

MODERN LUXURY

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Interiors

South Florida

THE CUTTING EDGE

HOME IS WHERE YOU DARE TO DREAM

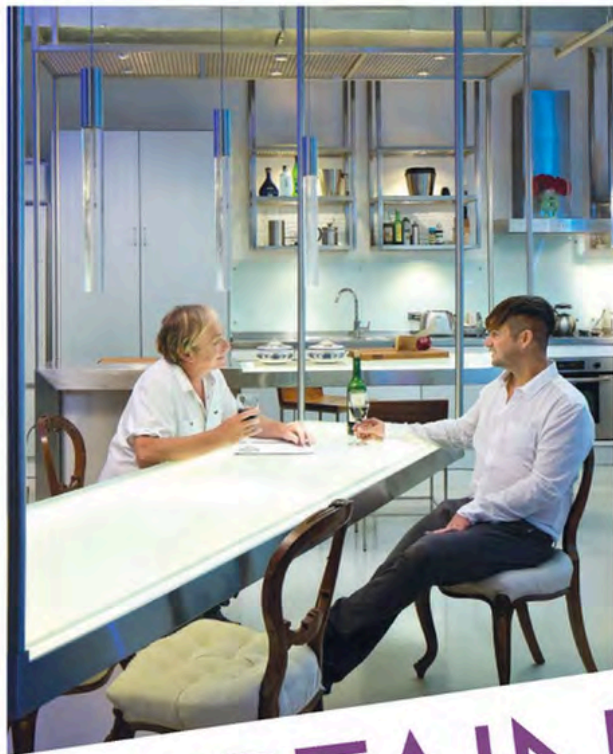
CHRISTOPHER RENSHAW AND FRANCISCO DELGADO'S LUXE LOFT

BOFFI ENLISTS PATRICIA URQUIOLA

THE SMILING ICON: DANIEL LIBESKIND PARTNERS WITH POLIFORM

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CURTAIN UP

SOUTH BEACH

For a theater director and his interior-designer partner, only something dramatic would do.

By Drew Limsky

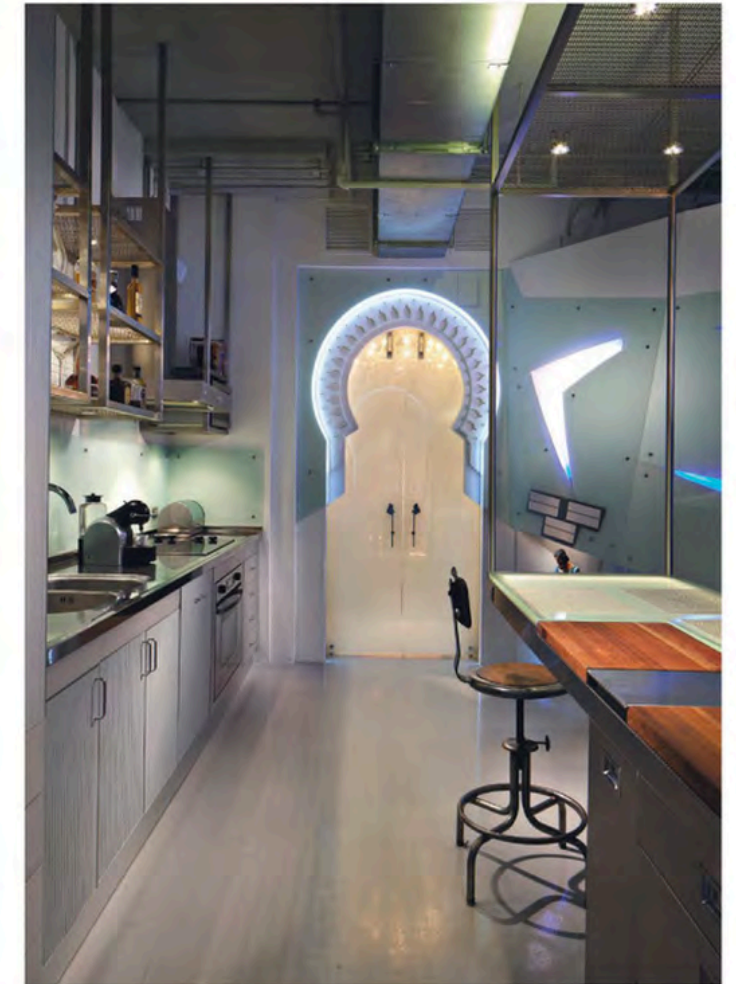
Photography by Mike Butler

Interiors by Francisco Delgado

One would not expect Christopher Renshaw and Francisco “Cisco” Delgado to live in a *typical* home—not when the British-born Renshaw is a theater and opera director and Delgado, from Puerto Rico, is an interior designer. And they don’t. When the two are not on the road or escaping to their vacation home in a remote region of Nicaragua, they are happily holed up in their South Beach loft: Dramatically sculpted with angles and curves and blue beams of light, it’s modern all right, but other than that, it falls into no genre. Renshaw is given to calling their apartment “a spaceship.”



THOROUGHLY MODERN
The theatrical Miami Beach home of Christopher Renshaw and Francisco Delgado features Delgado's original interior architecture and Renshaw's antiques. Opposite page: Renshaw and Delgado at the dining room table, which is suspended from the ceiling.



COOL CONTRASTS
The kitchen's Moorish-style doorway is by Miami Foam Design. Opposite page: The loft is an energized mix of the industrial and the traditional.

and that seems accurate enough. "When other people see it, they say it's very eccentric," he says, "but I don't think so at all."

The 1,600-square-foot loft is housed within a 17-unit mixed-use commercial and residential building that dates from 1952 and formerly housed the offices of AT&T, but Renshaw and Delgado think they're the only full-time residents in the 17-unit building. The couple met in L.A. in 2000, and they have been together nearly ever since. "I had a house in L.A., and we set that up beautifully," Renshaw says, "but then I wanted to get out of L.A., and we bought land in Nicaragua." They put a lot of time and expense into a lavish Pacific Coast getaway called Casa Blanquita, an escape from personal and professional turmoil (Renshaw had had a difficult show on Broadway, and Delgado's mother had just died).

The plan was to divide their time between Casa Blanquita and Miami Beach, but the latter proved



BACKSTAGE NOTES

From left: Stained glass, Delgado's artwork and posters from Renshaw's shows reveal a richly artistic life together; within the curved space are chairs from Luminaire and a custom-made coffee table covered with floor tiles. Opposite: An antique sideboard, crystal chandelier and mirror sit just outside an ultramodern living space.

more feasible, and it's clear that Renshaw regards the Nicaraguan project as something between a labor of love and a folly. "The home in Nicaragua we did much more together," Renshaw explains, "but for this one, Cisco had an idea and just did it, really. I had all this furniture from England, these antiques in storage, so it was designed around the furniture."

"I like to make everything," says Delgado. "I designed the handrails, for example. In Los Angeles, where I went to school, I learned that the architect does everything." Delgado studied architecture at the University of Puerto Rico, and his résumé includes a master's from Southern California Institute of Architecture, where he studied with Frank Gehry, among other luminaries, and a five-year tenure with Los Angeles architect Eric Owen Moss. Enlisting Holland Engineering's Smith Parkins to install the custom doors, hardware, glass and stainless steel pieces, and with help from contractor Lazaro Lopez of Pegasus Interiors, Delgado was able to transform a raw space in a historical MiMo building into something fanciful and remarkable. The eight windows and the natural light he loved; the compactness of the

space, not so much. Asymmetry and levels (five floating platforms) provided the strategy. "It's about stretching the space," he says. Renshaw adds, "We didn't want a box, but I didn't understand the design. Then Cisco made a model, and I said, 'That's it.'"

It's understandable that one would require a model to envision an open space that contains, among other ingenious moments, a dining table suspended from the ceiling (Delgado says the idea for the upside-down table came about "when the model for the table fell over, with the legs up"). Other notable features are wall cutouts that resemble boomerangs and sharp smiles, glass room dividers (but not where you would necessarily expect them to be) and a modern interpretation of a Moroccan arched doorway, crafted by Miami Foam Design. That's not all: The apartment also contains an extensive LED lighting system (executed by Delta Light in Fort Lauderdale), aluminum mesh drapes from Whiting & Davis, and, in the bedroom, a freestanding, elevated eggshell bathtub topped by a white dome of a light fixture that is nearly the tub's mirror image.

Throughout the space, Renshaw's antiques find company with Delgado's custom-made seating; in one semiprivate corner, a pair of mock-suede chaise lounges convert into beds that encourage guests to stay—but not for too long. There are also carefully curated pieces



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CHAMBER MUSIC
On one side of the bedroom rests a freestanding soaking tub from Waterworks with a shade that is nearly its mirror image. Opposite page: The bedroom’s steel and glass divider system and bed, devised by Delgado, was executed by fabricator/installer Smith Parkins (Holland Engineering) and contractor Lazaro Lopez (Pegasus Interiors Construction).

from such local showrooms as Luminaire (the gray swivel chairs by Fritz Hansen), Design Within Reach (the Jamaica bar stool) and Miami Antiques in Coral Gables (the foyer’s crystal chandelier). The apartment is decorated with Delgado’s original artwork as well as original sketches and posters of productions from Renshaw’s stage career, which includes the Broadway revival of *The King and I*, a four-time Tony Award winner. (Another hit was *We Will Rock You*, which ran on the West End for 12 years; Renshaw also co-created *Taboo* with Boy George.)

Renshaw’s plate is full: He’s working on two shows in Australia—a musical and a play—plus a Cuban version of *Carmen Jones* that just had a reading in New York, and a show on the West End that will open in October. “It’s a crazy year,” Renshaw says. That makes the convenience and easy domesticity of the pair’s Miami Beach home—with its unabashedly theatrical touches—the perfect respite. ■

DESIGN DETAILS

TYPE
Mid-rise loft

LOCATION
South Beach

INTERIOR DESIGN
Francisco Delgado
(owner)

RESOURCES
Delta Light
LED ceiling lights, wall lamps, blue window lights, floor blue lights
(deltalight.com)

Design Within Reach
Jamaica bar stool
(designwithinreach.com)

Glottman Showroom
European oak finish wood stools
(glottman.com)

Holland Engineering
Smith Parkins, metal fabricator
(holleng.com)

Imaging Sciences
Glass panels
(imagine-sciences.com)

Luminaire
Gray Space chairs by Fritz Hansen, white glass night tables, boxes and drawers
(luminaire.com)

Miami Foam Design
Moroccan doorway
(miamifoam.com)

Pegasus Interiors Construction
Lazaro Lopez, contractor
(pegasusinteriorsconstruction.com)

Space Lighting+Living
Vondom LED floor lamp
(spacelighting.com)

Whiting & Davis
Aluminum mesh curtains
(whitinganddavis.com)