

**D'URSO FIGURES THAT CHAIRS** already have legs, so why clutter a table with more. His granite table, opposite page, is built into the floor. The cabinetry is mahogany veneer, with panels of textured glass on the island. **IN THE BEDROOM,** this page, a portion of the wall, covered in seagrass with a mahogany frame, serves as a headboard. Sources, see back of book.



stucco has been made to do everything it is capable of, and then some.

From exterior to interior, the spaces are unusual and D'Urso's decisions about them surprising. The external doors are of different heights; the interior and exterior walls don't line up with a horizon, as architects like them to; the mixture of textures and materials is different in every room; and the height often changes abruptly through a space, giving each room its own identity. The overall

effect is that of a collage of improbably harmonious elements, and although it may sound hectic, it is anything but. Dramatic, yes, but calm and classical, almost as if you were being commanded to stop and contemplate in these rooms—which, in fact, you are.

D'Urso has listened carefully to his client. He may have had the kitchen table built into the floor to make sure no slacker moves it from its perfectly positioned ocean view, but when he saw some

small fossils in his client's apartment, he paid attention. After the house was finished, they went in search of larger fossils, eventually obtaining the huge palm frond, the fish, and the reptile that are hung like paintings on the walls. As you climb the stairs next to the fossilized school of fish, you move, they seem to move, and the volumes of space move around you. A man whose primary interest is nature could not have a more responsive environment. 