Orna Tamir Schestowitz

MEDITERRANEAN HOMES

The Art of embracing Light

Texts by Beth Dunlop

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RIZZOLI NEW YORK

New York · Paris · London · Milan


NIKON

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Foreword by Author TBD

CAP FERRAT

Map made by an illustrator

We could ask an illustrator to create a simple and elegant map of the Mediterranean showing the three locations we are about to see in the book.

Minimal, monochrome (black) but with a warm feeling that creates an immediate visual connection between the three locations.

PAROS

ISRAEL

“The Mediterranean is the smallest of seas, yet the greatest of wonders.”

said the French poet Paul Valéry.

Enveloped by twenty-one countries from Europe, Asia and Africa, with forty-six thousand kilometers of coastline, the Mediterranean is mild-tempered—neither exceptionally irritated nor boisterous. Seven months of the year the climate is warm, with water temperatures reaching 30°C in summer. It’s nice here, and the winter is mild too.

For me, the Mediterranean is not just a place, it is a way of life.
The Mediterranean invites you to open a window and look and listen – to the change of seasons, to the move of the sun that knows how to beat fiercely and set softly, to the music of cicadas, to the silent murmur of the wind to the play of shadows, and the changing light. change of shades. It establishes a Life on the Mediterrean is a harmonious, holistic and organic one that activates all the senses – the taste of a sweet tomato ripened in the sun, the smell of the salty sea,the sweet and spicy aromas of natural Mediterranean groves with olive trees, vine, fig.
For me, this is Cap Ferrat, Paros, and Tel Aviv. It is three houses, one Mediterranean: a relaxed rhythm, local colors, and special attention to the course of the sun. Yet a house in Paros cannot be like a house in the south of France or the coast of Israel. Each must draw, each from different sources of inspiration and tradition, yet they have common lines. All three share a similar climate, characteristic vegetation. All three blur the lines between outside and inside and find affinities between light and shadow, local art, inspirations, and site-specific collections and lemon trees. A silent murmur of the wind. The pace is slower, attentive to nature’s heartbeat.

Home is a spiritual space, the place where you feel you belong. *On one hand, it sets boundaries and on the other hand, it provides up an intimate and heart-opening space. Home is a place where you can simply feel comfortable. It provides a sense of security and intimacy, shelter from the hardships of everyday life. We close the door, and we are in a personal and familiar space.*

What makes that relaxed and intimate feeling?

I believe that there is no single method--no two houses are alike*. The personal touch will always make a difference—the pattern of personality, the placement of furniture and objects, the choice of colors. Our emotional experiences are rooted there.*

ON THE LEFT: LOREM IPSUM SED UT PERSPICIATIS UNDE OMNIS

But what is the secret, the magic, that produces that often-elusive feeling of calm and pleasure?

I believe that there are hidden threads that interact and create harmony.
For example, I place a sculpture that my son made in kindergarten alongside a work by a well-known artist, and among them I place candlesticks that were inherited from my grandmother. The transparent wires that connect the objects are hidden from view, but they are there.

Those hidden threads can connect a large red circle motif on an ***Alexander Calder*** *tapestry with the vivid color captures in a work of art by painter* ***Sigalit Landau****, and the same red is suddenly revealed in the upholstery of a 1950's armchair by the Italian-Brazilian modernist* ***Lina Bo Bardi*** *(1914-1992). Then too, it can be a shape that accompanies the eye implicitly. In my living room in Tel Aviv there is a low table DESIGNED BY that is made of three linked amorphous MATERIAL surfaces. It sits below randomly placed ceiling lights, and nearby is a WHAT WORK OF ART? WHAT KIND painting with the same motif.*

The dialogue finds its expression between the spaces, between the objects, between the works of art and even in the motif, in the formal affinity of the circle motif. In retrospect, I discovered many circles in my childhood drawings, and this created a deep dialogue rooted in the past. You don't have to decipher it, but this repetitiveness creates a pleasant harmony. After all, there is no more complete and infinite shape than a circle, it unites just like in a circle of support. The dialogue between objects is not obvious. There are subtle connections that are slowly revealed (or not) and eventually add peace and harmony. In music, harmony is built on sounds of different pitches that appear at different intervals. This is exactly how my approach to design works: an encounter between elements from different worlds that creates a kind of perfection. The elements contrast – high and low, traditional and modern, colorful and monochromatic, glossy and matte. It is the Chinese theory of Yin and Yang, that two opposites form the whole.

Connections are created in the imagination. While I am working on the design of a house, my mind wanders between the spaces, or between the drawings and plans. This is how my perception of space takes shape, and certainty is created - this chair will be placed here and that painting must move there. I move the objects fearlessly until they find their perfect place. .

When people ask what is important in design, I always say: Joie de vivre,
a French term that translates to "joy of living" in English. It encapsulates a cheerful enjoyment of life, an exuberant and enthusiastic approach to living. The phrase is often used to express a positive and optimistic outlook, celebrating the pleasures and beauty of existence.
People who embody "joie de vivre" are often characterized by their zest for life, their ability to find joy in small moments, and their overall enthusiasm for living fully. It goes beyond mere happiness and suggests a deep appreciation for the experiences and pleasures life has to offer.
The concept is not limited to French culture but has been embraced and understood in various cultures around the world. It's a sentiment that encourages individuals to savor the richness of life and appreciate the present moment.

LOREM IPSUM SED UT PERSPICIATIS UNDE OMNIS ISTE NATUS.

FOLLOWING SPREAD: NUNCUT ERSPICIATI NDEMNIS LOREM

Chasing Joy: A Tale of Three Houses

by Beth Dunlop

Concepts can be elusive. Transforming the intangible into the tangible is sometimes a near-impossible task, like chasing moonbeams. Yet that is exactly what Orna Tamir Schestowitz set out to do in three houses in three different countries (and three different cultures). The houses are in a village just outside of Tel Aviv, the small peninsula of Cap Ferrat in the French Riviera, and the tiny ancient Cycladic Greek Island of Paros.

Each house embraces modernity, patrimony, and history in its own way. Schestowitz is an inveterate collector but one whose intentions are not to show off a museum-worthy collection of art and objects, rather to aggregate works that are personally meaningful and that taken together, tell a story.

Born into a family that valued both authenticity and intellect, Schestowitz has followed a career path that took her from editing magazines to designing ceramics, along the way honing, not just her eye for art and design but her philosophy and sensibility toward the potential of design and art to change lives, transform the way we live, and create community.

Schestowitz finds beauty in both the ordinary and the extraordinary, and she has a singular way of combining the two so that they speak to one another as if they were telling us a story, one not just of people and place but of the way art and design can transcend divergent eras and cultures to create a single—if complex—vision.

Storytelling is the essence of history and culture; sometimes it is verbal, other times it is visual. In the case of these houses, it is the latter. The stories pertain, of course, to Schestowitz's life and her particular vision, one that is connected both to place and time.

Of course, it stands to reason that the story Schestowitz wants to tell starts (as many do) with her childhood. She was a niece of one of one of Israel's founders and grew up in a European-bred family that had deep intellectual interests and espoused strong values, ranging from a deep love of literature to a profound respect for the land, most particularly in terms of farming and nature, to an acute interest in archeology, in learning not just history but what we might call pre-history.

All of this is manifest in the three houses that Schestowitz has created—first Tel Aviv, then in Cap Ferrat, and more recently in Paros. Each house is deeply personal and yet at the same time strongly connected to its own place. The houses share a connection to the Mediterranean Sea, but they also share an overlapping ancient history with visual and written evidence of habitation over the ages, not to mention classical and modern mythmaking.

That early history of each of the three—Tel Aviv, Cap Ferrat, and Parosis, of course, not identical but—like almost every spot—down to the smallest spit of land--in the Mediterranean were claimed by the often-long-lost seafaring nations of antiquity and the imprint remains, thus diverse and complex cultures show through as you dig through the layers that have evolved over the years.

For Schestowitz and her family, the primary base is Israel, a new country in a very old place. Architectural historians—especially those focusing on modernism—think first of Tel Aviv as the White City, a reference to the extraordinary collection of Bauhaus buildings, the architecture that dominates the imagination. We think of it as a modern city—Tel Aviv was built in 1909 as a suburb of the port city of Jaffa (though now the converse is true)—though the region's history is old and long, back to the Canaanites, and followed by the pattern of sea conquest that dominated the Mediterranean for so many long-ago centuries. And even today, it is shaped by forces that are both biblical and political, mythological, and factual.

But for these three houses in these three countries and these three cultures, that link between myth and reality is both powerful and pertinent, providing a connection of person to place and place to history and offering artistic *leitmotif* that can embrace myth and fact, fantasy and reality, and past and present,

Take Paros for example. Scientists know that the Cycladic Islands were formed by the shifting of underwater tectonic plates 35 million years ago, and that the islands were occupied as early as 3200 BC. But is that the creation story that drives the culture? Most likely not: Greek mythology tells us that Poseidon, God of the sea, became enraged by his nymphs and blew up a swirling storm that caused them to turn into stone, and then become islands. And the islands are so named because they form a semi-circle around Delos, legendarily the birthplace of both Artemis and Apollo, and that latter myth remains powerful even to this day.

Myth still prevails at the other end of history—modern, not ancient—in the transformation of the south of France from what was considered a crude (and even unwanted corner of the country) into a sun-infused mecca that was mysterious, glamorous, artistic, bohemian, and much more. The mystique attributed to the Cote d'Azur has been, over the years, both subjugated and elevated. William Somerset Maugham (1874-1965), the British novelist who lived for forty years in Cap Ferrat, coined the oft-repeated phrase "a sunny place for shady people," which might surprise the eight million annual visitors to the French Riviera. A more flattering descriptor—and one that Schestowitz invokes in speaking of her houses in the Mediterranean—is "Joie de Vivre."

That phrase in itself has an intriguing linguistic and historic place in the Cote D'Azur, one that relates specifically to art history but as time has passed, in cultural history as well. In her seminal book, The Invention of the French Riviera, the American historian Mary Blume points out that the first artist to invoke the idea was Henri Matisse (1869-1954) in his legendary painting "Le Bonheur de Vivre" (1905-1906), which was then translated to mean "the Joy of Life".

Four decades later, just as World War II drew to a close, Pablo Picasso (1881-1973) painted his much-discussed version—is it a parody? a commentary on the times?—after accepting an offer of a studio space, the second floor of the Chateau Grimaldi in Antibes. Picasso's version was officially entitled "La Joie de Vivre" ou "Antipolis", a reference to the ancient Greek name for Antibes. Said Blume "The joy in the painting was real but to express it Picasso looked to the Mediterranean past. There wasn't that much joy about in 1946."

But joy there had been and joy there was to come. Soon after Picasso's perhaps sardonic painting, the Cote D'Azur was well back on its way to its own reinvention, as a summer haven writers and artists (and soon, too, celebrities and bon vivants, patrons and collectors and more).

Picasso, in that same year, happened on the pottery in Madoura, a discovery that led to a prolific and distinctive body of work (671 pieces) over the course of twenty-seven years until his death in 1973.

Myth leads to invention and invention leads to discovery, be it by scholars or artists, scientists or explorers—and the disciplines often intertwine. And this—despite the detour—brings us back to Orna Schestowitz.

It is perhaps a long road from three houses in three towns in three quite different countries, but it is a road worth taking, to see how—through an artistic eye—the story not just of a family or a house or even this moment in time can be told. The essence of a particular civilization can be revealed through the objects it produces, whether they are artistic or commonplace, whether they come from the hands of a master (be it Pablo Picasso or Alexander Calder or Ron Arad—all of whom are represented in Schestowitz's collections) or from an anonymous potter or seamstress of centuries ago making utilitarian vessels or clothing but doing so with the love of craft and the care of creation. These too are in the Schestowitz collection, an acknowledgement that artistry and talent have a value—whether from the renowned or the anonymous—and the connections are made with style and aplomb in these three houses that make art (in its broadest sense) a center of life and make art the underpinning of a life full of joy.

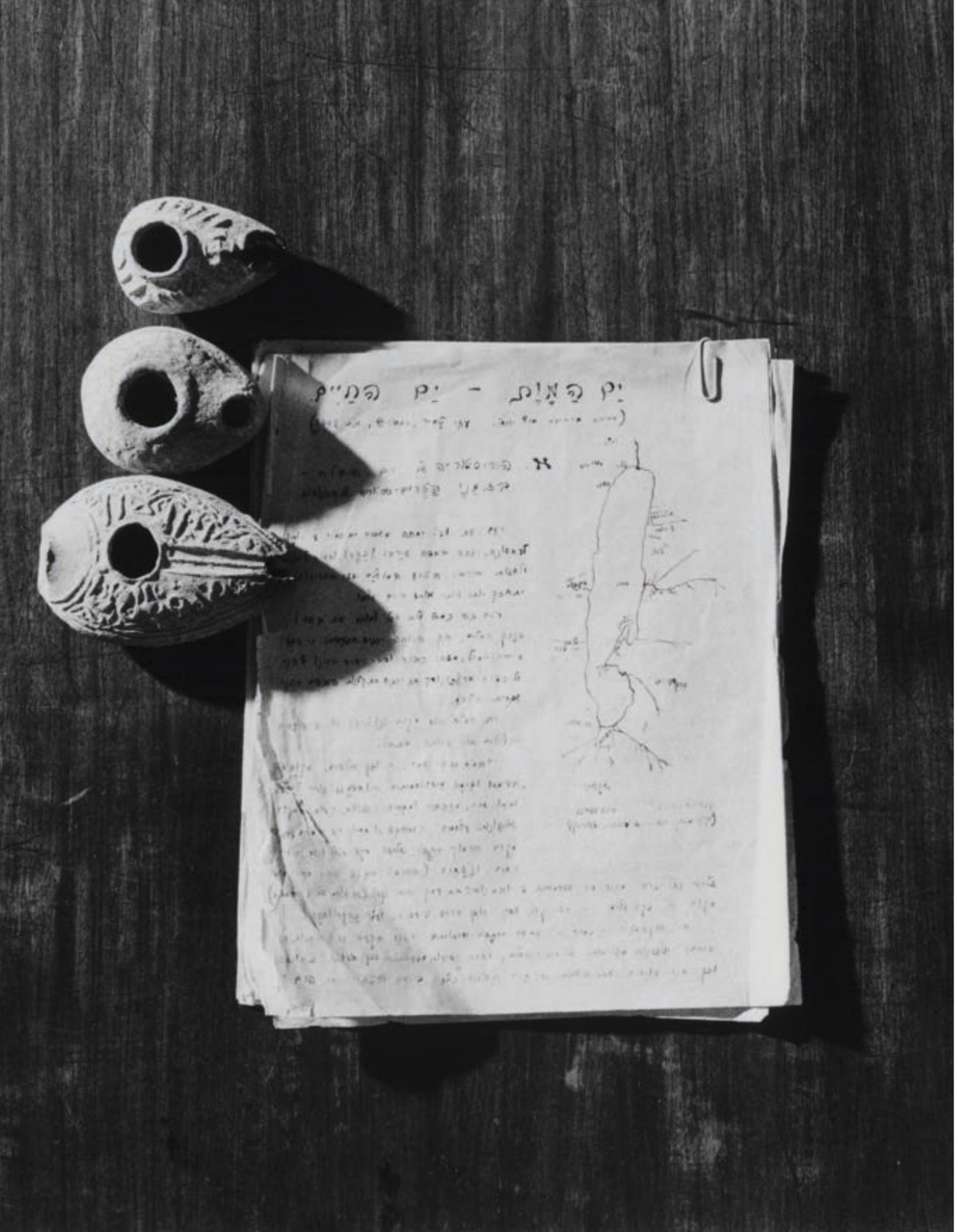
Yves Saint Laurent,

Bon Voyage

New York
New York Berlin
Paris Paris
Berlin

TEL AVIV

Israel is a country of unexpected juxtapositions, a young, complex, and diverse country with ancient archeological and historic sites and contemporary ambitions. Tel Aviv-just next to the ancient but bustling Israel seaport of Jaffa-is one of the world's newest cities, established in 1909 to become a modern metropolis on the south shore of the Mediterranean Sea. Even the name, Tel Aviv, speaks to the dichotomies of this hilly twentieth century city; even the name, Tel Aviv, was taken from the Hebrew translation of the word Altneuland (a turn-of-the-twentieth-century German novel). The word means "old new land." It was here in that old new city that in 1930 the British planner Sir Patrick Geddes embarked on an ambitious plan to build, not a garden city (which he was known for) but a sophisticated urban "White City" with modern International styled buildings gleaming under the Mediterranean sun as a southernmost outpost of the Bauhaus.
He drew on architects who came from throughout Europe and with them, in the course of two decades, created a masterpiece

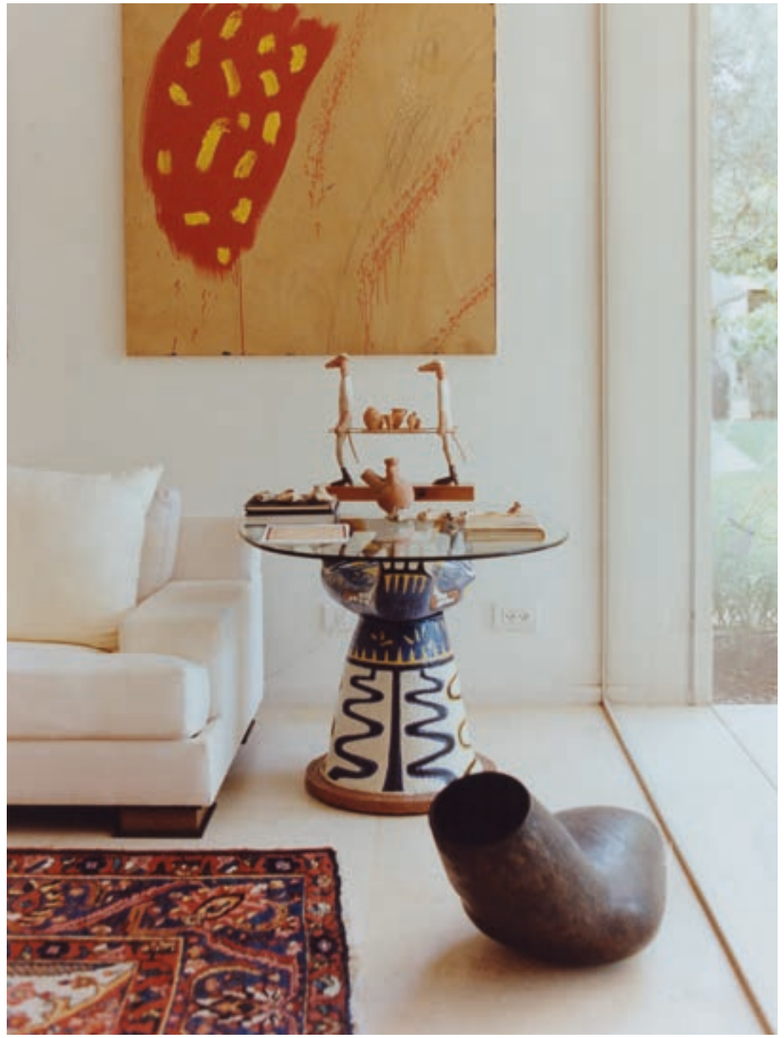


of modernism with the largest concentration of International style buildings anywhere, today a World Heritage Site—a place where modernism meets, and even honors the forward-thinking spirit of Israel without disavowing the country's roots, or its antiquity.

It was within this context that some three decades ago Orna Schestowitz built a home for her family in a village just outside Tel Aviv. From the outside, it embraces its surroundings—she calls it a "polite" house that was designed to blend in with its surroundings—a two-building compound with a studio for artwork and large open house that is intended to be a gathering place for family and friends. Step past the modest façade, and you are in a world of wonders, a world that embraces the cultural and artistic diversity that is Israel in a house intended to foster comfort and conversation while at the same time engaging the eye and the mind. It is a house filled with art, craft, and design but it is one that is far from sterile. It is intended as a family house, to accommodate immediate family and more and to entice friends and neighbors to come, look, listen, learn, converse—and eat, enjoying the bounty of the land. If the house speaks to the traditional, vernacular architecture of the neighborhood, inside it is modern, with an open space. Its furnishings are purposely wide-ranging. Fine art sits next to a child's sculpture or an archeological find. A contemporary chair by the Israeli architect Ron Arad joins other, older pieces and blends in rather than dominates. At the center of all this is a large, long dining table, seating up to 14 people. It is, says Schestowitz, "a place for discussion." And indeed, Israel may be a purpose-driven country, the only Jewish state in the world, but its population drawn from many countries and cultures, from the Middle East to Eastern Europe, from the Old World and the New World. There is always room for discussion.

LOREM IPSUM SED UT PERSPICIATIS UNDE OMNIS ISTE NATUS

ON THE RIGHT: SED UT PERSPICIATIS UNDE OMNIS ISTE NATUS ERROR SIT VOLUPTATEM ACCUSANTIUM DOLOREMQUE LAUDANTIUM, TOTAM REM APERIAM EAQUE IPSA, QUAE AB ILLO INVENTORE VERITATIS ET QUASI ARCHITECTO.



LOREM IPSUM SED UT PERSPICIATIS UNDE OMNIS ISTE NATUS

ON THE LEFT: IPSUM OLOR SIT AMET, CONSECTETUR ADIPISCI ELIT, SED DO EIUSMOD TEMPOR INCID-UNT UT LABORE ET LOREMUS MAGNA ALIQUA.

BW


JEAN NOUVEL
JEAN NOUVEL
CHINA
MUSE
ARTODAY
PICASSO

LOREM IPSUM SED UT PERSPICIATIS UNDE OMNIS ISTE NATUS

ON THE RIGHT: SED UT PERSPICIATIS UNDE OMNIS ISTE NATUS ERROR SIT VOLUPTATEM ACCUSANTIUM DOLOREMQUE LAUDANTIUM, TOTAM REM APERIAM EAQUE IPSA, QUAE AB ILLO INVENTORE VERITATIS ET QUASI ARCHITECTO.

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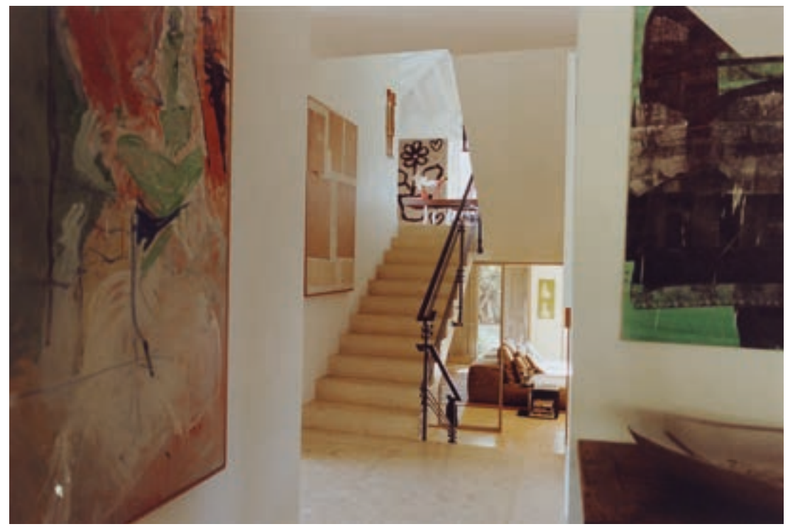

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BEVI
REGINA

LOREM IPSUM SED UT PERSPICIATIS UNDE OMNIS ISTE NATUS

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ON THE RIGHT: SED UT PERSPICIATIS UNDE OMNIS ISTE NATUS ERROR SIT VOLUPTATEM ACCUSANTIUM DOLOREMQUE LAUDANTIUM, TOTAM REM APERIAM EAQUE IPSA, QUAE AB ILLO INVENTORE VERITATIS ET QUASI ARCHITECTO.

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Inspiration: **Ilana Goor museum**

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Quote on the inspiration

BW

Inspiration: TLV Bauhaus Center

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Quote on the inspiration

Quote on *Seeds Of Heritage*

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Orna

"I BEGAN TO RESEARCH THE SEEDS OF ISRAELI HERITAGE AND HOW THE MAGNIFICENT PROFESSION OF AGRICULTURE WAS ERODING."

Orna Schestowitz

Throughout history, humanity has revered the sun. In Hinduism, it is revered as the divine force present in everyday life, while Canaanite culture depicted the sun as a goddess. Egyptian mythology, however, viewed the sun god as a symbol of evil, as it traversed the fiery depths of the underworld. Similarly, the Inca and Aztec civilizations worshipped the sun as a deity, recognizing its vital role as the source of life.

THE DANCE OF LIGHT AND SHADOW

When sunlight is obscured, shadows emerge, shaping our perception of the world. Nowhere is this more evident than in the Mediterranean region, renowned for its luminous and intense light—a unique quality that profoundly influences the colors, shapes, and textures of the landscape. Indeed, light defines the very essence and form of objects. The interplay of light and shadow serves as the fundamental principle, the guiding force, of architectural design.

The interplay of light and shadow serves as the fundamental principle, the guiding force, of architectural design.

Blessed with abundant sunshine for over eight months of the year, the Mediterranean faces the challenges of scorching temperatures often exceeding 40 degrees Celsius. In response, a culture of shading has evolved, manifested in pergolas, vine arbors, patios, and verandas. These architectural elements blur the boundaries between indoor and outdoor spaces, offering refuge from the harsh glare of the sun.

Light has always been integral to Mediterranean architecture, exemplified by the mashrabiya—a lattice structure crafted from wood or concrete. Serving as a barrier between the exterior and interior, the mashrabiya filters sunlight, casting ever-shifting shadows that dance with the sun's movement. Over time, these ancient features have evolved, with modern interpretations like those by the French architect Jean Nouvel at the Institut du Monde Arabe in Paris, where mashrabiya feature apertures that adjust to the intensity of light.

A well-designed architectural plan harnesses natural light, optimizing its use based on the sun's trajectory. As sunlight filters through, it creates a mesmerizing interplay of light and shadow, casting a spell of enchantment over the built environment. This dynamic relationship not only serves practical purposes but also imbues spaces with a captivating aesthetic allure.

CERAMICS, BEAUTY MADE TO SERVE

Ceramics have been an accompanying axis in my life. My parents took me to archaeological excavations where I discovered the magic in pottery, in ancient tools that revealed thousands of years of history. My children went to ceramics classes, and their works from kindergarten and elementary school are scattered around the house, as an integral part of the art collection.
For me, ceramics embodies a connection to a place.

I wanted to touch the material, so I came to the studio of Moshe Shek, a sculptor and ceramic artist who researched the ancient pottery traditions. He was a man of the land and believed in the symbiosis between man and his land. These were inspiring teachings. We toured the country, and got acquainted with primitive and authentic techniques.

I started creating large bowls, sometimes with amorphous shapes. Clay made from soil and local sand created authentic roughness. From the outset, I was drawn to large formats, ones that could contain ideas and images. The bowls I created were always large, with a presence, concave and often with three legs, a receptacle that invites and contains ideas.

Ceramics is a useful and functional art first and foremost, and only then plays a decorative role. I collected around the world large jugs that stored olive oil, others wine, Ouzo bottles used by sailors, feta molds for cheese. The bowl has particular significance in the food culture of the Levant region. In Israel, as in many Arab countries, it is customary to serve food in central bowls to make eating an experiential and joyful partnership. Bowls with fresh locally produced salads, local cheeses, bread are placed in the center of the table. Everyone reaches out and fills their plate. This is the way I usually host. It gives liberation and freedom and strengthens the “togetherness”.

“My parents took me to archaeological excavations where I discovered the magic in pottery, in ancient tools that revealed thousands of years of history.”

ON TOP: LOREM IPSUM SED UT PERSPICIATIS UNDE OMNIS ISTE NATUS

LOREM IPSUM SED UT PERSPICIATIS

SEEDS OF HERITAGE

Heritage seeds are primary seeds, passed down through generations of farmers, and have not undergone genetic modification or hybridization. By promoting the use of heritage seeds, we can build a more resilient, sustainable, and equitable food system. These seeds have important cultural, environmental, and economic significance: they preserve genetic diversity (I learned that there are more than four thousand varieties of rice!) and serve in collecting, organizing and transmitting culinary history and traditions. I began to research the seeds of Israeli heritage and how the magnificent profession of agriculture was eroding.

I went back to the studio. I created a bowl made of local clay and sand, with a grainy and rough texture and three legs. After visiting agricultural farms, as well as the Volcani Institute, which is the largest institution in Israel that deals with agricultural research, I realized what was going to fill my bowls – all the goodness of the land, vegetables and fruits and herbs that have not undergone engineering or cloning, crops that were local and Mediterranean – fig and olive, vine and grapes, cactus bushes, dates and pomegranates.

Together with a photographer I set up a studio in the field – we photographed *kohlrabi* that had just been pulled out of the ground, fresh green onions, radishes, lemons at their peak, pomegranate in its season. It was a long process that considered the seasons, the short period of time each vegetable and fruit was at is best. These images were transferred to the bowls.

The “Seeds of Heritage” project was presented as an installation of seventy bowls at the Fresh Paint Fair in Tel Aviv, and they sold out on the first evening. I tried to understand, what was it about “seeds of heritage” that triggered sentiment in the audience? To some, it was reminiscent of childhood, a family trip, a home garden bed. These were contrasts and connections that aroused emotion, a longing for the days of innocence, for something that was once but gone, a taste of the past. It was a longing for the organic, for the authentic, for the local.

CLOCKWISE FROM THE LEFT: LOREM IPSUM SED UT PERSPICIATIS UNDE OMNIS, ENTO PERLOR EM IPSUM SED UT PERSPICIATIS IPSUM MNISISTE NATUS. LOREM IPSUM SED UT NUNCAS LIBRE MITE RICULTIS.

“The “Seeds of Heritage” project was presented as an installation of seventy bowls at the Fresh Paint Fair in Tel Aviv, and they sold out on the first evening.”

Memories and readings, the domesticity of everyday life and travels, family and togetherness: conversing with Orna is akin to delving into a sea of imagery, where her inspiring guiding principles resurface, let's discover them.

1. LIVING BY A GARDEN

Beth Dunlop: ***You are fervent about gardening. Can you describe the powerful role the garden plays in your life.***

Orna Schestowitz: The garden has a very big part of my kitchen and my cooking. I make my olive oil in Greece, in France we have lettuce and cherry tomatoes and in all three locations) the herbs and spices I grow are always used for all my cooking. "Terroir" is an idea I live by. I always eat local—as fresh, organic as possible. I never plan what to cook, in France - I always see what the farmers market offers and plan the meal accordingly as well as the setting of the table. I love to decorate my tables with fruit or vegetables (one kind) and from that I design the tables with the color palette that matches the season, sun, and the view. In Paros, I always eat more local fish like sardines, (sea bass (*lavakri*), and other seasonal gifts from the sea. Greek dishes, yogurt with dill (*tzaziki*), grape vine starter filled with rice (*dolmades*), spinach and feta pie (*spanakopita*) a lot of figs, homemade jams from the garden. And everything is always accompanied by lemons from the trees.

2. CONNECTIONS ARE EVERYTHING

BD: ***You have a unique eye for the way the art and objects you own are placed. Can you elaborate on that?***

OS: The way I place objects is individual and intuitive. I have no interest in one style, in harmonious composition. I like to break conventions and place a statue made by my son Tal when he was nine next to a vase by Yehezekel Streichman. Only in retrospect do the delicate lines link – the hair curls of Tal's clay work correspond with the straight hair on the ceramic vase and with the face of Rafi Lavi's painting, which is also nearby. The compositions are self-evident, and only in retrospect the connecting wires are revealed. Sometimes it's color, sometimes shape or material. These connecting points rest on my past – all the significant experiences and events that have left marks on me. The connections are only deciphered in hindsight.

3. HOME IS NOT JUST A FOUR LETTER WORD

BD: ***You have strong feelings about the differences between a "house" and a "home". Can you discuss your philosophy about the importance of home?***

OS: Home is not just a physical space. To me, it's a spiritual space. It's where you belong, where you have roots. It's a place of security and intimacy, where you can express yourself freely and be yourself. The house is the most important building in the world. It is not enough that it is beautiful. You have to feel good in it, a sense of contentment. A home is a place where people feel safe, comfortable, and connected to their surroundings. The house is a reflection of the inner world of its

residents. The best-designed houses are those that are influenced by place, climate, and the human tissue in which they take root. They must maintain a scale that stems from neighborly relations with those around them and at the same time create their own identity and presence. In every home, the private and public dimensions must be intertwined without one overcoming the other. It is precisely in the modern and chaotic world that the home has more meaning - as people seek to find a sense of stability and belonging. Italian architect Renzo Piano went so far as to formulate the essence of the home: it is the most important.

BD: ***Although you're a fan of Le Corbusier's work and teachings, your feelings about a house differ from his idea of "a machine for living," correct?***

OS: Beyond being a residential unit, a home is the place where we feel protected. Home is the heart, and this is true anywhere in the world, in a nomadic tent or in a spectacular villa. A home is the place where we accumulate experiences, memories, family events, ceremonies, hosts, and between its rooms there is also pain and joy. This is the most intimate place. I believe that a home can shape our identity, through experiences and memories.

4. THE HEALING POWER OF DESIGN

BD: ***Can you talk about the importance of design not just in place-making but in shaping our lives?***

OS: Design influences our well-being. There is something comforting and peaceful about

beauty, affecting who we are and making us more sensitive and attentive. When the design is right it is also comfortable, inviting, embracing and can be used as a soothing for the soul.
The house is loaded with meaning when we pour the personal into it. The objects in the house are indifferent, it is consciousness that gives them value. My home is in Israel. Here I was born, here I built my family, here are my roots. Each item in the house symbolizes a piece of memory, an experience from a trip, from a private moment. A sculpture my son made, a painting by my daughter, plates I inherited from my grandmother, a dresser from my parents' house. This emotional space cannot be copied, it is completely private, protected and protected.

5. UNDER A SHELTERING SUN

BD: Can you define the meaning of life near the Mediterranean?

OS: For me the Mediterranean is not just a place, it is a way of life. It is a relaxed and attentive lifestyle that takes into account the seasons, the light, and the sun. the right vegetation. It is a harmonious and holistic and organic concept - one that is connected to the place.
The Mediterranean lifestyle is a celebration of the senses – the taste of good food, the smell of the sea, the warmth of the sun and the beauty of nature. The pace is slower, attentive to the heartbeat of nature. The boundary between outside and inside changes. The outside enters the house through large windows, the inside goes out through balconies, patios, pergolas.

6. LIGHT ...

BD: ***The Mediterranean is known for its very particular sunlight, which has lured artists and poets and writers to its shores for not just centuries, but in some cases millennia. What enchants you about the light there?***

OS: I myself have a complex relationship with the sun, as I have sensitive skin. I'm always looking for shade. But in designing light brings joy, reveals the truth. Light is a crucial element in the Mediterranean—the cheapest and most important raw material. Light is a crucial component of architecture. It's not just a question of enlightenment; it's a question of how light communicates with structure, how it defines space and shape. The light of the Mediterranean Sea is not only brightness, it is also related to shadow. It is the interplay between light and shadow that creates the depth and complexity of the architecture of the region. I love natural light, choose large windows that let in natural light, eliminating the barrier between the inside and the outside. Light creates an atmosphere, sometimes a mystery created defined by shadows. It inspires calm and peace, depth and drama.

7. THE ART OF PROPORTION

BD: ***Are there particular aspects of architecture and design that intrigue you?***

OS: Small or large, far or near, tight or separate, wide or narrow. There is no single answer. Proportion is what distinguishes architecture from being just a building. Proportion is balance.

This is the essence of beauty. Proportion is not a matter of personal taste. It is an objective principle that governs any good design. It is a language, which requires skills and and eye print. Proportion is the key to achieving harmony and beauty in architecture, every time the final result is more than the sum of the parts. It is the difference between success and failure.

8. PLAYING WITH SHAPES

BD: ***What themes are recurrent in your homes?***

OS: In my childhood paintings that my mother kept, it is evident that the circle is my favorite form. A circle is a perfect shape, symbolizing a whole life cycle–like the sun, like the moon, like the earth. It is a form of nature, one harmonious and complete unit. Without beginning and end, the circle symbolizes universal, unlimited, eternal energy. Later, the perfect shape of the circle became an inclusive unit, a support circle. The spirals are open circles, without end, allowing release towards infinity. These appear throughout my residences in various forms–lamps, art, tapestries, even in objects tucked into corners of the house.In contrast to the perfection of the circle is a freeform, or amorphous shape. It is a devoid of order, with greater inner freedom. From the bronze table in the living space in Israel to Ron Arad abstract version of a chair to brush paintings on urns – the amorphous shapes accompany my style.

“LOREM IPSUM VOLOR SIT AMET, CONSECTETUR ADIPISCI ELIT, SED DO EIUSMOD TEMPOR INCIDUNT UT LABORE ET MAGNA FAMILY.”

Lorem Ipsumlorem

TITLE TBD

Yves Saint Laurent,

Bon Voyage

New York
New York Berlin
Paris Paris
Berlin

CAP FERRAT

On a map, this part of France undulates along the Mediterranean coast, curving like a sideways S, and even from that bird's-eye view, the possibilities abound and tease the imagination. Most commonly this southeasternmost part of the country is called the French Riviera; more poetically, it is the Cote d'Azur—a reference to the juxtaposition of sea and sky, an apt appellation because, translated, the word azur (or in English azure), means, very specifically, "sky blue." Neither name truly conveys the dramatic beauty of this very specific and very special part of France, which has for generations—really even for centuries-entranced and attracted visitors (from ancient Greeks and Romans on the move through Europe) to the poets and writers, artists and architects, and those who have been drawn there for more than two centuries now (and to be fair and somewhat less romantic, hordes of tourists—up to eight million a year.) **Still the list of creative and intellectual people drawn to the South France—to Nice, Antibes, Saint-Tropez, Cannes, Vallauris, Cagnes-sur-Mer, Vence, Menton, Villefranche, Cap Ferrat and more—seems almost endless**, like a college curriculum in Nineteeth and Twentieth Century art and literature—the names would fill volumes. Some came and went; others visited.

IMAGE

But still others laid down roots and in their writing and painting and sculpture and architecture helped define the Cote D'Azur of the late Twentieth and early Twenty-first centuries, defining in words and images and even buildings that define and perpetuate the remarkable allure of this spectacularly beautiful sun-drenched corner of the world. It was more than twenty-five years ago on one of her many trips—one might even call them pilgrimages—to the South of France when Orna Schestowitz happened upon a house built in the 1960s that reflected the sensibilities of some of the powerful architectural forces that had shaped the modern Riviera—Le Corbusier, Eileen Gray, Charlotte Perriand, Jose Luis Sert, and even Oscar Niemeyer. The house she found overlooked the bay of Villefranche-sur-mer, connecting land and sea and sky. It was long and thin with a V-shaped roof that seemed almost like a bird in flight. She made it hers, renovating it along with the Israeli architect Orli Shrem in the spirit of French modernism—a transparent house with thin bronze-framed windows. She filled it with color—the blues of the sea and sky, the greens of the lush vegetation, and reds and oranges to reinforce the vibrant spirit that pervades the environment—adding color and character to the house where antique furniture from local flea markets and antiques shops sit side-by-side with modern. Much like the Tel Aviv house it is filled with art, including her large, longtime collection of modernist ceramics (including work from Pablo Picasso, Jean Cocteau, Japon Capron NEED INVENTORY) as well as antiques and objects from Schestowitz's wide travels. It is strongly connected to place, to the spirit of the French Riviera, but it is simultaneously connected to ideas—to family, friends, conversation and culture—a house meant to foster connections to the land, to ideas, to art, and to the appreciation and enjoyment of it all.


MATISSE

Inspiration: **Eileen Grey**

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Quote on the inspiration

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LOREM IPSUM SED UT PERSPICIATIS UNDE OMNIS ISTE NATUS

TITLE TBD

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Inspiration: **Le Corbusier**

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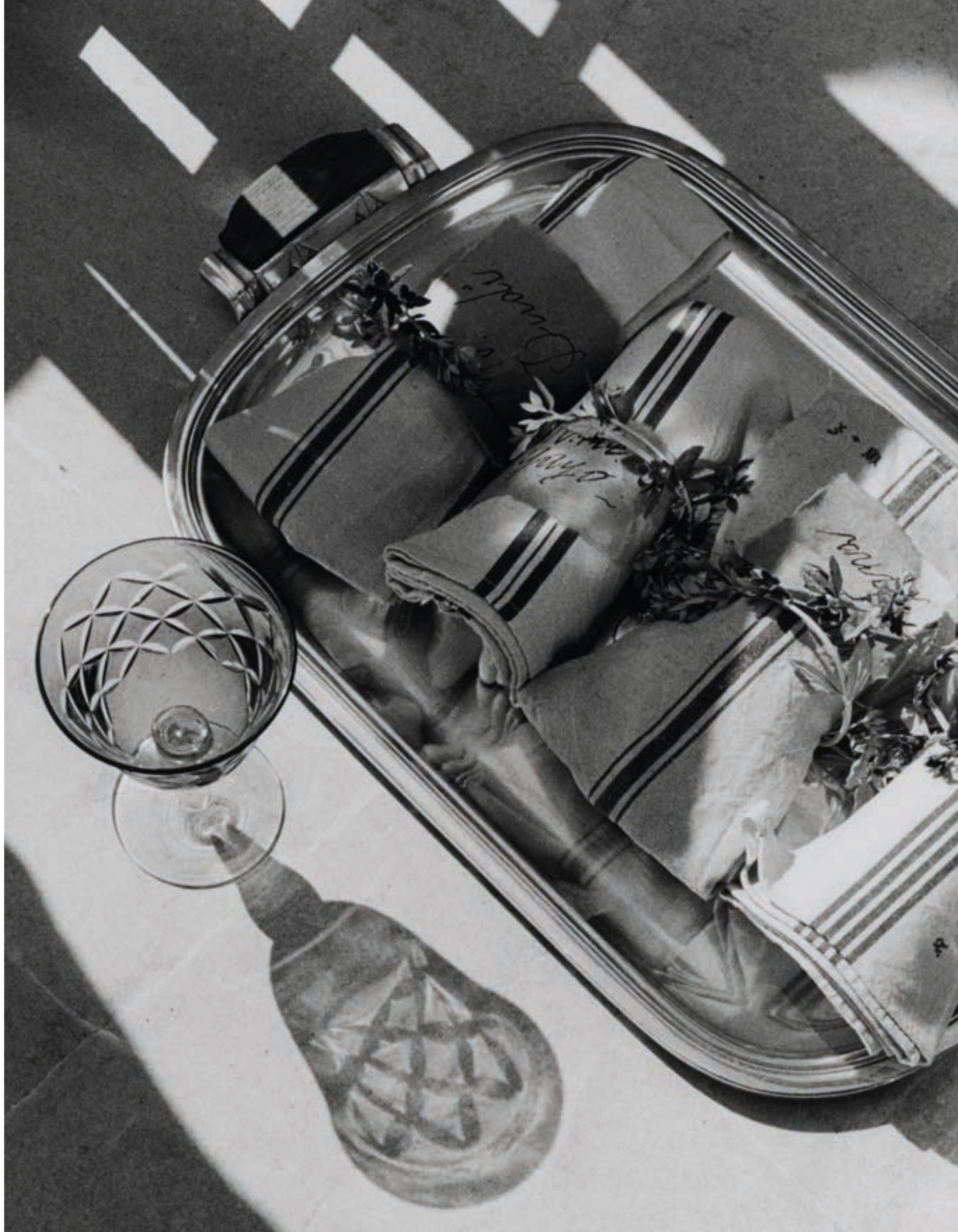
Quote on the inspiration




13-07-1960


ANIS
GRAS
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RICARD

OFFERING RECONCILIATION

In the early years of this century, terrorism became routine in Israel. The Intifada claimed thousands of victims on both sides, soldiers and civilians, Jews and Palestinians. The area was bloody.
One of the victims was Capt. David Damelin, a graduate student in philosophy. In 2002, a terrorist opened fire, killing 10 soldiers, including David. His mother, Robi Damelin, a peacemaker and owner of a public relations office, joined the Parents Circle-Families Forum, an organization of more than five hundred bereaved Israeli and Palestinian Families and began the struggle for reconciliation, an effort to show that pain belongs to the attackers and the attacked. Robi Damelin sent a letter to the terrorist who shot her son saying that she also saw him as a victim of the struggle of both sides. I was touched by this power, and when she asked me for assistance on behalf of the Forum, the idea of "Offering Reconciliation" was born.
I created a model of a large, symbolic, merciful bowl that could contain a variety of ideas and cast 136 of them. The identical unadorned bowls were handed over to prominent Israeli and Palestinian artists—including painters, sculptors, designers, and photographers—with full freedom to express their own interpretation of the meaning of reconciliation. "Offering Reconciliation," which I co-curated with Daphna Zmora, was initially displayed at the Ramat Gan Museum. Former World Bank president Sir James Wolfensohn saw the exhibition and donated a quarter of a million dollars to share with a wider audiences this message of peace. The exhibition—also underwritten AIDA (Association of Israel's Decorative Arts), began at Brandeis University, then was shown at the World Bank in Washington D.C., the Bellevue Museum in the state of Washington, the United Nations and Pomegranate galleries in New York, and finally at the Sculpture, Objects, Functional Art and Design Fair (SOFA) in Chicago. A year later, all the bowls were sold at Sotheby's, and the proceeds were donated to the Family Forum's educational activities.


CINZANO

Yves Saint Laurent,

Bon Vivant

New York

New York Berlin

Paris Paris

Berlin

PAROS

Over the centuries—actually over the millennia—Greece has inspired the great creators—writers, poets, playwrights, philosophers, sculptors, painters, architects. Greece gave us mythology, and even today, its cities and villages and landscapes are the stuff the myths are made. And even today, the siren call of Greece and its legendary islands beckons. The writer Gerald Durrell spoke of "the bright, looking-glass world of Greece," and indeed from the brilliant blue hue of the sea to the sun glinting off the sparkling marble-clad and white stucco buildings, there is kind of magic at work. This was his first memory, his first sight of Greece: "The sea lifted smooth blue muscles of wave as it stirred in the dawn light, and the foam of our wake spread gently behind us like a white peacock's tail, glinting with bubbles." Indeed, Greece is a country of the sea, with—depending on how one counts them—as many as 6000 islands and islets, of which fewer than 200 are inhabited. **Among those latter is Paros, an island less celebrated than some of its neighbors (among them, Mykonos and Santorini) but nonetheless an ancient and important island with evidence of settlement dating back to 3200 BC.**

It is a small island—just thirteen miles long and ten miles high and yet in in its centuries it has been under Cretan, Dorian, Aegean, Persian, Macedonian, Roman, Venetian, Turkish, and Greek rule and is filled with historic architecture that reflects this rich and diverse history.

The marble found on the Greek island of Paros was used to make the Venus de Milo and Nike of Samothrace, two of the most famous sculptures in the history of civilization. And in a way this understated Cycladic Island still speaks today to that civilization, at once, understated and famous, celebrated for its food, its archeological and classical history, and for the everlasting allure of Greece. It is known for its sites and sights, at once dramatic and understated, both natural and manmade—ancient, medieval, and modern . It is known for its bountiful gastronomic offerings. And it is known for its wind. In conjunction with the local architectural firm of G+A EVRIPIOTIS Orna Schestowitz built a modern house that faces the crystal-clear Aegean. It is a low wide house surrounded by a stone wall that encircles it protectively from the often-sea breezes.

The architecture, though of its own time, consciously, using local materials reflect the island's history and its architectural vocabulary without copying it, and more. The house also. embraces the climate, culture, and cultivation--bowing to the island's abundant and diverse agronomy. The house has inner courtyards, patios, pergolas and abundant gardens with lemon, apricot, plum, fig, pomegranate, carob, and olive trees as well as grape vines and closer to the ground herbs and spice, melons, and eggplants. In concert with the local regulations and in recognition of the power of the wind, the windows are small but the view of the sea are omnipresent. It is a house strongly connected to place, filled with antique Greek clothing, remnants of the seafaring life (a bright yellow fish net for example), artifacts of history such as Jewish dowry boxes from Athens and Thessaloniki, and more. The living room is dominated by a straw and rope tapestry from Alexander Calder—the colors inside intentionally not the expected blues and whites of Greece.

“Bowls with fresh locally produced salads, local cheeses, bread are placed in the center of the table. Everyone reaches out and fills their plate. This is the way I usually host. It gives liberation and freedom and strengthens the “togetherness”.”

Orna Schestowitz

TITLE TBD

TITLE TBD

“The best design is the simplest that works.”

Richard Feynman

"Reaching the end of this almost cinematic journey through the houses of my life, as I turn the pages of the book, I realize how much these are also houses of the soul, or rather, houses that hold the various fragments of my soul.

The private one of a daughter, granddaughter, and then mother, the soul of a student and that of a professional in art, writing and design and a lover of beauty, and then the soul of the artist: as one would do for a theater performance, I shaped these interiors like a stage set, arranged memories and inspirations, played with lights and shadows, created combinations of volumes, shapes, colors; made the furniture converse with the works of art, the lights with the tableware.

Just as in theater, everything exists because it is meant for an audience, I did not arrange these houses for my own pleasure. They gain meaning—indeed, their very reason for being—only when they welcome people, come alive with voices and presences, sounds and smells. Family, friends, acquaintances, that sense of nostalgia and anticipation that renews every time we are together. Faces and bodies overlap in memories, and there are many memories yet to be built. The grand and splendid Mediterranean Sea watches us from outside, ready to bounce thoughts and amaze the eyes."

Orna Schestowitz

CAPTIONS

INTRO

Nemo enim ipsam voluptatem, quia voluptas.

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Enim ipsam voluptatem, quia volupta.

Enim ipsam voluptatem.

Ipsam voluptatem Dead Sea...

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TEL AVIV pp 34-109

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Inspirations





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EILEEN GREY HOUSE

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Credits and Acknowledgements

Colophon

ENDPAPERS
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