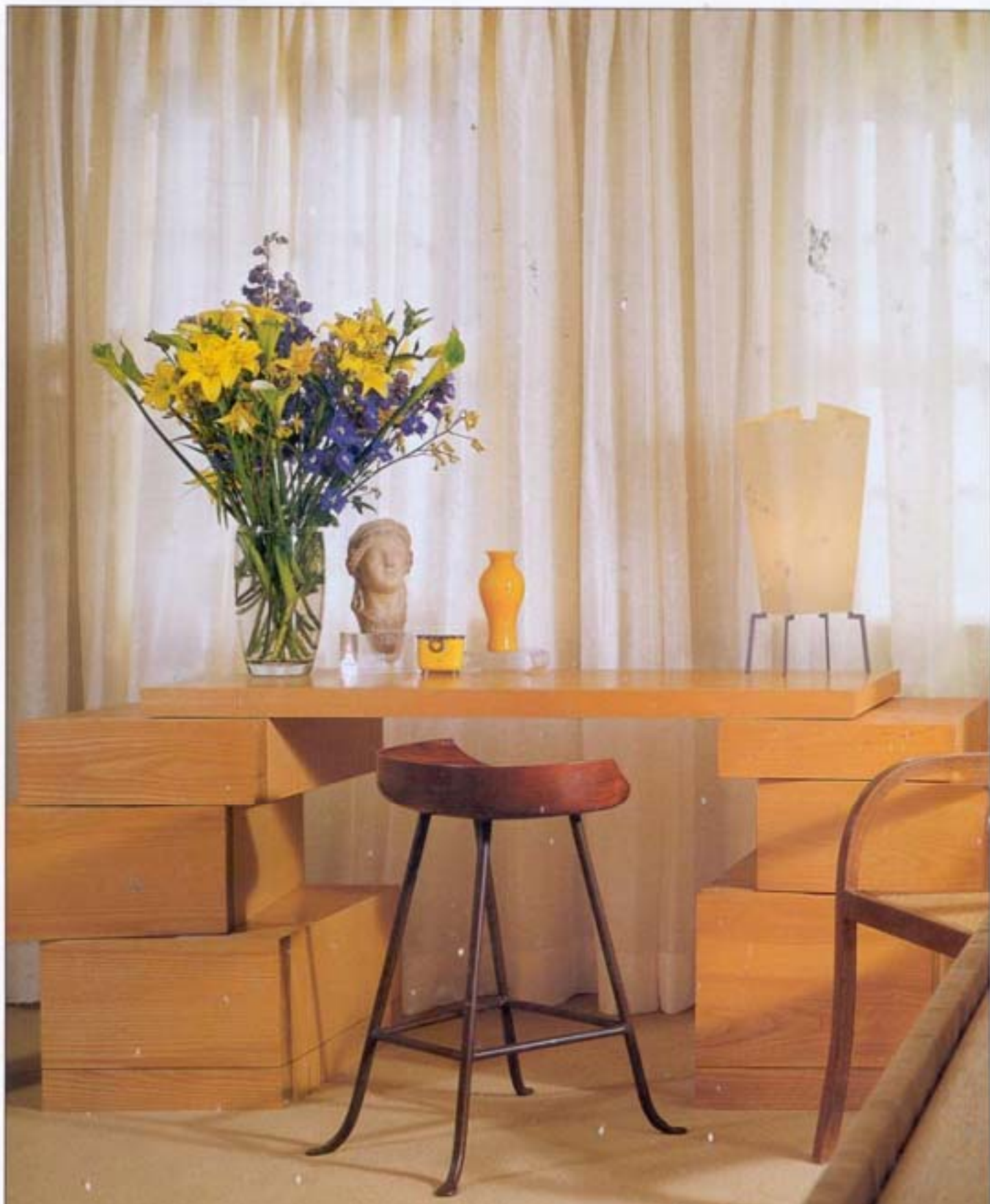


ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

MAY 1998



Architecture and Interior Design by *Campion A. Platt*
Text by *Steven M. L. Aronson*
Photography by *Durston Saylor*

SOUTHAMPTON SOPHISTICATE

SHARP STYLE ANIMATES THE RESIDENCE
OF PRINCESS ZARINA OF MALAYSIA



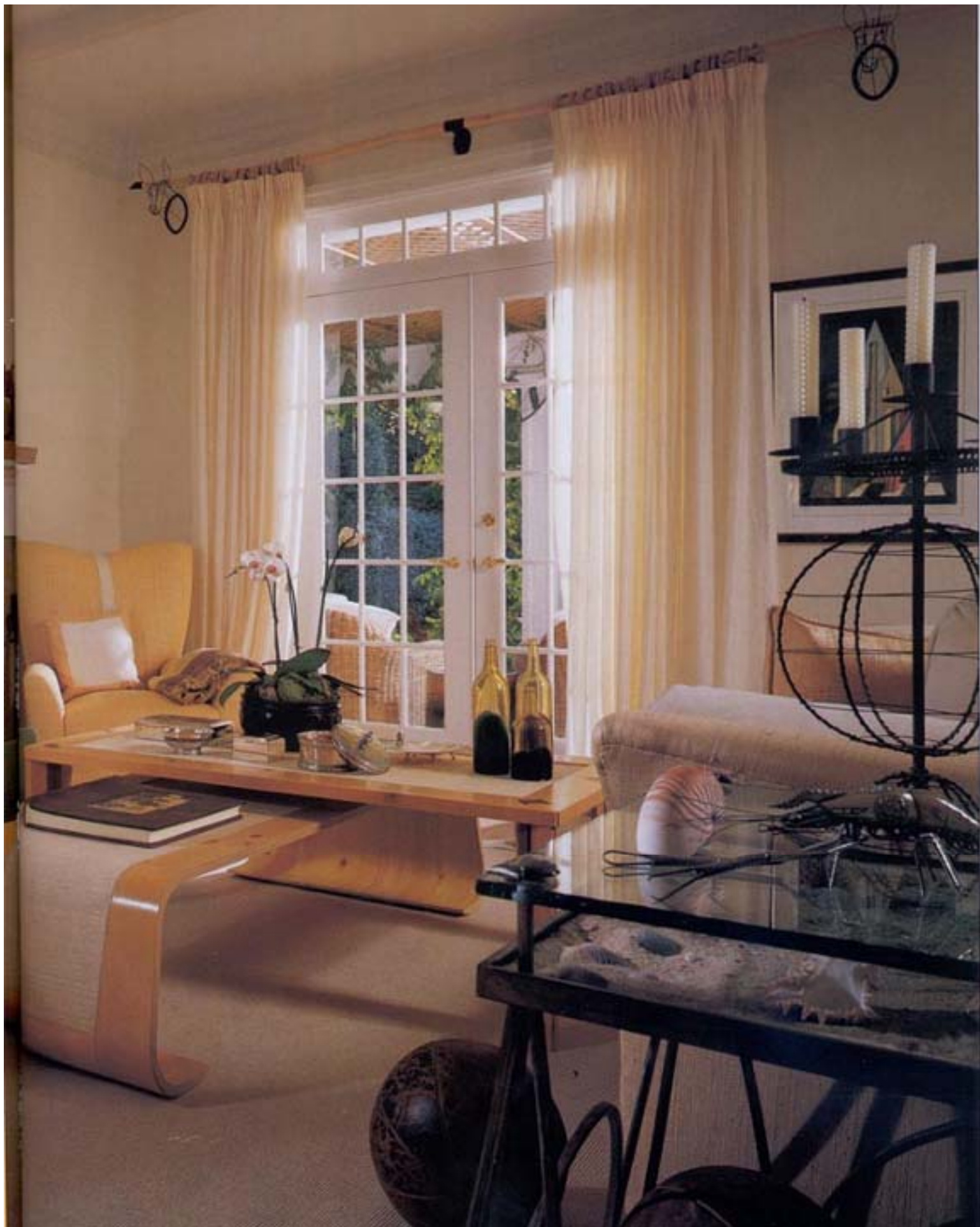
She was Her *Royal Highness* until her divorce from the crown prince, at which point she happily reverted to the more modest title she'd been born with—just plain Princess Zarina of Malaysia. “What they don’t give you, they can’t take away—the ‘Royal’ was theirs but the rest was mine,” laughs this princess in her own right, the daughter of a prince from Selangor, one of Malaysia’s most prosperous states.

Titles aside, Princess Zarina has made her own good fortune: She’s an international businesswoman, with a private bank in Malaysia, ruby and sapphire mines in Asia Minor and a cluster of luxury hotels in Thailand on the horizon. Her far-flung homes include a Georgian mansion in London’s Belgravia, an apartment half a mile away in Holland Park “for my skiing clothes,” an apartment half the world away on Fifth Avenue, an es-

ABOVE: “I used a meandering path as the approach—it allowed for more lawn,” architect and designer Campion A. Platt says of his renovation of Meadowmere, an estate in Southampton, New York. “An addition over the garage balances the structure and frames the turret.”

RIGHT: “We thought of it as an old hunting lodge with a modern overlay,” says his Malaysian-born client, Princess Zarina. Platt designed many of the furnishings, including the intersecting tables of bentwood pine and Japanese raffia. Cowtan & Tout green chenille.





tate near the royal palace in Kuala Lumpur and, last but not least, a turreted keep called Meadowmere, in Southampton, New York.

"I'd been renting in the area for a couple of summers and just happened to drive past this house," the princess recalls. "There was something about it..." It had a style all its own, to be sure—built in the 1940s of rustic brick and set far back on a broad sweep of greensward—but at the same time it reminded her of the Bavarian hunting lodges in which she had summered as a schoolgirl. This, she realized on sight, was the house of her heart's desire, the one that she wished to make into "a home away from home, or at

least a home away from my other homes—an American holiday place for my two daughters and also for one of my daughters' dogs."

The house was within stone-skimming distance of the Atlantic—"near enough for me to hear the waves pounding on the shore at night." And the grounds were so ample she could fantasize being able to remain contentedly within the compound during "high-season weekends when the roads of the Hamptons are always chockablock." So the princess bought the place. But then she declined to move in. "The house was livable, but not for the way *I* live," she maintains. The downstairs sitting rooms were too

small, the upstairs bedrooms were tiny, and there wasn't a loggia in sight—in other words, the whole thing needed reworking.

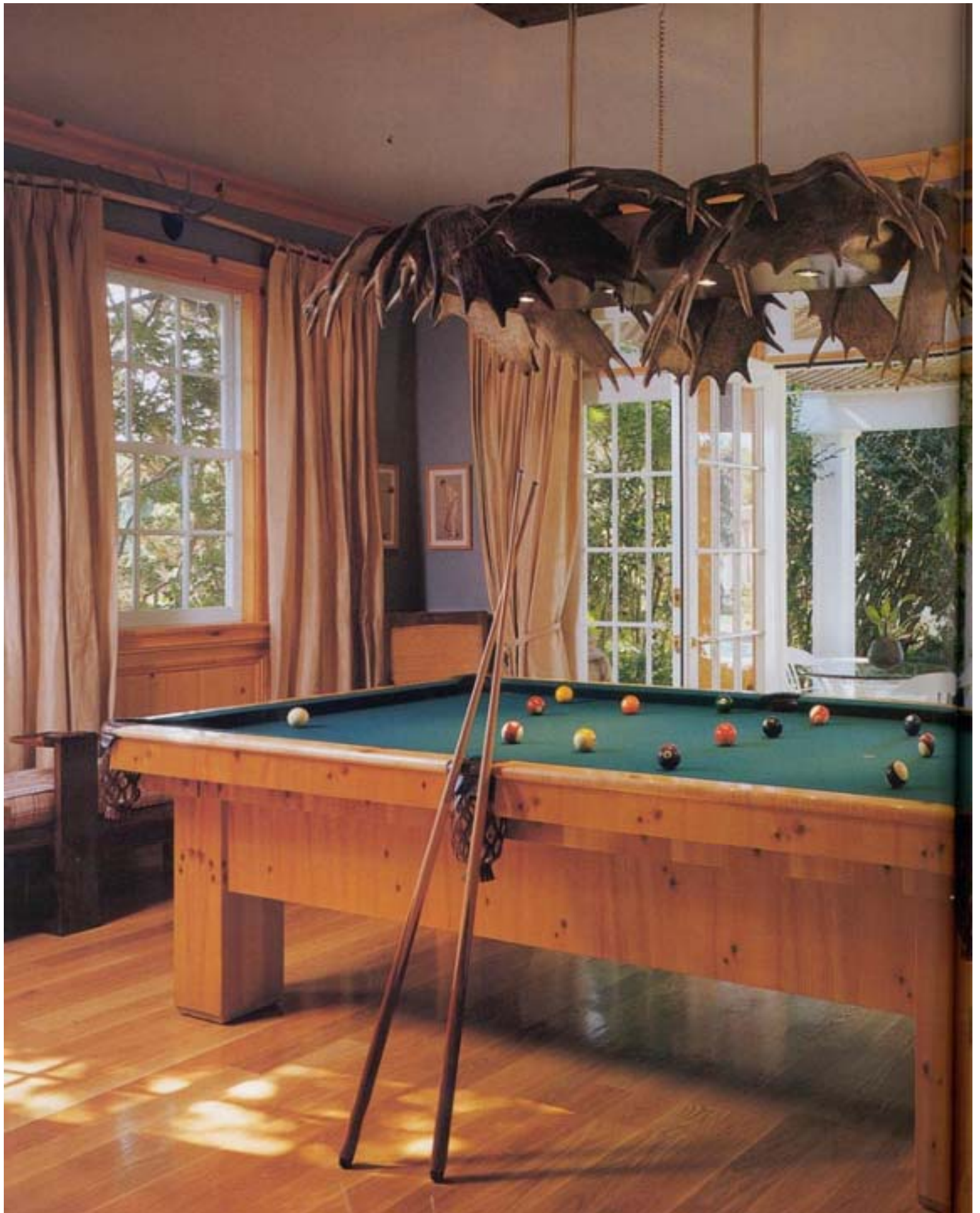
A few years before, Princess Zarina had attended a private party in Manhattan at SoHo's fashionable MercBar, and she had been fascinated by the juxtaposition of rich materials against an organic framework. "I could see straightaway that whoever did this could not just deco-

RIGHT: Platt's octopus chandelier floats over "a rustic country manor dining room where the furniture is both rough and formal," he says. "The knots in the pine chairs have been punched out, and the table base was wrapped with rope." Maya Romanoff drapery fabric.



ABOVE: "I opened the fireplace to the billiard room. The mantel has the same stone that's on the terrace," says Platt. Above it is a 1927 De Chirico charcoal; at left is a Buddhist tablet. A Craftsman-style bench has a plant holder. White daybed pillows, Clarence House.







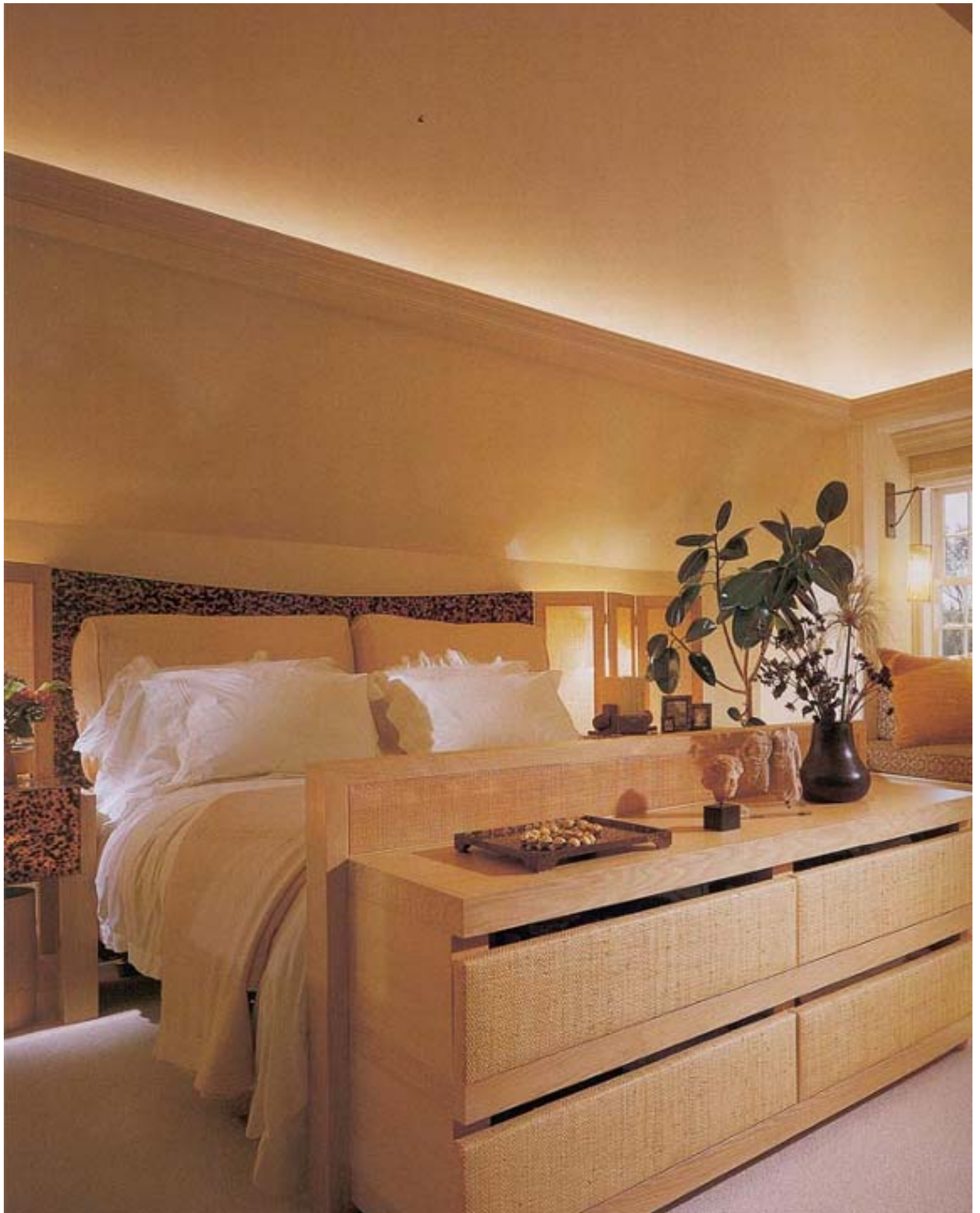
rate and furnish but could create a whole world," she marvels. She promptly hired the architect, Campion A. Platt, to redo her Fifth Avenue apartment (see *Architectural Digest*, December 1995); and later, because he was also active in hotel design and development, she invited Platt to Juan-les-Pins in the south of France to "look at the potential" of the Hotel Belles Rives, which she was considering buying. "In the process, Campion and I got involved," she confesses, "and by the time we were discussing Meadowmere, it was for us as a couple."

The princess would entrust Platt not only with im-

proving the house but with designing the lighting, carpets and much of the furniture. "We were basically starting from scratch," Platt explains. "This project was one of those rare opportunities to approach all aspects of the design simultaneously—from choosing the smooth interior finishes to enhancing the rough exterior brick and mortar."

LEFT: Platt incorporated naturally shed moose antlers into a light fixture for the billiard room. "Billiard tables are traditionally dark and heavy," he says. "I had this done in knotty pine. And the birch drapery poles will weather with age." Drapery and bench fabric from Larsen.







LEFT: Platt worked pieces of faux tortoiseshell into the master bedroom's headboard and side tables. Greek statuette fragments, Sotheby's. Chaise longue, ottoman and drapery fabrics, J. Robert Scott. Manuel Canovas bedcovering and throw pillows. Schumacher carpet.



encompass antiques (alabaster Buddhas, religious tablets and other artifacts Asian, pre-Columbian, Hellenistic and Native American), art (Picasso, Chagall, De Chirico, Juan Gris and Francis Bacon) and photography (Man Ray and Edward Curtis). "Because the house had a fairy-tale quality to it and looked out on pastoral farmland," Platt says, "my point of departure for the interiors was the classic country manor. But I departed from *that* pretty quickly—I felt it needed a modern twist." The designer went even further and came up with an idiom all his own—furniture that's a free play of sculptural form and near-colorless color (the

ABOVE: "We added a covered terrace alongside the house to unify the floor plan," says Princess Zariina (top, with Platt). "Campion gave the trellis a glass roof so that we could use the space year-round. The wisteria will eventually climb through and form a solid exterior."

cream, parchment and ivory tones to which he has long been partial).

In the living room, each piece is an enveloping blend of beautiful woods and soothing surfaces. "Texture and tactility are very important in my work," he explains, adding, "I used perfectly ordinary materials but I clad them in extraordinary finishes and gave them, I would

continued on page 224