



# A CHELSEA STORY

Kristina O’Neal and Adam Gordon redesigned their two-story apartment in Chelsea to reflect the couple’s evolving lifestyles and impeccable collection of art, furniture, and everything in between.

In 2023, when Adam Gordon and Kristina O’Neal realized their home of seven years could use a little reshaping, they redesigned their two-story home to better respond to the evolution of their family and growing art collection. “For me, design has a responsibility to respond to the needs of those who inhabit it – what they need at that particular moment, or even what they don’t realize they need until they feel it,” says O’Neal, a founding partner at the international multidisciplinary hospitality firm, AvroKO. The home, a 3,300 square foot apartment in West Chelsea, was also the brain child of Gordon, who partnered with Steven Harris of Steven Harris Architects and the real estate investment firm Tavros to see it through. When Gordon imagined the apartment and its future residents, he had one client in mind: “Kristina and I. We wanted something for our creative family – a place where we could live with art and treasures we’ve collected over time.”

The seven-month renovation began in the primary suite, where the couple expanded the bedroom into the library. The small stretch into an adjoining room “enabled us to live with more of our art and design,” says Gordon. “Art has always been a central character in our lives.” The couple also moved the kitchen upstairs, closer to the terrace, where they began finding themselves more often than not. “The terrace is this wonderful liminal space – both connected to the pulse of the city and removed from it, almost like a private oasis,” says O’Neal. In the new vacancy downstairs, Gordon and O’Neal added two more suites for when their sons come to visit.

Within the apartment’s open, yet defined layout, gallery-like walls and floor-to-ceiling windows are sprinkled throughout. On the walls, Gordon and O’Neal display their collection of fine art, which for Gordon began

On the terrace, the bas-relief work on the wall is by Frédéric Texier, while the sculpture (right) is by an unknown artist ←







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with a collection of midwestern Amish quilts, and eventually melded into its current co-authored state of works by Picasso and Donald Baechler, among many others. “Our collection is a mix – works by established artists and emerging voices, each bringing something unique,” says Gordon. “Any art that celebrates the colorful and awkward gets my full attention,” adds O’Neal. The collection for both creatives is about connection and the stories and memories embedded in each work that narrate their own journey.

On each floor, the couple displays their love for authentically crafted furniture. “Our furniture reflects our appreciation for pieces that feel grounded, soulful, and made with intention,” says O’Neal. The couple has long admired (and diligently hunted down) the craftsmanship produced by Brazilian modernist designers, such as Sergio Rodrigues and Joaquim Tenreiro. “There’s a warmth and timelessness to their work that resonates with us,” says Gordon. The “soft modernity”, yet approachable designs produced by the South American designers evoke a soulful warmth that the couple finds endearing.

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The framed works of art (top left and bottom right) are by Andrew Zuckerman, the artwork (top right) is by Donald Baechler, while the sculptural work of art (hung, bottom right) is by Frédéric Texier. Four ‘Tulip’ chairs, by Pierre Paulin for Artifort, surround a table designed by Boffi De Padova

This highly personalized and inspiring home is a beautiful reflection of two shapeshifting creatives who have kept New York, art, and design at the heart of it all.













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In the living room, a sofa by Vladimir Kagan is paired with a ‘Petalas’ coffee table by Jorge Zalsupin, lounge chairs by Móveis Cimo, and a ‘Dinamarquesa’ armchair by Jorge Zalsupin by Etel. The artwork (left) is by Donald Baechler ←←

A wood and resin side table by Andrianna Sharmaris sits next to the ‘Dinamarquesa’ armchair. The sculpture is by Frédéric Texier and the artwork by Donald Baechler ←

In the kitchen, a Marie Michielssen vase sits on the Calacatta Quartzite countertop ↓













An artwork by Matt Morris is hung over the primary bed. The life-sized sheep sculpture is from Clic and the 'Elsie' pendant is by Mitzi from Hudson Valley Lighting. In the corner, a marble bistro table is paired with Carlo Scarpa walnut dining chairs



A portrait by Pablo Picasso hangs above an aluminum console table by Bixby. The 1970s Italian rocking chair sits next to a table by Jacques Pousine



The guest room hosts an impeccable collection of furnishings and fine art. The colorful portrait, by Pablo Picasso, is on display above a desk by Paul McCobb and walnut chair by Carlo Scarpa. The small stool is by Christian Siriano and the corner chair was a custom design





Two works of art by Donald Baechler are exhibited in the guest bedroom. A pair of Frédéric Texier lamps and a 'Jadssox Silk' pendant light the room





# BROWNSTONE DREAMS

Through the thoughtful care and vision from owner Hallie Morrison and architect Jane Kim, a 19th-century brownstone was thoughtfully restored to enjoy yet another historic century in the heart of Brooklyn's Fort Greene.

Hallie Morrison and Seth Frader-Thompson's search for a three-bedroom apartment serendipitously landed the couple in a 19th-century brownstone in the charming neighborhood of Fort Greene, Brooklyn. This perfect find on a perfect street was received in not-so-perfect condition. The five-story townhouse was cut up into four separate apartments, dressed sporadically in stained mustard shag carpet, vinyl floors, and turquoise walls. "It was actually in pretty rough shape, which was a little sad, but also nice... You have more of a blank slate to start where you want," says Morrison, a landscape architect and designer. The couple soon realized they needed help to properly restore the historic structure's partially erased facade and decaying interior. Morrison discovered Jane Kim, of Jane Kim Architect, through a friend. Kim was quick to pick up the scope of work and helped the couple restore, preserve, and modernize their crumbling brownstone, inside and out.

Built in 1879, the brownstone is set at the end of four adjoining houses, with large windows welcoming light from three different walls – a rare treat for any New York apartment. The home's facade, when purchased, was partially embellished with detailed architectural moldings from the late 20th century, yet they appeared as if they were partially erased. Kim and their contractor worked to bring the fading detailing back to its original state, which they were able to do by observing the neighboring brownstones. Behind the facade, they discovered and enhanced the home's original base moldings, wooden walnut staircase, wooden banisters, entry archway, marble fireplace, and wooden windows.

A marble mantel  
adorns the fireplace  
on the first floor ←

When it came to filling the home, Morrison and Frader-Thompson thoughtfully curated an aesthetic and layout that uniquely reflected their own habits, practical







Once construction began, the team discovered the walls were still coated in horse hair plaster – a material commonly used in the early 1900s and that does indeed include horse hair in the mix.

necessities, and personalized comforts. “One thing that was instilled in me is how you use a house,” says Morrison, who carries her own family’s design torch passed on to her from her father (who was an industrial designer for Knoll), who received it from his father (who worked for Robert Moses, one of New York’s most influential urban planners in the early 20th century).

The couple wanted the kitchen, dining, and living room to easily welcome and host their family and friends. Kim helped the couple realize this by removing the walls on the parlor floor and enlarging the back facade, which amplified the light throughout the entire floor and granted easy access to the back garden and deck. The design allowed for an organic and fluid transition between cooking, dining, and lounging. Morrison then sprinkled in furniture, new, old, and found, within the open layout, which creatively sectioned off each designated space. Kim continued to design layouts on each floor that allowed the light to travel organically and uninterrupted, while giving the option to privatize and section off rooms as needed. “We wanted our home to be more like an assemblage and something that is going to continue over time,” says Morrison. The brownstone’s perfectly imperfect history is now folded into a charming revival story that was written and made to last.

A pair of glass globes  
from Allied Maker  
light the island  
in the kitchen















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A sophisticated mix of textures and hues fill the living room next to the entry ←←

A linear light by Apparatus is hung over a wooden dining table ←

The staircase and banisters were original to the home and restored by Jane Kim Architect ↓















The lush, green backyard is filled with mostly native plants. "It's kind of my experimental play space," says Morrison



The verdant-cast kitchen exudes a natural, earthy aesthetic



The window panels and shutters were restored to their original glory throughout the house



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A hand-painted mural by Mark Joshua Epstein adds color to the downstairs powder room