

WINE MIXED GRILL

Photography by Serge Anton
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LANNOO

A minimalist, modern staircase with white steps and a white wall. The staircase leads up to a large, arched opening in the ceiling, which is brightly lit. To the left, there is a window with a dark frame. The overall aesthetic is clean and bright.

WHITE



LIGHT

‘Bernard was the ship’s
sailed between Antwerp and Peking in the 19
and determined to turn it into a luxurious sa
and lives to travel. With his job taking him to
home with tacky tourist souvenirs. Only the l



To judge from the outside, this Brussels half-timbered house, built in 1902, would not look out of place in Alsace. Inside, however, it’s quite a different story, for you suddenly find yourself on the first class deck of the Titanic. Lionel Jadot has a thing about the luxury liners of the interwar years. Is it because of their aesthetics, detailing and sensuous curves? The curves for sure. In this house they’re all over the place – in the kitchen, the living room, the bathroom, the stairs. Even the kitchen island, conceived as a vintage desk, has rounded tubular legs. The contrast with the geometric shapes creates a fascinating balance in this house. But it also provided a major challenge for the craftsmen who were called on to produce the bespoke designs.

Jadot refers to the impression the house makes as ‘Art Deco à la Gatsby’ – though in his translation it looks and feels anything but aloof and showy. The interior he’s created is warm, the extreme luxury manifest in details. The kitchen cabinet doorknobs are just one example of Gatsbyism. From a distance they look like they’re vintage, but get a little closer and you see that they’re custom-made for this project. ‘Three different artisans worked on that detail: a metalworker for the nickel-plated metal, a woodworker for the octagonal brushed-oak knob, and a cabinet-maker for the mother-of-pearl inlays. Interior architecture on the micro-level, I call it.’ But that’s not the end of it. Because taken all together the luxurious details form a single coherent scenario, with the same materials playing small but important character parts throughout the house. Nickel-plated metal also edges the kitchen worktop, for instance, and appears yet again in the hanging lamps and the overhead lights in hammered glass.

Another thing about ships – they set Lionel off on journeys of imagination; they give him a sense of adventure and discovery. And you feel that very strongly in this interior. It’s all virgin territory; there are no stock solutions from overused design manuals. Take

barber on a luxury passenger liner that
1930s. He inherited his parents' old house
moon cabin. Bernard travels for a living –
to the East so often he has no urge to fill his
best of both worlds will do.'

the white staircase, for instance. No sane architect would even consider such a crazy shape. But Lionel has gleefully come up with a sculptural flight of stairs that looks like it's been carved out of a chalk cliff. The steps narrow and twist towards a spectacular skylight; the flexural walls catch the light dramatically. Readers who've ever seen such a staircase before can put their hands up now.

Lionel is a radical remodeler. But he doesn't obliterate. In fact he'd rather not start from a complete *tabula rasa*. He always includes a couple of elements that hint at a house's previous state. He's even bold and assured enough to retain some old-fashioned kitsch. 'In this case, the original wooden staircase. We sandblasted it first. Then we replaced the wooden balusters with black crossbars – much more graphic and rhythmic.' And speaking of graphic, the new fireplace in the living room looks like something out of a comic book. The edges of the chimney breast are rounded off but the geometric mantelpiece and base are strikingly outlined in black. A salute to the clear line of Hergé and David Hicks? And what of the granite floor with the same black-and-white mosaic? Clearly Jadot has no need of an extensive colour palette to achieve a wow effect.

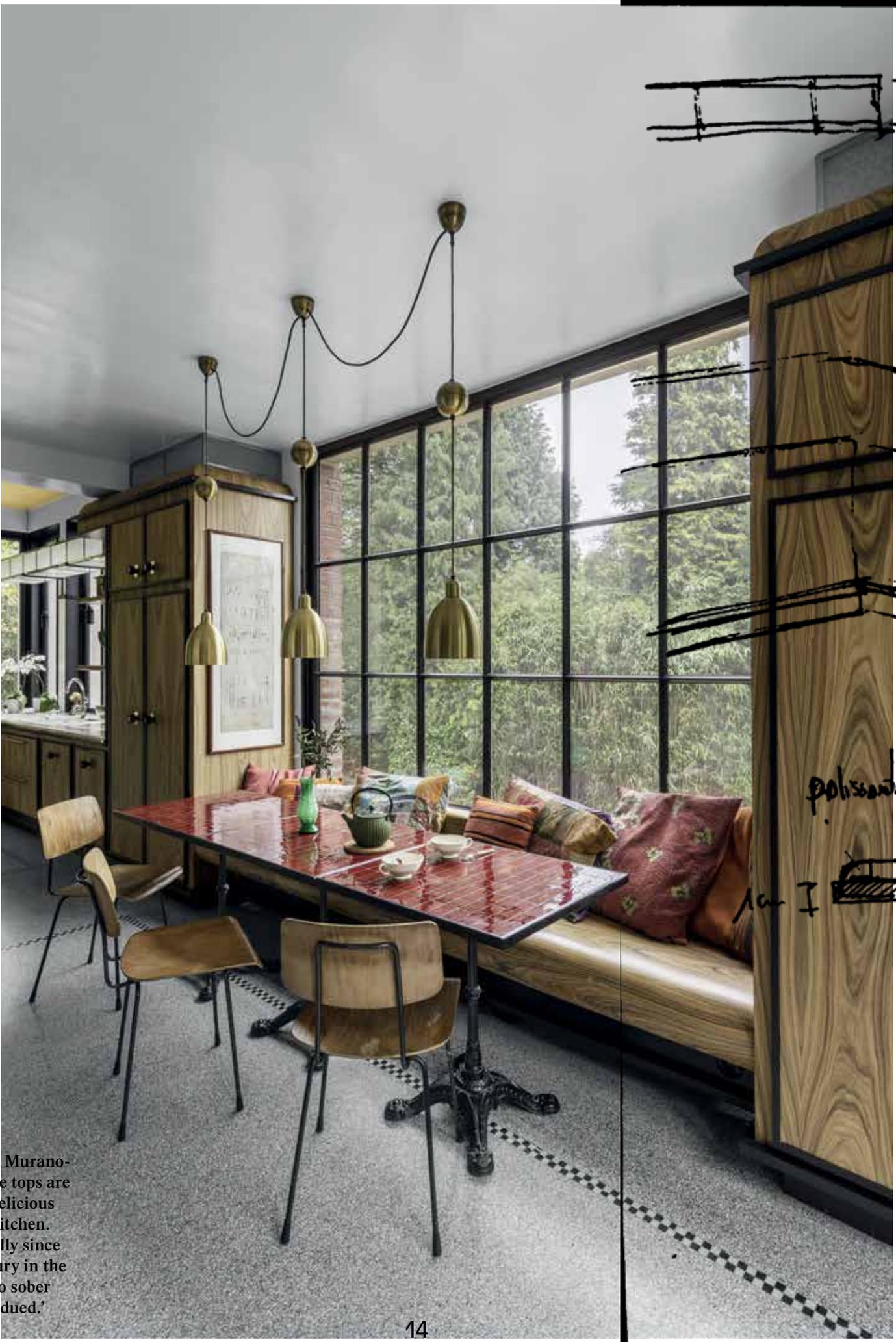
At first sight, this house gives a somewhat totalitarian impression, as though it's a *gesamtkunstwerk* – a total work of art – in which everything is preconceived and there's little room left for anyone else's input.' It's true that this house isn't an empty plinth that you can put anything you fancy on,' says Jadot, 'but I wanted to counter the strict Art Deco style with something unexpected.' And so he does, in a very subtle oriental way. The wardrobe in raffia has a Moorish motif. The shower looks like a first-class compartment on the Orient Express. Handles are set with horn and mother of pearl. And the television is behind a Japanese screen that slides open. In no sense has this house been turned into an exotic folly. But the orientalist undertone is so refined that you can go on looking at it.

'I've taken this dark residence in a heavy and dusty Anglo-Norman style on a journey to the lightness and mystery of a graphic drawing of a 1930s Shanghai club.'





‘It’s not immediately obvious, but all the walls are painted in gloss paint here. For optimum light reflection, of course.’



‘The red Murano-tile table tops are really delicious in the kitchen. Especially since the luxury in the rest is so sober and subdued.’

polissantae

10 I

20
27

verme sablé et Montelée

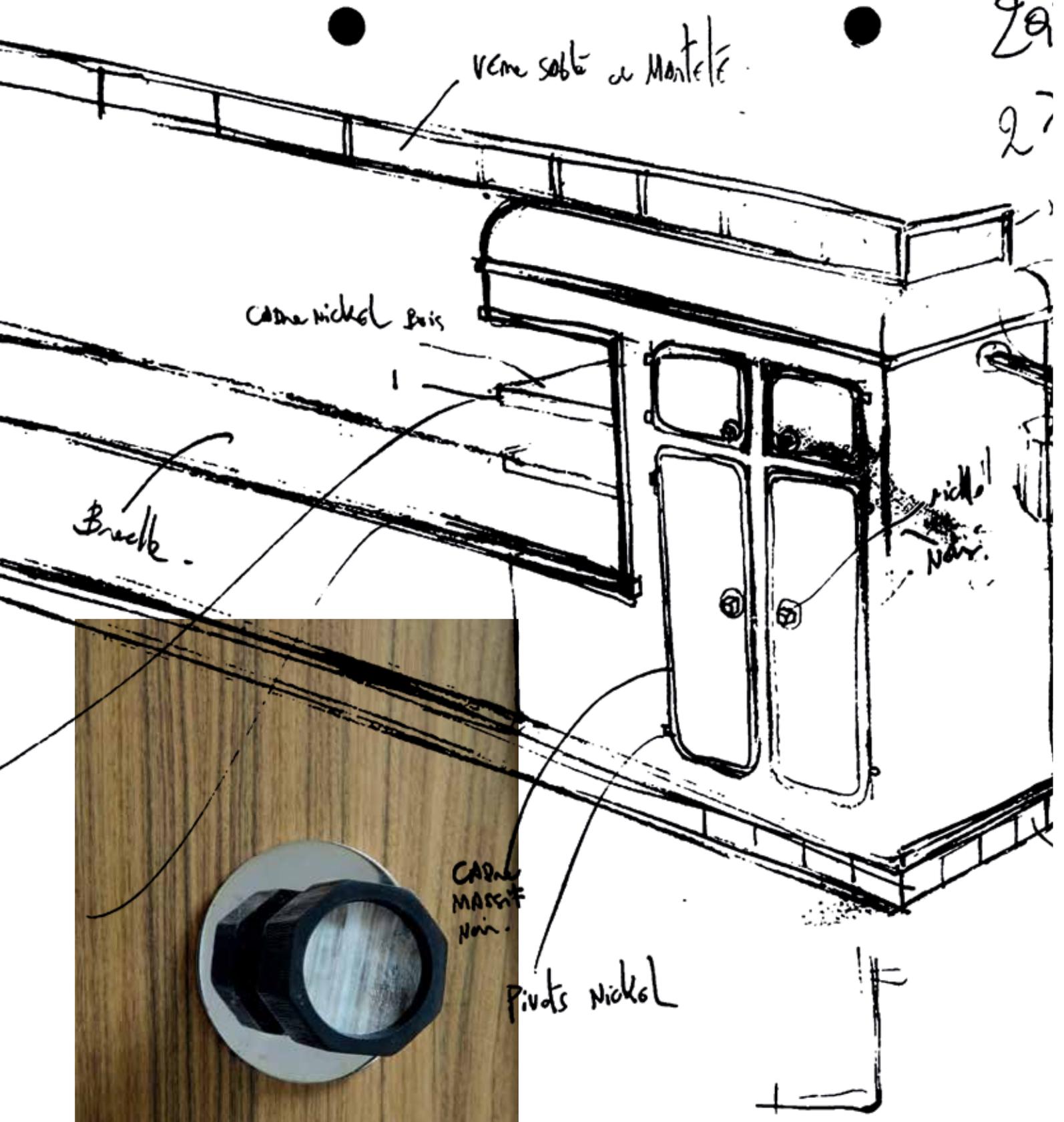
CADRE nickel Bois

Braçette

nickel
Noir

CADRE
MAGNET
Noir

Pivots nickel





'I did do things in this house that were stylistically anachronistic because that confusion creates a richer, more stratal effect. But it's never an in-your-face contrast. Somehow or other the elements I add must already be present in the building.'





Jan

CA 67



NO
chair

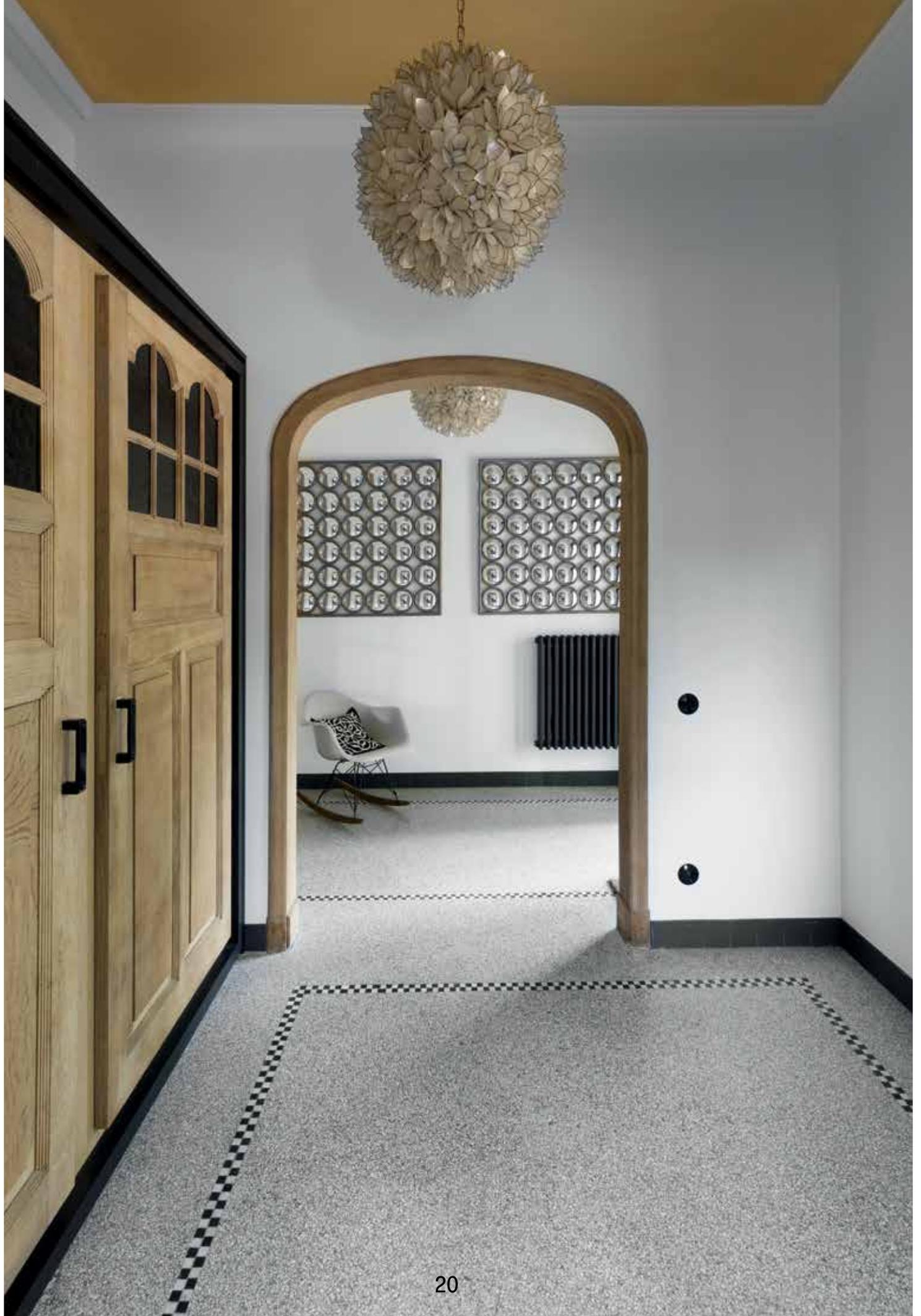
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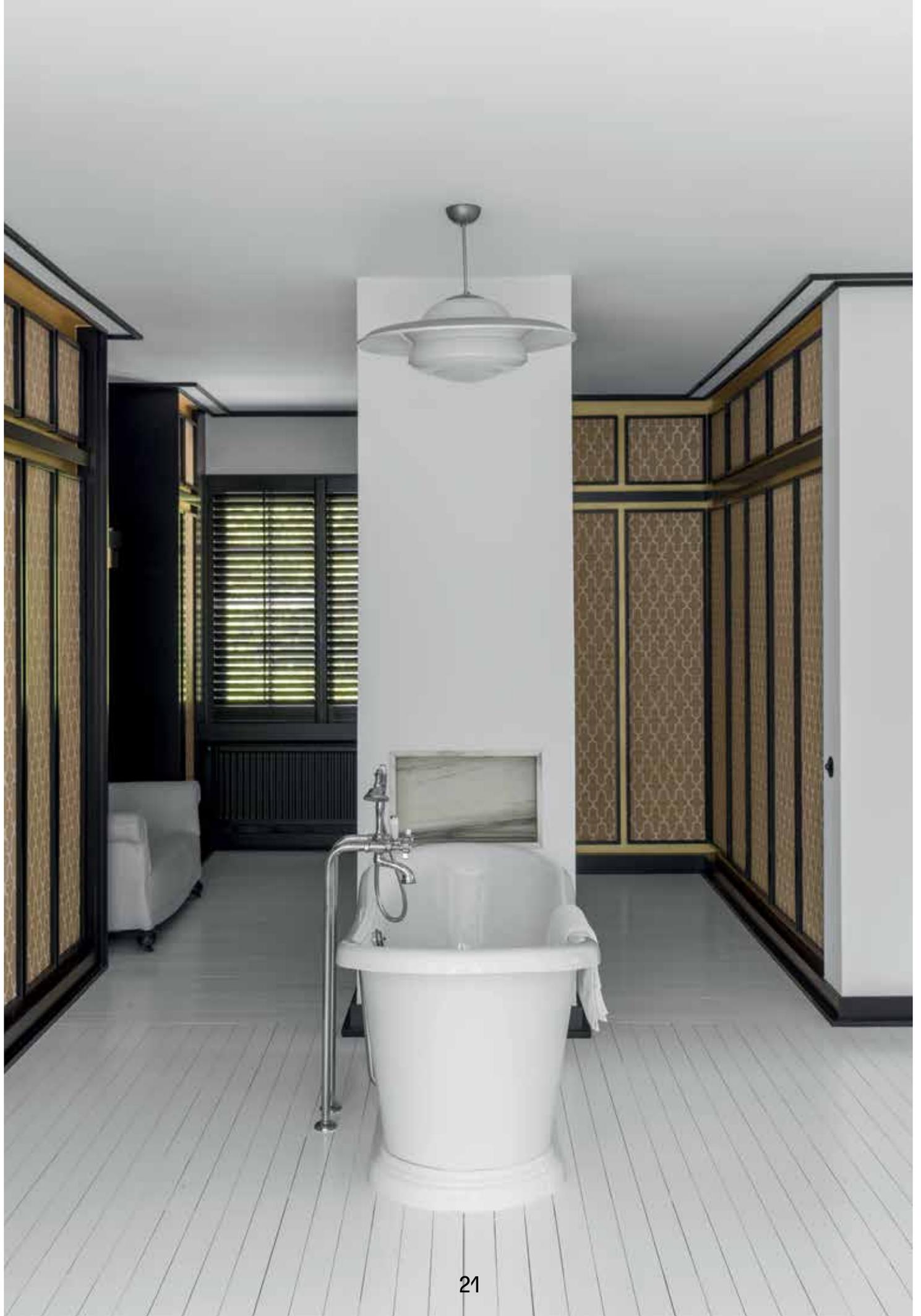
COVSSIA

EDGE WITH RAMP SOLOS

↓







'I've taken an old piece of barbershop furniture and turned it into a bathroom cabinet. Winkelmans tiles, art deco opaline lamps and rosewood panelling – they all make you travel in time.'



