

MIAMI

# luxe.

interiors + design®



\$ 9.95 A SANDOW PUBLICATION | LUXE SOURCE®



NOV/DEC 2017 | DISPLAY UNTIL 01/08/18



# MIAMI BRIGHTS

MIXED PASTELS AND LIVELY  
ARTWORK GIVE A PREPPY VIBE  
TO A NEW ENGLAND COUPLE'S  
MIAMI BEACH HOME.

WRITTEN BY **JORGE S. ARANGO**  
PHOTOGRAPHY BY **NEIL LANDINO**

Newton's third law of physics—that for every action, there is an equal and opposite reaction—can manifest in any form, as it does in this Miami residence. The action in this case was the purchase of a 4,800-square-foot apartment in the exclusive Beach House 8 building in South Beach. The reaction? “We didn’t want the interiors to look like the traditional Florida aesthetic,” says the wife of the couple, a philanthropist whose husband recently relocated his financial business to Miami Beach from New England. On the list of verboten moves: “No beachy blue-and-white stripes, no seashell motifs, no loud colors,” says interior designer Anthony Pippo, who the couple tapped for the project after working with him on a previous home.

Instead, the color palette came from the owners’ closet. The clients pulled out various garments they had purchased from Vineyard Vines—the apparel brand known for its preppy togs—and laid them out. “He had a pair of pants that were a very soft cranberry color,” recalls Pippo. “So we decided to go with pastels.” This determined the tonal mood and the level of color saturation that would inform the scheme that followed. Pippo mixed that blush shade with a powdery blue pulled from an early design purchase: a coffee table co-designed by French-born artist Irene Mamiye and the architecture firm Ike Kligerman Barkley, which features one of Mamiye’s photographs applied to glass. Other hues took cues from the couple’s acquired artwork, which includes contemporary pieces by Roy Lichtenstein, Mr. Brainwash and Joan Miró.







A sleek yet simple foyer in a Miami Beach home designed by Anthony Pippo offers a tranquil transitional space. The Ted Abramczyk light fixture from Ralph Pucci adds interest to the entry, which also features a bench from Claudia Moreira Salles from Espasso. The artwork is by Joan Miró.



The living area opens onto a balcony that looks out to the sea and is decorated with Jehs+Laub Shrimp chairs from Minotti in New York, which are upholstered in Kirby Design fabric from Romo Fabrics. A hint of pattern comes in the form of a black-and-white pillow fabric by Christian Lacroix for Designers Guild in New York. The custom area rug is from Angela Adams in Portland, Maine.





Since the living and dining areas are open to each other, Pippo used shades of blue in both. The highlight of the living area is a coffee table with a photograph fused to the glass surface, available through the studio of New York artist Irene Mamiye, who collaborated on the piece with the architecture firm Ike Kligerman Barkley. Beside it is a Lee Industries sectional sofa in solid linen by Anna French.

“The consistent color throughout is white,” Pippo points out. “But each room got its own predominant color.” A sunny yellow, for instance, pops in the media room. Citrus hues blend together in a guest room. Coral pink takes center stage in a daughter’s bedroom, while teal takes over in the master suite. What’s interesting about the palette—and what clearly required a level of skill—is that in another person’s hands it might have come off as too-cheerily candy-colored, making it feel ephemeral in the way of a vacation home rather than a permanent residence. But Pippo was careful to stay on the more muted side of each color’s lollipop value, ensuring rooms are lively while also telegraphing a sense of elegance.

The interior designer also stayed conscious of sightlines. The layout consists of various rooms gathered around a gallery that comprises the central axis. The private quarters could be treated uniquely because each is an individual space isolated behind a door. But the public rooms flow one into the other, so they display the full spectrum of the palette. The living room sectional’s pale blue determined the hues of a custom dining room light fixture and also the blached blue of the outdoor furniture, which is visible on terraces beyond the curtain walls of glass.

When it came to the lines of the furniture, the architecture served as inspiration. “It’s a very contemporary building,” notes the wife, “so I wanted to stay in keeping with that genre in the furnishings. I wanted it to be light, airy and clean, but still comfortable.” Tailored silhouettes in the furnishings accomplish the first part of that equation, while a mix of textures—linen, nubby fabrics, leather and wood—beckon lounging with their tactile qualities.



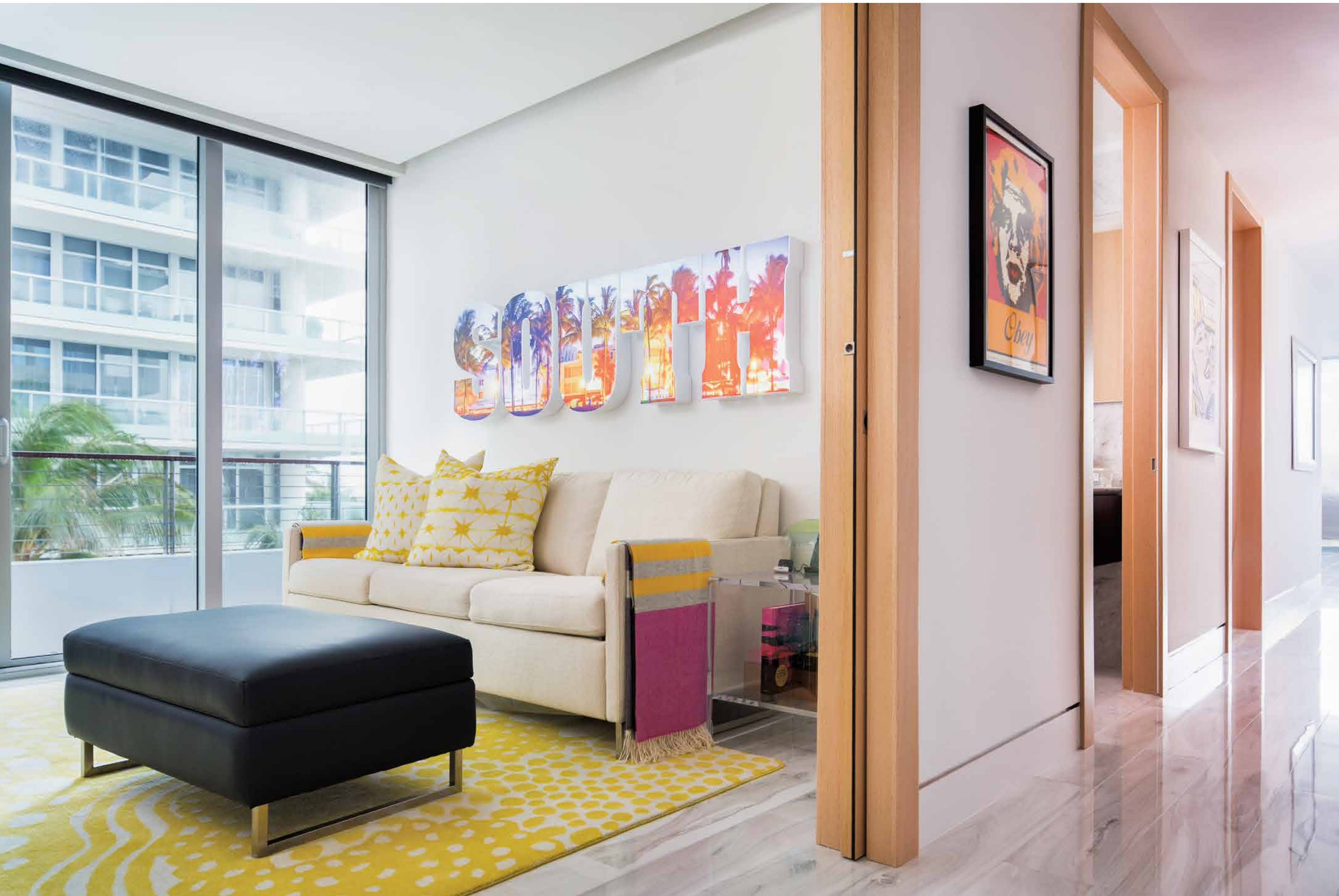


**Above:** Pippo made only one change to the kitchen: He extended the marble behind the backsplash up to the ceiling for a dramatic effect. "I wanted the cabinets to appear to be floating on a marble wall," he says. The smooth surface has the added appeal of complementing the buffed faux-wood-grain porcelain floor from Artistic Tile in New York.

**Right:** Around the split dining table from Holly Hunt in New York, Pippo gathered Gino Carollo chairs in a neutral fabric from Minotti. Suspended above the scene is a custom Bocci chandelier, also from Minotti, fabricated of blown-glass pendants in oceanic hues.







In the media room, which doubles as a guest room, an American Leather sleeper sofa, available from Cocobolo Interiors in Armonk, New York, is accessorized with pillows in a yellow-and-white tie-dye print from Pierre Frey in New York. The artwork, designed by Pippo, was inspired by gas station signage. The hallway showcases more of the couple's art collection, including a canvas by Roy Lichtenstein.

A porcelain floor digitally printed to simulate wood planks is vaguely reminiscent of driftwood, but Pippo and his clients chose to finish it in a high polish to infuse spaces with just the right amount of glamour to feel sophisticated instead of transiently beachy. Plus, the soft blues harmonize with the sky and water views outside.

Essential to the success of the project, of course, was to make a lot of practical things invisible so interiors would feel clean and airy. This was accomplished largely behind the scenes by builder Jason Elmer, who worked on the project under Plaza Construction, but who has since founded his own firm, Krome Construction. "We had to lay out in advance everything that was going into the ceilings," Elmer says, "which included lighting, speakers, air-conditioning systems, fire sprinklers, the sleeve of a glass hood that hangs over the cooktop and a drop-down TV. We also suggested soffits that helped conceal ambient lighting, window treatments and audio systems." Additionally, says Elmer, who worked with project manager Lionel Fortuno of Plaza Construction, "The homeowners are art collectors, so we were strategic with our lighting," especially when it came to the windowless central corridor, which, Elmer notes, displays the bulk of the collection.

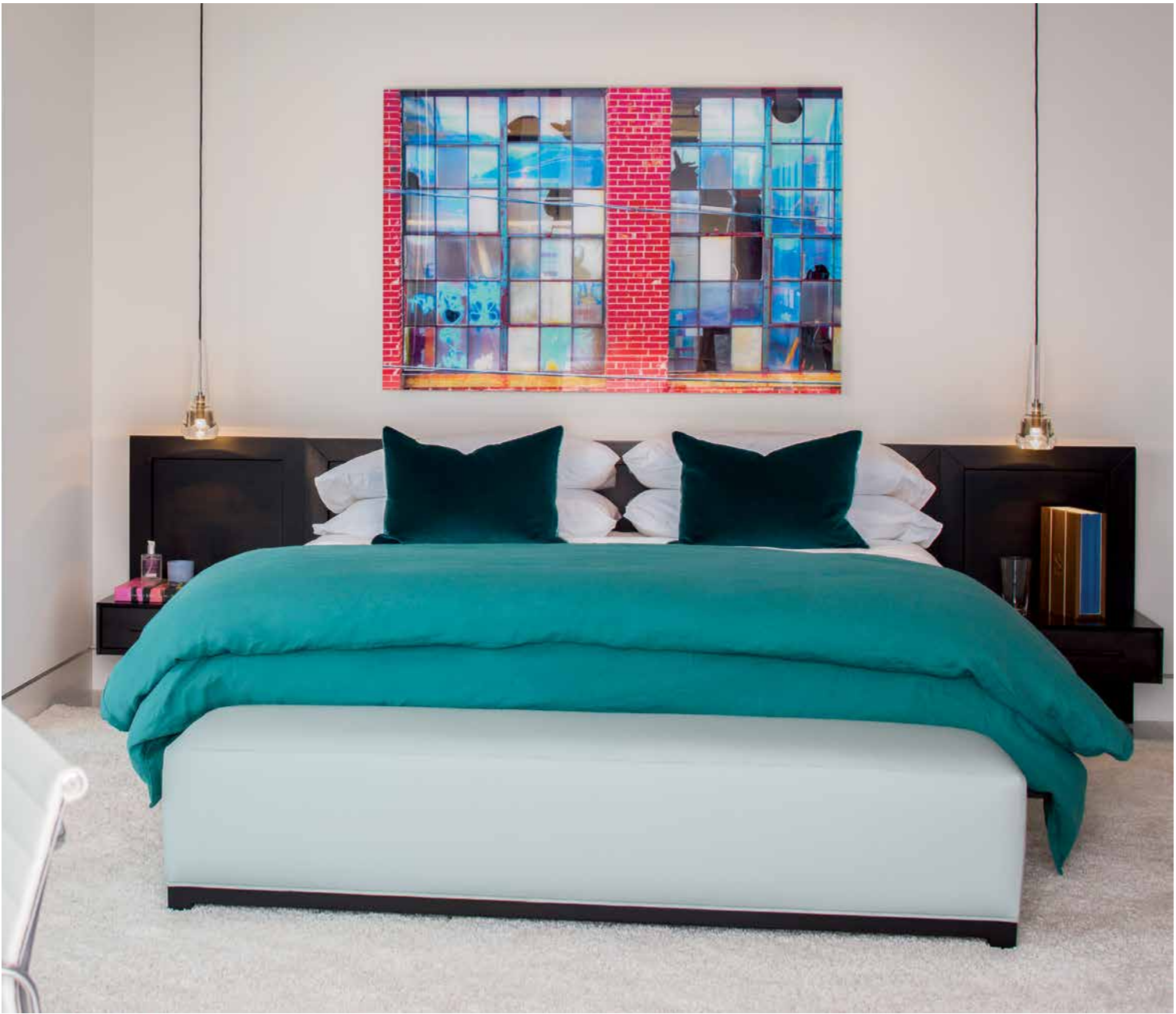
For Pippo, the project was a welcome departure. "I normally don't get to work much with color because my clients tend to like gray and neutral tones," he says. "So it pushed my limits and took me out of my comfort zone." In doing so, he ended up creating a zone of supreme comfort—not to mention style—for his clients' new home. ■





**Opposite:** “We wanted the master bedroom to feel like you were in a five-star hotel room,” says Pippo, who furnished one end of the space with a chair and ottoman by Rodolfo Dordoni from Minotti. The photograph is *The Corps de Ballet* by Howard Schatz.

**Below:** *Windows*, a photograph by Sue Benton, hangs in the master bedroom above a Copeland bed that Pippo chose for its low profile and modern feel; on either side are a pair of Jonathan Browning pendant lights from The Bright Group. The duvet cover is from Crate and Barrel, and the sheets and coverlet are from The Company Store.



“THE CONSISTENT COLOR THROUGHOUT IS WHITE,  
BUT EACH ROOM GOT ITS OWN PREDOMINANT COLOR.”

—ANTHONY PIPPO





**Above:** A balcony encloses a side terrace of the exclusive eight-unit building, designed by Bernardo Fort-Brescia of Arquitectonica.

**Right:** Citrus hues define a guest room decorated with a bed from Ralph Lauren in New York upholstered in Pierre Frey linen. The duvet cover is from Crate + Barrel, and the sheets and coverlet are from The Company Store. The custom Marsden carpet is from Angela Adams.

