

ARCHITECTURAL DIGEST

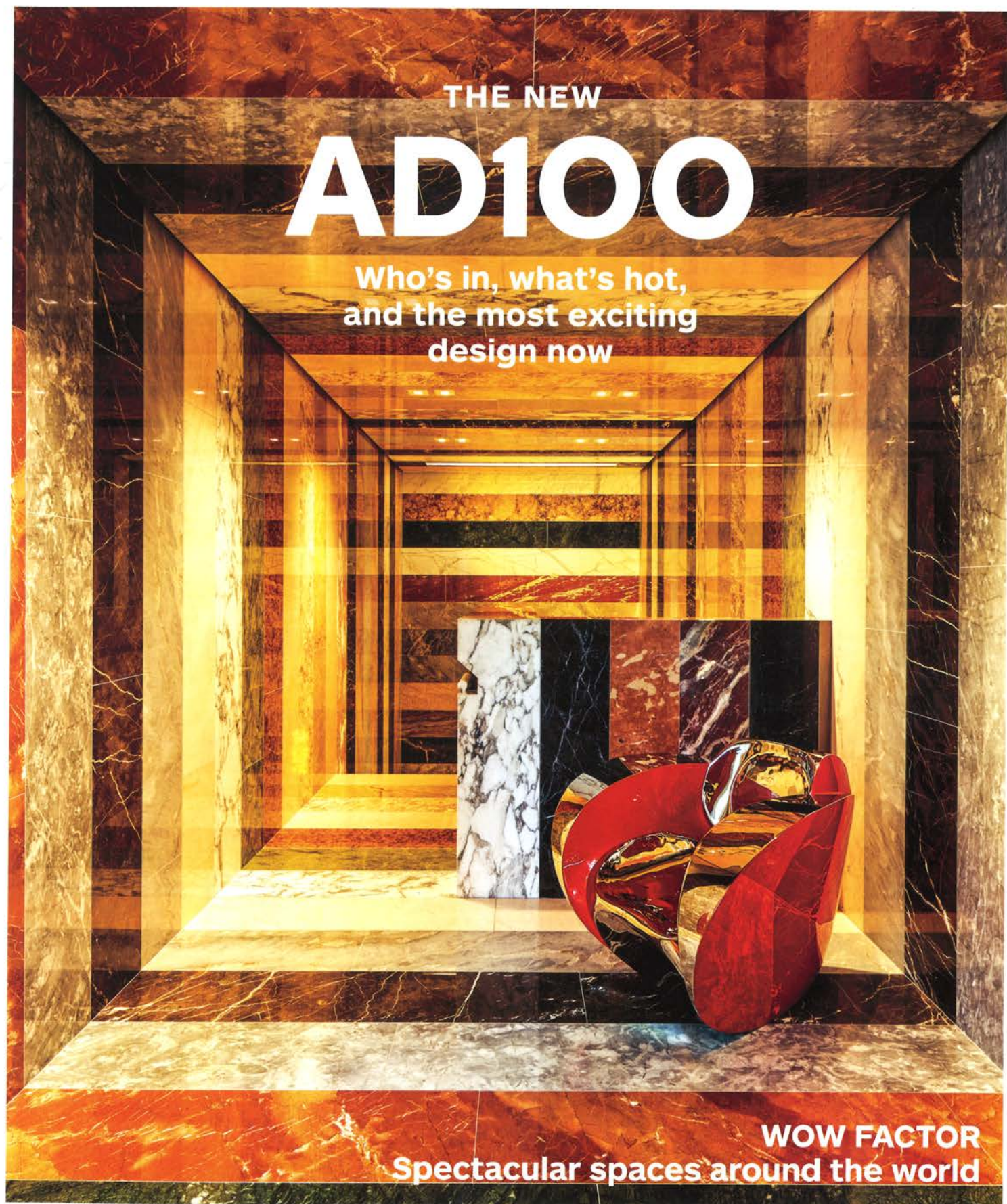
THE INTERNATIONAL DESIGN AUTHORITY

JANUARY 2017

THE NEW

AD100

Who's in, what's hot,
and the most exciting
design now



WOW FACTOR
Spectacular spaces around the world

Commune

HALLMARK: "Eclectic assemblages that work in harmony with their surroundings while paying homage to historic and international design," according to principals Roman Alonso and Steven Johanknecht.

PROJECTS: A private ski club and residences in Jackson Hole, Wyoming; Ace Hotel in Chicago; a vacation cottage in Kona, Hawaii.

WHAT'S NEW: Fabrics, wallpaper, and rugs for Christopher Farr Cloth; lighting for Remains Lighting.

► **Los Angeles;**
communedesign.com

Dimore Studio

MODUS OPERANDI: "Filtering the classicism of past eras through a contemporary lens," say Britt Moran and Emiliano Salci.

PROJECTS: A VIP apartment at Palazzo Fendi in Rome, the Pomellato shop in Milan, Hotel Saint-Marc in Paris.

FAVORITE HOTEL: Grand Hotel Plaza in Rome.

KEY INFLUENCES: Marc du Plantier, Osvaldo Borsani, Max Ingrand.

► **Milan;** dimorestudio.eu

Gachot Studios

PHILOSOPHY: "Bringing together diverse skills in interior design, real-estate development, and art direction to celebrate the possibilities of physical space," say Christine and John Gachot.

PROJECTS: Como Parrot Cay in Turks and Caicos, Georgie restaurant in Beverly Hills, Shinola Hotel in Detroit.

CLIENTS: Marc Jacobs, Tumblr founder David Karp.

THE NEXT BIG THING: "The return of America's great tradition of

innovative industrial design and manufacturing."

► **New York;** gachotstudios.com

India Mahdavi

PHILOSOPHY: "I am here to bring joy."

PROJECTS: Coburg Bar at the Connaught in London, RED Valentino flagships in Rome and London, residences in Big Sur, East Hampton, and Saint-Jean-Cap-Ferrat, France.

CLIENTS: Alber Elbaz, Maja Hoffmann.

FAVORITE HOTEL: Adrère Amellal in Siwa, Egypt.

FAVORITE MUSEUM: The Louisiana Museum of Modern Art in Denmark.

KEY INFLUENCE: Ettore Sottsass.

THE NEXT BIG THING: "Whatever sharpens your five senses."

► **Paris;** india-mahdavi.com

A. COMMUNE'S DESIGN FOR THE DURHAM HOTEL LOBBY IN NORTH CAROLINA. B. A TABLE BY INDIA MAHDAVI FROM RALPH PUCCI. C. JOHN AND CHRISTINE GACHOT.

INTERIOR DESIGN Hitmakers

Impresarios of hotels, restaurants, and homes



FROM TOP: SPENCER LOWELL; COURTESY OF INDIA MAHDAVI; RALPH PUCCI; CHRISTOPHER STURMAN/COURTESY OF SONOS

THE RUG COMPANY.COM

Thistle Pewter by Vivienne Westwood



THE
RUG
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HANDMADE

AD 100



ABOVE IN ISABEL ETTEDEGUI'S WINTER GARDEN ON THE FRENCH RIVIERA, DESIGNER INDIA MAHDAVI SET A FORTUNY FLOOR LAMP BEHIND A 1970S CARD TABLE AND CHAIRS THAT ONCE BELONGED TO ACTOR OMAR SHARIF. OPPOSITE IN THE ENTRANCE HALL, A SERGE MOUILLE CEILING FIXTURE JOINS FORNASETTI CHAIRS AND A TABLE FOUND IN LONDON. FOR DETAILS SEE SOURCES.



SHIP TO SHORE

For client *Isabel Ettegui*, designer *India Mahdavi* reconditions a villa in the South of France—and decorates a 1950s motor yacht to match

TEXT BY **DANA THOMAS**
PHOTOGRAPHY BY **HENRY BOURNE**
STYLED BY **ANITA SARSIDI**



OPPOSITE IN THE MAIN LIVING AREA, A LINDSEY ADELMAN CEILING LIGHT IS SUSPENDED ABOVE A ROSE UNIACKE DINING TABLE AND GAE AULENTI CHAIRS; A CHRISTIAN LIAIGRE LAMP STANDS ON THE CUSTOM-MADE THOMAS BOOG BAR.



ABOVE A BATH FEATURES AN ORIEL HARWOOD MIRROR FROM DAVID GILL GALLERY. LEFT ETTEDEGUI WITH BABETTE, HER FRENCH BULLDOG. BELOW A JOHN NICOLL NUDE IS PLACED ABOVE A SALVADOR DALÍ-STYLE SOFA.



Thirty years ago Isabel and Joseph Ettedgui—the London couple behind the iconic Joseph and Connolly fashion labels—were vacationing on the French Riviera when they came across the seaside village of Saint-Jean-Cap-Ferrat. The port's Belle Epoque architecture reminded Joseph of Casablanca, his childhood home, while Isabel adored the destination's small-town vibe. "This was before Cap Ferrat was about new money," she recalls, "and there was still a lot of charm." Soon the Ettedguis bought a house there and called on India Mahdavi, then a young freelance designer, who had worked on the couple's London residence under the direction of French tastemaker Christian Liaigre. This time around, the Ettedguis asked if she'd like to redesign the Riviera place by herself.

As debut assignments go, nothing could have been more perfect. "I have a strong connection to the South of France because I used to live near Saint-Paul-de-

Vence when I was young," Mahdavi explains, adding that Joseph, who died in 2010, became her mentor. "He encouraged me to go my own way." The Ettedguis were so pleased with how the Cap Ferrat place turned out that when they eventually sold it and purchased another village property, they hired Mahdavi again. "Her work is very human," Isabel says. "She's really into how you feel in your living space."

Following her husband's death, Ettedgui decided that she, her grown daughter, and her two adult stepsons needed a different getaway. In the heart of town, she found La Cagouille (snail's shell), a funky, four-story split-level that had been built in the 19th century and had once been a bordello. Enter Mahdavi. "India had known Joe and me and how Cap Ferrat was such a part of our family memory," Ettedgui says. "She knew how we lived down there and how our houses functioned, with a lot of family and friends and entertaining."

Ettedgui's desire, as always, was to create an environment that she calls "low-key" and "chill." Mahdavi first tackled the building's hodgepodge layout, uniting the disconnected floors with a staircase and an elevator, giving the rooms better proportions and flow, and

Mahdavi's work is "very human," Ettedgui says. "She's really into how you feel in your living space."

Ettedgui says the house and the yacht “speak to each other.”



TOP LIFE AQUATIC, ETTEDEGUI'S 1952 SILVERS MOTOR YACHT. ABOVE MAHDAVI DESIGNED THE YACHT'S SOFA AND ADDED ROPE DETAILS, FROM AN ANTIQUE MIRROR FRAME TO SEATS USED AS TABLES. RIGHT IN THE HOUSE, AN ARCH FRAMES A TUB.

digging a small plunge pool. “We didn’t want to modernize,” the homeowner explains. “We wanted people to walk in and think, ‘This is how it was in 1890.’” For the decor, the sharp Mediterranean light led Mahdavi to shake up the monochromatic palette that Ettedgui has long embraced with tart citrus shades, startling blues, and luscious greens. She also mixed the client’s furnishings and photography collection with finds from antiques shops and markets. “It’s like doing a portrait,” Mahdavi says. “The house has to look like her more than anything else.”

Since La Cagouille is just steps from the port, Ettedgui proceeded to buy a 72-foot 1952 Silvers wood-hull motor yacht that “had not been touched for at least 30 years,” she says. She wanted the vessel, which was rechristened *Life Aquatic*, to echo La Cagouille’s aesthetics so the two were of a piece. Thus, as her husband had done with the first Cap Ferrat house 30 years ago, Ettedgui issued another professional challenge for Mahdavi—that of boat design.



For the refit, *Life Aquatic*’s new owner turned to esteemed wood-boat builder Will Stirling of the British firm Stirling & Son and the legendary yacht designer Ed Dubois (who died last spring before the project was completed). Mahdavi was thankful for their assistance. To restore a yacht, she explains, “you have to rip it apart and rebuild it—the electrical, the machinery, everything. And nothing is straight—not one line! So you design as you want it, give the drawing to the builder, and he adapts it.”

Like the house, the yacht’s interiors evoke what Mahdavi calls her client’s “dream” of the Côte d’Azur, the midcentury élan that Alfred Hitchcock captured so beautifully in his 1955 classic *To Catch a Thief*. For Mahdavi that meant mod lines, Mediterranean colors like yellow and pale teal, and a cool, retro elegance.

Now La Cagouille and *Life Aquatic* are like “a conversation,” Mahdavi observes. “They speak to each other.” For Ettedgui, who recently relaunched the Connolly menswear brand, house and yacht are perfect escapes—be it for the holidays, a long weekend, or summer vacation. “Every once in a while, my children and I think of going to Greece or some other exotic place,” she says. “But we always end up in Cap Ferrat. That’s where we are meant to be.”

BELOW A JOSEF FRANK WALLPAPER FROM SVENSKT TENN TRANSFORMS A BEDROOM INTO A GARDEN. BEAUDESERT BEDS.

