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By FANNY GUÉNON DES MESNARDS Photographed by VICTOR STONEM

GOLDEN AGE Disenchanted by modern representations of *Miami*, architect Fabrizio Casiraghi manifests Florida's *old-world elegance* and the LUSH EXOTICISM of a *Slim Aarons fantasy* in one of the city's most enviable villas.



These pages in the living room of this Miami home, 1960s glass and brass **coffee table** by Jacques Adnet; 1960s Scandinavian **armchairs** in wood and Senegalese fabric by Aissa Dionel; 1917 silk Austrian **chandelier** by Josef Hoffmann; 19th-century Persian **carpet**. *Previous page* in the patio, ceramic **planters** from Poterie de la Madeleine; metal and glass **lanterns** from Jamb. *Details, last pages.*



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hile this very chic residential area of South Beach is home to some of the most beautiful villas in Miami, this particular address has a singular attribute that cannot be said of its neighbours — Hispanic architecture sublimated by the patina of time. The structure is arranged around a traditional patio where colonnades and immaculate curtains tell the story of another era. A time when President Franklin D. Roosevelt visited his son, who owned the house. A time when garden parties were thrown and crystal flutes were exchanged around the swimming pool, next to a wooden pontoon.

“We asked ourselves what Miami is today, because that’s exactly what we wanted to avoid,” says Fabrizio Casiraghi, who has captured the soul and essence of this villa, all 700 square metres of it exuding the good taste of old Europe. It is in stark contrast to the contemporary glass houses that dot the city, which the architect believes “are not rooted” in

Miami’s DNA. “We wanted to bring back colour, accentuate the shadows and play with the past,” he explains while detailing the habits and customs of the time. There was no air conditioning in the 1950s, but multiple skylights invite a breeze inside and there are arches under which one can dine in the cool.

Here, Casiraghi had fun, painting the original beams in shades of orange and green “to bring even more fantasy to the exterior”. Around a central patio, a lush garden unfurls with abundant vegetation, and a fish-shaped fountain designed at the request of the owner, who is an avid fisherman, resonates like a tribute to Jacques Tati’s film *Mon Oncle* (1958).

Inside, a distinct taste for old Europe permeates the walls, from a 1950s antique to a piece from the Vienna Secession art movement. Casiraghi and the owner share a passion for this period and for the Austrian style of the 1930s, which is evident in the architect’s previous projects. There is the enfilade and its arches, the perfect symmetry linking the living room and dining room and an office, elegantly varnished in all-over dark wood that Casiraghi loves to use, a life-size metaphor for the Riva Belle Époque.

“We sourced all the furniture, from the dinner service to the crockery, as well as the works of art and the furniture,” points out Casiraghi. He goes on to explain how Jean Cocteau’s Villa Santo Sospir inspired the décor in the dining room, the wall tapestry reminiscent of the sunny, fantasised south of France, on the border of the Italian Riviera.

Tinted with a Japanese spirit, monastic and spare, the bedroom is redolent of a bamboo hut by the sea. Woven coconut flooring, straw wall covering and a Persian rug complement a headboard carved in the shape of waves. It’s a way of breaking up the straight lines that govern the room while echoing the swirls and swell of Miami. ■ fabriziocasiraghi.com

Opposite page in a corner of the kitchen, **banquette** upholstered in fabric by Anni Albers for Christopher Farr; Arts and Crafts period English **chair** in wood and straw; 1950s Italian glass and brass **chandelier**; ceiling **fresco** by Lukas Geronimas.





This page in the kitchen, vintage **pendant lights**; fresco by Lukas Geronimas. *Opposite page* in another view of the patio, 1940s French **chairs**.





This page in the bathroom, an antique **artwork**. *Opposite page* in the pool area adjoining the pontoon, **sunloungers** in vintage tones.

This page in the downstairs study, 1930s French **table**;
1930s Italian **cabinet**. *Opposite page* in the bedroom, **headboard**
designed by Fabrizio Casaraghi. *Details, last pages.*

