

because



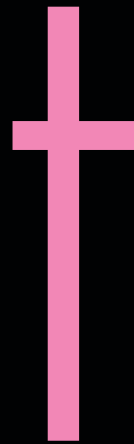
Fashionista
Vincent Ho
taps designer
Darren Jett to
bring sensual
glamour to
a Brooklyn
apartment.

By Sean Santiago
Photographs by Nicholas Calcott
Styled by Anthony Amiano

OPPOSITE: The living room
of Vincent Ho's home in
Brooklyn, designed by Jett
Projects. Chairs by Mario
Bellini; cocktail table by
Nima Abili; floor lamps by
Cedric Hartman; pillows
by Fortuny; rug by Inigo
Elizalde; planter by Devin
Wilde. For details, see
Resources.

LEFT: Ho with his
Pomeranian, Fred.

the night



he Brooklyn bachelor pad of Vincent Ho is proof positive that marching to the beat of one's own drum pays dividends.

Having grown up in what he unapologetically describes as a Southern California McMansion, Ho was determined to find an interior language all his own for his first home. He called on Darren Jett of the New York-based firm Jett Projects to turn his myriad inspirations into floor plans. The former CEO of acclaimed fashion label Peter Do, Ho was acutely drawn to the idea of world-building and using every inch of his 750-square-foot home to communicate his personal values, much like a creative director might use design to put their own stamp on a brand's retail spaces. Ho envisioned his apartment as a series of tableaux that visitors would move through, imagining how it might be perceived from different vantage points—even looking in from the street below.

Jett, who had previously worked for the ELLE DECOR A-List firm of Rafael de Cárdenas and the hotelier Ash, is fluent in a good *mise-en-scène*. He presented an evocative mood board comprising Tom Ford-era Gucci ads, portraiture by George Platt Lynes, and an emblematic shot of Yves Saint Laurent's Paris evening gown from 1983—a black-velvet sheath accented at the back with an oversize pink satin bow. The look was high-femme but also muscular. "There's a little bit of vanity involved," Jett says. "A kind of sexiness for yourself."

Alongside the visual references were three songs that client and designer agreed would form an ad hoc recipe for the interior: "Come into My World" by Kylie Minogue; "Blue Monday" by New Order; and "Madam Butterfly (Un Bel di Vedremo)" from the 1984 Malcolm McLaren album *Fans*. The first track is expressed in some of the more familiar pieces, leaning into a colloquial pop sensibility, while the second wends its way through iconic vintage designs like the custom leather Mario Bellini sofa. The third is recognizable in what Jett calls "rococo flourishes" throughout the apartment—that oversize pink satin bow made decoratively manifest.

Before Jett came onto the project, only the Bellini sofa and a custom cocktail table by Nima Abili had been acquired, both of which were trending on social media at the time. "There were a lot of instances where Darren would push my vision further," Ho says. "Maybe I had the real versions of whatever was going viral, but that's not the story that I



The scuba-knit Lawless fauteuil in the living room is by Evan Fay. Chain-mail chair by Panoramamma; custom sideboard; lamps by Mario Botta; candleholders by Ettore Sottsass; curtains by Dedar; artwork by Velvet Other World, Kapp Kapp.

“There’s a little bit of vanity involved—a kind of sexiness for yourself.”

—Darren Jett

Smoked black mirror panels line a wall in the primary bedroom. Custom bedside table; lamps by Kazuhide Takahama; custom coverlet and pink pillow in Dedar fabrics; floral pillow by John Derian.

RIGHT: The sink in the bathroom is of Nero Marquina marble. Lighting by Peill & Pötzler; vase by Shin Won Yoon for Metaflora.



wanted to tell. Without his vocabulary in the wider scheme of things, I wouldn’t have been able to pull out the full story and make those pieces not feel like TikTok anymore.”

Early-19th-century French and Italian antiques were incorporated alongside pieces by Philippe Starck, Kazuhide Takahama, and Achille Castiglioni. Beige was effectively banned, and moody almost-blacks and grays were deployed throughout, with metal accents punctuating the space—chain-mail drapery in the bedroom, high-polished chrome sconces above the sofa in the living room.

“I love sparkle, but it’s a small space. It’s like a little jewel box,” Ho says. “You open it up and the inside is velvet lined, and when you take a closer look, you see that every piece gets its own little moment to shine.”

Jett himself agrees that the focus for the design was not so much function or form but visual stimulation: “Even in the bathroom, all you might see is the light from the shower, the figure of a body outlined without really knowing who they are. I like creating these kinds of frames—these different ways of seeing.” The black mirror-walled bedroom might be the project’s most poignant tableau: an ode to the solace and splendor of truly doing things your way. ■