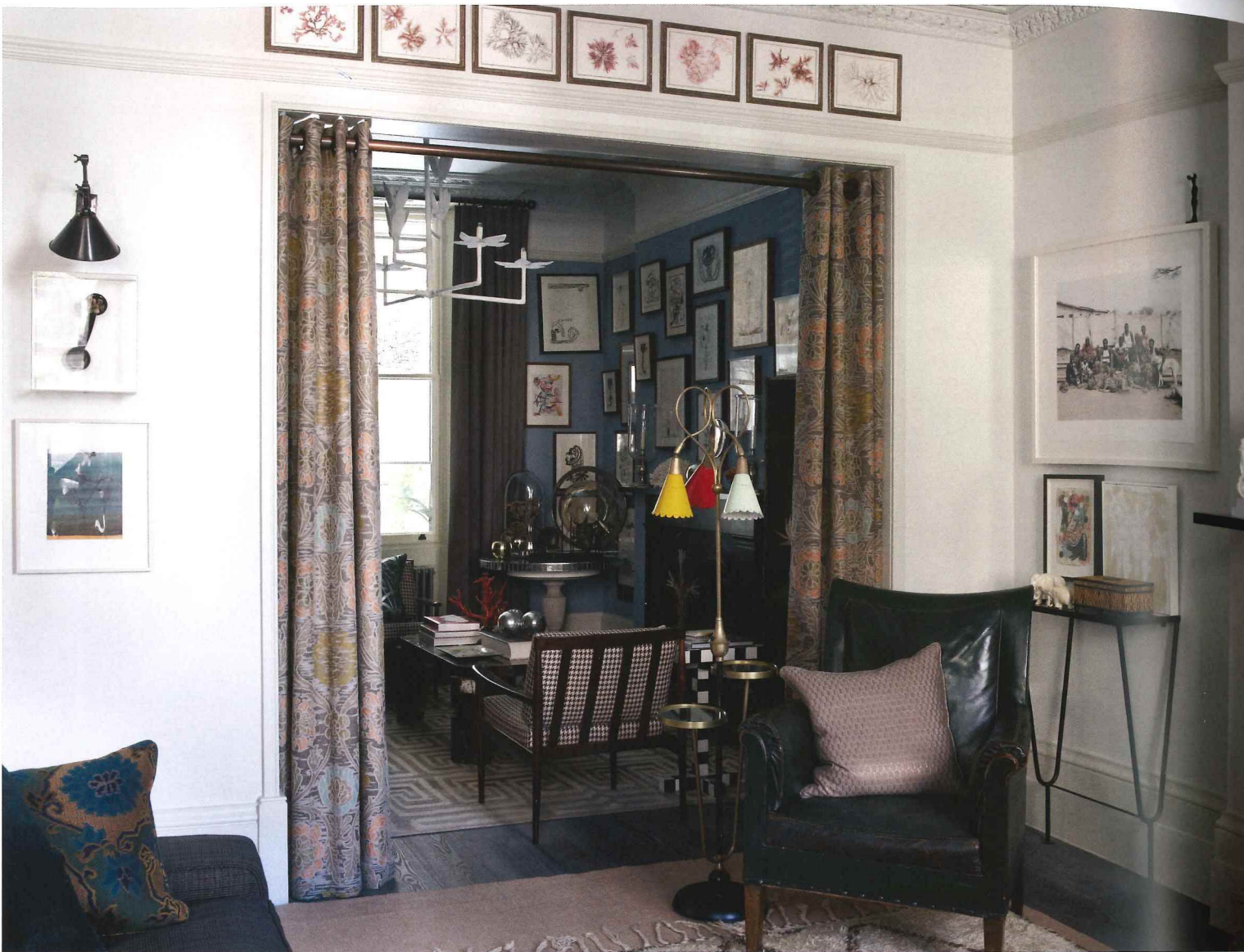


# BRIDGE FOR DESIGN



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juxtapositions. A mismatched collection of silver candlesticks is now clustered on a table in the dining area, which lies in a part of the house that has a raw, industrial feeling. A pair of chinoiserie demilune tables became bathroom vanities. And a hand-painted screen is now displayed in a sitting room filled with Barry's edgy Pop Art drawings. "That was a lovely screen, and we wanted to reuse it," says Hubert. "In Kim's previous house, it just blended into the whole rest of the grand aesthetic perfection. But here, it gets a voice. It starts to become witty, it starts to become exotic. It gets a new personality."

For Kim, repurposing things from her past was also an act of familial respect. Her grandmother, a San Francisco socialite and Grande Dame, had a strong influence on Kim's life and taste. Her new house is filled with objects, including silver candlesticks, which were gifts from this venerable lady. And the shells and coral that appear throughout Kim's rooms are an echo of her grandparents' beach house, which had a hallway lined with shells.

TOP: In the living room, Syrian chairs found at an antiques fair in London flank the original mantel; an English club chair sits beside a 1950s floor lamp found in Rio de Janeiro.







# Inspired by Hubert Zandberg

*An injection of rock-and-roll glamour  
into a fashion designer's derelict house*

Text CELIA BARBOUR | Photographs SIMON UPTON/The Interior Archive



**T**his was a new start,' says Kim Hersov of the London home she moved into a couple of years ago with her two sons from a previous marriage, her new partner, artist Barry Reigate, his teenage daughter, and the young son they had together. But 'new' for Kim is a far cry from the radical shift in décor that often accompanies dramatic life changes. Rather than jettisoning the past and everything associated with it, she filled the house with memory-laden belongings, yet still managed to create a setting that feels completely fresh.

TOP: Kim Hersov inside her London home

LEFT: A photograph by Mat Collishaw, a Zandberg-designed sofa upholstered in a Zimmer + Rohde cotton, and a candelabra by Kim's partner, Barry Reigate, in the living room





It helped that Kim worked with interior designer Hubert Zandberg, who is also a dear friend (he is the godfather of her and Barry's child). They share a passion for flea-market shopping and eclectic finds. 'Hubert can second-guess me,' says Kim. They had worked together on her previous home, which she describes as 'proper' and he called 'quite sophisticated, grown-up, and very grand.'

Kim says of that earlier phase in her life; 'A little bit of it was playing house. Like a lot of my friends, I got married really young – and you do the things you think you're supposed to do. Then you grow into yourself.'

So when it came to designing the new place, Hubert wanted to reflect the fact that Kim has become 'a bit of a rock chick,' as he puts it. 'She's still very elegant, but her style has developed.' So he situated beloved old pieces in unexpected settings, creating eccentric

**TOP:** A painting by Shezad Dawood hangs above the fireplace in the family room, the carved chair is African, a custom made ottoman is studded with buttons from a vintage military coat, and the 1950s light fixture is from Brazil; the leather-and-chrome chairs were found at a Paris flea-market

**LEFT:** Artworks by Barry Reigate, a framed African headdress, and a 19th-century painting in the conservatory; the pillows are covered in African block-print fabrics, and the floors are polished concrete

**RIGHT:** In the master bedroom, a Louis XVI-style bench upholstered in a Pierre Frey fabric sits at the foot of the custom-made four-poster, the bamboo chairs were found at a Paris flea market, and the desks came from a Madrid jewellery store







The African textiles, furnishings, and objects that are layered throughout the rooms reflect another piece of Kim's back-story. Her older sons' father is South African, as is Hubert, whom she met a decade ago in Cape Town.

But history also exerted a more problematic influence over the design process. The structure, built in the mid 19th century, is grade-II listed, which means it has historic significance, and any changes or alterations must be approved by a planning board. When Kim acquired the house, it was derelict and had no electricity. Yet despite the fact that it had to be completely gutted, she was on a tight leash when it came to the design of any new structural elements. 'Part of the pre-requisite of a listed building is that you have to put things back,' says Kim with a sigh. 'Even though they had been stripped out, we had to then make sure the original plaster mouldings and

ceilings were restored or replaced. And I couldn't do a double-door entrance into the living room or change the placement of the staircase because the board wanted me to keep it the way they thought the original would have been.' The only part that is completely new is the double-height conservatory at the back of the house; and the ground-floor kitchen and dining room were opened up to create a more expansive space.

Simply getting planning approval took a whole year, during which Barry used the house as a painting studio, in part to keep out squatters who have a habit of laying claim to London's uninhabited buildings. And while the finished rooms hardly feel like they belong to a contemporary art gallery, they nonetheless house an extensive collection of significant works, including a photograph by Mat Collishaw, a painting by Alistair Mackinven, photographs by Pieter

**TOP LEFT:** the mirror by Christian Astuguevielle, the cocktail table, which came from Kim's previous home, was lacquered red. The rug is Moroccan, and the artwork includes pieces by Pieter Hugo, Diana Bauer, Dinos Chapman and Polly Morgan

**TOP RIGHT:** A pair of Brazilian chairs from the 1960s and an antique French screen in a sitting room; the drawings are by Barry Reigate