

IS SUBURBIA DEAD? Gas prices, foreclosures, and rural seclusion may lead to a rebirth of city living.

loftlife

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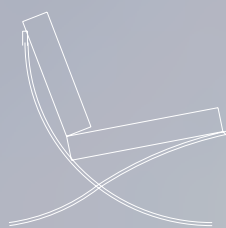


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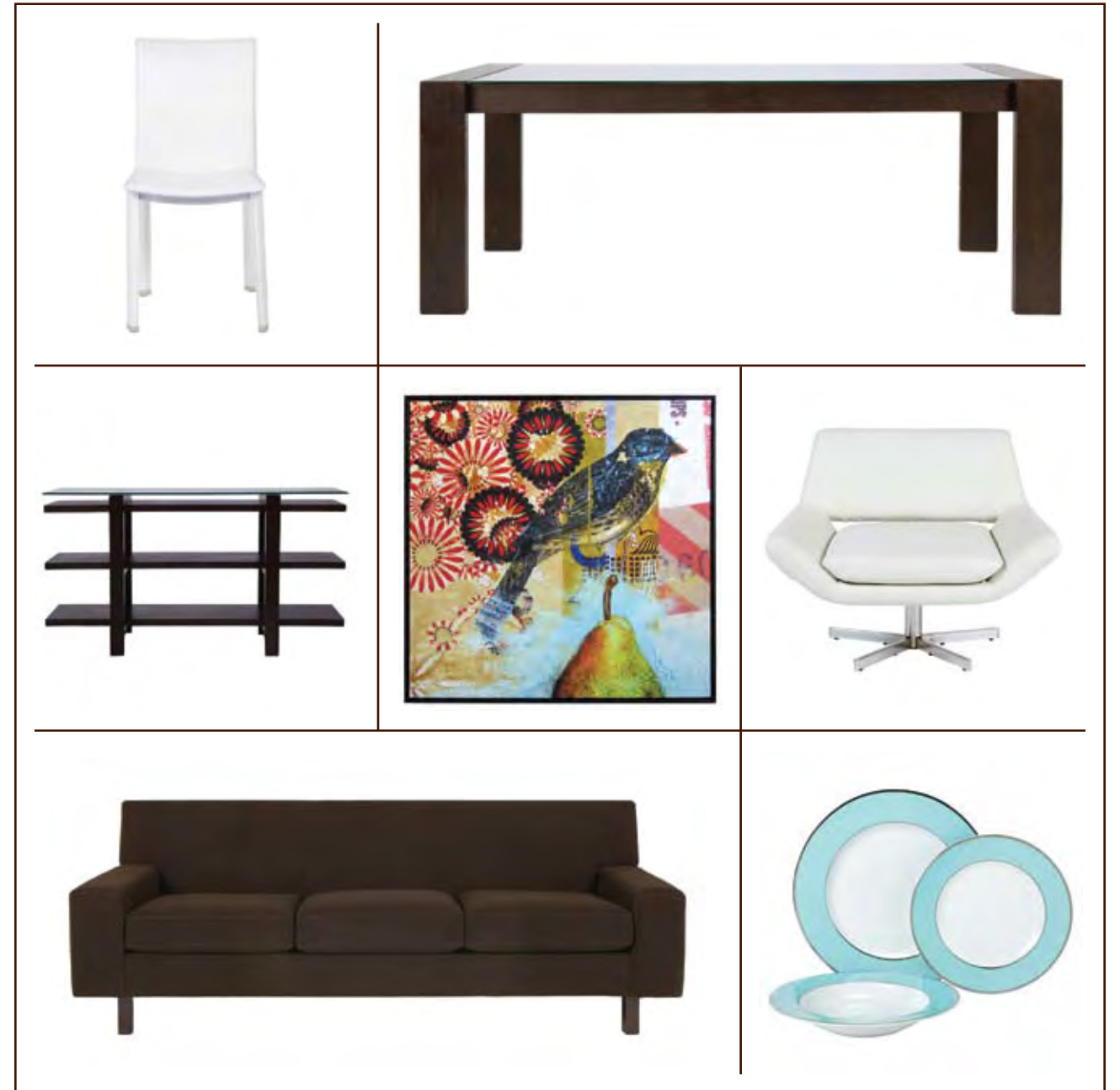


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Is Suburbia Dead?

 Some fairly momentous (but not too-surprising) things happened on the way to this issue.

First, it seems we've struck a nerve. Although the reaction to our first issue has been overwhelmingly favorable, more than a few readers have regarded our mission with a palpable uncertainty.

The skeptics questioned our effort to reach a demographic whose existence had yet to be acknowledged officially by the mainstream media. But we were confident in our internal research and inspired by the positive responses we received from our readers. The rising cost of gas, increasing traffic, a shaken economy with an unresolved housing crisis on its back, and the surreal over-marketing of the word "green" (i.e., the interest in alternative and sustainable energy by major corporations) only provoked us to carry on.

And then, the stories started streaming in: scores of blogs, cable news talking heads, magazines, and newspapers began to confirm what we had anticipated. *The Atlantic Monthly* fired an opening salvo in March with Christopher B. Leinberger's "The Next Slum?"—a fascinating look at our car-based culture, the desire for walkable urban environments, and the "fundamental changes in American life (that) may turn McMansions into tomorrow's tenements."

Next up was Peter S. Goodman's "Fuel Prices Shift Math for Life in Far Suburbs" in *The New York Times*, followed by a comment-heavy blog

post entitled, "The Dying Suburbs? A Look at the Growing Debate" from the *The Wall Street Journal*. The end of summer brought Alan Ehrenhalt's "Trading Places: The demographic inversion of the American city" in *The New Republic* and a *New York Times* Freakonomics quorum that posed the question: "What is the Future of Suburbia?"

To which we reply, the future of suburbia (and its 'more distant' cousin, exurbia) will certainly affect the future of the cities they surround. It's always been—and will remain—a symbiotic relationship.

We shouldn't forget that city living was all but left for dead in the 70s and early 80s. The oracles predicting suburbia's demise might be just as wrong. Only time will tell.

In the interim, enjoy our second issue, in which we explore the relatively steady "Reality of Atlanta's Realty" and tackle the renovation of (burgeoning NFL superstar) Gibril Wilson's Midtown home.

With a nod to the holidays, we introduce more great design in Wanted, eco-centric titles for the least conspicuous consumers on your gift list, and a covetous trip to Paris.

We also visit with some folks at the La France Street Lofts and are pleased to report that adaptive reuse, a true sense of community, and living city-style are still going strong.

As always, we welcome your comments and invite you to log on to our ever-updating blog: loftlifemag.com.



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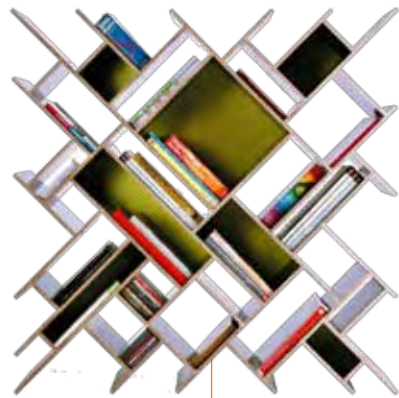
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Three nickels to ride?



ON THE COVER: The kitchen "to end all culinary quarrels" in a 4,000-plus square-foot Manhattan loft. Photo by Tom Ackerman.



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EXPERTS



To make certain that *LoftLife* is truly your "loftstyle guide," we consult with our trusty board of experts.

ALAN AVERY

Curator



President of the Atlanta Gallery Association & owner of Alan Avery Art Company, Alan is the go-to curator for Atlanta's top collectors.

DEIRDRE ZAHL

Graphic Artist, Web Designer



Specializing in web design & print media for fashion designers, Deirdre now resides with her husband in Charleston, South Carolina.

TIM RANNEY

Creative Marketing Professional



For 20 years, Tim has helped launch fashion designers & develop books. He is currently creating home décor products with artists.

SHERRY JO WILLIAMS

Design Expert, Teacher, Author



Design Within Reach chose Sherry Jo as a key player in their first NYC store. Her extensive client list reads like a who's who in design.

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Katie has called intown Atlanta home since 1983. She got her Master's from GSU & works as a realtor for Keller Williams.

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Real Estate Consultant



The president of the McChesney Group, Inc., John-Patrick was named an "agent of choice for discerning clientele" by *Atlanta* magazine.

FLORENT MORELLET

Restaurateur, Activist, Urban Planner



Florent, a living NYC legend, was a major catalyst for the landmarking of the Meat Market & the development of the HighLine.

Illustrations by Graham Smith

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WALKING CULTURE



Marcia Wood Gallery

Mary Engel
 November 12-January 3, 2009 263 Walker Street, 30313

Calling all collectible figurine fanatics! Here's a solo art show just for you—and for anyone interested in seeing figurines taking on life-size shapes. Mary Engel, in her seventh solo show, takes her fired-ceramic animal sculptures and covers them in a layer of found objects, most often figurines of the same animal. In alarming poses and with compelling energy, the “horse laden horse” or the “dog laden dog” each work as a meta-metaphor on how collecting art can be an art in itself, as well as how fine art layers itself (literally) on previous works of fine art. Engel's delicious wit, subtle concepts, and child-like energy give her show a touch of the schizophrenic, with a side of artistic exuberance. Engel's latest show is a return to the mixed-media ceramic-based works of her early career, giving viewers, in the words of Marcia Wood, “a stimulating overview of the history of the evolution of Engel's ideas and techniques.”

marciawoodgallery.com

Tew Galleries

Kimo Minton & Stephanus Heidecker “An-Other-View”
 Nov. 21-Dec. 21, 2008 425 Peachtree Hills Ave., No. 24, 30305

Three-dimensional—or two? They both come together in this exhibition featuring Kimo Minton, who's been working on a new series of totemic wood sculptures and a selection of 2-D wood cut panels, and Stephanus Heidecker, whose paintings of women give off a nostalgia for past decades, in a style that might be called “Alice in Wonderland in go-go boots.” Together, the work of both artists is a brilliant juxtaposition.



Three-dimensional—or two? They both come together in this exhibition featuring Kimo Minton, who's been working on a new series of totemic wood sculptures and a selection of 2-D wood cut panels, and Stephanus Heidecker, whose paintings of women give off a nostalgia for past decades, in a style that might be called “Alice in Wonderland in go-go boots.” Together, the work of both artists is a brilliant juxtaposition.

“Cecilia” (2007) by Mary Engel; Still from *Lovesickness/Maldemares* (2007), directed by Mariem Pérez & Carittos Ruiz; Southeastern Flower Show, photo by Chuck Henry (2008); “Oh My Anxious One” (2007) by Kimo Minton

22nd Annual Southeastern Flower Show

January 28-February 1, 2009 2 Galleria Parkway, 30339



High Museum of Art

23rd Annual Latin American Film Festival
 October 10-November 15, 2008 1280 Peachtree Street, N.E., 30309

Not for the subtitle-sensitive, the High Museum of Art's month-long film festival features documentaries, laugh-out-loud comedies, dramas, and thrillers from seven Latin American countries. Atlanta-based filmmaker Roberto Arevalo's *A Cuban Family* will be premiered, the Consulate General of Mexico will host a reception, and director/actor interviews will foster a “Spanglish” discussion following each of the films.

high.org



MODA

Holiday Card Sale & Exhibition
October 2 - December 20, 2008 285 Peachtree Center Avenue, 30303

It seems the holidays start earlier each year, and MODA is helping you not only get your holiday cards out on time, but trying to ensure they'll shine once they arrive at their destination. Have your pick of one-of-kind box sets, limited edition cards, and festive, original ornaments for the holidays—all designed by "friends of MODA," a group of 15 architects, artists, and even high school art students. Isn't this the time to make your cheery holiday cards a little bit more clever?

"Emerging Voices 2008"
October 16 - December 20, 2008 285 Peachtree Center Avenue, 30303

Once again, MODA has rounded up Atlanta's architectural young'uns and winners of The Young Architects Forum with AIA and all entries of the first AIA Atlanta 48-Hour Design Competition. Earnest, fresh minds and professionals who call Atlanta "home" will showcase their proposals. The competition accepted all projects, real or theoretical, built or unbuilt. The winning entries of both competitions prove that these "kids" have got the brains to back up their "goods."

museumofdesign.org



16 LOFTLIFEMAG.COM ATLANTA WINTER 2008

If you feel the need to shed some extra pounds before stuffing yourself with Thanksgiving turkey, then lace up your running shoes and sign up for Atlanta's Marathon (or Half Marathon). The oldest marathon in the Southeast mimics much of the 1996 Olympic route, so you know what you're in for. They've even arranged a training team to help you out before the big race. Register early... and feast happily once you've crossed the finish line.

atlantatrackclub.org

Atlanta Marathon

November 27, 2008 Thanksgiving Day
 Starts and finishes on Hank Aaron Drive



Linstrum + Matre Artworks

"Re-Visions v2.0"
October 24 - November 30, 2008 65 Bennett Street, 30309

"A manifestation of the merger" is at the heart of Linstrum and Matre's latest exhibition, the second half of their extended grand opening. With one Linstrum artist, one Matre artist, and one completely new artist, the exhibition aims to illustrate the hybrid-gallery's mission through artwork that encompasses painting, encaustic work, and photography: Marc Civitarese's paintings are cerebral and visceral in nature; the textural choices made by Jeff Schaller (see right) include a mixture of beeswax and pigment; Mark Yankus' photography has a haunting, blurred quality that give his portraits and landscapes a dreamy quality. Linstrum + Matre believe that "art is about evolution" and certainly all three artists help embody two galleries evolving together.

linartworks.com

2008 MODA holiday card designed by Wes Sumner; Atlanta Marathon photo by Norm Drews; courtesy of The Atlanta Track Club; "Perversion" (2008) by Jeff Schaller; Digital rendering by Houser Walker Architecture (2008)

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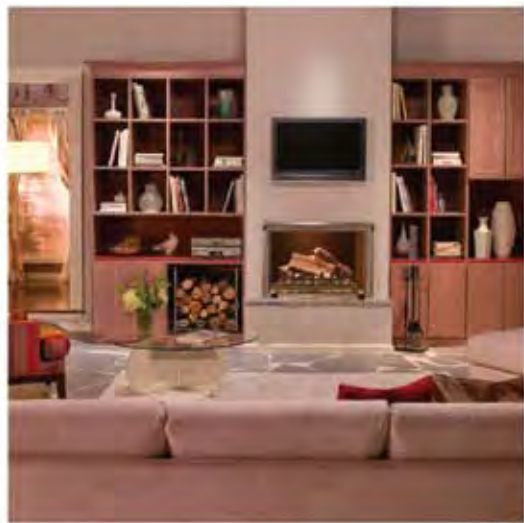
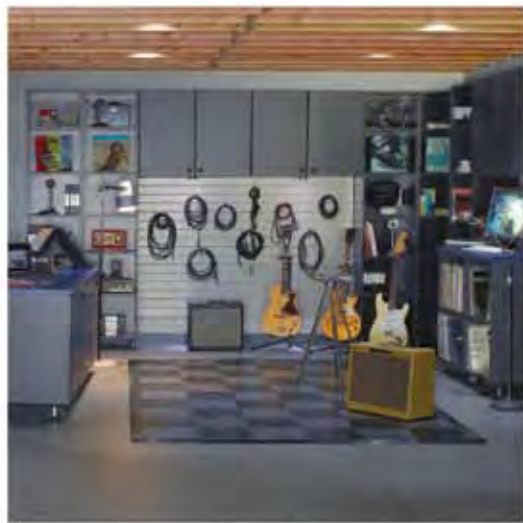
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Under the Big Top

Carly Felton discovers that Candler Park residents are head over heels for Carrie Heller's Circus Arts Institute.

On a street characterized by old warehouses, between Little Five Points and Candler Park, a nondescript sandstone-colored building hides under an aluminum awning, behind a rusty gate.

If you're not careful, you might pass it by, but once inside 206 Rogers Street, you'll never forget it. A neon orange fixture supports a wire tightrope. Masks and marionette clowns hang from the walls, and two trapezes hang from the vaulted ceilings.

The warehouse is home to the Circus Arts Institute of Circus Arts Fitness and Circus Arts Therapy founded by Carrie Heller, M.S.W., a licensed social worker and professional trapeze artist.

Heller first moved into the warehouse in 1989, just three years after owner Henry Finkbeiner converted it from a World War II-era lumber warehouse into 30 residential and commercial spaces.

Heller says she chose this particular building

"because I felt I could work out of it the best."

Although the building's 18-foot ceilings are perfectly suited to Heller's circus arts fitness classes, she did have to reinforce the wooden beams to ensure that they would support the weight of training acrobats. The height is necessary for circus acts such as rings, trapeze, juggling, and tightwire.

A free spirit and forward-thinker, Heller enjoys being in an environment where others around her are "working toward consciousness." The parking lot of the building features nine recycling bins and 10 garbage cans filled to the brim. It also houses a small garden where Heller grows her own lettuce and herbs.

She takes full advantage of the building's "free table," where residents dispose of un-

Photography by Ashley Colhouer





With 18-foot ceilings, there's plenty of room to flip, swing, and somersault in the warehouse loft. The numerous wood beams are original, with only slight changes made for reinforcement.

needed or unwanted goods, from furniture and culinary gadgets to clothing and wall decorations. The table follows the mantra, "one man's trash is another man's treasure." Both the dramatic masks adorning the Circus Arts Institute walls and the cups that hold decorative flowers are "free finds."

Heller enjoys sharing the space with her diverse clientele, a group that includes children, teens, and families undergoing Circus Arts Therapy, adults participating in Circus Arts Fitness classes, and businesspeople taking part in corporate team building workshops.

While the classes, workshops, and therapy sessions are unique and entertaining, "they also teach proper body alignment, strength training, mental focus, and overall balance,"

she explains.

Heller got hooked on the circus when she was eight and attending Camp Keystone in Odessa, Florida, where counselors from Florida State University's Flying High Circus had set up their own mini-circus classes.

She then worked in various capacities across the United States, teaching circus classes and practicing therapy. In September 2007, she opened the Circus Arts Institute in the warehouse, and since then, business has been booming.

"I feel grateful to be doing something I love and can make a living, and I'm able to provide a service to people," she says. "It's the best of all worlds."



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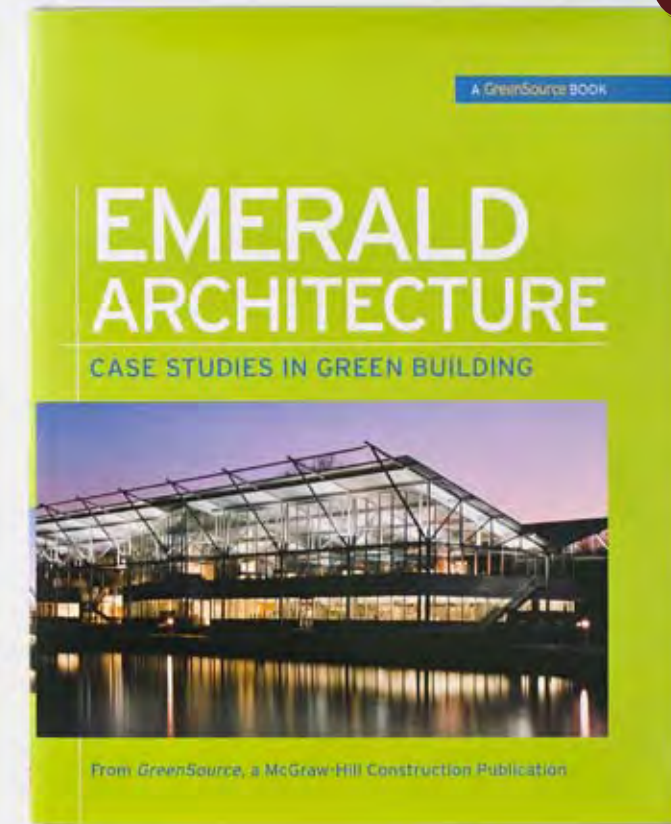
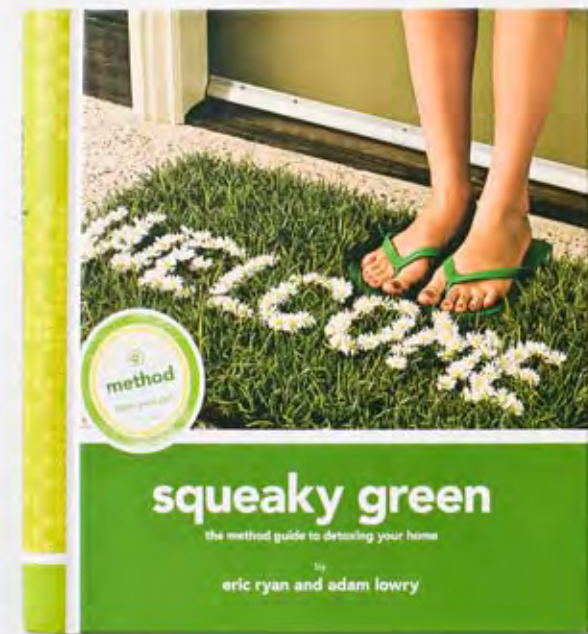
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C If a tree fell in a forest and was then smashed into pulp to create paper for a mass-produced book, would it make a sound? The following titles won't solve this eco-ethical dilemma, but they may help you solve a few of your own.

SQUEAKY GREEN

This colorful, spiral bound book with tabbed sections and funny asides is full of surprising information. Packed with pragmatic tips on getting rid of the toxic chemicals that invade our homes, Adam Lowry and Eric Ryan's *Squeaky Green* will change the way you think

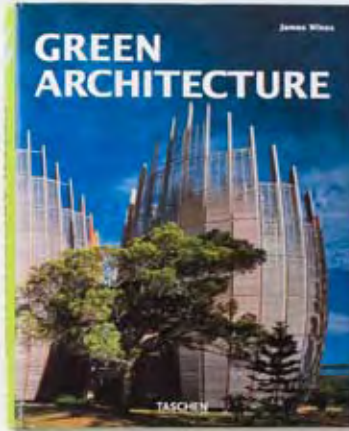
about cleanliness. While the "cute-factor" might be over the top, the actual content holds up in this room-by-room guide and will have you bidding farewell to your chemical tendency. At the very least, it will force you to reconsider the products, furnishings, and various homegoods you blindly trust. *Squeaky Green* will help you detox your home and change your lifestyle for the better.

Chronicle Books; \$16.95

EMERALD ARCHITECTURE

Written by experts at *GreenSource Magazine*, *Emerald Architecture* documents 24 in-depth

case studies, providing "hard" information about every detail that goes into "green" architecture. Printed on uncoated, 100% recycled paper, *Emerald Architecture* takes a no-nonsense approach to essential concepts used in sustainable construction. While this would make a great text book for any architect, an occupation in the architectural or building industry is not necessary to find these case studies fascinating. Each study includes documentation of the carbon footprint and energy use of the structures, ranging from libraries to office buildings. Get to know what it *really* means, not to mention what it takes, to be LEED-certified. *McGraw Hill; \$59.95*



SUSTAINABLE ENVIRONMENTS

The Contemporary Design in Detail series takes a suitably visual look at architectural design details. *Sustainable Environments*, written by architect Yenna Chan, explores residences that have made the conscientious choice to lessen their impact on the environment. The book, which presents recent work by architects from around the globe in color photographs and architectural drawings, is separated into four sections: "Response to Place," "Connection to Habitat," "Conservation of Resources," and "Use of Building Materials." The reader sees first-hand the degree of difficulty that exists in making homes sustainable. It is a sacrifice, according to Chan, but for many, one worth making. *Rockport Publishers; \$50.00*

NEW SUSTAINABLE HOMES

Against both urban and suburban landscapes, the innovative homes found in James Grayson Trulove's *New Sustainable Homes: Designs for Healthy Living* prove that lessening your carbon footprint doesn't mean cutting back on aesthetics. The book provides detailed

descriptions of alternative materials widely available today, including water-retrieving concrete, bio-fiber panels, solar water heating systems, and high-thermal performance windows. Many people have been riding the environmentally conscious bandwagon *before* it became trendy. This book will teach you what it takes to join them. *Collins Design; \$35.00*

GREEN ARCHITECTURE

In honor of TASCHEN's 25th year, the German publisher has republished many previous titles in gorgeous hard-back volumes, including *Green Architecture*, written by James Wines (back in 2000). Exploring the history of environmentally-aware architecture and the effect it's had on structures being built today, Wines (a devout follower of Frank Lloyd Wright) speaks out against an attentiveness to function and makes a case for architecture that not only focuses on technological solutions, but also tries to reconcile man and nature in its formal idiom. Ahead of the curve, visually stimulating, and beautifully bound, *Green Architecture* is a book collector's dream. *TASCHEN; \$24.99*

Sust-attainable

There's no greener way to find eco-centric gifts this season than browsing these websites.

BRANCHHOME.COM This ever-growing resource of "sustainable designs for living" is the perfect place to find affordable, sustainable, and chic home goods.

ROSEANDRADISH.COM Based in San Francisco, this store carries an eclectic mix of products, most made by local, eco-minded artisans.

BLOSSOMCREATIONS.COM.AU Devoted to combining a love of design with a passion for the environment, stationery, paper goods, and an entire kitchen line can be found here.

UNCOMMONGOODS.COM Need eco-centric gift wrap for your eco-centric book? Buy recyclable, handmade paper gift wrap embedded with annual and perennial wildflower seeds that bloom when composted in the ground.

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The Reality of Atlanta's Realty

Katie Black examines the state of Atlanta's intown real estate market, with the aid of infographics by Chris Ritchie.

As an experienced realtor specializing in intown Atlanta, the first question people often ask me is: "How's the market?" The short answer is that Atlanta, while affected by foreclosures and the current lending climate, is one area of the country in which the market remains steady. In particular, the loft and condo market is experiencing stable prices on average, despite lower sales volume.

Looking at the average prices over the last three years in six popular loft/condo neighborhoods, 2008 sale prices are down in Midtown North, Midtown South, Cabbagetown, and Downtown, but they're up in Decatur and Castleberry Hill. However, the number of units sold, which translates into sales volume, declined from 2006 to 2008 in all six neighborhoods. During the same period, the average days on market (how long a residence remains for sale until it closes) varied by neighborhood, but the overall average is somewhat steady.

Lower sales volume and stable or declining sale prices translate into a buyer's market. But even in a buyer's market, it's important to remember that homes do still sell.

Loft owners looking to make a move shouldn't be afraid to list their homes, but they need to list intelligently. List prices need

to be realistic and units need to show perfectly. They also have another option: Atlanta's strong rental market. Potential landlords should check with their Homeowners' Association because often there's a limit on the number of units that can be rented in a particular building.

The well-publicized wave of foreclosures nationwide has altered the financing climate. David Barrett, a real estate closing attorney with The Fryer Law Firm, comments "the pendulum has swung from very loose to very tight but will fall back to center. Right now I'm still seeing money available."


Dan Greenberg, senior mortgage consultant with Countrywide Bank, agrees. "There are more restrictions; loan guidelines have tightened up. Lending companies are requiring more loan documentation," says Greenberg. "But people are buying—it's a great time to buy. It's still possible to get a great mortgage and interest rates (remain) at historic lows."

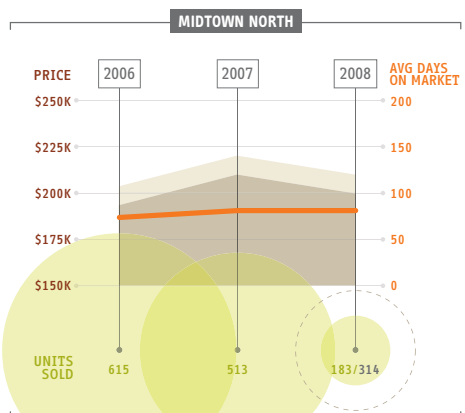
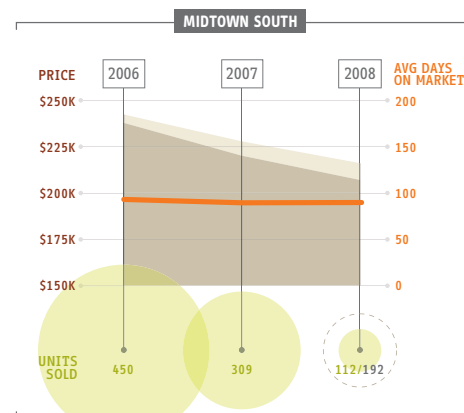
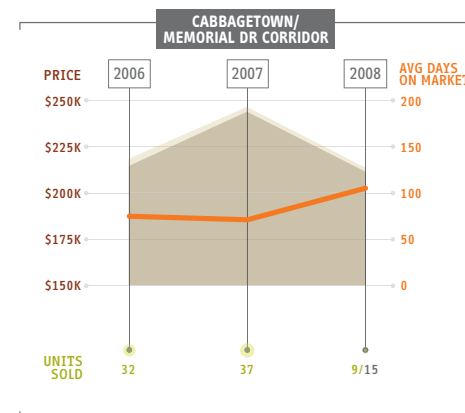
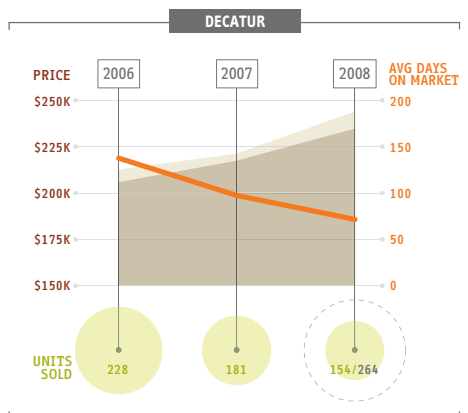
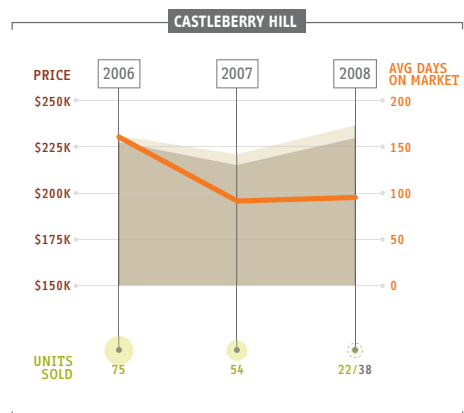
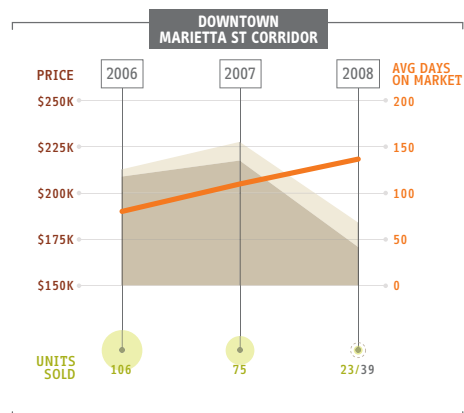
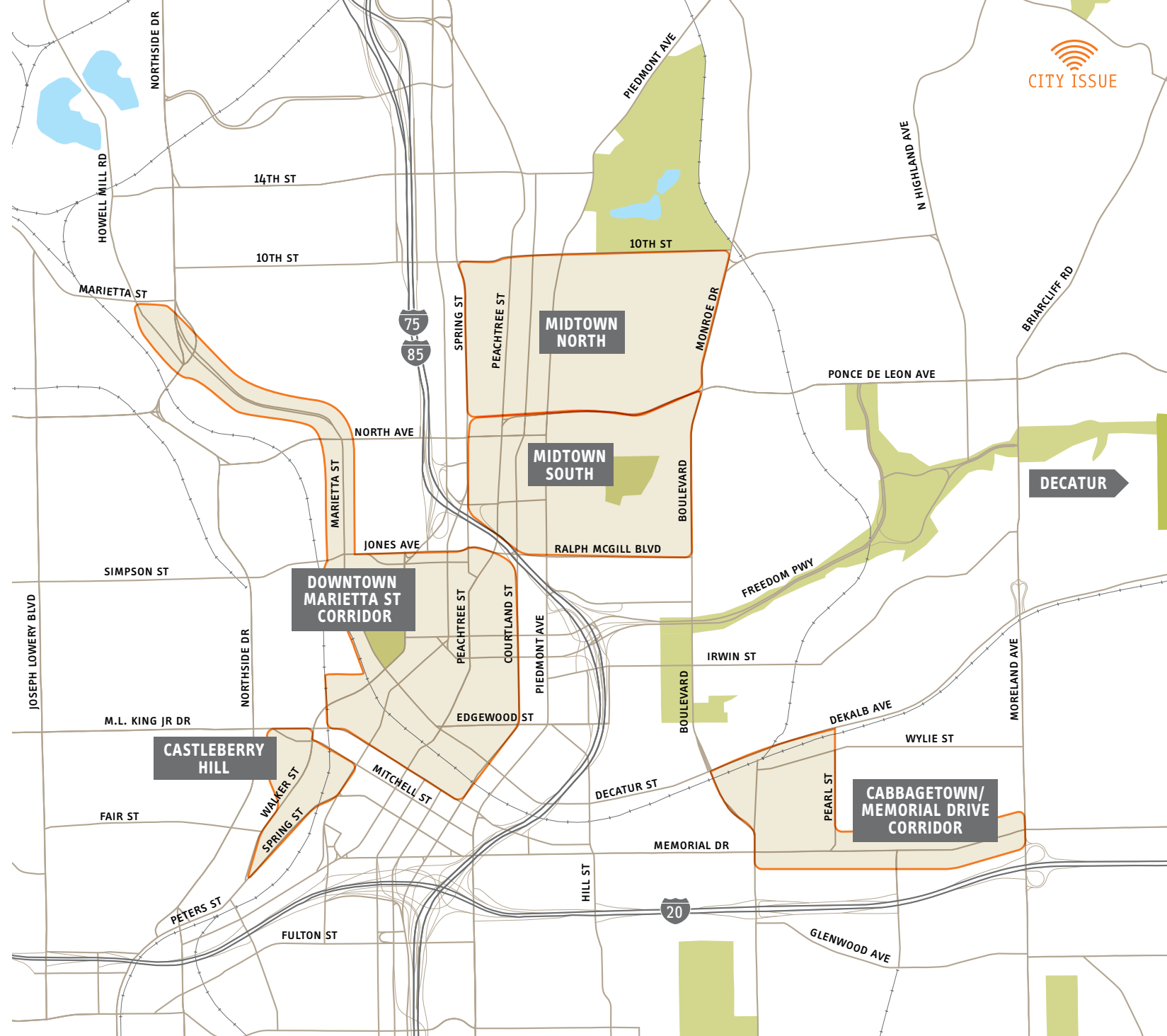
One positive trend that Greenberg sees is the proliferation of first-time home buyers in today's market. He says, "I'm writing loans for more and more first-time buyers." Many of these new buyers choose lofts and condos. They can receive tax credits provided in

the recently adopted Housing and Economic Stimulus Act of 2008. Also included are provisions to stem foreclosures and enhancements to the FHA loan program.

In addition to federal incentives, there are several reasons why buyers are investing in the intown loft market. According to the US Census Bureau, Atlanta was among the top 10 cities in numerical population growth between July 2006 and July 2007. Many commuters, fed up with traffic and the rising cost of gas, are moving intown to better experience all the city has to offer—saving time, money, and aggravation.

And finally, in July 2008, *Forbes* included Atlanta on its "Top 10 Cities to Buy a Home." The magazine surveyed the 40 largest metropolitan areas in the US and found the best places to buy residences are those where buying costs less than renting, and where there's an opportunity to build equity.

Considering the number of people moving to Atlanta, its location efficiency, and its attractive buying incentives, loft life in Atlanta seems poised to boom after the housing recovery is complete. No one knows when that recovery will happen, but it is evident: Now might be the time to snap up a deal. 



*Statistics from multiple listing data compiled by Katie Black with Keller Williams Realty Metro Atlanta. Statistics do not include sales transactions not listed with service. 2008 statistics are projected for the whole year.

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Clear Choices

① Wheels and a sleek, angular base are just part of the **Mobile Side Table's** "Hollywood Regency" charm. 23.75" x 20.25"; \$279; boconcept.com ② One of our top choices from this year's ICFF is this hand-blown **3-Globe Chandelier** from Brooklyn-based designer Lindsey Adelman. 38" in diameter; \$4,200; lindseyadelman.blogspot.com ③ Function meets pleasure, Danish-style, in these **Cognac Glasses** designed by Rikke Hagen; the shape enhances color and increases movement of liquid. 40 € for two; normann-copenhagen.com ④ Made of chem-lab beaker glass, CB2's **Wavy Candleholders** have a "modern" heirloom shape and light-as-a-feather style. 14.5" x 3"; \$4.95 each; cb2.com ⑤ Plastic-bottled water may no longer be a "clear choice," but Pier 1's **Glass Water Bottle Carafes** are reusable *and* clever. 44 oz.; \$18 each; pier1.com

WANTED

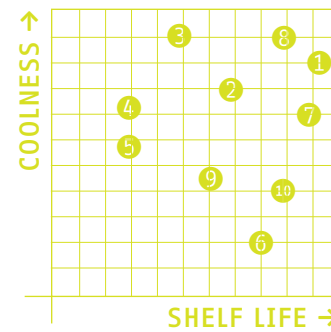
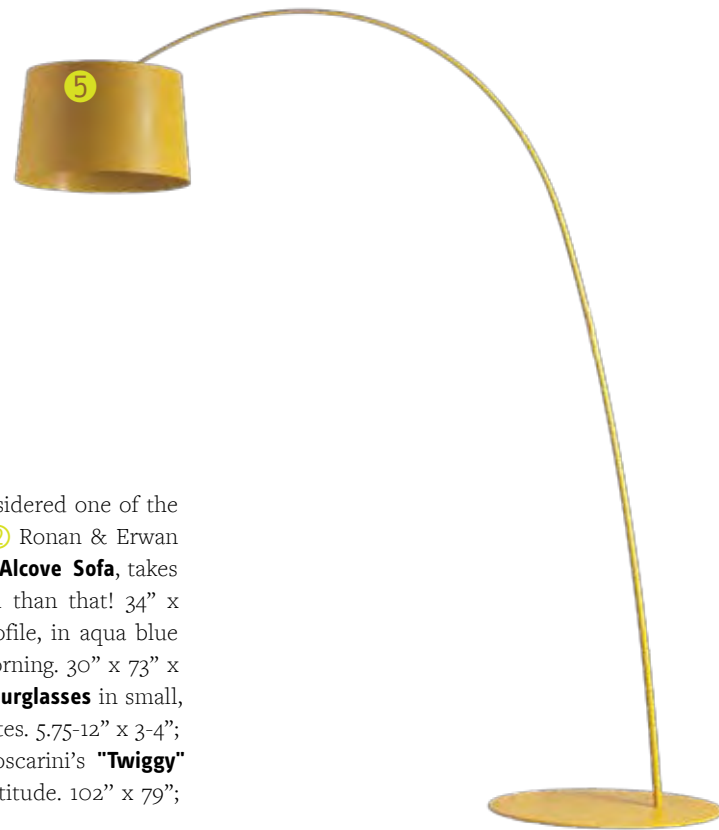
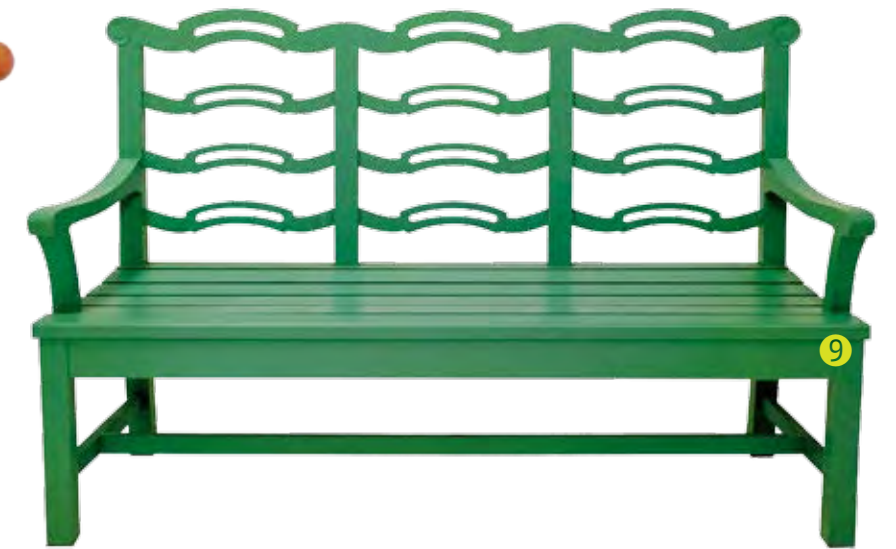
COOLNESS →

→ SHELF LIFE

Item	Shelf Life	Coolness
1 (Mobile Side Table)	High	Low
2 (3-Globe Chandelier)	Medium	Medium
3 (Cognac Glasses)	High	High
4 (Wavy Candleholders)	Low	Medium
5 (Glass Water Bottle Carafes)	Low	High



WANTED

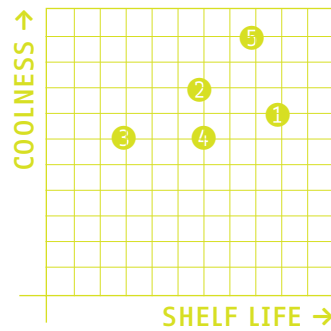


TechniColor Dream Home

① This comfy, chartreuse **Egg Chair** designed by Jacobsen in 1958 is considered one of the first upholstered swivel chairs. 42" x 34" x 37.5"; from \$5,390; dwr.com ② Ronan & Erwan Bouroullec's "upholstered niche designed for lounging and sleeping," the **Alcove Sofa**, takes its name from the Arabic "al-qubba." It doesn't get more international than that! 34" x 93.25" x 33.25"; \$7,700; hivemodern.com ③ Soft, sculptured, and low-profile, in aqua blue woven felt, the **Dodu Queen Bed** may make it harder to get up in the morning. 30" x 73" x 100"; \$1,399; bludot.com ④ Ponder over these **Multicolored Meditation Hourglasses** in small, medium, or large. Luminous and "mouth-blown," each measures 30 minutes. 5.75-12" x 3-4"; \$28-58; anthropologie.com ⑤ Like the supermodel it's named for, Foscarini's "**Twiggy**" **Floor Lamp** has a slender silhouette, great flexibility, and just the right attitude. 102" x 79";

\$2,123; hivemodern.com ⑥ The lobster-red, powdercoated **Hancock Bookcase** is durable and distinct, with architectural X crossbars for stability. 72.5" x 25.75" x 21"; \$199; cb2.com ⑦ Isn't it time for a classic piece of 20th-century modern design for a tenth of the price? Meet the **Nelson Ball Clock**. 13" in diameter; \$315; dwr.com ⑧ Like "light, airy bubbles of soap," these exuberant Italian **FL/Y Suspension Lamps** are crafted of sleek, transparent methacrylate and have an iridescent quality capable of illuminating large areas. 13" x 15"; \$293 per pendant; kartell.it ⑨ Suitable for the indoors as well as the outdoors, the **Belvedere Bench** comes in painted beech, oak, walnut, or mahogany. 43" x 65.5" x 22"; visit soane.co.uk for pricing. ⑩ A playful pairing of pure color and brushed stainless steel, the top and stem of the **Sprout Café Table** come in three colors to choose from: yellow, ivory, or black. 28.5" h x 36" in diameter; \$799; bludot.com





Go Fetch

① For your fine-feathered friends, a mini-modern home of their own—perfect for hanging on a balcony or inside your loft. The **Hepper Roost** is rust-proof, chew-proof, and doesn't conduct heat. 10" x 13" x 7"; \$125; hepperhome.com ② Fido's personal "Thunderdome," the **eiCrate** is an innovative cage without corners, making any pet feel like the king/queen (or Tina Turner) of their kingdom. 24.5" x 36" x 34"; \$320 (in 22.5 kg gold, \$11,000!); gopetdesign.com ③ Hive Modern's stylish **Dog House**, constructed of molded polyethylene, features a brass plate that reads "Amicus Fidelis Protectio Fortis" (Latin for "faithful friend, strong protector"). 30" x 19.4" x 35.5"; \$1,011; hivemodern.com ④ Luxurious dining for your four-legged companion is here in the **Mija Dining Table**. 5 sizes; £159.00 -£229.00; wowbow.co.uk ⑤ Even the pickiest cat will sleep soundly in the **Hepper Pod**, lined with sherpa fleece. 20" x 20.5" x 20.5"; \$155; hepperhome.com

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BIG BLANK WALL



EXPERT SAYS: "This design is simple, non-intrusive, modern, and could serve a dual purpose as shelving and room divider if installed mid-room."

– Alan Avery

Show Your Shelves

LoftLife gathered the latest high-concept shelving systems from around the globe. First, we asked the designers to explain their vision. Then, we had our experts (see page 22) size them up.

- 1 CELL** "Created by designer Peter Cohen, Cell is a timid and spectacular bookcase that is equally elegant when filled with books or when it's left empty, making it a truly modern concept." Materials: Steel and compact laminate. scandinaviandesign.com
- 2 PILE CAB** "This cab is developed from the thought that each book deserves its own frame. The boxes are made of multiplex (and) have an unfinished look to enhance the contrast with the books." Materials: Multiplex. sloomenslordig.nl
- 3 SEMA** "A coffee table with a turning top and rotating bars below, which can be utilized in storing books, magazines, and newspapers." Materials: Top is medium-density fiberboard and the leg is steel. archiexpo.com



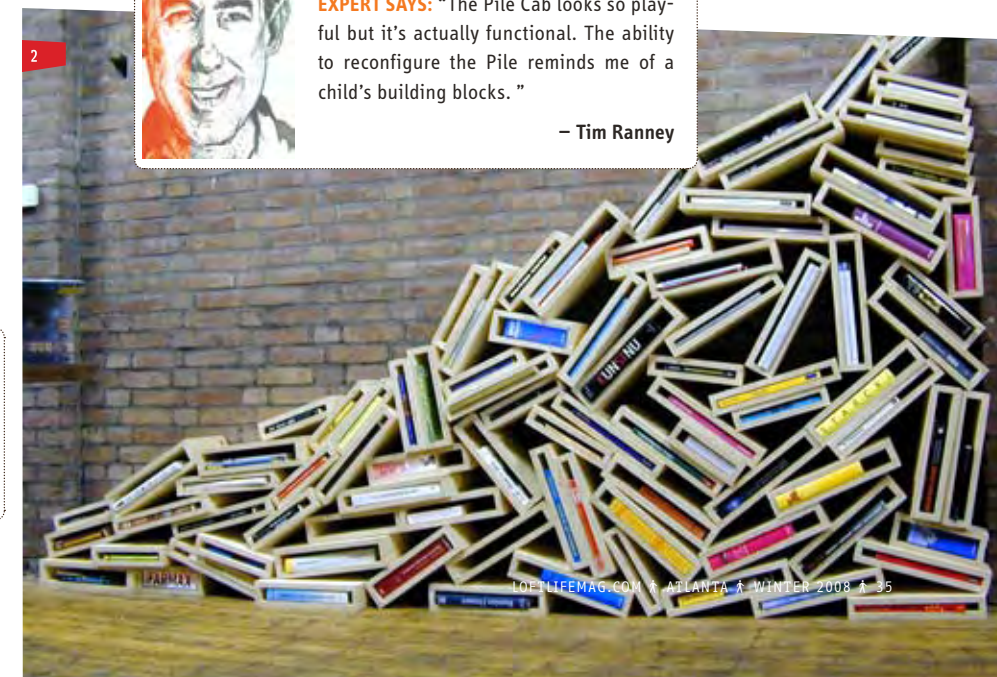
EXPERT SAYS: "Looks like Pac-Man with a little spot you can put your hand in. It's functional but I am not in love."

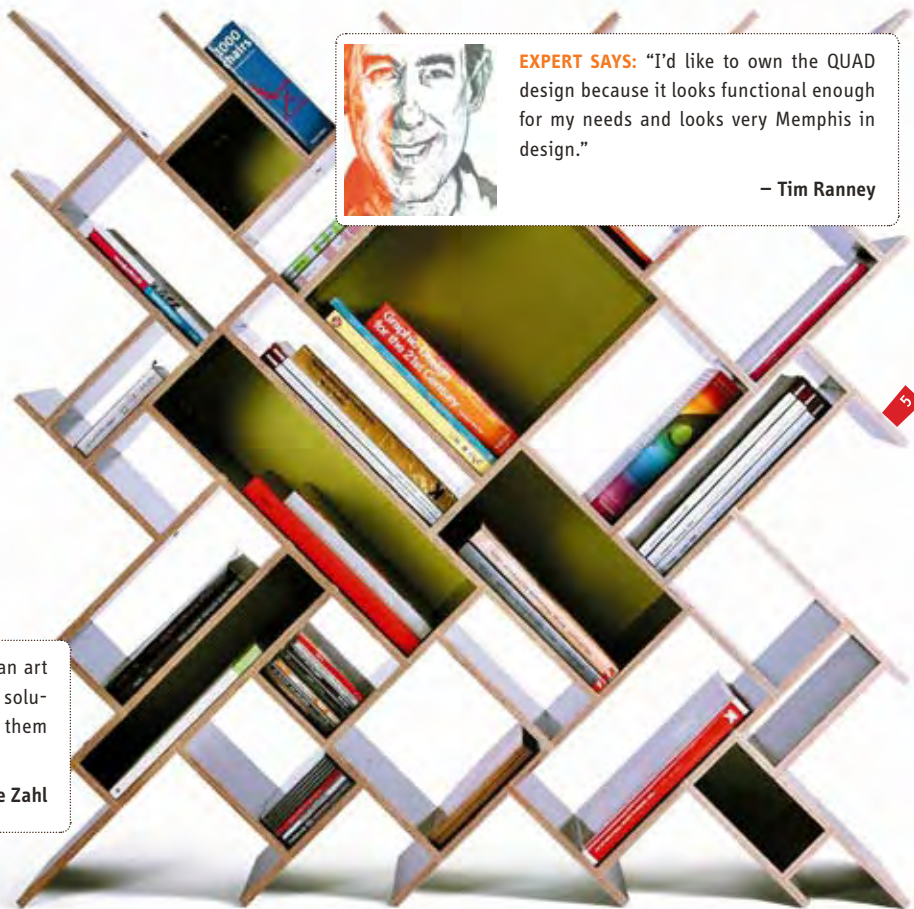
–Chris Moss



EXPERT SAYS: "The Pile Cab looks so playful but it's actually functional. The ability to reconfigure the Pile reminds me of a child's building blocks."

– Tim Ranney





EXPERT SAYS: "I'd like to own the QUAD design because it looks functional enough for my needs and looks very Memphis in design."

— Tim Ranney



EXPERT SAYS: "These are more like an art installation than a functional storage solution. It's hard to imagine integrating them into someone's home."

— Deirdre Zahl

4 KOVAN "Its precisely calculated proportions and easy mounting fixtures enable this isosceles trapezoid-shaped single unit to form multiple compositions. It is up to the user's imagination to create the combinations needed for use." Materials: Plywood, steel connectors. ub-studio.com

7 BUDAK "A single unit to form seating and shelf structures without using any fixtures or screws. Each element is locked into place by the next." Materials: Aluminum. ub-studio.com

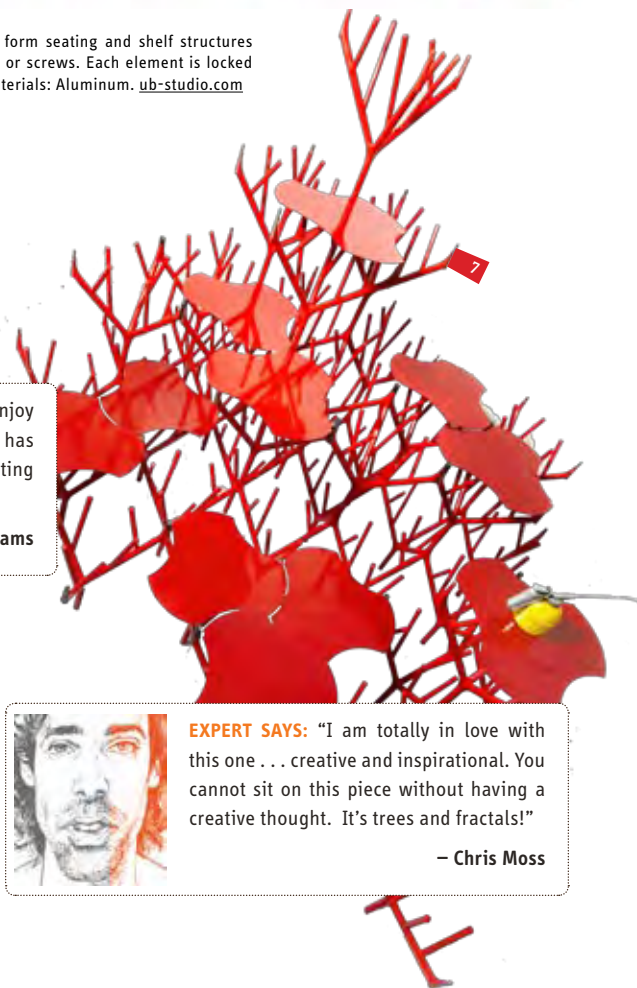
5 QUAD "Five in one - it can be done! All your storage questions answered with one product. QUAD was designed to store many items which differ in size and are difficult to store nicely in a usual bookshelf." Materials: Laminated plywood. gnr8.biz

6 NAR "The Nar coffee table carries books, and books carry ideas. Ideas can be destructive as much as they can be constructive. Our aim was to emphasize the danger and the dilemma it holds with utter nakedness." Materials: Metal. ub-studio.com



EXPERT SAYS: "Terrific solution! I enjoy the thought behind the name. This one has lots of contract design potential. Waiting for the dentist never looked so good!"

— Sherry Jo Williams



EXPERT SAYS: "I am totally in love with this one . . . creative and inspirational. You cannot sit on this piece without having a creative thought. It's trees and fractals!"

— Chris Moss



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LIVING SOUND



The Loudspeaker Technology Company
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Photo: Rachel Olsson



EXPERT SAYS: "Flea market-chic-meets-Danish-meets-Legoland. Reminds me when I was little and Martha Stewart came over (before she was famous) and told my mom: 'Mix . . . never match!'"
- Chris Moss



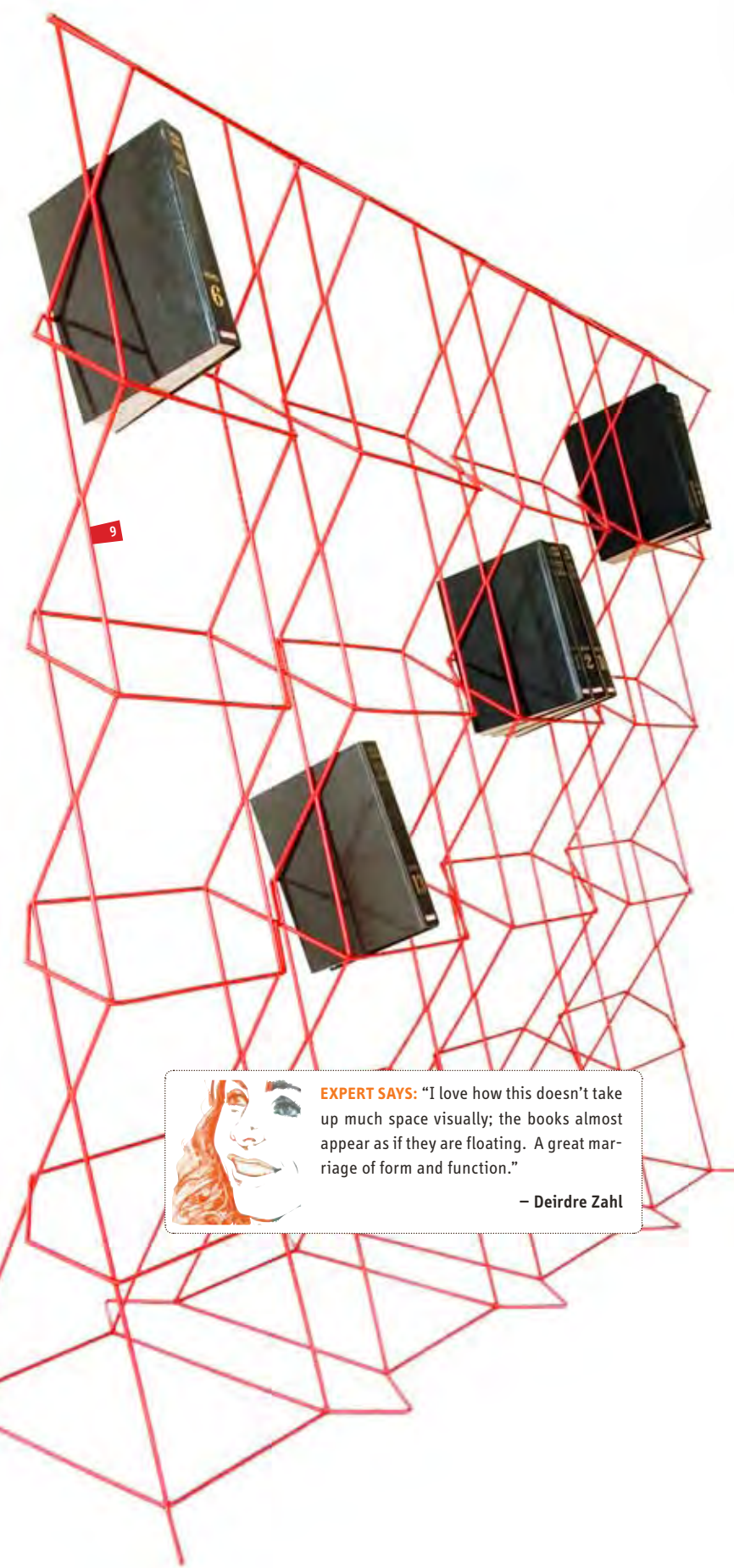
8 BOOKS-TO-GO "A remedy for those who live in an open plan where the function of a room changes on a regular basis. With a few turns of the handle the books are secured safely in the unit." Materials: Plastic laminated birch ply, stainless steel fittings, skateboard wheels. designbyrose.co.uk

9 PETEK "This stand-alone library can hold many books. Six mm of steel tubes are bent into geometric shapes that form joints, thus forming a strong structure." Materials: Powdercoated metal. ub-studio.com

10 SEE-SAW BOOKSHELF "Every book tells its own story. Every book has its own weight. By playing with balance, the See-Saw bookshelf visualizes the breadth of home libraries. Is Kafka truly heavier than the latest issue of Vogue?" Materials: Walnut wood with powdercoated steel. bcxsy.com



EXPERT SAYS: "The See-Saw Bookshelf has all of the components I look for in good design: originality, functionality, and it's a work of art."
- Alan Avery



EXPERT SAYS: "I love how this doesn't take up much space visually; the books almost appear as if they are floating. A great marriage of form and function."
- Deirdre Zahl

11 SALKIM BOOKHANGER "Salkim means 'bunch' or 'cluster' (as in grapes) in Turkish. The conventional hook form and function have been applied, making it possible to form a library, much lighter than the books it holds." Materials: Chrome plated steel. ub-studio.com



EXPERT SAYS: "The ability for the 'shelves' to be rehung and reassembled as needed is cute, but a little too frivolous for my tastes."

– Tim Ranney

12 KASE "The term means 'bowl' in Turkish. This is a set of bowls brought together as a coffee table to help gather magazines and newspapers. A playful take on a real need." Materials: Oak and steel. ub-studio.com

13 KANCA "It derives from the simple shape of a hook. This example acts as a magazine holder, while the higher and smaller wall-mounted versions double as multi-purpose hangers." Materials: Steel, concrete. ub-studio.com



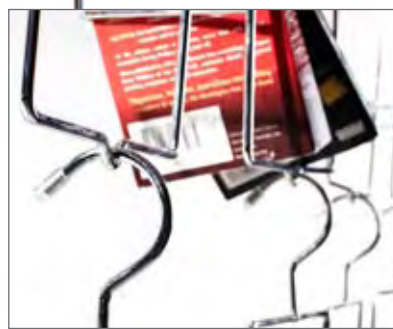
EXPERT SAYS: "I love this design. It's fun and practical and the raw wood gives it a nice organic feel. This could be a great coffee table or stand-alone piece."

– Deirdre Zahl



EXPERT SAYS: "It's not my style (visually too busy). I do like that it looks like something else—mystery furniture, or an intellectual imposter!"

– Sherry Jo Williams



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Giant Wins Super Bowl, Turns Raider, Calls Intown Home

Story by Katie Black

Photography by Amy Herr

It's a yearly rite: one team from a field of 32 wins the Super Bowl and when asked what comes next, invariably the response is: "Going to Disney World!" But for Gibril Wilson, starting safety for the Super Bowl XXII Champion New York Giants, the next stop was Atlanta.

Born in Sierra Leone and reared in San Jose, CA, Wilson currently wears number 28 for the Oakland Raiders. So why would the third highest-paid safety in football, who could make any city in the world his home for the six months when he's not playing football, choose Atlanta? Proximity to the world's busiest airport, a great climate, vibrant nightlife, cultural amenities, and especially, according to Wilson, "the abundance of

beautiful women" has made Atlanta a city on par with New York and Los Angeles. Indeed, for many professional athletes and countless celebrities (including Usher, Jane Fonda, André Benjamin, and Elton John), Atlanta has become a convenient and comfortable hub.

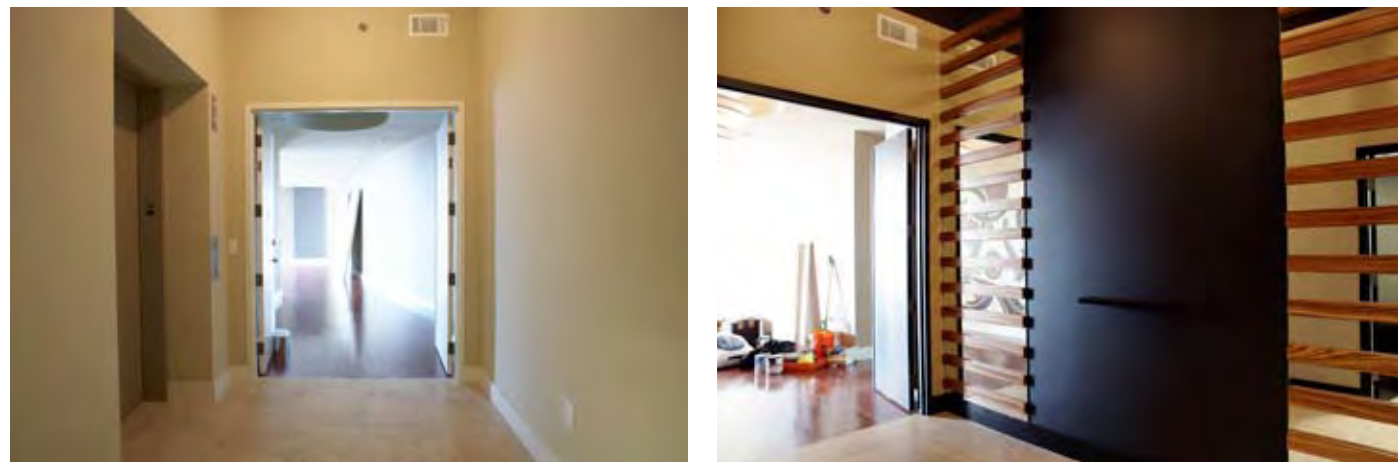
Wilson purchased a newly constructed two-bedroom

In his Asian-inspired living room, Gibril Wilson wears Eredi Pisano, for whom he serves as "brand ambassador." The focal piece of the room, the Gamma Pixel Sectional from Cantoni, mirrors the curve of the ceiling, and its chrome feet complement the space's many silver accents.

“What Gibril wanted
theme with a touch of
know what colors
him with options, and

was an Asian-inspired
Miami. He didn’t
at first. I presented
he had opinions.”





One enters Wilson's loft-style condominium via a dedicated elevator that opens into a warm, welcoming vestibule. A capacious living room beckons with panoramic views of the surrounding towers and points beyond.

penthouse unit in a Midtown high-rise building. One enters his loft-style condominium via a dedicated elevator that opens into a warm, welcoming vestibule. From there, a capacious living room beckons with panoramic views of the surrounding towers and points beyond. He has a corner unit, so all the living and sleeping spaces feature floor-to-ceiling windows. It's these windows, the changing light, and the views they offer that are "the point" of the space, according to Wilson.

The sleek and modern open kitchen is separated from the living room by a bar with a built-in sink and stools. The master bath befits a 6-foot, 210-lb. pro football star, featuring a huge tub, filled from the ceiling by a fountain of water. The total effect of the loft, when bare, was striking. But Wilson found the walls too monochromatic and felt the space needed to be defined and personalized by color and lighting.

So, he hired MaRae Simone, self-described "condo stylist," (and *LoftLife* Expert) to reflect his individuality and make the space his own.

"My job is not to give the client what I want," Simone explains. "It's to give them what they want—their vision. What Gibril wanted was an Asian-inspired theme with a touch of Miami. He didn't know what colors at first. I presented him with options, and he had opinions." From these options and opinions, Simone discerned that Wilson wanted a "warm, neutral feel."

"We designed it in stages," Simone says. "I was originally hired to do paint colors and lighting, then Gibril agreed to let me [design] the living room. He was so satisfied with how the living room was progressing, he trusted me to make the rest of

the space match."

Wilson expected to be in his new home by the beginning of January, but happily, that plan was postponed. The New York Giants, entering the NFL playoffs as an underdog Wild-Card team, defied all expectations, winning every playoff and, ultimately, the Super Bowl. According to Simone, "The playoffs really helped. They gave me more time. Players were describing what they'd do with their playoff money, and Gibril's allowed him to increase his budget."

The hardest thing for Simone—other than keeping in touch with a man who "travels more than a flight attendant"—was convincing her client to allow artisan Bridgit Taylor to faux-finish the curved inset of the living room ceiling. "It took three months to convince him!" Simone says. "Now I think it's one of the things he's most pleased with." Simone also loves the curved leather sofa from Cantoni in Atlanta that mirrors the curve of the ceiling.

Simone's favorite space in the loft is the vestibule off the elevator. "Since it's the first thing you see," she explains, "Gibril wanted it to make a statement. I like the solid tiger wood strips going across the mirror—they really set his vestibule apart. I'm not a one-room shopper, but when I went to Roche Bobois, I

continued on page 50

Just off the elevator, Wilson's vestibule went through a transformation as dramatic as his Giants did last season. The vestibule greets visitors with scents of redwood and firewood, as well as a luxurious chocolate brown leather chair from Roche Bobois, designed by Maurizio Mansoni and Roberto Tapinassi.





Simone Says:

Minka-Aire Fan

I wanted something very modern that would be noticed, but wouldn't compete with Bridgit Taylor's "reptile" faux-finish ceiling. The finish of the fan is called "liquid nickel" and in terms of color, was the right choice because it ties in with the polished chrome fixtures in the kitchen area.

Bodhisattva Buddha

Gibril wanted this particular Buddha statue, and it fit well with the Asian theme and colors. When the Buddha was delivered, I set him on the counter in the kitchen. He never moved. It was just the perfect spot. The Buddha lends serenity to the space.

"Mudra" Hands

The hands are symbolic gestures from Hinduism and Buddhism: external expressions suggesting the power of non-verbal communication. During our search for accessories, Gibril and I shopped together for these, and he chose them.

Cochi Chair

The oversized, environmentally sound Cochi chair is made of strips of coco round core and resin, gently curved and bound together. We chose the chair to complement the soft, sleek sectional. The circular pattern of the wood mimics the various circular elements in the room.

Gamma Pixel Sectional

It took some convincing Gibril as to why it was worth waiting 16 weeks for delivery, but it was worth it. It's not white leather; it's a very pale sand color. Gibril wanted a Miami feel, so I thought the lighter leather color fit. The chrome legs echo the chrome accents used elsewhere in the room.



DIY^K

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Faux Show

MaRae Simone sold the idea of a faux finished ceiling to Gibril Wilson and hired experienced artisan Bridgit Taylor. Faux finishes can be labor intensive, not to mention costly. You could go the DIY(K) route like Simone did and hire a professional—or if you're feeling ambitious, you can follow the steps below.

MATERIALS: blue painter's tape, pre-mixed stucco or plaster paste, paint in any color, glaze finish, plastic sheeting for floors, rags, bucket, paint tray, roller and frame, joint knife, angled paint brush, trowels with teeth/whiskbroom/aluminum foil to create textures, latex gloves.

1. First, cover your floors to avoid any excess drips or splatters.
2. Prep the surface by cleaning and patching up the surface.
3. Tape around surface and molding with blue painter's tape.
4. Roll on primer paint until opaque. Let it dry thoroughly.
5. Apply a thin coat of plaster compound (about 1/4" thick) using the flat edge of the joint knife.
6. Experiment with various surface textures: Use a trowel with teeth, aluminum foil, or a whiskbroom. Let the wall compound dry thoroughly (about 24 hours).
7. Use a paintbrush to apply semi-gloss paint. Apply at least two coats, but allow the paint to dry in between.
8. Brush a liberal amount of glaze with a wide paintbrush.
9. Wipe off the excess and glaze one small area at a time. To prevent overlap marks try to complete an entire wall before stopping.
10. For more help, contact btaylored.com





found all the furniture and accessories there. I was amazed that what I envisioned was not only there, but readily available. It has a sharp, clean look. Many clients are afraid of black, and I appreciate Gibril trusting me to design with it. The vestibule ended up having a classy, masculine feel that can be appreciated by any gender.”

“When you get off the elevator, you’re greeted by the smell of redwood and firewood. It ties in with the masculine feel of the room. Male clients want their homes to smell good, but not sweet. Sweet is ‘Mom lives here,’” she says with a smile. “A space should smell as good as it looks—the two go together.”

Wilson, after playing—and winning—four important games, finally arrived back home in Atlanta late one night in February to the unveiling of his home. He texted Simone two words, “Great job.”

EXIT

Wilson’s bedroom went through many renovations over the course of his prolonged football season. When he finally settled back into his Atlanta home, the bedroom was outfitted for a champion.

Living Large

Form and function coexist with flexibility in a Manhattan photographer's industrial loft.



Story by Cate West Zahl
Photography by Tom Ackerman

A loft large enough to ride your bike in sounds like the paragon of city living. Problem is: how do you actually *live* in over 4,000-square-feet of raw space? This was the challenge for New York-based photographer Alexander Deutsch when he bought a converted industrial loft space in lower Manhattan. Deutsch felt strongly that the integrity of his new space depended on retaining the original industrial elements, so changing such things as exposed brick and wooden archways wasn't an option. However, living without the option of privacy wasn't acceptable, either.

"I wanted the flexibility to separate the loft into a series of rooms," he explains. It was the space's abundance of natural light that originally attracted him, so he wanted to make sure that when he divided it, each "room" would still have ready access to windows. To create the rooms, he chose to install movable walls—but not just *any* movable walls.

"I went through sliding glass to steel doors, but they were all too permanent and interfered with the 'flow,'" Deutsch says.

PREVIOUS PAGE: In the kitchen, a retro shag rug separates a Cecchini dining table from the 120-year-old redwood floor, treated with a four-part stain consisting of red, jacobean, walnut, and light ebony shades: colors pulled from the brick walls, wood posts, and metal beams. Stainless-steel cookware hangs from a wooden beam in Deutsch's "commercial kitchen."

Custom shelves and a spacious desk built into the hallway store computers, office supplies, and photographic equipment. Deutsch's movable wall, made of Swiss K1 meshed steel, came from an international freight company. The door is complete with casters that allow it to spin.



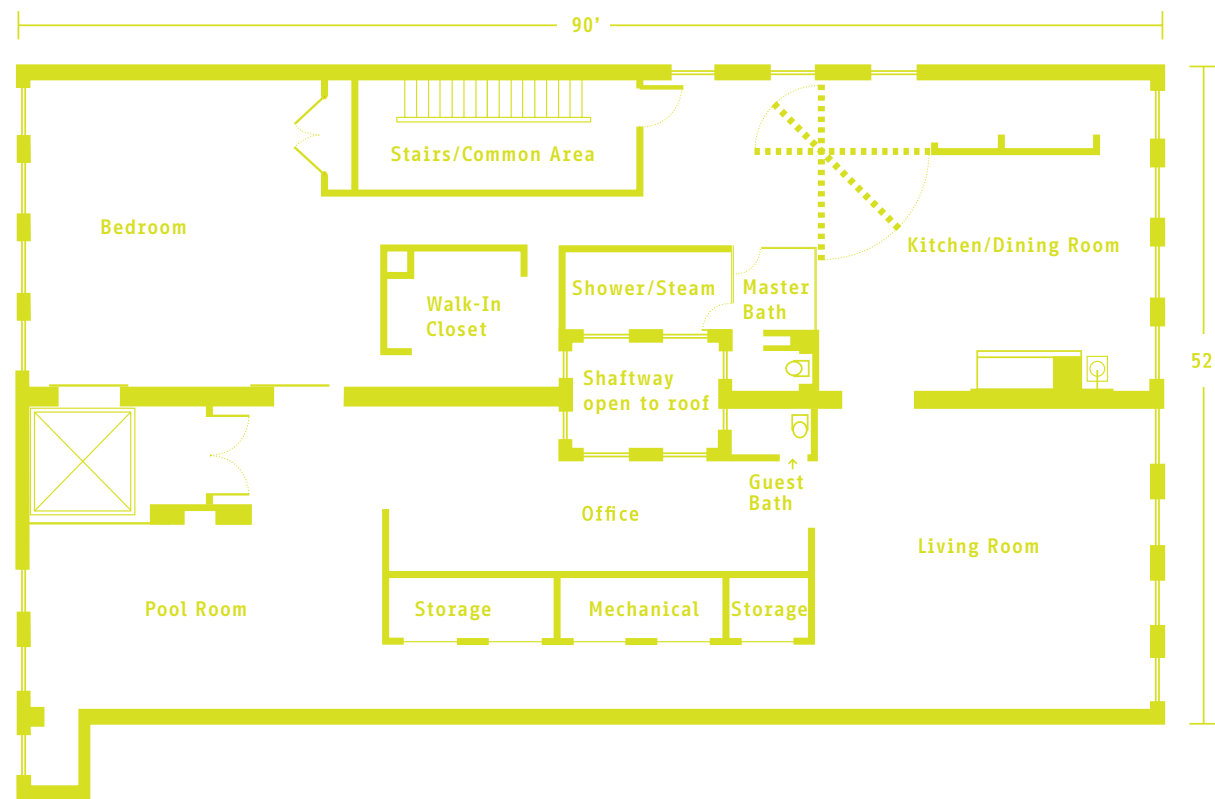
After more research and thought, he decided to utilize a Swiss K1 meshed-steel door from an overseas freighting company. When the door is “closed,” the master bedroom is separated from the kitchen and work area, delineating Deutsch’s personal space from his business space.

Deutsch devoted as much consideration to every other detail when he set about creating the sleek, modern, minimal look he desired. When styling his loft he looked to *Blade Runner*, which features Frank Lloyd Wright’s “Ennis-Brown House,” deliberately chosen by director Ridley Scott to give the film its timeless quality. “I looked for materials that had an industrial, almost sci-fi feel,” Deutsch says. The influence is evident, from the overall geometric layout to the steel mesh doors to the color palate: a mix of burnt orange and polished nickel, overlaid with warm, earthy tones.

continued on page 62



☞ In Deutsch’s austere bedroom: matching contemporary bed frame and sidetable from Cecchini and a vintage 60s gyro table near the window. ☞ An original archway and its weathered door hint at the loft’s factory beginnings.



K The made-to-order sink in the “guest bath” is from Alape; the nickel faucet and fixtures are from Dornbracht.
 H The “master bath” epitomizes Deutsch’s ascetic aesthetic; an orange trashcan and soap dish by Jonathan Adler add a splash of color.
 S The cement shower/steamroom, by Get Real Surfaces, features a tub made to fit up to four people.





□ The living room furnishings all hail from Italy: a custom-made burnt orange sofa, a black leather lounge chair from Adriano Piazessi, and a marble coffee and end tables from the 60s. An antique cabinet (c. 1800s) comes from a pasta shop in Argentina. Above the piano and behind the sofa is a photograph by Deutsch entitled "Lisa #1."

He also wanted to avoid creating an environment that would be all form and no function. For Deutsch, “everything in the space has a specific function.” For instance, Deutsch installed a “commercial kitchen to end all culinary quarrels.”

Equally impressive is the professional pool table from New York City’s Blatt Billiards. The bathrooms and much of the furnishings, including the orange Italian sofa, were also custom-made. “Turns out it costs even more money to do minimal right,” jokes Deutsch.

One thing’s for sure: he got it right. Vast, yet intimate, conducive to both working and living, the space provides a peaceful, relaxing atmosphere sorely lacking in most 4,000-square-foot spaces.

EXIT



☞ The hallway features original wooden columns that Deutsch showcases with custom lighting. For storage, Deutsch chose commercial roll-up gates which are conveniently see-through when illuminated from behind. ☞ The pool table doubles as a display surface for Deutsch’s photographs.





Le Désir of Design

A love affair with Paris confirms its reputation as a movable feast—for design.

Story by Kyra Shapurji

Photography by Antoine Mercier

Paris will never shake its eternal slogan, “the city of love,” because Parisians are notoriously romantic. Beyond affairs of the heart, they revel in the romanticism of food, architecture, art, and conversation. But for the design world, *la ville d’amour* is better known for introducing neo-classical and provincial *décor* to the rest of the world.

Today, interior designers seek out Paris for the small boutiques chock-full of unique items that can’t be found in showrooms here in the States. The best design stores in the French capital are often nestled along quaint streets and boast authentic historic façades.

You don’t have to wait until spring to begin your French furnishings love affair. While winter may be considered “off season,” it’s generally the best time to find the cheapest flights or to begin planning for a spring awakening trip. The well-designed gardens in Paris from April through the summer are magnificent.

In a city with so many tourist and cultural distractions, it’s easy for *visiteurs* to get side-tracked. To avoid sensory overload, we asked one of our design experts, Deno Ferraro, an architect-

tural interior designer, to help us pick design stores not to be missed.

During his most recent trip to Paris, Ferraro found himself meandering le Carré Rive Gauche, an area developed by the Association of Antique Dealers and Art Galleries back in the late 70s. The stores in the area carry furnishings dating from the Renaissance to the 21st century. Ferraro offers a couple design stores outside of this perimeter because chances are you’ll wander “off the map,” so here’s a compendious list of design stores he’s fallen hard for in the city where *l’amour* touches everything.

Ferraro’s first suggestion is **1 ALB ANTIQUITÉS** in le Carré Rive Gauche, a small, quirky boutique with an unusual selection of 20th century furniture, modern art, and decorative objects. Ferraro was “quite taken by the amazing set of rock crystal lamps from the 1970s by Ado Chale.” Next on his hit list is the treasure trove **2 MURIEL GRATEAU**, an accessory stop for *la maison* or for *les dames*. Grateau, a fashion designer in Milan through the 90s, got bored with fashion shows and moved to Paris to start her own concept mixing fashion, accessories, and “the art of entertaining.” Her idea took off, and now the store houses her



2



3



4



5

Paris is better known for introducing neo-classical and provincial small boutiques chock-full of unique items that

décor to the rest of the world. Today, interior designers seek out can't be found in showrooms here in the States.

Voyage Virtuel

Log on before you pack up. *LoftLife* offers a soupçon of sites to help you travel smart and savvy in *la ville d'amour*...

FROMMERS.COM The granddaddy of travel has an extensive online presence, so leave the guidebook at home.

GRIDSKIPPER.COM Although not a travel site, you'll find a range of amusing, inventive, and helpful lists, from "Paris Cafes with Free WiFi" to "Snogging in Paris."

RICKSTEVES.COM Steves shares comprehensive itineraries and hidden finds for any vacation.

EXPAT-BLOG.COM Ditch the fanny pack and roll like a local. Written exclusively by expats, this site features a bevy of beneficial blogs.

LONELYPLANET.COM With a staff of 400 covering the globe, you're certain to find inside tips from the traveling trade.



signature biscuit dishware line and over 100 shades of linen, offering a simple sensuality for the table. Don't expect to find napkin rings; the only "rings" Grateau sells are in her detailed jewelry of raw sculpted black stone, carved in ancient patterns and embedded with gold, onyx, or black diamonds. Definitely a store with some *très chic atmosphère*.

3 GALERIE ANTONINE CATZEF LIS is another of Ferraro's design must-sees. The slender gallery splits its space between showcasing 2-D and 3-D art, and it's the latter that Ferraro was most captivated with. He was moved by Nicolas Cesbron's work on permanent display at the gallery and was "taken aback by Cesbron's lamps that mimicked all natural designs, yet hold strong to function." The same goes for Cesbron's notable pieces of furniture, such as his wave-shaped wooden table top with bronze bases. It's easy to pass by the storefront, so don't get stuck in the typical tourist habit of looking down at the map. Back in le Carré Rive Gauche, **GALERIE MOUGIN** should be a priority to stop in and see. It features contemporary artists who work with various metals including steel, copper, and bronze. Ferraro says the gallery "takes a modern twist on classics" and mentioned how

impressed he was with "a unique console table called 'Anneau,' envisioned by Laurence Montano." Equally impressive was a "guéridon side table in metal which had dangerously wicked and pointy industrial feet yet retained its classic sense."

We're partial to any interior that has loft-like qualities, so we especially loved Ferraro's next design store pick, **4 GALERIE VAN DER STRAETEN**. Its expansive showroom had Ferraro awed by the amount of space available in such a cramped city, and he couldn't say enough about the craftsman himself, Hervé Van Der Straeten. After extensive time spent at this stop, Ferraro gushed: "Every piece is truly unique, from the chromed base of a lacquered wood veneer dining table to (Hervé's) bull's-eye mirror wrapped with bronze organic vines." It seems the *mélange* of jewelry and furniture is a trend in Paris because like Grateau, Van Der Straeten has his own jewelry collection of precious stones, metals, and ceramics. It's fortunate for the jewelry lovers that he hasn't been able to shake his earlier days of designing runway jewelry for Lagerfeld and Lacroix.

Last on the list is a modern store, **5 SILVERA**, which Ferraro described as being "reminiscent of the Cappellini store." It car-

ries classics such as Saarinen, Platner, and Prouvé, but what really caught our expert's eye were the radical, post-modern pieces from newer designers. Silvera actually has five locations that include their showroom, Silvera Cuisines, Silvera Maisons, and Silvera Université. Ferraro stopped by the latter and came up with this furniture pairing from the store: "the Arthur Table by Dirk Wynants together with the Smoke Chair by Maarten Baas would be brilliant."

Designers can count on either season, winter or spring, as a safe bet to preview the next season's design trends. So whether you're looking for the perfect antique chest, *avant-garde* lamp, or that sleek dishware set you've been dying for, the Parisian design community caters to everyone. It wouldn't be the Parisian design scene without galleries that throw in delightfully unexpected *objets d'art* to view or enchanting onyx jewelry to wear while you lounge on that plush new sofa; the city's design scene encompasses it all. That's what's distinct about *l'amour*, and especially "Parisian *l'amour*," as Deno Ferraro found out, it hits you hard (and soft), right where your love for great design hurts.

EXIT



Vive La France Street!

Originally built in the 50s to house lumber, La France Street Lofts is now home to some stylish residents.

Story by Tom Eubanks
Photography by Amy Herr

After Livable Developments tapped Smith Dalia Architects to convert a defunct 94,000-square-foot lumber warehouse into a “haven of urban seclusion,” they were quickly rewarded with strong sales and numerous awards. Which should come as no surprise: Smith Dalia, who notably restored Piedmont Park in the 90s, was one of the first firms in Atlanta to tackle the adaptation of such large industrial buildings. And La France Street Lofts was no exception. Currently, all 89 residential units at La France Street are occupied.

The loft development features 20-foot wide pedestrian paths, private gardens, a 1,300-square-foot community center, an exercise room, an outdoor kitchen with fireplace, and a saltwater swimming pool. Designer and architect, Glenn Grossi, who spearheaded the renovation, says the biggest challenge was to “cut up a fairly large assemblage of buildings” ranging from the early 50s through the 70s “while expressing and acknowledging all periods of time.”

Jurists of the 2005 American Institute of Architects Georgia Awards called Smith Dalia’s completed project “an exchange of heroic adaptive reuse” and “gutsy,” creating “a neighborhood where people get to know each other.” Indeed, of all the awards La France Street has been given, the most important accolades are those offered up by its residents, who frequently gather on one another’s backyard gardens for cocktails.

LoftLife visited four units at La France Street Lofts and spoke with residents about their personal style and how it affects their own spaces within this very stylish loft community.

PREVIOUS PAGE: Julia Stedman, astride her People scooter, contemplates a trip to gather materials for her next decorating project. **Judging** from the layout, location, and his cinder block wall, Don Mcallister assumes his unit was once “some sort of loading area.”





Of all the awards La France Street has been given, the most important accolades are those offered up by its residents.

JOE AND JENNIFER REMLING: He's co-owner of ai3, an interior architecture firm; she's a recruiting consultant for technology companies. They've been together 13 years—as long as they've had their dog, 'Eifis,' a stray saved by Joe from an "awful job site covered with EIFS" (an insulation material). The Remlings have lived in their unit since October 2004.

LOFTLIFE: WHO DECORATED YOUR SPACE?

JOE: We did. We actually bought pre-construction, so we had time to plan out what we wanted to do before we moved in.

JENNIFER: When we moved, we got rid of just about everything. We wanted it to be really low-slung, kind of 'loungy,' but usable.

LL: WHO DO YOU DECORATE FOR, YOURSELF OR GUESTS?

JOE: A little bit of both. We definitely like to entertain. (Our style) definitely represents us, our tastes, and our use.

JENNIFER: We wanted to create a retreat, a sort of Zen-like feel, because we're both really busy people—when we're home we like to completely chill out. We also don't like to have anything too precious. We both lived with mothers that were like: "That's the formal living room, you're not supposed to go in there!"

LL: DESCRIBE YOUR STYLE.

JENNIFER: To me it's uncomplicated, simple, clean, relaxed . . .

JOE: One thing I would add is focused. You can try and design and paint every wall in the place, but for us what we really like is to have a couple things to focus on.

JENNIFER: We generally have the same tastes. I defer to him because he's a designer. I talk about what I like and he makes the bigger decisions.

LL: "PRIZED POSSESSION?"

JOE: There are things specific to this unit that wouldn't translate to another space, but I'd say the sectional couch (see page 77).

☞ Inspired by modernist architect Richard Neutra, the Remlings used wood for the ceiling and white synthetic marble tile for the floor of their living room. With only two exposures, this clever inversion "bounces the natural light" and brightens their space considerably.

“I definitely decorate for myself. But this is a great floor plan for entertaining, and I do entertain a lot.”

CHIP IVIE: A single realtor who hosts frequent visits from his nieces and nephew, Chip has been a resident since September 2004. He lives in the “former model unit,” which means that “everybody’s been in (his) unit, because this is where (Livable Developments) sold all the other units.”

LL: WHO DECORATED YOUR SPACE?

CHIP: I did. But I do have a lot of upgrades because this was the “model unit,” so they tricked it out.

LL: WHO DO YOU DECORATE FOR, YOURSELF OR GUESTS?

CHIP: I definitely decorate for myself. But this is a great floor plan for entertaining, and I do entertain a lot.

LL: DESCRIBE YOUR STYLE.

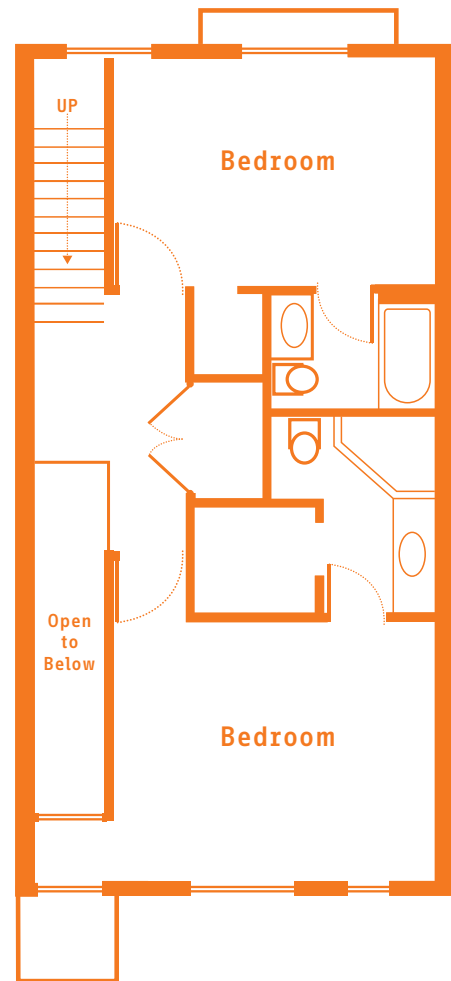
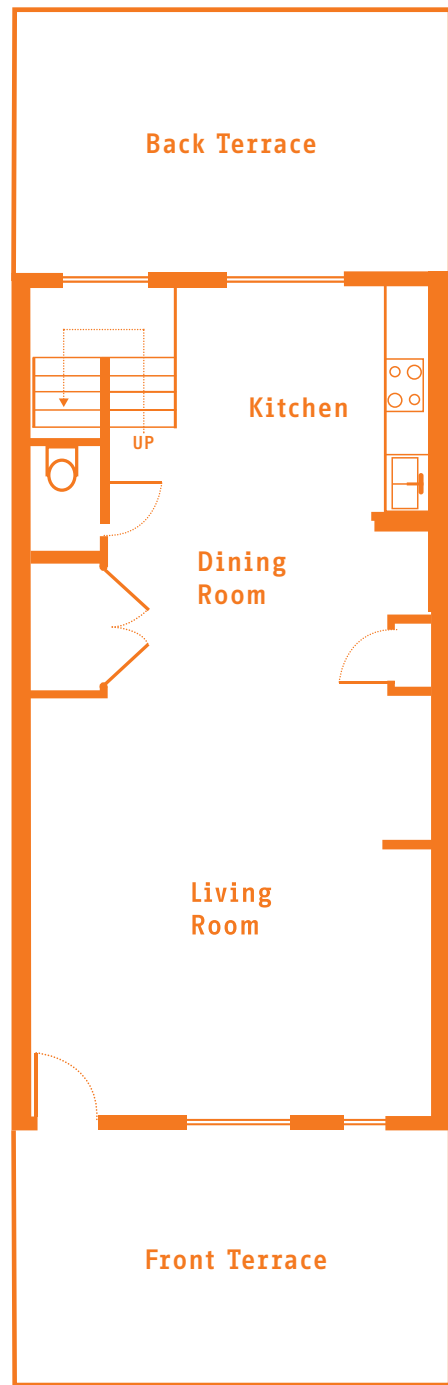
CHIP: Eclectic, but warm. My furnishings are quite varied. I’ve got some old pieces, I’ve got some new pieces. I’ve got a couple of nice pieces, I’ve got a bunch of junk. It all kind of comes together.

LL: “PRIZED POSSESSION?”

CHIP: I have this 1920s burlled walnut armoire in my bedroom that I could not replace. I’m also crazy about this antique pressed tin armoire from the YMCA in Athens, GA (see page 77).

☞ Although Chip Ivie likes the location of his loft for several reasons (e.g., two parking spaces just outside his door), the natural light from his unit’s north- and west-facing windows makes his easy-going personality that much sunnier.





DON McCALLISTER: This “born-and-raised” Atlantan, a single graphic designer, lives with his dog, Poptart. Don moved into his unit in August of 2004, and because the couple that moved in to La France 12 hours before he did moved out two years ago, he now boasts “seniority.”

LL: WHO DECORATED YOUR SPACE?

DON: For better or worse, me. Everything here is either picked out by me or assembled by me.

LL: WHO DO YOU DECORATE FOR, YOURSELF OR GUESTS?

DON: I’d say 70/30, me. I want guests to feel comfortable, but I’m here 95 percent of the time. So, is it has to be for me first.

LL: DESCRIBE YOUR STYLE.

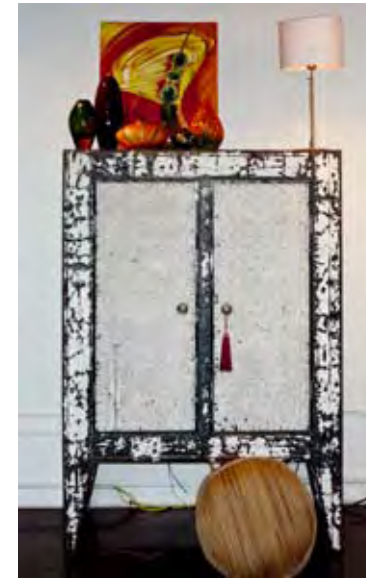
DON: Modern, clean, and I like blending old pieces with modern classics. I think it’s reflective of my work. The sites I design are very clean, legible, but not ‘stripped down.’ I like the same feel with my space.

LL: “PRIZED POSSESSION?”

DON: I love my vintage Nixie tube clock (see next page). I got it on eBay.

JULIA AND ERICH STEDMAN: She’s a construction consultant; he’s a senior environmental specialist. Married twelve years, the “only Empty Nesters” in the complex moved into their unit in January 2005.

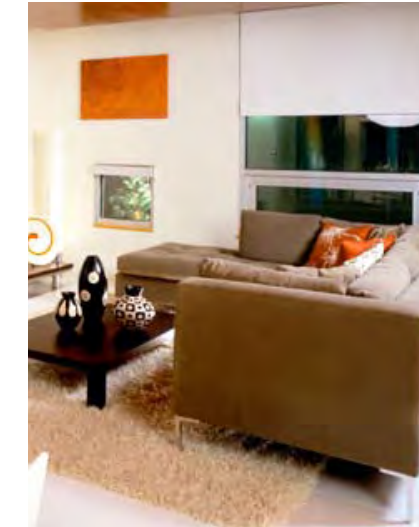
➔ In Chip Ivie’s living room, this armoire—crafted from pressed tin salvaged from the ceiling of an Athens YMCA—is the perfect place to stow away the flotsam of daily life.



➔ Don McCallister’s clock is made from Nixie tubes (from “NIX I”, or “Numeric Indicator eXperimental No. 1”). An early precursor to LEDs, Nixie tubes are no longer made, but “a lot of people make a hobby out of making clocks from them.”



☞ You can take the girl out of Louisiana, but you can’t take the Louisiana out of Julia Stedman. Her favorite piece sits upstairs on a leopard print rug, beside a one-of-a-kind table collaged with images of Marilyn Monroe.



☞ Before Joe and Jennifer Remling bought their sectional, they thought, “Who wants a sectional? It’s 80s, you know? Kinda’ bachelor pad.” But, they use it every single day. Says Jennifer: “It’s really the set-up that makes it work.”

LL: WHO DECORATED YOUR SPACE?

ERICH: That would be Julia.

JULIA: Pretty much me. And it’s ever-evolving. *Ever-evolving.* You know, I get bored.

LL: WHO DO YOU DECORATE FOR, YOURSELF OR GUESTS?

JULIA: How would we be comfortable if our guests weren’t?

ERICH: We changed our seating area, so it would be more guest-friendly.

JULIA: And we put in a round dining table to encourage people to be social.

LL: DESCRIBE YOUR STYLE.

ERICH: I wouldn’t even know where to begin.

JULIA: I kind of like my furnishings the way I like to dress myself. I always try and dress to where I’m soft, so that a little kid could

come and hug me and not go, “Shoulder pads?! *Really?!?*” I want my space to be easy to ‘hug,’ easy to live in. So, comfort, yes; but stylish as well.

LL: IN TERMS OF DESIGN OR DÉCOR, WHAT’S YOUR “PRIZED POSSESSION?”

ERICH: Mine would have to be the dandelion photograph on canvas by Walter O. LeCroy (see page 68). We were walking down the street in Charleston. It was in the back of the gallery, but it still caught my eye through the window. The boldness of it struck me.

JULIA: And a day later, he had Momma spendin’ a comma!

ERICH: Her prized possession would be the bedroom.

JULIA: There’s been times in my life where I’ve literally lost everything. Possessions? Sure they matter, but I can always get more shit. So, it’s difficult to say. But I really do love my chaise lounge (see above).

EXIT

In the Details

A rendezvous at the Glenn highlights the sensuous nature of Atlanta's first boutique hotel, as well as its "model" art collection, curated by Alan Avery.

Photography by Lisa Sciascia

Styling by Jabe Mabrey at Click; Hair and Makeup by Stephen Mancuso

The Glenn's intimate lobby, original 1920s beige marble and red brick, is draped with luxurious fabrics and accented with pieces by Erin Aynes at Associated Space Design (ASD).

Bill Edwards (Elite Models) wears a blazer, shirt, and belt by **SID MASHBURN**, PRADA velour cream pants, and **CHRISTIAN DIOR** suede loafers from **NEIMAN MARCUS**.



That page: In bangles and a wooden ring by **JUST THE THING**, Rachel Prescott (Elite Models) stands on a "roundabout" made by Tecnosedia and reaches toward a crystal chandelier by Schonbek (both pieces designed by ASD). She wears a scarlet **CATHERINE MALANDRINO** ruffle dress and **STELLA MCCARTNEY** heels (both from **PEOPLES**).

This page: All eyes are watching from "Urban Centennial" by Matt Colagiuri. Rachel wears a roused **DONNA KARAN** trench, a **FENDI** belt from **NEIMAN MARCUS**, and **CHRISTIAN LOUBOUTIN** boots. Accessories include a pearl necklace and brooch from **JUST THE THING**. Bill wears a shirt and jacket from **DOLCE & GABBANA**, **PRADA** slacks, and shoes from **NEIMAN MARCUS**.



This page: Bill waits before Michael Winner's "Desdemona" in a **SID MASHBURN** ensemble: Santorio suit, shirt, tie, belt, and shoes.

That page: In her formal midnight-silk **NINA RICCI** gown and **YSL** heels from **JEFFREY**, Rachel enters Jeffrey Chodorow's Maxim Prime Steakhouse at the Glenn, passing a wall manufactured and installed by New World Design Builders featuring cursive "maxims" from such great minds as Oscar Wilde and Miss Piggy.





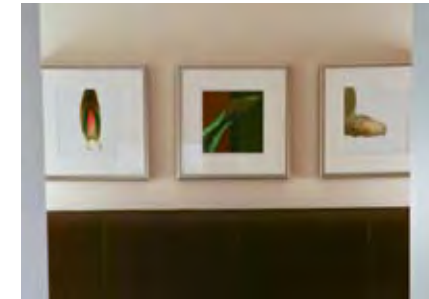
Rachel and Bill confer by Trish Lazuka's "Unconscious Recovery" series. The Aquarium or the World of Coke? Both are within walking distance. Rachel eyes the future in a dramatic **MOLLY SMITH** jacket (courtesy of SCAD), a **MARNI** patent skirt from **NEIMAN MARCUS**, and **MARNI** heels from **JEFFREY**. Bill remains a bit more casual in his ribbed **ETRO** sweater and shirt from **SAKS FIFTH AVENUE**, white **LEVI'S** 501's, and a pair of Alden suede loafers from **SID MASHBURN**.



Or, maybe they'll just stay in and watch videos from the "peek-a-boo" bathtub of their Jezebel Penthouse Suite. Against the backdrop of David Peterson's "Observations Collected," Rachel bewitches in a **TEMPERLEY** lace jumper from **PEOPLES**, a **FENDI** belt, and **YSL** black satin pumps from **JEFFREY**. Bill sports a classic **ARMANI** shirt and blazer, **GUCCI** pants, and shoes and belt from **PRADA**.



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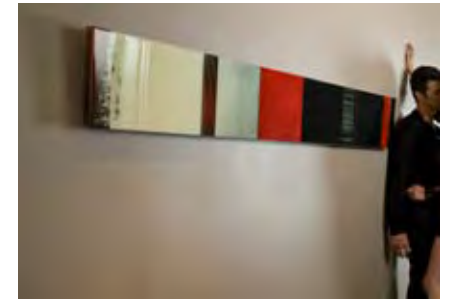
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6

When Alan Met (the) Glenn

Atlanta's most prestigious curator provides one-of-a-kind artworks for a prestigious, one-of-a-kind boutique hotel.

When David Marvin's Legacy Group sought out someone to help liven up the walls of the Glenn, Alan Avery was the ideal choice. After all, Avery is the man behind some of Atlanta's most prominent private art collections, in addition to the original works on display at the Aquarium Hilton, the St. Regis, and the Embassy Suites at Centennial Park (among others).

"The whole idea behind the hotel was 'sexy chic,'" says Avery, director of the Alan Avery Art Company and president of the Atlanta Gallery Association. "And that's an unusual opportunity, especially in the South." Avery created the original artwork program at the Delano in Miami, so he was "used to doing things outside of the box."

To begin, he asked, "What if Glenn was a person, an androgynous sort of male figure?" Avery then assembled artists who work in a contemporary, sensual vein and commissioned them to create pieces that would entice the mythical "Glenn." Pieces that were sexual but not X-rated.

Says Avery with a smile, "They let me push the limits with this installation. It's been really fun watching the general public react." For example, Avery asked himself, "What if people got off the elevator and instead of people standing there waiting, there were these heads, variations of Glenn himself, sunk into the walls, staring. Wouldn't that be really bizarre?"

1 "Glenn Heads" by Alan Avery; antique glass wig forms, colored glass beads, and Plexiglass. Avery estimates that there are "about 34 to 37" scattered throughout the hotel. Each head is

secured at the neck with a marine plywood cuff, then "locked in" with poured concrete and drywall. As Avery says, "You know, in hotels people like to take things."

2 An untitled triptych of "sexual organs suggested by nature," by photographer Demetri Papacharalampos, hangs in one of the hotel's 110 guest rooms. The artist provided 50 images, yet not one is repeated. Avery prides himself on the fact that "there is no guest room with exactly the same art."

3 "Urban Centennial," a specially commissioned, three-dimensional photographic collage by one of Avery's favorite artists, Matt Colagiuri, eyes visitors as they enter and exit the second floor elevator.

4 "Desdemona," an "almost abstract, female nude developed in negative" by Michael Winner, is so popular with guests that "of an edition of eight, all have been bought, which is a very rare instance," notes Avery.

5 "Unconscious Recovery I, II, III, and IV" (encaustic on canvas) by Trish Lazuka is a set of four abstract paintings that act as a color bridge, melding the green and blue tones of the Presidential Suite.

6 David Peterson's "Observations Collected" (acrylic, mixed media, resin) graces the second floor hallway.

Avery hopes that the art he's placed in the Glenn educates and stimulates, satisfying his goal as curator: that viewers "recognize a work of art as a soulful experience, rather than an item of decoration."

Hopefully, "Glenn" is pleased, as well.

EXIT



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"Joy Lane & Houston Mill Road,"
by Herbert H. Lee, circa 1941.

Streetcars Come Full Circle

Marion Blackwell, Jr. remembers when fifteen cents went a long way.

➔ Iron wheels on iron rails and a loud clanging bell. I could hear the streetcars coming from a couple blocks away. Powered by electricity, they were economical and didn't produce any environmental pollution.

When I was 12 years old, I lived in East Atlanta, two blocks from the streetcar line on Moreland Avenue. I could catch a streetcar for three nickels and be downtown in twenty minutes. We could shop at Woolworth's and Rich's, get a Krystal burger or a frosted malted, and maybe see a movie.


Atlanta had two long streetcar lines for the

larger, faster streetcars. One went to Marietta, the other to Stone Mountain, and both met at Five Points. As soon as they cleared the downtown area, they would leave the usual network of trolley tracks and speed away on their private lines. There weren't any clanging trolley bells. Their warning blast sounded more like today's diesel locomotives.

In spite of being a nearly perfect mode of transportation, the streetcars became flawed as Atlanta grew. The tracks always ran down the middle of the street, which meant that you couldn't step on or off without crossing a

lane of traffic. Noise from the wheels and bells became a nuisance to some. Cars were taking over, and drivers complained about streetcars always being in the way. When it rained, the steel tracks became slick and dangerous to drive over.

The greatest flaw was the total inflexibility of the streetcar network. Steel tracks were expensive to both relocate and extend. While some neighborhoods grew, others declined, and new areas developed. It was simply too expensive to change the system to meet the new demands. So, our streetcars were gradually replaced by "track-less trolleys" and buses, and eventually, the steel tracks were removed and paved over.

Now, transportation has come full circle. Streetcars are up for consideration as a new practical, inexpensive mode of transportation. I wonder . . . will I still be able to buy a token for fifteen cents? 



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