

Words PRATYUSH SARUP

Photography GIULIO GHIRARDI

Styling SARAH DE BEAUMONT

GOLDEN

HOUR



AD100 designer Aline Asmar d'Amman's latest masterpiece, a pied-à-terre on a historic street in Paris, is an artful ode to light

Max Lamb's Silver Surfer coffee table and a bas-relief wall panel by Léon Indenbaum set the scene in the living room. On the plinths

are *Etude pour Le Monument à Debussy*, a bronze sculpture by Aristide Maillol, and a 2023 vase by Sam Baron and Massimo Lunardon



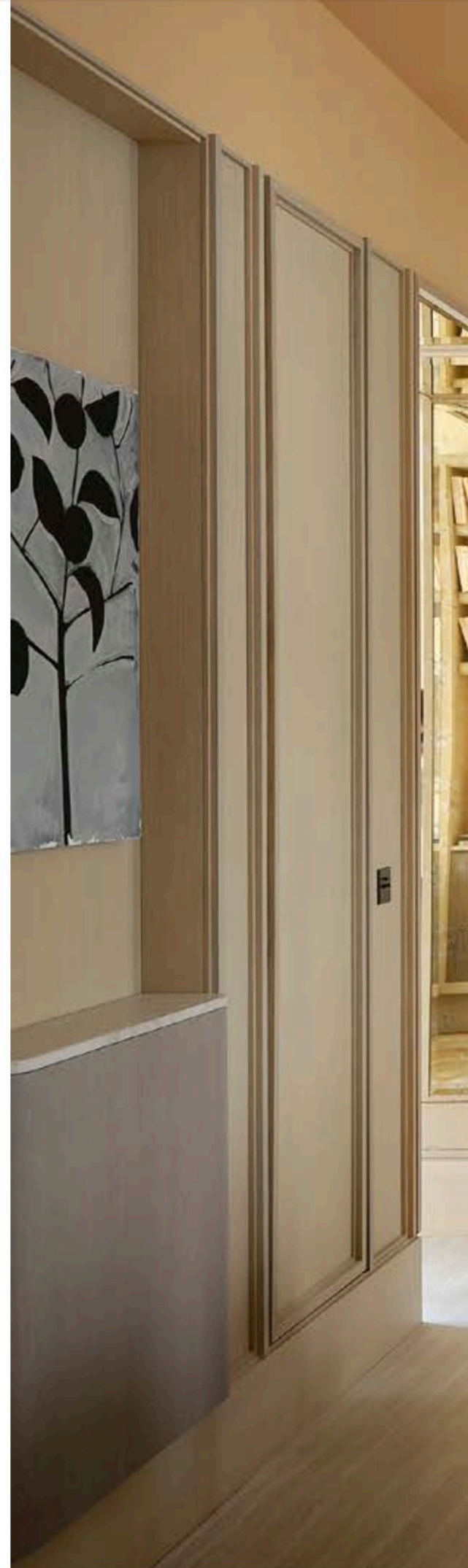




Arbre et Faune, a ceramic artwork by Carolein Smit, adorns a wall painted in sunset yellow, with Soft Shell tables and a Gent armchair by Aline Asmar d'Amman placed in front. The patinated bronze candlesticks at the rear are by Clotilde Ancarani



Left: an oak sculpture by Frédéric Pellenq and vintage armchairs by Carlo de Carli sit against mirror-clad walls. Right: the brass dining table, designed by d'Amman and made by Atelier François Pouenat, is finished in a dégradé effect

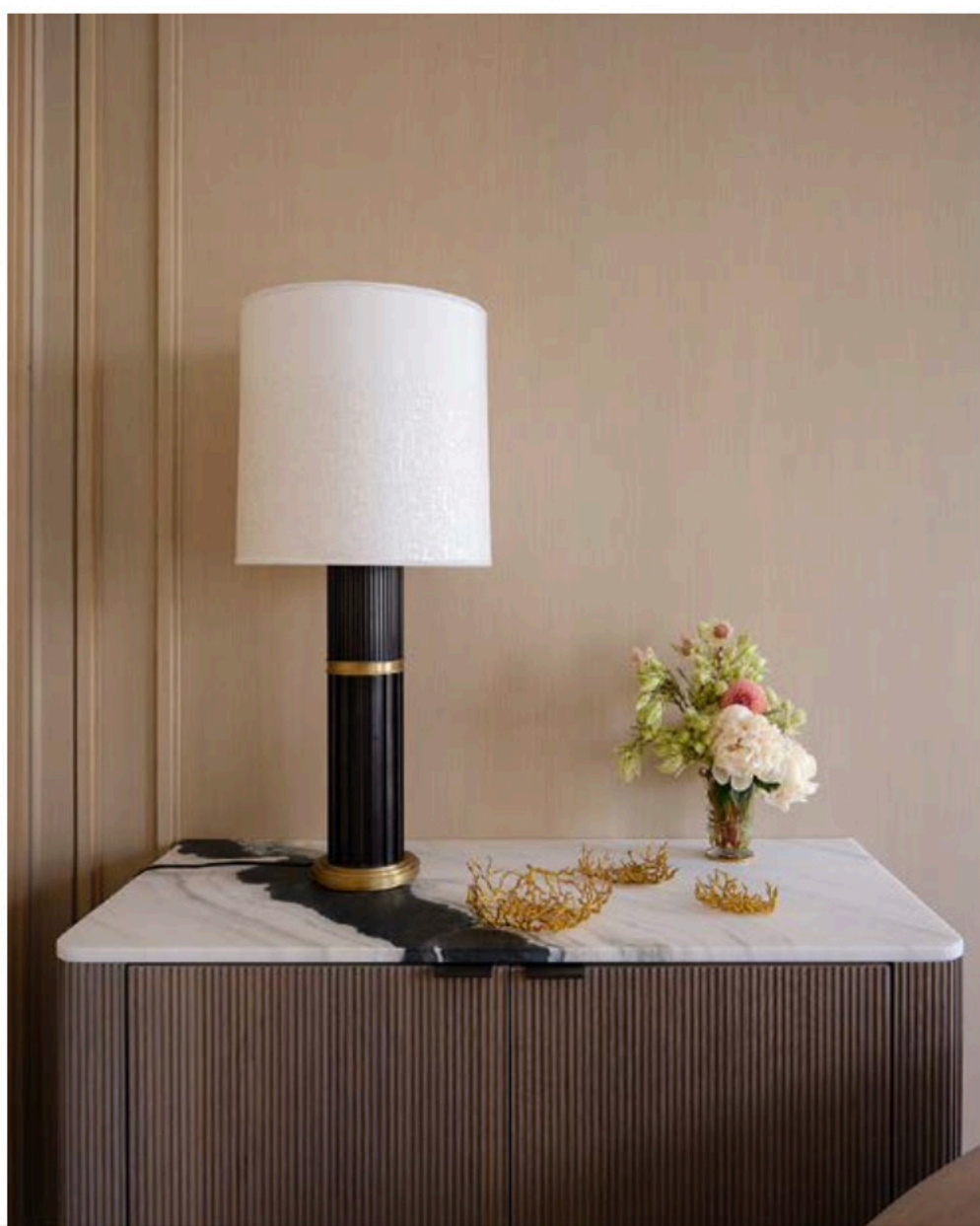
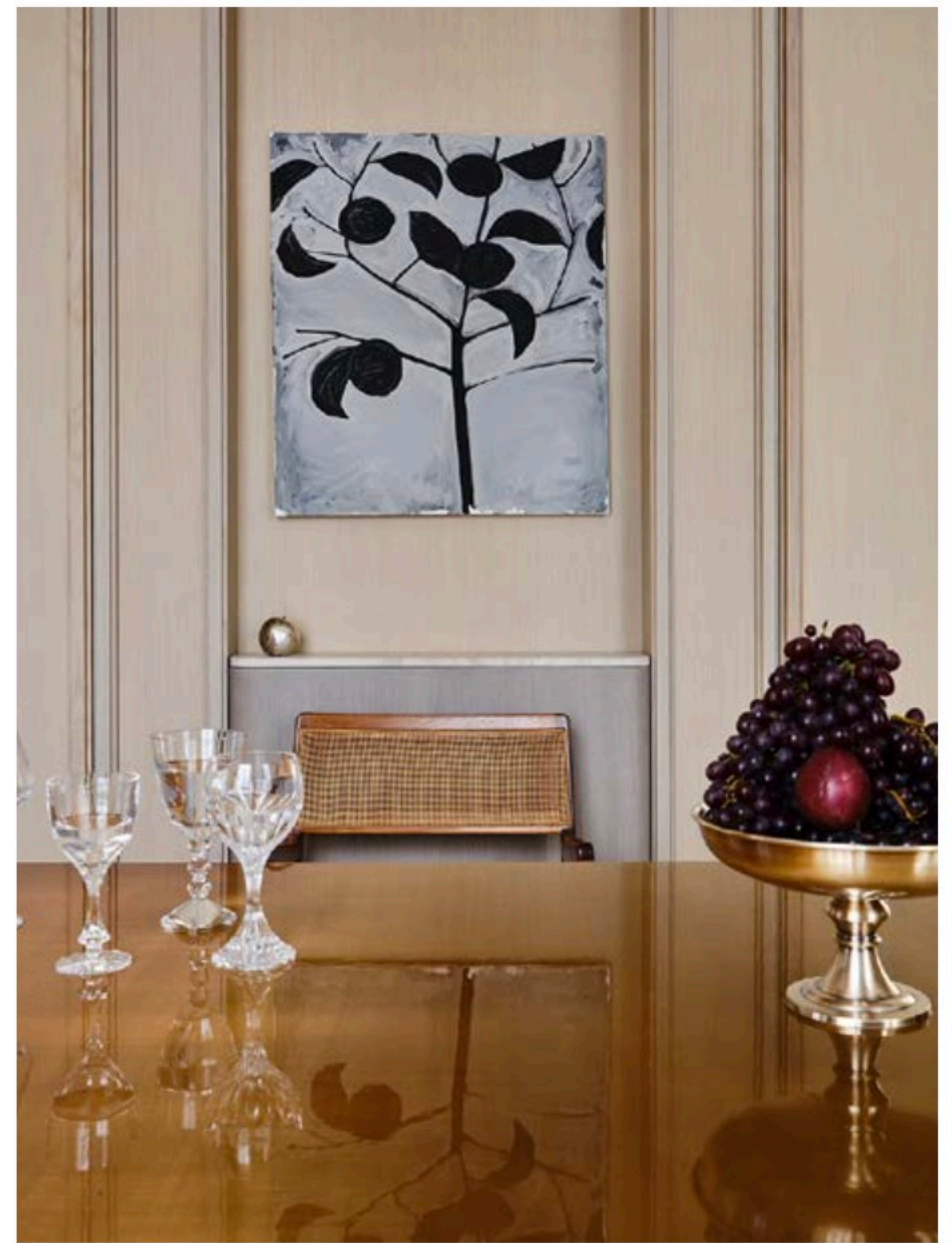


“The apartment had jewel-box proportions, and given that the client wanted to use it as a pied-à-terre, we worked on a concept inspired by a luxury hotel suite”



There is a reason why they call Paris the City of Light – and it’s not because of the dazzling show the Eiffel Tower puts on come sundown. It’s all about how sunlight bounces off the caramel Lutetian limestone façades that line the city’s historic Haussmannian avenues, seeps through grand windows and bathes everything in a golden glow. So imagine Paris-based Lebanese designer Aline Asmar d’Amman’s horror when she walked into her latest project location, a pied-à-terre on rue de l’Université in the 7th arrondissement, and was met with gloom. “We were on the fourth floor of a lovely Haussmannian block with tall windows opening out to the terrace, and still it felt dark and lifeless,” recalls d’Amman. “There were walls everywhere, it was like a maze.”

Unfortunately, such has been the fate of many historic apartments in the French capital: unsympathetic renovations and decades of partitioning to accommodate ever more people and functions have stripped many of the original architectural



“A home is the sum of many things, but most importantly, it’s about tenderness. Objects created with love and care bring grace and softness into our lives”

Opposite page, top left: Jean Touret’s wooden sculpture *The Flute Player* contrasts with the hallway’s stained-glass windows. Top right: Baccarat glasses and *Citronnier XIV*, an oil painting by Hugo Capron, dress up the dining room

features that made them so coveted. Brushing first impressions aside, d’Amman looked for the qualities her client – a businesswoman with a passion for country sports – fell in love with.

The apartment’s high ceiling and period details had survived, and its compact size made it the perfect city abode for a jetsetting owner. “This must be the smallest project we’ve undertaken,” says d’Amman, whose work spans luxury hotels, biennale scenographies and sculptural limited-edition furniture. “I came on board because I truly admire my client. She’s at the top of her game and still finds time for her hobbies and philanthropy. It’s a quality that I deeply admire.”

The brief was refreshingly simple: to bring the apartment back to its original glory, but with a modern touch. D’Amman started by removing all the partitions to let the space reveal itself. “It really was of jewel-box proportions,” recalls the designer, “and given how the client wanted to use it when she was travelling to the city for work, we decided to work on a concept inspired by a luxury hotel suite.”

From the entrance, through the reception area and into the dining room, soft curves create a sense of intimacy, while a cashmere-hued palette of travertine, blond oak and chalky paint amplifies the sunlight that bounces off mirrored walls. “I wanted to bring the light inside,” says d’Amman, who painted a wall in the living room turmeric yellow to evoke a romantic sunset. A lacelike ceramic sculpture by Carolein Smit with a forest-inspired theme tips its hat to the owner’s love of wildlife.

A layered false ceiling design, elongated portals and display cabinets that blend into the walls make the space look larger than it really is. In a living room full of exceptional work, from Max Lamb’s Silver Surfer coffee table to a bas-relief sculpture by Léon Indenbaum, it’s d’Amman’s elegant solution to resolving the level difference between the interior and the rooftop terrace that stands out. “We came up with these exaggerated, marble-clad steps that double up as an interior feature,” explains the designer. By integrating plinths, she created a gallery-esque zone for her client to display her collection of rare vases.

The theme of celebrating the sun continues into the dining area, where the designer integrated the pantry into the space, concealing its shutters behind antique-finished mirrors to create an entertaining nook. The brass dining table, a

Opposite page, below left: the Smoking table lamp in striated-steel with black patina and brushed-brass details by d’Amman. Below right: the designer’s gently curved sofa complements the shape of a Max Lamb coffee table



bespoke design by d’Amman, features a dégradé finish that transitions from gold to orange with touches of amber-bronze, echoing the hues of the sunset. Sam Stewart’s playful E-Collar lights cast a soft glow.

“In the principal bedroom, we kept things simple, letting a painting by the French artist Hugo Capron take centre stage,” explains d’Amman. An abstract rendition of light rippling over water, its barely-there appeal perfectly contrasts with a towering Jean Touret sculpture framed by windowpanes in sunrise colours.

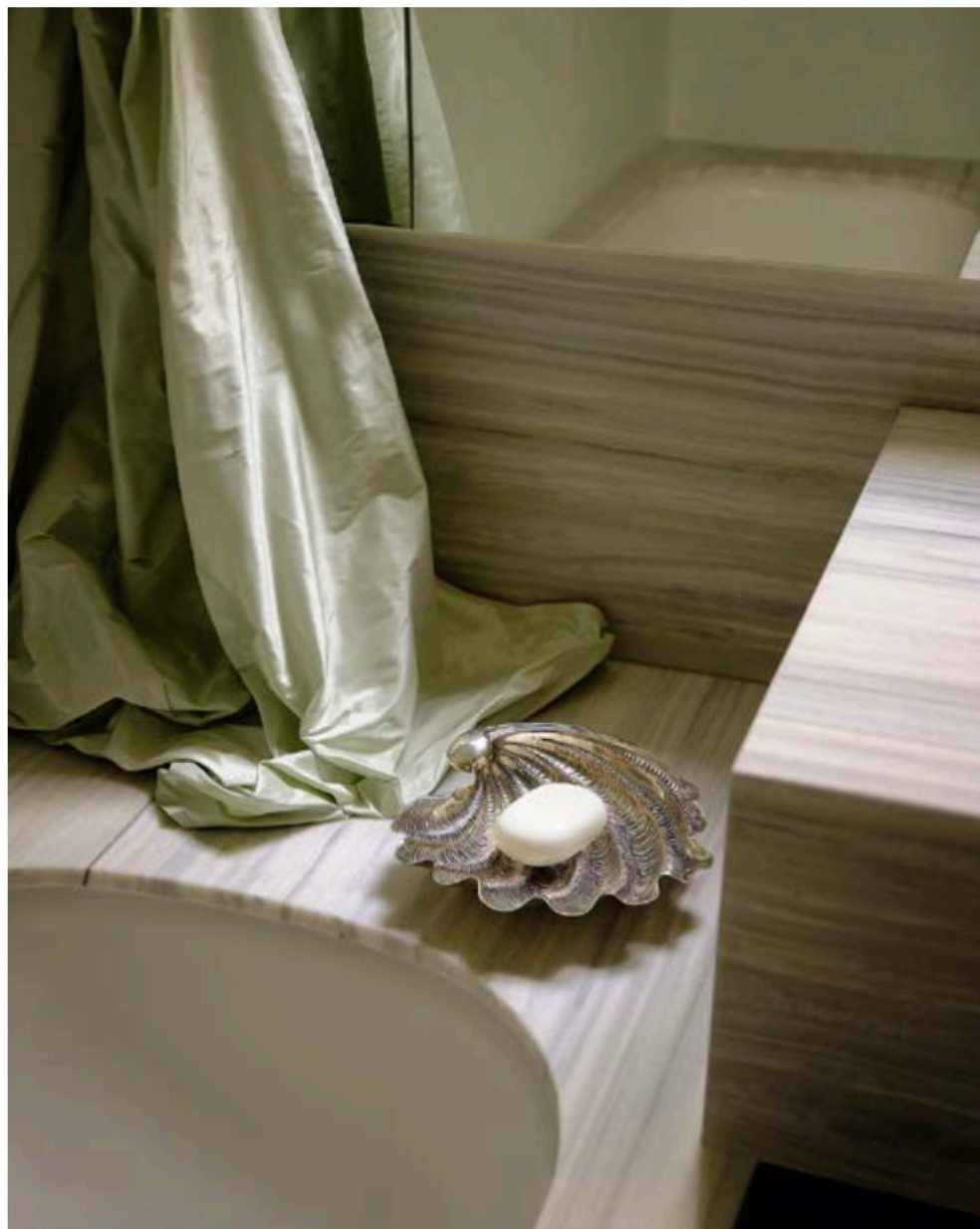
Born from d’Amman’s love of craft and commitment to uplifting makers around the world, there is a sense of delicacy to the interior – a quality which has come to define the designer’s career. It brings warmth to her projects. “A home is the sum of many things, but most importantly, it’s about tenderness,” she says. “Objects created with love and care bring grace and softness with them into our lives.” 
@alineasmardamman; cultureinarchitecture.com



Left: a 2022 work by Hugo Capron in the principal bedroom, paired with an engraved Pierre Lardin mirror and mohair stools by Guglielmo Ulrich. The shelf is decorated with a Buccellati vase and a pink sculpture by Peter Lane



Left: the principal en suite bathroom in blue Palissandro marble and Céramiques du Beaujolais tiles. Below: Buccellati's Tridacna Shell silver bowl adds whimsy to a bathroom finished in Zebrino marble



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