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HOUSE & GARDEN

CELEBRATES!

100 YEARS

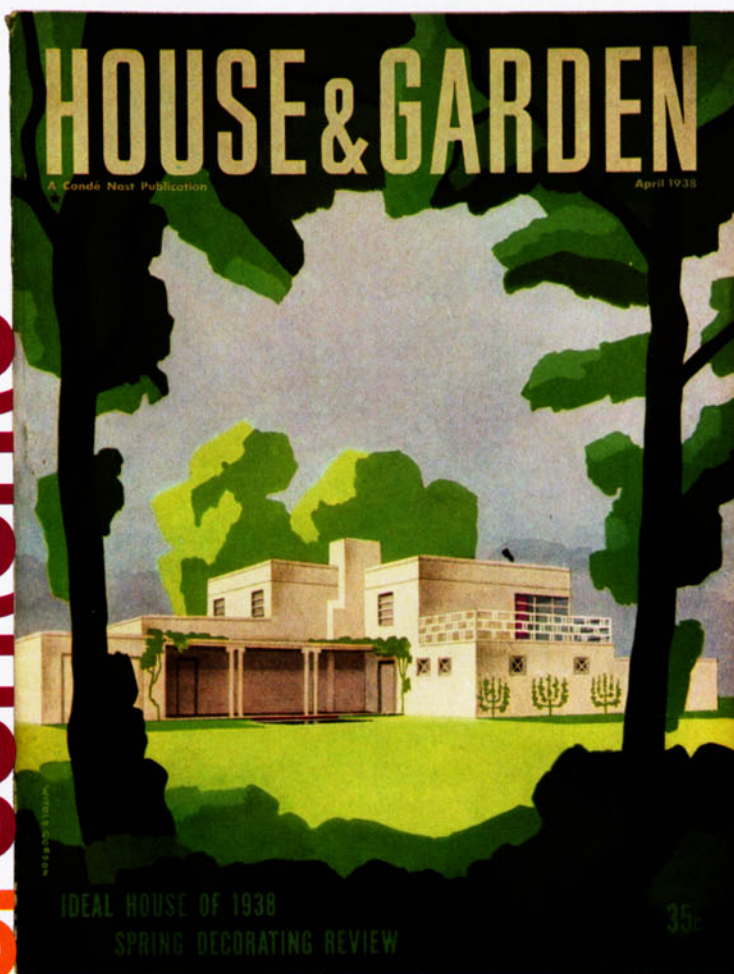
EDITOR'S CHOICE
THE MOST BEAUTIFUL
HOUSE IN THE WORLD

THE 20 MOST EXCITING
ROOMS OF THE CENTURY

12 DESIGNERS ON
"THE HOUSE I GREW UP IN"

PLUS

LITERARY STARS
ON DOGS, COCKTAILS & BAD TASTE



1938 ■ Lasting Ideals

In a spirited collaboration between the editors and architect Perry M. Duncan, the magazine imagined the ideal house featured on its cover. The criteria? A “moderate size” that sacrificed nothing in “authentic beauty of design.” How familiar.

Entertaining 199

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A 16th-century villa near Venice built by the architect Palladio has warm frescoes and rich, simple furnishings. BY MARELLA CARACCILO
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Making Magic 248

Fifteen years in the growing, this Patrick Chassé garden in suburban New York is destined to become an American classic. BY ALAN EMMET

The Century’s 20 Most Exciting Rooms 260

An opinionated survey. Go ahead, argue with us!
BY R. LOUIS BOFFERDING WITH CAROLINA IRVING

Performance Space 282

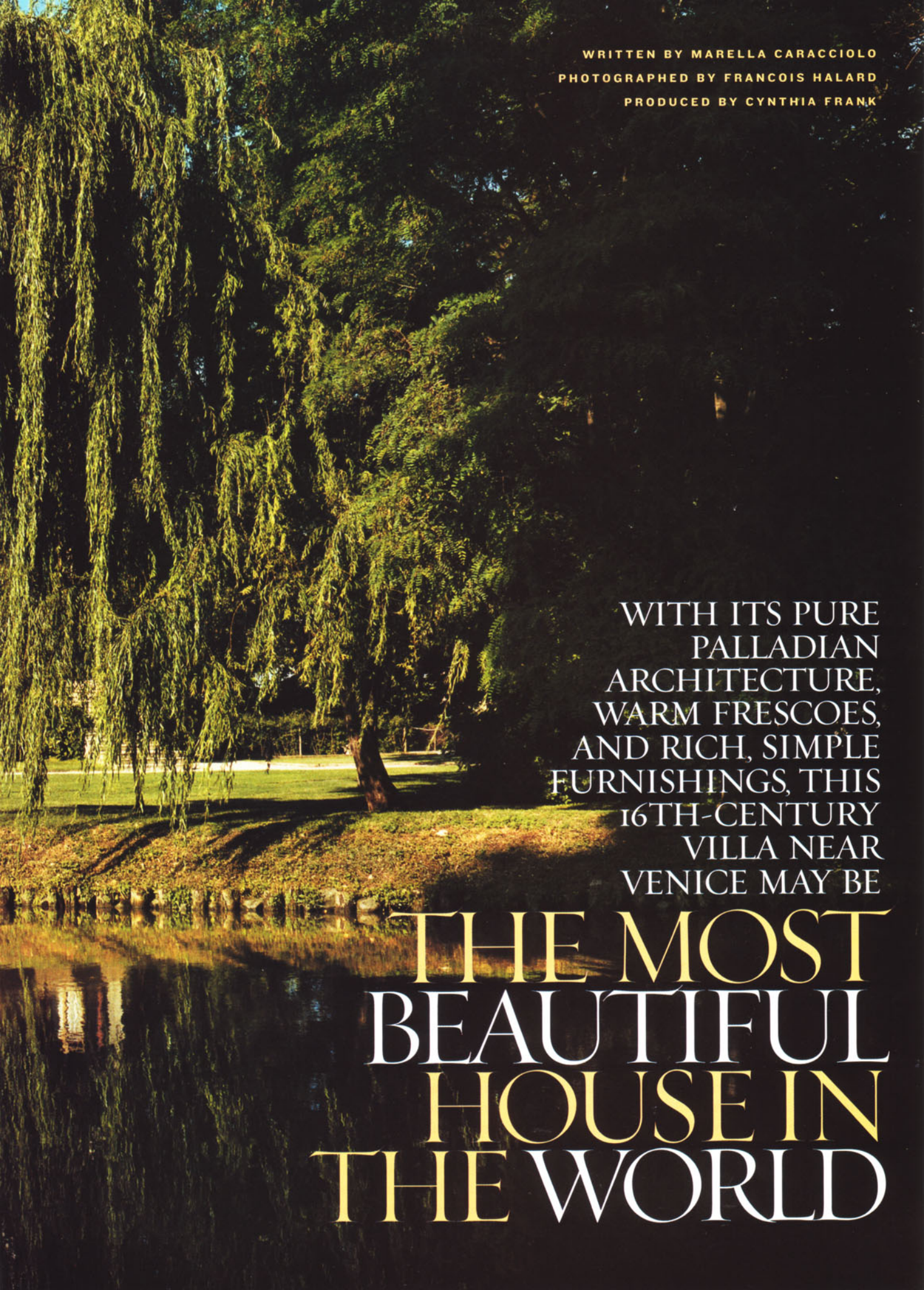
Set designer Marla Weinhoff has created a quartet of fantasy music rooms for four different artistic personalities.

Lost Desserts 290

Gail Monaghan has reconstructed the recipes—and we’re passing them along to you—for the glamorous restaurant pies, cakes, and other sweets of a 1950s childhood.



The Apollonian meets the Dionysian as the classical lines of the villa La Malcontenta rise up among the willows on the lush banks of the river Brenta in the Veneto area of Italy. The facade, which is plastered in powdered marble called *marmorino*, is famed for its Ionic *pronaos*, or pillared portico.



WRITTEN BY MARELLA CARACCILO
PHOTOGRAPHED BY FRANCOIS HALARD
PRODUCED BY CYNTHIA FRANK

WITH ITS PURE
PALLADIAN
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16TH-CENTURY
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In Palladio's rational design for the villa, the central room, left, with its high, vaulted ceilings, serves as the axis of the cross-shaped house plan. The floor is a type of Venetian terrazzo. ■ Palladio may not have liked the frescoes that cover the building's interior. For example, his doorways are spare, simple, but the fresco in the central room, opposite page, creates a trompe l'oeil of a grand and imposing door frame. The globe is 19th century. Del Vicario plans to reproduce the low banquettes as part of a new furniture line.

AS A YOUNG BOY growing up outside Venice during the Second World War, Antonio Foscari would wait for the blasts from air raids to end and then, with his father, rush along the banks of the river Brenta on his bicycle to a villa known as La Malcontenta. The house, formally called Villa Foscari, was built around 1560 by Andrea Palladio, for brothers Nicolo and Alvisè Foscari. By the 1940s, the house no longer belonged to the Foscari, who had sold it after the downfall of the Venetian Republic in 1797. But young Antonio and his father still had a familial pride in the place that sent them hurrying to see if the villa had

survived any attack. Today, architect and historian Antonio Foscari betrays some emotion as he recalls his relief when, from his bike, he saw the chimney tops rise above the poplars. Then the solid mass of the building appeared, still standing like an ancient temple against the flat landscape. Such strong feelings eventually led Foscari and his wife, architect Barbara Del Vicario, to reacquire the ancestral home in 1973. The two began restoration the following year, and in the intervening time, the Foscari have developed a uniquely creative relationship with their home. This is its story.

La Malcontenta means "the unhappy woman." The name most likely has its origins in the term *mal contenuta*,







The large, lofty rooms in the villa are balanced by more intimate spaces, such as this small room, or *camerino*, in a rear corner of the piano nobile. The chairs were made by a local craftsman. ■ The room's ceiling is decorated with a representation of Fame, opposite page, announcing herself with two trumpets—one made of gold, the other of silver.





Fire is the theme in the spacious living room in La Malcontenta's east wing. The ceiling is covered by a fresco of Prometheus stealing fire from the gods. The fireplace surround is made of marble from Verona. The sofa and white chairs are upholstered in fabric from Tessoria Asolana, in Asolo, Italy. The straw mats throughout the house are squares preassembled according to the size of each room.