

# AD

ARCHITECTURAL DIGEST

MÄRZ 2013

7€  
DEUTSCHLAND  
ÖSTERREICH  
12 SFR SCHWEIZ

DAS BESTE AUS INTERIOR, STIL, DESIGN, KUNST & ARCHITEKTUR

**DEM HIMMEL SO NAH**  
DIE NEUEN OUTDOOR-LOOKS  
FÜR VERANDA  
UND GARTENPAVILLON

# LAND IN SICHT

COUNTRY LIFE  
VON DER VENDÉE BIS  
BRANDENBURG

**CHRISTIAN  
LOUBOUTIN**

DAS PARADIES  
DES STILETTO-KÖNIGS

**NATUR-THEATER**

EIN HIDEAWAY  
IN DEN BERGEN SÜDAFRIKAS





124 Wo die Wikinger landeten

117 **LAND IN SICHT**

118 **IM REICH DES FRAUENSCHUHS**

Christian Louboutins Landsitz ist ein Schaukasten für seine Schätze: Schwertlilien und Blumenkohl, ägyptische Sofas und Aztekensäulen. Und für das Archiv des *king of heel*

124 **FELS ÜBER DER BRANDUNG**

Von außen spektakulär – innen erst recht: Wie die Arts-and-Crafts-Begeisterung zweier Stilprofis ein historisches Anwesen an der Steilküste Massachusetts prägte

132 **WIE PHÖNIX AUS DEN FLUTEN**

Die Geschichte hat der Villa Berglas oft übel mitgespielt. Sibylle Zehle setzte das Anwesen am Schwielowsee wieder prächtig in Szene – von der Orangerie bis zum Buchgarten

140 **EIN NEST AUS BETON**

Ana Lebensohn wünschte sich für ihr Haus zwei Dinge, die in einer Millionenmetropole schwer zu finden sind: Privatsphäre. Und viel Sonne. Sie hat beides bekommen

148 **FLORA ET LABORA**

Inmitten hoher Berge fanden zwei südafrikanische Floristen ihre persönliche Work-Life-Balance

156 **SCHLOSS JETZT!**

„Hora e sempre“ – so verhalf US-Tycoon Leon Max dem Barockschloss Easton Neston in Northamptonshire zu einer Renaissance

166 **BARN TO BE ALIVE**

John Minshaw kehrte London den Rücken – und fand sein neues Zuhause in einer Scheune

176 AD BEI ...

178 ENGLISH SUMMARIES

180 AD PLUS

186 ODE AN ...

29 Die Garten-Scouts



78 Artéls Glas-Sportserie

Im Wohnzimmer überblickt eine Bronzebüste des Naturforschers Theodore Lyman ein indisches Daybed mit Samtauflagen von Manuel Canovas. Auf dem Arts-and-Crafts-Tisch der Veranda reckt sich ein eisernes Bäumchen mit Glasfrüchten von Umberto Bellotto.



MASSACHUSETTS

## FELS ÜBER DER BRANDUNG

Der Ausblick ist spektakulär – doch das Innere kann locker mithalten. Ein Antiquitätenhändler machte ein historisches Anwesen an der Atlantik-Steilküste zum Showcase seiner Arts-and-Crafts-Begeisterung.

TEXT JOHANNA THORNYCROFT FOTOS ANDREAS VON EINSIEDEL

INS ENGLISCHE ÜBERTRAGEN VON IAIN REYNOLDS

**STILETTO CENTRAL** (p. 118)

**Long a showcase for his eclectic treasures, Christian Louboutin's French château now houses another remarkable collection: his vast archive of shoes.**

The shelves are adorned with pressed flowers from the garden, the room decorated with Syrian columns, Aztec-style totem poles, and other exotica, as well as photographs that include a series of fetish-shoe-wearing nudes by David Lynch. These, though, are just the backdrop to the main attraction: 8,000 pairs of Christian Louboutin shoes. This archive of his life's work is housed in an oak barn on the grounds of Louboutin's Vendée retreat, a regal 13th-century château he shares with an old friend. In his 20-year career, Christian Louboutin has built up a global business and become best known for his vertiginous heels and eye-catching red soles, a hallmark that came about when Louboutin, seeing an assistant painting her nails, picked up the polish and applied it to the underside of a shoe. In addition to such flashes of inspiration, his designs are often influenced by things seen on his globetrotting adventures, be they Indian sari ribbons, Egyptian Coptic crosses, or Oscar Niemeyer's architecture. Louboutin also loves to pick up furniture and objects as he travels. In fact, so numerous are his treasures, he has to keep most of them in storage, occasionally visiting them like old friends. Now, of course, he has a barn full of shoes to look in on too – although, it is not in fact full just yet. There's space for another 6,000 pairs, or 300 more a season for the next 10 years. After that, he says, he will "add more buildings – or retire."

**CALM ABOVE THE STORM** (p. 124)

**The views are spectacular, and the interiors hardly less so, at this antique dealer's Atlantic coast residence.**

A lifelong collector, Andrew Spindler-Roesle is known for his antiques expertise and sculptural eye, both of which have helped shape his own home on the cliffs of Gloucester, Massachusetts – a 1930s American Arts and Crafts-cum-modernist property he restored and furnished over a 10-year period. Spindler-Roesle, who has had his own antiques business since 1998, removed the asbestos cladding to make way for larch shingles, cleared the completely overgrown garden, and replaced the metal-framed win-

dows with new wooden items, while period details such as the original cloakroom and rare floor tiles from the Moravian Tile Works were carefully preserved. Stepping into the spacious living room, it can take a few minutes just to assimilate the wonderful collection of early 20th-century furniture and the many objects and artworks from various eras. "If there is a theme in my house," he says "it's the handmade and the connection to nature." The dining room and open kitchen, by contrast, feature wooden flooring (made from old church pews) that lends an almost chalet-like coziness and cupboards inspired by Edward Lutyens' English interiors, their antique glass and pale maple timber set off by the deep grape of the walls. Upstairs, the eclectic mix continues, with furniture ranging from a 1960s Danish harp chair to a mahogany American Empire bed. Although each space is unique, the overall effect is almost other-worldly, as if one has stepped back in time, with just the odd item maintaining a link to the present.

**RISEN FROM THE WRECKAGE** (p. 132)

**History has not been kind to Villa Berglas near Potsdam but, thanks to green-fingered new owners, house and grounds are now flourishing again.**

Gardening is not unlike putting on an opera, be it in the allocation of roles, the planning of backdrops, or the tendency of the director (artistic or horticultural) to always find something that still needs perfecting. Fittingly, writer Sibylle Zehle, who has transformed a 1.5-hectare estate on the shores of Schwielowsee, is both a keen gardener and an ardent Wagnerian. By the time Zehle first came across the place, it had been used, abused, and sorely neglected. The villa was built in 1926 for a movie producer but sold soon after due to mounting debts to Jewish businessman Alfred Berglas, who in turn was forced out by the Nazis. After the war, it was used by the Red Army and then, under the watchful eye of the Stasi, by the East German writers' guild (listening devices were found behind the paneling). A brief post-reunification career as a hotel also left its mark – 23 televisions and two freezers of venison were left rotting in the grounds. In 2001, the property was transferred back to Berglas's heirs and sold on to Sibylle Zehle and her husband. Since then, the house has

been beautifully refurbished and the park has become an idyll once more – with fruit tree meadows, restored elm hedges, and holly bushes leading down to a lakeside boathouse. A gardener's work, though, is never done, a point illustrated by the hurricane that felled two huge poplars soon after the move. "New things grow and cover the old wounds," says Zehle philosophically. "That's nature."

**THE CONCRETE NEST** (p. 140)

**Space and light can be hard to come by in today's megacities. This Buenos Aires home, though, offers plenty of both.**

For her new house on the outskirts of the Argentinian capital, Ana Lebensohn's wish list included airy interiors, privacy, and an exterior that didn't boast. Architects Mathias Klotz and Edgardo Minond obliged, designing a structure that in many ways recalls Mies van der Rohe's Barcelona Pavilion. The aesthetic is functional and restrained, while the glass frontages and tiled floor extending out to the swimming pool help to blur the line between inside and outside. With an internal area of 395 sq m, it's a large home for two but, says Klotz, "you never feel like you're in an aircraft carrier." The limited number of materials and the uniform color schemes (only the light blue of the pool interrupts the earthy tones) lend a wonderful sense of calm, but there's also a coziness here you wouldn't perhaps expect from interiors dominated by concrete, travertine, and glass. That's partly down to the decoration by Pablo Aróstegui, a partner at architectural practice ACF, who selected the materials, forms, and colors, designed much of the furniture, and also chose the pictures and sculptures. Only a handful of items from Lebensohn's previous residence in the city center made the cut. Back then, the property developer says, she was always at the office, in meetings, or on the go. "This house has changed my life. I still have my office, but mostly I work here." And with a desk looking out onto lush green treetops, it's not hard to see why.

**FLORA ET LABORA** (p. 148)

**In a white brick home amidst rugged peaks, two South African florists have struck the perfect work-life balance.**

Plants are at the heart of almost everything in the lives of Chris Willemsse and Dané Erwee, forming the raw ingredients for their spectacular floral arrangements and

playing a key part in their home life too. The real star of their Cape Winelands residence, however, is the landscape – the further in you go, the higher and wider the rooms and the views become. Designed by Henri Comrie, Johannesdal Plaas is a white-walled cuboid structure with 450 sq m of floor space spread over two stories. In addition to the living area, the ground floor contains Erwee's studio and a spare bedroom with en suite bathroom, although, unusually, the guest toilet is upstairs (Comrie wanted to send visitors on a journey through the house). The decor is typical of the couple's almost schizophrenic love of abstraction and ornamentation: they are fans of modern design, yet their home overflows with plants, found objects, and local artists' paintings; "cheap and cheerful" is how they describe their taste. For them, it's not price tags that matter; often what makes something special is its history – as with the black wicker chair that has been patched up with contrasting fibers where it was gnawed by one of their dogs. It's now five years since Willemsse and Erwee moved in, but they still take great pleasure in tinkering with furnishings and arrangements. They plan to give the plants an even greater role in future. "I want the place to feel like an overgrown castle," Erwee says.

**MANOR REBORN** (p. 156)

**Its motto translates as "now and always", but Easton Neston's future looked anything but certain – until a fashion mogul from California stepped in.**

Gleaming gilt-wood consoles, walls hung with damasks and tapestries, a gallery lined with marble busts: visitors to these lavish English halls might be forgiven for thinking George I still ruled over the British Isles. This, though, is Easton Neston anno 2013, the Northamptonshire seat of fashion entrepreneur Leon Max, who bought the house in 2005, financial pressures having forced the third Baron Hesketh not only to auction off its contents but to put the estate itself up for sale too. Since then, this 1702 masterpiece by Nicholas Hawksmoor, considered the high point of English baroque, has been comprehensively overhauled by architect Ptolemy Dean and its interiors rejuvenated by Lady Henrietta Spencer-Churchill, who was even able to reproduce some of the treasures lost through the auction. Bedrooms gained en

suite sitting rooms and baths, while the former servants' dining hall was given gothic-style furniture by Rick Owens and is now a popular hangout for Max Studio employees working out of the adjacent redbrick wing (reportedly designed by Sir Christopher Wren). The area Max seems most pleased with though – and one singled out for praise by the Georgian Group when honoring Dean with a preservation award for his Easton Neston efforts – is the vaulted basement, which has been painstakingly converted into the main kitchen. "We wanted to make everything look like it's always been here," says the fashion designer, proudly embracing the house's motto.

**BARN TO BE ALIVE** (p. 166)

**Interior designer John Minshaw has turned his back on London – and set up home in a manor house's outbuildings.**

Until recently, they'd have described themselves as die-hard urbanites, but now John and Susie Minshaw have swapped the buzz of the capital for the calm of rural Oxfordshire, where they have converted a group of old ancillary buildings once belonging to the local manor. "The chief attraction was the location – private but not too isolated." That and the barn's potential for a double-height space: "We are definitely not cottage people," Minshaw remarks. The ensemble also features a stable block turned guesthouse, a 1960s addition that is now a work studio, and an 1802 coach house for the cars. As a designer, Minshaw likes to imagine turning a building upside down, he says. "The elements that fall out are the least important; what remains is the bones – the structure. Decorating is only the final 10%." Here, that structure required a little extra support, now provided by a steel A-frame and two external stone buttresses. Minshaw also inserted a new mezzanine for the bedroom and bathroom; the rest of the space is given over to an open-plan living area dominated by two huge mirrors. "We had to think big as the volume makes everything smaller," the designer explains. Minshaw's trademark attention to detail is apparent throughout, be it in the beautifully finished reclaimed floorboards, the tiles of the checkered hall floor (black Belgian stone and pale limestone) or the staircase's sinuous mahogany handrail. Refined style in bucolic surroundings: it's no wonder the Minshaws don't regret their country move. □