

ALL ABOUT HOME

The Practical Magazine: Ideas & Resources For Your Home

HOME DESIGN SHOW

Text: Nellie Vingardt

Exhibit categories include building materials, wall and floor coverings, kitchen and bathroom appliances and plumbing equipment, home textiles, lighting, furniture for home and garden, art objects, and decor accessories. The exhibitors are not just local companies—they come from all across America, indeed, from all over the world: from Italy and other European countries, from Canada, China, and even Australia. The first day of the show is a preview for members of the trade and press, and the following three are open to the general public.

As an editor of a magazine that is all about home, I was especially attracted to the show because of its size and the breadth of its coverage: representative exhibitions in the field of interior design are always highly informative. This year, the substance of the exposition demonstrated two clearly marked tendencies: *diversity* and a *striving for individuality*. Like a good suit, today's interior must be "bespoke"—custom made. And the details of such an interior—furniture, lighting, carpets, and other attributes—are appreciated and priced accordingly, having to be handmade to a designer's specifications and either entirely original or, at most, part of a single, tiny, and exclusive series.

Speaking of furniture, there was no lack of it at the exposition. It is interesting to note that there were almost no futuristic displays exhibiting inflatable or provocatively bright-colored plastic constructions. Either the spring winds blew them all away, or the design maestros have finally grown tired of such kitsch. They have sat long

Every year, Pier 94, an exhibition hall in Manhattan, greets the spring with a prestigious interior design expo—the Home Design Show. Its organizer, the Merchandise Mart Properties, Inc.—supported by such high-profile publications as *Architectural Digest* and the *New York Times*—gathers hundreds of exhibitors and attracts tens of thousands of visitors: construction and interior design professionals as well as ordinary folk eager to make their homes more beautiful, more comfortable, more livable.

enough on classical chairs made of acrylic, slept long enough in classical "golden" beds, looked long enough on classical bureaus painted hot pink. Now, they are returning to the beauty that is unaffected by time or fashion. A luxury furniture collection by *Apparenza Design Studio* exemplifies that trend very clearly. Its creators, inspired apparently by the Art Nouveau and Art Deco styles, created handmade masterpieces, distinguished by the grace of elegant forms, nobility of precious woods, and the quality of splendid finishes. Each object practically begs to be stroked by human hands.

The same pleasing impression is produced by the exclusive furniture built by *Green Design Furniture* (harmonious in its proportions, stable, and very "alive" thanks to the warm tones of its palette) and the *Willem Smith* company (sideboards, tables, bureaus, armchairs, clocks—all elegantly formed, of ideal workmanship, and imbued with a holiday spirit due to their spectrum of flame colors). The works of the designer artist *Scott Grove* attract attention by their creative refinements: his furniture fascinates by its finishes—mosaic, ornate carving, unique mixed techniques.

If the masters listed above are inspired by the undying classics, a second group of designers is inspired by *Mother Nature* herself. Furniture of the "rough-and-ready" type was shown by *Zuerner Design*, *Eric Manijian*, *Lorna Lee*, *John Muller Designs*, *Maurico Aguirre, Inc.*, and others. Only yesterday I assured you that severe, straight lines had gone out of fashion and that designers were bending everything they could lay their hands on, but today I am prepared to take that statement back. The designers of the second group

