

## THE REPORT

## Brad Ford Outfits New York's Largest Living Room

One Hundred Barclay's penthouse is in its own league of scale

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High-end interior designers are no strangers to outfitting spaces on rather grand scales. But for Brad Ford, the penthouse at One Hundred Barclay was in a league of its own, even by the standards of today's über-luxe condos. "When I saw the penthouse initially without any furniture, as a designer, the first thing I thought was, This is a new level of scale and proportion," recalls the designer, who was commissioned by developers Magnum Real Estate Group and CIM Group to outfit the building's crown jewel: a duplex penthouse on the 32nd and 33rd floors.

According to the developers, it is, indeed, a new level of scale and proportion: The building touts its penthouse's living room as the single largest in New York City, clocking in at a staggering 3,168 square feet.

22-foot windows and grandiose 21-foot arched windows further highlight the scale—and draw the eye up and out to the breathtaking views of the Hudson River and Statue of Liberty below.



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"From the start, I had a high regard for the rawness of the architecture and feel like it's a great backdrop for the furniture and the views," says Ford, who used a mix of vintage and contemporary pieces sourced from the likes of eBay Collective, R and Company, Maison Gerard, Bernd Goeckler, and Todd Merrill to add warmth and texture to the industrial-feeling space.

"I think it's important in any space, massive or otherwise, to use natural materials with a lot of texture and warmth—it always feels more inviting and serene that way," the designer explains.



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"The penthouse of One Hundred Barclay is quintessential 'downtown,' and the space itself is so grand in terms of size and in terms of history, it was a natural choice to use furnishings that have an edge but still have that feel of being perfectly timeless," explains the designer. Large-scale art also makes use of the immense amount of wall space.



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Despite the living room being open—like one large loft—Ford broke the space up into several distinct areas.





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"There's a bit more make-believe in doing a model residence, which is always fun," says Ford, who also outfitted a model unit in Shigeru Ban's *Cast Iron House*. "You can create any sort of narrative you would like, and you have much more creative liberty in the design process. You also have more time to be in the space, experiment, and let ideas marinate, which is always rewarding."



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"From the windows you can view the Hudson River, the Statue of Liberty, and the Empire State Building, and, of course, those kinds of views end up being the ultimate focal points of the residence," Ford says. He

endeavored to select furnishings and art that complement the sweeping views.



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"The history and architecture of the building is really special, even for history-rich Manhattan, so I wanted to respect that by doing something that felt a bit more modern and progressive but with a through line of timelessness that reflects the building's deep New York Art Deco history," Ford says.