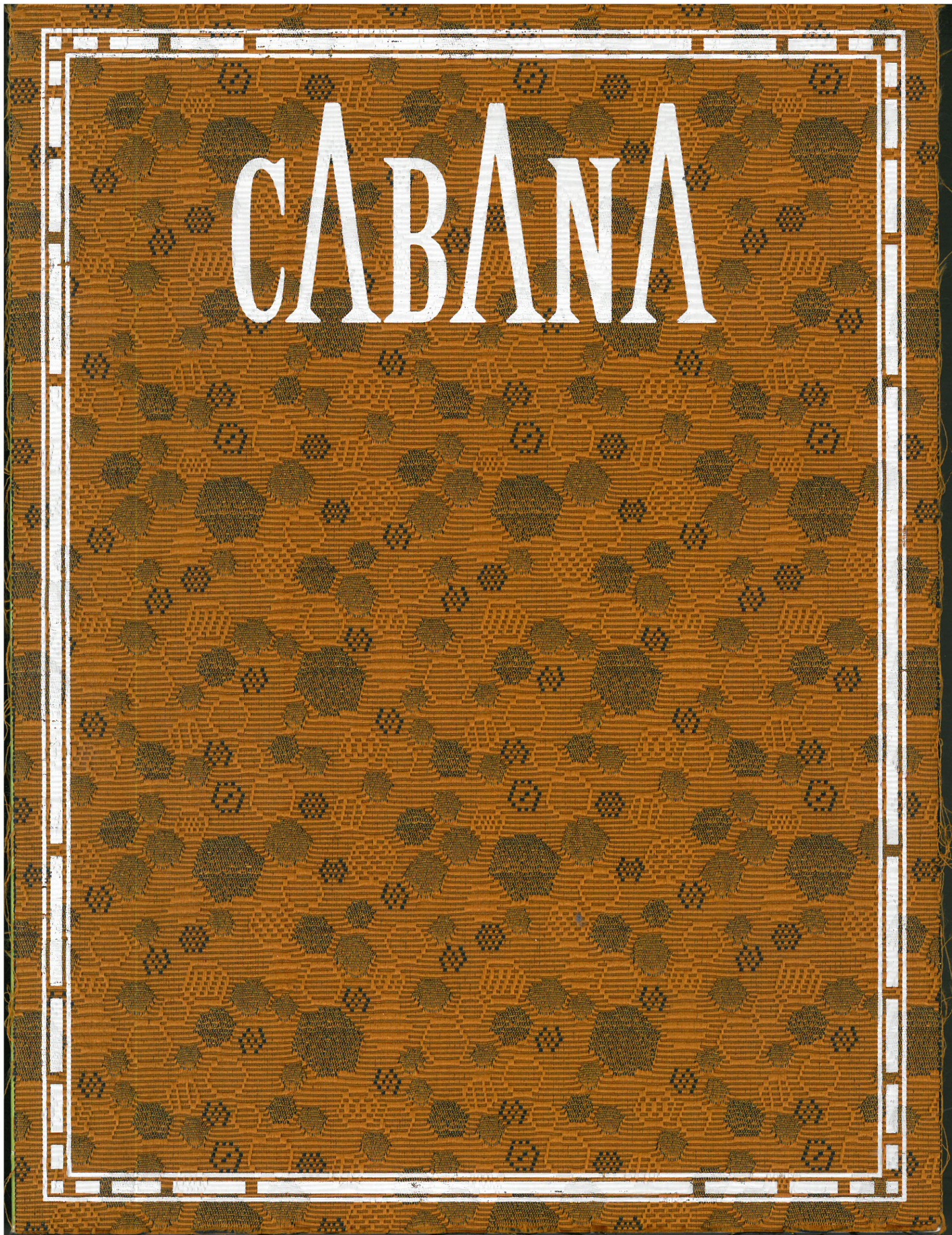


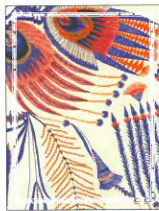
САВАНА



COVERS by Dries Van Noten, Antwerp



Limited Edition Box for Dries Van Noten



DRIFTING

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Annabelle Selldorf leads us inside the Neue Gallery

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Christoph Radl in conversation with Franco Cologni, founder of the Michelangelo Foundation

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Emily Post on the luscious interiors produced by Adolf Loos

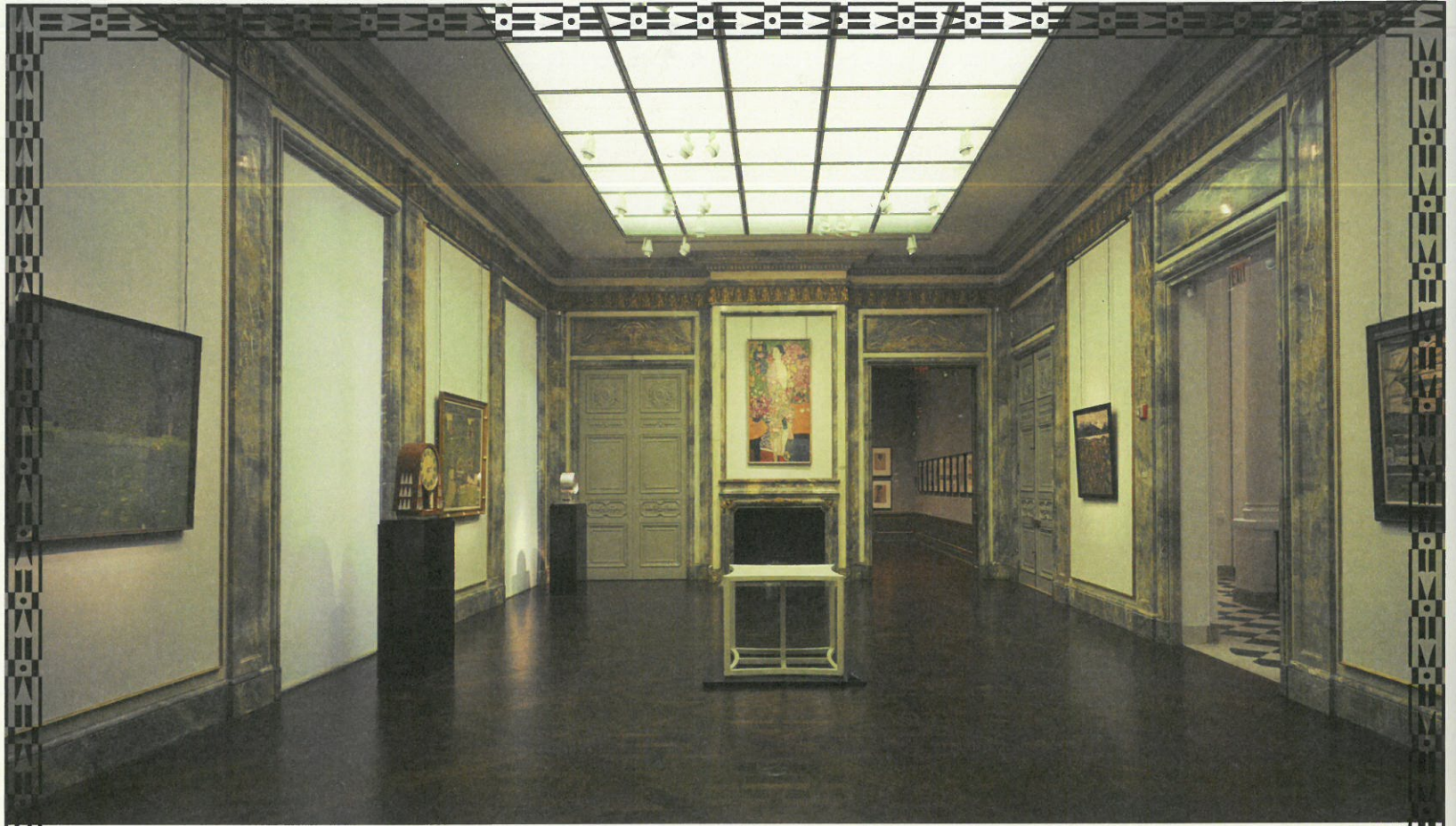


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Francesca Brambilla on an exhibition dedicated to fashion and fabrics in Teheran around 1900

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Gianluca Longo in conversation with the interior designer Rose Uniacke



Make it Neue. *Annabelle Selldorf* found a distinct vocabulary when working on the Neue Galerie in New York and with it created one of the city's most inspiring spaces

Neue Galerie, New York, New York

Visiting Neue Galerie New York: Museum for German and Austrian Art, some 17 years after it opened to the public, I continue to feel a sense of pride about having been part of this project. When I was first approached by Ronald Lauder and Renée Price in 1997 to be the architect, I did not fully appreciate the specialness of the endeavor. There had not been a new public museum created in New York City in decades. We were not just renovating a building to become a new museum, we were creating a new institution from scratch.

All the elements for success were there—a truly inspiring and special collection of art, a beautiful historic building designed by Carrère and Hastings, one of New York City's preeminent architectural firms of the early 20th-century, a location on Fifth Avenue, part of New York's famed "Museum Mile"—but still we didn't know how many would come, how they would respond to

German and Austrian Art and to seeing it in this setting. Today, of course, its success has far exceeded everyone's expectations and one might ask the reasons behind that success. It is a layered answer but I think Neue Galerie's success is due in no small part to the combination of seeing great works of art in an intimate domestic setting with an architectural expression that is very specific to the time and place of its original creation yet still feels completely fresh and vibrant.

The building was designed in 1914, a time that corresponds to the period when many of the great artists in the collection—of both visual and decorative arts—were creating their most important work: Klimt, Schiele, Kokoschka, Hoffman, Loos and many others. They would have been displayed in residences not unlike those of the Neue Galerie, where avant-garde collectors still lived in more traditional settings.

Our approach to the architectural renovation



was to restore as much of the original character and details as possible and where interventions were required, such as a new elevator, we articulated these elements in a clear and distinctly modern vocabulary. All that was logically and beautifully part of the original narrative was detailed as such and that which was added has a different expression. Maintaining and supporting original detail and simultaneously adding all the necessary elements to make it a modern museum, from temperature controls to lighting and security elements was no small task. I sometimes liken it to a delicate and artful surgery.

One of the first design decisions we made was to uncover the skylights over the main stairs, which had been covered for decades. This was a simple but transformative act, bringing abundant natural light into the space that literally and figuratively draws people up to the second floor where the permanent-collection-galleries await them. There they will find the former music room where new walls for the display of paintings replace the original mirrors, but the elegant marble pilasters and the trim remain. The original adjacent parlour had its oak paneling carefully restored and now displays small-scale decorative arts in vitrines and larger pieces on pedestals and plinths. The third floor had been significantly



changed over the years with little if any architectural detail remaining so today provides a more neutral backdrop to a changing display of special exhibitions.

The public spaces of the house on the ground floor remain. The library is now the bookstore, and the dining room facing Fifth Avenue is the wonderful Café Sabarsky. This Viennese style café contains many period objects including lighting fixtures by Hoffman and furniture by Loos.

Places like Neue Galerie provide a welcome opportunity to immerse oneself in a little piece of history and culture, where one can experience a meaningful and intense engagement with art—and in the authentically Austrian Café the wonderful cakes and other delicacies of a Viennese Coffee house—that leaves one feeling refreshed and inspired.

Neue Galerie: New York, New York
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