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# Of *Sunlight* and STONE

*The unhurried pace of life amid the pastoral surroundings of rural France proved an irresistible draw for an American designer who breathed new life into a venerable Provençal cottage.*







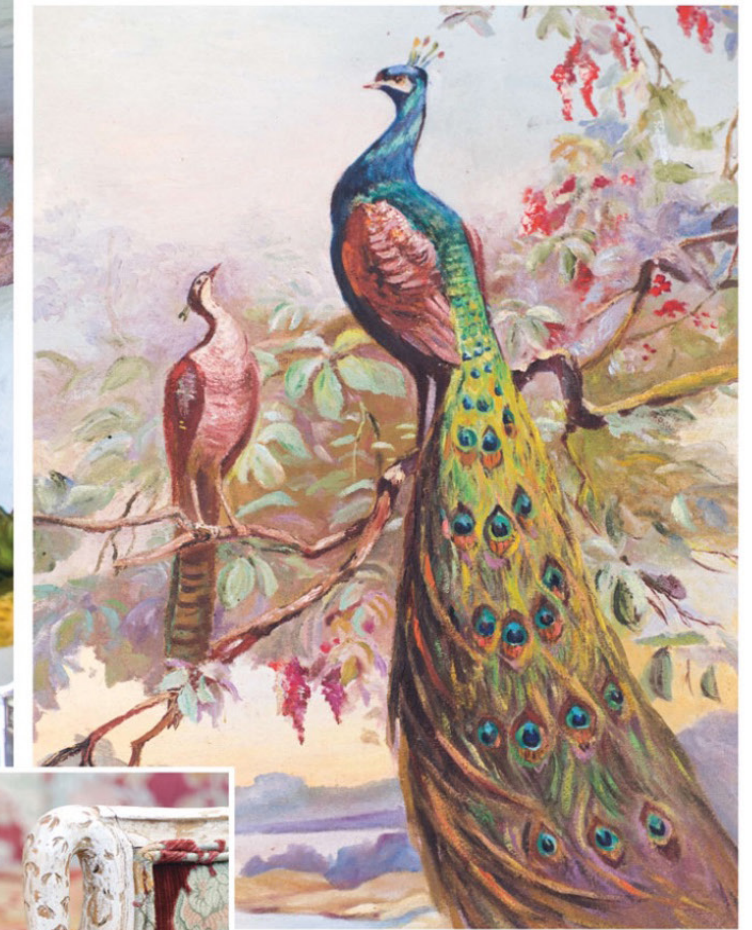
Lisa Fucilla Amoroso, a partner in the San Francisco-based firm Love+Water Design, spent her senior year of high school at the Sorbonne in Paris. She had a love affair with France that didn't stop at the end of the term—she made frequent visits back to the country. One such sojourn changed the course of her life. “I thought the world revolved around the City of Light until I arrived in Provence,” says Lisa, there to attend a retirement party for a friend's mother. “The irises were in bloom, the poppies ready to spring, green fields everywhere—and that honey-golden light at sunset, in which *everyone* looks beautiful!”

With her heart firmly planted in the fragrant lavender fields of this much-beloved region, Lisa began exploring the beautiful vineyards, centuries-old châteaux, and enchanting *auberges* that had captured her affections. After several years of searching for a home of her own, she came across a beautiful stone house called La Bergerie (sheepfold). The owner was an old gentleman with no heirs, who realized she was just as enamored of the place as he was. The two struck a deal. “One of my most cherished possessions is a poem he

*Lisa's collection of ceramic dinnerware from England, Japan, and Czechoslovakia becomes an eye-catching setting for one of her many dinner parties.*







wrote giving me guardianship over the property, the stone, the light, and the air," says Lisa.

The house sits atop a knoll looking out on the medieval village of Lagnes, and on a clear day, it offers views all the way to Avignon and the marshy plains of Camargue, south of Arles. The structure, built for a shepherd and his family in the early 1800s, boasts 3-foot-thick walls. It also adheres to the Provençal principle that north-facing windows are small to protect from the cold mistral winds, and southern windows are large to welcome in sunlight and warmth. Shutters, called *volets*, are closed at night to insulate against the chill and then opened in the morning to greet the fresh breezes.

The dwelling had undergone a prior renovation in the 1970s when it was a haven for artists, writers, and other gifted people. "The creative spirit and artistic vision of the past owner and his wife are well embedded in the house and gardens," explains Lisa, "so conviviality

*Opposite: The Spanish-style light from Lisa's family home now hangs in her living room at La Bergerie, a sweet reminder of her childhood in California.*





*The exposed-beam construction of the master bedroom ceiling is typical of a dwelling built in the eighteenth century. The tall armoire incorporates a mirror, which reflects any light coming into the space.*





*"I AM A FIRM BELIEVER  
THAT EVERYTHING YOU LOVE  
WILL FIND ITS PLACE."*

—Lisa Fucilla Amoroso

already had its place on the property." She continued that esprit de corps when La Bergerie became hers in 2006. Rather than adopting the usual Provençal palette of grays and whites, the designer wanted her interiors to be an extension of the vibrant landscape that lay just beyond her windows, with bright colors and patterns taking center stage.

An avid collector since her teens, Lisa has curated an enviable assemblage of antiques, art, and unique furnishings that give La Bergerie a radiance all its own. Her favorite piece comes not from the markets of Paris or Provence but from the circa-1920 "pink, birthday cake of a house, full of joy and warmth" in California, where she grew up. The black Spanish-style light fixture that hung in the kitchen, a gathering spot for her large family and endless parade of friends, now shines over celebrations in Lagnes, a sentimental connection between two chapters of her adventurous life.

*Opposite: A stone patio offers the perfect perch for viewing nearby cherry and apple orchards, as well as the village of Lagnes and the Vaucluse Mountains in the distance.*

