

# ARCHITECTURAL DIGEST

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## DESIGNERS' OWN HOMES



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# Campion PLATT

HE BRINGS RADIANCE AND WARMTH TO  
HIS CONTEMPORARY LOFT IN SOHO

Text by Nancy Collins/Before Photography by Billy Cunningham  
After Photography by Scott Frances



"It's light, ethereal, sharp, crisp and comfortable above all," architect and designer Campion Platt says of the SoHo penthouse he gutted, then redesigned for his "lovely bride, Tatiana." To take advantage of the living room's oversize windows, Platt says, "we used diaphanous curtains to capture and play with the strong western light." Patterson, Flynn & Martin rug. Bergamo drapery and floral and purple sofa fabrics.

"I take more risks and certainly experiment more—with scale, proportion, coloring, lighting," Platt (right, with Tatiana) says of his approach to his own interiors. **BELOW RIGHT AND THIS IMAGE:** "The focus in the main area was to create many rooms within one." A Swarovski chandelier "anchors" the dining area. The painting is by Hunt Slonem. Jim Thompson fabric on center sofa. Kravet suede on banquette and chairs in dining area.



AFTER



**I**t's the kind of place put together by a man in love. And Champion Platt is certainly that. After meeting his future wife, Tatiana, on a blind date, he eventually took her home-hunting, and they found just what they wanted in the heart of hip SoHo: 4,000 square feet of empty space—complete with terraces—crying out to be turned into a beautiful, romantic, duplex loft. "We saw it before 9/11, and although Tatiana always wanted to live here, when that happened, she said, 'I don't want to do anything in New York right now.'"

Happily, she changed her

mind, so Platt grabbed the place and got to work—by himself. "Tatiana didn't see it for the last six months because I wanted to have everything totally finished before she did," he recalls. "And on July 4, 2006, when I finally moved her in, she loved it. We had dinner on the terrace and watched the fireworks—it was great. But the next day there was a torrential rain, and due to problems in the building, we suddenly had 200 gallons of water in the living room. So we moved out for four months."

Welcome to life in New York—which Tatiana Platt, who lived in Washington, D.C.,



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had dreamed about—"though her idea was the kind of SoHo experience with exposed radiators," Platt laughs. "Having already lived like that, I said, 'Let's go a little further, clean that up.' It was really her idea to make a kind of white box with white floors."

The original space, "basically a 'developer' building with glorious 13-foot ceilings, required 'tearing out everything except the original windows. So everything is custom." Which meant that Platt, who "hates exposed hardware" of any kind, created sleek, seamless paneling housing "secret" storage closets to disguise air conditioners, dishwashers, media equipment. Though his wife got her radiators, they're hidden behind panels of custom millwork. Even the existing living room fireplace was tucked into a wall of ebony wood abundant with hidden shelves.

"When you're looking at big, open, raw, loft spaces like this, the issue is to emulate downtown but with a great sense of comfort—heightened scale, lighting, textural

Throughout, Platt used natural hemp and silk draperies, nontoxic paints, reclaimed wood and low-energy lights. "My mantra is 'Luxury for the future.'" **RIGHT:** The cocoonlike den. Rogers & Goffigon sofa fabric; Jim Thompson chair silk. Patterson, Flynn & Martin rug.

**LEFT AND FAR LEFT:** "SoHo loft kitchens are a challenge because of the high ceilings; in this case I devised a room within a room," explains Platt, who partially enclosed the kitchen, then created an illuminated cove above the walls for a "floating" effect.

spectacular pink-and-clear-Swarovski-crystal chandelier hanging over the dining room table. "Though I've always been known for soothing white, monochromatic interiors, I'm now interested in working with color but making it muted, not so bright."

A case in point is the romantic "rusty-pink" second-floor master suite: bedroom, lounge, dressing rooms and spacious terrace with luxe mahogany appointments (a smaller patio is located off the bedroom of Platt's 16-year-old son, Jeremy). "My challenge was how to create a pink bedroom for my wife. She didn't want it, but since my work is considered so mascu-

fabrics and colorization. The basic premise here was white with muted grays and dark lavender." Platt, a former fan of royal blue "until Ralph Lauren took it over," adds, "You can mix colors as long as they're slightly off-key, off-tone. In a modern context, colors like lavender—having no relationship to something historical—work best." He gestures to the





"The skylight room was transformed into the master suite lounge, replete with a new fireplace," comments Platt. He echoed the steel-beam structure in the chrome chair and brought the bedroom's palette into play with the tawny slipper chair. Warp & Weft carpet.







**OPPOSITE AND ABOVE:** Bright, saturated yellows and oranges—"taking cues from the large amount of light the space gets"—distinguish the guest room. The 1965 wall sculpture is by Curtis Jere. The oil on canvas, 2004, is by Hunt Slonem. Jim Thompson fabrics for headboard, bedcovering, chair and bench.

**RIGHT:** In the master suite, the intimate bedroom—"scaled for sleeping"—has a rusty-pink palette "suitable for both man and woman," observes the designer. The LED lighting and the shiny lacquered cabinets "evoke a jewel-like quality." Carpet from Patterson, Flynn & Martin.





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line, I liked the notion of getting in touch with my feminine side." And he did, whipping up a gender-neutral, more-gray-than-lavender pink.

During the summer, the couple "have dinner every night out on the terrace. When we entertain, a curtain blocks off the bedroom, so people—there's a little bar built into a cabinet—can come up here to hang."

What makes the second floor, indeed the entire apartment, even more seductive is the unusual, computer-controlled LED lighting. "Lighting is half of anything you do.

In the scope of an evening, as the mood changes, you can modulate light to go with it, perhaps starting somberly with blue, later changing to a sexier red."

Smiling, Platt takes in the you-can-almost-see-forever view from his bedroom terrace. "I'd settle for half our space, if it meant still having this," he says of his coveted outdoors. "When the weather's good, I'll come here and continue to work, sit outside with a little cigar and do some sketching. Coming home is always so nice. I'm a very happy man." □



BEFORE