

AD

BRIGHT OUTLOOK
daring design around the world



a LUIS LAPLACE masterpiece on mexico's coast
JAY-Z's roc nation headquarters in los angeles
NEW AMERICAN VOICES: the future of decorating

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A TERRACE OVERLOOKING THE PACIFIC OCEAN AT A HOUSE IN MEXICO DESIGNED BY LUIS LAPLACE. "PACIFIC HEIGHTS," PAGE 76. PHOTOGRAPHY BY FERNANDO MARROQUIN. STYLED BY MARIANA ESTRADA.

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FROM LEFT: FERNANDO MARROQUIN, MEGHAN MARTIN.

editor's letter



1. A VILLA IN THE SOUTH OF FRANCE BY AD100 DESIGNER INDIA MAHDAVI. 2. & 3. L.A.-BASED DESIGNERS ERICK GARCIA AND FAITH BLAKENEY, JUST TWO EXCITING NAMES TO KNOW FROM THE NEW AMERICAN VOICES FEATURE. 4. ROOMS WITH A VIEW FROM OUR COVER STORY, A HOUSE IN MEXICO CONCEIVED BY AD100 ARCHITECT LUIS LAPLACE. 5. WITH LAPLACE AND HIS PARTNER, CHRISTOPHE COMOY (STANDING), IN THEIR PARIS HOME.



“My passion is helping people find beautiful ways of expressing their highest selves.”
—designer *Faith Blakeney*

The October *AD* is all about designers helping people further their dreams and live their best lives. Our working theme is broadly “the future of design,” and the entire issue celebrates an expansive array of talents, from firmly established superstars to those on the rise. Paris-based AD100 architect Luis Laplace is at the peak of his powers with the stunning ground-up house he built for a longtime client on Mexico’s Pacific coast, shown on our cover. The interiors evoke “something that is clearly Mexican, but with international flavor,” comments Laplace, who commissioned everything from ceramic tiles to terra-cotta jugs and handmade furniture locally, noting “the incredible technique” of Mexico’s artisans. AD100 designer India Mahdavi reminds us of her easy-breezy brilliance in a dreamy villa in the South of France. “He wanted light and color and freshness,” says Mahdavi of her client. “I think that’s why he chose me.” Giancarlo Valle, yet another AD100 talent, transformed a generic white-box town house in New York City into a character-filled beauty. “A project like this, it’s a blank canvas,” he says. “You almost have to create the game.” Speaking of game, the fresh faces spotlighted in our annual New American Voices feature are all game changers and change agents, leading the way forward as how we think about spaces and ways of living keeps morphing. Showcasing even more forward-thinking design, the issue also highlights innovative work by Willo Perron, Lenny Kravitz, Rachel Chudley, Bijoy Jain, Athena Calderone, Brigette Romanek, Jennifer Bunsu, and Kelly Behun. Feast your eyes on the future!



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VISIT AN EXCITING NEW ROSTER OF TALENTS IN A HOUSE (6) CREATED BY ARCHITECT ELIZABETH GRAZIOLO OF YELLOW HOUSE ARCHITECTS WHEN DOORS “OPEN” ON SEPTEMBER 27 AT ARCHDIGEST.COM/ICONICHOME. LANDSCAPE ARCHITECTURE BY SARA ZEWDE OF STUDIO ZEWDE.

Amy
AMY ASTLEY
Editor in Chief
@amyastley



1. VINCENT LEROUX. 2 & 3. PHYLICIA J. L. MUNN. 4. FERNANDO MARROQUIN. 5. AMY ASTLEY. 6. THE BOUNDARY.

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PACIFIC HEIGHTS

*Luis Laplace conjures a visionary escape
on Mexico's west coast*

TEXT BY **DANA THOMAS** PHOTOGRAPHY BY **FERNANDO MARROQUIN** STYLED BY **MARIANA ESTRADA**

ON A CAPACIOUS TERRACE VINTAGE
RATTAN-AND-METAL CHAIRS BY
JOHN RISLEY FACE THE PACIFIC OCEAN;
LAVA-STONE FOUNTAIN AND SIDE
TABLE. FOR DETAILS SEE RESOURCES.



CUSTOM SOFAS IN A PIERRE FREY FABRIC LINE THE BAMBOO-CANOPIED PALAPA LIVING ROOM. LAPLACE DESIGNED THE PAROTA-WOOD-AND-LAVA-STONE COCKTAIL TABLES. RENÉ MARTIN LOUNGE CHAIRS; KARL SPRINGER OTTOMANS.



RIGHT CUSTOM TILES BY CERÁMICA SURO LINE A KITCHEN SINK AT ONE END OF THE PALAPA LIVING ROOM. TABLEWARE BY PERLA VALTIERRA; VASES BY ARTE ANANÁS. **OPPOSITE** WOVEN TULE CHAIRS BY TXT.URE FLANK A LAVA-STONE TABLE BY LAPLACE ON A TERRACE. THE ENORMOUS TERRACOTTA VESSELS WERE ALSO DESIGNED BY LAPLACE. LANDSCAPE ARCHITECTURE BY KATHRIN GRIMM.



passionate cinephile, the Mexican movie executive knows the impact a dramatic setting can have on the senses. So when he heard that a sprawling villa perched on a bluff overlooking the Pacific Ocean in Mexico was for sale, he snapped it up. Then he called the Paris-based Argentinean AD100 architect Luis Laplace to create a family and business retreat that would be theatrical as well as welcoming.

The two men have a long history of working together: Laplace designed the executive's apartments in Paris and New York City in addition to a handsome 18th-century building he owns in the colonial town of Morelia, Mexico, which Laplace converted into a café/bookshop/pied-à-terre. "I like Luis's sense of aesthetics and the way he blends beautiful furniture and textiles with local materials and crafts," the executive says now. "We have similar visions."

That may be. But when Laplace surveyed the property, nestled in the 1970s resort enclave of Costa Careyes, he decided the only way forward was to tear down the existing compound. The client was taken aback, to put it mildly. "I was first opposed," he recalls. "Then I understood that we could arrive at a more personal and coherent project if we started with a blank canvas." Or, as Laplace explained it, a home "for what you need today."

The requisites were Panavision large. As a major player in the film business, the client entertains lavishly and hosts VIP guests regularly. Therefore, there was a checklist of musts: plenty of guest rooms, a gym, an annex to house staff, and, of course, a state-of-the-art screening room. Overall, he wanted a home that would be "timeless and well integrated into the landscape of the Mexican Pacific coast."



LEFT AN ALEXANDER CALDER TAPESTRY HANGS IN THE PRIMARY BEDROOM. BRASS-AND-BAMBOO ARMCHAIR BY UBUNJI KIDOKORO; GRASS-SEATED DESK CHAIR BY GEORGE NAKASHIMA WOODWORKERS. BELOW THE PRIMARY BEDROOM IS ARTFULLY OUTFITTED WITH A VINTAGE JOHN RISLEY CHAIR, ARTWORK BY JOAQUIM TENREIRO (ABOVE THE CUSTOM BED), AND A LARGE WOOD SCULPTURE BY DRAGOLJUB MILOSEVIC.



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“You have whales pass in front of the house, and sea turtles,” *Luis Laplace* observes. “Usually, we put art in the center. But here, nature came first.”



A SITTING AREA AT ONE END OF THE MAIN LIVING ROOM OFFERS BREATHTAKING VIEWS. VINTAGE SOFA AND ARMCHAIRS; LAPLACE-DESIGNED CEILING LIGHT AND COCKTAIL TABLE.

LAPLACE DESIGNED THE TERRA-COTTA POTS AND LAVA-STONE FOUNTAIN. BOTTOM A GIO PONTI ARMCHAIR AND A SIKA-DESIGN RATTAN BENCH MINGLE WITH PIECES BY LAPLACE IN A GUEST BEDROOM.



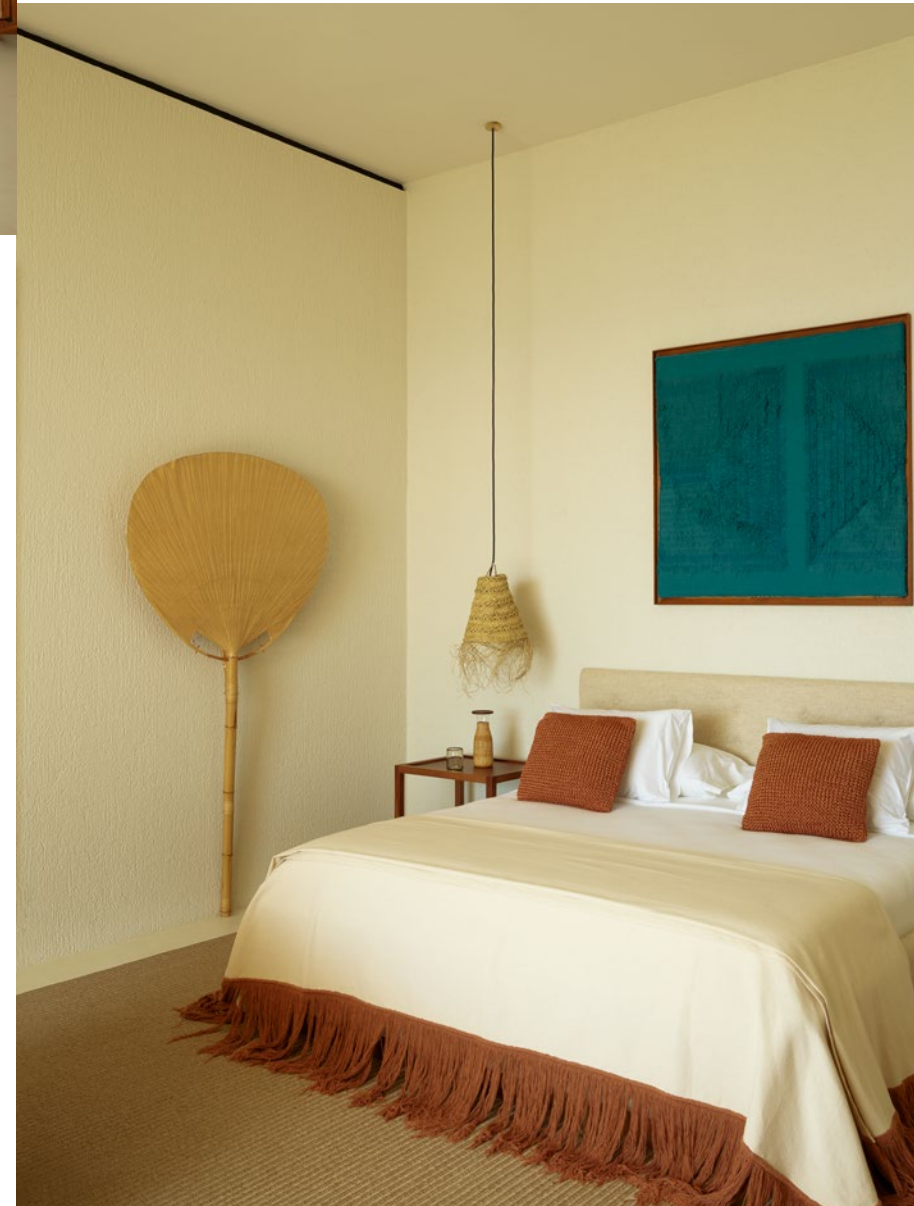
LAPLACE, AN ARCHITECT known for conceiving homes to showcase art—he’s a firm believer that form follows function—knew exactly how to fulfill that mandate: by designing enormous windows and sweeping open spaces to “focus on the spectacular nature and the sea. You have whales pass in front of the house, and sea turtles,” he says. “Usually, we put art in the center. But here, nature came first.”

For building materials, Laplace went as natural, and as regional, as possible, so that the home would harmonize with its surroundings. He used parota, an amber-hued tropical wood that withstands humidity, for tables and other furnishings; lava stone for tabletops; straw for cabinetry finishing; and bamboo and straw for the palapa, a spectacular outdoor living room with a soaring, cathedral-like thatched canopy. Traditionally, palapas are made of straw, with concrete columns. But the client wanted bamboo supports to give the space a lighter, lush atmosphere. To erect it, Laplace brought in a bamboo specialist, architect Simón Vélez of Bogotá, Colombia.



“I like *Luis’s* sense of aesthetics and the way he blends beautiful furniture and textiles with local materials and crafts,” the homeowner says.

CLOCKWISE FROM TOP CUSTOM COLORED TILES FROM CERÁMICA SURO ADD GRAPHIC PUNCH TO A BATH. A TRANQUIL GUEST ROOM. AN INVITING OUTDOOR SHOWER.





ABOVE IN A GUEST ROOM CORNER, AN INGO MAURER PENDANT LIGHT DANGLES ABOVE A BANQUETTE FROM JF CHEN; VINTAGE ARMCHAIRS AND ROPE FLOOR LAMP. **OPPOSITE** TWO WOVEN TULE CHAIRS BY TXT.URE SIT NEXT TO THE POOL.

THE INTERIORS, centered around the owner's contemporary furniture and art collection, evoke "something that is clearly Mexican, but with international flavor," Laplace explains. Think midcentury Acapulco, when the Hollywood elite would jet down to holiday in grand style. Laplace carried on the palapa's bamboo theme with mod wall sconces, curvy ceiling fixtures, and retro bamboo-handled flatware by Alain Saint-Joanis, which mercifully, unlike vintage versions, is dishwasher-safe.

Another recurring note is ceramic tile, produced in Guadalajara, in a bespoke palette of palmy greens, earthy browns, and ocean blues, inspired by the surrounding landscape. Laplace used the tile to tie the rooms together: on walls in the bedrooms, baths, and kitchen; for tabletop surfaces; to enrobe the bar. Building on this ceramic narrative, he added colorful modernist lamps that he and his partner, Christophe Comoy, purchased from galleries and antiques dealers in Paris and Los Angeles, and throughout Mexico, as well as a plethora

of large terra-cotta jugs, jars, and other statement pieces, many of which Laplace—a former ceramist—drew up and had produced in Mexico. Laplace also commissioned regional carpenters to handcraft beds, tables, and chairs. Mexico's artisans, he notes, "have incredible technique."

For a finishing touch, at the client's request, Laplace created three water features, so the home would link to the ocean, like a river flowing to the sea. One, a low black-stone cylinder on the terrace, awash with smooth water, was a riff on the glass sculptures of American artist Roni Horn. Another, a stone canal, serenely pours into the infinity pool. As Laplace points out, "fountains are a recurrent element of Mexican architecture, and water is very soothing."

When the house was completed, the client christened it Casa Luz, he said, "because it is full of light, because you can see the most beautiful sunsets throughout the year, and because my daughter's name means 'light of dawn.'" **▲**

Overall, the owner wanted a home that would be, he declares, "timeless and well integrated into the landscape of the Mexican Pacific coast."

