

HOME + DESIGN

DEPARTURES

FALL 2015

Shanghatten!

Han Feng
Brings Her Shanghai
Style to One Magical
Manhattan Loft

Plus:

THE LAST HOUSE BY
Louis Kahn

LONDON'S
Maison Assouline

MIAMI'S
Glass Act

HOW THE DUCHESS
OF DEVONSHIRE
TRANSFORMED THE
English
Country House

WHAT'S NEW AND
Worth It



SINCE 1908 SAVOIR BEDS DESIGN

(1) *The 2013 "Monkey Family Vase,"* by Ardmore. (2) *Aminata,* by Omar Victor Dlop, part of the "Making Africa" exhibition at the Vitra Design Museum. (3) *An Autopsy stool* by Lebanese designers Carlo and Mary-Lynn Massoud, made in collaboration with South African artisans. (4) *Aswan fabric* by David Adjaye for Knoll. (5) *The Blue Milk chair* by Ifeanyi Oganwu. (6) *An untitled painting* by Jean-Bosco Kamba, from "Beauté Congo," at the Fondation Cartier. For more information, see page 118.



Out of (and Into) Africa

Designers are constantly inspired by the world around them. The eye has to travel, as they say. But well-meaning inspiration can often derive from awkward cultural appropriation.

In this issue, the design herd can be seen drifting away from the slick, and toward a new kind of low-fi tactility: rustic ceramic vases made from hand-operated machines ("Creative Cache," page 56); beaded and block-printed fabrics with bold quasi-ethnic themes ("Explorer's Club," page 32); and collectible objets crafted from colorful fibers, now populating well-heeled fairs and galleries ("Knot for Profit," page 52).

One of my favorite aspects of this movement is the newly invigorated fascination with Africa. But this time around, it's not about appropriation but a new wave of creativity coming from the continent: wild, kitschy vases and bowls from South Africa's Ardmore Ceramic Arts are popping up at tony venues like New York's R & Company gallery; Paris's Fondation Cartier has an exhibition

devoted to the visual culture of the Democratic Republic of the Congo; and Knoll just released a brilliant line of textiles by Tanzania-born architect David Adjaye, with each textile named for and inspired by locales in Africa cherished by the designer.

And making what was likely the biggest and best case for African design was the recent show "Making Africa," at the Vitra Design Museum, in Germany, which included futuristic furniture from Ifeanyi Oganwu, a young Nigeria-born designer based in London. While Oganwu was schooled in Chicago and has worked for the likes of Zaha Hadid, he doesn't shy away from his roots. The Vitra exhibition didn't "assemble works in order to present a way of thinking or style," he told me. "Instead, it presents a case for why the diverse and multidisciplinary approaches shared by the works should be a study on rethinking what design is and means in the 21st century." In other words, African design isn't a fad. It's the future.—DAN RUBINSTEIN

CLOCKWISE FROM TOP LEFT: JOE KRAMMER & COMPANY; © VICTOR OMAR DLOP/COURTESY MAGNIN-A GALLERY, PARIS; CARLO MASSOUD; KNOLL INC.; © IFEANYI OGANWU/COURTESY EXPAND DESIGN LTD, ARNHEM, SOYER, AND PRIVEKOLLEKTIE; © JEAN BOSCO KAMBA, PHOTO © MICHAEL MICHAEL DE PLAEN/COURTESY OF FONDATION CARTIER POUR L'ART CONTEMPORAIN

CHATSWORTH HOUSE



next to a beautiful thing, and since taste is intensely personal you would probably disagree with me as to which is which," she said. "It is a decorator's nightmare."

The eccentric combinations the duchess cultivated were also what made Chatsworth homey, with her innate good taste finessed through her friendships with the likes of socialite Nancy Astor; decorators Nancy Lancaster and John Fowler (of Colefax & Fowler); and Debo's sisters Nancy and Diana, who were strongly influenced by their sojourns in France. "My mother liked it all jumbled together because that's how private houses are," says Stoker. "But Chatsworth has become more complicated than that. I was brought up to believe this was a private house, opened up to visitors, and not a museum requiring labels."

The rooms open to the public today are already organized more logically than they were in his mother's time, with all the 19th-century Canova marbles now together in the Sculpture Gallery, rather than as Debo had them, mixed up with a titanium fan from an RB211-524G jet engine made by apprentices at Rolls-Royce. With the new presentations (arranged by the current duke and duchess working with a team of specialists, including Jonathan Bourne, Peter Inskip, David Mlinaric, and Anabel Westman), it's certainly easier to understand the history of the house. It's also much easier to grasp the narrative of the different generations and how their individual passions affected the permanent collections. One still feels Debo's divinely irreverent touch: The 1989 Cottage Garden is a delight, with domestic furniture cut out of privet, box, and yew.

But there is also a deeply intelligent, contemporary identity that the new incumbents have given Chatsworth, with work by Edmund de Waal (one of the current duke's interests) and a brilliant new North Sketch Gallery, the walls of which are entirely covered in ceramic tiles denoting the family's DNA sequencing by

Dutch conceptual artist Jacob van der Beugel. By the duke's own admission, there's now a stronger division between the public and private sections of the house. Yet the public spaces still represent very strong personal tastes. This includes witty contradictions in the new temporary art shows and the annual fall Sotheby's "Beyond Limits" sales exhibition of monumental contemporary sculpture.

"Every generation wants to do new things," says the duke. "But my wife and I also realize we can't be as radical as we'd always like." He describes a letter of complaint received from a regular visitor to the house after the first Sotheby's show, in 2005. When the guest wrote a second time, the duke called her. "She said she came to Chatsworth for sanctuary, that she didn't want to be challenged by a large piece of orange metal in the garden," says the duke. "I took that on board, that people get nervous about change. But change is also the character of this house." Yet, he says, "Whatever happens, there are some things that will remain in place just as my mother intended."

I want to ask what exactly: the photo of Elvis in his gold suit on the mantelpiece of Debo's former study or the Burlington Corridor's curtains, which shrank in the wash? But something holds me back—perhaps a little old-fashioned respect for the discretion of a duke. Like everyone who visits, I long to slip beyond the looking glass into the inner sanctum of this house, into the parts off the public route, and hear the sound of life. I want to again find that sitting room, where I got lost in a Freudian dream. But then that's the enduring appeal of Chatsworth—the tension between the visible and invisible, the public and the private, and the mythmaking spaces created in between. "Debo would have loathed the current trend for wealthy owners to turn their houses into hotels, perfection oozing like a well-tuned motor from every core," Pentreath says. "There is, of course, no humor in such places, and all she wanted to do was to make a place in which to have fun and which could equally happily laugh at itself. And isn't that, after all, the very essence of the Englishness that she so perfectly and humbly represented?"

Public and private group tours of Chatsworth can be arranged from March to November. For somewhere to stay, we recommend the nearby Devonshire Arms at Pilsley, elegantly redecorated by Amanda Cavendish, the Duchess of Devonshire; chatsworth.org.

Where to Buy

FROM THE EDITOR

PAGE 18 Ardmore **Monkey Family vase** from R & Company, 82 Franklin St., New York, 212-343-7979, r-and-company.com; **Autopsy stool** from artsy.net; David Adjaye **Aswan fabric** for Knoll at knolltextiles.com; Ifeanyi Oganwu **Blue Milk Chair** at Galerie Armel Soyer, 19-21 rue Chapon, Paris, 33-1-42/55-49-72.

EXPLORER'S CLUB

PAGES 32-40 Fabrics correspond to numbers in the story, with a majority to the trade only. Contact distributors for details. Other items listed separately. **PAGE 32** On **pillows**: (1) Parrots of the Rain Forest in green from Twigs through John Rosselli & Associates at johnrosselli.com; (2) Manila 223279 in charcoal/cream by Sanderson through Zoffany at stylelibrary.com; (3) Jungle Life Imprimé in M03 graphite by Robert Dallet for Hermès at homefabricshermes.dedar.com; (4) Jungle Life Imprimé in M01 aloe vera by Robert Dallet for Hermès; (5) Soft Manaois in onyx by Christian Lacroix for Designers Guild through Osborne & Little at osborneandlittle.com. **La Havane wallpaper** in COS82 by Eric Valero for Nobilis at nobilis.fr. Fort Street Studio **silk Diamond rug** in umber at fortstreetstudio.com. **Quarry Lamp with White-Butterfly Shade** from Martyn Thompson Studio with Dove Drury Hornbuckle at martynthompsonstudio.com. **Colonial side table** and antique **single-teak-slab-top coffee table** from Andrianna Shamaris at andriannashamarisinc.com. All **ceramics** by Dove Drury Hornbuckle at dovedruryhornbuckle.com.

PAGE 34 **Fabrics**: (1) Metallic Gloss in foil by Maria Cornejo for Knoll Luxe at knolltextiles.com; (2) Fall in Love K33484-11 in platinum from Modern Luxe Collection by Kravet at kravet.com; (3) Palazzo Rayure in silex from Lelievre through Stark at starkcarpet.com; (4) Pulsation in argent from Boussac through Pierre Frey at pierrefrey.com; (5) Almoro 30113-006 in cipria from Rubelli through Donghia at donghia.com; (6) Delacroix in salmon burnished prism from Sabina Fay Braxton at sabinafaybraxton.com; (7) Gaby TB058-661 in ghiaccio by Rubelli for Armani/Casa at Donghia. **Chiazza wallpaper** from Designers Guild through Osborne & Little. **PAGE 36** (1) **Bora Bora Print** Embel-

ished in lava black by Mary McDonald for Schumacher at fsmchumacher.com;

(2) **Tasmania fabric** in corail from Pierre Frey; (3) **Songket** in sandlewood 32450-6 by Calvin Klein Home for Kravet; (4) **Selby** in yellow/black from Larsen through Cowtan & Tout at cowtan.com; (5) **Empreinte** in havane from Pierre Frey; (6) **Tagomago** in color 001 from Dedar at dedar.com;

(7) **Tangram** in color 001 from Dedar; (8) **Cupar** in wenge from Peter Fasano through John Rosselli & Associates; **Cliff trim** in Linen 001 Spago from Loro Piana Interiors at loropiana.com. **PAGE 38**

Fabric: (1) **Kurl** in colorway 06 from Osborne & Little; (2) **Lizard Chic** in anthracite 33064-816 from Modern Luxe Collection at Kravet; (3) **Soft Pantigre** in onyx by Christian Lacroix for Designers Guild from Osborne & Little;

(4) **The Hunt Is On** in smoked pearl 33111-816 from Modern Luxe Collection at Kravet; (5) **Feline** in obscura by Celerie Kemble for Schumacher; (6) **Bengal Velvet** 34856-3 in tobacco from Clarence House, clarencehouse.com;

(7) **Burchell Chenille** 1044-088-897 in brown from Travers through Zimmer + Rohde at zimmer-rohde.com; (8) **Equus Velvet** 1044-100-898 in cocoa brown from Travers through Zimmer + Rohde. **Ceramic bowl** by Dove Drury Hornbuckle.

PAGE 40 On **pillows**: (1) Marble Beach 3954-91 by Hable Construction for Hickory Chair at hableconstruction.com; (2) Velino-816 in sandstone by Jonathan Adler for Kravet; (3) Drippy from Martyn Thompson Studio through Studio Van den Akker at studiovande nakkker.com; (4 & 6) Takara 131369 in Indigo/Denim from Sanderson through Zoffany at stylelibrary.com; (5) Agate 10586_24 by Eric Valero for Nobilis at nobilis.fr; (7) Marble Skinny Dip 3954-93 by Hable Construction for Hickory Chair. On wall, Blotch from Martyn Thompson Studio through Studio Van den Akker. Madeline Weinrib vintage **wool rug** from abchome.com. **Ceramic stool** by Hun-Chung Lee from R & Company.

KNOT FOR PROFIT

PAGE 52 **Mimi Jung Four Teal Walls screens** from mimijung.com. Todd Merrill Custom Originals with Olek **#Risk swivel throne** from toddmerrillstudio.com. Doug Johnston **Red Coil weaving**