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MODERN DIPLOMACY

Contemporary art and harmonious color dignify
designer David Scott's new address at UN Plaza





COMFORTABLE TERRITORY

Opposite:

A new pocket door opens to connect the library to the living and dining spaces.

This page: Holland & Sherry pillows accent a chocolate flannel sofa from Holly Hunt. Slate and walnut table by Phillip Lloyd Powell.

Floor lamp by Lorin Marsh.



INTERIOR DESIGN DAVID SCOTT INTERIORS

TEXT SALLIE BRADY

PHOTOGRAPHY MARILI FORASTIERI





ARTISTIC STATEMENTS

Opposite: James Kennedy's *Serendipity* (2007) inspired the apartment's palette. Louise Nevelson's *Night Blossom* (1963) and Axel Salto pottery are displayed on the Paul McCobb sideboard. This page, above: Frank Stella's *Imola Three* (1982) hangs in the master bedroom. Jacquard bedding by Calvin Klein. Right: The ebonized T.H. Robsjohn-Gibbings desk is from R.E. Steele Antiques. Vintage Italian lacquer chair, Van den Akker Antiques. The Pavel Tchelitchew watercolor came from the estate of Robin Roberts, an early influence in Scott's career.



A YEAR AGO, DESIGNER DAVID SCOTT MOVED OUT OF HIS EMERY ROTH-DESIGNED UPPER EAST SIDE prewar apartment, sold his English and Continental antiques at Christie's, and went modern. His inspiration was the circa 1966 apartment he had just purchased at United Nations Plaza, where a red-carpeted lobby of rosewood and travertine instantly transports residents to another era. Scott and his partner, Stefano Antoniazzi, gutted the two-bedroom, enlarging the entry and the master bath. They converted a bedroom into a library, flowing it into the living and dining rooms with a new doorway cut into the wall. To amplify the apartment's light and openness, the 6' 8" doorways were raised to a full eight feet, then trimmed in ebonized and cerused oak, echoing the windows' dark mullions.

With ebonized floors and walls of white Venetian plaster, the stage was set for the mid-century furniture and contemporary art that Scott had begun acquiring. With the 30-foot-long living and dining room so open, Scott consciously made the library intimate, with rich chocolate browns and walls of metal foil. "The boundaries blur between day and night," says Scott. "It gets moodier and sexier, and then it's bright white again in the morning." ~ See Resources.