

LUXURY WITHOUT COMPROMISE

Robb Report

Fall's Forever Wardrobe

10 style essentials to last a lifetime

PLUS: Inside Porsche's covert bespoke division,
and why Savile Row is hanging by a thread

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Tom Dixon
*Designer,
 restaurateur and
 creator of the
 S-Chair.*

Two years ago Dixon surprised everyone by opening a restaurant beside his London HQ. Dubbed the Coal Office, it's entirely shoppable: Guests can buy the Tom Dixon plates right off their table. While the 61-year-old Brit (who was once in a disco-funk band that toured with the Clash!) creates products known for their sleek lines, his own path has been more of a zigzag, from creating the futuristic RockStar suites aboard Virgin Voyages' inaugural cruise ship to a brutalist mansion—architecture, interiors and all—in Monaco. His latest accessories collection debuts this month. “The difficult thing is being minimal but still being recognizably us,” he says of the creation process.
 HELENA MADDEN

What was the first thing you designed? In school, it was the process of turning clay into decorative and useful artifacts that made me understand my passion for transforming. Clay is mud, really—one of the ugliest and least appealing materials. It doesn't have any form or any structure until you shape it and cook it. There was a realization that I could make things that people found appealing—I mean at the time it was only my mum, but that's a starting point—and that those things could actually be used.

What problem does design still need to solve? A lot of the PPE that's being thrown away is making mountains of plastic.

How has your work changed as a result of the pandemic? I've forced myself off the computer screen and the Zoom meeting and into what I liked about design in the first place, which is the mud. It's been more sculpture than design so far, but it's great to go back to something I enjoy.

What object in your own home could you not live without? The more you make, the less attached you become. I like tools and instruments for making stuff—my welding kit, for example.

What's your favorite museum? I'm keen on the Musée Bourdelle in Paris. Antoine Bourdelle was an Art Deco sculptor who worked in the 1920s, and the museum includes a sculpture garden as well as his apartment and his converted studio.

Name one interiors trend you wish would die. Millennial pink. I actually quite like it, so I'm not going to denigrate it. But it's been kind of a long time that everyone's been doing everything in it. It's time to move on.

A vehicle that you adore for its design? I've just been lent the Ösa electric motorcycle by a company called Cake, and I've been whizzing around on it. The nice thing is that it's not really trying to look like a motorcycle. It's modular, designed for multiple configurations of attachments. It's really cleverly constructed.

Maximalist or minimalist? Minimal expressionist. Minimalists try and remove everything from the object, and I like the object to have an expression of its function. I want things to be very clearly what they are. So, for example, a light looks like a light. It doesn't hide that fact.



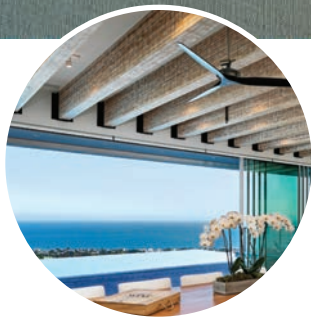
The new collection's Fog incense burner.



THE ROOM

THE GREAT WIDE OPEN

Developer and designer Scott Gillen purchased this bird's nest of a property high on a Malibu cliff, overlooking the Pacific on one side and a dramatic, verdant canyon on the other. He built the 15,500-square-foot home—and its adjacent guesthouse—from scratch, putting obsessive thought into every joint and hinge. This vast open floor plan allows for seamless flow between an ultra-modern kitchen and warm living spaces, both indoors and out. The estate, furnished with custom pieces, is listed at \$75 million. **Janice O'Leary**



● **CEILING BEAMS**

One of Gillen's signature traits is how little he uses machinery in crafting certain elements of his homes. The thick glulam beams are made of Douglas fir and each is sanded by hand to create a raw-wood look that's still polished.



● **CHANDELIER**

Dangling above the custom sofa are orbs of light hand-blown in the Czech Republic. Gillen saw it as the centerpiece of the room, which gets reflected in windows at night, doubling the glow. A smaller version hangs in the stairwell.



● **KITCHEN**

The stone countertops were made in Germany to Gillen's specs: He wanted a thinner look less common than the thick slabs he sees elsewhere. Cabinetry is by Bulthaup, and appliances are from Miele, Sub-Zero and Gaggenau.