

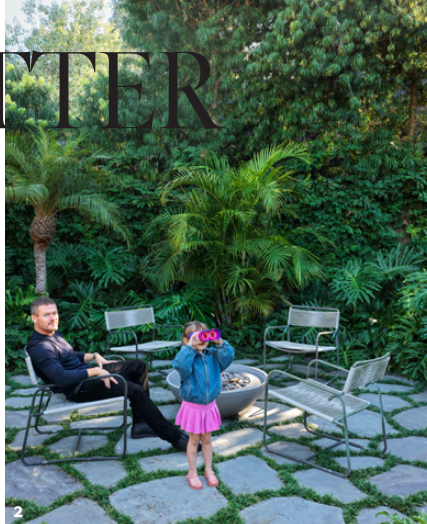


The Good Life
at the Beach,
in the Country,
and Beyond

SUMMER BREEZE

PLUS America at 250:
The Future of Craft

EDITOR'S LETTER



1. JEFF GOLDBLUM IN HIS L.A. GUESTHOUSE/POOLHOUSE. 2. BILLY WALSH AND HIS DAUGHTER IN THEIR L.A. GARDEN. 3. DESIGNER JACKIE GREENBERG AT THE HAMPTONS HOUSE SHE CREATED FOR FRIEND AND CLIENT ANDY COHEN. 4. THE FOLLY THAT FRENCH DESIGNER JEAN-LOUIS DENIOT CONCEIVED FOR HIS WATERCRESS FARM. 5. A BOTTLE OF VODKRESS, THE ARTISANAL VODKA MADE USING THE LEAFY GREEN, LEFT, ALONG WITH THE PARIS SHOP THAT SELLS IT, LA CRESSONNIÈRE AU PALAIS ROYAL.

“We’re going to keep discovering how this place serves us. These rooms are so fertile and ripe for experiments and adventures.” —*Jeff Goldblum*



“I work on palaces and grand residences all over the world, and this what I call my Temple of Sanity. It’s an idealized version of a garden hut, a sanctuary where I can regroup and recharge my batteries.” —*Jean-Louis Deniot*

“Andy and I have been having fun together since junior high school. I knew he loved color and pattern and all things pop. His house had to reflect that.” —*designer Jackie Greenberg*

“Summer afternoon—summer afternoon; to me those have always been the two most beautiful words in the English language.” So said Henry James, and who could disagree? There is no sweeter season, and at *AD* we share the fantasy with an issue celebrating the good life in the great outdoors all over the world. Set in the French countryside, the folly crafted by designer Jean-Louis Deniot featured on our cover is joyful in every sense of the word. Seeking nature, Deniot and his partner, William Holloway, purchased a 19th-century manor house north of Paris, and subsequently took the opportunity to lease the ancient, decrepit watercress farm adjacent to their property and bring it back to life. What does one do with watercress, which has a two-day life span once picked? The couple decided to make small-batch artisanal vodka, and thus the enchanting creation Vodkaress was born. The peppery-tasting spirit boasts a charming label conjured by the LA-based artist Konstantin Kakanias, and is sold in a tiny, lovely emerald-hued shop in Paris’s Palais-Royal, with boxes of free watercress on offer at the front door. Consider it green peace for all.



Amy

AMY ASTLEY
Global Editorial Director
and Editor in Chief, *AD* U.S.
@amyastley

1. & 3. DOUGLAS FRIEDMAN. 2. CHRIS MOTTALINI. 4. & 5. STEPHAN JULLIARD.

CONTENTS July/August



54

THE FIREPIT TERRACE AT A WATERCRESS FARM AND RETREAT IN NORMANDY.

14 Editor's Letter

18 Object Lesson

Even in our digital era, the globe—a living room staple—has real staying power.

BY HANNAH MARTIN

21 Discoveries

AD visits designer Chris Benz on Long Island... Workstead's new lighting collection channels the timeless geometry of the pyramid... B&B Italia reissues Richard Sapper's ingenious Nena armchair... Our favorite finds for summer gifts... Yukiko Nagai embellishes

antique furniture with Italian mosaics... The Seminary in Old Bennington, Vermont, heralds a new kind of hotel... Aerin Lauder's romantic, flower-filled Hamptons guest cottage.

54 Green Peace

In the hands of Jean-Louis Deniot, a historic watercress farm in France is transformed into a personal retreat and a thriving vodka business.

BY IAN PHILLIPS

60 Pink Paradise

Tasked with reviving a historic Hamptons home for hoteliers Sarah and Andrew Wetenhall, designer Hadley Wiggins melds past and present into a sweetly romantic whole. BY SARAH MEDFORD

68 Riding High

With the help of architect Barbara Bestor, actor-musician Jeff Goldblum and his wife Emilie fashion a guesthouse at their LA home designed for impromptu performances, naps, Zooms, and working out in pink perfection. BY MAYER RUS

CONTENTS July/August



60

A WITCH'S-HAT ROOF TOPS
THE TURRET OF A
HAMPTONS RETREAT.

FOLLOW @ARCHDIGEST



SUBSCRIPTIONS GO TO
ARCHDIGEST.COM,
CALL 800-365-8032, OR
EMAIL SUBSCRIPTIONS@
ARCHDIGEST.COM.

DIGITAL EDITION
DOWNLOAD AT
ARCHDIGEST.COM/APP.

NEWSLETTER SIGN UP
FOR AD'S DAILY
NEWSLETTER, AT
ARCHDIGEST.COM/
NEWSLETTER.

COMMENTS CONTACT
US VIA SOCIAL MEDIA
OR EMAIL LETTERS@
ARCHDIGEST.COM.



THE TASTING PAVILION FOLLY AT A
WATERCRESS FARM IN FRANCE. "GREEN
PEACE," PAGE 54. PHOTOGRAPHY BY
STEPHAN JULLIARD.

74 Flipping the Script

In Palm Beach, Lily Dierkes leans into drama to conjure a family home that balances tradition with whimsy.

BY DAVID FOXLEY

84 Beach Brain

On a prime stretch of Hamptons sand, TV impresario Andy Cohen crafts a blissful reality for family and friends. BY SAM COCHRAN

92 The Future of American Craft

Over centuries, craft traditions from near and far have taken root across the country. Now, a new generation of makers is nurturing those traditions—and creating new ones.

BY HANNAH MARTIN

100 Love Song

For chart-topping lyricist Billy Walsh, a classic modern home in LA's Laurel Canyon may be his most compelling composition yet. BY MAYER RUS

108 Final Touch

Ralph Lauren Home's Isabella collection brings timeless French blue-and-white florals to the modern table. BY MADELINE O'MALLEY

TIM LENZ

ARCHITECTURAL DIGEST AND AD ARE REGISTERED TRADEMARKS OF ADVANCE MAGAZINE PUBLISHERS INC. COPYRIGHT © 2026 CONDÉ NAST. ALL RIGHTS RESERVED. PRINTED IN THE U.S.A. VOLUME 83, NO. 6. ARCHITECTURAL DIGEST (ISSN 0003-8520) is published monthly except for combined issues in January/February and July/August issues by Condé Nast, which is a division of Advance Magazine Publishers Inc. PRINCIPAL OFFICE: Condé Nast, 1 World Trade Center, New York, NY 10007. Roger Lynch, Chief Executive Officer; Elizabeth Herbst-Brady, Chief Revenue Officer; Nick Hotchkiss, Chief Financial Officer. Periodicals postage paid at New York, NY, and at additional mailing offices. Canada Post Publications Mail Agreement No. 40644503. Canadian Goods and Services Tax Registration No. 123242885-RT0001. POSTMASTER: Send all UAA to CFS. (See DMM 5071.5.2) NON-POSTAL AND MILITARY FACILITIES: Send address corrections to ARCHITECTURAL DIGEST, P.O. Box 37617, Boone, IA 37617-0617. FOR SUBSCRIPTIONS, ADDRESS CHANGES, ADJUSTMENTS, OR BACK ISSUE INQUIRIES: Please write to ARCHITECTURAL DIGEST, P.O. Box 37617, Boone, IA 37617-0617, call 800-365-8032, or email subscriptions@archdigest.com. Please give both new address and old address as printed on most recent label. SUBSCRIBERS: If the Post Office alerts us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within one year. If during your subscription term or up to one year after the magazine becomes undeliverable, you are ever dissatisfied with your subscription, let us know. You will receive a full refund on all unmailed issues. First copy of new subscription will be mailed within eight weeks after receipt of order. Address all editorial, business, and production correspondence to ARCHITECTURAL DIGEST, 1 World Trade Center, New York, NY 10007. FOR REPRINTS: Please email reprints@condenast.com or call Wright's Media, 877-652-5295. For reuse permissions, please email contentlicensing@condenast.com or call 800-897-8666. Visit us online at archdigest.com. To subscribe, go to archdigest.com/subscribe. Occasionally we make our subscriber list available to carefully screened companies that offer products and services that we believe would interest our readers. If you do not want to receive these offers and/or information, please advise us at P.O. Box 37617, Boone, IA 37617-0617 or call 800-365-8032. ARCHITECTURAL DIGEST IS NOT RESPONSIBLE FOR THE RETURN OR LOSS OF, OR FOR DAMAGE OR ANY OTHER INJURY TO, UNSOLICITED MANUSCRIPTS, UNSOLICITED ARTWORK (INCLUDING, BUT NOT LIMITED TO, DRAWINGS AND PHOTOGRAPHS), OR ANY OTHER UNSOLICITED MATERIALS REGARDLESS OF MEDIA IN WHICH IT IS SUBMITTED. THOSE SUBMITTING MANUSCRIPTS, PHOTOGRAPHS, ARTWORK, OR OTHER MATERIALS FOR CONSIDERATION SHOULD NOT SEND ORIGINALS UNLESS SPECIFICALLY REQUESTED TO DO SO BY ARCHITECTURAL DIGEST IN WRITING. MANUSCRIPTS, PHOTOGRAPHS, AND OTHER MATERIALS SUBMITTED WILL NOT BE RETURNED.

Green Peace

In the hands of *Jean-Louis Deniot*, a historic watercress farm in France is transformed into a personal retreat and a thriving vodka business



TEXT BY IAN PHILLIPS PHOTOGRAPHY BY STEPHAN JULLIARD

IN THE TASTING PAVILION, DESIGNER JEAN-LOUIS DENIOT REPLACED THE BROKEN TRUMEAU MIRROR WITH A WINDOW THAT OPENS TO THE VIEW; 19TH-CENTURY WOOD MANTELPIECE. OPPOSITE DENIOT ON THE PONTOON BRIDGE THAT LINKS THE FARM'S VARIOUS BUILDINGS; A 30-FOOT-TALL FOLLY CONSTRUCTED OF RECLAIMED WOOD AND GALVANIZED STEEL RISES IN THE BACKGROUND.



A LOUIS XVI–STYLE CARVED WOOD CANOPY BED COVERED WITH ORIGINAL FLORAL FABRIC COMMANDS THE TASTING PAVILION. OPPOSITE FROM LEFT ANTIQUE COPPER VESSELS GLEAM IN THE DISTILLERY ROOM WHERE A 17TH-CENTURY TWO-PIECE CUPBOARD STANDS NEXT TO A CUSTOM FREESTANDING COUNTER. A BERBER RUG FROM ASILAH, MOROCCO, ANCHORS THE OFFICE, WHICH IS FURNISHED WITH A MIX OF ANTIQUE AND CONTEMPORARY PIECES. IN THE BARN’S MEETING ROOM, 19TH-CENTURY SCALES IN A WOODEN CABINET STAND ATOP A TABLE DRAPED WITH A STRIPED BERBER RUG.



WHEN FRENCH INTERIOR DESIGNER JEAN-LOUIS DENIOT AND his partner, William Holloway, want to reconnect with nature, they head to their country retreat—a 19th-century manor house located between Chantilly and Senlis, some 40 miles north of Paris. Shortly after acquiring the property in 2000, they discovered the existence of France’s oldest watercress farm on a 10-acre neighboring plot. At the time, it was barely functioning. “It was all over the place,” recalls Deniot. Only four of the 42 beds were still in use. The rest were overgrown, and its early-19th-century stone farm building was in a state of collapse.

When the opportunity arose to lease the farm from its owner, the Domaine de Chantilly, the couple jumped at the chance, without knowing exactly what to do. “We’d heard there was a plan to turn it into a museum and didn’t fancy having people picnicking at the end of our garden,” says Holloway. Initially, they just hired a farmer, cleaned up the beds, and tried to sell the watercress for salad. The returns, however, were minimal. “The other wrinkle,” adds Holloway, “is that it’s very perishable. Its lifespan is two days, even when properly stored.”

The idea of using watercress to produce vodka actually came to him over dinner with Joan Rivers in Las Vegas. “Her niece Caroline Waxler is a writer and she told me she’d just worked on a story about how artisanal vodka was being made out of all kinds of ingredients,” he recalls. “She suggested we try watercress.” His early partner in what would become Vodkaress was Yves Carcelle, Louis Vuitton’s late CEO, who introduced him to a distillery owned by the Cointreau family. The watercress

brings a distinctive peppery, faintly herbaceous taste to the brew they concocted. Holloway enlisted the Los Angeles–based artist Konstantin Kakanias to develop the brand identity. The poetic, hexagonal label he came up with features a hand-drawn sprig of watercress. “We wanted something based on historical design, but also modern and fresh,” explains Kakanias.

Today, now working with master distiller Hervé Grangeon, Vodkaress remains a small-batch, craft spirit (only 7,000 liters are produced each year), available at select venues, such as the Surf Club in Miami and chef Bruno Verjus’s Parisian eatery, Table. To sell it, Deniot and Holloway also opened a small sliver of a store in Paris’s 1st arrondissement, in front of which are boxes filled with watercress that they give away for free. When asked about the concept for its long, narrow interior, Deniot quips, “It’s called corridor design.” Christened La Cressonnière au Palais Royal, the shop is decorated with Empire-period furnishings, as well as a custom wallpaper and fabric with a confetti-like floral motif that gradates from watercress green to refreshing aqua. There are also straw and copper pendants made in Tangier, whose form Deniot likens to witches’ brooms, as well as portraits of a young Napoleon and Henri d’Orléans, Duke of Aumale, both of whom have close ties to the watercress farm.

The latter, a son of King Louis-Philippe, restored the famed Château de Chantilly and shaped so much of what the Domaine is today. Meanwhile, it was Joseph Marie Étienne Cardon, an administrator in Napoleon’s army, who established the farm back in 1811 after spotting watercress abroad and discovering it was

“This is what I call my Temple of Sanity,” *Deniot* says, “a sanctuary where I can regroup and recharge my batteries.”



given to soldiers for its medicinal properties. “When Hippocrates created the first hospital in the world, he built it around watercress,” notes Holloway. Cardon chose the location of the farm both for the presence of natural spring water and its relative proximity to Paris.

While Holloway was busy developing Vodkress, Deniot set to work renovating the farm. The one stone building still erect had a raw dirt floor and was filled with a multitude of metal tools that had accumulated over three decades. He decided to extend it with several wooden structures, parts of which he stained a bluish-green. “I love wood buildings,” he says. “They’re cheaper, easier, faster, more organic. Plus, at the same time as I was working on the farm, I was restoring Yves Saint Laurent’s former Normandy dacha for its new owners, and that’s made out of wood too.” He chose to fit the new additions with both hexagonal and pointed-arch windows. “The existing building was so crooked that everything would have looked completely off if I’d used rectangular ones,” he explains.

His most magical intervention was to connect the farm building via a 165-foot pontoon bridge over a watercourse to a newly built folly reminiscent of the ones Charles de Beistegui created at the Château de Groussay. Topped by a form reminiscent of a four-leaf clover, it rises 30 feet in height and is composed of reclaimed wood and rusted galvanized steel. “I needed to add a rustic element to it,” asserts Deniot. “Otherwise, it would have looked like a wedding gazebo.”

The original stone farm building is now home to several spaces, including a laboratory-like room with an alembic and old copper vessels, Holloway’s office, where a bust of Hippocrates stands window-side behind a 17th-century desk, and a meeting room whose antique oak Dutch table has large ball legs. “It was originally designed for a ship and the weight of them helped to maintain stability,” Deniot says. There is also a more bucolic barnlike area fitted out with a bleached-oak dining table and a slate-topped bar—and presided over by a vintage robot sculpture—where they often host watercress-based meals accompanied by Vodkress. The neoclassical decor of the folly is rather more romantic. “I wanted to add a more feminine touch,” states Deniot. “In my mind, William’s office is General Cardon’s and this building was where Mrs. Cardon hung out, drinking vodka and having fun.” The Louis XVI-style four-poster was bought at auction; Deniot believes the birdcage chandelier was originally designed by Jacques Garcia; and the fireplace had been sitting in his storage for 15 years. The mirror in the trumeau over the fireplace was broken, so he simply replaced it with a window that now takes in the lush greenery outside.

The setting could hardly be more idyllic. For Deniot, it acts as a perfect antidote to his jet-setting lifestyle. “I work on palaces and grand residences all over the world, and this is what I call my Temple of Sanity,” he says. “It’s an idealized version of a garden hut, a sanctuary where I can regroup and recharge my batteries.” Kakaniás sums it up more succinctly. “It is,” he says, “a microcosm of beauty, nature, history, and friendship.” ▲

“When Hippocrates created the first hospital in the world, he built it around watercress,” notes *Holloway*, recalling ancient beliefs in the leafy green’s medicinal properties.



THE TASTING PAVILION LIT UP AT NIGHT. OPPOSITE LEFT THE FIREPIT TERRACE OUTSIDE THE FARM’S ORIGINAL STONE BUILDING. OPPOSITE RIGHT A SET OF 19TH-CENTURY ENGLISH RUSTIC MINT GREEN CHAIRS CUSHIONED IN A FORTUNY FABRIC PULL UP TO A 1940S BLEACHED WHITE OAK DINING TABLE IN THE BARN’S RECEPTION ROOM; 19TH-CENTURY LANTERN; HEXAGONAL DISTRESSED COPPER MIRROR FRAME DESIGNED BY DENIOT.

