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WICKER FOREVER!

TOM SCHEERER THINKS BIG AT THE BEACH
In the drawing room of a duplex apartment designed by Jean-Louis Deniot, in London’s Belgravia neighborhood, the sofa is from the designer’s collection for George Smith, the 19th-century armchair left is English, the 1960s chair is in a Breton fabric, and the pendant is by Hubert Le Gall. The watercolor is South African.
TO MANY, THE IDEA OF BUYING A TURKEY HOME—ONE
that is fully furnished and listed out like a luxury hotel suite—may be a head-scratcher. Why purchase an apartment
imaged and decorated for a fictitious career when
you're wealthy enough to hire your own interior designer
who could tailor it specifically to your tastes and needs?
Yet the turkey craze is sweeping the globe, and among
its fan is the superstar French interior designer Jean-Louis
Deniot. He is currently working on several such projects,
from Hong Kong to West Palm Beach. "I enjoy the financial
pressure of creating a home that needs to sell," he says, "and
the fact that the design choices are more than just 'I like
blue', you like pink' and are based instead on what adds real
value to a property?"

While many interior design commissions on spec inevitably tend to be bland and impersonal, Deniot's approach is dif-
f erent. "I try to convey a sense of nuance so that the decor doesn't feel stiff," he says. The developer for whom
Deniot decorated this 5,000-square-foot duplex in Lon-
don's prestigious Belgravia neighborhood is wont to agree.
"Jean-Louis has this ability to design things that are truly
unique and one-of-a-kind," he says. "He really understands how
people want to live today."

The four-bedroom home, which was previously three sep-
ate apartments, has numerous assets—a prime location, a
double garden, its own front door, and lots of lateral space.
in a city where small rooms are the norm. Given that the
clients for turkey developments are the most part from
other countries, Deniot is particularly focused on creating
a sense of place. Here, for instance, he installed floor-to-
ceiling doors in the 18th-century English Adena style. While
he is an unabashed fan of luxe details, in a project like this
Deniot is conscious that he needs to strike a fine balance: "A
developer wants everything to be very beautiful and luxu-
rious, but also to be competitively priced," he notes.

One place he never holds back: the entry hall, as illus-
trated by the custom geometric door and bronze door-and-
wall trim he designed for this project. An antique Venetian
mirror hangs overhead, and the custom floor is in Carrara
and Nero Marquina marble. "First impressions last," Deniot
says, "and I wanted to make sure it's a focal point for everyone."

He also took pains to design unique corners for each
room and to include a few surprises. For instance, in the
The master bedroom’s ceiling is painted in a color by Design rattan. The bed, with a headboard by Design rattan, bench, and nightstands by The Atelier, and the walls are upholstered in a fabric from St. Germain. The armchairs are by Design for George Smith. The custom carpeting is by Loro Piana and Le范围内．

Closets, some drawers have glass faces so you can see what’s inside, while others are lined with cedar wood.

Cost cutting—an exercise in which Deniès is actually quite well versed—took place elsewhere. His interiors, even for private clients, are rarely swathed in fancy designer names. He has a knack for transforming a budget buy into a star item simply by re-purposing it in the right fabric. For the Belgravia project, he imported textiles from Thailand or had them custom made in Morocco and opted for bamboo rugs over pricier silk ones. Stylistically, his goal was to enhance a timeless look, but with just the right amount of personality—“enough to stand out, but not too much to deter a potential buyer.” To that end, he adopted a neutral palette, adding interest in the form of sunny yellow and chic blue accents. “The weather’s fine when I’m in London, but apparently that is not always the case,” he says with a smile.

Where Deniès’s interiors particularly shine is in his use of textiles—a rarity in the spec-house world, where the norm is contemporary furniture fresh from the factory. Here, the living room’s 18th-century British neo-classical armchairs and the dining room’s Louis XVI crystal chandelier defy a historical layer without jeopardizing one of Deniès’s golden rules: “In a turnkey project, you have to avoid giving potential buyers the impression that they’re entering someone else’s home,” he says. “They want it to feel like nobody has ever sat on that sofa or used the bathroom. It needs to be fresh, fresh, fresh!”

In the guest room, the Carrara marble mantel is Louis XVI, and the walls are in the fabric: Matisse’s Fan Design. The blue sculpture is by Cartel art.