 89

Success Is Sweet

To unveil Cartier's new line of candy-colored jewelry, Benjamin Noriega-Ortiz concocted a delectable boutique



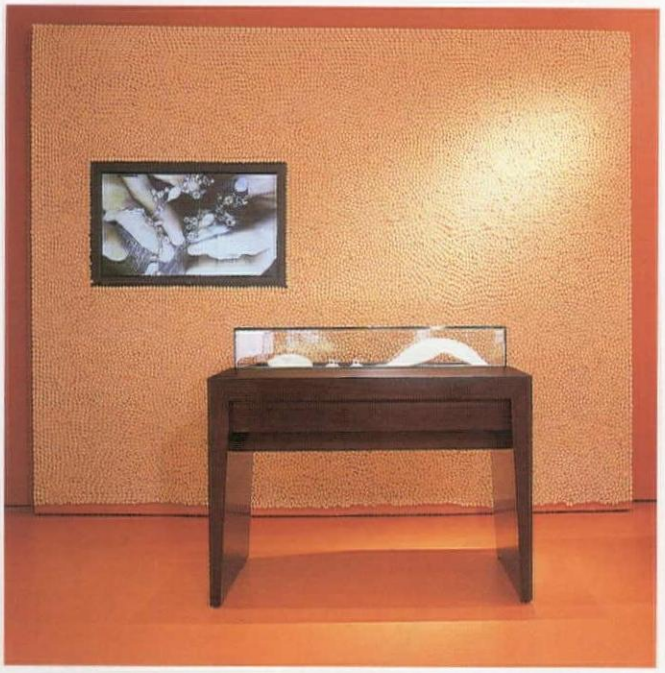
Above: In a temporary New York boutique for Collection Délices de Cartier, Benjamin Noriega-Ortiz deployed fanciful touches such as acrylic chairs and turkey-feather lamp shades.

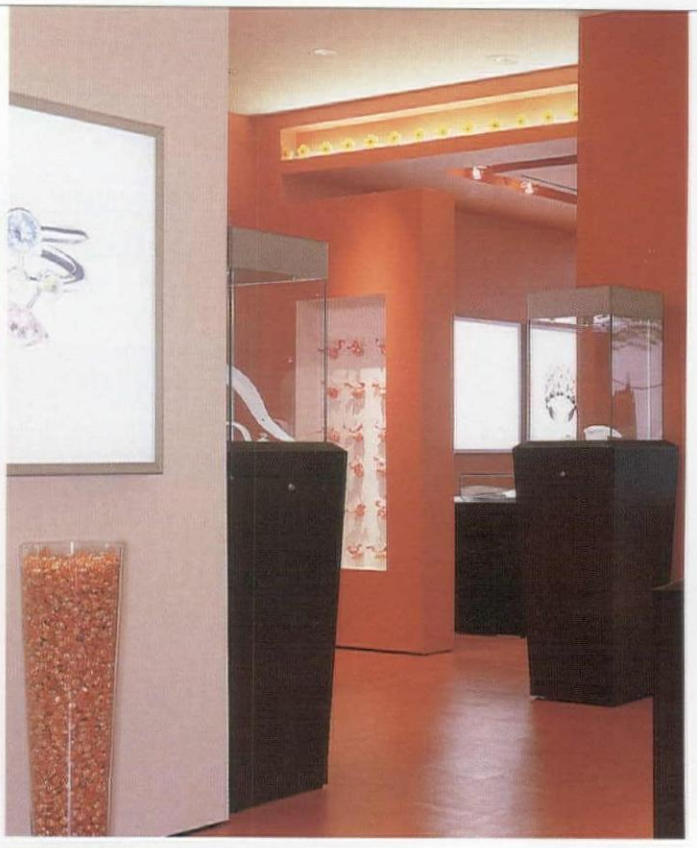
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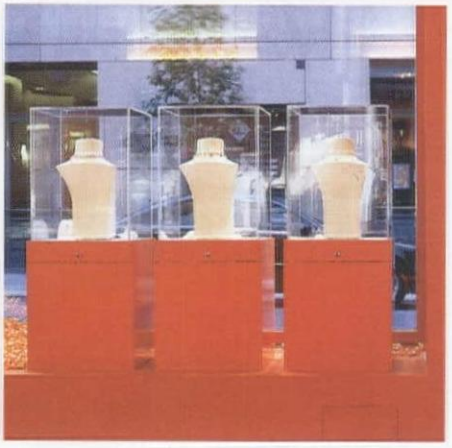
PRODUCT LAUNCHES entail more than star-studded events and overstuffed goody bags: Highlighting a new product within an existing display scheme poses a huge merchandising challenge. Cartier, however, has come up with a successful formula for introducing lines by creating short-term, high-concept freestanding boutiques. For the new Collection Délices de Cartier, the jewelry house found a 1,000-square-foot New York storefront and a designer who seemed ideal to do it justice. Not only was Benjamin Noriega-Ortiz renowned for uninhibited, playful interiors targeted at the fashion-and-entertainment set but his office was just around the corner from the SoHo site as well. There was only one small problem. "I don't do retail," the designer firmly informed his suitors. Ah, but there's a first time for everything. After hearing more about the potential for complete creative freedom, which permanent spaces rarely afford, he was suitably intrigued. Noriega-Ortiz may not do retail, but he always loves a challenge.

The temporary boutique, like Cartier's colorful new gems, was designed to satisfy those with a sweet tooth for the lighthearted side of luxury. "It was like walking into a piece of candy," Noriega-Ortiz explains. Since he had only one month to complete the space—and it would last a mere three months—methods at his disposal were →









Top, left: Surrounded by a wall of candy-coated almonds, glued one by one, a plasma-screen TV showed a film on the making of the collection.

Top, right: Noriega-Ortiz placed candy in preexisting display niches and in tall glass jars.

Bottom, left: Mahogany cases and desks specified by Cartier's in-house display department played straight man to Noriega-Ortiz's decorative flourishes.

Bottom, right: The store's bright, cheery interior made a bold impression on SoHo.

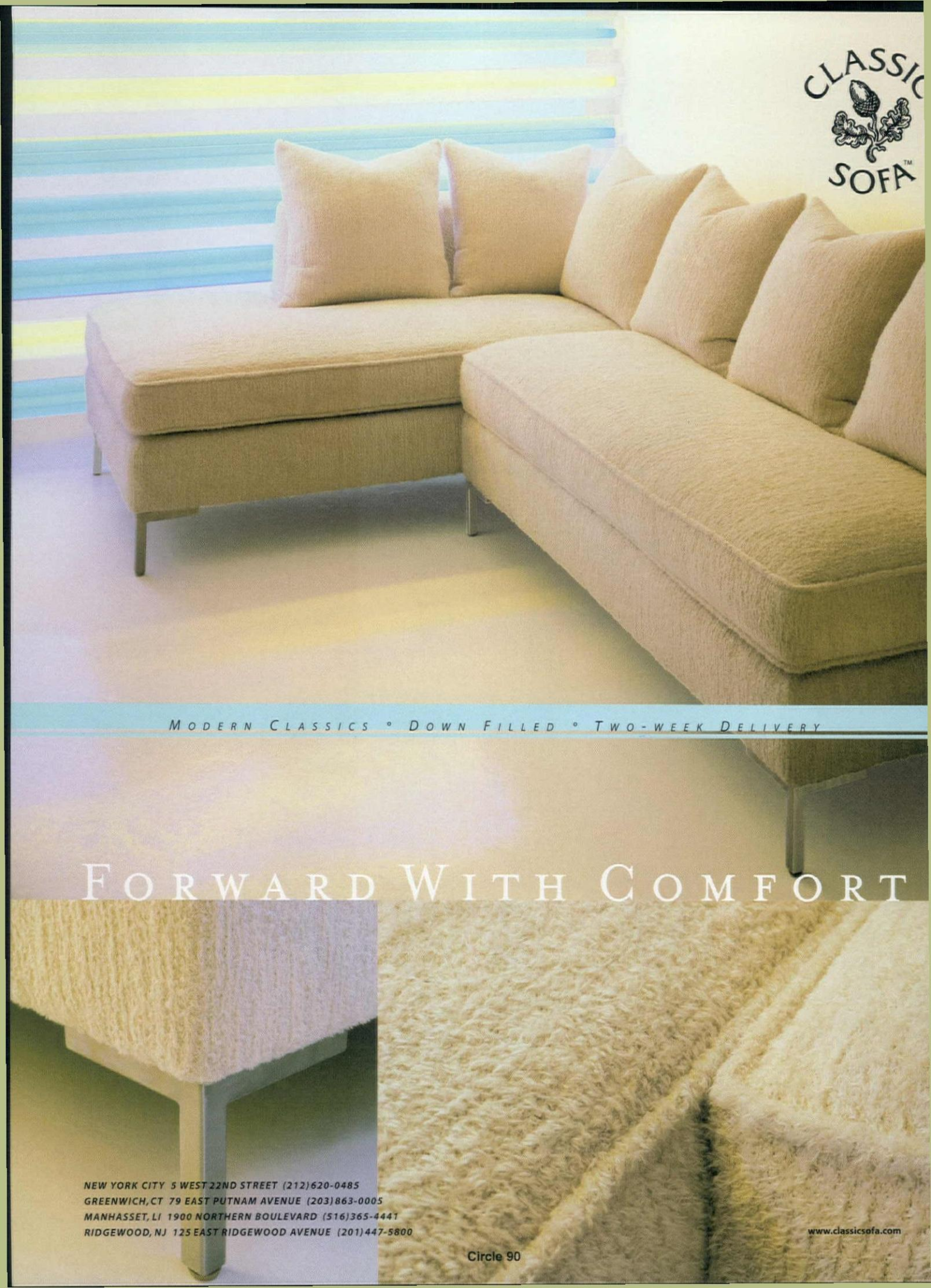
PAINT: **BENJAMIN MOORE.** RUBBER FLOORING: **ARCHITECTURAL FLOORING.** LAMP SHADE: **...AND BOB'S YOUR UNCLE.** ACRYLIC CHAIRS: **PLEXI-CRAFT.** GLASS JARS: **PLANTER RESOURCE.** CANDY: **ECONOMY CANDY.**

limited to surface treatments such as paint. "Shoppers in SoHo are tired of white, so we picked a vibrant, avant-garde color to pull people in," says the designer, who bathed the space in a warm citrus hue, down to the custom-colored rubber floor. Only when Cartier president and CEO Alain Viot pleaded for a little bit of white did Noriega-Ortiz agree to leave the ceiling and two structural columns alone. "A good compromise," he says with a laugh.

Once the work was nearing completion, Noriega-Ortiz dispatched senior designer Marla Pasareno to scour the city for a selection of sweets. Shiny, cellophane-wrapped suckers heaped in the front window paid homage to the famous Felix Gonzalez-Torres installation. Tall glass jars filled with rock candy and candy orange slices were placed in wall niches and along the floor, while ersatz lollipops, made of soap, swirled around the columns. Michael Landon and Steven Wine of ...And Bob's Your Uncle hand-glued candy-coated almonds to the back wall. ("They do all our weird installations.") Ever practical, Noriega-Ortiz applied a thorough coat of insecticide to all edible elements. That may have kept the bugs in check, but not the crowds. Like a sugary treat, the fanciful design left fans craving more. *—Jen Renzi*

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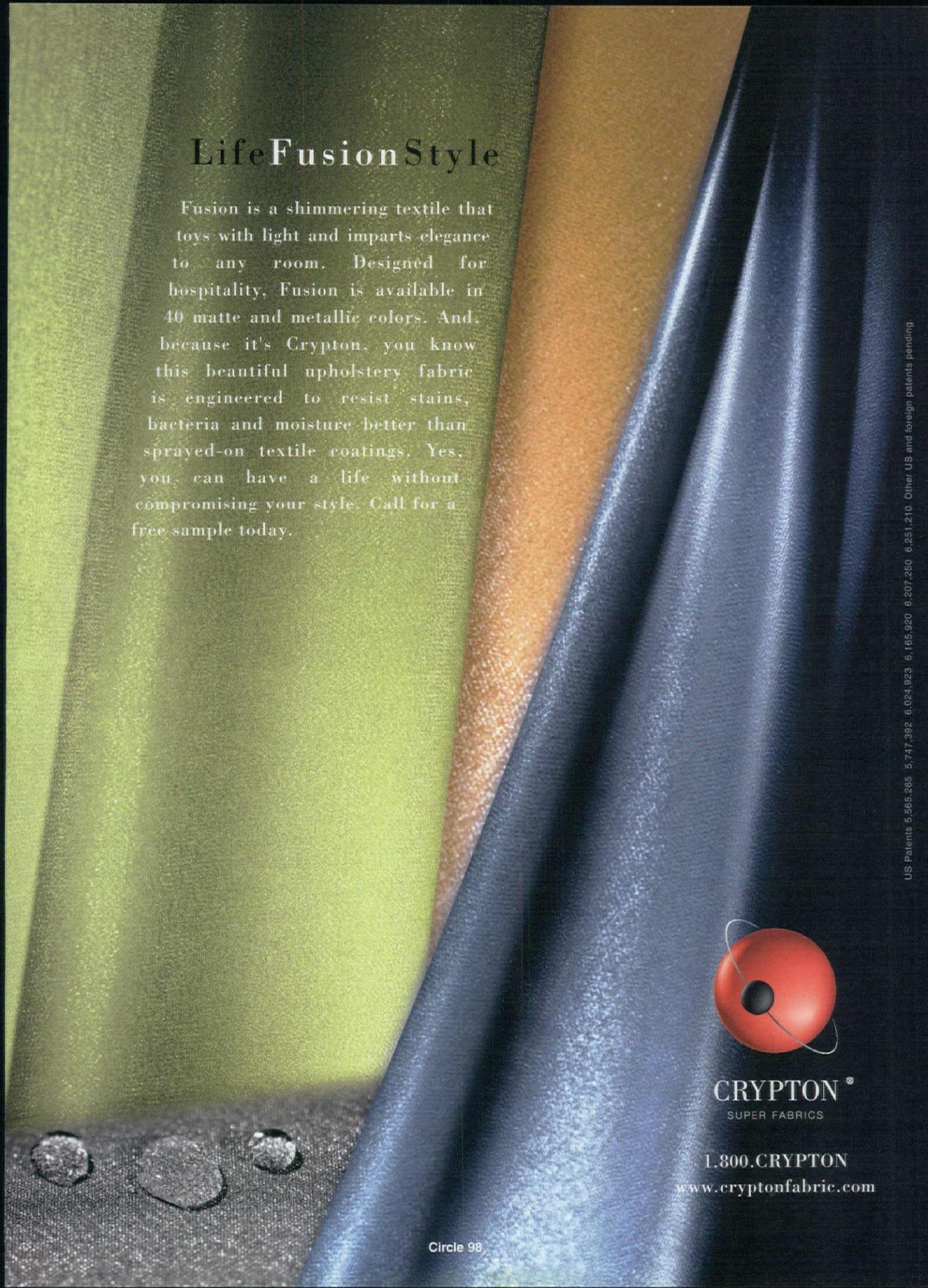
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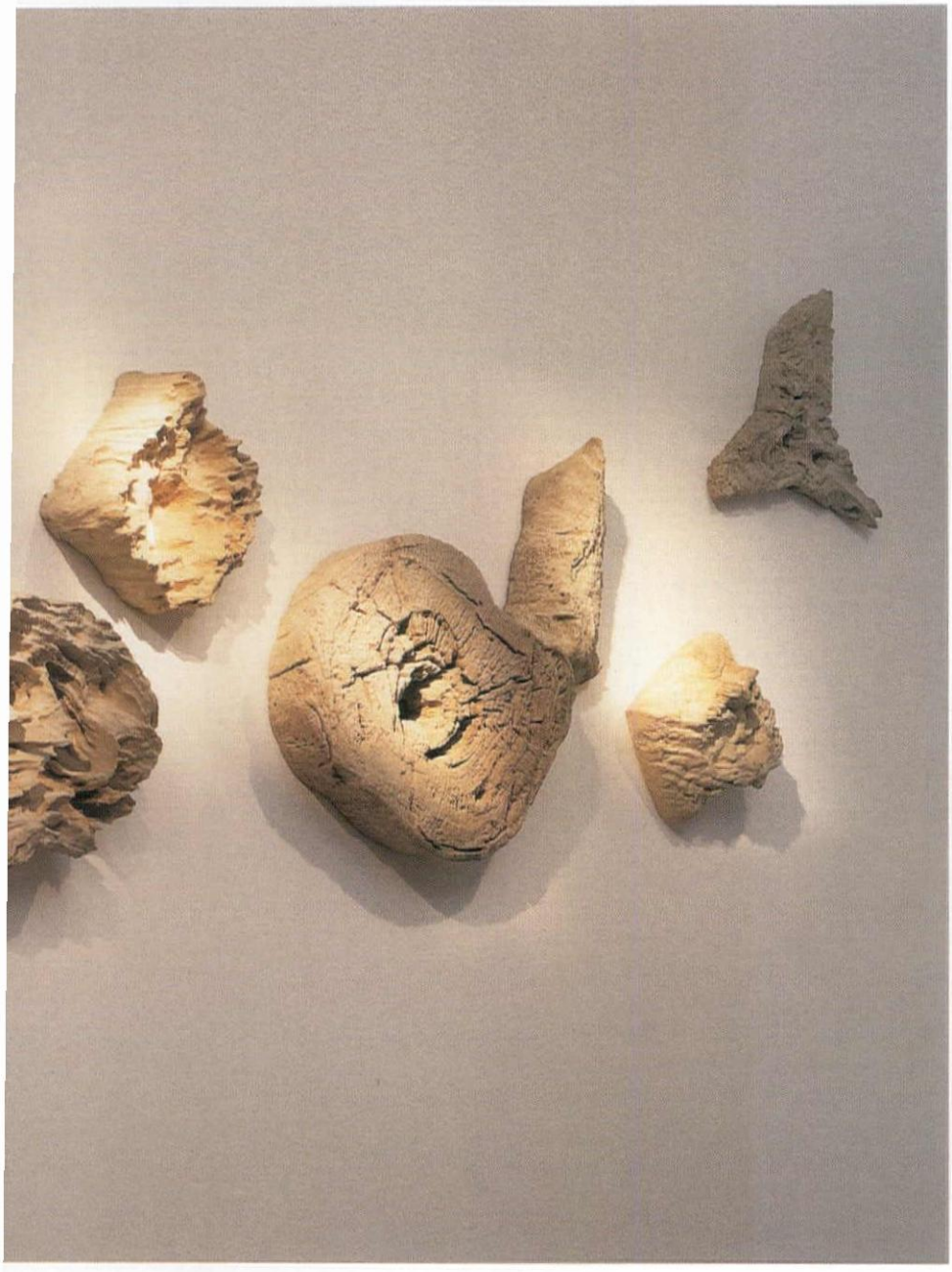
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Into the Woods

Ralph Pucci International branches out with sculpture by Jérôme Abel Seguin



Jérôme Abel Seguin



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RALPH PUCCI IS a rare breed. A design professional who possesses both artistic intuition and business savvy, he's brought many a fledgling, under-the-radar talent—from Chris Lehrecke to Spencer Fung—to the big league by exhibiting their work at Ralph Pucci International in New York. French-born Jérôme Abel Seguin, who showed with Pucci recently, came to his attention a few years ago. Seguin spends half his time in Paris and the other half in Sumbawa, Indonesia, where he makes wall hangings, bas-reliefs, benches, tables, and sculpture from indigenous woods such as teak and coconut—pieces that marry the raw beauty of a found object with a high degree of finish. "Jérôme's work is frank and simple. It's monumental, minimal, and very luxurious," Pucci says. "He always goes more abstract, yet more natural, by making the simplest forms out of giant pieces of wood."

The forms may be simple, but their installation was not. Because of the weight and size of some pieces—up to 600 pounds and 20 feet long—it took a 15-person crew 10 days to position everything at Pucci's penthouse showroom in Chelsea. Luckily, he could see the forest through the trees and had the foresight to map out the exact placement of every object ahead of time. *Standing Hollow Tree Trunk* shot up into the gallery's vaulted skylight, while *Kupa-Kupa Buka* stood like an open book to be quietly contemplated in a far corner.

Far left: A wall hanging of intertwined vines by Jérôme Abel Seguin at Ralph Pucci International.

Left: A series of sculptures formed from eroded teak found near the artist's studio in Sumbawa, Indonesia.







While the Seguin installation represented somewhat of a departure from the more functional pieces that Pucci usually shows these days, the contrast is striking indeed when viewed in the context of his family's original business, mannequin repair. In 1976, when Pucci took over, he had the inspired idea to start manufacturing his own product, tapping artists such as Ruben Toledo and Kenny Scharf to create avant-garde designs. In the mid-'80s, a collaboration with Andrée Putman on mannequins for Barneys New York led to his representing a limited selection of Putman's furniture. Things took off from there, culminating in the acquisition of a sprawling, two-gallery showroom and his subsequent evolution into a full-fledged furniture dealer. "When I moved, the new space lent itself to more than just mannequins," says Pucci. "I saw the potential to use it for events or to show anything of interest to me."

It just so happens that an awful lot interests Pucci, from fashion to furniture to fine art. He generally showcases a rotating mix of the above, mingling lighting with sofas, rugs with paintings. Though Seguin's exhibition marked the first time that the design impresario cleared an entire gallery of furniture for a single artist, the work's spareness does exemplify the aesthetic that Pucci has so successfully made his own. "Our artists are always paring down, always taking away," he says. "Yet they all have so many different elements that make them fascinating." Sounds a bit like Pucci himself.

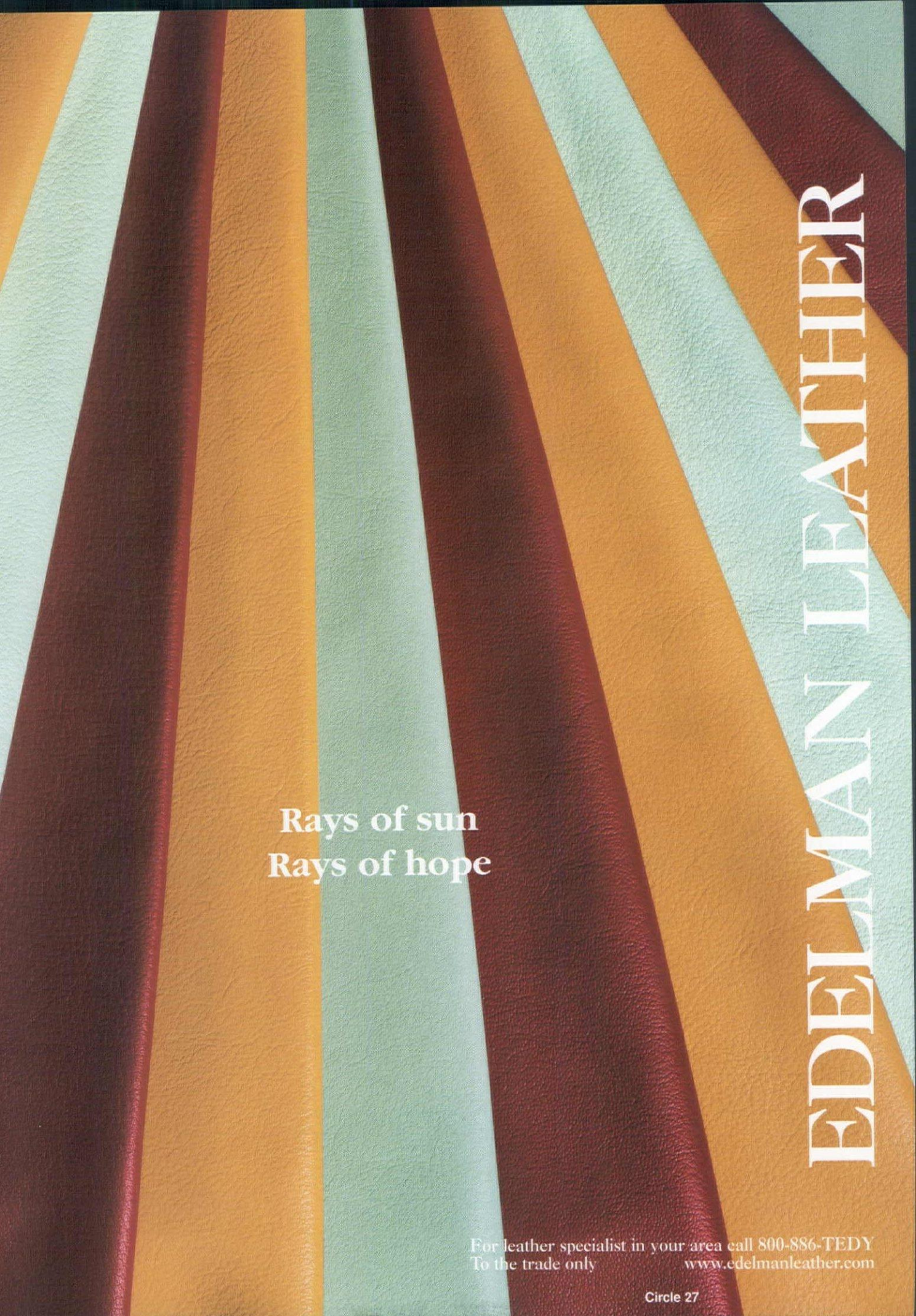
—Jen Renzi

Left: A hollow tree-trunk sculpture also functions as a bench.

Top, right: Engraved tiles by Seguin mounted on the exposed-brick walls.

Bottom, right: Pieces in fruitwood teak.

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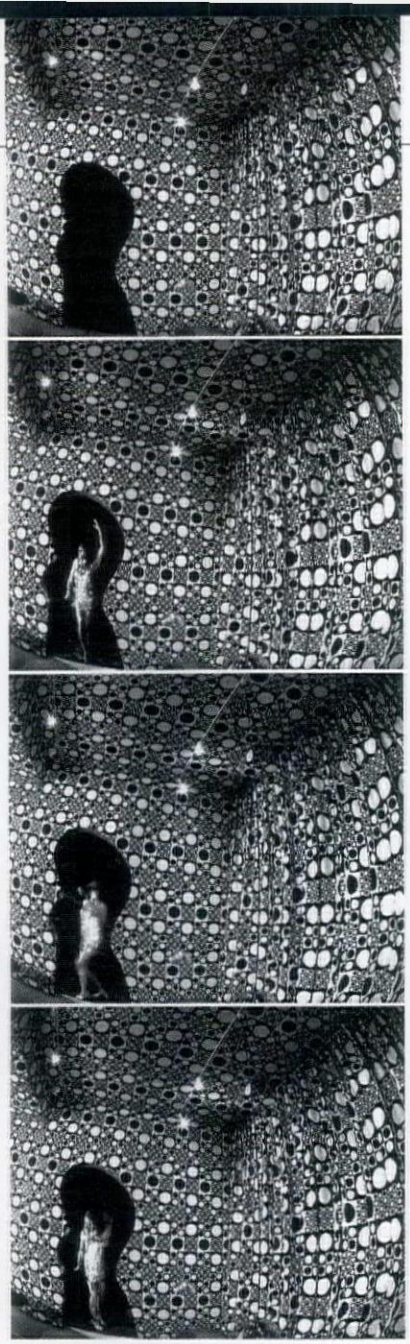
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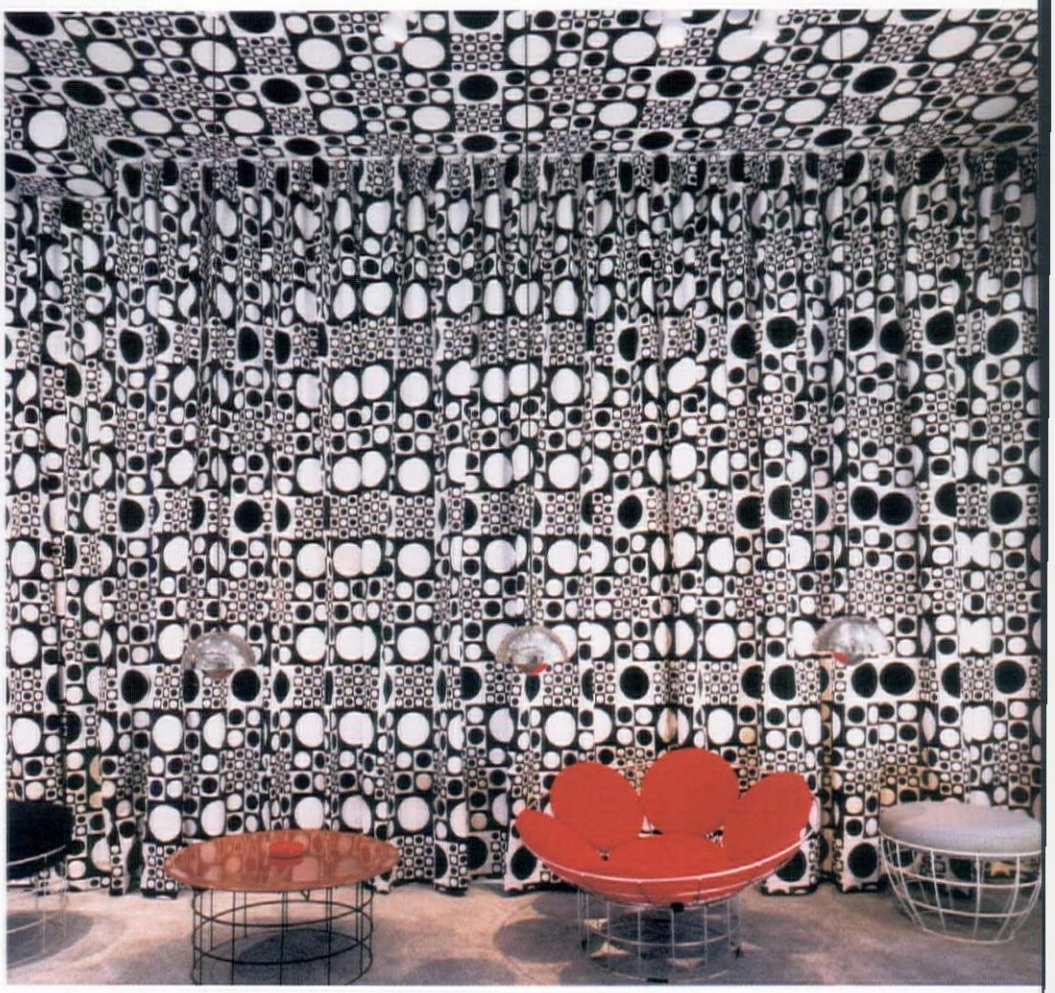
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Panton-a-Go-Go

Furniture gallery R 20th Century paid tribute to the revolutionary Danish designer



Above: Artist Sandra Hamburg used the recent Verner Panton exhibition at R 20th Century gallery in New York as a location for a series of photographs that deal with the interactions between people and space.

Right: R 20th Century replicated Panton's Plus-Linje installation from Zurich, 1960.

FROM LEFT: SANDRA HAMBURG (4); FRANÇOIS DISCHINGER

IN THE LAST few years, Verner Panton—the prolific Danish designer with a bad-boy reputation and a passion for pop—has had something of a renaissance. Maharam reissued two of his op-art textiles, Geometri and Optik, last year. The Vitra Design Museum's traveling Panton retrospective is currently on view in Düsseldorf, Germany. And references to his geometric, color-saturated aesthetic have been cropping up everywhere from haute couture to music videos. Panton's use of modularity, pattern, and scale was so visionary, so ahead of his time, that it seems we're only now starting to catch up to him.

His over-the-top interiors may be on heavy rotation in the viz biz, but is the mainstream market ready for Panton? A recent exhibit of his work at R 20th Century in New York—the first for →





Panton in the U.S.—seemed to indicate so. "There is nothing like him," affirms Zesty Meyers, co-owner of the TriBeCa vintage furniture gallery. "It's so overpowering when you see an image of his installations. You just say to yourself, 'What is this, and how can I get there?'" For four months last fall, all one had to do to get "there" was visit the lower level of the gallery, where two of Panton's all-encompassing environments were replicated: his 1960 Zurich installation of Plus-Linje furnishings and part of his Visiona 2 exhibit in Cologne, Germany, in 1970.

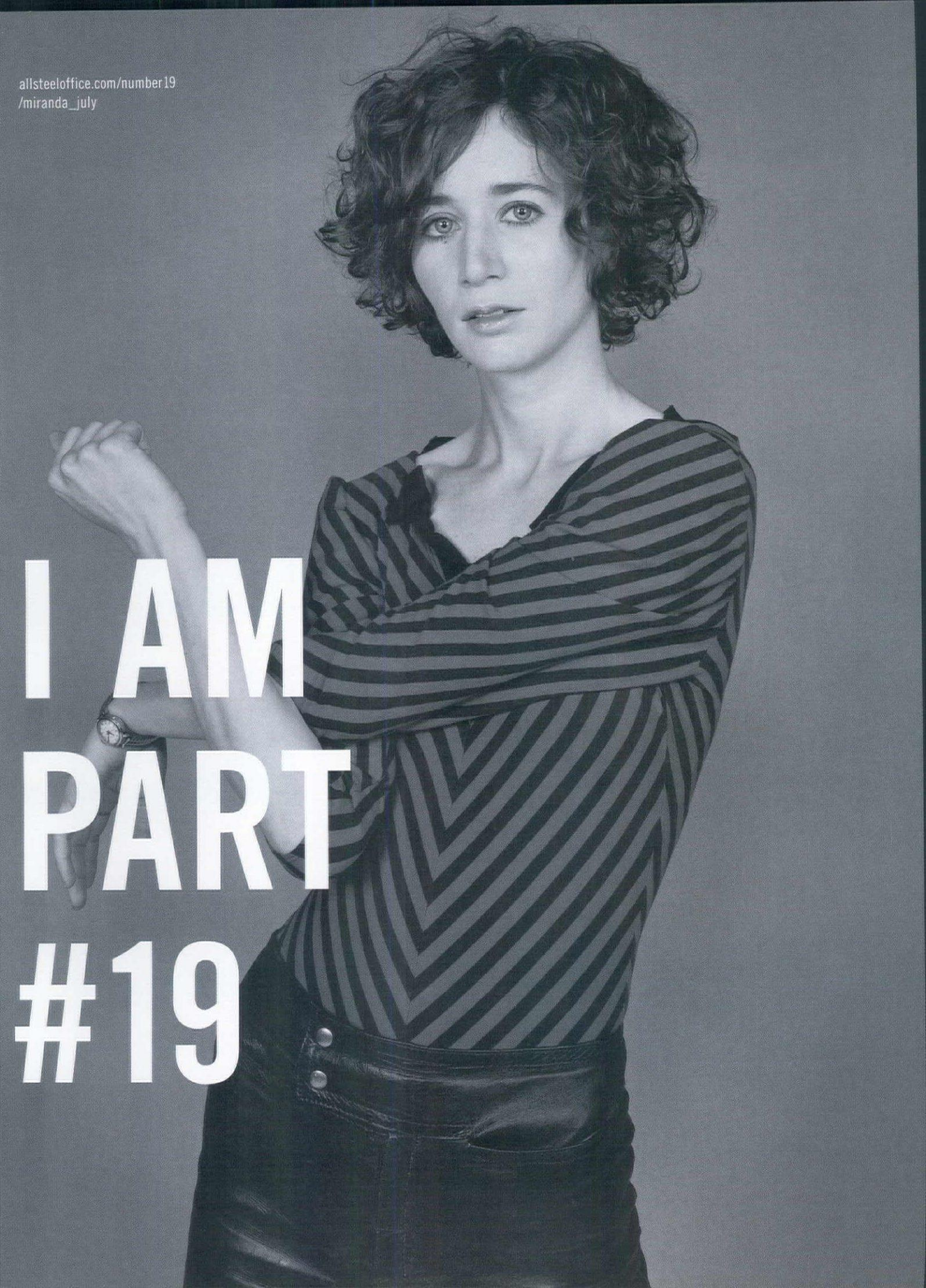
Walls lined in red plastic half spheres and chairs shaped like flying saucers may be ideal for a hip nightclub, but can one of Panton's orange flowerpot lamps work in a prewar residential setting? Meyers responds with an emphatic yes. "Obviously, most consumers will never live like this," he admits, gesturing toward the red-and-blue Visiona 2 re-creation. "My dream was that someone would come in and buy all the wall elements and the rug and build a room to put them in." But while customers may have shied away from buying an installation in its entirety, they certainly snapped up the designer's hanging shell lamps. And many of the fixtures did, indeed, find prewar homes. "People went crazy for the lighting—we probably sold 50 hanging lamps," says Meyers. "Panton's lighting is so successful because it crosses the boundaries of design." It's graphic and sculptural, functional and kooky, a pure melding of material, substance, and form.

A special treat for the Panton collectors who flocked to the show was to experience the designer's work as it was meant to be understood: as total immersion. Though the installation was museum-quality, visitors to R 20th Century had the privilege of hanging out and relaxing on the furniture. Not everyone came just to look and lounge, however. Brooklyn-based artist→

Above, left: Panton designed it all—lamps, rugs, textiles, seating—as well as the world's first single-piece, injection-molded plastic cantilevered chair.

Above: Hamburg chose a Paco Rabanne metal-disk dress for its similarity to the aluminum hanging lamp Panton designed for J. Luber in the 1960s.

FROM LEFT: FRANCOIS DISCHINGER; SANDRA HAMBURG (4)

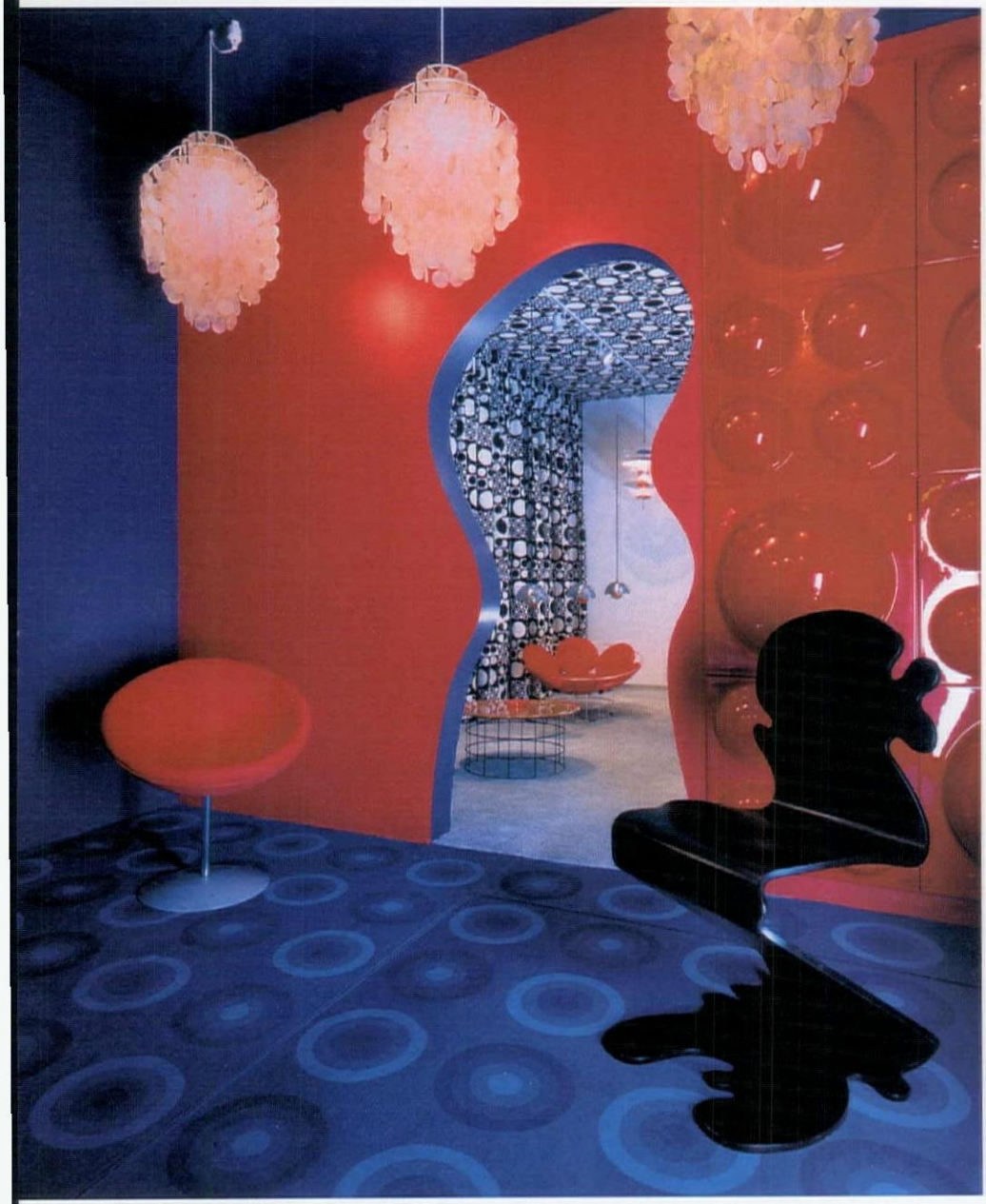

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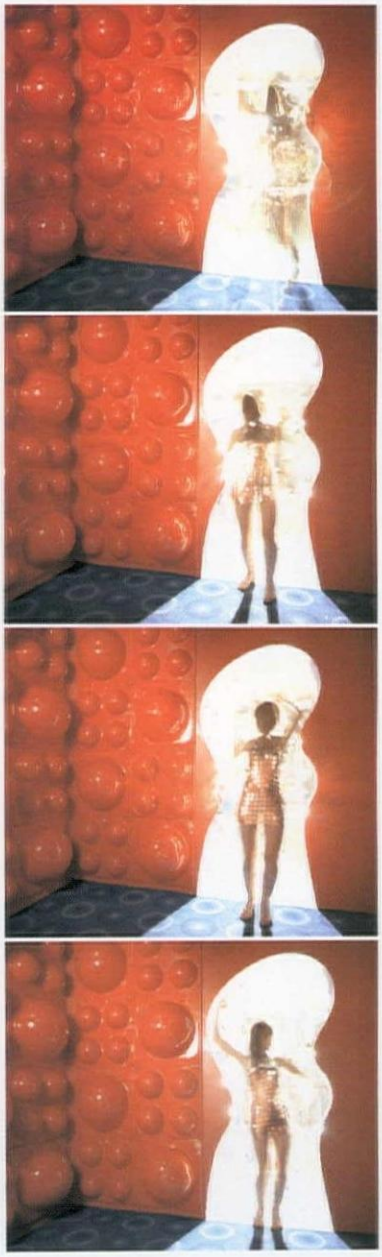
Sandra Hamburg borrowed the gallery for a photographic series investigating the interaction of humans and their surroundings. "This is one of the few times that I've used a ready-made space," says Hamburg, who often employs slides or light projections to create original photo sets. "It was a challenge to figure out what I was going to do with it. It's important for me to get into the vibe of a location, to feel like I'm actually living there." So Hamburg donned her '60s Paco Rabanne metallic disk dress and spent a day documenting herself shimmying in the curvaceous doorways and beneath the aluminum hanging lamp—her way of becoming one with the installation. "For me, go-go dancing is about losing yourself, about stepping outside your own body," she says. "Panton had a complete vision of living for the future. I'm trying to work with that idealism, picking up where he left off." —*Jen Renzi*

Below, left: R 20th Century's adaptation of Panton's Visiona 2 environment featured hanging shell lamps, bubble wall elements, and a Mira-X rug, designed for a hotel in Lugano, Switzerland.

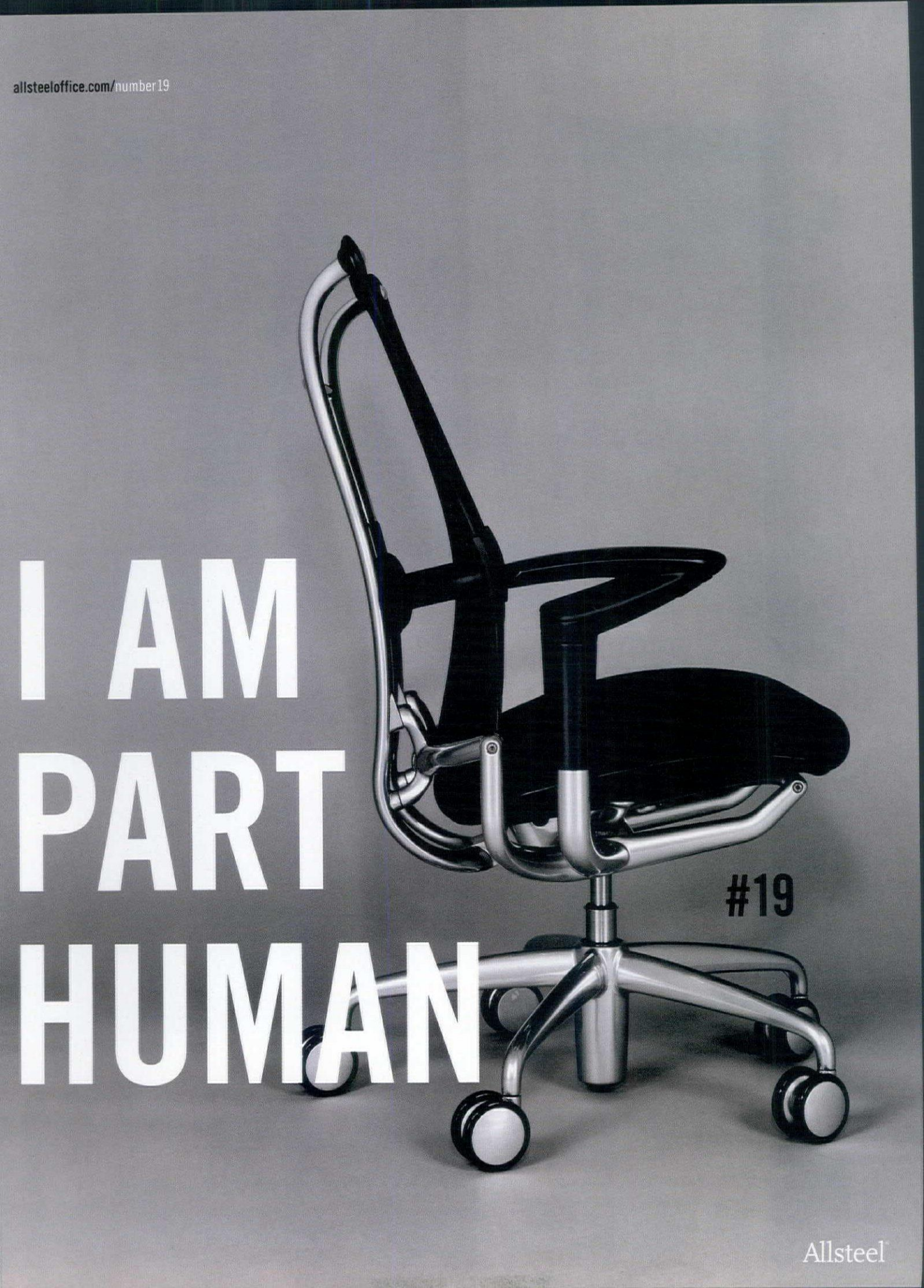
Below: Hamburg's study of light and motion in a curvy doorway, which the gallery fabricated specially for the exhibition.

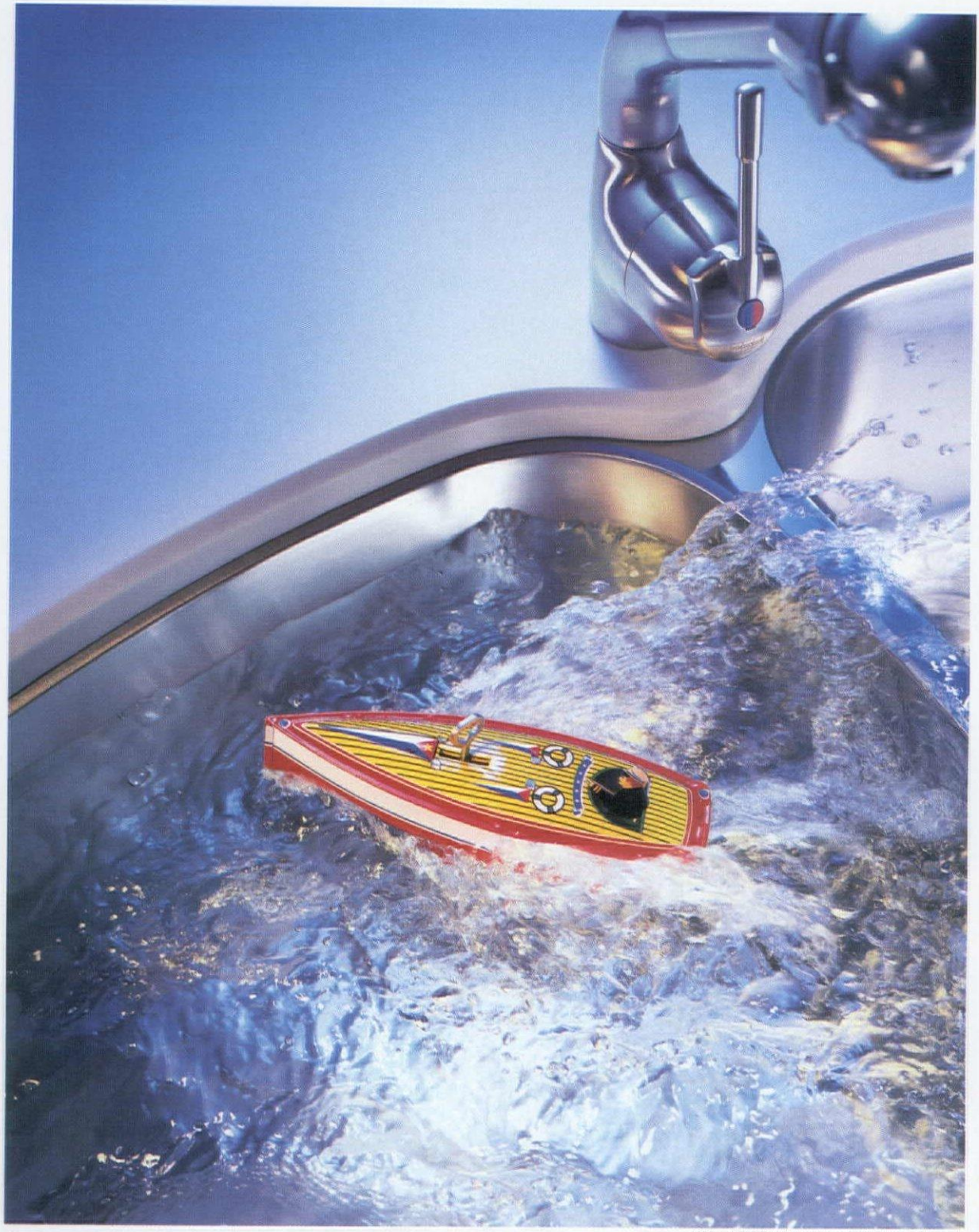
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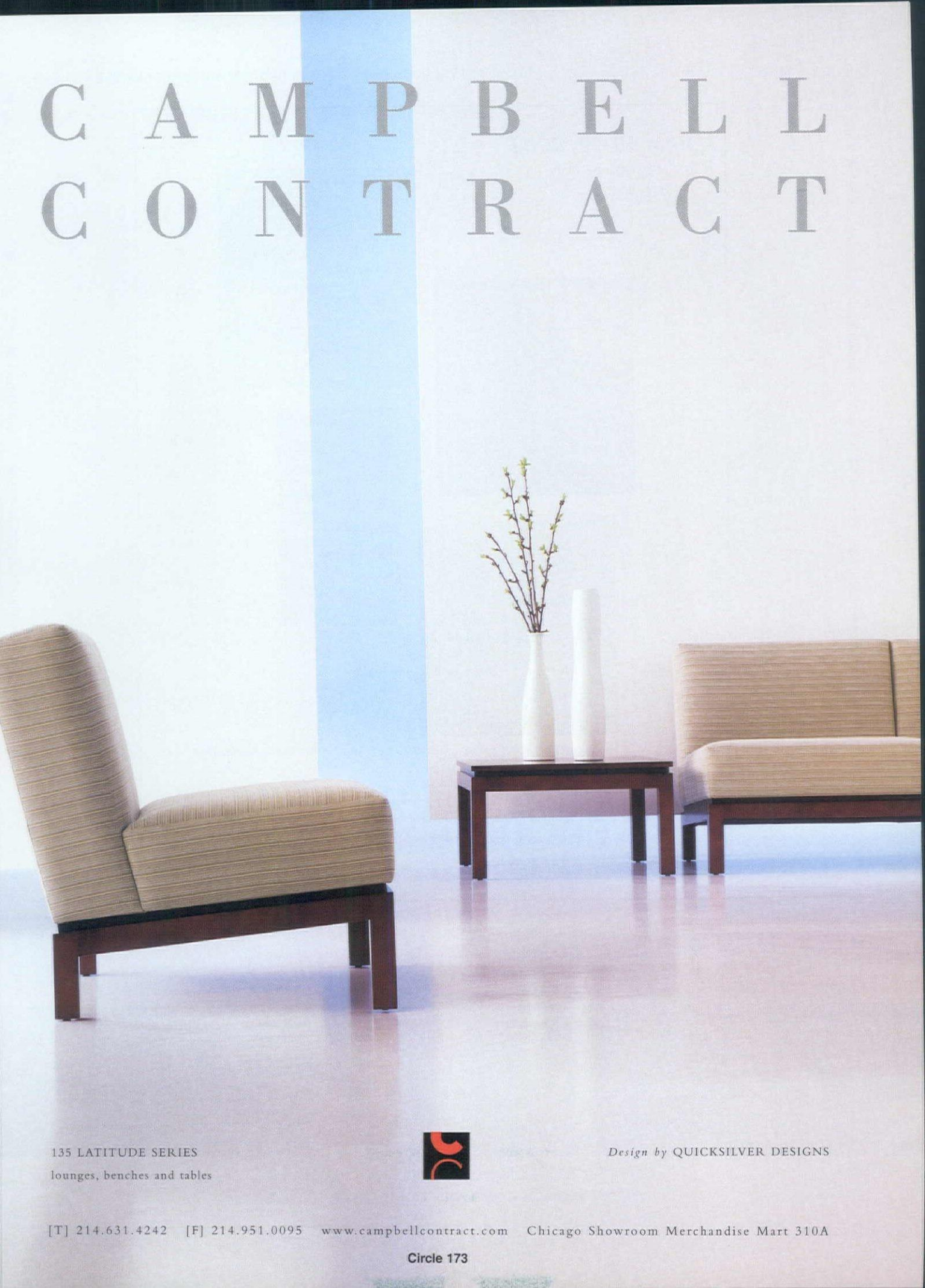
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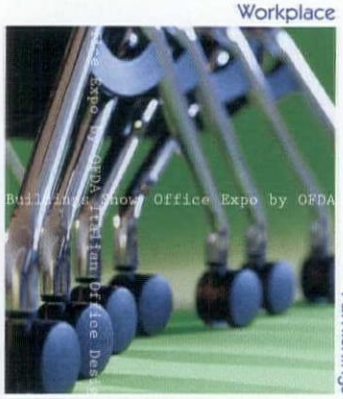
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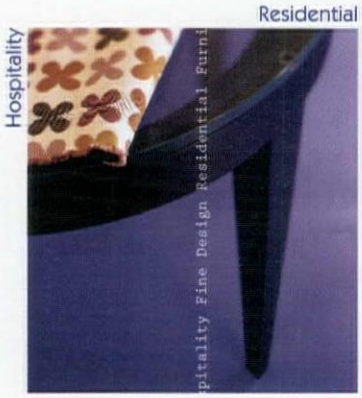
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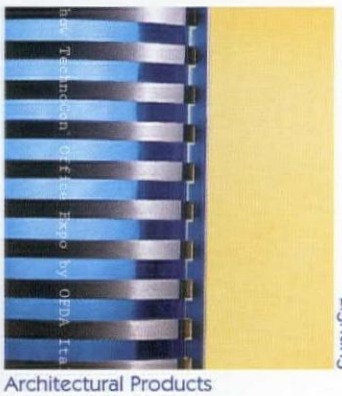
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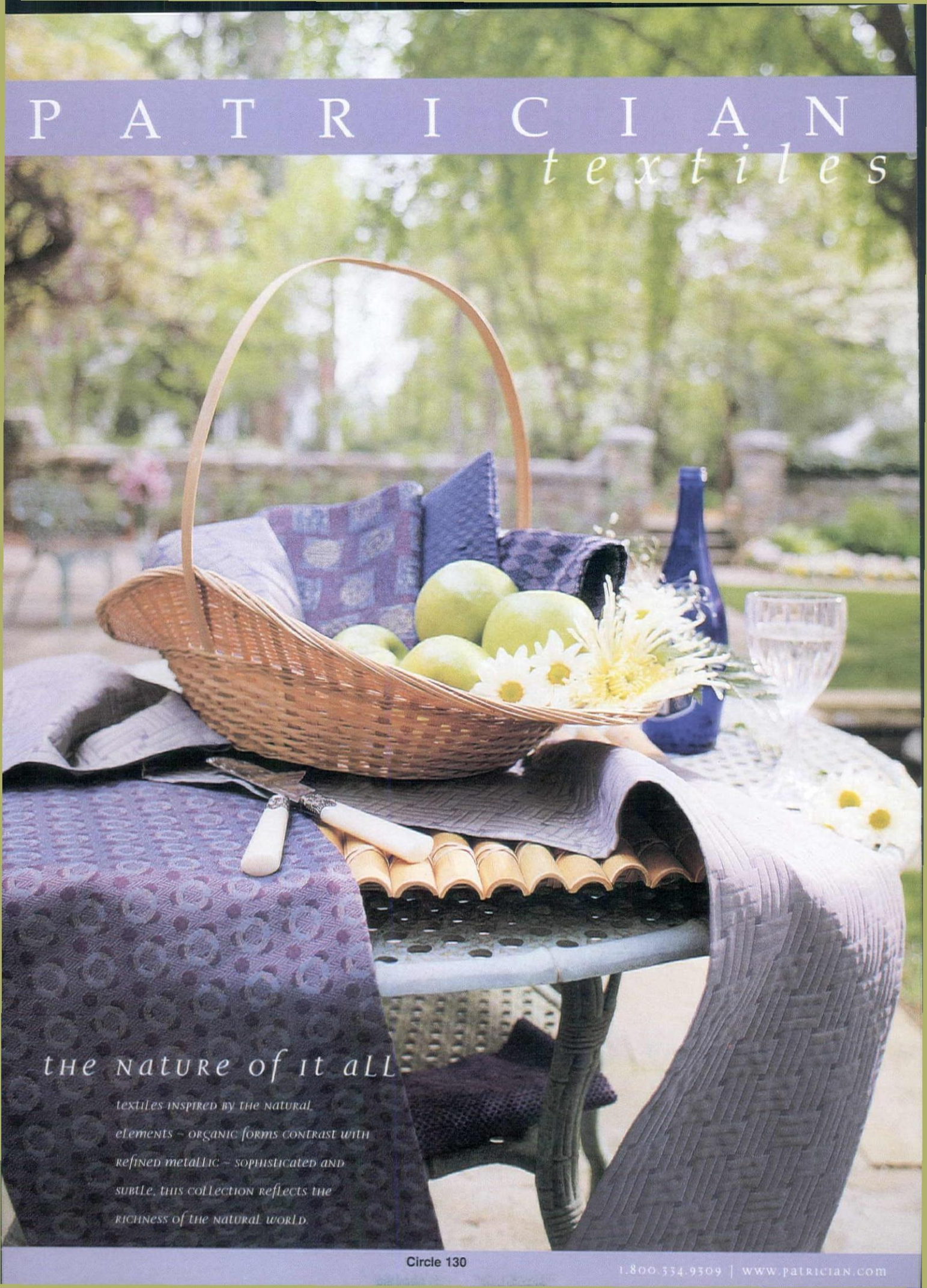
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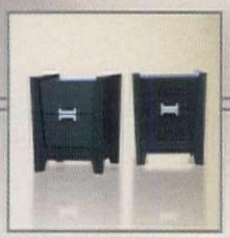
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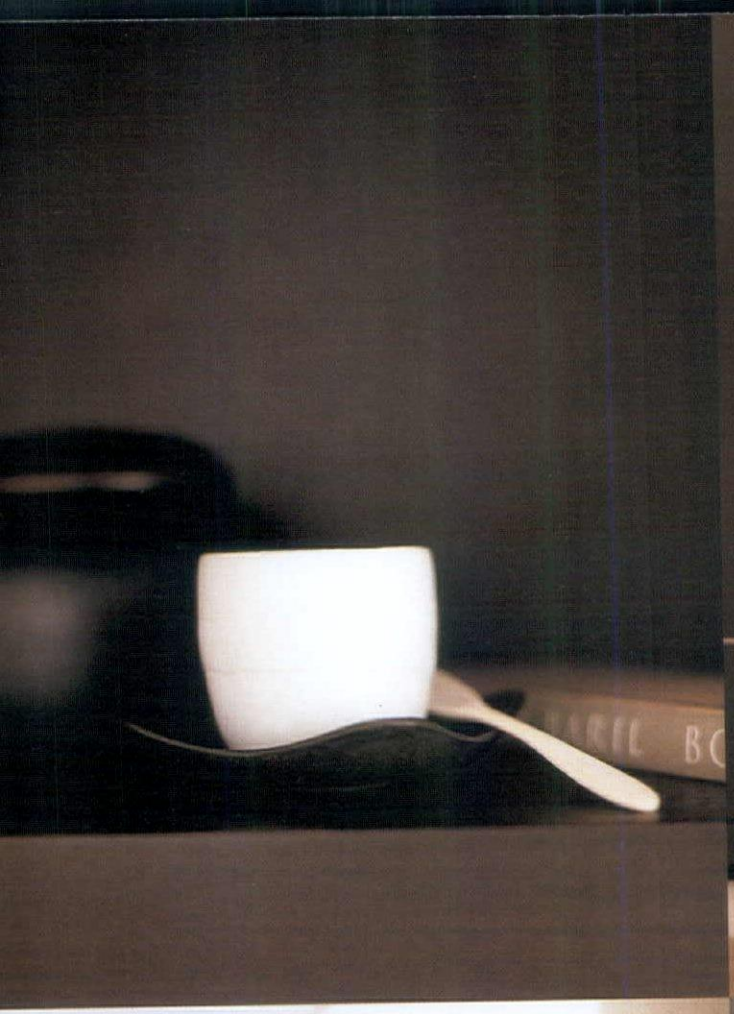
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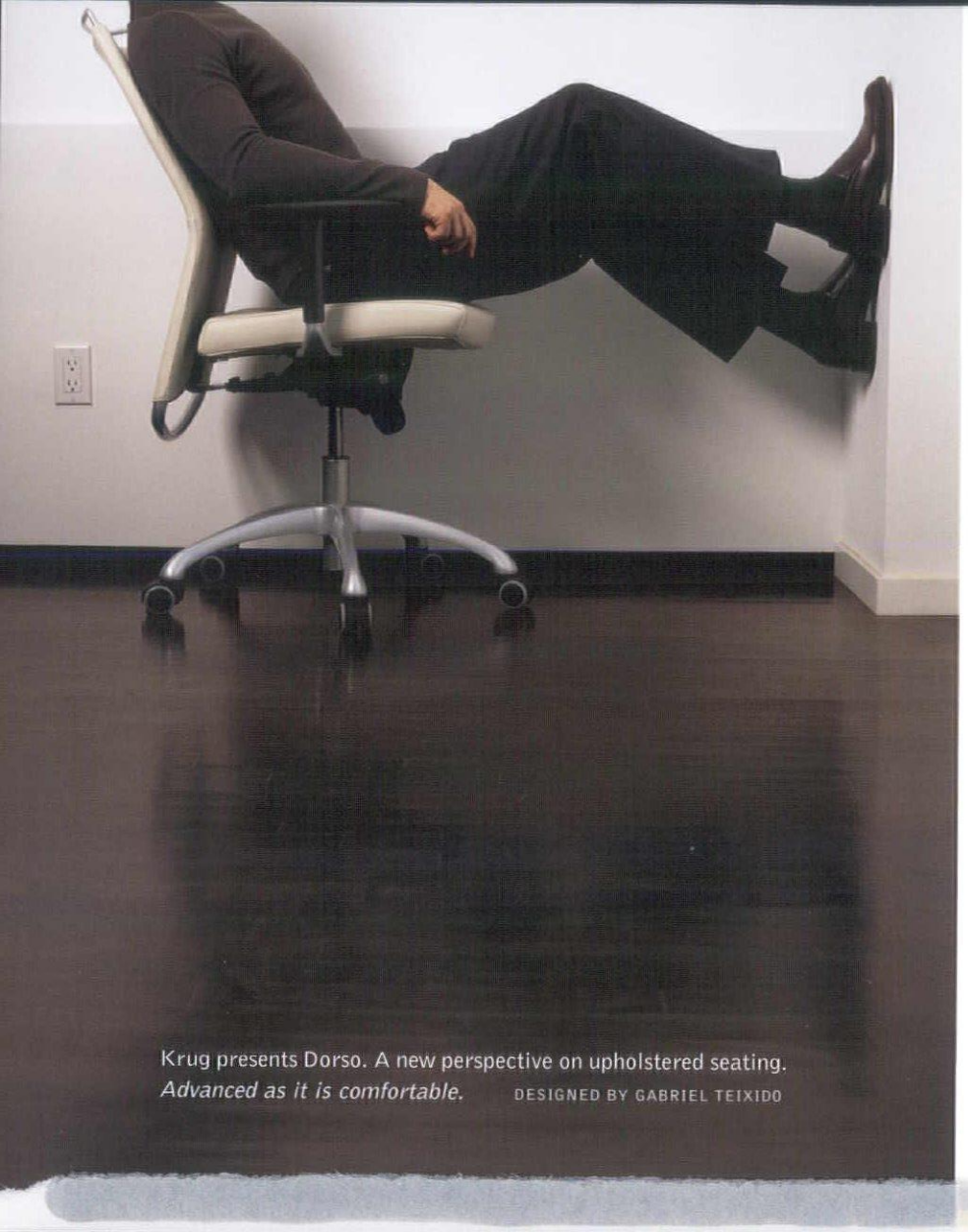






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Bag of Tricks

LeSportsac carries on in a jet-set modern New York flagship by S. Russell Groves



LeSportsac's durable nylon bags were all the rage in the 1970s, but by the late '80s they had fallen out of favor with the trendy set. Last year, after shifting the product focus from purely functional to fashion-forward varieties—and enlisting guest designers such as Jonathan Adler and Diane von Furstenberg—the brand burst back onto the scene. The fashion press lauded the new, brightly colored carryalls, which were snapped up by socialites and starlets. All that→

Above: The new look of LeSportsac, by S. Russell Groves, features a matte aluminum facade, white walls, and a selection of mid-century furniture.







LeSportsac was missing was a New York flagship to communicate the new direction.

Timothy Schifter, LeSportsac's president and CEO, took advantage of the momentum and asked S. Russell Groves to design a Madison Avenue flagship. (The New York architect had also been achieving a fair share of buzz lately with stores for another American handbag staple, Coach.) The 2,400-square-foot LeSportsac store takes design cues from the company's '70s roots as a purveyor of fold-in-a-pouch bags and luggage of industrial and high-tech ripstop nylon, used mainly for parachutes back then. "The product has this tech-y, inventive background," Groves says. To capture a similar spirit in the space, he laser-cut and bent sheets of white powder-coated steel to create clever shelving that hooks over the edges of walls, countertops, and low wood storage units. Clear acrylic is used for additional shelving. In a nod to the product's associations with air travel (light weight and soft forms make the bags ideal for overhead bins) Groves attempted to evoke a "1960s airport lounge" by using Saarinen tables and Barcelona chairs for display vignettes throughout the store.

Though Groves and Schifter selected a neutral palette so as not to interfere with the vibrant, pattern-heavy products, the two agreed upon a striking French blue for the resin epoxy floor. The sea of cerulean gives the space a whimsical and amiable feel that enlivens the otherwise restrained aesthetic. And, incidentally, that precise shade of blue is the favorite shirt color of the CEO.

—Sheila Kim

Above, left: A Barcelona chair, Jonathan Adler ceramics, and a Saarinen table in the window.

Above, right: Groves selected cerulean blue for the resin epoxy floor.

Left: Innovative shelving and tabletop displays were produced from laser-cut and bent metal.

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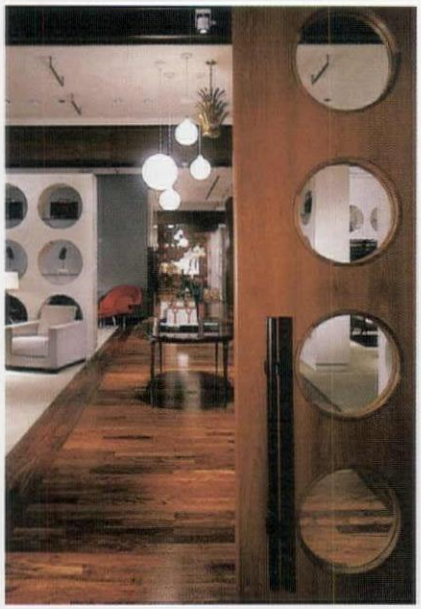
Cole Haan moves ahead with a laid-back look, coordinated by Valerio Dewalt Train

Since 1928, Cole Haan, maker of high-quality shoes, bags, and outerwear, has been an American style icon. The company built its business and reputation on superb quality, craftsmanship, and service, and those fine attributes endured through 1988, when Cole Haan became a wholly owned subsidiary of another uniquely American company, Nike. Now take a fast walk forward to 1999, when Gordon Thompson, a trained architect and former member of Nike's executive brand team, arrived at Cole Haan. Today, as Cole Haan's executive vice president and creative director, Thompson oversees all product, store, and advertising design and is reinventing the brand as a multifaceted reflection of current American style. →

Left: Entry to the Chicago flagship is through a pair of oversize teak doors with porthole windows.



FROM TOP: BARBARA KARANT; KARANT + ASSOCIATES; LAURA JOHANSEN







Part of Thompson's branding concept involves reimaging retail outlets across the country. For a new Cole Haan flagship in the heart of Chicago's Magnificent Mile shopping district, Thompson and his in-house team collaborated with Chicago architecture firm Valerio Dewalt Train Associates. Both Thompson and Valerio Dewalt Train project principal Randall Mattheis felt that the new aesthetic Thompson was bringing to the Cole Haan product line was strongly connected to the inventiveness of California modernism. Accordingly, they designed the 4,200-square-foot store to evoke the style of a 1950s California house.

A central spine sets up the traffic flow and organizes the deep space. Rooms at either side of the spine are demarcated by ivory-colored block walls with large circle cutouts where shoes and bags are displayed; the focal point at the end of the spine is a latticework teak wall that beautifully recalls Cole Haan's signature woven leather. Eamesian custom shelving mixes with vintage daybeds, lounge chairs, cabinets, and consoles, giving the rooms a residential scale and appearance. Over the seating, pendant globe lights hang from cantilevered wooden beams. "The modern artisan design of the interior clearly defines Cole Haan's visual vocabulary and bridges all aspects of the brand, from advertising to product design to the shopping experience," says Mattheis. And better yet, the store brings a hint of warm-weather ease to the Windy City—you'd wear out a lot more shoe leather walking from Chicago to Palm Springs. *—Cindy Coleman*

Above, left: Rosewood-finished flooring extends from the front door to the back of the store. Clusters of pendant lights hang above vintage tables used for display.

Above, right: Ivory-lacquered custom shelving in the women's salon.

Left: Large-scale block walls with circular cutouts provide additional display space and subdivide the store into intimate rooms. Teak latticework spans almost the full width of the back wall.

PROJECT ARCHITECT: **JASON HALL.** PROJECT TEAM: **TIM CONNOR.**

EXTERIOR DOORS: **COSTELLO GLASS & MIRROR.** INTERIOR DOORS: **INTEROCEAN CABINETS; FSB** (PULLS). WOOD FLOORING: **TERRA HARDWOOD FLOORING.** WOMB CHAIR: **KNOLL.** CUSTOM SHELVING: **PLESSI.** CUSTOM OTTOMAN: **THOMAS JOB; SPINNEYBECK** (LEATHER). TEAK WALL: **SCM.** LIGHTING CONSULTANT: **CHARTER-SILLS AND ASSOCIATES.** ENGINEER: **WMA CONSULTING ENGINEERS.** GENERAL CONTRACTOR: **TURNER CONSTRUCTION, SPECIAL PROJECTS DIVISION.**

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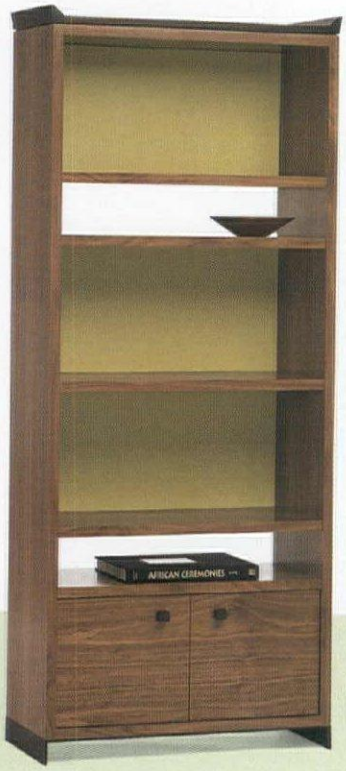
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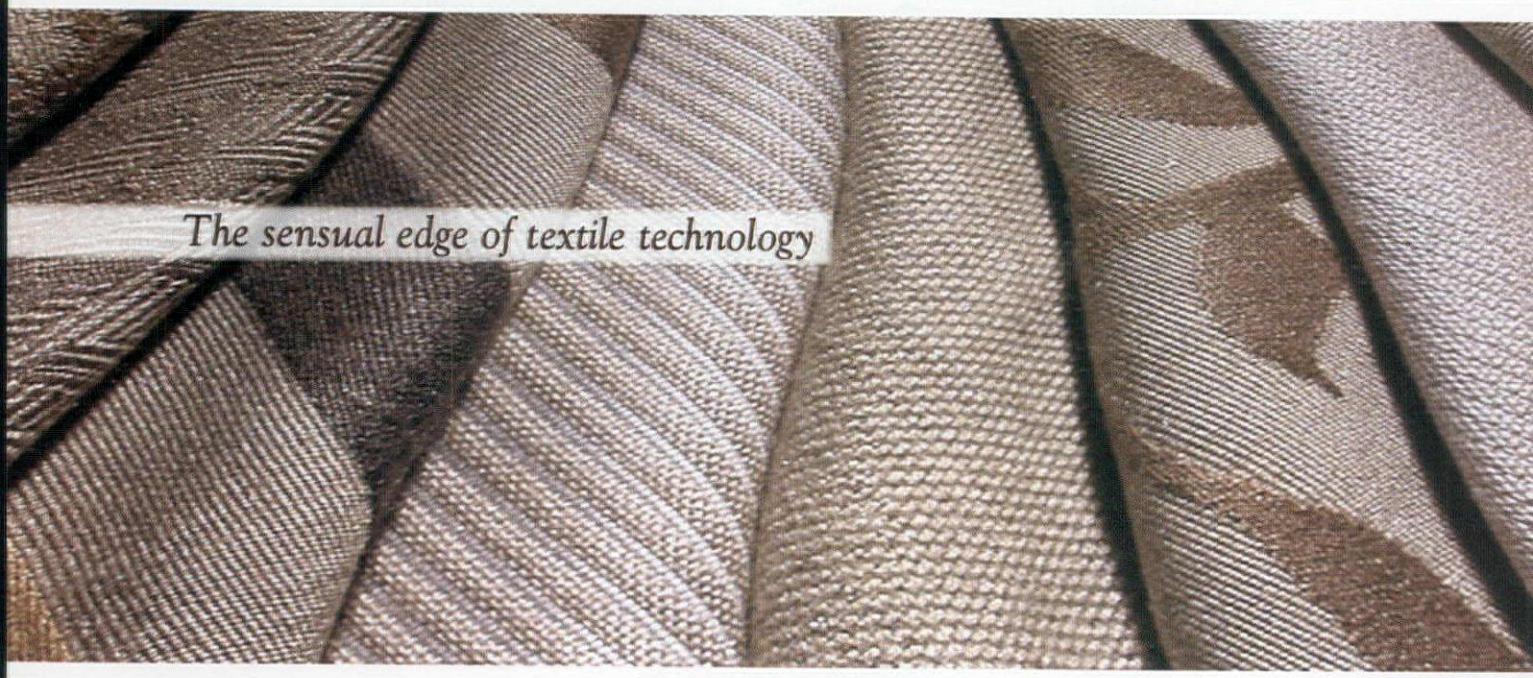
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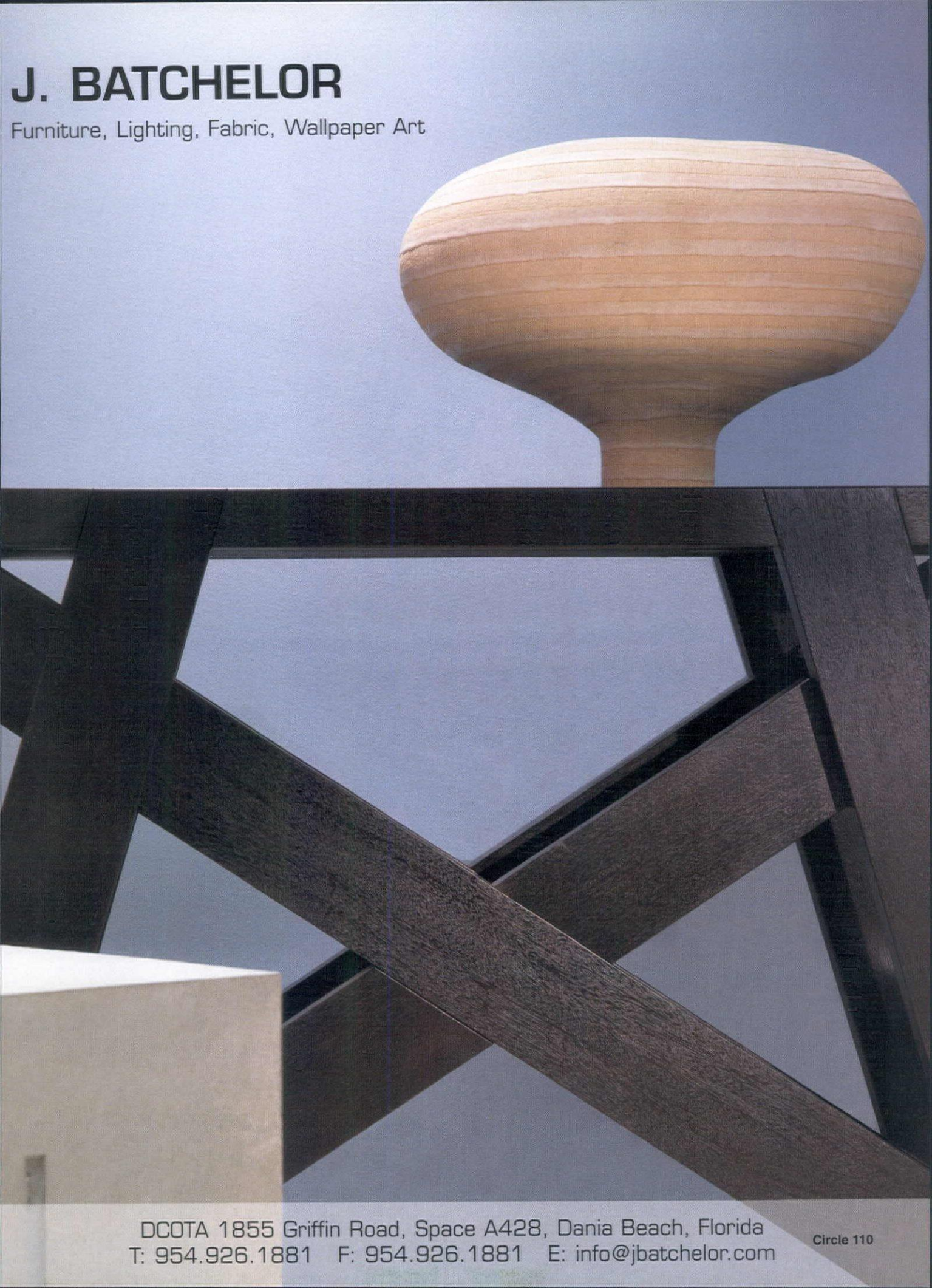
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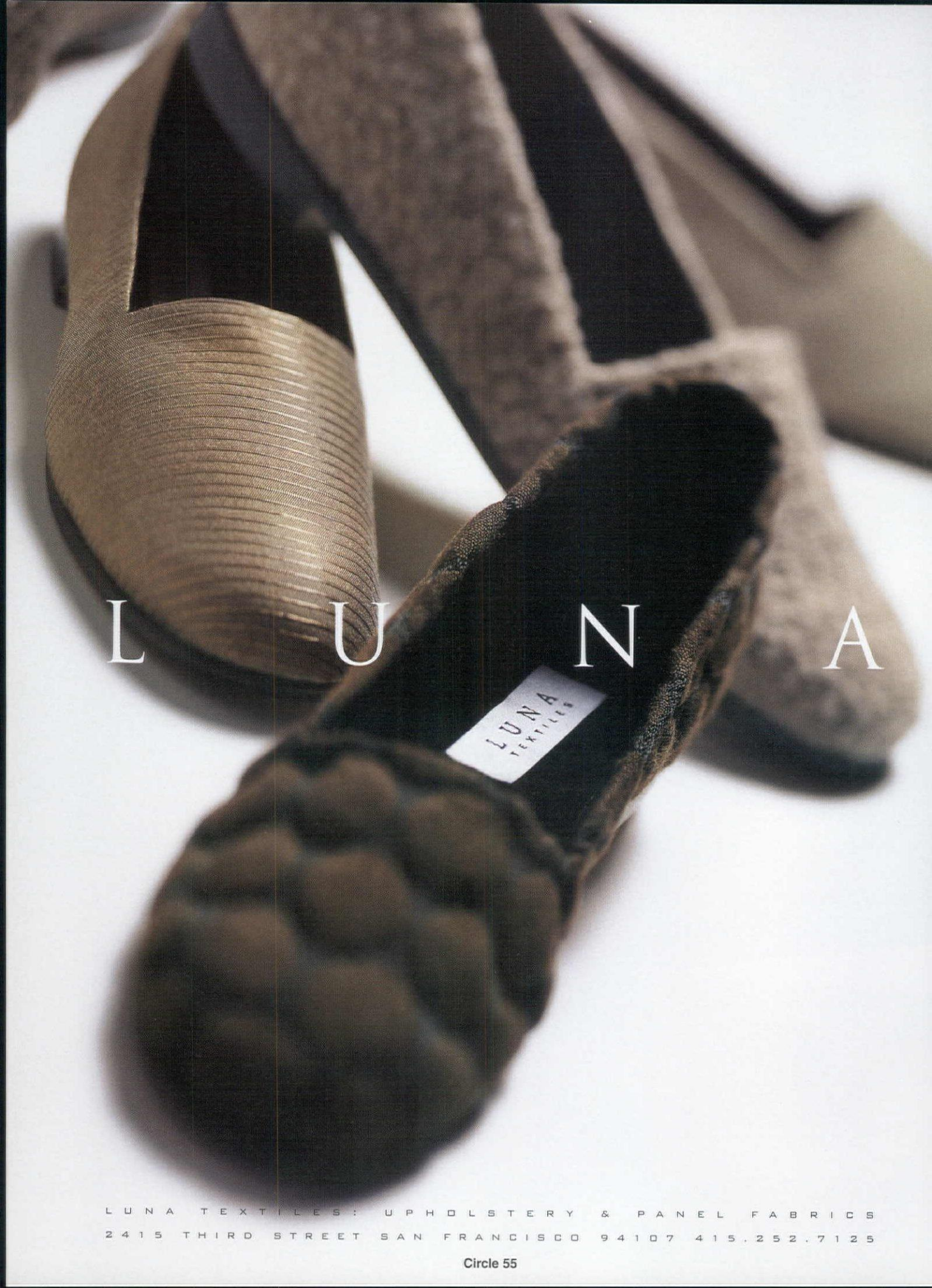


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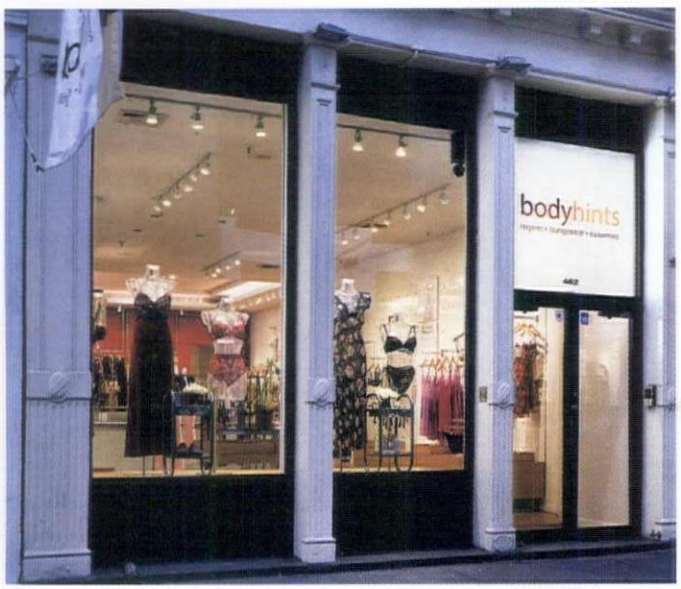
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The Bare Necessities

For a high-end lingerie store in New York, MOVK got down to the basics





FROM LEFT: ELIZABETH FELICELLA; LAURA JOHANSEN

TWO YEARS AGO, Lauren and Allen Blankenship sold their men's lifestyle Web site, www.rouze.com, to Playboy Enterprises. Not content to rest on their laurels, the husband and wife entrepreneurs then crossed the gender divide to dream up Bodyhints, an intimate-apparel venue somewhere between a department store and a high-end boutique. "The concept was born of Lauren's frustration with lingerie shopping," explains Allen Blankenship. "For designer items, she had to go to some old-lady, boudoir-type boutique where someone's constantly hovering over you." Dismissing Victoria's Secret as the "Gap of lingerie," the couple conceived Bodyhints as a destination for pricier unmentionables worth mentioning, from Chiarugi to Roberto Cavalli.

Consummate Internet veterans, the Blankenships went directly to www.newyork-architects.com in search of the right firm to convert a SoHo gallery to retail use. MOVK Architecture + Design won out, and principals Mark Oller and Victoria Kirk were charged with completing the job—in a flash. "We gave them a completely unrealistic time frame, →

Above: As part of the branding effort for Bodyhints, the tan and maroon of the company logo are carried through the shop.







but they totally delivered," says Allen Blankenship. A month after MOVK signed on, rapid-fire construction began, and the store opened less than two months later. Kirk credits the flexibility of the existing space for the fast turnaround: "We were basically presented with a white box and a maple floor." Lighting, fitting rooms, and storage and display units were installed, and an existing stairwell was updated with frosted-glass panels and a coat of silver paint. The versatile laminate wall system allows easy reconfiguration. "We spent a lot of time talking about how to hang underwear nicely—it's a very tough product to show," says Kirk. Display units, both freestanding and built-in varieties, were designed in oak and stainless steel. Samples on hangers attract perusal, while different sizes are stored in drawers below.

Adding a casual, residential touch are an oversize mirror and a walnut cashier's table. Above hangs a custom light fixture shaded by little glass squares woven together with nickel wire. ("The shade reminded us of a bodice," explains Kirk.) MOVK also made the fitting rooms sizable and comfortable. Surrounded by plush cream carpeting, substantial red curtains, and muted lighting, patrons feel more at home stripping to their undies. —*Linas Alsenas*

Top, left: The versatile white laminate wall system includes acrylic frames. The drawings are by Loren Camilleri.

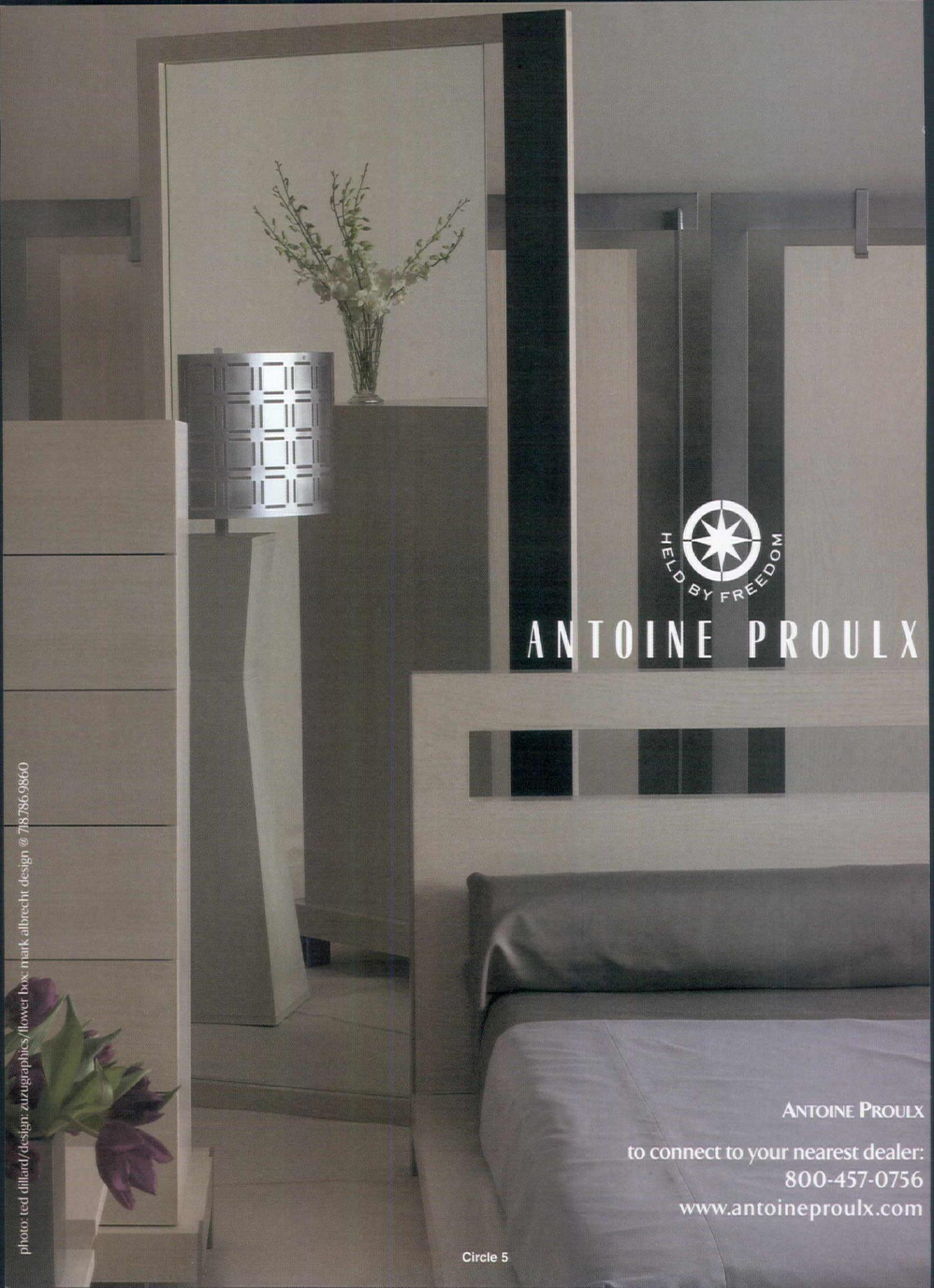
Top, right: With generous proportions and ample privacy, the dressing rooms are designed to reduce customer shyness.

Left: The 2,000-square-foot shop is feminine and sophisticated, with a maple floor, maroon accents, and a frosted-glass and steel staircase.

PROJECT MANAGER: **RICARDO MARQUEZ.**

WALL SYSTEM: **B&N.** FURNITURE: **DE LA ESPADA; KNOLL.** CURTAIN FABRIC: **ANGELA ADAMS** (BACK WALL); **ROGERS & GOFFIGON** (FITTING ROOMS). CARPET: **TEXSTYLE.** GLASS VASES: **SMITH & HAWKEN.** CERAMICS: **ROOMS & GARDENS.** DISPLAY LIGHTING: **LIGHTING MANAGEMENT.** CUSTOM LIGHT FIXTURE, SCONCES: **...AND BOB'S YOUR UNCLE.** SIGNAGE: **BIG APPLE SIGN.** CUSTOM MILLWORK: **SEVEN CONTINENTS.** GENERAL CONTRACTOR: **VALENTIN CONSTRUCTION.**

ELIZABETH FELICELLA

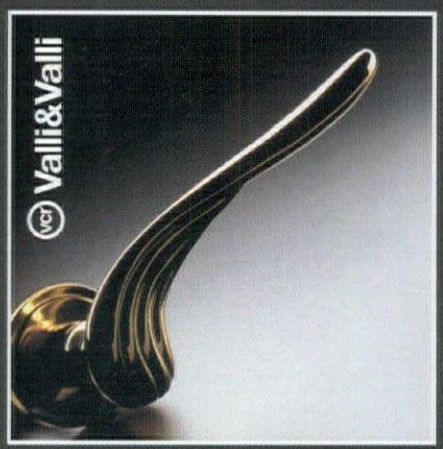

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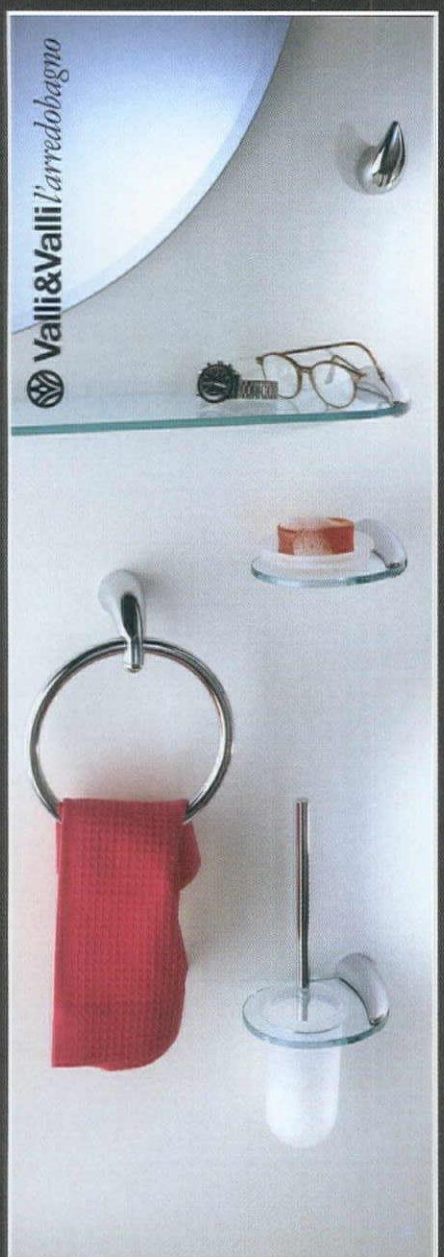
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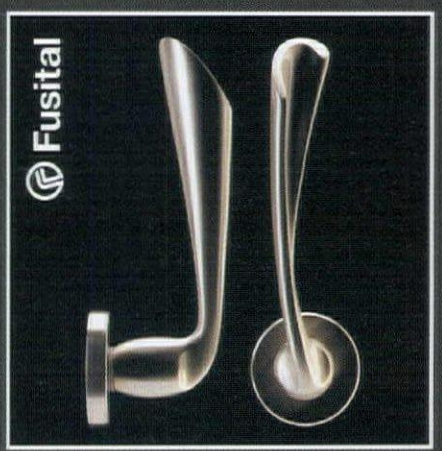
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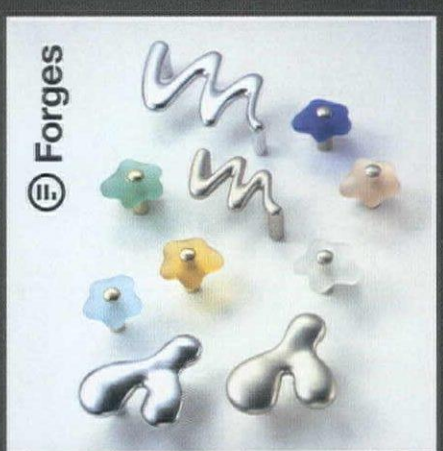
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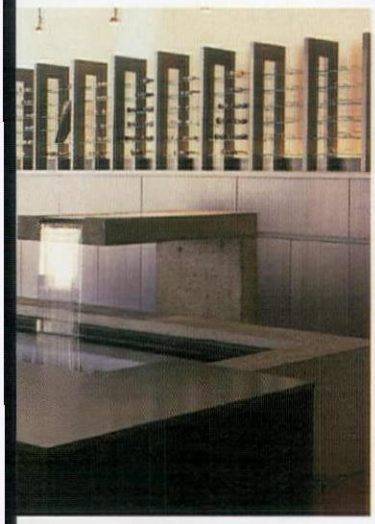
An eyewear boutique by Toronto's TAS DesignBuild is truly a sight to be seen

ASTUTE RETAILER LAURENT Felix isn't satisfied just selling eyeglasses. For him, anything worth doing is worth doing with panache. He opened his first Vizio boutique in midtown Toronto in 1997, selling frames by Onkel and Alain Mikli alongside contemporary photography. For his second store, Felix chose a new strip mall in the north end of Toronto to take advantage of an affluent neighborhood where the rent wasn't astronomical and a designer hallmark had not yet been established. In this second location, the merchandise mix is designer eyewear combined with other high-design objects, such as→

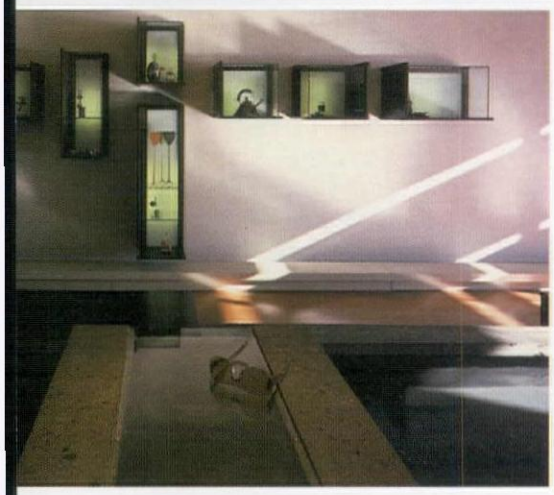
Left: A cast-concrete reflecting pool in the center of Vizio's 20-by-40-foot space.



FROM TOP: ROBERT SELLARIUK; LAURA JOHANSEN







optician-as-lifestyle-operation concept into a subdued, serene oasis—a project modest in scale but not in intent.

Figuratively and literally, water is the focus at Vizio, with a cast-concrete reflecting pool creating an oasis of calm at the center of the maple floor. The pool's ultrasmooth walls, measuring 4 by 18 feet, were poured with the help of acrylic forms, and black pebbles at the bottom of the trough camouflage two submersible pumps in addition to giving an illusion of endless depth. Water cascades from a pair of glass-covered concrete desks into the pool; mahogany-veneered benches are cantilevered on its edge. A culvert, carved into the concrete subfloor, is connected to a filter and a drain, both located at the back of the space.

"The sensual quality is paramount—the acoustic as well as visual effect of the water," points out Mazyar Mortazavi, principal designer in charge at TAS DesignBuild. But the reflecting pool also plays a pragmatic role: cleverly defining traffic flow between the eyewear display on one side and the juicers, candelabras, and kettles opposite, seen so much more clearly through a newly purchased set of frames. *—Kelly Rude*

Philippe Starck's citrus juicers for Alessi and Karim Rashid's Garbo cans for Umbra.

Entertaining the friend or family member accompanying a potential customer to an eyewear dispensary is the goal of both this split retail focus and Felix's interest in sophisticated store interiors. "Ambience is as important as product," says the entrepreneur, who hired TAS DesignBuild to take responsibility for Vizio's latest incarnation. Known for the deployment of contemporary and classical architecture for high-end residences, the Toronto firm transformed his

Top, left: Eyewear is shown on glass shelves slotted into wood posts, with additional frames stored in mahogany-veneered drawers beneath.

Top, right: Water circulates through glass-topped concrete desks on which customers can place frames during shopping.

Bottom: Home accessories, the other half of Vizio's unusual merchandise mix, are shown in backlit mahogany-veneered cases on the wall opposite the eyewear display.

REFLECTING POOL: **TORIZUKA LANDSCAPING.** FLOORING: **BARWOOD FLOORING.** MILLWORK: **Z&D FINISHES.** LIGHTING: **EUROLITE.** ELECTRICAL CONTRACTOR: **DEROCK ELECTRIC.** HEATING, AIR-CONDITIONING: **BRANAIR.** PLUMBING: **VML PLUMBING.**





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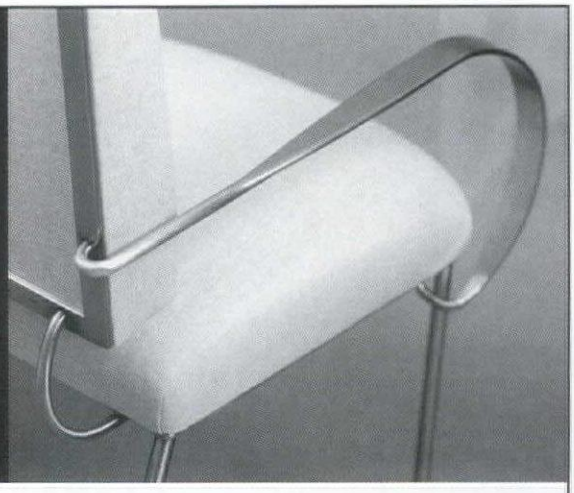
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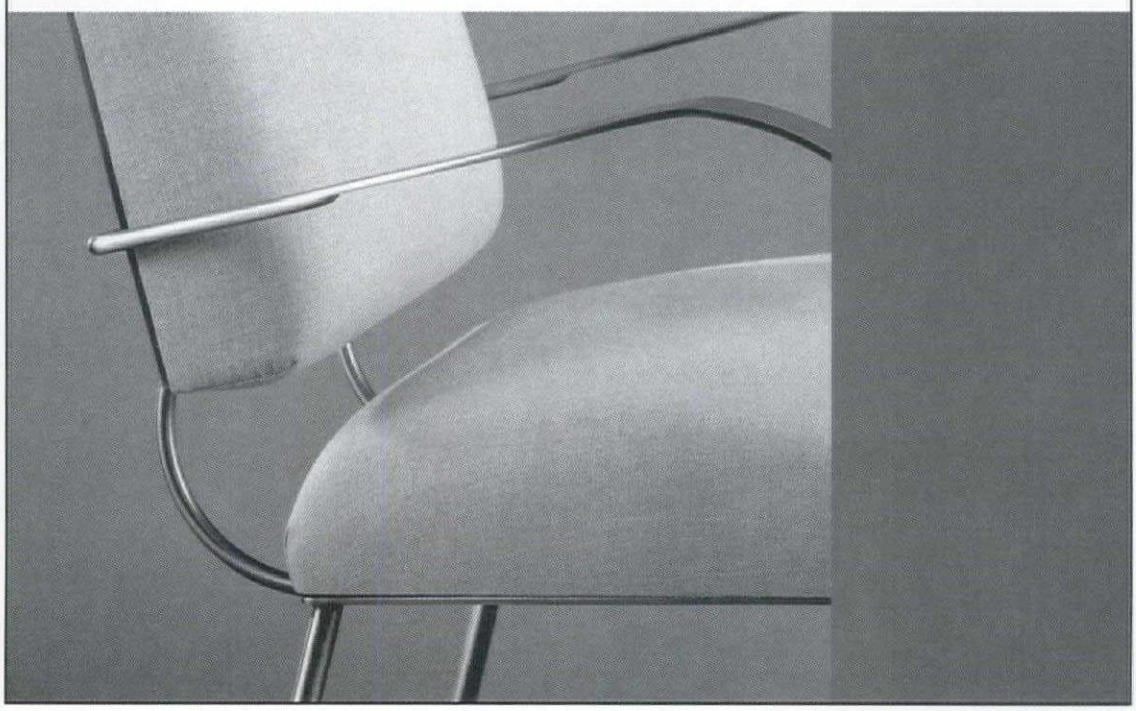
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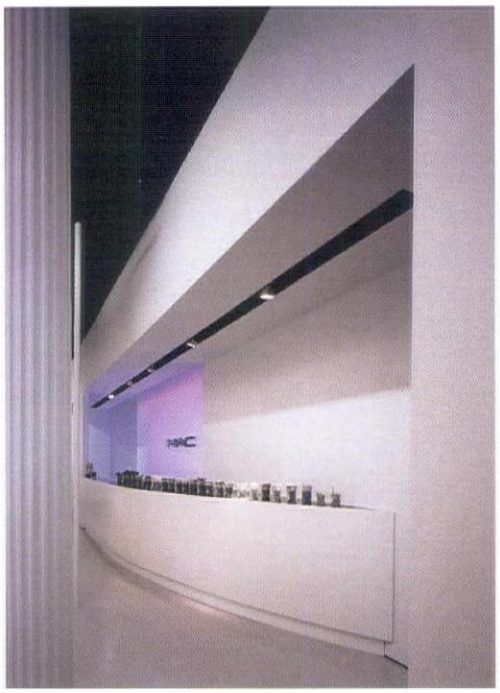
"It's the simple balance between form and function."

Mark Albrecht, designer of the
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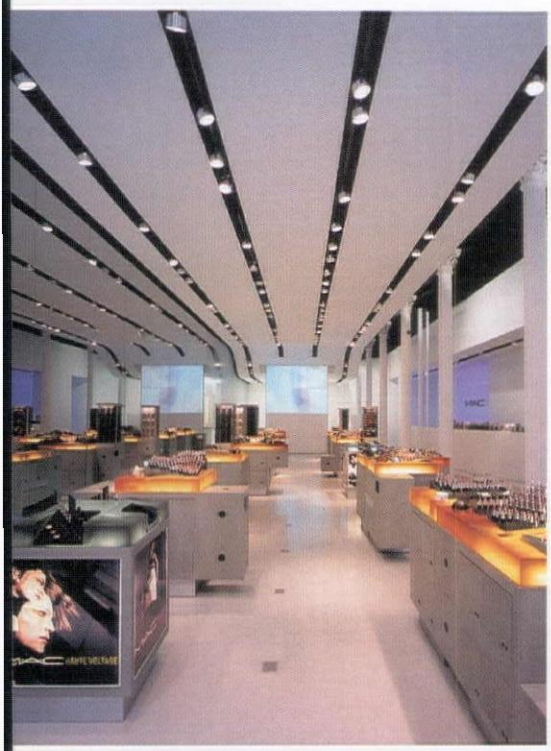
MAC Makeover

The cosmetics company's in-house store design team revamps a New York boutique

IN THE WORLD of beauty, retail design can have an enormous impact on a company's brand positioning, sometimes as great an impact as the actual product being proferred. But making a distinctive visual statement without fighting the merchandise is always a delicate balance. When the offerings are as vibrant as MAC Cosmetics—think Russian Red lipstick and Electric Eel eye shadow—the challenge only increases. Luckily, the makeup company is no novice at experimentation: This is the maverick concern that bypassed the usual supermodels to name drag queen RuPaul the First Face of MAC in 1994. →



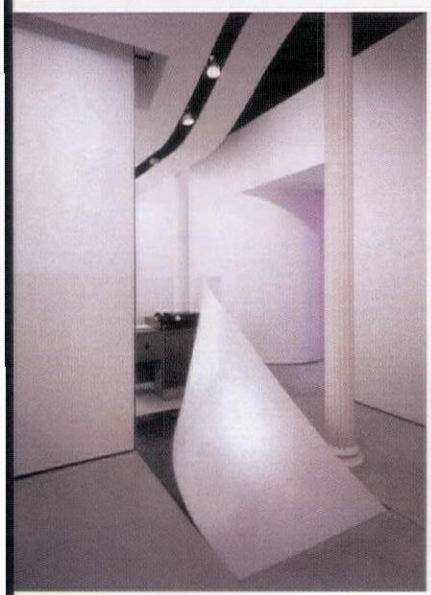
FROM TOP: GREG DELVES; LAURA JOHANSEN

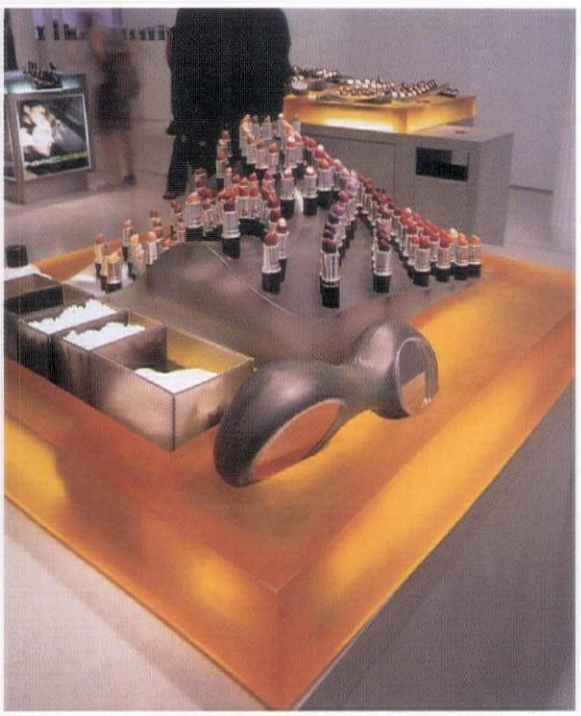


To transform a six-year-old New York boutique—a 1,200-square-foot SoHo storefront with dated glass and wrought-iron fixtures and traditional hardwood floors—MAC's vice president of global store design, Régis Péan, devised a bolder and less conventional aesthetic. An array of organic, sculptural forms and skinlike materials were used, explains Péan, to "relate to the body"—starting with a clear, poured-resin floor that gives the sensation of walking on jelly. Specially formulated amber-colored polyurethane countertops, which prove surprisingly supple to the touch, are topped by pewter-tinted display surfaces that have a spongy, almost fleshy feel.

While Péan and his team gave primacy to tactile experience, the space packs a lot of visual punch as well. The pewter display surfaces are furthermore notable for their sculptural presence, created with advanced 3-D animation technology. The sinuous topographies afford customers views of all products—in all hues—on each display island from any point in the store. The freestanding islands, which grant more access to products than would a conventional counter, are entirely modular: Cabinets and hardware-free drawers below can be easily swapped or entire units combined to reconfigure the sales floor. "Customers walk away with an emotional experience because the design engages their senses of both sight and touch," Péan says.

Some of his most aesthetically intriguing gestures involve the revealing of inner layers. The rigid lightweight foam used to create the display surfaces can be glimpsed beneath the pewter polyurethane finish. And ribbons of translucent white acrylic peel off the resin floor to expose a subfloor of stainless steel, then twist sideways to wall-off two consulting rooms—a clever design argument that beauty is, after all, more than skin deep. —*Sheila Kim*





Previous page: A curved counter at MAC's renovated New York store starts as a display surface for beauty tools and brushes and extends to become the cash-wrap station.

Top: The 21-foot width seems twice that, thanks to a floor-to-ceiling mirror along one wall. At the rear, promos projected onto a rubberized stretched-plastic screen also appear reflected at left.

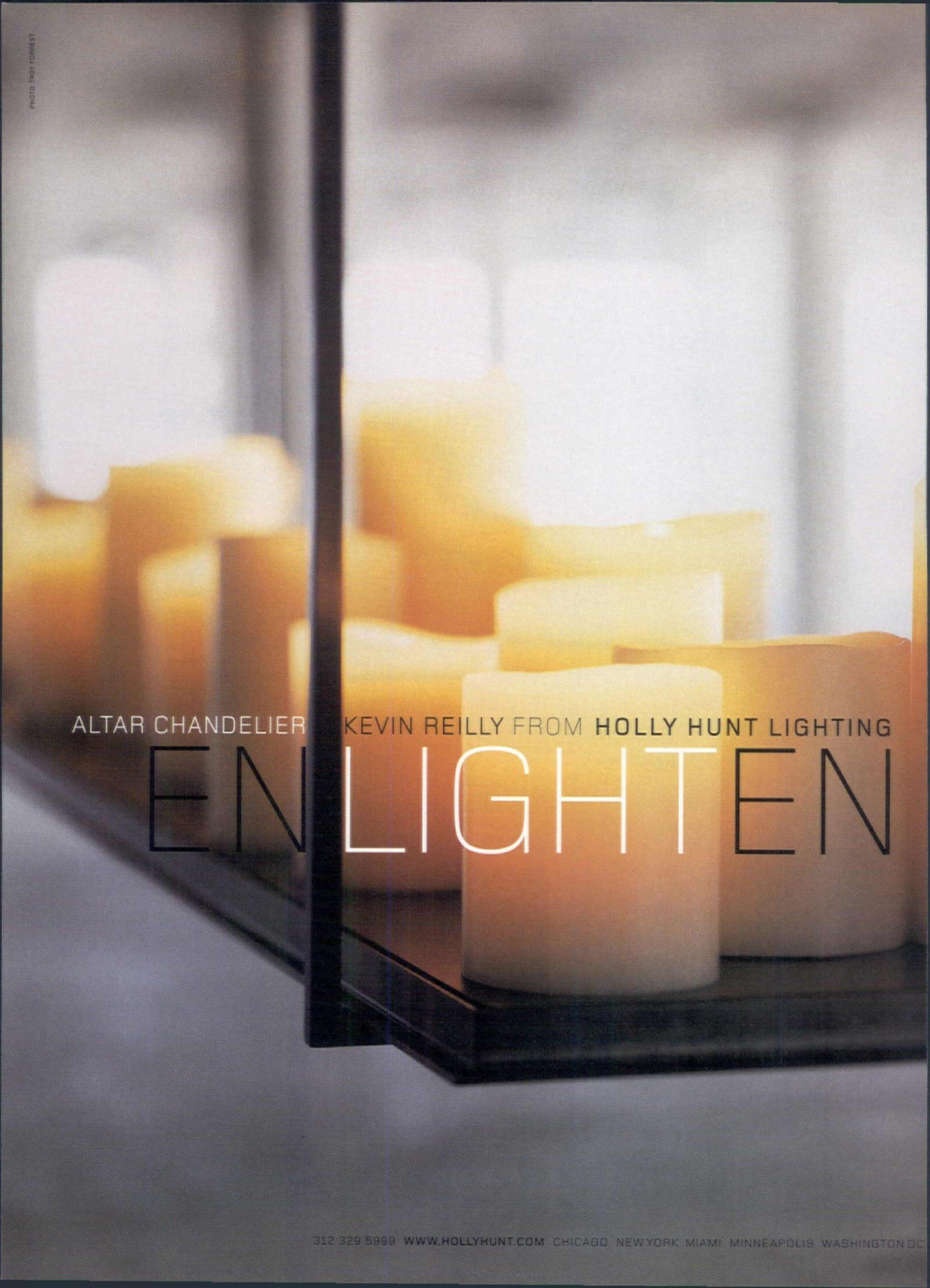
Below, left: Acrylic sheets peel off the floor to form partitions for two consulting rooms at the back. The ceiling in this part of the space was dropped to create a more intimate setting.

Below, right: The display mat, which sinks into an up-lit polyurethane slab, and the biomorphic hand mirror were designed using the same 3-D animation technology.

PROJECT TEAM: **CAROLYN BEMIS; DEREK CONDE; YOLANDA DO CAMPO; EDMOND KUAN; KATE MCGOWAN; ANGELICA RUANO.**

FIXTURES: **CANUS CONSTRUCTION.** STEREOLITHOGRAPHIC APPARATUS MODELS: **3D SYSTEMS.** LIGHTING: **COLOR KINETICS; LITE LAB.** ACRYLIC SHEETS: **JUST PLASTICS.** POLYURETHANE: **POLYCRAFT.** PROJECT VISUALIZATION: **CONTOUR STUDIOS.** ENGINEERS: **DACER TECHNOLOGIES; ARUP.** GENERAL CONTRACTOR: **BAUHAUS CONSTRUCTION.**

GREG DEVES


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Best Foot Forward

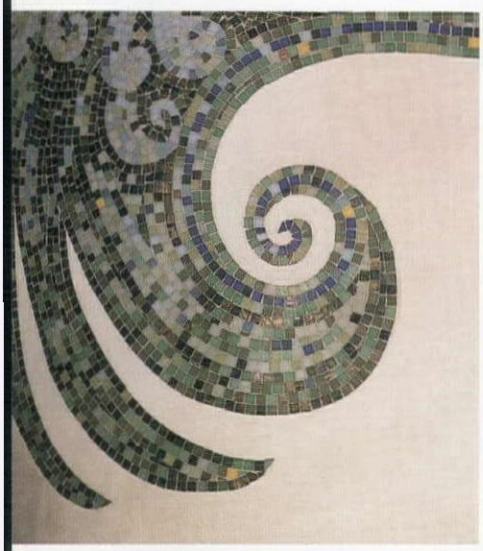
Mosaics by Xavier Llongueras show off shoes in style at Otto Tootsi Plohound's latest New York store

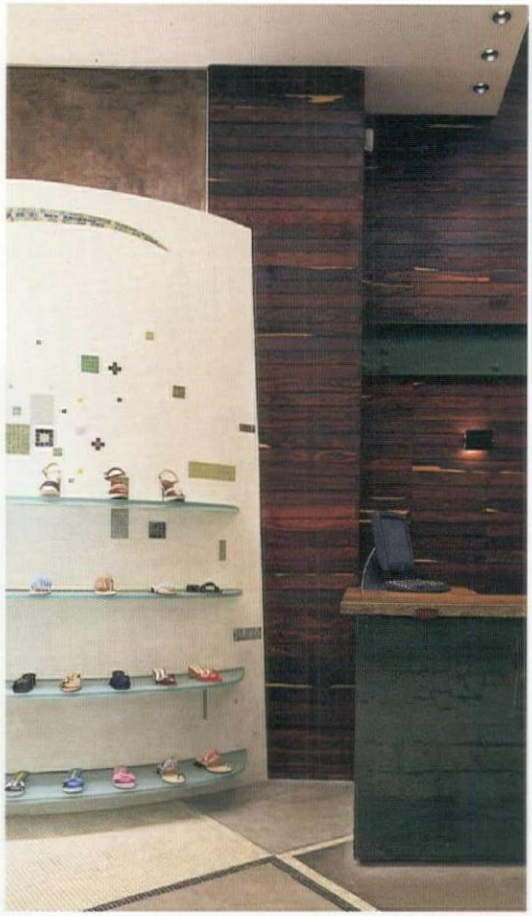
When Annette and Larry Everston commissioned artist-designer Xavier Llongueras to create mosaic details for the couple's own apartment, the result impressed them enough to hire the Gaudí-influenced Barcelona native to put his stamp on their trendy New York footwear chain, Otto Tootsi Plohound. Llongueras redid two existing locations and, when the Everstons secured a new, 3,000-square-foot SoHo space, they brought him in at the outset, confident that his fresh, whimsical style and brilliant use of color would act as a complementary counterpoint to the exposed structural beams and industrial fluorescent lighting. "The floor-to-ceiling windows tempt you to come inside," Annette Everston says. "Xavier's mosaics keep you there." →

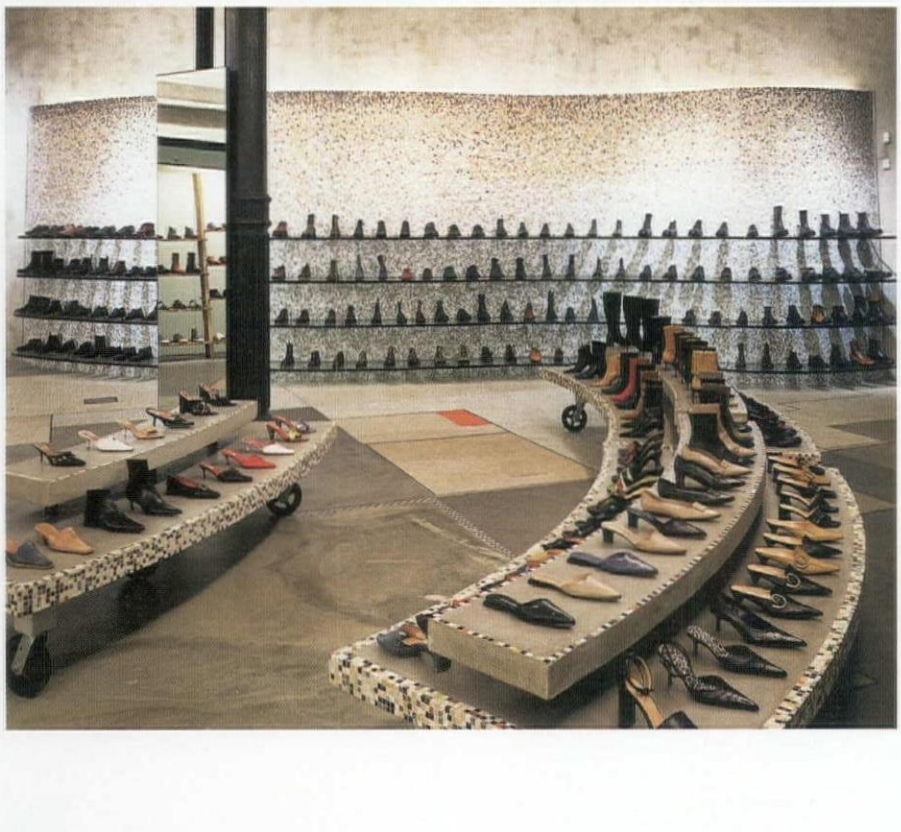


Above: Industrial lighting and a poured-cement floor are balanced by the organic impact of rosewood benches.

FROM LEFT: DAVID JOSEPH; LAURA JOHANSEN







One of the interior's most eye-catching elements is the undulating, 32-foot-long glass-mosaic wall that defines the men's section. Beige and coffee-colored tiles predominate, but closer inspection reveals copper, lavender, and mauve tiles as well. "Similar to a Seurat painting, the colors blur into a single muted shade," Llongueras says. Across the room, in the women's area, is a more fanciful mosaic design set against a white plaster background. The 52-foot-long curlicue formation begins in a corner, then unfurls in a ribbon around two sides of the space. "These mosaics were inspired by the waters of Hawaii. I was intrigued by the playful motion of the crashing waves," explains the artist, who chose a palette of olive, sea foam, and pea green with splashes of cobalt, sunflower yellow, and orange to convey his concept. Mosaic elements also extend to the edges of the custom-made curved display units and the subtle, gray-and-eggshell tiled border of the poured-cement floor.

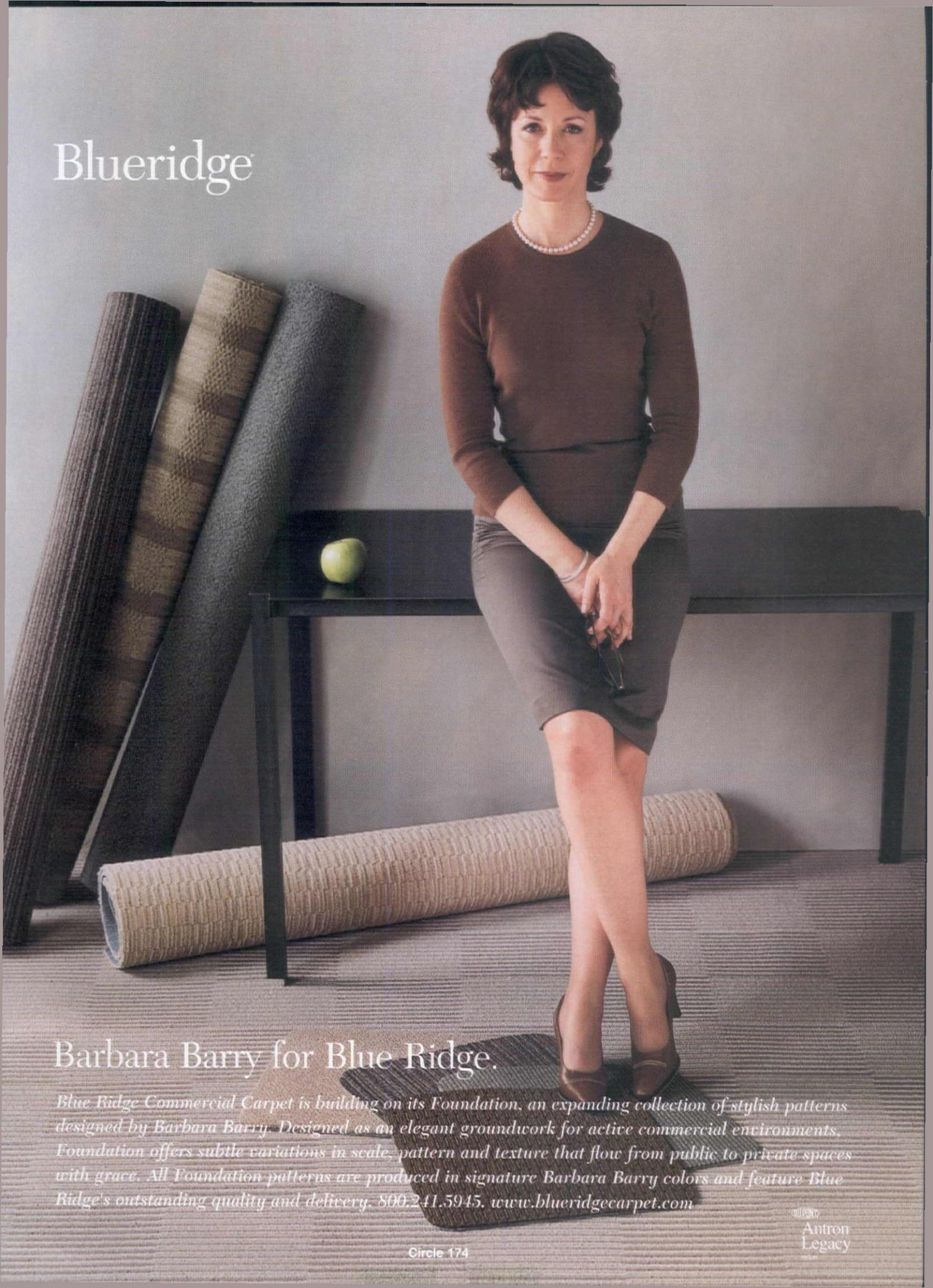
While the mosaics are aesthetically appealing, the combination of the tiles and curved walls did make it quite a challenge to integrate the glass shelving. "It was extremely difficult to align each shelf and keep it straight. They all had to be measured very precisely," says contractor Ian Rosko of Rosko Homes, based in Brooklyn. "And each shelf is ½ inch wider than the one above, so the shoes lower down aren't obstructed. It's not something the customer would notice, but it makes a difference." A lot of work, unquestionably, but to Llongueras it's worth the effort: "Normally, people associate mosaics with Roman ruins or Byzantine churches. Why can't they be in a retail space?" *—Jill Fergus*

Above, left: The crashing waves of Hawaii inspired Xavier Llongueras's mosaic work.

Above, right: A white plaster wall with colorful tile insets contrasts with the Mexican cocobolo wood behind the wrap desk.

Left: In the center of the shop floor, custom-made mobile display units are edged in marble tile. Men's shoes are displayed against a mosaic wall in subtly modulated shades.

GLASS MOSAIC TILE: **BISAZZA.** BENCHES: **TUCKER ROBBINS.** GLASS SHELVES, MIRRORS: **H&R GLASS.** MARBLE TILE: **SICIS MOSAIC & ART.**



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The highly acclaimed showcase for contemporary designs and designers is proud to present Abitare Italia 2002. For the fourth consecutive year, the Italian Furniture Industry will showcase its vitality and breadth with 54 of Italy's leading companies in a devoted pavilion at ICFF. Abitare Italia 2002, a year-long program of activities in the United States, is organized by Federlegno-Arredo, the Italian Trade Commission, and the Ministry of Productive Activities - Department of Foreign Trade.

The Italian Contribution to American Design

Sunday, May 19, 2:00-3:00pm

Italian style has always played an important role in American design. Leading Italian and U.S. designers and manufacturers will discuss this unique multidisciplinary experience and the future of the creative relationship between the two countries. The seminar will provide a forum for both Italian and American speakers to engage in a lively and open discussion about the cross-cultural design experience.

Speakers:
Mrs. Ayse Birsel, *Designer*
Mr. Antonio Citterio, *Designer*
Mr. Jerry Helling, *Bernhardt President*
Mr. Rodrigo Rodriquez, *Flos Vice-Chairman and Federlegno-Arredo Chairman*

Moderator: Mr. Paul Goldberger, *New Yorker Magazine*

Tour Abitare Italia, Spring 2002

Monday, May 20, 6:00-9:00pm

Italy showcases its Best Designs with its 4th annual Abitare Italia Tour, the inspired evening devoted to contemporary Italian design and innovation. From Uptown to Downtown Manhattan, ten leading showrooms will open their doors to provide New Yorkers with a glimpse of the latest from Italy's renowned furniture and design industry. Visitors to at least three locations will have the opportunity to enter to win a $2,500 shopping spree at any location on the tour. The participating showrooms are:
Uptown: Poliform/Varenna, Tre-P & Tre-Piu' at Nova Studio, Italcomma at Palazzetti, Flou at DDC
Downtown: Poltrona Frau, Moroso at Format, MDF Italia at Property, Ipnos at L-S Collection, GT Design at Les Migrateurs

For more information please visit www.abitareitalia.com or register at rsvpbde3@aol.com for your invitation.

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Italian Exhibitors @ the ICFF / Booth

(Federlegno-Arredo Pavilion Hall 1-B)

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Arper 115
Arrben 128
Axolo 142
Capo d'Opera 350
Centro Estero Camere di Commercio Basilicata 133, 345, 347
Clac Group 142
Classe 135, 137, 141
Creazioni 150
Curvet Ambienti 129
Dada 116
Desalto 321
Fabbian Illuminazione 121
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Flou 110
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P.A.C. 14
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R&G 34
R-S-V-P 13
Riva 1920 14
Serralunga 33
Signoria di Firenze 135, 137, 14
Solzi Luce 32
Tre-P & Tre-Più 11
Tredici Design 135, 137, 14
Tuscany Decorative Accessories and Furnishing 14
Varenna 31
Vetraria Vismara 14
Vismara Design 14

(Tour Abitare Italia participants are highlighted in blue)

Federlegno-Arredo

Founded in 1945, Federlegno-Arredo is the Italian Federation of wood, cork, furniture an furnishings manufacturers. Federlegno-Arredo is Italy's leading furniture trade Federatio with 11 Associations and over 2,200 members. Their goal is to promote the Italian wood an furniture industry globally. Presently, the Federation is concentrating on the U.S. market b participating in trade shows and organizing promotional events.

Italian Trade Commission

The Italian Trade Commission was created as an Italian government agency in 1926 wit the primary purpose of establishing and enforcing controls on Italian agricultural exports Today it is one of the leading governmental organizations supporting the Italian companie in their efforts towards globalization, through trade promotion, development of industria and financial cooperation, information and marketing assistance.

Sometimes beauty can be confusing.



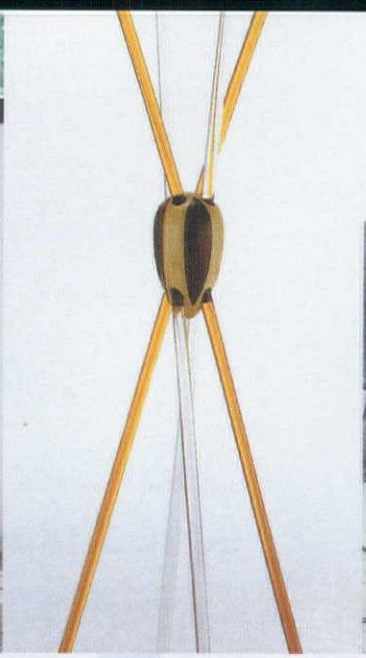


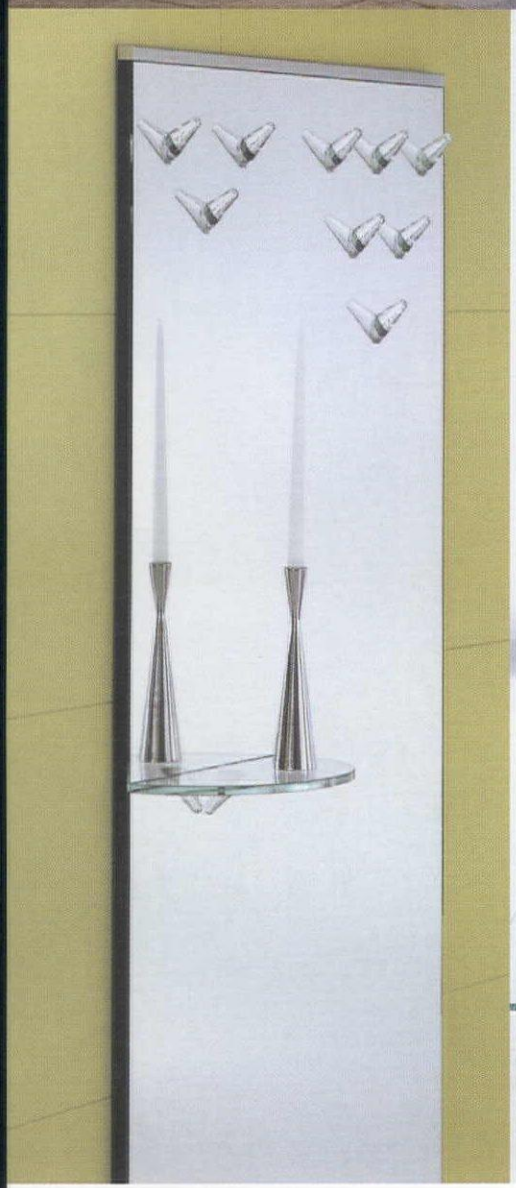
"Quadra" bench and footrest. Design: Cerri & Associates Studio. **Headquarters Italy** Tel. +39 0733 9091 www.poltronafrau.it **Benelux** Poltrona Frau Benelux Tel. +31 76 5221233 www.poltronafraubenelux.nl **Deutschland** EM GmbH Tel. +49 89 7191084 poltronafrau@t-online.de **France** Frau France S.a.r.l. Tel +33 1 43266852 www.fraufrance.com **Japan** Yamagiwa Corporation Tel. +81 3 52105842 www.yamagiwa.co.jp **Korea** Poltrona Frau Korea Tel. +82 2 6658980 kofuco@kornet.net **Österreich** Manfred Prunnbauer Tel. +43 1 9822160 agentur.prunnbauer@telering.at **Schweiz** Humbrecht Diffusion Tel. +41 21 8010921 yves.humbrecht@bluewin.ch **Singapore** Poltrona Frau Singapore Tel. +65 8332222 www.absolutelyfabulous.com.sg **United Kingdom** Poltrona Frau UK Ltd. Tel. +44 20 73366747 frauuk@poltronafrau.it **USA** Frau Usa Corp., New York Tel. +1 212 7777592 www.frauusa.com - Frau Atlantica, Miami Tel. +1 305 5763636 www.frauatlantica.net

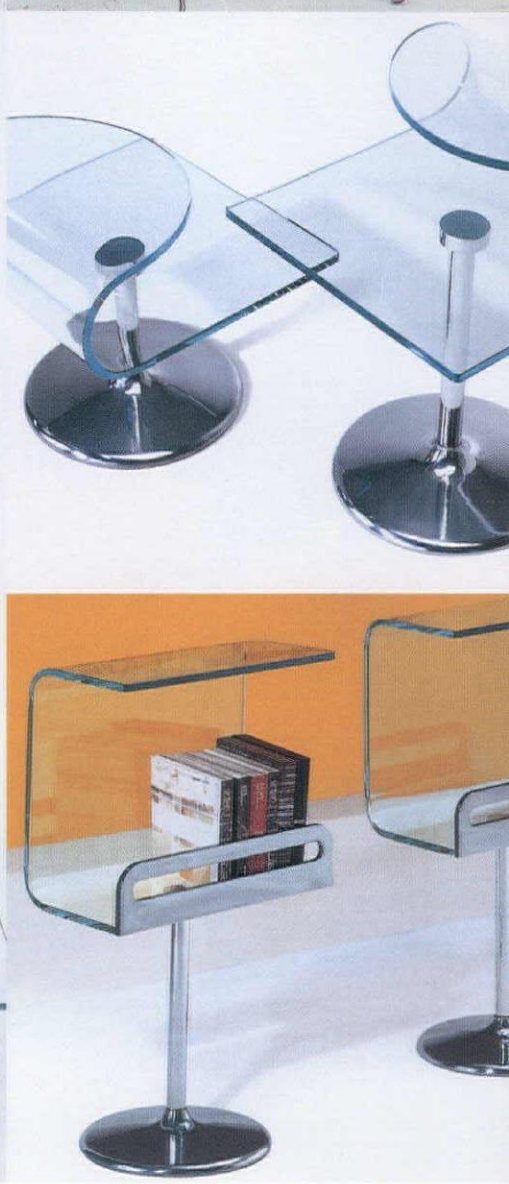
Poltrona Frau

Fondata nel 1912

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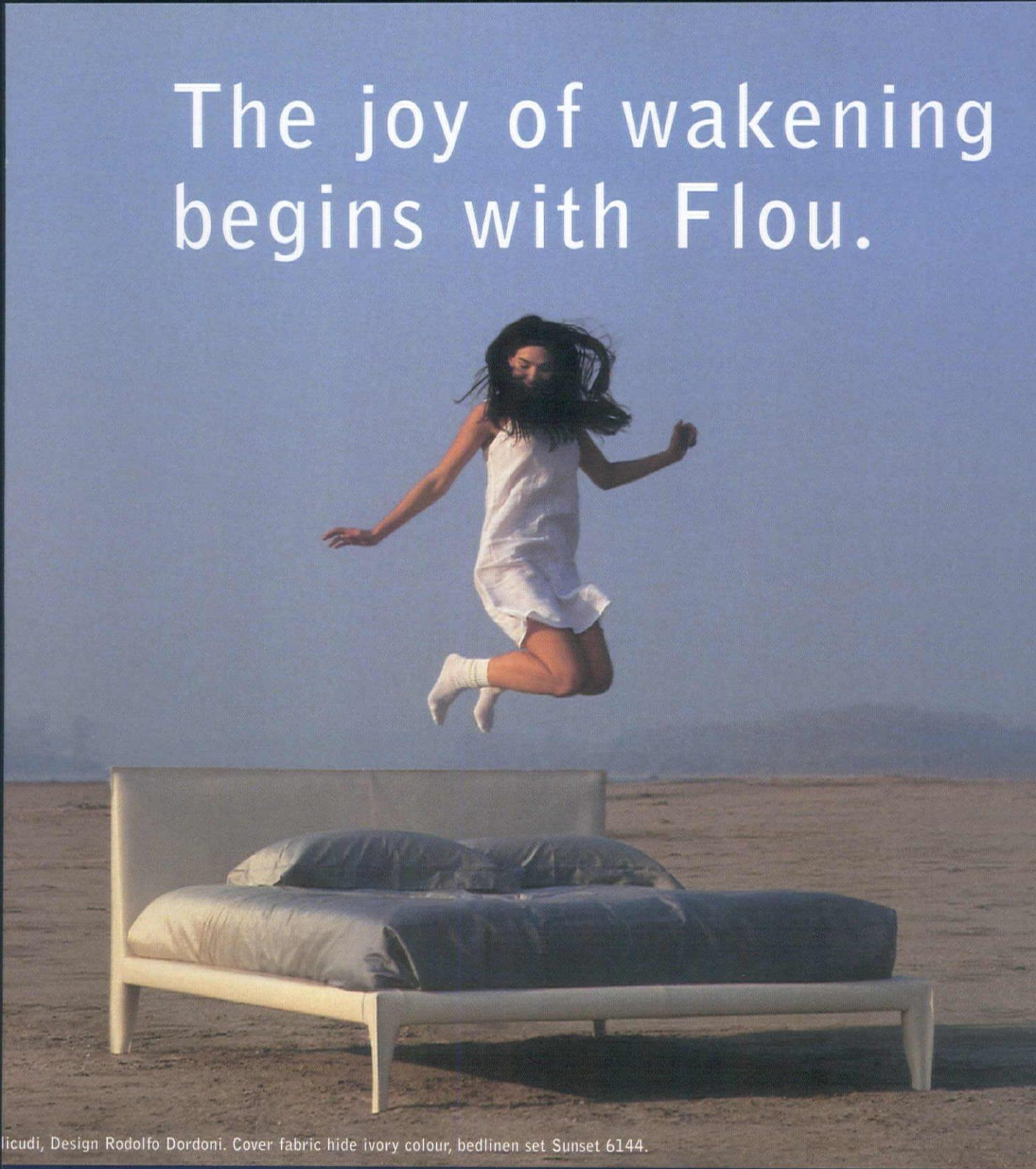
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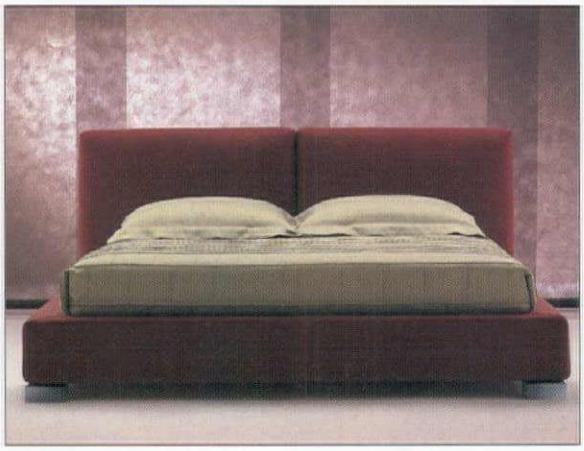
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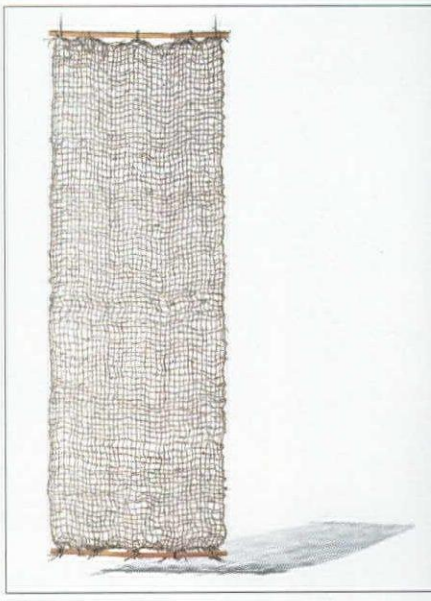
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Tuscany Decorative Accessories and Furnishing

The art of customizing to serve ideas

Tuscany Decorative Accessories and Furnishing
representing the finest custom-made at the ICFF

MAY 18-21 2002 ICFF - JACOB K. JAVITS CONVENTION CENTER
HALL 1-B ABITARE ITALIA PAVILION NEW YORK CITY

Tuscany Decorative Accessories and Furnishing is a group of Italian companies from Tuscany which share the unique capability of "custom-made" products, utilizing different materials.
This ability of working with those diverse materials originated in the small traditional " bottegas" dating back to the Renaissance period.
Taste, a sense of shape, colors, materials and craftsmanship are the same main and fine ingredients that were used then and have not changed throughout centuries.

We are very pleased to introduce to the interior designers and architects these unique companies which excel in the furnishings and decorative industry in both the contract and the residential field. In addition Tuscany Decorative Accessories and Furnishing group will be your referral point for information and contacts.

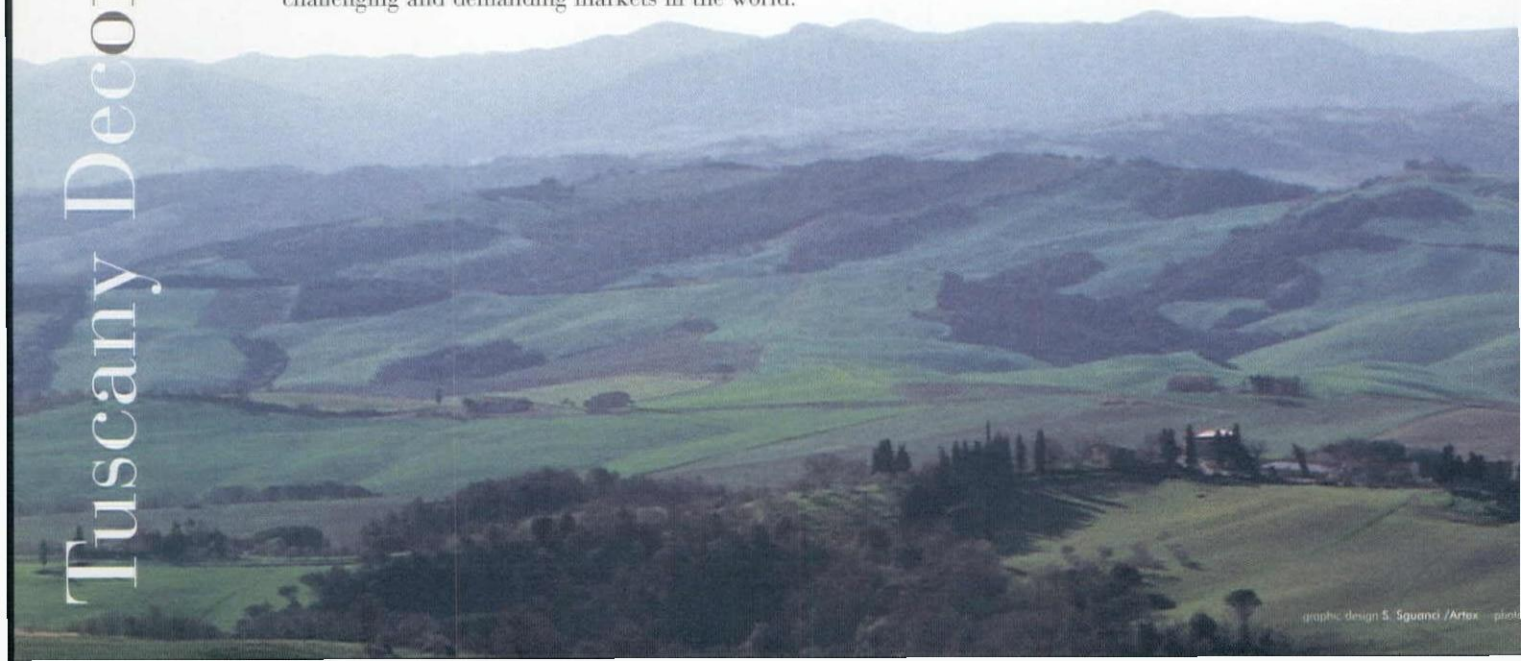
The most important aspect of the Tuscan Companies is their great potential to meet specific necessities or desires of both the designer and the customer.
Tuscany Decorative Accessories and Furnishing's main goal is to emphasize the "art" of custom-made to serve the ideas of the designers and architects while maintaining the importance of a strong collaboration among them in order to be successful in one of the most interesting, challenging and demanding markets in the world.











graphic design S. Sguanci /Artex










ICFF – JACOB K. JAVITS CONVENTION CENTER

ICFF THEATRE HALL 1-B

MAY 18TH, 2002 / FROM 12.00 PM – 1 PM

Seminar:

Presenting Tuscany Decorative Accessories and Furnishing

The Italian Trade Commission in collaboration with Interior Design magazine invite you to attend the seminar held on May 18th, from 12.00 pm – 1.pm at the Jacob K. Javits Center, ICFF Theatre Hall 1-B, that will introduce TUSCANY DECORATIVE ACCESSORIES AND FURNISHING and its more than 50 Italian companies.

Join us for a virtual "Tour" of the Tuscan styles, products, materials and their use, and then continue the "Tuscan Experience" at our booth, HALL 1-B ABITARE ITALIA PAVILION, for a welcome cocktail featuring Tuscan wines.

APET

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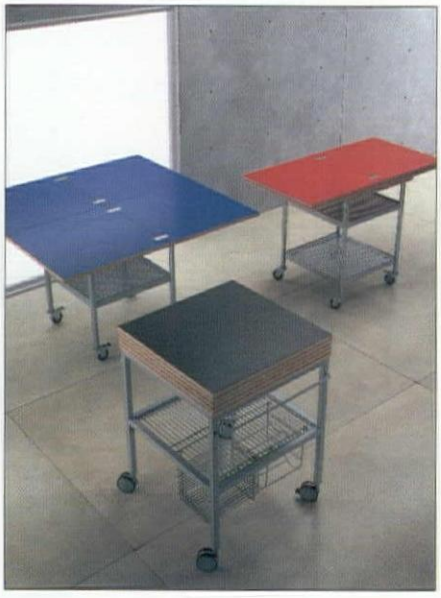
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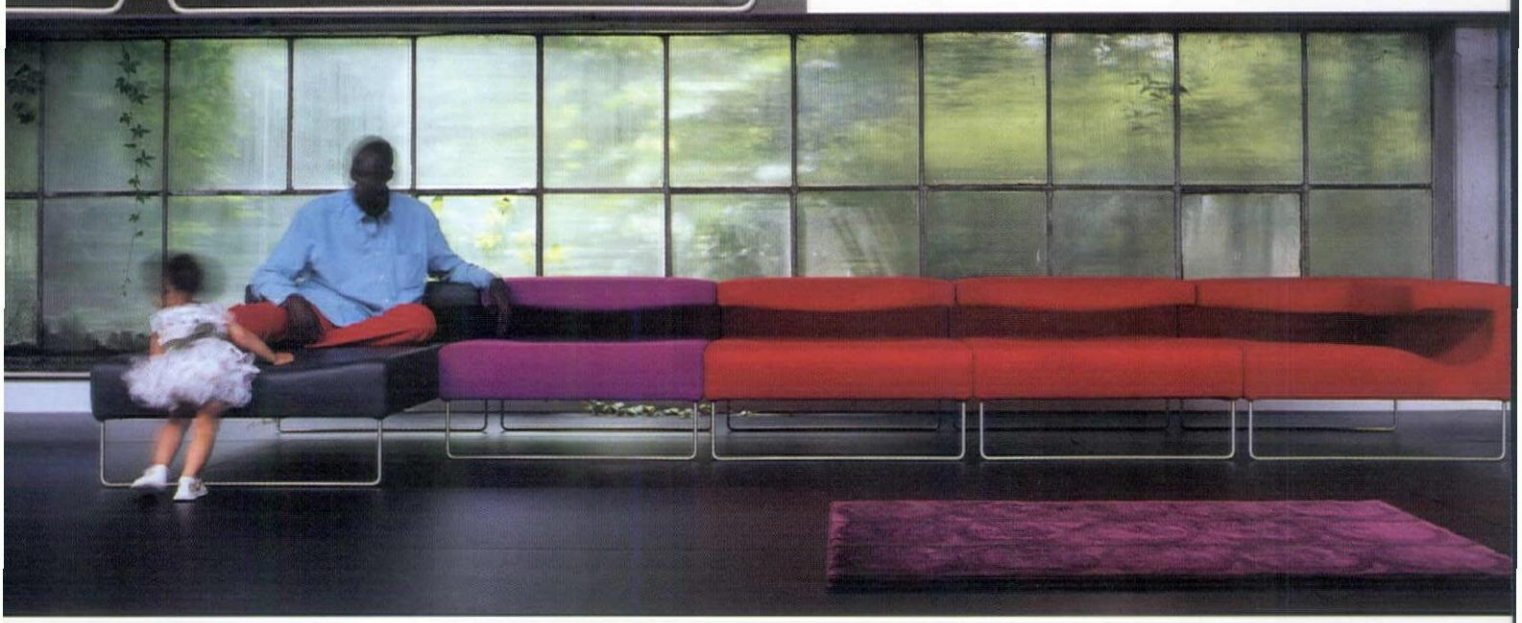
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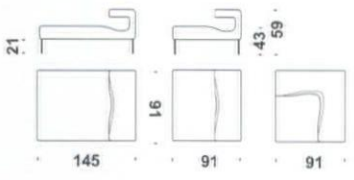
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Photo A. Padernì - Studio Montanari Novara



Versions shown are the chaise-longue #LS036 *the armchairs* #LS01 *and the corner* #LS04Q *from the collection* LOWSEAT.
Design Patricia Urquiola.
The products are realized within a quality process conforming to UNI ISO 9001 and ISO 14001 (Ecoquality).

50
1952-2002

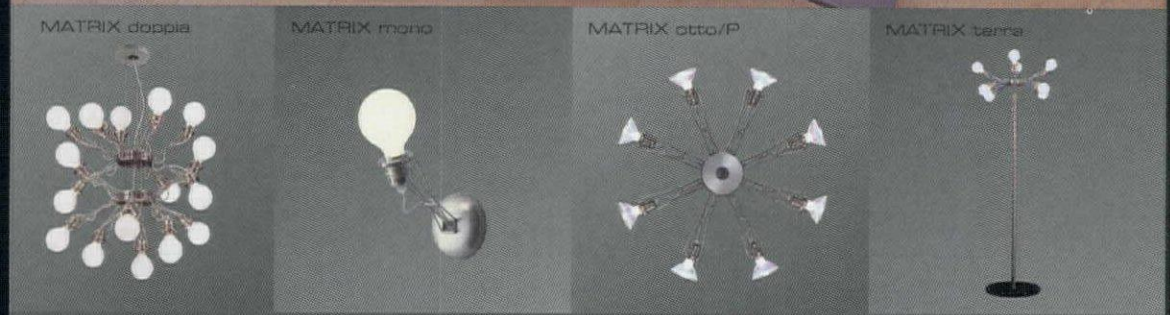
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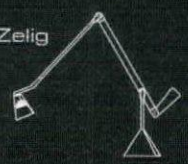
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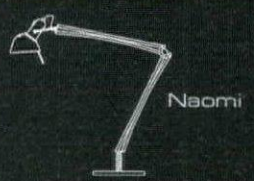
Yaacov Kaufman

















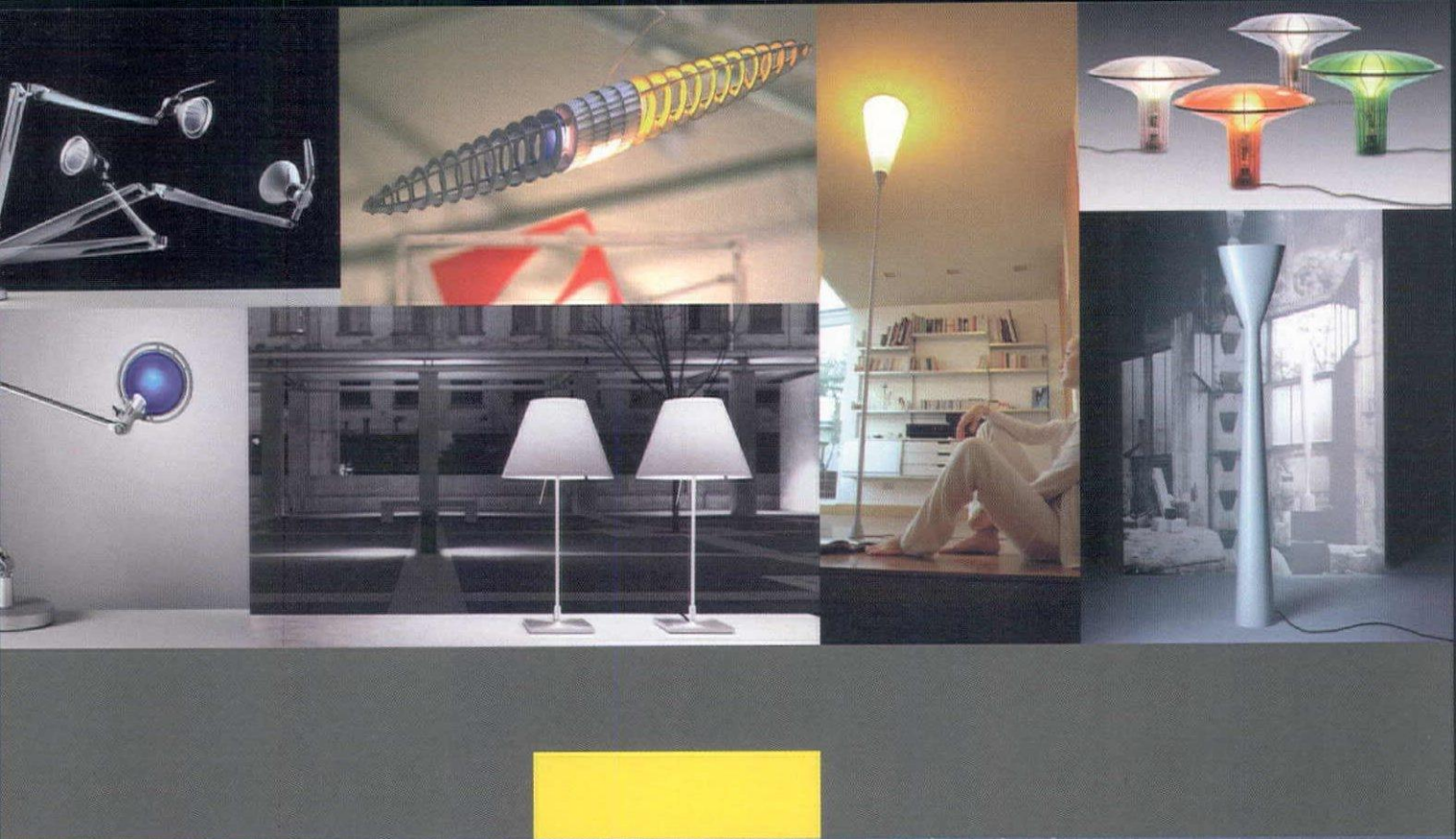


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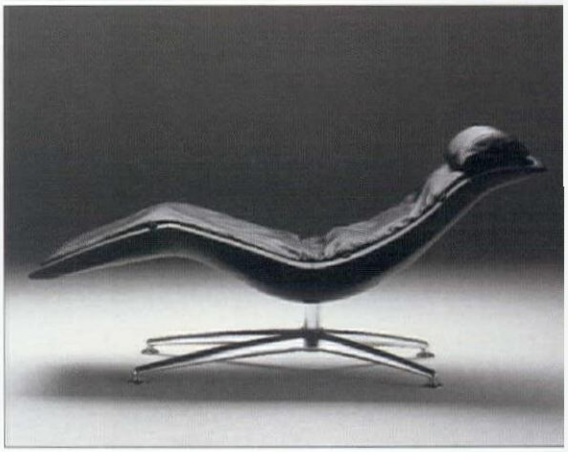
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Poltrona Frau, 145 Wooster Street

Poltrona Frau is one of the leading firms in the production of upholstered furniture whose collections combine taste and superior quality, ranging from timeless to contemporary. Now in its 90th year, Poltrona Frau has expanded its field of activity to contract, upholstered car interiors and specialized designs.





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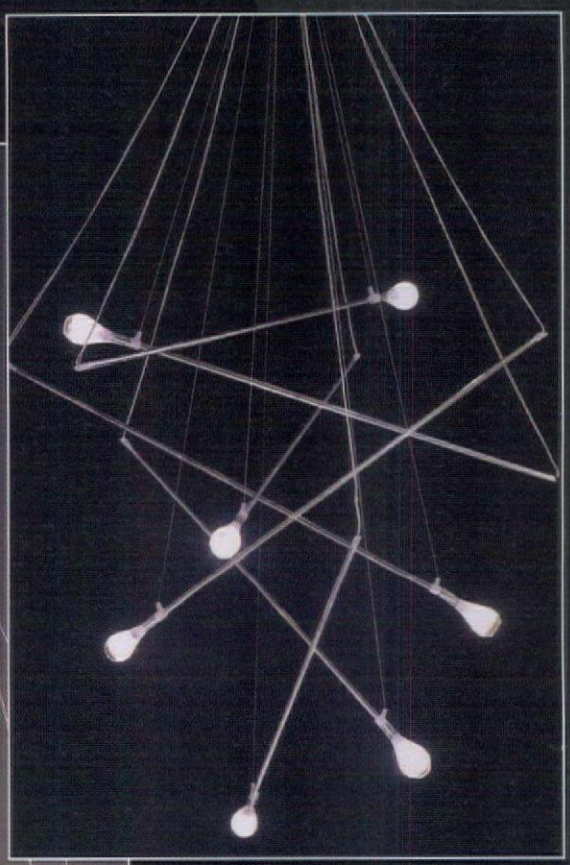
Nova Studio, 150 East 58th Street, 8th fl.

Creativity, image, technological research functionality, innovation, service and qualit are the leading characteristics behind Tre-I & Tre-Più's doors and partitions. The qualit not only addresses the most refined customers but architects and contract designers as well

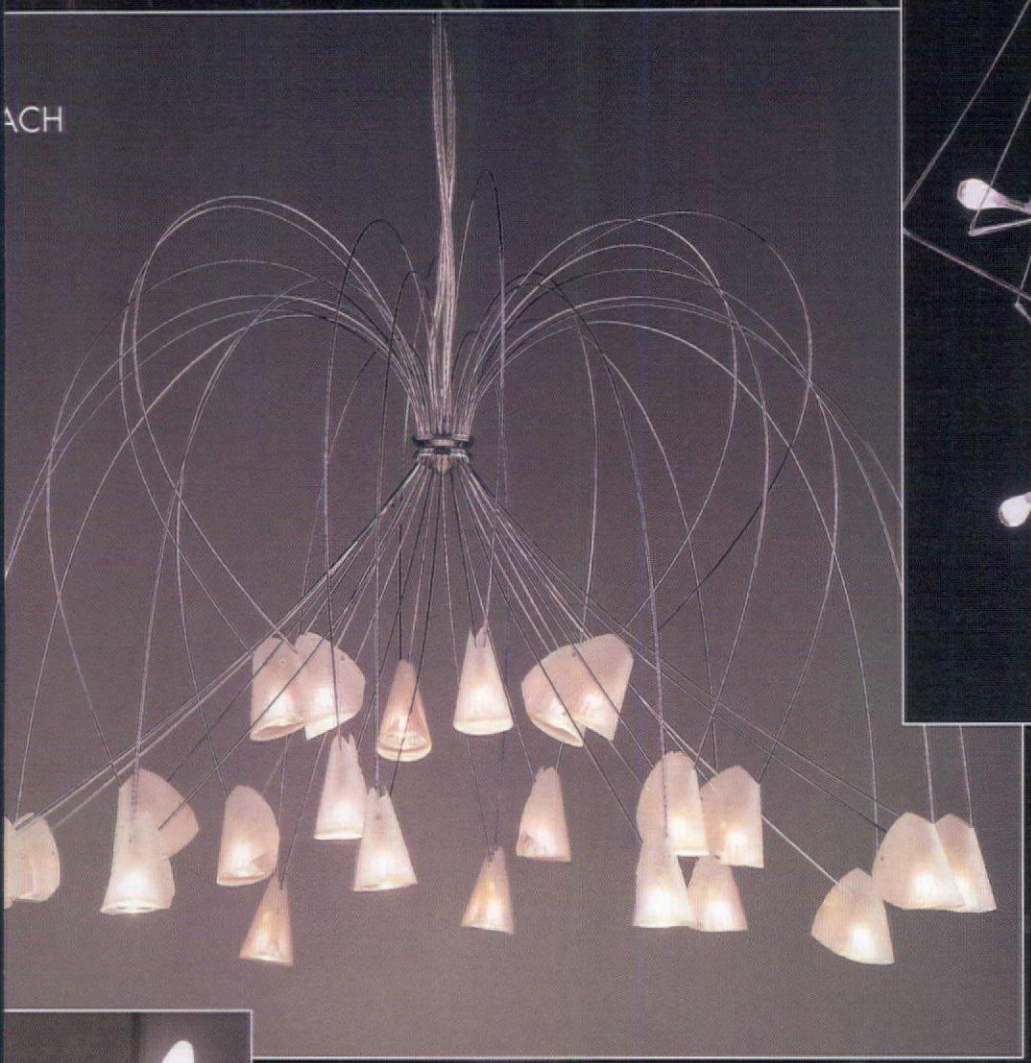
tar *Material*

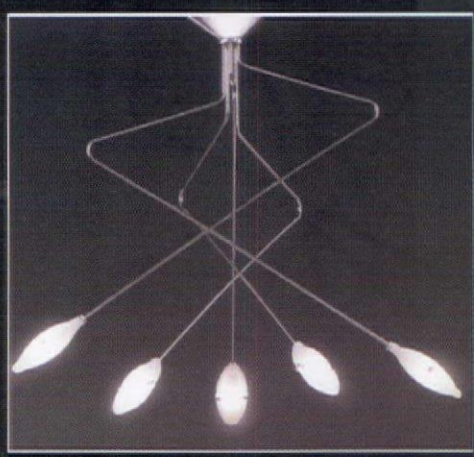
"Free Form by Ferrari"

SIRIO/7



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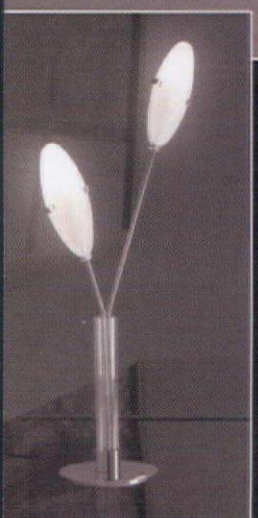




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ALYPSO/2

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The Next Big Thing

Hoping to repeat the near-deafening buzz generated by Ross Lovegrove's Go chair, **Bernhardt Design** has enlisted another marquee European designer to create a fab new collection. This year, the company tapped Christian Biecher, the white-hot Parisian who is fresh from designing Korova—*still* the restaurant of the moment in the City of Lights—and winning a coveted commission to produce an eatery at the Louvre. Inspired by the seats of race cars, his Abra line for Bernhardt is solid, secure, and above all sleek. But don't call it minimal. "This collection has nothing do with lightness or looking sparse," says Biecher. The upholstered pieces utilize solid cast-aluminum legs with substantially comfortable seats. The coordinating tables comprise hovering horizontal planes of wood and glass anchored by aluminum supports. In May, the Biecher collection will debut at the International Contemporary Furniture Fair in New York. 828-758-9811; www.bernhardtdesign.com. **circle 315**











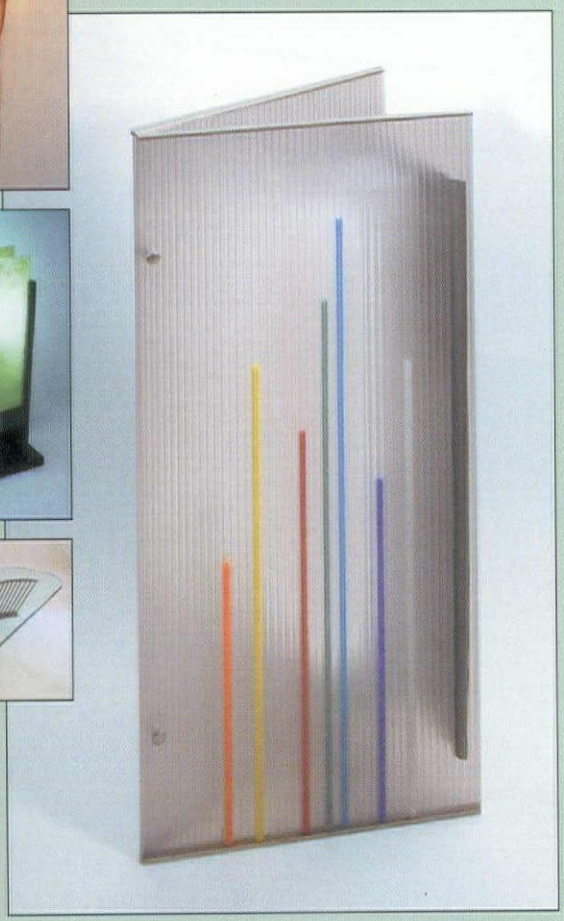




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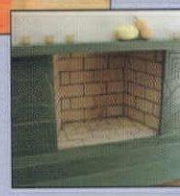
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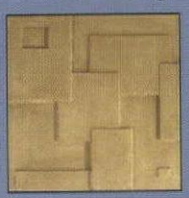
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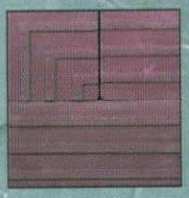
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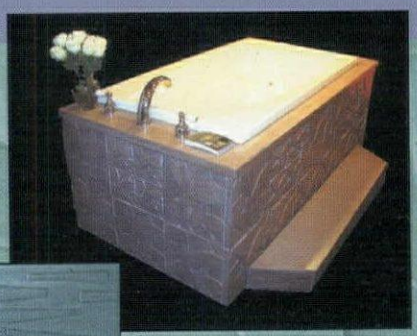
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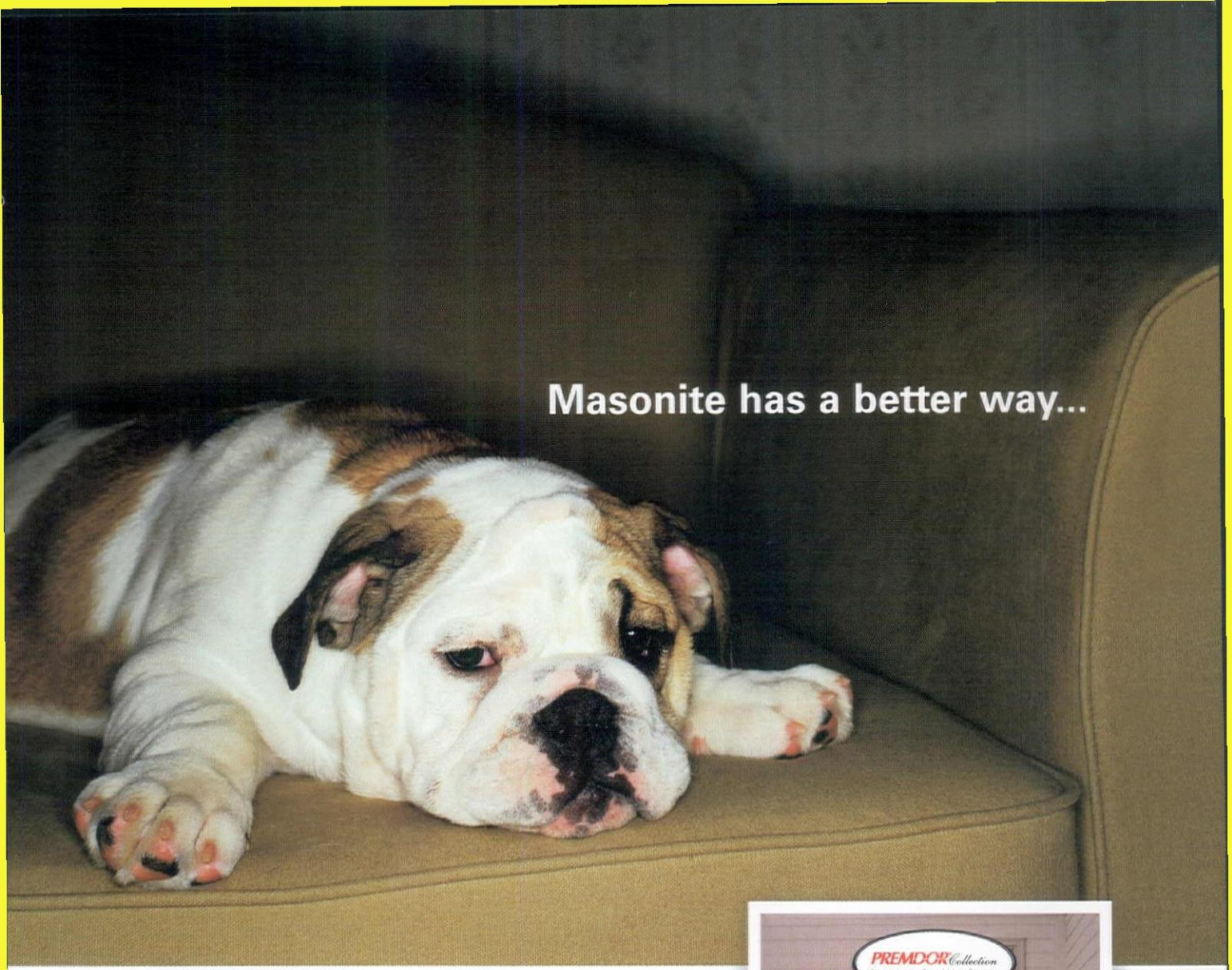








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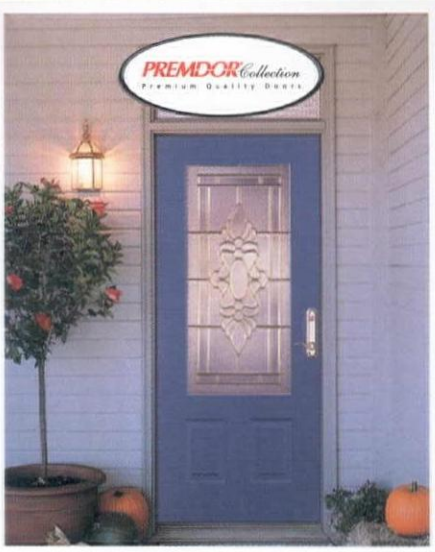


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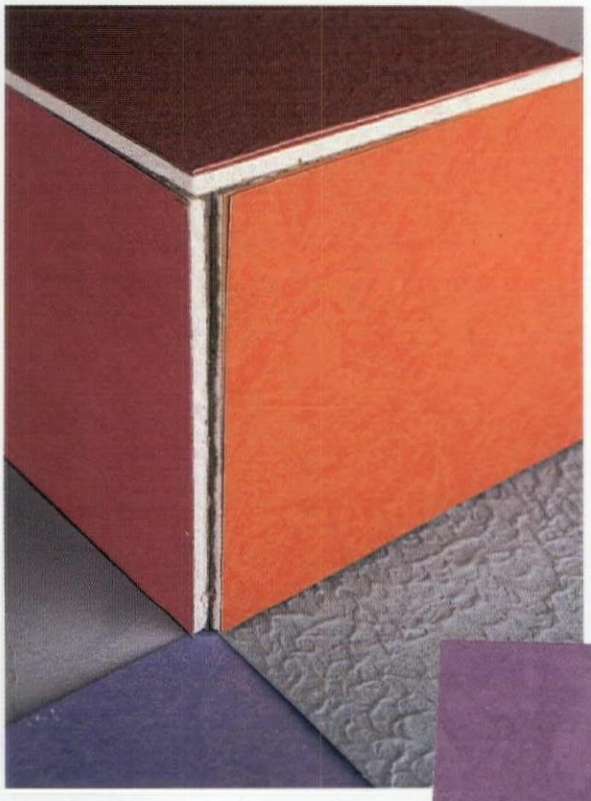


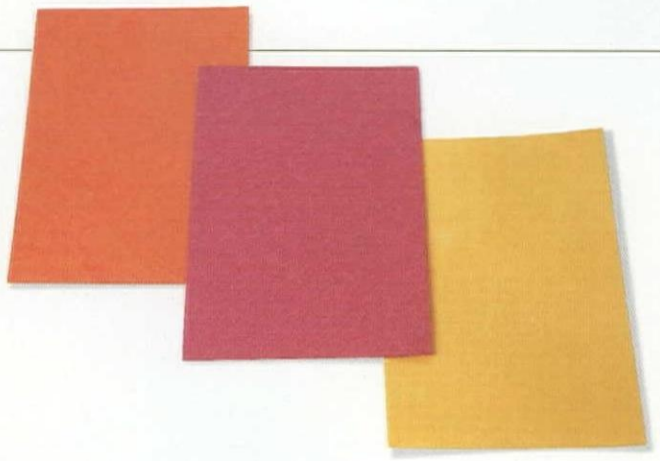
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Circle 87







Painterly Effects

When a company christens paint chips "mood cards," it clearly indicates an unusually profound connection with the material that commonly covers walls. "We're walking away from standard paint manufacturing to discover something more stimulating," says Create president GianLuca Vernizzi. The result? The **Fractalis** Touching Colour Collection, available in the U.S. through Prescient Coating Technologies. The 13 textural, water-based finishes are suitable for roller, brush, trowel, or spray application. Forget flat, semigloss, and eggshell—these effects are more subtle and artful, from the metallic Polaris to the mottled Goatskin. The newest are the highly reflective Seelver and Etno, inspired by Japanese matting.

The collection's sophistication is due, in part, to architectural designer and color consultant Shashi Caan, who—according to Vernizzi—was tapped to "translate the soul of Fractalis into something real." One of her most visible contributions is a fashionable palette. "Color is so intrinsic to our world that we often forget its existence," muses Caan. "But it's a vital ingredient, one that allows people to experience life's kaleidoscopic facets." According to Caan, the hues shown here "will provide hope, while stimulating and inspiring a sense of lightness." Those with an alternate color vision take heart: Chromatically correct computer-generated strike-offs can also be created. 800-682-9876; www.fractalis.it. **circle 316**

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Circle 12



Charleston

Museum Quality

New York textile designer **Mark Pollack** admits that fashion is so pervasive in our culture that it's impossible to avoid being affected. (He himself casually mentions Yohji Yamamoto without a trip of the tongue.) But Pollack, who founded his namesake company 14 years ago, claims that he had never consciously turned to fashion for inspiration before designing his recent line of upholstery and window fabrics, the RISD Museum Collection: Attention to Detail. Pollack returned to his alma mater, the Rhode Island School of Design, to plumb its archive of costumes, focusing on garments from the mid-19th through the mid-20th centuries. "Clothing is by nature ephemeral," Pollack remarks. "We're making a nod to fashion but leaving a more lasting impression." Instead of replicating specific materials or patterns from the costumes, Pollack translated their embellishments into designs that resonate with a modern sensibility. Machine-embroidered gold circles on the tulle skirt of a flapper dress provided the initial impetus for Charleston, a very mod geometric. Tidewater, another standout, originated from a less glamorous garment, a Hungarian shepherd's coat. Pollack reinterpreted the coat's folkloric black felt appliqué and embroidery as a raised bouclé pattern on reversible satin ground. The Attention to Detail collection comprises another 16 fabrics, and a portion of proceeds from sales will go to the RISD Museum. 212-627-7766.

circle 317



Tidewater



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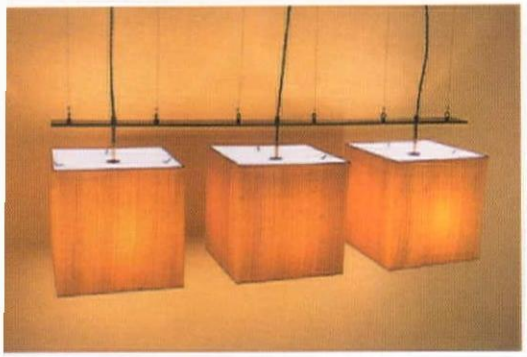
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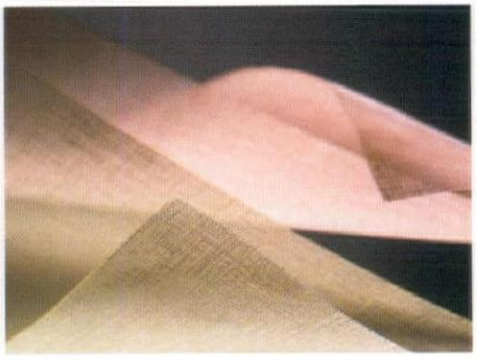
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Circle 135

Show Stoppers: New Designs at ICFF



Bone Simple Design



Knoll

Bone Simple Design: Another winsome design from Chad Jacobs, the Silk Box Trio ceiling fixture lends a distinctive bit of warmth to any room. 212-627-0876; www.bonesimple.com. **circle 318**

Knoll: Linen Screen is made from a natural-linen warp and dyed linen filling yarns. Delicate in look, the sheer boasts a substantial body and a flame-retardant finish. Available in six sophisticated hues: natural, flax, spring, sun, coral, and ocean. 800-343-5665; www.knolltextiles.com. **circle 319**

KleinReid: The very refined Wade series includes lamps with a two-tone, handcrafted porcelain base and a turned cherry-wood neck. Belgian linen shades and cherry finials will be offered. 718-388-9331; www.kleinreid.com. **circle 320**

Loom: Ross Lovegrove continues to push a 100-year-old technology that utilizes a special loom to twist kraft paper into a woven fabric partly reinforced with steel wire. Thanks to a coating innovation, Lovegrove's pieces are virtually impervious to weather. His latest indoor-outdoor introductions are so slinky they recall Dalí, circa *The Persistence of Memory.* M2L, 212-832-8222; www.m2lcollection.com. **circle 321**



KleinReid

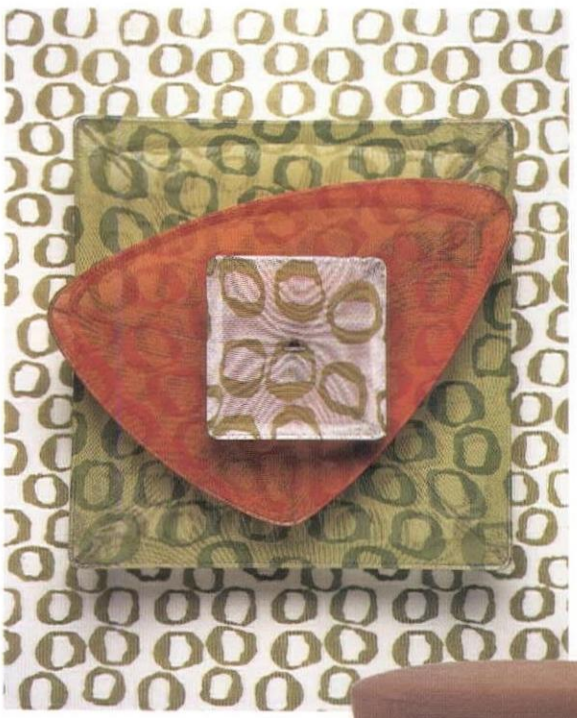


Loom



Magis

Chilewich



Magis: Shown here is one of the many sleek configurations of the Plus Unit storage system. 39-422-768742; www.magisdesign.com. **circle 322**

Chilewich: A fresh circular print gives Sandy Chilewich's signature mesh bowls a great new sense of fun. 212-679-9204. **circle 323**

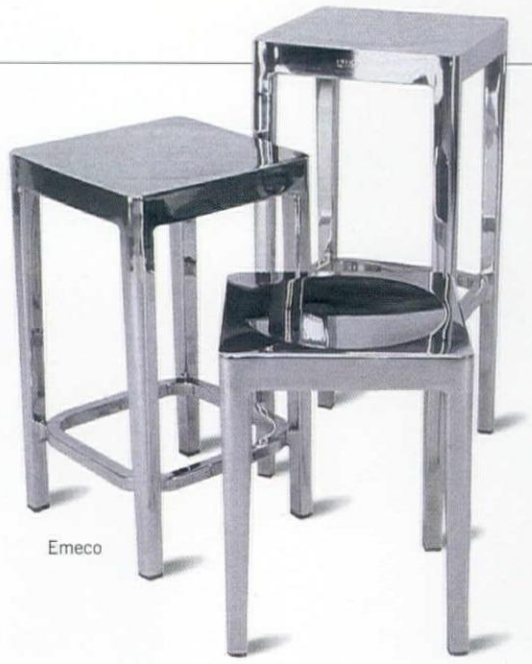
Design Link: Designed by Jaime Bouzaglo, the stools Toi and Moi employ complementary curves to bring about the union of masculine and feminine—a sexy lacing detail defines who's who. 800-568-2585; www.deslink.com. **circle 324**

Design Link





Normann Copenhagen



Emeco

Normann Copenhagen: Norm69 is a puzzle of 69 pieces that form a pendant lamp designed by architect Simon Karkov in, yes, 1969. Don't ask. We're not sure what to make of this numerical obsession. But we do know the end product equals cool. 45-35-55-4459; www.normann-copenhagen.com. **circle 325**

Emeco: Used for a re-created café at the Museum of Modern Art's Mies van der Rohe retrospective in 2001, Philippe Starck's lightweight aluminum stools are now in production. These stackable dazzlers come in heights of 18, 24, and 30 inches, with brushed or polished finishes. 717-637-5951; www.emeco.net. **circle 326**

Robert Martin Designs: The latest from Robert Martin is a pair of handsome wardrobes. Made from quartersawn cherry, the pieces gracefully bow outward to provide more storage space within. We particularly liked the mechanics of the elongated anodized-aluminum pivot hinges cum drawer pulls. 718-797-1183; www.robertmartindesigns.com. **circle 327**

SpekeKlein: Of the company's new line of furniture, designer Robin Speke says: "If there could be a little black dress of decorating, this would be it." The collection, created with Speke's partner, Thomas Klein, comprises tables, chairs, sideboards, and benches that prove basic doesn't have to be boring. Available in walnut, cherry, and white oak in a hand-rubbed oil finish or a durable clear lacquer suitable for contract use. 800-806-3006; www.spekeklein.com. **circle 328**

Kevin Kopil: Artisan Kevin Kopil is known for relishing and exploiting the lyrical idiosyncrasies of wood. Mei-Mei, Kopil's latest collection, includes supremely sculptural pieces made of ebonized ash and Australian lacewood. The items debut at ICFF and can also be seen at Kopil's new showroom in New York. 800-707-0729; www.kevinkopil.com. **circle 329**



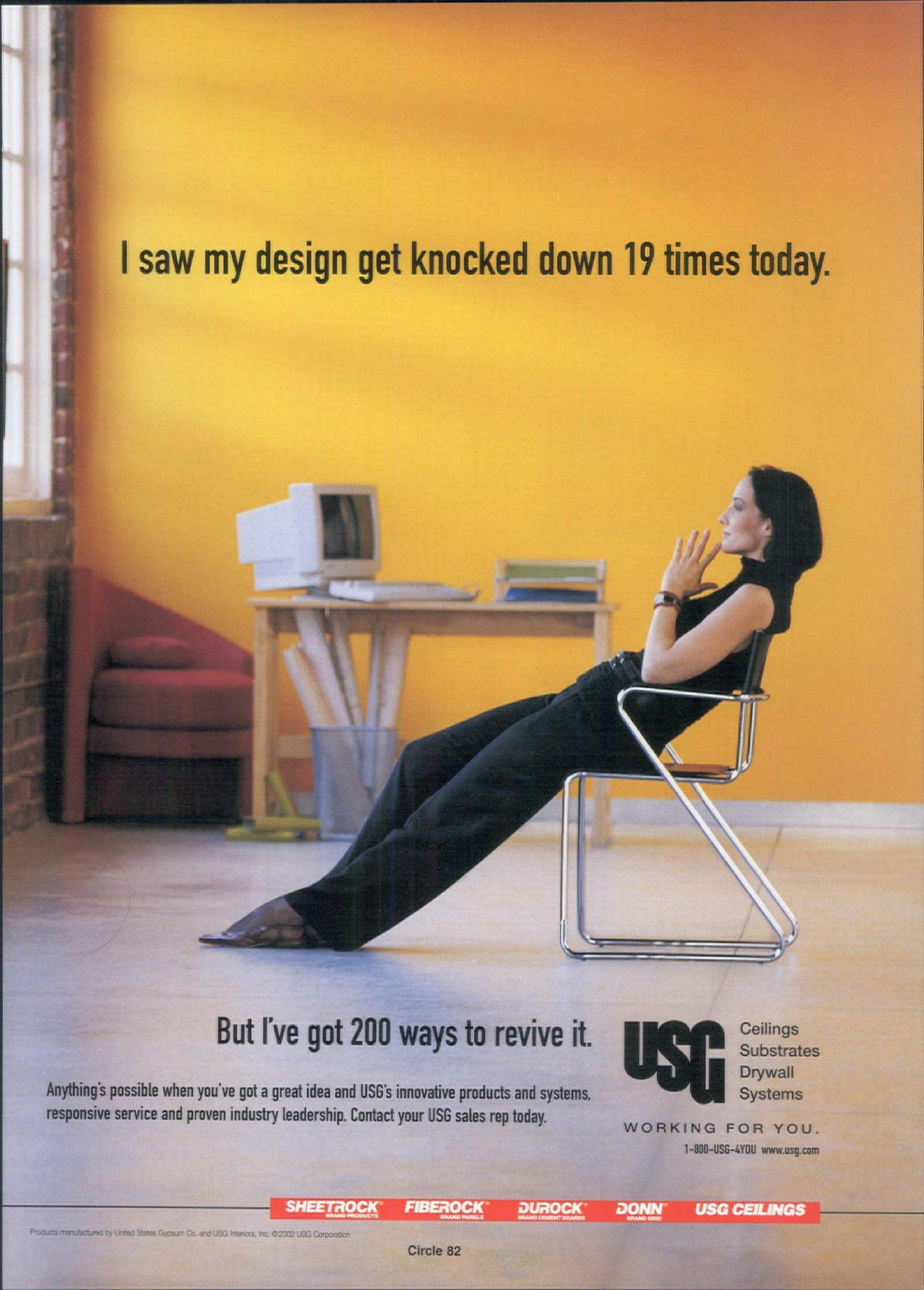
Kevin Kopil



Robert Martin Designs



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Circle 82


Noguchi table


Venetian Chandelier


Eames chair


Van Der Rohe day bed


Mobile TV stand


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Twist office chair


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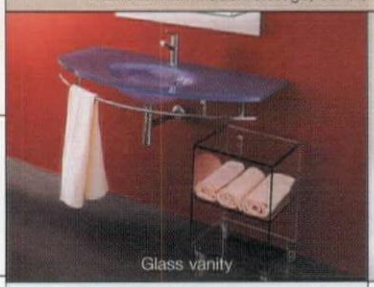
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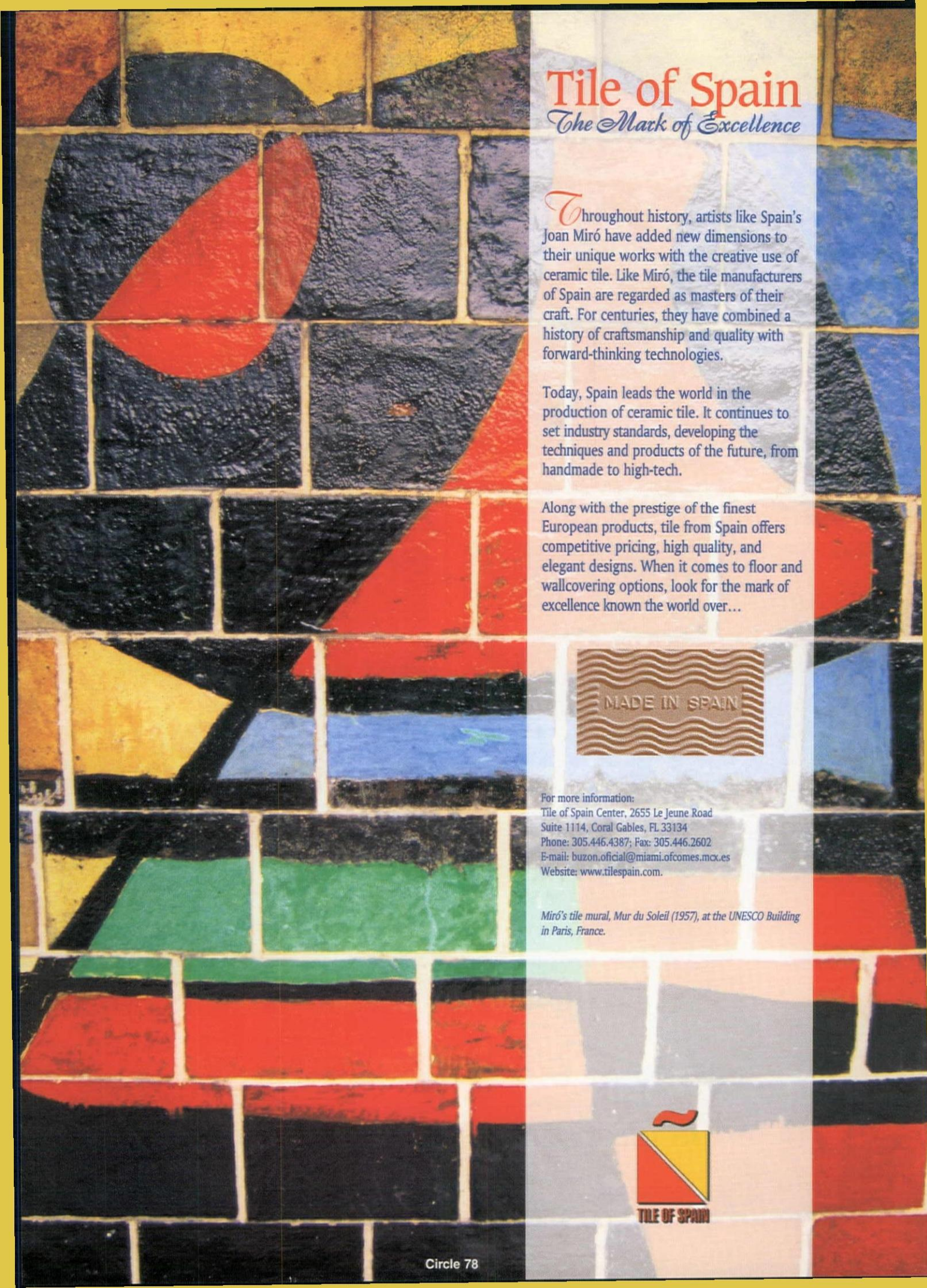
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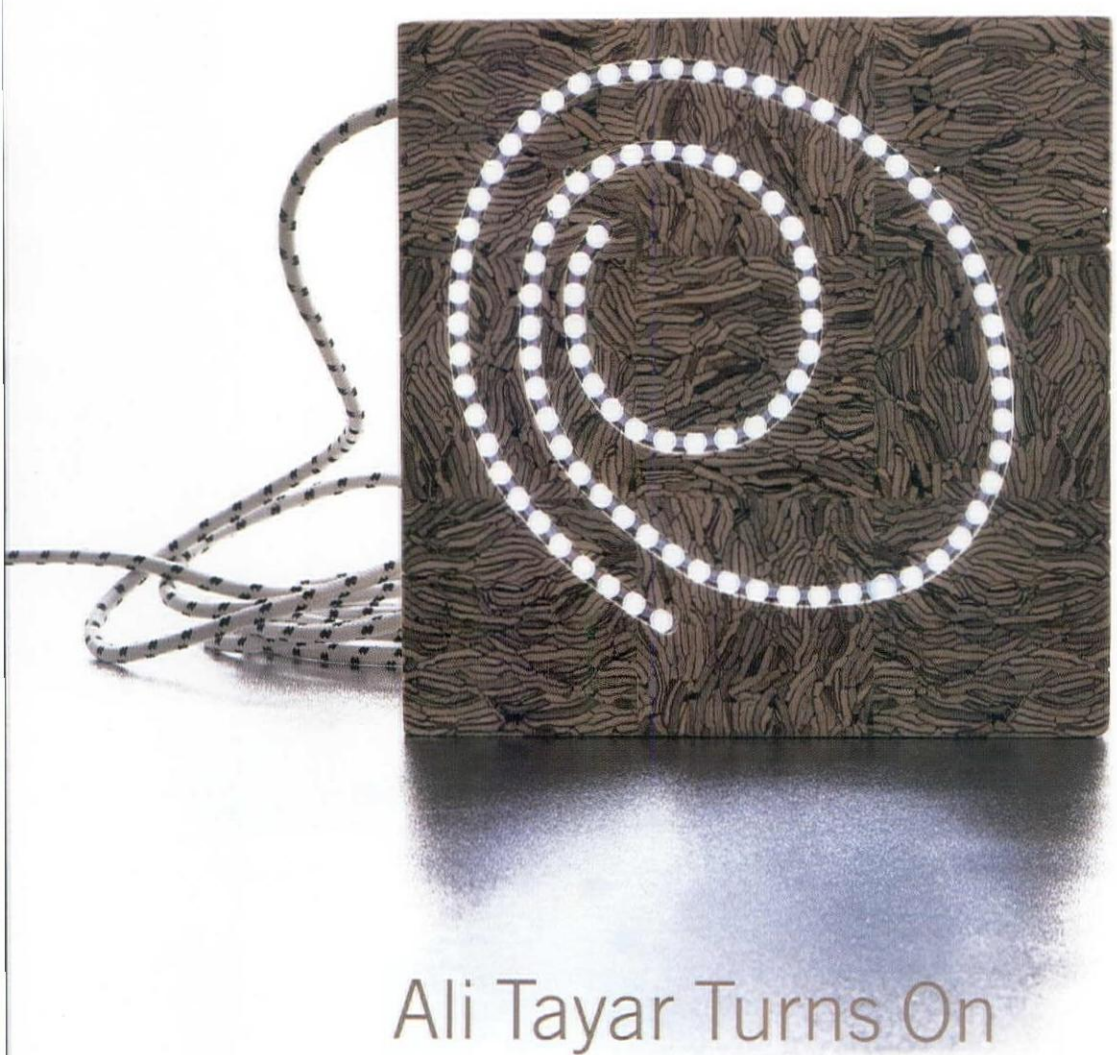
Miró's tile mural, Mur du Soleil (1957), at the UNESCO Building in Paris, France.

TILE OF SPAIN

Circle 78

lighting

edited by Alexa Yablonski



Ali Tayar Turns On

According to designer Ali Tayar, the Chain lamp for **Parallel Design** is a "study of customization in mass production." Each lamp starts out as a 9-by-9-by-2-inch laminated block of wood. A groove is then computer-milled into the block and filled by a silicone LED light in a pattern unique to each piece. Production is numbered but unlimited. 212-989-4959. **circle 330**

Resolute: This dramatic pendant is part of the perennially popular Clarity series, which also includes wall and ceiling fixtures. The glass shades are available in cobalt blue, clear, and gold. 206-343-9323; www.resoluteonline.com. **circle 331**

George Kovacs: Only Karim Rashid could dream up Lycra-sheathed lighting. His recent Stretch series boasts undeniable sex appeal. 718-628-5201; www.georgekovacslighting.com. **circle 332**

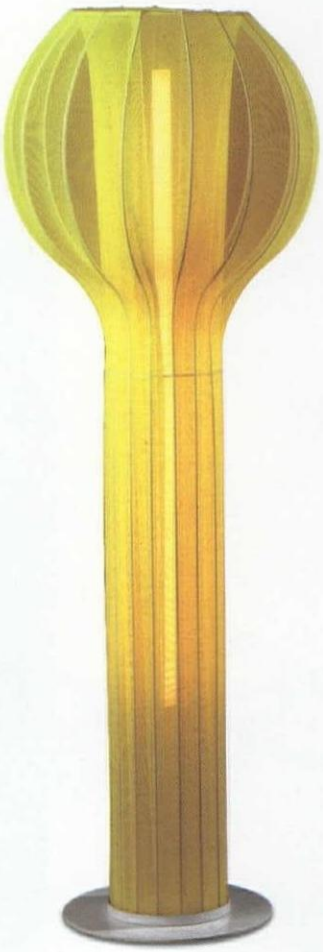
Umbra: Designed by Josh Owen, the Tone Knob lamp, in polycarbonate and steel, resembles an oversize radio dial. When turned, it controls the resonance of light emitted. Also in white. 800-387-5122; www.umbra.com. **circle 333**

Bodo Sperlein: Oil burners might be a decidedly old-school type of lighting, but Bodo Sperlein lends his contemporary touch to Opal. Emanating an inviting glow, this piece further sets the mood when used with scented oils. 44-20-7633-9413; www.bodosperlein.com. **circle 334**



Resolute

George Kovacs

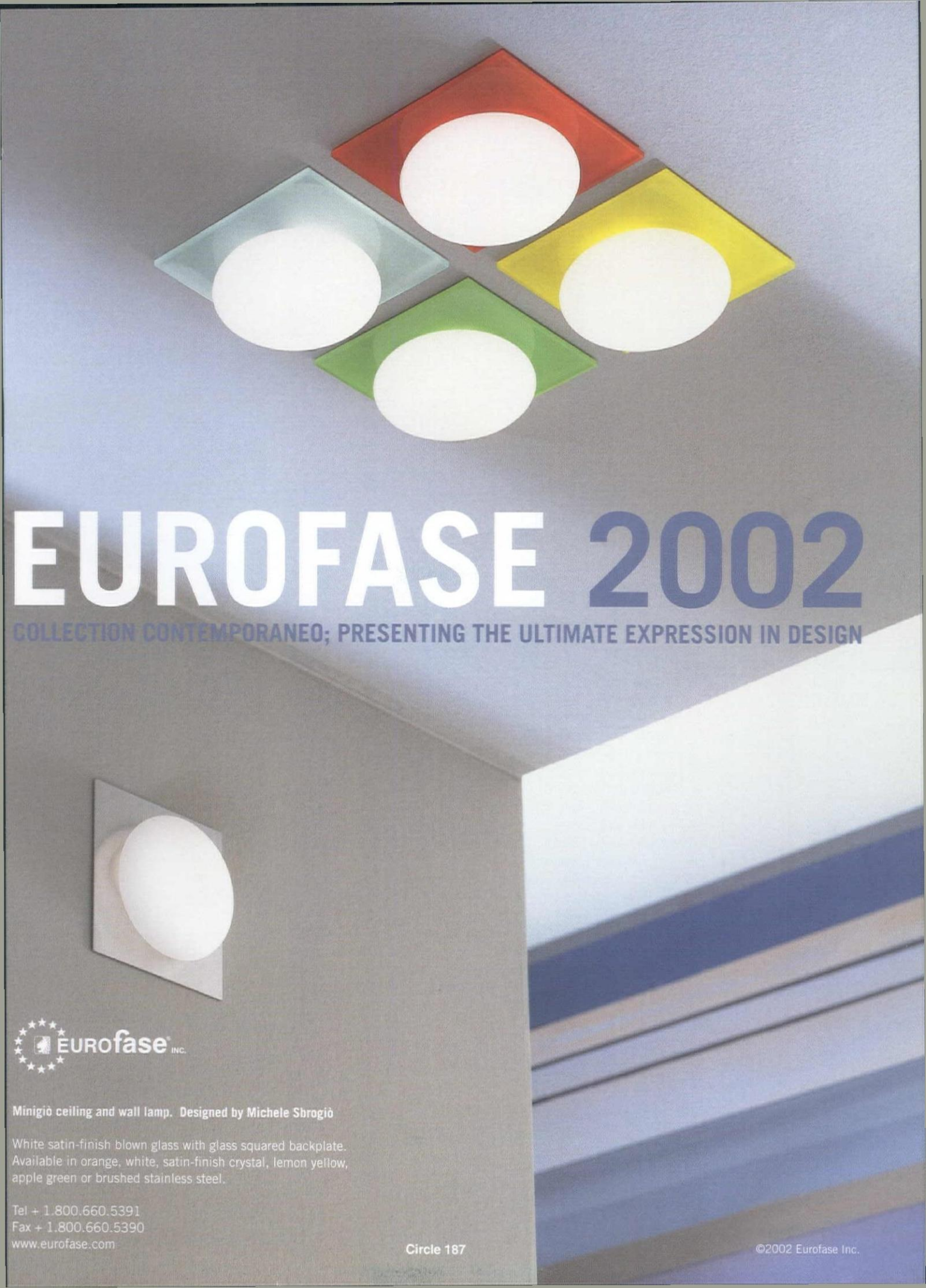




Bodo Sperlein



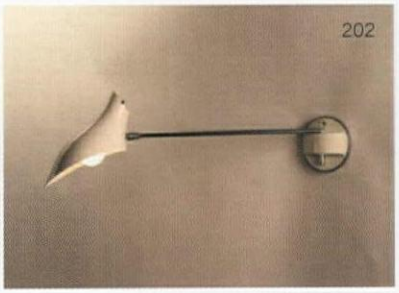
Umbra

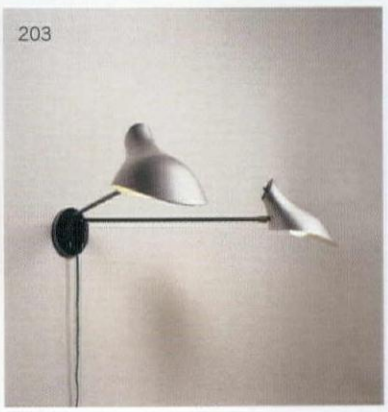

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Pucci's Brightest Introduction


404


206


202


203

Creating a collection for **Ralph Pucci International** was a chance for lighting designer David Weeks to dream big. Because the line is being launched with an installation at Pucci's expansive New York loft-gallery, Weeks made sure his work measured up. "We brought in the original pieces and realized we had to enlarge them by about 150 percent. It's very much about the gallery space—and not disappearing in it," Weeks says. To make an impact, he designed mobiles and chandeliers up to 16 feet across as well as desk lamps, sconces, and ceiling fixtures including an impressive cross-arm version (404). The sculptural pieces—made of steel, spun aluminum, and wood—utilize industrial processes while artfully avoiding the blandness of most mass production. "We use the techniques in a very sensual and artistic way, so the pieces aren't cookie-cutter," Weeks explains. 212-633-0452. **circle 335**



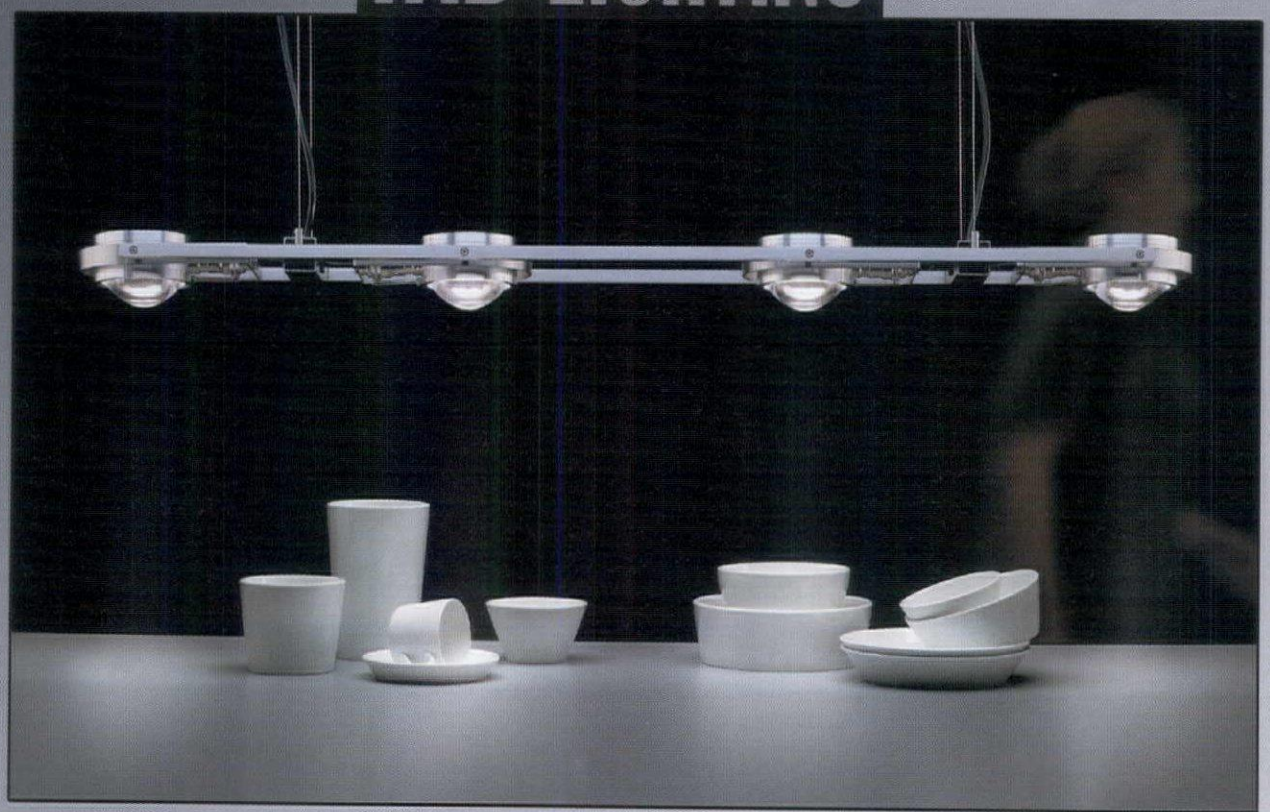




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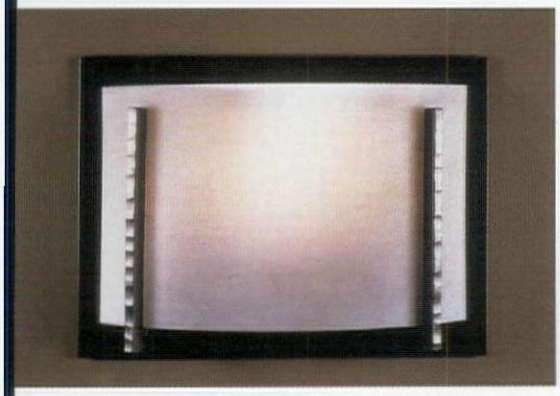


Circle 181





Element 107



Nessen



Dform



Hinson & Company

Element 107: Combining a Douglas fir plywood base with an acrylic top, these Cascade lights epitomize the casual side of cool. 510-649-8895; www.element107.com. **circle 336**

Dform: New to the Punch Pattern lighting series is the Pucci pendant, fabricated from die-cut wood laminate strips. Available in birch or aspen. 718-384-6887; www.dformdesign.com. **circle 337**

Hinson & Company: Hinson gets hip with the Valentino table lamp, featuring a frosted globe poised on a clear glass stem with an acrylic-backed base. 718-482-1100. **circle 338**

Nessen: The company's new hand-forged wrought-iron collection, designed by George Chandler, features four fixtures, including the Burlington sconce (shown). 914-698-7799; www.nessenlighting.com. **circle 339**

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Circle 52



Collaborative

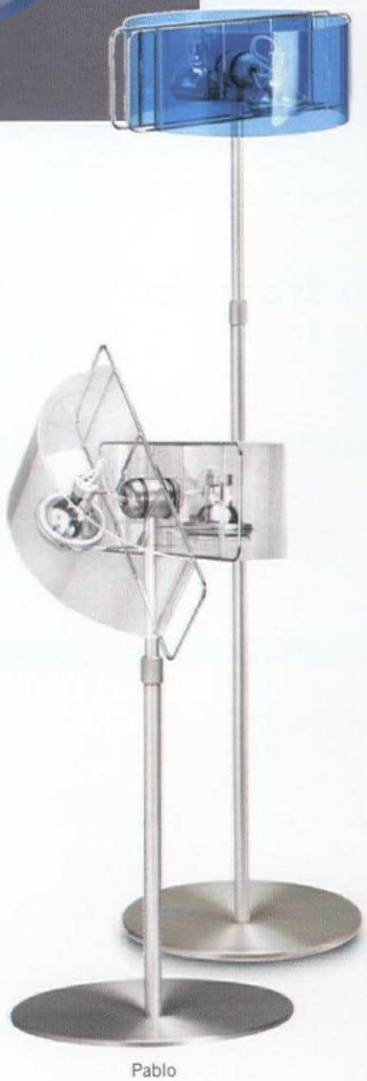


Penta

Penta: We were wowed by the radical shape of Musa's handblown glass shade. Shown here in colorless transparent, the shade looks equally stunning in transparent blue or white. The body is made from anodized aluminum, and the base is available in black marble or serene stone. Casa Bella, 954-924-4880; www.penta-lucearredo.it. **circle 340**

Collaborative: Designed by Jessica Corr, the Kirilume pendant is fabricated from the die-cut electroluminescent film typically used on watch faces and cell phones. 212-260-9475; info@jcollab.com. **circle 341**

Pablo: The good looks of Gloss aren't strictly superficial. The dazzling twin polycarbonate plastic shades can be positioned at any angle, providing light for both ambient and task needs. Available as either a table or floor lamp with a clear, blue, or smoked shade. 415-822-2712; www.pablodesigns.com. **circle 342**



Pablo

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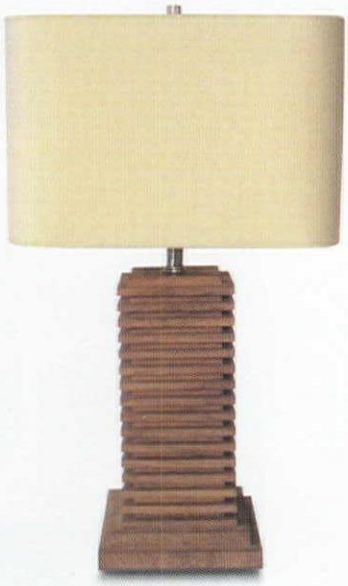
Donghia: Stellare Grande is a new addition to the company's successful Venetian glass collection. Available in fieno, lead, ametista, or gold dust. 212-925-2777; www.donghia.com. **circle 343**

Tango: Albana, designed by Christophe Mathieu, is available in two sizes and comes in finishes such as matte aluminum (shown). 954-767-0100. **circle 344**

Aero: We love the rough-hewn (but still refined) quality of this stacked lamp, fashioned from raw walnut. Its sculptural good looks are sure to leave an impression. 212-966-1500. **circle 345**



Donghia

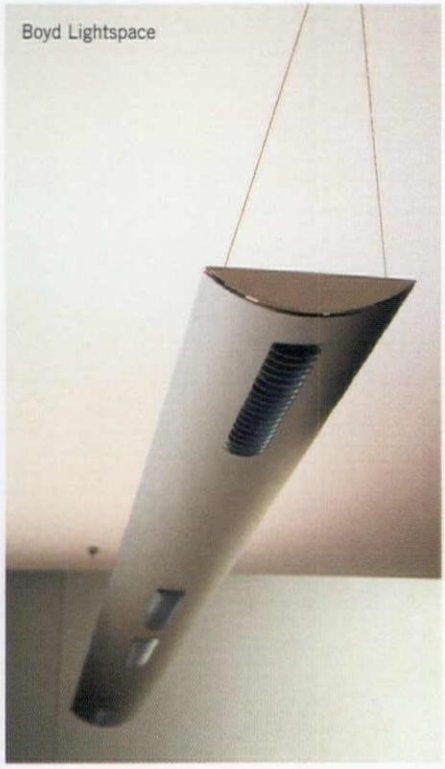


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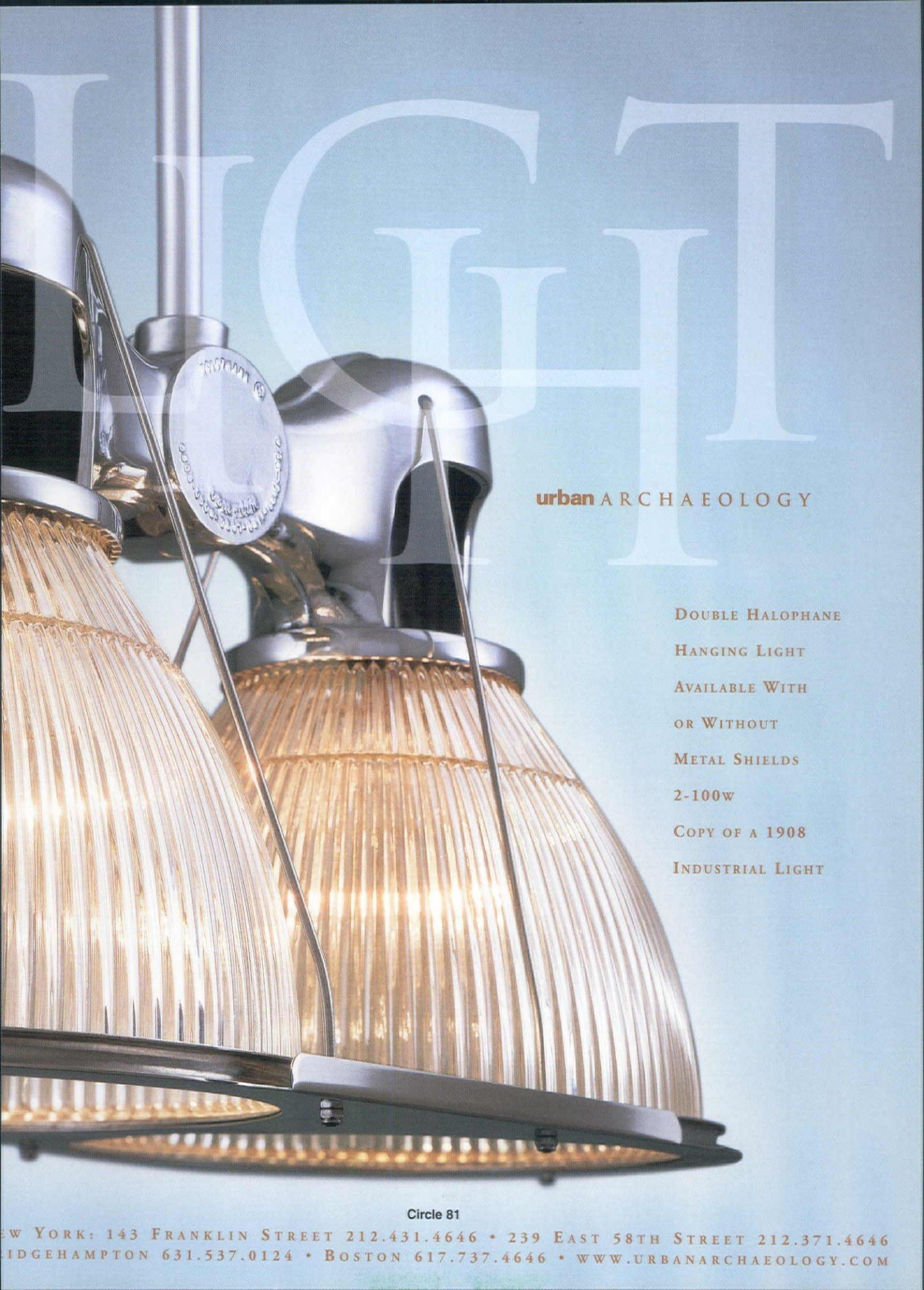
Mark Lewison Design

Modular: This Belgian company is known for futuristic lighting such as the Downie hammer, whose brushed-aluminum finish perfectly accentuates the lamp's muscularity. 32-51-26-56-56; www.supermodular.com. **circle 346**

Illuminating Experiences: We love the quality of light emitted from the very contemporary Ita wall fixture. It has a brushed-metal frame and a crystal-clear, hand-blown Murano glass plate—behind which are bulbs sheathed in frosted white glass. The result? A distinctive glow from within. 732-745-5858. **circle 347**

Mark Lewison Design: The Park lamp, deserving pride of place on any starlet's vanity, is about as glam as it gets. Park is made of a clear acrylic base with polished-nickel hardware and a silk sateen shade. Thomas Lavin, 310-278-2456; www.marklewisondesign.com. **circle 348**

Boyd Lightspace: From Boyd's new division, devoted to the art of illuminating the distinguished office, comes Whisper, an architectural lighting series. There are a number of options—pure indirect, indirect with down-lighting, indirect enhanced with halogen spotlights—all with a sophisticated 1.2-inch profile. 800-276-2693; www.lightspacebyboyd.com. **circle 349**


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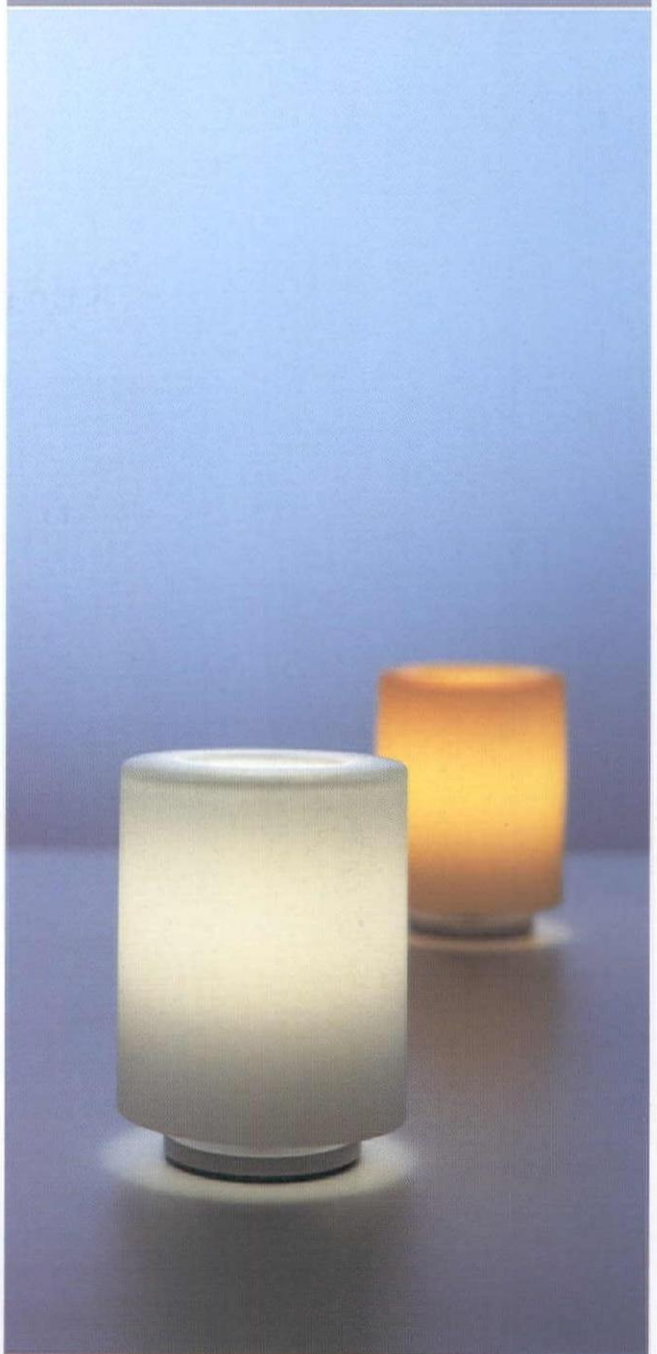
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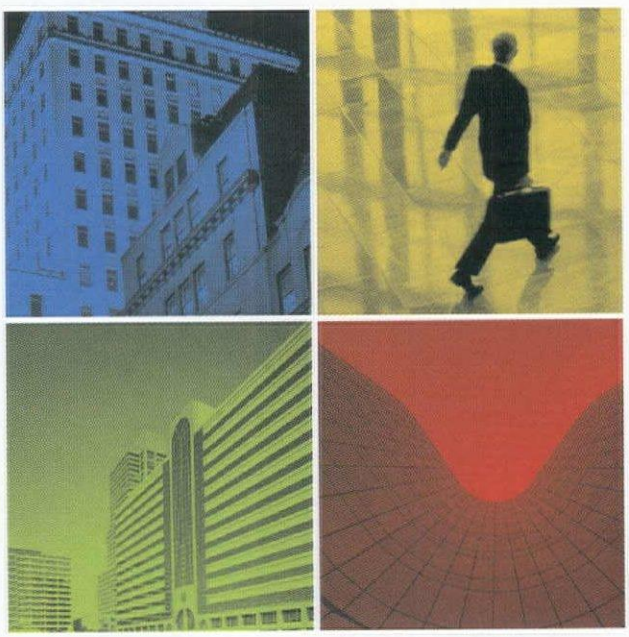
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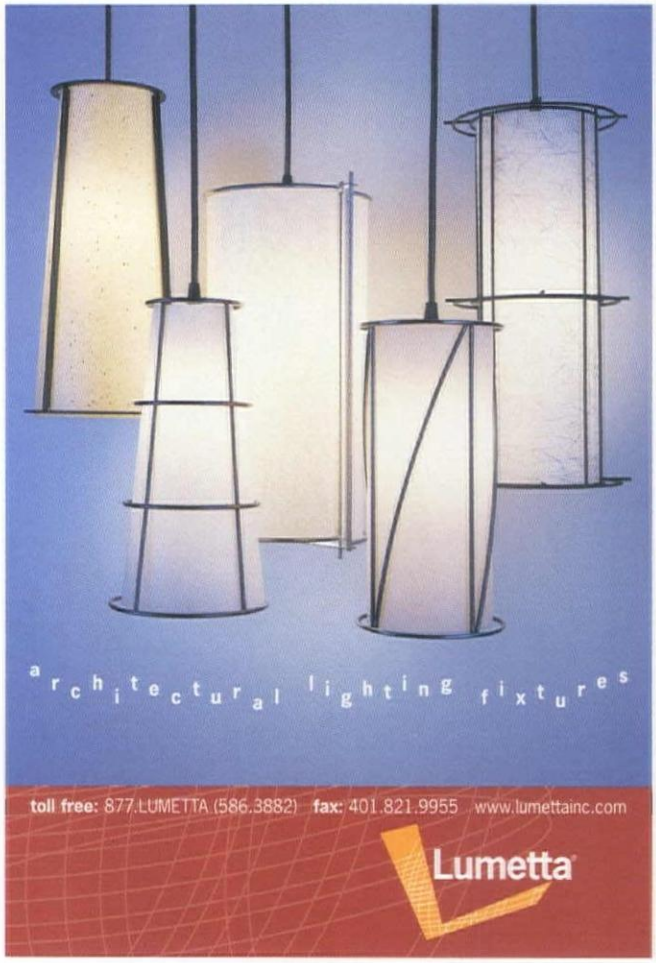


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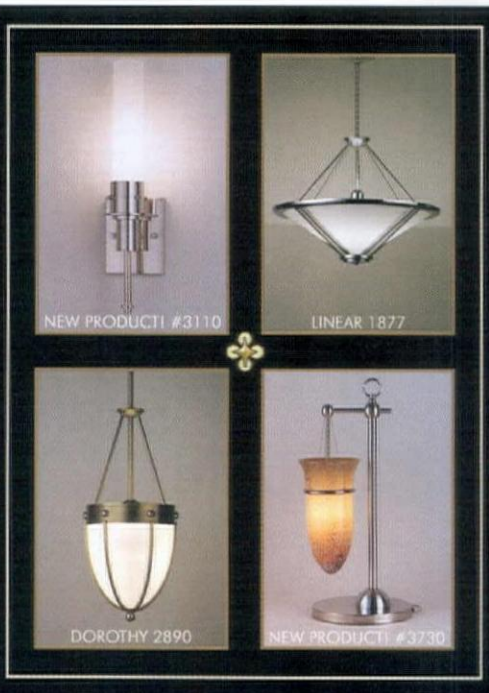
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Focal Point



Flos

Focal Point: Andreas Schweglar's Groove collection features a family of boldly shaped fixtures in spun aluminum. 773-247-9494. **circle 351**

Flos: Jasper Morrison's Luxmaster is unobtrusive but extremely effective. Our favorite features: the adjustable diffuser and spiral-wound electrical cord. Also available as a ceiling lamp (with cross or perpendicular arm) and a wall lamp. 631-549-2745; www.flos.net. **circle 352**

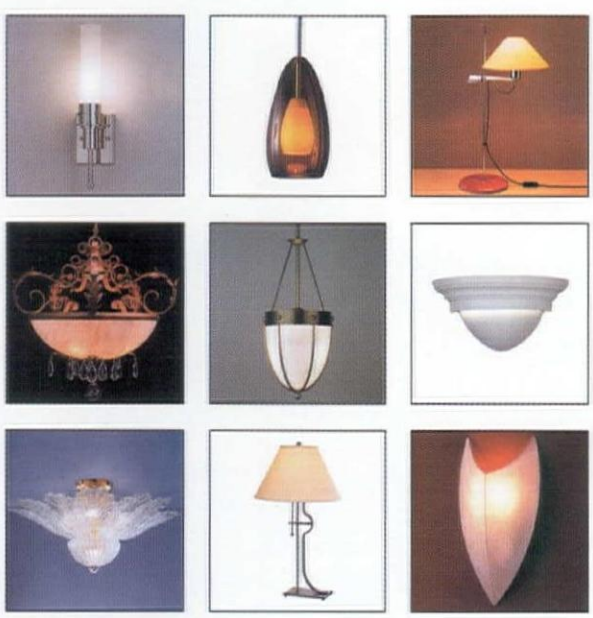
Alpha Workshops: The artisans at this atelier, which employs people with HIV/AIDS, have turned their attention to lighting. Their current collection includes a playful peekaboo lamp, C-Thru, Too. 212-594-7320. **circle 353**



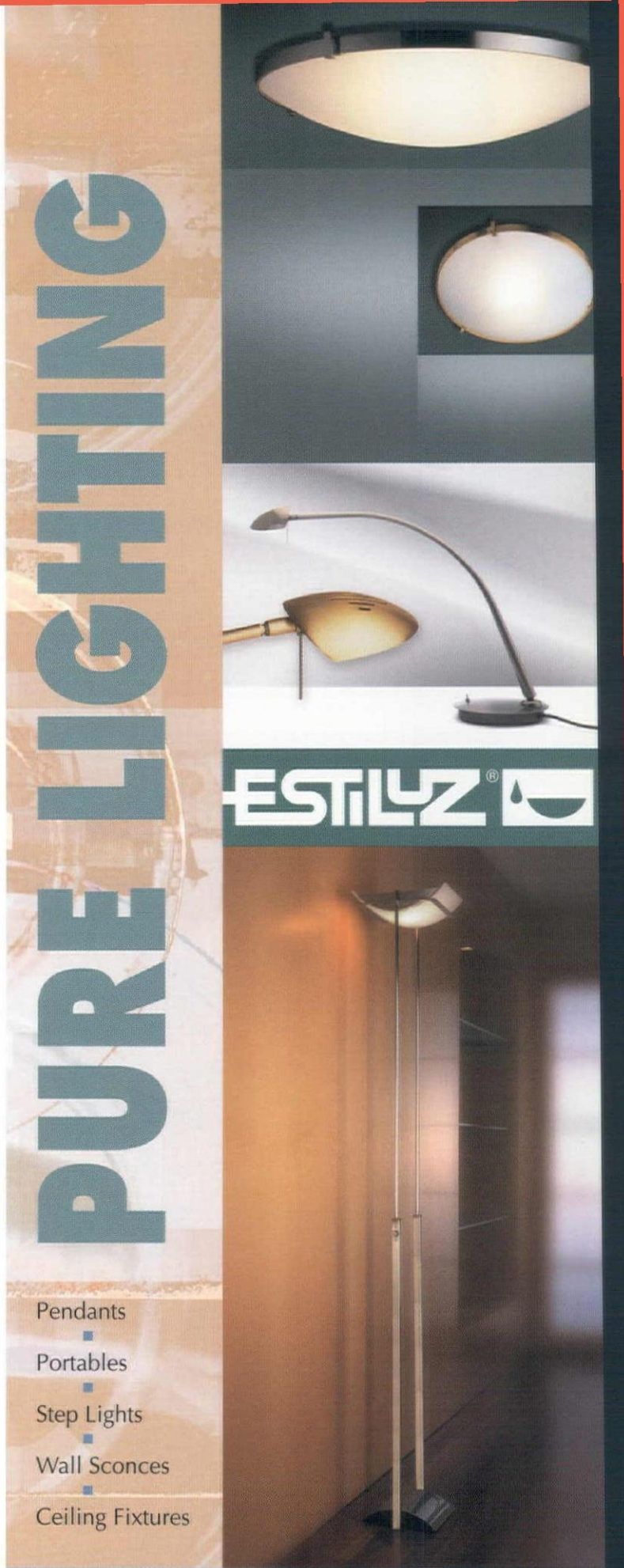
Alpha Workshops



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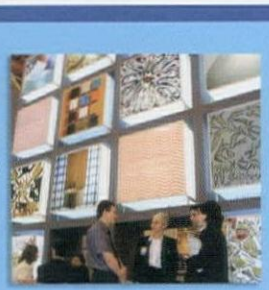
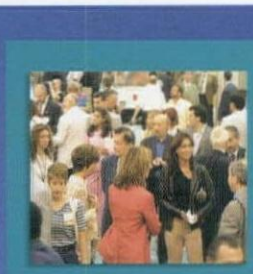
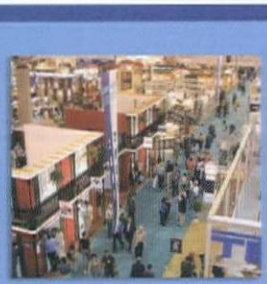
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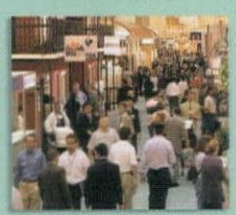
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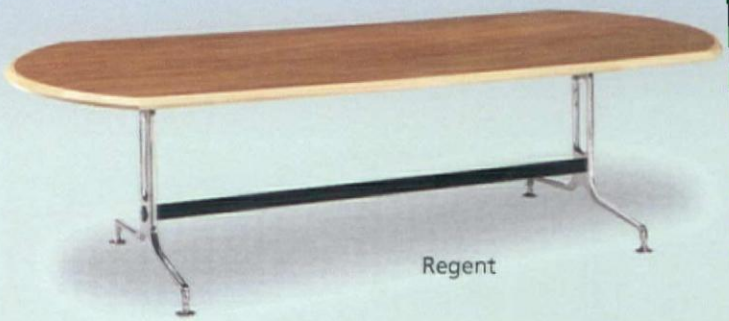
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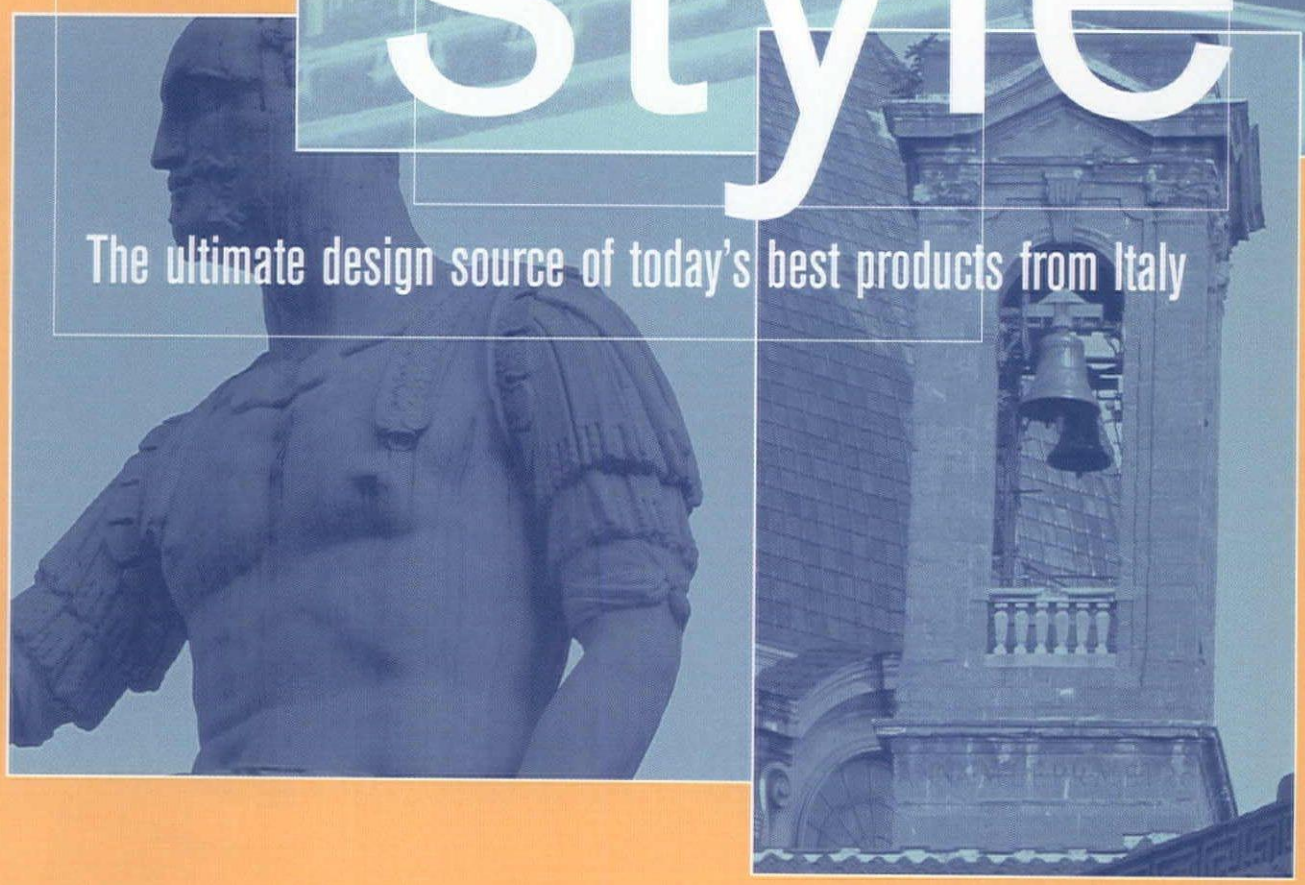


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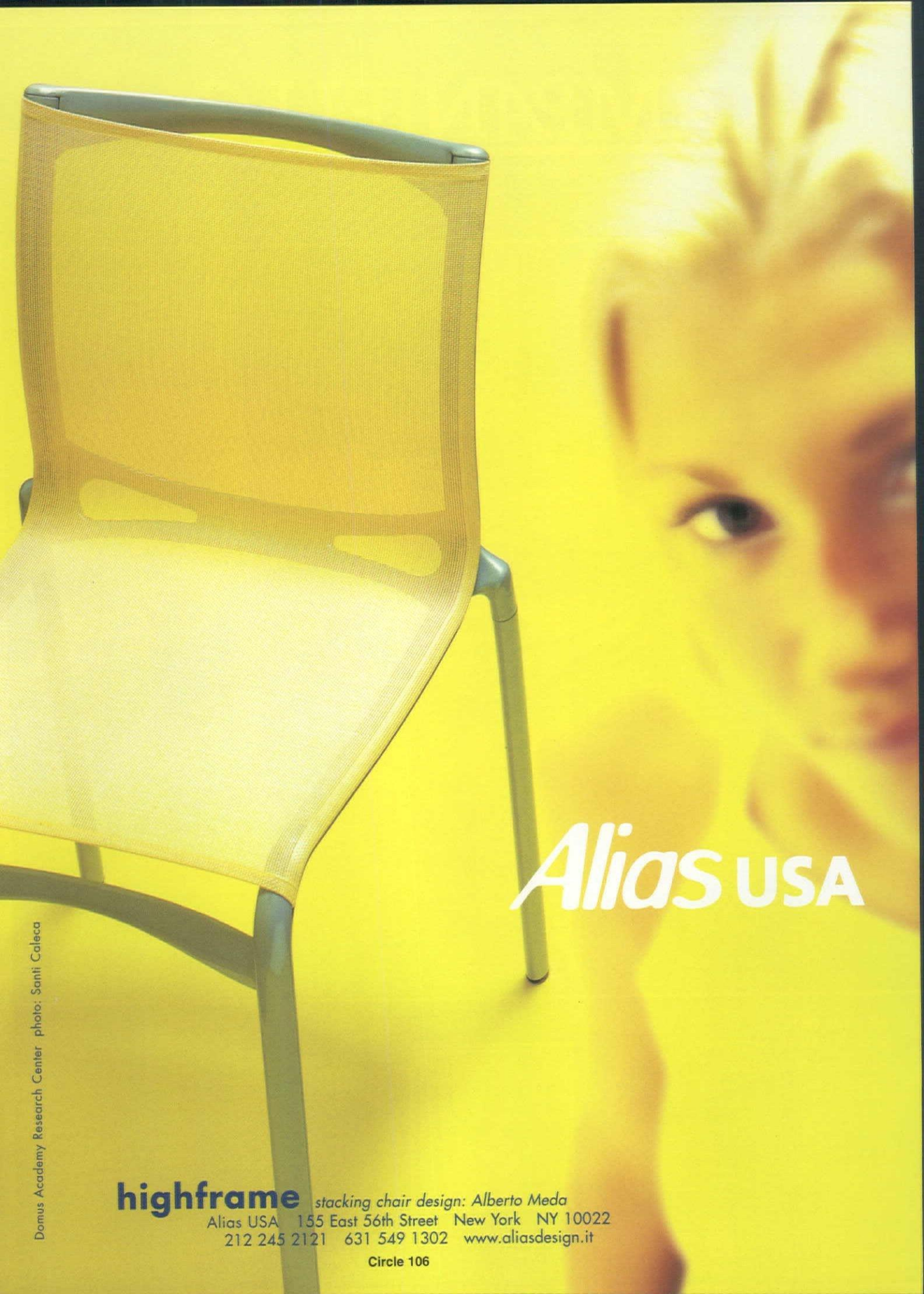
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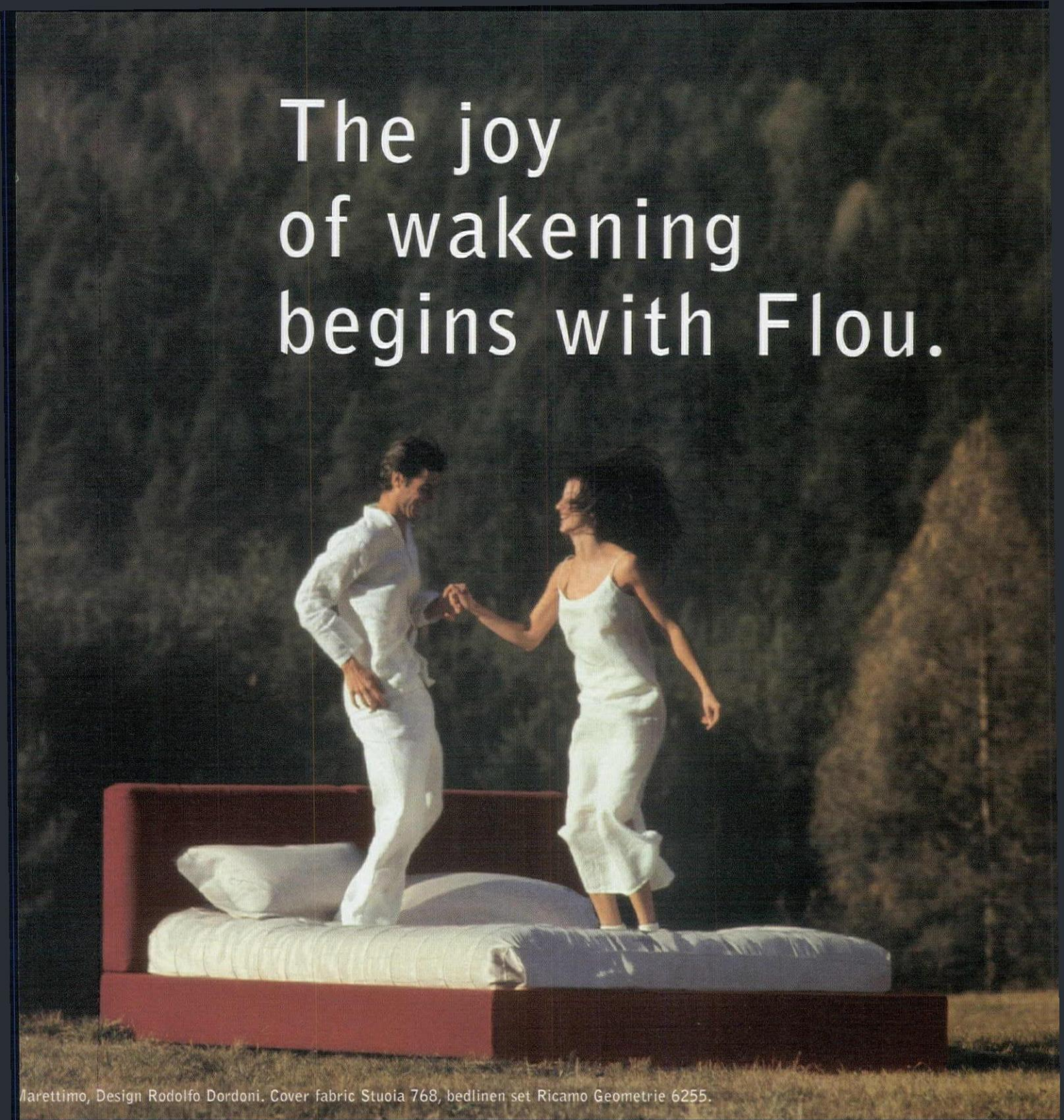
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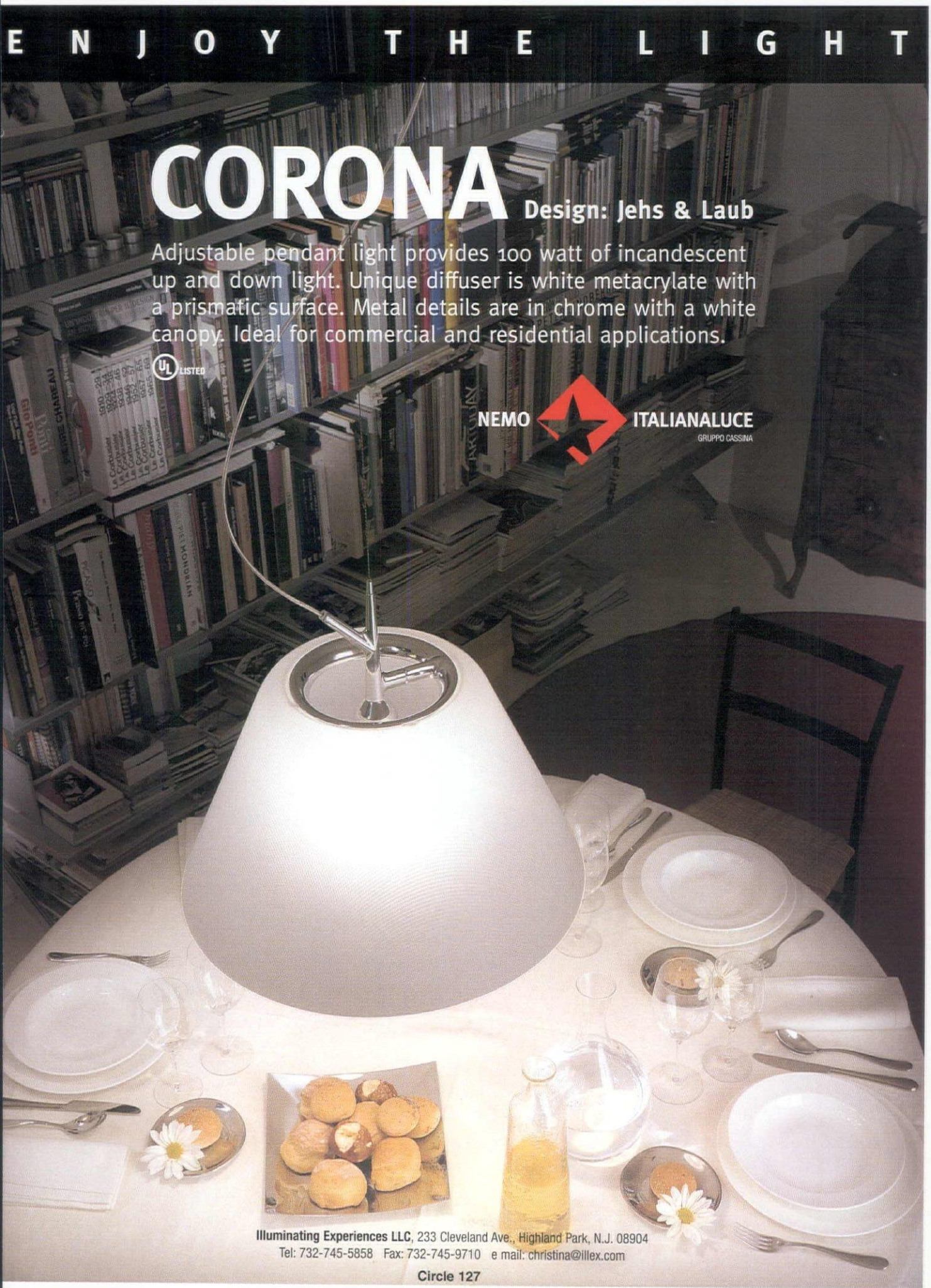
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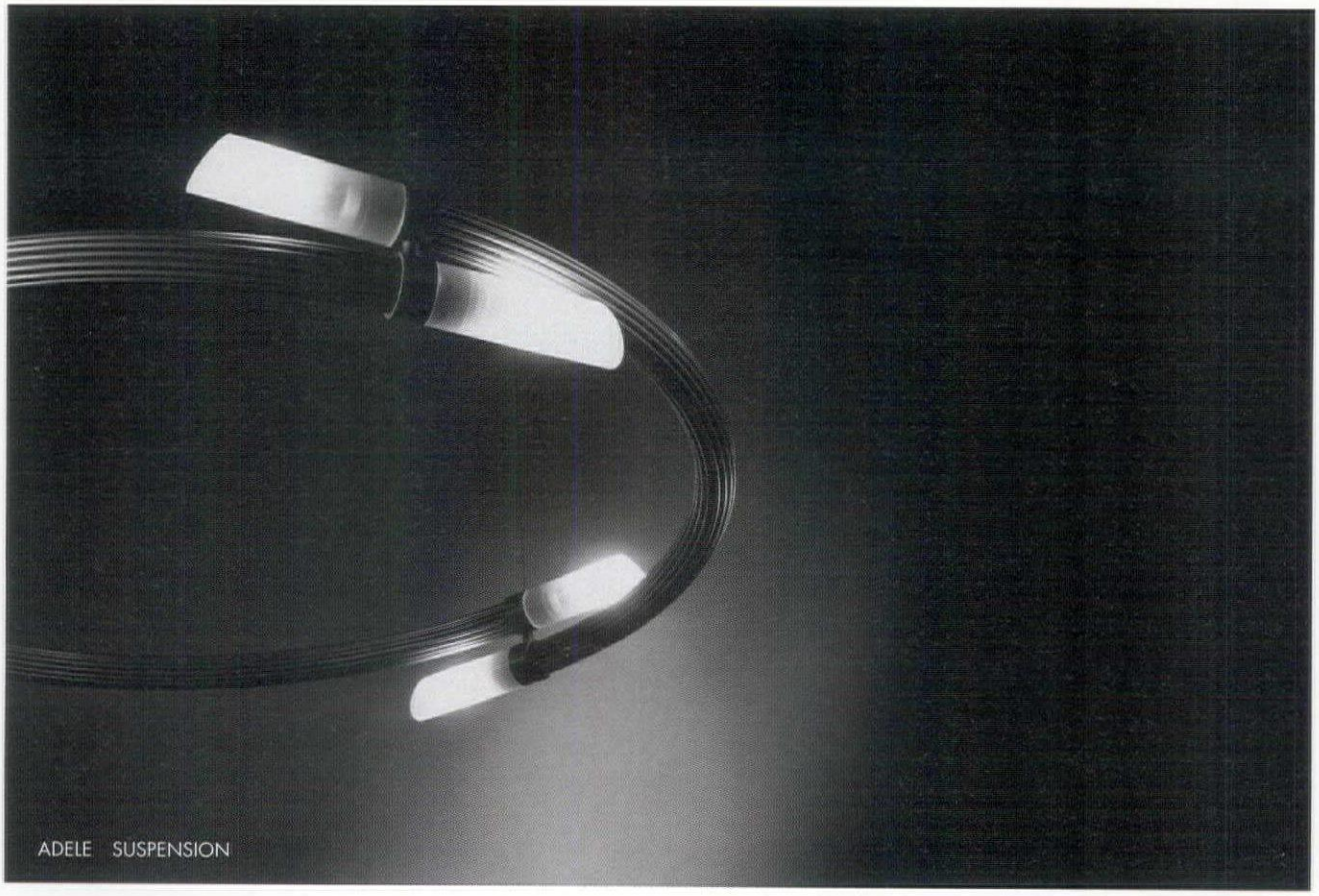
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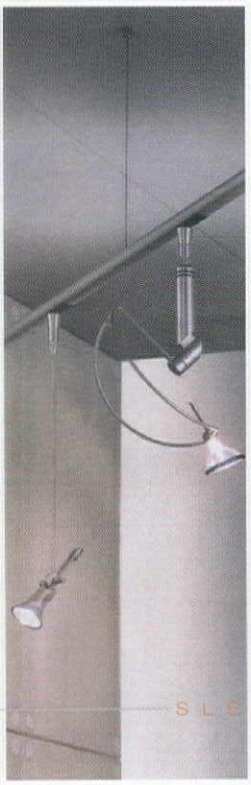
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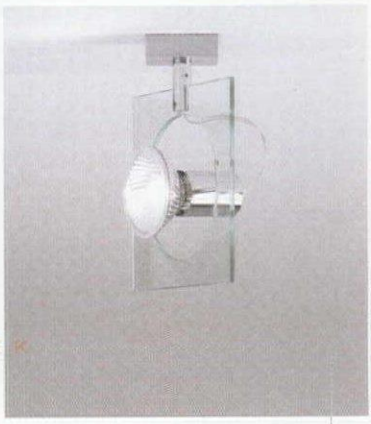
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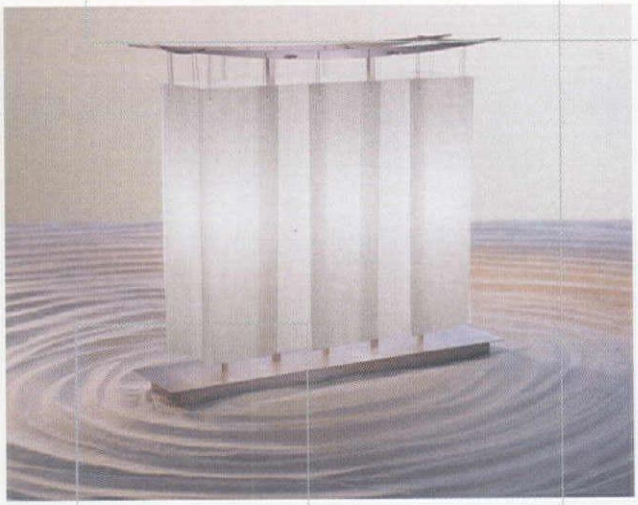
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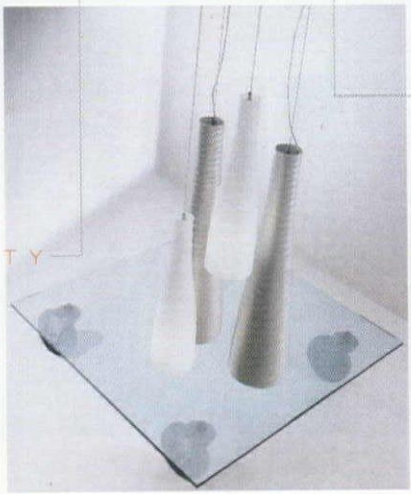
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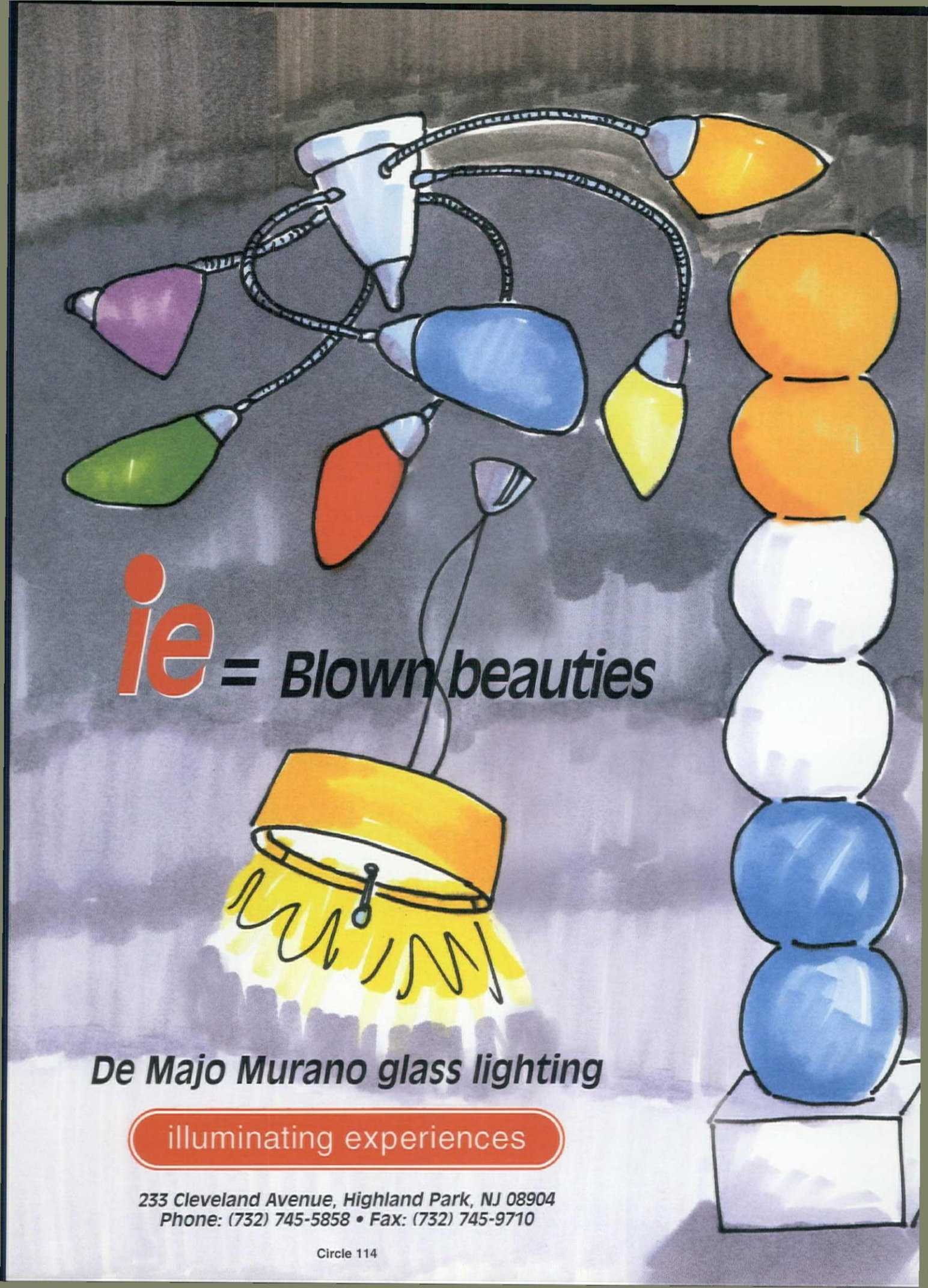
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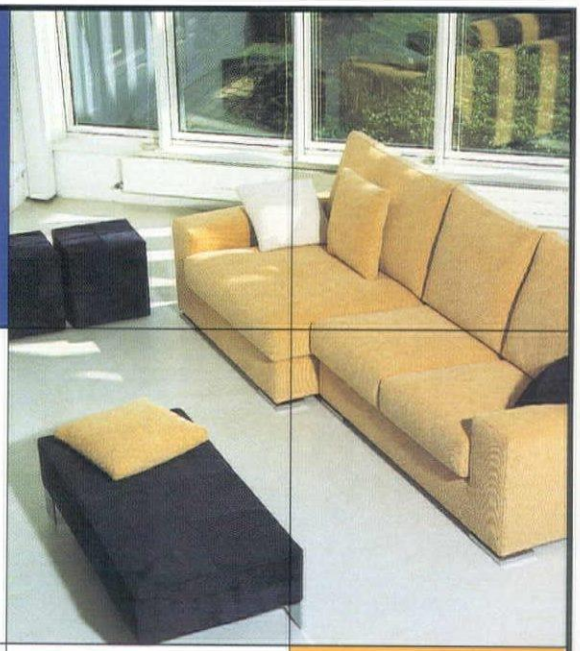
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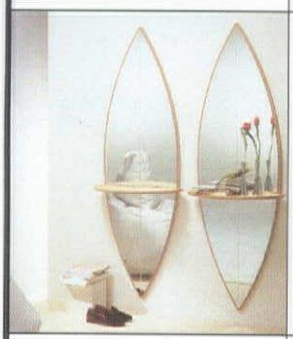

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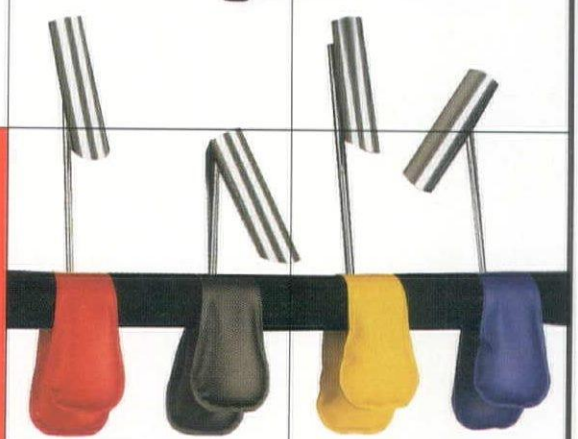


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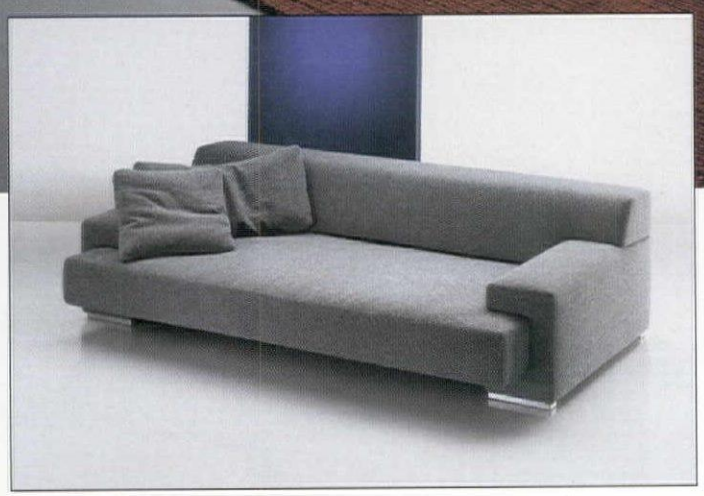






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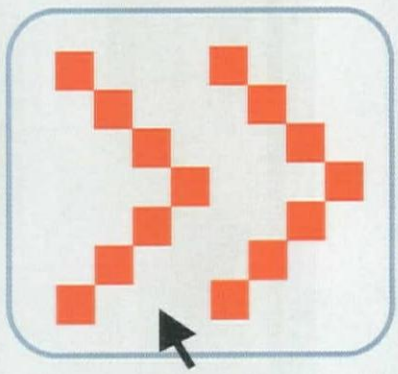
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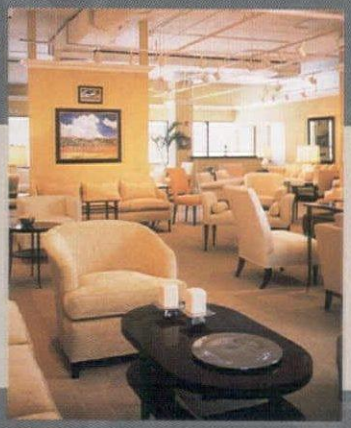


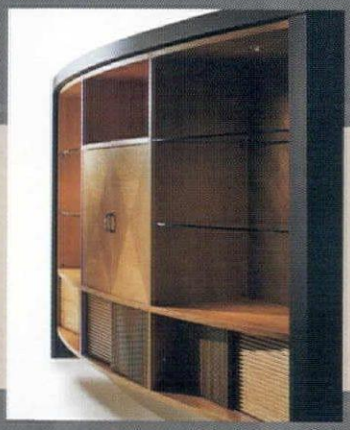
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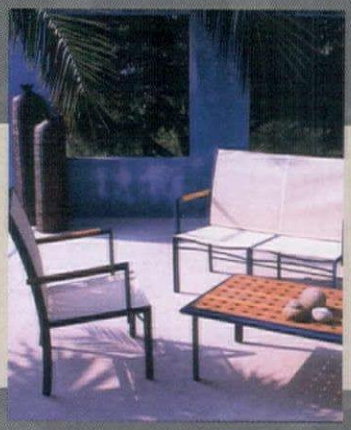
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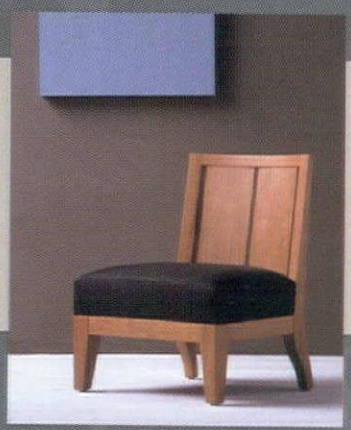


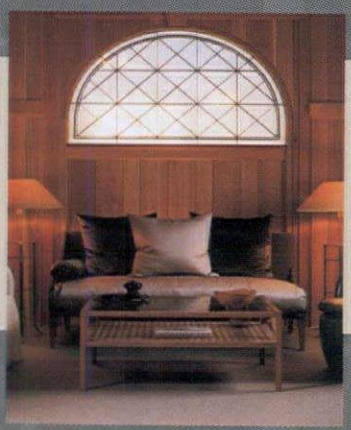


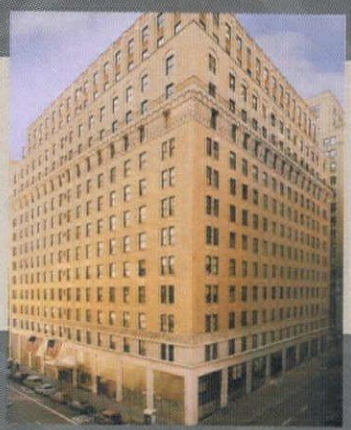
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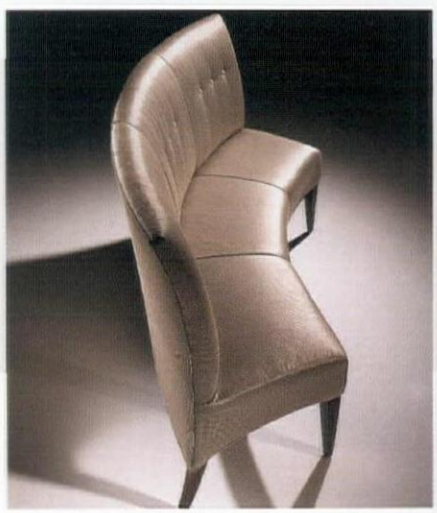
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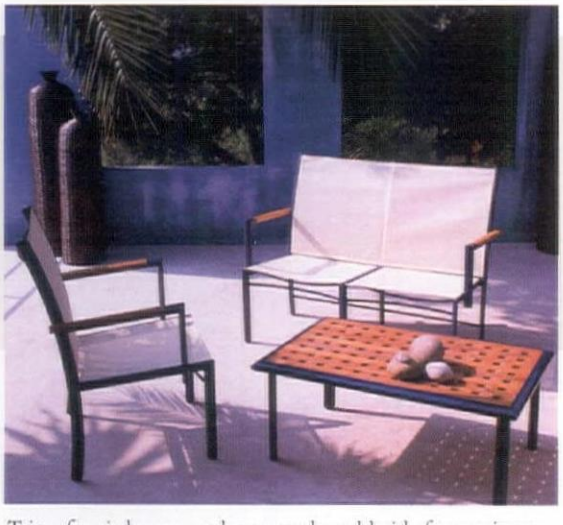
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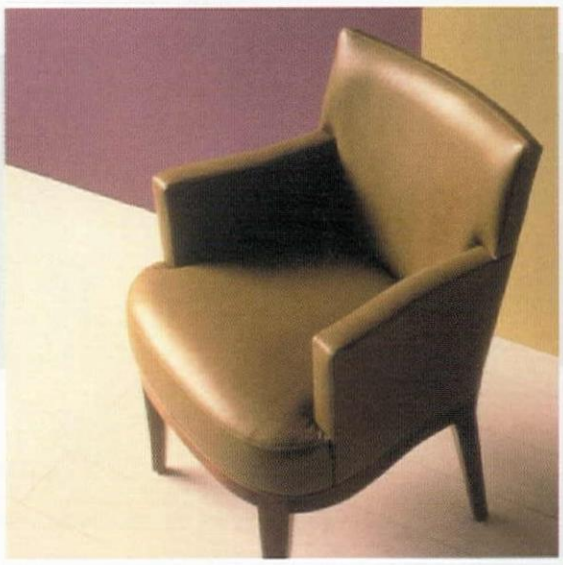


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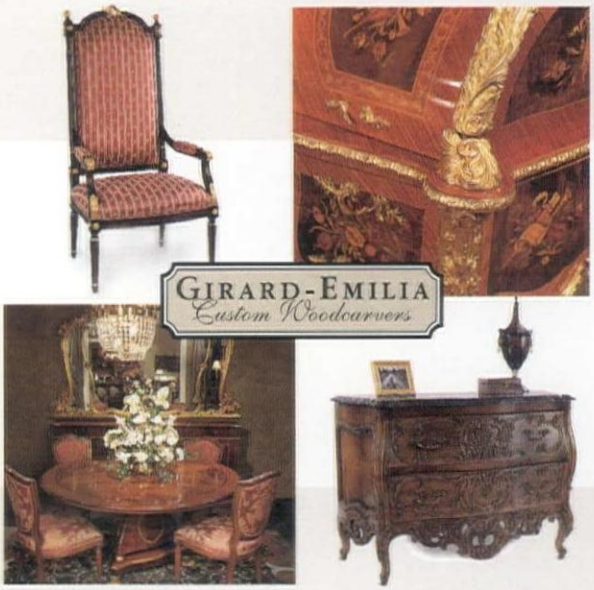


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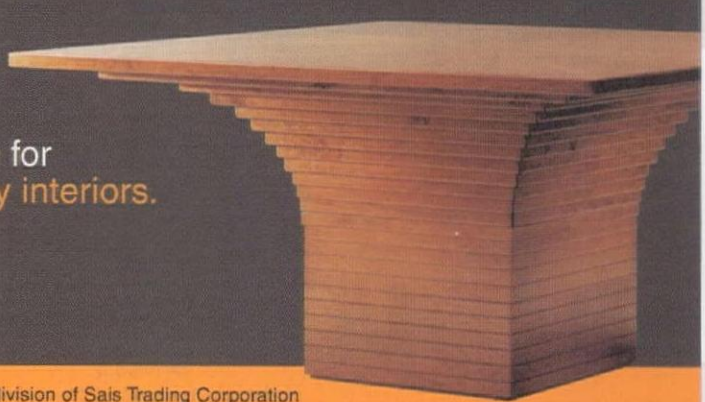
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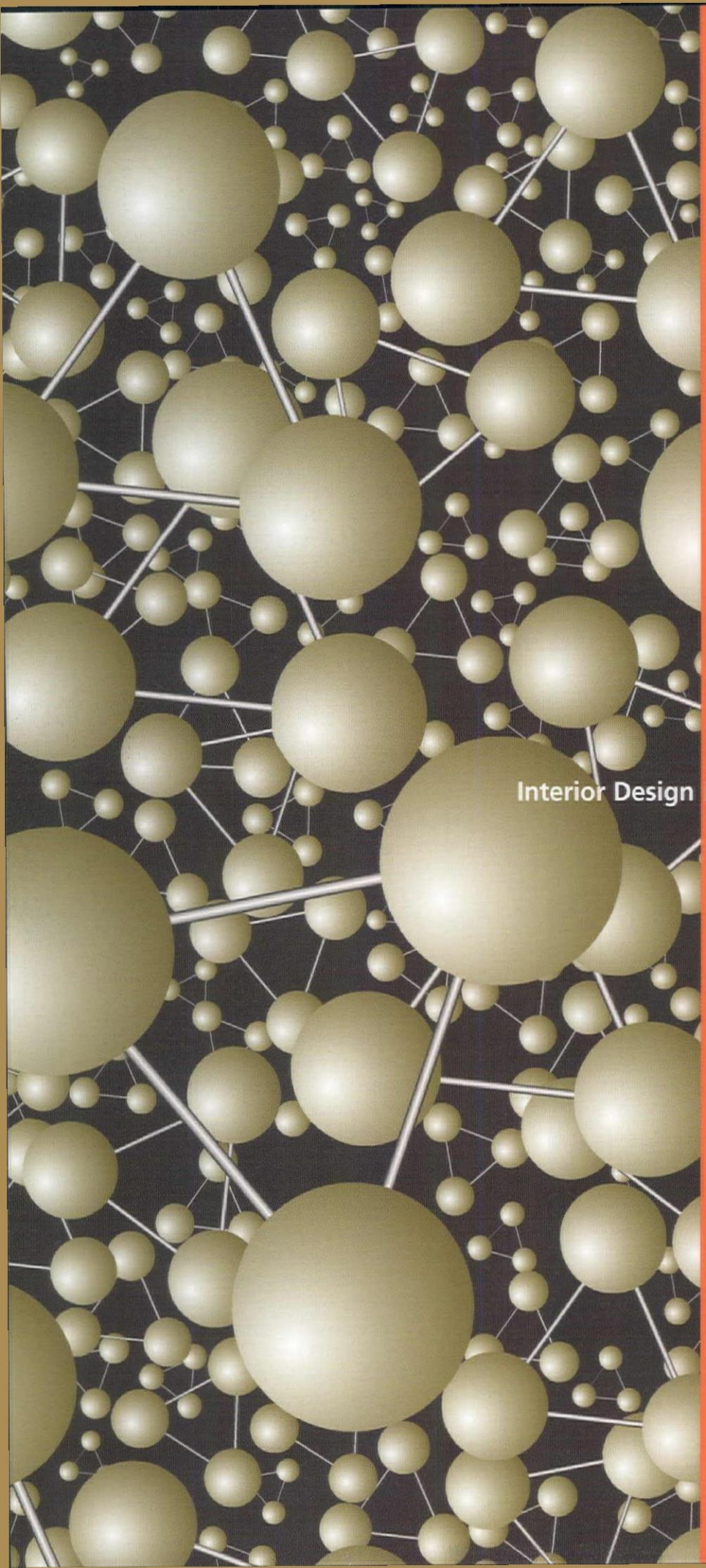
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PROSPECTS is directly connected to the European design event PASSAGEN held in Cologne.

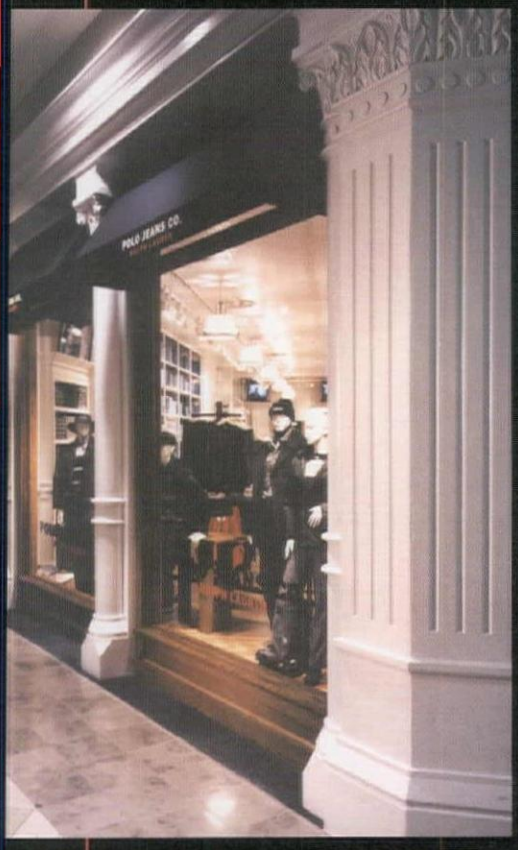
A print and online guide to the events will be available from May 1. For more information, visit www.voggenreiter.com

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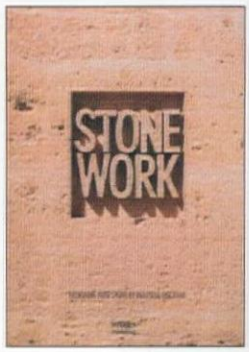
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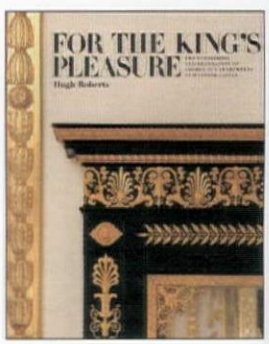
reviewed by Stanley Abercrombie

Stonework: Designing With Stone
By Malcolm Holzman
Victoria, Australia: Images Publishing Group, distributed by Antique Collectors' Club, Wappingers Falls, New York, $60
212 pages, 220 color illustrations



A love poem to a favorite building material, this book shows imaginative exterior and interior uses of stone, often in stunning images. Architect Malcolm Holzman, a founding partner of Hardy Holzman Pfeiffer Associates and member of the *Interior Design* Hall of Fame, draws on HHPA work but also shows buildings by H.H. Richardson and Kevin Roche, an ancient Egyptian temple, a Gothic cathedral, Scottish castles, Inca fortifications, and even an American gas station. The text praises stone's permanence, environmental friendliness, and appearance. Holzman offers tips for relatively inexpensive fabrication methods and, while this is not a technical guide, an appendix with working-drawing details that add a practical dimension.

For the King's Pleasure: The Furnishing and Decoration of George IV's Apartments at Windsor Castle
By Hugh Roberts
London: Royal Collection Enterprises, distributed by Thames & Hudson, $175
453 pages, 489 color illustrations



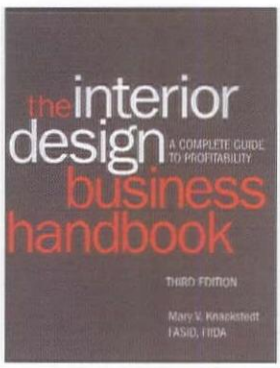
Could the decoration of any suite of rooms be worthy of a book so large, so lavishly illustrated, and priced at such a princely sum? Yes, if the suite consists of more than 100 rooms at Windsor Castle that were redesigned to match the ambitions of George IV, England's "last great builder-king." Yes, if that redesign embodies the interesting transition from neoclassicism to Gothic Revival. Yes, if the transformation of what Queen Charlotte called the "Coldest House that ever existed" into a comfortable and luxurious (if not, perhaps, cozy) palace is also shown. Yes, if those rooms can be viewed by the public only one day a year. Yes, if the author, director of the Royal Collection and surveyor of the Queen's works of art, took part in the restoration of Windsor Castle after the fire of 1992. And most emphatically yes, if the book is able to tell us more about the design process of the early 19th century than is generally known.

What we are shown is chiefly the work of architect Jeffry Wyatville and decorators Nicholas Morel and George Seddon, with other participants including the father and son gothicists

A.C. Pugin and A.W.N. Pugin. The foundation of the author's research is the London firm Morel and Seddon's richly detailed 1830 account book, which was recently brought to light and identifies and describes much of the work done and virtually every piece designed, bought, or specified. As a result, *For the King's Pleasure* reveals more than the appearances of some royal rooms, their architectural details, upholstery fabrics, curtains, carpets, and wall hangings. It tells us much about the taste, practice, and abilities of interior designers at that time.

The Interior Design Business Handbook: A Complete Guide to Profitability

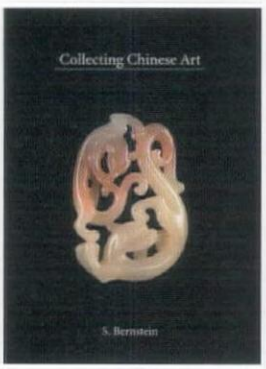
By Mary V. Knackstedt
New York: John Wiley, $65
396 pages, 55 charts and diagrams



The third edition of a book originally published in 1988, this guide gives advice on starting up, team development, marketing strategies, fee structuring, office management, continuing education, and more. Revisions acknowledge the increasingly international character of current practice as well as changes in banking, finance, and technology. Included and explained are two standard ASID forms of agreement for design services and samples of contracts, correspondence, logs, and work sheets. There is a bibliography and a brief list of U.S. and Canadian design schools.

Collecting Chinese Art

By Sam Bernstein
Seattle: University of Washington Press, $75
180 pages, 188 illustrations (137 color)



This attractive and informative guide for designers seeking Chinese art and artifacts—for clients or themselves—documents 120 outstanding examples. Objects in jade, the major emphasis of the book, as well as glass, stone, bone, and metal are presented in dazzling photographs by David Tise and Corey Lesh. The bibliography is extensive.



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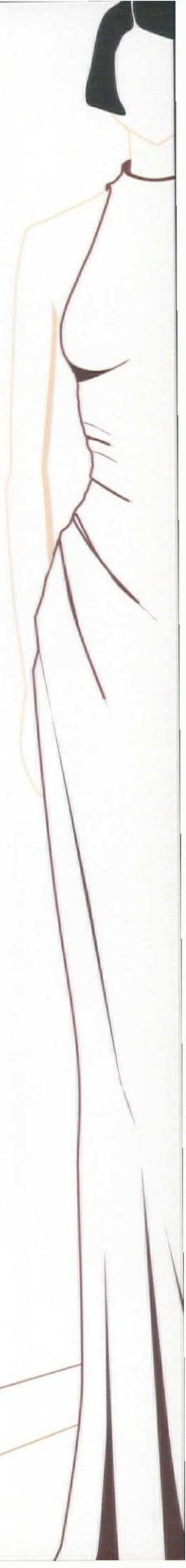
who says, "we don't do retail"?

Philippe Starck did, for one—until a meeting of minds with fellow French iconoclast Jean Paul Gaultier changed everything. Starck abandoned a policy of 20 years' duration to design a New York boutique that puts a glam edge on modern. It goes to show that, when interior design's best talent collides with the fashion industry's finest, the outcome can only be explosive, exquisite, and enduring. This issue focuses on a group of high-profile designers who are extremely serious when fashion retail is at stake. Our April world tour makes stopovers in Paris for Roberto Baciocchi's Miu Miu, Milan for Sean Dix's Moschino, Venice for Michael Gabellini's Ferragamo, and Tokyo, the most fashion-crazed city on the planet, for Christian Lacroix by Christophe Carpente. Back in a gradually reviving Manhattan, there's Gaultier and Hillier's offices for LVMH uptown. Downtown, we present our own survey of the much chatted-about Rem Koolhaas oeuvre for Prada and Frank Gehry's concept for Issey Miyake, executed by Gordon Kipping.

So, are fashion designers really just like you and me? Todd Oldham, the subject of "Crosslines," embodies both breeds, but we admit that the combination is rare. To see how the other half lives, we visited hatmaker Rod Keenan's funky town house and accessories designer Elizabeth Gillett's pristine loft. Rounding out our prismatic view of the business of fashion, we report on upholstery couture from DCOTA and the latest scene in Paris.

But enough about us—we'd love to hear from *you*. As of this month, we cordially invite readers to send questions, opinions, frustrations, and inspirations directly to interiordesign@cahners.com. Add it to your address book!

—Cindy Allen







Fashion International

The Miu Miu concept, designed and refined by Roberto Baciocchi, extends its global reach to the City of Light





IN PARIS'S 7th arrondissement, at the heart of the Left Bank, 16 Rue de Grenelle might give American fashion watchers a touch of déjà vu. The latest Miu Miu, opened last October, shares many similarities with Miu Miu in Los Angeles. Which is actually very much the point. For almost every retail location for Miu Miu and its big-sister label, Prada, Miuccia Prada and her husband, Patrizio Bertelli, have entrusted Italian architect Roberto Baciocchi with spreading a worldwide message. Since 1986, his Arezzo-based Studio Baciocchi has interpreted the visual identity of both brands, going beyond shops to embrace showrooms, administrative sites, production facilities, and even the Prada Luna Rossa team headquarters for America's Cup 2000. (The major exception is Rem Koolhaas's New York store for Prada. See "Finally, Prada," page 222.)

Prada and Bertelli's first factor in site selection is scale. Quoting Prada: "The underlying concept for the brand is the sale of products in large spaces with an architecture that is original and, at the same time, subdued." The Paris building fit the basic bill. Like predecessors around the globe, the Miu Miu on Rue de Grenelle occupies a grand architectural volume: 15,000 square feet with 5,500 square feet devoted to retail functions.

The site was also geographically desirable, but the original structure—a five-level parking garage—offered nothing beyond the facade deemed worthy of weaving into the Miu Miu fabric. Baciocchi and his team completely demolished the interior, retaining only perimeter walls. The new building, partially adhering to Miu Miu's established tenets, partially responsive to site, was conceived as a striking enclosure for the brand's defining elements.

Baciocchi's scheme involved reconfiguring the interior as four levels instead of →

Previous spread, left: Canvas-covered panels create a backdrop for snappy styles at Miu Miu's new Paris location, designed by Roberto Baciocchi.

Previous spread, right: Does anybody know what time it is? Customers can look behind the aluminum cash-wrap desk to learn the hour in the six time zones where Miu Miu shops are located.

Above, left: The background palette is reduced to concrete flooring and red canvas panels.

Above, right: A concrete stairway at the entry leads to the second level, where both men's and women's wear is sold.

Opposite: The ground floor, given over to women's shoes, clothing, and accessories, is dominated by a central runway effect.

PHOTOGRAPHY: ERIC LAIGNEL

STYLING: PATRICIA PARINEJAD







five, a decision allowing improved floor-to-ceiling ratios for the first two sales floors. The ground level is dedicated to women's shoes, accessories, and apparel, while the second story houses a mix of men's and women's wear. The third and fourth floors accommodate storage and offices.

Reiterating the proven success of Miu Miu's architectural vocabulary, Baciocchi created a situation giving the entering customer an immediate overview of both volume and products. A concrete stairway and a steel-and-glass elevator just past the door entice shoppers upward. Meanwhile, the ground level exerts its own pull, thanks to a striking longitudinal axis formed by mirror-image ribbons of lighting embedded in the concrete floor and the ceiling directly above.

The runway is flanked by colonnade treatments. On one side, a series of full-height partitions that drop below floor level create a line of alcoves for cash-wrap and display. Opposite, canvas-wrapped panels in signature Miu Miu red pierce the ceiling plane. Articulating the space to create areas of intimacy and reinforcing the axis without obstructing floor-through views, the panels pose as display fixtures, too. They not only anchor hang bars but also form a brilliant backdrop for garments.

The remainder of the display scheme adheres to the tried-and-true Miu Miu mix. The primary component is a gleaming aluminum box with a red-painted interior. The boxes recur throughout both retail levels, in dimensions suitable for showing off a variety of merchandise to best advantage. Aluminum shelves, lit from below, and glass-and-aluminum cabinets complete a storage and display ensemble coherently translated by Baciocchi from one continent to another. In an architectural conversation with the global marketplace, Miu Miu speaks a single, unified language. —*Edie Cohen*

Above, left: Part of a universal display idiom for Miu Miu, up-lit shelves accommodate handbags.

Above, right: Mirrors amplify Miu Miu's strong visuals.

Opposite: Baciocchi's minimalist aluminum boxes place shoes on a pedestal.

FURNITURE FABRICATION: **MARCONI ARREDAMENTI.**

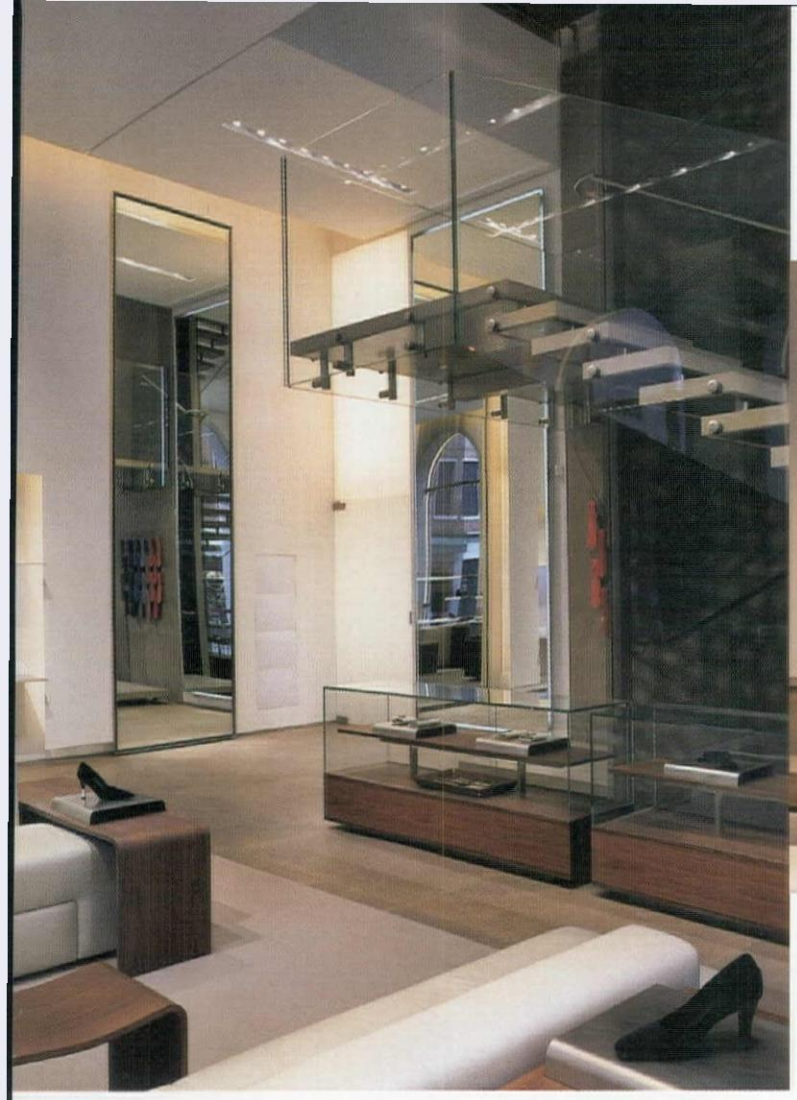




Stage Right

Michael Gabellini treated the design of Salvatore Ferragamo, Venice, like a theater piece


2095
Salvatore Ferragamo





SALVATORE FERRAGAMO ENTERED the Gabellini Associates fold with a quartet of projects. Michael Gabellini, who is virtually without peer for quasipoetic retail and gallery environments, was commissioned first for a flagship in Venice, to be followed by a boutique in Bologna and, in New York, a SoHo boutique plus the firm's Fifth Avenue showroom. For Venice, the commission afforded Gabellini not only a dream site but also an opportunity to interpret personal associations. The architect has paid La Serenissima more than 30 visits—one of them for his wedding—and has long been fascinated by Italo Calvino's *Invisible Cities*. "Venice is a hall of mirrors, an ever changing sleight of hand," Gabellini says. The *sestiere* of San Marco, where the Florentine house of Salvatore Ferragamo obtained space in a 19th-century building, stands at the center of the daily *carnevale* of life on the city's canals, piazzas, and *campi*, and Venice's vicissitudes of light, fog, and lagoon also create constant flux. To this, Gabellini added the notion of change in a theatrical dimension, a subject dear to his heart.

Ultimately, the theater metaphor and a theme of transparency governed Gabellini's intervention at Ferragamo's space, a total of 2,150 square feet divided between two 18-foot-high floors. Both floors, in classic Venetian typology, present a row of full-height arched windows on each piazza-front elevation. Drawing on a proscenium association, the architect conceived the arched windows as a series of stage sets, outlined with neon and backed with scrims of chain mail. Through the arched windows, Ferragamo's intricately crafted setting and the players upon its stage are visible to Venice's audience at large. Gabellini offers layered views into the glowing interior. "It's a world in miniature," he says of the reductions in scale from cityscape to interior to products.

Inside, the two-level volume reads as a unified entity. The architecture is "based on the idea of suspension," Gabellini explains. Ceilings are suspended and pulled away from the building's perimeter. Articulating walls, also pulled away from the perimeter, either extend beyond the ceiling plane or pierce it, and mass is diminished by niches for shelving.

The stair is similarly dematerialized. Almost transparent—with steel stringers clad in nickel silver, limestone treads, and glass panels—this fine suspension in a sense negates a stairway's customary grandeur. Behind, two 36-foot-high chain-mail panels conceal the structural stringer while heightening the illusionistic quality. The stairway is essentially perceived as an outline, not a solid form, similar to one's perceptions of objects in a Venice fog. →

Previous spread: All the storefront's a stage for Michael Gabellini, architect of Salvatore Ferragamo in Venice. He backlit windows with neon and hung scrims of metal mesh behind walnut display plinths.

Above, left: A nickel silver, limestone, and glass stairway seems suspended in space. The chain-mail backdrop conceals the structural stringer.

Above, right: Gabellini designed the walnut nesting tables used to display shoes, handbags, and accessories as well as the calfskin-upholstered seating for customers. Flooring is limestone.

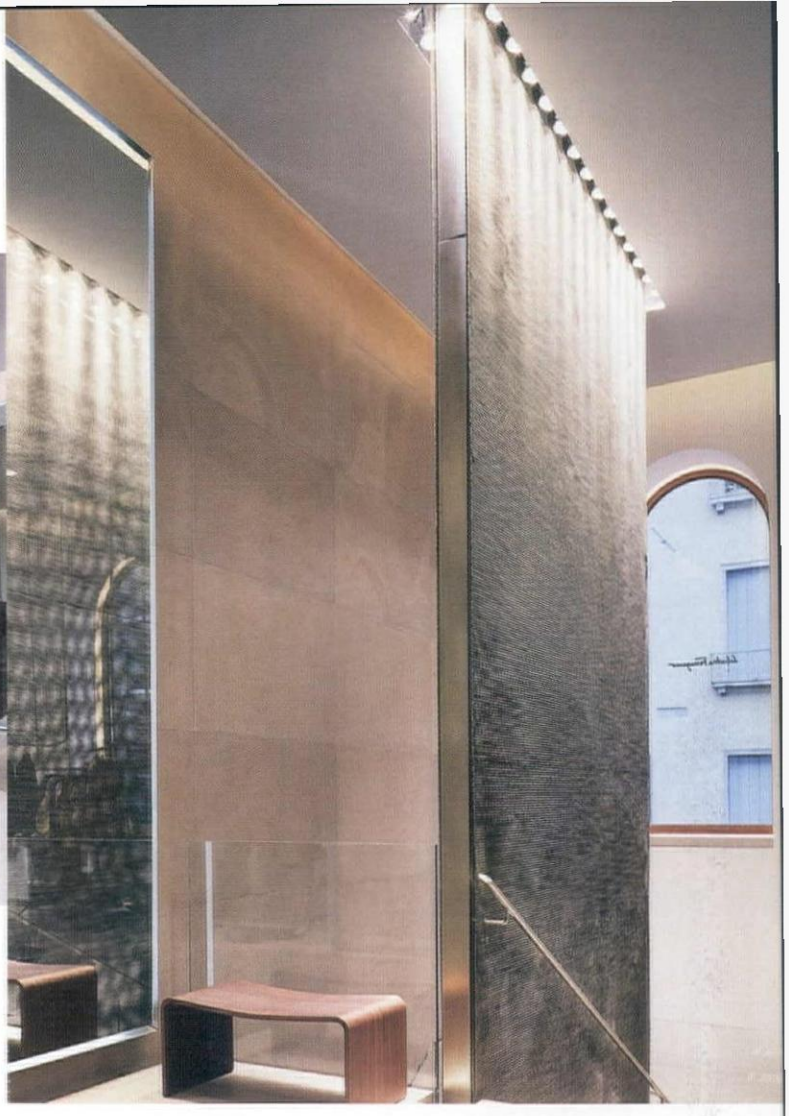
Opposite: Metal, usually a structural element, is used instead as cladding on Corian shelves. Shelving is indirectly lit and projects 16 inches from the wall of the niche.

PHOTOGRAPHY: PAUL WARCHOL









On the pragmatic side, the program addressed questions of vertical circulation and display. Ferragamo, a shoes and accessories label supplemented by a strong ready-to-wear component, differs in this respect from Gabellini's previous, clothing-based fashion clients (Giorgio Armani, Jil Sander, Nicole Farhi). Thus, the Ferragamo project posed dilemmas of another scale. Gabellini defined the operational challenge as accommodating great quantities of small objects (shoes and handbags) while avoiding clutter. Again, he made a complex solution look effortless. He devised shelving as horizontal extensions of the walls, with no visible means of support. The impossibly thin Corian shelves, laminated with nickel silver and down-lit with LED sources, seem almost airborne. Elsewhere, display fixtures comprise glass and walnut vitrines, trapezelike bars of circular tubing, ribbons of metal for ties, and pedestals topped with circles of etched handblown Murano glass.

Both levels are built with low-key yet luxurious materials. "The most opulent yet," Gabellini remarks. There's calfskin upholstery in addition to the nickel silver, limestone, walnut, Murano glass, and chain mail. This mesh, new to Gabellini's arsenal, occupies a top position in the project's hierarchy of elements. "It is emblematic of Ferragamo's Florentine identity, because Florence was once a major manufacturer," he remarks. Apart from history, the chain mail at Ferragamo is, he continues, a "veil, but one that has contradictory→



Opposite: Across from the Trinità gondola stand off the Grand Canal, the shop is assured a lead role in the changing production that is Venetian street life.

Above, left: A color-field of ties, mounted on a fixture 4 inches from the limestone wall separating men's and women's collections on the second floor.

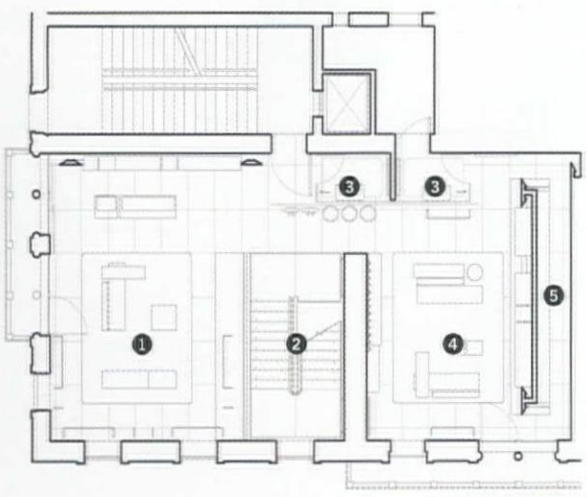
Above, right: Architect and clients spent eight months investigating materials. The chain mail is a result of that process.





physical properties. Depending on lighting, it's either transparent or opaque. We can manipulate it to give a sense of enclosure and protection or of openness."

Gabellini says his attitude toward lighting design, the single viewpoint to remain constant in his work, is to address "light as a material, not a secondary attribute." Seen through Ferragamo's windows, light sources add to the drama of the architecture while influencing the chain mail's translucency or opacity. Inside, ambient lamps reinforce the concept of floating planes to the extent that one perceives the space as almost without boundaries. Lit by concealed neon or HID sources, articulating walls—albeit 8 inches thick and finished with plaster or stone—have an incredible lightness of being. "They read as paper-thin," says Gabellini. To focus attention on merchandise, he chose recessed spotlights with optical glass lenses devoid of green tint. Like a theatrical lighting designer, he has mastered the permutations of combining sources to set a mood and influence emotion. He can replicate the romance of twilight, the eerie quality of fog, or the elation of a sunlit afternoon at any time of day. —*Edie Cohen*



0 5 10 20

1 WOMEN'S COLLECTION
2 STAIR
3 FITTING ROOM
4 MEN'S COLLECTION
5 STOCKROOM

Above, left: The second floor as a composition of floating planes.

Above, right: The Chiesa di San Moisè appears in the windows.

Opposite: Light-permeable chain-mail membranes articulate the space.

PROJECT TEAM: **KIMBERLY SHEPPARD; DANIEL GARBOWIT; CARMEN CARRASCO; NEHAD MAMON.** CONCEPT TEAM: **MARCO BONELLI; EMMY CHOW; CATHY JONES; FILIPE PEREIRA; WON-HYE SHIN; RAUL SMITH; BINNIE SON; REBECCA WOOD; MERTON WU; JONGKU YEE.**

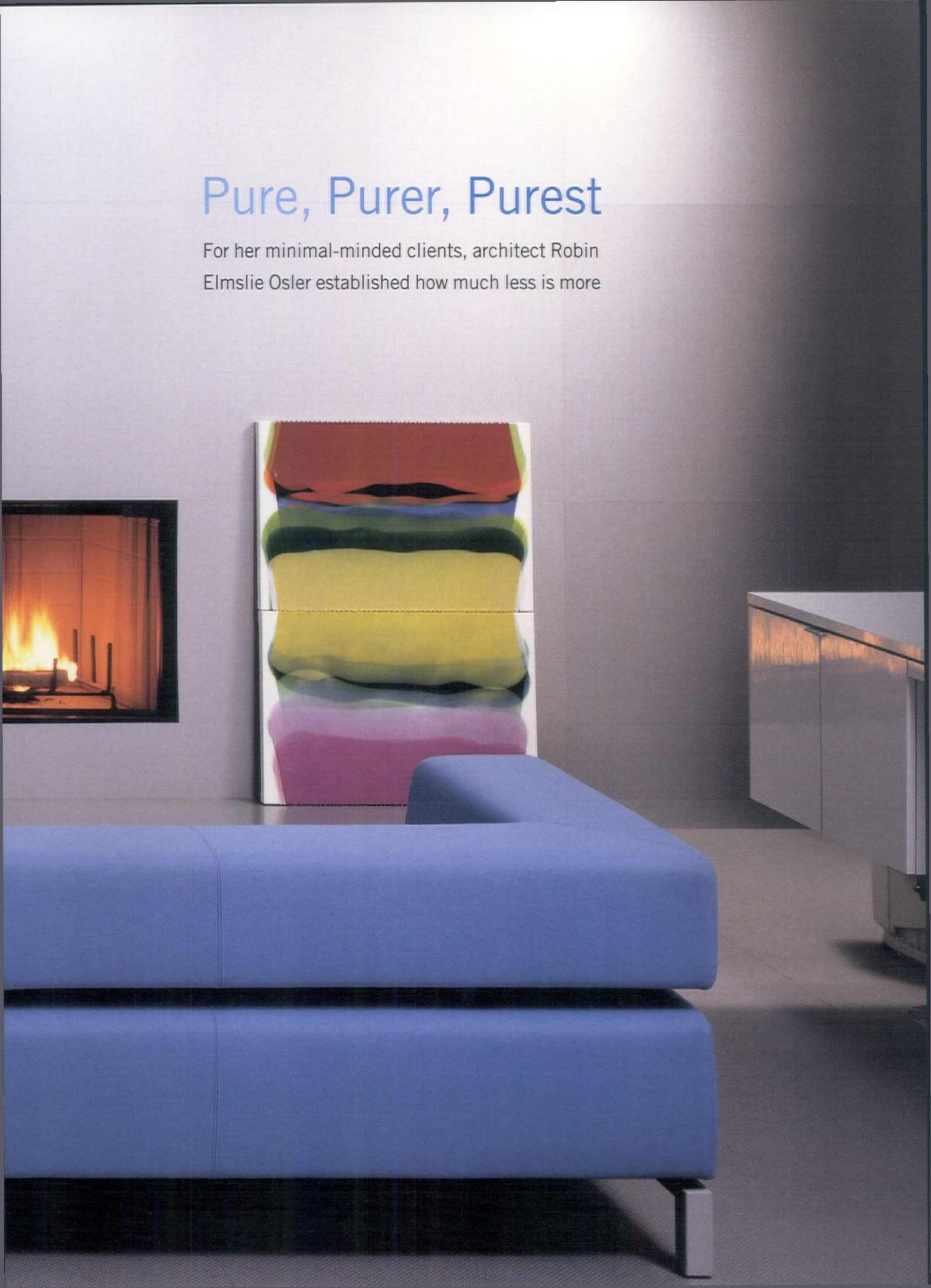
FIXTURE, CHAIN MAIL FABRICATION: **ARREDOQUATTRO.** CHAIN MAIL: **FURNACE BELT COMPANY.** CORIAN: **DUPONT.** MURANO GLASS DISKS: **CARLO MORETTI.** LIGHTING DESIGN: **ROSS MUIR.** LIGHTING SUPPLY: **LITELAB.** STRUCTURAL ENGINEERS: **GUY NORDENSON AND ASSOCIATES; GREGGIO & C. VENEZIA.** MECHANICAL, ELECTRICAL ENGINEER: **STUDIO ASSOCIATO VIO.** ARCHITECT OF RECORD: **PROGETTAZIONE E SVILUPPO COMMERCIALE.** GENERAL CONTRACTOR: **EUROPROGECO.**





Pure, Purer, Purest

For her minimal-minded clients, architect Robin Elmslie Osler established how much less is more





BEFORE ROBIN ELMSLIE OSLER began work on what would eventually become new-media consultant Tom Klinkowstein and fashion designer Elizabeth Gillett's New York apartment—but was, at that point, nothing more than 2,500 raw square feet in a 1920s TriBeCa rubber factory—Osler asked her clients to come up with a few conceptual images to set the desired tone. Osler, who launched EOA/Elmslie Osler Architect six years ago, had worked with Klinkowstein before, so she already knew him to be a barebones minimalist. His image choices, Buckminster Fuller modular habitats and an equipment locker from an Apollo mission, were no surprise. However, the architect knew Gillett primarily through her collection of scarves, chokers, neckerchiefs, and evening wraps. Given the look and feel of the accessories—at once ornate *and* edgy—Osler assumed that her new client's aesthetic would be at odds with Klinkowstein's.

Gillett, as it turns out, is almost as much of a minimalist as her longtime boyfriend, although she favors organic materials to temper rigorous lines, as evidenced by the two images she offered Osler. One was of the model Stella Tennant wearing a Jil Sander dress that was typically Sander-esque in its austere silhouette but atypically softened through the use of a sheer fabric. The second image was of the snow houses Gillett used to build as a child in Ohio. "On a sunny day, the light inside those igloos was wonderful," she says. "And the acoustics were distinctly sleep-inducing."

"What was interesting to me," says Osler, "was the additional element Elizabeth was bringing—softness and texture, filtered through a very disciplined eye." Still, the distinction between the "soft" and "hard" sensibilities was subtle enough to go unnoticed by anyone but the architect and her clients. "I make frilly things, but I'm streamlined about the way I live," says Gillett. "Tom and I both like to pare things down. Neither of us likes a lot of clutter." One person's clutter, however, can be another's comfort. Klinkowstein believes that everything—every object, every detail—should be deliberated and ultimately discarded if not deemed absolutely necessary. He questioned the need for a sizable kitchen; he thought a bed would compromise the design of the master bedroom; he looked upon bathroom countertops as superfluous. Gillett, meanwhile, believed that a couple needs a bed; she acquiesced on the bathroom countertops but specified a cabinet for toiletries; and, the accomplished cook that she is, she insisted on a serious kitchen. "Instead of inviting friends over, Tom liked restaurants. I had to convince him that having dinner at home, in a beautiful space, makes food taste better," she says.

Taking these nuances into consideration, Osler assessed the loft, which basically amounted to a cement box supported by four massive columns. Although it →

Previous spread: A wool-covered sofa, a smoked-plastic TV from the 1970s, and a painting by Eric Amouyal provide virtually all the color at a New York loft by EOA/Elmslie Osler Architect.

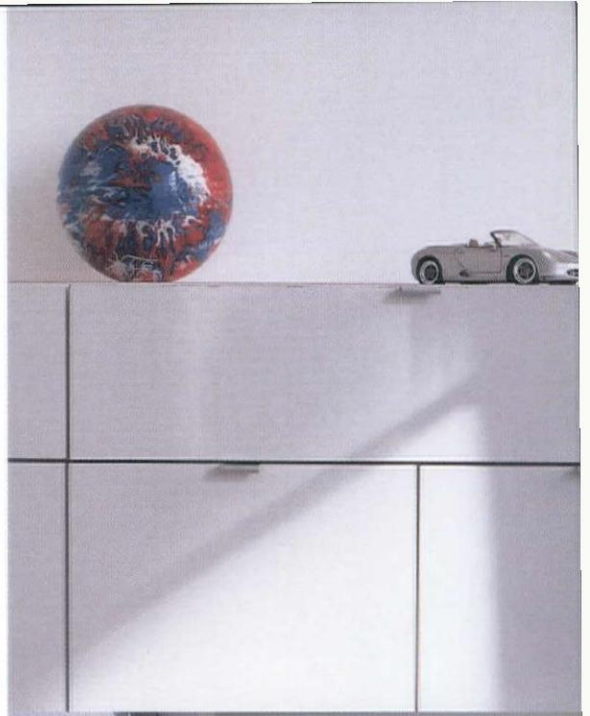
Opposite: A dress form on Elizabeth Gillett's side of the his-and-hers home office displays one of her crocheted ponchos, and the red acrylic light box is by Matilde Alessandra. The glass transom, which wraps two sides of the space, allows sunlight into the rest of the apartment.

Top, right: On Tom Klinkowstein's side of the home office, high-gloss plastic-laminate cabinets hide workaday clutter while showing off a Bakelite bowling ball and a Porsche model.

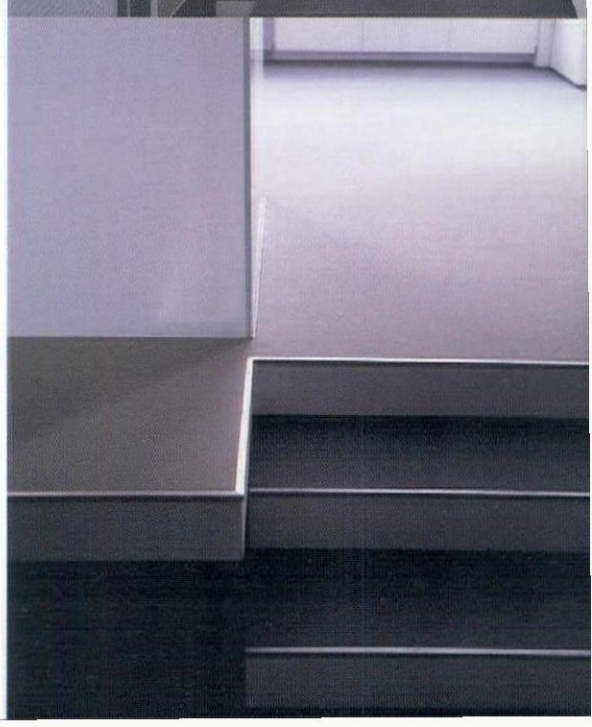
Center, right: Translucent glass dividers manipulate the natural light.

Bottom, right: Robin Elmslie Osler elevated private spaces 18 inches above public spaces.

PHOTOGRAPHY: JOHN M. HALL









required no structural changes, Osler raised a section of floor along the wall of windows by 18 inches to establish a spatial divide between public and private areas. Individual rooms are demarcated by sliding doors and wall panels made of unconventional materials: chalkboard, hogwire, insect screen sandwiched between layers of transparent glass, vinyl scrims. This unusual combination not only fused the couple's sensibilities but also addressed the loft's paucity of natural light.

"Because of the way the light filters through the different materials, the apartment feels like being in a cloud," says Osler. Indeed, many of the finished loft's elements look as if they were floating. The long countertop separating the kitchen from the living area seems to hang by some invisible means. The elevated his-and-hers offices appear to be suspended, by virtue of steps that stop just short of the landing. The master bedroom's streamlined, European-scale platform bed almost hovers above the floor.

It's in the master bedroom, placed in the far corner of the apartment, that Osler found inspiration in the snow houses that Gillett had constructed as a child. To temper the noise from the street below and simulate the acoustical conditions inside those igloos, Osler covered one wall in foam tiles that, not coincidentally, look like miniature ski slopes when the light hits them. A gray feltlike synthetic floor covering absorbs any additional noise, and a sliding door shuts out the rest of the apartment on nights when Gillett retreats to the master bedroom to sketch beneath the covers. "My igloos were so intimate and peaceful," she says. "That's the feeling I wanted."

—Kimberly Goad

Opposite: Insect screen sandwiched between sheets of transparent glass veils the master bathroom.

Top, right: Vinyl covers the floor in the living area. The dining table and chairs are by Eero Saarinen.

Center, right: Roger Capron tiles stand out against the master bedroom's faux leather headboard, faux fur bolster, and cotton-linen quilt, the latter draped with a webbed wool throw by Gillett.

Bottom, right: A countertop separates the kitchen from the living area visually; a vinyl mesh screen can be lowered for greater privacy.

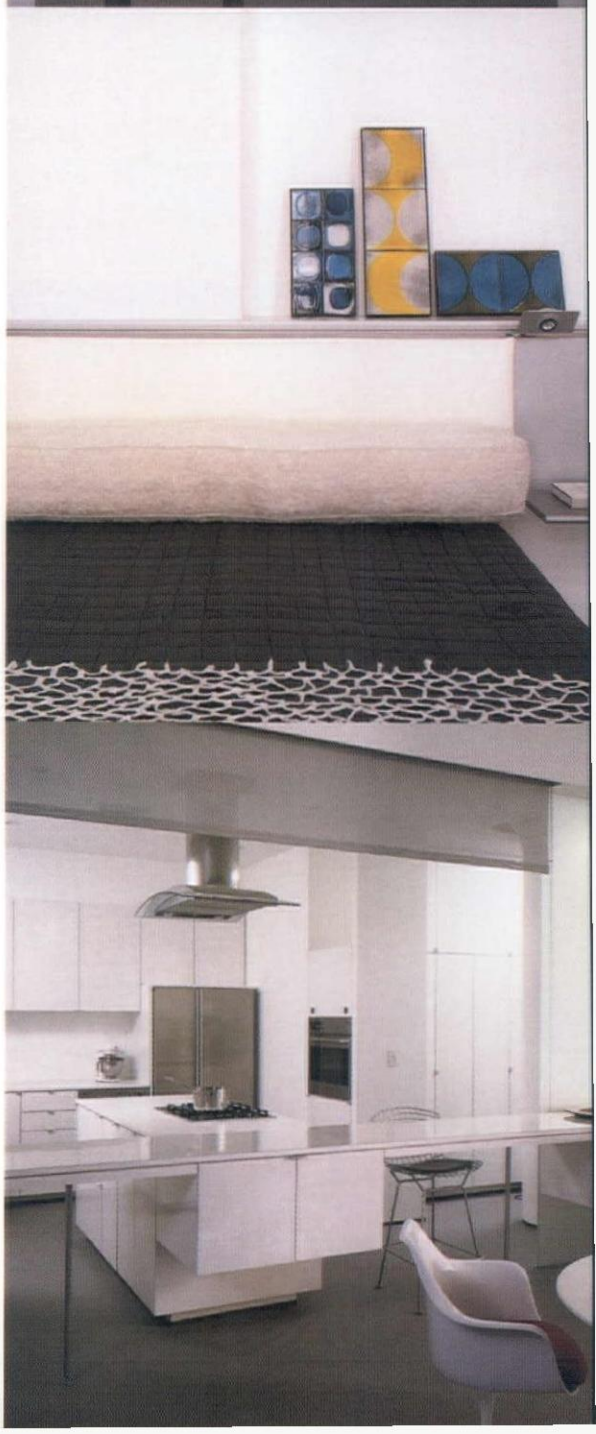
PROJECT COORDINATOR: **OLIVER LINK.** PROJECT TEAM: **HOLLY SUMNER; STACEY JACOVINI.**

SOFA: **DAVID CHIPPERFIELD; KVADRAT** (UPHOLSTERY). TV, BOWLING BALL: **ART & INDUSTRIAL DESIGN.** FIREPLACE SURROUND: **DIBOND.** GLASS (TRANSOM): **CESAR COLOR.** LIGHT BOX: **TROY.** CABINETS: **FORMICA; TRIDENT** (FABRICATION). FAUCET (BATH): **KROIN.** VINYL FLOORING (LIVING AREA): **LONSEAL.** DINING TABLE, CHAIRS: **KNOLL.** FLOOR COVERING (BEDROOM): **FLOTEX.** QUILT: **AREA.** BOLSTER: **DUNE.** COOKTOP, OVEN, HOOD: **MIELE.** MESH SCREEN: **MECHOSHADE.** REFRIGERATOR: **AMANA.** MECHANICAL ENGINEER: **PERFECTAIRE.** GENERAL CONTRACTOR: **KELLERAN & ASSOCIATES.**



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





Mecca on Melrose

L.A. is flocking to the jewelry-and-leather house that architect Mark Steele and Chrome Hearts designer Richard Stark built



CHROME HEARTS HAS neither signage nor storefront vitrines. In fact, from a driver's-seat perspective, there's no clue that the pair of conjoined structures—one resembling little more than a humble shed, the other a grander, metal-clad version—is home to one of the hippest shops Los Angeles has seen in years. The buildings' anonymous exterior certainly hasn't hindered the fashion flock, however. Rock stars, industry celebs, and ordinary mortals who've been buying the Chrome Hearts line of outré leather goods and jewelry at Maxfield since 1991 were already on intimate terms with Maxfield's owner, Tommy Perse, and knew of this spin-off venture the moment it opened.

With Chrome Hearts, Perse has revolutionized L.A.'s fashion landscape yet again. Since opening Maxfield in 1969, he's introduced the city to names →







that, ubiquitous now, were not so long ago uttered only by cognoscenti. His prescience, for example, brought Prada from Milan when the label was but a luggage and leather-goods brand. Ditto for the Japanese designers, Rei Kawakubo of Comme des Garçons and Yohji Yamamoto among them. In 1985, Maxfield moved to its current address on Melrose Avenue, and Perse again proved visionary. Anticipating the movement in minimalist retail decor, his shop's austerity seemed a bolt from the blue. "Maxfield was the place. If you sold there, you could sell anywhere else in the world," says Chrome Hearts designer Richard Stark.

And sell Chrome Hearts did—with price tags from $100 to six figures—to the extent that Perse deemed the expanding, increasingly refined collection worthy of an L.A. home to complement the independent Chrome Hearts boutiques in New York and Japan. Timing proved uncanny. A derelict ironworking shop on Melrose Avenue, just a block from Maxfield, became available, and architect Mark Steele of M.W. Steele Group in San Diego entered the picture.

Perse, Stark, and Steele envisioned Chrome Hearts, the shop, as a found object comprising separate components, all overflowing with ad-hoc qualities. To this end, the trio retained the original 2,000-square-foot building—with 8 ½-foot ceiling, concrete floor, and lone window—plus much of the on-site wrought-iron work. A new wing was built perpendicular, with a complementary roofline, steel-framed fenestration, and bonderized metal cladding. Inside, the 1,000-square-foot addition is an about-face in atmosphere and scale. After the dark, low interior of the original building, a light-filled volume emerges with clerestory and full-height windows and a Douglas fir pyramidal ceiling soaring to 22 feet. To some extent, merchandise →

Previous spread, left: Two humble L.A. buildings, sans signage, in the shadow of the Pacific Design Center conceal the stunning interior of Chrome Hearts, designed by architect Mark Steele with jewelry and furniture designer Richard Stark. Photography: David Glomb.

Previous spread, right: Stark added floral carving to the ceiling of the long, low structure that once housed an ironworking shop.

Above, left: He also fabricated the original building's ebony cabinetry and furniture.

Above, right: Owner Tommy Perse purchased this 19th-century wrought-iron chandelier in France.

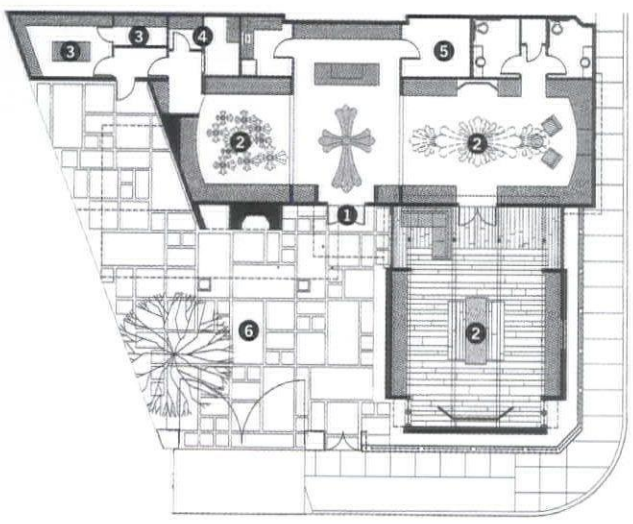
Opposite, left: In the new building, flooring, ceiling, and frame are Douglas fir.

Opposite, right: The sterling silver pulls of a display case are almost indistinguishable from the Chrome Hearts jewelry inside.

PHOTOGRAPHY: TIM STREET-PORTER







1 ENTRY
2 SHOWROOM
3 STOCKROOM
4 FITTING ROOMS
5 OFFICE
6 PATIO

0 10 20 40



intermingles in the renovated and new sections, but leather clothing and bags are concentrated in the former, jewelry in the latter. (Quantity appears ideal: just enough to entice, not enough to overwhelm.) Together, the wings define two sides of a new concrete-paved patio, the project's third element. As retail real-estate devoid of merchandise but replete with plants, salvaged ironwork, and an outdoor fireplace, the space is a true luxury, one afforded by few.

Warm, dense, layered, and extraordinarily expensive are the installation's most apt descriptions. Stark, who apprenticed with a Malibu architect-builder before starting Chrome Hearts in 1989, crafted everything inside—for the designer, who lavished the same attention on the interior as on his gold, platinum, and silver jewelry, also makes furniture at his operation in Hollywood. Cabinetry is ebony. "I bought $100,000's worth before the project started," Perse recounts. Ditto the reception and cash-wrap desk in the original structure, where an ebony Chrome Hearts cross is embedded in the concrete flooring and massive flower carvings dominate the ceiling. Stark fabricated and painted the pieces in his woodworking shop and bolted them in place. Ladder-back chairs and tables are also ebony; the largest table is 12 feet long and weighs in at 1,500 pounds. Detailing extends to engraved silver thresholds.

Virtually all the furniture is for sale, and Stark plans to expand his repertoire with interiors projects, too—granted, he acknowledges, not many can afford the ebony, leather, and sterling silver, not to mention the level of detailing implemented here. "But I only know how to do things one way: to spare no expenses," he says. The chandelier hanging from the new building's pyramidal ceiling is the most conspicuous item off-limits to customers. Not a product of the Stark studio, this 19th-century Gothic wrought-iron fantasy was the fruit of a year's search, located by Perse at a flea market in France. *—Edie Cohen*

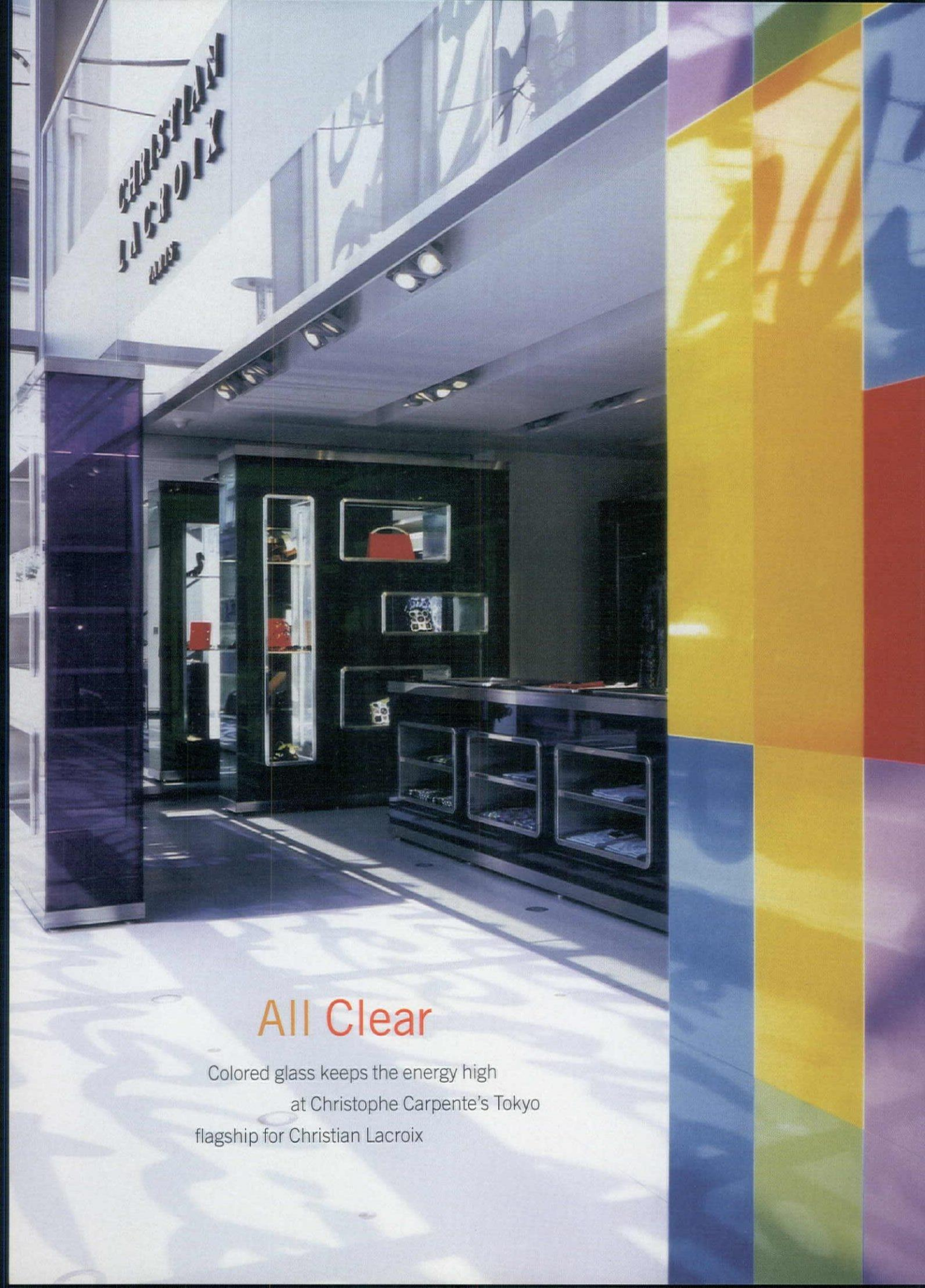
Above, left: Cabinetry is walnut-lined, with sterling silver hardware and concealed locks.

Above, right: Both the concrete floor's cross inlay and the reception and cash-wrap desk are ebony.

Opposite: The Chrome Hearts furniture collection, made at Stark's Hollywood headquarters, includes a 12-foot-long, 1,500-pound ebony table.

PROJECT TEAM: **STEVE MILES; CHRISTOPHER COYLE.**



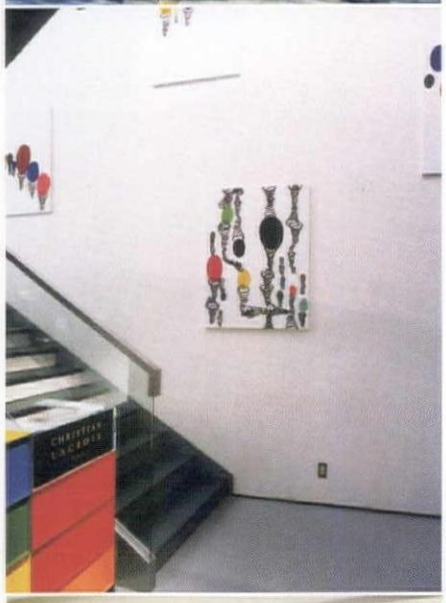


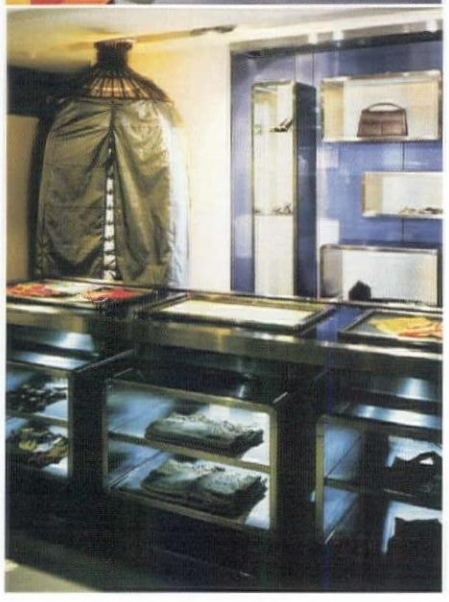
All Clear

Colored glass keeps the energy high at Christophe Carpente's Tokyo flagship for Christian Lacroix


CHRISTI
LACRO
PARIS







IN THE '80s, Christian Lacroix reinvented couture. In the '90s, he gained TV currency thanks to the *Absolutely Fabulous* catchphrase, "It's a Lacroix, sweetie." And all the while, the fashion designer has earned praise for his vigorous color and texture combinations—his collection for spring 2002 is punctuated with pink stripes, leopard prints, mesh, and lace, sometimes all in one gown. So, despite the convention that a retail space should be a blank canvas against which clothing is displayed and sold, Christophe Carpente of Corporate Architecture and Project Management Services felt that color was an essential component when he was hired to design Lacroix's new Tokyo flagship. "Lacroix's work is full of color and, for me, the space had to be about his work," says Carpente, who ultimately went with 18 different shades for a concept to be expanded to 15 boutiques in Asia and a mall corner at Galeries Lafayette in Paris.

Once Carpente had a handle on the Lacroix sensibility, he had to consider whether his concept—layered color, a negotiable floor plan, and an open facade—would appeal to the highly design-conscious clientele in Tokyo's trendy Daikanyama quarter. Tokyo, after all, has more fashionistas per square foot than any other city in the world, sophisticated shoppers who hope to be inspired by their buying experience. Daikanyama in particular is what Carpente describes as "bourgeois bohemian, the kind of place that has a lot of arty types who are making money but not showing it off." And this finicky clientele has seen (and purchased) it all.

The architect started with a three-story boutique, essentially a white cube. Instead of knocking down walls, he proposed leaving the structure intact and creating transparent display fixtures and partitions out of glass in shades such as tangerine orange, lime green, cobalt blue, and lemon yellow—prototypes so radical that some at the corporate office worried that his design would compete with the collection. "But in the end, even the most skeptical people were convinced," Carpente says.

Transparency was the key. Because the proposed cases were to be made of glass, which the eye can penetrate, they'd be less likely to clash with a new collection. Next, he added a light diffuser on top of each component to emphasize the shiny surface, along with brushed-stainless →

Previous spread: The Christophe Carpente–designed Christian Lacroix boutique in Tokyo's trendy Daikanyama quarter, both day and night.

From top: Glass grafitti'd in a holographic magnification of Lacroix's hand. Paintings by Bernard Quesniaux. One of two pod-like changing rooms.

Opposite: Carpente had prototypes for glass and brushed-stainless shelving units made in Paris; the actual units were then fabricated in Japan.

PHOTOGRAPHY: NACASA & PARTNERS


BEANS



shelves and frames so that clothes never come directly in contact with the colored glass. The result is a space-age environment with all the colors of a crayon box and the jewellike translucency of a rainbow.

Carpente is especially proud of the fitting rooms. The two upolstered mesh pods, which are lined with either pink or blue velvet, were conceived after Carpente noticed a similar shape in a book about Asian fishing baskets. "When we opened the store, the Japanese went nuts over them, pointing, going inside, laughing. There's an erotic feeling," he says.

Fixtures and partitions, though heavy, can be moved to change the store interior as often as Lacroix changes his collection. The contemporary art that graces the walls—recently including work by Joël Bartolomeo, Delphine Kreuter, Nils-Udo, and Bernard Quesniaux—will also change. In this sense, the space reflects the fashion designer's flair for reinterpretation and his talent for blending multiple cultural references.

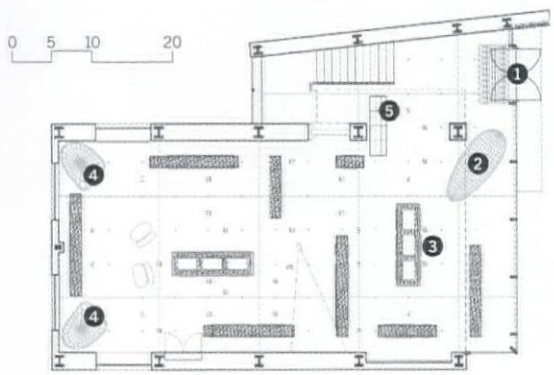
Carpente's playfulness extends to the store's exterior as well. Instead of building window displays, he took advantage of the 50-foot-wide glass facade to turn the entire interior into a display. Then, in keeping with Lacroix's emphasis on personal expression, Carpente magnified the fashion designer's handwriting and applied it to the glass as holographic film. During the day, the cursive words—*liberté, créativité, couleur*—cast bold shadows on the shoppers inside, perhaps a metaphor for the way designers hope to brand customers with fashion logos. —*Deanna Kizis*

From top: Transparency is a key element. Holographic film reflects and diffracts light to produce an iridescent effect. A Groovy seating shell by Pierre Paulin stands in the corner.

Opposite: All units and partitions can be moved within the basic white cube.

PROJECT MANAGER: **ELIZABETH LOCKARD.** PROJECT TEAM: **TOMAS ZENKER; SABINE HENNIG; MARC PERRIN.**

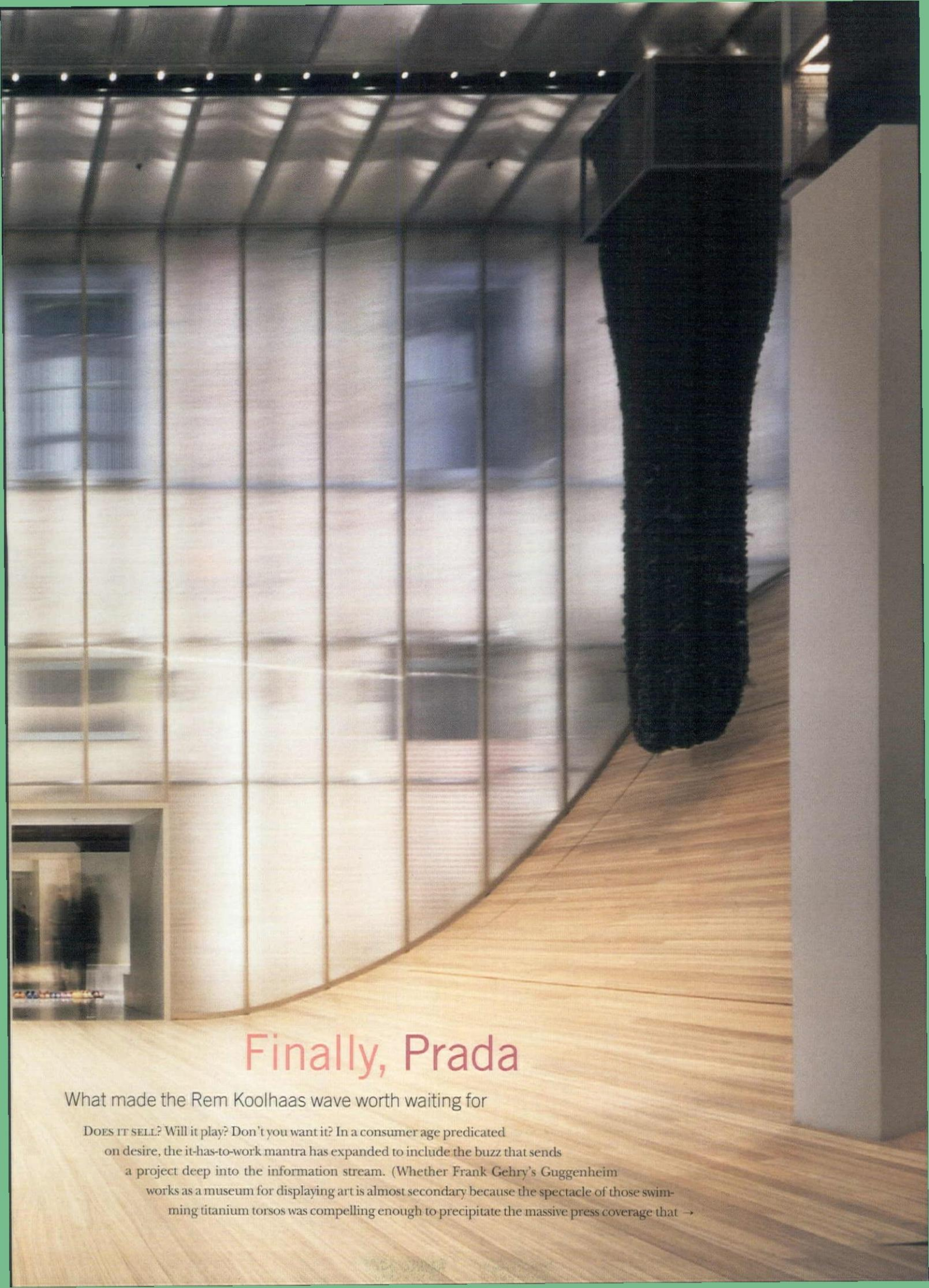
FIXTURE FABRICATION: **UENO GLASS.** HOLOGRAPHIC FILM: **GLACE CONTROLE.** SEATING: **ARTIFORT.** LIGHTING: **ANSORG.** ARCHITECT OF RECORD: **AXE DESIGN.**



1 ENTRY
2 RATTAN DISPLAY
3 COUNTER DISPLAY
4 FITTING ROOM
5 CASH DESK







Finally, Prada

What made the Rem Koolhaas wave worth waiting for

Does it sell? Will it play? Don't you want it? In a consumer age predicated on desire, the it-has-to-work mantra has expanded to include the buzz that sends a project deep into the information stream. (Whether Frank Gehry's Guggenheim works as a museum for displaying art is almost secondary because the spectacle of those swimming titanium torsos was compelling enough to precipitate the massive press coverage that →



drew droves of people to Bilbao.) For years, Prada built discreet, smartly designed shops that supported the merchandise but didn't really elevate the temperature around Prada or distinguish it from the other international luxury labels. To rise to the next plateau in New York, Miuccia Prada hired Rem Koolhaas to brand Prada as a patron.

The opening of Koolhaas's SoHo store rivaled one of Mrs. Astor's parties for New York's 400 and Truman Capote's Black and White Ball. Even Mayor Rudolph Giuliani waded in with his bodyguards. What guests found was more than the ultimate loft boutique—23,500 square feet costing a reported $40 million and involving Koolhaas's Office for Metropolitan Architecture and architect of record Architecture Research Office. The design alters the perception of shopping. Visitors immediately confront a zebrawood wave that terraces down to the basement, rising again opposite. Also clad in zebrawood, the second wave pivots down to become a stage. By day, the terraces display shoes. At night, metal display cages mounted on tracks make room for cultural events, and an audience sits on the steps to enjoy a performance. In today's conflation of art and commerce, art usually cedes the ground; here, commerce gives pride of place to spectacle. Anything can happen in the huge hollow, and it's not necessarily for sale.

Lofts, of course, are glorified boxes. Their apparent malleability aside, they're exceedingly difficult to break open into anti-box statements. Koolhaas doesn't even try. After scooping out his sweeping hollow, he works within the given. Content to subvert rather than transform the frame, he dresses surfaces with translucent cellular polycarbonate that ghosts the walls and ceiling, making boundaries indeterminate. Windows read like a shadowy facade.

While a circular glass elevator on a single stainless-steel piston delivers people dramatically downstairs, most prefer the higher drama of surfing down the wave to the most glamorous basement level imaginable. Most of Prada's retail square footage is below grade, and Koolhaas has atypically inverted the value of space, making the lower floor the grail of the procession. He has simply invited the street into the store, a maneuver that Le Corbusier called the *promenade architecturale*. In these parts, it's a fashion parade.

At the base of the wave, clothes are suspended in a movable shelving system borrowed from library technology, which lets Prada reconfigure displays at the turn of a wheel. Koolhaas has choreographed a *ballet mécanique*, but he does not see the mechanical paradigm as separate from electronics. In the fitting rooms, visitors step on a pedal to turn the glass door opaque, then try on an outfit in front of a video camera that transmits an image to a screen implanted in the mirror. They see themselves front and back, real and virtual, in a private fun house.

Briefly a Hollywood scriptwriter, Koolhaas also positioned video screens outside the fitting rooms, and the old Italian movies and fashion shows displayed lend the space an evocative and provocative visual text. Real time mixes with movie time. An act as simple as picking out a dress becomes a heightened experience and an urban performance. Prada buzzes. —*Joseph Giovannini*

Previous spread: Descending to the basement level of the Prada store designed by Rem Koolhaas, a terraced shoe display of zebrawood doubles as amphitheater seating for the stage that pivots open from the zebrawood wave opposite.

Above: The mullion-free glass elevator cab in its similarly mullion-free glass cylinder.

Opposite, clockwise from top left: Metal display cages ride the ceiling tracks. Lacquered aluminum display fixtures in the basement are movable. Beneath the terrace-amphitheater, a display area with a mirrored ceiling.

PHOTOGRAPHY: PAUL WARCHOL

PROJECT DIRECTOR (OMA): **OLE SCHEEREN.** PROJECT ARCHITECTS (OMA): **TIMOTHY ARCHAMBAULT; ERIC CHANG.** PRINCIPAL IN CHARGE (AMO): **DAN WOOD.** PROJECT DIRECTOR (AMO): **MARKUS SCHAEFER.** PRINCIPALS (ARO): **STEPHEN CASSELL; ADAM YARINSKY, AIA.** PROJECT ARCHITECT (ARO): **REID FREEMAN.**

FURNITURE, FIXTURE FABRICATION: **LUDWIG SEUFERT.** GEL PADS (AMPHITHEATER): **ROYAL MEDICA.** CURTAINS: **INSIDE OUTSIDE.** RESIN SHELVING: **WERKPLAATS VINCENT DE RIJK.** GLASS: **DAVID SCHULDINER.** POLYCARBONATE PANELS: **CPI INTERNATIONAL.** METAL DOORS: **INTERNATIONAL FIREPROOF DOOR COMPANY.** WOOD DOORS, CABINETRY, CUSTOM WOODWORK: **DANIEL DEMARCO AND ASSOCIATES.** SLIDING DOORS: **HORTON AUTOMATICS.** PRIVALITE (DRESSING ROOM DOORS): **SAINT-GOBAIN GLASS.** LOCK SETS: **SCHLAGE.** HINGES: **SOSS.** CLOSERS: **MODRIC; NORTON.** CABINET HARDWARE: **HÄFELE.** PAINTS, STAINS: **MORSTAR PAINTING & DECORATING.** WALLPAPER: **KAMHI KOLOR.** PLASTIC LAMINATE: **FORMICA.** ALUMINUM PANELS: **MONTI DI ROVELLO; NASTASI ASSOCIATES** (INSTALLATION). STONE TILES (CELLAR LOUNGE): **JOSEPH CORCORAN MARBLE; DANSK MARBLE & GRANITE WORKS.** RESILIENT FLOORING: **SHERLAND & FARRINGTON.** ZEBRAWOOD (FLOORING, CEILING): **HAYWOOD BERK FLOOR COMPANY.** STAGE: **HOFFEND & SONS.** CEILING TRACK SYSTEM: **MANNESMANN DEMATIC.** FLUORESCENT LIGHTING: **BARTCO; ELLIPTIPAR.** DOWN-LIGHTS: **BALDINGER; CREATIVE LIGHT SOURCE; EDISON PRICE; ETC; LIGHTLAB; NULUX; PEERLESS.** TASK LIGHTING: **TSAO.** LIGHTING SUPPLY: **LIDO LIGHTING.** ELEVATOR: **THYSSENKRUPP** (MACHINERY, CONTROLS, PISTON); **IROS ELEVATOR** (CONTROLS); **CHIMETAL** (PLATFORM, METALWORK); **SELCOM** (DOOR OPERATOR); **EDGETT WILLIAMS CONSULTING GROUP** (CONSULTANT). STRUCTURAL ENGINEER: **LESLIE E. ROBERTSON ASSOCIATES.** MEP: **ARUP.** AUDIOVISUAL CONSULTANT: **SHEN MILSOM & WILKE.** AUDIOVISUAL CONTRACTOR: **SCHARFF WEISBERG.** LIGHTING DESIGNER: **KUGLER TILLOTSON ASSOCIATES.** GRAPHIC DESIGN: **2X4.** INTERACTIVE TECHNOLOGY: **ICONNICHOLSON; IDEO; KRAMDESIGN; KTP; CLEMENS WEISSHAAR INDUSTRIAL DESIGN.** GENERAL CONTRACTOR: **RICHTER + RATNER CONTRACTING CORPORATION.**









The Castle

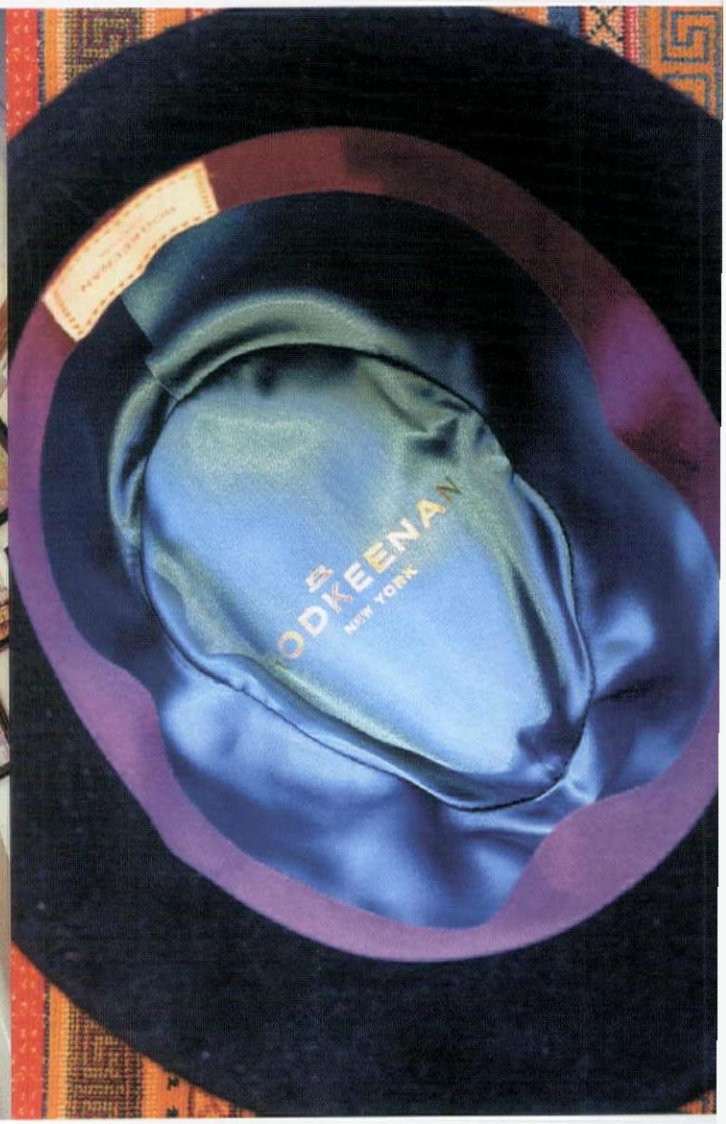
In his New York town-house atelier, hatmaker Rod Keenan reigns supreme



RIGHT OFF LONDON'S Regent Street, one finds Savile Row, the world's premier address for bespoke men's suits. Three blocks from New York's rather less snooty 125th Street, right off Adam Clayton Powell, Jr., Boulevard, one finds hatmaker Rod Keenan's atelier. Keenan designs and blocks his collection of bowlers and trilbies in the tradition of the best Savile Row tailoring. All the work is done by hand, more often than not by Keenan himself. A tall wisp of a man with shoulder-length graying hair, he plies his trade in the basement workroom and showroom of his Harlem town house, known as the Castle.

The four-story house was built in 1887 by George B. Pelham, son of an English naval designer. Unusual in comparison to the row of Queen Anne houses that the architect also built on this street, Keenan's boasts a rusticated limestone facade and a square crenellated tower. The hatmaker had been living in a rented apartment in Harlem when the real-estate bug bit him. He contacted the Harlem Community Development Corporation, which links prospective home owners to derelict properties, government funding, and developers willing to take on the work, but he was told there were no houses available. "But I persisted, calling and faxing every day," he says. "After three deals fell through on this house, they told me about it. When I saw it, I knew it was for me."→





Previous spread, left: A houndstooth Leprechaun, one of the hats that Rod Keenan designs and fabricates in his New York town house and sells at the high-fashion likes of Barneys New York, Maxfield in L.A., and Spic & Span in Tokyo.

Previous spread, right: Keenan's 1887 house, built by architect George B. Pelham for developer Addison P. Smith.

Opposite, left: Framed editorial spreads hang in the stairwell.

Opposite, right: A felt-cuff cap lined with satin.

Below, left: Dining chairs, circa 1930, are upholstered in textured striped velvet. The Isabel and Ruben Toledo piece on the wall was purchased at DIFFA's Wreath: Never Resting on Our Laurels benefit auction in 2001.

Below, right: The Venini chandelier came from Bob Lawrence Gallery in London. The painting, an oil on canvas, is by British artist Julia Walton.

PHOTOGRAPHY: PETER AARON/ESTO






KeeNAN
NEW YORK

He did, however, alter the floor plan the CDC had assigned to the project. Among other emendations, he redesigned the staircase, reconfigured bedrooms and bathrooms, and upgraded appliances. After two years spent carrying the plans around and collecting furnishings with the help of friends such as interior designer Jamie Drake and fine-art and antiques consultant Philip Hewat-Jaboor, Keenan finished renovating the once burned-out property.

Despite the fact that the house is only 15 feet wide, he managed to accommodate not only living space but also a basement-level work space reached by descending a staircase, the walls of which are adorned with framed pictures of Rod Keenan hats from various editorial spreads. Keenan studied fashion at Parsons School of Design in both New York and Paris, then returned to New York in 1989 and transferred to the Fashion Institute of Technology, where he earned his millinery degree. Having apprenticed with leading milliners Lola Ehrlich, Victoria DiNardo, and Woody Shelp, Keenan has won devoted clients including Jamiroquai, Elvis Costello, Prince, Elton John, Dennis Rodman, Vince Vaughn, Maxwell, Robin Williams, and Samuel L. Jackson. Films such as *Charlie's Angels, Shaft, Mars Attacks,* and *To Wong Foo, Thanks for Everything, Julie Newmar* all feature characters wearing Keenan's hats.



Opposite: The basement showroom, with hats arrayed on custom stands.

Above: Keenan at work on a hat. He's seated on a Bubble chair.

At the bottom of the staircase, one finds the workroom and showroom, separated by the staircase's drywall enclosure. "I use one room for blocking and steaming and the other for display and finishing," he explains. In the workroom, vintage wooden blocks used to shape brims and crowns line steel shelves, and trays of colorful thread interspersed with thin wire are tucked in drawers. Steamers, sewing machines, trims, and labels—in constant use—cover wooden tabletops supported by spring-loaded metal trestles. Looking at Keenan's long fingers, so used to the heat of a steamer, one cannot help but see the hands of a sculptor, endowing shapeless felt with masculine, modern shapes that emphasize couture detailing. In the long and narrow showroom, stone walls painted bright white act as a backdrop for the hats. Made of South American straw or Czech fur felt, they perch on many-branched custom hat stands of varying heights. The boilers unfortunately share this part of the basement, but Keenan makes the best of the awkward placement: He uses the heat to dry hats.

The same idiosyncratic flair evidenced by Keenan's hats manifests itself on the Castle's upper stories. The moment one ascends to the parlor floor, one is struck by a blue glass chandelier. →

It is Venini, circa 1930—and exactly what the space above the stairwell needed. To add pattern to the interior composition, Keenan requested contemporary-art recommendations from Hewat-Jaboor, who promptly E-mailed a photo of an oil on canvas by recent U.K. graduate Julia Walton. Her painting, with its rows of tonal blue squares, is now mounted on the wall behind the chandelier.

To one side of the staircase is the dining area, a study in graphic contrasts. High-backed 1930s chairs upholstered in cut velvet surround the white marble top of a Saarinen table, and the artworks lining the walls include an Isabel and Ruben Toledo wreath that Keenan bought at a DIFFA auction. Beyond, in a small seating area tucked in the front of the house, stands Keenan's finest Anglophile touch: a floor-to-ceiling Regency bookcase made for William Beckford, on loan from Hewat-Jaboor. If one proceeds in the other direction from the staircase, the modern kitchen appears. The drawing room follows. Then, at the very back of the parlor floor, one finds a small terrace often used for summer dining. Below lies the garden, where Keenan relaxes on summer evenings. "I know the day is over when I retreat to train my clematis vines and prune my boxwood," he says. "My garden in Harlem."

—John Robert Miller



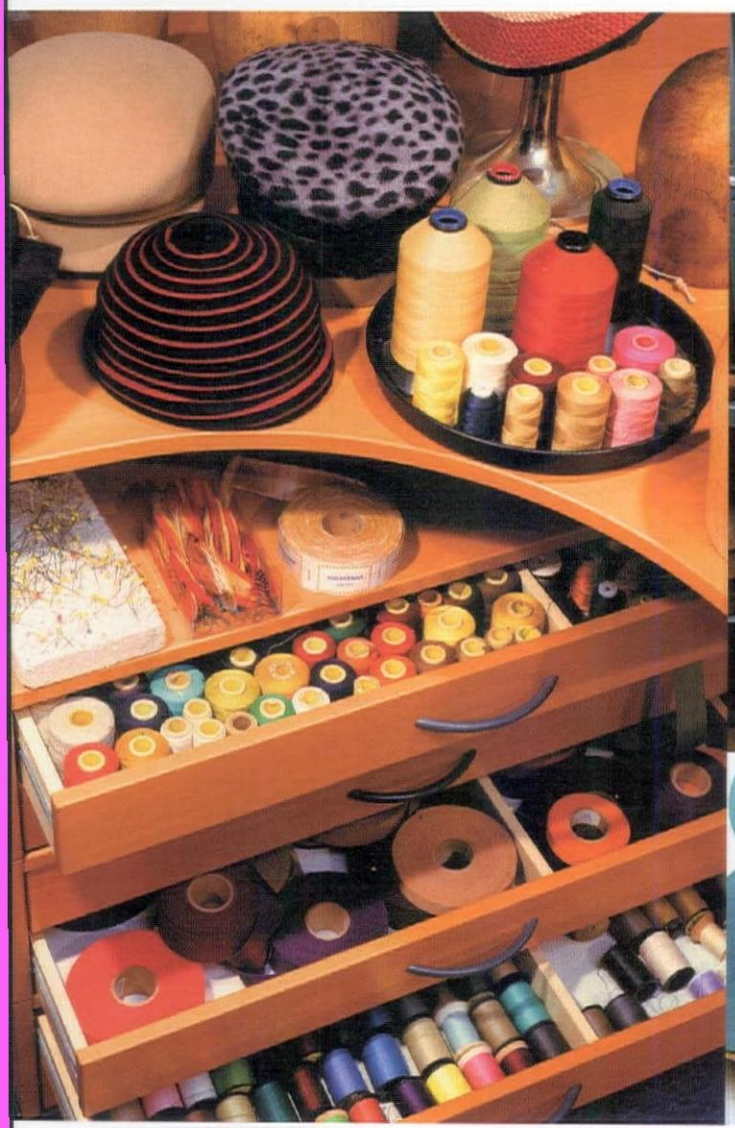
Opposite, left: The Murano glass mirror was found at a New York flea market.

Opposite, right: A beaver-finished fur felt hat on a Pierre Frey textile.

Below, left: Ribbon and thread are stored in drawers on castors. Hand-sewing thread is on the larger spools.

Below, right: Steel shelving holds vintage and new hat forms, which come from as far afield as Kansas, Minnesota, England, and Australia.

UPHOLSTERY (DINING CHAIRS): **ZOFFANY.** DINING TABLE, TULIP STOOL (WORKROOM): **KNOLL.** LINOLEUM FLOORING (SHOWROOM): **THE HOME DEPOT.** HAT BOXES: **AMERICAN PACKAGE COMPANY.** DRAWERS: **IKEA.** RIBBON: **HYMAN HENDLER AND SONS; ZEEMAN CORPORATION.** THREAD: **STEINLAUF & STOLLER.** SHELVING: **B&Z STEEL EQUIPMENT COMPANY.**







John Knott for Design West. Fabric: Soleil Brocatelle in flame by Quadrille.

Modeling Contract

Contract fabrics strike a fashionable new pose

COLORFASTNESS, STAIN RESISTANCE, and suitability for high-traffic areas are the standard yardsticks against which contract fabrics are measured. But really, what could be a better way to test their integrity than to subject them to the pressure of a fashion show? In February, the Design Center of the Americas in Dania Beach, Florida, mounted Fabric Fair, during which 27 showrooms teamed up with interior and fashion designers to create haute couture follies out of some of the trendiest textile options, from toile to leopard trim—no wallflowers, these. Then models donned the sexy garments and sashayed down a catwalk before a 400-person crowd. "Interior design and fashion have a natural synergy," says DCOTA vice president of marketing Kimberly McNatt, who dreamed up the event. "The show was a way to inspire the showrooms to stretch their vision." Reshot in New York on mannequins by Ralph Pucci International, contract never looked so regal. *—Jen Renzi*

PHOTOGRAPHY: CONRAD SANDERSON

STYLING: ANNE FARBAR



Rene Ruiz for Jeffrey Michael's.
Fabric: Cottage Rose Floral by Ralph Lauren (skirt); Ralph Lauren (blouse); Barolo (trim).



Steven Stolman for F. Schumacher & Company. Fabric: Chinois 168271 in coral by Schumacher. Fabrication: IOR.

Rene Bakarian for Pierre Deux. Fabric: Les Délices des Quatre Saisons by Pierre Deux. Fabrication: Pierre Deux.

Joshua Romero for Walfab. *Fabric: Simply Stripes in Decode Mint by Walfab. Fabrication: Walfab.*





Martha Rabinovich and Marcela Velez of MR Design Group for Robert Allen.

Fabric: Beacon Hill Fabrics. Fabrication: Santiago Velez.

Tony Ferchak and Lorenzo Mollicone of William Bernard & Associates for J. Batchelor. Fabric: Haute faux fur in aurelia: firefly in champagne by Matrix.



Rene Ruiz for Jeffrey Michael's. Fabric: Silk Chenille Lark by Steven Harsey (cape); Kingdom Frill by Justin David (cummerbund, trim); Barolo (tassel); Diva in metal champagne by Craig Fabrics (body).

Clothing: Catherine Stewart for Hamilton Furniture. Fabric: L Heureux (*bustier*); Erin (*skirt*). Fabrication: Hamilton Furniture. **Choker: Rene Ruiz for Jeffrey Michael's.** Fabric: Craig Fabrics; Souk (tassels).



G Force

Feel the power of Frank Gehry and architecture firm G Tects at Issey Miyake, New York

ONE SUMMER DAY nearly two years ago, Gordon Kipping was at home in New York, putting together a brochure about his fledgling firm, G Tects, when the phone rang. It was Frank Gehry, with whom the Canadian-born architect and engineer had taught a design studio at Yale the previous fall. "I'm here with Issey Miyake," Gehry told Kipping. "We're wondering if you're busy." Needless to say, Kipping discovered he wasn't.

The Japanese fashion designer, who planned to transform a cast-iron building in TriBeCa into his U.S. hub, had long admired Gehry's work. "Frank →

Elayne Stuart of Stuart Leff Design for Donghia. Fabric: Slink by Pollack (bodice); Donghia (skirt, cinch). Fabrication: Omeks.

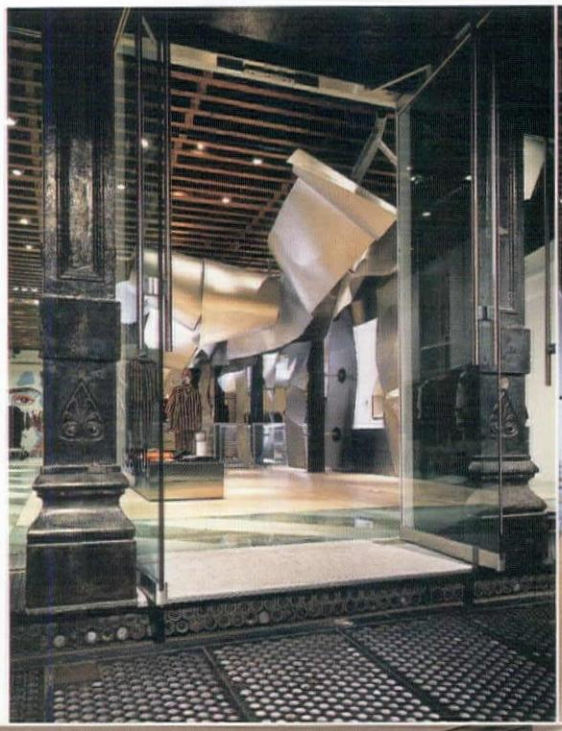


Previous spread, left: Artwork at Issey Miyake's New York flagship, designed by Gehry Partners with Gordon Kipping, G Tects, will be changed periodically. This anime*-inspired mural is by Frank Gehry's son Alejandro.*

Previous spread, right: Gordon Kipping executed Gehry's concept of a titanium tornado. The panels flanking the staircase, which joins ground-level retail space and a basement showroom, are part of the tornado sculpture.

Below: In the basement, which is more serene and layered than the ground floor, glass walls and sliding doors enclose a showroom that doubles as additional retail space when needed. The rolling racks, Kipping's interpretation of the wheeled Seventh Avenue workhorses, are movable, like all the custom display elements in the store.

PHOTOGRAPHY: PAUL WARCHOL









Above, from left: Kipping installed a new glass skin behind the restored cast-iron columns and repaired the sidewalk's original vault lighting (glass bubbles that bring daylight into the offices beneath). Miyake's experimental A-POC clothing is cut from large rolls of fabric. Kipping exposed original floor and ceiling joists to convey the rawness Miyake desired. The cashier's desk and perfume counter are framed by titanium sheets.

PROJECT ARCHITECTS: **LISSA PARROTT; TAYLOR HSIAO (SCULPTURE).** PROJECT TEAM: **BRYAN BULLEN; MONICA TIULESCU; YU DUK SO; SHIRLEY TING.**

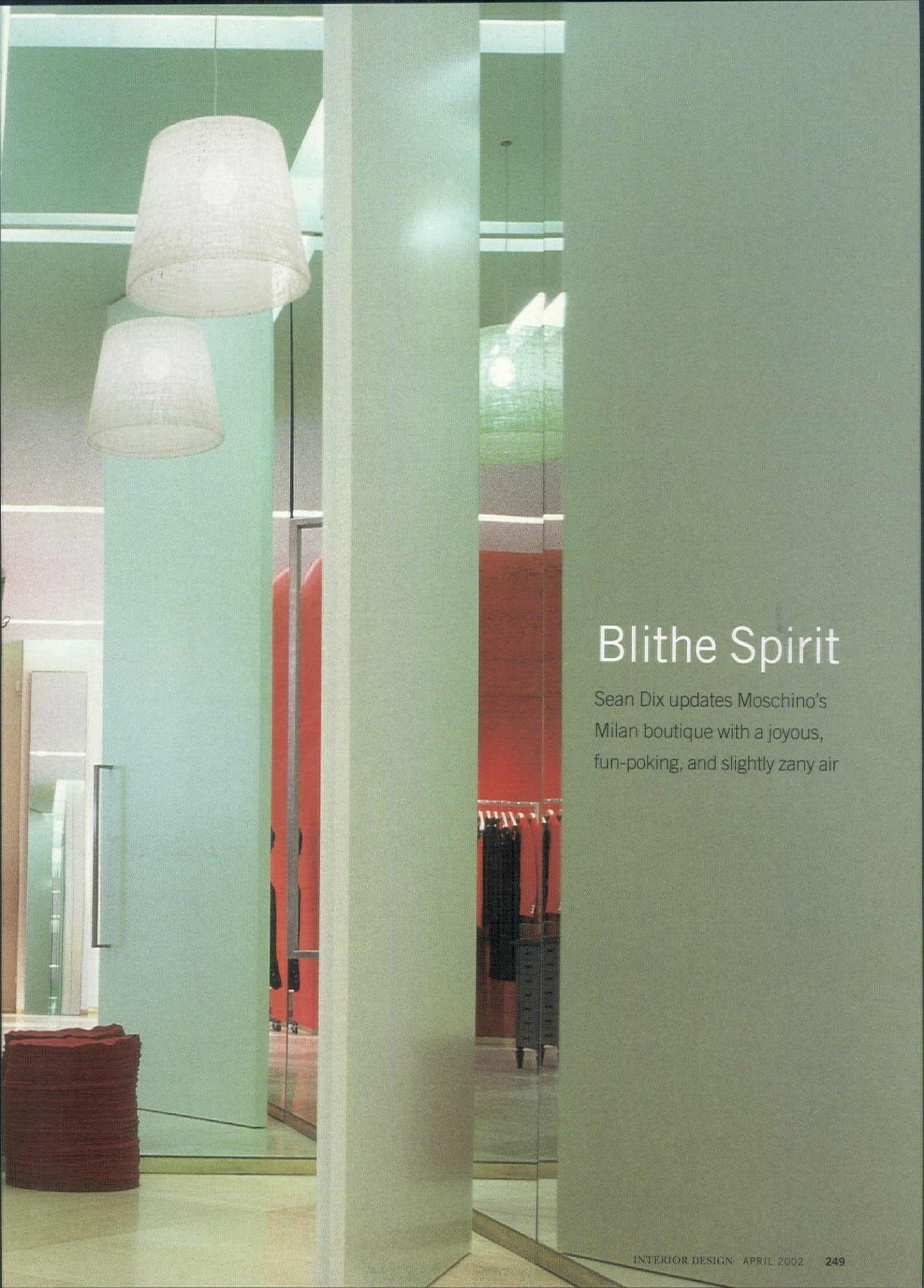
TITANIUM: **TIMET TITANIUM.** WOOD (FLOORING): **FINLAND COLOR PLYWOOD CORPORATION.** GLASS (FLOORING, PARTITIONS): **GLASPRO.** LIGHTING FIXTURES, DIMMING PANELS: **ERCO.** STRUCTURAL ENGINEERS: **GILSANZ MURRAY STEFICEK.** MEP, FIRE SAFETY: **MARINO GERAZOUNIS & JAFFE ASSOCIATES.** LANDMARKS CONSULTANT: **HIGGINS & QUASEBARTH.** SPECIFICATION CONSULTANT: **CONSTRUCTION SPECIFICATIONS.** GENERAL CONTRACTOR: **SHIMIZU AMERICA CORPORATION.**

Gehry understands my sense of fun and adventure. When I saw the empty space, I could think of no one, save him, to harness its energy," Miyake says. Gehry, as it happens, couldn't take the job, but he knew that Kipping was eminently qualified to collaborate on the design and act as architect of record. "Mr. Gehry told me to work with Miyake on developing the program and that he'd be in New York in three weeks," Kipping remembers. The next day, he was on-site, figuring out how to develop a program around the fanciful narrative that Miyake and Gehry had developed to guide the design: A tornado swirls through the building and sweeps it clean, leaving behind a tornadolike titanium sculpture.

It was up to Kipping to determine the architectonic expression of that idea and handle such pragmatic elements as restoring the 1888 factory, navigating the landmarks approval process, developing a coherent plan, and constructing Gehry's whirlwind. "Mr. Gehry art-directed all aspects of the design, but it's hard to draw the line between my firm and his. The grids are more us and the expressive forms Mr. Gehry," says Kipping. He divided the program of the 15,000-square-foot space in three, with the prime street level for retail; the basement for showroom, VIP lounge and dressing rooms, and offices; and the subbasement for storage. Despite the functional separation, glass makes visual connections. Around the perimeter of the retail space, Kipping removed a swath of floor and installed glass slabs above the exposed joists for a result reminiscent of artist Gordon Matta-Clark's violent but provocative architectural "cuttings." Through the band of glass flooring, shoppers can see buyers placing orders in the glass-wrapped showroom area beneath—or, when buyers aren't buying, other shoppers shopping.

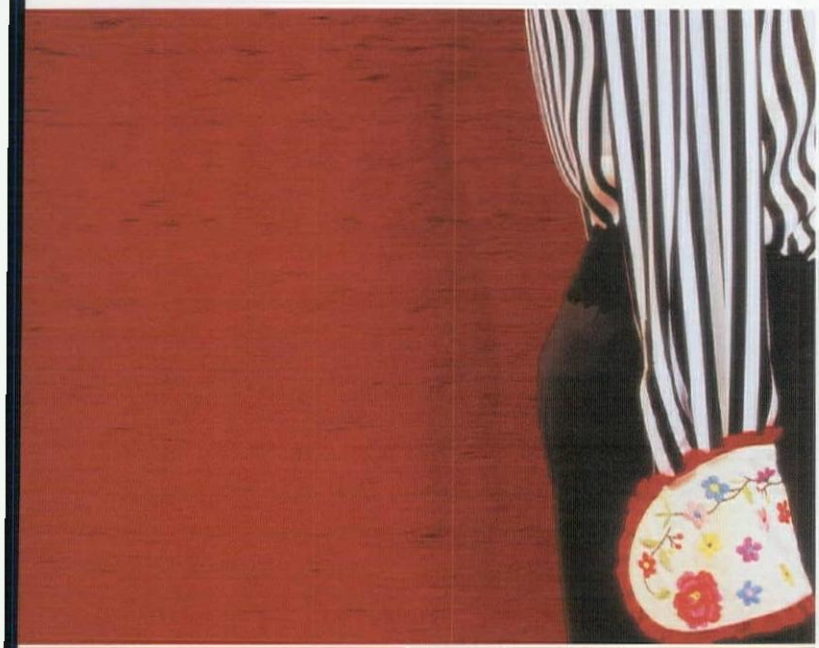
The metallic tornado emerges from this basement-level glass box. Making the fluid sculpture conform to Gehry's original sketches and models required some of the same procedures used for the Bilbao Guggenheim: creating multiple models and digitizing them on computer to re-create specific billows and curves. Fabrication was a decidedly low-tech affair. Kipping devised rubber-footed steel tubes that anchor the 4-by-8-foot sheets of .4-millimeter-thick titanium (the same used on the Guggenheim's skin) to the building's beams and columns with, believe it or not, large Velcro pads and industrial-strength double-sided tape. To keep costs down, Kipping, his staff, and a group of loyal architect friends performed the installation. Miyake intended the interior to recall Gehry's raw early work, and there is a definite roughness to the sculpture and the store's overall construction. But the tornado—as it rises from the stairwell, swirls through the front of shop and around the cashier's desk, and stops just short of the glass facade—also has moments of great lyricism. —*Raul Barreneche*





Blithe Spirit

Sean Dix updates Moschino's Milan boutique with a joyous, fun-poking, and slightly zany air





MENTION MILAN, AND La Scala may come to mind. Or perhaps Moschino—another world-famous name associated with its own blend of opera buffa and commedia dell'arte. Composed and orchestrated by Sean Dix, an American designer working in Italy, Moschino's Milan shop is an imaginative reinterpretation of the legacy left by founder Franco Moschino, the maestro famed not only for his high-style (and high-price) clothes but also for his pungent humor and frequent potshots at the fashion crowd—makers and wearers both. His memory lives, thanks in part to Dix's irreverent design.

Located in a century-old multiuse structure on Via Sant'Andrea, the street-level retail space was already in disrepair when Moschino acquired it in 1987. Some 15 years later, a total renovation was needed. The company's decision makers agreed that the interior also lacked the sort of lighthearted, happy, and fun-poking air with which Dix had imbued a cheeky trade showroom for Moschino nearly three years before. (See "Pride and Parody," April 2000.) On the strength of his skilled and unorthodox approach in the previous project, Dix was chosen to overhaul the Moschino flagship, with JoAnn Tan of Moschino collaborating on project development

The assignment, to be the prototype for the house's global shopping hubs, was tantamount to being handed carte blanche, Dix notes. He was merely expected to do the unexpected and, as before, to recapture the beloved founder's presence, albeit in a subjective fashion. Dix began by "ripping out everything" or, as he sheepishly tells it, knocking down—in his debut as architect—more walls than he built. Actually he built none, leaving only a shell that, nevertheless, required significant foundation work such as installing huge I beams in the basement and ceiling. Along the street front, Dix replaced one small entry door and one blocked window with three 9-by-14-foot apertures. Opening up the facade and the interior put everything within sight, creating a welcoming mood.

Impossible to miss upon entry is a giant "support column" that rises like a bulky building block through the lowered ceiling at the store's midpoint. Measuring 6 by 10 by 14 feet, the structure is made of layers of red fabric—estimated to run about 20 miles if laid end to end. Nearby stand a red bench and stools also made→

Previous spread: Changing rooms in Moschino's Milan shop, recently renovated by Sean Dix, feature hanging lamps with resin-stiffened shades of coiled twine. Pivoting doors are 14 feet tall.

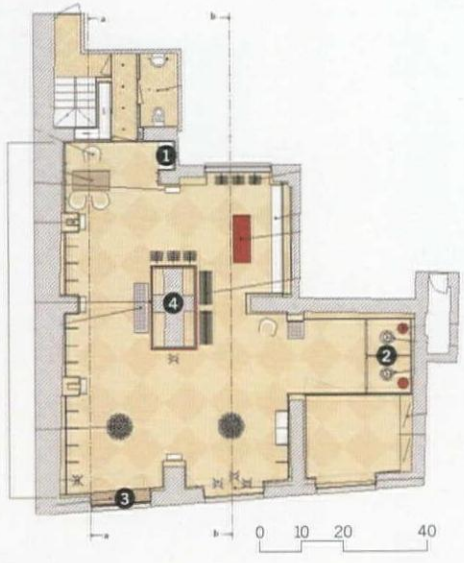
Left, clockwise from top: Incongruity extends from interior to fashion design, evident in a flaring flowered cuff on a tailored striped shirt. The 50-foot-long wall of text from "The Emperor's New Clothes." Stainless-steel display rails with the central support column of layered fabric behind.

Opposite: One of the store's two polished-brass chandeliers, each embellished with 90 glass slippers.

PHOTOGRAPHY: SANTI CALECA







CASH DESK 1
FITTING ROOMS 2
ENTRY 3
FABRIC COLUMN 4

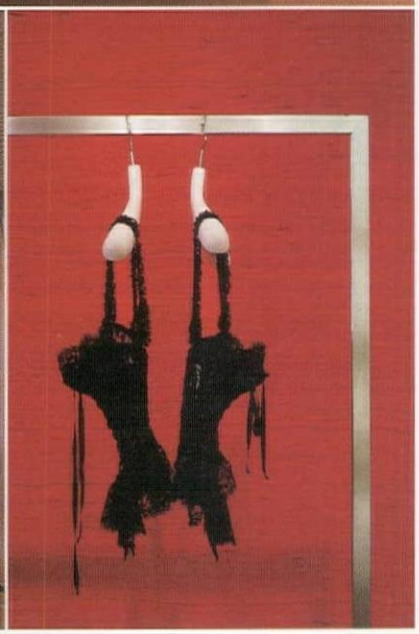
Above: The immense support column is made of 20 miles' worth of layered fabric in three shades of red. Display tables and Frank Gehry–designed Cross Check chairs in maple are set on the 47-inch-square travertine floor tiles.

Opposite: The ceiling, scored with lighting troughs, and a classic Stockman's dressmaking dummy are reflected ad infinitum in the floor-to-ceiling mirror near the changing rooms.









of the piled fabric as well as two highly unusual display tables. One has a black marble top etched with a white lace pattern; another is of plain wood but is draped with a gauzy cloth bearing a precise drawing of a fancy, baroque table.

Vying with the fabric-layer pieces for showstopper status, a 50-foot-long ecru wall is covered with raised white letters spelling out Hans Christian Andersen's entire tale of the emperor's new clothes, in Italian and English (but not in Danish). The famed story's irony and sarcasm strike Dix as emblematic of the iconoclastic mood he chose for his prevailing theme. He also cites Alice in Wonderland to justify his "playing with scale," examples of which include the immense, 47-inch-square floor tiles and oversize, 14-foot-tall dressing room doors. There's no credit for Cinderella, however, with respect to the two grand chandeliers embellished with 90 glass slippers.

Other eccentricities? Oh, yes, many. Moschino logos made of inconspicuous transparent lettering appear on the bottom corners of the storefront windows. Ceiling lights hung in the changing rooms have shades of wound twine held together by resin. Adding a touch of gold to the strong strokes of regal red is a wall surfaced with countless dressmaking pins, creating the illusion of sun-dappled fur. "Minimalism formed from millions," quips Dix. The wall abutting the rear courtyard appears to be made of lace but is actually a concatenation of interlocking laser-cut wood pieces perforated to admit sunlight. Rather than fill in the naturally pockmarked Italian travertine flooring, our creative contrarian applied transparent resin, thus preserving the cavities while assuring cleanliness. As a foil to the overall whimsicality, Dix then selected unobtrusive display elements, including lateral and frontal rails of brushed stainless steel.

Invaluable to the job's success, the designer stresses, were the multitalented contractor, team leaders, and crews, whose synchronized work schedules made it possible to complete demolition and construction within 64 days. Best of all, the project actuated a fast follow-up job: A second Moschino store, practically around the corner on Via Spiga, was finished early this year. The second location sells Moschino's other lines, including Cheap and Chic. "It's cool," Dix declares, "seeing one's work on two of Milan's three fashion streets." —*Monica Geran*

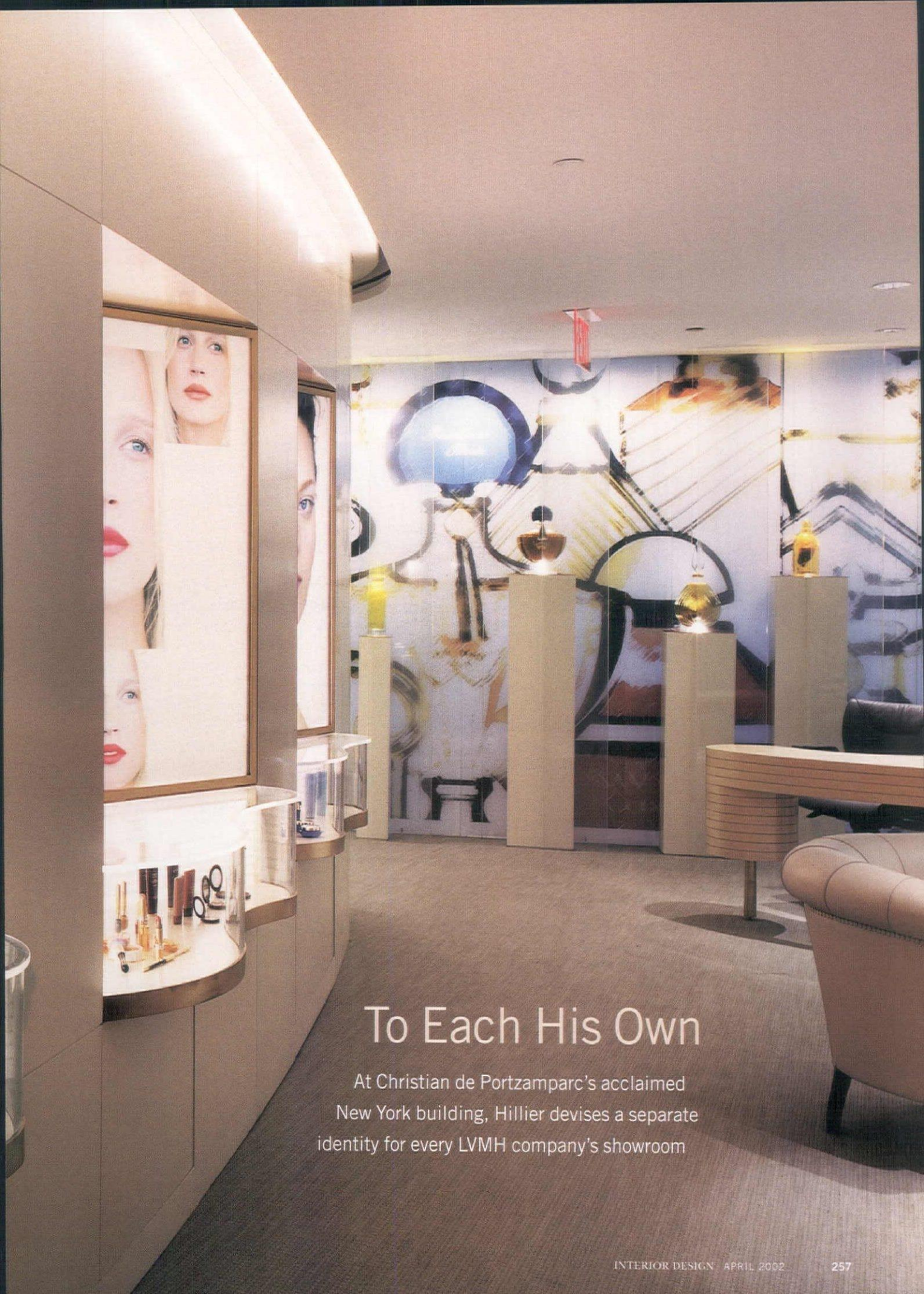
Left, clockwise from top: Dix used white lacquered wood for shelving throughout. Two corsets. A Gehry chair set against the wall of dressmaking pins.

Opposite: Beyond the fabric-pile bench is a wall of interlocking laser-cut wood pieces.

CROSS CHECK CHAIRS: **KNOLL.** RESEARCH, TRANSPARENT LOGO LETTERS: **BISK.** OTHER FURNITURE, LIGHTING, DISPLAY PIECES, GENERAL CONTRACTOR: **SICE PREVIT.**







To Each His Own

At Christian de Portzamparc's acclaimed New York building, Hillier devises a separate identity for every LVMH company's showroom



How do you go about designing vertically contiguous but variously sized offices to house a global firm's several affiliates when, after the assignment is well under way, acquisitions of additional companies clearly demand more space than the already strained square footage allowed? At a minimum, it takes quick thinking. At its best, it needs experienced and creative talent to conquer spacial challenges and develop signs of individuality for distinct offices. Having a brilliant design architect to work closely with the architects of record is another asset. All this and more relates to the North American headquarters for Moët Hennessy Louis Vuitton, aka LVMH (arguably this planet's preeminent luxury-goods conglomerate, as few don't know).

In 1994, board chairman Bernard Arnault engaged Pritzker Prize winner Christian de Portzamparc from Paris to build said office tower in New York, having found a premium site—albeit a cramped 60 by 100 feet—and being keen to establish a consolidated presence in Manhattan. A local team from the design firm Hillier, headed by project principal James Greenberg, was hired as associate architect on the 24-story structure. The collaboration, which began in January 1995, evolved into Hillier being commissioned for the design of the interiors as well. Under the aegis of interior design director Barbara Zieve, space programming was developed in the fall of 1998. The New York flagship officially opened in November 2000.

Within those scant years, the designers faced potentially daunting realities. For starters, the very small foot plates become incrementally smaller on every ascending floor, shrinking from 4,980 square feet gross on the seventh level to 3,750 square feet on the 20th. In addition, LVMH's rate of company acquisitions had grown to the point of overflow during construction. The final list of nine New York divisions that relocated to the new headquarters included Guerlain, Louis Vuitton, Celine, Christian Dior Perfumes, Parfums Givenchy, and Givenchy, with offices spread over 16 floors. Lower levels house shops, a spa, and LVMH backup facilities.

Each division's domain consists of standardized offices—generally but not always in the rear—and, situated near the south-facing windows, differing "image areas" keyed to the pertinent brand's trademark. For these individually appointed identity centers, which comprise elevator lobbies, reception, retail buyers' showrooms, and offices for the division president, Hillier took cues from each brand's primary retail location in Paris. To integrate the front and rear zones into a cohesive whole, the firm developed a "systematic structure overlaid onto diverse and irregular floor plates," Zieve explains. In the absence of orthogonal lines, she elaborates, the approach provides "one interior architectural ordering system extending to ceilings, lighting, walls, finishes, and furniture." Variations within spatial compositions do occur, however.

Previous spread: At Guerlain, one of nine Hillier-designed offices at LVMH, New York, undulating glass cases display recent product lines below backlit photographs. Oversize perfume bottles (called factice bottles in the business) stand on pedestals, backed by graphics of same sandwiched between layers of shot-blasted glass. Photography: Peter Mauss/Esto.

Above: Many offices feature desks with swing-out work surfaces. The zigzag profiles of the Reitveld chairs mimic the building's sloping facade.

Opposite, left: Louis Vuitton's executive conference room features a Canus Construction table and B&B Italia chairs.

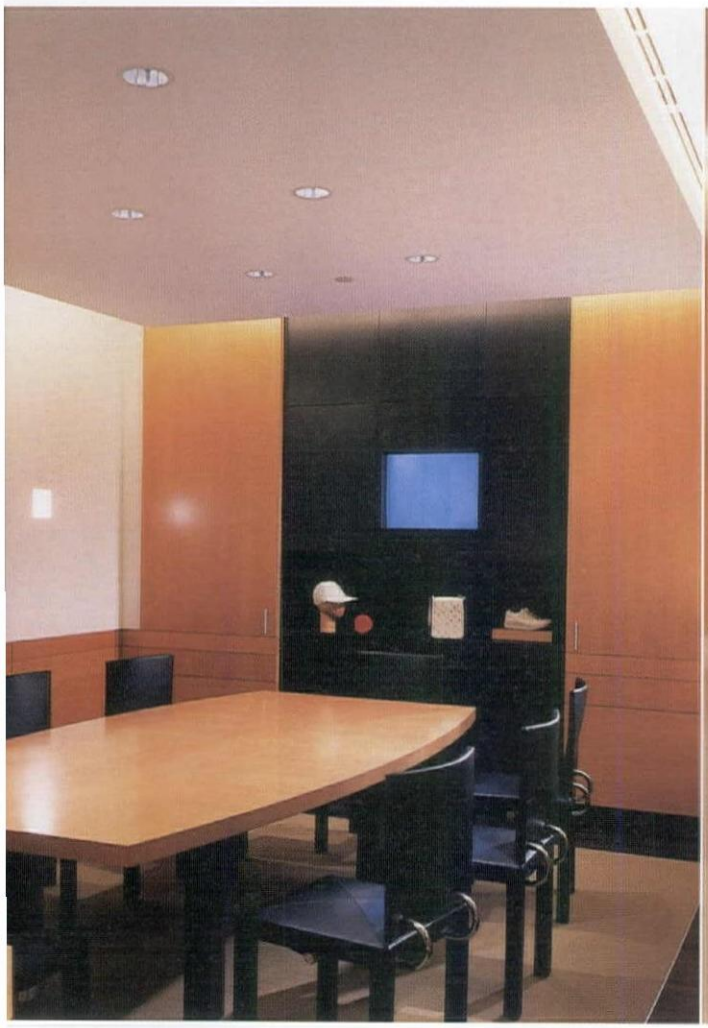
Opposite, right: Wall niches in Louis Vuitton's display space swing open to exhibit handbags, clothes, and shoes.

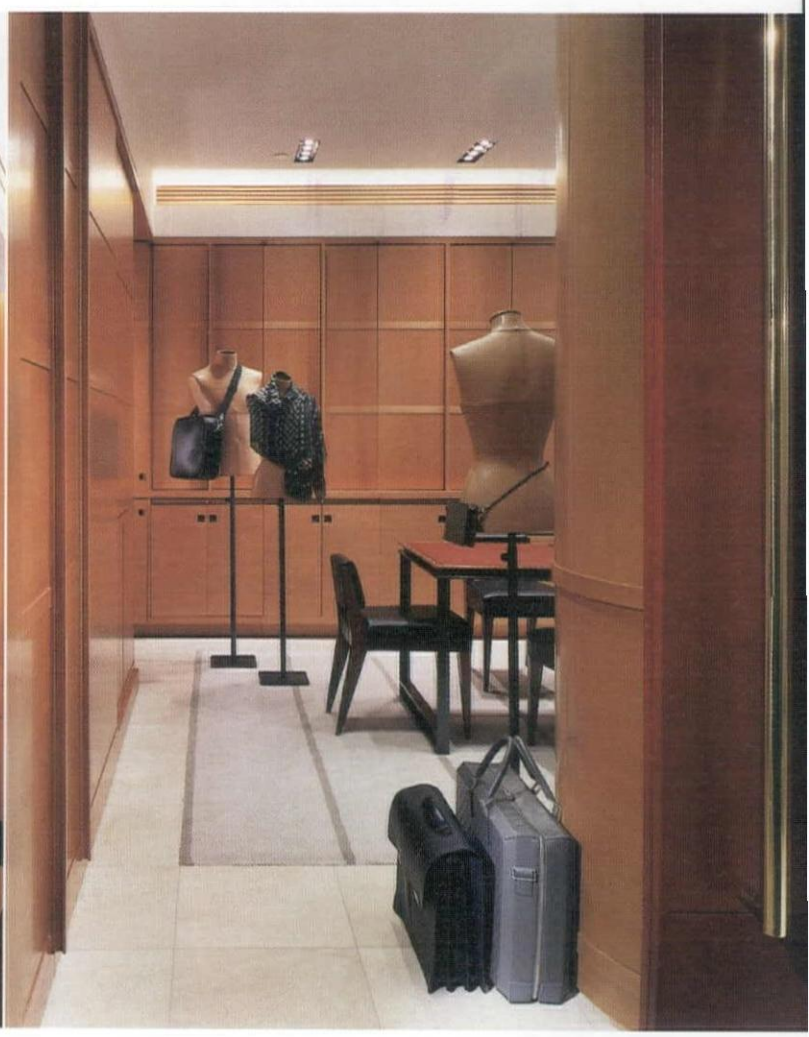
PHOTOGRAPHY: PAUL WARCHOL

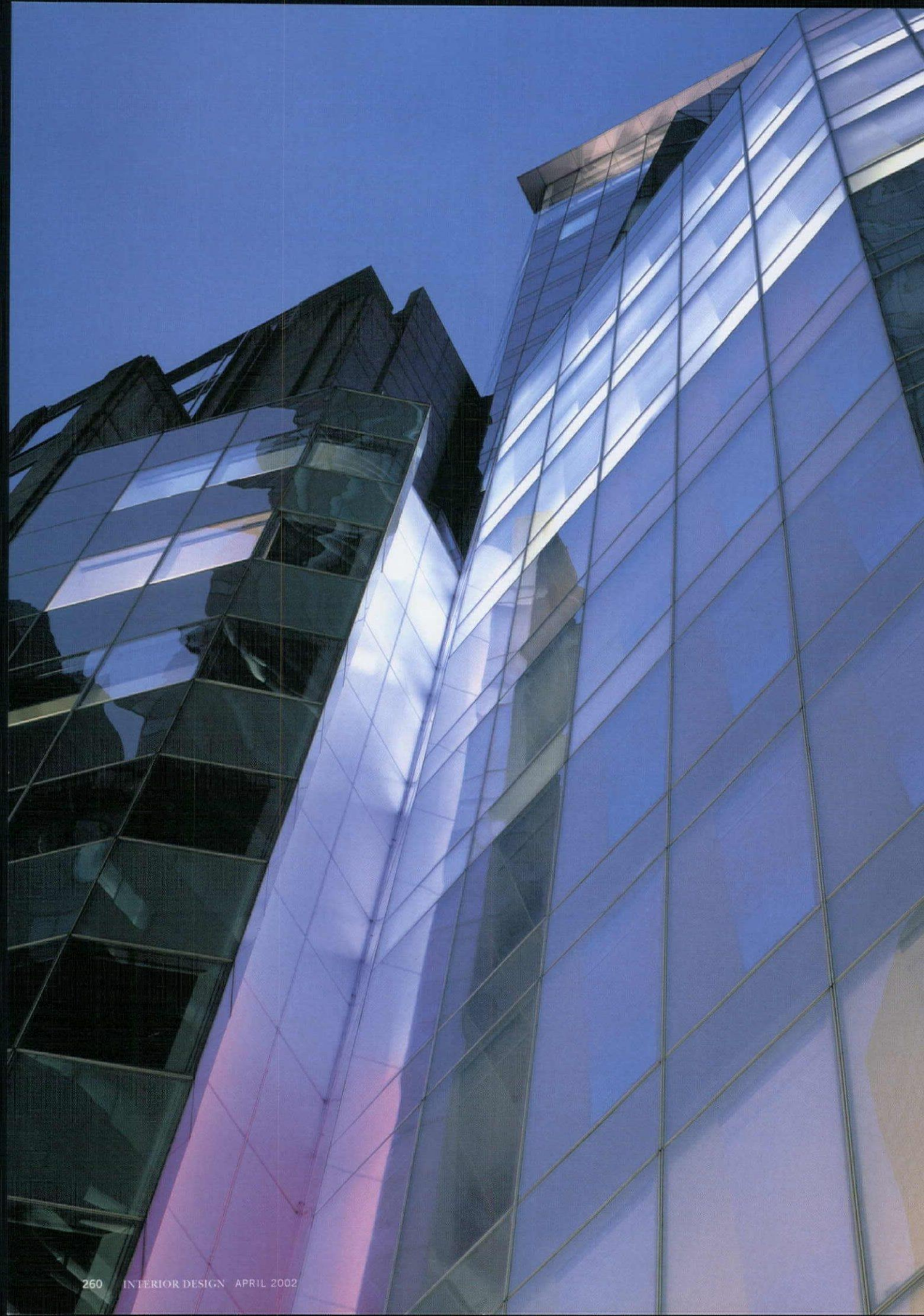
Starting at Guerlain on the sixth and seventh floors, one is greeted by millworked reception areas with encaustic plaster-finished walls. Typical of Hillier's exacting detailing is the manipulation of wood grains, which run horizontally within the wainscots and vertically above them. Straight ahead are the glass-encased showrooms where new product lines are presented to retail buyers on triangular tables made of bleached-maple veneer and solid-maple cum brushed-brass strip inlay. Promotional imagery is an important part of the design scheme here as well. The end wall is formed of floor-to-ceiling layers of shot-blasted glass, which sandwiches abstracted drawings of perfume bottles. And a rotating selection of backlit images from recent advertising campaigns is displayed above undulating glass cases housing an array of beauty products.

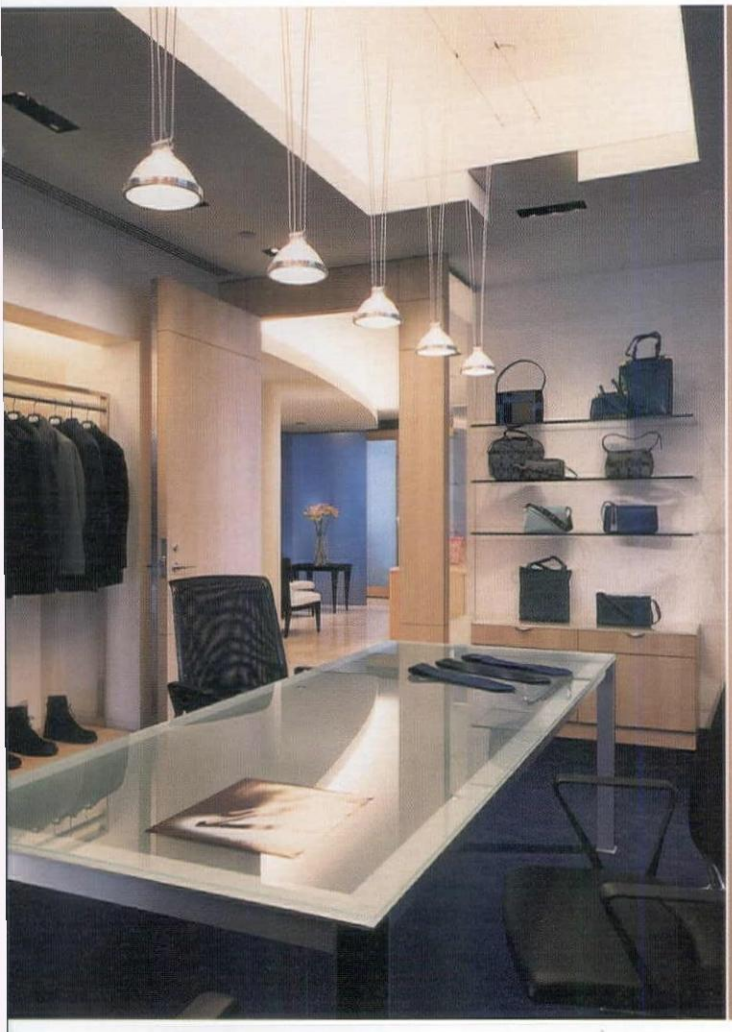
Four floors are allotted to Louis Vuitton bags and baggage, jointly creating a neat tableau of woodworked planes—a design motif that brings to mind yesteryear's travel by sea. Built-in wall displays can be exposed or covered so that, on occasion, sedate attorneys or other non-hip visitors may meet in surroundings devoid of frivolous distractions. Talk about diplomacy and foresight.

One flight up is Celine's showroom. The emphasis here is on simple elegance, seen in exhibited women's wear, walls of wenge or sycamore veneer, and stained cherry floors. Christian Dior Perfumes (sans couture) covers two floors, ranging from a charming, understated reception room to an exuberantly decorated showroom mingling product →











samples and model pics. Givenchy, on the 20th, is distinguished for its cantilevered glass shelves—more for show than necessity, Zieve allows—and a steel-and-glass table adapted from a counterpart in the company's Paris headquarters. Corporate quarters and a conference center for intercompany meetings occupy the uppermost three floors. And set atop all is the double-tiered, 30-by-60-foot Magic Room, already established as one of New York's most applauded venues for special events. —*Monica Geran*

Opposite: The LVMH building was completed by Pritzker Prize winner Christian de Portzamparc in November 2000. Photography: Peter Mauss/Esto.

Above, left: In the Parfums Givenchy showroom, Speclite fixtures illuminate luxury goods laid out for inspection on a glass table by B&B Italia.

Above, right: Christian Liaigre–designed lounge chairs in the reception area of Parfums Givenchy. The blue walls are glass.

MANAGING PRINCIPAL: **GERARD F.X. GEIER II, AIA.** PROJECT ARCHITECT: **JOHN MULLIKEN, AIA.** PROJECT DESIGNER: **JENNIFER MUJAT KEARNS, AIA.** DESIGNER: **EDWARD KOYOMIJIAN.**

CARPETS: **CONSTANTINE; INTERFACE; KARASTAN; LEES; MONTEREY CARPETS.** GLASS: **IMAGE GRAPHICS SEVEN; VISION GLASS.** GLASS SYSTEM (OFFICE WALL): **SMED INTERNATIONAL.** STONE FLOOR: **SETEX.** WOOD FLOOR: **BUELL HARDWOOD FLOORS.** CASE GOODS (PRIVATE OFFICES): **HALCON.** CONFERENCE TABLES: **B&B ITALIA; CANUS CONSTRUCTION** (FABRICATION). SEATING, CONFERENCE TABLES, RECEPTION DESKS: **CANUS CONSTRUCTION** (FABRICATION); **B&B ITALIA; CASSINA; HERMAN MILLER; HOLLY HUNT; POLTRONA FRAU; VITRA.** ARCHITECTURAL MILLWORK: **CANUS CONSTRUCTION; PREMIER WOODCRAFT.** PAINT: **BENJAMIN MOORE.** RECEPTION DESKS, WORKSTATIONS: **KNOLL.** LEATHER: **SPINNEYBECK.** DOOR PULLS: **ELMES.** CUSTOM PLASTER WALLS: **KEN VEROSKO.** LIGHT FIXTURES: **SPECLITE.** CEILING TILES: **ECOPHON.** CHAIRS (RECEPTION): **HOLLY HUNT.** LIGHTING CONSULTANT: **HILLMANN DIBERNARDO & ASSOCIATES.** FURNITURE DEALER: **LANE OFFICE FURNITURE.** FLOORING CONTRACTOR: **CONCORDE FLOORING.** CONSTRUCTION MANAGER: **NTX.**



Flight of Fancy

Philippe Starck imbues Jean Paul Gaultier's New York flagship with a certain je ne sais quoi





IT BEGAN AS a serendipitous friendship, developed into an unlikely partnership, and resulted in a stunning flagship. Jean Paul Gaultier had long admired the work of fellow Frenchman Philippe Starck, so when the time came for Gaultier to open his first U.S. boutique—in a graceful New York town house—he immediately sought out the venerable interior designer. Starck, for his part, had sworn some 20 years ago that he would never do retail, although he has flexed his creative muscles in virtually every other genre, from big-budget hotels to mass-market product design. But something—hard to say what—compelled Starck to take a meeting anyway. To his surprise, he discovered a kindred spirit, an iconoclast with a serious fun-loving streak. A partnership was born.

"I didn't feel that fashion retail was my territory, but Jean Paul became like a brother," says Starck. By the third brainstorming session, he had internalized Gaultier's fashion philosophy as well as the contradictory qualities of his work: sophisticated yet cheeky, whimsical yet logical, multicultural yet oh-so-French. The new flagship, which opened on Valentine's Day on a particularly tony stretch of Madison Avenue, embodies all these fantastical, elegant paradoxes.

The 2,300-square-foot ground-floor boutique, to serve as a prototype for future stores and redesigns, has a simple layout—long and narrow, with a central circulation spine—but complex influences. Three concepts guided Starck's design: femininity, surrealism, and Indian culture. Gaultier's fascination with India is amply evident in recent couture and ready-to-wear lines, which feature a brilliant palette of crimson and saffron. His obsession sparked an investigation of indigenous building materials such as *tadelakt*, a plaster wall treatment common in both North Africa and the Middle East. Starck applied this traditional finish, which creates a silken sheen, to the walls and ceiling as well as to built-in display niches at the front and rear of the store.

Intricately engraved crystal and glass, used for chandeliers, garment hanger posts, mannequin bases, and mirrored display cases, recall late 19th-century Baccarat furniture and accessories—a favorite of Indian maharajas at the time, Starck explains. Custom →

Previous spread: Designed by Philippe Starck, Jean Paul Gaultier's New York flagship features padded taffeta walls and niches finished according to a plaster technique indigenous to North Africa and the Middle East.

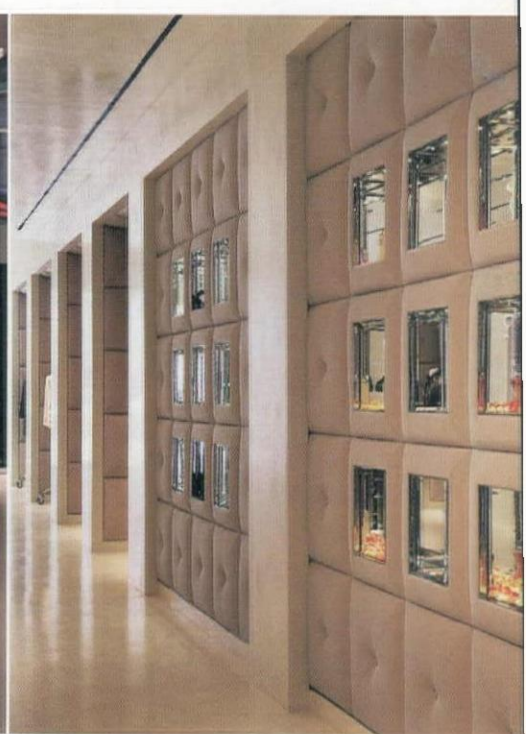
Opposite: At the rear of the store, an oversize glass-and-steel version of Gaultier's Eau de Parfum is surrounded by LED-lit fragrance-bottle sconces affixed to a padded wall.

Right: Display cases with carved, mirrored surfaces.

Far right: Niches for accessories and fragrances.

PHOTOGRAPHY: PAUL WARCHOL

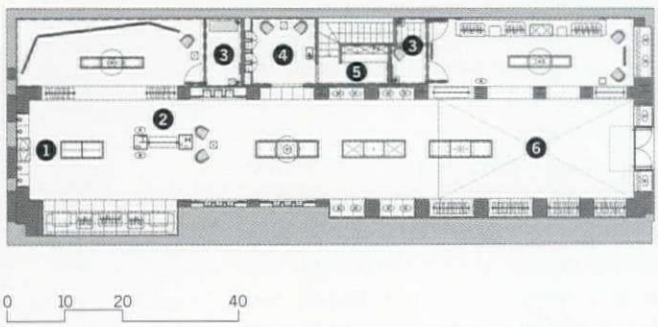


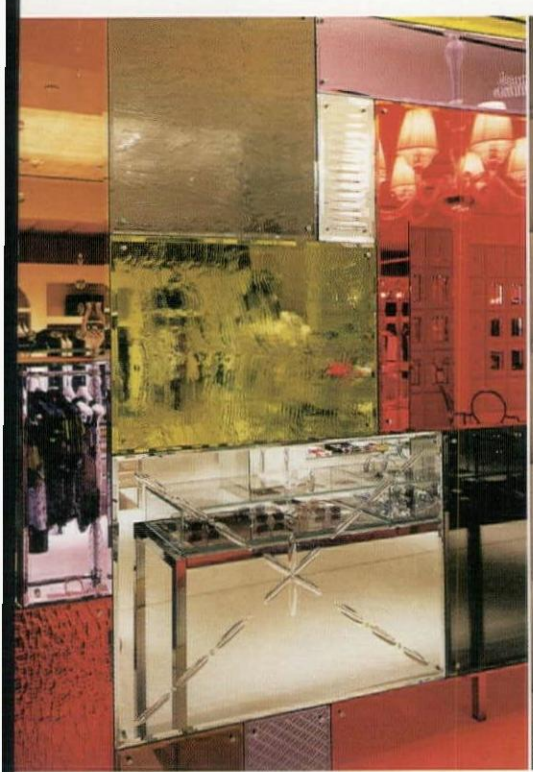


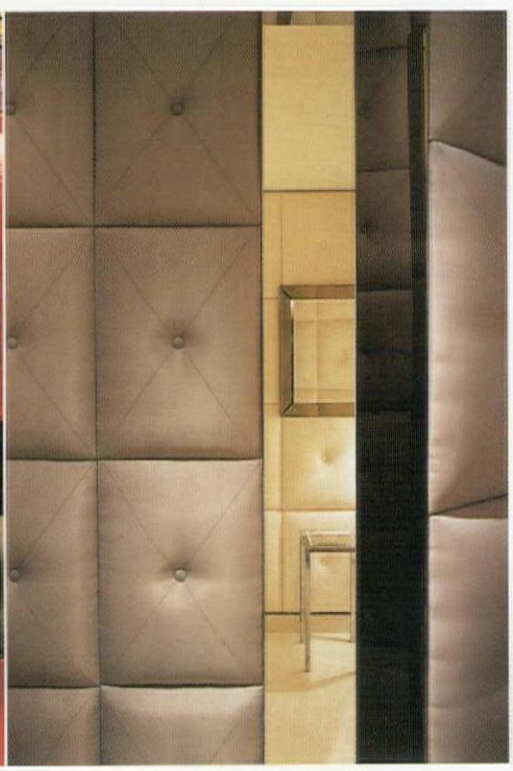
acrylic chairs complement these elements. The reflectivity also goes a long way toward instilling a dreamlike quality, says Starck: "It creates an optical illusion, like in Alice in Wonderland." Walking into the boutique is like stepping through the looking glass, entering an alternate reality where everyone is beautiful and well dressed.

To soften any hard edges, Starck lined sections of wall with padded, flesh-toned taffeta with button details—the designer likens the resulting suppleness to the female form. Set into these padded sections along the main gallery are mirrored, illuminated niches for showcasing small products, from accessories to fragrances, often displayed on a sprinkling of flower petals. A padded alcove at the rear of the store is ornamented with sconces incorporating glass-encased, LED-lit Gaultier perfume bottles.

The fragrance wall's shrine of a centerpiece is a large-scale version of Gaultier's Eau de Parfum bottle in the shape of a corseted torso. It's a surrealist version, explains Starck, of a "Buddha in a temple." The concept of surrealism—a theme dear to Starck, who likes to tweak sensory perception—comes to life in a video projected into a ceiling alcove above the main entrance. Cast onto the four sides of the double-height well (essentially a skylight without an aperture) is a montage of clouds drifting against a blue sky like a modern-day fresco, as evanescent as fashion itself. Gazing up at the floating imagery, customers are perhaps transported for an instant to a realm where visionary minds meet. —*Sheila Kim*







Far left: A freestanding screen featuring colored, engraved mirror and textured glass is reminiscent of Baccarat furniture, a favorite of 19th-century maharajas.

Left: The padded fitting rooms are minimalist but still luxurious.

Opposite: Intricately carved crystal encases a display fixture's posts.

TADELAKT: **ART AND CONSTRUCTION.** CUSTOM LIGHTING: **PHILIPPE ALMON; PHILIPPE STARCK.** CEILING FIXTURES: **MODULAR INTERNATIONAL.** FURNITURE FABRICATION: **FLOS; JOUFFRE; LAVAL; MANUFACTOR; MIROSTYLE.** MANAGING ARCHITECT: **JOSE ALBERTINI.** LOCAL ARCHITECT: **DUBRAVKA ANTIC.** GENERAL CONTRACTOR: **NELSON CONSTRUCTION.**





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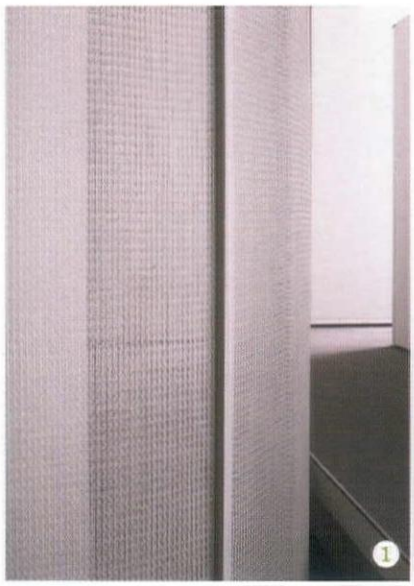
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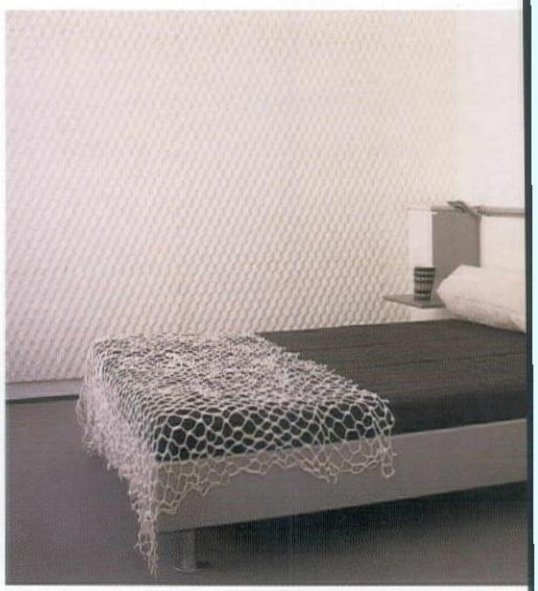
A closer take on the hottest solutions from April

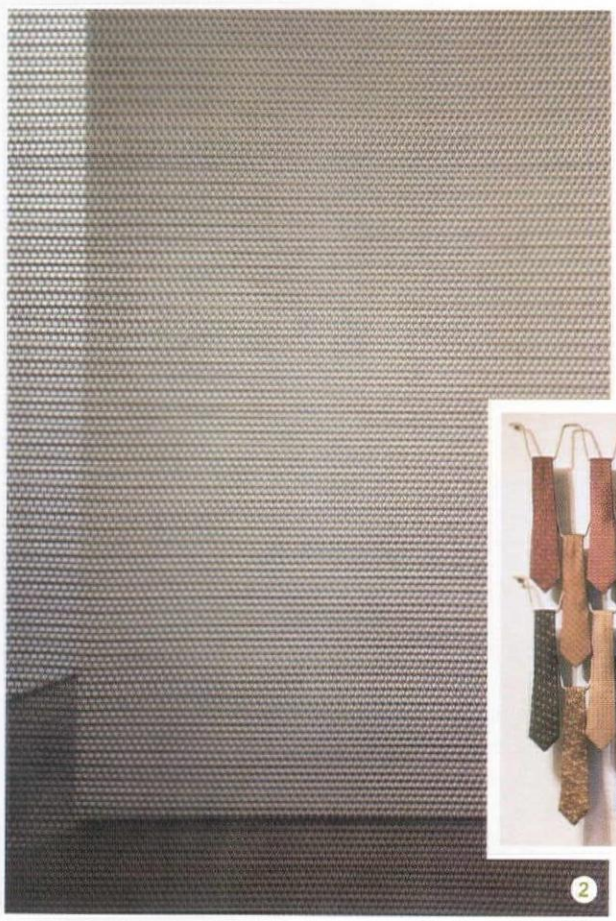
1. Material Economy

Robin Elmslie Osler's use of unconventional materials to design the New York apartment of Elizabeth Gillett and Tom Klinkowstein satisfies both aesthetic and practical concerns. For the wall that curves around the couple's bathroom, Osler, principal of EOA/Elmslie Osler Architect, sandwiched insect screen between layers of glass for a scrim-like effect at a fraction of the usual cost. Covering a wall of the master bedroom, acoustical foam tile ordinarily used in recording studios is an inexpensive form of insulation. "Research into materials is crucial when you're on a budget," says Osler. "One of the most important things I do as an architect is edit. The process has to be extremely focused to retain the design sensibility." Also note the master bedroom's synthetic carpeting, similar to the industrial-strength floor covering used in hospitals and airports. It softens without venturing outside the realm of minimalism. "Pure, Purer, Purest," page 204. ***—K.G.***



1





2

2. Glimmer and Color

In his design for Salvatore Ferragamo in Venice, the city of flux, Michael Gabellini of Gabellini Associates appropriately alluded to themes of suspension and illusion. On two levels, the 2,150-square-foot shop houses full collections of sportswear, shoes, and accessories for women and men. This last category includes a lucrative merchandise component, ties. Appearing to float, they are imaginatively displayed on a ribbonlike metal construction to read as a color-field painting. On a more silvery note, the architect used chain mail as a translucent membrane to back window displays. Farther inside, the material marks departmental divisions and serves as a full-height backdrop to the stairway, concealing structural stringers. "Stage Right," page 196. ***—E.C.***



Never Out of Fashion

Todd Oldham's interiors are as hip as his women's wear—and they're one-size-fits-all, too. Cindy Allen finds out how he made the leap

So much has changed for Todd Oldham. Since shelving his splashy women's ready-to-wear label in 1998 and switching to interiors, he's completed the Hotel in Miami Beach, redone the New York nightclub Veruka, and produced tiles for Artisan Workshop. And the biggest news yet is Target, which is launching his extensive line of home furnishings and bedding in July. Some things, however, are constants. He still works out of the same New York studio, conducting business with unassuming charm.

Did you grow up wanting to be a fashion designer?

My parents were great about teaching me how to do all kinds of things, so I learned to sew at the age of 9. Fashion just came naturally to me—it seemed like an easy career to develop.

What did you like most about being in fashion?

I'm fascinated by textile development, embroidery, and beading.

What was missing?

I've never liked how inaccessible fashion is. Unless you had a lot of money and a really skinny body, what we designed was simply not available to you. That made me sad, all that exclusion. It doesn't seem very modern, does it?

So you crossed over to interiors. How did you become involved in hospitality design?

I had a shop in Miami Beach, right opposite this hotel named the Hotel, which was completely dilapidated but so charming, with such interesting details. This guy—who turned out to be the owner—literally came in one night and said, "I'd love to talk to you about doing my place." So I went across the street and was intrigued instantly.

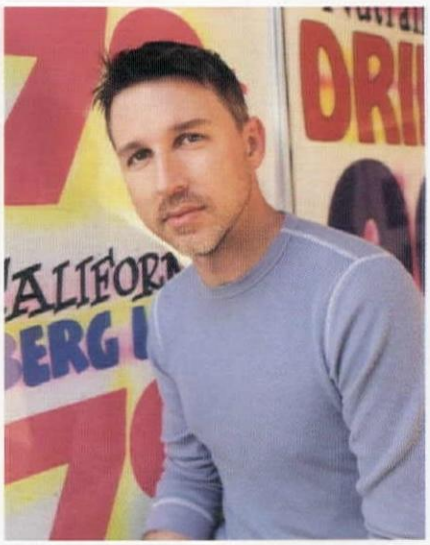
Did any particular designer, architect, or even artist inspire you?

Well, I'm a big fan of Rudolf Schindler and Morris Lapidus, and I had the pleasure of spending some time with Morris—I actually knew him.

Were you influenced by the architecture in Miami Beach?

Only ever so slightly, because I realized that the last thing South Beach needed was another deco hotel. I figured that we should approach it from a different angle, so we sought inspiration from the natural location, from the way the palm fronds filter light onto the sand and the way the sun hits the crests of waves in the ocean. You can see 15 or 20 shades of blue or green at once, and it's so beautiful. Also, we kept in mind that salt air and sand can really wreak havoc on an interior. To enhance wear-resistance, we did things like picking Modernica chairs with sturdy woven upholstery and specifying exaggerated kick plates for built-ins. The Hotel has been operating now for over three years, and it looks like it opened last week.







Clockwise from top: Todd Oldham, fashion designer turned interior designer. Oldham's design for Wish restaurant at the Hotel, Miami Beach. Banquettes exhibit his new stripe motif for Wish.

Opposite: Oldham's tiles for Artisan Workshop.



But you recently redesigned the restaurant, right?

True, it's completely changed. One of the things we did was paint 2-foot-wide green vertical stripes on the walls, which gives you this very beautiful, tentlike feel—a very, very fancy tent.

What else are you up to?

Tiles, among other projects. We just designed some with Artisan Workshop. They're made in Morocco, using a local tinted-concrete technique. I've always loved the matte patina of those tiles, but the motifs are usually traditional. To produce them with a modern look was really great.

Now that you're obviously committed to interior design, where do you want to go with it?

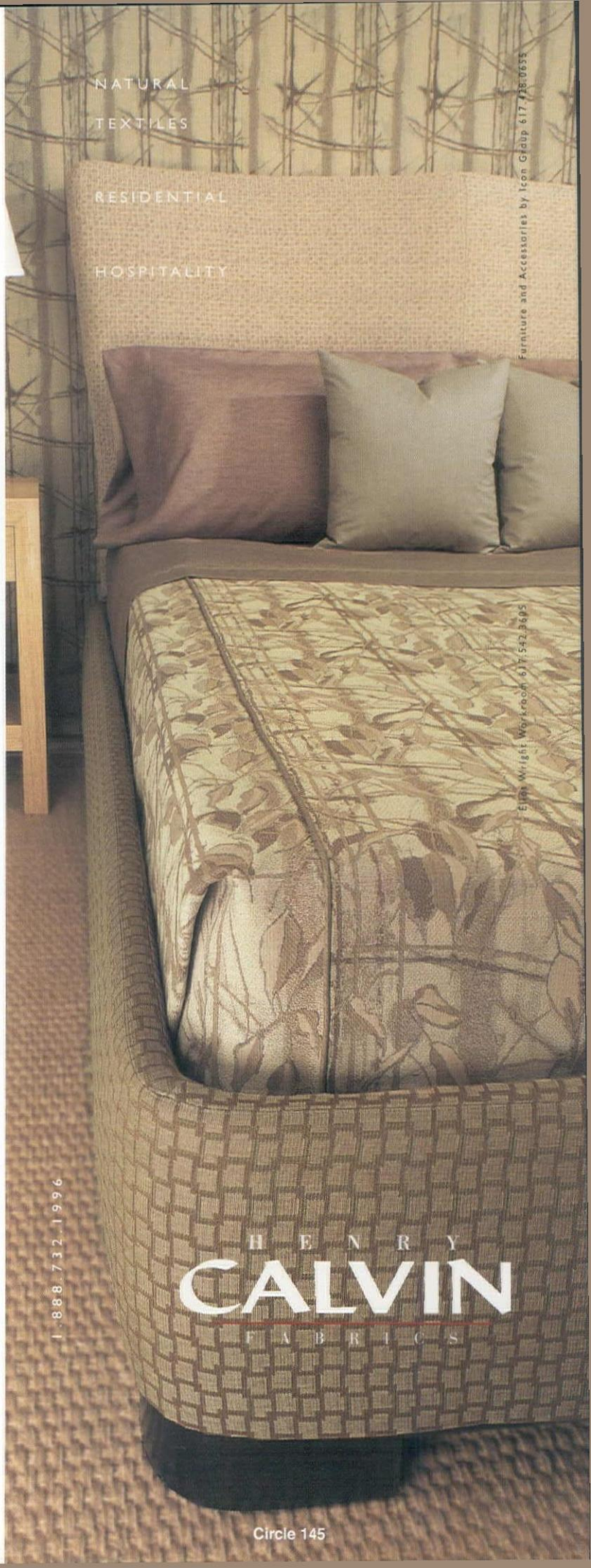
It brings me great joy to be able to share what I do, so signing a deal with Target was a thrill.

What is good design for you?

It's such a subjective call, but for me it can be the most functional, beautiful thing or else something that doesn't function at all but is so deliciously off.

Let's think of our body, the locus of fashion, as one pole and the greater space we live in as the other pole. Has looking at design from the opposite direction changed the way you work?

When I do interiors, especially in hospitality, my challenge is to make a visitor, with whom I might have nothing in common, feel happy, cozy, and comfortable. Empathy is the key trait for a designer, and I've always had what you could call a fly's-eye view: I see many facets. I certainly respect the designers who have no interest other than expressing their own point of view. I find that just as fascinating as a couture gown—and just as inaccessible. I'm glad we have those great people, but my approach is different.



The Capital of Chic

After a decade on the sidelines of style, Paris is back in the action





FOR THE MAJORITY of the '90s, Paris was not precisely the most happening place on the planet. New restaurants, bars, and clubs were an endangered species, and the trendiest place to be on a Friday evening was the Eurostar terminal at the Gare du Nord (direction: London). In terms of interior design, the French capital seemed to be light years behind. "The French only like Versailles," scoffs the country's design diva, Andrée Putman. "They have always had real difficulty accepting modernity."

In the last couple of years, however, things have changed dramatically. Designer Patrick Jouin points to the founding of numerous French design schools over the past decade. "We're now seeing the emergence of a new generation of designers—huge media coverage of Philippe Starck has certainly opened the way for them," says Jouin, who worked for Starck for four years and is responsible for one of the most stunning current examples of Parisian design, the Bar du Plaza Athénée. Previously a staid hotel drinking hole, it has been transformed into one of the hippest places in the capital. The Régence paneling is offset by a bar that looks like it was carved out of ice, not to mention the elongated Louis XV stools, mini chandeliers of Murano glass, and wonderfully funky alcoves.

Designer Christophe Pillet concurs, "There's a constant stream of new places where design really matters." Among them, the city's first hip contemporary hotel, Pershing Hall, is giving the Napoléon III–style Costes a run for its money. Conceived by Putman, Pershing Hall's design features zoomorphic sofas and chairs with suckerlike feet, plus curtains of glass beads and a 105-foot-high hanging garden.

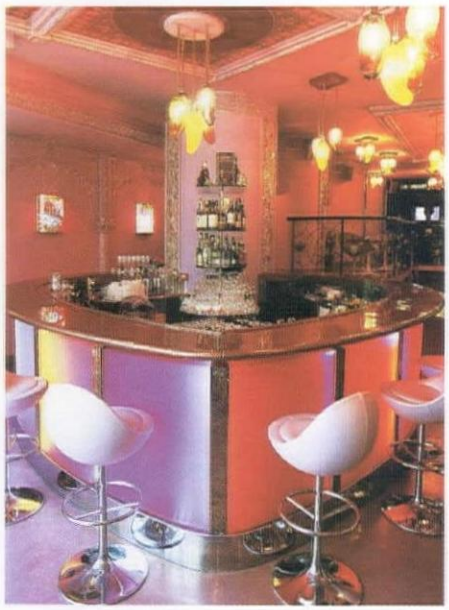
Numerous new boutiques are almost worth visiting for the architecture alone. For example, the ever changing 17 par Carole de Bona—which has stocked everything from tableware to Moroccan slippers and avant-garde fashion labels Isabelle Ballu and Laurent Mercier Deluxe—is housed in a '30s swimming facility in the 6th arrondissement. The Comme des Garçons store hides behind an opaque red facade on the Rue du Faubourg Saint-Honoré. The Dior jewelry boutique on Place Vendôme incorporates an oversize Murano lamp, a sweeping wrought-iron balustrade, and a miniature reproduction of Christian Dior's couture salon.

Above: Christophe Pillet collaborated on the design of Rodolphe Menudier, a 1st arrondissement boutique with a rock and roll beat.

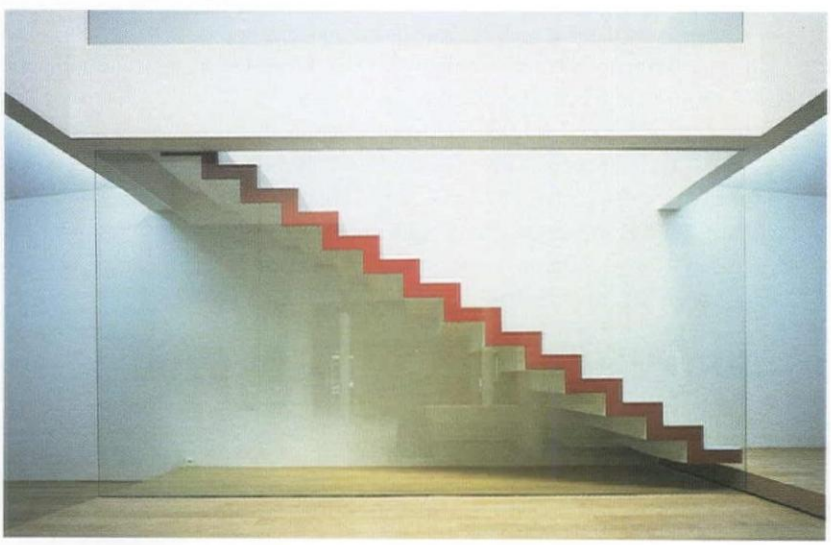
Left: The Dior jewelry boutique's Hollywood glamour.

Opposite, top: The pop-Indian Nirvana, designed by Jonathan Amar.

Opposite, bottom: Cappellini's first Paris showroom.



Dining in Paris has turned into quite a visual experience, too. "In the past, people talked about the ambience and the food but not about the quality of the design," says one of France's leading young architects, Christian Biecher. "Design has become a cultural phenomenon." Biecher himself is responsible for Korova, where rounded forms and translucent walls effortlessly distract attention from the rather strange dishes on the menu. (Examples include Coca-Cola chicken and chocolate mayonnaise cake!) Besides Korova, the area surrounding the Champs-Elysées has seen a number of eye-catching restaurants pop up in the last few months: the sleek Cantine du Faubourg, Christian Liaigre's Market, and Jonathan Amar's psychedelic Nirvana. Elsewhere, Jean Nouvel was called in to create the facade of Au Coin de la Rue near the Madeleine, and artists Philippe Parreno and Pierre Huyghe teamed up with the trendy graphic designers of M/M (Paris) on the Costes brothers' latest dining venture, Etienne Marcel near Les Halles. Pillet, meanwhile, has cooked up a magnificently handsome restaurant called R, whose all-white terrace affords a view of the Eiffel Tower. "In Paris, there's no notion of design simply for design's sake," Pillet says. "Decor always incorporates the intrinsically French notion of pleasure." →









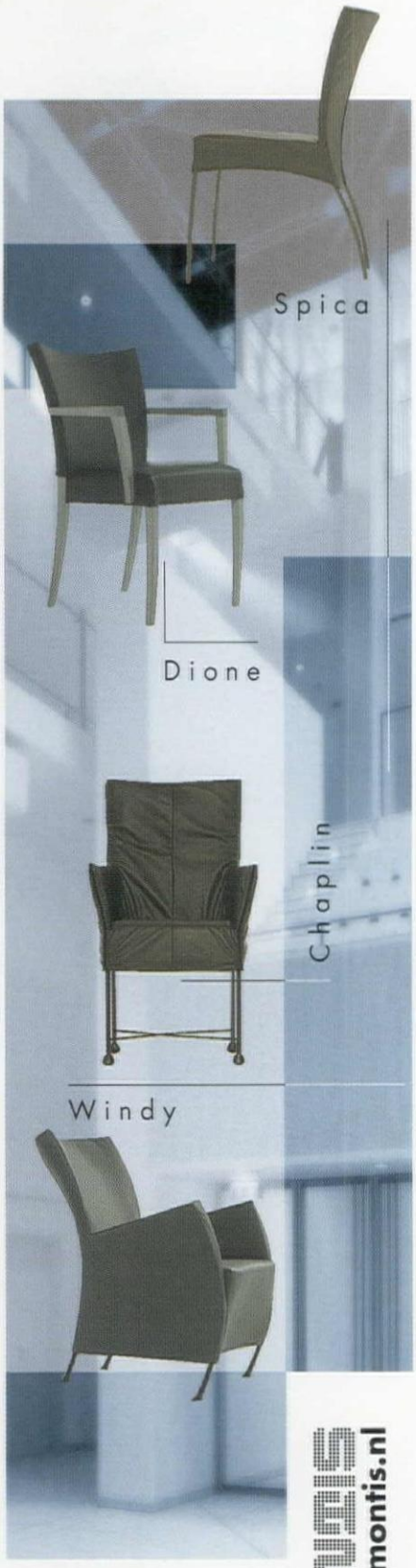


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matters of *design*



Above: La Cantine du Faubourg, designed by the restaurant's owner, Pierre Pirajean.

Tellingly, Royal Copenhagen has vacated its space at the Maison du Danemark to make way for Bang & Olufsen. The center's two restaurants have also been given a makeover by architects Søren Eriksen and Susanne Kongsted. The redesigned interior incorporates classics such as Arne Jacobsen's Egg and Poul Kjaerholm's PK22 chairs in addition to furniture and light fixtures by contemporary Danish designers Boje Estermann and Poul Henningsen, respectively.

Indicative of Paris's new place on the world design map is the opening of Cappellini's first Paris showroom, in the Marais. "The city is very active and evolving rapidly," enthuses Giulio Cappellini. "Parisians are still bound to the concept of quality and tradition, but now they understand that it can be applied to contemporary as well as classical style." And Australian designer Marc Newson—based in, please note, London—is planning to open a Paris office in June.

Recognition of this burgeoning scene first started flowing in from abroad, with Ronan Bouroullec being named Best New Designer at the 1998 International Contemporary Furniture Fair in New York and American *Vogue* acclaiming India Mahdavi as the next big thing. Now even the Paris authorities are catching on. The city government recently launched the idea of establishing a Maison du Design near the Bibliothèque Nationale by 2005. "We need a place to reference everything that exists," asserts the deputy mayor in charge of cultural affairs, Christophe Girard. "There is such an immense amount of talent." *—Ian Phillips*

designers *in this issue*

Architecture Research Office ("Finally, Prada," page 222), 180 Varick Street, 10th Floor, New York, NY 10014; 212-675-1870.



Carpente

Corporate Architecture and Project Management Services ("All Clear," page 216), familiarly known as CAPS Architects, is the Zurich firm of **Christophe Carpente**. A citizen of France, a graduate of the Swiss Federal Institute of Technology, and a speaker of French, English, German, and Italian, he was the head of the international architecture department at Bally Management, also in Switzerland, before founding CAPS Architects in 1997. His clients have included Alfred Dunhill, Cartier, and Hugo Boss. **Elizabeth Lockard** was the project manager for Christian Lacroix in Tokyo. Stampfenstrasse 48, 8006 Zurich, Switzerland; 41-1365-2365; info@caps-architects.com.



Lockard



Dix

Sean Dix ("Blithe Spirit," page 248) was born and reared in Kansas City, Missouri; left the state at age 10, never to return; graduated from the School of the Art Institute of Chicago and Domus Academy in Milan; studied woodworking at Parnham College in England; and was an exchange student at Gerrit Rietveld Academie in the Netherlands. Equally varied was his professional training, including jobs with Tom Dixon in London and James Irvine and Ettore Sottsass in Milan. His product and industrial design projects include espresso machines, cookware, elevator and streetlight systems, and many types of furniture. He has completed several projects for Moschino in the last few years. Vicolo Lavandai 6, 20144 Milan, Italy; 39-02-89-40-97-67.



Osler

EOA/Elmslie Osler Architect ("Pure, Purer, Purest," page 204), a New York firm, was founded in 1996 by **Robin Elmslie Osler**. A grandniece of George Grant Elmslie, a founder of the Prairie School, a granddaughter of Emil Lorch, founding dean of the architecture program at the University of Michigan, and a daughter of David Osler, an award-winning Michigan architect, Osler holds a bachelor of science degree in architecture from the University of Virginia and a master's in architecture from Yale University. Her firm has completed a range of residential and commercial projects, including offices for Kate Spade, I-20 Gallery, and DNA Model Management, all in New York. In addition, Osler holds teaching positions at Yale School of Architecture and Parsons School of Design. In the past, she taught at Pratt Institute and City College at the City University of New York. 526 West 26th Street, Suite 821, New York, NY 10001; 212-989-0652; www.eoarch.com. →



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Gabellini

Gabellini Associates ("Stage Right," page 196) was established in 1991 by **Michael Gabellini**, a new member of the *Interior Design* Hall of Fame. In addition to his fashion-related projects, he has created art galleries for Marian Goodman and Grant Selwyn in New York and won a competition for the redevelopment of the medieval Piazza Isolo in Verona, Italy. Current projects include residences in Denver, London, and New York, the M31 hotel in San Francisco, a retail concept for Gianfranco Ferré—to start with a shop in Milan, followed by one in Paris—and a store for Davide Cenci in Rome. 665 Broadway, New York, NY 10012; 212-388-1700.



Kipping

Gehry Partners ("G Force," page 244), 1520B Cloverfield Boulevard, Santa Monica, CA 90404; 310-828-6088.

Gordon Kipping, G Tects ("G Force," page 244), was established in 2000 by Toronto native **Gordon Kipping.** Kipping worked as a licensed mechanical engineer before completing his master's degree in architecture at the Southern California Institute of Architecture in Los Angeles in 1995. After graduation, he worked in New York for Greg Lynn Form, Philip Johnson, Ritchie & Fiore Architects, Pei Cobb Freed & Partners, and Davis Brody Bond. He has taught design studios at Columbia University and, alongside Frank Gehry, at Yale University. Kipping says his firm tackles 50 percent paid work and 50 percent self-initiated work. He is currently developing proposals for several mixed-use projects in Manhattan. 530 West 25th Street, Suite 503, New York, NY 10001; 646-827-6640.



Greenberg

Hillier ("To Each His Own," page 256) appointed an architecture-interiors team led by managing principal Gerard F.X. Geier, II, AIA, project principal **James Greenberg**, AIA, and interior design director

Barbara Zieve. Greenberg holds a B.S. from Cornell University and an M.Arch. from the University of Pennsylvania. Zieve, a half-decade veteran at Hillier, earned her interior design B.F.A. from the University of Cincinnati. Recent and current Hillier projects include Turkiye Is Bankase ("Ottoman Empire," May 2001), Feirstein Capital Management, StarMedia Network, a Chase Manhattan Bank conference center, and Deloitte and Touche. 275 Seventh Avenue, New York, NY 10001; 212-629-4100.


Zieve


Koolhaas

Office for Metropolitan Architecture ("Finally, Prada," page 222) is the firm of **Rem Koolhaas**. A graduate of London's Architectural Association, he wrote *Delirious New York: A Retroactive Manifesto for Manhattan* in 1978, before returning to his native Holland to practice. His most notable Dutch buildings include the Netherlands Dance Theatre in the Hague and the Kunsthal Rotterdam. In France, his Lille Grand Palais was built within the context of his master plan for Euralille, a regional transportation node. He published a second manifesto, *S, M, L, XL*, in 1995 and has since come out with a book on shopping, whose publication coincided with the opening of Prada. He is currently working on the Seattle Public Library. Recently, he won a competition to redesign the Los Angeles County Museum of Art. 180 Varick Street, 9th Floor, New York, NY 10014; 646-230-6557. Heer Bokelweg 149, 3032AD Rotterdam, Netherlands; 31-10-243 8200.

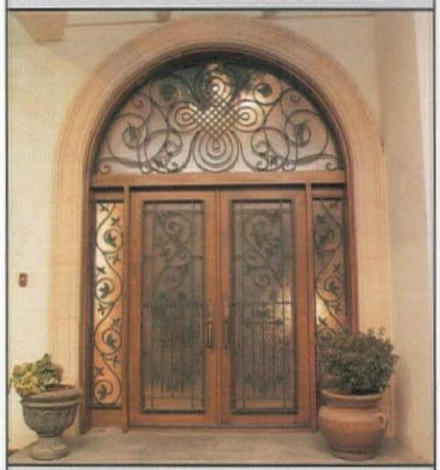

Starck

Philippe Starck ("Flight of Fancy," page 262) has designed everything from hairbrushes to hotels, including the trendy Ian Schrager properties Paramount, Hudson, St Martins Lane, and Delano. Starck has collaborated with industry companies such as Kartell, Alessi, and→

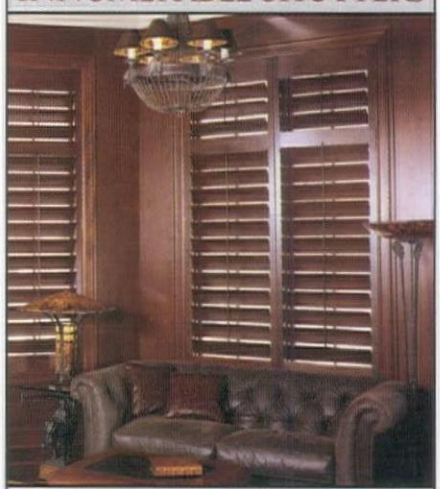
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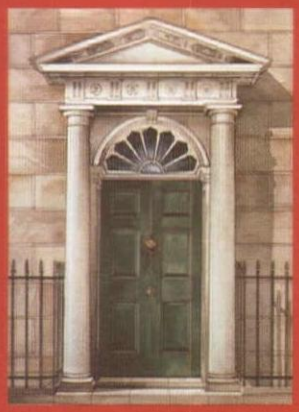


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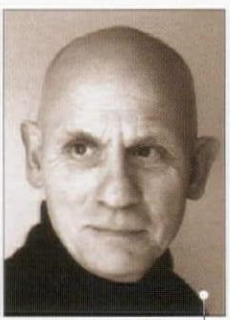
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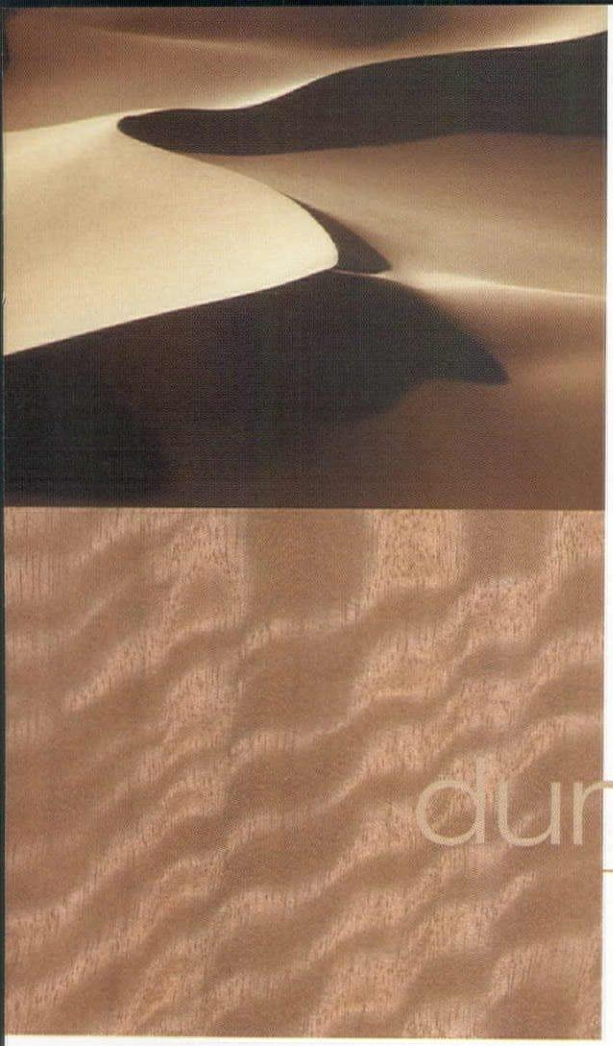
Cassina, and he recently released the lighting series Cicatrices de Luxe for Flos. In addition to hospitality and product design, he has completed interiors for the Groninger Museum in the Netherlands and architecture work for the Ecole Nationale Supérieure des Arts Décoratifs in Paris. 18-20, Rue du Faubourg du Temple, 75011 Paris, France; 33-1-48-07-54-54; www.philippe-starck.com.

M.W. Steele Group ("Mecca on Melrose," page 210) was founded by **Mark Steele**, FAIA, in 1983 as an architecture, planning, and design firm. Recent planning projects include the civilian reuse scheme for the San Diego Naval Training Center, the master plan for the Brush Creek Cultural Corridor in Kansas City, and San Diego's North Embarcadero Alliance Visionary Plan. California architecture and design work encompasses the Mesa College Learning Resource Center and the Carmel Mountain Ranch Community Library, both San Diego; the Oakcrest Park Community and Senior Center, Encinitas; numerous single-family dwellings; a church; and a synagogue. A graduate of the University of Kentucky, Steele has served as president of the La Jolla Town Council, a member of the San Diego mayor's Design Advisory Council, and chairman of the San Diego Planning Commission; he has taught at the University of Detroit, Cranbrook Academy of Art, Lawrence Institute of Technology, and NewSchool of Architecture & Design. His work has been published in the U.S. and abroad. 325 15th Street, San Diego, CA 92101; 619-230-0325.


Steele


Baciocchi

Studio Baciocchi ("Fashion International," page 190) is the multidisciplinary firm established by **Roberto Baciocchi** in Arrezo, Italy, in 1973. In addition to stores for Prada and Miu Miu worldwide, he has designed shops for Granello and Church's. In 1997, he received a commercial restoration award for his work on the Prada shop on New York's Madison Avenue. The firm's projects have been published internationally. Strada B 24, 52040 Arezzo, Italy; 39-05-7594901. →



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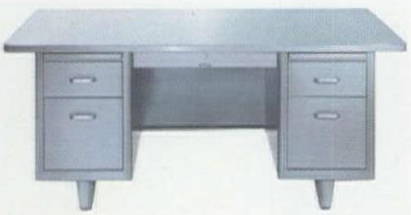


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Santi Caleca ("Blithe Spirit," page 248), Via Comelico 3, 00135 Milan, Italy; 39-02-55-19-52-15.

David Glomb ("Mecca on Melrose, page 210), 71340 Estellita Drive, Rancho Mirage, CA 92270; 760-340-4455.

John M. Hall ("Pure, Purer, Purest," page 204), 500 West 58th Street, 3F, New York, NY 10019; 212-757-0369.

Eric Laignel ("Fashion International," page 190), 9 Rue Paul Louis Courier, 75007 Paris, France; 49-172-21-44-090.

Peter Mauss ("To Each His Own," page 256), Esto Photographics, 222 Valley Place, Mamaroneck, NY 10543; 914-698-4060.

Nacasa & Partners ("All Clear," page 216), 3-5-5 Minami Azabu, Minato-ku, Tokyo 106-8047, Japan; 81-3-3444-2922.

Conrad Sanderson ("Modeling Contract," page 234), 718-302-4707.

Tim Street-Porter ("Mecca on Melrose," page 210), 2074 Watsonia Terrace, Los Angeles, CA 9006; 323-874-4278.

Paul Warchol ("Stage Right," page 196; "Finally, Prada," page 222; "G Force," page 244; "To Each His Own," page 256; "Flight of Fancy," page 262), 224 Centre Street, 5th Floor, New York, NY 10013; 212-431-3461.

designers *in fashion portfolio*

S. Russell Groves Architect ("Bag of Tricks," page 103), 210 11th Avenue, Suite 502, New York, NY 10001; 212-929-5221.

MOVK Architecture + Design ("The Bare Necessities," page 113), 325 West 38th Street, Suite 805, New York, NY 10018; 212-631-0891.

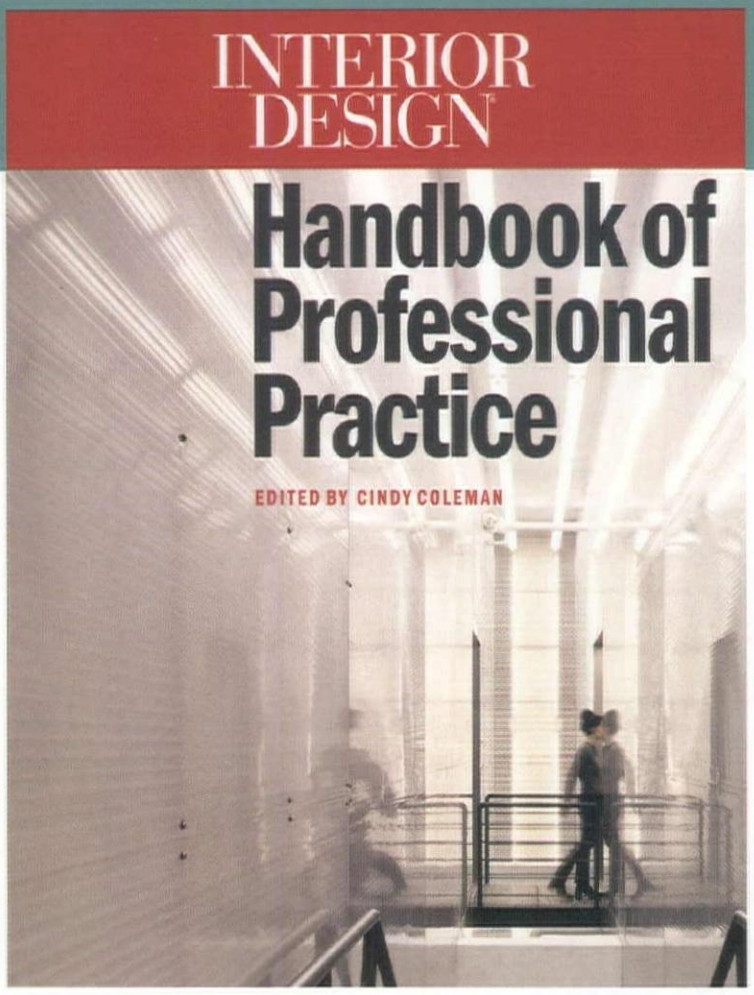
Regis Péan ("MAC Makeover," page 121), MAC Cosmetics, 130 Prince Street, New York, NY 10012; 212-965-6300.

TAS DesignBuild ("Forward Looking," page 117), 1 Valleybrook Drive, Suite 300, Toronto, Ontario M3B 2S7, Canada; 416-510-8181.

Valerio Dewalt Train Associates ("Giant Steps," page 107), 500 North Dearborn Street, 9th Floor, Chicago, IL 60610; 312-332-0363. →

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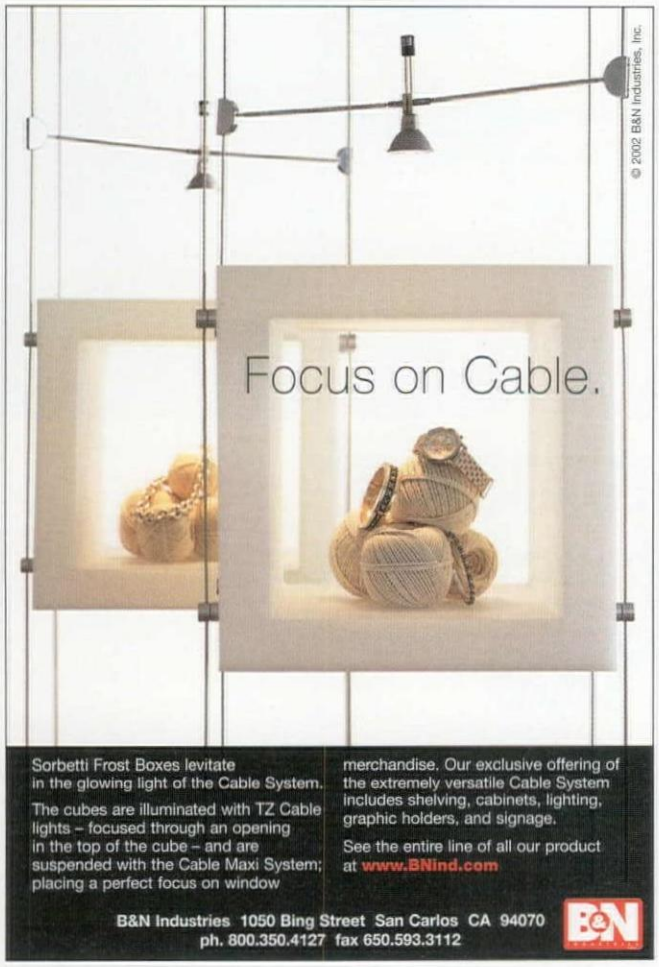
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Elizabeth Felicella ("The Bare Necessities," page 113), 998 Amsterdam Avenue, 4A, New York, NY 10025; 212-662-8039.

Laura Johansen ("Fashion Portfolio," page 99-126), 212-695-0755.

David Joseph ("Best Foot Forward," page 125), 212-695-0755.

Barbara Karant ("Giant Steps," page 107), Karant + Associates, 400 North May Street, Chicago, IL 60622; 312-733-0891.

Peter A. Sellār ("Forward Looking," page 117), 416-803-0918.

Michael Weschler ("Bag of Tricks," page 103), L2 Agency, 4829 Gaviota Avenue, Encino, CA 91436; 818-783-7241.

designers *in forum*

Benjamin Noriega-Ortiz ("Success Is Sweet," page 71), 75 Spring Street, New York, NY 10012; 212-343-9709.

Ralph Pucci International ("Into the Woods," page 78), 44 West 18th Street, New York, NY 10011; 212-633-0452.

R 20th Century ("Panton-a-Go-Go," page 87), 82 Franklin Street, New York, NY 10013; 212-343-7979.

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Antoine Bootz ("Success Is Sweet," page 71; "Into the Woods," page 78), 123 West 20th Street, New York, NY 10011; 212-366-9041.

François Dischinger ("Panton-a-Go-Go," page 87), 576 Broome Street, 4, New York, NY 10013; 212-255-6387.

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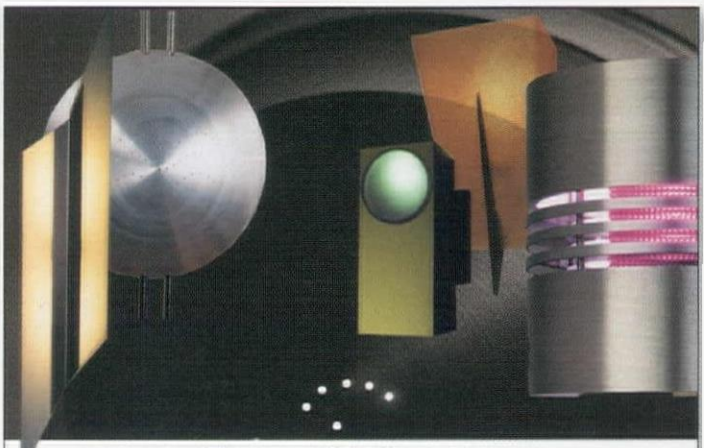
correction

The living area's custom wool rug in "Clean Slate" (March, page 184) should have been credited to Patterson, Flynn & Martin.



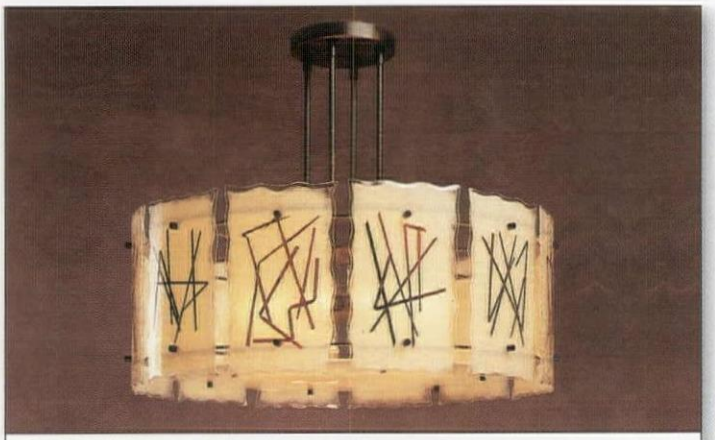
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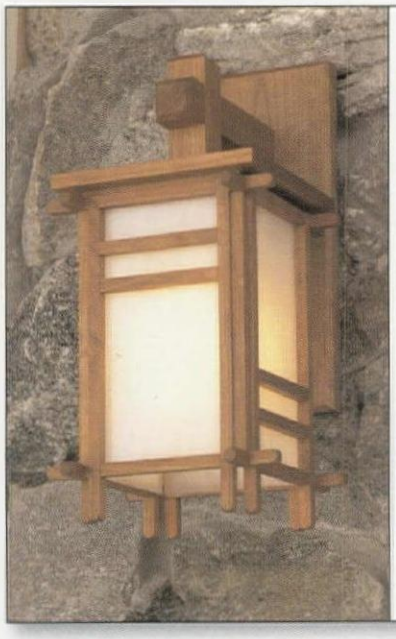
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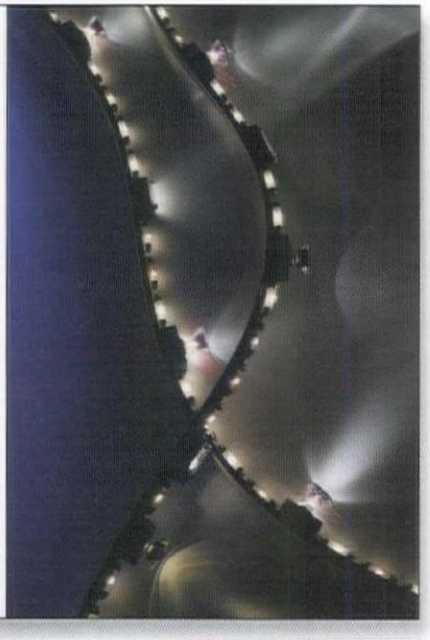
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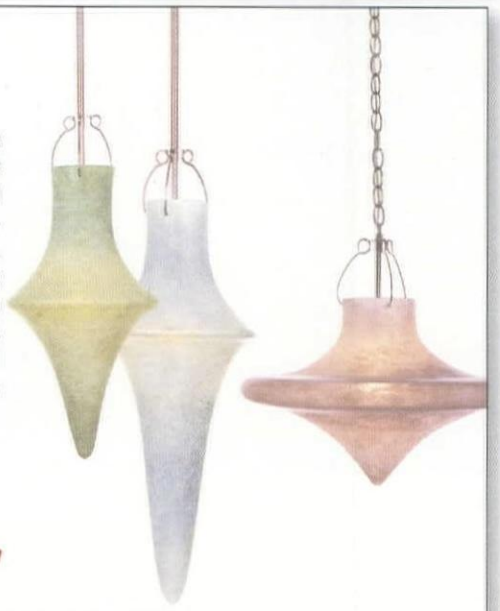
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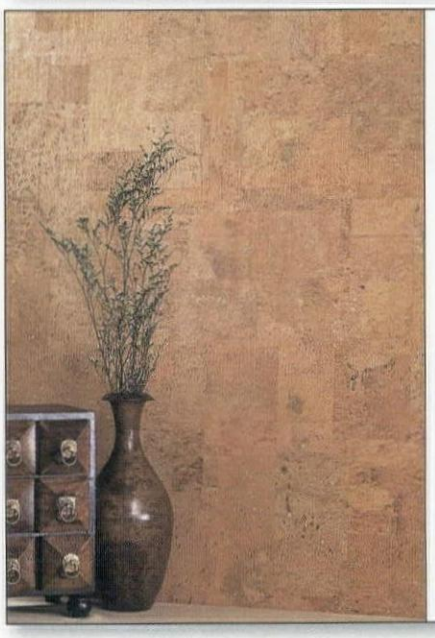
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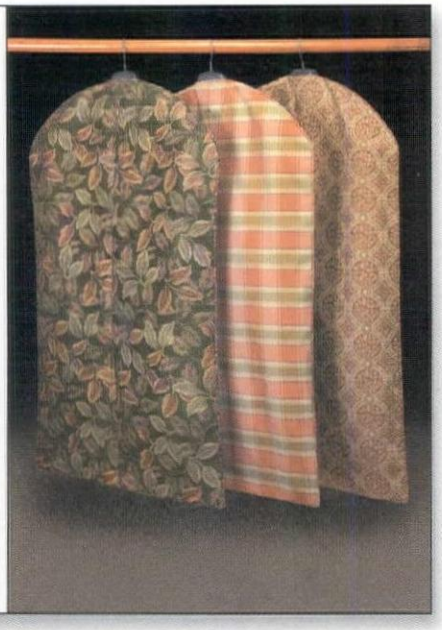


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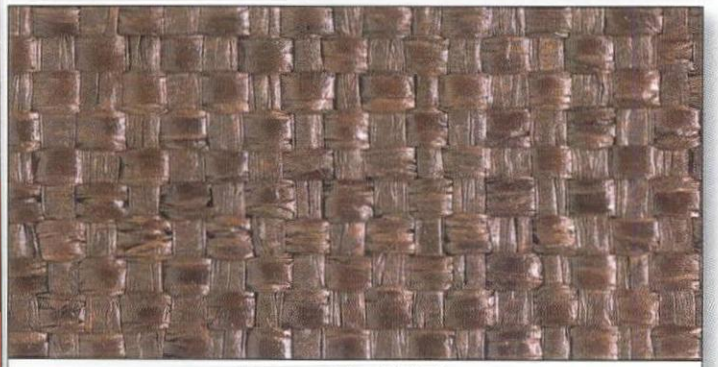
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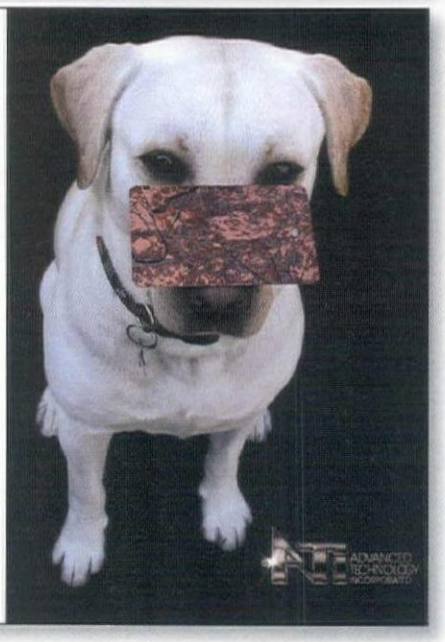
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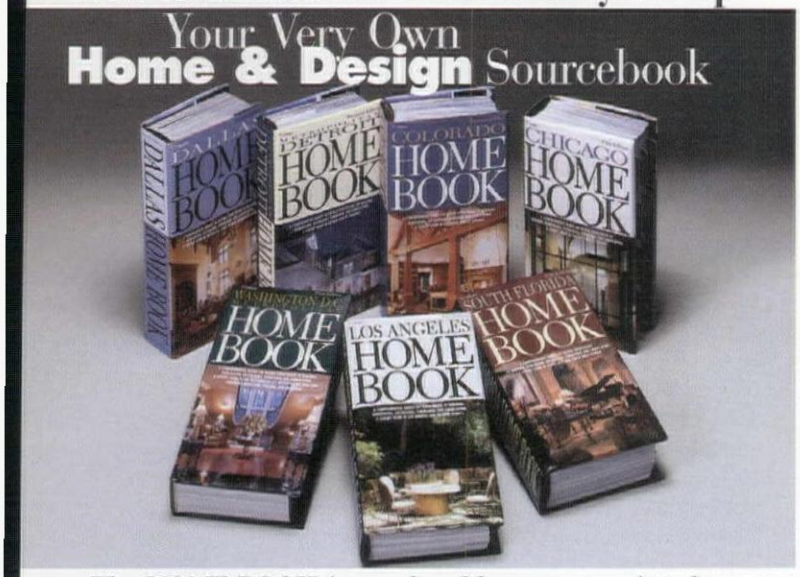
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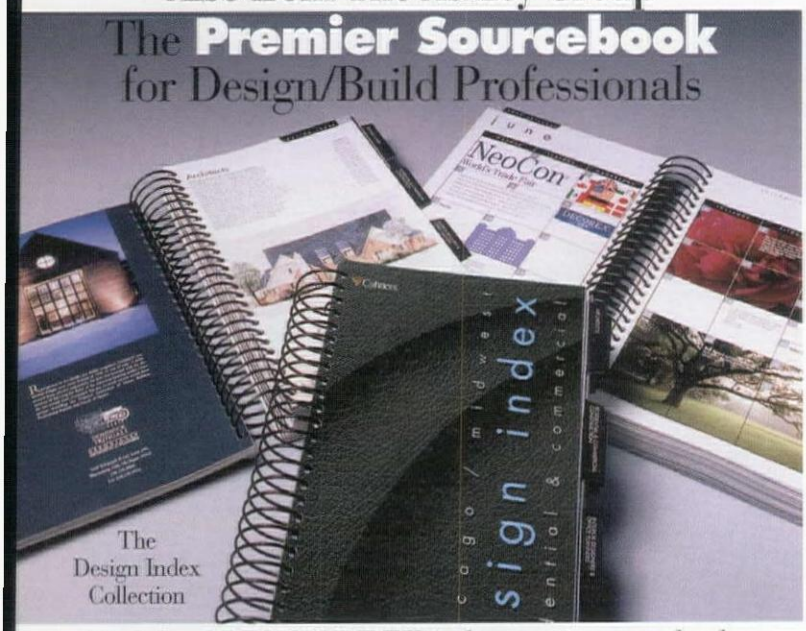


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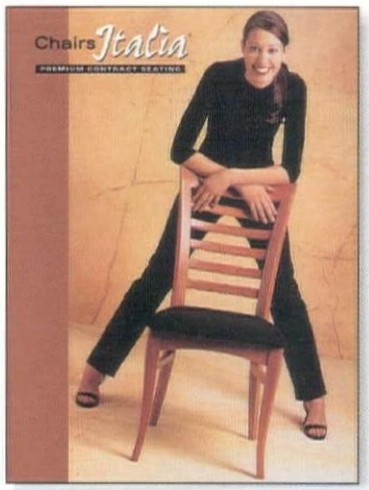
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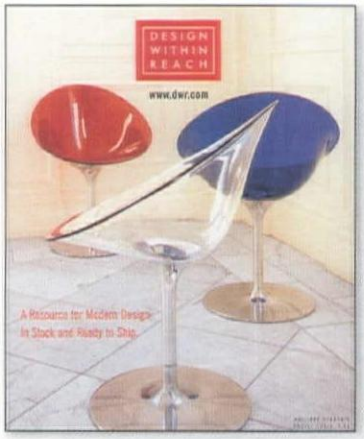
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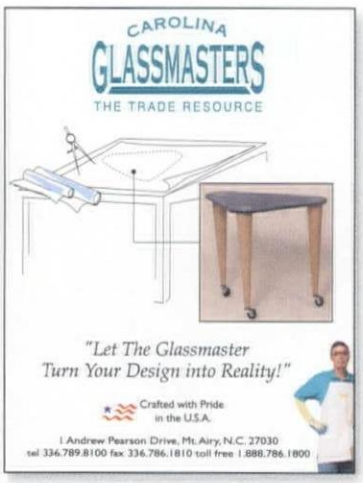
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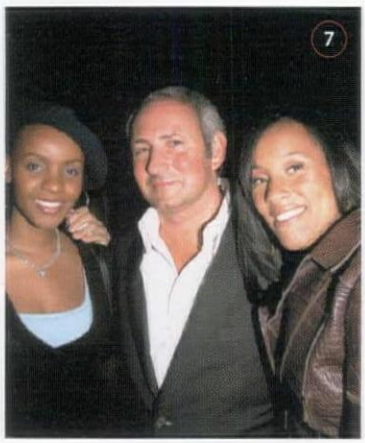
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ICF group

Circle 194









Air Kiss and Makeup

MAC Cosmetics toasted British fashion designers Matthew Williamson and Luella Bartley following Williamson's recent show in New York. The bold and the beautiful—and the makeup artists who facilitate their good looks—mixed it up at Jonathan Morr's new bistro and lounge, Théo, designed by Christian Liaigre protégée Frederique Gormand.

1. Models **Carmen Maria** and **Eva Padberg** share a Kodak moment.

2. Mysterious ladies in red turn out for the MAC-tacular celebration.

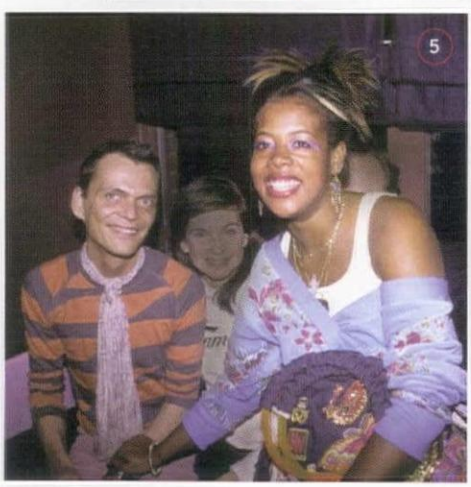
3. **Mike Hoerner** and photographer **Mick Rock** with model **Amy Wesson.**

4. MAC Cosmetics president **John Demsey** ushers in fashion designer **Luella Bartley,** one of the festivities' honorees.

5. Fashion designer **Matthew Williamson,** the other honoree, is joined by singer **Kelis.**

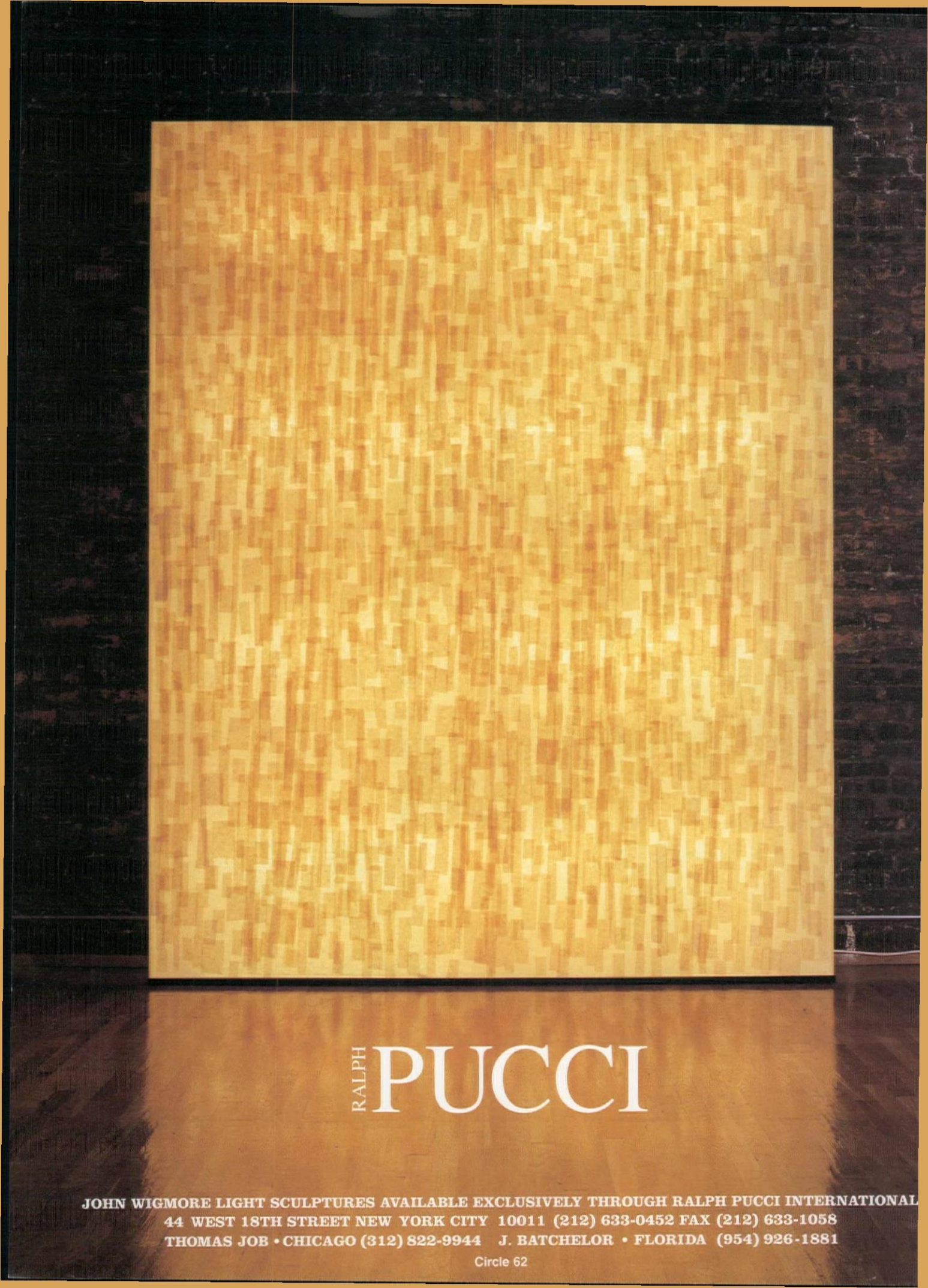
6. The "nanny," **Fran Drescher,** preaches peace alongside MAC senior makeup artist **Gregory Arlt.**

7. Demsey sandwiched by lovelies **Mpule Kwelagobe,** the 1999 Miss Universe title holder, and television personality **Cynthia Garrett.**



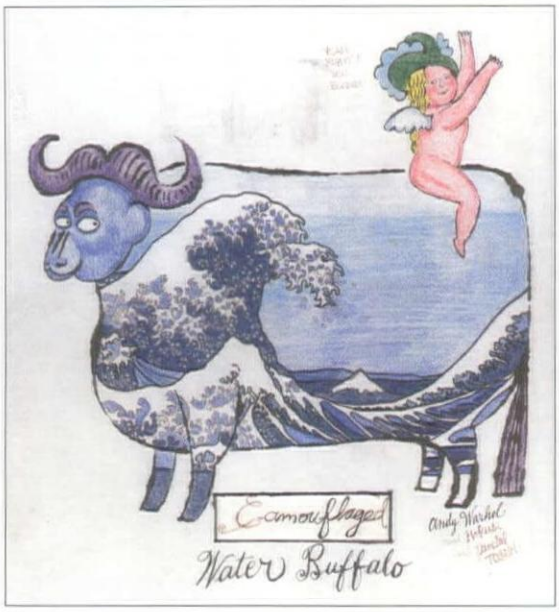


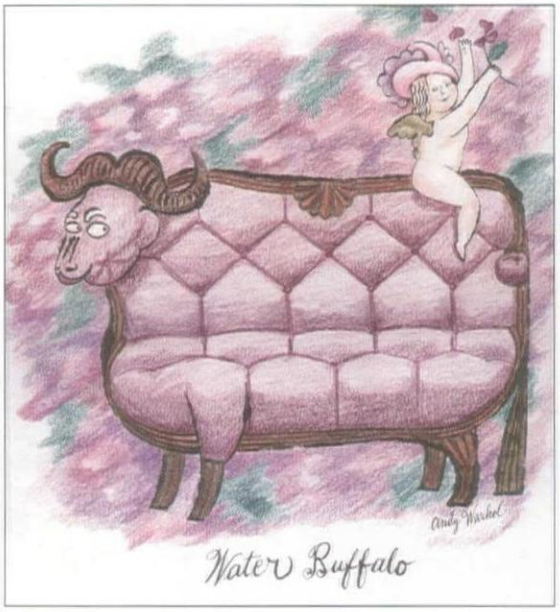


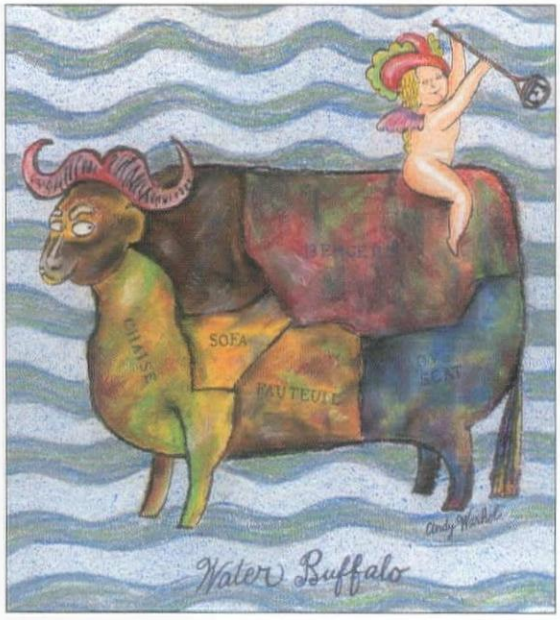


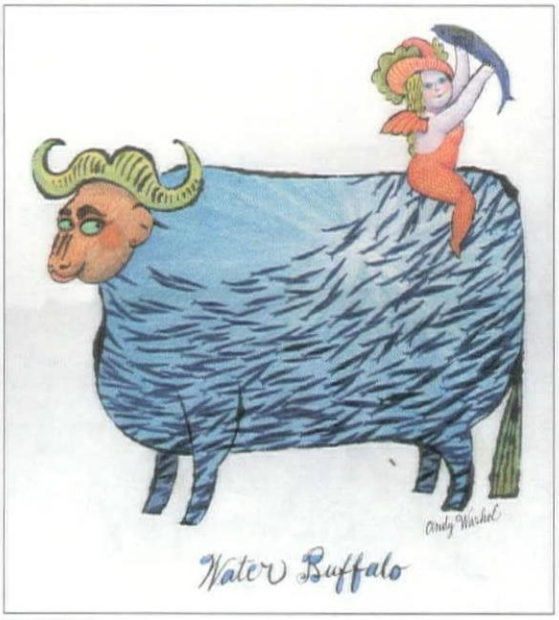
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Circle 62









Color Me Warhol

BEFORE CAMPBELL'S SOUP cans, Chelsea Girls, and Marilyn Monroe, there was the Edelman water buffalo. This coy and chunky bovine was the work of an unknown commercial illustrator named Andy Warhol, who met husband and wife leather suppliers Arthur and Teddy Edelman in 1957. From 1958 until 1964, Warhol worked as a graphic designer for the Edelmans' company, which then provided skins to such fashion designers as Halston, Rudi Gernreich, and a young Calvin Klein. (The couple moved from python pumps to cushion covers when the U.S. fashion and shoe industries declined.) "He was a quiet kid," Arthur Edelman says of the pre-Factory artist. "But he worked like magic." Besides the company's ads, Warhol designed a coloring book featuring all the Edelman beasts that gave their hides to fashion: snakes, lizards, crocodiles, an exotic calf, and a water buffalo. Callaway and Simon & Schuster rereleased the coloring book in 1990. Since then, the Edelmans have made the drawings available for several color-the-Warhol contests, drawing the entries of everyone from Manolo Blahnik to John Malkovich.

—Aric Chen

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