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HAPPY SPRING



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FROM THE EDITOR

LOL. ASAP. FOMO. YOLO. IFYKYK. FTW. AFK.

My brother took to vegetable gardening years ago, excavating a 12-by-12-foot plot of land in his backyard. Anyone with a garden understands the kind of devotion this entails to derive a fruitful yield. Once March arrives, there's lots for him to consider: Clearing out weeds, mulch, and debris in preparation. Composting the soil. Purchasing seeds and watering and fertilizing constantly. It is a labor of love that ultimately gives back in spades. It is time-consuming; there are no shortcuts.

Like gardening, design and architecture meet up with lots of deliberations. Purposefully cultivating an environment that expresses the sentiments of its inhabitants, anticipating their appetites for beauty and convenience. There are no equivalencies, no abbreviations that define what we've so conveniently whittled down in our current vernacular. Design in the broadest sense spells "preparation." Countless hours measuring and waiting! But at the end of the day, we relish the delicious benefits that by far outweigh the formidable process.

Our MUSE, Dublin-born artist Seán Shanahan, can experience the agonizingly protracted completion of a painting (Page 32), while interior designer Jessica Fogel Scott, in collaboration with LA's Inner Gardens, fills expansive areas with the life-affirming presence of greenery (Page 36). We toast floral textiles and avocado walls. The all-in curation of vintage goods and analogous references to the likes of David Hicks and Pierre Cardin (Page 62). Or the juxtaposition of legs of a Queen Anne chair when they meet the limbs of a Regency writing table. A cross between accumulated and composed (Page 102). We wrap ourselves up in lively textiles and rest our heads on Marimekko pillows (Page 44).

In exacting narratives in distinct surroundings, it becomes abundantly clear that there are no shortcuts in design *and* no crying in baseball as we head into the season. GO TEAM

Amy Sneider amy.sneider@aspiredh.com



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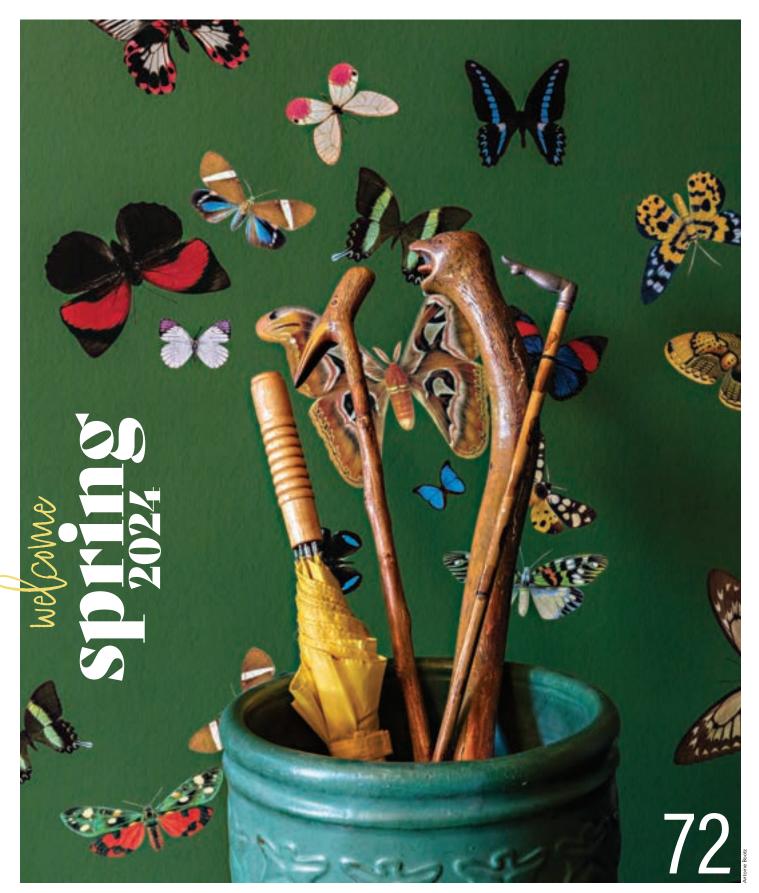
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VERONESE

Patchwork Vessel Collection

Designed by Dan Yeffet veronese.fr





This Upper East Side pied-à-terre designed by Tim Button is adorned with Schumacher's Queen's Flight wallpaper panel set in Green, created in collaboration with artist Anne Lemanski. Though the wallpaper is the only art to speak of in this gallery-like foyer, the design cleverly defines the area, turning what was once a stark white space into a drama-filled entrance brimming with character and anticipation for the rooms that follow.

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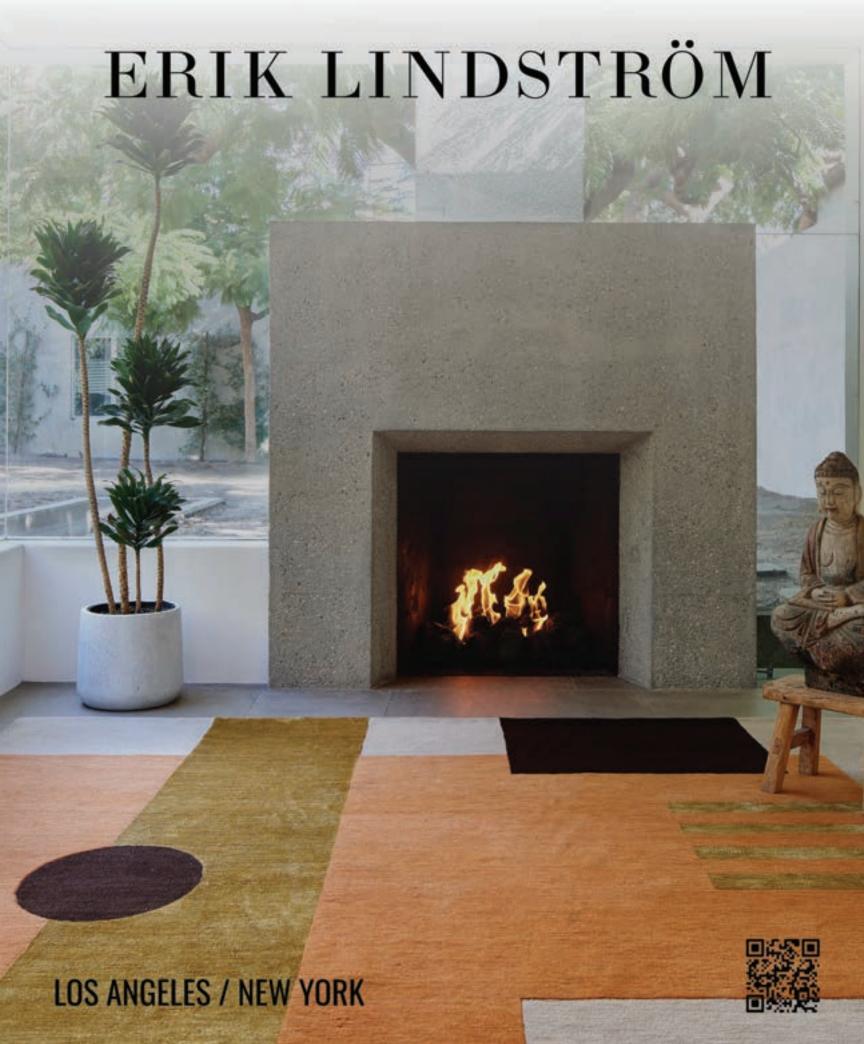
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MUSE

We take a plunge into the colorful depths of painter Seán Shanahan's work. "AIR CHOIR," 2023, oil on MDF, 39" x 47", by Seán Shanahan





62 NINA GRAUER: "I love feminine accents but wanted to do something to spice the wallpaper up," Grauer shares. To do so, she added bold touches, such as a bed frame swathed in Imogen Heath fabric sourced from Studio Four NYC and a bold lip print found on Chairish. 40 Studio ODA: Anchored by a Madeleine Castaing rug, the intimate living room features an array of period designs, including chairs by Adalberto Caraceni and a Clan Lamp by Studio 6G for Guzzini.







ARENT & PYKE: INTERIORS BEYOND THE PRIMARY PALETTE BY JULIETTE ARENT & SARAH-JANE PYKE THAMES & HUDSON \$55



BOHEMIAN SOUL: THE VANISHING INTERIORS **OF NEW ORLEANS**BY VALORIE HART RIZZOLI \$65

ORNAMENT IS NOT A CRIME



STUDIO WILLIAM HEFNER: CALIFORNIA HOMES II BY STUDIO WILLIAM HEFNER TEXT BY LISA LIGHT IMAGES PUBLISHING \$75

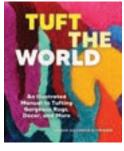


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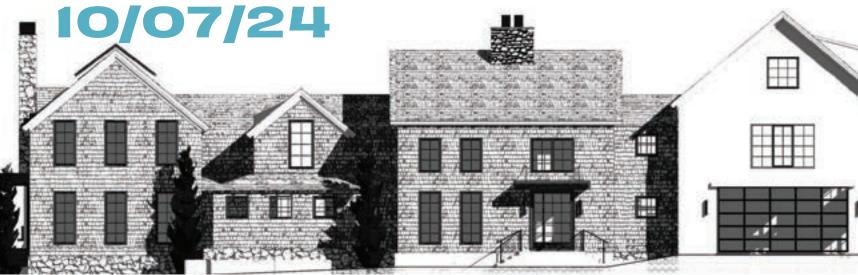




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DEEP

DIVES

Works by Dublin-born artist Seán Shanahan have long occupied a capacious salon at the Panza Collection in Varese, Italy. One of the most comprehensive and important collections of 20th-century art in the world, this alone bestows eminent imprimatur on Shanahan's artistic oeuvre. But 2023 and the start of 2024 have proven especially busy for this painter, who has recently enjoyed exhibitions at Milan's Building Gallery, Geneva's Espace Muraille, Arezzo's Fortezza Medicea and most recently, Madison Gallery in Los Angeles (with more shows in the works).

Why the renewed interest in Shanahan's work? One theory: Because he has built a career on painting that assiduously eschews content and narrative, it offers a perfect antidote to the sheer tsunami of content that overwhelms us daily – the texts, images and videos of our social media feeds and the barrage of discouraging reports from political, environmental, racial and other fronts. Or perhaps his work refocuses our minds, distracted as they are from trying to balance the extraordinary complexities of the contemporary world.

Which is not to say that there's anything simple about Shanahan's work. Working for hours at a stretch, he applies wet oil paint over wet oil paint on panels of MDF, some nine feet square. "At first, you're sort of skating on the surface," Shanahan explains. "As the color is absorbed and penetrates, it's more like you're swimming in it."

He doesn't stop until he achieves the febrile effect of recording the entire physicality of color as it moves from surface to depth. He cannot let pigments dry because that would create a solid paint layer that would partially obscure the fluidity of that movement from surface to ground. "I want you to know exactly what is going on," he says. "There's no goal in cheating you out of any possible part of the experience. I don't want to hide my process."

Depending on the colors he is using, completing a painting can be relatively quick or agonizingly protracted. "An earth tone has a certain opacity by its nature, so you arrive where you're going in perhaps a day," he observes. "But a volatile color like lavender or blue is very transparent," meaning it can take up to a week of paint application to transmit the full voyage into the profundities of color.

Recently, Shanahan has incorporated beveled edges at the center and around the perimeters of the paintings, making them more sculptural. "If you'd shown me these paintings five years ago, I wouldn't have recognized them as my own," he admits of this new development. "They have a strange sense of infinity to them, and an emptiness and fullness that almost contradict each other." Yet as deeply into voids of color that his former paintings travel, the new work feels like he has broken through still further into new dimensions of reality. TEXT JORGE S. ARANGO



UNTITLED, 2023, oil on MDF, 78" x 70"



"REFIGURED," 2023, oil on MDF, 31" x 31"



"FLOAT," 2023, oil on MDF, 31" x 31"



MUSE

SEÁN SHANAHAN PLUNGES 20,000 LEAGUES UNDER THE COLOR...AND KEEPS GOING



"RITRO," 2023, oil on MDF, 39" x 39"



UNTITLED, 2023, oil on MDF, 19" x 19"



Theia Tiles and Studiopepe have partnered to create the Mar Di collection.

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ETRO HOME INTERIORS Lagoon Low Tables Designer Marco De Vincenzo Glossy lacquered finish with metal legs in bronze finish, 3 sizes etrohomeinteriors.onirogroup.it

an Amold

Patrick Dragonette

DRAGONETTE LIMITED

A student of the iconic late designer William Haines, Patrick Dragonette has become a bold-faced name in his own right. For his eponymous Palm Desert showroom, Dragonette Limited, he has assembled a storied collection of vintage and antique furnishings, accessories and art, including Haines' own Hollywood Regency pieces. The dealer's curatorial knowledge of the late designer's work was on display at the Palm Springs Modernism Show this winter, and can be experienced in an exhibition of Haines' work at Sunnylands, the iconic A. Quincy Jones-designed estate that featured interiors by Haines. dragonetteltd.com



Iron X Arm Chair with a "patinated" paint finish to mimic verdigris patina. Upholstery is GP&J Baker linen original to the chair. It is still in production today.



bamboo details. c. 1960

COUP D'OEIL



Gideon Mendelson

FOUNDER AND CREATIVE DIRECTOR OF MENDELSON GROUP "The goal of the media room was to create a comfortable space that was whimsical, full of personality and connected to the outdoors. The Cole & Son wallpaper was our starting point, and the rest of the pieces fell into place. Casual materials like wicker, bamboo and linen lend to the vibe." – Gideon Mendelson



Design by Ekaterina and Valerii Kuznetsovs donna-furniture.com

GREEN STREETS

A blend of antique finds, tactile materials and vibrant plant life are rooted in harmonious splendor

There's a thoughtful balance that must be achieved when a home needs to serve as a serene reprieve from the bustle of a busy career as well as a welcoming venue for family time and larger gatherings. That's just the setting designer Jessica Fogel Scott set out to create for stylist Mariel Haenn and her family, a home where it's "as easy to entertain as it is to unwind and relax," the designer explains. "Our goal was to design the space as open, tranquil and earthy as possible."

Fogel Scott notes the design evolved from a beautiful black olive tree, and that the subtle palette employed for furniture and finishes was selected to enhance the antique vessels and plants that were brought in to complete the home. "We were drawn to it looking done but undone," the designer shares. "Like a plant with a funny shape and a daybed made of reclaimed walnut." And the plan was for that lived-in feeling to emanate inside and out, "so when the doors and windows are open, everything flows."

Fogel Scott worked with Stephen Block and Jana Feifer of Inner Gardens to "layer the space with funky pots and interesting plants to achieve a natural, wabi-sabi aesthetic," she relates. The botanical specialists took into consideration Haenn's busy professional life, her desire for a living environment instilled with a sense of Zen and the interior concept Fogel Scott had conceived when making selections for the home. "Our aim was to add architectural elements through unusual planters and plants, while fostering beauty and energy within the space," Feifer notes. "The architectural elements served as a north star on the project." The emphasis on plant life lends a vibrance to the home and is significant in shaping the overall environment, a specialty for Inner Gardens, where plants and their vessels are considered the jewelry that are the finishing touches on a home. "Plants play a crucial role in transforming a house into a home," Block states. "They have the remarkable ability to fill expansive areas with a life-affirming presence, contributing to the character of the space."

TEXT BY **JENNIFER QUAIL** PHOTOGRAPHY BY **MICHAEL CLIFFORD**INTERIOR DESIGN BY **JESSICA FOGEL SCOTT**INTERIORSCAPING AND CONTAINER GARDENING BY **INNER GARDENS**

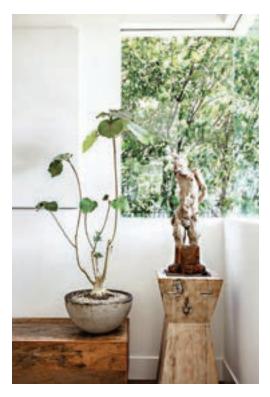






Breathing life into a quiet corner, the Brachychiton rupestris (Queensland bottle tree) in a vintage Stan Bitters Thumb Pot, c. 1970, is a favorite of the Inner Gardens team.

While the interior's neutral palette lends itself to the restful and welcoming environment the homeowner desired, the home is notably alive with interest. "Nothing is too precious," Fogel Scott explains, noting they set out to create "a bit of funk factor" through a mix of new pieces and antiques. "The woods are aged and distressed. The sconces are patinaed. The plants are housed in a variety of vessels, new and old. There's harmony in the palette, but it's very refined in its simplicity."



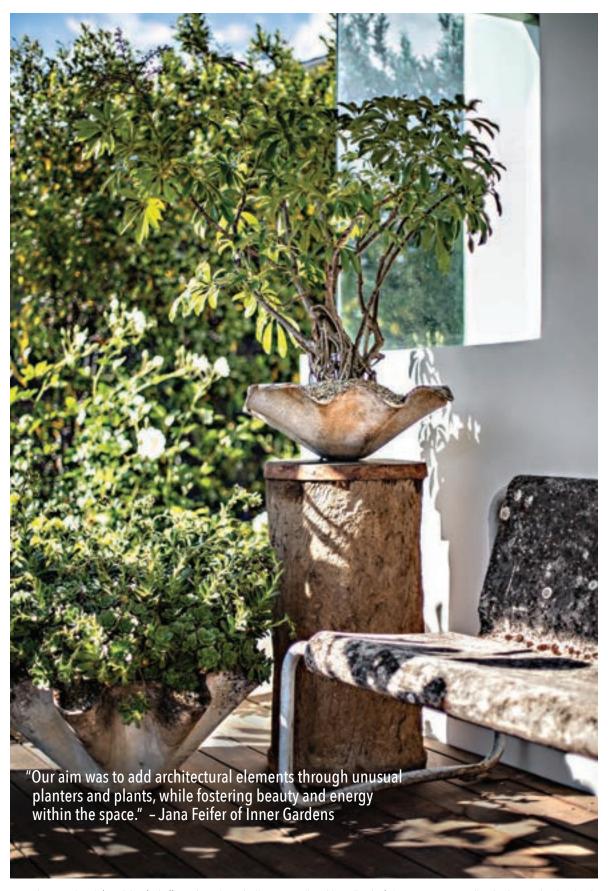
A Ficus petiolaris (rock fig) in a vintage concrete bowl rests beside an antique pedestal and sculpture.





The lush abundance of the plant-rich interiors connects gracefully to equally abundant and livable exterior spaces, creating an indoor/outdoor living experience that suits Mariel Haenn and her family perfectly – an elegant mix of casual sophistication and enduring style.

A substantial console from Restoration Hardware grounds a collection of books and black-and-white photography. The grouping is enhanced by an architectural Kalanchoe in a terracotta bowl (left) and an Euphorbia in a contemporary low bowl.



Outside, a succulent (left) and dwarf Schefflera arboricola (umbrella tree) in Willy Guhl Handkerchief planters, c. 1970, as well as the distressed pedestal and antique bench, were sourced from Inner Gardens.



A WARREN PLATNER SIDEBOARD AND A LAMP BY SABINE CHAROY - BOTH FROM THE '70S - FORM A PICTURE-PERFECT TABLEAU IN THE LIVING ROOM.



A 1960s DESK IN THE STYLE OF ITALIAN ARCHITECT AND DESIGNER ICO PARISI KEEPS COMPANY WITH GAE AULENTI'S PIPISTRELLO LAMP.

ME DECADE MAGIC

High saturation and soft curves rock this '70s-inspired pied-à-terre

TEXT BY THOMAS CONNORS PHOTOGRAPHY BY CÉCILE PERRINET LHERMITTE PRODUCED BY CÉLYNE MAZIERES INTERIOR DESIGN BY STUDIO ODA

LEFT BANK, PARIS

Imitation may be the sincerest form of flattery, but it often misses the mark. Copying a look or a lifestyle without somehow making that model your own is simply aping, not an expression of admiration. Homage is an empty tribute when issued without true love. But when appreciation and understanding converge, the compliment hits home.

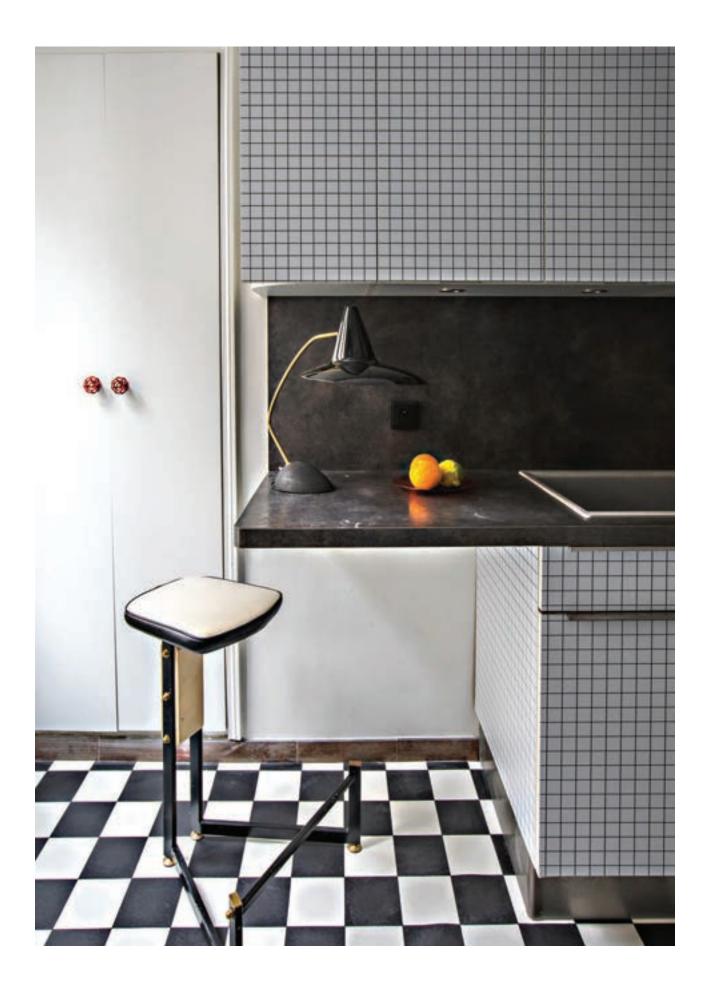
This small Paris apartment, located in the city's sixth arrondissement, exemplifies an informed, measured and original reading of '70s style. Designed by Ève Ducroq and Arnaud Dollinger, the color-driven rooms, outfitted with vintage pieces, echo another era but stay this side of time capsules. The client, who bounces between New York and the City of Light, was looking for a suite-like cocoon in which to settle comfortably when in town. "She approached us because she really likes the '70s universe, which is part of our signature," explains Ducroq, who studied art history at the École du Louvre. "She wanted something unique and daring, and we were able to express ourselves fully while respecting her wishes."

Fans of cinema with an offbeat sense of humor – think Wes Anderson and Pedro Almodóvar – the designers incorporated unusual touches. In the foyer, for example, they installed an unplumbed pedestal sink to serve as a catch-all for bags and keys. "We try and lead our customers towards surprising things that they wouldn't necessarily have thought of or known about," shares Dollinger, a trained cabinetmaker. "It's also our role as interior designers to take customers where they don't expect to go."

Saturated paint colors – green in the living room, orange in the home office – fill the eye and invest each room with a very concrete presence. Throughout, a shrewd selection of complementary furnishings create a relaxed yet conspicuously unified look. Grounded by a leopard-print rug from Madeleine Castaing, the living room is outfitted with anonymous Italian pieces, including a low-slung sectional sofa in brown velvet and a table made of metal and plastic, as well as a classic Warren Platner buffet. The office sports a desk topped with orange melamine and paired with an Adalberto Caraceni chair, along with Gae Aulenti's Pipistrello lamp, first produced in the 1960s.

Although the kitchen is executed in a more neutral, black-and-white scheme, the play of pattern – a grid treatment on the cabinets and a checkerboard floor – makes this room the dynamic equivalent of the other spaces. "Kitchens in France are often living spaces, and we treat them as rooms in their own right, over and above their function of food preparation," notes Ducroq. "This one is quite ornate and narrow, but rather than seeing this as a negative constraint, we decided to accentuate it as much as possible with this Superstudio-style grid and play with the optical effect." [Superstudio was a socially progressive architecture firm founded in Florence, Italy, in the 1960s].

From avocado appliances to disco, the '70s are often dismissed as a sort of lost decade when compared to the psychedelic exuberance of the 1960s and the high style of the 1980s. But bright colors and soft curves were key expressions of the times, and in hands as capable as those of Ducroq and Dollinger, never go out of style.





MAXIMUM SPRING

It's that feeling in the air that signals to us that everything is coming back to life - our spirit, our daily practices, our homes. A spring refresh can be as simple as a new and livelier assortment of textiles in the form of throw pillows, drapes, table linens or bedding in patterns and hues that transport us from the hibernation of winter into the renewal of spring. The patterns we're enjoying are a maximalist burst of the welcome awakening of the season and the rejuvenation a change of palette can bring.

PRODUCED BY **JENNIFER QUAIL**



Camo 45 by Thandiwe Muriu



BREAKING PATTERNS

Illuminating the insight, creativity and power of the female mind, photographer Thandiwe Muriu conveys the experience of being a woman living and working in modern Kenya in her first book, "CAMO." The immersive photographic journey is an exploration into the perception of culture and beauty and a visual telling of preserving heritage while also moving forward.

Though the dizzying portraiture may lead viewers to assume they're experiencing digitally produced optical illusions, the artfully staged photos actually marry backdrops of real African Ankara wax textiles with custom-tailored clothing and traditionally inspired headdresses of the same patterns. The hypnotic result pulls the viewer in on a quest to determine the moment of material and personal interaction. It's the uncontrollable closeness of that examination that brings the viewer closer to the artist as well as to her message.

The underlying theme of the mesmerizing series is to empower and encourage women to both embrace their history and create their own future – a positive message that is further reflected in

the African proverbs like, "With a little seed of imagination, you can grow a field of hope," that accompany the originally crafted imagery. "CAMO" is a very personal exploration of Muriu's own experience of emerging through the patterns of the past and creating something new and visionary in the process.

CAMO PORTRAIT PHOTOGRAPHY BY THANDIWE MURIU CROMA/CHRONICLE BOOKS \$40

Camo 38 by Thandiwe Muriu

IT'S A JUNGLE IN THERE

"AS WE ENVISIONED
BAGHEERA, THE TALE
OF THE WANDERING
MERCHANT MATERIALIZED
... AN INTREPID VOYAGER,
A SEEKER AMASSING
TREASURES FROM HIS
DARING ESCAPADES
ACROSS DISTANT
LANDS." - MARIE SOLIMAN

In the heart of Vancouver, Canada, lies a somewhat secretive lair of intrigue and wonder, one that recalls the hidden doors and in-the-know passwords of bygone speakeasies and conjures the lush, untamed setting of Rudyard Kipling's "The Jungle Book" at every turn. With the revered tome as inspiration, DESIGNER MARIE SOLIMAN OF BERGMAN DESIGN HOUSE called upon deep, earthy tones and rich textures and materials to take visitors on a journey into the world of Mowgli and his animal friends, including his protective mentor and the bar's namesake, Bagheera. "Like Bagheera himself, the bar exudes a sense of mystery and sophistication, inviting guests to embrace their wild side as they indulge in an unforgettable evening," explains Soliman.

Antique coins and jewelry were hand-selected in India to embellish the transportive space that glows with the warm, flickering light of wall lanterns. The golden pieces add to a sense of discovery that leads the curious eye from a hand-carved timber bar topped with luminous black onyx and tiger's-eye stones to the menagerie of exotic flora and fauna that play together on the wallcoverings. The goal of this immersive experience? "Guests should feel they have stepped into a magical train carriage full of objects and desires," Soliman shares, "where the air is filled with a sense of adventure and mystery." JENNIFER QUAIL



▼ A R C H E T Y P E S

Catherine Martin Oscar-winning designer/ textile designer

Five always admired the way Art Nouveau took organic botanical forms and stylized or formalized them into extraordinary exotic patterns. I think when you are inspired by the past but living in the present, you can't help but see the period through a contemporary lens. Whether it's designing for a film or for a fabric and wallcovering collection, it's about taking historical inspiration and interpreting it so a contemporary audience can connect to what you're trying to convey. I believe combining old and new gives spaces soul." – Catherine Martin

The fantastical botanical references in the Moonlight Memphis collection by Catherine Martin for Mokum speak to her fascination with the Art Nouveau revival of the 1970s.



Moonlight Memphis Collection Jungle Room, Muscat

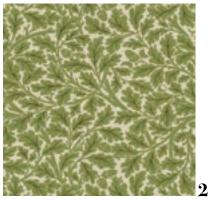




From Interior Designer Kelee Katillac's new book
HISTORIC STYLE: HONORING THE PAST WITH DESIGN FOR TODAY
Photograph by Aaron Leimkeuhler

The west drawing room of Aderton, designer Kelee Katillac's home in Arrow Rock, MO, pulls together many themes of her new book. It features a restored Zuber mural identical to the one Jackie Kennedy saved and installed in the White House, a mahogany American Classical box sofa upholstered in Kravet's Picnic Green Bleecker like the curtains, Native American pottery by Maria Martinez and Martha Appleleaf (one of Martinez's relatives), a rush-seated chair by Dante Gabriel Rossetti made for Morris & Co. and a table base used as an eccentric side table. Ochre's contemporary Gaia Counterweight lamp arches over the sofa.





1 House of Hackney - Silva - Cerulean houseofhackney.com 2 House of Hackney - Quercus - Evergreen house of hackney.com 3 Pierre Frey - Soleil Levant Collection - Shoji (kimono), Shinto (lampshade) pierrefrey.com



ARCHETYPES



founder of The Textile Eye ■ Baker worked with Jiun Ho and a small mill in Italy on the San Pietro pattern, which is based on the organic patterns of the salt flats in the Atacama

 $\ref{lem:condition}$ I'm excited about the resurgence of interest in fine handmade items, from indigenous crafts to luxury, artisan-made goods. Every region has its own special textile history and product. I love learning about the specialized techniques and expertise it takes to create these masterpieces, often handed down through generations. Each piece becomes unique, worthy of being kept for years - the antithesis of fast home fashion. It's a joy to find great examples of these heirlooms." - Saana Baker



Scalamandré Edwin's Covey Linen Print scalamandre.com



1 Clarence House - Gujarat - Multi clarencehouse.com



ARCHETYPES



Kendall Wilkinson ► Interior designer/product designer

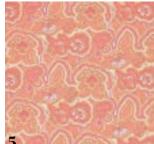


Wilkinson likes to play with different textures and weights, like cotton, embroideries, velvets and linens. All of these are represented in her third and most recent fabric collection with Fabricut, which will launch this spring.



2 Jim Thompson - Vesuvio
jimthompsonhomefurnishings.com 3
Christopher Farr Cloth - Belfour
- Hot Pink christopherfarrcloth.com
4 Kravet - Wildlife - Currant
kravet.com 5 Trina Turk for
Schumacher - Morning Sunrise
- Citrus schumacher.com 6 Sarah
Von Dreele - MAC Fabric Sunrise sarahvondreele.com







I love the Belle Époque period, also known as the "Beautiful Era," because there are a lot of warm materials used, like rich velvets, embroidered fabrics and large prints. It is a French classic design, and I am a classicist at heart."

- Kendall Wilkinson

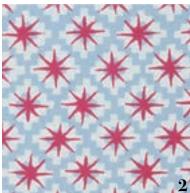


Power to the Petal

■ It's the year of the flower at Marimekko, where the company known for its vibrant prints is celebrating the 60th anniversary of one of its most iconic patterns: Unikko. Created by Maija Isola for Marimekko in 1964, Unikko is being celebrated with a new collection of home items in colors both modern and historic, like the sunny yellow hue the company revived from its archives for the occasion. And those aren't the only updates to the storied blooms.

In honor of the anniversary, Finnish graphic artist Antti Kekki created Vesi Unikko, merging Unikko's oversize petals with the delicate Vesi stripe for a new take on history and a future classic.





1 Schumacher - Bezique, Flamestitch Velvet - Lapis schumacher.com 2 Peter Dunham Textiles Starburst Outdoor, Rasberry/Sky peterdunhamtextiles.com



Interior Design by Jay Jeffers
This primary bedroom layers both patterns and textures including a custom hide wall by Kyle Bunting.
Hanging pendant lights by Apparatus.

MATERIAL FUTURES



Cotton, linen, silk, wool... we know them well and can easily conjure images of their origins when we see them noted on a label. But what if that label informed of "leather" made from cactus, fabrics that use banana or pineapple as their base, bioengineered yarn made of corn, or carbon-negative pigment derived from algae? Such futuristic-sounding ideas were in the spotlight at the Future Materials exhibition at the recent Heimtextil fair in Frankfurt. Curated by design futures consultancy FranklinTill, the showcase put the spotlight on going beyond sustainability to design that is regenerative, that will restore or renew resources, leave only a positive impact on the environment and help global communities to thrive. Cactus leather club chair, anyone? aspiremetro.com/heimtextilroundup

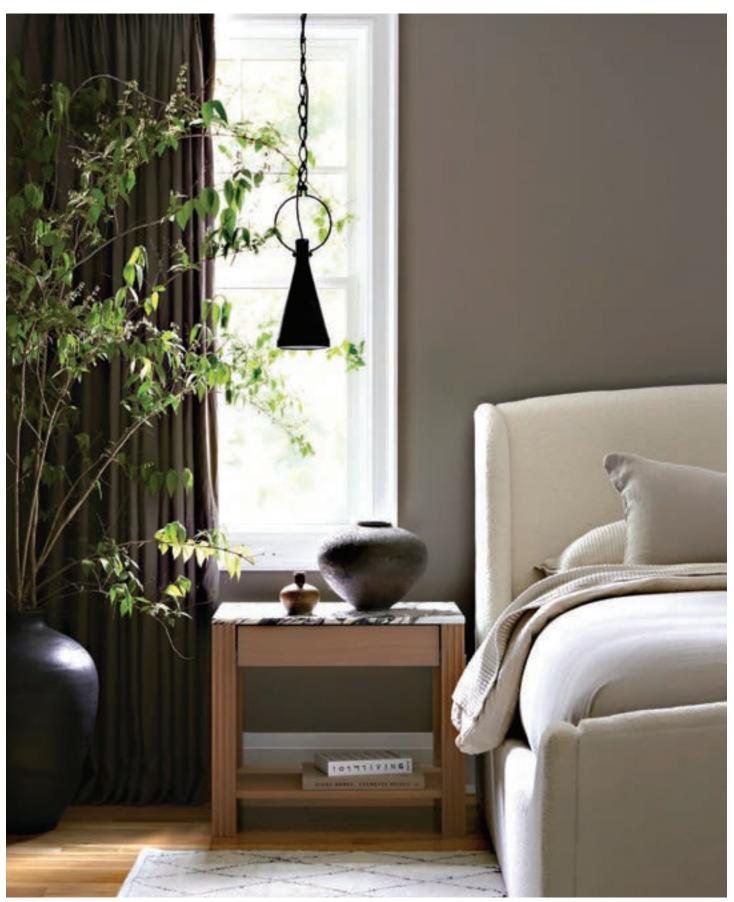
ARCHETYPES



Rydhima Brar Principle
R/terior Studio

Textiles are like the secret spice in a recipe that makes a room come alive. It's all about mixing and matching textures and patterns to create a vibe that's both comfortable and stylish. I love incorporating luxurious materials like a good velvet – it adds depth and a tactile sense of luxury and is great for creating a warm and inviting atmosphere. And I love Baroques and textured fabrics; they bring a unique story, texture and rich color vibrancy to a space. For me, textiles aren't just décor, they're a way to tell a story and add a bit of magic to every corner."

- Rydhima Brar



 $\label{eq:decomposition} \mbox{Dark, dreamy and rich with texture, the bedroom is a calming invitation to rest and unwind.}$



Clean-lined and functional, the kitchen pulls the light and dark contrasts of the home together in one space.



A breakfast area gains a more casual air through the incorporation of natural elements, a cozy cushioned wraparound window seat and throw pillows for added comfort.

CUSTOM CONTRAST

"I love using color ... and when I do use it, I go all in." – Brittany Hakimfar

TEXT BY JENNIFER QUAIL PHOTOGRAPHY BY BRIAN WETZEL INTERIOR DESIGN BY BRITTANY HAKIMFAR/FAR STUDIO

When work sparked a cross-country adventure for a young professional couple, they turned to Brittany Hakimfar of Far Studio to ease their transition from San Francisco to Bryn Mawr, Pennsylvania, and to make their new location on the East Coast feel like home for their active family. The new abode needed to be a comfortable and sophisticated chameleon that would allow them to host family members, entertain guests, and enjoy daily life with their three young children. "Many of our clients long for a home that is both beautiful and functional, and that can be shown off and look really special while still being able to be used and enjoyed," the designer shares. "This is something we love to do."

A counterplay of lighter, more neutral rooms and darker, moodier spaces allows each area of the home to enjoy its own personality. It's that pervasive dichotomy that offers the sense that the home is not taken in completely at first glance, but rather continues to reveal itself at every turn. The clients embraced the idea of incorporating more moody spaces, but Hakimfar notes they did need a little encouragement for the color choice in the office – the rich and luscious Mahogany by Farrow & Ball. "They were afraid of brown," the designer reveals. "But we assured them the paint color had so many undertones that it would not come off as brown but instead read as a bit of a deep purple." The end result, which incorporates custom millwork, became the designer's favorite space in the home. "It's so moody and dramatic," she recalls. "We really wanted to make the space feel special."





ABOVE Layered details like rugs, textiles and various textures, art and accessories add depth to the light nature of the living room.

BELOW To bring lightness to the backdrop of Farrow & Ball's Mahogany on the walls, the office is accented with a brighter green velvet chair, a white linen light fixture and funky, textural art and accessories.



In the dining room, a dark-gray marble, custom dining table, dark wood tones and drapery and brown velvet dining chairs are layered on top of walls and ceilings painted moody blue.



Dramatic and inviting, the soaking tub adds visual depth to a bright space with its dark exterior.

Natural materials throughout the home add a welcoming sensibility to the sophistication of the spaces. It's a signature style direction for Far Studio and one Hakimfar believes draws her clients in. "It's so important to use materials that are not 'perfect,' " she explains, noting such elements "have a story and depth to them. They also allow the clients to not be so afraid, because natural finishes and materials are supposed to age and change and are not so precious." Incorporating items like a vintage wood piece, a tree or greenery, a natural, woven rattan light fixture, linen window coverings or marble, she notes, "makes a space unique and something that cannot be copied," as does sourcing vintage artifacts and one-of-a-kind pieces, which Hakimfar states can "take things to the next level." In fact, all the art

and accessories in the Bryn Mawr home are vintage sourced pieces, a decision that imparted a sense of history to the family's new dwelling. Hakimfar also likes to provide direction and instill confidence in her clients when it comes to the incorporation of plant life. "It's important for us to show clients how they can add in greenery very easily," she explains. "A lot of times I tell clients to just cut branches and leaves from their backyard to add to the different vases and vessels we have around. This can become a very easy and fun thing for them to do."

It's that elevated ease of living and enjoyment of the full scope of spaces that created the welcoming backdrop this family on the move needed to feel at home in their new location. "They wanted us to create something truly special for them," Hakimfar recalls. Mission accomplished.

FAR STUDIO'S CREDO

PAINT Incorporating rich paint to create spaces that exude depth is a key player in achieving moody interiors. From textured walls to dark tones, Hakimfar suggests going bold with paint for a standout space. These elements can still read neutral while also pushing the boundaries.

MOODY LIGHTING Employing moody lighting is a crucial element in creating moody interiors. As light can shape and define spaces, Far Studio recommends weaving in accent lighting, dimmers and unique fixtures to cultivate the overall ambiance.

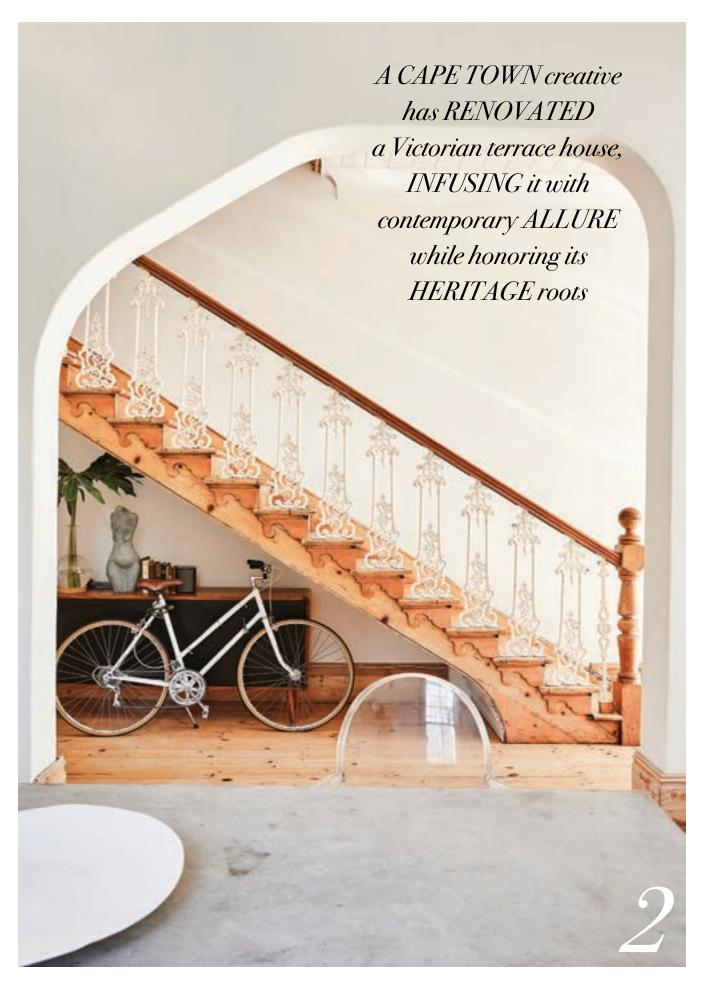
LAYERS Leaning on the art of moody layers to craft interiors that exude depth and intrigue is key. The team layers details such as rugs, playing with various textures and adding art and accessories in often forgotten-about spaces.

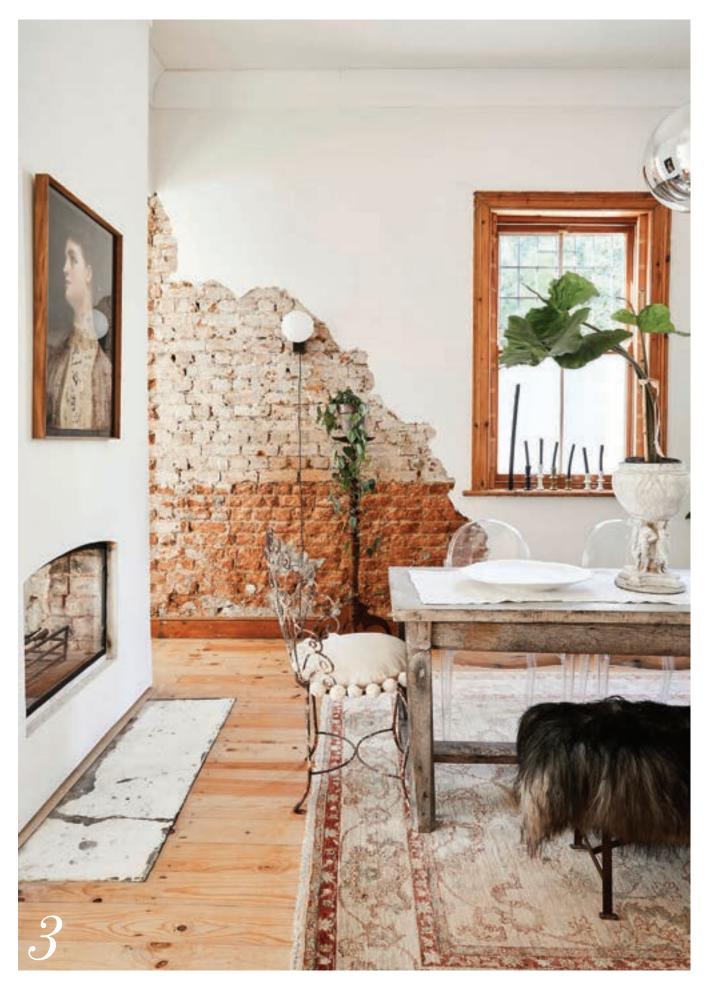
RICH TONES serve as a cornerstone of Far Studio's approach to moody interiors, and this doesn't have to mean only using paint or permanent details. By adding dark-colored upholstery, velvets, curtains and transitional furnishings in deep hues, you can bring warmth to an entire room.

BELLEWETHER



text by LORI COHEN photography by WARREN HEATH styling by SHELLEY STREET







a visual merchandiser, Sanet Coetzee has honed her talent for creating captivating spaces with a single, well-placed item that sets the perfect mood. This expertise became a personal passion as she transformed her home in Cape Town into a tranquil sanctuary. When she stumbled upon the charming Victorian house, she faced a challenge: It had previously functioned as a boarding house and featured six cramped and unappealing bedrooms. However, she immediately saw the hidden potential within its walls.

"Having experienced apartment living, I was overjoyed at the prospect of having a garden and being on the ground floor. While I had no choice but to replace the deteriorating windows and doors, it presented an opportunity to invite in natural light," she explains. The terrace house required not only the rejuvenation of neglected areas but also practical improvements. The sash windows were replaced with meticulously crafted ones, and a bold decision was made to extend them up to the ceiling, allowing for mountain views. Additionally, she infused a touch of whimsy by introducing a series of arches that flooded the ground-floor living space with an enchanting abundance of natural light.

Coetzee decided to break free from the traditional open-plan layout commonly found in Victorian renovations and put her own spin on things. She ingeniously transformed the entryway into an unexpected guest bathroom while maximizing the space by incorporating a pantry for the kitchen right behind it. Also on the ground floor, she skillfully designed a set of liveable spaces that transition from the lounge to the dining room, creating a harmonious connection to the home's central hub, the kitchen.

Here Coetzee was drawn to the original small terracotta tiles on the floor, appreciating their simplicity and beautiful range of colors. She selected a palette of pistachio and pink lemonade to complement them, but the effect is far from saccharine. The addition of sleek copper handles, a vintage-inspired SMEG gas hob and minimalist open shelving establishes an understated foundation, which Coetzee then adorned with plants, art and an array of intriguing curiosities amassed over decades. An unused courtyard was transformed into an extension of the kitchen, featuring a terracotta-toned gravel floor, vintage furniture and a wall of plants that blend the two spaces.

The kitchen also flows with ease into the dining area and lounge – linked by a double-sided fireplace. These rooms feature a medley of classic and vintage furnishings, softened and enhanced with table decorations that play with height, dark sheepskin throws that contrast a soft Persian carpet and glass cabinets brimming with precious collectibles. A cheeky portion of exposed brick was left visible, showcasing the time-worn beauty of the bricks beneath.

As Coetzee notes, "The house's neglect became its greatest strength because most of the original features were untouched. I couldn't believe how beautiful the staircase was. It was there, just waiting to be brought to life." Coetzee credits architect Alet Barnard for pushing her to play with the concept of arches and creating an organic opening from the staircase to the lounge and dining area. "It frames the staircase in a way I couldn't have pictured," she adds.

Upstairs, two bedrooms and a bathroom leading directly off the landing have been fully revived with a simple monochrome palette and, again, with open shelving creating spaces that Coetzee has peppered with precious finds.

"I'm loving the transition from an apartment to a house," she shares. "It has allowed me to incorporate more delicate pieces into my living spaces. I never anticipated how much I would enjoy this change – not only because of the extra room but also the opportunity to explore different levels within the house."

1

The courtyard, previously choked by bushes and completely unusable, got a budget-friendly face-lift. Gravel was spread out, and a row of terracotta pots was added to create a feature wall. A bare concrete and wood table was placed alongside a comfy vintage daybed and laid-back chairs. Table, Onsite Gallery; daybed and chairs bought at vintage markets.

9

Coetzee wanted to create a connection between the entrance hall and the dining room, so she decided to open up a wall. Architect Alet Barnard encouraged her to think creatively and explore unconventional shapes. Coetzee embraced the challenge and experimented with an organic form. The final result pleasantly surprised her, beautifully framing the intricate wooden staircase. Vintage bicycle.

3

When Coetzee renovated her Victorian home, she decided to leave a part of the wall exposed, revealing the brickwork. This clever choice draws everyone's attention when they enter the room, turning the wall into a centerpiece that feels like a work of art. Cabinet armoire, Onsite Gallery; LUCIA X artwork, Jana + Koos Studio; Louis Ghost Chairs by Philippe Starck; Mirror Ball Light by Tom Dixon.

4

A desert rose delicately perches on a marble stand, reflecting the graceful contours of a glass-fronted cabinet and adding a touch of decorative smarts. Vintage cabinet, Onsite Gallery; marble column, collected piece.

.5

The lounge is a bright and welcoming space, thanks to its warm wooden floors and a tasteful blend of cream, white and black furniture. The room exudes sophistication, with a bold brass open-shelving unit serving as the focal point. This unique piece features a playful graphic design that complements the elegant shapes of the chairs and carpet. Vintage chairs, The Space Agency; cream sofa, Klooftique.

6

To maximize light and maintain an open feel in the hallway, Coetzee positioned a vintage glass display cabinet against a wall. "When I put things together, I like using mostly white and black shades. They give the old cabinet a modern feel, and by keeping the entrance area free of clutter, it feels open and inviting to guests," she explains. Butterfly, Chris van Niekerk Botanicals; white ceramics, Ceramic Matters; bowl, Hylton Nel; large cow bowl, Babylonstoren; collection of earthenware, crystals and glass, all vintage finds; Anglepoise lamp, Haute Antiques; glass cabinet, Wauhaus.







DESIGN DUO: NINA DEKAY GRAUER AND ELEANOR TREPTE

ATOMICRANCH

In her midcentury Palm Beach ranch, Nina Dekay Grauer injects a retro style into a thoroughly modern design scheme

TEXT BY KELSEY MULVEY PHOTOGRAPHY BY CARMEL BRANTLEY INTERIOR DESIGN BY DEKAY & TATE

FLORIDA

As the founders of Dekay & Tate – a full-service interior design firm with clients in Palm Beach, FL, and Denver, CO – Nina Dekay Grauer and Eleanor Tate Trepte find potential in just about any home. So when Grauer moved into her 1,800-square-foot, ranch-style home in 2018, which had not been updated in decades, the design duo took a no-holds-barred approach to the Palm Beach residence, bringing their bold, and often eclectic, style to the forefront.

Helping to combat the fiddly floor plan, Grauer and Trepte removed a wall that separated the dining room and entryway to create a truly multipurpose space (including a home office), enhancing the home's versatility factor by juxtaposing stealth storage with a 1960s and 1970s flair, citing designers like David Hicks and Pierre Cardin as inspiration.

Meanwhile, the screened-in porch that serves as a "typical Florida room" features a daybed with hidden storage in a botanical repeat from Utopia Goods. "We really built the room around that fabric to flow with the landscape outside," shares Trepte. "It all just really worked together."



GRAUER'S LIVING ROOM HAS FLOOR-TO-CEILING APPEAL WITH A FIREPLACE COVERED IN VERNICI TILES, PHILLIP JEFFRIES NATURAL WALLCOVERINGS AND A CAREFULLY CURATED SELECTION OF SELAMAT LIGHT FIXTURES. THE SEATING IS REIMAGINED IN HALSEY + SPRUCE'S FLOWER-POWERED UPHOLSTERY AND A VERDANT BAR-CUM-BOOKSHELF THAT'S PACKED WITH STORAGE, CREATING A FUN WAY TO INCLUDE A BIT OF LINEAR WORK.

"MY AIM WAS TO FOSTER A HAVEN FOR CREATIVITY, CONVERSATION AND COMMUNITY -ALL WHILE ECHOING THE STYLE OF THE SIXTIES AND SEVENTIES," GRAUER REVEALS.

60S '70s



THE KITCHEN LEANS INTO THE SUNNY DISPOSITION OF YESTERYEAR, THANKS TO THE VINTAGE BAR STOOLS AND VERITE GLASS BACKSPLASH FROM CERAMIC MATRIX. A TURKISH KNOT RUG BY SCOUT DESIGN ROUNDS OUT THE ROOM IN STYLE, USHERING IN A WARM, WELCOMING ATTITUDE.



WHILE THE REST OF GRAUER'S HOME IS SWATHED IN BOLD COLORS AND PATTERNS, HER PRIMARY BATHROOM ACTS AS A WELCOMED RESPITE. HERE, TILES FROM ARTISTIC TILE FEEL DELICATE WHEN PAIRED WITH SOFT ROMAN SHADES OF BAMBOO MATCHSTICKS AND A JEWELRY-LIKE FIXTURE FROM HEATH LIGHTING. TUB AND FIXTURES FROM FERGUSON (PFISTER HARDWARE AND MIRABELLE TUB).



FORM AND FUNCTION WORK TOGETHER IN THE SUNROOM, WHICH BOASTS A BESPOKE DAYBED FROM SCULPTURED WOODWORKS, CUSTOM VINYL WRAP SHELVES AND UTOPIA GOODS UPHOLSTERY.





LET THE SUN SHINE IN

Architect Costanza Santovetti gives a 1950s Roman flat a mod new look

Rooms are at our mercy. Vintage spaces get stripped clean to create something more contemporary. Barebones interiors get gussied up with crown molding and herringbone floors. A home is a living thing, so it's natural that we should help it evolve. But between these extremes lies another approach – not a period-perfect take, but one that expresses a willingness to accept the essential character of a place without surrendering fully to what was.

In reimagining a 1950s apartment for a young couple, architect Costanza Santovetti took a singularly measured approach. Located in Rome's Parioli district, a few steps from Villa Borghese, the unit had never been renovated, and the owners, one of whom had been raised in it, wanted to jettison the white-and-beige palette for more color, while making the layout more compatible with family life.

1

Santovetti designed the Carraratopped table in the kitchen. The industrial pendant came from an antique shop in Rome.

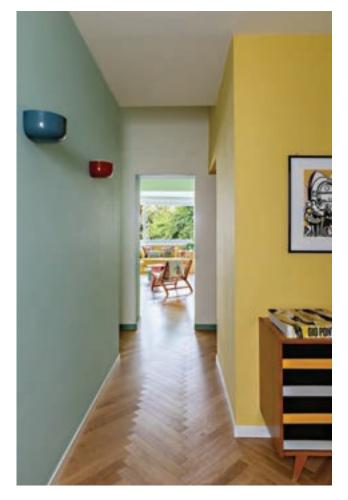






Santovetti, whose career has taken her to Vienna, Paris and London, reorchestrated the space, beginning with the kitchen, which was small and sequestered at the end of a corridor. She repositioned it closer to the living room and an adjacent terrace, keeping it separate though visually connected by a massive glass porthole. The children's bedrooms were given a shared bath, and a wide hallway was requisitioned for a laundry room and service area. The primary bedroom was reoriented toward the terrace and equipped with an en suite bathroom.

Although the apartment retains a boxiness typical of the era, it is animated by such features as floor-to-ceiling bookcases, a deep, arched niche in the primary bedroom and almost irreverent touches, such as the wall-hung, industrial cast-iron sink in the guest bathroom. But it is Santovetti's astute deployment of color that truly brings a visual and spatial depth to the home. "Color is one of the elements that fascinates me most and characterizes all my projects," she shares. "I like the idea of choosing colors that interact with the context and define the spaces but at the same time, can express the personality of the homeowners. In this specific project, green is naturally part of the house itself since it overlooks a very lush garden. And the owner is a very sunny and positive person and loves yellow in all its shades."





4

A view from the foyer to the living room. Cabinet at right is a Jiří Jiroutek design. 5

In the primary bedroom, a Nesso Table Lamp by Artemide and a Polspotten stool.

Color plays a key role in the furnishings as well. In the living room, a trio of brightly-hued, round and oval coffee tables of varying heights (designed by Claudia Pignatale of Secondome) form an engaging relationship with the yellow, blue and red components of the long, adjustable Mod 265 Wall Sconce by Paolo Rizzatto for FLOS. There's a harlequin-like jauntiness to the lacquered table and its companion pendants that Santovetti designed for the dining area, and the primary bathroom is particularly exuberant, clad in bright-yellow Zellige tiles. Vintage midcentury easy chairs, classic bentwood pieces and a storage cabinet designed in the 1960s by Czech designer Jiří Jiroutek are among the items Santovetti sourced to complement the newly refreshed apartment.

There's a wonderful clarity about this Roman residence, a simplicity that doesn't come up short, a pleasing insouciance driven not by a pronounced stylishness, but by an eye for what makes sense. Pitched perfectly between "look at me" and true livability, it speaks "home" in any language.





6

Guest bathroom with industrial cast-iron sink and a mirror with integrated light from an antique shop in Rome. 7

In the primary bathroom, Zellige tile, a custom wood cabinet, and light fixture from Zangra.





Bedroom

John Rosselli's Ironies bed frame anchors the room, while a black-and-white theme provides a calming retreat.

TEXT BY **CARA GIBBS** PHOTOGRAPHY BY **ANTOINE BOOTZ**INTERIOR DESIGN BY **TIM BUTTON**







Breakfast Nook

Vintage bistro chairs surround an existing table in the custom-built banquette. The room transforms with Aesthetics Wallcoverings' in Cambria design in Ash. Button's thoughtful rearrangement places the table to the side, directing attention to the chandelier and turning this nook into a cozy, inviting space.

MANHATTAN, NEW YORK

Now and then a home comes along that commands the attention of an audience, imparting a rich narrative from space to space. In the heart of Manhattan's Upper East Side lies a vibrant pied-à-terre that demands just that. The storied home weaves together the disparate threads of its owners' eclectic tastes into a tapestry of diverse interests and extensive travels. The work of renowned Tim Button of Stedila Design, this project shows off his adept ability to harmonize traditional and contemporary elements as he transforms rooms into unique plotlines.

The home belongs to a dynamic couple – devotees of film and avid art collectors, and long-standing clients of Button. Their affinity for paying homage to the golden era of film and media, and their passion for art, travel souvenirs, family heirlooms and international film and TV memorabilia, takes center stage and is further personified throughout each living space, thoughtfully orchestrated by Button himself. Dividing their time between South Florida, the North Shore of Massachusetts, New York and Rome, the couple's abode reflects their wanderlust lifestyle.

The crescendo moment of this eclectic home is presented in the form of a commissioned wall sculpture mirror by acclaimed artist Beth Katleman, shown above the mantel. This unique piece not only set the tone for the entire apartment – speaking eloquently to both romantic whimsy and avantgarde theatrics – but also played a pivotal role in the acquisition of the home in the first place. Button states, "They committed to this piece before they even bought the apartment, then pulled the trigger on the purchase."

Button's design approach for this project exudes a playful nostalgia, akin to staging environments reminiscent of period movie sets. Embracing a 1920s and '30s salon vibe, the piedà-terre showcases over 140 carefully curated pieces of art, each with its own unique identity. From quirky decorative objects to a black-and-white bedroom dedicated to the display of the owner's photography, every inch of this home is a campaign in support of the couple's artistic expression – artfully assembled by Button.

Arguably the most eye-catching aspect of this project is the sophisticated color palette. Button shares, "We needed a strong color presence on which to thread the tapestry of artwork, so we started with Arsenic Green by Farrow & Ball." Setting the palette pace, Button explains, "This deliberate color selection brings depth and character to the home, creating a rich visual experience that complements the diverse collection of art and memorabilia."

Hitchen

Existing cabinetry takes on new life with Button's color matching and painting, turning the kitchen into a jewel box. Artistic Tile backsplash and a cohesive blue color palette create a visually stunning space, showcasing Button's knack for transforming the mundane into the extraordinary.







The entryway, adorned with Schumacher's Queen's Flight wallpaper panel set in Green, created in collaboration with artist Anne Lemanski, welcomes visitors into a gallery-like space. Though the wallpaper is the only art to speak of in the space, the design cleverly defines the area, turning what was once a stark white space into a drama-filled entrance brimming with character and anticipation for the rooms that follow.

Working with return clients, especially those with a history dating back to 1989, offers a unique perspective into the evolution of personal tastes and preferences. Button acknowledges the importance of trust throughout the design process, stating, "You have to take leaps of faith and believe in the process because you've seen it before, and they really did." The collaborative spirit between the homeowners and Button is evident from room to room. Providing art direction and distinct preferences, Button reflects on the client collaboration, noting, "They were very involved - there was a lot of careful translation of their art direction into characterful rooms from a bygone era that resonate with today." Upon closer study into the narrative of this Manhattan home, it becomes clear that Button's design transcends mere aesthetics - it's a conduit for interior storytelling. The Upper East Side residence stands as a vibrant canvas where Button's design narrative unfolds, by way of art, furniture, and color, to create a home that not only reflects the owners' diverse tastes but also speaks a captivating dialogue of design and personal expression.

Living Room

A mix of existing and curated furniture, from Nobilis fabric chairs to a 1950s motel desk, creates an irreverent, hi-low aesthetic. The corner desk, reminiscent of a period film set, captures the essence of this cinematic living room.

TURIN, ITALY



Oddone's large feather pillows provide comfort.

COMING TO HER SENSES

CARLOTTA ODDONE PLIES A SUMPTUOUS SENSUALIST'S AESTHETIC AT HER FAMILY HOME IN URBAN TURIN

TEXT BY JORGE S. ARANGO PHOTOGRAPHY BY BARBARA CORSICO STYLING BY CHIARA DAL CANTO INTERIOR DESIGN BY CARLOTTA ODDONE



Brass pendant lamp by Paola Navone for Gervasoni and papier-mâché angel bought in a Roman market, Candy Chair by Oddone.



Moodboard: Sandokan velvet, designed by Oddone, rests on Romo's wallpaper.

"I look at myself as a professional who plays with senses more than rationality to achieve the pleasantness of the spaces I work in," admits Turin-based, Italian designer Carlotta Oddone. "I like places and objects that – boom! – hit you straight in the heart and not the brain."

Asked to describe what senses her own home, which she shares with her husband, two sons and a student from the Republic of the Congo, would evoke, she elaborates, "It's like a Coltrane note or a gracious patchouli scent. No caviar or champagne; luxury is often easy and predictable. I like more of a mix of violet, nasturtium and chicory – unconventional ingredients with a surprising taste."

A look around her rooms confirms this. They are loungy and mellifluously fluid, like a riff on Coltrane's tenor sax, earthy and spicy like patchouli, and sweet yet piquant like the aromatic plants she enumerates. The house was built by a cardiologist in 1930, who also had a detached cottage erected in the garden for his driver. Oddone's four-bedroom residence, which occupies about 2,370 square feet, comprises the first floor of the original doctor's house and the garden cottage.



Large kitchen cabinet, custom designed by Oddone, collections of 1950s chairs, iron table designed by Oddone and ceramics by Turin artist Maddalena Boero.



In the background the artwork of the photographer Anna Maria Colace, cotton and viscose velvet curtains and printed linen cushions, all designed and produced by Oddone.



Kirkby Design wallpaper for Romo, IC Lights by Michael Anastassiades for FLOS, tropical velvet cushions by Oddone.

Oddone herself, who holds a degree in philosophy, began designing fabrics after a successful career in journalism and a stint in Rio de Janeiro, where she absorbed the vibrant colors and bold patterns of that culture. Her signature became floral, avian and animal designs that were bold and over-scaled.

Yet none of the designer's work startles you into a sense of effrontery because they are reproduced on sumptuous textiles like thick, course linens, silk velvets and cotton viscose. This softens their edges and effectively sidesteps the insolence of many outsized patterns, arriving at something more tactile and rich. Her business eventually expanded into handbags, poufs, lighting, china, pillows and wallpaper, some of which decorate her own home and the various residential projects she now also designs. Recently she has dipped her toes into the American market through the Italian design platform Artemest.

"Hard and graphic is not my style choice," she admits. "To the contrary: softness is key. I am often asked for exactly that – to smooth and soften spaces that seem a bit rigid after a rigorous renovating project. Textiles are my main partners in this job."

Indeed, Oddone's Turin home is all right angles and blocky rooms. These are first mitigated by coats of luscious jewel tones applied to the walls, many of them in mottled textures like Venetian plaster or distressed finishes (i.e., a custom cabinet in the kitchen, door frames). One exception is a fire-engine-red bath, which was a way of vivifying a small windowless box. The red creates, she notes, a kind of "wow effect."

There are also plenty of flowers and patterns, often covering vintage furniture ("I like everything that has a story"). And tones of warm amber, deep turquoise, smoky garnet, ethereal amethyst and luminous tourmaline bring on visual depth and moody lounge vibes.

Oddone's unique touches, as well as the weathered wall surrounding the garden, create an atmosphere that belies the reality of the busy metropolis of almost 850,000 people that surrounds her. It is, she happily observes, "something between an urban apartment and a charming country house."



In the primary bedroom, the handcrafted iron canopy is furnished with Oddone's usual mix and match fabrics.



The red bathroom: armchair designed by Oddone and carpet by Doing Goods.



In the vestibule of the old stables, a 19th-century oil-on-canvas painting by Ernst Erwin Oehme (1831-1907) titled "Sunday outing with son horseback riding" is hung above a 19th-century English chest of drawers in walnut.

MERCHANT OF TIME

ANTIQUARIAN, DESIGNER AND CURATOR
AXEL VERVOORDT'S
CASTLE ON THE OUTSKIRTS
OF ANTWERP IS A
MEDITATION
PHOTOGRAPHY BY MICHAEL PAUL
ON THE IDEA OF TIME



here's something about an Axel Vervoordt interior that feels alive and yet utterly still, modern yet embracing all time, down-to-earth yet otherworldly. His rooms often feel as if they simultaneously emanate the sacred, contemplative air of a monk's cell as well as the ripeness (maybe even decadence) of human experience.

This mood is everywhere at Kasteel van 's-Gravenwezel, the famed antiquarian/curator/designer's castle on the outskirts of Antwerp. The presence of history, of course, is innate here. The original structure traces back to 1102, when it was a fortress. Two six-story towers went up in the early 16th century, but the castle mostly took its present form in about 1745, with other buildings and an English-style garden following a bit later.

What accounts for the multidimensional spirit of Vervoordt's interiors? We can glean one hint from the catalog essay he wrote for an exhibition he curated in 2007 at Venice's Palazzo Fortuny: "I appreciate old walls, furniture that has not been restored, everything that, in its original state, has been transformed by time – 'that mighty sculptor,' as Marguerite Yourcenar puts it. I appreciate an old wall as much as an abstract painting. To me, everyday objects handled with love are works of art."

That goes a long way toward explaining why no one else on Earth could probably deploy a worn plank of wood as if it were a priceless Richard Serra or Mark Rothko. One such plank – bowed, chipped and scored with hash lines – leans nonchalantly against a rough-hewn, heavily weathered wall in a space Vervoordt calls "the loft room." As it happens, the board shares space with a work by Japanese Gutai school artist Shozo Shimamoto that is a perforated, pockmarked sheet of galvanized steel. Nearby is a Zen monk's ball.

What unites the architectural envelope, objects, art and furnishings of this room? Principally, Vervoordt's veneration of patina. "It symbolizes an osmosis with the universe," he explains, "a kind of abstract art created by time."

But time is also relative, and in many ancient mystical traditions with which Vervoordt shares an affinity, time does not even exist except as a way humankind orders our reality. Fundamentally, it has no substance. Which opens the door for Vervoordt to draw from the entire trajectory of

human creativity in the creation of environments at the Kasteel and beyond. He has decorated the home of Robert DeNiro and inspired admiration from a wide swath of royalty and celebrities around the world: the Rothschilds, French presidents and the Aga Khan among them.

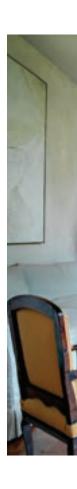
A typical expression of this visual survey of epochs and aesthetics is a Moroccan-style sitting room in the hayloft of one of the estate's outbuildings. Or there is a "Manoir" room conjured from 18th-century French furniture, a sofa and coffee table from his eponymous furniture collection, a 1964 painting by Venetian artist Ida Barbarigo, a 1968 work – an ornately carved Baroque demilune table – by Belgian artist Jef Verheyen (a member of the Zero artists, a philosophically kindred European group to the Gutai) and a 1985 painting by Japanese artist Chiyu Uemae.

It is not, however, just eclecticism and patina that distinguish Vervoordt's spaces. "There are other concepts that I find equally important," he notes. "The use of proportions and the knowledge of sacred geometry. The concept of proportion is essential in the search for balance and harmony; it's a key to happiness. Architecturally, the use of proportion is a way to create silence and space, where the space itself is more important than the walls surrounding."

This is very evident in the loft room, where it feels clear that moving a single object or furnishing would upset some ineffable equilibrium. But it is also apparent in a pair of orangeries – one dating to the 18th century, the other added to the complex of buildings in 1986. Both are, as orangeries were, constructed primarily for the wintering over of plants. However, Vervoordt explains, "My wife and I found the old orangery too beautiful to fill it entirely with plants during the winter, so we've built a 'new orangery' on the other side of the property that we use in the summertime as an extra living space and in the winter to stock our delicate plants and keep them from the cold."

To wit, in both indoor-outdoor spaces, sofas from Vervoordt's furniture collection mirror the low, longitudinal proportions of the rectangular rooms. Artifacts culled from the family's 15,000-plus stock of objects and antiques are judiciously scattered around the rooms, contributing to the sense of timelessness and patina, but also exuding a palpable silent presence. The actual selection of these objects can be attributed to intuition, which Vervoordt talks about as a kind of mysterious process. "For artists, scientists and collectors," he states, "I think every great discovery emerges out of intuition. Intuition is a feeling that comes out of total freedom, out of being one with cosmic energy. It's knowledge before knowledge."

Mystery, of course, cannot be replicated. Which is why, though Vervoordt has had many admirers who have aspired to mimic his style, he remains an inimitable icon of our age.



The view of the north tower of Kasteel van 's-Gravenwezel and the gatehouse through the large doors of the old carriage house.



In the old orangerie, an 18th-century polychromed Italian mirror reflects the lush foliage of the planting while a view through the open door gives a glimpse of a poolside table and chairs under a spreading wisteria vine.



Axel & Boris Vervoordt photographed in Venice.

Known as the "Manoir" room, a collection of French 18th-century furniture is mixed with pieces from the Axel Vervoordt Home Collection. Above the fireplace is a 1964 oil-on-canvas painting by Venetian artist Ida Barbarigo titled "Fabio to buttano per terra" (Fabio, they will throw you on the floor). To the left of the fire is a 1968 work by Belgium artist Jef Verheyen titled "Lente" (Spring), while behind the shutters near the window is a 1985 oil-on-canvas painting by Japanese artist Chiyu Uemae titled "Work (#34)."



Looking from the cobbled forecourt through the two large twin doors of the old carriage house to the formal parterre gardens beyond.

At the far end of the "loft room," an 18th-century Italian cupboard made from poplar is positioned next to a large stone urn, while a 19th-century sculptor's plaster model of a monumental foot sits on a stone plinth.





In the large windows of the old carriage house a pair of Louis XIV Belgium wall ornaments in oak stand against the pillar between a pair of French c.1700 wrought-iron vasques that hold flowering Hortensia while a sculpture of Minerva (the Roman goddess of wisdom), Louis XIV period, looks on.



A small library in the outbuildings contains a vast collection of old and new books on gardens, botany and horticulture as well as a series of historical maps of the grounds of Kasteel van 's-Gravenwezel. The large map dated 1800 is hung above an old pine table, where a collection of garden ornaments and 19th-century French pottery is displayed.

In the cozy snug next to the small family dining room, a French, late-18th-century country painting of a hunting scene (artist unknown) is hung above a polychromed high-back bench seat, while a pair of 19th-century English country armchairs and a table are arranged in front of the fire.



Displayed in a corner of the "loft room" is an Artempo worn-out plank. On the chimney breast is an Artempo disc from a previous Axel Vervoordt exhibition at the Venice Biennale, while the black Zurbaran slate table is a design by Axel Vervoordt.



A long seating area in a bedroom in what was once the original hayloft is adorned with a Moroccan-style fabric, which is contrasted with an old kilim rug on the floor.



Roger Capron ceramic tile coffee table. Albert Tormos stone sculptures.



Dining room bistro table made in Auvergne accompanied by tripod folding chair by Paolo Orlandini and Roberto Lucci from the '70s. André Sornay black and red wall cabinet.

Atop an 18th-century building in the Ainay neighborhood of Lyon's second arrondissement, surrounded by antique dealers, bouchon lyonnaise and quaint local markets, sits the apartment of Serge Rosenzweig, gallery owner and collector of objets d'art.

Rosenzweig embodies an ease and candor that comes from an early life spent pivoting numerous careers and titles, from painter in theater décor at the Comédie-Française to eight years as a retail buyer identifying covetous home goods for the popular American company Anthropologie. In 2012, he let his feet settle under the red rooftops of Lyon, opening his jewel box of a store, Galerie du Desordre, then finding his jewel of an apartment.

Inside the vibrant haven of French Gallery Owner Serge Rosenzweig







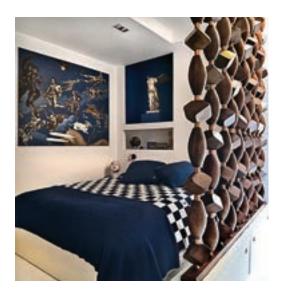
"I decided to design the restructuring myself in a somewhat selfish approach," Rosenzweig recalls. "There would be only one bedroom and one bathroom, illuminated by skylights, and a large living space overlooking the river."

Rosenzweig's apartment is an embodiment of home as a living archive, and the impression of French designers is ever present, each objet distinct in its own beauty yet operating in tandem with others, like a song. The 1950s black and red André Sornay credenza with sliding doors in the dining room sits adjacent to a bistro table from Auvergne and accompanied by 1970s tripod folding chairs by Paolo Orlandini and Roberto Lucci. A noticeable point of pride for Rosenzweig are the stunning azulejos, Portuguese façade tiles, that he carried back from a trip to Lisbon and date back to the beginning of the 20th century.

"The apartment was a favorite from my first visit because of the exceptional and immutable view," Rosenzweig shares. "I immediately understood the potential offered by the ceiling-to-floor windows." The living room effortlessly balances comfortable furnishings with objets d'art that cheekily call for individual attention but do not compete with one another. South-facing windows overlook stunning views of the river and the hill of Fourvière, while light dances down smooth white walls before spilling across the Pavés de Paris-designed wooden parquet floors.

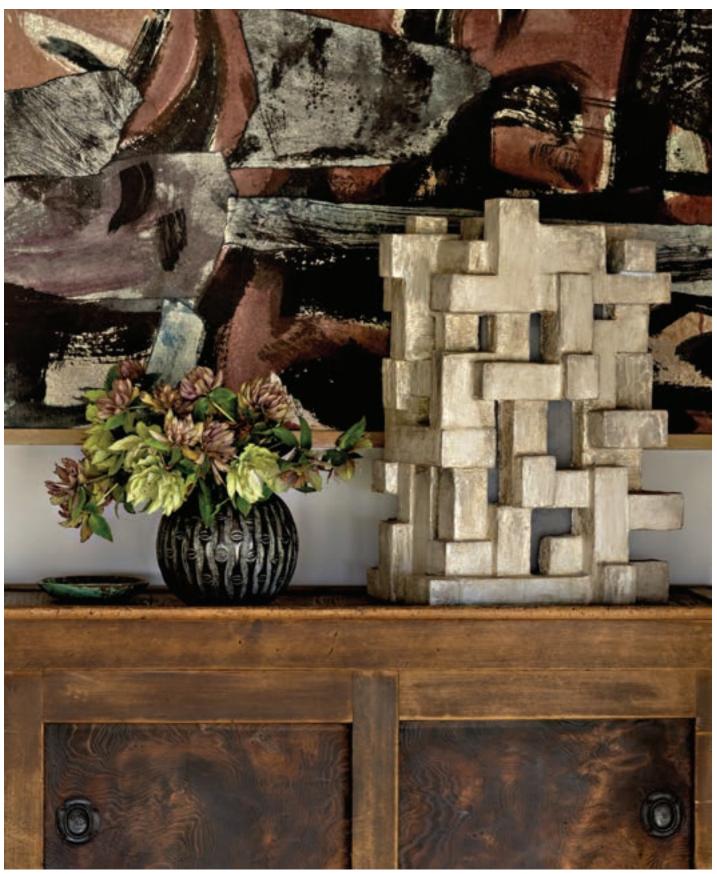
A tall partition, composed of wood and copper elements from the 1950s, designates the sleeping nook complete with the artist Eric Domalain's work representing a celestial map and astrological signs, and a plaster copy of the Winged Victory of Samothrace, whose original is at the Louvre Museum.

Perhaps only second to Rosenzweig's penchant for detailed curation of the many pieces he collects is his extraordinary way of describing them with lyrical adoration, suggesting that, from being a painter and buyer, a designer and a historian in this lifetime, perhaps he was also a poet in another.





 $\label{thm:piero-Formasetti-Flying-Machines-tiles-from the Italian house-Bardelli line the kitchen wall.$



DRESSER/DRAWER: JAPANESE DOUBLE CHOBA, MEIJI ERA; HANGING ART: ALDEN MASON, C. 1960.



THE ART-FILLED LIVING ROOM, WITH ITS BABY GRAND PIANO, 8-FOOT-WIDE TANSU AND A VLADIMIR KAGAN SECTIONAL.

MASTERWORK

To compliment his Seattle apartment filled with old-world details, designer Tim Pfeiffer adds layers of sophistication in a moody, monochromatic palette

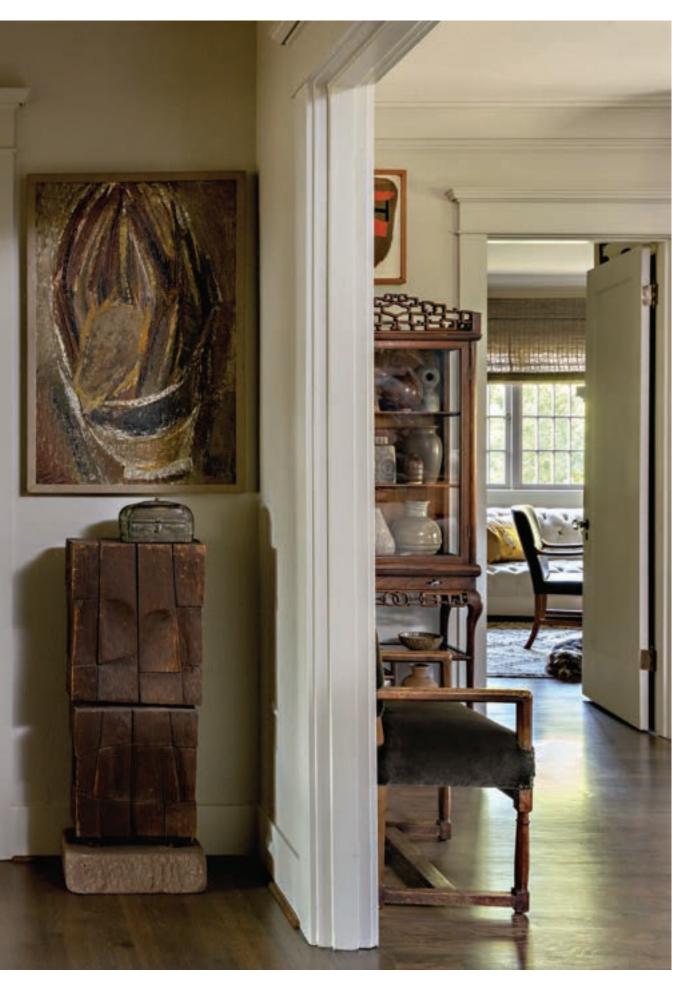
TEXT BY THOMAS CONNORS PHOTOGRAPHY BY RAFAEL SOLDI INTERIOR DESIGNER AND HOMEOWNER TIM PFEIFFER

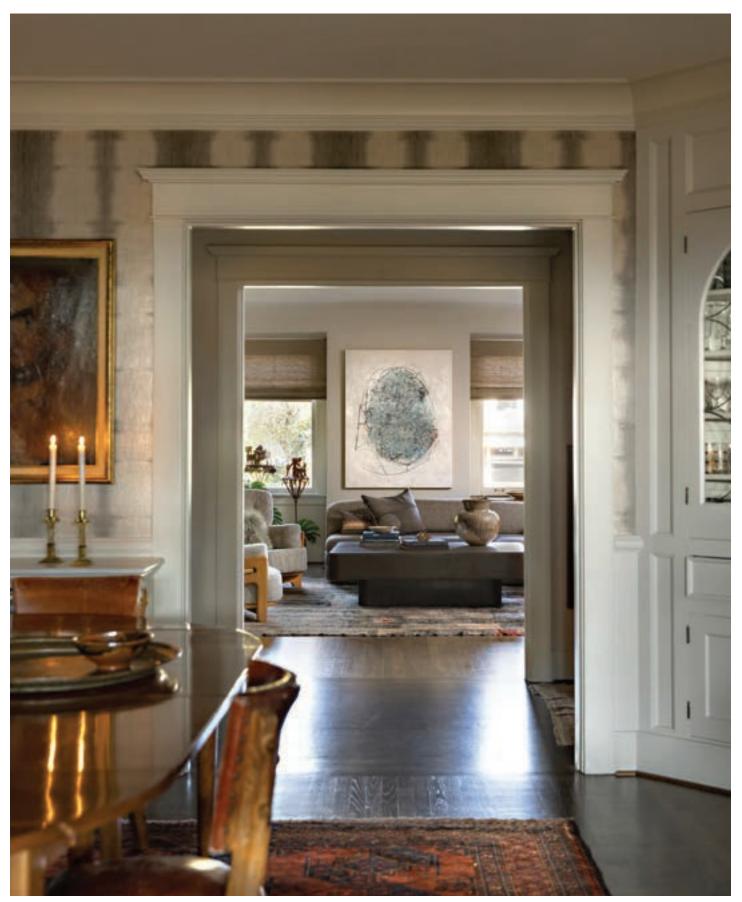
SEATTLE, WASHINGTON

Layered. It's a word we use regularly to describe the play of stuff in a home – the pillows whose patterns and fabrics contrast with the upholstery of a sofa, the gilt picture frame against a grass-cloth-covered wall, the little dance that occurs when the legs of a Queen Anne chair meet the limbs of a Regency writing table. A cross between accumulated and composed, it's a look that only comes off in the most capable hands. Think masterpiece, not mash-up.

While a richly layered look can be conjured anywhere, it helps when the envelope one is working within possesses a depth all its own. Such was the case for designer Tim Pfeiffer, whose vintage, 2,220-square-foot condo in the Volunteer Park neighborhood of Seattle's Capitol Hill boasts spacious rooms, handsome millwork, and a formal air worthy of a grand Parisian apartment. "Detailed Old World formal vibes aside, the layout of the space was a big win," describes Pfeiffer, whose CV includes stints conceptualizing stores for Ralph Lauren and serving as senior vice president of Global Design and Development at Starbucks. "Situated on the top floor, with no party walls, it really operates like a freestanding home, with two en suite bedrooms at either end of the flat, a library, sunroom, windows on four sides and front- and back-door staircases."







THE APARTMENT'S AMPLE PROPORTIONS ARE EVIDENT IN THIS VISTA FROM THE DINING ROOM TO THE LIVING ROOM.



CHAIRS: SET OF 6 FINE FRENCH ART DECO OAK DINING CHAIRS BY DUDOUYT. ART (LEFT TO RIGHT): MARGARET TOMKINS, 1954; KENNETH CALLAHAN, 1950s; IANNIS DELATOLAS. TABLE: LATE-18TH-CENTURY ENGLISH GEORGIAN DINING TABLE.

"I've had the good fortune of dozens of trips to England and France and have become a bit of an Old World Anglo-Francophile," notes Pfeiffer. "And for this space, I wanted a more sophisticated, urban feel in a moody, monochromatic world."



JOHN-PAUL PHILIPPE, "PORCH WORK NO. 1," 2021, VIA HOUSEWRIGHT GALLERY.

A previous owner had obscured the apartment's 1920s grace by going for a "pseudo-Etruscan aesthetic," which included terracotta flooring and loads of red and pink marble. Pfeiffer eliminated these details, updated the kitchen with a more functional layout and new cabinets, refreshed the primary bathroom with new sinks and a walk-in shower and dressed the unit with a wide-ranging array of complementary pieces, from Turkish rugs and Art Deco dining chairs by Charles Dudouyt to an English Edwardian chest of drawers. Greige walls (Nimbus by Benjamin Moore) provide a neutral backdrop for the disparate furnishings and underscore the tactile delight of bronze, oak, stone, linen and wool.

Pfeiffer's previous home, a house not far from his current digs, was done in a "coastal California vibe" with walls and woodwork painted white and midcentury furniture taking the lead. "I've had the good fortune of dozens of trips to England and France and have become a bit of an Old World Anglo-Francophile," notes Pfeiffer. "And for this space, I wanted a more sophisticated, urban feel in a moody, monochromatic world." High ceilings and large openings between rooms allowed Pfeiffer to celebrate scale, which he did by bringing in a baby grand piano, a Vladimir Kagan sectional, and an eight-foot-tall tansu cabinet from Kyoto. An art lover, Pfeiffer has adorned the home with a variety of works in various media: sculpture by Alexander Calder, iron pieces from Benin, Africa, a canvas by Puget Sound artist Guy Anderson and photographs by Jenny Riffle.

While highly intentional and unmistakably composed, these interiors exude a sense of authenticity, thanks to the scope of Pfeiffer's taste and the various ways in which he has arranged his possessions. There's a certain fitting looseness to the disposition of his sunroom and a kind of dense intimacy in the living room. The dining room, with its low, wraparound bookcase, sound-wave-inspired Frequency wallpaper from Innovations and closely hung paintings, projects a wonderful, random aspect. Taken together, the rooms Pfeiffer calls home project a deeply satisfying cohesiveness. Impressive yet unimposing, artful yet straightforward, they are a testament of a sure hand and a searching eye.



IN THE SUNROOM, MIDCENTURY HANS WEGNER CHAIRS, ARNE NORELL SOFA, ANTONIA CLUB CHAIR, VINTAGE TILE TOP TABLE, AND CREDENZA FROM A PARIS FLEA MARKET.





Custom-made bookcase; the various ceramics in the bookcase are by the refined artist Monica Amendola from the school of Ugo Marano and the Liguori brothers, produced in the workshops and kilns of VIETRI.







Castor and Pollux, pair of large vases by Ferdinando Vassallo, local artist. The work on the wall is by Luca Dei, untitled.

ADELE SOLIMENE FILLS A RENOVATED FLAT IN SALERNO, ITALY WITH THE THINGS SHE LOVES: CERAMICS, PAINTING, AND LITERATURE

SALERNO, ITALY

Just opposite the façade of the cathedral and the Church of Our Lady of Sorrows complex and the Monastery of Santa Sofia is a flat with a refined, cosmopolitan character and oriental echoes – Constantinople is in the air, as are the Spanish dominations – an original house of rigorous and chic beauty. It is a dwelling that, in its own way, is contemporary and up to date, where shades of gray, taupe and Pompeian reds follow one another harmoniously, letting ancient echoes, artistic traces of past eras and memories shine through. And where contemporary works of art, 1920s furniture and late-18th-century mirrors and notable collections of designer ceramics are perfectly arranged.

This is where Adele Solimene lives, an intellectual of Neapolitan origin in love with ceramics, painting and literature. Her involvement in the city's literature festival is such that she has often hosted Pulitzer Prize winners, Strega Prize—winning writers, and authors—both foreign and Italian—of great renown (the literary festival is now in its 11th edition and is held every year in June), who have felt "at home" in this beautiful apartment. Solimene also collaborated for several years, becoming a partner with the Sinopia Gallery

in Rome, the city where she lived for decades until she chose Salerno as her base. Sharing this spacious flat is her partner, Emidio Trotta, a banqueting entrepreneur who, together with Solimene, immediately fell in love with this high-ceilinged maison and its large windows that breathe life. It was, however, a pearl that had been left to its fate.

The home had been abandoned for decades, though Adele and Emidio immediately realized its potential. And yet the call of Campania was very strong: for nine years the two moved to Salerno, a suitable place to take care of the family properties scattered throughout Campania. A careful renovation aimed at restoring the original spaces – which included the demolition of partitions dating back to the 1900s – created a large, charming flat. During the work, period plasterwork was uncovered and enhanced on the thick walls, and the high, wood-beamed ceilings were maintained and consolidated.

TEXT BY **BENEDETTA ROSSI** PHOTOGRAPHY BY **ALESSANDRA IANNIELLO**INTERIOR DESIGN BY **ADELE SOLIMENE** AND **EMIDIO TROTTA** ARCHITECTURE BY **OLIMPIA STACCHI, ARCHITECTS AT WORK**

CAMARADERIE

How would Adele tell her readers about herself?

As someone who has managed to live out a good part of her creative nature, thanks to solid roots anchored in fertile soil, full of affection and culture. I come from a beautiful family, I had two wonderful children, Olimpia and Giulio, two wonderful grandchildren, Leo and Bernardo, but I have gone further. I have had a life partner for twenty years, Emidio, a man of extraordinary human quality. The awareness of all this wealth gives me strength and energy that I put into everything I think and do!

Why Salerno and not Rome or Naples?

The choice of Salerno was a natural one because we belong to this area, not only culturally but also with properties and the family businesses in which we work.

Whenever you buy a property, there is always a kind of falling in love. How did you and this house meet?

We actually only saw the house we live in once, in the evening, in a downpour and with no light! We immediately knew it was the one. With a powerful soul, she welcomed us and made us a promise, if we freed her from the abandonment she was in! And once we had freed the walls from layers of paint, restored the original layout and little else...magic was accomplished.

What is the square footage; how is it laid out?

The flat spans about 1,900 square feet, and one side of the plan is almost completely without windows, and yet it works!

How did you solve the problem of the lack of windows?

The bathrooms were installed on the windowless side, as was the entrance, thus favoring everything else: the kitchen, the large central hall, the living room and the bedroom.

What part of the city are you in?

We are in the Duomo area, right in the historic center. Almost all the buildings here have religious origins dating back to around the 17th century. When we tackled the restoration, the idea was to "remove" to discover what was underneath.

And what discoveries did you make?

Stripping the paint from the walls brought out, as you can clearly see in the photos of the kitchen, some 20th-century grotesques on paper with a Pompeian flavor – very fashionable at the time. On the other hand, even if only in places, the rest of the house has revealed magnificent 17th-century limestone, which we have supplemented, where necessary, with simple lime scores. The painted plinth is coeval only in the entrance area.

Both you and your partner have a great passion for ceramics. Where does this love come from?

Ceramics are a common passion between Emidio and I; we love terracotta, the different techniques, the glazings, the firings...We have always considered it a very visceral art.

How did you realize the interior dècor approach?

We worked on the floor plan to decide which furnishings to include; there were some must-have pieces for both of us that the house welcomed as if they were tailor-made for her. Some things we bought together, while the vintage iron table in the kitchen comes from Detroit, and the Eames armchair is made from an exclusive leather.

What makes this place unique?

What I love about this house is the atmosphere, the overall energy that it emanates and that everyone including us can feel. This place has a soul that we have certainly liberated, but which existed before and will continue to exist.

Is there a favorite room?

The living room, the true architectural hinge of the house, located on the corner overlooking the monumental façade of St. Sophia and the Church of Our Lady of Sorrows from the late 16th century.

What feeling does this residence give you?

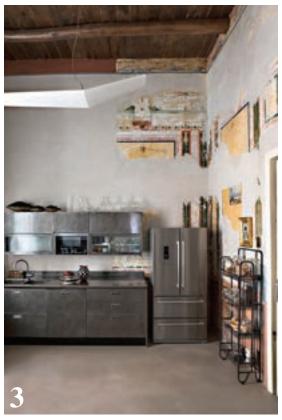
In choosing the house we were certainly influenced by our stays in Barcelona, Lisbon and even more so, Istanbul. The atmosphere is full of symbolism and history, but also very contemporary.

And then there is my passion for art: I had the privilege of collaborating with the Galleria D'arte Sinopia in Rome, my adoptive city for forty years, and of honing my talent for juxtaposing the antique with the contemporary in a completely natural way. I was also enlightened, during the design stage and while the work was in progress, by my daughter Olimpia Stacchi of Architects At Work; her contribution was fundamental.

> 1. Glass table, the Doge table by Carlo Scarpa for Cassina, Italian silver candlesticks, 1930. Ceramic and sponge head by Paolo Sandulli, 2023. Canvas by Luca Dei, 1990, untitled. 2. Vintage iron table and chairs come from Detroit, Ml. 3. The cabinets, in burnished steel, are Scavolini from the Diesel series. Antique grotesques have appeared on the walls after they have been sandblasted.











Armchair by Charles Eames for Vitra, with customized upholstery; portrait of David Bowie by master photographer Masayoshi Sukita. Azulej floor tile by Patricia Urquiola.



Small Venetian chest of drawers from the end of the 19th century with wooden checkered marquetry. Ceramic work in Raku technique, origin Umbria, 1990s. "Opera Linea e Punto" in lead sheet, by an unknown author, 1970s. The floor light is by Artemide 40.





NOUS SOMMES ARRIVÉS

For one French couple,

settling down









is a dream come true







 $Sunlit and amply proportioned, the {\it vintage}, Right {\it Bank} \, apartment \, drew \, the \, homeowners \, immediately.$



Fanciful borders jazz up the pervasive whiteness of the walls.

PARIS

A light touch doesn't necessarily signify reticence, or indecision. Like a hostess who knows a simple roast chicken doesn't demand a stage and so serves her bird on old ironstone in the kitchen rather than on Limoges in the dining room, some individuals just know to make a room sing with a minimum of orchestration.

The Paris apartment of Alice Gras and Anaïs Seguin, founders of the media company MOYO Paris and the creative studio Delajoie Editions, is a classic Haussmannian affair, a constellation of generously proportioned rooms detailed with handsome herringbone floors and decorative moldings. Dating from the 19th century, it has likely seen all sorts of design schemes over the years, from the clutter of bibelot-topped tables and antimacassardraped bergères to the glass-and-metal motifs of the Bauhaus to Danish modern, and more.

The first time Gras and Seguin viewed the apartment, the space, with its abundant natural light and a sea-green kitchen, put them in mind of Claude Monet's garden home at Giverny, which they had recently visited. Inspired by the artist's bucolic residence, as well as by the palette of American artist Joan Mitchell and the compositions of Josef and Anni Albers, the couple embraced the architectural essence of the apartment while imbuing it with a highly personal liveliness.

"We like vintage spaces because, in a way, they share with us their energy, their history, which guides us in choosing the direction to take," explains Gras, whose career includes five years as an art director at the boutique hospitality firm G.L.A. Hotels. "Achieving harmony – preserving the essence of a vintage space while infusing it with modernity – is an artful endeavor." Or in the case of this couple, artless.

While certain pieces really pop, such as a rug they designed that comprises a pale center bordered by circular cut discs of blue, overall, this home expresses a laid-back nonchalance. There's art in the central hallway, but rather than the ubiquitous gallery wall, just a few pieces are hung there. A humble Ikea sofa upholstered in green velvet with a contrasting fringe is an almost bohemian touch. Even the painted zig-zag that runs around the living room – along with two serpentine squiggles that frame an arched niche – read as something a child might have had fun doing, rather than a designer's flourish.

Gras and Seguin both grew up in the suburbs, and as for countless people everywhere, city life beckoned. "Paris has always held a sort of fascination for us, like a promised land of all possibilities," muses Seguin, who took to dance and art at an early age and counts weekly visits to the library as a formative childhood experience. "The uniformity of the suburbs weighed on us when we were younger, for different reasons, of course, and we needed to extricate ourselves from that." Having alighted in an apartment erected at the advent of the *Belle Époque*, a space that – as Seguin states, "embodies a form of achievement" – the two have realized those youthful ambitions. "Choosing and giving yourself the means to live in a beautiful place," adds Gras, "also means claiming the fact that you deserve it, that it is possible to live your dreams."

"Achieving harmony – preserving the essence of a vintage space while infusing it with modernity – is an artful endeavor."





Artwork from the couple's own Delajoie Editions line the wall in the unstudied hallway.

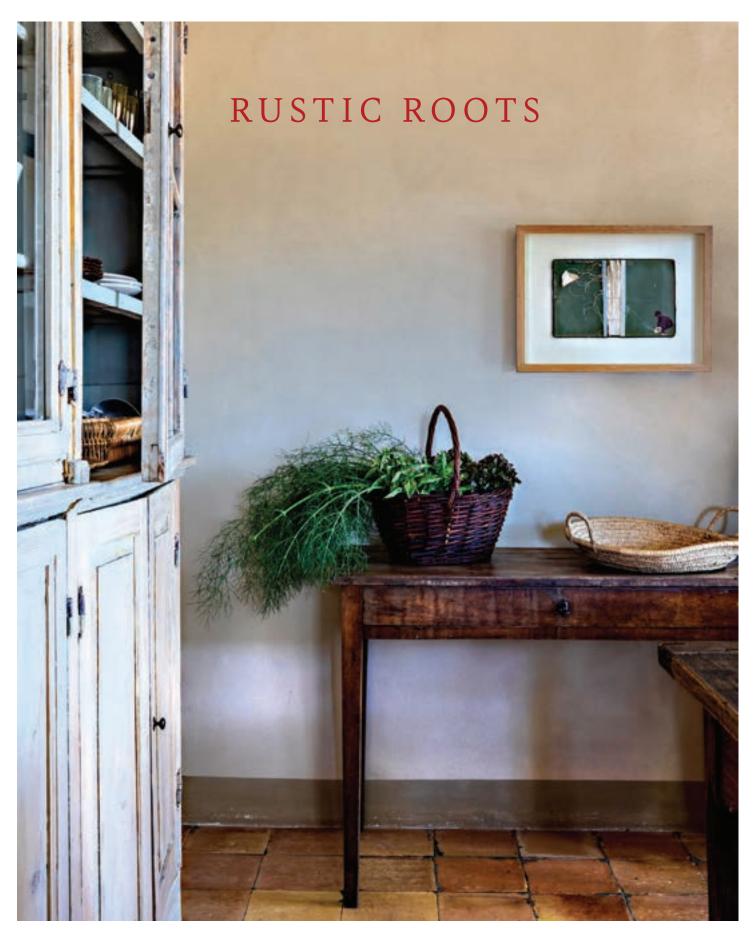
Mirror from Denmark's Ferm Living and a sideboard from Selency.



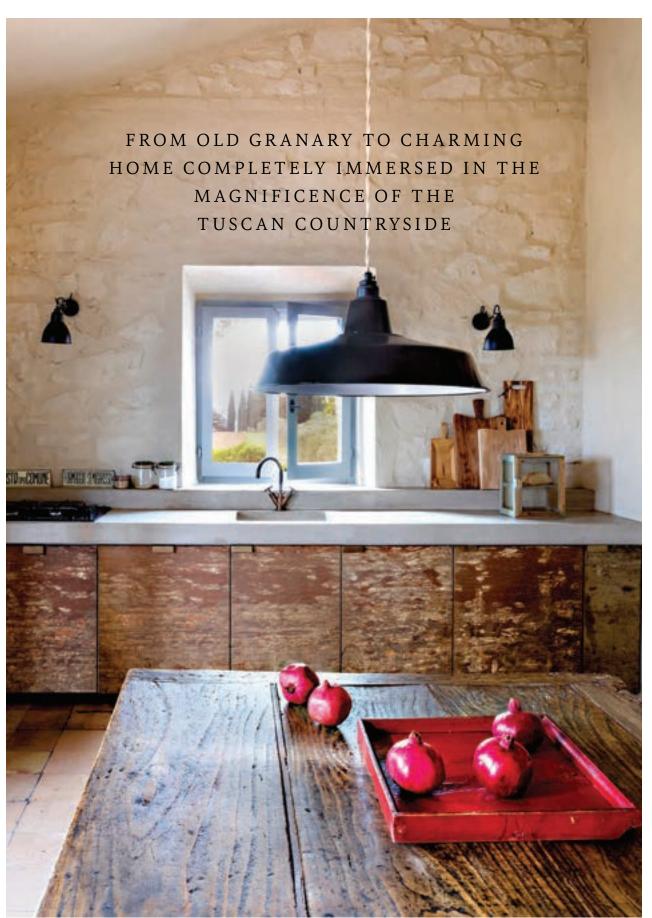
The vintage table and chairs are right at home in the unfussy, workman-like kitchen.



 $The green of the \, kitchen - untouched \, for \, decades - dove tailed \, perfectly \, with \, the \, homeowners' \, love \, of \, color.$



TEXT BY ANNA BISAZZA PHOTOGRAPHY BY MONICA SPEZIA INTERIORS BY BARBARA AND MARIO CATONI



KITCHEN

CEMENT MORTAR COUNTER AND ARTISANAL LOWER CABINET DOORS MADE WITH REPURPOSED WOOD VINTAGE OLIVE-WOOD CHOPPING BOARDS • LAMPE GRAS WALL LAMPS BY DCWÉDITIONS -PARIS • PENDANT LIGHT BY NOOK LONDON • ANTIQUE TABLE FROM A LABORATORY IN EMILIA-ROMAGNA • (OPPOSITE) WHITE CABINET FROM A DRUGSTORE IN CHIANTI • COLLAGE BY ANNE MISFELDT



MAREMMA, ITALY

In our collective imagination of the Italian bucolic dream, nothing beats the cypress-lined, rolling hills of Tuscany. The picturesque landscape with olive groves and charming medieval hamlets moving at a leisurely pace is the quintessential *dolce vita*. It was only natural that Barbara and Mario Catoni, a Florentine couple who own an eponymous advertising and design studio, would find their perfect holiday retreat in Maremma, a territory just south of Chianti and still largely unexplored by mass tourism.

"We decided to move inland in favor of more restful downtime surrounded by authentic landscapes," explains Mario. "We love the sea, but sadly, in the 1960s economic boom, much of the Tuscan coastline, like many other places in Italy, was badly overbuilt, making it hard to find isolated, charming homes with beautiful panoramas. Here the scenery is breathtaking and the architecture intact; everything is just sublime."

"This property was an old granary and guardian's residence of a farming estate," describes Barbara of the 4,300-square-foot, rectangular construction spread over two floors. The cluster of buildings is situated a short distance from Castel Porrona, a castle and hamlet with fortified walls from the 1200s that once belonged to the powerful, noble Tolomei family from Siena. "We saw many restructured properties, but we wanted something raw to leave our own imprint. The German family who previously owned the property had only minimally touched the spaces."

Mario, the creative head of the design duo, took on the restructuring. Loyalty to the local context was paramount, so they started by exploring the hamlet in search of inspiration. A recurring color for windows was a bluish gray that they liked and used to tint their own window frames, shutters and wooden gate.

The old granary was built on two levels. Above, farmers processed the grain, which was then moved to the lower part by pushing it through some holes in the floor, then stored where the living room is today. The kitchen and the two bedrooms, instead, were part of the guardian's house and still conserve the original square terracotta flooring. To keep the continuity, yet mark a distinction, Mario paired rectangular terracotta tiles in the old granary spaces.

A more recent local material found in the hamlet is cement mortar, which they reused in various areas, including the adjacent kitchen and bathroom countertops that form one continuous line separated by a wall. "We didn't want these spaces to feel excessively modern," states Mario. "The bottom cabinets are made with repurposed wood from a large old door we sourced from a junk dealer friend. The resulting look is polished but not too distant from the traditional farming background."



"WHILE WE WANTED TO BE CONSISTENT WITH THE EXTERIOR CONTEXT, WE ALSO DESIRED THE INTERIOR DÉCOR TO REFLECT OUR OWN PERSONALITY..."

"Design is such an important part of our life and work, as are memories of our travels." The result is a clever mixture of iconic design pieces that range from Castiglioni lamps to white Le Corbusier, soft-cushioned armchairs, old farmhouse furniture sourced from their second-hand dealer friend and vintage finds from auctions and travels. "It's important that pieces of furniture have a balanced dialogue . . . but then sometimes you need to throw off that balance in order to achieve an equilibrium!"

On one end of the building, the old shed that used to house farming machines and tools was upgraded with gorgeous glass and iron doors and cement mortar flooring, creating a handy, multifunctional space that the owners now use according to their needs, from cleaning tools after olive-picking in the fall to restoring furniture requiring maintenance. "We love the seasonality of country living, where spaces adapt to the necessities at each specific time," shares Barbara, who fondly remembers her farmer grandparents, their lives marked by work in the fields and variations in temperature and light.

For Barbara and Mario, the large field in front of their home is a constant reminder of that change, going from a bright red of blooming poppies to yellow when the grain is ready to be harvested. As a hobby, they planted a small vegetable garden to grow lettuce, tomatoes and onions, which aren't even enough to feed themselves. They buy the rest from local farmers and enjoy reviving the culinary traditions of the territory by making specialties such as spinach and ricotta tortelli. Dining out also offers great variety, with old-school trattorias where nonnas cook up a storm.

No doubt this is their slice of paradise, where the luxury of space, tranquillity and natural beauty abounds. "But there is one problem," they admit. "The internet connection is terrible! We'd love to spend more time here, working remotely. Hopefully we can fix this soon." Though maybe they shouldn't rush it; this shortcoming sounds more like a blessing in disguise.





BEDROOM ARTISANAL ANTIQUE BEDCOVER ANTICO BOUGHT IN FES • CERAMIC VASE FROM PUGLIA • BAMBOO LAMP FROM 1930 • Lacquered side table from siena, c. 1800s • Tuscan Portrait from 1600s



Groovy, Baby

Since its official debut at the 1966 Cologne Furniture Fair, the Ball Chair has been an iconic symbol of modern design and living. Marking the international breakthrough of Finnish designer Eero Aarnio, it has not only found its way into countless avant-garde homes around the globe but also into films, magazines and design museums – anywhere a true expression of modern living has been in demand. Six decades later, the Ball Chair continues to be manufactured by Eero Aarnio Originals and looks just as futuristic as it did in the heyday of miniskirts and go-go boots. aarniooriginals.com



