

The Layered Exhibitions of **Mattias Lind**
Glamorous USA Feel-Good Interiors **Fashion**
Retailing Beyond Beauty

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THE INTERNATIONAL REVIEW OF INTERIOR ARCHITECTURE AND DESIGN

F R A M E



INTERIOR GUIDE

Shops

Comme des Garçons, 520 West 22nd (between Tenth and Eleventh Avenues), T 604 9200

Hidden among the century-old streets of Chelsea lies a secret jewel – a retail design that exemplifies the art of reduction in a world of minimalist luxury. (See *Frame* 10, pp. 40-45.)

Kartell, 45 Greene (between Broome and Grand Streets), T 966 6665
This shop, designed by Ferruccio Laviani, features the famous Italian brand devoted to plastics. Designers represented in the collection include Starck, Morrison and Arad.

MoMA Designstore, 44 West 53rd Street, T 767 1050
The shop design – by New York-based 1100 Architect – serves the practical demands of the space by presenting key merchandise in a striking manner and by positioning customers at a point in the store that orients them towards a coherent message of product and image.

Moss Gallery, 146 Green Street (between Houston and Prince Streets), T 226 2190
Murray Moss carries the best of what the contemporary design world has to offer, including stark clocks, curvy chairs and the wittiest salt and pepper shakers.

Pleats Please, 128 Wooster Street at Prince Street, T 226 3600
Miyake's mid-priced pleated clothes are enhanced by this beautiful interior. Curiosity, one of Miyake's favourite design agencies, used glass, aluminium, coloured-aluminium display boxes and Lumisty window film to transform the shop's limited surface area into an excitingly spatial entity.

Shiseido Studio, 155 Spring Street
Shiseido Studio is a luminous, white-on-white space of unfolding planes and sequential regions dedicated to Shiseido's skin care, cosmetics and fragrance collections. 1100 Architect has focused all the attention on the collections themselves. Like beautiful objets, the products emphasise the brand's highly sensuous nature.

Other interiors
Bliss 57, 19 East 57th Street (between 5th and Madison Avenues), 3rd floor, T 219 8970
By complementing a clinical design with soft materials – from Ultrasuede to lamb's wool – UT created an extraordinary interior for this spa. (See this issue of *Frame*, pp. 92-93.)



Shiseido Studio

TWA Terminal A, John F. Kennedy International Airport
When Eero Saarinen's design was completed in 1962, it caused a great deal of controversy. Today, however, the TWA Terminal is considered a landmark.

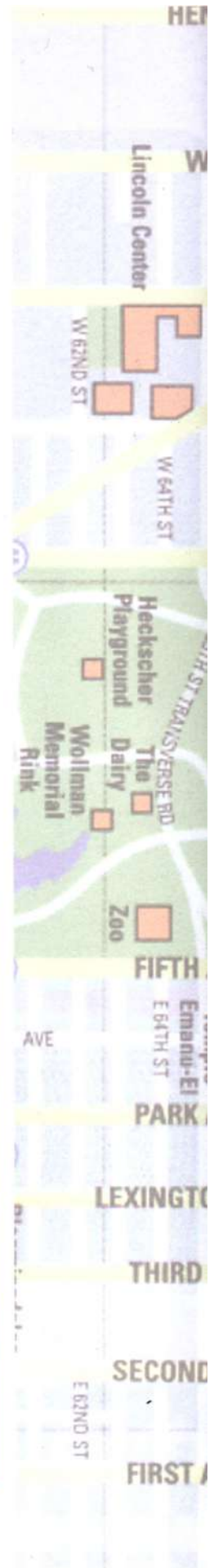
Rose Center for Earth and Space, Central Park West at 81st Street, T 769 5100
One of New York's latest architectural wonders, the Rose Center is a six-storey glass cube that houses a huge metallic sphere. (See this issue of *Frame*, p. 20.)

Seagram Building, 375 Park Avenue (between 52nd and 53rd Streets)
This building, designed in 1958 by Ludwig Mies van der Rohe, consists of two bronze blocks and an abundance of transparent glass. It is an excellent example of mid-20th-century modernist architecture.

Grand Central Station, 42nd to 44th Street (between Vanderbilt and Lexington Avenues)
Warren & Wetmore's design (1903-1913) recently underwent a radical renovation, which was completed in 1998. The enormous building is renowned for its great hall and for its ingenious separation of pedestrian, car and train traffic. The station's steel skeleton is clad in marble and granite.



MoMA Designstore. Photo: Paul Warchol



That Invigorating Touch

Most spas are known for their boringly conservative sense of design. Bliss 57 is a positive exception to the rule

After an intensive workout, a spa like Bliss 57 is the perfect place to wind down. Time literally stands still in this refreshing oasis. A Ginger Rub massage or an exhilarating Oxygen Blast facial treatment sends you on your way feeling like a new (wo)man.

Marcia Kilgore opened her first Bliss Spa downtown in SoHo. Her second establishment is uptown on 57th Street in the recently completed LVMH Building, which was designed by Christian de Portzamparc. Responsible for the spa's interior design is a young organisation, UT Architecture – a collaborative effort between Clarissa Richardson and Heidar Sadeki.

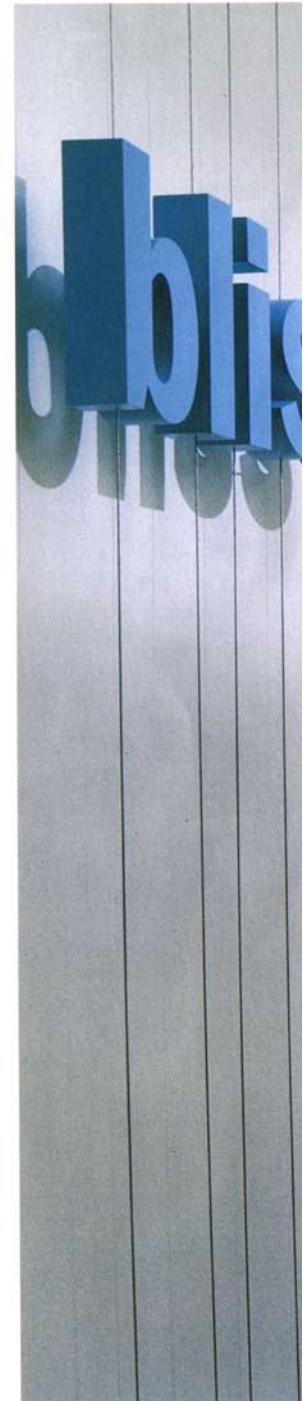
A retail area at the entrance, next to the reception desk, features Bliss products strategically displayed in simple, backlit cabinets of sanded Plexiglas. In the lounge behind the desk, custom-made sofas are upholstered in grey Ultrasuede. This high-backed seating offers just the right amount of comfort. The soft, Ultrasuede look is also used as a wall covering. Other walls boast the pale blue shade of a low coffee table in this area. Doors and lockers of dark wood contrast with the light tones seen throughout the rest of the interior.

The austere design finds relief in subtle, cheerful ways. Behind the desk, for example, feathers have been incorporated into a laminated glass partition wall covered with a layer of film. The floor is made of customised rubber of the type used for basketball courts. Eye-catching elements are white lamb's-wool ottomans and brown lamb's-wool sofas.

Although most spas are luxurious spaces with a full range of amenities, they are also known for their boringly conservative sense of design. At Bliss 57 – a positive exception to the rule – UT Architecture's work gives your visit to the spa an invigorating touch.

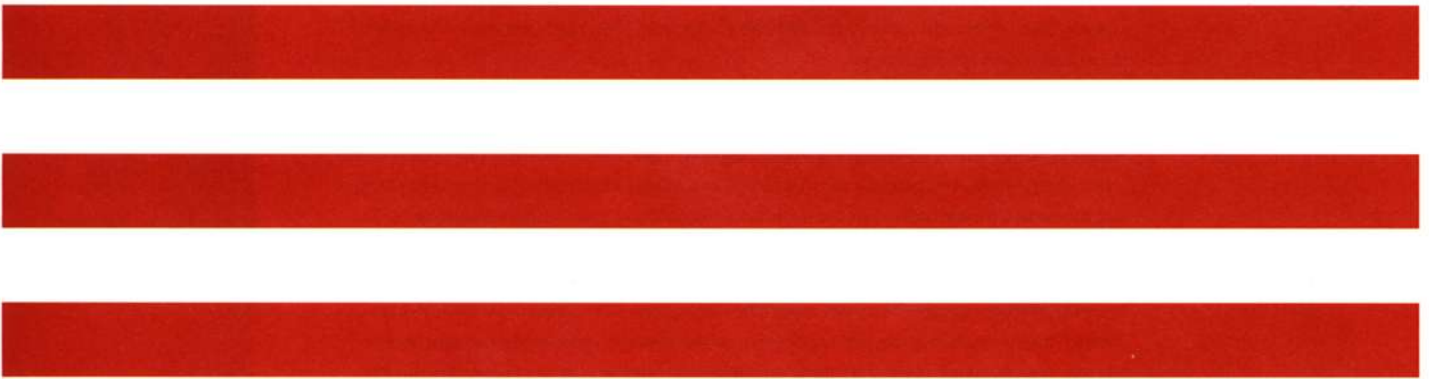
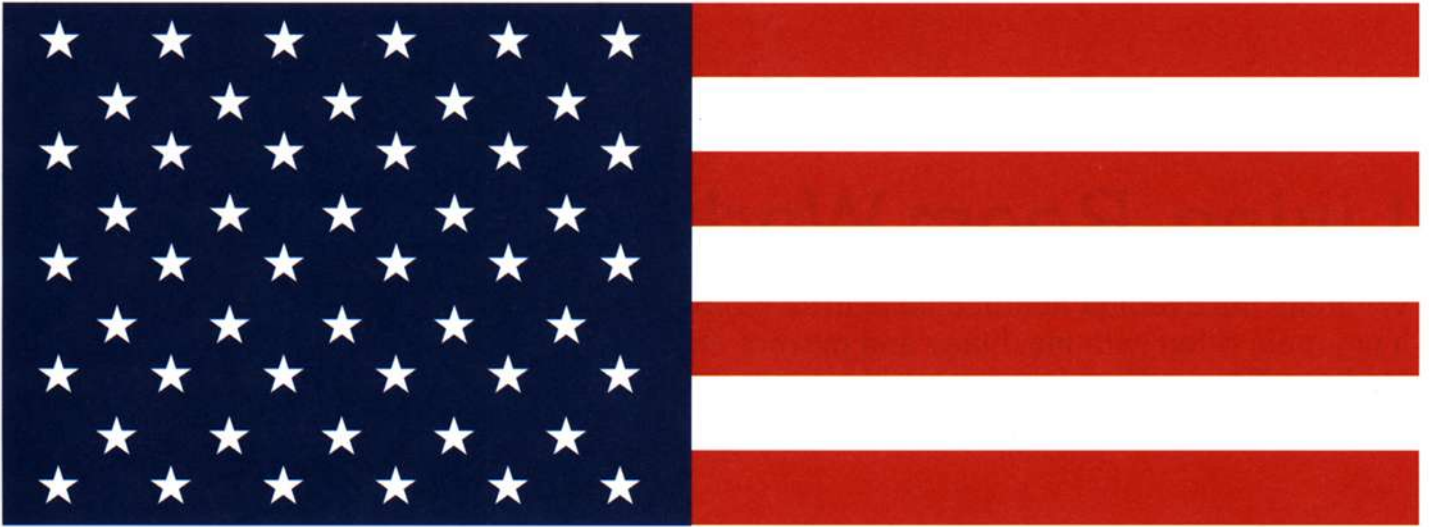
Jan-Willem Poels. Photography: Andrew Bordwin

Doors and lockers of dark wood contrast with the light tones seen throughout the rest of the interior. Behind the desk, feathers have been incorporated into a laminated glass partition wall covered with a layer of film





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Feel-Good Factor

New York is booming again. Although the city's architecture may lack a certain keen edge of excitement, just the opposite is true of developments in interior architecture, an area in which the Big Apple still assumes a pioneering role in the United States. Anything was possible in the splashy '80s, a decade crowned by the extravagant Trump Tower, which carried the 'gold and marble' motif to ludicrous heights. A recession in the early '90s left the world of design cloaked in sober minimalism. But times have changed, and the currently expanding economy has filled the coffers of consumerism. While retaining a minimal language of form, design bolstered by this new affluence features luxurious – but not flashy – materials. The result is a sometimes tongue-in-cheek use of such materials or their application in unexpected places. What counts is not the outward appearance but the feeling that materials provide: the soft texture of suede, the warmth of cherry wood and the lightness of translucent tabletops. New York's latest interiors revolve around the 'feel-good' factor, which seems to be moving up on our list of priorities. In an era in which work is demanding more and more of our time and leisure hours are becoming increasingly scarce, we long for moments of indulgence to counterbalance the effects of on-the-job stress. Such moments are expressed not only in the umpteenth shopping spree but also – and often primarily – in the luxury of personal service. *Jan-Willem Poels* suggests an ideal day in the Big Apple: a workout at the exclusive Madison Square Club followed by a beauty treatment at Bliss 57 and, to top it all off, dinner at the new Brasserie. *Leo Gullbring* talked to members of Big Room, a New York firm that specialises in designing sets for photo shoots and videos. All absolute glamour.