



SCALE

We are hardwired to gain comfort and strength from grand pieces because the grandness of nature—mountains, coastlines, and fields—allows us to feel connected to something larger than ourselves. But when using grand pieces in your home, you need to be careful not to overwhelm. Proportion is key, but so is texture. Sensual materials humanize large spaces and objects.

In 1990 Parisian designer Jérôme Abel Seguin abandoned his career styling windows for Hermès, Louis Vuitton, and other luxury brands to produce furniture and sculpture from local materials found on the Indonesian island of Sumbawa. For more than a decade, Seguin spent half of every year on Sumbawa, transforming unique pieces of hardwood and industrial salvage into monumental objects. His pieces are doubly powerful—both massive and primal. “I want my work to make people dream,” he says.

Tired of being so isolated and a bit exhausted from the globe-spanning commute, Seguin decided to move his home and business to Bali. Not seeing the kind of space he wanted to live and work in, he created it himself: a single-story, 4,000-square-foot hangar-like structure that contains three small enclosed rooms, asymmetrically arranged. “I cannot breathe in small spaces,” says Seguin. “I worked to give this a feeling of a peaceful space, more horizontal than vertical.”

Not coincidentally, it is the sensuality and exquisite gracefulness of his furnishings that make his majestic modern house feel like a home. A colonnade of salvaged telephone poles lines the entry, where two old iron drills lie near a Javanese colonial armchair and a wooden decorative panel from Sumatra. In the living area, a simple, all-white armless sofa, slipper

chairs, and a nineteenth-century Javanese teak bench surround a coffee table Seguin made from nineteenth-century teak beams framed with salvaged iron.

“Living in such a space—in fact, it’s living *with* such a space—gives you a feeling of clarity, fluidity,” says Seguin. “And living with natural elements—wood, iron, stone—provides an inexhaustible source of inspiration.”

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RIGHT In the living area, a simple, all-white armless sofa, slipper chairs, and a nineteenth-century Javanese teak bench surround a coffee table Seguin made from nineteenth-century teak beams and salvaged iron.

