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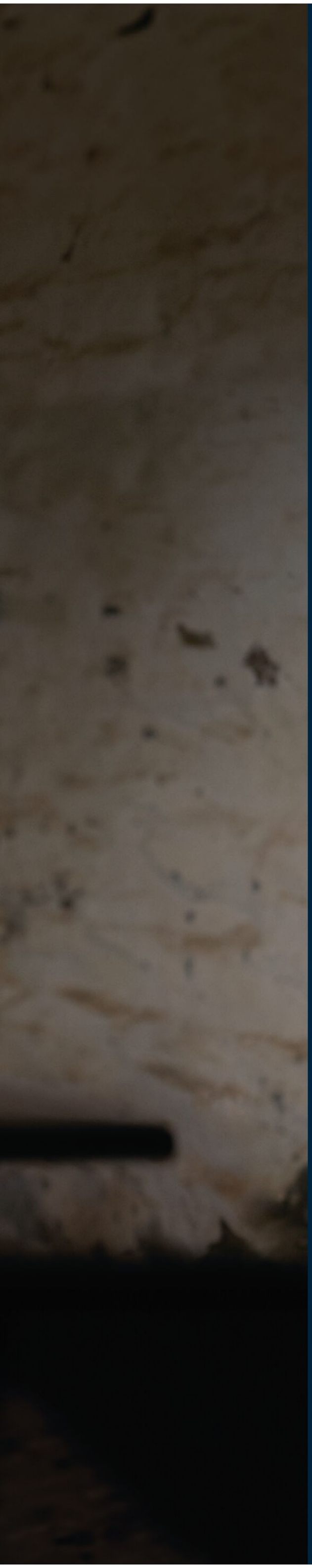
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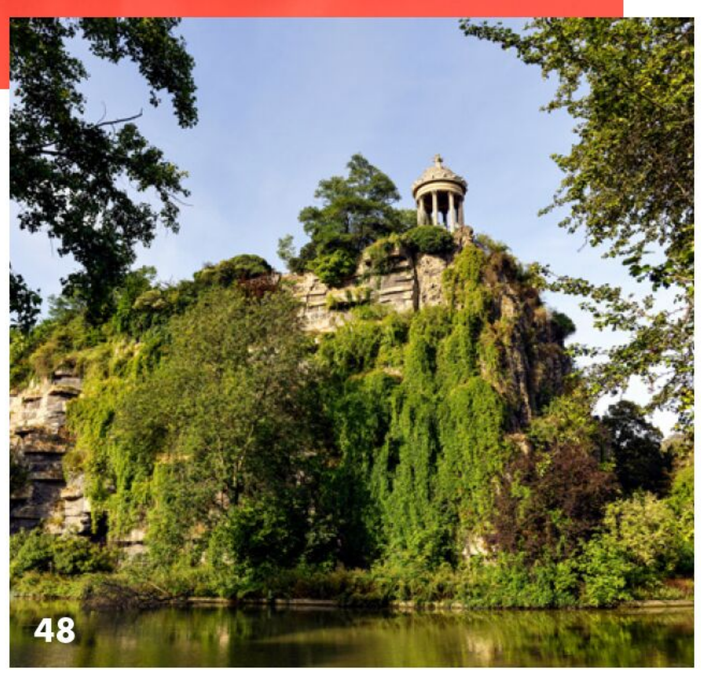
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On the cover

Marlon Leggat, the interior architect of this issue's cover house in Cape Town (p120), knows the power of good holiday vibes: it is inspired by Greek-island style. Photography by Elsa Young/Frank Features




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from the editor



Summer for me has always meant France. From being a toddler with bucket and spade digging about on the beaches of Brittany, then an awkward teenager bobbing about in the Med, to an adult enjoying fruits de mer and *beaucoup* de vin rosé on the Côte d'Azur, there is nowhere I associate more with the balmy days of July and August. It's a country where, in my opinion, design, style and sophistication infuse every aspect of life, and it's so much the better for it. Culture, colour and an effortlessly chic approach to the day-to-day come together to make it a destination that I never tire of visiting. It's perhaps no surprise that it's where the ELLE Decoration brand was born.

This summer, the world's gaze will also be directed towards France, specifically Paris, which hosts the Olympic and Paralympic Games from 26 July. Alongside an examination of some of our favourite Olympic stadiums, we've taken this opportunity to celebrate notable French people, places and companies. Multidisciplinary creative and designer of this year's Olympic torch Mathieu Lehanneur reveals his must-see hotspots in the capital, the couple behind hip French hotel brand Touriste welcome us into their equally hip home, and we exclusively reveal the new headquarters of revered Parisian scent and lifestyle label Diptyque.

While most Parisians are excited by this festival of sporting achievement taking place on their doorstep, many others are concerned by the huge influx of people the JO (the French abbreviation of *Jeux Olympiques*) will bring, and are planning to flee the city for the competition's duration. The theme of summer escape – of the power it has to regenerate and revive us, and how it can inspire us – also runs throughout this issue. For instance, there's a Berlin home where the design has been informed by the mood-boosting vibes of Portofino, and a dreamy South African paradise based on the sun-drenched aesthetic of the Greek islands – both proof that bringing the spirit of a holiday back home is never a bad idea. Also, you'll find our pick of the world's most stunning hotels created by those who began their careers in the fashion industry. Staying at one of these is guaranteed to up your style credentials.

Whether you are staying put to make the absolute most of your outdoor space (see our Focus section dedicated to alfresco entertaining), heading to Paris or further afield, or just dreaming of escaping from somewhere to somewhere else, enjoy the next couple of months, and we'll be back with you before you know it in August with a bumper issue celebrating ELLE Decoration's 35th anniversary. *À bientôt*.

Ben Spriggs

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Printed by WALSTEAD ROCHE LTD, ST AUSTELL
Paper supplied by UPM PAPERS
Distribution by FRONTLINE LTD, PETERBOROUGH *01733 555161*

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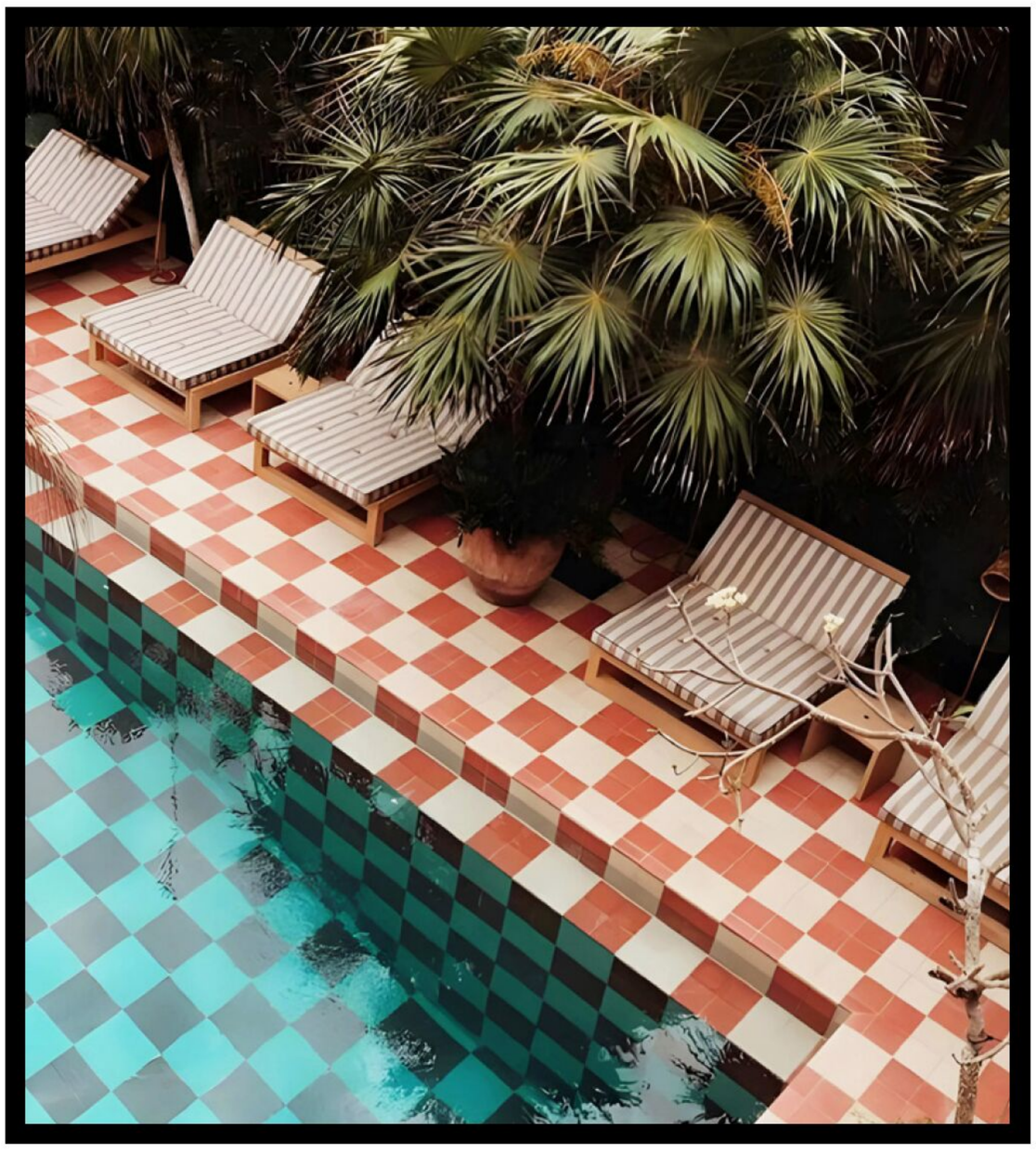
Earlier this year, Milanese gallery Nilufar debuted its cutting-edge pieces in a pop-up in Mexico City. Reciprocally, perhaps, Mexican designers were never far from the spotlight during Milan design week back in April – see Ramses Viazcan's chairs at SaloneSatellite or Unno Gallery's celebration of Latin American talent. For this month's palette, we are taking our cue from this new Mexican mood and offering a modern take on the country's tropical colours and rich textures

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

From left 'Samsa' **chaise longue** upholstered in 'Roadrunner Stripe' **fabric** in 'Melon' by Perennials, £6,925, Sutherland (sutherlandfurniture.com). 'Erin' **pool towel** in 'Ink & Sky', £85, Baina (shopbaina.com). 'Terra 01' **outdoor rug** in 'Tobacco', from £345, Nordic Knots (nordicknots.com). *Pools From Above* **book**, £38 Smith Street Books (smithstreetbooks.com). 'Landmark' **coffee table** by Dan Schofield, £670, Nine Furniture (nine-furniture.com). 'Naviglio' **glass**, £23; 'Tap' **jug**, £22, both by Ichendorf Milano, Twentytwentyone (twentytwentyone.com) ➤

The inspiration

Featured in Brad Walls' photography book (pictured on the previous page) depicting the most wanderlust-inducing pools in the world, the watering hole at Hotel Panamera in Tulum, by architecture firm Nopal Studio (@nopalstudio) is a perfect example of modern Mexican style. The hotel's thatched roof and the mint-coloured walls in the reception hint at tradition, but it's the cream-and-terracotta chequerboard of the pool – an update on the paste tiles characteristic of colonial architecture in the Yucatan Peninsula – that attracts visitors (and Instagram likes). Formerly known as Casa Pueblo, it was acquired by a group of Mexican entrepreneurs who have refreshed and rebranded this beachside resort with an eye for grown-up tropical hues.





The palette

1 'Ghicha Silk' **wallcovering** in 'Jeans', £184 per m, Arte (arte-international.com)
2 'Osis' **wood** in 'Aqua', price on application, Llot Llov (llotllov.com)
3 Heavy-weight **linen** in 'Peacock', £147 per m, Rose Uniacke (roseuniacke.com)
4 'Boudins Baby' **handle** in 'Olive Polished', £104, Sabourin Costes (sabourincostes.com)
5 'Varese' **velvet** in 'Sea', £94 per m, Designers Guild (designersguild.com)
6 'Polynesie' **wallcovering** in 'Emeraude' by Jean Paul Gaultier, £443.30 per roll, Lelièvre (lelievreparis.com)
7 Heavy-weight **linen ticking** in 'Matcha Sorbet', £173 per m, Rose Uniacke (roseuniacke.com)
8 'Birds of Paradise' **wallcovering** in 'BOP313', £35 per m, Omexco (omexco.com)
9 'Corniche' **outdoor fabric** in 'Teal', £95 per m, Zinc (zinctextile.com)
10 'Zee' **tape** in 'Olive', £48 per m, Schumacher (fschumacher.co.uk)
11 'Sycamore' **wallcovering** in 'SYC4140', £190 per m, Omexco (omexco.com)
12 'Corrugation Pinnacle' **tile** in 'Blue Gloss', £1.08 each, Claybrook (claybrookstudio.co.uk)
13 'Cifrado' **fabric** in '0741', £185 per m, Sahco (sahco.com)
14 'Karin's Portiere' **fabric** in 'Sundborn', £146 per m, Cathy Nordström (cathynordstrom.com)
15 **Vinyl flooring** in 'Petrol Blue', £32 per sq m, The Colour Flooring Company (colourflooring.co.uk)

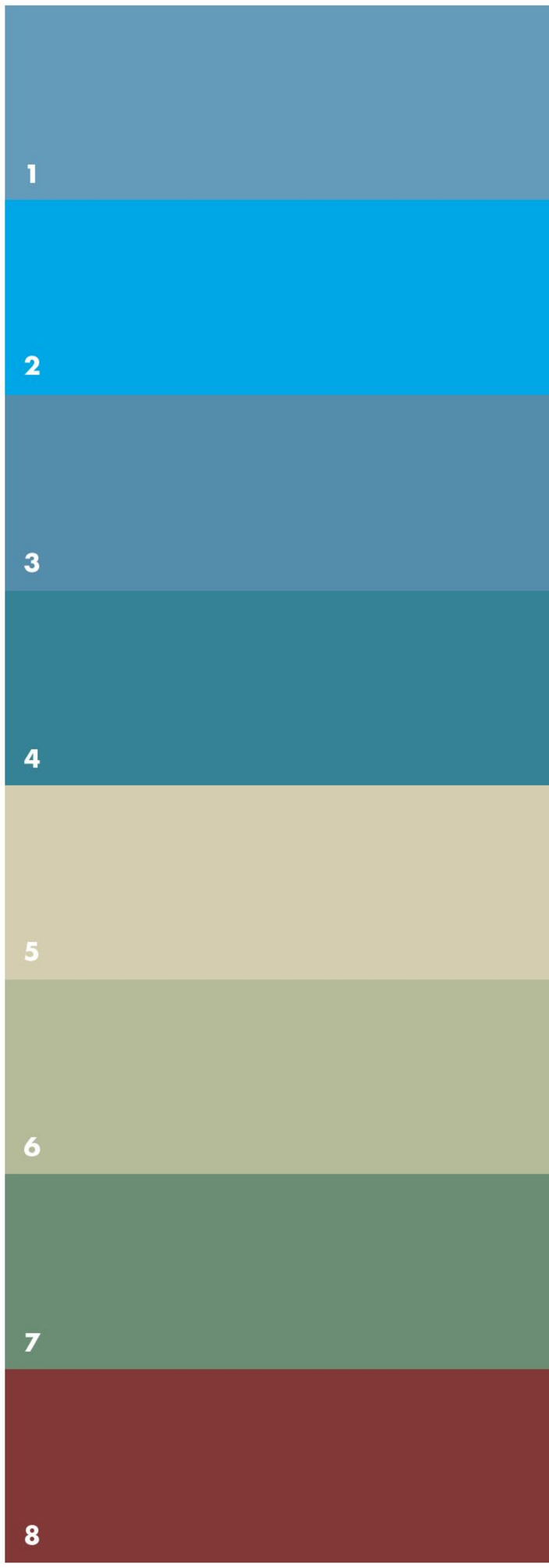
STYLING: AMY HEFFERNAN PICTURES: VICTORIA LING

moodboard

The colour card

1 'MU SE 05' by Muller Van Severen, £60 for 2 litres, Blēo (bleocollective.com)
2 'Ocean Blue', £64.50 for 2.5 litres, Mylands (mylands.com)
3 'Below Deck', £52 for 2.5 litres, Coat (coatpaints.com)
4 'Loving Teal', £48 for 2 litres, Yes Colours (yescolours.com)
5 'String No 8', £75 for 2.5 litres, Farrow & Ball (farrow-ball.com)
6 'Willow V', £60 for 2.5 litres, Paint & Paper Library (paintandpaperlibrary.com)
7 'Herbarium', £59 for 2.5 litres, Designers Guild (designersguild.com)
8 'Ned Red', £55 for 2.5 litres, The Pickleson Paint Co (picklesonpaint.com) ➤

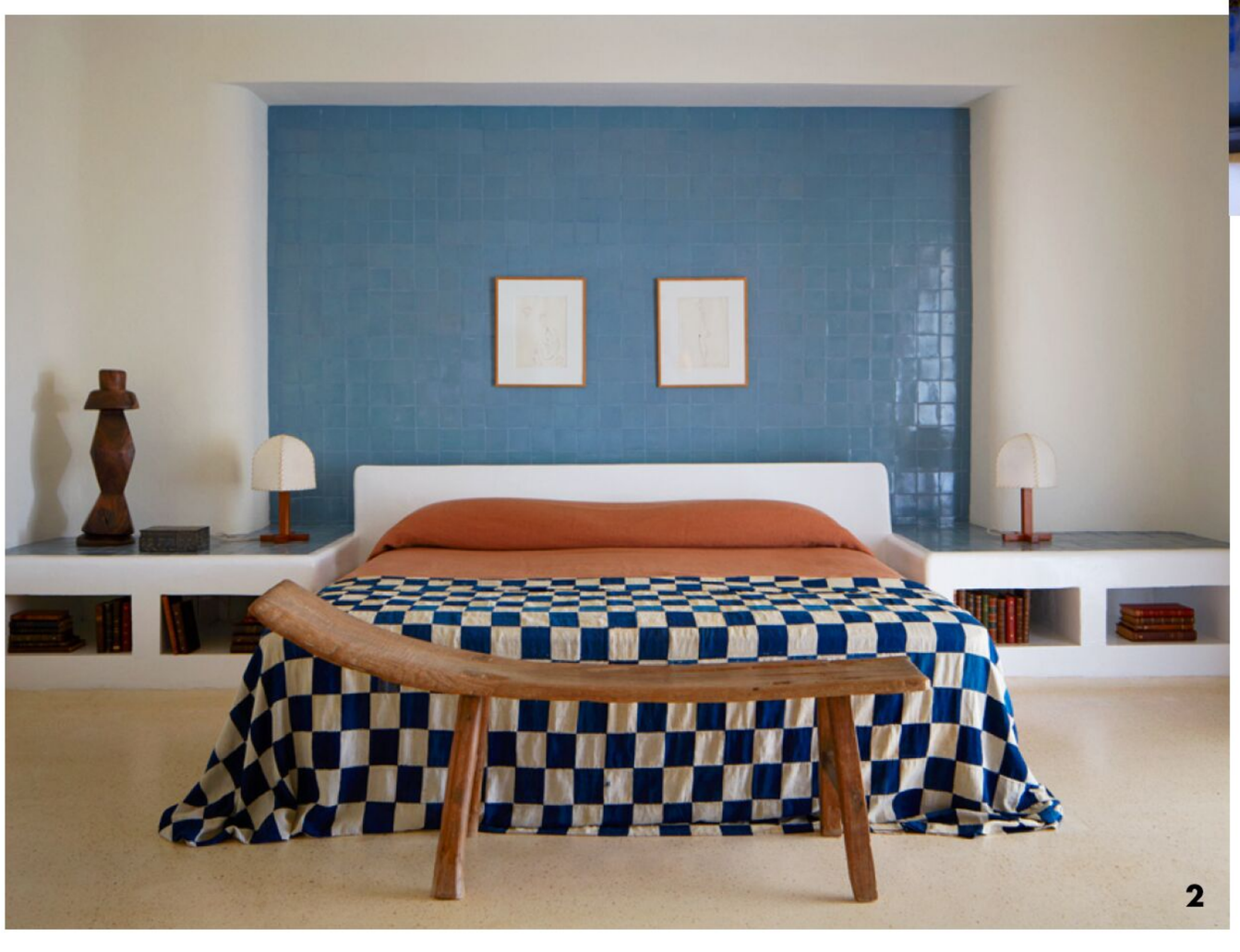






The interior

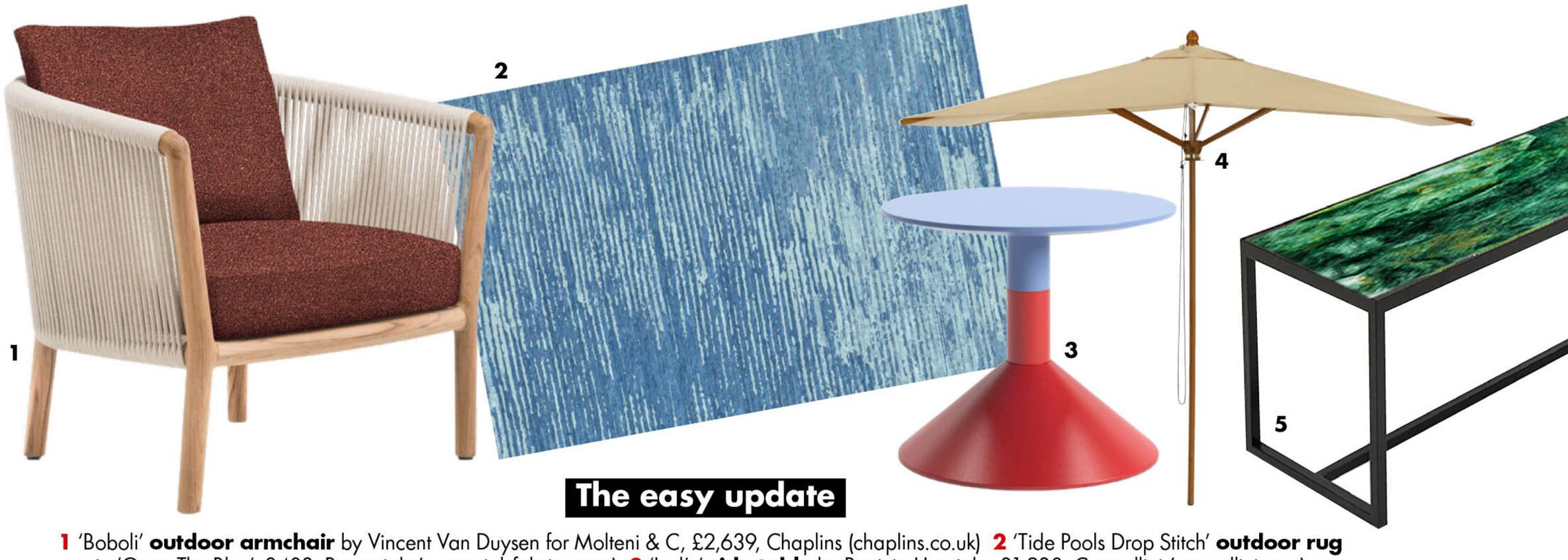
Unlike the stereotypical Mexican palette of old, which sang with Barragán-inspired shocking pinks and mustard yellows, this new interpretation draws its inspiration from a less sun-soaked (more sundowner) take on the natural surroundings – think terracotta reds, deep ocean blues and tropical green foliage. The colours are still zingy and bright, lending themselves to bold decorating schemes and graphic designs, but with an appeal that will remain beyond summer. Glossy tiles (on floors or walls) are a great entry route to this look, but textiles and furnishings offer an instant taste of the sunny style.





1 The owners of this home in Melbourne, designed by YSG Studio, wanted to blend Danish minimalism with a more exotic palette. In the bathroom, that meant choosing mosaic-sized light-blue tiles (reminiscent of swimming pools) to wrap the floor and walls, pairing them with darker red and navy elements that add vibrancy and weight (ysg.studio).
2 It doesn't get more Mexican – or more luxurious – than this bedroom in Hotel Esencia by Studio Giancarlo Valle, featuring furniture carved in Cancún and tiles made in Guadalajara that have a natural ripple. The addition of the chequerboard bedspread brings some graphic punch to the otherwise artisanal decoration (giancarlovalle.com).
3 Valencian designer Jaime Hayon's favoured colours, splashed across his art, are full of Latin energy and have a synergy with this month's moodboard. In Casa Clarita, a hotel he designed in his hometown, they are used playfully, as on the tiled arch leading to the dining area (hayonstudio.com).

PICTURES: ANSON SMART, STEPHEN KENT JOHNSON/OTTO, JAVIER DÍEZ, ZASOBY STUDIO, PRUE ROSCOE, CESAR BELIO



The easy update

1 'Boboli' **outdoor armchair** by Vincent Van Duysen for Molteni & C, £2,639, Chaplins (chaplins.co.uk) **2** 'Tide Pools Drop Stitch' **outdoor rug** in 'Outta The Blue', £403, Perennials (perennialsfabrics.com) **3** 'Lud'o' **side table** by Patricia Urquiola, £1,230, Cappellini (cappellini.com) **4** 'Hanway' **garden parasol**, £525, Oka (oka.com) **5** 'Sciara' **long table** by Marella Ferrera, approx £6,824, Paola Lenti (paolalenti.it)

moodboard

4 For those who love the energy of this palette, but would rather turn the volume down a few notches, the secret is in the choice of materials. For Villa Renée, Australian design studio Handelsmann + Khaw selected stones with a base note of blue for its take on chequerboard flooring – a more muted alternative to high-gloss ceramic tiles (handelsmannkhaw.com).
5 Use powdery takes on this month's scheme in bold blocks of colour to transform more functional areas of the home, such as this kitchen within a property by Poland-based design studio Klu. Its chosen tones keep the space from feeling childish, while circular cabinet handles and gridded tiles make sure it's also far from po-faced (klustudio.pl).
6 Chequers not the game for you? This palette also works beautifully with a classic stripe, especially the maritime white-and-navy variety seen paired with raffia lighting and ocean-hued zellige tiles in the restaurant terrace at Ennea Hotel by Mexican interior-design studio Comité de Proyectos (comitedeproyectos.mx).


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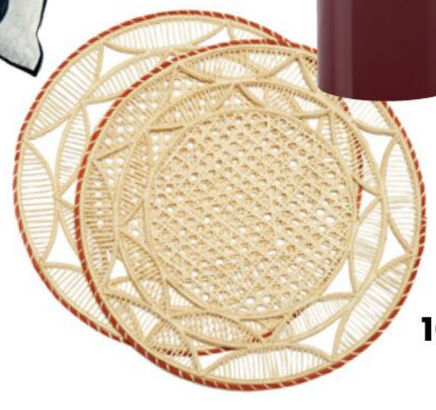

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6 Bath towel in 'Olive Green Check', £57, House of Nunu (houseofnunu.com.au) **7** 'Panama Bold' **outdoor seating** by Paola Navone, approx £3,879, Baxter (baxter.it) **8** 'Oasis' **cushion** in 'Narcisse', £186, Elitis (elitis.fr) **9** 'Teresa' **portable lamp** by Ferruccio Laviani in 'Bordeaux', approx £384, Kartell (kartell.com) **10** 'Sol Brick' raffia **placemats**, £190 for two, La Double J (ladoublej.com) ED

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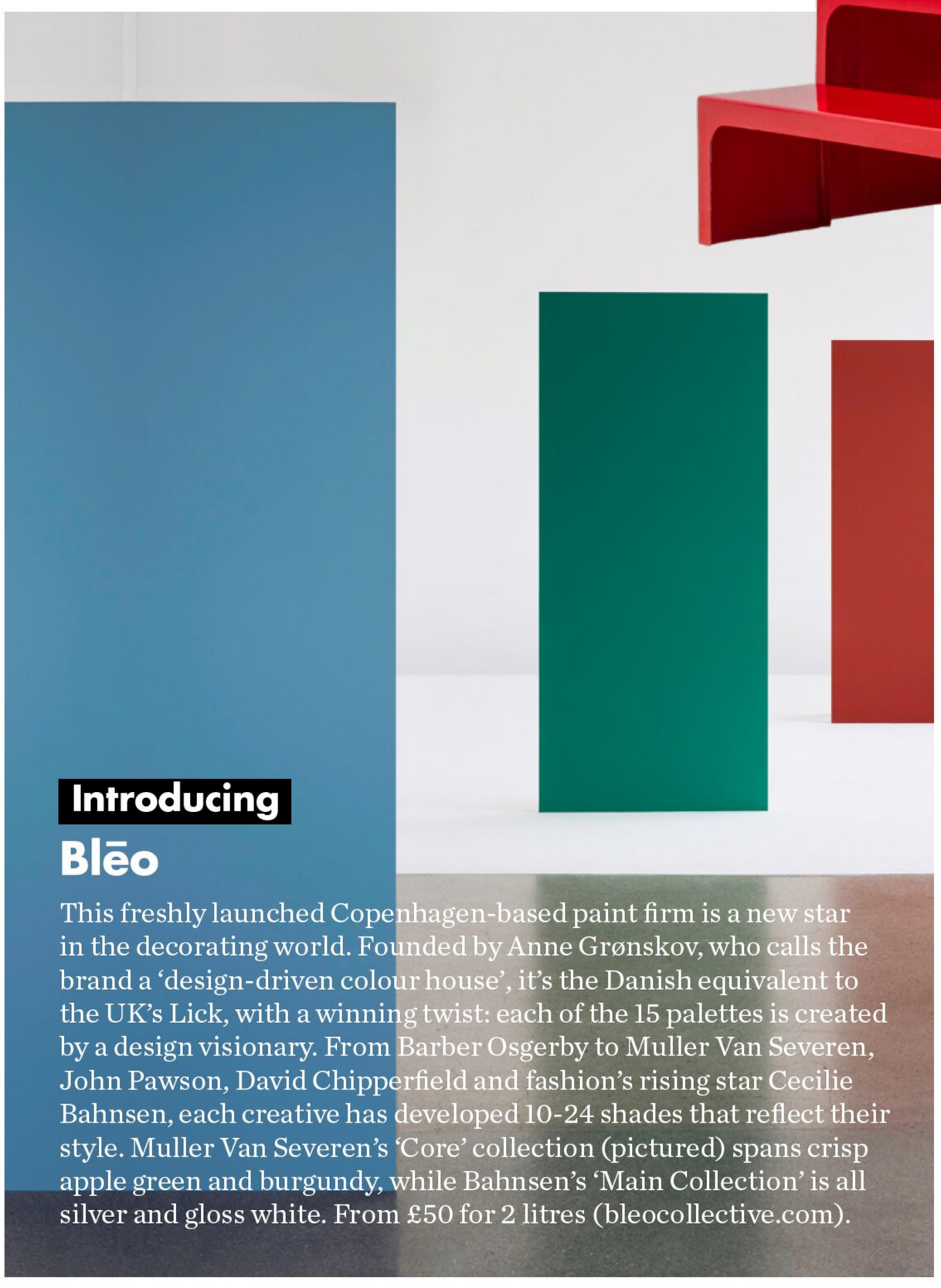
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If there was a living designer who could perfectly channel Verner Panton's passion for colour, it would have to be Sabine Marcelis. So we're not surprised that Vitra chose the Rotterdam-based designer to reimagine Panton's iconic 1960s 'Panton Chair' this year. Sculpted from a single sheet of plastic, the seat has been updated in seven of Sabine's signature shades that all look good enough to eat: 'Plum', 'Harissa', 'Caramel', 'Honeydew' and 'Bubblegum' (above, from left) and 'Butter' (right). Available to pre-order now, £1,720 (vitra.com).



Introducing

Blēo

This freshly launched Copenhagen-based paint firm is a new star in the decorating world. Founded by Anne Grønskov, who calls the brand a 'design-driven colour house', it's the Danish equivalent to the UK's Lick, with a winning twist: each of the 15 palettes is created by a design visionary. From Barber Osgerby to Muller Van Severen, John Pawson, David Chipperfield and fashion's rising star Cecilie Bahnsen, each creative has developed 10-24 shades that reflect their style. Muller Van Severen's 'Core' collection (pictured) spans crisp apple green and burgundy, while Bahnsen's 'Main Collection' is all silver and gloss white. From £50 for 2 litres (bleocollective.com).

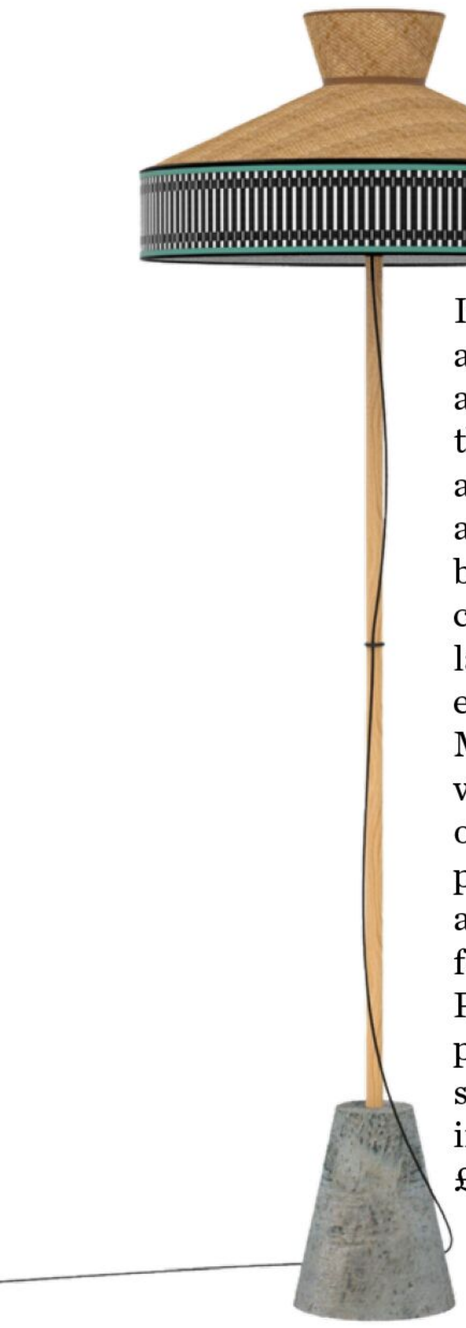


Bold, cheerful and rather seductive, London-based interior-design studio Holloway Li's 'Big Red' table (£4,800) and bench (£2,800) are an easy way to introduce colour into your outdoor space and a welcome follow-up hit to its popular 'T4' chair. Produced by long-time Holloway Li collaborator Uma Objects, the lightweight set is constructed in a similar way to a surfboard, with a foam core and moulded fibreglass. Its glossy finish reflects the light, adding vibrancy and tactility to its surface (umaobjects.com).



Calling all fans of modernist architecture. Artist and printmaker Paul Catherall has illustrated a series of matchboxes with images of some of London's famed brutalist buildings: the Barbican Estate (above left), the National Theatre (above right) and Trellick Tower. Each box contains approximately 100 colour-tipped matchsticks. It's kitsch made cool. £29 each (bluecrowmedia.com).

WORDS: ALICE FINNEY



If you weren't already aware, rattan is having a moment. Get in on the natural-material action with the latest addition to Servomuto's bohemian 'Giardino' collection, the floor lamp. Combining elements of 'the Milanese bourgeoisie' with 'the eclectic style of the 1950s', the playful lamp features a rattan and jacquard fabric lampshade. Pair with the brand's pendant light of the same name for extra impact. Approx £2,047 (servomuto.it).



Anyone for Jenga? Say hello to 'Loom', an architectural table by Hannes Peer, the Italian designer and technical-thinker, for Baxter, that features an impressive arrangement of criss-crossing bars on adjustable metallic legs, which recall something of the stackable board game. The circular or oval top is made from glass, allowing a view of the striking interplay of light and shadow underneath. From approx £13,598 (baxter.it).



With flowers in full bloom, there's no better time for Svenskt Tenn to reintroduce its most famous designer Josef Frank's interwar masterpiece, the 'Flora' cabinet. Encouraged by Svenskt's Tenn founder Estrid Ericson to include more botanical motifs in his work, Frank added a mesmerising mix of extracts from Swedish books on botany and Chinese wallpapers to the mahogany structure, lending it a scrapbook brilliance. Approx £33,000 (svensktttenn.com).

Nothing says 'relax' quite like a chaise longue, and Porada's shiny new take provides the perfect spot for curling up with a good book. Called 'Twilli', the elegant sofa-chair hybrid is comprised of a sinuous, streamlined strip of wood that forms the foundations. A plush padded cushion extends to the headrest, completing the sleek design. From £8,053 (porada.it).



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pattern

After a string of successful collections, Arte has again partnered with Moooi on a wallcovering range that spans textiles, veneers and mouldings called 'The Green House'. It returns to the woodland theme of previous ranges, with flora and fauna its main inspiration. Five distinctly different patterns – the 'Coccinella Bella', 'Silk Bombis', 'Woodblock Beetle', 'Lacy Longlegs' and 'Techno Bee' – make up the collection, any one of which will turn a wall into a botanical delight.

From left 'Lacy Longlegs', £281 per m; 'Woodblock Beetle Flora' and 'Woodblock Beetle Fern', both £155 per m (arte-international.com)



Back in 1953, business power couple Anala and Armando Planchart tasked renowned Italian architect Gio Ponti with constructing an avant-garde villa for them in Venezuela. As part of the final touches, Ponti called on porcelain manufacturer Ginori 1735 to create a set of 12 plates with symbols of the villa – a sun, moon, star and the letter A (pictured). Seven decades later, Saint Laurent Rive Droite has reintroduced the decorative 'Villa Planchart Segnaposto' plate collection in a limited-edition run. Snap them up fast. Price on application (ysl.com).

Missed out on getting your hands on one of David Shrigley's viral *Untitled (It's Just One Fucking Thing After Another)* posters? You're not the only one – only 250 were released, and they sold out in five minutes. Well, you're in luck, as the work has just been made into a rather chic silk scarf. Handmade in Italy, it's a riot of colours, with lines of varying thickness in the artist's trademark cartoonish style. Approx £69 (shrigshop.com).





The textile know-how of French fashion brand Yves Salomon meets Chapo Création's woodwork expertise in this updated version of Pierre Chapo's iconic 'S11' chair. First made in 1966 from elm wood, the new, glue-less iteration is dressed in checkerboard-patterned fabric that uses leftover scraps of shearling from the brand's atelier. The wool has been sewn by hand using the intarsia technique (a way of knitting that produces different-coloured panels of yarn), with an invisible stitch to finish. £8,450 (yves-salomon.com).



Furniture design meets caricature in New York-based artist-cum-designer Misha Kahn's 'Morphologica' – an armchair (approx £13,362) and sofa (approx £20,168) inspired by human forms. Both pieces are made from chunks of polyurethane foam (12 modules are used to build the sofa; eight for the armchair), which can be upholstered in a variety of colours. If you detect the influence of the Memphis Group, you're not wrong; the collection is manufactured by Meritalia – the furniture brand owned by Gufram's Italian Radical Design group (meritalia.it).



Stay ahead of the curve with 'Belly', a drinks cabinet that promises 'to show off your most prized bottles and glasses' in a spinning display shelf contained behind its distended middle. The brainchild of Dutch agency Studio Roderick Vos, it's crafted from an acrylic material that minimises the use of seams. While it comes in red and blue shades, we're here for the zingy yellow. Approx £7,374 (item-amsterdam.nl).



For a burst of freshness, head to Harrods (from 1 July) to pick up Acqua di Parma's hot new candle. It's called 'Chapeau!' after the French word for 'hat' and is formed of a handcrafted ceramic bottom half and a glazed stoneware cap that, when opened, reveals a surprising second candle scented with the company's signature citrusy 'Luce di Colonia' fragrance. French powerhouse designer Dorothée Meilichzon is behind the sculptural design, which nods to the iconic art deco sihouette of the brand's bottle. £580, (harrods.com).

These tables and stools are one of three new ranges Patricia Urquiola has designed since joining Italian surface brand Cimento earlier this year as creative director. The curvy pieces demonstrate the power of Cimento's signature material – a cement compound bound with mineral aggregates. 'The contrast between smooth and rough surfaces, and the ability to achieve shades with different colour gradients create an aesthetic and formal balance,' explains Urquiola. Price on application (cimento.tech).



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3 days of design

The spotlight falls on Copenhagen, as the world's creatives soak up the latest launches from Scandinavia and beyond



Dinesen x John Pawson

It has been 30 years since architect and designer John Pawson (right) discovered Dinesen while working on his home in London. He fell for the brand's extra-long planks of Douglas fir (using whole lengths to stretch from the front of the house to the back), and created a dining table, bench and stool to mirror the dimensions of the floorboards. A new 'Lounge Series' (sofa, armchair, daybed and coffee table) continues that minimalist ethos and will be on display at Dinesen's Copenhagen showroom for 3 Days of Design. 'When I look at this new collection,' says Pawson, 'I see the essence of thinking that has shaped my work since the beginning. Everything about these pieces is pared back to the logic and poetry of the wood.' From £1,440 for a stool (dinesen.com).



Normann Copenhagen

Celebrating its 25th anniversary this year, Normann Copenhagen is taking an opportunity to look back, transforming its flagship store in the Danish capital into an immersive deep dive into what makes the brand tick. 'Elements of Normann' will allow people to step into its signature colour palette, interact with the materials that define its key collections and learn more about plans for the next 25 years (normann-copenhagen.com).

Garde Hvalsøe

The spirit of collaboration is alive and well, as Garde Hvalsøe invites De La Espada to share its showroom space during 3 Days of Design, where the brands will present 'Crafted to Last'. Curated by interiors stylist Pernille Vest, it includes pieces that will, says Garde Hvalsøe's CEO Søren Aagaard Lundh, 'celebrate craftsmanship, underscoring the significance of traditional techniques and natural materials in modern design'. Look out for a new version of the 'Framed Style' kitchen and a Japanese-inspired cabinet (gardehvalsoe.dk).





Massproductions

Design shows are often all about the seating, but rarely do you get to slump down in the newest releases and zone out in front of the TV. That's the enticing proposition at Massproductions' pop-up at contemporary-art space Galleri Christoffer Egelund. Its VHS-based 'MMMTV' installation will celebrate 1990s video culture, encouraging visitors to lounge on its ultra-comfortable 'Patch' sofa system (pictured), designed by Chris Martin – itself a piece with distinctly 90s inspirations, from upturned duffle bags to moc-toe boots. From £6,015 (massproductions.se).

Artek x Tekla

Danish brand Tekla has joined with Finnish company Artek to pay homage to the sometimes overlooked genius of the late Aino Aalto. The designer would be 130 years old this year, and her belief in *kaunis arki* ('the beauty of the everyday'), lives on. This limited-edition bedding release is a tribute to her 'Kirsikankukka' pattern. In a possible first in Japandi design, Aalto was inspired by a silk fabric gifted to her in the 1930s by the Japanese ambassador to Finland and his wife. From £31 for a pillowcase (teklafabrics.com).



Four of the best Chairs to be the first to sit on



'Plan' armchair, Fredericia
Barber Osgerby's original 'Plan' chair, released with a table of the same name in 2002, focused on minimum fuss and maximum comfort. The same is even truer of this version. Head to Fredericia's showroom during 3 Days to also explore its 'Crafting the Present' exhibition. £715 (fredericia.com).



'The China Chair', Fritz Hansen
Designed by Hans J Wegner, this seat has been in production for 80 years and represents the cusp of the style we now know as Danish modern. Only 80 will be made, in high-quality, grain-matched European cherry wood. £9,400, available in limited stores (fritzhansen.com).



'Royal Festival Hall' lounge chair, &Tradition
High Wycombe-born Robin Day is the unlikely focus of an exhibition by &Tradition. Two collections, 'Daystak' and 'Royal Festival Hall', unavailable since 1951, are being reissued. Our favourite? This icon from a London landmark. £1,930 (andtradition.com).



'Black Ash' chair, Bill Amberg
Taking the silhouette of the 'Tub Chair' designed by Bill Amberg for the Knepp Estate in West Sussex, this version swaps the original materials for Italian water-buffalo hide and solid FSC-certified British-grown trees that have succumbed to ash dieback. £1,350 (billamberg.com).

This is just a taster of the smörgåsbord of design on display during 3 Days of Design (12-14 June). For the full highlights of launches, exhibitions and more, head to elledecoration.co.uk or download the ELLE Decoration app

WORDS: CLARE SARTIN PICTURES: CLAUS TROELSGAARD, MAJA KAREN HANSEN

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INNOVATIVE / BESPOKE KITCHENS



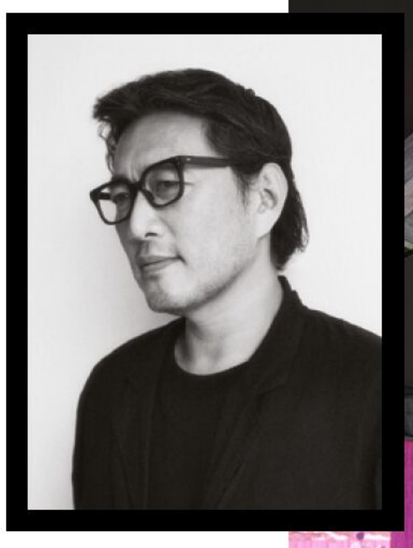
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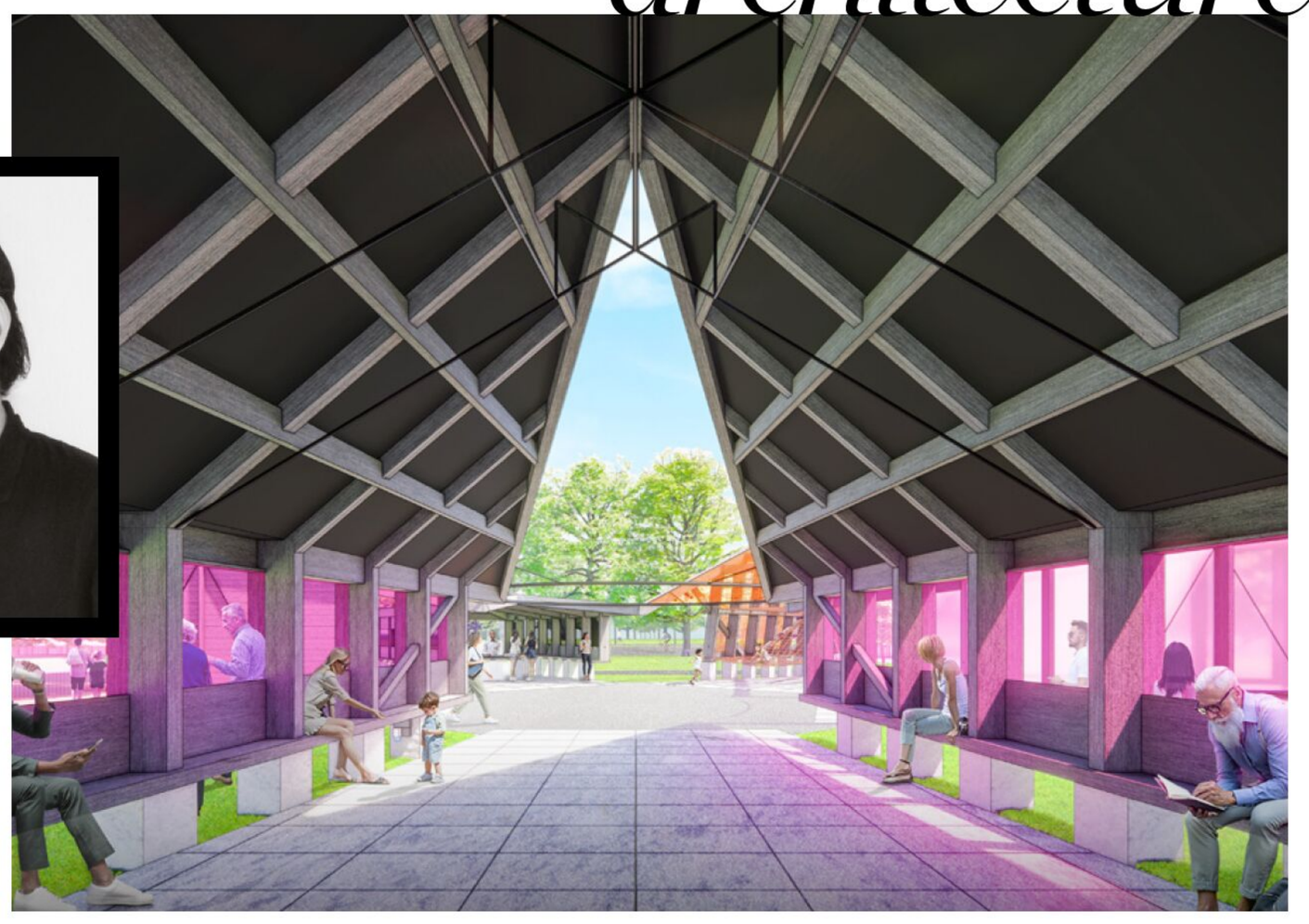
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Shaping space

The 23rd Serpentine Pavilion fuses structural design, art and live events in a construction that talks to the fundamentals of modern architecture





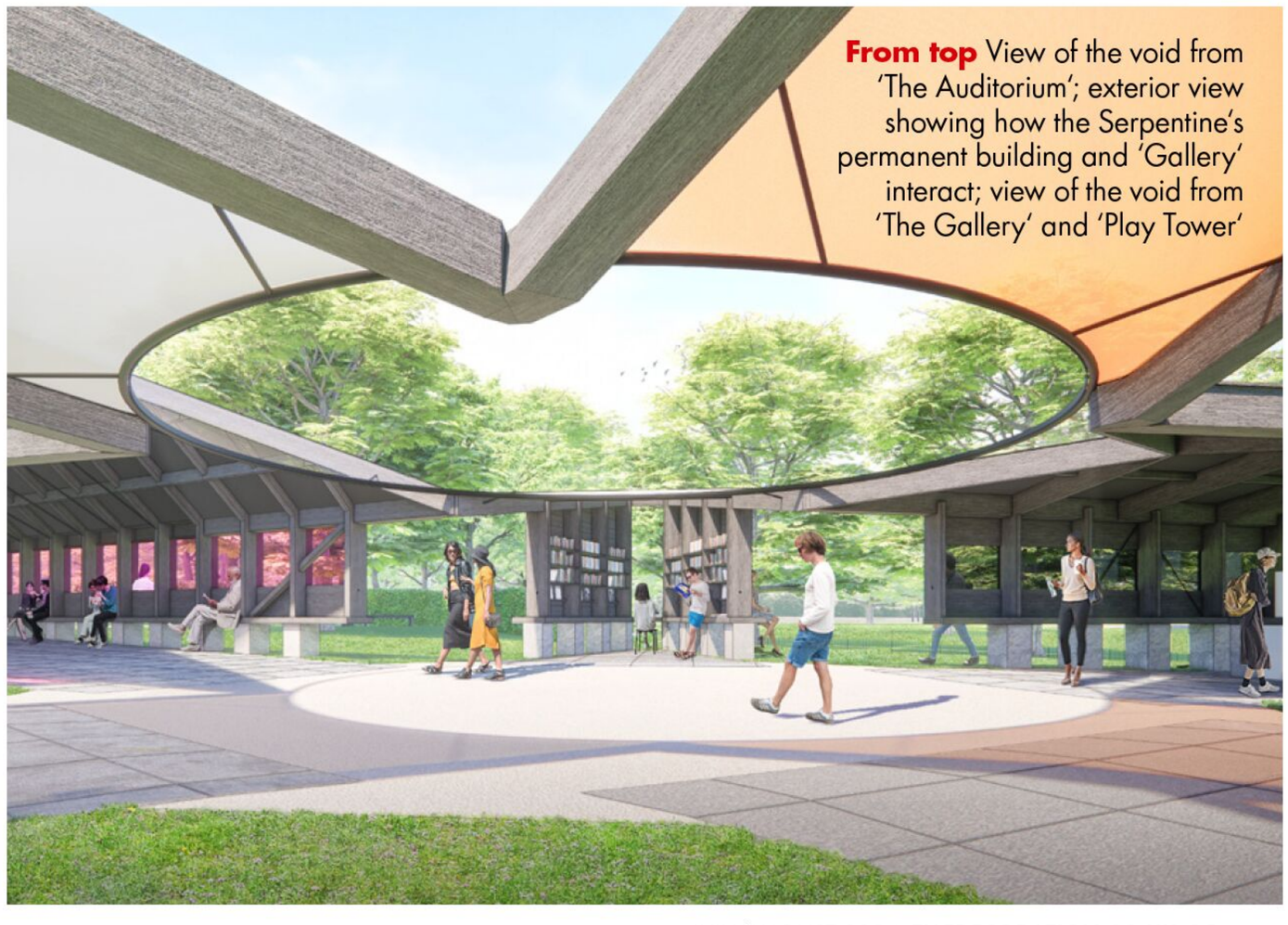
The perfecting of the interaction between a built structure and its internal and external spaces is perhaps the most simplistic of descriptions of what architecture should be, but this rigorous definition has informed Seoul-based Korean architect Minsuk Cho's approach to creating the 23rd Serpentine Pavilion, which opens to the public in the grounds of London's renowned art gallery from 7 June until 27 October. Named 'Archipelagic Void' and created by Cho and his firm Mass Studies, the Pavilion comprises five individual 'islands', each unique in size, form, name and function, to provide a diverse setting for the gallery's programme of live events.

'We began by asking what can be uncovered and added to the Serpentine site,' says Cho. 'It has already featured over 20 historical iterations at the centre of the lawn, from a roster of great architects and artists. To approach this new chapter, we chose to embrace the challenge of considering the existing peripheral elements, while exploring the centre as a void.' The interaction with visitors is also key – the main entrance will be known as 'The Gallery', hosting a six-channel sound installation by musician and composer Jang Young-Gyu, incorporating sounds from nature and human activity in Kensington Gardens with traditional Korean music.

'The Library of Unread Books', by artist Heman Chong and archivist Renée Staal, is located in the north of the Pavilion and is an artwork that functions as a living reference library. Visitors are encouraged to donate an unread book of theirs to the growing collection, contributing to a pool of common knowledge. Other elements include 'The Teahouse' in the east of the Pavilion, which nods to the Serpentine's history – its South building served as a teahouse from 1934 until the early 1960s before opening as a gallery in 1970. 'The Play Tower' is a pyramid structure featuring bright-orange netting for visitors to climb. Finally, there's 'The Auditorium'. The largest structure, it has benches built into its walls to provide seating for performances and talks.

As Cho says: 'We also wanted to address the history of the Serpentine Pavilion. By inverting the centre as a void, we shift our architectural focus away from the built centre of the past, facilitating new possibilities and narratives.' *serpentinegalleries.org*





From top View of the void from 'The Auditorium'; exterior view showing how the Serpentine's permanent building and 'Gallery' interact; view of the void from 'The Gallery' and 'Play Tower'

WORDS: BEN SPRIGGS PORTRAIT BY MOK JUNGWOO, DESIGN RENDERS BY MASS STUDIES, COURTESY SERPENTINE

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'Jolly Trolley', £899, Fatboy (fatboy.com)



'Garden Kitchen Outdoor Trolley' by Broberg & Ridderstråle for Röshults, £3,099, Chaplins (chaplins.co.uk)



'Järlåsa' trolley, £50, Ikea (ikea.com)

Drinks trolleys

Cocktail wagon, wine cart, mobile bar... The drinks trolley has gone by many names in its long, refreshing history. Whatever you call it, it's a must-have this summer. Wheel one outside to serve whiskey sours and you'll be the host of the season



Note Josef Frank used cut-glass shelves for this three-tiered trolley

'Trolley 691' by Josef Frank, approx £1,630, Svenskt Tenn (svenskttenn.com)



Note 'Ratio' is made entirely from modular stone panels, inlaid with geometric dots

'Ratio' bar trolley by David/Nicolas, from approx £17,095, Marsotto (marsotto.com)



'RollinGin' trolley by Gio Tirotto for Mingardo, £2,810, Monologue (monologuelondon.com)



'Bar trolley', £23,587, Officine Gullo, (officinegullo.com)



'Tumbler' trolley, from approx £2,115, Baxter (baxter.it)



Note Sheets of aluminium form brutalist angles in this industrial offering

'Lager' trolley, £629, Ferm Living (fermliving.co.uk)



'Porada Jet' service trolley in 'Canaletta Wengè' by Carlo Ballabio, £2,258, Porada (porada.it)

WORDS: ALICE FINNEY



House of Gubi

Gubi House, London threw one hell of a housewarming party, and beforehand we stepped inside to explore how its many icons of Danish design are settling into their new, quintessentially British home



WORDS: CLARE SARTIN
PICTURES: MICHAEL SINCLAIR



'It was a welcome to the neighbourhood,' says Marie Kristine Schmidt, Gubi's chief brand officer, of the opening party for Gubi House, London, held on 15 May – a week before its new home in the capital, Clerkenwell, invited the world's creative community for its annual design week (21-23 May). Behind a very smart front door at 12 Charterhouse Square, a block of Grade-II-listed Georgian terrace houses, Gubi's first '360-experience', as Schmidt calls it, outside of Denmark has been one and a half years in the works. 'The grandeur of the place makes it the perfect canvas for displaying Gubi's collection,' says Schmidt, but with that weight of history (the house also stands on the site of a 12th-century Carthusian monastery) there were sure to be challenges, as well as the blessings of high ceilings and original fireplaces. Schmidt recalls battles with authorities to remove a wall on the ground floor to create what is now a showcase for some of Paavo Tynell's most timeless lighting designs. She also remembers the moment the design team began

'The grandeur of the building's Georgian architecture makes it the perfect canvas for displaying Gubi's collection'

ripping back carpet to find wooden floors punctuated by nails that had to be painstakingly removed by hand. 'It was worth it, though,' she says. 'It just felt right that, if we were to make an entrance into the UK, we should do it in a way that would stay true to who we are as a brand, but also really embrace the feeling of being in London.'

To help perfect the atmosphere and that homely blend of British and Danish influences, Gubi turned to fellow Danish brand File Under Pop, which selected the colours and finishes. Each floor was given a theme. The first is a modern open-plan kitchen/dining experience, while the next (pictured left) is dedicated to the 1970s revival that has characterised Gubi's recent launches – a striped 'Pacha' chair by Pierre Paulin sits beneath a murmuration of Bonderup & Thorup's 'Semi Pendant' lights. Climb the staircase again and there's a chic co-working hub, while, up another level, there's a bohemian feel complete with designs by Gabriella Crespi.

Open by invitation, the House will be more than a showroom, also acting as a community space for events and talks (its opening coincides with the launch of a dedicated UK online store). 'We want the new house to live and breathe,' says Schmidt. *gubi.com*

ELLE DECORATION DESIGN INSIDERS X Designers Guild

To celebrate ELLE Decoration and Designers Guild's collaboration on a week of events at Designers Guild from 17-21 June (our inaugural Design Insiders sessions – please visit elledecoration.co.uk for more details and to book tickets), we are highlighting the variety of cutting-edge and creative pieces that can be discovered at founder Tricia Guild's King's Road store. A Mecca to urban enthusiasts of contemporary design since its launch in 1970, its offering includes everything from fabric, wallpaper and paint to furniture and accessories

1 'Slick & Sleet' **dinner plate** in 'Indigo' by 1882 Ltd, £37 **2** 'Savoie' **rug** in 'Azure', £1,395 **3** 'Tulip' **dining table** by Eero Saarinen for Knoll, £2,592
4 'Kasbah' **scented candle** by Bougie Parfumée, £80 **5** 'Banjooli' handwoven **outdoor chair** by Sebastian Herkner for Moroso, £525
6 'Mahakam' **outdoor cushion** in 'Coral', £90 **7** 'Oulan Bator' **incense sticks** by Astier de Villatte, £45 **8** 'Palissade' **outdoor lounge sofa** by Ronan & Erwan Bouroullec for Hay, £989 **9** 'Talia' **mug** in 'Quartz Rose', £26 **10** 'Murazzi' **throw** in 'Peony', £155 **11** Contemporary **oak stool**, £329
12 'Helena' large **bud vase**, £35 **13** 'Base' white **wine glass** by Studio Piet Boon, £24, all Designers Guild (designersguild.com)

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Christien Meindertsma

For the second in our new Pioneers series, looking at people who push the boundaries of design, we turned to a Dutch innovator whose research is finding ways to replace polluting materials with natural ones



Want to be inspired by the possibilities offered by overlooked materials? Head to the Victoria & Albert Museum to see Christien Meindertsma's 'Re-forming Waste'exhibition (open until 19 October). It's a geeky and potentially game-changing love note to two materials: linoleum and wool. Deep investigations into both have long occupied Meindertsma, who realised that her mission was to increase the materials' usefulness by finding ways to make them three-dimensional. She is planning to utilise the one and a half million kilograms of wool thrown away each year in The Netherlands with the help of her co-created Flocks Wobot – a 3D felter that produces solid-felt pieces (including a lounge chair), much like a 3D printer. Not content with using wool to make sustainable furniture, Meindertsma is also looking at the opportunities of promoting it as a more environmentally friendly substitute for foam rubber, glass wool, stone wool and polystyrene foam.

'All materials have a history and a future that's relevant because of the impact on people and the environment'

For her research into linoleum, she spent a lot of time at flooring brand Forbo's factories before taking the bold step of buying an entire harvest of flax. 'I used the oil from the seeds to make my own linoleum,' she explains. 'I had to learn what each ingredient did in the recipe so that I could open up possibilities.' Meindertsma mixed the same oil taken from the flaxseed (also known as linseed) with wood dust – a by-product of the local furniture industry – and chalk left behind from the industrial purification of drinking water. The result was a linoleum that used nothing taken from the earth.

It's the kernel of an idea that has led to 'Flaxwood', a new oil-based tile created in collaboration with Dzek.

Meindertsma readily admits that not all of her ideas or research rabbit holes lead to pieces that can be put into production, but it's the work itself and 'the unexpected things you find in the process' that keep her inspired. 'At a certain point, I realised that all materials have a history and a future, and that every material's story is relevant because of the impact it can have on people and the environment. So many wonderful options are overlooked and discarded.'

There are words of hope, though – as we would expect from the artist who created the medals for the winners of Prince William's Earthshot Prize (a design inspired by the 'Earthrise' photograph of the Earth from space taken by the Apollo 8 mission, that's made from recycled brass sourced from water-pipe fittings and household waste, and presented in a recycled-linoleum box). 'I think,' Meindertsma tells us, 'that our children, and their children in the future, will really find us a very strange generation for not understanding the value of the materials that are right under our noses.'
christienmeindertsma.com



Clockwise from right Dzek's new 'Flaxwood', designed in collaboration with Meindertsma's research; the starting point for a 3D felted chair; an Earthshot Prize winning medal



Opposite Meindertsma at an installation introducing Dzek's 'Flaxwood' at this year's Milan design week **Below** The designer working with the Flocks Wobot

WORDS: CLARE SARTIN PICTURES: FEDERICO CIAMEI, MATHIJS LABADIE COURTESY VICTORIA AND ALBERT MUSEUM, MAARTJE VAN BERKEL

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Stephen Jones OBE

A small wooden head is the milliner's constant companion, and an essential tool for bringing his creations to life

WORDS: PHOEBE FRANGOUL. PICTURES: ANDREW URWIN

We call this little wooden head a *poupée*, from the French word for doll. It's half the size of a human head and it's what I use to make toiles or prototypes, like a 3D notebook. It's small enough to fit in your pocket, so it can go everywhere. I would take it if I was going for a walk in the park or to visit a gallery, because you can play all these silly visual tricks – I can put it in front of a painting and take a photograph and it looks as if it's got the painting on its head!

I've probably had this one for about 15 years, maybe longer. It was made for me by a blockmaking company called La Forme in Paris, using Samba wood, a particularly crisp timber from Africa that is very good for sculpting. At that time I was working with John Galliano during his stint at the helm of Christian Dior, but I used this mainly for my own collections. I remember all the hats that started life on this *poupée*; they're very identifiable as I scroll through the 50,000 pictures on my phone. Rhododendrons from the north of India, blades of grass from my parents' house, plastic wrappers from Sri Lanka – they've all sat on it or in front of it. I remember seeing these beautiful leaves in Japan; I held the wooden head under them because I didn't want to pick them.

It feels special, like a friend. When I'm using it I'm really concentrating, thinking about an idea more concretely. It's like having lines on a page in a notebook – we can all write without them, but they help you keep things straight. This little *poupée* helps you go in a curve. *stephenjonesmillinery.com*



'Abi' armchair by Christophe Delcourt, from approx £3,170, Van Rossum (vanrossum.eu)

Modern gothic

The sun may be shining, but it's black in our hearts. From inky tables to ebony chairs and charcoal mirrors, the hue has re-entered the room. For modern adopters of this look, though, things have taken a more elevated, glossy turn – think coloured glass, lacquer and patent-leather finishes that reflect light and add drama. There's also a growing trend for using black used on more curvaceous forms, softening its tougher connotations and adding a little comfort to the dark side.



1



2



3



4

5



10

9



7



6

1 'Canopy' ceiling light by Francesco Rota for Oluce, from approx £1,440, Loria Design (loriadesign.co.uk) **2** 'Dol' table, approx £2,395, AE Office (aeoffices.com) **3** 'Plyn' vase, £1,138, Faina (victoriayakusha.com) **4** 'Cross Leg' chair by Magnus Long, £2,895, The Conran Shop (theconranshop.com) **5** 'Moonrock' rug, £2,300, Timorous Beasties (timorousbeasties.com) **6** 'Batool' jewellery box by Richmond Interiors, £142, Olivia's (olivias.com) **7** 'Toad' side table by Arthur Vallin, approx £7,980, Studiotwentyseven (studiotwentyseven.com) **8** 'Leopardo' wallpaper, £240 per roll, Dolce & Gabbana (dolcegabbana.com) **9** '1/1/1' table by 6:AM Glass, £4,000, Gallery Fumi (galleryfumi.com) **10** 'Niamh' mirror by Nicholas Devlin, approx £7,575, Objective Gallery (objectivegallery.com)

WORDS: ALICE FINNEY PICTURES: PIET-ALBERT GOETHALS



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My Paris... Mathieu Lehanneur

The designer behind the Olympic torch for the Paris 2024 Games shares his very personal and idiosyncratic guide to the city

Known for his radically multidisciplinary approach to designing objects, architecture and art, Mathieu Lehanneur was a natural choice to create the torch for the Paris 2024 Olympic and Paralympic Games. His torch draws inspiration from the Seine and is 'simple like a hyphen and fluid like a flame'. Born in 1974, the French designer produces and distributes his creations through his eponymous brand and, following the opening of his factory on the outskirts of Paris last year, recently unveiled a new pied-à-terre in one of New York's most beautiful skyscrapers. His works are held in the world's most important collections, including the Musée des Arts Décoratifs in Paris and the Museum of Modern Art in New York. He is the winner of the City of Paris's Grand Prize for Creation and was awarded Designer of the Year 2024 by Maison&Objet. *mathieulehanneur.com*; *@mathieulehanneur*





Decoration & Design

Paul Bert Serpette Market
110 Rue des Rosiers, 93400
For me, there is only one design store: the Paul Bert Serpette antiques market in the heart of the Puces de Paris Saint-Ouen. If you want to find the best stalls there, it's Remix Gallery, which specializes in the 1980s, and Maison Verrsen **(1)**, which works on a broader spectrum. Say I sent you – you won't get a discount, but surely a beautiful smile (paulbert-serpette.com).

Officine Générale 6 Rue du Dragon, 75006
If I could recommend a fashion store, I would choose this one in the 6th arrondissement **(2)**. From my pants to my coat, everything I wear comes from here. It's the perfect combination of classic and elegant (officinegenerale.com).

7L bookshop 7 Rue de Lille, 75007
This place has the most well-curated selection of books about the visual arts **(3)**. Don't forget to ask to get a quick look at the historical and mythical studio of Karl Lagerfeld – unforgettable! (librairie7l.com).



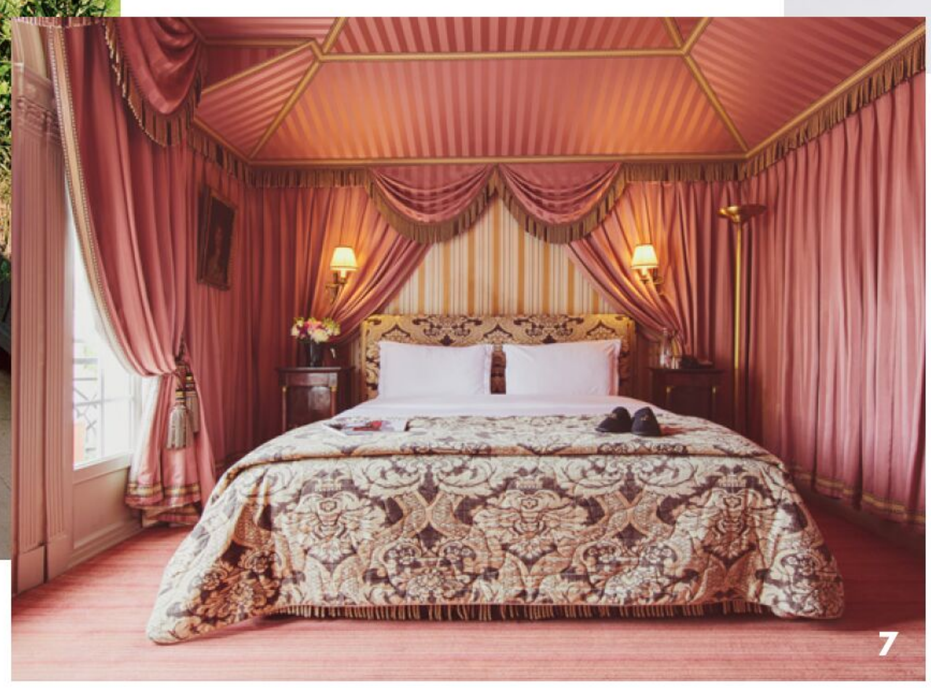


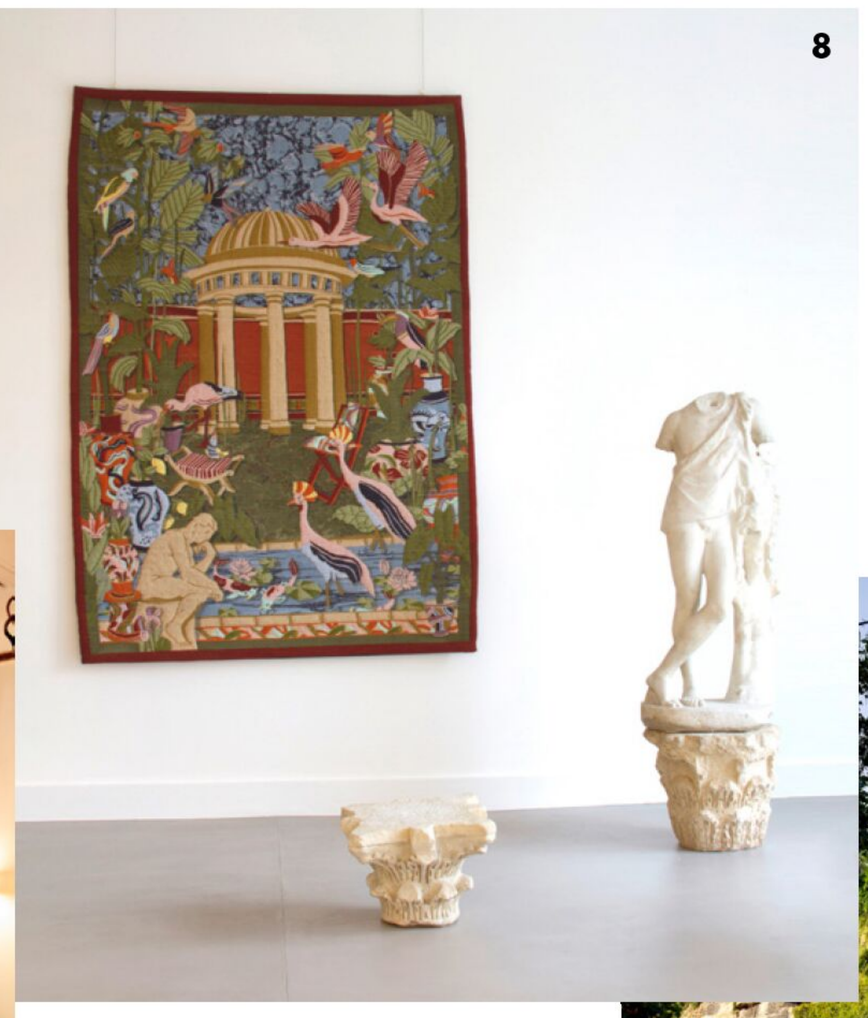
city life


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Food & Drink

Chez Georges 1 Rue du Mail, 75002
Quite discreet and almost secret **(9)**, this spot near Place des Victoires is the restaurant for connoisseurs… the highest level of bistro food. I prefer it for lunch.

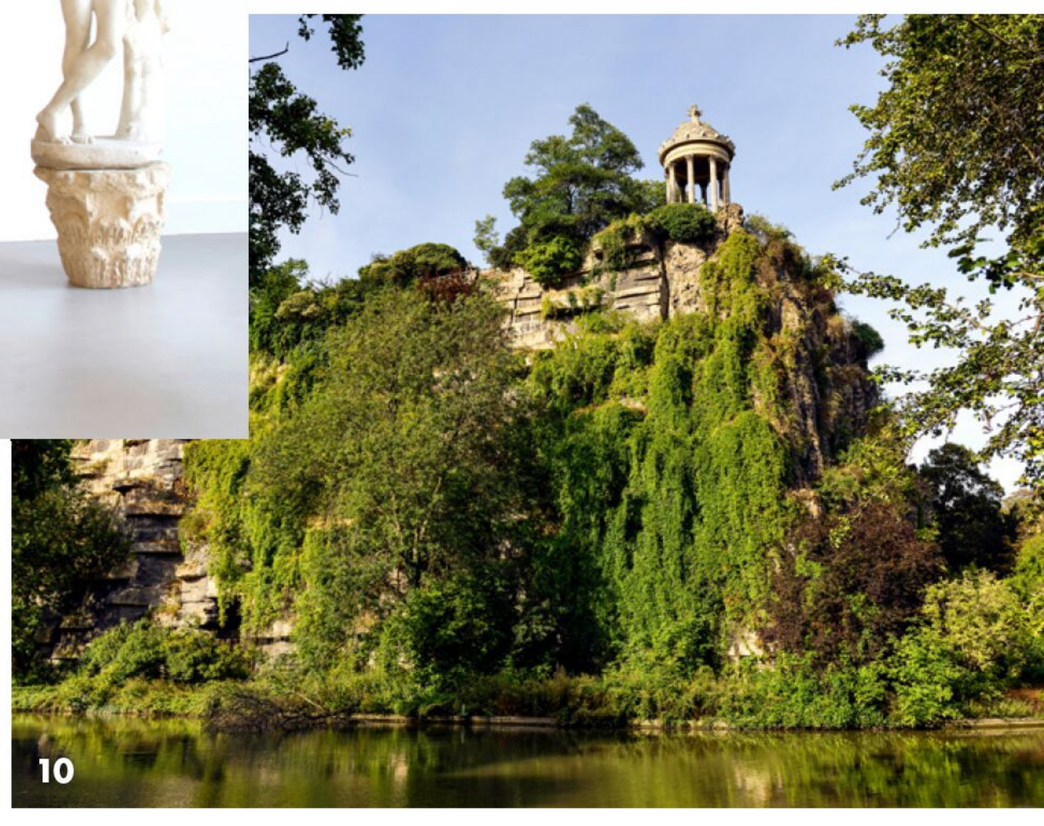
Bar des Prés 25 Rue du Dragon, 75006
For the evening, visit this bar at my friend [chef] Cyril Lignac's place **(5)**. French cuisine dances there with East Asian flavours (bardespres.com).

Tiger 13 Rue Princesse, 75006
If, like me, you are a gin-cocktail aficionado, I would recommend you stop by here. The best specialists in town (tiger-paris.com).


9

Out and about

We all know the Jardin des Tuileries, Luxembourg or the Palais Royal. Orderly, geometric and perfect. There is another public garden to venture out to, though. It's less central, less bourgeois and much less flat: the Parc des Buttes-Chaumont **(10)**. It is the largest garden in Paris. Get lost there and imagine you're in the countryside.


10

Art

A1043 47 Rue Chapon, 75003
The name may not give much away, but behind the code hides a small design gallery **(6)** that offers a very demanding selection of rare and memorable artistic pieces (a1043.com).

Galerie Chenel 3 Quai Voltaire, 75007
Travel through a world of the most beautiful pieces of Greece and ancient Rome **(8)**. The meeting of the two eras will give you a fairly complete vision of what humans can do best (galeriechenel.com).

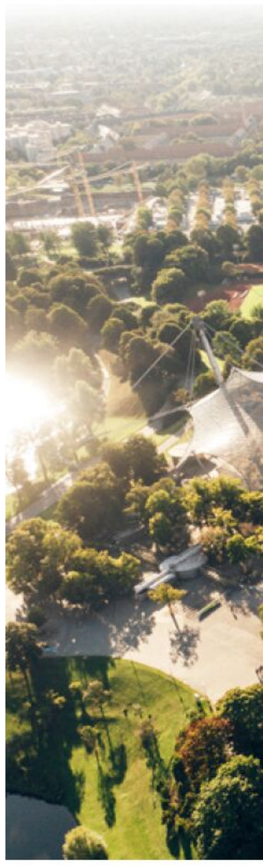
Where to stay

L'Hotel 13 Rue des Beaux Arts, 75006
The simplicity of this hotel's name is inversely proportional to the beauty of the place **(7)**. Come like tourists and – in one night only – become pure Parisians: chic, cultured and a little arrogant. Oscar Wilde and Jorge Luis Borges understood this place's virtues before anyone else (l-hotel.com).

Château Voltaire 55 Rue Saint-Roch, 75001
For a chic and casual stay **(4)**, choose this location that's like a dream home from home in the centre of Paris (chateauvoltaire.com).

INTERVIEW BY PHOEBE FRANGOUL. PHOTOGRAPHS: RUDY WAKS, FRANÇOIS HALARD, GÉRALDINE MARTENS, YANN BOHAC, ADRIEN CHENEL, JOACHIM HILTMANN/ALAMY STOCK PHOTO, @THESOCIALFOOD, @MATHIEU ZAZZO/71 BOOKSHOP





Above Athens' Panathenaic Stadium, the only stadium made entirely from marble, from AD140
Below The Yogogi National Gymnasium in Tokyo, built for the 1964 Olympic Games



Olympic architecture

Ahead of the Paris 2024 Games (26 July-11 August), we explore the city's grand green plans, and check in with some historic stadiums from past years

WORDS **AMY FREARSON**

This summer's Olympic Games will be like no other. In a historic first, 95% of the Paris 2024 venues are pre-existing or temporary structures. This aligns with the sustainability ambitions of city mayor Anne Hidalgo, who intends to make the French capital 'the greenest big city in Europe'. Her plans include an urban forest, new river paths along the Seine and 1,000km of new cycle lanes. But that's not to say there won't also be plenty of eye-catching architecture. Events will take place in famous sporting venues, from Roland-Garros to the Stade de France, as well as historic buildings such as the Grand Palais, a 124-year-old beaux-arts glasshouse. With this theme of reuse in mind, we look back at some of the most spectacular Olympic venues and see how they are used today...

Panathenaic Stadium
Athens 1896

The showpiece of the inaugural modern Olympic Games was a structure that is still unique today, as the only stadium in the world built entirely from marble. This striking hairpin-shaped amphitheatre dates to AD140, and was commissioned by Roman emperor Herodes Atticus to replace an even older stadium. It eventually fell into ruin and was lost for centuries, before being unearthed in 1870 and restored in line with plans by German architect Ernst Ziller. It has been used as an Olympic venue twice, both in 1896 and again in 2004, and is best known today as the finishing point for the annual Athens Marathon.

Yoyogi National Gymnasium
Tokyo 1964

This 13,000-seat stadium by Kenzo Tange, the first Japanese architect to win the prestigious Pritzker Prize, features a soaring suspended roof, once the largest of its kind in the world. Described by Tange himself as a hyperbolic paraboloid, the structure combines concrete columns and steel cables to create convex and concave geometries. The result is a modernist reinterpretation of the pagoda, building on the principles of western architects like Le Corbusier and Eero Saarinen. Yoyogi has hosted events and concerts since the 1964 Games, when it served as an aquatic centre, and was the handball venue at the last Olympics, in 2021.

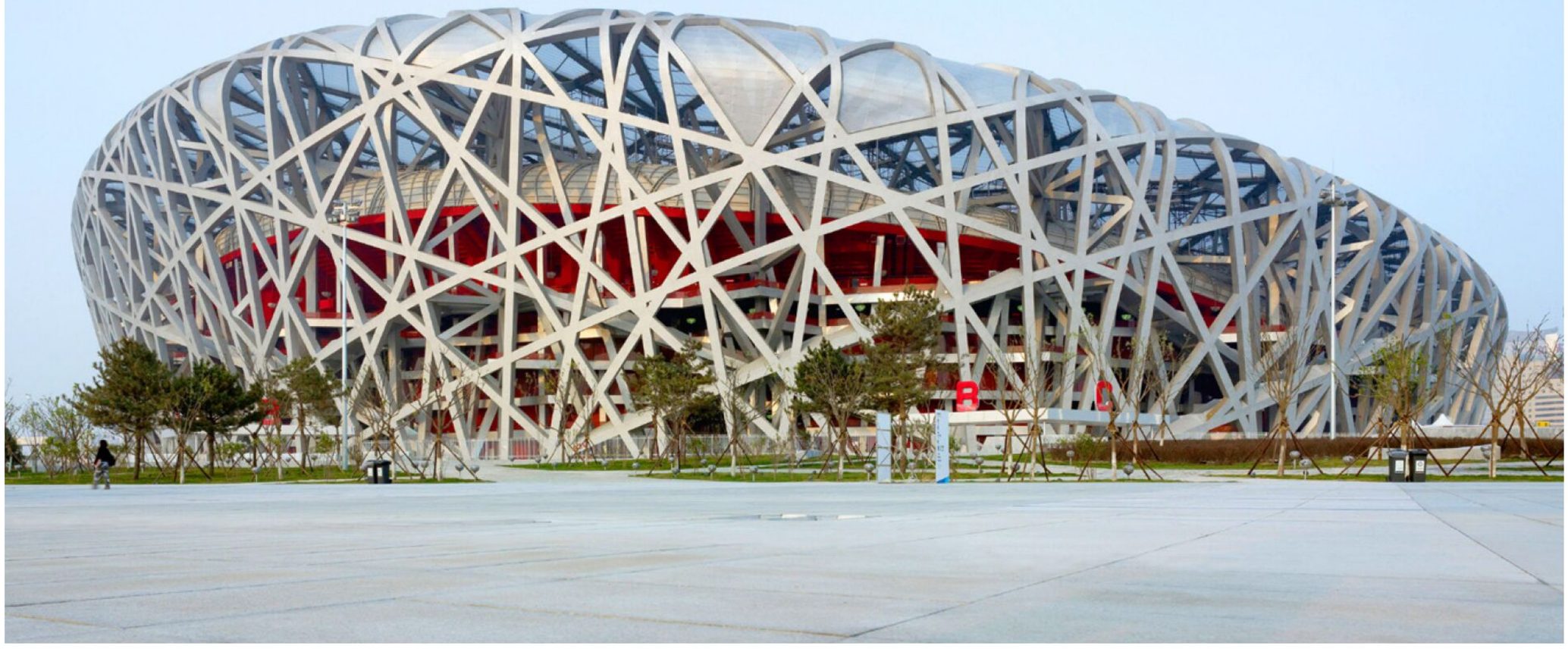




Clockwise from left
Munich's Olympiastadion from 1972. The Lee Valley Velodrome, built for the 2012 Olympics. Beijing's 'Bird's Nest' National Stadium

Olympic stadiums are as memorable as the Games' stories of athletic prowess and endurance, inducing awe and wonder





PICTURES: SHUTTERSTOCK/GREENS AND BLUES, SHUTTERSTOCK/SIRA ANAMWONG, FABIAN STOFFER, TIM GRIFFITH/ALAMY, EDMUND SUMNER

Olympiastadion
Munich 1972

This pioneering lightweight stadium symbolises Germany's drive to rebuild its image after World War II. In contrast to the monumental architecture of the 1936 Games in Berlin, when the Nazis were in power, architect Günther Behnisch and engineer Frei Otto set out to use minimal materials. Otto's groundbreaking research into tensile structures informed a huge tent-like canopy over the open-air park. Built from steel cables and transparent acrylic membrane, it provided shelter without obstructing views or casting shadows. The venue later became home to two football clubs, and today hosts events like snowboarding and motor racing.

Beijing National Stadium
Beijing 2008

Better known as The Bird's Nest, this colossal construction takes its nickname from its iconic form. Steel columns and braces angle in all directions to create a giant mesh around the exterior of the bowl-shaped stadium, similar to how a bird's nest is assembled from twigs. The effect is particularly dazzling at night, when lighting displays the dramatic interplay of lines and voids. The design was developed by Swiss architectural firm Herzog & de Meuron, with engineering office Arup and Chinese artist Ai Weiwei. It hosted the opening and closing ceremonies of Beijing 2008, as well as track and field events, and is now a major tourist attraction.

London 2012 Velodrome
London 2012

As London geared up to host the Olympic and Paralympic Games in the summer of 2012, all eyes were on the Aquatics Centre designed by Zaha Hadid Architects, with its free-flowing roof based on the movement of water. But the surprise star turned out to be the arena designed by Hopkins Architects to host indoor track cycling events. With its slatted timber walls and Pringle-shaped roof, this 6,000-seat venue is highly distinctive, but also surprisingly economical in use of materials and energy. Now part of the Lee Valley VeloPark, the velodrome remains a major venue for local and international competitive cycling.

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Pearl Lam

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

The seasoned gallerist, collector and curator Pearl Lam is known for her pioneering efforts to reshape China's cultural standing on the world stage. An expert in Asian art, design and the international contemporary-art market, she is driven by her mission to foster cultural exchange between East Asia and the rest of the world. She opened Pearl Lam Galleries in 2005 and, in 2008, established the China Art Foundation, dedicated to showcasing the rich history of Chinese culture and traditions. The trust collaborates with partners such as the BBC and the Metropolitan Museum of Art. Lam recently launched *The Pearl Lam Podcast,* featuring raw conversations with emerging voices who, like her, have shown an unwavering determination to challenge the status quo. *@pearllamgalleries; pearllam.com*

I'm currently listening to *Talk Art* by Russell Tovey and Robert Diament (**2**). Their conversations with leading art-world figures are always inspiring.

I'm currently reading *Humanise* by Thomas Heatherwick (**4**). It's a fantastic book about how to make cities more interesting. It's written with such passion, and it changes the way you see the world around you.

My favourite film is *Twilight's Kiss* by Ray Yeung (**6**). It's about a hidden relationship between two men in Hong Kong. I found it very moving and an important commentary on finding love and joy late in life.

I recently saw *Poor Things* by Yorgos Lanthimos (**5**), a beautifully shot film with Emma Stone that comments on social constraints and personal freedom.

My best-loved quote is 'Be a leader, not a follower.'

One of my most memorable paintings is by Shanghainese artist Sun Liang. I spent my first month's salary to buy one of them – they were the first Chinese paintings I ever collected!

My favourite restaurant is La Scène in Paris (**3**), run by chef Stéphanie Le Quellec. Delicious food in a stunning setting. I recently spoke to Stéphanie about her impressive career and her experiences in the industry in an episode of my podcast.

I collect bracelets. I call myself the bracelet queen! I always try to bring at least one home from my travels.

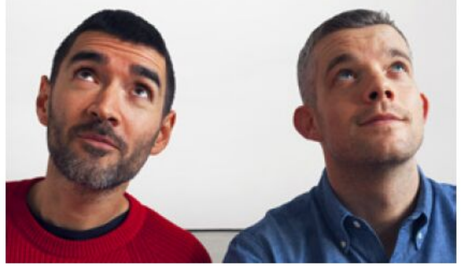
My favourite place in the world is Hong Kong (**1**) – it's my home, so I never get bored of its food, places and culture! It's full of life and fantastic people, and one of my gallery spaces is there, too.

This year, I'm looking forward to travelling to more countries in Africa. Last year I had the opportunity to visit Lagos (**7**) and meet some of the amazing artists who live and work there, as well as explore the city's food and fashion scenes. I can't wait to go back.

If I could have designed one thing it would have been interiors: apartments, houses... I don't want to boast, but I have great taste and am a good interior designer!



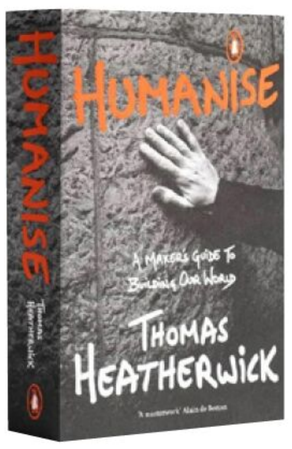
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WORDS: PHOEBE FRANGOUL. PICTURES: STAND, FABRIZIO TROIANI/ALAMY, JAN DUDZIK, BENOIT LINERO, SEARCHLIGHT PICTURES, KRISTIAN BUUS/ALAMY

Go with the slow



loaf

Beds, Sofas and Supplies for Loafers

Brutalist Plants

This hugely popular Instagram feed for the green-fingered and architecturally minded has inspired a book of the same name. To mark its release, we speak to its creator, Olivia Broome

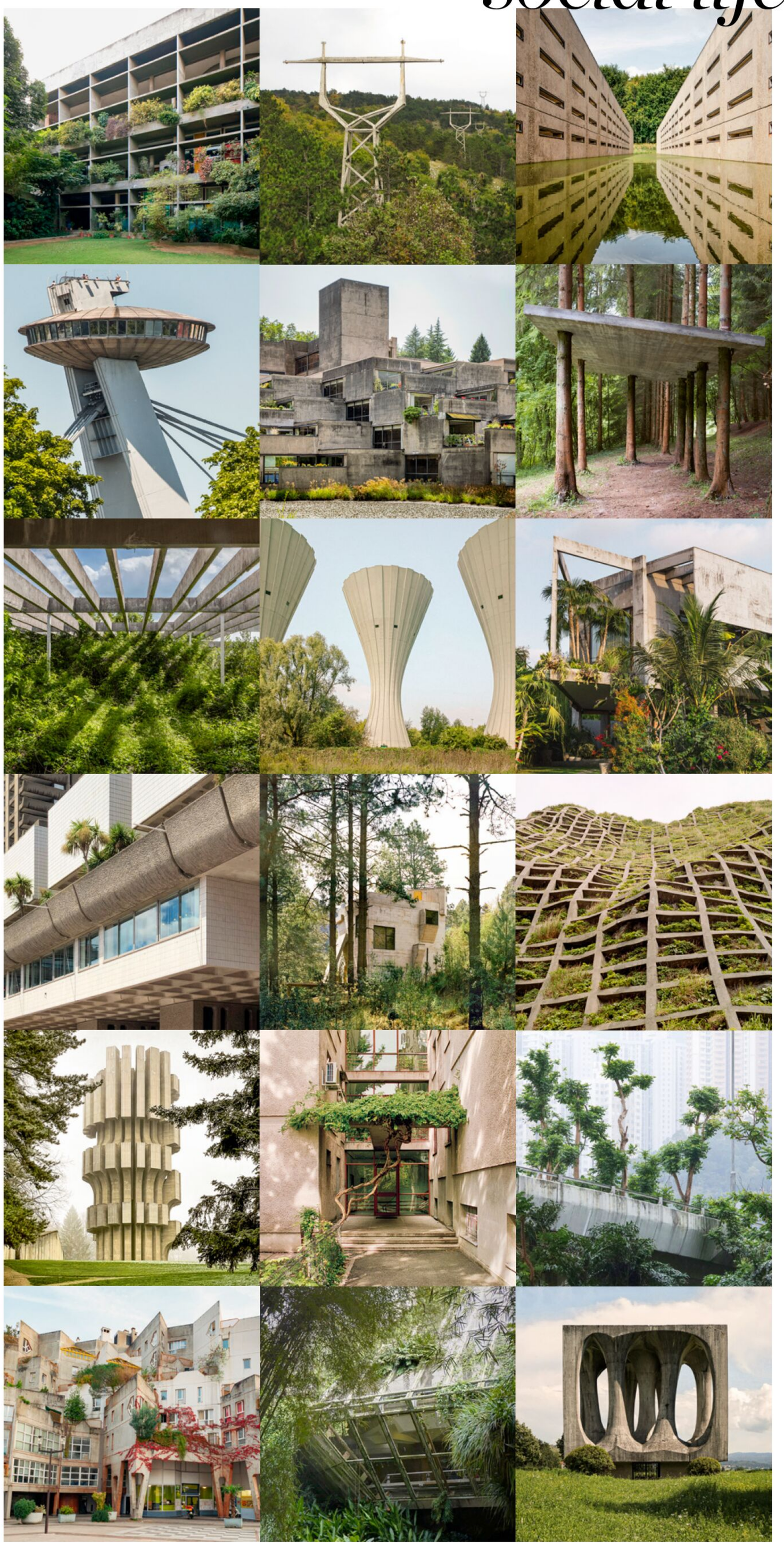
London-based influencer Olivia Broome began collating what she describes as 'an aesthetically pleasing mix of concrete buildings and jungly nature' on Tumblr, when the social-networking blog site was in its heyday. 'I started saving a collection of eco-brutalist pictures because I loved their style, then it moved across to Instagram when I set up an account in 2018 to store them outside of a blog.'

The resulting 'Brutalist Plants' page has since amassed an Instagram following of more than 30,000 – a tight-knit community of photographers and architecture aficionados interested in the juxtaposition of lush nature and harsh concrete. 'It has always been a repost account, none of the photos are my own,

'It shows new, harmonious ways that we can live alongside nature in cities'

but they're credited to the amazing photographers who take stunning snaps of brutalist buildings around the world,' explains Broome. She sources the images, which include verdant forests surrounding houses in Latin America and vertical hanging gardens along the Barbican, using hashtags to find brutalist or modernist content. 'I save any I think could work on my feed and post them in my spare time. I now have people sliding into my DMs to share their pictures or ask for features!'

According to Broome, the page first went viral in the pandemic, when social-media users yearned for escapism while stuck inside. But its reach has continued in line with the rise of eco-brutalism – an architectural movement that marries greenery with concrete. 'The generation we're in is very climate-conscious, so people are enjoying new, harmonious ways that we can live alongside nature in cities,' says Broome. 'They are into this aesthetic because it evokes a feeling of being inside a utopian jungle, a magical green-grey metropolis.' *@brutalistplants*

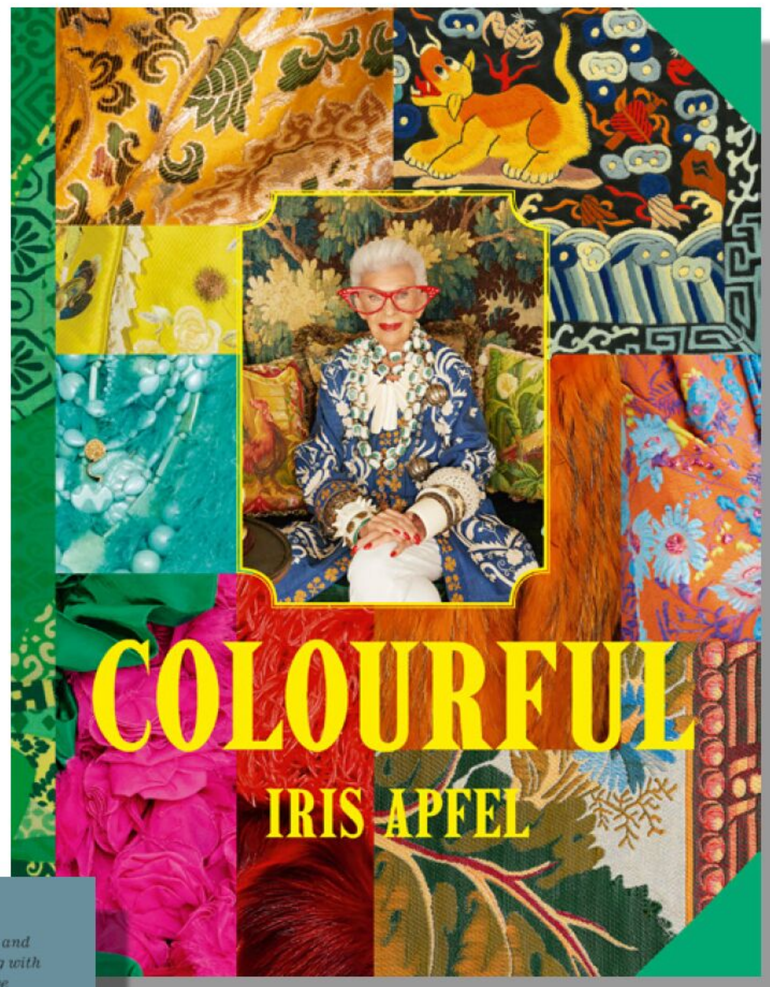


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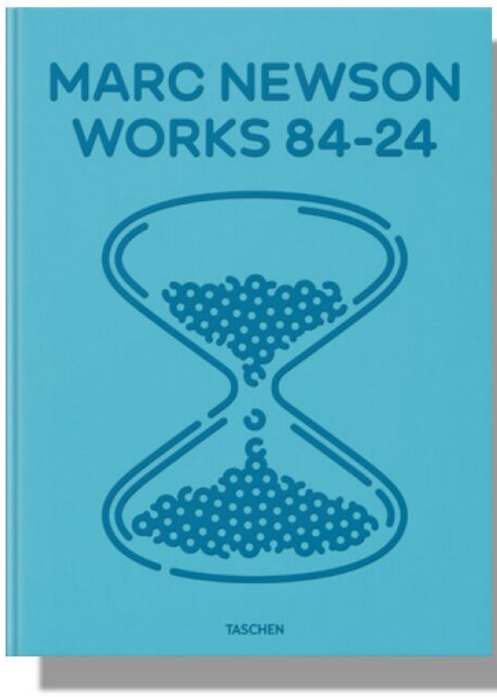
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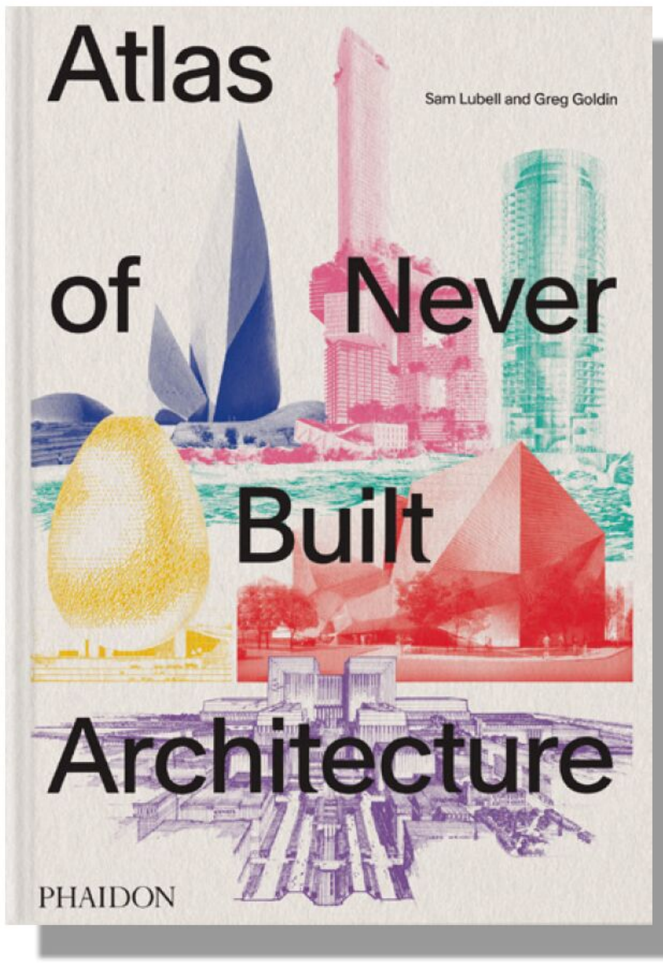
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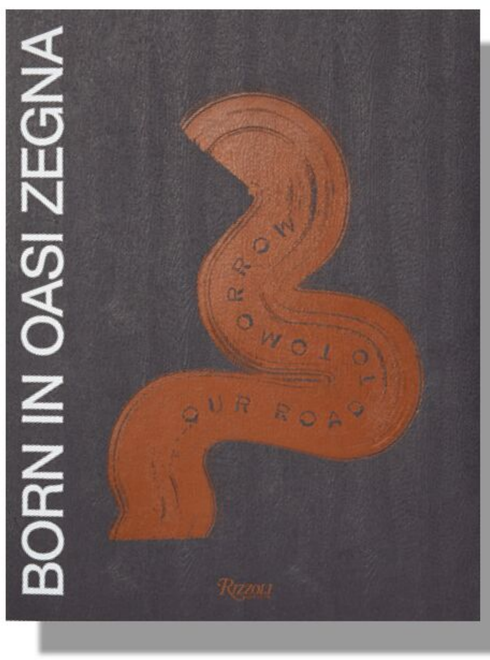
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Words to live by

Rule-breakers of fashion, architecture and industrial design provide plenty of food for thought in these new releases

1 'Carlo Scarpa: The Complete Buildings'

This elegant volume is a perfect introduction to the work of the revered Italian architect and designer, whose passion for blending ancient with modern and the natural with the built environment makes him the ideal architect for our times. With over 200 photos of every structure Scarpa designed, readers can view his work almost as closely as they could in person. Hearing from champions and critics, it's a balanced exploration of a remarkable legacy. £45, Prestel (prestelpublishing.penguinrandomhouse.de).

2 'Colourfull'

There are few true originals in modern society, but without doubt the late Iris Apfel was one of them. Throughout her lifetime, the designer and self-described 'geriatric starlet' made a name for herself as a champion of fashion's power to make life a bit more colourful. Last summer, aged 102, she sat down to write her 'legacy book'. With hundreds of personal photos, patterns, stories and adventures, it's a celebration of a life well lived. £40, Ebury Press (penguin.co.uk/company/publishers/ebury).

3 'Marc Newson Works 84-24'

The Australian industrial designer is responsible for an astonishing body of work, including mass-produced objects, interiors, architecture, planes, yachts, jewellery and even a spaceship. Then there's his furniture design, most notably the foundational 'Lockheed Lounge' (which holds the record for the highest price paid for a piece of designer furniture). This comprehensive tome catalogues Newson's works, offering a complete index of the subversive designer's achievements to date. £150, Taschen (taschen.com).

4 'Atlas of Never Built Architecture'

By studying the fantastical 'failures' that the world's most influential architects never built, this survey provides a fascinating look at what might have been. Spanning museums, skyscrapers, artificial islands and city plans, visions from 20th-century icons like Frank Lloyd Wright sit alongside proposals from Daniel Libeskind and Zaha Hadid to show how different our environments could have looked. Fanciful yet ambitious, the wildest dreams of these creative visionaries have much to teach us. £100, Phaidon (phaidon.com).

5 'Born in Oasi Zegna'

A century ago, Ermenegildo Zegna founded his wool mill in Trivero in the Italian Alps, aiming to create the very finest fabrics, while making the world a better place. He undertook a reforestation programme and community project, which now includes over 500,000 trees, to promote harmony between industry and nature. Zegna's vision has been nurtured by successive generations of the family-run menswear brand, and his legacy is celebrated in this volume, filled with rich imagery and anecdotes. £250, Rizzoli (zegna.com).

6 'What We Keep'

If you've ever felt guilty about the sheer amount of stuff in your home, find inspiration – and reassurance – in these pages. Gallerist Jean Lin showcases over a dozen beautifully curated homes belonging to creative collectors who have one thing in common: their love of unique objects. Through these often eccentric interiors, we can begin to understand why we hold onto treasured possessions and learn how to display our collections in considered and meaningful ways. £28.99, Abrams & Chronicle (abramsandchronicle.co.uk).

WORDS: PHOEBE FRANGOUL



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Shibori

Kassia St Clair delves into the ancient art of producing the distinctive inky-dyed fabric, for which the element of chance is essential to its beauty

When interviewed by CBS News in 2019, Kiyoko Matsuoka, a Japanese artisan with 50 years' experience of shibori dyeing, confessed she has never once created a piece she is wholly satisfied with. This is perhaps the truest encapsulation of shibori: a romantic textile tradition built on exacting patience, longing, delicacy and the deftness that comes with experience.

Shibori is an ancient style of resist-dyeing and refers both to the technique and the finished product. The word originates from a verb meaning to wring or squeeze. This is also apt. Shibori encompasses a vast array of techniques (around 100, according to popular legend, each of which creates a slightly different visual effect), but at its heart, it involves the folding, pleating, clamping, knotting, stitching or twisting of fabric to create areas that will be protected from coloration when the textile is placed in a dye bath. Traditionally, the dye bath was always indigo, resulting in rich blue textiles patterned with geometric white shapes, but other dyes can be used too, creating multicoloured effects similar to tie-dyeing.

Fabrics from 'Soleil Levant' collection – headboard in 'Blue Line', £202 per m; duvet cover in 'Hitachi', £377 per m; large pillow in 'Hojo Garden', £248 per m; small pillow in 'Koko', £212 per m, all Pierre Frey (pierrefrey.com)



From left 'Goccia', 'Tartan' and 'Micro Goccia' cushions, from approx £38, Lanerossi (lanerossi.com); kimono with shibori bamboo detail, Japan, 1910-1935, V&A (vam.ac.uk)









From left Pendant shade in green shibori linen, £35, Pooky (pooky.com); 'Shibori' fabric in 'Indigo/Linen', £45 per m; chair upholstered in 'Kali' fabric in 'Turquoise', both Scion Living (scionliving.com)

Textiles are famously poor archaeological survivors, so it's impossible to know when shibori was first invented, but it is believed to have been introduced from China into Japan sometime before the 8th century. Once there, it became immensely popular, even revered. Part of this stemmed from the fact that shibori is labour-intensive and therefore expensive: each design must be painstakingly planned and executed, even before the textile is added to a dye bath.

There's also an element of chance: secure a twist or fold too loosely and the dye will seep in. Kanoko shibori, a method that gives a pattern of dots or circles reminiscent of the dappled hide of a fawn, became so sought after by nobles and wealthy merchants and so marked a statement of luxury that it was banned by laws passed in 1686. These laws were finally repealed two centuries later.

Shibori's rich history and versatility means that it has long been favoured by designers, and the rise of the Japandi style – a blend of Japanese and Scandinavian aesthetics that is minimalistic and restrained, serene and liveable – has enjoyed a particular resurgence. Indigo shades and the rhythmic patterns characteristic of shibori can be found in myriad collections, including new ones from De Gournay and Pierre Frey.

Designers Guild has wallpapers – 'Shiwa' and 'Shibori' – and several shibori fabrics, including 'Karaoshi', while Pooky sells shibori-inspired lampshades. With so many options, it should certainly be possible to create a scheme you're satisfied with, although, perhaps, inspired by Kiyoko Matsuoka's search for perfection, you might be tempted to keep on experimenting.

Shibori encompasses a vast array of techniques – around 100, according to popular legend

Clockwise from left Green outfit from the Altuzarra SS22 collection; blue dress from the Altuzarra SS23 ready-to-wear collection; 'Shiwa' wallpaper, £85 per roll; sofa upholstered in 'Shibori' fabric in 'Cobalt', £85 per m, both Designers Guild (designersguild.com)

PICTURES: © VICTORIA AND ALBERT MUSEUM, LONDON, VICTOR VIRGILE/GAMMA-RAPHO VIA GETTY IMAGES

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Maye

Up-and-coming Mexican interior designer Maye Ruiz celebrates exuberant colour and pattern

Who is she? Mexican interior designer Maye Ruiz had the best of all motives for joining her profession: it brought her joy. As a high-school student, she almost chose a 'sensible' career path, but ultimately opted to follow her instincts. 'At first I decided it would be smarter to pursue a job in administration where there would be better opportunities,' she remembers. 'But this made me realise that the creative world was what truly brightened my soul.' Having spent her childhood building 'country houses' from sheets and chairs in her grandmother's garden, interiors felt like a natural mode of expression, and she went to La Salle University in Philadelphia to study environmental and spatial design. She then taught interior-design courses and spent five years in Mexico City working in the studio of Andrés Gutiérrez, known for his colourful interiors. In 2021, she opened her eponymous practice in San Miguel de Allende, a city known for its Spanish baroque architecture.



Left Interior designer Maye Ruiz sits on an 'Anni' chair, created in collaboration with Comité De Proyectos **Above** Casa Dominga in San Miguel de Allende was a chance to showcase Ruiz and the homeowners' love of director Pedro Almodóvar's signature palette



Expert advice

Maye Ruiz on how to decorate unapologetically, using bold colours and patterns

Make strong shades and patterns work by sticking to a strict, coherent palette. At Casa Coa, there is lots of colour, but the themes are well-defined: green decor with burgundy accents, chequerboard patterns and leaf-print wallpapers are the ideas repeated throughout. Finally, we introduced some yellow accents, which added a lot of light.

Use darker tones to define areas and lighter tones to add luminosity. One way to do this is to paint ceilings and mouldings in a dark hue and walls in a lighter variation of the same tone. We did this in the green living and dining rooms at Casa Coa, and it makes both colours seem brighter and cosier.

When it comes to patterns, think of them like clothing; mixing florals, stripes, and checks is allowed, but it's important to look at them all together and keep them curated. I like the final result to be eclectic, not too much like a tailored suit.

With a symphony of colour, you need points of rest and light. I love to use rich browns and burgundies, then layer white and neutrals on top as smaller accents. For balance, I think it helps to keep walls and floors the same shade; I've done this in my own home, where tones of vibrant orange form the backdrop.

WORDS: AMY BRADFORD PICTURES: MARIANA ACHACH HERROZ, LEANDRO BUIZZANO

What are her recent projects? Casa Coa, a residential design on one of San Miguel de Allende's most beautiful streets, was inspired by Alfonso Cuarón's 1998 film adaptation of *Great Expectations* and showcases Ruiz's flamboyant style to magnificent effect. 'It's a dramatic yet serene, sensual, romantic house, adorned with plenty of chequerboard patterns, botanical-print wallpapers, and snake references,' says the designer.

She has also just completed Espacio Santa Tere, a cultural hub with work spaces, which is where her own studio is based. Set in an old brick building that has been converted using materials recycled from the site, it is decorated in primary hues, reflecting historic colours that were discovered during construction. 'It was a really fun project, with strong postmodern and geometric touches,' says Ruiz. 'It has lots of personality, and tells the story of its neighbourhood, San Antonio.' ➤



From top The primary-hued kitchen area in Santa Tere, a set of office spaces, interior designed by Ruiz, that includes her own studio; a slightly more muted take on Ruiz's love of vibrancy in Casa Coa, where oversized lighting makes as much of a statement as the colours

industry index

Both projects reflect Ruiz's signature look, which she describes as 'dramatic and colourful'; she is inspired by the architects Ricardo Bofill and Luis Barragán, and Anni Albers, the textile designer. 'I also love retrofuturism, postmodernism and 1980s style, and am greatly influenced by the contemporary Swedish designer Tekla Evelina Severin, who has built a career around the use of colour,' she adds.

What is she currently working on? As well as juggling several residential renovations, Ruiz is about to begin the construction phase of her biggest project so far, a 48-room hotel in Acapulco, by the sea. She is also designing a new bar in Mexico City. Both projects will bring her exuberant aesthetic to a wider audience.

She says: 'I am still discovering my own style, but for me it's important that there are no "random" elements, that ideas and materials are repeated over and over again; in design and in life, I try to be consistent.'

maye.mx ED



From top Office design for Requiez Sillas as part of Maye's Santa Tere project; burgundy and green are used playfully, with pattern and texture key, in Casa Coa; a new artisanal-inspired interior for Casa Arca, a restaurant local to Ruiz



Dramatic and colourful, Ruiz's work is inspired by architects Ricardo Bofill and Luis Barragán, as well as a love of retrofuturism, postmodernism and 1980s style



The little black book

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

Lighting I love Danish brand Hay, and in particular I'm a big fan of its lighting. I have some of the 'Matin' lamps with red pleated shades, and I think they look great in any space. *hay.dk*

Textiles Designers Guild was one of the first brands I came across when I was studying interior design, and it inspired my way of seeing and valuing colour. For one of my early projects, I used a geometric fabric in turquoise and lime tones – it really enhanced a basic armchair. *designersguild.com*

Mexican design When it comes to interesting objects, some very intriguing design galleries have emerged in Mexico. Two of my favourites are Ballista Space, which sells a mix of homeware and functional art by local talents, and Ago Projects, which focuses on the handmade and environmentally conscious design. *ballista.space; ago-projects.com*

Furniture Goodmoods in Paris has a great furniture collection. The 1990s-inspired 'T4' lounge chair, by Holloway Li for Turkish brand Uma, fascinates me: it comes in vibrant citrus shades and is made of fibreglass with an upholstered seat. *goodmoods.com*

PICTURES: LEANDRO BUIZZANO

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kitchens & bathrooms



Inspired by the work of artists Ellsworth Kelly (specifically his 'Sculpture for a Large Wall') and Donald Judd, 'Jeometrica' is an addition to Italian kitchen brand Scavolini's range. Designed by Nichetto Studio, the modular system has been two years in the making and 'embraces the art of cooking', says founder Luca Nichetto, as it can cater for all kinds of cuisines and culinary styles. Plus, its 'J-System' laminate wall panels can be customised as a grid for shelving or other accessories. Units are available in a variety of finishes, while the aluminium frames come in anthracite or titanium. From £18,000 (scavolini.com).

Three of the best

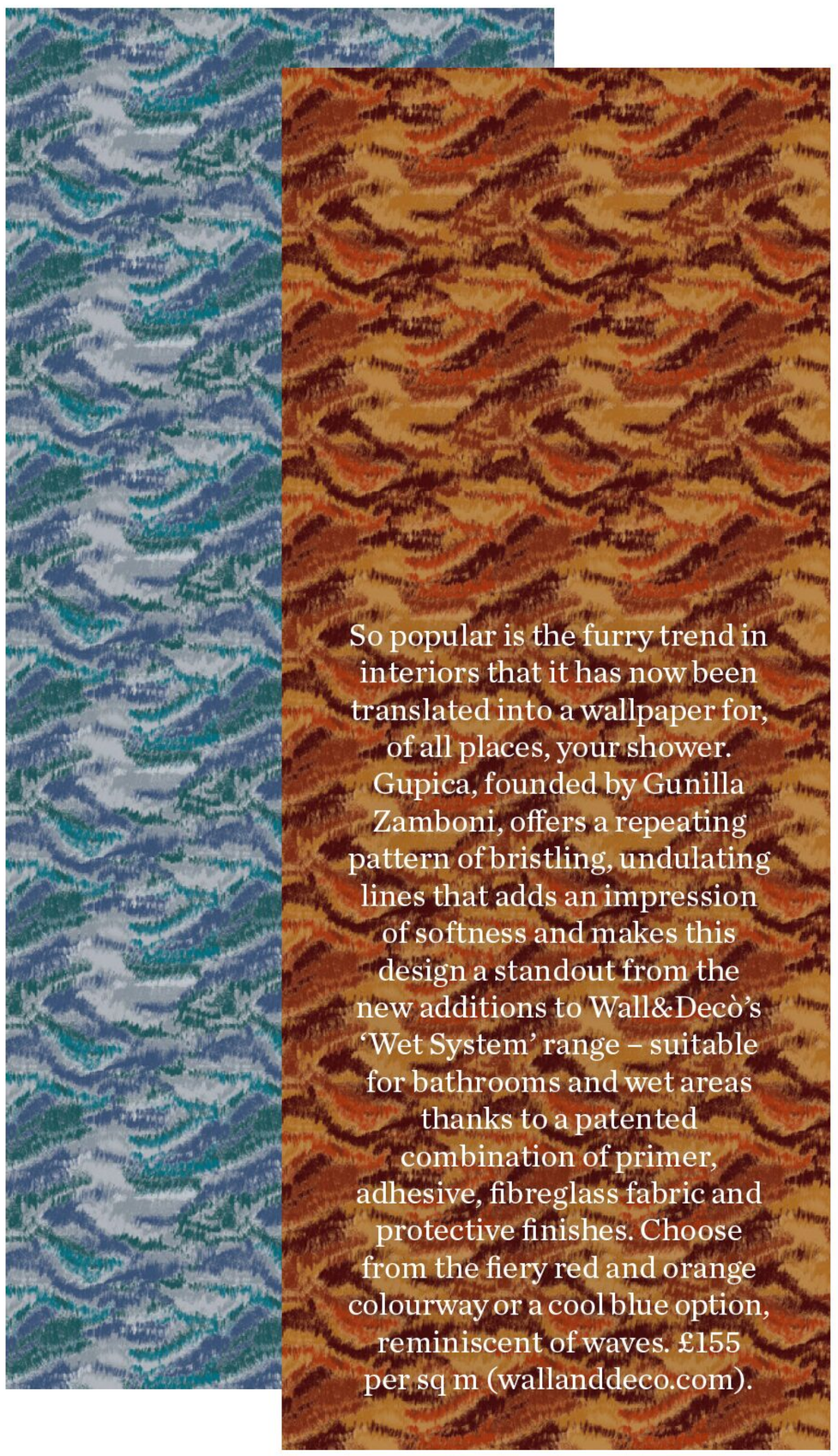
New taps



1 '002' tap in 'Rose Quartz' by Kallista, £3,888, West One Bathrooms (westonebathrooms.com) **2** 'Sablier' tap by Monica Armani, from £472, Zuchetti (zucchettidesign.it) **3** 'Thumb' tap by Giacomo Moor, from approx £740, Quadro Design (quadrodesign.it)



If you could only have five kitchen accessories, what would they be? This is what visitors to Very Simple Kitchen's stand at last year's Salone del Mobile were asked. The result is 'Very Simple: Accessories'. Comprising a rail (approx £103), cutlery box (approx £141), drainer (approx £148), tray (approx £124), hooks (approx £27 for two) and lamp (approx £309), the sleek tools come in aluminium and soothing colours including lemon yellow (verysimplekitchen.com).



So popular is the furry trend in interiors that it has now been translated into a wallpaper for, of all places, your shower. Gupica, founded by Gunilla Zamboni, offers a repeating pattern of bristling, undulating lines that adds an impression of softness and makes this design a standout from the new additions to Wall&Decò's 'Wet System' range – suitable for bathrooms and wet areas thanks to a patented combination of primer, adhesive, fibreglass fabric and protective finishes. Choose from the fiery red and orange colourway or a cool blue option, reminiscent of waves. £155 per sq m (wallanddeco.com).

WORDS: ALICE FINNEY

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Showrooms in Cornwall / London - Now open

‘Meadowland’, Wakehurst

Kew Gardens’ Sussex outpost is dedicating this summer to celebrating the humble meadow. Meander through blossoming flowers, grasses and wildlife at Wakehurst and immerse yourself in four bespoke art installations. Plus, new for this year is the chance to step into South Park – 40 acres of ancient parkland that borders the Asian Heath Garden. 14 June-10 September (kew.org).



‘Barbie’, The Design Museum

Thought you’d reached peak Barbie? Think again. There’s the recently launched pretty-in-pink seating range by Kartell, and the Design Museum is exploring the Mattel toy’s history in a new show. To mark the brand’s 65th anniversary, the museum will display 180 dolls, tracing her changing looks and impact on society. 5 July-23 February 2025 (designmuseum.org).

‘Naomi: In Fashion’, V&A

Everyone’s favourite supermodel Naomi Campbell is not just the focus of this anticipated show; she also played a major role in creatively overseeing the landmark exhibition, which the museum describes as ‘the first of its kind’. More than 100 fashion pieces (including the infamous Vivienne Westwood platforms she fell over in) will be on display, alongside cover shoots, childhood photos and her campaigning work. 22 June-6 April 2025 (vam.ac.uk).



Dates for your design diary...

Our pick of scorching-hot events for the height of summer, from punk-legend concerts and high-fashion tributes to lush meadows and best-of-British tennis

Wimbledon Championships

The historic two-week tournament is back for another year in leafy south-west London. If you miss out on tickets to Centre Court, head to Henman Hill (or Murray Mound… Raducanu Ridge?) to watch the game alongside other excited fans, while enjoying a quintessentially British bowl of strawberries and cream. 1-14 July (wimbledon.com).

‘New Designers’, Business Design Centre

More than 3,000 graduates from over 200 universities and burgeoning businesses will unite for the 39th edition of New Designers. In its second week (the first was in June), you can expect innovative pieces by big names of the future. 3-6 July (newdesigners.com).



‘Building: An exhibition under construction’, Farrell Centre

Take part in designing an exhibition by heading to the Farrell Centre, a brand-new venue for architecture in Newcastle University’s historic cultural quarter. To help demystify the construction process, it invites students, apprentices and the public to assist in building the installations and uncover the secrets of the site over four months. Until 18 August (farrellcentre.org.uk).



Wild Swimming Festival UK

The state of the nation’s waterways may be in the news, but the love for this bracing activity continues to rise. In July, Dorset debuts its festival for wild swimmers, with live music, races and guided swims – including one around Old Harry Rocks (pictured). Those wary of pollution can float at ease – this area is known for its unsullied waters. 20-21 July (thewildswimming.co.uk).

Somerset House Summer Series

Didn’t manage to get tickets to Glasto? Somerset House’s summer series comes to the rescue. The annual bonanza heads back to the riverside courtyard, and features a tantalising musical line-up that includes Corinne Bailey Rae and the Patti Smith Quartet. 11-21 July (somersethouse.org.uk).

WORDS: ALICE FINNEY PICTURES: © STEVEN MEISEL, COURTESY V&A MUSEUM, YESHEN VENEMA, THOMAS FAULL/GETTY IMAGES, © MATTEL, COURTESY DESIGN MUSEUM


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No reservations

Funny, frank and passionate about bringing great design to travellers at a fair price, the couple behind Paris' hottest hotels reveal their own home's style

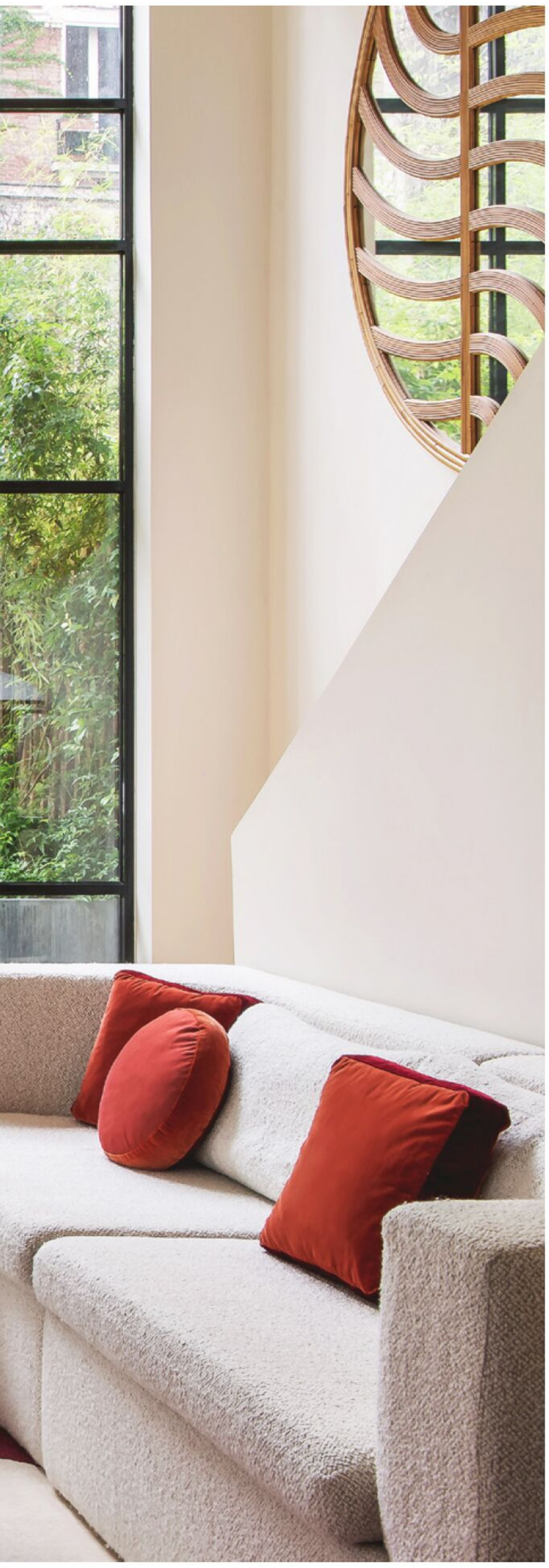
WORDS **PHOEBE FRANGOUL** PHOTOGRAPHY **HERVE GOLUZA**

Living room This airy, double-height space overlooks the sunny terrace that is a favoured spot for parties. Chloé Nègre designed a pair of gently curved sofas specifically to allow those sitting on them to chat with anyone outside and inside at the same time. Covered in Pierre Frey fabrics, they sit on a bespoke rug, also designed by her studio in collaboration with Marguerite Le Maire, with two vintage Knoll pedestal tables in front of them. The blue jug is by La Romaine Editions. The large rattan mirror (seen above homeowners Adrien Gloaguen and Julie Revuz) is a another bespoke design by Chloé

Husband-and-wife team Adrien Gloaguen and Julie Revuz are behind the Touriste group's growing portfolio of Paris hotels, commissioning up-and-coming designers and giving them carte blanche to create a unique vision in each venue. But do different rules apply to their own home? In some ways yes, but there's plenty of crossover.

The couple live in a family-oriented Parisian neighbourhood with their three daughters. They bought their apartment, a duplex with a terrace in a former car park, just before lockdown. Described by Adrien as 'like a small house', the girls' bedrooms and playroom are on one floor, while the living spaces and Julie and Adrien's bedroom are on another. 'All the kids' stuff upstairs!' laughs Julie. Refreshingly forthright, she

at home with





calls the decor they inherited 'really crap'. They kept the layout but tasked their secret weapon, Chloé Nègre, to reimagine the tired interiors. Chloé designed their first apartment and Bienvenue and Beauregard, two of their hotels. 'We decided to work on the first apartment alone,' recalls Julie. 'After a year and a half we realised we were not going to be able to finish it so we called Chloé. When we bought the second apartment it was natural to call her. She's a good friend.'

'Whether it's their home or a hotel, the collaboration is joyful and I always feel a mutual trust and a warm understanding,' says Chloé. The couple didn't give her a specific brief, apart from requesting sofas that would make it easy to chat to people on the terrace as well as in the living room, and a huge rattan mirror above the sculptural staircase. 'She designed it for someone else and I was jealous, so I asked for one, but mine is bigger!' says Julie with a smile.

Chloé adds, 'We responded to their desires in terms of colours and materials, but also their family-life constraints, striking a balance between noble materials, bespoke furniture and vintage pieces.' Headboards are a big deal in the couple's hotels, so Chloé designed a particularly striking example for their bedroom – Julie's favourite space. 'I'm always working on my bed, and the children are coming in and out,' explains Julie. Adrien is keen on stainless-steel furniture, so Chloé found shelves by Vittorio Introini, as well as choosing colourful fabrics for the seats and a rug in collaboration with Marguerite Le Maire to satisfy Julie's love of colour. 'It's a joyful ensemble, with an extra twist, just like their family!' says Chloé.

Touriste was born when the couple realised there were others, like them, who loved travelling and interiors, but didn't have a huge budget. 'We were young and it was not possible for us to pay €800 a night, so we decided to do nice design with an affordable price. Our first hotel was like this and, when we saw that people agreed with us, we said, "Okay, we have to continue",' Adrien recalls. Their favourite part of the process is choosing the right person for each project. 'Sometimes we meet a really talented designer but the feeling is not right,' Julie says. After initially working with French talent, they decided to look further afield. In lockdown, Luke ➤

Dining area A custom table is flanked by four vintage wooden chairs and a pair of 'Platner' side chairs by Warren Platner for Knoll. The dining set-up is surrounded by Vittorio Introini's 'P700' wall shelves that display the couple's favourite books and objects picked up on their travels. The wall light is also vintage

Kitchen Chloé injected warmth and colour into what was previously a sterile white box by cladding walls, floors and counters in Arabescato Rosso marble and fronting the walnut cupboards with straw. Three pendants with brass cone shades by Frama hang over the central island, with its 'Cherner' counter stools by Norman Cherner for Cherner Chair Company

Bedroom The bespoke rug – by Studio Chloé Nègre and MM Design – and vintage Pierre Jeanneret 'Chandigarh' lounge chairs add texture and subtle colour. The bouclé-clad headboard is another bespoke piece by Chloé and the bed is dressed in La Romaine Editions bed linen. A Pool Studio wall light adds further illumination by the bed

at home with



Edward Hall was asked to turn an old building near the Gare du Nord into Hôtel les Deux Gares. 'It was a nice way to start to work with foreign designers because Luke is so young but so professional.' The couple, born and bred Parisians, now find an outsider's perspective refreshing.

Many hoteliers would choose to play it safe with their hotel interiors, to appeal to the largest number of guests, perhaps saving more daring decorative ideas for home, but the opposite is true for Julie and Adrien. 'We take more risks in a hotel; that's the fun part of our job,' Julie declares. If that means custom marshmallow-pink sheets, as requested by Beata Heuman for Hôtel de la Boétie, that's fine. 'We never say no to a colour or fabric. We make what we want and we don't think too much about the clients' taste, because there will always be someone who will like it!' she adds. 'At home it's different, we have to live with it every day.'

The duo's latest opening, Château d'Eau, is in the 10th arrondissement, close to Les Deux Gares, Hôtel Bienvenue and Hôtel Panache. 'It's a cool part of Paris. I love the energy and the multicultural community,' says Julie. 'The hotel was awful, though,' she recalls, so she and Adrien checked their 'golden list' of designers to find the right firm to transform it. One name stood out: Necchi Architecture.

Founders Alexis Lamesta and Charlotte Albert presented a moodboard full of images of 1970s and 80s Parisian nightlife – the heyday of clubs like Le Palace where Yves Saint Laurent, Karl Lagerfeld and Kenzō Takada partied with their glamorous muses Loulou de la Falaise and Betty Catroux. Adrien is a huge fan of the work of François Catroux, designer and husband of Betty, so Julie remembers, 'When they said, "It's a bit about François," Adrien was so happy! There is a lot of carpet everywhere, stainless steel and plexiglass, and a touch of leopard. It's our first really sexy hotel.'

From the decadence of Parisian nightclubs to... camping. 'It was Adrien's idea!' laughs Julie. 'In lockdown he said, "let's start a new adventure".' They bought two campsites, in Brittany and near Bordeaux, and worked with studio Deux-Cé to create the Campings Liberté brand and refresh a series of grey-and-white mobile homes. 'It was so sad! Campsites have to be joyful, so we put a lot of colour in,' says Julie. Their toughest critics will be their daughters who, like their parents, have strong opinions. 'I designed the kids' rooms thinking about them,' she admits.

Whether it's a Parisian hotel, a campsite in the south of France or their own home, this hospitable couple's *savoir faire* and 'anything goes' approach means every space they create is filled with warmth and a touch of the unexpected. *touriste.com* ED



Haute hospitality

The flamboyance of fashion seems an obvious bedfellow for the hotel trade – the drama, colour and flair of the catwalk transposed into restaurants, bars and bedrooms. As more fashion-world names open destination stays across the world, we delve into their finer couture details

WORDS **FIONA McCARTHY**

'When I went to Parsons School of Design in New York in the late 1970s, I thought I was just going to be a lovely fashion student, have lots of fun and go to parties, but it was the most exacting course,' remembers the British designer Jasper Conran. Learning the intricacy of couture methods – 'how to pull the threads on the fabric, how to cut on the bias, how to do tiny, tiny little hand stitches,' he recalls – taught Conran 'to delve into the detail of things, right down into the minutiae of it'. It's this intricate focus, the obsessive way a fashion designer might fixate on the imperceptible importance of where a button sits or the way a swathe of fabric falls, that helps them bring the hotel experience to life in unique and intriguing ways. Take the LVMH-owned Cheval Blanc in Paris, for example. Designed by architect Peter Marino (a fashion-world favourite, having designed stores for Armani, Fendi, Chanel, Dior et al) it's a paean to the luxurious stealth of tonal neutrals interjected with punches of colour from contemporary art and African textiles. Christian Louboutin's Portuguese hotel Vermelho, meanwhile, oozes the same jewelled richness, sensuality, irreverence and craftsmanship as his shoes and handbags. Here, we speak to the maestros behind the continued rise of the fashion-founded hotel.

Drei Berge, Switzerland

After 10 years of spending at least 200 nights of the year away from home for work, 'little by little, you start to know what you want from a hotel,' says the fashion disruptor-turned-creative polymath and now hotelier Ramdane Touhami. So when it came to creating Drei Berge, a 19-room hotel in the high-altitude Swiss village of Mürren, Touhami knew exactly what he wanted to do.

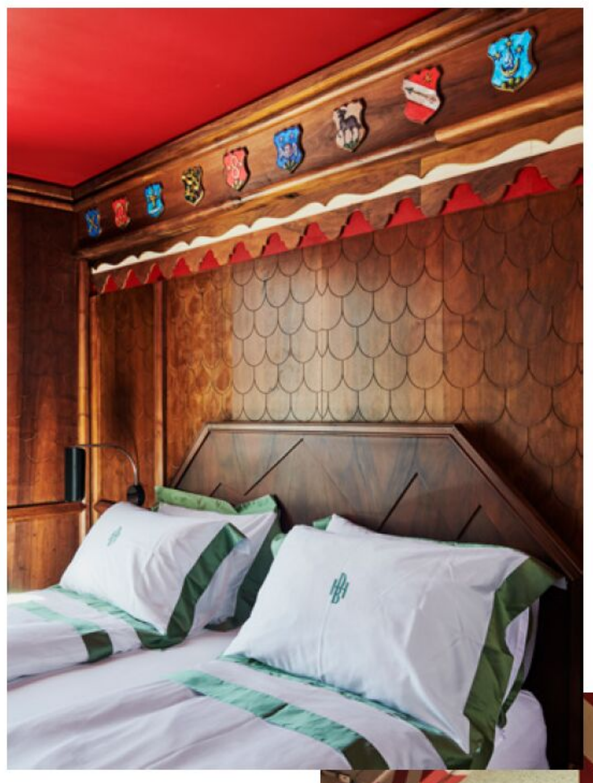
Out went all the annoying details of a corporate hotel – 'that make me totally mad' – and in came everything with 'a feeling of home,' he says. 'I wanted a super bed, amazingly soft embroidered sheets and towels, a very good breakfast. I love the idea that you go simply for the hotel because you know you're going to spend a few days eating well, having fun and reading good books in the library,' he grins. As a passionate hiker, Touhami was drawn to Mürren, 1,650 metres above sea level and only reached by cable car, for its location nestled on a cliffside, overlooking breathtaking Unesco-protected valleys and the magnificent Jungfrau, Eiger and Mönch peaks. 'I had been all over the country, looking for 10 years, visiting so many hotels,' he explains. Here, says Touhami, 'the air is clear. The water is pure. There are no cars. The only sounds you'll hear are birds singing and kids playing. At night, you see the stars. Wow! Like you *really* see the stars.'

Taking over a century-old existing hotel, Touhami has transformed it with a hint of contemporary but slightly crazy chalet chic. 'My radicalism lies in never taking no for an answer,' he notes of a 30-year career spanning his early days in fashion – from starting his own streetwear brand as a teen, via concept stores in his twenties, to rebooting Liberty's menswear department – before reinventing Trudon (the ancient French wax company), designing for Christofle silverware and dreaming up the beauty brand Officine Universelle Buly (Buly 1803 for short) with his wife Victoire de Taillac. The fashion and beauty world taught Touhami 'to create a story is more than just creating the clothes or a scented candle. In the end, these things were not that important: the point was everything you imagined around them.' So at Drei Berge, no detail has missed Touhami's Midas touch, from the cups and saucers made in Japanese Arita porcelain laid out for breakfast in the morning to the custom scent infusing the air with oaky, mossy notes of pine.

For the interior, think vivid colours (red candy-striped shutters are a graphic intervention against the deep forest-green of the building's otherwise traditional timber-framed façade), bonkers pattern (the lobby carpet is woven with myriad flags marking the world's highest summits; curtains are sewn with mountain patches), intricately carved Swiss wood panelling, vintage furniture and lighting (including precious originals by the likes of mid-century design heroes Charlotte Perriand, Martin Visser, Tarcision Colzani and Niek Hiemstra) and unexpected touches like carved wooden Loschentäl carnival masks, retro telephones and 19th-century Tirol paintings. The light-as-air bedding was sourced from Italian linen maker Beltrami (which Touhami loved so much, he invested in the company), while the woollen curtains hanging in every space are now part of the 'Drei Berge Collection', made in collaboration with Swiss textile brand Fischbacher 1819 and unveiled at Milan design week. Crafted to accommodate the shifting seasons, the 'Jungfrau' knitted curtain suggests a thick woollen jumper; 'Eiger' is a soft woven-plain fabric suitable for summery curtains and light upholstery, and then there's 'Mönch', a textured wool and alpaca plaid throw. Curtains are essential, asserts Touhami: 'They dress the walls of your house, the same way we dress ourselves in clothes.'

In addition to the hotel's Swiss brasserie serving Japanese, French and Swiss-influenced dishes (where the back supports of the classic Stabellen plank chairs, kept from the previous hotel, have been carved with Alpine scenes and the names of Mürren locals), and a neat little cocktail bar, on certain nights a Japanese sushi master is also in residence, and across the road a Japanese bakery and café serves hot chocolate and sweet treats. The assorted vintage ski posters on every wall are part of Touhami's ongoing addiction to collecting. 'It's a very bad habit, and a very expensive one,' he shrugs. 'Happily, I find projects like this where I can put them all.'

'It's my dream hotel,' concludes the designer. 'I hate holidays but I love the mountains, so this is the perfect balance.' He delights, too, in Mürren being the birthplace of the first modern slalom race, the spot where author JRR Tolkien vacationed (its landscape inspired *Lord of the Rings*), and where the snowy action scenes in the 1969 James Bond film *On Her Majesty's Secret Service* were shot. In addition, the Piz Gloria restaurant (just a short cable-car ride away) served as the lair of Bond's adversary, the villainous Blofeld. 'It's magical. You wake up with a smile just because of the view – there are not many places like that,' he says. *dreibergehotel.ch* ➤







PICTURES: YOUNES KLOUCHE





Le Grand Mazarin, Paris

Tucked away in a Le Marais side street, Le Grand Mazarin's smart lipstick-red façade is just the first hint of the explosion of colourful pattern and chic French salon style of its Martin Brudnizki-designed interiors. 'Just like fashion, hospitality is very much about the details,' says Kimberley Cohen, co-founder and artistic director of luxury-hotel brand Maisons Pariente, established with her father Patrick Pariente (co-founder of French fashion brand Naf Naf) and her sister, Leslie Kouhana.

'Everything has to be taken into consideration, from the sense of arrival, the smell, the music, the softness, the amenities, the choice of the spa brand. It is an entire experience,' she says. 'There is also the idea of belonging. When you stay in a hotel, you need to feel you are exactly where you should be.' The fundamental difference between running a hotel (the Maison Pariente group also includes Lou Pinet in Saint-Tropez, Le Coucou in Méribel and Crillon le Brave in Provence) and a fashion brand, which you can update every season, is that 'the decoration of a hotel needs to be timeless, because you can't reinvent yourself every six months,' says Cohen of the 50-room, 11-suite hotel with the prettiest swimming pool (its whimsical Jean Cocteau-inspired vaulted ceiling was painted by Paris-based visual artist Jacques Merle).

'There is the idea of belonging. When you stay in a hotel, you need to feel you are exactly where you should be'

Her history, immersed in the legacy of the success of playful brand Naf Naf – which the family sold in 2006 – means an eternal respect for 'the devil in the detail,' says Cohen. 'You can have the best decoration, but if you have the wrong pillow and a guest has a bad night it affects their whole experience of the hotel.' Walls, floors, ceilings, bathroom tiles, bed throws and furniture are washed in seductive sherbet shades such as apricot and pistachio, and every space has been finessed to chime with the area's bohemian vibe, with over 2,000 pieces of curated art, objets d'art, 18th-century-style tapestry-bed canopies and original trompe l'œil frescoes by Menorca-based artist Sofia Pega. The idea, says Cohen, is to 'create a journey of imagination and discovery'. *legrandmazarin.com*





PICTURES: VINCENT LEROUX





Villa Mabrouka, Tangier

Jasper Conran has used his fashion eye in both of his Moroccan hotels – the first, L'Hôtel, opened in Marrakech in 2016, and Villa Mabrouka opened in Tangier last summer – and has become a maker of atmospheres as much as 'a maker of clothes,' he says. 'My husband (Oisin Byrne, a rising star in the art world) says I paint rooms. I don't go in absolutely knowing what I'm doing, but I start by painting the corners in and then layer it slowly. I think it's no accident that fashion designers work with interiors too. As a designer, you bring an opinion and point of view to whatever you do.'

For Villa Mabrouka (meaning 'blessed' in Arabic), once the home of legendary couturier Yves Saint Laurent and Pierre Bergé, Conran has transformed the early-20th-century building with a modernist feel into an intimate 12-room hotel surrounded by an oasis of sprawling gardens, pools and terraces with views across the Strait of Gibraltar, marrying Saint Laurent's original romantic sensibility with his own love for clean, crisp lines and sumptuous textures. 'It is glamorous in its purity and simplicity, yet comfortable and handsome,' says the designer, who has his own bedding and bath collection alongside collaborations with brands such as Wedgwood and Next. Against a backdrop of cooling white, the colour palette has verdant greens, hints of ochre, buttercup yellow, cornflower blue and blush pink, with decorative details including 1930s lighting, Mauritanian rugs, handmade bejmat tiles and velvet slipper chairs.

The idea of comfort, says the designer, who has dreamt of being a hotelier ever since he read Ludwig Bemelmans' book *Hotel Splendide* as a teen, lies in all the details: the weight and fluffiness of the duvet; how door handles, glasses, cutlery and towels feel in the hand; how your coffee will be served. 'I imagine things through my own perspective and how it would make me feel. My life has been spent trying to make people feel good about themselves. All these subliminal things, when added up, make staying somewhere unforgettable.' *villamabrouka.com* ➤

'I think it's no coincidence that fashion designers work with interiors too. You bring an opinion to whatever you do'











'The feeling of trying on a beautiful piece of jewellery or arriving at a beautiful hotel draw on similar instincts'



The Largo, Porto

'It goes without saying that attention to detail is important in both fashion and hospitality,' asserts Steen Bock, co-founder with Per Enevlodsen of the new Danish hospitality brand Annassurra, which softly opened The Largo last year in Porto's Largo de São Domingos neighbourhood. With architecture by Lisbon-based Frederico Valsassina, its Cozinha das Flores and Flôr restaurant and bar (as well as in-house dining) being overseen by leading London/Lisbon chef Nuno Mendes, and interiors designed by Peter Bundgaard Rützou and Signe Bindslev Henriksen of Space Copenhagen, the 18-room hotel, set across five centuries-old buildings, is a place to connect guests, locals, artists and artisans – much as you might when staying in someone's home.

Enevlodsen and Bock, the dynamic driving force behind jewellery brand Pandora's huge global success, are also avid travel buddies who believe the best journeys involve a meaningful connection between guest and destination. While they might have a visual and aesthetic eye honed from working in fashion, 'it's also good to remember how much "experience" plays a huge role,' notes Bock. 'The feeling of seeing and trying on a beautiful piece of jewellery or arriving at a beautiful hotel or restaurant draw on very similar instincts within both of us.' The duo's move from fashion into hotels has focused on wanting to create spaces where it is 'more about the people driving the story and the value of a bespoke approach,' says Bock. At the hotel's heart is an emphasis on conviviality – the sommeliers will take you on an adventure through the world of Portuguese wine; Mendes might escort you to the local fish and food markets to seek out ingredients for lunch.

Within Space Copenhagen's stunning interiors, where restored original details are teamed with the design duo's penchant for knocked-back hues and clean-lined furniture with a mid-century feel, there is a cool serenity that provides relief from the busy streets and sunshine outside the discreet front door. 'We wanted to create a soft and charming oasis in the heart of Porto – a place where you can sense the honest, genuine atmosphere of the neighbourhood's historic buildings; a place to discover and recharge,' say Bundgaard Rützou and Bindslev Henriksen. *thelargo.com*

PICTURES: JOACHIM WICHMANN, MATTIA AQUILA

Belmond La Residencia, Deià

When Matthew Williamson swapped the world of catwalks and London life for the small coastal island of Deià, in northeastern Mallorca, he threw himself into interior design. Not only in creating a new home for himself and his family, but also for Suite No 67 at the hotel Belmond La Residencia nearby. 'I fell in love with Deià from the moment I first visited. It's one of the places where I feel most creative, so it was just such a natural and wonderful starting point for the whole hotel-suite concept,' says Williamson. Gathering the details that make the space so special – think hand-painted ceramic entrance floor tiles by Balineum and framed botanical works from John Derian that reflect the island's wild, lush flora and foliage – was, says Williamson, 'a real labour of love', with each piece being chosen for its exceptional craftsmanship.

'Moving into interiors felt like a genuine progression. I'm simply continuing what I established as a fashion designer'

Unique and full of personality, the suite has the feeling of a private house set within a hotel. Nothing about it is generic; from the bedroom to the bathroom, living area and poolside garden terrace (surrounded by olive trees and picturesque views of the Serra de Tramuntana mountains), it feels like stepping into a particularly fantastic friend's space. The effect is thanks in no small part to Williamson's kaleidoscopic use of electric colour and wild pattern, which are splashed across upholstery, walls and floors. Those in the know will spot his own fabric and wallpaper designs for Osborne & Little, his love for lighting adorned with ostrich feathers, as well as locally sourced ceramics, art, brightly painted furniture and handmade Portuguese ceramic lamps with block-printed shades.

A suite unlike any other, it fits perfectly with Belmond La Residencia's vibe as an artistic hub in the mountain village – the hotel boasts the largest display of Miró paintings to be seen anywhere in the world. 'Stopping fashion and moving into interiors felt like a genuine progression,' enthuses Williamson, who, after dipping his toe into hospitality, has gone on to spread his style further thanks to collaborations with the likes of John Lewis & Partners. 'I'm simply continuing what I established as a fashion designer and expressing it in a new form.' *belmond.com* ED









Theatre of dreams

As Maison Diptyque London opens its doors in Mayfair, we take a look at the design details that elevate this space into a truly immersive sensory experience

WORDS **PHOEBE FRANGOUL** PHOTOGRAPHY **HELEN CATHCART**

When is a shop more than a shop? When it's a portal that transports a customer into a brand's story. Better placed to do this than most is Diptyque, which arguably invented the concept store when it opened its two-sided boutique at 34 Boulevard Saint Germain (effectively a diptych, hence the name) in 1961. Filled with rare finds from the travels of its founders – interior designer Christiane Montadre-Gautrot, British artist Desmond Knox-Leet and theatre designer Yves Coueslant – it was a place of discovery, scented with fragrances concocted by Knox-Leet. His time decoding messages at Bletchley Park during World War II led to the famous 'dancing' alphabet on Diptyque's labels.

Now, the fragrance house is taking its founders' vision to the next level with the opening of two Maisons – in Paris and London. Part boutique, part cultural hub, these unique spaces are the largest opened by the brand. 'We've designed them as places of inspiration and sharing, where customers can not only buy products, but also explore the brand's rich world through exhibitions, workshops and events,' explains Diptyque's Laurence Semichon on the importance of bricks and mortar. This is vital for a fragrance brand, where 'bespoke consultations, olfactory discovery sessions and sensory experiences allow customers to connect deeply with our products'.

The London Maison is arranged like an aesthete's apartment over three floors of a Georgian townhouse on New Bond Street. 'London has a special significance for Diptyque, being the ➤







Opposite The Georgian façade of Maison Diptyque on New Bond Street **Clockwise from top right** A wall of multicoloured tissue paper makes a striking display in the gift-wrapping space, with its green-lacquered walls and floral ceiling by British artist Claire Coles; a detail of Coles' hand-painted and appliquéd flowers



birthplace of one of our founders, Desmond Knox-Leet,' Semichon notes. The ground floor is divided into different zones, with stone tables crafted by British sculptor Steven John Clark at the front and a sculptural white-plaster staircase swirling through the centre. It's entwined with an iron vine railing, the work of Atelier de Forge Robert & Robert. They were among the many creatives commissioned to bring the Maison to life. 'Our founders were passionate artists, and their heritage continues to guide our approach in selecting the artisans we collaborate with,' explains Semichon.

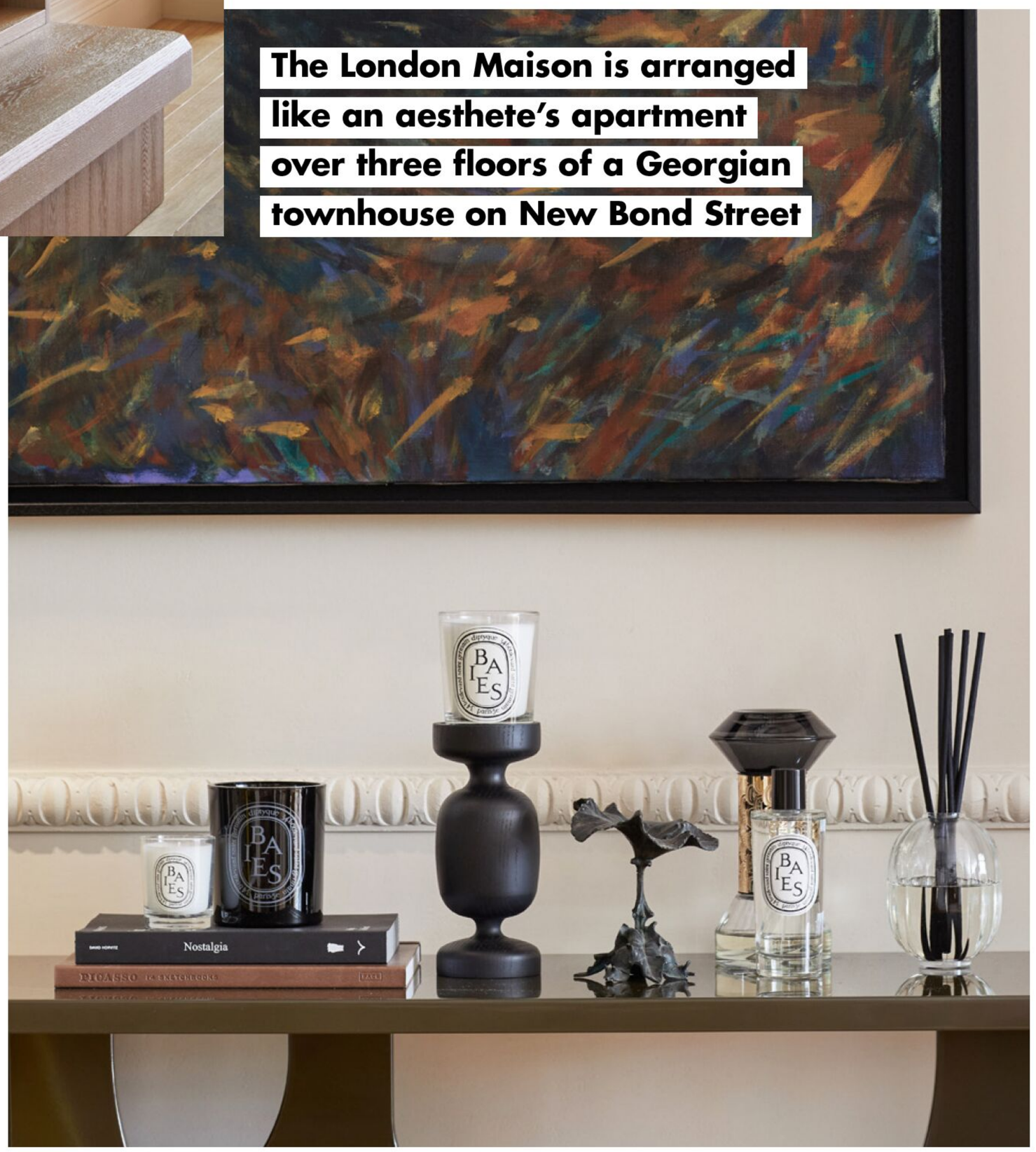
Further in, the scheme gets darker, more intimate, culminating in a green-lacquered room offering personalised engraving and gift-wrapping. Its crowning glory is a floral ceiling by British artist Claire Coles, whom Diptyque discovered on Instagram. Her mixed-material mural wallpaper art combines hand-painted elements, gold leaf, faux leathers and vintage wallpaper flowers. 'There are areas where some of the flowers aren't finished – although my hands have made it, I wanted it to feel like it's come to life after I've left it,' Coles explains. She felt an affinity with Diptyque's founders who, like her, were influenced by their travels. 'My work is inspired by chinoiserie, but it can also look quite French and impressionist, so it felt like a good tie-in with their ethos,' she says. 'Diptyque's typography is quite playful and my work is similar.'

Upstairs, the tranquil 'Ephemeral Space' has been curated by Colette's legendary founder Sarah Andelman. Currently, it is home to 'Café Diptyque', but next it will focus on a collaboration with contemporary-arts centre Villa Noailles, then an exhibition ➤

The London Maison is arranged like an aesthete's apartment over three floors of a Georgian townhouse on New Bond Street

Clockwise from above The wall in the 'Salon of Curiosities' has been decorated with Indian-ink drawings by Redfield & Dattner; a painting by Diptyque's co-founder Desmond Knox-Leet hangs behind a console displaying pieces from the home-fragrance collection; a detail of the bespoke glass and ceramic chandelier by Vezzini & Chen







A plaster staircase carves through the heart of the Maison, its chalky form contrasting with an intricate iron balustrade made by French blacksmithing workshop Atelier de Forge Robert & Robert

of work by sculptor Cyril Lancelin. Further back, theatrical curtains reveal the 'Bathing Salon', with gold swan taps, a copper bathtub, Jean Roger's ceramic foliage and stained-glass windows by Studio Vitrail inspired by the garden notes of the Maison's 'Ofrésia' perfume.

British glassmakers Vezzini & Chen made the grand chandelier that floats above the 'Fragrance Library'. The bent-brass structure will develop a unique colour over time, while light diffuses through the ceramic and glass sections. 'The combination of visual beauty and alluring fragrance invites visitors to indulge in a memorable moment, leaving them captivated by the artistry and sensory delights of the space,' explains artist and director Cristina Vezzini.

In this fantastical setting, the customer is transformed into the protagonist in a play. It's that sense of theatricality, of stepping out of time into another world, that is the marker of the Maison's success. While it's easier than ever to buy whatever you want with a click, by creating immersive interiors that can't be replicated in the digital world, retailers are reminding people that a physical experience is, in many ways, priceless. 'This experiential approach is essential to meet the desires of modern consumers, who are looking for authentic brands that go beyond the product,' Semichon declares. With plans to bring Maisons to New York, Shanghai and Tokyo, she enticingly adds: 'This is just the beginning.' *diptyqueparis.com* ED





Clockwise from above Diptyque's famous candles, including a fragrance called '107 New Bond Street', created for the London Maison, inspired by a pot pourri made by Mrs Merwyn, an Englishwoman and friend of the founders, which was sold in the 1960s in the original Diptyque boutique; the mosaic entrance to the Maison; a detail of the floral sofa and stained-glass window in the garden-like 'Bathing Salon'





Heavy curtains in Pierre Frey's embroidered 'Limpopo' fabric create a theatrical frame for the 'Bathing Salon' on the first floor

What are the pieces that will mark this year as a standout one when it comes to design creativity and interiors innovation? A strong case could be made for the furniture, lighting and accessories gathered here to celebrate the most memorable launches of Milan design week and 2024 so far...

PHOTOGRAPHY **FEDERICO CEDRONE**
STYLING **MURIELLE BORTOLOTTO AND TAMARA BIANCHINI**

GAME-CHANGERS

Opposite, from left 'Additional System' **modular seat** by Joe Colombo, from £6,686, Tacchini (tacchini.it). 'Z24 726' **cupboard** by Muller Van Severen, £6,284, Zanotta (zanotta.com). **Vases** from the 'Zaven, Isola & Curve' collection (two pictured) by Zaven, approx £559 each, Bitossi Ceramiche (bitossiceramiche.it). 'Fun-Go' **side table** by Finemateria (this is a prototype colour, but try 'Smaltato Blu Profundo', from £679, Kristalia (kristalia.it)
This page, from left 'Koinè' **floor lamp** by Mandalaki Studio, £1,004, Luceplan (luceplan.com). 'Origata' **bench** by Nao Tamura (this red is a prototype colour, but the piece is available in 'Blue Denim'), price on application, Porro (porro.com). 'Quadrato Policromo' **sculpture** by Nathalie Du Pasquier for Mutina, £3,485, Artemest (artemest.com) ➤

ASSEMBLED

From left ‘Pillola’ **vase** in ‘Transparent Green’, £220, Mènia (meniadesign.com). ‘Snake 5’ **coffee table** by Carlo Contin for Meritalia, £2,780, Jane Richards Interiors (janerichardsinteriors.com). ‘Nastro 563.34’ **table lamp** in ‘Yellow Lemon’ by Studiopepe for Tooy, from £410, Mènia (meniadesign.com). ‘Pill’ **large vase**, £140, Objects Are By (objectsareby.com). ‘Primo’ **vase** in ‘Fuchsia Pink’, £285, Mènia (meniadesign.com)

From left 'MR' **chair** by Ludwig Mies van der Rohe, approx £2,319, Knoll (knoll.com). 'Dudet' **sofa** by Patricia Urquiola in 'Lincoln Geraneo', from £6,070, Cassina (cassina.com). 'Glaze' **coffee table** by Draga & Aurel, approx £16,493, Nilufar (nilufar.com). 'Squash' **armchair** in 'Pelle Frau ColorSphere' by Faye Toogood, £5,940, Poltrona Frau (poltronafrau.com). 'Glaze' **side table** by Draga & Aurel, approx £15,462, Nilufar (nilufar.com) ➤

From left 'Illusione' **rug** by Armando Milani, approx £15,116, Atelier Tapis Rouge (ateliertapisrouge.com). 'Lune d'Acqua' **table lamp** by Benedetta Tagliabue and Ersilia Vaudo, price on application, Artemide (artemide.com). 'Lira' **chair** by Daniel Rybakken, approx £861, Alias (alias.design)

From left 'Ernest' **sofa** in 'Shedir 06 Oliva', £20,965; 'Ernest' **coffee table**, £3,450, both by Jean-Marie Massaud for Poliform (poliform.it). 'Tongue-and-Cheek' **rug** by Faye Toogood for CC-Tapis, £10,730, Monologue (monologuelondon.com) ED

Suburban tropics

Wrapped in glass with views to a pool, this newly extended Melbourne home is now a calm backdrop to the mayhem of modern family life

WORDS **CARLI PHILIPS**
PHOTOGRAPHY **LISA COHEN**
STYLING **KARYNE MURPHY STUDIO**

Dip into the history of Australia's postwar suburban architecture and you're certain to summon images of basic brick houses. Plain and practical. It's what greeted Leeton Pointon Architects + Interiors when they first took on the renovation of this Melbourne home, but they've take the blocky, dark and inward-fascing building and, determined to avoid demolition, focused on its redeeming features: solid bones, high ceilings and a decorative wrought-iron balustrade..

Tucked into a cul-de-sac, the house had an unusual orientation and its size was disproportionate to that of the generous backyard, replanted with native lilly pillies and tulip trees by landscape designer Sophie McLean. An extension was repositioned to face north and wrapped in steel-framed glazing to capture light from every direction. 'The idea was to create a contemporary "garden room",' says Michael Leeton, director of Leeton Pointon Architects + Interiors. Lined in concrete with a robust awning as protection from the harsh summer sun, the extension strikes a 'delicate balance between mass and weightlessness' for owners who, explains Michael have a 'love of the Californian Palisades vibe'.

Designed as a true family space that's well-suited to entertaining, the home's layout is motivated by a philosophy of 'the more the merrier', with the interior designers at Karyne Murphy Studio choosing furniture and accessories crafted from warming oak or in welcoming shades of blush-pink and inky-blue. 'There's light, sun and air with views to the surrounding garden,' explains Michael of the overall effect of this home. 'It's a nurturing and supportive environment.' *leetonpointon.com*; *lbaconstruction.com.au*

Living room A ClassiCon 'Corker No 1' stool and a vintage armchair from Castorina & Co stand in one corner of the living room, with a Serralunga Cassero planter by Patricia Urquiola from Space Furniture behind them. De La Espada's 'Kim' bench stands behind the sofa, which is Patricia Urquiola's inky-blue 'Tufty-Time' design for B&B Italia. To the left, John Bastiras' solid American-oak 'Myron' dining table, designed and crafted in Melbourne, is surrounded by 'Cab 412' chairs by Mario Bellini for Cassina. The floor lamp is Natuzzi Italia's 'Martini' design ➤

Outdoor dining Rose-pink vintage chairs from Ici et Là sit around a 'Livorno' table from GlobeWest **Kitchen** A sleek island topped with honed Pietra Grigio marble ends in a raised circular travertine-topped table flanked by 'Hi Pad' bar stools by Jasper Morrison for Cappellini. Duropal timber-laminate joinery conceals all the kitchen clutter, while the splashback is finished in Signorino's soft 'Sage' gloss tiles. A ceiling in 'White Smoked' timber from Royal Oak Floors and custom off-form concrete with a circular skylight helps zone this space. All the appliances are from Fisher & Paykel ➤





Designed as a true family space, the fluid, open-plan layout is motivated by a philosophy of ‘the more the merrier’



Staircase The original wrought-iron balustrade was carefully restored and paired with a vintage wall light from Nicholas & Alistair. Through the archway you can see the other side of the formal lounge, with its yellow reupholstered vintage sofa, Eero Saarinen's 'Tulip' side table and a vintage floor lamp

Formal lounge Deep jewel tones add layers of colourful character to this space, from the glossy custom coffee table and USM sideboard from Anibou, to the rust-coloured linen curtains and Halcyon Lake 'Mariantonia Urru' rug. Beside the fireplace stands a timber side table from Kazari, also vintage. Artworks include Makinti Napanangka's *Women's Ceremony* and a vase by Australian artist Mark Douglass. Illumination comes from Ingo Maurer's 'Floatation' light and Achille and Pier Giacomo Castiglioni's iconic 'Snoopy' lamp for Flos ➤



Bathroom A vintage rug and the 'New Volumes' side table by Artedomus pick up the warm pinky-red tones of this space, where the walls have a Venetian-plaster finish. The marble counter and splashback are in Rosso Alicante stone from Corsi & Nicolai and the taps are by Astra Walker
Main bedroom Eileen Gray's 'Roattino' floor lamp makes an elegantly sculptural statement against a custom warm-amber headboard. Next to the bed, which is dressed in bedlinen from Cultiver, stands Grazia & Co's 'Orla' bedside table. It holds Daniel Rybakken + Andreas Engesvik's 'Colour' floor light, 2010, from e15. A softly patterned rug from Cadrys sits on a wool sisal carpet from Don Currie Carpets. The 'Tulip' side table is by Eero Saarinen for Knoll
See Stockists page for details ED

Exterior Built in 1972, Alberto Salvati's holiday home combines colourful elements and geometric shapes. On the gravel outside, a pair of Frédéric Sofia's green 'Luxembourg' lounge chairs for Fermob, one with a Marimekko 'Tiiliskivi' cushion, sit beside a fire pit. A 'Butterfly' chair by ManufakturPlus and a red 'Falter' stool by Dreipunkt 4 for Kabré-Leipzig, holding a 'PC Portable' lamp by Pierre Charpin for Hay, are tucked into a sheltered corner of the tiled terrace **Portrait** Homeowners Ulrich and Simone Grau have lovingly preserved the building's features and filled it with design classics of the same period ➤

THE WHITE CUBE

This architect-designed house, packed with geometric shapes and primary colours, is both a museum of modern design and a liveable refuge

WORDS **DEBORAH PIANA AGOSTINETTI**
PHOTOGRAPHY
HELENIO BARBETTA/LIVING INSIDE
PRODUCTION & STYLING
DEBORAH PIANA AGOSTINETTI

When an architect builds themselves a holiday home, it is the ultimate expression of everything that is most joyful and playful in their craft; somewhere to forget the pressure of work and relax in nature. Alberto Salvati wanted to create such a place to escape the urban bustle of Milan with his family, selecting a spot amid olive groves on a hillside near Lake Garda. Here, in 1972, he built three simple, cube-shaped houses, one for him and the others for his brothers. Salvati's house is a crisp white volume, cheerfully punctuated by geometric shapes and primary colours, which resembles a child's building block or a bleached Rubik's cube.

Salvati, alongside fellow architect Ambrogio Tresoldi, made up one of the most important architectural partnerships working in Italy from the 1960s to the 80s. Both began their careers at the Politecnico di Milano under Carlo De Carli (designer of the iconic Cassina chair that won the first ever Compasso d'Oro in 1954), and their work was often championed by Gio Ponti. Proponents of Le Corbusier's concept of home as a 'machine for living', the duo were known for their innovative approach to design, in particular a passionate and precise use of bright colour that became a signature of their work – not just in architecture, but also furniture and lighting design.

Today, the architect's rural bolthole is lovingly cared for by its new owners: Simone and Ulrich Grau. After buying the property in the summer of 2019, they undertook its restoration, respectfully preserving its authentic charm. Now, the clean, primary colours are as bright as they were in 1972, and the rooms are filled with design classics and period pieces that speak directly to the architecture. The open-plan ground floor is zoned, with the dining area and living room assembled around the fireplace featuring floor-to-ceiling windows that look out across fields. A kitchen by luxury Italian brand Rossana sits at the heart of this level, while a round stone staircase leads to an open gallery, three bedrooms and a bathroom above. From the cupboards to the room dividers, windows and striking checkerboard floors, everything is original. Still standing out against its surroundings, this unpretentious architectural jewel continues, with ease, to fulfil Salvati's brief of total relaxation.

Seating area The distinctive primary-coloured palette of the home is expressed here in a tomato-red couch by Cubit with Marimekko cushions and a lemon-yellow and cobalt-blue vase by Barovier & Toso on Marcel Breuer's 'Laccio' coffee tables for Knoll. An 'Akari' floor lamp by Isamu Noguchi for Vitra stands beside the sofa. The armchair is Marcel Breuer's 'Wassily' design for Knoll. A custom-made cabinet divides this area from a dedicated workspace. On it sits a 'Nesso' lamp by Giancarlo Mattioli for Artemide ➤




GETZ/GILBERTO

Living area A custom-made table is flanked by two chairs – Salvati's 'Pliant', a unique piece that is no longer in production, and OK Design's 'Centro' – with another in the background. A tray by Serax and a bowl from Da Terra sit on the table. On the bookshelves on the left are a Serax vase and a portable 'Bellhop' lamp by Edward Barber and Jay Osgerby for Flos ➤

Dining area Eero Saarinen's 'Tulip' table for Knoll is surrounded by plywood 'DCW Eames' dining chairs by Charles and Ray Eames for Vitra. To one side stands a 'Tolomeo' floor lamp by Michele de Lucchi and Giancarlo Fassina for Artemide. The royal-blue plate is from Asa Selection and the red vase is by a Dutch maker **Kitchen** Designed by Giancarlo Iliprandi, the Rossana kitchen's monoblock island was considered so revolutionary when it launched that it was shown as part of the exhibition 'Italy: The New Domestic Landscape' at New York's Museum of Modern Art in 1972. Perfectly preserved here, it is surrounded by the blue and white chequerboard tiles that run throughout this home, creating a disorientating op-art effect. A terracotta jug from Raawii, mugs by Hay and a Marimekko jar sit on the countertop. Red 'Falter' stools by Dreipunkt 4 for Kabré-Leipzig are placed either side of a bespoke fold-down table. The wall lamp (seen several times throughout this home) was designed by Salvati ➤



Bedroom This space is screened from the landing by a custom-made folding door in the home's signature shade. Red 'Falter' stools by Dreipunkt 4 for Kabré-Leipzig appear here alongside a white version which is used as a bedside table and holds Vico Magistretti's little red 'Eclisse' lamp for Artemide and a ceramic elephant by Carl Hansen & Søn. The 'Siebenschläfer' bed by Christoffer Martens for Moormann is dressed with linen pillowcases from Borgo delle Tovaglie and Marimekko's 'Seireeni' throw. Prints from Paper Collective hang above the bed

Bathroom The blue and white tiles that are a motif of this home come into their own in this space, where they frame the view of the olive grove and reflect endlessly in the mirrors on each side. All the fixtures and fittings date back to 1972, when the house was built ➤



Second bedroom Another 'Siebenschläfer' bed is topped with a checked cover from Raawii and bed linen from Borgo delle Tovaglie. The print above it is from Paper Collective and the 'Tolomeo' table lamp is from Artemide.
Terrace A classic 'Butterfly' chair by ManufakturPlus catches the sun on the terrace. The original floor tiles run from the interior to the outside, creating a seamless flow
See Stockists page for details ED



Living room Mario Bellini's muted 'Camaleonda' sofa for B&B Italia – from *camaleonte*, Italian for chameleon – felt perfect for the setting. Spazio Leone supplied the metal table and a Cappelen Dimyr rug adds another texture to the tonal scheme. The end-grain flooring by Hørning came from Domus, every piece laid individually by hand, and the pendant light is the 'Anders' by Pinch. Tito Agnoli's 'P3' lounge chair can be seen on the terrace outside ➤

Little house on the prairie

In the hands of architecture studio Hutch, a former cow barn becomes a contemporary retreat in the heart of the English countryside

WORDS **PHOEBE FRANGOUL**
PHOTOGRAPHY **HELEN CATHCART**
STYLING **SARAH BIRKS**

Just outside London, flanking a woodland and facing rolling hills and fields to the south, sits a home that was once an unlovely barn occupied by farm animals. Its current owners, a professional couple, wanted to turn the outbuilding into a boutique holiday retreat. Friends recommended Hutch, the architecture and interiors firm who designed their Hackney mews house.

'It was a simple masonry, concrete and asbestos construction in terrible condition,' recalls the firm's co-founder, architect and interior designer Craig Hutchinson. Partial demolition and structural alterations were required to make it habitable, but the bigger challenge was to make this small, 65-square-metre building, says Craig, 'spacious, comfortable and relaxing'. He presented his clients with an unconventional proposition for 'The Makers Barn' as the project came to be known. Rather than dividing the structure into compartmentalised rooms or treating it as a single open floorplan (which, counter-intuitively, would have made it feel smaller), he suggested wrapping a free-flowing space around an oversized central concrete fireplace and chimney, with a sunken bath and shower under a roof-light to give the feeling of bathing outside.

'It was important that The Makers Barn had a connection to its place, as if it had always been there,' Craig says. Thick-plastered walls, pronounced timber columns and a larch-timber-clad roof that will weather silver-grey all pay homage to the surrounding thatched Tudor cottages without being a mock replica of them. Floor-to-ceiling glazing further enhances the connection to the landscape, and the house is decorated with organic, earthy raw tones borrowed from its surroundings. 'We placed an emphasis on crafted, sustainable and natural materials, including end-grain parquet flooring and English-elm joinery,' Craig says, adding, 'combining hard and soft, the luxurious and the humble are signatures of our approach. This gives a pared-back but still relaxing and comfortable outcome with warmth and texture.'

Craig designed a kitchen with enough storage to allow guests to be self-sufficient for up to a week, but not so much that it overpowered the building's compact footprint. In the end, however, his clients were so thrilled with the finished result that they decided to shelve their holiday-retreat plan and move in themselves. This subtle, elegant sanctuary is a perfect fit for its location, and one that makes just as much sense as the ancient cottages around it. As Craig says, 'the older the barn gets, the more it will belong'. *hutchdesign.co; @hutch.design*

Exterior Meadow-like planting reminiscent of that by Piet Oudoulf surrounds the home, with its larch-timber roof that's a modern nod to the vernacular of nearby thatched cottages

Kitchen Craig and his team sought out makers whose ethos echoed their design approach, including handmade wood-turned pieces from Ash & Plumb, ceramics from Jono Smart and forged kitchenware from blacksmith Alex Pole. The English-elm kitchen island was custom-made by Jacob Alexander with overhanging metal storage. Zellige wall tiles create a shimmering surface, while the handmade terracotta floor tiles are from Bert & May. The 'Stubby' ebonised-oak stool is by Only Rural from Provision Store ➤





Ensuite Divided from the living room by the large fireplace at the centre of the home, this space feels open and airy. There's a sunken bathtub that's placed to drink in the views (including a glimpse into the lounge from under the bespoke shelving). The shower and taps are all from ABI Interiors. The Corian vanity unit with mirror at the foot of the bed was made by Jacob Alexander; it includes a 'Labello' basin from ABI Interiors and a 'Liila' wall light by Nuura ➤

Bedroom An Ercol bed is dressed in natural bed linens from By Molle. The floor lamp is the 'Ardini' from lights&lamps; for similar wall lights, try the 'Original 1227' by Anglepoise. 'Details have to work harder in small buildings,' says Craig. 'If you look closely you'll see the top and bottom rails of the glazed sliding larch doors are concealed by the floor and ceiling finishes, to maximise space and the relationship with the surroundings.' Willy Guhl's concrete 'Loop' chair for Eternit can be seen on the terrace **See Stockists page for details** ED

‘It was important that The Makers Barn had a connection to its place, as if it had always been there’

DEEP BLUE SOMETHING



In a mountainside Cape Town suburb, an outdated house has been reimagined in a minimalist, Aegean-holiday style

WORDS **MARGOT MOLYNEUX** PHOTOGRAPHY **ELSA YOUNG/FRANK FEATURES**

Façade This architecturally bold Cape Town home enjoys the Lion's Head mountain slopes as its back garden
Pool area A custom-made honed-granite table and 'M1 Sammen' garden dining chairs by Thomas E Alken for FDB Møbler are perfect for family gatherings and lazy afternoons by the pool. Bespoke natural-toned sheers filter the light and softly frame all the windows and doors in the home. For similar, try FormaFantasma's 'Oishi' linen-mix fabric for Kieffer ➤



Locations don't get much better than a spot at the foot of Lion's Head mountain, overlooking Cape Town and the sea. Which is lucky, because this house had little else going for it before its recent renovation. Looking to inject some love into the property, its new owners approached interior architect Marlon Leggat with a single reference: an image of a dreamy, whitewashed holiday villa in the Greek Cyclades.

Following an extensive transformation, the home, with its five bedrooms, gym, office, playroom and separate guest studio, feels spacious but somehow also cosy. Its crisp, white façade is punctuated by deep-set windows and dry-packed stone walls, which nod to the traditional island architecture of the Mediterranean. Inside, the layered yet pared-back interiors stick to a simple palette of raw granite, honed Spanish marble, rattan and jute with white-rendered walls and rich terracotta, dark-walnut and deep-blue details. 'Working on this project for almost two years allowed me time to source unusual objects and partner with local craftspeople to create custom-made pieces that make this home unique,' says Marlon. Blue-and-white striped textiles are a motif throughout – a subtle nod to the seaside location and the Greek-island style beloved by the owners.

Aegean inspiration was also key outdoors, with landscaper Kate Mason, from the nearby Greenhouse at Montebello, looking to Greece's terraced farmlands when creating a tiered garden, with sections held up using local stone. Olive trees, cork oaks and indigenous grasses help the building to blend into the slopes of the mountain, while Cape-granite boulders placed around the pool are another reminder of the home's unique position (you'll spot one particularly large example holding up the kitchen island).

Having had a revamp that feels like a complete overhaul, this home has kept only the most important elements from its predecessor: its location, its clever use of space and its remarkable, uninterrupted views of the ocean. *@marlonleggat; @thegreenhousenursery*

Kitchen This generous space features marble countertops and papyrus-coloured cupboards. A solid plank of walnut tops the island, which is held up by a huge Cape-granite boulder that is a striking contrast to the Bianco Rosso marble floor. The still-life artwork is by Jeremy Rose and the antique limestone apothecary mortar was purchased from a dealer in Athens. Custom pendant lights with vintage opal-glass shades hang above seagrass bar stools that were woven in Cape Town

Outdoor seating area Casting beautiful shadows over the already striped outdoor cushions, the dark-wood slatted pergola creates a reprieve from the sunlight ➤

Dining area An angular custom-made unfilled vein-cut travertine dining table was designed by interior architect Marlon Leggat and made locally by Cannata. Jørgen Bækmark's 'J80' dining chairs in smoked-oak and paper cord for FDB Møbler are complemented by a large Ferm Living 'Dou' lampshade. A West African Baule runner from Out of Africa adorns the table





Clockwise from top left Long inset shelves above a vintage sideboard display terracotta bowls and jugs found on far-flung travels, an incense burner from Peru, a water-pourer from Greece and a jug from Jordan. To the right is a vintage 1960s Bakker & Steyger oak chair and a turn-of-the-century seascape by an unknown artist; more inset niches beside the staircase offer space to display ceramic works of art; the living room is home to a curated collection of objects, including an original 'Sheriff' lounge chair by Sergio Rodrigues and a brass candleholder from Danish brand Stoff Nagel. A brutalist carved wooden stool, travertine coffee table and seagrass rug all add natural elements and texture to the off-white palette. On the sideboard, a seagrass lampshade from Moroccan Warehouse sits on a lampstand from Cécile & Boyd ➤







Blue-and-white stripes are a motif throughout this home – a subtle nod to the seaside location and the owners' beloved Greek-island style





Opposite Adjacent to the main bedroom's lift entrance and coffee nook, this sunny spot is home to an upholstered bench (try 'Grain Stripe' fabric by Ian Mankin for similar) that looks over the horizon towards Robben Island. The pendant lamp is from Ferm Living and the rug is an Afghan Chobi

Main bathroom Echoing the large-scale curved walls seen elsewhere, the bathroom at the centre of the main bedroom is softened by an arc that wraps around a circular 'Rondo' freestanding bath from Eurotrend underneath a skylight. A bespoke cylindrical limestone side table holds a water vessel sourced from Sifnos, Greece

Guest bathroom A Dyna beige-limestone vanity and Senufo wooden stool (tucked underneath) bring natural materials into this small space. The candlestick holders are from Design Afrika ➤

Clockwise from below A vintage Gio Ponti chair sits beneath the skylight above the curved stairwell; Juliet balconies allow glimpses of the ocean views; in the main bedroom, a dressing area and workspace (complete with an American-walnut desk and vanity mirror designed by Marlon and a 1960s Bauhaus cantilever chair) is separated by soft drapes from the bed, which is fitted with a Santa & Cole bedside lamp. A porthole window complements the nautical stripes of the bedspread









Guest bedroom
A 'Cast Pendant' by Tom Chung and Jordan Murphy for Audo Copenhagen hangs low beside the bed, which is again dressed in stripes. The custom American-walnut desk was designed by Marlon and manufactured by WDCG Joiners and the 1960s 'Imbuia' chair by EE Meyer for Binnehuis was sourced from The Space Agency, a mid-century furniture store in Cape Town. The vintage carved brutalist mirror came from an antiques market, also in Cape Town ➤

The pool is surrounded by carefully placed Cape Granite boulders, which are reminders of this home's mountainside location

Exterior Taking full advantage of the windless nature of Fresnaye, the living spaces open onto the family's outdoor-entertainment area. The pool is surrounded by carefully placed Cape-granite boulders, which are reminders of this home's mountainside location. The sunbed is the 'Platform Sun Lounger' by Bloc Outdoor and the side table is the 'Tom' by Pezula Interiors. The lanterns in differing sizes are custom versions of Bloc Outdoor's 'Cape' design **See Stockists page for details** ED



The idea was daring: model a Berlin apartment after an Italian getaway. With humour and originality, architect and designer Fabian Freytag pulled it off

WORDS **AUDREY SCHNEUWLY** PHOTOGRAPHY **VINCENT LEROUX**

Postcard from

Portofino

Living room The gelato tones and geometric prints in this space contrast strikingly with the building's brutalist architecture. Walls are painted in Farrow & Ball's peachy 'Faded Terracotta', while on the flat-weave rug (for a similar palette and graphic sentiment, try Layered) stand elegant pieces from the 1960s and 70s, including Le Corbusier's 'LC4' lounge chair for Cassina, a 'Lobby ES105' armchair by Charles and Ray Eames for Vitra and an antique coffee-bar table. The stripy TV cabinet is finished with handles found in Vicenza, and the 'Pianoalto' sofa from Zanotta is covered in chevron-patterned 'Valbonne' fabric from Zimmer + Rohde. In the centre of the back wall hangs a work by Dirk Rathke. In the corner on the right is a vintage glass lamp from Peill & Putzler, with a pendant light found in Venice above ➤

Take an imaginary stroll, for a moment, along the Ligurian coast in Italy, from Santa Margherita to San Fruttuoso, via the famous harbour of Portofino. 'The road undulates between sparkling sea, forest trails, picturesque bays and warm-toned façades,' says Fabian Freytag, describing the inspiration behind the design of his Berlin apartment. 'I wanted to box up these memories,' he explains, 'to breathe this atmosphere into my home.'

Located in the Mitte district, the interior designer's flat occupies part of a former horse-hay storehouse that dates back to the beginning of the 20th century, its brick exterior still bearing the original inscription 'Forage-Handlung' (fodder warehouse). It's a place Fabian knows well, as the first two levels have housed his eponymous studio and reception spaces since 2018.

With his sense of staging and signature chromatic playfulness, Fabian has created a sunshine-filled den that is a true reflection of his personality and style. Here, colour has a functional role as well as an aesthetic one, allowing each space to be clearly defined and emphasising contrasts. The muted tones he has chosen complement the exposed-concrete structure, while pastels exude warmth. It's a perfectly orchestrated fantasy, which, mixed with geometric patterns, pieces from the 1960s and 70s and custom furniture made in his own studio, means that Fabian enjoys the care-free holiday vibes all year round. *fabianfreytag.com*



I wanted to box up these memories – the sparkling sea, forest trails, warm-toned façades – and breathe this atmosphere into my home

Above Bespoke built-in storage by Fabian Freytag echoes the graphic pattern from the living-room rug, with a small bench also adopting the stripes – for a similar upholstery fabric, try Colours of Arley
Guest room Also used as a dressing room, this dual-function space is defined by pink hues: Farrow & Ball's 'Red Earth' on the wardrobes and 'Sulking Room Pink' on the joinery, walls and ceiling. There's a Tibetan tiger rug from Cousins Collective and a 'Chic' table from Fabian Freytag Studio. Black accents break up the sugary palette: a 'Snoopy' lamp by Achille and Pier Giacomo Castiglioni for Flos, a bamboo chair from Milan and work by the artist Daniel ME Schaal. A bronze-tinted mirror on the wall visually stretches the space ➤





Kitchen With its sunny, striped ceiling and strawberry-pink marble worktops, this is a joyful room illuminated by large windows and six ceiling lights found at a fleamarket in Venice. In the foreground, the dining area is home to a 1970s marble and Plexiglass table from Paris and four 'Chandigarh' chairs by Pierre Jeanneret. The glass pendant light is from Peill & Putzler. On the left stands the 'Parapluie' side table and XXL paintings, both created by Fabian Freytag Studio. To the right, a floor-to-ceiling cupboard unit with shelves painted in 'Purbeck Stone' by Farrow & Ball frames the entrance to the bathroom with its black and white-striped floor from Via Material ➤

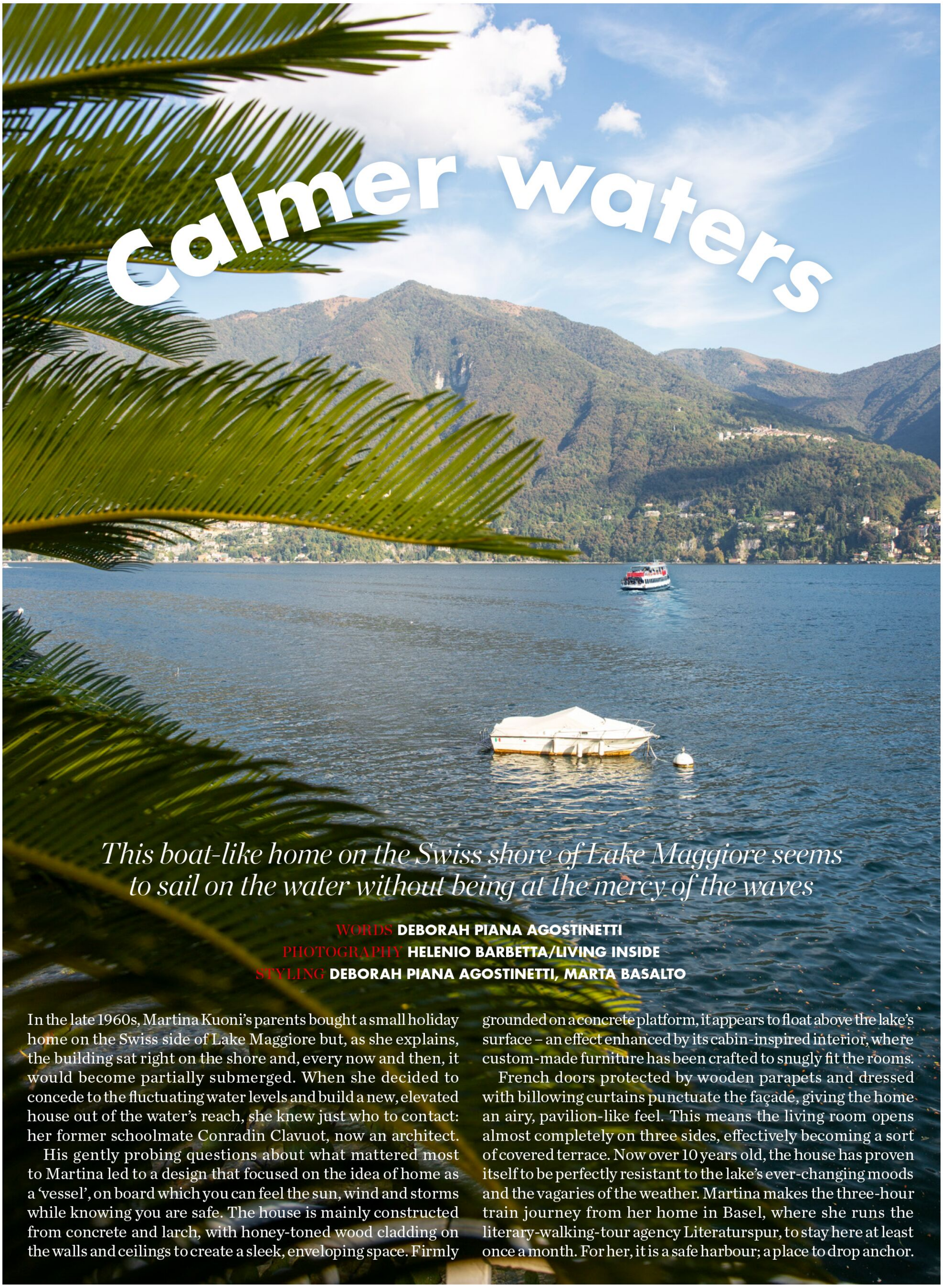
Bathroom Porthole-style cupboards painted in 'Light Red' (RAL colour) incorporate mirrors that reflect anatomical boards found in Venice, while the storage units and the walls are in Farrow & Ball's soothing 'Calke Green'. The pink-marble counter holds an enamelled-steel washbasin from Alape with a 'Meta Pure' tap by Dornbracht. Chevron-striped towels match the black and white floor. For a similarly graphic-style towel, try Baina ➤


PUNTI E MERIDIANI
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Eau d'orange verte
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E1027 REPLIKA

Bedroom 'I was inspired by the beach huts of Santa Margherita to imagine a slightly offbeat bedroom,' explains Fabian. The result? A subtle play of stripes from the custom headboard covered in 'Vils Trib' fabric from Kjellerup Vaeveri to the chevrons on the 'Chic' table from Fabian Freytag Studio. On the vintage bedside table is a lamp found in Rome. The Aeratron 'AE+3' ceiling fan and decorative metal palm add a tropical touch to this urban home

See Stockists page for details ED



This boat-like home on the Swiss shore of Lake Maggiore seems to sail on the water without being at the mercy of the waves

WORDS **DEBORAH PIANA AGOSTINETTI**
PHOTOGRAPHY **HELENIO BARBETTA/LIVING INSIDE**
STYLING **DEBORAH PIANA AGOSTINETTI, MARTA BASALTO**

In the late 1960s, Martina Kuoni's parents bought a small holiday home on the Swiss side of Lake Maggiore but, as she explains, the building sat right on the shore and, every now and then, it would become partially submerged. When she decided to concede to the fluctuating water levels and build a new, elevated house out of the water's reach, she knew just who to contact: her former schoolmate Conradin Clavuot, now an architect.

His gently probing questions about what mattered most to Martina led to a design that focused on the idea of home as a 'vessel', on board which you can feel the sun, wind and storms while knowing you are safe. The house is mainly constructed from concrete and larch, with honey-toned wood cladding on the walls and ceilings to create a sleek, enveloping space. Firmly grounded on a concrete platform, it appears to float above the lake's surface – an effect enhanced by its cabin-inspired interior, where custom-made furniture has been crafted to snugly fit the rooms.

French doors protected by wooden parapets and dressed with billowing curtains punctuate the façade, giving the home an airy, pavilion-like feel. This means the living room opens almost completely on three sides, effectively becoming a sort of covered terrace. Now over 10 years old, the house has proven itself to be perfectly resistant to the lake's ever-changing moods and the vagaries of the weather. Martina makes the three-hour train journey from her home in Basel, where she runs the literary-walking-tour agency Literaturspur, to stay here at least once a month. For her, it is a safe harbour; a place to drop anchor.

Exterior The new house sits on a monumental concrete frame floating above Lake Maggiore, impervious to the weather and the shifting water levels ➤

The house has proven itself to be resistant to the lake's ever-changing moods and the vagaries of the weather

Terrace An outdoor-dining area was created on the concrete platform that supports the framework underpinning the house. Kirsten Krogh and Jacob Fasting's delicate 'Centro' chairs for OK Design make a striking contrast to the brutalist struts overhead that form a pagoda ➤



The floating effect is enhanced by the cabin-inspired interior, where custom-made furniture has been crafted to fit the rooms

Seating nook Matteo Oliva is responsible for all the custom joinery in this home, including the larch-wood seating that wraps around a fireplace made by craftsman Mario Waser in his metalworking shop in Passugg, Switzerland. The 'Lamp on Concrete' was designed by Cathérine Lovatt for Serax as part of her '52 Weeks' collection **Living area** In one corner of the open-plan living space, Pianca's 'Isotta' armchair is strategically placed to make the most of the view, with Marie Michielssen's yellow cylindrical 'Pawn' for Serax serving as both side table and stool. The rug was designed by Hugo Zumbühl for Teppich-Art-Team and the black floor lamp is by Glashütte Limburg ➤



Dining area Vico Magistretti's classic, red-painted 'Carimate' chairs for Cassina surround the dining table from the same collection. A Serax papier-mâché vase and a black-and-white vase by Hay sit on the table. The floor lamp is the 'Lotek XL' by Benno Premsela for Hollands Licht

Kitchen In this compact space, custom-built from larch wood, a white Raawii pitcher and Serax vases sit on the stainless-steel counter ➤



Bathroom True to this home's naval inspiration, the bathroom is compact and clad entirely in timber, with simple shelving above the bath for storage. Looking back down the hallway, a vintage 'Carimate' stool by Vico Magistretti for Cassina can be seen beside the bed

Bedroom Like a cosy ship's cabin, this pared-back space holds nothing but a bed, side tables and a wardrobe, all in custom-made larch wood by Matteo Oliva. The organic cotton-plaid 'Part' bedspread is by Ferm Living

See Stockists page for details ED



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OUTDOOR ENTERTAINING

Become a bona fide expert in l'art de la table with our mood-setting edit of the most inspiring summer spreads, chicest outdoor kitchens and barbecues, and no-fuss tips from party-starter extraordinaire Laura Jackson...

From top 'IPT29' **tablecloth**, £98.60, Les-Ottomans (les-ottomans.com). 'Lily of the Valley' **placemat**, £170, Dior (dior.com). 'Hippomobile No 1' **small plate**, £110, Hermès (hermes.com). **Martini glass**, for similar try 'Wavy' glass, £54.70 for two, La Louème (laloueme.com). 'Hippomobile No 3' **small plate**, £110, Hermès (hermes.com). 'Gold-plated porcelain **dessert plate**' by La DoubleJ, £390 for a set of six, Net-a-Porter (net-a-porter.com). 'Bibby' **teacup**, £14.16, Acme (acmecups.eu). 'Rainbow Blue' **soup plate**, £115 for two, La DoubleJ (ladoublej.com). 'Red Coral' **side plate** by Les-Ottomans, £57; 'Garden' **champagne glass** by Anna + Nina, £15, both Selfridges (selfridges.com). 'Hippomobile No 1' **coffee cup and saucer**, £200, Hermès (hermes.com). Turquoise **glass basket**, £80.95, La Louème (laloueme.com). 'IKS06' **placemat**, £24.86, Les-Ottomans (les-ottomans.com). 'Oops I Did It Again' **dessert plate** by Laetitia Rouget, £150 for two, Ssense (ssense.com). 'Lilium Zafferano' **dessert plate** by La DoubleJ, £130 for two, Mytheresa (mytheresa.com). 'Rainbow' **glass** in 'Turquoise', £240 for two, La DoubleJ (ladoublej.com)



PICTURES: CARLFRIED VERWAAYEN STYLING: JUDITH RASENBERG

Life is better al fresco

It's not about the size of your garden, but how you use it. Be inspired to create your own feast-worthy tables and cosy cocktail corners, perfect for summer entertaining in style

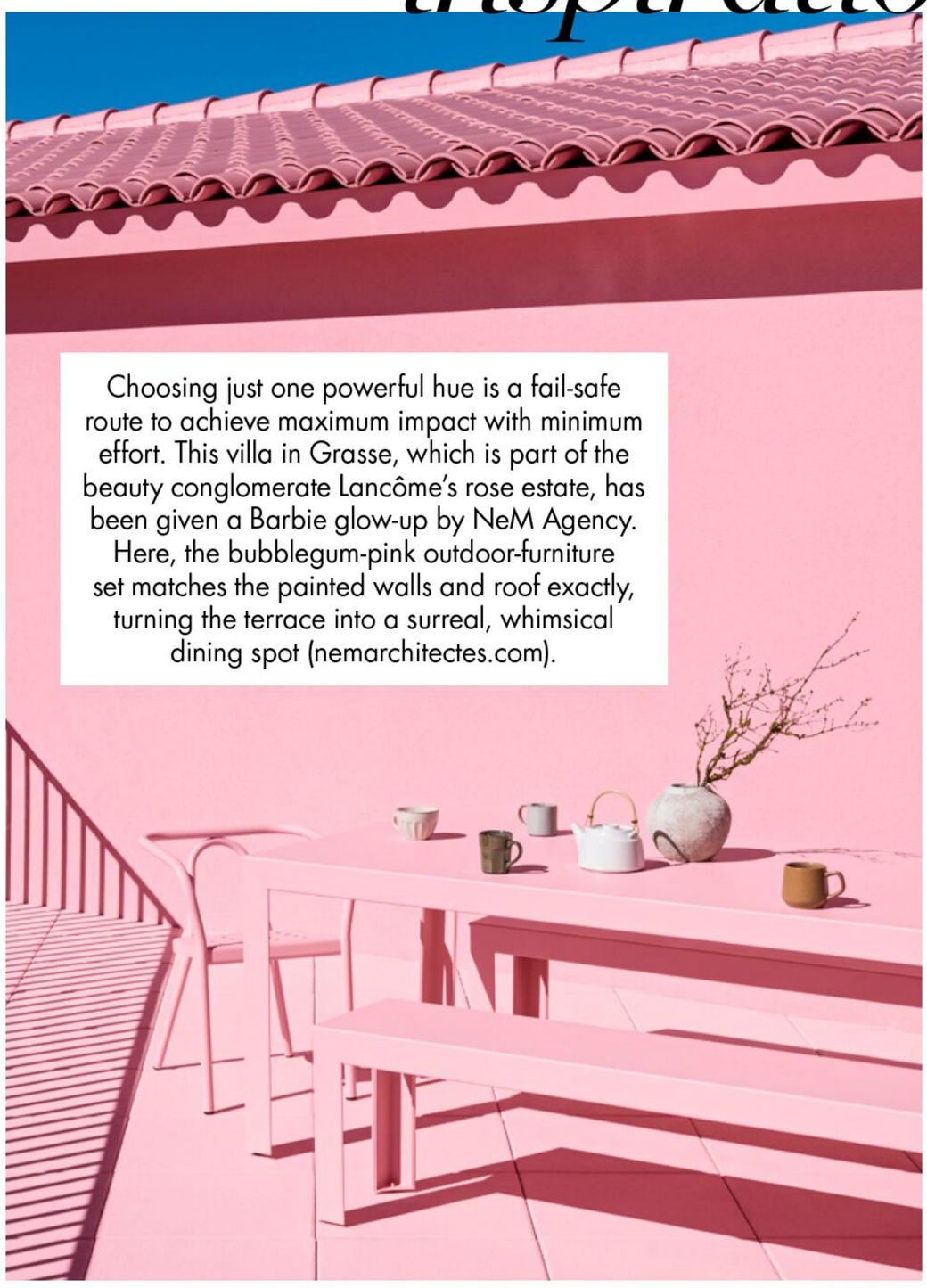


We've said it before but we'll say it again: 2024 is the year of the conversation pit. Now, the 1970s-style seating has migrated to the garden, where it performs a similar function as a hotbed for socialising, but with an added sundowner quality. This rooftop in Shoreditch features a pit clad in Colours of Arley's signature striped fabric in 'Olive, Donkey and Tofu' – a nod to the nearby greenery (coloursofarley.com).

The table edit



1 'Sunshine' **plates set**, approx £100 for three, Pottery & Poetry (potteryandpoetry.eu) **2** 'Lush Green Stripe' **tablecloth**, £115, Late Afternoon (lateafternoon.co.uk) **3** 'Blue & Yellow Striped **Cutlery**' by Popolo, £28 for a set of four, Maison Flâneur (maisonflaneur.com) **4** Handblown **tumbler** in 'Pink Swirl', £34, Bias Editions (biaseditions.com) **5** 'Idra' **bowl** in 'Striped Air Force Blue', approx £45, NasonMoretti (nasonmoretti.com)



Choosing just one powerful hue is a fail-safe route to achieve maximum impact with minimum effort. This villa in Grasse, which is part of the beauty conglomerate Lancôme's rose estate, has been given a Barbie glow-up by NeM Agency. Here, the bubblegum-pink outdoor-furniture set matches the painted walls and roof exactly, turning the terrace into a surreal, whimsical dining spot (nemarchitectes.com).



If you're on a tight budget, one of the most cost-efficient ways to instantly upgrade your outdoor space is simple: invest in a couple of dynamic tablecloths that you can use on rotation when guests arrive expecting a showstopping dinner party. Blockshop Textiles' 'Metronome' tablecloth in 'Peach' (pictured) is a geometric alternative to traditional florals or ikat prints (blockshoptextiles.com). ➤

WORDS: ALICE FINNEY PICTURES: LOUISA TRATALOS, ROMAIN RICARD



Britain may not be renowned for its sunshine, but failing to consider shade can be foolish. The rooftop space of the Rosemary hotel in Marrakech is partially covered by a perforated turquoise pergola, which adds privacy as well as respite from the heat. Plenty of portable lighting means this table, dressed with a 'Palomaa' tablecloth by LRNCE, can host guests long after the sun goes down (rosemarymarrakech.com).



There's no more comfortable place to hang out with friends than your lounge, so interior designer Shalini Misra has added an outdoor one to the deck of her London home, effortlessly mixing contemporary furnishings and decorative touches in her signature layered style. Plenty of Martino Gamper's 'Arnold Circus' stools act as extra seating, in addition to the Derek Castiglioni sofas, as well as somewhere to place a drink (shalinimisra.com).

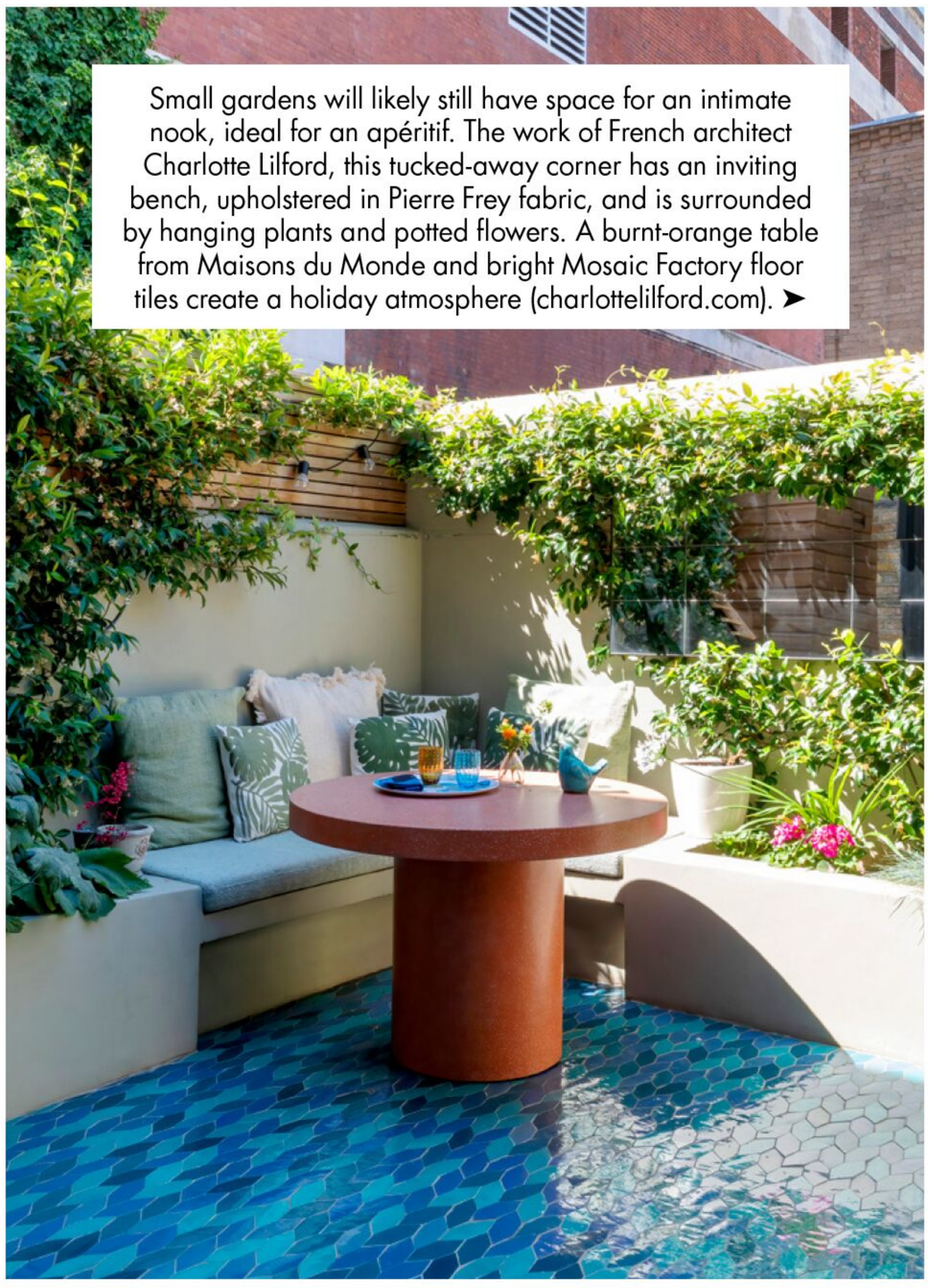
The table edit



1 'Apricots' **platter** by TCS Studio, £110, The Conran Shop (theconranshop.com)
2 'Bakkie' **coasters**, approx £18 for a set of six, Pols Potten (polspotten.com)
3 'Citron' **placemat**, approx £10, Fragonard (fragonard.com) **4** 'Lobster' **napkin rings**, £10 for two, Marks & Spencer (marksandspencer.com)
5 'Augusta' **glass** in 'Aquamarine/Mustard', £115, Akua (akuaobjects.com)

PICTURES: MEL YATES, BÉNÉDICT DRUMMOND/PHOTOFOYER

Small gardens will likely still have space for an intimate nook, ideal for an apéritif. The work of French architect Charlotte Lilford, this tucked-away corner has an inviting bench, upholstered in Pierre Frey fabric, and is surrounded by hanging plants and potted flowers. A burnt-orange table from Maisons du Monde and bright Mosaic Factory floor tiles create a holiday atmosphere (charlottelilford.com). ➤



inspiration



For those who love a soirée but don't have an expansive outdoor space, a bar can be a surprisingly compact option – taking up a small footprint and leaving maximum room for mingling. Australian firm Studio Atelier created this striking monochrome-patterned bar island, paired with industrial black stools, for a couple in Perth, describing it as 'an urban oasis in the middle of the suburbs' (studio-atelier.com).

The table edit



1 'Eugenia' glass **pitcher** by Naoto Fukasawa, £46, Alessi (uk.alessi.com) **2** 'Lario' **placemats** in 'Lemon', £56 for a set of four, Designers Guild (designersguild.com) **3** 'Obra' **salad servers**, £49, Ferm Living (fermliving.co.uk) **4** 'Mere' **bowl** in 'Light Green', £185, Muuto (muuto.com) **5** 'Quasar' portable **table lamp** by Samy Rio, approx £230, Petite Friture (petitefriture.com)

If you're lucky enough to have a home with an ocean horizon as glorious as this house on the Greek island of Antiparos, you'll want to scale back the decor so as not to distract from the view. Local interior designer Marilena Rizou chose a minimalist dining scheme, with woven chairs allowing glimpses of the glistening sea. It's a calming setting, but the pastel-pop frames hint at the prospect of wild parties (marilenarizou.com). ED

PICTURES: DION ROBESON, YIORGOS KORDAKIS & MIA DORIER/LIVING INSIDE

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The ultimate crowd pleaser

The Art of Hosting mastermind and Glassette co-founder Laura Jackson shares her no-fuss tips for summer gatherings people will remember, from why mismatched tableware is a positive to pleasing all of your guests without going to too much effort





Go-to summer cocktail for greeting guests? A paloma (tequila or mezcal with grapefruit juice), and I'd treat it just like a margarita, dressed up using a salted rim with some grapefruit grated into it. Or there's the Hugo spritz: St-Germain liqueur topped up with crémant (you could use Prosecco, but I like to make it fully French!), a bit of soda water and mint. Both always go down well with a crowd.

What are the dishes that evoke summer for you? It always has to be sharing plates – I like to call this kind of meal a table picnic, because people can just dig in and help themselves. For me, the food that makes me think of sunny days, especially in England, is the tomato. They have such a short season in the UK, but when you get the good ones – wow, you really get good ones! Present them simply with great olive oil and sea salt, then put some burrata or mozzarella on top and serve with crusty bread. Everybody likes that – even my kids enjoy tomatoes!

You love a good tablecloth... Why do you think they are an essential element of an outdoor dinner party? They are a great way to set the tone; to signal a meal as something a bit special. I'm actually trying to find a place to wax a tablecloth I love. Waxed-tablecloth options are very slim, but I love the idea of a beautiful pattern that is also wipe-clean.

What are your rules when setting the table for al fresco feasts? I'm a great fan of mixed-and-matched tableware, mainly because I just don't have enough of one thing. It's fine not to have a strong sense of cohesion. I always think there are no rules to anything – it's just about enjoying what you are doing, especially when it comes to summer entertaining, which can already feel quite overwhelming if you have

PICTURES: COURTESY OF LAURA JACKSON

lots of people coming over. One easy, no-fuss way to pull a table together visually is to fill an amazing old tin can with knives and forks, then fold up some napkins alongside with the plates. The big thing to remember is that if you feel less stressed, everyone will have more fun.

What is your top tip for pleasing guests of all ages? It may be controversial these days, but I don't ask for dietary requirements. Instead, I devise a simple menu that caters to everybody. If I do a roast chicken, some sort of potato dish, a salad and an interesting veg dish I'm covering all bases. The kids will eat the chicken and potatoes, adults will love the salad. I always have dips and things on the side (normally some sort of green pesto made from fresh herbs and olive oil). And I always cook much more than I need – it avoids the worry of anyone going hungry, and I get the benefit of leftovers!

Are you a fan of a picnic? How do you turn a patch of grass into a stylish dining spot? I love creating a gorgeous corner; being able to make any outdoor space homely is really satisfying. Normally I pack a blanket, but for my daughter's recent birthday party we went to the park and I used a tablecloth instead (it's much bigger, so there's space for more bums and food!). I took a portable lamp, napkins and cups, plus my bag from Anya Hindmarch that you can place a wine glass in, and sandwiches wrapped in greaseproof paper and tied with string. I always make my own hummus, and have loads of carrot batons, plus crisps and a flapjack cake for the kids. The other day we all wanted to picnic but it was really chilly, so I made dhal and put that in a flask that we all shared – even something simple like that can be really special.

I always think there are no rules to summer entertaining – it's just about enjoying what you are doing











Eat the rainbow

Summer's banquet is full of zesty colour and your table should be just as bright – a cornucopia of delectable pattern to delight your guests

STYLING
JUDITH RASENBERG
PHOTOGRAPHY
CARLFRIED VERWAAYEN



Opposite from top 'IPT26' ikat **tablecloth**, £98.60, Les-Ottomans (les-ottomans.com). 'Granada Stripe' **tapas dish** (two pictured), £12.44 each; 'Pomegranate Purple' **plate**, £19.68, both Lenta Living (lentaliving.com). 'Soleil d'Hermès' **dessert plate**, £115, Hermès (hermes.com). Six-piece **spoon** set, £25.69, Anna + Nina (anna-nina.nl). 'Rainbow' **dinner plate**, £115 for two, La DoubleJ (ladoublej.com). For similar **orange plate**, try La Louème, £60.80 for four (laloueme.com). 'Fuchsia' **wine glass** by Anna + Nina, £12, Selfridges (selfridges.com). 'Sets of Cities' **napkin** set, £55.75, Les-Ottomans (les-ottomans.com). 'Striped Corded' **napkin ring** by Anna + Nina, £25 for four, Selfridges (selfridges.com). 'Big Pineapple Arancio' **dessert plate**, £130 for two, La DoubleJ (ladoublej.com). 'White' **espresso cup and saucer**, £2.99; 'Dark Green' **glass**, £6.99, both H&M Home (hm.com). 'Purple Yellow Circle' **side plate**, £6, Lenta Living (lentaliving.com). For similar **stemmed bowl**, try 'Blue Pedestal Bowl', £105, La Louème (laloueme.com). 'Groovy Striped' **tealight holder** by Anna + Nina, £14.95, Liberty (libertylondon.com)

Above from top 'IPT26' ikat **tablecloth**, £98.60, Les-Ottomans (les-ottomans.com). For similar **pitcher**, try 'Amber' pitcher, £95.79; for similar **shot glass**, try 'Smoked' liquor glasses, £69.53 for six, all La Louème (laloueme.com). Stackable **glass** in 'Yellow', £9.99 for two, H&M Home (hm.com). 'A Walk in the Garden' **coffee cup and saucer**, £155, Hermès (hermes.com). For similar **wine glass**, try 'Lavender' wine glass by Anna + Nina, £13, Selfridges (selfridges.com). For similar **glass bowl**, try 'Turquoise basket catchall', £80.90, La Louème (laloueme.com). 'Yellow Stripe' **espresso cup**, £4.29, Lenta Living (lentaliving.com). For similar **plate**, try 'Pomegranate' in 'Yellow', £19.68, Lenta Living (lentaliving.com). 'Miss Dior Cannage' **blue plate**, £90, Dior (dior.com). 'Copper-coloured/Matt' **cutlery**, £9.99 for three pieces, H&M Home (hm.com). For similar **pink wine glass**, try 'Tulip' glass by Sir Madame, £58 for two, Willow & Wolf (willowandwolfboutique.co.uk). For similar **plate**, try 'Striped Posy' plate by Anna + Nina, £25, Selfridges (selfridges.com). 'Pomegranate' **breakfast plate** in 'Coral', £24.82, Lenta Living (lentaliving.com). For similar **salad servers**, try 'Salad Server Set' in red and pink, £60, Matilda Goad & Co (matildagoad.com). 'Hippomobile' **sugar bowl**, £355, Hermès (hermes.com). 'Roman Dove Vino' **dessert plate**, £130 for two; 'Riviera Giallo' linen **napkin**, £55 for two, both La DoubleJ (ladoublej.com). **Napkin ring** in 'Orange', £8.99 for two, H&M Home (hm.com) ➤



From top 'IKB54' **tablecloth**, £123, Les-Ottomans (les-ottomans.com). For similar **milk jug**, try 'Saut', £205, Hermès (hermes.com). 'Palm' **side plate**, £6, Lenta Living (lentaliving.com). 'Wildbird' **dessert plate** by La DoubleJ, £115 for two, Mytheresa (mytheresa.com). **Blue pot**, £12, H&M Home (hm.com). For similar **cup and saucer**, try House of Aten, £47 for six, Not On The High Street (notonthehighstreet.com). For similar **champagne flute**, try 'Morro Seamless Flute', £12, Anthropologie (anthropologie.com). '**Shell-shaped dish**', £8.99, H&M Home (hm.com). For similar plate, try 'Green New Lily of the Valley' **decorative plate**, £170, Dior (dior.com). 'Wildbird' **dessert plate**, £115 for two, La DoubleJ (ladoublej.com). Gold-coloured **cutlery**, £8.99 for three pieces; 'Bon Appétit' **napkin**, £9.99 for two, both H&M Home (hm.com). 'Striped Corded' **napkin ring** by Anna + Nina, £25 for four, Selfridges (selfridges.com). For similar champagne flute, try 'Garden' **glass** by Anna + Nina, £15, Selfridges (selfridges.com). 'Purple Scallop' **dinner plate** by Anna + Nina, £29.95, Willow & Wolf (willowandwolfboutique.co.uk). 'Purple' **breakfast plate**, £11.57, Lenta Living (lentaliving.com). 'Slinky Rosso' **dessert plate**, £95 for two, La DoubleJ (ladoublej.com). For similar **wine glasses**, try 'Green & Yellow' vintage glasses, £54 for two, The Go-To (thegoto.com). 'Green Hibiscus' **breakfast plate** by Anna + Nina, £24.95, Willow & Wolf (willowandwolfboutique.co.uk). For similar **cocktail stirrers**, try 'Cocktail & Nibble' by Sandralexandra, £95, Glassette (glassette.com). 'Granada' **orange-striped plate**, £31.29, Lenta Living (lentaliving.com). 'Roman Dove Bosco' **dessert plate**, £130 for two, La DoubleJ (ladoublej.com). **Shot glass**, £47.69 for two, La Louème (laloueme.com). For similar **spoon**, try 'Lemon' cutlery by Les-Ottomans, £90 for four pieces, Courthouse Interiors (courthouseinteriors.com). For similar **plate**, try 'Amalfi Coast Lemons' plate, £116 for two, Wolf & Badger (wolfandbadger.com). For similar knife, try 'Bistrot' **cheese knife** in 'Lime' by Sabre Paris, £25, Maison Flaneur (maisonflaneur.com). 'Red/Striped' **plate**, £6.99, H&M Home (hm.com). 'Orange Pomegranate' **tapas bowl**, £12.43, Lenta Living (lentaliving.com)



From top For similar **tablecloth**, try 'IPT30', £98.63, Les-Ottomans (les-ottomans.com). For similar glasses, try 'Peach Swirl-Stem' **flute**, £78 for four; 'Funky' **water glass**, £52 for four, all La Louème (laloueme.com). Linen **napkin** in 'River Cioccolato', £55 for two, La DoubleJ (ladoublej.com). Rattan **napkin ring**, £6.99 for two, H&M Home (hm.com). 'Jade' **wine glass** by Anna + Nina, £13, Selfridges (selfridges.com). 'Ottoman Palms' **hand-painted plate**, £85, Les-Ottomans (les-ottomans.com). 'Copper-coloured/Matt' **cutlery**, £8.57 for three pieces, H&M Home (hm.com). 'IKPM61' cotton **placemat**, £20.58, Les-Ottomans (les-ottomans.com). 'Magique Ocean' **trinket tray** by Anna + Nina, £19.95, Trouva (trouva.com) ED

Turn up the heat

Good food is an integral part of outdoor entertaining and, this summer, the latest innovations in the outdoor-cooking arena – from transportable grills to customisable and modular kitchens – will help you impress guests. There's not a burnt sausage in sight!

'Emily' by Emu

For those who enjoy cooking in front of people (and let's face it, no one wants to be stuck spinning salad leaves while guests mingle outside), Emu's aluminium outdoor kitchen 'Emily' is the only thing you'll need to invest in this season. Designed to 'celebrate the joy of preparing and sharing meals in the open air', its modular elements allow you to cook on the stoneware top, barbecue on the grill or wash veggies in the sink, all without having to leave the party. Approx £30,770 (emu.it).

outdoor kitchens

'Vesta' by Outerra

Known for its outdoor kitchens, Outerra has now made its first barbecue. It's a sleek, tripod-mounted and powder-coated offering, designed by Raffaele Lazzari, that is a surefire way to raise your BBQ game. Replete with two semi-circular grills, it can be fuelled with wood logs, charcoal or briquettes. Novelty apron strongly discouraged. Approx £2,470 (outerra.it).





'Via Nolfi' by OF OutdoorKitchens

The professional-style finish of stainless steel is taking residential kitchens by storm, and that appeal also applies to the outdoors. If this material is for you, then OF OutdoorKitchens is a brand that's been ahead of the curve. The design of its 'Via Nolfi' kitchen is inspired by the medieval gate that welcomes visitors to the city of Fano (where the brand hails from) – a nice bit of trivia to share with guests while you grill. Price on application (ofoutdoorkitchens.com).



'Phil' by Ethimo

Even the smallest of barbecues ought to cater for multiple cooking methods, which is why Ethimo's 'Phil' is so handy. Created by Gordon Guillaumier, the series comprises a 'brazier grill module' (pictured left, £9,480), 'kitchen sink module' (pictured right, £10,680) and the 'induction cooktop module' (£13,080). Invest in them all and cluster them together, or add to your collection as you need – either way, they all come in a choice of olive or black and feature a swivelling teak-wood top suitable for chopping, serving or to use as a handy cover (ethimo.com).



'Helios' by Molteni & C

When the king of understated luxury Vincent Van Duysen revealed the 'Helios' kitchen for Molteni & C, many people's al fresco aspirations were raised. Crafted from natural stone, ceramic, teak and steel, it offers more than enough countertop space to whip up a hearty dinner of lamb chops and Jersey Royal potatoes à la Toklas's head chef Chris Shaw (see his recipe, right). From £35,000 (molteni.it).



What's on the menu?

Cult restaurant Toklas's outdoor terrace is notoriously difficult to book in summer but, thankfully, its head chef Chris Shaw is on hand to share its winning barbecue recipe

This is a fresh spring/summer barbecue dish, ideal for two people, that's easy to throw together, and even easier to scale up if you have guests. You can use other cuts of lamb, but I find chops are the best fit. We serve the dish in the restaurant, but it will work well in your garden too.

Ingredients

250g Jersey Royal potatoes (or new potatoes) • 4 lamb chops • 80g agretti (an Italian leaf otherwise known as Monk's beard), washed

For the salsa verde

1 small bunch parsley • 1 small bunch basil • 1 small bunch mint • 1 small handful of wild garlic (1 clove of normal garlic if wild garlic is not available) • 1 heaped tbsp mustard • 1 tbsp red wine vinegar • 50g capers • 20g anchovies (around 2-3 fillets) • 100ml olive oil • Salt and pepper

The steps

• Start by cooking the Jersey Royals – put them in a pan with cold water and a good pinch of salt. Bring to a gentle boil. They should take 15-20 minutes to cook. Once done, leave in the pan to stay warm.

• To make the salsa verde, combine all the ingredients together in a food processor – ideally leaving it a little coarse. Season with salt and more vinegar if necessary. The wild garlic gives it great flavour and colour but can be substituted with normal garlic.

• Set your barbecue to medium-high heat, through gas control or charcoal. We don't want the grill at maximum temperature. Season the lamb chops with salt and pepper and cook on the grill for around five minutes on each side – if they are fatty, try to render out some of that fat. You can marinate the meat for this, but if the lamb is good quality I prefer just salt and pepper. Once the chops are cooked (an internal temperature of 46-48°C is ideal), let them rest in a warm place for four to five minutes.

• Blanch the agretti in boiling salted water very quickly (around 10 seconds), take it out into a big mixing bowl, add the hot potatoes and toss in the salsa verde, dressing it like a warm salad. Serve with the chops. ➤

WORDS: ALICE FINNEY PICTURES: BERNARD TOUILLON



‘Agher’ by Fògher

Fiery feasts call for equally hot equipment. Enter Fògher’s new ‘Agher’ here in ‘Sienna’, an outdoor kitchen that dazzles in a sizzling shade of burnt orange. One for master chefs looking to impress with their barbecue skills, it is gas-operated so easy to cook with because you don’t need to fuss about with the flame. Serve your creations on the brand’s matching outdoor dining table and bar stool for full effect. Approx £19,060 (fogher.com).

‘Zoe’ by The Cut

Want an outdoor kitchen that has everything your indoor one does? The Cut’s steel ‘Zoe’ is your answer. The sizeable design, in a cool stone finish or inky black, takes the brand’s signature minimalist look and amplifies it with bespoke elements such as aluminium-framed cabinetry and ceramic drawers. From £60,000, Onestà (onesta.design).





‘Chiminea’ by Big Green Egg

More than an outdoor grill, this instantly recognisable design fast became a status symbol. To mark its 50th anniversary, the brand is rereleasing this green limited-edition version of the cult classic, ‘Chiminea’, which has a dual function as both an outdoor heater and wood-fuelled fire pit. £675 (biggreenegg.co.uk).



‘Land’ by Poliform

Designed by Poliform in collaboration with CAP, this kitchen is intended to blend into your garden while still offering maximum functionality. Visually, it’s as light as can be, with aluminium and steel modules attaching along beams that lend the cabinetry a suspended look. Plus, you can place it anywhere, as it runs purely on gas or battery power. £61,024 (poliformuk.com).



Time for a tipple?

Hannah Crosbie, the so-called ‘Nigella of wine’ and author of bestselling book ‘Corker’, reveals what she’ll serve guests this summer and how to ensure it’s enjoyed by all

Which bottles will be featuring on your personal wine list this summer? Sparkling wines and rosés like Aldi’s ‘Specially Selected Rosorange Rosé’ (£9.99, groceries.aldi.co.uk) – I have a penchant for wines with a higher acidity and citrusy flavours. Chilled reds such as a ‘Cuvée des Galets Rouge 2022’ from Les Vignerons d’Estézargues (£13.50, nattyboywines.co.uk) will also get a look in – it would be as welcome at a picnic as at a bistro table.

What are your top tips for serving drinks outside during the summer months? Obviously, ensuring a wine doesn’t become too warm and spoil is a priority for outdoor dining, but there is such a thing as serving your wines too chilled – so cold that fewer aroma compounds are released and you can’t smell the wine you’re drinking. It’s fine if you’re looking for something refreshing to knock back, but for more complex wines you wish to savour, don’t be afraid to leave the bottle out of the ice bucket to reach an appropriate temperature. If you want peace of mind for a picnic, Partner in Wine’s stainless-steel insulated wine bottle (£35, partnerinwine.co.uk) claims to keep bottles cool for up to 24 hours.

What glassware would you recommend? Zara has some of the finest high-street glasses – I get so many questions about its designs when I post images on my socials. On the top of my birthday wish list, though, are Maison Balzac’s superbly playful gin-and-tonic glasses (£74 for a set of two, us.maisonbalzac.com), complete with hand-blown-glass lime wedges.

outdoor kitchens

‘Barbecue’ by Officine Gullo

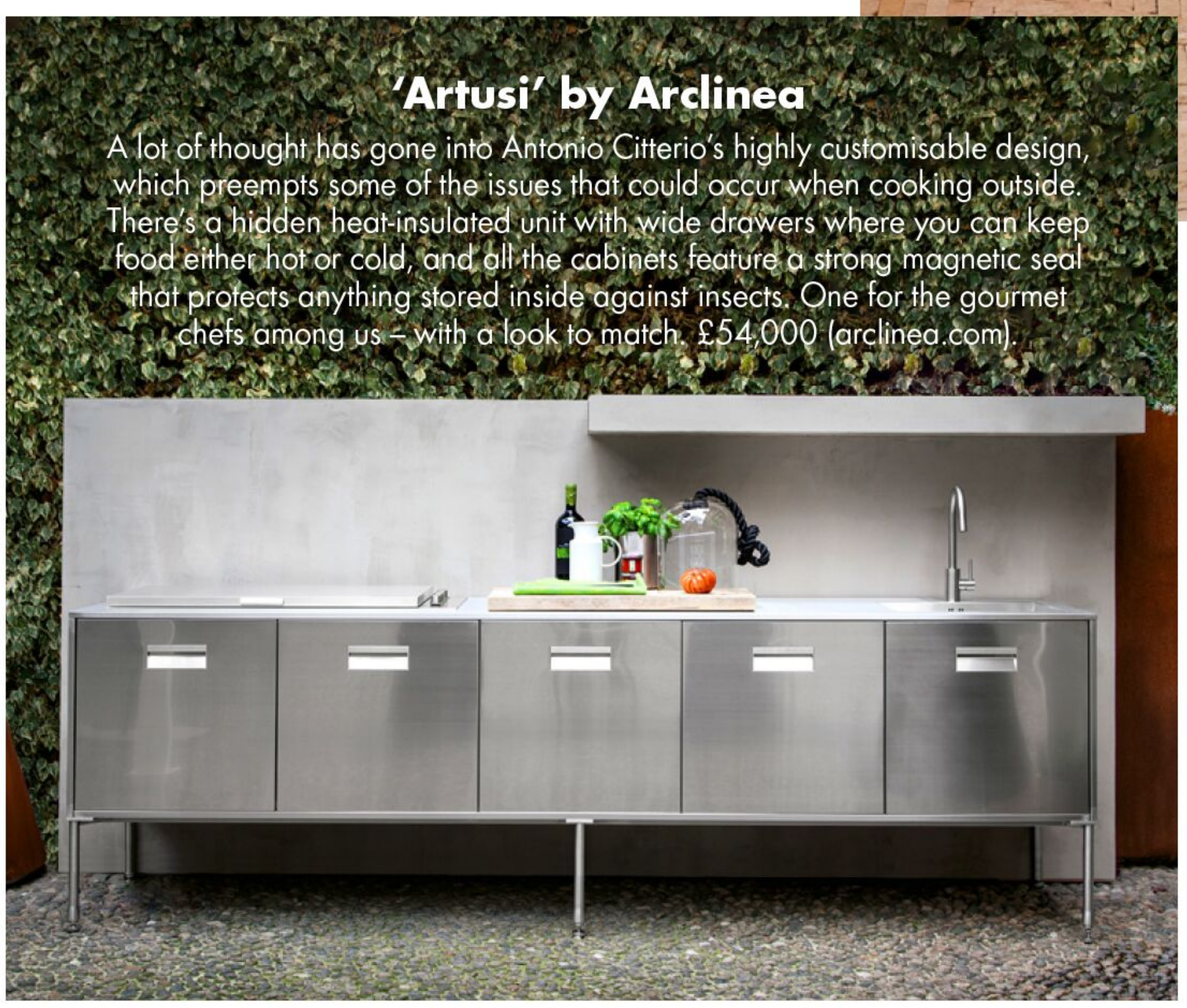
Officine Gullo’s kitchens are the pinnacle of luxury, and that is also true when it comes to outdoor cooking. Built from weather-resistant stainless steel, its new barbecue is available in three sizes and embodies the distinctive robust styling (and vast range of colour options) that the Italian company is known for. As well as the grill there’s an infrared ceramic cooking area that can reach up to 980°C. Smokin’. £15,402 (officinegullo.com).





‘Long Island BBQ’ by Cox & Cox

Not everyone wants their outdoor kitchen to look like it could be from the set of *The Bear*. For some, a rustic look is preferable. This design has a natural finish, but behind the wood-effect cabinetry is technology from hit American brand Gourmet’s appliances, as well as LED controls and a sear-burner shelf. The best thing? The griddle in the grill can be removed for a pizza stone or wok stand instead. £2,850 (coxandcox.co.uk).



‘Artusi’ by Arclinea

A lot of thought has gone into Antonio Citterio’s highly customisable design, which preempts some of the issues that could occur when cooking outside. There’s a hidden heat-insulated unit with wide drawers where you can keep food either hot or cold, and all the cabinets feature a strong magnetic seal that protects anything stored inside against insects. One for the gourmet chefs among us – with a look to match. £54,000 (arclinea.com).



‘Sticks’ by Cane-Line

Your culinary style should be at the centre of your kitchen, so, if you’re someone who prefers impeccable salads over, let’s say, steaks, then Cane Line’s ‘Sticks’ is the outdoor food-prep station for you. There’s no grill or hob; instead, surface space and utensil storage are prioritised. From £3,945 (cane-line.co.uk). ED



‘Zest’ by Myface

Not all outdoor cooking is about flame-raising – understated elegance can work, too. Take this marble-topped kitchen, which extends into a table or bar. Its metal structure comes with curved cabinetry and an induction hob. Approx £20,980 (myface.eu).

PICTURES: ROBERTA DE MIN

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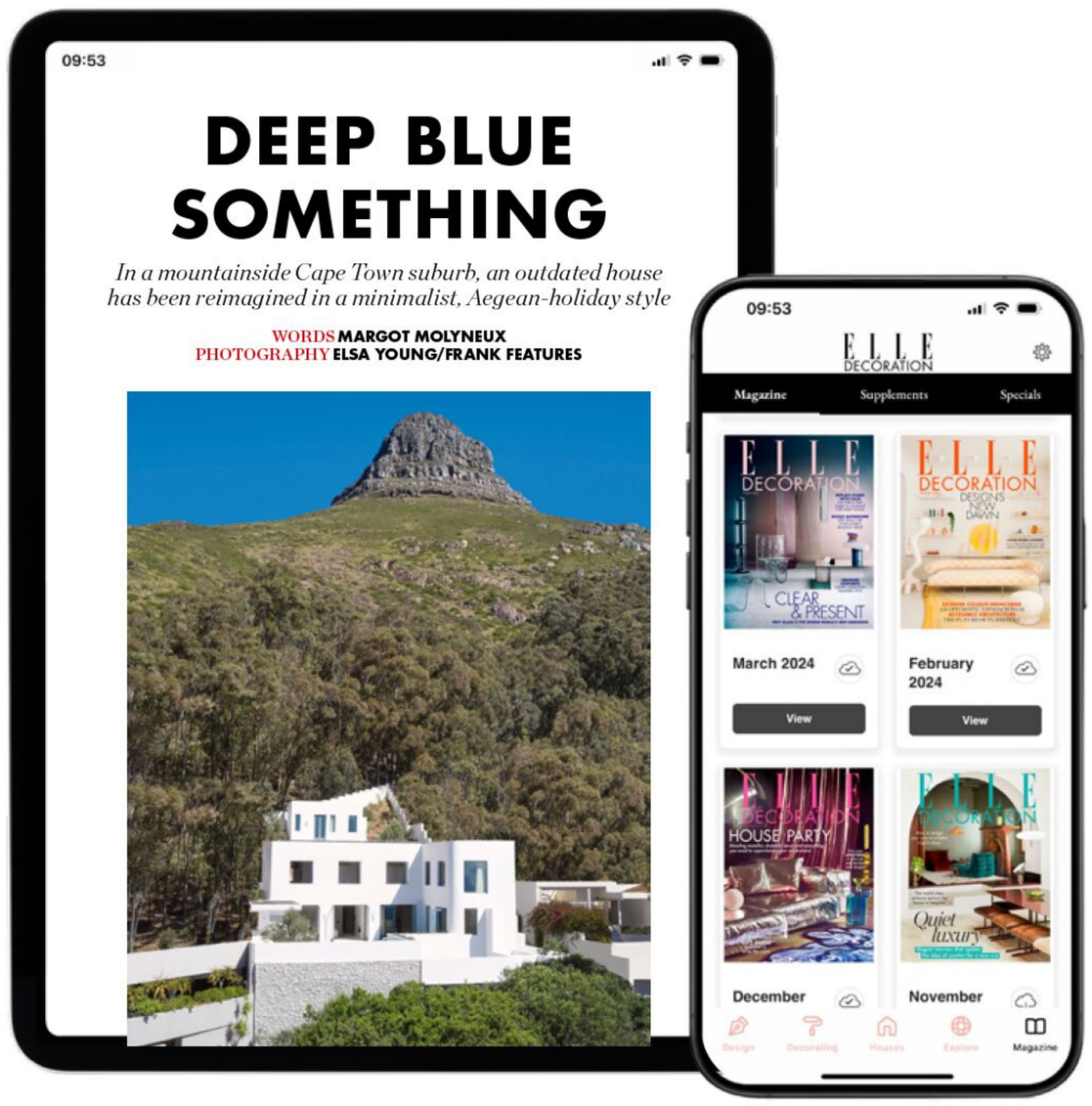
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Pols Potten (polspotten.com)
Poltrona Frau (poltronafrau.com)
Pooky (pooky.com)
Pool Studio (poolstudio.fr)
Porada (porada.it)
Porro (porro.com)
Pottery & Poetry (potteryandpoetry.eu)
Prestel (prestelpublishing.penguinrandomhouse.de)
Provision (provisionstore.co.uk)

Q

Quadro Design (quadrodesign.it)

R

Raawii (raawii.eu)
Rose Uniacke (roseuniacke.com)

S

Sabourin Costes (sabourincostes.com)
Sahco (sahco.com)
Saint Laurent (ysl.com)
Santa & Cole (santacole.com)
Scavolini (scavolini.com)
Schumacher (fschumacher.co.uk)
Scion Living (scionliving.com)
Selfridges (selfridges.com)
Serax (serax.com)
Sergio Rodrigues (sergiorodriguesatelier.com)
Servomuto (servomuto.it)
Shrig Shop (shrigshop.com)
Signorino (signorino.com.au)
Smith Street Books (smithstreetbooks.com)
Space Furniture (spacefurniture.com.au)
Spazio Leone (spazioleone.com)
Ssense (ssense.com)
Stephen Jones Millinery (stephenjonesmillinery.com)
Stoff Nagel (stoffnagel.com)
Studiotwentyseven (studiotwentyseven.com)
Sutherland (sutherlandfurniture.com)
Svenskt Tenn (svenskttenn.com)

T

Tacchini (tacchini.it)
Taschen (taschen.com)
Tekla (teklafabrics.com)
Teppich-Art-Team (teppich-art-team.ch)
The Colour Flooring Company (colourflooring.co.uk)
The Conran Shop (theconranshop.com)
The Go-To (thegoto.com)
The Space Agency (@thespaceagencyza)
Timorous Beasties (timorousbeasties.com)
Trouva (trouva.com)
Twentytwentyone (twentytwentyone.com)

U

Uma Objects (umaobjects.com)

V

V&A (vam.ac.uk)
Van Rossum (vanrossum.eu)
Very Simple Kitchen (verysimplekitchen.com)
Vezzini & Chen (vezziniandchen.com)
Via Material (viamaterial.de)
Vitra (vitra.com)

W

Wall&Decò (wallanddeco.com)
West One Bathrooms (westonebathrooms.com)
Willow & Wolf (willowandwolfboutique.co.uk)
Wolf & Badger (wolfandbadger.com)

Y

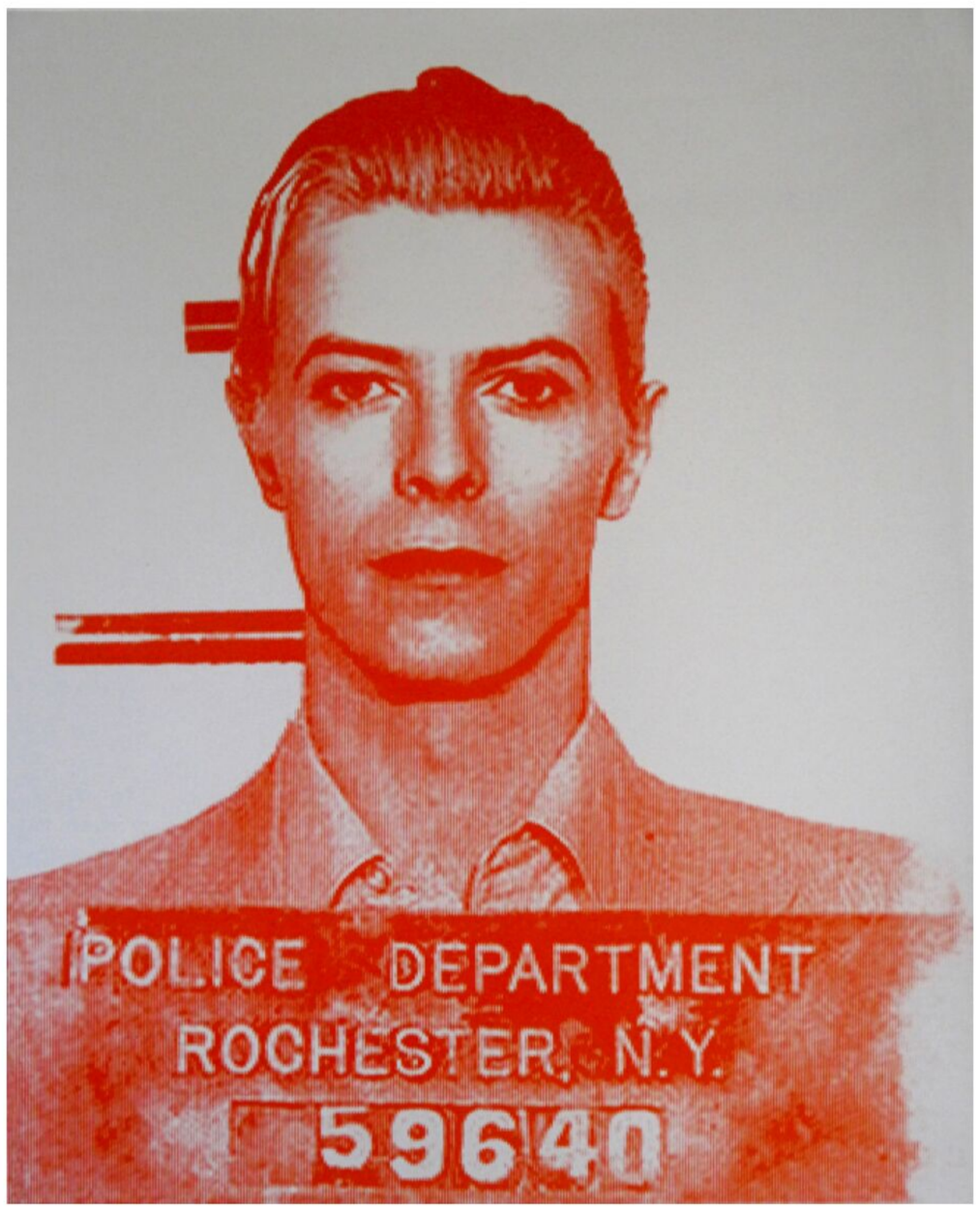
Yakusha (victoriayakusha.com)
Yes Colours (yescolours.com)
YSG Studio (ysg.studio)
Yves Salomon (yves-salomon.co.uk)

Z

Zanotta (zanotta.com)
Zegna (zegna.com)
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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: 'David Bowie' Screen print. Edition of 25. 56 x 45cm. £300.
Visit: **www.davidstudwellgallery.co.uk** or email **david@davidstudwellgallery.co.uk**



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ROB COLLINGBOURNE

Rob is a London-based printmaker working with monoprinting. He mainly prints from hand-torn paper stencils incorporating chine-collé and other techniques. He embraces the degradation of the paper plates as they curl and crease to trap ink in unexpected ways.
robcollingbourne.co.uk





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EXCESS TO IMPRESS

WHEN FASHION DUO DOLCE & GABBANA FIRST SAW THIS HOME PERCHED ON A CLIFFTOP IN PORTOFINO, IT SEEMED LIKE 'A FAIRY-TALE CASTLE'. SO THEY SET OUT TO CREATE A FANTASY INTERIOR TO MATCH…

WORDS **AMY BRADFORD**
PICTURES **FRANÇOIS HALARD/MANAGEMENT+ARTISTS**

There are few places on the planet as romantic as Portofino. A picturesque fishing village on Italy's northwestern Riviera, its secluded bays and rugged terrain, heady with the scent of cypress, Scotch pine and eucalyptus trees, have seduced many a distinguished holidaymaker (Elizabeth Taylor and Grace Kelly were fans). Fashion designers Domenico Dolce and Stefano Gabbana bought their home here a few years ago, attracted by the temperate climate, wild landscape and proximity to their professional stamping ground, Milan, just two hours' drive away. Their rambling estate, perched atop a cliff with idyllic views across the Mediterranean, was built at the turn of the 19th century. It boasts no fewer than four villas – one each for Domenico and Stefano, plus their own guest houses – so both private and social needs are perfectly catered for. 'We come here with friends and everyone can have their own space, but we all meet and have meals together,' they explain. 'And when it came to decorating, it was a treat to have so much space to let our creativity run free. We went for a mix of eclectic, classic and romantic style, which changes as you move through all the different rooms.' We asked the pair to give us a tour of their grand pad, and discovered an extravagant, oh-so-fabulous temple to maximalism. Prepare to be amazed!

ORIGINALLY PUBLISHED IN ELLE UK

Stefano Gabbana (left) and Domenico Dolce on their vintage Aquariva speedboat, the Vergine Maria. 'It was a gift from me to Domenico,' explains Stefano. 'For us, it represents a dream – the idea of "La Dolce Vita", one of our eternal sources of inspiration.' Likera fairy-tale castle, Villa Olivetta peeps from between the trees. 'Since we spend most of our time in the city, this place is like an oasis – a refuge from stress and work,' says Stefano. ▷

August 2006

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

Blue skies, even bluer seas and bright sunshine untroubled by clouds tend to be a summer cocktail capable of putting anyone in a good mood. And, when those components are not available in the UK (at least not reliably), many of us find ourselves dreaming of fulfilling our vitamin D quotient overseas. For Domenico Dolce and Stefano Gabbana, the Italian founders of Dolce & Gabbana, that place of escape is Portofino, a picturesque town on the Italian riviera that's close enough to the fashion capital of Milan and has long attracted royalty as well as Hollywood's elite. Eighteen years ago, when photographer François Halard pulled up to the couple's clifftop mansion aboard a yacht, expectations for excess were high. Known for their love of maximalism, Dolce & Gabbana noted that this was a place in which they allowed their 'creativity to run free'. It did not disappoint.

In this issue, we peer into holiday homes both calming and colourful, as well as houses inspired by the joy of vacations. Take, for example, the Berlin apartment by designer Fabian Freytag (p122) that channels Portofino through a totally different lens. Of course, though, decadence is always on trend, and when key players from the fashion world get their hands on a slice of paradise the results are memorable – just look at the growing collection of hotels launched under the watchful eyes of the likes of Officine Universelle Buly's Ramdane Touhami (Hotel Drei Berge in Switzerland) or Portrait Milan, owned by the family behind fashion house Ferragamo (p78). Holidays have never been chicer.

WORDS: CLARE SARTIN PICTURE: FRANÇOIS HALARD

deVOL

Simple Things, Beautifully Made


ANOUSHKA SHANKAR


YUJA WANG


MICHAEL BUBLÉ


SIR ANTONIO PAPPANO

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