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# 49

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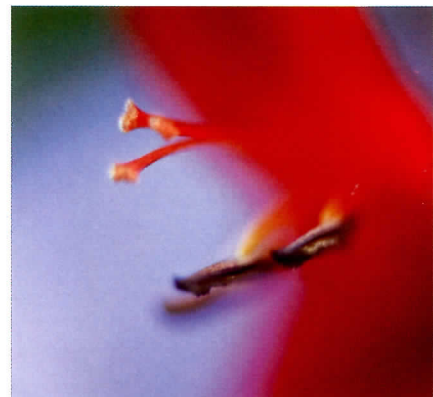
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MARCH 2013

## FEATURES

### 72 Mix Master

A curator's 19th-century gallery-cum-residence in Antwerp displays an array of art, design, and architecture throughout a series of public and private rooms.

**By Jaime Gillin**

**Photos by Tim Van de Velde**

### 80 Queen of the Hill

When architect Abigail Turin traded her dreams of a contemporary home with bay views in San Francisco for a 1925 Italianate, she embraced its original structure and relied on stripped-down, modern interiors to usher the 21st century inside.

**By Andy Isaacson**

**Photos by Justin Fantl**

### 86 Industrial Designer

Italian designer Paola Navone transformed the interiors of a 150-year-old tobacco-drying plant into a soaring space with a spare color palette and playful mixture of vintage furniture.

**By Arlene Hirst**

**Photos by**

**Wichmann + Bendtsen**

### 95 Virtual Reality

Architect Michael Herrman took inspiration from Le Corbusier's 1930s penthouse for Charles de Beistegui for his Parisian flat, blending indoor and outdoor spaces with glass walls and high-tech gadgetry to create a surreal take on modern design.

**By Zahid Sardar**

**Photos by Filippo Bamberghi**

86

**Cover:** Architect and curator Veerle Wenes includes an eclectic mix in her Belgian gallery-residence, such as a Flexform sofa and a candelabra by Jens Fager, page 72. Photo by Tim Van de Velde

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**This page:**

A centuries-old kauri wood dining table and a jumble of antique chairs take center stage in a Spello, Italy, home, page 86. Photo by Wichmann + Bendtsen





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Suddenly, I can't imagine my house without a Nest.<sup>7</sup>

<sup>1</sup> Slate.com - 10/2/2012

<sup>2</sup> TheHuffingtonPost.com - 10/2/2012

<sup>3</sup> The New York Times - 12/8/2011

<sup>4</sup> Time.com - 12/5/2011

<sup>5</sup> Cnet.com - 10/2/2012

<sup>6</sup> Gdgt.com - 4/4/2012

<sup>7</sup> TheWallStreetJournal.com - 10/25/2011

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### 25 In the Modern World

We take a gander at a perfectly preserved mid-century Canadian airport lounge; sidle up to chef Eric Ripert's Poggenpohl kitchen; and chat with *The Simpsons* executive producer Matt Selman about Dwell's TV debut. Then, it's off to a home library in Haifa, Israel, for a special "Rooms We Love." Designer Christopher Farr offers advice on how to select the perfect rug. Plus, scope out our hottest furniture, lighting, and material picks for March.

### 56 My House

In upstate New York, architect William Massie designed around a furniture purveyor's collection of modern gems, and incorporated a one-of-a-kind Don Drumm screen into the home's concrete structure.

### 64 Backstory

A strict building code for a family's residence near New Zealand's Waitemata Harbor led architect Michael O'Sullivan and interior designer Yvette Jay to create a lushly layered wooden interior, proving it's what's on the inside that counts.

### 110 Sourcing

Saw it? Want it? Need it? Buy it.

### 112 Finishing Touch

A bookshelf constructed out of 40,000 pegs by Merge Architects adds oomph to a previously list-less loft.







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*"In conceiving the interior as a work of art, the artist must first think of it as a space, as the overall form and the interrelationship of the space-enclosing surfaces."*

—Hermann Muthesius, *The English House* (1904)

# Inside Voices

When Hermann Muthesius, a German scholar and architect who greatly influenced the pioneers of modernism, wrote those words at the turn of the last century, he was commenting on the need for architects to respect the power of interior design and vice versa. By praising the value and difficulty of creating an “artistically distinguished interior,” his point rang true and reverberates today—smart architects admire and are inspired by good interior design.

We wholeheartedly agree with this philosophy—that the best homes demonstrate a unified vision for both inside and out. In this issue, we celebrate the notion by featuring incredible architecture made stronger by interior landscapes blending hue, texture, fabric, and form. Each residence is as different as its inhabitants, but the end results reinforce the logic that a home is only complete when it's a successful marriage of many creative disciplines.

Among the residences in the pages that follow you'll find a home that doubles as a gallery in Antwerp, a decidedly modern update for a stately San Francisco Italianate, and an 18th-century Parisian flat that nods to Le Corbusier's 1930s foray into surrealist interior design. We also round up our favorite furnishings scouted by our editors from travels all around the world, share expert tips for selecting just the right floor coverings, and highlight how Eric Ripert—one of the foremost French chefs working in the United States—cooked up the design for his own home kitchen.

Above all, we continue to expand the parameters of what “modern” means at home. Rather than championing one era or style, we interpret modernity as a frame of mind. If a home incorporates imaginative responses to common design problems, while at the same time addressing the particular lifestyle of its inhabitants, how can it be anything other?

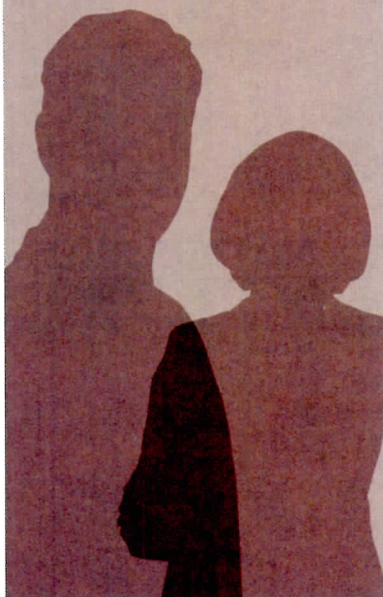
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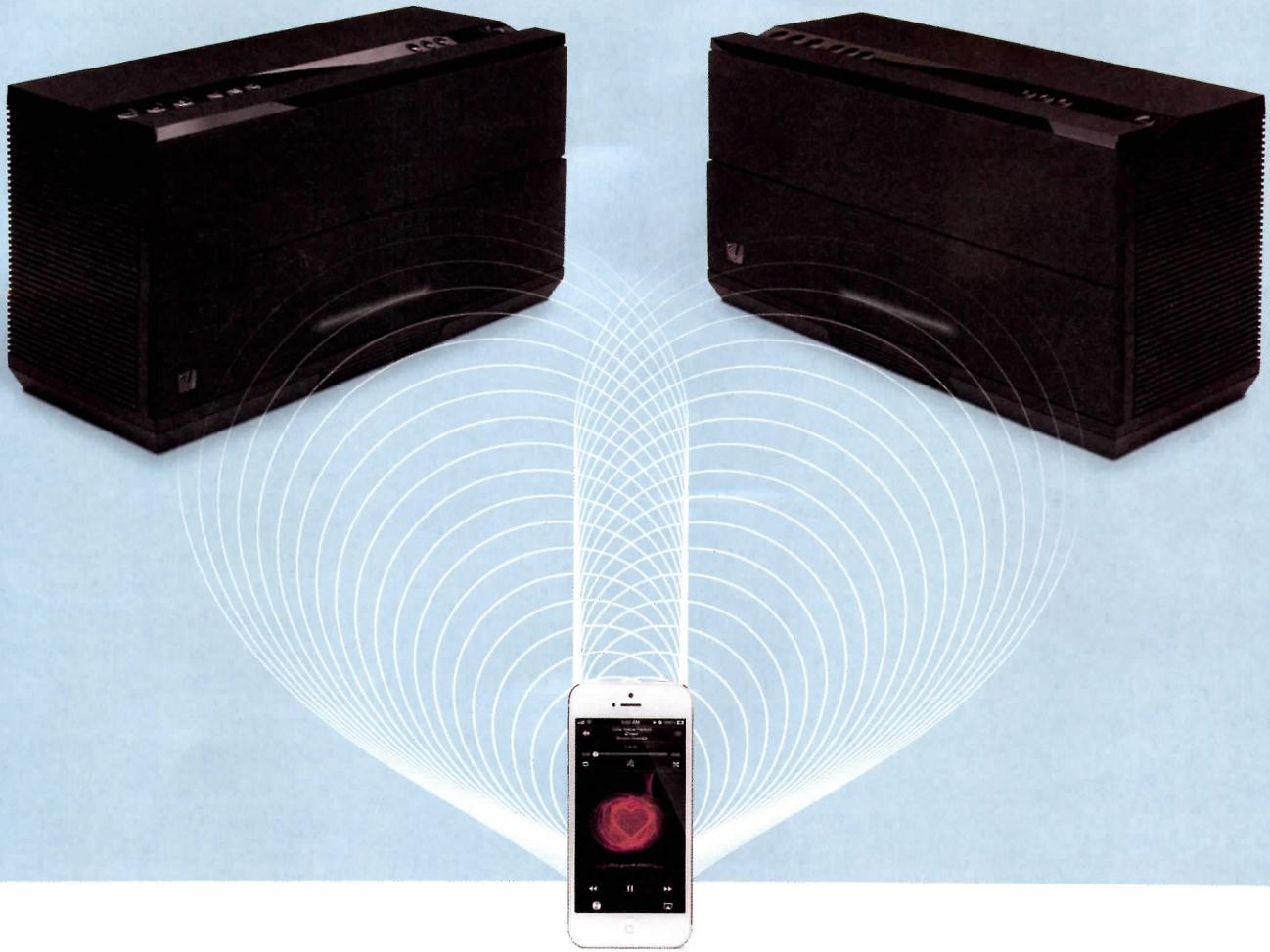
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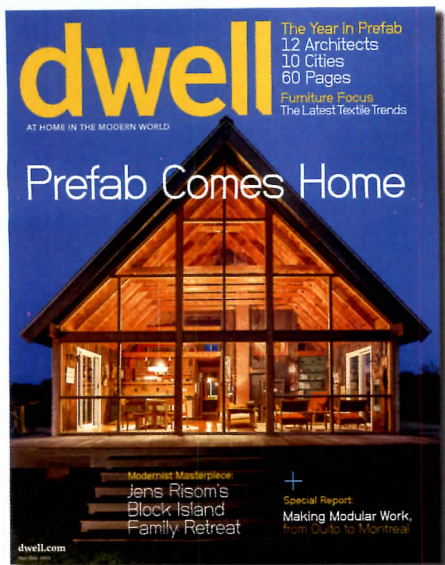
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### Practice Makes Perfect

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INSIDER INSIGHTS//

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SLIDESHOW//

## Mix Master Replay

We've long been fans of creative mixed-use interiors, and the Antwerp, Belgium, house and gallery featured in "Mix Master" (p. 72) is no exception. Head to dwell.com today for our extended slideshow of the project. Plus, enjoy our roundup of more great mixed-use living spaces, from a factory and residence in Turin, Italy, to a loft that does double duty as an art studio in New York City.

[dwell.com/mixed-use-ideas](http://dwell.com/mixed-use-ideas)



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Photos by Tim Van de Velde (Antwerp); Dwight Eschliman (Prefab)



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Love, love, love the Small World issue (November 2012). We are empty nesters in the process of simplifying our house, life, and belongings. This is an exciting time for us, and I appreciate the ideas included. I especially liked the home in Malibu ("Up and Away"). I did not like the "All Wrapped Up" house in Tokyo—it wasn't a responsible design for anyone, young or old. Thank you, though, for the wide range of ideas.

**Barbara Prisco**  
Sarasota, Florida

I liked your Editor's Note questioning what American architecture really is (October 2012). The end stuck with me: "Modern is not a style or an aesthetic. It's a philosophy that unites imagination, sustainability, and a commitment to living according to one's own needs." The Babat Residence in Nashville ("Sun Screen," October 2012) expresses this philosophy well and is a great example of how architectural modifications can bring a new light to regional architecture.

**Bryan Panico**  
Sent via snail mail

Learning to "edit my life" is a challenge I'm sure I share with many of your readers. Small Spaces 101 (November 2012) boasts small-living benefits like lower costs and being more sustainable, but then suggests to just rent a locker at a self-storage facility if one can't live with less. It seems contradictory to promote these storage mausoleums.

**Geoff Powell**  
Ottawa, Ontario

Enjoyed the article about Dodger Stadium ("Artful Dodger," October 2012). Too bad you didn't enclose pictures of the neighborhood that was displaced and families dragged kicking and screaming from their homes. Eminent domain at its ugliest to make room for butterfly awnings.

**Elliot Cannon**  
Sent via email

**Editors' Note:** We aimed to tell a tight biography of an iconic work of California architecture. The eviction of Chavez Ravine residents—and eminent domain in general—is a thorny issue, and we didn't have the space to do the storytelling that chapter of its history requires.

What a breath of fresh air your publications are! I received your 100 Houses We Love special issue (Summer 2010) as a gift from my daughter, an architect in New York. The "More to Love" opening gambit really resonated with me. How honest a perspective on what you feature in photos—having a bowl of fruit simply "because the homeowners eat fruit." No selling "lifestyle aspirations" in your magazine, thank goodness.

**Jan Anderson**  
Melbourne, Australia

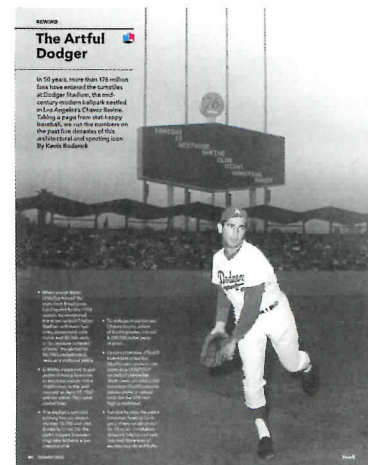


Our Amish-built log cabin was completed for under \$20,000. It measures 12 feet by 20 feet and has a sleeping loft and screened-in porch. It's humble, efficient, stylish, and cozy. Your publication gave me ideas to realize a house for this sacred, five-acre lake-side plot, and I wanted to share with you all. Thank you for the steady stream of ideas.

**Jon Giswold**  
Grantsburg, Wisconsin

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Letters may be edited for length and clarity. ✉



# 5 TWEETS

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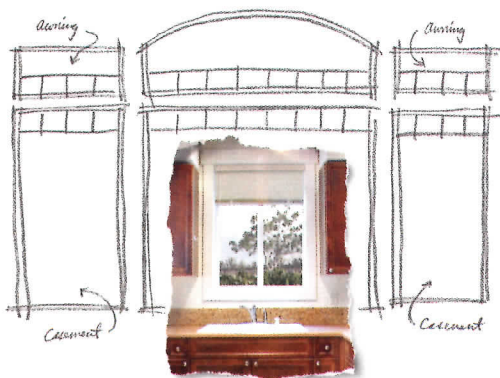
**@SaintlyNYC:** I can't pull myself away from the @dwell Pinterest. I can't get enough. Excellent design is like sugar to me.

**@StudioModish:** The weekend is here! Time to curl up with the new issue of @dwell.

**@et\_sine\_nomine:** Reading the new @dwell and plotting world/condo domination.

**@calebthefox:** And then @dwell retweeted me, and I felt so much love moving through my skin.





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## CONTRIBUTORS

### Karen Burshtein

In researching the departures lounge of the Gander, Newfoundland, airport (In the Modern World, p. 25), Karen Burshtein had one burning question: "I was itching to ring up the producers of *Mad Men* to ask why they have yet to shoot a scene here." Burshtein's work has appeared in *Condé Nast Traveller*, the *Guardian*, and *Travel + Leisure*, among other publications.

### Jeremy Hansen

"It's great to see an architect who's unafraid of being expressive with a home's interiors," writer Jeremy Hansen says about the lavishly detailed timber design by architect Michael O'Sullivan ("Inside Addition" p. 64). "O'Sullivan is creating a type of modern maximalism that feels fresh and original." In addition to contributing to Dwell, Hansen edits *HOME New Zealand*, an Auckland-based magazine that covers the country's vibrant residential architecture scene.

### Erika Heet

At a cafe in Hollywood, Los Angeles-based writer Erika Heet sat down with furniture dealer Greg Wooten to talk about his concrete-and-glass house in upstate New York, nicknamed the Skull (My House, p. 56). She recounts: "Greg told me that the house has been as much about the experience of having friends there as its incredible design aspects." Heet also wrote the foreword to *New Tropical Classics* (Architecture/Interiors Press, 2011).

### Arlene Hirst

It was a special treat for Arlene Hirst, a former editor at *Metropolitan Home*, to write about the Falkner house ("Industrial Designer," p. 86). Hirst has known its designer, Paola Navone, for decades—she won't say how many—and is an ardent admirer of her work. But even friendship has its limits: The interview almost didn't happen because Navone had laryngitis. Thankfully, she recovered the day before deadline.

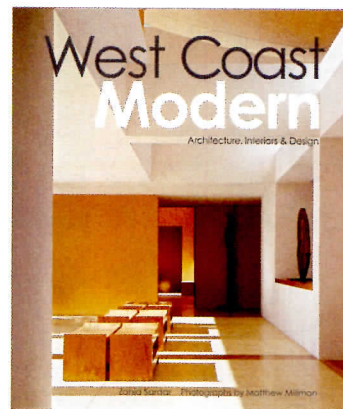
### Andy Isaacson

Freelance writer and photographer Andy Isaacson has contributed to the *New York Times*, the *New Yorker*, and

the *Atlantic*. Architect Abigail Turin was kind enough to feed him some leftover kale and green beans after a rigorous tour of the San Francisco house she designed ("Queen of the Hill," p. 80).

### Zahid Sardar

A former design editor for the *San Francisco Chronicle*, Zahid Sardar bikes worldwide to look for design stories. He chanced upon Michael Herrman's 18th-century roost ("Virtual Reality," p. 95) in the heart of Paris nearly two years ago. "The old stone walls were revealed, the new glass ceiling was in, but everything else was covered in dust," he says. This year, Sardar celebrates the release of two books: *100 Best Bikes* (Laurence King) and *West Coast Modern* (Gibbs Smith).



### Christopher Sturman

To cover Eric Ripert's collaboration with Poggenpohl (In the Modern World, p. 25), England-born photographer Christopher Sturman visited the celebrity chef's New York City apartment. "Obviously, I photographed Ripert making one of his signature fish dishes," he says. "He served the dish to my assistants and me. It's not every day that you get lunch cooked by a renowned chef!"

### Tim Van de Velde

"A shoot always has minor bumps," photographer Tim Van de Velde says of trying to light a flame in the "majestic" fireplace of the Antwerp residence featured in "Mix Master" (p. 72). "Luckily, owner Veerle Wenes started the fire in no time. She said, 'Two things I learned from my father: looking at art and starting a fire.'" ■■■





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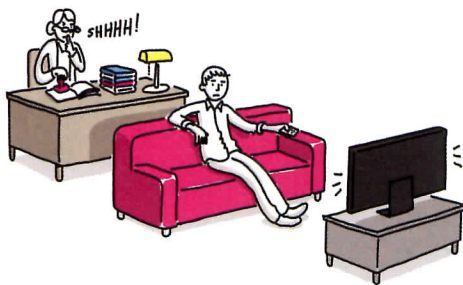
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IN THE 

# Modern World

Design Intelligence: News and Notes from All Over



# 28

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Interior Furniture  
and Trimmings

26 Rooms We Love: Haifa

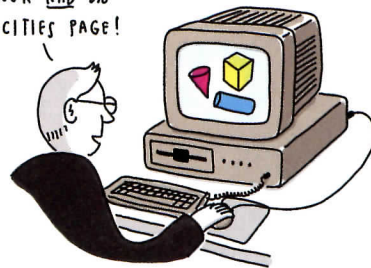


30 Eric Ripert's Home Kitchen

# 36

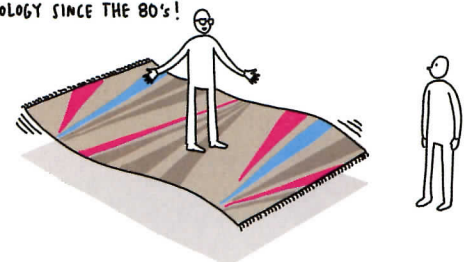
The Simpsons  
Meet Dwell

THIS RENDERING IS  
GONNA LOOK RAD on  
MY GEOCITIES PAGE!



38 Focus:  
Early CAD Renderings

THERE'S BEEN A LOT OF  
ADVANCES IN MAGIC CARPET  
TECHNOLOGY SINCE THE 80's!

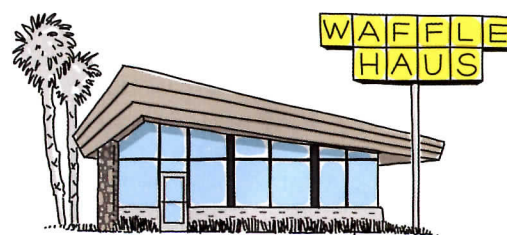


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Illustrations by Craighton Berman



# Israel Light



A 20-foot glass wall, ample sunshine, and an enviable collection of furnishings help this well-appointed living room carry on in Haifa's great modernist tradition.



**Project:** Haifa House  
**Designer:** Pitsou Kedem Architect,  
[pitsou.com](http://pitsou.com)  
**Location:** Haifa, Israel

“All houses done by our office are designed around the library,” says Omer Dagan, an architect in Pitsou Kedem’s eponymous Tel Aviv, Israel, firm. It’s a boldly bibliophilic conceit, and an idea that makes an especially strong impact in Kedem’s 2011 Haifa House. A system of tall white shelves helps ground a vast double-height living room, a zone that’s both a spatial connector—the dining room, pool, second-floor balcony, and office all converge here—and a hub for relaxation. If the

local vernacular (Kedem was inspired, in part, by the Bauhaus buildings in the neighborhood) and Israeli sunlight organize the space itself, the Italians hold sway when it comes to the furniture: The Soft Dream sofas are by Antonio Citterio for Flexform; the arresting, purple Grande Papilio chair and ottoman are by Naoto Fukasawa for B&B Italia; and the library shelving and splashy orange ladder are by the Montesolaro-based company Porro.



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# Shape Shifters



Incorporating a wide array of geometries—like a pendant lamp inspired by the Fibonacci sequence or six-sided acoustic wall tiles—is a sure thing for playing up visual interest in an interior.



**A** Abstract Malachite Rug by Christian Lacroix for Designers Guild [designersguild.com](http://designersguild.com) • **B** Helix powder-coated aluminum light by Marc de Groot [marcdegrootdesign.com](http://marcdegrootdesign.com) • **C** Quarry bookshelf by Shawn Henderson The Manhattan-based interior designer scaled down this oak bookshelf, punc-

uated by perforated metal dividers, to fit into a nook or entryway. "I love the subtle texture the wire-brushing lends to the wood finish," he says, "particularly when paired with the refined metal bookends." [shawnhenderson.com](http://shawnhenderson.com) • **D** Hexagon wall tiles by Form Us With Love for Träullit [traullitdekor.se](http://traullitdekor.se) • **E** Vessel 3633

by Carl Auböck [shop.cooperhewitt.org](http://shop.cooperhewitt.org) • **F** Syllis Bench by Elemental Living [shophorne.com](http://shophorne.com) • **G** Sumo Drum Table by Room 406 Troscan Design cofounder Dierdre Jordan, along with her woodworker husband, makes pieces like this white oak table topped by a fixed bronze tray. [room406.com](http://room406.com)





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# Top Chef



What does the world's most effectively-designed kitchen look like? Michelin star French chef, television personality, and cookbook author Eric Ripert shares his insight on the home version of a culinary empire.

Eric Ripert first approached German kitchen brand Poggenpohl three years ago with the goal of codesigning a practical workspace suited to the needs of a professional chef. "A lot of kitchens today are beautiful but they are not meant to cook in!" says Ripert, head chef of New York City's award-winning Le Bernardin since 1994. Employing his expertise, Poggenpohl and its New York-based designer Luiza Bajkowska created an adaptable model that works equally well in a city apartment or a country home. Whether working large or small, "The principle is the same," explains Ripert. "As a cook, you want to be efficient and avoid a mess."

Photos by Christopher Sturman



Ripert's home workspace is arranged so that he can cook on the Miele induction stove while conversing with guests. The ovens and refrigerator, also by Miele, are located directly behind him, with the garbage under the cooktop for easy disposal. "I have knives on the right side, and dishes on the left," he says. "So without moving I have everything I need in order to cook your dinner."





The cabinets (above) were built by Poggenpohl and faced in a textured melamine finish called Teak Quartz, topped with a Caesarstone counter, and accented by stainless steel bar handles. Ripert says of the drawer

mechanisms: "They're built with rotating openings and quiet springs—all very solid." He prefers induction to a gas cooktop because it conserves energy by only heating the pan's surface.

Ripert requested a generous eight-inch space between the cooktop and countertop edge (left) so he could plate dishes as quickly as he does at Le Bernardin. "It's practical and saves a lot of time."

A miniature herb garden (below), another special request, sits under grow lamps that run for an hour each day. "I am very happy to have basil in November," says Ripert. The Lem bar stools are from Lapalma.



Ripert can serve up to ten guests for dinner, though the chef considers eight the perfect number. The Blanco sink (above) is accessorized with the company's Satin Nickel side-spray faucet and soap dispenser.



### Cod Basquaise

One of Ripert's favorite weekday meals dresses cod, a versatile and sturdy whitefish, with a flavorful, tomato-based red-wine sauce.

[dwell.com/top-chef](http://dwell.com/top-chef)

To download Chef Ripert's complete recipe for Cod Basquaise, visit [dwell.com](http://dwell.com).



# Bookworm Diaries



From shelves that hold art periodicals to a slim-lined LED floor lamp to a sofa that's as comfortable as it is sleek, here are a few ideas for carving out a corner for enjoying a good tome.



**A** Devisor shelving by Christopher Jenner [christopher-jenner.com](http://christopher-jenner.com) • **B** Ombre rug by Kelly Wearstler for The Rug Company Wearstler, one of America's most well-known interior designers, has been working with The Rug Company since 2008. Here she gets graphic, depicting gradient squares in hand-knotted

Tibetan wool. [therugcompany.com](http://therugcompany.com) • **C** Penta-base Bookrest with cast-bronze base by Joseph Magliaro for TOC Studio [tableofcontents.us](http://tableofcontents.us) • **D** Balance 2.0 floor lamp by Mieke Meijer [mieke.meijer.nl](http://mieke.meijer.nl) • **E** Curva sofa by Defne Koz for Derin In addition to its sinuous, uninterrupted shape, the tactility of

Curva's upholstery fabric is the most important feature for the Turkish designer: "It's not just about the texture of the top surface but also the plushness of the first layer down." [derindesign.com](http://derindesign.com) • **F** GT Rocker by Gus\* Modern [allmodern.com](http://allmodern.com) • **G** Soren natural oak end tables by Refuge [altforliving.com](http://altforliving.com)



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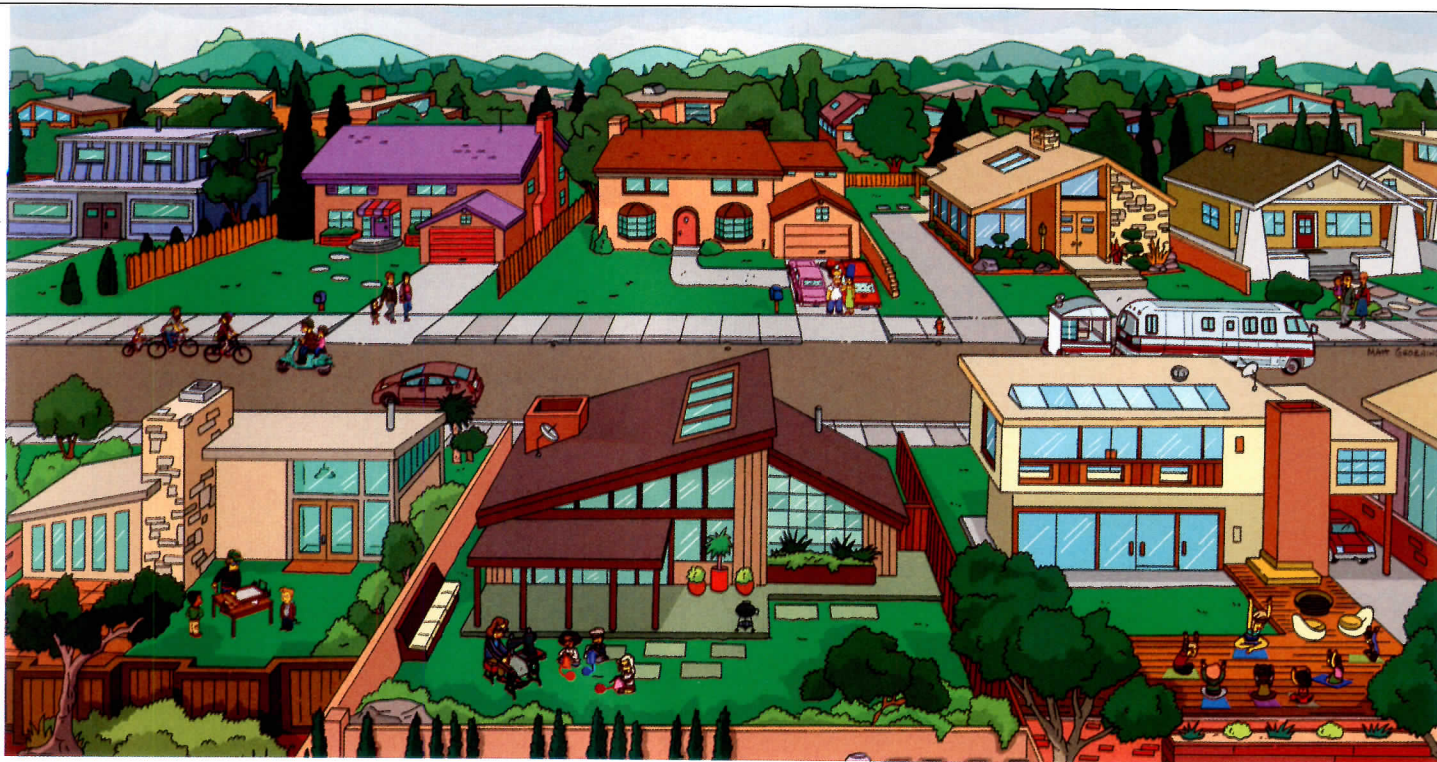
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# The Simpsons Meet Dwell



In a recent episode, Springfield underwent a modern architectural renaissance with the arrival of a cool couple who move in next door to Homer, Marge, and company after finding the house has "Neutra bones."



## How did this episode, "The Day the Earth Stood Cool," come about?

I'd been kicking around an idea for a couple of years about the Simpsons moving to Portland. The show's creator, Matt Groening, is from there, and over the years, we've taken a lot of influence from his hometown—many of *The Simpsons'* characters' names are taken from Portland street signs for example. So we started with the question: "What would Lisa see as a utopia?"

## What is it about Springfield that isn't passing muster for Lisa?

Springfield has an inherent bias toward ignorance, tackiness, and consumerism—everything Lisa hates. So we juxtaposed that against Portland, which we think of as enlightened, pure, and quirky. Our story centers on a sophisticated couple, owners of a fancy doughnut business, who find a special and untouched house in the Simpsons' neighborhood. They are almost terrifying in their coolness, which is foreign to Homer and Marge. It speaks to the emotional truth that sometimes it's hard to stay cool when you're a parent. We wanted this episode to be much more than a culture clash, or about people who just like fancy chairs.

**"The show is a good fun-house mirror to society, in that it can reflect the world back onto itself in a new way."**

—Matt Selman, executive producer, *The Simpsons*



The look of the Simpsons' neighborhood transitions wildly when new neighbors discover a forgotten Neutra, triggering a renovation craze. Their project is so successful that it's featured on the cover of Dwell.

## How influenced were you by IFC's popular show *Portlandia*?

I knew their take on Portland was way better than mine could ever be. It was humbling, in a good way. I knew I wanted the show's creators, Fred Armisen and Carrie Brownstein, to voice the characters Terence and Emily. Patton Oswalt is the voice of their culturally world-weary son, T. Rex. It was a lot of fun.

## The couple decides to stay in Springfield once they discover that the house next to Marge and Homer has "Neutra bones."

### Where did this reference come from?

I've always loved architecture and design, going on home tours, and I like to bike around L.A. looking at all of the Case Study houses. I enjoy the idea of Richard Neutra taking an undocumented detour through Springfield before settling in Southern California in the 1920s. I imagined that he built a couple houses, tried out the town for a bit, and then found it wasn't for him and he was on his way. Terence and Emily just happened upon one of these forgotten gems decades later, buried under years of bad renovations, and restored it to its former glory. What better magazine to feature that story than *Dwell*?



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*John Grable, FAIA, San Antonio, Texas*

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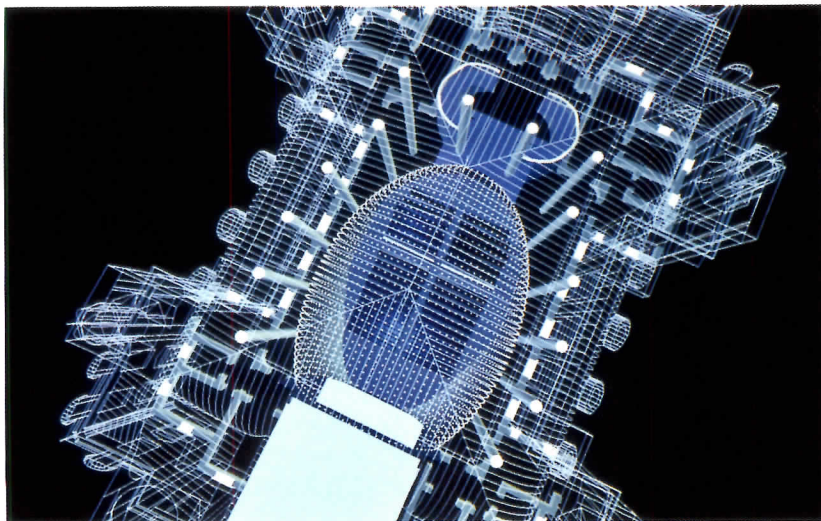
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# Ghost in the Machine



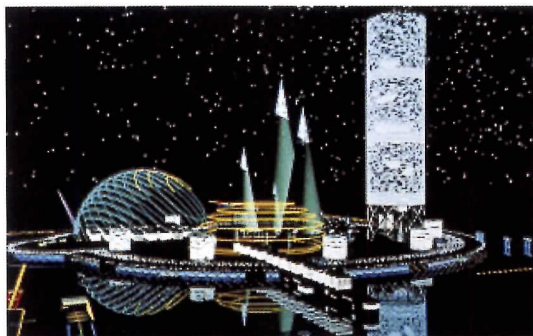
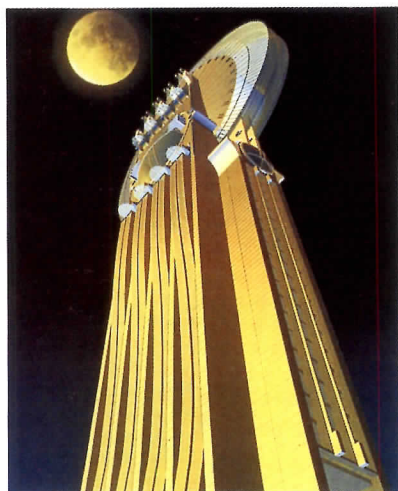
Noting how changing technologies affect the way we imagine design, the bloggers behind RNRDR unearth a trove of retro-yet-futuristic computer renderings.



visualize perfectly flat translucent surfaces composed against impossibly dramatic gradients of light. Bernard Tschumi used the software to render architectural elements such as stairs, walkways, railings, and trusses as ultrathin planes within glowing wire-frames. He composed these elements with exaggerated sight lines that extend dramatically beyond the frame. Tadao Ando washed his images in blue gradients surrounded by layer after layer of pixelated point clouds and smooth volumes.

Most of these drawings are nowhere to be found in the monographs produced by architecture offices. Perhaps the now-obsolete software used to create them gives them too much of an outdated look—a hallmark of retro-futurism—but they are a revealing look at the development of an architect's aesthetic.

—Josh Conrad and Lauren Hamer

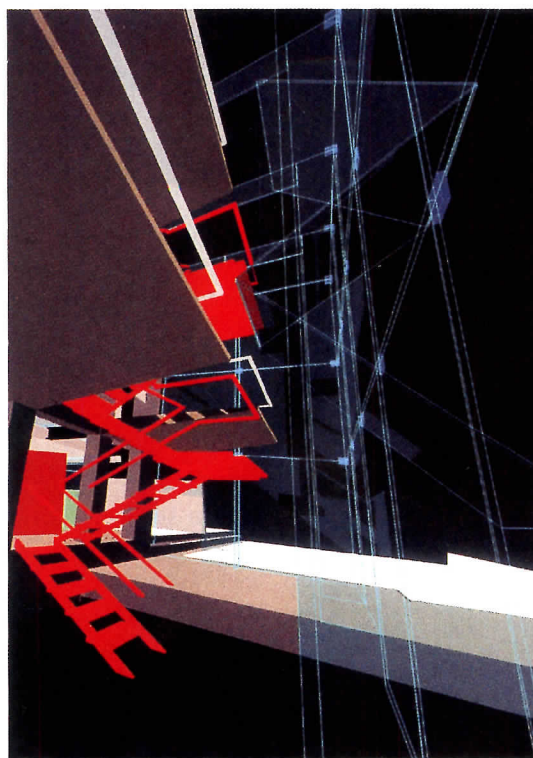


Shin Takamatsu's master-plans (below right, left, and far left), Bernard Tschumi's perspective drawing for a Spartan Villa (below left), and Tadao Ando's "Urban Egg/Space Strata" (top).

In the early 1990s, computer-aided design (CAD) was just coming of age. For the first time, designers could construct three-dimensional architectural models outside the physical world's constraints and beyond the medium of drafting. Virtual environments allowed experimentation with complex forms, impossible materials, and distorted spaces.

Though many architects had been using two-dimensional, computer-based drafting programs since the late 1970s to produce construction drawings, three-dimensional modeling software gave designers a powerful new design tool. Cutting-edge ideas could be quickly visualized from otherworldly perspectives.

The futuristic look of computer rendering inspired new graphic styles. Shin Takamatsu exploited the ability to



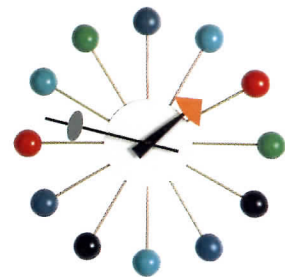
[dwell.com/ghost-in-the-machine](http://dwell.com/ghost-in-the-machine)

To view more lost renderings from 20th-century architects, visit [dwell.com](http://dwell.com) and [RNRDR.com](http://RNRDR.com)





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# Color Riot



We love bright hues, whether the color scheme references mid-century tastes or nods to a more contemporary palette. We've collected six brilliant objects that work together or apart.



**A** O10 light by Guillaume Delvigne for Spécimen Éditions [design.specimen-editions.fr/en](http://design.specimen-editions.fr/en)  
**B** Azzurro wallpaper in "Ponza" by Élitis Vinyl gets a bad rap as far as materials go, but it's stain-resistant, washable, and in this case, easy to hang. [elitis.fr/en](http://elitis.fr/en)  
**C** Doll table lamp by Ionna Vautrin for Foscarini [lighting.com](http://lighting.com)

**D** Mayor sofa by Arne Jacobsen from &Tradition Jacobsen designed this canape in 1939 for the city hall in Søllerød, Denmark, and it has never been produced for the retail market. Its Danish modern form is updated with bright yellow upholstery (though it's also available in gray and black for the less adventurous).

[finnishdesignshop.com](http://finnishdesignshop.com)  
**E** Love blanket by Holly Berry These cashmere-and-merino wool blankets are woven at a 250-year-old mill in Scotland; cleverly, the pattern spells out the word "love" in Morse code. [lin-morris.com](http://lin-morris.com)  
**F** Village Side Table in maple and painted MDF by Lukas Peet [lukaspeet.com](http://lukaspeet.com)



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# British Invasion



Modern-rug purveyor and witty Brit Christopher Farr chats with Dwell about 25 years in the business and doles out advice for every type of carpet buyer.

## How did you get started?

I started making rugs in 1987. Back then, "new rug" was kind of a dirty phrase; everyone wanted antique.

## What kinds of rugs do Los Angeles customers want as opposed to those shopping your London showroom?

The main difference is color, which relates to light. The sharp clarity of light typical of Southern California means less saturation is needed for the color to pop. In London, you need richer, warmer tones to blend with the diffused light.

## What advice would you give to a first-time rug buyer?

There's never been a market like there is now in terms of breadth of quality and price point. You can get incredible carpets for relatively reasonable prices. I love that West Elm is selling Berber rugs from Morocco and that its buyers are going right to the source.

## How about some advice for someone looking to buy an heirloom-quality piece?

I would look at companies that have been around and who have a track record of working on high-end, custom



**"Our design process is painstaking; it's not a scattershot approach where we try to please everybody."** —Christopher Farr

projects. Look for longevity and designers who are sincere and not just grabbing onto trends.

## What are some immutable tenets of good rug design?

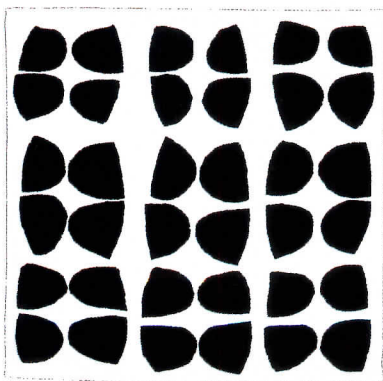
Little has changed in 2,000 years or more. You could argue that the art of dyeing fibers once used in Persia could never be improved upon in terms of intensity and color saturation. The Persians also had incredible skill in hand-knotting and dyeing techniques, which can be equaled, at best, today.

## From where do you source your yarn and weavers?

Turkey is my main love. I've been going to the villages in western Turkey since the 1980s. India is number two, and we do a little bit of specialist work in Nepal.

## Any recent collaborations?

David Weeks and I have both worked with Ralph Pucci, but I didn't realize until recently that David's background is in painting. So his aesthetic translates well into rugs. And we have a Louise Bourgeois Berber rug going to market in 2013 with a collision of words around its edge.



Farr was drawn to David Weeks's patterns—based on the recognizable shapes of Weeks's lighting—for their "strong graphic element and color schemes" (right, in the Ralph Pucci showroom in New York City). Also new for 2013 is "Rei" (left) and a spare and square limited edition by Sir Terry Frost (above).

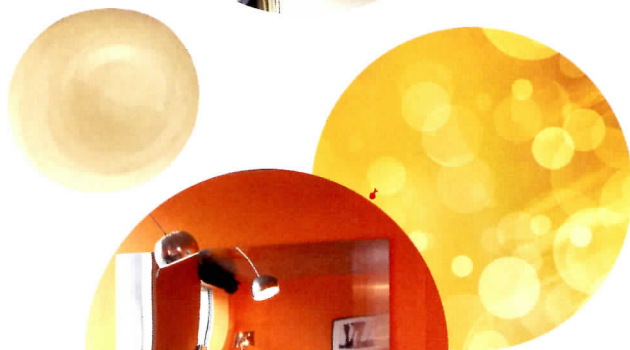


Portrait by Riccardo Vecchio





Color, liberated.



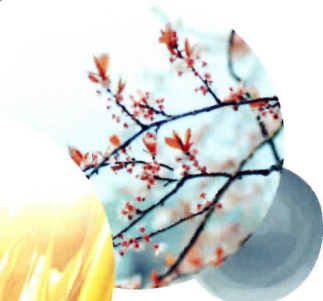
Light, activated.



Room, captivated.

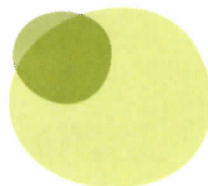


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# Aviation Preservation



In the 1950s, Canada's Department of Transport commissioned a modernist makeover for a tiny international air hub in Newfoundland, a design that has proven as timeless as it was trendsetting.

2032 →



In the early days of transatlantic travel, flights had to stop to refuel. Gander, Newfoundland, a tiny town in Canada's easternmost province, was geographically situated to step up. Halfway between New York and London, Gander's airport became known in the late 1950s as the "cross-roads of the world."

Since anyone flying to Europe had to stop there, and because it was mostly the wealthy traveling by air in those days, Gander welcomed a veritable who's who of 20th-century politicians, scientists, entertainers, and royalty. The Kennedys were regulars. Sinatra tried to cut in line at the bar and was told to wait his turn by fair-minded Newfoundlanders. Airport staff chitchatted with the Beatles and Albert Einstein. Marilyn Stuckless, who worked at the airport for decades, recalls that as a teen she and her friends hung out at the airport "just to watch all the

The international transit lounge at Gander Airport has retained its mid-century Robin Bush seating and Mondrianesque terrazzo floor. Senior curator Rachel Gotlieb from the Gardiner Museum in Toronto says that selecting such modern trimmings for the point-of-entry "was the beginning of a long march to show that Canada was a progressive nation."



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Gander's lounge sports a 69-foot-long, 12-foot-tall mural by Canadian artist Kenneth Lochhead (bottom), overlooked by Christen Sorensen armchairs.

One of the airport's main features (below) was the waiting room in which passengers could relax during stopovers without going through customs.

people." She remembers the time Fidel Castro and his entourage borrowed their toboggans so they could try sledding in the snow.

Yet, Gander's airport has another legacy besides its VIP guest book: its look. With so many jet-setters arriving in Gander, government officials, realizing that the airport's lounge might be the only part of Canada many travelers would see, decided to make it a beacon of a stylish, forward-looking country. Chairs by the world's leading modernists—Charles and Ray Eames, Arne Jacobsen, and Canadian designer Robin Bush—contributed to this maritime town's cutting-edge airport design. "Even in the day, we knew this was something unique," says Stuckless.

By the late 1960s, modern jet design made midflight refueling unnecessary, and Gander became something of a footnote in aviation history. Today, the airport is used mostly for private planes, but the departures lounge remains virtually unchanged as if time has stood still.

Thanks to the Fogo Island Arts Corporation (FIAC), however—a newly created arts residency on nearby Fogo Island, whose remote location requires visitors to pass through the old airport—it is becoming a household name to a new generation of design lovers. "We tell visitors that it's like time standing still," says FIAC spokesperson Kathleen Crotty, "and something they should treat themselves to seeing." —*Karen Burshtein*





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# Gilding the Lilypad



Make restrained neutrals pop by adding a mix of high-end items, from a reissued 1920s side table with hidden compartments to wallpaper trimmed in bronze. Plus: new work from the late Eva Zeisel.



**A** Summer and Spring pendant lamps by Eva Zeisel for Leucos. One of the last projects completed before Eva Zeisel's death at age 105, this is also her first-ever lighting collection. In addition to the pendants, both silhouettes are available in table and sconce versions. [leucos.usa.com](http://leucos.usa.com) • **B** Carved Ogee wallpaper by

Karla Pruitt for Hygge & West [hyggeandwest.com](http://hyggeandwest.com) • **C** Day Bed One with Naturalmat mattress covered in Scottish wool by Another Country [anothercountry.com](http://anothercountry.com) • **D** Cupboard of Secrets by Jean-Michel Frank for Hermès. To launch its home division, the venerable French fashion house reissued a collection designed

by minimalist 1920s decorator Jean-Michel Frank. This nesting-box side table sports an intricate yet restrained finish of natural rye straw marquetry. [usa.hermes.com](http://usa.hermes.com) • **E** Foldo lamp by THINKK Studio [thinkk-studio.com](http://thinkk-studio.com) • **F** Mantis Desk by Samuel Wilkinson for Case Furniture [dwr.com](http://dwr.com)



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# Forever Modern



In our February 2013 issue, we looked back at the mid-century majesty of Palm Springs, California. Here, we report on today's design scene, one that nods to the town's postwar masters but looks squarely to the future.



The Saguario

## Stay a While

The most innovative design in town isn't necessarily in that tract of William Krisel homes. Here's our guide to what design fans should check out before they check in.

### The Saguario

As good an example as any of what a fresh coat of paint and a little ingenuity—from architects Stamberg Aferiat—can do for a crummy old Holiday Inn, the Saguario is the latest addition to Palm Springs's clutch of modern hotels. In keeping with its humble former incarnation, the Saguario won't break the bank either—rooms cost as little as \$99. Which means you'll have a few extra bones to happily spend on the astounding guacamole at hotel bar, El Jefe; a meal at Iron Chef Jose Garces's restaurant Tinto; or a drink at the might-as-well-be-done-by-Barragán pool.

[jdvhotels.com/hotels/riverside/saguaro\\_palm Springs](http://jdvhotels.com/hotels/riverside/saguaro_palm Springs)

1800 E. Palm Canyon Dr.  
877-808-2439

### Horizon Hotel

Designed by one of the stars of Palm Springs modernism, William F. Cody, the Horizon Hotel began its life in 1952 as a private retreat for hotel owner and television producer Jack Wrather. It was made into a hotel in the late 1950s, and in its current incarnation, Cody's mid-century magic remains intact.

[thehorizonhotel.com](http://thehorizonhotel.com)  
1050 E. Palm Canyon Dr.  
800-377-7855

### Ace Hotel & Swim Club

The brass at the Ace Hotel & Swim Club describes the vibe of its very hip Palm Springs location as what would happen if the production designer for *Easy Rider* headed out to the desert to do a hotel. Odds of actually finding Peter Fonda at this genuinely cool renovation of a motel? So-so. Odds of finding a dozen young women from West Hollywood dressed like Stevie Nicks? High.

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## The Grand Tour

With literally thousands of modern buildings to see in Palm Springs, you're best off getting a little help charting your course. Here are the three best ways not to keep winding up at the Sinatra House.

### Get on the Bus

During Palm Springs Modernism Week, one of the hottest tickets in town is for the architectural bus tours. Tours run twice daily and feature both contemporary and mid-century designs, so climb aboard for an open-air, double-decker view of the town's modern mania. [modernismweek.com/bus-tours](http://modernismweek.com/bus-tours)

### Yes We Van

For a private tour, you simply can't do better than guide, historian, scholar, and general mensch Robert Imber. A staggering wealth of knowledge behind the wheel of an aging minivan, Imber offers a robust three-hour private tour for \$75 per head. [palm Springsmodern tours.com](http://palm Springsmodern tours.com)

### Phone Homes

Yet another reason to stay obsessed with your smartphone is the Palm Springs Modern: Mid-Century Architecture Tours app from *Palm Springs Life*. With over 80 buildings listed and the chance to customize your own tour, this app is an architecture geek's dream. [palm Springslife.com](http://palm Springslife.com)





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## It Belongs in a Museum

Some seven years after she set out to recast the Santa Fe Federal Savings and Loan building as the Palm Springs Art Museum's new Architecture and Design Center, Edwards Harris Pavilion, curator Sidney Williams can start to see the light at the end of the tunnel. "The project is a rehabilitation, strictly speaking," she says of the restoration plan Marmol Radziner designed pro bono for the 1961 structure, an International Style pavilion whose recent designation as a local historic site saved it from becoming a condo and restaurant complex. Set to open in spring 2014, the building will house exhibition space, an archive, study space, curatorial offices, and storage for the museum's considerable architecture and design collection. For Williams, though, the glass box right on Palm Springs's main drag is as much a jewel of civic architecture as it is a family heirloom: It was designed, after all, by her late father-in-law and local lion, E. Stewart Williams. [psmuseum.org](http://psmuseum.org)

Illustration by Alexandra Compain-Tisser

## WHAT'S UP, JACQUES?

Gearing up for its eighth year, Palm Springs Modernism Week runs February 14 through 24 and encompasses lectures, expos, architecture tours, and more than a few cocktail parties. We asked chairman Jacques Caussin about the event and what it means for the city.



**You're almost a decade into this show now. How did it start?**

In 2001, I was a consultant on the creation of the Palm Springs Modernism Show, which was an exhibition at the convention center. The Palm Springs Art Museum was doing an annual symposium as well, so in 2006 we combined the

two, putting the show on one weekend and the symposium on the next and filling a week of programming in between.

**Is the week really just a celebration of design in all its forms, or do you have other aims?**

One of the reasons for Modernism Week was to use the vintage architecture we have so much of here in Palm Springs as a kind of marketing tool to help the preservation movement. We created an event that can only be done in Palm Springs, and people from all over the world have really embraced it. It's definitely all part of the rebranding of the city over the last ten years.

**Is there anything new and notable this year at Modernism Week?**

Well, nearly all the speakers who come and present at our 15 to 20 lectures. I think we've got only one repeat from last year. We're also continuing our prefab showcase. Last year was the first time we did it, and we had one prefab home. This year we have three or four, and though that end of things is totally contemporary, it is the natural continuation of the vintage architecture you find in Palm Springs.



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# Movin' on Uptown

Work your way up North Palm Canyon Drive, and you'll hit the highest concentration of modern shopping and dining in Palm Springs. The Uptown Design District brims over with contemporary and mid-century design, a fantastically colorful trio of boutiques from local star Trina Turk, toothsome California fare from Jake's and Trio, and the high-design concept shop Raymond | Lawrence. Trading yesteryear's kitsch for today's sophistication, the savvy design shopper can't afford to miss these few blocks.



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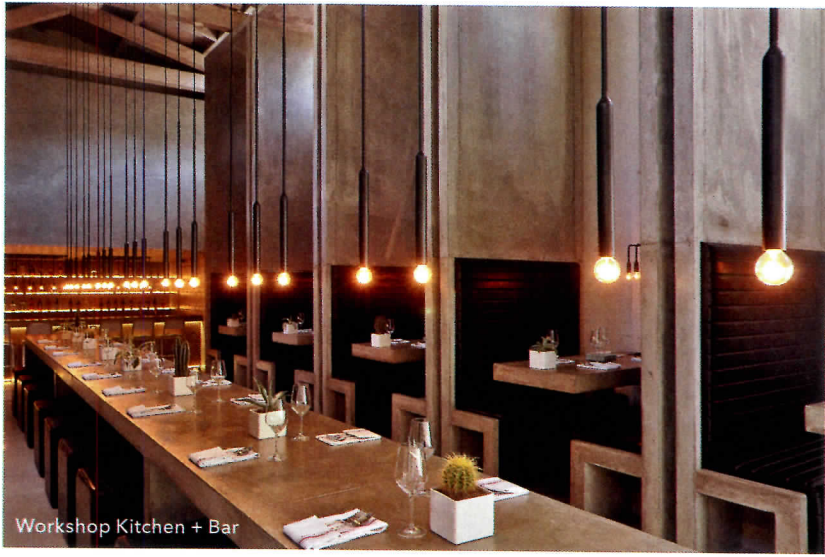
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[trinaturk.com](http://trinaturk.com)
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- 8 Trio**  
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[triopalmsprings.com](http://triopalmsprings.com)

### All Hale

If any architects deserve credit for sprucing up the 800 block of North Palm Canyon Drive, it's the Los Angeles-based firm Rios Clementi Hale Studios. Their 2008 renovation of the El Paseo building, a circa-1926 shopping complex, has paved the way for some of the best retail in town. NotNeutral, the company's product-design arm, has a cheerful shop in El Paseo; Boulevard sells chic decor; and Christopher Anthony offers a selection of mid-century housewares. [rchstudios.com](http://rchstudios.com)



Workshop Kitchen + Bar

### Worked Up

Opened in September 2012, Workshop Kitchen + Bar skips the local martini-soaked retro chic in favor of something far rarer in Palm Springs: an industrially inclined interior by Soma Architects, replete with 27-foot-high ceilings, soaring concrete booths, and the first American lighting installation from the Beirut, Lebanon-based firm PSLab. Design aside, you'll also want to order chef Michael Beckman's flawless rib eye.



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# Something Old, Something New

Architect William Massie built a hybrid prefab home for vintage retailer Greg Wooten, who handled the interiors. In the living room is a 1950s Franco Albini rattan chair, a Crate chair designed by Gerrit Rietveld in 1934, and a 1970s sofa by Edward Axel Roffman. The tall ceramic piece is by Bruno Gambino.



**For a vintage design dealer seeking a respite from the city, architect William Massie conceptualized a mostly prefab home around a carefully curated furniture collection in upstate New York.**



**Let It Breathe**

"I made a very conscious decision, when I realized that the house with nothing in it was such a fantastic work of art," says Greg Wooten, "to go out of my way to pull back and only select pieces that complemented the architecture and would allow both the house and the furniture to breathe."

The place is furnished minimally with vintage finds he chose for the rooms over time.

As told to Erika Heet  
Photos by Karina Tengberg

A decade ago, musician and vintage furniture purveyor Greg Wooten began looking for a quiet place where he could escape from New York City. He found a five-acre parcel upstate in the town of Milan and called upon architect William Massie to create something unique. Massie—currently head of the architecture department and an artist-in-residence at Cranbrook Academy of Art in Bloomfield Hills, Michigan—answered with what he calls a "site-driven, 90-percent-prefab social environment, built with Greg's collection of eccentric, beautiful modernist furniture in mind." As such, the 2,300-square-foot layout is open (with plenty of floor space for guests who wish to crash there) and enveloped in warm wood panels that embrace Wooten's well-edited furnishings. "Every piece had to really matter," says Wooten. "Most of those pieces have a story, and often that story relates to a friend or an experience. If it wasn't something created by an artist or designer friend, it's the one thing I brought home with me on the plane from Italy or the flea market in Tokyo." Though Wooten has since relocated to Los Angeles, where he recently opened the Window—a shop specializing in 20th-century furniture and objects—he gets back to the house as often as he can. ▶





**Greg Wooten:** It wasn't long after 9/11, and the city felt dark and almost scary. That inspired the idea of having a more tranquil place to spend some time. I had some friends in upstate New York, and I had been exposed to the pocket of paradise that is the Hudson River Valley, so I started looking near there. I was lucky enough to stumble onto this land, which is a really special place.

After I bought the land, a friend introduced me to a young architect, Bill Massie, and we found that we were immediately on the same page. We both love simple materials, and we share a love for Case Study houses. I knew I wanted concrete slab floors, radiant heat, massive expanses of glass, a very open plan, and I love steel, concrete, and plywood. Bill took the design to a whole other level with these fantastic curved concrete walls and what we call the "shower tower of power." Since there was no budget for a two-story building, and there's

an incredible seasonal view of the Catskills, Bill designed a periscope inside the master bedroom's shower from which you can see the landscape. On this house, Bill was doing experimental things that were technologically cutting edge, things that he hadn't tried out before. That contributed to the house's design being very unique. It's almost like a big sculpture.

The house quickly became known as the Skull, not so much for its appearance but for the alphabetic translation of its phone number. But people say that the curved concrete wall resembles part of a skull, and the name has really stuck. That concrete continues inside, and it creates the feeling you get from looking at a Richard Serra sculpture—brutalist, in a way. As a rectilinear, minimalist structure with so much concrete, it could have been just another cold, modernist box. But Bill radiused the corners—so it

**Curtain Call**

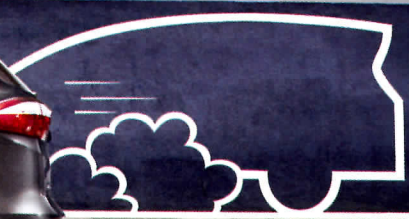
"Materials were a major consideration in this house," says Massie, who created a curtain wall with steel supports adorned with sandwiched layers of birch plywood and amber acrylic (above left). "When light enters that wall, the layers of acrylic allow it to come through and glow—it's really quite beautiful," says Massie, who added the same acrylic for the thin window at the end. "That plays off the yellows in the Gambone ceramics and the Eames storage unit," notes Wooten.

"It has a surreal element," says Wooten (top) of the house, nicknamed the Skull. In the snow, the building (above) blends into the landscape. Its tallest form holds a periscope. Inside, Guido Gambone ceramics brighten the living area (above left).

**Curves Ahead**

"If you look closely at the concrete wall (above), the curvature is based on one really simple formal move," says Massie. "In front, the roof is about 11 feet high, and in back, about 9 feet. If you could imagine just pinching the back of the building, that linear distance would have to go somewhere, hence the curve." That arc continues inside as the wall nearest to the guest sleeping area. "It's really interesting to feel that wall dimpling toward you," says Wooten. "It changes as you walk from the bedroom to the guest bath—it starts with a dramatic curve and gradually flattens out."





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## MY HOUSE



### Puzzle Peace

"Since Greg's furniture is predominantly wood, we chose to make the interior all wood," says Massie. "We used laser-cut mahogany and cherry plywood with jigsaw edges (left) to make the house more like a cabin—albeit a very modern one. This puzzle piece motif is something that I've done in every project before and after this one—it's a different way of having surfaces come together without having to abide by a modernist rule of panels. We can snap the whole thing together with eccentric uniformity, and it's really simple."



Wooten anchored the kitchen (above) with a faux-bois coatrack from France. He handpicked every piece in the house, such as the 1955 Medea chair by Vittorio Nobili (above right), near which he placed an abandoned bird's nest he found on the property. The table in the dining area (right) was found in Venice, California, and the geometric table is a prototype by Arik Levy.

almost feels like a ship inside—and introduced the puzzle joinery for the interior walls, which softens that hardness.

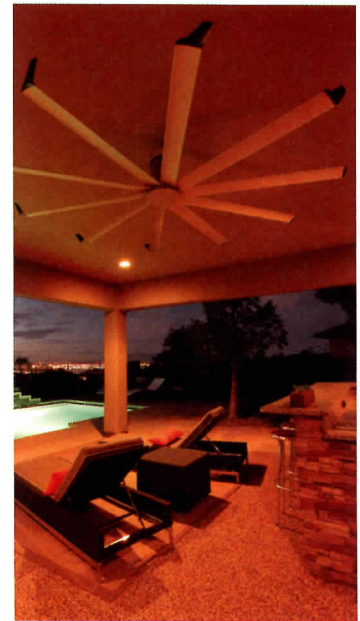
Given what I do for a living, it would have felt wrong not to have a vintage element incorporated into the architecture. I had a one-of-a-kind screen Don Drumm made in the 1960s for an Ohio department store—I bought it before the notion of this house even existed. For a while, I had

halfheartedly displayed it in my shop, hoping it would eventually end up at my house. I showed it to Bill and asked him to integrate it, and he immediately got it. Then he came up with what I think is a perfect use: He mounted it on a center pivot on the back porch, off my bedroom. With its leaf motifs, it serves as a transition between nature and the man-made world.

Each piece in the house has some special significance. There's an Eames

chair covered in layers of a swirling, acrylic gloss—it was a housewarming gift, made by an artist friend named Jim Oliveira. The other Eames chair I bought from Gerard O'Brien of Reform Gallery—it's a very early production Zenith shell chair. The Eames geeks who have visited have different theories on the production date. The bar stools were custom-designed by Jonathan Nesci of Hale. He said, "I'd love to produce something for your





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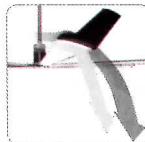


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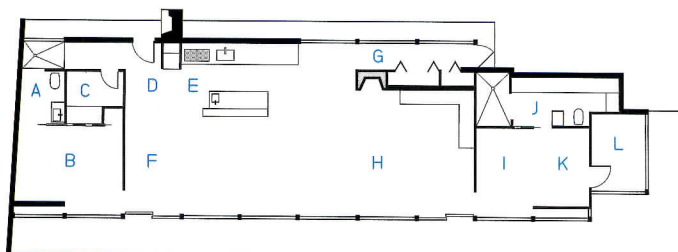
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Wooten House Floor Plan

- A Bathroom
- B Bedroom
- C Laundry
- D Entrance
- E Kitchen
- F Dining Area
- G Hall
- H Living Area
- I Master Bedroom
- J Master Bathroom
- K Master Sitting Area
- L Porch



A Gaetano Pesce wall lamp presides over a sleeping area (far left), while an early Eames Zenith chair occupies a corner of the space (left). "Oftentimes I'm not looking for the most valuable or historically important object," notes Wooten. "Usually it speaks to me and I know it's something I want to see when I go to bed and when I wake up."

house," so he made these powder-coated aluminum stools for me. A lot of time gets spent on those stools.

On my buying trips to Italy, I became friends with Bruno Gambone, the son of ceramist Guido Gambone. The more colorful pieces in the house are by Guido, and the brown-and-white piece is by Bruno. I bought it from him personally at his studio in Florence. I showed him photos of the house under construction, and he loved knowing that one of his pieces was going back to this modern space, where it would live alongside his dad's work.

The dining table we found at Tortoise on Abbot Kinney Boulevard in Venice, California; it was living in the courtyard there, and the owner, Taku Shinomoto, reluctantly agreed to sell it. I assured him it was going

to a fantastic modernist home back East. When I see the table in the house, it feels so architecturally inspired, and so many people ask if the architect who designed the house also designed the table. It worked out so beautifully. It's the heart of where all the socializing happens.

When I think about the things in the house, there are vintage pieces I have hand-selected, but most of what lives there are gifts from people who have spent time at and enjoyed the Skull. It's a cyclic thing—they've given a little something of themselves to the house. I can connect the dots between all the pieces and create a map of my years of searching for things and connecting with people. It's really cool to look around the house and see all the stories. ■■■

**On the Down Low**

For one of two sleeping areas flanking the main living space (above left), Wooten placed tatami from Miya Shoji on the cork floor. "With the radiant heating system, it's fantastic to be in this glass box looking out at a blizzard, walking barefoot on the warm floor," he says. "Tatami are not for everyone, but they are really comfy to me. Before we built the house, I stayed at a traditional bed-and-breakfast in Kyoto, Japan, and had one of the best nights of sleep ever, so I decided I wanted to do that style of bed. On top is a 150-year-old Japanese denim patchwork quilt I bought from a friend who took me to Japan. I've always admired Japanese design—Noguchi is one of my favorites—so I was inspired to have that spirit in the house." [miyashoji.com](http://miyashoji.com)

**Screen Play**

Wooten asked Massie to incorporate a 1960s steel screen by Don Drumm (above) into the house; Massie placed it on a central pivot so it acts as a gate, a privacy barrier, and an architectural gesture. "We actually changed the whole roofline of the porch to accommodate the screen being able to pivot," says Massie. "The screen also allowed the building to have an immediate history." [dondrummstudios.com](http://dondrummstudios.com)



california sofa



soho wood



lady

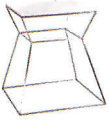


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# Inside Addition

*Restrained by local building code, architect Michael O'Sullivan forwent a flashy facade on this new Auckland, New Zealand, home, saving the fireworks for the interior.*



By Jeremy Hansen  
Photos by Emily Andrews

**Project:** Wood Home  
**Architect:** Bull/O'Sullivan  
Architecture Limited  
**Location:** Auckland, New Zealand

In the kitchen, the showstopping ceiling's herringbone pattern is echoed by the terra-cotta tiles on the floor. Architect Michael O'Sullivan, who designed the steel-and-glass kitchen cabinets, the table, and the pendant lights (made by Lava Glass), further amped up the richness of the room by specifying an onyx kitchen island. Interior designer Yvette Jay, a collaborator and classmate of O'Sullivan, kept her material palette "tight and limited. I had to restrict myself so that everything here ties in with the architecture." ■





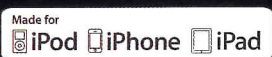
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Adjacent to the main living area sits a snug lounge that looks out through mullioned windows onto a swimming pool. The room features a CH25 easy chair and a CH008 coffee table, both by Hans J. Wegner for Carl Hansen & Son, and a Mags modular sofa by Hay Studios, all of which are from Auckland's Corporate Culture and were chosen by Jay and resident Jes Wood. The vase is by New Zealand potters Bruce and Estelle Martin, and the carpet (in Citrine) is from the Lees' Truth in Color range. ▶▶





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## BACKSTORY

O'Sullivan designed the ceiling "to have a knitted or woven quality like that of wool or silk." It dives down over the kitchen and dining area, eventually reaching a point at the entry that is low enough to touch. Here, resident Jes Wood leans against the onyx kitchen island while her daughter Ruby hangs out. Replica Jean Prouvé chairs surround the dining table; a vase by Bruce and Estelle Martin for Kamaka Pottery sits on top. The Reel table under the television is by Atelier Oi for B&B Italia. ▶





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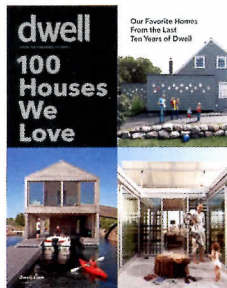
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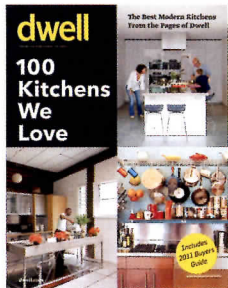
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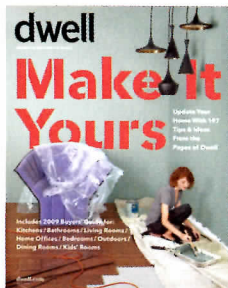
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O'Sullivan's blown-glass pendant lights make another appearance in the living area, where a kauri-plywood wall showcases a piece by artist Martin Poppelwell. An Ipsilon side table by Rodrigo Torres for Poliform rests beneath the artwork and a Jiff side table by Flexform sits next to the sofa. The patterned pillow is made from fabric from Jim Thompson's Illusion range, while the solid one is from Rubelli's James Dean range, both from Auckland's Atelier Textiles. "Any colors that I brought into the house reflected the colors of the natural materials the architect had used," says Jay. "No hot pinks!" ■■■





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What Starts Here Continues Where



With the help of architect Bart Lens, Veerle Wenes and Bob Christiaens merged a 19th-century building with a 1970s one to create a combined home and art gallery in Antwerp. Images by Raw Color hang in a room upstairs (right). In the dining room downstairs (below), Wenes entertains family, friends, and gallery visitors. The yellow chair is by Jens Fager.





# MIX MASTER

BOTH A GALLERY AND A RESIDENCE,  
AN ANTWERP HOME REDEFINES THE  
BOUNDARIES BETWEEN PUBLIC AND  
PRIVATE, ART AND INTERIOR DESIGN.



By Jaime Gillin  
Photos by Tim Van de Velde

Project: Wenes Residence and Gallery  
Architect: Bart Lens  
Location: Antwerp, Belgium









Wenes incorporated artful furnishings into the private spaces: In the living room (opposite), a leather chair by Maarten Van Severen is beneath a lamp by his son, Hannes Van Severen, of design duo Muller Van Severen. The room also contains a sofa by Flexform, cushions from textile firm Chevalier Masson, a Jens Fager candelabra, and a painting by Roger Raveel (left). An installation by Willem Cole hangs in the gallery (below), which leads to an open stairway to the office and private bedrooms upstairs.

**Veerle Wenes has always been interested in hybrid creations, in the blending of disciplines.** When she was invited in 2009 to cocurate an exhibition at Belgium's Musée des Arts Contemporains, she opted to display "very well-known artists alongside unknown designers." The resulting show was a revelation for her. "Design and art and architecture have had a bad relationship for much of the past 50 or 60 years," says Wenes. "There was a time in the art deco period where they combined more easily."

To encourage more genre-crossing activity in the 21st century, Wenes, an architect by training, decided to open Valerie Traan. It was a new kind of gallery for Belgium, one that Wenes says would exist "to mix all these worlds, and to ask architects to make furniture and designers to break out of their own sector and do other things." She also wanted to create a home for herself and her husband, Bob Christiaens, that was physically and psychically connected to her gallery. "I didn't just want a huge white place to show things," she says. "I wanted to combine my private life and my work." After searching for two years for "the right space, with the right atmosphere," she found a promising listing in central Antwerp, in a neighborhood "where brasseries come together with shops, where old and young and poor and rich all combine."

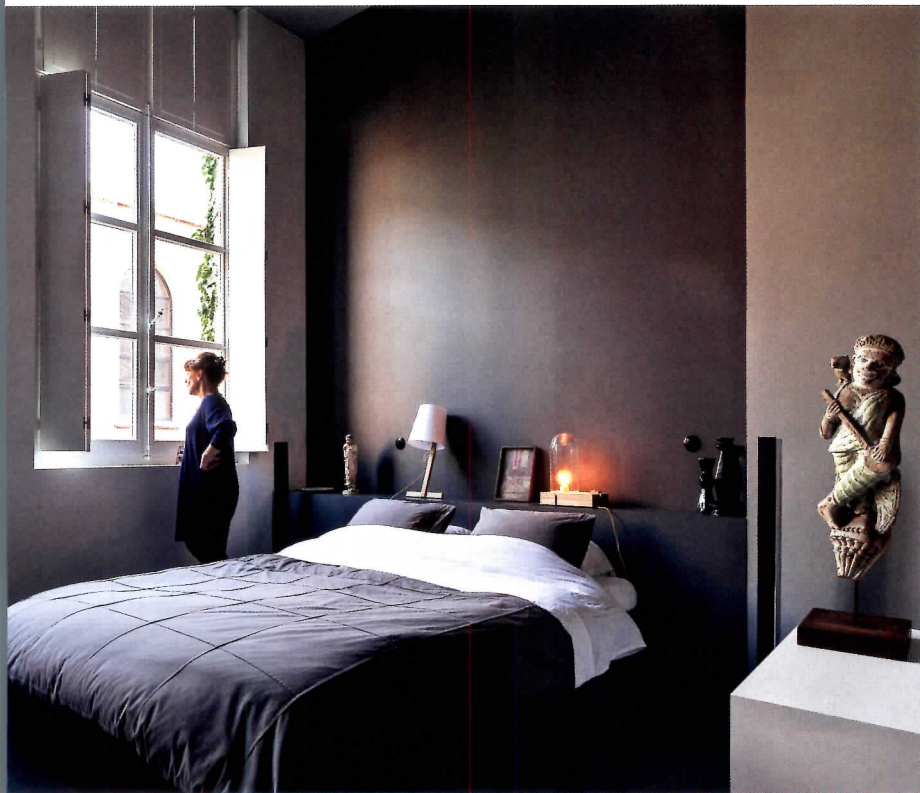
The property itself was an odd brew, half of it dating from the 19th century and the other half from 1979, with a spacious brick-floored atrium and two outdoor courtyards. It was in bad shape, with cracked PVC windows and ivy growing through the walls, but Wenes's keen eye immediately saw the possibilities. Though it would be a challenge to transform the raw space into a house, "I decided I couldn't wait another two or three years to finish a renovation," she says. "I was 54, so I said: We have to do this immediately—it's now or never." She hired Bart Lens, an architect with experience both restoring old buildings and designing contemporary structures, and, to lend extra urgency to her self-imposed deadline, she set—and published—the date of her first gallery exhibition: November 2010, just 11 months away. ▶







“PEOPLE SHOULD CHOOSE OBJECTS FOR THEIR HOME WITH PASSION, LOVE, AND EMOTION. YOU MUST GIVE YOUR INTERIOR SOME TIME TO GROW WITH YOUR EXPERIENCES. LET IT BE A COMBINATION OF IMPORTANT DISCOVERIES FROM YOUR OWN LIFE.” —RESIDENT VEERLE WENES



Wenes and Lens conceptualized a gradation of white to gray hues for the walls of the 1,500-square-foot gallery into the 4,000-square-foot home, culminating in a deep gray for the master bedroom (above). The room is reserved for meaningful pieces from

the couple's collection, such as a figure they found at a market in Beijing and lamps by artists Wenes represents. The main rooms include an art nook (top), an installation by d'Hanis & Lachaert (above right), and a bookshelf by Muller Van Severen (right).





Wenes asked artists from Studio Simple to devise an imaginative storage solution for the bathroom. Starting at one end of the room and working their way across, the team assembled chests and cabinets found at a thrift shop and painted them all white. "It's like a mosaic," says Wenes. "It's a very personalized concept—I feel like it's my bathroom."

"It was a bit stressful," admits Lens. "There was no time for reflection." His approach to the renovation, therefore, was straightforward. He aimed to keep as much of the original character of the space as possible while replacing the old windows with modern ones, adding walls to increase display space in the gallery, and installing a monumental white pivoting door to provide access from the street.

Today, when you enter the gallery, a low-ceilinged entrance corridor leads to a soaring multilevel exhibition space. To the right is the ground floor of Wenes's home, which consists of a living room, a

dining area that doubles as a reception space during exhibition openings, and a glass-walled kitchen that overlooks the gallery's central hall. Upstairs, accessible via a spiral staircase or small elevator (a requirement by Wenes, who wanted to ensure that she and Christiaens could live there for the rest of their lives), is a master bedroom, bathroom, dressing room, and, under a glass cupola, a small guest room.

Throughout their living space are useful everyday objects by artists and designers Wenes represents, including colorful abstract cutting boards, metal trivets, and sculptural floor lamps by Muller Van **®**

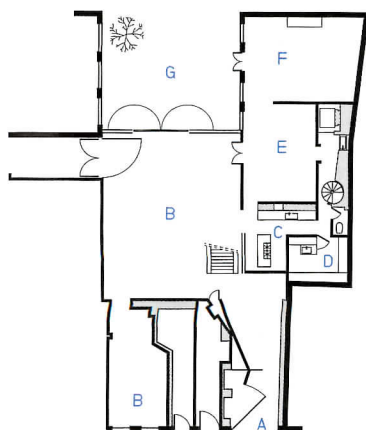


“THERE WAS TOO MUCH VISUAL  
POLLUTION DISTURBING  
THE SIMPLICITY. THE GOAL  
WAS TO ALLOW THE EXISTING  
BUILDINGS TO WORK WITHIN  
A TOTALLY NEW PROGRAM,  
EACH STILL DISTINGUISHABLE  
BY ITS OWN DESTINY.”  
—ARCHITECT BART LENS

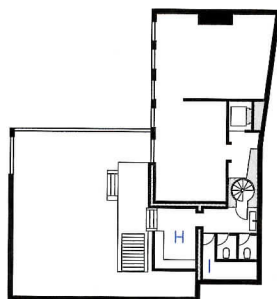




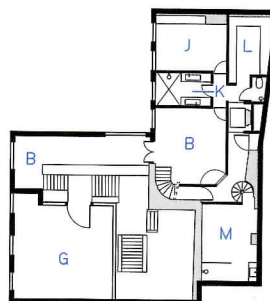
First Floor



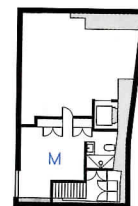
Landing



Second Floor



Third Floor



Wenes Residence and Gallery Floor Plan

- A Entrance
- B Gallery
- C Kitchen
- D Scullery
- E Dining Room
- F Living Room
- G Courtyard
- H Office
- I Bathroom
- J Master Bedroom
- K Master Bathroom
- L Dressing Room
- M Bedroom

Three afternoons a week, Wenes opens the gallery (opposite) and “my private space belongs to the public,” she says. On the box is a piece by Tamara Van San. Wenes chose to keep the original brick floors to tie the older building to its past. The kitchen (above right), which the architect tucked into the back of the house, contains wooden cutting boards by Studio Simple and knives by Studio Simple and Antoine Van Loocke (right).

Severen; wooden knives by Studio Simple and Antoine Van Loocke; and a storage system, consisting of hooks and ropes, by the textile artist Diane Steverlynck and her workmates. Though these pieces are all available for purchase through Wenes’s gallery, she is quick to point out that her home is not a glorified showroom. “Collectors like to see the pieces in my own home—it helps convince them of the quality of the work—but it’s not a strategy,” she says. “I simply surround myself with pieces I like.”

Thanks to the swift work of both Lens and Wenes, the rehabbed gallery opened on time, with an exhibition unveiling Wenes’s design-meets-art-meets-functional-objects concept. The pieces on view ranged from photo-realistic fabric vegetables by Dutch duo Scholten & Baijings to copper office-supply sculptures by Belgian designer Bram Boo. As Wenes had hoped, visitors moved easily between the gallery space and her own dining room table, where she poured coffee and chatted informally about the work on display. Today, she’s on her tenth exhibition, comprising a suite of objects and installations that explore the meaning of color. In between shows, she often co-opts the central gallery space, employing it as an extended dining room for family get-togethers.

Perhaps the best embodiment of Wenes’s approach to her living space, however, is in a room few visitors see: the bathroom. “I did not want a minimalist bathroom but one with emotion and surprising hidden places,” she says. So she commissioned Ann Vereecken and Jeroen Worst of Studio Simple to transform a fleet of cheap vintage cabinets, mirrors, and dressers picked up at a thrift shop into an installation that spans three walls. They painted everything white and arranged the pieces in a random array. The agglomeration is equal parts art and—some quick snooping reveals—a highly practical piece of furniture, sheltering towels, jewelry, and bathroom supplies. It exemplifies Wenes’s credo: “To combine work and not-work, and to live between house and gallery.” ■■■





# QUEEN OF THE HILL

*Thanks to a contemporary interior that she's been updating for a decade, modern architect Abigail Turin has learned to love her traditional 1925 San Francisco home.*

**By** Andy Isaacson  
**Photos by** Justin Fantl

**Project:** Gans Turin Residence  
**Architect:** Kallos Turin  
**Location:** San Francisco, California





**"I LOVED HAVING MYSELF AS A CLIENT—  
MUCH EASIER TO TAKE A RISK."  
—ABIGAIL TURIN**



Architect Abigail Turin (opposite) added a dose of color to her black-and-white bedroom with a Rainbow chair by Patrick Norguet for Cappellini. The dining room's high drama is thanks to a Cellula chandelier by Nunzia Carbone and Tiziano Vudafieri, a sleek Colors table by B. Fattorini for MDF Italia, and a massive yellow painting on the wall by Polish artist Pitor Uklański. ▶▶





**"I MOVED FURNITURE AROUND CONSTANTLY AND STILL DO. AND I LEFT A NUMBER OF SPACES UNFURNISHED AND BOUGHT FURNITURE WHEN I FOUND SOMETHING I LOVED. YOU SHOULD HAVE BASE PIECES AT MOVE-IN AND THE REST SHOULD BE COLLECTED, LIKE ART." –ABIGAIL TURIN**

Turin embraced the dark in her striking living room (above)—the deep paint is Le Corbusier's 4320J from Les Couleurs Suisse. An iconic Arco lamp by Achille and Pier Giacomo Castiglioni for Flos, Charles sofas by Antonio Citterio for B&B Italia, an Extra Big Shadow floor lamp by Marcel Wanders for Cappellini, and a painting over the mantel by Martin Barré shed a little light. A highly reflective Munch table by Rodolfo Dordoni for Minotti (left) doubles the impact of the Fogg rug by Gunilla Lagerhem Ullberg for Kasthall.





# tiny little microscopes



**Architect Abigail Turin does not live in the house** that she had imagined. After coming back to San Francisco from London—where she had worked in David Chipperfield’s office—and marrying financial services executive Jonathan Gans, she set out to buy a contemporary house with pretty bay views atop Pacific Heights, the city’s loftiest address. What the pair found instead was a three-story, 1925 Italianate home with Douglas fir crown molding, arched leaded windows, and partial city views. But it had a great floor plan, a lovely silver-dollar eucalyptus enveloping the back facade, and a tranquil backyard designed by landscape architect Topher Delaney. “What tends to happen in San Francisco with renovations is that people divide up an old home’s spaces, no longer needing formal living rooms,” Turin says. “There’s a rabbit warren-ing of places—and that didn’t happen here. This house has good bones.”

Rather than indulge her impulse and strip away the home’s traditional flourishes—the French doors, baseboard trim, iron fixtures—she embraced them, creating what she calls “a dialogue between minimal detailing and a traditional backdrop.” Turin’s first modernizing moves were to undo most of the renovations done around 1970—overscaled crown molding, paneled doors—restoring the house, more or less, to its original ornamentation.

“You don’t have to stay in the language of your exterior,” Turin explains, “but you don’t have to eliminate it, either.”

Something the 40-year-old architect noticed immediately was how the house becomes brighter toward the back. So she played off that quality by embracing the dimness of the front living room, which faces the street, by painting the walls—and all the wood flooring in the house—a dark slate, the effect of which is surprisingly cozy. “A fallacy

A departure from the mod-meets-baroque dining room, Turin’s breakfast area is far more sedate. She and her daughter, Helena, have a chat at a Progetto 1 table by Monica Armani for B&B Italia surrounded by four Lia chairs by Roberto Barbieri for Zanotta. The painting behind Helena is by Ricci Albenda.





A PK 22 Easy Chair by Poul Kjaerholm for Fritz Hansen (left) adds a dash of yellow to the breakfast room. In the dining room (below), a Smoke chair by Marten Baas for Moooi keeps company with a glass-and-ceramic vase by Hella Jongerius and a mirrored steel painting by artist Michelangelo Pistoletto.



about modernism is that every space should be light," Turin says. "I don't need every space in my house to be bright and cheerful." She offset the room's somber hues with a pair of bone-colored Charles sofas by Antonio Citterio for B&B Italia. And although Turin dismantled the room's crown molding, she kept the original marble mantel and complemented it with an abstract piece by French painter Martin Barré.

"This was the moment where we latched onto the way to handle working in a traditional shell," Turin recalls. "If [the mantel] were surrounded with a chintzy fabric chair and flowers and all of that, then I think what you would be creating is a 'traditional backdrop.' But painting the wall black, with a minimalist painting above, makes [the mantel] an object like any other. It calls it out as almost a historical artifact of the original house as opposed to a decorative element."

Turin played with this mod-trad line around the house. In the dining room, a set of Smoke chairs, by Dutch designer Maarten Baas for Moooi, surrounds B. Fattorini's black glass, gloss-lacquered aluminum Colors table for MDF Italia. At first blush, the Smoke chairs look entirely conservative, but closer inspection reveals their charred and cracked wood frames. Hovering above the table, Nunzia Carbone and Tiziano Vudafieri's sleek Cellula chandelier by Anthologie Quartett dangles Swarovski crystal pendants that refract sunlight coming in through the home's southern windows. In the master bedroom, arched windows with old handles are visible behind full-height, white ripple-fold drapes.

An art-consultant friend of Turin's jokes that she's a closet classicist: After all, Turin wrote her undergraduate thesis on Palladio and her graduate thesis was on High Renaissance architecture. Perhaps Turin's now coming around; she acknowledges that working on the house was a departure from the strict minimalist principles guiding her firm, Kallos Turin (her partner Stephania Kallos heads the London office). Designing inside a traditional wrapper has changed her opinion about using older details, such as the French doors that







open from the breakfast room to a backyard patio. Designing her own home, she says, “has given [Kallos Turin] a window into doing modern in a traditional setting.”

For the most part, the house remains true to Turin’s stripped-down sensibilities. She removed all of the upper kitchen cabinets and replaced them with a strip of light-green paint that serves as a display backdrop for seven-year-old daughter Helena’s artwork. Clutter has few surfaces on which to accumulate, except for in Turin’s upstairs office and in the family den, the most casual ends of the home. On her desk sits a whimsical Oceanic lamp, by Michele de Lucchi for Memphis, a form of art criticism that offers her a reminder: “You can get tied too much to this idea of tastefulness,” she says, “and you end up with really dead spaces.”

Perhaps this credo has been best applied to Helena’s bedroom, the most playful spot in the

house. “One strategy was to confine everything behind closed doors,” Turin says. “But that’s not so much fun when you’re seven.” Instead, three Random bookcases by MDF Italia show off Helena’s colorful books, which are neatly arranged in descending order of height (her own doing, Mom points out).

Turin and Gans’s bedroom has its own kind of Oceanic lamp: a Rainbow chair by Patrick Norguet for Cappellini provides a bright moment of color in an otherwise monochromatic palette. “I wanted this all-white bedroom, but that doesn’t mean you’re a slave to it,” says Turin. Opening the windows that lead out to a narrow balcony, she and Gans look out over a canopy of avocado and banana trees and, below, into a private backyard that contains a small pool, shielded by bamboo. Beyond the treetops lie the city’s picturesque hills: not the view she’d imagined, but one she adores just the same. ■■■

Turin designed the bed, console, and side tables in the master bedroom. The room gets plenty of illumination through the windows, which she had remade to match the 1925 detailing and covered in translucent Trevira fabric curtains by Rogers and Goffigon. “They provide privacy but lots of light comes through.”









# INDUSTRIAL DESIGNER

By Arlene Hirst  
Photos by Wichmann + Bendtsen  
Styled by Helle Walsted  
Project: Tenuta San Giuseppe  
Architect: Paola Navone  
Location: Spello, Italy

**A 200-YEAR-OLD FACTORY IN  
UMBRIA IS TRANSFORMED  
INTO AN INVITING HOME BY  
DESIGNER PAOLA NAVONE.**





How do you turn an abandoned tobacco-drying plant that started life almost two centuries ago as a silkworm farm into a cossetting, appealing home? Andrea Falkner-Campi and her husband, Feliciano Campi, faced that question after they bought just such a place in Spello, a small Umbrian town about 90 miles north of Rome, in 2008.

The couple lives in Spello because that's where Feliciano's business is based: Editoriale Campi, a small publishing company, which produces a stylish almanac, *Barbanera*, which Andrea describes as a yearbook for daily good living. It's been a family business for over 250 years.

When faced with the prospect of dealing with the old, ramshackle building, Falkner-Campi was overwhelmed. "I'm now 51," she says, "I've moved several times, and I've always done the interiors myself. But I told my husband, it's too big for me. I knew what I wanted, but I didn't know how to make it happen," she explains.

Andrea, who is Austrian by birth and comes from a family of hoteliers, describes herself as a design junkie who buys design magazines in multiple languages. To find help with the project, she sat down and went through ten years of back issues. "Almost everything I loved was by Paola Navone," she says. Then, the couple visited a friend in Tuscany whose house they admired, only to discover that it had been done by Navone as well. "It was destiny," Andrea exclaims.

Paola Navone, a major figure in the world of Italian design, is known for marrying modern design with traditional handcrafts. Though she has created a wide range of products as well as

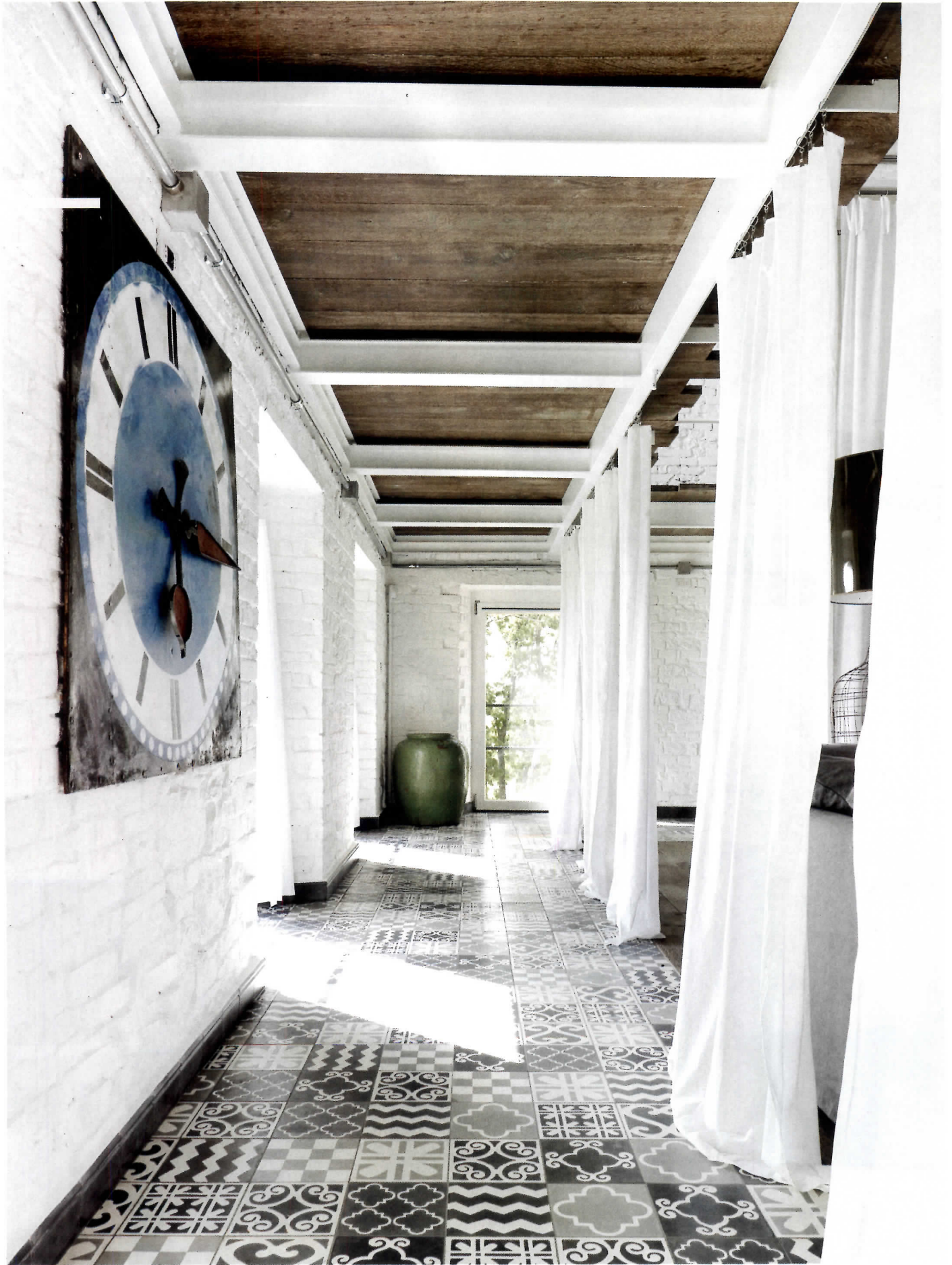
World-renowned designer Paola Navone renovated a onetime tobacco factory for Andrea Falkner-Campi (top) and her husband in Spello, Italy. For the floors in the kitchen (above left) and throughout, Navone placed hexagonal Carocim tiles of her own design. The upper level of the 5,300-square-foot space is accessed via a slender stair with reclaimed-wood treads (above).



***"THE TABLE IS SO BIG, SO IMPORTANT," SAYS PAOLA NAVONE. "YOU CAN'T MAKE A STATEMENT WITH A CHAIR."***









**“[PAOLA NAVONE] IS AN ARCHITECT, AN INTERIOR DESIGNER, A PRODUCT DESIGNER, WHO CAN DO EVERYTHING.” —ANDREA FALKNER-CAMPI**



A carpet of custom tile punctuates a corridor on the first floor (opposite). In the seating area, a trolley found at a flea market functions as the coffee table alongside an expansive Navone-designed sofa for Linteloo. Custom pendants by photographer Mark Eden Schooley hang above the dining table.







distinctive interiors for shops, hotels, and restaurants, she rarely does domestic interiors.

"I tell everyone that I'm not organized to do private projects," says the Milan-based Navone, "unless it's something special." After a call from Falkner-Campi explaining the home's unique past, she visited the space and immediately signed on. Says Navone, "It's one room over 5,300 square feet with a 30-foot-high ceiling. The challenge was how to put all the functions of a house in only one room," which was the couple's request. Navone acquiesced, making an exception for the kitchen, which is partially walled off from the rest of the loft because, explains Navone, "I hate the smell of cooking eggs."

Entering the apartment—it takes up the building's entire second and third floors; Feliciano's business offices fill the first—visitors pass by a sentry wall of lamps from Design House Stockholm on their way to the airy living-dining room with its 52 windows. Beyond, a gauzy wall of Indian cotton curtains leads to the bath.

A balcony runs the perimeter of the living-dining room, a solution Navone came up with to deal with existing structural beams, which would have been too costly to remove. "They were really ugly," she groans. The walkway, or *passerelle*, is about four feet wide. Here, an Ergofocus hanging fireplace is flanked by two Navone-designed leather armchairs for Baxter. Farther along are a library and office.

Falkner-Campi, who was totally involved in every step of the project, loved working with Navone. "Everyone said, 'Don't work with an architect.' But there was no problem. She's an architect, an interior designer, a product designer who can do everything, but she's not a 'starchitect.' Those architects just design things for themselves. I told her everything that I wanted and she listened. I loved these lamps by Mark Eden Schooley, an American photographer living in France. (They're now installed over the dining table.) And I wanted everything to be practical and easygoing. I want fabrics to be washable." She also had a fireplace, large sofa, and big cabinet on her wish list. All found a place in the plan. Falkner-Campi told Navone that her budget was limited and relates that Navone told her, "It's not a question of money but of taste."

"We picked out beautiful old tiles from Sicily for the kitchen and living room but they cost a fortune. Paola said, 'No problem. I can design something and have them made in Morocco.' She did it. In three days! And it turned out to be 70 percent cheaper."

"We gave her an overall budget. When the floors were less than we budgeted for, we could spend more on the stove. We spent more on lighting but less on fabric because I bought the fabric in India." In the end, the project came in on budget.

"She doesn't design for beauty," says Falkner-Campi. "It has to be functional. She's a wonderful cook, so she knows what a cook needs in the kitchen." Indeed, the kitchen is extremely functional, with simple, restaurant-quality appliances and one wall covered with blackboard. Navone

Opposite, clockwise from top left: A freestanding tub from the Water Monopoly; custom Carocim tile, created in Morocco; in the upper-level seating area, an Ergofocus fireplace is flanked by a pair of leather armchairs designed by Navone for Baxter; huge swaths of Indian cotton drape the vintage iron-framed bed and closet in the master bedroom. The double-height cabinets hold the residents' clothing (above right).



installed a window wall, so that the cook wouldn't be completely closed off.

The massive dining table—39 feet long, made of kauri wood thousands of years old, and designed by Mario Botta—sits on a carpet of tile.

"I didn't want to have this old wood sitting on top of parquet," says Navone. A motley assortment of chairs completes the vignette. "The table is so big, so important," explains the architect. "You can't make a statement with a chair."

The overscaled, slipcovered white sofa, a Navone design for Linteloo, is set parallel to the dining area, flanked by two armchairs. An old printer's trolley, found at a flea market, serves as a coffee table. The rest of the living space is filled with an assortment of objects the couple has amassed over the years. "I told Paola that we're not minimalists," says Falkner-Campi. "We travel a lot and bring home things, and we need places to put them." The children's chairs she collects feature prominently in the design.

The loft's bed and bath areas are equally compelling. Andrea bought an old iron-framed bed at a flea market after texting photos to Navone for approval; the bed now takes pride of place in the room, swaddled mostly in white Indian cotton.

The bathroom is a classic Navone tour de force. She created the bathroom sink, her own design for Ceramica Flaminia, and the stand is custom made from old discarded wood. The floor and the shower are tiled with more Navone-designed Moroccan tiles from Carocim. A freestanding tub from the Water Monopoly, an English company that specializes in antique tubs as well as reproductions, is installed by the white linen-curtained window.

The couple moved into the loft in March 2012. And they love being there. The cosmopolitan Falkner-Campi is quite content to live in Spello. "With my husband, I would have moved to Alaska!" ■■■





Architecture by Eric Gartner,  
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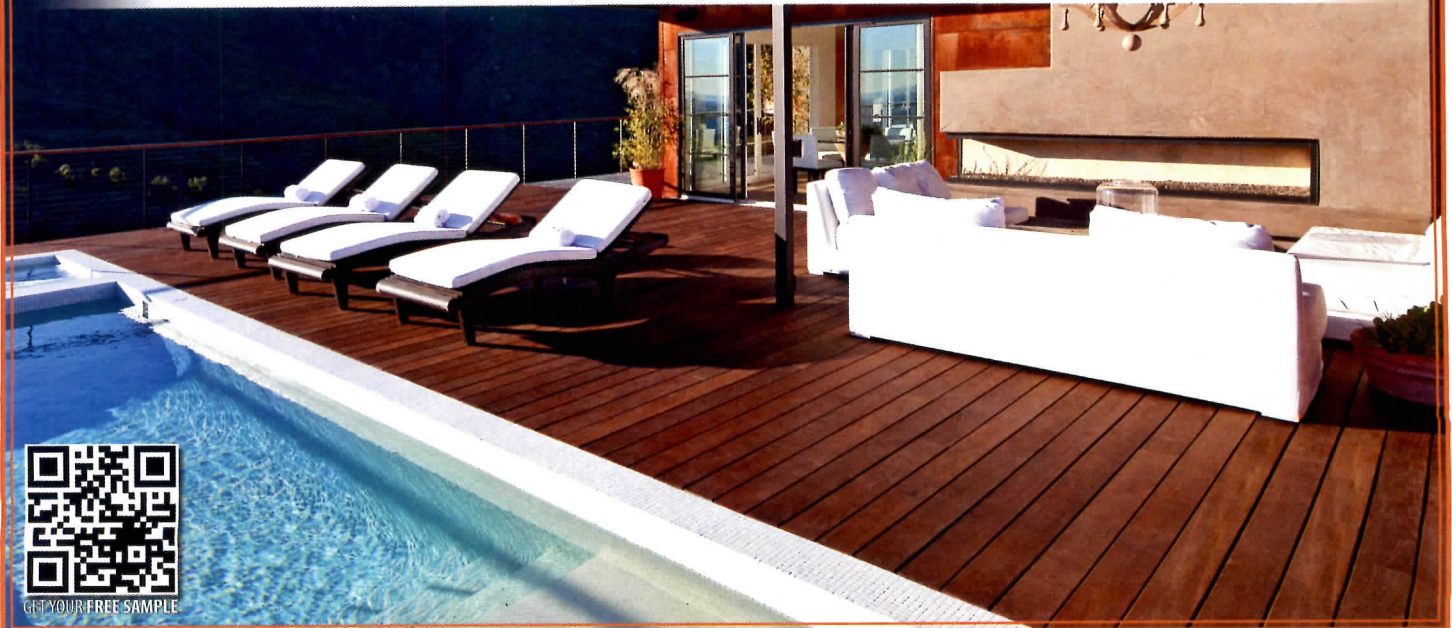
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Photos by Filippo Bamberghi

Project: Rue Vignan  
Architect: Michael Herrman  
Location: Paris, France

# Virtual Reality

**AN AMERICAN ARCHITECT IN  
PARIS EXPERIMENTS WITH CORBUSIAN  
PERCEPTIONS OF INTERIOR  
AND EXTERIOR SPACE.**





“At Rue Vignon I wanted to distort reality in order to create intriguing visions,” explains architect Michael Herrman, who renovated an 18th-century structure in Paris for himself and his family. He was inspired by an apartment created in the 1930s by Le Corbusier. The home’s interior design, featured in *Vogue* and widely celebrated, was an unusual foray into residential surrealism by Le Corbusier and his cousin, Pierre Jeanneret.

**The Parisian flat that American-born architect Michael Herrman shares with his wife, Cécile, and their 2-year-old daughter, Rose, had been nearly untouched since the 1790s, when it was built. “But I wanted to try and reveal some of its age in a fresh new context,” Herrman said.**

In his 1,500-square-foot, eighth-arrondissement space, the young architect revisited some of the same ideas Le Corbusier explored in a now-defunct 1930s Champs-Élysées penthouse and rooftop terrace built for eccentric bon vivant Charles de Beistegui. Only photographs of the work remain, but Herrman “had always been captivated by how Le Corbusier balanced the high-tech rigidity and minimalism of modernism there with the playfulness and extravagance of surrealism.”





To blur the line between indoors and outdoors, Le Corbusier surrounded the roof terrace with eye-level walls that obscured views of all but the tallest landmarks and then introduced a towering periscope—for guests ensconced in Beistegui’s living room below—to scan wide city vistas. Banks of hedges could be moved up or down electronically to hide or reveal landmarks, such as the Eiffel Tower and the Arc de Triomphe, as if—some observers have suggested—they were garniture to be rearranged on a fireplace mantel. To add to the terrace’s room-like illusion, Le Corbusier placed a faux, French baroque fireplace against one wall of the terrace and a replica of a formal wooden commode atop a “carpet” of lawn shared by an exotic parrot on a perch and gilded metal chairs. An oval framed mirror, hung above

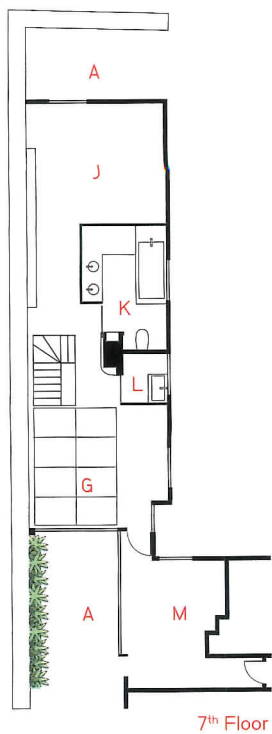
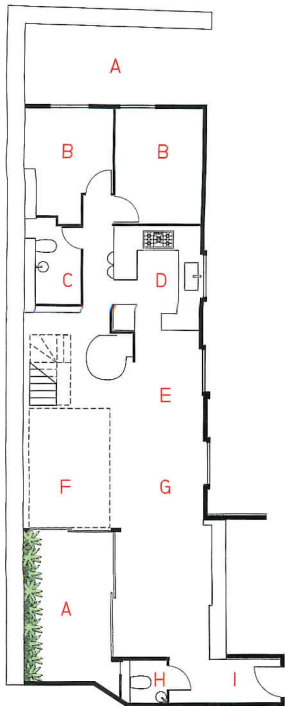
the fireplace so that it projected above the wall and against the sky, allowed viewers reflected in it to be “inside” and “outside” simultaneously.

Herrman—a Fulbright fellow and Rome Prize recipient who launched his architectural practice in France in 2005 before writing the book *Hypercontextuality: The Architecture of Displacement and Placelessness*—related easily to Le Corbusier’s attempts to disconnect viewers from the landscape. His 21st-century homage to Le Corbusier’s experiment with altered perceptions would, of course, have twists of its own.

When Herrman found his duplex space on the sixth and seventh floors, it comprised a dozen maids’ rooms stacked awkwardly under the eaves, all connected by a hallway and a service staircase. He promptly ▶

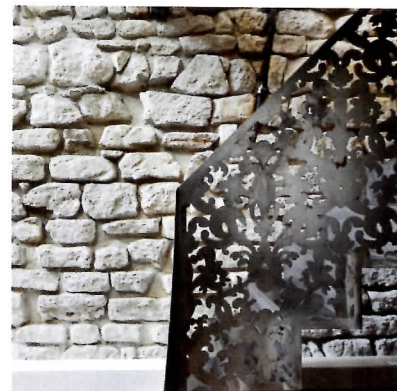
The mirror-top table in the living area is the Vanity table by Stefano Giovannoni for Magis. It’s surrounded by Naoto Fukasawa chairs (above). “The glass floor emerged as a way to visually interconnect the different spaces. It makes the living room feel twice as tall, and from the inside of the apartment on either floor you can look up and see the sky (very rare in Paris).”





Rue Vignon Floor Plan

- A Courtyard
- B Bedroom
- C Bathroom
- D Kitchen
- E Breakfast Area
- F Dining Area
- G Living Room
- H Powder Room
- I Entryway
- J Master Bedroom
- K Master Bathroom
- L Laundry Room
- M Office



embarked on a redesign: demolishing the sagging seventh floor and interior plaster and oak-frame walls to allow for larger, taller-looking rooms. Using new steel framing, he added a clear glass floor above a living-dining area to bring daylight to both levels and “to pull the view of the courtyard and the sky deeper into the apartment,” Herrman said. A central laser-cut-steel staircase leads up to an office, another living room, and a compact master suite. Beyond an open U-shaped kitchen in back, he tucked two small bedrooms and a smart, tiled bathroom.

While Le Corbusier effectively obscured the connection between the Beistegui terrace and the rooms below it, Herrman used clear ten-by-ten-foot sheets of fixed and sliding glass partitions to emphasize the connection between his L-shaped living-dining area and a light well that used to be hemmed in between his apartment and a parti wall. It is now an easily accessible courtyard in what is essentially a 20-foot-high vitrine, filled with Beistegui-esque furnishings, including a birdcage, baroque table and chairs, and a gilded clock and candlesticks atop an antique marble fireplace.

The open-to-sky courtyard allowed an unexpected element in Herrman’s Beistegui tableau: a vertical garden. Herrman’s wall, which resembles botanist Patrick Blanc’s *Mur Végétal* designed for the Musée du Quai Branly, where Herrman worked

Herrman, his wife, Cécile, and their young daughter, Rose, play on the Pont table by Ligne Roset (above left). The Carmo sofa is by Anders Nørgaard for Bo-Concept. A laser-cut-steel

staircase connects the two floors (top right). One of Herrman’s designs, the Enlightened Table, appears to reflect a lamp’s light, although nothing hangs overhead (above).

on the design of a rooftop restaurant alongside the museum’s architect, Jean Nouvel, was inspired “by the vegetation motifs of 18th-century wallpaper.” Herrman’s 20-foot-high version abuts his neighbor’s windowless wall, and since it is often bathed in sunshine, he suspended a vintage bronze chandelier with solar-powered, waterproof LED bulbs embedded in resin alongside it. The fixture glows at night and appears to float near hanging vines and edible herbaceous foliage, while a gold-framed mirror atop the fireplace subtly catches its reflection.

Herrman also used innovative lighting—including backlit, computerized mirrors—and designed furniture and a rounded fireplace. He added modern pieces by designers such as Naoto Fukasawa, whose *Déjà-vu* dining chairs surround a mirror-top table.

“I wanted to play with the idea of inside and outside, upstairs and downstairs, and past and present as surreal reflections of each other,” Herrman said. ▮



Agarwal Residence, Nashville  
Price Harrison Architect, AIA  
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Most 18th-century wood-frame apartment buildings, like Herrman's, had strong stone sidewalls to support wooden floor beams and posts, held in place with metal pins, for the interior walls. "These beautiful metal joints were concealed under plaster. I decided to reveal them," Herrman said, pointing to the ancient pins. In the process, he also exposed 200-year-old wood framing and limestone walls; all are now complemented by white plaster partition walls. Herrman reused hexagonal terra-cotta tiles from the demolished seventh floor to patch holes in the original floor below; he extended the look outside by covering new wood decking in the courtyard with matching hexagonal pieces of woven vinyl Bolon tiles from Sweden.

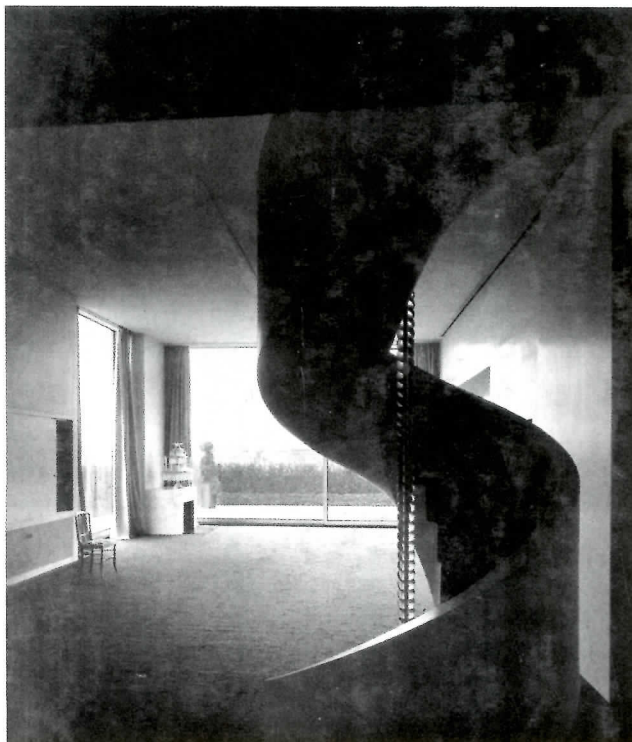
Since the only other view from the living room is that of an interior courtyard, Herrman devised a high-tech "periscope"—a rooftop digital camera—that live-streams views of the Eiffel Tower, the roof of the nearby 19th-century neoclassical Madeleine church, and an occasional bird flying overhead directly onto a mirrored monitor hanging amid a group of framed mirrors on the stone wall.

Another electronic mirror—one that Herrman first exhibited at the SaloneSatellite in Milan—plays up his underlying design intent: When turned on, it "reflects" a postcard view of Paris as seen from a window that isn't in the room at all.

"I wanted to distort reality," Herrman said. "I like to think of our apartment as a kind of observatory from where you can see the city past and city present, all at once."

Charles de Beistegui, a collector living in Paris in the 1930s, commissioned Le Corbusier to design a spectacular penthouse apartment for him on

the Champs-Élysées. Though the home no longer exists, save for archival black-and-white shots (right), Michael Herrman was greatly inspired by it.



## Corbusier Inspired

### MICHAEL HERRMAN SHARES THOUGHTS ON CREATING AN HOMAGE TO A STORIED INTERIOR

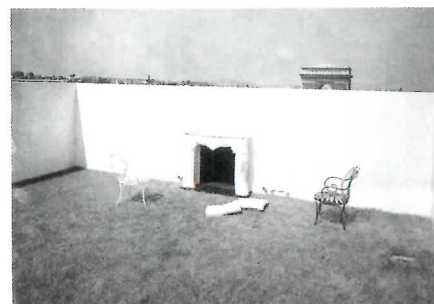
"What was intriguing to me was how Le Corbusier bridged modernism and surrealism in Beistegui's apartment. I was captivated by the balance between the high-tech rigidity and minimalism of modernism with the playfulness and extravagance of surrealism.

One of the first things I designed in Rue Vignon was the courtyard (left). All of the other adjacent spaces were designed after and in relation to it as the focus of the space. From the beginning (even before the sale had gone through), I knew I wanted to treat it as an interior room.

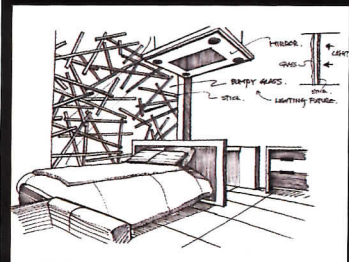
The outdoor garden was the most surreal part of Le Corbusier's design for Beistegui—the fireplace and mirror, and the grass lawn as the 'carpeting.'

It particularly intrigued me. I liked how in the Beistegui apartment the outside was a kind of reflection of the inside.

Another aspect of Le Corbusier's work in general, and specifically for the Beistegui apartment, was how he would frame views of the urban context. Le Corbusier often controlled and framed views in very specific ways. A mirror above the fireplace in the Beistegui apartment obscured the Arc de Triomphe; the walls of the outdoor terrace hid most of the city but revealed certain monuments, and, of course, the camera obscura provided a panoramic view of the city." ■■■







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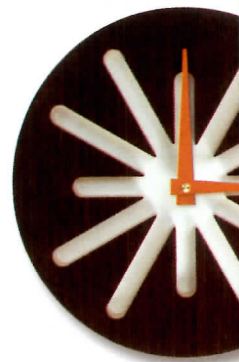




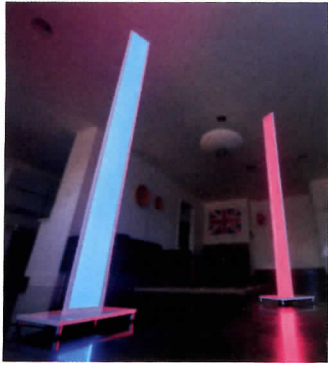
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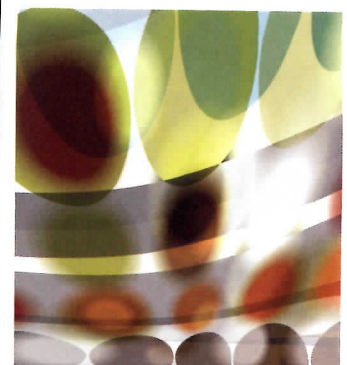
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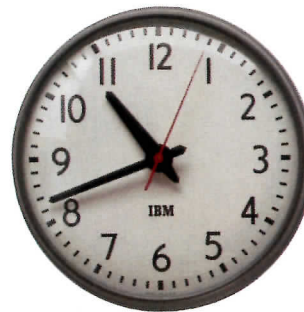


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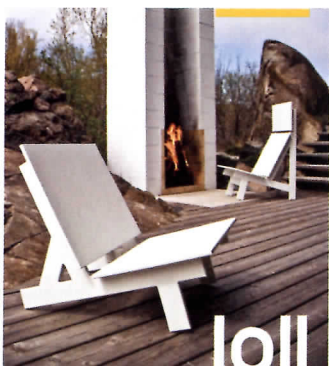
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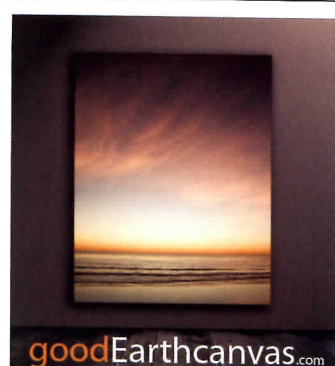


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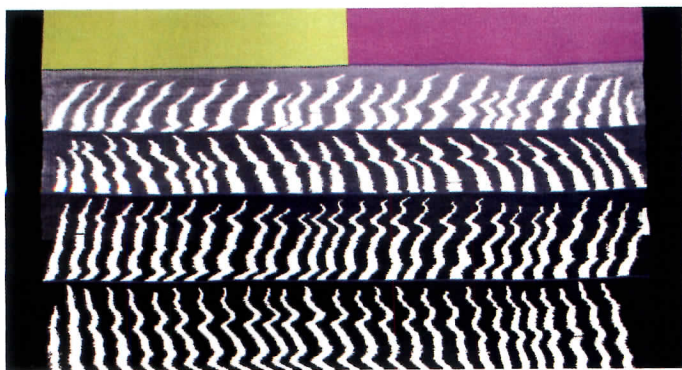
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## Marmol Radziner Prefab

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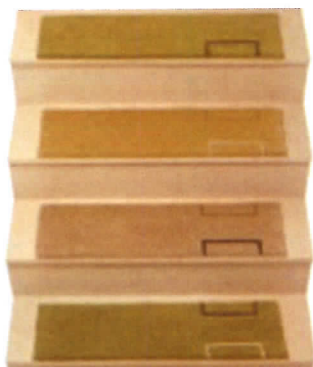
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The products, furniture, architects, designers, and builders featured in this issue.

**25 In the Modern World**

Kitchen cabinets and handles by Poggenpohl; countertop by Caesarstone; refrigerator-freezer, MasterChef oven and speed oven, Futura Series dishwasher, induction cook-top, and CombiSet barbecue by Miele; 15-inch wine refrigerator by Sub-Zero; Precision Super Single Bowl sink, Alta Soap-Lotion dispenser in Satin Nickel, and Purus II kitchen faucet in Satin Nickel by Blanco; all from Poggenpohl nymidtown.poggenpohl.com  
Pitsou Kedem Architects pitsou.com  
Soft Dream sofa by Antonio Citterio for Flexform flexform.it  
Grande Papilio chair and ottoman by Naoto Fukasawa for B&B Italia bebitalia.it  
Library shelving and ladder by Porro porro.com  
Christopher Farr christopherfarr.com  
David Weeks Studio davidweeksstudio.com  
Ralph Pucci International ralphpucci.net  
Gander International Airport ganderairport.com  
Fogo Island Arts Corporation artscorpfogoisland.ca

**56 My House**

William Massie massiearchitecture.com  
The Window booradleys.1stdibs.com  
Bruno Gambone ceramics brunogambone.it  
Guido Gambone ceramics guidogambone.com  
Dining table from Tortoise General Store tortoisegeneralstore.com  
Eames Zenith chair from Reform Gallery reform-modern.com  
Geometric wood table by Arik Levy ariklevy.fr  
Barstools by Jonathan Nesci of Hale hale-id.com

**64 Backstory**

BOS Architecture bosarchitecture.co.nz  
Interior design by Yvette Jay marthaofthesouthpacific.wordpress.com  
Rangiatea rangiatea.natlib.govt.nz  
Pottery by Bruce and Estelle Martin for Kamaka Pottery home.clear.net.nz/pages/anagama  
Glass pendants by Michael O'Sullivan and Lava Glass lavaglass.co.nz  
Art by Martin Poppelwell melanierogergallery.com  
Ipsilon side table by Rodrigo Torres for Poliform poliform.it  
Jiff side table by Flexform flexform.com  
Illusion range fabric on pillow by Jim Thompson jimthompsonhouse.com  
James Dean fabric on pillow by Rubelli rubelli.com  
Reel table by Atelier Oi for B&B Italia bebitalia.it  
CH25 easy chair and CH008 coffee table by Hans Wegner for Carl Hansen & Son carlhansen.com  
Mags modular sofa by Hay Studios hay.dk  
Citrine Truth in Color carpet by Lees leescarpets.com

**72 Mix Master**

Valerie Traan valerietraan.be  
Bart Lens lensass.be  
Candelabra and yellow chair by Jens Fager for Muuto muuto.com  
Botanical graphics by Raw Color rawcolor.nl  
Leather chair and floor lamps by Maarten Van Severen maartenvanseveren.be  
Sofa from Flexform flexform.it  
Cushions from Chevalier Messon chevaliermesson.be  
Paint akzonobel.com  
Plates and Anamorfose from d'Hanis & Lachaert lachaert.com  
Hidden Vase by Chris Kabel chrislabel.com

Art installation in bathroom and kitchen cutting boards by Studio Simple studiosimple.be  
Bedroom lamp with shade by Marina Bautier marinabautier.com  
Kitchen knives by Antoine Van Loocke knifeforming.com

**80 Queen of the Hill**

Abigail Turin, KallosTurin kallosturin.com  
Master bed, bedside tables, desk, shelf, console, and bookcase by Abigail Turin kallosturin.com  
The Fronzoni '64 chair and bed by A.G. Fronzoni, Extra Big Shadow floor lamp by Marcel Wanders, Steel Box by Carlo Colombo, White cube side table with cast apples by Ilaria Marelli, Satori Round side tables by Mario Mazzer, Rainbow Chair by Patrick Norguet, all for Cappellini cappellini.it  
Umbrella stand by Piero Fornasetti for Fornasetti Milano fornasetti.com  
Vintage coatrack by Fontana Arte fontanaarte.com  
Painting with book cover art by Richard Prince richardprince.com  
Charles sofas, Solo sofa, and Simplice Collection mirror by Antonio Citterio, Progetto 1 table by Monica Armani, Andy sofa by Paolo Piva, and Black UP lounge chairs by Gaetano Pesce for B&B Italia bebitalia.it  
Fogg rugs by Gunilla Lagerhem Ullberg for Kasthall kasthall.com  
Munch tables by Rodolfo Dordoni for Minotti minotti.com  
Calvet armchair by Antonio Gaudi for BD Barcelona Design bdbarcelona.com  
Arco lamp by Achille & Pier Giacomo Castiglioni for Flos flosusa.com  
Smoke chairs by Maarten Baas for Moooi moooi.com  
Large photograph by Candida Hofer renabranstengallery.com/hofer.html  
Paint #4320J by Le Corbusier's Polychromie Architecturale lescouleurs.ch

Cellula chandelier by Nunzia Carbone and Tiziano Vudafieri for Anthologie Quartett anthologiequartett.de  
Colors table by B. Fattorini and White Random shelf by Neuland Industriedesign for MDF Italia mdfitalia.it  
Black and white graffiti painting by Christopher Wool wool735.com  
Large yellow painting by Piotr Uklaski gagosian.com/artists/piotr-uklaski  
Ceramic and green glass vase with leather flowers by Hella Jongerius jongeriuslab.com  
Your orientation maintenance sculpture and Flywheel mirror by Ólafur Eliasson olafureliasson.net  
PK 22 easy chair by Poul Kjaerholm hivemodern.com  
Lia chair by Roberto Barbieri for Zanotta zanotta.it  
Tiny Little Microscopes painting by Ricci Albenda andrewkreps.com  
Miconos clear glass table lamp Ernesto Gismondi for Artemide artemide.us  
Bronze Homework mirror by Studio Job mossonline.com  
Plexiglass book on light stand by Tauba Auerbach taubaauerbach.com  
Panda chair by Campana Brothers campanas.com/br  
Kebab Lamp by Committee gallop.co.uk  
Wednesday Light hanging bathroom lamps by Tord Boontje tordboontje.com  
The Blacker Gatchet VI by Mark Alexander markalexanderart.com  
Swan Chair by Arne Jacobsen fritzhansen.com  
Plastic lanterns by Tophér Delaney tdelaney.com  
Painting with book covers by Richard Prince  
Ciak Nero mirrored steel painting by Michelangelo Pistoletto  
Large painting with crystals by Heimo Zobernig  
1950s vintage rosewood bar by Gio Ponti and Piero Fornasetti

**86 Industrial Designer**

Paola Navone paolanavone.it  
Kauri dining table by Renzo and Matteo Piano for R1920 riva1920.com  
Koushi lamps by Mark Eden Schooley serendipity.fr  
Concrete tiles by Paola Navone for Carocim carocim.com  
Kitchen sink by Paola Navone for Opinion Ciatti opinionciatti.com  
Sofa by Paola Navone for Linteloo linteloo.nl  
Housse armchairs in Plume leather by Paola Navone for Baxter baxter.it  
Bathtub from The Water Monopoly thewatermonopoly.com  
Doppio Zero washbasin by Paola Navone for Flaminia ceramicaflaminia.it  
Ergofocus fireplace from Focus focus-creation.com

**95 Virtual Reality**

Architecture, custom furniture, and mirrors by Michael Herrman michaelherrmanstudio.com  
Vanity table by Stefano Giovannoni, Chair\_One by Konstantin Grcic, Déjà-vu Chair by Naoto Fukasawa, dining chairs, from Magis magisdesign.com  
Louis Ghost chair by Phillippe Starck for Kartell kartellstorela.com  
Molded Plastic Armchair Rocker by Charles and Ray Eames for Herman Miller hermanmiller.com  
Baby bed by Leander leander.com  
Bear head by BiBiB & Co bibib.nl  
Carmo sofa by Anders Nørgaard for BoConcept boconcept.com  
Pont coffee table by Ligne Roset ligne-rosset-usa.com

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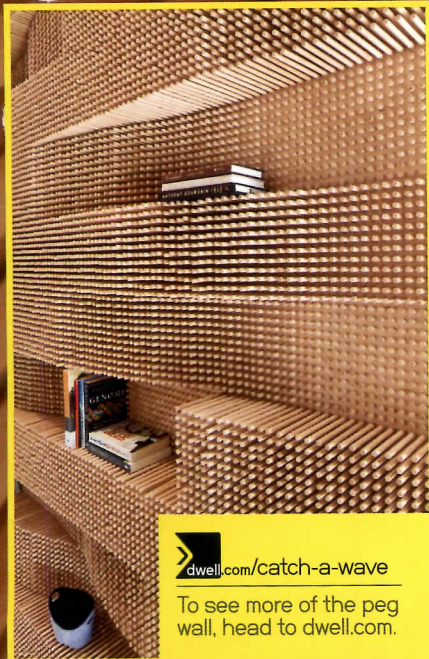
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# Catch A Wave

An undulating wall made from over 40,000 dowels adds a dose of awe to a Massachusetts loft.



By Diana Budds  
Photos by John Horner

When John Matosky hired Merge Architects to upgrade his loft, it was a pretty standard project—renovate the existing lackluster bathroom, add a second bathroom, and build a bookshelf. But Elizabeth Whittaker, firm principal and an adjunct assistant professor at the Harvard Graduate School of Design, saw an opportunity to do a little material research on how to create a three-dimensional wall.

"I built my practice out of making projects from non-projects," she says. "John didn't ask for this type of surface treatment, but we had some renderings, showed them to him, and he went for it."

For the bookshelf—essentially an oversized peg-board wall that wraps around a bathroom—Merge blends handcraftsmanship and digital tooling. These techniques are writ large through the repetition of an inexpensive, everyday object: the dowel.

High-tech fabrication meets low-tech in the end result. The architects modeled the gradation in Rhino, a computer program; calculated the precise length of each maple dowel needed to create each wave; CNC-milled the peg-board; and used elbow grease for the 80-hour final assembly. "It was literally peg, glue, stick in hole," explains Whittaker. ■■■

 [dwell.com/catch-a-wave](http://dwell.com/catch-a-wave)

To see more of the peg wall, head to [dwell.com](http://dwell.com).