

ARCHITECTURAL DIGEST

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AD100

OUR INTERNATIONAL DIRECTORY OF INTERIOR DESIGNERS AND ARCHITECTS

Once again we bring you the AD 100, our directory of the top international architects and interior designers whose work we have featured on these pages over the past several years. Last published in our January 2004 issue, this special section provides detailed information about the design philosophies, personal profiles and office structures of 100 design firms and individuals throughout the United States, Canada, Mexico, Europe and beyond. But the AD 100 is far more than a practical reference guide—it is our recognition of the authors of some of the most exciting residential design being done all over the world today.

MARCO ALDACO • CHARLES ALLEM
MARC APPLETON • HOWARD J. BACKEN
PENNY DRUE BAIRD • JOHN BARMAN
BILL BENSLEY • KARIN BLAKE
PETER BOHLIN • SAMUEL BOTERO
GEOFFREY BRADFIELD • THOMAS BRITT
MARIO BUATTA • DIANE BURN
TIMOTHY CORRIGAN • SAVIN COUËLLE
ROBERT COUTURIER • ELISSA CULLMAN
WALLACE E. CUNNINGHAM
JOANNE DE GUARDIOLA
DAVID EASTON • STEVEN EHRLICH
MICA ERTEGÜN • FERGUSON & SHAMAMIAN

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Ferguson & Shamamian



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“The design process is an exploration of possibilities—the final design will reflect many shared discoveries, some unexpected.” —*Oscar Shamamian*

When looking at houses, architects Mark Ferguson (right) and Oscar Shamamian each notice something entirely different. For Ferguson, it’s “the small things that signal the level of finesse and inventiveness” that catch his eye. Shamamian, on the other hand, is struck most by a building’s “silhouette—the general form suggests a certain character or ambience to me before I even take in the details.” In their own projects, which are conceived through their study of the local building vernacular, the surrounding landscape and the greater regional environment, they are both as focused on the big picture as they are on the details. Their sensibility was first honed at Parish-Hadley,

where they met and learned of their mutual interest in traditional design. They founded their now 65-person firm in 1988 and since then have worked in a traditional architectural idiom, which they have adapted to meet the contemporary needs of their clients. While each partner oversees his own projects, they come together for monthly design critiques and foster a spirit of collaboration within the practice, sharing resources and encouraging “all good ideas to be heard from any member of the staff,” notes Ferguson. Equally important, the partners agree, are the genuine collaborations on projects with professionals—the interior designers, landscape architects, artisans, craftspeople, contractors and consultants—outside the firm.



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Scott Snyder



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“Put your money into the bricks and mortar so that the architecture is correct. But be sure you can still finish the interior properly.”

After 20 years in the design field, Scott Snyder is steadfast in his commitment to his profession, so he's frustrated when potential clients assume that hiring an interior designer is prohibitively expensive. “It's the *product* that's expensive,” he emphasizes. “Mistakes can be costly—but that's a problem alleviated by choosing the right designer. Trust is key to the successful outcome of any project—a designer should be hired only if the rapport between client and designer is a good one. Choosing a designer based solely on a fee schedule is a big mistake.” With offices in New York and Palm Beach, Florida, Snyder travels regularly to England and France to search for antiques, though he

also creates Regency- and Empire-style furniture made of Argentine mahogany for his projects. Describing himself as “a bit old-fashioned,” he marvels at how technology has transformed his work. “We're completely AutoCAD-dependent, though I do keep a typewriter in my Palm Beach office.” Still, he's glad to see a renewed interest in tradition in design. “Over the last decade more and more clients have been returning to the reassuring traditional interior,” he observes. “The reevaluation of tradition is producing more qualified artisans, and, at long last, quality craftsmanship is following suit.” The trend agrees with Snyder—whose design philosophy is, “Quality before fashion, comfort before form, suitability before all.”



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Robert A. M. Stern

In a distinguished career that has spanned more than 35 years, Robert A. M. Stern has remained true to his principles: "I see myself not as an architectural biographer but as a portraitist devoted to the synthesis of my clients' ambitions and the social constraints in which my buildings are to be realized." Whether designing a residential, commercial or institutional building, Stern believes a structure's form should fit, but not be confined by, its function. "Architecture is like the design of mittens, not gloves," he says. "Gloves are too tightly shaped to the fingers of a single hand; mittens give you wiggle room for the future." Stern, principal of a 230-person firm, dean of the Yale School of Architecture and au-

thor of eight books, argues that even private residences have an obligation to the public sphere. "As I approach a building, what it gives back to the public realm, in the form of a welcoming face with interesting details and a sense of the intersection of the public and private realms, is extremely important to me." Currently at work on houses in Michigan, Massachusetts, Florida, Rhode Island, California and the south of France, Stern says that the most important responsibility of the profession "is to make buildings that go about their business in an elegant, resourceful and affordable way. While we always need mind-expanding, emotionally gripping monuments, not every commission is an occasion for spectacle."



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"People should know that good architecture is not too expensive and that good architects are not unapproachable."



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