

MAY-JUNE 2010

# VERANDA





# BAHAMIAN PALLADIO

CLASSICAL  
CHIC  
TO A  
TROPICAL  
BEAT

INTERIOR DESIGN BY AMANDA LINDROTH ARCHITECTURE BY MARIA DE LA GUARDIA AND TEÓFILO VICTORIA  
LANDSCAPE DESIGN BY CHRISTIAN REBONDY PHOTOGRAPHY BY TRIA GIOVAN  
PRODUCED BY RICH MICHELS TEXT BY LINDA SHERBERT





Villas by Andrea Palladio inspired this Bahamian home. COVER AND OPENING PAGES: Antique Venetian chairs in China Seas linen. Tables by Tom Scheerer. ABOVE: Ralph Lauren Home lamps. Antique Venetian mirror. Console by Tom Scheerer. Nassau watercolors by Gaspard Le Marchant Tupper. Seagrass mat. BELOW AND RIGHT: Oscar de la Renta sofa, with chairs by Pamela Lord of London, all in linen; pillows in China Seas fabrics. Tables by Tom Scheerer. Architects' built-in coralina frame for mirror. Vintage rattan chairs. Hunter fan. Lumiere Inc. sconces. Visual Comfort floor lamps.







## OVER IN THE BAHAMAS, ANDREA PALLADIO'S IDEALS CAME ASHORE

long ago. English-speaking settlers brought the Renaissance architect's principles with them—thanks to his influential writings, drawings and magnificent villas near Venice—and blended his concepts of classical harmony with tropical traditions. Now, an elegant, highly articulated expression of Palladio's stately aesthetic, given an enchanting Bahamian spin, rises like a fantastic Italianate sand castle on the beach—a house called Ca'Liza.

"Ca'Liza was inspired by the Palladian architecture that was so prevalent in traditional colonial architecture," says owner-interior designer Amanda Lindroth, who with her real estate developer-husband, Örjan, built their house in the Old Fort Bay luxury community he created near the capital city of Nassau. "The early regional architects were classically trained. Ca'Liza is a Bahamian interpretation of this style."

The Lindroths named Ca'Liza after their daughter, Eliza, adding the Venetian appellation *Ca'*, short for *casa*, in honor of the region where Palladian villas still stand today. The home's South Florida architects—Teófilo Victoria and his wife, Maria de la Guardia—say Palladio's Villa Pisani and Villa Cornaro, as well as South Carolina's eighteenth-century Drayton Hall, inspired the design. Victoria adds, "It's like a memory from a time lost."

Indeed, with its columns, pediments and loggias, Ca'Liza on its gentle cliff evokes even ancient Rome on these palm-fringed shores. "The site is unique in that it faces west, overlooking a beautiful beach thirty feet below," says Amanda. "The beach is close enough to enjoy but separate enough to provide sanctuary in stormy weather."

For the Lindroths, Ca'Liza reflects a longtime focus on design. Amanda, who grew up near Palm Beach, and Örjan, a native of Sweden whose family moved to the Bahamas when he was a toddler, share a passion not simply for island life but also for world-class style. Amanda used to live in New York, where she wrote for *Wand Women's Wear Daily*. She later moved to London and handled public relations for Gucci early in Tom Ford's tenure. Örjan's construction ventures took him to the South of France and British Columbia, but finally he could not resist returning to the sun and salt air of his childhood archipelago. Since settling in the Bahamas in 1993, the Lindroths have made their design interests dovetail—he builds waterfront communities, she decorates many of the properties.

"Like Palladio's villas," says Örjan, "Ca'Liza has a timeless quality that will endure through the centuries, and its poured-concrete structure will be equally long-lasting. The coralina limestone exterior has a gorgeous texture that requires no maintenance. The gate and 350-foot drive are on an axis with the front door, which looks through the house to the azure sea. Cross-ventilation keeps the house cool. Shutters balance the winds, sun and tropical rains. Loggias can be shuttered quickly should the need arise. The rooms have the magic of Palladio's proportions."

Amanda enjoyed decorating Ca'Liza. "The house took a few years to plan and build, so I stockpiled furniture. Many pieces came from small antiques stores and a few used-furniture junk shops in South *Continued on page 145.*

Amanda Lindroth with Eliza, namesake of Ca'Liza, at their beach on the island of New Providence. OPPOSITE: Walls of pecky cypress. Antique Venetian table and chairs; slipcovers in Sunbrella outdoor fabric. All florals by Omar Williams of Wild Seed Designs.







ABOVE: In a guest room, vintage bed with canopy and panels, as well as vintage chaise, all in cotton-linen fabric by China Seas. Linens by Schweitzer Linen. Moroccan-style table by Palecek. Seagrass carpet from Design Materials, Inc. BELOW AND RIGHT: In master bedroom and its loggia, François Catroux bed in linen. Linens by Schweitzer Linen. Mirrors by Tom Scheerer. Antique Italian sofa in Sunbrella fabric; pillows in China Seas linen. Vintage tables and sofa; cushions in Sunbrella fabric; pillows in China Seas fabric. Shutters by Salvador Gonzales, Dominican Republic.







ABOVE AND OPPOSITE: Entrance of Ca'Liza, with architecture by Teófilo Victoria and Maria de la Guardia. House sheathed in coralina limestone from Marmotech, Dominican Republic; stonework by Bahamian artisans trained in classical methods for project. Beyond door shutters, pedimented front door on central axis with portico, hall, living room and rear loggia, allowing view of sea grapes, coconut palms and ocean. Benches by Tom Scheerer; cushions in Sunbrella fabric; pillows in China Seas fabric. Large ficus tree, far right, influenced siting of house. BELOW: Vintage shell table, Indonesian benches; pillows in China Seas fabric. FOLLOWING PAGES: View of Ca'Liza from beach.





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Florida. I have often missed my plane home as a result of visiting just one more of these favorite shops. Orjan joked for years that there were secret storage units in Florida where I was hoarding things. Ca'Liza has eleven bedrooms and fifteen baths, so the hoarding paid off. The house came together quickly once it was finished."

Architecture guided many of her choices. "The house is innately formal, and therefore its decorating had to be the opposite," she says. "This was accomplished by using seagrass mats, old-fashioned lamplights and sconces, rattan furniture mixed with great English club chairs, comfy sofas and batiks. We received a housewarming gift of 160 yards of China Seas fabrics, including soft blue and white batik designs that cover mountains of throw pillows throughout the house."

A friend, the New York designer Tom Scheerer, collaborated with her on the design of sixty pieces of furniture, all built at his workshop. "We sat down at his office in New York with my photos of pieces the house needed and scaled them up. Tom added his touches." Then the furniture makers, she says, "gave these handmade pieces a wonderful unique quality."

Because the house is built in the mathematical proportions of Palladio, Amanda continues, "Some rooms have very tall ceilings. The master bedroom ceiling is sixteen feet high, so designing an extra-tall cabinet was a necessity. I was also fortunate to find two four-poster beds by François Catroux. Other treasures came from a shop at Lyford Cay, online from eBay and from years of house sales on the island, which has been a winter playground of the privileged for a century."

Just as challenging as the task of decorating the house was that of building the structure on the island. Early on, the Lindroths turned to DLGV Architects & Urbanists' de la Guardia and Victoria, who is also an associate professor of architecture at the University of Miami. They have a particular interest in Palladio's work and legacy.

"In Nassau," Victoria points out, "the Parliament buildings, Supreme Court

and Government House are neo-Palladian schemes, but Palladian influences are evident in vernacular houses as well. This building tradition was first brought to the Bahamas by Loyalists from the Carolinas. Drayton Hall in Charleston is Georgian Palladian. And Thomas Jefferson's Monticello, in Virginia, also takes inspiration from various Palladian villas. Palladio came to the Bahamas mainly via the South."

From its facades to its overall form, Ca'Liza takes myriad design cues from Palladio's classical touches. "The house has two fronts, one facing the ocean and the other facing a hammock of trees and the street," explains de la Guardia. "Each facade is dominated by double loggias, with Tuscan-style columns on the first floor and Doric-style columns on the second floor."

Victoria adds, "Due to an enlightened zoning code, which measures building heights in stories rather than dimensions, the house is cubic in volume and borrows the proportions of a Palladian villa in the Veneto."

While Ca'Liza's corallina limestone cladding and plentiful shutters, both from the Dominican Republic, are traditional elements in Caribbean design, the house evokes "an essential quality of the architecture of Andrea Palladio," say its architects. The DLGV team won a Philip Trammell Shutze Award for Ca'Liza from the Southeast Chapter of the Institute of Classical Architecture & Classical America. The two architects applaud the Lindroths for their efforts as preservationists of Bahamian architectural heritage and also for their sponsorship of the 2007 publication of Stephen Mouzon's book, *A Living Tradition: Architecture of the Bahamas*.

Through it all, the Lindroths and the architects made certain their admiration for classicism did not overwhelm the goal of designing a relaxing home. "What was most important in creating Ca'Liza's mood was to keep it a beach house," says Amanda. "It is home to our four-year-old daughter, my ninety-year-old mother-in-law, four dogs and a steady stream of house guests, dinner parties and lots of cooking. If only Palladio could come for Sunday night grouper and peas-'n'-rice dinner!" □

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