

TOWN & COUNTRY

APRIL 2024

IRENE NEUWIRTH'S
California Animal House

ROME'S
Couch-Surfing
Principessa

Are Stadiums the
NEW McMANSIONS?

ANDY WARHOL
in Connecticut

Why Smart People Want
DUMB HOUSES

CHEZ MOI?

Please, Do Come In



26 ROOMS SHAPING CULTURE

Inside the spaces where art, design, obsession, and influence are being remade.

Built in 1880 and designed by architect Charles W. Clinton, the Park Avenue Armory in New York City is a Gothic Revival jewel featuring interior work by a Mount Rushmore of visual design, including Louis Comfort Tiffany and Stanford White.

Now undergoing a \$215M restoration by Herzog & de Meuron, the building has deep NYC roots. Commissioned by the Civil War-era 7th Regiment, known for its blueblood members, it served as a command center for the National Guard after 9/11.

— THE SHAPE OF —
**CREATIVE
 AMBITION**

Found anywhere in the 55,000 square feet of the Park Avenue Armory.

Wade Thompson Drill Hall, at a sprawling 55,000 square feet, has served ambitious, large-scale works in the performing and visual arts, including the final performances of the Merce Cunningham Dance Company, Sam Mendes's *The Lehman Trilogy*, and Carrie Mae Weems's *The Shape of Things*.



Oontz oontz oontz on Park? In September choreographer Sharon Eyal and Tel Aviv nightlife legend Gai Behar, with Caius Pawson, the founder of London's Young record label (and son of architect John Pawson), turn the hall into a fully operational nightclub for *R.O.S.E.*



The spring season kicks off in March with *Illinoise*, an adaptation of Sufjan Stevens's 2005 album *Illinois*, conceived by director-choreographer Justin Peck as a singular theatrical experience incorporating dance, live music, and folk storytelling.

The Armory also hosts resident artists—including playwright Branden Jacobs-Jenkins and performance artist Carmelita Tropicana—and guests like fashion designer Marc Jacobs, who has shown there 12 times, including parading his recent 40th-anniversary collection under an epic Robert Therrien sculpture (left).

DIMITRIOS KAMBOURIS/GETTY IMAGES (HALL); JOHAN PERSSON (R.O.S.E.); AT MANCHESTER INTERNATIONAL FESTIVAL 2023; LIZ LAUREN (ILLINOISE AT CHICAGO SHAKESPEARE THEATER 2024)

WHERE IT HAPPENS

A drink in an atrium designed by Zaha Hadid? Have it at THE MOORE, a 1920s Miami landmark reopening this spring as a hotel and private club. »

THE SHAPE OF

BRUSHSTROKES

The art world's new leading lights are emerging from a Mexico City gallery marking 25 years.



Gabriel Orozco's recent paintings, seen here at Kurimanzutto, connect Leonardo da Vinci's Vitruvian Man to Aztec theology.

For one afternoon in February, the hottest taqueria in Mexico City was inside a former lumberyard in the neighborhood of San Miguel Chapultepec, not far from Luis Barragán's famed Casa Gilardi. It was there, at Kurimanzutto, that the art world gathered during the 20th anniversary of the influential Zona Maco fair to toast Gabriel Orozco, who had just opened an acclaimed exhibit that was a shared milestone for both the artist and the gallery he helped establish 25 years ago. Back then, co-founders Mónica Manzutto and José Kuri brought a gonzo approach to exhibiting, staging provocative, genre-busting shows off the beaten path—in a shipping container, in an amusement park bumper car ride, even inside their apartment.

Today, Kurimanzutto has its flagship and

a New York City space in Chelsea, where a solo show dedicated to the late John Giorno, whose estate it represents, is on view. The gallery also represents Sarah Lucas, who was the subject of a hailed 40-year retrospective at Tate Britain; Rirkrit Tiravanija, who has been with the gallery since its inception and whose first U.S. survey closed at MoMA PS1 last month; and Petrit Halilaj, whose roof garden commission for the Met opens this month.

Latin America will take center stage at the 60th Venice Biennale (through November) thanks to its Brazilian curator, Adriano Pedrosa, and Kurimanzutto has four artists in the mix, including Ana Segovia, Bárbara Sánchez-Kane, and Wangshui in the main exhibit. Its title: "Stranieri Ovunque—Foreigners Everywhere." **T&C**



THE SHAPE OF
Your Collection

To mark its first birthday, Mumbai's ambitious Nita Mukesh Ambani Cultural Centre is launching "Liminal Gaps," an extravaganza of work by contemporary Indian artists. There's a lot to see, but where to begin? With rising star Afrah Shafiq's glow-in-the-dark installation *Sultana's Reality*.

INSTALLATION VIEWS OF GABRIEL OROZCO, KURIMANZUTTO, MEXICO CITY, 2024. PHOTO BY GERARDO LANDA/EDUARDO LOPEZ (GIR ESTUDIO); NURPHOTO VIA GETTY IMAGES (AMBANI)

PACE has nabbed prime real estate for its Tokyo debut. The gallery, which opens this spring, is located in the verdant new Azabudai Hills neighborhood, designed by Heatherwick Studio. >>

THE SHAPE OF

SEATING CHARTS

Behind the scenes of the Eames Archive Room.

Husband and wife Charles and Ray Eames designed thousands of objects in the middle of the last century, from tables and textiles to houses and—most famously—chairs. Earlier this year the Eames Institute opened a new headquarters in the Bay Area where the public can now see examples of the duo’s work assembled in one place. The seating alone—some of which never made it past prototype—is worth the visit, but the myriad other creations recall Charles’s statement about design: “Eventually everything connects—people, ideas, objects. The quality of the connections is the key to quality per se.”



Chairs at the Eames Institute of Infinite Curiosity in Richmond, California.

THE SHAPE OF

PHISH HEAD VACATIONS

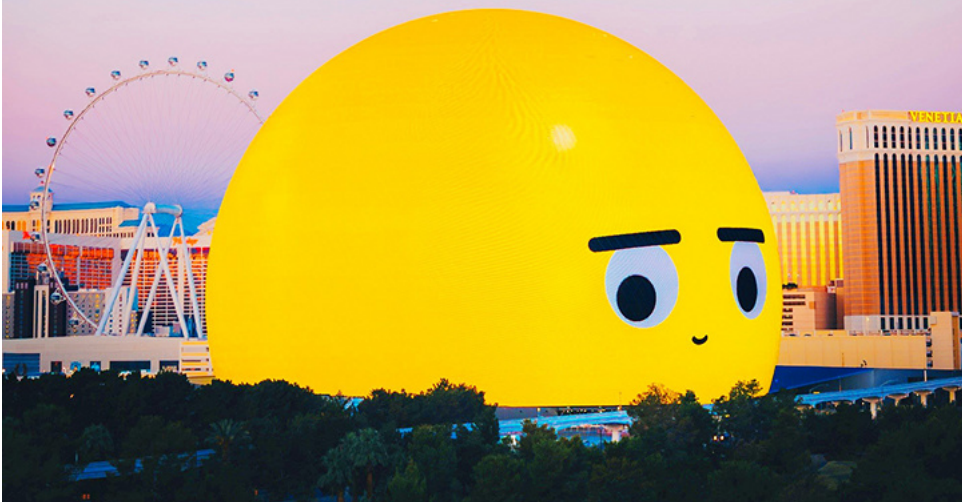
Vegas’s new \$2 billion venue is the only sure bet in town.

When Sphere opened in 2023, the Las Vegas venue—which reportedly cost \$2.3 billion to build—was immediately clogging everyone’s feed with its eye-popping exterior. The 366-foot-tall orb is wrapped in LED panels, which means it can look like anything from the surface of the moon to a giant emoji—or a really expensive advertisement. (Spots during the Super Bowl were rumored to run \$2 million.)

What might be most impressive about the space, however, is what’s happening

inside. The inaugural act was U2; the band played 40 shows in the customizable, pillar-free interior, which can be also programmed to look like just about anything.

Enter Phish. This month the legendary jam band is doing a sold-out four-night run that’s going to lure its haute hippie following to Vegas, and we can only imagine how much that particular crowd will appreciate the swirling, endlessly customizable visuals. And while Sphere is quick to say that all its seats are great, sources tell *T&C* that sitting on the 200 level is as good as it gets. **T&C**



CAILLA PRISCO (BALDWIN); NICHOLAS CALCOTT (EAMES); SPHERE ENTERTAINMENT/SHUTTERSTOCK (SPHERE); GETTY IMAGES FOR BERGGRUEN ARTS & CULTURE (PALAZZO DIEDO)

THE SHAPE OF

WORDS TO COME

Things are happening in the New Hampshire woods at the 117-year-old MacDowell artist residency.



Past fellows include James Baldwin, Aaron Copland, and 2024 Oscar nominee Celine Song.

“My biggest memory of MacDowell is that I stayed at Sosis Studio, where historically all the psychics get placed. It’s where I discovered that I could see into people’s past and future to unlock secrets about their present. This wasn’t burdensome. It gave me the chance to understand that that’s what I wanted to do with my work. I know this sounds silly, and in part it is, but it’s also true.

Ask Amy Herzog!”
—PLAYWRIGHT JEREMY O. HARRIS,
2015 FELLOW

In addition to bringing his think tank to Venice, Nicolas Berggruen is opening PALAZZO DIEDO, a space dedicated to art, to the public just in time for the Biennale. >>

WATER CURE

The bathroom counters in the Well residences are travertine, a stone purported to enhance positivity and motivation. Large soaking tubs come standard, as do dual-pressure rain showers with the option of lymphatic drainage.

GLOW ON THE GO

Mounted LED panels (included in all units) provide recovery-enhancing, anti-aging light therapy.

COLD STORAGE

Each bathroom includes a hidden skincare refrigerator in which to keep lotions, potions, sheet masks—and that essential jade roller.



THE SHAPE OF

OUR FACES

Let's all just move to the spa?

Today's true health enthusiast wants to be immersed in wellness 24/7—and is willing to pay for it. As of January more than half of the 54 residences at the Well, in Bay Harbor Islands, Florida, which start at \$1.25 million, had been sold, and the

property won't be finished until 2025. Attractions include not just custom air filtration systems, aromatherapy diffusers, in-kitchen hydroponic gardens, and an option for lymph-stimulating showers, but also access to the Well spa and a 24-hour wellness concierge who books classes, sends practitioners to your home for private sessions, and lends state-of-the-art gadgets from a "wellness library" on demand.

"Your physical environment has an impact on your health and well-being," says David Martin, CEO of Terra Group, the developer

behind the Well residences. The idea is to make wellness-focused living the biggest trend in real estate, with properties offering such perks as circadian rhythm-synched lighting and "energy clearing" at housewarming.

But there's more to it: "Community is the most underrated aspect of wellness," says Kane Sarhan, co-founder and CCO of the Well. The shared spaces designed to bring people out of their homes might be the biggest selling point. Because, even in the lap of luxury, are you really "well" if you're alone? **t&c**

THE SHAPE OF

FUTURE REVIVALS

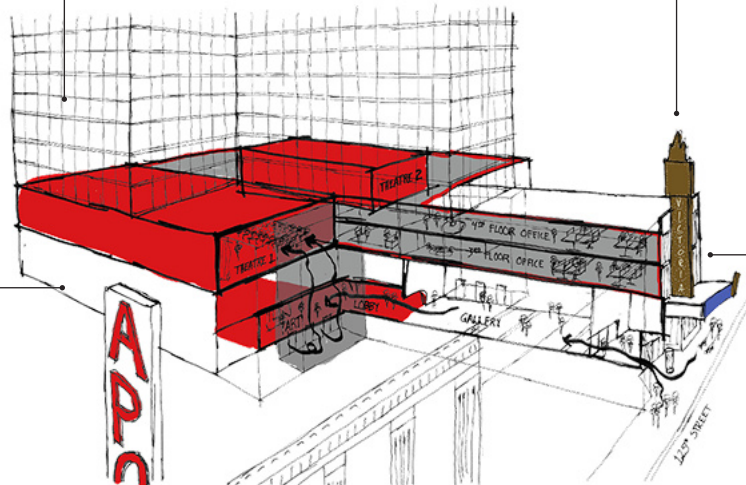
Front row at a reborn Harlem icon.

1917

Year the Victoria Theater opened on West 125th Street in Harlem. It was designed as a vaudeville house-cum-cinema by Thomas Lamb, one of the era's most sought-after theater architects.

27

Stories in the tower that has been constructed above the theater. It has apartments, retail spaces, a hotel, and a restaurant—and is the tallest residential building in Harlem.



Years it took to restore the Victoria, which was closed for decades and had been partly demolished. Now the landmark belongs to its neighbor, the Apollo, marking that venue's first physical expansion in its 90-year history.

25,000

Square footage of the Apollo Stages at the Victoria, as the space is formally known, which feature two state-of-the-art black box theaters with a total of 298 seats.

7

FLYLEAF CREATIVE (SKETCH OF VICTORIA THEATER); ALAMY (TRAMP)

Legendary Mayfair boîte TRAMP, where Michael Caine, Madonna, and Princess Anne liked to party, is coming back to life this fall with a face-lift by Campbell-Rey. >>



THE SHAPE OF

YOUR PLAYLIST

Music's next big things? Onstage at Nashville's Eighth Room.

“Curation is everything, isn't it? When you're in the music business, you always have it in your head that it would be cool to own your own bar. This location was an old music venue, and when it closed we got the idea that we needed to save this stage. I'm not looking for the average local band. I'm looking for the local band that wants to come in and become rock stars—and there is a difference. I believe that our stage is something that you're going to have to work hard to get.” —JASON HOLLIS, OWNER



The Eighth Room has helped launch up-and-coming stars like Cody Belew, Adam Mac, and Cinema Stereo.

ELISABETH DONALDSON (EIGHTH ROOM); GETTY IMAGES (SWIFT); RUTH CONNOLLY (ABRAMS); COURTESY TIFFANY & CO. / © JASON SCHMIDT (THE LANDMARK)



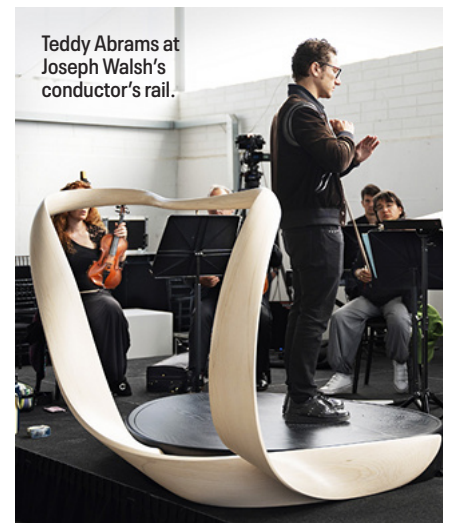
THE SHAPE OF
The Top 40

In 1968 a group including Jimi Hendrix bought a Greenwich Village club and turned it into Electric Lady Studios. Everyone from Stevie Wonder to the Rolling Stones has worked there, and today it remains the world's most important recording studio thanks to fans like SZA and, of course, Taylor Swift.

THE SHAPE OF

THE NEW CLASSICS

Look for the man behind the curve.



Teddy Abrams at Joseph Walsh's conductor's rail.

“Podiums are funny, because in many concert halls they're an afterthought,” says Teddy Abrams, the music director of Kentucky's Grammy-winning Louisville Orchestra. “That was certainly the case with us.” That is, until Irish designer Joseph Walsh, whose work is in the permanent collections of the Met and the Centre Pompidou, stepped in. Walsh wanted to honor his friends Julie and Bill Ballard, and since “he knew they loved the orchestra,” Abrams says, “he wanted to build us a conductor's rail.” When the resulting piece makes its debut during an April gala performance of Beethoven's Ninth Symphony, the conductor's rail at one of America's most celebrated orchestras will never be an afterthought again.

Visit Tiffany & Co.'s FIFTH AVENUE LANDMARK for Bird on a Rock; stay for the Lalannes and Hirsts from the Peter Marino Art Foundation, through May 20.



THE SHAPE OF

SUMMER READING

Amor Towles's Table for Two describes the Beverly Hills Hotel lobby perfectly.



“To refer to that space as a lobby was to commit a crime of nomenclature. In such a room did Kubla Khan hold court. It was a geographic pinpoint through which within the hour the world would come and go. Misguided financiers newly arrived from Manhattan with a single change of clothes would soon be signing the registry. Delivery boys would be appearing with elaborate flower arrangements commissioned to express admiration or regret. And the town’s young Turks on their way to the bar would pass the late-lunching titans they aspired to supplant.”

Above, the lobby of the Beverly Hills Hotel, described by Amor Towles in his new book.



THE SHAPE OF

TRIUMPH

What awaits you in Room 9 at the Musée d’Orsay’s Impressionist show.

Some 130 works by 31 artists are on display at the Musée d’Orsay in “Paris 1874: Inventing Impressionism,” which marks the 150th anniversary of the show that launched the movement. But of all the pieces across the 10 galleries, one stands out.

“If there’s one painting that is the absolute icon of this moment and show, it’s Claude

Monet’s *Impression, Sunrise*,” says Kimberly Jones, curator of 19th-century French painting at the National Gallery of Art in Washington, DC, where the show will open in September. “It’s the painting that gave the movement its name. They weren’t known as Impressionists in 1874, but one critic in particular saw this painting and singled it out. It was a big deal.”

It still is. *Impression, Sunrise* is the crown jewel in the collection of Paris’s Musée Marmottan Monet, which lent it for this momentous show, and the painting packs just as much of a punch now as it did 150 years ago. “The painting is in the next to last gallery,” Jones says. “So, all the way through, you’re seeing all the other themes, and then, finally, as your big reward, you get to see this iconic work.” T&C

THE SHAPE OF

POWER

An insider inside the Situation Room.

We’ve seen glimpses of it over the years, with presidents Johnson, Reagan, or Bush inside it during national emergencies, or Barack Obama watching the Osama Bin Laden raid unfold. They were in the Situation Room, the high-security White House command complex where presidents go when things get complicated. It was until recently an “unbelievably unremarkable” physical space, says George Stephanopoulos, who was communications director for Bill Clinton and who just released a book called *The Situation Room*. Last year the complex got a \$50 million makeover, and now, Stephanopoulos says, it looks the part. “It has interior glass dividers that can go opaque and wall screens that can automatically be wiped of classified information if somebody without clearance walks in.” Still, one aspect remains the same: “It’s like being in a capsule where thought is concentrated and the closest calls have to be made. You feel that when you’re in the room.”



The JFK Conference Room within the Situation Room.

L.A.’s hottest housewarming is at WOODLAND, Robert Evans’s former house, which Warner Bros. honcho David Zaslav is redoing with designer Michael S. Smith. >>



MUSEE MARMOTTAN MONET/STUDIO CHRISTIAN BARAJA SIB (CLAUDE MONET, IMPRESSION, SUNRISE, 1872); NIALL CLUTTON (BEVERLY HILLS HOTEL); CARLOS FYFE/WHITE HOUSE/AP (SITUATION ROOM); GETTY IMAGES (EVANS)



JOSHUA WHITE/IMPICTURES.COM (LUNA LUNA); BETTY IMAGES (CHIN, VASARHELYI)

Jean-Michel Basquiat's *Painted Ferris Wheel With Music*, 1987.

THE SHAPE OF

FUN

Watch Jean-Michel Basquiat's Ferris wheel at Luna Luna go around.

Thirty-seven years ago an Austrian artist and showman named André Heller got 30 or so fellow artists to help him build an avant-garde amusement park called Luna Luna. Keith Haring covered a merry-go-round with his signature figures. Salvador Dalí decorated a surrealistic funhouse with mirrors and images of fried eggs. Rebecca Horn built the interactive *Love Thermometer*. And Jean-Michel Basquiat transformed an antique Ferris wheel with paintings and music by Miles Davis.

It opened at a fairground in Hamburg, Germany, and drew crowds for seven weeks, but then, despite positive reviews, the financing fell through and a world tour was called off. Rides, exhibitions, and promotional materials were packed up and left untouched until 2022, when a group of producers, led by the musician Drake, decided to restage part of Luna Luna in a warehouse in Los Angeles. The show, which opened last December, has won new admirers, including a steady stream of celebrity couples out on date night (Selena Gomez and Benny Blanco, Barry Keoghan and Sabrina Carpenter). And no wonder. Along with long-forgotten artworks by a group that also included David Hockney and Roy Lichtenstein, attendees have discovered something almost as rare: fun. T&C



THE SHAPE OF Blockbusters

When Oscar winners Elizabeth Chai Vasarhelyi and husband Jimmy Chin had Studio DB design them a new office for their Little Monster Films, "a screening room was a necessity," Vasarhelyi says. For movies or a series, like the new doc *Photographer*, Chin says, "It makes our filmmaking better." BYO popcorn.

Put Penn State on the list of colleges to tour this summer. Its PALMER MUSEUM OF ART is reopening in June with double the space—and a site-specific installation by Dale Chihuly. >>



Andrew Carmellini in the dining room of Café Carmellini.

THE SHAPE OF

FANCY DINNERS

Big deals are happening at Café Carmellini, table 31.

Andrew Carmellini wants you to feel comfortable at Café Carmellini, but not completely at home. “It still should be a New York night out. If you can’t do a restaurant like this in New York, what’s the point?” he says in the dining room he opened in November, the first of his places (which include Locanda Verde, the Dutch, Lafayette, and Carne Mare) to bear his family name. The room has the soaring ceilings

of a Gilded Age landmark, but look down and there’s a perky white porcelain “bread basket”—they call it the Chicken Monster—that holds towering grissini.

Meals end with handmade chocolates served in equally off-kilter vessels designed by the Haas brothers. “We call those the Cocoa Monsters, so the meal begins and ends with a monster cartel,” Carmellini says. There are two hand-sculpted trees in the middle of the



THE SHAPE OF
Political Power Lunches

Kwame Onwuachi’s NYC restaurant Tatiana has been packed since 2022. His next spot, Dogon, opens this spring at the Salamander hotel in Washington, DC. His favorite part of the room? “The entryway. I love that it’s a big reveal to the dining room and overall experience.”

room to recall the palm courts of Gilded Age New York, but also Duck-Duck-Duck Tortellini on the menu. “Goose,” Carmellini says. “You want to say ‘goose.’ Which is playful, yes, but there is foie gras, too.”

The restaurant, on the ground floor of the Fifth Avenue Hotel, a building designed by McKim, Mead & White, has double-height ceilings, but as at all of Carmellini’s restaurants, there is nothing precious about it. You feel fancy but at home, too, cozy enough to feel you can ask Chef a few questions. And people do. The kitchen is deliberately open, and people wander in to talk to Carmellini. He’s the man cooking in his signature cap. “It’s almost like you’re at my apartment, where people love to gather around the kitchen. I like to come in and out and say hello,” he says. “From the first time I walked into the space, in 2017, it felt so classic. The McKim, Mead & White design of the building and the intimate scale of the room, done by Martin Brudnizki, definitely gave me a mood for cooking in a certain way.”

It’s an approach he describes as “unabashedly Eurocentric.” He wants the room, with its “sexy but not too dark lighting,” and the food to set a mood for guests: “You want to go out for the night and get a sense of the city. Restaurants are the places to do that. You want to feel good when you’re out to eat.”

Carmellini recognizes that there are multiple reasons someone might be eating here on a given night. “For business, I’d say table 31. It faces the kitchen,” he says. “For a date? I’d go upstairs to one of the balcony corner tables. But not if it’s a first date. For that, request number 11.” Then order a martini and wait for the Chicken Monster to arrive. **T&C**

COURTESY CAFÉ CARMELLINI; JONATHAN THORPE (ONWUACHI)

In gastronomically exciting Athens, how do you stand out? With good food, natch, but you surprise with great vibes. Go to GALLINA, and you’ll see what we mean. >>

