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stuff in my truck and
drive it across the country.”**

—Andrea Zittel, page 60



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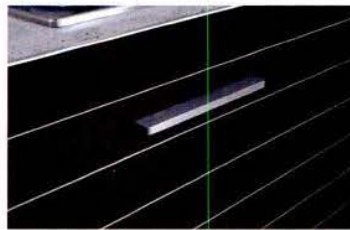


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Dwellings



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Paris and the World

The globe-trotting of photographer Kimiko Yoshida and curator Jean-Michel Ribettes puts Kofi Annan to shame.

**By Marc Kristal /
Photos by Kimiko Yoshida
and Jean-Louis Gregoire**



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East Isn't West

For bicoastal artist Andrea Zittel, who has a desert house and a city apartment, Joshua Tree is yin, Brooklyn yang.

**By Mimi Zeiger /
Photos by Chris Shipman**



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Egged on by a mysterious encounter with a used copy of *Rolling Homes*, DJ Page Hodel transforms a down-trodden old school bus into a sleek and streamlined vacation home.

**By Virginia Gardiner /
Photos by Susanna Howe**

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New York City beckons and our venerable chief heeds the call. Before driving off into the sunset, **Karrie Jacobs** bids a fond farewell to Dwell.

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Airworld

For Ryan Bingham, the protagonist of Walter Kirn's novel *Up in the Air*, airport lounges, white courtesy telephones, and salted peanuts are all signifiers of home.

December 2002 Contents: The Modern Nomad

"This lifestyle is about loving the world. You don't need roots stuck into the ground to feel at home." —Page Hodel, page 68

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Perpetual Motion

A catalog of ideas, strategies, and tools for the modern nomad—everything from high-tech portable textile buildings (formerly known as tents) to natural-fiber airplane blankets.



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Nine Nice Modernists

Meet a group of designers, architects, hobbyists, and entrepreneurs—nominated by our readers—who deserve to be applauded for making the world a more interesting place.

Cover

Artist Andrea Zittel in one of her A-Z Homestead Units in Joshua Tree, California. "I am getting all my friends and we are going to start an art site out here."

Photo by Chris Shipman.

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My House

Designer David Salanitro always dreamed of owning a house and filling it with wonderful things. Owning the air next door was an unexpected bonus.



Detail

A modern-day alchemist, Harry Clewans can make a lightweight private-jet interior look like it was cast in solid gold.

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Giant teapots, half-buried Cadillacs, and a really big duck are but a few of the iconic roadside attractions that a hotel chain is working to keep alive.



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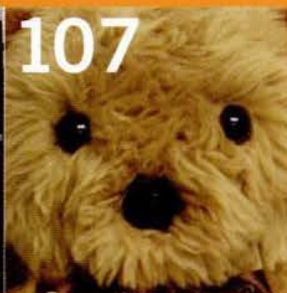
In The Modern World...

Exhibitions, fairs, books, and a hotel that looks like an upended Michelin Man.



Holiday Gift Guide

Forget gift certificates. From a LEGO set of your own photograph to New [Year's Eye in Hawaii](#), 12 gift ideas that are sure to please.



Security 101

In these troubled times, home(land) security is more important than ever. Or is it? Plus safety gadgets, security lingo, and *Shadow of a Doubt*.

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Houses We Love

This vibrant home designed by New York architects Datum O proves that in Costa Rica, it's not just the flora and fauna that's colorful.

Bombay Sapphire Martini
by Eva Zeisel

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I applaud anyone who can work Talking Heads' lyrics into a headline ("This Is Not My Beautiful House," October 2002). Nice work. Maybe that's why Dwell can celebrate its second anniversary. Thanks for keeping it fun, and congratulations!

Tracy Trovato
Chicago, Illinois

I have dreamed of staying in a cozy, wall-less, modern apartment for as long as I have been interested in architecture. The Elsewhere article in the August issue ("How Much Is That Lady in the Window?") was a practical, real, and comfortable way to be modern on a budget. I'm a college student, and housing for a college student is quite boring in most cities. I've been looking for a magazine that combines taste and innovation, and considers the cost-effectiveness of our thoughts and creations—and I think I finally found it.

Karan Verma
Tampa, Florida

I just had an opportunity to look through a copy of Dwell for the first time. I receive a significant number of related magazines each month, but Dwell is unique. It's readable, informative, classy (as evidenced by your advertisers), highly varied in its content, and very, very interesting. I especially like your product coverage. And having lived in Seattle and worked in Istanbul, and

residing in St. Paul, this was a particularly interesting issue for me. I encourage you to continue to broaden your international coverage, since so many magazines today seem to think the U.S. is the only source of good architectural, product, and design ideas.

Ross A. Dahlin
White Bear Lake, Minnesota

I don't expect you to retract all of your biased misinformation about Calgary ("Behind the Bungalow," October 2002). I've lived here for just over two years and have yet to eat at a steakhouse. You're more likely to eat Vietnamese, Indian, or sushi than steak. But that info at the end of the article—sheesh. "Millions" attend Stampede? Try one million admissions—maybe. The Calgary Folk Festival or Carifest are more representative of the tastes of people who live here. We have more immigrants and more non-whites, per capita, than does Montreal. I'm one of those immigrants—from the U.S.—living in a vibrant inner-city neighborhood, and I promise that Calgary is more progressive on every measure than any U.S. "cow town."

John Manzo
Calgary, Alberta

It seems like Americans who complain about a homoerotic ad (Letters, October 2002) prefer that gays and lesbians stay off to the side, much



Make a House a Home

The Southeastern Center for Contemporary Art (SECCA) and Dwell are pleased to present a new project addressing the future of affordable housing. The HOME House Project Design Invitational will showcase innovative design solutions for affordable living by artists, architects, and designers. The proposed designs will utilize the existing floor plans (above) and pricing for typical single-family, three- and four-bedroom housing structures implemented by Habitat for Humanity as a point of departure.

"I kept asking myself,"

explains David J. Brown, SECCA's senior curator who conceived the project, "whether or not it was possible for organizations like Habitat for Humanity, the Enterprise Foundation, and even the manufactured-housing industry to build smart, sustainable, green-directed, quality-designed, affordable housing, and came to the conclusion that the answer was a qualitative Y-E-S!"

The proof will be in the exhibited work of the winners shown at the HOME House Project Design Invitational

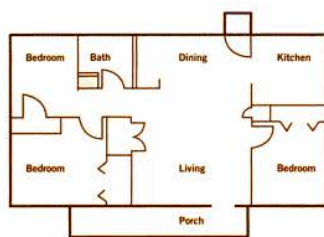


exhibit at SECCA from May 9 to July 7, 2003. Jurors for the competition will include architects Ben Nicholson and Steve Badanes, architect and critic Michael Sorkin, and Dwell editor-in-chief Allison Arieff. The competition is open to artists, architects, designers, and college and university students in the United States. The registration deadline is February 1, 2003; deadline for submissions is March 1, 2003. For detailed information, please contact SECCA at www.secca.org and look for the HOME House Project.

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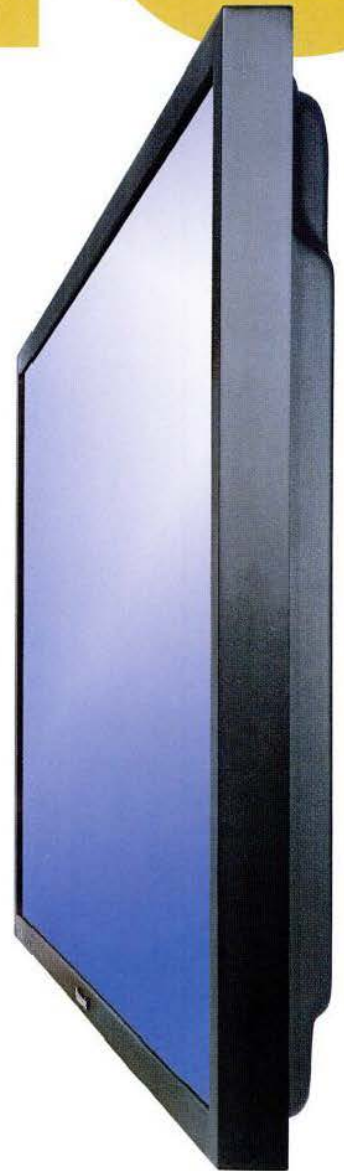
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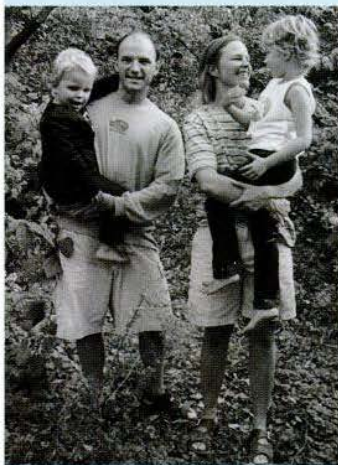
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Letters



Victory in Louisville!

Few Dwell stories have sparked more controversy or generated more discussion than the saga of Ruth and Kevin Wyatt's battle with their neighbors over the design of their dream home (see "Slugging It Out in Louisville," April 2002). We first wrote about the Wyatt home in December 2000 around the time the concrete was poured for the foundation. We were stunned by the ensuing lawsuit that 12 neighbors filed against the Wyatts that year, claiming the couple, by using corrugated metal and Polygal, had violated the codes, covenants, and restrictions of the his-

toric Lakeside neighborhood.

We've followed the story ever since—as have many participants online (www.dwellmag.com). In July, Jefferson Circuit Judge Thomas Knopf ruled in favor of the Wyatts (at left).

Knopf did allow that the reflected glare from the Wyatt house was a nuisance for the neighbors and required that the couple reduce it. They are currently discussing options with architect Coleman Coker.

"We think the overall decision is excellent," said David Kiser, the Wyatts' attorney. And we couldn't agree with him more.

like the photo of the homeowners in "The Perfect Beach Shack" (August 2002).

Paraphrasing James Thurber, it's difficult to write humor without offending somebody. I hope that Dwell and its advertisers continue to maintain their sense of humor, be it a full-frontal shot of a lady sitting on a toilet or a gay April-December relationship.

Tom Swider
Philadelphia, Pennsylvania

Your October cover is stunning. I'm actually trying to protect it from getting damaged! The color, the definition, everything made me want to jump right into the picture. Your magazine nearly flew off the shelf and into my hands all by itself.

Michael Bacich
Riverside, California

In response to your quotes about me (Corian) in the October issue ("Solid As a Sidewalk"): To say I have no soul is to not understand my depth / Other designers have called me "timeless," "classic," and "noble" / Others still say

I'm "soft as ivory," "organic," and "pure" / Baccarat thinks I'm a terrific companion to its crystal / And another fashion-forward magazine recently called me the "material of the moment" / While they compliment my beauty, and my many shapes and colors (100, to be exact), they also know I work hard and seamlessly / You have to understand that people love to touch me, day in and day out / While most of it's done out of love, all's forgotten when the knives come out / Fortunately, if nothing else, I am forgiving (unlike others I know) / After all the abuse and love, I clean up easily and well / In fact, each morning I'm able to look and feel brand-new / In this day of high stress and activity, I'm also proud to help soothe and calm people / It's why you can find me in spas. And why autistic children rub me / So you can say I have no soul, but I know better / Because I'm nonporous, I may seem difficult to penetrate on the outside / But if you look below the surface, I think you'll find a very soft, beautiful soul.

Don Nordmeyer, on behalf of Corian
Wilmington, Delaware

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Corrections In our October 2002 issue there was some confusion in regards to our stated populations of the cities showcased. In the cities in our "Great Plains Road Trip" article, the figures were calculated for the total metro area and were obtained from the Chamber of Commerce of each respective city. For Detroit, Calgary, and Fort Worth, the figures

were calculated for the city proper. Unfortunately, the population figures for both Calgary and Fort Worth were incorrect. The correct populations are: Calgary, 821,628; Fort Worth, 534,694.

On page 100 we described Shirley Tse's work as "volumetric inflatables." They are in fact carved extruded polystyrene.

Also on page 100, we misspelled Jack Lenor Larson; the correct spelling is Larsen. We were incorrect in stating that Philip Johnson presented his Glass House in New Canaan, CT, for his MA thesis; what he presented was the Ash Street House, located in Cambridge, MA.

We regret the errors.

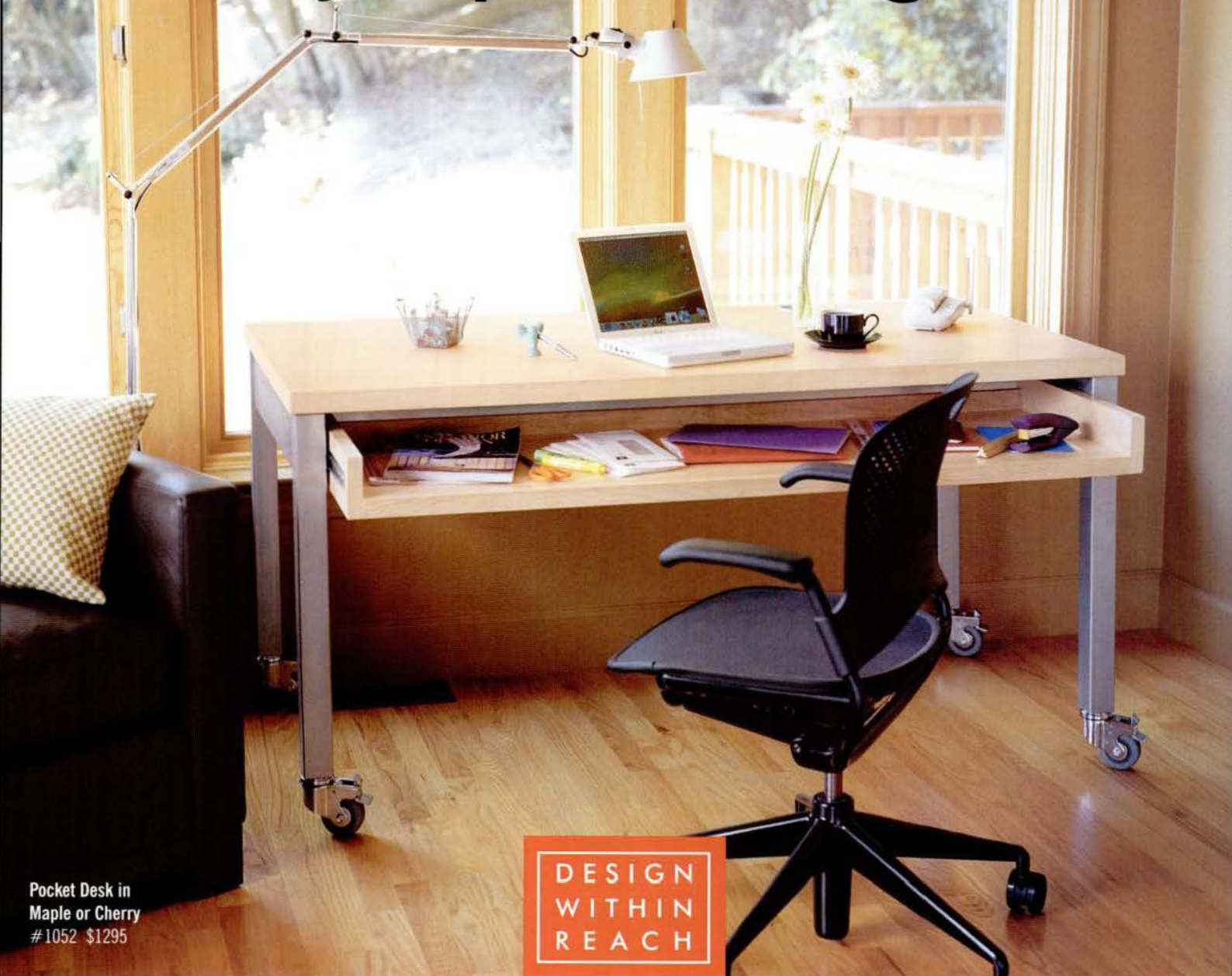
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Superheroes. Neighborhood Visionaries. Nomads.

One night in June, after an especially long day at the office, I went to see *Spider-Man*. Late in the film, there's a scene where the villain, the Green Goblin, does battle with Spider-Man in the airspace adjacent to the Queensboro Bridge. Just as the Green Goblin gains the upper hand, a group of ur-New Yorkers, who have congregated on the bridge, begin to throw bricks and stones at him. One of them yells something like, "Hey, Goblin. Leave Spidahman alone. Yuh mess wid one New Yawrkah, yuh mess wid all of us."

I don't know when this movie was scripted or filmed, but the line had a deep post-9/11 resonance. And I found myself sitting there in the Kabuki multiplex in San Francisco's Japantown crying. I took this as a sign. I had been away from New York for way too long.

Sometime before the superhero prevailed and the lights came up, I had determined that it was time to go home. A friend to whom I told this story dubbed this moment "The Spider-Man Epiphany."

So, as we put together an issue of Dwell that is all about modern nomadism—about people like photographer Kimiko Yoshida and her fiancé, curator Jean-Michel Ribettes, who are based in Paris but can, at any given moment, be found in Phoenix, Tokyo, or Brussels, or Andrea Zittel, whose artistic career is all about inventing an aesthetically pure, portable lifestyle—I am busy getting estimates from movers.

In fall of 1999, at the height of the dot-com frenzy, Dwell's founder, Lara Deam, brought me out to San Francisco to launch a new magazine. At the time, there were so many start-ups, both print and electronic, that it was unclear how Dwell could distinguish itself from

the pack. But Dwell quickly proved itself to be a unique undertaking, showing modern homes as they have never been shown before, as real places brimming with the warmth of everyday life. It is this dedication, not just to an aesthetic ideal, but to a vision of reality, that has made this magazine thrive. Dwell has remained on course through an amazingly turbulent moment in history because our staff and our contributors have been relentless in their efforts to forge links between extraordinary architecture and daily life. Think of Dwell's focus on how people really live as a kind of ballast.

Our heroes in this magazine are not superstar architects like Frank Gehry and Rem Koolhaas, but rather neighborhood visionaries like our friends the Wyatts of Louisville, who had the courage to build a home that reflects their ideals (read about their victory over their litigious neighbors on page 14).

Dwell's new editor-in-chief, Allison Arieff, has been with the magazine from day one, and has been instrumental in crafting its vision. Under her guidance, Dwell can continue to make its signature connections between the amazing and the mundane.

I couldn't have timed my departure better if I had planned it. By the time this issue goes to press, my possessions will be in storage, and I will be driving a meandering route across America to live the Modern Nomadic Life. (I do, however, intend to be back in New York well before *Spider-Man II* comes out.)

I'd like to thank everyone—Dwell's staff, contributors, readers, and advertisers and all the architects, designers, builders, and homeowners we've featured—for making my tenure here so much fun. ■



hiiko

modern furniture



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The traditional exterior of Salanitto's hilltop house belies the sleek minimalism inside.

"The house and the things in it are here to enjoy."

Oh Boy! A House!

Openness is a defining characteristic of the house. To the left of the bed a wall is transformed into an interior window. To the right, a veranda looks out over the secluded backyard.

When he was in his late teens, when all his friends were saving money to travel to Europe or spending money guzzling beer, all David Salanitto could see in his mind was a house. "Not that I wasn't guzzling beer," he explains. "But when everyone else wanted to go away, all I wanted to do was come home. The very first thing that I did was get a charge card from Breuners. Then I had to figure out what I could buy for two hundred dollars. I got a really good vase and a really good chafing dish, because that's all I could afford and I wasn't going to buy crap. This stuff was going to be with me forever."

Nearly two decades later, Salanitto has his house—a light and airy modern space masquerading in a Cape Cod shell just up the hill from San Francisco's Castro district. He still has the vase and chafing dish but he's not buying too much from Breuners these days. "I've focused on only buying quality things, or things with a history, or things that really speak to me," explains the 38-year-old principal of Reservoir, a creative agency that provides strategic development, marketing, design, and branding services. The house and the things in it, he says, "are here to enjoy. The first time your floor gets nicked, you say,

'Oh shit! The floor.' When I first bought the house, I'd walk around with a little roller and touch up the floor every week. Now I can look at gashes on things and not be upset. I suppose that if someone broke the marble table in half, I'd feel a little bad for a second—well, maybe a day."

What Salanitto cherishes most is not his sleek modern furniture or even his impressive collection of contemporary works from artists like David Nash and June Wang but his books, which tend toward art monographs and literary fiction. "The most precious things are books. Those are the things I hate to see used because they seem like artifacts to me. I like to keep them neat. And I don't like messiness. So long as we're clear on that."

It's too irresistible not to mention that Salanitto and his Jack Russell terrier, Loretta, moved to this house on Beaver Street from an apartment on Raccoon Street. A business windfall allowed him to purchase the house ("It's the only way anybody can buy a house in San Francisco") in the fall of 1998. "I chose the house because there was so little to do," he explains. "It has good bones so I could move in, and leave it like this indefinitely." ▶



My House

The house's inviting (and wind-sheltered) backyard, a rarity for San Francisco, was a big draw. "I love to cook and to entertain, and it's a house that I can do that in. And I like my parties to be big and wild and fun, and this space really allows me to do that, to open the doors to the outside. There's just comfort in owning your own piece of land, I guess."

Salanito also has the unique pleasure of owning a little bit of air. Several years ago, when the house was owned by Chilean architect Bernardo Urquieta, it nearly lost one of its most attractive features: a near-panoramic view of the city. The next-door neighbor planned to add a peaked roof but Urquieta intervened, purchasing an easement that effectively granted ownership of the air rights bordering the house's east façade. "Now I own air!" jokes Salanito. "And I'm wondering if I can cantilever over my easement."

The gregarious graphic designer does plan to renovate eventually ("everything will go really dark wood, like

walnut. Maybe we'll open up the basement"), but for now, he's acclimating to a significant transformation that has already occurred. At the end of 2001, he moved Reservoir's downtown office and its staff into his home. Many would mourn the loss of privacy—not to mention the living room—but Salanito likes the change. "It feels like a new opportunity to work in a different way," he says. "Everyone has keys. Everybody is welcome to come and go as they please. The second floor is off-limits. If they walk upstairs and catch me naked, it's their problem. If I walk downstairs and they catch me naked, then it's my problem."

Salanito's work (and play) ethic is beautifully expressed in the Oh Boy, Artifacts line of stationery products that his company designs, which aim to insert a little fun in all things utilitarian. "Putting on this big corporate guise, having a big office, having a receptionist, having all of these things, was neat and fun," he reflects. "But now this seems more real." ■



The abundance of natural light makes the space an extremely pleasant place to live and work.

Make My House Your House

Wiring

When he bought the house, Salanito was given money to repair some water damage. Instead, he spent it all installing wiring in the exposed beams for recessed lighting and stereo speakers throughout the house. (Now he's paying for the water damage.) Recessed lighting fixtures by Halo.

www.cooperlighting.com

Tolomeo lamps by Artemide

One of the first things he did upon moving in was to replace "a bunch of postmodern wall sconces" with these sleek polished-aluminum lamps. It's a design element that carries throughout the house.

www.artemide.com

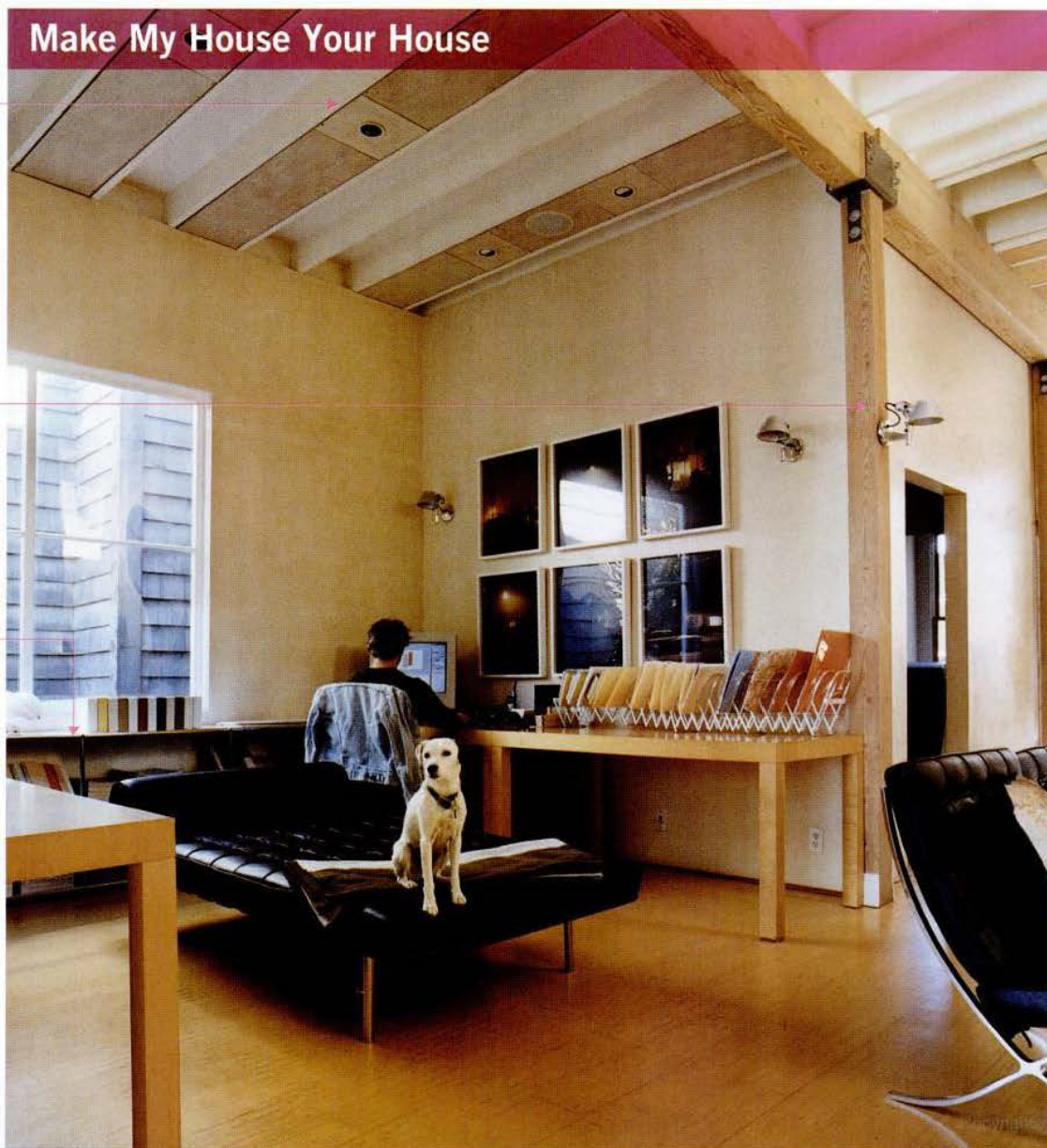
USM Haller Shelving Units

Salanito purchased these shelving units by USM Haller from an architectural office. He loves how they can be reconfigured to accommodate magazine racks, display shelves, or file drawers. The modular system has become a classic: A book on it is part of a larger design series that includes the 9090 Cafetiere and the Tizio Light. Systems available at USM U. Schaerer Sons, Inc. in New York.

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➤ p.112



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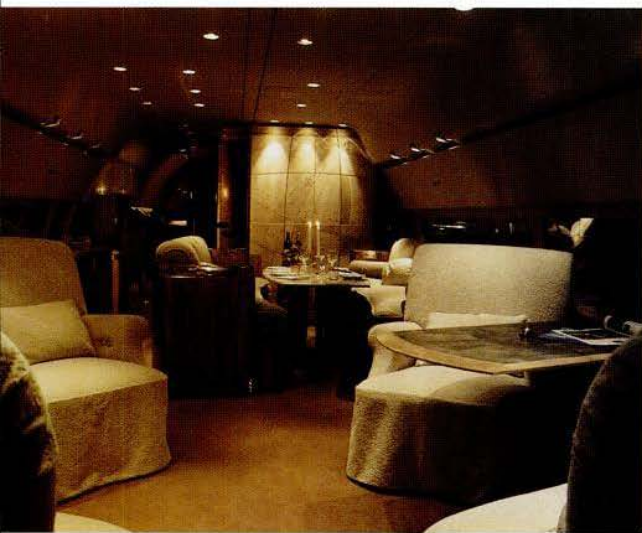
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Above: Harry Clewans in his Oakland studio.



Left: Clewans worked with a team of five on this private plane for the Gettys, creating everything from a wall relief resembling antique Chinese fabric to the back panel at the rear of the photo, which hides a movie screen. Covered in parchment, its surface is illustrated with drawings from ancient maps.

Flights of Fancy

“If people saw where I work, they’d never give me another job.”

It was never Harry Clewans’ ambition to customize the cabins of private jets in gold leaf and faux marble, to be the guy called in when a young sheik really wanted to turn heads in the Saudi royal family. He was just another struggling artist in need of a steady job. On an average day, Clewans may be working on three 767s, although the planes themselves will never land anywhere near the Oakland warehouse where he and his two assistants work. He has never met a Saudi royal, and even his contact with the fulfillment centers where the jets are assembled is over the phone. Fiberglass airplane interiors, entirely modular, are shipped in massive wood crates to his crude makeshift shop. “If people saw where I work,” he says, “they’d never give me another job.”

That’s unlikely, as Clewans offers something unique in the industry. He got his start after a brief stint, fresh out of art school, with a furniture manufacturer. “I got fired when I talked back to somebody,” he remembers. But he quickly figured out how to replicate all the finishes he’d seen in the showroom, and after sending out samples to designers he’d found in the phone book, he soon had all manner of work. He painted the interior walls of est founder Werner Ehrhard’s yacht, using a feather to imitate the faint orange streaks of macassar ebony. And he did finishing work on the walls of heiress Ann Getty’s living room, mimicking her antique Chinese coromandel screens by having copies cast in plaster and painted over with acrylic to look like old lacquer.

In fact, it was the Gettys who gave him his start in airplanes, working in collaboration with interior decorators Leavitt-Weaver on the family’s private jet. His almost intuitive ability to work within strict FAA weight and flammability regulations impressed everybody. As the word got around, he was in almost constant demand.

Clewans believes the secret to his success is that “I don’t approach finishing like a guy who’s been a finisher his whole life. I just throw the paint around.” He keeps no written notes. He’s always looking for the unexpected effects of accidents. He makes his own tools. He has even squeezed acrylic modeling paste through a pastry bag to imitate the texture of a costly (and flammable) European wallpaper.

Yet recently a client posed a challenge that nearly trounced him. Showing Clewans a seatbelt buckle of anodized aluminum, the client asked if he could accent the whole cabin in that quintessential aeronautical material. To use real aluminum in such a large quantity would have been too heavy, and the standard metallic paints were all too flat. Clewans’ solution? A layer of white gold leaf, which, lightly brushed over with a black glaze, had just the right high-tech matte luster to streamline the inside of his client’s custom plane.

“It’s five times as expensive and takes five times as long, but anything can be done. Nobody knows what’s possible.” ■

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Green (and Red, and Blue...)

Last June, Peter Söderholm and his wife, Gunvor, traded in their turn of the (last) century flat on Malmö's leafy Kungsgatan to live near a different kind of green. The empty nesters sold their 1,300-square-foot apartment in the heart of Sweden's third-biggest city and headed to the outskirts of town, where one of the country's housing exhibitions had just gone up on a site near an old Saab factory. The fair bore the title "Bo01 City of Tomorrow" and offered about 500 new dwellings designed by prominent architects, mostly from Scandinavia.

For the Söderholms, both Helsinki natives who grew up near the water, the expo's waterfront location far outweighed the fact that hundreds of visitors filed by their new home every day for the four months of the fair. (The uninhibited Peter, who isn't beyond answering the door in underpants while chatting on the phone, says he sometimes felt like pelting fairgoers with bananas.) Ultimately, they rented a one-bedroom flat in the Tango building, designed by the Swedish architecture firm FFNS and California's Moore Ruble Yudell (MRY). The Söderholms picked their particular unit partly for its roomy yet compact layout, but also because of the building's envi-

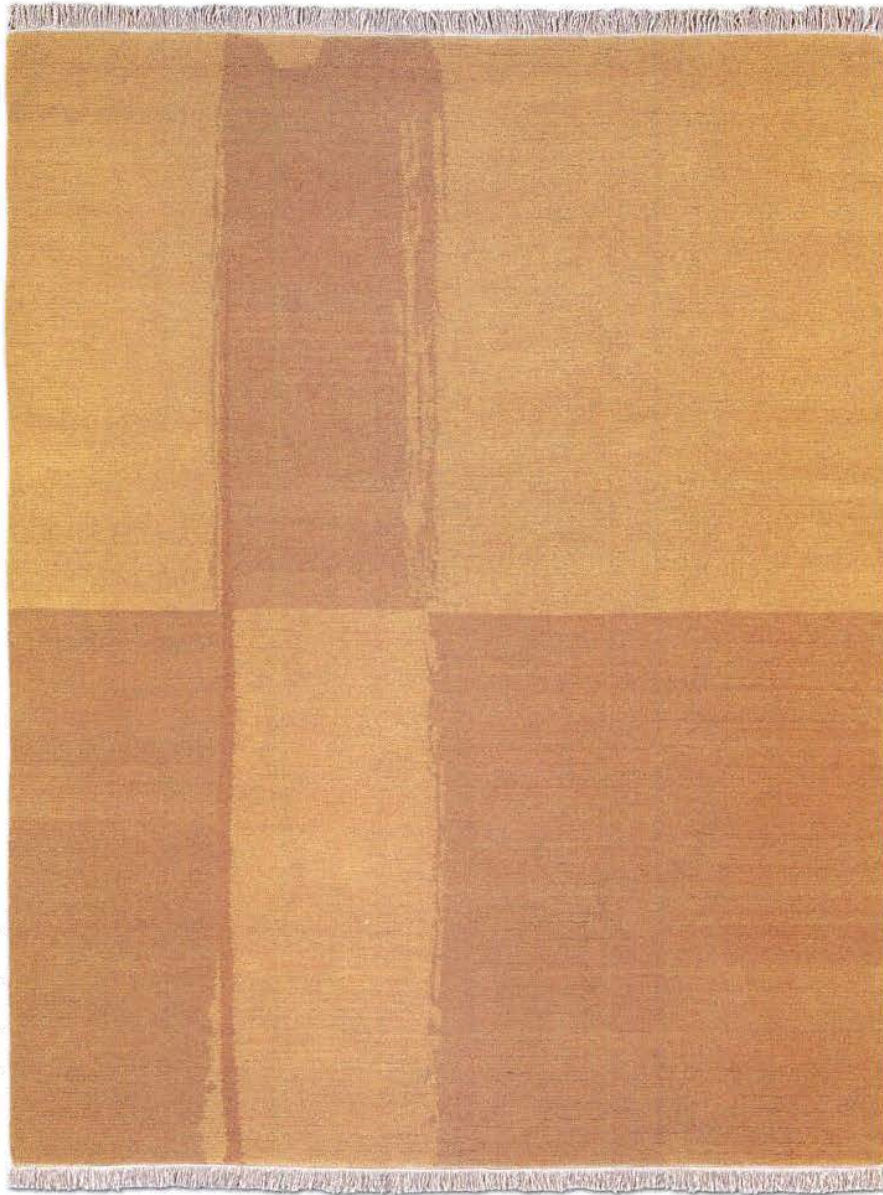
ronmental friendliness. "The green aspect was very important to us because we feel that we're all wasting so many resources," says Peter. "I think you can have a good standard of living and still use energy responsibly. You don't have to feel bad about living good!"

MRY and their counterparts at FFNS responded to a call from organizers to build the sustainably minded fair's most technologically sophisticated, energy efficient dwellings. MRY principal Buzz Yudell admits that it's hard to gauge if Tango really takes top honors in terms of total efficiency; what's undisputed is the thoroughness of sustainable technology and energy-saving materials throughout the 27-unit project, which is green from the ground up.

Tango's sustainable approach began with the landscape. Rather than clean up the brownfield site through costly, messy excavation, the architects turned to botany, putting in plants that extract underground pollutants and purify the soil. Rainwater collected on the roofs irrigates the communal courtyard garden. The site's topography directs other runoff water into a channel around the perimeter, from which it flows into a cleansing ►

Tango's outdoor courtyard is called "The Yard." It's planted with various kinds of rich vegetation that provide picturesque colors for seasons throughout the year—and is nourished with recycled rainwater. The architects worked with colorist Tina Beebe to create the vibrant colors of the building walls and dynamic living-room towers that enclose the courtyard.

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cistern before being drained into the ocean. Sod-covered roofs, a Scandinavian staple, add oxygen to the atmosphere and more insulation to the apartments.

Tango's greenness also extends to its high-tech building materials. Triple-glazed curtain walls on the courtyard façades provide greater insulating power than standard double-glazed skins and allow for large expanses of floor-to-ceiling glass in the living rooms. Rooftop photovoltaic panels turn sunlight into energy for heating and cooling the building. The panels generate more electricity than the building consumes; the extra energy is sold to Sydkraft, the local electric company.

For all its energy consciousness, however, Tango also has the playful, humanist touch you'd expect from the architectural firm founded by the late, great Charles Moore. The building's owner came up with the moniker Tango as a nod to the kinetic arrangement of glass towers "dancing" around the courtyard. Each tower, containing bright, airy living rooms, is painted a different lively hue, like you'd find in Buenos Aires' colorful La Boca neighborhood—further inspiration for the name. "Making the living rooms identifiable pieces that let tenants know which part of the building they live in comes from Charles Moore's ideas about understanding where you live," says MRY senior associate and project architect James Mary O'Connor. "There's also a great tradition in northern Europe of breaking up the flat, gray sky with colorful buildings, from the west coast of Ireland to Norway, Finland, and Sweden."

In the courtyard, Peter likes to chat with his polyglot neighbors from Scandinavia, Japan, the U.S., and Canada after his morning dip in the sea. "It makes me feel like I'm alive!" he shouts. In the evenings he excitedly rings an outdoor bell to announce that it's time for gin and tonics. Indeed, Peter lives with gusto—and his sustainable home proves his own edict that you don't have to feel bad about living well. ■



Above and below, views of one of Tango's 30 rental units. The window openings and wall surfaces were arranged in a syncopated pattern similar to a chess board, to reflect the

flexible configurations of the dwelling units from floor to floor. This flexibility in the floor plans of the units was an important concern for the architects.



Eco-HAL

Only one bit of Tango's technology gave Peter trouble: what he jokingly calls "the cockpit." He's referring not to a high-tech command center but to a laptop, included with the apartment and plugged in next to the front door, from which he can access a wealth of data about his home.

The power behind the cockpit is a private Web-accessible portal created by Tango's owner and developer, MKB Fastighets of Malmö, for all its tenants. The portal lets Peter and other residents, armed with a four-digit PIN, log in from home or away to monitor high-tech and

not-so-high-tech functions of their apartments. Tenants can control their lighting (turning individual lamps on and off or programming lighting schemes) and ventilation (cranking up the heat or A/C before they return from work, and even opening and closing windows from afar). They can also monitor the weather outside; book parties at Tango's communal room or reserve one of the building's guest apartments; turn alarms on and off; and let authorized visitors into their apartment with an electronic key function. There's even a personal telephone

switchboard for subscribers to the local phone company's premium service that lets residents reroute and forward their calls. The portal's greenest element is a function that lets tenants monitor their monthly energy consumption and track energy use over longer periods of time, hopefully alerting them to wasteful activities so they can change their unsustainable ways. This will also let the architects and engineers assess Tango's performance over the long term, letting them judge just how green the fair's greenest building really is.

—R.B.



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'UFO'

'LOWSEAT'

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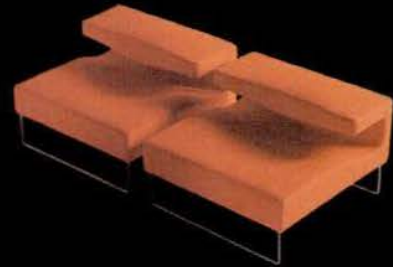
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**Kohler Pillow Talk
Power Lite Toilet**

Price: \$2,567

Kohler's contemporary-styled, oddly named one-piece design employs Power Lite flush technology. The quiet flush is strengthened by a .2-horsepower pump, which requires an electrical connection.

Expert Opinion: The cistern looks undersized, like a pillow. Is this where they got the name "Pillow Talk"? I think it's a silly name and it doesn't look very nice. The toilet's job is simple; this one looks too elaborate. It's what we call over-egging the pudding, trying to smash a hazelnut with a sledgehammer. I can imagine this in a big bank or someplace like that—masculine and powerful.

What We Think: Arnott is onto something with the words "masculine and powerful"; Kohler, America's leading manufacturer, designs with stout Midwestern aesthetics and big corporate muscle. Still, there's amusement value in this somewhat misled kind of postmodernism. It's kitsch, like a bathroom Darth Vader.

Royal Flush

For the modern American, buying a designer toilet can easily break the bank. But a little debt might be worth the thrill of sitting on the loo in style.

Toilets are the Dick Clark of American interior design: They hardly ever change, and we don't want them to. Are we overly attached to tradition? Do we shun changing our toilets' look, fearing we'll forget the primal empowerment of potty training? Or is it just the building codes?

The American National Standards Institute toilet requirements mandate a 12-inch rough-in distance between the drain base and the wall the toilet is flush against. In effect, the 12-inch rough-in dictates similar bowl proportions for all toilets, which enables manufacturers to produce the bowls in bulk, and generate variety with mere detailing. But in toilet design, standardized proportions might be culpable for stagnancy of form.

Whatever the causes for a torpid design situation, today's global economy promises radical new potential for toilets in America. Mechanistically high-tech countries like Germany and Japan, which decreed the 1.6-gallon-per-flush standard decades before the U.S. did in the 1990s, have become the leaders of fine-tuned flush effi-

ciency. Exotic personal hygiene habits from distant lands are slowly permeating North American showrooms. The German company Duravit sells flamboyant toilet-bidet sets by celebrity designers like Massimo Iosa Ghini. Far-Eastern remote-control bidet systems are marketed to youth in the Los Angeles area, with TV commercials that imply the ruminations, "How clean does wiping really get you? It's better to wash." And from Canada and Scandinavia, top-quality composting toilets are sold to an ever-growing international market.

Putting current trends aside for a moment, how much should a toilet cost? Few people want to spend a fortune on the repository of human waste, and no one should have to. Toilet prices are about as variable as dog prices—and, like dogs, there are plenty of stray ones in yards looking for homes. Bargain hunters should buy used, or visit Home Depot for a self-assembly model. But if you're going to splurge on a new toilet, choose one you love and forget the budget. ►



A Note on Our Expert: Stephen Arnott first became interested in toilets as a university student in Staffordshire, England—a region known for toilet manufacture since Victorian times. “On free days,” Arnott remembers, “I used to

hang out at a local museum dedicated to the history of toilets.” His passion grew, and in 2001, Arnott published *Now Wash Your Hands!*, a 250-page volume subtitled “more than you ever wanted to know about the life and times of the toilet.”

Today, Arnott is the assistant editor of *Heating, Ventilating & Plumbing* magazine. He is British, so when he says “cistern,” that means “tank” in American.

A Philippe Starck
Toilet Edition 3 for Duravit
Price: \$955

Starck's Edition 3 is Duravit's idea of affordable. The toilet lets users hold down the flush button as long as necessary, depending on what's in there.

Expert Opinion: Of all the toilets, this is my favorite. I like simplicity, and I like wall-hung sanitary ware, because it's easy to clean underneath—quite hygienic. The cistern is neatly concealed behind the wall and the impression is tidy. The problem with the wall-hung style is that it can evoke institutions like prisons, where janitors just slosh around a mop to clean underneath. But I think the cleanliness more than makes up for any penal implications.

What We Think: The toilet does look institutional, but more bashful than severe. Designing to fit American specs, Starck's expression is understated, and yet the comely detailing gets across. But why must "affordable" mean costing slightly less than a used Honda Accord?

B Envirolet
Composting Toilet
Price: \$1,175–\$1,700

Envirolet's "odor-free" composting toilets process human waste at a cellular level, by employing aerobic bacteria to eat the anaerobic ones that come from the gut. The processing drawers aerate the waste, and are emptied about three times a year.

Expert Opinion: I'm keen on composting toilets, but wouldn't want to use one too often. Although the companies claim that they don't smell, they always do smell somewhat. No matter how many bells and whistles you attach to a composting toilet, you're still essentially crapping into a bucket. Still, I've heard Envirolet makes some of the best in the world.

What We Think: With the microbe-encouraging powder, rotating trays, and circulation control, the Envirolet demands attentive vigilance, like a chemistry project for the scatalogical science fair. Still, it's miraculous that this one piece of equipment performs the entire sewage-to-fertilizer cycle on its own.

C Toto Chloe Washlet
Price: \$699

In Japan, toilets often have sophisticated built-in-bidet gadgetry; this seat-mounted version is meant to bring "the newest concept in bathroom luxury to American homes." Various switches control temperature and spray volume.

Expert Opinion: There's a cultural difference—in the East they tend to wash rather than wipe. To use this properly, you can't rely on the water jet to clean everything away, and that's problematic. These built-in ones look like they belong in a hospital. I wouldn't want my friends to see this in my house—they might think I've got problems down below. But the controls look user-friendly, and there's a nice big red off button.

What We Think: To sell the built-in-bidet concept to a broad market, Toto will have to design something much cuter. Chloe's mechanics are surely impeccable, but her proportions are desperately geriatric. Still, the idea of washing rather than wiping sounds potentially cleaner and less wasteful, and, like any cultural difference in personal hygiene, intriguing.

D Porcher Graphique
Price: \$990–\$1,055

The Graphique is the most minimal model from Porcher, American Standard's high-end division, and operates with a traditional gravity-fed flush.

Expert Opinion: This is a very nice, functional little loo. The flushing system combines a rim flush with a siphon flush. The siphon looks well-designed enough to suck the bowl clean like nobody's business. It elegantly expels the waste—powering water with natural gravity and no machines. What I don't like is that the rim flush comes out of little holes in the bowl. Those will collect dirt and, in hard-water areas, mineral deposits.

What We Think: Button flushes of this smaller variety tend to be stiff, and cause anxiety for tired fingers. Moreover, they seem completely pointless; what's wrong with levers? Graphique's lines are tidy and inoffensive—almost bland. But the tank lid's unconventional mount is clever; it is light and easy to lift off in a jam.

E Massimo Iosa Ghini
Giorno Toilet for Duravit
Price: \$1,495

This high-end, flora-inspired design is built to European specs, and wouldn't pass a U.S. building inspection. But plumbers can set these up, and some renovators want them, so American showrooms are selling them somewhat covertly.

Expert Opinion: This is a typical Italian design, in that it looks attractive but it's overdone. I like the teardrop-shaped seats, and they've gone in a nice direction with the cistern—rather than try to hide it, they accentuate it with curves. I would not want such a spectacle of a toilet in my house, but if I went to a hotel and found it, I would be delighted.

What We Think: Here is a specimen that tips its hat to the term "royal throne," and owners will surely feel important as they engage in primitive seated soul-searching. Surely too indulgent for a quaint British mentality, Iosa Ghini's baroque sculpting will also intimidate Americans who suffer from certain kinds of retention. But maybe it's time to loosen up. ■

➤ p.112





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Architects Allan Farkas (right) and John Eggleston (left) inspect a folding kayak in REI's "boat zone." Allan says, "There's a lot of stuff that's over my head, but it's a pretty fun environment."



Roughing It in Style

There are two kinds of camping: car camping and real camping. The former, with its battery-powered TVs, kegs, coolers, and mayonnaise-laden salads, offers an outdoor experience that's more akin to a pagan grocery store-fueled ritual. Which is not to say you shouldn't do it this weekend. On the other hand, there also exists a kind of camping and backpacking, generally undertaken by the harder granola-crunching co-op types, which, away from the 21st century's amenities, offers people a rare opportunity to be awed by the natural world (and avoid bathing).

Back in 1938, it was exactly 25 of those types, led by mountain climbers Lloyd and Mary Anderson, who founded Recreational Equipment, Inc. (REI). The party has since grown to almost two million members and 60 retail outlets offering every type of product ever conceived of for outdoor use. One can even buy an REI Adventure—ranging from a walking tour of England's tranquil Cotswolds to two weeks aboard an ice-rated research vessel in Antarctica.

Despite REI's dedication to the environment through grants and community-service programs, their flagship store in Seattle is described by architect Allan Farkas, of Eggleston Farkas Architects, as "a little Disneyland." Maybe it's the pile of fake rocks you can climb up to try out boots, or the 65-foot-tall climbing rock encased in an all-glass live/work-style tower. Farkas continues: "They used ice axes as the handles to the front doors—trying to integrate materials related to what they're selling into the design of the store—which is a little over the top, but in general I think it's a fun place." His partner, John Eggleston, adds, "The people that are serving you there have a wealth of information, which is really good; the downside is that you can leave, \$1,000 later, totally shell-shocked."

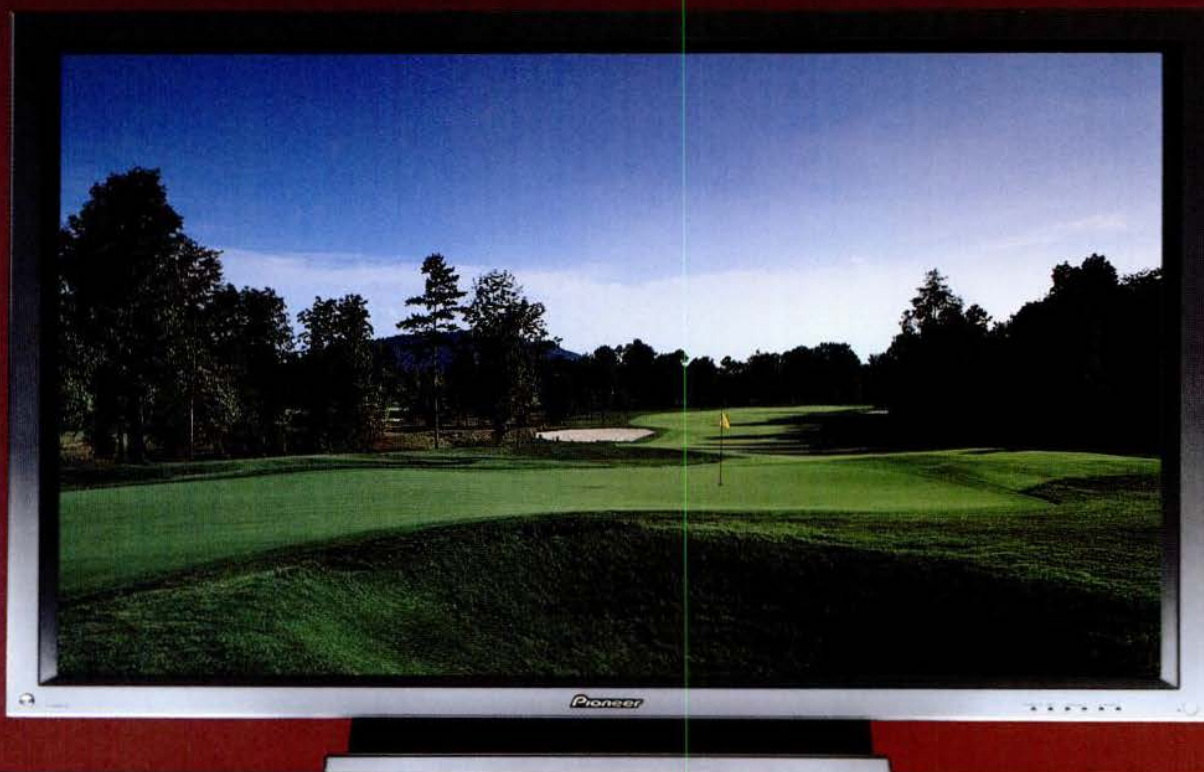
We asked Allan and John (with Border collie Flynn—REI is dog-friendly, "except for a food-service area"), both experienced architects and hikers, to find the best-designed products REI had to offer. ►

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A / ArfeQ by Montbell Ellsmere 530 Folding Kayak

\$2,200

Allan: We see a lot of people around here in the San Juan Islands having to take their car on the ferry with a boat tied on the roof. With this, you could essentially walk onto the ferry with a bag and at the other side open up your boat and get going.

John: It's very lightweight—about 44 pounds—so it can be easily carried.

Allan: As a non-serious sea kayaker, I don't know if this is really the boat you want, but from my point of view it's pretty nice.

B / Black Diamond Moonlight Headlamp

\$34.50

Allan: A headlight is obviously more advantageous than a flashlight. In comparison to the other headlights, we like the fact that it has a poseable swivel piece and that it is compact—because of the LED light instead of a conventional bulb. Furthermore, the on/off button is very conveniently located. You just reach up and it falls exactly where your thumb would land as you rotate the light.

John: It is very nicely done. The quality of light from the little LEDs is great and they don't burn out. A lot of the lights are pretty much set to go straight ahead all the time, but with this you can have a conversation with someone without blinding them.

Allan: And batteries are included, which is always a plus.

C / Wenaha Explorer II Dog Pack

\$59.95

John: Flynn the Border collie tried this on. It has all the appropriate pockets for the things your dog might want to carry: food, treats, and a cell phone. I kid you not, the Border collie could probably figure out a way to use the cell phone in an emergency.

Allan: We have our dogs carry their own stuff—every person for themselves. There's no need for me to carry the dog's food.

John: The earliest versions of these things had a bunch of straps and you had to get the dog all wrapped up and that was that. This has a really well-designed harness and the pack section actually attaches with Velcro. That way, they can essentially run around with the harness on and you can just put on the pack when you need to. It's more pet-friendly.

D / Hennessy Hammock A-Sym UltraLite

\$149

John: The coolest tent in the world. This is a really clever piece of engineering.

Allan: It has a nifty way of getting into it. You enter from below, and as you sit in it and lift your legs up and in, it closes itself. Just the geometry of the fabric is such that when you lie back it closes. So you end up in your lit-



tle cocoon. And it's probably the lightest way that one person can carry their shelter into the back country.

E / Seattle Sports Rescue Whistle with Clip

\$3

John: For a little \$3 purchase this is a good one. It's not a lot of bells and whistles. It's just a whistle.

Allan: Very super-straightforward design—small, compact, loud, and just basic. There are some other models that have all sorts of doodads on them. They are bigger or have a compass on the side. This is just a whistle, and it's made out of orange plastic.

F / Coleman Exponent Xpedition Stove

\$84.95

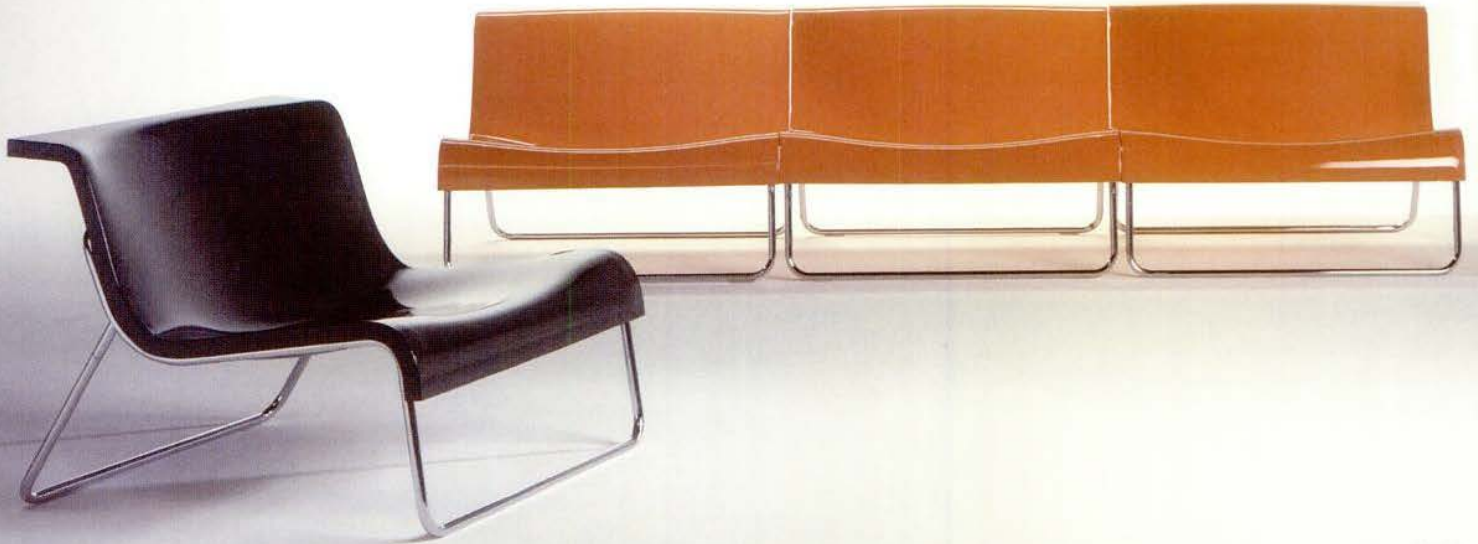
John: A lot of the other camping stoves semi-collapse, but you still have a sort of awkward thing to pack. The Coleman collapses to a very flat position without a lot of stuff sticking out.

Allan: The thing that most caught our eye was the action of the folding. This very elegantly slid together—like those magnifying bathroom mirrors with the scissor-mechanism arm. And just the notion of having a two-burner stove with one fuel canister . . .

John: One burner is great if you're by yourself. But if you're out with your significant other, you need two. ■



Kartell



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The home that Kirsten and Udo Geisler have created in Haarlem—just minutes from the old-world *hofjes* that date back to the 17th century near the town center—is a spacious, airy, and contemplative space, bathed in light from the floor-to-ceiling windows, with soothing views of the gardens and terraces on all sides.

PHOTOS BY PETER KOIJMAN (INTERIORS), JACQUELINE DUBBINK (PORTRAIT)

A Great Day in Haarlem

Working at home isn't easy when you're an artist creating large-scale video installations—especially when your marketing consultant husband also needs a home-based office. For years, Kirsten Geisler and her husband, Udo, both originally from Berlin, lived in a three-story, average-size house in Haarlem, Holland, which made their dream of working from home difficult to realize.

Then, in the early 1990s, Kirsten found the answer, in a former school for handicapped children, with buildings totaling 14,093 square feet set in grounds of 45,795 square feet. Originally, they planned to buy the 1970s property with a group of artists, but by the time the sale was completed in 2000, everyone else had dropped out. The Geislers decided to go it alone, drawing up designs with Amsterdam architect Geert Hoekstra for their own space—5,235 square feet divided 50-50 between living and working, plus four other loft-style houses, which were to be sold. Hoekstra designed the exterior and the Geislers designed the interiors, borrowing millions of guilders to finance the work. Their day jobs took a backseat as they became de facto project managers. Work began in 2001 and was completed earlier this year.

Why Haarlem rather than Amsterdam? "Mainly because Haarlem is near the sea," explains Kirsten. "The beach is only six kilometers. Haarlem is a quieter, more relaxed place to live—and a place like this, with so much space near the center of town, would be much harder to find there. And Amsterdam is about 15 minutes away." ▶



In the living area, silver-gray venetian blinds by Verosol create privacy (top photo) without blocking out all the wonderful natural light. The kitchen (above) is perfect for their twice-weekly dinners with friends.

"We're delighted with how friendly everyone is, and our neighbors love what we've done to this place."

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An almost monastic simplicity has been achieved in the Geisler home: Classic modern furnishings like the Le Corbusier chaise longue (top) and the Mies van der Rohe dining chairs (bottom) add depth

and character. The striking 230-foot-wide expanse of glass in the living area brings natural light into the space. Under-floor central heating makes the Spanish limestone floor bare-foot-friendly. **E** p.112

Recently, Dwell hopped on the train and checked in with Kirsten and Udo to see if the reality of their new live/work space was as good as the dream.

What were your priorities in creating your home?

Udo: We wanted quality, so we chose a contractor able to deliver that. We also felt strongly that all the buildings should be as environmentally sustainable as possible. So we insisted on solar panels, which provide our hot water, plus photovoltaic cells. I'd say about 40 percent of our power is generated this way. We installed ventilation systems for recycling heat from the air, which we reckon reduces energy use by 30 percent. Materials, too, had to be sustainable, which is one reason we chose iroko [a hardwood grown in western Africa]—it's fast-growing and not on the endangered timbers list.

Did the building's original school character present any problems?

Kirsten: No, because we decided to respect the integrity of the building. We divided the units according to the original building divisions, rather than working against them. We extended the windows to the floor, but kept the original lines in the frames, and we left the steel beams exposed, painting them silver-gray. In my studio, which was the school swimming pool, the floor we built on top of it has panels you can lift, to see the original pool tiles underneath, and the space under the new floor is great for storage.

Do your neighbors think you're strange?

Kirsten: They did when we first bought the building. I think they were expecting an artists' commune here! But now, we're delighted with how friendly everyone is, and our neighbors love what we've done to this place.

Describe your daily routine.

Udo: We breakfast at the big table in the kitchen, waking up gradually to the view of the garden. Then it's off to work—me in the office, where I spend most of my time on the phone, Kirsten in the studio. Unless we're traveling, which we do quite frequently, we spend the whole day in the house. We'll break for lunch as work allows—we don't have a regular routine. Time spent on household chores is minimal, as we have a cleaner and a gardener. By 7 p.m., Kirsten is preparing dinner, and before eating we'll have a glass of wine, outside on the terrace if the weather is good; about twice a week, friends join us to eat. If we don't have company, we often go back to work in the evening, or just relax with a book.

What are the advantages of living and working in the same place?

Kirsten: You can work when you want, and juggle work and domestic things. And the volume of space, plus the quality of light, are superb in this particular building.

And the disadvantages?

Kirsten: I can't think of any! ■

Haarlem Highlights

Spaarne 8

A luxury hotel on an intimate scale thoroughly in keeping with the compact charms of Haarlem, Spaarne 8 occupies a beautifully restored 1765 gabled house. There are just two suites, each with its own terrace, plus a shared living room and kitchen. It's hard to believe that the elegant house was a ruin when owner Peter Schoenmaker acquired it, so seamless is its blend of antique and modern.
www.spaarne8.com
Tel: 011-31-23-5511-544
email: info@spaarne8.com

Teylers Museum

Opened in 1784, much of Teylers Museum, just along the waterfront at Spaarne 16, is exactly as it was when wealthy merchant Pieter Teyler van der Hulst bequeathed his fortune to create the first public museum in the Netherlands. A collection of fossils, minerals, scientific instruments (many with a whiff of alchemy about them), and drawings takes a backseat to the elegant architecture with its cupolas, galleries, and beautifully carved display cabinets.
www.teylersmuseum.nl
Tel: 011-31-23-5319-010

Praag

Fashionable eating and drinking in well-manicured, luxury lounge-style surroundings, tucked just behind the Vleeshal (old meat market) in the medieval center of town. Owner Ray Waasdorp has gone out of his way to create an "international style you might find in New York, Paris, or London."
www.praaghaarlem.nl
Spekstraat 8
Tel: 011-31-23-5517-020

Versato

A women's clothes shop that escapes the Dutch tendency to focus on monochrome minimalism in dress. Expect European labels from Paul Smith to Petit Bateau and stylish, individual, and ageless fashion. Prices are not as jaw-droppingly expensive as the quality of the clothes might suggest.
Oude Groenmarkt 2
Tel: 011-31-23-5326-986



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Wait'll You See the Duck

Nothing is more American than roadside attractions. Part Mark Twain, part Claes Oldenburg, giant roadside figures and object-shaped buildings link the American tall-tale tradition with pop art—sculpture and architecture in one. It all began with P. T. Barnum's touring display of Jumbo the elephant; soon after, a roadside hotelier was building giant elephant-shaped hotels on the New Jersey shore.

Such architecture, as historian Karal Ann Marling showed in her book *The Colossus of Roads: Myth and Symbol Along the American Highway*, is deeply indebted to a wider American tradition of humorous exaggeration—the world of Paul Bunyan and Babe the Blue Ox and of silly postcards depicting giant zucchinis or jackalopes. Things are always writ large in the American dream and, as Marling writes, roadside giants are all about “an American penchant for commemorating our lost frontiers.”

In early 2000, Hampton hotels, whose inns are seemingly found every 30 miles or so along America's main roads, launched a program of preserving these roadside landmarks. The chain, which includes both Hampton Inn and Hampton Inn & Suites hotels, numbers more than a

thousand units and boasts of winning the “Highest Guest Satisfaction Among Mid-Price Hotel Chains with Limited Food Service” award from J. D. Power and Associates. The Explore the Highway With Hampton, Save-A-Landmark Program grew from a company survey that showed that 90 percent of travelers believe in preserving roadside attractions. And of course they do: The main reason people seek the mundane predictability of Hampton Inns is that they would rather gawk at teepee motels than stay in them.

Hampton, of course, represents the very opposite of the entrepreneurial, individualistic structures it aims to preserve. Understand that I am a Hampton fan and customer: I even have a frequent-stayer card. Good price, good breakfast, kid-friendly pools, and catalogs and websites with cute thumbnail maps of locations are the lure. But I always feel slightly guilty staying at a Hampton Inn: The chain's architectural trade dress is just bad post-modernism. Even the bush-league Bauhaus of 1960s Holiday Inn or Howard Johnson is less off-putting than the mock white palaces of Hampton Inns. They are what Robert Venturi and Denise Scott Brown famously ▶



Despite the homogeneity of its franchise—like this hotel in Freeport, Maine—the Hampton Inn chain is working hard to preserve the unique character of America's roadside attractions.

The paintings may be for sale,
but the style is all my own.



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Above and below, four landmarks post-Hampton restorations. The car graffiti left by decades of visitors who made pilgrimages to Texas' Cadillac Ranch (3) has been removed.

termed “decorated sheds” in contrast to “ducks”—buildings sculpted to express their function.

Hampton Inns are indeed decorated sheds, basic repetitive structures like the boilerplate of a franchise license, barely varying and badly decorated. If only Hampton would add a program to hire young architects, with minimal budgets, to decorate those sheds, much as Best Products hired architect James Wines, of SITE (Sculpture in the Environment), to vary its modular buildings in interesting ways. Until then, it's okay to indulge in the guilty pleasures that this roadside Americana has to offer.

1 / Giant Uncle Sam Statue, Ottawa Lake, Michigan. The 42-foot-tall fiberglass landmark was built in the 1960s to lure customers to a Toledo, Ohio, fast-food restaurant. A few years ago Uncle Sam was moved to US 223 in Ottawa Lake, Michigan—ten miles from his original home—and is now decked out in a new coat of paint and a variety of posters commemorating September 11th.

2 / Rain of Arrows, Mancos, Colorado. The first site to get repairs, along with a new paint job and the addition of Native American artwork, consists of ten telephone poles, each 20 to 30 feet tall and shaped like a giant arrow launched from some heavenly archer. Built in 1959, they tower over three teepee-shaped structures, one 24 feet tall, the other two 16. More than 600,000 tourists visit this landmark each year.

3 / The Cadillac Ranch, off Route 66 near Amarillo, Texas. Not far from the Big Texan steak restaurant, “home of the 72-oz. steak,” the Cadillac Ranch was erected in 1974 in the midst of a national energy crisis. The art collective Ant Farm, commissioned by panhandle Medici and entrepreneur Stanley Marsh III, sank ten Cadillacs of varying

ages into the ground at the exact angle of the great pyramids of Giza. It has since become an icon, drawing tourists from all over the world. As Doug Michels, one of the founding members of Ant Farm, explains, “It's the hood ornament of Route 66.”

4 / The Teapot Dome station, Zillah, Washington. One of many tea- or coffee-pot-shaped structures around America, this one was built in 1922 and named after the Harding administration scandal in which oil leases were granted (as a result of bribes) to favorite Republican contributors. This version is particularly well done, with its shingle walls, picture window, and metal spout. It's the child's nursery rhyme rendered in architecture and still functions as a gas station.

5 / “See Rock City” barn, Sevierville, Tennessee. Like Burma-Shave adverts or Mail Pouch tobacco signs, “See Rock City” was once a familiar slogan painted on barns and sheds across America. The giant ads are mostly gone, but a few still lure tourists to Rock City, an attraction atop Lookout Mountain, overlooking Chattanooga.

6 / The Big Duck, Flanders, Long Island, New York. It's seen more rehabs than Robert Downey Jr. Hampton financed the most recent. Built in 1931 to sell local poultry, its concrete stucco top cracked over time. Like many roadside attractions, it was built cheaply and without thought for the long run. By the late 1960s, Venturi and Scott Brown, who had spotted the duck on the way to the Hamptons, made it famous as a symbol of intellectual reappraisal of the vigor of roadside design. ■

To submit a landmark for preservation, log on to www.hamptoninn.com.



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Showdown at Rancho Mirage

It was early spring, 1962. The Beatles had made their radio debut on the BBC, Andy Warhol was making paintings of Campbell's soup cans, and the miniskirt debuted in Paris. But for Samuel Maslon, the business of maintaining a law firm made it all superfluous. As busy as he was, though, his mind wandered to other subjects, namely a large piece of land that he had just purchased out west, in an area called Rancho Mirage. That's where he planned to build his new house: a fashionable retreat that would be perched on the edge of the newly minted Tamarisk Country Club's golf course, where Frank Sinatra and Dean Martin caroused with friends, and the thought of trading quips and golf tees with the Rat Pack was irresistible.

Maslon couldn't wait to get out there. But first he had to find a very special architect. He opted for Richard Neutra, the genius behind some of the most graceful modernist homes in California, including the stunning Kaufmann Desert House in nearby Palm Springs and the legendary Lovell Health House in Los Angeles.

The Maslons were the perfect clients for the then 71-year-old architect. Urbane and artistically sophisticated, they were interested in a "quintessential" Neutra house,

one that employed his trademark flourishes, including a low-slung profile and "spiderleg" beams. Yet they also wanted something warm and inviting, something designed with summer vacations and family holidays in mind. Neutra delivered: The Maslon house, completed in 1963, ranks as one of Neutra's most successful later-period works.

Neutra believed that a home should adapt to its residents as completely as it adapts to its landscape. His first design priority was to the Maslons' impressive art collection (recently valued at \$33 million, according to the *Los Angeles Times*), which they were planning to bring out west. The art was displayed throughout the house, protected from the sun by the extra-wide eaves he devised.

The second priority was to accommodate the Maslons' active lifestyle. The couple entertained often and needed a house that would adapt easily. So Neutra incorporated a swimming pool, tennis court, and rose garden on the three-acre site, as well as a number of festive amenities like a soda fountain and a miniature garage for Samuel's golf cart. More important, he designed the 5,000-square-foot, six-bedroom home in a ▶



Was it an act of revenge? Or did Richard J. Rotenberg want a bigger—and more conservative—house on this prime real estate? Julius Shulman's 1963 photo (inset) shows the original.

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U-shape, with guest bedrooms on one side and the main living areas on the other. That way, the owners could devote the so-called bedroom wing to friends and family when needed, or simply close it off entirely when alone. "It was very smart and functional, but it was also very warm and friendly," explains the Maslons' daughter, Enid Maslon Starr.

After four generations of Maslons visiting and enjoying the house, the still-pristine property went up for sale in January 2002, shortly after Samuel's widow, Luella, died. Less than a month later, Sotheby's found a buyer, Richard J. Rotenberg, a developer from Minnetonka, Minnesota, who immediately met the \$2.45 million asking price. (Neighboring houses rarely, if ever, go for a million or more.) According to realtors, Rotenberg, who was once a member of the Architecture Control Committee of Minnetonka's Emerald Ridge development, claimed that he was "deeply interested" in restoring Neutra's masterpiece and expressed interest in acquiring the Maslons' books on the architect.

Then the unthinkable happened.

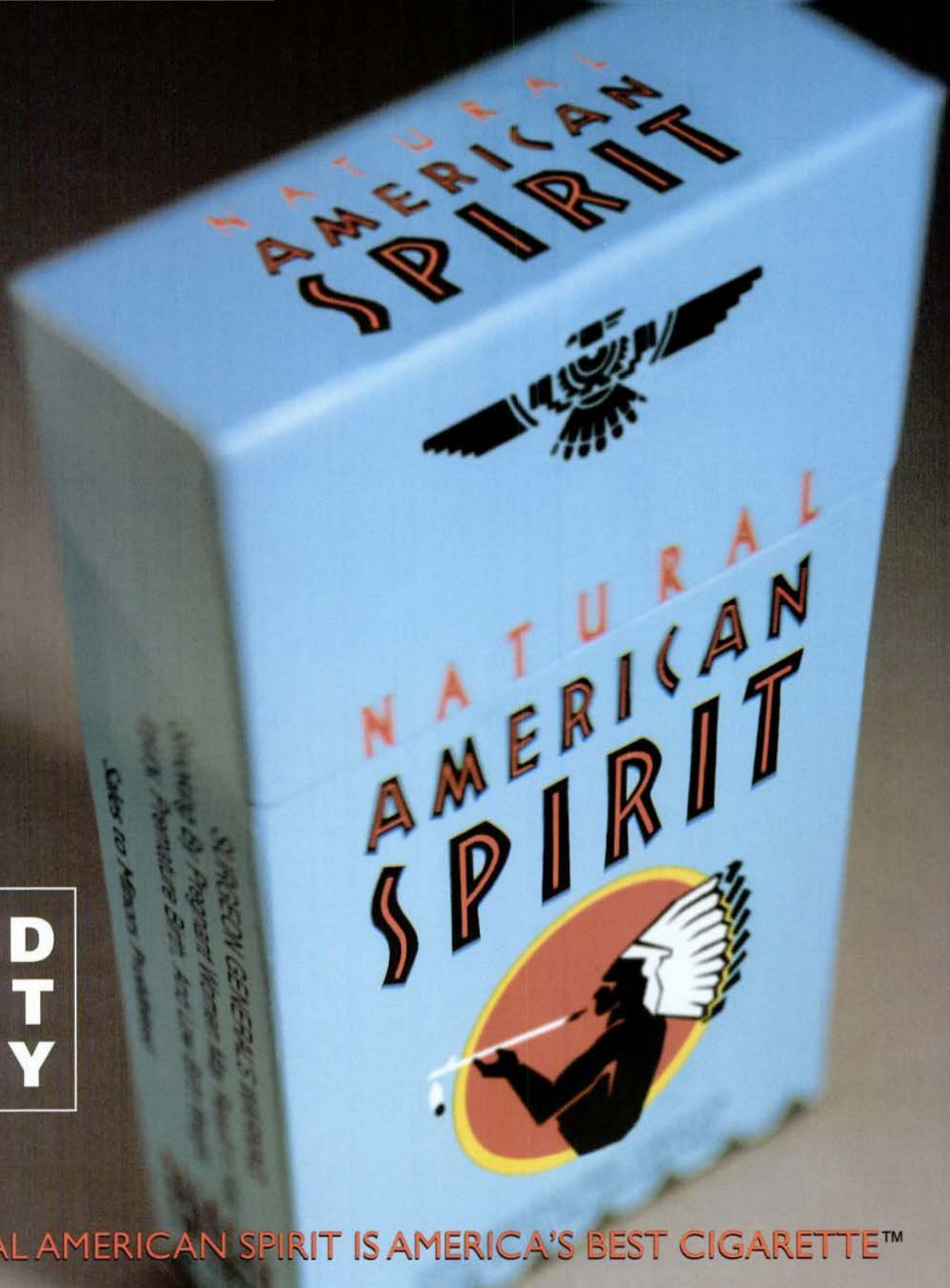
On March 19th, Rotenberg obtained a demolition per-

mit from the city without question and literally bulldozed the house within days of closing escrow, leaving only the swimming pool and tennis court. "We were just horrified when we found out," explains the Maslons' son, Jim. "If we had had any idea of what he had in mind, we would never have sold it to him."

So far Rotenberg has refused to comment on his actions, despite numerous queries from journalists and architectural historians around the country.

Arguably, if the house had been designated a landmark, or if the Maslons had attached a preservation easement in the deed, it would have deterred the destruction. Still, such provisions cannot safeguard against deceit. "If there's an upside to all of this," explains Peter Moruzzi of the Palm Springs Modern Committee, "it's that the city council of Rancho Mirage voted to move forward with a preservation ordinance and a full architectural survey of the city as a result. That means that they will not issue demolition permits for certain houses that have been deemed significant, at least until it has been reviewed by a panel. It's just too bad that we had to lose the Maslon house to get that into place." ■

"The Maslon house," writes Barbara Mac Lamprecht in *Richard Neutra: The Complete Works*, "was the relaxed member of [Neutra's] country club set, like a Lincoln town car."



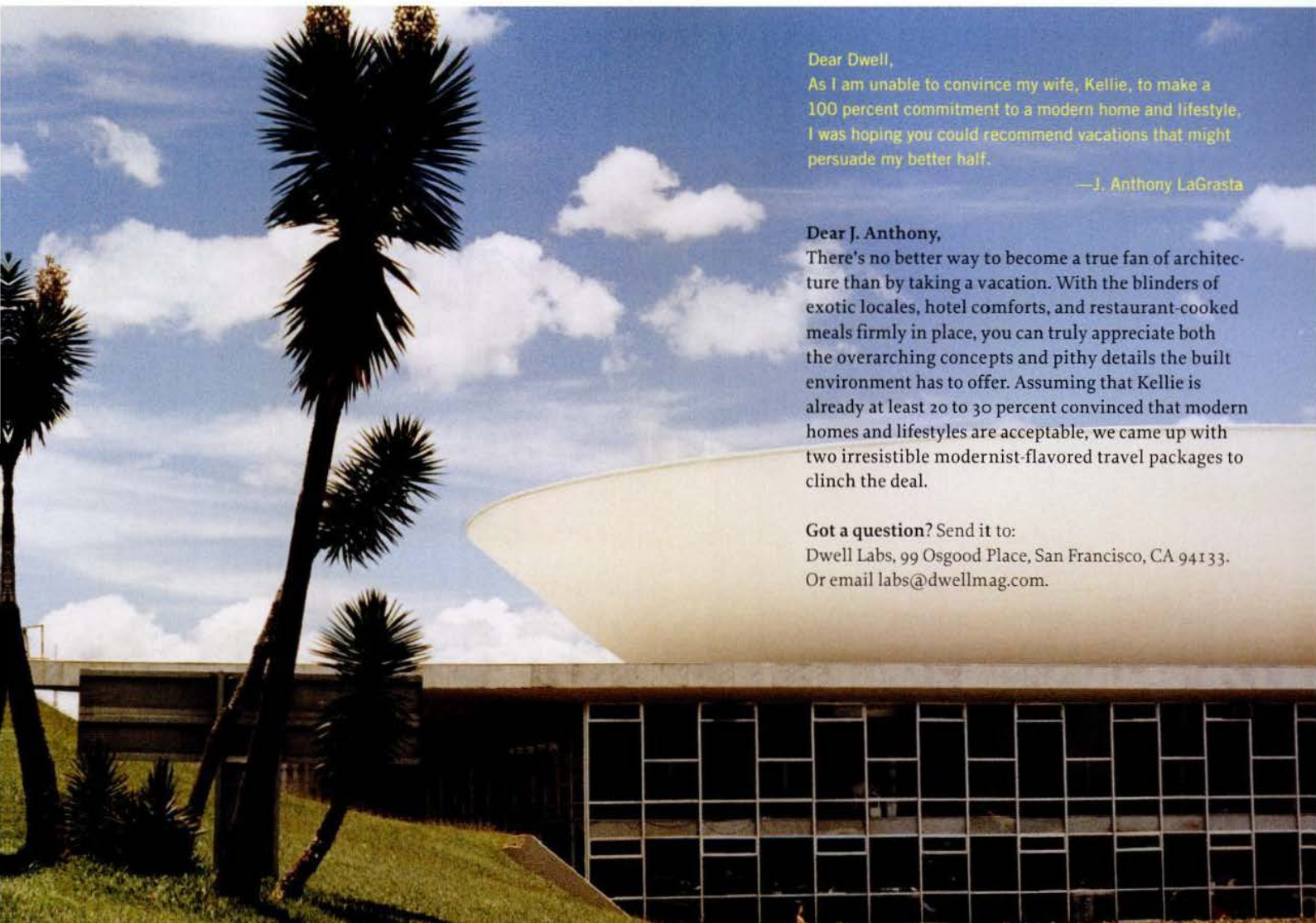
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Dear Dwell,

As I am unable to convince my wife, Kellie, to make a 100 percent commitment to a modern home and lifestyle, I was hoping you could recommend vacations that might persuade my better half.

—J. Anthony LaGrasta

Dear J. Anthony,

There's no better way to become a true fan of architecture than by taking a vacation. With the blinders of exotic locales, hotel comforts, and restaurant-cooked meals firmly in place, you can truly appreciate both the overarching concepts and pithy details the built environment has to offer. Assuming that Kellie is already at least 20 to 30 percent convinced that modern homes and lifestyles are acceptable, we came up with two irresistible modernist-flavored travel packages to clinch the deal.

Got a question? Send it to:

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Modernist Destinations

Option #1: Columbus, Indiana

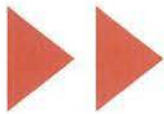
The last place you would expect to find a mecca of modern architecture is a town of 37,000 in rural Indiana. Spurred by an auto-parts manufacturer that became the town's guiding patron of architecture (thanks to a foundation that pays architectural fees for civic projects), what began modestly with an Eliel Saarinen commission for the First Christian Church has turned into a truly impressive collection of buildings by signature architects. These include works by Eero Saarinen (including his last, the North Christian Church), I. M. Pei, Richard Meier,

Cesar Pelli, Robert Venturi, and Kevin Roche (responsible for the first U.S. post office designed by a private architect). In a 2000 *Worth* magazine interview, Will Miller, the son of the man who first brought Eliel to Columbus, explained the unlikely pairing: "What appealed to us about modernism was both the sense of simplicity and the sense of value for money, both of which are traditional Midwestern traits." For accommodations, the centrally located—albeit Victorian—former city hall now houses a bed-and-breakfast.

Option #2: Brasília, Brazil

This is as close as you can get to Le Corbusier's vision of the City of Tomorrow. Built in just over three years (completed in 1960), Brasília was carved from the savanna of a remote central plateau. Many argue that what Brazil ended up with is an unfriendly, unwalkable, decentralized mess, but we recommend having a more open mind. Oscar Neimeyer's architectural suite of federal, religious, and residential structures (including the National Congress, above) is enough to make even a British-country-house fanatic take notice. Details such as the Congress lobby's white shag

carpeting are impeccable, and the underground connecting passages are straight out of a Bond villain's lair. Don't miss the especially striking cathedral that resembles a giant George Nelson wall clock stretched into the third dimension. Journeying to the neighboring border cities might provide even deeper insight into how this modernist master-planned capital has evolved both positively and negatively. For accommodations, try the Blue Tree Park in Brasília. Its radical lobby is reminiscent of a squiggly (not circular) Guggenheim, and it's right downtown. 📍 p. 112.



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*Excerpt from Up in the Air, by Walter Kirn
(Doubleday, 2001)*

That's My Seat

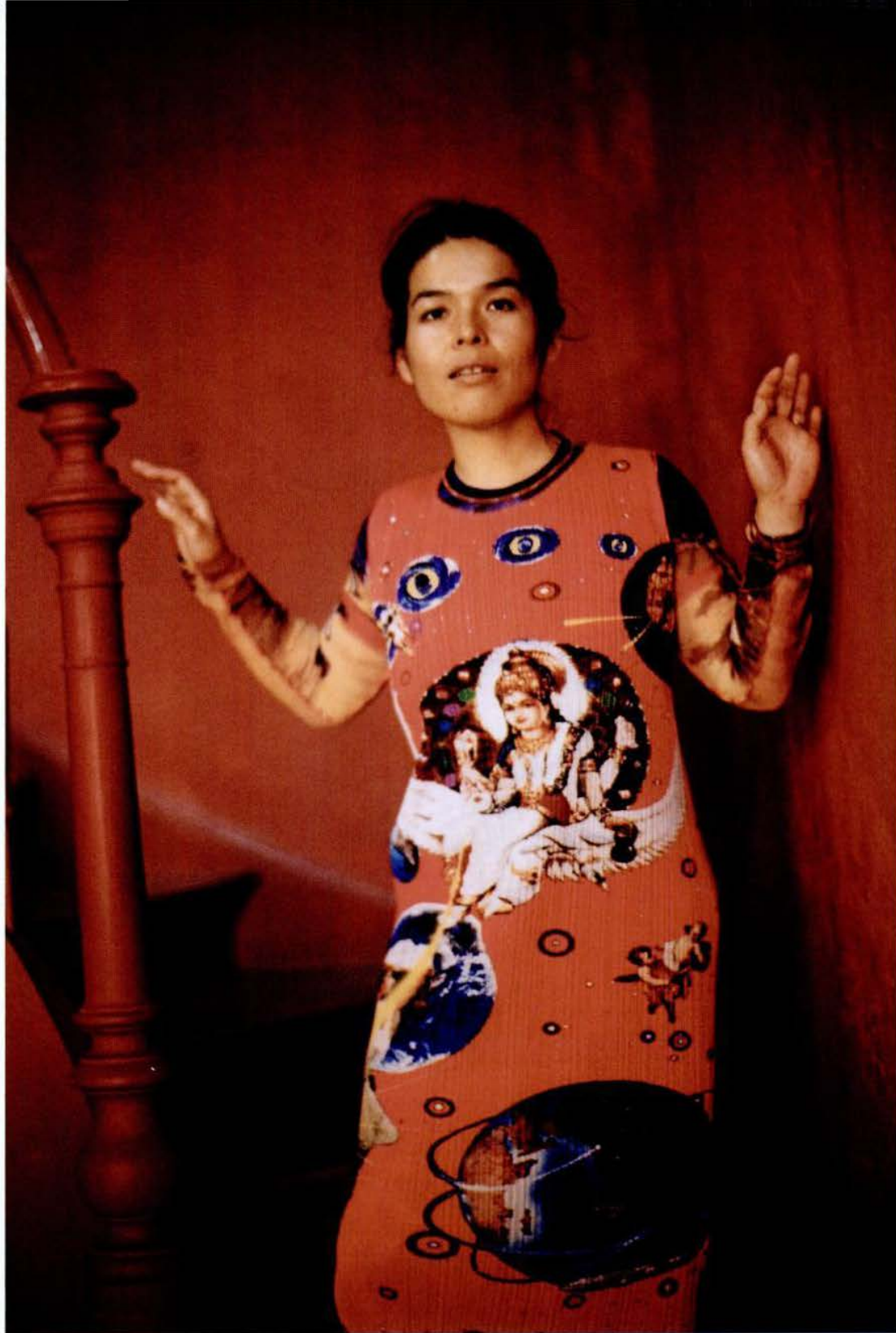
As professionally nomadic as she is in life and design, artist Kimiko Yoshida embraces video and sculpture as well as photography. Her "Vite" (Fast) series, seen here and on the following pages, uses abstract, often blurred images "grabbed" in cities around the world to evoke the rootlessness of contemporary life. Her dress is by Issey Miyake.

Jean-Michel Ribettes studied law and linguistics, and spent ten years as a book editor before curating his first show, for the Cartier Foundation, in 1988. Since then he has created dozens of exhibitions worldwide, many based on themes of his own devising. Attention, slackers: Ribettes has also maintained a consistent psychoanalytic practice for a quarter-century.

Project: Ribettes/Yoshida Residence

Architect: Didier Ghislain

Location: Paris, France



Home With(Out) Walls

Yoshida and Ribettes have constructed an ode to a life in motion: a flexible space that, with its ever-changing exhibition of Yoshida's work, is as much gallery as residence.





“Instability, I think, is life for me,” says Kimiko Yoshida, a Japan-born, Paris-based photographer who spends nearly six months a year away from home (four of them staying with family in Tokyo). It has been thus, she claims, since she fled her parents at the age of three and overnights in a local park. When we first spoke, Yoshida was about to begin a two-week tramp through the Documenta 11 and Manifesta 4 exhibitions (in Germany) and the Art Basel fair in Switzerland; and apart from participating in group shows around the world, she has mounted solo exhibitions in France, Japan, and Israel.

Yoshida’s fiancé, Jean-Michel Ribettes, a freelance curator and Lacanian analyst (now that’s a hyphenate), is less nomadic now than when he was adjunct curator for New York’s P.S.1 and project manager for the American Center in Paris. But he remains, with his regular sojourns to Berlin and Venice, as well as Japan, what George Bush would call an “intercontinental.” More to the point, Ribettes is as enamored of change as his life partner is. “I am not faithful,” he declares, “to hotels, to restaurants, or to a toothpaste trademark.”

Instability (as expressed by the terrors and pleasures of travel) and a lack of faith (in the comforts of routine) would seem to be counterintuitive design inspirations when it comes to making a home. Yet, in their loft in a boho-chic sliver of the 11th Arrondissement, Yoshida and Ribettes have constructed an ode to a life in motion: a flexible space that, with its ever-changing exhibition of Yoshida’s work, is as much gallery as residence. These images, many inspired by and reflective of her travels, combine with the architecture to create a thematic hall of mirrors—one in which nomadism as art form infuses both the nature of life and the canvas of the home.

Appropriately, when they discovered it, the space, like the neighborhood—a newly fashionable enclave on the edge of the Marais, where craftsmen and artisans once plied their trades—seemed to be fleeing its history. Though the 1,076-square-foot L on the ground-floor inner court had been a bronze maker’s factory, only the front door saddle, its stone grooved by 250 years’ worth of heavy wheelbarrows, invoked the past. The space was utterly raw—lacking water, gas, or electricity—and architecturally undistinguished.

For Yoshida and Ribettes, who had resided in Haussmann-era elegance near the Luxembourg Gardens, it was a bit of a letdown. But the top third of the long leg of the L was brightened by a generous skylight, and the foot had a quartet of windows overlooking a quiet passage. And though the space, for most of its length, is only

16 feet wide (the foot is double that), “what was remarkable,” recalls Ribettes, “was that the body of the L is 20 meters [65 feet] long, with no walls. Immediately I saw that I could have a 20-meter-long library, which was my first idea, and the reason I took it.”

From this evolved the concept of a nomadic apartment—an anonymous, rectilinear white space that would conceal most traces of a settled life, be changeable and utilitarian, and, above all, accommodate both her work and his. To help them create it, Yoshida and Ribettes turned to their friend Didier Ghislain, a creator of hand-drawn perspectival renderings for such luminaries as Jean Nouvel and Dominique Perrault. (“I am the Zorro of perspectives,” Ghislain declares.) Though trained as an architect, Ghislain had designed only two apartments (one of them his own) when Ribettes approached him. “He said to me, ‘Didier, I would like to live the same as you,’” Ghislain recalls, a reference to his penchant for pristine white spaces. Ghislain obliged his friend with a design he describes as “like a little village. When I first saw the space, when there was nothing, it seemed small. Now there is the impression of more—you discover it, there is a promenade, a story.”

The library Ribettes had envisioned became the dominant element. Though he owned hundreds of books, he “could not stand to see them anymore, so everything is enclosed with big doors—no handles and no visible hardware.” The result is 65 feet of unbroken white wall, on which Yoshida hangs and re-hangs her work. This library/gallery forms the apartment’s spine, one side of a promenade along which the principal rooms are set: To the left of the entry hall, in the leg’s top third, is the skylit room in which Ribettes writes and sees patients; to the right are the enclosed kitchen, open dining area, and living room (with the bedroom and bath tucked behind the living area in the toe of the L’s foot).

In keeping with their desire for impermanence and utility, Yoshida and Ribettes constructed all the dividers of medium-density fiberboard and either built storage into them or made them movable—indeed, every room has two entrances/exits. This hyper-flexibility, which gives the loft the flavor of a set about to be struck, cleverly serves their needs. On either side of the entry corridor there are identical pivoting “flats,” several feet apart. Turn one, and the entire apartment can be closed off, giving Ribettes’ patients direct access to his office; close the other, and he can work undisturbed while Yoshida comes and goes. A pocket door off the entry leads to the kitchen; a second, on the other side of the kitchen, ►



An ever-changing "exhibition" of Yoshida's work is displayed on the doors concealing the couple's many books. This gallery wall floats between the loft's heating element, a white plane Ribettes describes as "minimal sculpture," and an open space concealing bright white neon, which bounces off the ceiling and effectively lights the space.

Ribettes wittily positioned the eye-chart light box, which is genuine, beneath a living-room window at the end of the apartment's main corridor, "to underline the 20-meter-long perspective of the space." The armchair is by Philippe Starck; Yoshida found the fabric, created by the Dogon tribe of Mali, while photographing in Africa.



Furniture on Wheels

In Chez Ribettes/Yoshida, even the furnishings are nomadic (especially the luggage cart). "I gave all my old things to my sister, because we decided we don't want to live with objects that have had previous lives," Ribettes explains. In addition to contemporary pieces, there are homemade ones, including the daybed and the table Ribettes built out of part of a broken Andréé Putman desk and four overscaled casters. "I like Gae Aulenti used in the '70s. I'm not very good at it," he adds with a laugh, "but I'm very proud of it."



As befits a man whose talent involves understanding and interpretation, Ghislain likes to work with friends. "When you know the person, then you have good design," he says. "You're *sympathique*."

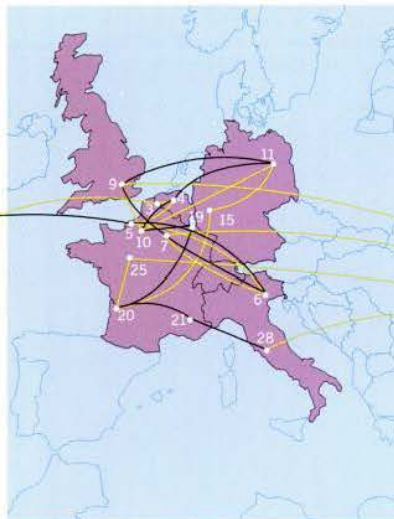


A Year in the Life of Nomads (2002)

North America



Europe



Asia



● Kimiko ■ Jean-Michel

1 January 3–10 Phoenix, Arizona. Kimiko and Jean-Michel visit Rotraut Uecker's (the widow of Yves Klein) studio. Jean-Michel prepares a catalog about Uecker's upcoming exhibition in St. Petersburg, Russia.

2 January 11–14 New York City. Kimiko shoots video footage of the city for a DVD called *Paris, Tokyo, New York, Vite!*

3 January 17 Tourcoing, France. Kimiko lectures at the Musée des Beaux-Arts and participates in a group show there.

4 January 24–25 Brussels, Belgium. Kimiko prepares an exhibition at Delvaux, a new gallery in the city.

5 January 26 Le Havre, France. Kimiko and Jean-Michel attend a press trip to visit an exhibition at Musée des Beaux-Arts there.

6 February 1–7 Venice, Italy. Kimiko and Jean-Michel photograph and videotape the city and take a brief vacation.

7 February 17–18 Reims, France. Jean-Michel and Kimiko visit an exhibit and see friends.

8 February 22–March 9 Tokyo, Japan. Kimiko meets with curator to organize an exhibition scheduled for August.

9 March 19–24 London, England. Kimiko and Jean-Michel visit a new art center opening in 2003. Jean-Michel discusses programming with the board of directors.

10 April 6 Paris, France. Kimiko opens her solo show at Galerie Jacqueline Mousson.

11 April 10–16 Berlin, Germany. Jean-Michel has a meeting to discuss an exhibition. Kimiko meets with a few galleries.

12 May 3–22 Tokyo. Kimiko prepares for 2003 show.

13 May 25–26 Brussels. Jean-Michel has meetings regarding "Paris-Photo" to be displayed in the Carrousel du Louvre in Paris in November.

14 May 28 Paris. Kimiko opens her show at Shu Uemura.

15 June 4–12 Kassel and Frankfurt, Germany, and Basel, Switzerland. Kimiko visits Documenta11, Manifesta 4, and the Art Basel fair.

16 June 13–14 Brussels. Kimiko works on exhibition.

17 June 25 Paris. Jean-Michel opens a show at Maison Européenne de la Photographie.

18 June 27–July 31 Brussels. Kimiko brings rented flash lamps to studio and begins work.

19 July 20–21 Luxembourg. Jean-Michel visits the show for which he wrote the catalog.

20 August 3–4 Arcachon, France. Kimiko and Jean-Michel relax at their beach house here.

21 August 7–8 Avignon, France. Jean-Michel participates in an exhibition and lecture.

22 August 8–30 Tokyo. Kimiko prepares an installation for the opening of her solo show.

23 September 1–10 Venice. Kimiko and Jean-Michel visit the Biennale for the second time.

24 September 12–16 Tourcoing. Kimiko prints photos for show opening on the 19th in Paris and another opening at the Musée des Beaux-Arts in Tourcoing in October.

25 October 13–14 Angers, France. Kimiko participates in an exhibition at the Abbaye du Ronceray.

26 October 26–27 Tourcoing. Jean-Michel curates a section at the Musée des Beaux-Arts and Kimiko exhibits eight pieces.

27 October 28–November 20 Kawasaki, Japan. Kimiko has a solo exhibition at the Kawasaki City Museum.

28 December 16–22 Rome, Italy. Kimiko and Jean-Michel take a break and look forward to the new year.

connects it to the dining room. If the couple has guests, the bedroom can be accessed conventionally; if they're alone, the entire bedroom wall slides open, connecting it to the living area.

The design's rejection of stasis and embrace of mutability peaks in the apartment's principal decorative feature, what Ribettes calls "a continuous installation of Kimiko's work. So many people come to have a look, and Kimiko works a lot, so we change it all the time." This instability, moreover, echoes the design, not only in fact but thematically, as both Yoshida's life and work revolve around nearly ceaseless travel—states of actual and imaginative voyaging that feed each other and ultimately influence the couple's home.

"I very much love change," Yoshida affirms, and indeed the rootlessness of contemporary life—the frequent flyer's exhilarating, anxious sense of being everywhere and nowhere—is an active motif in her work. This is especially evident in Yoshida's "Vite" (Fast) series, which she creates by rapidly shooting video in an impressionistic, stream-of-consciousness style upon arriving in a city, then selecting representative frames and enlarging them. The resulting pictures, often abstract and blurred, hauntingly crystallize the half-

glimpsed, chimerical imagery of global-age travel. "I use the world of voyage to express *le unité, le temps, de ma vie*," Yoshida says—a unity, a time, built of the flashes and fragments that comprise the modern nomad's life.

Interestingly, when displayed on the hidden library's doors, Yoshida's oeuvre brings that unity home. Explaining her "Vite" technique, she observes: "Photography is not freedom; it's not video or cinema, always it's fixed. I hate it. I want to give the sense of opportunity—to give life in my creation." It's that palpable sense of possibility that fuses with the past lurking behind the library's doors to produce—ironically, given the couple's love of instability—peace.

As the French say, *plus ça change*. If home is no longer where, as Groucho Marx put it, you hang your head, its essence still resides in a tender organ. Yoshida confides that, wandering the planet, she relies daily upon the telephone. "It is something necessary for me, to listen to Jean-Michel's voice," she says. "The voice of someone I love."

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

The kitchen, like all of the apartment's rooms, features two entrances/exits, each of which can be closed off by pocket doors. The snug space features a Smeg stove, selected to match the aluminum walls. In the dining room beyond, the table and chairs, by Christophe Pillet, were housewarming gifts from Marie-Claude Beaud, former director of the Cartier Foundation.





Living A-to-Z


An artist who divides her time between concrete and cactuses, Andrea Zittel doesn't need to be told that opposites attract.

Andrea Zittel is a homebody. The artist, who finds herself globetrotting from Berlin to Brooklyn or from the California high desert to Stockholm, maintains two residences that double as laboratories for her artwork. A-Z East is in the Williamsburg section of Brooklyn and A-Z West is two hours outside of Los Angeles, in the town of Joshua Tree.

Perched in the bone-dry Mojave Desert, Joshua Tree is not the most likely place in which you would expect an artist to explore the comforts of home, but then again, Zittel once lived on her own "A-Z Pocket Property," a manmade desert island installed off the coast of Denmark, for a month. Her western outpost sits in the shadow of a mountain of boulders. The land is hot, harsh, and majestic, with a view out to the horizon: Zittel owns 20 acres of it and for the last two years, the tiny house she's built here has been both a repository and testing ground for her work.

Zittel's most recent experiment in mobile living, her "A-Z Homestead Unit" (2001), brings together the westward-ho spirit of the frontier with modern design. The design draws on the history of Zittel's own house, a homesteader's cabin that references the shacklike dwellings built on five-acre parcels by settlers in the 1940s and '50s. The 63-square-foot Homestead Unit is, like the buildings it references, the absolute minimum required for shelter. Temporary, portable, and made out of aluminum-framed fiberglass panels, it can be assembled by two people in a short time and doesn't require building permits.

Zittel hopes to make Joshua Tree a destination for the Los Angeles art crowd. "The way that the art system ►



Zittel tidies up at A-Z West, which doubles as home and domestic laboratory. Made out of layers of medium density fiberboard chiseled at the edges, the prototype for her A-Z Rough Desk (2001) is both hearth and headquarters.

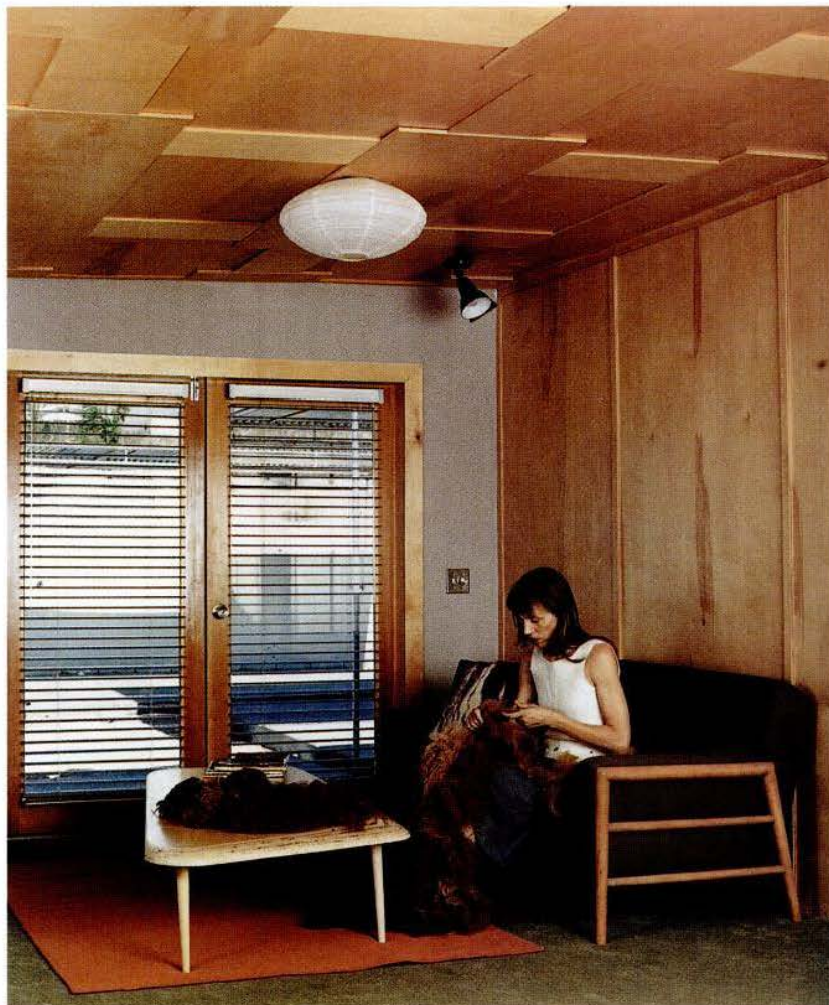


In an earlier incarnation, A-Z West was one of the homesteader cabins that popped up in the Mojave Desert in the '40s and '50s. Joshua Tree has been pretty slow in developing and its landscape hasn't changed much over the years. Mountains eroded to boulders and yucca trees share space with this small town built up around the ribbon of Highway 62.





Her ceiling (right) was crooked, so Zittel decided to create this artful wood collage. The coffee table is her own design. Recently, the artist has been experimenting with felting her own garments out of unspun wool. At left, a detail of the "A-Z Food Prep Station." Opposite, a cold soak in the cow-trough tub in an attempt to beat the 120-degree heat.



Staking Her Claim

Just two hours clear of Los Angeles congestion and close to retro-hip Palm Springs, Joshua Tree is Andrea Zittel's utopia. So far the area is free of the sprawled overdevelopment that plagues nearby communities. Linked into her mobile lifestyle, the town has, for a long time, captured her imagination. "When I was an undergrad, I used to drive around in a Volkswagen bus and go camping and take pictures," she recalls. "I remember taking a lot of shots of 'For Sale' signs."

Now that she has her own homestead, Zittel wants to lure other artistic types to the vicinity: Artist Jack Pierson has already set up camp. With the help of Regen Projects, Zittel will host a show of her projects on the property in November.

"I am getting all my friends and we are going to start an art site out here," she says excitedly. And camping and mobile units are, of course, involved. Zittel imagines using the 20 acres of land she owns around her house to display art installations. Already she envisions her A-Z Homestead Units staked out across the property—pioneers on the art frontier. —M.Z.

works right now is that artists get exported. We travel around and redo installations different places," she explains. "But what if an artist were to choose the context that was right for their work and do the work there? Then everybody else would be mobile." This past summer, Zittel began collaborating with Regen Projects in Los Angeles to bring gallery-goers out to the desert in the fall. The A-Z West kitchen and the workstation in the living room are artworks that were first conceived for the house and then sent out into the galleries as prototypes. Now they've come home to roost.

That kitchen, otherwise known as "A-Z Food Prep Station" (2001), is more a plywood sculpture questioning the emblematic domestic kitchen than a functioning commissary. There is no oven, stove, or *Joy of Cooking*. "I never use that stuff anyway," Zittel says in defense. "I wanted to make it for how I live. I never really cook. In New York, I always eat takeout. I have to cook a little bit more here because [Crossroads, the local coffee shop,] closes early on weeknights." On those evenings, veggie burgers are prepared on a small grill built into the tabletop. The table's surface is carved into a landscape with

two kidney-shaped hollows, which serve as dinner plates, provided things don't get too messy.

Under the guise of A-Z Enterprises, Zittel's own life is inspiration for many of her projects. From clothing to furniture to entire rooms, she is constantly questioning and reinventing her domestic space. Each project is a wry commentary on the slogan "Better Living Through Design." She finds liberty in what most people would consider restrictions. "Everything that I've made has been unique to my own unique needs, but then I put it out in the public like a mass-producible object. I do that knowingly," she says. "I choose my own limitations, and that's a form of freedom."

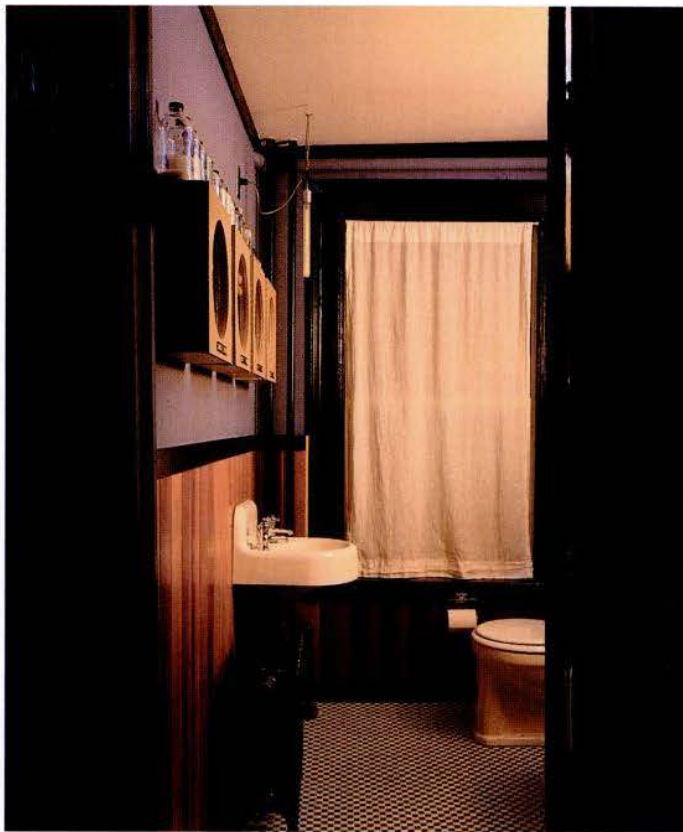
A-Z West is located just off Highway 62. Looking out over the frontier at the expanse of yucca trees, it is evident that the vastness of the place offers Zittel both the physical and mental freedom to experiment. "One of the nice things about being here is that no one really knows anything about the contemporary art world," she says, in response to the seeming isolation. "I'm just another desert kook."

Zittel's autonomy works only in conjunction with ▶



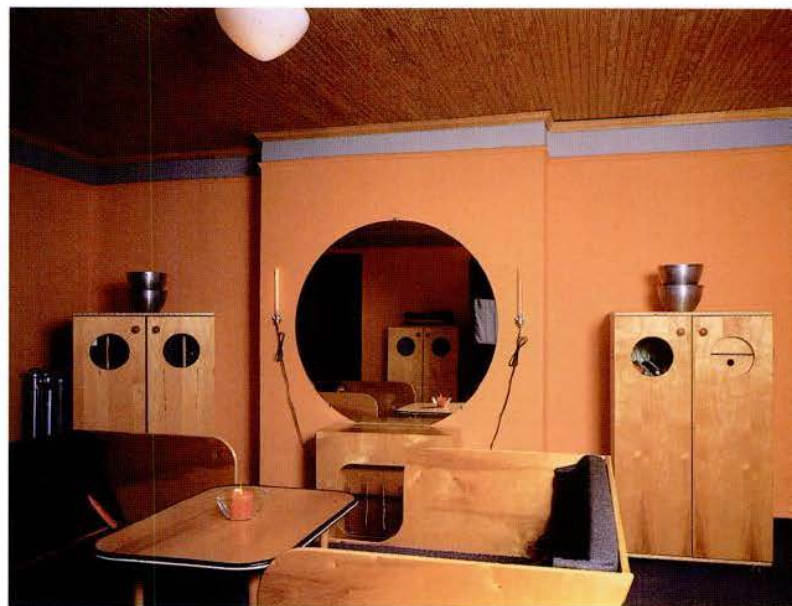
HASTINGS EQUITY BREWERY CO.
Hastings
HASTINGS, NEBRASKA





If A-Z West is all about freedom and open space, then A-Z East is all about organization. Located in the Williamsburg neighborhood of Brooklyn, it is the nerve center of A-Z Enterprises. Her A-Z Rough Desk prototype, complete with clipboard system, is mirrored on each coast.

Above left: In the bathroom, a sophisticated organizational system for the mundane tasks that comprise the daily grooming ritual. Above right: A conversation pit for the contemporary-art set: Zittel's "A-Z Bofa" (1996), installed at A-Z East, is a cross between a box and a sofa.



"I choose my own limitations, and that's a form of freedom."

her eastern alter ego. "I think that if I were to stay here for more than two months at a time, my brain would start to atrophy," she jokes. "I really need the intellectual stimulation." A-Z East provides just that rigor. The three-story building in Brooklyn is an artwork in itself, and has served as the offices of A-Z Enterprises since 1994, meticulously tracking the business end of the artist's life. This analytic precision plays out in the design of the house—in the A-Z East bathroom, of all places. Zittel has organized her toiletries into categorical cabinets that read "subtraction," "addition," "tools and implements," and "correction." Each references a part of the ablution process.

"I've realized that I work more inwards [out west]. I go in and in and in," says Zittel, observing the distinction between A-Z East and A-Z West. "Here I work more outwards, moving into the world. Two really different kinds of work come out of it, but they each operate in relationship to one other."

In part because shipping art cross-country is an expensive issue, she's set up a few new criteria to guide her work this year. According to her manifesto, the work must be small, experimental, and she has to be able to pick it up by herself. These new guidelines just might make her more nomadic than ever. She states, "I just want to be able to put stuff in my truck and drive it across the country."

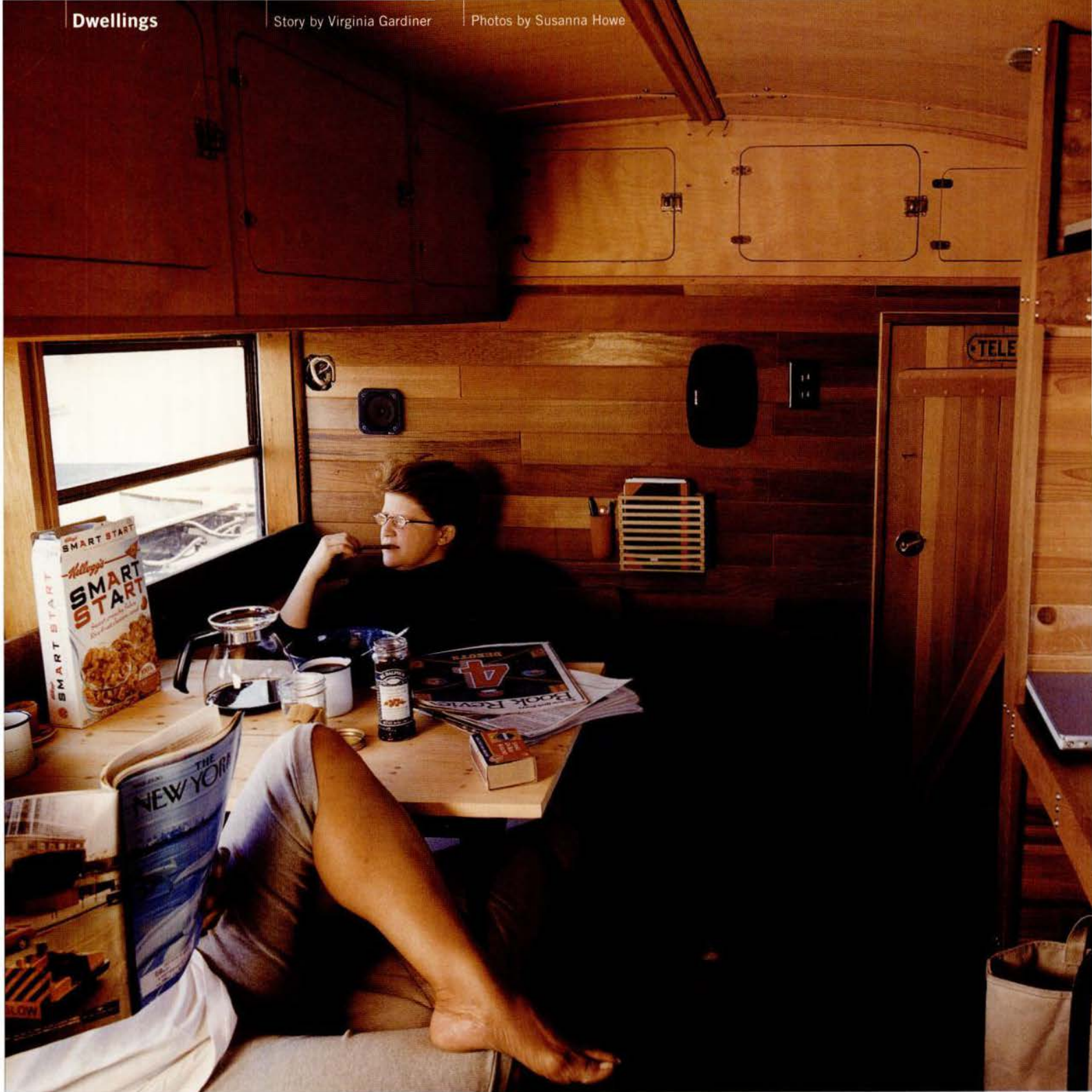
Zittel's artwork has long dealt with the seeming con-

traditions between mobility and domesticity. In 1995, for example, she traveled across the Southwest in one of her "A-Z 1995 Travel Trailer Units," winding up in San Francisco for an exhibition of the trailers at the San Francisco Museum of Modern Art. "When I was traveling in the trailers that was the happiest I've ever been, because you are surrounded by your life," she recalls.

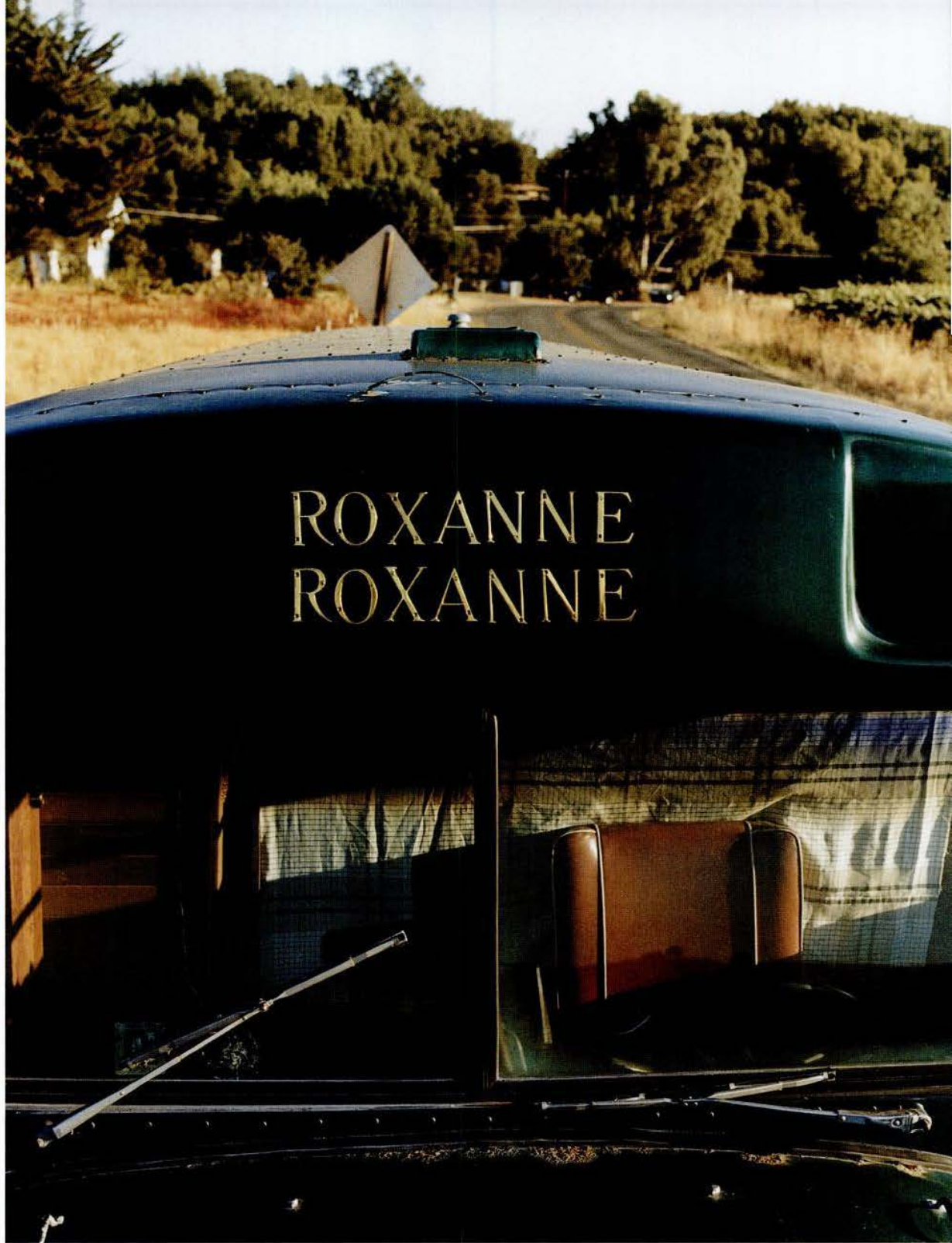
When she travels from coast to coast, she brings only her laptop computer and her current project binder. There is two of everything. She's even gone as far as to have identical answering machines in each house so she doesn't have to learn how to work two different ones. The travel time Zittel spends on JetBlue isn't part of her creative process ("I just space out," she confides), but the bicoastal poles are essential to her work. "The thing that the going back and forth does best is that you can never see where you are until you are away," she reflects. "I am able to get really nice perspective on what I am doing only by leaving it."

Though she divides her time between East, West, and traveling for her art career, Zittel is the most grounded member of her family. "Everyone else in my family lives on sailboats. So there is no home to go home to. My parents are in the South Pacific right now, living on a 31-foot boat. So, somehow, I've had to create the home base."

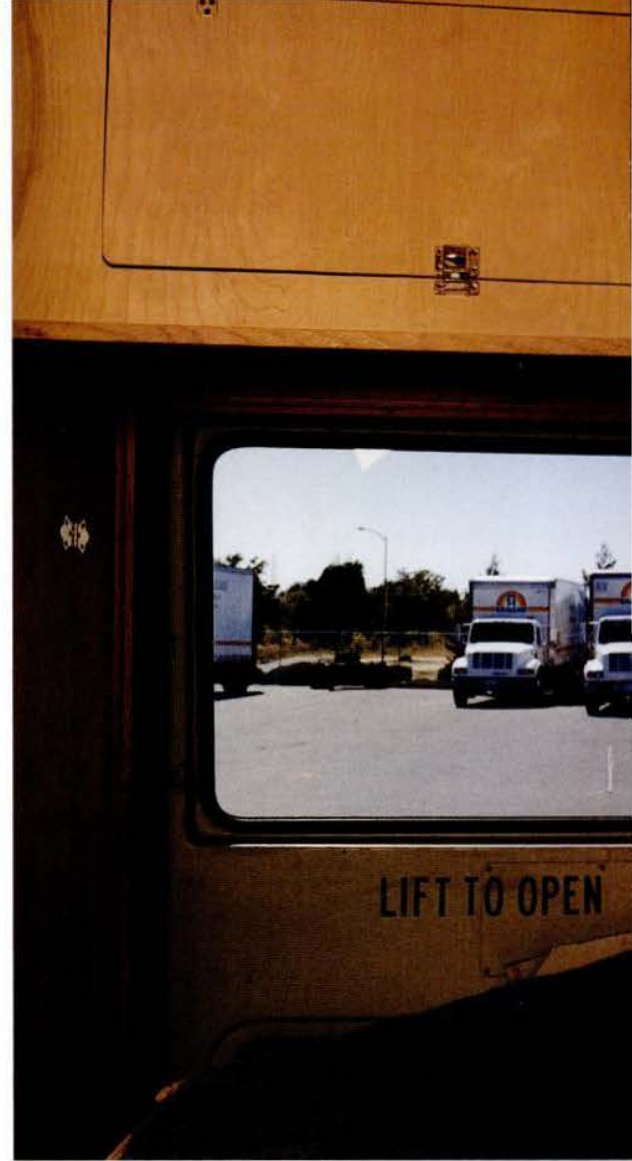
Mimi Zeiger is editor and publisher of loud paper, a zine dedicated to architecture and pop culture.



Get on the Bus



There are few experiences more gratifying than lounging in a room you built yourself piece by piece, especially when that room is inside a gutted 1972 school bus. ▶



Plenty of light enters the bathroom from a window over the tub, and mutates through

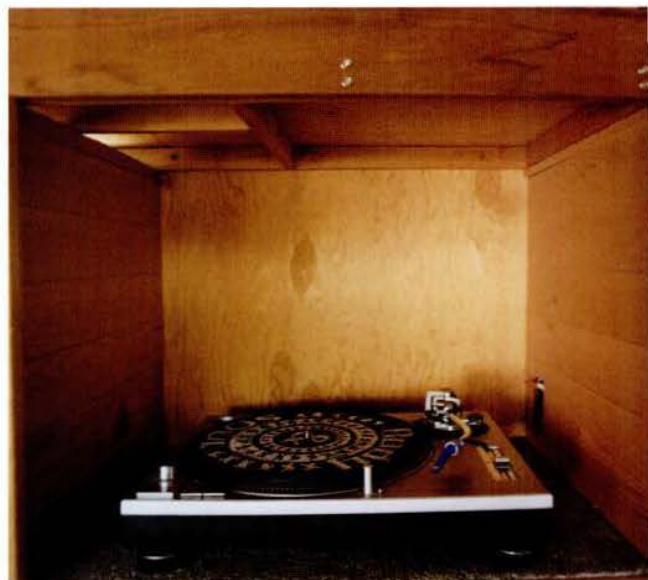
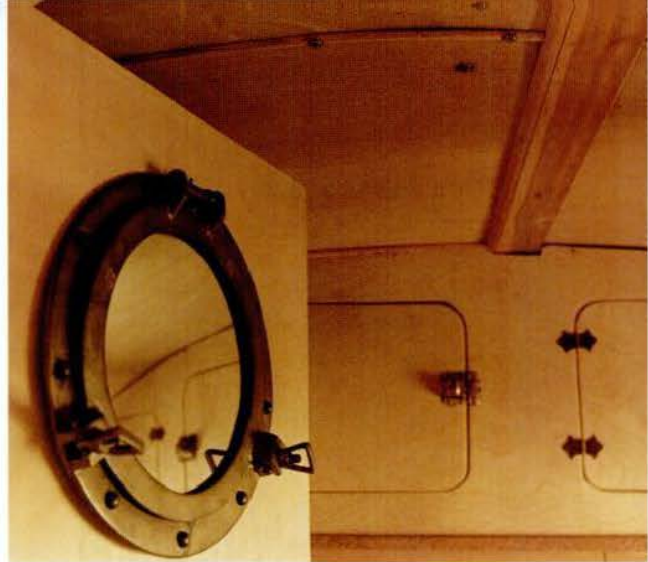
wavy glass bricks Hodel built into the shelving.

"I have a lot of Romanian blood, so wanderlust is in my DNA," explains the 45-year-old Oakland, California, resident Page Hodel. Since childhood, she has wanted to build her own vehicular dwelling for travel. She had already renovated several van interiors when, in 1986, she saw a "For Sale" sign on a 1972 40-foot International Harvester school bus. "It was parked in one of those areas where people leave cars indefinitely. I climbed onto the hood and started dancing on the roof because I knew it was the one."

A few weeks after she purchased the bus, Hodel was driving along some dingy avenue when she spotted a faded tweed suitcase discarded on the sidewalk. "I love old suitcases," she says, "so I picked it up, only to find it locked with something inside." When she wrenched the suitcase open, she encountered an omen: a used copy of *Rolling Homes: Handmade Houses on Wheels*, the out-of-print 1979 book about converting buses to houses.

Whatever arcane force was behind the suitcase incident, the dusty, late-'70s pages of bus-conversion discourse found on the street were ripe for reincarnation. Hodel updated the *Rolling Homes* aesthetic for her school bus, taking on the organic warm-hued wood look but making it cleaner. The old school bus quickly grew into Roxanne Roxanne. A dance-club owner and hip-hop DJ, Hodel lifted the name for her bus from pioneer female rapper Roxanne Shanté's 1987 hit single, "Roxanne's Revenge." "Shanté was sassy, naughty, and fierce—all things that I admired."

"I took out all the seats and stripped it down so it was an open space. Then I immediately had a bus-warming party." After several months of work using three tools—a saber saw, an electric drill, and a sander—Hodel had built her own house on wheels. "I parked the bus in the Dogpatch neighborhood, in a lot filled with junky old trucks. I



A TV and VCR built into the bedroom might not be as intriguing as the view out the

backdoor. The nautical mirror and turntable are Hodel's prized possessions.

would disc jockey in the evenings and make about 100 dollars. Mornings, I'd buy 40 dollars' worth of wood, go to the bus, and build. It was a 40-dollar-per-day habit."

During the 15 years since her completion, Roxanne Roxanne has taken Hodel and her friends on weekend trips to country places from Mendocino to Santa Cruz. Hodel has lived in the bus for brief periods, in the foggy campground of Pacifica and in the San Francisco campground, a now-defunct establishment that once sat across the street from Limn, a modern furniture mecca, and about two blocks from Pac Bell Park.

At \$370 per year, Roxanne Roxanne's insurance is cheap, but parking isn't always easy. "I hadn't known when I started, but there's a tremendous amount of discrimination against school buses. RV parks think they're dens of iniquity, so they often say, 'We don't take school buses here.'" Luckily, the bus's green metal-flake hue

blends well into the regionally prevalent eucalyptus and redwood trees, so Hodel has found friends who'll happily take the bus onto their property for small storage fees.

With its substantial wood interior, the large bus weighs almost 30,000 pounds, and its mass never ceases to overwhelm its owner. "I look in the rearview mirror and think, Oh my god, I'm driving a train! If the brakes ever went out, I could probably take out a whole building. But I'm overjoyed with every pound. I love the sense of freedom, being at home and being anywhere at the same time. This lifestyle is about loving the whole world. You don't need roots stuck into the ground to feel at home."

In the spirit of *Rolling Homes*, the following pages examine Hodel's building process and, at best, might inspire bus conversions for the new millennium. ▶



The plumbing fixtures came from Discount Builders Supply in San Francisco. The butcher

block was once an old Macy's cutting board that had borne many Thanksgiving turkeys.

The Frame After clearing the interior, Hodel spent hours in the bus imagining room compositions. "I came down to the bus with a Coleman stove and pots of coffee. I started a log book to sketch and record daily progress." She then used one-by-twos to build the wood frame, which supports the walls. "They function like two-by-fours but weigh less, and bear less structural load since the bus roof supports itself." Insulation was already in the ceiling, but Hodel installed more in the walls and floor. She kept the ceiling's familiar school bus vault shape, but covered it with lauan, a cheap surface wood so thin it's flexible.

Power Systems Several kinds of energy run through the bus. There's the 12-volt system charged by the engine, which illuminates running lights along the ceiling and powers a stereo. The 110-volt system is for parked "shore power," a marine term for plug-in energy, which Hodel

wired to light fixtures, outlets, and a larger stereo. Propane will eventually course through the copper tubing behind the walls for heaters and the oven—but Hodel has yet to install the tank, which would be fillable at the gas station.

Surfaces Hodel constructed the curved rectangular cupboards out of birch plywood. "The birch against the redwood walls makes a nice contrast," she explains. "The cupboard shapes were intuitive—I wanted rectangles but I also wanted rounded edges." She subtly ornamented the ordinary hardware screws with ring washers. "If you look closely, you can see the ring washers have aged differently on the two woods. They've rusted on the birch but they still shine on the redwood."

The Bathroom "Often in RVs," Hodel laments, "the bathroom door is on your kneecaps when you sit on the toilet



The treble-clef screw-in hooks came from a boutique in Petaluma.

Roxanne Roxanne makes a pit stop by California farmlands.

and then you have to take a shower right there. I didn't want that; I wanted a nice princess bathroom." Adjacent to a hallway over the right rear fender well, the bathroom has a toilet from Coastal Connections, a no-longer-extant RV-supply catalog; a tiny sink made from drilling a drain hole in a mixing bowl; and a bathtub with Japanese soaking tub proportions. The tub, the only unfinished element, sits over the left fender well. Hodel will lay fiberglass inside the tub's wooden casing—a process similar to plaster of paris but with more chemicals—and tile the fiberglass in sky blue and dark purple.

The Kitchen There is something instinctively satisfying about setting up your own plumbing. Hodel relishes the guttural sound of dishwasher running down the kitchen-sink drain, because she can picture the water's course through the PVC pipes she installed herself, after consult-

ing Time-Life do-it-yourself books and drawing quick diagrams with a ballpoint pen. Some of the plumbing fixtures came from more expensive marine suppliers, because they're designed to withstand salty air. Sheet metal went up to surround the propane stove, which currently runs on its own small tank, "because I wanted the look to be kind of restauran-ty."

The Bedroom "I always wanted a ship-captain-style bed, with the little ledge around the edge, so I built one here," Hodel says of the bed, which is trapezoidal to allow room for walking out the back door. Roxanne Roxanne's maiden voyage found her camped by a river. Hodel parked with the bus's rear hanging right over the water. "It's thrilling to step outside the bedroom into the river for a swim," she says. "Someday I'm going to build a wraparound redwood deck out the back door, with little chairs and an awning." ■

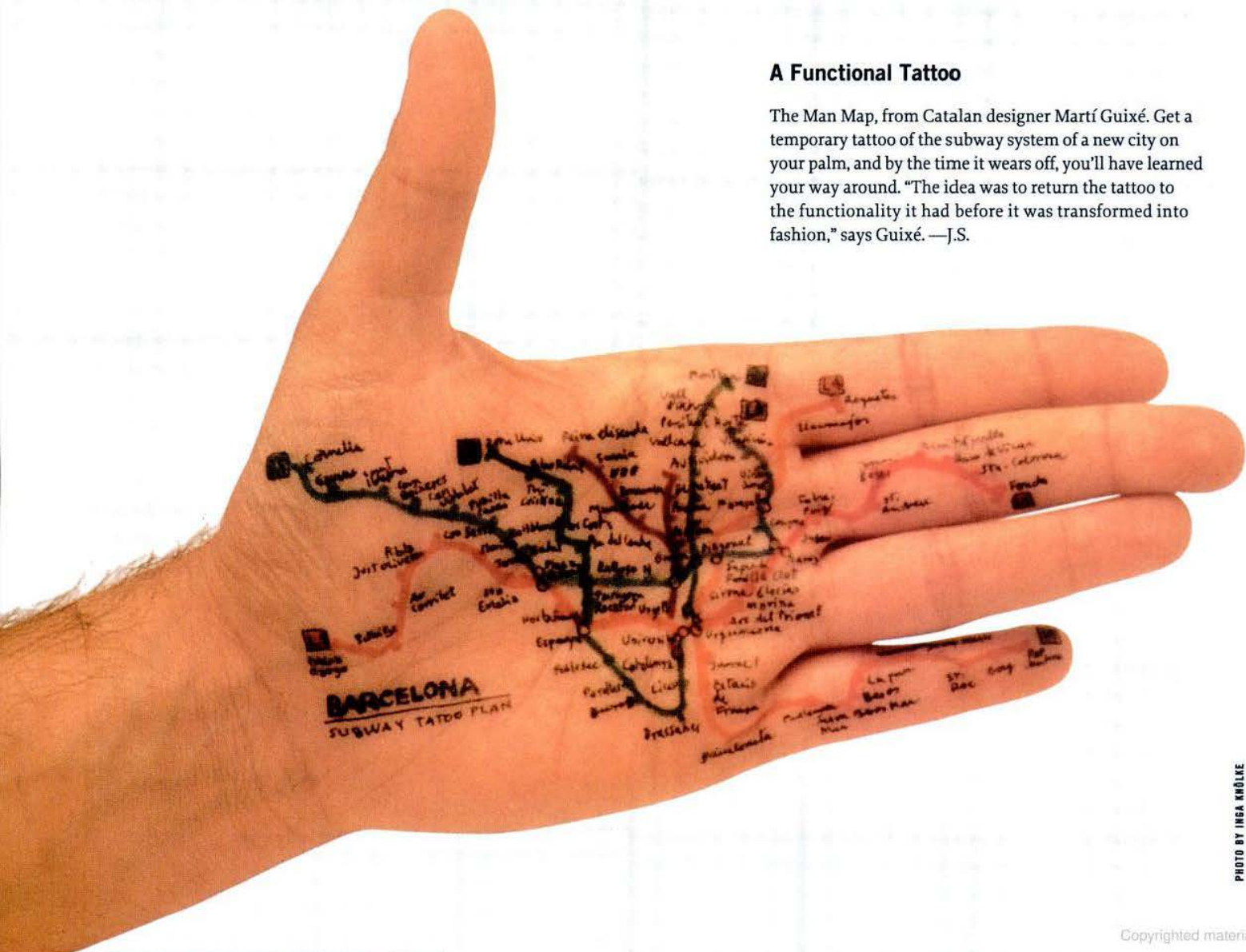
The Heisenberg Uncertainty Principle says that you can determine a particle's position or how fast it's moving, but you can never be certain of both. We think the same rule applies to a lot of people we know. Our friends the frequent fliers, the road warriors, the Prada-clad gypsies—they are everywhere and nowhere, hard to predict, impossible to pin down. In the pages that follow, we present a collection of designs and strategies that address the needs, desires, and fears of this ever-mercurial tribe, with contributions by Allison Arieff, Eric Fredericksen, Karrie Jacobs, Lydia Lee, Daisann McLane, Rick Miller, Victoria Milne, James Nestor, and Andrew Wagner.

Perpetual Motion

A Modern Nomad's Guide to Life

A Functional Tattoo

The Man Map, from Catalan designer Martí Guixé. Get a temporary tattoo of the subway system of a new city on your palm, and by the time it wears off, you'll have learned your way around. "The idea was to return the tattoo to the functionality it had before it was transformed into fashion," says Guixé. —J.S.





Scott eVest
\$139

Remember those safari vests bristling with mesh pockets and zippers? The eVest is a more discreet, modern equivalent—its 22 pockets hold everything from a PDA to a paperback. Designed by a former lawyer who wanted a “man-purse” for his travels, the vest doubles as a jacket with zip-off sleeves. —L.L.
www.scottvest.com



Flight 001 Flightpak
\$25

From ultra-hip travel store Flight 001, this little kit will make you want to travel just so you can use it. It has an dental kit, and other goodies to keep you feeling refreshed while you're in the parched interior of a jumbo jet. —L.L.
www.flight001.com



Foldable Fashion

Gunhild Kranz is a London-based German designer, whose Taitos clothes, created for Finnish brand Marimekko, not only look as good flat as they do on the body but are decorative objects in themselves.

What was your inspiration?

I'd been traveling a lot, and thought it would be great if you could use your clothes to give a hotel room a personal atmosphere. I wanted clothes which are simple to pack, fold completely flat, and can be used as decoration when you're not wearing them.

How did you develop your designs?

I studied origami, and from this I derived my pattern-cutting techniques. It's all in the pattern-cutting and the stitching, because we use cotton, rather than noncrease fabrics.

What about normal travel clothes?

They're good products, but invariably sporty. Why should you look sporty just because you're traveling? I wanted something more elegant.

And emotionally satisfying?

Yes, I've tried to meet the emotional requirements of travelers. The only thing you need when you travel is clothes, so why shouldn't they have an emotional function as well? —J.S.
www.marimekko.com

➤ p.112



Aural Refreshment

Travelers at Gardermoen Airport, 50 km northeast of Oslo, Norway, can immerse themselves in 11 Sound Showers, experiencing the tones of nightingales, the sea, a baby, or whispering voices expounding “positive views of life” in English and Norwegian. “The showers provide ‘sound refreshment,’” says Swedish co-creator Anna Karin Rynander. “They sharpen perception of those background noises we normally screen out. People often travel alone, so these sounds provide companionship, too.” —J.S.

Nothing But Water

The Ice Hotel, built every winter in Swedish Lapland, melts away again each spring. Constructed from 3,000 tons of river ice, the hotel has a new design every year but always features a chapel, ice-art gallery, and vodka bar. It opens in December, is abandoned in April, and has disappeared back into the river by June. —J.S.



Splendor on the Jetway

Hiring a heavyweight architect to design an air terminal is as old as Eero Saarinen's TWA building at JFK airport in New York. But only recently has airport design begun to rival office-tower design as a place where name architects can strut their stuff, on an even more massive scale.

There's certainly no other building in Hong Kong that can match the huge, open spaces and endless passageways of Sir Norman Foster's Chep Lap Kok (above). Diffused sunlight streams in, easing away jet lag; thankfully, the sound in the high-ceilinged concourse is muted, with none of the usual irritating airport din. Enjoy the peace, the aesthetic grandeur, and the enormous emptiness, for you will find little if any in Hong Kong itself—and soon, perhaps, not even in Chep Lap Kok, for Hong Kong's famously busy commerce is gradually overrunning the design, filling the vacuum with hastily constructed booths, shops, and more food courts. —D.M.



The Service Spot

Even if the denizens of Skid Row in Los Angeles don't primarily need computers, having access to one has the potential to help the down-and-out get back on their feet. With that in mind, Skid Row Housing Trust approached designers Rocio Romero and Chantal Aquin to come up with a design for the Service Spot (at left), an office offering meeting rooms, space for support-group meetings, case management, and, yes, a computer technology center for the residents of the 18 single-room-occupancy hotels the Trust operates.

Working with students from the Southern California Institute of Architecture (SCI-Arc), Romero and Aquin created a home office of sorts for those without a place to call home. Students from SCI-Arc's furniture workshop, under the guidance of senior faculty member Randall Wilson and Skid Row Housing Trust executive director Jim Bonar, designed and built one-of-a-kind furniture for the refurbished space. The desks, filing cabinets, computer workstations, and the like add to the uniqueness of the Service Spot, reinforcing the idea that it's a part of the community and so are its members. —A.W.

PHOTOS BY LUCY GONZALEZ (SERVICE SPOT), IGNACIO MARTINEZ (SU-SI)

SU-SI

Austrian cousins Johannes and Oskar Leo Kaufmann have long been intrigued by the mobile home, and with the cutely moniker SU-SI, they may have created that typology's best image makeover to date. SU-SI (at right) can be transported by truck, erected onsite, and installed in five hours for about \$50,000. SU-SI comes in different sizes, ranging in length from 10 to 14 meters, and because it's foundationless, all you have to do when you need a change of scenery is load it on a truck and find a new place to park. —A.A.



Dorm Decor

Target, which offers Harvard style at community-college prices, has thoughtfully, lovingly, and with a modicum of irony reconsidered the needs of the college student. This year's

back-to-school collection, designed by Todd Oldham, features the Pegged Accent Lamp in which versatility meets Lite-Brite. It's \$14.99 worth of fun. There was never a more perfect

diversion for the addled mind of a 20-year-old seeking illumination at two in the morning. The kind folks at Target sell it with extra pegs. —V.M.

i p.112



Mandarina Duck
\$295 (Boy Scout);
 Luggage connoisseurs love this Italian line for being durable, light, and cleverly designed. The Boy Scout is a rolling suitcase that also has backpack straps; a zippered flap creates a separate compartment for shoes or dirty laundry. A matching cabin case fits over the rolling handle. —L.L.
www.flight001.com



iSun portable solar charger
\$89
 Take advantage of the sun as the ultimate power source—this personal solar array can charge up cell phones and PDAs and even provide extra juice for a laptop. Best results if used in the middle of the Sahara, but it can also catch rays from a car window (suction cups included). —L.L.
www.isunpower.com



Dorm Architecture

In addition to the usual smattering of collegiate Gothic, students at Vassar College have the option of biomorphic modernism or rectilinear modernism—that is, curvy or square. This range comes in the form of the Emma Hartman Noyes House, a dorm designed by Eero Saarinen in 1958, or the Dexter M. Ferry Cooperative, designed by Marcel Breuer in 1951.

Saarinen's (recently remodeled) dorm, known as Noyes, is the reputed home for the Vassar version of partying athletes—which may or may not be blamed on the sunken carpeted conversation pit (above) and *Austin Powers*-like mix of pink, white, and magenta furnishings. Ferry House, on the other hand, was built to be a housing alternative and has always attracted tofu-eating, gender-questioning types. Is their earnestness a result of the strict geometry, or has it instead been self-selected by the opportunity to share a kitchen? Nature, or nurture? —V.M.



PortaHermit

Mats Theselius designed a Hermit's Hut kit in which old boards from Swedish barns are used to build a five-square-yard building with a bed, table, and chair.

Why did you think it was necessary to provide people with a kit to build a hermit's hut?

My first idea was that people could put it in the forest. Some people have to buy a bike to start exercising. For some people with no relationship to nature—like picking mushrooms or hiking—this could give them some access to that experience.

If you think about what kind of qualities we expect from a design point of view, it's not comfort and construction; it's

comprehension, solitude, silence—very simple stuff that we've sort of left.

The old boards give a slow feeling, and people become silent when they enter. I think the concept of the hermit's hut exists in everybody's mind, but here it exists as a material version. I am trying to get them to be sold as an alternative to adventure travel—as the alternative to bungee jumping or something. It's a challenge to people to see if they dare to spend five days in the hut. —V.M.

Need your own? Contact: Arvesund Trädesign AB, Arvesund 2317, 830 02, Mattmar, Sweden
 Phone 011-46-640-44021
www.arvesund.se



Exstream Orinoco Personal Water Purifier

Drink the local water with ease, from what looks like a standard water bottle. Inside is a complete purification system that removes bacteria and viruses from dubious faucets and streams. —L.L.

\$44.95 / www.exstreamwater.com

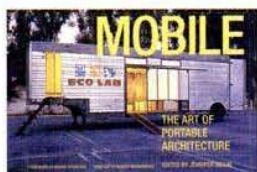


Ephemeral Architecture

With the “reconfigurable building” concept by Dutch architect Kas Oosterhuis and theorist/editor Ole Bouman, the building itself becomes a nomad, no longer occupying and enclosing space but moving (literally) through a variety of different modes. Not only does the building shape-shift, thanks to pneumatic structural components, but the interior is dedicated to morphing display screens. “Ephemeral” is no longer a negative thing to be,” says Bouman. “In the future, the architect will be a good narrator, rather than a good constructor.” —J.S.

Bose QuietComfort \$299

When it’s time for the in-flight movie, the flight attendant hands these headsets out to first- and business-class passengers aboard American Airlines. It actually generates its own sound waves to cancel out the persistent drone of plane engines, clattering train wheels, or any other place that you would like to turn into a silent room. —L.L.
www.bose.com



Mobile: The Art of Portable Architecture, \$19.95

Edited by Jennifer Siegal (Princeton Archit. Press, 2002) Skylights that move in response to the weather, rock-and-roll stage sets that travel, and shipping containers as stackable living units—these are just some of the portable options that architect Jennifer Siegal explores in this appropriately compact volume. —A.A.



Seiko Wired Watch \$109

You’ll always know what time it is in Hong Kong with this watch, which keeps time for 24 cities around the world. It’s easy to scroll through the cities and switch to the one you want. The bold digital display is geeky, but in a good way. —L.L.
www.seikousa.com

❶ p.112



Designed to Fit Through the Door

Dutch designer Dré Wapenaar designs tents as a way to explore how we deal with one another in the world.

Where do you think your interest in tent structures comes from?

I choose a tent not so much because they are movable, although, of course, it is nice to be able to move them. Tents are for me a gathering point: The tent is our common house everywhere. I always say if you set up a high-tech tent next to a Mongolian yurt, you have an exchange of communication. You have something happening, it’s inevitable. So I use them to do my research on the chemistry between us as people, how we work, how

we deal with each other as a group, as individuals. For instance, my coffee tent is placed in public areas and is meant to lure you in. The shape, the way I designed it, you can choose to sit alone or you can choose to sit on another spot where there is space for two persons, or four. In this more or less unconscious way, you can choose to be more social or less. This is more my intent. Because I don’t understand how we are so unsuccessful in finding a togetherness which is free from any dogma or religion, or whatever.

I think in shapes and volumes and about the way you walk through something, not necessarily making things that you can take on your back and walk away with. —A.A.

PHOTO BY ROBERT ROOS (DRÉ WAPENAAR)



Tiny Buildings

Richard Horden is an architect specializing in portable buildings. He has a practice in London and teaches in Munich and Japan.

So you're a nomad yourself?

Yes, mainly shuttling back and forth between London and Munich. I love it. Being mobile and flexible encourages creativity and innovation.

Traveling inspires your work, then?

I spend a lot of time flying, and aviation is a big influence. With the Ski Haus (above), you

have a building transported by air, which has to be aerodynamic. It actually looks more like a helicopter than a house. And in general, we can learn much from planes about high-quality, small spaces.

Do you ever stay in your Ski Haus?

Whenever I can; it's the best place in the world to wake up. It's on a ridge between Switzerland and Italy right now; it can easily be moved using a small helicopter. It has adjustable legs for different mountain locations.

Is there an urban equivalent?

Right now I'm working on the i-home, a low-cost micro-home for students in Munich, where there's an acute housing shortage. The i-home fits everything into just seven square meters.

Isn't that too tiny?

The students are delighted with it. I'm very interested in the concept of micro-architecture—making everything as small as possible, and therefore light and easy to move. Then you can use land—say, plots awaiting development—in an optimal way. —J.S.

Minolta Ultra-Compact III

\$206

It looks like a tiny flask, but pull the eyepieces apart and—voilà—binoculars. More appropriate perhaps for covert surveillance than observing the mating dance of cranes, but they're so compact that you can have them on hand for either. —L.L.

www.minolta.com



Check In

André Balazs has created some of the most innovative and widely imitated hotels in the world, including the Mercer in New York and the Standard in L.A., as well as reviving Hollywood's legendary Chateau Marmont.

Is it more important for a hotel to provide privacy or a public arena?

How you answer that core question defines the hotel. You are selling, in essence, sleep. Without the private space you don't have a hotel. Your ability to get a good night's sleep is crucial. But then the public space is somehow equally important because I think a good hotel has a personality and serves as a focal point for a community's social life. That community, by the way, is not only geographic, but is a community of like-minded people. —V.M.



Stateless

Ufuk Yanikoglu (31) left his native Turkey when he was sentenced to prison as a student activist. He sought asylum in Amsterdam, and 14 months later was accorded political refugee status.

How did you get out of Turkey?

I bought a forged passport for 8,000 deutsche marks—a lot of money, but I was facing at least three years in jail. I flew to Amsterdam, because I knew there was a big Turkish population here. While my application

for asylum was being processed, I lived in an asylum seekers' center with people from many different countries—I hadn't met many foreigners before.

What are you doing now?

Now I can work, so I've just finished a computer course and I'm looking for a job. In Turkey, I studied engineering and geology, but I had to change direction when I came here.

Where do you see yourself in the future?

Maybe I'll stay here. It's a good place, but I hate the weather. Ideally, I'd like to live somewhere sunnier, like Spain.

What do you miss most about Turkey?

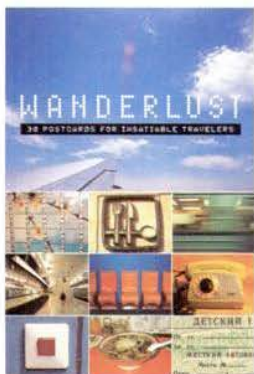
My friends. There are lots of Turkish people here, but they tend to be economic refugees, uneducated people. I can't go back to Turkey unless they grant an amnesty, but I'm lucky that my parents can afford to come and visit me here. —J.S.

Nomads



North Face MET5 jacket \$499

Talk about climate control—this jacket generates its own heat, warming you through microscopic heat-conducting fibers woven into machine-washable fleece. Two light-weight battery packs supply the equivalent of a cup of hot cocoa, as the icy wind blasts you on the ski lift or as you're waiting for those twigs to turn into a real campfire. —L.L.
www.thenorthface.com



Wanderlust: 30 Postcards for Insatiable Travelers

Chronicle Books, \$8.95
Train stations, mailboxes, the cloud-dotted view from the plane—the intrigue, confusion, and accidental beauty of foreign travel is captured in this series of mailable vignettes from designer Troy M. Litten. —A.A.
www.chroniclebooks.com



Urban Armor

In 1992, Lucy Orta began working on Refuge Wear—highly personal responses to contemporary crises ranging from refugee housing to natural disasters. In 1994, she went on to create Body Architecture

(above), temporary shelters that could be transformed into clothing and transport bags. Orta's efforts combine architecture, body art, and performance with social activism and political consciousness. The furthest

thing possible from "Art to Wear," the garments, as Paul Virilio has observed, are no longer just articles designed to keep one warm, they tell a story. —A.A.

La Maison du Divorce

The vacation house responds to the oft-expressed desire to get away from it all: the city, your job, that barking dog. But small country homes can be oppressive themselves, when family dynamics are isolated from broader societal forces and concentrated in close quarters. How do you retreat from your own retreat? Parisian architects Fiona Meadows and Frédéric Nantois think they have a solution: a house that gets away from itself. Currently under construction in rural Normandy, La Maison du Divorce is a deceptively simple ranch house in concrete, wood, and plastic. If its small scale starts to feel tight, or you find you need some time alone, simply walk into the minimal, plastic-walled living room, turn a crank, and winch the room along a pair of rails to join a wood deck some 20 meters away from the main house. Despite the tongue-in-cheek name, we can see this house saving marriages. —E.F.

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Inflatable Shed

Adriaan Beukers is professor of aerospace engineering at Delft Technical University, the Netherlands. A former rocket scientist, he now develops light-weight materials. For the past year, he has been working on inflatable textile buildings.

Who might live in your inflatable buildings?

The space nomads of the future—the airtight structures we're developing could one day be used on the moon or Mars. Meanwhile, they'll make perfect emergency housing.

Your work is inspired by nomadic traditions. Why?

Nomads carry everything, including their shelter, so everything is as light as possible. By making things lightweight, we can save hugely on energy.

The inflatable building is descended from the nomad's tent, then?

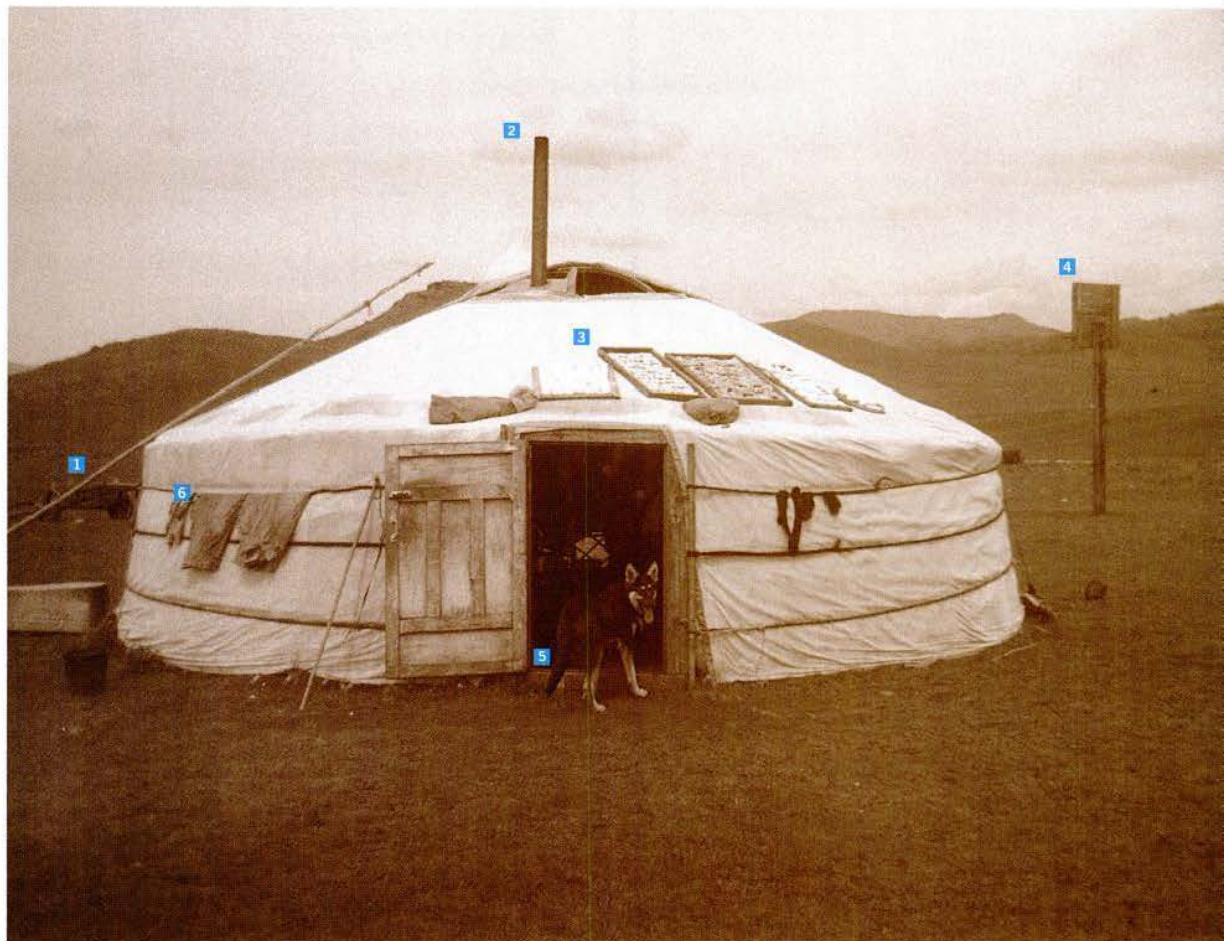
Absolutely, with air pressure replacing the tent pole. Nomads relied on low-weight materials, and today's advanced composite materials are the equivalent of that. These are still made using ancient techniques of weaving, knitting, and braiding.

So there's a future for textile buildings?

Very much so. The fibers can increasingly be used to carry information and energy, so portable buildings made from textiles will get very smart.

Are'n't inflatable buildings aesthetically challenged?

Well, the usual sphere or tube shapes are limiting. But we are experimenting with tension, load trajectories, and fiber-tuning to create conical or hyperboloid inflatable buildings, which offer more creative potential. —J.S.



Wandering Into a Ger

In August 2000, writer Rick Miller visited a typical *ger* of a sheepherding family in central Mongolia, located about an hour west of the city of Erdenet, population 5,000.

1 / Uрга: The primary appendage of a herdsman, the loop at the end of this pole is wielded craftily from a horse-back mount to capture livestock gone astray.

2 / Stovepipe: In the taiga birchwood forests of the north, wood trimmings are an abundant source for heating and cooking, but throughout most of the steppe, the fuel of choice is yak dung.

3 / Roof Rack: Cheese is a favorite Mongolian treat. Here, the family's cheese is up on the roof drying in the sun. The preserved cheese becomes rock hard once the oils dry out and you should never bite into it directly. Better to soak it in your salty, buttered tea or take it as a sucking candy for long horse rides on the steppe.

4 / Shaq Attack: Despite the nomadic lifestyle, if there are boys in the family, most likely they will have to drag along the family basketball hoop. Invariably, there will also be posters hung inside the *ger* of the '96 American

Dream Team with Michael Jordan. Today, Shaquille O'Neal is the new star, and the Los Angeles Lakers are Mongolia's favorite team.

5 / Nokhoi Kor!: The nomadic Mongolian custom is never to knock but to walk in while calling out to "hold the dog!" While every pastoral family has dogs for guarding both home and herd, most are rather passive. Nomadic hospitality welcomes any stranger or passerby (not that there are many wandering about) in for a bowl of salty tea and soft or hard cheese. This is the primary means of communication, as visitors bring news of other pastures or pestilence, or simply the weather report.

6 / Tied Together: Clothes are hung to dry in the ropes, which form the *ger's* tension ring. Construction begins with circling something resembling a collapsible dog fence lashed to the frame of the pre-hung door. A central crown is raised on two poles, from which spokes emanate to tie into the top of the circled fence. The canvas cover (complete with felt lining in winter) wraps the structure and is held by the ropes. To air the interior, the lower flap of canvas may be folded. To clean, the home is simply lifted intact, and moved a few yards. —R.M.



Adventure Medical Kits Savvy Traveler First-Aid Kit

\$49

When traveling in developing countries, you may want to bring more than Band-Aids. Designed by a doctor who accompanies National Geographic expeditions, this kit helps you deal with everything from dehydration to tarantula bites. —L.L.

www.adventuremedicalkits.com



Panasonic Toughbook 72

\$3,499

After its keyboard was accidentally doused with Earl Grey, our portable's delete key stopped working. Now we wish we'd been using a laptop like this, which has a water-resistant keyboard. It's also rated to survive a one-foot drop onto concrete, with a tough yet light-weight magnesium case. —L.L.

www.panasonic.com/toughbook



The Ultimate Portable Structure

Vintage enthusiasts are often inextricably wedded to "authentic" restorations but when restoring his 1958 Airstream trailer, architect Paul Welschmeyer was more interested in functional system than a nostalgic show-piece. He began by developing a "Trailing Tao," which stipulated above all that "everything must have two or more uses."

Dubbed "Edison" by Paul's wife, Jana, the streamlined structure does double duty as family vacation home and mobile office. For the former, the trailer is outfitted to sleep four adults in two single beds and one double. Each family member is allowed one duffel bag, which are hung from ceiling hooks to maximize storage.

The banquette is used as a dining table on vacations, an office desk on job sites. This area is equipped with telephone, AC/DC, and cable—the tech readiness is geared toward its function as a portable office. When used for leisure these capabilities are off-limits—no phone, no TV, no video games. Edison may be pushing 50 but the appliances and mechanical/electrical systems are all new and state of the art. "We didn't want to have to depend on something we couldn't get parts for," explains Welschmeyer.

When not on the road, Edison lives in the Welschmeyers' backyard. Parked, it's the perfect guest house. —A.A. ■



Sony Ericsson P800 mobile phone

\$500-700

After you meet a new friend, you can take a picture of her with its built-in digital camera. Later on, when she calls, you remember exactly who she is when her picture pops up on the screen. This world-band cell phone is also a PDA, MP3 player, and mobile Web- and email-browsing gizmo. —L.L.

www.sonyericsson.com

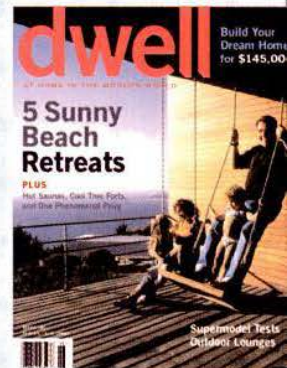
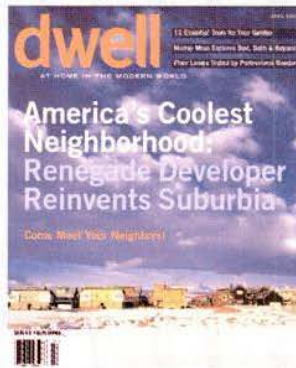
Xanboo Internet Home Management System

\$49.99 plus \$9.95/month

From that cyber café in Nepal, you can log on and see your cat snoozing peacefully on the sofa—or see if anyone has come through the front door while you're out. Watch a live video feed or see digital images taken by the camera when its vigilant electronic eye detects motion. —L.L.

www.xanboo.com

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“Modernism is over. Call the cops.”

—Tom Wolfe

The urbanist peeks through froggy reeds, by the axial canal of L'ENAP à Agen. He could have been chosen for his smile alone.

The Nice Modernists

It's become trendy of late for various arbiters of style to boldly proclaim that modernism is, if not over, on the way out. This line of thinking comes from the belief that modernism is a style to be swapped out when the next one rolls around. But we, at the risk of sounding obstinate, refuse to swap.

Dwell's notion of modernism isn't a style: It's a system of beliefs and ideals, a way of thinking about the world. Earlier this year we asked you, our readers, what you have seen lately that has made you feel good, not just about the future, but about the present, with the goal of discovering a group of unique individuals whose efforts epitomize the idea of being at home in the modern world.

In an era where kidnappers and 401(k)-snatchers steal most of the media's column inches, we've been excited to present several such individuals in Dwell over the past

few months: Cameron Sinclair, whose organization, Architecture for Humanity, launched a competition in May for the design of a mobile HIV/AIDS clinic—and has since received entries from as far away as Australia, Chile, China, and Uganda; developers Cynthia Creasey, Mack McCoy, and Brian and Ann Tschider, who endeavored to build homes “with more character and quality” in Seattle—and succeeded; and professors Dan Rockhill and Kent Sprecklemeyer of Studio 804, who continue to work closely with their students to design and build affordable housing that incorporates universal, sustainable, and innovative design principles.

Now we're excited to present six more . . . and want to thank Orrefors, Odegard, Mionetto, Bombay Sapphire, Volkswagen, and Pioneer for their support of the Nice Modernist Award. —Allison Arieff

Story by Virginia Gardiner

Photo by Richard Kalvar / Magnum

Michel Cantal-Dupart: Urbanist, Paris, France

Louis XIV would never have imagined the plans for his grounds at Versailles, masterminded by André LeNôtre, informing the modern-day plan for L'ENAP à Agen, a prison-guard school in southern France. But this is what happened at the hands of French urbanist and designer Michel Cantal-Dupart. Although the school officials had envisioned a severe prison-based design, Cantal-Dupart pushed for an open plan, saying that a spacious, ordered, and green environment would produce guards better equipped to help prisoners through rehabilitation.

Cantal-Dupart's design, completed in 2000, borrows LeNôtre's trademark: a lush but orderly landscape built around an axial canal. As at Versailles, clusters of buildings sit at various distances from the canal, each serving a different purpose. Guards-in-training enjoy the scenery. Those who reside close to the canal laughingly lament

the peeping frogs that cause sleepless nights in the springtime. If the Sun King would gape at prison guards living in a LeNôtre-based environment, we Americans might be equally amazed that such a school exists.

Like any good urbanist, Cantal-Dupart has sometimes drawn attention with his intrepid vigilance. In 1986, he spearheaded a movement to free Jean-Paul Kaufmann, a journalist who was taken hostage in Lebanon. The movement's headquarters were in a boat, docked on the Seine by the Pont-Neuf. The artist Christo, commissioned to wrap that bridge, demanded that Cantal-Dupart move his boat. But when the urbanist retaliated with the campaign idea “Free Jean-Paul *and* the Pont-Neuf,” Christo, with all his artistic clout, recanted. The boat stayed, and later, thanks largely to publicity, Jean-Paul Kaufmann was freed.







Melanie's daughter, Malia, takes the Frida Kahlo Mrs. Butterworth off the sideboard for a closer look. The signature unibrow is out of view, but it's there.

Story by Virginia Gardiner
Photo by Michael Martin

Melanie Neill Executive administrative assistant at advertising agency, El Cerrito, CA

"I have no pretentious meaning behind each bottle and I don't consider them real art," says Melanie Neill about her collection of painted Mrs. Butterworth's bottles. She does, however, prefer the glass bottles—no longer sold in stores—to the newer plastic ones. "I call them treasures," Neill says of the anthropomorphic, mass-produced syrup vessels. She scavenges for them at night, but with pride. When she finds any of Butterworth's discarded grandmothers in reasonable condition, she brings them home and gives them a makeover.

Neill, the daughter of a Chinese calligraphy and landscape artist and the mother of a frolicsome one-year-old, converted her first Butterworth's bottle in a moment of spontaneous inspiration. While dishing out pancakes, she ran out of syrup. The bottle, she says, "was too cute to throw away, so I decided to make her Chinese." Using

gesso as a primer, acrylic paints, Elmer's glue, and some other additions, Neill made Mrs. Butterworth's into the mythical goddess Feng Pho Pho, who wears a red dress covered in clouds.

Butterworth's corporate owner, Aurora Foods, boasts that the distinctive bottle, based on an outdated image of nurturing subservience, "represents a fun image to families with children." Neill insists that her "bottles are not profound—just found," but perpetrating an identity crisis for the branded grandma of faux maple syrup somehow seems incisive.

Since Feng Pho Pho, Neill has transformed 12 more Mrs. Butterworth's, crossing many boundaries of gender and culture. "I have a Rabbi Butterworth, a Frida Kahlo, a Carmen Miranda, a Girl Scout, and a Beijing opera singer, to name a few."

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Nice Modernists

Director and star Judith Helfand, director of photography Dan Gold, and their co-producer Julia Parker (not pictured) continue to spread the word about the dangers of PVC at screenings and awareness campaigns like the Bucket Brigade, a program that goes directly to communities to educate them about PVC's toxic life cycle, and Building in Good Faith, which aims to link religious faith to construction material choices.



The Cast and Crew of *Blue Vinyl*

When the wood on filmmaker Judith Helfand's parents' home in Long Island began to rot, they decided to replace it with vinyl siding. Helfand, who'd recently recovered from cancer caused by childhood exposure to DES, was concerned about the ill effects of the synthetic chemicals used in vinyl siding and urged her parents to let her find a more eco-friendly option. Though befuddled, they indulged their daughter, and her pursuit of the truth about PVC, its production, use, and impact would become the documentary *Blue Vinyl*.

Watching *Blue Vinyl*, one is consumed with contradictory feelings of despair and inspiration. As Helfand explains, that was exactly the idea. "If you can partner humor with the cynical side of corporate production and heedless consumption, then you can have a chance to make people look at what they don't want to look

at . . . You can tell the truth."

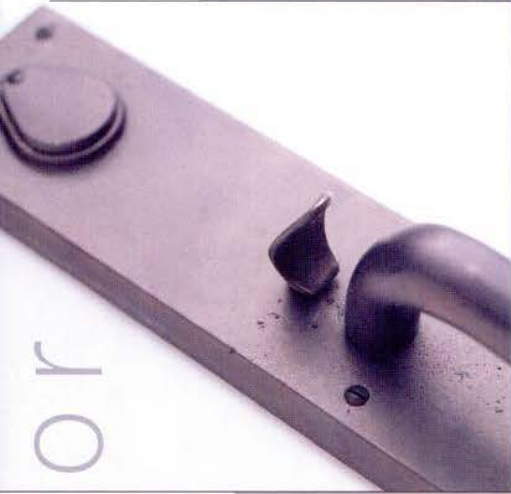
PVC—used for everything from shower curtains to plastic wrap—can cause harm because of the hazardous chemicals used in its production. The aftereffects of that production range from pollution to birth defects. In *Blue Vinyl*, Helfand and company demonstrate how PVC manufacturers have gone to great lengths to hide this disturbing reality, promoting the convenience and cost savings of the material.

Blue Vinyl has succeeded in doing what few political documentaries ever could: Not only was it shown at independent film festivals like Sundance, it aired on HBO in the very desirable time slot following *Six Feet Under*. That kind of exposure makes an impact, and now Helfand and her colleagues are tirelessly spreading the word. See www.myhouseisyourhouse.org.

Story by Allison Arieff
Photo by Amy Eckert



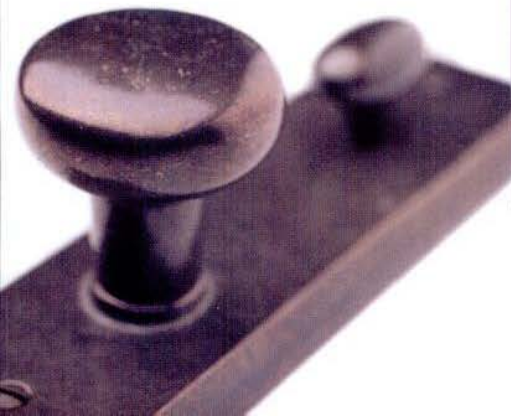
cabinet



door



bath



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Colin Kihnke, CMK Development Real estate developer, Chicago, IL

Despite its rich history of architectural innovation, Chicago has not been particularly progressive in its recent past, especially in its residential development. But that's changing: In 1995, developer Colin Kihnke founded CMK Development with the goal of bringing forward-thinking architecture and engineering to Chicago's residential neighborhoods. While many architects dream of breaking with tradition and establishing their own style, few have the monetary means to make such fantasies come true. CMK has provided the financial backing to bring many of these projects to fruition.

Kihnke has always had an affinity for modern architecture and has parlayed his business acumen into an opportunity to work with some of his favorite architects, including Chicago-based Ralph Johnson, of the firm Perkins & Will, who designed CMK's most recent devel-

opment, Contemporaine. While Contemporaine is very high end, CMK has also built affordable housing. Many of the company's developments consist of condos priced at \$150,000 to \$340,000, like Vue 20, designed by the Chicago firm of Brininstool + Lynch.

Homebuyers have been responding positively to CMK's insistence on quality design. And, thanks to their successful track record, it is much easier for CMK to receive financing on new projects. CMK's success may help to bring about a new era in Chicago architectural history, giving homeowners the opportunity to experience life in and amidst modern architecture. "More than any one building or project," Kihnke states, "we want to leave Chicago with an atmosphere that is open to modern design and modern approaches to architecture. We want Chicago to once again lead the way."



Story by Andrew Wagner
Photo by Stuart Paul
Mullenberg

Colin Kihnke outside the Atrium homes on Winchester Avenue in Chicago. The Atrium homes, designed by Scott Osterhaus and Associates, are one example of CMK's efforts to bring Chicago's residential offerings up to date. Residents, including these two curious onlookers, have been pleased with the results.

"I've always loved this miracle material
that you can mold into whatever you want."

— David Pettigrew, Diamond D Concrete



Concrete: New Product of Choice for Countertops, Floors

It's a trend that's taking the country by storm - concrete is leading the charge as the product of choice for kitchen countertops, floors, fireplace surrounds, even bathroom counters and vanities. Concrete is popular because it's durable and versatile. Countertops offer a warm, natural-looking material that corresponds with the popularity of more natural materials like wood, stone, and brick.



Chemical stains, coloring pigments, aggregates, and epoxy coatings can give concrete the look, texture, and feel of quarried stone such as marble, granite, and limestone. Or it can be used in its natural state. Homeowners who have indulged in concrete like creating their own colors, textures, and edges. They can even incorporate objects like broken tile, seashells, or glass into the countertop's surface.

"Most clients do their own designs," said Buddy Rhodes,

known in the industry as the father of the concrete countertop.

And that, he says, is perhaps the most appealing aspect of concrete. It's hands-on and it's handcrafted. It cries out "this is all mine." Concrete countertops offer the warmth of the material without any grout lines associated with tiles. Also, there is a natural, earthy look that complements a range of kitchen styles.

Homeowners are also turning to concrete to grace their floors.

"We have stamped concrete, slate, stain, overlays, Spanish tiles, Arizona flagstone," said David Pettigrew, owner of Diamond D Concrete. "It's just amazing what technology has done," he said. "And we have no idea where it's going. It's advancing all the time."

And as the technology advances, so do the design options.

"With concrete you can use a different material that produces an old-world look - or you can make it high-tech," said Steve Eyler, owner of Eycan Sufacing.



Want to learn more about decorative concrete?

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Go to: www.concretenetwork.com/dwell



Between "real" projects and Knucklehead clients, Hooper (at right) and Williams (in red) still frequent the increasingly busy Tokyo 7-7. "It might be the ads," Hooper surmises. "But it's more likely their \$1.90 breakfast special—eggs, toast, bacon, and potatoes—you can't beat it." Chef Eju Ozawa, Teresa Juarez, Chizuru Okumura, and Ryuko and Kazuko Ozawa take a break from serving to say hello.

Justin M. Hooper & Steve P. Williams Knucklehead Advertising, Los Angeles, CA

For every office, there's a parallel recreational office within a two-block radius. These unsuspecting bars, cafés, and restaurants are often places one would never typically choose to patronize but end up liking better than anywhere else in town. For Ogilvy & Mather creatives Justin Hooper and Steve Williams that place is Japanese-American coffee shop Tokyo 7-7, described by Hooper as a "really cool spot tucked away behind a parking structure where you can get everything from a hamburger to yakisoba."

Having been regular customers for more than two years, the pair thought it would be nice to do something to help Tokyo 7-7 increase its exposure. But as Williams points out, "We were torn because we thought it would be the perfect place to do some ads for, but almost didn't want to because we wanted to keep it our little secret."

With the help of photographer Craig Saruwatari, the

pair arrived upon an almost purely visual campaign (negating any language barrier issues). Using three different images that wittily fuse cultural icons of Japanese and American culture, the ads perfectly sum up Tokyo 7-7's charm: a row of three diner-style coffeepots, two filled with coffee, one with green tea; a sushi oke with chopsticks, ginger, wasabi, and powdered donuts; and finally, a desktop Zen garden repurposed as an ashtray.

When Hooper and Williams announced that they had made ads for the shop, everyone stopped working—even the kitchen staff—to come take a look. In what sounds like a scene scripted from *Rush Hour 2* outtakes, chef and owner Eju Ozawa's quiet, puzzled expression soon dissolved into laughter. Some of the waitresses even asked if they could have the boards to take home—a true sign of success.

Story by Sam Grawe
Photo by Randi Berez



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Eugene Sternberg Architect, Evergreen, CO

Just south of Denver, in Englewood, Colorado, there is a 124-home postwar subdivision that is a perfect blend of European modernism and casual American style. Arapahoe Acres, as the development is called, is a time capsule of a moment when America's homebuilders were actually looking forward.

Builder Edward B. Hawkins was a Denver native who, in 1949, hired an expat Czech architect, Eugene Sternberg, to design the street plan and the houses. The result is a tightly arranged community of small residences—many of Sternberg's homes were 850 square feet—which take their cues from Marcel Breuer and Frank Lloyd Wright.

In the midst of World War II Sternberg made his way to America by way of an offer to teach at Cornell, and soon after moved to Denver. "I wanted to go to Alaska,"

he recalls, "but there was no school of architecture."

Sternberg and Hawkins parted ways early in the life of Arapahoe Acres, when the developer wanted to build bigger, more expensive houses. "Money is god," observes Sternberg with a sigh. Hawkins died in 1991; Sternberg, now 87, resides with his wife, Barbara, in Evergreen, Colorado.

As a modernist in cowboy country, Sternberg couldn't afford to be very nice and often had to put up a fight to get across his vision of socially beneficial architecture. For Arapahoe Acres, he drew over the existing city grid to create a more efficient, asymmetrical streetscape. Even in the untamed Rockies, Sternberg sometimes found freedom elusive and rules and codes inescapable. "But I ignored them," he recalls. "I did my damndest to ignore them." ■

Story by Karrie Jacobs

Photo by Stephen Collector

Architect Eugene Sternberg, a spry 87, revisits his masterpiece. Constructed between 1949 and 1957, Arapahoe Acres was the first post-World War II residential subdivision listed as a historic district in the National Register of Historic Places.





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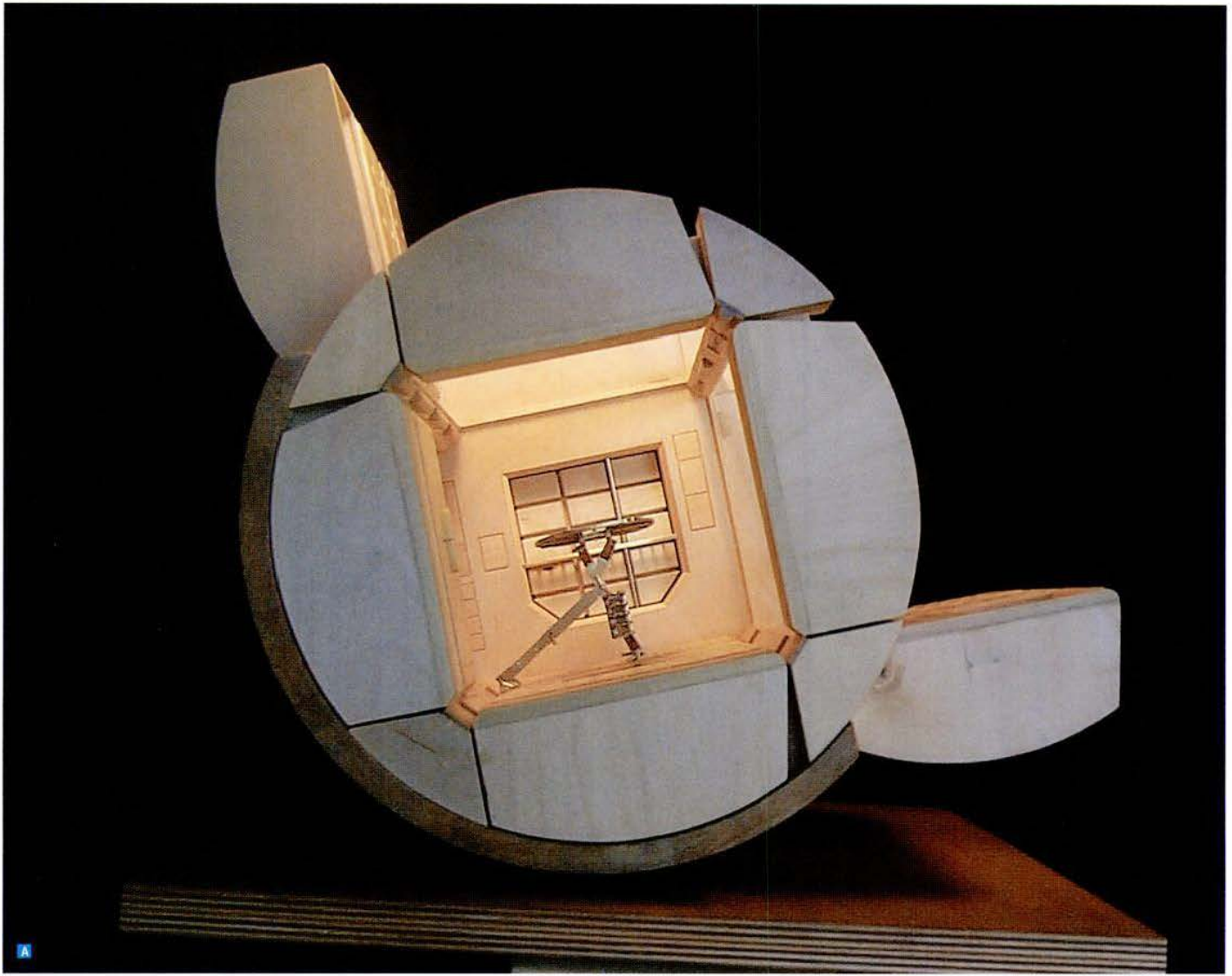
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Exhibits

A New Hotels for Global Nomads

29 Oct–2 Mar

New York, NY

Cooper-Hewitt, National Design Museum

Most hotels have little more to sell than a bed, Bible, and bathroom. While that works for a business trip to Bismarck, expect more from the hotels selected by the Cooper-Hewitt. Five categories—Urban Hotels, Hotels as Global Business, Hotels on the Move, Natural Hotels, and Fantasy Hotels—will examine the design and sociological phenomenon of modern lodgings. From legendary historic entries (Frank Lloyd Wright's Imperial Hotel in Tokyo) to the futuristic (NASA's Habitation Module, above), expect to leave with a sense of what hotels have to offer in the 21st century. ndm.si.edu

Cosmic Thing: Damian Ortega 4 Sept–15 Dec

Institute of Contemporary Art,
University of Pennsylvania
Philadelphia, PA

Damian Ortega, who started his career as a political cartoonist, hasn't lost his beautifully precise knack for irreverence. Living and working in Mexico City, Ortega has found impeccable, wry ways to comment on globalization with images as fundamental as tortillas and pickaxes. For ICA, his installation *Cosmic Thing* will deconstruct and suspend an old VW Beetle. www.icaphila.org

Stephen Hende: Perspectives 7 (Phase II: Ascension) 5 Sept–6 July

Birmingham Museum of Art
Birmingham, AL

In the summer of 1982, a lot of

kids probably walked away from *Tron* inspired to go and play more Atari, but judging by Stephen Hende's installation art, he was especially moved. Using lo-fi materials like tape, translucent plastic, and fluorescent lighting, Hende's work approximates that back-lit, high-tech (for 1982 at least) computer world from the movie. For "Phase II: Ascension," smaller works that were on display at various sites will come together to create a "40-foot colossus." www.artsBMA.org

Charles Hollis Jones

18 Sept–31 Dec
R 20th Century Design
New York, NY

During cinema's golden years, people in Hollywood actually had good taste in interior design. In two companies, first

CHJ Designs and then Hudson Rissman, Charles Hollis Jones built custom furniture for celebrities including Diana Ross, Dean Martin, and Tennessee Williams. His beveled acrylic creations also charmed California modernist John Lautner, who referred many clients to Jones. R 20th Century will display furniture, lighting, and objects from three decades. www.r20thcentury.com

Nomadic Art of the Eastern European Steppes

1 Oct–5 Jan
Metropolitan Museum of Art
New York, NY

The most romantic nomads of all time might have been those who prized bejeweled saddles as they rode across the steppes of tenth-century Mongolia. They certainly understood animal ▶



Exhibits (cont.)



magnetism in the primal sense, judging from their ornate inlaid compositions of basic social interactions, like when a bear bites an ibex in the shoulder. All sizes of items, from wee ornaments to vessels to chariot fittings, will be on display. www.metmuseum.org

What Is Design Today?

4 Oct–2 Mar

The Design Center at Philadelphia University Philadelphia, PA

Okay, the title screams lame college seminar—and so do this exhibit's subheads, such as "Understanding Process" and "Making Choices." But the intelligent approach to display reaps the best of the educational environment. At the exhibit, designed by Laurene and Constantin Boym, visitors can

grasp the handles of a chronological series of ice-cream scoops, and set their rears on a series of designer chairs. www.philau.edu/designcenter

Kazari: Decoration and Display in Japan, 15th–19th Centuries

17 Oct–31 Dec

Japan Society New York, NY

This exhibit's theme is that the Japanese are tired of having their cultural aesthetics lazily and simplistically labeled as "serene" and "minimalist"—and they should be. "Kazari" is named for the ancient art of arranging decorations, such as painted screens, metalwork, and textiles, around the house. The show spans five centuries up to the 19th. Interior spaces will be balanced, but bright and flamboyant. www.japansociety.org

Touch: Relational Art from the 1990's to Now

18 Oct–14 Dec

San Francisco Art Institute San Francisco, CA

SFAI is delighted to have Nicolas Bourilland, the celebrated French art critic, pacing its concrete halls for a fall visit. Bourilland will organize this exhibit, supplemented with a lecture series, of art he coins "relational"—art that plays off contemporary systems of human interaction. Among artists shown will be Andrea Zittel and Felix Gonzales-Torres. www.sfai.edu

B Roxy Paine/Second Nature

19 Oct–12 Jan

Contemporary Arts Museum Houston, TX

Roxy Paine started his career as an artist who built exasperat-

ingly competent ink-drawing machines to make art. In "Second Nature," his conquest is nature: By hand and with materials that become unrecognizable, he constructs mushroom plots and weedy lawns. Call it hubris—but doesn't hubris have a place in all art? www.camh.org

The Changing of the Avant-Garde: Visionary Architectural Drawings from the Howard Gilman Collection

24 Oct–6 Jan

MoMA QNS

Howard Gilman was a keen collector of '60s and '70s utopian visions—not the corny kinds, but the urbane ones meticulously rendered by the likes of Ron Herron and Rem Koolhaas. Buckminster Fuller's 1927 *Dymaxion House* will also be

among about 170 drawings filling MoMA's new Queens location. Suggestion: Bring a notebook and a pencil and take down some sketches. www.moma.org

C The Visual Front: Posters of the Spanish Civil War

18 Sept–16 Feb

Wolfsonian-FIU Miami Beach, FL

Although there are some well-known artistic relics of the Spanish Civil War, such as Pablo Picasso's *Guernica* and George Orwell's *Homage to Catalonia*, the real art of this brutal conflict is in propaganda posters. They are visually arresting and evince the power of design in propaganda—something MSNBC could learn from. www.wolfsonian.fiu.edu

Fairs

8 Sept–3 Nov

Venice Biennale; NEXT International Architecture Exhibition

Venice, Italy

www.labiennale.com

26 Sept–24 Nov

Media City Seoul Seoul, Korea

www.mediacityseoul.org

14–17 Nov

Paris Photo Paris, France

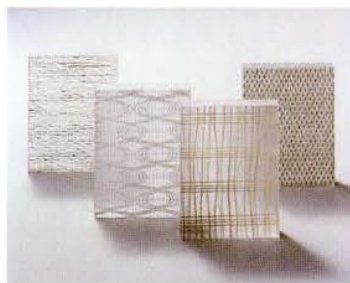
www.parisphoto.fr

5–8 Dec

Art Basel Miami Beach Miami Beach, FL

www.art.ch

Materialism



From teeth to tampons, all kinds of natural things get cast into resin for art galleries. This could be thanks to the uncanny effect of organic material trapped and floating in a clear, hard substance. Now, this kind of uncanny can be on your countertop, or in your light-diffusion panel. Lumicor, an acrylic-resin surface material, bonds a variety of textures inside it—grasses, woven patterns, or custom designs—and comes with matte or gloss finish. Translucent patterned panels transmit excellent combinations of light and shadow. The sheets can be kept flat, or heat-bent to form curves. More information at www.lumicor.com.



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Serie P Novantotto, design Piano Design Workshop



Serie K2, design Antonio Citterio



Serie RA Duemila, design Ron Arad



Serie NF Novantacinque, design Foster and Partners



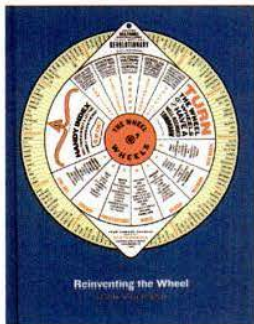
Serie RM Novantotto, design Richard Meier



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In the Modern World

Books

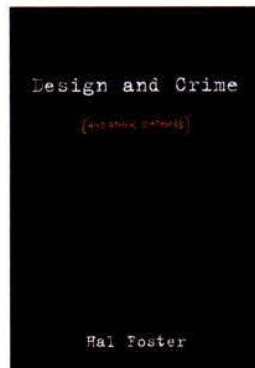


Reinventing the Wheel
By Jessica Helfand
Princeton Architectural Press,
\$24.95

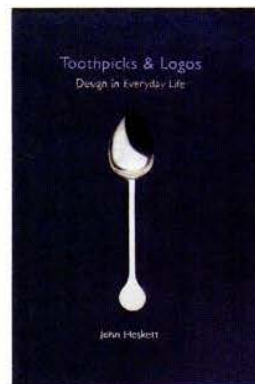
Not a book about transportation but rather a joyous and unabashed celebration of something seemingly banal and wonder fully arcane—the paper wheel chart. Helfand lovingly expounds on the category, which comprises locators, Cal-Q-Lators, deduct-o-graphs, and spell spinners. “I was impressed by the idea that such complex information could be packaged so neatly in disk-form,” she explains, and you will be, too. The beautifully designed book showcases these unique spheres capable of conjugating verbs, identifying animals to hunt, and telling you how to administer first aid.



Spoon
Phaidon Press, \$75
Borrowing the successful formula of *Cream and Blink*, *Spoon* pairs ten “curators” (including designer Ron Arad and *View on Colour* editor-in-chief Lisa White) with 100 designers (such as Matali Crasset, Marc Newson, and the Bouroullec brothers) to present the latest and greatest in contemporary design. *Spoon* does not, unfortunately, dispense with the hard-to-read long and thin vertical format of this series, but it does have a damn cool formed-steel cover—and its pulse on what’s hot.



Design and Crime
By Hal Foster
Verso Books, \$23
Few design books speak of *Gesamtkunstwerk* or spectrality, but then Hal Foster once graced our list of the Top 5 Critical Theorists to Cite in Grad School Digressions. The Princeton art professor has, much like Guggenheim director Thomas Krens, shifted his attentions from high art to brand identity and design in this small volume of essays. Design, he argues, “abets a near-perfect circuit of production and consumption without much ‘running-room’ for anything else.”



Toothpicks and Logos: Design in Everyday Life
By John Heskett
Oxford University Press, \$24
Far from being decorative, banal, or inconsequential, Heskett argues, design should be “the crucial anvil on which the human environment, in all its detail, is shaped and constructed for the betterment and delight of all.” We agree. A smart analysis of everything from the design approaches of Nokia and Ford to the cultural imperative that called for a toothpick to stand up on one end when you snap it.



The T-Shirt Book
By Charlotte Brunel
Assouline, \$29.95
The T-shirt started out as underwear, was popularized by sailors in the U.S. Navy around the First World War, and finally made its transition to outerwear at mid-century. Unlike most works on the subject, Brunel goes far beyond the standard analysis equating the T-shirt with machismo, exemplified by Dean, Brando, et al., and examines in 400 pages of text and great images the mythology of the ubiquitous garment as art form, second skin, bearer of slogans, fashion statement, and expression of ego.



The Designer's Eye: Problem-Solving in Architectural Design
By Brent C. Brolin
W.W. Norton & Company, \$18.95
A fine gift for a budding young architect, or any visually inclined individual for that matter. Pairing ordinary black-and-white photos with Photoshopped images of the same photo, the book demonstrates how often-overlooked or underutilized architectural details like paint, lines, perforations, indentations, and cutaways can add to (or, too often, detract from) the finished product. The results are surprising and will open anyone’s eyes to the visual tricks that exist in the built environment around them.



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12 Totally Cool Things to Give



Skeppshult Swedish bicycles
Various designers; \$1,095–\$1,695

Pronounced “sheppshoolt,” the classic Swedish bicycle company Skeppshult hopes to find a niche in the U.S. market. Who knows, maybe this will be an occasion for Americans to get over the pronunciation thing. God himself probably knows our nation would benefit from classier cycling style. Forget the crotch-padded spandex and smarmy bike shoes—these sleek upright city bikes demand stylish clothes for all riders, and lipstick for the ladies. Whether it’s the fast 24-speed “Z” model, the urbane “Promenade,” or the famous “Nature,” Skeppshult has the right apparatus for your favorite cyclist.
www.skeppshultbikes.com



Fireorb
Doug Garafalo, \$6,800

Not unlike one of the Midwest’s more fluidly contoured water towers—one that’s confused about which way is up—the Fireorb modestly encases a revolution. Does this mean that someday it will be normal for fires to float above the ground? That one-piece hanging hearths will be available at Home Depot? Not yet. Garafalo’s ingenious design, fabricated by a CAD-form-encoded steel-spinner, is a rare machine. Still, it’s just 36.5 inches wide at the orb and hangs, they say, “from any ceiling.” The flue is built into the supporting column; the owner’s only task is to set up the prefabricated chimney.
www.fireorb.net



Lounge Chair
The Indoor Collection
Float, \$1,860

For anyone who ever derived pleasure from playing with rubber cement (like rolling it into a tacky bouncy ball), there’s finally a chair that can satisfy those tactile urges. The latest product added to Float’s line of furnishings, the Lounge Chair offers classic Florence Knoll styling, but with one difference: a seat made of poured rubber. Not only is the form-fitting cushion extremely comfortable and available in a range of different colors, but you’ll never have to worry about finding an eraser. www.floatland.com



Isamu Noguchi Accessories
Vitra Design Museum, 2002 issue, \$48–\$1,078

Be it a minor object like a teaspoon or a massive public landscape work, Isamu Noguchi’s designs are always imbued with rhythm. Sometimes that rhythm is dynamic, as with his Weeble-like rocking stools. Sometimes it’s an inert gesture of line or spatial relationship, such as with the hornlike appendage of his teacup. Whatever the case, Vitra’s faithful reproductions will have you tapping your feet. www.design-museum.com



The Alexander Girard Design Collection,
máXimo Design, 2002 issue, \$12.95–\$98

Were Alexander Girard alive and designing today, there’s no question that he would be a shoo-in for Nice Modernist of the Year. Of all the now-deified mid-century designers, Girard is perhaps both the least well known and most worthy. Never straying into the bleak modernist territory of idealized glass-and-steel rectangles, his work instead emits an almost nostalgic warmth. máXimo selected some of Girard’s more playful print designs and has issued a series of pillows, place mats, greeting cards, and holiday cards. www.maximodesign.com



Syd Mead’s Sentinel 400 Limo
Hot Wheels/Mattel, 2002, 99¢

For over 40 years, Syd Mead’s hyper-futuristic vision has remained remarkably intact (despite the fact that we’re still years behind schedule on the whole flying-car thing). Even though auto manufacturers should be clamoring to get Mead to design their SUVs, for now, his fans will have to be happy pushing this 1/64th-scale limousine around their desk (or any Hot Wheels-compatible surface). www.hotwheels.com

PHOTO BY AYA BRACKETT

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LEGO Mosaic
LEGO, \$29.99

With children becoming less imaginative every year, LEGO—the ultimate thinking toy—has sought new ways to change and modernize their image. People who grew up with LEGO will be surprised to find out there are now both Star Wars and Harry Potter sets. Despite that, there are also true LEGO innovations, such as the LEGO Mosaic. Load any photo into the online “Brick-o-Lizer” (you’ll need a PC; they’re still working on the Mac version) and within minutes the image becomes a LEGO set in black, white, and three shades of gray. LEGO will then ship a customized set with instructions for assembly. www.lego.com/mosaic



Untitled Mail-Order Catalog
Conrad Bakker, 2002, \$55–\$455

There is something disarmingly trivial about Conrad Bakker’s painted wood trompe l’oeil sculptures of household objects like VCRs, lighters, and binoculars. They jeer at you, tangibly useless with slightly rough, painted surfaces. So why would anyone want these in their house? Are these tchotchkes or works of art? Their purpose is to be purposeless, yet they’ve comprised some museum exhibits in several corners of middle America. They might make good toys for about five minutes, but when the kids find out how immovable they are, they’ll stop playing with them. But it might just be their obstinate futility that redeems them. (877) 377-5858



Agaricon Lamp
Ross Lovegrove, 2001, \$350

The maker of the Go chair, not to mention the extra-smooth Fluidium lava lamp, Ross Lovegrove could probably make a ham sandwich look subliminally futuristic. And he works wonders with the standard incandescent. Agaricon takes its name from the ancient Greek word for mushroom. Made of injection-molded polycarbonate and aluminum, the sexy floating saucer reacts to touch with secret sensors—tap for on and off, touch and hold for dimming. If they’d had these in ancient Greece, Socrates would have gotten more action. www.momastore.org



New Year’s Eve at the Halekulani
Honolulu, Hawaii, \$350+

The luxurious Halekulani Hotel offers a New Year’s Eve dinner and room to make any celebration past or future pale in comparison. Tear yourself away from your room’s spectacular view of Diamond Head and venture down to partake of the indescribably decadent *degustation* menu at the hotel’s five-diamond restaurant, La Mer. The experience begins with something on the order of *Quail Egg in Brioche with Sautéed Foie Gras* and ends with a dessert encased in a spun-sugar geodesic dome. Just when you think it can’t get any better, fireworks ignite, accompanied by the Honolulu Symphony Orchestra. Happy New Year! www.halekulani.com



Spa/Yoga/Lounge
International Orange, San Francisco, \$185

For the yoga enthusiast in your life who embraces the physical/mental/spiritual benefits of the practice but prefers Philosophy beauty products to patchouli oil, a gift package for this minimalist urban spa/yoga studio is perfect. The Donald Judd-inspired interiors are ideal environments for Ashtanga and decadent massages to follow. IO offers customizable gift packages, such as a 90-minute yoga class followed by a 75-minute hot stone massage and coconut body scrub with honey glaze. Elegant terry-cloth robes designed by the three owners and the company’s creative director are also available. (415) 563-5000 or www.internationalorange.com



Top-Pot
Ron Arad, Prices Vary

Bringing home flowers is crucial to enjoying life. Ron Arad’s vase can adjust to fit any size flower—from stinky gladiolas to squat snapdragons. Though it’s part of an outdoor furniture line, the recycled polyethylene drum-meets-accordion shape could also work indoors. Unlike glass, this vase doesn’t weigh a ton, so a hernia won’t preclude carrying it from the sink to the table. Although it can compress to fit into smaller shelves, when you come home with a bunch of calla lilies and want to arrange something gracious and impressive, the Top-Pot is ready to stand tall and hold water. www.serrallunga.com

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Lurking in the Shadows

It's a familiar Hollywood set: a screen door, trusting and wide open to breezes; light seeping out into the summer evening; domestic figures visible inside as in a Hopper painting. Laughter bubbles from the darkened porch out onto the street. It's small-town America, on which the dangers of a distant hostile world barely intrude. Imprinted on America's collective consciousness through hundreds of films and novels, it's the quiet place where you don't lock your door—the vision elicited by the term “homeland.”

Sixty years ago, Alfred Hitchcock called on Thornton Wilder, author of *Our Town*, to write a film script about such a town. The result was *Shadow of a Doubt* (above photo). Released in 1943, the film—a story of an all-American family that welcomes into its home a charming uncle who turns out to be a serial killer—summed up the anxieties of the home front. In 1943, it read as a parable of isolationism. Today, it seems a testimony to America's long-standing tendency to play out national dangers as domestic ones. Psychologists call it displacement.

Homeland, hometown, home—Americans have often shifted their fears of wider national concerns, from wars to depressions, onto their towns and their own homes.

We've tended to deal with national security problems at home—whether in the backyard fallout shelters of 1959, the millennial emergency

survivalist rations of 1999, or the panic rooms of the 2000s. “If you let ‘em in the yard,” Lyndon Johnson said, playing out his own rural Texas version of the domino theory to justify U.S. presence in Vietnam, “pretty soon they'll come right up on the porch.”

We still domesticate our national crises. Turning away from the television set, we go to the doors and windows to check the locks. Psychologist G. Clotaire Rapaille, who advises such corporations as Chrysler and Procter & Gamble, notes that after 9/11 Americans bought more rugged shoes and SUVs “as if running fast or driving off-road could protect against anthrax or bombs.”

Today, small-town gossip has been supplanted by the national gossip of television, which tends to conflate the criminal and the terrorist. Fox News and CNN's Larry King focus relentlessly on stories of kidnapping and “home invasion.” Though statistically rare, home invasions get big media play.

No wonder that in a world suddenly full of danger we are again fortifying ourselves. Home-security sales rose 6 percent in 2001, according to *Security Distributing and Marketing* magazine, a trade publication. “Since the attack on the World Trade Center,” one dealer is quoted, “more people will want protection.”

A steadily growing number of U.S. households will add dealer-installed security systems over the next ten years, according to a newly released report from Parks Associates, a consulting firm. Parks predicts that the number of homes with security systems will grow from 18 percent of all

U.S. households in 2001 to more than 30 percent in 2009.

Hard economic times also seem to foster sales of security systems. Recessions lead to fear of crime. “Crime is on the upswing due to unemployment,” wrote one respondent to the Parks survey. “Technologies such as remote video monitoring, identification, and access control will be in greater demand,” *Security* magazine predicts.

Just as we are turning to technology for national safety—buying into facial-recognition software, retinal readers, baggage scanners, and chemical sniffers—homeowners are turning to high-tech video and other systems to add a measure of increased security at home. Home-security companies now push living room motion detectors and offer to install “nanny cams” so nervous parents can check in during the day from their offices. Indeed, the most elaborate systems provide for every room of the house the kind of video surveillance we're becoming used to in our public spaces.

Shadow of a Doubt was shot in Santa Rosa, California, but it could as easily have been the Southern town of *To Kill a Mockingbird* or the New England town whose white steeples are menaced by Nazi war criminals in Orson Welles' 1946 *The Stranger*. The small town, with its mediation between public and private spaces is, more than the city or the farm, the quintessential American space. It's the source of our ideals of democracy and law and order. And on its Main Street, our homes are our castles. ■



House Calls

Q & A with Chris McGoey, "Crime Doctor," a home-security expert specializing in home invasion and author of *Security: Adequate . . . or Not?* (Aegis Books, 1990).

When and how are most burglaries committed?

Not at night—as most commercials and bad movies would suggest. Most are committed during the day, in the afternoon, or while you're on vacation, because burglars want to come in when nobody's home. And believe it or not, the majority of break-ins don't involve any breaks; they walk through an unlocked door or climb through an open window. Any decent burglar knows these houses, the ones who don't lock up, and targets them. The next common means of entry is kicking in a weak door or smashing glass.

And what are the most common items stolen?

Well, cash, naturally, then smaller items like jewelry, guns, small electronics like laptops and personal CD players. Oh, and drugs—those are always a bonus for a burglar.

Are there specific parts of the house that get targeted?

Oh, yes, the master bedroom is usually first on the

list—the top dresser drawer, on a closet shelf behind the clothes, in a bedside-table drawer, all the places people think a burglar wouldn't look. Actually, the best hiding places are kitchen cabinets and in the laundry room; nobody ever checks there. And I do recommend home safes for small valuables. They used to be considered luxury items but these days they're fairly inexpensive and reasonably high quality. I don't suggest putting priceless items in these common safes, just everyday valuables you don't want your average thief, housekeeper, or mischievous child to steal.

In your literature, you discuss "hardening the target." What does that mean and what does it entail?

It means making your house difficult to burglarize. I like to think of a home like a box, with the doors and windows being the holes. If you protect those holes, you're pretty safe. I recommend using solid doors with heavy-duty dead bolt locks, grade 1 or grade 2, and a strong strike plate attached with four three-inch screws to prevent kicking in the door. I don't like glass doors, but if you've got to have one, grates work well. As far as windows, the standard latches are horrible. I suggest using screws to prevent windows from being opened more than a few inches, or wooden or metal dowels, which are great to stop sliders from opening.

What about alarms? Do you like those?

Actually, what I like best about them is the little decals you get to put in the window or the sign you stick in the front yard. Those warnings are the most effective deterrent I know. Beyond that, most alarms are the same to me. They have perimeter detectors and motion sensors. They tend to work fine except for the frequent false alarms—90 percent of alarm soundings are false, by the way—which inspire most people to just stop using them.

Closed-circuit television seems popular these days, not only for detecting burglars but also for spying on the nanny or the next-door neighbors. Do you think these devices are useful?

Absolutely not. They're a waste of money. They require someone be watching all the time, and who has the time for that?

How about community-watch-type groups?

I think they are the number-one most effective burglary deterrents. Get to know your neighbors, make friends. Friends look out for each other. Your friends know when you're at work, when you're on vacation. You can ask them to keep an eye out, to pick up your mail, your newspapers, or those stupid pizza delivery fliers so they don't build up while you're on vacation. I hate those fliers—they're like a welcome mat for thieves. ■

Protective Speech

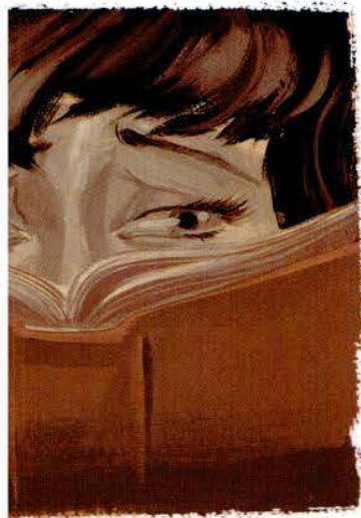
Dead bolt: A rigid rather than spring-loaded lock that must be manually retracted or extended by a thumb turn or key. Expert-recommended as most secure. Bolt should extend at least one inch into doorframe.

Strike plate: This houses the entrance to the bolt, often attached to doorframe with two short screws. Experts recommend using a heavy-gauge metal-reinforcing plate under the cosmetic plate, and attaching with four three-inch-long screws.

Monitored alarm system: A system that contacts a manned monitoring company by telephone if the alarm is tripped. Said company generally notifies police, fire department, or medics. Monthly fee typically involved.

Unmonitored alarm system: A system that activates a loud siren and/or flashing lights if tripped. Relies on a third party to call the authorities for help.

Hardwired alarm system: Wire runs from control panel to each sensor and siren, alarm, or bell. Currently considered more reliable than wireless.



What Makes You Feel Safe at Home?

Name: Mark Schwartz, 44

Occupation: Senior vice president for a lawn and garden company

Home: Lives with wife and teenage daughter in two-story colonial on the North Shore of Long Island

I work away from home Monday through Friday, so my wife and daughter are alone in the big, old house we recently bought. It's important to me that they are secure and also that they feel secure—especially because our house has over 50 windows and four exterior doors. A few days after we moved in, we met our neighbors and my wife happened to mention our situation. It turned out the neighbor owns a big security and alarm company and sent four guys over the next Monday and alarmed the whole place. There are perimeter detectors and motion sensors, and the alarm is hooked up to a phone line and a radio, in case the line isn't working or, god forbid, is cut. We've also got three lawn signs saying the house is alarmed, and it all makes me feel better. The alternative was giving my wife a gun, but that would have been a lot to ask of her.

Name: Vicki Erickson, 50

Occupation: Professor of nursing

Home: Lives in a bungalow-style home with her partner in Denver, CO

We always had an alarm system but got in the habit of not arming it when we were renovating—the contractors kept setting it off. A little while after they were done, we were broken into. I had not set the alarm but the dog was home and I figured she'd bark if someone tried to come in. Anyway, they took weird stuff, like a big bucket of change that must have weighed 50 pounds and one of two walkie-talkies. I thought about using the other one to contact the perp and tell him what an idiot he was. The chaos of having the contents of most of your drawers dumped on the bed is unsettling and I was spooked. Now I use the alarm again and have given up on my dog as a watchdog. Actually, come to think of it, she *watched* fine.

Name: Karl Alizade, 55

Occupation: Owner of CitySafe, a panic-room manufacturer in Farmingdale, NJ

Home: Lives alone in a two-story clapboard house on the New Jersey shore

I am not like a plumber with leaky faucets. When you've seen it all like I have, you take precautions. I have dead bolts on all the doors. On my

sliding-glass doors, I use plunger locks. I have two safes and each weighs 1,000 pounds, so no one's dragging them out. In terms of the combinations, all I'll say is they're not my birthday! I lock doors behind myself and check all doors and downstairs windows before I go to bed at night. Yes, as a former police officer, I do keep firearms in the house, but in the safes. And, no, I do not have a panic room of my own. I don't need one—I'm not nearly as well-to-do as my clients are.

Name: Marcy Liszeski, 42

Occupation: Executive assistant

Home: Lives with her husband and three children in a two-story vinyl-sided house in Ohio

I have no security in my house and I don't worry about it. I guess, now that I think about it, there have been some break-ins in our neighborhood, but we leave our doors and windows unlocked when we're home. Even when we go out, we leave at least one door unlocked, usually the mud-room door. I know we shouldn't, but we do. I do have stuff that I would hate to lose. I was going to have a security system installed when we first moved in but decided not to. I figure if someone wants to break in badly enough, they will. It's a pretty rural area around here and everyone sort of looks out for each other. ■

Wireless alarm system:

Communication between sensors and control panel sent via radio-frequency waves. Vulnerable to interference from other frequencies or electric appliances.

Perimeter devices:

Triggers that protect doors, windows, and walls. Intended to detect an intruder by sounding an alarm, silent or audible, before he or she enters the house. Most common: foil tape and magnet switches.

Space protectors:

These guard a home's interior, usually with motion detectors. Infrared senses changes in temperature caused by presence of living things; microwave detects changes in high-frequency radio waves; ultrasonic detects sound waves.

Silent alarm:

Transmits an alarm signal to a central emergency response center without alerting anyone at the premises that it has been activated.

Panic buttons:

Hand-held or wall-mounted devices that, when punched, send a message to a central monitoring station and/or preprogrammed phone numbers for help. Some send off a silent alarm, others sound an alarm within the house.

Safety Gadgets



AVCOM Wireless teddy cam

This descendant of Teddy Ruxpin has a camera hidden in its belly, allowing the homeowner to monitor a room. But if you're that mistrustful, why is the person even in your house?
www.avcomwireless.com



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Wide-angle door viewer

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NX-475 Wireless Panic Pendant

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www.intermatic.com



Window alert

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www.macebrand.com



Electronic watchdog

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www.guarddog.net



Door guard alarm

Hung over a doorknob, sounds an alarm when it senses vibration. Same as doorstop, only better because it can be put in chime mode for alert of children or guests.
www.guarddog.net



Pet-immune infrared

Detects motion through TSI, ignoring anything under 80 pounds. Good for animal owners but bad in case of skinny thieves.
www.visonic.com

Protective Speech

CCTV (closed-circuit TV): A private TV system that allows monitoring and/or recording inside or outside a home. Popular with the MTV *Cribs* set.

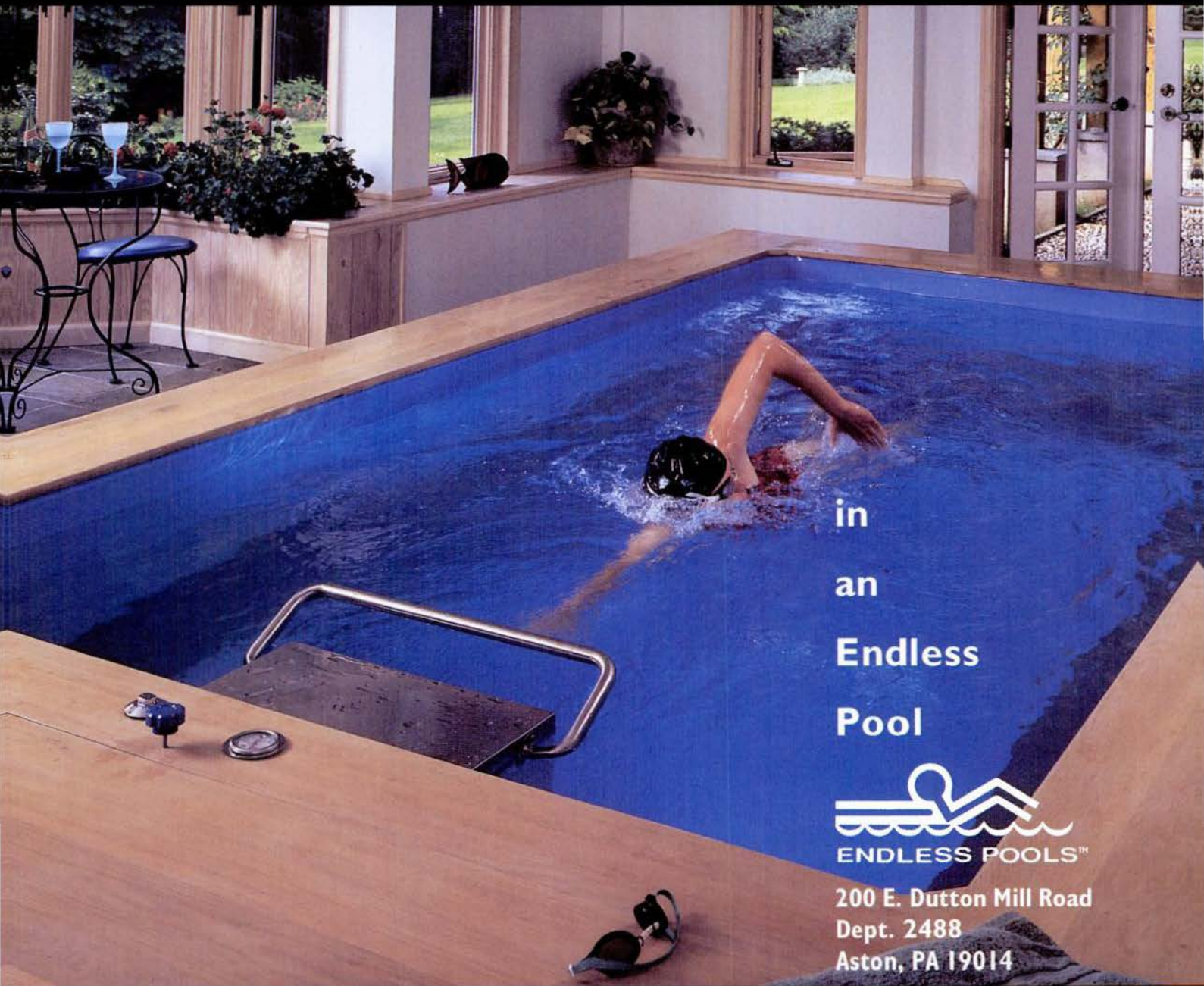
ANSI: The American National Standards Institute, a group whose assessments include measuring the security and durability of door locks. Grade 1: the sturdiest dead bolt available.

UL: Underwriters Laboratories, a group that rates consumer products, including safes. A burglary rating of TL-30 means that withstood an attack by a safe expert using hand-held tools for 30 minutes.

Light timers: Inexpensive devices attached to lights and electric appliances like TVs and radios that switch power on and off at preprogrammed times to give the impression of occupancy during vacations.

Motion-sensor lights: Exterior lights that illuminate when motion is detected. Strong, floodlight-type bulbs often used for maximum effectiveness. ■

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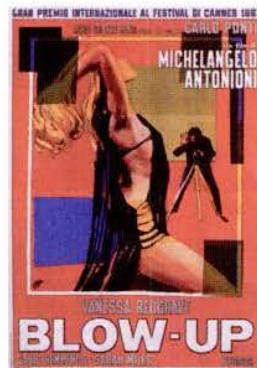
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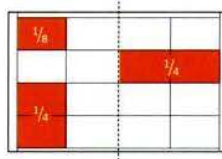
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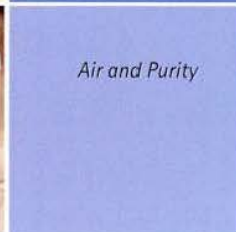
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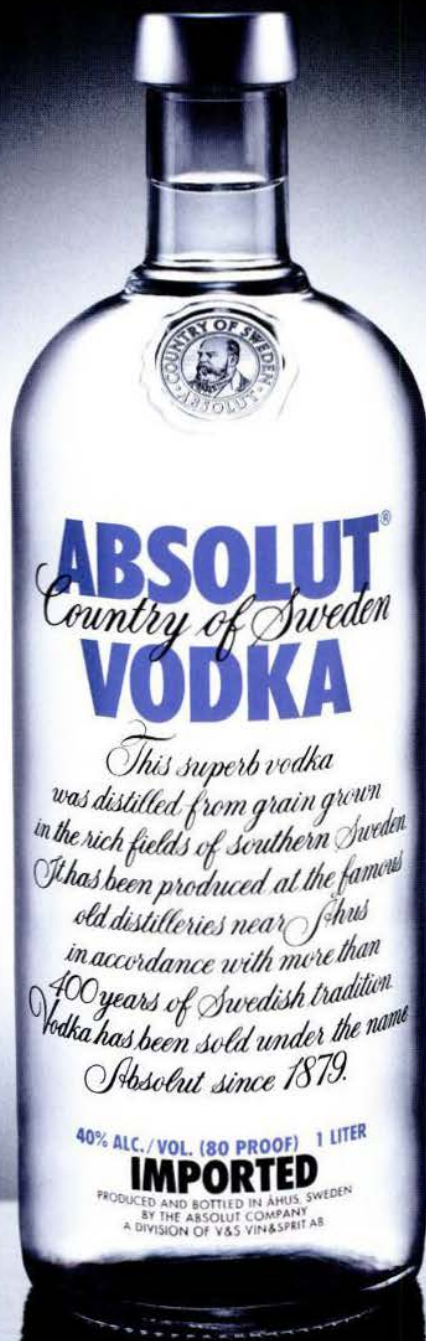


To ecologists, Costa Rica is one of the world's most biodiverse environments. To tourists, it's a tropical paradise. To the U.S. government, according to the CIA's World Factbook, it "is a Central American success story." And to drug traffickers, it is, says the CIA, "a transshipment country for cocaine and heroin from South America." To one architect, however, it was where he flew every other weekend, for 18 months, to supervise construction.

Over the course of a year and a half, as the Achio residence took shape, Guillermo Garita, Datum 0's principal, spent a total of 1,100 hours on-site. Given a total vote of confidence from the client, automobile importer Wilson Achio, the architect had free rein on the design (the only requests being a private apartment, space to throw parties, and storage for four to six cars). Achio, however, was most impressed by the simple things, like the fact that "the house stays warm when it's cool and stays fresh when hot."

Despite specifying materials that are commonly used for the majority of buildings in Costa Rica, such as corrugated metal, the plans were like nothing else the contractors (one for concrete and one for metal) had ever worked with. Garita points out that "the two main volumes of the house are sheeted with corrugated metal—which is used for all the roof systems in Costa Rica. It was odd for them to see it used as walls, but it worked." The most unique feature of the house was also the most difficult to construct: a 40-foot-long sloping cantilevered metal bridge with supporting columns set at 15 degrees.

With its towering intersections of glass, black steel, slick white surfaces, and primary colors, the residence appears distinctly de Stijl. It's not a coincidence: The angular, colorful approach was part of the plan from the beginning. As Garita explains, "We wanted the house to look like a Mondrian against the sky." ■

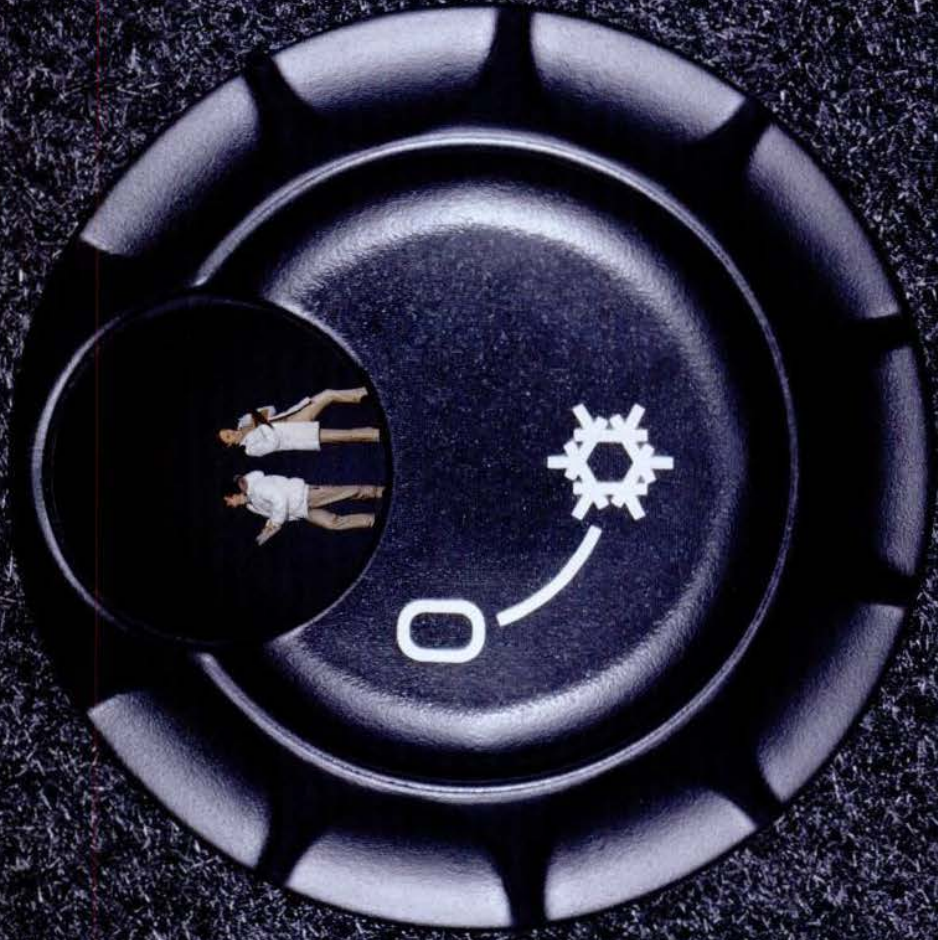


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