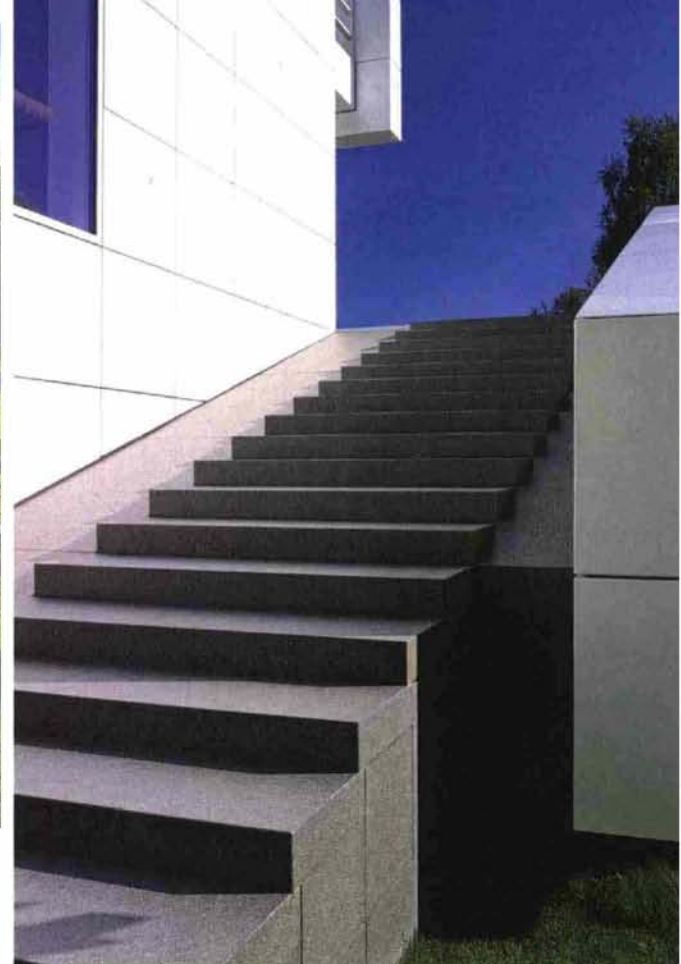
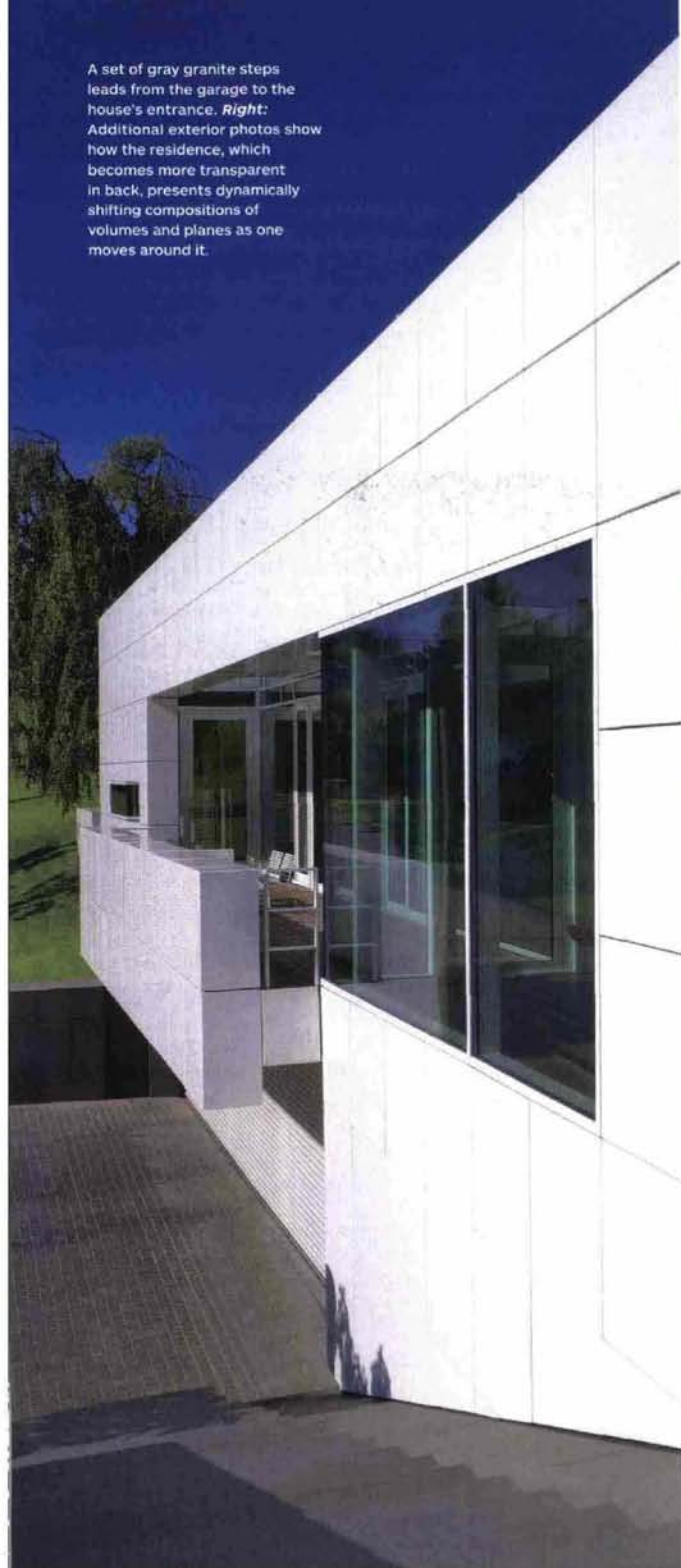


LINES OF VISION

Architect Richard Meier takes his signature style to Luxembourg, creating a gleaming minimalist gem marked by arresting geometric volumes

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A set of gray granite steps leads from the garage to the house's entrance. **Right:** Additional exterior photos show how the residence, which becomes more transparent in back, presents dynamically shifting compositions of volumes and planes as one moves around it.



Not long after Richard Meier opened his office in 1963, he designed a series of houses that quickly became among the most celebrated residential icons of the postwar era. Projects like the Smith House and the Saltzman House established Meier as an architect who took the vocabulary of modernism, stripped it of its harshness, and spun it into objects of almost breathtaking beauty. Meier's dwellings of glass, metal, and wood were almost invariably white in color, light in feeling, and exceptionally elegant in composition.

These days Meier—who just celebrated the 50th anniversary of his practice—has little time for houses, focusing his energies instead on designing museums, corporate headquarters, and luxurious condominium towers across the globe. But he continues to take on the occasional residential commission, in part because he uses the smaller-scale projects as a laboratory for ideas and in part because such work inevitably engenders a more intimate relationship with the client. “We keep saying, ‘No more,’” remarks Meier. “When clients

come saying they want to build a house, I tell them they're crazy—it takes so much time and energy. We tell them to go and buy one instead.”

But some clients persist, and one senses that Meier is glad not all of them accept his demurrals. He likes nothing better than working closely with clients he feels a connection to. At a cocktail reception for his firm's 50th last fall, the guest list included some of his earliest clients, among them five who still live in the houses Meier designed for them in the '60s.

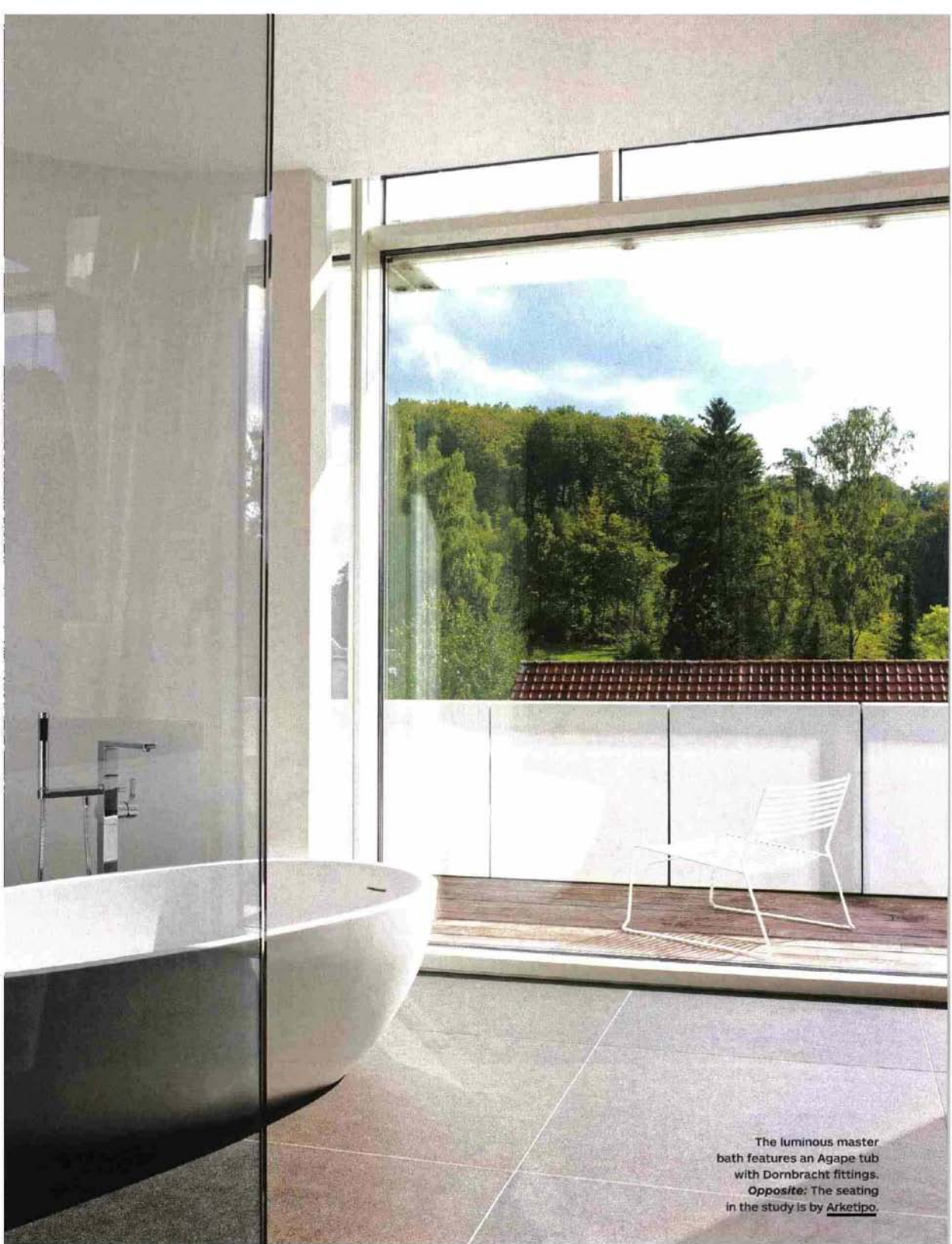
A few years ago, when Meier received a call from a young professional couple in Luxembourg requesting a meeting to discuss the possibility of him creating a home for them and their two young sons, his first instinct was to offer up all of his usual cautions. Were they really prepared to spend more than a year and a half planning a house and at least that amount of time building it? And while Meier had done plenty of work in Europe, the fact that he was based in New York could only add to the logistical challenges.

By the time the meeting took place, however, the husband and wife had researched a number of architects and decided that Meier was their first choice. They



"THE HOUSE IS SO WONDERFUL IN THE LIGHT,"
THE WIFE SAYS. "WE SEE IT DIFFERENTLY
EVERY SEASON—EVERY DAY REALLY."





The luminous master bath features an Agape tub with Dornbracht fittings. **Opposite:** The seating in the study is by Arketipo.

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PAGES 184–95: Architecture and interiors by Richard Meier & Partners Architects; *richardmeier.com*.

PAGES 188–89: Hamilton Modulo sofa and daybed, Richards armchair, and Leger side tables, all by Minotti; *minotti.com*. Yumi floor lamp by Shigeru Ban for FontanaArte; *fontanaarte.com*. **PAGE 192:** Glow light fixture by Enrico Franzolini & Vicente García Jiménez for Pallucco; *pallucco.com*. Dining table custom made by Espace Lavandier; *lavandier.lu*. Coco CC01 chairs by EOOS for Matteograssi; *matteograssi.com*. **PAGE 193:** Cabinetry and countertops by Bulthaup; *bulthaup.com*. Mirò barstools by Riva 1920; *riva1920.com*. Flowers pendant-light cluster by Hüttner; *huettner.com*. **PAGE 194:** Loft seating by Arketipo; *arketipo.com*. **PAGE 195:** Spoon XL tub by Agape; *agapedesign.it*. Symetrics fittings by Dornbracht; *dornbracht.com*.