

ARCHITECTURAL DIGEST

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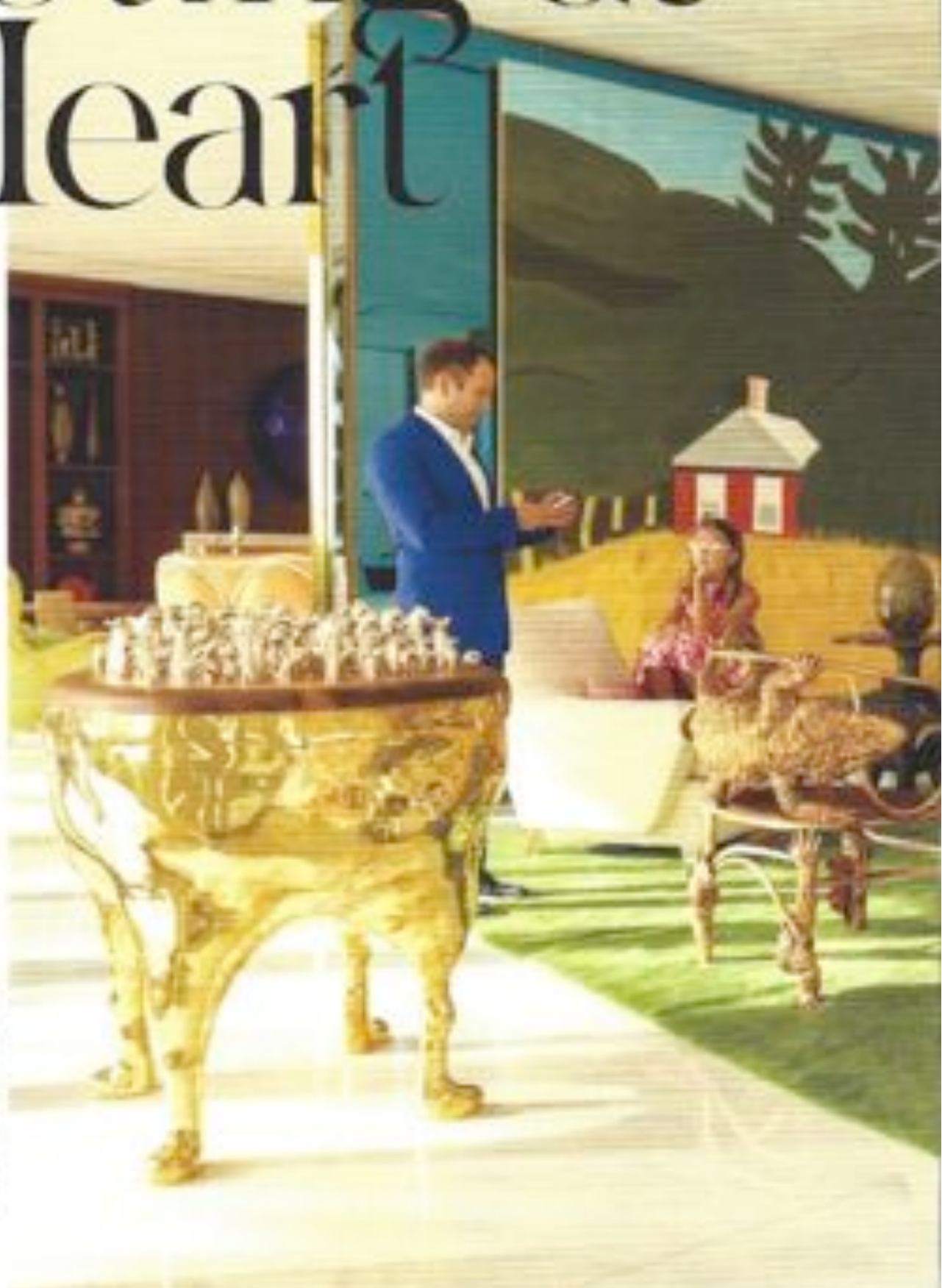
THE NEW

AD100

Who's in, what's hot,
and the most exciting
design now

WOW FACTOR
Spectacular spaces around the world

Young at Heart



STEVE LINDHOLM
WITH DAUGHTER
BEATRICE AND SON
CODY IN THE FAMILY'S
ART-FULL FLORIAN
LIVING ROOM, WHICH
INCLUDES TWO PAIR-
INGS BY BLEX BOE
AND A SPECIALTY
COMMISSIONED-ON-
SITE SERVICE AND
STAFF BY THE HAAS
BROTHERS (AT
LEFT, FOR DETAILS
SEE SOURCE)

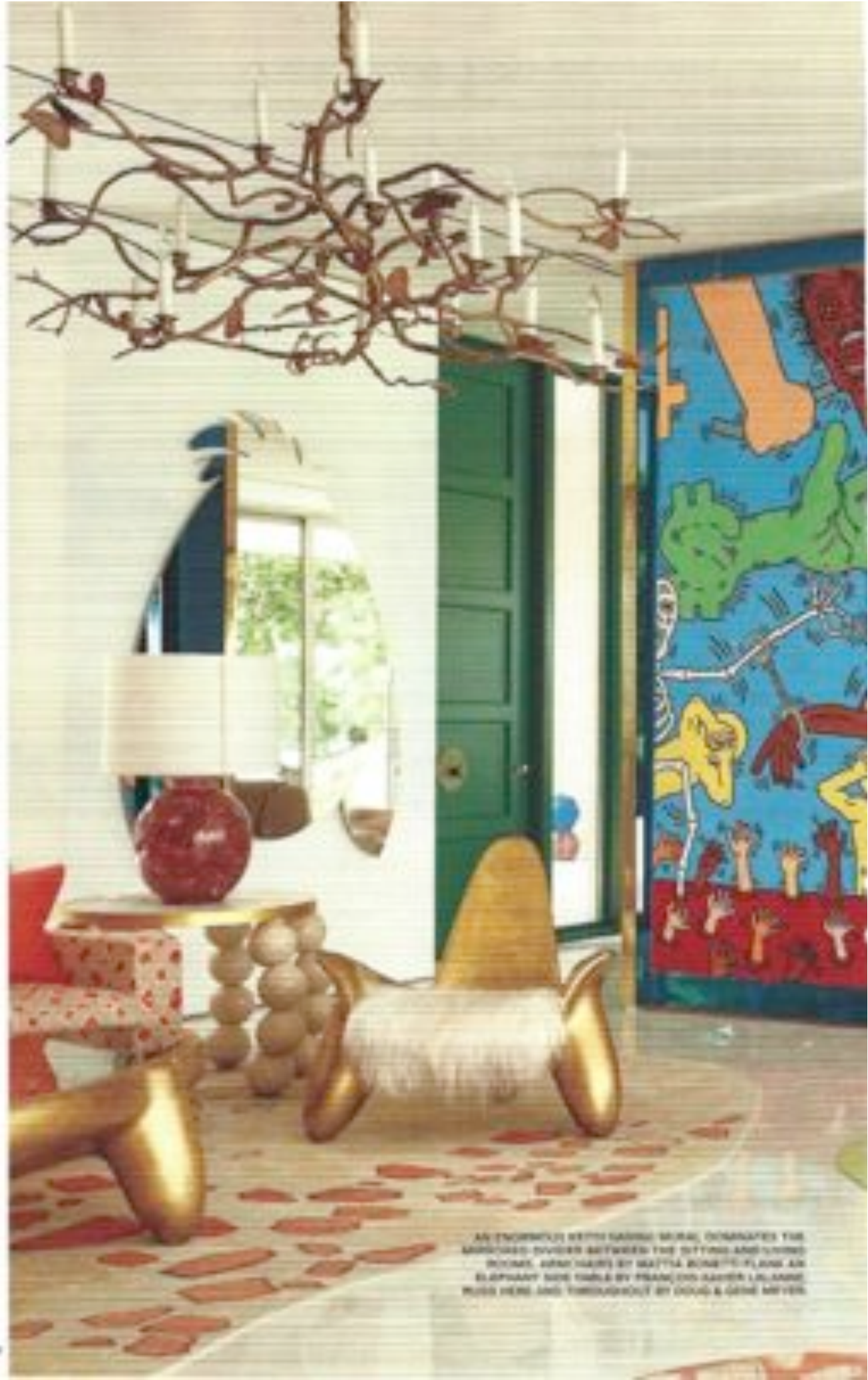
Miami Beach collector George Lindemann
creates a home for his family and his singularly
provocative mix of world-class art and design

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STYLING BY MICHAEL REYNOLDS





AN ENSEMBLE WITH VARIOUS MIXED, DOMINATES THE INTERIOR DIVIDED BETWEEN THE OFFICE AND LIVING ROOMS. SOME PARTS BY MARTHA BONETTI, PLUS AN ELEGANT SIDE TABLE BY FRANCOIS SAATCHI LALANNE, MISS HENRI AND TROUSSELOUT BY DOLU & GENE MEYER





OPPOSITE
LINDEMANN TESTED
24 PINK PAINTS ON
THE HOME'S
EXTERIOR BEFORE
SETTLING ON
A CUSTOM-MIXED
HUE BY SUBRAN
WILLIAMS. TILE
DESIGNED BY
FRANK DE BIASI.



standing in the soft glow of his perfectly pastel two-story waterfront home in Florida, George Lindemann says, "I didn't want a white house. I have two young girls whose favorite color is pink, and because they live with two dads and two brothers, I am always looking for ways to empower them. So I made pink my favorite color, too."

After local architect **Allan Y. Shulman** completed the 7,000-square-foot tropical-modern home on one of Miami Beach's Sunset Islands, Lindemann, the son of entrepreneur George Lindemann, turned to his neighbor and close friend Susan Bell Richard, who advises an impressive list of artists and designers, to pore in on the precise shade of pink. "She's a brilliant colorist," he explains, "and she knows the light on the island, having lived here for 30 years." Together they spent two years reviewing exactly 74 samples of pink paint. "We painted swaths of the house with different shades and drove the boat by throughout the day to see how it looked at every hour." The resulting hue is not unlike the sand on Harbor Island in the Bahamas.

That dedication to process is also evident in the homeowner's greatest passion, one he has been hoarding since he was a child: collecting. "I was seven or eight years old when I began collecting cards, film strips, and then, for decades, ephemera from our westward expansion," says Lindemann, who chairs the board of the Busch art museum in Miami Beach. "But after moving to South Florida, I did what every one else does: I started to collect contemporary."

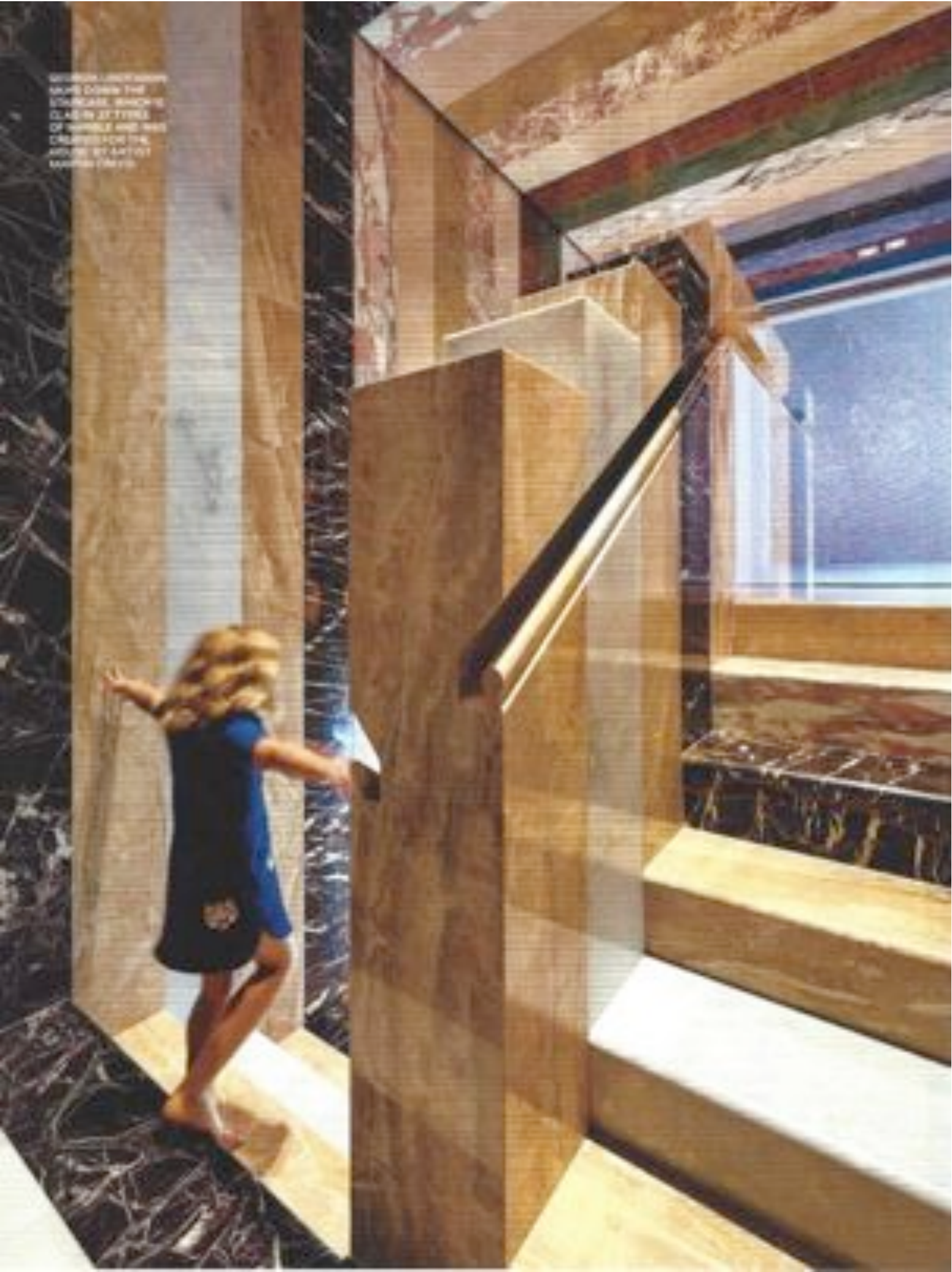
Now, 20 years later, the New York-born father of four lives enveloped in a trove of contemporary art and design spectacular in its scope, including dozens of abstract ceramics by Peter Voulkos and Ken Price, ironic works by Claude and François Xavier Lalanne and Russian Hiut, and significant pieces by designers Italo Bionetti and Ron Arad.

Lindemann has also commissioned a remarkable array of works, some of which were created especially for his new home—or are even, as in the case of the Martin Creed-designed staircase, integral to it. "The space was architecturally challenging," says Lindemann of the tunnel-like stairwell, which opens to the dining room. "Nobody could figure out an elegant solution, but Martin came over and quickly saw how to take this stairway from afterthought to something really interesting." The Turner Prize winner's design, consisting of no less than 27 kinds of marble, is one of the most stunning features of the house.

Other commissions include a pair of side tables by Jean-Michel Othoniel, whose work Lindemann has collected for many years, and a breakfast silver dining service by the Los Angeles-based Hazz Brothers that, housed in its own four-foot-tall display case, is a sculpture unto itself. "Commissioning can be scary, because the outcome is uncertain," says Lindemann. "But when it's successful, like the Hazz service, there is a liberating attachment to the object—and to the artist—that transcends a simple acquisition."

Not lacking for material, his interior designer, New York-based Frank de Biasi, was charged with re-packaging Lindemann's vast collection. "The main job for me was to make sure his ideas were interpreted correctly for the long term," De Biasi says of the three-year project. "We are both obsessed with design and art, and we continuously kicked out all sorts of ideas. It's the most fun and creative part of the process." ■

GRAND LIFT WALK
WALK DOWN THE
LOUNGE, WHICH
CLIMB UP THE
OF WALK AND WAS
CREATED FOR THE
HOUSE BY ARTIST
MARCO DE LUCA





THE DINING ROOM'S TABLE, CHAIRS, AND PINK-AND-GREEN ABSTRACT, ALL BY NATTIA BONETTI; SET & PLAYFUL YET BLISSFUL VASE, PINK LAMP BY STUDIO WIKI BONETTI; 18TH-CENTURY MURANO GLASS CHANDELIER

A BALT BRONZE
CANDLESTICK
FROM AN OLDER
LALANG AND AN
ELEPHANT TABLE BY
THANONG KONG
LALANG SEAT IN
THE SITTING ROOM



AN IRISH KAROON
WORK HANDS OVER THE
LIVING ROOM'S ART
DICO FIREPLACE,
CHANDLER BY CLAUDE
LALANNE, 'SIL' WOOD
FURNITURE AND SAMES
TABLE AND CHAIRS BY
WENDELL CASTLE.





ABOVE & CENTER:
BY NOW, WHAT SITE
ON THE SECOND-
FLOOR LIVING

Lindemann first met De Sisti 20 years ago, when the designer was working for Peter Marino, who had completed a few projects for the collector's parents. "I liked him from the start, and when I did my first remodel in Aspen, in 2006, Frank helped me, and he has done all of my work since then. We both encourage each other to push the limits. I can't tell you how many times I sent proposals back to the drawing board with notes like 'not good enough' or 'too beige.' I think we created our own new style," Lindemann says with a laugh.

What that new style translates to is a glass-walled house that glows from within. In the living room are works by Jeff Koons, Anish Kapoor, Liza Lou,

Vincent, and Claude Lorraine, whose rambling branch chandelier hangs above a gilded cocktail table and chairs by Wendell Castle and a pair of a kind pair of side tables by Deborah Blanding a custom-made Jean-Michel Frank-style sofa. A very large Keith Haring painting hangs on one side of a blue-mirrored wall designed by De Sisti ("after much pleading with the team that George needed walls to hang his art on") that bifurcates the space into distinctive sitting areas. Alex Katz's Red House 4 hangs on the other side of the wall, overlooking the Haas Brothers service, Claude Lorraine's crescent chair, De Ho Suh's Floor Module cocktail table, and a stainless-steel side table by Martin Szabaly. >

BELON & JEAN MICHEL
OTHOHEL BED TAKES
CENTER STAGE IN THE
MASTER SUITE, SOFA
BY FRANK GEHRY
COCKTAIL TABLE BY
MARK HANDBIRCH
OPPOSITE THE
BLUE AND WHITE

LACQUERED CHIPPETS
IN THE KITCHEN WERE
DESIGNED BY A YOUNG
GAL-POWER DESIGN
SALVADOR & TONG
FRANK GLASS FLORAL
PENDANTS, WOLF
KUNIGL WATERWORKS
SINK ATTACH



"I walk around the house and see things I have owned for 20 years or longer, and they are like old friends," says Lindemann, who has become close to a few of the artists whose work he collects. "When I moved here, Mark Handbirch and Tara Friedson were some of the first people I met." Lindemann now owns a number of pieces by the couple, including five of Friedson's early films and several sculptures by Handbirch.

Lindemann's relationship to the art world extends beyond the confines of his home. His brother, Adam, and sister-in-law, Analia Deyan, are art dealers, and Lindemann has been involved with the Bass since 2008. There, he helps set the general direction of the institution, which is nearing the completion of an

almost \$8 million renovation that includes a new wing by architects Anna Duvvuri and David Gauld.

Lindemann is also bringing his interest in the environmental issues surrounding the Everglades and the East Tennessee watersheds to the museum. "Cultural institutions need to evolve with the pressures of climate change," he says, pointing to an Ugo Rondinone outdoor sculpture the Bass recently acquired. "Its materials are water resistant and don't fade, which reflects our awareness of the climate issues," he notes. "It also reflects the reality of Miami Beach. It embraces people of all shapes and color. It's serious but lighthearted."

The same might be said of his own pink, modern, art-filled box. ■



BEYOND DINING
TABLE BY MATTHEW
WON'T'S PRICE
UPON REQUEST
DAVIDCOLLIER/
LERY.COM



“It's better to buy one great thing a year, rather than 20, but I'm a collector and I always buy more than I should.”

THE MARTIN
CREED-DESIGNED
STAIRCASE
OPENS INTO THE
DINING ROOM.



FRODO LANTERN
BY STUDIO
WEEK ROOMS
GALLERY/STUDIO

FRODO LANTERN
BY STUDIO
WEEK ROOMS
GALLERY/STUDIO



CUSTOM MADE
SEA GREEN RUG BY
SOMER & SONS
UPON REQUEST
DOLLANDSON.COM

“Don't live with art and children; they don't really mix. But if you do, make sure you can yell really loud! A friend taught me a great line: “Touch with your eyes.””

ARTIST'S
SIGNED
CANDLESTICK
BY CLAUDE
LALANNE
SOMERYS.COM



CUSTOM MADE
BY HERBIE
TO THE TRADE,
AND TERRAZZO/CO

