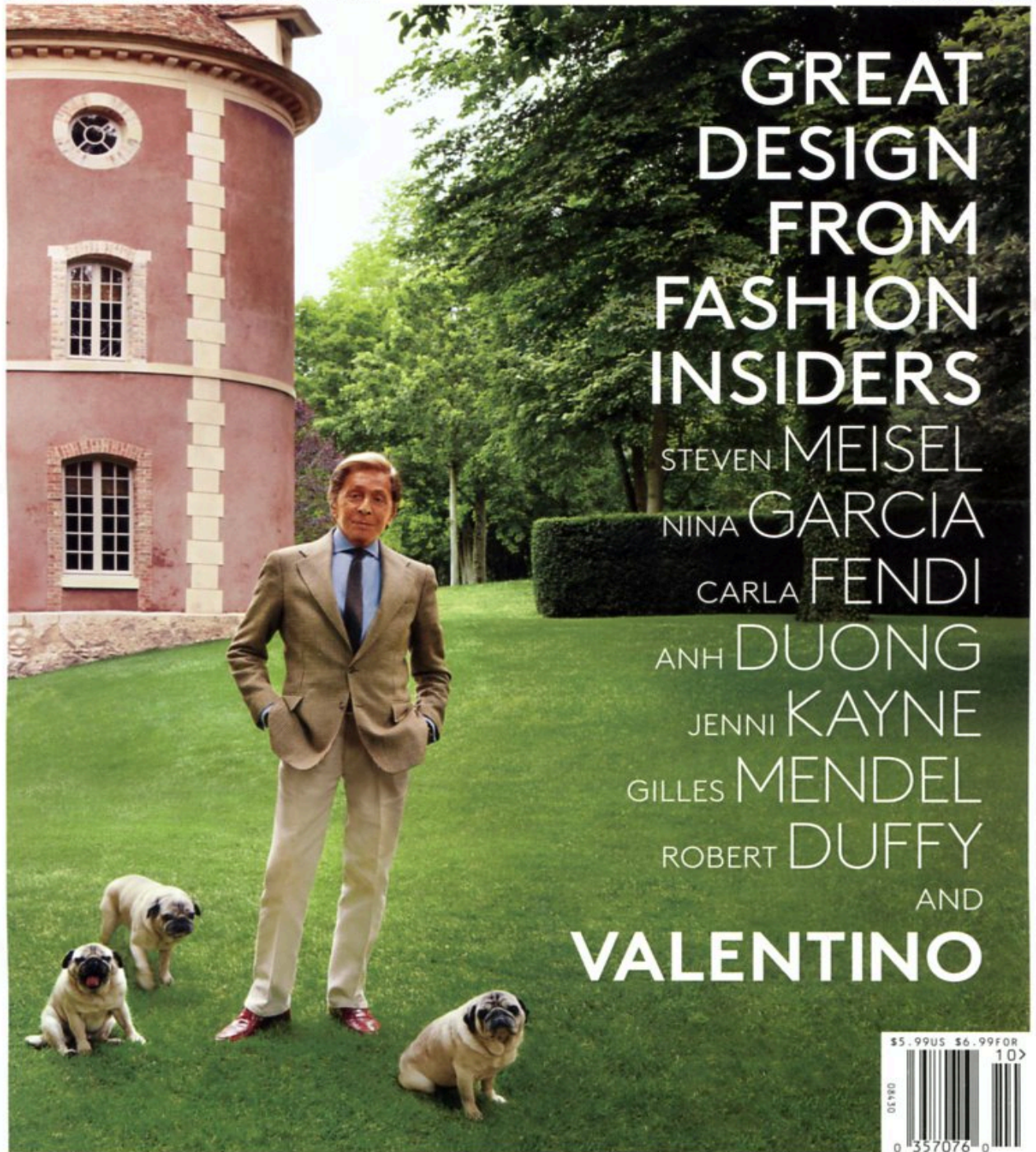


# ARCHITECTURAL DIGEST

THE INTERNATIONAL DESIGN AUTHORITY

OCTOBER 2012



## GREAT DESIGN FROM FASHION INSIDERS

STEVEN MEISEL

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ANH DUONG

JENNI KAYNE

GILLES MENDEL

ROBERT DUFFY

AND

## VALENTINO



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Barreneche Raul "Sphere of influence", *Architectural Digest*, October 2012.



## DESKSIDE



**Clockwise from above:** Reed Krakoff in his New York City office. On a console table, a Christopher Dresser tureen is displayed next to a Marc Newson clock. A section of 384 Plaster Surrogates, a work by Allan McCollum, serves as a backdrop for a Joris Laarman table, which Krakoff uses as a desk. For details see Sources.

## SPHERE OF INFLUENCE

Fashion designer Reed Krakoff's inspiring Manhattan work space speaks to his love of innovation, craftsmanship, and quality materials

**A**s might be expected from a designer of expertly cut dresses and head-turning pumps, Reed Krakoff has outfitted his Manhattan office with intriguing silhouettes. The long-time president and executive creative director of Coach—who launched an independent namesake fashion label in 2010—spends his hours amid classic French furnishings, avant-garde contemporary design, and eye-catching works of art. They're not mere decoration, however; Krakoff knows his surroundings stimulate his creativity. "I don't literally get inspired by a piece of design," he says. "It's more about the way the artist approached the creative process that's valuable to me." He points to a striking carbon-fiber-and-steel Frank Stella sculpture that hangs on one wall. "There's an organic immediacy to the way the materials are finished," the designer says. "But at the same time it's quite graphic and simple. That's also very much what the Reed Krakoff brand is about."

Krakoff's clothing line is an elegant, upscale take on American sportswear, offering a well-edited set of edgy yet tailored separates. Accessories are key, especially the bags and shoes constructed from a rich mix of leathers and skins. An emphasis on materials and



techniques combined with an architectural sensibility characterizes both Krakoff's fashion collections and his taste in art and design. He is especially fond of the Cinderella table, by Jeroen Verhoeven of the Dutch design group Demakersvan, center stage in his office. The fantastical Baroque-goes-high-tech piece was formed from 57 layers of birch plywood, cut by computer-guided saws according to digital files that merge 17th- and 18th-century Dutch table styles. Then there's Krakoff's sculptural desk, where he sketches ideas for his upcoming lines: It's a table devised by Amsterdam-based designer Joris Laarman, crafted of aluminum and tungsten carbide, with gracefully interlacing legs that give the industrial-grade components the diaphanous look of a spiderweb. "These pieces show how something can be modern, graphic, and architectural," Krakoff says, "and also have a romantic, feminine line." CONTINUED ON PAGE 66

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## DESKSIDE



Krakoff's office is just as much a cabinet of curiosities as it is a stylish work space. Part of artist Allan McCollum's *384 Plaster Surrogates*, a cluster of models of black monochrome paintings, fills the wall behind the desk. Designers Elizabeth Garouste and Mattia Bonetti's reflective Ring table, made of stainless steel and glass, anchors a sitting area with Laarman's Bone Rocker, which, though almost delicate and lacy in form, was cast in black marble resin following an algorithm originally developed for the auto industry. "I don't in any way 'decorate'—it's just a mix of things I'm interested in," says Krakoff. "It's about creating a dynamic between things you wouldn't usually put together. They interact, and each one changes the space a little." And as with a clothing collection, it's hard to go wrong with a foundation of basic neutrals, in this case minimalist, raw-edged chairs, sofas, and console tables that he and his Paris-born decorator wife, Delphine, designed for Reed Krakoff stores in the



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**Clockwise from above:** A gray felt sectional sofa, designed by Krakoff and his wife, Delphine, anchors the sitting area. Above a Laarman rocking chair is a light fixture by Ronan and Erwan Bouroullec; the shelving unit is a 1950s piece by Charlotte Perriand and Jean Prouvé. Desk accessories include vintage Hermès designs and a Victorian-era bamboo magnifying glass. Beyond a Jeroen Verhoeven table, Frank Stella's wall sculpture *Latah* hangs near a Delphine and Reed Krakoff canvas chair.

brand's signature gray felt—a nod to the work of German post-war artist Joseph Beuys.

After 25 years of keen acquisition, Krakoff has amassed an enviable range of pieces that he and Delphine rotate between his office, his eponymous boutiques in New York, Las Vegas, and Tokyo, and the couple's homes in Manhattan, Palm Beach, and East Hampton. "To me, collecting is not just about acquiring, but also about getting to know things better by living with them," he says, adding that every purchase is agreed upon with Delphine. "We would never buy something because it's an investment or a good price," he says. "Either we like it or we don't."

Of course, Krakoff continues to look well beyond the walls of his office for creative inspiration, particularly to the art world. "Right now I'm really in love with Paula Hayes's handblown-glass terrariums and Roni Horn's cast-glass pieces," he says. Other current obsessions are Ai Weiwei, Anish Kapoor, Sol LeWitt, Isamu Noguchi, Louise Nevelson, and Rachel Whiteread, artists whose works often have architectural qualities. True to his eclectic tastes, Krakoff has also been studying the paintings of 19th-century French Realists Gustave Courbet and Camille Corot. "It keeps my eye fresh to always be looking across all these periods," he says. "You bring together disparate elements and you try to tell a story." —RAUL BARRENECHE

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