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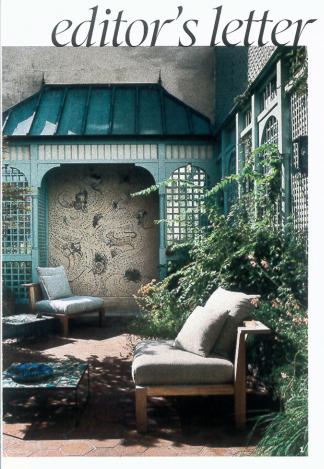
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FLAT ONCE INHABITED BY JEAN-MICHEL FRANK AND UPDATED BY PIERRE YOVANOVITCH. 2. A BED-ROOM DECORATED BY JOY MOYLER IN AN ENGLISH COUNTRY HOUSE KNOWN AS "THE OLD BARN." 3. A SPARE SHOWER DESIGNED BY STUDIO SHAMSHIRI WITH ARCHI-TECT MARMOL RADZINER. 4. A VIEW OF THE NEARLY COMPLETED AD VILLAGE IN HAITI, BUILT WITH SUPPORT FROM OUR HONOREES. 5. IN THE DALLAS SHOWROOM OF AD100 DESIGNER JAN SHOWERS.

"Jean-Michel Frank was the apostle of minimalism. He was an authority who broke many barriers, changed the aesthetic, and still inspires many 80 years on—including me."—Pierre Yovanovitch

Meriting a spot on the annual AD100 list is an intensely desired honor among architects, interior designers, and landscape designers. I contend that whether a professional lands on it once in their career or several times, it is like being an Oscar winner: Once AD100, always AD100. No one can-or should!-win every year. The editors of AD worked more purposefully than ever on our 2021 list. We keenly felt that this year's list should reflect the depth and diversity of talent in the U.S. and internationally. I hope that readers will find it inspiring and full of the sense of promise and discovery that talents both familiar and fresh bring to our industry. Familiar is Hall of Fame architect/designer Peter Marino, who orchestrated a sensational update of a storied San Francisco mansion, while sensitively preserving features like the extraordinary courtyard pictured on our cover. "My philosophy is original plus modern," says Marino pithily of his style, which might also describe AD100 talent Pierre Yovanovitch's approach to the challenge of tackling the onetime home of legendary French designer

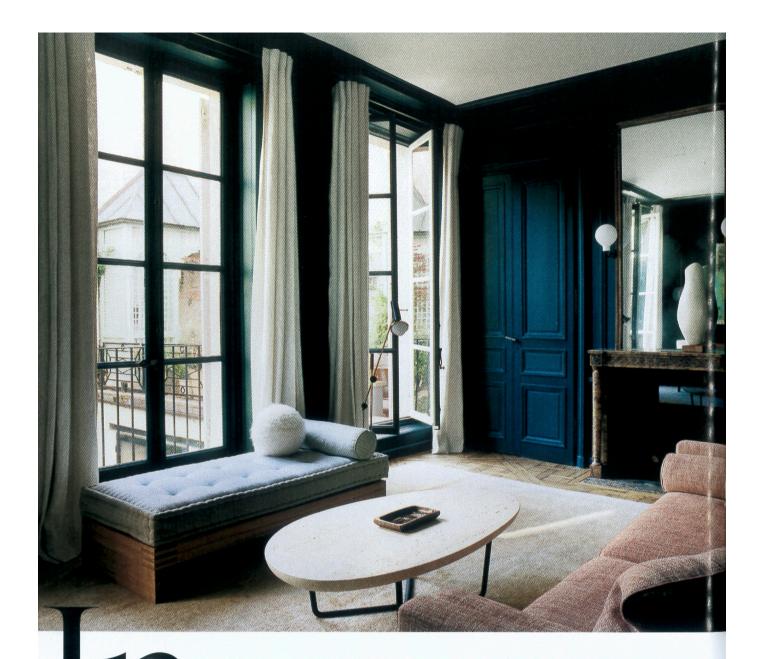
Jean-Michel Frank. "I had to find the essence of Frank's work, yet make it actual," he says. "To respect the history, yet evolve." Speaking of merging past and present, interior designer Joy Moyler (making her AD100 debut) did so with great skill in a grand British residence once decorated by Renzo Mongiardino. "My brief was simple: to freshen the place up for a young family but to retain the essence of an English country house," says Moyler modestly. Nothing speaks to the awesome power of our esteemed AD100 more than the AD Village, pictured, nearing completion in Haiti. Produced in partnership with New Story, with donations from so many, including generous honorees, this community will shelter 100 deserving families. Congratulations to four decades of AD100 luminaries, making the world more beautiful in every way.



Editor in Chief @amyastley







the mid-1920s, young French interior designer Jean-Michel Frank moved into an 18thcentury apartment on the rue de Verneuil, a short, narrow street on the Left Bank. He tackled its renovation as he

would the homes of his *haute societé* clients, such as the Vicomte and Vicomtesse de Noailles and the English writer Nancy Cunard, respecting the original construction but banishing the froufrou. It was the Roaring Twenties—the decade of excess—but for Frank, spartan was modern.

Frank instructed his workers to strip the paint off the Louis XVI oak paneling, leaving the wood pale and raw. With his friend, and later business partner, the cabinetmaker Adolphe Chanaux, he created a decor so spare it could rival a monastery. The predominant palette was of the palest neutrals, from the

white marble with dark gray streaks in the bath to the leather sofa, even the sheet Frank threw over the Louis XIV dining table. He left the Versailles parquet floors bare, and art and bibelots were verboten. So denuded was the home, when Jean Cocteau visited, he reportedly quipped, "Charming young man; pity he was robbed."

Frank gave up the apartment in 1940, moved to Buenos Aires, and, tragically, during a trip to New York in 1941, was seized by depression and committed suicide. The rue de Verneuil duplex has since changed hands and been redone many times—including by the maximalist Jacques Garcia—and much of Frank's imprint has been erased.

But not all, as Paris-based designer Pierre Yovanovitch discovered when he took on its most recent redesign for a French family. The unfinished oak paneling and bookcases remained, as did the pale-pink marble in the entrance hall. For Yovanovitch, this was enough to fulfill the clients'



FAR LEFT IN THE LIVING ROOM, A C. 1960 FLOOR LAMP BY TAPIO WIRKKALA STANDS NEXT TO A DAYBED DESIGNED BY YOVANOVITCH. STONE COCKTAIL TABLE BY MATTHIAS KOHN. LEFT IN THE ENTRANCE HALL, A CIRCULAR YOVANOVITCH-DESIGNED BENCH SITS IN FRONT OF A PAINTING BY JÉRÉMY DEMESTER. C. 1942 CHANDELIER OF ZANFIRICO GLASS AND BRASS BY CARLO SCARPA.

wish to return the home's atmosphere "to something more Jean-Michel Frank—something more contemporary," he says.

The assignment was quite humbling, and an immense challenge. "I had to find the essence of Frank's work, yet make it actual," says Yovanovitch, who consulted the esteemed Comité Jean-Michel Frank during the project. "Doing a pastiche didn't interest me. Otherwise, we are frozen by the period. We wanted to respect the history, and yet evolve—that's what's interesting. To create an apartment that is not too decorated or overdone. Something simple, and sophisticated. The flat of Jean-Michel Frank, but in the 21st century."

Yovanovitch began by rearranging the floor plan of the 2,500-square-foot duplex. He kept the two main salons as they were, but most everything else changed. He moved the kitchen from the back corner—as was the case in old grand Paris apartments, "because families had staff," he explains—to a more central location, and added an island with barstools. "It's very

convivial now," he observes. "It's really a room where the family lives." He turned the former kitchen into a guest bath and a powder room, and the dining room into a guest room.

"I often work on 17th- and 18th-century houses, but I believe they must live in our time," Yovanovitch avers. "Today, kitchens are more important. Family rooms are more important. Women have more clothes than before, so need bigger closets. We are more material and accumulate more stuff. That forces us to approach decor differently."

Once the flow was sorted, Yovanovitch played with the apartment's unusual design features, such as the small, round tower, where he put the wife's home office, outfitted with a crescent-shaped desk; the windowless staircase to the second floor, for which he commissioned a delightful fresco evoking windows and moldings; and the 650-square-foot terrace—a rarity in Paris—which he tied to both the living room and the dining room, allowing, as he puts it, "an in-and-out that is very fluid."



BELOW A CERAMIC-PANEL BACKSPLASH BY ARMELLE BENOIT ADDS COLOR TO THE KITCHEN. GLASS CABINETRY FACING BY ATELIER EMMANUEL BARROIS; BLOWN-GLASS PENDANT LIGHTS BY JEREMY MAXWELL WINTREBERT; BASSAMFELLOWS STOOLS. ARCHDIGEST.COM 111



"We wanted to respect the history, and yet evolve....To create an apartment that is not too decorated or overdone."

ABOVE THE GREEN ZHIVAGO MARBLE-CLAD POWDER ROOM FEATURES A PALISSANDRE MARBLE BASIN WITH DORNBRACHT FITTINGS. MIRROR AND SCONCES DESIGNED BY YOVANOVITCH. RIGHT LIAS STONE DEFINES THE BATH. DORNBRACHT TUB FILLER. C. 1925 JEAN-MICHEL FRANK COATRACK.



RIGHT A FRESCO BY ALEXANDRE BENJAMIN NAVET EMBELLISHES THE STAIRCASE. C. 1950 PENDANT LIGHT BY LISA JOHANSSON-PAPE. FAR RIGHT IN THE OFFICE, A C. 1960 ESKO PAJAMIES CHAIR SITS AT A YOVANOVITCH-DESIGNED DESK. FLOOR LAMP BY YOVANOVITCH; C. 1945 PHILIP ARCTANDER CLAM CHAIR.

FOR THE DECOR, Yovanovitch embraced "le style Frank" as much as possible, including the placement of a few choice Frank originals in key spots: a short bookcase and two bedside tables in the main bedroom, a reed-thin chair for madame's desk, and the coatrack in the main bath. To maintain an air of today, Yovanovitch hired a clutch of artists and artisans to create new pieces and works. Notable additions are Delphine Messmer's charming mosaic of naïf animals on the terrace and Alexandre Benjamin Navet's fresco in the staircase. Yovanovitch met Navet at the Villa Noaille's annual design festival on the Côte d'Azur; Navet had several pieces on show, and Yovanovitch liked how the artist's work "has a 20th-century spirit but remains very contemporary."

To tie the Frank era to the art commissions, Yovanovitch incorporated a mix of vintage furnishings by such icons as Fritz Hansen, Philolaos Tloupas, Elis Bergh, and Svend Hammershøi, alongside new design and art from the Campana Brothers, Ida Tursic, Jérémy Demester, and Wilfried Mille and others—as well as several of his own sought-after pieces. He believes this "eclecticism gives the apartment a certain elegance"—an apt précis for all Frank-designed homes.

"Jean-Michel Frank was the apostle of minimalism," Yovanovitch declares. "He was an authority who broke many barriers, changed the aesthetic, and still inspires many 80 years on—including me."







