

cs Interiors

CREATING COOL THE CURATED HOME

*Modern Magic From Design Pros
The Season's Coziest New Reads
Scandinavian Steals
Color Goes Rogue*







EVERYTHING IS ILLUMINATED

In the spacious living room, a white backdrop lets the other pieces pop. The curvy Line chaise by Paola Lenti serves as a complementary grace note to the twin Bloomy chairs by Moroso, while clever lighting selections (Twiggy and Uto floor lamps by Foscarini, plus wall sconces by Philippe Starck for Flos) shine in both form and function.

Spare Quality

A reimagined Gold Coast apartment takes high contrast to the hilt with a hefty helping of family life and modern design.

By Meghan McEwen | Photography by Tony Soluri

The journey up to Danny Rosenthal and Emmy Kondo's Gold Coast apartment is as formal as the traditional, wood-paneled lobby interior suggests. But when the creaky brass elevator gate opens directly into their thoroughly modern foyer six stories later, it's an old-meets-new, high-contrast hint of what's to come.

The recent rehab is typical of the city's great modern-vintage master, Patrizio Fradiani, who teamed up with architect Kathryn Quinn to turn the previously downtrodden-trad floor into a fresh, spacious tribute to modernity. The pair worked together to preserve the important elements with character, but the rest of the home was reconfigured to fit the couple's busy, family-focused lifestyle. And while the furniture and bold, contemporary art collection isn't tamed down a single notch, none of it is precious. "Our kids are rambunctious. I can't be running around saying 'don't touch' and 'don't sit there.' We need furniture that can be used in every room," asserts Rosenthal. "We live in our house."

The result is a dramatic, playful interior that pulls a punch with color, graphic art and high contrast. Take that foyer, for example: Its most intricate extravagance is the restored crown molding bordering the walls like cake frosting, while two huge pieces of art and a shocking purple sofa make a more contemporary statement. The scale of the art—and the fact that both pieces are devoid of color (one is a numbered self-portrait by Chuck Close on silk)—lends intensity to the greeting and sets the stage for contrasts that continue throughout.

Most people don't understand how subtle gestures and calculated risks can make an enormous impact. But Rosenthal, a partner in a Chicago-based trading firm, and his wife Kondo, a strategic planner, have a pretty good handle on the art of nuance. And they know when to bring in the experts. The couple, who have lived in a string of "unfinished" apartments, have never worked with a designer before. "Historically, it feels like we've





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lived in other people's apartments. They weren't really ours," Rosenthal says. "It feels good to come home every day. It feels made for us."

The overall palette is light, bright and subtle, but the furniture is as vibrant as it comes—a pop-color parade against the palest of pale grays. "They really love color," says Fradiani. "Those electric blue chairs over there—no blue was blue enough. They had to be the most intense blue possible."

In the living room, the blue chairs are just the beginning. A circular coffee table with a red beanbag base, embroidered green pillows and a high-octane yellow Twiggy lamp by Foscarini look right at home. Because Quinn and Fradiani opened up the small, distinct rooms to create one giant living area, there's plenty of space for mix-and-match colors to play nicely together without

seeming overwhelmed. "Spaces this big are tricky, because they can end up looking like a furniture showroom," Fradiani says. "But we kept everything minimal."

For Rosenthal, breaking up the traditional design of the unit was essential, even if that meant causing a little controversy. "People in our building were put off that we were changing the design, but that front reading room with our kids would be pointless. I love that it's so open." Now, the sprawling, wide-open rectangle—sans music room or formal dining area—is his favorite room of the house. "You can see from one end of the room to another—and the kids can run from one end to the other," he laughs. "We designed this house for the children."

There's no doubt about it: This house is a playful, kid-friendly dreamscape that doesn't cower from fun.

STATEMENT MAKERS Opposite page: Dangling over kids Ruby and Marcus at the beautiful table by E15 in the dining room, the striking Dear Ingo chandelier by Ingo Maurer hangs like a giant spider. "It's one of my favorite pieces," Rosenthal admits. "And I didn't expect that." The couple's openness to a few daring pieces went a long way with the designer. "They were so trusting and gracious," Fradiani says. "It created a great synergy." Above: Fradiani designed the minimal-yet-curve upholstered bed in the master bedroom to replace the couple's platform bed. "There are very few things of ours that Patrizio wanted to replace, but our bed—he was like, 'It has to go,'" Rosenthal says.



HAUTE HUES The dramatic entry delivers a bold greeting with a shock of color and outsized graphic art. "One of the things I love about Emmy is that she buys art she loves, even if she has no idea where it's going to go," says Fradiani. Here, a large-scale print by Scott Short found the perfect home. Opposite page: Achille Castiglioni and Pier Giacomo Castiglioni's cocoon-like lamp, *Taraxacum*, plays on the texture and form of the crown molding. The Chuck Close print is on silk.

Furniture sits low to the ground—like a graceful Paola Lenti chaise and dual sofas that hug the floor—the perfect height for the sippy cup set to climb all over. Fradiani designed a custom bookshelf and entertainment system, which he mounted on a stone platform. "It makes it feel more important," he says. "Like in a museum." It's a clean-lined walnut beauty that deserves every bit of show, but almost like a tongue-in-cheek testament to the irony of the un-museum quality of life going on here, a collection of fierce plastic dinosaurs stand guard on top. Framed drawings by the kids lean against the mantel next to significant works of art; and toys, books and four-wheeled vehicles are scattered across the white carpet running down the middle of the room. Errrr—back up: white carpet? With kids? "When Patrizio suggested this white carpet, I was like, 'What are you thinking? Really? We're

going to put a big, long, white carpet in the main space?' But he assured us it would clean up perfectly, and so far, we've spilled a bunch of stuff, and he was right—it still looks amazing."

"Plus," adds Fradiani, "it's a connecting element between the spaces but also a reflecting surface. It has an illuminating effect." In fact, yes, it feels strangely light and peaceful in the home, given the emphasis on high-voltage color and youthful energy. Maybe it has something to do with that soothing sliver of a view of Lake Michigan?

"When the sun rises in the morning, it's orange and blue—the light shines off the building across the street, and it's so beautiful," says Rosenthal, who doesn't take his view for granted. "Sometimes I wish it were more, but having just a little makes it even more precious." ■

