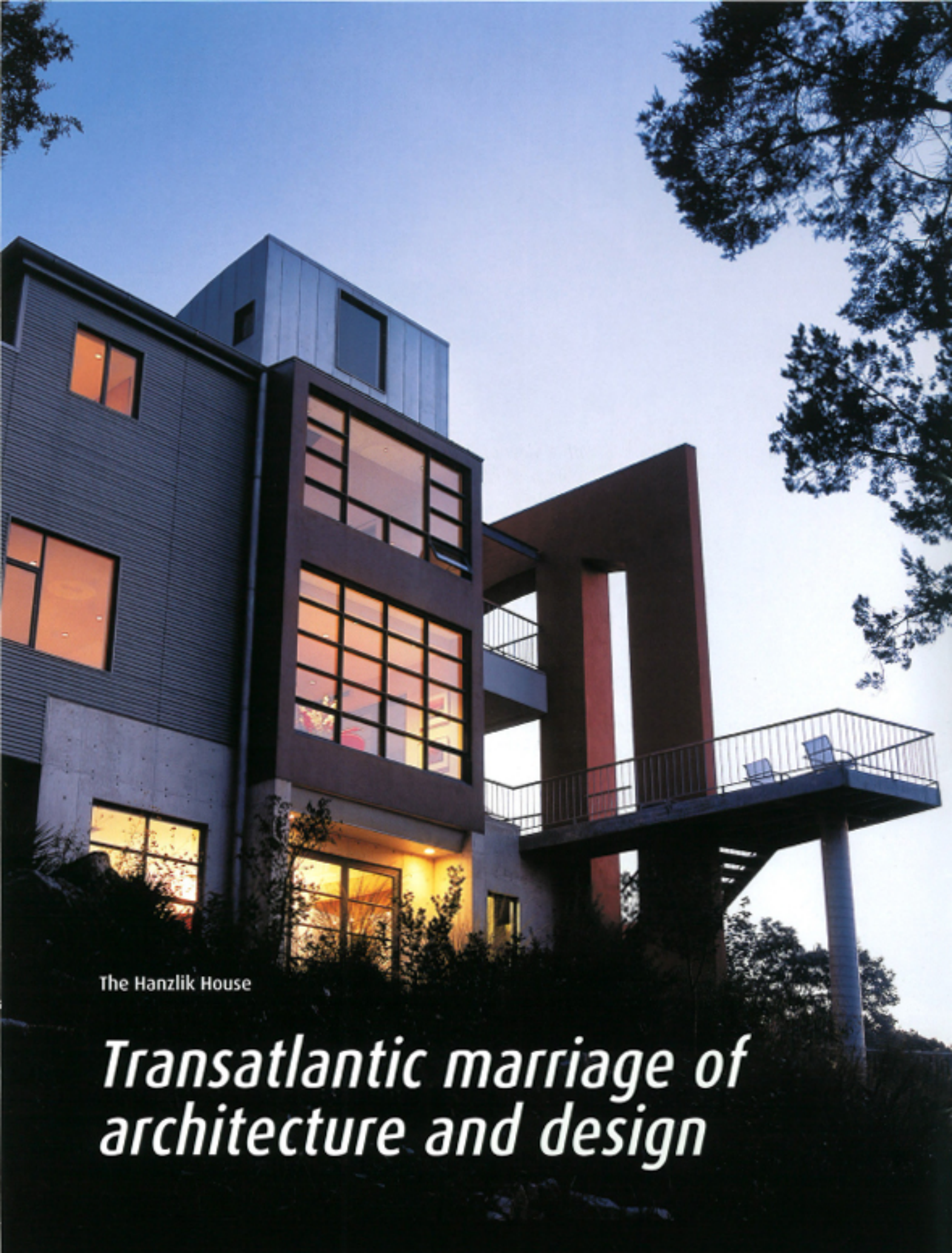


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*Focus on  
domestic  
lighting*

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The Hanzlik House

# *Transatlantic marriage of architecture and design*





BY WILLARD HANZLIK

*With a view of Lake Travis, not far from Austin, Texas, Corde and Willard Hanzlik have created a home that reflects their passionate interest in architecture, art, design - and in Louis Poulsen lighting.*

The design and furnishing of our house on Lake Travis, near Austin, Texas, evolved from old and new relationships. We had previously lived in International Style residences in Houston and Austin, Texas, which had been designed by local architects and highly influenced by Mies van der Rohe and Le Corbusier. Both houses were white stucco structures with abundant glass, light coloured hardwood floors and entirely white interior walls. Lighting in each was recessed and otherwise undistinguished.

**In 1994 we moved to Austin** where I enrolled in the School of Architecture at

*The Hanzlik House is based on ideas developed by Charles W. Moore and Donlyn Lyndon, and it has been designed by the latter in close cooperation with the client. The house has been carefully placed in unspoiled country on a sloping, brush-covered site with limestone emerging from the vegetation.*

the University of Texas at Austin following a career in finance and merchant banking. A factor in choosing UT Austin was the presence of Charles W. Moore FAIA on the UT School of Architecture faculty. Moore and my long-time friend Donlyn Lyndon FAIA had been partners at Moore Lyndon Turnbull Whitaker (MLTW), the firm that gained international recognition from the Sea Ranch Condominium in 1965.

Within a year of arriving in Austin, my wife and I purchased a 30-acre, previously undeveloped site overlooking a large, clear lake about 20 miles west of the city. We decided that the new house would be radically different from our previous houses and would be carefully sited to respond to the harsh climatic elements of central Texas and yet actively interact with the lake where watersports are a favourite summer pastime and where seasonal changes result in constantly changing

water and sky conditions on the lake.

**A trip to the Sea Ranch** in northern California to visit Donlyn Lyndon, then Chairman of the Architecture Department in the College of Environmental Design at the University of California at Berkeley, convinced us that the sensitivity to the natural environment and unique orientation of form to capture light and views as demonstrated at the Sea Ranch could be directly applied to the Texas site. Both projects face west and overlook large bodies of water (the Pacific Ocean and 65-mile long Lake Travis). Both are elevated on cliffs above the water. Both sites enjoy unspoiled natural terrain, albeit the Texas site is on a much smaller scale. We wanted a proactive and interactive relationship in the project from design to completion. Donlyn Lyndon was retained as architect and welcomed this partnership with us. The ultimate plan



Contrary to their former homes, Willard and Corde Hanzlik wanted an intense colour scheme for the interior of the house at Lake Travis. The room with the open fireplace and the stairway have golden tones and are lighted with AJ Eklipso (AJ Diskus), Orbitor wall lamp and Wahlert Pendants (Satellite pendant).



Corde Hanzlik has arranged her office on the third floor of the house in a room where the combination of high placed windows and a double curved ceiling creates an unusually beautiful daylight. A PH 4 1/2 - 3 1/2 table lamp with shades of opalescent glass provides working light.





*In the so-called "media room" the residents may relax, listen to music or watch films on a big screen.*

evolved over three and a half years. Construction began in August 1998 and was concluded in April 2002.

**Early in the design phase,** Lyndon introduced us to Richard Peters, a former colleague on the UC Berkeley Architecture faculty and former associate of Charles W. Moore. As an expert in artificial lighting, Peters had gained widespread recognition for his work in the US. Subsequently, we were introduced to friends and associates of Lyndon and Peters in Denmark. This led us to Copenhagen to investigate lighting and furnishings. What followed was not unexpected; an enthusiastic embracing and appreciation of Danish design in all of its dimensions, together with

gaining new, lasting personal friendships in Denmark.

This new awareness came at the perfect time in the project and enabled the specification of key elements to be sourced from Denmark. Besides lighting from Louis Poulsen Lighting, the house is furnished with furniture from Montana, Fritz Hansen, and Fredericia Furniture. B&O supplied the sound system, Vola supplied fittings for kitchens and bathrooms, and the table is set with crockery from Royal Copenhagen and Stelton.

Richard Peters has a long relationship with Louis Poulsen Lighting, having used Poulsen fixtures extensively throughout his career. Early in the project, we determined to give Peters

"carte blanche" to design the lighting systems for the project. His selection of Poulsen fixtures was enthusiastically supported.

The result of this happy collaboration has exceeded our expectations. The orientation and massing of the structure on the site creates ever-changing and exciting natural lighting conditions throughout the daytime. At night, the house becomes enchanting, especially when viewed from a boat out on the water, with twinkles and sparkles combined with soft glows.

**At dusk, the house's computer-controlled lighting system** celebrates the arrival of darkness by initially turning on exterior lights, which softly identify





the principal architectural features of the house. Thereafter interior lights illuminate at low wattage. Both exterior and interior lighting are seldom turned up to full wattage except for task purposes. A large Artichoke pendant is hung in a two-storey well area above a piano near the primary entrance. This fixture can be viewed from above as well as below and throughout a range of angles from a staircase that sur-

rounds it. This light is magical. In other areas, the glow of PH lamps (floor lamps, desk lamps, and pendants) provide subtle task lighting in the two offices, library and living areas. Elsewhere a series of Ekliptra fixtures arrayed in a row gives a warm and inviting light, varied depending on rheostat settings.

**Incorporating Poulsen lighting fixtures** and other Danish design elements and

*Daylight streams into the upper floors of the house, from where the view over Lake Travis is exquisite. An advanced lighting scheme ensures that the light level in the entire house matches changing needs. The light from PHS pendant creates an intimate atmosphere around dining tables and sitting groups.*

## About the architecture and the natural light:

// The challenge was to make this house into a structure that would amplify the experiences afforded by the place, dampen the extremes of climate that characteristically envelop it, and serve not only as dwelling, but as a kind of treasure house for the collection of furniture and fine arts with which the owners somewhat whimsically surround themselves. The site is terraced, with the house climbing up the slope and a pool paralleling the lake below. It is profiled to reach for light from the southern sun in the winter, yet be shielded from the most intense summer heat. The width of the house allows light from either side to meld inside the space, basking the upper study floors in diffuse light, and opening the middle, more public rooms to an extended terrace above the car-court and pool. Direct sunlight enters only sparingly, except in the middle of winter, and the heat of the southern and eastern sun is reflected off metal walls, while that of the west is held

away from the building by freestanding concrete fins and a great "sun wall" that intercepts the hottest sun before it can reach the walls of the family wing. These elements serve to establish an energetic profile for the house, and the "sun wall", painted deep red, acts as a landmark within the place. An entry sequence for visitors ascends through "Stone Star Rising", a series of concrete steps and cascading pools, embellished with bright tiles and chunks of granite designed by Alice Wingwall. It forms a platform from which to approach the house across a low axial bridge that hovers above the landscape, leading to a four-posted vault over the entry, kin to the vaults of the roof. The axis proceeds on the interior, with spaces wandering to either side until it opens through wide glass at the far end onto a wooden deck hovering above the slope at the edge of a richly vegetated drainage fold that thrusts down the slope. //

Donlyn Lyndon







## About the architecture and the electrical lighting:

// *Light breathes life into places. The forms, which we perceive as our surroundings and companions, are made vivid through the subtle nuances of light. Shifts in the qualities of light through the days and seasons bring things again to our attention; give them presence in the span of our lives. "What a wonderful day!" "Look at the beautiful sunset." "I hadn't noticed before how the shadow curls around that volume." "The soft green patterns of light dappled by foliage make the end of the axis a soothing respite...and a fresh place to start the morning." "This space twisting up through the house really comes alive at night." "The glow of the evening settles over the end of a fiercely bright day."*

*These are speculations, not quotes, but they reflect the types of experience that the Hanzlik house affords. They also define elements of the lighting artifice required not only to make forms and spaces that position us in the day, but to bring rich qualities of light and change into the night and its varied routines. //*

Donlyn Lyndon

*The kitchen is one of the natural rendez-vous of the house. The room is lit by a combination of downlights, low voltage wire systems, table lamps and pendants.*

*AJ Eklipita (AJ Discus) is used in many places in the Hanzlik House, also in the guest house, which also has a strong colour scheme.*







*The owners' passionate interest in art and design is evident throughout the house, which is furnished exclusively with classics of modern furniture. The collection of Vitra miniatures are exhibited in vitrines.*

products into the Texas house became a very natural and comfortable experience. The simplicity of architectural forms, careful relationships of windows to views and light and the use of colour blended to form a solid foundation for the Danish elements, which bring understated elegance and refinement to the Texas landscape.

We are especially enjoying the variety of visual elements of the architecture as expressed in colour, form and lighting. While we continue to admire the severe elements of International Style architecture, we feel newly enlightened and fortunate to have discovered how appropriate Danish lighting and design can be, even in Texas!





*The building has a profile that catches the southern sun during the winter, and shields against the most intense summer heat. A large sunscreen, painted a deep red, serves as a local landmark. Orbitor Wall lamps are part of the outdoor lighting. A long, narrow swimming pool is placed parallel to the lake.*

#### THE HANZLIK HOUSE

CLIENT: CORDE AND WILLARD HANZLIK

ARCHITECT: DONALD LYNDON FAIA

INTERIOR DECORATION: CORDE AND  
WILLARD HANZLIK

COLOURS: MAYNARD AND LU LYNDON

LIGHTING: RICHARD C. PETERS FAIA, PETERS & MYER,

THE LIGHTING STUDIO OF OTTAWAHONY & MYER

ELECTRICAL ENGINEERS, SAN RAFAEL, CALIFORNIA





