

NEW YORK

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SPACES

THE HOME DESIGN MAGAZINE OF METROPOLITAN NEW YORK

TOP 50 DESIGNERS



**SKY HIGH ON WEST 57TH
PRETTY ON PARK AVE.
DUMBO: BRONZE AND FABULOUS
KEY TO GRAMERCY PARK**

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TOP TO BOTTOM: We are looking forward to celebrating this year's Top 50 Designers. The Dumbo apartment of Peter Lentz and Hugh Panaro shows the power of a passionate palette. (p. 102)
High above Midtown a model apartment by David Mann of MR Architecture + Decor suggests a new design direction. (p. 82)

THE END OF summer always feels a little bitter-sweet. The days grow shorter. The tan fades. Back-to-school spirit? Talk about anxiety. But there's anticipation, too. We New Yorkers live for what's next. That's what our Clique pages are all about. This month's give a glimpse of why we love autumn in New York: the upcoming Metropolitan Opera season, the new Tavern on the Green, and more.

Talk about buzz! After Labor Day, the design world prepares to amaze us all over again. It's why we start September with our annual list of the Metro area's Top 50 designers and architects, which the editors and I work on all year long. Some of you will agree with our choices. Some of you won't. We're braced to hear from you, regardless. After ten years in print and the digital universe, the two things we know well? You're not shy. And you share our love of design.

What do we think the future holds? Check out the model apartment at One57 West 57th Street by David Mann of MR Architecture + Decor. With his unique sense of style, I think he's charting new design territory. Don't miss the residence that In Situ Design created for clients in Jean Nouvel's multi-colored glass tower in Chelsea, 100 11th Avenue. As fantastic as the structure is—and it is—it presents interior designers with serious challenges that this firm resolved beautifully. For another take on what's hot now, look at the Dumbo apartment Peter Lentz made for himself and his partner: bronze and sexy, it's a space with a totally passionate palette.

The exotic side of creativity affects product design, too. For that, we've got a feature on de Gournay, the source of to-die-for bespoke hand-painted wallcoverings and more. And don't miss Showroom Style, with William T. Georgis' compelling debut collection for Maison Gerard.

Can't wait to see you in September!

Jason Kontos



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TEXT BY JUDITH NASATIR

CARDINAL VIRTUES

FOR HIS NEW NAMESAKE COLLECTION FOR MAISON GERARD, ARCHITECT WILLIAM T. GEORGIS PULLS OUT DESIGN'S DRAMATIC STOPS

WILLIAM T. GEORGIS, the celebrated architect and designer, isn't exactly retiring in matters of taste. As masterly as he is with the tools of the design trade, he's just as adept with spinning a compelling narrative. If any proof is needed, just look at *Make It Fabulous*, Monacelli Press' 2013 monograph of the Georgis oeuvre, which he penned himself. His latest venture—a namesake, three-piece collection for Maison Gerard, the renowned specialist in French Art Deco, contemporary design artists, furniture and objects from the mid-'70s on, and early 20th French masters—attests further to his unequalled flair for the theatrical in conception and design. The items in question—the Whalebone sofa and armchair, the Santa Sangre table, and the Origami dining or library table—are close to direct translations of the stellar furnishings Georgis created for his mind-bending, drop-dead “Study in Red”, imagined as a retreat for the late Cardinal Spellman, at this year's Kips Bay Decorator Show House. Georgis, who has been designing custom pieces for clients for years, says that the effort was borne of the need for unique modern pieces to complement vintage and antique elements.

The collection came about in a jaw-droppingly short time because Benoist Drut, Maison Gerard's managing partner, didn't want to wait longer to work with Georgis than he had already. He had fallen in love with the sofa on the cover of Georgis' book: “It was haunting me.” Their resulting conversation focused on finding a way to make the pieces more easily producible—and comparatively more affordable—in a way that wouldn't diminish their design at all. If there's any question how far the collaboration succeeded, the results speak for themselves and with cardinal authority. **SEE RESOURCES ■**



SEEING RED RIGHT: Georgis' Kips Bay Room was designed for the late Cardinal Spellman; from the palette to the selection of objects, ecclesiastical references abound. **ABOVE:** With legs of flowing red epoxy, the Santa Sangre table appears to have a certain miraculous quality.



CHARMED LIVES

FROM THE TOP: The Whalebone sofa takes its name from base elements that are shaped and faceted to resemble those found in nature; the sofa breaks down into three sections for moving. The complementary armchair is as voluptuous and enveloping as its larger relative.





UP, UP, AND **AWAY**

FOR A NEW MIDTOWN SUPERSCRAPER WITH THE CITY'S HOTTEST ADDRESS, DAVID MANN OF MR ARCHITECTURE + DECOR CREATES A GLAMOROUS MODEL APARTMENT GROUNDED IN ARTFUL DETAIL

INTERIOR DESIGN MR ARCHITECTURE + DECOR • TEXT JUDITH NASATIR • PHOTOGRAPHY MARK ROSKAMS



LEFT AND BELOW: The vast great room divided easily into living and dining areas focused on the spectacular view. To create the effect of a curtain without blocking the vistas, Mann draped the interior wall as a backdrop for two facing custom sofas in Fabricut velvet. The custom Galet tables by Stephane Ducatteau are from Decoratum; Ayala Serfaty's armchair from Maison Gerard; the Arbre à Bulles brass lamp, from Galerie Thomas Boog.





For an element of surprise, Mann lacquered the walls of the library/third bedroom in acid green. Custom blackened-steel shelves topped by an LED strip allowed for "the feeling of a library, without building it in entirely," he said. Dressing the custom sofa is a Larsen velvet. The cowhide area rug is from Sacco; the Van der Straeten tables, from Maison Gerard.

To enhance the thrill on entry to the living spaces, Mann created a super dark foyer lined in leather panels from Spinneybeck. Carol Egan's floating wall console and mirror from Maison Gerard provide elegant finishing touches.



WHEN IT COMES to redefining luxury, the sky-high glass houses of One57 West 57th, Extell Development Company's 1,000-foot-plus-high tower by Atelier Christian de Portzamparc, shatter the ceiling. The most in-your-face extravagance of the building's bivouacs for billionaires, now selling faster than FIOS at rocket-fueled prices? Gobsmacking vistas of Manhattan and beyond. Commissioned to design a three-bedroom model apartment on the 43rd floor, David Mann of New York-based MR

Architecture + Decor made the most of the nose-to-the-glass-curtain-wall appeal.

From the living area's upholstery dressed in shades as light as eiderdown to the contiguous dining area's custom Lucite bar and custom dining table with a central reflecting pool—inspired by a visit to Eliel Saarinen's Miller House in Columbus, Indiana, surrounded by an 8-piece suite of 18th-century French lyre-back chairs, and lit by Fragile Future, an ethereal confection **CONTINUED ▶**



THIS PAGE: Mann's homage to contemporary art and design extends even to the kitchen, with its table from Matter, Bertjan Pot & Marcel Wanders' carbon-fiber chair from Twentieth Art & Design, and Eitel Carmona's Marina bowl from Espasso. **OPPOSITE:** The dining area's 18th-century French lyre-back chairs from Dienst & Dotter surround a custom marble-topped table with a central recess inspired by an Eliel Saarinen design. Above hangs Drift Studio's Fragile Future chandelier, made with real dandelion down and LED lights, from Carpenters Workshop Gallery.





of a fixture by the Dutch firm Studio Drift—to the bedroom’s handkerchief-shaped glass vanity table, “everything,” admitted Mann, “is subordinate to the view.” To soften the impact of the hard surfaces, he swathed key walls in fabric. To ground rooms that could easily feel lost in space, he worked the gravitational pull of super-plush comfort for seating groups and sleeping areas. Throughout, he celebrated contemporary artists and designers, a natural choice for his two types of imagined client: the international mogul and the garment industry empty nester.

To heighten the thrill of “the reveal”—that first, stop-you-in-your-tracks glimpse of the great room, a 38-foot-plus-by-20-foot

expanse that divided easily into living and dining areas—Mann created a dark, leather-clad cocoon of a foyer bejeweled with Carol Egan’s walnut console and watch-fob-like walnut mirror. In the library/third bedroom, he used acid green lacquer walls to provide “an element of surprise in the apartment’s black and white world.” The master suite surely qualified as a bit of heaven above earth: wrapped in a raw-silk wallcovering, fitted with a king-size bed draped in bleached fox, surmounted by Matthew Solomon’s *Constellation*, an installation of porcelain branches glazed to look like twigs. The crowning glory? Christopher Boot’s chandelier, a crystal halo if ever there was one. **SEE RESOURCES ■**

THIS PAGE: Finished in a raw-silk wallcovering from Stratum, the master bedroom is a study in 21st-century luxury. Over a custom headboard upholstered in Be Inthavong's black weave hangs the installation of Matthew Solomon's *Constellation*, with its glazed porcelain branch-like components. Christopher Boots' chandelier consists of magnetized crystal pieces, individually placed. Adding another facet to the crystal theme is Carl Martinez's rock crystal hardware on the custom nightstands. **OPPOSITE:** For a dressing area, Mann used a sculptural glass vanity, Mark Bankowsky's bronze-and-fur stool, and Ayala Serfaty's light sculpture, all from Maison Gerard. Underfoot is a rug from Mark Nelson.



In the living room, an aubergine custom chaise, a bronze basket from Maison Gerard, and a 1950s cane-back chair from Aero add color and depth to the luxurious neutrals.





LET IT FLOW

CETRARUDDY LIBERATES A LUMINOUS PARK AVENUE PRE-WAR FROM THE WEIGHTY AND PREDICTABLE

INTERIOR DESIGN CETRARUDDY · TEXT KAREN LEHRMAN BLOCH · PHOTOGRAPHY PETER MARGONELLI