EWYORK HOME





KYHIGH

CELEBRATING A MODERN AESTHETIC, INSIDE AND OUT



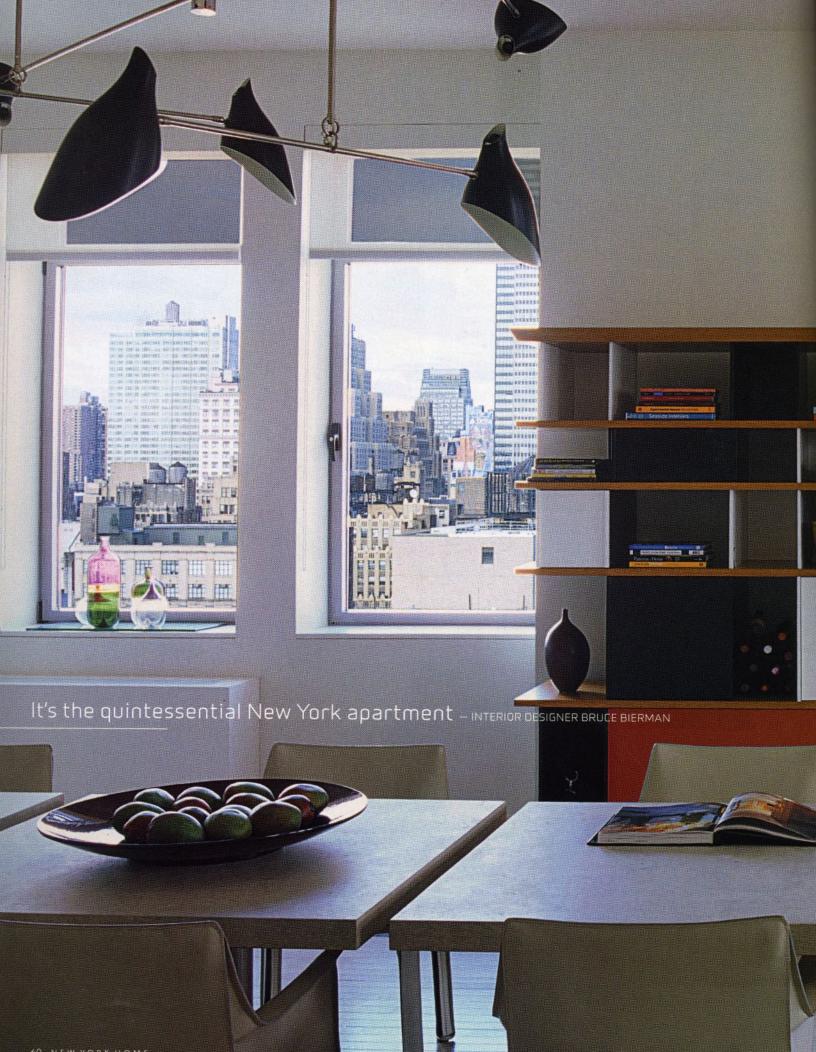


Photographs

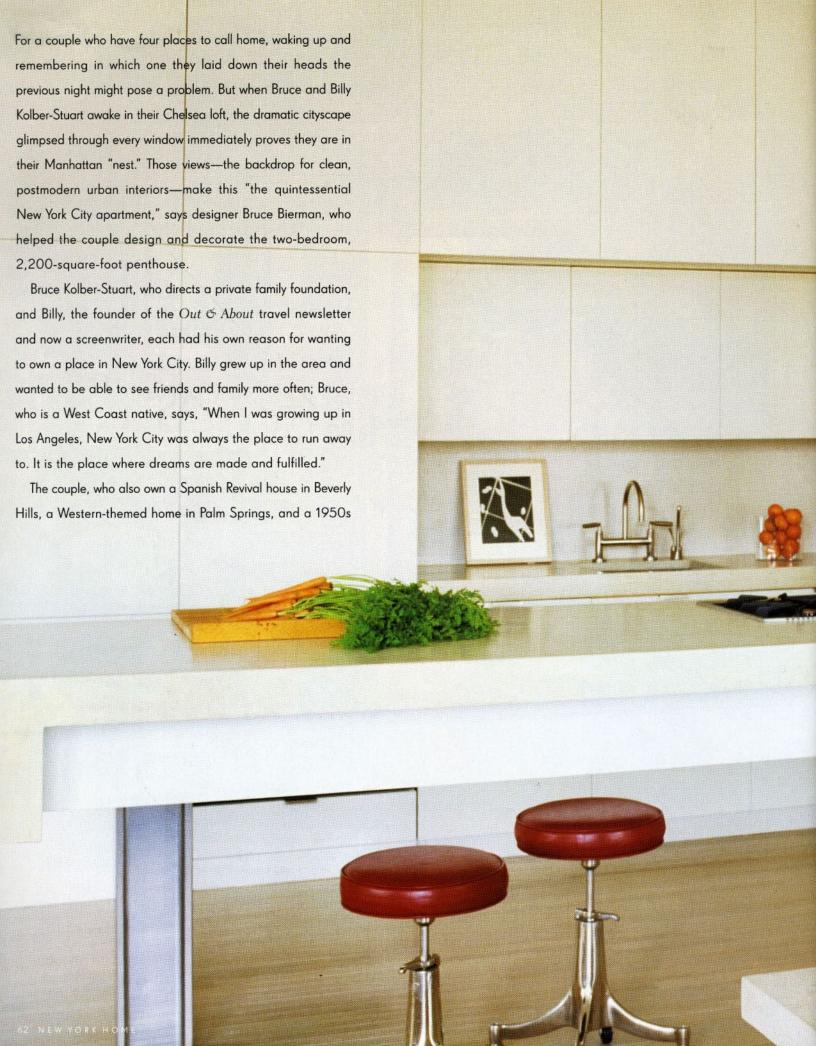
PETER MARGONELLI

BOBBIE DELL'AQUILO











retro-style Fire Island summer cottage, were instantly drawn to the Chelsea community. "I like a sense of knowing where the laundry, diner, and that type of thing are," says Bruce. The couple found what they were looking for in a former commercial building that was converting to luxury apartments. "We bought the space when there were no walls," Bruce recalls; the penthouse's northeast exposure and 11-foot-high ceilings were major draws. The couple also liked the fact that the master and guest bedrooms were on opposite sides of the apartment, allowing privacy for both guests and owners.

The Kolber-Stuarts had known interior designer Bruce Bierman socially for several years and had been impressed by his work. The trio came up with a plan, as Bierman puts it, "to create a space that incorporated classic furniture and expanded on it with newer pieces and antiques."

Custom furnishings based on iconic modern designs were often overscaled to fit the apartment's proportions. The couple's art collections also helped inspire the decor. In the open living-dining area, original works by French artist and designer Sonia Delaunay offer dramatic displays of line and tone. Bierman chose a brightly colored custom cabinet—based on a Jean Prouvé piece that Delaunay helped design with Charlotte Perriand in the 1950s—to accompany the paintings. Elements such as the Barcelona chairs and couch (which Mies van der Rohe designed to sit freely in an open, light-filled space such as this) further advance the design aesthetic.

"Another goal was to design a loft space that was masculine and that had a place for everything so it would not appear cluttered," Bierman says. Many items in the home were chosen not just for their form, but also for their ease of use. The television rests on an antique easel that can be moved from room to room; the reproduction Prouvé cabinet has doors that flip down to hide a computer, monitor, and printer.

Because there are no other highrises in the immediate vicinity, the interior was not allowed to work against the expansive views. The overall outcome, Bierman says, is a "cloudlike effect," as light, clean-line interiors coexist effortlessly with the Manhattan skyline outside. NYH + see Resource





