

November/December 2021

Period Pieces,
Timeless Design

The Influence of
Stage & Screen

Looking Back,
Planning Ahead

i+D

Design is Nostalgic & New

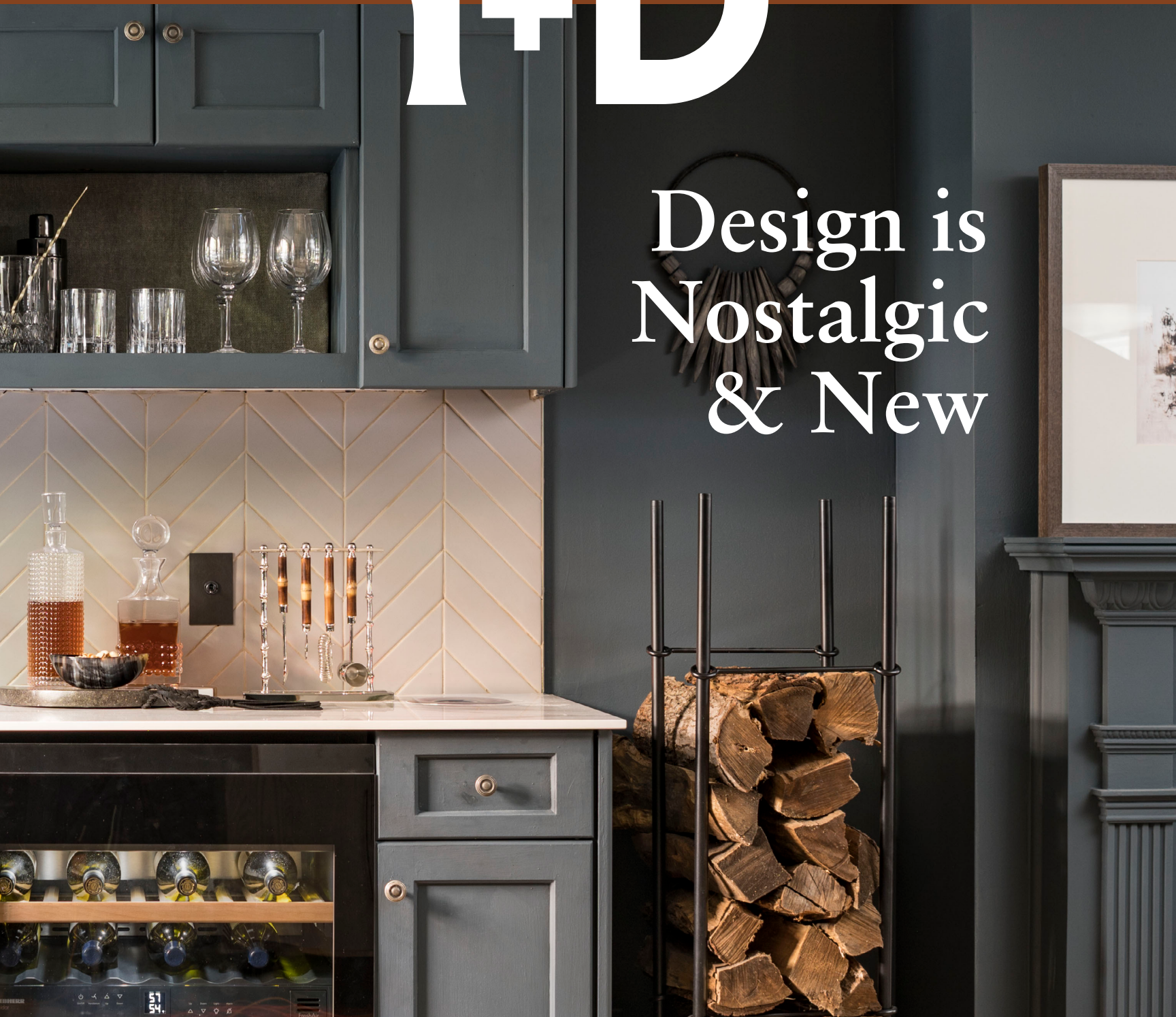




Image 1: Juan Parra/Image 2: Anna Zappia/
Image 3: Rashidah De Vore/Image 4: Charles Dundas-Shaw/
Image 5: Kirk Condyles/Image 6: Kelley Klein

Contributors

Storytelling comes in all forms—including in the memorable interiors pictured in the November/December 2021 issue of *i+D*, as well as in the related content and insight penned by our authors. Such unique narratives, from different design periods to stage and set planning, can transport us to the past, present, or future, just as effortlessly as this edition (and our contributors) explain.

—Linda K. Monroe

1. Danine Alati, *The Aspen Idea*

Since she once worked on *Aspen Peak* magazine, it's no surprise that Danine has a long-standing fondness for the city. "But," she admits, "when I visited Aspen for the first time this summer, my infatuation turned to love! Just breathing the Aspen air conjures such a sense of calm and inner peace. And all of my sources for this issue's 'Design Pulse' (p. 16) seemed to echo my emotions, citing how the mountain landscape; convivial community; and world-class dining, arts, culture, and design scenes all converge to make this city with a small-town feel a truly remarkable place to live and work." When asked about the most impressive performance place she has visited, Danine points to New York City's United Palace theater. "I wouldn't think it would be exactly my style—as it's overly opulent, borderline ostentatious—but there's something about the ornate interior that's moving and simply awe-inspiring," she asserts.

2. Anna Zappia, *Review, Reflect, Revise*

Art Deco is one of Anna's favorite design periods: "From the furniture to the architecture and the fashion, there's such a vibrancy that I appreciate," she explains. "The geometrics and the colors are bold and have a sense of movement that captures the spirit of the time." Likewise, Anna appreciated the insight she gained while writing her article on business assessments and future planning (p. 26). "While focusing on business and gaining new clients are always essential, the professionals I spoke with talked about the importance of taking time off and making sure that breaks are part of the process," she says. "They noted that if creatives can recharge, they come back to work refreshed and with a wealth of interesting ideas. ... It's a good reminder for all of us that rest and relaxation should be included in our daily routines."

3. Diana Mosher, *In the Mix*

As a fan of elements "from different design periods and eclectic interiors that mix them up," Diana was the perfect choice to pursue the article on borrowing design ideas from different eras and areas (p. 32). "There is always a time and place for authentic antiques, but reusing found objects—sometimes from the client's own home—is an equally important talent worth cultivating," she offers. "These pieces can be repositioned with a fresh coat of paint or lacquer in an unexpected hue or neutral that helps pull together elements from varied regions and time periods. My interviews also confirmed that collections are in the eye of the collector, and you only need three [items] to have one." Diana's eye, though, is most attracted to the mid-century modern period "with its low profiles, geometric shapes, and pops of color," she says. "Also, mid-century modern is said to have a nearly equal emphasis on form and function."

4. Jesse Bratter, *Mise-en-Scène*

With a history of performing, Jesse instantly related to her article on stage and screen influences on design (p. 40). "I'm intimately familiar with stages, sets, and costumes, and how they all support the story," she shares. "But, I was really intrigued by Charles Pavarini III's explanation of how intertwined fashion and furniture design are—how it's important to study fashion when designing a period set in order to understand how the furniture of that time was designed to accommodate certain kinds of clothing." In her real-world travels, Jesse made yet another connection with a story that began in the year 1221: the Santa Maria Novella apothecary in Florence, Italy. "A field of flowers suspended from the ceiling transports you as you walk down the entrance hallway, and it only gets better once you're inside," she recalls. "From intricate millwork to vaulted ceilings and frescoes, the ancient perfumery is romance personified."

5. Ambrose Clancy,

ICONic Profile: Sheila Bridges

"Having lived in Dublin, I fell in love with Georgian architecture and design," reveals Ambrose, when invited to share his personal style preference. He further notes how Georgian architecture "must be an echo of reason, classically ordered, and work not just for the comfort of the resident, but to communicate with the spirit." He adds that he is partial to churches as well, "not so much for a religious reason, but for the feeling of quiet, of a hush that comes into you, where memories can find words, and a story begins." In fact, according to Ambrose, his story on Sheila Bridges for this edition's "ICONic Profile" (p. 48) "relies on her great, ongoing education and ways in which she can fluidly connect pieces of information into a delightful conversational mosaic." He adds, "I especially liked her sense of Philadelphia nationalism and her assertion that she doesn't sleep at all."

6. Jessica Goldbogen Harlan,

The Heart of the Home

Although Jessica previously wrote about kitchen design for the November/December 2019 issue of *i+D*, she says, "It's been interesting to revisit the topic (p. 50) and learn how the pandemic has affected how people use their kitchens." She elaborates, "I heard from designers that since homeowners are now calling upon their kitchens not just for food preparation, but often for remote working and learning, they want a space that's warm, inviting, and infused with their personality." A bit of Jessica's own personality is revealed through her partiality toward mid-century modern design. "I just love the shapes of the furniture, the modular look, the fabric patterns—all of it!" And, that excitement lends itself to an interesting performance "venue," she concedes. "I have trouble paying attention to storylines when I watch TV shows like *Mad Men* or *The Marvelous Mrs. Maisel*. I'm too busy drinking in every little detail of the sets!" ●





By Jesse Bratter

Mise -en- Scène

The stories of characters in a TV show, film, or stage performance aren't quite complete without the context of their wardrobe and surroundings. And the same can be said for residences and the people who live in them. And so, a crossover between real life and those imagined starts to step into the same spotlight.

Designed by Roman and Williams, the earthy yet modern Ace Hotel in Brooklyn would be just as at home as a film set as it is a relaxing space for guests. (Image: Stephen Kent Johnson)



1. An opulent translation of the natural world in a show house space created by Andrea Schumacher. (Image: Emily Minton Redfield)

2. Schumacher employs a watchful eye to survey a carefully layered space. (Image: Emily Minton Redfield)

3. Schumacher goes all in on a time-honored color scheme for a result that is patriotic with notes of classical influences. (Image: Emily Minton Redfield)

4. A mix of influences from varied periods is brought together in a collected presentation in a space by Schumacher. (Image: Emily Minton Redfield)

5. Global and glamorous: Schumacher sources influences from distant locales and bygone design eras for a sophisticated sitting room. (Image: Laure Joliet)

Steve Martin's art-filled, fashion-forward apartment in *Only Murders in the Building*. Amy Adams' austere Malibu mansion in Tom Ford's *Nocturnal Animals*. *The Marvelous Mrs. Maisel* and its layered, nostalgic 1950s and '60s period design. And the Sterling Cooper advertising agency in *Mad Men*, which sparked among its audience a widespread resurgence of an entire bygone era. They all have one thing in common: They're TV or film sets where the environment not only plays just as important of a character as the actors themselves but also translates into real-life interiors.

In fact, *Only Murders in the Building* takes place in a fictional condominium building called The Arconia; but its exteriors are actually The Belnord on Manhattan's Upper West Side, which appears on the National Register of Historic Places and was reimagined a few years ago by Robert A.M. Stern. What's more, the theatrical aesthetic in Martin Short's apartment (he plays a Broadway producer

on the show) further proves that a set isn't just a set; the piano, the stage, the heavy red velvet draperies all form a backdrop of opulence that narrates the rise and fall of his character's career.

That personification is why set decoration sees so many parallels with residential design. "You're telling the story of who you are in the choices you have in your home, just like on a set," says Andrea Schumacher, who views every interior as the set of her clients' lives. By now she's had a long career as the creative force behind her namesake residential interior design firm, based in Denver and Santa Barbara. But early on in her professional journey, after finishing architecture school, Schumacher started out as an intern in Hollywood, drafting sets and shopping accessories for them in prop houses. When Sony acquired Columbia Pictures, she began providing design services for anyone who had an office at Sony (aka Michael Douglas). While she was there, she'd peek in on film sets and was blown away by movies like *Hook*, whose magnanimous build, engineering feat, and real rushing water presented a whole other world from the stacked row of decorated room vignettes she was used to on the set of the daytime soap opera *Days of Our Lives*.



Today, she approaches her interiors with the same kind of storytelling she gleaned from her previous experiences in Hollywood. With a penchant for color and pattern, Schumacher's interiors evoke a sense of drama that sets the scene for the owners' lives to play out before them. "I think it's important to have things on display that you love—conversation starters that say this is your house and this is the story of how you found it," she says. Schumacher wants to know how her clients will use the home, of course—whether they have kids or pets or anything they want to incorporate from their previous home—and that informs her choices in materials. It sounds almost like a script and the in-between stage directions. "You find that out," she says, "and then weave their story into their own home."

And then there's Charles Pavarini III, founder and president of Pavarini Design in New York and Arizona. Not only is he an interior designer, who can add set design (*Singing in the Rain*) and costume design (*The King and I*) to his resume, but he also has been a performer himself (in the stage production of *Panama Hattie* with actress Ann Miller), giving him a 360-degree view of every element and design detail that goes into a production or residence, especially the lighting. "When performing at an early age, I became aware of the power of light. And I have used this knowledge and awareness in all of my interiors," he says. "It is the one area that is most effective and prominent. We need to see in any environment, and lighting is there not only to illuminate but also to evoke specific feelings such as drama and mystery, and to provide the eye with focal points."

Robin Standefer and Stephen Alesch, co-founders of Roman and Williams, also know a little something about creating emotional interiors and guiding the eye toward dramatic moments. Exposed brick, pewter-finished steel chandeliers, a decadent mix of mohair and velvets, and a dark, nature-rich mural hand-painted by

Dean Barger form a moody and sophisticated backdrop at the restaurant Le Coucou in Manhattan. Victorian-era details meld with New York in the Roaring Twenties at the NoMad London hotel. And an earthy palette of Douglas fir paneling, cork flooring, and cement tiles create a warm-modern outpost for the Ace Hotel in Brooklyn, punctuated throughout with a revolving art collection.

If you haven't been to these restaurants and hotels but you have seen the movies *Practical Magic*, *Duplex*, or *Addicted to Love*, you've seen the work of Roman and Williams, as they spent years designing sets in the film industry before branching into interiors. "Our work in film was incredible because we got to experiment with so many different kinds of spaces—apartments, bathrooms, offices, garages, decaying buildings, staircases, swimming pools. Ordinarily, as a designer, you would never possibly get to design and build that many things in 10 years," Standefer says. "From the world of film, we've been able to cultivate a feel for specificity and storytelling, which we've employed in the designing of residences and commercial spaces."

Ready for its close up: A contemporary dining room by Pavarini Design sets a sleek and sophisticated scene.
(Image: Courtesy of Pavarini Design)



Charles Pavarini III
(Image: Douglas Holt
Photography Studio)

A moody and sophisticated mix of materials and hues lends a one-of-a-kind vibe to the Manhattan restaurant Le Coucou, designed by Roman and Williams.
(Image: Ditte Isager)





Designed by Roman and Williams, the NoMad hotel in London melds Victorian-era design cues with notes of New York circa the Roaring Twenties.
(Image: Simon Upton)

Robin Standefer
& Stephen Alesch
(Image: Sebastian Kim)

Of note for the design duo was their work on *Zoolander*. “We always loved Hansel’s loft [from that movie]. We can see that space in a variety of interiors we’ve created including our own loft—although we never managed a skate ramp in our apartment. And Maury’s office has a connection to elements of The Standard, High Line hotel,” Standefer says. “You can find elements in our sets where we were working through a design idea that reappears years later.” Those elements give audiences strong clues about the people who inhabit the home. “A set positively supports the story, enhances the character, and completes the narrative,” she says. “We always see it as a character either way.”

In addition to embodying the characters and portraying its own role, a set (and the reflection of current trends) also connotes time and place, providing, as Pavarini says, insight into the economic level of the play and the story itself. “Art, accessories, color, and form all play a role in how one perceives the space and those living there,” Pavarini says. And costumes do the same, giving insight into the character and building their story. “It has

always amazed me how, when an actor is in costume, they change personalities,” he offers. “This can even be seen in the way they move and speak.”

When designing a set from a particular period, “It is important not only to know the period styles but also why they were designed in the manner they were,” says Pavarini, with his costume design knowledge coming back into focus. “In order to understand the furnishings of any era, one needs to know how people dressed in that period. Chairs, for instance, are of different forms that fit the way people were dressed. Imagine the chairs and sofas of the 17th and 18th centuries when women wore large hoops, mantuas, and bustles. They were also corseted to have incredibly small waists and could hardly move let alone breathe because of the bones within the corset. The fainting sofa, or recamier, was designed for them as a place to pass out from the bindings of their torso. They were forced to sit upright due to the clothing, so furniture of that period reflected this in how they sat and moved. Some of the hoops were so large they had to enter a doorway sideways.”

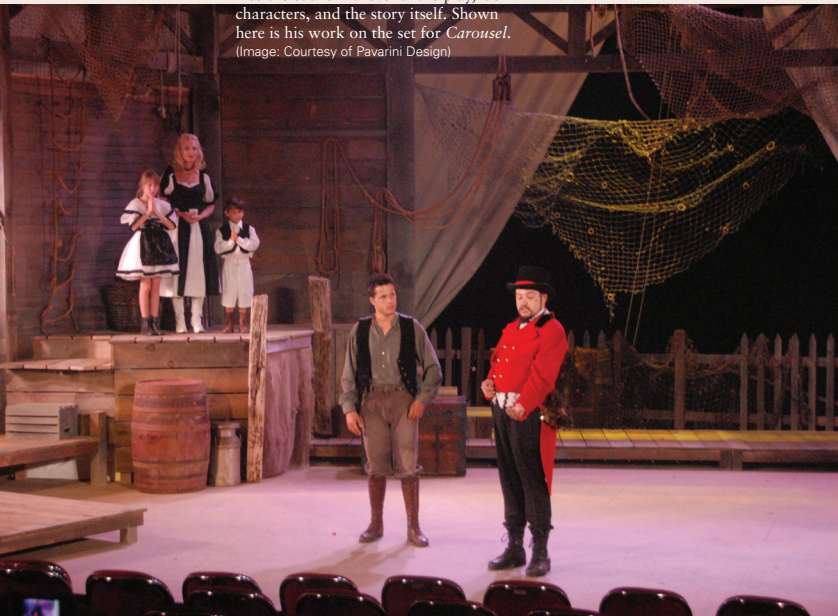


Layers of rich detail lend an enveloping drama to a bar designed by Roman and Williams.
(Image: Press Fotografiska)

“We are all influenced
by what we see.”

— CHARLES PAVARINI III

A strong set design, according to Charles Pavarini III, offers insight into the economic level of the play, it's characters, and the story itself. Shown here is his work on the set for *Carousel*. (Image: Courtesy of Pavarini Design)



Pavarini learned the importance of lighting to properly set a scene early on in his theater experience. Shown here is a scene from his set design for *West Side Story*. (Image: Courtesy of Pavarini Design)



Pavarini's favorite set he ever designed? “*My Fair Lady*. The musical has many scenes, and the major set was the library of Professor Higgins. It is an interior set with multiple levels. I approached the set as an interior designer knowing it would be viewed with one wall missing,” he remembers, adding that “working on a stage with a proscenium is challenging. You have to constantly ask yourself, ‘What is the audience going to see, and how is the set interfacing with the script and moving the story along?’”

In the end, Pavarini says, “We are all influenced by what we see—whether it is a movie, TV, live show, or just walking down a street. We retain how it made us feel. If something makes us feel good, we want to relive the feeling in our own interiors. All of this is about how we manage our innermost emotions. Television and movies allow us the insight into another's life, and often we want that for ourselves.” ●

JESSE BRATTER

is a freelance writer, editor, and stylist based in South Florida. She is the co-founder of In The Pursuit and STORY magazine, and contributes to ADPro, Clever, Domino, Hospitality Design, and Art Basel Magazine. Formerly, she was an editor for Luxe Interiors + Design and Florida Design Magazine.

Setting the scene for the making of a lady in the stage play *My Fair Lady*. Pavarini's favorite set he has designed, it featured multiple levels and included the library of Professor Higgins. (Image: Courtesy of Pavarini Design)



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Design Pulse:
Aspen, Colorado 16

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Business of Design:
Review, Reflect, Revise 26

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houseoffunk.com

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MeByDesign
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In the Mix 32

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Mise-en-Scène 40

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ICONic Profile:
Sheila Bridges 48

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Material Matters:
Kitchen & Bath
The Heart
of the Home 50

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Looking Back 58

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