



This page: Nine sections of designer Piero Lissoni's Extra Wall seating system in neutral gray are used to build a sprawling, ever-shifting, multi-tiered sofa in the apartment's main living area, which features 30-foot-glass curtain walls. Opposite: Lissoni also designed the charcoal gray bed and Chinese red side table in the couple's master bedroom.

Having grown up in a Mies van der Rohe building, Schatz has a predilection for daring architecture. He was an acclaimed sculptor before segueing into the new-media work he is noted for today.

His vision for the new apartment was of "a stripped-down, architecturally intriguing space" done to suit himself, and this place had enormous potential. It wrapped around half a floor and boasted floor-to-ceiling windows. It would span 1,800 square feet, sport a 55-foot long terrace and have a soaring three-story atrium at one end. With all that glass, it promised to be clean-lined, well-lighted and loaded with spectacular views.

He bought the flat on the spot and consulted with Johnson to change its layout. "It was slated to have three bedrooms, but I definitely didn't need them. So we knocked it down to one," he says. To refine the rest of the space to match his vision, he hired architect Steve Kadlec of Kadlec Architecture & Design and interior designer Jason Hall, both of Chicago.

The design team gave the interior the same kind of architectural weight as the exterior by elegantly redefining the layout, redesigning the kitchen and cladding the walls with a series of sleek, precisely milled panels that echoed the building's exterior curtain wall.

More walls were removed to give the public areas loft-like proportions. The kitchen was doubled in size and outfitted with custom-made cabinets, and the panel system was used to hide bathrooms, closets, a laundry room and a computer cubicle in the apartment's core.

Schatz is particularly pleased with the kitchen, which is sited in the 30-foot-high atrium and was inspired by a luxe German line. "I loved it, but customizing it to the larger scale this space required made it cost-prohibitive," Schatz says. "So I had my architect design our own."

His version has cabinets stained chocolate brown, Miele appliances, integrated Sub-Zero refrigeration and honed black-granite countertops. It cost about 50 percent less than the German design, Schatz estimates. Best of all, there is a large wall left blank above the cabinets that Schatz has transformed into a constantly changing new-media work. "I installed a projector overhead and play soundless art films there."

Eight months after Schatz bought the place, he moved in with nothing but two Ligne Roset sofas and a bed. Three days later, his plans to furnish the place as a bachelor pad came to a crashing halt: He had his first date with Clare Pinkert, a civil rights attorney he met online. They went out the next night, and then the next. Here a Yiddish proverb Schatz and Pinkert now adore applies: "*Mensch tracht, un Gott lacht.*" Translation: "Men plan, and god laughs."

"We were engaged in five weeks," Schatz reports gleefully, and they were married within a year. "But I didn't marry him for the apartment," insists Pinkert with a laugh. "I had my own place under contract in

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Stackable polypropylene chairs are given a more formal appearance with white cotton slipcovers. A gigantic white cotton floor lamp is used to mark the boundary of the dining area. Lincoln Schatz is seated at the counter in the galley-kitchen that borders the living area beyond.



A custom-made galley kitchen, where Clare Pinkert is at work, provides plentiful storage space, while a wall above it acts as a screen for new media work.

Schatz

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a Lucien Lagrange building and had to cancel it."

The couple set out to furnish his space together. Fortunately for Schatz, Pinkert embraced the same aesthetic, and they were able to find almost everything they wanted at Luminaire. They stuck to daringly designed yet neutral pieces that were multi-functional to keep the loft-like space variable. This included Marcel Wanders' giant white cotton floor lamp, Paulo Haubert's Rasta ottomans, Henk Vos's Aulia coffee table on wheels and Piero Lissoni's Extra Wall seating system.

This last piece has become the spatial organizer because "it's essentially a building-block system that can be configured any way you dream up," points out Schatz. All 11 are covered in wool flannel, but 10 are retrained

gray and one is exuberant lemon yellow.

The couple became so enamored with Luminaire's stock that they convinced the showroom to start a wedding registry for their nuptials. Now they need furnishings of a different ilk, since they're expecting their first child this spring. Kadlec has plans to add one of those bedrooms back in as a nursery.

Their immediate challenge is to get baby furniture, and fortunately Luminaire has plenty of options. Maybe a baby registry is in the showroom's future. □

Architecture: Steve Kadlec, Kadlec Architecture & Design, Chicago. **Living area:** Extra Wall seating system by Piero Lissoni for Living Divani; Shell Chair by Hans Wegner for Carl Hansen; Aulia V Cocktail Table on wheels for Lintona; Glo-Ball floor lamp by Jasper Morrison for Flou; Floor Lamp with white cotton shade by Marcel Wanders for Cappellini; Grano Rug by Danskina; all at Luminaire. **Dining area:** Lond Yo Chairs with cotton slipcovers by Philippe Starck for Dröide; ICF Dining Table by Fantoni Arte; White Cotton Floor Lamp by Marcel Wanders for Cappellini; all at Luminaire. Logico triple-linear suspension lamp by Artemide www.artemidestore.com. **Kitchen:** Custom millwork through Kadlec Architecture & Design; stools, Design Within Reach, www.drw.com.

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