



“YOU GET A TRUE SENSE OF THE VOLUME OF THE HOME WHEN YOU WALK IN. ENFILADES HELP MAINTAIN A CLASSIC PARK AVENUE FEEL, BUT WITH A MORE CONTEMPORARY FRAMING”

“You get a true sense of the volume of the home when you walk in,” explains Egan. “Enfilades help maintain a classic Park Avenue feel, but with a more contemporary framing. And the box concept is a good vehicle for bringing storage into open-plan living: There are walls of concealed cabinetry in the kitchen, living room, back entry, and master dressing area.”

To complement the sleek architecture, Egan chose strong, graphic furnishings and artwork. “Sculptural, playful forms offset the series of boxes,” says the designer, who brought in several Italian and French pieces from the 1960s and ’70s, in a contemporaneous nod to Judd. A curvy circa-1970 Jean-Pierre Laporte chair and a Gae Aulenti floor lamp from 1968, for instance, add whimsy to the living room, while an aluminum-and-glass Pierre Paulin table (“A sculpture in and of itself,” Egan remarks) and yellow mohair Eienne Henri Martin chairs from the 1960s make a statement in the dining room. But Egan’s favorite spot is the oak-encased breakfast area, which features slats that allow for diffused natural light and a custom oversize banquette, café-style tables, and vintage Italian lighting and stools. “There’s a very sensual aura throughout the apartment,” Egan observes. “You sit there with a cup of coffee, and life is good.”

Edgy Mix
(OPPOSITE) A portrait by Jack Cegic hangs in the living room. In the master bedroom (THIS PAGE ABOVE), a circa-1970 Murano glass pendant by Vistosi hangs above a carpet from Carini Lang and a custom bed upholstered in a C&C Milano wool. (RIGHT) The powder room is painted Benjamin Moore’s Ming Jade. See Resources.

