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Spring 2018



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CHANINTR LIVING

Spring 2018

It goes without saying that we love homes and see that there are few better pursuits than that of a home that offers peace, tranquility, rest and all those special moments that make up our lives. We also love hearing great stories about homes and how they are discovered, the surprises that come with them and the pride with which each owner comes to have in all the hard work and efforts they have made in making it theirs.

In this issue, we are lucky to have some great stories from our dear friends and partners like Thomas Pheasant, Knud Erik Hansen, Saint-Louis, and Barbara Barry. You will see for yourself the individual and unique characteristics of each home and how they are not only aesthetically pleasing but also have a deeper story to tell.

We can only feel inspired as we approach our next house project and look forward to sharing our own story with you soon.

Happy reading,

Chanintr

Chanintr Sirisant

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COVER
ZOE LOOKING OUT WINDOW, BURDEN MANSION
NEW YORK CITY, 2006
BY RODNEY SMITH

PHOTOGRAPHY BY
CHANINTR LIVING EXCEPT WHERE NOTED.

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LET THERE BE
LIGHTING

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FINDING OUR CLASSICAL OASIS IN THE CITY

PHOTO COURTESY OF DUBLISTON SAUNTOR



My partner and I had been living in the same home for twenty years. It was a charming gatehouse located in the center of Georgetown — a small Italianate two-bedroom cottage surrounded by stucco walls and a storybook garden. But we were ready to find a house that would allow us more space to enjoy the company of visiting family and out of town friends.

My instructions to the real estate agent were firm: we did not want the responsibilities of a large garden, and a pool was absolutely out of the question. For over two years, after looking at a number of nice properties, nothing matched the romantic charm of our tiny cottage.

One day, we received a call from our very patient real estate agent. She gave us an address and we immediately drove to see it. The house was just ten years old, with a simple and well-proportioned façade, and much more property than we wanted to take on. Nothing about it was pushing my romantic button. Reluctantly we entered the house, convinced this was just another fruitless house tour. As I peered out of the small windows of a dark living room to the garden and pool, all of my former demands of no pool and no large garden were forgotten.





My imagination soared. I felt that this house could provide us with the privacy of our Georgetown cottage while being an opportunity to work with a bigger volume of space and exercise my love for modern classical style.

It took eighteen months to recombine rooms to offer larger, more open spaces, and we installed larger windows to fill the house with light and focus the attention of the entertaining spaces toward the pool and bring the garden in.

My goal was to simplify the house and reduce its formality. I wanted a modern house that would maintain a connection to classical ideas and be full of light and air, a home that I had imagined on that first reluctant visit.

It turned out to be a home that affords us a private oasis in the middle of the city.

- Thomas Pheasant



HISTORIC DANISH MANOR

Just as each furniture item produced by Carl Hansen & Søn tells its own story, so too does CEO and owner Knud Erik Hansen's private residence on the Danish island of Funen. This story dates back to 1670 and lies within the white walls of Hellerup Manor, which today is not only the setting for an active family life, but also the perfect backdrop for many fine examples of exclusive Danish designer furniture created by Hans J. Wegner, Ole Wanscher, Mogens Koch and Kaare Klint.

On the eastern corner of the green island of Funen – the birthplace of Danish fairytale author Hans Christian Andersen, approximately 110 miles west of Copenhagen, stands Hellerup Manor. The neoclassical gem was built in Baroque style in 1670 and later renovated and expanded on several occasions, including in 1770, when its original tower was removed to make way for an interior staircase.

Hellerup Manor takes its name from the small village that surrounded the property until about the year 1500. Gone is the village, and today all that remains is the beautiful old Hellerup Church – a typical country church built in approximately 1200, its original Roman foundation still intact.

The manor itself is an L-shaped building surrounded by a moat and lush gardens. For centuries, it was home to several prominent noble Danish families, including Rantzau, Bild, Bølle, Urne, Brockenhuus, von Körbitz and Sehestedt Juul, who maintained close ties to the Danish royal family.

In 2002 Hansen became the new owner of Hellerup Manor, taking on the task of preserving the home with the story passed on for future generations. Despite its relatively poor condition at the time, his initial encounter with the historic building was a case of love at first sight.

A photograph of a man with short, light-colored hair and glasses, wearing a dark grey sweater over a light-colored collared shirt and dark trousers. He is standing in a room with prominent dark wooden beams on the ceiling and a white door to his right. The lighting is soft, highlighting the textures of the wood and the man's features.

A RENOVATION OF THIS KIND
REQUIRES ENTERING INTO
A PARTNERSHIP WITH A
SKILLED CONSERVATION
ARCHITECT.

- Knud Erik Hansen



The home required extensive renovations, which were led by conservation architects Bue Beck and later Thomas Hillerup from Design Studio Vaag, who worked carefully to preserve the soul of the Manor – and ensured respect for the property's status as a listed building. In Denmark, the State's Danish Agency for Culture is tasked with preserving buildings of architectural, cultural and historical significance; acquiring, innovating and renovating historic buildings is therefore subject to major restrictions.

"A renovation of this kind requires entering into a partnership with a skilled conservation architect, not to mention ongoing dialogue with the relevant authorities," explains Knud Erik Hansen, who himself is the caretaker of a design heritage and fully appreciates the need to preserve an object's history and unique character.

Today, the neoclassical simplicity of Hellerup Manor's exterior is expressed through its white-plastered walls, a red tiled roof, and the original, clearly defined and symmetrically placed windows. Within the one-meter-thick walls, one can enjoy white-lacquered wood paneling, stucco ceilings, and wide plank floors – an exquisite blend of typical Scandinavian and exclusive European styles.

As one would expect, Hellerup is now home to Hans J. Wegner designs of every description – as well as to classic pieces by Ole Wanscher, Kaare Klint, Mogens Koch, Mogens Lassen, Poul Kjærholm and Frits Henningsen: works that all tell their own stories, which in some cases date back three generations. Alongside these established classics are newer pieces by Danish designers Strand & Hvass, Thomas Bo Kastholm and Japanese architect Tadao Ando.

The manor also houses furniture that is not in production as well as pieces that have been in the family for generations. Antiques, art and curiosities that Hansen brought home during his 21 years abroad with the Danish shipping firm the East Asiatic Company are beautiful additions to the interior and lend the home a very personal feel.

The 18th century living rooms, whose walls alternate between English red, green and ochre, are both functional and cozy, complete with sofa arrangements, reading corners and dining areas. The expansive floor space is distributed over nearly 40 rooms that radiate a warm, welcoming ambience.

During the latest renovation, in 2012-2014, a living room and a guest room were built in the attic. The atmosphere under the rustic, exposed beams of Pomeranian pinewood is both inviting and informal. It is further accentuated by long and wide new floor planks, slanting walls, and a high-beamed ceiling. The space, which includes an open-plan office and several furniture arrangements, also features four huge chimneys that stand amid the rooms like white sculptures.

Despite the emphasis on a domestic atmosphere throughout the manor, a natural division has been established between the private rooms and those used for business purposes. The private area includes the ground floor kitchen, which offers direct access to the garden. Like the newly created attic space, the kitchen is a favorite spot – not least because it allows the family's two dogs to freely run in and out of the house. They just need to cross a small bridge over the moat. It is here, in the cozy kitchen, that the family naturally reunites at the end of a busy day. Hellerup Manor remains a vibrant home with a lived-in feel: a historical setting for modern-day life.





COLLIN CLIMBING POLE WITH BINOCULARS, ALBERTA, CANADA, 2004

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RODNEY SMITH

RODNEYSMITH.COM



WHEN EAST MEETS WEST

CARLHANSEN.COM

The richness of the colors of the East and the minimal and precise forms of the West come together in perfect harmony as Carl Hansen & Son presents Hans J. Wegner's iconic CH07 Shell Chair in exclusive silks by legendary textile manufacturer Jim Thompson Fabrics to complement the chair's sculptural form.

Carl Hansen & Son is adding a new chapter to the story of Hans J. Wegner's three-legged Shell Chair, which, with its elegant wing-shaped seat, stands out as an iconic work by the greatest of chair designers. The chair – which was created and launched in 1963 and remains a symbol of the Scandinavian design – takes on a whole new expression in this exceptional offering finished in handwoven silk textiles from Jim Thompson Fabrics. Jim Thompson Fabrics is the world's largest manufacturer of handwoven textiles and is particularly renowned for its silks, which continue to be produced in Thailand. The company was established by the designer and architect Jim Thompson, who in the middle of the 20th century, decided to breathe new life into traditional Thai production of handwoven silk.

As for Hans J. Wegner, he is considered one of the most creative and productive Danish furniture designers of all time. His passion for designing chairs, more than 500 of them, is recognized worldwide and reflected in his title 'the Master of the Chair'. His iconic designs include the Shell Chair, Wing Chair and Wishbone Chair.

The collaboration between Carl Hansen & Son and the legendary Jim Thompson Fabrics is a meeting between two visionary and dedicated design companies, each working with its own materials and setting new standards for quality and craftsmanship. Carl Hansen & Son has selected 16 different textiles from Jim Thompson and compiled them into four distinct jewel-toned color themes – Red Coral, Blue Sapphire, Golden Citrine and Green Jade – each comprising four distinctly colored fabrics whose varied structures produce unique textures.

The idea of upholstering Wegner's Shell Chair with handwoven silk felt completely natural for Carl Hansen & Son's CEO, Knud Erik Hansen. "The structure of the handwoven silks perfectly suits the smooth and beautiful finish of our furniture," says Hansen. "At the same time, silk is a unique organic material that reflects light and colors and radiates a very distinctive elegance. The color saturation is in a class of its own, and it is precisely this intensity that has captured our imagination. The elegant textiles add new dimensions to the Shell Chair without compromising on Wegner's vision and timeless design idiom."

The CH07 Shell Chair with silk textiles from Jim Thompson is now available at Craft, Siam Paragon.





THE TREEHOUSE

BARBARA BARRY EMBRACES
A LIGHT MODERN AESTHETIC
THAT SUITS HER NEW
OUTLOOK ON LIFE

Since opening her design firm in 1988, Barbara Barry has been one of the world's most sought-after interior and product designers. With that has come praises and awards, including the design world's highest honors: election to Interior Design magazine's Hall of Fame, Architectural Digest's AD 100, House Beautiful's Giants of Design, the Pacific Design Center's Stars of Design and the American Society of Interior Designers' College of Fellows. And while decoration is how the iconic designer brings all the elements of a home together, it's product design that Barry sees as her real calling. "Since working on an all-glass house designed by Arthur Erikson in the nineties, where I witnessed a truly bespoke house, I never looked back," says Barry. "From hinges to hardware to lighting, fabric and furniture, knowing that if I could design what I wanted, I could get it made—that was a revelation."

Barry's passion for product design has played out in multiple launches. Her new furniture collection for Baker (more modern, reflecting her evolving lifestyle) came out last fall. Her collection for Swarovski's new venture, Swarovski Home, debuted in Milan last April. Panorama, a fabric and rug collection for Kravet, is arriving this Spring. A modern bath for Kallista and a tile collection for Ann Sacks also debuts later this year. This, along with design work for a few private clients, makes a strong case for Barry's embrace of a little stillness, which she is finding in a temporary Beverly Hills residence she calls the Treehouse.



PHOTOS COURTESY OF VICTORIA PEARSON

Though her work advances with hurricane force, at the Treehouse, all that seems far away. Yet glimpses of Barry's famously disciplined approach to her work are evident in the way she lives. It's there on a list (a long one) of what she intends to accomplish in a single day; it's there in her pencil sketches for new products; and there again in her watercolor renderings for others. An ardent watercolorist (she describes herself as a "lifelong student"), Barry is known for taking time off to go away and paint. During those weeks that she disappears to Provence, the Austrian Alps or the Canadian Rockies, she disconnects from deadlines, demands and the pressures of running her company, and she reconnects with the beauty of the natural world.

Up in the Treehouse, you have a sense of letting go, of untethering, which is something Barry seeks in life as well as at home. Though "pared back" has always been one way that writers, clients and her many manufacturing partners have characterized Barry's design style, today the designer herself uses the term to describe her life, as she leaves some things behind while moving forward and embracing others. "Living with less is a revelation," she says. "The beautiful handmade Japanese

ceremonial matcha tea bowl that I used to save for just that purpose is now what I eat my oatmeal from daily. I'm seeing what I have with new eyes." While she was remodeling her midcentury home in Ojai, one with a definite tilt toward modern, Barry needed a place to perch. Oddly, she found that place on the same block as the house she'd just sold, just four doors down. Four doors down and worlds apart. The Treehouse is the kind of place that makes driving the hills of Los Angeles rewarding. Tucked away and nestled around the hillside, architectural charms like these are the city's small secrets.

You approach the house, designed by George Foy in 1969, after a long, steep climb—steep enough that, if you arrive on foot, you arrive out of breath. It is set on a two-acre lot, nestled high among old trees. Inside, the spaces are luminous. Though small, the house feels generous due to an open floor plan and the see-through quality of its rooms. Unlike many houses in L.A., this structure wasn't conceived to impress, and perhaps that's what is so impressive about it. In this modest and elegant midcentury home, which Barry suggests "was conceived to live in quietly and contemplatively," there's a feeling that "living with less feels like more."



The house achieves that through its intimate scale, its humble materials and its perfect through-lines from room to room. Wide single-pane windows frame the hillside, and when sunlight illuminates the trees, they become art. This is the Los Angeles living that serves as breeding ground for America's modern lifestyle—not as a place to retreat from the outdoors but as a way of embracing it every day and maintaining an intimate connection with it all year long. Foy and other midcentury California architects celebrated this transparent manner of living, giving it the roots that allow it to flourish today.

"I love the way that modernism, which was so vibrant after the war here and seemed to have fallen asleep, has become revived, cherished even, by a whole new generation," says Barry. "It's a generation that sees right through the 'better, bigger and more opulent' point of view of the eighties. They're embracing modernism because it speaks of a more humble way of living in which you love everything you live with. You can't be a big consumer and live in a modern home."

In some ways, the Treehouse perhaps serves as a preview of Barry's life to come in Ojai, where she hopes to dissolve more of the walls that separate living a modern life from experiencing a natural life. For the designer, who grew up in both northern and southern California, this is the essence of California living: connecting with the landscape, connecting with nature, being in and around beauty. And so for her, living in the Treehouse has been not unlike going through a revolving door and coming out in a new direction. "It's prepared me for what lies ahead," she says, "which I hope is more time to be quiet, to observe and to find a way to be lighter and freer."

— NANCY GREYSTONE

MAISON SAINT-LOUIS

SAINT-LOUIS.COM

WHEN IT COMES TO LIVING LARGE AND RECEIVING GUESTS, IT IS HARD TO BEAT FRENCH HOSPITALITY.

We count ourselves lucky to have experienced the art of haute living during our visit of the Saint-Louis factory in the Alsace region last Spring. Cristallerie Saint-Louis, as known in France, has been producing glass since 1586 and was the first crystal producer royally appointed by Louis XIV for their amazing tabletop glassware and chandeliers.

Nestled in the town of Saint-Louis-lès-Bitche and surrounded by forest, a key ingredient in keeping the hot furnaces going, they still meticulously mouth blow, cut and polish every piece by hand using the same techniques as when they began and passing their know-how down from generation to generation.

What was so special about our last visit was not that it had reminded us again of how magical the process of creating crystal is and how meticulous and arduous the work of the Saint-Louis craftsmen are but our stay at the newly renovated Maison Saint-Louis.

Maison Saint-Louis is located next door to the factory. It had been a residence for the factory general manager for many years as it was called the GM House or 'Maison de Direction' before Hermès acquired the business in 1989. They then appointed Andrieu-Pernot Architecture, a French architecture firm to restore and add modern amenities to the house. New roofs and tiles were replaced and windows were added to make the house more airy and bright. All materials were mostly locally sourced in order to preserve the original spirit and character. The renovation took 2 full years between 2012-2014 and the Maison was transformed into a charming guesthouse with the traditional bones of quite a grand farmhouse.



PHOTO COURTESY OF SAINT-LOUIS



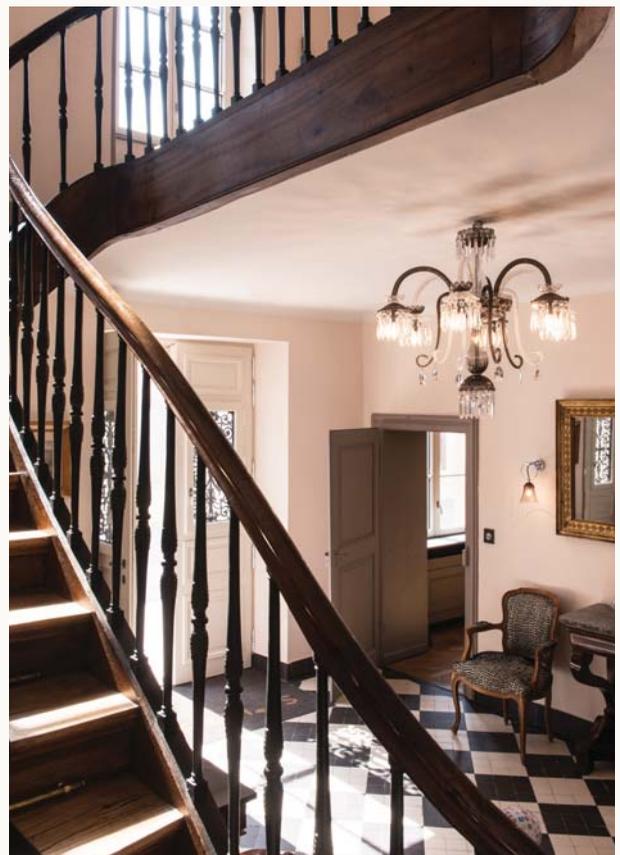
Collaborators, partners and guests who come to visit the Saint-Louis factory are often asked to stay overnight at this guesthouse due to the distance of the factory from Paris. And given that the factory tour would take several hours, it is better for visitors not to rush back, but to relax after a long day of discovering and participating in workshops. This arrangement is most welcoming and makes you feel right at home.

The guesthouse exudes a very warm, cozy and comfortable ambience. We were greeted by a dramatic 36-light classic chandelier by the staircase. In the dining room, where delicious meals were served with seasonal ingredients, the Royal chandelier with 24 lampshades was the centerpiece of the room. Lunch and dinner were set up properly with folded napkins, Puiforcat silverware, Hermès plates and bowls, and of course, Saint-Louis wine glasses. A lovely library invites guests to mingle after dinner for conversations over drinks. All 10 rooms on the first floor were uniquely designed and decorated with Saint-Louis chandelier, lamps and vases, even the bedside carafes. Some antique furniture pieces are restored and reupholstered. With such refined interiors, each room is named after famous collections such as Trianon, Apollo and Botticelli. Our favorite is the Thistle room where the wallpaper on the walls is the same mural of the French countryside as the wrapping paper used at any Saint-Louis boutique.

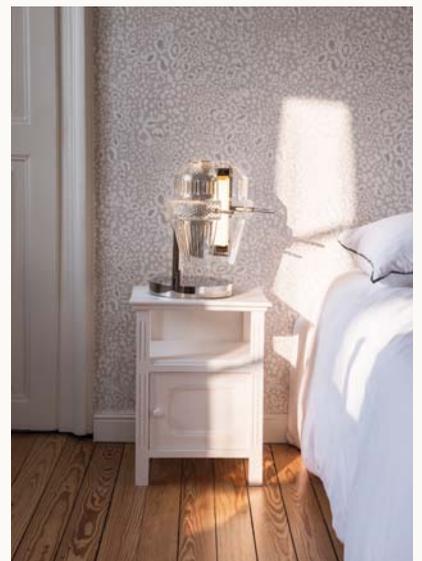
At the attic on the second floor, they converted what used to be an under-roof storage into a bright and airy archive room that houses every piece creation grouped by collection and color. It was such special treatment to be able to stay at Maison Saint-Louis, learn more about their heritage and be treated like royalty!



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APOLLO, AND BOTTICELLI.**



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PHOTOS COURTESY OF BULTHAUP



B SOLITAIRE

Those of you who have experienced the bulthaup kitchen are well aware of the quality and design of the brand. Recently bulthaup has unveiled a capsule collection of furniture that extends from kitchen to living room and bedroom.

bulthaup b Solitaire represents the entire living space and offers a range of exquisite yet simple furniture pieces to complete the modern lifestyle. A solid foundation is the basis for each construction, which you can combine with various overlays and fittings such as grids, shelves, and pull-out trays to match your needs. For example, the small aluminum frame can be paired with solid oak, stainless steel or glass.

Our favorite is the b Solitaire dining table and bench, which becomes the center of the living space. Casual yet functional, each table is one of a kind as the top is made of warm solid oak. The wood is selected purposely for a natural and harmonious overall appearance while the padded cushion is made of naturally tanned and waxed cow leather. It is the perfect invitation to share with friends and family over a home cooked meal.

MATERIAL POSSESSIONS:

THE GUIDE OF WHAT AND WHERE TO BUY



Kivo

DESIGN BY ALEXANDER LORENZ

Herman Miller

Kivo has the ability to create different spaces across the office floor. Each new area is functional and appropriate to any intended task – the lightweight free-standing system can simply delineate an area or repurpose it for something completely new.

Price upon request

Isanka

DESIGN BY EOOS

Walter Knoll

Distinctive character. Isanka Chair is an invitation you cannot decline. The armchair stands for the values of the Isanka family appreciated by connoisseurs all over the world: a tribute to craftsmanship and material. Striking leather and fine fabrics meet in clean, flowing lines. Perfectly finished with powerful upholstery. Opulent comfort in a new dimension.

Price upon request



Doo-Wop

Louis Poulsen

The fixture primarily provides a downward directed soft light by means of the white lacquered inner conical reflector. The outer reflector, the main shade, contributes to directing the light upwards and downwards, while at the same time spreading the soft diffuse light. The inside of the main shade is illuminated through an opening in the inner conical reflector.

Baht 35,000



Embrace Dining Chair

DESIGN BY EOOS

Carl Hansen & Son

The Embrace Chair fuses a wooden structure and soft upholstery to create an elegant dining chair that is so expressive that it can function as a stand-alone piece as well.

From Baht 114,000



Hamlin Console

THE JAMES RIVER COLLECTION

Hickory Chair

The Hamlin Console, like its dresser counterpart, features horizontal mouldings that abstract the idea of North African influences on Spanish cabinet making. Crafted from American Walnut solids and veneers, its broad form is accentuated by wide, understated Antique Bronze pulls on each of its four drawers, and is elevated by an Antique Bronze bracket base.

Baht 348,000

Salin Side Table

Liaigre

Exquisitely carved in the cubicle shape with geometric texture, this natural oak side table could be a wooden sculpture in your living space.

Baht 240,000



Metal Canopy Daybed

THE DARRYL CARTER COLLECTION

Milling Road

Metal Canopy Daybed has a white powder coat metal frame in light Chinoiserie finish. It is a great anchor in a room to create multiple seating venues.

Baht 345,000



Ceremony Dining Table

THE BARBARA BARRY COLLECTION

Baker

This Ceremony Dining Table features walnut with warm bronze brass accents adding subtle elegance to your dining room.

Price upon request



Maharam x Scholten & Baijings Tableware

This grid-patterned 5-piece setting is a collaboration between the fabric house Maharam and the dutch design duo Scholten & Baijings. The delicate porcelains are produced in Arita, Japan.

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CHANINTR LIVING SUGGESTS:



THE PENGUIN HUDDLE

A mini library that expands as your classic literature collection grows.

SCP, a London-based renowned manufacturer of contemporary furniture, accessories, lighting and textiles was asked by Penguin to create a new home for books. The result is an original design by Jasper Morrison named the Penguin Huddle. It is an adjustable book clamp that provides a new way to store books and can be placed anywhere around the home or workplace.

The Penguin Huddle is made from two sections of folded aluminium joined together with a sliding mechanism. It can hold between 18 and 27 books and accommodates paperbacks of all sizes. It features a laser-etched Penguin logo on either end. 'Huddle' is a collective noun for a group of Penguins.

This new design explores how we experience books, connecting the way we read with the way we live.

'My dad had a large number of the penguin paperbacks in a bookshelf at our home and though I wasn't able to read them at the time, the repeating orange and white striped covers might easily be my earliest memory of a designed product. They had an aura which infused the room with a particular atmosphere which appealed to me. The colours and the design have moved with the times but they still represent a model of how good book design can be, so I'm delighted to have designed the latest in a line of objects for keeping them together at home.' says Morrison.

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