

INTERIOR DESIGN

JUNE 1995

\$5.95

HOSPITALITY
DESIGN

Celeste Cooper's
L'Espalier

Four Seasons Bali

Philip Johnson's
Kreeger Museum

Robert D. Henry

The success of the first Peter Coppola hair salon in New York necessitated a rapid expansion to new quarters. Robert D. Henry, AIA, the initial designer, could be given partial credit for this growth; he was the logical choice for the new incarnation. After a six-week design and construction whirlwind, the new 5,000-sq.-ft., second-floor Madison Avenue shop was opened.

Light streaming through floor-to-ceiling windows along one facade, and a series of skylights, make this loft-like space glow. This, combined with the fact that client Coppola is a native of Florida, inspired Henry to deploy the tropical theme that he likens to the Asian/European, pre-war Vietnamese ambience created in the movie *The Lover*. Surfaces are paved with three colors of travertine tile that were tumbled to give an antiqued, weathered appearance and laid in a custom-designed-pattern. Cream and off-white tones and light woods were selected for their feminine appeal. Hair styling stations with round Art Deco-inspired mirrors are similar to those from the first salon. Improved features include the addition of telephones at each station and supplemental electrical capability.

Keying into the warmth and light of the tropics, a Madison Avenue hair salon is decoratively headed south.

Creating a sense of procession through the space was important to Henry. Starting at the street level entrance, a tall, vertical stairwell, capped by a skylight, draws customers up to the second-floor entrance where the effect, by contrast, is bright, open and horizontal. A quarter-round reception desk naturally propels customers into the middle of the space, where a raised semicircular platform draws them to the hair washing area under yet another skylight. Maintaining open sight lines was also extremely important. Separation between cutting and coloring sections was achieved by a shoulder-height, partially curved wall that backs the manicure area. A horizontal aperture in this wall allows visibility for seated customers.

Also given credit are Nancy Wu, project architect, and Tambi Kat, who handled presentation drawings.

ANDREA LOUKIN



Left: Surfaces are paved with tumbled travertine tiles in three colors.

Opposite, above: Light from round skylights and a wall of windows fills the 5,000-sq.-ft. salon.

Opposite, below: Although open sight lines are maintained throughout, the manicure booth separates coloring from cutting area with a shoulder-height wall.

Floor: Chelsea Marble & Granite. **Cabinetry:** Takara Belmont/Norman Litfen. **Lighting:** Juno; Artemide; GL Lites-On. **Contractor:** DeGraw Builders.

Photography: Peter Mauss/ESTO



