

# marieclaire

1<sup>st</sup> March 2015

## A REGOLA D'ARTE

A LONDRA, UN ATTICO CON VISTA SUL TAMIGI. DOVE OGNI SINGOLO OGGETTO È UN CAPOLAVORO, ISPIRATO ALLA VICINA TATE MODERN

*Foto Gianni Franchellucci/Photosoyer - Testo Rita Ferranto*





Nella zona living, divani  
Serpentine e Free Form  
di Vladimir Kagan, coffee  
table in alluminio Lathé  
di Sebastian Braghovici  
e in corian Possible Loop di  
Robert Shoddes. Quadro  
grande Untitled (1974), di  
Richard Allen, e lampada  
Crane di Studio Job.









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N'ARCHITETTURA ICONICA FA DA CORNICE A QUESTA PRESTIGIOSA RESIDENZA londinese,

al sedicesimo e diciassettesimo piano di una delle quattro torri – sfaccettate come un diamante – dell'area denominata Neo Bankside. Si tratta di uno dei progetti di punta della capitale britannica, firmato dal celebre studio Rogers Stirk Harbour + Partners, già autore di monumenti della modernità come il Centre Pompidou, il Millennium Dome e il Terminal 4 dell'aeroporto di Heathrow. Intorno, come pezzi di una scacchiera pregiata, la Tate Modern, il Globe Theatre, la Hayward Gallery e, poco più in là, l'avveniristico Shard di Renzo Piano. Una location strepitosa, dunque, sulla riva sud del Tamigi, le cui strutture portanti sono sorrette esternamente da un poderoso abbraccio di reti d'acciaio, nonché dotata di numerose aree aperte sul panorama circostante, pareti a vetro e giardini d'inverno sospesi su leggere piattaforme, che sporgono verdeggianti dalle costruzioni principali.

L'allure high-tech dell'edificio richiedeva a gran voce di essere bilanciata da ambienti rilassanti. La sfida è stata accolta dallo Studio Reed, che ha firmato gli interni di quest'attico articolato su due livelli. «Gli elementi esterni del palazzo sfoderano un'estetica rigorosa. E poi, a questa altezza il rischio è di sentirsi esposti, poco protetti. Ecco spiegata la funzione riequilibrante di materiali caldi come il rame – protagonista dei muri a doppia altezza – assieme alla pietra naturale e al cedro del Libano. Così lo spazio ha mantenuto il suo DNA da loft metropolitano, diventando però ospitale e

confortevole», spiega Jonathan Reed, l'architetto e interior designer anima dell'atelier omonimo, che ha scelto *Marie Claire Maison* per raccontare questa sua ultima creazione, oltre alla personale poetica in fatto di texture: «Necessariamente organiche, morbide, sinuose, quasi sensuali, a compensare le linee severe della facciata». Una scelta che torna anche nelle sculture in ceramica di Peter Lane e Paul Philp – fra quinte scenografiche e vasi decorativi – e nelle sospensioni "a grappolo" Farming-Net di Nendo, in un dialogo aperto tra le forme.

Capacità ideativa e spirito giocoso hanno contribuito al risultato finale. Perché al progettista è stato chiesto inizialmente solo di immaginare la casa per il suo committente ideale. «Il che mi ha concesso piena libertà d'azione. Ho ipotizzato un amante del bello, desideroso di esprimere la sua personalità/competenza, ma all'insegna dell'*understatement*. E, data la vicinanza della Tate Modern, ho voluto concedere ampio spazio all'arte contemporanea, disseminando ovunque delle opere», conclude Reed. La sintesi simbiotica tra arredamento ed espressione artistica si è perfezionata attraverso la collaborazione con Studio Job – vedi l'estroso tavolo bronzo o la lampada da terra del living – e con la Hamiltons Gallery, alla quale si devono le tele esposte. Il risultato è una sinfonia di sensazioni tattili ed esaltazione delle superfici, lavorate artigianalmente. Il tutto immerso in una scala cromatica di verdi e grigi, interrotta da guizzi di colore vivo. In una nuova, moderna definizione di accoglienza domestica. ■

*L'ensemble di sospensioni Farming-Net di Nendo, da Carpenters Workshop Gallery, illumina l'opera Tunnel, del fotografo Daido Moriyama (in primo piano): serigrafia su tela in serie limitata, da Hamiltons Gallery. I vasi sono firmati da Paul Philp.*







*Parete in rame unificato  
e tavolo ovale in bronzo  
Robber Eggen, di Studio  
Job. Tavolo da pranzo  
in Corten di Studio Reed,  
con sedie e panche di Pierre  
Jeanneret, da Chandigarh  
(India). La quinta in  
ceramica è di Peter Lane,  
Caban Gallery, Parigi.*









*L'attico con un'ampia  
terrazza si affaccia su  
un panorama d'eccezione:  
la riva sud del Tamigi,  
con il suo emozionante  
skyline, che abbraccia  
la Tate Modern fino allo  
Shard. I mobili outdoor  
sono in maglia d'acciaio  
zincato, di Studio Reed.*









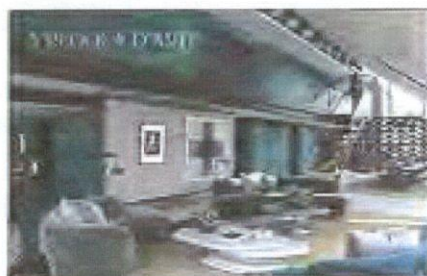
*In camera, letto, testiera e  
comodini, realizzati in  
acciaio e vetro, di Studio  
Reed. Lampade Krafli  
di Ecart International.  
Scrivania e sedia Anni  
50 di Pierre Jeanneret,  
da Chandigarh (India).  
Tappeto in lana a telaio  
e tendaggi su misura.*





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surroundings, making them look airier». The intimate and lived-in appearance is accentuated by the finishes (like the oxidized panels chosen to "dress" the wall around the fireplace) and by the ceilings, which were lowered and lacquered as needed with a mirror finish. The home theatre boasts a vain and utterly present look. «There I chose a very intense shade of purple to augment the sense of theatricality. Its use adds a touch of glamour and brings a feeling of wonder, highlighting the classic walnut of the walls». Eclecticism is expressed not only by the furnishings, including furniture specially designed by Silver, set amidst plenty of white (to flood even the smallest rooms with light) but also by the enveloping privacy of the most intimate corners. In the beautiful one located in the living room, four armchairs upholstered in pony hide seem to converse amiably and flirt with an Italian vintage chandelier. The mix of styles is a recurrent theme here and period references seem perfectly attuned to contemporary elements. Lastly, there is the strategic presence of art, which determines the character of a place. «I am lucky enough to travel the world and during these long trips, which are a valuable source of inspiration for what I do, I buy up artwork», Silver explains. «As a rule, I like large works because they manage to light up the vitality of a room, making it unique and surprising through a real "wow!" effect». The huge photograph by Roberto Dutesco – in the TV area – portraying a pair of horses is a perfect example. You look at it and see nothing else. ■



## 74/83 THE QUEST FOR PERFECTION

*A penthouse in London with a view of the Thames, where every object is a masterpiece inspired by the nearby Tate Modern*  
*Photos Gianni Franchellucci/Photofoyer - Text Rita Ferraro*

An iconic work of architecture serves as the backdrop for this prestigious London home on the sixteenth and seventeenth floors of one of the four towers – faceted like a diamond – in the area that has been dubbed NEO Bankside. This is one of

the prime projects in the British capital, designed by the famous studio of Rogers Stirk Harbour + Partners, which created monuments of modernity such as the Centre Pompidou, the Millennium Dome and Terminal 4 at Heathrow Airport. Set around it, like pieces on a prized chessboard, are the Tate Modern, the Globe Theatre, the Hayward Gallery and, just a little further over, Renzo Piano's futuristic Shard. This fabulous location is on the south bank of the Thames, and here the bearing structures are supported on the exterior by the mighty embrace of steel grids. It also boasts numerous areas opening onto the surrounding panorama, floor-to-ceiling glazing and luxuriant winter gardens suspended on light platforms that extend from the main constructions. The building's high-tech allure called for relaxing rooms to balance it. This challenge was taken up by Studio Reed, which designed the interior of this two-floor penthouse. «The building's outside elements display stark aesthetics. Moreover, at this height there is the risk of feeling exposed and not very protected. This explains the balancing function of warm materials like copper – a key player on the double-height walls – along with natural stone and Lebanese cedar. The space has thus maintained its imprint as a metropolitan loft, but it has a welcoming and comfortable air», explains Jonathan Reed, the architect and interior designer who is the soul of the studio bearing his name. And he chose *Marie Claire Maison* to illustrate his latest creation as well as his personal language when it comes to texture: «Necessarily organic, soft, sinuous and almost sensual, to offset the severe lines of the façades». This choice also recurs in the ceramic sculptures by Peter Lane and Paul Philp – placed amidst theatrical settings and decorative vases – and in the Farming-Net "cluster" suspensions by Nendo, in an open dialogue with forms. Inventiveness and a playful spirit contributed to the final result. Since the designer was initially asked simply to imagine the house for his ideal customer, he says: «That gave me full freedom of action. I pictured someone who loves beauty, who wants to express his or her personality and expertise, but with an eye to understatement. Given the proximity of the Tate Modern, I wanted to leave plenty of room for contemporary art, scattering works everywhere», Reed concludes. The symbiosis between furnishings and artistic expression was perfected through the collaboration with Studio Job – note the fanciful bronze table and the floor lamp in the living room – and the Hamiltons Gallery, the source of the canvases on display. The outcome is a symphony of tactile sensations and the exaltation of handcrafted surfaces. Everything is immersed in shades of green and grey broken up by splashes of bright colours, for a new and modern definition of domestic warmth. ■





## 86/95 100% DESIGN

*Floor to ceiling marble, iconic furniture, and a neutral palette. The (super designer label) look all the rage in Taiwan*  
*Photos Hey!Cheese - Text Paola Brambilla*

Peace and quiet is the peak of luxury in the frenetic and noisy Luzhou district in Taipei. «It is not surprising that our client, a leading finance manager, was looking for an exclusive residence, but above all protected from the noise, where he could move with his wife and two children», explains Ferran Fang, creative director at Wei-Yi International Design Associates, headquartered in Taiwan's capital. The ideal space was found in a 360 square metre, duplex apartment, on the 10th floor of a tall building in the extremely busy Zhang Rong Street. Once the front door is closed, the deafening sounds of the city magically disappear and the inviting space reveals an almost ascetic atmosphere thanks to the immaculate contemporary design. Every aspect seems to have been chosen to suffuse peace and tranquillity. In the living room, the walls and flooring create a continuum in pure white Carrara marble: a subliminal invitation to induce peace of mind. The openness of the double-height living room, bathed in light, increases the soothing atmosphere. This is the area where the family likes to relax and spend time together. «The large open spaces have a welcoming effect and stimulate creativity, making ideas flow», says Fang. The colour palette is rigorously coherent focusing on the solid tranquillity of neutral tones: black, white and grey in an endless range of shades, enriched by refined combinations of contrasting textures. Enhancing the sense of comfort are the cosy leather armchairs by Antonio Citterio for B&B Italia, in a warm camel beige. On the upper floor that overlooks the living room through a glass balustrade, wall coverings in rough stone, oak wood and fabric suggest a sense of harmony with the earth and nature. If this were not the home of a young couple, it could be mistaken for an ultramodern monastery. In this calm oasis, sheltered from overexposure to external stimuli, well-being also comes from visual pleasure. The minimal-

ist environment forms a setting for a selection of iconic pieces: from Arne Jacobsen's ultra-famous Egg Chair to the elegant Fortuny lamp reissued by Pallucco in collaboration with Rubelli. «I was given a free hand for the project design», admits the interior designer. «My clients made only one single mandatory request: a genkan room for removing shoes before entering the house according to Asian tradition. In a private paradise like this home, any reference to rushing crowds and dusty streets would seem rather incongruous». ■



## 98/107 SPECTACULAR LUXURY

*Glamorous apartment for an American VIP couple.*  
*A triumph of preciousity*

*Photos Stephan Julliard/Tripod Agency*  
*Text Ian Phillips and Cristina Ceci*

He is the founder of a very successful business, Silicon Labs. She is a well-known CNN TV presenter. Nav Sooch and Whitney Casey wanted a house as glitzy as their careers. When they saw the 360 square metre penthouse at the top of one of Austin's (Texas) tallest buildings, it was love at first sight, destined to become their start-up home of choice. «First of all we loved the downtown location, since we are both confirmed urbanites and the view over Lady Bird Lake, with the hills in the background. The sunsets here are magnificent», Whitney adds. If the location seemed perfect right from the start, the interior left much to be desired: brand new but without character, with endless white walls and concrete floors. Interior designer Kelly Wearstler was responsible for the miraculous transformation from lacklustre to luxurious, from bland to spectacular. To achieve this amazing result, she took advantage of the eight-metre height, inserting lowered ceilings to create dynamic volumes while opening up the spaces to a maximum. The wall between the sitting and dining areas was knocked down, while the potential third bedroom was converted into a home theatre. Precious materials were selected for the interior: perfo-

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