

The image is a magazine cover for 'Interior Design'. The background is a photograph taken from an elevated position, looking down through a dark metal railing with horizontal bars. The railing is in the foreground, creating a grid-like pattern. Through the railing, several silhouettes of people are visible, appearing to be on a catwalk or runway. The lighting is dramatic, with strong highlights and deep shadows, creating a high-contrast, artistic effect. The overall color palette is muted, consisting of greys, blacks, and light blues.

# INTERIOR DESIGN

fashion: on the catwalk



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# INTERIOR DESIGN



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TOP: MARIAN WILSON



*Clockwise from top: At Tibi in New York, a custom bench is spray-lacquered. The central seating area brings together velvet in a fashion fabric, a fiberglass-topped table by Byron P. Snippling, and a custom handwoven wool rug inspired by a Tibi dress pattern; a handblown glass chandelier hangs above. Dressed in a spring 2007 cotton trench coat, a custom fiberglass mannequin faces the cash-wrap desk.*

## Tibi's Tepee

With Raehi Laurin, Covalti, and Louis Vuitton filling the cast-iron buildings of New York's SoHo, how can a relatively unknown newcomer even hope to make an impression? Amy Smolovic, owner-designer of the bold, sporty women's label Tibi, answered that question by hiring ArchLab for her first boutique.

The long and narrow left space encompasses 2,200 square feet, plus a 1,500-square-foot basement sample room. Facing the usual retail-design challenges—tight budget, tighter time

frame—principal Steve Blatt and Antonio Pio Saracino concentrated their efforts on two major statements: a pair of enormous angular canopies covered in an oversize pop art botanical pattern rendered by hand in black and green.

The canopies not only draw people in from the street but also embrace customers once they enter. And they have the added benefit of hiding ductwork. Saracino points out, On a metaphorical level, Blatt adds, the canopies are a "response to

the neighborhood's past and present." Putting "art on the architecture," Saracino explains, detracts less attention from the clothes than simply hanging paintings on the white walls.

Flooring, by contrast, is dark existing maple, now sanded and stained. New oak baseboards, 18 inches high, give the floor plane additional weight, balancing the ceiling's 14-foot height and the canopies' drama.

Clothing and accessories displays run along both sidewalls. Glowing white from concealed



walkthrough



fluorescent lamps, niches for handbags feature progressively widening shelves, creating rhythm and energy. Vibrantly colored, classically cut skirts, tops, and dresses hang from custom racks of blackened steel. On one wall, the racks alternate with original cast-iron columns, painted white.

A skeleton of the same steel creates the three dressing rooms situated at the rear, beneath a 25-foot-wide existing skylight. "We took advantage of the natural light to let customers really see the clothes," Blatz says. Curtains of thick, soft white cotton canvas contrast with the hard black metal.

In a much more colorful contrast, slender benches in canary-yellow epoxy lacquer provide a counterpoint to the canopies' black and green. Complementary rather than contrasting, pale green faceted millwork in the

*Clicker from top left: TS loops are concealed inside an epoxy-lacquered niche displaying handbags. Built on-site of drywall over steel studs, each canopy features an Archibald-designed composition painted in oil based enamel by artist Ryan Gould. A blackened-steel skeleton and custom canvas curtains comprise the three dressing rooms; each contains a custom pendant fixture in polished stainless steel. The copper nail conceals the stairs to the basement, where clothing samples are made.*

*Clockwise from top: One canopy descends to merge with the cash-wrap desk, topped in tempered glass. Custom long bars of blackened steel alternate with cast-iron columns, circa 1900. The new 18-inch-high hardwood is oak. Existing maple flooring has now been sanded and stained.*



front and back refines the intensity of the canopies' palette while picking up on their angularity.

Warmer tones take over in the center of the 92-foot-long space, in what Smilovic refers to as the "living room"—essentially a waiting area for female shoppers' male companions. She dressed it up in a mid-century look, with a three-tiered chandelier of hand-blown glass, a cocktail table with a white fiberglass boomerang top and solid brass legs, and a pair of Edward Wormley-inspired sofas upholstered in a 1960's black-and-white clothing fabric. "I like the idea of incorporating something intended for fashion into furniture," she says. Likewise, the sunny yellow-and-white pattern on the area's wool rug comes from a past Tibi resort collection. —Anne Block



**TOP/FULLY FLOOR: DESIGN WITHIN REACH; CUSTOMER-FRAMED CUSTOM TABLE: SPI; DESIGN: CHANDELIER: M BRASS THROUGH MOURA ESTER; CUSTOM CURTAINS: GREYS; ING ROOM: OBSCURER; QUADRILLE: MARINO; CUSTOM FRAMES, PENDENT STRUCTURES: SPREYING; HOSING: CUSTOM RACKS: FULLY FLOOR: M TECHNETAL; RECESSED CEILING: GILES; COOPER: INDUSTRIES; CUSTOM MIRROR GLASS: BALFIN; POND: INTERNATIONAL; PLANT: BENJAMIN MOORE & CO.; WALL: WITH: ABBIGLIONE; WOODWORK: LIGHTING: CONICAL LAMP: WILLOW; LAMP: FINE LINE; LAMP: IND DESIGN; STRUCTURAL ENGINEER: B & L ASSOCIATES; GENERAL CONTRACTOR: BALFIN MANAGEMENT**