

# INTERIOR DESIGN™

NUMBER 11

focus: new york

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**Top:** The living area has a 29-foot ceiling. **Bottom:** Volcanic basalt from Italy clads the master bathroom.

**Opposite top:** In the master bedroom, a chair by Fatima de la Espada faces a settee by Antonio Citterio. **Opposite bottom:** Larch meets stainless steel in the kitchen.



because of his impressive collection of Asian ceramics. The display case she designed for them further illustrates her gift for bravura simplicity. Starting in the dining area, the case rises to the ceiling, then appears to reemerge in the mezzanine study. From there, the steel side panels continue up to pierce the roof and reemerge on the terrace. "It's one of those architect things," she says with a shrug and a smile. The outdoor section of this triple-height element is blackened steel; the part below is larch, the project's only wood. She had it all hand-rubbed to bring out the raised grain, then ebonized.

The larch dining table stands in front of the display case, in a well—as at a Japanese teahouse, guests sit on cushions set directly on the floor. (Blau cannot help but point out the perfectly aligned joints between the square slabs of gray volcanic stone.) Down three steps, in the sunken living area, a pair of larch-topped cocktail tables sit between L-shape banquettes upholstered in cappuccino leather. Each enormous rectangular tabletop is supported by a single small steel cube. At first glance, the tops appear almost wafer-thin, their balance precarious. It becomes clear upon closer inspection, however, that they're quite hefty. Their undersides angle down toward the steel bases, which are bolted to the floor.

Separating the living area from the master suite is an open-air light well paved with pebbles. Though it could have been plucked directly from a Zen garden in Japan, this feature actually came to be because of code issues ➤





