

HOME + DESIGN

# DEPARTURES

Fall 2017



## STEP RIGHT IN

Perfection in Paris

Michael S. Smith  
Takes Malibu

The Insider's Guide  
to New York

# CONTENTS

FEATURES / FALL 2017

116

## A WORLD AWAY

Inside a grand Moroccan estate with opulent interiors by Linda Pinto

BY JOSHUA LEVINE  
PHOTOGRAPHS BY  
JACQUES PÉPION

124

## MALIBU MODERN

For a cozy, modern beach house, Michael S. Smith teams up with architect Rafael Viñoly.

BY SARAH MEDFORD  
PHOTOGRAPHS BY  
ROGER DAVIES

130

## IN WITH THE OLD

A look into a house for the ages from a family with history, on a pastoral property in the Netherlands

BY CAROLINE ROUX  
PHOTOGRAPHS BY  
MARC VAN PRAAG

136

## THE SHAPE OF THINGS TO COME

Sir Norman Foster opens his archives in Madrid and imagines the future of architecture.

BY JULIAN SANCTON

140

## REPLENISHED IN PARIS

Damien Langlois-Meurinne revamps a home using clever ideas and a keen eye.

BY IAN PHILLIPS  
PHOTOGRAPHS BY  
STEPHAN JULLIARD

146

## HEAD OF THE TABLE

A tablescape like no other from an Italian interior designer and his countrymen

PHOTOGRAPHS BY  
KEIRNAN MONAGHAN AND  
THEO VAMVOUNAKIS

150

## THE INNER SANCTUM

Collector Franco Maria Ricci has built a vast antiquarian's paradise.

BY LEE MARSHALL  
PHOTOGRAPHS BY  
DAVIDE LOVATTI



p150  
The serene heart  
of the Labirinto  
della Masone  
near Parma, Italy,  
is at the center of  
a bamboo maze.



# In This Issue

**When you read** about the great homes and interiors in magazines such as this, you're inspired to bring the world into your own personal space: exotic fabrics for your pied-à-terre, avant-garde sculptures for your foyer, and so on. But with this issue, I can't help but feel the need to leave the house and travel the world over. Boldfaced architect Sir Norman Foster has opened his archive in Madrid (page 136). Filled with model airplanes and sketches of his boundary-breaking projects, it will soon put the Spanish capital back on the design map. Then it's to Malibu, where we visit the ultimate seaside pad (page 124) by another architectural visionary, Rafael Viñoly, with interiors by White House decorator Michael S. Smith. I've never been to Morocco, but after soaking in the intense colors and sultry details of a 25,000-square-foot palace there by Linda Pinto (page 116), I'm ready to experience the area's distant tranquility firsthand. Last but not least, connoisseur extraordinaire Franco Maria Ricci's Labirinto della Masone—a bamboo maze near Parma with an adjoining museum and cultural center (page 150)—has rocketed to the top of my bucket list. What's Italian for FOMO?

*Deborah*

Les Cabanes children's  
wallpaper by Hermès,  
\$316 per roll, hermes.com

# CONTRIBUTORS



**ROGER DAVIES**  
**Malibu Modern**

The Los Angeles-based photographer, who headed to Malibu to shoot a residence designed by Rafael Viñoly and decorated by Michael S. Smith, says he was wowed by the outcome of their combined experience.

"It was absolutely crazy," he says, adding that whenever he shoots in Malibu, "I'm reminded of *The Long Goodbye*—although this beach house was anything but a neo-noir thriller." Davies is working on a personal project documenting the houses in his Laurel Canyon neighborhood.



**STEPHAN JULLIARD  
& IAN PHILLIPS**  
**Replenished in Paris**

Phillips, an interiors journalist, has been a fan of designer Damien Langlois-Meurinne since he profiled him in 2002. He even hired him to design a Paris apartment he shared with his partner, Julliard, a photographer. The couple covered another of his interiors for this issue. "Damien impressed us with his use of materials," Phillips, left, says. "The graphic, veined stone in the master bathroom and the metallic finish on the kitchen walls were our favorite touches."



**DAVIDE LOVATTI**  
**The Inner Sanctum**

"It was special shooting Labirinto della Masone and its founder, Franco Maria Ricci. I love meeting people who transcend the ordinary and for their entire life try so hard to create something," says the Milan-born lensman and self-described "nomad by vocation." Ricci, the Italian publisher, and his vast property, which includes a public museum dedicated to his personal art collection, touched Lovatti sincerely. "I have a lot of admiration for a man like him, who is able to make a dream become reality," he says.



**SARAH MEDFORD**  
**Malibu Modern**

The former executive editor of *Architectural Digest* has known designer Michael S. Smith, whose recent residential project she covers in this issue, since the mid-'90s. "Back then he lived in a one-bedroom loft with a roof deck in Santa Monica," she says. "I remember there was a lot of orange in his apartment, which was unusual in the decade of minimalist white." When she asked about the beige wall color in the Malibu home he designed, Smith answered with a question: "Is it all one sand, or is it 13 different colors of sand?"



**JULIAN SANCTON**  
**The Shape of Things to Come**

The week the *DEPARTURES* senior features editor met Sir Norman Foster in Madrid to interview him for this issue, the latter turned 82. "It's an age when most people think of retiring," Sancton says. "But Foster says he's too busy to retire." The editor was struck most by the architect's eagerness to see the future he dreamed of as a boy come to pass. "It's as if in his later years, he no longer had the patience to wait for it, so he did it with things like the drone ports he plans to build in the developing world."



**JASON SHEELER**  
**The Social Network**

"Apparatus is the party New York Fashion Week is missing," says the *DEPARTURES* style director of the NYC-based lighting company Apparatus Studio's annual design fete, which he attended for this issue. "Everyone wants to show their product in an experiential way, and there is pressure for consumers to have an emotional experience with inanimate objects. Apparatus provides exactly that." On a personal note, Sheeler is still dying to find out what brand of incense the hosts burned that night.

# MALIBU MODERN

When you picture the ultimate beachside pad, you envision sophisticated comfort and razor-sharp architecture. Here, two maestros deliver just that.

# A

Autumn in Malibu brings bright, wind-chilled mornings and quick-silver sunsets. On Broad Beach, the mile-long stretch of coastline just north of Point Dume that's something of a celebrity Valhalla, one family is making the most of their weekends in a house designed to eke out every last drop of California sunshine. Clad in glass and wrapped in a burnished red metal façade, the getaway is a collaboration between hometown design heavyweight

Michael S. Smith and international architect Rafael Viñoly, who met through clients Smith has known for decades.

Smith grew up just down the coast in Newport Beach, and he's worked his magic all along the Malibu shoreline. (Better-known, it's safe to say, would be a certain project at 1600 Pennsylvania Avenue in Washington, D.C., for President Barack Obama and family.) Viñoly entered the picture through the homeowner, as the husband was an investor in 432 Park Avenue, the needle-thin residential tower by the architect that's

By Sarah Medford

Photographs by Roger Davies



Designer Michael S. Smith decorated the central courtyard with Sutherland chaise longues and a sunshade from Brown Jordan. For details, see page 156.

A woven-rope sectional sofa by John Himmel and custom Jasper swivel chairs using Lee Jofa tweed in the media room. Below, from left: The rear patio of the home; custom Holly Hunt coffee tables in the living room



The upstairs hallway, above, matches Link Outdoor teak benches with the louvered windows. The master bathroom, below, includes sink and tub fittings from Kallista.

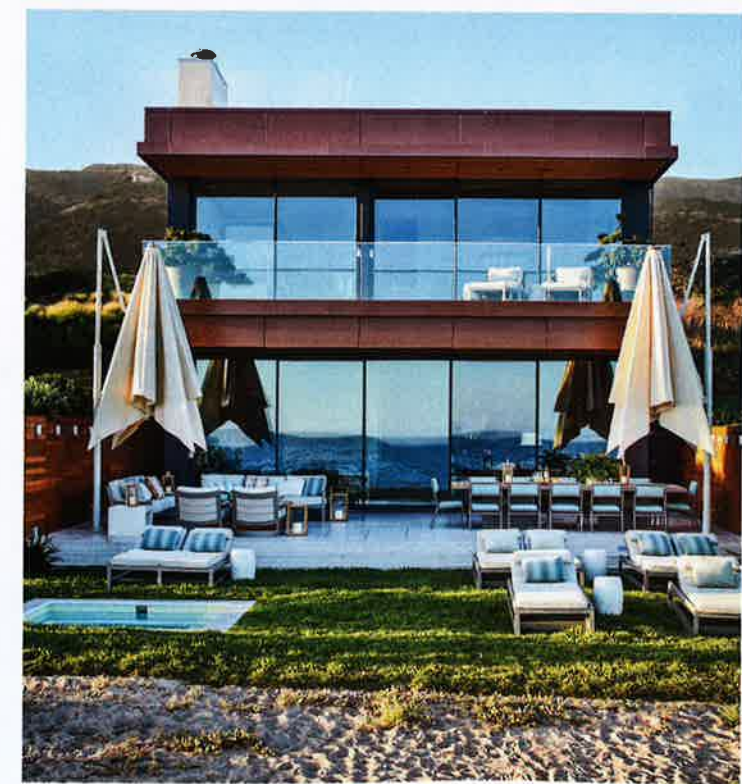


currently New York City's second-tallest building. Celebrated for his work on similar large-scale projects around the globe, Viñoly is best known for the crystalline Tokyo International Forum arts center and London's "Walkie-Talkie" office tower, named for its soft-shouldered profile.

In Malibu, Viñoly brought his own seaside experience to bear—he was born in Uruguay, not far from the beachfront bohemia of Punta del Este, and he understands the seductiveness of living by the water. And the designer and architect bonded over the belief that, when the Pacific Ocean is your front yard, a certain elemental thinking should guide the planning of your new home. "Michael and I shared a clear vision of a house with a strong sense of connection to the outdoors and the ocean," Viñoly says. "Materials and details selected were sophisticated but quiet, so as not to upstage the house's exceptional setting."

**T**he dwelling that existed on the sliver of a lot was a 1980s-era Spanish colonial without much to recommend it. Over four years, Viñoly pulled off a painstaking renovation that transformed the character of the two-story house, making the most of sea views to the south and mountain views to the north and carving out a central courtyard where the family can enjoy some undisturbed pool time. Tuning in to the keyed-down vibe of surf shacks in Punta, Viñoly designed an open-plan ground floor that culminates in twin indoor-outdoor oceanfront living areas. He paneled parts of the interior in honey-colored slats of rift oak, evoking the days when beachcombers would arrange their shells and well-thumbed paperbacks along wood-frame cabin walls. And upstairs, a louvered bridge open to Malibu breezes—Viñoly calls it "the birdcage"—provides the only access to four of the five bedroom suites. (The master is accessed by its own spiral staircase.) A rooftop hot tub practically hugs the stars.

As the project coalesced, architect and designer teleconferenced from points around the globe. Viñoly has been commuting regularly to China; Smith was in the midst of setting up an office in Madrid, where his partner, James Costos, had been serving as the U.S. ambassador to Spain and Andorra until this past January. During a two-decade career, Smith has proved to be a decorative chameleon, equally at home refreshing the neoclassical style of the White House and kicking Palm Springs modernism up a notch. In Malibu, he saw an opportunity for a strong contemporary collaboration. "We took the vocabulary from Rafael's office and pushed it," he says. "If there was a red tone to the façade, then we introduced red detailing and high-



STYLING BY GENA SIGALA



Smith, left, in the dining area. A Paul Ferrante table lamp, right, sits atop a bar cabinet by Robert Kuo in the living room.



**“MICHAEL AND I SHARED A CLEAR VISION OF A HOUSE WITH A STRONG SENSE OF CONNECTION TO THE OUTDOORS AND THE OCEAN,” VIÑOLY SAYS.**

lights inside. We used the same wood as the paneling in the custom furniture. The idea was to be tonal, for continuity. The architecture is a real immersion in the outdoors, and it's almost nautical in its reductiveness. The decoration could be a bridge—comfortable, restful, and serene.”

**T**hat being said, when the sun goes down, the interiors Smith and his team brewed up provide a made-in-California flavor that's anything but boring. The designer has a favorite maxim: A house should be just as interesting when empty as it is when furnished. (“Imagine it upside down for a minute: Everything that stays in place—floors, walls, ceilings, hardware—needs to be part of the story.”) He complemented Viñoly's wood paneling with soothing plaster walls in a range of creams and beiges inspired by the sands of Broad Beach. Fossilized-limestone floors extend out onto beachfront and the pool deck; book-

matched onyx lines the ocean-view tub in the master bath; and saddle-leather tiles pave the master dressing room. Throughout the casually furnished rooms, wood venetian blinds create a welcome sense of intimacy.

“Malibu houses have so many issues with light and privacy,” Smith notes. “Taking cues from Rafael's birdcage louvers, we've filtered the light, but in a romantic way. It's a little film noir to stir memory and warmth. And it's just pretty.”

Viñoly may have been a continent away, but he was paying close attention: “Michael would

suggest smart adjustments to the design of cabinetry, bathrooms, etc., that would break symmetry or rigidity to add to that casual, easy feeling we were after. He possesses a unique and varied vernacular.”

The designer made countless subtle moves throughout the rigorously modern interiors, softening the dining room, for instance, where a wall-sized Cecily Brown painting holds sway, with a suite of Mark Albrecht interlaced leather chairs around the dining table. In the media room, he introduced a 1940s-style jute sofa brimming with tie-dyed pillows. He carpeted much of the house with custom-woven Moroccan kilims in the sea-glass palette his clients love. In other words, in his own inimitable way, he brought Viñoly's picture of easy seaside style to life.

“Listen, to work with a prestigious firm is an honor,” says Smith, no shrinking violet himself. “This project was really about trying to be part foil for the architecture—and part pep squad.” ♦



The entry is centered with a vintage travertine stone table from JF Chen.



in the room “will not be as bright and shiny as you think.” The recent antiglobalist backlash, he said, “will be directed against technology when Middle America and Middle Europe figure out that it’s the technology that really threatens traditional manufacturing jobs.” He brought up an incident that occurred as he left a party the night before. Shortly after he got into a waiting Tesla that had been hailed via Uber, an egg splattered against the car, thrown by a cab driver protesting the ride-sharing app’s incursion into the city. “The rotten eggs,” Ferguson said, “have only just begun flying.”

The egg-hurling cabbie was a straggler from anti-Uber demonstrations that swept across the city that week. I had run into one the morning of my arrival; the deafening firecrackers that sent a blanket of smoke over hundreds of angry taxi drivers and anti-riot police made the protest feel more like a war zone. I mention this to Foster and ask whether such unrest tempers his enthusiasm for a gleaming, automated future. “Virtually all these jobs will be eliminated within 10 or 15 years,” he says, not without sympathy for the disrupted. “Welcome to the driverless world. Revolutions of this kind have not been new.” He cites an example of the benefits of technology—and of society’s resilience—that proves he’s as diligent a student of history as he is of the future.

“There was in 1894 the great manure crisis in London,” he says. “There were thousands and thousands and thousands and thousands of horses. The *Times* predicted that in 50 years’ time, London, despite all efforts to clean it up, would be nine feet under in manure. They called, that year, the first conference on town planning. It took place in New York. After three days to address the crisis, they all gave up. They said, ‘It’s insoluble.’ And the conference broke out. And by 1911, the technology of the car had virtually eliminated horses.” To emphasize his point, he reminded me of the Foster family motto, spelled out in the lobby of the foundation: The Only Constant Is Change. ♦

*Calle del Monte Esquinza 48; 34-91/219-1547.*

## WHERE TO BUY

### ON THE WATERFRONT

**PAGES 96-100** Interiors by Asymptote Architecture, 11-45 46th Ave., Long Island City, New York; 212-343-7333; asymptote.net. **PAGE 96** Damier sofas from Edra through ddcnyc.com; Le Corbusier LC4 lounge chair at cassina.it; Toio floor lamp at flos.com; Karim Rashid flower vase at nambe.com; Hani Rashid Trina pencil holder at alessi.com; George Nakashima sofa and side tables, all vintage. **PAGE 98** Nelson Swag Leg dining chairs at hermanniller.com; Marcel Wanders Crouchet table at moooi.com; Marcel Wanders Knotted chair, studio edition, also available at cappellini.it; Karim Rashid candlesticks at nambe.com; George Nakashima lounge chair and walnut chair, all vintage. **PAGE 100** Hani Rashid LQ chandelier at zum-botel.com; Metro E High Arc kitchen faucet at hansgrohe-usa.com.

### UPON REFLECTION

**PAGES 92-94** Interiors by Alberto Nespoli of Eligo Studio, Via Palermo 8, Milan; 39-28/396-2003; eligostudio.it. **PAGE 92** In the living room, Tigullina armchair at eligo.it, using Kvadrat fabric from maharam.com; custom sconce from psllab.net; custom Balloton sofa from ivigna.com, using Kvadrat fabric; custom Laguna coffee table from eligostudio.it. In the guest bedroom, custom sconces from psllab.net; custom Balloton bed, using Kvadrat fabric; custom Laguna side table. In the kitchen, Pontaccio table at eligo.it; Leggerissima chairs at eligo.it; Human Circle Inferno rug at nodusrug.it; custom Balloton sofa, using Kvadrat fabric.

### A WORLD AWAY

**PAGES 116-123** Interiors by Linda Pinto of Alberto Pinto Interior Design, 11 Rue d’Aboukir, Paris; 33-1/40-13-00-00; albertopinto.com. **PAGE 116** Vintage Guillaume et Chambon oak armchair, using Shanghai in Dune fabric, to the trade at pierrefrey.com; hand-embroidered throw pillow from lingeoceur.com, using Columbus in Sherry flannel, to the trade at abbotsford-textiles.com, and Shanghai in Dune fabric; hand-embroidered curtains from lingeoceur.com, using Columbus in Sherry flannel. **PAGE 117** Curtains from lingeoceur.com; armchairs from bonacina1889.it, using Champallimaud Benin fabric, to the trade at hollandandsherry.com; settee from bonacina1889.it, using Pavilion in Sand fabric, to the trade at dura-lee.com. **PAGE 119** In the bedroom, vintage Marcello Fantoni lamps, using custom lampshades from abatjour-paris.com; custom headboard from bisson-bruneel.com, using Shanghai in Dune fabric; linens from lingeoceur.com; vintage armchair and stool, using Chivasso Flowers of Paradise fabric from jab.de; curtains using Christian Lacroix Saint-Honore in

Lagon fabric, to the trade at designersguild.com; custom rug from fabrica.com. In the breakfast room, vintage Angelo Lelli chandelier; vintage dining chairs, using Chivasso Trono fabric from jab.de. **PAGE 120** By the outdoor pool, daybeds from point1920.com; parasols from royalbotania.com. In the upstairs salon, Kenzo Tange coffee table, using leather from mooreandgiles.com; vintage Wendell Castle Elysium table; custom lampshades from abatjour-paris.com; vintage Italian armchairs, using Santa Ana in Turquesa fabric, to the trade at kravet.com; custom cushions, using Mylan in Coral fabric from vanohome-interiors.be; custom rug from alfombraspena.com. **PAGE 121** Vintage Karl Springer armchair, using Kvadrat Divina fabric, at maharam.com; custom rug from alfombraspena.com. **PAGE 122** Custom curtains, using Vilano fabric from bisson-bruneel.com and Shanghai in Dune fabric; custom chandeliers from tzumindi.com; vintage Carl Malmsten armchairs, using Chivasso Tresca fabric from jab.de; custom rug from alfombraspena.com; vintage Karl Springer lacquered goatskin dining table. **PAGE 123** Custom sofas from joffre.com, using Braise fabric, to the trade at lemanach.fr, with embroidered arms from lingeoceur.com using Abbotsford fabric, to the trade at abbotsford-textiles.com; custom rug from alfombraspena.com; Victorio Rossi cabinets, Fred Brouard gilded-bronze coffee tables, all vintage.

### MALIBU MODERN

**PAGES 124-129** Interiors by Michael S. Smith, 1646 19th St., Santa Monica, California; 310-315-3018; michaelsmithinc.com. Architecture by Rafael Viñoly, 50 Vandam St., New York; 212-924-5060; vinoly.com. **PAGES 124-125** Peninsula dining table, to the trade at sutherlandfurniture.com; dining chairs at plainair.com, using Dibble in Cool Water fabric, to the trade at per renialsfabrics.com; Brown Jordan Mid-Century sunshade at dwr.com; Great Lakes chaise longue, to the trade at sutherlandfurniture.com; Lynne Tell side table from zacharya design.com. **PAGE 126** In the media room, custom Jasper swivel chairs, to the trade at michaelsmithinc.com, using natural tweed, to the trade from leejofa.com; custom John Himmel woven-rope sectional sofa from johnhimmel.com, to the trade through sutherlandfurniture.com, using Delave in Lagoon fabric, to the trade at twilltextiles.com; custom coffee table, to the trade from arudin.com; Jasper Marais side table; custom Modern Moroccan rug from woven.is. On the rear patio, Single Cantilever umbrellas from tuuci.com; dining chairs at plainair.com, using Dibble in Cool Water fabric; teak lanterns at janusetcie.com; Barrel stools and Lynne Tell side tables from zacharya design.com; Great Lakes armchairs and chaise longues. In the living room, custom Dolce coffee tables, to the trade from

hollyhunt.com; Jasper Beaumont side table; custom Jasper sofa, using Giza in Sand fabric, to the trade at templetonfabrics.com. **PAGE 127** In the upstairs hallway, Link Outdoor Echo bench at thomaslavin.com; custom sconces from originalbtc.com. In the master bathroom, Empire sconce at urbanarcheology.com; 3-Hole Widespread sink set with double-cross handle and gooseneck spout at kallista.com. **PAGE 128** In the dining area, custom Equazione II chandelier from Pagani Studio, to the trade through hollyhunt.com; custom Mark Albrecht dining table and chairs, to the trade from hollyhunt.com; console, mirror, and table lamps from Jasper. In the living area, Liam table lamp at paufferrante.com; Dragons Swirl cabinet from robertkuo.com; O. Henry House armchair through Jasper, using Brunswick fabric, to the trade from brunschwig.com. **PAGE 129** Table lamp from scdsitd.com through Jasper; vintage travertine stone table from jfchen.com.

### REPLENISHED IN PARIS

**PAGES 140-145** Interiors by Damien Langlois-Meurinne, 66 Blvd. St.-Michel, Paris; 33-1/48-04-56-90; dl-m.fr. **PAGES 140-141** In the living room, custom rug from diacasan-edition.com; bronze Capsule stool at vanderstraeten.fr; throw cushions using fabric from india-mahdavi.com; Marco Zanuso Lady armchairs at cassina.com. **PAGE 142** In the study, Stéphane Parmentier Take Off tables at ormond-editions.com; custom rug from manufacture-tapis-bourgogne.com. Also in the study, custom sofa using Romeo & Giulietta velvet, to the trade at dedar.com; throw cushions using fabric from india-mahdavi.com. **PAGE 143** In the dining room, Spring chandelier at pouenat.fr; vintage Ico Parisi dining chairs. In the master bathroom, Bubble pendant light at lindseyadelman.com; Tara Classic bath and sink fittings at dornbracht.com. **PAGE 144** In the master bedroom, custom headboard, using Storr bouclé, at butefabrics.com; linens from frette.com; bedspread from loropiana.com; Agnès Bebizet side table at galerie-may.fr. Terrarium pendant light at lindseyadelman.com. In the kitchen, Night Branch chandelier at pouenat.fr; Tara Classic sink fittings. **PAGE 145** Consoles from ericschmitt.com.

### HEAD OF THE TABLE

**PAGES 146-149** Items listed below available at Nilufar Gallery, Via Della Spiga 32, Milan; 39-2/780-193; and Nilufar Depot, Viale Lancetti 34, Milan; 39-2/3659-0800; nilufar.com. All others directly from Baciocchi Associati, 39-5/759-4901; baciocchiassociati.it. **PAGES 146-147** Amazonite cutlery, brass-and-nickel place mat, eosite cutlery, porcelain plates, crystal glassware. **PAGE 148** Amber ice bucket. **PAGE 149** Porcelain plate.