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# Metropolitan Home

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## The Dining Room

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# SWEDEN

INTERIOR DESIGNER VICENTE WOLF BRINGS GLOBAL ATTITUDE AND



# EASY

MORE LIGHT TO A HISTORIC STOCKHOLM APARTMENT.



Designer Vicente Wolf added a framed floor-to-ceiling mirror that nearly doubles the amount of light by reflecting the wide, loftlike windows of this 1920s Stockholm apartment. Wolf created most of the upholstered furnishings, including the curved, high-backed sofa, with an eye to comfort as well as elegance. The bronze sculpture of a hand (far left) hails from Thailand; the pale carpet is an early-20th-century Indian Tabriz.



In

Stockholm, where long winters make daylight a precious commodity, American designer Vicente Wolf did the unthinkable: He stained the wood floors of a 2,500-square-foot apartment a deep brownish black. "All the workmen said, 'No, no, no! It will be too dark,'" Wolf remembers. But he paired the ebony-hued floors with bright white walls that reflect the light from a bank of windows that runs the length of the apartment. "The contrast really made the space pop," Wolf says. "And when we were done, the workmen all said, 'This is really nice!'"

Rethinking the rules is nothing new for Wolf, a Cuban-born designer based in New York City who has made a name for himself by fashioning serenely eclectic interiors that seamlessly unite furniture of his own design with vintage finds and cultural artifacts from far-flung locales. Here, Wolf matched his

global sensibility to that of a worldly husband and wife who purchased the one-bedroom flat located near Stockholm's landmark Royal Library in 2004 (he's American; she's Swedish). "I'm a Scandinavian minimalist, and my husband loves English Georgian furniture," the wife says. "In Vicente, we found someone who could bridge those two worlds."

The apartment's ten-foot ceilings offered "the quiriness of an elegant old residence plus the advantages of great windows and open views," says Wolf. A renovation by Stockholm-based Samark Arkitektur & Design left the original character of the apartment intact, preserving the moderne moldings and oiled-oak floorboards while adding modern conveniences.

PHOTOGRAPHS BY VICENTE WOLF. WRITTEN BY KATHERINE E. NELSON.




## The

renovation preserved the space's original footprint with the dining room, living room and library linked along the apartment's exterior wall. To encourage the open, loftlike feel, Wolf retained glass-paneled interior doors. He also employed reflective surfaces at key points, including expansive, floor-to-ceiling mirrors in the foyer, bedroom and living room. Sensual textures such as silk and linen and what Wolf calls a "mercurial palette" of watery blues, creamy ivories and warm camels create further continuity throughout the rooms.

The space ultimately reflects what Wolf calls its owners' "global point of view." In the library, for example (at right), two leather French armchairs made in 1947 flank a contemporary, white-oak plank-top desk by Chris Lehecke. Three gleaming, gilded 1950s French side tables by Ramsay offset the cozy con-

temporary daybed designed by Wolf. Anchoring the composition, an iconic Scandinavian piece, the *Swan* chair, designed by Arne Jacobsen in 1958, perches at the entrance to the room.

While the modestly scaled apartment brims with big design pieces, it never loses a sense of intimacy. Because the owners enjoy entertaining, Wolf designed seating that he describes as "comfortable, deep and squishy," including the invitingly over-size living room sofa and the two-seater leather banquette at the dinner table ("an instant conversation starter," the wife says). Instead of inserting a door between the kitchen and dining room, Wolf designed a very large curtain to soften the space. "I travel a lot," the wife says, "and whenever I open the door to this apartment, it feels like I am home."  See Resources, last pages.

In the library, the original glass-paneled interior doors delineate space without blocking light. The furnishings, including Arne Jacobsen's iconic Swan chair in the foreground, are a mix of French and Scandinavian antiques, with a sprinkling of contemporary pieces such as the twill-covered daybed, which Wolf designed. Opposite: Wolf brightened the windowless foyer by leaning a massive mirror along one wall. The luminous white marble vases Wolf produces for his New York-based store, VW, stand on an intricately carved 18th-century Chinese burlwood table.

