

# CEREAL

In this volume, we consider the subject of preservation. We visit the Goetheanum, and rediscover the work of Auguste Rodin and the designs of Hvidt & Mølgaard. We tour the collections of Sir John Soane's Museum and the Oxford Botanic Garden, and contemplate memory and identity.

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## DÁ LICENÇA

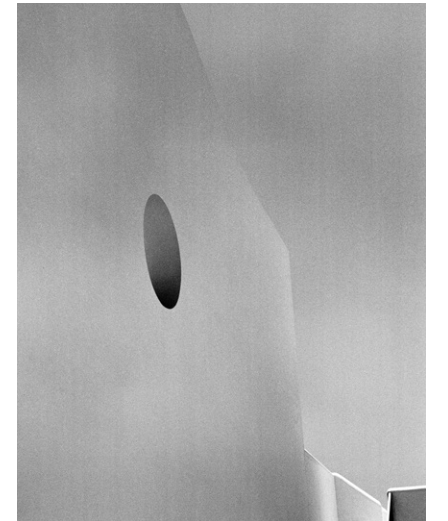
*An Anthroposophical Sanctuary*

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Franck Laigneau is a leading expert and collector of anthroposophical design. He ran a gallery in Paris for 15 years that was partly dedicated to the style, and much of his collection has been featured in monographs on the subject. He now runs a boutique art and design retreat in the Alentejo region of Portugal with his partner, Vitor Borges, called Dá Licença; the five-suite and four-room hotel offers guests the chance to live among his collection of objects designed in the anthroposophical style. As opposed to viewing them in a museum, where they are more often found, guests can sleep in an anthroposophical bed, read a book in an anthroposophical arm chair, or eat dinner at an anthroposophical table, with candles burning in anthroposophical candleholders — all hewn from wood in a balance of elegant curves and sharp ridges.

During a trip to the Design Miami/Basel fair in 2010, Laigneau visited the Goetheanum in Dornach and encountered anthroposophical design for the first time. “I was so impressed with the architecture that I began to do some research and got in touch with the curators,” he says. “I realised they were only showing paintings and sculptures at the time, and that much of the furniture was hidden in storage in the attic. Many of the items had no identification, so I helped name and categorise them. I was excited and emotional, because what has always defined me as an art dealer has been making new discoveries and shining light on lesser-known artists. I felt the same way about anthroposophical

design: that it should have its own identity as a movement, and that it should be promoted in the art world in a sensitive way. I began collecting, and exhibited a few pieces at the Miami/Basel fair in 2012. Two pieces were immediately picked up by a museum in the US.”

In a former whitewashed farm building on the Dá Licença property, Laigneau has set up a gallery space, where guests can experience a selection of anthroposophical pieces in a more formal setting. “Anthroposophical design is functional and ergonomic, but also infused with spiritual significance,” says Laigneau. “It represents Steiner’s holistic approach to a healing environment, prescribing organic motifs to benefit those living in the technological age. Steiner believed in the Gesamtkunstwerk — a total work of art — with no separation between art and design. He believed furnishings affected the body, mind and spirit, and that art — rather than being a luxury — was a spiritual necessity for the people. His principles are utopic but very rational in their application. There are cubist shapes in the furniture that remind me of the purity of crystals and their energy. I think the furniture creates a peaceful atmosphere: it captures light entering the room, and brings about a sense of harmony.” •





A side lamp by Reimar von Bonin, c.1970, reproduced.



A bedframe with a built-in alabaster reading lamp, inside one of the suites at the property.



A wardrobe inside the home of Laigneau and Borges, by an anonymous anthroposophical designer, c.1940.



A view of the former farm buildings that are now home to Dá Licença. The property encompasses 13,000 olive trees, which range in age from 60 to 800 years.





