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Spring 2021





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Spring 2021



HermanMiller

Even though we are entering the hottest time of year in Thailand, it feels a lot like spring in the West. Our mercury may be hitting the high 30s °C (90°F), but spring and the exciting feeling of a new beginning is present everywhere. We see Bangkok restaurants and stores filling up and getting back to their busy selves. People are basking in the sun, taking trips and going for long walks. What's nice is that it is mostly of the responsible sort too: masks adorned, temperatures checked, hand sanitizers and air filtration units everywhere. It's the united feeling of redemption and the decision to adapt and move forward.

In this issue we talk to a few people who inspire us—who make us feel good and through their work, has given us hope in being ourselves and walking our own path no matter how challenging it gets.

A very big thanks to Marjorie, Pernille, Tyler, Vincent and John for taking the time and talking to us.

To moving forward....

Chanintr

Chanintr Sirisant

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BY RODNEY SMITH

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CHANINTR LIVING EXCEPT WHERE NOTED.

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BELGIUM'S FINEST

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Vincent Van Duysen has always known he would become an artist. Born into a family of lawyers and doctors, Van Duysen had a creative soul that shone through from a young age; his parents recognized early on that their only child was on a path very different to theirs. Van Duysen spent childhood weekends visiting galleries and museums, flipping through fashion magazines and taking dance lessons. It was this passion and curiosity for the arts that eventually led him to study architecture in the '80s before returning to Antwerp to make his own mark on his hometown. In 1989, he established Vincent Van Duysen Architects.

Since opening his design studio 30 years ago, Van Duysen has become an international household name. His understated style and novel use of materials were pivotal in shaping what is now known as the 'Belgian aesthetic.'

"My education was during the peak of Postmodernism where there was an exhilarance of colors and materials. But from the beginning of my career, I've always felt the need to go for a style

that is more calm and more contemplative,” Van Duysen said. “It’s not minimalistic. It’s pure. It’s essential. It’s warm, yet very rich at the same time. This is the VVD style that people recognize. When you go through my work [from] 20, 30 years ago, you will still recognize it. It’s a very consistent way of thinking.”

The ‘VVD style’ that Van Duysen describes (“a discreet way of living—not too obvious, not too showy—but elegant”) is coveted by design lovers around the world, and has led to collaborations with renowned brands as well as high-profile projects—from hotels and retail spaces to celebrity homes and luxury residences. Van Duysen’s work has been featured in prestigious publications and has earned him multiple awards, including Belgian Designer of the Year and the Henry van de Velde Lifetime Achievement Award.

With his countless accolades and veteran status in the industry, one might think that Van Duysen would be ready to slow down;

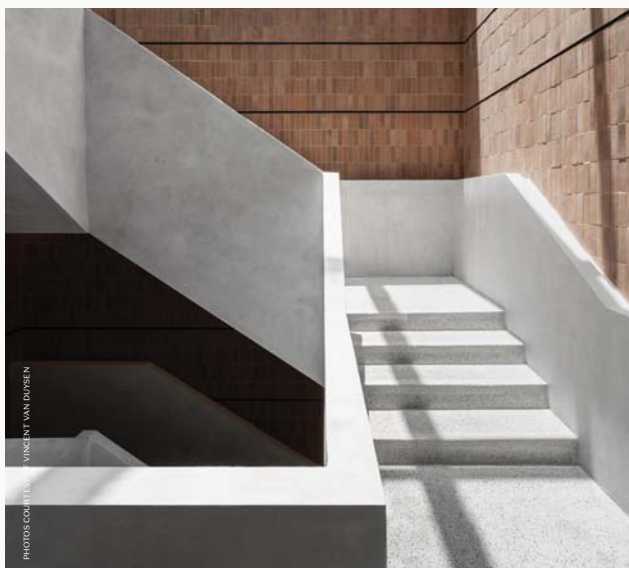
yet, this couldn’t be less true. We sat down with the multidisciplinary artist to learn more about the man behind some of our favorite works and find out what the future holds for his design firm.

HOPES FOR 2021?

We’re all wishing for a new glorious world to come—COVID-free, of course. A world where we can spread our wings again fully and we can enjoy the freedom of life without being limited.

SOMETHING YOU WISH YOU COULD TELL YOUR YOUNGER SELF BEFORE YOU MADE IT?

When I was young, I was always looking and comparing. I was very curious and always jumped from one topic to another. My mind was restless. I mean, I still am that person, but now I am much more aware and more conscious because of my age and meditation, and those are two things I wish I had when I was younger: higher awareness and consciousness. But on the other hand, it was probably this restlessness that got me here.



PHOTOS COURTESY OF VINCENT VAN DUYSEN

PHOTO COURTESY OF ROBERT REIGER

PHOTO COURTESY OF THOMAS SEAR BUDO



PHOTO COURTESY OF FREDERICK VERCRUYSE



PHOTOS COURTESY OF MARK SELEN



YOU COULD ALWAYS GO FOR A DELICIOUS BITE OF...?

Fresh sashimi. I love Japanese food and eat it maybe once a week. I think it's a little bit linked to who I am: it's the hunger for the purity of the food, the ingredients and the essence of the flavors, which is the same pureness I aim for in my work too. But of course, I also love Thai food even though I have to avoid it sometimes because it's spicy.

YOUR WEEKEND ROUTINE?

On the weekends, I'm super lazy. I mainly just want to stay home and spend a lot of time with my three dogs; not to be cliché, but they are my kids. Maybe have quality time with friends with a homemade dinner in the evenings too. Most of the time, especially before this, I was constantly moving around and traveling during the week for work, so the weekends are sacred moments to be with myself, my loved ones and my dogs.

MOST PRIZED POSSESSION?

It's always very hard for me to pick one thing because I cherish everything I have around and with me. It could be anything. It could be my art collection, my furniture or my books. And again, not to be cliché, but my dogs and my family. At this moment though, if you ask me, I'm cherishing quality time with my parents.

FIRST PLACE YOU WANT TO VISIT AFTER THE PANDEMIC?

Well, it might be Thailand if I'm being honest. I want to see my client and my project. I love Thailand. I've been many times and I still want to discover a lot more of it. The aesthetic and beauty of the architecture with respect for the culture, the heritage, the food and its people is breathtaking.



PHOTO COURTESY OF VINCENT VAN DUYSSEN

CAN'T LEAVE HOME WITHOUT?

If I'm being really pragmatic, it's my smartphone. It's my work. It's my life. I FaceTime with my parents twice a day and for me, that is already very, very important. It's a device that helps me connect with the rest of the world. For me, it is one of the most incredible inventions ever in the world.

FAVORITE HOTEL?

I have many. I am an Aman junkie and love Amanpuri. I remember before that, the culture of hotels was pretty generic and there was nothing special. Then all of a sudden there was the opening of Amanpuri. It was so appealing to me. The experience I had arriving at that place was so unique. It is a sanctuary. I've never ever seen a place like that before. In terms of being disconnected though and not talking about hotels specifically, I would also count my house in Portugal. It is like my own private hotel.

'LIVING WELL' MEANS...?

It's feeling protected. If you live in an environment where you don't feel comfortable, protected, calm or serene, where you might be visually disturbed by anything, I would say you would not live very well. I like environments where everything excessive has been erased so you can really calm down and can enjoy yourself. This is the ultimate environment that I would consider as 'Living Well.'

– Uracha Chaiyapinunt

EAST MEETS WEST

PERNILLELINDSTUDIO.CO



PHOTO COURTESY OF TIANAWATCHU

The project that first put **Pernille Lind**'s name in the spotlight was the first one she worked on with her co-designer, Richy Almond. Located just steps away from the Royal Danish Theater in Copenhagen, Hotel Sanders opened to rave reviews. Hospitality critics admired the space for making guests feel cozy while still being in the center of downtown. The hotel is contemporary yet nostalgic, humble yet luxurious, and incredibly refined with every detail—down to the toiletries (from a Sicilian brand)—carefully chosen to elevate the guest experience. In terms of the interior, there's a unique harmonious blend of styles: theatrical drama (drawn from the owner's former career as a professional ballet dancer), mid-20th century Danish design and colonial British. Hotel Sanders went on to win the 'Renovation and Restoration' and 'Hotel of the Year' categories in the 2018 AHEAD Europe Awards.

Fast forward to present day and it's been three years since the completion of Hotel Sanders. In that time, Lind has been busy running her eponymous studio, working with clients all over the world who have come to her for her distinct style.



PHOTO COURTESY OF HOTEL SANDERS

“[MY STYLE] IS VERY MUCH GROUNDED IN MY OWN HERITAGE AND WHAT I SAW GROWING UP.”

— Pernille Lind

The London-based designer's father was a Danish engineer and her Thai mother used to own two antique shops in Bangkok. In Lind's work, she has managed to weave her two cultures seamlessly together to create a refreshing look.

We catch up with Lind via video call one early morning and ask her a few questions on the tumultuous, all the things she is loving, and her plans for the future.

HOPES FOR 2021?

For the business I hope to begin some of our projects outside of the UK, which unfortunately are on hold due to travel restrictions and COVID. We also have some exciting projects at the moment that are in the process of installing, so I'm looking forward to completing these and seeing the result of years of work. On a personal level, I hope to see more friends and family, and share new memories. I have not been able to go home to Denmark much the past year, and I miss my country home escape I have there, which I wish to visit more frequently.

SOMETHING YOU WISH YOU COULD TELL YOUR YOUNGER SELF BEFORE YOU MADE IT?

That things will always work out, trust in the process and don't worry too much.



PHOTO COURTESY OF PERNILLE LIND



PHOTO COURTESY OF HOTEL SANDERS

YOU COULD ALWAYS GO FOR A DELICIOUS BITE OF...?

I lived in Bangkok between when I was eight to ten years old. Every afternoon when I got home from school, I would get Thai noodle soup (*kuay tiew*). Till this day, that will always be the first thing I get when in Thailand, or long for if I'm not there. My mother makes a very good one luckily, so I can have it when I visit her in Denmark.

YOU WEEKEND ROUTINE?

Before lockdown, a bit of house admin, long walks and lunches with friends. I try to completely switch off on the weekends and stay away from emails. The most relaxing moments are when I can submerge into the sofa, and listen to music or a podcast whilst closing my eyes. There is something calming by only listening to someone's voice, and seeing with your imagination.

MOST PRIZED POSSESSION?

My freedom to do what I love and focus on my passion, which brings great joy and happiness to me. I also have these two artworks by Danish post-war contemporary artist Lis Zwick from 1970 too that I inherited from my father and are therefore very special to me. They were a permanent feature in my childhood home.

CAN'T LEAVE HOME WITHOUT?

Headphones, I listen to music always on the go. Or take calls, where having my hands free is more convenient, as I'm usually carrying something; my laptop, material samples for projects, groceries, a suitcase etc.

FAVORITE HOTEL?

This one is hard, as I haven't got a hotel I return to often. Hotel Sanders, which we designed, of course has all the elements I love in a space. I would like to experience a stay at the NoMad in New York City. I have also been dreaming of Amantaka in Luang Prabang. One day that has to happen!

'LIVING WELL' MEANS...?

It might be a bit of a cliché, but living with some sort of attention to balance/moderation, which is a constant and conscious practice for me. To not acquire too much, long for things which aren't accessible, live more in the present rather than the past or the future. Invest in good quality food, furniture, clothing, people and experiences.

– Uracha Chaiyapinunt



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B E R N H A R D T

THE JOY OF SILENCE

FRAMERYACOUSTICS.COM

“Let us have the luxury of silence,” Jane Austen writes this sentence in her novel “Mansfield Park” in 1814.

More than 200 years later, silence is still a real luxury that’s become harder and harder to find in the midst of today’s city life. Living with noise comes with its own serious consequences. According to a 2014 paper published in *The Lancet*, noise pollution and unwanted background buzz can increase blood pressure and the risk of a heart attack. On the other hand, a 2006 study found that two minutes of undisturbed silence can be more soothing than relaxation music.

Noise, especially in open offices, is a major obstacle to happiness. It’s difficult to recover your concentration when it’s broken with constant disruptions from phone calls, ad hoc meetings and discussions. In fact, studies have shown that it takes an average of 23 minutes and 15 seconds to get back to the task when your concentration has been disrupted. This leads to less productivity and creativity, and you become less happy as a result.

The world’s pioneer and leading manufacturer of soundproof private space and pod, **Framery**, was founded in 2010 to solve noise and privacy issues in open spaces. “Our products make people happier and more productive in offices of dozens of the world’s leading companies including Microsoft, Uber and Tesla,” Samu Hällfors, Framery co-founder and CEO, said.

It all started as a passion project for two 22-year-old engineering students. Samu Hällfors and Vesa-Matti Marjamäki were working part-time at an IT firm in Finland with hundreds of employees working in the same open office space. Their boss would frequently take calls on his headset, which Hällfors found incredibly distracting. One day, he asked his boss to find another place to make his calls, to which the boss quickly replied: “Well, buy me a phone booth!” There was just one problem: such an invention was not on the market. And so, the two students set out to create one.

After years of development, analyzing customer feedback and rigorous trial and error, Framery successfully launched four models of phone booths: Framery O, Framery Q, Framery 2Q and Framery One. All are exceptionally functional with superb acoustics and silent ventilation. Every detail of the products has been carefully considered and perfected to ensure it enables customer happiness—from usability and acoustics to aesthetics and sustainability.

All the models serve different purposes. The world’s best-selling pod, Framery O is ideal for one user. It’s a go-to spot in the office for important calls and video conferences with its sound insulation and echo-free acoustics. The multifunctional Framery Q, on the other hand, can fit up to four people for meetings and breakout sessions—activities that involve conversation and teamwork without disturbing the rest of your colleagues. Then there’s Framery 2Q meeting pod. The largest pod offered by Framery, it’s big enough to comfortably fit four to six people. The spacious interior layout also provides a casual environment for meetings, a calm space to retreat during the workday, or an area for socialization.

This year, the Finnish company has added a new pod to their lineup: Framery One. Launched in February 2021, Framery One is the world’s first connected soundproof pod incorporated with the latest technology. “We have seen a huge increase in the need for video conference solutions and are expecting this to grow throughout 2021,” said Hällfors. “Organizations need soundproof and technologically-advanced workspaces for successful virtual collaboration. Our team recognized that the market was missing a future-forward pod that provides workers with a private, soundproof space to connect virtually with those not in the office while not disturbing those around them. Framery One is truly the first of its kind.”

Stepping into the pod, Framery One’s occupancy light will display a red light with 360° visibility to let other people know the pod is in use. Using the pod’s touchscreen, you can easily adjust the airflow and brightness of the lights according to your own preferences. With Framery One’s integrated 4G module, you will always stay connected. Calendar integration allows reservations for the pod from the user’s laptop. Seamless connection between the pod, user and Framery. Whether it’s about new features, calendar issues, updates or maintenance requests—everything can be handled remotely and digitally.

“When we removed the noise problem, people quickly became happier,” confirms the CEO. “Happy people are more efficient, more creative and produce better work. Happiness then obviously and quickly became our purpose going forward, not only concerning our products but for everything we do.”

– Norranit Suvanich



A NEW LEAF

Our Earth's woes come in discouraging realities—10,000 microplastic particles per liter of Arctic sea ice; 30,000 species at risk of extinction; global temperatures rising faster than anyone predicted—and I often find myself doubting the power of this small number: one. As in, one person, ready to help.

Whilst there has been far greater awareness of man's impact on the natural world, we are still a long way to go in terms of action and it's become imperative for businesses to see their impact on the environment and consumer behavior as a huge part of their legacy left on humanity.

With CHANINTR, the goal is to “always put the customer first and prioritize how to make their lives better.” In this case, it goes well beyond selling furniture. To fulfill their mission of “enabling living well” means CHANINTR has placed great importance on building a roadmap that focuses on creating value and using their influence as a force for good.

Starting this year, the company has launched a program in partnership with Plant for the Planet, an international non-profit organization with the goal of planting one trillion trees, to rebuild forests and make it easier for their customers to do the same. CHANINTR will plant one tree on behalf of each piece of furniture or accessory the company sells, starting with 50,000 seeds, the number of their 2020 sales.

“Over the years, the trees we plant will help mitigate any carbon footprint that was created in the production and transportation of that item purchased,” explains Chanintr Sirisant, the CEO and

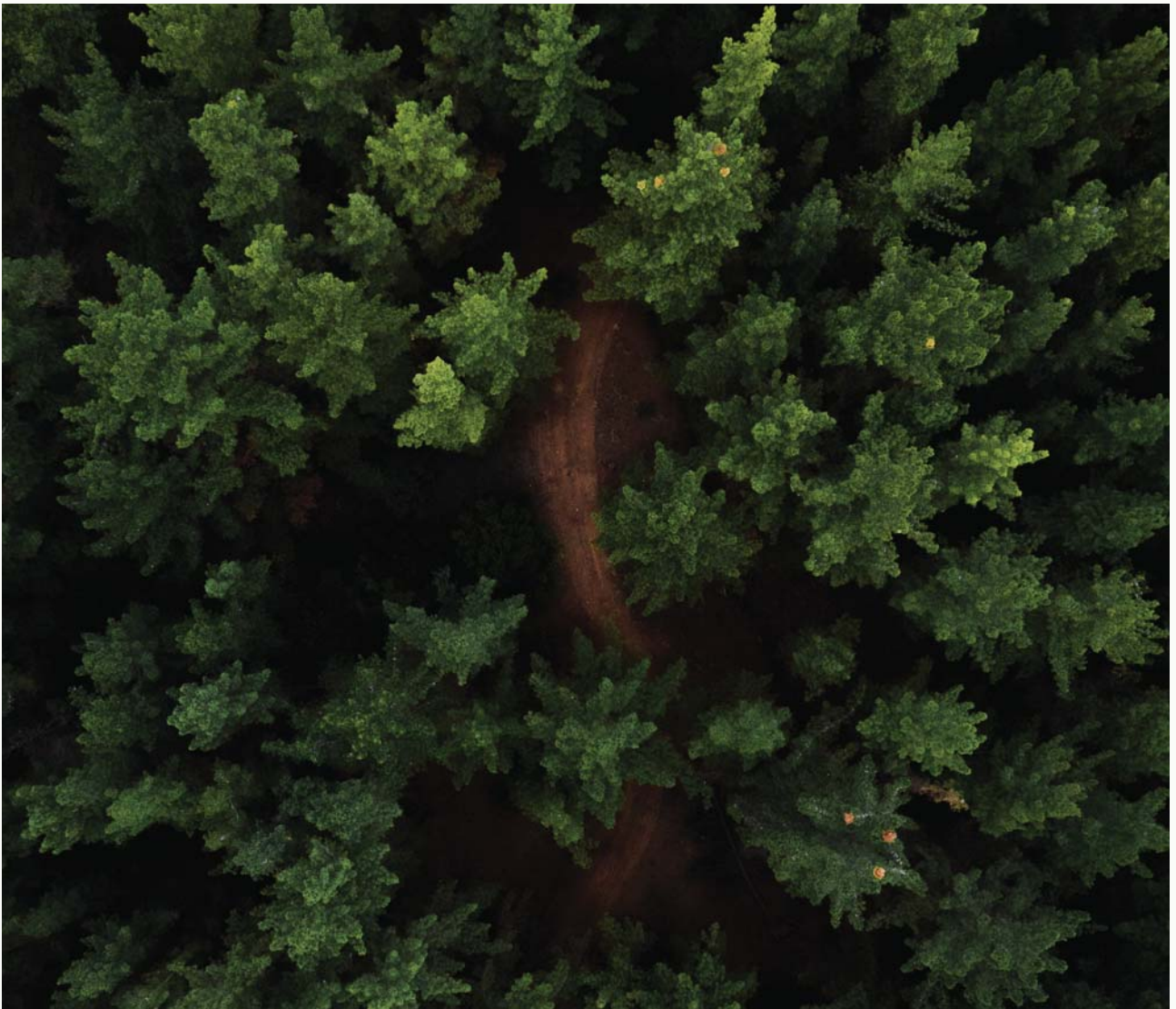


PHOTO COURTESY OF TOMAS ANUNZIATA

founder of the furniture retailer. “Within the program, customers can easily add a tree or forest to their purchase as a contribution toward a global effort to remove CO₂ from our atmosphere.”

Planting billions of trees across the planet is one of the most simple—yet powerful—methods of taking CO₂ out of the atmosphere and tackling the climate crisis. It is the cheapest solution possible and has potential across the globe when done in scale, according to a growing body of scientists. “A worldwide planting program could remove two-thirds of all the emissions from human activities that remain in the atmosphere today... without encroaching on crop land or urban areas,” claims Tom Crowther of the Crowther Lab at the Swiss university ETH Zurich.

“My hope is that along with planting trees, we will be able to expand our company’s green initiative down the line to eventually achieve net zero emissions” says Sirisant.

The program grew out of his recognition and acceptance that the company’s business model of importing furniture from abroad for the last 26 years has had real consequences on the environment and something needed to be done to start correcting it.

Facilitating the regrowth of forests is CHANINTR’s first step in striving toward building supply chains that are regenerative. While they continue to find synergistic ways to create more than they take, CHANINTR’s founder hopes to inspire others to get involved in reforestation efforts too.

The truth is, we’re all still a long way from the vision we have for our planet. But part of getting there is stopping to take a hard look at where we’ve been and to share our success and challenges with the wider world and doing our best to create social change. The only way we’ll get to the better world we dream of is by travelling there together.

– Sarah Poff



PHOTO COURTESY OF PP MOBILIER



PHOTOS COURTESY OF TYLER BRÜLE



THROUGH HIS MONOCLE

MONOCLE.COM

Tyler Brûlé is constantly on the move. On my phone call with him in early February, he was on his way to Finland to give a speech to the foreign ministry. In the last 30 years or so, Brûlé has built an entire empire (*Wallpaper**)—and then another one (*Monocle*)—to deservedly become one of the most influential figures of our generation. The Canadian native first started as a journalist covering news for British press, such as the *BBC*, *The Guardian* and *The Sunday Times*. Given his promising career working for such prestigious outlets, it made me wonder, what exactly led him to peel away and start his own thing?

"I realized maybe I didn't want to go out and be shot at again," Brûlé laughed over the phone, referring to his near-death experience.

It was 1994 then and Brûlé was working as a correspondent on assignment in Afghanistan for the German magazine *Focus*. His car was ambushed and he was shot twice by a sniper. The incident, along with a quarter-life crisis for Brûlé who was in his mid-20s at the time, "forced a bit of a rethink."

"There was a desire to do my own thing; not to work for a big publisher. But I didn't know that I would be launching a magazine," Brûlé said. "We ended up identifying some gaps in the market and that led to the creation of *Wallpaper**."

*Wallpaper** published its first issue in the fall of 1996 and quickly gained reputation as the premier source for uncovering the best in architecture, interiors, fashion, art and contemporary lifestyle. It was one of the most important launches of the '90s. Shortly after its inaugural issue, Brûlé sold the magazine to Time Warner but stayed on as its editorial director while planning his second business idea, a branding and advertising agency that he named Winkreative.

A decade from the conception of *Wallpaper**, Brûlé went on to start his second publication *Monocle*, a magazine that provides "briefings on global affairs, business, culture, design and much more" for "globally minded" readers. Since then, the magazine has grown into a lifestyle brand with its own round-the-clock radio station; coffee table books; conference and events; and brick-and-mortar shops selling hard-to-find items (bespoke Adidas x Monocle sneakers, high-quality natural incense from Japan, recycled cashmere beanies from Copenhagen... you get the gist). Through its expansion, *Monocle* has never been on social media, a decision that is almost unheard of in today's digital age. And yet, the brand still manages to maintain a strong community of readers and followers.



REED FLOATING WITH BALLOON, NEW YORK, NEW YORK, 2011

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RODNEY SMITH

RODNEYSMITH.COM



PHOTOS COURTESY OF TYLER BRÛLÉ



“WE’VE ALWAYS HAD A VERY STRONG DIALOGUE WITH OUR AUDIENCE,” BRÛLÉ SAID. “FROM THE START, WE’VE ALWAYS BELIEVED IN DOING EVENT. I’VE ALWAYS SAID SOCIAL MEDIA IS A GOOD COCKTAIL PARTY, BUT IT’S LOOKING PEOPLE IN THE EYE AND CLINKING GLASSES WITH THEM THAT’S REAL AND LASTING. I THINK THAT CREATES A MUCH MORE MEANINGFUL ENGAGEMENT.”

– Tyler Brûlé

Brûlé’s reputation for quality and his outlet have made him an internationally respected voice. His words hold special power: he could write about a small Japanese business, and the next day, they’ll have sold out of their stock. With all the successes that have marked his career, it’s hard to imagine that there’s anything else for the *Monocle* editor-in-chief to accomplish. But, as with all restless geniuses, he reassures me that there’s still an item or two left on his to-do list.

“I’ve never done a building from scratch. I’ve overhauled many houses, but have never built something from the ground up,” Brûlé said. “It would be fantastic to work with an architect on that. Whether it’s a personal residential project or a new HQ, that would very much be something I want to do.”

– Uracha Chaiyapinunt

JOHN'S SECRET GARDEN

JOHNDERIAN.COM

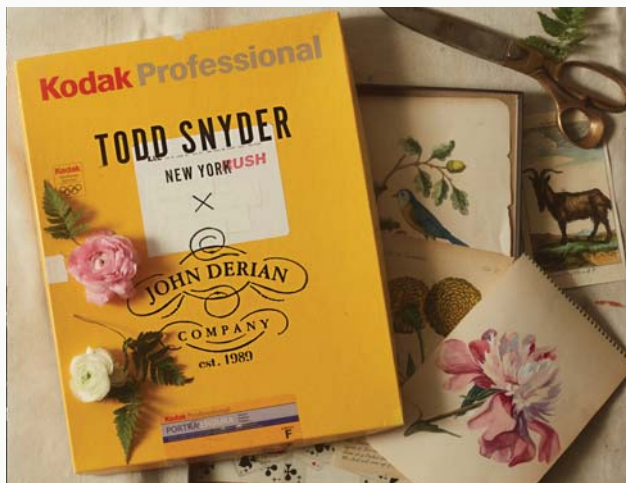
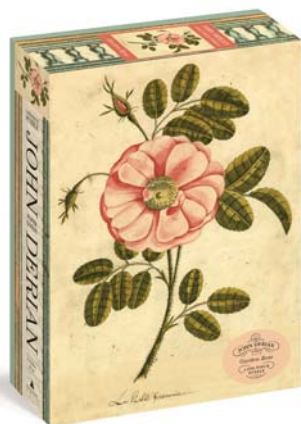
I first discovered **John Derian** in the early 2000's because his shop is just around the corner from our favorite hotel in New York City, The Bowery.

One jet-lagged morning out for my usual coffee run, he literally whizzed by on his bike as I was walking down the street. I still remember the tall handsome Derian parking his bike, stopping for a short moment to appreciate a group of beautiful Spring perennials in the planter right before entering his store.

The shop feels as if you are walking into an actual Cabinet of Curiosities. Worn walls and creaky floors are barely noticeable with myriad display of decoupage on tables and in shelves, textiles and pillows on antique furniture and all sorts of vintage desk accessories and decoration abound.

Decoupage, however, is clearly the main story here, as it very well deserves to be. If you are not familiar, it is a technique where cut print is pressed and glued to a decorative object, a somewhat forgotten art.

Derian has brought it back to life for the simple reason that he is a true curator of images, in his words 'they speak to me.' The images are mostly color reprints of 18th and 19th century images from his vast collection of old prints and books on flora



and fauna that he has painstakingly chose to be transformed into paper weights, plates, bowls, platters that add a spark of life and class to any table top.

Derian initially started off with only few plates and trays but eventually expanded to more categories which led to creative collaborations with notable brands such as Designers Guild, Staubbs & Wootton, Dempsey & Carroll, Pierre Frey and Chantecaille. Today, his range of products includes tableware, textiles, furniture, and lighting.

John Derian is one of the pioneers to set up shop in the East Village in the mid '90s when the area was still a bit sketchy. The Boston native has always been obsessed with antiques, old maps and prints and all things botanical. His Manhattan apartment is beautifully decorated and furnished with antiques and found objects. No fresh paint needed as some walls were left bare to expose the real age of the apartment. His seaside cottage in Provincetown, Massachusetts (where he also has a seasonal shop) looks like it belongs to a classy 18th century whaling captain. Derian has kept some old elements such as original wallpapers, cupboard and sink mixed in with his curated pieces. The result is a relaxing sanctuary where he usually spends his Summer and Fall weekends.

There is something nostalgic, romantic and whimsical in Derian's work that I so admire. His products have been carried by retailers around the world like Bergdorf Goodman in New York, Astier de Villatte on Paris' Left Bank where they have been collaborating since 2011 or Raw in Milan or Art & Science, an adorable tiny shop in Tokyo. Each of them would offer and display his creations differently, establishing their own connection with his work but thereby creating their own personal cabinet of curiosities.

His work has been regularly featured in many notable publications, including *The World of Interiors*, *Vogue*, *Architectural Digest*, *Vanity Fair*, *Elle Décor* and *The New York Times*.

John Derian tells stories through his design and things he loves. His creations are still made by the skilled artisans he employs in his New York City studio. "I'm passionate about anything created by hand and in sharing those with people who are captivated by artisans and their work," Derian says.

– Belle Phavichitr



PHOTO COURTESY OF STEPHEN KENT JOHNSON

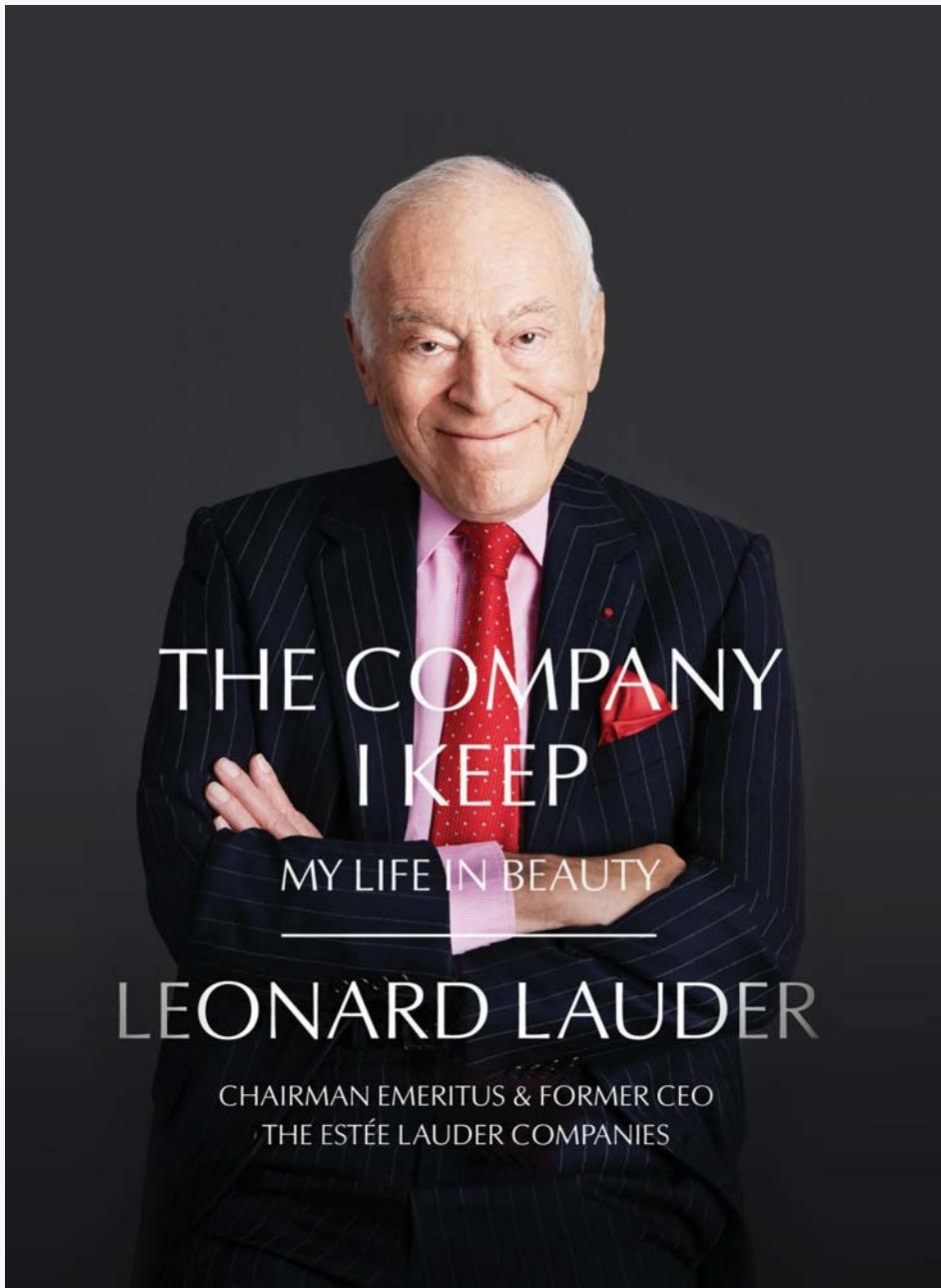


PHOTO COURTESY OF HARPER BUSINESS

ONE MOUTH AND TWO EARS

It was like a dream. Was I really there? Did I really have this experience? It now plays out in slow motion in my mind. The camera focuses in on the back of a young 28-year-old man, nervously attempting to appear grownup but equally excited to be walking down the aisle of Isetan Shinjuku, the most important store, globally, for beauty and fashion brands in the '90s, side by side with the most powerful man in the beauty industry, Leonard Lauder. The Estée Lauder counter to the right. Clinique to the left. Chanel directly across the aisle and Lancôme next to Chanel. It is my first time meeting the legendary “Leonard,” as everyone called him in the company, and I keep looking up at his face noticing his oversized ears and even larger lips, but I notice that he has placed his laser-focused attention on the Aramis counter at the very end of the store and as this is my responsibility, I instantaneously become worried.

Leonard stops in his tracks. Places his arm around my shoulders, his lips to my right ear and quietly says, “Brent, why are there so many Aramis beauty advisors at 10 a.m. on a Sunday?”

Quickly looking up at the counter, I saw the entire beauty advisor team standing at the counter like soldiers lined up for battle, and my mind jumped to an alternate universe, “What the hell, how did I not think of this? Of course, he’s going to ask about all of these beauty advisors on a two-meter Aramis counter at 10 a.m. on a Sunday morning. The demo cost!” And without missing a beat, I pull back from his grasp, look him straight in the eye, and confidently respond, “But Mr. Lauder, they’ve all come to see you on their day off!”

And with that, Leonard Lauder, scion to Mrs. Estée Lauder, the founder of the \$4 billion namesake beauty juggernaut, picked up his pace, nearly jogging to the counter, threw his arms high in the air, and right on cue exclaimed, “Good morning ladies! Thank you!”*

That is Leonard Lauder; genius businessman, in-the-trenches retailer, and consummate showman. In his recently released memoir, “**The Company I Keep: My Life in Beauty**,” Lauder takes the reader on his childhood journey growing up in depression-era New York City with a driven mother, who as he describes “makes

General Patton look like a slouch” and desires to be financially independent and provide for her family, to his education and time spent in the U.S. Navy which gave him the basis for which he took over the operations of the company and built it into the brand that it is today.

There are many nuggets of wisdom that Lauder imparts, but the most memorable are his standard business practices which the company expected from their management.

- Decisiveness is the order of the day. The wrong decision is better than no decision. If it’s right, bravo. If it’s wrong, you’ll find out fast—and fix it.

- Praise in public and criticize in private.

And my favorite,

- Listen. God gave you one mouth and two ears for a reason!

The final section of the book reflects on his passion for collecting as well as the numerous foundations and causes that he supports all culminating in the legacy that Leonard Lauder will leave behind as he states in his memoir, “I’m certainly proud of creating and nurturing products and brands... But what I’m most proud of is mentoring people and helping them grow.”

I am lucky to have met this extraordinary man and we are lucky that Leonard Lauder has written this memoir.

Available on [amazon.com](https://www.amazon.com)

THE COMPANY I KEEP BY: LEONARD LAUDER
HARPER BUSINESS / HARDCOVER
PUBLICATION DATE: NOVEMBER 17, 2020
ISBN: 9780062990945
PP: 432

– Brent D. Smith

*He wasn’t fooled by my response. But he knew that he had taught me a lesson... always think about your fixed costs and never put on a show for a visiting executive. It was never mentioned again.

New York City. New York Icon.



Martin Scorsese presents

Fran Lebowitz

Pretend It's a City

JAN 8 | NETFLIX

PRETEND IT'S A CITY

NETFLIX.COM

"Talking is not writing," Fran Lebowitz once said, and it seems the public enjoys listening to her as much as reading hers; even more so watching her in the new Netflix docuseries "**Pretend It's a City**," produced by her director friend Martin Scorsese.

Daughter of a furniture store owner in New Jersey, Fran Lebowitz moved to Manhattan in the late '60s and became a columnist, writing at the great time of the rise of American creative geniuses. Among the print media she wrote for was Andy Warhol's Interview, Mademoiselle, and she sold ad spaces for Changes, a small independent magazine. Her writings were compiled into collections of unique essays, published under the titles Metropolitan Life and Social Studies; both are classics of the genre.

Lebowitz had grown to become an American icon, a traditional humorist who told stories of urban American life through being and living a native New Yorker. She later joined the talk circuit with her occasional appearances on the David Letterman show, perhaps as an outlet to break her writer's block (she's had many writing projects that remained unfinished). Her sharp observations, and opinions, seem to always be timelessly relevant. One of her quotes is even used by the New York Public Library on its souvenirs. Take her jab on Strand's popup kiosk in

Times Square, "It's not fair to the books; it's injurious," the fact that at a busiest junction in the world, who would have enough span of attention to pick a book. Books are just mere props to sell other merchandise, which is perceptibly unfair.

Her cultural lens was vivid when she recalled going to the historic Muhammad Ali match at the Garden in 1974, "it was a very wonderful fashion and cultural event," observing the pimp fashion culture, "unfortunately, there was a fight in the middle of it." Here's a woman who admittedly hated sports, securing a top seat at a historic fight, and she made the most of its cultural dimension. These cocktails of common sense and humor are often a delightful surprise when reading or listening to Lebowitz. They often have us wonder why we don't see it that way!

The raw honesty was displayed when she was young, as she overheard her parents discussing how to pay for a cello. "I could only be better if I practice, but I'd never be good at it," and that stopped them from buying her one because she was honest about her limits. And from a young person, it's a gift. And she's giving that to us in her ways of looking at things, the occurrences of the hectic daily life, and coming to the senses of it, with humor. Alec Baldwin asked where her humor came from—more nature or nurture. "Nature," she said, "there wasn't much nurture of it, let me assure you."

While much of "Pretend It's a City" is about New York, rightly so, and America, American local politics and fabrics of life, her insights are universal. It made us wonder who the equivalent of Lebowitz in our own city was. Perhaps our approach to humor was different and the language made us think differently. Would her ways of talking register to us as a complaint? Or was it an intellectual poke? At the end of the day, the truth in her words outlasts us.

"Pretend It's a City" is a six-part Netflix series.

— Shane Suvikapakornkul





PHOTOS COURTESY OF MAD MARJ

PLAYING OUR MUSIC

INSTAGRAM: @MARJORIEGUBELMANN
 CLUBHOUSE: @MADMARJ
 SPOTIFY PLAYLISTS: MAD MARJ

It's 9 p.m. on the Upper East Side of Manhattan and **Marjorie Gubelmann** is safely ensconced in her home waiting to be interviewed by the CHANINTR team in what was self-described as the first-ever interview for a print publication on Clubhouse, the new voice-only social media platform taking over the world and in which, Marjorie drops in for a chat or a listen on a nightly basis.

If you have been paying even the slightest of attention to society/fashion news from the U.S. for the past 20 years, you will have noticed Marjorie's name appearing in bold-face in publications from *W* to *Vanity Fair*. Co-hosting this or chairing that. And more recently as MadMarj, professional DJ to brand events from Capri to Hong Kong.

Marjorie's transformation began in 2012 while having lunch with her friend Mickey Boardman, editorial director of *Paper*, NYC's downtown magazine, Marjorie mentioned that she had been a DJ at the local radio station while attending New England College and used the on-air name, Mad Marj. Mickey immediately



PHOTO COURTESY OF DOUGLAS FRIEDMAN

asked her to be a guest DJ at a party he was hosting downtown. She trepidatiously agreed to a 15-minute set concerned of being seen as a 40-something uptown “fraud” by the very hip downtown set who attended Mickey’s events. Obviously, MadMarj was a hit as the 15-minute set carried on into the night as people connected to Marjorie and her favorite disco music of the ’80s.

Marjorie discovered her passion and knew that she wanted to make this her career. So she asked the head of a music label (We didn’t ask, but we think we know who... the biggest!) for advice on how to become a working DJ. He sent her to Scratch Academy near Cooper Union College where she enrolled in classes and learned the discipline of mixing and mastering music.

“I love working with famous brands. They know what they are getting when they hire me.” Marjorie continues, “Everyone wants to have fun. So that’s what I give them. 1980s Disco. I’m so easy to work with. I show up early in a fancy dress and jewels, do a sound check and then I’m happy to eat a sandwich in the corner until my set. I’m not a diva. I’m there to do a job... there’s no ego.”

MadMarj’s first professional job was a launch party for Clinique’s Dramatically Different Lotion which has spun into countless gigs working with the world’s leading brands such as Tory Burch, Tiffany & Co., Google and has opened for the likes of Carbi B, Mary J. Blige, and Katy Perry.

At the end of the interview, after realizing that we hadn’t been out dancing for years, we asked Marjorie why she thinks people stop dancing when they get to be a certain age. “People don’t stop dancing when they get older,” Marjorie opined, “it’s just that no one is playing their music!”

MadMarj streams “our music” on Spotify anytime day or night.

– Brent D. Smith

THE GUIDE OF WHAT AND WHERE TO BUY

Open Oval Caned Banquette

THE BARBARA BARRY COLLECTION

McGuire

Make dining more intimate with this curved and inviting form in durable rattan. The banquette features a tight upholstered seat with two 20" pillows that frame the signature open oval detail at the center back.

Baht 185,000



Milanese Chest

THE BAKER LUXE COLLECTION

Baker

Like the handwoven metal lacework of Milan, the Milanese Chest showcases interpretive layers in an ornate, jewelry-like texture.

Baht 247,000

Panthella Table 320

DESIGNED BY VERNER PANTON

Louis Poulsen

The Panthella Table 320 is a new middle-sized table lamp and available in White Opal Acrylic, High Lustre Chrome and Brass. The Panthella family has without doubt become a long-standing Pantan favorite.

Baht 43,500



Bambu Folding Towel Rack

Waterworks

A folding towel rack pays homage to bamboo scaffolding, a timeless & elegant Chinese construction technique: inspired by the construction and use of bamboo scaffolding frequently across Asia, particularly Hong Kong. Available in brass.

Baht 49,400





Nelson Miniature Chests

DESIGNED BY GEORGE NELSON

Herman Miller

Renowned American industrial designer George Nelson designed these delicately crafted chests soon after returning from a trip to Tokyo. The chests echo the design of tansu, Japanese mobile storage chests that typically contain many small drawers. Nelson said he intended them to demonstrate what he liked most about Japanese design: "A sense of fitness in the relationship between hand, material and shape."

Baht 271,800



Tommy Old Fashion Glass

Saint-Louis

Tommy has been flying the Saint-Louis flag since 1928, from its star-shaped base to its parison adorned with diamond, bevel, pearl and rim cuts. Its straight lines have afforded elegance to the tables of the most official ceremonies, all the way to the Galerie des Glaces in Versailles. But why not make exceptional dining an everyday ceremony?

Baht 14,500

Stick System

DESIGNED BY JAN AND HENRY

Menu

A shelving solution designed to meet the needs of the young generation – mobile and on the move – Stick System can be extended and adapted to suit any space it inhabits. Cleverly designed with maximum attention to detail, it is the creation of exciting Czech duo Jan Plecháč and Henry Wielgus.

Baht 57,400



Daiki Armchair

DESIGNED BY MARCIO KOGAN / STUDIO MK27 DESIGN

Minotti

Inspired by the Brazilian architect's many trips to Japan, the Daiki seats are born out of Marcio Kogan's deep passion for Japanese culture and are conceived as a real tribute to Japanese design. Created using sophisticated wood crafting techniques, the curved shell comprises two elements joined at a 45° angle, with a sloping backrest that guarantees maximum comfort.

Baht 259,000



Shaker Dining Table

DESIGNED BY NERI & HU

De La Espada

Shaker is a dining table inspired by the simple, honest and utilitarian approach of the movement after which it is named. An expansive plane of marble rests in the solid wood frame, highlighting the natural color and grain of the stone. The wooden leg frame recalls that of a refectory table, and includes a brushed brass detail on the cross beam.

From Baht 375,000



CH20 Elbow Chair

DESIGNED BY HANS J. WEGNER

Carl Hansen & Søn

A modern classic designed by Hans J. Wegner in 1956. After crafting two prototypes, he set the stackable chair design aside in his archives, until it was brought back to life in 2005, winning the ICFE Editors' Award in New York in the same year. The characteristic steam-bent backrest, crafted from a single piece of solid wood, provides elbow and lower back support and enables a variety of sitting positions.

Baht 42,600

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HELLO, STRANGERS!

Chances are you already follow @werenotreallystrangersonsocialmedia—or if not, you’ve seen a different account repost their content before. Founded by Koreen Odine, a Los Angeles-based model and artist, **We’re Not Really Strangers** (WNRS) was born out of the intention to build connections between people. Odine does this through sharing quotes that shed light on raw human feelings—heartbreak, loneliness, self-doubt, self-love—in her account. Her content clearly resonates with a lot of people; in March 2021, the Instagram account reached 3.5 million Instagram followers.

To take her project a step further, Odine also launched a purpose-driven card game of the same name that became wildly popular during quarantine last year: Hollywood actress Zendaya mentioned it in an interview with *GQ* and Italian fashion house Valentino partnered with WNRS to create their own customized deck. Soon, the WNRS red cards started appearing across social media channels everywhere.

Similar to the account, the WNRS game is designed to encourage players to dig deep into their existing relationships and create new one. The cards come in a red box with a set of instructions and three separate decks: Perception, Connection and Reflection. Each level features carefully crafted questions that make players confront their fears and subconsciousness. The game then comes to an end with players writing a letter to each other to be opened once they’re not together anymore (Odine features some good ones submitted by her followers on Instagram).

It’s not hard to understand why accounts and games like WNRS have taken off. Aside from the content’s aesthetics and relatability factor, it’s a reminder that everyone is going through their own challenges and that there’s light at the end of the tunnel.

– Uracha Chaiyapinunt

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