

MIAMI? MINIMAL.

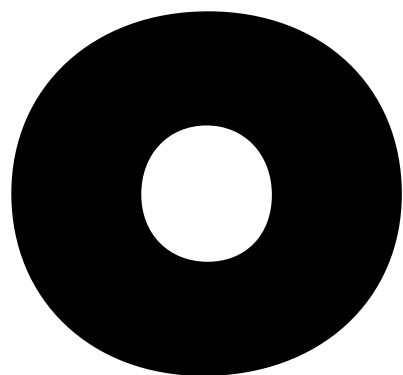
DESIGNER MARTIN BRÛLÉ MAKES FABULOUS
UNFUSSY IN A SOUTH FLORIDA PIED-À-TERRE.

BY CHANTEL TATTOLI PHOTOGRAPHS BY ADRIAN GAUT



The dining room of a holiday apartment in Surfside, Florida, in a Richard Meier-designed building with interiors by Martin Brûlé Studio. Pendant by Patrice Dangel for Galerie Alexandre Biaggi; tapestry by Emilio Terry; travertine surfboard by Reena Spaulings; custom dining table; rug by Diurne; plates by Matthieu Cossé.

OPPOSITE: In the entrance hall, the vintage rope chairs are by Christian Astuguevieille. Custom ceramic sconces by Jean Roger. For details, see Resources.



n a gray afternoon in Paris, the Montreal-born interior designer Martin Brûlé—who keeps offices in Brooklyn and here, just off the Tuileries Garden, in a neighborhood of fine art and antiques galleries—studied photographs on his phone of a recent project in Surfside, Florida. “The sun!” Brûlé says with a little laugh and a small sigh.

His clients had come to him with an apartment in one of the two residential towers added in 2017 to the city’s historic Surf Club, which opened nearly a century ago. Richard Meier, the architect of the towers, delivered a pitch-perfect update to the club’s Mediterranean Revival style and country-club-on-a-beach sensibility, says Brûlé, and the long and open layout of the original three-bedroom residence, which the renovation saw converted into a one-bedroom pied-à-terre with an office and a yoga room, wasn’t anything either the owners or Brûlé had a mind to change.

“It’s a quite casual apartment,” says Brûlé. “It’s like a very big hotel suite. That’s what the clients wanted.” (The Surf Club’s residential towers are serviced by the Four Seasons.) Because this was to be such an easy-breezy place, a utilitarian address at which the owners wished not to entertain but to unbutton, Brûlé instated just enough color and texture to reach an at-home register. “Usually, I’m layering and layering,” says the designer, who has a penchant for furniture and objects from the 1930s and ’40s. “But here there’s an intentional spareness,” a “boat vibe,” he says. He paneled half of the apartment, including the family room, in oak shiplap, the wood pickled and wire brushed into a state of perfect relaxedness.

He set that room with a television and a custom sofa, club chairs, and an ottoman, all of which he draped in a striped wool Raf Simons for Kvadrat fabric. There is a discreet Cogolin rug and, smartly, not much else: a crystal teal vase and an Art Deco scallop-shaped sconce, which

glows like a fistful of light. In Surfside, Brûlé’s serenely sophisticated touch also favors ceramic, raffia, and stone: A surfboard leans against a wall in the dining room, but it’s a sculpture, carved from tonal orange-red travertine as if in observance of the natural cadence of sunrise and sunset.

An adjacent Emilio Terry tapestry records the meandering forms of red coral and green seaweed in a frame of white shells. “There’s actually no art that can be affected by the sun,” he says, stressing just how carefully he dialed down into “unfussy” design.

The galley kitchen had no windows and glossy white cabinetry that the clients opted to retain: Brûlé prescribed custom tiles hand-painted by the Parisian artist Matthieu Cossé, whose minimalist brushstrokes effect a horizon scene on the walls and ceiling in which *mer* meets *terre* under a cloud-tufted sky. (Cossé, who has created frescoes for the Hermès flagship on Paris’s rue de Sèvres, and whose work recalls the “tattoos” wrought by Jean Cocteau on the walls of his villa on the Côte d’Azur, also produced a series of dinnerware drawn with marine life for the project.) “Lightness of being is what that is,” Brûlé says.

The bedroom may be the lightest of all. Oak wainscoting rises just above a headboard covered in a raw silk-cotton fabric by Jim Thompson in a shade between aquamarine and seafoam. Brûlé covered the wall above the wainscoting, which is encrusted with a ceramic installation by Cocobolo, in the same dynamic blue-green.

The color reflects in the mirrors of the vanity nook opposite the bed, which Brûlé converted from a closet, and rhymes with the water that constantly, visibly laps the beach below the living room, a space the designer fitted with vintage rattan club chairs by Henry Olko and a low travertine table like a full moon, an allusion that Brûlé barely acknowledges, perhaps because it’s so obvious.

This building and this sixth-floor pied-à-terre are “programmed for water and sky,” he says, gesturing again at the ocean view out the windows and off the expansive terrace, which he furnished with aluminum tables and chairs by McKinnon and Harris, finished with bespoke cushions. “I want the clients to lounge about and enjoy that view. Everything is simply about that view.” ■

**“IT’S A QUITE CASUAL
APARTMENT...LIKE A VERY
BIG HOTEL SUITE.”**

—MARTIN BRÛLÉ



The kitchen’s backsplash and ceiling tiles are custom-painted by Matthieu Cossé. Cabinetry by Boffi; custom runner by Cogolin; fittings by Rubinetterie Stella.

In the family room, the custom sofa, club chairs, and ottoman are covered in a Raf Simons for Kvadrat fabric. Rug by Cogolin; TV by Samsung; side table (at left) by Cocobolo.



A Jim Thompson fabric covers the walls and headboard in the bedroom. Ceramic wall sculpture by Cocobolo; table lamps by Collier Webb; bedspread by Frette.



A home office is outfitted with a vintage Roger Sprunger desk. Floor lamps by Nicolas Cesbron; table lamp by Isamu Noguchi; silk wallcovering by Pierre Frey; photograph by Larry Sultan.



Pierre Legrain sconces flank a custom mirror in the primary bathroom. Extension mirror by Waterworks; stool by Holly Hunt.

