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FROM TOP: STEPHEN KENT JOHNSON. WILLIAM ABRANOWICZ.

BERNHARDT

CONTENTS *february*

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A STEVEN VOLPE–DESIGNED BATH SOAKS UP MIDTOWN VIEWS. "GOTHAM GLORY," PAGE 32. PHOTOGRAPHY BY STEPHEN KENT JOHNSON. STYLED BY MICHAEL REYNOLDS.

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INTERIORS: ISABEL PARRA; STYLING, DORCIA KELLY; PAINTING AND LAMPS, JORGE PARDO. ALL OTHERS COURTESY OF THE COMPANIES.

DIY INSPIRATION FROM THE ISSUE

Off the Grid

At his Brooklyn town house (page 64), artist *Jorge Pardo* lined the floors in his signature splashes of tile—commissioning an array both big and small, in a sea of blues and greens, from the Guadalajara atelier Cerámica Suro *(ceramicasuro.com)*. But don't let this one-off approach deter you from conceiving mosaics all your own. We have some helpful tips....

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editor's letter

1. A TINY RESIDENT OF TRIBECA ENJOYS HER ROOM WITH A VIEW. **2.** LANDSCAPE DESIGNER GRACE FULLER MARROQUIN ON HER MANHATTAN ROOFTOP GARDEN. **3.** DR. SIDDHARTHA MUKHERJEE AND ARTIST SARAH SZE AT HOME IN CHELSEA. **4.** ARTIST JORGE PARDO IN THE BUSHWICK HOME HE CREATED. **5.** EVERETTE TAYLOR WITH A PIECE FROM HIS ART COLLECTION.

"How does one heal a city? How does one maintain 'homeostasis' in a house, a family, or a community?" —*Dr. Siddhartha Mukherjee*

New York City has long proved a fertile stomping ground for *AD*. The magazine has devoted scores of pages and sometimes entire issues to the Big Apple, documenting the grand and the gritty, the traditional and the unconventional: penthouses, town houses, industrial lofts, elegant apartments, and unrenovated artists' studios alike. Each of these quintessentially urban spaces is ultimately a backdrop for the main attraction—New Yorkers themselves, the denizens of that great melting pot of talented, idiosyncratic humanity. In the wake of a pandemic that has dealt a particularly brutal blow to our beloved city, the editors agreed that visits to some committed locals in their exceptional habitats might provide a bit of escapism and inspiration. Dr. Siddhartha Mukherjee, an oncologist and Pulitzer Prize–winning author, opens his family's Chelsea loft to us and writes poetically about resilience and healing. Artsy CMO Everette Taylor, a recent transplant from L.A., shares his impressive collection of works by Black artists and says, "I want to show little Black and brown kids that having a life filled with art is very much attainable." Of Bushwick, the Brooklyn neighborhood he now calls home, Cuban-American artist Jorge Pardo notes, "I'm an immigrant, and this was an immigrant community I really liked. It's Latin, with people selling food on the street and little cell-phone-fixing stores." The owners of a spectacular Tribeca penthouse (their AD100 interior designer, Monique Gibson, declares "this apartment had the best view of the city I had ever seen") have the wise last word: "While things seem challenging, when we look out at night and see the lights come on—at the Empire State Building, at the Freedom Tower, in buildings up and down the city—you're reminded that it is still New York. It is strong and it will be back." *AD* agrees.

AMY ASTLEY
Editor in Chief
@amyastley

1. WILLIAM ABRANOWICZ. 2. NOE DEWITT. 3. JASON SCHMIDT. 4. ISABEL PARRA. 5. SEAN PRESSLEY; ART, VAUGHN SPANN.


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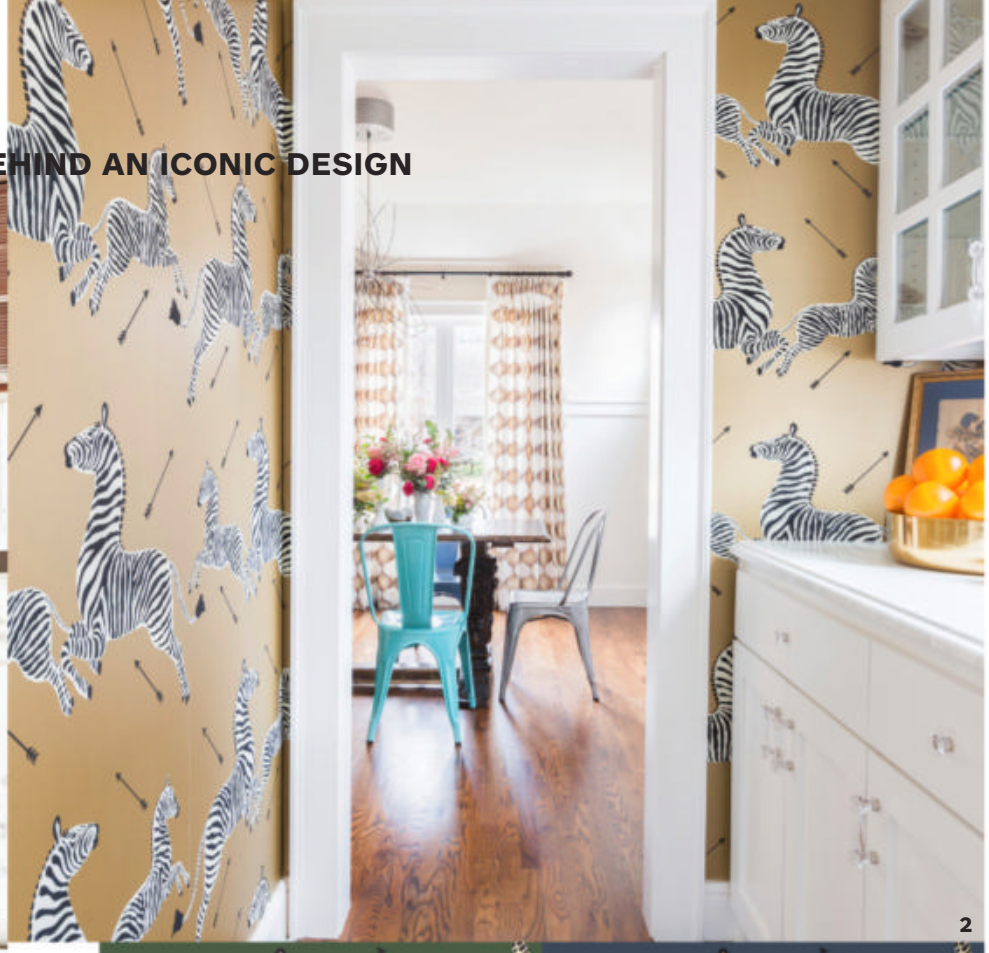
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Seeing Stripes

The *Upper East Side* origin story of Scalamandré's wildest—and most iconic—wallpaper

When Gino Circiello, Guy Avventuriero, and Emilio Torre opened Gino of Capri, an Italian restaurant on New York City's Lexington Avenue, in 1945, Circiello asked his friend Valentino Crescenzi to design something dashing for the walls. The results: 314 leaping zebras set against spaghetti-sauce red. "I chose it because I love to hunt," Circiello later told *The New York Times* about the pattern, which was also punctuated by teeny, tiny flying arrows. "And it is something that people will remember."

It worked. The zebras became the restaurant's hallmark until a fire ravaged the place in 1973. Gino's wasn't Gino's without the zebras, so Circiello turned to artist and designer Flora Scalamandré, cofounder with husband Franco of their namesake fabric-and-wallpaper company. She fastidiously redrew the zebras and cut new screens, creating a spitting image of Crescenzi's original. Well, almost—at some point in the printing process, a stripe was left off the smaller zebra's rump.


4

Nobody noticed until the pattern, straightforwardly known as Zebras, was back on the walls, so it was decided to leave it as is—another charming detail of a place where Frank Sinatra, Ed Sullivan, and Barbra Streisand might have slurped spaghetti next to everyday New Yorkers.

Circiello died in 2001, and his legendary restaurant was shuttered nine years later due in large part to an exorbitant rent increase (it was replaced by a cupcake shop). But the zebras, it turns out, had legs of their own. They appeared in films (Woody Allen's 1995 *Mighty Aphrodite*, Wes Anderson's 2001 *The Royal Tenenbaums*) and interiors around the world. Now printed in a range of hues on paper, fabric, grass cloth, and, most recently, peel-and-stick NuWallpaper, Zebras remains a best seller at Scalamandré (the missing stripe is back). People love it for the same reason they loved Gino's—it's a tried-and-true classic. *scalamandre.com* —**HANNAH MARTIN**

1. SCALAMANDRÉ'S ZEBRAS WALLPAPER IN A NEWTON, MASSACHUSETTS, POWDER ROOM BY LIZ CAAN. **2.** A TULSA BUNGALOW BY AUSTIN BEAN DESIGN STUDIO. **3.** ZEBRAS IN SERENGETI GREEN AND DENIM. **4.** ZEBRAS WAS ORIGINALLY DESIGNED FOR GINO OF CAPRI, A NEW YORK CITY RESTAURANT THAT OPENED IN 1945.

1. JOE ST. PIERRE. 2. ALYSSA ROSENHECK. 3. COURTESY OF SCALAMANDRÉ. 4. ROE ETHRIDGE.

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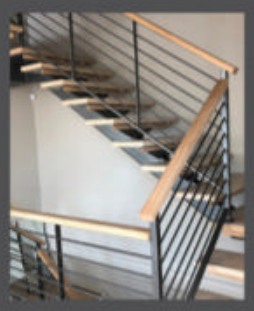
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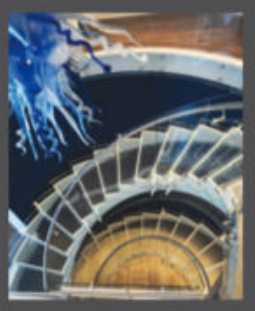
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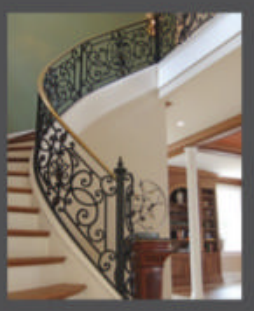
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DISCOVERIES

AD VISITS

All in a Day's Work

AD100 architect and proud Brooklynite *Elizabeth Roberts* reflects on the evolving day-to-day rhythms of her Gowanus office

KYLE KNODELL

AT THE BROOKLYN OFFICE OF AD100 ARCHITECT ELIZABETH ROBERTS, TEAM MEMBERS RELAX (PRE-PANDEMIC) IN WHAT WAS ONCE A FREIGHT-ELEVATOR SHAFT.

DISCOVERIES

1

Life before the pandemic sure was hectic, wasn't it? My schedule was packed and our office was bursting, with 20 people, including six full-time interior designers. It was a battle to just contain everyone's stuff. But we had a lot of fun—brainstorming new designs or celebrating whenever somebody got their architecture license. And then on March 15, as the city shut down, we gathered around the conference table and I told everyone to take their workstation home. We have yet to all reunite in one room. (Though we did meet for a late-summer picnic in Prospect Park.)

Home is where my practice started. For many years, the business operated out of the fourth floor of my Clinton Hill town house, where my son would run around naked after baths and the cat would lie across our drawings. It was a happy time.

But I had five architects crammed into tight quarters, so six years ago I set out in search of more space and light, with a classic New York industrial vibe in mind. After looking all over Brooklyn and the Lower East Side, we landed at a former mattress factory in Gowanus, taking over a portion of what had been Pace Prints. In a matter of weeks, we painted the walls white, installed floor outlets, added fluorescent lighting in just the right color temperature, and laid out long desks between the columns. The move was a great change.

2

1. ROBERTS WITH A COLLEAGUE IN HER OFFICE, WHICH OCCUPIES THE TRANSFORMED SHAFT AND DOUBLES AS SHARED SPACE. **2.** THE SHAFT MEZZANINE OPENS ONTO THE ROOF DECK, WHICH HAS SWEEPING CITY VIEWS.

The Iconic Home

Imagining a luxury home designed for living and working all under one roof means designing a space where everything has its place. It's a vision *Architectural Digest* and the Black Interior Designers Network (BIDN) brought to life in the first-ever virtual showhouse. Sixteen Black-led firms from across the country each lent their signature styles to the concept home, creating a virtual experience that's immersive, interactive, photo-realistic, and shoppable.

The home's living room, designed by Michel Smith Boyd of SmithBoyd Interiors, features an elevated yet approachable aesthetic with a soaring, dual-sided fireplace and double-height floor-to-ceiling windows that bring the outside in and flood the space with light. "The architecture is minimal, so the room felt like a canvas," Boyd says. "The furniture's autumnal palette warms the hardscape, creating real harmony between the structure and the additions." Modernist furniture and accents from **Crate and Barrel**—including the **Rouelle Channel Tufted Sofa** and **Williams Chair**—infuse a graphic touch, merging high style and comfort.

A distinctive room where work is uninterrupted, the office, designed by Amhad Freeman of Amhad Freeman Interiors, makes a singular statement. "This space highlights clean lines with a traditional yet updated environment," Freeman says. "Furniture from CB2 defines three main elements—classic, contemporary, and sophistication. The curves in the **CB2 Channel Ivory Velvet Office Chair** and **Reid Oval Desk** represent the classic part of my space; the color choices speak to the contemporary portion," he says. Textural touches and a warm palette of gray, chestnut, and burnt orange achieve a sense of visual harmony.

IMAGES BY THE BOUNDARY

For more inspired design ideas to suit every style, visit **cb2.com** and **CrateandBarrel.com**

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DISCOVERIES

1

2

1. A VIEW FROM THE MEZZANINE ONTO THE ROOFTOP, WHERE COLLEAGUES GATHERED IN FALL 2019; THE MULTISTORY LADDER WAS PIECED TOGETHER FROM ONES FOUND AT THE FIRM'S VARIOUS BROWNSTONE PROJECTS. **2.** THE LOUNGE OF NETTING IN THE FORMER ELEVATOR SHAFT.

My own workstation was in front of two padlocked freight elevator doors, until one day we got up the nerve and cut the chain. Peering up and down the abandoned shaft, we discovered a cavernous space full of old equipment, and a murky skylight overhead. With the permission of our kind landlord, we cleared the debris, installing a floor level to our office, a wooden mezzanine, and a web of netting for reclining. And so that shaft became my office, with three stories of sunshine and plants above my head—not to mention colleagues. One of our architects would often take a nap up there. People lounged beneath the sky. And now, during the pandemic, my son climbs up to do his homework after school. It's very much a shared room.

Back in March, after most of the team had gone home, some colleagues and I gathered in the space, behind those original metal doors, to reflect on the uncertainty of the months ahead. I remember talking about hope, how work could be a positive part of one's life. I shed a tear, for sure. But work has been exactly that, an exercise in collaboration and creativity, something to keep us busy. We're still doing the job and doing it well—with exciting new projects and a lot less paper, now that we all use iPads. And we've been going into the office, albeit in smaller teams. Through it all, people continue to be lovely people, more patient even, and more appreciative of the design process. I think, maybe, it's a Brooklyn thing. **—AS TOLD TO SAM COCHRAN**

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Local Legend

Tiffany's new Atlas X collection is a love letter to a treasured landmark

There are few things more synonymous with New York City than the Tiffany & Co. flagship: the American jeweler's iconic Cross & Cross–designed home at the corner of 57th Street and Fifth Avenue, where it has resided since 1940. Lesser known, however, is the fact that the building's eight-foot-tall statue of the Greek mythological figure Atlas—shouldering the clock that graces its west façade—predates the location by nearly 100 years. Commissioned by Charles Lewis Tiffany from Henry Frederick Metzler, an artisan friend who crafted ship figureheads, the wooden statue (painted to resemble bronze) was initially mounted above the entrance to Tiffany's third store, at 550 Broadway, and traveled flagship to flagship thereafter. While we don't anticipate his making moves anytime soon—OMA, the architecture firm cofounded by Rem Koolhaas, is currently undertaking a renovation and addition of the Fifth Avenue store—Tiffany is adding to his folklore with the new Atlas X suite of jewelry crafted from precious metals and inspired by the Roman numerals on the legendary clock. (Shown here are the Atlas X circle pendant and rings in rose gold with pavé diamonds.) The collection's arresting angles perfectly capture the strength, endurance, and sparkle of the beloved Manhattan skyline from whence it was born. *tiffany.com* —**JANE KELTNER DE VALLE**

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DISCOVERIES

LIGNE ROSET GOOD EVENING TABLE BY ALBAN-SÉBASTIEN GILLES; $635. *LIGNE-ROSET.COM*

BUNNY WILLIAMS HOME MATEO DRINKS TABLE; $1,800. *BUNNYWILLIAMSHOME.COM*

BERNHARDT INTERIORS ASCOT CHAIRSIDE TABLE; $375. *BERNHARDT.COM*

SÉ EOS SIDE TABLE BY INI ARCHIBONG; PRICE UPON REQUEST. *SE-COLLECTIONS.COM*

EGG COLLECTIVE HAWLEY SIDE TABLE; $2,900. *EGGCOLLECTIVE.COM*

THE LACQUER COMPANY KRB DRINKS TABLE; $1,950. *KRBNYC.COM*

MITCHELL GOLD + BOB WILLIAMS RINGO PULL-UP SIDE TABLE; $527. *MGBWHOME.COM*

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DISCOVERIES

OPENED IN SEPTEMBER 2020, PIER 26 AT HUDSON RIVER PARK FEATURES A TIDE DECK FOR OBSERVING ESTUARY ECOLOGY; OLIN LED ITS DESIGN TEAM.

THE FUTURE OF DESIGN

Changing Tides

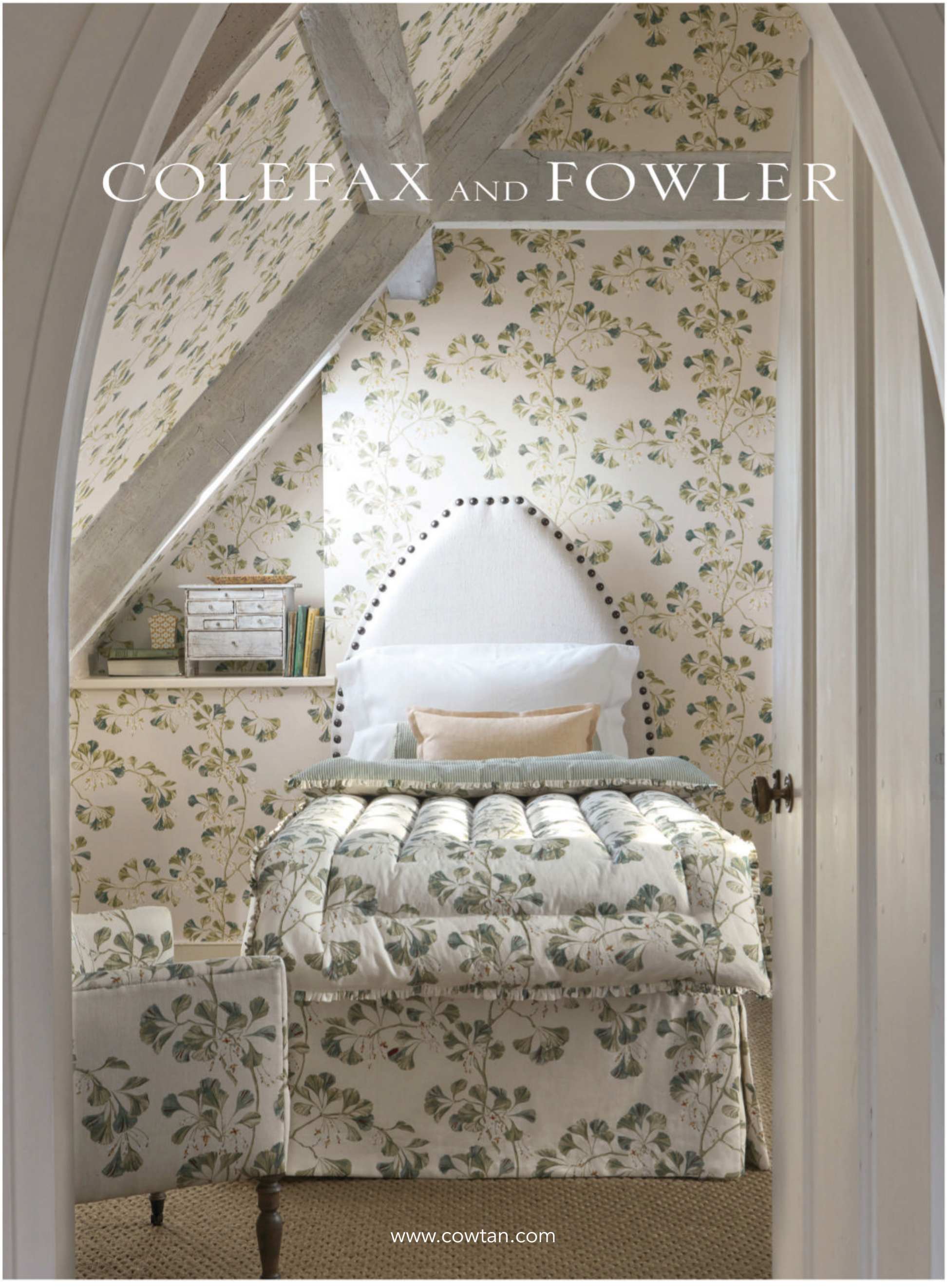
As New Yorkers take to the water's edge, today's top minds reimagine urban shorelines

A fitness center, an orchestra stage, a forum for peaceful protest—Williamsburg's Domino Park and waterfront spaces like it have been many things to many people during the pandemic. "The need to see the horizon and capture a breeze has been so psychologically and physically crucial," reflects Marion Weiss, who has witnessed similar excitement at Hunter's Point South, a stretch of Queens that her firm, Weiss/Manfredi, helped transform. If Central Park is, as Frederick Law Olmsted once claimed, the lungs of the city, then projects such as these have become its gills.

Today, the next chapter of local public space is being written along the Big Apple's 500-plus miles of shoreline, as innovative architects and designers propose new models for urban coasts in the face of climate change. From DUMBO, where Michael Van Valkenburgh is putting the finishing touches on the crowd-pleasing Brooklyn Bridge Park, to the West Side of Manhattan, where OLIN just debuted a tide deck for observing estuary ecology and Thomas Heatherwick is completing the futuristic Little Island pier, the NYC waterfront continues to transform, parcel by parcel.

"When I first moved to Manhattan, 23 years ago, there was no getting close to the river's edge," recalls Lisa Switkin, senior principal of James Corner Field Operations, the studio behind Domino Park. "But New Yorkers have an innate desire to touch the water." Whereas Domino was created on a platform, set above the 100-year flood elevation, the firm's follow-up park just north (designed with Bjarke Ingels Group) will usher visitors to the shore with boat launches, cuts into the coastline for natural habitats, and with breakwaters that double as walkways that connect to existing caissons. "We want to set a good precedent," notes Switkin's colleague Sanjukta Sen, explaining that waterfront parks—in addition to offering access and amenities—can double as green infrastructure.

MAX GULIANI FOR HUDSON RIVER PARK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DISCOVERIES

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1. BROOKLYN BRIDGE PARK, BY MICHAEL VAN VALKENBURGH ASSOCIATES. **2.** HUNTER'S POINT SOUTH PARK IN QUEENS, BY WEISS/MANFREDI IN COLLABORATION WITH ARUP AND SWA/BALSLEY. **3.** WILLIAMSBURG'S DOMINO PARK, BY JAMES CORNER FIELD OPERATIONS.

As coastal resiliency takes on new urgency, updating urban shores will require a total shift in thought. "The water is not just there to be looked at," says Kate Orff of SCAPE. "We're trying to expose water as a healthy ecosystem." In lieu of vertical bulkheads, which treat the harbor like a bathtub set to overflow, SCAPE hopes to integrate the water and promote vegetation—whether in Greenpoint, with a swath of concrete tidal basins, or off the coast of Staten Island, with a series of Living Breakwaters (part storm-surge protection, part oyster restoration). "Ours is a layered approach: breaking down wave action, dissipating it with intertidal units, and increasing people's perception of the water's edge as a dynamic space," says Orff.

> "The water is not just there to be looked at."
> — *Kate Orff*

Also important, Susannah C. Drake of DLANDstudio emphasizes, is the creation of infrastructure that absorbs and manages stormwater, preventing combined sewer overflow. The 2020 Cooper Hewitt National Design Awards winner's modular Sponge Park, a pilot for which can be found on the Gowanus Canal, uses a system of plants and engineered soil to filter and contain runoff water in the event of heavy rain. "Plants and microorganisms in the soil can clean pollution," says Drake, who estimates the pilot can absorb two million gallons of stormwater a year.

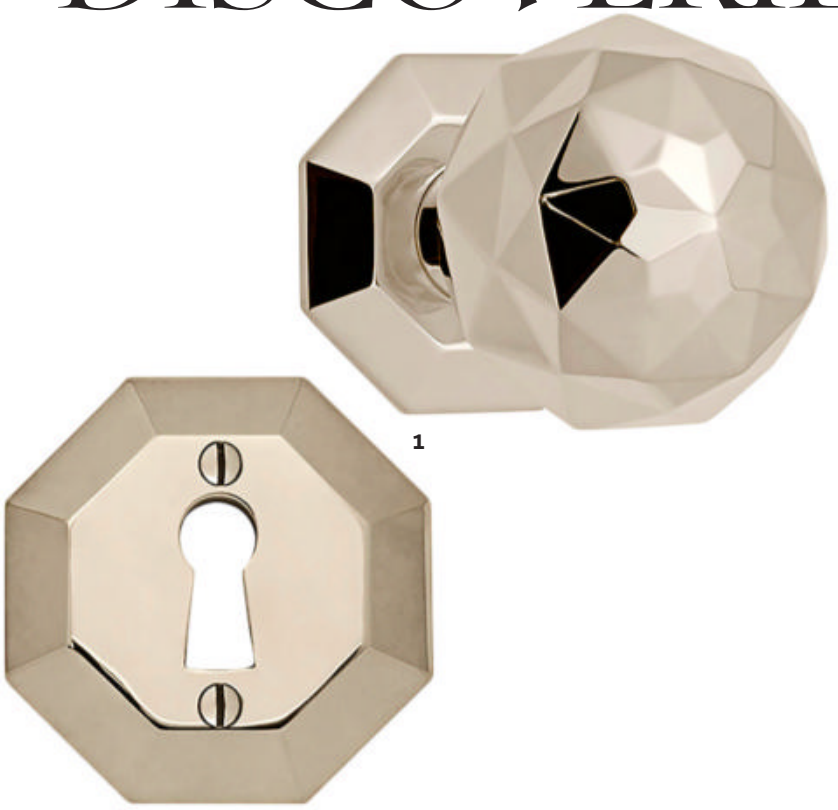
Living Breakwaters was one of seven projects funded by Rebuild by Design, the competition launched by President Obama after Hurricane Sandy to plan for climate uncertainties. In New York, other competition winners included The BIG U, Bjarke Ingels's proposal to protect Lower Manhattan, and the OLIN-designed Hunts Point Lifelines—flood protection for the city's largest food hub, in the South Bronx, which remains vulnerable to storms. All throughout the city, in fact, the future of the waterfront hangs precariously in the balance. In Queens, for example, a consortium of developers controls the 28-acre site that Amazon abandoned in 2019, while at East River Park, plans for a berm were scrapped, over outcry from local activists, in favor of an elevated scheme that would disrupt community access but obviate the need for highway shutdowns.

Given that outdoor dining and pedestrian streets have successfully reclaimed precious space from the grips of the automobile, it's tempting to imagine a future unencumbered by cars. "A connected waterfront would be a dream," says Weiss, envisioning uninterrupted bike rides borough to borough. New Yorkers can think big, right? They always do.

—SAM COCHRAN

1. ALEX MACLEAN. 2. ALBERT VECERKA. 3. DANIEL LEVIN.

DISCOVERIES



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1. KEY PLATE AND KNOB FROM THE JEFFREY BILHUBER X P.E. GUERIN COLLECTION.
2. P.E. GUERIN'S ARCHIVES, PHOTOGRAPHED FOR THE JUNE 2006 ISSUE OF *HOUSE & GARDEN.*
3. A LEVER BY BILHUBER.

DEBUT

Open Sesame

"The world looks to New York for its products and its inspiration," says AD100 interior decorator Jeffrey Bilhuber. "And for me, the beating heart of New York design is P.E. Guerin. It's been in business since 1857 and in the same location since 1892. It made all the hardware for my very first project." Now he's partnered with the venerable Jane Street manufacturer on **Jeffrey Bilhuber x P.E. Guerin,** an eight-piece line of hand-forged hardware. The collection is based on what he calls a "compellingly beautiful" antique doorknob, set with a sapphire-blue glass sphere faceted "like a Buckminster Fuller dome." Bilhuber brought it to his initial product-design meeting—only to learn that the company had introduced the piece more than a century ago. "It's like it returned home," the designer says, adding that he proceeded to update it. Working with P.E. Guerin artisans, Bilhuber reduced the number of facets and jettisoned the glass component in favor of solid brass. "It's a contemporary look—updated and refreshed," he observes, adding, "History with horsepower: It's what I do." *peguerin.com* —**MITCHELL OWENS**

THINK PIECE

BEST IN GLASS

Industrial precision meets fine craftsmanship in the Totem table lamp, one of seven new light fixtures and four vases by New York–based studio Trueing (*trueing.co*) and Japanese glass artist Baku Takahashi (*bakutakahashi.com*). Topped by a whipstitched vellum shade, its crystal-clear glass dome encases a stack of Takahashi's vibrant confections, sculpted by hand with shears and tweezers. —**HANNAH MARTIN**

2. DON FREEMAN. ALL OTHERS COURTESY OF THE COMPANIES.

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1. A DIGITAL COLLAGE BY OLALEKAN JEYIFOUS DEPICTS REPURPOSED NEW YORK CITY INFRASTRUCTURE FOR A NEW SHOW AT THE MUSEUM OF MODERN ART. **2.** JEYIFOUS, ONE OF 10 ARTISTS WHO COMPLETED NEWLY COMMISSIONED WORK FOR THE EXHIBITION, OPENING FEBRUARY 20.

ARCHITECTURE

After Effects

Olalekan Jeyifous imagines a New York transformed by climate change

Imagine a New York where the climate crisis has intensified so much so that the government has limited human mobility in order to curtail emissions—where Black coders have in turn taken over the MTA, commandeering its subways and trains for the disenfranchised. This is the poignant, dystopian reality conjured by the Brooklyn-based artist Olalekan Jeyifous for the Museum of Modern Art's upcoming show "Reconstructions: Architecture and Blackness in America," opening February 20.

Blending analog and digital collage, Jeyifous has created Frankencityscapes, often piled high beyond comprehension, twisting what we know into what could be. "Digital media are very quick, but analog and collage add dimensionality to the work," he explains. "It comes back to the hand and the eye, which evoke a labor of love and craft." For the exhibition, Jeyifous explored what he calls the "vanishing urban ephemera and architecture of Brooklyn," spaces like storefront churches, bodegas, and community centers that are being culturally anesthetized or erased by gentrification. But fantasy holds just as much importance as fact: Sci-fi narratives that have long colored the recesses of the artist's mind (namely Octavia E. Butler's Xenogenesis trilogy and the writings of China Miéville) enter the work alongside themes of sacrifice, washing grim visions of the future with hope and wonder.

Space, land, the ways each are apportioned and navigated—these are the central concerns of "Reconstructions," which includes multidisciplinary work by 10 Black talents, among them artist Amanda Williams and AD100 landscape architect Walter Hood, as well as photography created by David Hartt in response. "Architecture is at the heart of the show," says MoMA associate curator Sean Anderson. "It is architecture that is not specifically about buildings, but about how the architecture of certain spaces is emblematic of anti-Black racism." Representations range from drawings to text to computer animations. "Anything," Anderson notes, "from a spice rack to a spaceship." *moma.org* —CAMILLE OKHIO

1. OLALEKAN JEYIFOUS, *ACE MTA TRIPLE FLAT*, 2020, THE MUSEUM OF MODERN ART, NEW YORK. 2. TEMI KUJORE.

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DISCOVERIES

A MANHATTAN DINING ROOM BY DECORATOR MARK HAMPTON; IT APPEARED IN *AD*'S NOVEMBER 1989 ISSUE (INSET), WHICH WAS DEDICATED TO NEW YORK CITY.

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THEN AND NOW

Hampton on Hampton

Thirty-plus years after its creation, an Upper East Side dining room by *Mark Hampton* delights his designer daughter, *Alexa*

"Old-school but in a timeless way" is AD100 interior designer Alexa Hampton's take on an elegant Manhattan dining room decorated by her father, the late Mark Hampton, another AD100 honoree. Commissioned by a woman from a family rooted in diplomacy, politics, banking, and wine making, it was featured in the November 1989 *Architectural Digest,* one of the New York City–theme issues that ran from 1987 through 1992—and the article's author was one of the city's leading lights, philanthropist Pat Buckley. "What I find fresh about the space is the repeating geometries," Hampton continues of the room, which exemplifies the Anglo-American fantasias that held sway in Upper East Side circles at the time. "If you think about it concentrically, it's a series of rings: an envelope of green, the brown of the chairs, and the white elements at the center, including the chandelier. Everything radiates off that." While the designer concedes that the wallpaper—a Brunschwig & Fils trelliswork classic—might seem busy to some observers today, she notes that "it's a tight pattern, so it looks very tidy and orderly. For a room that has so much activity on the walls, it feels peaceful. The paper, which acts like paneling, just falls away. All the action is in the middle." The only alteration that she would make? Chopping the damask ball-gown tablecloth down to a less troublesome miniskirt with a drop of about 12 inches or so, as in the dining room of her own family's New York City apartment (*AD,* April 2015). "A full-length tablecloth is heavy and drags; it's like a bulwark that doesn't want you to be there," Hampton explains. After a moment, she adds, "Of course, it requires you to have nice legs—meaning the table, not the people." **—MITCHELL OWENS**

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ARCHITECTURE & INTERIORS BY STUDIO GIANCARLO VALLE

High above the gritty streets of Manhattan, *Steven Volpe* conjures a dazzling family home that rivals the toniest abodes of a bygone era

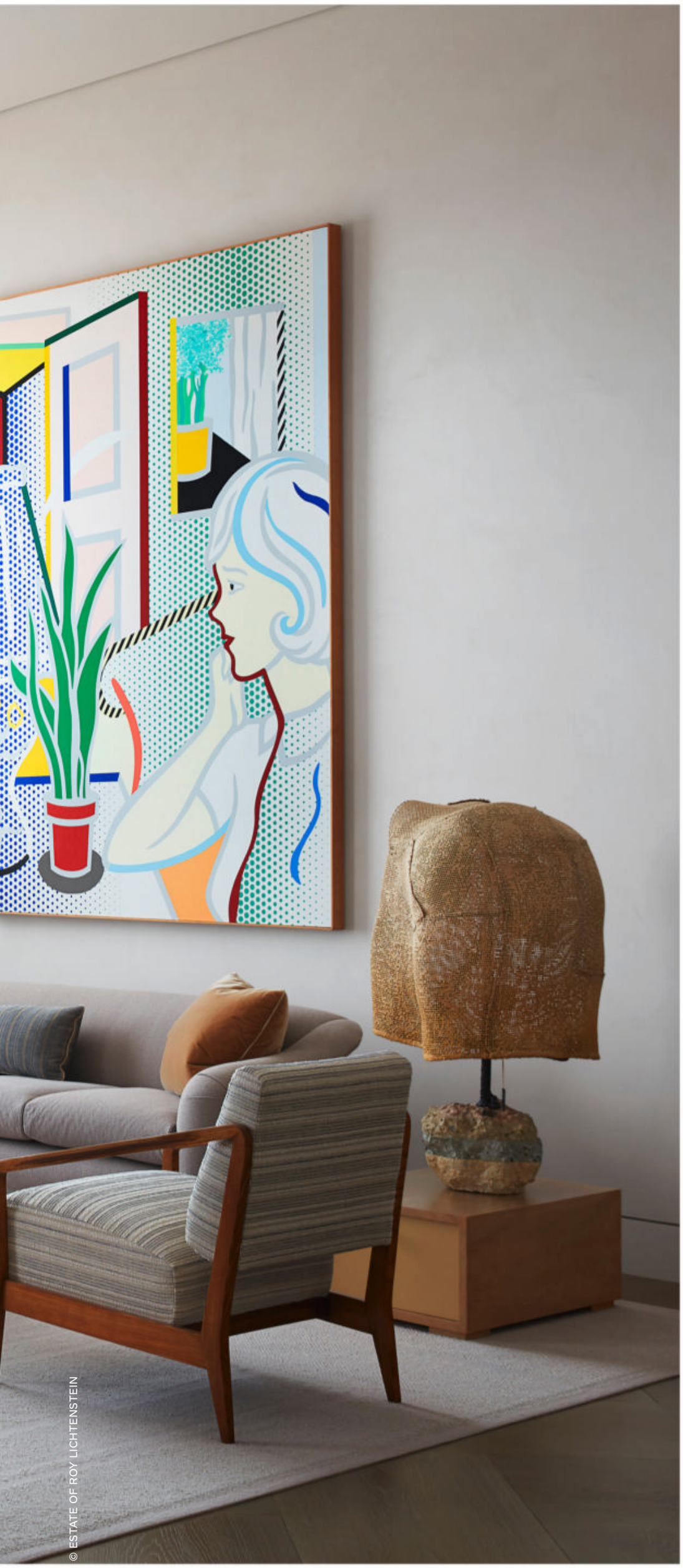
TEXT BY **MAYER RUS** PHOTOGRAPHY BY **STEPHEN KENT JOHNSON**
STYLED BY **MICHAEL REYNOLDS**

gotham gl

IN THE LIVING ROOM, A GIO PONTI CHANDELIER HANGS ABOVE A JULES WABBES CENTER TABLE AND A PAIR OF DIEGO GIACOMETTI ARMCHAIRS, AND A FRANK STELLA PAINTING SURMOUNTS A STUDIO VOLPE SOFA COVERED IN ANAMAR AND CHAPAS TEXTILES FABRICS. BLUE TABLE BY WENDELL CASTLE, OBSIDIAN LAMPS BY JEAN-MICHEL FRANK, FREDRIKSON STALLARD COCKTAIL TABLE FROM DAVID GILL GALLERY, AND CUSTOM RUGS BY V'SOSKE. THE ARTWORK AT REAR IS BY LUCIO FONTANA. FOR DETAILS SEE RESOURCES.

ory

ON ONE SIDE OF THE LIVING ROOM, THE ENSEMBLE INCLUDES JOAQUIM TENREIRO SOFAS COVERED IN PRELLE SILK, A VINCENZO DE COTIIS SIDE TABLE, A GUY DE ROUGEMONT COCKTAIL TABLE, A JORIS LAARMAN COPPER CHAIR, NACHO CARBONELL TABLE LAMPS, AN ALBERTO GIACOMETTI FLOOR LAMP, AND CLAREMONT SILK CURTAINS. PAINTING BY ROY LICHTENSTEIN.



What does it mean to create a grand New York City apartment

something equal in ambition and quality to the finest homes of the Gilded Age—in the 21st century? How do you express the ideas of connoisseurship and luxury in a way that feels modern, elegant, unpretentious, and, above all, relevant for a young family? In short, how do you invent the future?

AD100 designer Steven Volpe had the rare opportunity to explore those questions in the design of a 10,000-square-foot, full-floor apartment, with 13-foot ceilings, located in a slender, skyline-defining tower in midtown Manhattan. But before Volpe and his team could bring in a single Giacometti lamp or Picasso painting, they faced a massive engineering challenge: essentially creating a building within a building to mitigate the eerie sounds of wind buffeting a structure designed to sway. "When the wind would kick in, you'd hear wailing noises reverberating through the apartment," Volpe explains. "Our solution was to devise a new architectural shell, with walls and ceilings that are independent of the walls of the tower—and independent of one another. This was not a simple task."

Once the complex issue of the superstructure was resolved, Volpe and his design director, Ralph Dennis, focused on the development of a modern language of luxury, one that nods to historical archetypes without capitulating to antiquated models. Their flooring solution, for example, utilizes 20-by-40-inch slabs of oak and limestone, laid in a herringbone pattern, to conjure a contemporary reinterpretation of classic parquet de Versailles. "The stone floors of the entry hall feather into the wood floors of the living room with no hard stops, blurring the boundaries between the rooms," Volpe says of the treatment.

The capacious living room, measuring 60 feet long, perhaps best exemplifies the level of detail and sophistication of the entire home. "We had to ask ourselves, 'How do you design a room of this size without having it feel like a hotel lobby?'" Volpe notes. A 1970s Jules Wabbes center table, surmounted by a rare Gio Ponti chandelier, bisects the space, creating two distinct seating areas that temper the room's enormous scale. Important vintage furnishings—including a museum-worthy

"We tried to make the rooms feel old and new at the same time—familiar yet extraordinary," *Steven Volpe* says.

CLOCKWISE FROM RIGHT PINK ONYX IS INSET IN A FIELD OF COMPAC QUARTZ IN A CHILD'S BATH; FIXTURES BY DORNBRACHT. THE PRIMARY CLOSET HAS BEECH CABINETRY, A CUSTOM BENCH IN A GEORGE SPENCER DESIGNS LINEN AND SILK, A CASHMERE CARPET BY MARK NELSON DESIGNS, NICKEL HARDWARE BY H. THEOPHILE, AND A SEGUSO CHANDELIER. A 1969 PABLO PICASSO PAINTING JOINS A CHARLOTTE PERRIAND BOOKSHELF IN THE LIVING ROOM.

BELOW A CHILD'S BEDROOM HAS A CUSTOM BLEACHED-MAHOGANY BUNK BED WITH D. PORTHAULT LINENS, A PIERRE PAULIN CHAIR COVERED IN MAHARAM FABRIC, WOOL CARPET BY STARK, AND CURTAINS IN A KERRY JOYCE LINEN.

IN THE DINING ROOM, JEAN ROYÈRE ARMCHAIRS SURROUND AN ALABASTER TABLE BY RICK OWENS FROM CARPENTERS WORKSHOP GALLERY. CURTAINS OF LISIO SILK TAFFETA, SEGUSO CHANDELIER, AND DOOR PANEL WITH PORTHOLES BY JEAN PROUVÉ.

A MICHAEL ANASTASSIADES LIGHT HANGS ABOVE A KITCHEN ISLAND WITH A COMPAC QUARTZ COUNTERTOP AND CABINETS OF BLEACHED AND STAINED WHITE OAK. LA CORNUE RANGE, DORNBRACHT FIXTURES, AND H. THEOPHILE PEWTER HARDWARE.

Wendell Castle cocktail table, chairs by Diego Giacometti, Jean-Michel Frank obsidian lamps, and Joaquim Tenreiro sofas—mingle amicably with signature creations by avant-garde contemporary designers on the order of Joris Laarman, Fredrikson Stallard, and Nacho Carbonell. New oak-and-bronze surrounds frame the windows and window seats, adding another layer of refinement along the periphery of the space.

That same inspired collision of the classic and the contemporary extends into the formal dining room, where a colossal Rick Owens alabaster dining table is surrounded by a suite of Jean Royère chairs, all set beneath a pair of 1940s Venetian glass chandeliers. A second Royère contribution appears in the form of a circa-1942 Trèfle oak sideboard with inset panels of red leather. “The shape and color of the panels look almost exactly like the Miller-beer logo, which is kind of funny,” Volpe observes.

IN THE PRIMARY BEDROOM, walls of stitched, pale-gray lambskin panels, set within a walnut framework, represent a modern take on the parchment-covered rooms of French designer Paul Dupré-Lafon. Like so many details in the apartment, the wall treatment appears quite effortless and straightforward, despite the complexities of its construction. “We didn’t want the spaces to feel as if there was too much going on. The decorative effects are calculated for subtlety, not artificial drama. When you’re in the apartment, you sense the quality. It’s quiet, but you feel it,” says Volpe.

FROM FAR LEFT THE HALLWAY TO THE FAMILY ROOM IS SHEATHED IN A FLUTED WAINSCOT WITH A HAND-RUBBED LACQUER FINISH. THE LIBRARY CONTAINS A PAIR OF JEAN PROUVÉ ARMCHAIRS, A JEAN ROYÈRE COCKTAIL TABLE, AND A GINO SARFATTI CHANDELIER; ARTWORKS INCLUDE PAINTINGS BY JEAN-MICHEL BASQUIAT AND ANDY WARHOL, A ROMAN MARBLE FIGURE, AND A HAAS BROTHERS MINI BEAST. IN THE FAMILY ROOM, A GIO PONTI LOUNGE CHAIR AND A STEINWAY & SONS PIANO JOIN CUSTOM CABINETS OF MULTICOLORED PLASTER PANELS SET IN A WALNUT FRAME.

Still, for anyone with an eye for spectacular detail, bravura moments, however understated, proliferate throughout the home. There are solid oak doors that would terrify even the most experienced contractors; kitchen cabinetry of eglomise, bronze, and wire-brushed oak; impossibly thin, floating aluminum shelves veneered in wood; citrine pulls on the guest-room closets; children's bunk beds that look like something out of the grandest ocean liners or railcars of yesteryear; a hallway paneled in ribbed wood lacquered in a shade of Byzantine blue; and on and on. No single detail was too obscure, and no room too secondary, for the highest levels of imagination and craftsmanship.

Of course, it never hurts to have a collection of blue-chip artworks to ennoble a home. Here, paintings by Picasso, Warhol, Lichtenstein, Stella, Basquiat, and other mandarins of 20th-century art make collegial partners for Volpe's array of the choicest of choice decorative objects. "We tried to make the rooms feel old and new at the same time—familiar yet extraordinary," the designer says. "For all its grandeur, this apartment recognizes the time and place we're in. It belongs to today." AD

ABOVE LAMBSKIN PANELS IN A WALNUT FRAME LINE THE WALLS OF THE PRIMARY BEDROOM. HEADBOARD UPHOLSTERED IN A SAM KASTEN HANDWEAVER SILK, BENCH BY MILO BAUGHMAN, AND CHAIR BY WENDELL CASTLE. **LEFT** THE PRIMARY BATH HAS A FRANCO ALBINI SCONCE, A PAAVO TYNELL CHANDELIER, P.E. GUERIN FITTINGS, AND WALLS OF BACK-PAINTED GLASS. **OPPOSITE** A VINCENZO DE COTIIS TABLE SITS BESIDE A CUSTOM CARVED TRAVERTINE TUB IN THE PRIMARY BATH.

"When you're in the apartment, you sense the quality. It's quiet, but you feel it."

GRACE FULLER MARROQUIN, WITH DAUGHTERS GLORIA AND FLORA, AT THEIR WEST VILLAGE TOWN HOUSE. MORE THAN 50 PLANT VARIETIES FILL THE BEDS, WITH AN EMPHASIS ON NEW YORK SPECIES. **OPPOSITE** VINTAGE MCGUIRE CATHEDRAL CHAIRS WITH CUSHIONS COVERED IN A SOANE FABRIC ENCIRCLE A LISA CORTI–DRAPED DINING TABLE. AN INGO MAURER PENDANT FROM THE 1970s HANGS OVERHEAD. BLU DOT BOOKSHELVES HOST THE FAMILY'S LIBRARY. THE CURTAINS ARE A LEE JOFA FABRIC. FOR DETAILS SEE RESOURCES.

PARADISE CITY

Contemporary art, fanciful textiles, and a lush green aerie set the scene for family living in this West Village town house

TEXT BY **JANE KELTNER DE VALLE** PHOTOGRAPHY BY **NOE DEWITT** STYLED BY **MIEKE TEN HAVE**

IN THE SITTING ROOM, DAMIEN HIRST ARTWORKS OVERLOOK A MARTIN SZEKELY COCKTAIL TABLE, A WIEKI SOMERS LAMP, AND O. HENRY HOUSE SOFAS CLAD IN BRAQUENIÉ'S LE GRAND CORAIL WITH SAMUEL & SONS TRIM; DÉCORS BARBARES CURTAIN FABRIC.

"I'm a gardener, and Diego is a Mexican man, so we love color, though he has real discipline. I'm a maximalist."
—Grace Fuller Marroquin

RIGHT NICOLAS PARTY PLATES SURMOUNT A FRANKE SINK IN THE KITCHEN; LACANCHE RANGE, PAUL ARNHOLD GLASS VASE, G. LORENZI KNIVES. **OPPOSITE** IN THE GIRLS' BEDROOM, A GRANGE DAYBED IS UPHOLSTERED IN AN ETRO FABRIC; DAMIEN HIRST ARTWORK, AFGHAN CARPET.

Seven

years ago, when Grace Fuller, then a jewelry editor at *Vogue,* met Diego Marroquin, the Mexican American financier and art collector lived in a SoHo loft that, he offers with a self-deprecating laugh, "Grace would categorically describe as a bachelor pad." There he paired a 1980s Joe D'Urso rolling table with the original Knoll sofa that had been created to exhibit alongside it. Marc Newson chairs surrounded a Martin Szekely dining table, joined by Maarten Van Severen bookshelves and a Kuramata feather stool. "It had a very distinct postmodern design aesthetic," Marroquin notes. "But it wasn't a family home."

Fast-forward a few years, and the newlyweds were expecting their first child. Fuller Marroquin was starting a career as a landscape designer, and she wanted outdoor space and a stroller-friendly neighborhood. One night before going to bed, Marroquin shared a listing for a 19th-century West Village town house—and "as soon as I stepped out on the rooftop, I knew it was home," she says. It had been fully renovated a decade or so prior in such an indistinct way that the couple haven't been able to pinpoint whose hand was behind it. All the better to make it a home for their growing family. They moved in three months before welcoming their daughter Gloria, who is now two.

A designer who could blend Fuller Marroquin's old-world aesthetic with her husband's more modern one was crucial. One evening while having dinner at a friend's parlor-floor Chelsea abode, it hit them: She was exactly the person they needed. Though a fine-art photographer by profession, Leonora Hamill had a passion for interiors. Says Marroquin: "We were so charmed by the way that she and her husband live." They weren't the only ones. "People would come to dinner and then ask if I would help with their interiors," Hamill relays with amusement of how her design practice came to be. "I joke with Leonora that we're her worst clients because we give a damn," Fuller Marroquin explains. "We are so involved in the whole process." Hamill confirms that everything "down to the piping had to be approved." But, she adds, "we were really on the same page."

Marroquin's collection of iconic late-20th-century furnishings was carefully curated. "Some of it was an acquired taste," Fuller Marroquin candidly admits, "and some was just not my taste." Pieces that fell into the latter category were shipped off to storage or sold at auction. Thankfully, Marroquin is more receptive to his wife's opinions than the sentiments expressed on the Richard Prince painting currently hanging in their entry hall, which cheekily states: *"Five years ago my wife ordered me to quit smoking and boozing." "Did it work?" "I don't know. I haven't seen her in five years."* Of the curatorial process, he says, "buying art is one part of it, knowing how to live with it is another."

Hamill's personal fabric library served as a jumping off point to weave it all together. "She has an incredible expertise in textiles," says Fuller Marroquin. "We found so much commonality in our love for prints and embroideries." The two women selected a rich mélange of florals, paisleys, and rare antique specimens, masterfully mixing it all with more contemporary pieces. In the living room, Damien Hirst butterfly works levitate over sofas upholstered in Braquenié's Le Grand Corail, with a cherry-red Martin Szekely cocktail table holding court in the center of it all. It is flanked by two midcentury chairs that were initially a minor sore point between the couple, but after Hamill had them recovered in a saffron velvet with chocolate piping, "they work," the designer says. "They're kind of ugly-beautiful."

HAMILL INTRODUCED the couple to Lisa Corti's hand-printed textiles, but they happened upon other pieces serendipitously. Fuller Marroquin cops to "a crazy growing collection" of tabletop items, as evidenced in 300 pieces of 19th-century Gien dinnerware—complete with a fortuitous GM monogram—scored at the Marché aux Puces in Paris. Notes her husband, in a tone of amused disbelief, "They arrived by truck on a crate that had to be opened on the street because it couldn't fit in the door." Excess aside, the couple prefers to host gatherings that have a more intimate scale, calling their dinners "casual in essence." The dining area next to the open kitchen lends itself to a certain informality, but when the weather is mild, they swing open the doors to the terrace.

Upstairs, the trio took extra care with the sleeping quarters. In the children's bedroom (Gloria was joined by sister Flora last summer), another Hirst butterfly work, a wedding gift from the artist, hangs over a rattan bed. The primary bedroom is dressed in a leopard chintz, from bed frame to curtains, and the elegant Jacques Quinet desk, a Mother's Day gift, is paired with a Maarten Baas chair that almost looks like it was sculpted out of play dough. "It is perfectly positioned because there's such beautiful foliage outside that window," says Fuller Marroquin.

Her favorite room, though, is the lush rooftop. "I have loaded it up for such a small planting area, but it's my testing ground," she says, adding that she's juggling projects in New York, Connecticut, and Mexico. It's an intoxicating paradise of New York natives, from crested iris to grass of Parnassus. Flora is still too young to do any digging, but Gloria wields her own shovel and has made friends with the bees, butterflies, and a family of doves who've become frequent visitors. "We obviously love butterflies in our house," Fuller Marroquin says, nodding to the plethora of Hirsts. "Diego and I came into this marriage with our very different styles. In the beginning, it's safe to say, they clashed, but now there's a peace that we've created amongst this opposing force. It's really both our energies in every room."AD

"Sometimes people are afraid of mixing, but Grace and Diego really wanted that."
—Leonora Hamill

A COWTAN & TOUT FABRIC DRESSES THE HEADBOARD, VALANCE, AND CURTAINS IN THE MARROQUINS' BEDROOM; DESIGN FRÈRES NIGHTSTAND, STARK RUG. **OPPOSITE** ON THE DECK, CAST-IRON CHAIRS PULL UP TO A TABLE DRAPED IN A LISA CORTI LINEN. THE BANQUETTE CUSHIONS ARE AN ALEXANDRA CHAMPALIMAUD FABRIC FROM QUADRILLE.

design notes THE DETAILS THAT MAKE THE LOOK

THE DINING TABLE IS SET WITH ANTIQUE GIEN PLATES, BLUE PAUL ARNHOLD GLASS TUMBLERS, AND PINK GLASSES CUSTOM CRAFTED IN MEXICO.

UCHIWA HANA CHANDELIER BY INGO MAURER; PRICE UPON REQUEST. *1STDIBS.COM*

“For me creativity comes in colorful environments with nothing too precious.” —*Grace Fuller Marroquin*

OISEAU BLEU DINNER PLATE BY GIEN; $35. *SCULLYANDSCULLY.COM*

SPOTTED GLASS BOWL BY PAUL ARNHOLD; $495. *MODAOPERANDI.COM*

ANTELOPE AX CARPET; TO THE TRADE. *STARKCARPET.COM*

ORANGE FLOWERS GLASS; $200. *DIOR.COM*

19TH-CENTURY FRENCH BIRDCAGE; $3,500. *1STDIBS.COM*

DANS LA FORÊT COTTON BY DÉCORS BARBARES; TO THE TRADE. *JOHNROSSELLI.COM*

AVALON DAYBED; $1,398. *SERENAANDLILY.COM*

INTERIORS: NOE DEWITT. ALL OTHERS COURTESY OF THE COMPANIES.

PRODUCED BY MADELINE O’MALLEY

IN THE COUPLE'S BEDROOM, A JACQUES QUINET DESK AND MAARTEN BAAS CLAY CHAIR OVERLOOK THE TREETOPS.

COQUELICOTS LINEN; $250 PER METER. *SOANE.COM*

BASEL CHAIR BY MAARTEN BASS; PRICE UPON REQUEST. *1STDIBS.COM*

FRENCH COUNTRY YARN BASKET; $189. *MAINLYBASKETS.COM*

A RICHARD PRINCE PAINTING SURMOUNTS A MARC NEWSON TABLE IN THE HALLWAY.

MORLEY DESK; $4,455. *THEODORE ALEXANDER.COM*

CERAMIC MELTDOWN VASE BY KYLE SCOTT LEE; $300. *WESTELM.COM*

"I love color and layering; *Diego* has a much more academic approach to the way he hangs things on a wall."

HEALING A HOUSE

For *Dr. Siddhartha Mukherjee*, artist *Sarah Sze*, and their daughters, home has become the ultimate haven

TEXT BY **SIDDHARTHA MUKHERJEE** PHOTOGRAPHY BY **JASON SCHMIDT** STYLED BY **COLIN KING**

SIDDHARTHA MUKHERJEE IN HIS OFFICE NOOK ON A PAULISTANO CHAIR: PAINTINGS BY SARAH SZE (ABOVE HEAD) AND LISA YUSKAVAGE; HANGING SCULPTURE BY OLAFUR ELIASSON. **OPPOSITE** SARAH SZE, WORKING IN THE LIBRARY TURNED STUDIO UNDER A ROBERT SONNEMAN CHANDELIER. ON LOWER SHELF, PRINTS BY WILLIAM KENTRIDGE. FOR DETAILS SEE RESOURCES.

MY

father was chaste in his clothing choices (white, beige, cream), but he could not resist the tug of a deep crimson shawl. I remember it as a family relic, packed with mothballs and stored away in a steel trunk every summer. A richly embroidered pashmina from Kashmir, the shawl was one of the few things that had traveled with his family during the furious conflagration of Partition in 1947, when East and West Bengal were split into two halves. My grandmother had packed that same trunk and left with her four children in tow. The overnight train had borne the family to a newborn India, torn into two, like a scrap of paper. Their adoptive city, Kolkata—once the most luminous of jewels in the crown of England's colonial cities—was now in ruin. Its spine would break and recover, and break again, as the city heaved with wave upon wave of destitute migrants.

Intuitively, my father learned, perhaps, what the physiologist Claude Bernard had called "homeostasis"—the capacity of an organism to resist change by mounting counteracting forces. The process was not passive, Bernard had pointed out, but arguably one of the most active mechanisms in biology. For centuries, organismal physiology had been interpreted as a series of active machines: muscles, nerves, and ligaments that moved, turned, swiveled, sparked electricity. But Bernard inverted the thought. Standing there, standing in place, keeping equilibria; all required constant surveillance and work. It was the basis of survival, of renewal, of resistance. Resilience is invisible—until it breaks, and has to be mended again. In medicine, we call it "healing."

HOW DOES ONE HEAL A HOUSE? In July 2019 we set about renovating our home in New York. It had once been a flourishing garment factory, but it had aged, albeit with grace. The floorboards creaked arthritically, but it was an undeniably beautiful space, with sly, spiraling nods to Corbusier (a circular staircase encased in a white shell, an oval skylight in the ceiling), flooded with cinematic light. We had been inundated with proposals to gut the deteriorating '80s interiors, but our architect, Carmen Lenzi, advised the lightest of touches. This was not a renovation, she argued, but a renewal—a healing. We would not convert the loft into a modern, sterile steel trunk; we would design it to fill it with the belongings we loved. We moved out sometime that summer, leaving a contractor, Nick Villani, who with his equally deft touch had somehow intuited our desires.

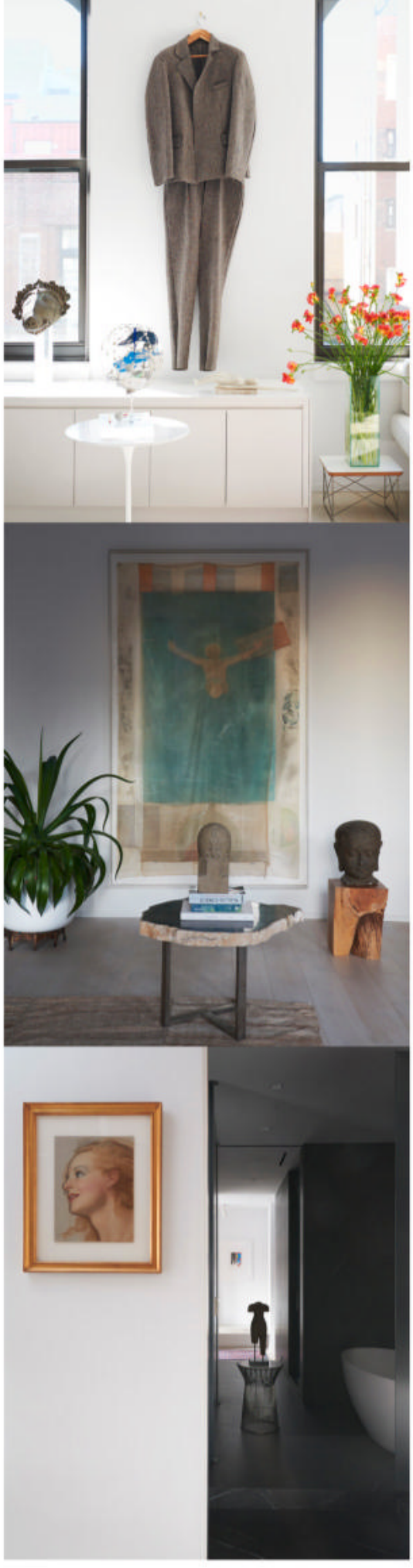
We fortuitously returned to the space just in time, in early December. There was something organic in the "healing," as if Lenzi and Villani had negotiated the challenges of an aging body. As we hauled our possessions back—a Corbu chaise, a timeworn

CLOCKWISE FROM ABOVE AN ANTIQUE PASHMINA SHAWL HANGS IN THE STAIRWELL. A BRONZE VISHNU SCULPTURE STANDS UNDER A JOSEF ALBERS ARTWORK. PIECES BY (FROM LEFT) RICHARD SERRA, GABRIEL OROZCO, AND SARAH SZE HANG ON THE LIVING ROOM WALLS. IN FOREGROUND, A WEST AFRICAN MASK ON STAND. MUKHERJEE, WORKING AT AN EERO SAARINEN TABLE ON THE ROOFTOP IN MID-OCTOBER. **OPPOSITE** A MILO BAUGHMAN COUCH STANDS IN THE LIVING ROOM. PAUL EVANS TABLE. ARTWORKS BY RIRKRIT TIRAVANIJA, SZE, JAMINI ROY, AND KARA WALKER.

Baughman couch, our clothes piled into garbage bags for transport—the streets were full of euphoric, sweater-less revelers, coaxed out by a strangely warm sun.

And then, as if without warning, the conflagration began. Two and a half thousand miles away, a man just off a flight from Wuhan, China, walked into a clinic in Snohomish County with a cough, and cases spiraled out in Seattle and its suburbs. Tourists carried a deadly virus on planes to East Coast cities. For a few months, it had seemed as if the news had been far, far away—devastations in Europe, ICUs overflowing in London, and body bags in Madrid. But like a tidal wave, it was soon upon us in New York City. At my hospital at Columbia University, I watched the terrifying crest of the infection. Stretchers with patients packed the hallways. I called a friend in the ER; a 30-something man was being intubated, his lungs drowning in fluid. The next morning, he was dead. The city went into a lockdown.

How does one heal a city? How does one maintain "homeostasis" in a house, a family, or a community? *Resilience is invisible—until it breaks and has to be mended.* Every attempt at normalcy is a form of resistance. We reconfigured the spaces to allow us to work. For our daughters, Leela and Aria, Zoom classes began at 8 a.m., and their bedrooms were transformed into classrooms. Sarah, my wife, a visual artist, took over the gray-walled library and converted it into a studio, rigging up her paintings on the walls where she could continue to work with spiraling images and paints across the floor. I worked on a table on the rooftop while it was still warm, and then retreated to a nook in the corner of the house. I joined the governor's Blue Ribbon Commission to help heal New York. I donned masks and gloves and saw patients with cancer, or reassured them on Zoom. The kitchen became a communal cafeteria, but we promised, as a family, to have at least one meal together every day, seated around the table on a set of Thonet chairs that, years ago, Sarah had first recovered from the trash for her studio (and that Adam Kamens, of Amuneal, helped us restore).



LEFT, FROM TOP A FELT SUIT BY JOSEPH BEUYS IS DISPLAYED ALONGSIDE A BRONZE BOAR'S-HEAD MASK FROM KARNATAKA, INDIA, A GLOBE SCULPTURE BY SZE, AND A SMALL SCULPTURE BY KIKI SMITH. A PAINTING BY ROBERT RAUSCHENBERG HANGS BEHIND A PETRIFIED OAK SIDE TABLE TOPPED WITH A CONTEMPORARY JAVAN STONE HEAD. AT THE ENTRANCE TO THE BATH IS A PAINTING BY JOHN CURRIN, AND A JASPER JOHNS ON THE FAR WALL.

HOW DID WE LIVE BEYOND THE WALLS? Through art. And greenery. The art that Sarah had traded with her friends, or that had inspired her work, surrounded us and gave us sustenance. We learned to look afresh at Rauschenberg's *Hoarfrost*—of a man caught in mid-dive, not knowing where he might land or fall; Cindy Sherman's *Doctor and Nurse,* which seemed now like an homage to those who worked the frontlines; Richard Serra's black rectangles that were windows into an uncertain future; Lisa Yuskavage's premonitional painting of a woman rescuing her two daughters in mid-water; Joseph Beuys's felt suit that he made to commemorate his survival after his plane crash in Crimea in 1944. Beuys's mythology of his survival involved his broken body being wrapped in felt, cheese, and fat to help him heal. "That's how the Tartars found me days later," he wrote. He remembered "the felt of their tents, and the dense pungent smell of cheese, fat, and milk. They covered my body in fat to help it regenerate warmth, and wrapped it in felt as an insulator to keep warmth in."

And if art was the insulator for wounds, then plants were bandages. We grew them by the dozen, and filled a room with them—less greenhouse and more a moist, prehistoric survival chamber. A Mexican lemon tree burst forth with a dozen lemons in late July (and so—what else?—we made lemonade). And when the 100-year-old jade tree put out bold, green saplings, shrugging off the global recession, it was like a botanical act of resistance.

And the city? It revived too. The restaurants came out into the streets with lights. The man in a halal stand gave me a free helping of shawarma because I was wearing my white coat. As doctors, we learned new ways of taking care of patients—concentrating on healing. Here too, less was more: less invasive ventilation, gentler respiratory support.

Now, as we enter a second wave of the pandemic, the house, and the city, feel different. The spaces that had seemed ad hoc—the studio in the library, or the nook turned into a writer's workshop—feel more natural. We regained equilibrium. When the equilibrium tips again, we will remember that first round that showed us how to restore that fragile, improvisational balance.

I had lost my father's crimson shawl years ago. But scouring through Delhi's antiques shops just a few months before the pandemic, I had found a near replacement—a shawl of the same color and age, but with its own scars that had been meticulously repaired by a generation of artisans. Sometime in May, we hung the shawl, a counterpart to the Beuys suit, on the minimal, bleached-wood stairway that Lenzi had refurbished. Both pieces are about survival, and memory. There's a gash through the shawl that has been repaired, with stitches so tiny that they are almost invisible. The threads hold it together; they remind me of resilience, of homeostasis. Of healing. AD

And when the 100-year-old jade tree put out bold, green saplings, it was like a botanical act of resistance.

A PROFUSION OF PLANTS GROWS IN THE ENTRANCE TO THE BEDROOM. TOBIA SCARPA SOFA; ISAMU NOGUCHI LAMP. THE PRINT AT THE ENTRANCE TO THE BEDROOM IS BY JONAS MEKAS. AT REAR, A GIOVANNI BATTISTA PIRANESI PRINT HANGS ON WALL ABOVE THE BED. ROBERT SONNEMAN CHANDELIER.

COLLECTED WISDOM

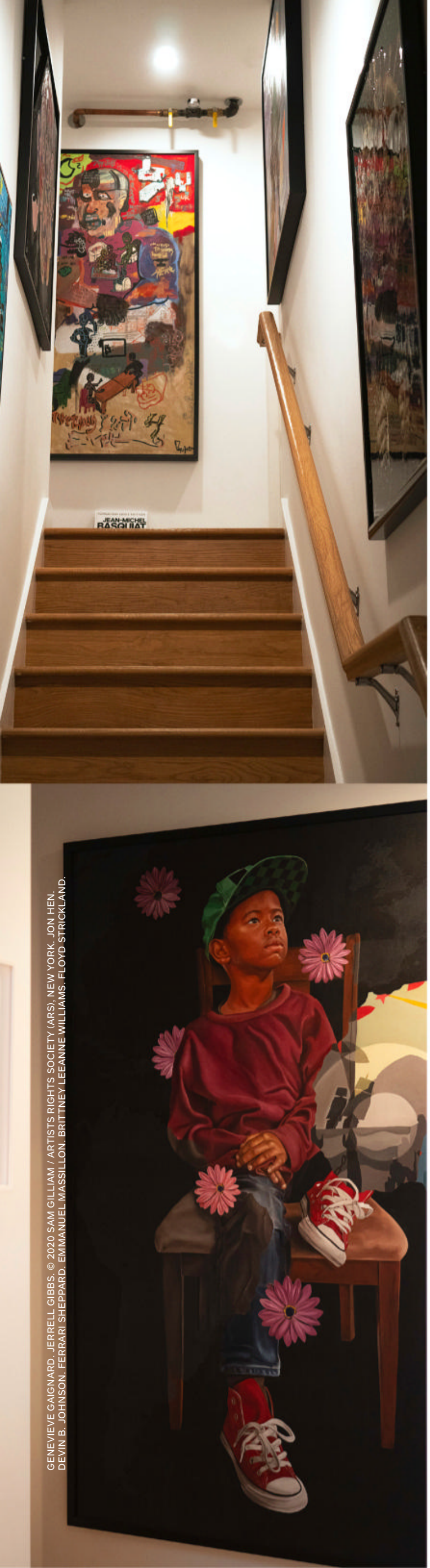
Marketing maverick *Everette Taylor* transforms a Lower Manhattan loft into a dynamic and deeply personal showcase for contemporary art

TEXT BY **DAVID C. KAUFMAN** PHOTOGRAPHY BY **SEAN PRESSLEY**

SOLOMON ADUFAH. LINA IRIS VIKTOR.

EVERETTE TAYLOR, THE CMO OF ARTSY, AT HOME IN SOHO; BEHIND HIM ARE PAINTINGS BY LINA IRIS VIKTOR (RIGHT) AND SOLOMON ADUFAH.


WHITE
SECTION
Only



GENEVIEVE GAIGNARD. JERRELL GIBBS. © 2020 SAM GILLIAM / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK. JON HEN. DEVIN B. JOHNSON. FERRARI SHEPPARD. EMMANUEL MASSILLON. BRITTNEY LEEANNE WILLIAMS. FLOYD STRICKLAND.

Everette Taylor, the 31-year-old chief marketing officer of the online art marketplace Artsy, arrived in New York City only last winter, mere months before the city entered lockdown. But he's quickly made himself at home. High above Canal Street, where SoHo's shine meets Tribeca's quiet charm, this serial entrepreneur has transformed a fourth-floor loft into a personal showcase for contemporary African American art—with reverence for the past but all eyes to the future.

"Friends urged me to consider places like Harlem or Brooklyn—which are great," says Taylor, who previously founded ArtX along with a handful of social-media and digital-marketing start-ups. "But coming from Los Angeles, I wanted to be able to walk everywhere, and I now live just four minutes from our offices on Broadway."

Mobility, however, was only one of the considerations Taylor had when choosing his Manhattan home. The loft, with a private rooftop and an ample slate of bare walls, is also large enough to accommodate Taylor's multimedia collection, which he mostly assembled while living in his former (and larger) California apartment.

"Visiting museums, galleries, and fairs was a form of self-care for me in Los Angeles," says Virginia-born Taylor, who was guided through the Angeleno art scene by collector Arthur Lewis and gallerist Mariane Ibrahim. "When I finally got my first piece in 2017 [an abstract painting by the Afro-Latino artist Jon Hen], I realized how much more I could be doing with all of the blank spaces around me."

Today those spaces are anything but blank. From the living room to the stairwell to a nearly hidden laundry room, walls practically overflow with works by Black artists from every corner of the African diaspora. Pieces by West African–born rising stars like Amoako Boafo, from Ghana, and Jadé Fadojutimi, from Nigeria, mingle with treasures by established American talents such as Sam Gilliam, Derrick Adams, and Henry Taylor, who completed a portrait of the homeowner (no relation) on his last night in L.A. "Henry is like a big brother to me," Taylor muses. "We were literally just hanging out and he said, 'Let's go to the garage,' and he painted this piece in two hours and it has become my most prized possession."

Supporting artists of color is more than a mere passion for Taylor, who is helping Artsy promote more diverse talents through a new digital showcase of Black-owned galleries and developed a recent public art campaign at MTA stations that honored essential workers. It has become a guiding professional philosophy. "I want to help create a more equitable playing field for Black artists and Black art," says Taylor. "In my life, I cannot necessarily fix inequalities found in the fashion or design or music industries, but I can effect change in the world of art."

Ultimately, Taylor intends to open a museum in Richmond to showcase his collection and highlight the power of art and art collecting to future generations. "The art world is still new to folks like me, who might arrive at a gallery in sneakers and a hoodie," he explains. "But I want to show little Black and brown kids that having a life filled with art is very much attainable." AD

CLOCKWISE FROM TOP LEFT A WORK BY GENEVIEVE GAIGNARD IN THE DINING AREA. TAYLOR WITH WORKS BY JERRELL GIBBS (LEFT) AND SAM GILLIAM. A JON HEN PAINTING AT THE TOP OF THE STAIRS. WORKS BY DEVIN B. JOHNSON (LEFT) AND FERRARI SHEPPARD. ON THE TABLE, SCULPTURE BY EMMANUEL MASSILLON. PAINTINGS BY BRITTNEY LEEANNE WILLIAMS (LEFT) AND FLOYD STRICKLAND.

TRUE COLORS

Trading L.A. for Brooklyn, artist *Jorge Pardo* leaves his vibrant stamp on a onetime carriage house in the heart of Bushwick

TEXT BY **EVE MACSWEENEY**
PHOTOGRAPHY BY **ISABEL PARRA**
STYLED BY **DORCIA KELLY**

FOR THE MAIN LIVING SPACE OF HIS HOME IN BUSHWICK, BROOKLYN, ARTIST JORGE PARDO CONCEIVED SIGNATURE LAMPS AND SPLASHES OF TILEWORK; THE PAINTING IS ALSO BY PARDO. FOR DETAILS SEE RESOURCES.

PARDO REPLACED THE EXISTING STAIRCASE WITH A SPIRAL DESIGN IN SCARLET; THE WALLS ARE PAINTED IN A HAND-MIXED COMBINATION OF BEHR COLORS. **OPPOSITE, FROM LEFT** HE ADDED A GARAGE DOOR, NOW ARTFULLY GRAFFITIED, TO THE HOME, WHICH WAS ORIGINALLY A CARRIAGE HOUSE. THE ARTIST AND HIS PAINTING IN THE LIVING AREA.

when

the artist Jorge Pardo decided to move his studio from Los Angeles to the Yucatán nine years ago, it made sense to transfer his American home base east to New York. The city was a short hop from Cancún and a place where he could easily connect with galleries and visit his daughter, Penelope, who had recently relocated there. Looking to imprint his original and exuberantly colored vision, he landed on an early 1900s carriage house nestled between a low-rise apartment building and a garage in Bushwick, a Brooklyn neighborhood that has so far resisted full-scale gentrification.

"I'm an immigrant, and this was an immigrant community I really liked," says Pardo, a Cuban American who grew up in Chicago from the age of six. "It's Latin, with people selling food on the street and little cell-phone-fixing stores," not to mention a Popeyes chicken, his beloved Starbucks, and the L train close at hand. It reminds him, he says, of East L.A., where he lived happily for many years after enrolling at Art Center College of Design in the '80s.

A small, narrow building, 15 feet by 70, the house had previously been gutted by a developer whose plans fell through, making it ideal for Pardo. "I like open spaces and really simple things," he says, "and it felt like a loft, with high ceilings on both floors." He switched out the original carriage-house doors for a conventional garage (handy for stowing his car when he travels) and replaced the rear façade with window walls, flooding the house's open living space with light. At its center, Pardo installed a well-equipped kitchen and dining area—he loves to cook and entertain friends. A new scarlet spiral staircase at the back of the room offers a sculptural counterpoint to the predominantly blue and green floor tiles.

Outside, a back garden functions as an inner courtyard, planted with small indigenous trees by the landscape designer Liz Campbell Kelly. "We put in a 12-foot wall, the same height as the ceiling, so that it feels like a room back there, but open to the sky," says Pardo. "I like that Latin American thing where you don't have a front yard. When you go into your house, you enter your own world."

And Pardo's is quite a world, characterized by his signature gestures of extensive tilework in vibrant colors and clusters of his intricate, low-hanging lamps. From his studio in Mérida, where his 13-person team includes carpenters, painters, and architects, he operates in a way that is almost the inverse of most artistic practice: For him, the computer is a means of creative freedom, and because everything is digitally fabricated in-house, he can make numerous prototypes in quick succession to try out his ideas before finalizing and hand-finishing a piece. "There's a nice agility to the process," Pardo says.

"When you go into your house, you enter your own world." —*Jorge Pardo*

IN THE OPEN KITCHEN AND DINING AREA, THE TABLE AND CABINETRY ARE BY IKEA AND THE RANGE IS BY BERTAZZONI; THE REAR WINDOW WALL LOOKS OUT ONTO A COURTYARD CREATED IN COLLABORATION WITH LIZ CAMPBELL KELLY OF HUDSON GARDEN STUDIO.

An outstanding colorist, he works in terms of palettes, juggling as many as 40 colors in his tile pieces and lamps and mixing shapes and surfaces, whether glossy or matte, to find exciting, often unexpected relationships. "It's all intuitive," he says, "but it's hard to get to." When he does, he adds with a laugh, "You think, Oh, that's it! And the monkey hits the drum!"

THOUGH his exhibitions include paintings and other sculptural objects, Pardo, a 2010 MacArthur "Genius Grant" fellow, thinks in terms of art environments, and his homes are no exception—highly functional artworks that you can live in but that are splendidly unique. He recently completed a sprawling, extravagantly inventive estate for the publishing magnate Benedikt Taschen in Malibu, as well as the gorgeously idiosyncratic L'Arlatan hotel for art patron Maja Hoffmann in Arles, France. Some of these interiors are included in a sumptuous monograph, *Jorge Pardo: Public Projects and Commissions, 1996–2018,* to be released this spring by Petzel Gallery, in advance of its fall 2021 show of his new paintings. Among his current public projects are a 3,500-square-foot ceramic mural for a new cruise terminal in Miami, which he has conceived in explosions of yellow, pink, and red, with splashes of sky blue.

Pardo based the lamps for the Bushwick house on the insides of fruit, nuts, and seeds, as well as sea creatures and machine parts. "We played with groupings," he says. "There are 25 or 30 sections in each lamp, all hand-painted in a different color, so there's a soft gradation of color." The delicacy and particularity of the lamps and tile patterns stand out against the modified IKEA kitchen and standard modernist furniture, "the kind of thing you can order online and get in three weeks," Pardo says, resulting in an interior that is both unfussy and full of character. "The lamps and most of the color gestures are kind of eccentric," he says, "but at the same time it's a very comfortable house." Amplifying the ease for him is the fact that Pardo has imported many of the elements he loves to live with—a large walk-in shower, a tub in the bedroom, the tile colors and curtains, made from layered solid and lace fabrics, that he has in his house in Mérida (*AD,* December 2018), where he spends about half of his time. "If I'm going to be going back and forth so much, I want to wake up in similar environments," he says with a chuckle. "I'm happy here. I feel like I'm at home." AD

LEFT PARDO'S BEDROOM, ONE OF THREE ON THE SECOND LEVEL, IS SIMPLY FURNISHED WITH IKEA SHELVING UNITS AND LINOTO LINENS. **BELOW** FOR THE PRIMARY BATH, AS THROUGHOUT THE HOUSE, TILES OF PARDO'S OWN IMAGINATION WERE PRODUCED AT CERÁMICA SURO IN GUADALAJARA, MEXICO; SINK BY IKEA.

BLK MKT VINTAGE

When **Kiyanna Stewart** (far right) and **Jannah Handy** first met, vintage shopping was one of their favorite things to do as a couple. Yet they seldom saw pieces or dealers that represented their own lived experiences as Black women, a void they set out to fill. “We wanted to become the collectors that we wished we had access to when we first started out,” says Handy. Together they began to canvass the country for furnishings and ephemera with a connection to the African diaspora, from old issues of *Jet* magazine and posters from Shirley Chisholm’s 1972 presidential run to retro hair dryers (among them a 1950s baby-pink beauty scored at an estate sale). That hobby has since snowballed into a storefront in Bed-Stuy, Brooklyn (where they both grew up), an e-commerce platform, a prop-rental business, and a design studio for sets and interiors. Since the pandemic hit, they’ve been focusing on online sales, but they’re gearing up to return to their store. Says Handy: “Access has been such a big thing for us, and a physical space helps with that.” blkmktvintage.com

OPEN FOR BUSINESS

Persevering through the pandemic, a new generation of taste-making store owners reminds us that shopping in the Big Apple still can't be beat

WRITTEN AND PRODUCED BY **HANNAH MARTIN** PHOTOGRAPHY BY **DEIRDRE LEWIS**

COLONY

“We operate more like a cooperative than a traditional gallery or showroom or store,” explains **Jean Lin,** who opened this Chinatown space in 2014. Her atypical business model asks that designers pay a monthly co-op fee and hand over only a small commission on transactions. “We hope designers can use this as a tool. That they can actually grow with their sales.” And they have. Fixtures on her limited roster (she currently reps just 14 studios) include Moving Mountains, Vonnegut/Kraft, Hiroko Takeda, and Meg Callahan, while newcomers include art-design firm A Space and lighting designer Bec Brittain, both based in New York. While Lin makes plenty of sales virtually, she hasn’t yet added e-commerce, favoring the physical experience of design hunting. “The retail landscape could easily look like a bunch of big-box stores,” she says, lamenting the city’s many recent closures. “As small businesses, we have to fight, support each other, and survive.” goodcolony.com

LICHEN

On Moore Street in East Williamsburg, Brooklyn, a stretch chockablock with butchers, barber shops, and bodegas, **Jared Blake** (near right) and **Ed Be** can be found selling Eames icons, classic Ludwig Mies van der Rohe designs for Knoll, and $3 cups of coffee. “It disarms people from feeling intimidated,” Blake says about their in-store café, a key component of the Lichen equation since they first opened in a former deli eight blocks away three years ago. (Their second location, a.k.a. Big Lichen, pictured, debuted last June.) Blake and Be conduct most of their business in person—though they do list items on Instagram—and urge visitors to touch or sit on the merch, even in the cases of rare finds like a Robert Venturi Chippendale chair or Piero Palange and Werther Toffoloni’s G23 Hoop lounge. Sourced from Craigslist (the two met on the platform when Blake sold Be a yellow Eames chair) or at auction, such pedigreed pieces mix right in with contemporary designs from the likes of Nigerian talent Nmbello Studio and Brooklyn ceramist Mariana Silva. Recently, Blake and Be have added designs of their own: a birch coffee table and a scaled-up version for dining. “It’s a crowdsourced table,” Blake explains of the simple silhouette, which was developed around frequent client requests. “You just don’t find these dimensions on Craigslist.” lichennyc.com

TAMAM

When a shop owner in the East Village told **Clare Louise Frost** (far left) and **Elizabeth Hewitt** about a great space nearby for rent, the designers thought about spreading the word. But after visiting the small storefront, these longtime friends, who first met while living in Istanbul, both uttered *her sey tamam,* a common Turkish phrase meaning something along the lines of “this is good.” So they signed the lease themselves, filling the skinny jewel box with things that also fit that description: textiles from Central Asia, Turkey, and Northwest India, a cache of antiques, dashing rugs by Turkish singer Zeki Müren, and their own line of ceramics (made in Turkey and inspired by 17th-century Ottoman motifs). Dealing in such items is nothing new for the duo or their third partner, Hüseyin Kaplan. Frost has an eponymous fabric line; Hewitt is behind the brand Tulu Textiles; and Kaplan owns two shops in Turkey. Still, they didn’t realize quite the impact a Manhattan boutique could have in terms of exposure. As Frost explains, “Even if people don’t walk in, its existence makes it real for people.” shop-tamam.com

BI-RITE STUDIO

In 2015, **Cat Snodgrass** quit her job at a record label to turn her side gig buying and selling postmodern design into a full-time job. Today, her signature cocktail of slick, curvy furniture and lighting has taken off. With a digital-forward format in addition to a Brooklyn shop, Snodgrass sidesteps the sometimes intimidating nature of the biz to reach clients (often young people new to buying) across the country. Like many dealers, she calls the pandemic “a crossroads moment” for her business. “Do we focus solely on the website? Are we a hybrid business? Do we stick to the brick-and-mortar format?” While most of her sales happen online, she opted to keep a street presence, building out a Bushwick warehouse space for eye-popping vintage gems like Ettore Sottsass’s Tahiti lamp and Archizoom Associati’s Superonda sofa, as well as new pieces from Kartell and her own designs, among them the wildly popular Capsule mirror. biritestudio.com

THE SOMERSET HOUSE

“This was a COVID baby,” says **Alan Eckstein,** a fashion designer, collector, and sometime decorator who opened shop in August after striking a deal on an empty storefront in Williamsburg, Brooklyn. Blessed with 31-foot ceilings and a glass garage door that opens directly onto the sidewalk, the indoor/outdoor space was as perfect for the pandemic era as it was for housing Eckstein’s expansive collection of vintage and antique treasures. Inside, a 1990s postmodern chair by Eugenia Butler is stacked on a midcentury Paul McCobb side table. Nearby, a 1960s Vladimir Kagan sofa sits across from a 1982 Ettore Sottsass Callimaco floor lamp. “It’s so silly, it’s like a big bazooka,” Eckstein says of the Artemide light, which features a decorative handle. “But I wanted it next to a 19th-century sculpture and these Jean-Michel Frank chairs. I never really think about if things go together. If I like it, it works.” somersetstudios.co

COMING SOON

After working together at a now-defunct design gallery in Chelsea, **Fabiana Faria** (above left) and **Helena Barquet** wanted to open a store that felt fun, accessible, and a bit more democratic than the usual destinations. The couple had their eye on a specific spot: Orchard Street, on the Lower East Side of Manhattan. “I wanted a little piece of New York,” recalls Faria. “And this was one of the last neighborhoods that still felt like New York.” They set up shop there in 2013, selling a fizzy mix of objects (Areaware puzzles, Gaetano Pesce trays and vases, Chen Chen & Kai Williams coasters, Boob bath mats by Cold Picnic) that has been bubbling ever since, attracting a cult following among aesthetes. In January 2017 they amped up their e-commerce (which thankfully got them through the worst months of the pandemic), and the following November, the then fiancées opened another showroom one street over for higher-end furnishings. This past October, they moved their main storefront down the block to the corner of Canal Street. Their new, roomier shop is filled with the same happy-go-lucky mix. Think a freshly reupholstered Milo Baughman loveseat, tons of giftable tabletop items, and a cache of retro wine coolers by Richard Carlson—a best seller in today’s era of perennial picnicking. comingsoonnewyork.com

LOVE HOUSE

Longtime friends and photographers **Aric Yeakey** (below right) and **Jared Heinrich** opened this sun-bathed showroom in a Greenpoint, Brooklyn, warehouse two years ago, craving, as Heinrich puts it, “a place that took things from different eras and made them work together, more of a living space than a store.” What started as a vintage-centric model has pivoted mid-pandemic to emphasize on-the-rise contemporary talents. Highlights include sculptural, hand-turned, wooden vessels by London-based Studio Anansi; dining suites made from regionally sourced timber by New York’s Gregory Beson; and hand-built ceramic seating by Texan Sunshine Thacker. Yeakey and Heinrich also started designing their own furniture, such as the sleek, customizable Downing Street table. But vintage pieces still shine, as evidenced by a 13-piece set of Mario Bellini’s 1970 Camaleonda sofa, among the largest such groupings in the world. “Some people don’t know what’s new or old,” says Yeakey. “I think that’s a testament to our style and the people we work with. It’s timeless design.” lovehouseny.com

beach

ABOVE GREEN RIVER PROJECT'S BEN BLOOMSTEIN (LEFT) AND AARON AUJLA DESIGNED THIS COZY ROCKAWAY BUNGALOW. **OPPOSITE** THE KITCHEN FEATURES WARM, COFFEE-STAINED WOODS AND TEXTURAL CERAMICS.

boys

Green River Project crafts a rustic, seaside hideout for a young client in a Rockaway bungalow

TEXT BY **HANNAH MARTIN** PHOTOGRAPHY BY **VICTORIA HELY-HUTCHINSON** STYLED BY **COLIN KING**

New York

is known for bright lights, fast walkers, loud horns, and tall buildings. But out on the skinny Rockaway peninsula that dangles off Queens like a loose thread, it's another world. Down a dirt path just steps from Jamaica Bay (and only a short bike ride from the subway), a young photo agent has set up house in an unassuming clapboard bungalow. Here, he knows his neighbors. He rises early for a sail, a surf, or maybe just a long swim.

"It's brilliant to live in Rockaway," says the Brooklyn-raised homeowner, who lived in Williamsburg for 14 years before snapping up the seaside spot in 2013. "You have access to everything the city offers, but you live in this beach community." He slowly transformed the place (when he moved in—just after Hurricane Sandy—the basement was totally flooded), and just over a year ago he sent a cold email to New York–based design firm Green River Project, whose wood-forward furniture he had spotted in a photographer's portfolio.

"The natural quality of their work really spoke to me," he recalls. For designers Aaron Aujla and Ben Bloomstein, the prospect brought to mind a long-simmering source of inspiration: Marlon Brando's 1960s departure to Tetiaroa, about 30 miles north of Tahiti. "He built 12 little houses on the beach and made everything from the resources of the land—conch shells for sinks and straw upholstery," explains Aujla.

Riffing on that image, he and Bloomstein came up with a scheme that prioritized the client's biggest at-home passion: cooking. In the kitchen and dining area, they paired stainless steel with rough, coffee-stained lauan and mahogany to give the place a warm, made-by-hand texture. Tobacco, tropical plants, and raffia—all tea-dyed and hand-dried in Green River's studio—hang from chandeliers, adorn the windows, and cover throw pillows. A few custom pieces, including an oak armchair with cushions of bound reeds and a version of the designers' lacquered-bamboo lounge covered in motifs from David Hicks book covers, mingle with vintage finds like Mario Bellini's 1970 Camaleonda sofas, a vintage caned cabinet, and a 1970s redwood-and-slate cocktail table. "We were looking for things that could have been made by us but 100 years ago or 50 years ago," explains Aujla.

It all complements the homeowner's collection of ceramics. From age 15 he worked for prominent New York dealer Jason Jacques, and he now lives with everything from utilitarian Japanese bowls to a recently acquired moon pot by American ceramist Toshiko Takaezu. The textural objects mirror the rich woods used throughout—Aujla and Bloomstein even framed an Egon Schiele drawing in raw mahogany. Surprisingly, the largely natural palette of the furnishings is set against eye-popping walls painted lavender, saffron, dusky brown, and arsenic green, all colors that Aujla brought back on paint chips from travels to India. The client was apprehensive at first, but once it was on the walls, he admits, "I came around full circle."

Most of the project unfolded amid the pandemic, meaning the homeowner, who once saw his home exclusively on nights and weekends, has been in the freshened space around the clock. "It feels so good," he says, "to finish work, go out for a sunset sail, but still live in New York City." AD

CLOCKWISE FROM TOP A VINTAGE CABINET AND CERAMIC WORK BY DONNA GREEN MINGLE WITH MAHOGANY AND BAMBOO SHELVES AND AN OAK ARMCHAIR BY GREEN RIVER PROJECT. A 19TH-CENTURY QUILT, RAFFIA PILLOWS, AND A DRIED-GRASS VALANCE IN THE BEDROOM. THE BUNGALOW'S EXTERIOR. **OPPOSITE** GREEN RIVER PROJECT'S BLACK HYEDUA DINING TABLE AND MAHOGANY STOOL WITH BODE UPHOLSTERY IN THE KITCHEN.

Decorated by *Monique Gibson*, a Tribeca aerie with city-embracing views makes a dreamy home base

TEXT BY **CATHERINE HONG** PHOTOGRAPHY BY **WILLIAM ABRANOWICZ**

HIGHLIFE

JEFF KOONS, *GAZING BALL (TITIAN MARS, VENUS, AND CUPID)*, 2014–2015 © JEFF KOONS

THE LIVING ROOM LOOKS OUT ON A TERRACE LANDSCAPED BY HARRISON GREEN. STOOLS BY HUN-CHUNG LEE. AT ONE END OF THE LIVING ROOM, A CHAIR FROM THE HIGH COURT IN CHANDIGARH, INDIA, AND A PIERRE JEANNERET COCKTAIL TABLE SIT ON A CIRCA-1940 RUG. **OPPOSITE** IN THE HUSBAND'S OFFICE, AN ARTWORK BY JEFF KOONS HANGS ABOVE A CUSTOM SOFA IN A ROGERS & GOFFIGON WOOL. PIA MANU COCKTAIL TABLE; ANTIQUE PERSIAN RUG. FOR DETAILS SEE RESOURCES.

LEFT THE FAMILY SITS AT A TABLE BY MICHEL AMAR; VINTAGE CHAIRS BY PIERRE CHAPO. CUSTOM BANQUETTE IN A HOLLY HUNT PERFORMANCE FABRIC; PIERRE YOVANOVITCH WALL LAMP; ARTWORK BY MAREN KLOPPMANN.

There are views. And then there are views. After two decades working at the tippity top of the New York design world, Monique Gibson figured she had seen them all. But three years ago the AD100 designer walked onto the terrace of this penthouse apartment in Tribeca and her jaw dropped in amazement. "You know what it's like when you walk into a great cathedral and you're suddenly struck silent?" recalls Gibson. "It was like that! I just stood there, dumbfounded," she says. "I daresay this apartment had the best view of the city I had ever seen."

Perfectly centered on New York's east-west axis, the duplex takes in panoramic views from the East River to the Hudson and, on clear days, sight lines north all the way to Central Park. "There's something about being so centered that does something to the human body," she muses. "I know it sounds crazy, but even though we were 800 feet up in the sky, I also felt grounded."

That one-in-a-million view was, of course, what sold the owners on the apartment in the first place. "We looked at a lot of places, but nothing compared," says the husband, a financial executive. "We couldn't get the view out of our minds." Still, for all of the apartment's obvious assets—the 13-foot-high ceilings, the 6,000 square feet for their kids to romp—the couple knew the space wouldn't feel like home until they could shape it to suit their style.

"It was a very traditional white box," explains the homeowner. "Even the layout was sort of closed-off and traditional, which is so not us. We wanted it to feel younger and more open."

ENTER GIBSON, the warm and effusive redheaded Virginia native known for her roster of celebrity and rock-star clients. The couple had seen the downtown-loft renovation Gibson had masterminded for Meg Ryan in the pages of *AD* (November 2016) and were taken by the apartment's unique rough-edged glamour, which featured a soulful combination of industrial vintage fixtures, Art Deco furniture, and sumptuous beige upholstery, along with a fearless abundance of glossy black finishes. "They were rooms we could see ourselves living in," says the husband. "They had a moody downtown New York vibe, but they were also peaceful, with lots of texture and layers."

The challenge for Gibson was to translate the feeling of artistic urbanity—more naturally suited to an old loft building with exposed brick walls and exposed pipes—to a classically inspired newly constructed high-rise. "We had to do it in a way that suited an elegant building," she says. (They turned to Ike Kligerman Barkley to handle the renovation architecture.)

First order of business? The rooms needed to "exhale," as Gibson puts it. In the living room, the formerly solid walls on either side of the fireplace were replaced with black steel-framed windows, exposing the staircase and imbuing more of a loftlike openness to the space. Meanwhile, on the opposite side of the living room, a wall defining a separate lounge area was minimized and replaced with the same mullioned windows. That move not only expanded the room but "dramatically opened up the river-to-river views," says Gibson.

While the owners expressed a hankering for concrete floors, Gibson believed the surfaces needed more refinement. A gray-and-black-speckled terrazzo for the foyer and dining room satisfied their craving for industrial edge while also adding polish and visual interest. The owners were also adamant about keeping the windows free of drapery. "But the rooms still needed warmth," says Gibson. She brought in textured upholstery and rugs—including a delicate

MAREN KLOPPMANN.

A VINCENZO DE COTIIS LIGHT FIXTURE HANGS ABOVE AN ISLAND OF HONED COPACABANA STONE IN THE KITCHEN. VINTAGE STOOLS; CABINETRY HARDWARE BY THE NANZ CO.; WATERWORKS SINK FITTINGS.

Part of the great fun in working on the apartment, say the owners, was in meeting many of the artisans behind their furnishings. "We wanted to know the hands behind the furniture," says the husband.

IN THE LIVING ROOM, A VINCENZO DE COTIIS COCKTAIL TABLE STANDS IN FRONT OF A CUSTOM SOFA IN A CHAPAS TEXTILES FABRIC. JOSEPH DIRAND ARMCHAIRS WEAR SYLVIE JOHNSON PARIS FABRIC. RUG BY SAM KASTEN HANDWEAVER.

ABOVE LEFT AN ARTWORK BY LOUISE NEVELSON HANGS IN THE DINING ROOM. JOSEPH WALSH TABLE WITH OLAVI HÄNNINEN CHAIRS; CAROL EGAN WALL-MOUNTED CONSOLE. **ABOVE RIGHT** ON THE TERRACE, A GEORGE SMITH BANQUETTE IN A HOLLY HUNT FABRIC SURROUNDS A CUSTOM STONE TABLE.

18th-century European tapestry for the main bedroom—and hand-stained oak paneling to help take off the minimalist chill.

The only place the couple diverged from their restrained loft aesthetic was in the children's wing. "The wife told me she loves graphic black and white stripes and hoped to incorporate that pattern somewhere," says Gibson. After briefly toying with the idea of creating a boldly banded closet, Gibson realized that the playroom was the best spot. The result is an eye-popping space that's equal parts Op Art, Marimekko, and Marcel Marceau.

PART OF THE GREAT FUN of working on the apartment, say the owners, was in meeting so many of the artisans behind their furnishings. "We wanted to know the hands behind the furniture," says the husband. They visited the Jouffre atelier in Long Island City (where they got their Vladimir Kagan–inspired custom seating) and Brooklyn-based weaver Tara Chapas (who crafted much of the upholstery fabrics). Most memorably they made a virtual visit to the County Cork, Ireland, studio of artist and furniture maker Joseph Walsh, who built their sculptural walnut dining table. "It's probably our favorite piece in the apartment," says the wife. "We still call it 'Joseph's table.' "

In fact, it took considerable restraint for the couple not to give in to their impulse to fill the apartment with all the beautiful objects they discovered. "Our most important guiding principle was to let the view lead," says Gibson. Accordingly, the entrance foyer and the central channel of the living room are completely clear of furniture so as not to obstruct a visitor's path from the front door to the terrace. "When you walk into the apartment, you are pulled in straight through to the windows like a magnet," Gibson says.

And for all the challenges and turmoil New York City has faced this year, the homeowners say that they find the view as moving and inspiring as ever. "While things seem challenging," says the wife, "when we look out at night and see the lights come on—at the Empire State Building, at the Freedom Tower, in buildings up and down the city—you're reminded that it is still New York. It is strong and it will be back." AD

The eye-popping playroom is equal parts Op Art, Marimekko, and Marcel Marceau.

IN THE PLAYROOM, MUSHROOM STOOLS BY MAISON GERARD STAND ON A RENATE MÜLLER RUG. THE WALLS WERE CUSTOM PAINTED.

resources

All products listed have been identified by the designer of each residence. Contact information was up to date at time of publication.

GOTHAM GLORY

PAGES 32–43: Interior design by Studio Volpe; *stevenvolpe.com*.
PAGES 32–33: Sofa (at left) by Studio Volpe; *stevenvolpe.com,* in fabrics; *handweaves.anamar.us,* and; *chapastextiles.com*. Detroit cocktail table by Fredrikson Stallard; *davidgillgallery.com*. Gio Ponti chandelier; *galeriekreo.com*. Diego Giacometti armchairs; *jacques lacoste.com*. Wendell Castle table (at right); *r-and-company.com*. Rugs; *vsoske.com*.
PAGES 34–35: Sofas by Joaquim Tenreiro; *nilufar.com,* in silk; *prelle .fr*. Side table by Vincenzo De Cotiis; *decotiis.it*. Nuage cocktail table by Guy de Rougemont; *galeriedu passage.com*. Adaptation chair; *jorislaarman.com*. Table lamps; *nachocarbonell.com*. Curtain silks; *claremontfurnishing.com*.
PAGE 36: In living room, Tunisie bookshelf by Charlotte Perriand; *jacqueslacoste.com*. In child's bath, Luna quartz; *compac.es*. Vaia shower fittings; *dornbracht.com*. In closet, custom bench; *georgespencer.com*. Cashmere carpet; *marknelsondesigns .com*. Burnished nickel hardware; *htheophile.com*. Vintage chandelier; *seguso.com*.
PAGE 37: Linens on custom bunk beds; *dporthaultparis.com*. Pierre Paulin chair; *1stdibs.com,* in Flurry fabric; *maharam.com*. Curtains of Colette linen in rosewater; *kerry joyce.com*. Wool carpet; *stark carpet.com*.
PAGE 38: Jean Royère armchairs; *jacqueslacoste.com*. Plug alabaster table by Rick Owens; *carpenters workshopgallery.com*. Curtains of silk taffeta; *fondazionelisio.org*. Vintage chandelier; *seguso.com*.
PAGE 39: Lit Line light by Michael Anastassiades; *nilufar.com*. Countertops and backsplash of quartz; *compac.es*. Custom-color range; *lacornueusa.com*. Elio sink fittings; *dornbracht.com*. Pewter cabinet hardware; *htheophile.com*.
PAGES 40–41: In library, Jean Prouvé armchairs; *1stdibs.com*. Jean Royère cocktail table; *jacqueslacoste.com*. Gino Sarfatti chandelier; *galeriekreo .com*. In family room, Gio Ponti lounge chair; *nilufar.com*. Steinway & Sons piano; *steinway.com*.
PAGE 42: In primary bedroom, on headboard, silk fabric; *samkasten .com*. Milo Baughman bench; *1stdibs.com*. Wendell Castle chair; *carpentersworkshopgallery.com*. In bath, Franco Albini sconce; *nilufar.com*. Paavo Tynell chandelier; *modernity.se*. Pewter sink and tub fittings; *peguerin.com*.
PAGE 43: Carved ocean travertine tub by Studio Volpe; *stevenvolpe .com*. DC 1709 side table by Vincenzo De Cotiis; *carpenters workshopgallery.com*.

PARADISE CITY

PAGES 44–53: Interior design by Leonora Hamill Studio; *leonorahamillstudio.com*. Landscape design by Grace Fuller Design; *gracefullerdesign.com*
PAGE 45: On vintage McGuire Cathedral chairs, cushions of Soane fabric; *soane.co.uk*. Tablecloth; *lisacorti.com*. 1970s Uchiwa Hana pendant light by Ingo Maurer; *1stdibs.com*. Bookshelf; *bludot.com*. Curtains of Indian Zag in Paprika; *leejofa.com*.
PAGES 46–47: In sitting room, sofas; *ohenryhouseltd.com,* in Le Grand Corail by Braquenié; *pierrefrey.com,* with trim; *samuelandsons.com*. Cocktail table; *martinszekely.com*. Floor lamp by Wieki Somers; *galeriekreo.com*. Curtains of Dans la Forêt; *decorsbarbares.com*.
PAGE 48: Sink; *franke.com*. Range; *lacanche.com*. Vase; *paularnholdglass .com*. Knives; *lorenzi-milano.com*.
PAGE 49: Rattan sleigh daybed; *grange.com,* with cushion of Drogheda Madras; *etro.com*.
PAGE 50: Headboard, bedskirt, and curtains of Rose & Leopard by Cowtan & Tout; *cowtan.com*. Laque lacquer and brass nightstand by Design Frères; *blendinteriors.com*. Antelope-print rug; *starkcarpet.com*.
PAGE 51: Tablecloth; *lisacorti.com*. Banquette cushions of an Alexandra Champalimaud fabric; *quadrille fabrics.com*.
PAGE 52: On dining table, blue glass tumblers; *paularnholdglass.com*.
PAGE 53: In hallway, Micarta table; *marc-newson.com*.

HEALING A HOUSE

PAGES 54–59: Architectural renovation by Carmen Lenzi: *clarchitect.net*. Contractor: Nick Villani and Co.; *917-414-3428*.
PAGE 54: Paulistano armchair; *dwr.com*.
PAGE 55: Vintage chandelier by Robert Sonneman; *1stdibs.com*.
PAGE 56: Milo Baughman sofa and Paul Evans dining table; *1stdibs.com*.
PAGE 57: Saarinen table; *knoll.com*.
PAGE 59: Bastiano sofa by Tobia Scarpa; *knoll.com*. Isamu Noguchi lamp; *shop.noguchi.org*. Vintage chandelier by Robert Sonneman; *1stdibs.com*.

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PAGES 64–71: Architectural consultant: Emily Chang-Zidarov; *localparti.com*. Landscape design; *hudsongardenstudio.com*.
PAGE 64–65: Hanging lamps and tilework; *jorgepardosculpture.com*.
PAGE 66: On walls, hand-mixed combination of paints; *behr.com*.
PAGES 68–69: Modified table and cabinetry; *ikea.com*. Range; *us.bertazzoni.com*. Courtyard plantings; *hudsongarden studio.com*.
PAGE 70: Shelving units; *ikea.com*. Bed linens; *linoto.com*.
PAGE 71: Tile fabrication; *ceramicasuro.com*. Sink; *ikea.com*.

BEACH BOYS

PAGES 80–83: Interior design by Green River Project; *greenriverprojectllc.com*. Select furnishings throughout by Green River Project.

HIGH LIFE

PAGES 84–91: Interior Design by Monique Gibson Interior Design: *moniquegibson.com*. Interior Architecture by Ike Kligerman Barkley: *ikekligermanbarkley.com*. Landscape Design by Harrison Green: *harrisongreen.com*.
PAGE 84: Custom sofa; *jouffre.com,* in Townsend, in elk; *rogersand goffigon.com*. Vintage cocktail table by Pia Manu; *magenxxcentury.com*. Antique Persian Tabriz carpet; *dorislesliblau.com*.
PAGE 85: On terrace, stools by Hun-Chung Lee; *r-and-company .com*. In living room, Advocate and Press Armchair by Le Corbusier, Pierre Jeanneret, and Jeet Lal Malhotra; *magenxxcentury.com*. Pierre Jeanneret cocktail table; *dobrinkasalzman.com*. Circa-1940 handwoven rug; *dorislesliblau.com*.
PAGE 86: Carole table by Michel Amar; *ateliercourbet.com*. Circa-1960 S28 chairs by Pierre Chapo; *magenxxcentury.com*. Custom banquette; *jouffre.com,* in Breathe Easy fabric by Great Outdoors; *hollyhunt.com*.
PAGE 87: Vincenzo De Cotiis light fixture; *carpentersworkshop gallery.com*. Circa-1950 stools by Atelier Marolles; *magenxxcentury .com*. Cabinetry hardware; *nanz .com*. Sink fittings; *waterworks.com*.
PAGES 88–89: In living room, Vincenzo De Cotiis light fixture; *carpentersworkshopgallery.com*. Custom sofa; *jouffre.com,* fabric; *chapastextiles.com*. Bocca chair; *josephdirand.com,* fabric; *sylvie-johnson-paris.com*. Rug; *samkasten.com*.
PAGE 90: In dining room, custom Dommus dining table by Joseph Walsh; *josephwalshstudio.com*. At table, chairs by Olavi Hänninen; *magenxxcentury.com*. Double Emperor wall-mounted shelf with canister by Carol Egan; *maison gerard.com*. On terrace, banquette; *georgesmith.com,* in Here Nor There, in quicksand; *hollyhunt.com*.
PAGE 91: Champignon Mignon round stools; *maisongerard.com*. Universe carpet by Renate Müller in collaboration with Amini; *r-and-company.com*. On walls, painted animals; *deanbargerstudios.com,* and painted stripes; *polartgroup.com*. AD

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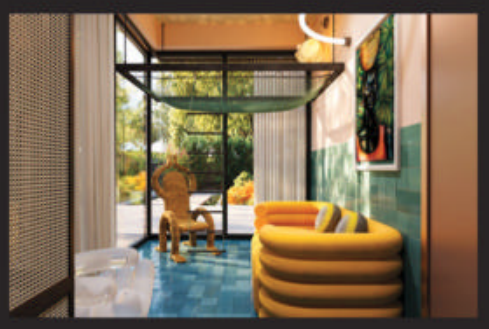

THE ICONIC HOME

Presented By AD BID

Black Creatives From Across the Country Shared Their Brightest Ideas and Boldest Concepts in This First-of-Its-Kind Designer Showhouse

Sixteen talented design firms joined forces for the first time to create The Iconic Home, a virtual showhouse presented by Architectural Digest and the Black Interior Designers Network that debuted in November. Envisioned as a modernist retreat in upstate New York, the home featured 15 impressive rooms, each decorated by a notable Black-led design practice.

From the refined kitchen to the entertaining-ready rooftop terrace to the breezy wellness room, the photorealistic interiors showcased exciting design ideas and the expertise of leading brands, including sponsors Caesarstone, CB2, Crate and Barrel, Gaggenau, Interface, LG SIGNATURE, Purple, and The Shade Store, whose cutting-edge products were a starring feature.

Missed the action? You can still take a peek inside the showhouse.
archdigest.com/iconichome

Clockwise from top left: Tiffany Cobb's pool surround; Tavia Forbes & Monet Masters' cabana; Brigette Romanek's kitchen; Amhad Freeman's office; Michel Smith Boyd's living room; Anthony Dunning's wellness room; Adair Curtis & Jason Bolden's rooftop terrace; Keia McSwain's primary bedroom.

Images by The Boundary

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one to watch

Elizabeth Graziolo

"I love traditional architecture because it has proved, over and over again, that it works," explains the Haitian-born architect Elizabeth Graziolo, who launched her own Manhattan-based practice, Yellow House Architects, last February. And she should know what works. After graduating from Cooper Union and spending a few formative years at Cicognani Kalla Architect, Graziolo clocked two decades at the AD100 firm Peter Pennoyer Architects, one of the city's leading classicist voices, where she became a partner. Since going out on her own, she has been busy designing a number of projects, among them a mid-rise tower on Madison Avenue, a town house on the Upper East Side, and a ground-up pavilion bar for a home in the Caribbean. Carrying a historicist torch into the present day, she aims to design in a style that is "traditional, with a modern touch." Case in point: an apartment in the newly refreshed Woolworth Tower Residences, where she plans to update some of Cass Gilbert's details—adapting the original medallions for the dining-room ceiling and translating façade molding inside. (She is pictured on a terrace at the iconic 1913 building.) As Graziolo reflects, traditionalism is wide-ranging, taking inspiration from everything from Moroccan riads to Japanese teahouses. "It's all about learning," she says. "Every project is an opportunity to learn something new." *yellowhousearchitects.com*

—HANNAH MARTIN

FASHION STYLING: RODNEY HALL. GRAZIOLO IS WEARING A PATBO CHARTREUSE CHARMEUSE GOWN, MALONE SOULIERS T-STRAP MULES, LELE SADOUGHI EARRINGS.

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