

FINANCIAL TIMES

H&S

15 APRIL
2023

SPRING DESIGN ISSUE

BREAK THE MOULD

A celebration of bold ideas

INCLUDING

LIBERTY GOES TO MILAN

HENRY HOLLAND
TURNS POTTER

AT HOME WITH "THE
PRINCESS OF SOHO"

HOW TO BUY A DINOSAUR

MY MOTHER,
CHARLOTTE PERRIAND





HORIZONS NEVER END



LOUIS VUITTON





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Photography by SEAN + SENG
Styling by TAMARA ROTHSTEIN

KRISTINE LINDSETH wears MARTINE ROSE denim gilet, POA. LOEWE padded cotton drill top, £795, wool zip-up hoodie, £1,100, cotton drill low-crotch trousers, £795, and satin Comic Balloon pumps, £1,400



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Pople say that decades are rarely defined by the styles for which they become known until far later than expected: the banana plants, swing chairs and rattan themes

of the '70s, for example, only became apparent during the second part of that decade. Likewise the '80s: its electro-pop primaries and Memphis modernism are only remembered with the benefit of hindsight as having defined interior design at the time.

Many people predicted that, as with the Roaring Twenties last century, there would be a resurgence in the same exuberant, maximal decorative taste this time around. And as we head toward the midpoint of the decade it's clear that certain hallmarks of that spirit have taken hold again. Looking at the features we have lately put together, I have been taken by a number of design tics that have been popularised in recent years: paint in deepest jewel tones that covers every inch of ceiling, woodwork and coving; clashing textiles; curvilinear furniture; terrazzo everywhere; and a spike in pearly iridescent tiles. In order to verify your style kudos for 2023, we've compiled a game of bingo against which you can check your own aesthetic leanings (page 38). If you want to stay on trend this summer you should be using coloured bathroom grouting and enlisting in a workshop to decorate your ceiling rose.

Many of the ideas above feature in the home of India Rose James. The "Princess of Soho", granddaughter of Paul Raymond and heir to a £329mn fortune has invited us to see the property she has been renovating for the past six years (page 58). As a scion of a legendary pornographer and impresario, James was unlikely to live a quiet life in the suburbs, but she has diverged from the family's first interests to plough new energy into the area where the Raymond estate still manages a vast portfolio. Her Soho



Revue Gallery promotes emerging artists, with artists' studios now open near the Soho Estates HQ, and her home reflects the same artistic sensibility – her walls are full of her protégés' vibrant works.

I've always been fascinated by the mythology of Soho. With its seedy licentiousness and unapologetic taste for hedonism, it feels deliciously unique to London: the capital's dirty, beating heart. On its fringes lies a rare point of gentility, Liberty London, one of the city's most extraordinary landmarks and a temple to high fashion, haberdashery and arts and crafts. This month sees the department store stage a takeover in Milan as it becomes the focus of two

TO VERIFY YOUR STYLE KUDOS WE'VE COMPILED A GAME OF BINGO

exhibitions, as well as the subject of a new collection of textiles conceived by the nonagenarian Italian interior designer Federico Forquet (page 46). Forquet, a lifetime admirer of Liberty's – its ties were the quintessence of gentlemanly deportment when he was growing up in Naples – was determined to use the collaboration to go beyond the chintzy tana lawn prints one might

associate with its archive. Instead, his designs draw on the futurists, the English vorticists and the work of the former Liberty creative Bernard Nevill – you can see it all here, photographed around his home. It's a fabulous irony that it should take a 93-year-old to teach a new generation of textile artists how to rethink design. But in its nod to many previous artistic movements the results are dazzlingly contemporary.

Lastly, for anyone looking for some more razzle dazzle at dinner time, Ajesh Patalay offers some options that will surely make you smile (page 77). What better way to bring some theatre to the table than with a crescendo of "Hello, Trolley!" style? ■HTSI

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MATTHEW MORRIS

For this week's high-jewellery shoot, the set designer drew inspiration from the exhibition of Constantin Brâncuși's studio on show at Paris's Centre Pompidou. "His large, egg-like pieces encourage the same drape and posture as a neck, so it was a nice starting point to visually dictate what we were doing."



KRISTINE LINDSETH

After her debut on a worldwide exclusive for Louis Vuitton in 2021, the Norwegian model moved to Paris. She's currently one of the faces of the Valentino campaign shot by Steven Meisel. For this week's shoot by Sean + Seng, she was styled by Tamara Rothstein in surreal, avant-garde pieces.



CHRISTOPHER HORWOOD

Horwood's love of photography was ignited at the age of 14, while still at school. "The images appearing on paper, the solitude and peacefulness of the process made for a magical experience," he says. He considers his photos in this issue of designer Federico Forquet's home a highlight of his career.



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AND THE BEST SOUVENIR I'VE BROUGHT HOME is anything free, from the first time I went travelling in my early twenties. When I was a kid, growing up in Russia, I didn't really have much. I still collect museum maps, subway tickets; I have a huge box of things. I'm thinking about doing something with it one day. When you think about these sorts of leaflets, there are so many people involved in designing them.

THE BEST BOOK I'VE READ IN THE PAST YEAR is the Rem Koolhaas book about New York, *Delirious New York: A Retroactive Manifesto for Manhattan*. Mostly, I read very boring professional books on urban design and architecture. The design book I just did with Rizzoli represents a chapter of my life. It's an important experience to look back before moving on to something else. *How to Land in the Metaverse: From Interior Design to the Future of Design* is published by Rizzoli on 25 April at \$75

THE LAST MUSIC I DOWNLOADED was 2000s *Hits Essentials*. I had this hit of nostalgia, I guess. I also like to listen to Chopin.

MY STYLE ICON is the basketball player Dennis Rodman. I like his confidence. And the way he combined things you're not supposed to wear as a basketball player – the coloured hair, painted nails and feminine details – and did it so well. It was so innovative in the 1990s. It really caught my attention.

THE BEST GIFT I'VE GIVEN RECENTLY was a trip to Morocco, which I gave to my partner, Tyler [Billinger], for his birthday. It's such a different environment, but just a few hours from Paris. We were in Marrakech, staying at Amanjena. I loved walking around the local markets and finding hidden streets to get lost in. And we spent a night in the desert – a couple of hours outside the city. We stayed in a tent and had the most amazing food cooked by a local chef. aman.com/resorts/amanjena

Harry Nuriev

The artist, architect and furniture designer on Dennis Rodman, free souvenirs and his "Transformist" fridge

INTERVIEW BY VICTORIA WOODCOCK
PHOTOGRAPHY BY JULIEN LIENARD

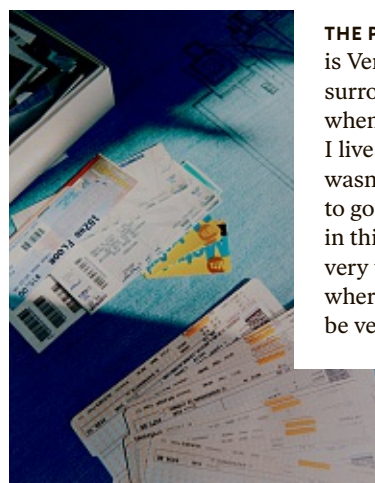
MY PERSONAL STYLE SIGNIFIER is to wear the same thing at home, at a studio meeting and then going out to dinner. I just dress in the morning so that I feel comfortable. It can sometimes be a little inappropriate, but I don't care. Can I say "inappropriate" as a style? The more I play with my style, the less I care about brands.

THE LAST THING I BOUGHT AND LOVED was an Evian water fountain. I have it in my kitchen, and I'm saving up all the plastic bottles it uses. I have a huge pile. When you drink the water, the bottle collapses, squeezes in; I'm going to use them to create a chandelier for an interior design project that I'm working on in Tuscany right now. So I drink water and stay hydrated, but I also create something upcycled. *Evian (re)new* (designed by Virgil Abloh)

THE PLACE THAT MEANS A LOT TO ME is Versailles – not the palace, but the surrounding area. I really feel different when I'm there. It's very close to where I live in Paris now, but even when it wasn't I still always tried to find time to go there. There is something special in this place. You might think that it's very touristy, but you can find areas where there are no people at all. It can be very peaceful.



Top: Nuriev at home in Paris. Above: his most recent download. Left: a gaming chair in denim designed by Nuriev and (right, under desk) a dresser from his collaboration with Balenciaga. Below: tickets he has kept from his travels



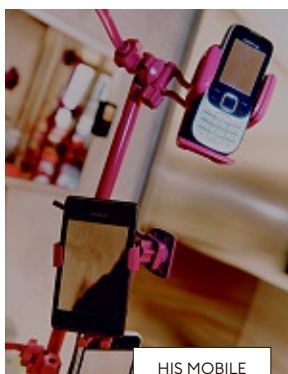
Right: Nuriev's denim-covered dining table and pouffes, a prototype of his new collection for Carpenters Workshop Gallery. Below: his bedroom



I HAVE A HUGE-ASS TABLE. YOU COULD HAVE A G8 SUMMIT AROUND IT



Right: empty water bottles that Nuriev intends to upcycle to create a chandelier. Below: his grooming staples include Dr Barbara Sturm products. Bottom: Nuriev at his denim table; behind him is his transformed American fridge



HIS MOBILE PHONE FLOOR LAMP

AND THE BEST GIFT I'VE RECEIVED was also a trip – a historical tour of Rome and Florence, from Tyler. We had private visits to every single museum. This has been a dream of mine since studying architecture at university. It was very beautiful. There was one church in Rome – the Basilica di San Clemente al Laterano – with mosaic tiles that had been upcycled from other churches, and the main entrance had a moulding that was asymmetric, because they used things that were already available. This was hundreds of years ago and they were already thinking about upcycling. Imagine a building today where you have windows and doors and roofs from different buildings all brought together; it would be such an amazing project.

I HAVE A COLLECTION OF miniature furniture – versions of pieces that I've designed in full size for my projects. They're 3D-printed. I really like to see them on a different scale, to understand how small we are, actually. They're everywhere in my studio right now. I've always loved miniatures but I never took them seriously. I thought I was just being childish. But then I figured that it's a big business; there is a huge fair in Chicago dedicated to them. It's a full-on industry. I think it's where adults can secretly return to childhood.

MY FRIDGE is my favourite thing. A while ago, when I was thinking about what style of design I belong to and how none of them really described me, I decided to create my own style: Transformism. It's when you transform things that are already around you. And my refrigerator is an example of this. It's a huge American, side-by-side fridge – the shape is so industrial – which I've turned into a credenza. It's been custom-painted inside and out with flowers and stuff, and it holds books, documents and many other things. It's always open. I do have another small fridge for food, too – just the very basic essentials – but this one is quite something. It's a fantasy of a refrigerator. In my apartment there are so many repurposed things; I've used computer keyboards as a frame for my mirror, for example

AN INDULGENCE I WOULD NEVER FORGO is vanilla ice cream. Growing up, I think we had only two flavours available, chocolate and vanilla, and I liked vanilla.

THE WORK OF ART I WOULD BUY IF I COULD is Marcel Duchamp's *Fountain*. The famous urinal. One hundred per cent. Again, it's about repurposing things, at a time when everyone was trying their best to create something new.

THE GROOMING STAPLES I'M NEVER WITHOUT are Dr Barbara Sturm for my skin, and a dry brush. But I don't have two hours in the morning to use a roller on my face. Mostly these things just sit there quietly in my bathroom, and when I'm in the mood I use them. If I brush my teeth, then I'm so happy.

THERE ARE SO MANY THINGS I COULD NEVER PART WITH. I'm an extremely sentimental person. This could be a whole other interview – or a museum retrospective.

MY FAVOURITE ROOM IN MY APARTMENT is the dining room. When I was growing up, we didn't have a table, and I would use the windowsill to do my homework and stuff. So now I have a huge-ass table that fills the whole room; it's hard to walk around it. I don't even need that much surface, but I really like it. It's covered in denim, and it's a prototype from my new soft furniture collection for Carpenters Workshop Gallery. I use it for meetings, workshops, craft activities... you could have a G8 summit around it.



SOME OF HIS MINIATURE FURNITURE

MY FAVOURITE APP is Procreate – a digital drawing app that I use a lot for my work.

SOMETHING I'VE RECENTLY DISCOVERED is craft and DIY. For example, I recently cut my clothes that I no longer need into hundreds of 20cm x 20cm squares and sewed them into a patchwork pattern. It's full of memories. I then used it to reupholster my sofa. Living in Paris inspired me to do this. I was living in New York previously; Paris somehow brings you back to basics. It's more about tactile things; less about everything being on computers.

MY FAVOURITE BUILDING has actually been destroyed. It's the Château du Louvre, a medieval castle that stood on the site of what is now the Louvre. All that is left are remains of the foundations underground. I love this building because it was a very particular example of gothic French architecture. Right now I'm working on a virtual reconstruction, with a twist of my own design inside.

IN ANOTHER LIFE, I WOULD HAVE BEEN a dentist. I don't know why, but ever since I was little I've thought about being a dentist. Maybe because it's similar to being a sculptor.

THE WORK OF ART THAT CHANGED EVERYTHING FOR ME was Christian Boltanski's *Personnes* – his 50-tonne pile of clothes that was shown at the Grand Palais museum in Paris in 2010. I didn't get the chance to see it in real life, but I still think this work is very touching. But before that, and more accessible to me when I was younger, was the work of the filmmaker Lars von Trier, who I consider an artist. I was both shocked and moved by his films, especially *Breaking the Waves*.

THE BEST BIT OF ADVICE I EVER RECEIVED was that when you master something, you have to run away and do something else. I also like something that I think David Lynch said: if an idea's new to you, then it's new. As artists, we are creating our own world, our way. ■HTSI



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THE FIX

TREND

MATCH POINTS

From deeper sleep to a more luminous complexion, life looks more radiant by candlelight, says *Aimee Farrell*

PHOTOGRAPHY BY **AYLIN BAYHAN**

Clockwise from top: TRUDON wax candles, £22 for six, abask.com. OSANNA VISCONTI bronze Alga candlestick, £1,380, abask.com. MORO DABRON x JAMB candle, £280. NORDAL teak and glass console table, £750, amara.com



Left: OSANNA VISCONTI bronze Melted candlestick, £1,340, abask.com. ETHNICRAFT metal and glass Nesting side table, £678 for set, amara.com. Right: WAX ATELIER Turkish Red dining candles, £16.50 for two



candles, and naturally dyed beeswax-finished textiles, employing a traditional dipping technique. Working with natural beeswax from The London Honey Company but also innovative German-made waxes formed from green tea, rose and orange (as a byproduct of the orange juice industry), Lely has a deep understanding of her medium – and the power of candlelight.

“Striking a match, trimming the wick or blowing out the flame are ritualistic steps that can help you to disconnect from the stresses of urban life,” says Lely, who even works by candlelight during the day. For her, it’s a practice that connects us to an ancient past, when candlelight provided a moment of spiritual illumination in a far darker world. She has observed a growing appreciation among consumers for natural candle-making. At the beginning of winter, as the energy crisis prompted fears of blackouts, Wax Atelier saw a huge upswing in sales, and customers shared their candle customs on social media. “The use of candles makes people much more aware of the finite quality of resources. Wax is still a precious material – you can’t just create it in abundance without nature being present. It’s all interconnected with the bees and flowers.”

CANDLELIGHT BURNS BRIGHTLY in the work of wife-and-husband designers Hannah Plumb and James Russell of the creative studio JamesPlumb. They conjure magical environments such as a candlelit evening for Hermès and bold, brutalist objects such as Steel Roots, the vast, modular candelabrum designed for private clients in New York. The pair devised a short film study of the shadow of candles on a 19th-century chandelier (first in 2012, and more recently for the Mayfair members’ club Maison Estelle), which is a commentary on the candle as a measure of passing time. In the medieval era, scholars might speak of writing for two candles per night. “The world we live in is far too bright,” says Plumb. “All that light adds extra noise and interference to us as human beings.”

Though much has been gained through electrification – convenience, cleanliness, clarity – they also ask what has been erased. “We’ve lost a whole way of seeing, and being, that comes from everything being too exposed. Bright electric light has infiltrated every aspect of life to the extent that shadows are becoming a luxury,” says Plumb. She points to the seminal 1934 essay by the Japanese novelist Jun’ichirō Tanizaki, *In Praise of Shadows*, which explores the mysterious beauty of candlelight, and the role it has played in aesthetics from Kabuki theatre to lacquerware. “Darkness seen by candlelight – it was a repletion, a pregnancy of tiny particles like fine ashes, each particle luminous as a rainbow,” he writes. “Our ancestors, forced to live in dark rooms, came to discover the beauty in shadows.” As Japan, like America, pursued a neon-bright quest of electric illumination, Tanizaki lamented a fast-receding candlelit past in which the ornaments of Japanese homes served only to bring depth to the shadows.

After all, it was only a century ago, in the ‘20s, that it became commonplace to live in a house lit solely by electricity. “In times past, an abundance of light in the home signalled prosperity and wellbeing... conspicuous consumption,” writes Maureen Dillon in *Artificial Sunshine: A Social History of Domestic Lighting*. Most homes were brightened by fires and rushlights; beeswax, and even good-quality tallow candles – introduced by the Romans, were largely the domain of the wealthy.

According to Louis Platman, a curator at the Museum of the Home in east London, where visitors can tour almshouses dating to 1714, the world was divided into those with light and those without. “I’m often asked what they would have done once it got dark,” says Platman. “The answer is, go to bed. Light was a luxury,” he adds of the upper middle-class preoccupation with late-dinner dining and carousing: one of the

“LIGHTING A CANDLE IS A COMMITMENT TO SETTLE DOWN INTO A SPACE”

most extravagant examples being the occasion in 1695 when the mirrored walls of the Galerie des Glaces at the Château de Versailles were lit by 7,000 candles.

The decorative use of mirror and glass to amplify light endures. The south London home of Charlotte Freemantle and Will Fisher – founders of the reproduction and antique fireplaces, furniture and lighting firm Jamb – is filled with original Georgian pier glasses. And these soft gilt mirrors, whose perished, mercury-bevelled plates hold a pair of candle sconces, have inspired their most recent design. “There’s nothing more soothing than these mirrors, which were always intended as a light source,” says Fisher, who recently collaborated with Moro Dabron on a candle design inspired by the hub of a Roman chariot.

Much of Jamb’s lighting, including its signature lanterns, comes with the option for a candle rather than electric fittings. In a recent project, the couple covered the dining table at their showroom with 19th-century cut-glass candle holders that snake the tabletop. The allure for Fisher lies in “living the Caravaggio dream of the *chiaroscuro*. There’s nothing nicer than the deep pause of shading and shadow,” he says.

At Magdalene College, Cambridge, students can dine by candlelight in the early-16th-century hall, complete with elaborate Queen Anne-era painted armorial and vast stained-glass windows. In the evening the green panelled interior is lit by white Liljeholmens Kanalljus candles in silver candelabras, and escutcheons on the wall, while a three-course meal is served. The ritual has become the college’s USP. A democratising experience, it fosters a sense of coming together for food, conversation and community.

“There might be 100 people in the hall, but it creates this sense of intimacy as people join little conversational puddles of light,” says Dr Jane Hughes, a fellow, director of Studies in English, and the current Pepys Librarian. Phones and blue jeans are frowned upon. Meanwhile, nearby in the cafeteria, students eat hurriedly while simultaneously tapping away on their laptops or scrolling on mobiles. Their faces glow with the blue glare of electronic devices. It is a world of light and shade... ■HTSI

When Jess Wheeler moved to the wild moorlands and mountains of north-east Wales three years ago, it ignited a creative spark. Living in a remote, poorly lit 13th-century farmhouse with shoddy electrics, where the family chop wood and build fires for heat, compelled the former set designer to seek out alternative sources of illumination. Working from a converted cow shed in the garden, Wheeler began forging her own sculptural foliage candle sconces and chandeliers; brass renderings of the leaves fallen from an old oak tree outside her studio. She hasn’t stopped since.

Her latest metalwork design, which launches in April, is an oval wall-hung candle wreath composed of brass garlands of climbing English ivy. In the absolute darkness of the Welsh Berwyn ranges, the burnished patina of the brass, set against the flickering flame of a candle, conjures an ethereal glow. “It’s really magical,” she says. For Wheeler, the act of lighting her creations is an analogue joy that sets the mood. “There’s a sense of celebration,” she says. “Even alone, it’s a commitment to settle down into a space.” In a candlelit room, she suggests, you’re more likely to sit, think and read, or have a conversation than watch TV.

Lola Lely, the co-founder of Wax Atelier, an experimental east London studio, describes wax as “prehistoric plastic”. She creates handmade twisted and tapered



Left: JAMESPLUMB brass, steel and concrete Steel Roots X, 2020, £4,800

Above right: JESS WHEELER brass ivy candle wall sconce, £580. Right: ZEUS + DIONE brass 3 Graces candlesticks, €190 for set



JUDE LAW & RAFF LAW

Prioni



MARCEL BREUER steel D4 folding chair, €975, bauhaus-movement.com

ZENITH steel stapler, £60, abask.com



MAKERS CABINET architect tool set, £210, abask.com



TECHNOLUMEN silver fat/lean gravy boat, SFr9,665 (about £8,590), bruno-wickart.ch



CDLP linen-mix overalls, £550



GUCCI wool-twill blazer, £2,270, net-a-porter.com



The inspiration: a Dörte Helm-designed postcard invitation for the first Bauhaus de Weimar exhibition of July 1923



VITRA walnut Eames House bird, £309, conranshop.co.uk



1960s vintage Bauhaus-style desk lamp, £204, vinterior.co

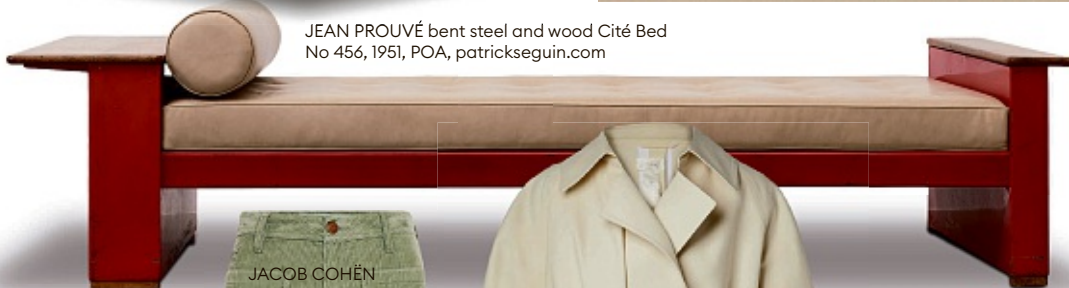


LOUIS VUITTON OBJETS NOMADES Flower Tower lamp by Atelier Biagetti, £23,200

SHOPPING

BAU WOW WOW

17 ways to start an industrial revolution. By Aylin Bayhan



JEAN PROUVÉ bent steel and wood Cité Bed No 456, 1951, POA, patrickseguin.com



JACOB COHÉN corduroy Erin Flare trousers, £280



THE ROW wool and cotton coat, £5,480

A LANGE & SÖHNE white-gold 1815 watch, £30,300



LYON BÉTON steel and concrete Twist side table by Alexandre Dubreuil, £575



THOMAS PINK enamel ball cufflinks, £65



VALSTAR suede jacket, £1,220, mrporter.com



EMILIE GUYOT 1930s Bauhaus étagère, £557, pamono.co.uk



Molteni & C | OUTDOOR





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LA MANUFACTURE
COGOLIN WOOL,
COTTON AND
JUTE THÉO RUG
BY ELLIOTT
BARNES, POA

INTERIORS

THE DREAM WEAVERS

These rug makers are taking the floor. By *Victoria Woodcock*

Howard was always interested in collaborating,” says Antony Peattie of his late partner, the revered British artist Howard Hodgkin. “He found painting so lonely and loved to get out of the studio.” The result was a diverse range of work spanning prints and fabric designs to a glass mosaic mural for a London swimming pool. This has continued through Peattie and, most recently, Hodgkin’s paintings have been translated into the form of rugs. “Howard used to say that he wanted reproductions to bear the same relationship to the painting as a seed packet does to a flower,” says Peattie, looking at one of two paintings that have been adapted by British rug-maker Christopher Farr. “In other words, more vroom. Brought out. Improved.” He laughs. “And I think the rugs do that!”

The rug as artistic canvas is an ever-popular proposition, with brands working alongside an exciting roster of creative talent. To date, Christopher Farr has produced carpets from artworks by Louise Bourgeois and Josef Albers as well as with contemporary creatives, including Japanese ceramicist Makoto Kagoshima, architect John Pawson and the artist Kaffe Fassett, who works with knitting and needlepoint. Swedish maker Nordic Knots, founded by husband-and-wife team Fabian Berglund and Liza Laserow-Berglund together with Fabian’s brother, Felix, also favours partnership. It has opened its first store in Stockholm with collections by Danish contemporary artist Carsten Beck, British design duo Campbell-Rey and New York-based architect and interior designer Giancarlo Valle. Both brands work with weavers in India, where a carpet-making industry was ignited by Mughal emperor Akbar in the 16th century. Bringing Persian

Right: NORDIC KNOTS wool Grand By Garance rug in Leo, from £895. Below right: KAHHAL LOOMS x LOUIS BARTHÉLEMY hand-knotted wool rug, £3,610

know-how into the country in order to cover his palace floors, he kick-started a thriving industry that dwindled in the 19th century but flourished afresh following India’s independence in 1947.

Nand Kishore Chaudhary joined the rug-making fray in 1978. He bought two looms, employed nine artisans in his hometown of Churu, Rajasthan, and began to weave traditionally hand-knotted rugs. “Jaipur Rugs is still a family business, making handmade carpets only in India but now has a network of about 40,000 artisans – more than 90 per cent of whom are women and who mostly work from their homes,” says director Yogesh Chaudhary of his father’s pioneering social-business model, which has earned him the nickname “Gandhi of the carpet industry”.

As well as continuing his father’s work with the Jaipur Rug Foundation in

“providing job opportunities that uplift rural India”, Chaudhary has broadened the company’s design scope from “99 per cent traditional floral carpets” to encompass a more modern aesthetic. “We established ourselves as the first Indian company known for design as well as production,” he explains.

CHAUDHARY’S NICKNAME IS “GANDHI OF THE CARPET INDUSTRY”

Key to this change were collaborations. Jaipur Rugs has worked with numerous Indian designers and architects including, most recently, Ashiesh Shah, whose beguiling, blue-toned Brahmaand collection is based around cosmic imagery (from £1,679 per sq m). International names in its back catalogue, meanwhile, range from Italian photographer and sculptor Lorenzo Vitturi to the late fashion designer Kate Spade. On 8 May, at London Craft Week, it will launch a new collection





Above: TAI PING hybrid-tufted wool Angelo II rug by Fabrice Juan, from £3,215

alongside revered British silver- and goldsmith Jocelyn Burton – a partnership that began before she passed away in April 2020: 11 designs from her archive with a limited run of only 10 pieces of each.

“Whenever Jocelyn designed anything – whether it was an enormous wall sconce for London’s Fishmongers’ Hall or a piece of jewellery – she would create incredible full-size paintings,” says Ken Mannering, managing director of Jocelyn Burton Studio. The imagery – from a 2m-long sterling-silver tulip centrepiece commissioned by the Chelsea Arts Club to the ammonite shell motif found in much of her work – has been translated into all-silk rugs (from £10,650), taking up to 180 days to produce. “On some we’ve used Persian weaving techniques, and Tibetan ones on the simpler designs,” says Chaudhary of a process that was far from simple. “We did about 20 versions of some before we got them right.”

At Christopher Farr, the new Hodgkin pieces were also “quite a process,” says co-owner Matthew Bourne. “The paintings have very spontaneous brushstrokes, but then rug-making is a very methodical, technical process that happens over weeks and months.” The strident blue marks of *Indian Sea* (2016-17) were followed by weavers near to Varanasi, Uttar Pradesh, using traditional hand-knotting techniques, and Ghazni wool from Afghanistan, which has “colour variation in the yarn and allowed us lots of movement”, explains studio manager Robert Strang. The large (2.5m x 3m) rug also rises in pile-height at the edges, mimicking the way the artwork incorporates a painted-over frame, and is produced in a limited edition of 10 (£18,000).

A second, smaller rug for the brand’s more accessible Editions, produced in partnership with Howard Hodgkin Home, is based on *Red Sky in the Morning* (2016),

and is hand-tufted. “Funnily enough, this was the more problematic one,” says Strang of the design (1.2m x 1.8m, edition of 150, £1,920), which took 18 months to perfect. “The first sample looked very much like a piece of bacon... and that was not the look we were going for!”

WHEN NORDIC KNOTS BEGAN working on its latest project with French artist and architect Garance Vallée, it tasked its workshop in Bhadohi, Uttar Pradesh, with an unusual request: “to make holes in the rugs”, explains co-founder Berglund of the three new designs – all different shapes and colours, with cut-away details – which “fit together like a puzzle [from £895 each]. You can use them individually, and together they add up to a large 3m x 4m rug.” Laserow-Berglund adds: “It opens a door onto Garance’s world, and she has a very strong, significant aesthetic.” Vallée’s universe of stylistic, sinuous shapes takes the form of scenography for Nike’s flagship store in Paris, sculptural lamps, furniture and installations, as well as paintings.

VALLÉE’S CUT-AWAY DETAIL RUGS FIT TOGETHER LIKE A PUZZLE

putting a drawing on a blank square.”

While Nordic Knots embraces giving its collaborators free creative rein to “do something a little bit different”, the approach does also raise some questions from a commercial angle, laughs Berglund. “A yellow rug with a hole in two places... How many people are going to want that in their living room?”

Other artisan-made rugs that walk on the wilder side include those by London-



JAIPUR RUGS JOCELYN BURTON SILK SECRETUM RUG, £11,500

Top left: CHRISTOPHER FARR hand-knotted Indian Sea rug (on wall), £18,000, and CHRISTOPHER FARR EDITIONS hand-tufted Red Sky In The Morning rug (on floor), £1,920, both produced in association with the estate of Howard Hodgkin, available from Gagosian Gallery. Right: JAIPUR RUGS wool Manthan rug by Ashiesh Shah, £13,730

based brand Floor_Story, which “celebrate diversity and creativity”, bringing the bold and bright visions of Camille Walala, John Booth and Adam Nathaniel Furman to the floor. In Cairo, Egypt, Kahhal Looms has recently launched a colourful capsule collection with artist and designer Louis Barthélemy – an attention-grabbing, graphic tribute to Tutankhamun (from £3,610). Wendy Morrison Design, Deirdre Dyson, Jan Kath and Amber Rankin all take an artistic as well as artisan approach to rug-making.

Rankin’s rugs are exclusively hand-knotted in a small family-run workshop in Bulgaria. Another European innovator is La Manufacture Cogolin, which has been hand-weaving rugs in the south of France, near Saint-Tropez, for almost 100 years; its collaborators have included legendary interior designer Jean-Michel Frank and, most recently, filmmaker Luca Guadagnino. At Hong Kong-headquartered Tai Ping – which today owns Cogolin, and is known for its handmade custom rugs – architect





FLOOR STORY WITH ELEY KISHIMOTO HAND-TUFTED FLASH LOOP, FROM £1,200

and interior designer Fabrice Juan has come up with seven graphic and '60s-ish designs inspired by, among others, Pierre Cardin. Part of the brand's new prêt-à-porter label, Studio by Tai Ping, they are made with mechanical tufting technology, and hand-finished.

Milan-based rug-maker CC-Tapis stresses that "embracing artisanal production techniques means embracing the artisans that create our rugs". While its hand-loomed pieces are produced in India, the hand-knotted versions are created in Nepal by Tibetan artisans – and a film on its website offers an insight into this process. With past contributors including Patricia Urquiola and Bethan

THEY BECOME MESSAGES FROM THE MAKERS, FEATURING THEIR NAMES AND THOUGHTS

Laura Wood, CC-Tapis will unveil a new collection, Telegram, designed by research-based design duo FormaFantasma at Milan Design Festival next week. Inspired by the offcut pieces that weavers often pattern with their own designs and words, they become messages from the makers – featuring names, places and thoughts.

Supporting the artisans as well as the designers is an important element of this rug renaissance. Brands work alongside initiatives such as GoodWeave to ensure standards (no child or bonded labour, and workplace conditions are verifiable). Christopher Farr works with Fairtrade organisation Label STEP, and is aligned with Care & Fair, which supports school and training projects in rural knotting regions across India, Nepal and Pakistan. "Personally, my future plan is to go beyond the ticking boxes," says Bourne. "Forget minimum standards. Let's see how good it can get." ■HTSI

Below: CC-TAPIS design concept of the Telegram collection by Formafantasma, from £10,920



HIDDEN PLEASURE

Want to disguise your widescreen TV? Experts share their solutions. By Victoria Woodcock

When interior designer Octavia Dickinson was decorating her London home a few years ago, the TV became a sticking point. "The only place you could put it was above the fireplace," she recalls. Instead of having "a big black rectangle" looming over the room, she created a TV cabinet, its eight front panels each holding an interchangeable artwork. "It's not too smart, too slick, not totally hiding that you've got a TV, but doing it in a more decorative way," she says of the solution. She has since used it for several clients: one Chelsea home features a "really cool high-gloss, blue-lacquer cabinet" fronted with a series of gilded, butterfly-themed collages by the artist Beatrice von Preussen.

Design duo Hutley & Humm's bespoke TV designs proved so popular that they launched a made-to-order option to house a 40in TV. The Now You See Me, Now You Don't unit (from £3,500), is crafted in Suffolk and available in a range

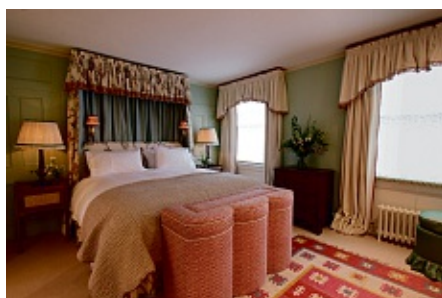
THE RESULT? "NETFLIX, BUT MAKE IT BLOOMSBURY!"

of colours and frame finishes. "We have three series of prints that we know work beautifully – one of palms, one of coral and one of birds – but equally, clients could use their own prints, or paint something themselves," says Melissa Hutley.

In Sussex, decorative artist Tess Newall has brought her handpainted style to the issue. A wall-mounted, bi-folding-door cabinet (from £2,250), constructed by her furniture-maker husband Alfred, features antiqued mirror panels and hand-patterned frames. The result? "Netflix, but make it Bloomsbury!" Not that a cabinet-clad telly can't still be high-tech, says Dickinson, who often adds a hydraulic system "to bring the TV closer to your eye level".

RISE AND FALL

"I have a lot of clients who like TVs in their bedrooms, but who often say that they don't want to see them," adds Dickinson. "So that's when you do an upholstered ottoman at the end of the bed." The hidden TV rises up and out. "It involves more



hydraulics. We did one quite recently in a kind of scallop-y shape."

It's a trick New Zealand-born, London-based interior designer Veere Grenney also employs in his projects. "It doesn't alter the chicness of the room, but still gives very good viewing when it is raised," he says.

Above: Hutley & Humm Now You See Me, Now You Don't cabinet, from £3,500. Below: Studio Ashby. Bottom left: Octavia Dickinson's ottoman solution



SLIDE AWAY

"Transform your television into a space to showcase artwork," says Sophie Ashby, who often builds a TV into a shelving system, then hangs an artwork in front. Mounting a painting or photograph on runners means that it slides to one side. Kate Guinness also uses artwork as a cover-up in projects, while in Dallas, Texas, interior stylist Kaitlyn Coffee says: "I've been buying antique tapestries to cover up mounted TVs in clients' homes."

INTERIOR STYLIST KAITLYN COFFEE'S SAMSUNG FRAME TV IN HER HOME

SCREENSAVERS

"The Samsung TVs that are like picture frames [from £1,099] are amazing," says Guinness. Coffee has the Samsung Frame at home, surrounded by vintage paintings and drawings and displaying a c17th-/18th-century Korean painting from the brand's Art Store app. "I 100 per cent recommend it," she says. "Our 50in TV blends into the room unnoticed. People ask where it is when they come over." ■HTSI



PHOTOGRAPHS: HELEN CATHCART, KELLY CHRISTINE, OCTAVIA DICKINSON, PHILIP DURRANT, © SIMON71

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JIL SANDER

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NOVEMBER 2022



HECTOR FINCH
LIGHTING FOR LIFE



TOSIN OSHINOWO

Overcoming challenges often drives creativity – but it is key for Ilé Ilà, the furniture brand started by Tosin Oshinowo in 2017. “I grew up in the ’80s in Nigeria when we had a lot of military barricades. You were very aware that you had to learn to play with what you had – and that forces children to be creative. I was always making stuff with broomsticks, like kites...” says Oshinowo from her studio in Lagos. “I used to get frustrated that I would be limited as a designer but it’s been my blessing.”

Oshinowo formally trained as an architect after the family noticed that she was gifted in fine art. “No African parent wants their children to end up being a singer or a musician or an artist. They think you won’t make any money. So, they say, OK, what’s the next best thing?” In 2012 she started her own firm, cmDesign Atelier (cmD+A), where she has led large-scale projects such as the Maryland Mall in Lagos but, in those early years, she also nurtured an interest in furniture design.

The furniture collection responds decisively to the quandary of how to pull traditional elements of a culture into a modern environment. “How can we start to create in a way that celebrates Nigeria and its uniqueness? I live in a very modern city with a lot of vibrant cultures. My work is about trying to reclaim that,” she says.

Drawing inspiration from tropical modernism, the Ilé Ilà chairs reference postwar design. “I really liked the strength of these striking forms. Firstly, for the clarity of it, but also for the ability for it to be made locally,” she says, detailing a design process that is shepherded by what is and isn’t possible with local artisans who don’t have a lot of machinery. Her work with them is part of a self-imposed framework that prioritises local materials.

“All the fabric is done by local weavers; the wood is cut from a local forest and all the structure inside is made from locally available foam,” she says. She uses Aso Oke, a traditional textile. “It’s such a tough fabric and it lends itself elegantly to upholstery,” she explains. “I get to encapsulate and chronicle this beautiful history that is being preserved in fabric. I’m not only educating myself, I’m helping people to understand and celebrate their culture.” Pausing, she smiles: “I mean, it’s a win-win.” **CP** ile-ila.com

The significance of African art, design and architecture in the age of modernism has for many years been downplayed. Often referenced as “inspiration”, African cultural tropes have been appropriated by many creatives in the west. But times are changing. From Afrobeats and Lagos Fashion Week to a new wave of creatives, designers from Africa and the diaspora are emerging as a major force in music, fashion and interiors.

The exhibition *Africa Fashion* at the V&A in London was a barometer of this shift. And

the sparks of innovation are also igniting the international scene: Qatar’s 2022 *Emerge* exhibition introduced seven artists from Africa and the diaspora to Middle Eastern audiences; at Milan Design Week 2022, creatives such as Nigerian-American designer Ini Archibong stood out. Last month,

“I WAS ALWAYS MAKING STUFF WITH BROOMSTICKS, LIKE KITES”

the craft and design fair *Collect* at Somerset House showcased designers from Senegal, Zimbabwe, Ghana, Nigeria and beyond. “The quality of the work is outstanding, evidenced by the fact that the Brookfield Properties Craft Award, awarded at *Collect* each year, has featured several shortlisted artists from Africa,” says the Craft Council’s creative director Natalie Melton.

The Africa CONNECTION

Meet the creative forces enriching the global design scene.
Interviews by *Yasmin Jones-Henry* and *Charlene Prempeh*

ILÉ ILÀ
ADUNNÍ
PÓN CHAIR,
£1,350

Top: Nigerian architect and designer Tosin Oshinowo





EVA SONAIKE

The German-born, London-based former journalist turned textiles and interior designer draws on her Yoruba heritage to create colourful collections of cushions, rugs, lamps, wallpapers and textiles. “They reflect the west African way of life. We have a very specific way of living, from the fabrics and colours we use, to our clothes and our celebrations,” she says.

Sonaïke, 43, founded her eponymous company in 2009, and each collection begins with a narrative. “Kano, my most recent collection, is named after a city in northern Nigeria in Kano State, formerly a trans-Saharan trade route, which is a city of kings and queens [as the traditional state of the Dabo dynasty]. I envisaged a story – using textiles. I always start with the colours, which takes a long time because I want them to translate the story accurately. Then I design and create the overall package,” she says.

These stories, which also fuse influences from her German heritage, resonate with a global audience. Sonaïke’s designs have been sold at London’s Selfridges, Liberty and Fenwick’s Bond Street, and she has

collaborated with Soho House and Jo Malone. “I have showrooms in the US, Australia and Asia and work as an interior design consultant internationally,” she adds. She will also

feature in series two of the Netflix documentary *Made By Design*, which airs later this year.

Sonaïke is well aware of her position not just as a creative force but as a role model. “I am someone who holds a ‘black narrative’. I am a black woman, with a black-owned brand, and I am a recognised voice in a narrow, elitist industry, which I am pleased about. I hope this will open doors for others.” She is optimistic about the future: “We want to grow: we want more revenue, more representation and more visibility,” she says. “But for me, it’s much more important to bring other black designers and creatives on board – especially female designers. I’m here to give back.” **YJ-H** evasonaïke.com

Above: Eva Sonaïke with her Kano collection. Right: Peter Mabeo at Design Miami 2021 with his Shiya seat. Bottom right: Elodie Déron (left) and Tania Doumbe Fines



PETER MABEO

Peter Mabeo’s design journey was born of frustration. “There was no space for any sense of expression within a culture that sought to emulate first-world ideals as a means of separating oneself from the undesired ‘developing world,’” says the Botswana-based designer-entrepreneur. “This did not resonate, so I started to search for alternatives. The irony is that I had to look to the so-called first world.”

The 50-year-old furniture designer, who launched his eponymous brand in 2006, weaves the skills of local craftspeople and traditional techniques into his designs – which helps amplify their work. The exchange is one of “interaction, relating, deliberating and exchange”, says Mabeo, within a creative process that begins with “no preconceived idea of what a design ought to be”. Mabeo often works with

artisans using local materials such as panga wood and hand-beaten metals. His approach has led to collaborations with international designers such as Patricia Urquiola and Claesson Koivisto Rune; most recently he attracted the attention of Fendi’s Kim Jones, Delfina Delettrez Fendi and Silvia Venturini Fendi, who oversees the brand’s Fendi Casa homewares division.

Mabeo unveiled his Kompa collection for the brand, produced by artisans in Botswana, at 2021’s Design Miami. “When superficial layers are peeled away, the craftspeople in the Fendi ateliers have a similar energy to us and we relate to that. I was hesitant to engage in a project with such a sizeable brand but when meeting Simon Parris from Kim Jones Studio, then Delfina Delettrez Fendi and Silvia Venturini Fendi, as well as Kim Jones, I realised that we all shared an interest in craft. There is push and pull, patience and deliberation, sometimes stepping back before continuing with the work.”

There will be further Fendi Casa collaborations in the future. Some pieces will be made available through production in Italy, while a special limited edition will be offered through specific craft collaborations in Botswana. Mabeo hopes that such projects will promote “unexpected, meaningful and equitable exchanges between cultures”. **YJ-H** mabeofurniture.com; fendi.com



PETER MABEO
CHICHIRA
CABINET, POA



IBIYANE
ELOMBE 010,
C\$3,444
(ABOUT
£2,057)



ELODIE DÉROND & TANIA DOUMBE FINES

Tania Doumbe Fines, 28, an interior design graduate and self-taught artisan, met musician Elodie Déron, 25, in 2018 after studying in Montreal, Canada. “During those five years, I was painting, studying and making music but then I saw Tania making a chair for an exhibition. I was like, ‘I want to help!’” Déron says. This first project put the duo on a new path. As Doumbe Fines recalls: “We both fell in love with the process and decided to keep it going.”

“We have a good balance,” continues Cameroon-born Doumbe Fines of their creative partnership. “I am more academic and Elodie [who comes from Martinique] is more of a creative mind. I’m the brain and she’s the soul.” At Ibiyane – a name deriving from the Batanga meaning “to know one another”, the pair are creating sculptural objects, including mirrors and stools, that blur the boundaries between art and design. Last year, New York’s Carpenters Workshop Gallery presented their work in the exhibition *The New Guard: Stories from the New World*. The pieces on show were described as marrying “functionalism with the storytelling power of design to re-centre the canon on the heritage of the African diaspora”.

They relocated to Martinique in 2020. “It’s the perfect option: Martinique is a balance between Montreal and Africa – the climate is close to my home in Cameroon, but here we have more structured opportunities. It’s the best of both worlds,” says Doumbe Fines. The pair are incredibly busy. They will be exhibiting at Milan Design Week this month and are developing their own collection. Doumbe Fines describes their aesthetic as “a contemplative study, aiming to translate intangible maps into three-dimensional poetry”. Déron continues: “What we mean by translating intangible maps is that we consider our inspiration – everything that we are, and the memories that we hold – to come through conversations with our communities, from our cultures.” Doumbe Fines adds: “It’s the values that we carry with us, and how we can take that into a poetic form – into objects. These objects become vessels of our values, heritage and our beliefs.” **YJ-H** ibiyane.com; carpentersworkshopgallery.com/artists/ibiyane ■ **HTSI**





Explora

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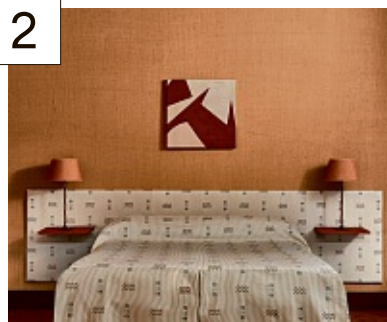
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Interiors bingo 2023

How on-trend is your home? Give yourself a point for every bandwagon you've jumped on.
By Clara Baldock



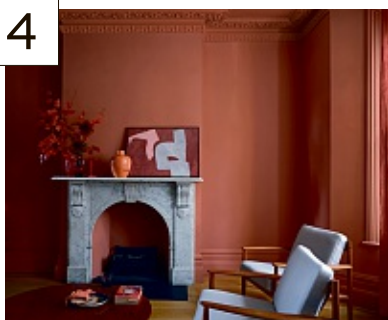
1 Does your pantry pack a punch? It's not pretty unless it's luminous. Bonus points if you also have rustic curtains to drape the cupboards



2 It's all about the oversized fabric-covered headboard in the bedroom. Bonus points if you upholstered it yourself



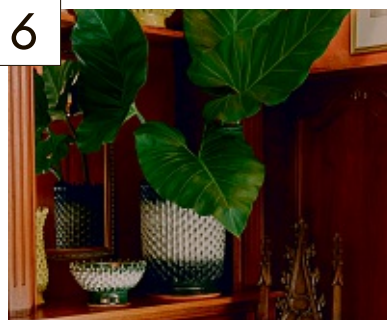
3 Your light fitting is a major room feature. Those in the know will have joined House of Hackney's workshop on painting a ceiling rose



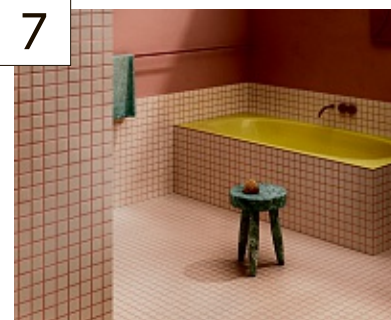
4 You have floor-to-ceiling colour in at least three different rooms. Bonus points if the curtains match the paint



5 If your candlesticks don't recall something recovered from an archaeological dig, don't even bother



6 You're cultivating a philodendron in your tropical solarium. Because banana plants are a little too obvious, don't you think?



7 You've reapplied your grouting to follow the colour scheme in your bathroom. Bonus points if you used Kerakoll Fugabella grout colour 39



8 Who's got time to read a menu any more? Your tablescapes should offer a clear illustration as to your upcoming dinner plans



9 You've had the house redecorated in an eco-paint from House of Grey x Bauwerk. This year's white is Still



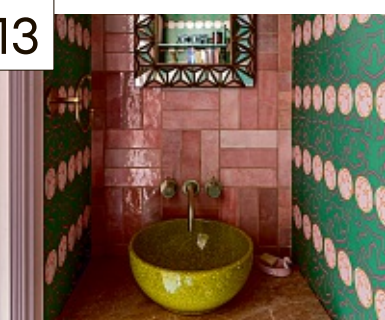
10 You can count at least seven Algerian-inspired print patterns within any given area of your house



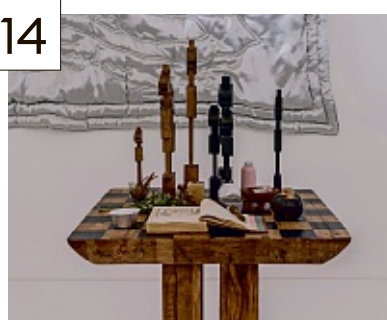
11 You've got your eye on mint-condition Kurt Östervig armchairs on modernity.se. Of course, you've got the rosewood coffee table to match



12 You have a statement ashtray and you're not afraid to use it. Bonus points if it's decorated in an animalia print



13 You dined at Spring restaurant once... And now your bathroom shimmers with pearly iridescence, too



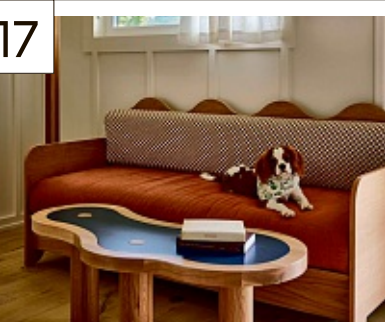
14 Your living room features a giant chess set because "you're trying to limit the amount of screen time you have as a family", naturally



15 You've gone full Bloomsbury around the fireplace. Bonus points if you've acquired a pile of Duncan Grant-style portraits as well



16 Chuck out the chintz? You haven't got enough of it until it's on the ceiling as well



17 You've embraced your curves around the living room. Nothing less than a curvilinear mirror, table and sofa will do



18 Your statement art has had an update. You've switched out the Tracey Emin neon for a Jacques Douchez tapestry



19 You've let terrazzo take over. Bonus points if you've gone for mega-speckles by Max Lamb

YOUR SCORE

1. Flower room designed by Salvesen Graham, painted in Mister David by LITTLE GREENE, from £2750 for 1 litre. **2.** A RUM FELLOW Ribbon Pепенado fabric, £230 a metre. **3.** The bathroom at House of Hackney in Shoreditch. **4.** FARROW & BALL Red Earth paint, £31 for 750ml. **5.** LEE BROOM Fulcrum candlestick, from £270. **6.** CASA ALFARERA SANTO DOMINGO Pineapple planter, \$750, and bowl, \$230. **7.** KERAKOLL Fugabella grout colour 39 and decor paint in Rose Pink. **8.** Miss Maggie's Kitchen tablescapes with EMARE ATELIER Sel de Mer table runner and LA SOUFFLERIE glassware. **9.** HOUSE OF GREY x BAUWERK paint in Still, £30 for 1 litre. **10.** MINDTHEGAP Algerian Tale wallpaper, £219 per roll. **11.** KURT ÖSTERVIG rosewood and leather armchairs, about £3,530 for pair, modernity.se. **12.** DOLCE & GABBANA CASA porcelain Leo ashtray, £335, and scented candle, £275. **13.** Barlow & Barlow-designed powder room using PORCELAIN SUPERSTORE Marais Rose wall tiles, £47.88 per sq m. **14.** ROOMS STUDIO reclaimed-oak chess table, POA. **15.** The living room of The Fabled Thread founder Eppie Thompson. **16.** Suzie McAdam Design project in Ranelagh with MARVIC TEXTILES La Chasse wallpaper, £48.50 per roll. **17.** Callicoon Hills hotel in New York state. **18.** Thétis, 1959-1980, by Jacques Douchez, on show at LAMB Gallery. **19.** DZEK Marmoreal terrazzo tiles designed by Max Lamb, from £352 per sq m

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“I was part of a magical world”

Pernette Perriand-Barsac is passing the passions of her mother – French designer Charlotte Perriand – on to the next generation. By *Jackie Daly*

PHOTOGRAPHY BY CHARLOTTE ROBIN



Top: Pernette Perriand-Barsac in the Cassina store, Paris, at the Bureau Boomerang desk, below the Nuage à Plots bookcase, both by her mother, Charlotte Perriand. Above: mother and daughter in Mégève, 1948

One of Pernette Perriand-Barsac's earliest recollections of her mother, the iconic French designer Charlotte Perriand (1903-99), is of a ski trip to Méribel when

she was five years old. Perriand-Barsac hated the experience but her mother, an accomplished winter sportswoman, was determined she would master the slopes – and stand on her own two feet. “She took me on a mountain and told me to go down it on my own. I said, ‘No, I will not do it’, took off my skis and walked down.”

It is just one story she tells of their shared tenacity. Perriand, it transpires, was challenged by her own mother at 18, when she was given an opal ring and told to go out and make a living. “Work is freedom” was her advice. Perriand went on to succeed as a designer and architect in a man’s world: her mantra – “l’art de vivre” (“the art of living”) – born of the belief that good design could transform lives.

Perriand-Barsac, an only child (who was born in 1944 to Perriand’s second husband, Jacques Martin, a French government official whom she met while working in Vietnam), says life and work “mingled together” during her upbringing. She talks joyfully of shared mealtimes with her mother at the same table in their Paris apartment where the designer pored over her projects. “It was a kind of home office,” she says. Perriand-Barsac, an interior designer who studied with Jean Prouvé, went on to work alongside Perriand at her studio for some 20 years until her mother’s death, aged 96, in 1999. Rather than feeling overshadowed by her mother’s achievements, however, Perriand-

Barsac has become a standard-bearer for her work. Together with her husband, the historian, author and former documentary director Jacques Barsac, she oversees the Charlotte Perriand archive.

The pair continues to work with Italian design brand Cassina, which has produced models by Le Corbusier, Pierre Jeanneret and Perriand since 1964 – and which has been the only company authorised to make Perriand

designs since 2004. The couple regularly release new editions, the pieces often refreshed with modern technology or materials – an evolution of what Perriand began. “I travelled cheek-to-cheek with my mother over many years so I know exactly what was in her mind,” Perriand-Barsac says of their work.

THE DESK WAS DESIGNED SO NO ONE COULD BE IN CENTRAL POSITION

I meet them at Cassina’s glass-lined showroom on the Boulevard Saint-Germain in Paris, a bastion of modern design, where we’re ushered towards Perriand’s Boomerang desk. The piece (which Cassina launched in October, priced around £20,000) was originally designed for Jean-Richard Bloch, the co-director of *Ce Soir* newspaper in 1938, and one imagines the table as being the centrepiece of many anti-fascist gatherings. We swap positions around it, testing the ergonomics of its sweeping form. “The function of a piece was very important to Charlotte,” says Perriand-Barsac, who explains how the design enables 10 people to be seated without any one being in the central position – a play on equality.

Behind the desk is one of Perriand’s most recognisable creations, the Nuage bookshelf: an archetype of adaptable modular design dating back to 1952. The piece has spawned thousands of copies, while vintage versions command hefty sums at auction: one sold for

CASSINA MEXIQUE STOOL BY CHARLOTTE PERRIAND, FROM £1,800

€691,000 at an Artcurial Paris sale in 2018. Cassina's authorised versions are priced from £10,000.

Cassina's latest Perriand reissue will launch at Milan's design festival next week. Her 1970 Table Monta coffee table – a solid wood ring of eight symmetrical sectors framing a marble slab – will be made in a limited edition of 30 pieces in Perriand's original natural walnut and Azul Bahia granite combination, or updated in black-stained ash combined with a black Marquinia, Alpi green, Sahara Noir or Calacatta gold marble.

Perriand-Barsac is excited about the launch, not least because she remembers the coffee table in her mother's home. Perriand filled her apartments with her own creations: her '20s shock sensation, the *Bar Sous Le Toit* (*Bar Under the Roof*) – an aluminium cocktail bar surrounded by nickel-plated copper stools, a chrome-plated table and leather banquette – was a recreation of her own studio-apartment on Place Saint-Sulpice. Shown at the Salon d'Automne of 1927, it distilled the spirit of the age and led Le Corbusier to hire Perriand on the spot. Only a month before, "Corbu" (as she came to call him) had refused her request for work with the now infamous line: "We don't embroider cushions here."

PERRIAND, THEN 24, WAS MADE an associate for furniture, and returned to the Salon d'Automne of 1929 with Le Corbusier and his cousin Jeanneret (who famously became her lover) as Le Corbusier studio. They dazzled with furniture destined to become classics: the cube-shaped Grand Confort armchair, the ponyskin chaise longue and the swivelling leather chair. But in 1959, when Swiss entrepreneur Heidi Weber decided to reissue the pieces, she did so solely under the name of her hero Le Corbusier. "My mother wasn't happy," says Perriand-Barsac with a grimace. "She started her fight right then to be recognised as someone who had made changes with Le Corbusier and Jeanneret at the atelier."

Many have assumed Perriand's contribution was simply dismissed; Barsac will tell you a different story: "When you search through the newspapers in the archives from 1928, '29 and '30, everybody talked about Perriand, Le Corbusier and Jeanneret, and in some newspapers they only talked about the famous furniture of Charlotte Perriand. At some point they all forgot," he shrugs. "The problem starts when people talk of legends rather than reality. They talk of the sketches made by Le Corbusier for those designs. We say, where are the drawings? Show me them. You have the programme of Le Corbusier, his study of ergonomics [a sketch analysis of "seven states of sitting"], but that is all. The archive tells us everything, but only one historian has come to see it!"

Daughter and son-in-law have done much to return Perriand's name to the spotlight, including co-curating

the Fondation Louis Vuitton exhibition in Paris in 2019, which attracted queues of some 476,000 people. "Both of them also helped Cassina to reconstruct a very authentic sole collection by Perriand of six designs in 2004," says Cassina's head of brand communications, Sara Nosrati. "And in October, we announced that designs by all three designers in our collection would revert back to their original French names."

Perriand left Le Corbusier's studio in 1937 but they remained on good terms (she later designed equipment for his Marseille Unité d'Habitation housing project, completed in 1952). As a young girl, Perriand-Barsac remembers both Le Corbusier and Jeanneret as a part of Perriand's extended family, which also included her close friend, the French painter Fernand Léger. "There was no such thing as babysitters back then," she reminisces. "So on Thursdays, when I didn't attend school, I sometimes went to Léger's studio. I was part of a magical world."

Charlotte Perriand lived a bohemian lifestyle. As she once proclaimed: "Art is in everything. It is in a gesture, a vase, a cooking pan... Making love is an art." According to Barsac, the exhibitions she organised throughout her career also fused her passion for art and design within the idea of a lifestyle. "She included tapestries by Le Corbusier,

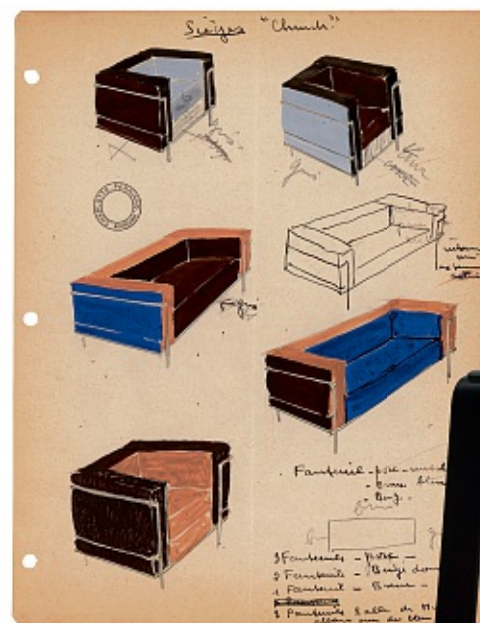
paintings by Léger, and called on friends such as Miró and Calder to loan works," he says.

Perriand took a holistic approach to architecture: "She often drew in scale 1:1 in order to have a real idea of what a piece would be and how it would fit in a space," says Perriand-Barsac. And her ideas were political. She

SHE CREATED OPEN-PLAN SPACES TO FREE HOUSEWIVES FROM ISOLATION IN THE KITCHEN

rebelled against architectural stereotyping, for example, by creating open-plan spaces where housewives were freed from isolation in the kitchen. "If she joined forces with another architect firm on a project, she refused the fee. She said, 'Never accept that money because then you're free to do what you want,'" Perriand-Barsac says. Of working in a male-dominated world, she says her mother was ambivalent: "She said it didn't matter who you worked for. What mattered was the passion inside, and what you offered the world."

Perriand's adventurous spirit took her to Japan in 1940 and to Vietnam two-and-a-half years later, where she



Left: colour studies from Perriand's sketchbook, 1928. Below: CASSINA Ombra Tokyo chair by Charlotte Perriand, from £1,500. Bottom left: Perriand-Barsac working with her mother, 1988



produced pieces such as the 1943 Indochine chair (£3,000) in wood and leather – a design envisioned with local techniques and materials. Perriand adapted her creations to what was available around her. "She had no set philosophy: it differed from the time, from the situation, from the country and its techniques and, of course, based on the cost to make it," adds Barsac.

Perriand-Barsac's most vivid childhood recollections of her mother are being given crayons and paper to keep her occupied as Perriand worked. "I found a photograph in the archive of an exhibition by Charlotte at the Museum of Decorative Arts in 1949," says Barsac. "She asked Pernette to draw for the exhibition, so it shows a beautiful painting by Léger [now in the Museum of Contemporary Art Chicago] and on the right is a very big drawing by Pernette. She had a teddy bear, which you see in a lot of the photographs of the time."

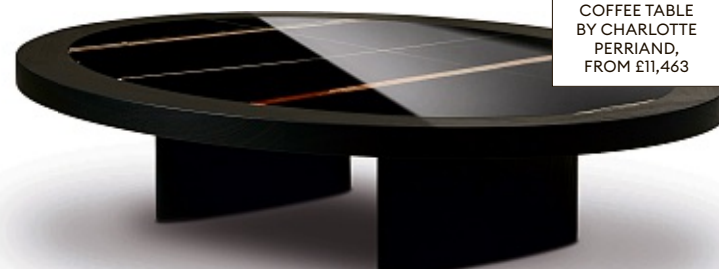
Perriand-Barsac was also fortunate enough to live in Japan with her mother and father from 1953 to 1955. The young girl was mesmerised by Japanese trinkets but was only given the money to buy them if she produced a drawing good enough "to be paid for it". Much has been made of the influence of Japan on Perriand's work, though Barsac stresses that this was essentially philosophical: "They didn't use chairs or beds, so that wasn't a reference. What influenced Perriand most was the 'philosophy of the void' and the thinking behind their rituals."

Perriand's 1954 Ombra Tokyo chair (from £1,500) was inspired by the void. "She made it in black, a colour she often used to make pieces almost disappear," explains Barsac. It is Perriand-Barsac's favourite chair: "It's very pure. Charlotte took a piece of paper and folded it and found the shape, like origami." She is cautious however, about attributing her mother's style to one aesthetic. "She wasn't just influenced by Asia but also South America and sometimes mixed cultures. Brazil was a big influence," she adds.

We examine Perriand's (c1952) Mexique stool (from £1,800), recently updated in a material for outdoor use. "For Charlotte, it was possible to work with every material. She was known for tubular metal but called wood, Madam wood," says Perriand-Barsac. "By the end of her life she started working with carbon, but this was very expensive. My wish is to one day find a good project so we can use carbon with Cassina. Charlotte would be thrilled..." ■ HTSI



CASSINA MONTA COFFEE TABLE BY CHARLOTTE PERRIAND, FROM £11,463





My eureka MOMENT

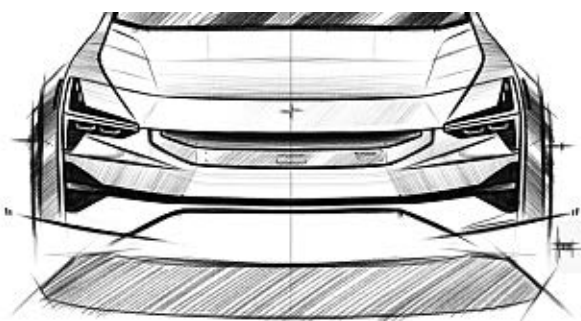
What would you change about a car if you could? Four supercar makers share their favourite tweaks. By Mark Gallivan

THE GRILLE

Maximilian Missoni, head of design at Polestar

Missoni worked at Volvo Cars as vice president of exterior design for more than six years before moving to electric car maker Polestar. It's no surprise that he wants to talk about the front grille. In electric cars, which don't have an internal combustion engine under the bonnet, the grille is basically redundant. Nevertheless, a grille is as much about aesthetics as practicality. It defines the "face" of a vehicle, and many brands shifting into electric have retained a fake grille in their designs. "It's a very sensitive component to touch and that is why many companies have decided in the electric transition to maintain the historical hallmark of a grille but block it off or black it out," he says. "In the case of Polestar, it's a little bit of the opposite because we don't have that kind of history and we can start from scratch."

Actually the Polestar 1 and 2 did have a grille, but the redesigned Polestar 2 and the Polestar 3 SUV have ditched it in favour of a panel in the same colour as the rest of the car. It's called the SmartZone and, as Polestar puts it, it repurposes the front of the car from "breathing to seeing". If you peer at the front of the Polestar 3, the heating wires are visibly clustered together with the front-facing camera, radar and accelerometers. Missoni explains: "We know that we need heating systems and we don't hide them any more. We bring them to the surface. Now what you want to do is to show off the technology you're carrying around in a vehicle. The SmartZone offers the chance to present and celebrate a vehicle's technology."



Above: Polestar's SmartZone panel. Above right: the 3D-printed fuel cap of the Lamborghini Urus

THE HEADLAMP

Marek Reichman, executive vice president and chief creative officer at Aston Martin Lagonda

During his time at Aston Martin, Marek Reichman has designed many of the cars James Bond has used to evade villains, including the DB10 in *Spectre* that was a foretaste of the current Vantage. He's also the creator of the current DB11 and DBX SUV models. But his obsession? The headlamp.

"The shape of a headlamp is one of the identifiers of the brand. It's a huge signifier of the personality of the product," says Reichman. "The headlamp is safety-critical and one of the most complex items on a car because there's so much legislation that goes into it." As a piece of design, the headlamp is an incredibly labour-intensive and costly bit of kit. And that's what Reichman wants to circumnavigate.

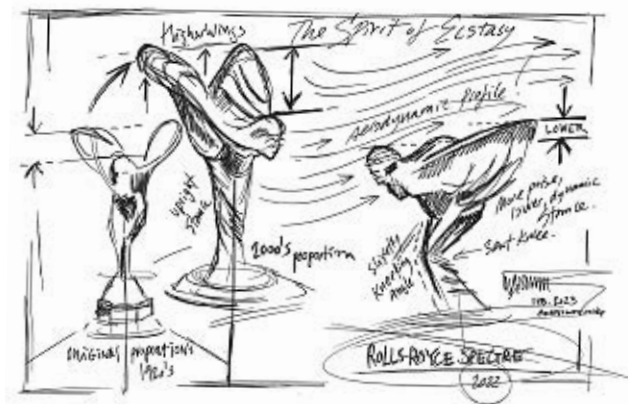
"Here's my sketch [pictured top left] of the latest technology to produce lamps in a much shorter time period. We are now using 3D printing instead of injection moulding."

"THE WINGS OF THE SPIRIT WERE BLOCKING THE AIR"

According to Reichman, 3D printing foresees a future where traditional manufacturing processes are upended and it will be much easier to upgrade your car. "The headlamp is a very interesting component to look at because its design has been fixed for a long time and the development of a new headlamp runs into tens of millions for a mass manufacturer. If you can 3D-print something, you are able to change more quickly and cut that cost by a factor of a hundred. As technology changes we may not have to wait five, six or seven years for the refresh of the cars. It may happen far quicker." He continues: "3D printing also means we can reduce weight. An average headlamp even in a sports car is 3.5kg. A 3D-printed Valkyrie headlamp is 1.95kg. And with the forthcoming hybrid Valhalla, we'll be using the same process and maybe there will be an option to choose either twin headlamps or the single headlamp."

It opens up a future where there will be much greater scope for an owner to individualise a car part. "Part of the designer's role is to work to a brief. That's why people go to Savile Row. You go in with a view – this is who I am. This is who I feel like. This is how conservative or flamboyant I am. And you explain that to your cutter or tailor or dressmaker."

Left: the headlamp of the Aston Martin Valkyrie. Below: designs for Rolls-Royce's updated Spirit of Ecstasy mascot on its Spectre all-electric car



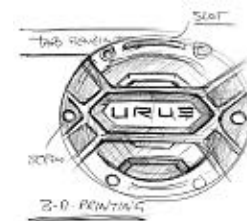
THE SPIRIT OF ECSTASY

Anders Warming, design director at Rolls-Royce Motor Cars

During the wind-tunnel development of the brand's first all-electric car, the Spectre (out later this year), the engineering team noticed something curious in the way the Spirit of Ecstasy mascot carved its way through the air. "We found out that the wings of the Spirit of Ecstasy were creating more turbulence than was really necessary," says Warming.

The Spectre is a crucial car for Rolls-Royce. It unclashes the future of electrification for the company while ensuring it still looks like an imposing Rolls-Royce with its prominent figurine mascot. The Spectre spent 830 hours in the wind tunnel and achieved a slippery drag coefficient of 0.25cd – the most aerodynamic Rolls-Royce ever produced. "As the wings of the Spirit of Ecstasy were blocking air we redesigned it," says Warming. "They are not as upright and it helped us guide the air over the car." The Spirit of Ecstasy's fluttering robes have been updated. She has also taken on a more forward-facing stance, with one leg slightly in front of the other as though braced for the headwind. Take a closer inspection and it's noticeably shorter at 82.73mm tall.

The figurine was originally designed by sculptor Charles Sykes and based upon actor Eleanor Velasco Thornton. Over its 112-year lifespan, the figurine's shape has evolved: it has been rendered in various sizes, materials and stances, including a kneeling position. For the Spectre, Rolls-Royce found itself going back to Sykes's original. It had a flatter wing profile and it was the eureka moment, says Warming. "We could factually say the past already gave us a solution."



THE FUEL CAP

Mitja Borkert, head of design at Automobili Lamborghini

As head of design at Automobili Lamborghini, Borkert is in charge of the

visual lexicon of what is, arguably, the most flamboyant of all the Italian super-sports-car makers. But which component does Borkert earmark for an overhaul? The humble fuel cap on the Urus, a Super Sport Utility Vehicle.

Like Reichman, Borkert is excited to see how 3D printing might revolutionise design, allowing Lamborghini to add smaller bespoke components on the cars. "On the Urus we have started with a plain plastic fuel cap and there's an option of a carbon-fibre fuel cap. It gave us greater design freedom and potential for increased personalisation."

Car makers always balk at large capital investment when retooling an existing production line for any new generation of model or mid-life refresh. With 3D printing, they can develop small parts that need "no tooling or investment costs". As all 3D printing is done in layers, the finished product has a patterned moiré effect. "On the Urus I have put the name Urus and small epsilons in areas where the moiré effect would disturb me," says Borkert of the manufacturing limitation. "The effect looks like the polishing on a watch."

It's just one small step, he says, towards greater specification: "Bespoke customisation could be absolutely possible." One suspects the Urus fuel cap is simply a toe in the super-sports car's future. ■HTSI

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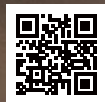
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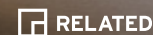
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Embrace THE WOBBLE

Henry Holland's pivot from fashion to ceramics is going so well, Paul Smith is showcasing a collection at his Mayfair store. By Harriet Quick

PHOTOGRAPHY BY JOSHUA TARN

I've always been interested in skills mastered by hand – carpentry, ceramics, painting – and when I went to Japan in the '80s, I discovered and learned about so many techniques including *raku* and *mino* pottery, natural coloured clay as well as ash glazes," says the British fashion designer and master shopkeeper Sir Paul Smith. "My interest in ceramics started in Japan and I began my own collection of mountain pots." When Smith came upon the vibrant striped vessels crafted by the maker and former fashion designer Henry Holland, he was smitten and invited Holland to develop a special collection and one-off pieces for his Albemarle Street flagship to coincide with London Craft Week next month.

The duo first struck up a friendship when Holland came to meet Smith as part of a series of interviews for *Vogue*. The gregarious Holland, who studied journalism at London College of Communication, UAL, before setting up his fledgling fashion label, is a polymath talent. Like Smith, who left school at 15, he is largely self-taught and gained experience and skills through experimentation. "I've always been an admirer of Sir Paul's work ethic, his clothes, his approach to luxury 'with a wink' and his ability to imbue his personality into his work so well. Paul has done that for 53 years and you still

see a bit of him in every piece," says Holland from his potter's studio in east London.

Holland's transformation from fashion designer to ceramicist happened partly by chance and partly through frustration. After he closed his fashion label in 2020, he found himself missing the process and enrolled in pottery classes in Hackney. "I needed a creative outlet. I did not realise how much I got from the physical making of products," he explains. He

quickly caught the "ceramic bug" and began experimenting in all manner of processes, shapes, glazes and patterns.

"I stumbled across a Japanese technique called *nerikomi* that uses stacks of coloured clay. There is an intensity of colour that you cannot achieve through glazes. From there, I ran with it," adds Holland, whose experience in fashion, production and

**"YOU NEVER
'MAKE IT' IN
THE CREATIVE
WORLD. IT
IS ABOUT
TODAY AND
TOMORROW"**

retail gave him the smarts to get going at once. Holland's collection is wonderfully esoteric, brightly coloured – and just that little bit skew-whiff. His trademark stripes, created from the stacks of clay, ripple over joyously animated tableware, vases and pots. "The design is always a little

Left: Paul Smith (left) and Henry Holland at Holland's east London ceramics studio, with Holland's plates, from £145, vases, from £295 to £3,300, chalices, from £795 to £2,300, and (back left) Up table lamp, £2,300. Bottom left: limited-edition chalices, from £795 to £2,300

‘wonky,’ he says. “I like to embrace the wobble, as it shows the piece is made by hand. There are certain techniques you can use such as slip casting, which creates a perfect product and it is what most of us buy as dinner plates. *Nerikomi*, by contrast, involves hand-building and is impacted by the way the clay reacts once in the kiln.”

The shapes, with big handles, bold silhouettes and zany optical effects, have a distinct Memphis Group touch. The progressive art and architecture movement established by Ettore Sottsass in Milan in 1980 hovers in the background of both their imaginations and, indeed, their respective personal collections. “I have these cups by Peter Shire, who was one of the last guys who worked for the group, and I had Memphis pieces in the interiors collection at Albemarle Street,” says Smith. “Henry once bought a desk from us.”

Holland, who was raised by an antiques-dealer mother, has long been in tune with the appeal of both art deco and Memphis ceramics. “My mother would buy pieces that were cracked and spend time restoring and enjoying the lived life of these works,” he recalls. They both share a passion for ceramic masters including Bernard and David Leach and the delicate modernist forms of Lucie Rie.

For the store, Holland has created striped table- and serveware as well as one-off lamps, sculptural stacks and objects inspired by the designer's own penchant for stripes. Smith's stripes have now become his trademark but, says the designer, he “hit on them by chance”. “When I started out in menswear, I would buy fabrics like white and blue or burgundy striped cottons for shirts. In the '90s, as the business was growing, I had sufficient resources and orders to be able to develop my own stripes and I put more colour into them, creating vibrant patterns,” he reminisces. “They became super-popular to the point of being sold in 60 countries. The stripe became a logo in a way.” Smith continues to develop those stripes by wrapping coloured yarns around a piece of card to find new colour combinations. “Back then, hand-wrapping thread was the only way to do it as watercolours were too disperse and felt tips come in rotten colours,” smiles Smith, who introduced Holland to the process.

In just two years, Holland has made a big imprint on the ceramics market, receiving his first big order for 600 items from Liberty when he was still selling pieces on Instagram. Now, with his own studio set-up (into which he moved in 2021), he employs several makers whom he met during those early evening classes. “Within that same timeframe I would have designed and marketed around 10 fashion collections. The pace of fashion is frenetic but I've now found a middle ground,” Holland says. “It's nowhere near the same frequency but having that background has given me a sense of pace.”

“It is exactly those ingredients you need to be successful and, frankly, just to survive,” says Smith, who started his own venture from a tiny shop in Nottingham. “It measured 3m x 3m and was only open on Friday and Saturday. I started showcasing tiny collections of things, be it ceramics, or posters or books, and because the shop was so tiny, it was a way of breaking the ice so customers could feel relaxed.” Likewise, 9 Albemarle Street was conceived as a showcase for whatever might take Smith's fancy. “We are still blessed by being an independent company and we can be a little more self-indulgent. The shop can be whatever I want it to be, and it's a treat to work with Henry and continue to run a shop that is full of surprises,” he says.

Beyond pots, the duo are united in their appreciation for creativity and for graft. “You never ‘make it’ in the creative world, and thank God for that. It is about today and tomorrow and you need to enjoy it 100 per cent or pack it in and go fishing,” concludes Smith. ■ HTSI henryhollandstudio.com; paulsmith.com



Above and below: Smith and Holland with Holland's dog Peggy at his ceramics studio with (at right) Holland's Tall medium floor lamp, £6,400; Smith holds platter, £795





Federico Forquet's home in Cetona, Tuscany. The chair is upholstered in Shadow Line in June. The curtains are Trepak Weave in Sill. Opposite page: Forquet's home in Rome. The sofa is in Evanescent Grand. Cushions (from left) in Shadow Line in August and Trepak Weave in Vesuvio. Edge of page: Vertigo Weave in Sahara, from £114

Fabrics throughout, Federico Forquet for FuturLiberty collection at Liberty



LIBERTY BELLA

The London department store is staging a Milan takeover orchestrated by the nonagenarian design maestro Federico Forquet. *Aimee Farrell* meets the man teaching the kids some new tricks. Photography by *Christopher Horwood*. Styling by *Miranda Sinclair*



When the Italian interior designer, collector and horticulturist Federico Forquet first met Liberty's managing director Andrea Petochi in 2021, it reignited a family connection that had begun more than half a century before. "I used to go with friends to his grandfather's jewellery store Fratelli Petochi to buy Roman micro-mosaics," says Forquet of the Petochi family business, which remains open in Rome to this day. Now 93, he showed Petochi a box overflowing with the cashmere and silk Liberty ties that he'd acquired since he was a child growing up in '30s Naples – a place where the English style epitomised by the London department store was highly prized. "The most demanding aristocrats would even send their shirts to be ironed in London," he says.

Forquet's memories of Neapolitan children in Liberty's classic floral motifs ignited in Petochi the idea of a collaboration. "I suddenly realised that this was the master that Liberty needed," says Petochi of the connection that has evolved beyond their wildest expectations. It has given rise not only to a kaleidoscopic collection of more than 100 fashion and interior textiles, but also a coffee-table book, and a duo of Milanese exhibitions – one at Museo del Novecento, the other at Museo del Costume – curated by the art historian Ester Coen, which will take over the city during Milan Design Week and continue throughout the summer months.

For Petochi, the project, named FuturLiberty, was a chance to propel the company into its next, highly progressive, chapter. For Forquet, it was "an adventure" that saw him "raiding the Aladdin's cave" of the Liberty archive that spans 50,000 textile designs dating back to the 1880s.

Forquet's myriad creative lives have bridged fashion, interiors and gardens. After working alongside the Basque couturier Cristóbal Balenciaga in the mid-'50s, he moved to Princess Irene Galitzine's fashion house in Rome where his crystal-clad "palazzo pyjamas" were immortalised by photographers including William Klein. In 1961, he established his own Roman couture house, dressing clients, from Diana Vreeland to Sophia Loren, in toga dresses and Volcano-necked gowns inspired by his hometown.

Though hailed "the Italian Dior", a decade later, with the rise of prêt-à-porter, he quit couture to pursue interior design. His loyal clientele enlisted Forquet to transform their homes, and later their gardens, in a richly layered, neoclassical style. Forquet's passion for that opulent period endures in his collection of furniture. Dating from 1780 to 1810, it's a period he describes as being "the pinnacle of manufacturing in Naples".

Liberty's design director Mary-Ann Dunkley and her team travelled to Forquet's southern Tuscan farmhouse to start work on the collection in the spring of 2021. Perched on a rolling hillside populated by olive groves and oaks that overlooks Monte Cetona, the rustic stone edifice is surrounded by verdant grounds designed by the late British gardener Russell Page. Taking the role of a creative guide, and free from commercial constraints, Forquet set them a challenge. Rather than replicate the delicate floral prints and paisleys so synonymous with Liberty, why not surprise him with something altogether new?

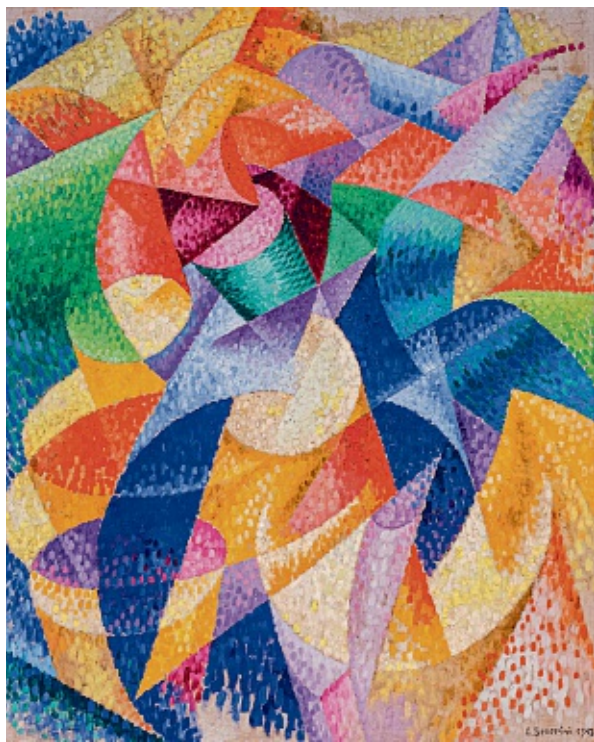
"I felt very strongly that the world was changing," he says. "I knew we had to bring a new voice." Forquet showed the team a series of geometric artworks by the radical 20th-century group known as the futurists. Founded by Filippo Tommaso Marinetti, in their manifesto, emblazoned on the front page of *Le Figaro* in 1909, they spoke of throwing off the cultural shackles of the past to embrace the frenetic vitality of the modern age. When they returned to

Above: a sofa in Painted Elements in Sahara in Forquet's home in Tuscany. The cushions are in a range of FuturLiberty fabrics. Below: *Untitled*, c1915, by Helen Saunders. Edge of page: Paramount, from £29.95



"THE WORLD WAS CHANGING – WE HAD TO BRING A NEW VOICE"

PHOTOGRAPHS: © ESTATE OF HELEN SAUNDERS; VICTORIA AND ALBERT MUSEUM; LONDON; STEPHEN BALDWIN/ARND BRONKHORST IMAGES/ALAMY; PARIS; AND DAGS, LONDON; ZOE PEGGY GUGGENHEIM COLLECTION; VANCE THE SOLOMONS GUGGENHEIM FOUNDATION, NEW YORK



Above: *Mare = Ballerina*, c1914, by Gino Severini. Right: Shadow Stripe Weave in Piccadilly on the sofa in Forquet's Tuscany home. The cushions are in a range of FuturLiberty fabrics. The curtains are Vertigo Weave in Sahara. Below right: the designer at home in Cetona. On the blind is Painted Elements in Innocent. Draped on the chair is Explosion in Carnavale. Far right, edge of page: Fracture, from £65



London to delve into the Liberty archive for inspiration, what they unearthed was utterly aligned with Forquet's objective. Namely, the exuberant textiles of Liberty's celebrated '60s design director, Bernard Nevill.

Similar to Forquet, Nevill was an insatiable collector, particularly of Victorian and pre-Raphaelite antiques, as well as homes – his eclectic Chelsea house, which Forquet visited in the '70s, was immortalised in the film *Withnail & I*. In person, Nevill was reserved, unlike his creative output. Nevill taught Ossie Clark and Zandra Rhodes; he counted artist Sonia Delaunay as a collaborator, and Yves Saint Laurent and Cacharel were clients, buying his Liberty prints.

By happy coincidence, some of Nevill's most celebrated textile collections, including *Jazz* (1965) and *Tango* (1967), drew inspiration from the vorticists – the English equivalents of the Italian futurists. Both were provocateurs whose goal was to agitate, and to disrupt the status quo. "From that point on FuturLiberty became a love story between British and Italian art," says Forquet. "With Bernard Nevill as the English expression of vorticism."

According to the Milan exhibition curator Coen, who took the role of art adviser throughout the project, there is a clear line to be drawn between the early 20th century and now. Coen's epic survey brings together more than 200 works of futurist and vorticist art, objects and furniture displayed across the two museums, tracing the influence of these radical art movements within the FuturLiberty collection and exploring its links to Liberty's avant-garde heritage. It's a captivating visual voyage. "Much like today, it was a moment of great uncertainty and crisis," she says. "These artists were trying to create a parallel world full of colour, line and dynamism."

This compulsion to escape into a more vibrant reality continues to resonate. Drawing on the spirit of Nevill's textiles, the designers have brought the avant-garde verve of the futurists and vorticists to life. Generating designs in pencil, gouache and watercolour, and often working by hand and by eye, also proved revelatory. The goal, says Forquet, was "to capture the moment, the colours, and the light". Borrowing their palette from nature, Forquet focused on notions of "rhythm", "momentum" and

"crescendo" within pattern – referencing a time in his youth when he was a promising concert pianist – to conjure the dynamism of the futurists. "The lines flow off the frame; the paint and the energy starts from the centre of the canvas and expands outwards," explains Coen of the designs.

Employing couture-level craft techniques, the results are as dazzling as they are unexpected. There's the bold angularity of *Trepak*, a swirling, dancing pattern that recreates an artwork from Nevill's *Jazz* collection; *Future Federico* is a reimagining of the psychedelic geometric-print jumpsuit worn by Ziggy Stardust in 1972; graphic embroidery infuses *Explosion* and Forquet's "effervescent" favourite, *Shadow Stripe*. Sold off the bolt, or used on everything from shirts and scarves to throws and cushions, the designs feature across both fashion and homewares.

"He caused complete chaos," says Dunkley of the playfulness of Forquet, who is currently curating a new series of ceramics and fine-arts rooms at the Capodimonte Museum in Naples. For starters, "he only conducts meetings in person, and doesn't have an email address". For Dunkley, this analogue way of working, where colour is experienced through thread rather than via a screen, felt pure and joyful – even radical. "We could never have imagined the creative doors Federico would open," she says. "How fantastic that it took a nonagenarian to truly disrupt Liberty." ■ HTSI



THIS SEASON'S MOST DARING FASHION IS SUPER-SIZED, SURREAL AND SEDUCTIVE



Photography by *Sean + Seng*

Styling by *Tamara Rothstein*

Model *Kristine Lindseth*

IMMACULATE CONCEPT



This page: **BALENCIAGA** leather Glove tote, €3,400, denim baggy trousers, €1,800, and glitter fabric Leopold flats, €750. **ALEX EAGLE** cotton top, stylist's own

Opposite page: **GUCCI** metal-fringed acetate sunglasses, £1,830. **CHANEL** metal and crystal strass earrings (just seen), £1,360



JW ANDERSON
technical-satin one-
shoulder minidress, £790



DOLCE & GABBANA silver-laminated Lycra dress, £2,100, and laminated-satin thigh boots, £850.
GIORGIO ARMANI resin and gold detail earrings, £290



LOUIS VUITTON viscose jersey and
leather top, POA



CHANEL cotton blouse,
£2,175. COMME DES
GARÇONS vintage
skirt (worn as top),
stylist's own



PRADA gabardine
minidress, £1,800.
ALEX EAGLE recycled-
gold-plated earrings, £250



BALENCIAGA fleece scarf, €1,700.
BOTTEGA VENETA cotton top, £720

Model, Kristine Lindseth at DNA. Casting, Larissa Gunn. Hair, Kim Rance at LGA. Make-up, Mel Arter at Julian Watson. Photographer's assistants, Alex Dias and Tom Hill. Digital operator, Paul Allister. Stylist's assistants, Georgia Illingworth and Eli Richards. Production, The Good Company Represents

LIFE IN REVUE

Photography by *Jake Curtis*

Property heiress India Rose James, granddaughter of Paul Raymond, is bringing a different buzz to the West End. *Jackie Daly* visits the “Princess of Soho” in her London home

Curator, artist and collector India Rose James has been hailed London’s “Princess of Soho” by the media. The pink-haired 31-year-old is the granddaughter of Soho Estates founder Paul Raymond who, along with her half-sister Fawn, became the main beneficiary of the pornography publisher and property magnate’s £1bn-plus estate when he died in 2008: the portfolio included the freeholds of Soho House and the former Foyles bookstore. Aged just 16, James was handed a £329mn fortune and unparalleled freedoms. Today her rebellious years are behind her, and now she prefers to hang out at home with her six-year-old daughter Sapphire (“Saffi” or “the Saffinator”, as she calls her), the daughter of her ex-partner, The Kooks guitarist Hugh Harris, than to be on the social scene.

I find her alone at her new London home on a January morning – not amid the neon haze of Soho but on a quiet street behind the façade of a grand terrace, an area that still conveys the sense of Georgian gentility that once lured London’s high society before this part of town was colonised by private surgeries. James moved into a former doctor’s office last summer, having waited six years for the four-storey building to be renovated. “It was done sensitively – we enhanced the natural features of the house,” she says, citing numerous setbacks including preserving a protected London plane tree, now happily shading the rear garden.

James calls it her “forever home” – the manifestation of a new phase of life in which, following five years of sobriety, she is establishing herself not only as a property magnate in the footsteps of her grandfather but as a serious player in the art world. The house is within walking distance of the family’s Soho Estate’s Ilona Rose House redevelopment, the

UE

India Rose James in the red sitting room. The sofa was found by Retrouvius and reupholstered in linen with De Le Cuona cushions. The bespoke ottoman was made from a mahogany side table. The c1900 Turkish rug is from Joshua Lumley. On the wall hang (left) *The Island of Aphrodite*, by Nell Nicholas, and *Siblings*, by Antonia Showering







Left: silk curtains in the kitchen, which contains Kiki Design chairs and Emery et Cie Zellige tiles. Above: bespoke Naturalmat bed and cloud headboard in the guest bedroom. Just seen is *Island Sanctuary for Two*, 2022, by Amy Beager, purchased from Grove Collective

historic former Foyles site now transformed into 80,000sq ft of office space with 10,000sq ft of landscaped terraces. It is also home to the estate's headquarters and James's Soho Revue Gallery, which, established in 2015, promotes emerging artists. James has converted a separate building of the site into artists' studios, which open this month.

Her gallery, having moved for a time to Walker's Court – once the site of the Raymond Revuebar, and now housing The Box, Madame Jojo's nightclub and a theatre, alongside shops – has returned to its original location at 14 Greek Street. The original frontage, painted peppermint green, remains intact but leads into a new exhibition space. It opened last October with the inaugural show *Artificial Paradises* by the artist Caroline Wong. This month it is hosting shows by both Lorena Lohr and Bianca MacCall. It's all very accessible, with works starting at £200 to attract younger collectors. "I want to bring the buzz of art back to the West End," she said of her mission at the opening of the space.

An array of upcoming artists have also taken over James's home – their work creating colourful interludes from one room to the next. In the entrance hallway, I gaze at *Juliette*, by Ella Walker, an artist with a feminist take on medieval frescoes, which James sourced from New York-based gallery Casey Kaplan. "I haven't quite finished the art curation yet; it's something I'm doing slowly," she explains. "I leave them out and get a feel for where they should go. I might have to buy smaller pieces from now on to fit them all in." Fresh-faced, her candy-floss-coloured hair tied neatly in a ponytail and her small frame swamped in a long, grey jumper, she is joined by two boisterous Brussels Griffon pups, who bound in from the kitchen and slide across the flagstones, coming to a halt at her feet. "They're my fur babies – they follow me everywhere," she laughs, as she picks Lilith from the floor. Smaug looks on enviously.

The space around us is a snapshot of everyday life: coats belonging to various family members are piled on a rack by the door (James's father John stays over frequently and has seconded the basement cinema room as his own), and a guitar case (seemingly belonging to her boyfriend, the American musician Daniel Vildósola) is discarded on an ornate rug by the fireplace. A large, ceramic tiger stands guard at the foot of the staircase leading to the upper floors. "I have a thing for animals. I also have a stuffed peacock upstairs and a French ceramic pig in the kitchen that is the same as one I had growing up – he broke so my sister found another for my birthday. If I'd done better in science, I would probably have been a zookeeper," she says, patting the tiger's head. "I found Barry on Vinterior. He's been repaired with Japanese Kintsugi [golden joinery]. My grandfather had a small, ceramic tiger in his flat and everytime we went in I'd stroke it. Hopefully, Saffi will have the same sense of nostalgia about this one."

She continues on into the adjoining sitting room, "the red room", a Rothko-inspired jolt to the senses in which the sweep of the artist's brush is expressed as textural tadelakt plaster walls. "I also saw a very similar red in the

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“IF I’M NOT GOING TO PUT IT IN MY HOUSE, THERE IS NO POINT IN BUYING IT”

Prado Museum in Madrid. Each of the rooms has a colour theme, but very loosely,” explains James.

The interiors were all conceived alongside Maria Speake of the north-west London design studio and salvage business Retrouvius, which she co-founded with her husband, Adam Hills, in 1993. “A friend of mine who is really into fashion and design said I had to work with Maria,” says James of commissioning the designer, who describes herself as a “house helper” and is known for interiors layered with patina, texture and complexity conveyed through rescued objects and materials. “She got that I wanted the decor to be quite trad, because of the original features, but personalised. I wanted us to choose every piece together.”

The studio itself provided endless inspiration. Retrouvius is an Aladdin’s cave filled with reclaimed objects, many presented as innovative design solutions – metal panels as wall cladding or architrave as staircase treads – so that clients can envisage how they would look and feel in real life (part of Speake’s house, the space is furnished to convey how salvaged materials can be used in a contemporary way). It was here that James was struck by the earthy warmth emanating from the clay walls. “She spent most of the time on this huge sofa we had out in the studio, which she wasn’t aware of at the time but had been The Vampire’s Wife’s Susie Cave’s,” says Speake. “That went into the sitting room in newly reupholstered linen.”

A trove of kilims and textiles conjuring images of sun-scorched desert cities and flying carpets also informed the decor; fabrics such as an early 1900s Turkish rug from carpet specialist Joshua Lumley and a bespoke ottoman made from an old kilim add texture to James’s home. “We spend most of the time in this sitting room,” James says of the ensemble. “Saffi plays her video games here”.

James decided to use traditional chain fixings to hang her artworks so as not to damage the tadelakt walls. And the works add pops of colour and interest throughout the house. In the red room, the female form is realised in acrylic and ink in Nell Nicholas’s *The Island of Aphrodite*, while upstairs in the formal green sitting room, Yulia Iosilzon’s *The Pond*, a swirl of verdant oils on panels of transparent fabric, draws the eye.



Left: James with Barry the tiger (found on Vinterior) in the entrance hall. On the wall hangs (left) *Juliette*, by Ella Walker, and *Until the Mud Settles and the Water is Clear, I Watch My Back*, by Rebecca Harper. Far left: a Retrouvius iroko splashback in the loo

As we find our way into the green room, the scent of palo santo lingers (“My friend came to cleanse the house and gave me a tarot reading this morning,” says James, not entirely earnestly). We admire *The Pond* under a gigantic Murano pendant light that once adorned Rome’s Palazzo Montecitorio. It is just one of the sexy retro flourishes that elevate the room. James points to a series of objects placed neatly on an equally fabulous glass-topped coffee table – a piece from London dealer Schmid McDonagh. What appears to be an ashtray filled with discarded cigarette butts is Alma Berrow’s *In the big smoke* artwork; it is placed insouciantly atop a Tracey Emin book (the artist’s *Dark Cross* painting hangs in the bathroom). “There’s also one of my grandfather’s porn storybooks. My friends don’t really know him,” she says of her grandfather, a colourful impresario who brought one of the first striptease clubs to London. “But older people still ask about him,” she smiles.

Below: *The Pond*, 2022, by Yulia Iosilzon, in the green sitting room, with *In the big smoke* by Alma Berrow just seen on the table



The adjoining library-music room is painted white with green detailing and contains yet more revelations. “I’m a big backgammon player,” James admits, lifting the lid of a midcentury c1950 rosewood Italian table, revealing a backgammon board. “It’s quite fun to whip out at a party,” she laughs. “I love how social it is because you can entertain while playing a game. Saffi’s a chess player and that’s different – you have to be all in.”

The artworks around us include a piece by her friend Antonia Showering entitled *The Survivors*. “I definitely want to support her practice but I have to like the art,” she says of whether she feels pressure to buy the work of friends. “If I’m not going to put it in my house, there is no point in buying it. I don’t agree with buying for investment,” she says of her curation. Atop the polished sideboard are stacks of old vinyls: “Most were my birth mum’s [Debbie Raymond] or ones collected over the years.”

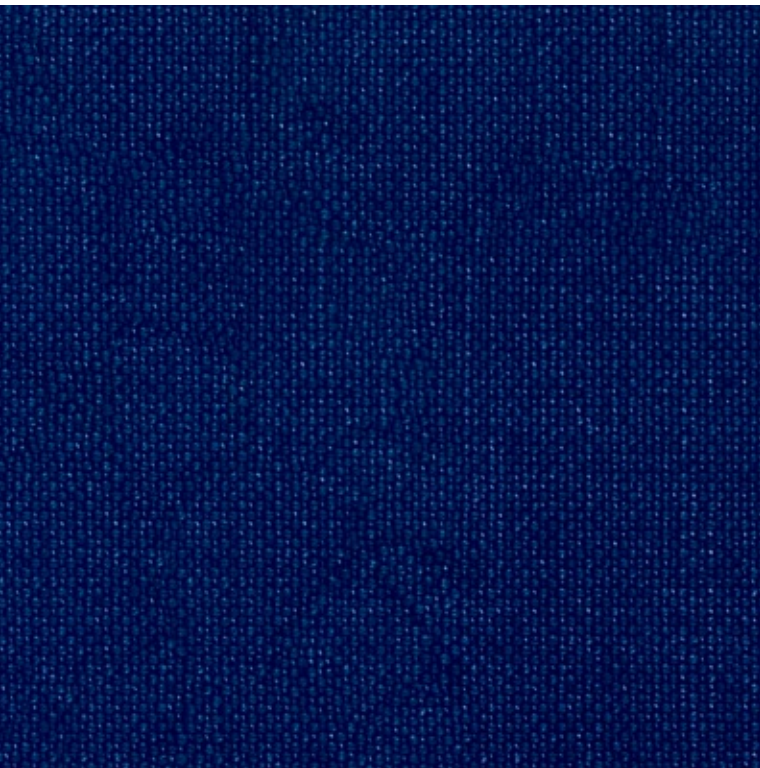
Colour and comfort coalesce in each of the bedrooms. James’s green bedroom (“it’s my favourite colour”) is vivified by a Verdure tapestry that frames the bed, and heavy, hand-dyed velvet curtains that remind James of a theatre stage. We take a peek in her closet. She slips on a pair of sky-high velvet Saint Laurent sandals. “These are my favourite shoes. They’re the classic Biancas. But I don’t go out that much any more so I wear them here,” she laughs. “I never want to get rid of anything so Saffi can inherit it. She’s already sneaking in here – you know because you hear the clonking!” The only painting in the bedroom is a portrait of Saffi by James’s own hand.

The last space – her formal dining room – has been taken over by art. Canvases are stacked along the walls and pieces laid out on the table ready to be hung. She hovers over them, tracing the corners with her finger. Perhaps one of the artists here will be the next to “bring the buzz back” to Soho, a bohemia transformed into a more polished version than the one her grandfather knew. James represents a very different kind of cultural voice in central London than her grandfather’s. Paul Raymond’s Soho is all but gone, but I think that he’d approve. ■HTSI

CASE OF THE BLUES

Photography by *Benjamin Bouchet*
Words and jewellery direction by *Caragh McKay*
Set design by *Matthew Morris*

Soothing sapphires, tanzanites and tourmalines prevail in the latest high-jewellery collections



Left: DE BEERS white-gold and diamond The Alchemist of Light Atomique open ring. Jewellery throughout, all POA



Right, clockwise from top left: VAN CLEEF & ARPELS white-gold, diamond, emerald and sapphire Reflets Adriatiques bracelet. BUCHERER FINE JEWELLERY white-gold, tanzanite and blue-spinel cocktail ring. BULGARI platinum, diamond and sapphire High Jewellery ring

Opposite page: CARTIER white-gold, diamond and sapphire Beautés du Monde necklace and earrings





Emeralds are green, rubies are red and sapphires? Well, sapphires are not always blue. Depending on their origin, sapphires emerge from the earth in a baffling spectrum of hues. Yet it is the blue sapphire that fascinates us most. As Joanna Hardy – gemmologist, jewellery specialist and author of *Sapphire: A Celebration of Colour* – points out: “Blue stones come in all different shades, but you will never confuse a sapphire with any other because its saturation of colour sets it apart.”

While Burma sapphires are prized for their deep, royal-blue tone, those drawn on the Kashmir-Pakistani border are highly coveted for their “velvety” cornflower colour. Untreated blue sapphires from both regions are increasingly rare and continue to achieve record prices at auction. Last November, Sotheby’s Geneva sold a 20.16 Burmese-origin sapphire ring at \$137,525 per carat. Yet Hardy believes that the quality of a stone does not only come down to origin. “Geology knows no boundaries,” she says. “It’s all about how a stone speaks to you, and I think we are all drawn to blue without knowing why.”

Experts at the Pantone Color Institute may have the answer as to why. “When used together, the clean and crisp character of cool colours can imply status and calm,” the Institute says of the allure of blue gems – not just sapphires but tanzanites, blue spinels and blue tourmalines.

Jeremy Morris, the CEO and creative director at David Morris, chose the Burma sapphire cabochon for the house’s Capola necklace over an emerald or a ruby because “I had owned it for a while and just kept going back to look at it. It had a lovely colour but a silk asterisk – a star of light – in the centre, which is common in natural blue sapphires, but I wanted a purer representation of the colour.”

While it’s typical for stones to be heat-treated to saturate the hue, Morris took the traditional route – he tilted his stone and repolished it. “By moving the asterisk to the edge, the star was no longer visible,” he says. Yet while it undoubtedly improved the beauty of the sizeable blue unheated gem, it meant removing about five carats from the 65.25-carat original. Which begs the question – why would a stone expert agree to cut precious carats off a rare Burma sapphire? “Because the colour we achieved was so joyful, it just made me happy.” ■HTSI



Left, clockwise from top: FERNANDO JORGE white-gold and diamond High Stream open bracelet and white-gold and diamond High Stream earring (sold as a pair). ANNA HU grey- and rose-gold, silver, diamond and ruby Orchid brooch

Above: HERMÈS white-gold, diamond, black-spinel and sapphire Chaînes d’Ombre necklace

Right: LOUIS VUITTON gold, platinum, diamond and ruby Spirit Chapter II Destiny necklace





THE CLEAN, CRISP CHARACTER
OF COOL COLOURS CAN IMPLY CALM

Above, clockwise from top:
AUDEMARS PIGUET white-gold
Royal Oak Frosted Gold watch
with Grande Tapisserie dial.
CINDY CHAO THE ART JEWEL
white-gold and diamond
Crystal Foliage earring (sold as
a pair). GRAFF diamond and
sapphire earrings



Above: DAVID MORRIS
rock-crystal, diamond and
Burma-sapphire cabochon
Capola necklace

Left, from left: POMELLATO
white-gold and diamond La
Gioia Catene necklace. GUCCI
white-gold, diamond and
heart-shaped blue-tourmaline
Hortus Deliciarum solitaire ring

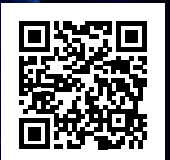
Photographer's assistant,
Camille Coutherut. Production,
Jason le Berre at Home

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CABINET RESHUFFLE

Three new furniture lines to know. By *Becky Sunshine*

FOUNDATIONS, RANSOM & DUNN

When London-based, US-born friends Julia Ransom, 41, and Johanna Dunn, 37, got together over lunch six years ago, they realised both were ready for a career change. Their debut Foundations collection launches this month: consisting of 29 made-to-order furniture and accessory pieces, it is influenced by a passion for European cities, the geometry and grandeur of neoclassical architecture, and the simplicity of form in midcentury design.

"I've always had a great love of fashion and interiors, and collect design and art," explains Ransom, who worked in finance before retraining as an interior designer. "I've always had a knack for styling and design, but it wasn't until I moved to London that I decided to pursue it."

Dunn – an art history graduate who went on to work for Saks Fifth Avenue in New York and Mytheresa in Munich before working with Fabrizio Viti's footwear brand in London – was also drawn to the potential of homeware. "I was looking at the way Julia was shooting her life and her world on Instagram and thinking, 'She's my perfect partner.' She's a natural-born art director and I'm very much an editor and marketer."

Travel was the catalyst for the collection – and a holiday on Cyclades and Dodecanese beaches offered up ideas for colour, texture and form. "We both love Rome and Greece and ancient history, so a lot of this collection comes from that," Ransom says. "The column and the arch were on our mood board from the start." Exploring those principles alongside the shapes and proportions of midcentury French design, modernist sculpture and '70s glamour lends the collection a sense of modernity. "The pieces we're presenting feel bold, strong and modernist," Ransom continues. "I don't want us to be known as a wobbly organic brand. I think our work feels more sculptural – but sculpture you can live with."

This first collection is what the pair refer to as "the cornerstones of the home", and include a curvaceous sofa and armchair, a free-standing storage unit, floor lighting, arched mirrors, plinths and a capsule of ceramic planters and vases. Each piece is named after neoclassicism and

"NEUTRALS ARE NEVER BORING. THIS IS A NEW KIND OF GLAMOUR"



Above: RANSOM & DUNN mohair velvet Sparta chair, £3,895, marble Petra coffee table set, £8,050, and Venus floor lamps, £3,795 each. Right, from left: RANSOM & DUNN white marble Neo Plinth, £2,395, black marble Neo Plinth, £2,595, Juno tall side table, £985, Juno medium side table, £925, and Marron Imperial marble Neo Plinth, £2,100

Greco-Roman mythology: the Sparta sofa (£8,400), the Palladio floor mirror (£3,895), the Roman column (£2,895) or the Venus floor lamp (£3,795) and so on.

The materials feel monumental – and international: marble, travertine and onyx sourced from Turkey form occasional tables and plinths. An upholstered bucket stool is crafted in burl ash wood from the same country, while the handmade ceramic vases have soft draped ribbing reminiscent of the fabric folds in Roman sculpture. The lighting is an eco-resin from Portugal, and the upholstered pieces were made in Derbyshire in the UK, and finished in textured velvet mohair, cotton velvet, wool alpaca or bouclé in a simple, earthy palette.

"We don't think neutrals are ever boring. This is a new kind of glamour," Ransom proclaims. In the future, the pair aim to engage with collectable, liveable design sold at seasonal pop-ups, home salons and physical activations. "These pieces are never going to be basics," Dunn concludes. "But in our world they're coveted necessities." ransomanddunn.com



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LORO PIANA INTERIORS
Apacheta sofa, low table
and pouf. Bottom right:
LORO PIANA INTERIORS
Apacheta armchair and
side table. All POA



APACHETA, LORO PIANA

Argentinian artist and designer Cristián Mohaded's new Apacheta capsule of furniture is a story of his homeland of Catamarca in the northwest of Argentina. It is a place where travellers, making their way through the mountains and plains of the Andes, would ritually pile rocks to form totems marking a path for fellow adventurers. Over the centuries, these towers (apachetas) also became offerings to Pachamama – or Mother Earth.

The six-piece, made-to-order collection launches during this month's Milan Design Week at the Italian textile house's Brera headquarters. It will be showcased on a backdrop depicting a mountainous scene dotted with several-metre-high totems made from recycled Loro Piana fabrics. The furniture will include a sofa and armchair in round, stone-like silhouettes, and a simple bench and stool in a beeswax-finished, hand-carved Italian oak with alpaca and wool upholstery.

Each piece is unique and handmade. "I like to work this way, without repetition," says 43-year-old Mohaded of the designs. The mix of textural timbers with the fabrics is reminiscent of rocks protruding across a mountainside in his homeland, and the subtle fragrance of natural beeswax adds to the sensorial experience. "In my province some of the landscape looks like it's of another planet – there are incredible layers of colours when you are in front of the mountains: there's the glacier with its blue light connected to the green of the pine trees and stones – it's all so beautiful. I wanted to capture that."

He continues: "I want people to not just connect with a sofa but with this landscape." He highlights details such as the reflective ceramic top of a wooden table, which recalls the mirror-like surface of Catamarca's lagoons. "One of the pieces has a little wood in the middle like an island – it's all very spontaneous." The textures and colour palette are also very earthy. Mohaded had access to the full Loro Piana collection, and selected textiles including alpaca wool, cashmere and silk velvet, Cashmere Raw and Vicuña, sourced from breeders in Argentina.

Francesco Pergamo, director of Loro Piana Interiors, chose to collaborate with the artist in part due to his practice of partnering with local craftspeople. "He's constantly searching for the last artisans who are working in wood in a particular way – the last guy using wicker or amazing plants to weave baskets," he says. "We have much in common – we have always been about protecting artisanal skills in Italy and working closely with breeders to protect animals."

The brand has slowly expanded into collaborative furniture collections. This one is a showcase: "I see Cristián as a modern designer, but maybe more as an artist because his production is never industrial," says Pergamo. "The expectation for Loro Piana is not to sell a lot of furniture, but more about showing what the brand can do." The collection is available to view in Milan and order from mid-April.

loropiana.com

"I WANT PEOPLE TO CONNECT NOT JUST WITH A SOFA BUT WITH THIS LANDSCAPE"

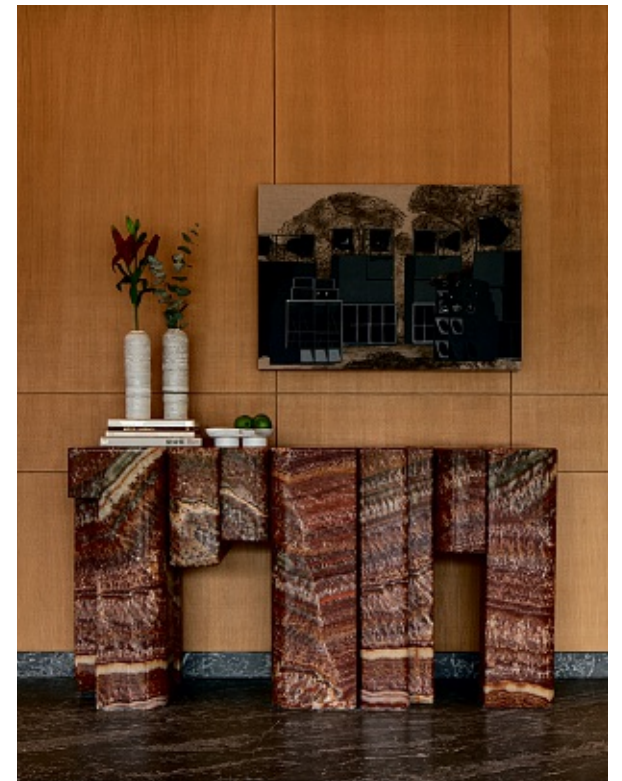




BAIA
ARMANI / **Roca**



Left: OMET upholstered chaise longue by Lorena Vieyra, from £2,877, cabinet by Caterina Moretti, from £1,850, and rug by José María Balmaceda, from £116 per sq ft. Below: OMET Modular table by Raúl de la Cerda, from £3,782. Bottom: Omet chaise longue by Pedro Reyes, from £2,877



OMET COLLECTION, OMET

For architect Lorena Vieyra, 48, founder of architectural and interior design studio Vieyra Estudio, Omet has been an obvious extension of her practice. The new contemporary design collective showcases collectable Mexican design. “Over the past 20 years I’ve been doing the architecture, the interior design and designing the furniture, which has meant contact with many designers and makers. This has been about bringing all those great people together to collaborate,” she explains from her studio in Mexico City.

Omet, named after Ōmeteōtl, the Aztec god of creation, who has both male and female counterparts, is an expression of Vieyra’s mission to formalise the network of creative talent working across Latin America. “There are people who have historically come to Mexico and done great things, like New Yorker Michael van Beuren or Clara Porset, who was from Cuba,” Vieyra says. “We’re a Mexican gallery, talking about our heritage and wanted a name to give that feeling that we’re saying something about our culture and our heritage.”

Keen to avoid the cliché of tourist-style Mexican culture, Vieyra has gathered a diverse group of contributors. “There is something happening with design here,” she says. “Much like what has happened with Mexican cuisine over the past decade, the world is seeing that [the food



culture is] not just tacos but very sophisticated and refined flavours and ingredients. I draw the parallel with design. We’re focusing on the super-high end and elegant.”

The first offering, which launches online on 1 May and will be followed by a bricks-and-mortar gallery in Austin, Texas, in September (there will also be a New York pop-up in May), includes around 30 new works from 11 designers connected by a sensibility and language rather than aesthetic continuity. “These pieces come together as a family. They don’t look alike, but when I’m curating it, it feels bold, everything has common ground when it comes together,” she says.

Materiality, says Vieyra, is important – there is locally sourced walnut, rosa morada, oak, travertine, marble and onyx within the collection, alongside fused glass and lacquered volcanic stone. The designers discussed emotion, colours and “things that make us as Mexican people – and say something through our work”. Vieyra herself has also designed pieces, including an undulating and partially upholstered chaise longue and a dining table crafted in walnut and rosa morada wood with an onyx slab surface (from £2,877).

While Vieyra’s brief for each designer was purposely fluid, it persuaded each collaborator to venture from their comfort zones. The pieces tell a story of Mexican traditions and skill employing fine techniques. Raúl de la Cerda’s jigsaw-like modular tables (from £3,782) are inspired by Mayan estelae, used to document significant events in stone. Pedro Reyes, the multidisciplinary artist and architect, offers sculptural tripod chairs in volcanic stone which draw their form and texture from Mexican “metate” tools used to make tortillas. Complementing this are five iterations of a sculptural tower shelving unit crafted in steel and woven with palm (from £2,877).

Textile artist José María Balmaceda, meanwhile, takes the butterfly (symbolising fire in Mexican culture) and the serpent (representing the earth) as graphic references in hand-loomed rugs (from £116 per sq ft). Rock formations with clay sourced from Mexico inform ceramicist Lili Cortina’s stoneware vases (from £1,233); and hand-carved wooden stools by Juan José Nemer and Mauricio Álvarez take their cues from the molinillo, a traditional, everyday wooden whisk used for making hot chocolate. “Every piece has an intention, beyond being beautiful,” says Vieyra. “My wish is that each piece should have a permanence.” ■ HTSI omet.co

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Poppy Delevingne photographed by Mark Seliger at The Whiteley

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Left: "Sue", the T-rex sold for \$8.4mn in 1997, on display at Chicago's Field Museum. Right: dusting at London's Natural History Museum, 1936. Below: T-rex skull sold by Sotheby's for \$6.1mn in 2022

On 18 April, TRX-293 Trinity, a 67mn-year-old *Tyrannosaurus rex* skeleton, will go on sale at Koller Auctions in Zurich. With a reserve of SFr5mn-SFr8mn (about £4.4mn-£7.1mn), it will be the first "complete" T-rex to go on sale in Europe, and only the third in the world. Given that the record price for a T-rex at auction is for "Stan" – which sold for \$31.8mn in 2020 – that reserve may be somewhat conservative. It is a composite of three T-rexes excavated from the Hell Creek and Lance Creek formations in Montana and Wyoming, where Stan came from, and "Sue", which sold at auction for \$8.4mn in 1997. Whatever Trinity fetches, the prices suggest that dinosaurs have entered the realm usually reserved for the most highly prized works of art. Nicolas Cage and Leonardo DiCaprio are known to have bid against one another for the skull of a *Tarbosaurus bataar*. Tech companies in Silicon Valley are vying for prehistoric relics to enliven their art-laden lobbies.

Last year, two of London's prominent high art festivals, Frieze Masters and Masterpiece, featured dinosaur fossils, an adult triceratops skull (sold for "a six-figure sum"), a juvenile triceratops skull on sale for £650,000 and the skeleton of a camptosaurus with a list price of £1mn. David Aaron Gallery was responsible for these fossils. Currently on display at its Mayfair showroom is its juvenile triceratops skull. The gallery was established in 1910 and is managed by the third and fourth generations of the Aaron family. "It was a natural transition to work with dinosaur fossils as our family business has generations of experience in dealing with antiquities and Islamic art," says Benjamin Aaron. Along with the skull there is a large accompanying folder that documents every person, tool or material that has come into contact with the piece, why, and when. Then there are the expert testimonials, from scientists and industry experts. There are photos, graphs, drawings and videos about the provenance.

How crucial it is to get the research right was evidenced by the planned sale at Christie's in 2022 of a T-rex named "Shen". The auction was called off days before the



TRICERATOPS SKULL, SOLD BY DAVID AARON GALLERY IN 2022

NATURAL HISTORY

Dinosaurs

In the world of power palaeontology, the man with the T-rex skull is king

WORDS BY SINÉAD O'SULLIVAN

fossil was estimated to fetch up to \$25mn, with a need for "further study" being cited. According to *The New York Times*, the sale fell apart when palaeontologist Peter Larson questioned how much of it was a replica.

There are also big ethical questions posed by the private sale of dinosaur fossils. Cassandra Hatton, global head of science and popular culture at Sotheby's, explains that the majority of legally traded fossils originate on private land in the United States.

Large ranches in the American Midwest, Wyoming, Montana and the Dakotas will have agreements with commercial palaeontologists. These palaeontologists – unlike academic palaeontologists in universities or museums – will split the profits with ranchers upon discovering, excavating and selling the fossils. Prof Steve Brusatte, chair of palaeontology and evolution at the University of Edinburgh says that teams are turning up one new dinosaur species per week through commercial digs.

Jack Horner, believed to be the inspiration for Dr Alan Grant in *Jurassic Park*, argues that the commercial fossil trade works against science. "Those of us who dig to advance science do so from universities and museums. The specimens we collect remain in the

public trust where everyone has access to them. Commercial collectors dig to make a profit, and they usually don't care where the specimen ends up."

It's almost impossible to find a collector who will speak openly on the subject. But one American entrepreneur, whose collection – which started modestly with a T-rex tooth – is now significant enough to feature in museum exhibitions, offers a counter view: "Do I feel bad about wanting to possess them? No, because that scientific

"THAT SCIENTIFIC CURIOSITY IS NATURAL"

curiosity is natural. But have you ever come across a collector who buys a fossil to keep it out of the hands of other people? I have not. For collectors like me, the need to share is bigger than the need to possess: most natural history museums were started by private collectors."

Sue can be found at Chicago's Field Museum, and Stan is heading to Abu Dhabi's future Natural History Museum. Says Prof Paul Barrett, head of fossil vertebrates at the Natural History Museum in London: "Despite the polarising nature of the conversation, the reality is that most institutional fossil collections have been acquired from commercial collections. Without private paleontological activity we simply would not have specimens for our own research or to exhibit to the public. As always, there is a sensible middle ground." Let's hope TRX-293 Trinity will soon arrive in a gallery near you. ■HTSI



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WHERE TO BUY

Christie's christies.com
David Aaron Gallery davidaaaron.com
Koller Auktionen kollerauktionen.ch
Sotheby's sothebys.com

WHAT TO READ

Dinosaurs: The Encyclopaedia by Donald F Glut (McFarland)
Tyrannosaurus Rex by Peter Larson and Kenneth Carpenter (Indiana University Press)

WHERE TO SEE

Badlands Dinosaur Museum Dickenson, North Dakota
Fernbank Museum of Natural History Atlanta
Fukui Dinosaur Museum Japan
Museum für Naturkunde Berlin
The Natural History Museum London; *Titanosaur: Life as the Biggest Dinosaur* is on display until 7 January 2024
Muséum National d'Histoire Naturelle Paris
Royal Belgian Institute of Natural Science Brussels
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DRINKING

Which wine cabinet?

Alice Lascelles offers alternative storage solutions for those without a cellar

I recently moved house and for the first time in my life I have a tiny wine cellar – it is a crumbling, chilly corridor but it's beautiful in my eyes. Even so, it's not quite big enough for my vinous ambitions, which are unsuited to a city like London where cellar space is in short supply. So I've been eyeing up wine cabinets and coolers: but which model is right?

"The first question to ask yourself is: what's it for? Cellaring bottles or entertaining?" says Tom Harrow, co-founder of wine merchant Honest Grapes and wine consultant to the jet set. "I have two wine cabinets for this reason. One is set at a steady, cellar temperature of 12-13°C for everything, and another for white and champagne for serving, at 7-8°C. You can also get wine cabinets with different temperature zones.

"The 'right' temperature for serving wine is personal – it's more important that the temperature is kept steady," Harrow adds. "Regular humidity is also crucial, so the cork doesn't dry out. When looking at bottle capacity, bear in mind most designs are based on the classic Bordeaux bottle. Burgundy bottles tend to be fatter. So take capacity with a pinch of salt. It's also good to have some more free-form storage in there for magnums and odd-sized bottles."

Many in the trade recommend the French brand EuroCave (and its second label, Transtherm). Prices start at £1,770 for the 12-bottle Tête-à-Tête, rising to £14,300 for the V-Royale-L, a 124-bottle cabinet with adjustable ash shelves, UV protection, filtered air supply, vibration absorption and humidity control.

Some designs maximise storage, while others are more about display. EuroCave's blingy new V-Champ-L (pictured above right, £10,999) model features a lazy Susan, whose bottle supports are clad in champagne-coloured leather, for showcasing prestige cuvées.

The Varia 400 range by Gaggenau combines function and a minimalist aesthetic. "In a market like New York, where space is more limited, we have observed a trend among our customers to relocate their wine displays from the kitchen to the living room," says head of design Sven Baacke. "This provides a more relaxed atmosphere for enjoying wine, much like a modern fireplace." If the wine cabinet really is the modern-day fireplace, then I'm Gaggenau all the way – the natural, dimmable lighting is more to my taste than the amber lighting favoured by EuroCave.

A bit more funky is the 35-bottle Swisscave WL120F (pictured left, £1,175), which comes in finishes that include black, white or lipstick red. This is the model recommended by 67 Pall Mall's head sommelier, Federico Antonio Moccia, for those really short on space.

Clients often customise their wine-cabinet door "so it fits with their home bar", says Tim Lewis of Sorrell Cellars, which creates bespoke wine storage for A-listers and five-star hotels. "Antique brass is a finish that seems especially popular right now." There's clearly a bit of work to do on my crumbly old brick cellar. ■HTSI
@alicelascelles



EATING

Hello, trolley!

Nothing says theatrical dining like food that arrives on four wheels, says *Ajesh Patalay*

When Michelin-starred chef Tom Sellers opens his latest restaurant Dovetale at 1 Hotel Mayfair in the coming weeks, all eyes will be on two knickerbocker glory trolleys orbiting the floor. They are called "Apollo One" and "Apollo Two". And the names are entirely apt as both are the handiwork of Seymourpowell, a company known for collaborating on Virgin Galactic, the world's first commercial spaceline.

Among other state-of-the-art specs, the twin wagons will feature a refrigerated unit to house up to eight flavours of ice cream including strawberry, chocolate, raspberry ripple, tutti frutti and "birthday cake" made from Madeira cake and hundreds and thousands. There will be a device that chills glasses instantly using blasts of CO₂; and see-through jars filled with toppings such as fudge pieces, candied fruit and jellies. Customers will be able to customise their layered sundaes or choose from six curated versions.

"WE WANTED SOMETHING THAT'S FUN AND HASN'T BEEN DONE BEFORE"

Sellers has invested a small fortune in his trolleys. "It was either two trolleys or two cars," he says. But then, trolleys have become part of the Mayfair dining vernacular. "If you look at the restaurants around here, they all do a trolley," he says. "The Martini trolley at the Connaught Bar, the crêpes Suzette trolley at The Ritz. The question was how could we bring theatre into the room with something that's fun and tells a story but hasn't been done before." A knickerbocker glory trolley has the added benefit of celebrating a classic American dessert (handy because 1 Hotel is part of the US group SH Hotels & Resorts). "There's something really comforting about nostalgic desserts," Sellers says, "and I think food should always bring warmth and happiness."

Service trolleys are nothing new. But they are seeing a resurgence, thanks to customers who want theatre and social-media content when dining out. When chef Vivek Singh debuted his chaat trolley at Cinnamon Bazaar in 2016, it was common practice for food to come ready-plated. Christened "Chamiya" (meaning beautiful girl), his trolley was handpainted by artist Diane Hill and filled with Indian savoury staples such as spiced potato, tamarind, papadi and coriander. Still the most decorative cart in London, Singh's trolley marked a shift towards a more interactive style of service, which has since expanded to include tableside mixing, carving and even garnishing. The great advantage of trolley service, adds Singh, is that it gives waiting staff the chance to shine.



Above: the steak tartare trolley at Maison François. Left: The Fat Duck's sweet-shop trolley. Below left: Cinnamon Bazaar's chaat trolley



Perhaps the biggest scene-stealers of recent years have been the dessert and steak tartare trolleys at Maison François in St James's. Finished in walnut wood and brass, the fleet was made bespoke by Kent-based workshop Rewthink, who can also take credit for the smoked fish trolley at The Game Bird in London, the drinks and dessert cart at IRIS in New York and the beverage cart at Butcher and Singer in Philadelphia. Recently the team made its first-ever cataplana

trolley for Lilac at the Tampa Edition in Florida. After in-depth research into the Portuguese seafood stew, Rewthink founder Andrew Clark devised a trolley with one central ring to cradle the pot and two elevated rings for the serving bowls, which swivel over the pot when the stew is being ladled to minimise spills.

The most desirable carts can help put restaurants on the map. At Maison François, the dessert trolley and its luscious cargo of fruit tarts, petits-fours and gâteaux exert such a pull that nine out of 10 diners ask for it to be wheeled over. As feats of engineering, one also thinks of Heston Blumenthal's sweet-shop trolley at The Fat Duck in Bray (a mechanised doll-house-like contraption filled with candy) and the Nitro Ice-cream Trolley at Dinner by Heston Blumenthal in London (which uses liquid nitrogen as a freezing agent). Then, of course, there's the dessert trolley at Ballymaloe House, subject of a recent book, *Ballymaloe Desserts* (Phaidon) by the restaurant's head pastry chef, JR Ryall. Sellers hopes his knickerbocker glory trolleys will one day rank in the same league. "I would love them still to be spoken about in 10 years' time," he says. Yes, he's in it for the knickerbocker glory. ■HTSI

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