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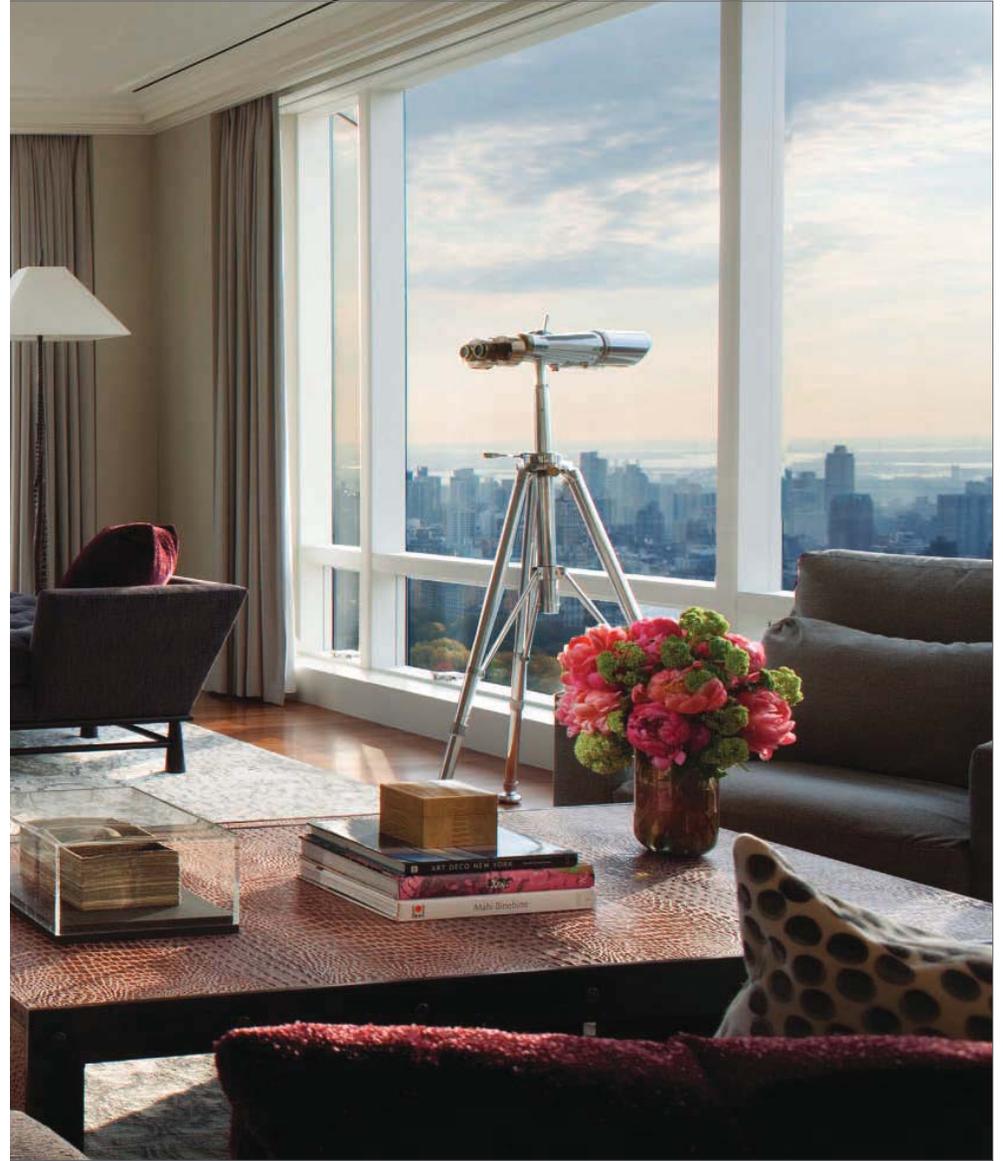
DESIGNER: SUSANNE CSONGOR PHOTOGRAPHY: DURSTON SAYLOR TEXT: MICHAEL ROURKE



"My mandate was not to screw it up," says designer Susanne Csongor, who had worked with her clients on several homes before tackling a Manhattan apartment distinguished by sweeping views of Central Park. "My twenty-year career with them was on the line!"

Csongor had previously collaborated with the wife, who leans toward traditional, but the New York space called for a bolder, decidedly contemporary approach. The husband had recently opened an office in the city, and he was excited by the urban vibe and the opportunity to showcase his art collection. "This is definitely a more modern, industrial and organic interior than any they had done before," Csongor notes. "We had a three-hour meeting with him, and we brought in samples of furniture and fabrics that I knew would make sense for this space. Nine months later, it was installed."

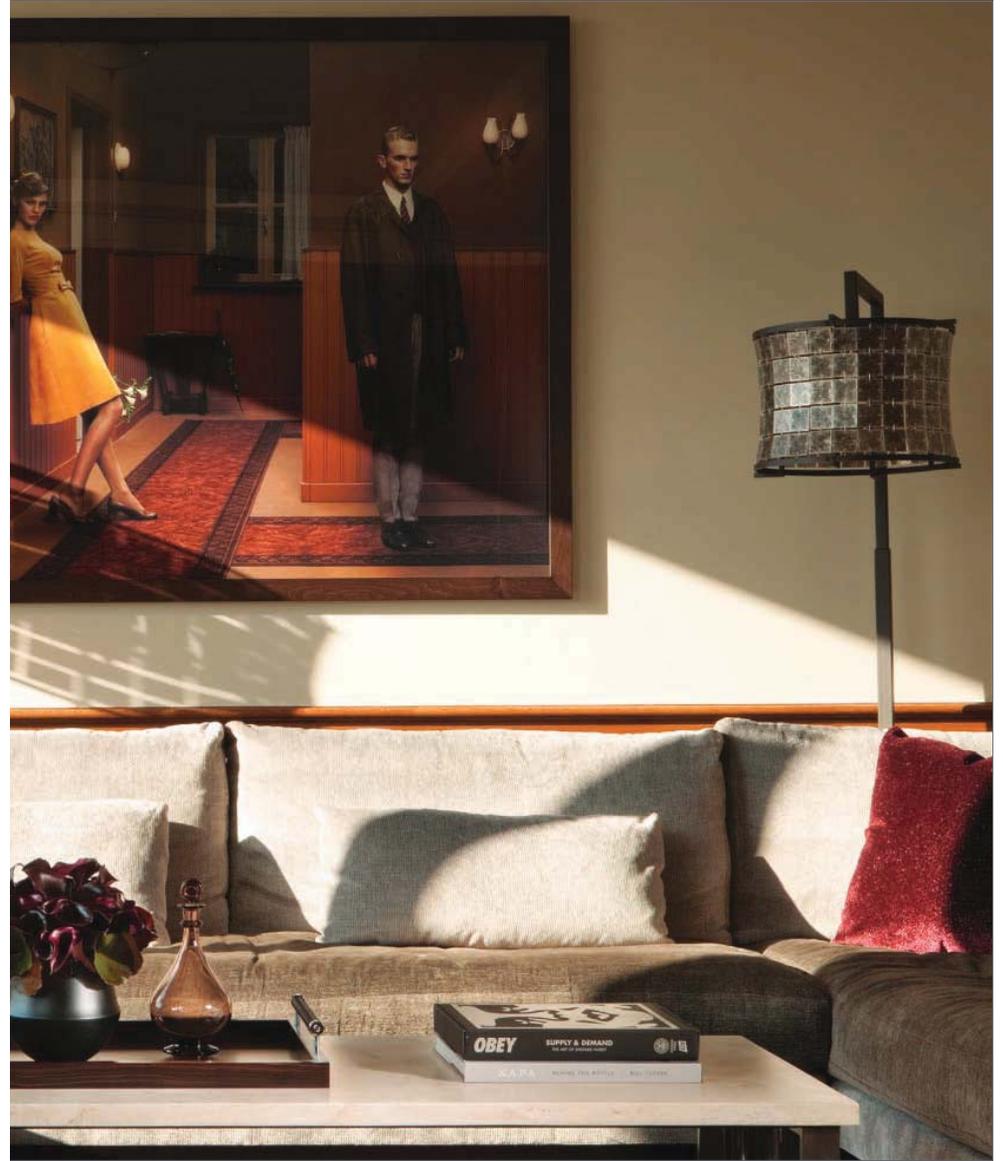
When she starts a project, Csongor and her team at SLC Interiors, which is based in Massachusetts, clearly defines the concept of the story she wants to tell. "The discipline of holding steady to that idea throughout the project is what we continually work on," she says. "That clarity of intention is the thread that runs through our work." In the entry hall, the designer explored a chic interplay of elements, mixing organic notes such as a stone slab bench with an antique chest and a Vreeland pendant from Fuse Lighting. A 2005 photograph by Pieter Hugo, *Mallam Mantari Lamal with Mainasara*, Nigeria, gives the room a graphic edge.





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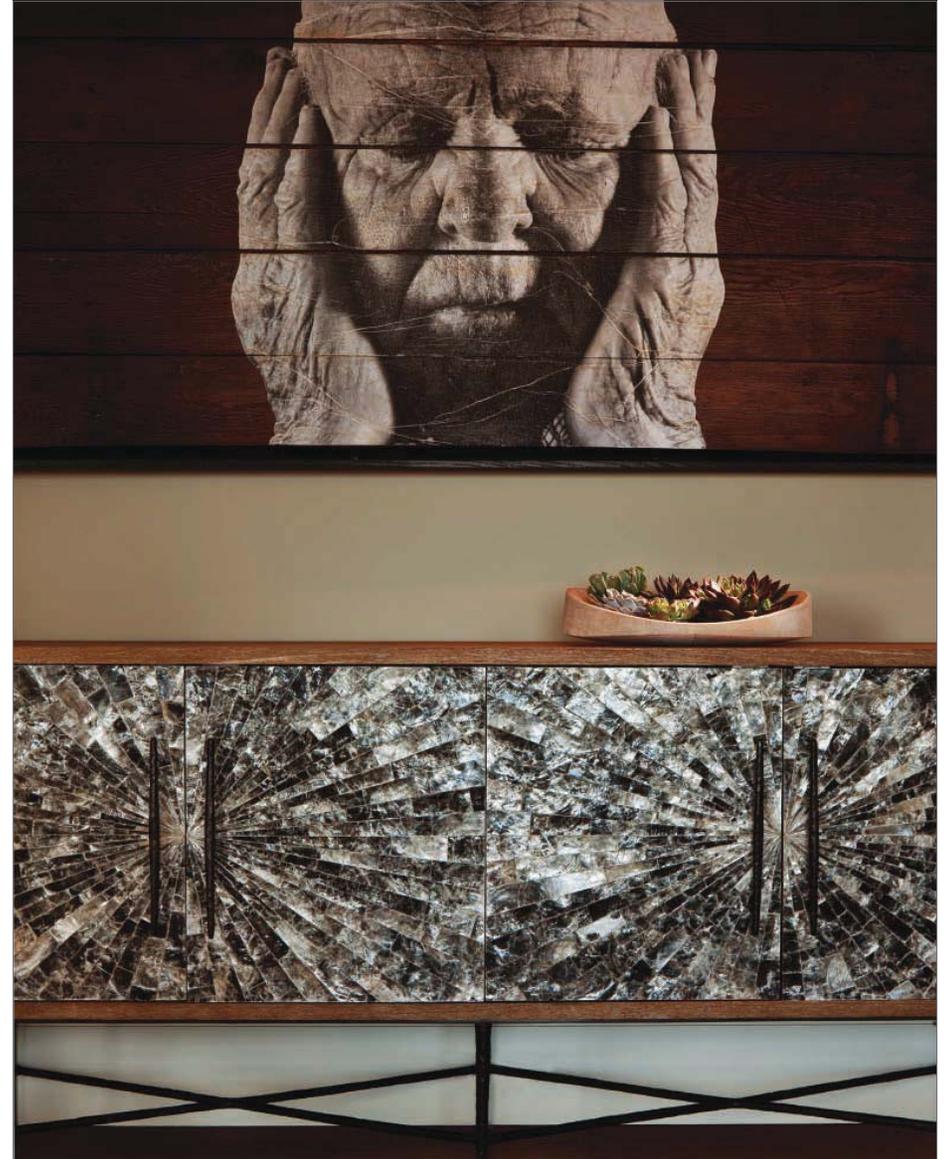






The living area offers dramatic vistas of the park and the iconic New York skyline, and Csongor chose furniture and fabrics accordingly. "I was very conscious of the scale of the pieces," she explains. "I kept the back heights of sofas and chairs lower than usual so as not to compete with the horizon line outside." Custom club chairs, a sofa and a tête-à-tête are set off by distinctive notes such as the chrome-framed lounge chair and steel-studded cocktail tables from Jean de Merry; tentacle standing lamps from Blackman Cruz; round root side tables from William Switzer; and Ankasa sofa pillows. The 2010 artwork above the sofa, a kaleidoscopic arrangement of painted petri dishes, is *Hypochondria* by Klari Reis. Given the apartment's intense exposure to sunlight, Csongor's masterful mix of fabrics from Bergamo, Pallack and Osborne were treated on-site to avoid damage.

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For the media room, she decided on a richer palette, choosing a plum-colored Nobilis pillow fabric to accent the custom sofa. Floor lamps from Fuse Lighting flank *The Hallway*, a 2005 photograph by Erwin Olaf. Tables from Jean de Merry and Tucker Robbins, comfortable seating options, and fabrics from Holly Hunt and Donghia establish a warm atmosphere.

Texture and contrast define the dining area, where a travertine-topped dining table with an organic cast-bronze base from Blackman Cruz is paired with low-profile Dakota Jackson chairs covered in Edelman leather and set on a deep jewel-toned silk rug. Bronze candlesticks by Saint Clair Cemin and a bowl by Robert Kuo echo the twisting forms of the table base, while Jeff Bark's haunting 2010 photographic diptych *Lucifer Falls* underscores the naturalistic theme.

A comfortable serenity pervades in the kitchen, where painted wood cabinetry, crystal chandeliers from Vaughan and marble countertops establish a more traditional tone. Holly Hunt stools and chairs provide seating, and a small breakfast table is perched snugly above dizzying views of Central Park.

"I kept a fairly quiet cool gray palette in the master bedroom, though we did add a punch of apple green in the Moore and Giles leather on the Jean de Merry bench and in the acrylic bud vase on the Ironies bone-and-metal coffee table," says Csongor. She selected the bed, wing chair and ottoman, floor lamp and console from Ironies as well, contributing to a subtly textured artisanal quality in the room.

"I've never done a project as eclectic and unusual as this one," Csongor reflects. "But we were disciplined in our thinking about volume, light and the emotion of the interior spaces, and the textures and materials of the building—stone, metal, glass—really informed what we did here. In the end, it's a modern urban story." ■
Susanne Csongor, SLC Interiors slcinteriors.com

