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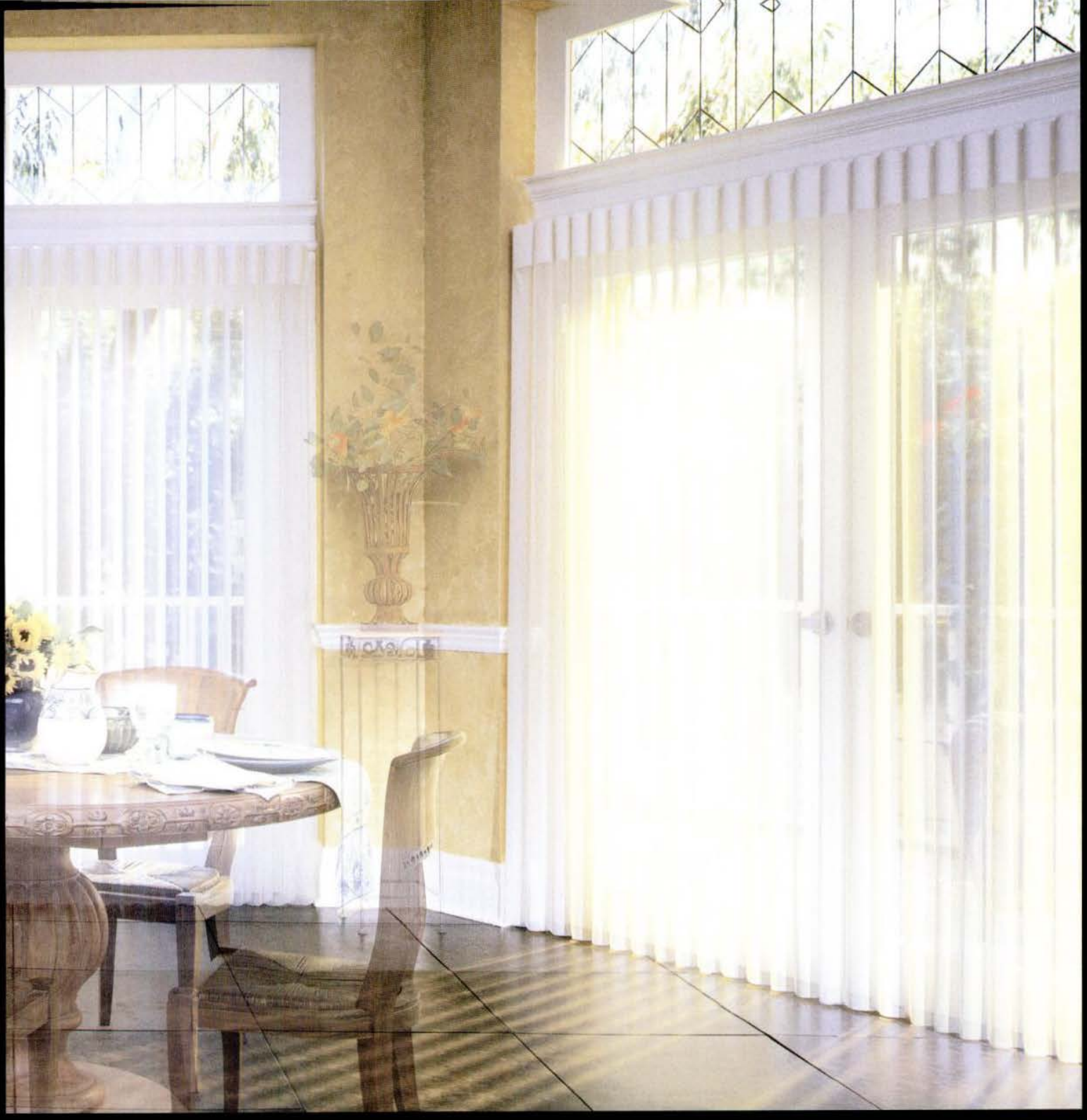

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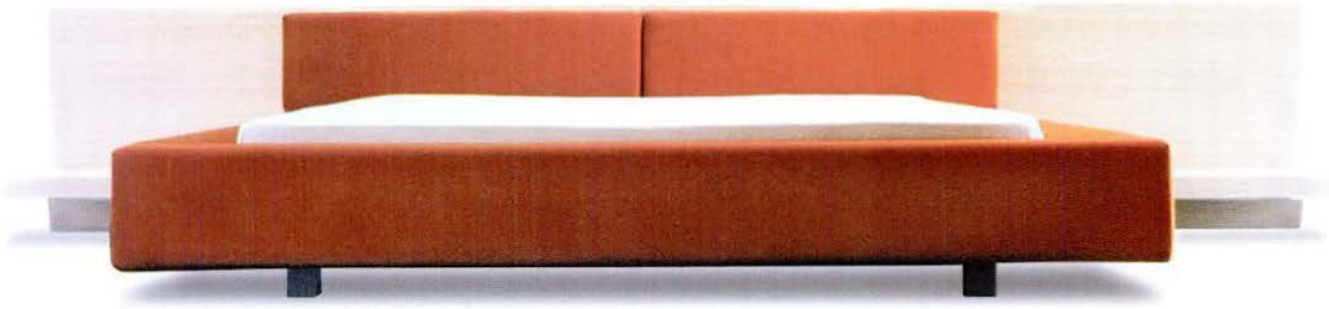

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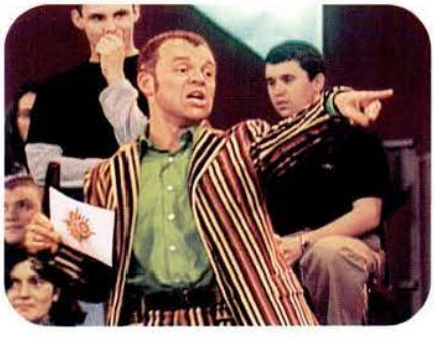

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COVER
Architect David Hertz and his son Max stand on the concrete floor of their Venice, California, home and demonstrate the adult-sized and child-sized front doors. Photo by William Howard

CONTENTS

"It's easy to see that we have kids living here and we're not telling them to get out of the living room. We don't want to make anything off-limits to them. If you don't want the kids around, what's the use in having them?" —**STACY FONG, PAGE 56**

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IN THE MODERN WORLD...

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PHOTOS BY TIMOTHY HURSLEY (CARDBOARD HOUSE), PETER MARLOW / MAGNUM (LONDON)

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JENN-AIR

The Chocolate Factory, Newark, NJ

This morning I was at Borders and picked up your magazine because of the article on Newark (October 2001). I was born in Newark on April 10, 1942. I went off to college in Cincinnati and then moved to Florida. In March of 1981 I took a small group of high school students to Columbia's journalism convention. We landed in Newark, and to be honest, I was not ready for the destruction I saw. What I remember was just one Holiday Inn standing and everything else was leveled. It reminded me of photos after WWII.

Some of my fondest memories are of my father and I riding the bus downtown to the Newark Museum and the library. I remember the rooms with all the pulleys and levers downstairs. I also remember the room that you could go into to see the rocks and how they glowed in the dark. I would check out as many books as I could carry home on the bus. Just wanted you to know other kids share some of those great memories of Newark.

GAIL RUSSAKOV
Longwood, Florida

Congratulations on your first anniversary and on a great issue.

I especially liked the piece on Newark. The new Williamsburg? Let's hope not. I work in Williamsburg and find it to be one of the most pretentious places in New York. People seem to try much too hard to be alternative . . . it's become a land of cookie-cutter kids! Newark sounds much cooler than Williamsburg. Hmmm . . . maybe I will relocate there from my wonderful neighborhood in Fort Greene, Brooklyn.

Great issue, brilliant writing, and as always, lovely photography.

BEATRICE KEITH
Brooklyn, New York

Please allow me to both congratulate and thank you on your excellent first-anniversary issue. Congratulations are in order for dwell's surviving (and flourishing) in a tough environment. Thanks are in order for your lucid and timely take on my birthplace, Newark, a city that's also survived (and, hopefully, will eventually flourish) in a tough environment. And how apropos that you quote Newark's most eloquent son, Philip Roth.

Keep up the great work and keep the faith.

PETER STAMELMAN
New York, New York

I was sitting at my desk thinking and la- menting about where my life was going relating to architecture. I am a construction project manager for a community development corporation located in East Harlem, New York. I have been in the business for 17 years, and most of the projects that I have worked on as an architect or construction manager have been gut rehabilitations of existing brownstone/townhouse housing in New York City. Now in my current position I find myself in an adversarial relationship with the very thing that I aspire to.

For some strange reason, on this day I decided I needed to look at more architecture. Two things happened, the first being that I logged onto Design Architecture's website and saw the Bank of China project done by the Pei Partnership and was blown away. The second was the delivery of the latest edition of your magazine (October 2001) and my subsequent perusal of the article on the Chocolate Factory in Newark.

Seems like all is getting right in my world after these surprises. I've got to renew my subscription and I've got to slide back into the profession by the end of the year. Strange how life works sometimes.

ALFRED AUGUST
Brooklyn, New York

Our family was visiting Los Angeles, and I saw a copy of dwell (June 2001) on a newsstand. The green and orange cover immediately drew me. I continue to stare at it a month later, alternately repelled and attracted by the color combination. Very effective.

Inside, I found that I was not too poor to read the articles as if they applied to me, and not only to movie stars. Although I disagreed with much that I read, I enjoyed the process of reading and disagreeing. That meant, to me, that the articles were thoughtful and interesting. I subscribed.

I just accessed your Web page for the first time today. I read the "Fruit Bowl Manifesto." Since you asked for opinions, I thought that ▸

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Public Relations The Rosen Group, NY
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National/International Distribution
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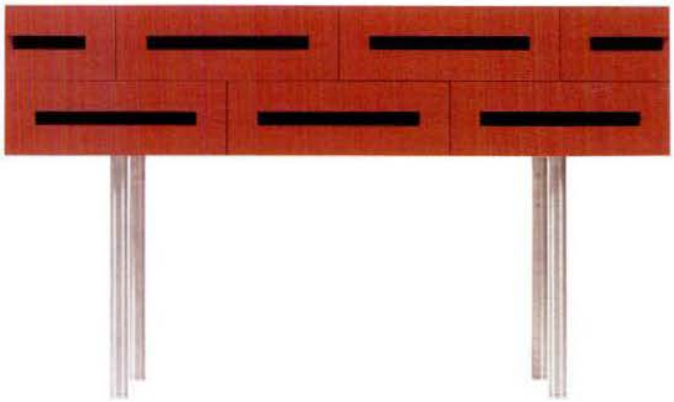

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I should take the time to say that I really like your approach to the topic of modern design. I like to see people living in modern homes, with their accumulations around them.

BOB HAAG
Van Buren, Ohio

I became a charter subscriber just for the heck of it! I am thrilled with your articles, pictures, and ethical essence. I am a scenic and costume designer who is nuts about architecture and have been looking for a magazine with your perspective for years. Thank you! I don't feel quite so alone anymore.

DEBBIE HENDERSON
Yellow Springs, Ohio

Why is the American house so big when the American family is so small (October 2001)? Great question and very good reading. While I agree with many of Andrew Kirby's answers on why houses are so big, I'm afraid he has grossly oversimplified the reasons why houses are now so expensive. While simply attributing these soaring costs to size, he neglected to mention many of the real contributing factors.

I wonder if Mr. Kirby knows how many different engineering codes have been written since 1984 (the benchmark he uses for comparison), increasing the hard cost of buildings. I wonder if he is aware of the up-front costs it takes just to get a home or subdivision approved for submittal. There are environmental impact studies, preliminary design reviews by not only the municipalities involved but private review committees as well. There are more and more neighborhood development codes requiring more expensive exterior design (further driving up hard cost). Each of these reviews costs money in application fees as well as the cost of paying an architect and/or land planner to prepare the required designs and applications for these reviews and to attend them. I'm not even accounting for the money spent holding onto the land to be developed for the duration of these reviews. A developer can very easily spend upwards of $200,000 just to be told it's okay to start construction documents for a subdivision.

Don't get me wrong, better engineering, sensitive land planning, demand for better product, etc. are good and necessary things. They just aren't free.

DAVID L. COURT
Baltimore, Maryland

As both a charter subscriber and unabashed fan of dwell magazine, I felt compelled to express my enthusiasm for your good-design-in-the-real-world pieces (like Big Box).

Also, please know that despite the featured guest of a jury summons today, your magazine is number one in my mailbox.

ALISON RILEY
Brooklyn, New York

I thought I'd tell you of recent adventures I've had with your magazine in hand. I live in a depressed area in East Harlem, where one can scarcely hunt down the *New York Times*, much less a dwell. A few days ago, while doing my laundry in the neighborhood, I stepped out of the Laundromat for a spell, leaving the latest issue of dwell on a folding counter. When I returned, a host of people was gathered around, eagerly turning pages and oohing and ahhing. One woman, unaware, I surmise, of using industry parlance, remarked, "This is a beautiful book." Another complained that "you could never get anything like that around here."

The contrast of people ensconced in a modern design magazine with a dismal housing project in view just across the street suggested a couple of things to me: that dwell has universal appeal, and more importantly, that people everywhere are hungry for good design, and tend to know it when they see it.

THOMAS MILSOM
New York, New York

Granted, there are worse things you could do to a Dane. You could speak fluent English but pronounce Copenhagen with a German accent. You could force a Dane to watch the Danny Kaye mockery of Hans Christian Andersen, and so forth. Compared to such atrocities, the Swedification of Danish names ranks pretty low. However, it is not going to make any Dane happy, as it is just a reminder that the status of Denmark, once the most powerful nation in Scandinavia, has completely lost out to Volvo, Abba, Björn Borg, etc. Nonetheless, you might as well do it right.

Hence, in the description of the Magnusson Lake Erie House on page 53 of the October 2001 issue, Poul Henningson and Louis Poulson should actually be Poul Henningsen and Louis Poulsen, respectively. "-Son" in Swedish and "-sen" in Danish refer to "son of." Thus, Poul Henningsen is "Poul the son of Henning"; not that his dad was actually named Henning, but one of his ancestors was.

STEEN H. HANSEN
Watertown, Massachusetts

I was curious to know if in any of your back issues you had an article on Matti Suuronen's spaceship-looking houses called "Futuro"? It was a design that took fruition in the late '60s and early '70s.

I enjoy reading dwell on those slow nights when I'm doing my overnight show on the oldies station, here in Birmingham, Alabama.

MIKE MCKENZIE
Birmingham, Alabama

Editors' Note: Please refer to page 92 of our February 2001 issue.

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A Note of Remembrance

14 September 2001, Stockholm

Dear Readers:

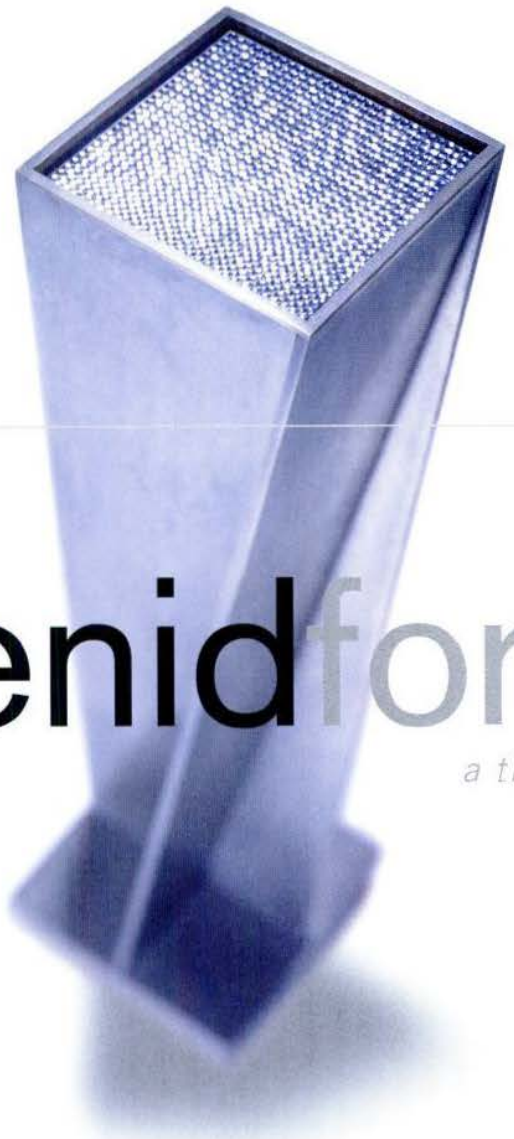
I am writing to you from Sweden where I am, for the moment, stuck, unable to fly back to the States. I assume that by the time you read this I will be back in San Francisco and life will be, more or less, normal. But there are no safe assumptions right now. The world is a different place than it was when I left the country less than a week ago. I feel considerably less at home in the modern world than I normally do.

On behalf of the staff of dwell and our family of contributors, I want to extend our deepest sympathies to those who lost relatives, friends, and colleagues in the horrific events of September 11th. I also want to express our grief over the scores of fire fighters, police officers and emergency workers who perished in the line of duty on that day.

Because we at dwell have a deep commitment to modern architecture and a profound involvement with the built world, we also mourn the loss of the World Trade Center. While the WTC was no one's favorite building, it was a symbol of its architectural moment and of New York's primacy in the international economy and in the world's imagination. Its symbolic power was, of course, its undoing. Still, the Twin Towers had, after a couple of decades, begun to look quite comfortable in their spot on the skyline, and sometimes, gleaming in the morning light, the WTC was even a thing of beauty.

I sincerely hope that by the time this issue of dwell finds its way to your mailbox or newsstand, we will all be looking forward to a peaceful holiday season.

Karrie Jacobs, editor-in-chief



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KIDS' LIVES. CHICAGO'S ARCHITECTURE.

One evening last summer, as the sun was setting over the Chicago River, I sat on the patio of an Italian restaurant on Wacker Drive, studying the architectural tableau before me.

I was in town to visit the Heltzer family and their live-in furniture factory (see page 64), a field trip inspired in part by my newfound fascination with designers who own their own factories (see page 76). The trip, however, was mostly motivated by this issue's theme: how children live and thrive in unconventional architectural environments, the Heltzer complex being one such environment.

I sat there studying the Chicago Sun-Times building, and suddenly my thoughts turned from the lifestyles of children to the mysteries of architecture. The *Sun-Times* is housed in an undistinguished late-modernist (1958) box clad in a sort of mirrored glass that reminded me of the buildings the East Germans constructed when feeling expansive. Further away, across Michigan Avenue, I could also see the Chicago Tribune Tower, a neo-gothic confection built as the result of a much heralded 1925 competition.

I was struck by the contrast between the two newspaper buildings and the images they projected, and wondered whether the *Sun-Times* had intentionally positioned itself as the "modern" newspaper. A week later, it was announced that Donald Trump was going to buy the Sun-Times building, tear it down, and build Trump Tower Chicago, a luxury condo and, if The Donald can pull it off, the world's tallest building.

While some Chicagoans were dismayed that a 100-plus-story tower was destined to loom over their beloved, and relatively squat, Wrigley Building next door, no one seemed especially unhappy about the demise of the *Sun-Times* headquarters.

Except, maybe, for me. For one thing, I am irrationally sympathetic toward the East German mirrored-glass boxes the Sun-Times building resembles. But mostly, I was sad because the thing I really like about Chicago is that it hasn't been Trumped. In Chicago, it still feels like there is some sort of equilibrium between the forces of architecture and those of real estate.

In Chicago, architecture is a genuine tourist attraction. Down on Navy Pier, an old shipping pier that, in the mid-1990s, had the festival marketplace formula (South Street Seaport, Fisherman's Wharf) applied to it, tourists were discussing the thematic boat rides they'd taken. "I've done Architecture," said one. "I'm going to do Moonlight next."

The poster image for Chicago's Design Competition for Mixed-Income Housing

I began to envision the city as an architectural theme park full of attractions, some authentic and some cobbled together by the local imagineers.

But Chicago's architectural legacy is not all tourist-friendly. It is one of those places where Corbu-style modernism, as specially adapted for the poor, has been a disaster. Housing projects like the Robert Taylor Houses and Cabrini-Green emerged as case studies in how children fail to thrive, whether the architecture or the social conditions or some unfortunate mixture of the two are to blame. Now the high-rises are being torn down and replaced with mixed-income townhouses.

So there was one architectural attraction that really got my attention. It was advertised by a poster with a photo of an abandoned playground slide sitting in front of a boarded-up housing project. The poster promoted Chicago's Design Competition for Mixed-Income Housing intended to replace one square block of a Near West Side neighborhood dominated by public housing. Progressive American architects Coleman Coker, Doug Garofalo, and Stanley Saitowitz were among those whose work was considered by the judges. The idea was to create a neighborhood where market-rate, affordable, and public housing were indistinguishable from one another.

This is no theoretical competition, according to its director, Denise Arnold, who is also the city's director of architectural services for people with disabilities. "This is a once-in-a-lifetime opportunity to develop large parcels of land," she says. "We shouldn't be forced to take what they [developers] give us." Arnold hopes to "raise the bar on design standards. Affordability doesn't have to look cheap."

So, while Trump erects his $1,000-plus-per-square-foot high-rise, the Chicago Housing Authority will tear down high-rises (where rents average $125 a month) and replace some of them with low-rise housing that embodies the sophisticated urbanism one might find in, say, the Netherlands: dense but cheerful and variegated. The carefully structured gardens and communal yards in several of the schemes transported me back to the notion that innovative design and planning can actually enhance the lives of children.

On August 27, it was announced that Brian Healy Architects of Boston won the competition and will be in charge of this ambitious approach to inner-city redevelopment. Okay, I thought, so what if Chicago is Trumped. It's also going to be Healyed. The score is tied: Real estate 1. Architecture 1.

KARRIE JACOBS, EDITOR-IN-CHIEF
karrie@dwellmag.com

PHOTO BY LIZ CHILSEN

A trio of Rural Studio architecture students constructed a mini-dorm or "pod" from bales of industrial waste cardboard. They left the half-ton bales uncovered to observe how the material holds up over time.

PHOTO BY TIMOTHY HURSLEY

TONS (AND TONS) OF CARDBOARD

The Rural Studio, a hands-on architecture program of Alabama's Auburn University headed by architect Samuel "Sambo" Mockbee, is famous for the houses its students build for the impoverished residents of the surrounding countryside. Less renowned are the "pods" that the second- and fifth-year architecture students build for their own habitation. One such pod was fashioned by a team of students—Amy Holtz, Gabriel Comstock, and Andrew Olds—from 1,000-pound bales of industrial cardboard.

One day, Mockbee saw bales of cardboard sitting outside a grocery store and realized that they were the industrial equivalent of the straw bales that are all the rage among green builders. Then the students discovered a scrap cardboard mother lode at a nearby corrugated-box factory. Explains Andrew Olds, 23, a fifth-year student from Wetumpka, Alabama, "When you cut out the shape of a box, there are pieces left over, which are compressed into these bales. On average, they weigh a thousand pounds. They're really massive bales. It only takes three of them to make an eight-foot-high wall."

The 250-square-foot pod sleeps two (Andy and Gabe) and is built out of uncoated bales held in place by gravity. It has a corrugated-metal roof, anchored by steel cables, and a foundation made of more bales, ringed with concrete. The only furniture is a pair of beds with built-in drawers.

"Sambo tells us to live like monks," says Olds.

There are certain questions that the corrugated-house team is constantly asked:

Do the bales get soggy? So far, they dry out after it rains and seem none the worse for wear. Do the bales burn? Well, yes and no. "There's not enough air in the interior of the bale to sustain a fire," says Olds. "So you would have a blaze, but you wouldn't lose structural integrity."

And what's life like inside a cardboard house? "Great," says team member Comstock, 24, of Marietta, Georgia. "We were just talking about it last night, how comfortable it was to sleep because not only does it have a high insulation value, the sound doesn't penetrate. It's like a cave almost."

And, lastly, do the team members see cardboard in their future? Holtz, 23, of San Antonio, Texas (who was a little jealous that she didn't get to live in the pod), says, "I'd love for cardboard to happen later in life. Maybe it's not so literal as building cardboard structures but it really helps you get a grasp on alternative building materials."

—KARRIE JACOBS

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Clockwise from left: John Randolph demonstrates a way of building translucency into the walls; a meeting in the soon-to-be living area; Yousef is inspired by the newly stripped walls.

PHOTOS BY EMILY NATHAN

THE BATHROOM IS ON HOLD

Dianne Griffin and Yousef Atai have started to renovate their new place in San Francisco's Richmond district. Designer John Randolph has been working on a plan for months, and now they have a contractor, Jonathan Cunha.

Late May 2001

Dianne: They've just given me the new budget, and it's twice what we want to spend. Is that normal? I don't know how people do this. I guess they take out home loans and really strap themselves for their ideas. To me it's not worth it. My ideas are also about freedom, and not being stuck with big payments.

John: I think we're going to approach this by figuring out what parts of the project we should do now, and what we should defer for some indefinite period. It seems like we'll have to put the bathroom on hold, which is too bad. Dianne will have to tolerate those old pink bathroom tiles for a while. But we're going to redo much of the interior, and we can do interim treatments to get light flowing between rooms. Without drastically changing the structure, we can open parts of the walls and insert transparency.

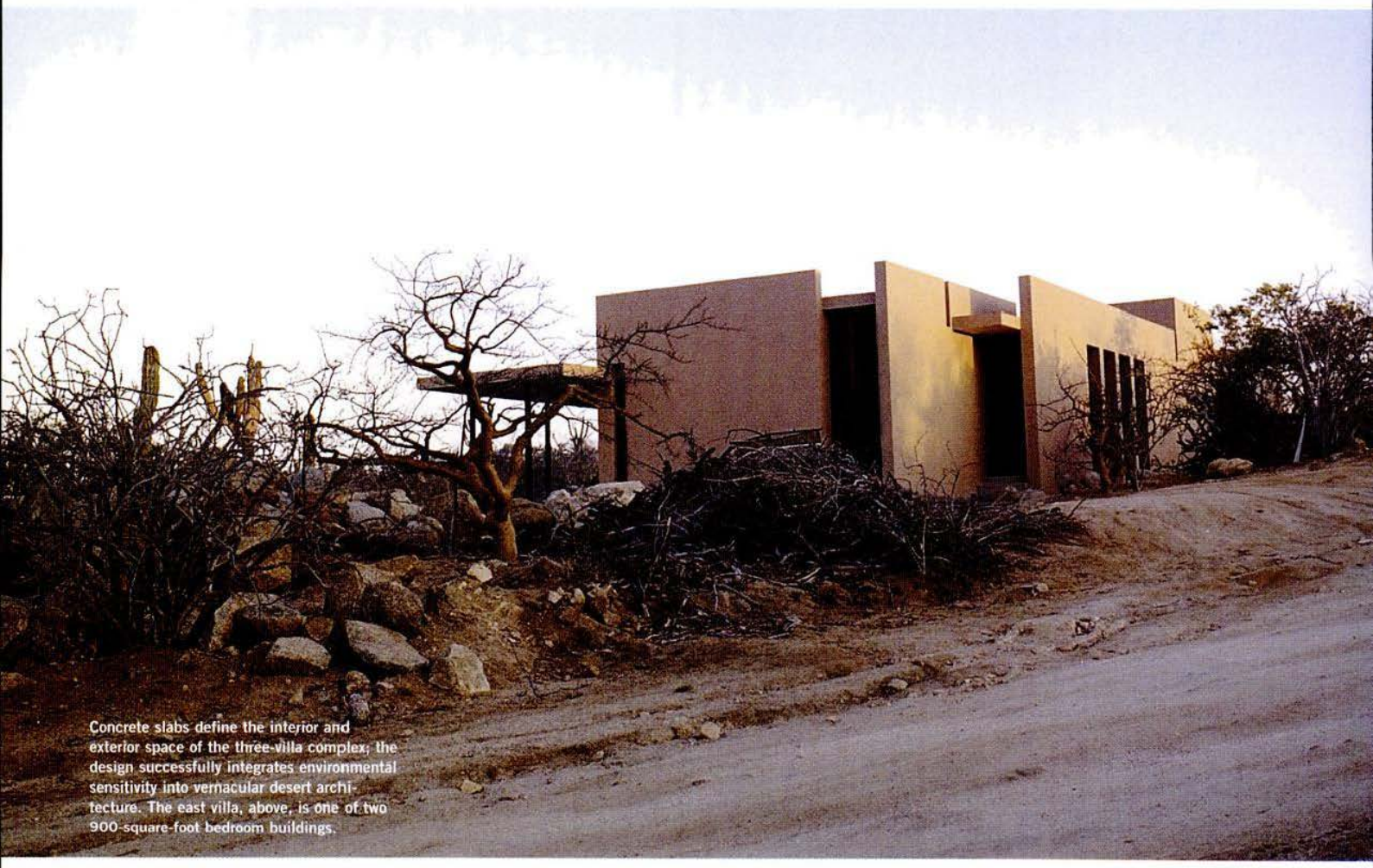
Dianne: I'm getting ready to go to China, Mongolia, and Thailand for a film. I'm nervous, because I'll be gone during some of the renovation. Since we got going on the house, I've had to turn down two other film projects. That part has been hard for me—trying to set the priority of the home with my freedom and my work. This renovation is sort of like having a baby. I can see why people wind up having babies after moving into a house. Both decisions are really about commitment.

Early July 2001

Yousef: Dianne just left for the Far East. John and I had lunch at the house last weekend and chose which parts of the project to save until phase two. The bathroom, and taking out the wall between the kitchen and living room, are the biggest changes we put on hold. This summer, we'll redo everything else—the living room, the kitchen, the heating, the basement, the new windows. Dianne and a couple friends of ours already started the preliminary demolition. They've been stripping plaster off the walls so we can soundproof them, and gingerly removing molding to salvage. Dianne got a swollen elbow from working. But she felt better by the time she left town.

John: We're about ready to apply for the demolition permit so we can start the major whacking, and the first phase of building. So that's exciting. This summer, the place will radically change.

For updates, see dwellmag.com.



Concrete slabs define the interior and exterior space of the three-villa complex; the design successfully integrates environmental sensitivity into vernacular desert architecture. The east villa, above, is one of two 900-square-foot bedroom buildings.

PHOTO BY DANIEL REKTOR

MICROSOFT EXPLORER

When Vancouver-based architect Javier Campos was first approached by his client about designing a retreat in Baja, California, he knew it would be an entirely different experience from his recent renovation of the Microsoft executive's urban Seattle digs. The client, who has a passion for architecture and was very involved in the design process from the beginning, was interested in the idea of an environmentally friendly yet stylishly modern house—a low-tech retreat for a high-tech man with rigorous design standards.

Chilean-Canadian Campos, who easily adapts to rain forest and desert, was immediately intrigued by the challenge of designing a residence on four acres in remote Los Zacatitos, 19 miles from the nearest town. Key to the project, he felt, was avoiding the excesses of other villas in the region—monstrosities that imposed desalination plants and tennis courts on the arid landscape.

"I wanted to capture the simplicity and the beauty of the desert," says Campos.

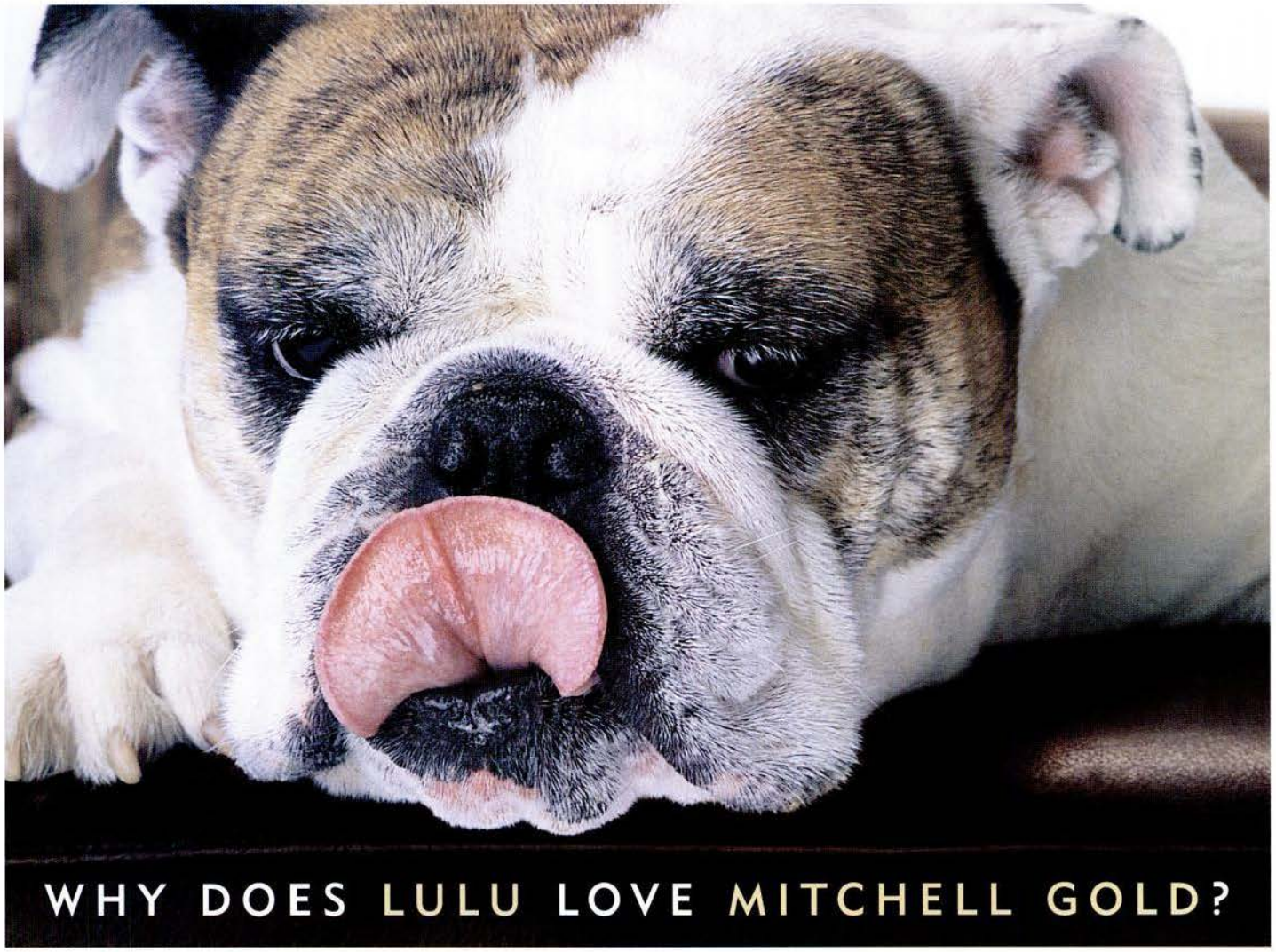
Drawing on references ranging from R. M. Schindler and the California "healthy living" aesthetic to traditional adobe structures to underground houses in the Tunisian desert, Campos conceived the retreat as three separate buildings. The main villa contains the "gathering places" of kitchen, living room, and patio, and two smaller villas house bedrooms and bathrooms, all connected by a series of courtyards.

Building materials are limited to steel and concrete, offset by Honduran mahogany. Solar panels located on top of the garage provide power, while passive heating and cooling systems based on traditional desert architecture found in the Middle East and Mexico keep the space livable in the extreme desert climate. The retreat has its own water filtration system, and recycled gray water from sinks and showers nourishes the courtyard gardens.

After consulting with local surfers about prevailing wind patterns, Campos developed a low-impact ventilation strategy. He situated the main villa to be open to the north and south so it could catch the Pacific winds for cooling purposes.

The design, says Campos, was intended to blur the lines not only between indoor and outdoor space but also between the concepts of "built and found, private and public, and synthetic and natural." The graceful combination of such disparate elements is well suited to the cross-cultural Campos, who not only practices architecture but is also a graphic and furniture designer. "Good design," he says, "is something that crosses boundaries."

—HADANI DITMARS



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W W W . M I T C H E L L G O L D . C O M

Left to right: Joe Lenney (second from left) is an industrial design consultant who has designed flatware for Banana Republic, Pottery Barn, Retronue/Excel, and Sasaki. **Mark Franz** is chef and co-owner of Farallon, which was voted one of the top ten restaurants in San Francisco in the 2000 *Zagat's* guide and was nominated for best new restaurant by the James Beard Foundation in 1997. **Patricia Hadsell** is the vice president of catalog merchandising for Williams-Sonoma. **Anthony Campanale,** guerrilla artist, has been involved in many illegal art installations, including the positioning of a diving board on the Golden Gate Bridge. He made a presidential run in 2000, and also works as a waiter in San Francisco. **Diane Gsell** is a San Francisco–based freelance food stylist. She makes food look beautiful for clients like Williams-Sonoma, Chronicle Books, and Sara Lee.

THE GREAT FORK-OFF

Unlike your local four-star eatery, you probably don't go through $2,000 worth of flatware a month. In fact, barring any garbage-disposal disasters, untidy picnics, or lost lunch boxes, you'll probably keep a decent set of flatware for over 20 years. That's a big deal—the only thing that we have owned for that long is *Goodnight Moon.*

Not that we're ready to register, but we thought it was time to take a closer look at what people are using to spread aioli, split galettes, spear mesclun, and spoon syllabub. Of course, in other parts of the world this would be a far simpler task. After all, how many variants of the chopstick can there be? And what's so wrong about eating with your hands? Enslaved as we are to our Western conventions, however, it came down to forks, knives, and spoons.

So we started inspecting everything from a 64-piece Martha Stewart set from Kmart that retails for $21.99 to an 18-karat-gold 192-piece collection that would only set us back $925,000 (in the end, we just couldn't imagine our saliva coating something so expensive). We ended up with five selections that met our design criteria, varied in price and style, and looked fit to assist an *involtini* from plate to mouth.

We all eat, so we're all flatware experts. Instead of having one person try out five sets (and eat five times as much as they should), we thought it would be more fun to get together with a group of friends for lunch, giving each a different place setting. It's pretty easy to forget about the equipment involved when the food tastes great, so we chose our guests wisely.

Tools

Mono

Designed by Michael Schneider

$165 per place setting

A sleek, stylized stainless steel set of caveman-inspired tools for the contemporary hunter and gatherer. The flintlike knife and soup spoon-cum-shoehorn feel good to the touch, but might thwart unadventurous diners. A slightly less wacky Daily Tools set is also available.

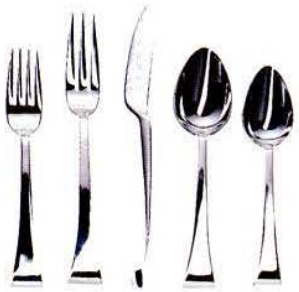
Anthony Campanale: Being somebody that rummages through junkyards for pieces of metal, this is pretty nice flatware for me. I'm interested in weights and counterweights, and walking to BART late at night with this knife. It's visually exciting, but upon closer inspection I found a few flaws—things like the seam in the knife. There's not enough distinction between handle and utensil—and that needs to be there. I think these pieces could use more refining.

What We Think: We're not easily seduced by objects that espouse form over function. We realize that these hyper-stylized neolithic tools are silly and impractical. Okay, they're ridiculous. But they're fun.

PHOTOGRAPHS BY OLIVIER LAUDE (LUNCH) AND DWIGHT ESCHLIMAN (FLATWARE)

Cirrus

Reed & Barton
$52 per place setting



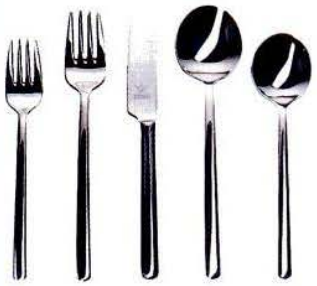
Paul Revere might have made cutlery like this. The handle of each utensil widens at the base and then curls underneath itself into a sort of hook. The design detail is attractive, though its function is unclear.

Mark Franz: I very much like the look of my set. I love that the knife sits upright. As far as practicality, I picked the pieces up and they're a little lightweight for my taste. I don't like that the fork only has three tines. Try and settle down to a plate of linguine with that! The rolls on the back elevate each piece so they're easy to pick up, but they really started to distract me. I was spending more time interacting with the silverware than I was with the food.

What We Think: We are intrigued by the hand-forged appearance but are puzzled by the curved end (the manufacturer calls it "whimsical"). We like the way the knife rests on its blade, but Mark kept catching his fingers on the end of the fork and spoon as he ate. Taking these utensils out of the cutlery drawer would closely approximate a more refined, stainless steel version of Barrel o' Monkeys.

Eco

Crate and Barrel
$29.95 per place setting



Simple, modern, unremarkable, this flatware has a nice weight to it. The pieces have elongated, flattened handles and well-proportioned tines and bowls.

Diane Gsell: Visually, I think this set is great. It's basic and clean so it won't compete with what's going on with the food on your plate. My main concern, however, is the narrowness of the handle. I find it twisting in my hand, and just touching it (without looking at it) I'm not really sure which way is up. The knife feels good. But it's the only piece in the set with a substantial handle—so much so that it almost doesn't even fit in with rest of the group.

What We Think: Diane spends her days arduously sculpting photogenic scoops of vanilla ice cream out of mashed potatoes so it's easy to see why she would appreciate a simple place setting like this one. We appreciate it, too. It looks good, it's well made, it's reasonably priced—sort of the Honda Civic of cutlery. Our only hesitation is that the skinny handles might fall through the dishwasher basket.

Armani Casa

Designed by Giorgio Armani
$45 per spoon or fork
$55 per knife

This set of stainless steel utensils with textured wood handles is part of Giorgio Armani's new collection for the home. Coordinating place mats, Murano glass goblets, and stoneware plates are also available.

Patricia Hadsell: I feel like I'm eating with utensils for giants. This spoon is actually more like a shovel—you'd go through a pint of ice cream pretty quickly with it. The wood handles look nice, almost South Pacific or Balinese, but it's very light, not a nice heavy hardwood. It's very cumbersome to eat with this, way too oversized. I wouldn't really care for it in my home.

What We Think: You'd better buy a bigger dining table. If Eco is the Honda Civic of flatware, this set is the Ford Explorer. It's huge, expensive, and utterly impractical. The fork aspires to be an andiron. Patty was a good sport. Perhaps an Armani-draped socialite might buy these so as to appear more petite?

Nuovo Milano

Designed by Ettore Sottsass
Alessi
$275 per 24-piece set

Italian designer Sottsass has created an updated take on a classic. Each place setting includes a knife, fork, spoon, and an extremely tiny coffee spoon. The basic teardrop design will hold up well in terms of both style and wear and tear.

Joseph Lenney: I'm very pleased to be sitting at this place setting. I like it a lot. It not only looks really good, it works really well. It is really classic in its proportions—the size of the handle compared to the head. The way they've finished the steel and softened the edges makes it very comfortable to hold. The part I'm liking least is the knife. It's a little delicate and has the feel of a surgical instrument. But that's my personal taste. It's not something that gets in the way of enjoying your meal.

What We Think: Sottsass tends toward the outrageous—an undulating pink fluorescent mirror, a bright red typewriter—but here he reined in his tendency toward excess. Nothing about this place setting is flashy. It's elegant, subtle, and practical. Eating with this cutlery will allow us to think about the food rather than our forks. ■

Milan $229

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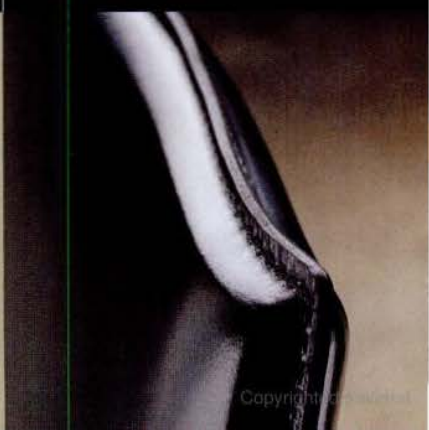

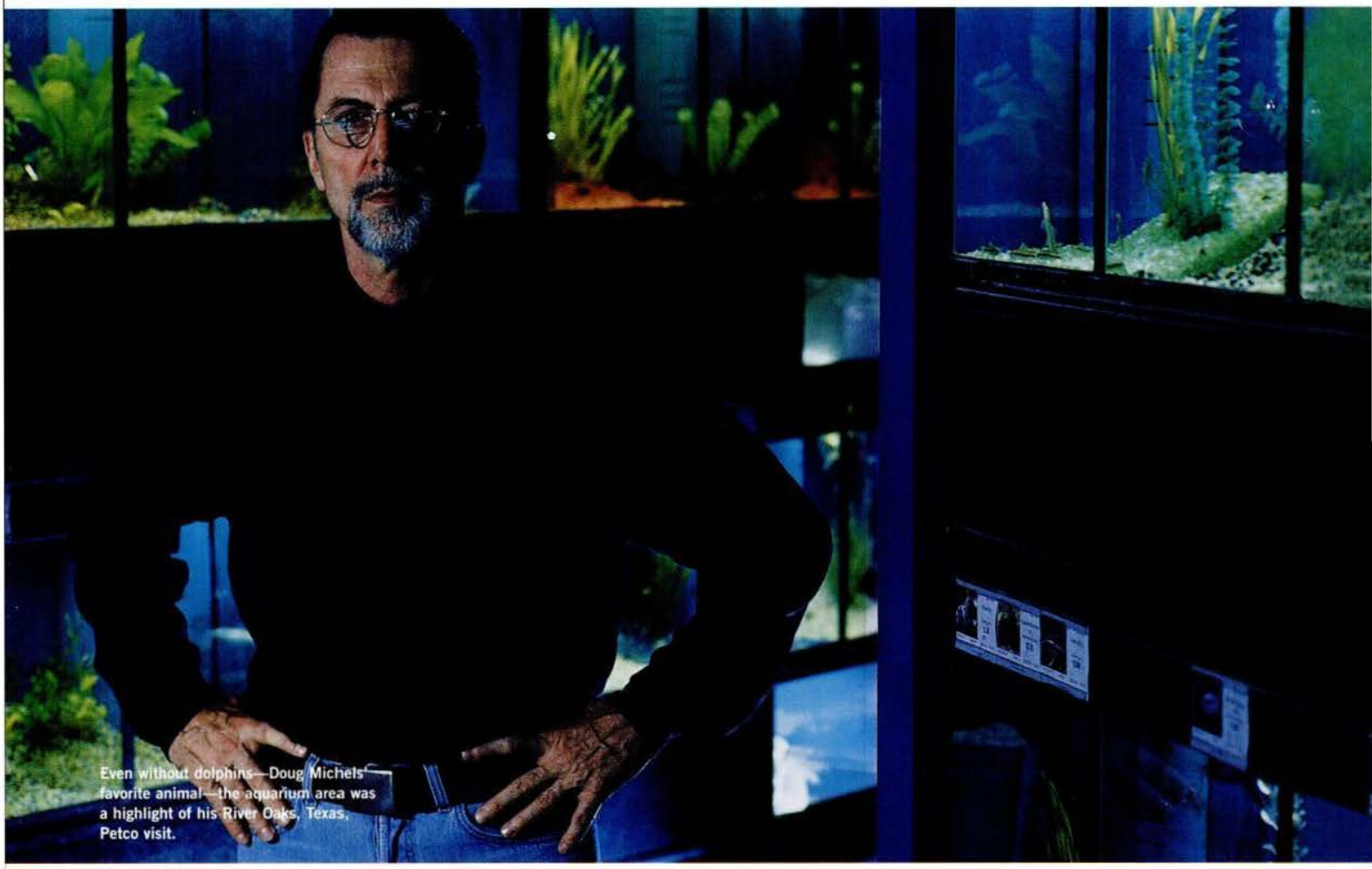

Even without dolphins—Doug Michels' favorite animal—the aquarium area was a highlight of his River Oaks, Texas, Petco visit.

PHOTOS BY ROBERT ZIEBELL

UNLEASHED IN PETCO

Remember when pet supplies innocuously occupied half an aisle of the grocery store? Now, thanks to a widespread outburst of anthropomorphism, and the SUV set treating their pets like pedigreed preschoolers, pet goods are a multi-billion-dollar industry with warehouse-sized retail outlets and online competitors (which, true to form, are now owned by the retail chains). With plain old kibble and catnip no longer satisfying our pets' growing needs, enter Petco, where you'll find everything from Paw Tectors Paw Protectors (fleece-lined boots with Velcro closures for Fido) to Francodex Pet Sedate Calming Tablets (Prozac your cat can ingest in "times of stress and agitation") and Thee Birdie Bordello Amazon Swing (which claims to alleviate "birdy boredom").

Although we've yet to hear of a Frank Gehry signature series aviary, Droog Design dog collar, or Martha Stewart fish food, we wondered what Petco products would catch the eye of forward-thinking architect Doug Michels, who was himself once a member of an Ant Farm (the architectural collective, that is). Michels' work—such as Route 66's auto monument, Cadillac Ranch, and the 1980 Allen Teleport, a futuristic "tapped-in" environment hosting the latest in computer, audio, visual, and communication technology (now transplanted and revised for the new millennium at the University of Houston's College of Architecture)—has long focused on contemporary culture's foibles, while keeping one foot firmly planted in the future.

Doug: I don't normally have a reason to go into a Petco, but I can imagine that if you had pets, this would be the place to go. There were truly a lot of things in there—maybe because it's in River Oaks (outside of Houston), which is kind of an uppity area. Maybe there was another "level" of things that wouldn't be in a "normal" Petco. I don't know though. It was friendly and well organized, and I was particularly impressed by the cleanliness of it.

1 Mermaid aquarium ornament

Aquamatics **$19.99**

This is the kind of thing that sits at the bottom of a fish tank; we've all seen it a hundred times, but for some reason this one was just incredibly beautiful. I don't know if maybe they have different craftsmen putting them together over in India, but of the many on the shelf, this one screamed, "Hey! Look at me!" She is an exquisite, delicate, dreamy little creature. You could have seen it a thousand times before, but for some reason this one was the one. It went above and beyond. ▸

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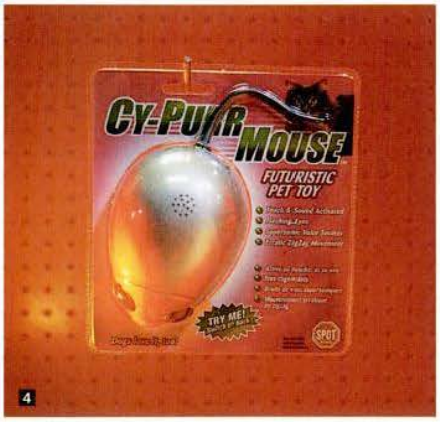

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5

6

2 Tex Mex Treats Dog Chews
Future Pets **$4.99**
This is "good design" if you accept it on its own terms, like cheese-flavored dog chew terms. The actual dog-chew modules, totally synthetic of course, seemed really well shaped. What grabbed me, however, were the orange and yellow Wild West graphics, to promote the cheese-flavored Tex-Mex quality of it, which was clearly just hype. Maybe it's specific to Texas. In New England, you might want your dog to have a clam-chowder chew.

3 Catnip Tree Claw Paw Skyscraper
National Pet Supply **$49.99**
Completely wild! This is tour de force feline architecture—Salvador Dali meets Martha Stewart. It looks like maybe three of them a year are produced by craftspeople in New Zealand or something (no label, no trademark, no copyright). It just felt so artisanesque to be in such a slick, mass-produced store. However, it was extremely well made, and it had a completely different spirit than the other cat trees. It looked very climbable, like a good hang-out spot. A really great LSDesign, totally out there! Very psychedelic.

4 Cy-Purr Mouse
Ethical Products, Inc. **$6.99**
How about the name of the company? Ethical Products, Inc. Makes me wonder what else they produce. Despite that, this is a very cool product coming full circle, from mouse to mouse to mouse. I didn't take it out of the box and play with it, but I assume it has the flashing eyes, supersonic voice sounds, and "erratic zigzag movements" the packaging claims. It's got a very slick technical design, which looks like they actually got somebody who knew what they were doing to design it. Most important, I think a cat would love it!

5 FerreTrail Bubble Wave Fun-nels
Pets International **$15.99**
It's like an Archigram city for ferrets! This super-tech ferret dwelling module is part of a system, which, because of its modularity, allows you to build all kinds of stuff. The colorful components are plastic—some are T-sections, some are long, some are double, some bend, some are corners, some are U-shaped—and you snap them all together. I sure hope them dang ferrets appreciate their groovy cage style.

6 Porky Wafers
Pet Center, Inc. **$3.99**
My god! What a grotesque and surrealistic pet food product—like pork rinds on acid. As we were wrapping up, I just happened to glance over and saw these things, did a double-take, and then said, "Holy shit! Are those pig snouts?" It's really hard to believe these were actually there, with pretty-in-pink cartoon logo graphics, no less. Chilling. They must have millions of air-dried chopped-off noses sitting around somewhere waiting to be hickory smoked for added flavor. Americans are pretty gross in their snack-food desires; I wonder if it might catch on with humans? Porky Wafers and a six-pack to go . . . burp! ■

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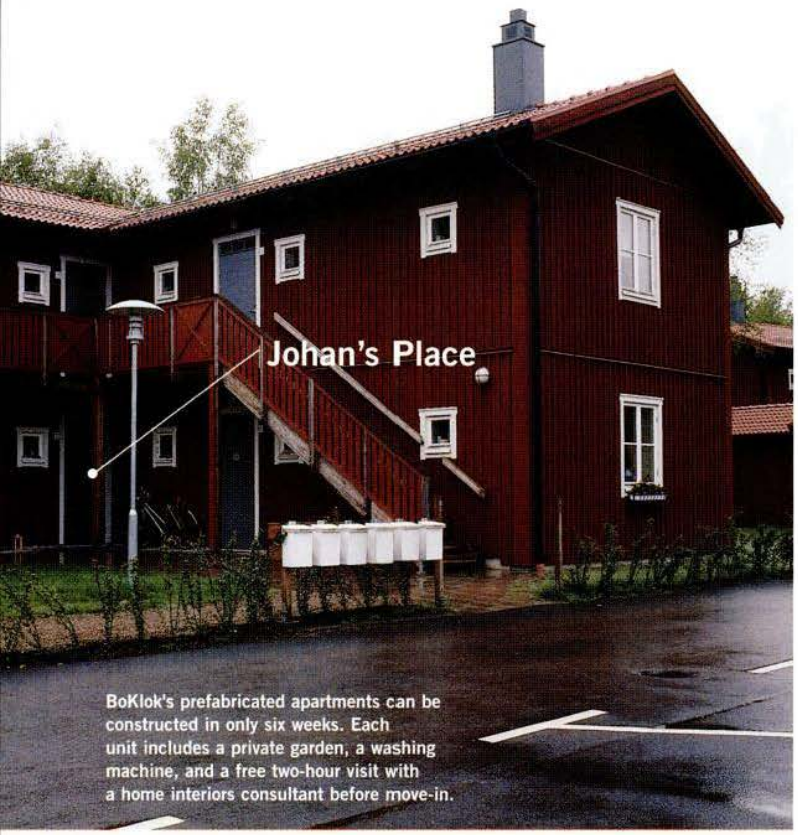

Johan's Place

BoKlok's prefabricated apartments can be constructed in only six weeks. Each unit includes a private garden, a washing machine, and a free two-hour visit with a home interiors consultant before move-in.

PHOTOS BY STAFFAN JOHANSSON

ÄLMHULT: IKEA GROUND ZERO

Älmhult, Sweden, is a company town. Of its 15,405 residents, 2,500 work for IKEA of Sweden. The company's headquarters, along with the first ever IKEA store (1958), are located here—but not much else is. Yet Älmhult is surprisingly cosmopolitan as a result of IKEA's roster of employees, who come from around the world to work for the home-furnishings giant.

One recent émigré is Johan van Bergen, deputy manager for the order and delivery service within IKEA's new Green Room and Seasons department. It was a big change for van Bergen, who moved from urban Antwerp, Belgium, to this bucolic town in the Swedish countryside. Van Bergen has been with IKEA since 1990, and became further immersed in the company culture after moving into a BoKlok ("Live Smart") apartment building—one of 400 prefabricated apartments that have been created by IKEA and the Swedish building company Skanska since 1995—located just minutes from his office at IKEA headquarters. We talked to van Bergen about life in the multicultural microcosm that is Älmhult.

What brought you to Älmhult? How do you like living there?

When I got the opportunity to work for IKEA of Sweden, I decided to move to Älmhult rather than commute here every day from Malmö [approximately 140 miles away]. It wasn't an easy decision, but now I am happy I live so close. Going to work in Belgium took almost an hour. Here it takes me two minutes by car or seven minutes to walk. It's the biggest luxury I've ever had! The term "traffic jam" is no longer familiar to me.

After living in a city for so long, I've really learned to enjoy nature. My favorite place here in Älmhult is Lake Möckeln, which is lovely in the summer when we have those long days and lovely sunsets over the lake. It was a bit strange being here in the beginning, but now I enjoy the quiet and the more relaxed way of living.

Describe your daily routine.

My day starts quite early, as almost everybody starts work at 8 A.M. and finishes at 5 or 6 P.M. In the summer, it is wonderful to have a long, sunny evening, but in winter you rush right home as it gets dark at 3 P.M.

How's the nightlife?

For nightlife, it's best to go to Malmö. Because Älmhult is rather small, and eating out with a family in Sweden is not so cheap, it is very typical to entertain at home. It was a big change for me, coming from a city loaded with fine ▸

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A mix of designer pieces (like the dining chairs by Eero Koivisto) and IKEA (the dining table, the light fixtures) works well with the apartment's clean lines and use of light woods like beech and birch.

restaurants and a big eating-out culture. But what's great is that we have so many nationalities represented here in Älmhult, so even when you dine at someone's home, it's very likely you'll eat Spanish, Italian, or Chinese. And you meet people from all these different cultures as well. This is particular to Älmhult, as IKEA attracts so many foreign employees.

How did you feel about prefabricated architecture before you moved into BoKlok? Have your feelings changed?

To be honest, I was not so excited about prefabricated houses before I moved into BoKlok. I was a little bit afraid of all the apartments being the same. But now, after visiting friends who live in the same type of apartment as I do, I see that you can create huge differences inside and create your own style. One of my neighbors has an interior done completely in oak. It couldn't be more different than mine. It is perfectly possible to adapt the prefab unit to your own style. So my feelings have changed!

What are the advantages of your apartment? Disadvantages?

Thanks to the good layout, I always feel the apartment is bigger than it looks. It is very open and light. It feels like a little house instead of part of an apartment block. The building is completely detached, with windows on all sides, and makes for a very open and spacious atmosphere. The rent is very affordable: 4,025 SEK (about U.S. $400). I do miss having a garage. Swedish winters can be quite harsh, and I feel a little bit sorry for my car out there in the snow and the cold.

How have you furnished your apartment?

I like simple and straight lines and a lot of open space. One of my colleagues jokes about my minimalist style and always asks when my next shipping container of furniture is coming. I've bought most of my furniture in Belgium over the years. I cannot buy temporary furniture, the kind where you know it is not 100 percent your taste. I think it is better to wait and buy the things you really want. My latest purchase was a group of chairs made by the Swedish designer Eero Koivisto. Simple and functional.

Your favorite part about living in Älmhult?

That it feels like a family. The funniest thing about working here is that you feel like you're in the catalog when you drive. As a lot of the products are named after Swedish towns, in almost every town you pass through, you are reminded of an IKEA product!

—ALLISON ARIEFF

Design: Gabriele Centazzo

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Milo

KIDS DECIDE: BEANBAG OR BERTOIA?

What is it that kids really want? From food to clothes to friends, kids are a picky bunch and deciphering their desires can be a crapshoot, particularly when it comes to furniture. In the U.S., safety consciousness and liability laws inhibit designers and manufacturers of kids' furniture, forcing them to be extremely cautious. The prospect of putting a product for children on the market is not only costly and extremely time-consuming; it has the potential to land the manufacturer in court faster than a ride on the Cyclone. Plus, how do you build something for someone who is four feet three one week and five feet three the next? Adults might think that a sleek, black baby Bertoia chair by Knoll is darling, but it is clear that kids have their own ideas about style.

Photographs by Jock McDonald

Emma

Rainier, age 10
A lover of sports with a keen eye for good design.

Millie, age 7
Fond of a well-told story and a connoisseur of comfort.

Raphael, age 5
Knows how to liven up a dull situation and is always willing to take a chance.

Emma, age 9
A sophisticated young lady and discerning critic with a good eye for quality.

Milo, age 4
Appreciates humor and comfort and demands as much from his furniture.

The Chairs

Knoll Bertoia Side Chair

A classic no longer produced in the States, but still available in Europe.

Rainier: You can feel the wires pushing into you, which is just not comfortable.

Emma: They look nice but they are not very comfortable.

Millie: When you sit in them they hurt your back.

Emma: Especially your spine. If you lean all the way back, it really hurts right at the bottom of your spine. I don't think I'd like to have these.

Eazy Bean Pear Bean Bag

$250

Who can resist a beanbag?

Milo: This is my favorite because it has a leaf—it is very nice. I really like the leaf on it—you can take it off or leave it on. It is kind of nice. I would put it in my sitting room where I watch my movies. I would have my dad and my cats sit in it with me and even my mommy. My cats would really like it.

Raphael: I like this one because you can jump on it and it is really comfortable.

Emma: It's really fun to jump on!

Rainier: It is fun to jump on but it is not that comfortable. It is too floppy and too heavy and the leaf thing bothers me. Still, this is my second favorite chair in this group.

Millie: I think this is the third most comfortable chair. ▸

When Mod Went Mass:
A Celebration of Alexander Homes

PHOTOGRAPHY BY JULIUS SHULMAN

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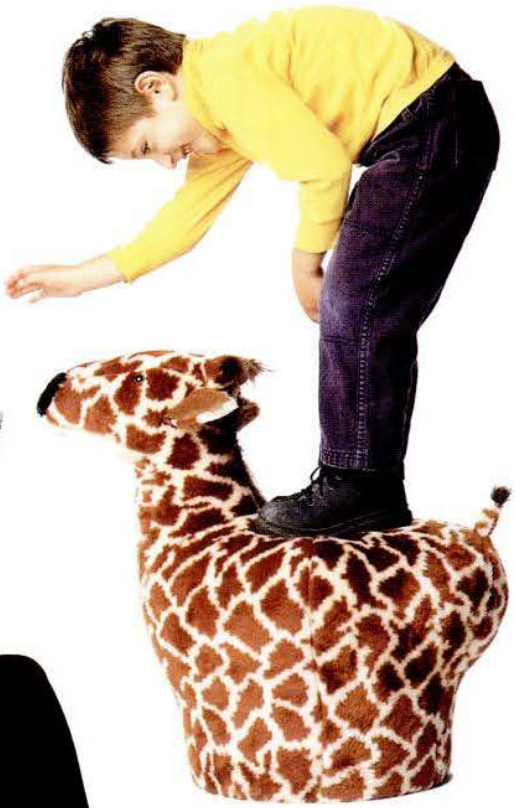
Rainier



Raphael

Millie

Mitchell Gold Jr. Biarritz
$859

A classic leather club chair—only smaller.

Emma: This is the comfiest for me because it has all the cushions and I like the color. But if they came in purple or light green I might want one of those more. If I had one, I would put it right in my room next to my bed and I would read all my books and magazines in it. This was the comfortablest chair of them all.

Millie: It is really cozy and solid. If I could, I'd get two of them, one brown and one green. I would definitely not let my four-year-old brother sit in it. He would ruin it!

Milo: I like this chair. It's kind of nice . . .

Rainier: This is my favorite chair. It has armrests, it's comfortable, it has a nice back, and it's soft. For me, though, it should be a little bit bigger. I would put it in my study room near my computer. I could use it as a reading chair or a computer chair. The backrest could be a little bit higher and the seat a little wider, but it is a really nice chair.

Humane Trophies Giraffe Tuffet
$120

An ottoman and a friend all in one.

Raphael: This is my favorite chair because it looks cool and it is comfortable.

Milo: I like it because it is soft and it jumps.

Rainier: This is funny. It is nice but it doesn't really work for me. If I sit on top of it, I fall forward, and if I sit on it in the back, I fall backwards. I'm too big for it.

Millie: I like it because it is bouncy. You can ride it around. It is also good to read your books on. You can rest your book on its head and it can be like a table.

Emma: This is fun to ride. You can also rest on it or use it as a footrest. It is cool.

KidStation Ergonomic Chair
$55.95

An affordable, easy-to-put-together chair, packed flat with casters.

Emma: It is cool how it moves and looks, but when you sit in it, it's slippery and you slide all around. And when you try to put your arms on the sides they slide down, too.

Millie: When I first sat in it, it felt kind of weird because the sides were blocking me and there was nowhere for me to put my arms.

Rainier: My butt sinks right through the space between the back and the seat and it is just uncomfortable. Personally, I don't think it works very well as a chair. Even if it came in a size better for me, I still wouldn't like it.

Emma: This is the fourth most comfortable chair. ■

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PHOTO COURTESY OF NATASHA BOAS

"A room should not be fixed, should not create a static mood, but should lend itself to change so that its occupants may play upon it as they would upon a piano."

—Buckminster Fuller, *Chronofile* 36 (1929)

I WAS A CHILD MODERNIST

STORY BY NATASHA BOAS

My friend Anatole grew up in a Buckminster Fuller geodesic dome—in the desert. My friend Sara in an Eichler—in the suburbs. My friend Martha in a Schindler—in her dreams. I grew up in several houses, but the one that had the largest impact on my imagination was the Emmons house in Mill Valley. Imogen Cunningham's family lived to the left in an identical structure. Our babysitter Abigail lived on the right in another carbon copy. Shown on the cover of *Time* magazine in 1948, the Emmons houses were emblematic of a visionary California modernism, with the first radiant heating system in a concrete floor and a two-story-high living space. My parents' bedroom was an exposed loft, my brother's room a cubicle under the stairs. I knew I lived in an eccentric house, far from the center of convention, but so close to the center of something. A house unlike that of any of the children I knew. It had ivy growing through the roof and a ship's ladder leading to the second floor. My bed was a piece of plywood: I thought of it as a large shelf and me sleeping on it as an extension of the house.

The front of my house was transparent, made entirely of glass. I used to imagine people looking through the façade at us (an impossibility, since we were surrounded by redwoods, blackberry bushes, and a panoramic view of the Bay), acting out our lives, and would wonder what we looked like. When asked to draw my house for school, I outlined a cube and colored three sides in brown. "That's not a house," my teacher observed.

Later, at the French American Bilingual School in San Francisco, my brother and I became very intimate with Llisa and Eames Demetrios, the children of Charles and Ray Eames' daughter, Lucia, and her sculptor husband, Aris. As a child, I was unaware of the stature of their designer grandparents, or of their impact in redefining domestic space. I vaguely remember Ray and her jumpers and her extraordinary shape. What I cared about was very unmediated and precise: to play as much as was possible with my friends.

Llisa and Eames' home was a traditional Edwardian in the Lake Street area of San Francisco. The main room (a conflation of living room, dining room, and kitchen) was always filled with new play options and inhabited by children and adults alike. Recently, Eames said to me, "We had played seriously as children." His accidental oxymoron made me aware that the art of playing was never arbitrary; it included analytic, intentional, crafted performance. It was a serious business, and serious about it we were! Filled with crazy chairs, books, and puzzles, the environment was never static, never stultifying. Objects to reconfigure or stack, small boxes filled with household treasures, the House of Cards, the Power of Ten, old Marx brothers' movies, and a pachinko machine kept us entranced. Nothing was over-designed, nothing was forbidden or forbidding, and certainly nothing ever needed to be put back in its "place." The sophisticated practice of play with the next Eames generation taught me very early on that design should never be precious, never self-conscious, always interpretable.

As a grown-up child of 30, I was a curator at the American Center in Paris—what I like to refer to as Frank Gehry's trial run for Bilbao. I inhabited the often empty center like a child, meandering through the quasi-vacant labyrinth, picnicking on precarious secret decks overlooking the Seine, and installing video art in the cryptlike basement spaces. I used to show visitors the for-administration-only stairwell and the accidental internal cityscape formed by its shadow. Artists were invited to spill out of the gallery into the architecture, to brand their vision in non-public spaces. Had growing up with modernist architecture and design made me feel at ease in this postmodernist titanic?

Now married, with a one-year-old son, I think of how Truus Schroeder worked with Gerrit Rietveld to make her house family-friendly. Sliding panels turned large play areas into separate sleeping chambers; the architecture adapted to the family needs in space and time. My husband and I didn't have a formal dining room or living room before Jack was born and we still don't. My son's life has not been childproofed to the point where safety becomes anti-design. We have given up the idea of disruption of space. Instead, we have given in to the constant movement from order to chaos and back again. Our house has evolved with the baby. All three of us have made design choices together: Jack's curiosity has helped shape our environment. He has integrated himself into our living space and the space has in turn become his.

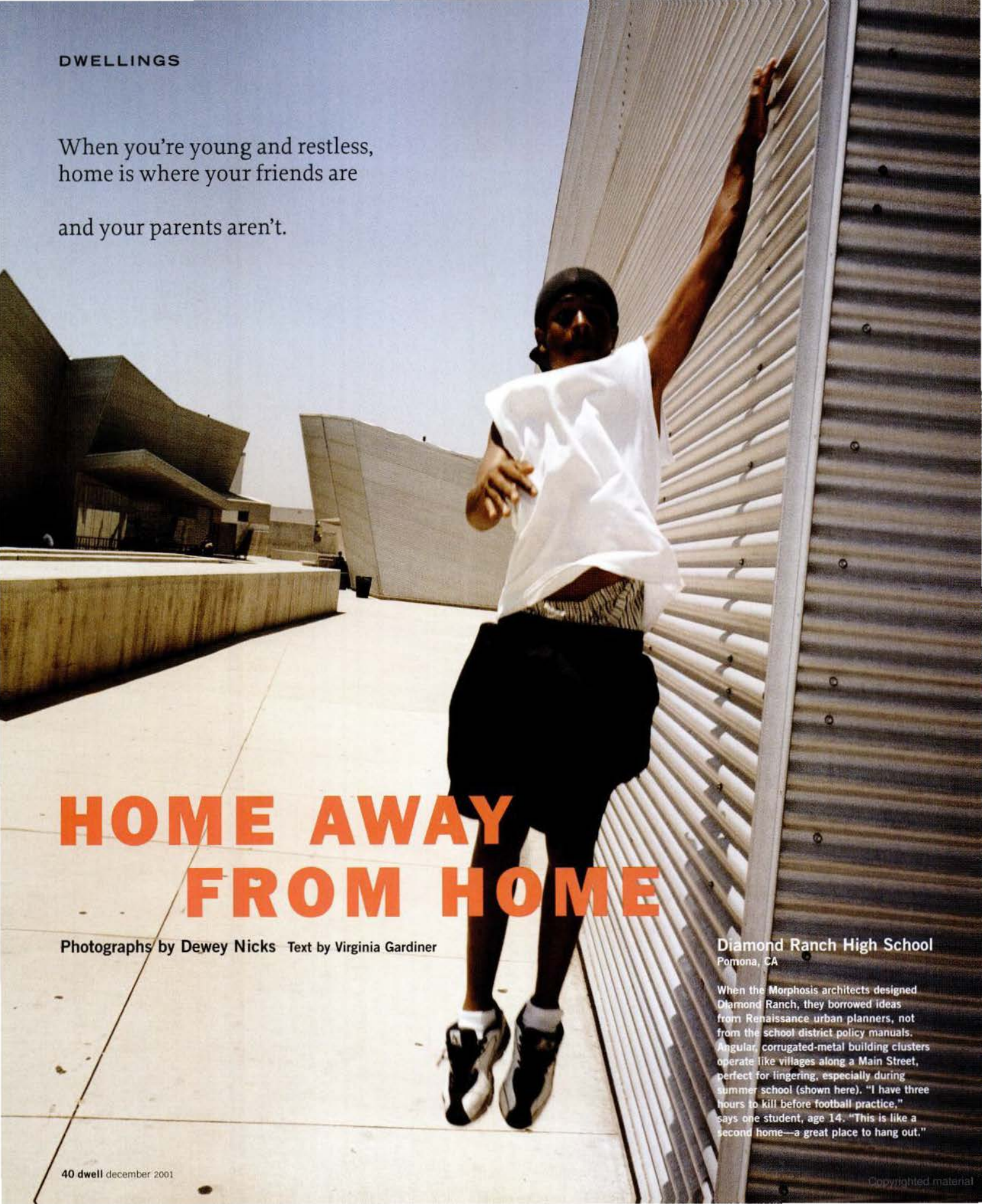
Natasha Boas, seen above at age four, is the executive director of the Sonoma County Museum and a full-time mother.

When you're young and restless, home is where your friends are

and your parents aren't.

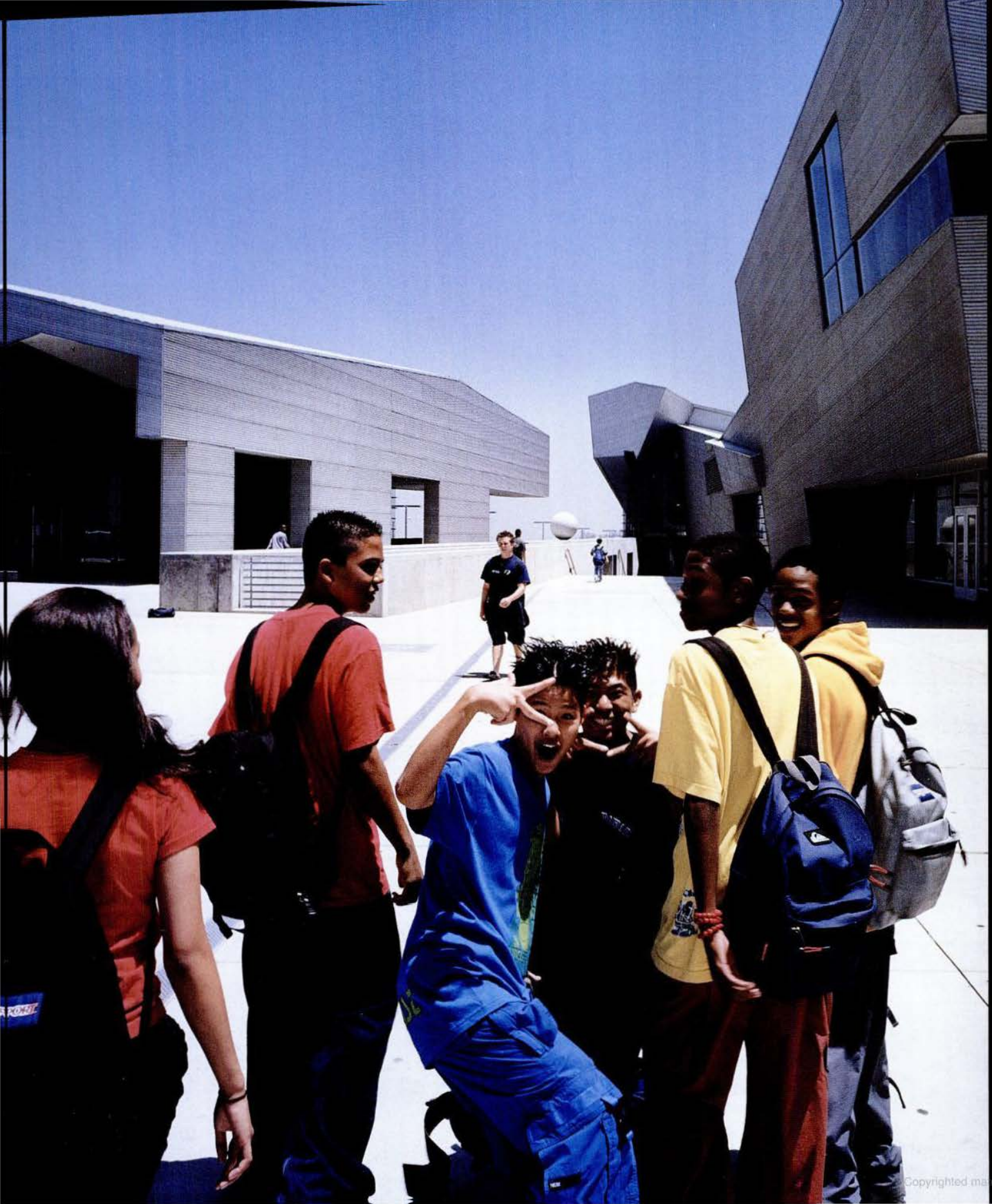
HOME AWAY FROM HOME

Photographs by Dewey Nicks **Text by Virginia Gardiner**



Diamond Ranch High School
Pomona, CA

When the Morphosis architects designed Diamond Ranch, they borrowed ideas from Renaissance urban planners, not from the school district policy manuals. Angular, corrugated-metal building clusters operate like villages along a Main Street, perfect for lingering, especially during summer school (shown here). "I have three hours to kill before football practice," says one student, age 14. "This is like a second home—a great place to hang out."



The Museum of Contemporary Art, L.A.

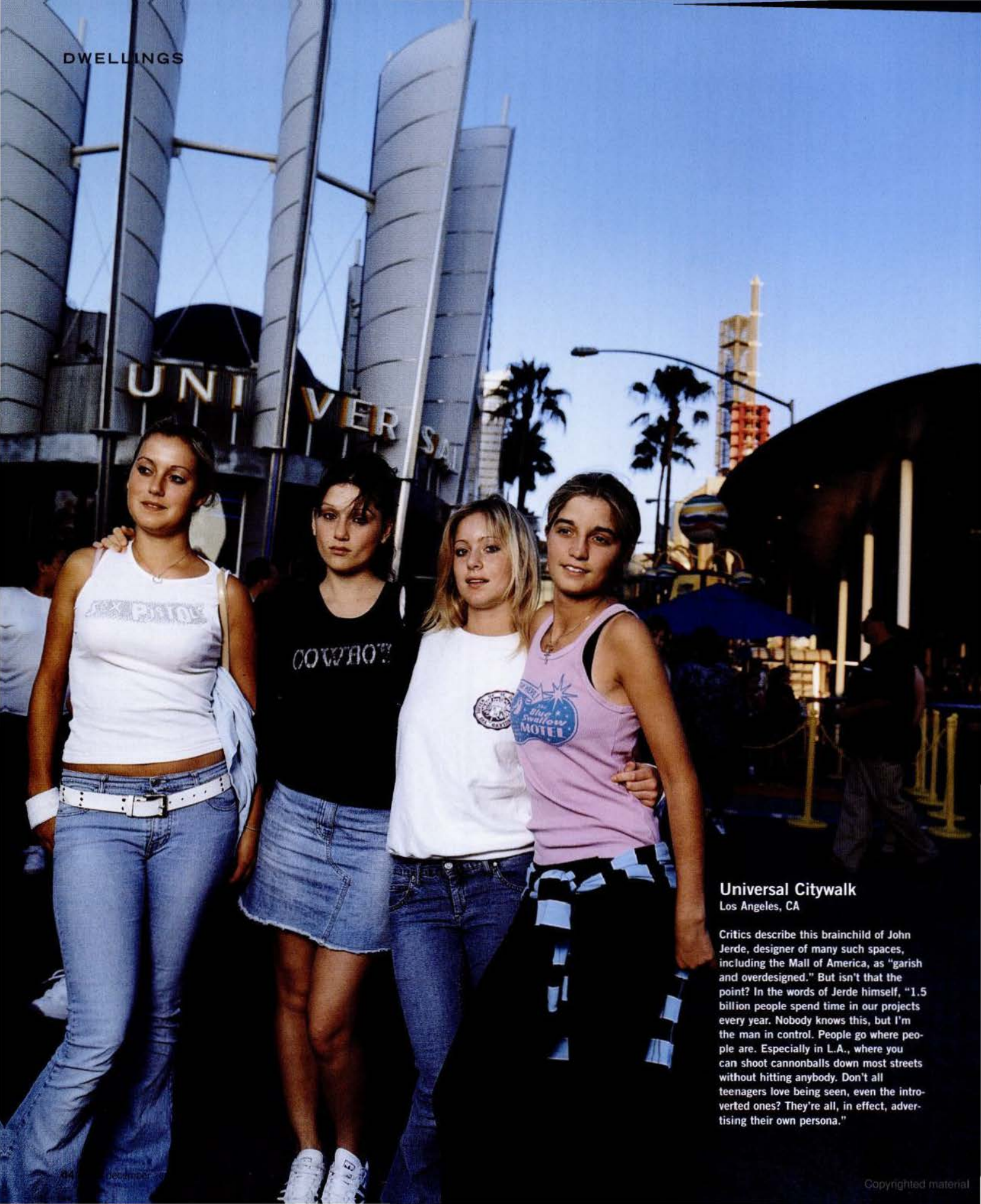
Los Angeles, CA

Kids at MoCA's summer camp are nicknamed "MoCA-Maniacs" because they're "crazy about art." On summer days, the plaza of Arata Isozaki's glass museum is home to activity that might be just plain crazy. These girls were protecting their shoes from paint spillage while working on mixed-media still lifes, but found themselves on a trash-bag-tromping rampage. Some adolescent insanity might be latent in Isozaki's Platonic forms.

PC & Comics

Los Angeles, CA

But for the sound of fingers tapping on keyboards, this room is library quiet. These kids spend seven to eight hours at a time here, paying by the hour. Why? "Because it's fun." With headphones and software, they lose themselves in the latest combat games. Thanks to the World Wide Web, the enemies in the game might be anywhere on earth, and are virtually anonymous. Thick-spined Korean comic books fill the shelves.



Universal Citywalk
Los Angeles, CA

Critics describe this brainchild of John Jerde, designer of many such spaces, including the Mall of America, as "garish and overdesigned." But isn't that the point? In the words of Jerde himself, "1.5 billion people spend time in our projects every year. Nobody knows this, but I'm the man in control. People go where people are. Especially in L.A., where you can shoot cannonballs down most streets without hitting anybody. Don't all teenagers love being seen, even the introverted ones? They're all, in effect, advertising their own persona."

Playland Arcade

Santa Monica Pier, Santa Monica, CA

Sisters Marlene and Joanie Gordon, who inherited the 8,000-square-foot arcade from their father, recently renovated the place. They opened up huge entryways so that ocean breezes and pedestrians could flow through. And they made room for bigger games. "That's what the kids want," says Marlene. "The younger teens like really cerebral, computer-oriented games with huge screens. The older boys go for sit-down, driving, Daytona-type games. DanceDanceRevolution [above] has a huge following. And my niece, Monique, uses it for her morning aerobics."

Vans Skatepark at The Block
Orange, CA

Dio Yang Designs built a 20-foot ceiling to accommodate the concrete ramps, which Vans designed in cahoots with professional skaters. "We try to create a culture," says Mike Tamura, Vans director of construction, "with edgy music, plasma screens, Internet stations, and vending machines. So nonskaters go there, too, and form an audience." When asked whether they feel at home here, these three boys answered, "Hell, yeah!"—despite "too many people with attitudes."

"It is not at all clear what the public realm consists of, or even, for the time being, who needs it." —Charles Moore on Los Angeles, 1964

ONE HOUSE.
TWO FAMILIES. THREE CHILDREN.
FOUR LAST NAMES.

London is hardly the most forgiving of cities for couples wishing to settle down and raise a family. Sure, the city provides a great base for work-hard, party-hard singles, but once they pair off and hit their 30s, Londoners are often faced with the prospect of leaving town in search of cleaner air and an apartment big enough to at least swing a kitten in.

Those who decide to stay have to choose between struggling on in the expensive and insecure rental sector or mortgaging themselves to the hilt for an ex-local-authority property (a low-grade, low-rent form of government housing, also called council housing) with one bedroom. This was the choice facing architect Tom Knott and his partner, artist Kerry Stewart. They had rented in the unfashionable Finsbury Park district in the north of the city for six years and wanted away from the screaming neighbors and their barking dogs. They desired something that was more about living and less about survival. Somewhere with space and light that would guarantee them their eight hours a night without being woken by the neighbor's answering-machine message blaring through the ceiling.

In the area in which they were living, they were looking at paying around $170,000 for a small apartment in a block or above a store. Even before shaking out their pockets and checking under the sofa cushions, the couple knew that a loft apartment in one of the up-and-coming areas of London was way out of their reach. The only answer seemed to be to cut out the property developers and do their own conversion.

They had a head start, with Tom having recently set up an architectural practice with his younger brother, George. Things were made slightly easier, at least financially, when Tom and Kerry heard that Kerry's old art-school colleagues Hiro Nakata and Cecilie Telle were also looking to make the move from shoebox to dream home. They too were coming up against monetary and aesthetic barriers to buying a place that was suitable for them and their daughter, Anakin. "I didn't think I would actually own a place," says Hiro. "I really don't like the way that British houses are—narrow corridors with small rooms. I feel claustrophobic. [Since realizing] I could buy a place to live in, it was a warehouse conversion that I had in mind."

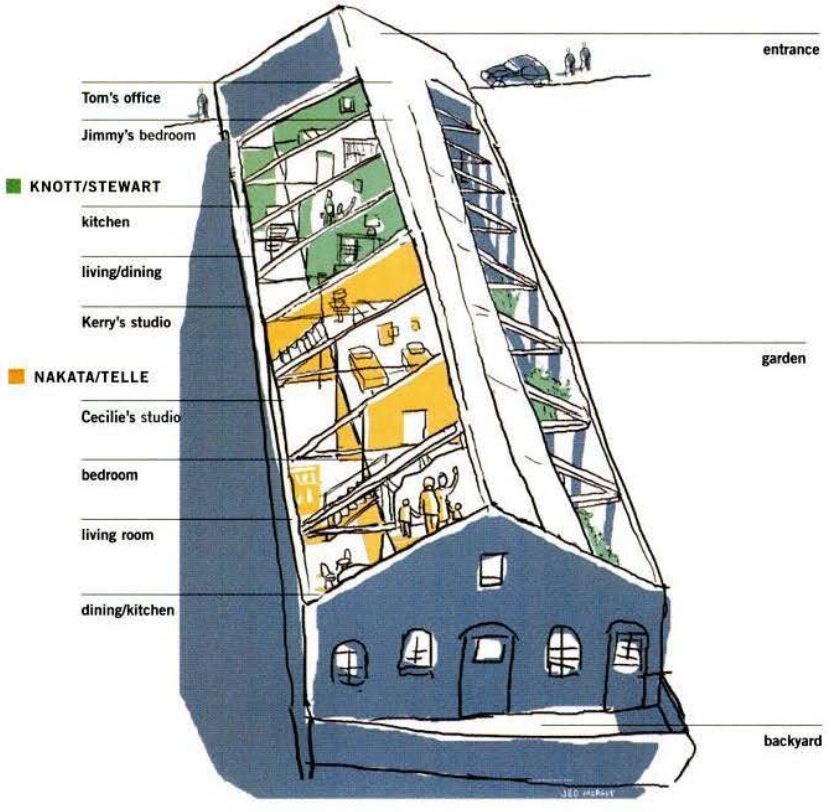
The four cemented their house-hunting union towards the end of 1996 over drinks at a pub in Chinatown, and the search for a building that could provide living space for all of them began in earnest. The group also provided an interesting international outlook on design: Tom is a native Londoner, Kerry is Scottish, Cecilie is from Norway, and Hiro grew up in Japan. With yet another London property boom in full swing, the four suffered various setbacks and disappointments as they scoured London for factories and warehouses that had potential as a future home. They eventually settled on an old handbag factory in Finsbury Park, a short stroll away from Tom and Kerry's then home. "I walked in and just ▸

Story by Iain Aitch
Photographs by Peter Marlow

PROJECT: KNOTT/STEWART & NAKATA/TELLE RESIDENCE
ARCHITECT: KNOTT ARCHITECTS
LOCATION: FINSBURY PARK, LONDON, ENGLAND

MAGNUM

At left, the façade of the Knott/Stewart & Nakata/Telle residence seen from the street. Once a handbag factory, the building is now home to two couples and their three young children. In their garden are Hiro Nakata, with four-year-old daughter Anakin, and wife Cecilie Telle, who is holding their two-year-old daughter Edie. Seated at right are Kerry Stewart and Tom Knott, with their infant son Jimmy.



Kerry, Hiro, and Cecilie all met at Chelsea College of Art & Design. Both Cecilie (above left), whose business Animono produces felted bags, slippers, and accessories (above right), and Kerry, a contemporary artist whose work has been shown at galleries including Hayward Gallery, the ICA, and the Saatchi Collection, have studios within the building.

(above, lower right) Canvases and plaster casts are stored in Kerry's studio space.

(illustration) The building was divided into two houses, each with 3,200 square feet of space. Both open out to the garden that runs the length of the building.

(opposite page, top) In their open kitchen, Tom and Kerry installed free-standing units for future flexibility. The sink and cupboard/worktop units are from IKEA. The stove is from SMEG. In the dining area is a Douglas fir table designed and built by Tom's father, Michael; the dining chairs were designed by Matthew Hilton for SCP in London.

(opposite page, bottom) Variation on a theme: Hiro and Cecilie designed a custom kitchen using components from IKEA. The hanging lamps in the dining room were picked up second-hand in Norway.

ILLUSTRATION BY JED MORFIT

thought, fantastic. It was just this big space," says Tom. "You had to walk through this dingy dark garage and you came out into this heaven," continues Cecilie.

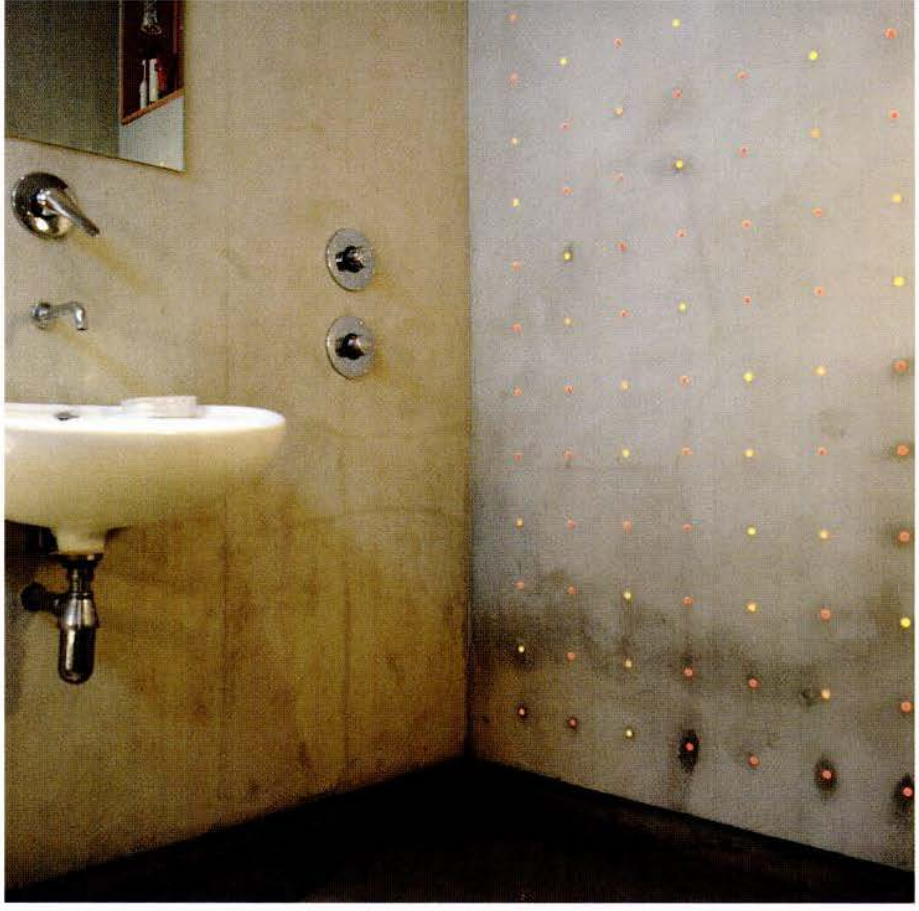
The foursome paid $170,000 for the building in March 1998. After a few planning problems were ironed out, they were the proud owners of an 80-year-old 40-foot-by-100-foot shed. Just over one year and a lot of work later, the shed had become two houses, each with its own artist's studio, where Kerry could work on her sculpture and Cecilie her knitwear design. The property also had an extra room at the front that could house Tom and his brother's business, Knott Architects. This was part of the deal: Knott Architects designed the project without charging for their work, thus allowing the four to cut costs.

"We did it within the office as a non-fee-earning job," says Tom. "The arrangement with George is that he gets to do it for himself sometime in the future." Having the office in front of a showpiece example of the brothers' work has certainly done Tom and George's business no harm, and they are now looking to move into larger premises—though Tom does hope to keep it local, as he enjoys being close to home now that he has a six-month-old son. "For me, it's great at the moment, as we have the young boy, Jimmy. So I get to see him and Kerry a lot during the day," he says. "Sometimes it means that I don't leave the street for a week."

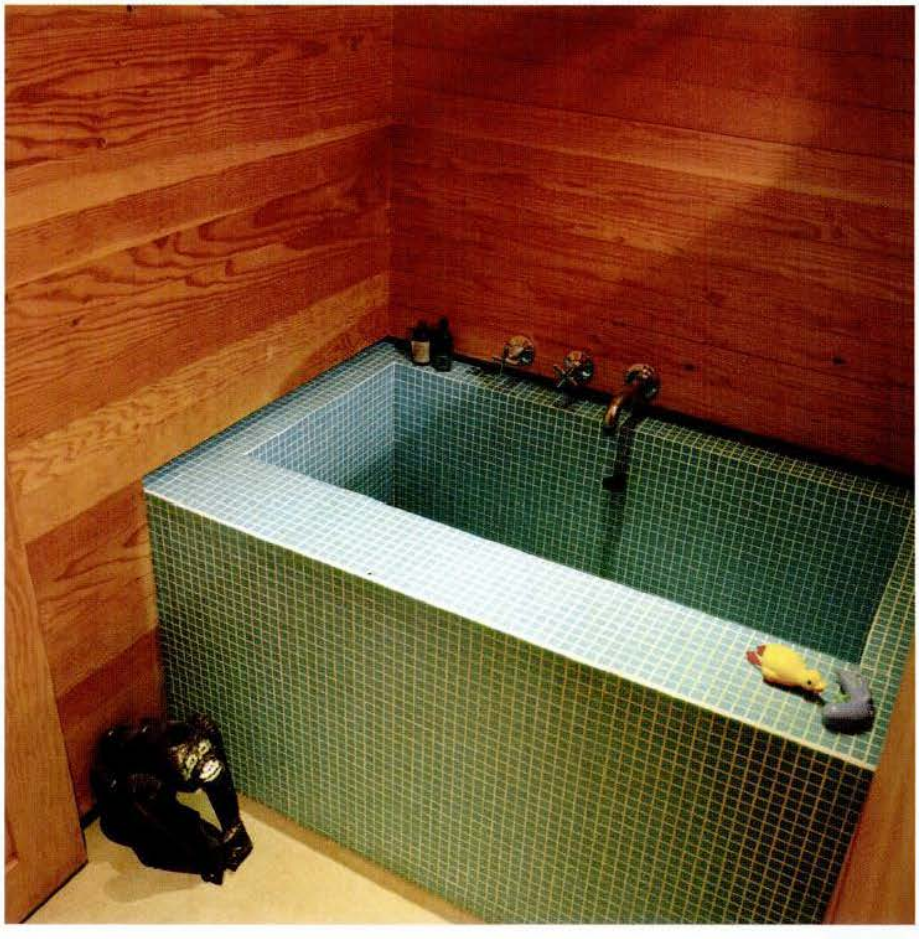
The shell of the factory was divided equally between the couples into two houses with 3,200 square feet of floor space each, spread over the ground floor and a mezzanine level containing two bedrooms. The living space was designed with the studios between them to act as a buffer for privacy and noise. Part of the factory roof was removed, providing a good deal of the light in the two houses and, most importantly, allowing a small garden area to be built into the front of the living space. It's not exactly Hyde Park, though it has attracted some interest from the foxes that patrol the area at night. This rare commodity in London also allows four-year-old Anakin and her two-year-old sister, Edie, to run and play without the risk of ending up near the busy road in the front of the property.

It was Edie's imminent birth which meant that Hiro and Cecilie were the first to move into the new residence in August 1999. Edie was due in nine months and the couple did not want to have the combined pressure of a move and a new baby. The property was not quite completed at that point, initially leaving them without windows, but it was finished ▸

Constructed from sand and cement render with waterproof additive, the entire Knott/Stewart bathroom is waterproof and drains to the shower outlet in the concrete floor. Befitting a contemporary artist and her family, this bathroom is an art installation. Perspex rods installed into the exterior wall are conduits for beams of light that enter the room. Outside, at night, red and yellow lights shine through the wall like an oversized Lite-Brite set.



Hiro and Cecilie opted for a more traditional Japanese-style bathroom with a high, square-tiled tub. The surrounding walls are Douglas fir. The tiny inflatable gorilla is named Max, Jr. His "dad"—a life-size blow-up gorilla named Max—lives with friends in Hokkaido, Japan, where Hiro grew up.



Both "houses" have large ground floors that function as living/dining/kitchen areas. Plentiful skylights open up the spaces even more. To maximize their floor space, Kerry and Tom situated their stairwell against the main interior wall (above). Hiro and Cecilie used their stairs to divide up the main living space. In their play area/library, shown at right, one of the lower bookshelves was set up as a little drawing and reading desk for Anakin and Edie.

"We thought, Why not designate an area that is all theirs, because our daughters are such a big part of our lives."

in time for Tom and Kerry to be in their new home for Christmas. The bill was $260,000, with some money saved by the couples completing work themselves, but this still brought the price per family in at just less than the cost of a two-bedroom apartment on the same street.

Since completion, the two families have been receiving guests, whose jaws often hit the floor when they see what has been done on a relatively modest budget. "Doing this gave us the confidence to go on and encourage other people to do it and to use us as their architects," says Tom, who is now working on two similar projects in the area. "One of the driving forces behind doing something like this is to find affordable housing for people like ourselves, who would otherwise go out and buy a small flat with a large mortgage."

Though identical in size, the two units have quite distinctive characters. Both are clad in warm-hued Douglas fir on the outside, but the interior design reflects the distinctive tastes and needs of the two couples and their families. The most striking difference is in the bathrooms. Hiro and Cecilie have a Japanese-style bathroom with a high, square-tiled bath and wood paneling, whereas Kerry has designed a shower room that is more artwork than washroom. She sunk colored Perspex rods into the exterior wall, which means that the sun sends colored beams of light across the room. At night, the light in the bathroom shines through the rods to the outside, providing a beautifully illuminated pinboard of tiny red and yellow lights.

The main space inside each house is a large ground-floor area used for seating and dining, with a kitchen attached and doors leading off to the bathroom and studio. But even these high-ceilinged areas are laid out very differently, with the staircase to the mezzanine level in different locations. Hiro and Cecilie have used their wooden staircase to divide up the main space, while Tom and Kerry's is discreetly situated against the main interior wall for a more open-plan look. Both houses have the ability to open up to the garden outside with a good selection of large doors and windows on both levels. Interior windows can also be opened to allow the bedrooms to overlook the living area.

One striking feature of Hiro and Cecilie's house is the area that has been given over to their daughters. The majority of this part of the house is taken up with a modern-looking two-story playhouse, which was built by Hiro. "Their toys were all over the place and we thought, as the space was so good, it would be good for them to have an area for themselves," says Cecilie. "We hadn't sorted out that particular space anyway and we thought, Why not designate an area that is all theirs, because they are such a big part of our lives."

The playhouse is constructed from off-cuts and ex-display material from the Conran Shop, where Hiro works. British design guru and shop owner Sir Terence Conran would be proud to see his rubbish put to such inventive ▸

As Kerry explains, "Having friends right next door outweighs any privacy issues."

use. The little girls were lucky to get the space and the playhouse, as their dad Hiro, a skateboarding enthusiast, had originally earmarked the spot and the materials for a skate ramp.

The children seem to enjoy the capacious living area, and the sandblasted brickwork interior is ideal for parents worried about dirty fingerprints on the walls. "I think Anakin loves the space," says Cecilie. "She can cycle indoors and I remember that from my childhood: For a while we had a really big house and a huge kitchen and [I was] able to have my tricycle in there." Even Tom and Kerry's son, Jimmy, seems to appreciate the roomy interior, constantly straining his neck to stare up at the ceiling, which at its apex is 17 feet from the floor.

But the main advantage for the children may have less to do with the physical space than with the community that the project has created. The two couples have bonded into an extended family that will mean plenty of interaction between their offspring as they grow. They also baby-sit for each other. This arrangement is especially valuable in a city like London, where young families are often a long distance away from relatives. "Even though you think you might worry about privacy, having friends next door far outweighs that," says Kerry. "We always knock." Cecilie cites the fact that they often have trouble persuading their daughters to come back from Tom and Kerry's as proof that the situation is working well. "It's like a family," she says. "I think that relationship is very important for our children. Quite unique."

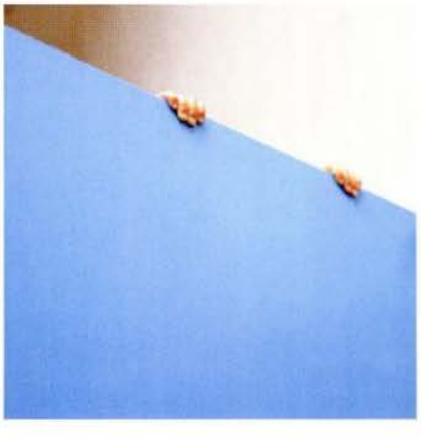
Both couples see their new home as a long-term project in a physical as well as a social sense. They are slowly getting on with the addition of storage space and decorative detail to the interior and both acknowledge that the space could be radically altered as their children grow. "The structure of what we have done is not very precious; it's timber-stud walling with plasterboard, so it is quite adaptable," says Tom. "If we want to knock it down and change it, it's not a big deal." Cecilie looks quietly horrified at the idea of ripping out walls so soon after settling in, but agrees that the house feels quite organic in nature, with the potential to change layout and usage of rooms as needed. And when the need does arise, at least she knows where to get her hands on a good architect.

Iain Aitch is a freelance arts journalist living in London. He is a columnist for Bizarre *and has written for* The Guardian *and* Eyestorm.

Hiro constructed a playhouse (opposite page, with Edie) for his daughters from odds and ends salvaged from the Conran Shop, where he works. The vintage wooden kids' chairs were picked up second-hand. Cecilie (peeking in from behind the palm) can look through the window from her studio to see what the girls are up to.

Above, Anakin tools around on her bike. The interior is so spacious that her parents let her cycle indoors.

"We moved here from a small one-bedroom flat where we could hear all our neighbors' movements and phone calls," Tom explains. "Because this building is behind houses on the street, it is quiet and peaceful. It feels like an oasis in the heart of London."



PROJECT: HERTZ/FONG RESIDENCE
ARCHITECT: DAVID HERTZ, SYNDESIS, INC.
LOCATION: VENICE, CALIFORNIA

Story by Allison Arieff
Photographs by William Howard

THE KIDS FIT RIGHT IN

"It's easy to see that we have kids living here and we're not telling them to get out of the living room," says Stacy Fong of the Venice, California, house that her husband, architect David Hertz, designed for them and their three young children. "We don't want to make anything off-limits to them. If you don't want the kids around, what's the use in having them?"

Colin, nine, Sophie, seven, and Max, three, relax in the sunken family room, where architecture monographs, Noguchi lamps, and vintage photos coexist with Tamagotchis and spill-proof juice cups. Throughout the house, storage is incorporated into everything. Here, pull-out cabinets built into couches (designed by Stacy) store CDs, toys, and videos. Stacy found the small armchairs at IKEA and had an auto upholsterer wrap them with Naugahyde so the kids could have their own appropriately scaled furniture.

Max stands in the pocket window, which leads into an interior courtyard that contains a sandbox, slide, and barbecue.

Next year, construction begins on an addition and a lap pool that will extend out from the space.

In designing the house (front façade, right), David Hertz "wanted to utilize a lot of roof spaces and open the buildings to the outside. I also wanted to make it a working laboratory for the environmental ideas and materials I'm interested in." The house has optical skylights, for example, which open and close based on temperature, and radiant heating in the floors.

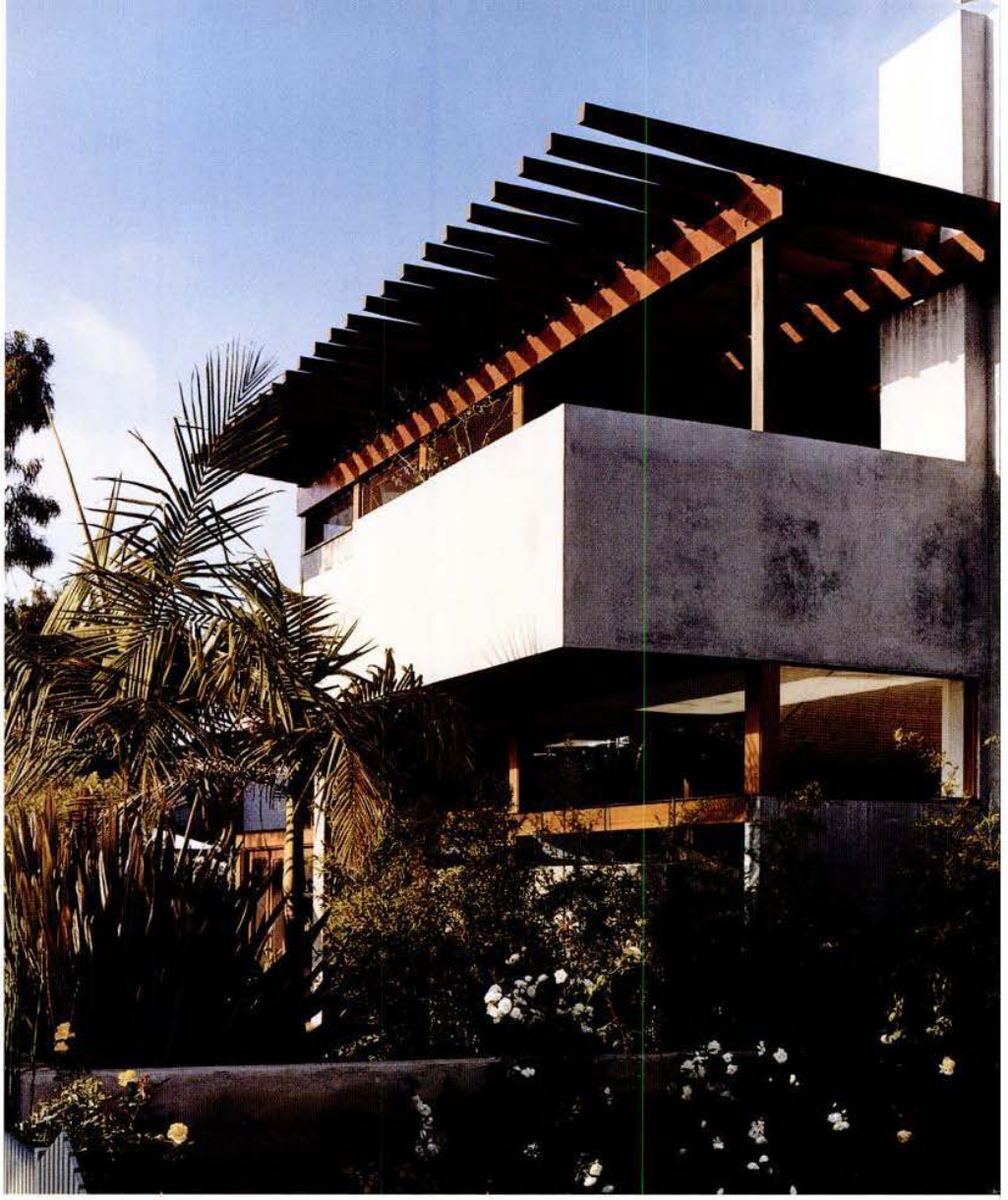
The house is also a showplace for Syndecrete, a solid surfacing material (precast lightweight concrete) developed by Hertz as an alternative to limited or nonrenewable natural materials such as wood and stone.

The dining table (bottom center) is made from Syndecrete, as are the sturdy benches, which provide more flexible seating options for the family and their guests. Bordering the main stair is a Syndecrete-clad trombe wall that contains all the house's plumbing as well as a Tansu chest–like storage system off the kitchen.

The wall was inspired by Colin's fascination with dinosaurs, in particular the dimetrodon, whose big fin oriented it toward the sun for cooling.

The functional kitchen (bottom right) opens to the dining room, but the counter is designed so that "you can't see the dirty dishes when you're at the dining table."

At left, David, Stacy, and Sophie relax on the screen porch upstairs. "We wanted a little privacy without locating ourselves on a different floor from the kids," David explains. "So we made a master bedroom on sort of a half level. In the summer, we keep all the doors open so it really functions as an outdoor living room. There's a lot of privacy up here, but we can look over the walls and see what the kids are up to down below. We're not separated from them up here."



The burnished-concrete floors slope so "you could literally squeegee out the house," David explains. "It's virtually indestructible. They can skateboard in here and we don't care. We didn't want something precious. We wanted something elegant and durable."

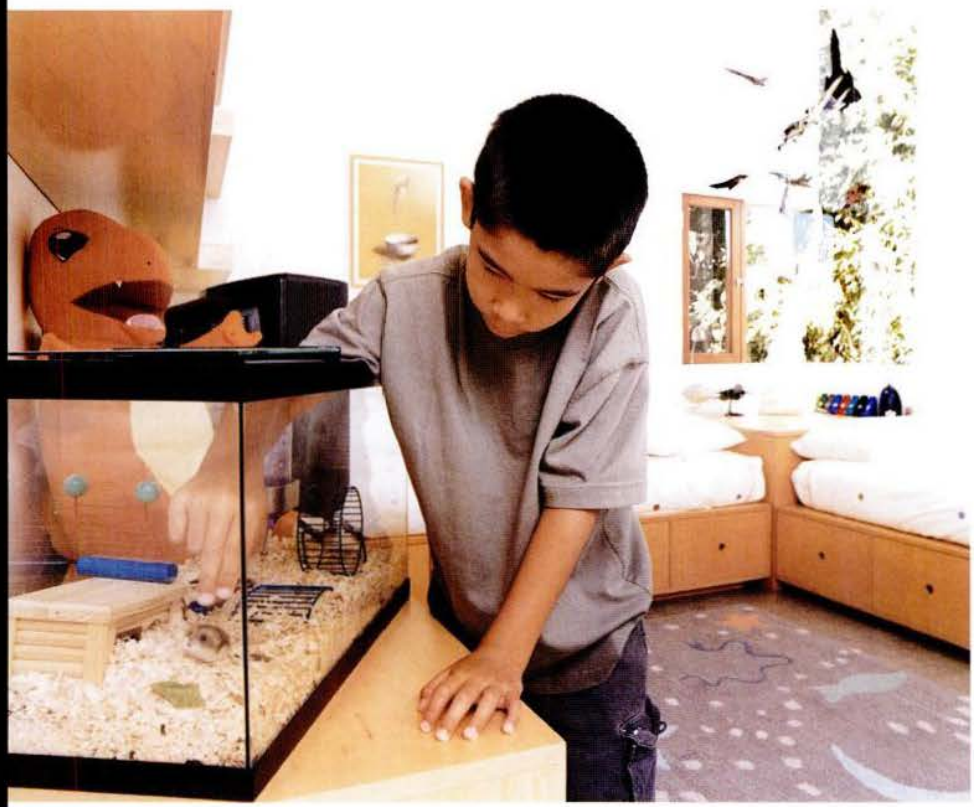
When asked what she likes best about her bedroom, Sophie answers, "I don't have to share it with my brothers."

The kids essentially have their own building at the rear of the house, but neither of the kids' rooms have doors. "I didn't like the idea of them slamming or locking doors," David explains. "But they are already asking for them." Stacy suggests a beaded curtain as an interim solution. "I know at some point the kids will need their privacy," she says, "but for now I'm glad we don't have doors. It gives them a different attitude about community. The house is teaching them in a way that I think is good."

Stacy's collection of lunchboxes and wind-up toys (bottom left) is displayed on the shelves she designed for her daughter's room. An architect who handles the business end of Syndesis, Inc., Stacy also designed the trundle bed and desk—but has no plans to produce her furniture.

Below, center, Colin tends to his hamster, Boris, in the room he shares with his little brother. Their toys (bottom right) are (usually) stored neatly in wooden boxes.

The family works and plays together. In the home office used by the whole family (above right), computers are in high demand. The family collaborated in the design of their house, too. "The kids were often on site during construction," David explains. "You'd ask Colin, 'What's that?' and he'd answer, 'Joist hanger!' They definitely have a sense of ownership and pride because they were involved."



At left, Sophie takes advantage of the plentiful natural light to finish her homework. "We wanted to take the center of the house and open it up to the sky," explains David, who worked for John Lautner while at SCI-Arc and then for Frank Gehry before opening Syndesis in 1983. Both iconoclastic architects have been a big influence, as have the furniture and architecture of R. M. Schindler. David is also inspired by environmental entrepreneurs Paul Hawken and Doug Tompkins, clients and friends who, as David explains, "have developed the idea of commerce in a different way, more as a positive agent of instituting fundamental change. They've been core to my philosophy of developing restorative products. I grew up surfing and hiking and have always had a connection to the natural world and have always been interested in the intersection between the built and natural environment. All of this has really informed my architecture."

At right, Max takes a cue from dad and "surfs" in his favorite spot in the house. At bottom left, he fights cavities while standing on a removable stair that functions as a step stool while also blocking off the storage area under the sink. When the children get older, it can be taken away.

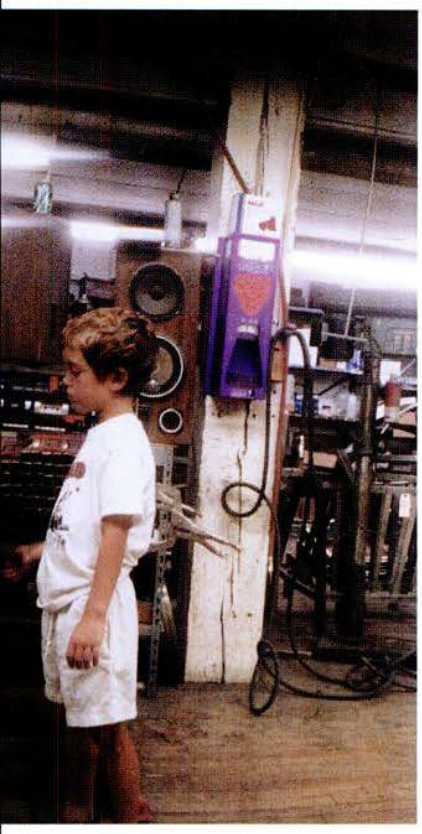
The bathroom sink and shower stalls are made of Syndecrete. "When they were babies," David says, "we bathed these kids in the sink. Now it's wide enough so that two or three of them can brush their teeth at the same time." As Stacy explains, "Everything that we've done here is to try and make the kids more self-sufficient. Everything is within their reach so they can do things on their own. The whole impetus is to make everything easier for all of us."

Allison Arieff is the senior editor of dwell.

"The house is always changing," Stacy says. "We're always adding things, taking things away. This house isn't done yet and that's kind of nice. It really is living, breathing, and evolving."

Generally speaking, either people live in industrial buildings or they work in them. But the Heltzer family does both. They have turned a 19th-century Chicago candy factory into a comfortable, modern home for a growing family and a busy manufacturing facility for a growing furniture company.

PROJECT: THE HELTZER HOUSE
LOCATION: CHICAGO, ILLINOIS



In the basement metal shop (left), Rose, six, and Henry, seven, look on as a worker welds steel chair parts. Below, Michael and Rose, on one of Heltzer's Able beds, take time out for cartoons. The mahogany-and-woven-rope rocking chair is by the Danish designer Hans Wegner, and the desk is a Heltzer Able Single Pedestal model.

Story by Karrie Jacobs
Photographs by Kristine Larsen

THE FAMILY FACTORY

The Heltzers of Ravenswood, Chicago, have the kind of unconventional lifestyle that might belong to the characters in a John Irving novel. However, instead of residing in a ramshackle hotel or a boarding school, they live in a furniture factory.

Actually, the three-story brick building was built in the 19th century to house a candy factory, with a small orchard next door to supply home-grown cherry flavor. It is one of a string of industrial buildings, all past their prime, stretched out along a railroad line that used to carry freight but is now mostly used by commuter trains. Michael Heltzer, 40, a furniture designer and manufacturer, purchased the building from the Chicago Historical Society in 1987. When he moved in, the former orchard was a vacant lot cluttered with empty Thunderbird and MD 20/20 bottles. He camped out on the third floor and began, in a modest way, to manufacture steel, concrete, and glass tables and chairs downstairs.

Today, the Heltzer factory takes up 13,000 square feet of the building, including a basement metal shop, a first-floor wood shop, and an office that occupies half of the second floor. Finished pieces are stored in a warehouse several blocks away, and are sold through a string of showrooms, most notably one in the Chicago Merchandise Mart.

The factory building also houses a floor and a half of living space (3,400 square feet) for the Heltzers and their three children, George, Rose, and Henry, who range in age from two to seven. While urbanites across America move into lofts that are often carved out of facsimiles of industrial buildings, the Heltzers live in a real factory that is still very much a factory.

Michael Heltzer started out his professional life as a lawyer at a white-shoe New York firm, Milbank Tweed. But Heltzer, whose wardrobe favors T-shirts, worn jeans, and dust-coated clogs, was not at home on Wall Street. "I knew I was in trouble when I started picking up stuff on the street and making things at night," he recalls. Eventually, he left New York behind, moved back to his native Chicago, and started taking classes at the Chicago Art Institute, while continuing to practice law.

"A teacher from the Art Institute gave me keys to his factory," Michael continues. He spent all his spare time learning how to use vintage, prewar machine tools. "I was welding, forming, bending."

Heltzer's first product was a glass-and-stainless steel café table on a concrete pedestal. ►

The Heltzer family bathroom (far left), where Elizabeth holds a mud-coated George, is tiled with slate left over from the renovation of the Heltzer showroom at the Chicago Merchandise Mart. Above, left, Rose walks the balance beam in the hallway outside her bedroom and right, Michael, Henry, and Rose lounge outside the door that links Heltzer Incorporated's office to the playroom. The railing is made from mahogany woven into strips, a technique used often in the Heltzer furniture line. Below, Rose's own decor is distinct from the official Heltzer aesthetic.

Using contacts he'd made through family and friends, he sold it directly to architects and restaurant owners. "I got 60 orders the first month," Michael says. "Then I quit the law."

Today, the Heltzer line consists of over 150 products, everything from teak-covered coat hooks (they use up the scrap wood left over from larger pieces of furniture) to wall units, all linked by a shiny, stainless steel aesthetic.

When he moved into the old factory and began the long process of restoring it, Heltzer was single. In 1991, his girlfriend, Elizabeth, a social worker, moved in and in 1993 they were married. "When I moved in, it was Michael and two people working with him downstairs," says Elizabeth, 37. "Upstairs, it was a bedroom and an open loft space."

As soon as Michael and Elizabeth started having children, they began carving rooms out of the raw space. "Henry was born in January of '94. We needed the space to be different, so we turned a walk-in closet off the bedroom into his room. As the business started growing, more things came upstairs."

The empty loft gradually filled up with the ever growing Heltzer line of furniture.

"This was the showroom," Elizabeth says. And she remembers the old days, when poten-

The Heltzer household is almost entirely furnished with products by Heltzer Incorporated or custom designs from the wood and metal shops downstairs.

Below, left, two-year-old George is perched on one of the playroom's stainless steel art tables, and in the background are steel mesh screens used as magnet boards, all custom made in the Heltzer metal shop. The living room is furnished with catalog products like the Kubis console, a wall unit, and sofas from the Uptown upholstery collection (below, top right), the Gallery steel dining table, and Kronos woven metal chairs (below, bottom right, and facing, below). The woven mahogany screens (below, top right) are custom made. At right, the whole family gathers in the kitchen, which is outfitted in custom mahogany cabinets.

tial clients would call and say they were on their way over. She and Michael would frantically clean up the mess made by a family that was growing almost as fast as the product line.

"When Rose was born, it pushed us out of the back of the building, and we moved to the front. Then the back space was for the kids." The room in the front, which was the master bedroom, is now dominated by a sleeper sofa and a VCR. Elizabeth calls it the "late-night movie room." Hanging over the sofa is an old black-and-white scene showing some big piece of industrial equipment at work. It looks like one of Lewis Hine's photos of heroic factory workers, but Michael says he found it in a Dumpster. Today, the parental bedroom is, once again, toward the rear of the building.

The floor immediately downstairs was rented out to tenants, and when they moved out, bedrooms for the two older kids were framed and painted down there. Then George was born and a third bedroom was added.

The style of the Heltzer furniture sets the overall tone for the living space: Room dividers and stair rails are made from woven strips of mahogany that are used in the furniture line. The bathroom is tiled with hand-cut pieces of aqua slate left over from the renovation of the Chicago showroom. The prototypes for the teak hooks hang on the bathroom wall. The dining table and chairs are signature Heltzer pieces in steel, glass, and wood. One of the latest products, a glass birdbath on a concrete pedestal, is out in the garden.

Downstairs, the small, brightly painted children's rooms surround a communal playroom that is outfitted in pure Heltzer. Stainless steel panels were custom designed for the children so they could hang up their art projects with magnets. They have their own "work" area, where small chairs surround stainless steel tables mounted on wheels. Michael also made a series of wooden hutches for their toys and art supplies.

On a summer afternoon, the youngest, George, can be found sprawled, bottle in mouth, on a beanbag chair in front of a *Sesame Street* video while his older brother and sister are at day camp. Unofficially, the play area extends into the office immediately next door, where Rose often hides under the desk of the marketing manager.

Down in the factory, the bugs are being worked out of the Kubis panel, a combination steel room divider and hanging storage system that appears to be a direct descendent of ▸

the panels in the playroom. "It's my hot new product," notes Michael. "It could be my Waterloo, but I'm having fun with it."

Michael's fears specifically relate to a clever little metal clip shaped like the Heltzer trademark "H" that locks into place with a ball bearing. Unlike most of the Heltzer line, this little gizmo has to be outsourced.

Michael is responsible for most of the firm's designs, but he works in close collaboration with his fabricators, including two Art Institute–trained sculptors, Janet Benes, the facilities manager, and Joe Litzenberger, the vice president of design. "We're like old Jewish tailors," says Litzenberger. "We don't work from drawings."

"It's a casual system with a lot of pressure," Michael says, explaining how 25 employees work from orders scribbled on Post-It notes.

The way of living that the Heltzer family has invented for themselves is unique. It is not the information-age version of live/work, but rather something that dates back to a time before the industrial revolution; think of the village blacksmith living upstairs from his anvil. The kids drift through the factory "mooching quarters" for the Coke machine, visiting favorite employees, seeing firsthand how things are made. The output of the factory finds its way into the home, mixing in the most unforced way with the paintings and sculptures done by the children and the artwork collected by the parents.

"It's never been an issue," says Elizabeth, when asked whether it seemed strange raising a family in a factory. "I love that these kids see all kinds of people making things. And there's always someone looking out for them. Rose ran into the alley one time, and in a minute all these guys from the shop were out there."

The home/factory lifestyle is unique to this family, and it won't survive in its present form for much longer. Heltzer is about to expand into a new plant that will be constructed in a former boatyard along the banks of the Chicago River. The plan is to relocate the manufacturing to the new building but leave product development in Ravenswood. The move is scheduled for the end of 2001, but even in July six-year-old Rose is already losing sleep over the change. "Rose is upset," says Elizabeth. "She loves the people in the office. It's going to be a huge transition for all of us."

Karrie Jacobs is the editor-in-chief of dwell.

Michael stops in the woodshop (left) to inspect a batch of Yu Mi chairs. Above, right, and below, Elizabeth and the children play in the garden outside the 19th-century factory building, and Rose (center, right) pays a visit to Heltzer's national accounts manager, Elizabeth Bergmann, in the office.

image
not
available

Lake Avenue

as a teenager, Asbury Park had already experienced a major race riot in 1968 and the ensuing white flight, both of which left a devastated city in their wake. Many buildings had fallen into disrepair and many more stood completely vacant.

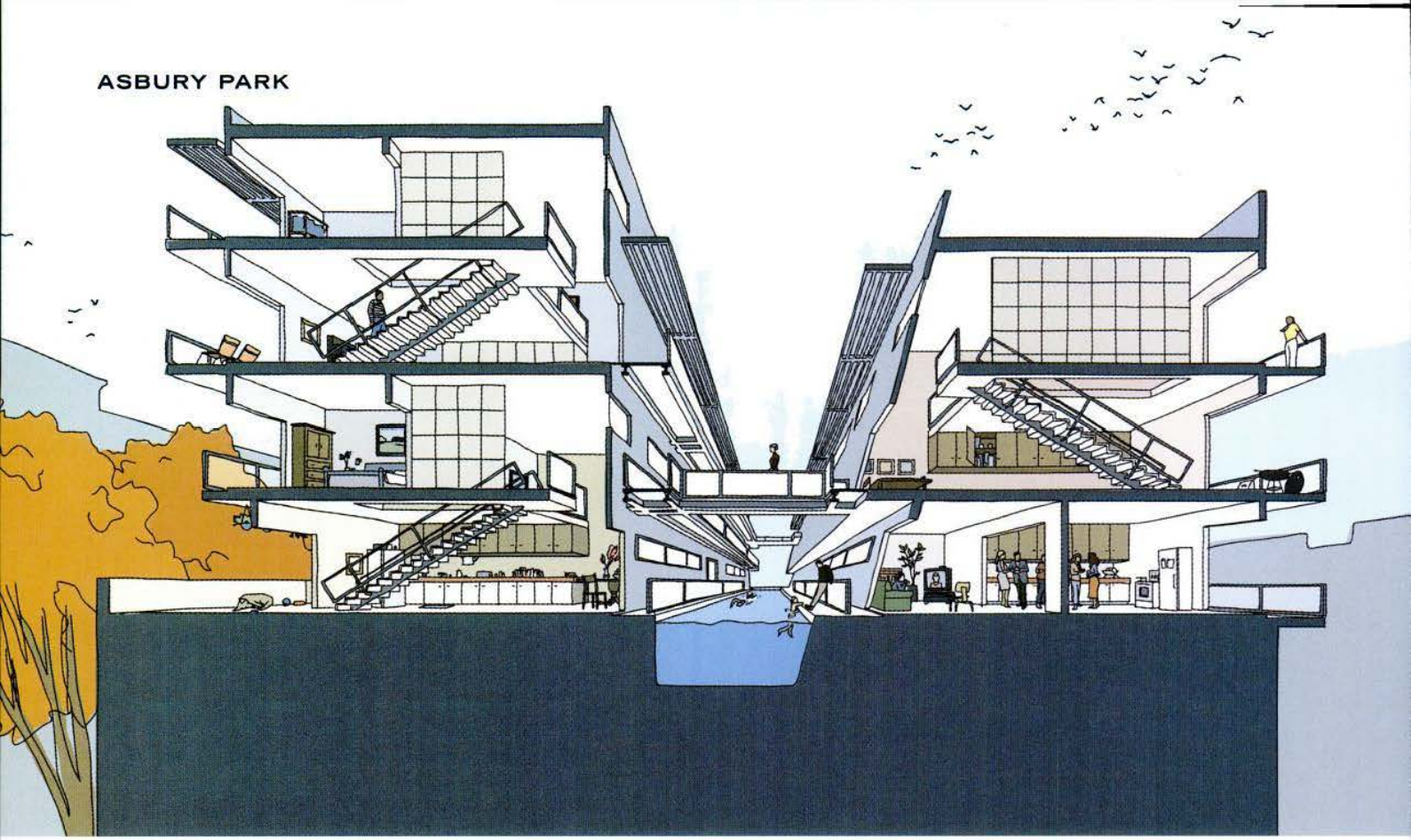
With its loss of industry and citizens, Asbury Park quickly became the hedonist center of the Jersey Shore—supplying the booze, drugs, and clubs for weekenders and locals alike. Its neighbor, the "dry" and historically Methodist resort town of Ocean Grove, erected gates that essentially shut Asbury Park residents out from midnight till 5 A.M., but Asbury Park invited all sorts of vice into its borders. While Ocean Grove lit up a large cross that to this day stares disapprovingly at its down-and-out industrial brethren across Wesley Lake, Asbury Park taunted the neighboring town with its own brightly lit "Liquors" sign. The two signs facing off in the middle of the night are a vivid reminder of just how different Asbury Park is from the surrounding towns.

Though Asbury Park had already experienced its share of rough times, the harshest blow came in 1983, in the form of a redevelopment scheme gone awry. Hoping to restore Asbury Park to its former glory as an entertainment center and resort town, the city sold its oceanfront property to Connecticut-based developer Joseph Carabetta. But the high-flying '80s real-estate boom came to a crashing halt soon after the first residential tower began to take shape a block from the vacant beachfront. Carabetta went bankrupt and the whole Ocean Mile development abruptly stopped, with all the property tied up in a Connecticut bankruptcy court. With its most prized and attractive features—its beach and oceanfront buildings—cracked, peeling, and falling apart, the rest of the city seemed frozen in time. Today, the city feels like it must have in 1984, when construction on that first residential tower began. The steel frame still sits there, fenced off, with construction material and Porta-Johns waiting for work crews who will never come.

That is the state in which Jim Watt found Asbury Park in 1995, after graduating from Princeton University's Masters of Architecture program—a city looking for its present and hoping for a future. Rather than seeing a depressed and hopeless city, though, Watt saw opportunity. He decided to open an office in Asbury Park, sensing that things were about to turn around. He started to frequent the clubs of his teen years, like the Stone Pony (of Bruce Springsteen fame), re-learning the streets and meeting the locals. With each experience his enthusiasm grew. And his enthusiasm was infectious.

After Watt reconnected with friend and fellow Princeton grad Gray in 1999, the two combined forces to form WORK, establishing an office in Manhattan. Watt convinced Gray that they should keep an office in Asbury Park as well—though Gray claims there was no need for convincing—and pursue projects all along the Jersey Shore. As business started to take off for the new firm, Watt and Gray kept their eyes on the developments in Asbury Park, immersing themselves in the local community and following the shady politics typical of many New Jersey cities. So when the city of Asbury Park decided to initiate studies on a major redevelopment project, WORK was the logical choice for a project architect.

However, after WORK completed intensive studies and plans for the 25.5-acre Strategic Target Area Redevelopment Spirit (STARS), the project stalled due to political wrangling. But WORK's involvement led to their meeting a major New Jersey development company, ▸



Section drawing of units to be built atop existing structures

who also have big dreams for Asbury Park.

Having built and renovated numerous houses throughout the city, this particular development company has long been familiar with Asbury Park and its political machine. Their first foray into the revitalization of the urban core has come only recently, with their purchase of an entire city block downtown.

Located between Lake and Cookman Avenues and Press Plaza and Parkside, three blocks from the now decrepit boardwalk and the still stunningly beautiful Atlantic, this block is a key component to the city's potential revitalization. Currently, the block's storefronts are approximately 50 percent vacant, lending an eerie air to a downtown stroll, but many of its existing structures are solid buildings that bring a stoical presence to the block.

WORK delved into the project intent on keeping the historic feel of downtown while not chaining the block to its past. Their first idea was to build residential units to bring people back downtown. "Without people down here, what good are all the storefronts?" Gray asks. "People go to stores, restaurants, and businesses in their neighborhood, so that is by far the most important component of this project," she continues. "It will also introduce a different type of housing stock to the city, which will be particularly important for drawing in new residents."

The entire project consists of 200,000 square feet, 82,000 of which will be gutted and the exteriors rehabilitated. The other 137,000 square feet consists of new construction, the most architecturally interesting of which are two new residential structures that will be added to the rooftops of existing buildings. A four-story unit is planned to face Cookman Avenue, the main downtown thoroughfare, while the other three-story addition will face Wesley Lake and Ocean Grove. A common area that includes a lap pool sunk into the existing roof will divide the two structures. The exteriors will take on an ocean-liner appearance, while the interiors will be open, with high ceilings and large expanses of glass intended to encourage the flow of the nearby ocean breezes and let in the plentiful light.

Additionally, the project will include two brand-new five-story buildings on Lake Avenue. All the residential units in the project are geared toward singles and the ever-growing young gay population in Asbury Park, attracted to the area by affordable real estate and a clean slate to create their own scene, outside of the more established gay population in Ocean Grove.

What this undertaking seems to point to more than anything is the potential that lies within America's more down-and-out cities and the yearning for a new perspective on these places. In WORK's eyes, the city needs to move forward and grow. WORK is striving to give it a realistic present, with a shot at a legitimate future guided by the residents of the city, not outside interests.

Back on the roof of WORK'S Asbury Park office building, two blocks from the Cookman Avenue project, Jim Watt stares down at the city 11 stories below. "It is really kind of cool, looking at the city from up here," he says. "It takes on this abstract quality and it starts to look like pieces that can be moved around, and they just need to be put in the right place for it all to work." With the Ocean Mile development property finally freed from bankruptcy court in late summer of 2001, WORK's downtown project seems all the more likely to be successful. Asbury Park's future, oceanfront and all, just may be brighter than it has been for decades.

Andrew Wagner is the managing editor of dwell.

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Richard Shemtov poses in front of a wall of Box ottomans in Dune's Brooklyn factory.

WHEN A DESIGNER OWNS THE FACTORY

STORY BY VICTORIA MILNE
PHOTOGRAPH BY KREG HOLT

In the first installment of an occasional series, we visit Dune, the Tribeca showroom and Brooklyn factory of designer and entrepreneur Richard Shemtov.

Just as fashion has recently returned to Courrége's A-line dresses and go-go boots, furniture has also been dreaming a Yellow Submarine dream. Firms like Italy's Capellini have made news with pedestal-mounted chairs upholstered in psychedelic Pucci fabric, while every new *amuse-bouche* from Karim Rashid brings out America's inner Jetson. While it's easy to associate a taste for buoyant design with our (formerly) buoyant economy, the burning edge of this trend, the leaders, the definers of the definitive, are European and Japanese manufacturers. Sad but true. Or it was true until May of this year, when Dune's showroom opened in New York.

When you see the Tribeca showroom and look at the collection, it is immediately clear who Dune's market is. The space is open and white, and there are rounded plastic forms (a custom Corian counter, for instance) reflecting the mod mood of the moment. The logo is cool, outlined, empty. The white-curtain room dividers may be quoting from Philippe Starck's Delano Hotel and Shigeru Ban's Curtain Wall House, but good homage extends the original and there is something more: These curtains are PVC.

"There isn't really anyone," says owner Richard Shemtov, 32, when asked who his American competitors are. His lonely turf is as the only American furniture maker claiming the right to participate in the design aesthetic of the international scene. The scaffolding behind this ambition is his own 20,000-square-foot Brooklyn factory, a former steel shop for the shipping industry, where he manufactures 60 percent of Dune's collection. Thirty-two craftsmen make 150 to 250 pieces of furniture a month.

Shemtov co-designed the showroom and is responsible for some of the nicest pieces in Dune's collection, including the Silent Night bed and the Blade chair. His talent and his degree in interior design from Parsons visibly inform everything in the company, from his own designs to the promotional photography. But in conversation it becomes clear that most of his energy is devoted to creating the business. To that end, he hired Nick Dine, his collaborator in the store design, to be Dune's design director. Dine, a furniture designer, is the first filter for choosing new products in the line, and he keeps the pieces all whistling the same tune.

Shemtov gives an impression of extreme competence. He started out in the furniture business in his cousin's company. As a partner in a small window-treatment business, he learned how to manage customers, and deliver interior furnishings. ("Customers like to work with people who know their product," he says, as though the measuring tape were still in his mouth.) By reupholstering mid-century classics for a different business, he learned firsthand how the best pieces are made. Then Shemtov quit to go on his own.

The seed that would become Dune was planted when Shemtov visited New York's International Contemporary Furniture Fair in 1995. "I was totally surprised by the lack of design in the United States in comparison to my own ideas and what I'd seen in Europe. There was a huge gap. The spirit of American design was not being expressed." At this point, he already co-owned an upholstery factory and a custom marble factory and had been doing work for clients like Lauren Hutton and Dolce and Gabbana. He and a former partner had gotten to this point from a beginning of only $40,000 each. In 1998, he showed his own line at ICFF, and by 2000 he was producing a range of designs by Nick Dine, Harry Allen, David Khouri, Michael Solis, and Jeffrey Bernett. He called it the Urburbia collection.

At the Dune factory, deep in Brooklyn's industrial Red Hook area, the door of the brick building rolls up to reveal what once was a loading dock but now is a wood shop. In this first room, where men carry hardwood couch frames from table to table, are the signs of craftsmanship. Two shiny Germanic items stand out: CNC (computer numerically controlled) machines that translate computerized drawings directly into cuts on planes of wood. "They are incredibly efficient," Shemtov says. In the next room a man has stitched together brown leather squares with white thread to make the top of an ottoman. This design would immediately reveal the slightest flaw, but it is perfect.

"The factory is small-scale, and controlled," Shemtov says. "It doesn't make sense to cut down on quality so you can do a larger run."

Shemtov is banking on the American consumer waking up to the importance of quality: "Figure someone's going to buy four or five sofas in a lifetime," he says. "At the same time that they'll spend $300 on a sweater, they'll only spend $1,000 on their couch. They should spend $4,000 and get something that will last 20 years. They're putting their values into what's seen, what's on the outside. People should care about their home."

Now, if it's true that the go-go boot trend in design is economically driven, then some new aesthetic has to follow in a down market. Shemtov will be fine with that. "We can read the trends better than most of our competitors," he says. "We're on top of our game."

Victoria Milne has had the terrific luck to have been paid in dollars, pounds, and pats on the head for her view of other people's design projects.

1 Silent Night by Richard Shemtov
2 Cyborg by Nick Dine
3 Bruns by Jens Denecke
4 Ferguson by Harry Allen
5 Bosco by David Khouri

the interior design show

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Mathematica
6 Oct–5 May
Exploratorium
San Francisco, CA
Phrases like "geeky is in" filled the press releases for this Eames-designed traveling exhibition, but there's nary a trace of geekiness here. With tools like soap bubbles, light bulbs, and a bent-plywood Möbius strip, the show presents mathematical concepts with utmost elegance. Those who have seen *Powers of Ten* might already understand Charles and Ray's knack for uniting education and design; "Mathematica" reaches loftier heights because, like their furniture, it's interactive, and actually lives in three dimensions.
www.exploratorium.edu

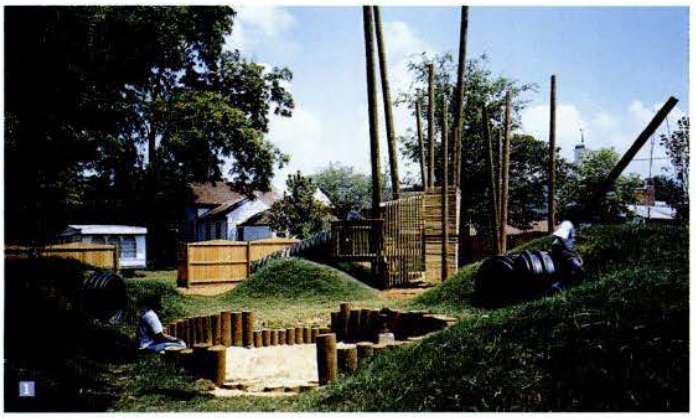


PHOTO BY TIMOTHY HURSLEY (1)

EXHIBITS

Marc Newson: The Alchemy of Design
10 Aug–3 Feb
Powerhouse Museum
Sydney, Australia
A rock star of the design world, Marc Newson has designed everything from an Alessi bottle opener to the interior of a high-falutin private plane. This show treats visitors to sketches, models, and prototypes, in addition to over 200 objects from the designer's oeuvre.
www.phm.gov.au

Memphis Remembered
7 Sept–4 Nov
Design Museum, Contemporary Design Gallery
London, England
Maybe Memphis furniture wasn't the most attractive or the most comfortable, but it sure was fun. "Memphis Remembered" features many of the original pieces in all their jagged, pastel, and polka-dotted glory. The Memphis collaborative (Ettore Sottsass, Marco Zanini, George Sowden, Andrea Branzi) brought laugh-riots to contemporary design.
www.designmuseum.org

1 Samuel Mockbee: Architecture of the Black Warrior River
8 Sept–11 Nov
The Contemporary Arts Center
Cincinnati, OH
For almost a decade now, Samuel Mockbee and his students (see page 16) have been building progressively in communities so impoverished that "progress" still evokes the WPA days. The pictures, maquettes, drawings, and paintings on view will prove that low-cost architecture does not necessarily have to mean low-concept architecture.
www.spiral.org

Urban Motif
10 Sept–10 Dec
SPF Gallery
Los Angeles, CA
"I see an urgent and constantly changing landscape in the active and driven environs of the contemporary metropolis," says artist Mario M. Muller, whose India-inked canvases evoke visions of the estranged urban dweller, who sees too many faces and whose perception is ruled by backlit Polaroid flashes in the dark. Ten large-scale works will be on display.
www.spfa.com

2 Antioch: The Lost Ancient City
16 Sept–30 Dec
Baltimore Museum of Art
Baltimore, MD
The "sword and sandals" revival is in full swing, as evinced by this exhibit of artifacts excavated some 70 years ago from the lost city of Antioch (in present-day Turkey). Transport yourself to life in the modern world as it was in the second century A.D., and check out the museum's impressive collection of domestic mosaics.
www.artbma.org

Brazil: Body and Soul
21 Sept–20 Jan
The Guggenheim Museum
New York, NY
Brazil could be described as the great melting pot of the southern hemisphere. The 350 Brazilian objects, including paintings, sculptures, and altarpieces, on view, installed by architect Jean Nouvel, explore the diversity inherent to artistic development over the last 300 years, ranging from the Baroque to Neo-Concrete.
www.guggenheim.org

Oddities
29 Sept–9 Dec
Paley Design Center at Philadelphia University
Philadelphia, PA
Goldie Paley (mother of William Paley, who founded CBS), amassed an enormous and rarely seen collection of historical artifacts, from Coptic fragments to Scaasi gowns. Todd Oldham, a versatile man (as his photos, designs, and spreads in *Nest* attest), will curate an exhibit of Goldie's collection to celebrate, in Todd's words, "its quintessential specialness."
215-951-2860

Matta in America: Paintings and Drawings of the 1940s
30 Sept–6 Jan
Museum of Contemporary Art
Los Angeles, CA
Leaving Chile in 1933 for political reasons, Roberto Matta trained as an architect with Le Corbusier in France, met Dali in Spain, and by 1937 had garnered critical acclaim for his own work. His move to America in 1939 had profound effects, not only on his "psychological Morphologies" (that's oil painting to the rest of us) but also on up-and-comers Gorky, Pollock, and Rothko.
www.moca-la.org

3 Facts of Life: Contemporary Japanese Art
4 Oct–9 Dec
Hayward Gallery
London, England
An exhibit of this scope can seem unfocused, but here, an overarching perception emerges: The Japanese are kookier than their cool demeanor might suggest. Particularly noteworthy are the photographs by Nobuyoshi Araki, whose work points toward the underbelly of Japanese culture, and the helium-filled amoeboid works of Takefumi Ichikawa.
www.sbc.org.uk

Candace Wheeler: The Art and Enterprise of American Design 1875–1900
10 Oct–6 Jan
The Metropolitan Museum of Art
New York, NY
Back when it was more

OPENINGS

The American Folk Art Museum (formerly the Museum of American Folk Art) in NY
Opens December 11
New York, NY
The new American Folk Art Museum, designed by Tod Williams Billie Tsien Associates, will open with the exhibitions "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum" and "Darger: The Henry Darger Collection." Its façade will be even more exciting: Sixty-three panels of tombasil, a white bronze alloy, were cast in rough textures, and faceted to reflect varying angles of sunlight from dawn to dusk on 53rd Street.
www.folkartmuseum.org

Linda Farris LOOK: The Ultimate Artstore
Opens November 9
3425 East Denny Way
Seattle, WA
From the founder of Linda Farris Gallery (one of Seattle's most interesting contemporary art galleries, which attracted Chuck Close's and the Vogels' attention) comes a new store, located in Seattle's Madrona neighborhood. There you'll find designer toys, rare books, furniture, photography, and art. Represented designers include Mark Newson, Droog Design, the Campana brothers, and many more. If you go opening night, free food and drinks should also be ripe for the picking.
www.lindafarris.com

PHOTO BY MAY FLYNN (4)

common for a woman to spend her days cooking and cleaning (thank you, PBS, for *The 1900 House*), Candace Wheeler was creating sinuous proto–Art Nouveau textile designs and furthering the cause of women designers with her firm of Associated Artists. **www.metmuseum.org**

Extra Art: A Survey of Artist's Ephemera 1960–1999
12 Oct–8 Dec
CCAC, Logan Galleries
San Francisco, CA
If you were Barbara Kruger's friend, or Bruce Conner's cousin, you might be privy to their most impulsive and revealing everyday creations. You might have even helped them draft a manifesto. Without dealing with all the baggage you would have to as a friend, you can have a personal look at the artists' ephemera. Yoko Ono and Andy Warhol are also in this show.
www.ccac-art.edu

Confronting Nature: Icelandic Art of the 20th Century
13 Oct–26 Nov
Corcoran Gallery of Art
Washington, DC
Iceland has one of the most homogeneous gene pools, and one of the strangest volcanic landscapes, on earth. In the 20th century, post-Impressionism, Cubism, Conceptual Art, and just enough newcomers to curb inbreeding found their way there. Chilled, emotional landscapes inform all media, from photography to oil paint, at the Corcoran's winter show.
www.corcoran.org

Indivisible: Stories of American Community
21 Oct–6 Jan
North Carolina Museum of Art
Raleigh, NC
"Indivisible" harks back to when American communities weren't "virtual" and people knew who lived in 14B; but the artists shown are still wet behind the ears, and touting grassroots democracy. Twelve photographers document 12 locations, each with a story about neighbors who get deeply involved with their neighborhood.
www.ncartmuseum.org
www.indivisible.org

Devices of Wonder
13 Nov–11 Feb
Getty Museum
Los Angeles, CA
Art has bowed to the influence of technology ever since Stone Age man learned to carve with hammers and chisels. An array of more advanced modes of representation, like perspective drawing, lenses, and digital surveillance cameras, give "Devices of Wonder" huge, almost confusing breadth. Do not miss *Android Clarinetist,* a life-sized robot from 1838.
www.getty.edu

Lewis Baltz: Tract House Photographs, 1969–1971
16 Nov–11 Feb
Norton Simon Museum
Pasadena, CA
Lewis Baltz photographs such drab human creations as industrial parks and strip malls. People are out of sight, although their presence is implicit in traces like a light left on over a ladder. This series, one of his earliest and most influential, documents a tract-house construction in which profoundly detailed elements—dirt, beams, siding—attain an abstract, eerie formality.
www.nortonsimon.org

Active Ingredients
18 Nov–22 April
Napa, CA
This is the inaugural art exhibition at Copia, the Mondavi family's Center for Wine, Food and the Arts in Sonoma. Mixed-media artists including Andrea Zittel, Lee Mingwei, and the Art Guys will create site-specific installations commenting on, or just made from, food. Jorge Pardo's kitchen tile installation will be the only permanent part. Please enjoy the wine responsibly.
www.theamericancenter.org

4 Russel Wright: Creating American Lifestyle
20 Nov–10 Mar
Cooper Hewitt National Design Museum
New York, NY
In the postwar years, Russel Wright (who bore a striking resemblance to Jude Law) changed the American way of living with his practical mid-century home designs and with the philosophy in the *Guide to Easier Living* Wright co-wrote with his wife, Mary. Brainwork, they said—not a lot of legwork and funds—would be enough to "create a home that is really your own."
www.si.edu/ndm

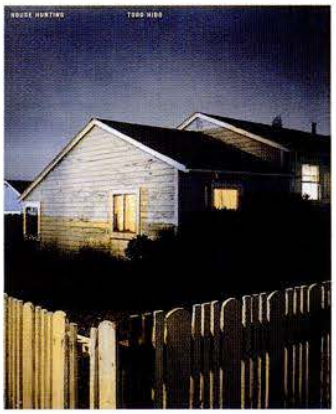
Unusual Collections & Minitown
Ongoing
UCM (pronounced *you-see-um*) Museum
Abita Springs, LA
America's largest collection of paint-by-numbers masterpieces is just one of the treats you'll find a few miles north of New Orleans. "Everyone is welcome, even your family," they say, with proper Creole irony, at the home of the 24-foot Bassigator, the House of Shards, and miniature sculpted scenes of Martians invading Mardi Gras. **seelouisiana.com/ucm**

5 Vito Acconci: Acts of Architecture
14 Dec–3 March
Miami Art Museum
Miami, FL
The bridge from architecture to art is generally considered a one-way thoroughfare (was there a museum in New York without a Mies show last summer?), but Vito Acconci, like a triumphant salmon swimming upstream, is one of the few to graduate from artist to architect. The works on display here document that journey, blurring the lines between art and life.
www.miamiartmuseum.org

PHOTO BY SHAWN HAZEN

SUPER STRUCTURE

These four 22-story container cranes became the latest addition to the shores of Oakland at 5 A.M. on October 25, 2000. The sun hadn't come up yet, and the tide was low. Crew members on a giant barge from Shanghai, called Zhen Hua 4, maneuvered the cranes under the Bay Bridge with only 23 inches of clearance. For several minutes as the cranes went under, the bridge was closed to traffic, which might have caused the roadway to sag. Two weeks later they were rolled onto land. The cranes are the world's fastest; they can unload a shipping container from a barge in less than three minutes. The first operational container crane in history was set up on Alameda Island, just off of Oakland, in 1958. Since the '60s, the Port of Oakland has become home to 35 container cranes (but none are quite as tall as these four from the Zhen Hua); nine more are scheduled to arrive in 2002. Their fierce, lanky silhouettes were the inspiration for George Lucas' AT-AT walkers in *The Empire Strikes Back.*

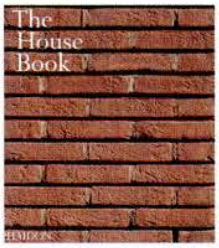


BOOKS

House Hunting
Photographs by Todd Hido
Introduction by A. M. Homes
Nazraeli Press, $75
Coffee-table books are used to being shunted off the shelf to make room for new arrivals, much like the displaced residents of the foreclosed homes depicted in *House Hunting*. Not so with this stunning book; it has staked a permanent claim on that valuable piece of living-room real estate. Todd Hido's unsettling, color-saturated images of anonymous suburban dwellings are absolutely mesmerizing, and this exquisitely printed 14-by-17-inch monograph—a work of art in itself—is one of the best photography books in recent memory.

13 Books
By Leonard Koren and Gary Panter
Stone Bridge Press, $17.95
Since the 1970s, Leonard Koren has been out on the fringes of culture, tracking obscure phenomena. In 1976 he launched *Wet Magazine*, a publication devoted to the previously unknown concept of "gourmet bathing." Later he wrote books like *Wabi Sabi: for Artists, Designers, Poets, and Philosophers*. With *13 Books*, Koren, aided by artist Gary Panter, reflects on his own sometimes quixotic publishing history.

Modernism Reborn: Mid-Century American Houses
By Michael Webb
Principal photography by Roger Strauss III
Universe, $39.95
Architecture critic Michael Webb examines iconic modern houses by Neutra, Saarinen, Schindler, and others that have been restored, enhanced, or extended by their owners, who value them as timeless classics. Webb, who himself lives in a classic Neutra apartment that the Eameses once called home, uses testimonials of architects and owners, together with stunning photographs of 35 houses from modern architecture's heyday, to demonstrate that modernism is not a style but a way of life.



The House Book
Phaidon, $45
The days when "house" signified shelter and protection from the elements are long gone. In recent times, the house has become a means for architects to challenge our perceptions and display their skills as designers and builders. From bungalow to palace, *The House Book* gathers 500 architects, including Tadao Ando, Andrea Palladio, Pierre Konig, and Sir Christopher Wren, under one proverbial roof. Featuring 500 houses as architecturally diverse as Casa Malaparte and Monticello, it's an elegant cheat sheet for residential architecture.

BIRTHDAYS

12-20-50 **Elizabeth Plater-Zyberk**
Find lots of cute, small candies, then put on some latex gloves for handling them (if you're overeager and clammy, this could get sticky). Now, arrange them on a graham-cracker ground, planning your own miniature New Urbanist town. Get some smart ants, and train them to inhabit your creation, eventually destroying it with their sweet-tooth jaws.

11-02-1944 **Susana Torre**
11-09-1858 **John Mervin Carrere**
11-17-1944 **Rem Koolhaas**
12-01-1935 **Joan Edelman Goody**
12-04-1927 **Gae Aulenti**

All dates of events are subject to change. Please call to confirm.
Please send calendar items to virginia@dwellmag.com.

NEW TOY

Architectural Classics View-Master Reels by View Productions
From the first Victorian stereoscopes to the View-Masters of our youth, we've long enjoyed fooling our eyes into perceiving depth while taking a look at re-enacted Biblical scenes and natural wonders like Carlsbad Caverns. Perfect for the armchair traveler, this new series of View-Master reels magically transports you to Frank Gehry's sheet-metal constructions, Bruce Goff's visionary houses, and a pair of Frank Lloyd Wright classics: Fallingwater and the Johnson Wax Building. An Eames series is in the works. Until dwell comes with a pair of 3-D glasses, this is the next best thing.
www.viewproductions.com

FAIRS

Design 2001
1 Nov
Paris, France
This is where French and European design professionals convene to network. The professionals will have fun inside; the rest of us can loiter at the gates, and re-enact the storming of the Bastille.
www.reed-oip.fr

The Great Alexander Weekend
2–4 Nov
Palm Springs, CA
George and Bob Alexander are to thank for many iconic Palm Springs homes—butterfly roofs, etc. Celebrate their legacy with 5,000 other fans. Concurrent with Palm Springs gay pride weekend. 760-200-8684

AutoNutz
3 Nov
Ocala, FL
About 50 cars with huge, dope, expertly installed stereos will hit the Ocala fields, for two competitions: SQ (Sound Quality) and SPL (Sound Pressure Level). Mingle and bring your 2 Live Crew CDs.
www.iisca.com

NeoCon West
29–30 Nov
Los Angeles, CA
NeoCon West brings over 300 exhibitors to the Los Angeles Convention Center, with typical Merchandise Mart zest and zeal. The sound masking section will be most exhilarating.
www.mmart.com

PRODUCTS

1 When Jim Comes to Town
Matali Crasset
Domeau & Peres
At MoMA's "Workpheres," Matali Crasset presented an orange folding bed, with a life-float-inspired "Do Not Disturb" sign, and instructions for taking afternoon naps in the office. Matali Crasset is a designer blessed with a lot of good humor, and an uncommon understanding of transitory resting places. Her "When Jim Comes to Town" fits anywhere, looks tidy, and tells you the time. Then when Jim shows up, drinks too much Chartreuse and needs to pass out, Crasset's invention folds out to become a softly minimalist sleeping area.
www.domeau-peres.fr

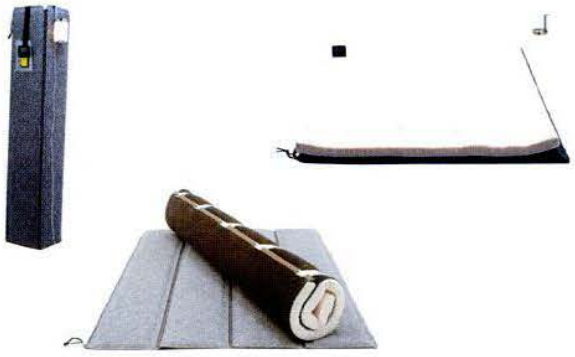
2 Luna nel Pozzo
Enzo Catellani
Dilmos
If you've ever gone pool-hopping to pass summertime evenings, you know that light behaves differently underwater. Enzo Catellani's Luna nel Pozzo—literally, "moon in the well"—eerily celebrates aquatic refraction. Halogen bulbs are embedded in a silver-leaf fiberglass hemisphere. Submerged under a glowing pool, they glare out enigmatically through the water.
305-572-1182

3 Solitaire
Alfredo Häberli
Offecct Interiör
All those years of squeezing in and out of those crappy school chair-desks, which fulfilled the basic requirements of neither chair nor desk, could have been better spent in Offecct's new Solitaire. Argentina-born Alfredo Häberli says, "For me it is extremely important that furniture invites activity and movement." With Solitaire's wide arm providing ample room for our reading, portable computing, remote controls, foodstuffs, and drink, we envision less activity and movement. Available through Totem Design, www.totemdesign.com

4 Plouf
Greystone Design
Carrefour
The skinny kids are usually the worst swimmers, because they shiver and sink like lead. But even those cuties with more buoyant baby fat might still benefit from Plouf. High-tech air-filled fibers in the swimsuit's material render water wings obsolete. When a child hits the water, the magic Plouf fabric inflates just enough to make her unsinkable. We're waiting for Plouf shoes so we can do the Jesus thing.
011-33-4-93-08-88-89 (France)

5 Uten.Silo
Dorothee Maurer Becker (1969)
Vitra
Originally released in 1969 as the Wall-All—we can only imagine the hokey commercial jingle—this unit helped organize kitchens, bathrooms, and kids' rooms the world over. Inspired by a hang-up toiletry bag that stored things in pockets, geometric children's toys, and the "plastic craze" of the '60s, Uten.Silo was the only design of Becker's to achieve renown. This Vitra reissue is true to the original, so clean up your act.
www.vitra.com

6 Ultimate StandUP Stapler
Ethan Imboden
Ecco Design Boston Staplers
In the movie *Office Space*, Milton Waddams 7 laments his desk being moved away from the window and the loss of his Swingline stapler for a lesser Boston model, but if this StandUP design had been the replacement stapler, he might never have set fire to the Initech offices. Boston, the originators of the stand-up stapler, asked Imboden to design this revamped model. Available in either stainless or powder-coated steel, it conforms smoothly to the grip of your hand and can stand in any of three ways.
www.eccoid.com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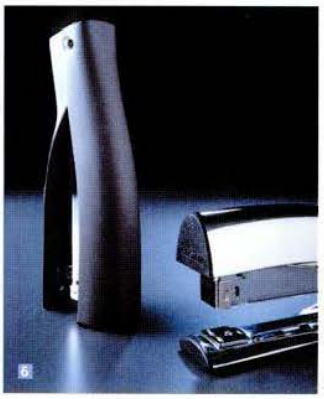
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7

PHOTO BY EVERETT COLLECTION (7)

BARRAGÁN HUNTING

Best known for Barragán and the Baroque, Mexico City also offers a great variety of buildings that mix current international architecture trends with the Mexican vernacular. Story and photos by Jeff Koehler

The vast, colorful megalopolis of Mexico City is marked by relentless contrasts. Everything is tossed at random, shunning any sense of order, creating juxtapositions more interesting than beautiful. Within it are scatterings of modernist architectural gems, which, whether sought out or simply happened upon, are rare treasures.

One of the city's first modernist buildings was Juan O'Gorman's 1932 house and studio for Diego Rivera and Frida Kahlo A. Post-revolutionary Mexico of the 1920s and '30s was a time of cultural change, when artists like Rivera and Kahlo explored the country's pre-Hispanic culture. They sought to forge a new, more inclusive national mythology out of the complex layers of crushed civilizations, a long colonial past, and vibrant Mexican folk art. With its geometric shapes, horizontal windows, free floor plan, and column supports, O'Gorman's recently restored work is textbook Le Corbusier. But the buildings (linked by a cement bridge) go beyond radical functionalism. The bold red and blue of the vernacular, exposed-brick ceilings make it something clearly of Mexico.

Arguably the most successful example of Mexican modernism is the ambitious University City project, inaugurated in 1954 and involving more than 110 architects. It's a pre-Hispanic version of Ville Radieuse, with truly vast expanses of open space between the heavily decorated freestanding monoliths. At its center is O'Gorman's 1953 Biblioteca Central B, a functional, windowless slab completely covered with his own epic indigenous mural. Across from the library, the Estadio Olímpico Universitario (1954, Augusto Pérez Palacios, Jorge Bravo, and Raúl Salinas) evokes the slanted embankments of ancient Mexican pyramids, or one of the valley's volcanic craters.

The 1950s were an important time of social building, for education, housing, markets, and the arts; civic projects often mixed modern construction with local materials and accents. Two fine, inexpensively built examples are Enrique del Moral's Mercado de La Merced (1957), a series of glazed-brick vaults that houses one of the world's largest food markets, and Félix Candela's Iglesia de la Medalla Milagrosa (1953) C, with its wavy double curves and filtered light. In the same vein is Carlos Mijares' 1989 Christ Church D, with its stunning exposed-brick arch work. Alejandro Prieto's Teatro de los Insurgentes (1952, restored in 1995 by TEN Arquitectos) E has a curved front completely covered with an immense mosaic mural by Rivera. Pedro Ramírez Vázquez's renowned Museo de Anthropología (1964) F is organized around a massive colonial patio, and is probably the best place to start any architectural visit in order to trace the evolution of modern buildings influenced by pre-Hispanic forms.

Mexico's most important and influential modernist is Luis Barragán. Sticking to vernacular roots and using color to generate shapes and volume, Barragán created his own Mexican architectural vocabulary. The highlight is his 1947 Casa (Museo) Barragán G. Cubic volumes, secret spaces, filtered light glowing off walls of solid color, and a jungle garden are all hidden behind a quotidian wall in a working-class neighborhood. Similarly concealed behind humble doors is Barragán's tranquil Chapel of the Capuchin Convent at Tlalpan (1955). It's serene, calming, and saturated with filtered light.

Barragán's influence on Mexican architects is unmatched. Echoes of his color-fueled, emotional architecture can be found in the work of 2000 AIA Gold Medal winner Ricardo Legorreta, among others. Legorreta's style is marked by low, large-scale projects with thick, textured walls, calm inner spaces of saturated colors, and an eloquent use of natural light and water. The best place to encounter his intense hues and emotive courtyards is at the Hotel Camino Real (1969) H, the city's most enchanting hostelry.

Another strong current in contemporary Mexican architecture is a functionalism that combines the demands of modern Mexico City with more traditional elements. Led by architects Teodoro González de León and Abraham Zabludovsky—who often work together—the designs tend to have an Aztec monumentality, incorporating gates, patios, wide stairs, and pergolas, made of poured-in-place concrete with colored stone chips and a chipped texture. Their joint projects indicative of this style include a remodeling of the National Auditorium (1991) I and the Colegio de México (1976) and nearby Universidad Pedagógica Nacional (1982). Near the latter stands González de León's Fondo de Cultura Económica (1992) J. Beside a jumble of intersections is the oddly shaped Plaza Rufino Tamayo (1991) K, in which a long colonnaded pergola snakes toward six progressively smaller arches that frame a mosaic of a Tamayo painting.

Augustín Hernández's bold geometric shapes and exposed concrete head a third wave of sculptured buildings. He merged natural and pre-Hispanic images in his own Taller de Arquitectura (1976) L. Two pyramids—the top one inverted—sit atop each other, supported by the trunk of an enormous tree straight out of science fiction. Like most of his work, it's imposing, daring, and original. His nearby Casa en el Aire (1992) M is even more extreme, yet simpler in concept: A rhomboid-prism–shaped house juts through the round openings of two colossal concrete buttresses.

But not everyone references the pre-Hispanic, the vernacular, or even the Barragán-esque lexicon. Consider the high-tech glass-and-steel volumes of TEN Arquitectos (Enrique Norten and Bernardo Gómez Pimienta). Their imported international style responds with vigorous innovation to the complexities of the city. The award-winning Edificio de Servicios de Televisa (1995) N has a glass mezzanine that breaks the base from its roof wrap of curved metal. TEN's other achievements include the Hotel Habita, a renovated 1950s apartment block, now sheathed in glass, which opened last year.

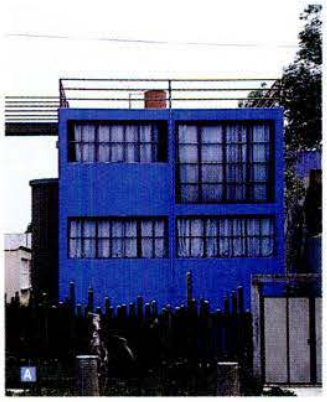
The place to see all these movements together is at the National Center for the Arts (1994) campus. While lacking the unifying thread of the UNAM project, the group of buildings offers a beautiful showcase of current Mexican design. Legorreta won the bid to design the library, central building, administration and research tower, and National School of Visual Arts (all in his trademark bold colors and simple, geometric shapes) O; he invited others to build the rest. The National School of Classic and Contemporary Dance by Luis Vicente Flores includes two glass structures, one an inverted cone P. Behind it is TEN Arquitectos' striking National Theatre School, which features a massive overhang that curves to the ground. Splendid, though less cutting-edge, are Alonso López Baz and Javier Calleja's Arts Theatre, and González de León and Ernesto Betancourt's low-key, multi-volume National Conservatory of Music.

The highest concentration of modern architecture is in the urban expansions in the west and south of the city. With a good map and driver, these two dozen sites can be seen in three days. It's a rewarding challenge to experience Mexico's epic histories melded with the modern building form.

See page 94 for addresses and visitor information.

Jeff Koehler has contributed to the Atlantic Unbound *and the* Los Angeles Times, *and writes frequently for* US Airways Attaché.

PHOTO BY RENE BURRI / MAGNUM (G)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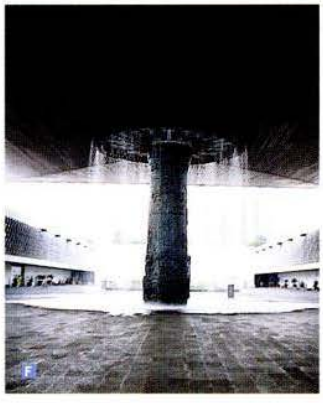
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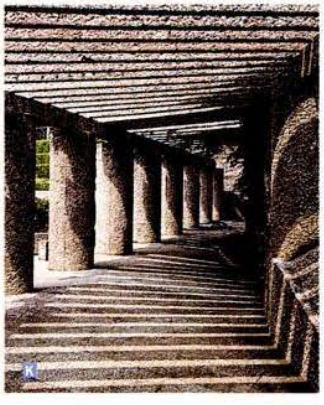
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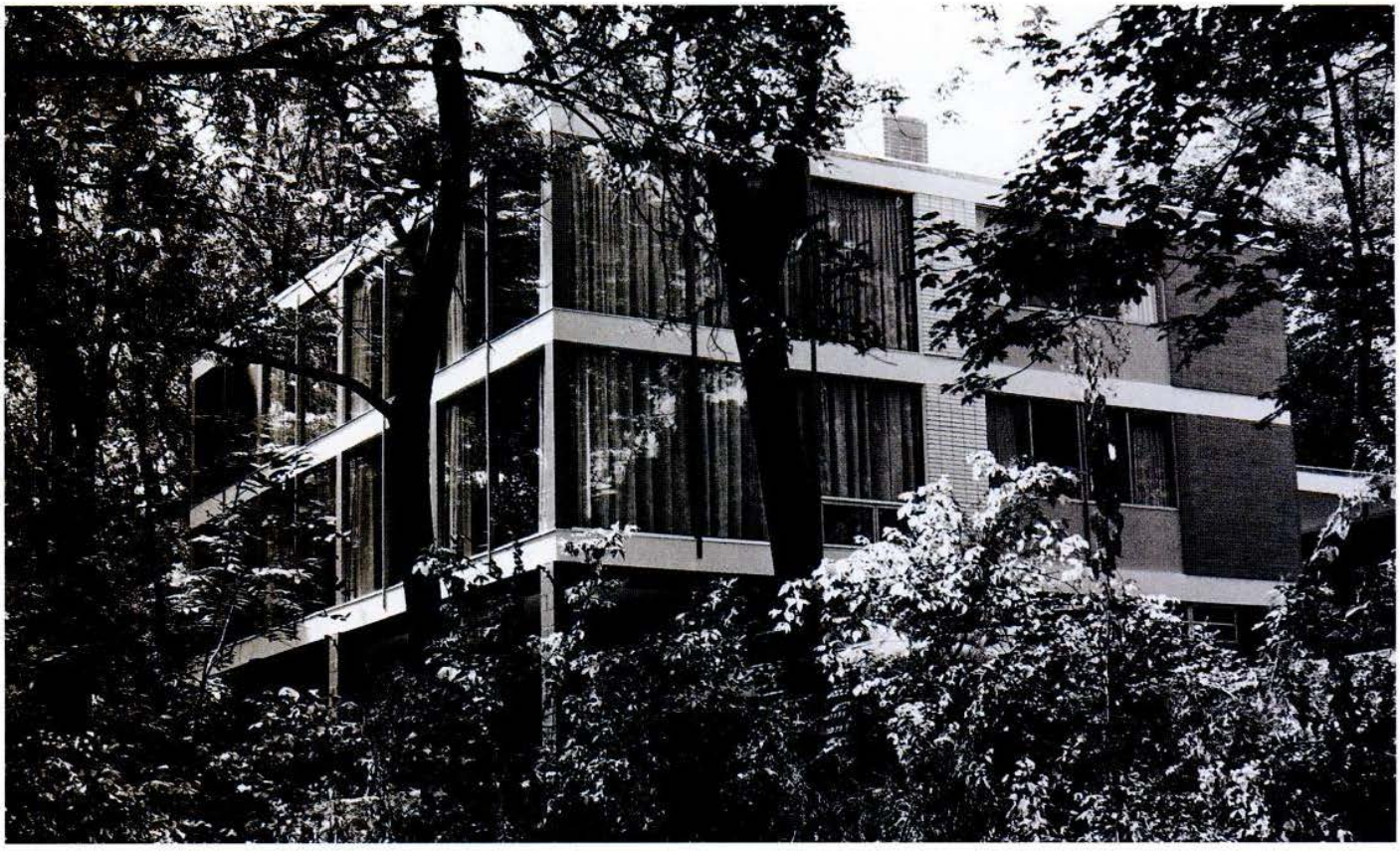


WHAT WAS DAD THINKING?

"A modern masterpiece . . . only a noted architect like Stanley Prowler of New York could design it. Only a family of discernment can fully appreciate it." —Real-estate sales brochure for 144 Lafayette Lane

Story by Lynn Gordon / Photos by Norman Gordon

The "modern masterpiece" was finished a few months before I was born. My mother suspects the paint fumes caused my premature birth. It was the first sign that childhood and this house would perhaps be an awkward fit—not unlike the contrast between my mother's orange Eames rocking chair and the traditional furniture depicted on the illustrated pages of Beatrix Potter's *Peter Rabbit*.

My dad loved the lot because it was surrounded by several acres of undeveloped woods with towering trees. He was an urban planner for the city of Cincinnati, Ohio, at the time he and his architect friend Stanley Prowler designed the house at 144 Lafayette Lane (a perfect address for a square house). Dad was a visionary on a grand scale, with the practical moxie to make his dreams realities. The 33-by-20-foot living room with a 22-foot cathedral ceiling captured his dramatic vision and appreciation of nature and music. The two-story-high windows provided views of the woods on three sides. Minimally furnished with a couch that could seat 12 and a baby grand piano in the middle, the living room felt, looked, and functioned like a concert hall. Dad was an avid violinist who hosted chamber music gatherings with an audience of friends or provided the space for other musicians to hold their own recitals.

If modernism = minimalism and simplicity, then family = clutter and entropy. These seemingly conflicting formulas took careful navigation on my mother's part. Like the indestructible Herman Miller children's bureau in my room, the functions and rooms of the house were carefully articulated to separate space appropriate for four children under the age of five from space appropriate for civilized adults. My mother bridged these two worlds and adapted the massive, minimalist, modern, and meticulous world upstairs to be as child-friendly and safe as possible—though the floating open stairs with small rails would always be precarious for toddlers to negotiate, and with so many little hands tugging on them, the square pulls on the kitchen cabinets and drawers were never seen in alignment.

My father's architectural vision, however, was not completely at odds with the chaos of family and children. The open spaces and smooth surfaces made for flexible play and easy cleaning. His clever inventions included a hatch door on the side of the house, which allowed groceries to be unloaded directly into the kitchen. Forty years ahead of its time, such a detail could now accommodate deliveries from the online grocer. A laundry chute from the second-floor bedrooms fell directly into the washing machine when the chute was opened. And the unusually deep sink in the mud room allowed a dirt-coated child to receive a complete wash down.

Although the living room with its cork floor was off-limits for play, none of us remembers minding this, as we had plenty of space in the basement playroom below. Puppet shows, birthday parties, tricycle races, and a cooperative nursery school utilized this space while the life of cultured adults unfolded upstairs. At least theoretically.

While much of this parallel modernist universe was gracefully adapted to the spatial needs of a rambunctious family, the furniture and modern accessories did not

always survive the conversion. The Saarinen Tulip chairs were great for spinning competitions, but my brother snapped the slender stem at the base when he tilted back one day. The Arne Jacobsen flatware that appeared in the movie *2001* was not well-suited to the voracious appetites and impatient table manners of young children. The left- and right-handed spoons were really cool, though.

After living at 144 Lafayette Lane for almost five years, we moved. It took several years after our move to find a buyer, proving that my father was more than a little ahead of his time. As the real-estate sales brochure frankly phrased it: "Yes, it is a home that has everything. True, it is definitely not for everyone. It may be for you . . ." The house eventually sold for $60,000 in 1967. With that dream realized, my parents packed us up and left Cincinnati to pursue the next grand family adventure of life overseas. It would be three years before we would return to the States and settle into a more modest Eichler in Palo Alto.

In spite of this evolved modernist beginning—or perhaps because of it—I had to grow through my own design ontogeny. With ever-improving sewing skills, I seceded from the prevailing family aesthetic at age seven and began manufacturing my own interior universe. I moved through the prefab Sears white-ruffle stage into a romantic period French look with poofy drapes, gold tie-backs and bedspread, then into a 1970s Peter Max soft sculpture theme with stuffed clouds, stars, and a rainbow hanging from the ceiling, and a dark, Victorian-flea-market period in the '80s that probably went on for too long. After a few more incarnations in different cities, I moved to a tiny San Francisco cottage that causes most visitors to feel they've fallen down a rabbit hole. I've landed on a lesser-known design aesthetic that could only be described as Magritte meets Bloomsbury. Perhaps this is evidence that proves it *is* nature over nurture.

My father's eccentricity and grandiosity were unquestionable and not always practical, though my mother worked miracles in helping to translate these big dreams to the needs of a family. But the values behind his modernist aesthetic—the love of simplicity, elegant lines, authenticity of materials, and a passion for nature and music—has manifested in different ways in each of us now grown kids.

Although I don't embrace my father's modernist aesthetic, I've clearly inherited his capacious imagination and ability to transform reality into something quite personal. When it comes to architecture and interior design, it appears my childhood fantasies have grown to become my own adult aesthetic. My environments more closely resemble illustrations from children's books than pages from chic design magazines. There isn't an Eames chair in sight, but Beatrix Potter would feel right at home.

A connoisseur of big ideas realized in small spaces, Gordon is the author of the 52 Activity Deck *series (Chronicle), along with other books and projects for children.*

Lynn's sister Dale cautiously eyes the "precarious floating open stairs" at 144 Lafayette Lane.

24 WAYS TO GET LIT

A Sylvania Soft White Globe 60, 15 watts, 6,000 hours, 700 lumens. Compact fluorescent ballast doesn't buzz, barely flickers (no white noise). Takes $27 off electric bill.

B GE Bug-Light, 60 watts, 1,000 hours, 550 lumens. Wards off bugs with the angst-ridden yellow your pee might be after a night of tying one on.

C Home Center Blacklight Flood, 75 watts, 700 hours. Magic purple glow will complement a Harley poster. Nag Champa?

D UBO Lite designed by Uriben-Or, 25 watts, 1,000 hours. Gluey spikes emanate pure red when lit. The wart on Satan's cuticle.

E GE Stained Glass bulb 25 watts. Filament-bearing spawn of imitation Tiffany lampshades. Brings church home!

F Sylvania Halogéne Narrow Spotlight, 50 watts, 4,000 hours, 530 lumens. "For contemporary low-voltage track lighting systems," and textured for his/her pleasure.

G Home Center Halogen Lamp, 300 watts. Many watts, petite dimensions. Runs a fever. Do not touch.

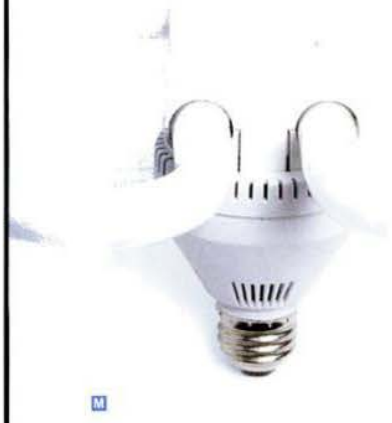
H GE Night Light, 7.5 watts, 1,400 hours, 39 lumens. Big old standard fixture supports a wee ball. Late-night inferiority complex.

I Bulbrite Coil-Lite, 9 watts, 10,000 hours, 580 lumens. Cute helix. Nicely coded RNA, quietly prodigious.

J Philips Marathon Household, 16 watts, 6,000 hours, 825 lumens. Edison's standard A shape, bloated from gas retention.

K Bulbrite Frost Neodymium, 60 watts, 3,500 hours, 600 lumens. The flatterer. When light transmits neodymium, a rare earth element, everyone looks tanner.

L GE Ultra Softwhite 100, 28 watts, 12,000 hours, 1,750 lumens. A fluorescent quatrefoil. Good-natured on smart office ceilings.



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M GE Super Long Life Soft White, 38 watts, 10,000 hours, 2850 lumens. More electronics in the replaceable 40,000-hour-lifespan ballast than in early Apollo rockets (truly).

N GE Pink Night Light, 4 watts, 3,000 hours. Delicate, incandescent lozenge resembles a giant glowing vitamin capsule—the kind with liquid inside.

O GE Halogen Globe, 45 watts, 3000 hours, 600 lumens. Lunar snowball. Halogen gases inside the inner bulb cyclically restore the tungsten filament and thereby prolong life.

P Philips Halogen Brilliant Crystal, 25 watts, 2,250 hours, 300 lumens. (Waterford) crystal craving, 600 of these swarmed on the 2000 Times Square ball.

Q Philips Halogená, 60 watts, 3,000 hours, 840 lumens. Bulge evokes a snake's slow digestion.

R GE Party Light Incandescent (Blue), 25 watts. Could be deeper blue. When lit, emits pallor best suited for the morgue.

S Bulbrite Flood, 75 watt, 3,500 hours, 720 lumens. Neodymium floods flattery, and portabella shape is appetizing.

T IKEA Tubular Fluorescent, 7 watts, 10,000 hours, 350 lumens. Little chandelier fixture and tiny folded tube. Where to plant this little bean sprout?

U Sylvania Double Life Globe, 60 watts, 3,000 hours. Noble glass globe is the observatory for an elegant spidery filament.

V Philips Marathon Bug-a-way, 15 watts, 10,000 hours, 750 lumens. If the Statue of Liberty were made from Legos, this would be her torch.

W Sylvania Double Life Crystal, Incandescent, 40 watts, 3,000 hours, 290 lumens. Pointy chandelier-type meant to conjure ye olde romantic times, when candelabras mated with wall sconces.

X GE Longlife Soft White Bulb, 20 watts, 6,000 hours, 1,075 lumens. An elephant's suppository (never to be forgotten).

Note: The lumens number measures light output (a.k.a. brightness). To calculate efficiency, divide lumens by wattage.

PHOTOGRAPHS BY ROBERT CARDIN

NATURE, NEON, OR FLUORESCENT?

When not fathering, surfing, or teaching at Woodbury University, San Diego architect Steve Lombardi is working on homes that morph architecture, landscape, and light with no visual boundaries.

I designed a light fixture for Artemide 15 years ago that was conceived without electrical needs. It was a candle fixture, the first that a major manufacturer took on as a lantern (an electrical version was also available). Today, rather than individual pieces, light is incorporated into all aspects of what I do. I try not to draw the line between lighting and architecture and landscape. There is no border between them. I'm interested in the idea of the house as a lighting fixture itself. How north, south, west, and east respond to walls. How instead of putting a window in the wall, the wall is now a window.

I designed a house in Hawaii that never got built, but the client loved the premise. It was conceived without any electrical outlets at all. When the client needed light, he would light a torch. He loved the idea—it goes back to prehistoric times, to caves. He loved that he wouldn't have to depend on a source of energy that might run out. He would have control of the energy, and that was the beauty of that low-tech concept.

Of course, you have to deal realistically with darkness, when the "daytime light" turns off and you have to turn on the artificial light using conventional means. It's obvious to go with a compact fluorescent tube, which is the most economical and long-lasting, the upper echelon of Edison's invention. But the next question is, how do you turn that bulb on? Now we can use a photovoltaic cell, which I think is the next generation of lighting.

When I teach, I want to show my students that these issues have to be thought about. When we see these energy crunches in California, for example, I think about that free light that sits in the sky that no one has utilized. To me it's utterly important. I'm always looking for alternative means of seeing and feeling light and heat. All of these issues that I've been concerned with—light, landscape, architecture—there's just a seamless connection between them now.

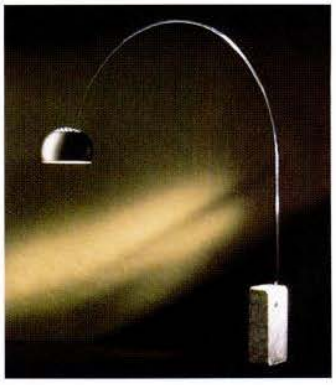
Johanna Grawunder is an architect based in Milan, Italy, and San Francisco who also works on interior design and lighting design. *2001: Lowrider*, a collection of her furniture and accessories, was presented at the Salone del Mobile in 2001.

I've thought a lot about the newer conditions we live with: tighter spaces, spaces with limited natural light and ventilation, spaces where humans probably ought not be, but are. And yet we live in the presence of a vast and infinite space: the Internet. Inhabiting small spaces,

LAMPS FOR THE LITERATE

SUI
by Carlotta de Bevilacqua for Artemide
Available in the U.S. in 2002
One of several new rechargeable portable lamps by Artemide, SUI uses a light source composed of 18 white LED bulbs (a light source of high efficiency, long life, and low consumption). Designed to be kept near you in any situation where illumination might be required. Equally at home in the next Spielberg/Kubrick collaboration.

Io Task Lamp
by Pablo Pardo
$250
Given the opportunity, the Io Task Lamp might slide itself over to your computer and reprogram it for better RAM utilization. Io breaks the mold of similarly styled desk lamps with its 360-degree rotating base and neck that telescopes from 20 inches to 26 inches. Plus, the affable head is a stylish update of an old microphone.



Arco Floor Lamp
by Achille Castiglioni
$1,795
Ease into your lounge chair with *The Quotable Einstein* and flip the switch on a lilting overhead beacon called Arco. A modern lighting-design classic, Arco's curvy stem frames you while the spherical tip diffuses just the right amount of light onto your text.

Glo-Ball Small Table Lamp
by Jasper Morrison
$300–900
Reminiscent of lighting fixtures from the '60s and '70s that exalted the form of the sphere, this elegant lamp comes in four versions. Each has a dimmer switch and separate on/off switch with a light-diffusing white glass globe on a gray metallic base and stem.

we often transpose our physical space into virtual or simulated spaces. I am not talking about virtual reality so much as about what happens to a person's idea of their own physical space when they are immersed into the world of *The Matrix* or Lara Croft: Space becomes, in those moments, negligible. It could be a cardboard box.

Of course, these scenarios are violently contemporary. But they are also exciting. My work is about trying to design positive, livable, sometimes even luxurious or glamorous spaces that take into account the artificiality of the contemporary landscape. There are all kinds of beautiful lighting solutions apart from a window.

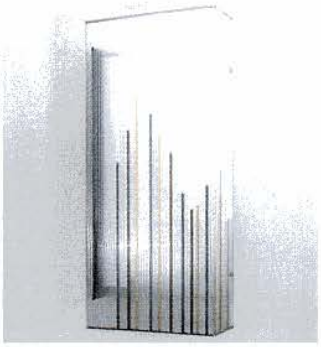
It's a lost cause to imitate the natural light, but you can create something that has its own expressive quality. You can integrate lighting into objects other than lamps. A lamp might work as a room divider or a prosthesis on the wall.

Colored light is another option. In my house, I have an orange fiberglass wall that has a green neon light behind it. So the wall is orange, with green neon color brushing across it. When I tell people I have green neon in my house, they say, "Oh god, how do you live like that?" In fact, it's beautiful to live with colored light—it's a whole different sensorial dimension. When it's really dramatically a color, it makes a difference—you're lighting up the ether in an interesting way. And in design, that's a whole new world to be working with.

New York–based architect David Bergman is the designer and founder of Fire & Water, an environmentally friendly lighting and furniture design company.

I became interested in fluorescents because they are so energy-efficient. A 20-watt fluorescent bulb is the equivalent of a 75-watt incandescent bulb. Just 20 watts of energy puts out three or four times as much light. Unlike incandescent and halogen, fluorescent bulbs don't have a wire filament that heats up. The lit bulb is cool enough to touch. Halogen is often cited as the energy-efficient choice, but really, it's just a pressurized incandescent. I describe incandescent and halogen bulbs as glorified toasters. When you make light, if the light generates heat concurrently, that heat comprises wasted energy. The electricity is making heat instead of light. Inside a toaster, the hot wire is a filament, just like the wire inside a light bulb. When you light a house with incandescents, you're more or less lighting your house with toasters.

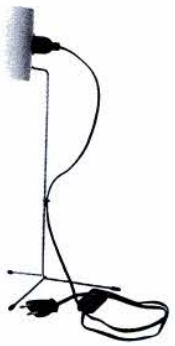
My goal has been to get past the knee-jerk anti-fluorescent reaction that most people have, which dates back to their high-school-cafeteria days. Aesthetically, fluorescents are not what they used to be. What changed them was the introduction of electronic ballasts, as opposed to magnetic ballasts. The ballasts are the fixtures that power



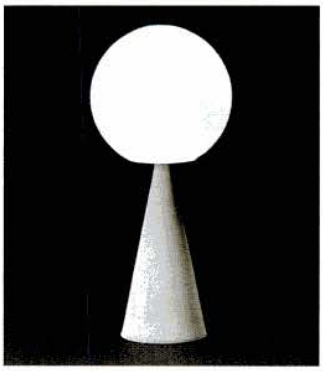
fluorescent bulbs; they run a current through the gases inside the bulb to make it glow. And whereas the old magnetic ballasts flickered, buzzed, and took a while to start, electronic ballasts start instantaneously. Color rendition has also evolved. The newer bulbs don't have that sickly green pallor. And because fluorescents don't make heat as a by-product, you can put heat-sensitive materials near them. You can put a paper shade much closer, for example. There is a lot of exciting design potential.

Bulb
by Ingo Maurer
$740
The famed lighting designer's first creation, the 12-inch-tall Bulb is nothing fancy. It is, however, a perfect accomplice to a serious reading session. Bulb's 100 watts will light up your life as well as your chosen book, magazine, or paper, while its chrome top tempers the glow just enough to allow any lucky roommate to sleep through the night.

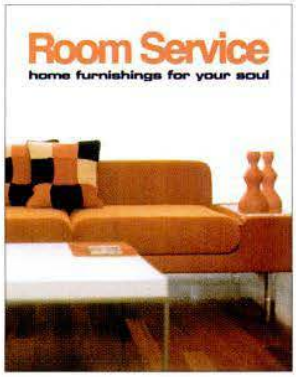
L-1
Luxo Lamp
$125–250
Sixty years ago, Luxo launched the L1 architect's luminaire, effectively introducing the concept of adjustable task lighting to the world. No other design since has improved on its infinitely flexible and adaptable (and patented) arms.



Wanders Wonders Little Thin Light Table Lamp
by Marcel Wanders
$110
Perched atop a twiggy chrome tripod, the shade resembles an overturned Styrofoam cup retrofitted with a power supply, *A-Team* style. These three components create a simple harmony one might describe as "love," a word that manifests itself on the Wanders Wonders label when the lamp is illuminated. *Awww.*



Bilia Table Lamp
by Gio Ponti
$475
Rock-balancing is not only a natural phenomenon but also an art form perfected by people with steady hands and a surplus of patience. Seventy years ago, Ponti brought this fascination with the illogical balancing act into the living room, where it has remained pertinent ever since.



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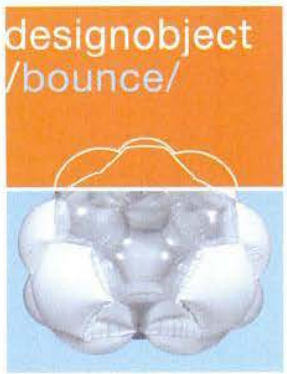

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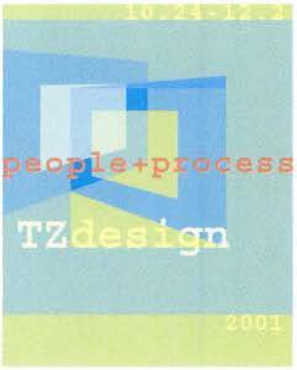

David Allen

For nearly 14 years, Mark Goetz, founder of TZ Design, has explored a wide range of design concepts. This exhibit contains a number of Goetz's original sketches, and features models, computer renderings, and prototypes by various people who have contributed to the firm's success.

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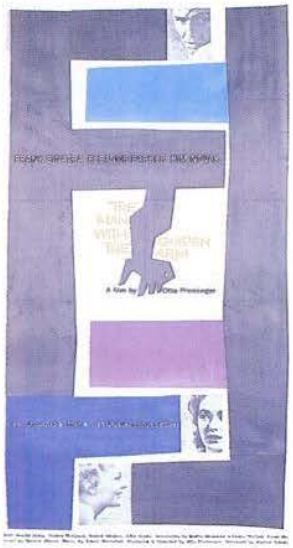

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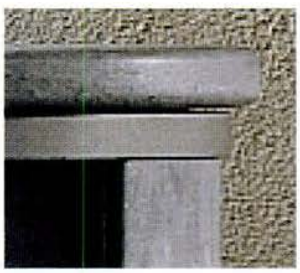
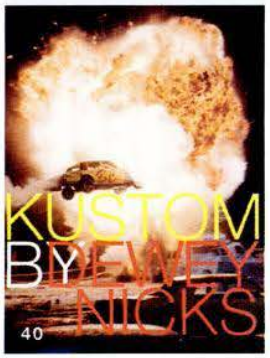


Quality throughout. The strong, steel-gray color of the metal both blends and contrasts with the smooth,

natural blue/gray soapstone panels on the Komba (detail above).



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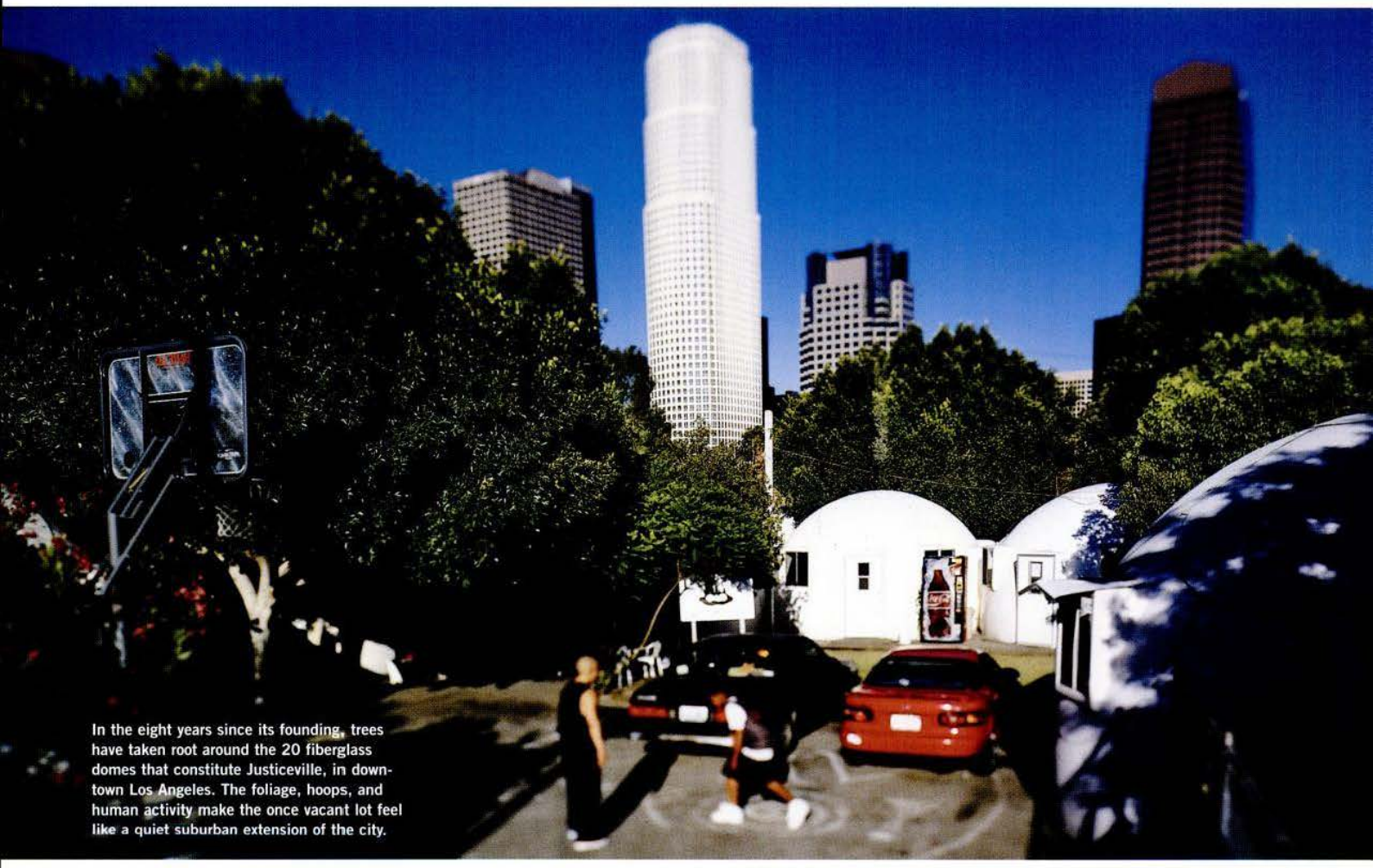


In the eight years since its founding, trees have taken root around the 20 fiberglass domes that constitute Justiceville, in downtown Los Angeles. The foliage, hoops, and human activity make the once vacant lot feel like a quiet suburban extension of the city.

PHOTO BY JONAH LIGHT

IT TAKES A DOME VILLAGE

One September morning in 1993, in the margins of downtown Los Angeles, a band of street people changed their world by taking over a vacant parking lot and building a group of homes quite unlike the jury-rigged cardboard shanties that typically shelter the homeless.

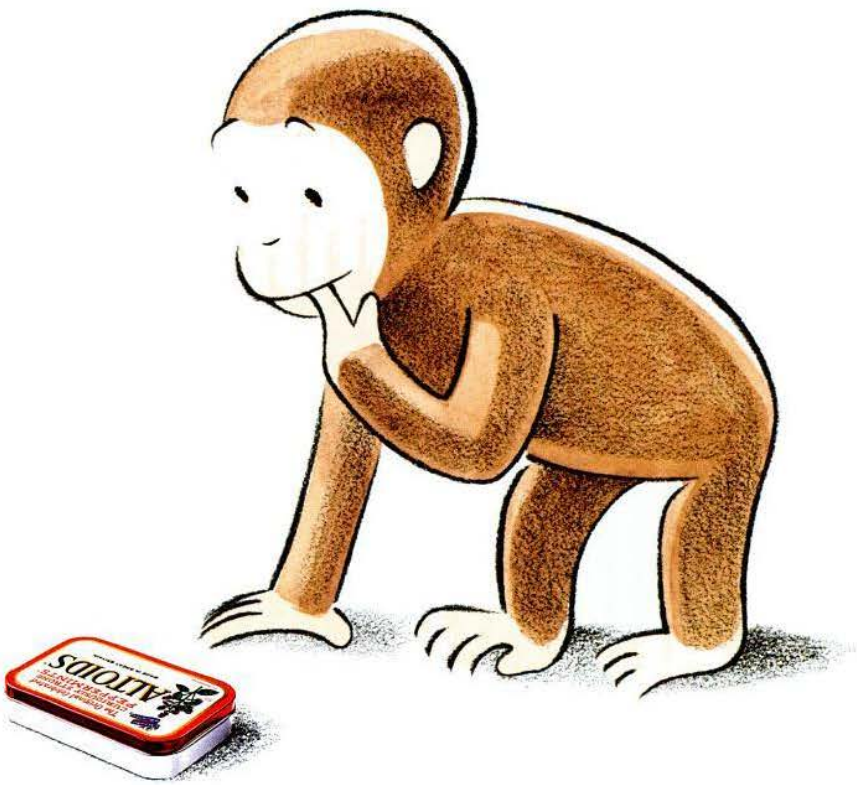
Today, Justiceville, or Dome Village, as it is commonly known, sprouts from the vacant lot like a cluster of glistening igloos. The 20 domes took only two months to construct, with much of the work performed on a sweat-equity basis by the inhabitants themselves.

The 12 residential domes house double-occupancy living units, while other domes function as communal bathrooms, a kitchen, offices, and even a cyberdome where residents learn computer skills. They were designed by architect Craig Chamberlain, a protégé of geodesic godfather Buckminster Fuller, who arrived at his futuristic fiberglass forms from a beachside background shaping surfboards. Chamberlain recalls Fuller's insistence on outfitting domes with odd-shaped doors and windows, but opted for a practical design with many off-the-shelf parts. Practicality also escorted the project through L.A.'s Building Department, as nothing like these structures had ever before faced the codebooks. With the help of then Mayor Richard Riordan, the domes were designated as rigid tents, and granted permits.

The idea for the village began with Ted Hayes, himself homeless for 15 years. Hayes is a social activist with ideas for transforming marginalized people back into productive members of a better society. "[Hayes] had a conviction and a drive I've never seen before," says Chamberlain. Dome Village reflects both the comforts and the conflicts of a family setting. Residents can stay in the village for up to two years, with the goal of acquiring advanced job skills through the programs offered within the village community.

But Dome Village may be more idyllic than idealist. Entering the leafy green enclosure, the litter of dusty alleyways and noise of freeway off-ramps drop away. Within the enclave, the former parking lot gives way to trees planted for shade and fresh air, bins where swept-up leaves are mulched into soil, and garden plots where residents spread the mulch to raise vegetables. Grounds, shared spaces, kitchen, and toilets are all kept incredibly tidy. A village of the homeless need not reflect the society from which they have been disenfranchised. Rather, it could surpass that society to become, in Hayes' words, a "microcosmic setup—the way [society] should be."

—RICK MILLER



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