



## on a higher plane



THERE'S AN OLD JOKE ABOUT the guru who went to the dentist and refused no-vocaine. Why was that? He wanted to transcend dental medication.

Transcendence isn't normally associated with cavities and root canals, but it may be now. When **Doug Stiles Interior Design** converted a 2,000-square-foot New York caretaker's apartment into the office of dentists Steven Alper and Avo Samuelian, the firm set aside traditional ideas of comfort—wood paneling, overstuffed chairs, thick →



*Clockwise from top: The reception area of New York dentists Steven Alper and Avo Samuelian assembles Italian 1950's glass pendant fixtures, Marco Zanuso armchairs, a Martin Visser sofa, a George Nelson bench, and a Mathieu Matégot table. The hallway's steel-framed doors have glass windows at eye level. Ceramic tags compose Joseph Conforti's work hanging in the reception area.*

CLOCKWISE FROM TOP: TODD KANGAR (2); SEAN KENNEDY SANTOS

carpet. Instead, principal Doug Stiles took health-care interiors both holistic and high-tech.

Perfectly representing this unusual synthesis, the flooring owes its dreamy blue to pigment-dyed concrete—the subtle shine comes from low-gloss resin lacquer. Stiles chose the color for both its calming effect and spiritual meaning. "Blue is associated with balancing and healing the body's fifth energy center, or chakra, located at the throat," he explains.

In reception, the blue flooring anchors a desk of cork, plywood, and Panelite honeycomb aluminum panels, plus a waiting area of excellent mid-century credentials. Italian 1950's blown-glass pendant fixtures hang above Marco Zanuso's pair of womblike vintage armchairs and a glass-topped table that reflects light from three south-facing windows. Against one wall, above a vintage George Nelson bench with a seat of walnut slats, hangs a Joseph Conforti piece composed of rows of small ceramic tags, while bright, densely packed swirls fill the surface of a photo-based work by "Whitney Biennial" darling Assume Vivid Astro Focus, an artist more conventionally known as Eli Sudbrack.

Extending from reception is a long skylit hallway lined by steel-framed doors with capsule-shape windows. Five of the doors open to treatment rooms. The remaining seven belong to the break room, lab, restroom, storage room, dentists' offices,



and administrative office.

In the inner rooms and offices, which are windowless, there's not a ray of fluorescent downlighting to be found. Full-spectrum indirect fluorescents are recessed in treatment-room cabinetry, and—everywhere except reception—wall-mounted incandescents provide the primary illumination source, playfully diffusing both light and anxiety. Open wide, and say "Ohm." —Eva Hagberg

CHAIRS, BENCH, PENDANT FIXTURES (RECEPTION): THROUGH EBAY. SOFA: THROUGH TROY. PILLOWS: ABC CARPET & HOME. TABLE: THROUGH GUÉRIDON. DOORS (HALLWAY): ACME ARCHITECTURAL PRODUCTS. DENTAL EQUIPMENT (TREATMENT ROOM): BECKER-PARKIN DENTAL EQUIPMENT & SUPPLY CO. SINK, FITTINGS (RESTROOM): ACORN ENGINEERING COMPANY. TOILET: TOTO THROUGH DESIGN SOURCE. TILE: TOWN & COUNTRY FLOORING. FLOORING: ARDEX. LIGHTING CONSULTANT: JOHNSON SCHWINGHAMMER LIGHTING DESIGN.

*Clockwise from top left: Doug Stiles built drywall beams beneath the hallway skylights. Low-gloss resin covers the concrete floor throughout. The five treatment rooms are outfitted identically. In the restroom, matte ceramic tile clads the wall behind the stainless-steel sink.*







## profile

Doug Stiles Interior Design (ds-ID) is a resourceful, multi-disciplinary creative studio specializing in interior architecture and design. Founded in 2001 by Doug Stiles, we focus on the modern urban dweller with projects ranging from brownstones, lofts and apartments to commercial spaces and workplaces. We practice design as a holistic, inclusive process, aligning with a carefully chosen team of talented, passionate and integrous collaborators (contractors, artisans, consultants).

## vision

Interiors are designed as a refuge for insipring, regenerating and healing the spirit. Our intention is to incite a more intimate, meaningful and playful interaction between the inhabitant and his environment, ensuring the client's needs and sensibilities are translated into thoughtful, constructed form. We address the need to balance the dialog between innovative technology and the emotions to evoke a sense of well-being.

## approach

Penetrating the boundaries of 'the box' and reducing clutter and visual distraction is key to generate unexpected spacial and functional solutions and to create a flexible back-drop for artwork, revered objects and accented detailing. Emotional resonance is shaped and transformed through light and color, scale, context and proportion. In historic buildings, we restore, adapt and incorporate select detail and artistry into a timeless, cohesive, and fresh interpretation between the past, present and future. ds-ID seeks and researches new sustainable technology and exceptional materials, aiming for richness through simplicity and energetic balance.





**BassamFellows Daybed (2004) | NEW**  
Designed by Craig Bassam for BassamFellows

This Daybed was designed "to be seen in the round," says Craig Bassam, by which he means that it can be seen and used from all sides. Such an approach isn't surprising from a design team living in a glass house where furniture is visible from every angle, whether you're standing inside or out. The house is the work of Philip Johnson, the architect who designed the Glass House for his own private residence in New Canaan, Connecticut. To see how seamlessly this Daybed (and all the furniture BassamFellows has created) works in a space designed by the iconic Johnson, makes it very clear that these are the next icons – destined to become highly collectible. Bassam is an architect whose career started with Bruce Eeles, a disciple of Marcel Breuer. His partner, Scott Fellows is a Harvard MBA who transformed the Swiss firm Bally. Together they are BassamFellows, described as "the design world's A-team" by *The Times* of London. This fully handcrafted Daybed is made of solid American black walnut that is sustainably and locally harvested. The leather cushions are hand stitched with inverted seams; the backrest adjusts to three positions. Made in U.S.A.

**MATERIALS:** Solid American black walnut; oxidized brass adjustable back support; dense foam core cushions with down topping; Elmo Emotique aniline leather upholstery.



**BASSAMFELLOWS DAYBED:**  
21149 \$31,700 USD



**Tray Rack Side Table (2000) | NEW**  
Designed by Craig Bassam for BassamFellows

Craig Bassam compares the Tray Rack Side Table to a post-and-beam structure in how it exemplifies the simple honesty of a well-built object. The two removable, stackable trays expand the functionality of this table, whether it's used beside the bed or next to a sofa. Bassam and his partner Scott Fellows live with all the objects they create, and admit to having "a huge stack of trays" in their Connecticut home, where they use them to carry drinks to the living room, snacks to the den, mail to the office, and so on. Made of sustainably and locally harvested American black walnut, the carved trays have gently curved edges for a pleasing profile. This table is used in diverse settings worldwide, from the Master's House at Yale University to The James Hotel in Chicago. Made in U.S.A.

**MATERIALS:** Solid American black walnut, oxidized brass stretchers to support the trays and keep them in place.



**TRAY RACK SIDE TABLE:**  
20205 \$1700 USD  
**STACKING TRAY:**  
20933 \$450 USD



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