

AFFLUENT PAGE

JULY 2010

LUXURY INDEX

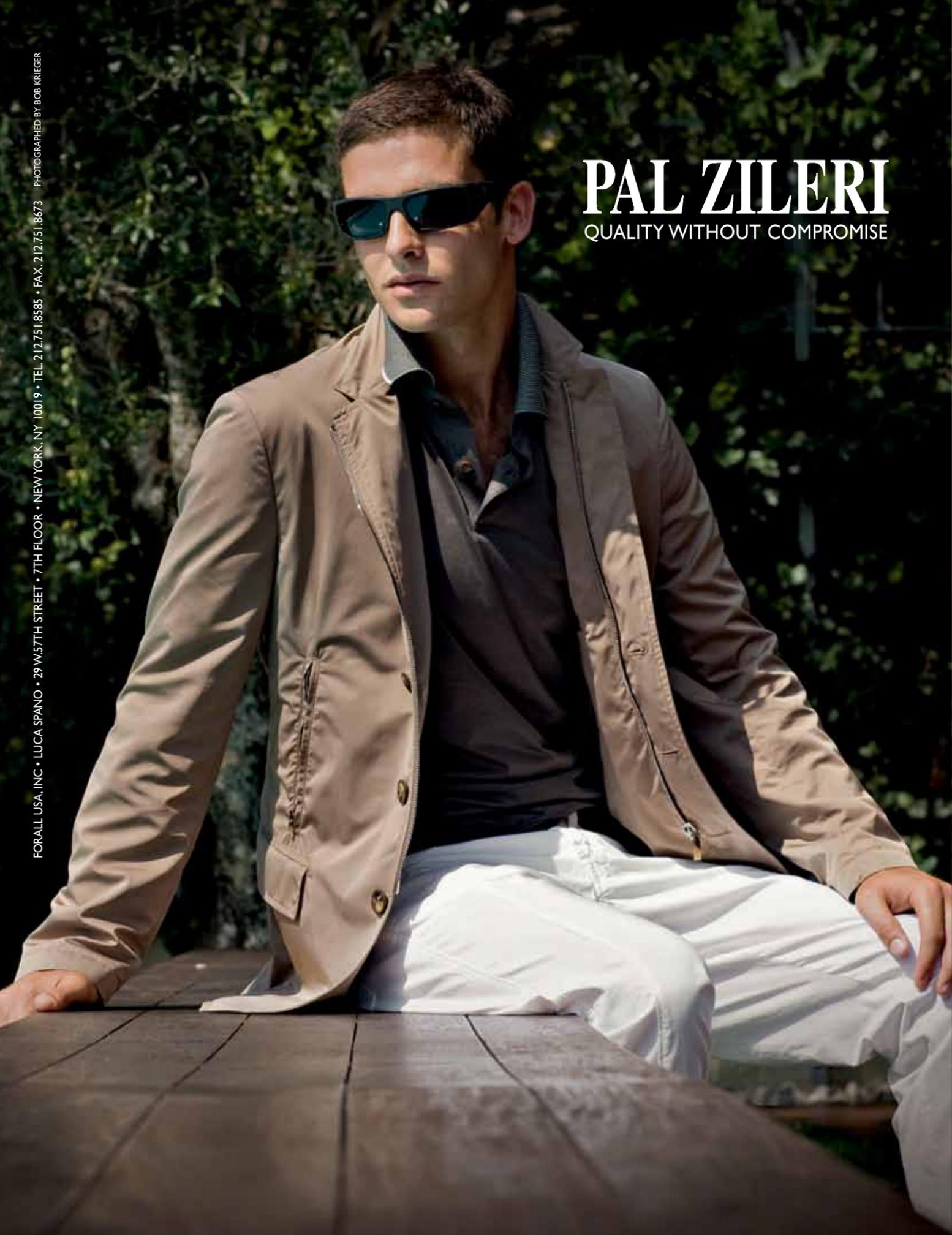


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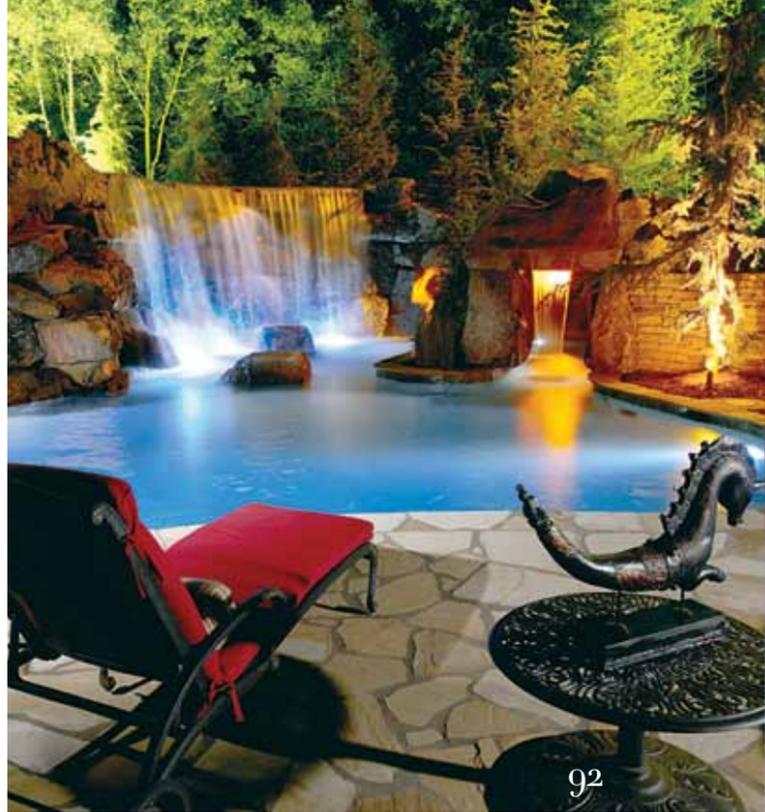
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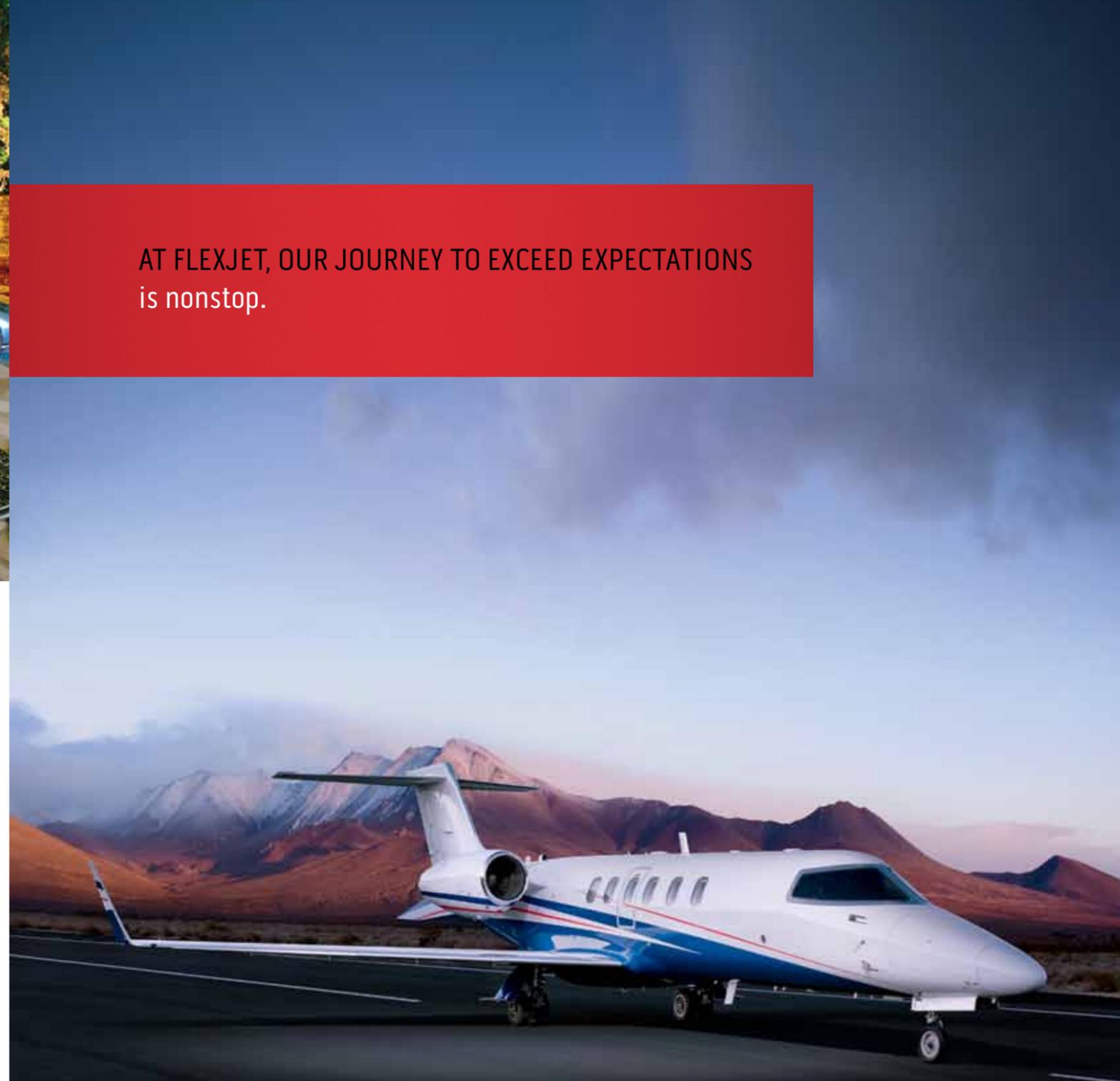
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LUXURY INDEX

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“What is happiness,” pondered Albert Camus, “except the simple harmony between a man and the life he leads?”

Harmony means finding a balance between opposing forces: work and home; family and friends; beauty and design; form and function. Yet in a world surrounded by the loud, the vulgar, the gaudy, the obnoxious, and the crude, I think we agree, harmony is hard to come by.

Balance and order are lucrative for the individuals and organizations we highlight in our July issue, all of whom find harmony within their particular field.

“Design matchmaker”

Karen Fisher successfully pairs her clients' unique needs with the perfect interior designer, selected from thousands; Kelly Caviness uses the backyard landscape to transform your pool into a work of invisible art; Aston Martin's 2010 DBS continues the company's tradition of fusing technical vision and creative enthusiasm; Louis Moinet brings a touch of cosmic wonder to the day-to-day in their Meteoris collection of watches.

As the dizzying height of summer slowly sinks into the autumnal equinox, *The Affluent Page* hopes you take time to sit and read, and to balance life's hectic pace with a few moments of calm and peace.

Rosetta Nichole Mitchell
Editorial and Creative Director



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Aston Martin's 2010 DBS is an
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“A magnificent expression of ingenuity, power, and uncompromised innovation.”

Aston Martin. The name needs no introduction to the discerning luxury sports car enthusiast. That said, we present the 2010 DBS, a magnificent expression of ingenuity, power, and uncompromised innovation.

But, before we step inside, let's take a few steps back, way back to 1913 when Robert Bamford and Lionel Martin, founders of brand Aston Martin, were humble car salesmen. When technical vision and creative enthusiasm met and fused a harmony that has driven the brand into the future for nearly a century. The 2010 DBS symbolizes that harmony and progress. Like every Aston Martin before her, she is a powerful automobile built with the latest in racing technology.

Her body is a series of seductive curves and purposeful accents constructed from aluminum, magnesium alloy, and carbon fiber. The DBS's body is an aerodynamic work of art, and wings, or suitably-named “spoilers”; the beautifully-sculpted body allows air

to flow smoothly from bonnet to boot lid. From the custom, hand-finished alloy grill to the power bulge on the carbon fiber bonnet, the vehicle's exquisite handcrafted detailing, symbols of harmonized beauty and function, is an Aston Martin trademark.

In the driver's seat, the cockpit feels like it was designed right around you. While seated within the beautiful, upholstered semi-aniline leather cockpit, all the controls fall naturally to the hands. For veteran commuters, there is a world of both analog and digital gizmos: an advanced audio system; MP3 player connectivity; and satellite navigation with controls fashioned from solid, turned aluminum. What else could you ask for?

How about a handcrafted, 100 percent alloy, 6.0-liter V12 engine tuned to produce over 600 bhp! The “Power Plant,” as they call it, is assembled in Germany by hand. Power-increasing enhancements include the by-pass engine air intake port that opens above 5500 rpm to allow more air into the engine, and re-profiled air inlet ports that further improve airflow into the combustion chamber. The DBS delivers 380 kW (510 bhp/517 PS) at 6500 rpm. Translation: this puppy can scoot.

“The beautifully-sculpted body allows air flow to travel smoothly from bonnet to boot lid.”

Obviously, Aston Martin’s design engineers work to achieve a monumental standard in sports car ingenuity. To create harmony between strength and mass, the DBS uses Aston Martin’s class-leading all-alloy VH (Vertical-Horizontal) architecture, a lightweight, bonded aluminum structure that provides outstanding strength and rigidity. The weight is incredibly light with a near-perfect distribution, where 85 percent of the car’s density is distributed within its wheelbase. All told, the DBS is as agile, sturdy, and as stable as possible.

The brake system displays even more of Aston Martin’s legendary innovation. Called Carbon Ceramic Matrix (CCM) brakes, this is the first time you will find them on a road-ready, commercial DBS. Previously used in DBS racers, this system is designed to create less stopping time, meaning even in the most unforgiving driving conditions, you decelerate as swiftly as you accelerate. Along with all the car’s components, the CCM system contributes to its agility and enhances the performance of the suspension.

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Aston Martin DBS, www.astonmartin.com, 44.0.1926.644644

Aston Martin DS

Manufactured — Italy	Drivetrain — All-wheel Drive
List Price — \$200,000+	Fuel Economy — 12-14 MPG city / 20 MPG highway
Engine — 6.0-Liter DOHC V10	Wheelbase — 107.9 inches
Horsepower — 600 hp @ 8,000 rpm	Length — 185.9 inches
Torque — 420 lb-ft @ 5,750 rpm	Width — 75 in.
Layout — Rear-mid engine, rwd	Curb Weight — >3,737 lbs
Transmission — 6-speed manual / opt. 6-speed E.Gear with paddle shifters	Top Speed — 191 mph (manufacturer est.)
	Acceleration — 0-62 mph @ 4.3 sec (manufacturer est.)

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Space Time

Combining expert watchmaking with otherworldly materials, the Meteoris from Louis Moinet is one of a kind.

BY TIMOTHY B. BAYSINGER



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Though many watch manufacturers appear content to maintain the status quo, it is still refreshing when an artisan pushes the boundaries of innovation. Louis Moinet's Meteoris—an astounding collection of timepieces built using materials from outer space—is truly from another world.

This undertaking took three years to complete, but the preliminary studies for the project began ten years before. As a result, this is the only model of its kind in the entire world. “To make only one was logical in this sense as it is addressed to customers who require uniqueness,” said Louis Moinet CEO Jean-Marie Schaller. The collection's astronomy theme alludes to an event in 1820, when Moinet invented a counter that could track the movements of a star to the 60th of a second. “At that time, it must have been one of the most accurate systems in existence,” said Schaller. “It was logical to follow such innovations and Meteoris was for us the perfect idea.” Four different watches each encase a separate space rock, as if the celestial bodies were plucked from the sky.

The “Rosetta Stone” watch features the oldest known rock in the solar system, estimated age 4.5 billion years. Believed to have originated on Mercury, this rock was uncovered in the Sahara Desert in 1999. The complicated case is crafted in 18-carat rose gold and comprises 50 individual parts.



“TO MAKE ONLY ONE WAS LOGICAL IN THIS SENSE AS IT IS ADDRESSED TO CUSTOMERS WHO REQUIRE UNIQUENESS,”

The “Moon” watch, distinguished by its dark structure that boasts a number of fine occlusions, contains an authentic lunar meteorite discovered in the Sultanate of Oman in 2001. The case is fitted with a hand-sewn crocodile leather strap, lined with genuine alligator, and enclosed in 18-carat rose gold. No word on whether Neil Armstrong's footprint is included.

Itqiy, a mysterious asteroid formed near the sun, lends its name to the third timepiece of the Meteoris quartet. Found in 1990 in Western Sahara, this meteor provides important information about the formation of our solar system, though its own formation remains a mystery. A hand-engraved dial depicts Itqiy's trajectory toward our planet, shown under the watch hands by a Pietersite gemstone. The “Asteroid” watch is presented in an 18-carat white gold case set with baguette-cut diamonds and engraved with the legend “Pièce Unique.”

The “Mars” watch is the first timepiece to feature a stone from the red planet. Code-named *Jiddat al Harasis 479*, the rock was found in the Sultanate of Oman just two-years ago. Set with 56 baguette-cut Top Wesselton VVS diamonds, the case is crafted from 18-carat white gold, with a hand-engraved dial that charts the proximity between the two heavenly bodies.

Inspired by etchings from Moinet's famous *Traité d'Horlogerie* of 1848, the Meteoris collection not only emphasizes its technicality, but its display. Each piece in the Meteoris is powered by a tourbillon, whose carriage is fused to the barrel by a vertical bar. The fascinating technology is displayed through this bar, showing off Louis Moinet's blend of the aesthetic and practical. The hand-wound tourbillon beats at a cadence of 21,600 vibrations an hour, roughly 3Hz. The human ear only recognizes sounds as low as 20Hz, so no need to worry about the “ticking” noise.



Mel Ramos



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Mel Ramos, “Rita Ritz”, 2008, oil on linen, 39.25 x 28.75”



“IT WAS LOGICAL TO FOLLOW SUCH INNOVATIONS AND METEORIS WAS FOR US THE PERFECT IDEA.”

The Meteoris Solar System

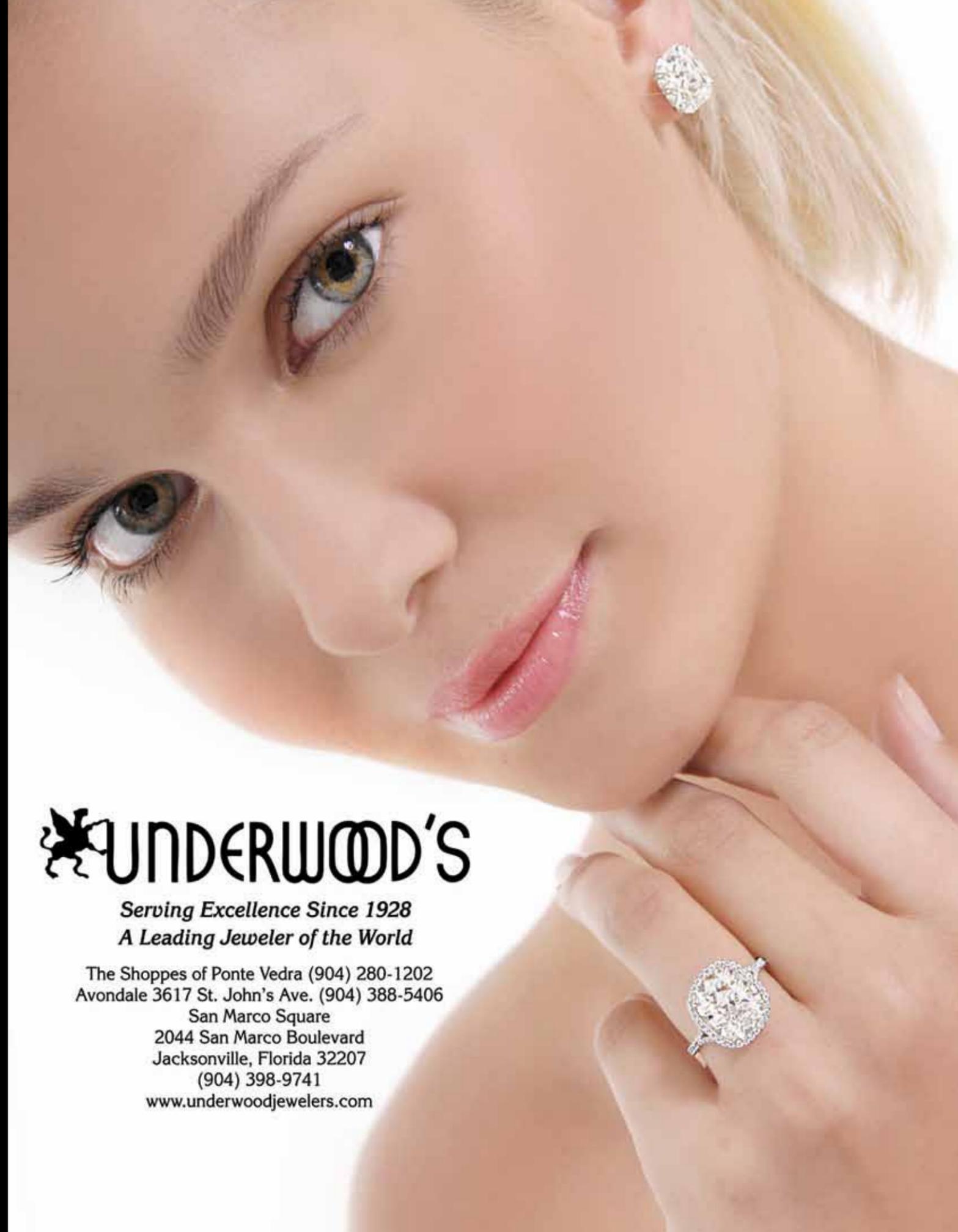
display completely redefines the term “case.” A technical achievement such as this requires proper presentation, and at Louis Moinet there is no such thing as “over the top.” Louis Moinet built a representation of the eight planets, Pluto, and the Moon, using actual dust from each of the space rocks. This planetarium is collaboration between mechanic Rémy Chauvin and artist Jean-Yves Kervéan.

An expertly fashioned dial placed around the rotating bodies indicates which zodiac sign each planet crosses through. On the midnight-blue surface, the twelve constellations are adorned with gold dust and each of the 154 stars is made from a Rhodiumed set with 5.6 carats worth of Top Wesselton VVS diamonds. The planetarium is fashioned so the planets revolve around the sun quickly giving new meaning to the expression “the day flew by.” The Earth spins around the sun every 37-seconds, rather than the customary 365-days, and along with the Moon, is placed on a separate dial to show the lunar phases.

Ten-years ago, Louis Moinet put a plan in motion to create something beyond the reaches of our planet. As Schaller explains, “to achieve something extraordinary, never made before.” Mission Accomplished. u

The price of the Meteoris, which includes all four watches and the planetarium display, is CHF4,900,000. It must be purchased as a set.

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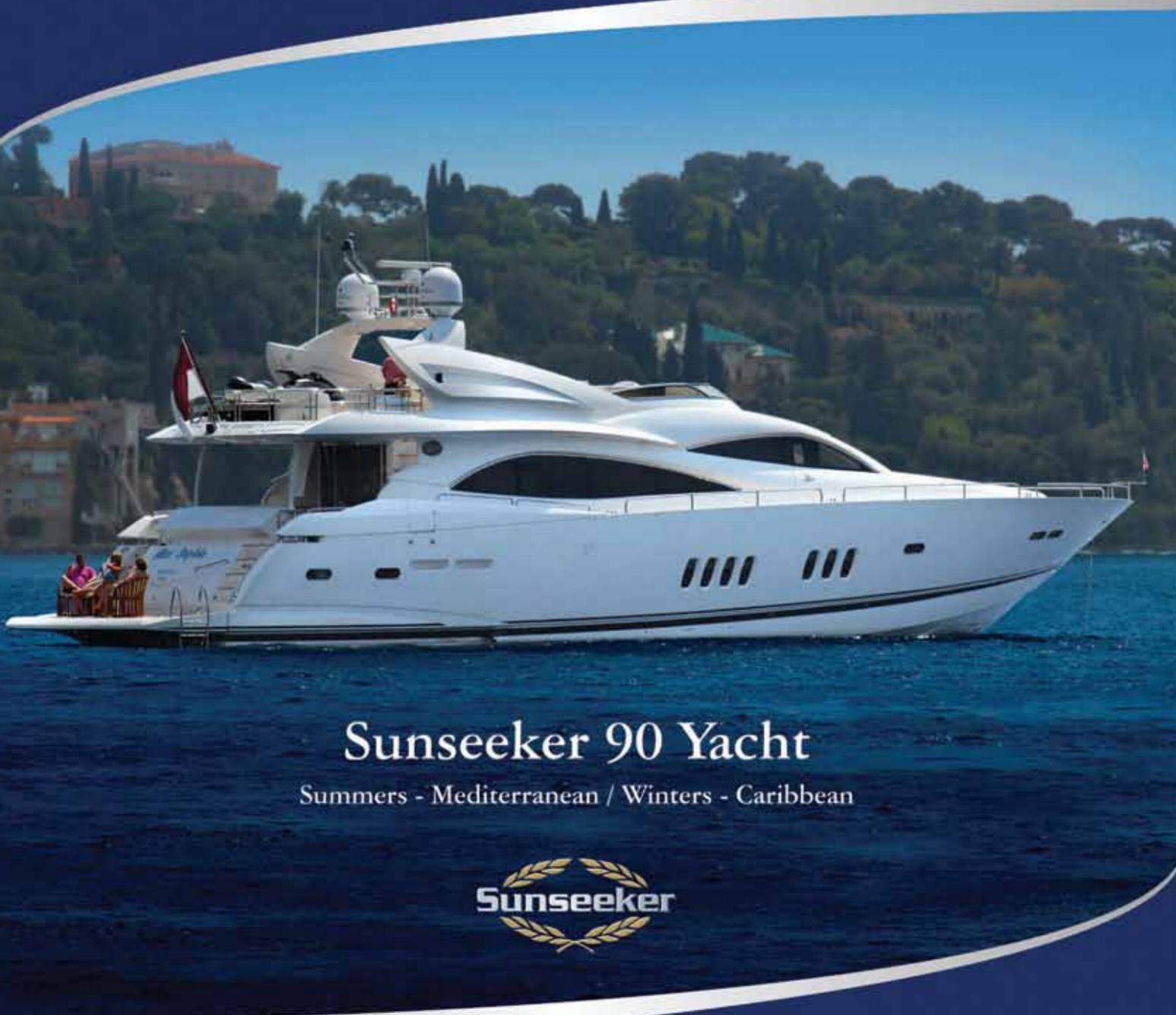


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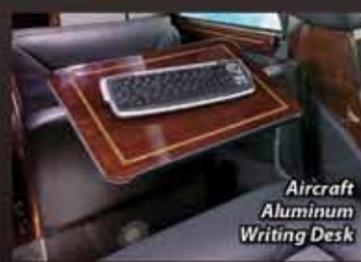
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The king of bespoke shoemaking invites us into the process of creating the perfect shoe.



Think of bespoke shoemaking and the first two words that should roll off your tongue are “John” and “Lobb.” In a catalogue featuring over fifty different types of skins—crocodile, lizard, suede, calfskin, among others—no two John Lobb shoes are alike. The task of crafting the perfect shoe is one that John Lobb does not take lightly, and, as a result, a pair takes up to a year to complete. It takes time to make a good shoe just right.

The process is split into four stages, and begins with the initial measurement of the feet, which takes between 45-minutes to an hour to complete. The shoemaker creates an outline of each

foot, taking nine different measurements, and marking “soft spots” where veins are located. The actual made-to-measure shoemaking happens at John Lobb’s Paris workshop, where the next step in the process occurs.

At the workshop, a wooden version of each foot, called a “last,” is made by a last-maker. The last-maker stretches the leather over each foot before melting the material down to create a mock pair of shoes. After three months, these are sent to the shoemaker’s customer to try on. After the shoemaker marks the necessary modifications, the toe and heel of each shoe are pulled back to see how well each foot fits.

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PERFECTION

Back to Paris for the next step, called the vacuum press trial. After another two to three-months, a clear, heated-plastic shoe is made using the modifications from the leather model, and sent back to the shoemaker. This gives the tailor an “x-ray” look, showing exactly how each foot fits inside its shoe. Further modifications are made, and the shoes are sent back to the workshop.

It takes another three-months before the finished shoes are crafted. The aim is for these to be the final product, but this part of the process is often still considered a trial, though the last modifications are usually minor. After another three months, the finished shoes are ready to grace the soles of the customer’s feet.

Everything at the John Lobb factory is done by hand, including the stitching. Only the upper stitching is done on a machine, and even that requires a skilled workman to operate. What separates John Lobb from other shoemakers—besides the incredible detail of their work—is the quality of the leather. There are no shreds from fillers or surfaces on the leather, because it has no imperfections. Usually, an entire skin only produces a single pair of shoes.

Mogador Purple is John Lobb’s latest line, named for their new bespoke atelier. Featuring purple-stained soles, its namesake comes from Essaouira in Morocco, a port city famous for trade in Tyrian purple dye. This pigment has been highly valued since the Roman times, when its deep red tints were used to trim the robes of Roman emperors.

Paul Wilson, the bespoke shoemaker at John Lobb’s Madison Avenue boutique (one of only two in the United States), aims to give customers a completely personalized experience. “Pretty much anything is possible,” said Wilson.

John Lobb’s made-to-measure line of shoes typically range from \$5,700 to \$6,900, and from \$10,000 to \$12,000 for boots. For more exotic skin like crocodile or lizard, the price can exceed \$20,000. ■

John Lobb, www.johnlobb.com, 212.888.9797



“WHAT SEPARATES JOHN LOBB FROM OTHERS—BESIDES THE INCREDIBLE DETAIL OF THEIR WORK—IS THE QUALITY OF THE LEATHER.”



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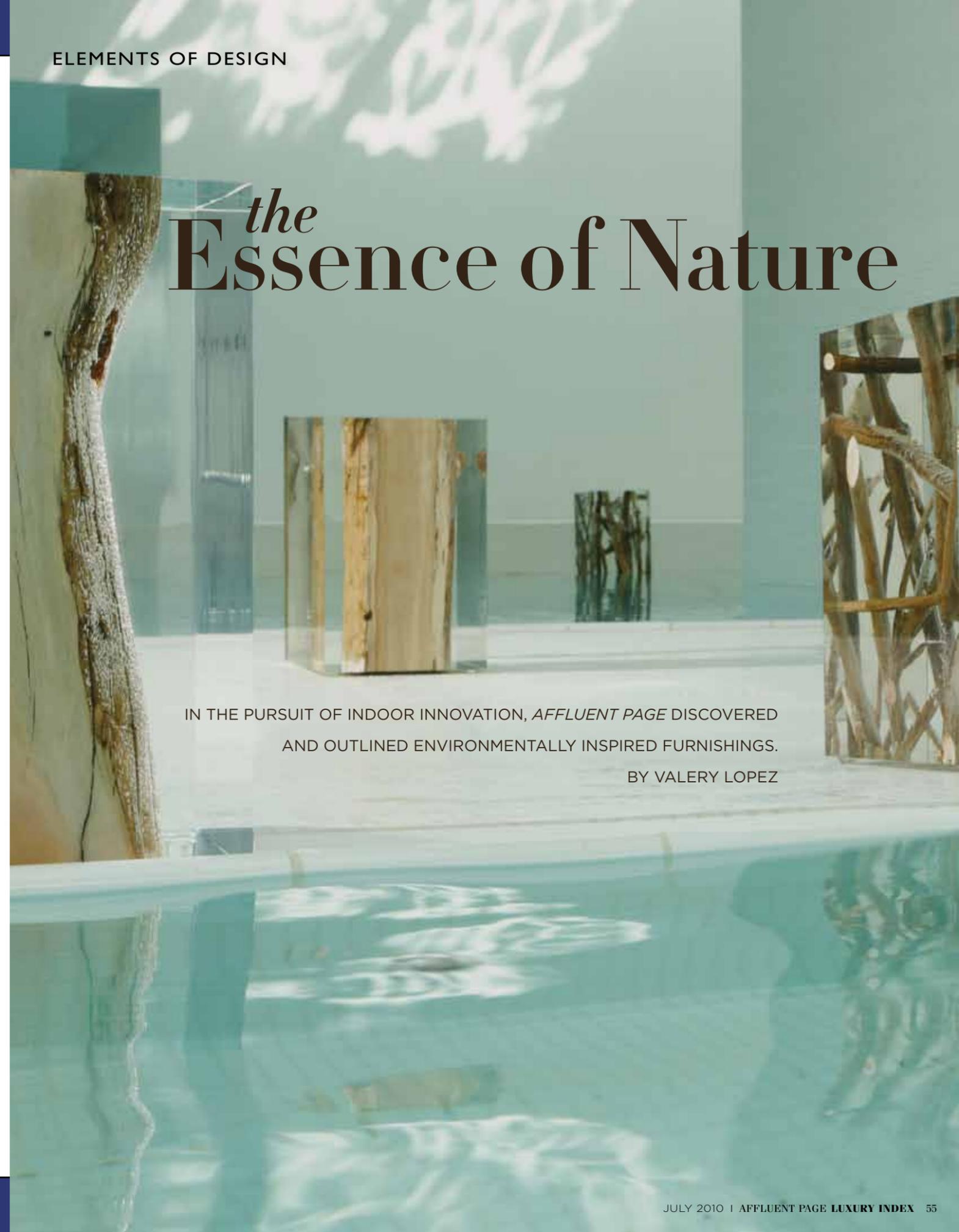
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the Essence of Nature

IN THE PURSUIT OF INDOOR INNOVATION, *AFFLUENT PAGE* DISCOVERED
AND OUTLINED ENVIRONMENTALLY INSPIRED FURNISHINGS.

BY VALERY LOPEZ





Aqua Gallery

Satala—Hammock

Aqua Gallery creation “Satala” is a leaf silhouette hammock made of galvanized metal, painted in a bronze-like tint. The stylish furniture piece is supported on one leg, with a mounting included to support weight. The removable cushion and cover allow you to alter the upholstered fabric, where you can allow yourself to lay dormant or let the aesthetics of the craftsmanship to awaken your senses.

\$4,793 USD

Aqua Gallery, www.AquaGallery.com, 212.219.9922

Aqua Gallery

Jewel Collection—Nana 220

Like a heaven-sent piece of art, this suspended mobile structure needs large public spaces to reach its highest admiration. Each separate shade slowly moves, creating whimsical moments. Each shade is supported by a stainless steel cable, already cut to the perfect length with a black electrical cord; each suspended plate is reminiscent of a soft ocean breeze. The Nana 220 from the Jewel collection makes a remarkable statement in any room and enlightens your vision from any angle.

\$17,563 USD

Aqua Gallery, www.AquaGallery.com, 212.219.9922



Bowers & Wilkins

800 Diamond

"The quest for perfection never ends," but Bowers & Wilkins' new 800 Diamond series reaches as close to sound perfection as one can get. With an innovative use of elements, such as a diamond, this scientifically-tested creation brings you the purest sound. The sleek, elegant, and futuristic piece includes a new quad magnet design to improve sensitivity and remove compression. Each piece, from the screws to the clockwork interior is screened using a variety of tests to reach what many seek but hardly achieve—the highest quality sound.

\$24,000 USD

Bowers & Wilkins, www.bowers-wilkins.com, 978.664.2870



Edra

HN Kaiman

Since 1987 Edra's young designers have captured audiences with their innovative ideas. This youthful collection does not forgo elegance and embraces the avant-garde world of furniture that many seek. Designers Fernando and Humberto Campana created a seating experience which can be used as a unit, or separated. The six large pieces are composed of expanded polyurethane and lined with down to bring comfort as you lay your body on the odd shapes of the animal-inspired pieces.

€39.230

Edra, www.edra.com, 39.0587.61.6660





Boca Do Lobo

Large Emotion Collection—Gold

More than just another piece of furniture, Boca Do Lobo delivers an outstanding collection for the design connoisseur. The Limited Edition collection “Large Emotion” is designed to uplift the spirits and evoke feelings within. The gold folding screen is inspired by pebbles gathering at the bottom of a river. The screen is composed of nineteen pieces of fiberglass filled with expandable polyurethane; the exterior consists of a gold leaf and high-gloss varnish. This contemporary monument brings nature into your home with elegance and sophistication.

\$20,850 USD

Boca Do Lobo, www.bocadolobo.com, 351.224.881.669

Bleu Nature

Collection Mattak

“Let us not remain cold” say French designers Frank Lefebvre and Bastien Taillard of Bleu Nature; they included driftwood in their winter collection, Mattak, in order to bring raw nature indoors. Using warm blue and cream undertones, the seating collection uses real driftwood as accents in each piece. The armchair and sofa include soft velvet lining so you hibernate in style. Using driftwood in their design allows the concept of eco design and contemporary style to come together and showcase the beauty and strength of a piece of raw nature.

Price Upon Request

Bleu Nature, www.bleunature.com, 212.370.4408



Viteo

Cementum Collection

Upholding the Viteo standard and appeal, the Cementum Collection strips furniture to its minimal form, leaving behind only the essence. Sitting just above the ground, the light-grey concrete patio seating evokes cubism-inspired sculpture without compromising comfort. The Bloc modular bench structure includes impermeable leather seat covers and additional items such as: a fireplace, sunshade stand, swivel-mounted BBQ top and tables. The Bloc collection leaves behind the ordinary, and substitutes elegance and innovation.

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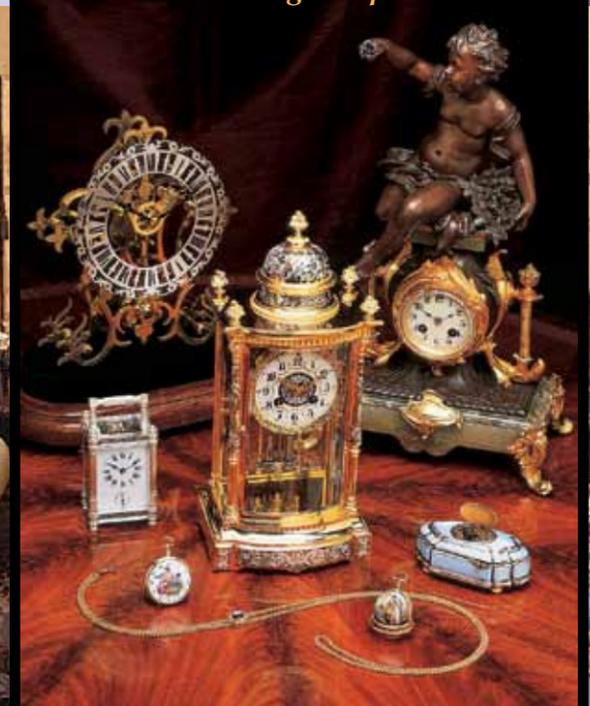
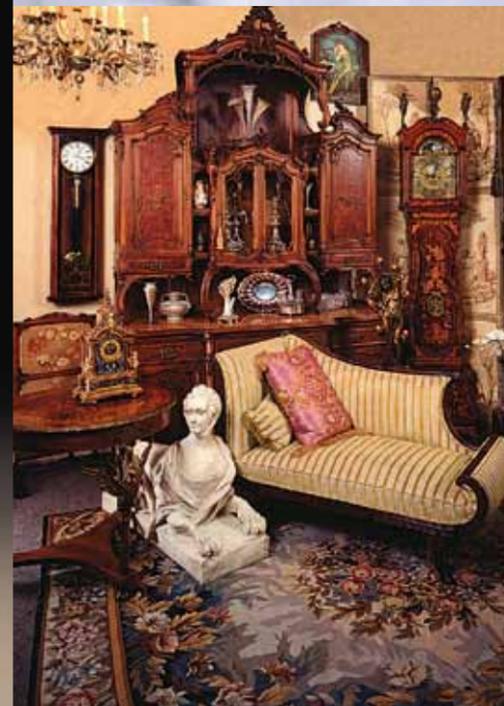
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The Matchmaker

“Design psychologist” Karen Fisher introduces nervous clients to their interior design soulmates.

Imagine you need emergency surgery. Do you want a doctor with just a good or solid reputation, or do you want the best in the business? Do you go under the knife with a physician who has completed 50 successful procedures, or would you be more comfortable with the surgeon who has 5,000 healthy, happy references for you? And while the comparison may seem extreme, the same can be said about choosing a designer for your home.

Likening the selection of a surgeon to picking an interior decorator is outrageous, but to some, the choice is just that serious. Finding the *crème de la crème* of open-heart surgeons is usually difficult and subjective, as there are several factors involved: the physician’s schooling, the general reputation of the facility, the quality of the support staff, etc. However, in the design world, there’s no debate, and collateral factors, quite frankly, just don’t matter. The decision is simple and perfectly clear: if you want the best, call “design psychologist” Karen Fisher. She doesn’t just know design; she is design.



History in the Making

Karen Fisher's current success is a far cry from where she started almost four decades ago. Armed with a tack-sharp mind, a History degree from Columbia University, and a blind, but intense, drive to make her mark in the world, Fisher stumbled into an opportunity to work as a writer for *Women's Wear Daily*. Her hard work and stellar performance there led to positions as design editor at *Esquire*, *Cosmo*, *American Home*, and other top publications. Over the years, Fisher began getting inquiries from readers and friends asking which designers they should choose for their upcoming projects. She also recognized that hiring an interior designer was quickly becoming a luxury—the mid-80's were packed with trendy, well-to-do yuppies who could afford it, and busy career women who no longer had the time or desire to do their own decorating. After taking inventory of her career and the potential marriage of design and agency, Fisher decided there was a definite void to fill. In 1985, Karen Fisher took her keen eye off the pages of design magazines and set her sights on a niche business that would connect the stylistically-challenged with the best design professionals in the world.

Secret to Success

For 25-years, Karen Fisher has operated Designer Previews, a firm that links top designers and architects to persnickety clients. Each partnership has yielded magnificent results. She has offices in New York, Los Angeles, Atlanta, Miami, and Boston, but also makes herself available (with the same level of quality service) over the internet. More than anything, the key to Fisher's longevity and success is her ability to listen. Instead of waxing philosophically about design or telling clients what she thinks they need, Fisher takes her time to digest and dissect the specific needs of each client. In fact, she's often called the "design matchmaker" because of her uncanny ability to hone convoluted client thoughts and ideas into an identifiable style request and find the perfect partner. It's not uncommon for an eager (crazy/unrealistic/all-over-the-place) client to come to Fisher and with vague ideas, like "I want something modern, but not too weird; colorful, but not too flamboyant; classy, but not too boring; and fabulous, but not too gaudy." Fisher figures out exactly what they need and has direct access to the designer or architect that provides it.

"FISHER DOESN'T JUST KNOW DESIGN; SHE IS DESIGN."



The “Scientific” Method

With Karen Fisher’s success, and the happiness she brings to her clients, you might think she has an elaborate, machine-like operation involving multiple levels and hundreds of people. Actually, while operating out of her Gramercy Park office, Fisher single-handedly offers a straightforward, all-inclusive service that works with thousands of designers and architects and caters to clients all over the world.

Either by phone or in person, a client reaches out to Fisher with an idea. From there, like a skilled surgeon, she extracts important information from her client’s words, narrowing the idea down to its specifics. Because Fisher is so systematic, regardless of the level of chaos, she usually flushes out the necessities in a few hours. Even when the consultations take longer—sometimes days, weeks, or months—Fisher is in control and confident her efforts will end with perfection.

Satisfied that her client has committed to a style, Fisher goes for her secret weapon—a thousands-strong database of the most diverse, talented interior designers and architects on the planet. Though such an impressive collection of talent can be overwhelming, Fisher has a firm handle on her talent pool: she promptly offers the client four or five nearly perfect matches.

The final phase of the selection process is like starting over. The field has narrowed to a handful of choices and the new goal is to eliminate the “nearly” and find the perfect match. By now, Fisher’s job is easier: she and the clients have a rapport and they are comfortable with the direction they’ve chosen. Now the price makes its way onto the table. The cost of hiring a designer or architect is always a sensitive area for Fisher—but not in the way you expect.

Psychology of Pricing and Choice

Most, if not all, of Fisher’s clients tell her the sky is the limit when it comes to their home. During the initial conversation, clients often say they don’t care what it costs, they just want the best. Cost doesn’t usually create any barriers, but this mindset raises a red flag. In Fisher’s experience, price matters to everyone, regardless of wealth. And if a client takes the “money is no object” approach, it says to her they are not fully committed to their previous choices. “Even my wealthiest clients have an idea of what they’d like to spend on a project,” Fisher said.

“WHEN YOU ARE GOING THROUGH THIS PROCESS, IT’S THE MOST IMPORTANT DECISION IN YOUR LIFE.”



Fisher is usually able to ascertain that clients' bold puffery often disguises apprehension about being held accountable for their choices. Once a client makes the final choice of a designer or architect, they own it. It's Fisher's responsibility to let them know they're not alone.

Fisher often revisits the "decorating Rorschach test" she administers early in the process in order to reassure clients. A Rorschach (roar-shack) test is a psychological tool that uses symmetrical inkblots to examine personality. Instead of inkblots, Fisher uses various design styles to determine what her clients want. When they get cold feet, she simply walks them back through their earlier conversations about their design-related likes and dislikes. By doing this, Fisher boosts her clients' confidence and reminds them it was their decisiveness—and not just her talent—that led them to the decision they're about to make.

The Time is Now

According to Karen Fisher, now is the perfect time to use her services. As the design world evolves at a blistering pace, and designers and architects turn to the Internet to market themselves, the choices available to consumers are, at minimum, mind-boggling.

"Designers and architects are now selling their creativity, as opposed to goods," says Fisher. Many ask: Would anyone ever need a design matchmaker? "The answer is simple," says Fisher. "When you are going through this process, it's the most important decision in your life." ■

Karen Fisher, www.designerreviews.com, 212.777.2966

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There is a classic architecture axiom that states “form follows function.” This means design of a prospective building should consider its intended purpose first, and the actual physical form second. Architects follow this precept all across the world, but perhaps none are more adept at translating this philosophy to solid concrete and metal than Steven Holl.

A product of the great American Northwest, Holl was born in 1947 in Bremerton, a town on the Kitsap Peninsula in Washington, just west of Seattle. He graduated from the University of Washington in 1970, and then moved that year to Rome to enhance his architectural studies. In 1976, Holl traveled to London and enrolled at the Architectural Association School of Architecture, popularly known as the Architectural Association, or simply the Architectural Association, which catapulted him to a brilliant architectural career. His pieces epitomize a humanistic style. His approach takes into account the vides as inspiration. He is sensitive to each context. A prime example is the Bloch Museum of Art in Kansas City, Missouri. *Times* praised Holl’s skill at “subtly inter-historic fabric and the surrounding land-encompasses the architecture spectrum, in-National Honor Award from the American Institute of Architects (AIA) for his 1989 to 1991. Named after a structural device in Baroque music, the residence, spread over 7,500 square feet, and is made of rooms that flow fluidly into each other and arched walls that accent a skylight. Holl also won a New York Architecture Award from the AIA for his horizontal “Floating Skyscraper” at the Vanke Center in Shenzhen, China. Holl’s goal was to shore up the South China Sea shore, providing breathtaking views of the water from the tower.

“ His approach is generally to take into account the space and light that the spot in which a piece is to be built provides, and be inspired from there. ”

Critics view Holl’s work as markedly distinct from his American counterparts, that evokes European architectural influence and light the construction area pre-building’s environmental and historical Building, adjunct to the Nelson-Atkins Upon its opening in 2007, the *New York Times* weaving his building with the museum’s scape.” Holl’s phenomenological style cluding residential. In 1993, he won the American Institute of Architects (AIA) for his 1989 to 1991. Named after a structural device in Baroque music, the residence, spread over 7,500 square feet, and is made of rooms that flow fluidly into each other and arched walls that accent a skylight. Holl also won a New York Architecture Award from the AIA for his horizontal “Floating Skyscraper” at the Vanke Center in Shenzhen, China. Holl’s goal was to shore up the South China Sea shore, providing breathtaking views of the water from the tower.

In his 1996 book, *Intertwining*, Holl wrote that architecture “change the way we live...it [puts] essences, [which is the] study of phenomenology, back into existence.” This may be the ultimate objective of Holl’s work: to build works of art that bring the essence of each of their respective environments to light.

Readers interested in having their own project designed by Holl should contact the firm. □

Steven Holl, www.stevenholl.com, 212.629.7262



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and CEO of Caviness Landscape and Design, built a stellar reputation as one of the most creative pool designers in the industry. Also, for three consecutive years, Caviness has been the proud and deserving recipient of various International Awards of Excellence from the Association of Pool and Spa Professionals (APSP).

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Caviness focused his energy on building exotic swimming pools with one goal in mind: creating accessible, functional outdoor masterpieces that fully encompass the lifestyle and personality of the homeowner. On average, the Caviness Landscape and Design team builds 12 to 15 multi-million-dollar pools around the U.S. each year, and with each one, their signature approach and obsessive attention to detail leaves clients amazed and literally speechless.

“On average, the Caviness Landscape and Design team builds 12 to 15 multi-million-dollar pools around the U.S. each year.”





Talk to most people about swimming pools, the question often asked is: “How exciting is a swimming pool?” Well, when you’re dealing with Caviness Landscape and Design, the answer is “Very!” It’s not every day that you stalk through jungle-like brush in your backyard while making your way to a man-made (but equally impressive) cliff overlooking crystal blue waters and a cascading waterfall. □

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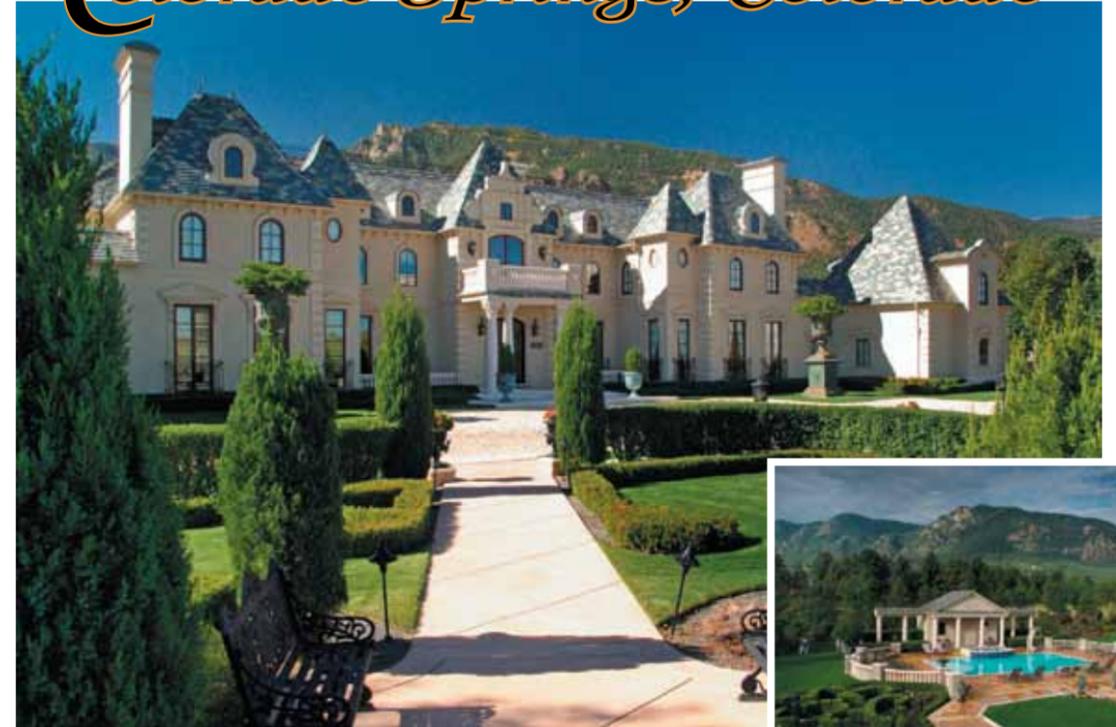
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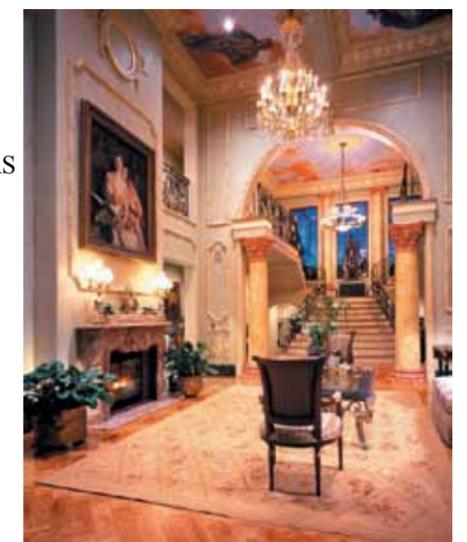
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North of Los Angeles, in the shadows of the Topa Topa Mountains, the experience of a lifetime awaits. The Ojai Valley Inn and Spa, a central California coastal landmark, which received a \$90 million facelift in 2006, personifies luxury while offering all of the amenities of home.

Situated on 220 perfectly manicured acres lined with beautiful, shady trees and boasting colorful, sweeping vistas, the Ojai Valley Inn and Spa is often called “one of the nation’s hidden treasures.” This AAA Five Diamond resort is elegantly decorated in a classic Spanish Colonial style, and features 308 newly remodeled guest rooms (with 72 designated as suites) with four-poster beds, Spanish-style corner fireplaces, and unimpeded access to a furnished outdoor terrace with an optional gas firepit.

For your dining pleasure, the Ojai Valley Inn and Spa offers three unique options. The Oak Café, the resort's posh, redesigned breakfast venue, boasts a wholesome menu that features locally-grown produce, various freshly-squeezed juices, and granola made in-house by trained culinary experts. For the ultimate afternoon or evening meal, the Oak Grill offers prime steaks using the best cuts of meat, flawlessly-grilled seafood, gourmet soups, and light, zesty salads. And for a more casual atmosphere, Jimmy's provides a "Cheers"-like experience and serves specialty beer and California wines, as well as authentic brick-oven pizza.

The Ojai Valley Inn and Spa also added two new spacious ballrooms during its extensive renovation. Continuing the same Spanish Colonial tradition, both spaces use warm, Mediterranean-themed sensual colors, lush carpeting, cozy fireplaces, and offer the perfect venue for social gatherings or wedding receptions.

If you decide to emerge from your serene rooms for recreation, take advantage of the resort's first-rate golf course, created by famed architect George C. Thomas. The classic 1923 design is unique—the front and back nines are reversed, enhancing the golfers' access to the challenging first hole. The course also provides a new Spanish Colonial-style Pro Shop that boasts new lockers, a golf valet, and a caddy program that links novice golfers with professional service that rivals the PGA's finest. If you want to decrease the commute the course to your vacation home, reserve Casa Elar, a palatial Tuscan-style home bordering the course.

“The Ojai Valley Inn & Spa is often referred to as ‘one of the nation’s hidden treasures.’”





“The 31,000-square-foot Andalusian Spanish-style spa embodies the Mediterranean living experience.”

Looking for a more challenging workout? Visit the spa’s 1,600 square-foot Mind/Body gym, where you enjoy state-of-the-art equipment and a studio for Yoga or Tai Chi classes. Or, step outside and tackle an afternoon of leisure horseback riding, bird watching, biking, or swimming in one of the spa’s two “adult-only” pools.

After a long day on the links, trails, or wherever you decided to indulge, unwind at Spa Ojai. Opened in 1997, the 31,000 square-foot Andalusian Spanish-style spa embodies the Mediterranean living experience. The spa features 28 treatment rooms, and a 3,500 square-foot penthouse with two living areas, four private guest rooms, a meditation loft, and large balconies. Accessible only by private elevator, the penthouse suite also has its own treatment room, outdoor whirlpools, and sauna.

The sacred traditions of the Chumash Indians—the Ojai Valley’s first inhabitants—inspire the Ojai Valley Inn and Spa’s one-of-a-kind treatments. The Kuyam (koo-yam), the spa’s signature treatment that combines mud therapy, wet and dry heat therapy, inhalation therapy and guided mediation, is the first of its kind offered in the United States. Other treatments unique to the Ojai Valley Inn and Spa include the Elderberry & Ginger Detoxification, which uses elderberries to hydrate, rose powder to exfoliate, and sensuous rose oil to nourish the skin.

The possibilities at the Ojai Valley Inn and Spa are endless. For almost 90 years, because of the impeccable service and quality, distinguished guests from all over the United States and around the world have proudly called this splendid oasis their “home away from home.” If tradition holds true—which seems to be the case thus far—it is probably safe to say that the best is yet to come. ■

Ojai Valley Inn and Spa, www.ojairesort.com, 805.646.1111

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