

ARCHITECTURAL DIGEST

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Prince Henrik
of Denmark

Fredensborg's relaxed atmosphere has appealed to such illustrious visitors as Edward VII, Nicholas II, Winston Churchill and François Mitterrand. Following a long-held tradition, these and other famous guests have cut their names with a diamond into a windowpane. Fredensborg is filled with the personal stamp of family and friends alike; Queen Margrethe and Prince Henrik have left theirs throughout the palace. "My husband and I chose everything ourselves," says the queen. "Maybe it would have been better if we had brought in a designer, but we like our own taste best." See page 106.



Renzo
Mongiardino

A Yacht for All Seasons

We have often featured the work of Renzo Mongiardino. But what is new this month is his design for a yacht, the first he's undertaken. And Celeste Dell'Anna, who has worked with Mongiardino for six years, is also celebrating a first—his debut in the pages of *Architectural Digest*. Says Dell'Anna of Mongiardino: "He draws in signs rather than representations. I learn best what he wants by watching the sweep of his hands as he works with a thick pencil. When he stabs at the paper with the pencil in his fist, you know he means to indicate importance." Mongiardino—creator of opulent interiors for Baron Guy de Rothschild and



Celeste Dell'Anna

Princess Firyal of Jordan—and Dell'Anna chose a streamlined look for the yacht. But they never stinted on the attention to detail that is a Mongiardino hallmark. Don't expect the outspoken designer to take the helm at a succession of boats, however. "I never wanted to do a yacht because of all the limitations. If I did another it would have to be another solution to the limitations," he says. "I have no interest in repeating myself." See page 114.



Joe D'Urso

Aesthetic Intelligence

He's been called the ultimate urban designer, and one of the few nonarchitects with an architectural sensibility. Labels aside, Joe D'Urso's interiors have demanded our attention since the early 1970s. "What matters when designing an environment is to have memory behind you and anticipation

ahead," D'Urso has stated. This philosophy worked especially well in the 1920s Palm Beach apartment shown this month. D'Urso drew on both the existing architecture and

the owners' collection of early-twentieth-century furniture, including pieces by Josef Hoffmann and Ruhlmann. As for anticipation: Among D'Urso's future projects are a Manhattan residence and more of the innovative retail spaces he's created for the clothing line Esprit. See page 122.



Juliet Man Ray

A Charmed Life

"She and I worked closely together to create her personal world where she lives with the things she loves," says designer David Gieseman of Juliet Man Ray's Paris apartment. The wife of the late artist Man Ray, she is busy preserving his creative legacy. And to honor him on the tenth anniversary of

his death, a retrospective of Man Ray's cinematic contributions is running in Paris this month. It presents four of his films made in the 1920s, as well as newly discovered color film footage. Juliet Man Ray is also looking forward to 1988, when the first major traveling exhibition of her husband's work will be unveiled at Washington's National Museum of American Art. See page 138.



Edward Mills

Architecture:

Voorsanger & Mills Associates

"I love the challenge of doing it all," says Edward Mills. The New York-based architect is currently finishing the Los Angeles offices of the entertainment law firm Loeb & Loeb, a sixty-thousand-square-foot space that is, understandably, his largest interior

project to date. This month we feature another of Mills's southern California commissions: the renovation of a Bel-Air house for which he designed over forty pieces of furniture. A graduate of Harvard, Mills cofounded the firm Voorsanger & Mills Associates eight years ago. During that time it has received numerous awards for residential, commercial and lighting design. Mills's diverse future projects include a clothing store in SoHo, an addition to the Grand Hôtel du Cap Ferrat near Nice, and dormitories for New York University. See page 144.



Steve Chase

Heights of Formality

For designer Steve Chase, turning a house into a home is part of the job. But he had his work cut out for him in the Aspen house featured this month. His clients, commercial builder Christopher Hemmeter and his wife, Patricia, wanted to incorporate three side-by-side condominiums into one mountain

lodge. Yet after several years and two previously unsuccessful remodelings, the home still lacked a sense of uni-

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AN UNDERSTATED YACHT? Nowadays that sounds like a contradiction in terms. Nonetheless, the yacht in question—the first that the often lavish Renzo Mongiardino has done in his forty-year career—is blatantly understated. Within the mirrored windows of this sleek 164-foot Benetti, the soul of discretion prevails.

“Discretion, quiet hospitality and amiability—all the gentle qualities that express the refined culture of the

owner are there,” contends Celeste Dell’Anna, who spent two years assisting Mongiardino on the project. At the request of the Italian industrialist owner, the designers flouted more modern ship-decorating fashion by reviving the well-bred demeanor of prewar yachting.

“Paneled-out” has become a pejorative term for old-style wood-paneled boats among many contemporary yacht designers. They favor instead



TONY MORGAN

Meticulous craftsmanship and fine parquetry distinguish an Italian yacht with interiors designed by Renzo Mongiardino and Celeste Dell’Anna.



ABOVE: Complete with 6,000-horsepower engine and a crew of thirteen, the yacht has a fully outfitted pilothouse displaying advanced navigational and communications equipment that allows for smooth crossings in rough seas.

RIGHT: “We used different precious woods in various rooms in search of decorative effects,” says Dell’Anna. Guests enter through the cockpit, which exhibits natural teak and two corner banquettes covered with raw linen.



The image shows the interior of a yacht cabin. The walls and ceiling are finished with light-colored wood paneling. In the foreground, a light-colored sofa with several pillows is visible. To the left, a wooden side table holds a glass of dark liquid. In the background, a doorway leads to another part of the cabin, where a patterned armchair and a small table are visible. The lighting is warm and ambient, highlighting the textures of the wood and fabric.

A Yacht for All Seasons

*Luxurious Details of
an Italian Cruising Vessel*

INTERIOR DESIGN BY RENZO MONGIARDINO
AND CELESTE DELL'ANNA
TEXT BY G. Y. DRYANSKY
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT



lacquered plywood and marble. But Mongiardino and Dell'Anna reached back to retrieve the glory of fine parquetry from oblivion.

Bereft of bibelots, short on variety though exquisitely detailed, the yacht recalls the 1920s. It evokes that period when a boat was not furnished but fitted out as a conveyance. It has the sensible, restrained, comfortable

touches that give the owner a free feeling of being elsewhere than at home—closer to nature, definitely aboard a ship—without having left his taste for opulence behind.

"The twenties are not a period that I particularly adore," says Renzo Mongiardino. But that high epoch for yachting came to mind, he explains, in seeking a pedigree, a tie to the

past, for the atmosphere of the boat.

This yacht makes him think of a wagon-lit, says Mongiardino. "It definitely was not intended as a false house," he declares. "It's something that exists in motion, and it shouldn't have a profusion of things that risk rolling around. Somehow I hate the idea of having to paste down precious objects. And paintings—it gives me

OPPOSITE: In winter the sofas, chairs and settees in the large formal living room are covered with a richly colored fabric stenciled and hand-painted with bold designs inspired by the patterns and colors of Anatolian Lotto rugs.

BELOW: Mongiardino's attention to surface detail echoes the owner's desire that his yacht be a unique symbol of Italian style. In summer the living room, with elm-walnut paneling, is arrayed with printed linen.







ABOVE: "It was like adding earrings," comments Dell'Anna of the geometric stained-glass lights he and Mongiardino employed in the paneled dining room.

nightmares to think it necessary to take down and put up fine paintings as if they were in a house endlessly in transformation.

"There's a rule of design I often repeat: 'See to it that a room is beautiful when it is empty.' A room can be beautiful or ugly when filled, but if it is not beautiful empty, it will never be beautiful filled."

The architectural proportions and treatment of the walls are what Mon-

giardino considers the essence of the yacht's interior appeal. The parquet is of a high quality not often seen today, fashioned by Italian artisans who prefer a hard task to an easy one. The work was done in the northern Italian region of Emilia-Romagna; numbered sections were then reassembled on the boat. If the woodworking recalls England, it is definitely Italian in detail and choice of woods. The dominant wood is

LEFT: Teak banquettes with floral-patterned cushions add comfort to the less formal second living room, situated on the expansive flying bridge.



ABOVE: The owner's stateroom, personalized with photographs and a collection of antique ivory boxes, attests to the designers' wish to retain the warmth of a home yet adapt it to the requirements of life aboard a modern yacht.

cherry, chiefly in a honey tone but combined with a darker version in certain geometric bands. Also used are maple and, in large panels, the very Mediterranean briar.

The geometric patterns of the wood set the keynote for everything else in the yacht's design. Thus, repetition boldly pushed to the edge of monotony marks the overall composition. The success of it all hangs on the elemental rightness of forms and the delicacy of details.

"I thought if there were great resemblances throughout, the space would feel bigger," notes Mongiardino. "There would be a feeling not of going from little room to little room but of inhabiting one large room."

The yacht is used often in winter

and summer, and with its state-of-the-art navigational equipment, it crosses the Atlantic easily. Dell'Anna points out with pride that during gale winds up to force 8 in the Caribbean, nothing budged and there was not so much as a crack in the parquetry. He mentions another yacht, one of the great marine behemoths, whose marble came apart the first time the ship sailed into rough seas.

The close attention paid to the smallest details is evident everywhere on the yacht, from the fully equipped pilothouse to the special windproof ashtrays. The yacht, however, wears its luxury quietly. It is a boat, above all, and it looks and feels so right that it could start a fashion for real, not dream, boats again. □

RIGHT: "The spirit and rhythm and patterns of simple architecture," says Dell'Anna, subtly envelop the owner's study, highlighted with strips of cherrywood framing a brightly banded fabric. An antique kilim rests on the parquetry floor.







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