



Andre Mellone Discusses Art Deco, Modern Amenities, and Designer Hacks

With 25 Park Row's sparkling amenities floor, the Studio Mellone designer shares his take on the self-care concept

By Katherine Olson

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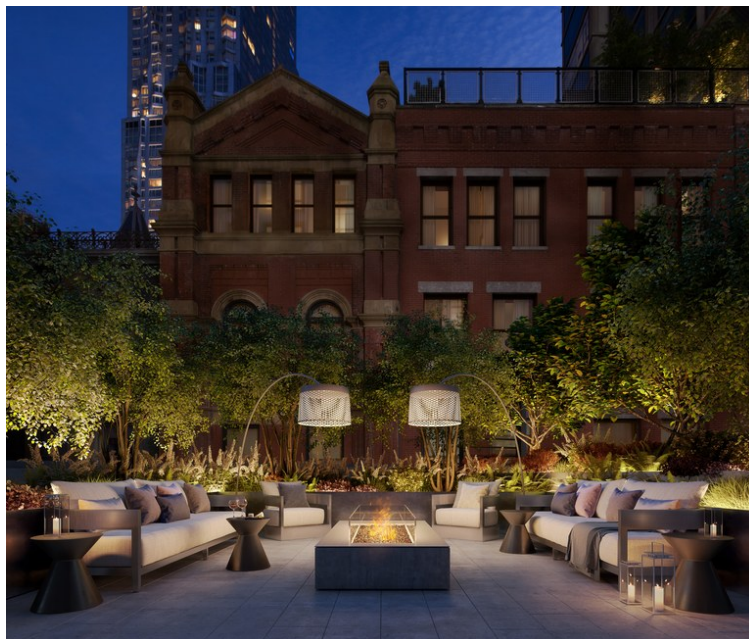
25 Park Row is home to designer Andre Mellone's first-ever pool design.

Photo: DBOX

Art Deco is more connected to our modern concept of wellness than perhaps realized at first blush—the aesthetic's Greek influences evoke the glory days of baths-loving ancients who, no doubt, would appreciate the many well-designed niceties available at newly opening 50-story residence 25 Park Row in downtown Manhattan. Enter the 20,000-square-foot amenities floor, dubbed Park Row Club and

designed by *Andre Mellone*, at the condo across from City Hall Park to see firsthand how the two concepts meld serenely.

The amenities floor at the multifamily residential building is a first for the Brazilian designer, who cut his teeth at *Robert A.M. Stern Architects* prior to starting *Studio Mellone* in 2012, and who's been known for projects like *Jason Wu's* first store in Saks as well as more than a dozen projects with *Thom Browne*, including the fashion designer's first women's boutique in Seoul. His latest task: design 25 Park Row's spa-like amenities floor.



The courtyard fire pit, designed by Andre Mellone
Photo: DBOX

Mellone's touch both embraces wellness and pushes the concept to the nth degree. A 65-foot swimming pool (the designer's first), a spa treatment room, a gym overlooking the park, and a private yoga and meditation studio, are complemented by entertainment and social spaces—read: a grand library with fireplace, resident's lounge, private dining room, golf and billiards sporting areas, playroom suite and al fresco "playscape" for the youngest of residents, and a furnished terrace with a private lawn and grilling kitchen.

"The intention was to create rooms that are going to be used by people and flocked to—'It's my turn to use the media lounge!' for example," Mellone tells AD PRO. "The idea [was to create] the feel of a hotel, of lobbies and living rooms, and spaces that we hope people will love . . . creating a room we see as being *really* used by the people in

the building, not just a box you check in terms of something you offer with the building.” As for aesthetic, Mellone drew influence from the ocean liners of the 1920s and 1930s, which were known for showcasing the work of that era’s top designers, woodworkers, and glassmakers, aiming for the “overall feel of Art Deco—when you see the proportions and materials—but simplified and made a bit more modern.”



*High-flying ceilings and large windows overlook both City Hall Park and historic Theatre Alley.
Photo: DBOX*

His favorite moment in the space is one that’s replete with drama. “I love the impact of when you first enter the social areas,” he explains, setting the scene: “You come out of the elevator and [face] an organizing, long lobby. You can turn left, where the social areas are, and go a little further and go right into the gym-wellness area. I always love the impact of when you *first* turn left and see those two first rooms connected visually by the column, with the view of the park. I love that sort of impact.”

The pool also makes, well, a splash. “It’s the first time we’re designing a pool with this sort of dimension and material: mosaic, gold . . . and I love the axuality of the pool,” says the designer. It’s also an amenity indicative of a greater trend; Mellone notes that “there’s this whole wellness side to it, the pool and the gym. They used to be luxuries, and now they’re becoming more and more a part of how we live. They’re becoming more necessities.”



Amenities include a fanciful children's playroom.

Photo: DBOX

Even so, implementing the design wasn't without challenges, which compelled Mellone to imagine a few high-end hacks: "In any project of this magnitude, there's always that time when you have to value-engineer a bit," he says. "For us, we like to take value engineering and turn it in our favor, and not necessarily think we're giving anything up. It's just forcing you to come up with super cool solutions. For example, for the main living room and main entrance lobby, originally we wanted to use limestone on the walls. We ended up finding this really amazing faux plaster material that mimics the limestone. It's easier to cut [and] it actually looks more beautiful than if we had used real limestone." Another solution involved lighting. "We had originally designed a huge, complicated light fixture, that was going to be very difficult to build—and very expensive. In the end, we found this beautiful fixture from Kelly Wearstler. We bought many and are assembling them as one fixture. It's a really good idea and I think it's going to look great!"

"I'm really proud of what my team was able to accomplish with the layout itself. It's a full floor of amenities we're doing. We were handed a preset grid of structure. There were columns where columns are—there's nothing you can do about it. Based on the programs, necessities, and needs, we had to design all these rooms around a set of preexisting structures. It was challenging to work around bearing walls and preexisting columns when you're trying to create vast—it's a large floor—spaces. It was kind of a

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challenge to do the layout and have all the spaces work cohesively around a structure that had been laid out before us. A challenge—but then we turned it in our advantage.”

<https://www.architecturaldigest.com/story/andre-mellone-discusses-art-deco-modern-amenities-and-designer-hacks>