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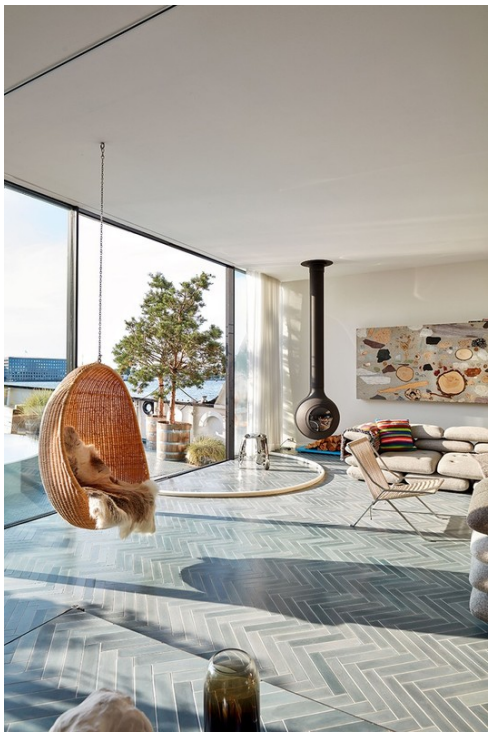

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INGELS AND OTERO'S BATHROOM, WHICH IS OPEN TO THEIR BEDROOM, FEATURES A FREESTANDING HINOKI CYPRESS TUB INSPIRED BY THEIR TRIP TO JAPAN; THE WOODWORK WAS ALL FABRICATED BY KØBENHAVNS MØBELSNEDKERI.

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Clarissa Bronfman's living room is a lively collection of art and objects. Here, installations from Ernesto Neto (top) and Pia Camil (top right) share space with works by Valérie Belin (center) and Laurie Simmons (right). Christopher Chiappa's Beaded Terrazzo stool, a Brodie Neill chaise longue, and Robert Stadler cocktail tables, commissioned through Carpenters Workshop Gallery. The homeowners' son purchased the Steve McQueen motorcycle. For details see Sources.

ROOMS TO PLAY

AN UNCOMMON, OFTEN ARRESTING MIX OF ART AND FURNISHINGS ANIMATES THE HAMPTONS RETREAT DESIGNER AMY LAU CUSTOMIZED WITH CLARISSA BRONFMAN

By Pilar Viladas
Photography by Thomas Loof

Clarissa Bronfman knows what she likes. That much is made crystal clear in the Long Island weekend house she shares with her husband, venture capitalist Edgar Bronfman Jr., and their four children. It takes confidence—and a keen eye—to orchestrate the stylish assortment of A-list art and design, anonymous folk art, and offbeat objects that fill the house. The living room alone combines works by contemporary artists like Ernesto Neto and Pia Camil, classic modern furniture and recent pieces by Brodie Neill and Robert Stadler, and beaded African armchairs There's even a motorcycle that belonged to actor Steve McQueen. Okay, one of her sons bought that, but Bronfman put it in the living room. "I don't want to walk into a room that's simply full of big-name things," she says. "I want to mix." And mix she does.

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Custom Jorge Pardo hanging lights pack a visual punch in the foyer, where artwork by In Sook Kim (left) and Richard Misrach (right), a sky-blue Comerford Collection console, and a Mono Sushi sofa by Humberto and Fernando Campana are joined by a neutral Angelo Mangiarotti side table and a Kyle Bunting rug. A Marisol sculpture is just to the right of the textured Moroccan door.

"I DON'T WANT TO WALK INTO A ROOM THAT'S SIMPLY FULL OF BIG-NAME THINGS," SAYS CLARISSA BRONFMAN. "I WANT TO MIX"

Born in Venezuela, Bronfman is a photographer and a jewelry designer whose creations are distinctly idiosyncratic and diverse, combining stones old and new, precious and not, with symbols like a cross or a Star of David, or iconography from Islam and Buddhism, as well as pieces from her mother and grandmother. She is also a passionate collector and patron of the arts, serving as a vice chairman of Carnegie Hall, a trustee of the Museum of Modern Art, and the cochair of the Guggenheim Museum's Latin American Circle. (Her husband comes from the art-collecting family that founded Seagram.)

To tailor the interiors of the house—built by previous owners in "typical Hamptons Shingle style," as she puts it—Bronfman collaborated with Amy Lau, the designer who also did the couple's Manhattan triplex apartment and other projects. "Clarissa and I speak the same language," says Lau. "She's a true collector of art and design, which is rare." Among other things, Lau added larger windows in the living room to maximize views and found furnishings and fabrics that complement the vintage 20th-century pieces the couple already owned.

Top left: Edgar Bronfman Jr. pushed for the pink wall color (Benjamin Moore's Blushing Bride) that serves as a jubilant backdrop for Hsiao-Chi Tsai and Kimiya Yoshikawa's Blooming Spark I hanging light in the dining room. Works by Hiroshi Sugimoto flank a piece by Julio Le Parc. ***Above:*** A triptych by Clarissa Bronfman surmounts a circa-1935 Paul Dupré-Lafon console and vintage high-back Italian Chiavari Gio Ponti Fireside chairs.

An inventively eclectic tone is set right away in the double-height entry, where a trio of eye-catching hanging lights by artist Jorge Pardo overlook large-scale photographs by In Sook Kim and Richard Misrach, a limited-edition version of Fernando and Humberto Campana's famous Mono Sushi sofa, and a group of colorful South African baskets. A Moroccan door, one of Bronfman's finds, leads outside.

In the spirited dining room, which is anchored by a hanging light of fantastical blooms by Hsiao-Chi Tsai and Kimiya Yoshikawa, a 1960s work by kinetic art pioneer Julio

A Bakalowits Miracle Sputnik chandelier punctuates the family room, where a Fernando Mastrangelo Studio poured-cement dining table and Piero Fornasetti Bocca chairs create an intimate gathering place. The Vladimir Kagan curved Omnibus sofa is wrapped in Romo fabric, and the white rug is by Kyle Bunting.

Le Parc hangs above the fireplace, between Hiroshi Sugimoto photographs of the Chrysler Building and the Empire State Building. Installed over a 1930s sideboard by Paul Dupré-Lafon is a triptych of photographs by Bronfman—images of her lips in three different colors—that was an anniversary gift to her husband. (The unconventional pink wall color was Edgar's suggestion.) Bronfman has been taking pictures since she was 12 years old (which also happens to be when she made her first purchase—a photograph by Man Ray—as a collector), and her photographs of a flower that opens only one night a year hang in a private dining room at the Four Seasons Restaurant in New York.

"CLARISSA IS A TRUE COLLECTOR OF ART AND DESIGN, WHICH IS RARE," SAYS AMY LAU

On one side of a large window in the spacious kitchen are more of Bronfman's colorful photos, while two Irving Penn flower photographs hang opposite. Lau filled a nearby sitting area with bright hues: A sky-blue-upholstered Florence Knoll

Artworks by Louise Lawler (above the bed) and Anna Atkins set the color palette for the master bedroom, where a Holly Hunt four-poster bed is dressed in Rebecca Atwood linens and a Homenature throw. Judy Kensley McKie's Beast bench and an Adrian Pearsall Wave chaise for Craft Assoc. complement the space; the sisal rug is from ALT for Living.

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The pool area is enlivened with pops of color, including citron planters. The turquoise sculptures and cobalt pendant lights are by Paola Lenti, and the seating is by Janus et Cie.

A riot of colors and textures, the sunroom terrace features lights by Alvaro Catalán de Ocón, a glass-top teak table bordered by Janus et Cie sofas, and a Paola Lenti rug.

sofa joins vintage Allan Gould chairs atop a chromatic spiraling rug Lau commissioned from Paola Lenti. Bronfman, the designer notes, "loves color."

Cool shades of blue accent the master bedroom, which features a Louise Lawler artwork titled *Blue* and a cyanotype by the 19th-century botanist and photographer Anna Atkins. One of Bronfman's favorite finds, a bench by the noted furniture designer Judy Kensley McKie, stands at the foot of the four-poster bed. Hanging from another Moroccan door is an evil-eye symbol, to guarantee that "nothing evil comes into the room," she explains, adding that she often uses the imagery in her jewelry designs.

Weekends at the house are full of kids, family, and friends, who gather both indoors and on the porches and terraces, as well as in the lush landscape that was originally designed by Edmund Hollander and more recently updated by Juan Ramón Pacheco. As Lau notes admiringly, "Whenever you go into a Bronfman house, there are always flowers, wonderful smells, and the hippest music." For Bronfman it's all about cultivating an atmosphere of fun and comfort—which basically sums up her vision for the home. "If it makes me happy, it's okay," she says. "If you don't take risks, what's the point? You have to have joy." □

ARTFUL EYE

1 Clarissa Bronfman's eclectic taste and penchant for color are reflected in this Blooming Spark I hanging light by cutting-edge London design duo **Hsiao-Chi Tsai and Kimiya Yoshikawa**. Resembling a futuristic, otherworldly floral bouquet, the fixture is handmade in Perspex, a type of acrylic. "I spotted this at a little gallery in Notting Hill and instantly fell in love," she says. *tsar-yoshikawa.com*

2 A powder room provides the perfect opportunity to make a statement. Here, chairs by **Eduardo Costa,** a stool by **Christopher Chiappa,** and custom ombré wallpaper by **Brett Design** speak volumes. *katewenblegallery.com, brettdesigninc.com*

3 **Bronfman** frequently uses symbols, like the evil eye, in her namesake jewelry collection.

4 Inspired by the home's serene garden, designer Amy Lau and Bronfman commissioned Austrian designer **Robert Stadler** to create a pair of striking cocktail tables for the living room. Each one weighs 800 pounds and was handcrafted from a single piece of limestone. *carpenters workshopgallery.com*

5 In addition to showcasing a collection of 18th-century Colonial Spanish saints, the sunroom features a cocktail table by **Ingrid Donat** and a **James Perse** billiards table. Donat casts her coveted creations from bronze and carves patterns by hand, while Perse constructs his out of the finest solid teak.*carpenters workshopgallery.com, jamesperse.com*

6 **Bronfman** is also a passionate photographer, and a number of her works grace her homes. "I never go anywhere without my Leica camera," she says. "I see the world in a frame." She recently ventured to Antarctica and Greenland to develop her craft.

7 Created by **Humberto and Fernando Campana,** the Mono Sushi sofa, which Bronfman has in green, was influenced by the Brazilian favelas where the brothers grew up. To create the riotous mix of colors and textures, they combined humble materials—rubber, fabric, and even carpet. *friedmanbenda.com*

8 A dazzling **Lee Bul** installation crafted from crystal and glass beads dangles above the family room. "Her work just spoke to me," Bronfman says of the Korean artist, who recently caused a stir at Art Basel in Hong Kong. *leebul.com*

9 "I started creating jewelry as a way to reinvent old things and give them new life," says Bronfman, who takes inspiration from family heirlooms given to her over the years. Her signature **Symbol Tree** necklace, from her namesake jewelry line, features vintage and modern charms with precious stones. *clarissabronfman.com*

DISCONTEZ CRISTINO; CHAIR AND WINDOW TREATMENT, JL BETHANIA ACCOLA; BENJAMIN ALCOCK; CHRISTINE JOHNSTON; DESIGN TYCOON; PP CARPET; PER NORGAARD GALLERY; JL BETHANIA ACCOLA; BRONFMAN

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To break up the long, narrow living room, Rafferty created a pair of conversation nooks anchored by Lee Industries sofas in a Sunbrella fabric (Sailor by LuluDK for Duralee). Art by Henri Malk and Simeon Braguin adds punch to a wall mural by Joseph Sieuert. Blue side table, Frontgate. Hourglass side table, Currey & Company. Parasol wicker lamps, Celerie Kemble for Artenors. Rugs, Madeline Weinrib. *Opposite:* Inspired by Victorian shell art, Rafferty worked with locally based Christie's South Seashells to design this shell-encrusted fireplace.

RATTAN, JUTE, AND A PILE OF SEASHELLS.

Going all out with tropical materials can put you at risk of becoming a boho-chic cliché. So when Caroline Rafferty, a Palm Beach designer known for creating mod, Euro-tinged interiors, was tasked with creating a Bahamian-style getaway down the road, she knew she'd have to put her own spin on it.

"Usually if someone wants that look, I'm not the first person they'd call!" she laughs. But homeowner Melanie Charlton, founder of luxury closet company Cloe-Ette, was a longtime friend, and Rafferty knew she had great taste. "She came to me with a vision," says the designer. "She and her husband loved Tom Scheerer's work in Lyford Cay, so I made it my job to guide her to *her* own version of that."

One of Charlton's ideas was a shell-covered fireplace. "It definitely could have gone in a very different direction and become kitschy," Rafferty admits. "So instead of using big conch shells, we used a single layer of smaller shells so that it would feel like a mosaic. It's a real piece of art." And

when Charlton mentioned an old-school sea-grape wall mural at her local tennis club, Rafferty enlisted her decorative painter to create an updated version for the home. "We tried to interpret it in a new way, making the design more open and changing the colors," she says.

For the palette, Rafferty used pinks, pistachio greens, and ocean-hued blues both indoors and out—albeit carefully. "It can easily go saccharine when you bunch pastels together," she says, "so I was always thinking about ways to keep it fresh, whether it was by adding materials like metal, stone, and natural fibers, or mixing in other colors, like the black railing in the stairwell and an acid-green lampshade in the daughter's bedroom."

Rattan and cane were obvious options for the interior furnishings, but Rafferty knew they wouldn't hold up outside. (**"You can't let real wicker get wet or it falls apart!"** she warns.) So she filled the outdoor spaces with Celerie Kemble's faux-wicker furniture for Lane Venture. "It's honestly so good, you'd never know it was made of plastic and metal," Rafferty raves.

In the living room, Rafferty combined a pair of pink sofas with two side tables—one blue-painted wood,

Above: Homeowner Melanie Charlton made frequent trips to South Dixie Highway (Florida's U.S. Route 1) to source vintage items, including this snail-shaped garden stool. "It was the first thing she bought for the house!" says Rafferty. *Below:* Rafferty painted the front door black to distinguish it from all the other doors on the ground floor. Sling chairs, Serena & Lily. *Opposite:* Dealing with a low ceiling? **"Instead of fighting it, make it a feature,"** says the designer. DeLany & Long's Yacht stripe creates a tent-like effect in the master sitting room. Cloud Modular sofa, RH. Restoration Hardware. Rug, Fibreworks. Cocktail table, Crate & Barrel.

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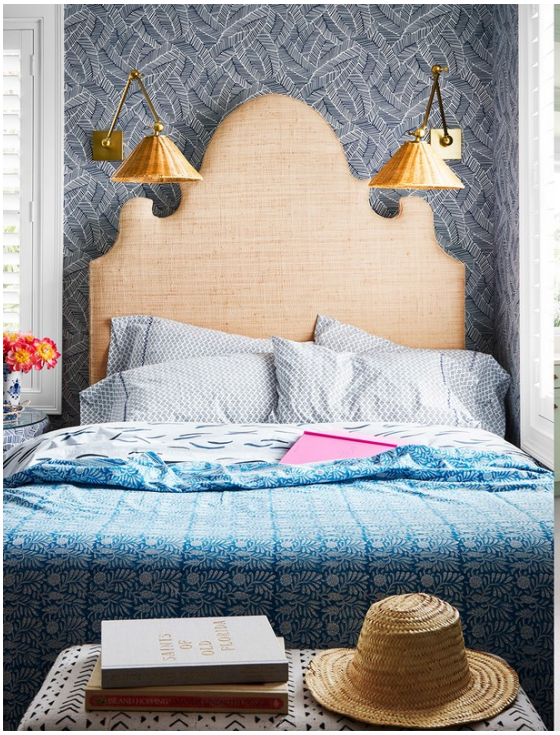


To freshen up the existing kitchen, Rafferty painted the cabinets an after-dinner-mint green (Benjamin Moore's Dewdrop), bleached the dark-red teak countertop on the island, and coated the floors in Benjamin Moore's Gray Owl. The Salamat Soren stools are upholstered in DeLany & Long's Outdoor Leather. Edith pendants, Artesano. *Opposite:* Eared with a pair-size guest room, the designer went all-out with pattern "to make it cozy." Abstract Leaf wallcovering, Schumacher. Charleston bed, Oomph. Padma sconces, Arteriors. Sheets, John Robshaw Textiles.

Left: Rafferty chose outdoor pieces that have the look of vintage wicker but are sturdy enough to face the elements, like this Crespi Wave polyethylene-and-aluminum cocktail table by Celerie Kemble for Lane Venture. The Selamat sofa is in a Dunaiski outdoor fabric, Armchair, Palecek. Rug, Frontgate. *Below:* A painted runner (in Benjamin Moore's Soft Satin and Dewdrop) adds to the beach house vibe. Garden of Persia valance fabric, Schumacher.

another raffia-wrapped. "I think it's good to have a pair of something in a room, so your eye isn't going everywhere, but I hate when things are too matchy-matchy—it can end up looking like a catalog," she says. "As long as the height and size are similar, using mismatched pieces can work."

An enclosed porch off the master bedroom had a ceiling so low that the designer could easily touch it. **So she embraced it, upholstering the whole thing in a striped fabric "to create the feeling of being under a loggia."** A woven rug and burl-wood table enhance the natural feel.

The final result captures both Charlton's island-inspired vision and Rafferty's eclecticism. "If anyone else had come to me and said, 'I want a copy of a Bahamian home,' I probably wouldn't have thought I could do it," says Rafferty. "But by taking all the best elements of the style and mixing them up, we made it original!" ■

Palette Guide

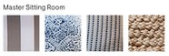
Stairwell

Garden of Persia in Blush Conch, Schumacher. Dewdrop, Benjamin Moore. Pitch Black, Farrow & Ball.

Loggia

Outdoor Leather in Sky, DeLany & Long. Coccinelle in Pink, Clarence House. Resort Stripe rug in Pink, Frontgate.

Master Sitting Room



Yacht in Driftwood, DeLany & Long. Deep in Blue/Blue on White, Peter Dunham Textiles. Elba Freccia in Bianco/Blu, C & C Milano. Kochi rug, Fibreworks.

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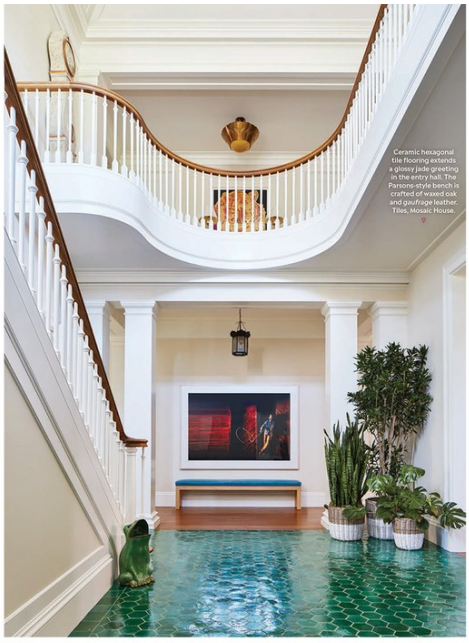
A Walk on the WILD SIDE

INTERIOR DESIGN BY **KATIE RIDDER**
ARCHITECTURE BY **PETER PENNOYER**
PHOTOGRAPHY BY **THOMAS LOOF**
PRODUCED BY **CAROLYN ENGLEFIELD**
WRITTEN BY **CELIA BARBOUR**

A hand-painted Iznik wallpaper by Isel, a leafy drapery fabric from Ridder's line, and a bold chrysanthemum print by Jaremson headline the living room's rich pattern parade.



Ceramic hexagonal tile flooring extends a glossy jade greeting in the entry hall. The Parsons-style bench is crafted of waxed oak and *gaufrage* leather. Tiles, Mosaic House.

Interior designer Katie Ridder **turns demure Hamptons style on its head** with an **electric approach to a young family's summerhouse,** where yellow lacquered walls, brilliant Turkish patterns, and graphic modern art set a **brave backdrop of color.**

A

ART LOVERS OFTEN DESCRIBE THE ACT of seeing a painting as a full-body experience. So it's only natural that a woman who grew up among pop-art masterpieces would wish to replicate that feeling of total, joyful immersion when it came time to create a home for her own family. And the moment this Long Island homeowner encountered Katie Ridder's work in a book, she knew she'd found a kindred spirit: a designer who could bring that sense of aesthetic transport to life.

Known for her exhilarating color palettes and richly layered patterns, Ridder designs experiences as much as rooms. For this project, a summerhouse situated a stone's throw from the home where the client grew up playing among Warhols and Lichtensteins, she also wanted to reflect the client's personality. "She's a happy, exuberant person," says Ridder.

She's also fearless. Recalls the client, "I told Katie, 'Let's go to town on the living room and dining room.' For us, they're less-used spaces, so why not have fun?" Bright-yellow lacquered walls ensued in the dining room, where a pineapple-footed mahogany table holds court amid rattan cafe chairs and giant urns flank a chic straw-marquetry mirror. In the living room, meanwhile, "going to town" meant going halfway around the world—to Istanbul, whose Topkapi Palace was the inspiration for the hand-painted wallpaper (custom-designed to fit each elevation); to Kabul, Afghanistan, the source of the mirror-backed *jali* screens on the fireplace wall; and to Sweden, birthplace of a white antique secretary. "The architect originally wanted wood paneling in the living room," says Ridder.

"I TOLD KATIE, 'LET'S GO TO TOWN ON THE LIVING ROOM AND DINING ROOM.' FOR US, THEY'RE LESS-USED SPACES, SO WHY NOT HAVE FUN?"

Architect Peter Pennoyer designed the house in the spirit of a 1912 Mediterranean-style villa that once occupied the same lot. The roofing is New York Red Slate.

Solid turquoise skirted sofas and Chinese-red pillow fabric draw upon the wall pattern's brightest hues. Sofa upholstery, Jim Thompson.

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Painted floors in the dining room are inspired by a Moroccan checkerboard tile pattern. Rattan chairs, Janus et Cie. Wall paint, Sunrays by Benjamin Moore.

In the family room, a leather ottoman and Japanese-bird-print sofa are finished in teal trim detail. Purple contrast cord embellishes the velvet swivel chairs.

"I asked to change it to wallpaper. The room is so sunny and gardeny that it called for a lot of pattern." Indeed, Mother Nature herself might envy the lush proliferation of indoor blooms, from the Arcadian wall patterns to the chrysanthemums on the chair upholstery; from the giant leaves on the Ridder-designed drapery to the stylized blossoms on every throw pillow.

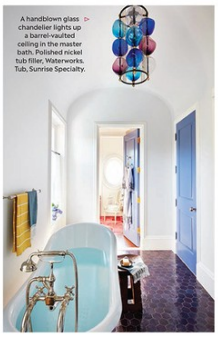
Such more-is-more gestures are anchored by Ridder's intuitive sense of balance (see page 95). "The right mix doesn't look chaotic," she says. "It looks comfortable and layered." A sharp eye for scale and repetition helps too. For instance, a diminutive motif on a living room pillow echoes one on the wallpaper; an embroidered line on the master headboard replicates the curtains' pattern. And color provides coherence. "Green is the common denominator downstairs," says Ridder. "By running it through every room, it creates a sense of flow."

Yet the flow in this house is far from amorphous. Just as every great painting needs the perfect frame, interior design requires the right architecture to complete and contain it. For this project, that came from Peter Pennoyer, a renowned classicist who also happens to be Ridder's husband. The deeply articulated interior doorways he designed, for example, "lend themselves to developing rooms that are related but distinct in character," explains Pennoyer. "They create a definite place to stop one scheme

A pair of 1950s bentwood chairs flanks an orange linen sofa.

"THE RIGHT MIX DOESN'T LOOK CHAOTIC. IT LOOKS COMFORTABLE AND LAYERED."

Ridder layered orchid bed upholstery over cobalt blue grass cloth walls. Drapery and bed fabric, Studio Four. Vintage rug, Märta Måås-Fjetterström.



A handblown glass chandelier lights up a barrel-vaulted ceiling in the master bath. Polished nickel tub filler, Waterworks. Tub, Sunrise Specialty.

and start another." For her part, Ridder appreciates the purity and clarity of his work. "Peter's classical architecture really frees me to do things that are vibrant and interesting," she says.

But Pennoyer is not merely the sobering yin to Ridder's wild-child yang. His work conjures magic all its own, with gestures designed to heighten the drama of certain spaces. In the entry hall, the staircase makes a wide and dramatic U-turn as it rises. "The passage from one floor to another becomes more interesting," says the architect. "By turning back, you get to explore the architecture as you rise." And a dramatic glass bay window in the master bedroom "breaks out of the box," literally and figuratively, "and allows you to stretch a little farther into nature." It also creates a fun vantage point. "You feel like you've popped out of the side of the house," he says.

Ridder's eclecticism, meanwhile, is always grounded in practical considerations. The living room carpet is indoor/outdoor, a nod to the clients' wish to move seamlessly between garden and house, and upholstered and rounded-edge surfaces in the family room mean that the elegant space is also child-friendly. Throughout, the designer doesn't shy away from using plain expanses to provide calming counterpoints to more flamboyant moments. In the entry hall, the potency of a deep-green ceramic-tiled floor is tempered with pale walls for an open, energizing welcome.

Not surprisingly, the finished house is now a wholly original backdrop for the clients' own burgeoning collection of art, including Wegman photographs and Warhol prints, beneath whose joyful gazes their son now plays. "It's so gratifying to build a family house that can mean to my son what my parents' house meant to me," says the client. "To bring that magical, whimsical feeling to his childhood...It's like a hug of color." ✦

CREATE BEAUTIFUL BOUNDARIES. "Moldings and casings are like **frames for color**. They create starting and stopping points and help **ease the transition** from one hue to another. You cannot really go all in with color without frames for each space."

SEEK SERENITY IN NATURE. "Rattan furnishings and wood surfaces, like the **cerused rift white oak paneling in the kitchen** and family room and the stenciled pattern on the hardwood floors in the dining room, **break up bright colors** and bring in an element of calm."

VARY PATTERN SCALE. "When there are too many patterns with the same scale, the eye does not have a chance to rest. You need a **mix of small- and large-scale patterns** with colors that relate to more gently guide the eye throughout a space."

BALANCING ACT

Taxi cab yellow, turquoise blue, jade green, aubergine—those are just a handful of the saturated shades that course through this house. Here, Ridder shares **her recipe for concocting a colorful mix** that's more calm than chaotic.

THINK BEYOND THE FLAT FINISH. "Our client loves yellow, and this shade is just the right counterpoint to the aubergine and green in the drapery fabric. The **lacquered finish** gives this intense color more depth by **bouncing more light** around the room."

PLAY ONE COLOR ON REPEAT. "The **green tile floor** in the entry sets the stage for the downstairs. From there, it flows to the living room and beyond. That common color thread **smooths the transition** from room to room even as the palette in each space shifts."

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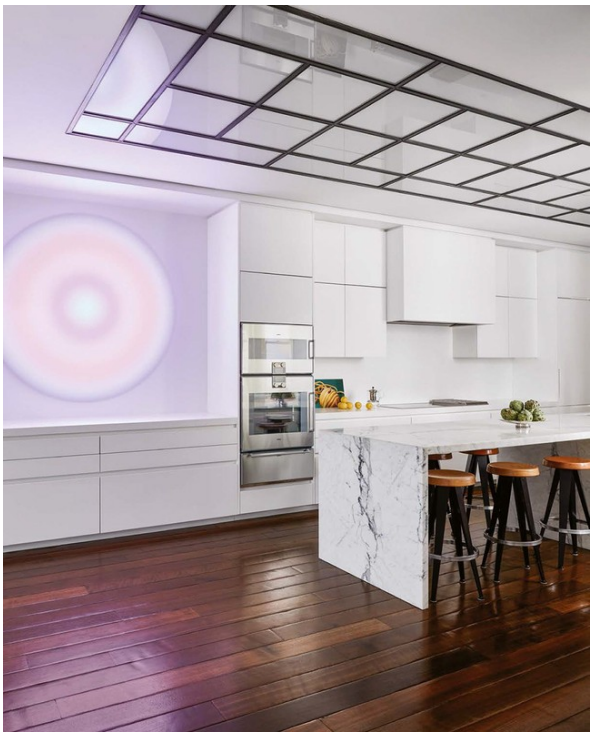

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Where Every Room Is a Surprise

How do you cure a cold, contemporary Manhattan home? Hire a whimsy-loving designer and let him loose.

Interior Designer Nick Olsen
Text Jennifer Fernandez
Photographer Thomas Loof
Producer Robert Rufino

Sprawled under a lacquered ceiling ("that looks like the ocean," says designer Nick Olsen) in the home's open living-dining room is the antique aqua-and-red Oushak rug that informed the whole apartment's color scheme. Custom sofa, Luther Quintana Upholstery in a Sahco velvet.

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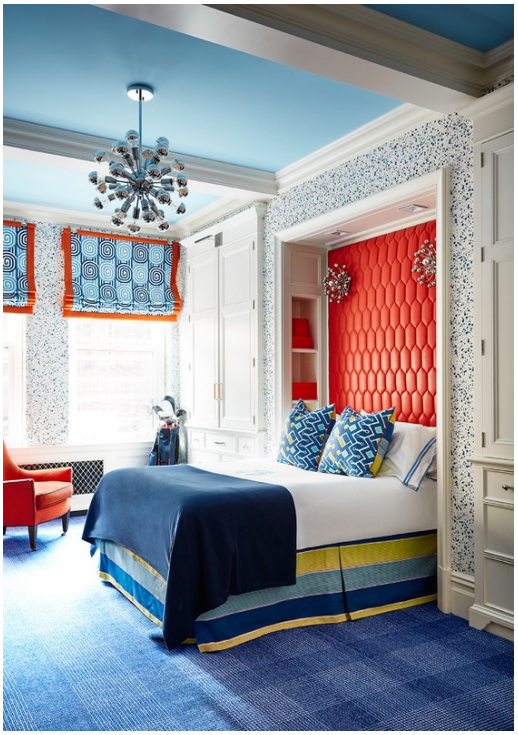

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In the entry hall of a house in Southampton, New York, designed by Brian J. McCarthy and architect Randy M. Correll, a custom console by Louis Cane holds a Hubert Le Gall lamp. The pendant and floor lamp are by Patrice Dangel, and the mirror is by W.F. Sullivan. **OPPOSITE:** A Georgia O'Keeffe sculpture is positioned under an elliptical stair in the stair hall. The walls are in a custom blue lacquer, and the white-oak flooring is from the Hudson Company.

CURVES AHEAD

FROM A SPIRAL STAIR WITH A COORDINATING GEORGIA O'KEEFFE SCULPTURE TO ROOMS FILLED WITH VIBRANT SKY BLUES, THIS **BRIAN J. McCARTHY**–DESIGNED HAMPTONS HOME IS FILLED WITH THE UNEXPECTED.

BY NANCY HASS PRODUCED BY CAROLYN ENGLEFIELD PHOTOGRAPHS BY THOMAS LOOF

LIKE LUXURY, INFORMALITY IS RELATIVE. FOR THIS couple, who asked New York–based *ED* A-List designer Brian J. McCarthy to create a casual, beachy home for summer weekends in Southampton, New York, informality meant a grand East End–style shingled mansion loosened up with airy surfaces, sophisticated geometrics, and a sunny soupçon of color. "They wanted it to be fun," says McCarthy, who collaborated with Randy M. Correll of Robert A.M. Stern Architects.

McCarthy knew well the couple's tastes, as he has done two other homes for them: a vast, Art Deco–inflected apartment in a refined 1920s building on the Upper East Side of Manhattan (which was featured in ELLE DECOR in December 2007), and the country home they escape to most spring and fall weekends, in Locust Valley on Long Island's tony North Shore—the heart of *Great Gatsby* country—about an hour from Manhattan. "I knew they liked things to be strong and unfussy," says McCarthy, who is known for his modern twists on traditional idioms and was a partner in the legendary firm of Parish-Hadley before going out on his own in 1992. "Working with them is always a spirited dialogue."

Even before the house was conceived, it was fated to be born on third base: a two-acre plot on one of the most glamorous lanes in town, overlooking Agawam Lake and not far from the ocean. (The famed Bathing Corporation, a deceptively modest beach club with strenuously rigorous membership requirements, is also nearby.) The couple, who work in finance, wanted a place to come during July and August, where their two teenage boys could have plenty of freedom and access to activities. They intended to bring some art from their large modern and contemporary collection but didn't want it to be the focal point.

The entryway sets the vivid and uninhibited tone: The white front door opens to reveal a spare console by Louis Cane with bronze gilding along with a playful snow-colored Mongolian lambskin rug, but the eye is instantly drawn beyond, to the spectacular curved staircase. The rounded walls of the stairwell stand in stark contrast to all that white; they are custom lacquered in a brilliant lagoon blue. In the center is a white-oak pedestal topped by an edition of a hypnotic, spiraling Georgia O'Keeffe sculpture.

One advantage that a new house has over an old one is a more modern layout, a blueprint that acknowledges how

In the family room, the custom sectional is in a Fabricut fabric, the walls are sheathed in a Venetian plaster, the rug is by Stark, and the curtains are of a de Le Cuona fabric. The artworks are by Josef Albers.

The library's custom sofa is in a Glant fabric, and the cocktail and side tables are by Nicholas Mongiardo. The custom chandelier is by Paul Ferrante, the curtains are of a tie-dyed fabric by Maki Yamamoto, and the rug is by Beauvais Carpets.

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families live today. Instead of the closed-off formal rooms common in Southampton estates built in the early part of the 20th century, with the kitchen hidden far away, the downstairs has large spaces that flow into one another, allowing just enough privacy to enable intimacy.

While the backdrop of most rooms is neutral—gentle whites and creams—McCarthy creates drama and intrigue with surfaces that are more complex than they seem from a distance. In the living room, for example, the walls are custom finished in a pale Venetian plaster with raised horizontal bands of gilding.

The couple wanted to punctuate the calm with just the right amount of energizing, strong color. The family room has custom-painted walls in a deep sea-blue kuba-cloth pattern hung with a series of four Josef Albers prints in primary hues; the sofas are in the same rich blue. In the library, tie-dyed off white–and-blue curtains in handkerchief linen by Maki Yamamoto flutter in the summer breeze. In the kitchen, four rounded stainless steel stools sport alternating upholstery of citron and aqua leathers; the living room curtains are a warm but forceful orange. A bunk room for the boys has walls painted a warm black. "The homeowners were at first a little freaked out by that, but now they love it," McCarthy says.

Instead of florals, the couple made certain that McCarthy included plenty of geometric patterns, often in soft hues that make them feel approachable but uncompromising. The custom rugs, especially, with motifs that range from plus signs to sisal diamonds, convey structure without reading too harsh. But, as always in McCarthy's work, there is room for dreams: In the master bedroom, dominated by a huge bone four-poster bed and views of the water, the carpet is a free-form mass of gentle blues and celestial ivories, inspired by a René Magritte sky. ■

ABOVE: The pair of beds in the boys' room are by Charles H. Beckley, the nightstand is by Julian Chichester, the desk is by Bungalow 5, and the Jean Prouvé desk chair is from Hive. The John Robshaw wallpaper is from John Rosselli & Associates, the custom rug is by Madeline Weinrib, and the floor lamp is by Circa Lighting. **ABOVE RIGHT:** In the master bedroom, the bed is custom, the Marie Christophe chandelier is from the Lisa Fontanarosa Collection, and the artwork is by Ellsworth Kelly. **RIGHT:** In the wife's master bath, the Kohler tub features Waterworks fittings, the pendant is by the Urban Electric Co., and the walls are painted in Farrow & Ball's All White.

Hive barstools with seats in Dualoy and Arnitex leathers pull up to a kitchen island topped with Statuario marble. The range is by Wolf, the custom hood is by RangeCraft, and the 1930s English pendant is from Balsamo. **OPPOSITE:** The living room's sofa is in a Savel fabric. The armchairs, in a Pollack jacquard, and cocktail table *(background)* by Vosges are custom. The acrylic Fredrikson Stallard cocktail table *(foreground)* is from David Gill Gallery, and the pendant is by Charles Edwards. For details, see Resources.

For more images of this home, go to **elledecor.com/mccarthy**

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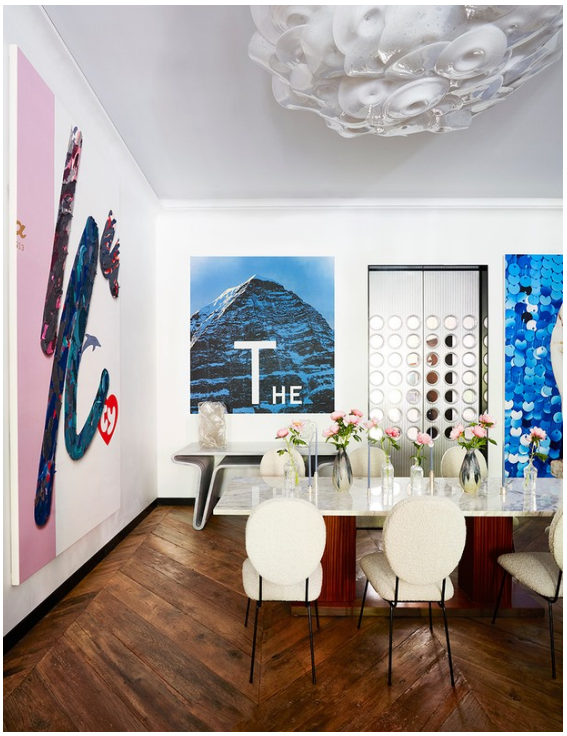

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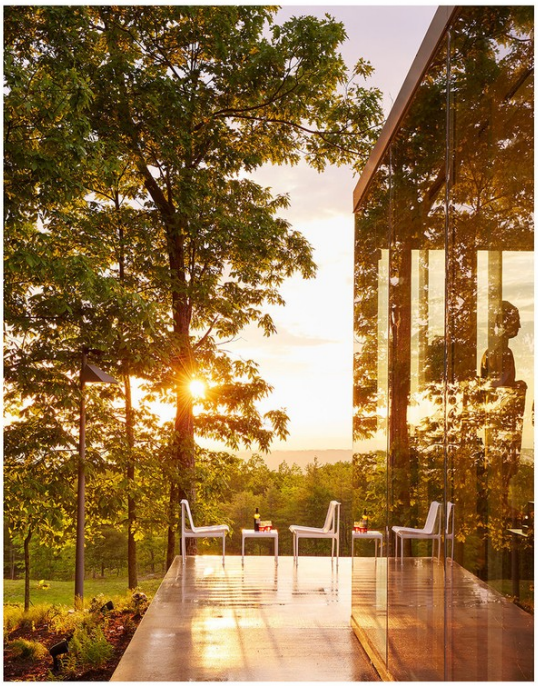

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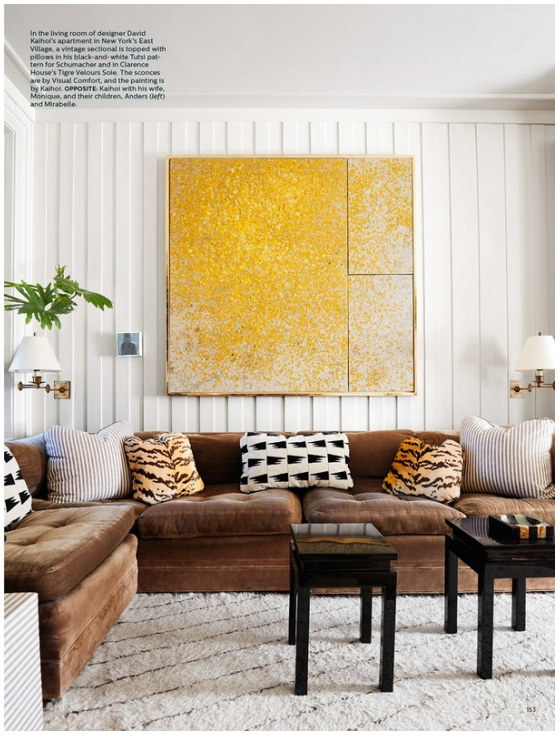
EAST SIDE STORY

David Kaihoi has the hand of a craftsman, the eye of an artist, and the soul of a decorator. In his East Village apartment, he combines his talents into rooms to remember.

TEXT BY WHITNEY ROBINSON · PHOTOGRAPHY BY THOMAS LOOF · PRODUCED BY ROBERT RUFINO



In the living room of designer David Kaihoi's apartment in New York's East Village, a vintage sectional is topped with pillows in his black-and-white Tutsi pattern for Schumacher and in Clarence House's Tigre Velours Soie. The sconces are by Visual Comfort, and the painting is by Kaihoi. **OPPOSITE:** Kaihoi with his wife, Monique, and their children, Anders (*left*) and Mirabelle.

I first met David Kaihoi almost a decade ago at his apartment in Manhattan. The occasion was a photo shoot for *House Beautiful*, where I worked as an editor at the time. The place was lavishly appointed, like the best Park Avenue pads: classic plantation shutters as foils to saturated lavender walls and entry tables; faded chinoiserie paper in the master bedroom; lacquered antique-style breakfronts for books and objets; and ebonized casings and doors.

Did I mention that it was barely 400 square feet and in the East Village? Think of it as Holly Golightly by way of hippie Bloomsbury: a room and a bedroom kitted out in a kaleidoscope of colors, complete with a custom mattress for Mirabelle, Kaihoi and his wife Monique's then-three-year-old daughter, that slid back under the master bed in the morning. Kaihoi even pieced together remnants of wallpapers he'd purchased at auction. And while our crew of four could barely fit our cameras inside, we were entranced. The apartment made he cover of *HH*. Kaihoi was just 31. "It was a big experiment," he says. "We were young and there was nothing to hold back on."

I vowed that when the time came to bring in a decorator to do my own apartment, Kaihoi would be the one. And while I won't bore you with the details of my renovation (you can read all about that in *Metropolitan Home*'s Spring/Summer 2016 issue), the takeaway wasn't just that we lacquered my living room walls turquoise to mimic the dripping sides of a Chinese pot, or that one of the bathrooms features the Beverly Hills Hotel's banana-leaf wallpaper (complete with pink towels). It's that working with David is like decorating with an artist.

So perhaps it's not surprising that we find ourselves years later in the entryway of his current apartment, a few blocks away from the first, in a kinetic, electric hallway of doors that would bring M.C. Escher to his knees.

As with their first abode, Kaihoi found out about this apartment through friends who lived in the building, a postwar near Tompkins Square Park. This one was previously occupied by a squatter and had been taken over by police marshals. By Kaihoi's admission, it was "a real dump": illegally renovated, cracked linoleum floors, detritus everywhere (at this point, everyone in their right minds would've run for the hills). But like so many things for Kaihoi, he saw it as a blank canvas on which to put his stamp.

"I sort of did everything. I come from the studio. I grew up building things, and I have a love for it," he says as I contemplate just how Instagrammable the walls are with him framed in front of them. Kaihoi stenciled the floors and put in new windows, working nights after the demolition crews had left (the floor took three weeks, start to finish). He had a shop make the kitchen and put in appliances. On weekends, he hung doors in the hallway, made the closets, and installed the crown molding and trim. "It has my flaws on it. It has my hand on it. It was me and my

ABOVE: In the dining area, the mahogany table was purchased at Hutter Auction Galleries and lacquered by Willy Canales; the mahogany cabinet was acquired at Christie's. Three chairs by Ingegerd Raman for Ikea have seats in Kaihoi's Tutsi velvet for Schumacher, and the child's chair is by Stokke. **OPPOSITE:** The entrance hall's tumbling-block wallpaper was designed, hand-painted, and installed by Kaihoi, with a floor design to match. The metal chair was purchased at a Stair Galleries auction.

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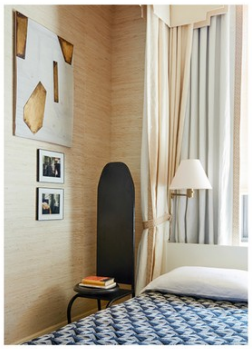
"I SORT OF DID EVERYTHING. I COME FROM THE STUDIO. I GREW UP BUILDING THINGS, AND I HAVE A LOVE FOR IT."

CLOCKWISE FROM LEFT: The custom daybed in the children's room is upholstered in antique quilts, the slipper chair is by Ballard Designs, the school chair is painted in Fine Paints of Europe's Van Gogh Yellow, and the sconces are by Visual Comfort; the walls and curtains are in a Rogers & Goffigon linen silk, and the antique Tulu rug is from Oriental Rug Bazaar. The handmade celadon vase is by Andrew Featherston. The interior of the coat closet in the entry is painted in Fine Paints of Europe's Bottle Green.

CLOCKWISE FROM TOP LEFT: In front of the children's closet, the stool is covered in Kaihoi's Lines pattern for Schumacher. The designer's *Guernica*-inspired wall sculpture hangs over a mahogany Empire chest in the kids' room; the pink bird sculpture is by Mirabelle. The artworks over the bed include a painting and a yellow collage by Kaihoi, a portrait of Mirabelle by Anna Youngers, and a watercolor of a duckling by Mirabelle.

In the master bedroom, the canopy is in gray linen with Samuel & Sons trim, the coverlet is in a Miles Redd fabric for Schumacher, and the carpet is by Stark.



headphones—truly a labor of love," he says. In other words, he went from *Breakfast at Tiffany's* to *The Notebook* (minus the heartbreak).

Did Monique need any convincing along the way? It was such an over the moon idea, but his better half totally got it (a fashion merchandiser, she is responsible for the apartment's meticulous editing and organization). The only thing she requested was a more subdued palette—kind of. "She wanted to dial it back into her aesthetic, away from the color," Kaihoi says. "I agreed, but suggested we do that with texture and pattern."

They didn't agree on everything: Monique wanted big crowns and trims, but Kaihoi resisted because it wouldn't work with the apartment's quirky hallway height, off-center windows, and open kitchen; they tried to get a second bathroom, but the building wouldn't allow it. What they did get is something that is very much their own, at the confluence of art, design, and craft.

"I want more out of less," Kaihoi says. "I don't want hundreds of designs. I want one design, and I want it huge."

As we make our way to the children's room, he tells me that he never considered going neutral. "Our life is chaos, and we have colors everywhere," he says. (The Kaihois' son, Anders, is now two.) "The kids' room changes from month to month. The walls hide all installation sin. It's a rotating gallery."

Our tour ends in the master bedroom, a leopard-carpeted boudoir with a high Regency attitude. It feels more grown up, more tailored, I remark, than their last apartment. A proper master bedroom. No trundle bed. David puts it best: "Mom says *nein*." ■

TOP LEFT: The designer's artworks hang on the master bedroom walls, which are sheathed in a Schumacher grass cloth. **TOP RIGHT:** Kaihoi's 2017 sculptures rest atop a Louis XVI–style mahogany cabinet purchased from Stair Galleries. **ABOVE:** The apartment's floor plan. For details, see Resources.

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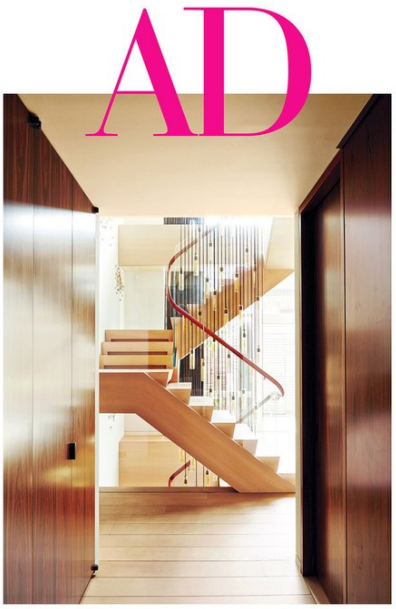

Bold steps: A staircase wraps around a cascade of lights in a Manhattan triplex.

NOVEMBER

A TALL ORDER

With architectural designer Thomas Juul-Hansen and decorator Amy Lau, entrepreneur Michael Hirtenstein spends three years combining five raw apartment spaces into an ultracustomized, exactingly appointed Manhattan triplex

TEXT BY MAYER RUS
PHOTOGRAPHY BY THOMAS LOOF
PRODUCED BY MICHAEL REYNOLDS

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Halcyon Days

DESIGNER ALESSANDRA BRANCA USHERS IN A NEW ERA OF LUXURY AT A STORIED GETAWAY ON FLORIDA'S ATLANTIC COAST. SENIOR EDITOR MARIO LÓPEZ-CORDERO GETS THE GRAND TOUR.

INTERIOR DESIGN BY ALESSANDRA BRANCA | PHOTOGRAPHY BY THOMAS LOOF
PRODUCED BY CAROLYN ENGLEFIELD | WRITTEN BY MARIO LÓPEZ-CORDERO

In the courtyard of the Village Suites, a small private hotel in Windsor's town center, a Jamb lantern is hung with multiple chains in the Roman style to keep it from swinging in subtropical winds. Cocktail table and chair and sofa in a Perennials fabric, Heveningham Collection. Round table, Stone Yard. Mirror, Ballard Designs. Beams and ceilings in Gibraltar Cliffs, Benjamin Moore. OPPOSITE: Young Windsor residents en route to polo practice.

A vintage bird print establishes the blue-and-white scheme in the Goodwood Suite. Custom sofa in Anna French and Brunschwig & Fils fabrics. Spindle armchair with cushions in a Kravet fabric, Century. Vintage side chair with cushion in a Schumacher fabric. Vintage armchair in a Brunschwig & Fils fabric. Lamps, Circa Lighting. Wallcovering, Phillip Jeffries. LEFT: Windsor founders Hilary and W. Galen Weston. Chairs with cushions in a Perennials fabric, Formations.

HALFWAY THROUGH COCKTAILS, I have my we're-not-in-Kansas-anymore moment. I'd come to Windsor, Florida, a New Urbanism–style members-only hamlet on the central coast, to see freshly unveiled guest suites redesigned by Chicago-based decorator Alessandra Branca.

The setup, I'd thought, was clear: a tony planned community in an elevated, but essentially country club, vein. Yet here I stand in the clubhouse's gallery, clutching my negroni *sbagliato*, confronted with etchings, ceramics, and tapestries by Grayson Perry, a Turner Prize–winning, cross-dressing Londoner who mines his subconscious in intricate, idiosyncratic, and oft-explicit works of art.

It's fabulous. And this delicious dollop of culture was designed precisely to upend the kind of expectations I'd packed along with my monk straps. "We have all the classic things: golf, croquet, tennis, the beach," says entrepreneur Hilary Weston, who—with her husband, Canadian retail magnate W. Galen Weston—developed Windsor in 1989. "But it was the cultural dimension that was the real point of difference." Originally in partnership with London's Whitechapel Gallery, the Westons now work with the Royal Academy of Arts and bring notable exhibitions—Alex Katz, Jasper Johns, and Ed Ruscha, among others—to their subtropical paradise.

The blue-chip collaboration is telling. The Westons do nothing by halves. When planning Windsor, they turned to Andrés Duany and Elizabeth Plater-Zyberk, the cofounders of New Urbanism, a movement toward densely designed, walkable communities. The duo plotted out a vaguely Southern, Anglo Caribbean–style village organized around public spaces that encourage strolls to the post office or the café for a morning cup of coffee.

The Westons' connoisseurship extends to Windsor's interiors, too. John Stefanidis decorated their home here, and the late Naomi Leff did the beach club (later freshened

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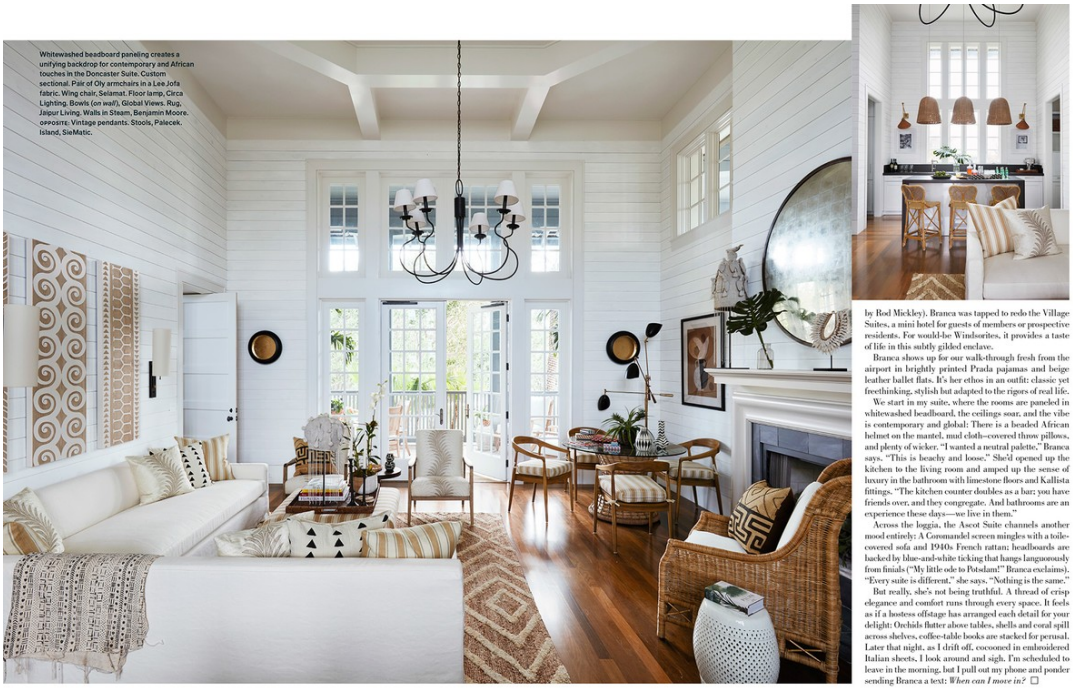
A sweet Casa Branca tile backsplash counteracts a sleek lacquered SieMatic island. Palecek stools in a Kravet fabric with Samuel & Sons trim. Fittings, Kohler. Pendants, Circa Lighting. OPPOSITE, TOP ROW: Plates, Anthropologie; flatware, Horchow; placemats, Casa Branca for Sferra. A courtyard view. Headboard in a Ralph Lauren Home fabric, Serena & Lily; walls in a Casa Branca fabric. MIDDLE ROW: Peonies. Mirror, RH, Restoration Hardware. Love seat and chairs in a Perennials fabric, Century. BOTTOM ROW: Mirror, Global Views. The golf course. Table, Palecek; art, Wayne Pate.



Whitewashed beadboard paneling creates a unifying backdrop for contemporary and African touches in the Doncaster Suite. Custom sectional. Pair of Oly armchairs in a Lee Jofa fabric. Wing chair, Selamat. Floor lamp, Circa Lighting. Bowls (on wall), Global Views. Rug, Jaipur Living. Walls in Steam, Benjamin Moore. OPPOSITE: Vintage pendants. Stools, Palecek. Island, SieMatic.

by Rod Mickley), Branca was tapped to redo the Village Suites, a mini hotel for guests of members or prospective residents. For would-be Windsorites, it provides a taste of life in this subtly gilded enclave.

Branca shows up for our walk-through fresh from the airport in brightly printed Prada pajamas and beige leather ballet flats. It's her ethos in an outfit: classic yet freethinking, stylish but adapted to the rigors of real life.

We start in my suite, where the rooms are paneled in whitewashed beadboard, the ceilings soar, and the vibe is contemporary and global: There is a beaded African helmet on the mantel, mud cloth–covered throw pillows, and plenty of wicker. "I wanted a neutral palette," Branca says. "This is beachy and loose." She'd opened up the kitchen to the living room and amped up the sense of luxury in the bathroom with limestone floors and Kallista fittings. "The kitchen counter doubles as a bar; you have friends over, and they congregate. And bathrooms are an experience these days—we live in them."

Across the loggia, the Ascot Suite channels another mood entirely: A Coromandel screen mingles with a toile-covered sofa and 1940s French rattan; headboards are backed by blue-and-white ticking that hangs languorously from finials ("My little ode to Potsdam!" Branca exclaims). "Every suite is different," she says. "Nothing is the same."

But really, she's not being truthful. A thread of crisp elegance and comfort runs through every space. It feels as if a hostess offstage has arranged each detail for your delight: Orchids flutter above tables, shells and coral spill across shelves, coffee-table books are stacked for perusal. Later that night, as I drift off, cocooned in embroidered Italian sheets, I look around and sigh. I'm scheduled to leave in the morning, but I pull out my phone and ponder sending Branca a text: *When can I move in?* □

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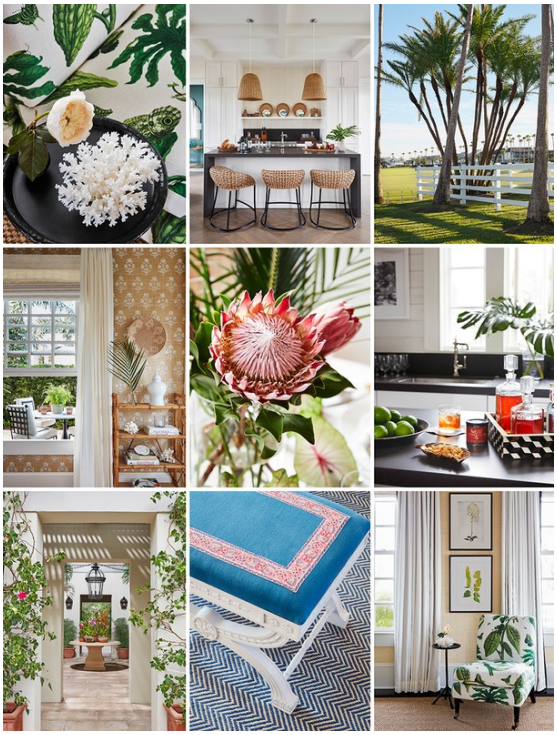
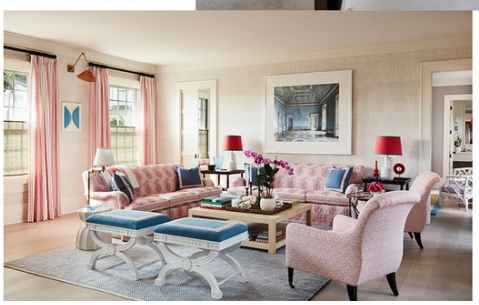
In the Aintree Suite's dining area, a Coleen & Company lantern echoes the silhouette of vintage chairs. Curtains and cushions in Casa Branca fabrics. Art, Zoe Pawlak. Walls in a Donghia grass cloth. OPPOSITE, TOP ROW: Slipper chair in a Gastón y Daniela fabric. Stools, Palecek. Palms and the polo field. MIDDLE ROW: Vintage bamboo étagère; walls in a Casa Branca grass cloth. Protea. Tray, Jayson Home; Virginia Peanuts. BOTTOM ROW: Sconces, Jamb. Vintage bench in a Clarence House fabric with Casa Branca trim; rug, Dash & Albert. Occasional table, Global Views; walls in a Phillip Jeffries raffia.



Each room is filled with character, lending the feeling that you're a guest in someone's home. CLOCKWISE FROM ABOVE: Pendants, Circa Lighting; fittings, Kallista; baskets, Crate & Barrel. Headboard in a Casa Branca fabric, Serena & Lily; lamp, Circa Lighting. Custom sofas, armchairs, and curtains in Casa Branca fabrics; cocktail table, Serena & Lily; sconce, Arteriors; wallpaper, Donghia; photograph, Massimo Listri. OPPOSITE: Four-poster bed, Oly. Bed linens, Casa Branca for Sferra. Vintage chair with cushion in a Dedar fabric. Vintage desk. Walls in a Brunschwig & Fils cotton.



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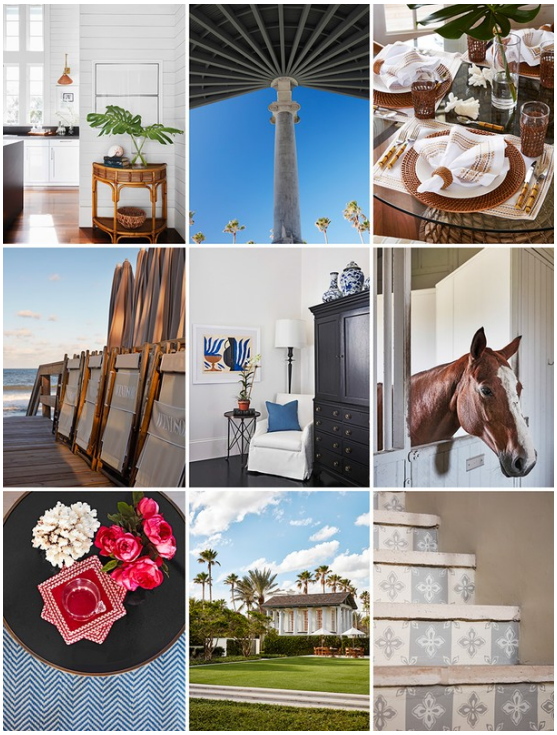

Designer Alessandra Branca. OPPOSITE, TOP ROW: Vintage console; art, Peter Demos. The Exedra, an amphitheater designed by Scott Merrill of Merrill, Pastor & Colgan Architects. Napkins and placemats, Casa Branca for Sferra. MIDDLE ROW: Folding chairs at the beach club. Custom chair; art, Wayne Pate. A resident of the on-site stables. BOTTOM ROW: Table, Global Views. The village green. Hand-painted stair risers. For more details, see Sourcebook.

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ANATOMY OF A HOUSE

Elle Rudin-Earls (right) with her mother, Samantha Rudin-Earls.

Playing House

Inside the charming addition to an *ED* A-Lister's family pad in the Hamptons.

BY BETTINA ZILKHA

Built on the Rudin family property in Bridgehampton, New York, the playhouse was a surprise birthday gift from Ophelia Rudin to her granddaughter, Elle Rudin-Earls. Cabinetmaker Walter Sternlieb built the Kitty McCoy–designed house in his studio and delivered it on a flatbed truck. Custom window boxes full of geraniums grace the exterior. *ED* A-Lister Alex Papachristidis, Ophelia's brother, designed the interiors; he found the miniature furniture at a Hamptons antiques show.

The toile de Jouy wallpaper is by Manuel Canovas, as is the fabric on the miniature chair at right. The bunny lamp was a gift from Mario Buatta to Papachristidis, who in turn gave it to Elle.

PHOTOGRAPHS BY Thomas Loof

FOR DETAILS, SEE RESOURCES

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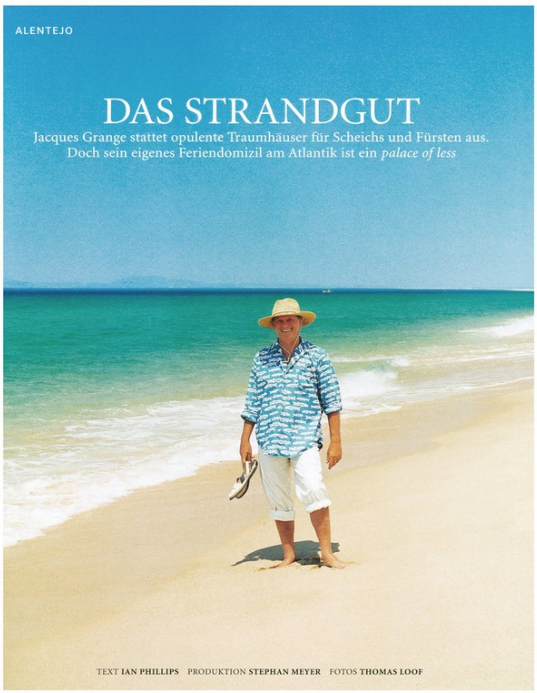

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Von li. o. im Uhrzeigersinn: **Der weinberankte Laubengang vor der Gäste-Cabana II. und dem Küchenhaus; in dessen Innerem trifft man auf Korbstühle von Jean Royère und portugiesische Keramiken; der Sitzbereich hinter dem Gästehäuschen; Granges „Less is more"-Bad.**

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RUM SHOWROOM

Stylisterne VANESSA TRAINA *og* MORGAN WENDELBORN *tilhører New Yorks inderkreds af modefolk. Men lige nu er det nøje* UDVALGT DESIGN *og indretning, de vækker opmærksomhed med. Se indenfor i makkerparrets* USÆDVANLIGE SHOWROOM *i SoHo på Manhatten – the Apartment, som er den fysiske udgave af deres succesfulde digitale* INTERIØRUNIVERS *theline.com*

AF PERNILLE VEST FOTO THOMAS LOOF TEKST METTE ROSE

Fra elevatoren træder man direkte ind i det store lyse rum. Inspireret af den amerikanske designer Milo Baughman har Vanessa og Morgan (samarbejde med Lax Venus) udvalgt den smukke Ludflow-sofa i blå velour. Reversbinder er fra Aera ID. PK22-sofaen er blevet bemalet med matte farver hjemme og en ligesom PK20-bistandsbord (sort) fedder og bordene, fra Fritz Hansen. De antikke kolbøreskile er fra Metropolis Modern. Det store spejl er produceret af GK Framing. Det tyrkiske, håndknyttede gulvtæppe, The Line Border, er fra Beauvais og designet af Vanah.

STYLISTERNES SOHO SHOWROOM

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PK33-indskudsbordet er fra Fritz Hansen, og kolbebordene er fra Lax Venus. Kuben med spejlbord flade er fra Metropolis Modern, og kuben i træ er fra Andrianna Shamaris. Spejlet med træramme er fra GK Framing.

Den flødefarvede lænestol i stofs gips er i godt selskab med det organiske bord, som er designet af Andrianna Shamaris.

Selv om alt er til salg i The Apartment, er det ikke en typisk butik, man træder ind i, når man tager den gamle varefrekvator op til tredje sal på Greene Street i Soho på Manhattan. The Apartment er kun åben efter aftale, og oftest er der kun en kunde ad gangen.

The Apartment er den fysiske udgave af webbutikken The Line *(www.theline.com)*, som stylisterne Vanessa Traina og Morgan Wendelborn åbnede i oktober sidste år, og det 200 kvadratmeter store, åbne loft er indretter fuldstændig som en lejlighed med køkken, stue, soveafdeling, walk-in closet og badeværelse.

– Jeg kalder det aldrig selv en butik. For mig er det et inspirationsrum, hvor de ting, som vi har til salg på hjemmesiden, bliver præsenteret i en sammenhæng. Når vi udvælger produkter, gør vi det med tanke på, hvordan de passer ind i den helhed, vi gerne vil skabe. Som pejlemærke har vi en idé om, hvilken person, der kunne bo her. De møbler og accessories, vi har nu, er til en ung, singlekvinde. Hun har ikke et navn, men det er lige før, siger Morgan Wendelborn med et smil. Hun og Vanessa Traina samarbejder ofte med designere og producenter om at skabe møbler og produkter, der passer perfekt ind i deres univers.

– Vores mission har været at bringe udvælgelsen tilbage. Vi har ønsket at skabe et modsvar til en tendens, jeg synes er meget oppe i tiden, nemlig at indkøb, og særlig nye indkøb, er fuldstændig uskuldsrent. Du går ind på en hjemmeside og bliver præsenteret for 30 sofaer. Du har ikke brug for 30 sofaer, du har brug for én. De resterende 29 gør bare dit liv besværligt. Det er farligt. Vi har nøje udvalgt en sofa, som vi synes er den ideelle sofa til det univers, vi gerne vil skabe. Det samme gælder alt andet her i lejligheden.

– Fx elsker vi Poul Kjærholm PK 22. Du ser den oftest i sort læder, men i samarbejde med Fritz Hansen har vi lavet en udgave, der er betrukket med ubehandlet hår, hvilket giver et mere afslappet udtryk. For mig er det den perfekte stol.

Når man besøger The Apartment online, bliver man mødt af to sektioner: the chapters og the objects.

– Gennem kapitelsektionen på vores hjemmeside forsøger vi at skabe sammenhænge mellem de møbler og produkter, vi sælger. Fx har vi et kapitel om skandinavisk designs kendetegn. På den måde forsøger vi at formidle baggrunden for de design, vi har til salg, og hvorfor vi har udvalgt netop de møbler og produkter, siger Morgan Wendelborn.

Både off- og online har The Apartment kun eksisteret siden oktober sidste år. Men både det fysiske og det virtuelle showroom har allerede vakt stor opmærksomhed.

– Både Traina og jeg kommer fra modebranchen og har ikke tidligere arbejdet med møbler og accessories. Vi havde en idé om, hvad vi selv synes manglede i denne verden af uendelige tilbud. Men vi havde ikke forestillet os, at folk så hurtigt ville tage konceptet til sig. Det er jo trods alt vores stil og vores bud på den perfekte sofa, den perfekte stol, den perfekte hundepelgnesie etc. Men succesen har været overvældende. Vi går nu og arbejder på vores næste indretning – hvem der som den nærsie fiktive 'person' skal indtage The Apartment. ■

Det store, hvide spisebord domineres i køkkenområdet i lejligheden. Bordet er designet af Vanessa Traina og Morgan Wendelborn. Sat sammen med sorte Weggaer C1133-spisestoleste er det med til at skabe et enkelt og overskueligt udtryk. Over bordet hænger Neuvemling Glaverlamper fra Lasvit.

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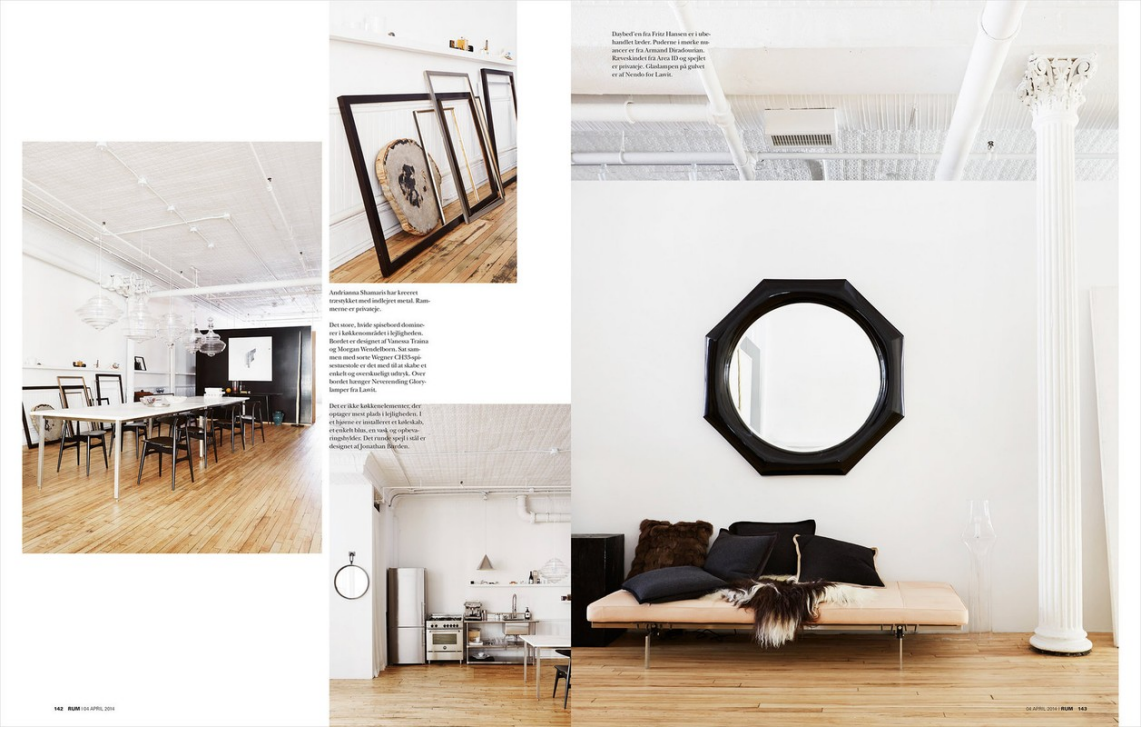

Andrianna Shamaris har kreeret trænskikke med indbejen mesik. Rummene er privatejet.

Det store, hvide spisebord dominerer i kokkenområdet i lejligheden. Bordet er designet af Vanessa Traina og Morgan Wendelboe. Sat sammen med sorte Wegner CH33-spisestuestole er det med til at skabe et enkelt og overskueligt udtryk. Over bordet hænger Neverending Glory-lampe fra Lassit.

Det er ikke kokkenelementer, der opsiger mest plads i lejligheden. I et hjørne er installeret et køleskab, et enkelt bås, en vask og opbevaringsbylder. Det runde spejl i stål er designet af Jonathan Burden.

Dagbed'en fra Fritz Hansen er i ubehandlet bøgetræ. Puderne i mørke nuancer er fra Armand Diradourian. Ræveskindet fra Area ID og spejlet er privatejet. Gulslampen på gulvet er af Neondo for Lassit.

Den mørke fyrinstallation på væggen er fra the Warehouse. På hylderne står skønhedsprodukter fra Joëlle Ciocco, JAO og Kahnyle. Badekarret er privatejet. The Apartment forhandler en række skønhedsprodukter fra bl.a. Rodin Olio Lusso. Håndklædestænge er fra Ofuto. Kuben i træ og resin er designet af Andrianna Shamaris.

Midt i lejligheden har Vanessa og Morgan fået bygget et stort, rummelig walk-in closet, der også fungerer som rumdeler mellem køkken og mini sauf-soverværelset med det fritstående badekar. Det store walk-in closet er udstyret med bredte skuffer og reoler.

Overalt er farverne holdt i neutrale og sort-hvide nuancer. Sengen er eget design, mens sengetøjet er fra Ofuto. Det sorte sengebord er fra The Warehouse og fra c.a. 1970, mens bordlamperne er fra Jonathan Burden. Gulvlampen er fra Las Venus. Stolen i hjørnet er Wegners Flaglinestol.

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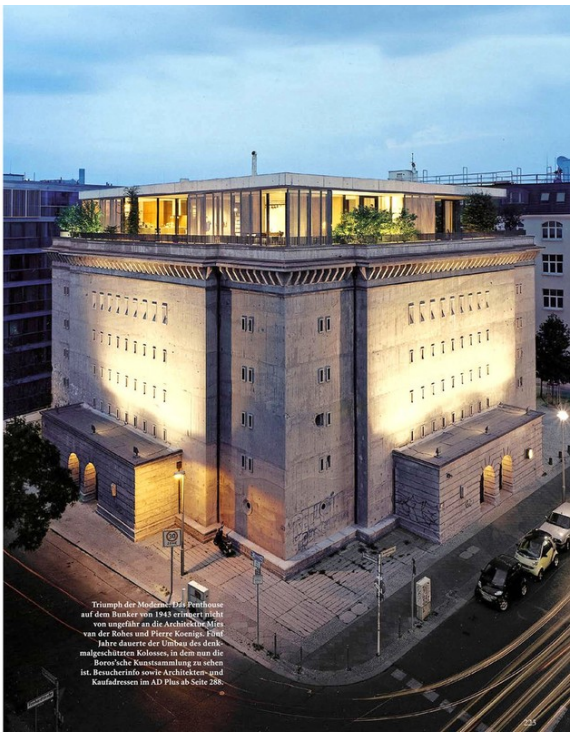
Für den Mediaroom ließen Christian Boros und Karen Lohmann (linke Seite) bei Zanotta ein Sofa nach eigenen Ideen anfertigen. Zum Wegner-Stuhl gesellte sich ein altchinesischer Steintisch, die gotische Madonna erhielt Olafur Eliassons Lichtobjekt „Eye see you" an die Seite. Im Hintergrund das Schlafzimmer.

Rot wie die Sonne: Kate Moss von Wolfgang Tillmans im Mediaroom. Im Gästebad (links) geht der Muschelkalk des Bodens die Wände hoch. Armatur von Dornbracht, WMF-Vase von Schabel Antiquitäten.

Die Hausherrin wünschte sich einen „normalen deutschen Garten", den Timo Herrmann von bbk landschaftsarchitekten anlegte. Rechts die Bulthaup-Küche mit Griffen von Carl Mertens, Solingen.



Triumph der Moderne: Das Penthouse auf dem Bunker von 1943 erinnert stark von ungefähr an die Architektur Mies van der Rohes und Pierre Koenigs. Fünf Jahre dauerte der Umbau der denkmalgeschützten Kolosses, in dem nun die Boros'sche Kunstsammlung zu sehen ist. Besucherinfo sowie Architekten- und Kaufadressen im AD Plus ab Seite 288.

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Style icon Daphne Guinness calls on architect Daniel Romualdez in her quest for an apartment as idiosyncratic as she is

IN HER FASHION

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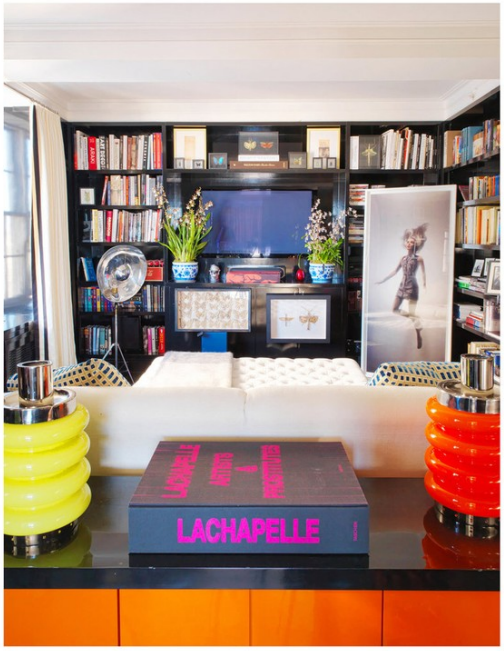

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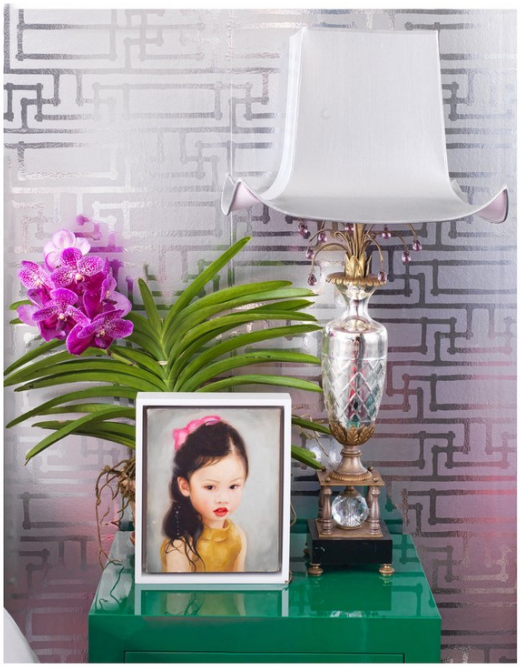

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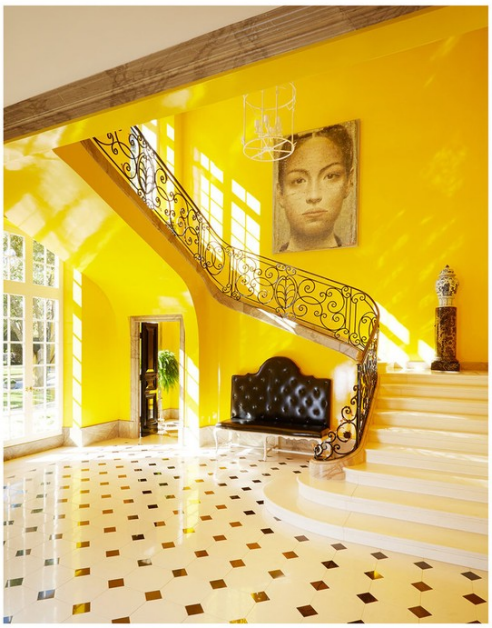

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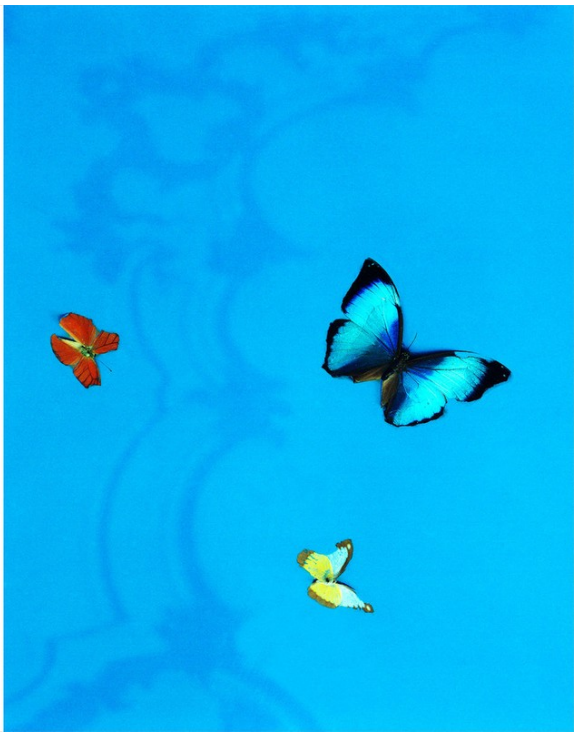

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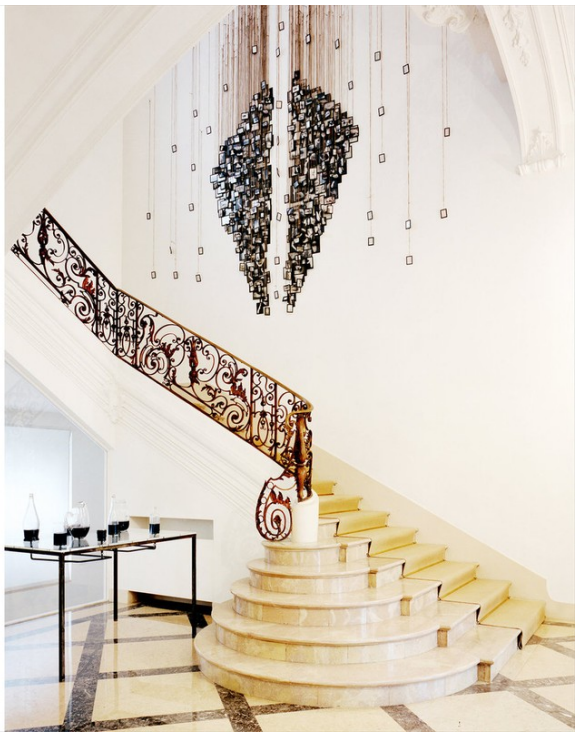

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BOLIG | NEW YORK

Store, INDUSTRIELLE VINDUER *i smedejernsrammer, rå vægge, meterhøjt til loftet, tagterrasse og* UDSIGT OVER TAGENE *i TriBeCa. Den danske designer* SØREN ROSE *og hans familie lever drømmen i et fantastisk* NEWYORKERLOFT *i to plan indrettet med* EGET DESIGN, *prototyper, kunst og moderne møbler i et enkelt og stemningsfuldt miks.*

AF **PERNILLE VEST** FOTO **THOMAS LOOF** TEKST **METTE ROSE**

SØREN ROSES

TRIBECA LOFT

PORTRÆT I Designer Søren Rose ved et rundt spejl i træ og læder af Tyler Hays og hans møbelsnedkere under navnet BOOVI.

STUE I Lyset strømmer ind fra tre sider i stuen. Ved pejsen står Gramercy Chair, som Søren Rose har designet for De La Espada. Over pejsen hænger Leonard Pendel, som er en del af Søren Rose Studios TriBeCa Edition-lamper. Lysinstallation i øverste venstre hjørne er designet af Søren Rose Studio. Trappen fører op til mezzaninen, der fungerer som gæsteværelse.

STUE I De strømme linjer i lejligheden passer til Sørens minimalistiske stil. Her et kig ned i stuen fra mezzaninen. Sofabordet er fundet hos en antikhandler i Brooklyn og er designet af George Nelson i massiv marmor. Chaiselongen ved vinduet er fra Flexform og designet af Antonio Citterio. Den brune Flexform-sofa har fulgt familien fra Danmark og er et af vindingsmøblerne. Det guldbelagte sidebord er fra Minotti, og den sorte gulvlampe er af Autoban for De La Espada. Det store maleri er af Dan Schein.

På en overraskende stille gade i pulserende New York bor den danske designer Søren Rose. Midt i det smukke historiske TriBeCa fik han og hans kone, Mette, samt deres tre børn nemlig en ny base for et par år siden.

– For to år siden var vi pludselig nødt til at flytte fra vores gamle lejlighed, som lå nogle få gader fra, hvor vi bor nu. På det tidspunkt havde vi kun boet i New York et år, så børnene var lige faldet til i deres institutioner, og vi var rigtig glade for kvarteret og var fast besluttede på at blive i TriBeCa.

– Men det var meget svært at finde en ny lejlighed, der levede op til vores krav til en familiebolig. Chaimen ved TriBeCa er de fine, gamle bygninger med åbne loftlejligheder, men det er også udfordringen: Den generelle boligtilstand er dårlig, varmesystemer fungerer dårligt, vinduerne er utætte, og ofte er lejlighederne meget mørke, fordi der kun er lysindfald fra én side. Som danskere er vi vant til helt andre standarder, fortæller Søren.

Parret fandt dog efter lang tids søgen en lejlighed i to plan på 250 kvadratmeter i en smuk, gammel bygning fra 1870.

– Da vi første gang trådte ind i lejligheden, blev vi meget begejstrede. Vi faldt fuldstændig for de store smedejernsindfattede ruder, der lader lyset strømme ind. Plus lejlighedens forskellige niveauer og tagterrassen.

På dagen, hvor den gamle lejekontrakt udløb, flyttede familien ind i lejligheden, der blev totalt renoveret i 8 Ugerne.

– Det er helt sikkert en af de bedre arkitekturlosninger fra den periode. Umiddelbart er glassten ikke min favorit, men sammen med den åbne gangisgning og de store skylights gør det lejlighedens lys, fortæller Søren Rose.

Lejlighedens nederste plan er opdelt i tre store rum, som i dag fungerer som soveværelse, arbejdsværelse og børneværelse til den yngste. Øverste plan består af et stort rum, hvor der er skabt halvmure omkring køkkenet. Nogle ventilationskanaler og forskelle i gulvniveau giver en naturlig rumdeling, og denne etage fungerer nu som stue, spisestue, køkken og børneværelse til de to ældste dætre.

– Vi har måttet lave flere omrokeringer, inden vi nåede den nuværende værelsesfordeling, som alle har det godt med. Med tre børn og to voksne er der mange forskellige behov at tage hensyn til. Det stiller også store krav til oprydningsniveauet, når alt hænger sammen i åben forbindelse. Man kan ikke lade opvasken stå eller lige smide sin jakke, siger Søren.

Lejligheden har også adgang til en stor tagterrasse. Den er delt op i tre niveauer og bliver flittigt benyttet igennem sommerperioden. Faktisk er et af Søren Roses 2014-projekter et udendørskøkken, som han er i gang med at designe og gøre klar til produktion.

– Lejligheden inspirerer mig meget, selv på den mørkeste gråvejsdag er der masser af lys, og når man sidder i vores stue, har man et fantastisk kig ud over de klassiske, fredede New York-bygninger. Som en ikonisk kontrast rejser det nye Freedom Tower sig i horisonten. Det kan jeg kun blive i godt humør af.

Selve indretningen er minimalistisk. Familien har en samling moderne møbler fra Flexform, Minotti, Established & Sons og De La Espada, der sammen med kunst og Sørens egne møbler og prototyper skaber en enkel og samtidig personlig stil.

– De store, hvide vægflader og de rå jernkonstruktioner indbyder til minimalisme, synes jeg. Det går godt i spænd med stilen i vores eget møbeldesign. Det har været skønt at få lov at indrette en lejlighed, der som udgangspunkt passer godt med de møbler, jeg designer.

– På tegnestuen har vi altid gang i en masse projekter. Lige nu lægger vi sidste hånd på et stort arkitekt- og indretningsprojekt her på Manhattan, og vi er i gang med en totalrenovering af en AirStream-trailer, som vi laver i samarbejde med Dinesen, Vola, Roblon og Kvadrat. Så lejligheden her er mit helle og fristed, slutter Søren. ■

GANG I På den åbne og lyse andensal har Søren malet jernkonstruktionerne grå. Ventilationskanalerne ligger i fritstående kasser, der skaber en naturlig inddeling gennem lejligheden. Gyngen er produceret i Pennsylvania og sælges i Danmark via Københavns Møbelsnedkeri.

HER BOR
Søren Rose med sin kone Mette og deres tre børn på to, fire og syv år.

BESKÆFTIGELSE
Designer og manden bag Søren Rose Studio, som har base både i København og New York.
Se mere på **www.sorenrose.com**

LEJLIGHEDEN
Lejlighed på 250 kvadratmeter i bygning fra 1870, der er gennemrenoveret. Beliggende i hjertet af TriBeCa på Manhattan, New York.

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STUE I Fra de store vinduer er der udsigt over TriBeCas tage. Den brune Flexform-sofa har fulgt familien fra Danmark og er et af ynglingsmøblerne. Det guldbelagte sidebord er fra Minotti. Bag sofaen hænger et maleri af kunstneren Dan Schein. Chaiselongen i baggrunden er fra Flexform og designet af Antonio Citterio.

SPISEAFDELING I Thonet-spisestuestolene er vintage fra 50erne og fundet i Brooklyn. Nogle af dem har Søren selv ombetrukket med Hallingdal 65-stof fra Kvadrat. Spisebordet er Holy Table er fra De La Espada og er designet af Autoban, ligesom reolen, der er fyldt med kunst-, arkitektur- og designbøger.

STUE I Kig fra spisearealet til den åbne stue med pejsen. De firkantede ventilationskanaler, der løber gennem lejligheden, har en næsten skulpturel effekt.

STUE I Det gyldne sidebord fra Minotti danner sammen med den sorte skulpturelle lampe af Autoban og de små værker på væggen et fint miks.

DETALJE I Zanottas Sella Chair af Castiglioni har altid været en af Søren Roses ynglingsstole. Nøgleskab og ur i messing med analoge gledepersiat. Uret hedder Nixie Clock og er produceret af BDOWI, som Søren har samarbejdet med om denne udgave, hvor han har fået inkorporeret massiv låge og rum med nøglebræt.

1. SAL I Kig langs den åbne trappe, der fører ned til parrets soveværelse. Søren Rose køber ofte kunst igennem små galerier og grafiske designbutikker som fx Printed Matter eller Edition Copenhagen. Her billede af Papfar, fårehoved af den islandske kunstner Aðalheiður Sigrídur Eyþersdóttir og en neonversskulptur designet af Nikolaj Lorentz Mentze.

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SPISEAFDELING I De store skylights giver lys til hele lejligheden. Det åbne trappeløb sørger for, at lyset kommer helt ned på nederste etage. Neonreklameskulpturen på væggen er designet af Nikolaj Lorentz Mentze.

GÆSTEVÆRELSE I Fra mezzaninen er der kig til tagterrassen og New Yorks tage. Sengetæppet er fra Søren Rose Studio og produceret af stofhestes fra Kvadrat. Den sorte lampe er designet af Inga Sempé for det svenske lysfirma Wästberg. Gulvtæppet har Søren købt i Marokko.

ARBEJDSHJØRNE I Der er indrettet en ekstra arbejdsplads med bordet Simple Classic Desk, designet af Castiglioni for De Padova, som er et af Sørens yndlingsmøbler. Stolen er designet af Søren Rose Studio og produceres af De La Espada. Den laksefarvede lampe er af Inga Sempé for det svenske lysfirma Wästberg.

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Lacquered walls and a custom-made St. Thomas–style sofa upholstered in a Lee Jofa velvet set a glamorous tone in Todd Alexander Romano's New York City pied-à-terre. A Ward Bennett wicker Sled chair and prints by Robert Goodnough and Josef Albers provide lively counterpoints. For details see Sources.

Small Wonder

A bold color palette gives designer Todd Romano's pocket-size Manhattan studio big presence

TEXT BY **BOB MORRIS**
PHOTOGRAPHY BY **THOMAS LOOF**
PRODUCED BY **ROBERT RUFINO**

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JANET'S LIVING ROOM
Janet Ruttenberg's apartment features a mix of old-master and contemporary art. For her own painting *Gamoedig*, Janet made a frame with gold-leaf spokes to resemble rays of the sun. The couch is upholstered in nineteenth-century hand-blocked floral linen with the reverse side of the fabric facing out.

THE RUTTENBERGS' EXQUISITE RABBIT HOLES

FOR YEARS, ARTIST KATHY TRIED AS HARD AS SHE COULD NOT TO BE LIKE HER MOTHER, ARTIST JANET. THEN SHE HAPPILY GAVE UP: "I WANT TO BE JUST LIKE HER."

BY CHARLES STUCKEY

KATHY'S LIVING ROOM
Part of her composed [illegible]

PHOTOGRAPHS BY THOMAS LOOF

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TWO YEARS AGO, Picasso biographer Sir John Richardson told me that I had to meet Kathy Ruttenberg, who makes elaborate ceramic sculptures at her outlandish headquarters upstate, a live-work space as crowded with precious animals as Noah's Ark. Subsequently, John let me in on the other half of his favorite art-world secret, introducing me to Janet Ruttenberg, Kathy's mother. A virtuoso printmaker and painter herself, Janet is as private as an artist can be, except that she can be found on any nice day out in Manhattan drawing and painting and taking photographs and shooting videos in public.

When Janet was a girl growing up in Dubuque in the thirties, she knew she wanted to be an artist. When Kathy was a girl growing up in New York in the sixties—one of Janet and financier Derald Ruttenberg's four children—she was always being asked to pose for her mother, who has relegated some of the finest family portraits by any American painter since Sargent to staircases and hallways in her apartment. But as most children will do, Janet tried to find her own path, and when not posing, she was eager to slip free of the demands of her artist mother, who was always "disappearing into the rabbit hole" of her work.

Escape proved futile. According to Kathy, "I tried so very hard to be different in any way I could from my mother, and now I give up. I want to be just like her." According to Janet, however, it goes both ways: "I give up. My adventurous daughter is now the original, with her brilliant anti-taste and her nonstop multimedia creativity."

Both mother and daughter are about to have a bit of a moment. Kathy's second solo exhibition is up through May 18 at Stux Gallery, which is also showing a documentary on her by David Kaplan. Except for a few very recently completed works—none more complex than the twelve-foot tree man just inside the gallery entrance,

JANET'S DINING ROOM
BOTTOM: Janet's prints, a series called *Leonardo*, are hung in the dining-room window. The cut and silk-screened silk curtains are by textile artist Jeroen Visken, whose work Janet first saw at the Cooper-Hewitt.

BELOW: Kathy's sculpture *Serial Killer* is hung above the fireplace in Janet's living room.

KATHY'S DINING ROOM
ABOVE: In her guest house, curtains designed by Kathy were fabricated by Susan Tamara Darrow. The dining table is from the Bella Cottage.

LEFT: Kathy converted a former church into a gallery space. She stands next to her ceramic sculpture *Massage*, which is currently on view in her one-woman show at Stux Gallery in New York.

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JANET'S KITCHEN
Dinner for one in a room designed by Richard Rosen. Janet covered the floral upholstery of her Louis XV armchair in bubble wrap. "I'd like to use clear plastic as tablecloths, actually. I think a lot of it is quite beautiful." The floral-print window shades were made from a scan of a photograph of a painting and custom-fit by Rosen.

KATHY'S KITCHEN
The fanciful window treatments are another collaboration between Kathy and Tamara Darrow. The rug, *Walked All Over*, is by Kathy.

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AT KATHY'S Kathy's dress lamp-sculpture and rat-print curtain, fabricated by Tamara Darrow, greet visitors in her guest house. "It's a nice rat," says Kathy. **AT JANET'S** Two of Kathy's dress lamp-sculptures sit on a side table in Janet's dining room beneath a Goya print.

"MY ADVENTUROUS DAUGHTER IS NOW THE ORIGINAL, WITH HER BRILLIANT ANTI-TASTE."

with miniature girls hanging from his branches like victimized ornaments—the visionary sculptures in the show are reproduced in a new monograph published by Charta: *Kathy Ruttenberg: "Nature of the Beast."* Not to be surpassed, come September, in a solo exhibition at the Museum of the City of New York, Janet will finally show the monumental Central Park watercolors and paintings she has been making during the past fifteen years, some now animated with her own videos. Whereas Janet looks panoramically outward from the grass to distant skylines, Kathy sees the surrounding landscape wrapped around, and absorbed by, figures she's observed up close. But green is everywhere in the works of both artists, along with branches and figures taking refuge amid plants. And nowhere is the genetic heritage of creativity more apparent than in their exquisite, if madcap, interior-design schemes.

The eye alights just about everywhere in these homes. The social rooms in Janet's apartment are filled with all kinds of art: mostly old-master prints, a few dazzling paintings she did in Scotland in the eighties, and the best collection of Kathy's sculptures anywhere. The centerpiece is Kathy's *Serial Killer*, a life-size ceramic girl on a very real tree limb spanning the mantelpiece. The window treatments are particularly inventive. In the dining room, the Jeroen Vinken curtains have been elegantly slashed. Pulled back to reveal a panoramic view of the East River, those in the living room are in fact part of Janet's print collection, the design applied with woodblocks, with bits of real fur for accents. They complement Kathy's woven worsted-wool-and-silk rugs, illustrated with girls and furry pets. The back rooms include yet more quirky ideas, from the Louis XV chair that Janet upholstered in bubble wrap for the kitchen to a full-length Elizabethan portrait of some dubious ancestor displayed in a bathtub. Waiting by the elevator is Kathy's wall lamp with a translucent blue head sprouting from a vagina.

Unlike Janet's apartment, Kathy's home upstate has a less formal atmosphere—in large part because so many animals roam throughout it. The theme is animal art, as if the space had been conceived as a progressive kindergarten for nonhumans. There are dozens of fantastical furnishings, and although Kathy has been reluctant to show them publicly alongside her more classic sculptures, many can be seen in her guesthouse: a one-woman design showroom filled with curtains, rugs, chandeliers, glazed tiles, drawer pulls, and so on. Needless to say, the first guest invited to this house was ... Janet.

KATHY'S BEDROOM A fantasy playground with wallpaper by Kathy Smith and a rug by Kathy's design at the foot of the bed. The scissor chair, by Kathy Cousins, a Giant Angora rabbit ("my bedroom bunny"), and Floozy the cat are taking it all in.

MRS. MITCHELL'S RULES

SOME HER DECORATOR SON, HANK MITCHELL, HAS FOLLOWED. OTHERS, NOT SO MUCH.

BY WENDY GOODMAN

THE FIREPLACE Using four by-three felt over from a renovation, Mitchell cut-out them for the pattern created by the grain. "My place is a lab, and I want to create ceramic versions of these."

THE ARTWORK "My older sister did the drawing by the window when she was a teenager and I was 5 or 6. It inspired me to have a life in the arts. It hung in my grandmother's house, and when she passed I asked if I could have it." The long panel painting beside it is by Aisha Cousins.

THE CHAIRS The metal Scandel lounger is a prototype by Tony Whitfield for Red Wing & Chaisholm. Mitchell re-covered the Arne Norell lounge chair in Twine.

PHOTOGRAPHS BY THOMAS LOOF

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HANK MITCHELL'S FIRST big break came when he was still a student at F.I.T., working for the architect Jack Travis. One week, to make some extra cash, he agreed to fill in for a friend answering phones at *Esquire*. Roger Black, the art director at the time, liked Mitchell's style and, when he found out he was a designer, asked him to draw up a proposal for his apartment. Mitchell will never forget Black's response. "Roger said one thing was wrong," he recalls. "He said, 'Everything is great but the price. You should charge three times the price.'" Since starting his own business in 1995, Mitchell has been busy renovating brownstones, mainly in Brooklyn, where he recently finished his own home in Bed-Stuy. But if Black was his mentor-client, Mitchell's mother was his inspiration. Growing up in Oakland, California, with seven brothers and sisters, Mitchell was impressed (if often dismayed) by her spontaneous decorating. "You would come home from school, and everything would be rearranged. [My mother] did this constantly." He liked the adventure of that. What he didn't like was the pervasive mid-century-modern furniture, not to mention the "fake traditional" that replaced it. And then there was the color scheme: Mrs. Mitchell's rules were that the living room was always white—the bedrooms got color.

The 1880s frame house that grabbed Mitchell's heart was an out-and-out disaster—or total adventure—and he knew even before climbing the staircase that he had found the one: "There was light coming in the window at the back, and the garden was overgrown ... " He now luxuriates in what he calls an "inverted floor plan," with the private spaces downstairs and the kitchen and living room (not painted white) on the top floor. Mrs. Mitchell will be visiting this summer, "but she has heard all about it from my nephews," says Mitchell. As for moving a bunch of furniture around, he laughs when he thinks of the pieces he has stashed away in storage. "My mother has a garage filled with things she will never have a use for, and that is me. I am my mother's child."

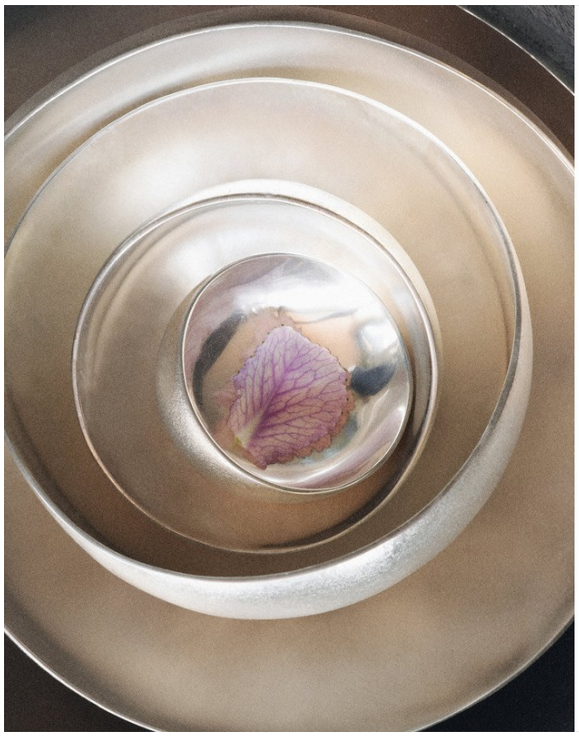
THE KITCHEN
The range is made by Fisher & Paykel. The sink top is Ikea; it rests on chrome legs from a desk purchased at Williams-Sonoma Home. The Coca-Cola sign dates from the fifties.

THE SLEEPING NOOK
Mitchell loves to place his bed in an alcove: "It is a very, very restful sleep."

THE LADDER
It's the only way to Mitchell's rooftop office.

THE SHOWERHEADS
Mitchell splurged on his bathroom with four recessed shower and body jets from Kohler WaterTiles.

THE SINK VANITY
Both the vanity and the shelving are custom-designed from salvaged oak beams.



Interiors by
CHRISTINE PITTEL
Photographs by THOMAS LOOF

THE POWER OF NEUTRALS

GRAY ON GRAY ON GRAY
IN A SENSUOUS NEW YORK CITY APARTMENT

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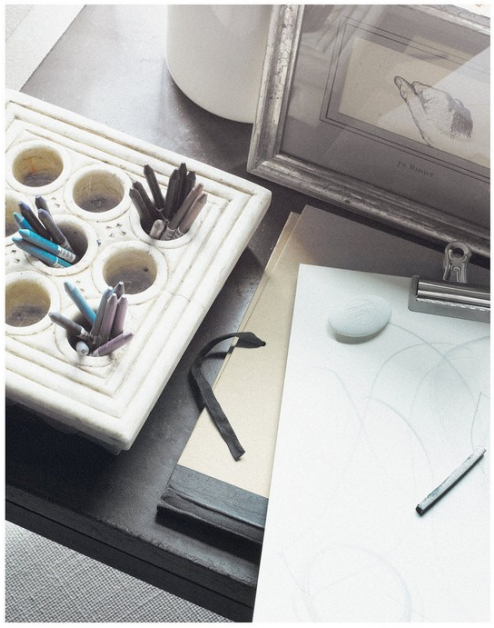

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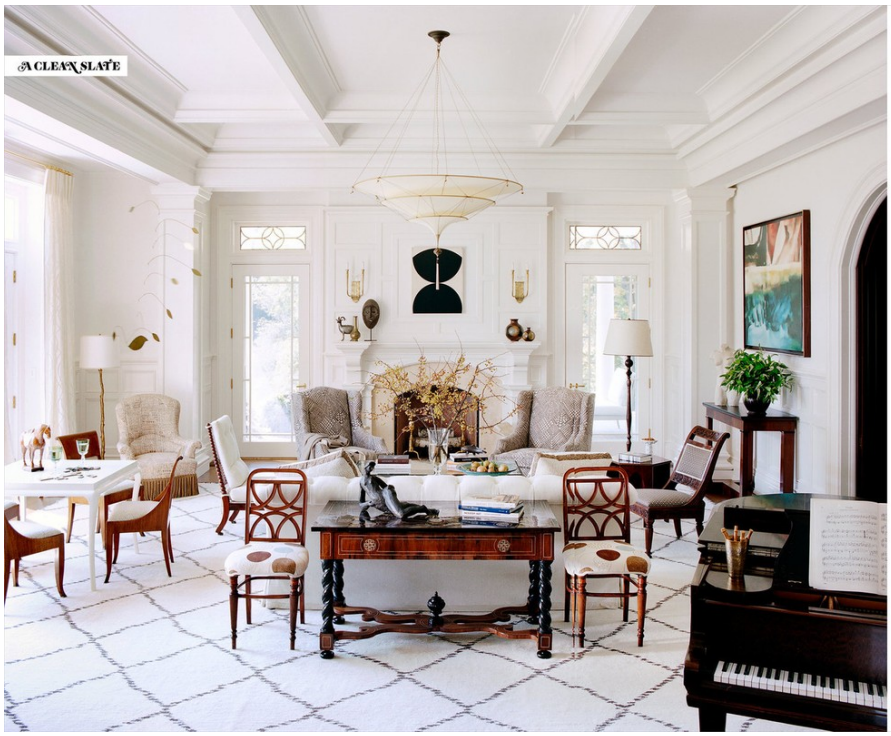

Interior design by
ALEX PAPACHRISTIDIS
Interview by
LISA CREGAN
Photographs by
THOMAS LOOF

THE POWER OF PATTERN

IN A TRADITIONAL NEW HOUSE, IT ALL STARTS WITH THE FABRICS

The living room of this large new Greenwich, Connecticut, house is divided into different seating areas to make it feel more cozy and intimate. Fortuny's Scheherazade chandelier brings the ceiling down and adds warmth. Designer Alex Papachristidis limited the palette to brown and white so the room wouldn't feel formal. Wing chair fabric is Claremont's Makeba in carob. Moroccan rug from Beauvais Carpets. Painting above fireplace is by Ellsworth Kelly; painting above console by Judith Eisler.

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Interior design by
MICHAEL S. SMITH
Interview by
CHRISTINE PITTEL
Photographs by
THOMAS LOOF

YOU'LL NEVER GET TIRED OF

TUSCAN

RUSTIC WOODS, STONE WALLS, HANDBLOWN GLASS.

CHRISTINE PITTEL:

Where are we? Positano? Capri? Lake Como?

MICHAEL S. SMITH:

We're in Laguna Beach, California, but the house has the feeling of all those other places. The architect, Bob White, did a wonderful job of creating this Italianate character in a way that's eccentric and interesting. His design has the simplicity and solidity of an old agrarian building. I wanted to keep that simplicity. >>

Other designers could have looked at the living room walls, made of Santa Barbara sandstone, and thought castle, grand. Michael S. Smith thought primitive, pure. Sofas are slipcovered in Avigdor's Chan in Cream; the simple lines echo the shape of the 17th-century Chinese coffee table from Charles Jacobsen. Two Italian Baroque armchairs, covered in Morgan Velvet by Michael S. Smith for Jasper, have strong bones, like the house. Floor lamps by Alison Berger. Negresco chandelier by Hélène Aumont. Apple rush matting by Stark.

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DIE BLAUE PERLE

Pioniere an der Ostsee: Wie die Keimzelle einer stilvolleren Zukunft liegt das Feriendomizil der Jagdfelds am Strand eines legendären Badeortes

TEXT **ANDREAS SCHÄFER** PRODUKTION **STEPHAN MEYER** FOTOS **THOMAS LOOF**

HEILIGENDAMM

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Platz genug für die siebenköpfige Familie: Der Tisch im Esszimmer stammt aus England, die Stuhlbezüge sind wie die Vorhänge aus belgischem Leinen von Libeco. Auf der Anrichte aus dem späten 18. Jh. stehen chinesische Vasen, darüber Fotografien von Irving Penn. Links der Ausblick von der Terrasse auf Meer und Himmel.

Verschiedene Schattierungen von Blau geben dem Apartment seine intime Noblesse. Den barocken Aufsatzschrank im Wohnzimmer flankieren Gemälde des Taiwaners Chia Yaissi. Teppich, Sofa, Sessel und Kissen von amj design, Seidenvelours von Manuel Canovas. Der Mönch am Fenster ist ein Mitbringsel aus Thailand.

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Es wird noch eine Weile dauern, bis man bei der Erwähnung von Heiligendamm, dem legendären ersten deutschen Seebad, nicht mehr automatisch an das Wort „Zaun" denkt. An den kilometerlangen Hochsicherheitswall, der im Juni 2007 das dortige Kempinski Grand Hotel umgab und für drei Tage demonstrierende Globalisierungsgegner von der angereisten Weltpolitik fernhielt. Der G8-Gipfel hat Heiligendamm und das Hotel in den klassizistischen Prachtbauten berühmt gemacht – und zu einem Ort, an dem deutlicher als anderswo in Deutschland Gegensätze aufeinanderprallen. Wer heute hierherkommt, in die „weiße Stadt am Meer" nahe Rostock, deren Grundstein der mecklenburgische Herzog Friedrich Franz I. im Jahr 1796 legte, trifft ebenfalls auf einen Zaun. Er ist niedriger, und statt aus Beton und Stahl besteht er aus Schmiedeeisen.

Aber auch er ist von symbolischer Bedeutung. Nicht nur, dass er das Hotelgelände von der öffentlich zugänglichen Promenade trennt, er teilt hier gewissermaßen Zukunft und Vergangenheit. Auf der einen Seite strahlen die frisch renovierten Villen, Bade- und Kurhäuser des vor fünf Jahren eröffneten Grand Hotel, auf der anderen Seite wittern noch immer sechs repräsentative historistische Villen aus dem 19. Jahrhundert mit bröckelndem Putz und verbarrikadierten Fenstern vor sich hin. Rückwärtig verbunden von einer holprigen Straße, die den Eindruck erweckt, der Arbeiter- und Bauernstaat sei erst vor ein paar Wochen verschwunden.

DANK DER EINHEITLICHEN FARBGEBUNG WIRKT DAS APARTMENT VIEL GRÖSSER.

Der Clash von Neu und Alt hat freilich einen profanen Grund. Als der Immobilieninvestor Anno August Jagdfeld mit seiner Fundus-Gruppe das heruntergekommene Ensemble 1996 übernahm, begann die Renovierung bei den zum künftigen Hotel gehörenden Gebäuden, während die „östlichen Villen" trotz ihrer spektakulären Strandlage noch immer darauf warten, verkauft und wiederhergerichtet zu werden. Nur Haus Bischofsstab, die letzte Villa der von den Anwohnern „Perlenkette" genannten Gebäudereihe, ist schon weiter. Jagdfeld erwarb das Haus, das etwas größer ist als die anderen und einen kleinen Turm zur Seeseite hat, für sich selbst; seine Frau Anne Maria richtete im ersten Stock eine elegante Ferienwohnung ein. Die thront nun als materialisierte ästhetische Utopie über einem letzten Stückchen DDR. Drinnen verströmen chinesische Vasen jahrtausendealte Ruhe, draußen rumpelt man mit dem Auto über Schlaglöcher auf einen provisorischen Parkplatz. Es hat etwas Unwirkliches. Noch.

Denn dass die Visionen der Jagdfelds in handfester Weise auf die Realität einwirken, zeigt das Beispiel des Quartier 206. Als das Luxuskaufhaus an der Friedrichstraße vor elf Jahren eröffnete, wurde es im proletarischen Berlin belächelt. Heute hat sein Geist des weltläufigen Glamours ganze Straßenzüge der Hauptstadt erfasst.

„Für mich verkörpert Heiligendamm ein Stück heile Welt. Es gibt hier eine seltsame Atmosphäre, wie in Thomas Manns ‚Zauberberg' ", sagt Anne Maria Jagdfeld. „Als wir an der Inneneinrichtung des Grand Hotel gearbeitet haben, war ich vier Monate am Stück hier und wollte gar nicht mehr weg." Auch damals wohnte sie in dieser Wohnung, aber „es gab nur ein paar Möbel, und die Küche fehlte". Inzwischen gibt es eine – und ein paar Möbel mehr. Die selbst entworfenen Küchenschränke sind aus Eichenholz,

Ein Herz für kuriöses: Schildkrötenpanzer, Sägefischschwerter und „Dracheneier" aus Thailand formieren sich auf der Konsole im Wohnzimmer zum Stillleben, im Spiegel ein weiteres Gemälde von Chiu Yatsai. Links: der Blick in die Küche mit Fronten aus Eichenholz und einer Herdkombination von Gaggenau. Adressen im AD Plus.

Die kargen Landschaften auf den Fotos kontrastieren im Herrenschlafzimmer mit den geschwungenen Formen von Bett, Stuhl und chinesischen Vasen, die zu Lampen umfunktioniert wurden. Auch das Bett von Ralph Lauren Home ist mit dem Canovas-Seidensamt bezogen. Rechts der Flur mit Indianerporträts von Edward S. Curtis.

das Spülbecken dazu ist aus Blaustein; die Einrichtung der Wohn- und Schlafräume versammelt barocke und klassizistische Möbel aus Westeuropa. Und schöne Dinge aus der ganzen Welt, die dieses Pied-à-terre am Meer zu einem Ort des gestillten Fernwehs machen.

Im Wohnbereich rahmen zwei Gemälde des taiwanesischen Künstlers Chiu Yatsai einen schweren Aufsatzschrank ein, den das Ehepaar Jagdfeld schon vor dreißig Jahren in Amsterdam erstanden hat. Auf einer Konsole finden sich neben alten chinesischen Vasen ein Schildkrötenpanzer aus einem Brüsseler Antiquitätenhandel, Sägefischschwerter aus Paris und zwei Straußeneier, die Freunde in Thailand mit silbernen Drachen verziert haben. Auf dem niedrigen belgischen Tisch wiederum wird eine englische Tabaksdose aus dem 18. Jahrhundert von chinesischen Papageien bewacht, die mit dem anderen Auge indisches Kolonialsilber und die mit Blumen bestickten Seidenkissen auf dem Sofa gegenüber im Blick haben. Dass so viel globale Opulenz nichts Erdrückendes hat, liegt nicht nur am ausgleichenden Minimalismus der Aussicht durch die großen Rundbogenfenster (Himmel, Meer und Promenade), sondern vor allem an dem raffinierten Blau der Wände, das sich als verbindendes Element durch alle Räume zieht und angenehm harmonisierend auf die Disparatheit der hier kombinierten Stile und Epochen wirkt. „Die Wohnung ist ja nicht sehr groß. Doch die einheitliche Farbe in allen Zimmern lässt sie weiträumiger erscheinen", erklärt Anne Maria Jagdfeld. Die Farbe hat eine warme Strenge, und ihre graugrüne Kreidigkeit wirkt wie ein Gruß an Skandinaviens aristokratische Interieurkultur jenseits der Ostsee.

Die Wohnung ist tatsächlich nicht groß – wenn man bedenkt, dass die Jagdfelds fünf Söhne haben. Außer dem Salon gibt es ein zur Küche führendes Esszimmer, zwei Schlafzimmer mit Schreibtischen und ein Kinderzimmer für den neunjährigen Hannibal. Für die älteren Söhne wurden Apartments unterm Dach und ein weiteres in einem weißen, ganz modern gehaltenen Haus hinter der Villa eingerichtet.

BLOSS NICHT *ZU* PERFEKT: ZUR TERRASSE GEHT ES ÜBER EIN FENSTERBRETT.

In der eigenen Wohnung ist die Moderne nur indirekt anwesend, durch die zahlreichen Fotografien an den Wänden. Die karge Landschaft der Umgebung, schneebedeckte Äcker, Weiden und Hügel in Schwarzweiß bilden im Zimmer des Hausherrn einen lakonischen Kontrast zu den geschwungenen Formen von Lampen, Bett und Stuhl. Im Flur hängen Indianerporträts des Fotopioniers Edward S. Curtis; doch besonders stolz ist Anne Maria Jagdfeld auf zwei großformatige Abzüge von Helmut Newton – die mondän rauchende Catherine Deneuve und daneben Romy Schneider, die mädchenhaft das Haar zurückwirft. „Ich habe Helmut Newton so lange bekniet, bis er mir die Abzüge gemacht hat, und dann hat er mir noch vier Polaroids geschenkt."

Übrigens findet sich auch in dieser Heiligendammer Wohnung eine Art Zaun. Oder zumindest ein ähnliches Hindernis. Will man nämlich vom Wohnzimmer auf die Terrasse treten, von wo der Blick über das Meer, den Promadenstieg und die übrigen Villen geht, stellt man irritiert fest: Es gibt keine Tür. „Die Fassade musste bleiben, und ich hatte keine Lust, Stufen einzubauen. Man steigt einfach übers Fensterbrett", sagt Anne Maria Jagdfeld, als sei das Überwinden von Grenzen die leichteste Sache der Welt. Manchmal genügt ein Schritt. □

Thomas Loof

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