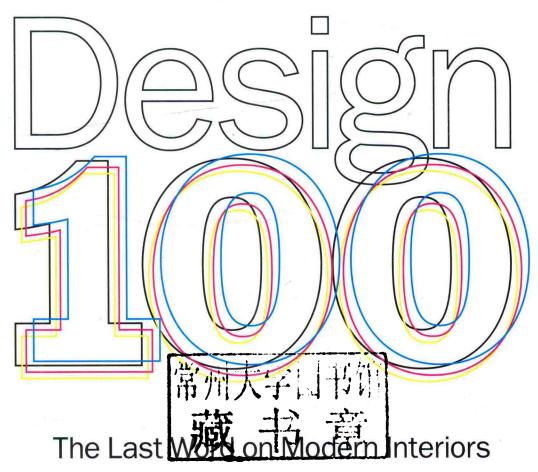


Metropolitan Home



By Michael Lassell

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Editor: Julie Gray

Manufacturing: Lynn Scaglione and Annie Andres

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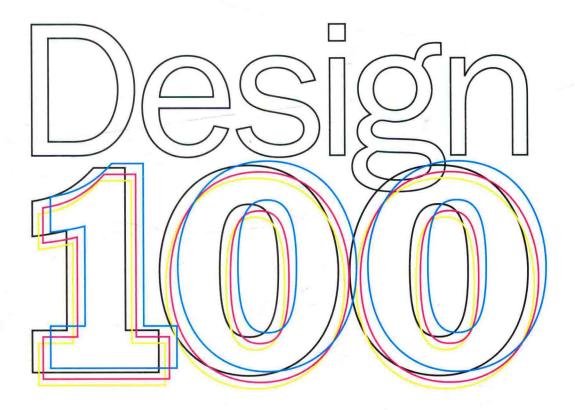
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The Last Word on Modern Interiors

By Michael Lassell



By Way of Introduction

Welcome to *Design 100: The Last Word on Modern Interiors*. In a real sense, this book has been in the works for 20 years, since the first "Design 100" issue of *Metropolitan Home* was published. The D100, as it came to be called, was conceived by *Met Home*'s editorial staff as 1989 was turning into 1990. It was meant to be a survey of the best in the world of home design, including gardening and food, which were regularly covered in each monthly issue. "Design" was given the broadest possible definition.

The first D100 list included architects and their buildings, interior designers and their rooms, high-end and affordable sofas and chairs, tableware, kitchen gadgets, even not-for-profit organizations that were using good design to help make a positive difference in the world. The point of the exercise was to report on the direction of modernism, to celebrate its achievements, to expand its boundaries, and to win friends and influence people with contemporary sensibilities.

Happily, that experimental issue was an immediate hit with our readers and the design community. We celebrated the list with a party, which was like a big family reunion. Some recipients traveled great distances to attend, as being included on the list carried real industry cachet, which was extremely gratifying.

In the beginning, the D100 was published periodically, about every other year. As the world of modern design began to expand, however, so did the frequency of our tribute to the movers and shakers who embraced modernism to improve the aesthetics and the quality of our daily lives. Eventually, we started producing a D100 issue annually, constantly broadening our definition and throwing our net wider, conscripting scores of FOTMs (Friends of the Magazine) all over the country to scout locally and make nominations.

The last D100 issue of *Met Home* was published in June 2009. The cover lines read "Our Favorite People, Places & Things," plus "The 5 Best Homes in America," which may have been the tiniest bit of an exaggeration—or may just have been an expression of our great enthusiasm for the contents. The issue included an elegantly refined California home designed by Barbara Barry, a great cabin in the woods by Seattle architect Tom Kundig, a sleek condo conversion in Chicago, a "green and simple" summer place in upstate New York, and a madly colorful and edgily eclectic Florida house inhabited by Miami-based designer Doug Meyer.

In that issue we offered our imprimatur to architects Renzo Piano, David Rockwell, and Jeanne Gang, and and tipped our editorial hat to the Oslo Opera House and the new Acropolis Museum in Athens. Furniture choices included Tord Boontje's stool for Swarovski, Franco Albini's table for Cassina, and Darryl Carter's bench for Thomasville. We also heartily approved of the Droog store in New York City, lighting designer Hervé Descottes, chef Barbara Lynch, the Honda Insight, John Pawson cookware, the move to "green" Times Square, the newly discovered pink iguana of the Galapagos Islands and Rosangel tequila. Well, you get the idea.

Sadly, *Metropolitan Home* was permanently shuttered in November 2009, a casualty of a deeply wounded American economy and the rapidly shrinking world of print journalism. Even as we editors were packing our desks, however, we hatched a plan, and this book is it. We had already been discussing ideas for a new *Met Home* book to follow our enormously successful *Glamour: Making It Modern*, now in its fourth printing. The new book, which would be shepherded by Dorothée Walliser of Filipacchi Publishing (as *Glamour* had been), would be a kind of D100, but we would restrict it to interior design and architecture, which we thought would have the broadest appeal and the longest shelf life.

We wanted to give our faithful fans a farewell gift—after all, leaving the party without saying a proper thankyou and good-bye is just not polite. But we wanted to produce a book that was more than just a valediction. We wanted *Design 100* to be a working sourcebook of great ideas for home design, even for people who had never read an issue of *Met Home*. We hoped to inspire creativity in fashioning personalized living spaces that would be infused by the energy of the D100 issues of the magazine. And we took the opportunity to print some of the many great projects we had already photographed but not yet gotten onto the newsstand.

Three veterans of *Met Home*'s art staff signed on to work on the book project: former design director Keith D'Mello, his deputy art director, Jeff Felmus, and photo editor Cathryne Czubek. As the writer, I made a preliminary selection of about 200 locations, both whole residences and single rooms—trying for a mix of houses and apartments, of highest-end mansions and accessible family homes, of geography (both U.S. and abroad), and of designer experience, opening the door to veterans and newcomers alike.

Five of us winnowed the 200 down to the 100 you see here, based solely on aesthetics. Almost miraculously, the lively mix I had hoped to achieve in the original selection survived the final cut. (The final choices, it must be confessed, exhibit a certain reasonable prejudice on behalf of locations that had not already appeared in *Glamour* and previous *Met Home* books.)

The 100 places represent the work of well over 100 designers and architects, since many projects had several of each. An additional 100 individuals worked on the original stories as writers, photographers, and producing editors. So, a lot of talent has gone into this book, which we are proud to have represent the best of the best of *Met Home*'s 30-year history (which doesn't even include our years before that, as *Apartment Life*).

It would have been nice to publish even more photographs of every location, but that would have meant really tiny pictures (which has never been the *Met Home* way) or a book the size of an encyclopedia. So, sometimes one picture has to speak volumes. In our electronic world, however, more images are as close as the nearest computer, since almost all of the architects and designers who appear in the book have websites. Many of these sites have additional photographs of the projects printed here. And all of those Web addresses are provided in the resources and credits at the back of the book.

Each of our locations was laid out individually. The order in which they appear is one that makes sense visually. It does *not* represent a hierarchy of "bestness." No. 1 isn't the best; no. 27 isn't "bester" than no. 78. The 100-word paragraphs that accompany each of the homes are contrived to offer some explanation of just what it was that appealed to us. The citations themselves (like "The Best Bathroom in Britain") describe the spirit of the choices, but they are a bit tongue-in-cheek: There were no actual categories guiding our final choices. However, each of the 100 represents some key theme of *Met Home*'s editorial coverage.

As with *Glamour*, we enlisted the aid of the architects and designers in providing some collateral text for the book in the quotations that appear on the end pages (inside the front and back covers) and on some of the stories. These remarks, which only sometimes accompany the work of the individual quoted, are an attempt to help define "modernism" and/or what is "modern" in the world of design. This is no mean task, since the word is used interchangeably to denote a period of classic avant-garde design as well as the work of people currently engaged in its restless evolution.

In closing, I would like to thank my hardworking collaborators on this book. I dedicate it to everyone I have worked with at *Met Home* over the years, including "my" phenomenal writers, but especially to the last editorial staff standing when our wonderful magazine closed its doors forever: Donna Warner (editor in chief), Keith D'Mello (design director), Lisa Higgins (executive editor), Linda O'Keeffe (creative director), Arlene Hirst (deputy director, design and news), Jeffrey Felmus (deputy art director), Susan Tyree Victoria (senior editor, design and architecture), Cathryne Czubek (photo editor), Katherine E. Nelson (senior market editor), Jessica Mischner (associate articles editor), Rachel Lexier (assistant design and architecture editor), Lenora Jane Estes (assistant articles editor), Callie Jenschke (digital editor), Courtney Woods (assistant to the editor in chief), Natali Suasnavas (art assistant), and Julie Gray (copy editor, who has returned to have her way with the text of *Design 100*). Thank you for everything. You've all done very well!

Michael Lassell Features Director, *Metropolitan Home* New York City, 2010





Most Striking (and Surprising) Fireplace

Toronto, Ontario, Canada

For her own home in Canada's largest city, designer Elaine Cecconi, of Cecconi Simone, created this minimalist dining room, outfitted with rift-cut oak furniture designed by her firm and gossamer *Random* light fixtures by Bertjan Pot for Moooi. But the room's outstanding feature is an extraordinary one-off open fireplace, which is made, somewhat astonishingly, from fluted black Corian, the popular countertop composite that has found new life in an infinite variety of home applications. Cecconi also designed her kitchen cabinets of Corian and used it to camouflage all her appliances, applying the material to her refrigerator, dishwasher, etc. For a dose of tradition, her countertops are Corian, too.





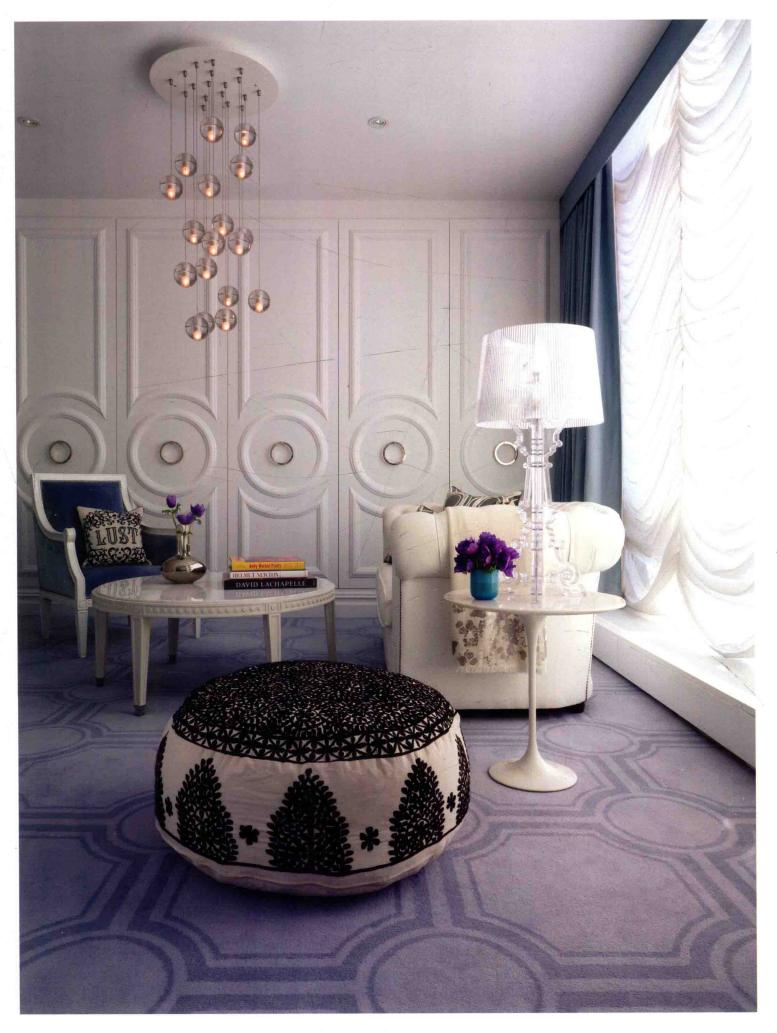


Most Singular Penthouse on the Upper West Side **New York City**

When a forward-thinking young couple bought this penthouse, they called in design guru Jonathan Adler to create a comfortable and playfully glamorous home. Aiming for "hotel-ish opulence and squishiness," Adler tried to make the new place look as though it had been around for a while, but not in a traditional way. In the living room, vintage lamps cast their light on custom furniture; the entryway has a wall of tiles glazed in actual platinum; and the dressing room features a Madeline Weinrib hassock. Now it's a great place for a party or a quiet evening in—and there's no other place remotely like it.

Ornamentation is a means of communication. It provides dimension, texture, pattern, depth, and spirit. It livens up space to create complementary conditions, to move the eye, to give richness to surfaces, materials, and objects.—*Karim Rashid*







Best Home Kitchen for a Professional Chef **Purchase, New York**

Pino Luongo has been cooking in Manhattan since he arrived from Tuscany in 1981, having opened 16 restaurants since. For his home, north of the city, he wanted a sleek modern kitchen to match the Milanese modern interiors of the other rooms. He turned to Bulthaup, the premium German kitchen manufacturer, whose designer, Feroza Jonuschat, specified aluminum and dark-oak veneer under-counter cabinetry, open shelving, and a 112-inch-long island to go with professional-grade appliances. Fit for a master chef, this is also a family kitchen, where the maestro, his wife, and their three children frequently cook together, singing Italian pop tunes while they stir.