



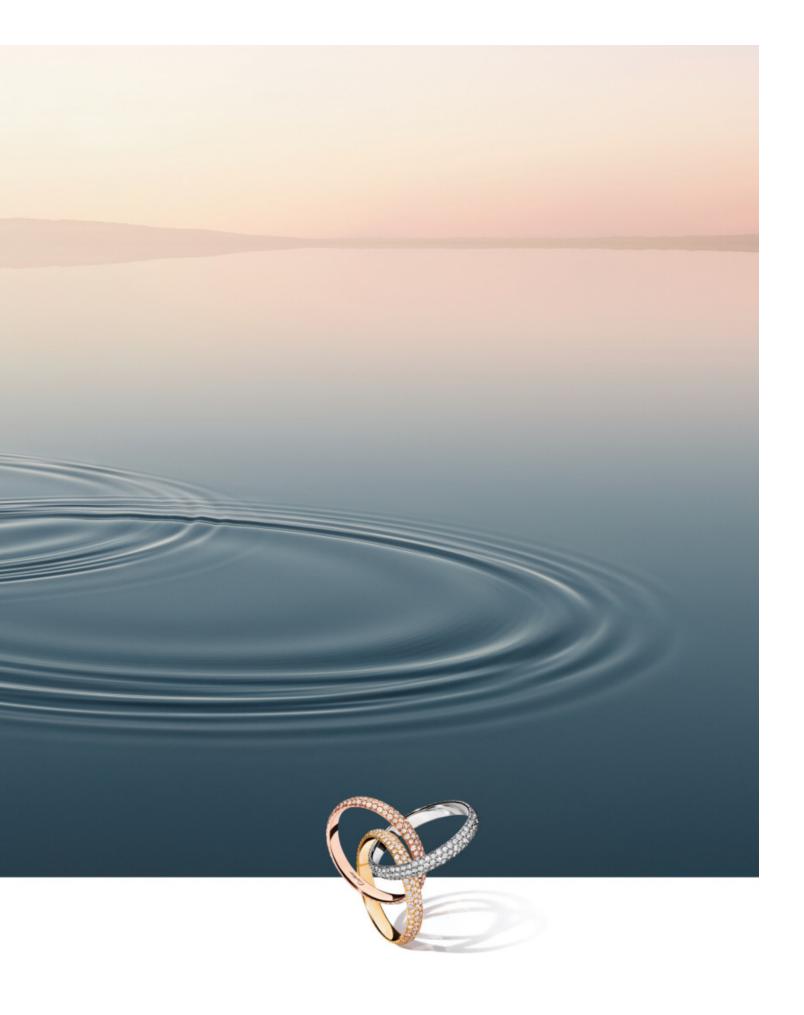


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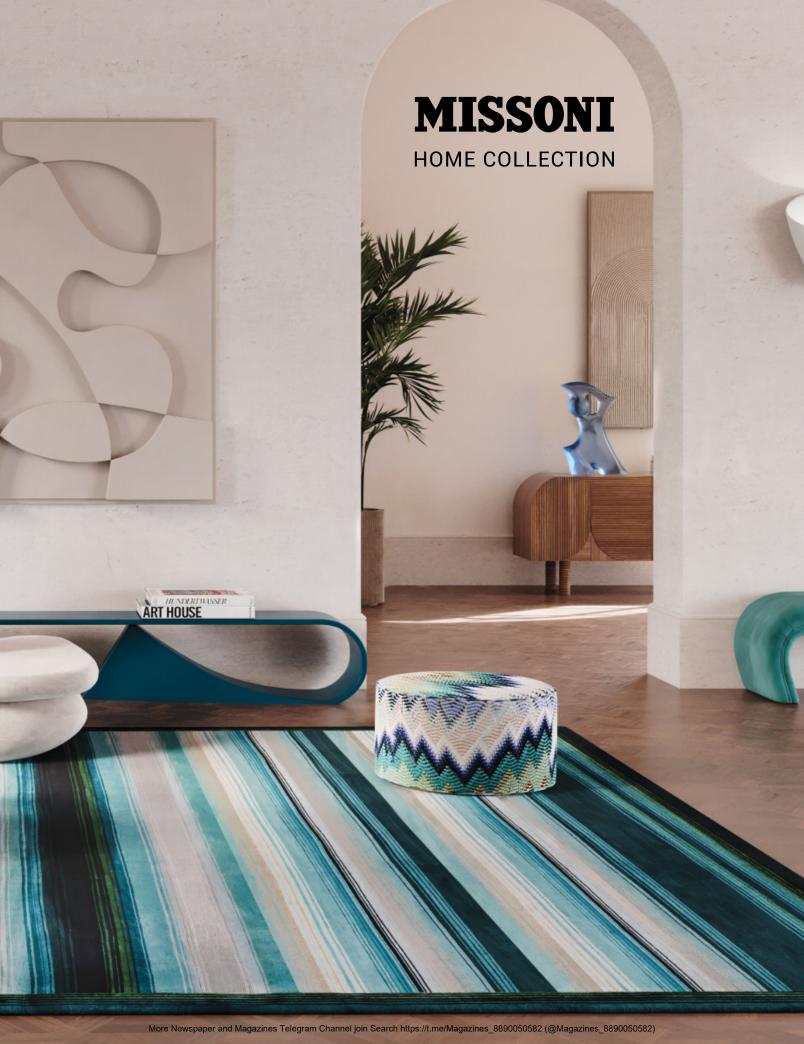
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DIPLO, WEARING A LUDOVIC DE SAINT SERNIN TANK TOP AND GIVENCHY PANTS, IN JAMAICA. PHOTOGRAPHY BY FRANK FRANCES. STYLED BY TESSA WATSON. FASHION STYLING BY VAN VAN ALONSO.

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- Object Lesson 22 Cassina's 4 chaise longue à réglage continu. BY HANNAH MARTIN

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Great Design Awards The best products and ideas for your kitchen makeover.

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Pleasure Dome

Superstar music producer Diplo assembles a team of visionary creatives to conjure a dreamlike compound in the Jamaican jungle. By Mayer Rus

Vive La France

In advance of this summer's Olympic Games, expert artisans are working to make sure Paris landmarks shine as bright as ever.

BY DANA THOMAS

Light Touch
To craft the perfect getaway for her family, designer Victoria Hagan breathes new life into a dark, old Palm Beach manse.

BY JENNIFER ASH RUDICK

Down Time

Near Accra, Ghana, art star Amoako Boafo fashions a restful retreat for himself and others. BY LOLA OGUNNAIKE

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Design phenom Giampiero Tagliaferri adapts an avant-garde LA home into a showstopping office and salon. BY MAYER RUS

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For fashion designer Adam Lippes, home is a bucolic retreat in the Berkshires filled with objects he has lovingly collected over the years. BY DAVID FOXLEY

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De Gournay's seductive LA outpost. By MAYER RUS

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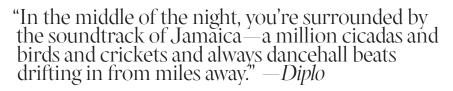


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editor's letter



1. FASHION DESIGNER ADAM LIPPES (SEATED) AND PARTNER ALEXANDER FARNSWORTH IN THEIR BERKSHIRES GARDEN.
2. DJ AND MUSIC PRODUCER DIPLO CHILLS OUT IN JAMAICA.
3. AD100 DESIGNER VICTORIA HAGAN AT HOME IN PALM BEACH.



There is nothing more satisfying and inspiring for this editor than a house that defies and exceeds expectations—it always reminds me to keep an open mind. It was intriguing to learn that Grammy-winning superstar DJ and music producer Diplo had created a Brutalist concrete retreat in the jungle of Jamaica, but the epic scope

of his ambitious undertaking and the sheer sophistication of the project surprised and impressed us all, as did his deep passion for the place. "For a little island, this country has had such a powerful cultural impact around the world. There's magic here," says the musician, who acquired 50 acres of land a decade ago and describes the remote location as "a crazy place to build. There were so many ways that it could have failed, but we kept finding solutions." (Be sure to watch Diplo's *Open Door* on *archdigest.com* as he shows his spectacular getaway and the thoughtful details that express his personal history.)

This issue teems with fascinating creatives in their personal spaces, from Ghanaian art star Amoako Boafo in the residency he is opening near Accra to AD100 mainstay Victoria Hagan in the historic Palm Beach home she overhauled for her own family. We visit the cool LA atelier of Italian designer Giampiero

Tagliaferri, who has seemingly overnight emerged on the global design scene as the one to watch, and the romantic Berkshires home of fashion designer Adam Lippes, who must have been a decorator in a past life, so sure is his way with interiors.

Diplo's creative director Sara Nataf told *AD*, "If you want to know who Diplo is, just look at his house." The same could be said about each of the visionary talents in this issue.

Am

AMY ASTLEY Global Editorial Director and Editor in Chief, *AD* U.S. @amvastley



4. TWO ARTISANS FROM ATELIER MÉRIGUET-CARRÈRE, PART OF A CONSORTIUM WORKING TO RESTORE PARIS'S LANDMARKS FOR THE OLYMPICS. 5. DESIGNER GIAMPIERO TAGLIAFERRI IN HIS L.A. OFFICE. 6. ARTIST AMOAKO BOAFO AT WORK NEAR ACCRA, GHANA.



1. ISABEL PARRA. 2. FRANK FRANCES. 3. SIMON U 4. TREVOR TONDRO. 5. BILLAL TARIGHT. 6. JULIEI



ULLA JOHNSON



Lean Back

How this 1928 lounge, by *Le Corbusier*, *Pierre Jeanneret*, and *Charlotte Perriand*, has adapted with the times

n Le Corbusier's 1923 manifesto *Towards an Architecture*, the Swiss-French architect called the home "a machine for living in." But what did that mean for the furniture? Corbu, as his friends called him, addressed the issue with a series of sketches—nine ways of sitting—that he, alongside collaborators Charlotte Perriand and Pierre Jeanneret, would use to inform a series of radical new furnishings debuted in 1929 at Paris's Salon d'Automne.

One drawing, which depicted a woman stretched out in full recline, would inspire the 4 chaise longue à réglage continu or continuously adjustable lounge chair (you might know it as the LC4 but, recently, to honor all three creators, that naming convention has been changed). Looking at references that ranged from the mechanized Surrepos du Docteur Pascaud, a sort of primitive La-Z-Boy, to Thonet's bentwood rocking chair, the trio set to work devising a seat that would allow its occupant to glide between positions—from fully upright to all the way back, legs elevated. After experimenting at length, they arrived at a base of a lacquered sheet metal—a type often used in airplanes—topped with a tubular steel sleigh and a slim cushion.

Early versions, first produced in 1930 by Thonet Frères in France and then by Heidi Weber in the late '50s, found their way into the homes of the Comte d'Ursel of Belgium and the American writer Henry Church. Cassina took over production in 1965, making the chaise (from \$5,955) a cornerstone of its iMaestri Collection, launched in 1973. Since the beginning, the design mixed the industrial aesthetics of the Bauhaus with finer touches (pony skin, cowhide) that would not alienate their mostly bourgeois clients (the chaise started at 1,650 francs in 1930). That balance has given the design serious staying power, finding its way into interiors both minimalist and ornate. "It's a piece of history," says AD100 designer Hugo Toro, who recently placed one with grass green uphol-

stery in a rather classical Parisian pied-à-terre.

"And it continues to challenge us to reinvent our living spaces." cassina.com —намман мактим



THE 4 CHAISE LONGUE À RÉGLAGE CONTINU IN THE LONDON HOME OF CHARLIE JEFFRIES. 2. REINALDO LEANDRO AND PATRICK MCGRATH'S MANHATTAN HOME. 3. THE PIECE, AVAILABLE FROM CASSINA.

 PERRIAND LOUNGING ON THE LC4.

 A CHAISE IN GREEN IN A PARISIAN PIED-À-TERRE BY HUGO TORO.





WATERWORKS





AD VISITS

Southern Charm

At her modernist home in historic Charleston, interior designer *Angie Hranowsky* writes her own rules





or a modern-minded woman like Angie Hranowsky, Charleston, South Carolina might not seem like the optimum location, architecturally. "I've always lived in older houses," admits the interior designer, a Holy City resident for decades. "I like rooms to feel collected, to have texture and history, a mixture of contemporary and classical. They're always the most interesting spaces." A decade ago, though, she went in search of a new place and found nothing that turned her head. A friend suggested that she just build a house, but all that work, Hranowsky recalls, "didn't appeal to me either." Until suddenly it did. "It would be my own house and exactly what I wanted."

After acquiring a deep lot near downtown, Hranowsky—collaborating with architect Johnny Tucker—achieved just that: a boxy, low-slung house with a bit of Frank Lloyd

Wright in its DNA, shaded by deep overhangs, wrapped in cypress siding, and perforated with broad expanses of glass that frame the jungle-like landscape. "I didn't want a standard fence, but I planted the lot so there's a living fence," she notes of the garden, also her own design. Given that the other houses on her



1. IN THE LIVING AREA, A VINTAGE SOFA UPHOLSTERED IN A JIM THOMPSON FABRIC MINGLES WITH A RATTAN ARMCHAIR BY BONACINA AND A PAIR OF STOOLS FROM MEXICO.

2. WALL TILES BY ATELIERS ZELIJ ENLIVEN THE KITCHEN; STOOLS BY ANDERSSEN & VOLL.



1. DEEP OVERHANGS AND CYPRESS CLADDING DISTINGUISH THE HOUSE, WHICH HRANOWSKY DESIGNED WITH ARCHITECT JOHNNY TUCKER.

LIVING AREA. 3. HER BEDROOM'S WALL COVERING, CURTAINS, AND BOLSTER PILLOWS ALL BEAR A VOUTSA REINTERPRETATION OF CW STOCKWELL'S MARTINIQUE PATTERN.



street tend to be vintage bungalows and brick traditionals, she worried a bit about what the neighbors would think, even though the house is respectfully set back and partially obscured by vegetation. "Was I going to have to take everybody in the neighborhood homemade cookies?" Luckily, passersby have been uniformly complimentary, even without the culinary balm.

What's indoors is Hranowsky's artfully wild oasis writ domestic-a reflection of Mother Nature's animated textures, juxtapositions, and varied forms, down to the sofa's botanical upholstery. "The walls provide calmness, and the color comes from the tiles and some of the furnishings," the designer says, a simple statement that barely hints at the pops of blue, orange, and yellow. "It's a balance." Not just any walls, mind you. The majority are a mottled pale peach Venetian plaster, rather like the sun-faded rose tones of Rome, offset by wide floor-level bands of blue that act as virtual skirting boards. (An exception is her bedroom's multicolored fronds, a Voutsa wallpaper that reinterprets CW Stockwell's Martinique motif.) Hranowsky clad most of the floors and ceilings, meanwhile, in white oak, staggering the applications to break up the open layout. "Running the wood in multiple directions defines the spaces," she explains.

The furnishings follow a similar mix-master philosophy. Stools are fashioned of woven fiber. One chair is of Italian bentwood, another is a streamlined Billy Baldwin icon. Here's a bamboo floor lamp, there's a table lamp with a round stoneware base. Shade patterns range from zebra stripes to a graphic basket weave. Add to this a panoply of art (an abstract wood sculpture, eye-catching ceramics, a portrait of a barebreasted siren with a serpent bangle around her arm) and you get a house that makes Hranowsky happy. "I could have used some additional square footage," she allows of the modest three-bedroom. "But it speaks to the places I've traveled, the friends I've made, the artists I know. It's everything I love."

-MITCHELL OWENS









Gather Around

Revived by RH, *Harvey Probber's* modular seating innovates anew

hen Harvey Probber began designing furniture in the late 1930s, at just 16 years old, a sofa tended to look a particular way, with two arms, a back, and a fixed configuration. But the Brooklyn-born designer questioned that convention.

Inspired by the rectilinear buildings of Catalan architect Josep Lluís Sert and abstract paintings by the likes of Pablo Picasso and Fernand Léger, he began experimenting with modular seating systems that allowed for a range of layouts. "The key to salvation was in bits and pieces of plane geometry," Probber mused. "They were meaningless alone, but when fused to conventional shapes, profoundly altered their character."

Today, three of his groundbreaking designs have returned to the retail market thanks to RH, the present-day arbiter of sectional style. The 1972 Deep Tuft series exudes groovy vibes, with sumptuous cushions (imagine a package of dinner rolls) stuffed into a polished-stainless-steel base. Meanwhile, the Cubo Raked, which debuted two years later, is block-shaped and clean-lined. And the sculptural 1983 Mayan Sofa underscores Probber's continued defiance of expectations.

"He was taking shapes and combining them in different ways, odder ways; it wasn't always symmetrical," the

designer's son Jory explains of his concepts, which offered, among other things, clever ways to assemble around the televisions that had infiltrated postwar living rooms. "He might remove an arm or part of the back of a sofa, creating these interesting configurations."

After Probber's factory in Fall River, Massachusetts, closed in 1986, ceasing production on his designs, vintage models and homages in their spirit steadily seeped into the market. But since 2013 his estate, run by his four sons, has collaborated closely with furniture distributor M2L to launch vetted reproductions on par with the real deals. Re-creating the Deep Tuft and Cubo Raked molds from surviving examples, M2L streamlined the bases (available in brass, bronze, and polished-stainless-steel finishes) and RH updated the density of the foam, which is now poured in Italy. The new editions, part of the RH Modern line, maintain the comfort of the originals. Take it from Jory, who still lives with original Cubo sofas (a predecessor of the Cubo Raked). As his dad once said: "Design has a fourth dimension—the intangible quality of aging gracefully." rh.com—HANNAH MARTIN

IWC PORTUGIESER AUTOMATIC.









SHOPS

Bicoastal Living

California mainstay Nickey Kehoe plants its flag in the heart of New York City ore than 20 years ago, AD100 designers Todd Nickey and Amy Kehoe met cute in typical New York City fashion, seated next to one another at a dinner party. "We fell for each other that night," Kehoe recalls, clarifying, "platonically." At the time, she was working in historic preser-

vation at Beyer Blinder Belle; he was in creative services at Ralph Lauren. That evening, they bonded over their shared knack for ushering the past into the present. Then in 2004, after each moving to Los Angeles, they joined forces—first launching a design firm and later the furnishings emporium that has grown into the tastemaking brand Nickey Kehoe.

Now they're back in the city where it all started, setting up a second shop in a historic Greenwich Village town house. Kehoe calls the 4,000-square-foot space (previously Jackson Pollock's studio) "opulent, transporting, and totally Gilded Age." Here, extracted from the breezy atmosphere of their West Coast base, the duo's tailored upholstery and vintage finds take on a different, at times more buttoned-up, air. With the help of a feng shui expert, they outfitted the parlor level like a home, with a front room painted in Farrow & Ball's Green Ground, a breakfast nook papered in their Botanica print, and a cozy rear bedroom. The downstairs, which opens onto a lush backyard planted by Urbangreen Gardens, is dedicated to their Household line of elevated cutlery, dishes, and linens, making the store the consummate one-stop shop.

At their East Coast store, with its blooming stoop, Nickey Kehoe hopes to conjure the same welcoming vibe as their California location. "In LA, a designer and their clients might sit in our front room for an hour with their floor plans rolled out," says Nickey. "We love that—and we hope they'll do the same thing here." At 49 East 10th Street; *nickeykehoe.com*—HANNAH MARTIN



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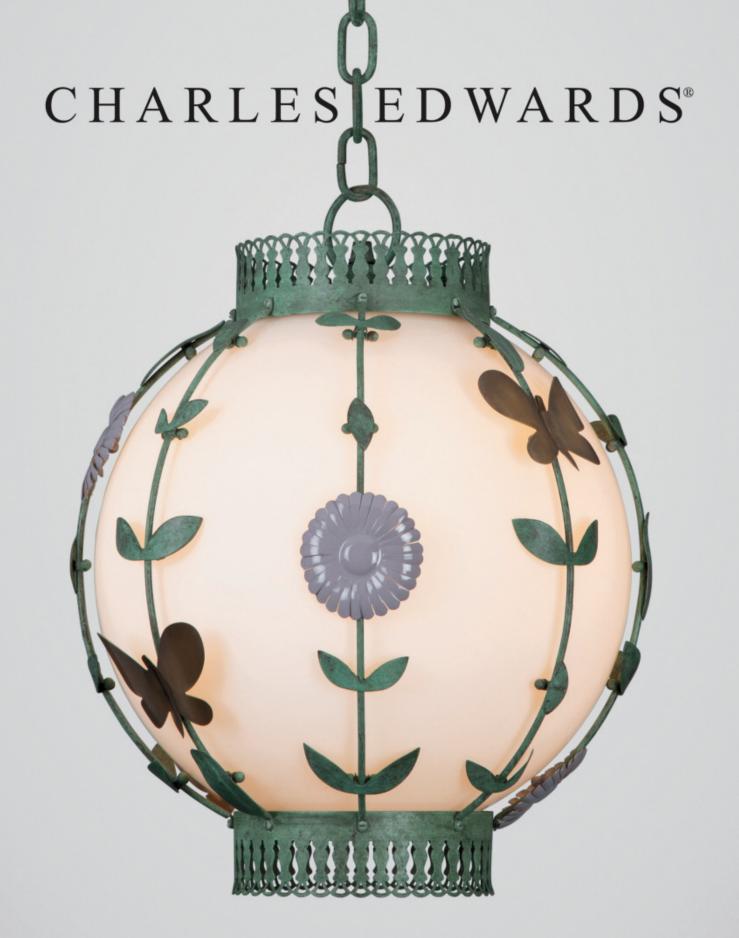
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DISCOVERIES

ONE TO WATCH

Figuring It Out

Barbora Žilinskaitė's biomorphic wonders ask us to rethink objects and how we relate to them

> n art fair in Basel, Switzerland, is not the first place you'd expect to find a figure stretched out, catching some rays. But that's where Sunbather, Barbora Žilinskaitė's first outdoor piece of functional sculpture, is making its debut. "I imagined a reclining form in a garden

next to a house," the Brussels-based talent explains of the leggy bench, on view from June 10 through 16 at Design Miami/

Basel as part of Friedman Benda gallery's booth.

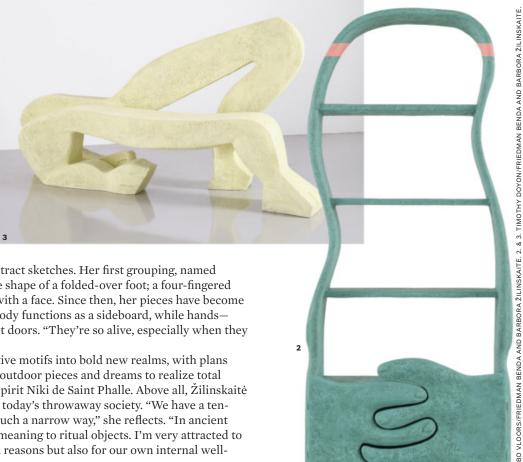
The piece marks a turning point for Žilinskaitė's ongoing series of anthropomorphic works, typically made by smearing a mixture of sawdust, glue, and pigment over a plywood skeleton. To equip Sunbather for the elements, she cast its body in pale yellow concrete, using an earlier work from her recent solo show "Chairs Don't Cry" to create the mold.

"I want to give objects some kind of soul," says Žilinskaitė, who began this creative inquiry five or so years ago after noticing seemingly human elements-eyes,

mouths, noses-in her otherwise abstract sketches. Her first grouping, named Roommates, comprised a stool in the shape of a folded-over foot; a four-fingered magazine rack; and a cocktail table with a face. Since then, her pieces have become steadily more complex. A headless body functions as a sideboard, while hands a recurring theme—appear as cabinet doors. "They're so alive, especially when they move," Žilinskaitė explains.

Today, she's pushing these figurative motifs into bold new realms, with plans to make bigger and more fantastical outdoor pieces and dreams to realize total environments like those of kindred spirit Niki de Saint Phalle. Above all, Žilinskaitė hopes her work offers an antidote to today's throwaway society. "We have a tendency to look at material objects in such a narrow way," she reflects. "In ancient times people attributed history and meaning to ritual objects. I'm very attracted to this idea, not only for environmental reasons but also for our own internal wellbeing." barborazilinskaite.com - HANNAH MARTIN





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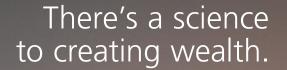
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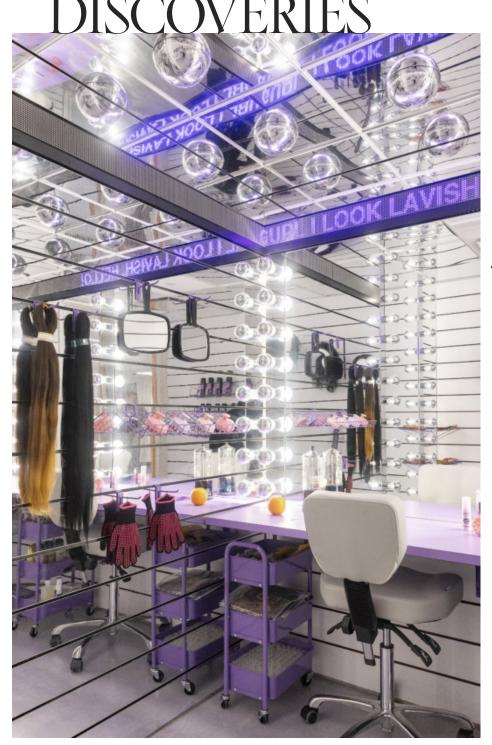


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GOOD WORKS

Group Mentality

At the Ali Forney Center, a new project with the Museum of Modern Art and more celebrates team effort

THE ALI FORNEY CENTER'S NEW SALON WAS DESIGNED ACCORDING TO PARTICIPATORY WORKSHOPS WITH CLIENTS AND STAFF.

ow do you build a sense of belonging?" That, in the words of architectural designer Tei Carpenter, was the prompt for her and Chris Woebken's collaboration with the Museum of Modern Art. Launched on behalf of the Ali Forney Center—the largest provider of shelter for unhoused LGBTQ+ youth—the project was more of an inquiry than an assignment. "We began with value-storming exercises," says Woebken, an interactive designer and researcher focusing on participatory futures, recalling workshops with AFC clients and staff. Conversations on identity affirmation and safety led to design sessions as ideas took hold. Notes Carpenter, principal of the firm Agency-Agency, "it

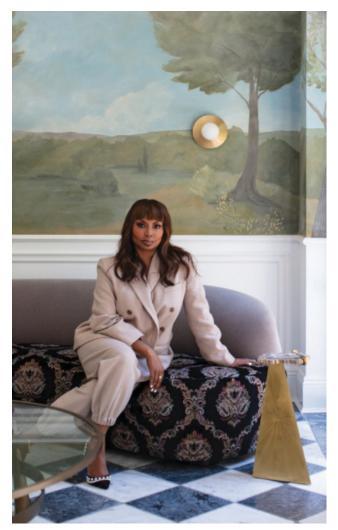
The results blend glamour, gusto, and social glue. At AFC's Manhattan drop-in center, clients can now receive beauty and hair treatments in an immersive salon, tucked beyond a beaded curtain in what was once a windowless room. Thanks to collective input, its walls are lined in shelving like that at local wig shops, and its ceiling is covered in a grid of reflective 360-degree half domes (the kind used in security). And an LED ticker relays uplifting messages (e.g., GURL ILOOK LAVISH) generated by clients themselves.

could have become so many things."

Whereas the salon gives AFC clients the opportunity to glow up, the new sensory space is a chance to calm down. Weighted blankets quiet autonomic nervous responses; a library of objects and layers of curtains afford varied tactile experiences; and inflatable cushions ease the body. All the while, light and sound levels can be adjusted according to preferences. "How one person relaxes can be so different than how another person does," Carpenter explains, noting the considerations paid to the needs of neurodivergent individuals.

As Alexander Roque, AFC's president and executive director, explains, the collaboration with longtime partner MoMA both "allowed for a creative outlet and provided much needed self-care, be it in body or spirit." These days, in a testament to that success, AFC clients feel right at home in the two spaces. "Right after they opened, both were in heavy use," recalls Woebken. "They're already messy—just as they're supposed to be." —SAM COCHRAN

DESIGN STORIES







BRIGETTE ROMANEK

Los Angeles-based interior designer Brigette Romanek seamlessly blends fresh design and functionality to create spaces where you can exhale amid life's chaos. Central to her process is paint selection, which sets the mood and overall direction.

Her go-to paint brand is Benjamin Moore®. "The quality of the paint is beautiful," she says. Simply White OC-117 is one of her favorite colors, and she uses it extensively. "Whatever environment I put it in, it speaks to that house and that building. It seems like it was made for that property."

Look to her El Faro and Isle house projects for evidence of Simply White's versatility. She designed the former to embrace soft natural light. "I love the interaction between the paint, the sun, and the sunset. It's a lovely reflective paint," she says. In contrast, the Isle house feels more modern and intense. Different finishes create dimension, like eggshell on doors and flat on walls.

BRIGETTE'S FAVORITE BENJAMIN MOORE COLOR



Two premium paint lines from the brand—Regal® Select, a washable paint that's available in five finishes, and Aura®, which enhances color richness using proprietary Color Lock® technology—serve different design goals. "The details make such a huge difference," she says. She always relies on professional painters to execute her visions with precision.

Romanek appreciates that Benjamin Moore delivers on its superlative promises. "Benjamin Moore is a name you can count on. There's a reason why they've been around for so long," she says. "They make a quality product, and you know you're getting something that will last."

SIMPLY WHITE OC-117





ARCHITECTURE

<u>Pleasure Principals</u>

An emerging design duo finds inspiration and creative community on Fire Island's sybaritic shores

t's a sunny summer day in Fire Island Pines, New York's fabled gay getaway, and the boardwalk is a parade of Speedos, bare chests, hungry eyes, and mischievous grins. Noam Dvir and Daniel Rauchwerger, founders of the Manhattan-based architecture studio BoND, blend right in. But though they're dressed for the beach, these emerging stars are bound for work, visiting their myriad projects underway along a stretch of sand that, for them, is both playground and laboratory.

The couple, born and raised in Israel, first met in 2011 as journalists for the newspaper *Haaretz*, falling in love at first sight. Career shifts led them to graduate school at Harvard, where Dvir studied urban design and Rauchwerger the history and philosophy of design. After completing their master's degrees, each eventually landed in New York. When friends invited them to the Pines that first July in the city, "we were blown away by the place—the nature and the architecture,"

1. AT THE FIRE ISLAND HOUSE OF NOAM DVIR AND DANIEL RAUCHWERGER, A BESPOKE DAYBED TAKES THE PLACE OF A CONVENTIONAL SOFA; AUDO COPENHAGEN CHAIRS FROM DWR. 2. DVIR (LEFT) AND RAUCHWERGER AT HOME.









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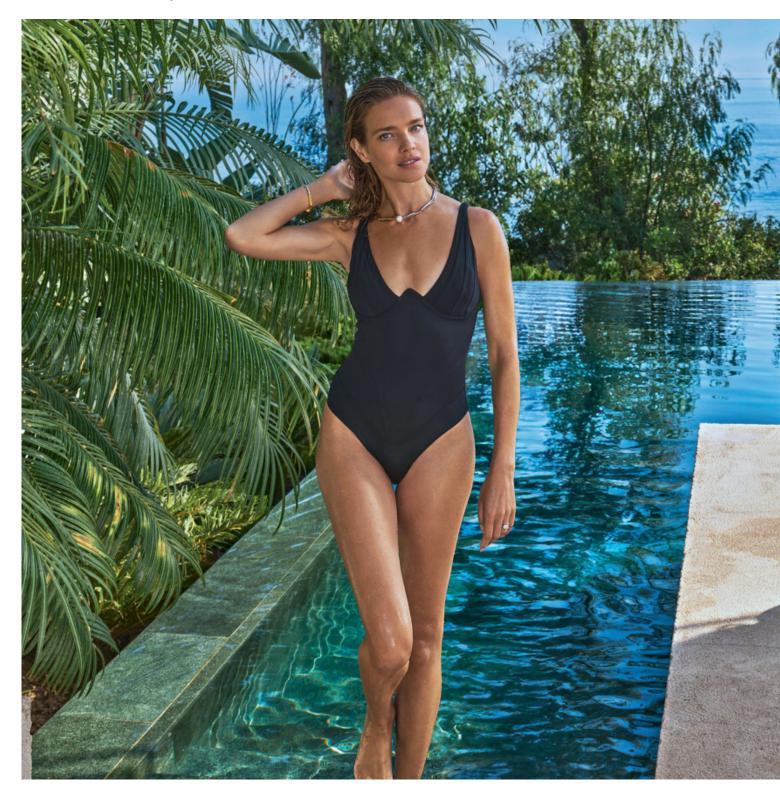
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1. RAUCHWERGER (CENTER) AND DVIR (FAR RIGHT) WITH REGULAR COLLABORATORS TRISTAN SCOW AND LIAM O'MALLEY DAVY OF GAY GARDENS (FROM FAR LEFT) AND VINCE PATTI OF LESSER MIRACLE (SECOND FROM RIGHT). 2. A MULTIFUNCTIONAL ENTRY UPHOLDS FIRE ISLAND'S TIMBER VERNACULAR. 3. AT THE HOME OF ART COLLECTOR ILAN COHEN, FLUTED GLASS BLURS THE VIEW INTO THE PRIMARY BEDROOM.

Rauchwerger recalls, alluding to the legacy of past visionaries like Horace Gifford. "Here was this utopia." In the weeks and years that followed, they explored the hamlet house by house, "observing what worked and what didn't, making mental notes." That investigation coupled with their conceptual rigor, honed at OMA, laid the foundation for big ideas.

TODAY, THEY'RE PUTTING THOSE theories to the test. Meeting clients at pool parties and on the dance floor, BoND has now worked on 10 properties in the Pines-a remarkable feat, considering that there are only some 600 houses in total. Along the way, they've explored all the particularities of this special place, whether environmental, in the case of coastal resiliency strategies, or hedonistic. "How many people can you fit in an outdoor shower?" muses Dvir, citing a recurring question. "We've built a career out of making people look good naked."

But to reduce their philosophy to any sensational pursuit of pleasure would be to miss the larger point. What BoND does-slyly and economically-is confront staid notions of

private and public space, pushing people past their comfort zones to rewrite the social scripts of mainland life. "How do you overlap programs in a way that's fun and surprising?" Rauchwerger wonders aloud. "We want to crash people against one another in thoughtful ways."

At the home of art collector Ilan Cohen, their first renovation on the island, spaces for cooking, lounging, dining, and swimming converge in one indoor-outdoor sweep. Preexisting fluted glass, meanwhile, forms a partition between two baths, offering blurred views of bodies mid-rinse. True to that peekaboo tactic, the new internal windows of their own 1960s cottage yield unobstructed sight lines from primary suite to living room. "It's challenging, but it creates this incredible intimacy," says Dvir, adding that, for the common area, they opted for a queen-size daybed in lieu of a traditional sofa. "Two strangers will sit down and connect," says Rauchwerger. Outside, amphitheater seating transforms a hot tub into a stage.

All throughout their projects, materials subscribe to a less-is-more philosophy, channeling the high-tech style of the

(CONTINUED ON PAGE 53)



Make space for inspired comfort.

When a young family began dreaming of building a "Swedish Country Home," their dreams ran deeper than aesthetics. He grew up in Sweden. She in Minnesota, a state known for its Scandinavian heritage. So, to them, the notion of "Swedish-inspired" evoked a feeling of familiarity. Of comfort. Of home.

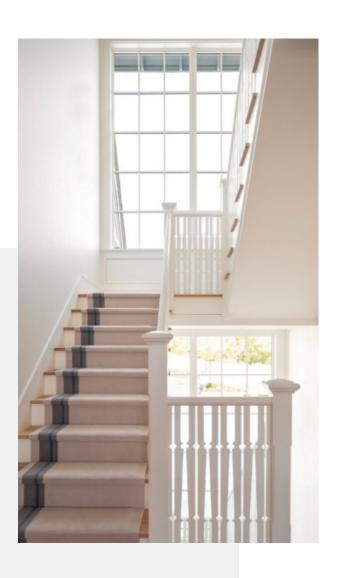


TRANSLATING SENTIMENT INTO A BLUEPRINT

When pulling up the home's winding drive it all appears so effortless—but it required years of collaboration to complete. The team, including Bill Costello, CCO of Streeter Custom Builder, architect Charlie Simmons, founding principal of Charlie & Co. Design Ltd., and interior designer Linda Engler, founder of Engler Studio Interior Design, as well as the family themselves, trusted each other implicitly. As part of their initial research, this core team poured over old family images to help inform architectural details.

"The most consistent element to successful projects is trust."

— Bill Costello, Streeter Custom Builder





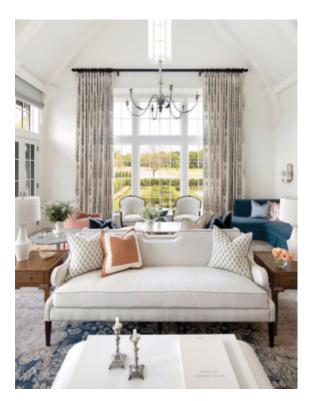
AN OBSESSION WITH NATURAL LIGHT

In general, Scandinavians appreciate natural light, so light was a crucial design element for the home. The staircase, for example, sitting opposite the entryway, runs three stories with floor-to-ceiling windows as a backdrop, drawing guests inside.

"When you have the ability to create and sculpt environments that take advantage of light, you certainly want to do that... Marvin gives us the tools to create these wonderful spaces."

— Charlie Simmons, Charlie & Co. Design, Ltd.



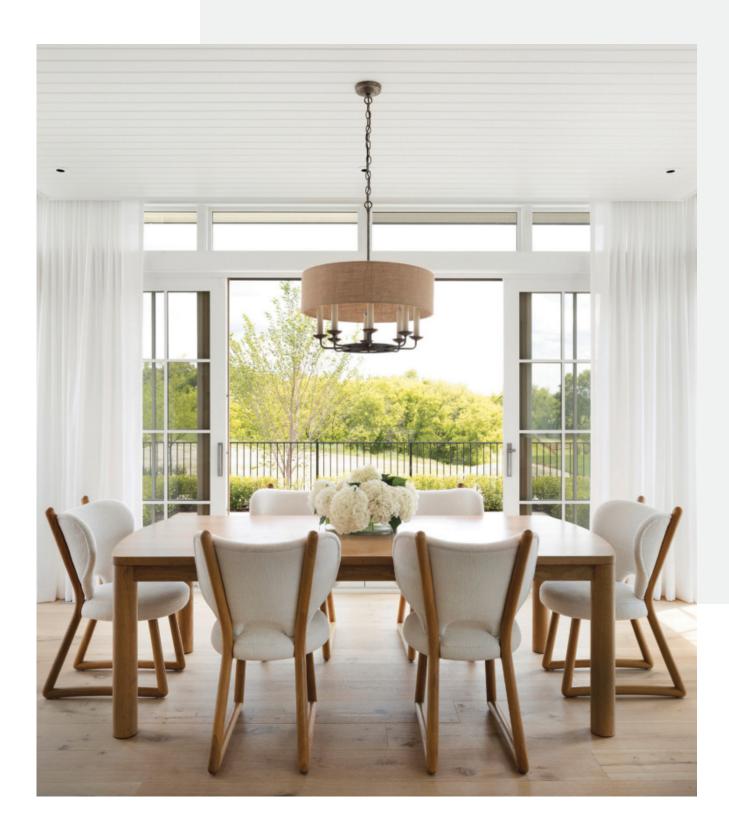


ROLLING HILLS. HORSE BARNS. A HAPPY FAMILY

"One of the things that was really important for our client was to feel at one with nature," Simmons said. From how the home was situated on the property, the landscaping that harkens back to Sweden with its hilly pastures, to the use of expansive glass all throughout the house to easily soak up the surroundings—the team never lost sight of the client's desire to bring the outdoors in.

So, how did the family feel upon walking into the space for the first time? "They really felt like they were home," Simmons said.

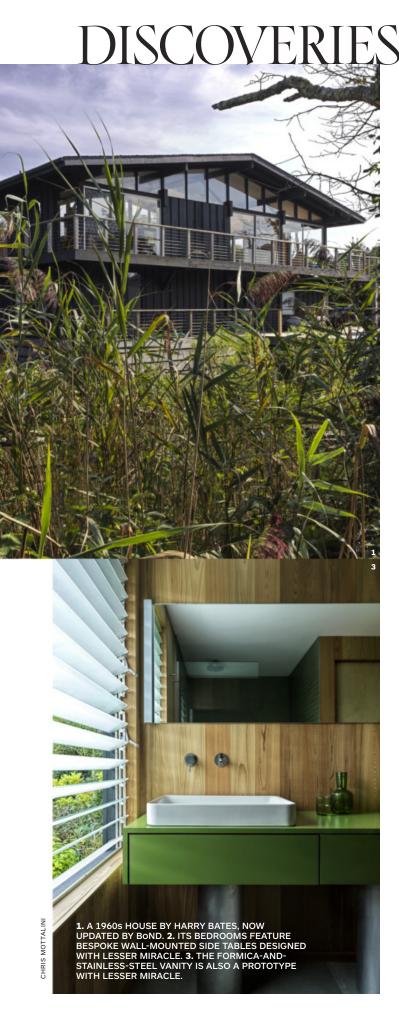
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"There are views for days. To have the light come in, it gives the connection that feeds our soul and makes us feel whole."

— Linda Engler, Engler Studio Interior Design







late 1970s through low-cost industrial and off-the-shelf options. Bathrooms, a BoND calling card, proudly eschew beach-house tropes, opting for tight grids of inexpensive pool tile, Formica vanity tops, and even urinals. "Budget is a huge driver in our projects," Dvir says. "It pushes us to an aesthetic that is functional, rooted in the Bauhaus, but also a bit locker-room in vibe."

IMPROVISING IS the name of the game on Fire Island, where an aging and idiosyncratic housing stock, coupled with unrelenting weather conditions and the hurdles of ferry deliveries, complicate ordinary construction methods. When the louvered windows of their clients' 1960s Harry Bates house needed replacing, BoND found that the only known remaining American manufacturer of the postwar staple had closed, forcing them to scour the globe for a new source. "You have to love it," says Rauchwerger. "You are committed to the island's future and its past."

Those ad hoc solutions are a form of sustainability unto themselves, each renovation a road map for Fire Island's new generation and an opportunity to engage its creative community. "We couldn't accomplish anything without our collaborators," says Dvir, referring to Pines habitués such as landscape designer Liam O'Malley Davy of Gay Gardens, who conceived the landscape for their home, and Vince Patti of the furniture studio Lesser Miracle, who has created prototypes for several projects. Those include sapele wood bedside tables with front compartments for sleeping sundries and side-facing niches for discreet toys and tinctures a balancing act between extroversion and introversion.

The firm is now exploring that tension at an architectural scale as they design their first ground-up residence, set on the site of a recent fire. One recent model reveals a rectangular pool, partly exposed and partly concealed, that extends from beneath a volume raised some 20 feet above to protect it against flooding. "It's Villa Savoye for the Pines," says Dvir, invoking Le Corbusier's iconic villa outside Paris. Those, of course, are big footsteps to follow. But just five years into their practice, BoND appreciates the opportunities afforded them to them by the island. "We can really have a voice here—develop theories, test ideas," Dvir continues. "You are an active participant in a place full of possibility and positivity." bureaund.com -sam cochran



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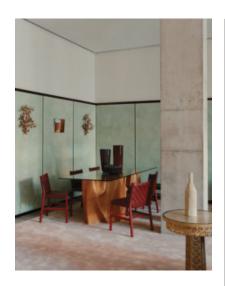








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DIPLO, WEARING A BRUNELLO
CUCINELLI SHIRT, TROUSERS,
AND SHOES AND JACQUES MARIE
MAGE GLASSES, IN HIS LIBRARY
WITH 1950S FRENCH ARMCHAIRS
IN A GLANT FABRIC AND A SPEAKER
SCULPTURE BY LUCAS MUÑOZ
MUÑOZ. FASHION STYLING BY VAN
VAN ALONSO. OPPOSITE A VIEW OF
THE LIVING ROOM CANTILEVERED
OVER THE POOL. THE HOUSE DESIGN
BY FREECELL ARCHITECTURE AND
GIA WOLFF ORCHESTRATES A PAS DE
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THE LIVING ROOM FURNISHINGS INCLUDE A UNIQWA COLLECTIONS SOFA, A VINTAGE TUAREG MAT FROM ATLAS WEAVERS, A VINTAGE FRENCH COCKTAIL TABLE OF CERAMIC AND OAK, AND A PAIR OF 1940s ARMCHAIRS WITH A NOBILIS FABRIC.





he preeminent German poet-philosopher Johann Wolfgang von Goethe famously described architecture as "frozen music," opining that "the state of mind produced by architecture is similar to the effect of music." Over 150 years later, Frank Zappa—a somewhat less august personage, perhaps, but nevertheless prescient reframed Goethe's meditation on the corporeal and the ethereal: "Music, in

performance, is a type of sculpture. The air in the performance space is sculpted into something," Zappa professed. One wonders what type of music might be frozen in the bold volumes and interwoven planes of the Jamaican pleasure dome created by Grammy-winning celebrity DJ and producer Thomas Wesley Pentz, better known as Diplo. Given his penchant for genre-bending and -breaking, mixing and remixing, the property reflects not so much a specific kind of music but Diplo's approach to music and creativity in general. With its three dominant notes of concrete, wood, and lush greenery, the house feels like a mash-up of its rainforest setting, the land reconfigured and refined in ways that parallel the sampling and refashioning that are hallmarks of the musician's practice. The rhythmic interplay of the artificial and the natural, the different pitches and textures of the various spaces, all offer

a glimpse into Diplo's dexterity as a songwriter and his intuitive grasp of what makes a project work.

Jamaica has loomed large for Diplo as an artistic lodestar and haven of inspiration since the beginning of his career. "For a little island, this country has had such a powerful cultural impact around the world. There's magic here," the musician insists. Roughly 10 years ago, he took a leap of faith and purchased 50 acres of land on the northeast side of the island to create an ambitious, off-the-grid retreat for family and friends, far from the madding crowd. (In 2023, he added a neighboring 12-acre plot to the compound.) "It was a crazy place to build," he confesses, citing the myriad challenges of construction, power, and access to the Edenic plot. "This project was all about patience. There were so many ways that it could have failed, but we kept finding solutions. I thought that, if nothing else, at least I own a bunch of banana trees."

To tackle the herculean project, Diplo did what he does best he assembled a team of inspired artists and artisans and set them to the task at hand, in this case taming the jungle while still preserving its wildly exotic sense of place. Looking beyond predictable boldface starchitects, he commissioned Lauren Crahan of the Brooklyn-based practice Freecell Architecture, a firm known for its experimental investigations of volumetric relationships and material tectonics. Architectural designer Gia Wolff, a frequent Freecell collaborator who focuses on the



performative aspects of architecture and the reciprocal relationship between the user and the environment, was an integral part of the team. Diplo tapped Sara Nataf, his longtime creative director, to outfit the home, ably abetted by Katelyn Hinden, Diplo's indefatigable assistant and first lieutenant. "I had these four awesome women controlling my life, and I wouldn't have it any other way. They get shit done," he avers.

For her part, Crahan returns the compliment. "Wes," as she calls Diplo, "was incredibly open to hearing our ideas, what excited us. His whole life is collaborating and fostering artists," the architect says. Crahan and Wolff began their work by surveying the land with machete-wielding bushmen clearing paths. "The forest was a treasure chest, with hills, lowlands, grottoes, all manner of trees, and a variety of microclimates. A lot of our work was unpacking it and figuring out how to make connections between the landscape elements," Wolff states. After determining the precise locations for the main house and

subsidiary structures (like the freestanding recording studio pavilion), the design team turned their attention to defining the organization of exterior and interior spaces based upon the proportion and character of the individual rooms and volumes. "Wes has traveled all over the world, and he's spent a lot of time in tropical places like India and Brazil. We found a nice intersection of interest in the work of people like Geoffrey Bawa, Oscar Niemeyer, Paulo Mendes da Rocha, and Roberto Burle Marx. Ultimately, we decided that concrete was a natural choice to think about this building. Cast concrete allowed us to make bold, simple volumes that can be in dialogue with the jungle," Crahan explains.

LOOSELY DIVIDED INTO a private sphere for Diplo's use and a side for guest accommodations, the house is centered on a pool and communal dining area. Connective tissues in the form of bridges, trellises, and breezeways weave the structure into



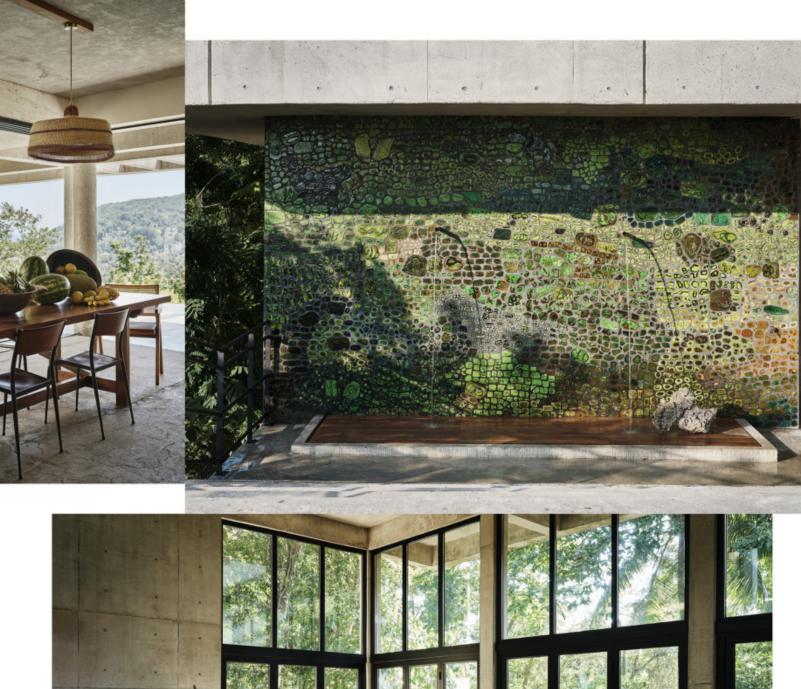
LEFT THE HOUSE IS
NESTLED INTO ITS
HILLSIDE SITE. RAINWATER
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GYM. RIGHT ALLIED MAKER
PENDANTS HANG ABOVE
THE FREECELL-DESIGNED
VANITY WITH FIXTURES
BY WATERMARK DESIGNS
IN THE PRIMARY BATH.



"Cast concrete allowed us to make bold, simple volumes that can be in dialogue with the jungle," architect Lauren Crahan explains.



CLOCKWISE FROM ABOVE HANDWOVEN PENDANT LIGHTS BY SARA EFIA REDDIN HANG ABOVE VINTAGE FRENCH MULLCA SCHOOL CHAIRS IN THE FAMILY KITCHEN. AN OUTDOOR SHOWER ON THE POOL DECK FEATURES A TILE MURAL BY SOFÍA LONDOÑO. THE RECORDING STUDIO LOUNGE IS FURNISHED WITH STAHL + BAND CHAIRS, A CASA ATICA SOFA, PING-PONG AND CHESS TABLES BY RASTTRO, AND AN OBJET VAGABOND COCKTAIL TABLE. DIPLO, IN CELINE BOOTS AND CARRYING AN HERMÈS BAG, ASTRIDE ROCKABYE, AN 11-YEAR-OLD AMERICAN PAINT HORSE.







a single indoor-outdoor organism, alive to the ever-changing beats and moods of nature. It is a house designed to celebrate the rites and rituals of everyday life, creating a sense of community through shared conventions and rhythms, its openness tying its inhabitants simultaneously to the jungle landscape and to one another. "Lauren and Gia were obsessed with light and shadow, and they considered every part of the day. The house changes from morning to noon to sunset, so time enters as an element of the design—the movement of clouds, the rain, the sunshine," Diplo affirms.

"If you want to know who Diplo is, just look at his house," says Nataf, a creative powerhouse whose purview extends to all facets of Diplo's world, from set design and fashion to brand development and business ventures. She describes the home as a "heavenly stoner palace, where every nook and corner is meant to be a place where you can get inspired and create, or simply chill and contemplate." The decor is calculated for supreme comfort and ease, with elements that nod to the many countries where Diplo has traveled and the things he loves. "Everything has meaning, everything has a backstory connected to Wes's life," Hinden adds, citing the many obstacles she and Nataf faced in specifying textiles and furnishings able to withstand the extreme jungle climate. On that point, Diplo remains sanguine: "The sun is really hard on the fabrics, but I'm okay with that. It's part of the rawness of this place. Here, every tree has a personality, a soul, and that's what you want to embrace."

INDEED, THE PRIMACY of the environment is underscored by bespoke elements like the tile mural by Sofía Londoño that graces a side of the pool. An homage to the cellular structure of plant life, the mural acts as a bridge between the verdant jungle and the muscular, monochromatic concrete. Londoño's husband, Carlos Morera, spearheaded the landscape design with his team at Los Angeles-based Geoponika (formerly Cactus Store Gardens). "There are certain places where you can't simply impose a landscape," Morera says of his seemingly discreet manipulations and interventions. "The jungle here has such a defined character that the best you can do is to try to coax it into the life of the house, to make it feel like a natural and inextricable part of the architecture. We analyzed the existing landscape and then tried to re-create some of the all-star moments without looking like anything was forced or alien to the site," he adds.

Surveying his domain, Diplo feels confident that the years spent cultivating his island refuge were well worth the incredible toil and trouble. "One of the most inspirational things about this place is just hanging out by the banana trees by the pond with the turtles. There are stories and wonders everywhere, not just the house and the interiors," he muses. "In the middle of the night, you're surrounded by the soundtrack of Jamaica—a million cicadas and birds and crickets and always dancehall beats drifting in from miles away. It's what I love about Jamaica, the sounds of the ocean, rivers, animals, buses, and chaos. We're so high up we only hear it as a kind of soothing ambience. It feels like my medium."











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spectators are expected to descend on Paris for the Olympic and Paralympic Games this summer, and they won't be there to see only sporting events. As always, the city's world-class cultural institutions and monuments will be a draw, while serving as elegant backdrops for television broadcasts worldwide. To make sure Paris sparkles, France's Ministry of Culture, among other agencies, launched initiatives to buff up its landmarks, including the Palais Garnier opera house, the Arc de Triomphe du Carrousel, and the Grand Palais. Working tirelessly behind the scenes has been Ateliers De France, a consortium of 50-plus artisan firms that specialize in restoration of architectural heritage.

"Our mission is to preserve patrimony," said the group's president, Antoine Courtois, during a visit to one member: Atelier Mériguet-Carrère, a 64-year-old studio in the Marais that specializes in decorative painting, gold leafing, and leatherwork. Among the historic sites Atelier Mériguet-Carrère has assisted in refreshing: the White House Oval Office and the Élysée Palace. "We say that not to transmit such skills is theft," Courtois said. "We learn, and we must share."

At the 1875 Palais Garnier, which will be open to the public during the Games, Atelier Mériguet-Carrère is regilding the

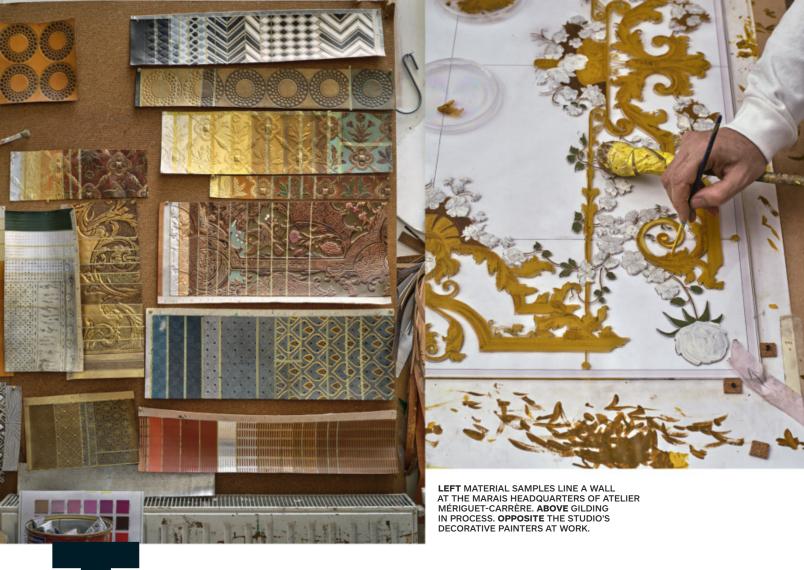
comedy and tragedy masks that run across the top of the façade, as well as the bronze busts of composers and librettists tucked in its niches. The firm has also brought the aureate shimmer back to fences that enclose the Luxor Obelisk on the Place de la Concorde and the Luxembourg Gardens.

Last year, another member, H. Chevalier, a 78-year-old masonry in the western suburb of Suresnes, restored two of the Place de la Concorde's eight guerites, or sentry boxes. Its newer sculpture division, Atelier Chevalier, refurbished the Arc de Triomphe du Carrousel—the small arch across from the Louvre, erected in the early 19th century to celebrate Napoleon's victories-updating the red marble columns and friezes.

Arguably the most impressive renovation, however, has been the Grand Palais, the immense glass-domed hall, first constructed for the Universal Exhibition of 1900, where Olympic fencing and tae kwon do competitions will take place. With the support of Chanel (the French couture house that has staged its fashion shows there since 2005) the Belle Époque gem has undergone a monumental makeover, led by architect François Chatillon, one of France's Architectes en Chef des Monuments Historiques, and executed by some 1,000 artisans from 57 companies, including several from Ateliers De France.







he core of the Grand Palais is the Nave, a cathedral-like space that runs 650 feet long and 165 feet wide—the largest of its kind in Europe. "Everything is bigger than you imagine," said François Wemaëre, CEO of VLD, another Ateliers De France

enterprise, which specializes in metalwork, during a site visit in February. "Some of the decorative bronze flowers are one meter wide, so they can be seen from afar."

The floor of the Nave was originally made from clay, but it was covered in concrete in 1964. During the current renovation, which began three years ago, all was torn up. After a water-based underfloor heating-cooling system was installed, the team from H. Chevalier laid down 145,000 square feet of sandy cement tinted ochre to resemble the clay.

VLD restored 3,600 feet of guardrails along balconies, and the famous Escalier d'Honneur, or Staircase of Honor—straightening the iron and replacing bronze details that were missing or damaged. "There's more metal here than in the Eiffel Tower," said Wemaëre, as he surveyed the construction. (He wasn't exaggerating: 8,500 tons in the Grand Palais versus 7,300 in the Eiffel Tower's frame.) The team, in collaboration with Maison Dureau, scraped a century's worth of paint off the railings until they found the original shade of black, repainting everything in that hue. In all, VLD spent 3,000 hours restoring the balustrades and 1,000 hours on the staircase.

Throughout the Grand Palais, partitions have been removed and long-bricked-up windows reopened, increasing its capacity by 60 percent—from 5,600 to 9,000 people—and bringing more transparency and light into the Nave. Outside, artisans lovingly polished the bronze floral grills of the 23-foottall front doors, removing tarnish to reveal the metal's true luster, and coated the iron frames in Tibet green, a tone so deep it resembles pine. "Every time we discover something new, we are enchanted," Wemaëre said, noting that the rest of the Grand Palais will reopen progressively into 2026.

The discreet touch of Ateliers De France's expert artisans will be on view in other ways during the Olympic Games, too. At the Palace of Versailles, where the equestrian events will be held, Atelier Mériguet-Carrère helped restore the Hall of Mirrors, and Atelier Chevalier-working with Socra, another member-repaired the majestic Buffet d'Eau fountain. On the Place de la Concorde, where the city is mounting a temporary urban sports park, H. Chevalier was instrumental in the redo of the Hôtel de Crillon. At the École Militaire, at the south end of the Champ-de-Mars, where beach volleyball will be played, Atelier Chevalier restored the façade sculptures. And at the north end, Ateliers De France's L'Entreprise Générale and Monnaie France have helped repaint Paris's most emblematic and visible structure of all: the Eiffel Tower. "We are so lucky to have the chance to make beautiful things," Courtois said. "And we have fun."











hardly news when a historic Palm Beach estate undergoes an extensive restoration, unless of course, one of the design world's leading dignitaries is reimagining the residence as a retreat

for her own family. AD100 designer Victoria Hagan and her husband, businessman Michael Berman, were looking for an airy beach house when Hagan fell for a 1920s Tudor whose hectic layout lacked finesse. "It was dark and needed work, but I loved how it sat on the property; it stretched from East to West and had a beautiful pitched roofline," says Hagan. While Berman didn't see the appeal, he trusted that Hagan's unshakable aesthetic of perfectly scaled, tranquil interiors would turn what appeared to be an insurmountable task into an opportunity.

Obsessive research into the house's history served as a spiritual prelude to Hagan's design process. "The investigation period gave me more time to fall in love with the project, which is important because my heart is connected to my imagination," she says. Built in the mid-1920s, the house was not attributed to an architect but was designed in the English

style. Its steep pitched roof recalled the work of New York architect Roger Bullard (1884-1935) who designed East Hampton's Maidstone Club, several private estates on Long Island, and other high-profile commissions. Soon thereafter the house was severely damaged by the 1928 hurricane and renovated months later. Eventually the roof was changed to red tile in an effort to make it better relate to the island's Mediterranean homes, and in the 1960s, half-timber framing was added, creating an architectural mixed message that Hagan was eager to clarify.

Original plans showed a tunnel that ran under South Ocean Boulevard connecting the property to the beach. "I was really fascinated by the idea of having underground beach access and became a Nancy Drew about it," says Hagan. "During construction I asked contractors and gardeners to keep an eye out for it, but no one found it, which made no sense as it was in the original house plans."

When a historic house is brought back to life, its spirit is often diminished or overstated in the name of rejuvenation, but out of respect for the island's storied architectural legacy, Hagan was determined not to impede upon the place's essential character. She called upon local architect Peter Papadopoulos, whose shared mission was to bring in light and connect the house with the outdoors. Their first order of business was to relocate the staircase from the living room to the center of





the house, replacing the former pantry and creating space for an airy conservatory that looks onto a fountain-centered garden room created by landscape architect Mario Nievera. Second-floor dormers were added to the pitched roof, which was changed from red tile to cedar shingle to blend with surrounding banyan and coconut palm trees. A large game room—a 1990s addition—was transformed into an open-plan kitchen and family room that looks out onto the pool and has become the heartbeat of the house. Waxed plaster walls reflect the newfound light and give the entire house a soft patina.

DURING THREE YEARS of construction, a slower than usual process due to the pandemic, Hagan assembled mounds of fabrics in her New York and Palm Beach offices. "There wasn't a day that I didn't find inspiration for this house. The real challenge was the editing!" A trip to Paris produced objects of varying pedigree including sconces from the Hôtel de la Marine and 1970s Italian citrus-yellow chairs. "It is a sense of the past mixed with the light of the new that captures that magical feeling that is both fresh yet soulful. Designing is not a static process, it's very dynamic and I'm always pushing things forward, finding new ideas," says Hagan, who deployed vibrant and whimsical touches of Indian print fabrics and



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CHAIRS; RATTAN BOOKCASE
AND COCKTAIL TABLE

FROM MECOX. RIGHT THE POOLHOUSE BATH WALLS ARE CLAD IN STARBURST III IN PACIFIC GREEN FROM CEMENT TILE SHOP. JEAN-MICHEL FRANK PLASTER SHELL SCONCE; HAND-CRAFTED CANE MIRROR FROM MECOX; KALLISTA FAUCET AND RH SINK.

jungle-patterned wallpaper. "In Palm Beach, it's all about the light and the lush green landscape and the beaches and the water; so you try to follow that and bring it into the house itself." To that end, Hagan considered calling the new place The Cabana. "It isn't really a beach shack, but it functions like one with its seamless movement from inside out." (Instead, she christened it Jasmine Cottage after the blooms that grace the house.)

Walking the dog on the morning after her first night in the house, Hagan bumped into a neighbor who revealed she lived in what was the original carriage house to Hagan's property. "Of course, I asked her about the tunnel, and as it turns out, it was on her land but had long since been filled in," says Hagan. "Designing is about being open to the unexpected and the playfulness that creates the magic but also paying attention to the nuts and bolts. For me this project is all about what I've learned over the years and the freedom that knowledge and wisdom brought to this place." In case anyone thinks this sounds like the prelude to a swan song for a storied career, Hagan hastens to add, "I'm just getting started."



"There wasn't a day that I didn't find inspiration for this house. The real challenge was the editing!"

A CUSTOM BED, DRESSED IN
PRATESI LINENS, CENTERS
THE PRIMARY BEDROOM
BESPOKE BEDSIDE TABLES
FROM VICTORIA HAGAN
COLLECTIONS; JENNI KAYNE
BENCH CUSHIONED IN AN
ANDREW MARTIN FABRIC;
RUG BY THE CITZENRY;
WATERCOLORS BY DANIELLE
BYSTRACK DECOLA











Near <u>Accra, Ghana</u>, art star *Amoako Boafo* fashions a restful retreat for himself and others

TEXT BY LOLA OGUNNAIKE





BOAFO'S CAMELLIA WRAPPER, 2023, AN OIL AND PAPER TRANSFER ON CANVAS.

ew modern artists have enjoyed as meteoric a rise as the Ghanaian sensation Amoako Boafo. Less than a decade ago, he was desperate to sell his work and struggling to make a name for himself. Today, he is renowned for his mesmerizing, finger-painted portraits of Black figures and widely regarded as one of the most significant artists of

his generation, with sold-out shows, a wildly successful Dior Men's apparel collaboration, and a record-breaking auction price. He's even achieved intergalactic status. In 2021, a trio of his portraits, painted on the fuselage of one of Jeff Bezos's rocket ships, were launched into space. But while he's now enjoying stratospheric visibility and international gallery

exhibitions with the likes of art world powerhouses Mariane Ibrahim and Gagosian, Boafo remains committed to staying close to home in Ghana, where he has been on a mission to supersize the local art ecosystem.

To that end, two years ago Boafo joined trailblazers Yinka Shonibare, Kehinde Wiley, and Ibrahim Mahama and opened his own artist residency in Africa, dot.atelier|South La in Accra's South Labadi. "Instead of continually waiting in vain for the government or a savior to come from elsewhere to provide amenities and infrastructure, we are taking matters into our own hands to create the change we want to see in the art industry on the continent," he explains.

Boafo's latest contribution, dot.atelier|Ogbojo, began as an adaptive reuse reimagining of an uncompleted property, one that he'd planned to turn into a private retreat. As construction progressed, however, he had an epiphany. While the original





"We are taking matters into our own hands to create the change we want to see in the art industry on the continent," *Boafo* explains.

dot.atelier would continue to function as a space for projects, research, and experimentation, the Ogbojo outpost could serve as an invite-only haven, dedicated to rest, reflection, and restoration. He worked closely with Glenn DeRoché and Juergen Strohmayer of architecture firm DeRoché Strohmayer to realize his vision. "Quite often there is this intense urge to constantly create by doing," DeRoché explains." Amoako thinks that one can actually create by doing nothing, by giving yourself time and space to think, and not actually putting hand to canvas or sculpture."

NESTLED IN A RESIDENTIAL neighborhood on the outskirts of Accra, the more than 5,000-square-foot sanctuary is awash in calming sand and earth-toned neutrals. Lush gardens teem with heliconia, giant philodendron, bamboo, agave, cacti, and guava. Walls made of textured artisanal reduced-carbon cement beg to be touched. Housed under a stately canopy, the central courtyard has been expressly designed to encourage outdoor living and contemplation. The glass-enclosed sitting room is a delightfully understated visual haiku, in which a 1970s Norwegian chaise longue and a vintage Ashanti bronze



ABOVE ARTWORKS BY NOBEL KOTY
(LEFT) AND SUNGI MLENGEYA (RIGHT)
HANG IN THE KITCHEN. VINTAGE DINING
CHAIRS; DEROCHÉ STROHMAYER
BESPOKE TABLE. RIGHT THE SHOWER
WALL IS CLAD IN TEXTURED REDUCEDCARBON CEMENT. REMER SHOWER
FITTINGS; VINTAGE WOOD STOOL.
OPPOSITE BOAFO'S SELF-PORTRAIT—
FLORAL JACKET, 2023.

stool mix seamlessly with a pair of FM62 cubic leather lounge chairs by Radboud Van Beekum for Pastoe.

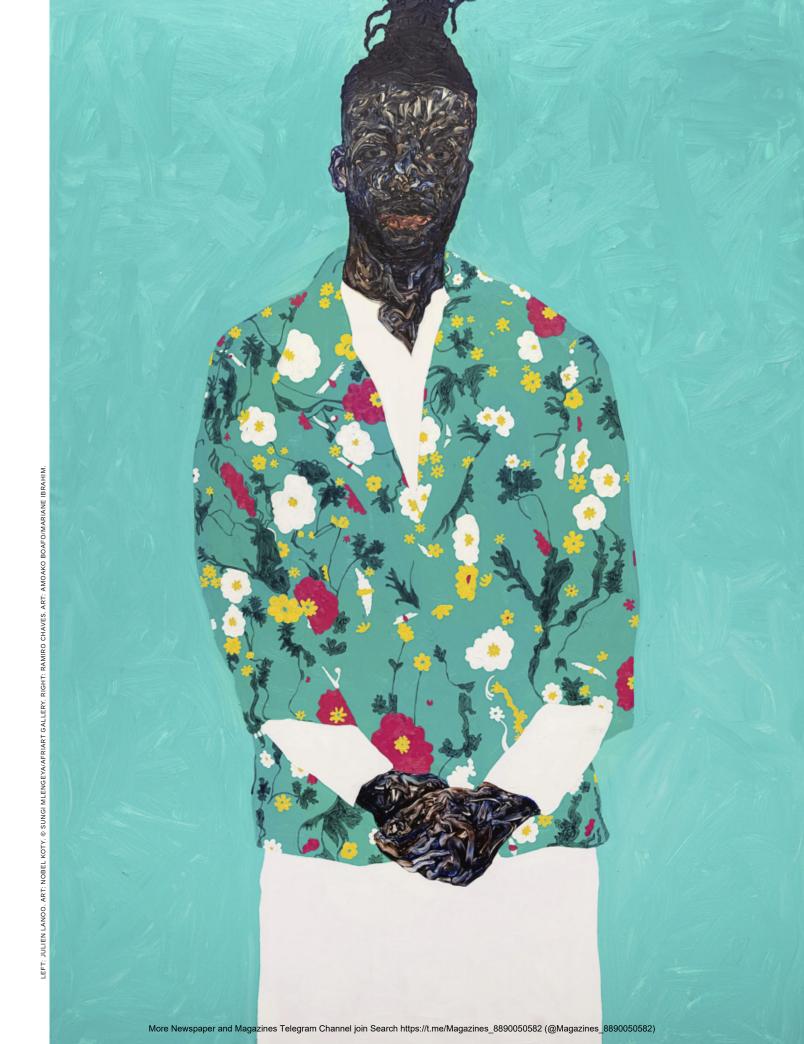
Furniture aside, from the recycled-brass front door handle and linen window coverings to the pozzolana and African walnut utilized throughout, "Ninety-five percent of the material that we used in this project was all procured from Ghana," DeRoché says. "We know the tree that was taken down to manufacture the panels. We know the quarry

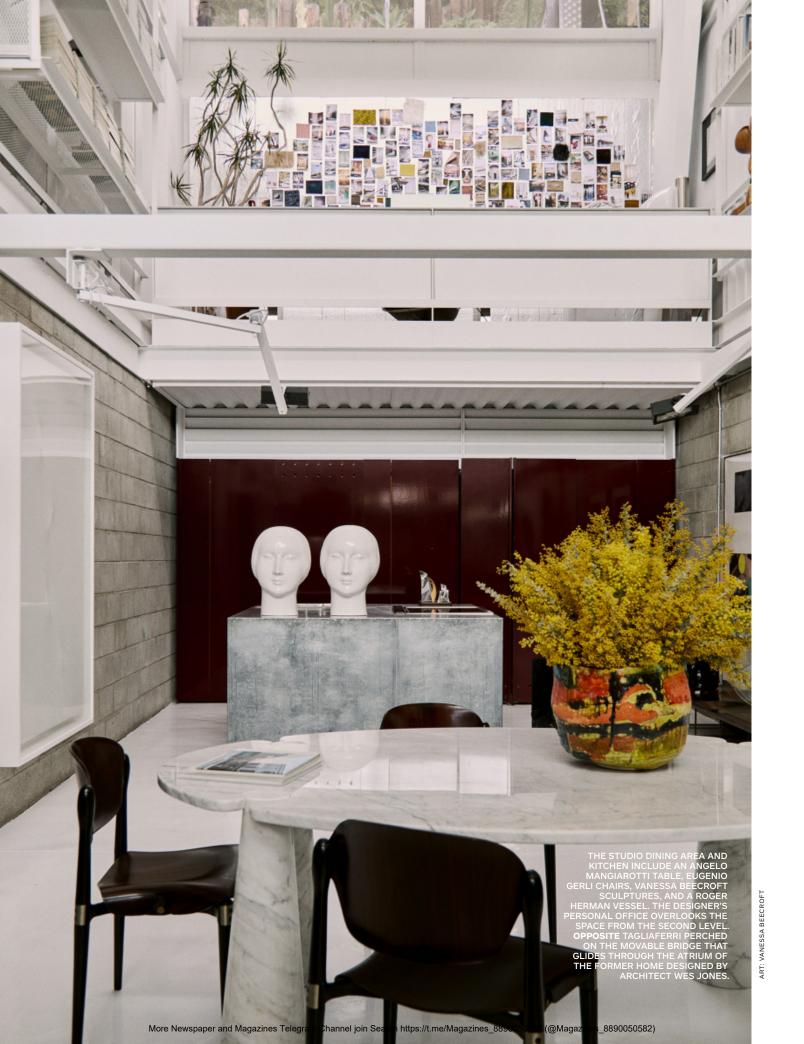
where the stone comes from. So there's a really beautiful connection between material, designer, builder, and client."

Ogbojo showcases a number of pieces from Boafo's private collection, a veritable corps d'elite of Africa's most sought-after contemporary artists. Paintings from his fellow countrymen, Gideon Appah, Aplerh-Doku Borlabi, and Emmanuel Aboagye, commune alongside a Wangari Mathenge in an upstairs lounge. The open kitchen hosts a massive Nobel Koty diptych, as well as an arresting piece by the Tanzanian star

Sungi Mlengeya. "The art is the feature, the space is just the frame," Boafo explains. "A beautiful frame, but it is to accent the art, not the other way around."

Should the creative spirit move them, a built-in studio does allow space for Boafo or other guests to work. The possibilities for Ogbojo are endless, he believes. "I hope critical thinking can be achieved in this space. I hope acceptance is achieved in this space. I hope rejuvenation is achieved in this space. And I hope beauty is created within this space."









ust as Athena sprang from the head of Zeus completely grown and armed, Giampiero Tagliaferri has emerged on the international design scene as a full-fledged phenomenon—an instant superstar leading a team of 10 from his twin offices in Los Angeles and Milan. Barely two years since the launch of his namesake practice, the dashing Italian-born talent already boasts a roster of major architecture and interior design projects that would be the envy of

any industry veteran: the renovation of a Venetian palazzo for a prominent art collector; an LA house for Brunello Cucinelli's daughter Carolina and her husband, Alessio Piastrelli; a remodel of a prominent Japanese-inspired house in Beverly Hills for jewelry designer Anita Ko; a series of cafés and restaurants for Sant Ambroeus; and other residential commissions in Paris, San Francisco, Beverly Hills, and Las Vegas. On the product front, the designer unveiled the first fruits of his newly minted creative alliance with the Italian furniture giant Minotti at the 2024 Salone del Mobile in Milan.

Of course, Tagliaferri did not materialize as a go-to tastemaker out of thin air. He spent years as the creative director of the fashionable eyewear brand Oliver Peoples, overseeing marketing, product development, and store design. Indeed, it was the design of the spectacular Oliver Peoples boutique in Milan that proved to be a major turning point in Tagliaferri's career. "I realized that this was my main passion creating total environments that marry function and comfort with beauty and imagination," Tagliaferri says of his decision to strike out on his own. The designer's singular aesthetic sensibility draws strength and inspiration from Milan and Los Angeles, the two places where he now divides his time. "Milan is a city that hides its beauty. The more you explore, the more extraordinary details you discover," he explains. "I fell in love with California modernism when I was shooting campaigns for Oliver Peoples in these amazing houses by Lautner, Neutra, and Ellwood," he continues. "And then there's the LA light that everyone talks about. It's intoxicating."

PERHAPS THE MOST COMPELLING three-dimensional calling card for Tagliaferri's vision is the designer's radically chic atelier located in LA's Silver Lake neighborhood. The building, which once housed a martial arts studio, was transformed by architect Wes Jones into an avant-garde residence for a rock



ABOVE AND RIGHT **TAGLIAFERRI'S**

PATTIE CHAIRS AND

DIAGRAMMA COFFEE TABLE FOR MINOTTI.

OPPOSITE A VOLUPTUOUS RICH MNISI SOFA FROM SOUTHERN GUILD RESTS ON THE BRIDGE BESIDE A SENUFO BIRD SCULPTURE. **RIGHT** THE LOUNGE HAS A B G ROBINSON SOFA AND OTTOMAN, A JORGE ZALSZUPIN SIDE TABLE, A LUIGI CACCIA DOMINIONI FLOOR LAMP, A STEEL-FRAMED ONYX SCREEN BY TAGLIAFERRI, AND A PAINTING BY LILIANE TOMASKO. LEFT A VANESSA BEECROFT PAINTING PRESIDES OVER THE OFFICE WORKSPACE.



drummer in 1999. Jones's butch architectural interventionfeaturing an exoskeleton of corrugated and expanded metal panels, sliding doors, and a crank-operated bridge that intersects a three-story atrium with a concrete floor—remains largely intact. "The volume of the space is incredible, as is the light. It reminds me of Paul Rudolph's architectural

tectonics," Tagliaferri offers. The designer leavened the rugged industrial shell with furniture, artworks, and objects that underscore his transatlantic Italy-to-California ethos: Angelo Mangiarotti and John Baldessari; Gae Aulenti and Vanessa Beecroft; Gaetano Pesce and Roger Herman. The considered counterpoise of the raw and the refined in Tagliaferri's heady, layered ensembles elicits a subtle yet unmistakable frisson of sex appeal, a trait that seems to pervade all the designer's far-flung projects.

Tagliaferri utilizes the space not simply as an office but as a salon for artists, musicians, filmmakers, and other designers. "I want the studio to be a place where people can gather to exchange ideas and creative energy," he says. "I think it's important not to focus on the design industry alone but to embrace the larger culture." And there's one more thing: "I can walk to the studio from my house and pick up a matcha on my way to work. It's a rare and beautiful thing in LA." 💵

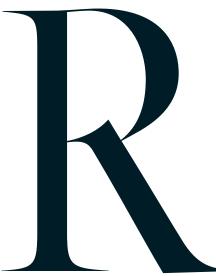
THE SUMMER LIVING ROOM IS OUTFITTED WITH A MIX OF ANTIQUES INCLUDING AN 18TH-CENTURY VENETIAN BED. THE CUSTOM CHAIRS AND OTTOMAN, AT RIGHT, WEARING OLIVE SILK VELVET BY SCHUMACHER AND RIBBON TRIM BY SAMUEL & SONS, WERE DESIGNED BY ADAM LIPPES. arch_https://t.me/Magazines_8890050582 (@Magazines_8890050582)







ENGLISH PLASTER PANELS COVER A WALL IN THE POOLHOUSE. 19TH-CENTURY TALL CLOCK; PINK LINEN CLUB CHAIRS FROM JAYSON HOME; UPHOLSTERED STOOL BY ADAM LIPPES x OKA.



ight here," declares Adam Lippes of his preferred perch in the Massachusetts Berkshires home he has painstakingly refined over the last two decades. Tucked into a pile of needlepoint pillows beside a crackling fire, three doting labradoodles stirring at his feet, the fashion designer makes it easy to understand why.

In 2004, having recently resigned as global creative director of Oscar de la Renta, Lippes was looking for a bucolic retreat outside New York City. After spending endless work-adjacent weekends in the Hamptons, which left him "shell-shocked," he says, finding "a place of peace, not a place to socialize" was a top priority. He was preparing to put in an offer on a fallingdown 300-acre working farm in the Hudson Valley when a friend in the Berkshires encouraged him to consider looking a bit farther north; an extraordinary property had just come up for sale. "The land, the views—it just got me," recalls Lippes, who put in a full price offer that very day. He had finally found

the restorative idyll-cum-creative laboratory that would see him through the launch of his own successful fashion brand.

Dating to 1920, the English Tudor-style main house, named Casa Sandra in honor of his late decorator mother, was built by a noted printmaker and incorporates an older barn (now the summer living room) that was on the property. Currently Lippes's primary residence, the four-bedroom structure, which he shares with his partner, cannabis entrepreneur Alexander Farnsworth, is nestled within a generously sized, parklike setting. To tour both the house and grounds is to experience Lippes's layered approach, culminating in kaleidoscopic combinations that mix periods and follow no rules. Yet razor-sharp intention is equally abundant; nothing appears haphazard or out of place. As AD100 designer Carlos Mota, a close friend and frequent houseguest, explains, "Adam's fashions are very American chic and edited, but his interiors are very European and eclectic, so the house perfectly balances the two to create a beautiful idyllic life."

In the chestnut-paneled, two-story main hall, filled with cheerful birdsong from the parakeet inhabiting a 19th-century château-form birdcage, a towering 1830s Egyptian-influenced mirror reflects an 18th-century Swedish clock and curtains of mint green silk faille by Taroni. The latter appointment, which disguises a second-floor dressing room open to the space, was







"The land, the views—it just got me," recalls *Adam Lippes* of his first visit to the property.







"Interiors are my passion not only designing and spatial layout, but the collecting part. To me, a room is never done."

inspired by the green velvet drapery enclosing a staircase in the late Pierre Bergé's Paris apartment. That gossamer hue is echoed in a pair of olive silk-velvet chairs, designed by Lippes, sitting beneath the boughs of a potted oak tree in the nearby summer living room.

SOME FURNITURE HAS BEEN repurposed from his parents' homes—his father, a lawyer and entrepreneur, is another avid collector with a discerning eye—as well as his former New York City apartments. For instance, in the poolhouse living room, an 1840s Comtoise clock, from his mother, and a marble Jean Royère table, purchased at Bonhams, once anchored the parlor floor of his former Washington Square Park duplex (*AD*, September 2014). Meanwhile, the grayish-pink hue coating Casa Sandra's dining room walls, Farrow & Ball's Setting Plaster, covered nearly every inch of his and Farnsworth's Brooklyn Heights address (*AD*, July/August 2019), which they

relinquished during the pandemic. Looking at the three homes side by side, one can trace the evolution of Lippes's own taste, which he largely credits to looking at great masters of decorating and what they did, naming Oscar and Annette de la Renta, Renzo Mongiardino, and Georges Geffroy as prime influences.

In the bedrooms, a surfeit of runway-

ready patterned textiles—many designed by Lippes, who harbors ambitions of launching home fabrics one day—adorn the canopy beds, walls, and, in the primary suite, the ceiling, which is lined with a floral Robert Kime print. Visual palette cleansers also abound. In the sun-drenched kitchen, Lippes appointed every surface with dove-white Waterworks tile. And next door, in the formal dining room, a 1950s FontanaArte glass table lightens the space. "I like to mix everything," he says.

In addition to antiques, furnishings here include accessories and fabrics from his collection with OKA. His clothing boutiques—including new storefronts in Houston and, as of this August, Palm Beach—also sell antique decorative objects he's personally sourced. "My only issue is not keeping everything for myself," Lippes admits of the retail model.

However revealing the rambling interiors of the main house, it is the estate's poolhouse, a stone-path stroll beyond the formal English garden and an allée of lilacs, that may be





ABOVE THE HOUSE SITS AMID A LUSH LANDSCAPE. LEFT MOROCCAN SCONCES HANG IN THE POWDER ROOM. EMBROIDERED WINDOW SHADE BY LIPPES; WALLS PAINTED IN FARROW & BALL'S SETTING PLASTER.

most intimate of all. A veritable Petit Trianon, the hillside edifice—which Lippes modeled after the orangery at Hubert de Givenchy's Le Jonchet—comprises a bedroom, bath, and live-work expanse. A hideaway within the larger refuge, it's where the designer, whose namesake brand recently marked its 10th anniversary, goes to do what he calls "creative and thought work," a meditative foil for the frenzied days he spends in the city and traveling each week. Once behind his 18th-century Swedish desk, gazing upon creamy panels created by a Buckingham Palace master plaster caster that he found two decades ago on a trip to London, and surrounded by his collection of books, it's a wonder he ever leaves.

Never leaving, as it turns out, is also an option, should the need or desire arise. "Not that this is like a doomsday-preppers-homestead situation, but we do have a garden, there's fresh air, we can feed ourselves, there's well water," Farnsworth observes with a laugh. Indeed, it feels like they have conjured a world of their own. With columns of late-morning sun streaming in through antique-glass windows, Lippes confides, "Interiors are my passion—not only designing and spatial layout, but the collecting part. To me, a room is never done. It's like a garden. It's always going to change." ightharpoonup

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