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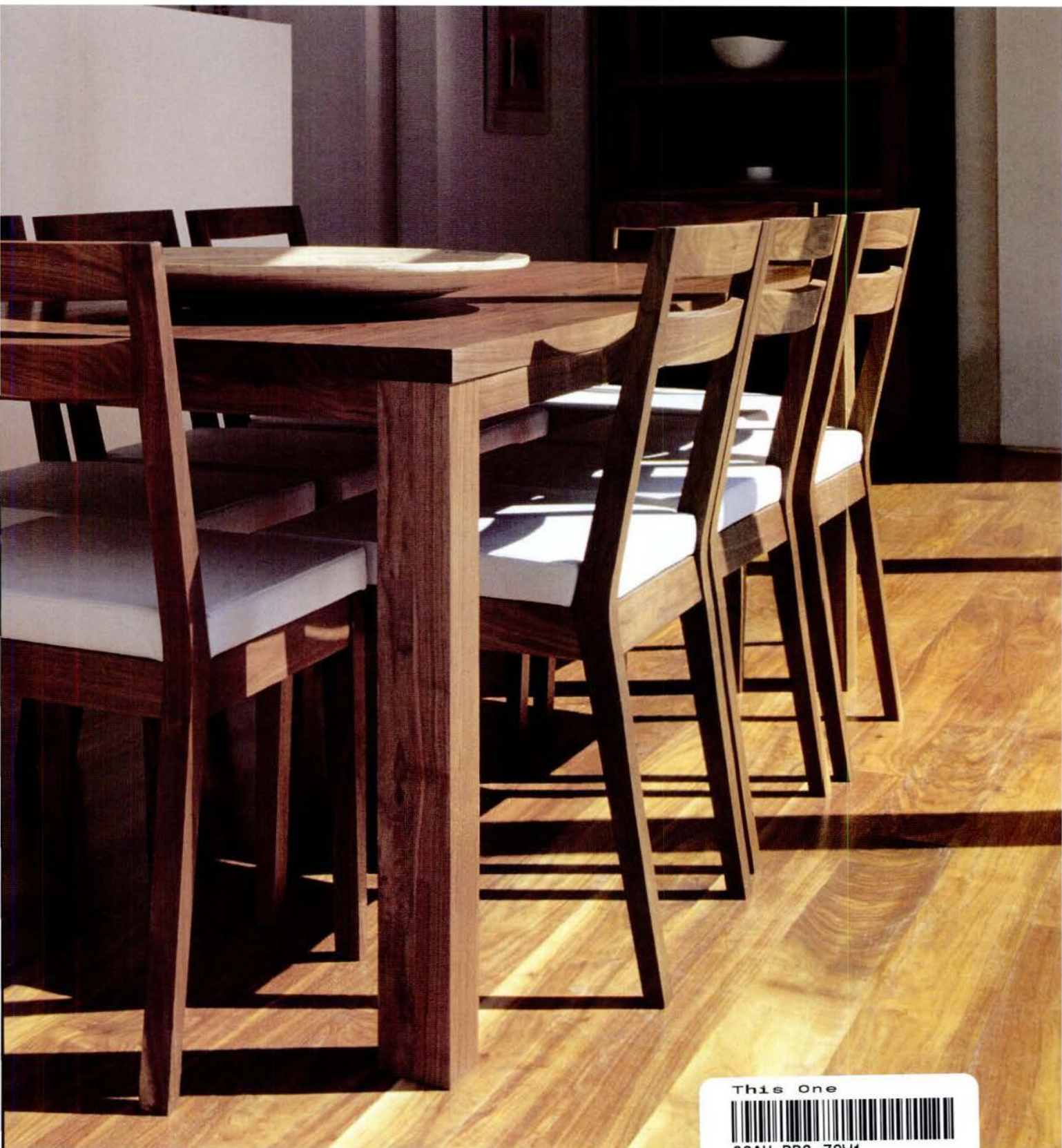
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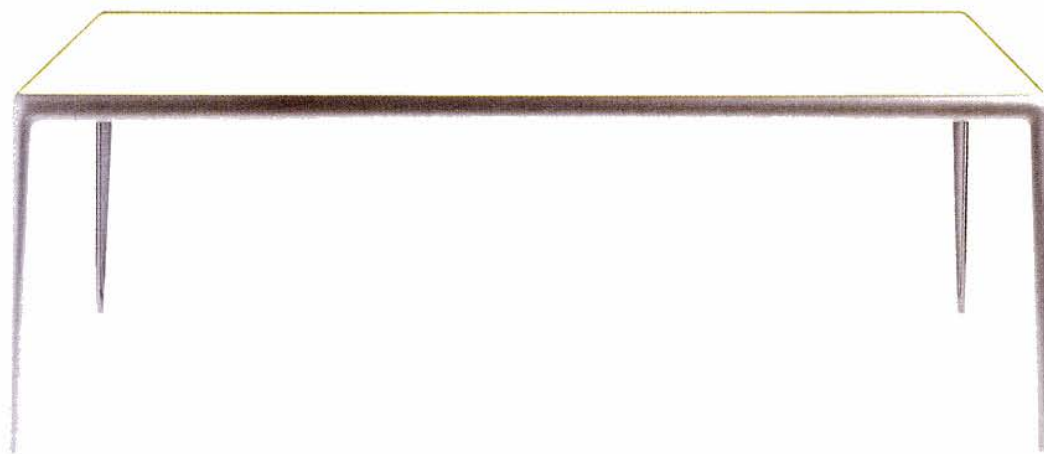
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angela adams



"I had to do a lot of growing up in order to live here. I was an adolescent for the first 30, 35 years of my life, and I think the house taught me that I could be a grown-up without having to give up my sense of whimsy or playfulness." —HOWARD RODMAN, PAGE 55

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On the day the World Trade Center fell, editor Karrie Jacobs was on an architectural tour of Sweden. On a weeklong trip she learned the meaning of the word "home."

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## agape





Naked girls frolic in the bottom of the bathtub Italian designer Mauro Lipparini created for the dwell-sponsored Essential Home at October's Chicago Design Show. Please note that the bamboo spigot and rock faucets are not currently in production.

Let me first say how much I have enjoyed dwell since becoming a charter subscriber. As an art director for a monthly metro lifestyle and entertainment magazine, I find it very refreshing to come home once a month and find the products of somebody else's very hard work waiting in my mailbox. And that effort shows through in each and every page.

Unfortunately, though, I am also writing to point out something which was a bit distressing to me. Since dwell goes to such great lengths to dispel the notion of "bad places to live" with the "There There" series of articles, I find it troubling to read how ashamed Doug Michels is of Houston, Texas. In his Big Box piece about Petco, Mr. Michels rewrites geography to his liking by referring to River Oaks, Texas, being located "outside of Houston." River Oaks is in fact an unincorporated area of large upscale homes located about as inside Houston as any neighborhood can get. Referring to it as outside of Houston is like referring to the heart being located outside of the body. I know it's socially unpopular to claim to live in the smoggiest, fattest, and least pedestrian-friendly city in the country, but that's where we live.

FRED MORALES  
Houston, Texas

I've read and enjoyed your magazine since its first or second issue, and hence, I am reti-

cent to find fault with it. Despite that, I would like to point out to you that Encino is not a city. It is part of the City of Los Angeles. While there is a movement to make the San Fernando Valley a separate city (including Encino), it has not happened . . . and may never. We who live in L.A. don't "overlook" Encino.

DOUG RING  
Los Angeles, California

As a specialist of people-environment relations, I stopped subscribing to form-and-materials-only-type architectural mags long ago. Why did it take so long for someone to wake up to the need for a people-environment approach to architecture and interior design that will not drown the reader in advertising for goods but will intelligently show them being used in lived-in dwelling spaces discussed as architecture for people? Bravo.

MAURICE AMIEL  
Montreal, Quebec

My favorite thing about dwell is that all of the pictures are real and not staged. The latest issue has amazing pictures for the story about the two families living in the same place in London ("Dwellings," December 2001). I love the [Nakata-Telle] family's bookshelves. You can see all of the clutter and random stuff that makes a house a home. I think that the clutter itself is the art of their house. Good job.

BARB LOCHER  
Columbia, Missouri

Great magazine. I never thought reading it would hit so close to, well, home.

As I was on my way into a movie, I picked up your anniversary issue (October 2001) at a local newsstand here in Los Angeles. I had intended to read it at home after the movie, but, realizing my girlfriend and I were early to the movie, I decided to flip through to the Real Estate 101 section. I was in escrow on a house and wondered what kind of information I could pick up.

Having some trouble with the property I was in escrow for, I decided to read the "True Real Estate Stories." I was thinking about backing out of my deal because of some geological problems. I loved the house, but it was a nightmare. Nobody could have as much difficulty as I was having with this particular property.

I could not believe what I read. After reading half of what David from Los Angeles wrote, I had to start over. I read the whole thing through and knew it was true: He was ►

# dwell

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## LETTERS

### Contest Winner

In July, we, along with Full Upright Position, announced a contest to win a Nelson Ball Clock. After an overwhelming response and weeks of deciding on a worthy recipient (actually, we just drew a name out of a hat), we have our winner: Leslie Sharkey of Nashville, Tennessee. Enjoy!

talking about my house! The very house I'm in escrow for. He described it to a T. My agent confirmed the next day that it was indeed my house in the article, because he was representing them before me.

Well, I guess someone else can have as much trouble as I was having. The very next day I canceled the deal and found a mid-century-modern Case Study house in the same neighborhood and snatched it up.

COLE GERST  
Los Angeles, California

**Thanks for your commanding guide to modernism in London** ("From Gropius to Goldfinger," June 2001). My husband and I had a 24-hour child-free sojourn in the city recently and followed your suggestions religiously. Well, we didn't see everything you mentioned (we'll have to come back) but we did have a fantastic quick trip, thanks in great part to your article. We highly recommend strolling along the Thames between the Design Museum (great Noguchi exhibit) and the Tate Modern (i.e., stay off the streets and on the river walk). And we thoroughly enjoyed the Westbourne Hotel in Notting Hill. Our evening was topped off when I ran into an old high school friend, who lives only steps away from the hotel, and we ended up drinking a bottle of wine on his and his new fiancée's rooftop patio. Sweet!

MEAGAN SMITH  
North Vancouver, British Columbia

**Your article on modern architecture in Raleigh, North Carolina** ("Home of the 'Potato Chip,'" October 2001), was an excellent survey of modern buildings built here in the 1950s. Unfortunately, the article may lead some readers to believe that architecture in Raleigh is living in the past. As architects we are responsible for this misunderstanding. In fact, the scene for contemporary architecture in Raleigh and the Research

Triangle Park is quite lively. In this formerly sleepy tobacco-growing region now driven by biomedical research, internet technology, and academic research, young architects have responded with designs that are both independent and fresh. This is not an architecture derived from the past. Rather, there thrives here an independent spirit of invention, fostered by architects who are nurtured by a sense of place and the everyday, contemporary concerns of their clients. It is a scene both Southern and fresh, embracing both magnolias and steel. Its designers appear regularly in national publications. Architects in our region have dominated the design awards in our state for the last five years. We look forward to future publication of this lively, contemporary scene in *dwell*.

On another note, may I say how much we value the intent of *dwell* to celebrate contemporary architecture. At a recent Monday morning office meeting, for example, we had a 30-minute discussion about articles in the latest issues of *dwell*, which all of us had read.

FRANK HARMON  
Raleigh, North Carolina

**Thank you very much for your feature article about Newark, New Jersey** (October 2001). As a resident of Newark, I was very pleasantly surprised to see this feature article in your magazine, because it's not the kind of town that gets very much good press. I moved here from glamorous nearby Montclair with doubts and fears, and found a great city with much potential. I was shocked to find my apartment in a beautiful modernist building, which turned out to be the 1959 Mies van der Rohe Colonnade apartments. I have a fabulous one-bedroom with floor-to-ceiling windows with an incredible view of New York. The modernist aesthetic of the building suits my style perfectly as a collector of mid-century-modern furniture and decorative arts. I've lived here for a year now, and enjoy the easy commute to New York, colorful neighborhood, and easy access to the rest of North Jersey.

JASON LEVITT  
Newark, New Jersey

**Only one thing is keeping me from getting** a subscription to your magazine. I need to see architectural plans for the homes that you report. Usually, each piece will include several photographic images, but no overall plan to get a sense of the whole. Now, I understand that you are probably shooting for a different market than all of the other architectural magazines, but you don't have to dumb it down that

far! Trust your readers and include both photographs and drawn plans.

EDWARD C. KOWALSKI  
Philadelphia, Pennsylvania

**Just wanted to tell you how much I love** your magazine. Each time I receive an issue, I feel like someone prepared it exclusively for me. It has such a beautiful layout, the writing is so comfortable, and the content so wide-ranging and pertinent. My wife and I have three small children, and we are finally moving beyond the "early Fisher-Price" decor; your last issue (as usual) had perfect timing.

TOM MCJURY  
Fairport, New York

**I enjoyed the October issue of *dwell*** (my first) very much. The content was interesting, and the layouts in particular were engaging without being overdone.

I do feel, however, I was lured in under false pretenses. As a Buffalo resident, the cover tag describing my city as "overlooked" caught my eye. Imagine my disappointment when you too overlooked Buffalo. The Lake Erie house was lovely, but after the cover tag I was expecting something a little closer to home.

Buffalo is a city of architectural treasures. Hard times have prevented many from being kept up; still, pristine jewels abound, and more are being restored. I live in a circa 1890 worker's cottage that was completely renovated. I purchased and furnished the house for less than my parents paid for their last car.

But back to your fine publication. I appreciate the lack of large, pretentious "Venetian Villas," and the emphasis on creativity.

JOHN CAROCCI  
Buffalo, New York

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### The Neighbors Are Coming!

In *dwell*'s April issue we'll look at how innovative architecture brings neighborhoods together—or tears them apart.

Plus: New products for the bath and a factory tour of Seattle's Resolute lighting company.

*The Rush Table was inspired by Chuspata, the aquatic grass which grows in abundance in Lake Pasquaro in central Mexico. The view is from underwater. The table is made of lively and robust oak.*

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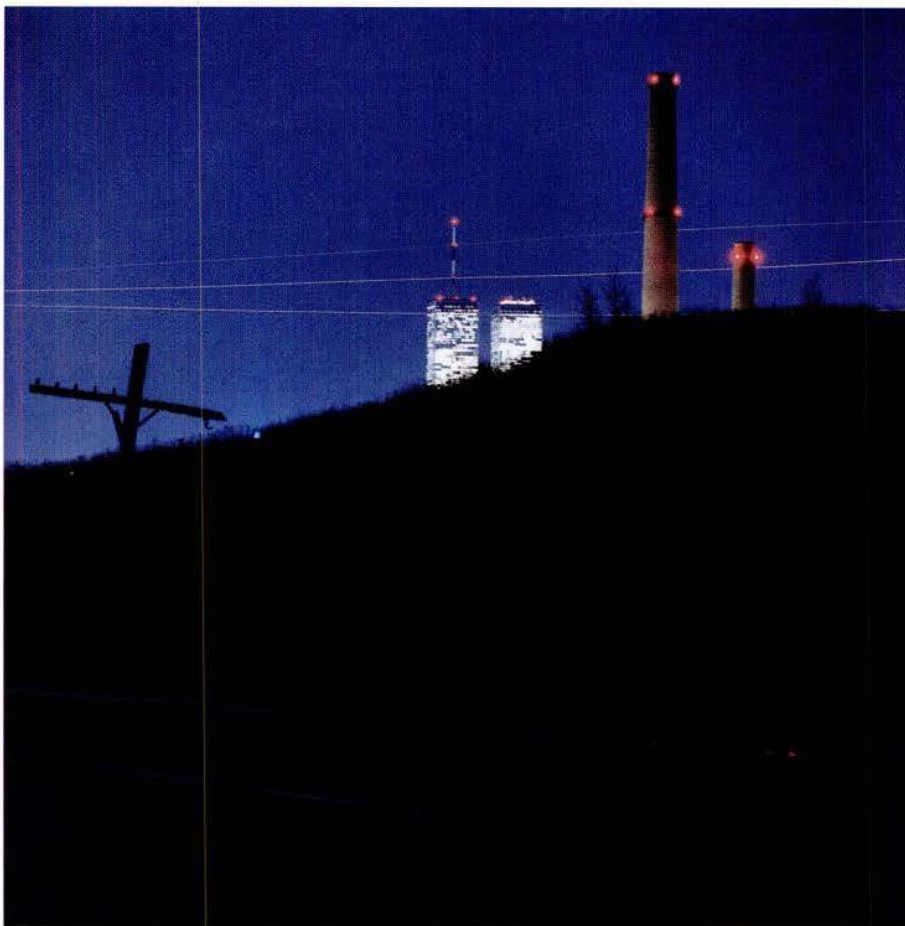


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As soon as I landed, I could see and feel the difference between before and after. I was spooked by the tranquility of the airport and shocked by the diminished scale of the New York skyline as viewed from the Jersey Meadowlands.

## HOME

**Sunday, September 9:** Having flown in from San Francisco, I was at Newark airport about to board a plane to Copenhagen, the point of embarkation for an architectural tour of Sweden sponsored by the Swedish government. On my trek through the airport, I found myself somehow walking behind the security guards who were screening carry-on luggage. One young woman was standing at the X-ray monitor, in theory inspecting the bags that slid along the conveyor belt. But she was momentarily distracted by a colleague who had come up and fussed with her hair, pushing a stray tendril behind her ear and chiding her for looking so disheveled. As hair was being rearranged, I noticed bags slipping by, unexamined.

**Monday, September 10:** I was in Malmö, Sweden, across the ten-mile-long Öresund Bridge from Copenhagen. Severely sleep deprived, I began a weeklong encounter with Swedish architecture. My first appointment

was with Abelardo Gonzalez, a transplanted Argentinean who showed me a funny, corrugated metal-wrapped house he'd built in a suburban neighborhood. Then I rejoined my fellow travelers, a small group of architecture and design writers, for a lecture by Klas Tham, the head architect of Boor, Malmö's splashy exposition of new housing. Tham, equipped with an overhead projector and myriad transparencies, explained Swedish building trends in endless detail while I, trying to be discreet, napped. Then we all set out in the pouring rain to look at the model apartment blocks, the tall ones by the water's edge boasting a view of the Öresund Bridge, and the low-lying ones inland featuring eco-amenities like rooftop meadows of wildflowers. In my memory, this day has the soft contours of a dream.

**Tuesday, September 11:** We were on a train from Malmö to Stockholm. It was mid-afternoon, Euro time, and I was sipping an Irish whiskey. Caught up on sleep and relaxed, I

was beginning to enjoy the trip. A member of our group came back from the café car and said that the bartender had informed him that the World Trade Center and the Pentagon were on fire. "He must be joking," I replied.

Stockholm was an island of tranquility in a world of fear. It seemed ungrateful to complain about being in such a charming city when New York, where I'd lived much of my life, was under attack. But being there felt strange, almost immoral.

Each day, our little band would go out and inspect, for instance, the cheerful Scandinavian minimalism of rising young architect Thomas Sandell, or we'd visit the famous Stadsbibliotek (circa 1920), with its quiescent, book-lined rotunda, designed by Erik Gunnar Asplund. These were the trip's pleasures, diminished but not completely ruined by the images from CNN. Then some architect, long-winded and self-absorbed, ►



**H 1015**  
Serie **West** design Itamar Harari



**H 1012**  
Serie **Poliuto** design Studio Valli



**H 1011**  
Serie **Manon** design Matteo Thun



**H 1003**  
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**H 198**  
Serie **Mizar** design Eero Aarnio



**H 179**  
Serie **Aida** design Matteo Thun

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Home is the place that you want to go back to when times are bad. It is the place where you feel, maybe illogically, that you are needed when all hell breaks loose.

would lead us on a tour of his oeuvre, taking care to point out and explicate every last strip of wainscoting. At these times, I could barely contain myself. I wanted to tell the architect precisely how trivial his work seemed.

The places that made the most sense once we had crossed the divide from the pre-attack to post-attack world were the ones that were, by definition, sad. We spent a rainy afternoon (rain was the trip's leit-motif) at the Woodland Cemetery (or Skogskyrkogarden), designed jointly in the first half of the 20th century by Asplund and his contemporary, Sigurd Lewerentz. Huddled under umbrellas, awash in gloom, we admired the austere, classically inspired chapels and crematoria.

The most compelling building we visited was the Markuskyrkan, or St. Mark's Church, a 1957 suburban Stockholm parish designed by Lewerentz (1885–1975), late in his long career. I am not much on religious belief—the god I most often worship is the one in the details—but I found this church, with its main chapel fashioned from raw-looking brick lit by faintly glowing pendant lamps, to be powerfully soothing. In the church's private upstairs chapel, I marveled at how Lewerentz had fashioned a skylight over the kneeler out of unpainted plywood, taking care to choose the most beautiful patterns of wood-grain. Something about the architect's simple expressionistic approach to functionalism, his way of exploiting the most obvious qualities of his rudimentary materials, made him seem like the only honest person on earth.

What I thought about as I allowed myself to be led through the architectural history of Sweden, pausing now and then to buy a *Herald Tribune*, and what I am still thinking about as I write this from my office in San Francisco, is how a crisis tends to clarify

any confusion about the nature and location of home.

I don't know how refugees can stand it. How did escapees from Sarajevo or Beirut, snug in New York or London, tolerate the daily news about the destruction of their cities? How could Chinese students abroad have stood the news about Tiananmen Square?

Home is the place that you want to go back to when times are bad. It is the place where you feel, maybe illogically, that you are needed when all hell breaks loose. It is the place you feel that it's your duty to take care of.

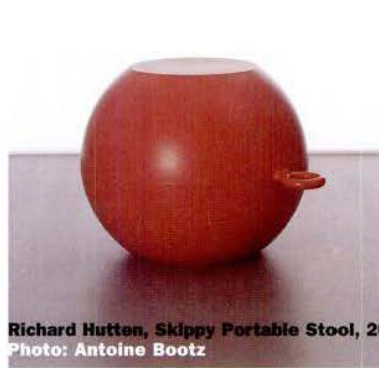
And, yes, there is home in the larger sense. In all my trips abroad, I have never experienced more warmth based simply on the fact that I am an American than I did on this trip. Store clerks were constantly offering their condolences, sentiments that I appreciated, but to which I didn't feel entitled. But then, given how difficult it was to get through to friends and family in New York, maybe condolences were the right thing. . . . I didn't really know.

Sunday, September 16: I flew back into Newark a day late and, having missed my connection to San Francisco, had an unscheduled two-day stopover. As soon as I landed, I could see and feel the difference between before and after. I was spooked by the tranquility of the airport and shocked by the diminished scale of the New York skyline as viewed from the Jersey Meadowlands. But the strangest thing might have been how threatening an immensely familiar place—the Lincoln Tunnel—now felt. The airport bus couldn't move through the tunnel quickly enough. Still, it felt right to be in New York. It felt good to be home.

KARRIE JACOBS, EDITOR-IN-CHIEF  
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**Stotz Design, Wire Newspaper Rack, 2001, \$50**  
Photo: Charles Masters



**Richard Hutten, Skippy Portable Stool, 2000, \$95**  
Photo: Antoine Bootz



**Tibor and Maira Kalman/M&Co, Zupa Clock, 1999, \$55**  
Photo: David Weiss

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**Kartell, Maui Swivel Armchair, 1996, \$235**  
Photo: Antoine Bootz





Iris and Michael in their kitchen—virtually unchanged since its construction, but awaiting a few updates for the 21st century, like a drawer large enough to hold the silverware.

PHOTO BY COLETTE DE BARROS

## THE EICHLER THAT TIME FORGOT

After a year of diligently scouring the San Francisco Bay Area housing market, clothing designer Iris in't Hout and her husband, creative director Michael Sainato, found the modernist's dream—the real-estate version of a classic car garaged by the little old lady down the block. In this case it was a mint-condition Eichler—one of 11,000 postwar houses built by developer Joseph Eichler and designed by a series of visionary architects. Originally built as affordable housing for returning GIs, Bay Area Eichlers have now attained a kind of cult status as mid-century “collectibles.”

With its open post-and-beam construction, central atrium, and floor-to-ceiling windows, the Marin County house was exactly what the couple wanted. The fact that it was also in pristine condition was an unexpected bonus. “When we first saw the place, we couldn't

believe it. It was like walking into a museum or walking back in time,” Sainato says. “Everything was exactly how it was built over 40 years ago.” That included flawless mahogany wall panels, mid-century light fixtures, and even built-in chrome toothbrush holders. In't Hout adds, “The kitchen appliances were still original. Even the oven was virtually spotless.”

And if the well-preserved house wasn't enough of a find, when the couple moved in they discovered all the original landscaping plans from 1961 rolled up under the kitchen sink. In't Hout says, “A lot of plants have died and others were overgrown, but we can definitely still see the original design.”

The challenge with both the house and the garden, the couple soon realized, was negotiating the fine line between preservation and renovation. “We wanted to maintain the de-

sign integrity but some of the old features needed updating,” says Sainato.

The necessary removal of the original asbestos floor tiles provided their first opportunity to finesse this balancing act. By changing the drab gray tiles to a more dramatic (and asbestos-free) bright white, they maintained the original feeling while giving the space a cleaner, lighter look. And eventually they plan to update the vintage kitchen. Says Sainato, “We love the floating cabinets, but the countertops are painfully low and the drawers are too small to hold a silverware tray.”

Until then, the couple continues the guardianship of a legacy of modernist design. “We really appreciate how beautifully the original owner kept the house,” says in't Hout. “We want to do as good a job over the next 40 years.”

—BETH LADOVE



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For three years, contractor Mike Goszczycki has been renovating his house in the Roscoe Village neighborhood in Chicago. Architect Doug Garofalo designed the addition. Randy Kober, the project architect and carpenter, has been working on-site with Mike.

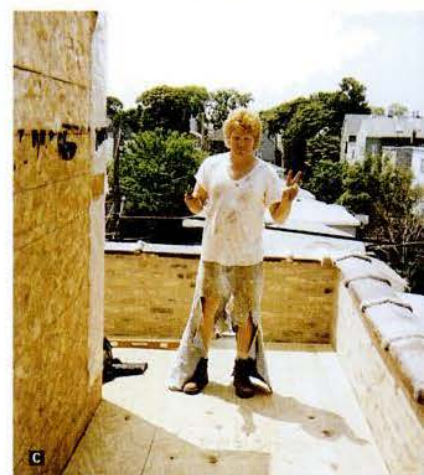


PHOTO A BY MAYUMI LAKE; PHOTOS B AND C COURTESY OF GAROFALO ARCHITECTS

## RENOVATION HURTS

### Progress, July 2001

**Randy:** Framing the roof was rewarding—aesthetically pleasing, and really a challenge for me.

Then, for a little while, there was just the wood frame with all its different angles. It looked like a big spindly claw reaching into space. **A**

At the end of the day, we would hang around on the site, looking at the work we'd done and talking about what to do next. Rocky—a neighbor who's 83 years old—would come around, too. **B** He's super active, and worked as a carpenter at one point. He'd be watching and shaking his head at what we were building. When we finally got to the roof, he said,

"You guys aren't building a house. You're building an aircraft carrier."

**Doug:** When the framing started to happen, people in the neighborhood were saying, "Oh, now I get it." You can show people all the renderings you want, but until they see a building in the flesh, its real character remains a mystery.

**Randy:** The steel crew, Anton Metalworks Inc., also did a great job. They came and installed two stereo queen-post trusses on the second floor, where the living room will be. The trusses look like an upside-down roll cage on a modified stock car. And what's nice is, their structure replicates the underside of the bedroom that eventually will be covered. So

if Mike ever wants to give a structures lesson on his addition, he can give it in the living room. It's a pedagogic opportunity.

### Problems, September 2001

**Randy:** Originally we had planned to have everything enclosed by Labor Day. But it's going to take longer, because we have such an unorthodox construction schedule. We work whenever Mike has the money and I have the time.

Mike plans on staying in the house forever. So any time we unearth a flaw in the original structure, he wants to right it—basically rebuild whatever we find. What we hadn't planned for is that Mike will have a complete-

ly rebuilt original building along with the new addition.

**Doug:** It's a better building, no doubt, but it was stuff that we hadn't expected to do.

I think Mike enjoyed the building this summer, but only up to a point. **C** He got frustrated with the slowness. When things slow down, the money gets short, and your house isn't finished... what can I say? He's cranky.

To save money, he's going to start doing most of the work himself. So we're making him detailed construction drawings. All I can say is I'm committed to seeing it through.

For updates, see [dwellmag.com](http://dwellmag.com).

# Dada

'Quadrante' designed by ferruccio laviani

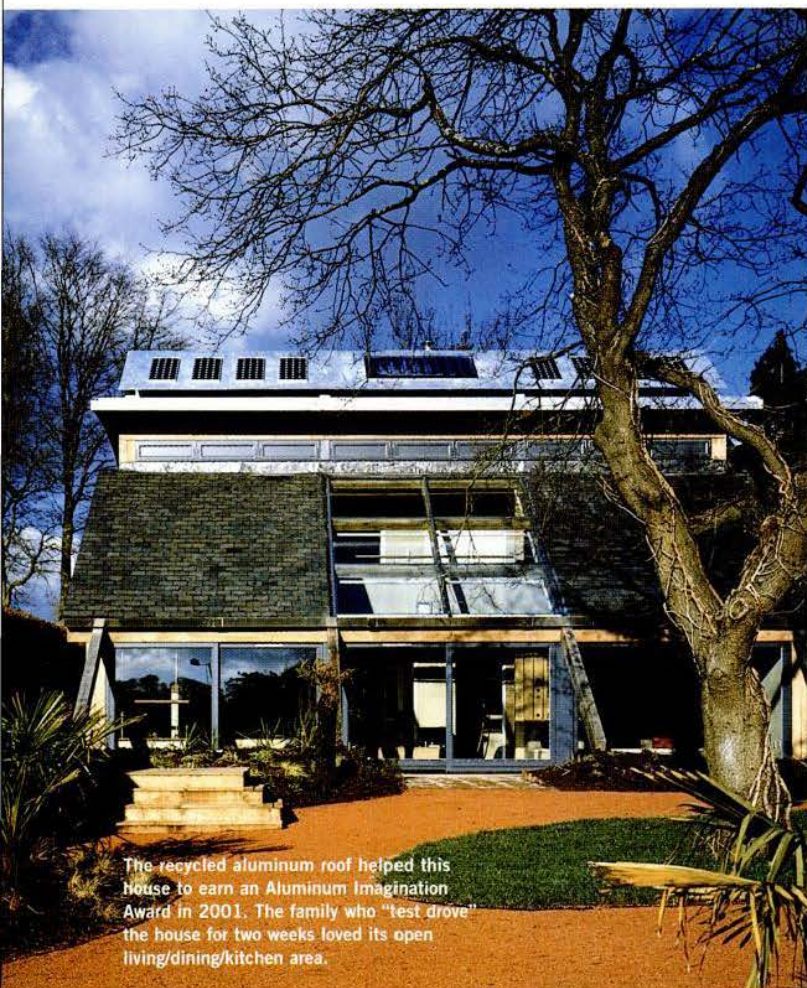


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The recycled aluminum roof helped this house to earn an Aluminum Imagination Award in 2001. The family who "test drove" the house for two weeks loved its open living/dining/kitchen area.



## THE WOOL IS IN THE WALLS

The homebuilding industry in the United Kingdom, like that in the United States, suffers from a dearth of imagination. There's rarely a thought given to seemingly basic concerns like siting or natural light, let alone the incorporation of solar panels. So in 1999, when the National Museums and Galleries of Wales and BBC Wales sponsored an international competition for a "House for the Future" that would offer a vision of the way housing would evolve over the next 50 years, the architects at the London-based firm of Jestico + Whiles were intrigued. "Here was a great opportunity to express the ideas we've had about sustainability and the design implications that result from it," architect Jude Harris explains.

The winning design would be constructed alongside some 30-odd buildings—a 16th-century barn, a 19th-century miner's house, a

chapel—on the 100 acres that comprise the Museum of Welsh Life, at St. Fagans near Cardiff. The brief was simple, calling for a single-family home that would address issues of sustainability, changing family structure, and new technology. The budget was small—just £120,000 (about \$176,000). Because the house was to be part of an exhibit, it would need to accommodate a daily barrage of visitors, and it needed to be fully operational in order to house the family chosen to "test drive" it for two weeks as part of BBC documentary coverage of the project.

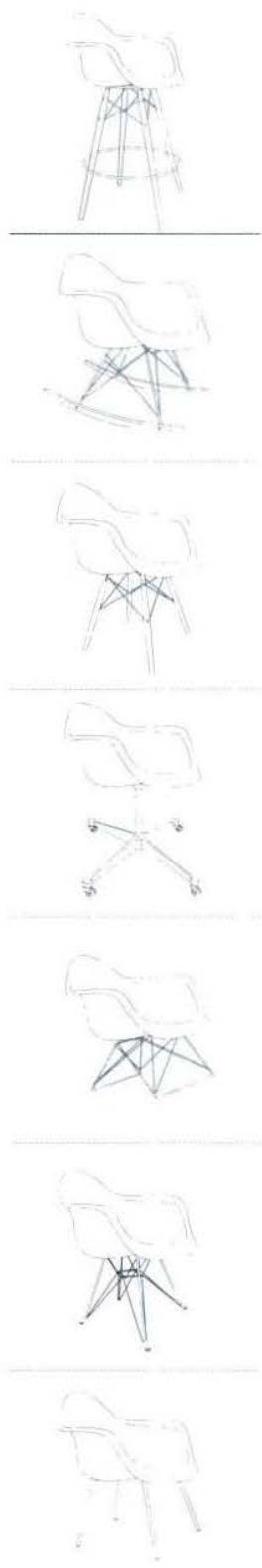
The resulting house, by Jestico + Whiles architects Jude Harris and Heinz Richardson, was a far cry from what Harris describes as the "brick boxes" that dominate the U.K. housing market. But it won anyway. The unabashedly modern home features the latest green innovations, from photovoltaic panels to insula-

tion made from wool (Welsh Radnor sheep) and cellulose fiber (recycled newspaper). But sustainability did not come at the expense of aesthetics. "Sustainability is one of the key criteria that you might consider along with disabled access or fire regulations," Harris explains. "We just see it as another design parameter."

Harris hopes that his firm's efforts alter the prevailing tendencies in the British housing industry. "It is nearly impossible to compete with the cost of the boxes that builders put up in this country," he explains. "That's not to say that there aren't great examples of sustainability being applied to mass housing in this country. There are but it's really a struggle. We're trying to get beyond that. It's our hope that people visiting the house can see that there is another way."

—ALLISON ARIEFF





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Story by Sam Grawe  
Portrait by Douglas Adesko



## LINES ON MEAT

Even if you're not a boxing fan, you probably know who George Foreman is, but not because of his 1968 Olympic gold medal, "The Rumble in the Jungle," his famed 1991 comeback at age 42, or his career as an ordained minister at Houston's Church of the Lord Jesus Christ. Chances are you know him because of a kitchen appliance, The Lean Mean Fat Reducing Grilling Machine, otherwise known as the George Foreman Grill.

With George's waffle iron–like contraption selling out by the millions, and a host of competitors joining in the fray, grilling is no longer limited to the outdoors and those weeks between Memorial and Labor Days (although according to the Barbeque Industry Association, 57 percent of outdoor grills are used year-round). One reason these countertop companions have been successful is the per-

ception of grilling as the healthiest way to prepare foods, despite the risks of ingesting carcinogens formed by char. After all, actually witnessing the fat and grease making its way out of your meat, and subsequently staying out of your stomach, is almost as energizing as kick-boxing class.

Grilling, it seems, also brings out the most fanatical of culinary opinions, expertise, and traditions. From the preparation of meats with special marinades, rubs, and spices to the desired method of searing them with grill lines, everyone has something to say, or criticize. While we, and the majority of hard-core grill-heads, aren't ready to trade in charcoal and the backyard Weber for an indoor electric model, we wanted to find out if George Foreman deserves the title of Heavyweight Indoor Grilling Champion of the World.

### Alfredo Healthy Grill

Delonghi

Price: \$79.99

*The Alfredo Healthy Grill features a 14-by-10-inch die-cast-aluminum nonstick cooking surface with a cord/thermostat that plugs in just like Mom's old electric griddle plate. Somewhat magically, our burgers didn't smoke up the kitchen, and the plastic base detaches for easy cleaning.*

**Expert Opinion:** Noticing the grill's name, John states, "The most important thing nowadays is to get rid of the fat. Everyone wants to stay healthy."

"I like the fat myself!" Rahsaan chimes in on his way to get cheese for the burgers.

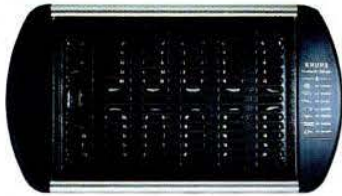
"It's all good!" John concurs. "And it's not smoking much at all." Flipping the burgers he exclaims, "Uh-oh! Got the lines and everything. I'm gonna call this the Sunday Superbowl grill."

**What We Think:** Despite looking like a prop from the set of *Knight Rider*, the Alfredo Healthy Grill proved to be the most quality product for the most affordable price. The four lush cheeseburgers we made were juicy and retained a lot of flavor (perhaps due to the Delonghi's "aroma center" technology) and only during flipping was there the slightest waft of smoke. ▶



**A note on our experts:** Cousins Rahsaan Redmond (right) and John Kinchen can be found almost every morning firing up the brick oven pit at San Francisco's Brother-in-Laws' Bar-B-Que #2. Rahsaan, grandson of owner Eugene Redmond, has been turning ribs, tenderizing brisket, and chopping beef links for almost six years. "For a while I was in the back making

barbecue sauce, potato salad, coleslaw, and stuff like that. Now I'm on the grill." John says of grilling, "It's just the smell. People tell us they smell it from two blocks away. The people that live around here come in and say, 'I woke up and I was smelling it. I was watching my soap operas and I had to come.'" One taste of their wares was enough to qualify them as our grilling experts.



**Canyon Deluxe Smokeless Indoor Grill**

**Krups**  
**Price: \$125**

*Krups' curiously titled entry into the world of indoor grilling cooks with electric coils directly beneath an enamel-coated cast-iron grilling surface. It has an on/off control, temperature settings, and a safety switch that turns the grill off when the drip pan is removed. Also includes a griddle plate for bacon and pancakes.*

**Expert Opinion:** "These grills, they don't take long, blood. They don't take long at all," John excitedly tells Rahsaan as he stokes the brick oven's embers. He adds, "This one smokes a bit too much. It'll smoke your whole place up. Set it on fire. This one cooks fast, though, and has different settings for the different types of meat you can put on there. It could have come with a better name."

**What We Think:** We agree with Brother-in-Laws: the Canyon Deluxe was about as smokeless as a Parisian café. While the aroma of spiced chicken isn't bad, it doesn't belong in your curtains. The proletarian design has appeal, but the char in the drip tray, caused by the electric coils overhead, made for tough cleaning.



**Electric Barbecue Alpes**

**Price: \$1,670**

*A no-nonsense 19/10 chrome-nickel stainless steel Italian model available in either gas or electric versions. It requires permanent countertop installation (a wheelable cart is also available). The lava rocks lend a coal-like authenticity to the occasion while distributing the heat evenly.*

**Expert Opinion:** "Really fancy!" John exclaims. "You would have to do major things if you had this in your house. The way it fits next to the regular stove is nice, too. You could do your regular cooking and your grilling all at once. I wouldn't mind having it in my house."

**What We Think:** The Ferrari of our selections, with the Italian price tag to match. The Alpes is the only model in the group that would blend in amidst Boffi cabinetry or Viking fixtures. While the grilling surface is large enough to feed an entire editorial department, playing with the motorized kebab skewers might prove hypnotic.



**12" Skillet Grill**  
**Le Creuset**

**Price: \$130**

*This heavyweight porcelain-enameled cast-iron pan heats evenly (which means the handle, too), retains heat longer, and won't react to acidic foods. Comes in a variety of colors to match your potholders.*

**Expert Opinion:** "This one didn't come with instructions, huh?" jokes Rahsaan. John adds, "I like this pan. You can just wash it out really easily. It's worth the price. It won't reduce the fat as much, but you get a little grill taste on there and the lines. Real nice. It would be really good for fish."

**What We Think:** Forget Calphalon and Teflon—mere pinpricks on the timeline of cooking. There's nothing quite like a nice heavy cast-iron pan, and that's what Le Creuset does best. While the fat and grease might still be adjacent to your food, after seasoning the pan a couple of times you won't ever have to add oil. Besides, how many of the other grills can be deglazed so you can serve your dish *au jus*?



**George Foreman Grill**  
**Salton Inc.**

**Price: \$29.99–\$129.99**

*George Foreman has a grill for any and all of your needs. There's even an iMac-inspired series with five different colored models and transparent bun warmers. No on/off switch, however—just plug and grill.*

**Expert Opinion:** While Rahsaan was serving early-comers their morning barbecue, John cooked up two more burgers on the George Foreman Grill. "He's got to have it all rhyme. Lean Mean Fat Grilling Machine. He's crazy. He's got like seven sons and named them all George. That's insane. I've got one of these at home. My neighbor has a purple one. What I don't like about it is the lid. I understand it's to reduce time because it's cooking on both sides, but I like to see my food when I cook it. It's a good machine, though. If you don't have a lot of time, and you're trying to get where you're going, this is the one."

**What We Think:** The clam-shell design definitely cooks things faster, but not necessarily better. We'd also rather see what we're doing, cook things taller than a flattened hamburger, or be able to add cheese (fat) to our burger without a gooey griddle disaster. A Welter Weight Grilling Champion at best. ■



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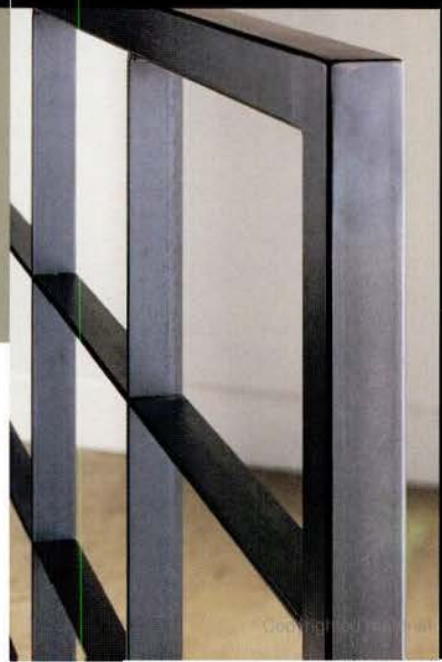
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Paul Petrunia contemplates future dining room chairs for his future house with his future wife. He's not ready to buy.

PHOTOS BY JOE TORENO

## COST PLUS MINUS WICKER

There is no such thing as overstock (or, for that matter, understock) at a Cost Plus World Market. Every possible nook, cranny, shelf, and aisle is stuffed to the gills with products so varied that even the title "World Market" doesn't do it justice. Where else could you go to simultaneously load up on Punjabi hand drums and novelty-size packets of Nutella? Holiday-shaped pasta and coffee tables? Glow-in-the-dark sticky stars and Veuve Clicquot?

What started out, in 1958, as a San Francisco travel buff selling off a shipment of wicker (still Cost Plus' bread and butter) has grown into a 143-store-strong chain selling just about everything under the sun. A typical store divides its floor space (ceiling space is devoted entirely to baskets) evenly among odd curios from Asia and Africa, seasonal holiday knickknacks, nonperishable foodstuffs, wine and beer, kitchen and table

wares, and home furnishings—linked only by the feeling that all these goods just fell off the back of a truck.

To get to the bottom of Cost Plus' wide-world-embracing experience, we contacted Paul Petrunia—founder, design director, editor, and programmer of Archinect, the World Wide Web's hippest source for all things architecture. While studying at Los Angeles' SCI-Arc, Paul became heavily involved with web design, and was even hired to design the school's site. Not entirely excited by the prospect of working as a full-time architect, he started Archinect in 1997 as a resource that could bring architects and designers together, while also giving attention to first-rate work that might otherwise never see the light of day. "Archinect has allowed me to become involved in projects with other individuals that I respect very much," Paul

explains. "To be honest, I'm not totally sure what Archinect will be when this article is published—but that uncertainty allows for constant spontaneity, which is exciting." With their curious inventory, the uncertainty of what he might find at Cost Plus was equally exciting.

**Paul:** It's the type of store my mother would more likely shop at than I. That said, I shopped as myself—a young, single male still surviving with my mobile furniture from school and the occasional rusty Eames piece found at a random garage sale. Ask me to shop there again in a few years, or after I get married, and I'm sure my choices will show a little more maturity. I think the real reason to shop at Cost Plus is to make it feel like you've been to numerous exotic locations and prove to your friends that you're well cultured. ▶



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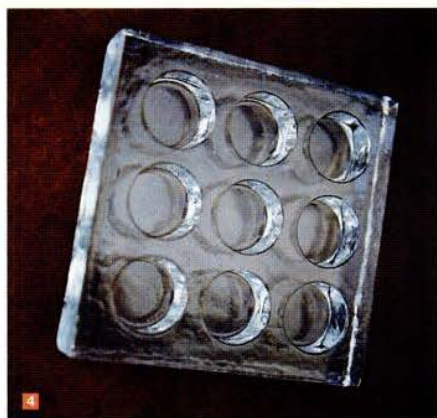
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## BIG BOX



**1 Passion Buds**  
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If, like me, you have a tendency to keep your pet ants in the box of sugar in the cupboard, these are great alternative sweeteners for your guests' tea or coffee. Dipping and stirring dissolves the sugar into the drink, allowing the drinker to safely pull out before the Colombian sweetness climax. The Passion Buds also look great stored in one of those bowls that I'll be more interested in getting in a few years.

**2 Bamboo & metal candle holder/lantern**  
World Market, India **\$19.99**

This item stood out because it actually seemed well made, unlike most of the other items in the rattan section, where most everything seemed to be falling apart (maybe as a result of customers playing with them). The latch on the door operates very smoothly, opening up a little space to place a candle. Perfect for lighting a quiet summer evening on the patio.

**3 Mini salt & pepper shakers**  
World Market, Taiwan **\$7.99 (12)**

I don't usually purchase items based on cuteness value but these salt and pepper shakers are very cool. I originally discovered them the last time I went home to visit my parents. My mother puts them in a perfectly shaped metal mesh basket to pass around at the dinner table so everyone can have their own set. She also fills some of them with curry pepper for added spiciness and color.

**4 Tea-light tray**  
World Market, Portugal **\$14.99**

This tea-light tray is very clean and simple. The nine-square-grid candle arrangement holds easily replaced (and cheap) tea-light candles while providing more than sufficient light for a romantic dinner with your girl. You can also use it as an ashtray for a night of poker with the boys. Simplicity and transparency allow it to fit in with any type of decor.

**5 Draft sake**  
Hakutsuru **\$3.99**

I like sake. I like Japanese package design. I like Hakutsuru Draft Sake.

**6 Marseille soap**  
Savon de Marseille **\$2.99**

American soaps, in my opinion, represent the ultimate in commercial artificiality. Varying artificial scents, artificial colors, sensuously sculpted shapes, and flashy packaging is all that distinguishes one from the other at the local grocery store. The Savon de Marseille, on the other hand, is the complete opposite. It's good soap—very simple and straight to the point, with no artificial scents or coloring. It also looks good, but it's not a very ergonomic design, which, considering the way I use soap, could get a little awkward in the shower. On the other hand, the raw nature of this product would be lost if it was shaped like traditional American bath soaps. Its anti-design is what makes it so beautiful. ■



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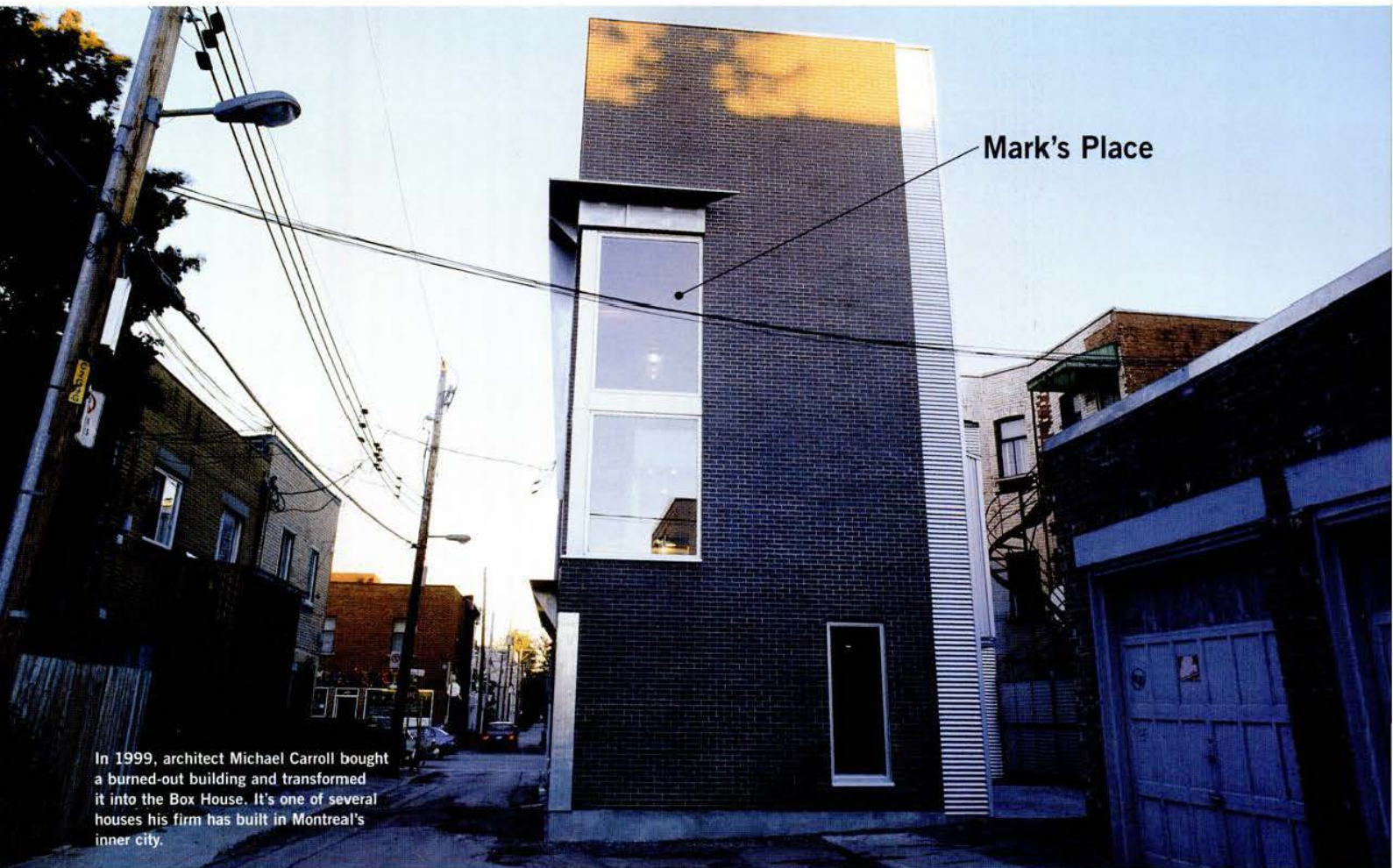
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Mark's Place

In 1999, architect Michael Carroll bought a burned-out building and transformed it into the Box House. It's one of several houses his firm has built in Montreal's inner city.

## MONTREAL: LIVING IN A BOÎTE

At the intersection of an alleyway and a narrow lane in the heart of Montreal's Plateau Mont-Royal neighborhood is a semi-detached 1,500-square-foot house named for the book its architect was reading during its construction in 1999. "Just making the box is simple enough: at the outside it takes less than an hour," reads Kobo Abe's *The Box Man*. "However, it requires considerable courage to put the box on, over your head and get to be a box man."

"We built the house on spec," says architect Michael Carroll of Build Montreal, "which of course requires considerable courage on our part." But it was the house's precarious site that inspired Carroll to name it after Abe's novel. "When you are at the top of the lane, which narrows as you drive down, it appears as if you're going to drive right into the building," explains Carroll. The perception of this

impending crash might have a similarly unsettling effect on the person inside the house, looking out onto the lane, but Carroll insists, "It's not a busy street. When you're in the living room you feel like you're presiding over your neighborhood."

The Box House is one of five the design/build firm has constructed in Plateau Mont-Royal, one of Montreal's most interesting and vital neighborhoods. The house's unfinished industrial metal stairs and terrace are akin to Montreal's vernacular exterior staircases—which in fact are built and repaired in this neighborhood. Like all of Build's projects, the Box House was designed for what the firm sees as an emerging alternative development market in Montreal, though the increasing popularity of Plateau Mont-Royal is making property harder to come by.

Not long after its completion, a buyer

emerged who has what it takes to be a box man. Leaving behind a narrow, dark apartment, Mark Clark took up residence in this light-filled industrial living space. We asked Mark how he enjoys life inside the box.

### What made you choose this house and this neighborhood?

Eric Utne [of the *Utne Reader*] and the gang rated this neighborhood the fourth hippest in North America. The first, second, third I don't know, but the hipness factor here is certainly high. I chose the house because it is an urban dwelling and I am an urban dweller. We are a good fit.

### What do you like best about the neighborhood? Least?

I have lived in this neighborhood for ten years. It is multicultural, multilingual, ▶



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A 36-foot-high metal stairwell with industrial skylight connects the house's three levels—a ground-floor studio, vast living/dining/kitchen area, and a third-story bedroom with bath.



politically charged, and fun, but not aggressive or dangerous. Basil grows on the curb in front of a Greek restaurant a few doors away and no one bothers it. Graying Francophone hippies reef out on the street corner and the police drive by and wave. Little kids walk to school unaccompanied. Good restaurants and clubs are in abundance. There is nothing I don't like about my neighborhood.

**What's your favorite part of the house? Least favorite?**

My favorite aspect of the house is its willful promotion of one's evolution, from the spectacular views to the near-death experiences of stepping out of your front entrance directly onto the street. My least favorite aspect is the universal scourge that are taxes. One would think our city didn't want anyone to live here.

**Where did you live before?**

I used to live in a boxcar apartment on a beautiful park. This is my first modern living space. I live here with my girlfriend, Maya.

**Briefly describe your daily routine. Where do you work? What do you do?**

I am an entrepreneur, so consequently, routine is an elusive luxury. Nonetheless, right now I leave for work at 6:30 A.M. and work from 7 A.M. to 5 P.M. I am the founder and president of Jumpstreet Tours, an educational student tour company (amongst other things). My office is in a loft in an older industrial building right in the heart of downtown. We are surrounded by art galleries and dance studios, so for renewal my colleagues and I can lose ourselves philosophically and spiritually at a moment's notice.

**How do you get to work? Where do you get your morning coffee?**

I walk to work in about 23.6243 minutes. I try to be out of bed by 5 A.M. so that I may experience the yin-yang of my quiet, beautiful home and my depth-charge espresso.

**Do you entertain at home in the evening or go out?**

We really do a super combo of entertaining at home as well as dining out, although my nickname is "Restaurant Bill."

**The best thing about living in Montreal?**

Montreal is to North America what Barcelona is to Europe: an underrated, underdiscovered jewel... and that is not my loss because I have discovered and am in love with both.

—ALLISON ARIEFF



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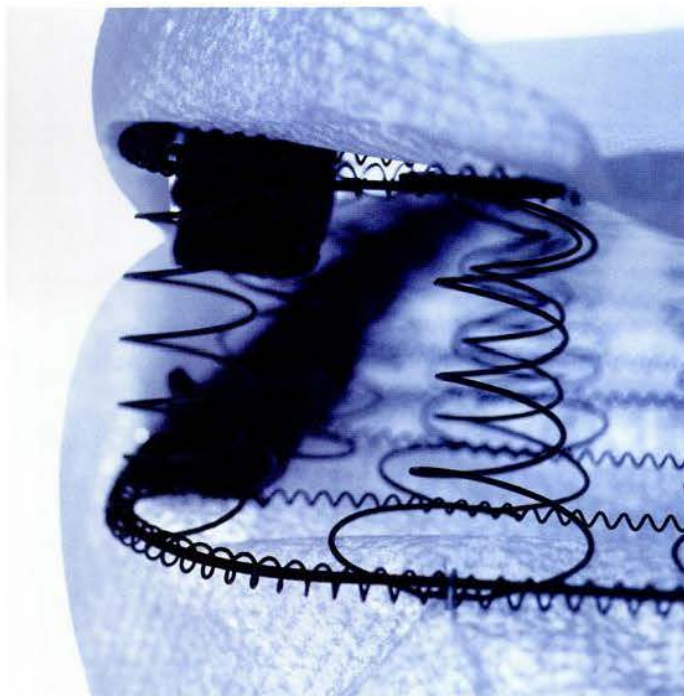
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## THINK IT YOURSELF



Clockwise from lower left: Duxiana pillow top; ticking by Stearns & Foster; McRoskey Airflex mattress and ticking; and McRoskey inner springs.



# HOW TO SELECT A MATTRESS

Couldn't sleep? Woke up with a stiff neck—again? It could be your mattress. Four experts offer their suggestions on when and how to select a new sleep set.

**Robin Azevedo** is president of McRoskey Airflex Mattress Company, which has been manufacturing mattresses and box springs in San Francisco since 1899.

**Jim Ross** is the director of marketing for Stearns & Foster, a division of Sealy which is headquartered in North Carolina. The company has been manufacturing luxury bedding since 1846.

**Carole Tarantino** is the owner of Duxiana stores in San Francisco, Palo Alto, and Walnut Creek, California. The Swedish company has been producing the Dux bed since 1926.

**Diane Utzman-O'Neill** is the vice president of brand management at Sleep Number by Select Comfort in Minneapolis, Minnesota. Sleep Number was founded in 1987.

### Is it time for a new mattress?

**Carole:** If you're tossing and turning, or your shoulders or hipbones hurt, that could be a clue that the surface of your sleep system is too hard for you. It's not giving, the springs are not compressing. The spring or air system needs to adjust to the shape of your body. Your body should not and cannot adjust to the surface of the bed.

**Robin:** See if there is anything visual that might give it away. If it is hollowed out, is badly soiled, or if there are body impressions, it is probably time for a new mattress.

### Too hard or too soft?

**Robin:** The idea that the harder the mattress the better is incorrect. You want suppleness in that mattress and box spring so that it can form to you. We encourage people to come in and really get comfortable. One of the things that makes me chuckle is that people come in, lie down, and cross their arms or hold them stiffly at their sides. It's very funereal. We encourage them

to roll around on the mattress, really get a feel for it all over.

**Jim:** We've identified four types of comfort feels: firm, cushion firm, plush, and ultra plush. The right comfort level depends on a variety of factors, including your body weight, size, activity level. Selecting the right mattress is like buying shoes. You have to find the one that's right for you by trying it out.

### Longevity

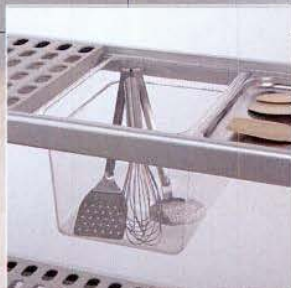
**Carole:** People want the things they buy for their home to last but longevity varies. If you're a single female who weighs 110 pounds, your mattress is going to last a long time. A couple who spends \$3,000 for a Dux bed should expect to have it for at least 20 years. At minimum, it will last twice as long as an American-made mattress.

**Robin:** McRoskey's has a 20-year warranty for any defect in construction or material. But the real answer to how long the mattress will last is for the consumer to ask if the comfort and size is still ▶

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## THINK IT YOURSELF

Clockwise from lower left: Inner air mattress from Sleep Number; McRoskey stuffing; cutaway of Duxiana's patented coil system; and Stearns & Foster "Pillow Touch" ticking.



servicing them. If not, change it.

**Diane:** Our product lasts at least 20 years. They've proved twice as durable as the typical inner-spring mattress. Our chambers are really solid, and the air itself doesn't fatigue, break down, and lose its bounce.

### How much?

**Carole:** If you're looking for the maximum amount of rest, you're probably going to pay somewhere between \$1,500 and \$3,500 for a queen-size mattress.

**Robin:** There is a huge range. We don't necessarily pay attention to all price points. Our nicest quality queen size is \$2,220 and king size is \$2,760 for a mattress and box spring.

**Jim:** People can pay anywhere from \$600 to \$1,200 or as much as \$5,000. But if you think about it as an investment over time, you're really paying just pennies per night for something you're using for eight hours a night, seven times a week.

### Special features

**Carole:** Duxiana has a top pad

rather than a pillow top. The top pad weighs around 15 pounds and can be turned over, fluffed up—something that can't be done with an American pillow top mattress, which weighs around 300 pounds and can't be easily flipped.

**Jim:** We're bringing fashion-forward colors to our new Reflexions and Pillow Touch mattresses. The ticking colors in our Shades of Pale theme—Orchid, Candlelight, Ocean Breeze—these are colors you wouldn't really associate with traditional mattresses. The high-quality fabrics are imported Belgian damask.

**Diane:** About 90 percent of couples disagree on the firmness of their mattress. With Sleep Number, each partner can have his or her preference, because you can adjust firmness by automatically changing the amount of air inside the air chambers. You can go from 0 to 100, 100 being the firmest. Most people tend to find their number and stick to it. I've been a 25 ever since I found that magic number for me. My husband was an 80, because he thought he liked firmer mattresses better, but I kept

sneaking him down five points every night, and got him down to a 30. He's stuck there now and he loves it.

### Structure

**Carole:** In each Dux bed, there's a continuous piece of steel that goes from the head of the bed to the foot. It's manufactured much differently from conventional four-spring systems. It's finer, heat-treated steel and its coil doesn't lose its memory so it doesn't sag. You never have to turn the mattress over. There are three to four times more coils or springs than in an American mattress.

**Robin:** We make inner-spring bedding. There are springs in the mattress and springs in the bedding. We think this provides the best comfort and durability. The comfort levels come from the various coil construction methods and the way the mattress is filled. This is what makes the difference from firm to gentle.

### Materials

**Jim:** The Reflexions product has a latex core rather than an inner

spring. Latex has some good characteristics: When you lay on it, it springs back. And it's hypoallergenic.

**Carole:** Ninety-five percent of American mattresses are made from the same components that come from just one company. That company makes the springs, the covers, and the stuffing and sells it to all the different manufacturers. So basically you're getting the same thing. Duxiana has come up with a way to use natural rubber latex with just a minimum amount of other products. Latex is soft on the surface and it lasts. It doesn't break down or compact the way cotton or other fibers will.

**Diane:** With air technology, you can make a surface that fits human body contours much more comfortably. Inner springs were designed for durability, to last, but they often poke and prod and create pressure points and discomfort. Now we can create air chambers that are plenty durable, but forgiving to the body's curves, too. ■

[product info, pg 94]



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#1326 alfa EMAX Progetti



# MY BATHROOM, MYSELF

Six incursions into the most private room in the home.

Story by Deborah Bishop

Photography by Noah David Smith

Unless you live by yourself, there are few places in your home where you can be assured of being truly alone. There are fewer still where it's not only acceptable but encouraged that you shut the door behind you. Firmly.

If a man's home is his castle, there's little disagreement about where the throne is located. The bathroom is where a few eager readers finally plow through *Remembrance of Things Past* and where a good many more keep pace with their stacks of *People*. (Two-thirds of those with graduate degrees admit to reading in the bathroom, as do 56 percent of college graduates and half of those with a high school degree.) Hydrotherapy enthusiasts (mostly women, based on anecdotal evidence) light odiferous candles with mood-altering claims and sink below the bubbles, perchance to dream or hold forth with friends—taking care to keep the phone hand high and dry. Some less fortunate souls, Elvis among them, take their last living breath in this last refuge of man.

The bathroom is where we come to get clean, to shed excess baggage and scrub ourselves back to a temporary state of grace—before piling on unguents, deodorants, and layers of lash-thickening mascara and emerging to start the whole gritty process again.

Although Diana Vreeland's prediction (made in 1967) that women living in 2001 would probably take three cold baths a day in order to stay "exhilarated" and "invigorated" has not panned out, some of her crystal-gazing is right on the money. "A bath will be a pleasure or a good lie back. In any case it will be a desirable pleasure and not a rush[ed] necessity."

Indeed, bookstores don't lack for tomes

dedicated to the bathroom, many of which share a vocabulary of unabashed hedonism. The word "pampering" crops up a fair amount, as do "sensuality," "bliss," and "surrender" (not so different, in this respect, from a Harlequin romance).

In many of these lavishly photographed volumes, the bathroom is not merely a place to get clean but a "retreat," "refuge," "sacred space," and "haven of relaxation," where the pressures of the modern world are melted away by boatloads of hand-glazed tile, designer hardware, and turbo-charged jets. And the "ritual" of bathing is credited with everything from connecting us with ancient cultures (who presumably faced their own considerable stresses without benefit of Starck or Kohler) to taking us back to the womb, which could potentially inspire fears of drowning one's inner child.

In a time when day spas seem to open with the frequency of Starbucks outlets, is it any wonder that the bathroom has surpassed the kitchen as the most frequently remodeled room in the house?

So much functionality in such a relatively small, relatively private space makes for a compelling design lab, whereas the more public gathering places can only stand so much creativity. After rifling through stacks of glossy books and talking to a handful of architects and residents, one thing becomes clear: What was, until fairly recently, a rather straightforward space in which to cram a bath, a toilet, and a vanity with a minimum of fanfare and few aesthetic choices (should the walls be white or pale blue? the porcelain white or pale green?) is now a place upon which to project any number of fantasies and dramas.

In art photographer Gail LeBoff's pristinely

modern loft, the bathroom is her one repository of sentimentality and kitsch. Architect Doug Garofalo's home-office bathroom became a literal canvas for his ceramicist wife, Chris. Austrian design firm the unit went for bubbles and acid green in their quest to add oomph to a prosaic country house. For both Sallie Trout and Ken Draizen, who played dual roles of designer and client in their respective abodes, hands-on fabrication was inseparable from the creative process. And architect David Howell delights in all the "jewel-like" German fixtures now available.

While most talk about bathroom design is focused on the material—from tiles to fluffy towels—author Leonard Koren is more of a spokesman for the "we've got to get ourselves back to the garden" school of soaking. His gentle, impassioned-but-not-cranky polemic, *Undesigning the Bath*, depicts the act of bathing as far more connected to nature than to designer showrooms and makes a case for the ways in which design ideals such as "efficiency" and "slick modernity" impede, rather than enhance, the experience. "Great baths require that the creator leave his or her imprint as discreetly and unobtrusively as possible," cautions Koren, who has a master's in architecture.

What follows are six bathrooms, chosen with a frank arbitrariness, that approach the goal of great bathing from many different angles. For best results, try reading this in the tub—just keep your hands above water.

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*San Francisco writer Deborah Bishop has spent many contented hours underwater, having mastered the art of working the hot-water tap with her toes. Regretfully, she has yet to make it through all of Proust.*



RESIDENTS: GAIL LEBOFF, MICHAEL BRADLEY, AND MILES, THE STANDARD POODLE  
 ARCHITECT: AARDVARCHITECTURE (LYNNETTE WIDDER AND CHRISTIAN VOLKMANN)  
 LOCATION: SOHO, NEW YORK CITY, NY

The mosaic tiles are from Bisazza. The sink is by Duravit. The Japanese-style tiled soaking tub was custom made; the hardware is by Philippe Starck.

The toilet is from Toto, the largest toilet manufacturer in the world. Aardvarchitecture customized the medicine chest with a mirror by Boffi.

Of the Marilyn Monroe doll perched next to the Kiehl's moisturizer, LeBoff exclaims, "I couldn't go totally Zen!"

"When we decided to take the loft much more modern, I told the architects that whatever we did, my mother's chandelier had to stay," says art photographer Gail LeBoff, referring to the dangling-crystal, shabby-chic light fixture that became the touchstone of her second bathroom. Other points of reference were her large-scale, technique-intensive photos, which capture natural forms (flowers, branches, crystals) through an elaborate process that includes both hand tinting and high technology.

"Like her artwork, the tile pattern has naturalistic references—it's like a vine growing up the walls, moving from darker to lighter. But the way it was rendered was complete-

ly dependent on the computer," explains Lynnette Widder, one of the principals of New York-based Aardvarchitecture. Indeed, up close, the individual tiles dissolve into pixels, like the dots on a pointillist painting. "It was like creating a cartoon for a fresco painter to follow."

In a room with no natural light, elements such as the green glass tiles and sparkling crystals were critical. "Everything was chosen to reflect, radiate, or refract light," says Widder, who even specified the skim coat above the tile for its light-catching mica.

A mirror fills out the entire door. And the medicine chest was created by covering a niche with a hinged mirror, partially de-sil-

vered to allow a light to shine through. The full-sized bathtub was replaced with a custom Japanese-style soaking tub equipped with Starck fixtures, where a formidable stack of magazines rests on one side.

While LeBoff and her husband, Michael Bradley, willingly divested themselves of much of her tchotchke collection during the loft remodel, the bathroom is where the items tend to resurface. At times, vintage towels with bawdy women endowed with padded busts and backsides hang from the rail. And among the Kiehl's products in the cabinet is a prized Marilyn Monroe Barbie, poised before the microphone. Says LeBoff with a laugh, "I couldn't go totally Zen!" ■



RESIDENTS: KLAUS FRISCHMANN AND TANYA REIGER  
 ARCHITECT: THE UNIT  
 LOCATION: GABLITZ, AUSTRIA

The Frischmann-Reiger bathroom is a mix of generic and custom fixtures and appliances. The shiny chrome

sinks complement the patterns of the buoyant bubble mural. Fixtures are by Hansgrohe.

“The bubbles, the lights,” says Frischmann, “this is a magical place. It’s definitely our favorite room in the house.”

**It’s what every designer longs to hear.**

“We wanted to do something really outrageous, and they said, ‘Sure, whatever you want, go for it!’” says Peter Reindl, one of the architects of the Vienna-based firm the unit, who were hired by Klaus Frischmann and Tanya Reiger, a young couple living in the Austrian countryside. “They had purchased this very typical single-level, not very interesting ’60s-era house, and we suggested they start by making a bold statement right in the middle.”

Instead of being contained within traditional walls, the bathroom is mostly enclosed within a double-layered surround of strong, pliable acrylic, between which 20 white neon

tubes cast a bright but diffused glow. The interior is clad in a layer of foil that was printed with a pattern of buoyant water bubbles, creating a milky opaque screen that gives you the sense of brushing your teeth inside a space-age aquarium. To help break the symmetry of the room, the sinks were intentionally placed close together.

Next, a shiny acid green (what the designers call “citronic”) was added to brighten things up—the room receives no natural light—and complement the bubbles reverberating off the sea-blue glass of the shower and medicine cabinets, which are devoid of mirrors. “Yes, you do expect to see yourself over the sink, but we wanted to defy that expecta-

tion,” explains Reindl. “We felt that too many mirrors would cause a kind of overstimulation, while the tinted glass creates a feeling of calm and lets you see the shelves. But we told them that if it didn’t work, we would happily replace the glass with mirror.”

So far, that hasn’t been necessary. “The room feels open and light, much bigger than it really is,” says Frischmann. “And the bubbles are magical, fantastical. We just love being there.” ■



RESIDENTS: DAVID AND LINDA JOHNSON, AND THEIR FOUR YOUNG SONS  
 ARCHITECT: DAVID HOWELL OF DAVID HOWELL DESIGN  
 LOCATION: SOHO, NEW YORK CITY, NY

Four boys in a tub (by Kohler). The glass mosaic tiles are from Murano. The stainless steel wall-mounted toilet is by Acorn. The bathroom faucets are by Philippe Starck for Grohe. The lit mirrors are custom made; the steel medical supply chest (not shown) is vintage.

“I love doing bathrooms,” says architect David Howell. “A bathroom is a jewel box. It’s also a personal thing—like the act of bathing.”

“Bathrooms are sexy and stylish—and you get to imagine your clients naked,” volunteers architect David Howell, when pressed to explain what he enjoys most about designing what is often the smallest room in the house.

Stylish and pleasantly disorienting is the ovoid bathroom Howell created for the SoHo loft of London transplants Linda and David Johnson. (David is CEO of the ad agency Chiat Day, whose offices Howell also designed.) With its curved corners and seamless transition from floor to walls—which glisten with light-reflective Murano glass mosaic tiles—the effect is not unlike being at the bottom of a swimming pool. “We definitely wanted a feeling of fluidity,” says Howell, who also

likens the space to a beaker or other water-holding implement. “The materials—from the olive-green tiles to the tinted cement tub surround—were all liquid at some point and they retain a memory of that past.”

With its unusual scale—the ceilings are 12 feet high—and no defined footprint, the ring of darker bronze around the room provides a datum line that helps you read the curves and find your footing.

Howell chose a stainless steel wall-mounted penitentiary toilet that would disappear (as does the vintage steel medical chest) rather than stand out “like a white porcelain lump.” And cladding the structural column in cement helped drab it out. Above simple

porcelain sinks, custom cabinets contain incandescent lights that shine through a desilvered portion of the mirrors. “All of these hand-rendered materials were chosen to keep the room from feeling institutional or sterile,” says the architect.

While his firm does full-scale commercial and residential architectural projects, Howell finds something strangely compelling about bathrooms. “It’s a very functional space, yet you can have a lot of fun within the boundaries. And the hardware! You get to play with all these exquisite little German fixtures.” ■



RESIDENTS: DOUG AND CHRIS GAROFALO  
DESIGNER: CHRIS GAROFALO  
LOCATION: CHICAGO, IL

Standard-issue sink, bath, and toilet take a backseat to Garofalo's tiled kaleidoscope. The tiles were salvaged from a variety of sources, from her husband's

construction jobs to the backyard of a tile merchant. The lighting over the sink (not shown) is by Dunsford Lighting Products.

**“I didn’t cut any tiles to make this mosaic,” explains Chris Garofalo. “That’s why it took awhile!”**

When Chicago architect Doug Garofalo turned 40, his wife, Chris, couldn't very well wrap or even hide her gift. By the time she was finished with it, the floor, walls, and ceiling of his bathroom were covered in a fantastical motley of colored tiles, from which pieces of her artwork seem to grow like some exotic species of extraterrestrial plant life.

“It's like stepping into a geode,” says Chris, a ceramicist and dedicated rock fan. “The outside is plain and inside you're just surrounded with jewels.” In reality, it's an exquisite and labor-intensive mosaic puzzle that she fitted together without any cutting. Some elements, like a swirling portion of the ceiling, came from chunks of a tabletop she'd made years

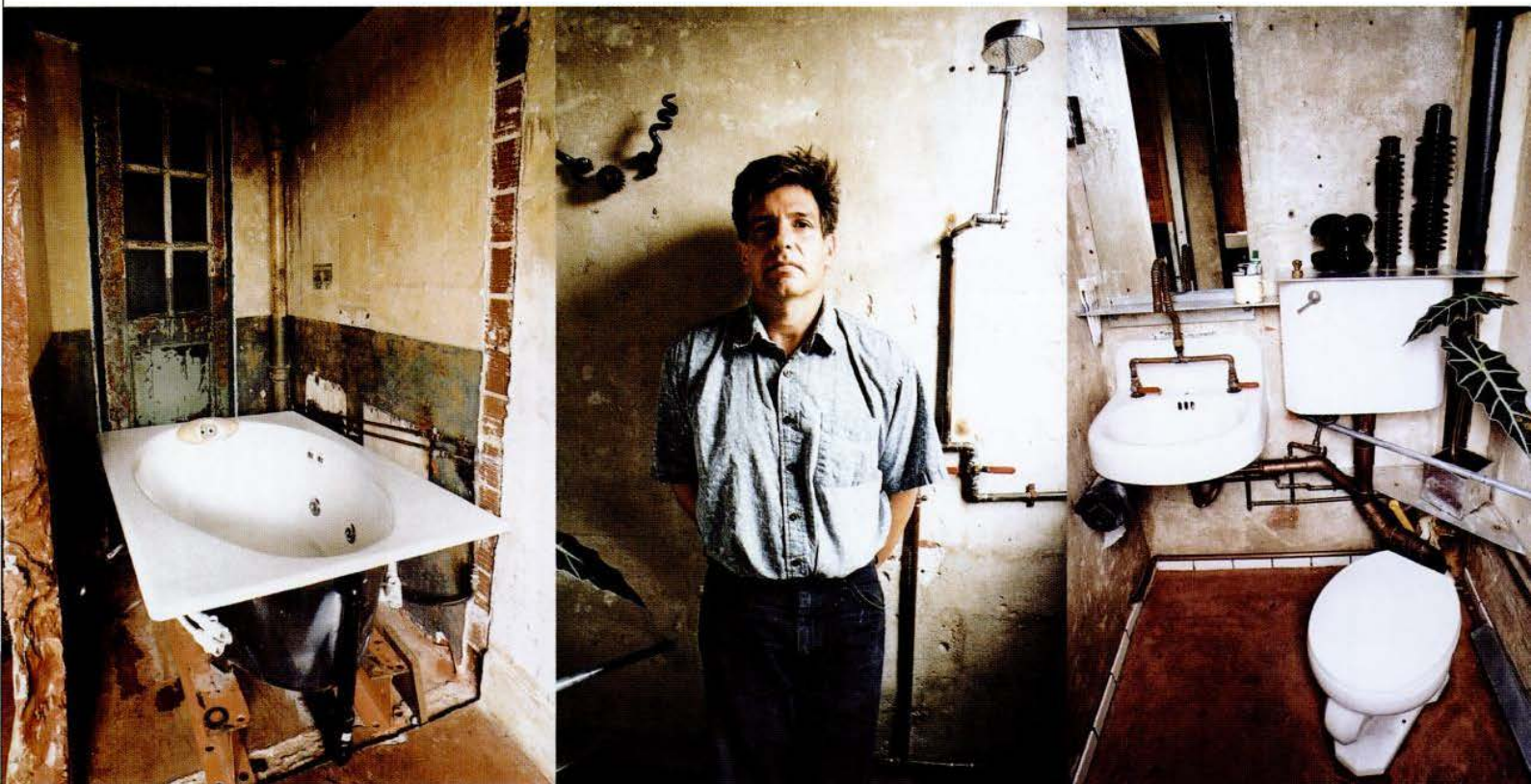
ago, further embellished with flat-sided marbles. Others she unearthed in a tile merchant's backyard, where piles of discontinued colors and textures sat in the garden, waiting to be plucked.

Completing Chris' Gaudiesque fantasia are pieces of her artwork. Porcelain sea creatures rest on a ledge, while burnished knobs, a golden brain- or gourdlike mound, and curling stalactites appear to sprout right out of the walls. “A lot of my work is concerned with biological life—creatures somewhere between plants and animals, between the waving arms of a sea anemone and the unfurling tendril of a fern.”

In keeping with the biomorphic forms, the

three Snake Lights made by a designer from Vashon Island, Washington, writhe like a triple-headed hydra out of a hole cut in the mirror. With so much eye candy, the prosaic porcelain fixtures provide a bit of white space.

“As an architect, I'm more inclined to plan a geometric idea prior [to embarking], but Chris fit each individual tile zone by zone,” marvels Doug. “Because of the complexity, I will probably never get used to it. There always seems to be a new area that catches my eye.” ■



RESIDENT: KEN DRAIZEN  
 DESIGNER: KEN DRAIZEN  
 LOCATION: EMERYVILLE, CA

The basic porcelain sink and toilet are left over from the building's former life as a gas station. Draizen's bathroom used to be the men's rest-

room. The tub is a bit more upscale—Draizen salvaged the Kohler Jacuzzi tub from a Dumpster behind the local Home Depot.

“I like to find objects and use them,” says Draizen. “I don’t like to hide anything—the structures or the materials.”

Ken Draizen had been searching for a vacant gas station for some time when he stumbled upon his current abode. “I like them because they’re industrial and have a lot of outdoor space. But it’s hard to find one with the tanks removed. That E.P.A. stamp is worth gold!”

Two years ago the sculptor, furniture designer, and architectural metalworker (whose company I.C. Steel designed and fabricated the gates, awnings, and stairways for the modern furniture store Limn) began converting his E.P.A.-approved dream house into a live/work bricolage.

“I do a lot of scrounging. There’s so much waste in the world, I’d rather reuse things,

even if it takes more time.” One of the first challenges was fashioning a bathroom out of the men’s restroom. Draizen left the sink and soldered-copper plumbing parts together to fashion the crook-necked faucet, with two water heater shut-off valves for taps. With a drain already in place, the whole room became the shower enclosure. Iron oxide in the cement lends an oxblood color to the waxed floor, which has the lovely mottled patina of an aged fresco. And towels hang on serpentine hooks fashioned from old spud wrenches used for I-beam construction. “I heat them up and animate them—they look like sperm to me,” he says of the wriggling forms, also used as handles throughout the kitchen.

The toilet was angled to fit in the corner and separated from its tank, which floats beside the sink. A shelf across the back provides a plant perch while preventing the lid from falling backwards. Just outside the window, lilies bloom from the tank that migrated from the women’s room.

Draizen thought he was done when he stumbled across a barely chipped Kohler Jacuzzi tub languishing by the Dumpster at Home Depot; it was soon relocated to his bedroom. “I was never much into baths, but it’s so relaxing. There’s even a neck massager! Can you believe the things people throw away?” ■





RESIDENTS: SALLIE TROUT, GEOFF CLINE, AND DOGS ELVIS AND TARGET  
 DESIGNER: SALLIE TROUT  
 LOCATION: SANTA MONICA, CA

Ceramic basins by Lefroy Brooks rest on wooden console tables that Trout designed for her company, Trout Studios. She also designed the wooden

lathed toilet roll holder. The concrete floors are warmed by radiant heating systems from NUHEAT. In the shower is a steam unit by Mr. Steam.

“There’s enough going on that you’ll want to look at it more than five years down the road,” notes Trout.

“Welding is a chick sport. It requires endless patience—like knitting at 2,000 degrees,” says space and product designer Sallie Trout, who spent a lot of time fabricating everything from the “robotic, birds-of-paradise” lights over her sinks to the shower frame.

Having moved into “the ugliest house you’ve ever seen” two years ago, Trout and husband Geoff Cline (in-house counsel for the House of Blues) started demolition the same week. Part of transforming the stucco box involved adding a second-floor master suite and bath, which has no door. Instead, the entrance is defined by the space between two large MDF closets the warm color of old school desks.

“They were angled very deliberately,” she says. “There’s no view line from the stairs to the toilet or sinks, just to the shower—where you see a steamy, sexy silhouette.”

Although part of her product line includes quirky bathroom fixtures (some inspired by tadpoles), Trout, who favors “clean design with subliminal hints of wit,” mostly went for a combination of neutral and custom.

“We spent forever tracking down these simple white no-name sinks that were used as props in the Dornbracht catalog, and then they arrived without mounting brackets. So I ran downstairs and grabbed a Bombadinga [one of her popular wooden console tables with lathe-turned legs] to use as a pedestal.

The faucets ended up slightly offset, but it pushed the room in a whimsical direction.”

The medicine cabinets mirror the windows and resist convention by pivoting clockwise rather than opening outward on hinges. “And look—they make the symbol for the Red Cross. How perfect is that!” Robes hang on hundred-year-old livery hooks scored on eBay. When the temperature dips, a heating unit beneath the plaster floor cuddles cold feet.


Trout mostly eschews “the whole bath and candle thing,” but doesn’t entirely forsake the neo-spa experience. “I picked this enormous sunflower shower head and designed a seat to hide the steam unit. We fill it with essential oils, turn the dial, and bask. It’s delicious.” ■

A woman with short dark hair, wearing a black top with a white floral pattern and dark pants, stands on a modern staircase. The staircase has wooden treads and a glass railing supported by dark metal posts. The background is a large window with a view of greenery. The scene is brightly lit, suggesting daytime.

# LAUTNER VS. LAUTNER

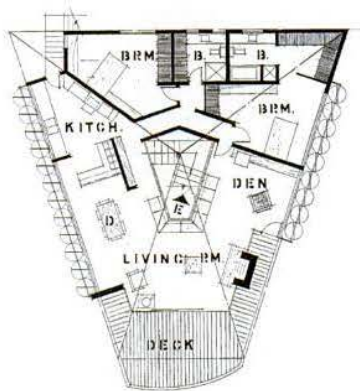
Thirty-five years later, a modern master revisits a project from his past and finds there's room for improvement.

Story by Marc Kristal  
Photographs by Julius Shulman and David Glomb

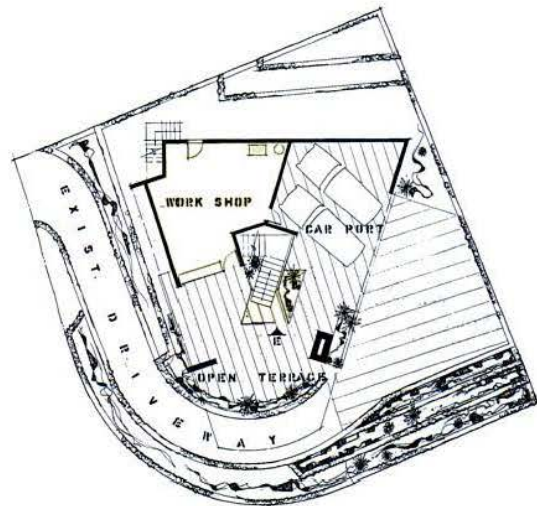
A photograph of a modern interior space. The focal point is a large, rustic stone fireplace with a dark opening. To the left, a glass entryway provides a view of an outdoor area with a silver SUV and a bicycle. In the foreground, two wire mesh chairs are positioned on a concrete floor. The ceiling is made of dark wood beams.

Anne Friedberg gazes through the redesigned and extended front entryway towards the carport and outdoor fireplace. The faint line extending from the near right corner of the glass to the left stair pole delineates the path Lautner's original glass entryway once took. Lautner encouraged Friedberg and Rodman to redo the entire entry in frameless glass, replacing the original funnel-shaped entry and thus enclosing the exterior door to the utility room.

## DWELLINGS



Upper Level



Lower Level



(left) From the street, the house seems to sit on an exceptionally large hedge. In fact, the landscaping conceals the curving drive that leads up to the entrance. The beige areas in the above plans illustrate the changes and additions Lautner made in 1992.

(opposite page) The skylight is supported by a cross of steel beams and allows for a maximum dose of Los Angeles sunlight. Of the Douglas fir ceiling, Lautner told the new owners with pride, "We had that wood there specially milled; if the house caught on fire, it would take three hours to burn through that."

Restoring a classic—which requires little more than original plans, a brilliant contractor, and a king's ransom—is easy. *Renovating* one is another matter entirely. Faced with reconciling personal need with the responsibilities of preservation, every homeowner cursed/blessed with a masterpiece has, during one crisis or another, wondered, "What would [insert name of genius here] have done?"

Anne Friedberg and Howard Rodman actually got an answer—and from one of the icons of Los Angeles architecture, John Lautner. In a city renowned for the quality of its residences, Lautner's achievement is singular: More than any of his contemporaries—including his teacher, Frank Lloyd Wright—he found the essence of the city he claimed to loathe and converted it into architecture. Lautner's 60-odd residences, which include the world-famous flying saucer-shaped Chemosphere, seem to have coalesced out of L.A.'s sexuality and corruption, friendliness and inscrutability, its capacity for fantasy and its hard, dark power. Often described as "observatories," equally are Lautner's works observations—of an actual, cultural, and imaginative topography of the L.A. state of mind.

Given the force of his vision, it's surprising

to learn—as Friedberg and Rodman did—that Lautner cared less about how his creations looked than about how they felt to those who lived in them. In 1992, the couple purchased the Zahn house, a two-bedroom structure designed by Lautner in 1957 for an elderly homeopathic doctor. Much as they appreciated its singularity, Friedberg and Rodman, writers who work at home—she authored *Window Shopping: Cinema and the Postmodern*, he wrote the screenplay for *Joe Gould's Secret*—knew the residence needed significant remodeling to accommodate their needs, and ultimately approached Lautner himself. The results proved transforming—not only to the structure but to the clients as well.

Ironically, given the outcome, Friedberg and Rodman weren't looking for a house at all. "We were reading the Sunday real-estate ads, which we did as entertainment," Friedberg recalls. "And Howard said, 'Hey! First time on the market. John Lautner.' We'd never gone to look at a house before." They contacted the agent, the splendidly monikered Crosby Doe, of Mossler, Deasy, and Doe, an L.A. real-estate firm specializing in classic architectural properties. Doe proved to be a bit of a classic himself. "He is an extremely dapper man with a

little moustache who often wears ascots," Rodman says. "And he drives either a vintage Facel Vega, Jaguar, or a 1966 International Harvester Travel-All restored to a fare-thee-well." Doe's flair for presentation extended to his work. "Crosby was showing the house in December, January, one of those months where the air is very clear and the view really pops out at you," Rodman recalls. "He chose the hour," Friedberg adds. "Twilight. You walked up the driveway and you could see the ocean. The siting was just incredible."

And the house, in Beachwood Canyon, above Hollywood, is a minor gem. Trapezoidal in shape, the exterior is distinguished by twin rows of adjustable, perforated-steel screens, which provide shade, privacy, and ventilation. Within, a light-filled central atrium begins at the glass-enclosed entry, from which a staircase winds up to the main floor, and climaxes in a generous skylight supported by a cross of steel beams.

Rodman "was very taken with it as a kind of fantasy," which combined the villain's lair in Alfred Hitchcock's *North by Northwest* with an embrace of futuristic (for 1957) gadgetry. Lautner had fitted the house with an intercom that connects the kitchen with the master ▶



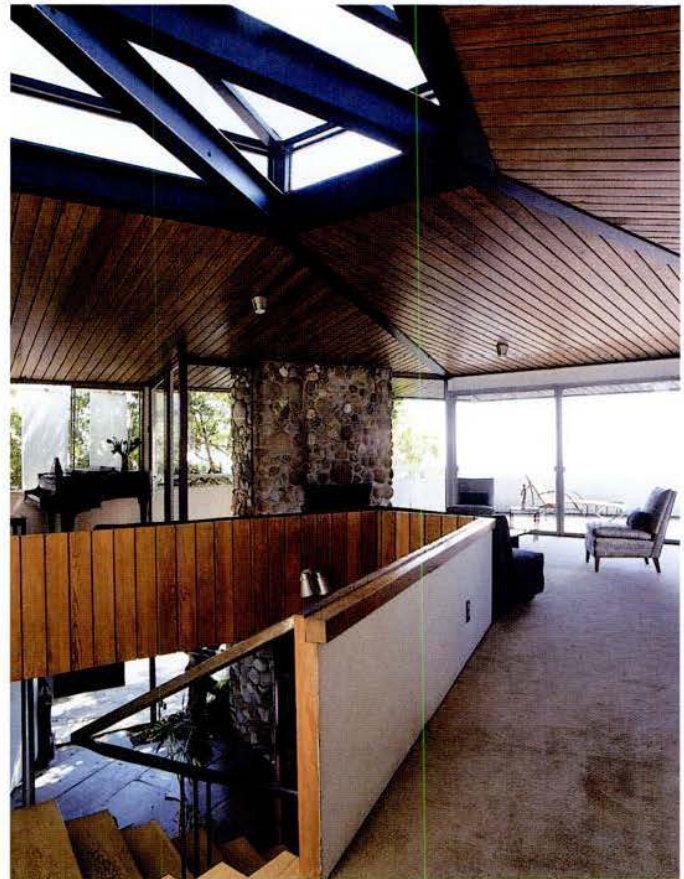
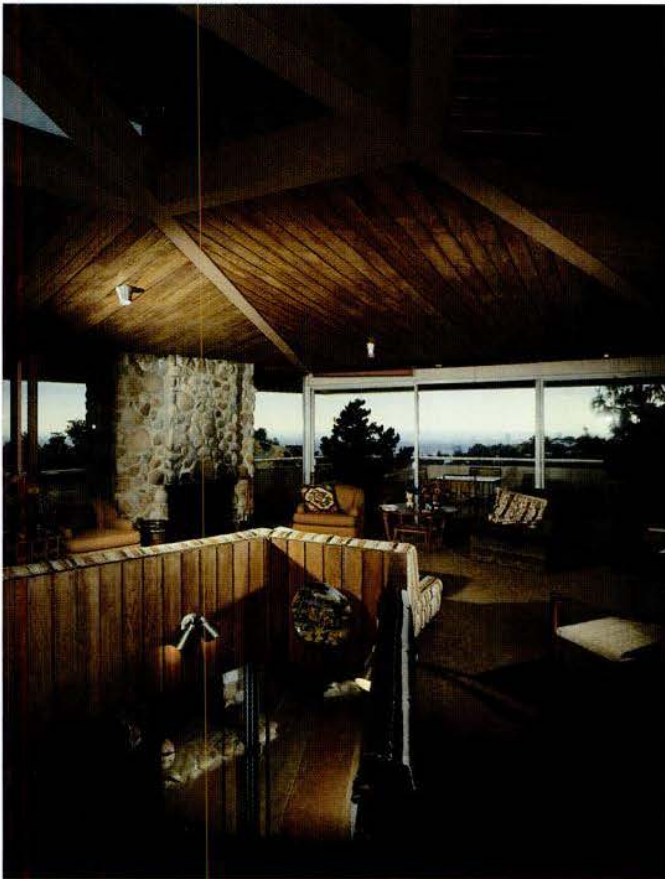
FRANÇOIS TRUFFAUT  
ALPHAVILLE  
UNE ÉTRANGE AVENTURE DE LEMMY CAULFIELD



Julius Shulman is perhaps the best-known photographer of the mid-century-modern residential architecture that came to define the California landscape. He worked closely with John Lautner, documenting many of his projects, including the Friedberg and Rodman house (originally known as the Zahn house) in 1957 (left). Styles have clearly changed since then (note the fabric choices on the Lautner-designed sofa and the wall hanging), but the architecture has remained remarkably timeless. In Shulman and Glomb's recent photo of the project (above), they took advantage of the ample light encouraged by the stark white walls and exposed materials. Friedberg, Rodman,

and Lautner were all pleased with the original main room, leaving it much as it was, aside from fabric color choices, art, and the addition of the vintage 1930s black lacquer rectangular dining table and the surrounding Emeco chairs. The Bauer pitchers on the table were given to Friedberg and Rodman by the Zahns, the original owners of the house.

(opposite page) In the original house (left), Lautner chose to paint the exposed steel beams. Thirty-five years later (right), the steel was stripped to reveal its natural color.



bedroom, entrance, and carport (and featured a police band), and what Rodman describes as “one of these future-that-never-quite-came-to-pass low-voltage relay systems. The virtue is, you can turn certain lights on and off from any of five places. The downsides are—we now know—there are only a couple of electricians who still understand this. Parts are really hard to get. And if one of the relays jams, then every light in the house that’s on stays on, and every light that’s off stays off.”

Having arrived as tire-kickers, Friedberg and Rodman departed as potential buyers—and, embracing their role, decided they couldn’t take the first place they saw. “We went around with Crosby and looked at about 35 other houses,” Rodman says. “And we got the best architectural education you could possibly get.” Doe’s knowledge of the development of the city and its styles—dispensed from the Jaguar’s driver’s seat over three months of Saturdays—increased Friedberg and Rodman’s appreciation, not only of L.A.’s superlative residential architecture, but the uniqueness of Lautner’s creation. “We came back to it three times,” Rodman recalls. “There was a day that we realized that the driveway spirals a certain

way, the stair spirals in the same direction, and in fact it’s a chambered nautilus. Or you’d see details, like the way the walls float.” With a nudge from Doe, who invoked Beachwood’s literary past, the couple took the plunge.

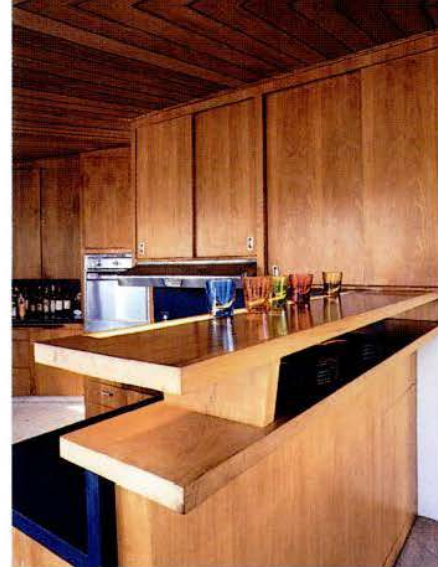
As structured, however, the 1,800-square-foot second-floor living quarters (with an additional 500-square-foot utility room on the ground floor) couldn’t accommodate the couple’s need for office space and bookshelves. When all the architects they approached, including such heavyweights as Eric Owen Moss, and Henry Smith-Miller and Laurie Hawkinson, proved unwilling to tamper with a classic, the Rodmans turned to the maestro himself.

The architect, who was 81, arrived in a silver BMW with a LAUTNER vanity plate; a large man, imposing as his creations, he strode directly to the deck and surveyed the city. After more than 30 years, Lautner was clearly pleased to be back. “He pointed out all kinds of features,” says Rodman. “He said, about the Douglas fir ceiling in the kitchen, ‘We had that wood there specially milled; if the house caught on fire, it would take three hours to burn through that.’”

Lautner, however, was no softie. “‘You like the house?’” Rodman recalls him saying. “‘Or maybe you’re the kind of people who like that trendy façade crap in Santa Monica.’ By which I think he meant Frank Gehry.” Rodman ascribes this prickliness to underappreciation, a neglect Lautner abetted out of principle (by refusing to promote himself) and personality (he thought most architecture critics were uninformed, and said so). Adds Crosby Doe, “I think he may also have suffered from depression about what L.A. became, and what he envisioned he could have done.”

Yet disappointment didn’t equal rigidity. “John was very specific,” Rodman remembers. “He said, ‘Houses are built for the people who live in them.’” It was agreed that the funnel-shaped glass chamber that formed the ground-floor entry would be expanded to enclose the exterior door to the utility room, and the room itself restyled to hold the couple’s voluminous library and serve as their joint office.

Lautner’s working methods proved as unique as the house itself. “He joked about not being a good draftsman because, to him, there was no value in it,” says Helena Arahuete, who worked for him for 23 years and today runs ▶



(left) Perforated steel louvers were installed to provide protection from the east and west sun without interrupting the views. During the renovation, Lautner determined that these were still the best way to provide shade from the harsh rays, since the lot did not have room for additional trees. The lack of acreage on the lot is perhaps Rodman and Friedberg's one regret about the house. (above) Lautner's original Douglas fir kitchen countertops still remain—as sturdy as the day they were installed.

Lautner Associates. "Often he would just do a very rough sketch, then give it to someone else to develop." Lautner, she explains, was "an ideas man" who focused on the site and the clients. "He wanted to know, 'When you're working, do you like light and openness? Do you like enclosed space?'" Rodman says. "At one point, he walked around the living room, and he asked me to point out where I'd feel most comfortable working, and I went right for a corner. That, I think, informed where my office was." The finished room includes a pair of custom-designed desks, Lautner's signature bookshelf design featuring recessed standards that disappear behind the books once they're in place, and cork-finished sliders that hide shelves and allow the couple to work together or separately.

Expanding the entry also enabled Lautner to replace the aluminum-frame doors with the frameless glass he'd wanted to use 35 years earlier. Friedberg and Rodman agreed, but balked at the expense of the single glass sheet he specified. "I suggested two sheets, because it's a lot less," Rodman says. "And he said, 'If you're going to do that, do three. Two looks like a compromise. Three looks deliberate.'"

In the end, they bit the bullet and followed Lautner's original suggestion.

When the couple had a child, the architect was again recruited to baby-proof the stairwell. By then, Lautner, ill with emphysema, couldn't climb the stairs to consider the problem directly. "But he didn't need to," Rodman says, "because it was in his head." The elegant solution was a minimally invasive Plexiglas gate, which, open or closed, was barely visible. After Lautner's death, in 1994, his office added what Rodman calls a "sneeze guard"—long sheets of Plexiglas, inserted behind the banquette that wraps around two sides of the stairwell—to prevent children from swan diving over the edge (now removed).

In the ensuing years, Friedberg and Rodman have made changes that preserve the original spirit while maximizing livability, most notably in the master bedroom, where architect Dale B. Cohen added a bookshelf below the windows and constructed a headboard that conceals the alarm and intercom controls. But apart from wishing for more land, they are surprisingly regret-free—a function, in Rodman's view, not so much of alterations made to the house, but the opposite. "I had

to do a lot of growing up in order to live here," he observes. "I was an adolescent for the first 30, 35 years of my life, and I think the house taught me that I could be a grown-up without having to give up my sense of whimsy or playfulness."

Friedberg marvels at the architecture's influence on her work, which deals with film theory. "There's something unique about living in a house that's all about light, shadow, and constructing views," she says. "It's like a material paradigm of something very theoretical that I live with all the time. And there's something deeply aligned and pleasurable about that."

Both agree that the foremost beneficiary of Lautner's enduring alchemy is their eight-year-old son, Tristan. "Growing up in this house, where it was light and spacious, I mean, you can't have seasonal affective disorder here," says Friedberg. "I think it just produced a happy child." She laughs. "I don't think we did."

*Marc Kristal has written about architecture and design for, among other publications, the New York Times, Architectural Digest, and Metropolis.*





The office, which was once the utility room, now features Lautner-designed desks and bookshelves with signature recessed standards that disappear behind the books, as well as cork-finished sliders that allow the couple to work together or separately.



Renovation:

## SAN ANTONIO, TX

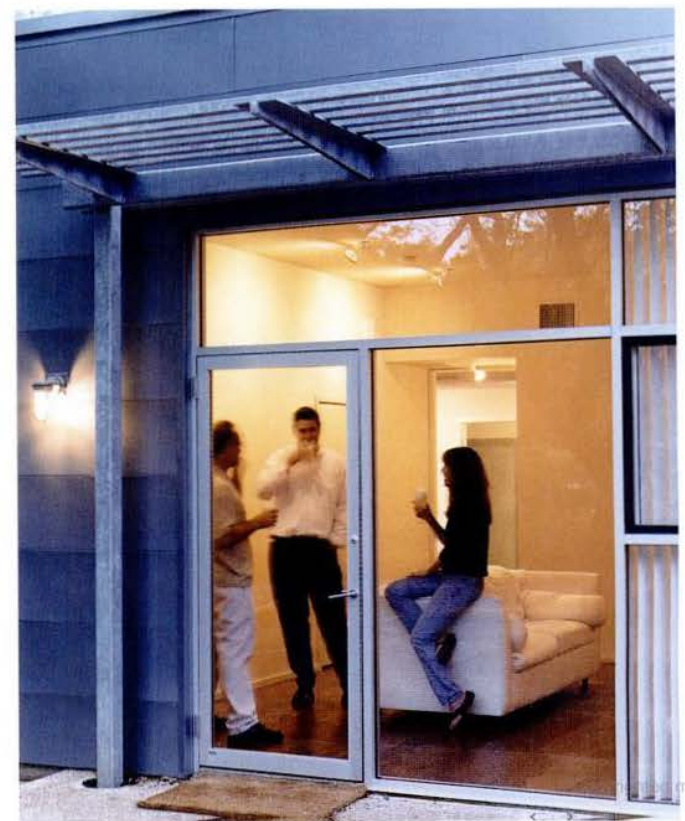
By adding a pair of nodes, one for sleeping, bathing, and painting, and the other for watching big-screen TV, Kathy Kich turned her 1950s bachelor pad into a suitable home for a 21st-century bachelorette.

Story by David A. Greene / Photographs by Scogin Mayo



"I couldn't have done the renovation without him," says Kathy Kich (far left) of fiancé Gary Cooper (center), pictured here with, from left, Meg Langhorne, Jeff Langham, Sonia Sprinkle, and Davis Sprinkle.

DWELLINGS





The architect left the main room of the existing house (above) intact and expanded the structure outward by incorporating two new volumes to the north and south. Floor-to-ceiling windows blur the distinctions between inside and out.

**When Kathy Kich bought her house in San Antonio's Hill Country Village in 1995, it looked like nothing special: a gable-roofed stucco job, inconspicuous in this woodsy South Texas enclave.**

But inside, it was all martinis and Mel Tormé. Built for a local bachelor in 1959, its 1,600 square feet comprised a single, terrazzo-tiled room with a soaring wall of glass, an imposing 12-foot-wide fireplace, and an exposed cathedral ceiling. A kitchen and bath were the only enclosed spaces, necessities determined not to interfere with the swillin' and swingin'. Even the bed was low-maintenance, hidden in a drawer that disappeared into the mahogany-paneled wall.

Kich, 48, was a bachelor(ette), too, when she bought the house, falling in love with its clean interior lines and views of live oak, bamboo, and the occasional deer on the 2.5-acre lot. Kich intended to renovate, but took a few years to "feel the space." "I didn't want it to be huge," she remembers, "and I didn't want a bunch of bedrooms waiting to be occupied."

Instead of carving up the grand main room, San Antonio architects Sprinkle Robey (Davis Sprinkle, Thom Robey, and Jeff Langham) added two boxlike nodes to the north and south, making the new house approximately 3,500 square feet. The south node contains a master bedroom, bath, and painting studio, and the north a guest room (with bath and Murphy bed) and media room, where Kich, who owns an advertising firm, screens commercials on a 65-inch HD TV. ("It's better for watching movies," she admits.) The west-facing glass wall in the main house is echoed in the additions, with floor-to-ceiling panes that take advantage of the views. "Every

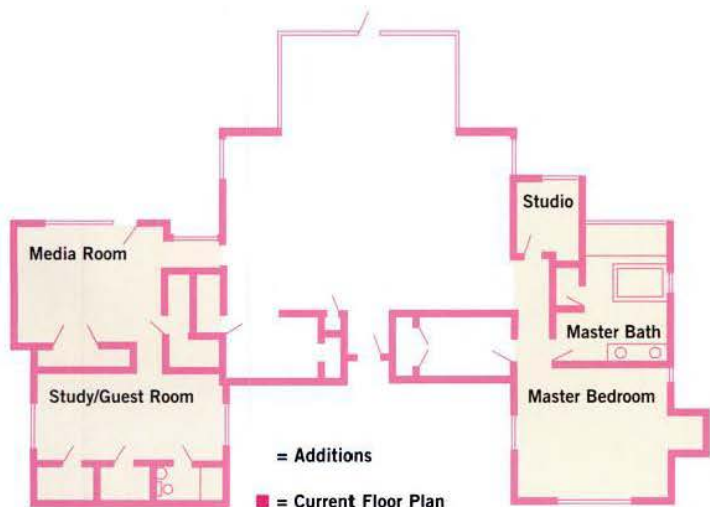
window is like a picture frame," says Kich.

The media/guest room was fashioned from the remains of an existing carport, enclosed in the 1980s. Sprinkle Robey retained the original fieldstone accents, cladding the rest in sheet metal and a dun-colored stucco that reflects the tones of the surrounding landscape. The only frills are galvanized-steel sunshades that recall both the exposed timbers of southwest adobes and the slats of a George Nelson bench. They serve double-duty, too, cooling the interior (it's hot in South Texas) and providing a foothold for jasmine and trumpet vines, while further softening the modern addition's silhouette.

The new interiors are defined by custom birch millwork, lending a warm finish and a solution to the problem of storage in such a minimalist space; some of the units have drawers that open in any direction, and the deep medicine cabinet conceals electrical outlets for bathroom appliances. The master bath was the most expensive part of the renovation, with its luxurious tub and striking translucent onyx counter, lit from below—an idea Davis Sprinkle first saw 20 years ago in a SoHo loft. The step for the tub is made from recycled cypress, which grows along Texas riverbanks.

"Easy," "simple," and "calming" is how Kich describes her new house. Asked whether its gender changed with its dimensions, she proclaims, "It's Pat!" (the androgynous *Saturday Night Live* character). Architect Davis Sprinkle agrees with his longtime friend's assessment of her newly functional yet livable modern space: During the years Kich was making design decisions, she gained a live-in fiancé, Gary Cooper. "The only thing we added," says Sprinkle, "is another shower head." ■

PROJECT: KICH RESIDENCE  
ARCHITECT: SPRINKLE ROBEY ARCHITECTS



Opposite page: Kich reclines on her Bertoia Bird Chair and screens commercials on a Mitsubishi high-definition television in the media room. The cabinets here and in the bathroom and master bedroom were designed by archi-

tect Sprinkle using white birch veneer plywood. The house is filled with modern pieces by Saarinen, Mies, Pantoni, and the Eameses. The bathtub is a Meridian Ellipse by Ultra surrounded by mosaic tile from American Olean.



Renovation:

## NEW YORK, NY

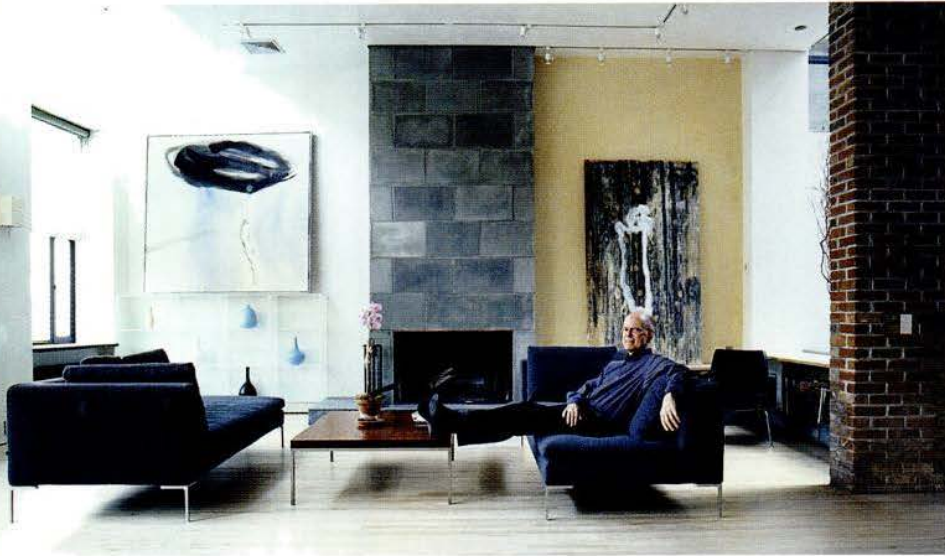
In Ed Bennett's light-filled 11,000-square-foot bachelor pad, built within the brick walls of a 19th-century factory, every room is a recording studio.

Story by Andrew Wagner / Photographs by David Barry



The third-floor addition to Ed Bennett's West Village home features a fully equipped kitchen, including a Garland stove and a custom-designed breakfast nook. Steel-framed French doors open directly onto the spacious deck overlooking the HB Actor's Playhouse.

DWELLINGS





Clockwise from top left: Ed Bennett in his light-filled living room. The sofas are by B&B Italia and the coffee table is by Timpson Seggerman.

Music plays a central role in every room. Bennett is able to easily store his equipment in the cabinetry Seggerman designed and built.

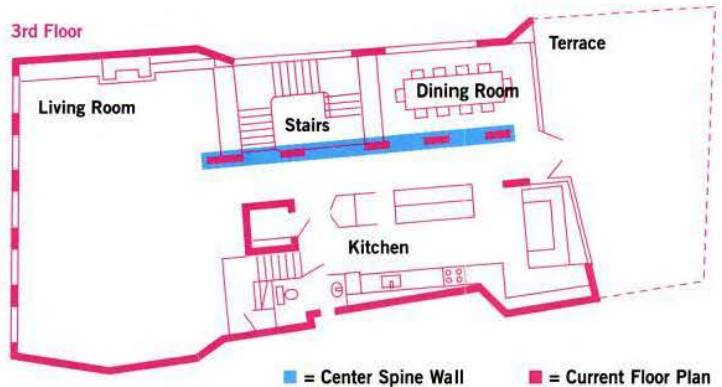
Sitting in a chair he found at a flea market, Bennett takes in the light and the sounds.

Looking from the dining area of the third floor, the continuation of the center spine wall is seen to the right. The arches mimic the original wall built in 1885.

Bennett hard at work in his basement studio. To create the space, Seggerman had to dig out the basement, which was buried in the rubble of four stories taken down during the Depression to avoid New York City's "window tax."

PROJECT: BENNETT RESIDENCE

ARCHITECT: TIMPSON SEGGERMAN / EVANS HEINTGES ARCHITECTS



The landmarked two-story garage (top) in 1994 before Seggerman and company got their hands on it. Below, the façade as it appears today.

**Undertaking a major renovation in New York City**, with its endless building codes and regulations, can be a major headache for all involved—particularly when the homeowner is looking to modernize a turn-of-the-century factory building in the West Village and turn it into a fully equipped recording studio, bachelor pad, and all-around party spot.

But the artist and architect Timpson Seggerman was well aware of the difficulties he would face when he agreed to convert a 4,800-square-foot two-story garage into an 11,000-square-foot single-family residence for Ed Bennett, VH1's original CEO and the founder of HA1, which became Comedy Central. "New York City has very limited opportunities for new buildings. This is considered a new building even though it is a renovation because we added three new floors. Most buildings in New York are either lofts or townhouses and that's pretty much it."

Seggerman and project architects Evans Heintges were faced with creating a thoroughly modern home—completely rigged for the 21st century—while satisfying the demands of the Landmarks Commission, who would rather have the neighborhood maintain its 19th-century charm. While Bennett envisioned a totally wired house, where instruments could be plugged into any room in the five-story structure and musical ideas could be sent directly into the basement recording studio, the Landmarks Commission basically said they had to rebuild a tenement. "Everything had to be kept in the context of New York," Seggerman says.

The crew, however, was allowed to tear down the old brick façade and back wall, but "we had to put up something that was

very similar—certainly the same material," Seggerman says. "We left portions of the side walls and the entire center spine wall all the way up to the second floor. We didn't change a thing, not even the windows. With the brick walls, we didn't sandblast them, we stripped them by hand to try and reveal every layer of paint that had been applied since 1885, when it was originally built, to really give it depth. We just scraped brick by brick."

After four solid years of work designing and building everything onsite from the door handles to the kitchen cabinetry to most of the furniture, Seggerman is happy with the final outcome. "The woodworking was a major part of the house because that is where I come from—carpentry and art. This building was made, not just built. It was really made like a piece of art—there were not such set rigid plans. There was a lot of experimentation."

To the delight of Landmarks, the Bennett residence has the external appearance of a restrained modern version of a Lower East Side tenement, including the original cast-iron cornice and columns that define the storefront. But inside, the building reveals its true self.

"There is 2,500 square feet of glass in the house. There is an extraordinary amount of light here. In New York City you rarely get light on three sides of any structure, and you certainly don't get the diversity of space that we were able to get within this building. Going from the cellar to the rooftop is really amazing—the scale and material and all the various changes that go through the house. This building will look better in 100 years than it looks now. Like Aalto said, 'What you want to do is design a beautiful ruin.' That was his goal and that was our goal, too." ■

Renovation:

## LOS ANGELES, CA

In restoring a unit at the Avenel apartments, architect Gregory Ain's 1948 complex built for union musicians, a contemporary architect used the original construction drawings to properly finish the job Ain had begun.

Story by Mimi Zeiger / Photographs by Gregg Segal



The view from Ilana Gafni's living room overlooks a second tier of apartments and the neighborhood of Silver Lake Hills. She's seated on a classic Florence Knoll-designed chair. The curved white chair in the background was designed by Pierre Paulin in 1959.



**Historical restoration of any kind is always riddled with questions:** Where to get the correct molding for a Victorian porch or chrome trim for a Galaxie 500? When dealing with a design from architect Gregory Ain, you have to ask: Is “modern” a state of mind?

Or: How do you stay true to the history of a building built on the foundations of an anti-historicist movement that is always looking toward the future? In renovating her unit in Ain’s 1948 Avenel housing complex, in Los Angeles’ Silver Lake Hills, owner Ilana Gafni and architect Michael Folonis found that a modern state of mind requires equal parts mania, research, and innovation.

Ain’s work, although geographically confined to California, spans the whole of the mid-century-modern movement, from the late 1930s through the mid-’60s. A champion of new building practices and materials that would revolutionize modern architecture, he experimented in residential design, expanding and ultimately dignifying low-cost housing. Unfortunately, because many lenders disapproved of the idea of multiple ownership on a single lot, few of Ain’s multi-unit designs were realized.

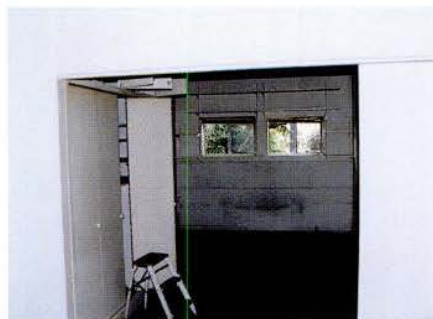
“I obsessed over everything—every dimension, every detail—but now, after the fact, I realize that there was no way that I could have been a purist in the renovation,” recalls Gafni, who works in advertising but is an architecture buff at heart. “I’d go shopping for things at Home Depot and realize how glaringly out of place their hardware would look in a place like this. I finally found myself at Liz’s Antique Hardware, searching

for vintage doorknobs, strike plates, and six-dollar hinges.”

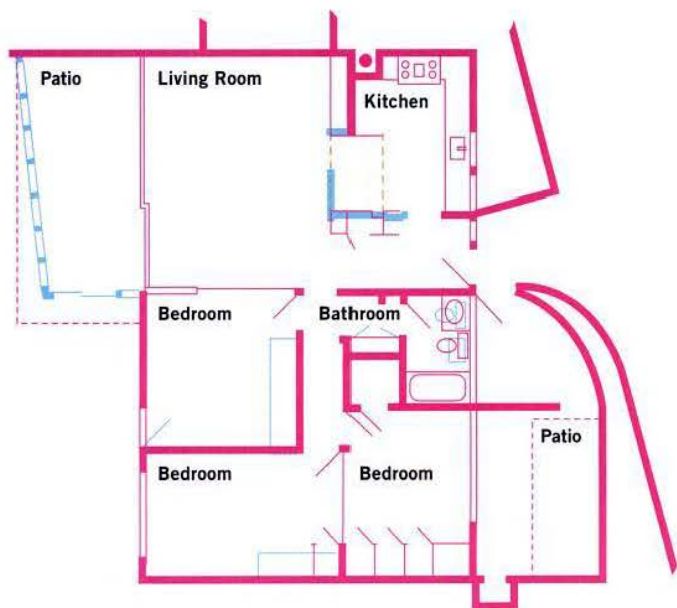
For his part, Folonis rescued the plan of the unit from the dustbin of history. The previous owner had changed many parts of the original design. “Truly a disaster,” intones Folonis. When comparing the old construction drawings with conceptual sketches, he found that the Avenel housing complex, built for a musicians’ union whose members worked in film, was similar to Ain’s famous Mar Vista housing development. The plans revealed, for instance, a built-in dining room table/pass-through in the kitchen, which, because of 1940s building codes, was never realized at Avenel.

Folonis restored the design, dotting it with details gleaned from working on other modern renovations. “My interest is in finding and saving original ideas that were lost through neglect,” he notes. “I try to imagine what it would be like if I were sitting around a table with all these modernists, like Ain or Richard Neutra, talking about space and materials.” The restored design is open and light. Through typical Ain sliding-glass expanses, the main living area of the small house is all one space, facing the view.

Of course, modern living is occasionally at odds with a modern state of mind. “Indoor/outdoor living is wonderful aesthetically, but not practically,” says Gafni of her Avenel digs. “I didn’t expect things like bugs coming in, and there is much more dirt than I had expected. I would rather have this—with the dust—than live in a condo with shag carpeting.” ■



The pre-renovation bedroom (above, top) with its tiny windows and the kitchen wall (bottom) before the Ain-designed pass-through was added. At left, the new kitchen pass-through is indicated on the floor plan.



PROJECT: AVENEL HOUSING COMPLEX  
ARCHITECT: GREGORY AIN (1948), MICHAEL FOLONIS (2001)

Opposite page, clockwise from top left: Ilana and friend enjoy the new kitchen pass-through bracketed by cabinetry designed by architect Michael Folonis; a Saarinen #72 side chair takes in the view; a glimpse out the apartment’s kitchen window; the living room with Knoll split rail sofa and chair; and the bedroom furnished with Modernica’s Case Study bed.

Renovation:

## FAYETTEVILLE, AR

Ruth Ann Wisener hated her kitchen until architect Bradley Edwards transformed it into a 450-square-foot party zone, perfect for watching Razorbacks games with friends.

Story by Allison Arieff / Photographs by Rick Olivier



"The delicately scaled wall openings give the impression of a gallery," the architect explains, "but instead of paintings there are frames of light."

DWELLINGS







PROJECT: WISENER RENOVATION  
ARCHITECT: BRADLEY EDWARDS, STUDIO BE



The architect made two small additions to the existing 1,800-square-foot house: a 450-square-foot kitchen and a 150-square-foot dressing room. “I feel that the character of the house has been entirely represented through the careful introduction of very simple elements,” says Edwards.

“I tended to agree a lot and stay out of Bradley’s way,” says Wisener (seen opposite page, at bottom right). “The big surprise and the thing I really love are the movable panels,” which Edwards fash-

ioned from cherry and maple tiles. To fulfill Wisener’s entertaining needs, the kitchen was outfitted with commercial fixtures, including a triple basin stainless steel sink with wall-mounted plumbing.

Ruth Ann Wisener loved everything about her house on Mount Sequoia in Fayetteville, Arkansas. Everything, that is, but the kitchen.

“I hated the kitchen from the day I walked in,” Wisener explains. “And then I grew to loathe it. Every day it was a conscious thought: *I loathe this kitchen.* You had to be very aggressive about shutting one cabinet door in order to open the dishwasher—it was that small.”

Meanwhile, architect Bradley Edwards had designed an innovative apartment building located down the hill from Wisener. She liked it, saw his name on the sign out front, and decided that she was ready, financially and emotionally, to renovate. “I dialed the guy up and told him I wanted to add a big kitchen with living space. And he said, ‘Sure.’”

Her brief was simple: “Every really good party I’d ever attended wound up in the kitchen and I just wanted to plan for it,” she explains. “I live near the university and between September and March I have company every other weekend for either football or basketball [the University of Arkansas Razorbacks]. There are a lot of people in and out, so I wanted a fuss-free kitchen that was easy to maintain. I don’t like totally open floor plans, where you walk in the front door and you’re simultaneously in the dining area, the living area, and the kitchen. But on the other hand, I told Bradley, I don’t like dining rooms that are totally set apart because you wind up never using them. He told me not to worry about it.”

Edwards transformed Wisener’s loathsome kitchen into an airy and open 450-square-foot space for entertaining that features restau-

rant-grade appliances and a lounge complete with wet bar and an audio/video cabinet. He integrated the new space into the rest of the house by installing a pair of sliding panels on the original south façade that form a corner entrance into the lounge. When open, the wood panels effectively merge the addition with the rest of the house; when closed, the dining room becomes its own distinct space.

Wisener loved the unusual panels done in cherry and maple. But the suggestion of using this unconventional mix for the kitchen cabinets initially gave her pause. “Probably everything Bradley told me he wanted to do I agreed to, but with this, I went, ‘What?!’ I asked my friends, ‘Is this cool or is this over the weird edge?’”

The wall color was another point of contention. As Wisener explains, “When the interior designer [Martin Tuller] showed me swatches I said, ‘Bradley, good heavens, that’s Harvest Gold!’” Though Edwards assured Wisener that he’d never put Harvest Gold on her walls, he admits to having his doubts about Tuller’s choice as well. Despite their initial reservations, everyone was thrilled with the end result. “In the fall,” says Wisener, “the walls and the leaves outside are the same color. I’m so glad I stayed out of this stuff because, you know, I’m a lawyer. And it would have matched more and it would have been more conservative.”

Not surprisingly, Edwards describes Wisener as his “dream client,” and indeed it seems she’s caught the renovation bug. “I’d like to redo the master bath,” she says. “Oh, and he’s got a neat idea for a carport and a guest house. . . .” ■

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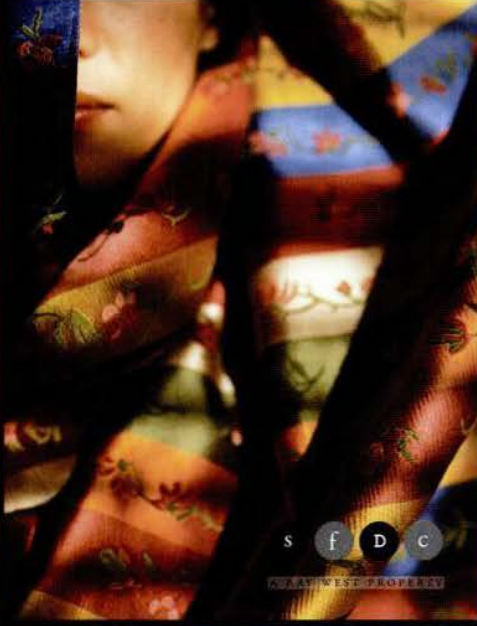
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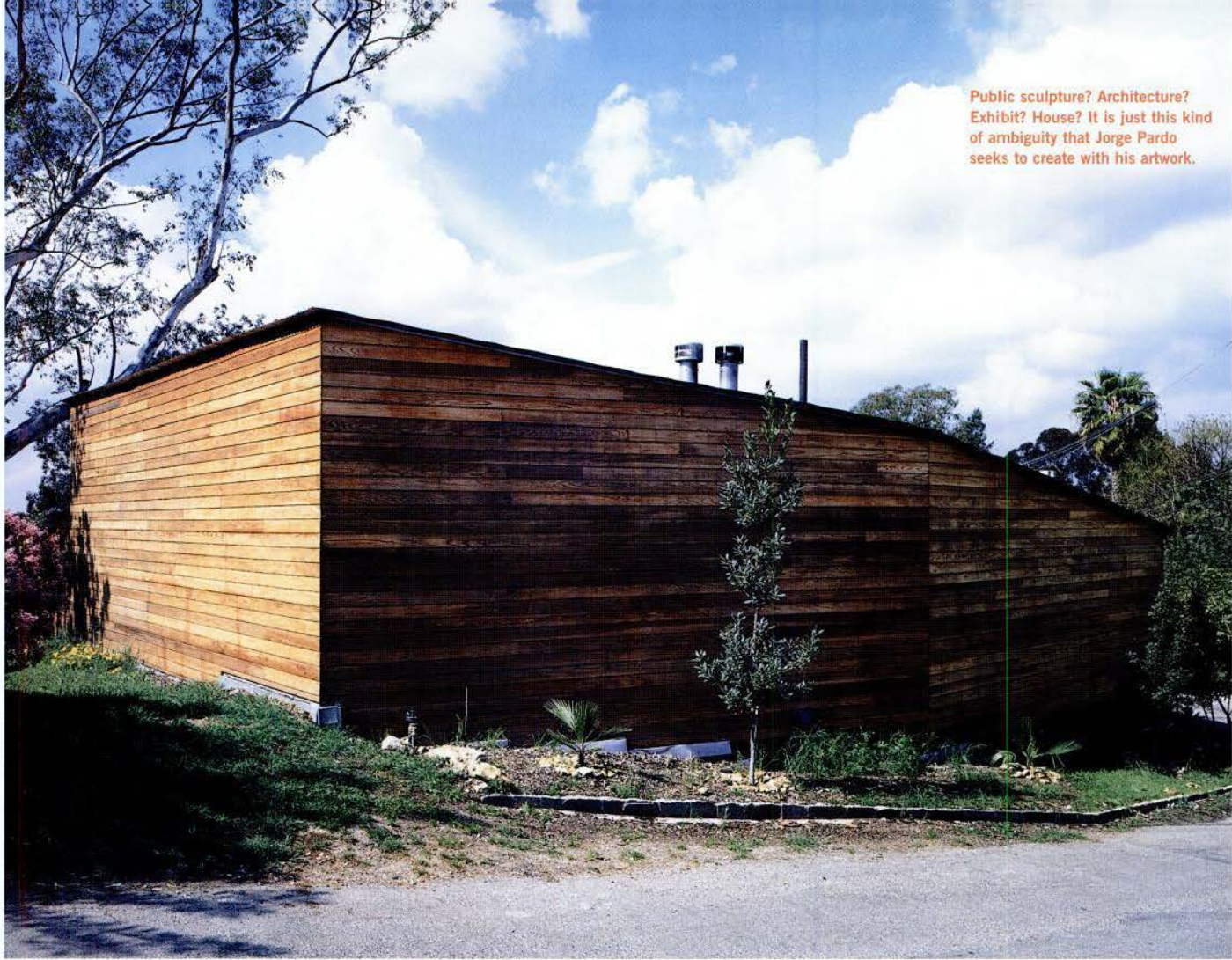
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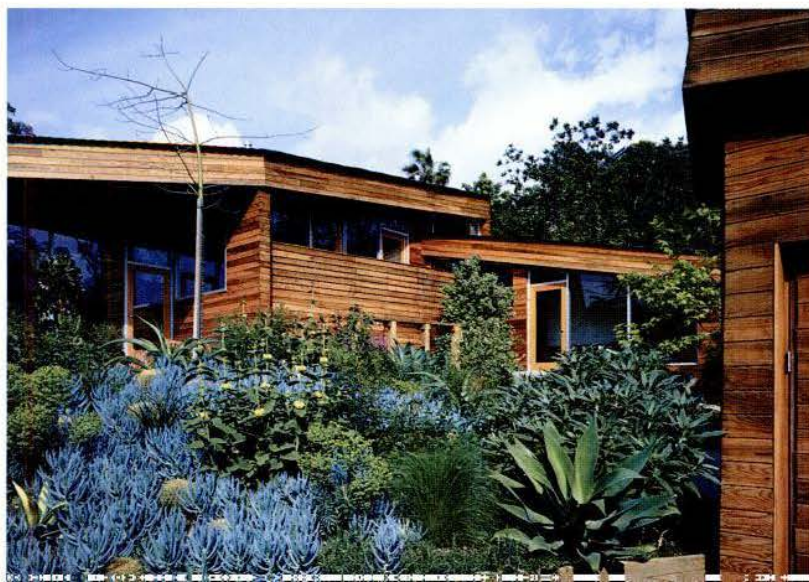
Public sculpture? Architecture? Exhibit? House? It is just this kind of ambiguity that Jorge Pardo seeks to create with his artwork.

# THIS IS NOT A HOUSE

Artist Jorge Pardo makes art that looks like architecture and furniture that looks like art.

Story by Paul Young

Photographs by Grant Mudford



The first thing you notice about Jorge Pardo's self-designed house in the Mount Washington area of Los Angeles is that it doesn't look like a house at all. Its redwood façade, utterly devoid of windows, wraps around the property line like a formidable rampart. But looks can be deceiving, especially when it comes to the work of Pardo, an internationally renowned artist known for bulldozing the distinctions between high art and commercial design. Because once you enter the property from the back, which is actually the front, you find yourself in an altogether different place, a place that couldn't be less fortresslike if it tried.

Set on an angled lot overlooking the Los Angeles basin, the C-shaped unit unfolds to ►

## ART

reveal a series of six interlocking rooms snugly wrapped around a lush garden courtyard. The interior thus plays yin to the exterior's yang, offering a sensuous interplay of floor-to-ceiling glass, earthy, naturally aged redwood slats, and panoramic views of L.A.'s sprawling skyline from every room in the house.

To fully understand this extraordinary invention, you really need to move through it yourself. Once you walk through the doors and encounter the wide-open kitchen, you find yourself scuttled along almost unconsciously through a series of open rooms and hallways that spiral around each other, ultimately bringing you downstairs, below the ground itself. This glissando of spatial experiences creates the sensation that the house is turning in on itself in a kind of dreamy vortex—a sensation that's both an expression of Pardo's own artistic self-examination and a subtle spin on the modernist tendency toward Eastern metaphysics. "I think what's most interesting about this house," explains Pardo, "is that everything you look at is pretty much where you've just been. It's like a kaleidoscope always falling back on itself. I haven't seen that many works of architecture that have employed that kind of movement, that sense of taking the viewer through a set of contingencies, but this one seems to work pretty well on that level."

Of late, Pardo has embarked on an astounding array of projects, including installations at the Dia Center for the Arts in New York, the Fondazione Sandretto Re Rebaudengo in Turin, the Centre for Contemporary Arts in Glasgow, and the Bundestag in Berlin. But the project that has earned him the greatest international publicity is this house. Called 4166 Sea View Lane, it's a partial nod to Rudolph Schindler, Pardo's favorite architect, and to the entire spectrum of postwar aesthetics, including sunken conversation pits, concrete floors, and Le Corbusier-style furniture. "It wasn't designed with a particular vernacular in

mind," he claims. "I just tried to use elements that I respond to."

Still, Pardo has trouble describing the dwelling as a piece of architecture and prefers to see it as a piece of sculpture that uses the language of architecture as its primary material. "What I'm trying to do [with all my work] is to create a discursive process where design elements are used in the same way as a writer uses words or a filmmaker uses images. It's not a crossover, and it's not a hybrid, and it's never anything but art."

That distinction may seem superfluous to some, but it was enough to cause some stormy debates within art-world circles when he first proposed it three years ago. After all, Pardo's house began with a \$30,000 grant from the Museum of Contemporary Art in Los Angeles in 1994, a grant earmarked for works of art. Yet rather than produce something for the museum's gallery space, Pardo created 4166 Sea View Lane at a total cost of \$350,000. That left MOCA with the difficult task of figuring out how to display a work of art that resisted nearly every traditional art form that they had ever dealt with before—including public art.

MOCA eventually resolved that issue by creating a traditional gallery space inside the house itself, importing 30 Pardo-designed lamps from a museum in Rotterdam, and offering daily public tours of the house during the final days of its construction. That satisfied most people, but the fact that Pardo took possession of the house a short time later—and shut the doors to the public for good—became an issue for some. "I guess a couple of people got kind of pissed off about it," recalls Pardo. "And that's the difference between the Americans and the Europeans. When Americans give you money, they expect something tangible in return, something that they can possess and show off. That's not necessarily the case in Europe."

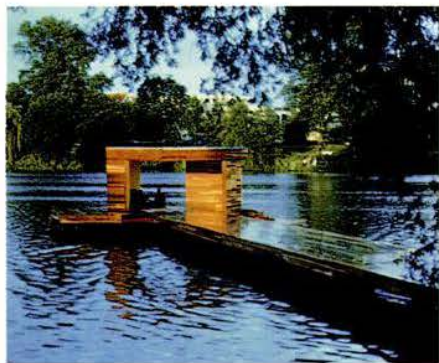
Pardo admits that, as a work of architecture, the house has its flaws, including a wall that

continually cracks and less than ample closet space. What's more, its design has frustrated some of his neighbors, especially those who would like to be a bit more voyeuristic. "What Pardo has done," wrote one woman to the *Los Angeles Times*, "is taken a beautiful lot with 360-degree views and built a fortress with almost no exterior windows. . . . It is not a thing of beauty, or art. Pardo has built himself a big wooden box."

A handful of professional architects have dismissed the project outright, claiming that it's about as architecturally relevant as the artist-designed dwellings of Howard Finster, Salvador Dali, or Niki de Saint Phalle. "They sort of look at me like a folk artist," says Pardo with a hint of disdain in his voice. "And that's probably because I have a great deal of ambivalence toward these distinctions between art and architecture. And yet those same architects are trying to make things as art rather than making art itself. They're making things that still conform to an antiquated notion of mastery and authorship— notions that haven't been prevalent in the art world for decades. And it's not that I have an idealized notion of what I'm doing, because I don't. All I can do is start a dialogue with a certain space, certain materials, or certain vocabularies, and see what happens."

For some architects, 4166 Sea View Lane "fails" because of its familiarity, by the fact that it's simply another homage to mid-century modernism and hardly unique in that respect. Yet for artists, that same familiarity is its greatest asset. A number of contemporary artists, including Rikrit Tiravaniya, Felix Gonzalez-Torres, and Andrea Zittel, have tried to shift attention away from the stifling, self-aggrandizing art world and into the space of the everyday. Cultural critic Hal Foster dubbed this the "return to the real," and Pardo has been a trailblazer in that movement for the better part of the past decade. As a graduate student in the mid-1980s at the Art Center College of Design in Pasadena, he often built reproductions of museum benches, common ladders, or free-standing bookshelves and placed them in gallery settings as works of art. The effect was, and still is, as confounding as it was subversive. As Christopher Knight wrote in the *Los Angeles Times*, "Because Pardo's sculpture takes the form of easily recognizable utilitarian objects they create an instant wrinkle in the cerebral cortex—a wrinkle of perplexing doubt about identity. And any sense of doubt is useful in overcoming the inertia of convention."

When asked to provide a piece for the Dia





Center, for example, Pardo refused to create an object to be viewed in the main gallery and instead chose to redesign the front lobby of the museum. "What I hope to achieve with these pieces is to destabilize what people generally believe a space to be doing," he explains. It was his hope that the "viewer will be forced to reexamine the way that such a space and its objects are defined by how they are looked at."

All of this leads us back to Pardo's house, a house that can only be seen as part of that same artistic trajectory. Like much of his

work, 4166 Sea View Lane fascinates by virtue of its mutability. As critic Barbara Steiner suggests, it's "neither a house, nor an exhibition, nor a sculpture. It's a discursive object that has no absolute value, although it acts as a catalyst to provoke an endless series of new responses and questions."

*Paul Young is the author of L.A. Exposed: Strange Myths and Curious Legends from the City of Angels (St. Martin Press, 2001). His City Art column can be found in Angeleno magazine.*

**Above: Redwood slats and floor-to-ceiling glass are enhanced by colorful modern accents like a cherry red Eames rocker and lime green Jacobsen chairs. The bright interior contrasts with the fortress-like façade that addresses the street.**

**Opposite page: "Pier" (1997) was planned as a temporary piece for Sculpture Project Munster but has since become permanent. For the Dia Foundation in 2000, Pardo did a redesign of the lobby that included George Nelson daybeds, original murals, and a tiled floor.**

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# BORED WITH NAKED CONCRETE?

STORY BY ANDREW WAGNER

## 1 / CHRISTOPHER FARR HANDMADE RUGS

*The Long Run II*  
Twentieth-century painting, sculpture, and architecture and the traditional craftsmanship of weavers in Turkey. Hand-knotted in Konya using Anatolian wool.

## 2 / ELSON & COMPANY

*Forward*  
Design by Rex Ray  
Centuries-old Tibetan weaving process and designs by the likes of Steven Holl. Hand-knotted in the outskirts of Katmandu, Nepal, using Himalayan wool.

## 3 / DENIS COLOMB

*Manhattan Runner*  
Furniture, textiles, architecture, Asia, Europe, New York, and Los Angeles. Hand-knotted in Nepal using Himalayan wool.

## 4 / FLOKATI

A Greek tradition originally used by shepherds to keep warm. And they're machine-washable (be sure to hang dry). Hand-woven in Greece using New Zealand wool.

## 5 / ANGELA ADAMS

*Mammy*  
Rustic down-East meets mid-century modern and the Brady Bunch. Hand-knotted in urbane Portland, Maine, using New Zealand wool.

## 6 / JONATHAN ADLER

*Cascade*  
A New Jersey farm town, New York City, Southampton, and a "paradise in Peru." Hand-knotted in Peru using llama wool.

## 7 / TAPPETI HANDMADE RUGS

*Chinese Lunch*  
Jewelry design, painting, and the wild world of advertising. Hand-hooked in a tiny studio in Marin County, California, using New Zealand wool.

## 8 / MICHAELIAN & KOHLBERG

*Layers*  
Design by Maria Churchill  
A graduate degree in botany, a master's degree in fine art and painting, and four generations of handmade rugs. Hand-woven in Nepal, China, and India.

## 9 / RALPH LAUREN

*Calistoga*  
Years of clothing design with up-turned nose, sniffing out quality material. Hand-woven in the U.S. using all American wool.

The ever-increasing popularity of modern architecture and design has resulted in a corresponding lack of interest in that most banal of floor coverings: wall-to-wall carpet. The modernist aesthetic just sits better on concrete or oak than it does on DuPont Stainmaster, and thus a need has emerged for products that enhance the austerity of a bare floor (without making it disappear altogether). A broad array of independent designers and manufacturers have jumped in to fill the need with their own personalized and unique visions for what should cover the ground beneath our feet.

"Creating and producing rugs is a skill all its own," says Rosemary Hallgarten, owner and chief designer of Tappeti Rugs. "It takes knowledge and expertise and is as much its own industry as furniture making."

The complex process of producing high-quality modern rugs—which often includes hand dyeing of the wools, hand pulling of the knots, and hand cleaning of the final product with scissors and sheep shears—has limited the number of people willing to take on the production, but the design process and the freedom it offers has attracted many, from industrial and furniture designers to painters and sculptors.

Diane Elson, whose firm, Elson & Company, was recently hired by furniture manufacturer Cappellini to produce the rug designs of noted graphic designer Fabien Baron, explains that the relatively cheap cost of producing samples (usually \$100 to \$200 for a six-by-six-inch swatch) gives rug designers the opportunity to take chances not afforded in other media. "When I first looked at Baron's designs, I didn't think they would be technically possible. But after doing some samples we saw that it could work and that was incredibly gratifying and really points to the flexibility working in this medium offers. We try a design, we spend a little money, we spend a little time—and either

we've created something spectacular or we've learned a lesson."

Baron's seemingly monochromatic designs demonstrate how complicated and labor intensive producing a rug of that quality is. "The design is simple but the process is so complex," Elson says. "There are probably 80 to 100 different color tones in it. We start with the original color and lighten it by very small percentages. When you are dyeing the wool it's like having a cup of coffee and you drop one drop of cream, then two drops of cream, then three drops of cream, and so on. It has to calculate perfectly so that you don't create a line when you shift colors so subtly."

The precision and detail that goes into each rug appears to have kept larger manufacturers away. While Elson & Company chooses to produce their rugs in Nepal, others, including the Marin County-based Tappeti, work closer to home. "I am the designer, but I'm also the manufacturer," says Hallgarten. "My clients want to work with me directly and I want to understand their home and their needs."

Angela Adams, a designer of modern rugs based in Portland, Maine, says, "We do all our production downstairs. There is really no other way to do it. People come over to see how we make the rugs and they are shocked. 'Where are all the machines?' they ask. And I tell them, 'Well, there's Dylan, Dennis, Jennifer, and me.' I mean, we are cutting the wool ourselves with scissors.

"This way I can really direct the process—personalize it," continues Adams. "The graphic design, the sales, the marketing, the design, and the production all happen in the same building. You really maximize the quality just by being an integral part of the process. What you realize is, nobody cares as much as you do. The only way to get the kind of quality that our clients expect is to do it yourself."

*Andrew Wagner is the managing editor of dwell.*

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# the interior design show

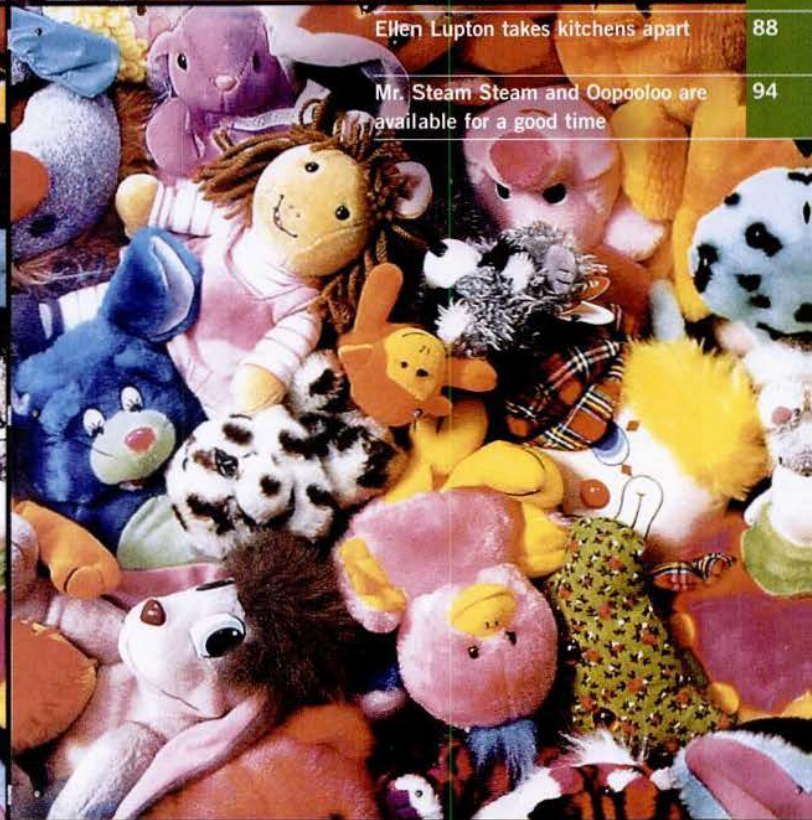
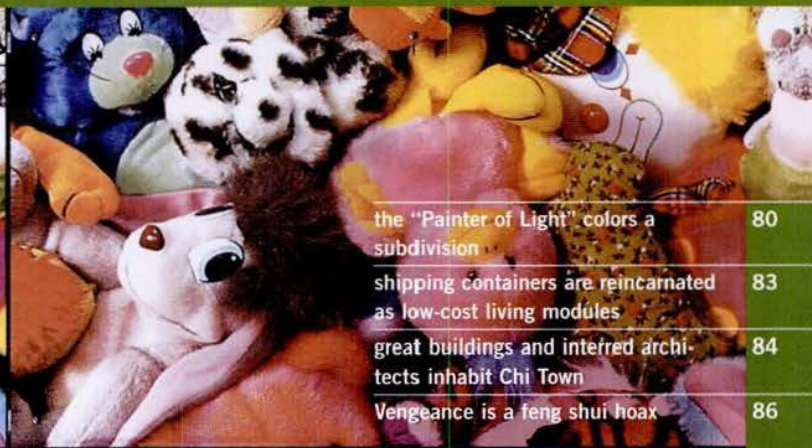


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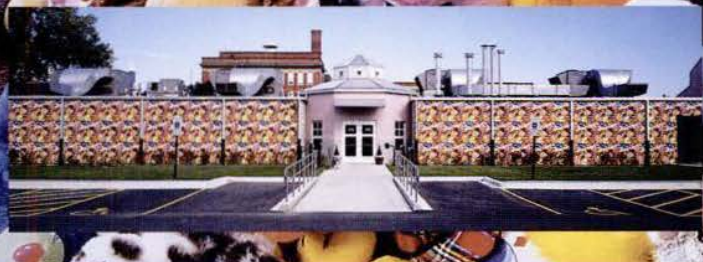
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# dwell



As far as we know, there is no one else doing what Christene Tarkowski does with serigraphy—applying it to four-by-four panels of Reynobond (an architectural paneling) and using it to cover buildings. For Stanley Tigerman's Chicago Children's Advocacy Center—a one-stop shop for sexually abused children to get counseling and legal assistance—she photographed a heap of

stuffed animals (including D.W. from PBS' *Arthur*) and separated the image into its cyan, magenta, yellow, and black elements. The four colors are layered in separate applications, and covered with a UV-resistant varnish. Tarkowski's radiant panels "subvert decoration"—in her words—"like an adult children's book," bright and unthreatening, but mindful of haunting circumstances.

PHOTO COURTESY OF THE CHICAGO DEPARTMENT OF CULTURE



**EXHIBITS**

**1 Doug and Mike Starn: Rampart's Café**  
9 Sept–10 Feb  
Jewish Museum  
New York, NY

The 3,000-year history of Jerusalem will be packed into a three-level Plexiglas café table—an ambitious undertaking, even for the Starn collage masters. The project combines forks and ashtrays with historic artifacts and a moving audio element: overlapping prayers from the three faiths—Judaism, Christianity, and Islam—that have claimed Jerusalem.  
[www.jewishmuseum.org](http://www.jewishmuseum.org)

**2 Cesar Pelli: Connections**  
12 Sept–28 Apr  
National Building Museum  
Washington, DC

On the sidelines of the World Trade Center disaster, at least for those of us who are familiar enough with Pelli's work to identify it amidst horrifying news-

casts, stand a series of the New Haven architect's creations. The World Financial Center, somewhat damaged, now defines the downtown skyline even more strongly. The eerie emptiness of National Airport in Washington belies its warmth. The Petronas Towers' record height sets them even further afield from the competition. Pelli's remarkable talents become apparent through this career-spanning exhibition.  
[www.nbm.org](http://www.nbm.org)

**3 Oscar Wilde: A Life in Six Acts**  
14 Sept–13 Jan  
Morgan Library  
New York, NY

A paperback *Collected Plays* discovered behind the toilet was enough to forever endear us to one of history's funniest, most elegant self-proclaimed geniuses. "Six Acts" of manuscripts and

memorabilia lead from Wilde's happy school days to scandal and exile, and provide a much-needed supplement to the soupy passions and missionary positions of Brian Gilbert's 1997 biopic.  
[www.morganlibrary.org](http://www.morganlibrary.org)

**Bungalow Blitz: Another History of Irish Architecture**  
18 Sept–13 Jan

**The Museum of Domestic Design and Architecture**  
Middlesex University, Hertfordshire, England  
Not the Ramones' planned retirement community, but rather an examination of "self-build" prefabricated homes that have been popping up in rural areas of The Big Green since the 1970s. From commissioned photography to family albums, from DIY manuals to architectural plans, "Bungalow Blitz" tackles the implications and historical rele-

vance of this unique vernacular phenomenon.  
[www.moda.mdx.ac.uk](http://www.moda.mdx.ac.uk)

**Ars 01: Unfolding Perspectives**  
30 Sept–20 Jan  
Kiasma Museum  
Helsinki, Finland

The cold, dark winter doesn't stop six million citizens in the land of Nokia and Marimekko from gathering 76 international artists for Ars—in fact, they do it every six years. Four Finnish curators have assembled a wide range of media. Don't miss Liulia Marita's *Son of a Bitch*—a cyberfeminist interactive CD-ROM that messes with people's sexual identities.  
[www.kiasma.fi](http://www.kiasma.fi)

**4 Art and Home: Dutch Interiors in the Age of Rembrandt**  
30 Sept–20 Jan  
Newark Museum  
Newark, NJ

Dust off the blunderbuss and halberd and head to New Jersey for a look at the world's first "middle

class." Through portraits, still lifes, and decorative objects, this exhibition demonstrates how the Dutch home of the 16th century functioned on communal and private levels, while also documenting the effects of outside influences such as domestic manufacturing and overseas trade.  
[www.newarkmuseum.org](http://www.newarkmuseum.org)

**From Goddess to Pin-Up: Icons of Femininity in Indian Calendar Art**  
4 Oct–19 Jan  
Indo Center  
New York, NY

From the country that brought us the Kama Sutra and Bollywood comes this show with the latest in a 2,000-plus-year history of depicting buxom beauties. As a medium, Indian calendar art runs the gamut from religious imagery and political heroes to rustic village themes and commercial advertising. Arrive a Betty, leave a Lakshmi.  
[www.indocenter.org](http://www.indocenter.org)

**April Greiman, Hybrid Imagery: The Fusion of Technology & Graphic Design**

9 Oct–3 Mar  
Eisner Museum  
Milwaukee, WI  
Have you ever wondered why people who make "art" always use Macintosh computers, while the rest of the world crunches away on PCs? The answer lies, at least in part, with the pioneering work of designer April Greiman, whose use of the trusty little smiling box we all know and love helped establish the Apple as a creative tool. The Eisner will display various media culled from 20-plus years of graphic exploration.  
[www.eisnermuseum.org](http://www.eisnermuseum.org)

**Fred Wilson: Objects and Installations, 1979–2000**

11 Oct–12 Jan  
Fine Arts Gallery at the University of Maryland  
Baltimore, MD  
Bringing a bit of Noam Chomsky to the curatorial world, Fred Wilson sees



**DISTURBING TREND**

**The Village at Hiddenbrooke**  
Add one part New Urbanism, two parts gated community, three parts Norman Rockwell crossbred with Walt Disney and born-again sentimentality, four parts cult following, and ten parts wool-pulling marketing scheme, and you'll start to get a picture of this new Vallejo, California, housing

development based on the art of Thomas Kinkade, self-described "Painter of Light." For the millions of people who have already stuffed his wallet by purchasing images of glowing cottage windows and wet cobblestone streets and thought, "I wish I could live there," now they can. Sort of. While the four models of homes at

The Village (named after his daughters, Merritt, Winsor, Chandler, and Everett) have a few Kinkadian touches, such as half-timber cornices and old-timey street lanterns, in reality they barely differ from any other overpriced ticky-tacky new sub-suburban development.  
[www.thevillage-kinkade.com](http://www.thevillage-kinkade.com)



keenly and critically the social inequities and biases that underlie museum displays. But Wilson is also an artist with a sense of humor who speaks his beliefs through elegant mock installations. [www.umbc.edu/fineartsgallery](http://www.umbc.edu/fineartsgallery)

**5 Sturm der Ruhe: What Is Architecture?**

**11 Oct–4 Mar**  
Architekturzentrum Wien  
Vienna, Austria

For the opening exhibition at the Architekturzentrum, the curators, rather than celebrating the next wave of architecture's greatest hits, question the very nature of the demands architecture places on humans (and vice versa), in specifically "unspec-tacular" settings. "Sturm der Ruhe" translates roughly as "a storm of tranquility," an oxymoron that hints at the forces and emotions even the most simple structures can elicit. [www.azw.at](http://www.azw.at)

**The Best of Houses**  
**14 Oct–17 Feb**  
Netherlands Architecture Institute  
Rotterdam, the Netherlands

In the Netherlands, safe haven for social housing, the architecture of private ownership is often controversial. Recently relocated from San Francisco MoMA, American curator Aaron Betsky might be more amenable to private wealth. He'll make a case for it, showing majestic designs from 18th-century mansions to homes by Piet Blom and Rem Koolhaas. [www.nai.nl](http://www.nai.nl)

**Liz Larner**  
**2 Dec–10 Mar**  
Museum of Contemporary Art  
Los Angeles, CA

Cubes—units that bring order to everything from Rubik to sugar—are bait for confusion and sometimes the wrecking ball in Liz Larner's sculptures. Smashing a sense of order, or just making it dizzy, can

lead into an abstract sensuality. Larner's opus, which uses such raw materials as metals, rubber, and paint, will fill the big museum in her hometown. [www.moca-la.org](http://www.moca-la.org)

**Modern Trains and Splendid Stations: Architecture and Design for the 21st Century**  
**8 Dec–28 July**  
Art Institute of Chicago  
Chicago, IL

Our own archaic Amtrak will blush in this exhibition, even though the renderings for Skidmore, Owings & Merrill's 2005 New York Penn Station are included. Far more revolutionary designs for public transit, mostly in Europe and East Asia, put our country to shame. Perhaps best in this assortment of train stations is Calatrava's in Liege-Guillemins, Belgium. [www.artic.edu](http://www.artic.edu)

**William Delvoye: Cloaca**  
**25 Jan–14 Apr**  
New Museum of

**Contemporary Art**  
New York, NY

Cloaca is an "elaborate installation," which, with lab equipment, electric pumps, tubing, and computer monitors, imitates the entire act of human digestion. Cloaca will be fed twice daily, and will go from the salivation to the excrement phases before your eyes. [www.newmuseum.org](http://www.newmuseum.org)

**Adventures in Science: Bonk Business, Inc.**  
**26 Jan–14 Apr**  
Southeastern Center for Contemporary Art  
Winston-Salem, NC

Barry Bonk, chairman of Bonk Business, Inc., has said, "Before we stagger dazed from the wreckage of this century, onto the superhighway of the Third Millennium, we must glance in the rear-view mirror at the skidmarks of our incredible accident in history." Harnessing the power of the Baltic anchovy to become Finnish industrial

giants, Bonk will display a history of their fantastical products (1968's Freakwave Transmuter, for one) and marketing schemes. For real? [www.secca.org](http://www.secca.org)

**Mood River**  
**3 Feb–26 May**  
Wexner Center for the Arts  
Columbus, OH

Unlike "Moon River," the koi-stocked pond running alongside the Andy Williams Moon River Theater, "Mood River" will fill all of the Wexner's galleries with everything from iMacs to Hussein Chalayan garments in an attempt to demonstrate how the interconnectivity of design objects shapes the world around us. [www.wexarts.org](http://www.wexarts.org)

**Beyond the Pale: Material Possibilities**  
**3 Feb–26 May**  
Neuberger Museum  
Rochester, NY

A special affinity for "material" might be reason enough to go to Purchase,

where painters throw caution to the wind, and paint climbs (or sprouts, or builds) off any kind of traditional surface. Among the 18 artists shown is Radcliffe Baily, whose processes include, in his words, "color spittbite and sugarlift aquatint." [www.neuberger.org](http://www.neuberger.org)

**Vik Muñoz**  
**20 Feb–2 June**  
Menil Collection  
Houston, TX

Like a trompe l'oeil painter working in all the wrong media—string, chocolate syrup, sugar, dust—and then documenting his constructions with various photographic processes, Muñoz's dadaist humor doesn't get the best of his remarkable ability to confound audiences. The Brazilian sculptor-turned photographer-turned-prankster has more tricks up his sleeve in this exhibition, which will feature a newly commissioned body of work. [www.menil.org](http://www.menil.org)

PAINTING BY NICOLAES MAES (4)

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**FAIRS**

**9–13 Jan**  
Heimtextil  
Frankfurt, Germany  
[www.heimtextil.de](http://www.heimtextil.de)

**14–19 Jan**  
International Furniture Fair  
Cologne, Germany  
[www.moebelmesse.de](http://www.moebelmesse.de)

**8–11 Feb**  
National Association of Homebuilders—International Builders Show  
Atlanta, GA  
[www.nahbexpos.com](http://www.nahbexpos.com)

**14–17 Feb**  
Interior Design Show  
Toronto, Canada  
[www.interiordesignshow.com](http://www.interiordesignshow.com)

**BIRTHDAYS**



**3 Feb 1898 Alvar Aalto**  
Start off the day with a dip in icy bay water. Then take a hot sauna. Eat cured herring for breakfast. Plant a birch tree. Boot up your Linux-based computer. Make important calls on a Nokia phone. Go for a refreshing cross-country ski. Take another sauna. Cook reindeer stew while listening to

Sibelius. End the night watching a Renny Harlin movie.

**10 Jan 1850 John Wellborn Root**

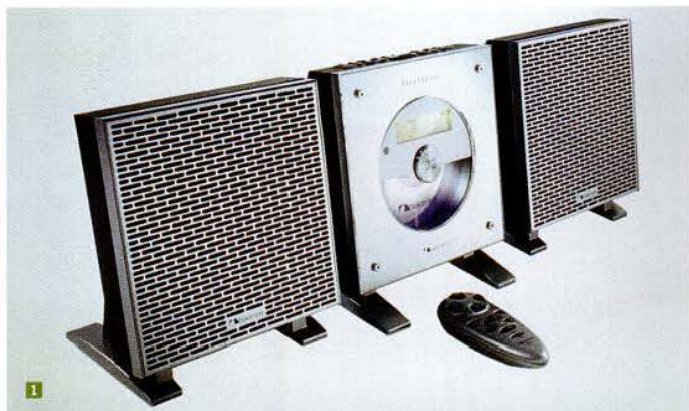
**23 Jan 1920 Gottfried Böhm**

**27 Jan 1910 Felix Candela**

**7 Feb 1857 Ernest Flagg**

**9 Feb 1890 J.J.P. Oud**

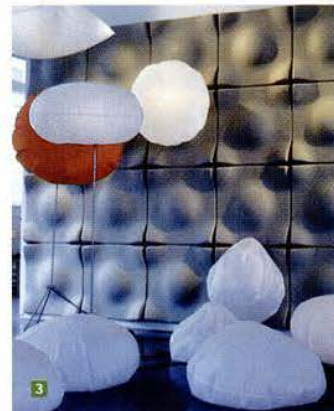
**21 Feb 1856 Hendrik Petrus Berlage**



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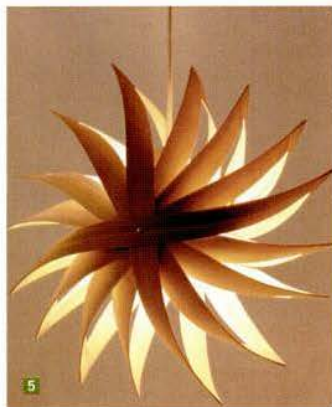
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## PRODUCTS

### 1 Soundspace 1

Nakamichi

Designed by Tatsuo Horikoshi

If you are in need of a solidly built, easy to use, smartly appointed, and superb-sounding mini-stereo system, but the thought of encountering a disheveled A/V know-it-all with a ketchup smear on his clip-on tie in order to buy it makes you wince and live in silence, think again. Soundspace 1's three components combined are no bigger than a Case Logic CD book, and they can also be wall mounted to save space. Little holes in the speakers emit enough bass to make your ghettoblaster obsolete. [www.nakamichi.com](http://www.nakamichi.com)

### 2 Stackable Mobile Unit

I+I Design

Designer Mihai Badulescu is sensitive to the fact that the home office need not be depressing; the frosty

translucent panels on his shelves will add cheer to even the dullest of Trapper Keepers. The modular units are sold separately, and come in 8- or 16-inch heights, so you can customize the holder for all your hobbies, tasks, and paperwork, and, of course, wheel it around. **Tel: 212-226-6814**

### 3 Soundwave Panel System

Snowcrash

We first saw Soundwave panels deployed along a wall in Helsinki's Artek Cafeteria. The soft, undulating curves created by a grid of 23-inch-square panels seduced us almost as much as the wait staff. Soundwave is designed to absorb midrange and high frequencies, reducing the clatter of soup spoons and Nordic chatter. We imagine building a wall around ourselves with them and listening to Roger Waters whine at high vol-

umes. "Does anybody here remember Vera Lynn?"

[www.lampamobler.com](http://www.lampamobler.com)

### 4 Virtual Diner

Designed by Joey Manic

If a modern-day Dr. Frankenstein wanted to have a private celebratory dinner in his lab, Joey Manic's invention is what he would roll out of the closet. The delicate but sturdy wheeled apparatus is equipped with all the essentials, from a votive holder to the soup bowl. But unless you have wild hair and like to dine with no distractions but Beethoven, Virtual Diner might be more fun to experience with company. [www.joeymanic.com](http://www.joeymanic.com)

### 5 Kazaguruma, Hanabi, & Shuriken Lamps

Sputnik

Designed by Toshiyuki Tani

We try not to get too lofty with our thinking around here, but sometimes we wonder if it isn't true that good design, or the very nature of

design, is to achieve the most with the least. In the case of these akita cedar lamps, part of Sputnik's new product range, striking dimensions suggesting a hybrid of traditional Japanese forms and a Danish modern aesthetic are constructed from simple bent strips. Better yet, as they glow they waft cedar scents. [www.gosputnik.com](http://www.gosputnik.com)

### 6 Nomos Table

Tecno

Designed by Sir Norman Foster

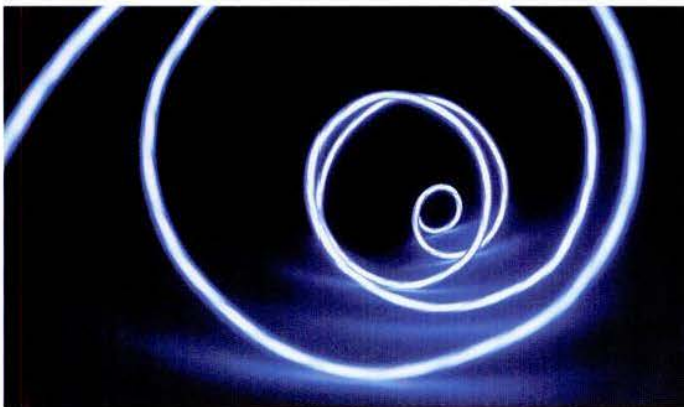
Like a lunar landing module descending into your dining room or home office's craters, seas, and canyons, this contemporary classic epitomizes Foster's high-tech glass and chrome approach. Its beam structure, support arms, and suction cups share a little with Herman Miller's Burdick Group, although the Nomos' smooth chrome bent legs (also available in a variety of colors) set it apart and ahead. Get yours before it returns to orbit. [www.europebynet.com](http://www.europebynet.com)



## SECOND CHANCE

Each year, thousands of steel shipping containers go into retirement. Many wind up in the world's poorest countries, leaving cash-strapped nations (rather than the shipping companies) to figure out what to do with them. Richard Martin knew. He saw steel or aluminum boxes as inexpensive building blocks for construction. Responding to the seemingly dis-

parate needs of corporations and countries in need, Martin founded Global Peace Containers, a not-for-profit organization that has perfected a system to convert retired containers into housing and community buildings. In 2001, GPC built a school in Jamaica for \$12,000; next they'll build housing for migrant workers in California and Georgia. [www.gbs-gpc.com](http://www.gbs-gpc.com)



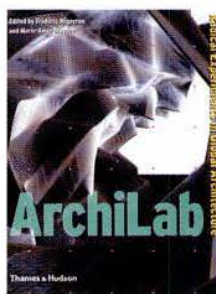
## NEW TOY

### FlexWire

Electro-translucent wire, a.k.a. el-wire, has a phosphor layer wrapped around the conductive copper. When the copper carries an electric current, the phosphor responds by glowing. A mere nine-volt battery can illuminate up to 30 feet of wire. This stuff is cool to the touch, so it's loaded with prac-

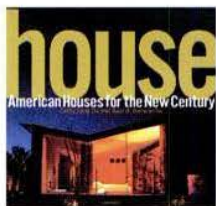
tical uses—jogging vests, safety dog leashes, decorative lighting, costumes, thongs—and comes in ten different colors. Long before it became available to the public, the U.S. military was using el-wire (for playing dress-up, of course). It would be fun to buy a spool, even just to tangle. Sold at [www.thatscoolwire.com](http://www.thatscoolwire.com).

## BOOKS



**ArchiLab: Radical Experiments in Global Architecture**  
 Edited by Frédéric Migayrou and Marie-Ange Brayer  
 Thames & Hudson, \$49.95

Though some projects in this hyper-graphic ode to global architects of the digital age resemble nothing so much as the aftermath of a ten-car pileup on the 405 or a diseased jellyfish, others—like Shuhei Endo's graceful ribbon of a public lavatory, Kas Oosterhuis' elegant garbage transfer station, and Actar Arquitectura's Mondrian-patterned prefab dwellings—suggest (thank goodness) that the architecture of the future is not limited to the computer-rendered blob.



**House: American Houses for the New Century**  
 By Cathy Lang Ho and Raul A. Barreneche  
 Universe, \$55

As dwell readers know, a house is no longer a simple box topped with a pitched roof and surrounded by a white picket fence. *House* presents 20 new homes that explore unusual and innovative building materials and techniques, actively engage in their sites, draw inspi-

ration from the surrounding landscape, or address how the layout of a home can be adapted to suit various ways of living. Featured architects include Marwan Al-Sayed, Marlon Blackwell, RoTO, and Steven Holl.



**Objects for Use: Handmade by Design**  
 Edited by Paul J. Smith  
 Abrams, \$75

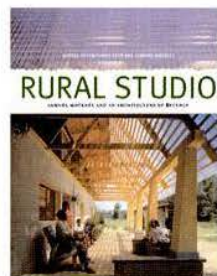
The first panoramic survey of American contemporary craft in over a decade (an exhibit runs through January 6 at the American Craft Museum) and the only one now in print, *Objects for Use* showcases the work of nearly 200 artists from across the United States. The demonstrated skill, sensitivity, and intelligence applied to the making of objects from surfboards to glassware to musical instruments nearly renders technology and mass production obsolete.



**New Vernacular Architecture**  
 By Vicky Richardson  
 Watson Guptill, \$60

New takes on local architectural forms like the dogtrot, the log cabin, and the barn are the focus of this book, which features 33 case

studies by leading architects who aim to reinterpret rather than revive the traditional forms and materials that characterize vernacular architecture. Richardson addresses the issue of architectural globalization whereby local conditions and designs are abandoned in favor of a sort of rootless and homogeneous standardization of buildings—precisely the trend this book rightly aims to derail.



**Rural Studio: Samuel Mockbee and an Architecture of Decency**  
 By Andrea Oppenheimer Dean  
 Photographs by Timothy Hursley  
 Princeton Architectural Press, \$30

Some architecture students sit in a dark classroom listening to a *Commes de Garçon*-suited professor, face framed with Corbu spectacles, explain why the 20th century's greatest architect was Le Corbusier. Others expand their minds and their building skills in the roving classroom that is Samuel Mockbee's Rural Studio, a hands-on, immersive, almost spiritual design/build program. In Hale County, Alabama, Mockbee's students work with what is available—salvaged lumber and bricks, discarded tires, concrete rubble, and old license plates—to produce what Mockbee describes as "contemporary modernism grounded in Southern culture."





## SKYSCRAPERS. BUNGALOWS, TOO.

**Burnham, Mies, Wright, Sullivan—in Chicago, 140 years of architecture can be seen in a single day.** Story by Lee Bey

More than a century after it was built, people are marveling anew at the Reliance Building in downtown Chicago. The Reliance—now restored and renamed the Hotel Burnham in honor of the city's famed planner, Daniel "Make No Little Plans" Burnham—lights up the corner of State and Washington. Its glazed terra cotta skin has been restored, and on the ground floor, the Café Atwood (named for the building's architect, Charles Atwood, of Burnham's firm) buzzes with activity.

The rebirth of the Reliance is an example of how seriously this town takes its architecture. The city that once destroyed great buildings with shameless abandon is now restoring century-old Loop buildings. And interesting new stuff is on the horizon: Frank Gehry, Rem Koolhaas, Renzo Piano, Cesar Pelli, and Sir Norman Foster all have major projects in the planning stages or underway.

All of this makes Chicago a great city in which to view architecture. Chicago's downtown Loop is a relatively compact central business district and is best seen on foot, given the traffic jams caused by the city's rebuilding on double-decker Wacker Drive at the north end of the Loop. With comfortable shoes, it's easy to walk the length and breadth of the downtown, taking in 140 years of architecture in a single day.

Any serious look at downtown architecture begins on State Street. Twenty years ago, city officials turned the great street into a pedestrian mall—and almost killed it in the process. Now the street has been reopened to vehicular traffic, and bustle and life have returned. Almost every building on State is worthy of attention. At the north bank of the Chicago River is Marina City. Built between 1959 and 1967, Marina City is the result of an unlikely pairing of Bauhaus-trained architect Bertrand Goldberg

and the meat-and-potatoes Building Service Employees International—the janitors' union. Goldberg's original concept of a self-contained city has been altered over the years—the TV studio building is now a House of Blues, for example—but it remains, for the most part, intact.

A block south of the river is the Page Brothers Building. Constructed a few months after the Great Chicago Fire of 1871, it was the last city building to get a cast-iron façade. Next door is the Chicago Theater, built in 1921. One of the city's last great movie palaces, the theater had fallen on hard times (and bad movies) and was nearly demolished, but a group of prominent citizens rescued the 3,800-seat theater and oversaw its restoration in 1986. Concerts and other live shows now play there.

A block south of the Hotel Burnham is the Carson Pirie Scott & Co. department store, designed by the famed Louis H. Sullivan. In this, one of his best works, Sullivan utilized the then-fledgling technology of steel-framed skyscraper construction to create a building that is not really a skyscraper but a broad, open structure with plenty of windows and floor space. The cast-iron corner entrance at State and Madison is a flourish of geometric shapes and organic forms. Inside is a vestibule lined in mahogany.

Nearby, on Wacker Drive, the 110-story Sears Tower lords over downtown and, for that matter, the city itself. Designed in 1974 by Skidmore Owings & Merrill as a corporate headquarters for Sears, then the nation's largest retailer, the building is pure Chicago modernism: tall, dark, and glassy. The wait for the observation deck on the 103rd floor can be long, but it's worth it. On a clear day, you can almost see forever—well, at least to Indiana, Michigan, and Wisconsin. The Sears Tower is an example of

the second Chicago School of Architecture that took root in the 1960s and 1970s. Other stand-out examples from this period include the black, obelisklike John Hancock Center (1970); Mies van der Rohe's Chicago Federal Center (1959–1974), a grouping of U.S. government buildings around a plaza adorned with a vivid red Calder sculpture; and the Richard J. Daley Center (1965), by CF Murphy, SOM, and Loeb, Schlossman and Bennett, fronted by a 50-foot-high steel sculpture designed from a maquette Picasso gave to the city in 1966.

More than a few architectural wonders are scattered throughout Chicago neighborhoods, but to see some of them, you will need a car.

#### North and West Sides

Lincoln Park, a tony lakefront community just north of downtown, is an amazing collection of well-preserved residential and commercial architecture, including the Reebie Storage & Moving Co. Building (1921–22) at 2325 North Clark, done up in Egyptian motif. The hieroglyphics are real—one set reads, “I give protection to your furniture.” Twin statues of Pharaoh Ramses II guard the entrance.

It may be a bit macabre, but a trip to neighboring Ravenswood is complemented by a visit to Graceland Cemetery. The 119-acre cemetery is the final resting place for architects: The graves of Mies van der Rohe, Louis Sullivan, William Holabird, and Daniel Burnham are here, as are those of Fazlur Khan—structural engineer of the Sears Tower—and modernist designer Laszlo Maholy-Nagy.

The neighborhood of Austin, about eight miles west of downtown, is among the city's poorest. But this former suburb has a wealth of residential architecture. The old Laramie State Bank Building, at 5200 West Chicago Avenue, is a treasure of terra cotta detailing and ornament, with relief images of coins, workers, even squirrels across its façade.

Frederick R. Schock, an architect who briefly rivaled Frank Lloyd Wright in nearby Oak Park, designed many of the pleasant neighborhood's best houses, including his own, a giant Queen Anne on West Midway Park.

#### South Side

No architectural pilgrimage to Chicago would be complete without a trip to the Illinois Institute of Technology. Mies designed most of the buildings while heading the school's College of Architecture. The Robert Franklin Carr Memorial Chapel is the world's only Mies-designed church. But S. R. Crown Hall is the star of the campus. Built in 1956, the building has a single 120-by-220-foot interior space on the main floor, with no interior support columns or load-bearing walls. The pavilion-style building is considered the forerunner of convention hall design.

A few Frank Lloyd Wright houses, including two examples of his short-lived American System Ready-Cut homes from the 1910s, can be found ten miles southwest of the IIT, in the Beverly/Morgan Park community. Often-overlooked Wright protégé Walter Burley Griffin gets his due in this neighborhood of curving streets and abundant green space, with ten houses concentrated near Griffin Place east of Wood Street.

And finally, call in a favor and get inside a Chicago bungalow. A hundred thousand of these one-and-a-half-story homes were built between 1910 and 1940, primarily as workers' housing. Yet time has revealed them to be mini-masterpieces with high-end amenities, like oak floors, wire-cut brick exteriors, and stained-glass windows. The bungalow's mixture of beauty and function is a perfect metaphor for Chicago and its architecture.

*Lee Bey is the former architecture critic for the Chicago Sun-Times. He was recently appointed mayor's deputy chief of staff for planning and design by Chicago Mayor Richard M. Daley.*

## THE SOCIETY COLUMN

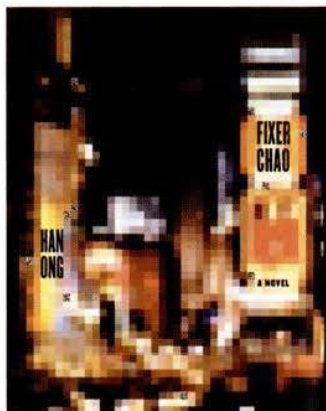


PHOTO BY FARREL DUNCAN

### FENG SHUI FICTION

In *Fixer Chao* by Han Ong (above right), social-climbing writer Shem C., embittered by his lack of success, enlists the services of William Narciso Paulinha, a young Filipino street hustler he meets in a 42nd Street bar. Under Shem's tutelage, Paulinha assumes the persona of Master Chao, a revered feng shui practitioner from Hong Kong. The two embark on a campaign to exact revenge on those whom Shem feels caused his decline by providing fraudulent, pricey feng shui consultations. In the excerpt that follows, they visit their first client, the poet Lindsay S.

EXCERPTED FROM *FIXER CHAO* BY HAN ONG. PUBLISHED BY FARRAR, STRAUS GIRoux, LLC. COPYRIGHT 2001 BY HAN ONG. ALL RIGHTS RESERVED.

Bookcases flanked a huge center window that looked out onto empty Park Avenue. Textbooks this time, a profusion of bright colors, which made me think momentarily that they were bought solely for purposes of decoration. A whole shelf, however, was streaked by the same black: multiple copies of the only book Lindsay S. had ever published, a suite of poems entitled *Despair*. Yeah right, I thought, looking at all his possessions. Lindsay presented me with a copy, bowing. I bowed back. I had a premonition that this would be a frequent m.o. from now on, and my neck ached in advance.

There was a large bathroom with artfully uneven slate tiles of contrasting shades of gray and green, and a jacuzzi and shower stall standing at opposite ends.

And then, Lindsay's bedroom. Eyes giving a quick survey: Ah-hah! Something to declare. I looked at Lindsay. And smiled. I could disavow everything. I still had time. That was what I was thinking, confronted by his short figure swathed in cotton. Why do things to this guy

on whom a child could draw bunny ears and not be said to be caricaturing but instead completing? He was responsible for nothing. He was like what I was to him: a symbol, a cardboard cutout.

And then I jumped in with both feet, and said: The mirror facing your bed should not be there. Because when the soul wakes up at night to move about in your dreams, and it sees its own reflection, it might scare itself to death.

Though I wasn't facing him, I could sense Shem stifling a smile.

Lindsay obediently took the mirror down from the wall, revealing what it was put up to cover: some stain that looked like the print of a bird's feet. He paused to consider this, putting a hand below his chin. His fingers made a bristling sound as he moved them back and forth in contemplation. And then he lit on a solution, saying cheerfully: I just bought a new painting that could go very well there.

The second thing: The view outside his window was marred by a telephone pole.



Hmm, said Lindsay, awaiting an explanation.

The Chinese, I said, believe in secret arrows which drain away and threaten life. They call this malignant force *sha*. Telephone poles outside a window create this unfortunate phenomenon. I knew that I sounded like a textbook, but how else could I have phrased everything, and still sounded the part?

Yes, Lindsay said, nodding.

Meanwhile, Shem had sat himself on the bed without asking. He looked at me eagerly to see how everything would unfold.

You could, I told Lindsay, counter this by placing a tank of goldfish directly across from where the poles are. This would absorb the *sha*.

Lindsay frowned. He explained that he traveled too often to be able to maintain an aquarium. I told him then a plant would do, something green with a bow tied around its base, or better yet, planted in a pot painted gold.

He paused to consider the aesthetic effect this would have, and then said yes, he would do as I said.

I gave his bedroom one last glance and then nodded my final approval.

Lindsay saved the best for last. He opened the door and turned on the lights like a master of ceremonies, with a little flourish that ought to have been followed by gasps, but unfortunately we didn't oblige. Not that we didn't feel like it. I'm sure Shem had the same reaction. Or perhaps he'd seen it all before and was merely curious about what effect it would have on me. It was all I could do to keep my mouth from hanging open. The man had it bad. His huge crush on Asian culture was much bigger than Shem had led me to believe.

Special pin lights in the ceiling isolated three beautiful Chinese scrolls hanging on the wall directly facing us: A pavilion scene with two maidens attending a musician, the folds of their sleeves rendered in simple strokes that miraculously conveyed their billowing textures; a wineshop scene of traveling scholars pausing for a rest and

drink; a painting of blue green mountains festooned with trees that looked like tiny, arthritic hands and the tops of which jutted against inky, low-hanging clouds. All this had to be explained to me, of course. Ostensibly, he was speaking for Shem's benefit, because since I was an Oriental, of what use was all this instruction to me? Lindsay's voice turned deeper with authority. His eyes were—Dancing, that was the most accurate description. His own private museum. Built with love, I was sure. But with my own blithe disregard for the very things he was venerating, things forming a sort of past for myself and which I therefore did everything to get behind me, his love could have no value but as comedy.

Sitting on shoulder-high pedestals and kept under glass I observed various teapots and teacups, Japanese swords, calligraphic ink sets, plates with blue flowers and swimming carp painted on. Lindsay with one gesture of flourish after another.

And the best of all, as he turned on another of his innumerable switches: Enconced behind glass, hundreds of Buddhas of dazzling variety—made of gold, silver, copper, porcelain, jade, different kinds of wood, even plastic; pendant- and TV-sized; and everything in between; some were toys, some jewels, and others ancient temple relics (this last one Shem would later reveal as having been bought on the black market): They were all sitting inertly on library shelves made out of some dark wood, filling up an entire wall. Their eyes stared straight ahead of them, confronting eternity, an eternity which we were now blocking. Some were smiling at this view of the three of us, perhaps being in on the joke. But mostly they had a straight line for a mouth and eyes that were the stock illustration of wisdom: a refusal to be amused. This bank of serious, faintly disapproving faces, with their collective air of sitting in judgement, was powerless to warn Lindsay, who acted not so much as a believer but as a parent, a collector, an owner,

with powers far above those possessed by—and accruing from—the very things he owned. Turned novelty, these statues had lost their native force. I had a sudden flash of myself as a revenger, sent by the fat, contented icons before us to show Lindsay their true powers.

Having completed the tour, Lindsay was now silent, awaiting comment. I knew exactly what to say. Marvelous, I told him. You have done my culture proud. My instincts told me to put my arms around him,

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### **dwelt spoke with author Han Ong about how he came to choose feng shui as his subject.**

So what do you have against shelter magazines anyway?

I really don't have anything against shelter magazines or feng shui. For me they were useful platforms to dive into the culture at large, especially in New York. I'd always wanted to write about a con artist so I guess I'd been on the lookout for a while for one that would hold my interest for a year and a half or two of writing. The idea for *Fixer Chao* began to coalesce when I was reading a profile of a feng shui expert in the *New York Times*. The first thing that struck me when I read it was, what a scam. It took another few months for me to realize this was my subject. Feng shui became a passion not for the thing itself but for what it represented, what it effortlessly lent itself to—the idea of the masquerade of an Asian man and what the culture reads into that. The idea of not being upper class but being able to traffic in those circles. The book is set at the end of the 20th century and this scheme seemed to be the perfect embodiment of the free-floating malaise and unease in the air of that time.

Did you have a feng shui master come to your house?

No, but I read up on it a lot. Even when I was growing up in the Philippines, I was aware of feng shui. It's just amazing that some-

and I did, welcoming him to a club that he had already long ago been a member of, without any help from me. Again I bowed. My eyes confronted the patent leather shoes I had on. Two days ago these shoes had sat in a box in a Florsheim's. Today, they were taking me through the paces of this museum tour. In Lindsay's brain, it was he who was giving the tour. But Shem and I knew better: The clearest layout of things was the one in our heads.

Was it going to be this easy? ■

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thing you took for granted in your childhood becomes part of the moment. In the book I only use a few key precepts of feng shui. I began by identifying an unease in each of the characters and tried to think of what the corresponding rearrangement or solution would be for their homes, what they wanted the master to look in on.

I actually have quite a few things in my apartment that I think are not good feng shui, like open shelves and a small mirror facing my bed. But it's a small mirror so it's not particularly worrisome to me.

And your next novel?

It involves a trip that an American takes to the third world. *Fixer Chao* was the quintessential New York novel with its gloss of high life. This is a bit different. I think that the idea of the stranger in a strange land will always be a part of my writing. I don't plan on it but it's something that always manifests itself. I think I've lived with this degree of looking in on a culture for so long that it's become second nature. It's always nice to read things about strangers because they often provide startling insight into what we collectively take for granted.

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*Han Ong was born and educated in the Philippines and came to the United States as a teenager. He is among the youngest MacArthur Fellows and the author of several critically acclaimed plays. Fixer Chao is his first novel.*



## THE MARCH OF PROGRESS

The modern kitchen evolved from the open hearth to a hermetic laboratory. Fantasies about the past and the future still shape the kitchens we build today. **Story by Ellen Lupton**

### 1 Kitchen of Tomorrow, 1944

In the 1930s, the streamlined kitchen became the gold standard in the middle-class American home. Modular matching built-in cabinets and countertops wrapped the room, creating a single-level work surface that interfaced seamlessly with appliances. **The streamlined kitchen was coherent, architectural, and factorylike,** inspired by European modernist designs of the 1920s.

The kitchen shown here is experimental, designed by H. Creston Doner and promoted by Libbey-

Owens-Ford in 1944. Billed as the "Kitchen of Tomorrow," this futuristic design aimed to push the streamlined kitchen to the next level. An enormous picture window over the sink gives the housewife a stunning view of nature, complementing her high-tech interior. Glass-fronted cabinets reveal a supply of packaged food—safe, sanitary, and easy to prepare. The cooktop and sink appear to have covers to conceal them when not in use, emphasizing the continuous, seamless character of the countertop.

This kitchen was designed with

its user's comfort in mind—note the stool sitting in the middle of the room. The counters curve at the edge and angle down and back, providing legroom for working while seated. Anticipating the wall ovens that would become popular in the 1950s, the glass-covered roll-top oven is raised up off the floor, not tucked under the stove, making it more convenient. The "Kitchen of Tomorrow" is at once modern and humane, providing a scientific yet user-friendly workspace for the servantless housewife of postwar America. And the curtains are truly fabulous.

### 2 Country Kitchen

Shown here is one of the National Kitchen and Bath Association's 2001 award winners—the kitchen

of today dressed up as the kitchen of yesterday. Technology is hidden behind quaint, cozy imagery, or what designer Joan DesCombes calls Old French Country-Style. "Distressed pine" blankets the room, covering the fronts of the dishwasher and fridge as well as the cabinets. A hypertrophied chimney conceals the vent over the cooktop, visually supported by massive corbels and a wooden mantel. This overscaled chimney—with its decorative display niche and absurd graphics—nostalgically recalls a preindustrial hearth. Wooden ceiling beams and terra cotta floors provide more rustic elements.

**Buried under all this ersatz history is an intrinsically modern design.** The angled floor plan opens onto the living spaces of the house—an



idea made popular by the open-plan and pass-through kitchens of the 1950s, which made the kitchen a shared family space for work, play, and entertainment. This kitchen is equipped with luxurious conveniences fit for a McMansion, such as refrigerator drawers and an extra prep sink tucked into the island. Details like this are becoming as “essential” as Jacuzzi jets in the master bath.

This kitchen is clearly designed for easy living, with its combination of closed and open storage, its accessibility to family and friends, and its use of diverse materials that don’t require constant polishing. If only one could strip away the sentimental historical stage set and let the kitchen’s basic functions take the lead.

### 3 Boffi Case System

The Boffi Case System is a contemporary Italian alternative to the cozy or convenient American kitchen. Here, free-standing storage units with integrated appliances replace the built-in cabinetry that has ruled the modern kitchen since the 1930s. Made from an oak structure skinned with stainless steel, the industrial-looking units offer a refined, precisely detailed upgrade of professional restaurant equipment.

The old emphasis was on the kitchen as room—its cabinets mapping the nooks and crannies of the architecture, its elements carefully fitted to the interior. Here, the kitchen has become object. Unlike the overbearing chimney in the country kitchen, the Boffi

cooking vent is attached to the ceiling in a manner at once obvious and minimal. Designed to be taken away by the occupant of an apartment or house, **the Boffi system rejects the permanence and stability of traditional domesticity, celebrating a more mobile lifestyle.** (This same attitude can be seen in some of IKEA’s recent kitchen designs as well. The kitchen is becoming furniture again, as it was in the 19th century.)

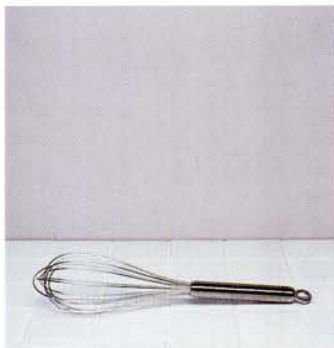
In place of the happy housewife, the Boffi kitchen brings to mind the urban bachelor, entranced with the gleaming bank of equipment that pierces the great void of his open loft. Of the kitchens shown here, this one would be the least forgiving to its users. Like

many minimal designs, the Boffi system is a high-maintenance, high-luxury product, demanding frequent cleaning and banishing from sight the clutter and accumulation of goods. This would be a good kitchen for an entertainment executive or global financier who actually lives somewhere else.

*Ellen Lupton is curator of contemporary design at Cooper-Hewitt, National Design Museum, Smithsonian Institution in New York City. She is the co-author of The Bathroom, the Kitchen, and the Aesthetics of Waste: A Process of Elimination (Princeton Architectural Press).*

## THE DEATH OF ELBOW GREASE

Basic kitchen jobs like slicing and beating are as inherently hands-on as eating. But nowadays, complex designs and foods carry us toward a world where you needn't touch the food until ingestion. Three experts discuss this



### Rösle Whisk

**Myers:** Simplicity and ease of cleaning make a good whisk.

**Goldstein:** For the average whisking job—if you're making a béchamel, a base for ice cream, or crème anglaise—the normal whisk is fine. Although in many cases I'd prefer to have a wooden handle that won't get hot if I'm whisking over the stove.



### Braun Electric Handblender

**Farber:** The idea of the electric whisk is to replace muscle with motor, to speed up the process. But there's a trade-off. The electric whisk has to be assembled and stored.

**Myers:** This is for the chef who has a \$200 toothbrush.



### Wüsthof Bread Knife

**Farber:** Emergency rooms are full of people who cut bagels with a knife. If I cut only one bagel per week, I would risk the knife.

**Goldstein:** A good serrated knife—and some common sense—is all you need to cut a bagel. Lacerations have to do with stupidity.

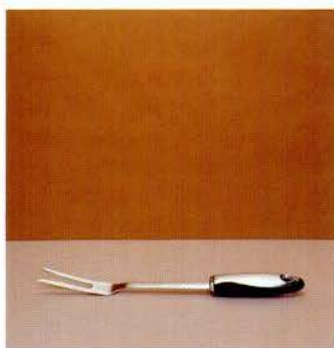


### Toastmaster Automatic Bagel Slicer

**Farber:** If I cut a lot of bagels, I would buy the smallest, simplest, and safest bagel slicer.

**Myers:** Storage and cleaning will outweigh the time savings. But for children, it's safer than a knife.

**Goldstein:** This is the stupidest thing I've ever seen in my life.



### OXO Ergonomic Meat Fork

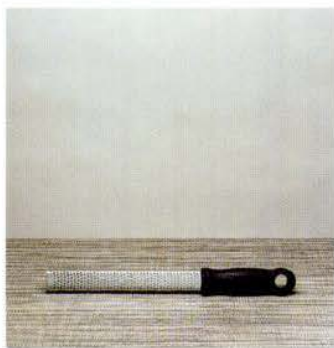
**Farber:** The purpose of the OXO fork is simple: to hold it.

**Goldstein:** Everybody needs to have a meat fork. If you're a fanatic about rareness, then you'll need an instant-read meat thermometer, too, because if you poke your fork around to look inside, you ruin everything.



### Products Plus Electric Thermometer Meat Fork

**Goldstein:** It's catchy, but I would say get an instant-read thermometer, and have a meat fork. Separate is just more versatile. This is personal stuff because cooking is personal. The problem with appliances that mix functions is that they make the whole process less personal.



### Microplane Grater

**Myers:** As the designated grater of the house I prefer simple, high-quality graters, like this.

**Goldstein:** The Microplane grater is so efficient for parmesan cheese and for citrus zest. The vertical motion is ideal. They modeled the shape after carpentry tools—rasps and mill bastards.



### Philippe Starck "Mister Meumeu" Grater

**Farber:** It's more form than function. More pun than practical.

**Goldstein:** Cute. But I have every type of grater at home, and none of the drawer ones are efficient. Many lack the vertical motion, and they're all a bitch to clean.

phenomenon: Joyce Goldstein, chef and author of 18 cookbooks; Sam Farber, an ergonomics advocate who "is annoyed at useless design"; and Tom Myers, proud inventor of the Blenderphone. Photos by Dwight Eschliman



### Egg Beaters

**Goldstein:** This is a marketing ploy for people afraid of cholesterol. But if you have a cholesterol problem, please, beat up some egg whites and make yourself a yolk-free omelet. They don't need yellow food coloring to be "eggs."

**Myers:** Get more exercise and skip the chemical foods.



### Lender's Bagels (Pre-sliced)

**Goldstein:** Horrible. Horrible! I just can't stand them. I think most bagels are a travesty. Bagels are not what they were. I don't need an automatic bagel-slicing machine, and I absolutely don't want any pre-sliced bagels in a bag. Ever.

**Farber:** Caveat emptor!



### Dubuque Ham Loaf

**Goldstein:** Very few people actually do roasts. If you buy pre-cooked meat, you sure don't need a thermometer. But this? Yuck!

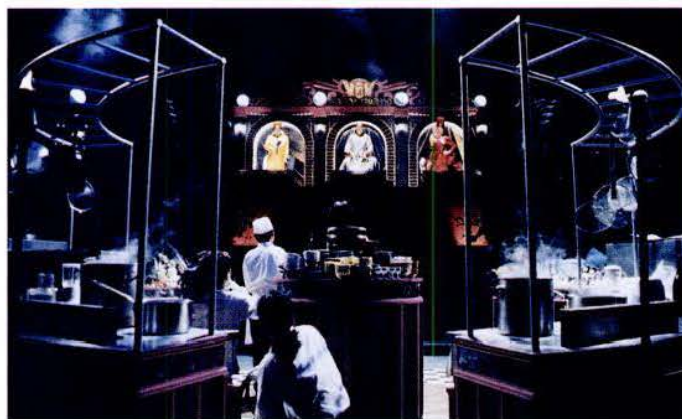
**Myers:** Still, you can't generalize about this, because it's convenient. The same person who buys this for an afternoon snack might roast a pork loin that very evening.



### Kraft Grated Parmesan

**Goldstein:** Don't ask me about pre-grated. Unless they've just done it in front of you that same day. But Kraft? That stuff is horrible. Nowadays, people always think they have to save time. That's the generating force behind this junk.

**Myers:** One word: nachos.



## KITCHEN IN A BOX

One thing that's obvious about Americans is that we like food. It's also clear, given expeditiously named appliances like the Turbo Cooker, Rocket Chef, and Express Gourmet, that most of us don't enjoy spending a lot of time preparing it. Although the automated, self-contained, streamlined kitchen depicted in Jacques Tati's 1958 farce *Mon Oncle* has yet to become the standard by which we live (unless your name is Ronald McDonald), there are numerous signs—like the \$400 billion spent annually on restaurants—that we Americans have yet to embrace our inner chef. Conversely, never before has so much television airtime been devoted to food-oriented programming. Apparently, even folks who can't tell a béchamel from a bouillabaisse like to watch.

While Julia Child has been souffléing her way into America's kitchens since 1963, thanks in part to PBS and The Food Network, Jacques Pépin, Wolfgang Puck, Naked Chef Jamie Oliver, and everyone's favorite spice weasel, Emeril Lagasse, are fast becoming household (and grocery-aisle) names.

It certainly helps when your shows are on a total of 34 times a week, as is the case with Emeril and his food network. *Emeril Live!*, during which a studio audience (most like-

ly hot off the set of *Rosie*) and band goad him into "kickin' it up a notch!," amply demonstrates why talk and food shouldn't mix. Easier on the eyes, ears, and palate is *The Naked Chef*, in which a clothed Jamie Oliver stirs up haute cuisine on the fly in the homes of his "mates." The Food Network also brings us the Austrian culinary ambassador to California, Wolfgang Puck, in the aptly titled *Wolfgang Puck*. Half an episode is devoted to his adventures around town catering to the stars, and the other to bland recreations of his trademark (literally) cuisine for a studio audience who couldn't get reservations at Spago.

A perfect complement to your neighbor's "French Country Kitchen" decorating is PBS' *Jacques Pépin Celebrates!*, in which the talented Gaul, and his less-talented daughter Claudine, serve up fare for every occasion. As the show's costs are underwritten by OXO (Good Grips) and Salton, Inc. (the George Foreman Grill), you might see a little more product placement, but at least dessert won't be interrupted by an *Essence of Emeril* commercial.

While this sort of programming can dull a Saturday morning hangover, the only cooking show that might actually inspire a tailgate rave-up is *The Iron Chef*. This cult

favorite, licensed by The Food Network from Japan's Fuji TV, features a kitchen arena (above) in which an Iron Chef, specializing in Japanese, Chinese, French, or Italian cuisine, faces off in a culinary battle with challenger chefs selected from top restaurants. At the outset of each episode a secret ingredient is introduced which must be used in each dish. The contestants then race to prepare their multicourse meal, before a panel of celebrity judges determines the winner. The show's appeal lies in the humorous overdubbing applied to ESPN-like play-by-play and color commentary about varying methods of preparing bamboo shoots, or how in the final minutes the Iron Chef is "really sweating very much more now."

TV-movie producer Larry Thompson negotiated for "over a year" to bring the program stateside. Unveiled this November on UPN, *Iron Chef USA* is filmed at Las Vegas' MGM Grand Garden Arena, home to more than one famous heavyweight bout. The only heavyweight in this arena, however, is a beefed-up William Shatner presiding in the colorful role of Chairman. Everything remains the same, with an extra layer of Vegas glitz. Without the overdubbing, the *Iron Chef USA* loses its charm; however, with dinner as the result, any fight is a good one.

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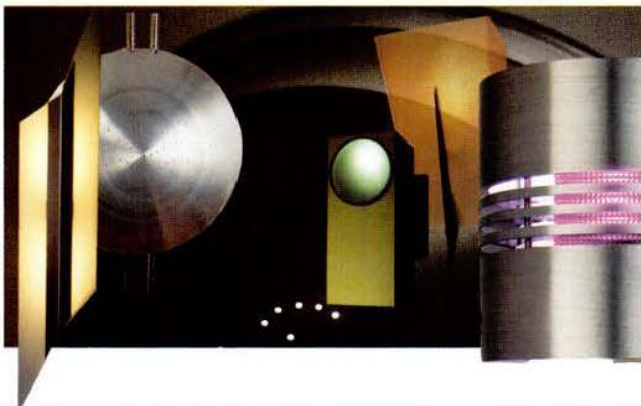
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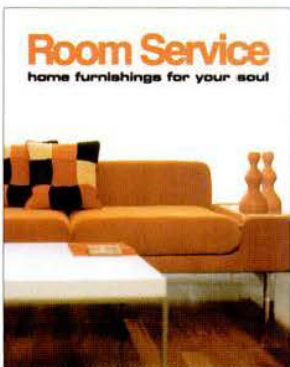
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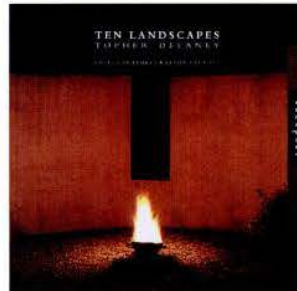
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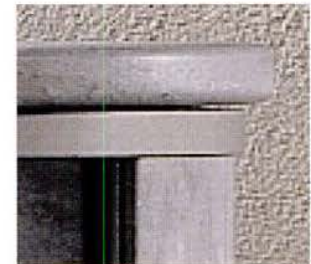
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Architect Graham Phillips transformed a house suitable for demolition into an elegant "glass box in the woods," located on four and a half acres of ancient, overgrown woodland.

## MINIMALISM BY NUMBERS

Houseguests of London architect Graham Phillips may well meet with confusion when they rise in the morning and try to partake of that most British of rituals, the morning cup of tea. Phillips, a partner in the London-based architecture and design practice Foster and Partners, has extended the minimalist design of his home to every element of the interior, which means that the taps, the kettle, and even the socket it plugs into are hidden away behind panels built into the interior walls. For those of us who have ever left the dishes in the sink overnight or let the newspapers pile up under the couch, this may seem a bit intimidating, but Phillips, who has three children and a menagerie of pets to deal with, thinks this four-bedroom house works just fine.

After all, having to tidy away the cereal bowls would be the least of anyone's concerns

when inhabiting such a stunning house in its idyllic setting. Secluded within four and a half acres of woodland in the most westerly reaches of London, the slender, flat-roofed glass box (dubbed "Skywood") appears from some angles to be almost floating on the lake. The use of frameless glass virtually eliminates the distinction between inside and out.

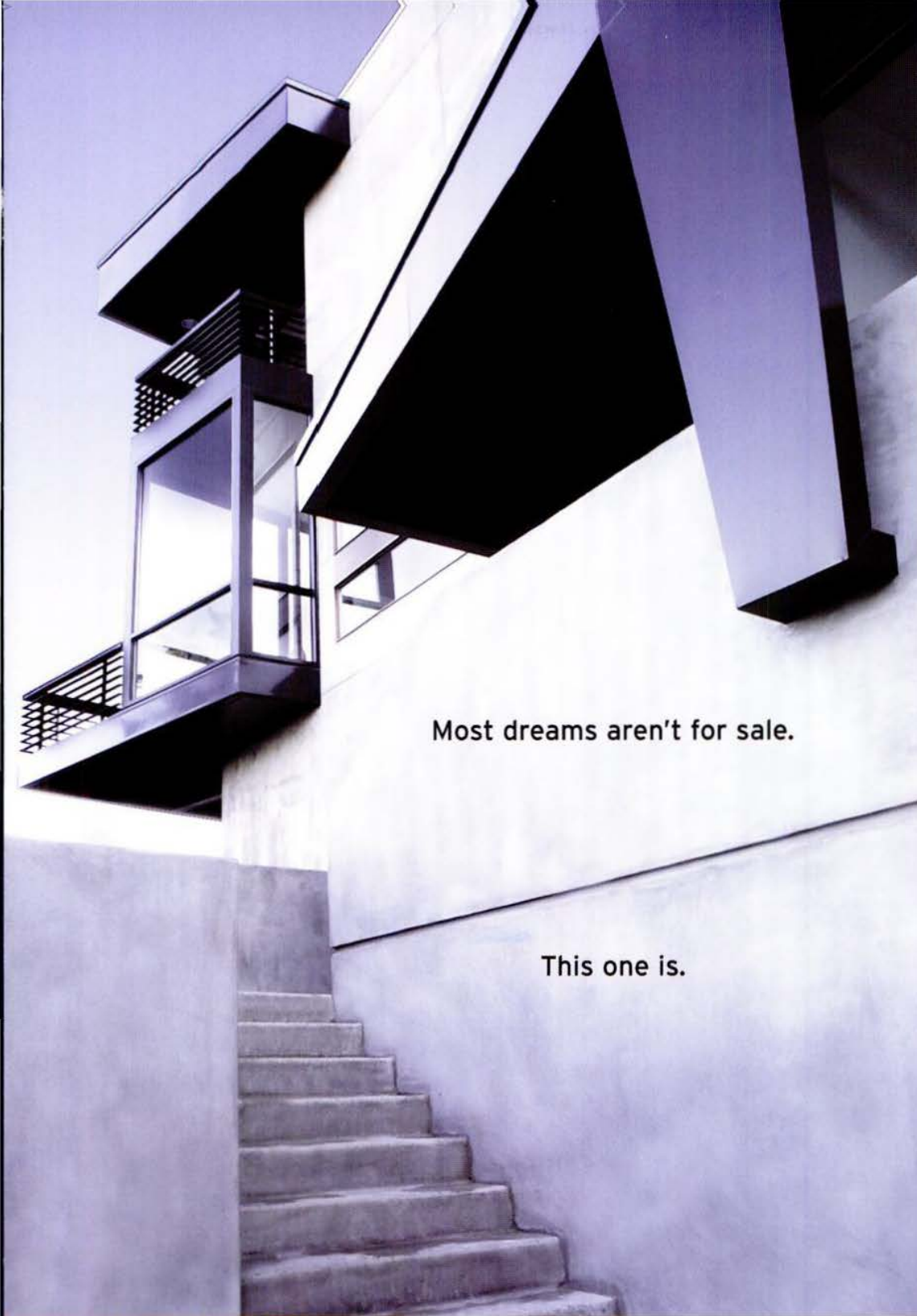
"People say, 'You don't have anything on the wall, it's very plain,' but when you stand in the house the richness of texture and color outside, both day and night, is phenomenal," says Phillips. "It's like being in *Alice in Wonderland*, and you don't feel the need for anything on the walls."

But perhaps the biggest surprise about Skywood is learning that it was assembled from a pre-made kit—albeit a very ambitious, one-of-a-kind kit. Designing and arranging the construction of the house himself may have

afforded Phillips a significant financial saving, but at a cost of \$700,000, the property is in a different class from the modest starter homes more commonly associated with build-it-yourself schemes.

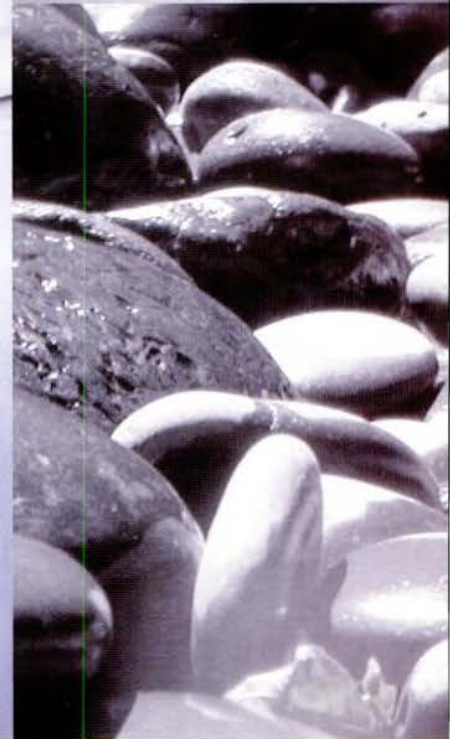
At 2,600 square feet, Skywood is not itself overly large, but visually it is spectacular. Viewed from the exterior, the structure resembles a piece of sculpture or a museum of modern art, with its huge glass panels and low angular features. The effect is even more stunning at night, when the property is illuminated from within. Locals catching a first glimpse of the house through the woods in the evening could easily be forgiven for affecting a cartoon-style doubletake in the mistaken belief that design-loving visitors from another world have touched down in Denham.

—IAIN AITCH



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