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A Glee  
Star's  
L.A. Home

SPECIAL REPORT:  
OUR GUIDE TO  
SELECTING THE  
PERFECT SOFA

AT HOME IN THE MODERN WORLD

# THE FURNITURE

# ISSUE



dwell  
June 2011

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**NEW  
MODERN:**  
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Four Living Room



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JUNE 2013

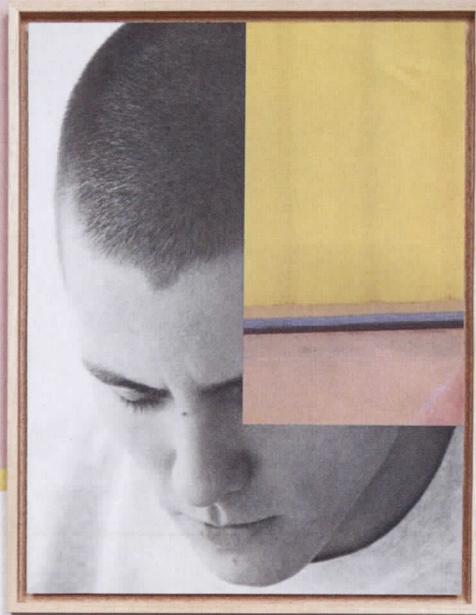
## FEATURES

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A young celebrity couple stocks their newly renovated 1920s home with a mix of vintage finds and contemporary furniture and creates a casual, California vibe.

**By Diana Budds**

**Photos by Floto + Warner**



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**By Ian Philips**

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The ultimate live-work space, Ampersand House is a 6,000-square-foot gallery and residence full of rare furniture that is not only for sale but used daily (and carefully) by the two curators who call it home.

**By Jaime Gillin**

**Photos by Chris Tubbs**



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**Cover:** *Glee* star Jayma Mays and actor Adam Campbell in their Los Feliz, California, home, alongside their blue daybed by Peter Hvidt and a sofa from midcenturyLA, page 98.  
**Photo by Floto + Warner**

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**This page:** In Paris, Jean-Christophe Aumas's own artwork hangs above a vintage Swan sofa by Arne Jacobsen, page 106.  
**Photo by Christian Schaulin**



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Jonathan Adler's Rio Pendant in polished nickel (left) makes a fine companion to the designer's wall sconce, page 54. Brook&Lyn wallhangings are woven by hand in Los Angeles, and the label's recent pieces incorporate one of our favorite shades. To see our collection of rose-hued pieces, turn to page 42. [jonathanadler.com](http://jonathanadler.com), [brookandlyn.com](http://brookandlyn.com)



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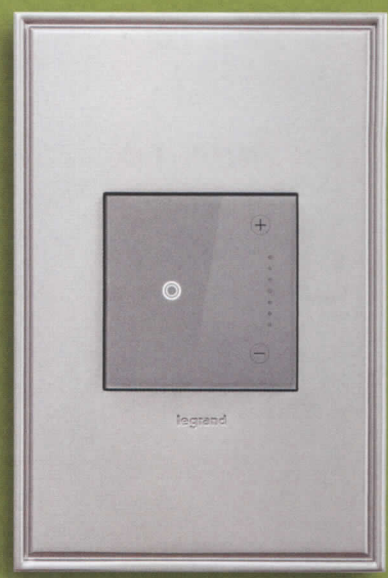


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# Many Voices, Many Rooms

*“Manufacturers are vying with each other in the production of beautiful shapes...artistic talent and mechanical skill shape the furniture that make our homes the center of the world, the haven of rest, and the place of comfort.”*

The above quote appeared in the Chicago-based monthly journal *Inland Architect & Builder* in 1883, and evidently not much has changed, at least when it comes to highlighting good design at home. Our residences are the antidotes to a frenetic world, but without furniture, these spaces would be empty shells offering nothing but basic shelter. How we adorn our spaces defines us by transmitting clear messages to the outside world: This is what I need, this is where I feel at ease, and this is the environment in which I ready myself for tomorrow's challenges.

But there is a clear difference between the thoughtful selection of furnishings and the heedless accumulation of “stuff.” Good furniture at its best is the intersection of art, craft, and industry. The “right” pieces address the needs dictated by our behavior and predilections. That's the lofty ideal. Of course, complications arise when one starts calculating the pesky realities of space, time, and budget. And so begins the tradeoff.

This issue is a celebration of furniture. In the pages that follow we present homes in which the decorative objects take center stage, and whose residents exhibit obvious delight in the hunting, gathering, and arrangement of pieces. We include an intriguing apartment in Brussels that doubles as a gallery for an ever-changing roster of high-

design furnishings; a charming Parisian flat that functions as a creative director's laboratory for decorative ideas; a young couple's first fully realized adult abode stocked with vintage finds and quirky contemporary pieces; and an original Eichler transformed by a meticulously acquired design collection.

Even something as maddeningly simple as buying the right sofa stymies the best of us, and we help untangle this universal problem by inviting a few design experts to share aesthetic advice and buying tips. We also offer favorite finds from this year's Salone Internazionale del Mobile in Milan and a glimpse of pieces that will be on display at our annual Dwell on Design conference in Los Angeles in June. We round out the issue by profiling two pairs of furniture designers representing opposite sides of the spectrum—one young enterprising duo, La Chance, is just beginning to make waves in design circles and another, Ludovica+Roberto Palomba, dominates this year's international fairs with their creations.

Good design is for everyone, and the pursuit of good furniture needn't be a fetish for unattainable pieces. There are simple rules to keep in mind: Acquire only objects that are well made, and don't buy things that suit a temporary need. Pieces that serve dual purposes will suit your life for a longer period of time. Quality is always worth the wait.

**Amanda Dameron, Editor-in-Chief**  
amanda@dwell.com  
Follow me on Twitter: @AmandaDameron



Furniture isn't the only thing we were scouting during Salone Internazionale del Mobile. One of our favorite accidental finds happened outside the fairgrounds, in the side streets of the Brera district in Milan. There, we glimpsed an installation of hand-blown glass creations by family-owned company Guax in Germany. See more highlights from Milan on page 35.



# ALSO FROM DWELL



## DON'T MISS THIS SPECIAL ISSUE

from the editors of Dwell

Our first ever **Bath & Spa** special issue is filled with the latest in bathroom design, from outdoor showers to luxurious personal saunas. Dwell's editors bring the latest and hottest products for any lavatory and any budget.

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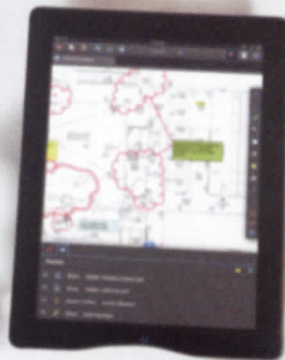
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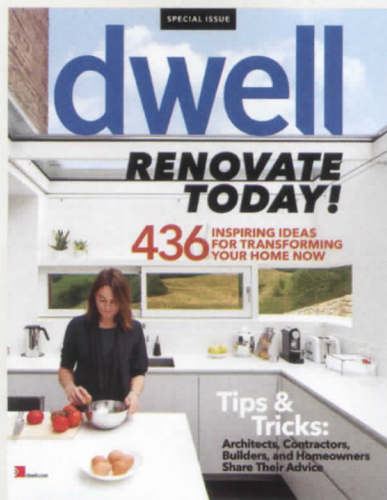
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# 5 TWEETS

**@jessicajpackard:**  
I should be tackling my to-do list right now, but wine + my new issue of @dwell won me over. #interiorsissue

**@3RLife:** Flipping through @dwell magazine over lunch—inspired to read the *Fountainhead* again. And buy a new sofa...

**@LeslieWalsh:** Just read @dwell article about airport lounge in Gander, NFLD. Sinatra, Kennedys, and all that design. Style on the rock.

**@ladyrock13:**  
Dear Sunday, I am the boss of you. For the next 20 min. can't wait to catch up on @dwell!

**@ejharker:** The one magazine I refuse to throw out: @dwell



Thank you for the Editor's Note about Hermann Muthesius in the March 2013 issue. I grew up in Kiel, Germany, during the 1960s, and my elementary school was named after this brilliant architect. Dwell helped me create a link between my upbringing and the artwork I make now. I create modernist porcelain wall installations that articulate space through form and shadow projections. While I have searched my artistic influences, I did not look as far back as the architecture of my first school. Thank you for bringing the Muthesius aesthetic to my attention.

**Maren Kloppmann**  
Minneapolis, Minnesota

I enjoyed your article about Gander Airport (In the Modern World, March 2013). What a time capsule. I was looking for the name of the mastermind behind the whole design and didn't find it anywhere in the article. I can't imagine that it was just put together by the Department of Transport and they happened to luckily choose the leading people to create the architecture, mural, furniture, Mondrianesque floor design, sculptures, etc. I feel that someone deserves credit for that.

**Gise Trauttmansdorff**  
Jerseyville, Ontario

**Editors' Note:** According to the airport's marketing department, Stanley White was in charge at the Department of Transport, and he was responsible for remaking "a host" of Canadian airports during his tenure.

A letter in the March 2013 issue continues the myth that the L.A. Dodgers were responsible for the forced removal of families from Chavez Ravine in order to build Dodger Stadium. I direct your attention to Thomas S. Hines's book, *Richard Neutra and the Search for Modern Architecture* (Rizzoli, 2005). Mr. Hines details the events from 1949, when the area was designated by the Federal Housing Act as the proposed site of a large public housing project, to 1953 when, after most of the families had been relocated, the project was finally canceled. The site then sat vacant. Only after that did the Dodgers, following a land swap in 1957 with the city of Los Angeles, become the owners and start construction of the stadium in 1959.

**J. Crane**  
Westminster, California



**Editors' Note:** Our article on a shelf made from 40,000 dowels (Finishing Touch, March 2013) elicited a string of comments on dwell.com and on our Facebook page about maintenance, namely the extra work that would go into keeping the shelf clean. We thought the response below was particularly succinct. To read the full story, visit [dwell.com/catch-a-wave](http://dwell.com/catch-a-wave).

Sometimes the beauty of a project outweighs the potential practical challenges involved in its use. I am the first person to eschew form over function but in this case, the issue of dust is relatively easily solved by using compressed air to blow it off the dowels or by using a vacuum to suck it up. Certainly more of a chore to clean than a standard blank white wall, but this is a work of art and therefore merits some special maintenance.

**Anonymous**  
Posted on dwell.com

My father bought the "Prefab Comes Home" issue a few weeks ago. I had always been slightly interested in architecture and interior design, so I decided to flip through it. That's when I noticed the article on Habitat '67 ("Prefab, Squared," Dec/Jan 2013). I was truly amazed by it and wanted to know so much more. I might try to plan a trip to go see it now. Thank you for writing such a great article!

**Kelsey Wallace**  
Strafford, New Hampshire

The stainless wall-mounted magazine racks on page 79 of the Dec/Jan 2013 issue ("Prefab, Squared")—who makes them and where can one buy them?

**Robert W. Pollack**  
Valhalla, New York

**Editors' Note:** The Desktop shelves by Swedish company David Design have been incredibly popular with our readers. The residents purchased them ten years ago, but they're available online at [scandinavianbrandsonline.com](http://scandinavianbrandsonline.com). ▮



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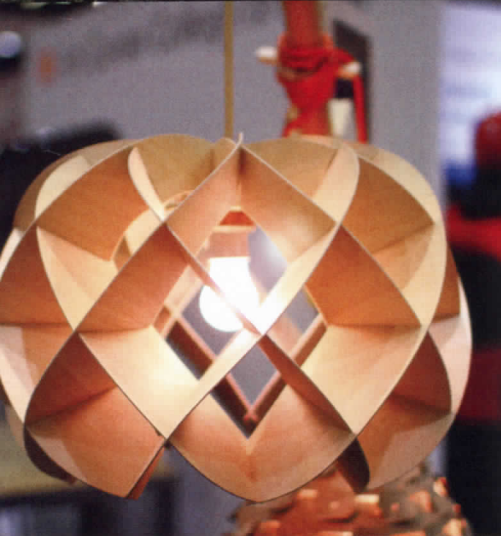
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*"I always admire Dwell for its choice of art and design, so it has been a great joy to find that the individuals behind the stories are as equally enriching and inspiring as their Dwell profiles."*

—Mahdis Keshavarz

My husband and I are longtime Dwell subscribers. We are currently building our own home in Los Angeles, so we spend even more time than usual looking through your magazine. The issue with Kenneth Montague (September 2012) initially drew my eye because I noticed the Alexander Calder prints in the background of the cover image. I also own a couple of the same prints, which I understand to be very rare. I've had no luck authenticating their history, however.

I was so inspired that I reached out to congratulate Montague and to inquire as to whether he knew the history of the Calder prints. His aunt and uncle knew the artist and had commissioned the pieces. My work in social justice and human rights had led to my receiving the prints, and as it turns out, I worked for his aunt Edith Tiger's organization, the Center for Constitutional Rights!

Montague and I continued our exchange and found that we share many of the same interests and artists in our respective collections. I always admire Dwell for its choice of art and design, so it has been a great joy to find that the individuals behind the stories are as equally enriching and inspiring as their Dwell profiles. As we continue building our home, I plan on asking Kenneth's advice on some of our architectural and design choices.

**Mahdis Keshavarz**  
New York, New York

I am a print subscriber and a cover-to-cover reader of your magazine. A year ago, I read another one of your informative and attractive articles about a Scandinavian design. The designer-owner referred to a Scandinavian term that meant "warm, friendly, inviting, social, etc." The home was light, bright, and white, but I would describe it as very warm. I was very intrigued with the concept and made a mental note of the term for further research when the proper opportunity for application presented itself.

**Mike Polich**  
Salt Lake City, Utah

*Editors' Note:* The term is *hygge*—there's no direct equivalent in English, and it's roughly pronounced "hoog-eh." It appeared in our April 2012 issue. Find the story about the Vedbæk, Denmark, house that exemplifies the notion at [dwell.com/hygge](http://dwell.com/hygge).

I have been receiving Dwell for five to six years and have loved it. Is it just my imagination or have you changed your focus a bit? It seems to me your articles are more focused on the descriptions of the decorations than on the choices of wall coverings and construction. I am more interested in the function, design, materials used, and construction of a house or building.

**Christine Brooks**  
Sent via email

*Editors' Note:* Our new Renovation special issue is right up your alley. It features detailed materials sections on insulation, eco-conscious paint, door hardware, tile, and flooring, among others; case studies about renovating a multitude of housing types; guides about how to read floor plans; and more. Find a copy on newsstands or order online at [dwell.com/renovation](http://dwell.com/renovation).

Who sells the teak-and-steel sink seen in the Wardell-Sagan residence (Dec/Jan 2012)? The room is featured on Pinterest.

**Peggy Jensen**  
Nekoosa, Wisconsin

*Editors' Note:* Glad you discovered our Pinterest page! The sink, which was most recently featured in our Bath & Spa special issue, was fabricated by designer Pat Carson.

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## CONTRIBUTORS

### Erika Heet

Contributing editor Erika Heet spent several hours touring the modest Eichler house graphic designer Mark Neely shares with his partner, Paul Kefalides (*My House*, p. 65). She says, "The house has so many wonderful modern furnishings in it, and Mark would stop at each one and relay a tale of where and how he and Paul found it—every piece has a story."

### Arlene Hirst

A former editor at *Metropolitan Home* who is now a contributor to the *New York Times* and *Modern* magazine, Arlene Hirst has a passion for all things Italian, especially design. It was a real treat for her to be asked to write about the vacation home of Ludovica and Roberto Palomba, two of Milan's most versatile practitioners (*Backstory*, p. 76). The duo's public relations manager barred access to her clients, except through email, "which made getting the story like swimming upstream," she says. "Once I got the information, it was all worthwhile. What an amazing project!"

### Floto+Warner

The work of New York-based photographers Jeremy Floto and Cassandra Warner regularly appears in such publications as *New York, Time, Fortune, Wired*, and *W*. The duo traveled to Los Angeles to shoot the home of actors Jayma Mays and Adam Campbell ("*East Side Story*," p. 98). "Our hosts were lovely, and that's not always the case when you're dealing with high-profile subjects. They were so welcoming and really set the tone for the shoot," says Warner. "They were game for everything we asked them to do."

### Drew Kelly

Having grown up in a suburban ranch house in the East Bay of the San Francisco Bay Area, photographer Drew Kelly immediately felt at home in the Eichler development of San Rafael (*My House*, p. 65). "It's amazing how the architecture of your old neighborhood can be so strongly tied to your idea of home. My parents still live in the same house, and when I

was photographing Mark and Paul's home, the design felt so familiar, it was like I had been there before," he says. Kelly's work has been featured in *Monocle*, the *New York Times*, and the *Wall Street Journal*.

### Shonquis Moreno

Istanbul- and Brooklyn-based Shonquis Moreno is a former editor for *Dwell*, *Frame*, and *Surface* who writes for *Wallpaper*, *Case da Abitare*, and *T: The New York Times Sunday Magazine*. In this issue she writes about the Paris studio of furniture label La Chance (*In the Modern World*, p. 35). "The faded grandeur of the studio framed such modern and effortless material mash-ups, sure-footed aesthetic choices, and a clarity of vision," Moreno says.

### Ian Phillips

A Paris denizen for over two decades, English-born Ian Phillips is editor-at-large for the German edition of *Architectural Digest* and a regular contributor to *Elle Decor* and *Interior Design*. He has recently completed his fourth book on interiors for Taschen and a monograph on New York architect and interior designer Alan Wanzenberg. Of Jean-Christophe Aumas's apartment ("*Collector's Edition*," p. 106), he says: "I love the really personal touch to the decor. He has a very creative, hands-on approach, and the fact that the furnishings are sourced from many different geographical locations makes for a wonderfully quirky mix."

### Phyllis Richardson

Southern California-born writer Phyllis Richardson has been in London for 20 years. "Nineteen years longer than I planned," she says. "I've always been amazed at the English love of gardening, but with Green Orchard (*Off the Grid*, p. 88), it was like being on the site of a botanical microcosm. Resident Edna Wadham not only designed the 'pictorial garden' at the front of the house, which changes colors with the seasons, but she also has an extensive vegetable and herb garden. Even the dark, soggy corner of the plot has a cultivation plan." ■■■



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# In the Modern World

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F

## Salone Snapshot

Each spring, Dwell hits the ground running to scout furniture, lighting, and accessories during the design industry's biggest fair, Salone Internazionale del Mobile. Here are just a few of the pieces we love for 2013.

A. Cloud sofa by Marcel Wanders for Moooi. B. Orient lamp by Jo Hammerborg at Lightyears. C. Map Tapestries by Hannah Waldron for Konstfack at Spazio Rossana Orlandi. D. Stone Edge tables by Nendo for Caesarstone. E. Shibuya vases by Christophe Pillet for Kartell. F. Mangas collection by Patricia Urquiola for Gan. G. Kelly chair by Claesson Koivisto Rune for Tacchini.



# Sofa Guide

*"In my country house, I have the Sleeper sofa by Niels Bendtsen. I bought it at Conran in New York in 2006, and I chose it for its clean lines and the fact that it becomes a bed."*

—GALLERIST CRISTINA GRAJALES



Getting on the couch shouldn't mean a trip to the therapist. Our guide to finding the perfect perch will have you settled on a settee in no time.

Illustrations by Alexandra Compain-Tissier

## HOW TO SHOP FOR A SOFA

Down cushions? Hardwood frame? New York City interior designer [Timothy Brown](#) gives us a quick tutorial on what to inspect when you're inspecting.

### Cushion the Blow

I prefer foam-wrapped cushions with some down. The down is soft, and the foam retains the shape of the cushion. With pure down, the cushion needs to be fluffed every time you get out of your seat and it looks sloppy.

### Going Vintage

The shape is what really matters here. The fabric, in 99 percent of cases, will be changed, and the insides will be replaced with fresh down and foam. If the shape is good, a little work and the sofa is like new.

### Up with Upholstery

Natural fabrics are best, and I also prefer neutral fabrics on sofas. This purchase will stick around for years, and the last thing you want is to be saddled with a pink floral sofa to work around.

### Frame Game

Skip plywood or particleboard and look for a hardwood frame with eight-way hand-tied springs (all the springs are tied together, more evenly distributing the weight of the sitter).

## The Starter

Congratulations! You no longer live in a dorm. Furnish accordingly.

**Murphy 81-inch sofa**  
by Room & Board



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[roomandboard.com](http://roomandboard.com)

**Grant XL sofa**  
by Thrive Home Furnishings



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[thrivefurniture.com](http://thrivefurniture.com)

**Atwood sofa**  
by Gus\*Modern



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[gusmodern.com](http://gusmodern.com)

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# Togo or Not Togo

Love it or hate it, the distinctive silhouette of Ligne Roset's most enduring sofa model celebrates 40 years of booming business.

In the realm of frequently featured settees, there's a certain caterpillar-like modular sofa system you've seen over and over again—for four decades, in fact. In 2013, the Togo sofa, designed by Michel Ducaroy for Ligne Roset, celebrates 40 years of influence. One would be hard-pressed to think of another piece of distinct, groovy, polarizing design that's experienced the unmitigated success of the Togo. Ducaroy was known to describe his creation as a "tube of toothpaste folded over on itself like a stovepipe and closed at both ends;" this low-slung, cocooned style of seating helped usher in a new mode of sofa that is still fresh today. Ligne Roset president Pierre Roset says that the "creative, anticonformist, and comfortable" Togo was far ahead of its time, forging a typology that fits into a variety of modern homes. "It offers much flexibility," he continues. "It's easy to move, robust, amazingly comfortable, and looks timeless."

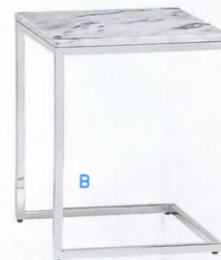
[ligne-rosset-usa.com](http://ligne-rosset-usa.com)



Ligne Roset now offers a new chaise longue to complement the Togo line. Like its brethren, the chaise comes in 899 colors of fabric and leather.

*"When I first moved to L.A., I was staying in my guest house, which, happily, was designed by John Lautner. I very quickly bought a Petrie sofa from Crate & Barrel. But given the context, people congratulated me on my beautiful vintage find, assuming that I have excessively fancy furniture."*

—MUSICIAN AND ARCHITECTURE BLOGGER MOBY



## Plug It In

When "couch surfing" better describes online shopping in the den than overnight guests, it may be time to pick a side table with laptops in mind.

- A** Matera side table in Oak by Sean Yoo for DWR Design Studio, \$400 [dwr.com](http://dwr.com)
- B** Smart Marble Top C table by CB2, \$129 [cb2.com](http://cb2.com)
- C** Bink mobile media table by BDI, \$279 [bdiusa.com](http://bdiusa.com)

## The Upgrade

Congratulations! You've socked away a stack of cash. Celebrate accordingly.

**Bergen**  
by BoConcept



from \$2,286  
[boconcept.us](http://boconcept.us)

**Narrow Arm sofa**  
by Calvin Klein Curator Collection



from \$4,400  
[calvinklein.com](http://calvinklein.com)

**Favn**  
by Jaime Hayon  
for Fritz Hansen



\$10,522  
[fritzhanzen.com](http://fritzhanzen.com)

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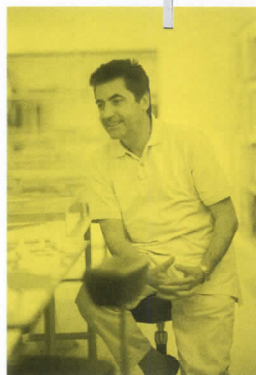
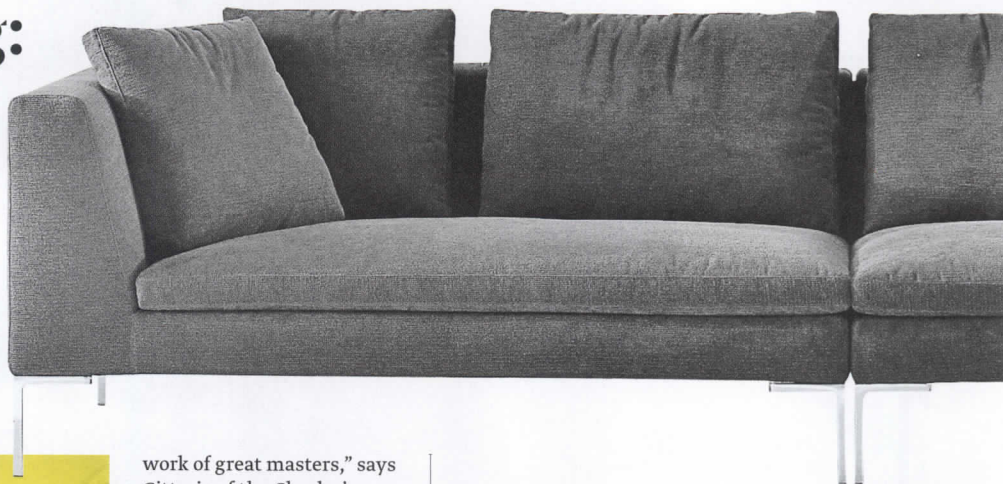
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# Sofa King: Antonio Citterio



A trio of hot seats from the master. (1) **Evergreen** (2012) by Antonio Citterio for Flexform [flexform.it](http://flexform.it) (2) **Charles Sofa** (1997) by Antonio Citterio for B&B Italia [bebitalia.it](http://bebitalia.it) (3) **Suita sofa** (2010) by Antonio Citterio for Vitra [vitra.com](http://vitra.com)

The canon of modern couches already has a pair of Eameses, but it took a small clutch of Italian furniture mavens to create the Charles.

Antonio Citterio's 1997 design for B&B Italia is now well into its second decade of popularity, with a pair of successful updates—2003's deeper Charles Large and 2010's polypropylene Charles Outdoor—already on the books. "I try not to copy but to perceive and assimilate aspects specific to the

work of great masters," says Citterio of the Charles's nod to the Eameses, but he notes that the similarities between his sofa and the couple's mid-century designs "are more in spirit than in fact."

Citterio has designed scads of sofas at this point, not only for B&B Italia but for storied brands like Vitra and Flexform as well. Though he was already decades into a glittering career of sofa design, Citterio confirmed his mastery of the form with the Charles's slim, strong frame, long seat cushion, aluminum corner supports, and suite of free pillows.

Today, the Charles remains one of B&B Italia's best-selling pieces—so much so that its inevitable mate, the Ray, arrived in 2012. "Like Charles, the Ray is a modular system, which starts with a linear element that can be extended to include chaises longues, end pieces, and ottomans," Citterio reports.

*"Not a clue. Why would I know what sofa I have?"*

—ARCHITECT  
THOM MAYNE



## The Splurge

Congratulations, you've chosen a sofa that will outlive you! Adjust your will accordingly.

**Hi-Bridge 97.5-inch sofa**  
by Ferruccio Laviani  
for Molteni & C



from \$11,294  
[molteni.it](http://molteni.it)

**Powell sofa**  
by Rodolfo Dordoni  
for Minotti



from \$13,260  
[minottiny.com](http://minottiny.com)

**Victor sofa**  
by Paul Loebach  
for MatterMade



\$16,000  
[mattermatters.com](http://mattermatters.com)








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**626.457.8099 West Hollywood,** CA Tel. 310.657.5100 - **San Francisco,** CA Tel. 415.731.3688  
**Canaan,** CT Tel. 860.824.1280 - **Washington,** DC Tel. 202.338.8090 - **Miami,** FL coming soon Tel. 305.793.7279  
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**Detroit,** MI Tel. 734.645.6736 - **Rochelle Park,** NJ Tel. 201.368.8400 - **Houston,** TX Tel. 281.460.1246 - **San Antonio,** TX Tel. 210.822.2266 - **CANADA:** **Toronto** Tel. 416.961.2929  
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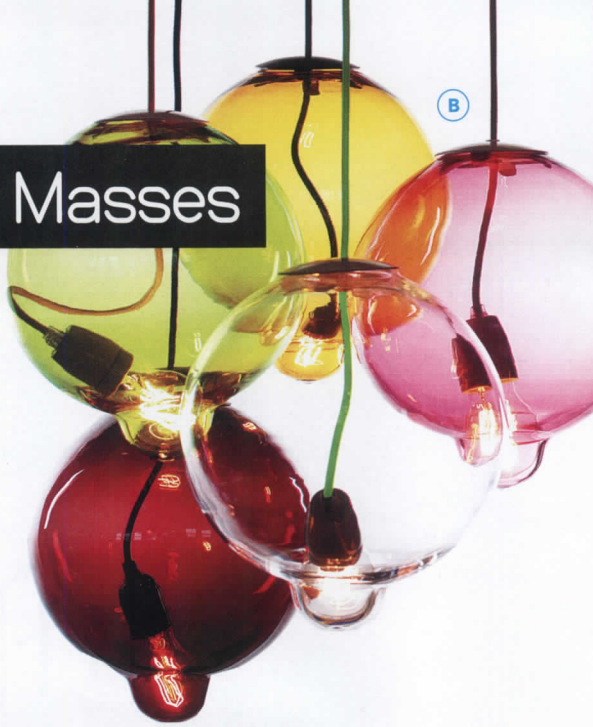
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# Rose-Colored Masses

Savvy interior designers have been known to exalt the flattering light cast by rosy hues. Follow their lead and invest in just a touch of the universally appealing color or a living room linchpin that screams pink.



B



A



D



C



E



F

**A** Lambswool cushion in Grenadine by Wallace Sewell, \$200 [wallacesewell.com](http://wallacesewell.com) • **B** Meltdown lamps by Johan Lindstén for Cappellini, from \$653 [cappellini.it](http://cappellini.it) • **C** Brick Pastel dhurrie by Oyyo, from \$660 These colorfast flatweave rugs—woven by craftspeople near Jodhpur, India—are made with organic cotton and colored with vegetable dye. [oyyo.se](http://oyyo.se) • **D** Yoriky lamp by Hlynur Atlason for Artecnic, \$86. This quirky, zoomorphic silicone lamp is designed to sit, stand, or hang from the wall. [artecnica.com](http://artecnica.com) • **E** Wireframe sofa by Industrial Facility for Herman Miller London duo Sam Hecht and Kim Colin riff on Herman Miller's history of wire-frame furniture with this suspended sofa roughly half the weight of a

similarly proportioned canapé—meaning it's easy to move around a room and cheaper to ship. [store.hermanmiller.com](http://store.hermanmiller.com) • **F** Hanagasumi canisters by Monochro for Yatsuyanagi Co., Ltd, from \$89 Hanagasumi is a traditional Japanese handcraft that bonds together thin sheets of polished bark. Monochro's canisters mix the natural properties of cherry wood (which maintains a constant temperature and humidity) with pastel tones reminiscent of sakura season. [monochro.jp](http://monochro.jp)

Pink Salmon by Glidden  
Fresh Pink Lemonade by Glidden

Pink Shadow by Sherwin-Williams

Innocence by Sherwin-Williams

Poodle by Devine Color

Flamingo by Devine Color

## Think Pink

Sherwin-Williams has supercharged its Harmony line, a zero-VOC formula, with enhanced compounds that reduce airborne formaldehyde particles. [sherwin-williams.com](http://sherwin-williams.com)

Boutique brand Devine Color also boasts zero-VOC, though its focus is on hue. Select a shade from one of 12 coordinated palettes, instead of from a traditional fan deck organized monochromatically. [devinecolor.com](http://devinecolor.com)

Glidden's low-VOC DUO Paint + Primer does double duty with a mildew-resistant coating that's especially effective for bathrooms. [glidden.com](http://glidden.com)

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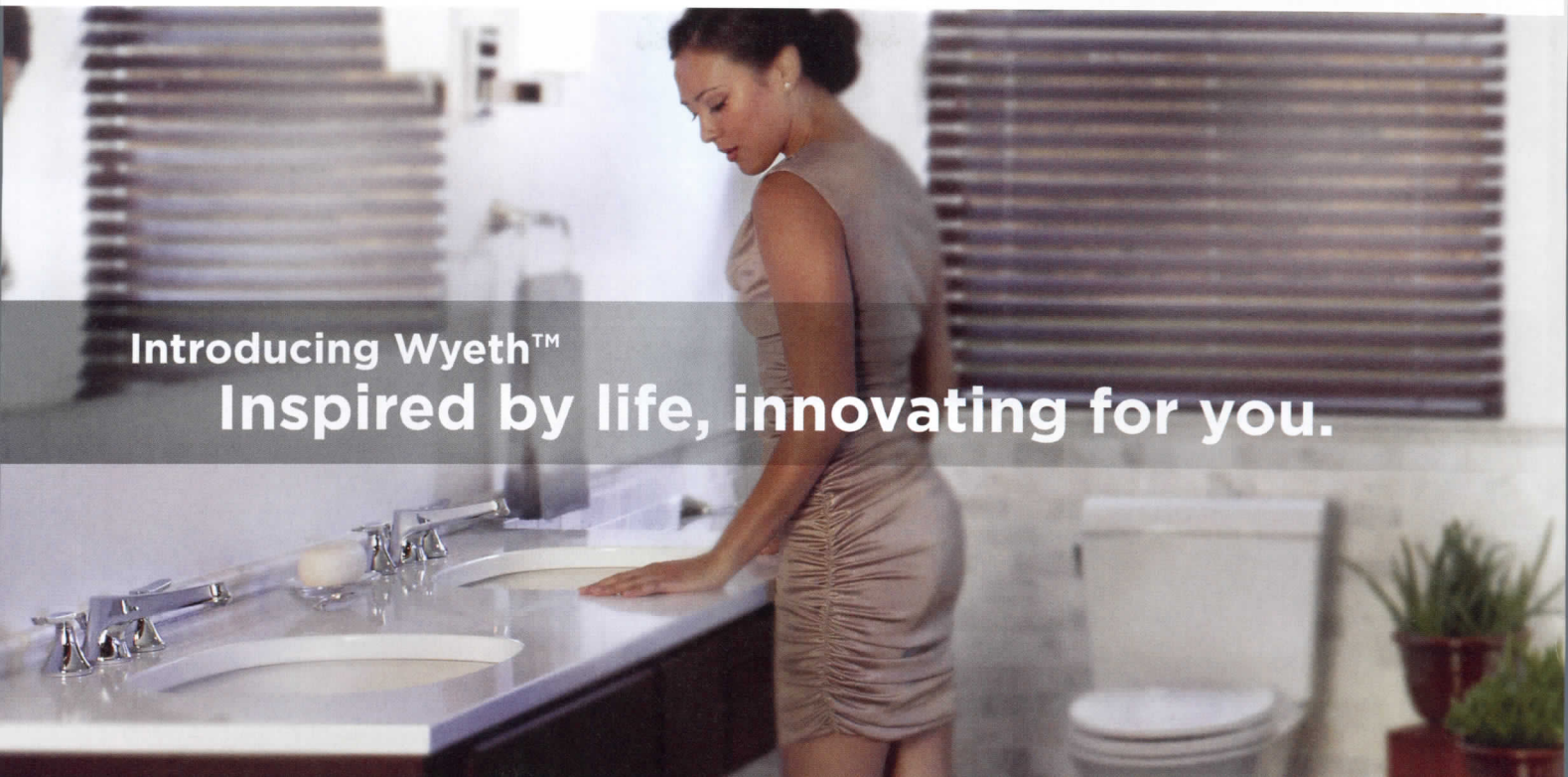
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# Pacific Catch

A pedigreed mid-century home tailor-made for its inhabitants and environs joins the Spokane Register of Historic Places.

**Project:** Ferris Residence  
**Architect:** Bruce Walker  
**Location:** Spokane, Washington

Seeking a house that would exemplify their design-oriented lifestyle (together they ran a modern housewares and furniture store), Joel E. Ferris II and his wife, Mary Jean, hired Bruce M. Walker in 1955. A promising young architect, Walker studied at Harvard under Walter Gropius.

Walker delivered a warm home attuned to its surroundings. Many of the exterior materials—red brick, white stucco, a black post-and-beam system—are used throughout the interior. He enlisted noted

landscape architect Lawrence Halprin, who added a fieldstone wall, Japanese rock garden, and brick terraces to the yard.

“Growing up, my siblings and I knew we lived someplace special,” says Sam Ferris, Joel and Mary Jean’s son, who recently helped get his childhood home inducted into the Spokane Register of Historic Places. This marks the first time a landscape was added to the Register. “The house has aged gracefully and looks more beautiful today than it did when it was brand new.”



“There’s a sort of peacefulness that envelops you,” says Sam Ferris of the house he grew up in, shown in 1955 (above, top) and as it appears today (above, bottom). The living room (left)



# Humble Lumber

Light wood in its unfinished state calls to mind an array of influences, from Japanese to Danish. We like the material for its blank-slate qualities, however: It works as a neutral background for sculptural versions of everyday objects.



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# Humble Lumber

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**A** Dropit wall hooks by Asshoff & Brogård for Normann Copenhagen, \$33–\$40 per pair [normann-copenhagen.com](http://normann-copenhagen.com) • **B** Pieces of Time wall clock by Ding3000, \$118 [momastore.org](http://momastore.org)  
**C** Hopper table by Janus et Cie, \$11,312 A turbocharged version of the traditional picnic table, with modern materials (powder-coated aluminum, iroko wood), a bent form that facilitates easy entry and egress, and four sizes that can seat up to ten. [janusetcie.com](http://janusetcie.com) • **D** April tables by Alfredo Häberli for Nikari, \$2,067

These smooth occasional tables—produced for Nikari’s monthly “Designs for Nature” series in 2012—are made of ash, oak, and birch. [nikari.fi](http://nikari.fi)  
**E** Boya lamp by Outofstock for Environment Furniture, \$360 [environmentfurniture.com](http://environmentfurniture.com) • **F** Olmstead Chair by Totokaelo, \$4,800 God is in the details of this handmade lounge: The stretched leather is held together with bright turquoise cord, and the geometric fir wood frame is detailed with copper in the joints. [art-object.totokaelo.com](http://art-object.totokaelo.com)

## Puff Piece

Do you find regular cushions too staid? Are you bored by furniture with only one purpose? Meet Zieharsofika, the upholstery prototype by German designer Meike Harde. She’s manipulated flat foam mats into playful volumes by securing them with

contrasting rubber bands, all propped on a basic wooden stool. With only three materials, construction of the pieces is relatively simple, yet the end result is complex: Use each one as a bench, an ottoman, and a magazine rack (<http://meikeharde.com>)





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An enterprising duo mines their respective creative and business backgrounds to create a furniture collection with French roots and universal appeal.

Photo by Céline Clanet

One of the most intriguing debuts at 2012's Salone del Mobile in Milan was that of France's La Chance, who presented a Jekyll & Hyde-themed furniture collection in a split-screen display so that objects on each side "mirrored" each other. Pieces on the refined Jekyll side featured neutral hues, natural materials, and matte finishes, while, on the playful Hyde side, those same pieces were rendered in audacious colors and high gloss. La Chance's Jean-Baptiste Souletie and Louise Breguet had found an unorthodox way to tell two very different stories through a single object.

One year later, the floor of their Empire-style office—once a swank

Jean-Baptiste Souletie and Louise Breguet are the young founders of Parisian manufacturer La Chance. They release "unlimited" editions from primarily European designers, like Note Design Studio, whose Tembo and Bolt stools are shown here in their studio space, a flat in the 16th arrondissement.

# Bonne Chance





# YIN OR YANG?



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**Go Further**



residential apartment in an early modernist building in Paris—is crowded with latter-day La Chance pieces: Pierre Favresse’s Magnum tabletops (Jekyll), a shiny yellow coffee table by Luca Nichetto (Hyde), and a pair of Note Design Studio Tembo stools (one Jekyll, one Hyde) are framed by a marble fireplace, lofty fabric-draped walls, and an aging wood-paneled library. This mix of classical and avant-garde, timeless and timely, isn’t Manichaean, however; it speaks to the coherent, mutually enriching duality that the two are assuredly creating.

These polar qualities are more subtle in La Chance’s second collection, shown at Salone in April: The Jekyll version of Paris-based Pool’s Vulcain lamp is sophisticated, with a Carrara marble body topped by a perforated copper shade. In the lamp’s Hyde incarnation, color is used with restraint: A yellow switch and blue cord accent another entirely white object.

Breguet is an architect. Souletie, ostensibly a businessman, once did an after-hours interior redesign of the London brokerage firm where he worked, and, in the end, was given the budget to complete it. The two, who are distantly related, share creative direction, giving designers precise briefs on materials, production constraints, dimensions, and some style elements. “The more constraints, the better the outcome,” explains Souletie.

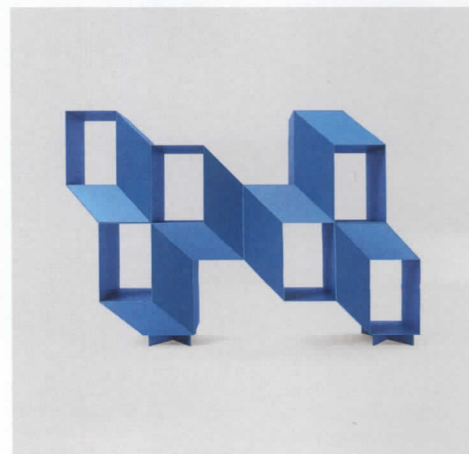
## “Creative people like to be challenged. We’re often surprised by an approach we didn’t expect.”

—JEAN-BAPTISTE SOULETIER

La Chance unveiled two suspension lights by French designer Guillaume Delvigne at Salone del Mobile in 2013, Hal and Swan (above). Noé Duchaufour-Lawrance’s Borghese coffee table has an abstract form that references pine trees in the Villa Borghese park in Rome (right). Charles Kalpakian’s Escheresque Rocky shelving is lacquered in either matte aluminum gray (Jekyll, below left) or bright blue (Hyde, below right).



[dwell.com/la-chance](http://dwell.com/la-chance)  
Head online to see more cutting-edge furniture produced by La Chance.

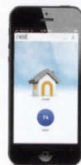




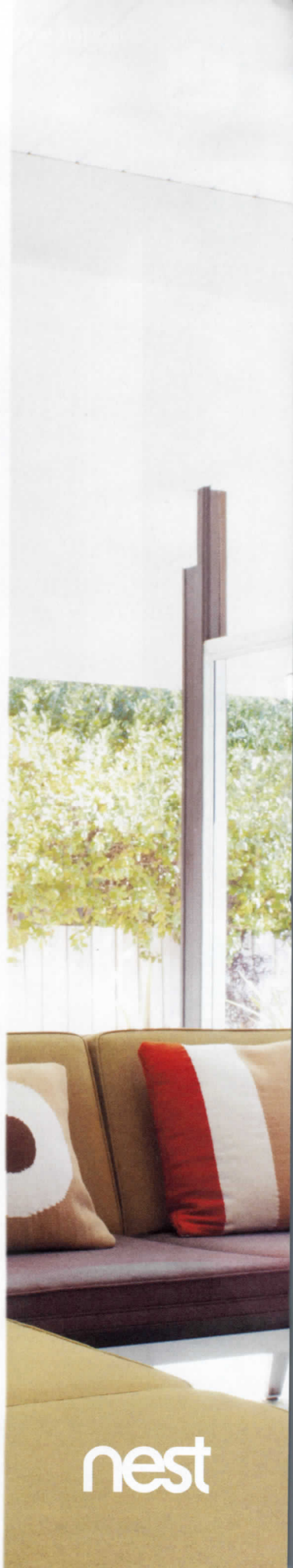
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# It's Always Sunny in Tokyo

A distinctive wooden pattern lines the walls, floors, and ceilings of this compact home in Japan.

When Masahiro and Mao Harada of Mount Fuji Architects Studio designed this tiny Tokyo home, they decided to cover the interior surfaces with oak boards hammered one-by-one into a honey-colored herringbone pattern. "Using a different material for the wall versus the ceiling versus the floor has become a symbol that signifies a typical 'house,'" says Masahiro. "I wanted to get away from that and create something more like a cave. I thought that would free up the residents' approach to how they proactively use the space." The resulting effect is elegant and warm—and a perfect foil to the home's steely gray staircase.

—Winnie Bird

---

Project: Rainy/Sunny House  
Designer: Mount Fuji Architects Studio,  
[www14.plala.or.jp/mfas/fuji.htm](http://www14.plala.or.jp/mfas/fuji.htm)  
Location: Tokyo, Japan

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# Heavy Metal

Moving beyond brass, which we've seen in spades for the past several years, consider a few more metallic options: copper, nickel, and good old stainless steel.



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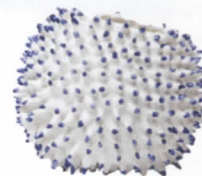
**E** Mu cutlery by Toyo Ito for Alessi, \$87.50 per five-piece place setting Luckily for your table, the recent Pritzker Prize-winning Japanese architect also designs flatware. His new collection features slim handles shaped like hexagonal chopsticks. [alessi-shop.com](http://alessi-shop.com) • **F** Breeze tables by Monica Förster for Swedese, \$1,495-\$1,995 Förster's slim accent table debuted a new look at the 2013 Stockholm Furniture Fair: a copper-plated steel base with a laminated copper top. [hightoweraccess.com](http://hightoweraccess.com)

## Jars of Clay

Ceramics have always been a key interior accessory for the mod home. Our current favorites incorporate advanced glazing techniques that pay homage to their mid-century forebears. Look out for textured finishes from the likes of artisan Josh Herman

in San Diego (near right) and San Francisco-based Heath Ceramics' summer 2013 collection (top right), plus sculptural pieces by Susanne Harder of Copenhagen (far right).

[joshherman.com](http://joshherman.com)  
[heathceramics.com](http://heathceramics.com)  
[art-object.totokaelo.com](http://art-object.totokaelo.com)





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## Furniture Focus

Every summer, Dwell on Design hosts regional, national, and international designers who show off their wares and demonstrate their unique processes. In June 2013, we'll showcase home goods and furniture from Europe, Scandinavia, New Zealand, the States, and beyond—a few examples of which we'd like to share here. Tickets and information are online at [dwellondesign.com](http://dwellondesign.com).

Dwell on Design 2013



Mica pendant by Cerno



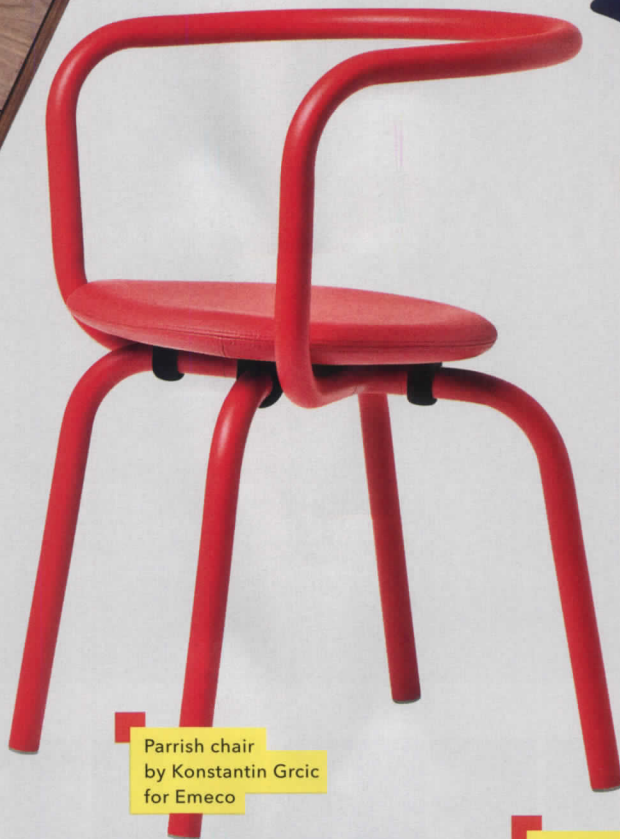
In Theory lamp by Marianne Andersen



XS Sideboard by WFOUR Design



Brick cushions by Normann Copenhagen at A+R



Parrish chair by Konstantin Grcic for Emeco

The Woods by Andreas Engesvik, Oslo and StokkeAustad



Quart table lamp by Rich Brilliant Willing



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# Abstract Expressionism

Perched in the Dolomite mountains, an angular copper-clad apartment building echoes the topography of its site.

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**Project:** Dolomitenblick House

**Architect:** Plasma Studio,  
[plasmastudio.com](http://plasmastudio.com)

**Location:** Sesto, Italy

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For a six-unit residential building in Italy's northeast, architecture and design firm Plasma Studio took a decidedly contemporary approach to the regional vernacular. The color palette of existing houses in the area informed the choice of materials—blonde larch wood and dark gray pre-oxidized copper—and building codes mandated a pitched roof, but the structure boasts a highly geometric form (the firm's signature move), courtesy of balconies that jut from the facade, echoing the roof's slope. In profile, the domicile has the prototypical gable, but from all other angles it takes on the look of abstracted folding planes that express the steep site, says architect Ulla Hell of Plasma Studio.



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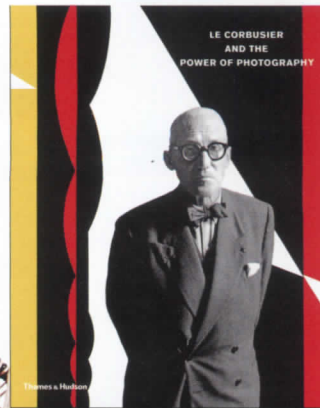
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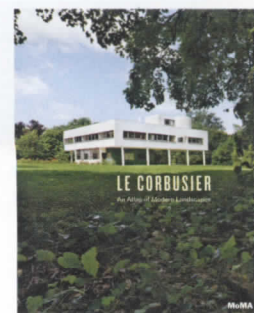
# Basket Case

The contemporary design scene is rife with reclaimed-timber furniture and reawakened cottage industries. Now weaving is about to have its moment in the spotlight. Fear not; this isn't a wicker retreat. Instead, industrial designers are devising ways to update even the most traditional of fabrication methods by picking up the mantle of Hans Wegner (who modernized paper-cord construction) and Thonet (of the classic caned-rattan seats). To wit, consider Alexandra Raben's Intricate lamp—whose steel frame is wrapped with coiled wire and thread (right)—and Sebastian Herkner's Bask collection for Moroso (below), out this year. [alexandraben.dk](http://alexandraben.dk) [moroso.it](http://moroso.it)



## Le Corbusier Lives on

2012 marked what would have been the 125th birthday of the great French architect Charles-Édouard Jeanneret, better known to the world as Le Corbusier. And with anniversaries come books: Take a gander at three new releases that profile the life and work of Corbu, from his experiments in architectural documentation (*Le Corbusier and the Power of Photography*, Thames & Hudson) to his last building (*Le Corbusier's Pavilion for Zurich*, Lars Müller Publishers) and a career retrospective at the Museum of Modern Art in New York (*Le Corbusier: An Atlas of Modern Landscapes*, D.A.P.).



## Peanuts Gallery

In a comic strip that appeared March 1, 1953, a Knoll Hardoy butterfly chair and an Eames LCW occupy a living room—the first appearance of mid-century modern furniture in *Peanuts*. Though author and illustrator Charles Schulz did not own these classics, the drapes are based on a pattern from his own home.

Charles Schulz's *Peanuts* comic strip won the hearts of countless readers during the almost 50 years it appeared in newspapers. Through his cast of plucky children, a dog named Snoopy, and a bird, Schulz commented on current events and social mores. And though

Schulz never explicitly addressed the influence of the mid-century aesthetic, he found ways to weave a handful of now-iconic furniture pieces by Le Corbusier, Harry Bertoia, and Charles and Ray Eames into his cartoons. *Mid-Century Modern*, a new exhibition on view until October

27 at the Schulz Museum in Santa Rosa, California, examines these furniture cameos. The show reinforces "how adept Schulz was at identifying cultural trends," says curator Jane O'Cain. For that, we say, "You're a good man, Charles Schulz." [schulzmuseum.org](http://schulzmuseum.org)



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# Village Vanguard

Designer Suchi Reddy crafts a family-friendly New York City apartment.

When two actors purchased their West Village abode, it came with a 180-degree view of the Hudson River—and a frenetic series of odd angles and partitioned-off spaces. Designer Suchi Reddy renovated the interiors, keeping the bank of windows unobstructed while folding in a fleet of modern furnishings and built-ins.

“My directive was to create something very comfortable, calm, textural, and modern,” explains Reddy, who used a palette of reclaimed oak, bleached wood floors, blonde millwork, and white plaster. “It’s a space where you want to linger,” she says.



**Project:** West Village Renovation  
**Designer:** Reddymade Design,  
[reddymadedesign.com](http://reddymadedesign.com)  
**Location:** New York, New York

» [dwell.com/nyc-renovation](http://dwell.com/nyc-renovation)  
Spy even more rooms and furniture in this West Village abode.

Clockwise from top left: An ExoFly pendant by Laurent Massaloux hangs above a custom WRK dining table surrounded by Morph side chairs by Zeitraum and a banquette covered in Glant’s Liquid Leather; the kitchen system and rolling island are by Henrybuilt. For

the library, Reddy paired a vibrant Mongolian wool rug from Niba with a pair of modular plastic Pop chairs by Piero Lissoni and Carlos Tamborini for Kartell. Mex sofas by Cassina and Fat Fat-Lady Fat tables from B&B Italia are grouped in the living room.



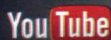
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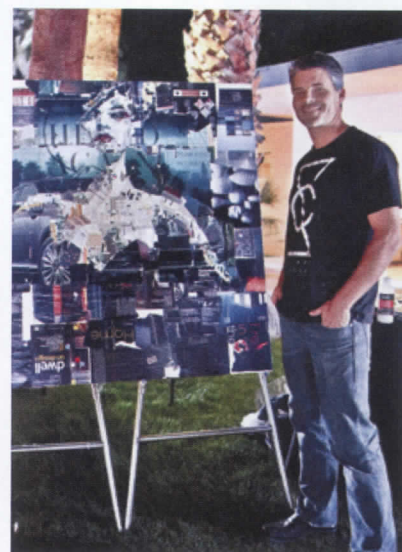


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*Clockwise from top left:  
The home of Andy Linsky; artist  
Danny Heller and Glass House  
director Henry Urbach chat  
design over cocktails; artist  
Derek Gores and his work.*

Photos by Justin Keena



To kick off our Hello, Again partnership, the Lincoln Motor Company and Dwell recently played host to a star-studded crowd of designers, architects, and tastemakers in Palm Springs for the finale of Modernism Week. The guests convened at the one-time Max Factor family estate, the Fontenell, for cocktail hour and were then whisked away in a fleet of new Lincoln MKZ sedans to surprise dinner destinations—six breathtaking homes. After being treated to tours by the homeowners, guests dined on delicious cuisine by chef Michael Beckman of Workshop Kitchen + Bar. Rousing conversation—ranging from the week's events to upcoming design projects—continued at the afterparty back at the Fontenell. Guests included Moby, *Mad Men's* Jessica Paré, Frances Anderton, Eames Demetrios, designer Trina Turk, photographer Jonathan Skow, designer Jack Lenor Larsen, Glass House director Henry Urbach, architect Ray Kappe, as well as many others.

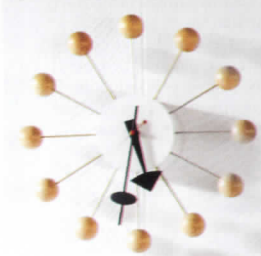


# The Right Stuff

Mark Neely and Paul Kefalides's living room is decked out with the couple's vintage finds, including a Hans Wegner Sawback chair (the fur throw obscures an area needing repair), a George Nelson Ball Clock, a George Nelson Ball Clock, a DF-2000 cabinet by Raymond Loewy, a light designed by Greta Von Nessen, and a suite of Brian Willshire wooden sculptures, one of Neely's many collections. **ll**

**SEEKING A MODERN SHELL FOR THEIR MID-CENTURY PIECES, A PAIR OF COLLECTORS FOUND A RELATIVELY UNTOUCHED EICHLER IN SAN RAFAEL, CALIFORNIA—AND A BUILT-IN EXCUSE TO ACQUIRE MORE FURNITURE.**

**By Erika Heet  
Photos by Drew Kelly**





The couple's vintage Stadio dining table (left) is by Vico Magistretti for Artemide; the Eames chairs came from an old school in Palm Springs. The kitchen (below, bottom) retains its original cabinetry. Neely has been buying Dansk pepper grinders (below) at antique shops for the past ten years.



Graphic designer Mark Neely and gastroenterologist Paul Kefalides had spent years collecting furniture for their apartments in Chicago and New York before a career opportunity for Kefalides materialized in California. Neely was game but had one stipulation: "I told Paul, 'We can move out west if you can find a modern house that the furniture can go into,'" he remembers. It was 2005, during the market frenzy. Kefalides lucked into a connection with Eichler expert and real estate manager Catherine Munson. She showed the couple a house that had only two owners since its construction in 1966; both were architects who had made the home's conservation a priority. ►



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◀ Sea for Yourself

After painting the sitting room Kendall Charcoal from Benjamin Moore's Aura line, Neely wanted a sculptural element that would show up against the dark hue. So he assembled his white Algues set, designed by the Bouroullec brothers for Vitra, on the wall behind the sofa. "Though the Bouroullec piece is manufactured in mass quantities, you can create your own take on it," he says. "It looks great no matter how you place it. I think of it almost like an inkblot—the randomness is part of its beauty." [benjaminmoore.com](http://benjaminmoore.com) [vitra.com](http://vitra.com)

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The exterior of Neely and Kefalides's house (below) is punctuated with a bright red door. A vintage chest of drawers (right) supports the playful forms of a Nesso lamp, designed by Giancarlo Mattioli for Artemide, and a collection of Holmegaard ceramics.

In the living room (bottom), a travertine-topped coffee table by Paul McCobb pairs well with the Florence Knoll Parallel Bar System sofa. The Josef Albers print over the fireplace is an original, scored on eBay.



Neely and Kefalides soon found themselves the new owners of the roughly 1,700-square-foot post-and-beam house, designed by architect Claude Oakland for developer Joseph Eichler's 500-plus-home Lucas Valley neighborhood in San Rafael, California. The pair had found their modern house, but the ongoing journey of furnishing and preserving it had only just begun.

**Neely:** I remember walking into this house, and thinking, This is perfect. It felt like we had walked into the '60s. It fit the furniture and still had all the original bones. Sometimes older houses are in states of decay and disrepair, but because the original and second owners of this house were architects, they maintained it very well.

**Kefalides:** We were attracted to it because the setting was beautiful and the house proportions were smaller and more intimate. It had a warmth not always present in modern homes. It seemed like it had once been a cherished home. Once we moved in, we learned a lot about Eichler. He was trying to make elegant, simple modern homes accessible to the middle class. That was one of the things he did that was pioneering: democratizing design and architecture.

**Neely:** Initially, we had grand ideas to do some renovations or extensions, and then the recession hit and everything sort of flatlined. In a way, ▶▶





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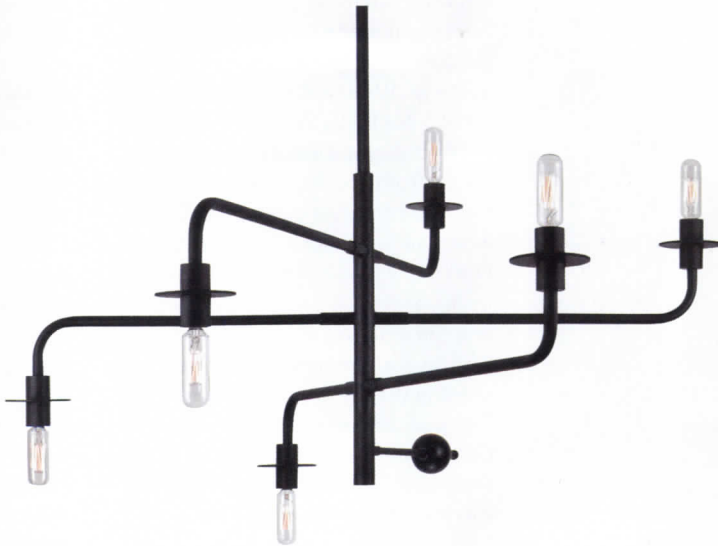
The most changed area of the home is the small guest room-office, where Neely, who works from home, removed the closet doors and added a grass-cloth wall treatment to distinguish it from the rest of the house's decor. "Many of the Eichlers originally had grass cloth as a covering on the sliding closet doors," he says. "The guest room-office is the only other room that can be seen from the public areas across the atrium, and I wanted this wall to add visual interest." [twenty2.net](http://twenty2.net)



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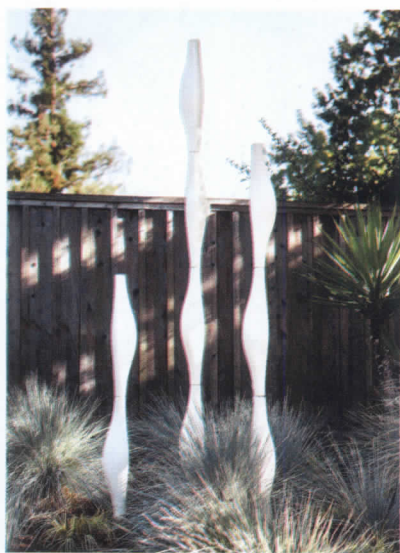


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▲ Tall Stacks

In reworking the landscape, Neely added 1950s ceramic sculptures by Malcolm Leland, who calls them “modern totem poles.” The sculptures are surrounded with Mexican feather grasses, which thrive on the sunny lot. “I love

the look of mass plantings,” notes Neely. The beanbag chairs and outdoor sofa and chairs are from West Elm and the Case Study Museum Bench is from Modernica. [architecturalpottery.com](http://architecturalpottery.com) [westelm.com](http://westelm.com) [modernica.net](http://modernica.net)

it turned out to be a good thing because it made us sit back and appreciate what the house had to offer as it was. We saw it in a new light and turned our focus to the furnishings.

We brought a lot of things to this house from Chicago—I started collecting mid-century modern and Danish when we lived there in the early '90s. I got many pieces from Knoll, Herman Miller, and the Merchandise Mart, and the antiques shops were filled with stuff at the time. The Danish chest in the living room is from Chicago, as are the Hans Wegner oak Sawbuck chairs—those are from Wright, the auction house. No one was bidding on them, so I did.

**Kefalides:** When we were in Chicago, it was a time of discovery. We were so excited about purchasing some of those things, like the Raymond Loewy buffet, which also came from Wright. We rented a truck from Home Depot and moved the buffet ourselves to our apartment—it’s really heavy. It’s spectacular and has a lot of sentimentality for us. I tend to get attached to things

that were real aspirations at the time we acquired them.

**Neely:** Many of those pieces work so well in these rooms, like the Paul McCobb table, which I found when we were living in New York. When I placed it in our living room here, I realized it’s basically the structure of our house. The travertine top looks like the roof, the drawers resemble the house itself, and the negative space, the carport.

**Kefalides:** There’s a dilemma with these houses—on one hand, we realize we don’t need a lot of space and can live comfortably with furnishings from the same era, which were designed to fit in a small space. But some areas, like the kitchen and bathrooms, really do need updating. We are sensitive about changing the footprint of a home that has specific sight lines and light entry points, and we would never alter it in a way that disrupts those features. We’ve talked to a lot of architects, and the back-and-forth usually leads to more indecision, actually. ■





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◀ Full Nelson

The bed in the master bedroom is actually two single 1950s George Nelson Thin Edge beds—made from birch, enameled metal, and cane—that Neely bought at auction at the John Toomey Gallery in Oak Park, Illinois. “I love the contrast of the white wall with the wood and woven material,” says Neely, who likes to keep the bedding simple—often a paisley from Ralph Lauren—so as not to detract from the bed’s strong lines. [treadwaygallery.com](http://treadwaygallery.com) [ralphlauren.com](http://ralphlauren.com)

▼ Graphic Novelty

A textile designed in 1998 by Scandinavian designer Carl Johan Hane serves as an artful accent to the guest bedroom. Neely found the pattern—Mobile, created for the Swedish textile company Kinnasand—at Skandium, in London. “I wasn’t sure how best to display it. Then a painter friend of mine suggested I have it stretched across a wooden frame, just like artists do with raw canvas,” he says. [skandium.com](http://skandium.com)

**Neely:** Our general approach has been to keep the house up and bring areas to life by putting up a new wall covering or adding furniture. The integrity of the architecture depends on the details Eichler put in, which should remain. I’m on the architectural review committee for the Lucas Valley neighborhood, and we have an ongoing debate in the community: What would Eichler have done, and what would he have thought of this or that? The whole modern idea was always to move forward and not feel constrained by the rules—that’s what modernists were revolting against when they came up with the modern ethos. I like to think Eichler would have wanted this neighborhood to evolve in a modern way.

**Kefalides:** We have to retain elements of Eichler’s mid-century modern aesthetic but still make sure that the house is functional for 21st-century life. It’s like two kinds of modernism coming together. I don’t think Eichler and his fellow modernists would have wanted their homes entombed; instead, they would rather have them grow and develop organically. ■■■



◀ Full Bloom

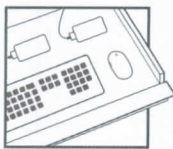
The white Vico Magistretti dining table is a focal point when you enter the house—“and a great spot to create assemblages of some of my favorite objects,” says Neely, who changes the display every few weeks. Set atop a reversible Finn Juhl tray are ceramics from Heath and a Carl Auböck fruit knife with a cane-wrapped handle. Notes Neely: “I always keep a handful of tillandsia around—air plants soften and warm up the space.” [architectmade.com](http://architectmade.com) [heathceramics.com](http://heathceramics.com)





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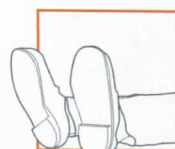
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# Made In House

**THE ACCLAIMED ITALIAN DESIGNERS LUDOVICA+ROBERTO PALOMBA CARVE A SERENE RETREAT OUT OF A 17TH-CENTURY OIL MILL IN SALENTO, FILLING IT WITH CUSTOM CREATIONS AND THEIR GREATEST HITS.**

By Arlene Hirst  
Photos by Francesco Bolis

Project: Palomba Residence  
Designer: Ludovica+Roberto Palomba  
Location: Salento, Italy

In the rarefied world of Milanese design, high-profile stars usually work alone. Partnerships between husband and wife are even scarcer. Ludovica Serafini and Roberto Palomba may be the exceptions that prove the rule. Since 1994, they have collaborated on an amazing number of projects: designing bathroom equipment, kitchens, furniture, and lighting for an almost endless list of companies, including Boffi, Cappellini, Salviati, Foscarini, and Zanotta, and winning several prestigious awards, including a Compasso D'Oro—Italy's highest design prize—in the process.

When the couple decided to look for a vacation home, they turned their gaze far from the hectic world of Milan, their home base, and started house hunting over 600 miles away in the southeastern part of Italy, in Salento—sometimes referred to as the high heel in Italy's boot—a sub-peninsula in Puglia. "This part of Italy is beautiful," explains Palomba, adding that the family had



Ludovica Serafini and Roberto Palomba, who work as Ludovica+Roberto Palomba, commissioned a dining table of their own design from Exteta and paired it with Abanica chairs by Oscar Tusquets for Driade. The ceramic centerpiece is by Emilia Palomba, Roberto's aunt.

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## BACKSTORY

Serafini and Palomba's vacation home is a cavernous showcase for their own designs. In the living room, they created a one-off version of their Lama chaise longue, originally designed for Zanotta. The Zen Apple side table, also theirs, is from the Sen Line Collection by Exteta. The vases are by Guaxs.

vacationed there for many years. "We find it rich in poetry," he says. "And since we love the area so much, we decided to buy a house there."

They found the house of their dreams—an old oil mill that dates back to the 17th century—in Sogliano Cavour, a small village in the province of Lecce. "It was love at first sight," says Serafini. "We are architects, and we immediately understood the potential of the place." The couple realized that they could put their own imprint on the house but still retain its raw spirit, keeping the ancient stone floors, walls, and arches intact.

One of the major challenges they faced in making the mill habitable was the old structure's lack of windows. The two-story building resembled a fortress, as producing the type of fuel needed for oil lamps required total darkness. So the architects carved out a number of skylights and opened up the back of the structure to create a patio, letting daylight flood in.

The ground floor had different levels, with stairs linking the spaces, a feature that might have been off-putting to the average person. But this seeming inconvenience did not bother the designers. "The stairs are an added value and not an element that creates difficulties,"



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## BACKSTORY

The indoor-outdoor Grand Plié sofa and Piaffé table, which the couple designed for Driade, perfectly suit the whitewashed courtyard, with curving silhouettes that echo the surrounding stonework. Serafini and Palomba purchased the metal lanterns at a local market.

says Serafini. "Beauty is not always synonymous with a regular path. We kept them because they are made of local stone and are perfectly in keeping with the rest of the house."

This attitude applies to their treatment of the entire 4,300-square-foot dwelling; they made as few interventions as possible. Work on the structure started in December 2011, and they were able to move in by August 2012.

The house is home to the couple, their teenage daughter, Ginevra, 16, and their two greyhounds, Zack and George, whom they consider part of the family.

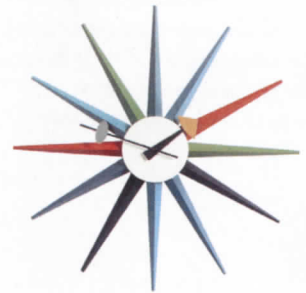
The entire dwelling is filled with the couple's designs and is a fitting stage for a dramatic presentation of their work. Furnished not only with their manufactured products, the home features pieces they had made especially for it,»





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including all the fixtures, doors, and some iron lamps commissioned from local craftspeople.

Furniture that Serafini and Palomba designed for Zanotta dominates the living room. Pianoalto, a modular seating system, which was just introduced in 2012, is arranged in various configurations throughout the space. Ninfea and Loto—two indoor-outdoor tables created from a composite material of polyester and acrylic resins called Cristalplant—are easily moved to the outdoor patio or upstairs terrace. In one corner, the couple took one of their classics, the Lama chaise longue, and transformed it from city-slick steel and leather to country-cozy straw and red metal. Stone floors throughout the house are punctuated with Karpeta rugs, not of their design.

In the kitchen, the couple artfully adapted to the existing space,

A geometric patterned rug by Karpeta anchors pieces the couple designed for Zanotta, including three Pianoalto sofas and a scattering of indoor-outdoor Ninfea and Loto coffee tables. Also pictured is a Paraggi camp bed and wooden Zen screen for Exteta and a Morphing round mirror for Kos.



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combining two of their designs for the Italian cabinetry company Elmar: the EL-01 and Slim, a new system that features a multifunctional, stainless steel island that measures 20 inches deep. "Slim was not created for this house," says Palomba, "but it is a very adaptable kitchen as dimensions can change for base units and islands." An existing ledge provided a home for appliances and tools. A stainless steel screen separates the work area from the dining area, where the couple installed a table they designed and had produced by Exteta, an outdoor-furniture company. For a more rustic feel, they chose Abanica chairs by Spanish architect Oscar Tusquets for Driade. A centerpiece by Emilia Palomba, Roberto's aunt, a well-known ceramist, completes the tableau.

The patio is furnished with only a sofa and table the couple designed for ▶

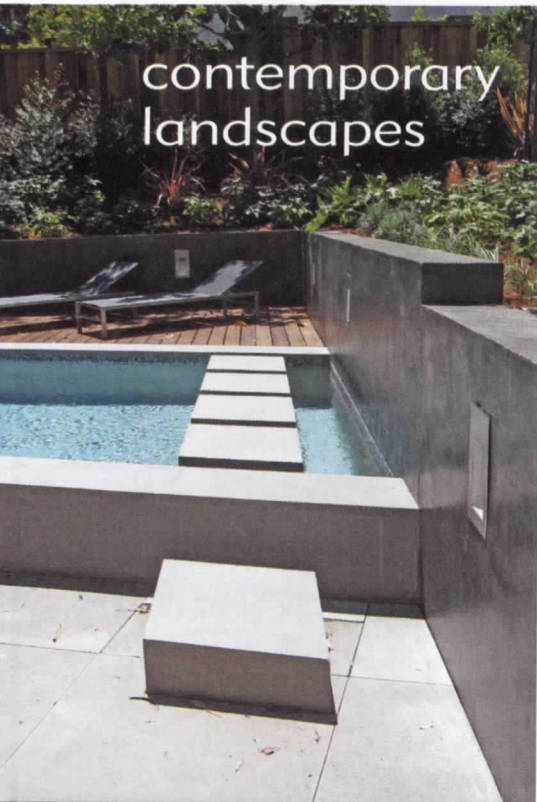
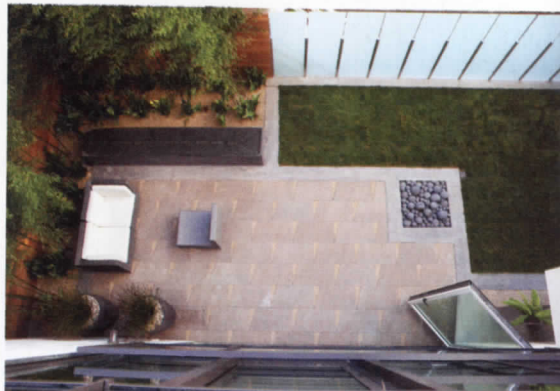
At the far end of the living room, an old armoire—an inherited family heirloom—stands as a sober counterpoint to all the sleek Italian contemporary design in the five-bedroom house.



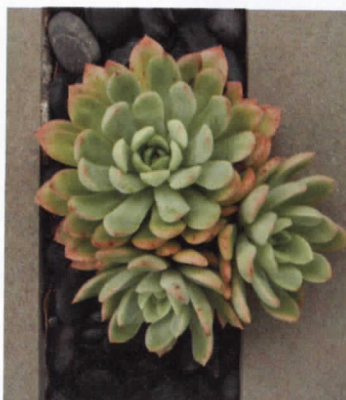


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Driade, but they easily command the space. The overscale seat, dubbed the Grand Plié, accommodates four people comfortably—it's almost eight feet long. It's paired with the Piaffé table. (All the objects in this collection are named for dressage poses, and not coincidentally—Palomba is an avid rider.) Upstairs, the terrace is furnished with pieces that the pair designed for Exteta.

The stark bathrooms masterfully exploit the existing spaces and are fitted with Palomba designs—hardware fixtures for Zucchetti and washbasins for Kos. The one exception is the oversize stone bathtub from Pimar, a company located in Lecce, a neighboring town in Puglia. "As stone is a key element in this building, we preferred to have a bathtub that was in key with the environment—we thought that this one was perfect," Serafini explains.

Although the house is rather far from Milan, that doesn't present a travel problem. "We spend a few weeks there during the summertime," says Serafini. "But we go often on weekends during the year. It's our buen retiro." ■■■



The house gracefully marries modern and ancient, as seen in the master bedroom (above), where a custom-built mirrored storage unit divides the sleeping and bathing areas; in the courtyard (left), a mix of polyethylene seating and rustic stonework; and in the minimalist kitchen (below), with its sleek steel cabinet systems and Kono range hood from Elmar.





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# A Family Affair

Green Orchard, the home Paul Archer designed for his parents outside Bristol, England, sows the seeds of an active retirement.

By Phyllis Richardson  
Photos by Will Pryce



Architect Paul Archer has made a career of adapting and extending historic English houses for dozens of clients in and around London. But when his mother and stepfather decided to move out of their 17th-century stone farmhouse, they wanted him to start from scratch to achieve, as he puts it, "something modern and low-maintenance." Making a tall order more vertiginous still, they also wanted zero-carbon energy demands and to have plenty of space to garden.

Doing their bit, Fred and Edna Wadham found a peaceful site in a wooded village outside Bristol, in southwest England. There, Archer elected to put the house at the center of the lot and to place large windows facing the surrounding landscape in every direction. With the advice of his sister, Sally Merrett, an environmental scientist, and the engineers at Downie Consulting, Archer also installed a range of energy-saving solutions like thermally efficient glass for those *big windows*, specially designed shutters, heavy-duty insulation, a wood-burning

and electric stove, thermal and photovoltaic solar panels, and a heat-recovery ventilation system. Now the Wadhams, though still connected to the grid, give back more energy than they use.

The most prominent feature of the house is its striking exterior, covered in shining aluminum panels. This skin, though initially quite polished, will eventually weather and dull and is meant to help the house blend with the landscape by reflecting its leafy environs.

Now installed in their new home, the retired Wadhams are busy planting seven types of garden (from bog to floral to vegetable patch), as well as entertaining friends and family in their light-filled, open-plan, indoor-outdoor spaces. "This was our dream house," says Edna of the design that takes best advantage of the natural setting while also working to preserve the environment. That it was a family effort makes it even more satisfying. As Fred puts it, "If you have clever children, you might as well put them to good use." »

Sliding aluminum panels on the facade of Green Orchard not only mirror the local flora, they also allow residents Fred and Edna Wadham to control how much sunlight enters their 2,150-square-foot home.



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To make doubly sure that those high-performance windows are well covered, Archer designed and manufactured (with help from Fred) a system of electronic sliding shutters. Drawn, the shutters keep things cool when the sun is strong and hold in the heat on winter nights.

[paularcherdesign.co.uk](http://paularcherdesign.co.uk) ▶▶

### Keep the Home Fires Burning

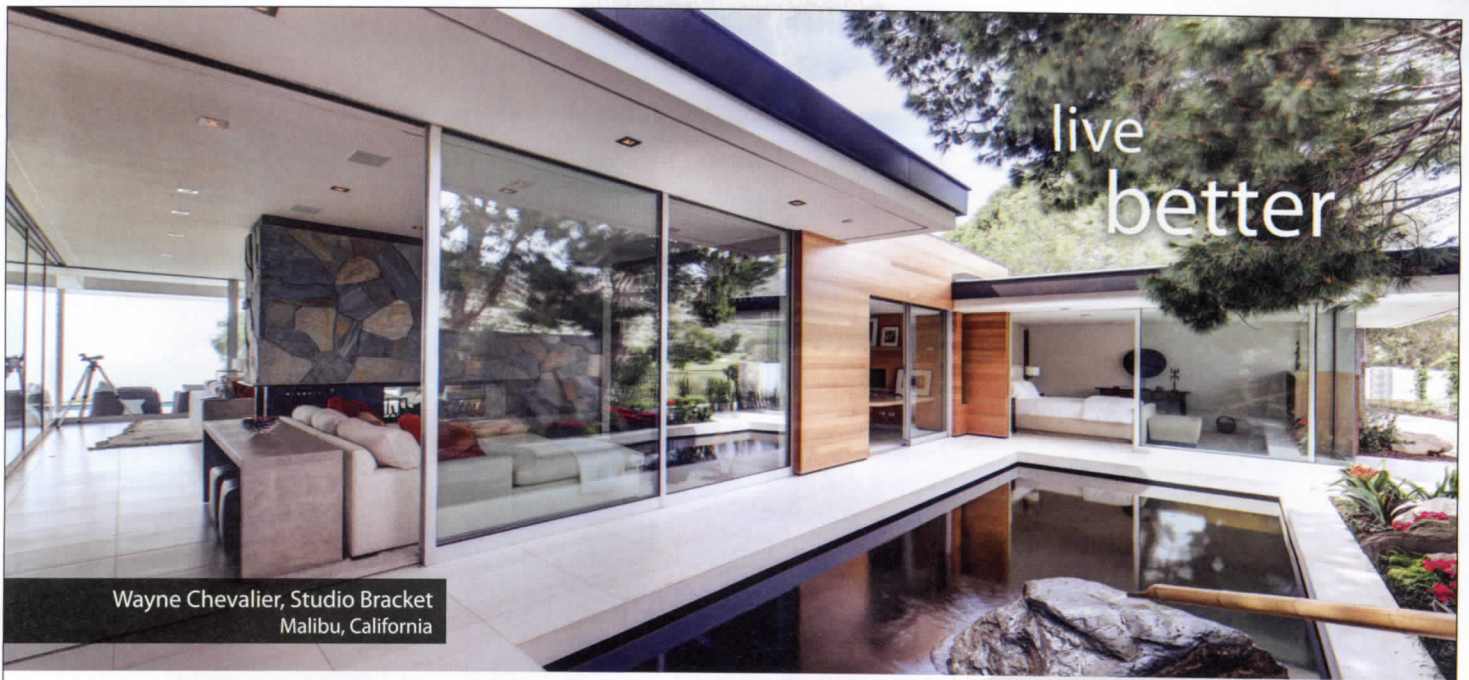
Using wood for heat and energy keeps the Wadhams' environmental footprint small and helps avoid the use of coal- or nuclear-powered electricity. Come winter, the couple relies on an Esse wood-burning stove for cooking, heating, and feeding a set of small radiators. In summer, they use the stove's electric component, which is powered by solar energy.

[esse.com](http://esse.com)

### Going Underground

The site the Wadhams found for their home was designated as "green belt" land, which meant that there were restrictions on the size of the structure's footprint. Because it's critical for the pair to live on a single floor, especially as they grow older, Archer tucked the home's three guest rooms—vital for four visiting children and eight grandchildren—all below-ground. Not only does that keep the home's layout trim, but with the living spaces and master bedroom at ground level, the couple will be able to stay in the house for longer, getting more use out of the energy and resources expended to build it.





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—ARCHITECT PAUL ARCHER



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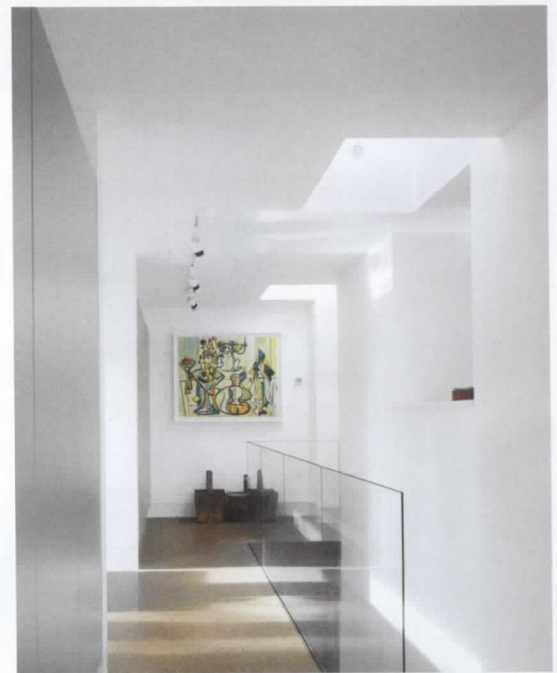
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"We installed our first one some years ago," says Archer of heat-recovery ventilation systems, "and it was an enormous box the size of a small shower room. Nowadays, you can get a mechanism that is only slightly bigger than a toaster and is very cost-effective." Here, Archer installed a rooftop heat-exchanger mechanism by Vent-Axia that transforms heat from the stale air being drawn out of the house into fresh air, which is then distributed inside.

[vent-axia.com](http://vent-axia.com)

### Yesterday's News

One of the quickest routes to green design runs straight through Fleet Street. The Wadhams' walls are padded with nearly a foot of recycled-newspaper insulation by Warmcel; the insulation in the roof goes a few columns farther—it's a full 16 inches thick. [warmcel.co.uk](http://warmcel.co.uk)



### A Clear Advantage

Modernists love glass, but large windows can be massive energy-wasters, letting in (and out) far too much heat to be sustainable. The windows at Green Orchard, from the British firm George Barnsdale, are sealed units (meaning no gaps between the panes of glass), double-glazed, and filled with argon gas for protection against both heat loss and gain.

[georgebarnsdale.co.uk](http://georgebarnsdale.co.uk) ■■■



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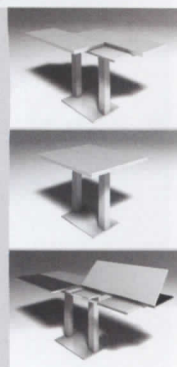


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ARMED WITH A KEEN EYE FOR DESIGN AND A YEN FOR VINTAGE FURNITURE SHOPPING, GLEE STAR JAYMA MAYS AND ACTOR ADAM CAMPBELL REVITALIZE A FORMERLY JUMBLED LOS ANGELES HOUSE.

# East Side Story

By Diana Budds  
Photos by Floto + Warner

Project: Los Feliz House  
Architect: Mike Jacobs Architecture  
Location: Los Angeles, California







A mature avocado tree shades the hardscaped patio located just outside the great room (above). On the balcony off the master bedroom is a yellow Hatfield Grelow rocker from CB2 (below).



**After nearly a year and a half of house hunting,** Jayma Mays and Adam Campbell decided to make a Los Feliz abode in need of an overhaul their first home. By paring the 1920s Spanish colonial house back to its essentials and adding a well-selected group of mid-century and contemporary furniture, the couple created a showpiece of Southern California living.

"We literally had no furniture so we were starting from scratch," says Campbell. "We thought: Let's give it a go ourselves, and if it looks disastrous then we'll think about using an interior designer."

The medley of vintage and contemporary furniture, design-shop purchases, and lucky Internet finds occupying the four-bedroom, three-and-a-half-bathroom, 3,200-square-foot residence renovated by architect Mike Jacobs is indicative of the couple's casual sensibility.

"We wanted to find things that caught our eye and, more than anything, weren't boring," says Mays, who currently stars as guidance counselor Emma Pillsbury on the TV show *Glee*. The residents furnished the great room—newly created after knocking down a few walls—with a mid-century Danish sofa, a rug by Scholten & Baijings for Hay, a Pure dining table from CB2, and Verner Panton chairs found on Craigslist. ▮

The couple hand-selected every piece of furniture in the house and perused Craigslist to find the four Verner Panton stacking chairs surrounding a Pure dining table from CB2. The two tubular steel side chairs are from Danish Modern L.A., and the pair purchased Muuto's Plugged Pendant lamp from A+R. Mays and Campbell received the Molecule Building Set as a gift; it's available from Ferm Living.





**“We needed furniture that was practical. Delicate, highly valuable pieces just wouldn’t work for us.”**

—Resident Jayma Mays

Just as surely as aesthetics guided their furniture purchases, so did a limited budget. “Once you’ve done a remodel, you feel particularly exhausted in terms of ‘Wow, that’s the most expensive thing we’ve ever bought in our lives,’” says Campbell. “If we could find some really nice vintage pieces, we were totally happy to throw in some Ikea pieces.”

“We needed furniture that was practical. Delicate, highly valuable pieces just wouldn’t work for us as we’re constantly moving things around to make room for parties and boisterous friends,” says Mays, who frequently entertains and is an avid chef.

“There was one new couch that Jayma was obsessed with,” says Campbell. “It was probably the price of a car. And she kept looking at it and thinking, Do we buy this? The budget forced us to be a bit more creative. I think ultimately it worked out much better than if we had spent a lot of money on high-end stuff because it would look a bit less ‘us.’”

The pair scoured vintage shops and flea markets for furniture, lighting, and accessories. “It was a lot of trial and error,” says Mays. For example, she and Campbell initially selected lounge chairs for the newly hardscaped patio but soon realized that they needed a place to eat more than they needed a spot to recline in the sun. An old beer garden-style table and benches, purchased from local store Potted, allows for dining alfresco.

In the master bedroom, Mays splurged on a custom bed from Croft House, which has become part of the retailer’s furniture line and is now called the Jayma Platform Bed—“My claim to fame,” jokes Mays. She covered the wall behind the bed with designer Erica Wakerly’s Angles wallpaper in cream and gold, which “became the focal point. I found that by doing little things like that, the room didn’t need as much stuff in it,” she reports.

Just as the furniture is a mixture of past and present, so is the house that inspired the collection. “Mike created an open space with clean lines, so



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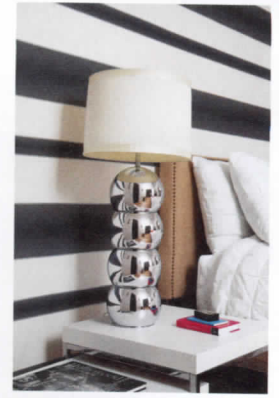
- Morley.

Classic butterfly chairs from Universal Patio Furniture are stationed by the pool. The mural is by street artist Morley, a close friend. Jacobs transformed the roof into a series of decks (opposite page). Crate & Barrel's Dune sofa and coffee table (opposite top) and a fireplace found at the Rose Bowl Flea Market (opposite bottom) furnish the new spaces.

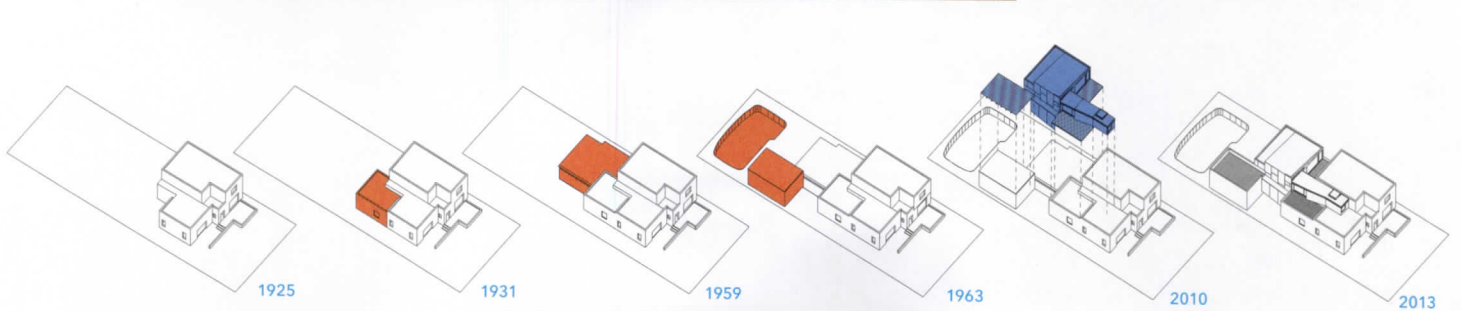


The once-hermitic kitchen (above) now has a direct view of the patio and pool. The hood is by Zephyr, the cooktop is by Miele, the refrigerator is by Sub-Zero, the ovens are by GE Monogram, and the stand mixer is by KitchenAid. To impart a high-design feel to the space, Jacobs wrapped cabinetry from Ikea with a marble countertop and designed built-in bookshelves around the kitchen and study (left) to help unify the area. The Sebastian barstools and Trådig fruit bowl are also from Ikea. Trips to shops in Palm Springs yielded the red side chair and metal magazine rack. The brown suede chair is from MidcenturyLA.





The master bedroom (left) features wallpaper by Erika Wakerly. The glass tables next to the Croft House bed were gifts. Mays chose Graham & Brown's Verve Stripe wallpaper for the downstairs bedroom (above). The chrome lamp is vintage.



The house, originally built in the 1920s, received gradual additions over the years (above). The minimalist bathroom (below) boasts Carrara marble surfaces, Hansgrohe faucets and shower fixtures, and a skylight by Velux.



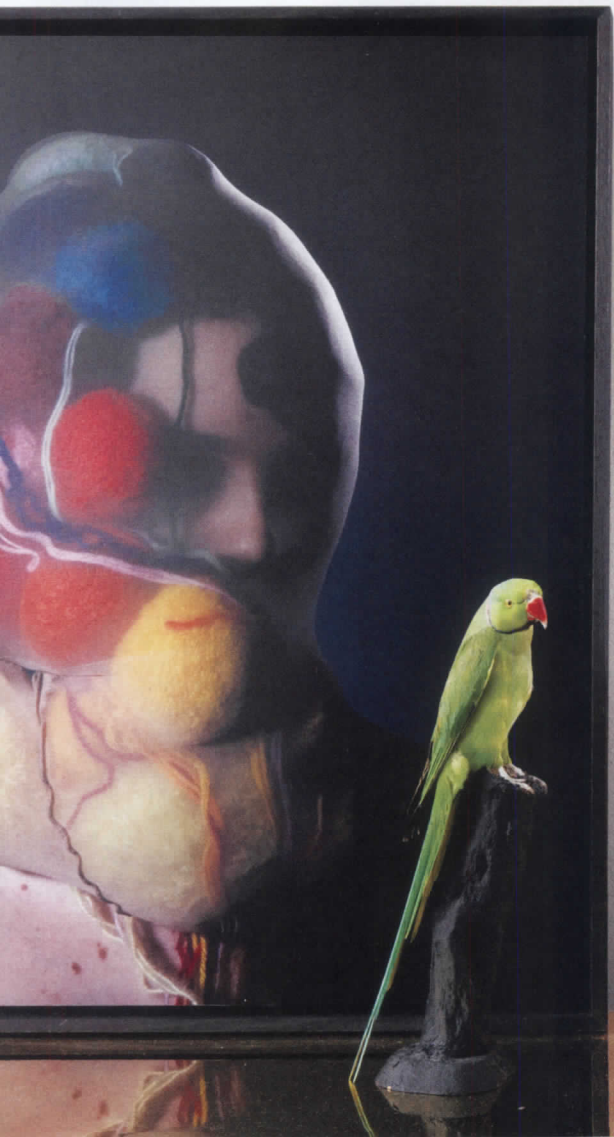
we selected furniture that wouldn't disrupt that," says Mays of how she and Campbell unified the interiors and the architecture.

The couple gave Jacobs few guidelines for the renovation—add a bedroom, find a way to let in more natural light, and reconfigure the downstairs—and relied on the architect's eye to coax out the structure's best elements. "We asked Mike: 'Can you try and make this house less schizophrenic and give it an identity?'" says Campbell.

"It read as a big puzzle," says Jacobs of the dim, disjointed layout. The house was built in 1925 and had three decades worth of additions stitched on. He preserved key architectural details of the original house—the heavy plaster moldings, the cast-iron handrail leading to the second level—and in the more recent sections, he removed walls to hollow out an expansive living-dining-kitchen area, increased the size of the second story, and added a raft of roof decks.

Though the journey of searching, buying, permitting, renovating, and furnishing the house took years, Mays and Campbell now have a place that pays homage to its history but is tailored to their tastes and lifestyle. "I feel that our furniture reflects the marriage of both old and new," Mays offers, "and hopefully does so with a bit of levity and color." ■■■

# Colle



*Jean-Christophe Aumas's multihued Paris apartment houses both the highly sought artistic director and the stunning assemblage of furniture he's brought back from his travels.*

# ctor's

Parisian artistic director Jean-Christophe Aumas reads on a vintage Swan sofa by Arne Jacobsen. The teal side table is from a Berlin flea market; the walnut stool by Charles and Ray Eames is from an antique store in Brussels; and Aumas himself made the art on the wall. He also designed the gilded table (opposite). Warren Platner gets credit for the vintage lounge chair for Knoll. 



By Ian Phillips  
Photos by Christian Schaulin

Project: Aumas Apartment  
Designer: Jean-Christophe Aumas  
Location: Paris, France

# Edition



The aging facade of Aumas's apartment belies the energy within. Aumas designed the kitchen island (opposite), which is covered in marble tiles from Carrelages du Marais—the geometric floor tiles are from the same place—and strung the matrix of lights up above it. The barstools by Charlotte Perriand were discovered in a vintage store in Antwerp, Belgium. The green wall is covered in paint from Emery & Cie.



**“I look upon my apartment as a laboratory. I can buy a new piece of furniture and rearrange everything around it.”**

—Designer Jean-Christophe Aumas

Even the quickest visit to Jean-Christophe Aumas's 10th-arrondissement flat in Paris immediately divulges a pulse-quickening array of influences: Here it's flashy interior designer David Hicks, there sunbaked California, there Gio Ponti. Whatever whimsical drama Aumas has conjured in his home, a fun house of carefully curated bric-a-brac, splashes of unexpected color, and rare vintage furniture, he's come by it honestly. As the artistic director of the creative agency *Voici-Voilà*, he designs store windows

and special events for the likes of Louis Vuitton, John Galliano, Lacoste, Céline, and others. For Galliano, he once filled a window with a gigantic wave of shredded paper, and a display at the French department store Printemps involved live birds and sheep. The woolly quadrupeds were apparently well-behaved. “The only problem was they left the droppings absolutely everywhere,” he recalls.

Though Aumas's kaleidoscopic 1,023-square-foot apartment may lack the scale of his professional projects, the surprising unity of the space's design and decor, done entirely by Aumas himself, reveals a master's hand—and the blurring of his professional and personal design pursuits. A number of colored cubes, created for a Sol LeWitt-themed Louis Vuitton display, are scattered across the living room floor, not far from a vintage Swan sofa by Arne Jacobsen. A brick screen by Eileen Gray for Aram hides a tiny office. Color abounds almost everywhere ▮



you look. In the living room, Aumas has painted one wall black with three blue triangles in the top right corner. Another wall is adorned with a pink rectangle underlined in yellow, a complimentary work of art by Aumas, and an eyeliner stroke of black that runs just beneath the cornice. "I like it when things are framed," he explains. "It's a trick I use a lot in my window displays."

Ten years ago, Aumas was walking past and saw a for-sale sign out front of the building that once played home to royal stables under Louis XVI and that sits across the street from poet Paul Verlaine's old abode. "A lady had lived there all her life," he recalls. "There was carpet on the floor and really horrible wallpaper." Still, he was immediately attracted by the generous ceiling height and the space's typical Parisian charm. He promptly set about preserving as much as possible of the latter while giving the space a makeover. Doing the design and much of the work himself, Aumas opened up the apartment to allow natural light to flood the rooms and replaced a solid wall in the bedroom with a glass partition. He also sought to preserve the herringbone parquet floor and original terra-cotta tiles (a number of which were simply painted black or replaced with geometric cement substitutes). The present-day kitchen was largely etched out of a guest room, and a former corridor became a walk-in closet.

The entry leads directly into the kitchen, where Aumas has created an installation of vine-like light fixtures, which he compares to a spider's web. Move into the living room and find just the sort of playful vignette that abounds here: A stuffed fawn stands in front of the fireplace next to a disco ball and a pile of logs, whose ends the designer has randomly painted a host of

Ever the arranger, Aumas makes another vignette in the kitchen (top) amid vintage vases and bowls. The Brick screen by Eileen Gray for Aram Designs (above) blocks off a small office from the dining room (above left), which features 1970s leather-and-brass dining chairs and a table concocted from a brass-and-silver base and a custom lacquered top. The cheerful blue paint enlivening the doorway is from Emery & Cie.

**"I can just as easily be drawn to something I find in the street as to something that costs a lot of money."** —Jean-Christophe Aumas

A vintage 1950s credenza discovered in Paris supports three works by Aumas and two Sol LeWitt-inspired cubes used in one of his window displays. The daybed is an eBay purchase reupholstered in fabric from Kvadrat and the dark paint is from Dulux Valentine. Aumas found the photographer's lamp at a Brussels flea market.







bright hues. The photos on the walls are works by Aumas himself, and little knickknacks seem to get the same care as the oh-so-1970s brass dining table and chairs. A truly omnivorous design fan, Aumas ultimately places far less weight on boldfaced-names and storied manufacturers than on the piece itself. "I don't care whether something is from a well-known brand or not," he insists. "I can just as easily be drawn to something I find in the street as to something that costs a lot of money."

Perhaps the most fertile ground for Aumas's whirling collection of stuff is its owner's travels. In the living room is a coffee table acquired in Palm Springs, California; a rock crystal from Los Angeles; a resin apple he picked up in Tokyo. More than anywhere else, though, Aumas loves the hunting in Belgium. The Charlotte Perriand stools in the kitchen were unearthed in Antwerp, the dining chairs are from the showroom Dune 234 in Brussels, and a giant photographer's lamp comes from the Jeu de Balle flea market in the same city. So as not to live entirely in the past, Aumas has added into the mix more recent designs, like Tom Dixon's Slab coffee table and a golden, Formica console table of his own devising in his office area.

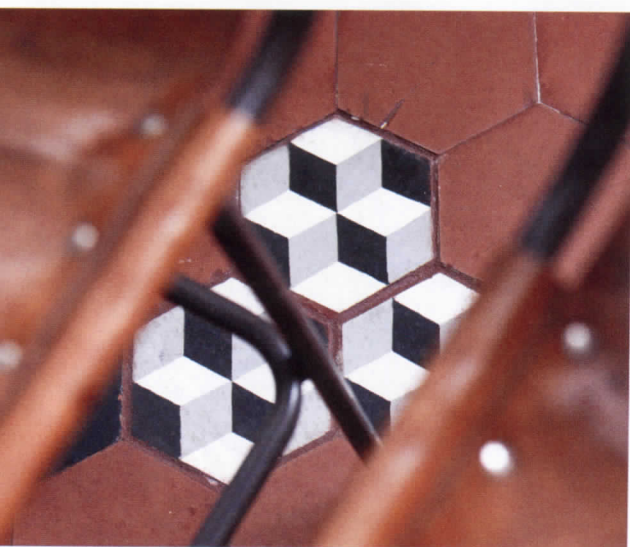
"I look upon my apartment as a laboratory," Aumas says. "I can buy a new piece of furniture and rearrange everything around it." Ever in a state of transforming his home, Aumas recently ordered a minimalist black leather sofa from the Italian brand Progetto Domestico and is even contemplating a more serious overhaul. "I want something more conceptual and pared down," he reports. Just how spare the result will be is anybody's guess. As Aumas himself admits, "The problem is that I really love objects!" ■■

**"I love California: the architecture, the colors, the light."** —Jean-Christophe Aumas



Aumas outfitted a vintage steel-frame sofa by George Nelson in navy blue fabric from Kvadrat and hung one of his own photos just above it (opposite). The lamp to the left of the sofa is a 1960s design found at a Lisbon flea market, and to the right of the sofa is a Two-Arms rotating sconce by the mid-century French designer Serge Mouille.

Another pair of vignettes (right and above) shows off what Aumas does best. In one, he takes advantage of the apartment's tall windows, and in the other, he pairs a stuffed fawn from the Parisian store Design et Nature with a disco ball he used in a window display. Aumas added a few new cement tiles to shore up the kitchen floor (below).





# Open Estate

By Jaime Gillin  
Photos by Chris Tubbs

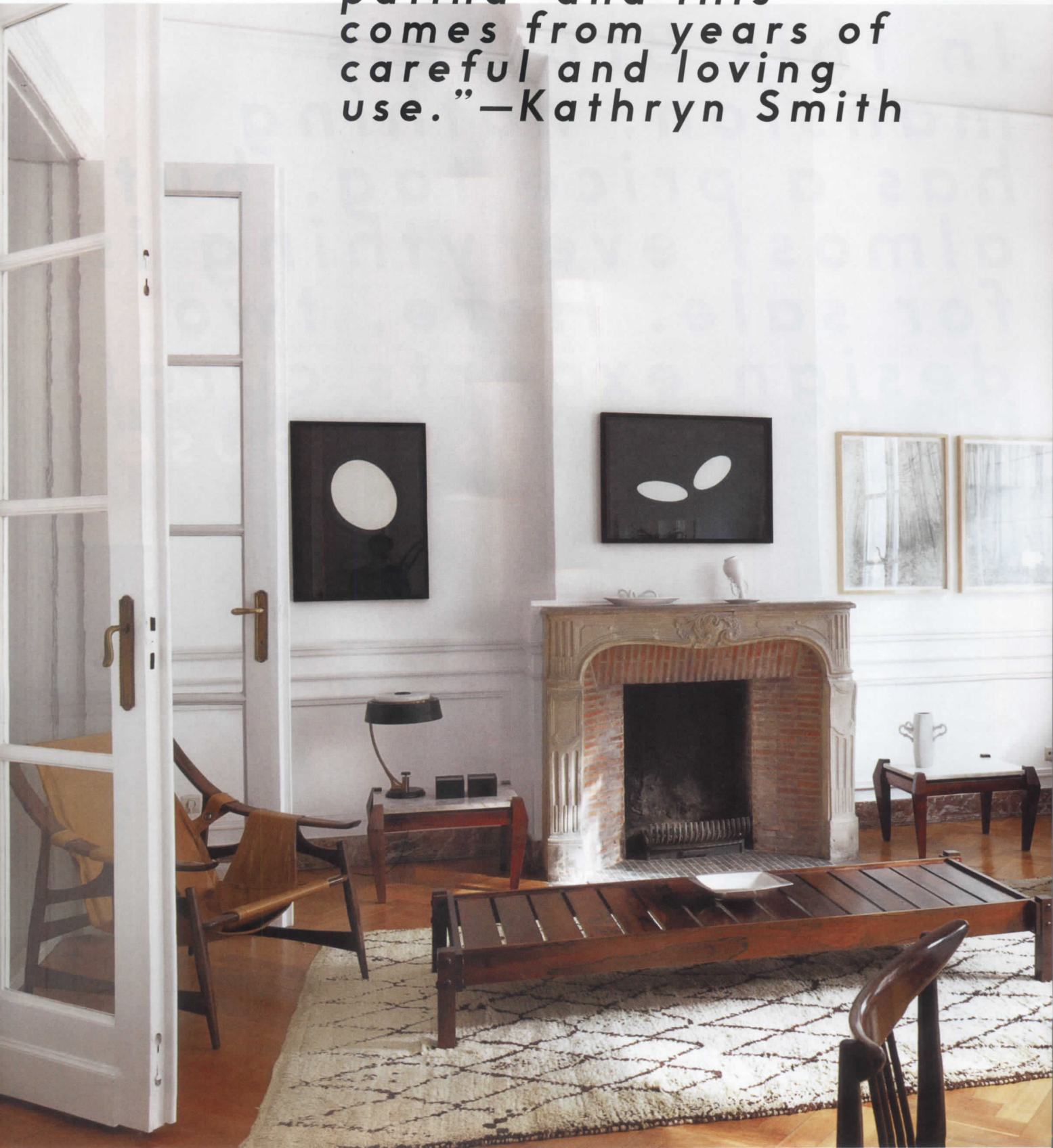
Project: Ampersand House  
Location: Brussels, Belgium

# In this Brussels mansion, nothing has a price tag, but almost everything is for sale. Here, two design experts curate their fantasy house.

In 2010, Ike Udechuku and Kathryn Smith moved into a neoclassical house in the Saint-Gilles district (opposite) and set out to create what Udechuku calls “a gallery of the living experience.” Several times a year, they partner with European galleries in presenting rare and choice furniture, objects, and art in their home. They live with the items they borrow—eating breakfast at a one-of-a-kind Danish dining table, sipping wine on an iconic sofa—and welcome collectors and visitors into their home to experience (and purchase) design icons in situ. “These pieces are intended by their makers to be used, not to be in a museum,” says Udechuku. Here, Smith sits on a vintage rosewood bench designed by the Swiss-born British architect Richard Seifert. ▶




*“Furniture is more beautiful with a patina—and this comes from years of careful and loving use.”—Kathryn Smith*





Udechuku and Smith used to work in law and finance, but they now primarily serve as design advisors, chasing down unique vintage pieces and creating “eclectic personalized looks” for clients’ homes all over Europe. Their own residence, Ampersand House, epitomizes their aesthetic and approach, but Udechuku is quick to point out that it is foremost “a place to live, work, and entertain—not a showroom or shop. It seems almost incidental that we routinely sell the pieces around us.”

The couple changes out the furnishings, objects, and artwork in their home up to three times per year, sending purchased items to collectors and returning pieces that didn’t sell to the partner gallery that loaned them. A recent exhibition, *Brazilian Modern: Masters of Style*, paired masterpieces of mid-century Brazilian furniture design, borrowed from the Milan gallery BE Modern, with some of the country’s most exciting contemporary art and design. On view in the soaring atrium (**below**) are a jacaranda high board from the 1960s, a chrome and glass lamp from Italy, a black leather chair and footstool by Sergio Rodrigues, a Berber rug, and a pair of photographs by the Brazilian artist Luiz Braga.

The drawing room (**left**), the couple’s principal entertaining space, contains many highlights of the exhibition, including two Tonic lounge chairs by Sergio Rodrigues; a jacaranda bench by Alberto Reis; a leather-and-rosewood sling chair fabricated by Liceu de Artes e Ofícios de São Paulo; and drawings by the contemporary Brazilian artist Paulo Climachauska. 



“We have no opening hours but people call or knock and—if we are home—we welcome them in and put the kettle on.”—Ike Udechuku





“Mid-century Brazilian furniture is a revelation,” says Smith. “Many of the influential designers of this period emigrated from Europe to Brazil, seeing it as the land of the future. They encountered distinctive materials, techniques, and traditions, and through these particular circumstances evolved a coherent new school of design.”

When curating the rooms throughout their house, Udechuku and Smith mix borrowed pieces related to the temporary exhibition—such as the playful sculptural lamps crafted from found materials (**opposite**) by Brazilian artist Rodrigo Almeida—with vintage American and European classics from their personal collection, such as a Florence Knoll sofa designed in 1954 and newly re-upholstered in a yellow Kvadrat fabric; a stack of 1955 Grand Prix chairs by Arne Jacobsen (**left**); glass pieces by Gunnel Sahlin for Kosta Boda (**below left**); and a 1959 teak-framed nine-foot-long SW 50-4 sofa by Illum Wikkelsø for the Danish furniture company Søren Willadsen (**below right**).

This September, Ampersand’s focus will shift to Belgium and the Netherlands, and the house will showcase select objects and furnishings made since World War II. ▶





Located just off the entry hall, this room opens onto a lush garden. The residents commissioned the overhead light from designers Sylvain Willenz and Hubert Verstraeten. "The use of red billiard balls references Charles and Ray Eames's Hang-It-All coat rack," says Smith. The wall-hung light is by the contemporary São Paulo-based designers Luciana Martins and Gerson de Oliveira. The rug is a Moroccan patchwork from the 1960s; the teak-and-leather Kilin chair is by Sergio Rodrigues; and the cane-backed sofa is a student daybed designed by Hans Wegner for Getama in the 1950s. ▮



JUNE

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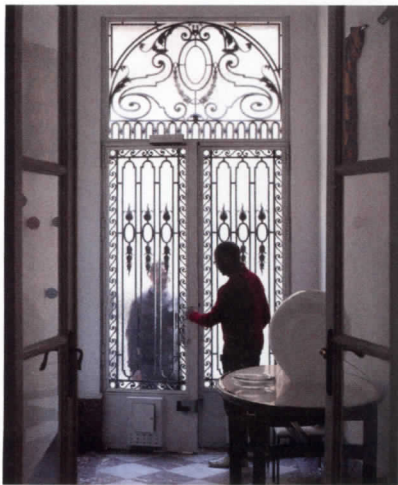
IN THE DIGITAL WORLD

SLIDESHOW

## THE ART OF LIVING

What's it like to make a gallery of one's own home? Go behind the scenes of this month's feature on the Brussels Ampersand gallery and house (p. 114) that serves as a backdrop to an ever-changing array of shoppable art, objects, and furnishings with our exclusive extended slideshow.

[dwell.com/changing-spaces](http://dwell.com/changing-spaces)



COLLECTION



## MCM IN THE HOUSE

Take a closer look at the trove of mid-century modern pieces that fills the breezy San Rafael, California, Eichler in this month's My House (p. 65)—where Hans Wegner, Knoll, and Herman Miller classics harmonize with rare finds like a pair of 1950s sculptures by Malcolm Leland.

[dwell.com/midcentury-furniture](http://dwell.com/midcentury-furniture)

BUYERS GUIDE

## SHOPPING LOS FELIZ

Inspired by the savvy approach—think vintage, local, Craigslist—Glee star Jayma Mays and actor Adam Campbell took with their Los Feliz, California, home (p. 98), we share the best and brightest boutiques in the artsy Los Angeles enclave.

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Photos by Chris Tubbs (Ampersand); Drew Kelly (My House)



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“We aim to show people that you can live with precious, unique, delicate objects in a very normal and robust way.”—Ike Udechuku



Udechuku and Smith consider the rare rosewood-and-black-glass dining set by Joaquim Tenreiro (below) the highlight of their *Brazilian Modern* exhibition. “It’s a true masterpiece, and the only piece I have felt really nervous about using,” admits Udechuku. “We are aware of only one other example in the world. The chairs have the appearance of great delicacy. We have to remind ourselves that they have supported diners for over 60 years and are still in perfect shape—so they are in fact remarkably sturdy.” The table is complemented by a pair of 1960s Saturn copper lamps by Danish designer Johannes Hammerborg. The ceramic vase with curvaceous handles was created by Estudio Manus (below left). Of course, not everything is for sale at Ampersand House. The couple does get attached to their favorite finds. The monumental Siefert bench (detail at left) has become “something of a signature piece for Ampersand House,” says Udechuku, “and we are reluctant to part with it—despite some tempting offers.” ■■■



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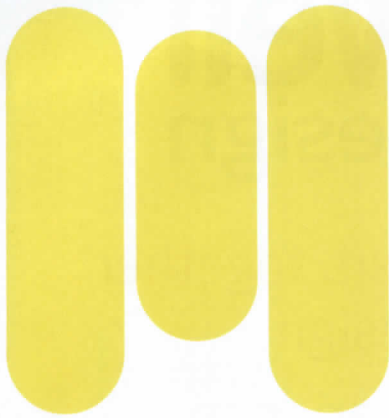


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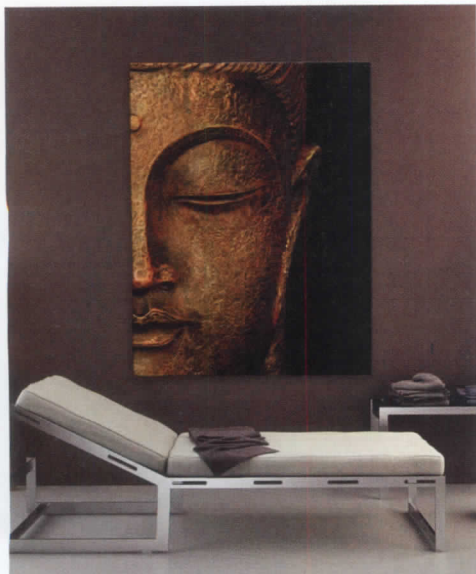


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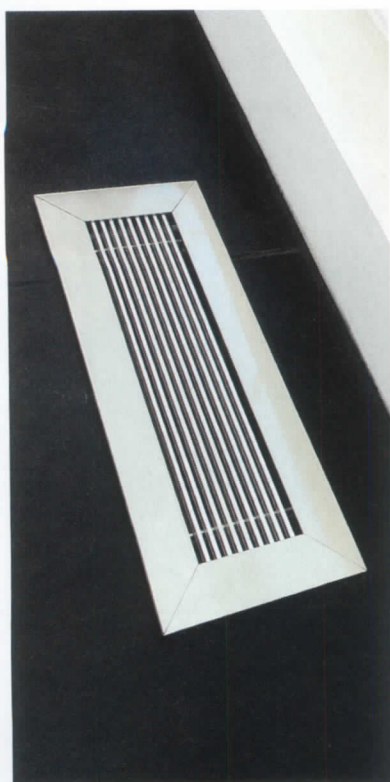


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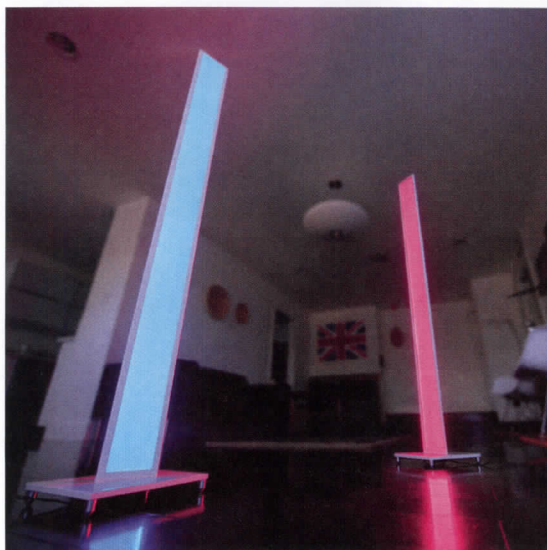
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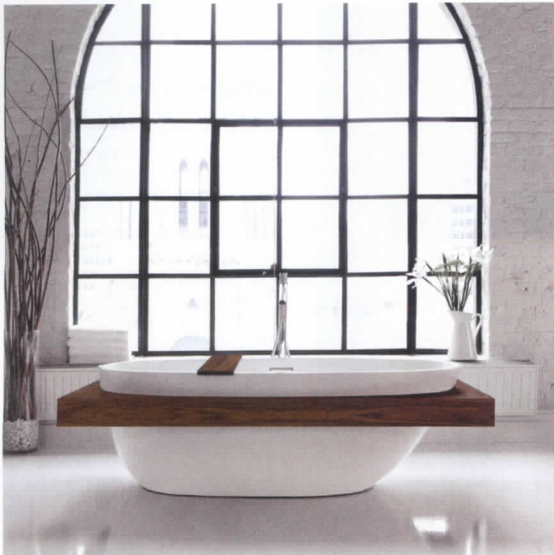


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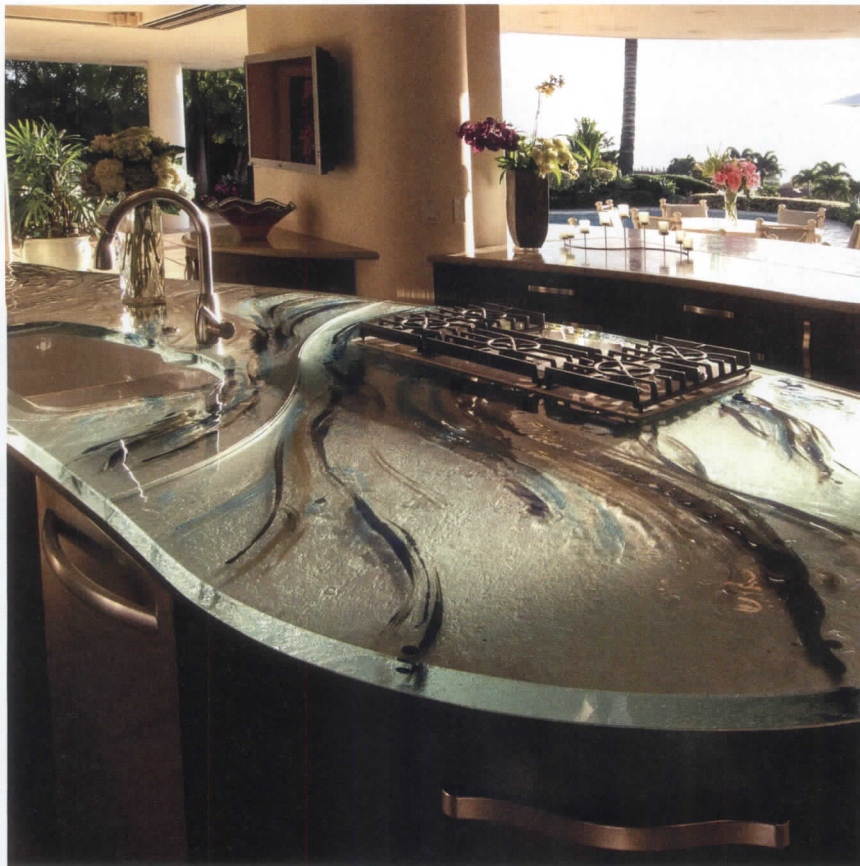
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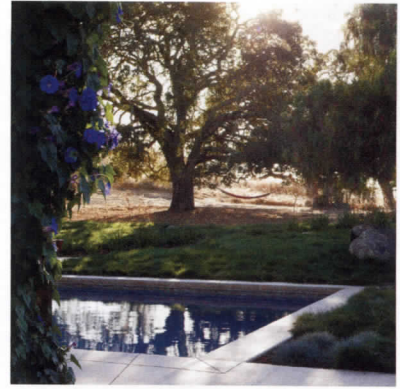
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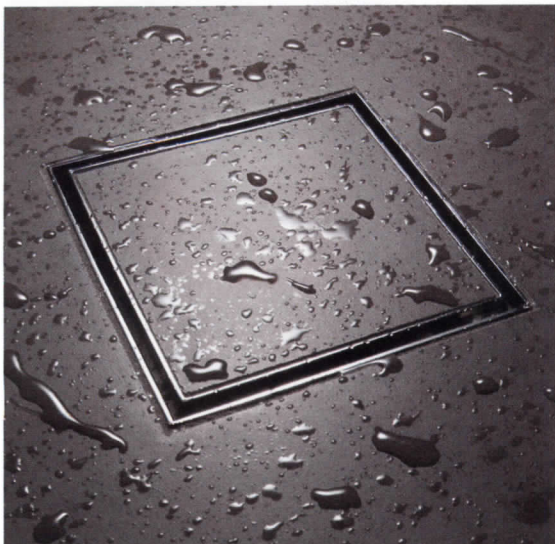
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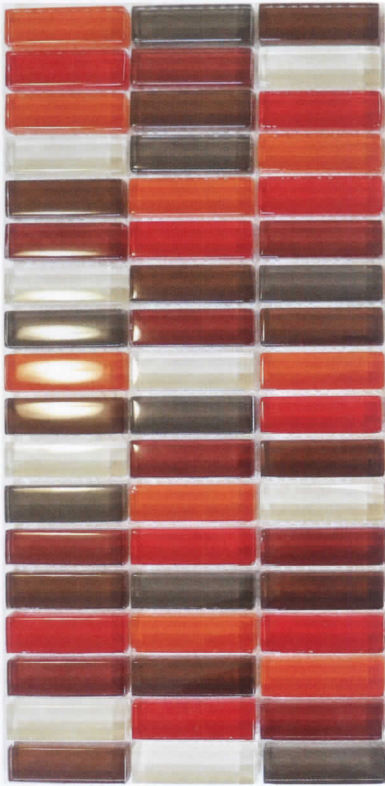
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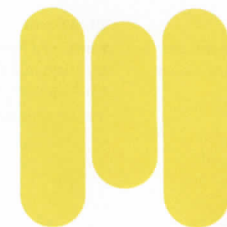
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### 35 In the Modern World

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Morph side chairs by Zeitraum  
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ExoFly pendant lamp  
by Laurent Massaloux  
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toolsgalerie.com  
Liquid Leather by Glant  
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Decorative ceramics  
from Cristina Grajales Gallery  
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Mex sofas by Piero Lissoni  
for Cassina  
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Fat Fat-Lady Fat tables  
by Patricia Urquiola  
for B&B Italia  
bebitalia.it  
Throw from Creation Baumann  
creationbaumann.com  
Sonora pendant  
by Vico Magistretti for Oluce  
oluce.com  
Walton rug  
by Fort Street Studio  
fortstreetstudio.com  
Pillows  
from ABC Carpet & Home  
abchome.com  
Pop sofa by Piero Lissoni  
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Le Corbusier's Pavilion for  
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Le Corbusier and the Power  
of Photography edited by  
Nathalie Herschdorfer and  
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Landscapes published by  
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artbook.com  
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65 My House  
Ceramics by Atwater Pottery  
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Abanica chairs  
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and Piaffé table  
by Ludovica+Roberto Palomba  
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outdoor Ninfea and Loto  
coffee tables  
by Ludovica+Roberto Palomba  
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Vases by Guaxs  
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Rug by Karpeta  
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EL-01 and Slim kitchen systems  
and Kono range hood  
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resurgem.co.uk  
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stuv.com  
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foscarini.com  
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Mike Jacobs Architecture  
mikejacobsarchitecture.com  
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Structural engineering  
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818-434-1708  
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and shower fixtures  
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hansgrohe-usa.com  
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fleetwoodusa.com  
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veluxusa.com  
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Jayma Bed  
by Croft House Furniture  
croftthouse.com  
Coup pillows, Hatfield  
rockers, Curtis Storm rocker,  
Ada table lamp, Pure dining  
table, and Twist side tables  
by CB2  
cb2.com  
Picnic chairs, Dune sofa and  
coffee table, Alfresco lounge  
chairs, and Mimic side tables  
from Crate & Barrel  
crateandbarrel.com  
Kitchen and bathroom cabi-  
netry, Sebastian bar stools,  
Klubbo nesting tables and  
Brommo deck chair  
by Ikea  
ikea.com  
Butterfly chairs  
from Universal Patio Furniture  
unifurn.com  
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hayshop.dk  
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rgcshows.com/rosebowl.aspx

106 Collector's Edition  
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credenza, white silk satin  
ceiling light, lighting installa-  
tion in the kitchen  
by Jean-Christophe Aumas  
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Green paint by Emery & Cie  
emeryetcie.com  
Custom pendant shades  
by Maison Toussaint  
abat-jour.com  
Marble tiles on the kitchen  
island and cement floor tiles  
by Carrelages du Marais  
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Vintage leather and brass  
chairs from Dune 234  
dune-234.com  
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by Jean Prouvé  
for Vitra  
vitra.com  
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by Thomas Boog  
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by the Conran Shop  
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by Charles and Ray Eames  
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Stuffed fawn  
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Silversmith  
Nilton Alves Cunha  
cunha.be  
Ceramics from Puls Gallery  
puls ceramics.com

136 Finishing Touch  
Galerie Patrick Seguin  
patrickseguin.com  
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and Marella Agnelli  
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# Prouvé Passion

An exhibition showcasing the ins and outs of Jean Prouvé's industrial design aesthetic is the final word on the French master's legacy.



► [dwell.com/prouve-passion](http://dwell.com/prouve-passion)

Head online for a stop-motion video detailing the installation of Prouvé's Maison Aluminium Métropole in Turin.

French designer and engineer Jean Prouvé self-identified as a factory worker rather than as an aesthete. The elegant lines of his chairs, tables, desks, shelving, and lighting, which he produced in mass quantities from 1929 until the early 1950s, are testaments to his innate skills in furniture design.

Prouvé's reputation as a master of everyday furnishings experienced a renewed interest in the late 1980s, when Parisian gallerist Patrick Seguin began snapping up and selling his pieces, initially produced for schools and factories. His first Prouvé purchase was a set of Standard chairs, and he kept collecting out of respect for the designer's visionary modernism, which unites form and function. "The essence of his work consists of an almost crude structural logic that's beautiful in its simplicity," says Seguin.

Lauding Prouvé's legacy and Seguin's foresight is an exhibition at the Pinacoteca Giovanni e Marella Agnelli in Turin, Italy, which runs through September 8, 2013. *A Passion for Jean Prouvé* highlights 40 rarities from Patrick and Laurence Seguin's personal collection, along with the prefabricated Maison Aluminium Métropole, which was assembled on-site over six days. —*Kelsey Keith* III

*"There is no difference between building furniture and building a house."  
—Designer Jean Prouvé*

After World War II, the Ateliers Jean Prouvé reinvigorated their research into "demountables," a new type of assembly-required chair akin to what we might call "flat pack" today. The Demountable chair CB22 (above and near right) resembles Prouvé's Standard chair from 1930 (far right) quite closely. Gallerist and

collector Patrick Seguin relates this era of industrial design to Prouvé's similar efforts in prefab architecture: "Like his houses, kit-manufactured and ready to be inhabited, this piece [CB22] seemed utopian back then. Today it looks like an ideological, social, and political future."

