

NEW YORK

# SPACES

THE HOME DESIGN MAGAZINE OF METROPOLITAN NEW YORK

**PATTERNED BEDROOMS**  
**BROOKLYN TOWNHOUSE**  
**RENOVATE!**

SPRING

COLOR  
CONFIDENCE

NEWYORKSPACESMAG.COM

\$6.99US



0 73361 08940 3

06>



# TWO-PART HARMONY

ARCHITECT STEPHEN WANG AND DESIGN FIRM FOLEY&COX MOVE WALLS AND DEPLOY A CALCULATED PALETTE TO MAKE TWO APARTMENTS FEEL LIKE ONE

INTERIOR DESIGN FOLEY&COX · ARCHITECTURE STEPHEN WANG · TEXT JORGE S. ARANGO · PHOTOGRAPHY MARK ROSKAMS



**TWO TIMING OPPOSITE:** The ample proportions of the living room accommodate dual seating areas, both featuring a flat-weave Tai Ping carpet, silk wallpaper from de Gournay, and custom sofas covered in Holland & Sherry's "Atacama" silver wool. Also in the foreground, Deco-like custom chairs upholstered in aubergine mohair. **THIS PAGE:** An "Untitled T" chandelier casts light upward, softly illuminating a moody, library-like dining room enveloped in eggplant lacquer millwork. Holly Hunt's Montserrat chairs and a custom banquette covered in Moore & Giles leather surround the dining table. Underneath, a Marc Phillips tufted wool and silk art rug.





**WHEN A FORTY-SOMETHING** couple with three children hired architect Stephen Wang to combine adjacent Upper East Side apartments, they took him to dinner at a favorite restaurant, Rouge Tomate. "It wasn't just to have a meal," he recalls. "They wanted to show me a certain feel."

The tailored contemporary aesthetic, warmed by woods and shot through with color (namely red), then led the team—which also included Christopher Clark of Clark Construction, who had recommended Wang—to the interior designers Mary Foley and Michael Cox. Their firm, Foley&Cox, says the wife of the couple, purveyed "a clean, sleek, minimalist style that was still inviting," and they embraced deeply saturated tones.

Conjoining apartments into one fluid whole is often challenging. "I always separate private and public spaces when I combine apartments," says Wang, who located the kitchen, living and dining rooms in one apartment, the four bedrooms and a library-guest room in the other. Wang then "scaled the rooms up so they felt like they were always meant to be that way," instead of simply repurposed from a previous floor plan. The strategy worked particularly well in the entry hall, imparting a sense of arrival and importance, and in the corridor connecting the formerly segregated residences. In this latter case, widening the hall and making it into a kids' hangout and homework station metamorphosed a mere conveyance between apartments into an actual room, successfully obliterating the sense of division. **CONTINUED ►**



**THE EYES HAVE IT** OPPOSITE: Halim Al-Karim's enigmatic triptych, *Untitled 1* "Witness Portrait", and Alejandro Almanza Pereda's mirrored sawhorse sculpture *The New Memorabilia* (effectual reneer) dominate the entry hall. ABOVE: The kitchen's red Fitzgerald chairs from Poltrona Frau and the Kravet fabric of the banquet back were pulled from Leonetto Cappiello's vintage Pates Baroni poster. LEFT: The back of the custom Holland & Sherry wool flannel-covered sectional folds down when the Murphy bed concealed in the millwork is pressed into service. Leather—on the custom Global Leather-clad ottomans and Kelleen woven-leather rug—adds richness.





**LOST IN TRANSLATION** **THIS PAGE:** The widened corridor between apartments has become a transitional hub illuminated by Modulightor's Coronet ceiling fixture. The red banquette's polka dots echo Livingstone Black's *Buffalo Soldier* painting. **CLOCKWISE FROM OPPOSITE LEFT:** Hand-painted cherry blossoms on the same de Gournay silk of the living room walls add an element of surprise to the wet bar, concealed behind doors next to a work by Wolf Kahn; architect Stephen Wang created thick walls (like this one between entry hall and dining room) to hide mechanicals; red continues in frames of family photographs in a more conventional corridor accessing the bedrooms.



"Views were very important," adds Foley. French doors opening onto terraces surround both apartments, so preserving a minimally interrupted continuity of views became another unifying gambit. To that end, explains Foley, "Light fixtures were kept close to the ceiling." Deco touches—a chair silhouette here, a scalloped molding there—gave public rooms a cosmopolitan sophistication.

To enhance the new oneness, the designers used color to lead the eye seamlessly from public to private spaces. "They talked to us about how, culturally, they weren't afraid of color," says Cox of his clients, an Indian financial services executive and his Argentinian lawyer wife. The entry, pure white, functions as a gallery for the couple's growing contemporary art collection. **CONTINUED ►**







**GROWN-UP HUES** *LEFT:* Patterned fabrics would fight with the master bedroom rug, so designers Foley and Cox commissioned a headboard from Richomme swathed in Arabel Fabrics' camel ultrasuede. Bedding is Ralph Lauren Home. *BELOW:* The marble master bath was outfitted with a polished nickel Markham sconce from Urban Electric and walnut mirror by Skyframe; other polished nickel fixtures are from Simon's Hardware & Bath. *RIGHT:* Olaf Otto Becker's *Above Zero* glacier-scapes flank the door to the living room, where a Japanese paper ceiling light by John Wigmore hands over one of two seating areas.

Directly opposite the front door is a jewel-like dining room showcasing high-gloss lacquered eggplant walls. That color, repeated but expressed in the aubergine mohair of two custom swivel chairs in the living room to the right, relates the spaces. From the dining room, purple morphs into a companion color, red, deployed as accents throughout the kitchen and the transformed corridor. **CONTINUED ►**







**CHILDREN'S HOUR** OPPOSITE, CLOCKWISE FROM TOP: The eldest son's "masculine" bedroom combines striped wallpaper from Sonia's Place, color-blocked duvet and shams from The Red Threads, and an orange Ball chair from Inmod; the colors of Hammacher Schlemmer's write-on world map reappear in Aronson's wool rug and the green Clarence House linen-upholstered bed; the latter bedroom's blue and white-tiled bath. **THIS PAGE, CLOCKWISE FROM BELOW LEFT:** The daughter's favorite palette appears in her glass-tiled shower, Elizabeth Dow's square-patterned wallpaper, another Inmod Ball chair, and the Jane Churchill floral of the drapes (fabricated by Anthony Lawrence-Belfair); another bath featuring Circa Lighting's Mercer long-box sconce.

From there, each resident's individual personality asserts itself. "Your kids spend much more time in their bedrooms than you do," notes the wife. "They wanted to be involved in the process." So Foley and Cox both interviewed them. The eldest boy, says Foley, requested something "more masculine and grown up" (presto—brown- and white-striped walls); the daughter liked blues and greens (hello powder blue, lichens, and sages); and the first-grader didn't have strong opinions but loved family travel (ergo, his map-papered wall). The master bedroom palette of neutrals and salmon pink was drawn from a rug brought from the couple's previous apartment. Call it the new math, where one plus one equals...one. **SEE RESOURCES ■**