

Left: Winner of The Shutze Award from the Institute of Classical Architecture & Classical America, Ca'Liza's Coralina limestone Tuscan columns and Bahamian-style shutters work in harmony with the home's traditional casement-style shutters and grand cubic proportions to protect from strong afternoon winds and to create shady areas for year-round outdoor living. Photo by Carlos Ingacio Morales.

Below: The Balmoral Club's ornate ceilings and eighteenth-century fireplace are given a fresh twist with bursts of colour from throw cushions and original photographs by local photographer, Roland Rose, creating warmth, comfort and luxury without a trace of stuffiness. Photo by Isaac Alongi.

Architect of Design

A tête-à-tête with Amanda Lindroth

Nostalgic elegance in trendsetting design – Bahamas-based interior designer, Amanda Lindroth, reveals the driving forces behind her signature look.

Words by Juliet Austin.

Her intuitive 'cool-as-linen' style graces design magazines worldwide with its casual blend of sophisticated comfort and colonial-Caribbean chic. Having made her name breathing fresh life into the corridors and parlours of historic mansions and great houses in her hometown of Nassau, it is her parents that Amanda Lindroth credits with planting the seeds of her interest in design. Appointing award-winning architects to build a series of homes championing the cause of modern design, Lindroth learned early of the nuances of light and scale. "I am," she states, "very, very driven by architecture."

Moving to The Bahamas in 1992, Lindroth's penchant for building and renovating homes for herself and husband, local property developer, Orjan Lindroth, soon found her lending her design genius to a number of commercial projects from New Providence's Balmoral Club to Nassau's Old Fort Bay and Schooner Bay in →



Abaco. Intent on preserving the integrity of significant structures, Lindroth's designs effortlessly bridged the gap between what had gone before and what could be.

With a love for Bahamian harbour-town life as well as a passion for eighteenth-century architecture and the great decorators of the twentieth-century – Else de Wolfe, Nancy Lancaster and Matsen Jansen to name but a few – Lindroth simultaneously honours historical context while interweaving fresh design elements. Gently lit, her interiors are intimate affairs, paying homage to architectural detail and the holistic interconnection of disciplines. Inspired by the likes of Annabel's in London and Harry's Bar in Venice, she jokes, "I always aim to do things which are 'legendary'. Why make an effort otherwise?"

No surprise then to learn of Lindroth's love of the grand English country house look. "There are rooms at Chatsworth, the seat of the Duke of Devonshire, of which I never tire," she enthuses. It is this grand, yet lived-in look – homes brimming of paintings, simple flower arrangements and overstuffed drinks' trays – that is the essence of Lindroth's designs. With an ability to make every space feel long, established and inviting, Lindroth creates depth and authenticity by adorning surfaces with still life-type arrangements. Give her a yacht, a beach hut, a mansion – a stable even, and her interiors retain human scale and sensibility, emulating the inherent comforts of the colonial era, while respecting the local vernacular and climate.

Removing only one wall during the renovation of the Old Fort Bay Club to maintain the site's 'old Bahamas' charm, Lindroth states, "The Old Fort's main salon is small and we were able to create a bar and comfy living area. The ocean breeze is magical – the air conditioner has never been turned on in seven years. It is remarkably cosy... even a bit legendary, I think!" Preferring centuries' old building techniques over high-tech gadgetry, her designs favour working wooden shutters for cross-ventilation: "We try, for practical and aesthetic reasons, to keep things old- →



Above: The Balmoral Club's modern-meets-romantic foyer features a sweeping staircase, lending an air of subtle sophistication and sense of intrigue for what lies ahead. Photo by Isaac Alongi.

Opposite page, clockwise from top left: Exotic Pecky cypress wood panelling, inspired by several prominent Bahamian libraries, adds a rustic quality to Ca'Liza's library where fluffy ottomans and packed bookshelves heighten the room's warmth.

Flooded with natural light, the unique grain of the Pecky cypress wood panelling combines with glass, mirror and candlelight to create a dining room with a heavenly ambience.

Designed by Marie de la Guardia and Teofilo Victoria, the home's classically-inspired design is a celebration of Palladian scale and proportion. Here an entrance door, topped with a pointed pediment, frames the view through the house and out to the sea.

The magnificent master bedroom on the second floor opens out onto a lowered porch supported by slender Doric columns.

Offsetting areas of architectural interest, Lindroth's signature tabletop 'still life' arrangements artfully blend casual and formal elements, adding instant drama to every viewpoint.

Mainstays of Lindroth's designs: great down sofas, antique rattan, seagrass mats, plants, baskets and shells mix with curious artefacts and worn-in antiques under a traditional Caribbean wood tray ceiling in one of the villa's living rooms. Photos by Carlos Ignacio Morales.



Above: Nautical stripes and an abundance of throw cushions combine with polished teak, brass and glass in the parlour of the luxury yacht, Shark, while in the stateroom pretty crisp white linens accented with a guilloche border bathe in the warmth of ambient lighting.
Below: Cosy seating nooks, comfy upholstery and overstocked drinks' trays create Lindroth's trademark legendary appeal in the main salon of the Old Fort Bay Club.
 Photos by Isaac Alongi.

fashioned... I like the doors open to the breeze even in the summer."

Lindroth's redesign of The Balmoral Club boasts eighteenth-century, carved wooden fireplaces, oak doors and colossal windows, as well as a romantic sweeping staircases that just beg for the dashing silhouette of a Rhett Butleresque leading man. Juxtapose this with bold, striped upholstery, a smattering of burnt orange throw cushions or the intriguing shadow play of paper-sculpted palms, and you have the quintessential classic-meets-current, vintage-meets-visionary Amanda Lindroth.

With its grand, spacious rooms full of curious artefacts and antiques, it is the designer's private villa, Ca'Liza, which truly captures the depth and breadth of Lindroth's design acumen. Taking inspiration from the impressive Palladian façade, the home revels in scale and proportion. Signatures include giant down sofas, antique rattan, seagrass mats and large, packed bookcases intended to offset formality. Plants and shells form central motifs, while lighting is soft and ambient with colour used to accent. Lindroth's 'perfect-for-the-Caribbean' cotton batiks and ikats from China Seas in New York combine with classic soft furnishings to create understated refinement. Charming top-hung Bahamian shutters, a louvered porch, tray ceilings and casement-style shutters enclosing the loggia and portico areas, come together with the Coralina limestone to give the home instant age and softness as well as a distinct sense of place. "The house is two years' old but it

looks like it has been there for centuries," laughs Lindroth.

Ever evolving the symbiotic relationship between architecture and interiors, Amanda Lindroth's classic sensibilities are shaped by space and place and an understated yearning to be remembered long after the sands of

time have washed away the footprints of those who failed to connect the dots between past, present and future. Her precept is simple: make something beautiful and you make something worth remembering. After all, as Keats said, "A thing of beauty is a joy forever." 

