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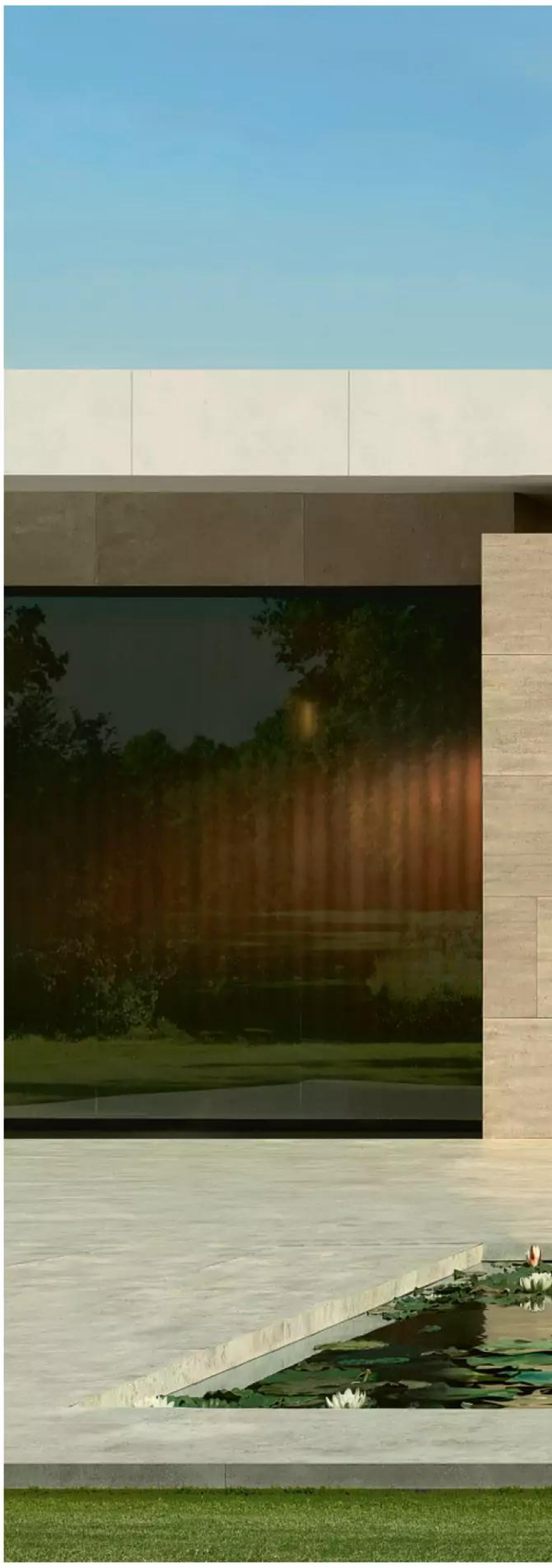
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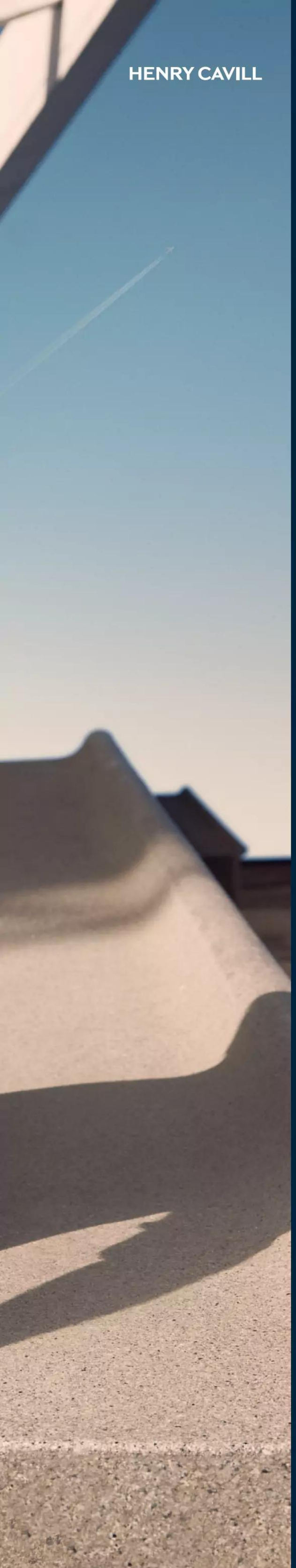
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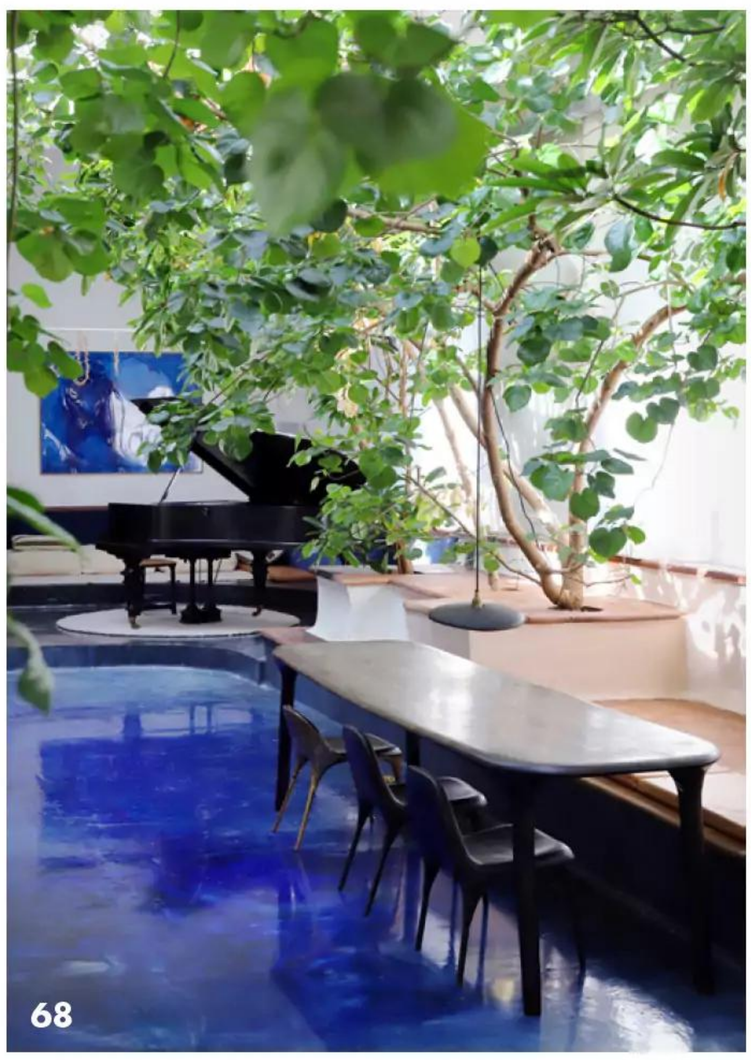
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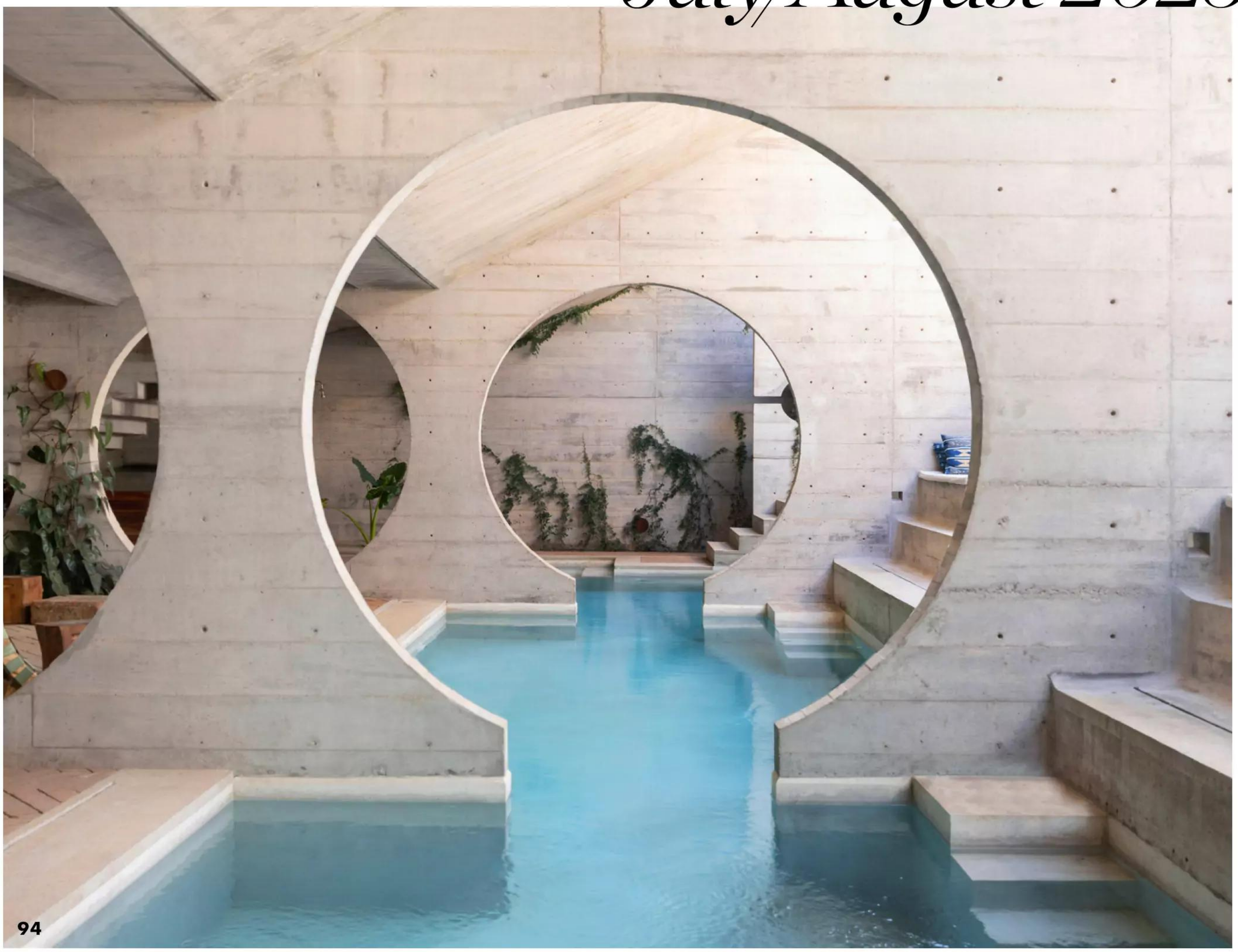
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The design world's lens is turning to Denmark, as Copenhagen hosts its annual 3 Days of Design event (18-20 June). In this issue, we talk to the creatives at the centre of the action about launches to look out for (60)

July/August 2025



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On the cover



Design firm Kallos Turin transformed this London house (p82), photographed by Dennis Gilbert, into a cultivated yet inviting oasis for artists and family members alike



ELLE Decoration Country: Volume 21
Our cover home in Portugal by Flores design studio features a shaded terrace, shot by Nicolas Mathéus

PICTURES: JONAS LOELLMANN, TIM HIRSCHMANN/OTTO

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Many of you will know that my love of Italy knows no bounds. Yes, a lot of my work life revolves around the country's dynamic design scene, but I'm also drawn to it when I'm able to snatch some rare moments of downtime. As I write this, I'm enjoying a short break, using these sunny, start-of-summer days to explore more of its intoxicating destinations. As I make the most of Italy's impressive train network, zipping along the shores of the Tyrrhenian Sea outside Rome to Naples and the Amalfi Coast, I'm musing on the joys of travel and the vital human need for escapism. It's timely, as this is our summer special, a double issue with a focus on getting away from it all and expanding your horizons.

On my trip I'm staying in a variety of hotels. Some are minimalist havens dedicated to contemporary design (the sort of places you would expect the editor of a modern interiors media brand to gravitate towards). Others, however, are the opposite: grand palazzos steeped in history and filled with ornate features and opulent textiles. I find these environments equally thrilling. One of the most wonderful things about travelling is taking a holiday away from your usual style. Like experimenting with outfits, immersing yourself in an interior that bears no resemblance to where you live helps with that sense of moving away from your daily existence; it lets you try out another life, a different aesthetic. I love it.

In a nod to our obsession with travel, this month we talk to the interior designers behind some of the year's most anticipated hotel openings about how they bring their signature look to these spaces, creating destination stays that speak to a specific location, feel luxurious and lean into that sense of escapism. We also champion the fashion brands reinventing boujie beach clubs across Europe and beyond and, for those who prefer to avoid hotels entirely, we explore the trend for high-end house-swapping.

From my Frecciarossa-train window, I'm currently drooling over the views of the Italian countryside. Of course, ELLE Decoration is predominantly focused on style-savvy urbanites, but those who've been with us for a few years will recall ELLE Decoration Country, our biannual volume showcasing homes in remote or rustic locations where our modern aesthetic takes pride of place. While it's been on hiatus since the pandemic, the plan was always to bring it back, so this month sees its welcome return, bound within these pages. I hope you're as happy as we are to see it again! And, wherever you're spending the summer, be it in the city or the country, a modernist apartment or a dusty old building (or perhaps only going as far as your garden or balcony), I hope this issue is the ideal travel companion.

Ben Spriggs

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PICTURE: ANDREVV URWIN

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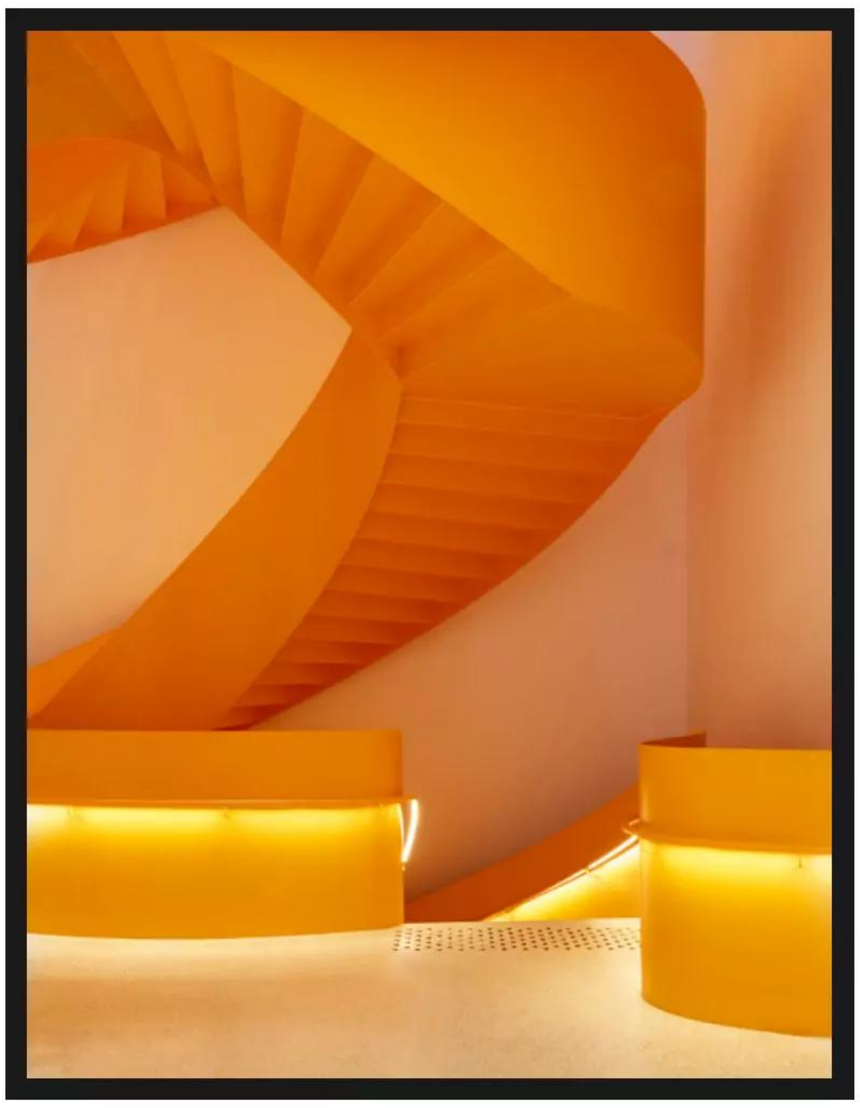
The vitamin C-packed boost that the design world's new-found love for mandarin orange provides cannot be understated. This is the dose of sunshine and positivity we need – a visual representation of summer for the home

From left 'Rough 'n Rowdy' **outdoor fabric** in 'Mandarin', £130 per m, Perennials & Sutherland (perennialsandsutherland.com). 'High Tech **Chair**' in 'Ivory' by Nisse Strinning, £240, Grythyttan (grythyttanstalmobler.com). Medium **fan** in 'Canary Yellow', £30, DIYR (diyr.dev). Colorplan **paper** in 'Mandarin', 43p per sheet, GF Smith (gfsmith.com) ➤

WORDS: CLARE SARTIN PICTURE: VICTORIA LING STYLING: AMY HEFFERNAN

The inspiration

Perhaps it's the need for a jolt of joy in an uncertain world, but citrusy orange could be spotted throughout the new launches at Milan design week, from Zanotta to Poltrona Frau. It wasn't a specific piece, however, but a space that convinced us of mandarin's dominance this summer: India Mahdavi's interior for the PoMo, a modern art gallery in Trondheim, Norway. The Iranian-French architect is renowned for her use of vibrant colour and this, her first ever museum project, does not disappoint when it comes to packing a chromatic punch. The centrepiece is this staircase (below), created in collaboration with architect Erik Langdalen. Its particular shade of orange was inspired by the colours of the warehouses located on the nearby Nidelva river: pure, condensed sunshine.





The palette

1 'Eiger' **fabric** in '14750.102', £380 per sq m, Fischbacher 1819 (fischbacher1819.com)
2 'Corsica Braid' **trimming** in 'Canvas', £30 per m, Samuel & Sons (samuelandsons.com)
3 '508 Isobellia' **porcelain**, £520 per sq m, Caesarstone (caesarstone.co.uk)
4 'Forget-Me-Not' **fabric** in 'Albicocca', £142 per m, Rubelli (rubelli.com)
5 Medium 'The Dots' **hook** in 'Brass' by Muuto, £21, Twentytwentyone (twentytwentyone.com)
6 'Maze Coral' **fabric** in 'Platinum White', £174 per m, Zoffany (zoffany.sandersondesigngroup.com)
7 'Daybreak 2' **fabric** in '452' by Patricia Urquiola, £105 per sq m, Kvadrat (kvadrat.dk)
8 'Cassia' **fabric** in 'Zinnia', £94 per m, Designers Guild (designersguild.com)
9 'Scroll' **fabric** in 'Natural', £150 per m, Kirkby Design (kirkbydesign.com)
10 'Barista' **tile** in 'Cortado', £79 per sq m, Claybrook (claybrookstudio.co.uk)
11 'Velluto' **fabric** in 'Saffron', £84 per m, Designers Guild (designersguild.com)
12 'Tamba' **fabric** in 'Plaster', £235 per roll, Arte (arte-international.com)
13 Textured **linen** in 'Amber', £225 per m, Rose Uniacke (roseuniacke.com)
14 'Colourful Splash' **tile** in 'Marbellous', £296 per sq m, Polygood (polygood.com)
15 'How Soon is it Now?' **fabric** in 'Tangerine', £467 per m, Dedar (dedar.com)
16 'In Folio' **fabric** in 'Alabastro', £326 per m, Dedar (dedar.com)

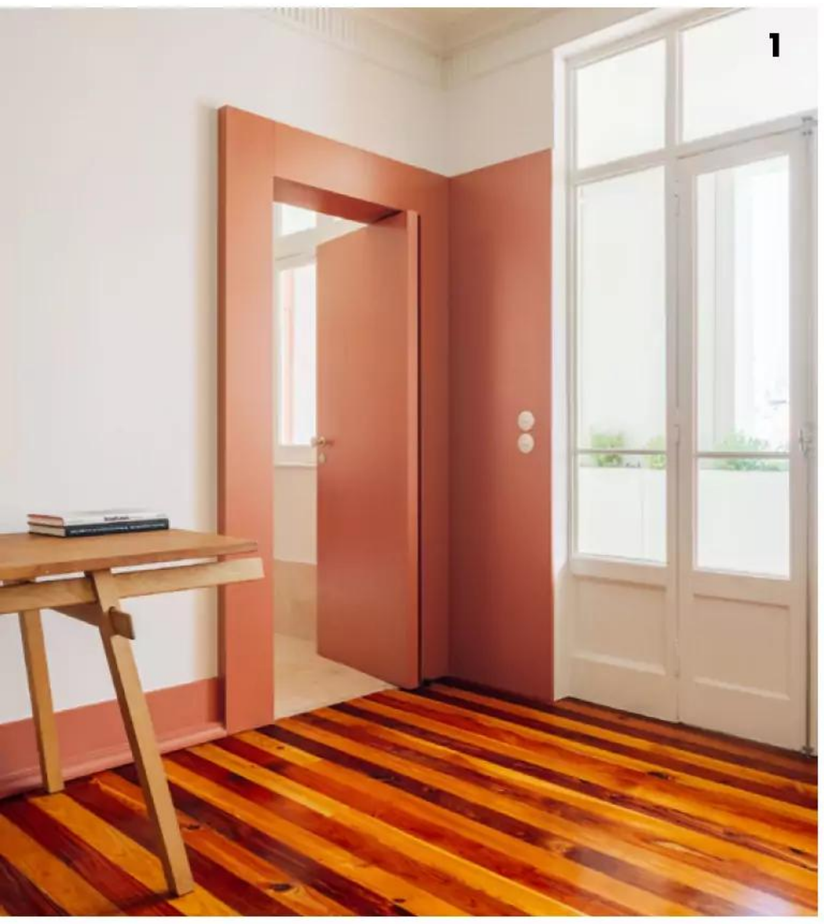
PICTURES: VALÉRIE SADOUN, VICTORIA LING
STYLING: AMY HEFFERNAN

moodboard

The colour card

1 'Peach Melba', £67 for 3.79 litres, Benjamin Moore (benjaminmoorepaint.co.uk)
2 'Peach Please', £38 for 2.5 litres, Lust Home (lusthome.com)
3 'Golden Bark 6', £33 for 2.5 litres, Dulux (dulux.co.uk)
4 'Dutch Orange', £79 for 2.5 litres, Farrow & Ball (farrow-ball.com)
5 'Marigold', £59 for 2.5 litres, Little Greene (littlegreene.com)
6 'Toasted Teacake', £50 for 2.5 litres, Graham & Brown (grahambrown.com)
7 'Lolly Pop', £89 for 2.5 litres, Mylands (mylands.com)
8 'Carly's Loafers', £45 for 2.5 litres, Claybrook (claybrookstudio.co.uk) ➤

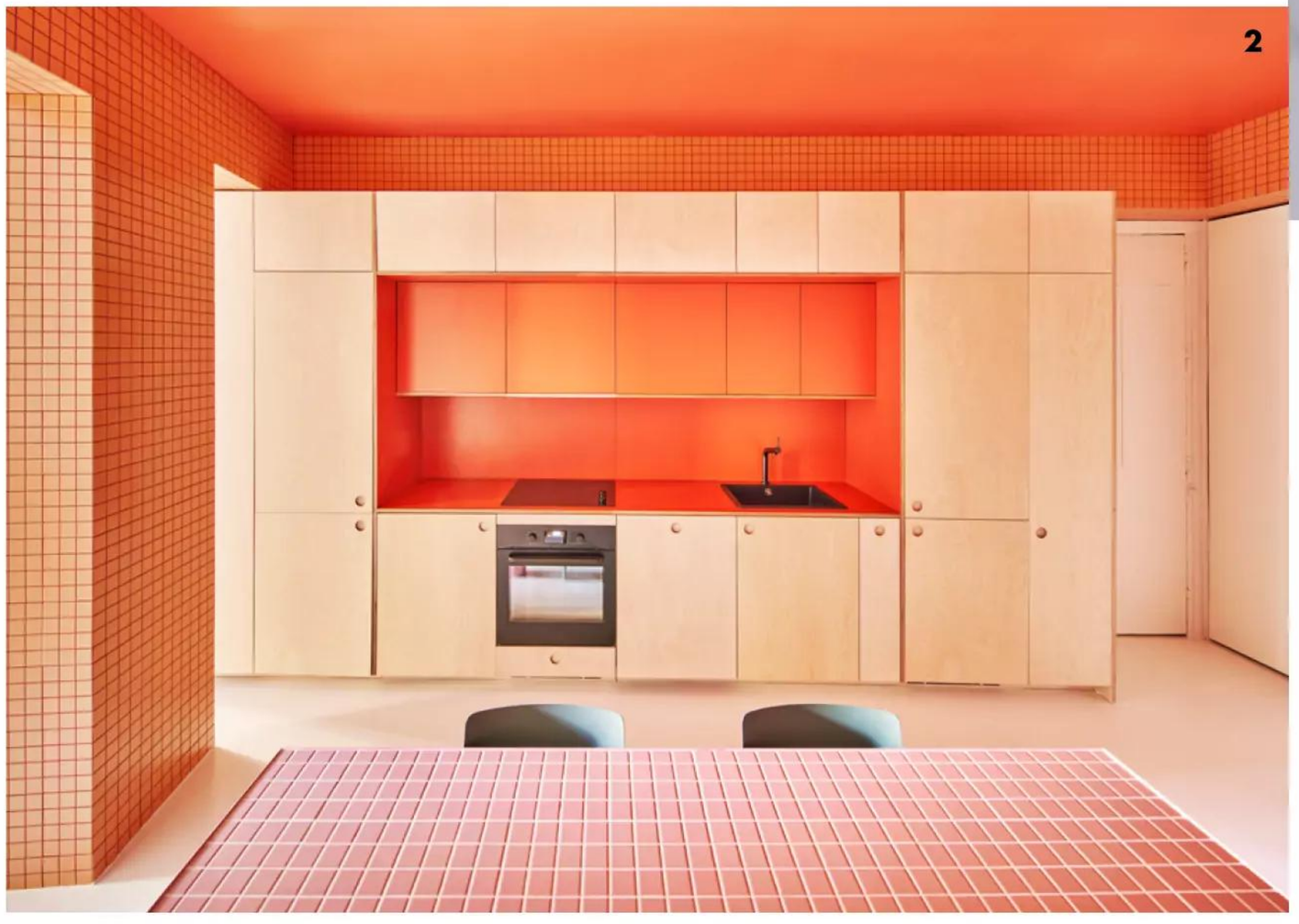




The interior

Its impact is undeniable, but in practice orange can be a difficult colour to introduce to the home. Certain shades can evoke a retro 1970s feel, while others have a futuristic vibrancy – think Tom Dixon's favoured industrial orange, which the designer uses as a visual exclamation point in his lighting and furniture collections. His approach is also applicable to interiors, with orange working well to highlight details within a room (a door frame or kitchen cabinets, for instance). Pair with white for extra punch, or layer yellows and ochres for softness.





1 Manuel Tojal Architects used an orange that is closer to the warming qualities of terracotta to highlight the doorway and oversized skirting board in this Lisbon apartment. It's a hue that acts as a unifying element throughout the home, complementing the amber glow of the wooden flooring (en.manuelcachaotojal.com). **2** Created by knocking together two former rental flats in Madrid, this property by local architecture firm Estudio Gonzalo del Val is intended as a space for its owner to relax, but also work in. The saturated orange in the kitchen is sure to encourage concentration (gonzalodelval.com). **3** Sabine Marcelis is known as much for her affinity with bright colour as for her signature material, resin. For her takeover of the loft in VitraHaus, on the brand's Weil am Rhein campus, she took inspiration from her own home, where the bathroom is drenched in orange, to introduce a spectrum of sunny shades and limited-edition pieces, such as her version of the 'Panton' chair – shown here in 'Harissa' (vitra.com).

PICTURES: CHRISTINE FRANCIS, GAELLE LE BOULICAUT, ISHITA SITWALA, FRANCISCO NOGUEIRA, JOSÉ HEVIA, CLEMENS POLOCZEK



The easy update

1 'Gomma' **armchair** by De Pas, D'Urbino & Lomazzi for Zanotta, from £3,027, Aram (aram.co.uk) **2** 'Bobble' **cushion** in 'Ochre', £80, Tom Dixon (tomdixon.net) **3** 'Gelato' **table lamp** by Carlo Nason, £252, Established & Sons (establishedandsons.com) **4** 'Gelato' **chair** by Jean-Baptiste Fastrez, from approx £655, Moustache (moustache.fr) **5** 'Cordelie Tremplin' **rug** by Gianpaolo Pagni in 'Mordoré', £47,670, Hermès (hermes.com)

moodboard

4 Two distinct shades define Sibling Architecture's scheme for this small bathroom in a Melbourne family home: the zesty mandarin colour of the stained-glass shower screen, and the blood orange of the square floor tiles and grout. The effect is impactful without being overwhelming (siblingarchitecture.com).
5 Orange is used as a counterpoint to the otherwise gallery-like stark decor of this home in Mumbai by local architecture and interiors firm The Act of Quad. The powerfully bold hue is muted by the addition of the bespoke, geometric white island (theactofquad.com).
6 You don't have to sign up to the brightest hues to feel the benefit of orange. This home in a former coaching inn by interior designer Amélie Vermersch shows a calmer way to get your citrus fix. In the bedroom, the linens do the talking – with amber pieces by Maison de Vacances and Am.Pm (@amelie.vermersch).


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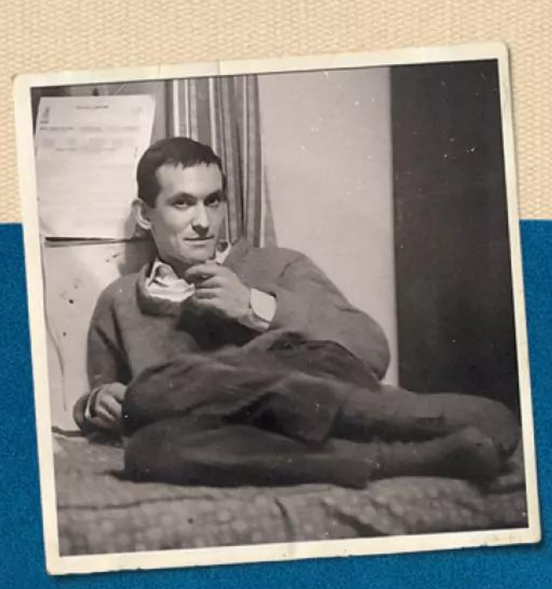
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6 'Parka' **modular sofa** by Draga & Aurel, from £2,904, Poltrona Frau (poltronafrau.com) **7** 'Orange Blossom' **candle** by Loewe, from £88, Harrods (harrods.com) **8** 'Fluid Joinery' **side table** by Linde Freya Tangelder, £2,882, Cassina (cassina.com) **9** 'Filigrana High' striped **glass**, approx £250 for two, 6:AM (6am.glass) **10** Limited-edition 'Combi-Center' **storage cabinet** by Joe Colombo, £18,270, Cappellini (cappellini.com) ED



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1 'M01' mirror, approx £8,880, Super Loop (super-loop.com) **2** 'Hooptical' mirror by Bethan Laura Wood, from £1,863, Cassina (cassina.it) **3** 'Divot Resin' mirror by Joe Algieri, approx £2,635, Danny Kaplan Studio (dannykaplanstudio.com)

WORDS: ALICE FINNEY PICTURES: ALESSANDRO TEAR, PIERGIORGIO SORGETTI, LUCA MERLI



Every so often, we are blessed with a creative pairing that works so well we're surprised it hasn't come about before. That is the case with British design agency Buchanan Studio's partnership with the furniture manufacturer USM. Together, they have released 'Tessellate', 11 pieces that marry USM's 'Swiss utility' with Buchanan Studio's London charm (think ice-cream colours in Battenberg-cake-like formations). Spanning tables, a dresser, trays, trolleys and more, it's the collection we'll have our eye on all summer. From £379 (buchanan.studio).



We'd suggest placing the 'Conversa' screen in a light-filled room to allow the slats to mimic the effect of a Venetian blind, playing with light and shadow in clever ways. Brazilian-American artist Pali Xisto Cornelsen created it alongside his father, whose 2018 sculptures were the inspiration for the muted shades and natural material choices. The Douglas fir has been sourced from salvaged tree trunks and painted in vibrant, clay-based pigments in hues such as pale blue, earthy grey and ecru. Approx £14,900 (verso-works.com).

craft



Every glass shade in Original BTC's (which stands for British Timeless Classics) 'Magnus' range is handmade in its Oxfordshire factory using traditional techniques. The carefully refined manufacturing process employs a crucible (a specialist container used for melting glass in a furnace), from which the molten material is then poured into a mould that gives each individual shade its distinctive rounded silhouette. These are then attached to a beautiful blackened-bronze frame on site before being shipped to hang in your home. From £1,250 (originalbtc.com).



'Tides' – named for its wavy marbled patterns – is the result of a collaboration between Natascha Maksimovic (aka Nat Maks) and Brogan Cox, co-founder of Sebastian Cox. The collection of sycamore tables is manufactured at Sebastian Cox's Margate workshop using CNC machines, before being finished by hand. Each table is dipped in either pinky-orange or green ink – colours that reference coastal life. From £3,360 (sebastiancox.co.uk).



The architecture of London's Tower Bridge was the starting point for 'Richmond' – David Collins Studio's new wooden cabinet – part of an anniversary collection created for Italian furniture company Promemoria. Much like the famous landmark, the piece is raised up on sturdy feet and features memorable decorative flourishes. 'In our 40th year, new inspiration comes in the form of natural brushed oak – with luxury and colour added in the bronze and geometric marquetry details,' explains chief executive officer Iain Watson of the British studio's approach to materials, which defines this design and the range as a whole. From £23,400 (promemoria.com).



Introducing Forestalgia

Founded in 2023 by entrepreneur and man-about-town Emmanuel Lawal, Forestalgia is a studio with a modern outlook: it's about connecting communities through unique products. It has already collaborated with several big brands, including on a driving glove with Bentley Motors, but has never released its own product – until now. 'Modular.001' changes that: taking the shape of the studio's abstract logo, the sofa is hand-built in a Hackney Wick workshop. All the materials, from the foam and wood to the soft vegan-suede upholstery and polished-glass top, are sourced from British suppliers and makers from all over the country. Designed to foster a greater sense of intimacy, the 'M.001' is intentionally low to the ground and has a portable speaker at its heart. £51,000 as shown (@forestalgia).

A LEAP ACROSS 30 YEARS OF DESIGN

FROG PIERO LISSONI

#FROG30TH

Illustration: Leonie Bos

AGENT FOR UK

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LIVING
DIVANI

pattern



Available in both this darker palette and a brighter blue-and-pink colourway, Elitis' new 'Darling' fabric has a tie-dye finish that gives the material an iridescent effect. It's part of the French brand's 'I'm Not Afraid' collection, which, as the name suggests, challenges conventional decorating codes with audacious, lively prints that are anything but shy. 'Darling' is made in France from a lurex weft thread and printed on a taffeta-like fabric. £276 per m (elitis.fr).



They say the humble 20-by-20 centimetre tile is to designers what a piece of A4 is to artists, so Italian ceramics company Mutina asked three creatives – Vincent Van Duysen, Raw Edges and Inga Sempé – to reimagine the classic format. Sempé returned with the 'Dintorni' family of tiles, whose standout is 'Isola' (available as a set of 10). Each tile depicts a different scene – use your imagination for the narrative to unfold. £132 per sq m (mutina.it).



Bisley, one of Britain's best-known storage brands, has teamed up with Glasgow-based design practice Risotto Studio on a limited-edition capsule collection that sees its trademark 'Tetris' pattern translated onto furniture. Six iconic Bisley pieces – two sideboards from the 'Fern' range, the 'MultiDrawer 12', the 'MultiDrawer 29' and two hairpin desks – have been given a makeover that sees the pattern printed across doors and drawers. From £145 (bisley.com).



Design studio Pelican House, run by founder Isabella Valenzia and creative director India Holmes (formerly of de Gournay), has worked with British fashion brand Shrimps on a four-piece rug collection, made to order by hand in India. Named 'Vesta' after the Roman goddess of home, it combines signature Shrimps hues, such as teal and oyster, with playful patterns – note the shells on the 'Murano' rug (pictured). From £2,736 (pelican-house.com).

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photography by Andrea Ferrari



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Laurids Gallée, the Austrian designer best known for his resin creations, has turned his hand to wood for 'Orvalho', a range available exclusively at Delvis Unlimited. It consists of a stool, a full-length mirror and a bookshelf – first presented as part of the gallery's 'Theatre of Things' installation. All are made of cherry wood with a vine pattern (speaking to Gallée's interest in folklore) that's set within a grid and finished with varnish. From approx £5,910 (delvisunlimited.it).

Since founding Studio MK27 in Brazil in 2001, Marcio Kogan's become known for precise lines and modernist shapes. He has channelled this aesthetic into 'Bézier', a new sofa for longtime collaborator Minotti, whose first 2025 drop landed in stores in April. 'The entire universe is made of curves,' says Kogan of his inspiration, quoting the master Oscar Niemeyer. £22,471 as shown (minotti.com).



Expertly made and with bags of character, the products in Turri's new three-piece collection instantly command attention. This coffee table by Francesca Lanzavecchia is one example: sitting on a base of glossy laquered wood, its cast-glass top evokes dancing ripples. £6,733 (turri.it).





Lighting inspired by celestial bodies is all the rage, and Poltrona Frau's latest release is fuelling the trend. Titled 'Moonbeam', this table lamp is by award-winning digital artist Ezequiel Pini of Barcelona-based studio Six N Five (you might know him from his surreal interior renderings). Supported by a brass base, the design features a disc of frosted glass that is partially hidden – in the manner of an eclipse – by a second, smaller disc in leather. From £1,644 (poltronafrau.com).



As our shelves expand with new summer reads, there couldn't be a better time for Assouline to launch its 'Library' collection of accessories. Our highlight is the 'Cubist' bookend (pictured, £295) by French designer Pierre Favresse. Its artistic form is wrapped in red pebbled leather – a material often used to cover hardback books. (assouline.com).

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Stainless-steel chain curtains (for similar, try Varia by Karl Leuthenmayr) feature alongside Zinc Textile's 'Clarendon' fabric in 'Tungsten' (on chain), £110 per m (zinctextile.com)

Chainmail

The worlds of fashion and high-end jewellery have a long, storied history with chainmail, but the medieval armour has now got the contemporary design pack in a choke hold. Modern-day creatives are employing the linked metal rings to dress consoles and tables, form protective shields for lights and create unconventional chairs. Seriously tough but equally slinky, this trend is a crossover success as its popularity continues to march forward, amassing an army of devotees. Resistance is futile.



WORDS: ALICE FINNEY

1 'Hawaii' white-gold bracelet, from £2,000, Buccellati (buccellati.com) **2** 'Chastity' sconce, approx £1,730, Studio S II (studiosii.com) **3** 'T SW' small bookshelf by Mantas Lesauskas, approx £5,492, Galerija Vartai (galerijavartai.com) **4** 'Tapestry I (Peterson's Magazine, 1888)' wall hanging, approx £8,950, Wretched Flowers (wretchedflowers.com) **5** 'Armor' console table, approx £11,750, Konekt Studio (konektstudio.com) **6** 'Chainlink' outdoor chair, £1,200, Jamps Studio (jamps.co.uk) **7** 'Twisted Wire' table by Zachary Besner, approx £11,690, Gallery Sohe (gallerysohe.com) **8** 'Grid Play #3' floor lamp by LS Gomma, £4,650, Max Radford Gallery (maxradfordgallery.com) **9** 'Chainmail' silver earrings, £340, Rabanne (rabanne.com) **10** 'Chainmail' camping stool, approx £1,500, Panorammma (panorammma.com)

ORIGINAL BTC



Emily Johnson

The co-founder of ceramics brand 1882 Ltd on the wobbly Fimo-clay fish that was a loving last gift from her late mother

WORDS: PHOEBE FRANGOUL PICTURE: ANDREW URWIN

My treasured object is a Fimo Nemo that is no more than seven centimetres long. I've had it for 10 years. My darling mum made it for me just before she died. I sculpted her a crazy dragon and she made me this on the kitchen table as we chatted and giggled. It was one of the last happy memories I have of her and very precious. Anything that someone has created for you is special – from pasta necklaces all the way through to a sculpture. You can't make something by hand without positive energy; I believe that applies to our factory too. You can tell when something is made with love.

How can a bright-orange Fimo fish not inspire? This gem is kept on a shelf with my favourite objects, including a Buddha from my brother, some clay casts of my son's feet made when he was a baby, a jug I brought from Bruce McLean when I first met him and a ceramic tangerine that we created in collaboration. The world has become a very serious, worrying place, and we need to try to inject as much positivity and sunshine into it as possible. As it is for so many, work is tough with huge responsibilities – we have 23 potters at 1882 Ltd – so love, colour and humour are essential.

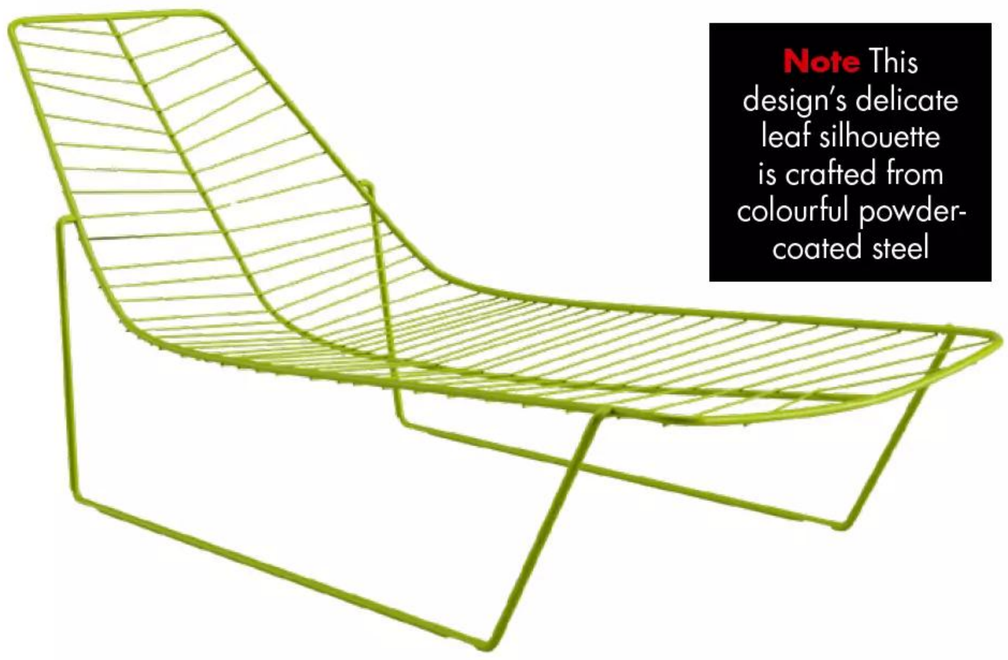
My mum was wonderfully creative and a fierce advocate of art. She was an intellectual, an avid gardener, a pacifist and a wicked Fimo maker. When times were particularly tough, she wrote me a note that said: 'Prescription for peace of mind: 15 minutes of thought, three times a day.' That and the funny fish keep me inspired at work and remind me that people are all that matters. *1882ltd.com*



'Calipso' daybed by Antonio Citterio, from £3,060, Flexform (flexform.it)



'Zenhit' lounger, from £3,720, Indian Ocean (indian-ocean.co.uk)



Note This design's delicate leaf silhouette is crafted from colourful powder-coated steel

'Leaf' chaise longue by Lievore Altherr Molina, £1,976, Arper (arper.com)



Note Once purely metallic, this icon now comes covered in hand-woven recycled polyester

'Palissade' cord chaise longue by Ronan and Erwan Bouroullec, from £959, Hay (hay.com)

Sun-loungers

Lean into sunshine with our curated edit for blue-sky worshippers, from cushioned designs to more lightweight, manoeuvrable options. If you only buy one thing for your garden this summer, make it one of these...



'Solstice' sunbed, from £26,120, Bentley Home (luxurylivinggroup.com)



'Kilt' sunbed by Marcello Ziliani, from £3,120, Ethimo (ethimo.com)



'Erica' sunbed by Antonio Citterio, from £3,788, B&B Italia (bebitalia.com)



Note Intricate perforations allow sunlight to filter through the steel base of this bed

'Conservatory' sun-lounger by Yaniv Chen, £5,075, Lemon (lemonfurniture.co)

WORDS: ALICE FINNEY

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THOUSANDS OF NEW COMBINATIONS YET TO BE DISCOVERED

10, flirty and thriving

Malin Glemme traded in a successful career in the fashion industry a decade ago to launch Swedish rug brand Layered. Here, the entrepreneur looks back on a decade of boundary-pushing designs

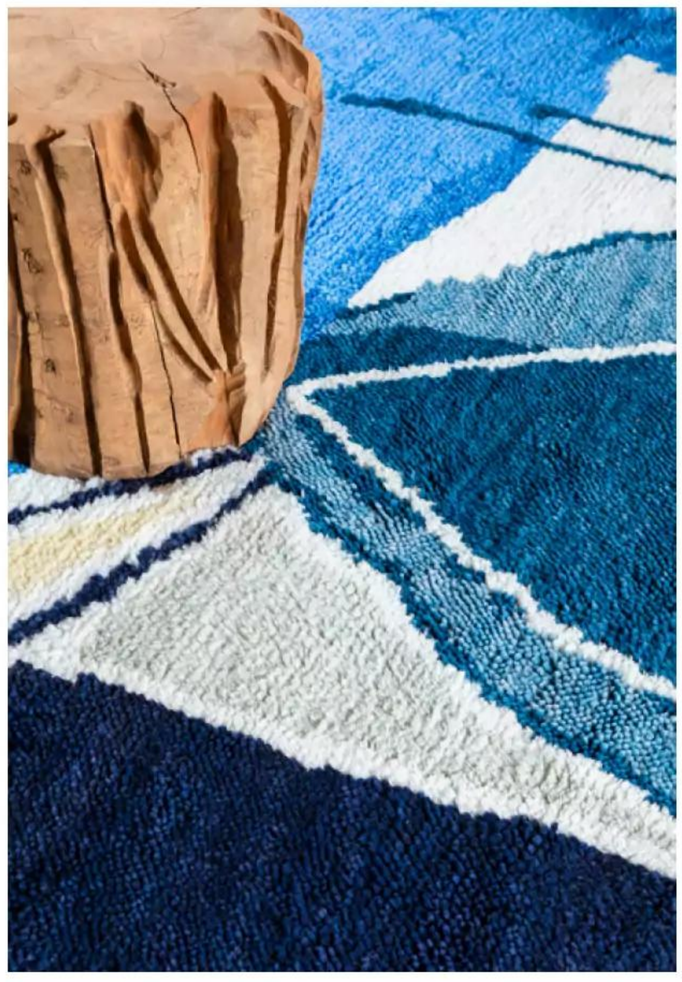




Clockwise from top left Layered founder Malin Glemme; 'Kaleidoscope' rug by Heather Chontos, from £2,495; 'Blue Lake' rug by Heather Chontos, from £2,495, both Layered (layeredinterior.com)

Equipped with one idea, bags of courage and her personal savings account, Swedish entrepreneur Malin Glemme gave up a lengthy, secure post in H&M's new product-development department to launch Layered solo in 2015. It was a move that raised a few eyebrows, but as the rug company's meteoric rise has proven, it turned out to be worth it. 'No one really believed in my idea to start a rug business in the beginning. But a lot has happened in the past 10 years, and now we're a team of 20 people,' she says. 'It's become something totally different from when I started.' In the early days, Glemme leant on her experience in fashion, taking a slightly alternative approach to the brand's marketing, which helped it stand out in a crowded market. 'Many of the pictures we took looked like fashion photography,' she recalls. 'For our first shoot, I worked with a renowned photographer and we had models lying on rocks or walking through the woods.' She approached each rug collection like it was a capsule fashion line. 'We can't just look at the product on its own. We need to build a universe,' she says.

The founder and CEO has a showroom in Ostermalm, Stockholm's high-end shopping district, where customers can go to feel the tactile rugs. All of the pieces are made with 100 per cent natural and recycled materials in Greece or India, often with multiple local craftspeople working on one rug at the same time. Thanks to the work of designers such as Teklan, Evelina Kroon and Heather Chontos (whose creations for the brand will launch at 3 Days of Design), the rugs celebrate striking colours and geometric patterns. 'Illusion', a woollen rug, nods to the intricate patterns of Persian architecture: coloured parallelograms converge for an optical-illusion effect. This design, and two others released during Layered's first year, were reimagined for the 'Ten Years Unfolded' anniversary collection, which came out earlier this year. The updated rugs are 'a tribute to Layered's customers', available in what Glemme calls 'dirty, flirty' colour combinations. It's a technique that sees contrasting neutrals paired with energetic hues – think bold maroon and cornflower blue, or warm sand with persimmon pink. 'Unexpected combinations are something our customers have really adopted – they're so much more fun.' *layeredinterior.com*



WORDS: ALICE FINNEY PICTURES: MIKE KARLSSON LUNDGREN



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Nussaibah Younis

A person of note tells us what they're watching, listening to and more...

Dr Nussaibah Younis is a peace-building practitioner and an expert on contemporary Iraq with a PhD in international affairs from Durham University. For several years, she advised the Iraqi government on programmes to de-radicalise women affiliated with Isis, and as a senior fellow at the Atlantic Council in Washington DC directed the taskforce on the future of Iraq, offering strategic advice to US government agencies. She has been published in *The Wall Street Journal*, *The Guardian* and *The New York Times*. Born in the UK to an Iraqi father and a Pakistani mother, Younis had a devout Muslim upbringing, studying with Anwar al-Awlaki, who later joined Al-Qaeda. She avoided radicalisation and is deeply empathetic towards teenage girls less fortunate than her. *Fundamentally* (£16.99, W&N) is her first novel and has been shortlisted for the 2025 Women's Prize for Fiction.

The first record I bought was *Boy You Knock Me Out* by Tatyana Ali (**6**). I grew up loving *The Fresh Prince of Bel-Air*, and when Will Smith did a collaboration with his on-screen little sister for this single, it was pure joy.

I'm currently listening to the audiobook of *Glorious Exploits* by Ferdia Lennon (**2**). The novel is a bonkers comedy-drama about a pair of unemployed potters trying to put on a Euripides play in ancient Sicily. Wildly imaginative, original and hilarious.

The book that taught me how to write about a minority community (in my case, the Muslim community) with total honesty and humour was *Detransition, Baby* by Torrey Peters (**5**). It allowed me to trust that even the most flawed characters will still inspire empathy.

I'm currently reading *Mercy Step* by Marcia Hutchinson. This gorgeous novel about a young girl growing up in 1960s Bradford made me laugh and cry in the first 10 pages! Marcia is a phenomenal talent and I highly recommend this book to everyone.

My favourite film is the Coen Brothers' *Burn After Reading* (**3**) – a witty, hilarious and madcap work of art. I aspire to write such tight dialogue in my screenwriting.

I will never tire of watching the first five seasons of *Grey's Anatomy* (**7**). I love the dissolution of boundaries between Meredith Grey and her fellow interns as they live and work through such intense moments of grief, joy and neverending horniness.

I'm currently watching the most recent season of *The White Lotus*, which is making me miss the previous season (**4**). 'These gays, they're trying to murder me,' is the most iconic line in TV this decade. Big love for Jennifer Coolidge.

I spend far too much time cleaning the kitchen when I'm supposed to be writing.

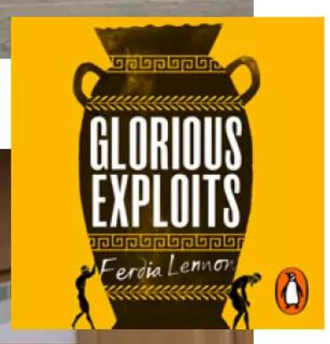
My best-loved quote is 'different horses for different courses'. It's more of an idiom than a quote, but reminds me that I'm not writing for every single reader, only for the ones with a belting good sense of humour.

My partner and I recently visited the National Gallery Prague (**1**) and saw an exhibition of artists who were part of the Czech Grotesque movement. It put us in a slightly hysterical mood – such a delightfully horrifying set of works.

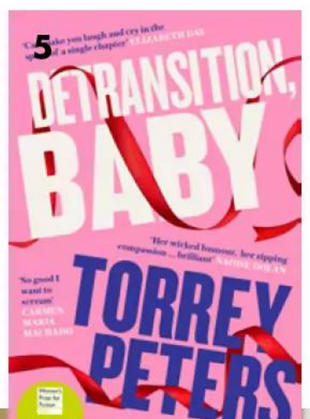
I collect all the novels I wish I'd written. It's not easy to do, because every time I read a book I adore I immediately lend it to a friend, so I'm constantly nipping into charity shops to buy more copies so I can have them for reference.

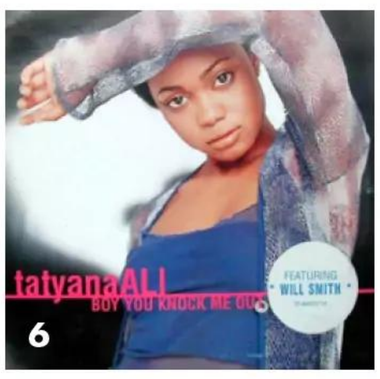
If I won the lottery I would still be a writer.













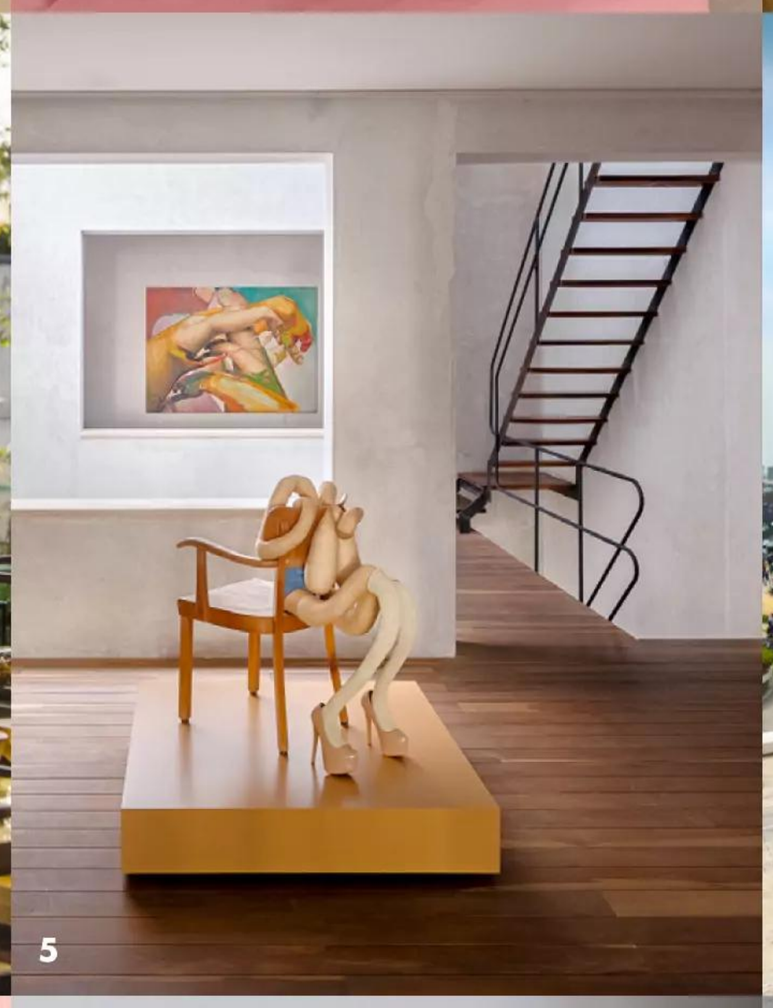
AS TOLD TO PHOEBE FRANGOUL PICTURES: IVAN WEISS, FABIO LOVINO/HBO, ALAMY.COM, TOMAS SLAVIK

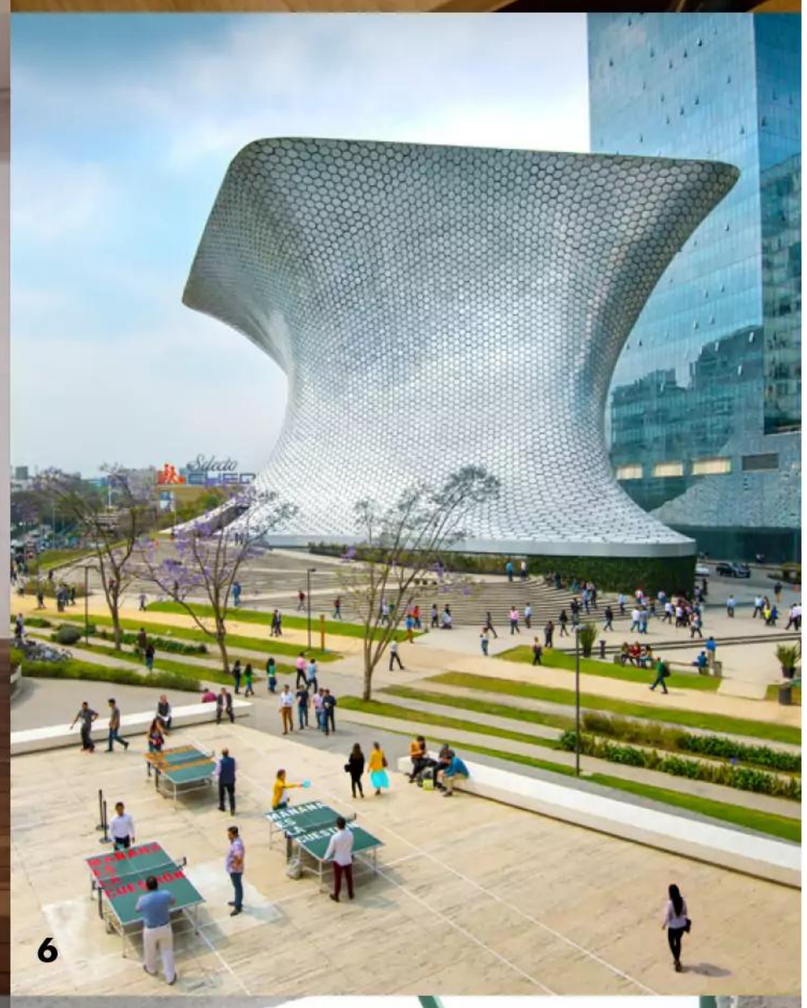

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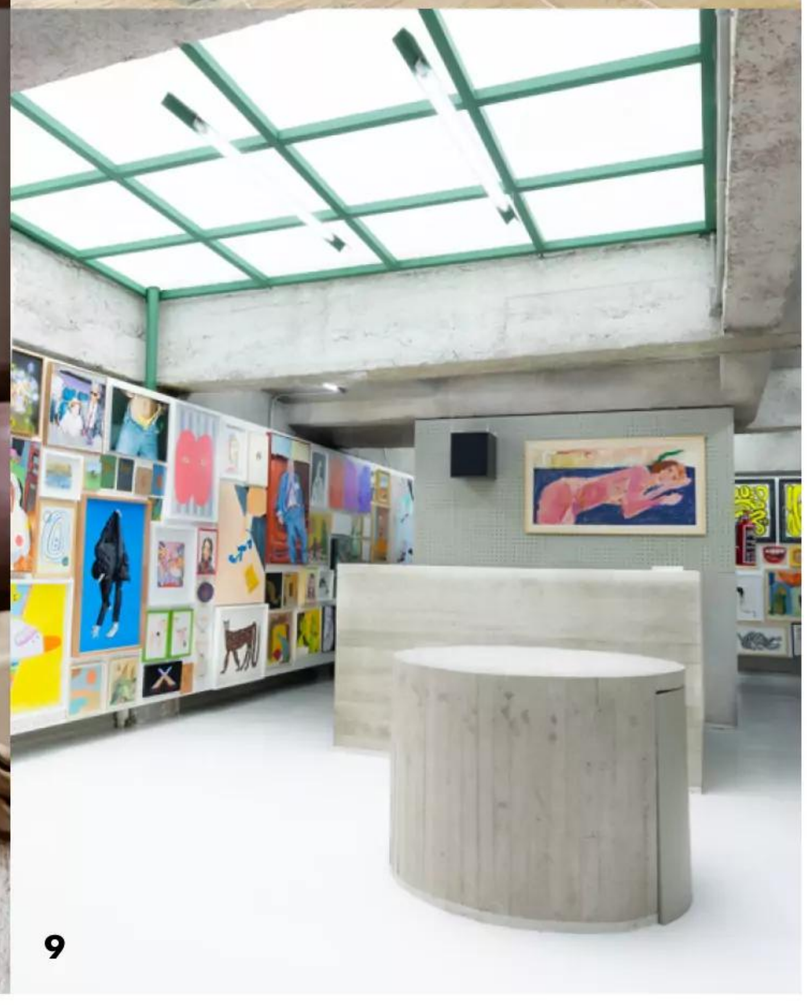

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My Mexico City... Stephanie Barba Mendoza

The interior designer takes us on a tour that highlights the colour, vibrancy and creative heat of this design destination



Born and raised in Mexico, Stephanie Barba Mendoza led global projects at Martin Brudnizki Design Studio for a decade before founding her London-based interior-design studio in 2020. With an impressive international network of creatives and artisans to call on, she loves fusing high and low, contemporary and antique, and the simple with the ornate in her schemes, which include private homes in Antwerp and Miami and hospitality locations in Amsterdam, Lisbon and Vienna, as well as a club in Mexico City. Stephanie is known for her immersive, playful interiors rich in print, pattern and colour, featuring surreal touches and fantastical elements. Her aesthetic makes sense considering she cites unconventional trailblazers including Diana Vreeland, Freddie Mercury, Pedro Friedeberg and René Magritte as major influences on her design philosophy. *barbamendoza.com*

Decoration & design

Onora (3) Lope de Vega 330, Miguel Hidalgo 11560
A favourite boutique in Polanco, Onora offers an exceptional selection of traditional Mexican homeware (onoracasa.com).

Xinú (4) Alejandro Dumas 161, Miguel Hidalgo 11560
I bought some incense at this charming store, which fills the studio with an incredible fragrance – even those who typically dislike incense are impressed (xinu.mx).

Perla Valtierra (8) Fundación Marso, Berlín 37, Cuauhtémoc 06600
This La Roma-based shop showcases stunning contemporary Mexican pottery, from vases to plates (perlavaltierra.shop).

Metate Colima 232, Cuauhtémoc 06700
A concept store in Roma Norte that features traditional Mexican artisan crafts and clothing (@metate_mx).

Originario (2) Colima 249, Cuauhtémoc 06700
Housed in a beautiful building in Colonia La Roma, this outlet spotlights emerging Mexican designers and makers, presenting a vibrant selection of modern design pieces (originario.mx).

Art & architecture

Olivia Foundation (5) Tonalá 46, Cuauhtémoc 06700
This neoclassical house from the early 20th century holds an impressive private art collection (oliviafoundation.mx).

Mooni (9) Colima 129, Cuauhtémoc 06700
The gallery features local artists, providing accessible art options for collectors and enthusiasts alike (moonigallery.com).

Casa Pedregal (7) Avenida de Las Fuentes 180, Alvaro Obregón 01900
A gem designed by Luis Barragán – his work feels intrinsically Mexican, but also contemporary and timeless (casapedregal.com).

Catedral Metropolitana (1) Plaza de la Constitución, Cuauhtémoc 06000
This cathedral is Latin America's oldest and largest – a landmark of central Mexico City (catedralmetropolitana.mx).

Museo Soumaya (6) Boulevard Miguel de Cervantes Saavedra, Miguel Hidalgo 11529
This art destination's twisted form, clad in mirrored-steel tiles, is unmissable on the city's skyline (moonigallery.com). ➤

WORDS: PHOEBE FRANGOUL PICTURES: ANDY BUTLER, GETTY IMAGES, ADAM WISEMAN/ALAMY.COM, LUIS GARVAN, BELLABELLE STUDIO KENSINGTON LEVERNE

city life

Food & drink

Tokyo Music Bar (9) **Río Pánuco 132, Cuauhtémoc 06500**
Fantastic cocktails. I am a dry vodka martini with a twist or a spicy, skinny margarita kind of girl (@tokyomusicbar).

Bar del Ayer **Calle Querétaro 182, Cuauhtémoc 06700**
A lively piano bar with a fun atmosphere (@elayerdf).

Tacos Domingo (10) **Plaza Carlos Pacheco 5, Cuauhtémoc 06070**
Available at any hour, tacos are an essential part of Mexico's culinary landscape (mundodomingo.xyz).

Máximo Bistrot (17 & 18) **Avenida Alvaro Obregón 65 Bis, Cuauhtémoc 06700**
A fine-dining restaurant that feels very cosy. Chef Lalo García is in charge of some of the best restaurants in the city. This one has an open kitchen with 30 cooks, and the food is 'farm-to-table' with Mexican-grown ingredients (maximobistrot.com.mx).

Martínez (11) **Puebla 90, Cuauhtémoc 06700**
Chef Lucho Martínez was inspired by Parisian bistros, and the menu here is small but very good and super-fresh. The flatbread with trout roe is a favourite dish (@martinez.rest).

Botánico (15) **Alfonso Reyes 217, Cuauhtémoc 06100**
An outdoor-dining experience set amid beautiful gardens within an art deco house in La Condesa (@botanicomx).

Maque **Calle Ozuluama 4, Cuauhtémoc 06100**
My go-to spot for an authentic Mexican breakfast with freshly baked bread and traditional Mexican conchas (like a brioche). I will likely order enfrijoladas – tortillas filled with scrambled eggs and beans, with chorizo and queso fresco crumbled on top.

Where to stay

Hotel Condesa DF (16) **Avenida Veracruz 102, Condesa 06700**
Built in 1928 but with modern interior design by India Mahdavi, this hotel feels timeless. It has a courtyard in the centre surrounded by corridors lined with shutters that can be opened or closed to the light or noise – quite a clever design. Perhaps one way to describe it is 'simple elegance' – uncomplicated, yet with all the comforts. It's also next to the beautiful Parque España in fashionable Colonia La Condesa. I think it has become a classic place to stay (condesadf.com).

Maîsón Celeste Guest House (12) **Yucatán #96, Cuauhtémoc 06700**
A boutique hotel in the heart of Roma with only five rooms, which makes it very special. A restored mansion from the 1900s, the building is packed with beautiful original features. Another appealing element is that it's constantly showcasing local artists, with four magnificent conceptual shops, including Coqui Coqui. Even if you don't stay here, it is still worth a visit (maisonceleste.mx).

Volga Hotel (13 & 14) **Río Volga 105, Cuauhtémoc 06500**
In a prime location very close to Reforma (one of the main avenues in Mexico City) and the city's main museums in the Bosque de Chapultepec, this is a great spot to stay and explore. The building is a brutalist masterpiece inspired by a *cenote* (the underwater caves found in the Riviera Maya) and offers impressive views of the city, a rooftop bar and a very cool basement speakeasy, Minos Sound Room (hotelvolga.mx). ED



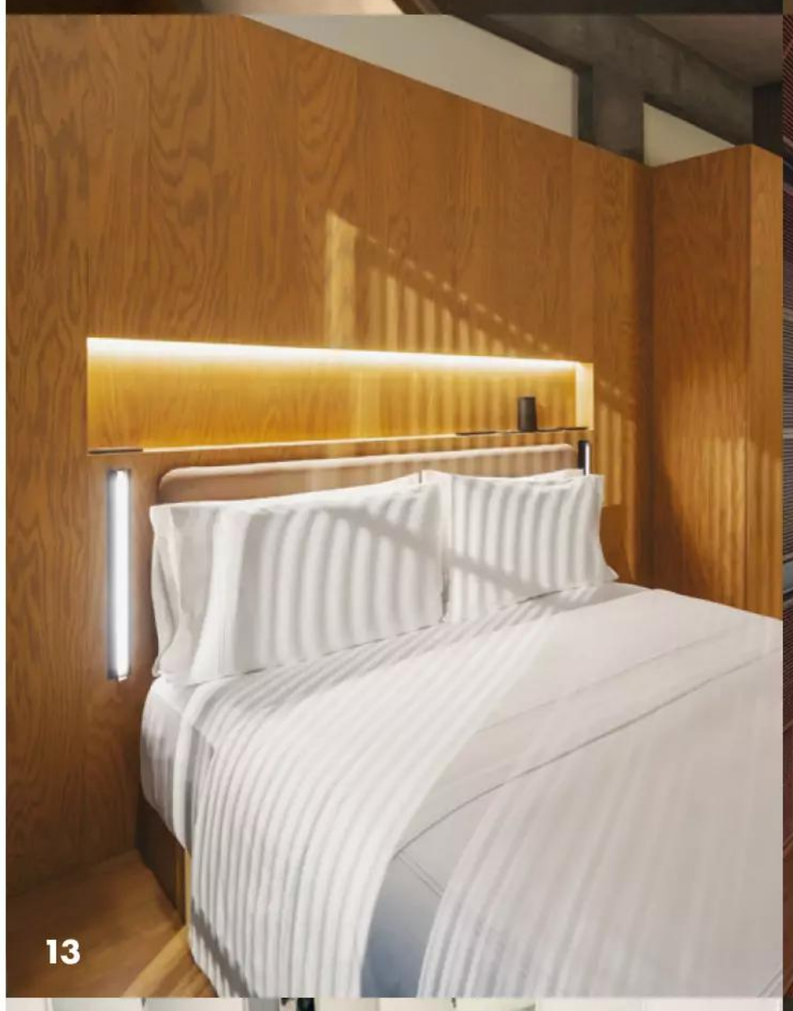
Mexico City's Independence Monument

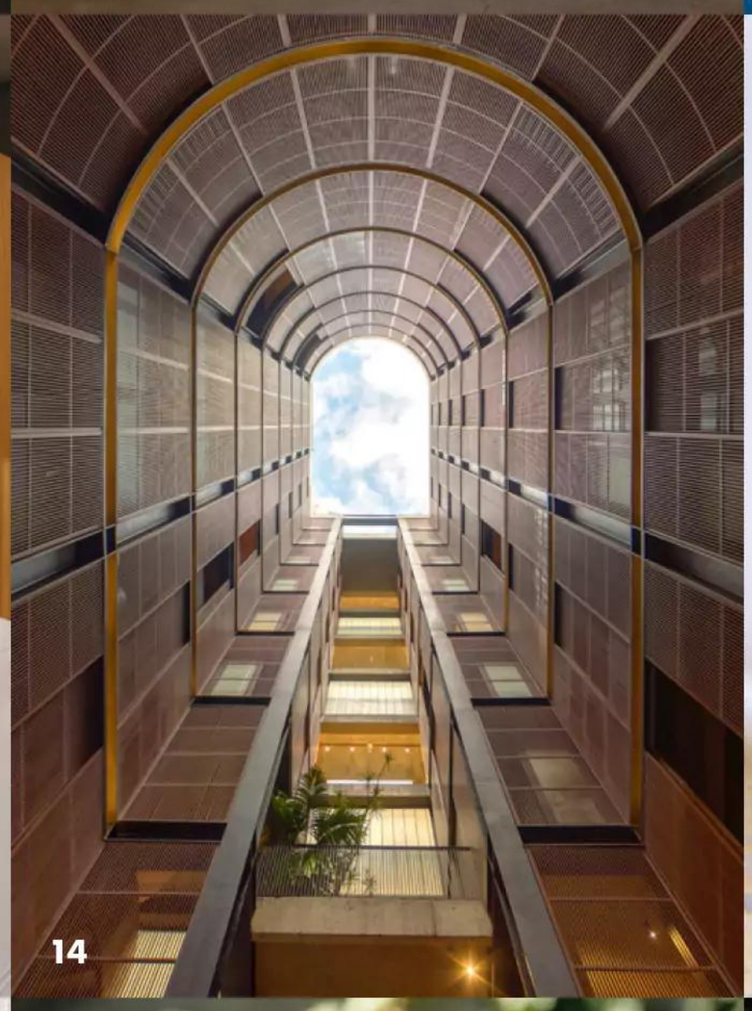
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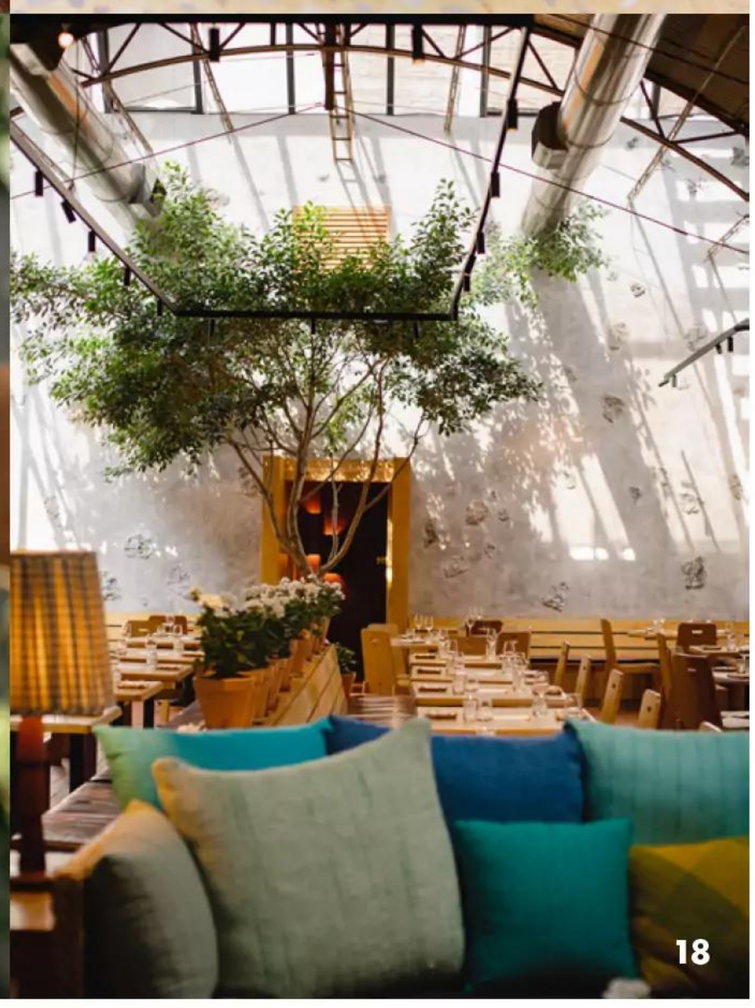

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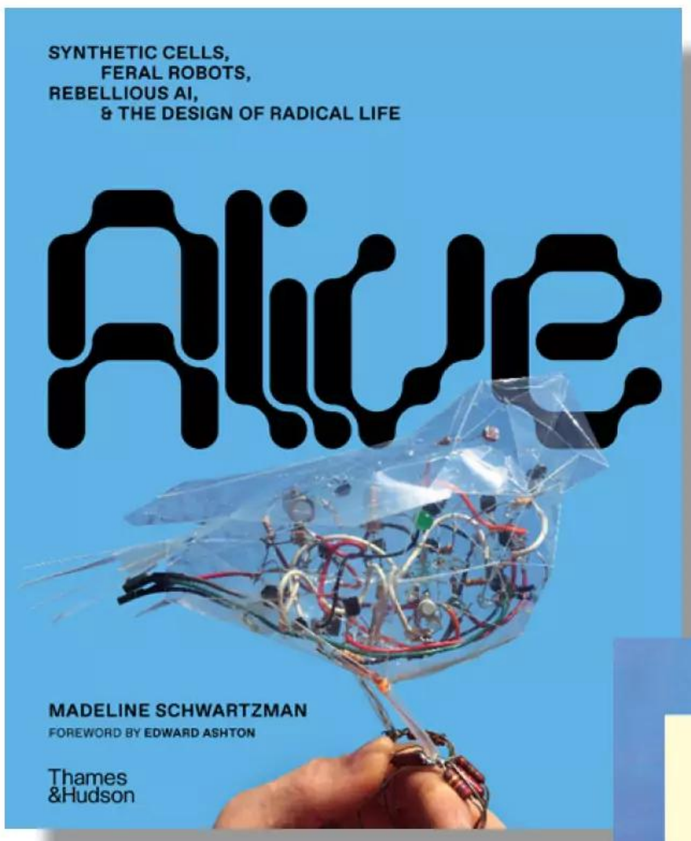

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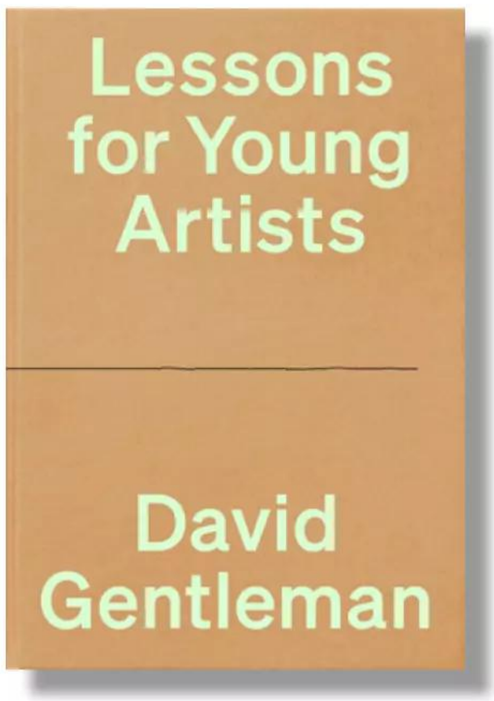

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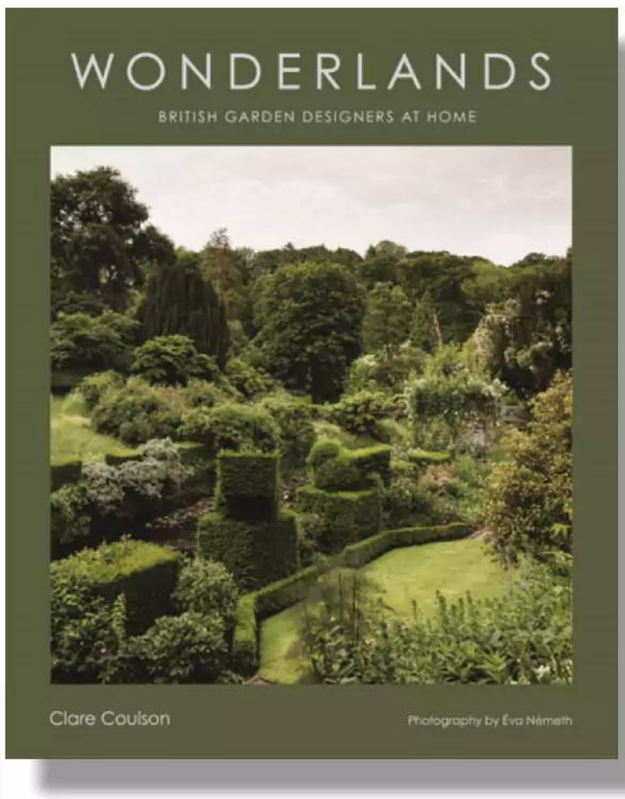
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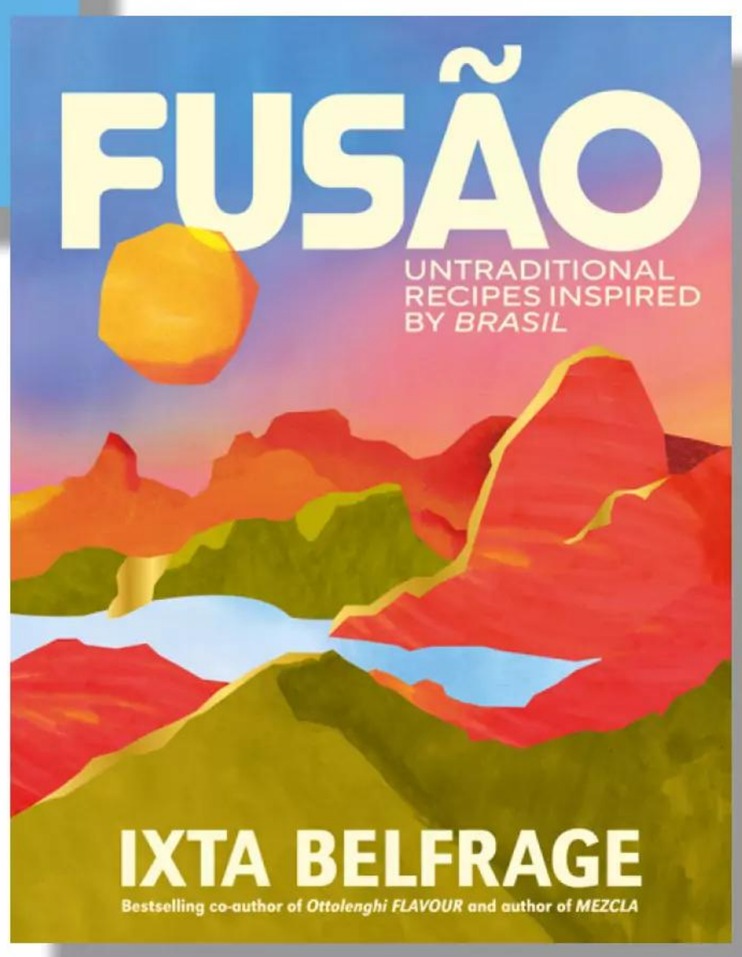
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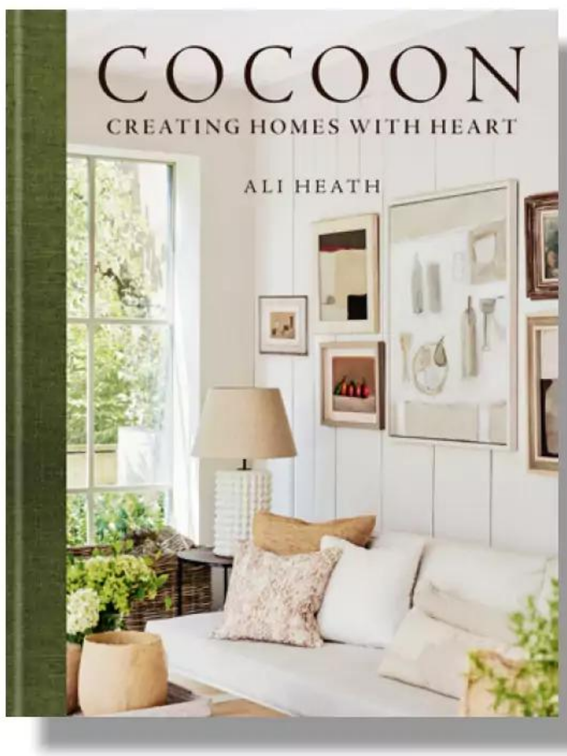
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Words to live by

From Brazilian food to secret gardens, we're embracing everything the summer has to offer with these new publications

1 'Alive'

In the not-too-distant future, every aspect of our existence will involve experiments with human and non-human living tissue. An uncomfortable thought, perhaps, but worthy of close consideration. That's what Madeline Schwartzman attempts to do in this book, which asks questions such as 'who controls evolution?' and 'where do we draw the lines on life?' Through 150 projects that explore how robotics, AI, biology and art can collide, she tries to find answers. £35, Thames & Hudson (thamesandhudson.com).

2 'Lessons for Young Artists'

David Gentleman's work may be in Tate, the V&A and the British Museum, but this most democratic of artists is also responsible for designing stamps and coins, as well as the Eleanor Cross mural at Charing Cross station. Here, he shares what he has learnt over 90 years of thinking about and making art. From lessons on finding focus to tricks for painting in bad weather, his insights will deepen how you think about art and the world around you. £20, Particular Books (penguin.co.uk).

3 'Wonderlands'

Whether your garden consists of some pots on a balcony or several acres, there's nothing more fascinating than snooping around the experts' own patches for inspiration. That's just what you'll find in these pages, which span the country, from Somerset (home to Dan Pearson's biodiverse plot) to Sarah Price's experimental haven in Wales. Whether they've been established for years or are still bedding in, these spaces are testament to their owners' creativity and resourcefulness. £40, Quadrille (penguin.co.uk).

4 'Palm Springs'

The pastel playground of Coachella festival, the Rat Pack, contemporary land-art exhibition 'Desert X'… Palm Springs has impeccable cool credentials. The city is a living architectural museum with a host of mid-century-modern gems by the likes of Richard Neutra and Albert Frey. Sheila Hamilton brings the history and spirit of this oasis in California's Sonoran Desert to life in an escapist tome packed with photography that captures its blend of retro-futurist charm. £85, Assouline (assouline.com).

5 'Fusão'

This cookbook's title means fusion, which perfectly captures its author Ixta Belfrage's mixed heritage and the essence of Brazilian cuisine. The chef, who worked at Nopi and the Ottolenghi Test Kitchen, brings to life the bright flavours, landscapes and vibrant culture of her mother's homeland through pictures and prose that almost dance off the page, offering a personal perspective on the country. As much a memoir as a collection of recipes, this is a must for your kitchen shelf. £28, Ebury Press (penguin.co.uk).

6 'Cocoon'

Writer and interior stylist Ali Heath explores what it means to make a home that truly nurtures its inhabitants. Divided into three sections – Cocooning, Feeling and Living – the book explores the homes of 13 creatives, from architects to antique dealers. Their properties range widely in location and scale: there are compact urban sanctuaries and spacious island retreats, but each serves as a haven in an increasingly fast-paced world, with holistic interiors that appeal to all the senses. £30, Hachette (hachette.co.uk).

WORDS: PHOEBE FRANGOUL



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Finn Juhl's House

The home of the revered architect and designer was one of Denmark's first open-plan modernist houses, cleverly designed from the inside out

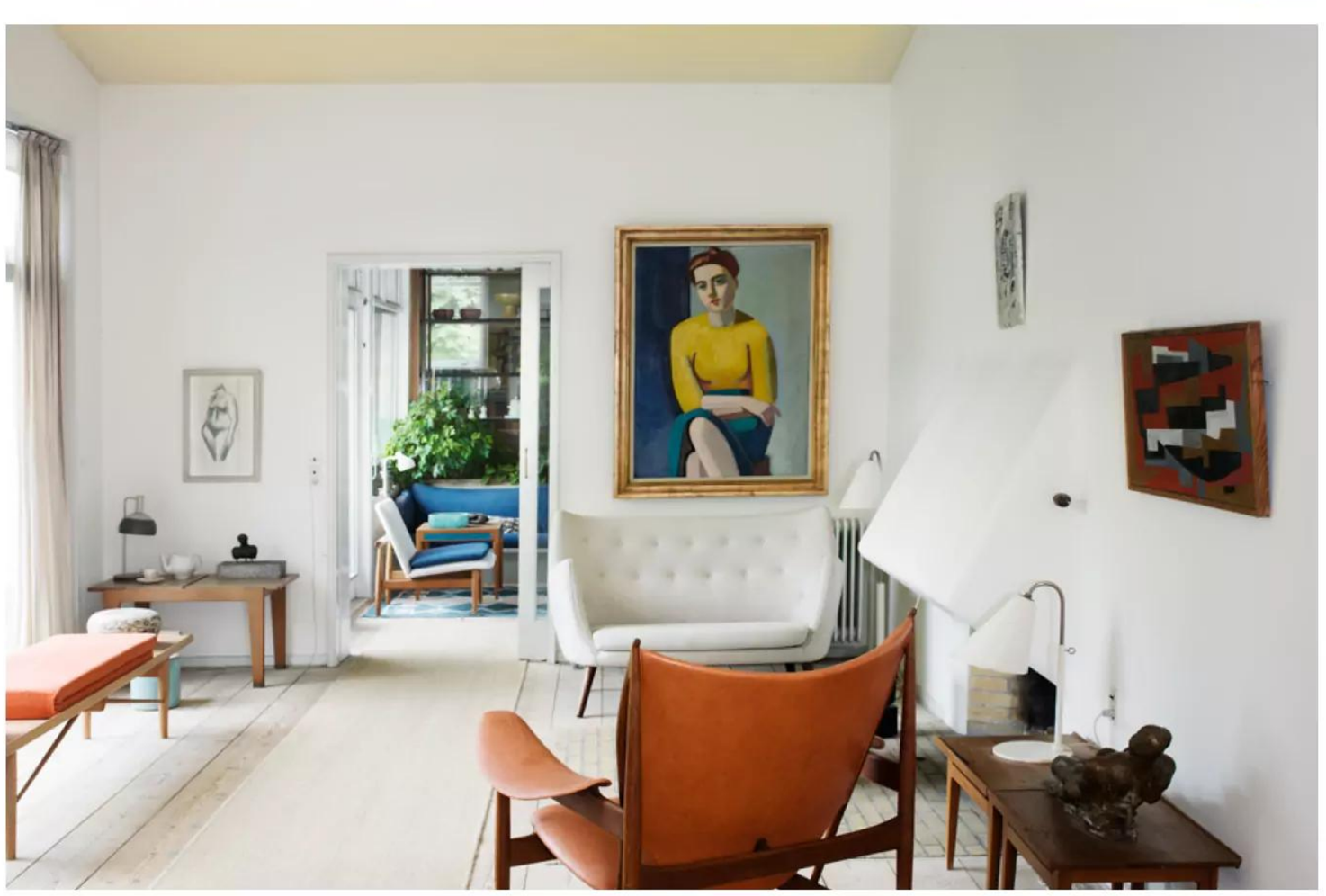
Finn Juhl was just 30 years old when he planned and built his own house in Ordrup, a Copenhagen suburb, in 1942. It was one of few buildings Juhl designed, even though he trained as an architect. He was more prolific as a furniture designer, producing organic-inspired works such as the wing-shaped 'Pelican' and angular 'Grasshopper' chairs. But the house was more than a showcase for his objects. Juhl designed it from the inside out, allowing the interiors to dictate the architecture. Furniture shaped the layout of the rooms, which in turn defined the building's façade. The house became a *Gesamtkunstwerk*, where each detail was carefully considered within the whole. 'When I build a house, I don't like someone else to come in and spoil it,' the designer once remarked.

Juhl lived in the property for nearly 50 years, initially with Inge-Marie Skaarup, the wife he later divorced, then with Hanne Wilhelm Hansen, his partner until his death in 1989, whose portrait appears in the most iconic photos of the house, which show a view across the living room. The painting, by artist Vilhelm Lundstrøm, forms part of a scene that includes Juhl's 'Poet' sofa, 'Chieftain' chair and a curvaceous fireplace featuring a brick hearth that extends into the room like a rug. It is one of many clever compositions within the L-shaped building, thanks to an open-plan layout that was radically new in Denmark in the 1940s. Other examples include the glass-walled 'garden room', where a built-in sofa fronts a planting box and a full-height glass display cabinet offers views of the dining room.

The house is unique in its use of colour, which was applied sparingly but with intention. Ceilings are painted in bolder shades than the walls, with hues including mustard yellow, rusty orange and emerald green picking up on the tones in Juhl's art collection. There are also narrow stripes of colour lining the edges of windows and bookcases, further contributing to the richness of the interior. Mid-century design aficionados can experience the effect for themselves – Juhl's house has been part of the Ordrupgaard art museum since 2008, and is open to the public for guided tours year-round. *ordrupgaard.dk*







WORDS: AMY FREARSON PICTURES: HENRIK SØRENSEN COURTESY OF THE ORDRUPGAARD MUSEUM

TOKO GROOVE *COLLECTION*



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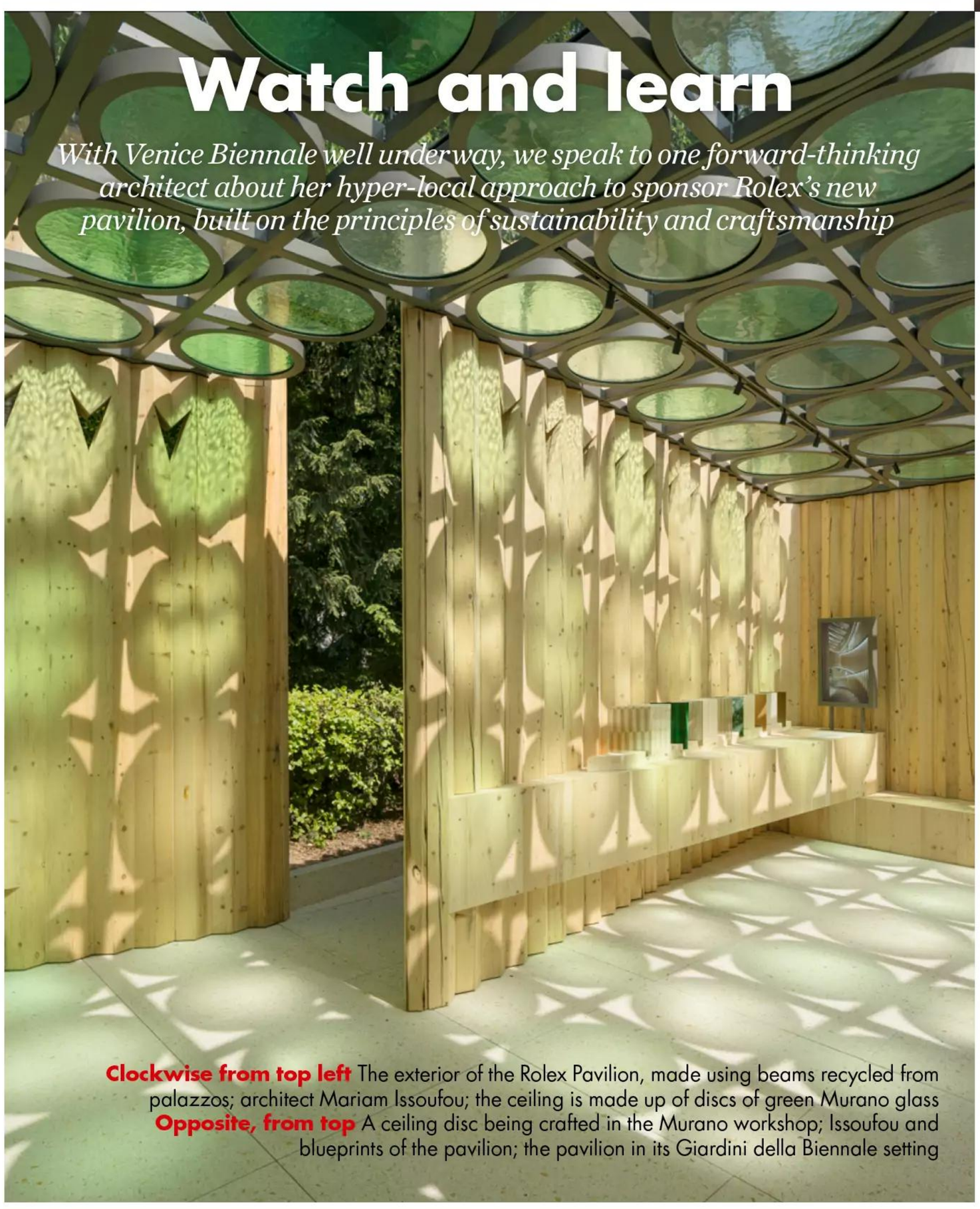
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Watch and learn

With Venice Biennale well underway, we speak to one forward-thinking architect about her hyper-local approach to sponsor Rolex's new pavilion, built on the principles of sustainability and craftsmanship



Clockwise from top left The exterior of the Rolex Pavilion, made using beams recycled from palazzos; architect Mariam Issoufou; the ceiling is made up of discs of green Murano glass **Opposite, from top** A ceiling disc being crafted in the Murano workshop; Issoufou and blueprints of the pavilion; the pavilion in its Giardini della Biennale setting

Mariam Issoufou didn't set out to be an architect. Intelligent students in the United States during the late 1990s were hard-wired to enter the tech world, which was booming and exerting an irresistible pull. As a result, Issoufou found herself entering the realm of software engineering, a career she pursued for almost 10 years, before eventually realising it simply wasn't for her. 'I didn't like a minute of it,' she admits. Returning to university to retrain, she founded Mariam Issoufou Architects in Niger in 2014 and has since become known as one of the world's most sought-after young architects.

The 46-year-old is now Professor of Architecture Heritage and Sustainability at ETH Zurich. Her completed projects include the Hikma Community Complex, a library and mosque in the village of Dandaji (which won two global LafargeHolcim Awards for sustainable architecture) and an acclaimed earth-walled housing complex in Niamey. She personifies the word busy. As well as numerous international projects (active commissions are as far-flung as Senegal, Liberia, Brazil and Sharjah) and setting up a new studio in New York to sit alongside offices in Switzerland and Niger, she has just launched a new pavilion at the very heart of Venice's Giardini della Biennale where, every other year, structures from 60 countries showcase their nation's most talented architects or artists.

Rolex has served as exclusive partner of Venice's Architecture Biennale – the world's leading forum for architectural ideas and debate – since 2014. Replacing the previous structure built in 2018, the Rolex Pavilion has been reimagined by Issoufou using local

craftspeople, traditional building methods and recycled materials. This is the first time Rolex has invited an architect to design the structure, and Issoufou's brief was to reflect both the identity of the brand and its philosophy of sustainability, which stems from creating watches that are made to last.

'Being approached by Rolex is a true honour,' she says. 'The pavilion gave us an opportunity to explore our intersectional approach to sustainability – one that goes beyond environmental factors and works in collaboration with Italian crafters.' The ecological vulnerability of Venice was inspiration for the project, with Issoufou keen to ensure that the pavilion promoted the social fabric, cultural history and economic conditions of craftspeople in Italy, and more specifically in Venice itself. 'I visited Venice several times during the research,' she says, 'and I was intrigued by the talent and the commitment to craft that dates back centuries. I was really excited to work closely with these local creatives.'

All aspects of the pavilion were produced or upcycled locally, or recycled from other projects. Its wooden façade is made from recycled beams from 200-year-old palazzos, fashioned to evoke the fluted bezel of many of Rolex's iconic watches, while its ceiling (green to match Rolex's brand identity) was made by Murano glassmakers and produces a spectrum of shades that morph throughout the day. The terrazzo flooring, meanwhile, includes recycled *cotisso* (crushed glass).

Inside, there's an exhibition showcasing the process of the pavilion's construction, as well as revealing the designs of Rolex's new flagship stores in Milan and Tokyo, alongside the work of 2025's Rolex Architecture Protégé, Lebanese architect Arine Aprahamian, who was mentored by French architect and educator Anne Lacaton.

The 19th edition of the Venice Architecture Biennale runs until 23 November. rolex.com; mariamissoufou.com; labiennale.org



The pavilion's façade is fashioned to evoke the fluted bezel of many of Rolex's iconic watches





WORDS: BEN SPRIGGS AND ALICE FINNEY PICTURES: MATTHIEU GAFSOU, SÉBASTIEN AGNETTI/COURTESY ROLEX, MICHIEL DE CLEENE, TARAN WILKHU, PABLO GÓMEZ OGANDO

Three more Venice Biennale highlights...

Building Biospheres

This is the first no-waste Biennale, and many of the pavilions are responses to the climate crisis. Our pick is this Belgian Pavilion by landscape architect Bas Smets and neurobiologist Stefano Mancuso – filled with more than 200 plants, it investigates how they can impact indoor environments. *vai.be*



GBR: Geology of Britannic Repair

Nairobi-based architecture studio Cave Bureau joined curator Owen Hopkins and academic Kathryn Yusoff from the UK to collaborate on the British Pavilion, veiling its façade in beads made from agricultural waste and clay. Inside, themes of colonisation are explored. *britishcouncil.org*



Gateway to Venice's Waterway

Acclaimed British architect Norman Foster has partnered with Porsche on a 37-metre-long bridge at the Venetian Arsenal, from which visitors can board electric water bikes and boats. Engineered from aluminium, it has a tesselated, scale-like exterior – the car maker's own 'Kubus' pattern. *porsche.com*



Linen

Kassia St Clair on the most ancient of fabrics, which is still stylish, sustainable and going strong in modern homes

Homo sapiens and linen go way back, at least as far, in fact, as the Upper Paleolithic. Archaeologists examining the soil of the Dzudzuana Cave in the Caucasus in modern-day Georgia, occupied around 35,000 years ago, found microscopic traces of linen thread that had been dyed myriad colours, including turquoise, black and pink. Linen textiles have also been unearthed at ancient sites around the Middle East and Egypt; they are mentioned in the Bible. In fact, it's likely that linen was the first textile ever created, paving the way not only for all the other fabrics created since, but for entire convulsions of human civilisation and technological development.

Like cotton and hemp, linen is made from a plant; in this case flax or linseed, a leggy plant with slender leaves and pretty blue flowers. Originally wild, flax has been cultivated for thousands of years. The part of the plant used to make textiles is within the stem, which contains the smooth, almost pearlescent bast fibres. Extracting them takes patience and skill. Firstly, the plants need to be harvested at the right time: too young and the fibres will be short and weak; too old and they'll be coarse and tough, useful for string and rope,

'Hampstead' linen in 'Mustard', £100 per m, Kirkby Design (kirkbydesign.com)



From left Gingham hand-painted linen napkins by Stamperia Bertozzi, £106 for four, Abask (abask.com); 'Atelier Moderne' fabric in 'Rosa Petalo', £196 per m, Dedar (dedar.com); 'Zig Zag' linen in 'Vesuvio', £150 per m, Liberty (libertylondon.com); 'Windows' linen by Claud Christian, £245 per m, Garro Editions (garro-editions.com)





Clockwise from above 'Empire' linen lampshade, £68, Pooky (pooky.com); 'City Linen II' in various colours, all £174 per m, Elitis (elitis.fr); 'Hemi' lounge chair, £959, Ferm Living (fermliving.co.uk); 'Mimosa' linen in 'Poudre', £262 per m, Lelièvre (lelievreparis.com); a catwalk look from Roberto Cavalli SS25; a linen suit from Loro Piana's Spring 2025 collection



Linen is often pigeonholed as an informal, summery textile, but the truth is that it's extremely versatile

but not for finer cloth. Once the fibres have been extracted and combed, they can be spun, then woven. The finished articles soften with use and washing, are supremely breathable, feel cool to the touch because they naturally conduct heat, and are durable. It's no accident that we've been using linen since the Stone Age.

Today, the fabric is often pigeonholed as an informal, summery textile, but the truth is that it's extremely versatile. It can be blended with others – cotton, wool, silk and synthetics – to achieve particular properties, for example making it less likely to crease, but pure linen has ample charms, too. In fact, the chances are that you already have linen or linen-blend fabrics at home, whether as bed sheets, sofa covers or curtains. Because it's so useful, the biggest problem may be which linen fabric to choose. Purists will undoubtedly be drawn to 'Ruskin' from Morris & Co, a sumptuous woven fabric that comes in a rainbow of 30 different colours, from ivory to ink. Those hankering for floral prints might prefer 'Sanganeri' or 'Casterta Paisley' from Zoffany, or House of Hackney's 'Artemis' embroidered fabric. For something more contemporary, try the riotous 'Zig Zag Linen' from Liberty. It seems the world's centuries-long love of linen is still going strong.

PICTURES: VICTOR VIRGILE/GAMMA-RAPHO VIA GETTY IMAGES

Daytrip Studio

The east-London duo who excel at creating calm, materially rich interiors

Who are they? Bethnal Green duo Emily Potter and Iwan Halstead met and became friends at Nottingham Trent University, where they both studied interior architecture. They bonded over their contrasting styles: 'Emily was a strict minimalist, while I was daringly surreal,' says Halstead. Subsequently, they followed similar graduate career paths, with Halstead designing luxury boutiques for fashion giants including LVMH, Givenchy and Selfridges, and Potter working on high-end retail projects at various architecture practices. In 2017, they set up independently as Daytrip Studio, after Potter was hired to redesign Liberty's menswear and womenswear floors. Today, they say they don't have a house style, but their interiors exude calmness. 'We have a vast library of influences from all eras, but there seems to be a Japanese thread in our appreciation of Zen minimalism,' says Halstead. 'We're also influenced by fashion designers' use of colour and fabrics.'





From top Daytrip Studio's founders Emily Potter and Iwan Halstead; the kitchen in Daytrip Studio's Powerscroft Road project enhanced the connection with the garden

Expert advice

Daytrip Studio on how to create a sense of modern simplicity at home

Neutral palettes allow you to shape your home over time. Keeping the materials minimal aids flow and maintains a common language throughout; we tend to select a variety of timbers that speak to the client and the property. Wood can transport you to different eras – warm, stained-birch wall panelling suggests a mid-century interior, for example.

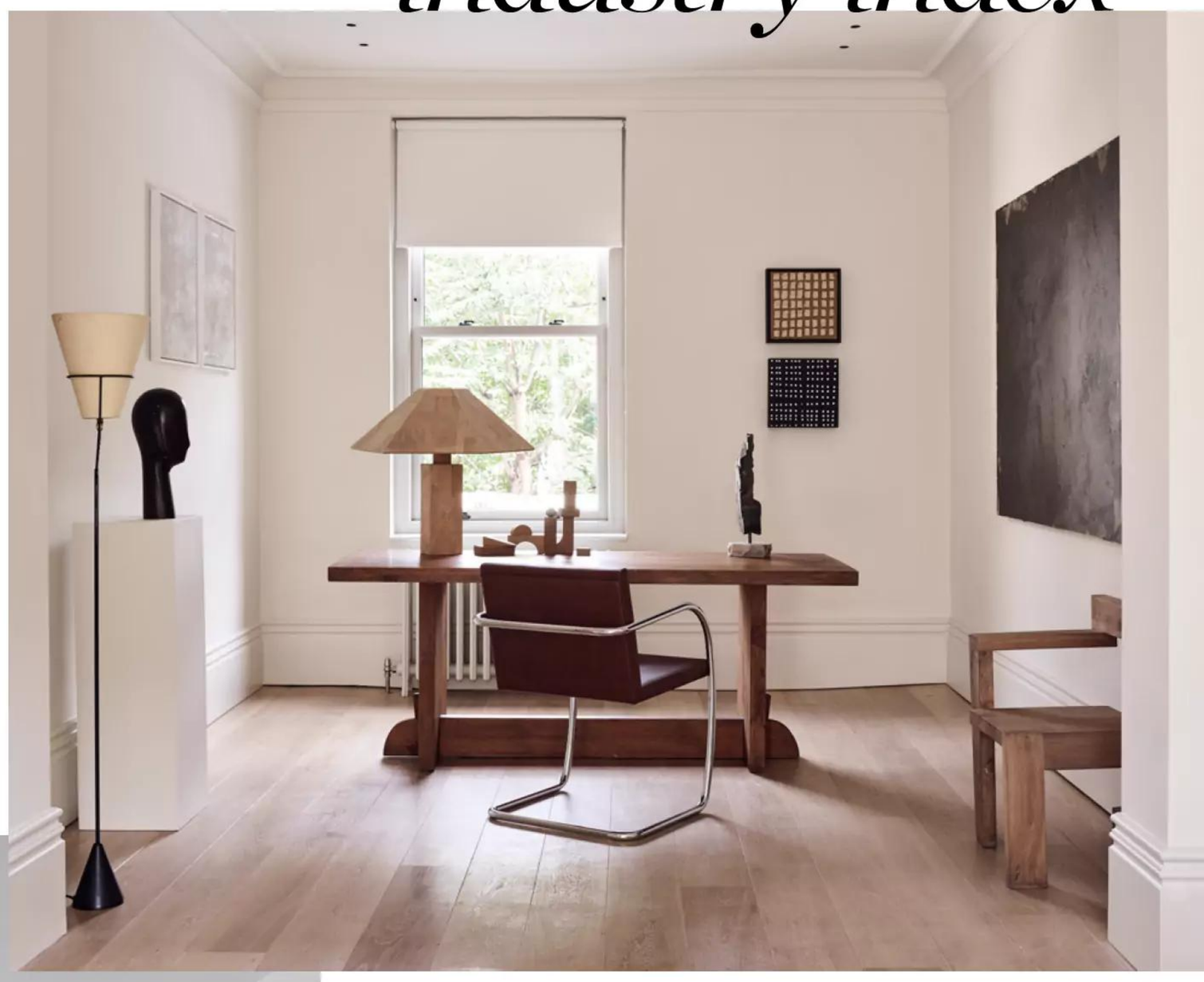
White (off-white but never brilliant) is soothing and a perfect backdrop for art, objects and furniture. In the kitchen of our Powerscroft Road project, the walls are painted in an off-white limewash paint – a subtly textured, painterly effect that creates an ethereal space, awash with natural light from a skylight and glazed doors.

Alter the architectural envelope, where possible. The most unique homes we've created have often been remodelled to explore more contemporary ways of living. We like to be strategic in how we place light wells in areas that are appropriate and beneficial.

Details count. It's easy to design a plain box but harder to do something more unusual. We often look to joinery details, inspired by our favourite architects and designers: a special bullnose trim on a kitchen island; a lip on shelving; or a feature on the skirting. It's about refining everything to ensure your project looks well designed.

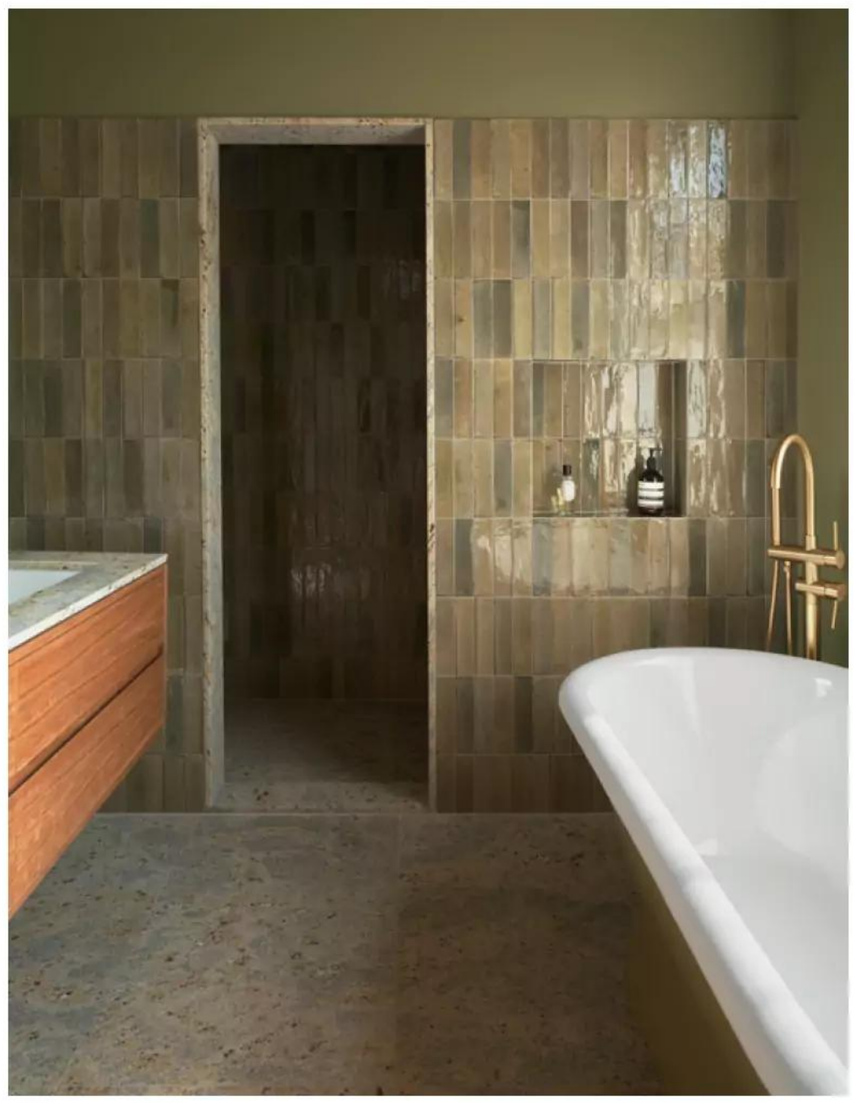
WORDS: AMY BRADFORD PICTURES: GENEVIEVE LUTKIN, JAKE CURTIS, GARETH HACKER, PIERCE SCOURFIELD

What are their recent projects? The duo were commissioned by a private developer to renovate a five-storey Victorian townhouse on Powerscroft Road in Clapton. Notable for its serene, timeless aesthetic, it features a basement extended to create an expansive kitchen and garden. 'It feels dreamlike – we like connecting the indoors and outdoors, working with skilled landscape designers,' says Halstead. Over in west London, they extensively rebuilt an Edwardian family home on Chevening Road, leaving only the original façade in place. 'Modern ways of living call for openness, so we created a new route of circulation via a series of tiered rooms leading from the entrance down to a social area: first, a reception with central table, then a snug with cosy seating, and finally the kitchen and dining area with a lounge and woodburner,' says Potter. The latter space has 'cathedral-like' proportions and ➤





'We have a vast library of influences, but there seems to be a Japanese thread in our appreciation of Zen minimalism'



Clockwise from top The study in Powerscroft Road displays Daytrip's use of vintage design to add layers; a versatile living space at Highbury House showcases an affinity for natural light; the bathroom is a moment of unusual colour in the studio's Chevening Road home

is complemented by a large kitchen island with a glazed lava-stone counter in a terracotta hue. The home's earthy colour palette of chocolate, rust, bronze and sage green reflects Daytrip's bolder side. 'Despite our appreciation of all things white, beige and cream, we often play with colour, pattern and texture,' says Halstead. 'We like to combine "unfashionable" colours with more palatable tones, balancing and contrasting to unique effect, and we often use methods that transform the texture of materials, such as rich-stained or white oiled timber, honed marble and patinated metals.'

What are they currently working on? A Somerset country home with a design that balances 'luxe, patterned marbles against modernist-inspired cherrywood wall panelling' and a period family home for a creative director, where they're particularly enjoying collaborating with a client who contributes a different visual perspective to the process. 'We're exploring a primitive approach to modernism and working around all the odd nooks and undesigned elements of the building,' says Potter.

They say: 'The broad aesthetic range of our work exists primarily because we are responsive to our clients and weave our creative ideas around their requirements and aspirations.' *daytrip.studio* ED





From top The kitchen island becomes a moment in this pivotal space within Daytrip's Chevening Road project, with its terracotta-hued lava-stone worktop complementing the cherrywood cabinetry; that Daytrip Studio is influenced by Zen minimalism is clear from the design of this calming bedroom

The little black book

Every successful project requires access to the experts and artisans who make magic possible

Lighting Bocci creates cast- and blown-glass lighting in elegant forms. We have been using its '14 Series' glass wall lights in our bathrooms from the beginning of Daytrip Studio. Their texture creates a beautiful glow and shadows. *bocci.com*

Brassware We first used Studio Ore designs in our Powerscroft Road project – we wanted the taps and showerheads to match the wall colours and metalwork throughout the house. The brand created a unique powder-coated finish based on our chosen colour. Its sturdy, timeless fittings feel contemporary and vintage at once. *studio-ore.com*

Fabrics We were introduced to Swedish textile brand Astrid by the creative director at Tiger of Sweden, when we were working on the latter's store design. The quality and style of its linens works beautifully with our project palettes. *astrid.se*

Rugs We've worked with British company Christopher Farr for years – it collaborates with various designers and is passionate about the production process. It follows our vision to make bespoke rugs for clients, bringing great technical expertise. *christopherfarr.com*

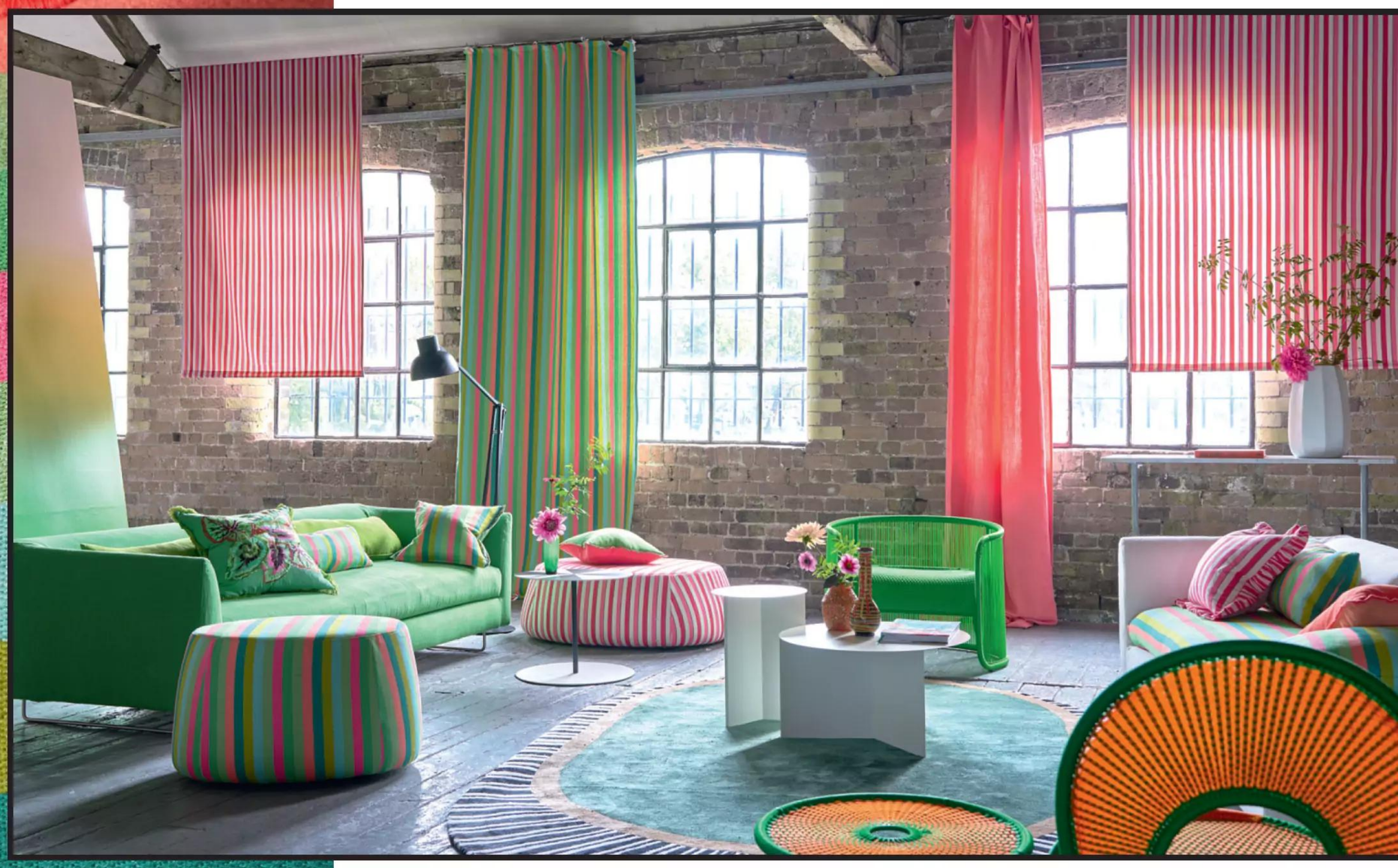
Vintage Our favourite vintage-furniture gallery is Béton Brut in east London – we have a strong bond and a deep appreciation for each other's aesthetic. We have worked with them on several projects, including Highbury House in Islington. They brought a number of unique pieces to the interior, each selected to add ingenuity and refinement. *betonbrut.co.uk*

PICTURES: P IERCE SCOURFIELD, JAKE CURTIS



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kitchens & bathrooms



Yabu Pushelberg has unveiled a tap collection for Zucchetti that harks back to the 'velocità' of 1930s cars – a period of technical advancement in the auto industry. Called 'Veloce', the range references classic motoring elements, from the reflective shine of vintage mirror mounts to the grip of the steering wheel. All of the spouts are streamlined, while the taps' handles are formed like wings for a dynamic feel. From £580 (zucchettidesign.it).



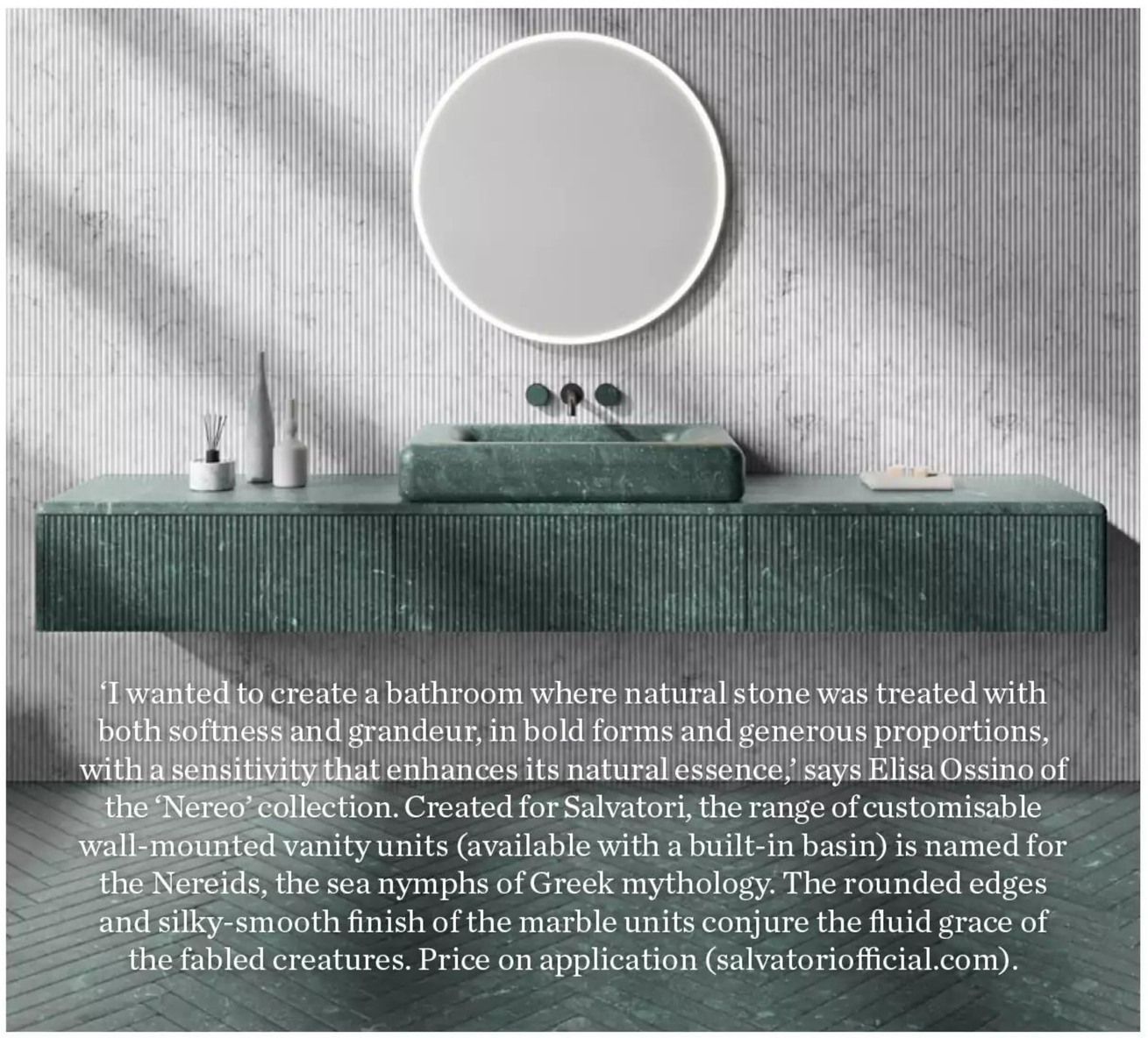
Smeg's new soda-maker is the go-to gadget for Aperol-spritz season. It's available in four matte colours – white, black, blue and green – with each screw-on canister able to make up to 60 litres of sparkling water. A highlight feature is that it's cordless, so you can move it around the house and it doesn't need to take up space on your kitchen counter. £149.95 (shop.smeguk.com).



Elena Salmistraro has reimagined two of Signature Kitchen Suite's most popular mini products for 'Dual Code'. The 'Undercounter Wine Cellar' and the 'Convertible Undercounter Refrigerator', which has two drawers for storage, now come in 'Supernova' (right), a painterly graphic print, and the modernist 'Vector' (left). Choose from three colour palettes created with Abet Laminati. From approx £6,740 (signaturekitchensuite.it).

If you've wanted a Shaker-style kitchen but worry about it looking too traditional or overpowering, 'The Skinny Shaker' by Olive & Barr might be for you. It brings a lighter feel to the look, with an oak-and-tulipwood cabinet frame handcrafted to measure just 40mm thick, with doors coming in at 20mm. From £10,000 (oliveandbarr.com).





'I wanted to create a bathroom where natural stone was treated with both softness and grandeur, in bold forms and generous proportions, with a sensitivity that enhances its natural essence,' says Elisa Ossino of the 'Nereo' collection. Created for Salvatori, the range of customisable wall-mounted vanity units (available with a built-in basin) is named for the Nereids, the sea nymphs of Greek mythology. The rounded edges and silky-smooth finish of the marble units conjure the fluid grace of the fabled creatures. Price on application (salvatoriofficial.com).

WORDS: ALICE FINNEY

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agenda

Visit Play Pavilion, Kensington Gardens

For a free summer-holiday activity perfect for budding architects, make your way to Serpentine South, where you'll find this almost eight-metre-tall domed orange pavilion. Situated next to the Serpentine Pavilion – this year the creation of Bangladeshi architect Marina Tabassum – it's designed by Riba-award-winning architect Peter Cook in partnership with Lego. Young visitors are encouraged to climb inside its arched openings and discover interactive Lego murals, slides and crawling holes. Until 10 August (serpentinegalleries.org).





Drink Bauhaus Warehaus

Mixologist Remy Savage and his team originally opened this space as a production-and-storage unit for their east-London cocktail joint A Bar with Shapes for a Name, before quickly realising its potential as a cool, Berlin-style bar. In a nod to the German architecture movement, it's all stainless-steel counters, primary-coloured crates and geometric glassware. 538 Kingsland Road, London E8 (@bauhaus_warehaus).

Explore Edinburgh Art Festival

Often overshadowed by the noise of the Fringe, this event provides an essential platform for underrepresented creatives. Every year, more than 30 venues and 200 artists participate in what has become the UK's biggest arts festival, resulting in an eclectic mix of experimental art, performance, music and more. 7-24 August (edinburghartfestival.com).

Shop Vitruta King's Cross

This destination in Coal Drops Yard offers shoppers a cultural programme alongside a refined selection of homeware and fashion brands such as APC and Hay. Led by creative director Serra Duran Paralı in collaboration with Paris-based architect Sofia Cherkaoui, the space is peppered with designer details, including Holloway Li's 'T4' chair, brutalist hooks by Wendy Andreu in the dressing rooms and furniture by Jesper Eriksson. Unit 96, Coal Drops Yard, London N1C (uk.vitruta.com).

Eat Noisy Oyster

The duo behind Soho's Firebird are opening a seafood bistro a short hop from London's Liverpool Street station that marries classic European charm with modern aesthetics. The interiors are by Crosby Studios, so expect founder Harry Nuriev's signature use of stainless steel, alongside raw materials such as wood and concrete. The menu promises oysters and crudo, as well as vegetable-based dishes paired with mini martinis. Norton Folgate, London E1 (noisyoysterlondon.co.uk).





Book 'Ikea: Magical Patterns', Dovecot Studios

Following a successful season at Sweden's Ikea Museum, this exhibition of textiles from the iconic furniture retailer is coming to Edinburgh. From pieces designed by the 1970s Swedish collective 10-gruppen to modern patterns by Zandra Rhodes and Marimekko, the show highlights the breadth of the brand's textile creations. Visitors will be able to see 180 vintage and contemporary fabrics on display, grouped into themes including 'graphic', 'nature' and 'fantasy'. 18 July 2025-17 January 2026 (dovecotstudios.com).

WORDS: ALICE FINNEY PICTURES: LEONARDO FILIPPINI

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3 DAYS OF DESIGN

Get the lowdown on the biggest launches at Copenhagen's annual showcase of Danish design (18-20 June) from the creatives at the heart of the action



‘After’ chair and table by Michael Anastassiades for Fritz Hansen

The designer has played with notions of comfort to create future classics that fit effortlessly into Denmark’s design lineage

While Michael Anastassiades may be best known for his lighting – geometric, precise, restrained – the Cypriot-born, London-based designer applies that rigour to all his work, with considered collaborations high on his agenda. In this case, it’s the ‘After’ chair and table for Fritz Hansen. Never a fan of a prescriptive brief, Anastassiades took the idea to the 153-year-old Danish brand himself. ‘I thought it had the right references to be a good product for them,’ he explains.

Made from FSC-certified ash, the pieces evolved in workshops with the firm’s creative director Els Van Hoorebeeck, and its team of furniture-makers, whose knowledge of techniques, treatments and sustainable timbers is unparalleled. ‘It would be silly not to incorporate that,’ says Anastassiades, who sees that wealth of expertise as the real heart of Danish design. ‘It almost feels that no one really owns these pieces; it’s a collective contribution,’ he explains. ‘It’s the discipline and mastery that’s Danish.’

Anastassiades is known for the purity of his forms, with everything superfluous stripped away to reveal the essence of an idea. In the case of the ‘After’ chair, its rigorously spare shape balances austerity with friendliness. The simple curve of the backrest (formed from razor-thin slices of timber precisely glued together) feels like an embrace. He was inspired by two chairs in his own home made by Poul Kjærholm, one of his favourite designers, saying: ‘I find enormous pleasure sitting on them because of their scale.’ He relishes their ‘perceived comfort’, explaining that ‘you might feel the chair is welcoming, but there’s a hardness in the lines that communicates the opposite. What is it that invites me to occupy this piece? Is it curiosity?’ he asks. ‘Once you sit down, you discover things that make you appreciate how something so simple can communicate so much.’

The differences between prototype and final design are imperceptible. ‘They look the same but they’re not,’ Anastassiades says, explaining how the refining process had to retain the severe nature he’d pictured. ‘Every millimeter is crucial.’ The dining table echoes the chair’s geometry, with a hardwax-oiled finish or a burgundy version suggestive of hardwood available for both. ‘I think it’s very Danish, but it’s also very me,’ he says. ‘I don’t think it could have been *for* anybody else and, at the same time, I don’t think it would have been *by* anybody else.’

Working with heritage firms is hard but necessary, notes Anastassiades, adding that it’s an experience that makes a designer more sensitive in their approach. For him, a lack of understanding of Danish design would be like an artist not knowing their art history. ‘The challenge,’ he adds ‘is, what is your contribution?’ – see for yourself at Fritz Hansen’s Copenhagen showroom. *michaelanastassiades.com; fritzhansen.com* ➤



WORDS: PHOEBE FRANGOUL

‘Rombe’ shelving by Industrial Facility for &Tradition

It may be the first storage system for the furniture brand, but this design is one that’s quietly and carefully groundbreaking



Shelving is the most modest of furniture types – a quiet framework to hold objects. So how do you avoid distracting from that purpose and still end up making something that looks attractive? That’s the quandary &Tradition asked Sam Hecht and Kim Colin, founders of the London-based studio Industrial Facility, to unpick.

‘In the first conversation, [the brand] noted that there are wonderful shelving systems that belong in libraries or garages, but when you bring them into the house, they look too heavy-duty,’ recalls Colin. Instead, it wanted something that ‘behaves like a system but doesn’t look like one’. &Tradition’s world belongs to ‘individual pieces [such as a] beautiful chair or table’, with shelving far outside of its comfort zone, adds Hecht. ‘They wanted to find designers sympathetic to the utility required but able to deal with form and beauty,’ he explains. What they created sits between functional and sculptural – vital now that home serves as a place for work as well as domestic life. The project, named ‘Rombe’ after the rhomboid shape of the steel framework, launches at 3 Days of Design.

While the versatile shelving unit is strong and robust, it also carries itself lightly, fixed to the wall at only two points. ‘&Tradition wanted us to investigate this idea that there’s a preciousness about the home, and if you damage a wall, it’s like damaging your body,’ says Hecht. ‘Rather than making 100 holes to hold it in place, none of the shelves are touching the wall.’ This respect for the architecture of a room aligns with Hecht and Colin’s approach to Danish design. ‘The Danes are a monoculture, like Japan, with few resources, so they make things very respectfully,’ says Hecht. ‘As a nation, they have a high aesthetic level. We appreciate their intimacy with materials and how they craft things, both physically and mentally.’

‘The Danes are a monoculture, like Japan, with few resources, so they make things very respectfully. As a nation, they have a high aesthetic level’

Industrial Facility, meanwhile, is known for designing ‘quiet’ products that leave enough space for life to go on around them, as well as a pragmatic awareness of how they might be used in different settings. That means considering factors such as affordability and ease of assembly. ‘It’s a to and fro between engineering, design and philosophy,’ says Hecht on how the studio adapts to the task at hand. ‘Everything is done at the same time, so the final thing feels almost inevitable.’

Of working with &Tradition, Hecht says, ‘I learned a real appreciation for interior design’. Colin believes the brand’s product-development team gained something from observing their practice, too. ‘We’re not the types to draw on a napkin and say “figure it out”,’ she declares. ‘We figure it out ourselves. They wanted to work with designers who’ll follow an idea all the way through. By hiring us, I think they got it.’

industrialfacility.co.uk; andtradition.com

WORDS: PHOEBE FRANGOUL, CLARE SARTIN PICTURES: &TRADITION

Massachusetts-based artist Emma Kohlmann has long appreciated ceramics, seeking them out in secondhand stores (she even admits to a love of the BBC's *Antiques Roadshow*), but for the past three years she has immersed herself in the world of pottery. Books on the subject line the shelves in her studio and she's a regular visitor to The Metropolitan Museum of Art's vast online database of pieces, from majolica to medieval pots. The deep dive has been research for 'La Pittura' (painting), her new collection for Hay.

Kohlmann was first introduced to the Danish brand when its founders, Rolf and Mette Hay, bought one of the artworks from her first show in Copenhagen in 2016. 'They now have six or seven,' says the artist, who recalls how they approached her to translate her charmingly naive, folkloric style onto tableware. 'I noticed that there aren't a lot of figurative images on Hay's existing products,' she explains, 'so it felt like a big deal that they were asking me to do this.' She created countless sketches in marker pen at 1:1 scale, working with Mette and the Hay team, as well as the expert ceramic artists at the pottery in Sri Lanka, to narrow down the designs. Translating the drawings onto the pieces was her main concern, as 'glaze can be so finicky', says Kohlmann, who is overjoyed by the boldness of the finished collection, which includes plates, platters, bowls, cups, a jug and a large vase inspired by ancient apothecary urns.

'I don't know if it's presumptuous, but I would like the pieces to be part of people's happy moments,' says Kohlmann, who claims she is not traditionally 'domestic' but, thanks in part to the influence of her Italian mother, enjoys the kind of generous hosting that these pieces cry out for. 'My mom makes everything from scratch – she just goes off – and I feel like my version of that is a massive charcuterie board with vegetarian options and tons of pickles.' Time will tell if the spread will be similar when the collection launches in Copenhagen, but we do know that there will be an opportunity to learn more about its illustrative origins. 'My sister and I have worked on a zine about the drawings, which will be on sale in the Hay store,' Kohlmann tells us. 'Just a little extra on top,' she adds – suitably generous.

emmakohlmann.info; hay.com ➤



'La Pittura' tableware by Emma Kohlmann for Hay

Inspired by classic majolica, this artistic new collection brings a generosity of colour and spirit to the table





‘Paradigm’ sofa by Montana

Since 1982, this Danish furniture brand has been known for its colourful storage solutions, but now it’s thinking outside the box



‘It’s called the “Paradigm” because, for us, this launch represents a paradigm shift,’ says Montana CEO Joakim Lassen (pictured right), introducing the sofa that the brand will launch at 3 Days of Design. For many, it will be familiar. Previously produced by Paustian, the design by Erik Rasmussen is something of a Danish classic. Its entry into Montana’s collection as the brand’s first-ever sofa is the culmination of a project that, for Lassen, has taken more than two years.

‘The design is one that I had my eyes on for a very long time,’ he admits, pointing to the sofa’s modular nature which, like the brand’s famous ‘Montana System’ storage (created by his father, Montana’s founder Peter J Lassen, back in 1982) allows for playfulness. The ‘Paradigm’ sofa comprises a corner piece with arms, a central section with just the backrest, and a pouf (no back or arms). The possibilities of what can be created with these blocks and the brand’s trademark expressive colour palette is vast – ‘you could create a sofa that’s 1km long if that’s what you really felt like,’ quips Lassen. The similarities don’t end there, though. ‘Look at the curve of the armrest,’ he notes. ‘It’s very much like the curved edges of my father’s design.’

The possibilities of what can be created with these blocks and the brand’s trademark expressive colour palette is vast

Little has been changed from Rasmussen’s original creation, but true to Montana’s eco credentials (it was one of the first Danish businesses to run ‘cradle-to-grave’ analyses of the environmental consequences of its products), appropriate tweaks have been made to enhance the piece’s sustainability. The covers are now removable and no glue has been used in its construction, so every element, from the textiles to the wood and foam (the latter is made partly from recycled materials), can be separated and itself fully recycled. In a practical nod to the fact that this is as much a design for the contract market as it is for private homes, small legs have been added to raise the sofa slightly off the floor, to allow cleaning underneath.

Montana’s ‘paradigm shift’, as Lassen calls it, dates back to before this latest launch. With pieces like the ‘Kevi’ dining chair by Jørgen Rasmussen (a classic Lassen recalls from his school days) re-editioned back in 2016, the brand’s expansion into a furniture company with ambitions for every room has been quietly taking shape. Although Lassen’s father sadly passed away in 2019, his legacy of fun, function and support for iconic and up-and-coming Danish designers is alive and well today. The future looks bright. *montanafurniture.com* ➤

WORDS: CLARE SARTIN PICTURES: RUNE BUCH, MIKKEL MORTENSEN

Studio KO's pop-up Vipp guesthouse

The French architecture practice is reimagining the brand's iconic designs in a fully immersive temporary space

You'll probably have seen one of Vipp's guesthouses somewhere before – the striking architectural interventions are located in some of the most beautiful spots in the world, from Tasmania to Hawaii. Some of you may even have been lucky enough to stay in one. Now, for 3 Days of Design, Vipp is opening a pop-up version within a converted garage in the courtyard of its Copenhagen headquarters.

Created in collaboration with Studio KO's founders Karl Fournier and Olivier Marty (pictured below with Vipp's CEO Kasper Egelund, far left), the space is, they say, a guesthouse with 'a touch of mystery and antiquity; something very earthy that draws from the depths of time, centred around the notion of meals, sharing and cooking'. At its centre sits Vipp's iconic 'V1' kitchen, reimagined in copper. 'The first cooking utensils in many cultures were made of copper,' remark the duo, for whom the materiality of the space was of utmost importance. 'The project involved creating a temporary structure, so we aimed to use a material that could be reused,' they say of the process that led them to cladding the structure in charred wood; the *shou-sugi-ban* technique speaks again to ancient ideas of cooking, with the timber transformed by fire.

'We were quite surprised that Vipp approached us because, at first glance, it might seem that our universes diverge, but, in the end, our two identities coexisted very well,' say Fournier and Marty who, as well as designing the guesthouse, have also reimagined the brand's iconic designs for a limited-edition capsule collection. The 'Pedal Bin' was their starting point – fitting as it was Vipp's first product, too, designed by founder Holger Nielsen for his wife's hair salon in 1939. Fournier and Marty have reimagined it in copper, but didn't want to change the essence of the piece too much. It was, however, their intention to 'shake up the brand's inclinations a bit – otherwise it wouldn't be fun', quip the pair. To that end, Vipp's 'Loft' sofa and its 'Swivel' chair have been upholstered in a Pierre Frey fabric with a Berber-inspired fabric.

'There is a focus on practicality and ease of use in Scandinavia, while the South leans less towards rationalism and more to finding the poetry in objects,' says Fournier. 'There is a kind of harmony created in the meeting of these contrasts we find exciting. I think visitors will be transported when entering the guesthouse. A collision of cultures representing our two worlds awaits them.'

studioko.fr; vipp.com

‘Frequency’ curtains and rugs by Kvadrat

Created in collaboration with Studio Meyers & Fügmann and Katrin Greiling, this collection is born from an experimental approach to textiles and an artistic passion for colour and light

‘Colour, quite literally, is frequency,’ say designers Sarah Meyers and Laura Fügmann (pictured) when asked about the name of Danish fabric brand Kvadrat’s new collection of curtain fabrics and rugs, to be launched at its Copenhagen flagship during 3 Days of Design. Kvadrat is known for its innovative approach, so when creative director Isa Glink began to conceive of this theme, she sought out people who do things differently. Meyers and Fügmann were ideal candidates (their studio’s approach involves hands-on experimentation with weaving techniques to achieve original and artistic results), but Glink also approached designer Katrin Greiling to produce two designs – ‘Roadstar’ (with varying widths of stripe) and ‘Reverse’ (a double-sided fabric that’s boldly coloured on one side and more muted on the other).

‘The concept behind the collection is rooted in the idea that change is constant, so we chose to explore how frequencies of colour shift and evolve through light, visual motion and materiality,’ explains Glink. ‘The curtains and rugs in this collection shift and resonate in sensual, surprising ways.’ For Meyers and Fügmann, the starting point for this exploration was a dive into the ideas of colour theory. They point to the work of British colour pioneer Robert Wilson, whose thinking, they say, ‘encouraged us to explore colour not as fixed, but as perceptual and atmospheric’. The duo are interested in the ‘emotional impact of colour – especially at the scale of a curtain, where it can fill a room, set a mood, or evoke a physical response’.

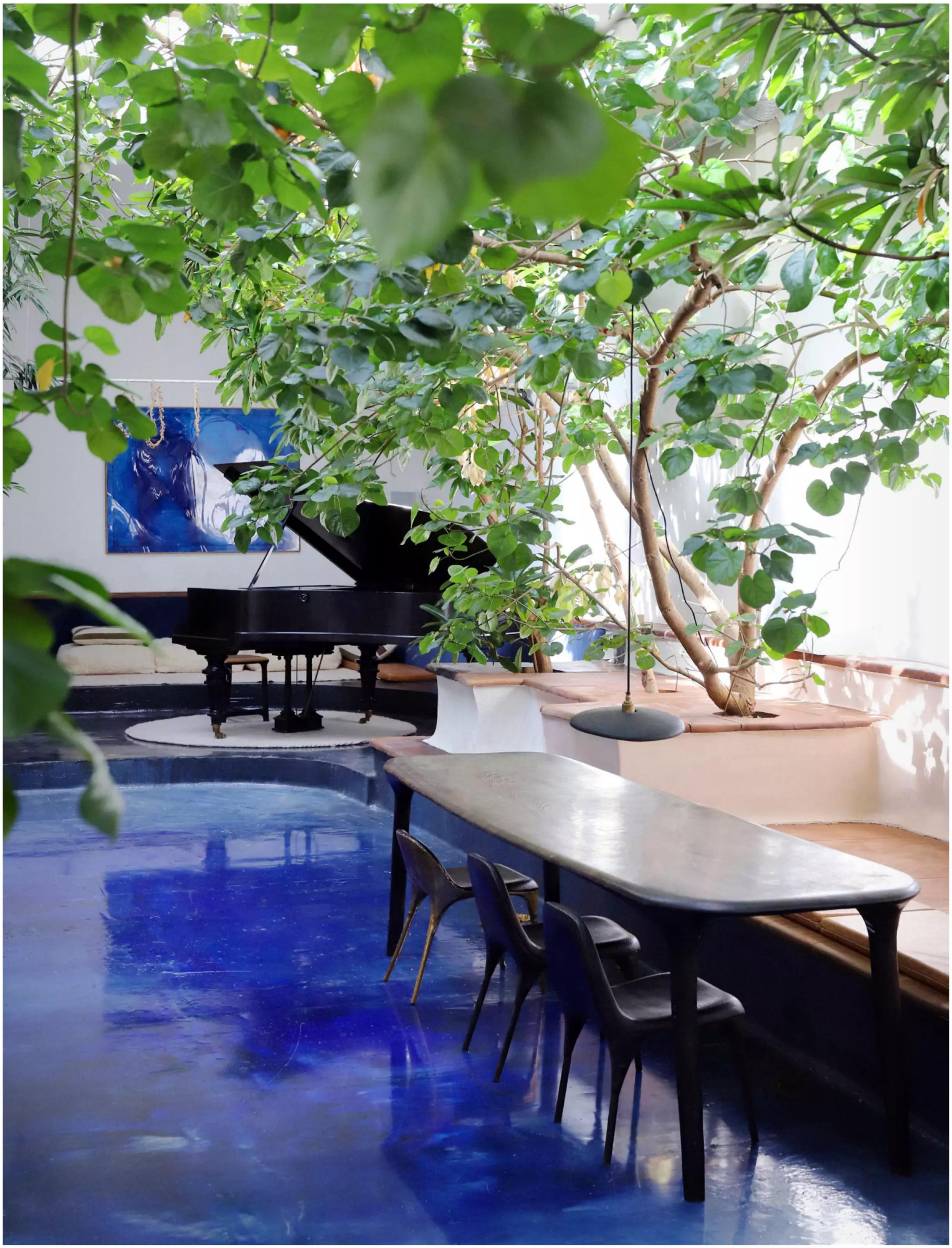
‘Scan’, a digital print, is directly inspired by Wilson’s thinking – juxtaposing bright and muted hues, and playing with light and shadow. ‘Set Up’, meanwhile, was inspired by Meyers and Fügmann’s own research into how UV exposure can, over time, alter the look of natural dyes. The jacquard weave, comprised of alternating bindings, places intense colour next to more washed-out non-colour, with the ‘almost translucency’ of the white areas, say the designers, ‘creating a glow, almost like the fabric itself is alive, breathing with light’.

It’s not just the patterns in this collection that push boundaries, though. The textiles themselves are quietly revolutionary. ‘Our focus lies in integrating pioneering material technologies in spinning, weaving, printing and dyeing,’ says Glink who, with ‘Frequency’, introduces a recycled Trevira CS yarn that is produced using only post-industrial waste – its anionic and cationic fibres (one has a negative charge, the other positive) interact with dyes in their own ways, absorbing colours in different intensities. This alchemy is behind some of the range’s standout designs. Another notable eco-innovation is a textile made from pineapple-leaf fibres. ‘Our question was: how can we design fabrics that feel alive – dynamic, responsive and attuned to their environment?’ adds Glink. We think she’s found her answer. *meyersfuegmann.com; kvadrat.dk* ED



WORDS: CLARE SARTIN PICTURES: PAULINE AGUSTONI

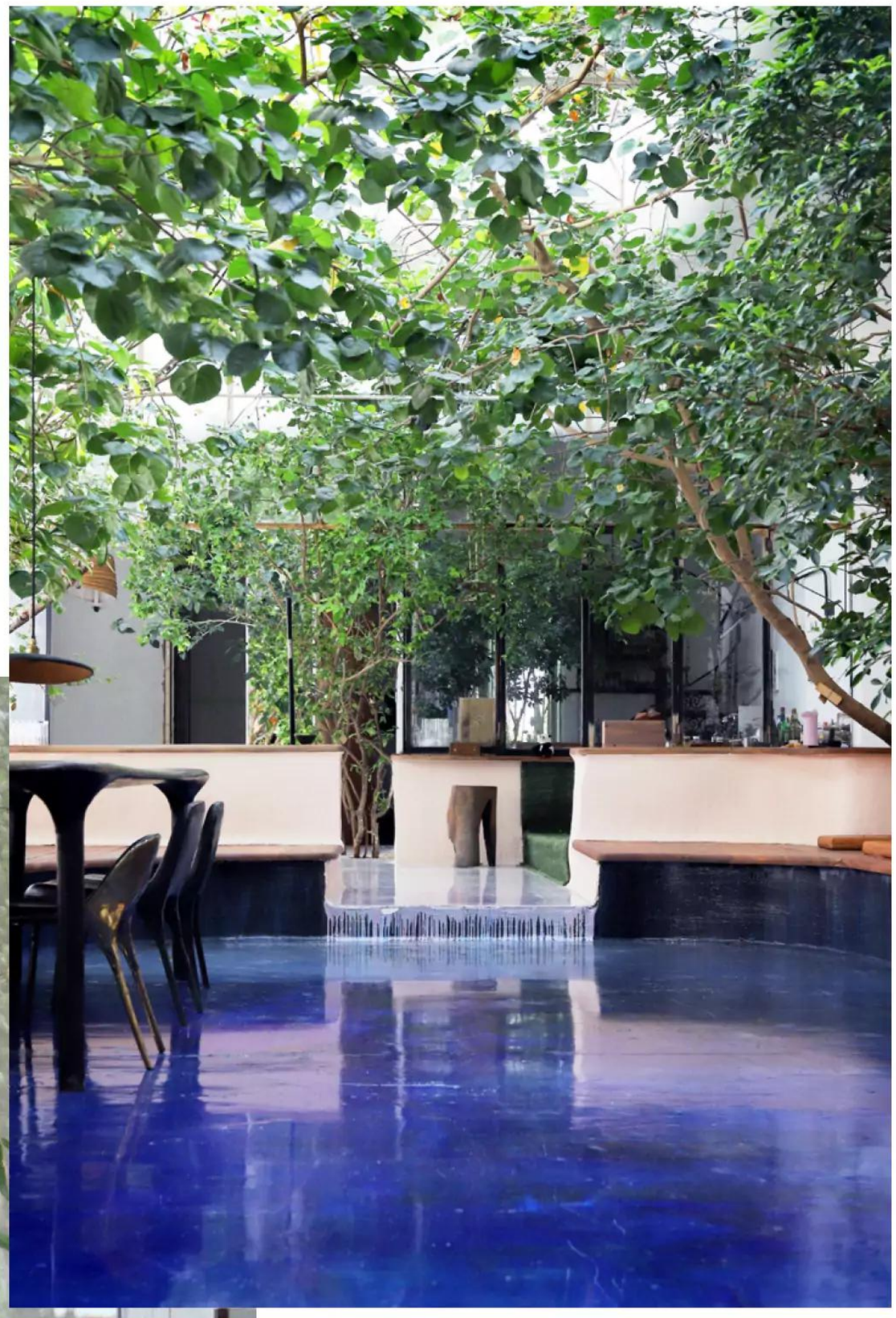
ELLE Decoration Design Discussion *During 3 Days of Design, we will be at Kvadrat’s showroom in Nordhavn, Copenhagen to learn more about the ‘Frequency’ collection. Editor-in-Chief Ben Spriggs will be diving deeper into its themes and highlights with creative director Isa Glink. Thursday 19 June at 11am.*



Life beneath the canopy

Valentin Loellmann's Dutch atelier is a nature-filled space where he explores his creativity – and invites fellow artists to do the same

WORDS **FIONA McCARTHY**
PHOTOGRAPHY **JONAS LOELLMANN**





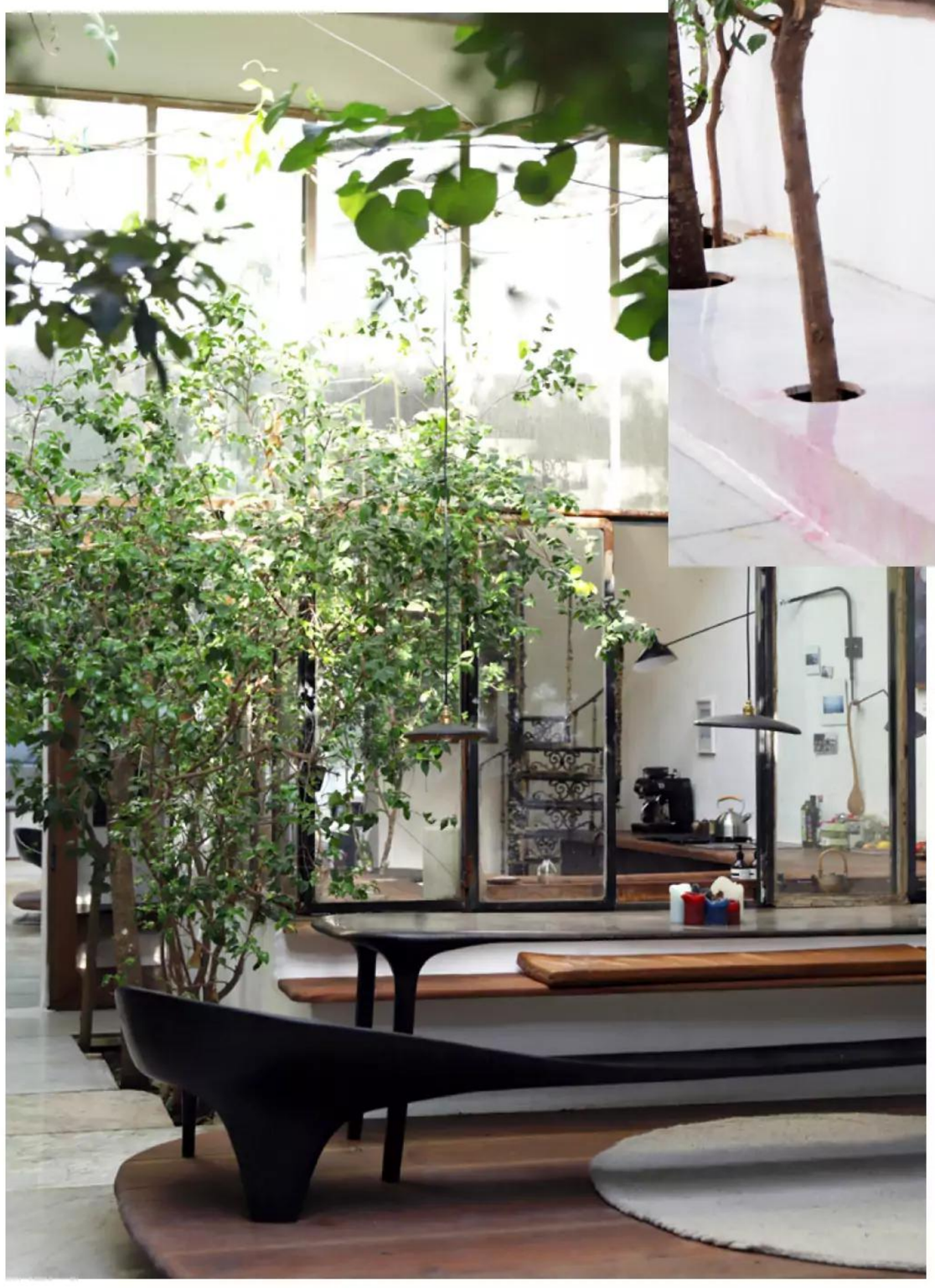
As a child, Valentin Loellmann was always restless. Now based in the Netherlands, the furniture and interior designer describes it as a 'yearning – a longing for home, for safety – yet maybe simultaneously a fear and an appetite to discover the world'. So the budding artist would rearrange his bedroom to create different worlds where he felt more comfortable, using materials and tools from his ceramicist father's studio and foraging from the forest surrounding the family farm in southern Germany. Growing up, the idea simply became 'bigger and bigger – now it's immense', he says, laughing. ➤

Portrait Artist and designer Valentin Loellmann in the orangery of his atelier, situated in an early-20th-century former hat factory on the outskirts of Maastricht in the Netherlands
Courtyard This sky-lit internal garden is planted with tropical trees, which frame a sunken floor coated in cobalt resin to imitate a pool of water. An unfinished painting by Dutch artist Oene Zwietink hangs on the far wall. The charred-oak-and-steel table and chairs, and the oak-and-brass pendant light are all by Loellmann

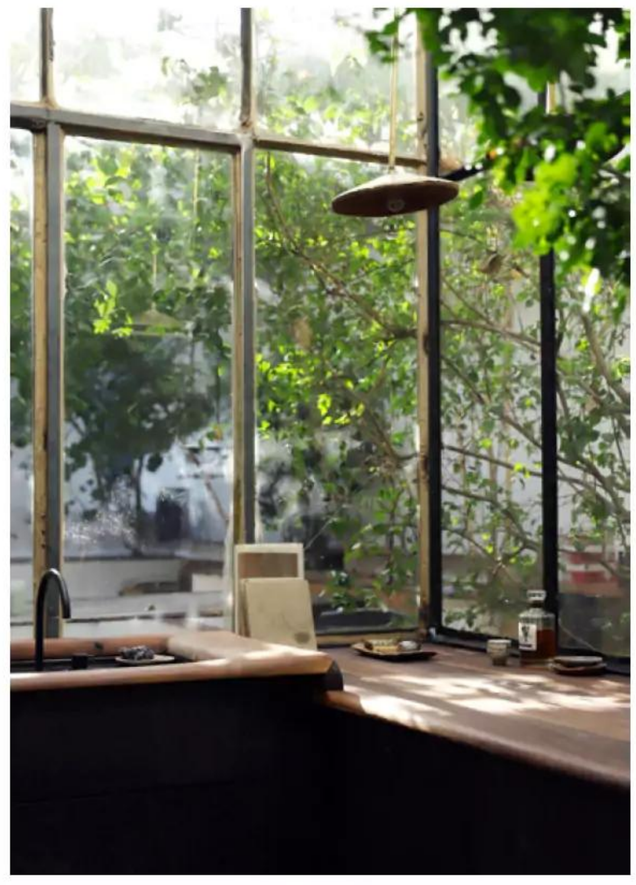
Today, a big part of this immense vision is his light-filled atelier, which is set across two floors of a renovated 20th-century hat factory in Maastricht, a south-eastern Dutch city. 'I need constant change around me to stay inspired,' says Loellmann, who might eat and sleep there, but also sees it as a space for others to share (and where one day he hopes to create an arts foundation). 'It feels like a home away from home, but in order to not allow it to become like a typical home, I see it more as a series of residency spaces. I invite artists and musicians to stay; I use it for concerts and exhibitions.'

Loellmann discovered the factory when he rented its front entrance as his first studio after graduating from the Maastricht Institute of Arts 15 years ago. The sinuously sculpted, spindly legged tables, benches, stools and shelving he produced there by hand, hewn from rich materials such as walnut, copper and brass, quickly became so sought-after at fairs such as Art Basel and PAD in Paris that he decided to buy the whole building. Gutting its interior and replacing the roof allowed him to introduce a sky-lit atrium, from which stems the kitchen ➤





Detail A door arch is lent some creative colour by the designer's sister Marei Loellmann, who used pigmented concrete to create a pattern of complementary colours
Kitchen This space is separated from the courtyard by glazing. Loellmann handcrafted the worktop and sink surround from walnut.
Living room A 1999 photograph by Nobuyoshi Araki hangs above a Living Divani sofa, which has been reupholstered from leather to linen



at home with





Staircase Topped with wood, this spiralling design leads to a hallway featuring a mobile of colourful, handblown glass balls by German artist Anne Büscher. On the wall hangs a painting by Gideon Rubin, with a bench by Loellman (pictured left) beneath. For a similar rug, try The Rug Company

and living room. It is planted with a jungle of towering trees, reminiscent of the nature-filled spaces he created as a child. 'The trees for me are really important because without them I wouldn't be working at all,' he says of the fundamental influence nature has always played in how he lives and works. 'I reinterpret it into my surroundings and my pieces, which are led intuitively from a feeling instead of a drawing or plan.'

High ceilings and expansive glazing allow light to filter in unencumbered from the outside; tactile materials, such as walnut and Belgian limestone, enhance the organic warmth of every space, and soothing white

'Without trees, I wouldn't be working at all. I reinterpret nature into my surroundings and my pieces, which are led intuitively from a feeling'



plaster shows the marks of Loellmann's own hand. A salvaged cast-iron spiral staircase winds its way up from the kitchen to the curved hallway on the floor above, leading to two bedrooms and a greenhouse-style bathroom, where the hot-pink flowers of a thriving Hong Kong orchid tree provide an exotic canopy over the bathtub. Benches, shelving and worktops built into the walls evoke the same sense of seamless fluidity that echoes through the silhouettes of Loellmann's own curvaceous pieces, such as a charred-oak coffee table or a lattice-backed walnut sofa. Each design, unique and otherworldly, looks almost as though it has been extracted directly from the forest floor, sculpted patiently over time by



at home with

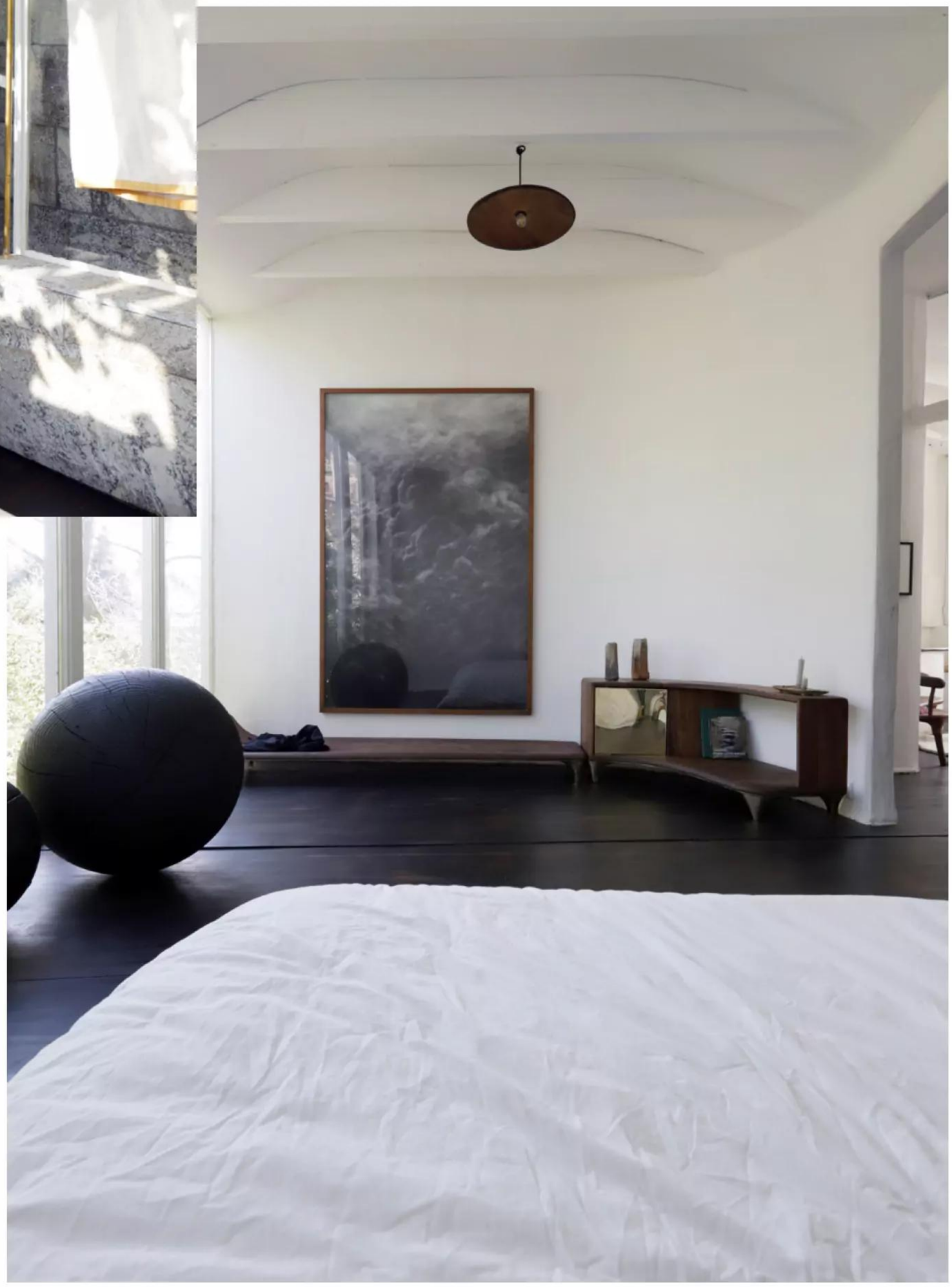


Bathroom Loellmann crafted the vanity unit and lined the walls with granite from Switzerland, complemented by hardware from Vola and toiletries by Aesop
Bedroom The sleek furniture in this space, all crafted from walnut and brass (also pictured opposite, bottom right), is by Loellmann, as is the pendant light. The main decoration is Kaspar Hamacher's *Sphére* (2021) and a charcoal drawing by Michael Birmanns

the elements. Also in the mix are classic Serge Mouille lights, a vintage 1970s sofa and Loellmann's grandfather's Blüthner piano. In the main bedroom, wooden spheres chiselled, charred and carved by Belgian craftsman Kaspar Hamacher sit on the floor, while a stormy charcoal drawing by Maastricht-based photographer Michael Birmanns hangs on the wall. 'I can't make everything myself because I just have one life and it would take me another 15 years to develop the qualities I need to create work in a different medium,' he says.

This month, Loellmann brings a sense of his Maastricht life to the 'Arriving Somewhere, Maybe' exhibition at the David Gill Gallery in London (until 30 June). In the centre of the room, Loellmann has created a large pool and lined it with ceramic tiles he has handcrafted from 2,000 kilos of clay and fired in special kilns in his workshop (housed in another former factory, transformed during the pandemic into a larger space for Loellmann and his 15-strong team to dream bigger). The patterning of wall-mounted and steel-framed wooden panels in burnt oak intimate the fluidity of undulating water, complemented by a curation of pieces in smoked wood, aqueous resin, blackened steel and plush velvet.

'I wanted to bring to it an expression of what I'm doing as an artist,' he explains. 'You can see my hand in every piece; it's not drawn by me then somebody else produces it. It's really sculpted by me,' he asserts. For this exhibition, the pieces are sensitive and soft, 'reflecting the feelings I try to put into each of them: movement, sensuality, intimacy and trust'. And it is these same emotions, 'the ones I'm always trying to gather around me', he says, that are visibly and sensorially palpable in his own atelier-cum-home.
valentinloellmann.de; davidgillgallery.com ED



Outside influence

From left ‘Nalu’ two-seater **sofa** by Ludovica and Roberto Palomba, £5,588; ‘Square’ **outdoor rug** in red, £1,852, both Talenti (talentispa.com). ‘Micro to Macro’ **outdoor fabric** for awnings and umbrellas (two colourways shown), price on application for trade enquiries, Para (para.it). ‘Nalu’ **coffee table** by Ludovica and Roberto Palomba, £3,379, Talenti (talentispa.com). Special-edition striped 3D-printed **pots**, from approx £380 each, Pop Pot (poppot.it) ➤

What mood do you want to set in your garden? Whether it's a party atmosphere, zen sanctuary or the perfect space for fireside deep and meaningfuls, we have the latest outdoor furniture and accessories to make your al fresco dreams a reality

PHOTOGRAPHY **FEDERICO CEDRONE**
STYLING **MURIELLE BORTOLOTTO, TAMARA BIANCHINI, SONIA PRAVATO**
REALISATION **SPAZIO65**



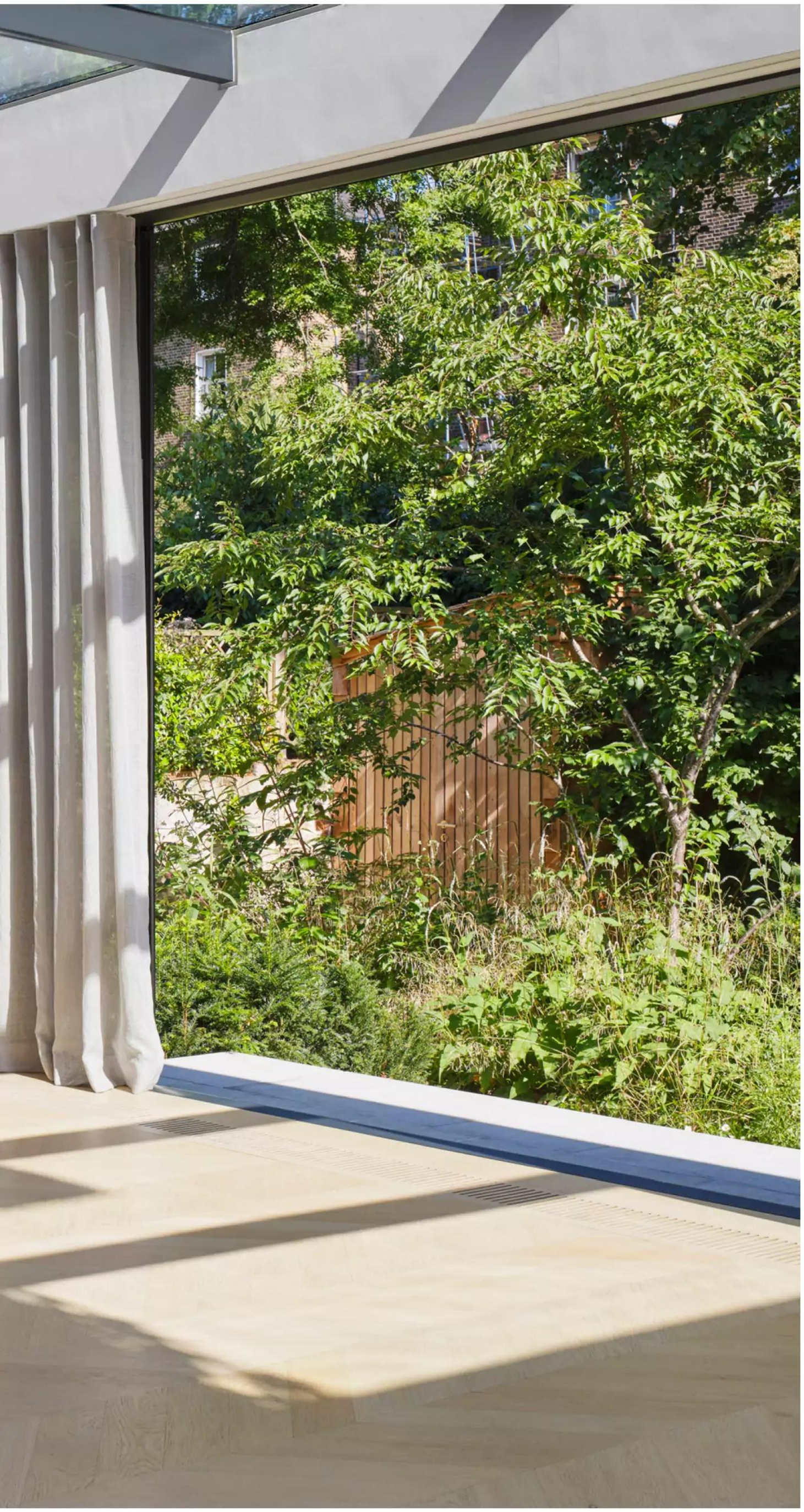
From left 'Marisco' **rug** by Maddalena Casadei, from approx £1,905, S-Cab (s-cab.it). 'Berlin Out' **floor lamp** by Christophe Pillet, £1,170, Oluce (oluce.com). *Otherworldly Bodies, Elan 2* **sculpture** by Kaja Upelj, approx £4,490, Officine Saffi (officinesaffi.org). 'Boldini' green-marble **coffee table**, from £1,890, Ethimo (ethimo.com). 'Antigua' **chair** by Federica Biasi, approx £1,780, Emu (emu.it) ➤



From left 'Kiori' **screen** by Francesco Rota (two shown), price on application, Paola Lenti (paolalenti.it). 'Sampei' **floor lamp** by Enzo Calabrese, £1,624, Davide Groppi (davidegroppi.com). 'Pantalica' **daybed**, £3,875; 'Pantalica' **side table**, £869, both by Elisa Ossino at Molteni & C (molteni.it). 'Project Material' vases by Signora Luna (on table and floor), from £270 each, Artemest (artemest.com) ➤

From left 'Caementum' **table** by Marco Merendi and Diego Vencato, approx £460, Pedrali (pedrali.com). 'Madco' portable **lamp** by Elisa Ossino, approx £270, Ambientec (ambientec.co.jp). 'Vincent Open Air' striped **lounger** by Andrea Parisio, from £7,460, Meridiani (meridiani.it). 'Marenco' **armchair** by Mario Marenco, approx £4,330, Arflex (arflex.it). 'Brezza Relax' **chair** by Alessandro Stabile, approx £1,060, S-Cab (s-cab.it). 'PL1' **table lamp** by George Sowden, £72, SCP (scp.co.uk) ED





A RETURN TO FORM

Thoughtful historical references helped to transform a 1950s infill house into a home that would serve as an artistic salon fit for modern family life

WORDS **PHOEBE FRANGOUL**
PHOTOGRAPHY **DENNIS GILBERT**

Living room The main living spaces were expanded into the garden with a glazed extension, with sunlight filtering through Rogers & Goffigon sheer linen curtains by Downers. Walnut armchairs by Norman Cherner from 1958 surround the 'Tulip' table by Eero Saarinen for Knoll. A cushion in India Mahdavi fabric by Pierre Frey sits on Piero Lissoni's 'Otto Cube' sofa for Cassina, with a painting by the artist Jean Michel Broun hanging on the walnut-panelled wall behind it ➤

Walk down any London street and you'll likely find a jumble of architectural styles – it's inevitable in a city that has survived fire, plague and war over the centuries. A perfect example is this Arcadian corner of St John's Wood, where an elegant row of Italianate villas (originally built in the 1800s to house artists and artisans) is interrupted by the occasional 1950s infill house, hastily built to replace homes destroyed in the Blitz. The owner of one of these – an entrepreneur and art collector with a young family – wanted to use it as a salon and gallery as well as a family home. 'The plan we devised has flexibility at its core,' says Stephania Kallos, co-founder of the architectural design firm Kallos Turin, who, along with her business partner Abigail Turin, was brought on board to deliver the transformation. 'The house functions equally well as an informal family home and as a more formal backdrop for the extensive and rotating art collection. They also love to host poetry and music recitals.'

When work began, the house was in poor condition, recalls Abigail. 'It was likely done quickly and without much thought given to overall proportions and fenestration.' In collaboration with Ian Hume of Totem Studio, Kallos Turin's task was to reintroduce the more elegant proportions of the neighbouring homes, to create an expansion to the main living area into the back garden and to renovate the interiors. To give the house some soul, as well as a better flow, Stephania and Abigail looked to the vanished, late-1880s building that once stood on the site for inspiration. This resulted in their most dramatic intervention: the introduction of a large entrance hall with a sweeping staircase that would have been a central feature of the original house. Convincing their client to dedicate so much space to this architectural element wasn't easy, but they are glad they did. 'It's so unexpected in London to enter into such a gracious entrance hall – everyone who comes in takes a big breath and loves it,' Stephania says.

The staircase itself also has a subtle reference to the nearby homes' Italianate history, with the balustrade incorporating an arch, a detail that is repeated in metalwork throughout the house. And, while Stephania and Abigail tend to favour a fairly restrained material palette, their client was keen on combining different types of timber. 'We ended up using oak-parquet floors with walnut-wood cabinetry and wall panelling. It gave a wonderful sense of warmth to an otherwise clean, crisp space,' says Stephania. Careful consideration was also applied to finding the best neutral colour to display the client's art collection. Perhaps surprisingly, this turned out to be a deep blue, which is most evident in the dining room, where it washes over the walls and ceiling. The tone threads through the home, including in the kitchen, where it is teamed with walnut cabinetry and obsidian-grey stone worktops.

The Rich Brothers-designed garden was another critical component of the plan, firmly rooting the house within a wild landscape. Plants and paving were chosen to introduce texture and informality, while brick façades were treated to promote the growth of climbing vegetation. The overall vibe feels free and playful – almost as though the foliage could creep inside. This was Abigail's favourite part of the project, because 'the almost unruly quality offsets the more tectonic character of the architecture'. Despite the fact that their contractor went into liquidation halfway through, leaving them with a lot of challenges, the duo are deeply satisfied with how everything turned out. 'It is working beautifully for the family, providing both the casual vibe they asked for and a more formal setting for their salon-style gatherings.' *kallosturin.com; totemstudio.squarespace.com*

Living room More pictures by Jean Michel Broun surround a custom mirror designed by Kallos Turin and fabricated by Cake Industries. The Calacatta Viola-marble fireplace is another bespoke piece ➤



















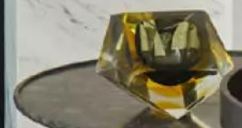
















Living room The rug is from the 'Memories' collection by Golran and the '194' side tables were designed by Piero Lissoni for Cassina. The flooring throughout is oak herringbone by Ardern Hodges and the armchair in the corner is a 1950s wingback design by Paolo Buffa from Cupio Gallery, upholstered in Pierre Frey mohair

Dining room Apparatus Studio's 'Lariat' pendant lights hang over a blackened-metal-and-burgundy-glass custom dining table by Kallos Turin with '210R' Thonet bentwood dining chairs. The walls are painted in 'Marine Blue' by Little Greene and the artworks are by Jean Michel Broun. The bespoke blackened-metal-and-glass sliding doors were made by Gedding Mill ➤

'IT'S SUCH A GRACIOUS ENTRANCE HALL – AND EVERYONE WHO COMES IN LOVES IT'

Kitchen Obsidian-grey stone – created by Stone Productions – is used on the island, counters and splashbacks. George Sexton Associates is behind the lighting design throughout the home, including the 'Long John' pendant light by Rubn
Hallway A sweeping staircase curves through the central hall, flooded by light from a lofty window that spans two floors. The balustrade takes inspiration from the arched shapes that would have been in the original 1880s house and was fabricated by Cake Industries. The bench is a custom design by Kallos Turin. Apparatus' 'Triad 3' pendant hangs above the 'Clay' table by Desalto, from Viaduct ➤











PICTURE: RICH LANDSCAPES

'THE GARDEN'S ALMOST UNRULY QUALITY OFFSETS THE TECTONIC CHARACTER OF THE HOUSE'S ARCHITECTURE'

Garden Rich Landscapes was responsible for designing the planting scheme that almost envelopes the house in lush greenery. Elegant tiers of *Cornus controversa* and *Prunus x subhirtella* 'Autumnalis' form a high canopy, while grasses such as *Deschampsia cespitosa* and *Hakonechloa macra* billow softly below, animating the space ➤



COMBINING DIFFERENT TYPES OF TIMBER GAVE 'A WONDERFUL SENSE OF WARMTH TO A CLEAN, CRISP SPACE'

Bathroom A pair of custom Carrara-marble vanity units, designed by Kallos Turin and created by Stone Productions, flank an oak cabinet produced by Corvale. Matching Gio Ponti mirrors for Gubi hang above, while the taps are from The Watermark Collection
Bedroom A bespoke bed with built-in shelving is dressed in linen from Liv Casas with an Hermès cushion in Dedar fabric. The bamboo rug is from Sinclair Till and the 'Tab' lamp is by Barber & Osgerby for Flos **See Stockists page for details** ED





BRUTALIST

ESCAPISM

Breathtakingly unique, this boutique hotel in a Mexican surfer town shows how concrete can be used to create a contemplative look

WORDS **BECKY SUNSHINE**

PHOTOGRAPHY **TIM HIRSCHMANN/OTTO**

Pool area This voluminous room is dominated by concrete geometry that creates a sense of connectedness and serenity. Bleacher-style seating and stairs lead from the central pool that dissects the whole space ➤



'My understanding when I first started to design in this tropical part of Mexico,' says the French-born, Mexico City-based architect Ludwig Godefroy, 'was that it's advisable to use only a few materials (concrete, stone, wood, brick), but in massive form without voids, otherwise you'll have moss growing in the cracks and insects appearing very quickly.' The bold structures he's become known for show influences from his European upbringing and studies, such as the wartime bunkers punctuating the coastline of his Normandy childhood and, of course, Le Corbusier.

Ludwig, who previously worked for Rem Koolhaas' OMA before moving to Mexico 18 years ago and establishing his studio in 2011, is known for raw, monolithic buildings that blur the boundaries of inside and out; that at once feel modern but, over time, reveal a patina, as if they've been there for centuries. Casa To, the bijou, nine-bedroom hotel he designed in the surfer-heaven town of Puerto Escondido, Oaxaca, is the perfect example of his timeless aesthetic. What was bought as a plot of land by two developer friends on which to build several private houses evolved into a singular structure for a hotel for design-seeking holidaymakers. 'I had the idea for it after a visit to Istanbul to see the Basilica Cistern – a Byzantine underground cistern – as well as seeing images of the subterranean Victorian reservoir below London's Finsbury Park,' Ludwig explains.

The hotel, his first, opened in 2022. Discreet from the outside, on a quiet residential street set back from the bustle of the area, it centres on a cavernous, common space punctuated by giant circular cut-outs and bisected by a long, serene swimming pool. Vaulted ceilings and wide sweeps of brutalist concrete open to the elements create an almost temple-like feeling. 'I wanted to have this mystical, aquatic atmosphere with the swimming pool flowing through a gate and another gate, creating new perspectives through this strong elemental geometry of the circle,' he explains. On the ground floor, there are six suites with their own private gardens. Along the first floor, you'll find a further three suites with plunge pools. The roof houses a small bar just for guests.

Decorative intervention is restrained as much of the furniture is built in. The bleacher-style seating around the pool and the staircase are especially effective, taking guests either into the water or up to their rooms. Bed bases and benches in the bedrooms, along with vanity shelving in the bathrooms, are integrated, too. What keeps it all from feeling stark and cold is the curated (by the hotel's owners) furniture, with much of it locally sourced: wooden lounge chairs and side tables, shutters and a reception desk. There is little added colour, just a handful of turquoise lamps and rustic woven throws, cushions and rugs in the bedrooms and around the communal spaces.

The abundance of lush, tropical planting, blended with the shadows and sunlight shifting throughout the day, ensures the overall effect is peaceful. Little vignettes of furniture placed in darker corners also add to a feeling of privacy, calm and wellbeing. 'What I'm trying to do with my architecture is grab you, place you in a bubble, let you breathe,' Ludwig sums up. 'Here, you can escape the reality of the world around you for just a few days and then go back to your real life.' *ludwiggodefroy.com*

VAULTED CEILINGS AND WIDE SWEEPS OF CONCRETE OPEN TO THE ELEMENTS CREATE AN ALMOST TEMPLE-LIKE FEELING

Seating area The edited palette of materials is a signature of the hotel's architect. So too the minimal placement of furniture around common spaces – woven lounge chairs made from Dendrocalamus asper bamboo from Veracruz and block side tables crafted from indigenous parota trees, commissioned by the hotel's owners ➤



Above Furniture has been locally produced. All of it is sourced and curated by the hotel's owners. The tall cedar chair with woven paper cork seating is by Estudio Azotea. **Opposite** Ludwig Godefroy's architecture ensures guests are always connected to the outdoors with a near-constant sightline of lush tropical planting. The timber doors are crafted from parota wood and made locally ➤





Above The emphasis at the hotel is on privacy and connection to the outdoors. Bedrooms are the only spaces with glazing, and several have their own plunge pools. The woven bedspreads were custom-designed for Casa To, woven by Alfredo Orozco of Orozco Taller Textil Experimental. **Opposite** The wall-mounted lights were customised in Casa To's signature turquoise and made by Sebastián Beltrán and Lorena Márquez from Natural Urbano. Rugs are made by local artist Alberto 'Zapo Ruiz' Ruiz in his workshop TallerOcho8 ➤

‘WHAT I’M TRYING TO DO WITH MY ARCHITECTURE IS GRAB YOU, PLACE YOU IN A BUBBLE, LET YOU BREATHE AND ESCAPE REALITY’



Terrace Ludwig has purposely integrated much of the furniture at the hotel to ensure the space feels uncluttered, so that guests can focus on relaxation and wellbeing. Private spaces, such as the suites’ terraces, feel contemplative and peaceful. The lounge chair is made by Tiago Solís Van Beuren from Bamburen Bambú Haus **See Stockists page for details** ED



OLD CHARM, *NEW EDGE*

Lebanese design sensibilities lend this 1930s Milanese apartment a unique and personal perspective

WORDS **ANNA BISAZZA**
PHOTOGRAPHY **MATTIA IOTTI/LIVING INSIDE**
STYLING AND PRODUCTION
GIULIA TAGLIALATELA



Portrait Homeowner Rudy Faissal in his Milan apartment **Opposite** The modular 'Sit/Lit' armchair, created by Lit Studio in collaboration with Belgian designer Roxane Lahidji, the inventor of 'marbled salt' – an organic, naturally pigmented material ➤



Living room Rather than opting for a stand-alone sofa, Rudy maximised space by building one into a niche. Light-oak panelling, echoing the hue of the parquet, creates a seamless visual effect. The cushions on the sofa are from Pierre Frey. The 'Disco' side tables are both by Rudy, as is the fake-fur-covered 'Polipo' coffee table, which holds ceramic sculptures by Edward Zerilli ➤

Hallway An antique African sculpture from Mali stands beside Lit Studio's 'Specchio Smile' mirror

One unforgettable summer on the Italian peninsula, nine-year-old Rudy Faissal told his parents that, one day, he would move to Italy. Fascinated by the country's rich, multi-layered beauty, the Beirut-born Rudy followed through on that promise nine years later, moving to Venice to study architecture and then finding work in Milan. What was meant to be 'just another couple of years' quickly turned into 15, during which he co-founded Lit Studio – a cutting-edge architectural practice that fuses Lebanese and Italian aesthetics – with Riccardo Boccia. The result is an eclectic mix of styles viewed through a contemporary lens, as reflected in his new home.

The apartment is located in a 1930s building in Milan, once owned by the Italian State Railways and constructed around the same time as the neighbouring Central Station, an imposing example of fascist-era architecture. It had original window frames and generous ceiling heights, but a less desirable layout, with a long corridor running along one side to connect four rooms. Rudy knocked down the walls and brought a spacious living area to the centre, flanked by two en-suite bedrooms. Then, he did what he does best. 'To gain space, I placed the kitchen in an aluminium box and introduced it in what was the corridor. So we have a very Milanese apartment with this alien entity,' he explains. Adding 'a flaw element' to play up the edginess is very much part of his signature style – here, an almost futuristic volume is set against a backdrop of old-world glamour.

HERE, AN *ALMOST FUTURISTIC* VOLUME IS SET AGAINST A BACKDROP OF *OLD-WORLD* GLAMOUR

The kitchen's beautiful travertine floor extends beyond the aluminium box, subtly retracing the former corridor in a respectful nod to its past. The combination of red, beige and dark-brown stone is a custom design by Rudy, as is the unique pattern of the parquet planks. 'This attention to detail in the flooring speaks to my Lebanese heritage and my appreciation for mosaics. I love mixing simple shapes and different materials to create interesting patterns and contrasts,' he says. One large sliding door provides an open feeling in the kitchen, but it can be closed when cooking. The light-burrwood cabinets blend harmoniously with the travertine counter, in the same shade as the beige floor but kicked up a notch by filling the holes with fluorescent-orange resin – 'to give it a bit of a glow and not have everything *ton sur ton*', Rudy adds.

While work on the shell was mainly aimed at preserving the 1930s spirit, a decidedly contemporary approach was embraced in the furnishing, with most pieces coming from Rudy's personal collection or that of Lit Studio. In the living room, 'Sit/Lit' – a modular armchair – was born from the firm's collaboration with the Belgian designer Roxane Lahidji, while the sculptural dining table, one of Rudy's favourite designs, is ingeniously made from slabs of marble. 'It can be assembled and disassembled very quickly, a bit like a piece of Ikea furniture, but high-end. Being an architect and designer, as opposed to an artist, means that I enjoy creating shapes by assembling rather than carving,' he explains.

This is Rudy's third home in Milan; each has been slightly larger than the last. 'At first, I worried that I would feel nostalgic about selling my previous apartment, but I didn't develop an emotional attachment at all. Quite the opposite! I enjoy reimagining a whole new space and, when the time comes, replacing it with something bigger.' *litstudio.it* ➤



Dining room A series of ceramic vases by Linda Calugi of Amoraw Studio sit on an 'Elmaz' assembled table by Rudy, which is cleverly made from slabs of marble for easy transportation. The chairs are the 'Phu' (lilac) and 'Please Hold Up' (black) by Finemateria. Vico Magistretti's 'Lara' pendant lamp for Artemide hangs overhead. Dieter Rams' modular shelves for Vistœ hold a series of portraits by Alessandro Mannelli ➤

Kitchen Inside the aluminium box that contains this space, vintage 'Polo' stools by Anna Castelli for Kartell pop against the floor tiles, which feel both true to the home's original character and strikingly contemporary. The pendant lamp is by Louis Poulsen and all the accessories are by Natalia Criado. The small sculpture on the counter is by Edward Zerilli ➤

'I LOVE MIXING *SIMPLE SHAPES* AND DIFFERENT MATERIALS TO CREATE *INTERESTING PATTERNS* AND *CONTRASTS*'





Bathroom A portion of wall is covered in glass blocks to bring natural light into the windowless en suite. 'I wanted exactly the ones used in the Maison de Verre by [Pierre] Chareau,' Rudy explains. He liked them so much that he also used them to outline the shower, complementing the industrial look with rustic granite, a material often found on the pavements of Milan

Bedroom Rudy's love for movement in form is evident throughout the home. Here, a rounded custom headboard is juxtaposed with an angular, reflective side table. The contrast is softened by a playful 'Falkland' lamp by Bruno Munari for Danese **See Stockists page for details** ED





DEFYING GRAVITY

Crouched in the hilltops, looking down on a small town on the outskirts of Barcelona, this is a home that steps lightly on the environment but leaves a lasting impression

WORDS **CLARE SARTIN**
PHOTOGRAPHY **YVES DRIEGHE**

Entrance Two 1970s iron-and-wicker sunbeds from Fenix Originals sit on the terrace that leads straight into the convivial kitchen
Exterior Approached from the street, the house hides itself from view, with fencing and shutters adding to the overall sense of privacy and seclusion, while on the other side the focus is on maximising the views across the valley ➤



Kitchen Vintage red chairs by Vico Magistretti for Cassina add vibrancy to the scheme, which is inspired by the colours of the landscape – from light clay cabinetry by architect Raúl Sánchez to the inset Ceppo di Gré stone splashback and worktop. Accessories include vessels and a tea set by Catalina Montaña of Caat ➤







This home has no formal front door. To enter, you descend a staircase that leads you to a terrace around the side of the property, away from the street, where you are encouraged to walk straight into the kitchen to be met by a monumental concrete structure that's part dining table, part island. 'The idea is that you slide the doors back, grab a glass of wine and start talking,' says architect Raúl Sánchez. The clients are close friends of his, and their love for entertaining inspired this creative choice.

There's a generosity to this first impression of the home, ushering guests straight to its heart, but the decision was also led by the landscape. The building is turned away from the road and towards the valley – the focus being the views through the treetops to the small town of Sant Cugat del Vallès below. This vista was hard won, though, as the dramatically steep nature of the plot made it a uniquely tricky build. Jutting out from the hillside, the house rests with great poise on four concrete legs: 'It looks like a little animal, ready to jump at any moment,' says Raúl. 'The structure is really complex,' he continues, 'but the concept was not to highlight that – rather, to make it almost disappear.' Inside, the architectural feat allowing it to rest on its perch is not apparent at all. The interior is open plan, with no pillars or columns, just a central core containing the bathroom, pantry and staircase.

The one reminder of the rocky outcrop can be found at the start of the spiralling steps. Inspired by the Italian architect Carlo Scarpa (who would ➤

Entrance Due to its steep hillside setting, this home has no traditional garden. Instead, this large entrance terrace, accessed via a steel staircase, offers space to soak up the Spanish sunshine **Kitchen** Raúl believes in curated views rather than swathes of glazing. This window not only packs the room with light, but also perfectly frames the vista through the treetops



often make the first step a little different when designing staircases), Raúl has placed a stone excavated from the site at the bottom of this triple-height flight. 'It entreats you to approach – it's like an invitation,' he explains, adding that the design is monumental (playfully geometric, it begins enclosed within a square and arrives at the rooftop above through a circular opening), so its beginning had to be just as special.

Colour throughout is minimal, as are the furnishings – just a few pieces by mid-century Spanish designers. Where that changes is on the façade. For this, Raúl chose a terracotta hue that, he says, 'was similar to the colours of the ground around but, at the same time, has its own personality. It's an earthy shade, but not from this place, so there's a kind of a strange familiarity.'

It's now been five years since the start of this complex project, and Raúl enjoys visiting as a friend rather than architectural lead. Beers and barbecues on the roof terrace allow time to reflect on what has changed (the owners now have a one-year-old daughter) and what works so well. 'Even now, they still call me if they want to put a plant anywhere, asking if I think it will look nice,' he says, amused but clearly pleased to still be a part of a place that was made so uniquely for his clients – and is also a part of him. *raulsanchezarchitects.com*

Living room The colour of the home's exterior is carried through to surround the window, referencing the rough, steep terrain of the hillside visible through it. The corduroy sofa is a bespoke design by a local upholsterer, while the glass-and-brass coffee table is by Miguel Milá for Gres, as is the 'TMC' floor lamp (opposite), all picked up from Fenix Originals. The 'Wellbeing Wool Chobi' rug is by Ilse Crawford for Nanimarquina. The large artwork on the back wall is *Oddity* (2017) by Manu Muñoz **Staircase** Designed by Raúl, this spiralling structure (made of powder-coated steel) has a piece of stone from the site for the first step. The flooring here is microcement, while on the next level, the floorboards are hard-wearing bamboo ➤









‘THE HOUSE LOOKS LIKE A LITTLE ANIMAL, READY TO JUMP AT ANY MOMENT. THE STRUCTURE IS REALLY COMPLEX, BUT THE CONCEPT WAS TO MAKE IT ALMOST DISAPPEAR’

Bedroom Alvar Aalto’s ‘Stool 60’ design for Artek is used here as bedside tables, flanking a simple mattress. Breaking up the symmetry are two different table lamps: the ‘Cobra’, a 1970s design by Beth Galí and Ramon Isern for Metalarte; and the ‘Flowerpot VP4’ by Verner Panton for &Tradition. A recessed shelf above the bed holds *Gravitación Visual* (2017) by Patrik Grijalvo and a ‘House Bird’ by Charles and Ray Eames for Vitra **Bathroom** The basin, from a local Spanish provider, mimics the raw finish of the stone used for the staircase’s first step and sits on top of a bespoke cabinet. The tap and shower head are from Bauhaus ➤



Rooftop terrace Blessed with expansive views of the valley, this sunspot is ideal for barbecues hosted by the owners (one of whom is a local restaurateur). Two 'Diamond' chairs by Harry Bertoia for Knoll are placed by a fibreglass coffee table from the 1970s. The wine glasses belong to Raúl's wife's sister and survived a flood in Tuscany. Raúl bought the plate from Eguzkine, a ceramics shop in Lanzarote **See Stockists page for details** ED

MORE THAN THE SUM OF ITS PAST

Bauhaus elements elevate this quintessential mid-century-modern family home in a leafy Los Angeles suburb into its next era

WORDS **PHOEBE FRANGOUL**
PHOTOGRAPHY **ETHAN JONES**



Seating area A 'Bastiano' sofa by Tobia Scarpa for Gavina is flanked by triangular Gordon & Jane Martz side tables and a maple-wood 'Lazy Susan' coffee table by Carlin Furniture. The blue 1960s armchairs are by American designer Harry Probber. A graphic Nordic Knots rug grounds the scheme. The canvas on the wall is a work by Maxime Stein ➤







The founders of design studio Ome Dezin, Jesse Rudolph and Joelle Kutner, naturally always use the building they're working on and its location as their 'North Star' when creating the interiors – but something unexpected usually finds its way into their design narrative. In the case of an unloved 1950s house in Los Angeles' Brentwood neighbourhood, it was a visit to a bauhaus exhibition on a trip to Aspen that supplied the creative spark. The movement's emphasis on simplicity and a lack of ornamentation, as well as its use of primary colours, helped bring a charming freshness to their sensitive restoration.

Of all LA's diverse architectural styles – 1980s Spanish, 1920s Tudor – that they have worked with, we suspect mid-century modern is Jesse and Joelle's favourite. The clean, rectangular forms and walls of gleaming glass make the perfect vehicle for their unique brand of laid-back, cosy California cool. With their focus on indoor-outdoor living, these 1950s gems are highly prized, even if they aren't always in the best shape. The treasure the duo uncovered in Brentwood 'had a lot of character that we wanted to hold on to, but it hadn't been restored in any significant way', Joelle says. They had previously worked on an A Quincy Jones house not too far away. 'It was a popular place for mid-century builds at that time, so they're mixed throughout the neighbourhood,' Jesse adds.

With its post-and-beam construction, huge windows and tongue-and-groove ceilings, this home, which was built in 1956, was a classic example of the period. It had to be taken apart and put back together, with everything from the roof to the plumbing upgraded to meet modern building standards. It was a costly and time-consuming process – ironic, Jesse reflects, given that the mid-century movement was seen as an inexpensive way to build. 'It was not well maintained yet, 70 years later, it was in pretty decent condition,' he says.

While they weren't able to keep all the features, he and Joelle did everything they could to honour the spirit of the design by, for example, incorporating stained-glass elements that echoed the original dyed-glass half-walls. Because the house is next to a primary school, they imagined a family living here and reconfigured the internal layout accordingly, with plenty of bedrooms and bathrooms, including a generous main suite.

'We're not preservationists. You aren't going into a museum,' asserts Joelle of their 'creative interpretation'. While there is plenty of mid-century furniture – from local firm Den – throughout the home, it is mixed with contemporary pieces and colourful rugs and textiles. Joelle's favourite room is an en suite with wood-panelled walls, poppy-red fixtures and a skylight over the shower. 'The way the light hits the tiles and the wood, you're taken aback. It sounds silly, being wowed by your own design!' she says, laughing.

They both feel that the entryway – originally home to a potted tree – has a special quality. In that spirit, they retained the planter and added a circular skylight, repeating the motif with large circles in the front door. Joelle says: 'When you walk in or leave, it's this perfect bright, beautifully lit moment.' *omedezin.com*

Hallway A Gordon & Jane Martz mosaic-topped console table stands beside a Frank Gehry 'Wiggle' chair, with a Hennepin Made 'Lacuna' sconce on the wall above. The floor is covered in 'Cantera' tiles by Zia Tile **Exterior** The typical 1950s post-and-beam building features walls of windows that open onto sunny terraces. The 'Bronze Patio Wide Leg Chairs' are by Walter Lamb for Brown Jordan ➤



THE BAUHAUS EMPHASIS ON SIMPLICITY AND A LACK OF ORNAMENTATION HELPED BRING A CHARMING FRESHNESS TO THIS SENSITIVE RESTORATION

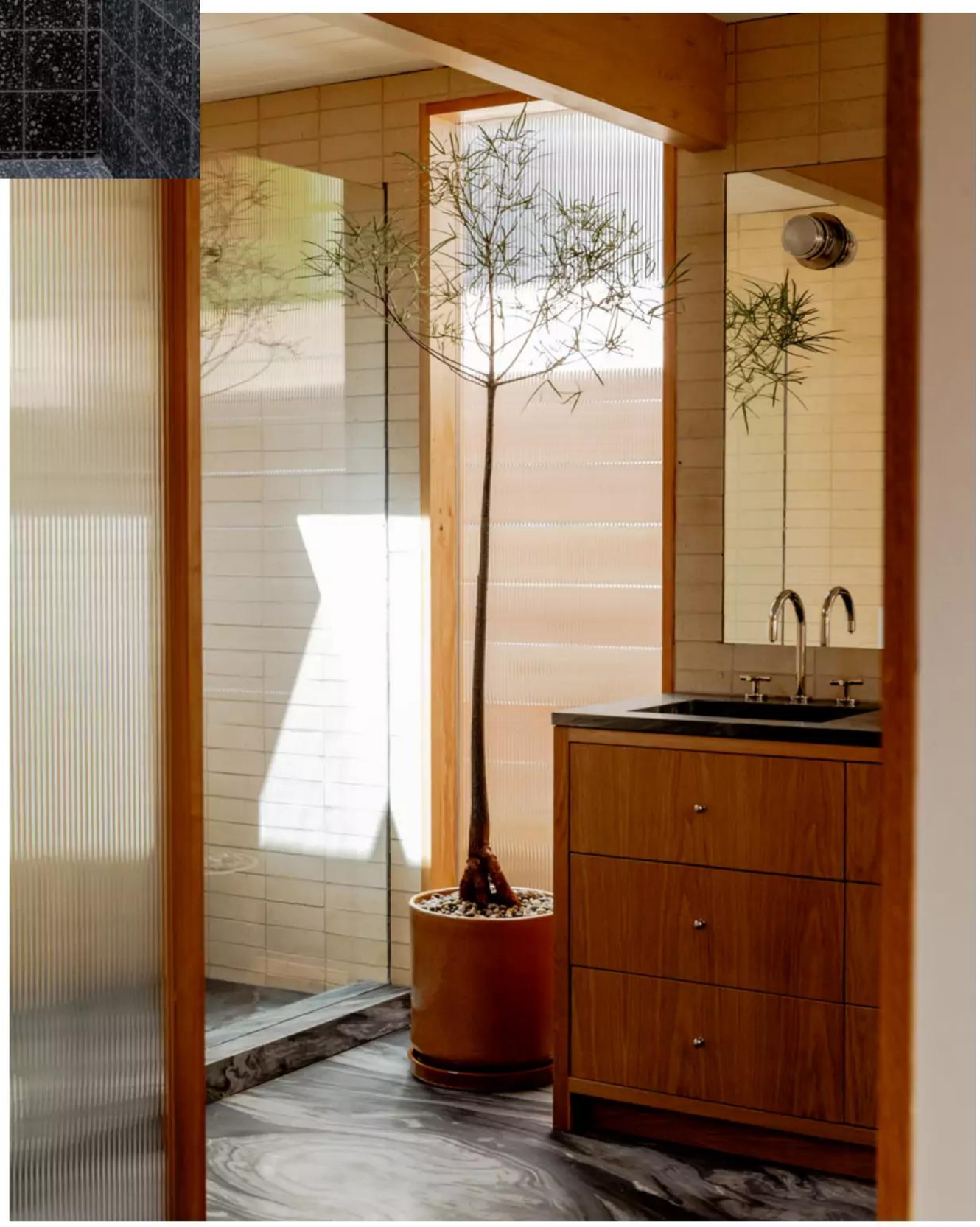




Dining area A custom dining table is surrounded by 'La Cascade' chairs by Charlotte Perriand for Les Arcs, with an 'Ontologia' chandelier from Hennepin Made. The table holds a Tom McMillin rock vase, while a Jean-Claude Novaro vase stands on a pale-yellow vintage plinth. The painting on the wall, *Lady in Red*, is by Maxime Stein
Kitchen Jesse and Joelle kept to the spirit of the home by introducing walnut-and-white-oak cabinets and a splash of colour in the form of a tangerine-orange island. The stools are by LA-based designer Mandy Graham, available at Garde. The original post-and-beam structure allows for an easy flow between the different parts of the living area. The tongue-and-groove ceiling is painted in 'Steam' by Benjamin Moore, with 'Fresnel' lights by Joe Colombo for Oluce
Breakfast nook Set up like a booth in a 1950s diner, a C-shaped banquette in walnut and white oak wraps around a custom solid-walnut table. Overhead hangs a vintage Louis Poulsen pendant and a 1930s Ruth Gerth copper 'Glow' lamp is perched in an alcove. The flooring throughout is engineered white oak ➤



THE CLEAN, RECTANGULAR FORMS AND WALLS OF GLEAMING GLASS MAKE THE PERFECT VEHICLE FOR JESSE AND JOELLE'S BRAND OF LAID-BACK, COSY CALIFORNIA COOL



Guest en suite (above) 'It feels like there's a limit to how a small bathroom can be perceived, like it's never going to be exceptional,' says Jesse, 'but in this one all the details worked perfectly. I wouldn't edit anything.' The terrazzo tiles are from Zia Tile and the red shower fittings are from Phylrich
Main bathroom (right) 'When you walk into a bathroom, you want to feel a sense of ease and relaxation,' says Jesse. 'The materials are so soothing and soft; they envelop the entire space and there's a perfect amount of light and openness.' Thin bricks from Orca clad the walls and shower area, with Cielo marble on the floor. A bottle tree stands in a planter. The vanity unit is stained white oak with a Cielo marble top
Guest bedroom Seen from the en suite bathroom, this bright, airy bedroom holds a vintage bed dressed in softly tonal bed linen from Zara Home. The side table is Paul Frankl for Johnson Furniture Company and the lamp is a vintage find ➤





Main bedroom Three square Frederick Weinberg wrought-iron stools stand at the foot of the bed. The deep wine-coloured rug is from Nordic Knots. An Alvar Aalto 'Tank' settee looks onto the garden. Next to it stands a Casella bronze floor lamp with a Gordon & Jane Martz speckle-glaze ceramic coin table. The coffee table (pictured right) is by Roger Capron and the wooden chair is a vintage find. Just visible is the green-tiled pool that the designers installed, framed by lush green planting
See Stockists page for details ED



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ELLE DECORATION focus



Guests at Villa Robert Graves can nap under a parasol on this private poolside terrace, renovated by Sophie Ashby

WORDS: ALICE FINNEY PICTURE: SALVA LOPEZ

TRAVEL

Consider this special your passport to summer 2025. We hear from the designers behind hot hotels, explore luxurious new means of transportation and reveal the must-have carry-ons and beach towels – it's the only thing you need to pack

The five-star experience

What does luxury look like today? We talk to the interior designers behind four of 2025's most anticipated hotels to discover their secrets

WORDS **ALICE FINNEY**



Clockwise from top Cubist art and gothic lighting deliver drama; the neo-Renaissance exterior of the building; geometric bathroom tiles lend modernist flair; the courtyard







Sir Prague

Making you feel comfortable amid the grandeur is the aim of Linda Boronkay, who distilled the spirit of the Czech capital into this cosmopolitan hotel

As the former design director of Soho House, Linda Boronkay has a knack for cultivating environments that foster connection. It's no surprise, then, that her most recent project, the 76-room hotel Sir Prague, is a cosy retreat where guests feel they belong. 'We wanted people to come and have this strong sense of place that was tied into the local atmosphere,' she says.

Though Boronkay (who grew up in Budapest) had been to Prague many times before, she spent a few days exploring the city to get under its skin. Her discoveries became the blueprint for her design: lamps in Adolf Loos's house informed the bespoke bedside lamps, while the work of modernist architects such as Josef Hoffmann and Pavel Janák inspired a collaboration with local artists to blend 'cubist language' into the scheme. Nods to the avant-garde also manifest in decorative details, such as the bold pyramidal shapes of the handmade tiles in the bathrooms.

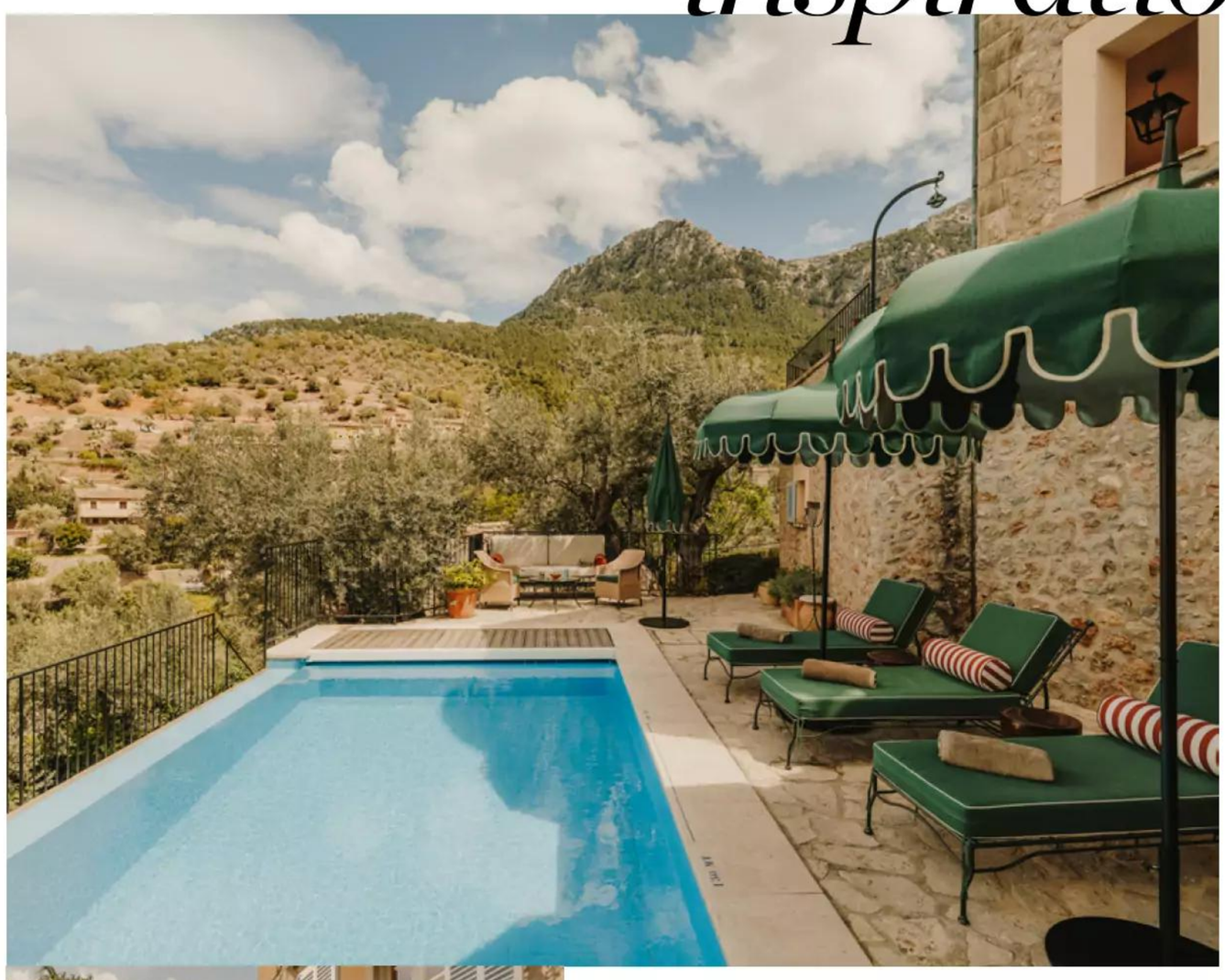
Set in a neo-Renaissance building in the lively new town, Sir Prague was always going to have a residential feel, but Boronkay sourced items from vintage markets to make it even more like home. 'I find nostalgia is a nice way of making people feel comfortable,' she says. *From approx £125 per night, sirclecollection.com; lindaboronkay.com*

La Residencia

Sophie Ashby has brought her brand of thoughtful British luxury to Mallorca, transforming Villa Robert Graves into an idyllic home away from home

Nestled in the foothills of the Serra de Tramuntana mountains, this centuries-old building is one of the five making up La Residencia, a five-star Belmond hotel. Named after the poet and author Robert Graves, the villa is the first hotel project for British interior designer Sophie Ashby. 'We wanted to create something artful and joyful that felt Mallorcan, but [not] especially neutral,' she says. Inspiration came easily – the three-bedroom villa is in the coastal village of Deià, where Balearic hues such as terracotta, leafy green and cool azure blue, can be seen from all the windows. 'It's got an epic view and there's that wonderful Mallorcan thing where all the houses are made out of the same brick and terracotta tiles.'

With the colour scheme set, Ashby sourced furnishings and bespoke furniture. 'Everything needed to come from Spain, or very close to Spain, [to stay] in line with [Belmond's] sustainability manifesto,' she adds. 'Nicola Maughan, our head of FF&E [furniture, fixtures and equipment design], spent a weekend in Mallorca, shopping at flea markets and antique stores, and visiting the makers, studios and galleries.' The result? A treasure-trove of vintage gems that gives this villa the feel of an old friend's home – albeit your most incredibly stylish old friend. *From £3,000 per night, belmond.com; studioashby.com* ➤



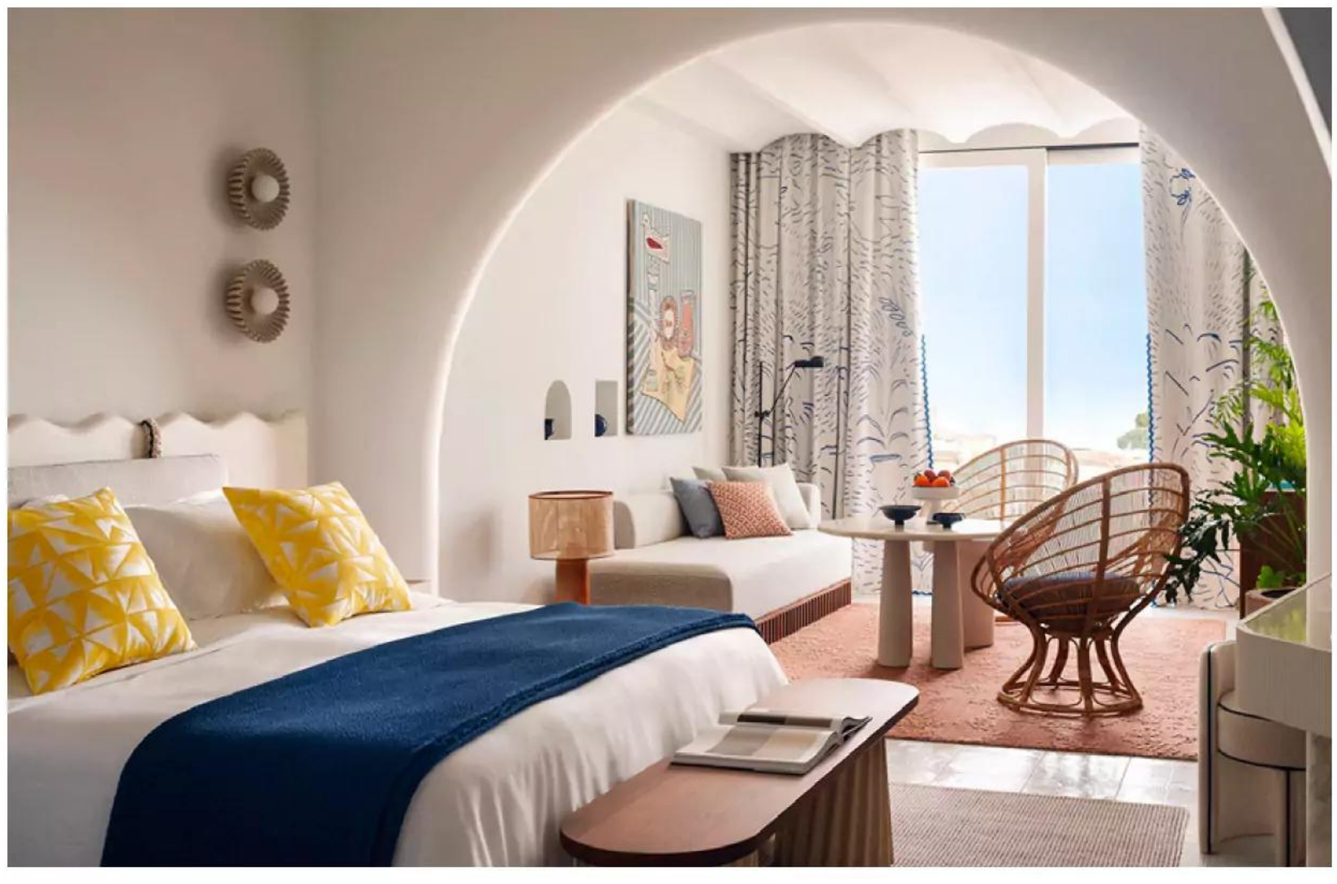






Clockwise from top The private pool offers epic views over Deià; cool ceramics and local linens adorn bedrooms; wooden furniture and Spanish artefacts give the villa's lounge some soul; the sunny terrace

PICTURES: SALVA LOPEZ



Jumeirah Capri Palace

Interior-design legend Patricia Urquiola may have explored the Italian island's less glitzy side for this renovation, but the results are no less sumptuous

Though international hotelier Jumeirah has plenty of properties in its portfolio, Capri Palace has to be its dark horse – and Patricia Urquiola's recent renovation is the main reason to visit. The Spanish queen of design has given five whitewashed suites a makeover, delivering rich riots of colour that embody her signature Mediterranean aesthetic. 'Every element aims to connect the guests to the spirit of the island – a place where time feels suspended,' she says.





Capri often gets a bad rap for being elitist, but you won't find undue glamour here – Urquiola has drawn on the landscape and slower way of life to retain a sense of romance and authenticity. The design is rooted in the land and sea, she says, with her 'palette of soft whites, luminous blues and terracotta' chosen to evoke 'water, stone and light'. Suites are decked out in custom textiles, including an embroidered tapestry depicting Greek urns and local flowers, while Amalfi crafts are celebrated in the handmade and handpainted tiles produced according to the ancient ceramic tradition from Vietri. 'We aimed to create a space that speaks gently to guests, that invites slowness and empathy,' Urquiola says. It's clear: this is Capri, but not as you know it. *From £1,272 per night, jumeirah.com; patriciaurquiola.com*

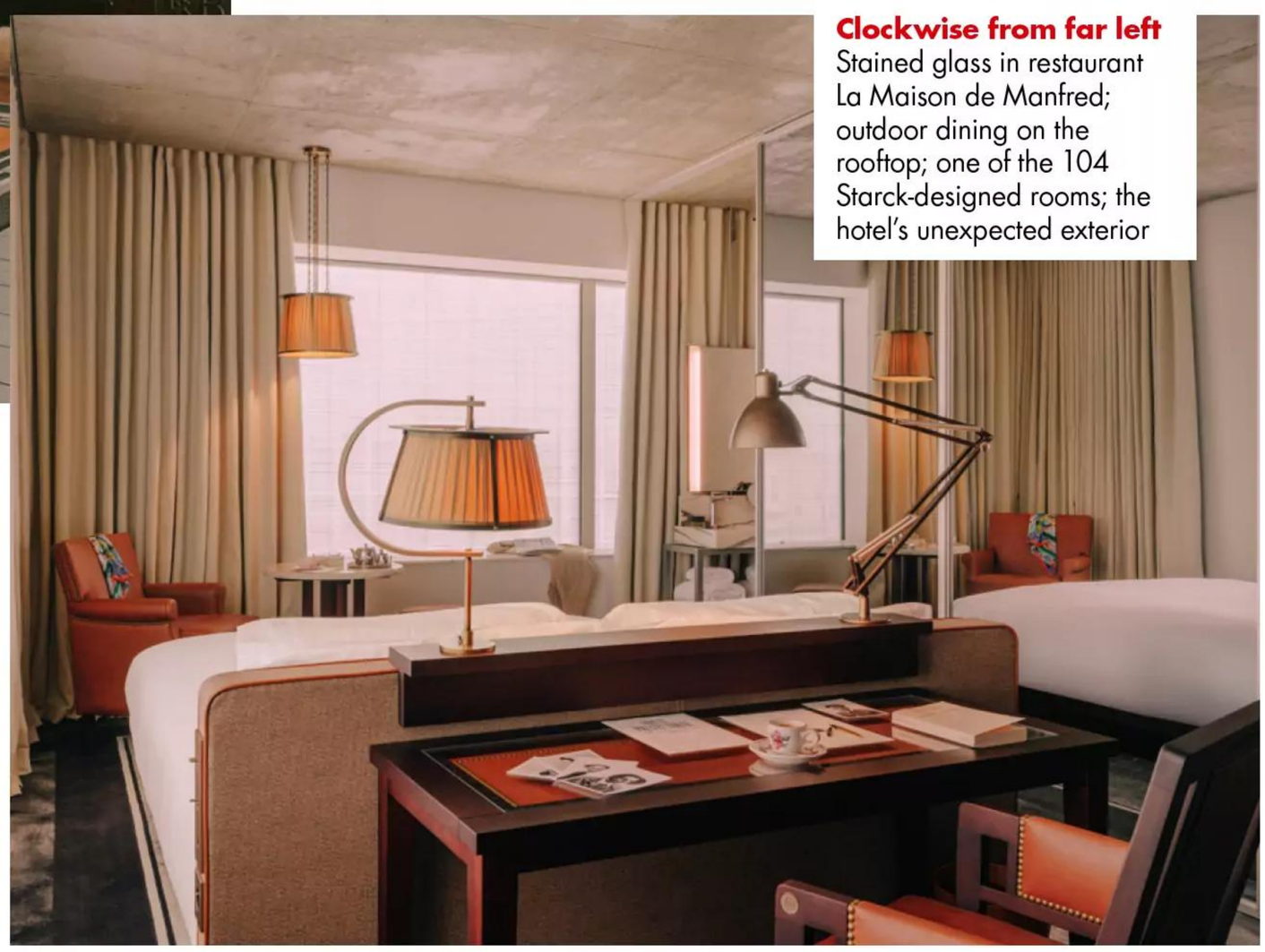


Clockwise from top
Splashes of blue and undulating headboards reflect a maritime theme; Vietri tiles connect the space with Amalfi's artisanal heritage; soft arches frame the view; the hot tub and pool

PICTURES: ANDREA FERRARI, JULIUS HIRTZBERGER







Clockwise from far left Stained glass in restaurant La Maison de Manfred; outdoor dining on the rooftop; one of the 104 Starck-designed rooms; the hotel's unexpected exterior

Maison Heler Metz

Always expect the unusual when it comes to Philippe Starck – his latest French hotel is a surrealist fantasy, topped with an architectural flourish

It's not every day you see a metal-clad mansion in the style of the 19th century atop a nine-storey skyscraper, but that's exactly what Philippe Starck has done with the hotel Maison Heler Metz, blending the futuristic with the traditional in a way that only the French polymath can. 'There is a certain gravity to Metz,' Starck says. 'Not darkness exactly, but a kind of pale, persistent melancholy. I find a strange kind of poetry in it. This context was fertile ground for the project.' It can be seen in his use of raw, natural materials, from veined marble to exposed concrete and untreated leather, which crops up throughout the 104 rooms, two restaurants and two bars.

Despite the enchantingly eerie undertones, there's an air of Wes Anderson about it – most obvious in the 'whimsical objects' hidden like Easter eggs planted in films. Among them are ancient coins and quotations, and a secret alphabet to decipher. On the top floor, theatrical stained-glass windows by Ara Starck (Philippe's daughter) offer altered panoramic views. It all stems from Starck's refusal to be seen as merely an interior architect. 'For my projects, I act like a film director: each imagined place tells its own story,' he says. This is an auteur's take on luxury. *From approx £125 per night, hilton.com; starck.com* ED



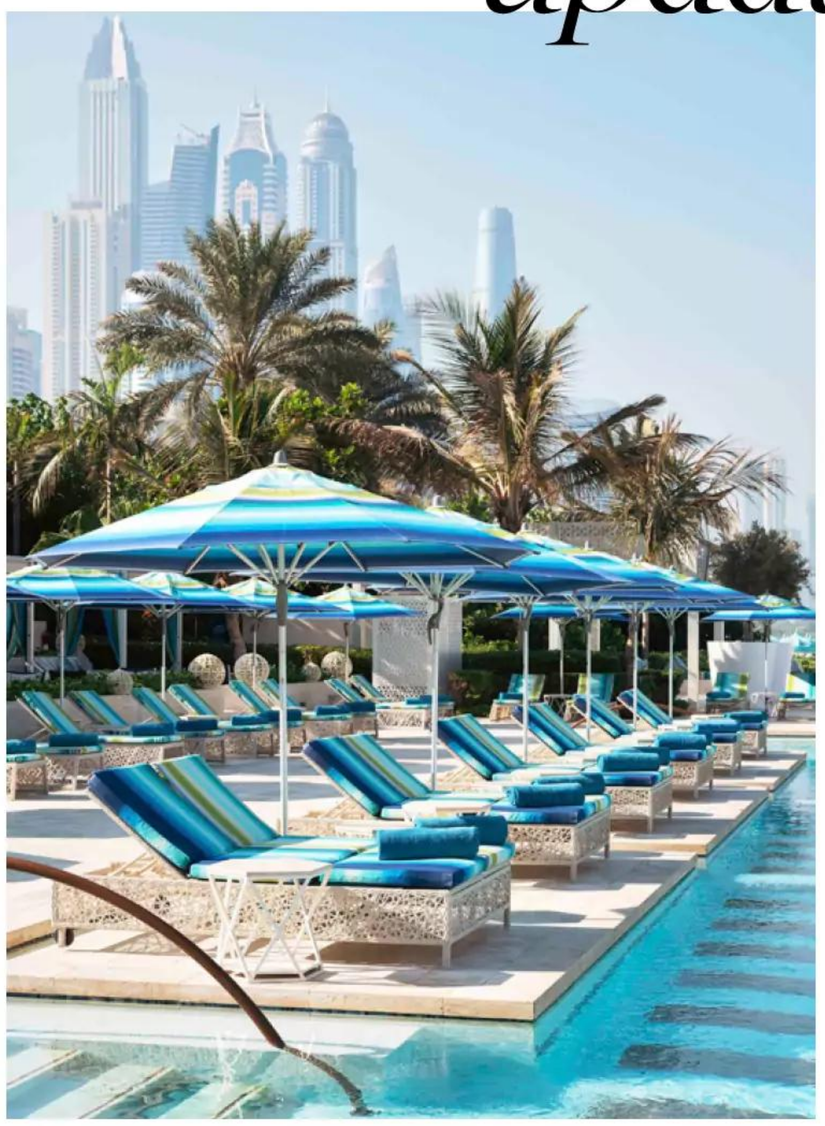
Join the club

Forget the front row – the most sought-after seat this season is on a sun-lounger at one of these big-name fashion-brand beach escapes



A sea of banana-yellow parasols at the Jacquemus beach club in Ibiza







Clockwise from top left Dolce & Gabbana's Pampelonne beach pop-up in Saint-Tropez has a bohemian aesthetic; Missoni's hallmark stripes adorn loungers at Dubai Drift; Dior's cabana at Il Riccio in Capri is upholstered in its new 'Dioriviera' print

First, it was the pop-up boutiques. Then came the temporary cafés, spearheaded by the likes of Fendi, Prada and Marimekko. Now, this summer, the biggest names in fashion are taking over some of the world's most enviable coastal hot spots with beach clubs. As they say, fashion moves fast. These heavenly beaches serve as Instagram-worthy backdrops for couture houses to flex their creative muscle, flaunt new drops and cement their status.

Dolce & Gabbana is no stranger to the seaside pop-up, having taken over beaches across the Mediterranean for the past two summers. The fashion house has become adept at leveraging the unique sunny setting in which each club is situated. Expect bohemian charm at Casa Amor in Saint-Tropez, crisp nautical blue and white at La Cabane in Marbella and a slice of la dolce vita at Le Carillon in Portofino. For 2025, the Italian powerhouse has also set up shop in two new locations – Ibiza and Forte dei Marmi – proof of the beach-club takeover's soaring popularity.

Tapping into the demand for exclusivity, many of these high-end seaside clubs offer visitors the chance to snap up limited-edition clothing lines. Over in Ibiza this summer, Simon Porte Jacquemus's eponymous French fashion label has taken over the Cala Jondal beach, complete with a temporary boutique where the lucky few can browse the company's coveted designer pieces. A day's ticket for a striking yellow-and-polka-dot sun-lounger (inspired by the banana-themed spring/summer 2025 collection 'La Croisière') also grants access to a game of pétanque along a Jacquemus-branded piste. Similarly, Dior is kitting out resorts in Ibiza, Capri, Bodrum, Portofino and other sunny locations in its new tropical 'Dioriviera' print. Deck chairs, cabanas, inflatables and other accessories will all get the 'Dioriviera' treatment, while select boats will be emblazoned with the Dior signature. For others, the seasonal coastal club is a chance to reinforce their signature style and give holidaymakers a taste of their world outside of the usual context. For example, Italian label Missoni has transformed Dubai Drift pool and beach into 'a sophisticated paradise that blends fashion and leisure', with its trademark stripes employed across the venue's day beds, parasols and cabanas in a deep-blue, ocean-turquoise and emerald-green colour palette.

The rise in super-exclusive swimming spots reflects wider post-pandemic travel-industry changes driven by tourists who are seeking one-of-a-kind, immersive activities. That same drive is behind the increase in searches for 'destination dupes' (less-travelled alternatives to the holiday hot spots) and the preference for booking experiences over buying commodities. However, the upswing is also due to brands adopting increasingly creative strategies to attract modern customers by entering third spaces: places where you can socialise, offline and outside the home. While these beach takeovers may be temporary, the impact they make on consumer consciousness will be enduring.

WORDS: ALICE FINNEY PICTURES: GEORGES THIBAUD, KRISTEN PELOU





Home away from home

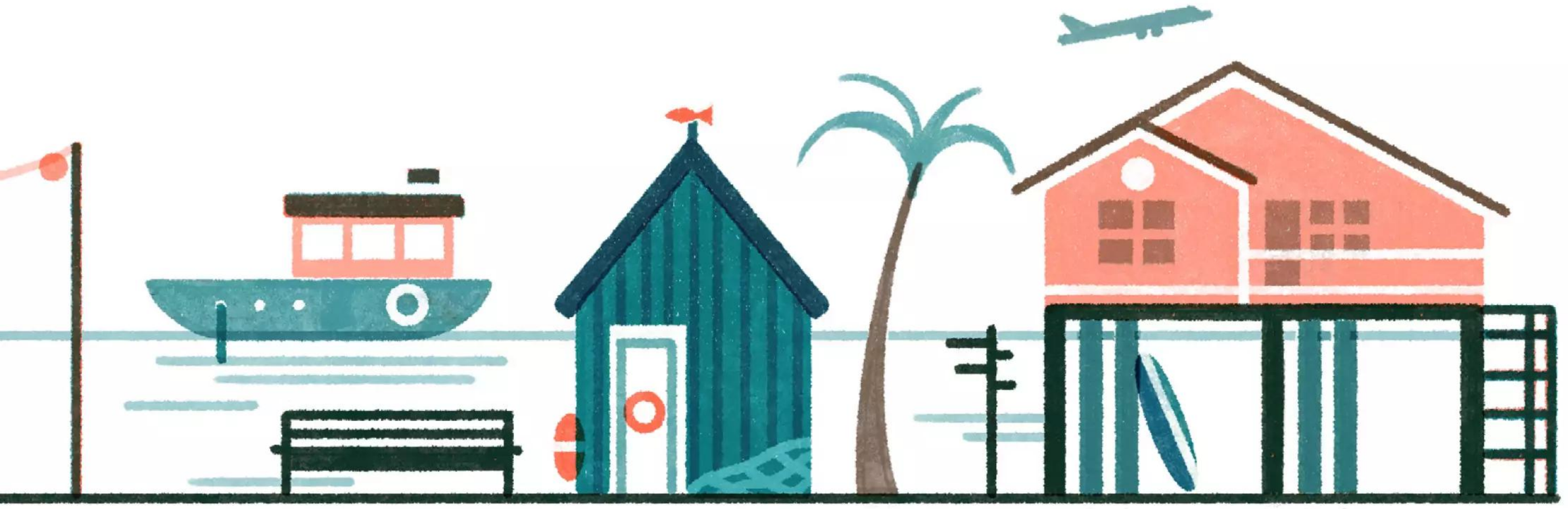
Travelling the world while eschewing hotels in favour of the house swap, Sarah Wood González has gained more than just stamps on her passport – she has a renewed belief in the kindness of strangers

ILLUSTRATION **MOLLY McCAMMON**

‘I’m staying with friends,’ I say breezily to the chatty taxi driver who asks what hotel he should take me to. It’s not a lie. The truth, albeit shielded by two purposeful omissions, is that I’ve never met the friends, nor are they home. ‘I’m staying at the empty flat of people I’ve never met’ just doesn’t have the same ring to it. What I am doing is home swapping, my preferred choice when holidaying. It’s as simple as it sounds: staying in someone’s house or flat while they stay in yours, at essentially no cost to either party other than a cleaning fee. This low-cost accommodation option has opened up the world for me without requiring me to open my wallet to the same magnitude.

Recently, I calculated that I’ve saved £14,000 over the past three years by staying in home swaps instead of hotels. My vehement support of flat swapping has turned even its most ardent sceptics (namely, my parents) into unlikely aficionados. Last autumn, we stayed in a gorgeous Upper East Side townhouse for a quarter of what a budget hotel would have cost. It’s safe to say that they’re now very much on board with the premise. While the financial perks are obvious, the greatest perk has less to do with cold, hard cash and everything to do with warm, fuzzy feelings. As much as it’s an economic practice, swapping homes is an empathetic one. In the simplest sense, letting someone into your space requires a great deal of trust. That said, knowing that a stranger is going to lounge on your sofa, eat from your plates and sleep in your bed requires more than trust alone. Perhaps it takes a bit of delusional belief that, overall, people are good and will do the right thing when prompted – and by the ‘right thing’ I mean not wearing shoes on your beige carpet, obviously. It’s a true test: do you treat a stranger’s home how you’d want them to treat yours?

With this in mind, it feels like platforms such as HomeExchange



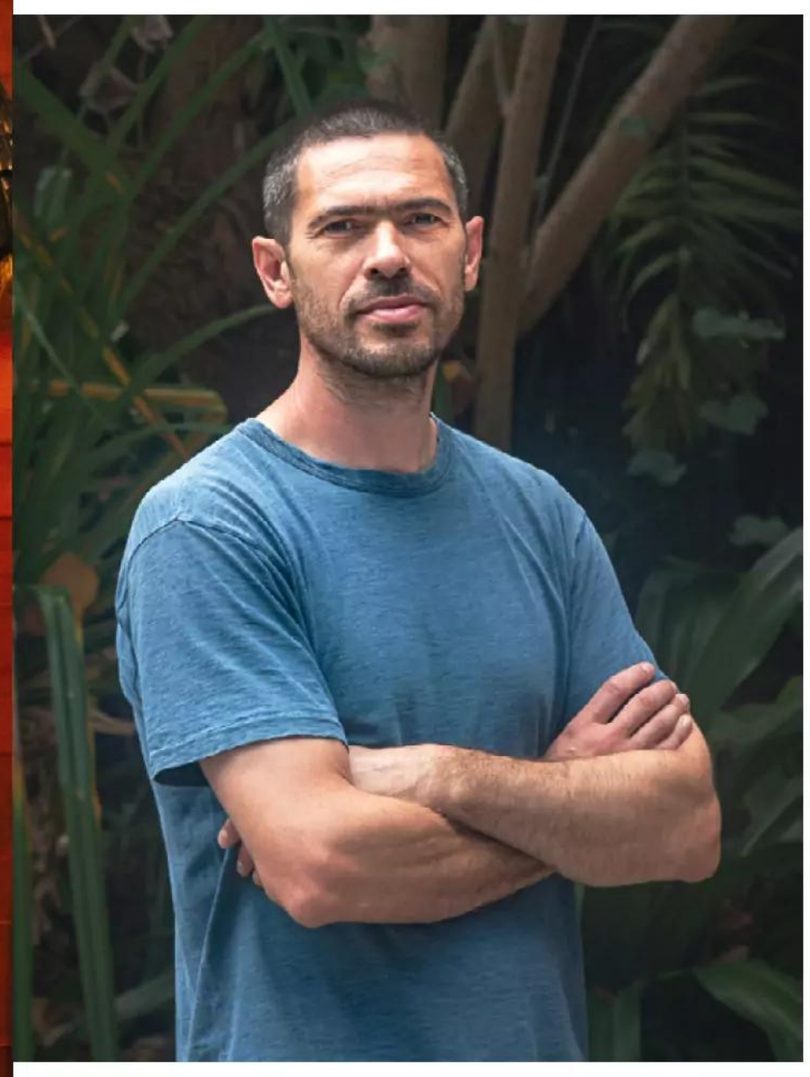


or Kindred – my go-to app for home swaps – have been engineered to elicit human goodness. With prompts to write welcome notes for guests, leave thank-you gifts for hosts and generally treat the space with the utmost care, they're reminding people how to be kind strangers. While it's obviously good for business, it makes for a more memorable experience, too. In New York City last year, a couple left me and my husband two tickets to a comedy show, locally famous Levain cookies and a handwritten guide to their favourite spots on the Upper East Side. You better believe I stripped my sheets and didn't leave crusty dishes in the sink. Impersonal, high-tech hotels and passive-aggressive cleaning-fee charges on Airbnb felt like a distant memory; this was someone's real home.

Instead of a subletter, I've started to think of myself as a steward. How can I be a great guest? As such, I've come to take a certain pride in my thank-you gifts. A beautifully wrapped box of four Marchesi chocolates in Milan was a highlight and, not to toot my own horn, but I did leave a gift card for the organic-wine store where my hosts bought their wedding wine from in London. As a host, I try to embody my best bed-and-breakfast-owner persona. I fluff pillows, get fresh flowers and think hard about which local coffee shop or bakery they, in particular, might like. On the day my guests are due, I wait anxiously to hear that they've got into the flat okay, sometimes setting an alarm for the middle of the night if we're in different time zones. I treat my swappers with the same care I would a good friend, because I know they'd do the same if the situation was reversed. If I were to weigh up the merits of home swapping, I'd say more meaningfully than relieving me of the financial burden of travel, it's given me a renewed faith in human kindness. To walk in someone else's shoes, maybe you simply need to sleep in their bed.

Talking rubbish

British furniture designer Max Lamb's 'Wasted' collection for Bali hotel Desa Potato Head turns your old bedsheets, glass bottles and other detritus from the travel industry into treasure









Clockwise from top 'Bamboo' chair by Chiko Living, approx £320; 'Broken Glaze' plates by Tanah Pottery, from approx £37 each; 'Plastic' hook by Robries, approx £7; 'Styroshell' containers by Waste Lab, from approx £22 each; 'WCO' candle by Rumah Atsiri, approx £37; 'Broken' glassware by Cahaya Lestari Glass, from approx £14, all in collaboration with Max Lamb for Potato Head Shop (shop.potatohead)

As a designer operating in an age of mass consumption and production, how can you responsibly keep putting new things out into the world? It's a conundrum that every environmentally conscious creator faces. Cornish-born designer-maker Max Lamb has been confronting this question head-on since launching his studio in 2007, with projects such as 'Box' – 33 pieces of furniture made entirely from discarded cardboard collected in his studio. It's an approach no doubt drilled into him in his early days working under Tom Dixon, who famously once declared that 'we have too much stuff now'. This summer, Lamb interrogates this idea further with 'Wasted', a homeware and furniture collection made in collaboration with artisans in Bali for Indonesian resort Desa Potato Head, crafted entirely from the hotel's waste. Opened in 2020, the unique complex was founded by Indonesian entrepreneur Ronald Akili with the vision to become a zero-waste 'creative village'. 'Waste is being generated constantly, and there is a real opportunity to address that and to try and turn it into as much of a positive as possible,' explains Lamb, who we met at his workshop in leafy Harrow-on-the-Hill. Desa Potato Head has now ensured just 2.5 per cent of its waste reaches landfill.

The collection has been in development since 2019 when, ahead of the hotel's launch, Lamb was tasked with creating products for its bedrooms and studio suites. 'I'd never been to Bali before, so I didn't know the island, the culture or the opportunities that lay in front of me,' he recalls. 'I like to work within localities and survey material,

manufacturing and production possibilities to let that inform the design process. So I was like, "I'm not designing anything until I come,"' he adds, grinning broadly. The 44-year-old spent a couple of weeks going behind the scenes to see the hotel's waste streams and tour the island. He became enamoured with the way people were honing their craft: 'As we were driving around the island, I'd see people blowing glass on the roadside. The product started to evolve from that exploration, with designs informed by introductions to those makers.'

'Wasted' was born out of the realisation that the products he designed for the suites had the potential to be recreated as retail versions. Tableware, glassware, bathroom accessories, textiles (relatively new territory for Lamb) and chairs (the furniture for which he is best known) are now all part of the offering and can be purchased in the hotel's shop. Everything is made by hand from surplus material sorted by Desa Potato Head. Used bedsheets have been converted into

'Waste is being generated constantly, and there is a real opportunity to try to turn it into as much of a positive as possible'

brightly coloured tie-dye bags and pouches in a range called 'Compost Dye', and plastic containers and bottles have been transformed into a family of accessories in partnership with Bali-based recycled-plastic company Robries. Meanwhile, broken bottles are reimagined as coloured dishes by local studio Cahaya Lestari Glass, and cooking oil is transformed into candle wax.

As usual, the designer took a 'hands-on' approach to the project, splitting his time between prototyping in his London studio, revisiting artisans in Bali and regular calls with Potato Head's design team. 'It's been a very intentional vision from a young age that I cannot be a good designer if I'm not a good maker,' explains Lamb, who has experimented with dyeing his own sheets and his family's socks, purchased a sewing machine to practise embroidery and even created numerous cups out of polymorph (a moldable plastic) to create model glasses. Desa Potato Head's first product offering was never going to be the branded baseball caps or slogan tees that you might find at other luxury hotels. By contrast, Lamb hopes that it will become 'a blueprint for the alternative to that type of merchandise'.
maxlamb.org; seminyak.potatohead.co





Clockwise from left
'Compost Dye' bag by Waste Lab, approx £37; 'Plastic' chair by Robries, approx £415, both in collaboration with Max Lamb for Potato Head Shop (shop.potatohead)



Max Lamb (right) spent time in Bali working closely with local skilled artisans to create 'Wasted'

WORDS: ALICE FINNEY PICTURES: DWINANDA ALDYAN, PORTRAIT BY SARAH LAGE DE OLIVEIRA

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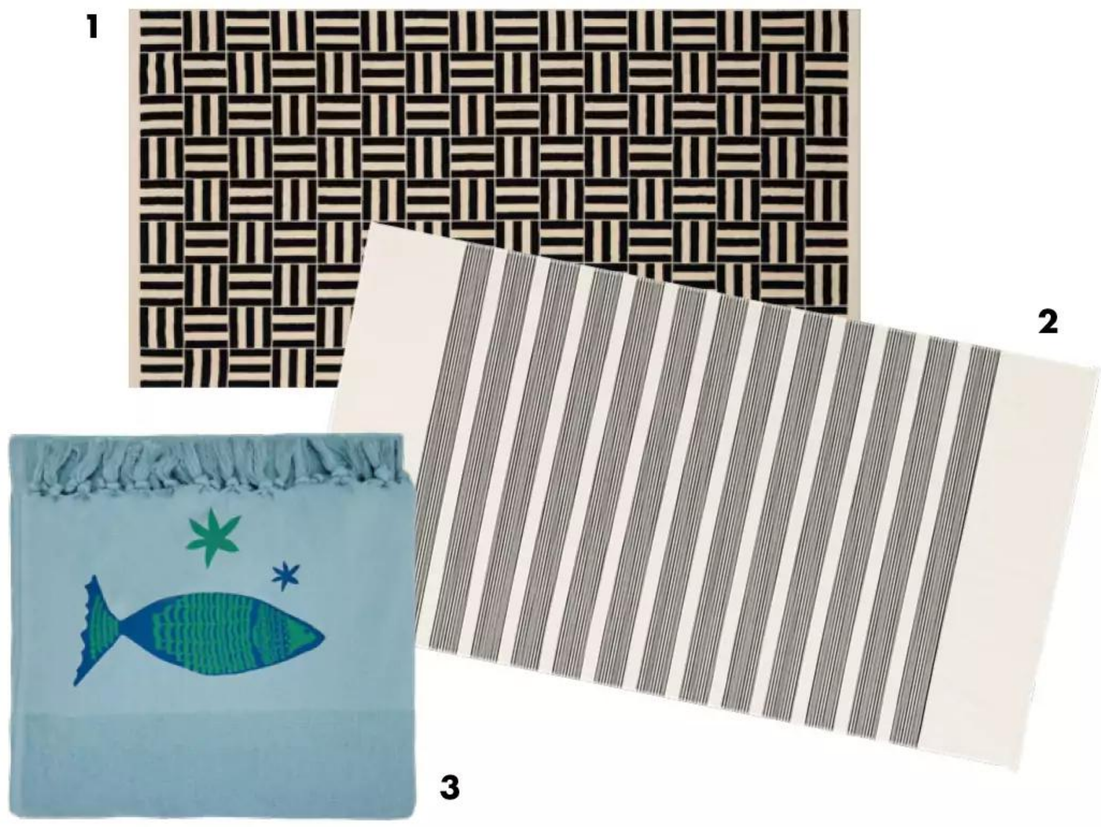
Beach towels

Be the envy of fellow sun worshippers with these undeniably chic designs



Note Dry off quicker with a towel from this brand that prides itself on thick, absorbent fabric

Beach towel in 'Candy Stripes', £59, Hommey (gethommey.com)



1 'Willis' towel in 'Sand & Noir', £85, Baina (shopbaina.com) **2** Towel in 'Off White/Black', £37, Arket (arket.com) **3** 'Big Fish' cotton towel by Anut Cairo, £116 for two, Abask (abask.com)



4 'Logo' beach towel, £75, Marimekko (marimekko.com) **5** 'Naram' towel in 'Vanilla', approx £52, Bongusta (bongusta.dk) **6** Terry towel in 'Mint', £90, Tekla (teklafabrics.com) **7** 'Duality'towel by Raphael Greaves, £82, ZigZagZurich (zigzagzurich.com) ➤



Towel in 'Fence', £55, Dusen Dusen (dusendusen.com)

Note Founder Ellen Van Dusen credits 'the brain's reaction to colour and contrast' as pattern inspiration

WORDS: ALICE FINNEY

Luggage

Our pick of stylish new cases and travel accessories will make the journey as exciting as the destination



1 'Holiday' hand-carry case, £890, Rimowa (rimowa.com) **2** Luggage tag in 'Panama Black' by Thomas Lélu, £120, Smythson (smythson.com) **3** Canvas duffel bag in 'Montana Khaki/Brown', £399, Ralph Lauren (ralphlauren.co.uk) **4** 'Icon' suitcase in 'Skin Pink Tone on Tone', from £297, Crash Baggage (crashbaggage.com)



'Alū Series R Trunk' luggage by Paul Smith x Raw Row, from £510, Paul Smith (paulsmith.com)



'Floyd' luggage collection, from £415, Floyd (floyd.one)



5 Luggage tag in 'Lawn Green', £135, Mulberry (mulberry.com) **6** Trunk suitcase in 'Sandstone', £425, Antler (antler.co.uk) **7** 'RMS' cabin suitcase in 'Bordeaux/Ecru/Beige/Rouge H/Rose', £8,940, Hermès (hermes.com) **8** 'Granville Weekender' bag in 'Dark Olive', £745, Carl Friedrik (carlfriedrik.com) ED

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It's not about the destination



Sometimes, how you get there is what matters. With top UK-based interior designers creating a new standard for planes, trains and yachts, we're predicting a renaissance for luxury travel

Come fly with me

With his first private jet, Edoardo Mapelli Mozzi is taking the concept of quiet luxury to new heights

The founder of architecture and interior-design firm Banda is no stranger to luxury travel. Descended from Italian nobility (he married Princess Beatrice in 2020), Mapelli Mozzi recalls being entreated by his parents to put a shirt and jacket on before journeys as a child. His new project, Banda's first private jet, is a space that's also worthy of a dress code. Its design, which translates the lush materiality and subdued palette the firm has come to be known for, is the designer's way of bringing a moment of calm to the skies.

'It's escapism,' he explains. 'When you're in the air, there are no people constantly asking you questions or children hanging off you; a plane is a sanctuary. It's a moment to say, "Enough. I'm far away from the rest of the world."' However, most planes, even the private ones, are not exactly aesthetically serene – a reality Mapelli Mozzi puts down to the number of necessary rules associated with the aviation industry. 'There are so many regulations, restrictions and challenges that people just go back to working with those who have designed planes before, but our clients wanted something different; something with a sense of softness and elegance.'

There's no harsh strip lighting. Instead, an ambient glow is created using bespoke table lamps (which attach to surfaces using magnetic bases, so that they don't budge during turbulence), while the ceiling and walls are clad in linen to combat the noise and vibrations created by jet engines. Ultra-soft leather features heavily – not just used to upholster the chairs, but also coating tray tables to add that members'-club feel – as does marble. The latter had to be used smartly and sparingly to avoid issues with the balance and stability of the plane.

In a way, this is the ultimate example of small-space ingenuity. 'Every area of the plane is multi-functional and everything has to have the ability to transform,' says Mapelli Mozzi, who points to how a large television (ideal for in-air conference calls) can appear from behind the sofa at the touch of a button. All of these elements, from the seating to the fold-out tables, are bespoke. The trick, he adds, is ensuring it all feels high quality: 'It's how smoothly the table unfolds and doesn't rattle, and that once it's out, there's ample space for your phone. The small details like that really matter.' After all, the atmosphere the designer is aiming to evoke is one akin to the golden age of luxury travel – a time, he says, 'when people weren't racing to get somewhere, but enjoying the process of the journey'. *bandaproperty.com* ➤

WORDS: CLARE SARTIN PICTURES: MARK NICOLSON

Details The cabin is clad in walnut veneer with a satin finish and lined with linen. Green 'Fusion Wow' marble tops the sideboard (opposite), while tray tables feature sage leather. All the bronze lamps are bespoke



Romance on the rails

Designed by Albion Nord, Belmond's Britannic Explorer train is scheduled to depart from London this summer

Interior-design firm Albion Nord have developed a reputation for creating residential projects that show respect for heritage, and this is what it is bringing to England and Wales' first luxury sleeper train. Setting out on its first journey this summer, the *Britannic Explorer* will head to destinations including Cornwall and the Lake District. 'Ultimately, Belmond wanted it to be a quintessentially British experience, rather than one that relies on a 1920s, art deco idea of glamorous train travel,' says Albion Nord director Ben Johnson of the brief for this more quirky take on railway chic.

'We're very conscious that, while people are on the train, the focus is also on the landscape they're moving through. It's about taking people away from the bustle of the city and into the countryside,' adds Albion Nord associate Rebecca Floyd. To that end, each of the three grand suites is named after a different British botanical – valerian, juniper and elder – with palettes drawn from these inspirations. The dining car has the feel of a high-end potting shed, painted a bucolic green, with woven-rattan panelling that brings to mind flower-filled trellises, and the powder rooms feature shell mirrors by Mel Campion to evoke the Cornish coastline. A bespoke fabric was created for the train: a reimagining by Luke Edward Hall of a Rubelli pattern, which weaves in illustrations of historic sites that will be passed, as well as the carriages themselves. 'It's like a beautiful sketchbook,' explains Johnson.

Fabric is integral to Albion Nord's design, especially in the 18 cabins. They 'could feel a bit oppressive if you're not playful and layered in the way you approach upholstery and finishes', says Floyd. To bring opulence to a confined space, the bedrooms in the grand suites are wrapped in textiles, from the headboards to tented ceilings, while other suites are clad in upholstered panelling. Of course, there were unique practical concerns. Most important is considering the motion of the locomotive. 'There's no point in tiling a wall because ultimately it will crack,' says Johnson, while Floyd points to small details like the slight niche added to the antiqued-brass bedside tables to ensure your glasses won't fly off at night.

The look may be a modern approach to luxury travel, but the Albion Nord team have allowed themselves some nostalgia. In the embarkation lobby, guests will be met by a clock, beneath which brass letter cards will announce picturesque stops. A letterbox is ready to be filled with personal notes from the journey (penned on branded postcards that can be found in the cabins) and posted by staff along the route – a final nod to the enduring whimsy and romance of train travel. *albion-nord.com* ➤



Juniper suite Layered textiles include a bespoke Rubelli fabric on the headboard and tenting above the bed, while Luke Edward Hall's reworked 'Rousham' textile, for the same brand, can be seen on the armchair by the window. The lighting is all bespoke, by Albion Nord

PICTURES: MARK ANTHONY FOX

'Belmond wanted it to be a quintessentially British experience, rather than one that relies on a 1920s, art deco idea of glamorous train travel'

Clockwise from top left
In the stairwell, panelling is muted by a neutral carpet and wallcovering; outdoor seating was reupholstered in Perennials fabric; the new 'hangout space'; a BOS Studio bespoke dressing table



Living space A bar was added to this sociable living area, which includes 'Cubo' armchairs by Jorge Zalszupin and a Pierre Augustin Rose sofa

New-wave thinking

Responsibly renovated by Bryan O'Sullivan, this vessel offers an approachable alternative to superyacht style

'Yacht interiors are often treated differently from residential ones, and I don't think they should be,' says interior designer Bryan O'Sullivan. 'You should be able to walk onboard and instantly feel at home, but instead people tend to go for opulence.' His latest project was bought secondhand by his clients, who worked with the designer to swap the luxury yacht's gilded finishes for something 'more approachable'.

'I guess we were trying to dial it all down a few notches,' explains O'Sullivan of the measured approach that saw him retain the original panelling, but replace ornate ceilings with smoother, more contemporary finishes and add modern furniture that acts as a counterpoint to the polished wood. The clients had seen O'Sullivan's work at Claridge's (in 2023, he completed a redesign of the London hotel's restaurant and a series of suites) and wanted to bring some of that vibe with them on their trips – sailing the Caribbean in winter and Mediterranean in the summer.

Key to this was turning what had been a cinema room into a relaxed living space with a bar. 'It's perfect for pre-dinner drinks,' explains the designer, who also transformed a large, state-room-like formal-dining area into more of a 'hangout space', with a giant orange 'Camaleonda' sofa by Mario Bellini for B&B Italia and a psychedelic rug by The Rug Company. There is still an indoor-dining room (essential, as weather at sea is not always predictable), but it's a less stuffy experience, located alongside the living area and bar. Throughout, colour and playfulness keep things feeling modern. From cutting-edge furniture in bright colours to the fabric wallcovering by Dedar in the hallway and stairwell, with its embroidered geometric pattern, the choices are textural and interesting, but never glam in the traditional sense. Many of the pieces were created by O'Sullivan's studio especially for this project, but some were retained from before his intervention – 'I guess we always think, "If you don't need to be wasteful, don't be wasteful,"' explains the designer.

Throughout, colour and playfulness keep things feeling modern. The choices are textural and interesting, but never glam in the traditional sense

One big consideration, he shares, was that 90 per cent of everything onboard has to be secured in place to prevent it moving with the swell when the yacht is at sea. Perhaps the greatest impact of that is on lighting decisions. For this project, the client had a love of mid-century pieces by the likes of FontanaArte – delicate designs that had to be engineered by professional boat-fitting experts with special brackets to make them safe to sail. 'Sometimes the glass in the lights would rattle,' recalls O'Sullivan, 'so we had to figure out ways to avoid that, too.' Despite these demands, the build never hit choppy waters, with the clients, creatively involved in every step of the process, now overjoyed with their new home-from-home on the waves and its fresh take on nautical design. *bryanosullivan.com* ED

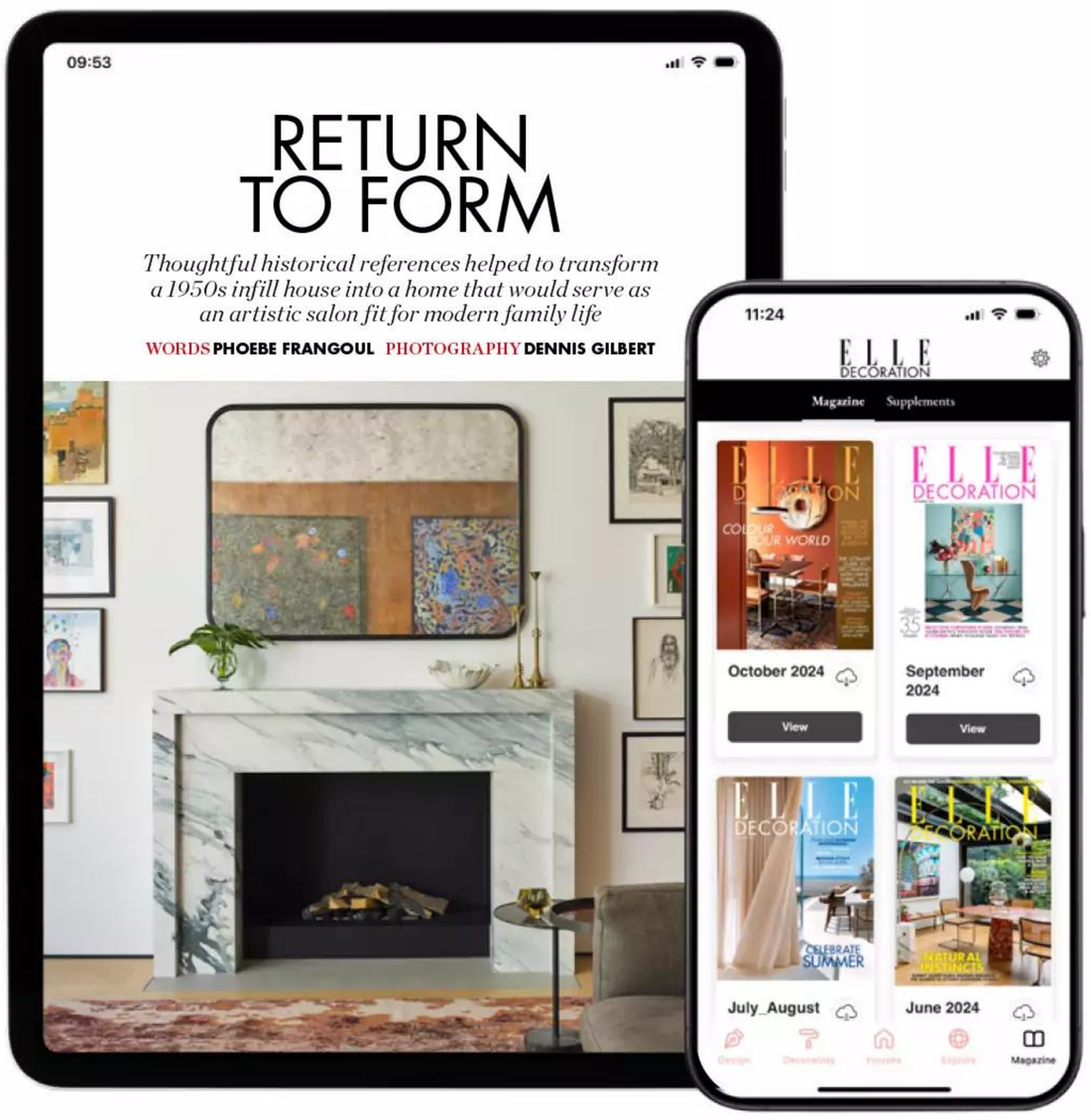
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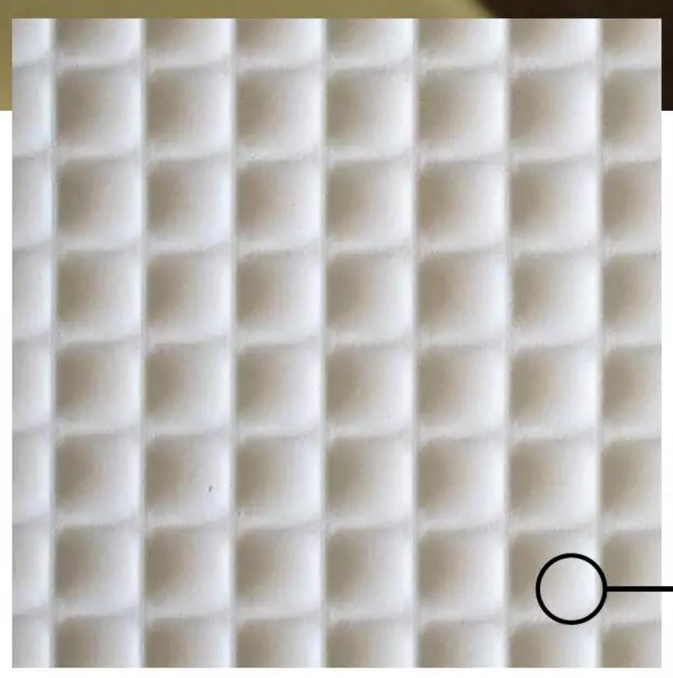
VOLUME 21

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Welcome to the countryside, but not as you know it...

The pandemic-spurred exodus to greener pastures may have slowed, but many of us still dream of our own idyll. However, as those who remember ELLE Decoration Country (previously a separate biannual, but now available in-mag for everyone) will know, rural life does not have to be traditional – and neither do the homes it's lived in. In this new volume, we speak to architects about today's hot topics for country abodes and step inside inspirational spaces in sensational settings

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PICTURE: NICHOLAS MATHÉUS/LIVING INSIDE (ALSO COVER IMAGE)

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LOCATION

We reveal why rising stars of architecture are leaning into the importance of place to create more beautiful and sustainable homes in the countryside, and what freedoms, opportunities and challenges arise from building in a rural setting today

Words PETER SMISEK

LOCATION

PICTURE: STÅLE ERIKSEN

Previous page Sandy Rendel Architects' Bury Gate Farm, set within the greenery of the South Downs National Park **Below** A bright corner of the living area in The Makers Barn by Hutch **Opposite, from top** Inside the Longhouse annex by Finch; The Makers Barn surrounded by wild grasses and flowers; a bedroom in Baillie Baillie's Iorram cottage

The UK countryside holds enduring appeal. As of May 2025, according to the British government, around 10 million people live in rural England and, since mid-2020, their numbers have been growing faster than in urban areas. The picture is similar in Scotland and Wales. New arrivals seek peace and quiet, plus a more connected lifestyle. As London-based architect David Money, who has led his own practice since 2002, puts it, they're after 'access to nature, long views over water and hills – experiences that you can't get in cities'. The best rural homes, he says, 'have really strong landscape connections. The untamed imperfections of gardens feed into the architecture, giving the building an earthy quality.'

This means that context, landscape, sustainability and materiality now guide rural architectural design more than ever. Money calls this a 'tailored response to a set of unique circumstances'. A younger generation of architects is taking these principles further. Despite VAT rules that favour new builds, adaptive and material reuse is becoming the norm, and traditional building crafts are being revived. 'Clients ask significantly more about material origin and the carbon footprint of building techniques than they typically do in the city,' says Nico Warr, founder of Finch. 'There has been a noticeable shift towards the use of natural materials.' Finch's Longhouse, an annex to a 1930s seaside cottage in West Sussex, exemplifies this approach. Its copper-clad, ribbed timber vaults evoke upturned Viking ships. Inside, Scandinavian spruce arches are paired with cedar planks salvaged from a 100-year-old barn. Leather panels and cork cupboards continue the themes of sustainability and longevity.





Landscape, sustainability and materiality now guide rural architectural design more than ever

A more local and subtler, but equally tactile, approach is seen in The Makers Barn, a wonderfully contemporary home by young practice Hutch, located in an old piggery set amid wild grassland. Its pitched roof nods to nearby Tudor cottages, while 'the design uses local materials such as timber, clay and lime plasters, and English elm joinery', says architect Craig Hutchinson. The home's central concrete chimney, with its rough board marks made by timber, recalls both brutalism and rustic stonework. The aim, Hutchinson says, was to create a building that 'feels organically tied to the land'.

Glasgow-based Colin Baillie, who co-founded Baillie Baillie with his partner Megan in 2019, echoes this view: 'Using local materials speaks directly to a connection with place.' Their Highland-cottage project Iorram features a steep roof with low eaves, lime-harled walls, clay plaster and terracotta tiles, while locally sourced Douglas fir is used throughout, including as offcuts repurposed for the kitchen cabinets to help minimise waste. 'We're drawn to low-tech methods of making, and simple ways to inhabit space,' Baillie adds. ➤



PICTURES: LUKE HAYES, MURRAY ORR, HELEN CATHCART, STYLING SARAH BIRKS

This emphasis on material and craft complements rather than replaces the traditional sustainability strategies centred on energy efficiency (such as Passivhaus principles). At Bury Gate Farm in Sussex, architect Sandy Rendel has included on-site renewable energy, enabling the home to operate in a carbon-negative way. But he argues for a 'more holistic definition of sustainability, including embodied energy, design life and durability, tolerance to changing needs and wellbeing benefits that come with natural, breathable materials'.

There is also an evolution in thinking about the land as well as the buildings. 'There's more demand for working gardens,' says Fiona McLean of McLean Quinlan, who has designed homes from her Winchester studio for more than 40 years. At Downland Barns in the North Downs, the clients planted fruit trees and a kitchen garden with raised beds, complementing the agricultural character of the historic barn. The building's double-height volume now serves as an open-plan living space with a strong indoor-outdoor connection. Hutchinson also notes the growing importance of landscape design. 'We're seeing more requests for natural swimming pools, outdoor saunas, and gardens designed for both connection and retreat,' he says.

Rural projects can come with extra challenges. 'Wildlife protection of bats, newts and birds shapes how we approach siting and materials,' explains Hutchinson. 'Planning can be complicated,' agrees Niall Maxwell of Rural Office in Carmarthen, Wales. 'There's resistance to development due to landscape impact or AONB (Area of Outstanding Natural Beauty) status.' Most projects are therefore based in settlements, or they adapt existing buildings. His studio's Delfyd Farm in the Gower Peninsula extends a two-storey Victorian farmhouse with three single-storey larch-clad wings, enhancing the formal simplicity of the original property.





Below, from top The flint-clad entrance to Downland Barns by McLean Quinlan; Bury Gate Farm by Sandy Rendel; Downland Barns' kitchen
Opposite The dining and sitting room in the new extension to Delfyd Farm by Rural Office

Despite these restrictions and possible pitfalls, architects agree that rural-planning departments are increasingly ambitious about sustainability and design quality. 'There's a growing recognition of the need for buildings to sit sensitively within the landscape, using local materials and meeting high environmental standards,' says McLean. An additional driver of design quality is a loophole in English planning law that allows the construction of new homes in the open countryside if they're of exceptional design quality, which is often referred to as Paragraph 84. Rarely used, this clause sometimes enables clients and architects to realise ambitious feats of design.

Hugh Scott Moncrieff, creative director at Cake Architecture, best known for its sophisticated hospitality spaces in London, is currently pursuing such a scheme in Essex. The Oak House will sit on a site, once home to a farmstead demolished after the war, that lies beyond the village boundary. 'We'll be using ultra-local materials: brick, flint, chalk, oak,' he says, pointing out that the project aims to have a 'radically low-embodied carbon footprint'. The oak, sourced from a nearby woodland, will form the primary structure, while landscape upgrades are also being explored.

Whether or not Cake's Oak House will be built remains to be seen (although this writer is a fan), but it seems that, for once, all the factors are coalescing to allow the current generation of architects to deliver distinct, quietly beautiful and sustainable homes that will enrich their communities for many years to come. ED



PICTURES: JIM STEPHENSON, STÅLE ERIKSEN, BUILDING NARRATIVES



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ELLE DECORATION COUNTRY

Deià dream believer

Designed for multi-generational celebrations, this Balearic home on a hillside makes the most of its spectacular setting

Words PHOEBE FRANGOUL
Photography JAMES McDONALD

It might seem strange, but whenever Vicky Charles designs a holiday home, she imagines her client living there out of high season, directing as much energy towards creating cosy rooms as she does to spectacular poolside settings. In the case of this hillside residence in the coastal Mallorcan village of Deià, Vicky's firm Charles & Co was commissioned by a long-standing client (they had previously worked on a complete renovation of his canal house in Amsterdam) to create a base to gather his family – including two daughters, three grandchildren and his ex-wife – for celebrations.

The home had belonged to a Spanish family and hadn't been touched for at least 15 years, so needed updating from top to bottom. But the timeline was short – just a year – as the client wanted to host his daughter's 40th-birthday party there. 'The whole place was repainted, with new kitchens and bathrooms. There's space for everybody: four bedrooms on the ground floor and a small guest bedroom upstairs with two bunk beds, plus the guest cabin.' The original floor plan was too open, so they closed off some spaces to make them feel more intimate, while painting dark beams white was an 'easy win' that brightened some rooms. The pale-pink marble flooring in the lounge from the 1990s was also retained.

Having designed Soho House locations around the world, famed for their 'home from home' atmosphere and cosy-cool aesthetic, Vicky had learnt that 'good hotel design has to keep that balance of location and familiarity', and the same principle applies to a second home. 'We expect our clients to arrive with just their clothes, and we will have done the coat-hangers, bathroom products, at least for them to stay there the first night,' she says. Admitting she's a 'compulsive shopper', she delights in sourcing everything from picture frames to wine glasses; even Scrabble and swimming goggles for the grandkids. That said, when Vicky's husband joined her towards the end of the project with their children and cooked the first meal for the client in the new kitchen, he gave her a list of what was missing – including a grater.

Squashy upholstery (all produced in Portugal) offers plenty of corners to curl up in on cool evenings, while the outdoor terraces and poolside area are provided with equally comfortable seating to make the most of the views of the sea, the hills and the lush gardens. 'The colour palettes are inspired by all the flowers and the painted houses in town,' Vicky says of her approach to the decor. 'It's hard to articulate because it happens intuitively – the spaces just evolved.' This is a designer who never wants to surprise her clients too much. She believes they should enter their finished home knowing roughly what to expect. However, while her client was keen to be involved in choosing tiles and fabrics, he was determined to keep away from the build in the final stages. 'He wanted that experience of walking into the house with the candles lit, the music... he was overwhelmed,' she recalls. In fact, Vicky's client has just sold his Amsterdam home and is now spending a large part of the year in Deià – a testament to her work. 'The sign of a successful second home is when you suddenly want to be there all the time!' she says, laughing. *charlesandco.com* ➤



Terrace Vicky's team bought the 17th-century wrought-iron gate from an antiques dealer in Florence and the rattan chairs from local artisans. Vintage chairs and a table from the Palma antiques fair sit underneath the house's original wisteria-covered pergola



'The colour palettes are inspired by all the flowers and the painted houses in town,' Vicky says of her approach to the decor





Living room This airy space is grounded by jewel-toned upholstery, including a vintage sofa (re-covered in Zak + Fox's 'Sycomorus 02' fabric) and a Pinch armchair in mohair. The chandelier took hours of scrolling through websites to find. 'It's like a big treasure hunt,' says Vicky. 'You have to trust that it's out there. This one's from Morentz in Amsterdam' ➤

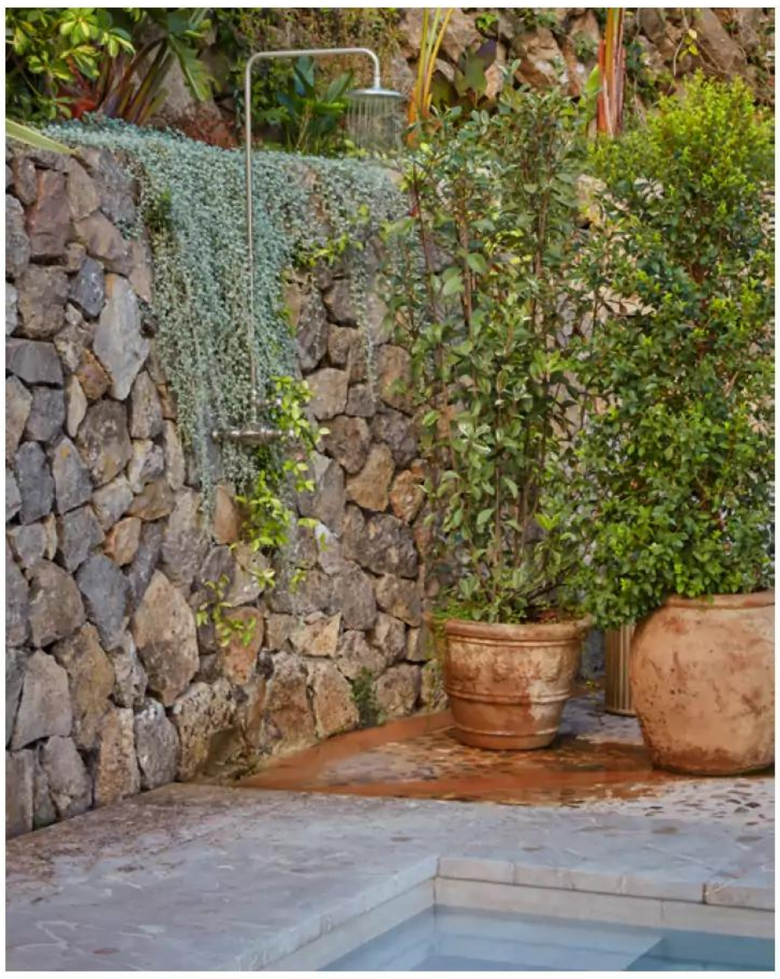
Dining room Vicky's favourite spot, this versatile space 'isn't just for dinner – you can take a Zoom call in there or have your morning coffee; if it's raining, it's cosy but bright,' she says. The De Le Cuona fabric for the walnut Luteca dining chairs reflects her client's love of Africa, where he worked as a safari guide in the 1970s. The black-walnut dining table is by Stillmade. Overhead hang 'Sfera' pendant lights by Maurizio Bernabei for Bottega Intreccio, while a custom Nanimarquina rug adds another layer of colour

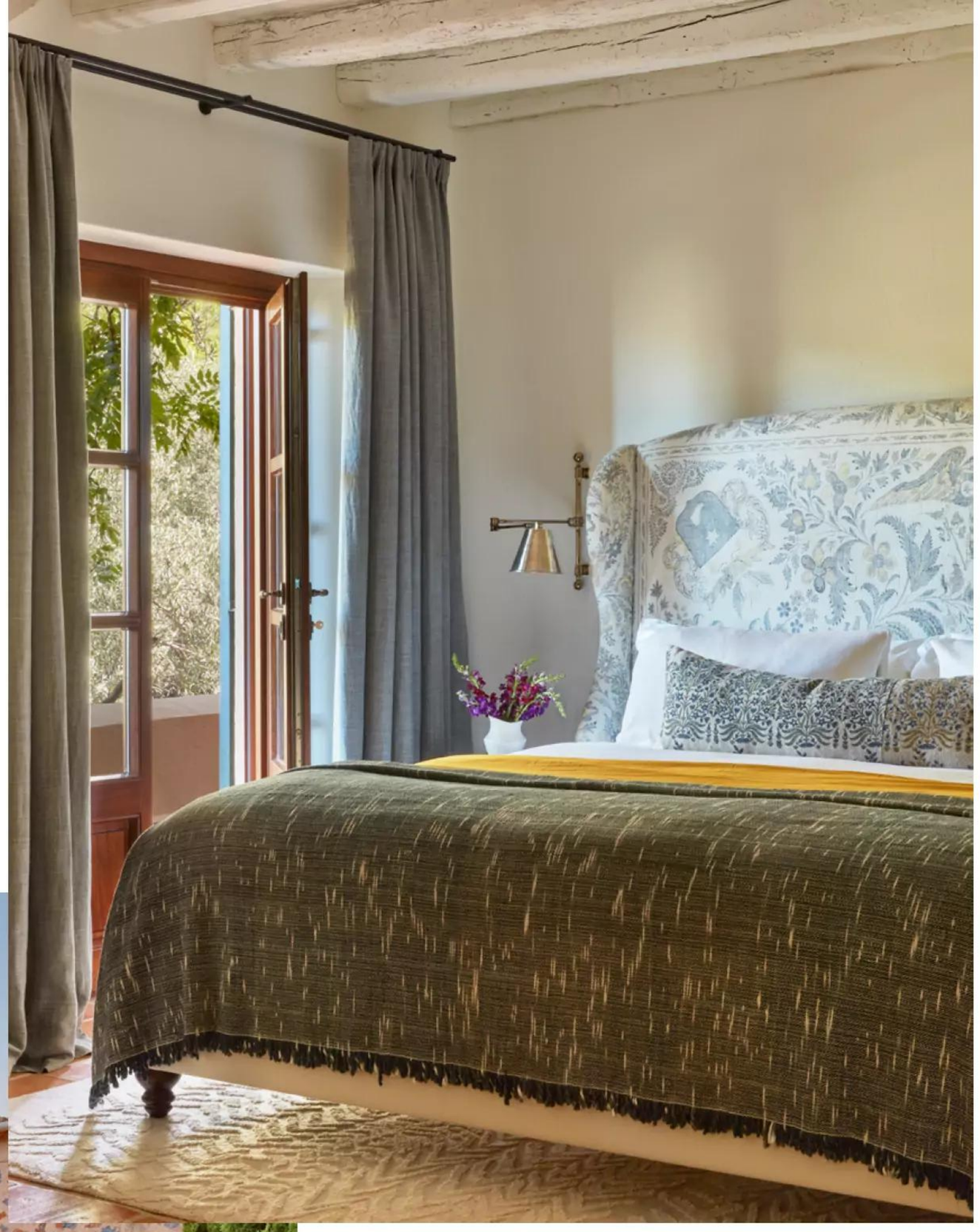
Living room Seen from the other side, this area is home to vintage finds including a pair of bookshelves from Montage Millerton in New York and an Axel Einar Hjorth 'Birka' desk designed in 1935. There are also bespoke pieces by Charles & Co, such as the 'Tambour' cocktail cabinet made by Rupert Bevan. The artwork is all from the client's private collection

Garden All the planting around the house was done by Mallorcan firm Jardins Tramuntana **Kitchen** Working with the history and architecture of the house, this space sticks to a simple material palette: custom oak cabinets by Rupert Bevan, handcrafted Moroccan zellige tiles by Zellij Gallery Inc for the splashback, Fior di Pesco marble from FMG Design Italy for the worktops and 17th-century floor tiles from Solar Antique Tiles in Tuscany on the floor. The bronze wall sconces are from Hector Finch and the plaster cone pendants are Rose Uniacke. The taps and farmhouse sink are by Waterworks and the custom range is by Officine Gullo. The walnut counter stool is by Luteca ➤

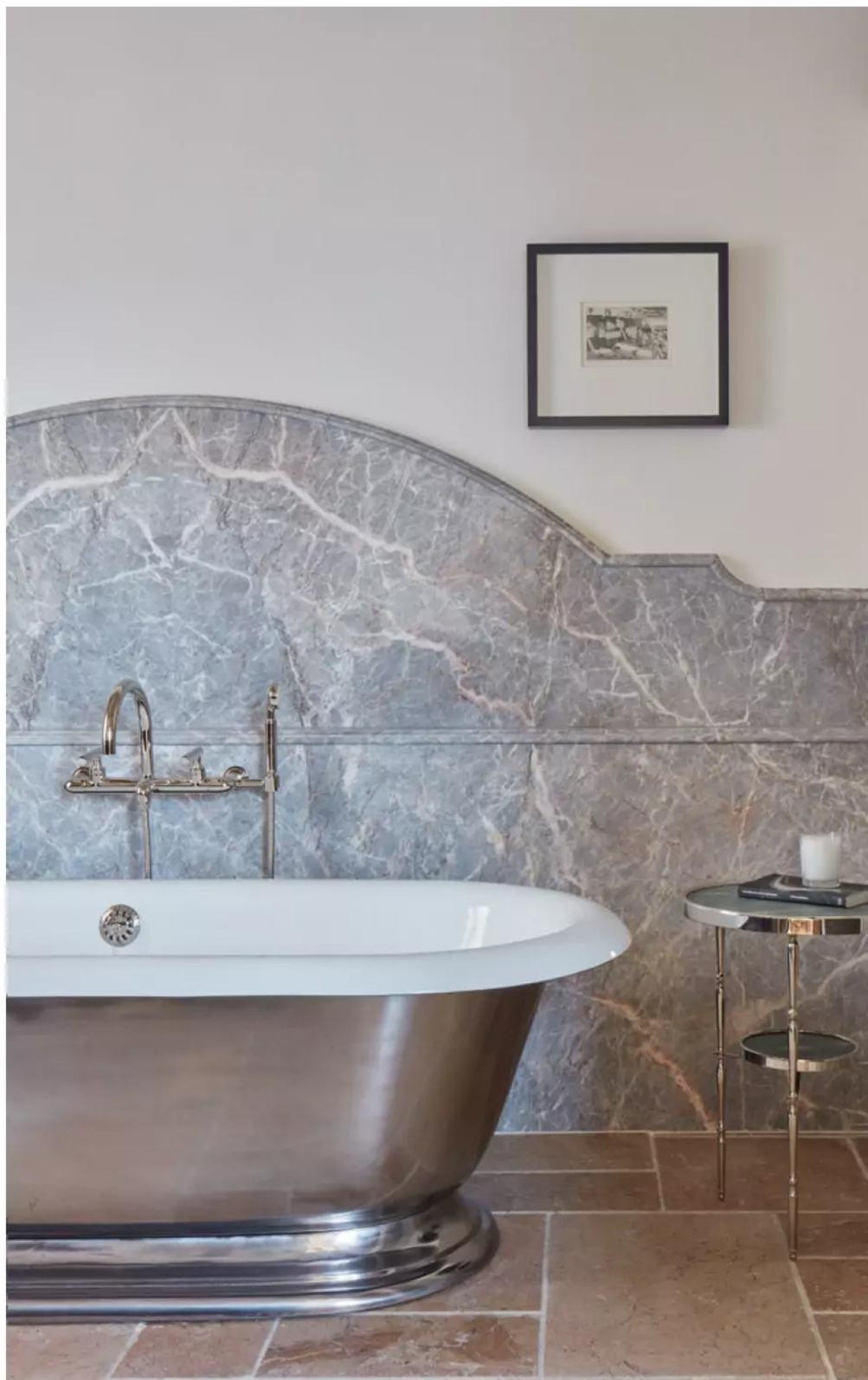












Bedroom A custom bed by Chelsea Upholstery features a headboard in Lewis & Wood's 'Palampore' linen in 'Earl Grey' with a Soho Home throw. The 'Reading Wall Light' is by Soane and the curtains are in 'Sultanat' linen by Casamance
Bathroom The cast-iron 'Tay' bathtub by Drummonds is surrounded by Fior di Pesco marble from FMG. Next to it stands a round 'Capri' table by Vaughan
Pool area Vicky and her team remodelled the pool area to make the most of the spectacular location, taking care to design extra-comfy, colourful loungers that swivel. 'If you can't get a sunbed right, you've got a problem!' she says. Her client swims a lot for his health, so there's an outdoor shower (see far left) in an area where the trees provide natural shade
See Stockists page for details ED





By Matthew Giles Architects / Photography by French + Tye

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ELLE DECORATION COUNTRY

A modern vintage

With the lush green of California wine country stretching in every direction, this home blends contemporary architectural details with sculptural artworks

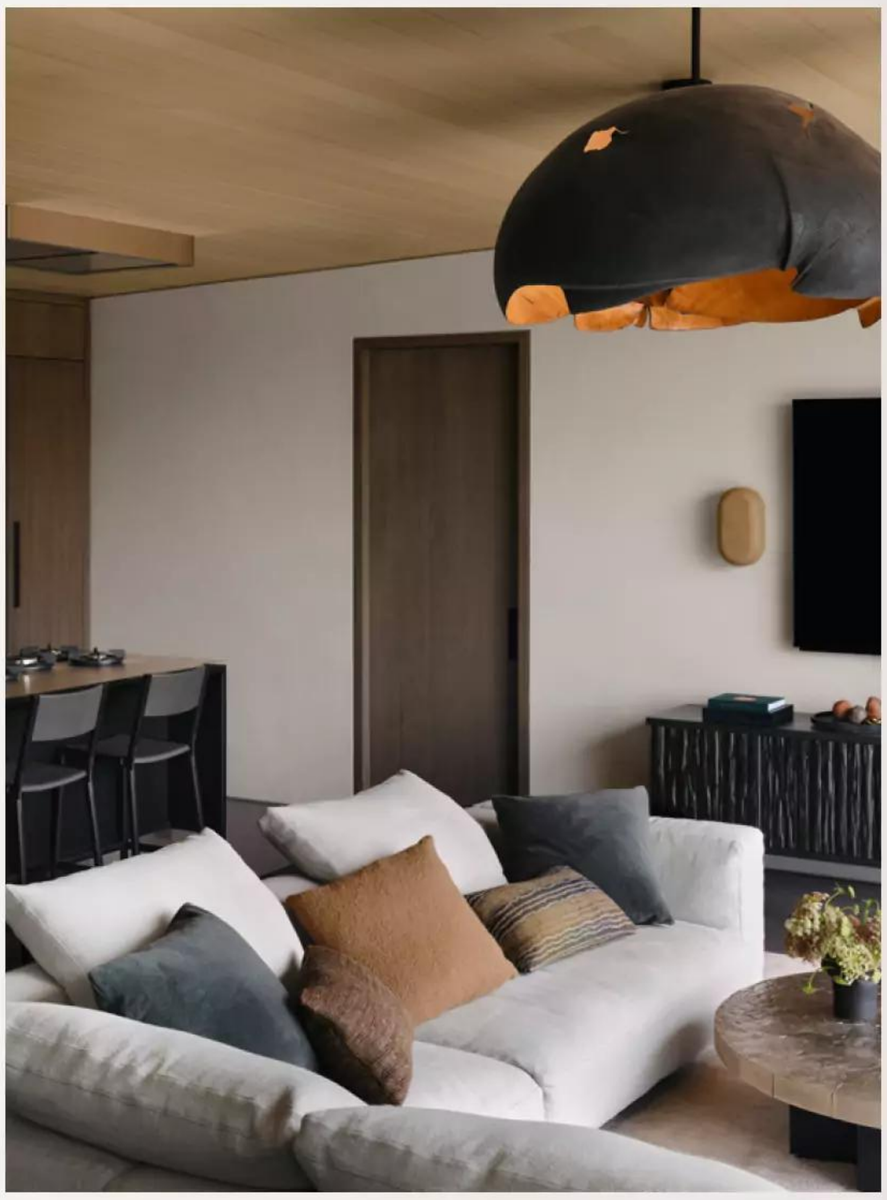
Words HANNAH NEWTON
Photography DOUGLAS FRIEDMAN

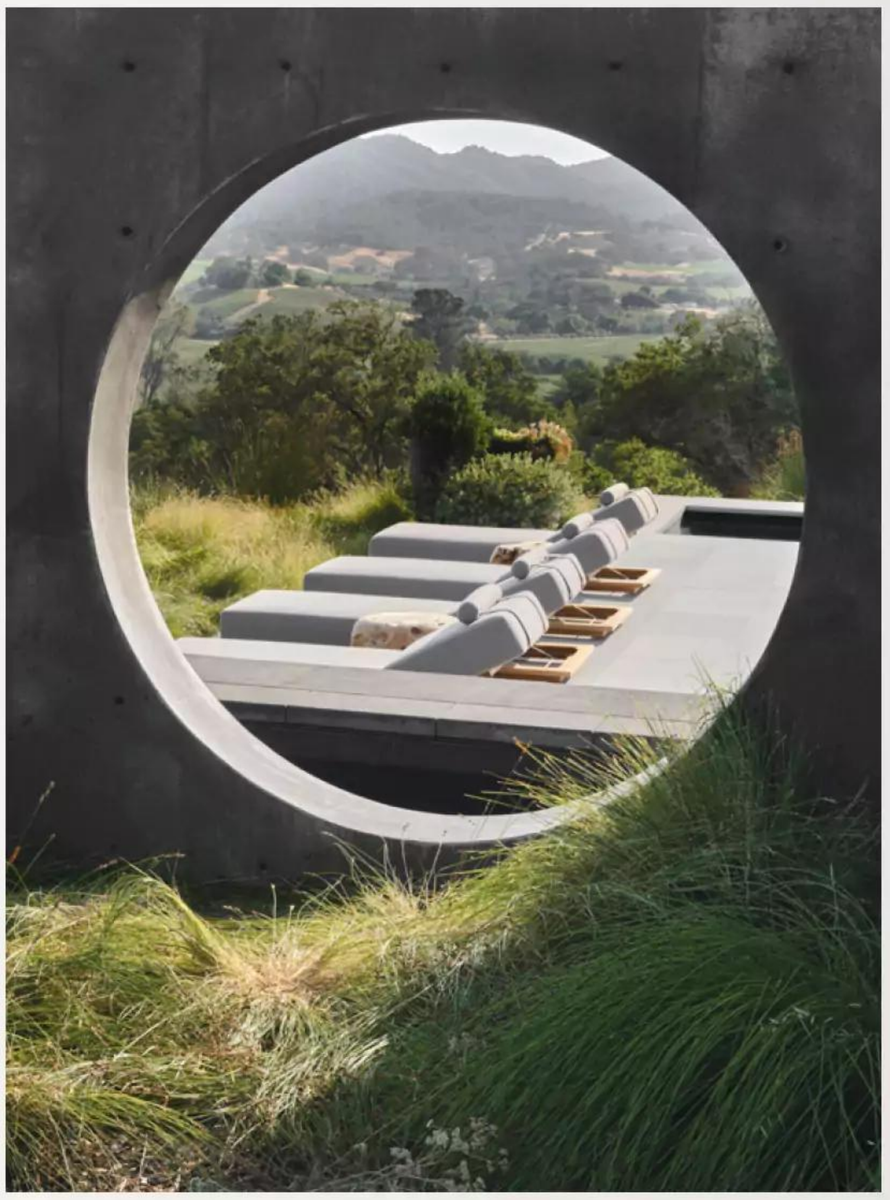
A charred bronze sculpture, three metres high, perches on the windswept tufts of a natural, green roof overlooking the vast, sweeping Alexander Valley within Sonoma in California's wine country. Inspired by the rugged countryside of north Wales, the striking artwork, designed by British artist David Nash, sets a contemporary tone for this modern house, which is crafted from poured concrete, timber and glass, and set amid acres of olive groves on a family farm producing biodynamic, organic oil. Moody concrete walls are framed by Alaskan yellow-cedar panelling, while sleek glass blurs the lines between the indoors and outdoor living and dining areas.

Designed as a place for visiting friends and family to stay, and set a little distance away from the main house, this space was created in collaboration with Strening Architects and Lucas & Lucas Landscape Architecture. Clutching a dog-eared copy of Nicole Hollis's book *Curated Interiors* with notes on each page, the young farm owners invited the interior designer to get involved at the beginning of the build, to work with the architects on material choices, the layout and the planning of the outdoor entertaining area. 'When working with a modern concrete structure,' Nicole explains, 'my approach is always to find a balance between its raw, industrial nature and the warmth and comfort we seek in a living space. We were inspired by the way the light shifts, the textures of the materials and the colours of the landscape, which shaped the palette.'

'The key is layering,' adds Nicole, who used natural fabrics in neutral tones, 'as well as balancing matte and polished surfaces.' Carefully chosen artworks make a quiet statement throughout the interior; in the living room, it's a collection of pendants, hand-carved from a single piece of fallen oak by artist Nic Webb, which float like supersized seed pods, drifting on the breeze. In the bedroom, Nicole selected a painting by Danae Mattes with a crackled grey, blue and white glaze; its beautiful imperfection invites a *wabi-sabi* energy inside. 'We collaborated with artists whose work speaks to the natural elements of the space,' she says, 'ensuring each commission feels integrated rather than decorative and celebrates craft.'

Every piece, no matter how beautiful, can't help but play second fiddle to the extraordinary views of the landscape, though. These are the ultimate artworks, and the architects and Nicole understood that they had to take centre-stage. Outside, a single, circular hole has been blasted into a solid concrete wall, perfectly framing the rolling terrain while shielding the lap pool from the elements; the firepit is also positioned accordingly to make the most of the sunset vistas. Nicole chose a lava-stone dining table, marble stools and reclaimed-teak side tables in tones that, she says, 'mimic the hues of the sky, the earth and the plants, allowing this design to blend into its surroundings'. *nicolehollis.com* ➤











Living room Custom wool, velvet and alpaca bouclé cushions are piled generously on a Flexform sectional sofa upholstered in oatmeal linen from Anne Kirk Textiles. It sits in front of a bespoke white-bronze and black-oak coffee table by Jean-Luc Le Mounier. The custom Allo rug is by Woven. Behind the sofa stands a twisted Corten-steel 'Soul Bench' by Verónica Mar and the pendant lights are by artist Nic Webb **Outside** On top of the shower and wine cellar is a natural green roof, upon which the charred-bronze sculpture *Ladle and Spoon* (2018) by British artist David Nash stands **Detail** An armchair by Roberto Menghi for Arflex, upholstered in brown mohair by Opuzen, stands next to an iroko-and-steel side table by Arno Declercq, with a lamp by Santa & Cole. The photograph is *Sunburned GSP (Mojave/expanding)* (2017) by Chris McCaw from Haines Gallery ➤

‘We were inspired by the way the light shifts, the textures of the materials and the colours of the landscape, which shaped the palette’



Kitchen A sleek wall of oak cabinetry hides tools and utensils, while a sharp, modular Vipp island is paired with leather counter stools by FYRN, all convening beside a tall, elemental vessel, sculpted from black ash by New York artist and basketmaker Jonathan Kline (opposite, top left) **Outside** The garden and lap pool are spanned by a monumental concrete wall, with a circular cut-out framing the view of the valley. The sun-loungers are from Danao Living ➤

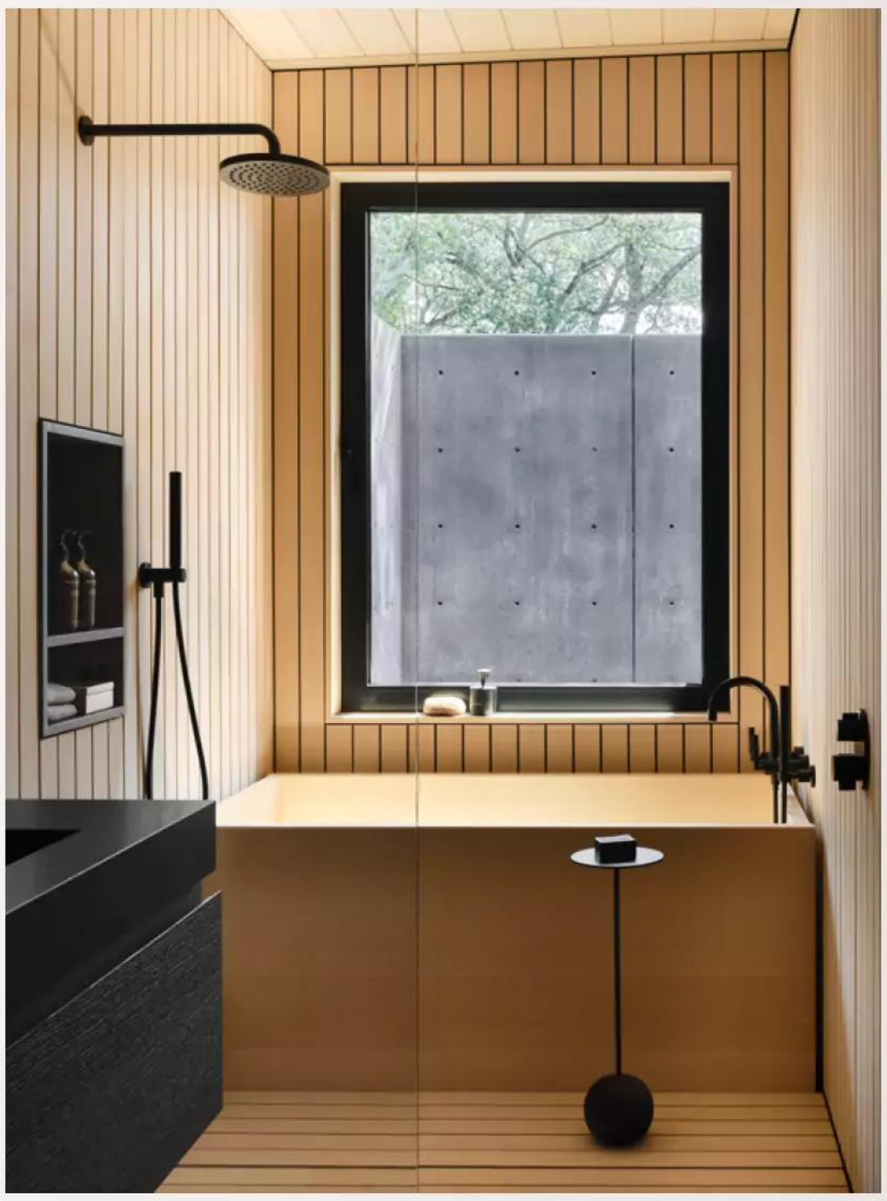


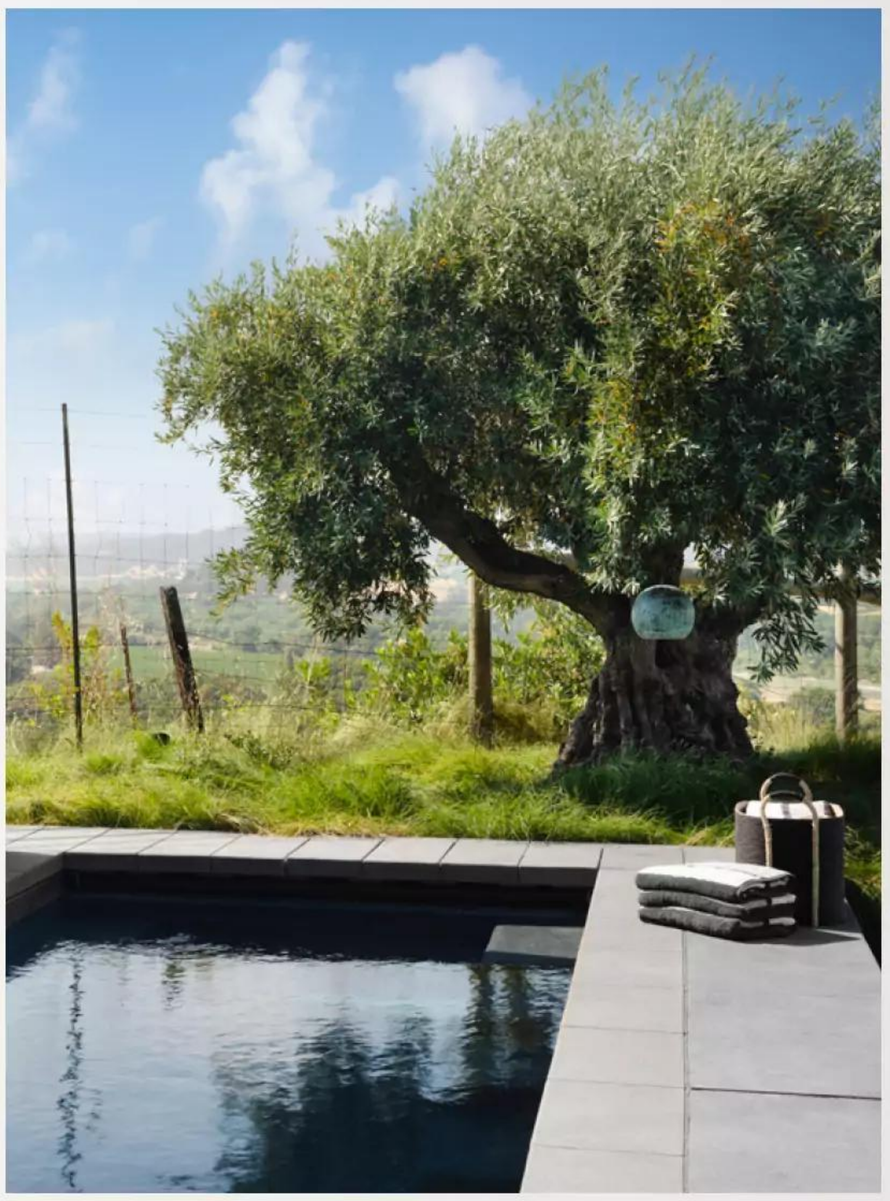














Outdoor kitchen Nicole Hollis counter stools by SymFab are placed around the bar area outside **Poolside shower** This moody space is illuminated by RBW sconces **Bathroom** An Alaskan yellow-cedar wood ofuro bathtub with Dornbracht fixtures and a blackened-steel side table by Kathy Kuo Home are framed by slatted-timber walls **Bedroom** An elliptical, sculpted-oak pendant by Pascal Oudet hangs over the bed from Hardesty Dwyer and Co. On the floor is a custom-made wool-and-silk rug from Holland & Sherry; the hand-chiselled oak dresser is by Casey Johnson. Above is an artwork by Danae Mattes **See Stockists page for details** ED

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ELLE DECORATION COUNTRY

Between the sun & sky

Inspired by the bright blues and dazzling yellows of a summer's day, this home on the Italian island offers a graphic take on seaside style

Words SONIA COCOZZA
Photography NATHALIE KRAG/LIVING INSIDE

'This hidden Capri that you enter only after a long pilgrimage, after the tourist label has peeled off from your suitcase, this popular Capri of rocks and minuscule vineyards, of humble people, hard-working and natural people, has an absorbing charm.' So wrote renowned Chilean poet Pablo Neruda in his memoirs. The Nobel Prize-winning laureate had fallen in love with this jewel in the Bay of Naples. It was not the luxury playground of yachts and high-end boutiques that won his affection, but the island's softer, purer side.

Neruda's Capri is the same one that attracted Fabrizio Verde, an entrepreneur who, with the help of Naples-based architect Giuliano Andrea dell'Uva, has created a family home that distils the island's essential elements: the classic white of the houses, the bright yellow of the midday sun and the many shades of blue that play between the sea and the sky. Mirroring the horizon glimpsed out of the windows, the walls in the living room feature a strip of blue that wraps around the space, extending across the whole wall in the hallway. In the bathroom and guest bedroom, the palette is turned up to 11, with graphic resin floors decorated with stripes of blue and colour-blocked paint effects. Even outside on the terrace, with its stunning sea views, the playfulness continues. Here, zigzag tiles – a modern interpretation of a design spotted in Sicily's beautiful Villa Valguarnera and reimagined by the artisans at Galleria Elena – make a bold design statement.

Creative and experimental, the completed interior went beyond the client's initial brief, with Giuliano inspired by a fantastic array of furniture and accessories spanning design's most carefree decades, from the 1950s to the 70s. A Vico Magistretti 'Eclipse' table lamp for Artemide in attention-grabbing red in the bedroom and an iconic 'Tulip' table by Eero Saarinen for Knoll in the kitchen are both cases in point.

The living room's ceramic fireplace is another decorative flourish borrowed from the past. Covering the entire fireplace in tiles was something common to Capri homes in the 50s, and it's a tradition Giuliano has brought bang up to date. The choice of colour – a dreamy aqua shade that glistens in the daylight – is not only dazzling, but a constant reminder of the beauty that lies just outside the window. *giulianoandreadelluva.it* ➤



Portrait Fabrizio Verde outside his home on Capri

Zigzag tiles – a modern interpretation of a design spotted in Sicily's beautiful Villa Valguarnera – make a bold design statement

Outside Expansive terraces overlook the colourful buildings of Marina Grande, Capri's port. The zigzag-striped floor was inspired by the ceramic tiles of Villa Valguarnera and created by Galleria Elena. Furniture includes a large Santa & Cole table and 'Landscape' sofas by Kettal ➤

Mirroring the horizon glimpsed out of the windows, the walls in the living room feature a strip of blue that wraps around the space



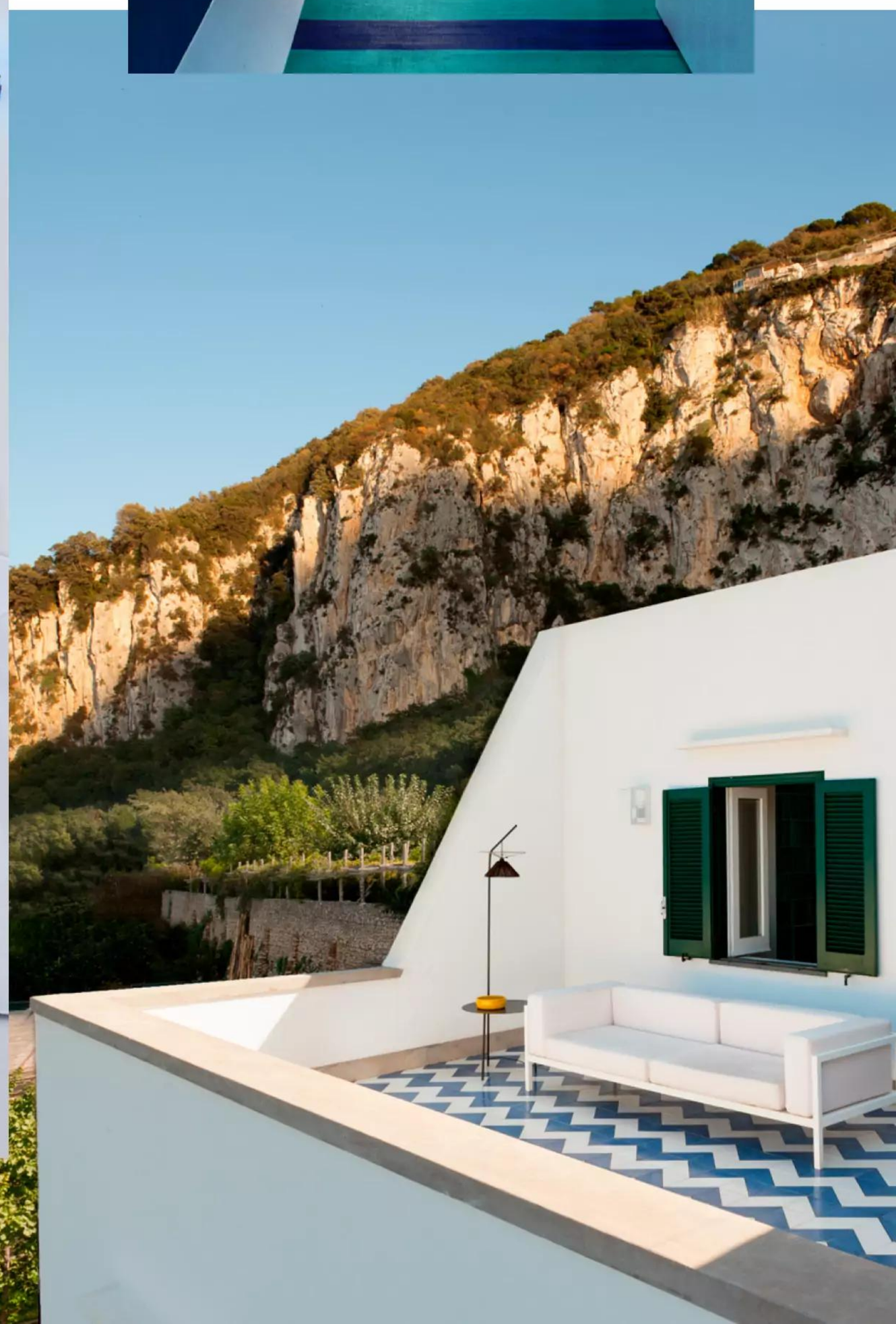


Kitchen Classic colourful Neapolitan tiles line the walls in this cool space, where Eero Saarinen's famous 'Tulip' dining table for Knoll is paired with 1950s Gian Franco Legler rattan chairs. Ceramic pitchers from the 1970s are ranged along the counter with a vintage Stilnovo wall lamp overhead

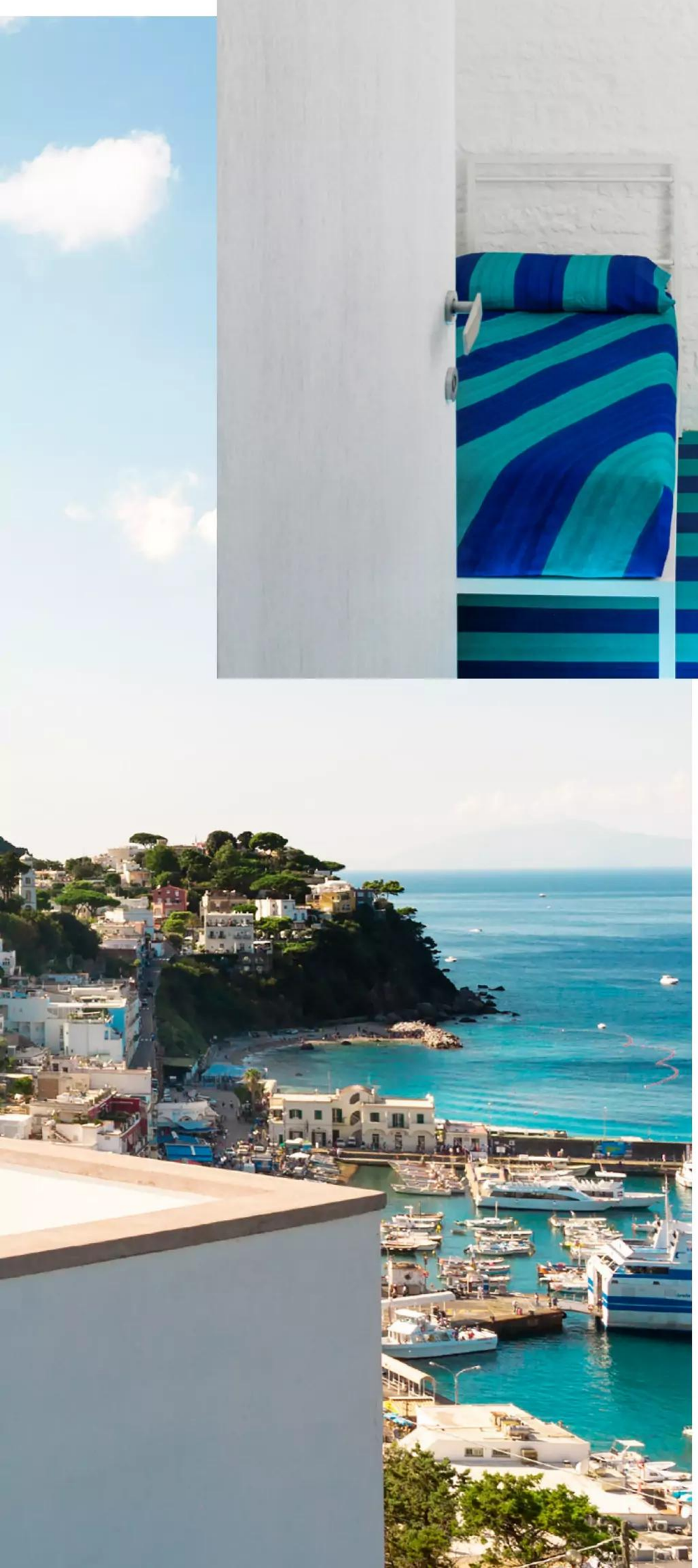
Living room Everything revolves around the ceramic fireplace – a tribute by Giuliano Andrea dell'Uva to the 1950s tradition of covering the chimney breast with tiles. The 'Ghost' sofa by Paola Navone for Gervasoni is paired with custom coffee tables, while above hangs the 1950s 'VV' suspension light by Viganò for Astep. The red-rattan 'Primavera' armchair was designed by Franca Helg for Bonacina, while the 'Hang' chair by the window is by Chris Liljenberg Halstrøm for Skagerak ➤



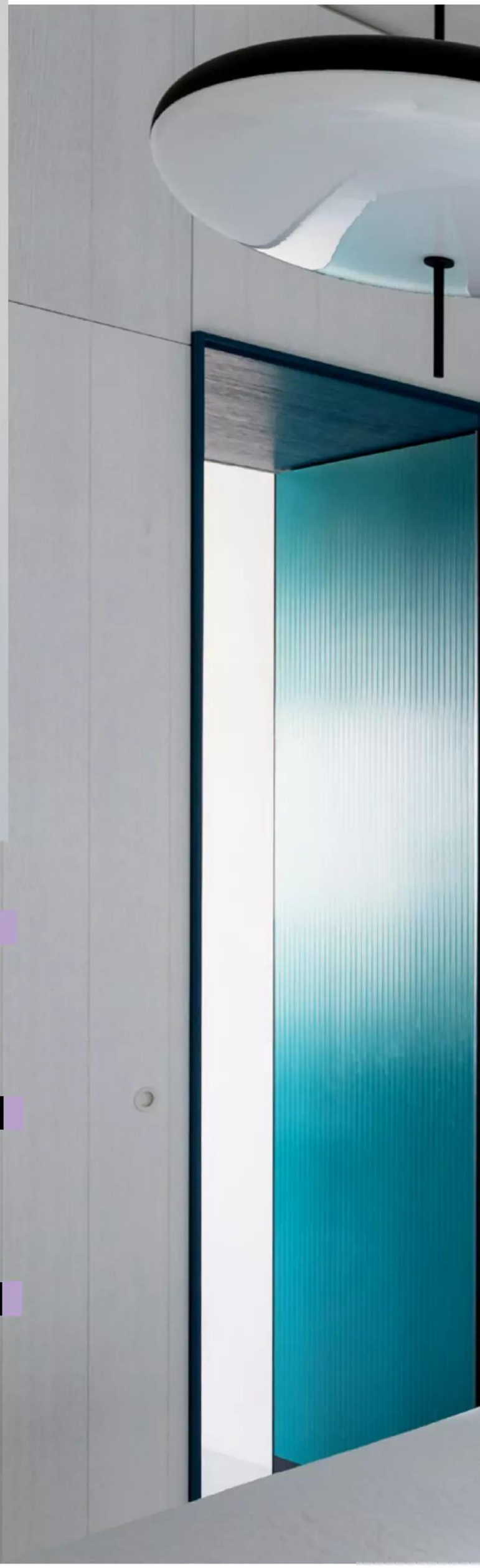




Guest bedroom The whitewashed barrel vaults of Capri's traditional architecture are enhanced by the graphic stripes of the resin floor, created by Rezina to a design by Giuliano. The bed cover is by Livio de Simone. A large white 'Moire' pendant from Petite Friture floats overhead; the 1970s table lamp is by Artemide







In the bathroom and guest bedroom, the palette is turned up to 11, with graphic resin floors decorated with stripes of blue and colour-blocked paint effects



Bedroom This contemplative space contains a few custom pieces of furniture and the 'Model 2065' pendant lamp by Gino Sarfatti from Astep
Bathroom The vivid colours of the sun and the sea rendered in crisp geometric shapes bring a playful energy to this room. For a similar vanity unit, try Lusso Stone
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ELLE DECORATION COUNTRY

The rewilded home

Once home to the Dinesen family, this Danish countryside escape has become a guesthouse that allows a select few to experience the timber brand's blended approach to heritage and contemporary design

Words CLARE SARTIN
Photography CLAUS TROELSGAARD

'In this new world where architects shouldn't build new things all the time, we see ourselves more as gardeners, nurturing and pruning with a lot of care,' says Alexander Vedel Ottenstein. It's a fitting analogy for one half of Mentze Ottenstein who, together with partner (in life and work) Mathias Mentze, was tasked with the reinvention of the Dinesen family's country home, set within 60 acres of forest and meadow near the 127-year-old timber company's sawmill and headquarters in the rural town of Jels, southern Denmark.

Describing their approach to the property – a traditional Jutland longhouse that had been lovingly restored by architect and family friend Jørgen Overby in the early 2000s – as akin to 'rewilding', Mathias and Alexander set about turning what was a home into a showroom and guesthouse, as well as shifting what people have come to expect from this brand.

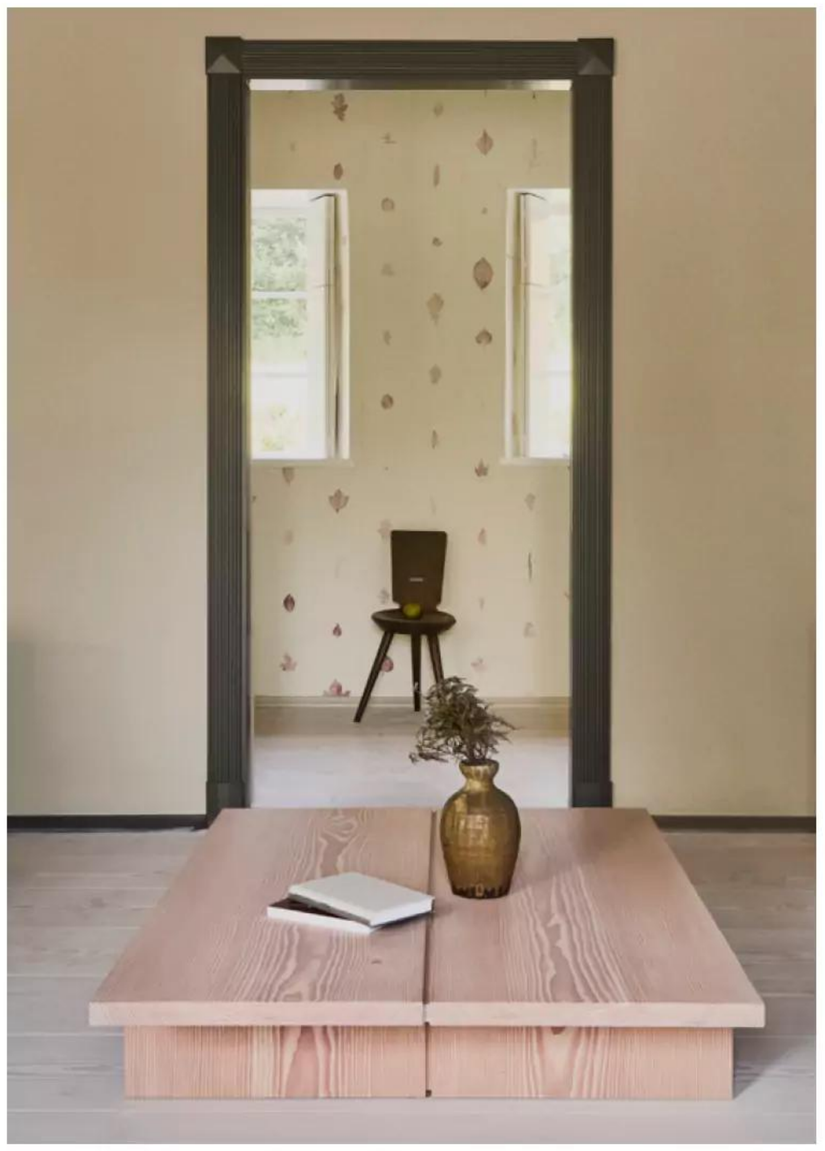
The house, say the duo, has set many trends. Featured in advertising imagery over the years, its white walls and pale wooden flooring, dotted with iconic mid-century furniture by the likes of Arne Jacobsen, were part of the design landscape at the time that helped to shape the prevalence of Scandinavian minimalism. Mathias and Alexander widened the design repertoire in all of the rooms: now, you'll find contemporary pieces like John Pawson's collection for the brand (launched in 2024) alongside a chair handcrafted by Dinesen's founder Hans Peter Dinesen. 'That is my great-great-grandfather's work. The pieces really suit each other well. There is a joy in mixing the traditional and the modern,' says the current Hans Peter, the company's art and brand director.

He first moved into the house with his parents, brother and sister (both of whom also work for the family firm) when he was around 13, and his memories from that time are connected to the surrounding wildlife rather than to the home itself – fishing in the river and exploring the land. It's the outdoors, appropriately, that underpins Mentze Ottenstein's new colour palette. Gone is the stark white, replaced by a spectrum of natural shades that merge from light to dark across the enfilade on the ground floor. 'It changes the psychology of the rooms completely,' says Mathias.

For one of the new downstairs bedrooms (added to increase the capacity of the house so it can now sleep eight), Mathias and Alexander created a bespoke wallpaper by hand-printing leaves found on the grounds – a nod to the work of historic Swedish botanist Carl Linnaeus and 1950s furniture and prints by Svenskt Tenn. Upstairs, the links to nature continue, with leaf motifs cut into the joinery around the staircase and the headboards of some of the beds. Meanwhile, a formerly redundant space under the eaves has been turned into a box bedroom, drenched in a deep-ochre pigment synonymous with Jutland. 'We wanted to create more intimacy in the spaces and for each room to have an identity,' explains Alexander.

Having already donated some of the nearby land to a summer school for the Royal Danish Academy's architecture faculty, Dinesen wants the house to allow them to interact in many more ways with the design community at large. 'It's the family's hope to invite different collaborators here, maybe to do residencies for architects,' says Hans Peter. 'We can always add more stories to this house.' *dinesen.com* ➤







Portrait Danish architects and designers Mathias Mentze and Alexander Ottenstein, co-founders of Mentze Ottenstein
Downstairs bedroom This extra sleep space is located off the lounge and features a bespoke wallpaper created by Mathias and Alexander by hand-printing leaves found in the grounds. The chair is a vintage Swedish piece, from around 1800
Exterior The traditional Jutland longhouse was lovingly restored by architect and family friend Jørgen Overby in the early 2000s, with a thatched roof added and details true to the home's origins salvaged from nearby suppliers
Living room A sofa, armchairs and coffee table from John Pawson's eponymous collection for Dinesen dominate this space, adding a contemporary edge to the original features, such as wooden rafters painted using the 'Aqualinum' line by Danish paint manufacturer Linolie & Pigment. The throws are vintage American quilts and the wall lamp is custom-made for the project by Christian + Jade. The flooring throughout the downstairs rooms is Dinesen's wide 'Douglas' planks ➤



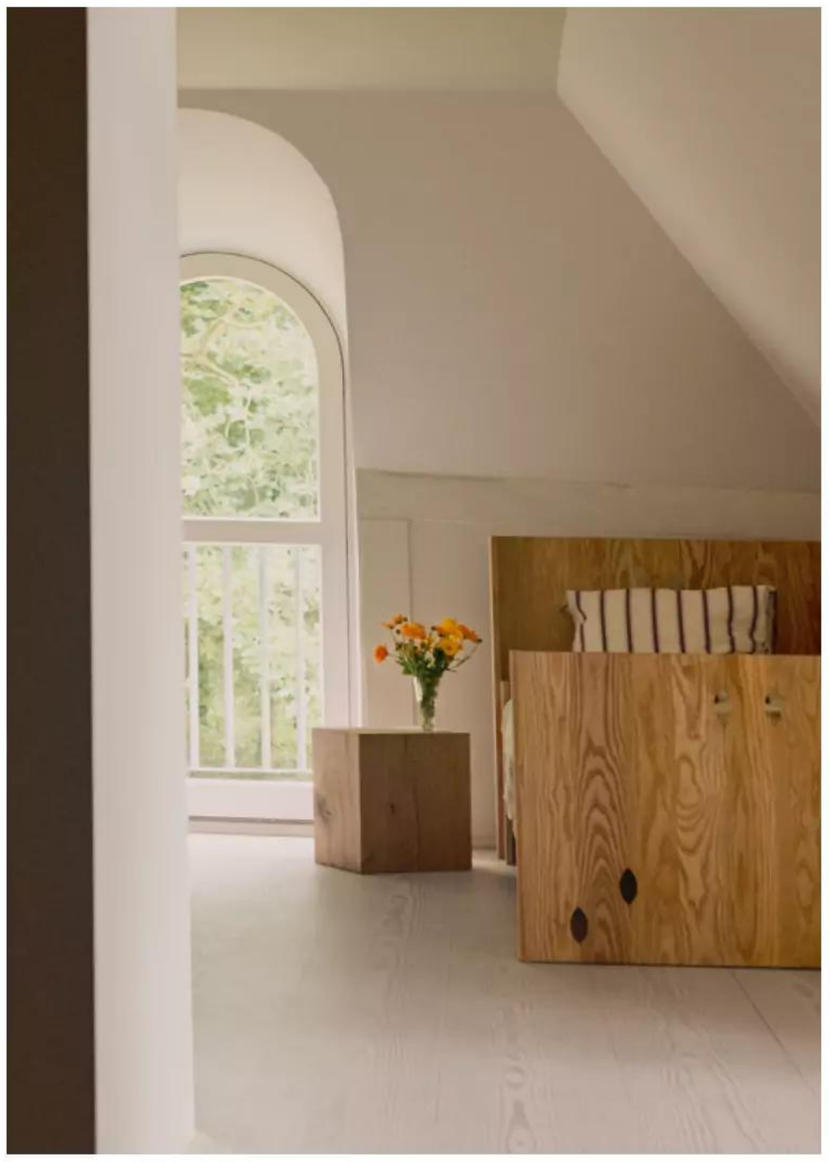




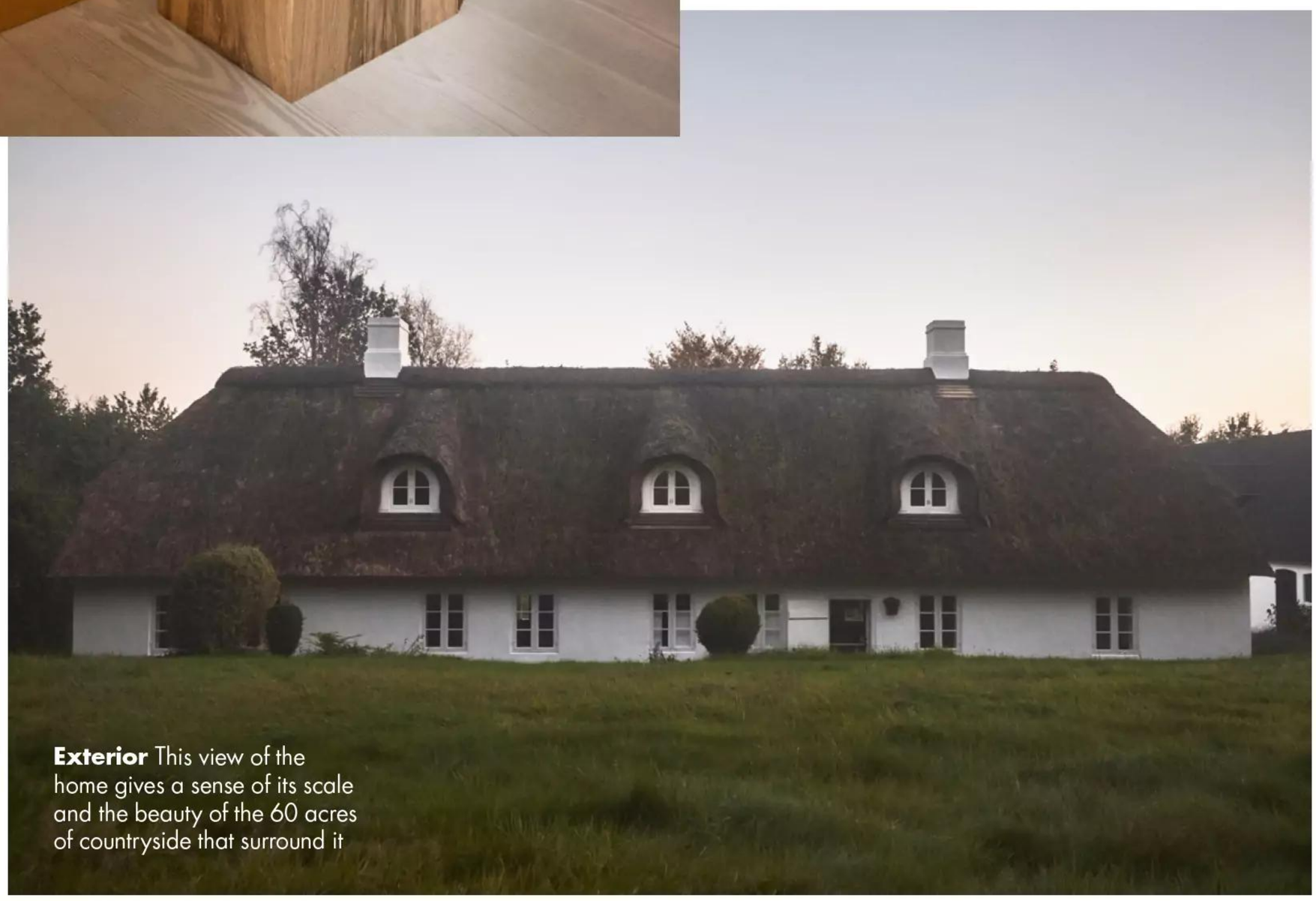
It's the outdoors that underpins the new colour palette. Gone is the stark white, replaced by a spectrum of natural shades

Library At the far end of the ground floor's enfilade of rooms, this space is one of the darkest in the house, painted in Linolie & Pigment and dominated by a cabinet by Mentze Ottenstein. It is decorated with wooden vessels by Peter Møller Rasmussen and Christian Vennerstrøm. The dining table is from the 'Pawson Furniture Collection' and the chair was hand-crafted by Dinesen's founder, Hans Peter Dinesen
Kitchen Original cabinets and the back wall are painted in a classic Danish colour, 'Kitchen Green', to reflect the landscape in linseed-oil paint, also from Linolie & Pigment. The marble-topped breakfast table and chairs were custom-designed by Mentze Ottenstein and built in Dinesen oak. A woven pendant light by Steen Hedegaard Madsen hangs beside the window, while the shelves are stocked with glassware by Alexander Kirkeby and hand-turned Georgian bowls by Peter Møller Rasmussen and Christian Vennerstrøm ➤





Box room Hidden behind doors on the first floor, this extra bedroom (left) is painted in ochre, similar to the only domestic Danish mineral pigment called Løvskal-ochre. The built-in bed and the wooden side table are bespoke pieces by the architects



Exterior This view of the home gives a sense of its scale and the beauty of the 60 acres of countryside that surround it

Bedrooms At opposite ends of the top floor, both rooms feature beds designed by Mentze Ottenstein, featuring cut-out leaf motifs. The wood-block side tables were chosen to showcase the Dinesen wood. In one of the bedrooms (pictured right), the bedside lamp is by Christian + Jade, while the vintage wall cabinet is an old Swedish design, bought at auction
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ELLE DECORATION COUNTRY

Find the river

Learning from the past but not being afraid to find a fresh perspective allowed CSK Architects to add a new layer to the history of this bucolic home

Words PHOEBE FRANGOUL
Photography CHRIS WHARTON

For centuries, the country house has defined the English landscape, geographically and culturally. Many have vanished, victims of fire, flood or the wrecking ball, while significant examples are conserved by charities such as the National Trust for the public. Some remain in private hands, at the mercy of their owners for their survival. Luckily for this Grade II-listed manor house by a quiet creek that feeds into the River Thames, it was bought by Emma and Tom, a couple who were determined not just to restore its historic charm, but also to sensitively extend and modernise it, making it fit for 21st-century life. To achieve their dream, they enlisted the help of CSK Architects. 'They had a vision for how this house could become a family home tailored to the needs of them and their three boys,' says project architect Jamie Wilson.

A critical part of their plan to create a functional family home was changing the relationship between the house and the river. Historically, the driveway approach and an impressive façade on arrival were of greatest importance to its owners. There were practical reasons for locating the main reception rooms on the south-facing side of the building, too, as large windows could make the most of the solar gain. But modern technology allowed CSK to flip the focus to the river side. Now, an extension with a kitchen, living room and bedroom above, enjoys the river views and offers easy access to the water.

Untouched for decades, the house was full of tired carpets (including in the bathrooms) and ill-fitting fixtures – the worst being wall lights nailed directly through the listed tapestries in the entrance hall. This space also featured a beautiful, exposed-timber ceiling and, incongruously, a 1970s fireplace. The team didn't want to mimic the past, but to work with it – layering in interventions that felt deliberate and respectful. They subtly stitched new and old together by developing a language for the joinery based on the exposed timbering, while a material palette of clay and lime plasters, stone, timber and brick convinced conservation officers that the extension could balance the contemporary and the vernacular.

'Working on a historic building has its challenges,' notes CSK Architects' director Justyn Turnbull, 'but in a funny way, when you've got something to hang your hat on at the start, it provides creativity.' That may be true, but there are potentially more problems, too. 'When you start to unpick the layers, the years of disrepair reveal themselves,' he says. Much of the roof had to be rebuilt, while non-breathable paint and modern cement-based plaster meant the building was retaining moisture. 'A specialist said it was one of the dampest houses they'd ever seen!' says Jamie. To fix concerns, the team enlisted craftspeople who were skilled in using traditional building materials and techniques for the project. Working in this way isn't just beneficial from a sustainability and structural perspective, it also results in a more harmonious aesthetic. 'Those traditional trades often give the space a completely different quality to contemporary materials,' Jamie explains.

The entrance hall and staircase come alive in the late afternoon as the sun tracks around the front of the house and casts shadows through the oak balusters. The linked spaces on the ground and first floors seem to guide visitors to the magic of the riverside. By adopting a new outlook, this house is anything but a museum. 'The fashions and priorities of the past are quite a long way from how we live today,' says Justyn. 'People are only going to invest in buildings if the buildings work for them now.' *cskarchitects.co.uk* ➤







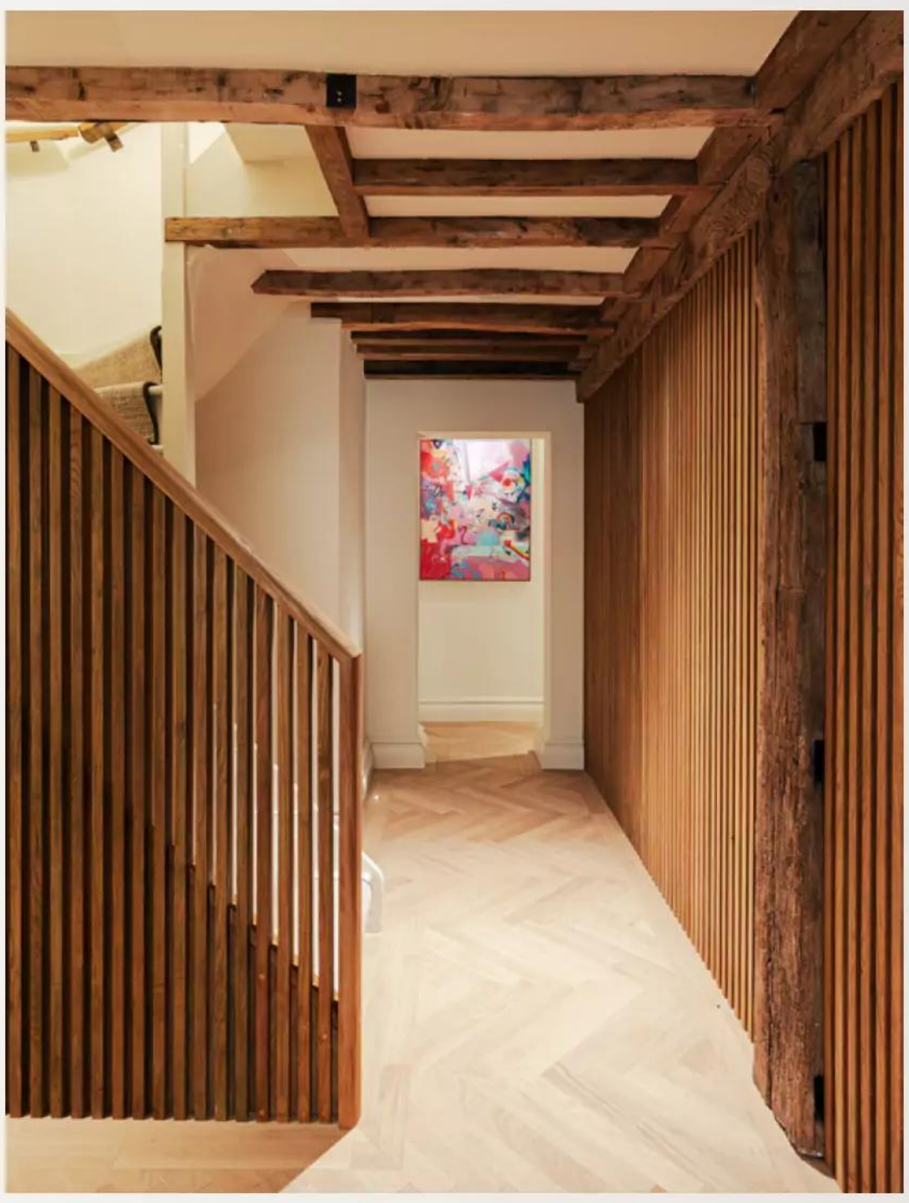
Exterior Clay hung tiles from Keymer allow the extension to blend seamlessly with the existing building's roof. Thoughtful landscape design by Creative Landscapes, incorporating brick pavers, helps root the new addition in the grounds **Kitchen** A 4.5m-long stainless-steel island draws the eye out to the garden **Living room** Interior-design firm Violet & George collaborated with CSK on the home's interiors. For the living room they chose SCP's sheepskin 'Big Big Chair' and a Flexform 'Groundpiece' corner sofa by Antonio Citterio with Michael Anastassiades' 'Captain Flint' floor lamp for Flos. The walls have a smooth plaster finish by Clayworks ➤



Entrance hall Barber Osgerby's striped 'Tobi-Ishi' table for B&B Italia stands in the centre of this grand space, where the original tapestries, in new bespoke timber frames, now proudly hang again. The 'Elena' ceiling light by Paolo Moschino is overhead. On the right is the 'Nieve' bench from Soho Home, and on the facing wall a pair of Oka 'Anio' console tables, with Mariza Galani 'Acme' lamps, flank the fireplace. Lee Broom's 'Split' mirror is on the wall above. The curtains were made in Violet & George's workshop and the walls are painted in 'Stone' by Little Greene **Dining room** Benchmark's oak 'Ovo' dining table and chairs sit beneath the 'Gem Chandelier Branch' from Giopato & Coombes **Stairs** CSK Architects carefully linked the new and old parts of the house through their choice of materials; here, stairs crafted with solid American-oak balustrades, treads and risers and bespoke brass brackets echo the original timber structure of the building. Walls are painted in Edward Bulmer's 'Portland' ➤











Bathroom Duravit's 'Luv' bathtub stands beside Studio Atkinson's cylinder lacquer table in red. The sink unit was designed by Violet & George and finished in micro-cement. Two 'Cone and Ball' wall lights by Atelier Areti for Chiara Colombini flank the Reid & Wright 'Orb' mirror. The tongue-and-groove flooring is painted in Little Greene 'Slaked Lime' floor paint
Exterior Records indicate the oldest parts of the house were constructed in the 16th century, and the extension is an elegant new chapter in the history of the building
Bedroom In the extension, the ceiling continues the gable-shaped dialogue of the house. Ligne Roset's 'Pukka' lounge chair is positioned to make the most of the river views, with a Xavier Lust 'Fossil' cement side table beside it. At the foot of the custom bed stands Benchmark's 'Ovo' upholstered bench. The Galvin Brothers' natural-oak fluted bedside cabinets hold Palefire 'Parasol' table lamps
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The team didn’t want
to mimic the past but to
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Pure & simple

A contemplative residence in the Portuguese countryside combines monastic restraint with rustic charm

Words/production LAURENCE DOUGIER
Photography NICOLAS MATHÉUS/LIVING INSIDE

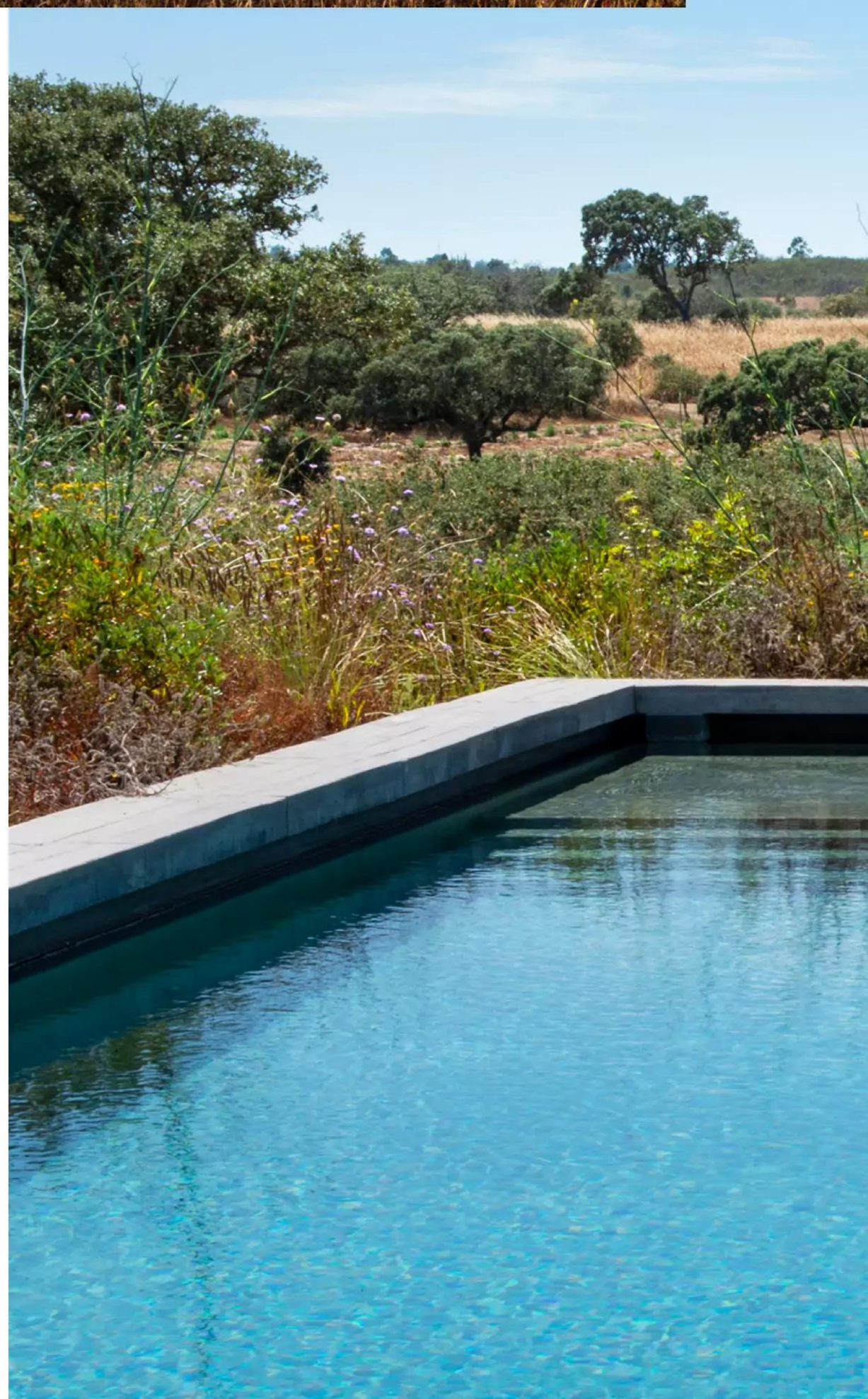
In the rolling landscape of Alentejo, dawn is a magical moment. The stars begin to fade, a gentle warmth envelops the sky and the sun reflects its glow onto the pastures and cork-oak trees. There's no better time to view this modern building, accessible via a dirt track, than when it is bathed in that golden light, which emphasises the ascetic spirit of its clean lines and its palette of raw concrete, grey slate and Kebony Clear wood, as well as the grand volume of its 35-metre-wide windows. The property, so skilfully integrated into the rural landscape as to become almost invisible, belongs to avant-garde architect Gonçalo Bonniz, who hosts meditation retreats here in the spring and cooking classes during the summer, using produce from the garden.

Crafting an interior that matched the rigour, but also the softness, of this home's design was the task of Emma Pucci and Valentina Pilia, creators of the Lisbon-based Flores design studio. 'We were introduced to Gonçalo early in the project, which allowed us to intervene at the right moment and establish an easy collaboration,' says Emma. They chose a colour palette inspired by the land: warm earth tones and ochres, with greys, off-whites and creams referencing the bark of the old cork oaks. This stage found them selecting the most natural, simple and local materials possible, to avoid any artifice. The decoration came later, always with the goal of harmonising with nature. 'The challenge was to use materials and craftsmanship that were emblematic of Portugal, but through a contemporary lens,' says Valentina. 'To be honest, we work with pieces we would like to have in our own homes because, in the end, they are timeless.'

Ancient artisanal techniques can be seen throughout the house, from the solid-wood tables to poufs filled with local cork granules and jute lamps – a material traditionally used for baskets. Linen (used for the curtains) was sourced from a nearby weaver whose husband grows, harvests and processes the flax in his own garden, while wool – naturally dyed with avocado or onion – came from neighbouring sheep. The idea was to 'warm up' an almost monastic decor with a cosy, soothing atmosphere, from the large communal space to the six simple and welcoming bedrooms. Everything in the home has been thought out to promote interaction, removing the superfluous to return to only the essentials, lightening the form to emphasise the content. 'The minimalist, frugal spirit fosters a demanding simplicity,' explains Valentina. 'There is no greater contemplation than the permanent movement of colours in these fields,' concludes Emma. *florestextilestudio.com; gbarquitectos.pt* ➤







Exterior Close to the beaches on the Atlantic coast, the house, designed by architect Gonçalo Bonniz, is nestled in the rolling hills of Alentejo. Composed of three 45-degree wings, it follows an east-west orientation. With its flat roof, it is perfectly integrated into its environment: several hectares of wild land where pastures are dotted with cork oaks
Pool Hidden by native grasses and flowers, the concrete pool is bordered by a wide pine deck and features teak sunbeds and loungers from Skagerak
Terrace Sheltered by an overhanging concrete extension, the terrace is home to a pleasantly shaded outdoor-dining area. The ceramic-topped teak 'Illum' table is from Tribù and the metal 'Arholma' chairs are from Skargaarden ➤



Living room
A 35-metre-wide window offers a panoramic view of the landscape. A curved sofa by Pierre Augustin Rose is paired with a vintage coffee table from Galeria Bessa Pereira and two vintage armchairs from Barracuda Interiors in Lisbon. The ceramic lamp, rug and poufs are all by Flores Textiles Studio
Kitchen A central island acts as the nerve centre of the home, with a bar area with black lacquered-wood stools by Vico Magistretti on one side. The cooking area is simple, with its induction cooktop, cast-iron cocotte from Staub and ceramic dishes from Raisin Ceramic in Lisbon. The storage and walls were custom-made with Kebony Clear wood



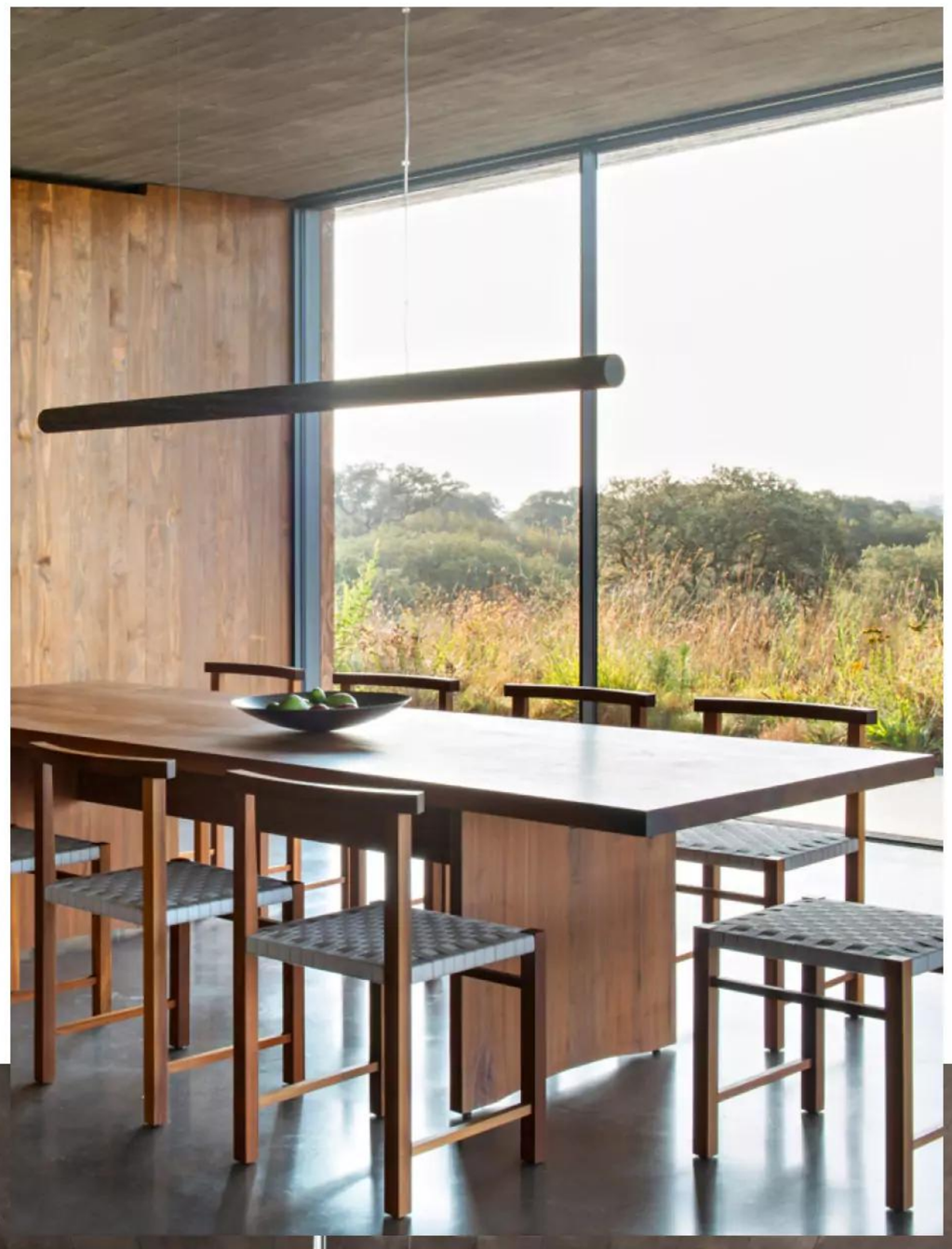






‘The challenge was to use materials and craftsmanship that were emblematic of Portugal, but through a contemporary lens’

Dining room The custom-designed table by Flores Textiles Studio is surrounded by ‘Karnak’ chairs by Ferdinand Kramer from E15. Above hangs a ‘Lipari’ pendant lamp in travertine and brass by Garnier & Linker. Against the wall (below), a bespoke metal cabinet is adorned with tapestry fronts made by DeFio Rugs in Lisbon. On the table sit a raw-cork bowl and glazed-terracotta jug, both flea-market finds ➤









Outside Gonçalo Bonniz prioritised materials that blend with the indigenous colours of the land and offer good durability in the harsh Alentejo climate. Deep-grey concrete was chosen for both interior and exterior floors, as well as for the overhanging extension that acts as a shield from heat and sunlight. For the façades, he opted for Kebony Clear treated pine

Bedroom The six bedrooms all have access to the massive terrace that runs along the building, with its views over the wild, hilly landscape. Maison AD Textile made the curtains in 'Lathi' linen by Yutes

Bathroom On the wall – covered in custom-made Azulima tiles – hangs a large mirror that invites the greenery inside. The vanity is custom-made in Kebony Clear with bespoke stone basins and Fantini taps. The wall lights are by Flos and the vase is from Raisin Ceramic in Lisbon

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'The minimalist, frugal spirit fosters a demanding simplicity'







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Graham & Brown (grahambrown.com)
Grythyttan Stålmöbler (grythyttanstalmobler.com)
Gubi (gubi.com)

H

Harrods (harrods.com)
Hay (hay.com)
Hector Finch (hectorfinch.com)
Hennepin Made (hennepinmade.com)
Hermès (hermes.com)
Hommey (gethommey.com)

I

India Mahdavi (india-mahdavi.com)
Indian Ocean (indian-ocean.co.uk)

J

Jacquemus (jacquemus.com)
Jamps Studio (jamps.co.uk)
Jean-Luc Le Mounier (lemounier.fr)

K

Kartell (kartell.com)
Kathy Kuo Home (kathykuohome.com)
Kebony (kebony.com)
Kettal (kettal.com)
Keymer (keymer.co.uk)
Kirkby Design (kirkbydesign.com)
Knoll (knoll-int.com)
Konekt Studio (konektstudio.com)
Kvadrat (kvadrat.dk)

L

Layered (layeredinterior.com)
Lee Broom (leebroom.com)
Lelievre (lelievreparis.com)
Lemon (lemonfurniture.co)
Lewis & Wood (lewisandwood.co.uk)
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Linolie & Pigment (linolie.dk)
Lit Studio (litstudio.it)
Little Greene (littlegreene.com)
Living Divani (livingdivani.it)
Louis Poulsen (louispoulsen.com)
Lusso Stone (lussostone.com)
Lust Home (lusthome.com)
Luteca (luteca.com)

M

Marimekko (marimekko.com)
Mariza Galani (marizagalani.com)
Max Radford Gallery (maxradfordgallery.com)
Meridiani (meridiani.it)
Michael Anastassiades (michaelanastassiades.com)
Michael Birmanns (michaelbirmanns.com)
Minotti (minotti.com)
Missoni (missoni.com)
Molteni & C (molteni.it)
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Morentz (morentz.com)
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Mylands (mylands.com)

N

Nanimarquina (nanimarquina.com)
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Natural Urbano (naturalurbano.com)
Nordic Knots (nordicknots.com)

O

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Officine Saffi (officinesaffi.org)
Oka (oka.com)
Oluce (oluce.com)
Opuzen (opuzen.com)
Orca Living (orcaliving.com)
Original BTC (originalbtc.com)

P

Palefire (palefirestudio.com)
Panorammma (panorammma.com)
Paola Lenti (paolalenti.it)
Paolo Moschino (paolomoschino.com)
Para (para.it)
Pascal Oudet (lavieenbois.com)
Paul Smith (paulsmith.com)
Pedrali (pedrali.com)
Pelican House (pelican-house.com)
Penguin (penguin.co.uk)
Perennials and Sutherland (perennialsandsutherland.com)
Phylrich (phylrich.com)
Pierre Frey (pierrefrey.com)
Pinch (pinchdesign.com)
Poltrona Frau (poltronafrau.com)
Polygood (polygood.com)
Pooky (pooky.com)
Pop Pot (poppot.it)
Porsche (porsche.com)
Potato Head (shop.potatohead.co)

R

Rabanne (rabanne.com)
Ralph Lauren (ralphlauren.co.uk)
RBW Lighting (rbw.com)
Reid & Wright (reidandwright.london)
Rimowa (rimowa.com)
Rose Uniacke (roseuniacke.com)
Rubelli (rubelli.com)
Rubn (rubn.com)

S

S-Cab (s-cab.it)
Salvatori (salvatoriofficial.com)
Samuel & Sons (samuelandsons.com)
Santa & Cole (santacole.com)
SCP (scp.co.uk)
Sebastian Cox (sebastiancox.co.uk)
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Skargaarden (skargaarden.com)
Smeg (shop.smeguk.com)
Smythson (smythson.com)
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Stillmade (stillmade.com)
Studio Ashby (studioashby.com)
Studio Atkinson (studio-atkinson.com)
Studio Azotea (azoteastudio.mx)
Studio Ore (studio-ore.com)
Studio S II (studiosii.com)
Super Loop (super-loop.com)

T

Talenti (talentispa.com)
Tekla (teklafabrics.com)
Thames & Hudson (thamesandhudson.com)
The Rug Company (uk.therugcompany.com)
Thonet (thonet.com)
Tom Dixon (tomdixon.net)
Tribù (tribu.com)
Turri (turri.it)
Twentytwentyone (twentytwentyone.com)

V

Vaughan (vaughandesigns.com)
Verónica Mar (veronicamar.art)
Verso (verso-works.com)
Viaduct (viaduct.co.uk)
Vipp (vipp.com)
Vitra (vitra.com)
Vitsœ (vitsoe.com)
Vola (en.vola.com)

W

Waterworks (waterworks.com)
Woven (woven.is)
Wretched Flowers (wretchedflowers.com)

X

Xavier Lust (xavierlust.com)

Y

Yutes (yutes.com)

Z

Zak + Fox (zakandfox.com)
Zara Home (zarahome.com)
Zia Tile (ziatile.com)
ZigZagZurich (zigzagzurich.com)
Zinc Textile (zinctextile.com)
Zoffany (zoffany.sandersondesigngroup.com)

STYLISH INTERIORS

Create your dream living space with our inspiring collection

RESTORING ELEGANCE: HERITAGE DESIGNS BY FRANK HOLMES FINE DÉCOR

Restoring elegance, heritage collection exclusive to Frank Holmes Fine Decor



Frank Holmes Fine Décor is a husband-and-wife team operating from their home workshop in Heysham, on beautiful Morecambe Bay, conveniently located near the Lake District, Yorkshire Dales, and Manchester.

Celebrating 35 years in business on 1st June, Frank now specialises in heritage decorating, blending traditional craftsmanship with decorative artistry. Becoming an Approved Lincrusta Installer & Restorer sparked Frank's passion for preserving and restoring rare raised relief designs (circa 1870–1939), unavailable in modern retail. Frank's wife, Amanda, manages the office and the growing archive collection, as the couple continue their exciting journey of discovery.

Historically, many leading designers of the Arts & Crafts era—including Dr Christopher Dresser, George C. Haite, and Owen W. Davis—collaborated with wallpaper manufacturers to create designs reflecting new trends. Inspired by their legacy, Frank and Amanda aim to guide and inspire homeowners renovating Victorian, Edwardian, and Georgian properties back to their former glory. Follow their Instagram journey at **@frank_holmes_fine_decor** to learn more.

Master craftsman Frank Holmes has recently added three exceptional historical designs to his distinguished heritage collection:



A stunning Art Deco frieze panel capturing the elegance of London's iconic Derry & Toms department store, later famed as the fashion boutique BIBA. Originally placed above elevator doors, one of the original bronzed panels is now preserved at the Victoria & Albert Museum. Designed by Walter Gilbert and crafted in 1933 by the Bromsgrove Guild—renowned for their significant contributions to the Arts & Crafts movement, including Buckingham Palace's main gates.



"ART DECO in Paris" recreated from original rescued remnants of textured wallcovering. To reproduce these French Art Deco designs authentically, Frank carefully mounted original fragments to reproduce a useable master. Carefully handcrafted, measuring 400 x 200 x 4mm, these smaller panels can be put together to create dado panelling, make a statement splashback, or stunning feature wall. Handmade to order.



An exquisite peacock panel first exhibited at the 1900 Paris International Exposition, originally by Arts & Crafts pioneer George C. Haite. Sculptor Luke Preston has faithfully recreated a master copy with an offset repeat pattern exclusively for Frank Holmes Fine Décor. Shown here in bronze, now available in several limited-edition finishes. Handmade to order.

Drawing on the past with an eye of the future – these rare designs are now meticulously brought back to life in new mediums, exclusively by Frank Holmes Fine Décor. Each heritage piece is now available for custom commissions—offered in plain white, which can be painted according to personal preference, or, cold cast in a range of metals. Handmade to order.

Scan the QR code to visit www.frankholmesltd.com and explore more authentic designs, including a selection of beautiful Victorian dado panels, or contact Frank Holmes Fine Décor to discuss your vision. Website: **www.frankholmesltd.com** | Instagram: **@frank_holmes_fine_decor** | Enquiries: **email@frankholmesltd.com**

STYLISH INTERIORS

Create your dream living space with our inspiring collection





COLIN & PEG HANDMADE FURNITURE

Discover timeless craftsmanship with Colin & Peg, where each piece of solid wood furniture is meticulously handcrafted in our Bristol workshop. We blend modern design with traditional techniques, using sustainably sourced timber to create furniture that's beautiful, practical, and built for everyday life.

From elegant dining tables to bespoke sideboards, our creations add warmth and style to your home.

Looking for a unique statement piece or something tailored perfectly to your space?

Explore our collection or discuss your ideas at **colinandpeg.co.uk**

NATURE MEETS LUXURY: INTRODUCING WALLS OF EDEN



Step into serenity with Walls of Eden, a UK design brand redefining interior green spaces. Fusing biophilic principles with artistic elegance, their moss wall installations offer a sustainable, sculptural alternative



to traditional greenery. Handcrafted with precision and purpose, each piece is a celebration of nature's beauty - minus the maintenance. From luxury hotels to private residences, Walls of Eden creates immersive experiences that boost well-being and elevate interiors. Their commitment to sustainable sourcing and innovative design positions them at the forefront of eco-conscious luxury. In a world craving calm, Walls of Eden brings the outside in -beautifully and boldly. **www.walls-of-eden.co.uk | Instagram - WallofEdenUk**



ARTSY MATS

Elevate your entrance with our new washable doormats, thoughtfully designed for stylish, sustainable living. Featuring iconic William Morris prints, these mats blend heritage design with everyday practicality—machine-washable, eco-conscious, and beautifully made. Available in two considered sizes and seven timeless designs, they're perfect for the modern, design-led home. Whether in a country hallway or a city flat, they offer understated elegance and effortless care. Shop now and bring beauty to your entryway: **artsymats.com**

Because beautiful design begins at the doorstep.

Before



After



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WHY INCLUSIVE DESIGN MATTERS: CHALLENGING BIAS IN THE INTERIORS INDUSTRY

Design is deeply personal and often begins with good intentions. As designers, we draw from our own lived experiences, abilities, and perspectives — it's only natural. However, when we create solely from our own viewpoint, we risk missing the vast diversity in how others see, feel, and navigate the world around them.

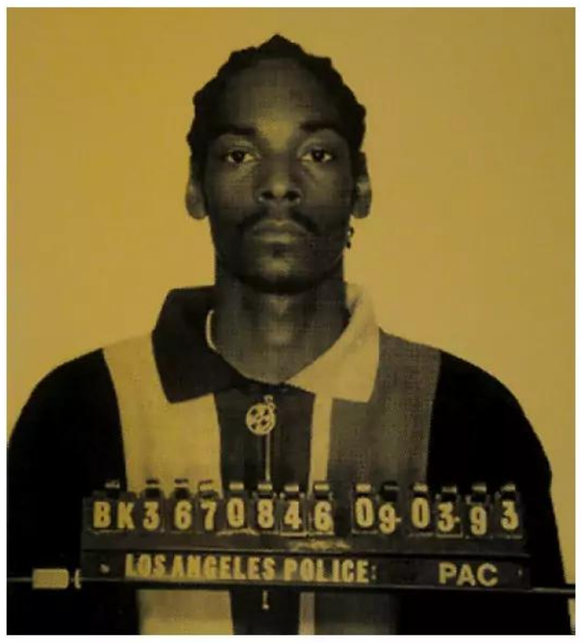
Too often, spaces are unconsciously designed for a "default" user — someone able-bodied, neurotypical, and socially normative. This bias isn't always intentional, but its impact is real. A beautifully styled room can still be emotionally overwhelming for someone with sensory sensitivities. A sleek staircase may be an insurmountable barrier for someone with mobility challenges.

At Cherish Bunuc Design, we believe inclusive design starts with self-awareness. We must recognise the limits of our own lens and actively seek out voices different from our own. That's why we collaborate with occupational therapists and social care specialists — to bridge gaps, challenge assumptions, and ensure our designs work for the full spectrum of human experience.

When we design with empathy and openness, we move beyond aesthetics to create environments that are truly supportive, welcoming, and life-enhancing for everyone.

Inclusive design doesn't limit creativity — it deepens it.

To book a consultation please visit:
https://cherishbunuc.design | Whatsapp: **07847 114882**



DAVID STUDWELL

David Studwell often uses figures that are synonymous with certain eras, in particular the swinging sixties. Marilyn Monroe, Elizabeth Taylor and Steve McQueen all crop up in his prints, evoking a strong sense of nostalgia. His work has been exhibited in London and the USA. David's work hangs in private collections worldwide and has been collected by Kate Moss, Nile Rodgers and Sheryl Crow. Title: 'Snoop Dogg I' Screen print. Edition of 50. 57 x 44cm. £320.
Visit: **www.davidstudwellgallery.co.uk** or email **david@davidstudwellgallery.co.uk**



ORGANISE WITH LOVE: CREATE SPACE, FIND YOURSELF

Organising your home is a powerful way to reconnect with yourself. It takes time and courage to truly look within—to pause, reflect, and gently release what no longer serves you.

As you create room to process your thoughts and emotions, you can then begin to clear your space with greater clarity and ease.

I'm Andreea Domitian at *OrganiseWithLove*, and if you need support, I'm here to walk beside you through this deeply healing process.

andreea@organisewithlove.uk
Mobile: 07889 193539
www.organisewithlove.uk

LUXURY LIVING

For you and your home





CREATE YOUR IDEAL SPACE: CUSTOMISABLE GARDEN ROOMS FROM SIPS GARDEN

SIPS GARDEN redefines outdoor living with its innovative, energy-efficient Garden Rooms—bringing comfort, style, and functionality right into your backyard. Crafted using high-quality Structural Insulated Panels (SIPS), these modern studios offer exceptional insulation and durability, ensuring year-round usability in any climate.

Whether you need a peaceful home office, a private gym, an inspiring creative studio, or a cozy retreat, SIPS GARDEN has a solution to match. Choose from a range of thoughtfully designed, customizable models—including the POPPY, DAISY, and IRIS—each tailored to different needs, styles, and garden sizes.

Every Garden Room features premium components such as high-performance windows and doors, advanced EPDM roofing, and your choice of exterior cladding. Options include natural Pine for a classic look, Thermowood for enhanced longevity, or specially treated Larch for added resilience.

Combining eco-friendly construction with sleek, contemporary design, SIPS GARDEN delivers more than just an extra room—it creates a versatile, lasting space you'll truly enjoy.

Quality you can trust, at a price you'll love.

Check out the full range of Garden Rooms at **www.sipsgarden.com**





CREATIVE VIBE (GRAFFITI GLASS)

Ricky Keech is both an artist and a glassblowing teacher, his studio is set in a rural location in Bedfordshire. Keech works in an intuitive and spiritually instinctive manner, as a mixed media artist he draws a lot of inspiration from nature.

His background is one of graffiti, raku firing and glassblowing. This is an unusual mix of skills and mediums that are not usually combined. Molten glass is poured along a graffiti sprayed surface, the sound of cracking wood and smoke can be heard, this leaves an engraved scorch mark, blown glass pieces are created and then set into the creation.

Contact: **rickykeech@creativevibeglassblowing.co.uk**
https://www.instagram.com/creative_vibe_glassblowing/
Prices range from £200 to £3000
Mobile: **07786 182 052**



GOGA GOGA

This young design company draws from their founder's personal endeavours to create products that are daring and make you admire the details. The debut GOLD collection features hand drawn artwork made of patterns often full of hidden messages introduced on wallpapers, cushions and soon-to-come ceramics.

Discover the story at www.goga-goga.com and follow @goga_designs. Do you #gotgoga?

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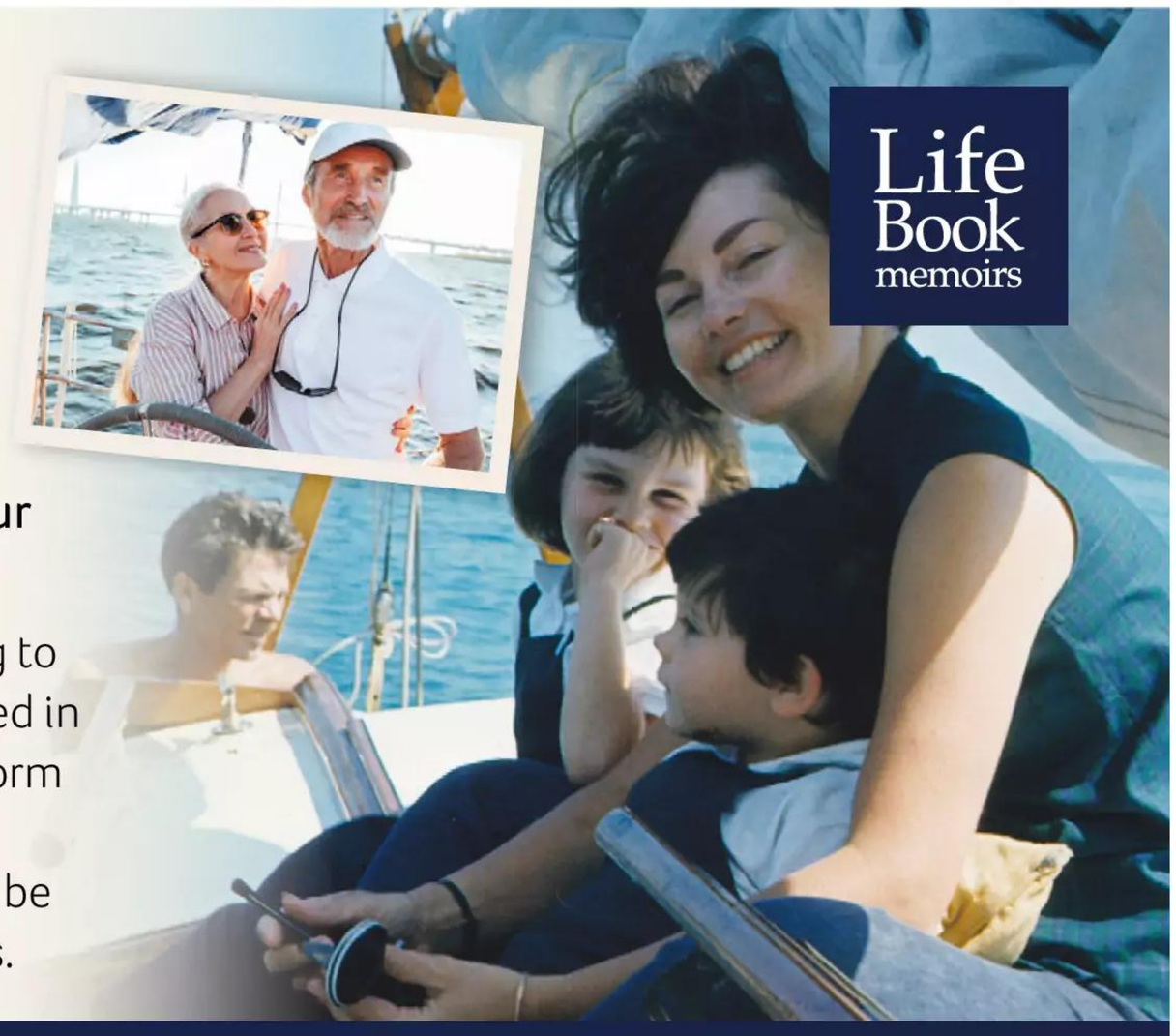
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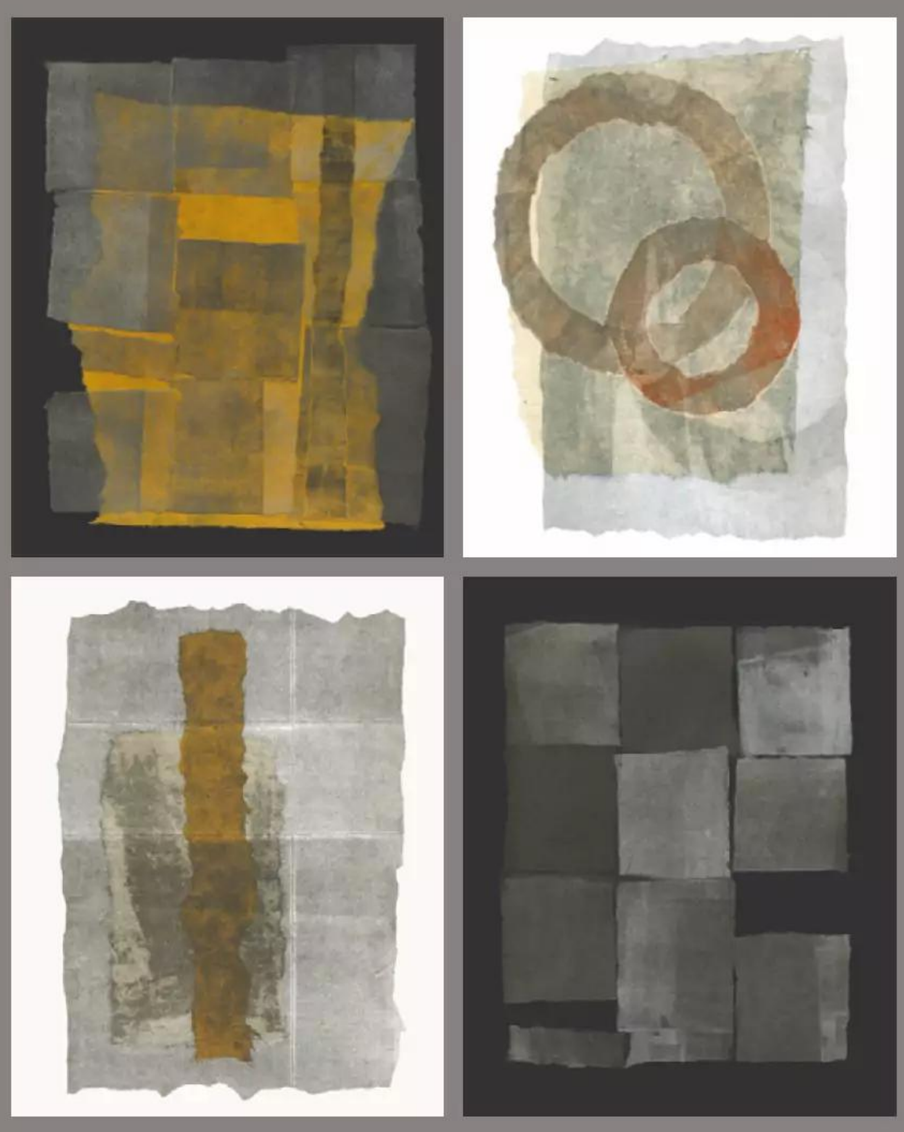
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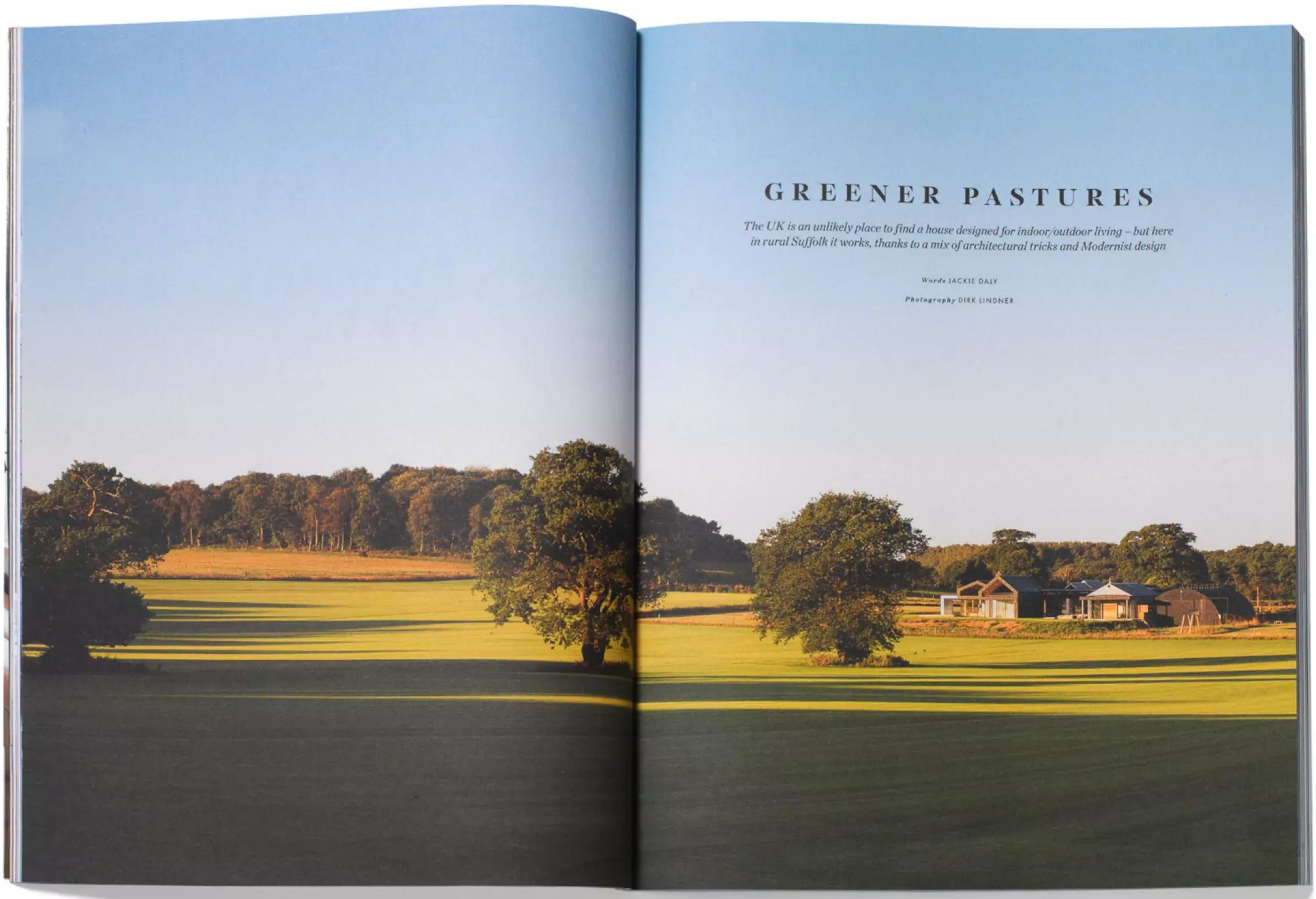


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GREENER PASTURES

The UK is an unlikely place to find a house designed for indoor/outdoor living – but here in rural Suffolk it works, thanks to a mix of architectural tricks and Modernist design

Words JACKIE DALY

Photography DIRK LINDNER

Summer 2017

The past teaches us about the future, so we've delved into the ELLE Decoration archives to find wisdoms that can be applied today...

This month sees the triumphant return of ELLE Decoration Country. The title has been on a temporary hiatus since the pandemic, but its mission has remained the same since its launch in 2012: to expand the ELLE Decoration aesthetic out of its urban heartlands and into bucolic settings around the globe. Looking back through the previous 20 volumes, it was a tough task to single out a home that best reflects the very essence of what an ELLE Decoration Country house should be, but this atmospheric shoot by Dirk Lindner from Volume 10 caught our eyes and captured our hearts. Fittingly, it is the landscape you notice first: golden sunlight reaching across expansive fields to lightly touch the façade of a property that is part new build, part original agricultural structure. Architectural firm Studio RHE took inspiration from a galvanised-zinc barn that stood on the site, within an Area of Outstanding Natural Beauty in Suffolk, creating new glass-walled extensions that pick up on the same materiality. The result is a property that still feels incredibly modern today, thanks in part, perhaps, to its dedication to indoor/outdoor living, which was ahead of its time in the UK. For ELLE Decoration Country Volume 21, bound within this issue, we asked writer and former architect Peter Smisek to delve into what constitutes contemporary rural architecture today (p183), consulting up-and-coming firms working on tomorrow's country homes. The consensus: sensibilities have shifted and sustainability is more important than ever, but what is still paramount is how a home speaks to its natural surroundings.

WORDS: CLARE SARTIN PICTURE: DIRK LINDNER


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