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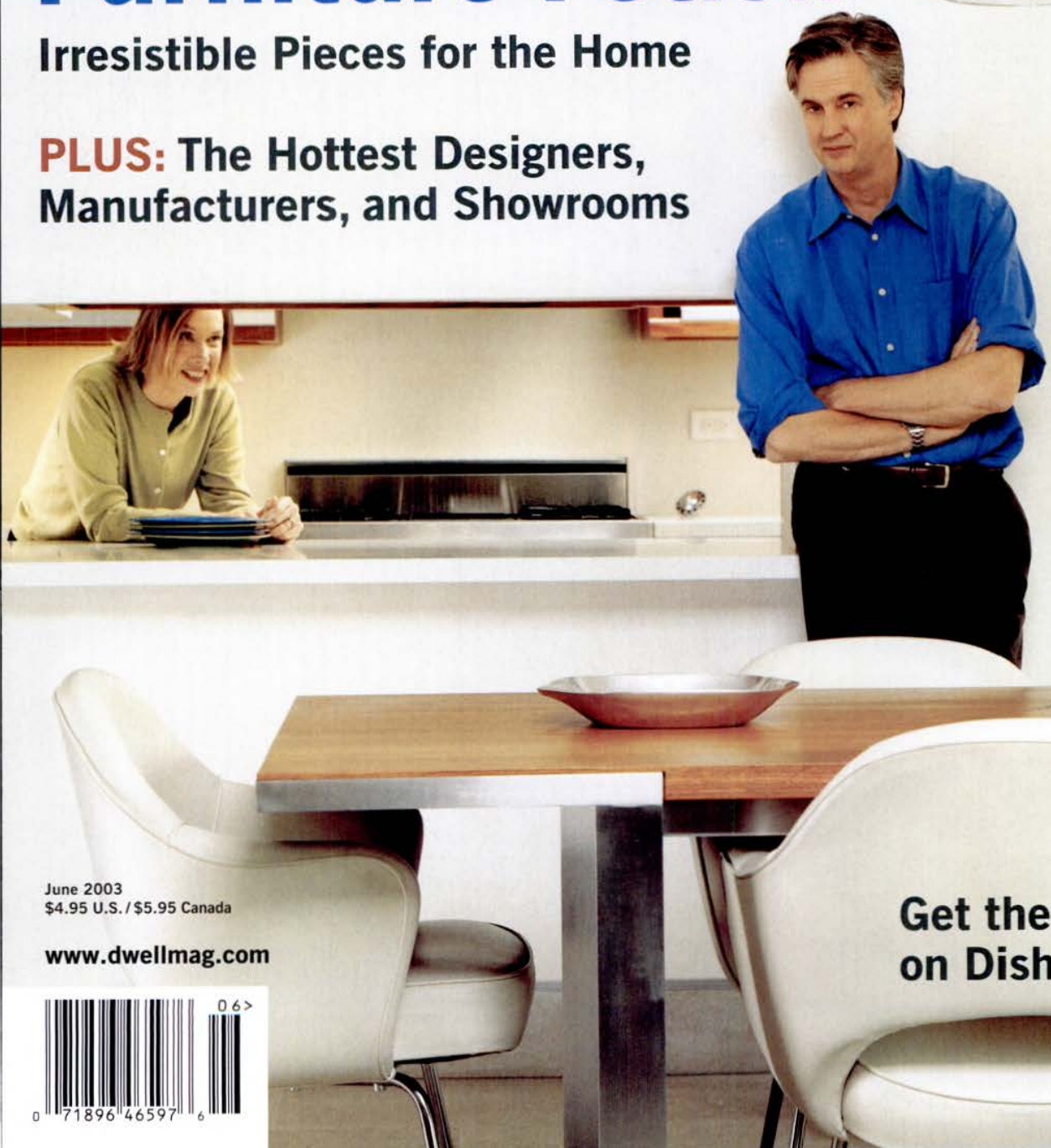

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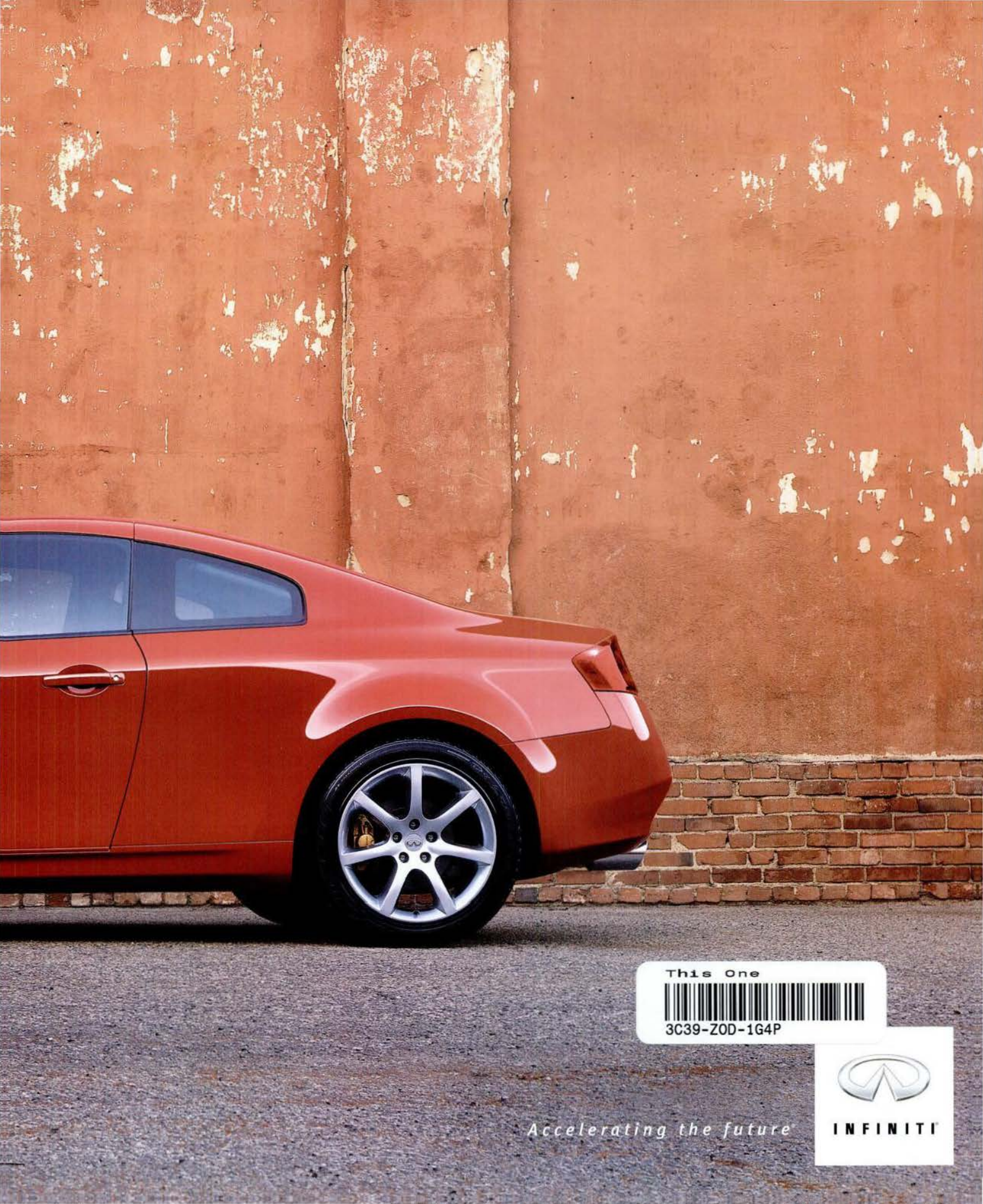
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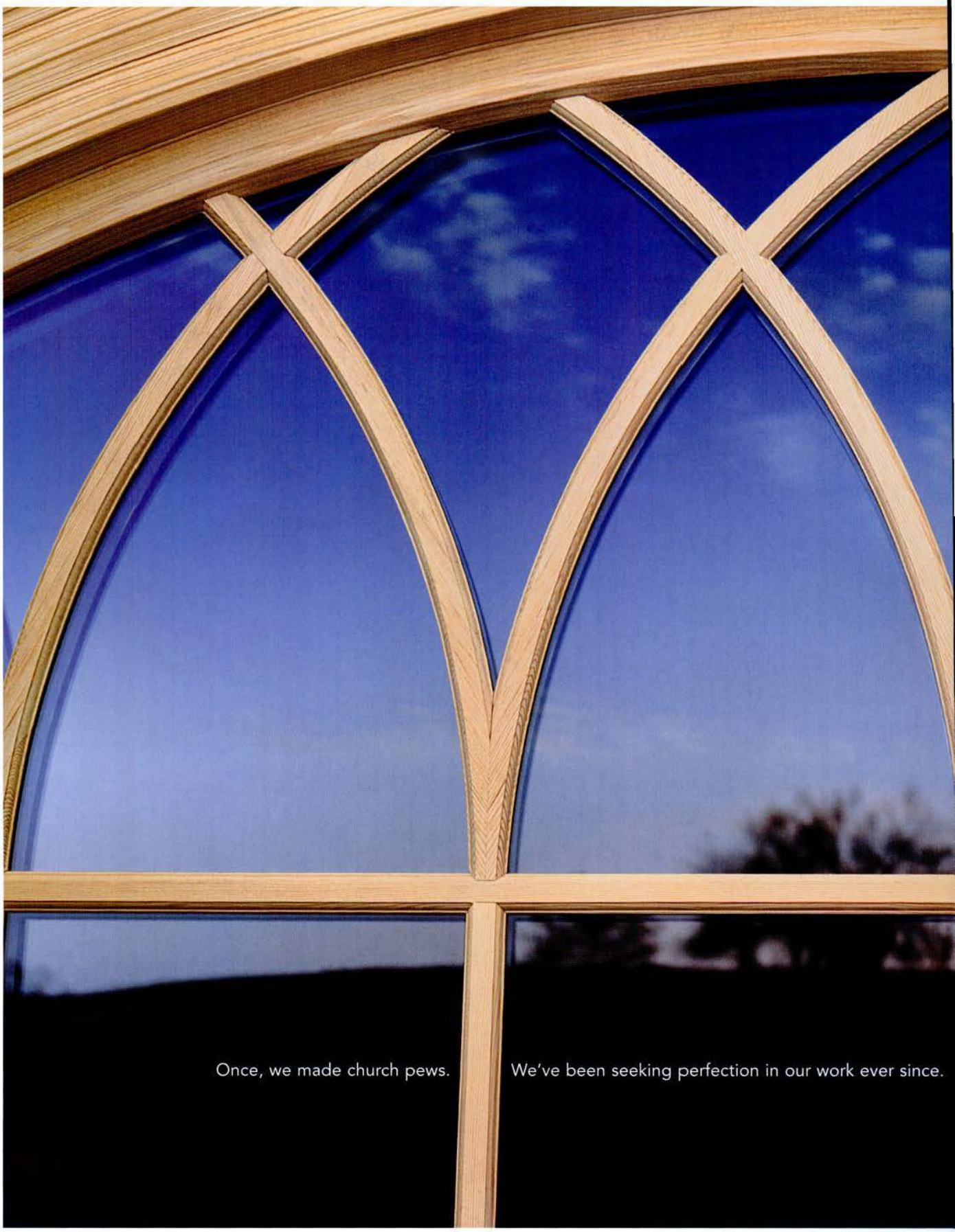

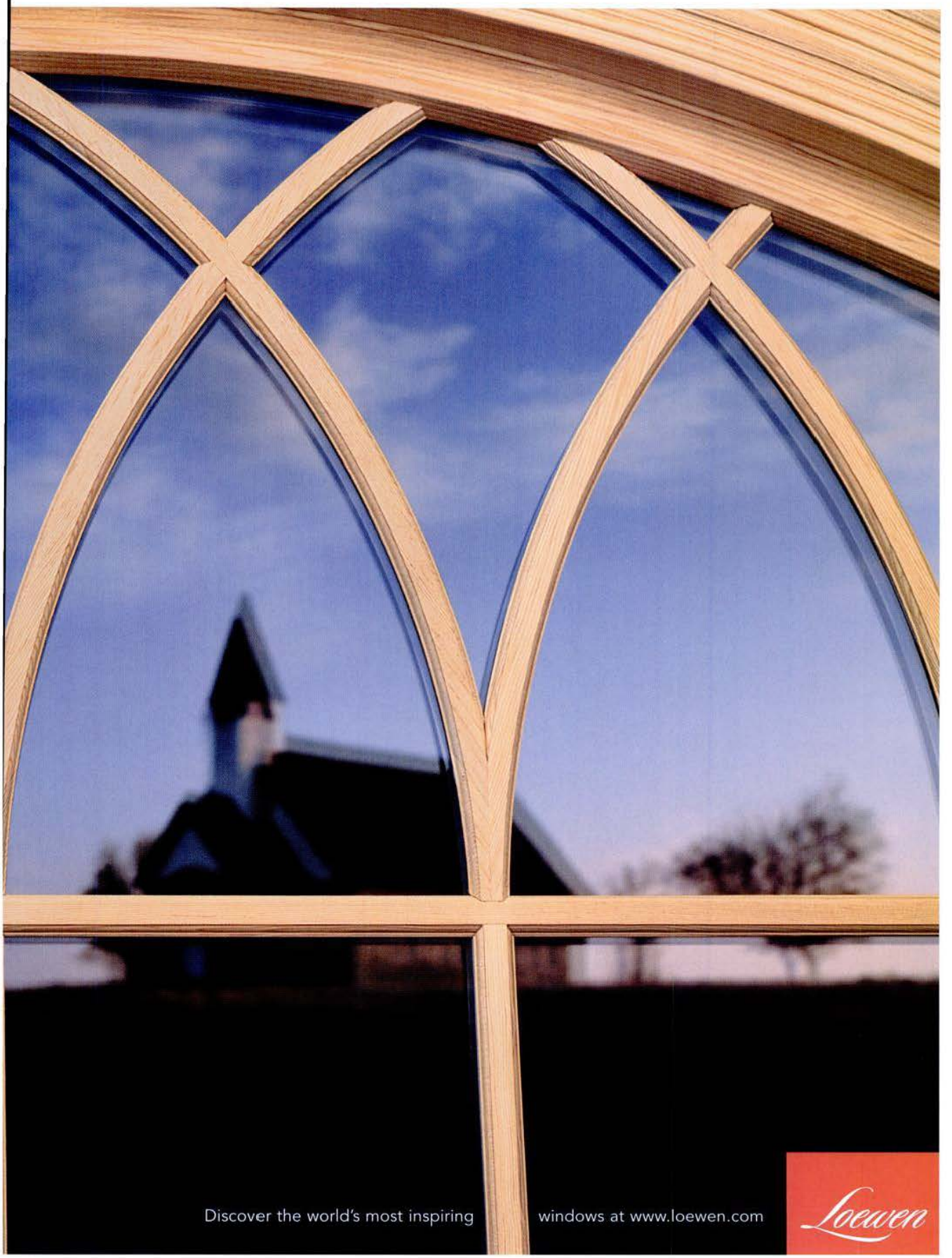

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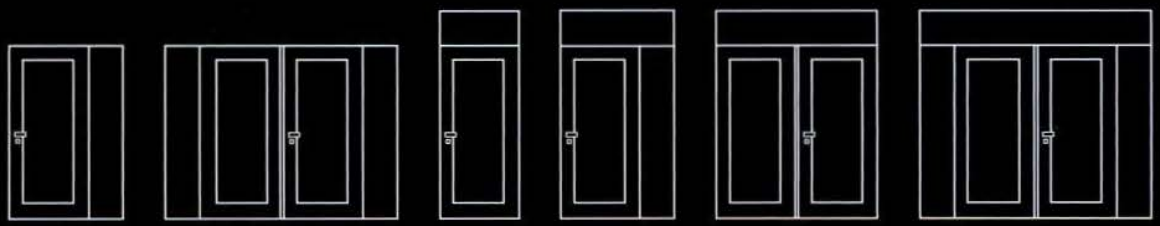

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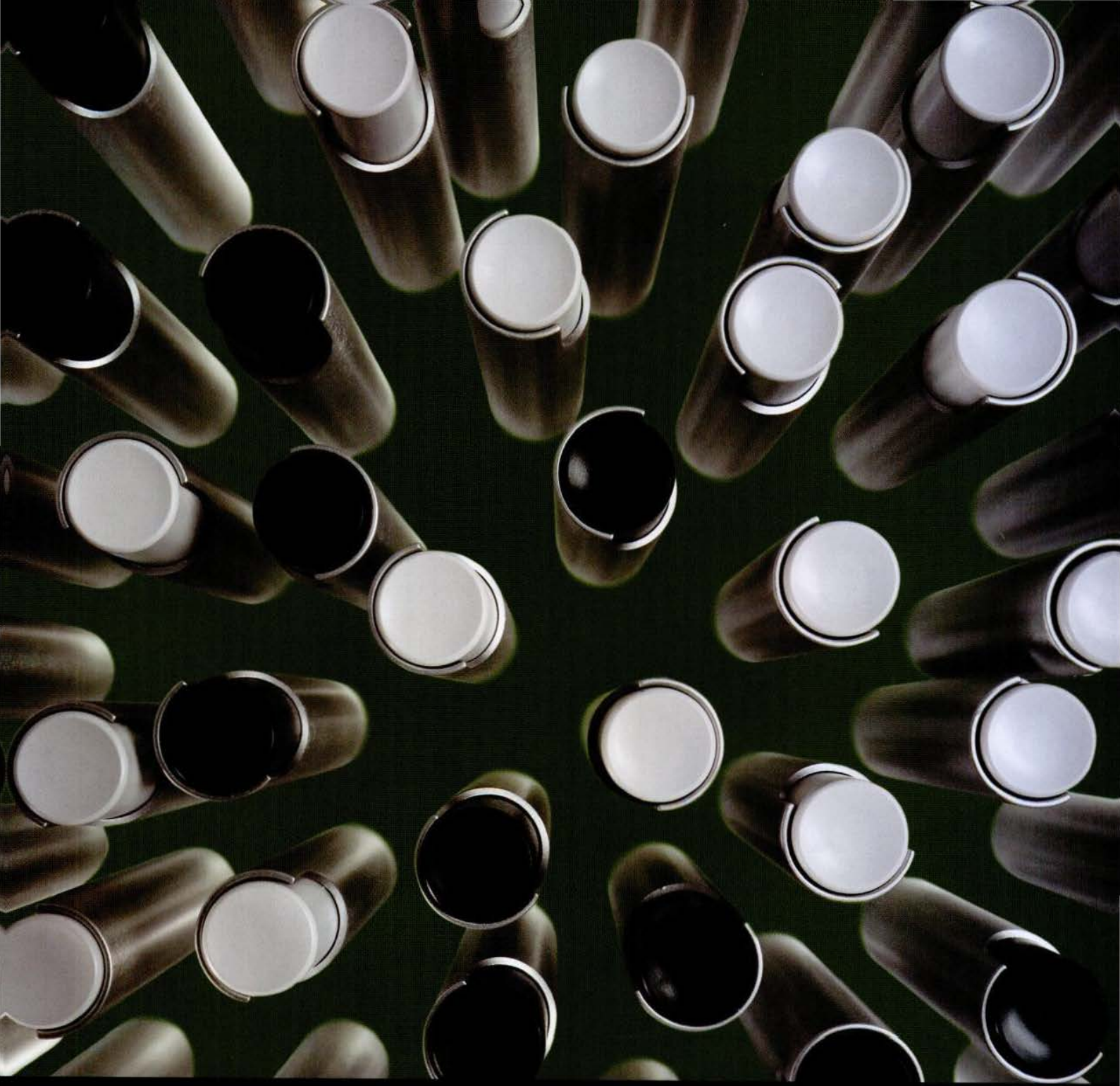

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"I like to think the pieces [of furniture] talk to each other after I close the showroom up at night. I wish I could hear what they say." —Dan Friedlander, page 112

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As editor-in-chief **Allison Arieff** recently discovered, sometimes getting rid of a sofa is harder than acquiring a new one.

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Obsession Profession
Think you're hooked on eBay? When this furniture collector has company, he has to rent a van to transfer stuff out of his front hall.

Dwellings

Paris and Rome
Doriana and Massimiliano Fuksas claim to prefer empty spaces, but visiting their Prouvé-filled apartment, you'd never know it. **Story by Paul Bennett / Photos by Gilles de Chabaneix and Filippo Romano**

San Francisco, CA
A documentary filmmaker and his family transform their brown-shingled Victorian into a blank modernist canvas. **Deborah Bishop** explores how this traditional home got an architectural heart transplant. **Photos by Randi Berez**

Los Angeles, CA
David A. Greene pays a visit to Modernica main man Frank Novak and finds out what happens when a mid-century-modern maven flees the Corn Belt for sunny Southern California. **Photos by Noah Webb**

The Renovation Will Be Televised
Is your new couch hot—or not? Reality TV takes over the airwaves, with a seemingly infinite number of real-life home-remodeling programs to tune into at any given time.

dwell

Cover
Their daughter thinks it's all "a bit Zen," but the house Pfau Architecture designed for Charlotte and Dave Winton is one they're "ready to grow old in." **Photo by Randi Berez**

PHOTO BY NOAH WEBB (LOS ANGELES). PHOTO COURTESY OF VH1 (*FLIP THAT HOUSE*)

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Throw away the Palmolive and the S.O.S, and save some water in the process. Dwell offers advice on the latest dishwasher options from around the world.

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HyperSonic Sound, the newest speaker technology borrowed from nuclear-powered submarines, is coming soon to a theater near you—really near you.

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A glimpse at one of several dramatic weekend houses by a little-known architect who left a memorable mark on the beachfronts of Northern California.

Dwell Labs
Are conventional appliances too big for your home? Consider some of these compact—and smartly designed—alternatives.

Outside
We explore good design in the great outdoors in this new feature. This month: three cool pools!

The Dwell Home
As we wait excitedly for the Dwell Home design submissions to arrive, we thought you might like to meet the lucky future residents.

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In Vienna, the birthplace of ornament and crime, Alastair Gordon strolls from platz to platz and rides an emotional roller coaster of architectural contrasts.

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ANDY, SOFAS DESIGNED BY PAOLO PIVA.

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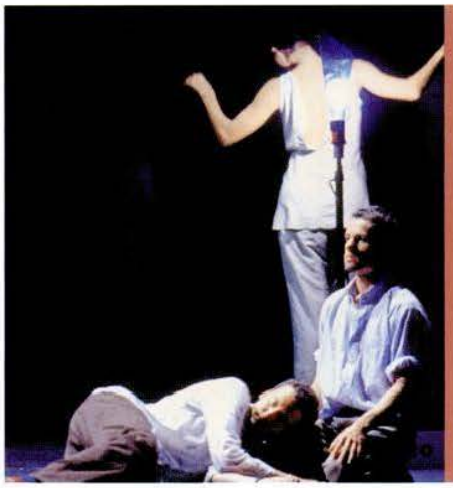

PHOTO BY KEN FREIDMAN (FISCHHOUSE)

Objectivity / June 19th / SF Design Center / San Francisco

On June 19, Dwell will cohost a benefit performance of *Objectivity* with the Fischhouse, a Bay Area nonprofit production company, and DeSousa Hughes, a contemporary interior design firm and showcase. Proceeds from the premiere event benefit the Fischhouse, their partnerships with San Francisco–based arts organizations, and their unique collaborations with an array of talented artists from around the world. For tickets and information, log on to www.fischhouse.com.

In reading the March/April 2003 issue, I see that Dwell has heard the cry of the public to cover all of the modern bases: the young adult in a rental house, the first-time homeowner, and the higher-income family who wishes to obtain a getaway pad (which, at about $100,000, could also be seen as another tip for first-time homeowners). Congratulations. This might have been the perfect issue.

Jakob Clark
Jackson, Mississippi

I just want to say thank you for Dwell. Driving 15 miles just to get the latest issue is well worth it. I get ecstatic thinking about what I might be able to do when I get some property. With Dwell and the Design Home Invitational coming up, I think my brain will explode!

Thank you, Dwell, there is hope.

Keith Palmer
via email

What's with the nudies in the magazine? It's bad enough that we have to look at this sort of thing in the grocery line, i.e., *Cosmo*, but in Dwell? I suppose if nudity is required to make the point, then at least level the playing field and add some nude men to the mix.

Rachel Flynn
Lynchburg, Virginia

Thanks to Dwell for creating such a valuable magazine. The blend of information on design and theory versus "implementation" and practice is perfect.

Today I was going through my magazines to cut out images I like, so that I can keep them in a scrapbook and refer to them easily, and also so that I can discard the magazine and not have a pile collecting dust. But when it came to my Dwell magazines I could not do it! I'll be keeping my stack of Dwell mags because I know that when it comes to being able to build or buy my ▸

Contributors

The illustrations of **Istvan Banyai** ("For Your Ears Only," p. 66) have appeared in the *Atlantic Monthly, the New Yorker, Rolling Stone,* and *Time.*

Paul Bennett ("Interior Drama," p. 78) lives in Rome, Italy, where he writes for publications including *Outside,* and *Wired.*

The work of Los Angeles–based photographer **Randi Berez** ("Pfau Play in the Presidio," p. 86) has appeared in *Fortune,* the *Los Angeles Times Magazine, Scientific American,* and *Life.*

Deborah Bishop ("Pfau Play in the Presidio," p. 86) is Dwell's San Francisco contributing editor.

Alastair Gordon ("Vienna: Lessons of the Ring," p. 106) is Dwell's New York contributing editor and author of the book *Beach Houses: Andrew Geller.*

David A. Greene ("Calm and Collected," p. 94) is Dwell's Los Angeles contributing editor.

Cathy Lang Ho ("The Renovation Will Be Televised," p. 102) is coauthor of *American Contemporary Furniture and House: American Houses for the New Century.*

Hope Reeves (Furniture 101, p. 112) writes for the Metropolitan, Travel, and Magazine sections of the *New York Times.*

Filippo Romano ("Interior Drama," p. 78) splits his time between Milan and New York. He specializes in urban documentary. His recent photos of Manhattan street life were part of "Advance Notice" at the International Center of Photography in September 2002.

Bill Staggs ("On the Beach," p. 68) is the author of *Marcel Sedletzky: Architect and Teacher* (Wild Coast Press, University of California. Santa Cruz Library, 2002).

Noah Webb's photographic work ("Calm and Collected," p. 94) will be included in the forthcoming book *Sensation* from Steidl.

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own house I will be poring back through them for advice and ideas.

Hannah Dominick
Los Angeles, California

As a young native Atlanta couple in a somewhat conservative and traditional Southern city, my wife and I enjoy shaking things up, but in a way that is sensible and not just for shock value. Dwell gives us a refreshing glance into what is new, and we enjoy reading it before bed so that we may have Dwell dreams!

Mark Boomershine
Atlanta, Georgia

I'm sure this is not the first nor the last letter that you'll get on this subject, but here goes. I need to live near the Dallas/Fort Worth airport, where I work, which is not so bad except that people in the suburbs are assumed not to be sophisticated enough to want any house that isn't extremely traditional. Any attempt to build a contemporary house out here is met with resistance.

I guess I'm going to settle this time, but when I move away from this architectural void, I will try again. Thanks for a magazine that inspires—too bad the reality of the situation is less inspiring.

Mark Smith
Grapevine, Texas

Your "Underwater Film Festival" (Bathrooms 101, March/April 2003) left out one of the most famous movie bathroom scenes. *Pillow Talk* (Dir. Michael Gordon, 1959): The ever-virginal Doris Day and the woman-chasing Rock Hudson pretending to be a gay Texas cattleman, did a split screen telephone conversation in back-to-back bathtubs, giving the illusion that they were in the same bathroom. The censors had a hard time with this one, but it passed the 1950s standards. The Catholic Legion of Decency put a big thumbs down on the whole movie, but they hated anything avant-garde.

We would all be in sad shape if they had voiced their opinion on architecture. They didn't want us to see *The Fountainhead* (Dir. King Vidor, 1949), because of the relationship between Gary Cooper, portraying Howard Roark, a Frank Lloyd Wright–type architect, and Patricia Neal. Boss Raymond Massey didn't seem to mind. Dwell is a great format for people who want to live simply! Keep up the good work!

Dan and Joyce Lyons
Dearborn Heights, Michigan

I just finished reading "Long-Term CD (Storage)" (March/April 2003) and thought I would share some further insight into this challenging problem. I was faced with a similar dilemma, ▸

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National/International Distribution
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The Audit Bureau Member

as my CD collection had grown to the 3,000 level. After much research into finding an attractive, sturdy, expandable, and cost-effective storage solution, I narrowed the field down to two options. The first was the metal filing cabinets from Can-Am, which were highlighted in the article. The other was the industrial-chic steel CD/DVD/video racks from Boltz Steel Furniture (www.boltzusa.com).

My optimal solution resulted in purchasing a combination from both companies. Two Boltz CD-600 racks are featured in my living room (as they are very aesthetically pleasing) and contain the CDs I listen to most frequently. Four Can-Am MC3D cabinets (on caster bases) are located in my study and hold the bulk of my collection, as well as an odd assortment of VHS tapes and DVDs.

Jeff R. Dec
Ann Arbor, Michigan

I just received my latest issue of Dwell (May 2003 issue) in the mail, and started to look through it, when on page 25 there was your article about the Gaudi building ("The Biggest Renovation of Them All"). I can not thank you enough for putting the picture in the mag and writing about how there is no more appealing option out there for the WTC than the Gaudi building. I could not agree with you more. It's nice to have someone take notice of what would be an amazing building. And to think, I was

Coming in July/August

Dwell announces the winning architect for the Dwell Home Design Invitational!

Retreats! Great getaways in Sweden, New York, and Whidbey Island. Plus a report from the Milan Furniture Fair, cool pools, outdoor grills, and Home Entertaining 101.

thinking about not renewing. Not now. Thanks again.

Jannine Fonte
Boston, Massachusetts

"Revolution Begins with Homes," (March/April 2003) the story of a new concept for tract housing struck a chord for my wife and me. We are in the process of building a passive-solar, off-grid, straw-bale home that is remarkably similar to the M:OME design. Like the M:OME our house has straw walls on three sides, and glass on the other. We have an interesting roof line—unfortunately, we also have snow loads to worry about. Our roof is designed to shade the house in summer but let the sun in all winter. We have eight solar-electric panels on the roof, as well as two solar hot water panels. Like architects Laura Joines-Novotny and Tom Di Santo, we're hoping that our house might serve as an example of a sustainable and modern new home.

We've been blogging our progress (www.glen-hunter.ca) since August 2002, when we broke ground. It looks like we're in the home stretch (if you squint and the light's right), and we hope to take up residence in April. There will still be lots of work to do, but hopefully it'll be more like living through a renovation, rather than full construction.

We look forward to every issue of Dwell as it seems to be the only magazine that recognizes that modern, sustainable, and affordable are not mutually exclusive terms. It helps keep us inspired knowing that there are other people out there trying to achieve the same goals.

Glen Hunter and Joanne Sokolowski
Peterborough, Ontario

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Corrections: In "X Marks the Spot" (May 2003), our article on the American Cement building, we failed to identify the designer of the 1964 building's exoskeleton, Malcolm Leland. In Bathrooms 101 (March/April 2003), we featured a bathroom from the Atwater residence and attributed the work solely to Your Space. It was, in fact, a collaboration between Your Space and Zack/de Vito Architecture of San Francisco. In 101, we also neglected to provide sourcing information for the Alma Allen stools featured. Please contact Pearce at www.allenpearce.com or 310-399-0040.

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On the Couch

A few weeks ago, my boyfriend, Bryan, and I finally made the decision to get rid of my very comfortable, albeit not terribly attractive, couch. It was undoubtedly the largest—literally—contribution I'd made to our collective home décor, and of late it seemed to be getting larger. And larger. It was making the other very nice pieces of furniture feel self-conscious and it needed to be replaced. Ordered several years ago mainly because it could be delivered to a then empty apartment in the shortest amount of time, it had served me well, but it was time to say goodbye.

I pretended to be asleep the night Bryan and our neighbor hauled the thing down four flights of stairs, groaning loudly all the way for effect—and I left for work the next day content with the thought that while I was out, the Salvation Army would take away the stuffed thing that I'd actually begun to loathe. But it was not to be—and here I'll make what is an awfully embarrassing admission for the editor of a design magazine—because the white-gloved gentlemen from the Salvation Army deemed it unworthy. "It's, um, a little faded," one of the men said as they made for their truck and drove away.

Apart from joining the heavily populated ranks of our confessional culture, why, you may wonder, am I sharing this with you? Because furniture is our theme, and this seemed an appropriate anecdote for an issue in which we delve into the full spectrum of furniture obsession—from the Wintons, who with no regrets gave away all their furniture, save a pair of chairs, when they moved into their new house; to Ken West, whose endlessly multiplying collection of furniture and collectibles is on the verge of rendering his home uninhabitable; to designer Antonio Cittero, who studied, analyzed, and redesigned the furniture of Charles Eames in order to comprehend "their every minute detail." We also talk to designers, manufacturers, and retailers to explore the process of making a piece of furniture, from the original idea to finished product.

And my couch? It's gone. Goodwill was a bit more forgiving.

ALLISON ARIEFF, EDITOR-IN-CHIEF
allison@dwellmag.com

Did you really think I'd show the couch? Perhaps I'll just replace it with a couple of Eames chairs (shown in production, above). For more info on these fiberglass shells and Modernica owner Frank Novak's particular furniture fetish, see page 94.

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The Architect's Studio: Renzo Piano / 5 June–28 Sept / Louisiana Museum of Modern Art / Humlebæk, Denmark

Renzo Piano is one of hardest brand-name architects to classify. Most famous for the bold colors and inside-out structure of Paris's Centre Pompidou (a collaboration with Sir Richard Rogers), and more recently the Jean Marie Tjibaou Cultural Center in New Caledonia (above), Piano, unlike many of his contemporaries, never repeats a formula, finding a unique approach for each project. This exhibit focuses on the architect's methods and recent work. www.louisiana.dk

Featherweights: Light, Mobile and Floating Architecture / By Oliver Herwig / Prestel / $65

Buildings that are transportable and airy have been constructed since the early 20th century—from fantastic glass structures to a network of immense cardboard tubes. In this book, gorgeous color plates and thoughtful text present the lightweight work of such luminaries as Frank Gehry, Eero Saarinen, and Buckminster Fuller. It's a fascinating look at the imaginative realization of architecture beyond simple bricks and mortar.

Bedding / No One You Know

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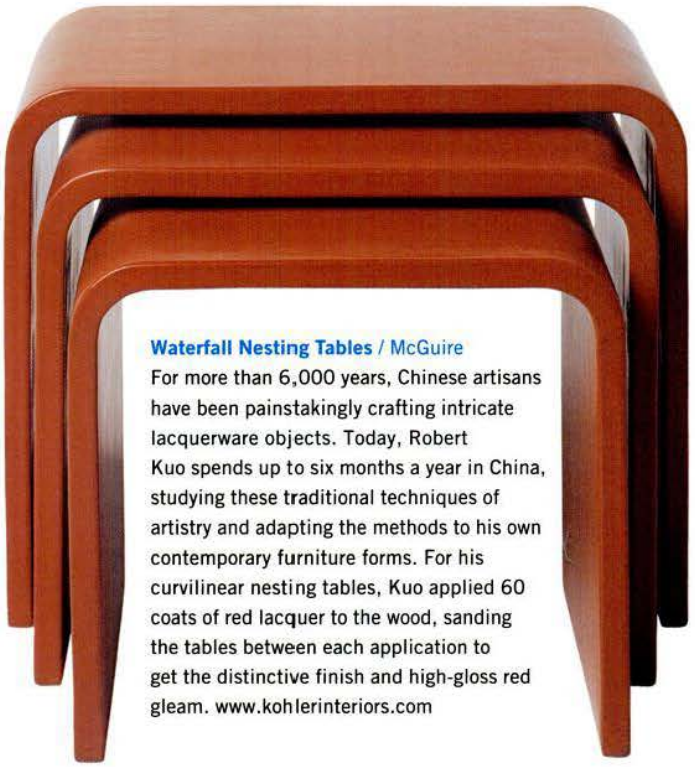

Waterfall Nesting Tables / McGuire
For more than 6,000 years, Chinese artisans have been painstakingly crafting intricate lacquerware objects. Today, Robert Kuo spends up to six months a year in China, studying these traditional techniques of artistry and adapting the methods to his own contemporary furniture forms. For his curvilinear nesting tables, Kuo applied 60 coats of red lacquer to the wood, sanding the tables between each application to get the distinctive finish and high-gloss red gleam. www.kohlerinteriors.com

Raymond Loewy: Designs for a Consumer Culture / 1 Jan–3 Aug / Hagley Museum and Library / Wilmington, DE
When it comes to design, it goes without saying that everybody loves Raymond. Chances are, even if you don't know him by name, you've probably spent a good chunk of time interacting with a Loewy design—be it a Greyhound bus, Exxon logo, Lucky Strike package, or Coca-Cola bottle. As far back as 1950, *Cosmopolitan* wrote, "Loewy has probably affected the daily life of more Americans than any other man of his time." His prolific legacy, including the graceful Avanti, will be on view in this life-spanning exhibition. www.hagley.org

Neo-Metro / Acorn Toilets
You've heard of industrial chic, get ready for institutional chic. For decades, Acorn Engineering has made toilets, sinks, and the ever popular toilet/sink combo for America's prison system. The company has finally decided that a felony is too high a price to pay for its correctional commodes. Now those of us on the outside can get hold of these nearly indestructible brushed stainless steel bowls. Acorn launched its Neo-Metro collection of repurposed prison fixtures in response to popular demand. It seems that people were picking up the toilets at salvage yards and complaining to Acorn when they found that their home's plumbing didn't quite match that of the big house. What's next? Maybe concrete bunk beds for the kids. www.acorneng.com

Living Inside the Grid / 11 Feb–15 June / New Museum / New York, NY
Getting off the grid is a common fantasy—in many respects, it seems simpler to be off it than on it. Multimedia works by 23 emerging artists from the world over will inundate the New Museum with expressions of torment and exhilaration related to urban design, war, traffic, homelessness, and many other facets of the grid. Artists include Egbert Trogemann and Ana Maria Tavares. www.newmuseum.org

Big & Green: Toward Sustainable Architecture in the 21st Century / 17 Jan–22 June / National Building Museum / Washington, DC
Oscar the Grouch isn't the only big and green kid on the block anymore. While green building practices have made significant inroads on smaller scale projects, this exhibition—which focuses on Energy, Light and Air, Greenery, Water and Waste, Construction, and Urbanism—demonstrates the potential for improving the environmental impacts of large-scale city projects. www.nbm.org

PHOTO BY NIGEL YOUNG (BIG & GREEN), PHOTO COURTESY OF EGBERT TROGEMANN (INSIDE THE GRID)

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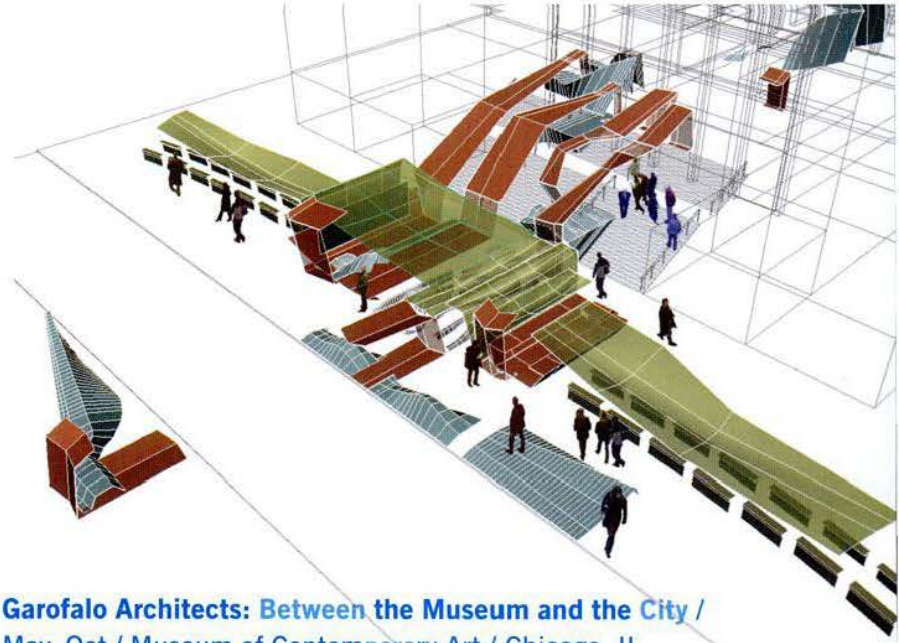
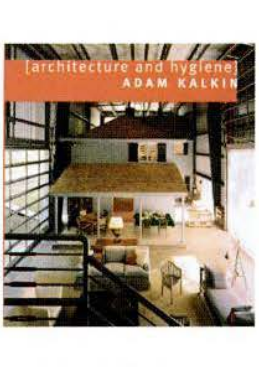
Splat Boom Pow! The Influence of Comics in Contemporary Art / 12 Apr–29 June / Contemporary Arts Museum / Houston, TX
Cartoon images and themes have reached far beyond the realm of eight-year-old boys to pervade all of popular culture. From the Pop Art era to now, this show looks at the influence of cartoons in contemporary art over the past 40 years, as the popular became politicized and images became ironical. Artists include Roger Shimomura (above), Roy Lichtenstein, and Andy Warhol. www.camh.org



Garofalo Architects: Between the Museum and the City / May–Oct / Museum of Contemporary Art / Chicago, IL
The plaza by the Chicago MoCA has been underutilized—though in the summer, the Lake Michigan breeze makes it a lovely place to pass an afternoon. Now the museum is commissioning a series of architects to build six-month-long installations. Garofalo is first up. Beneath an undulating canopy, visitors and lunchers will watch performers in billowing "soft rooms." www.mcachicago.org

XXe Siècle Le Carrousel Du Louvre / 5–8 June / Paris
With the 20th century successfully bottled and shelved, it's easier than ever to examine its contents. Noting our 21st-century penchant for the last's treasures, this salon will feature an exhibition tracing fashion's relationship to furniture design through the 20th century. Accompanying the exhibition, some 40 galleries, dealers, and bookstores will offer an exceptional selection of rare works including a 1965 Poul Kjaerholm chaise, and 1958 Tapio Wirkkala table. www.xxsiecle.com

Home Destinations at Southern Highlands / Las Vegas, NV
Built for the International Builders' Show in January, this 10,000-square-foot home just off the Vegas strip is evidence of Americans' seemingly insatiable quest for supersize houses. Apparently, the desires of the wealthy boomer generation have led the building industry to ponder the question of the ages: What do people want when they can have it all? According to press materials for the project, they want "every conceivable luxury." But 10,000 square feet? At this rate, there'll be no room to house the Gen Y-ers. www.homedestination.info



Architecture and Hygiene / By Adam Kalkin / BT Batsford / $28.95
Kalkin is a nut. Log onto his website (www.architecture-andhygiene.com) and check out the "Dog Lifter" video. It shows an exercise machine in which Spot gets strapped into a harness on a pulley and his owner works out by lifting and lowering the dog with a handle at the other end of the cord. This first catalog of his work is a nice mix of crazy ideas and beautiful houses—including a prefab home for just $99,000.

PAINTING COLLECTION OF ROGER SHIMOMURA (SPLAT BOOM POW!); RENDERING COURTESY OF GAROFALO ARCHITECTS (GAROFALO). PHOTO BY JAMES F. WILSON (HOME DESTINATIONS). PHOTO COURTESY OF VITRA MUSEUM (XXE SIECLE)

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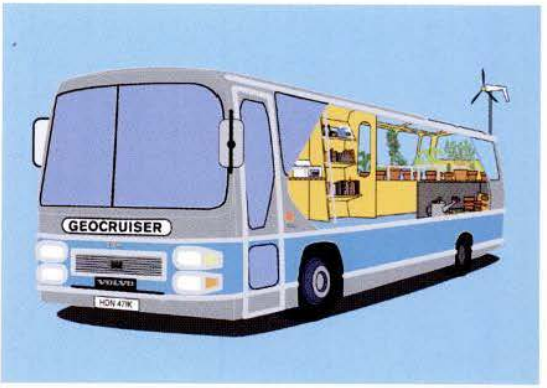
Glamour Day Bed / Ivano Redaelli

You don't need to be Wilt Chamberlain, Austin Powers, or Philippe Starck to know that a round bed is "really, really, really sexy." Available upholstered in a variety of Ivano Redaelli's lush textiles, or just as a proper bed (can you get round sheets at Bed Bath & Beyond?). You'll never wake up on the wrong side again. www.ivanoredaelli.it



Fantastic / 8 Mar–spring 2004 / MASS MoCA / North Adams, MA

Helium-filled sleeping bags that sway overhead and detailed plans to turn an abandoned Kmart building into a permaculture ecotopia are on display in this ambitious exhibition. Five contemporary artists—Alicia Framis, Nils Norman, Miguel Calderón, Gregory Crewdson, and the collective Temporary Services—explore ideas of the paranormal and utopian through photographs, installations, and architecture. www.massmoca.org

RON-ALDOdown chair / Bonaldo

Imagine a lifetime's worth of loose change accumulated from the depths of your furniture. That hefty sum would probably fund the purchase of this new Ron Arad chair—although we don't recommend taking jars of pennies to the store. Once in your home, you'll praise Arad's design for the separated back and seat, which are cleverly attached to the same chrome-plated structure. A small gap insures comfort, ventilation, and easy access to your once irretrievable fortune. www.bonaldo.it

New Work: Roberto Behar and Rosario Marquardt / 28 Feb–22 June / Miami Art Museum / Miami, FL

Looking at the works of Behar and Marquardt is akin to following Alice's white rabbit down the hole: Everything seems out of scale and slightly off-kilter. Blurring the boundaries between architecture and art, the artists are known for large-scale installations, building oversized rooms outdoors and bringing public spaces indoors. New works were created for this exhibition, including a giant house of cards that veers dangerously on the brink of collapse. www.miamiartmuseum.org

PHOTO COURTESY OF ROBERTO BEHAR AND ROSARIO MARQUARDT (NEW WORK). ILLUSTRATION BY NILS NORMAN (FANTASTIC)

12 Japanese Masters / Edited by Maggie Kinser Saiki / Graphis / $60

It's hard to believe that Japan would have wanted anything to do with the U.S. after World War II, but in rebuilding their postwar culture, they chased after all things American. The 12 designers in this book synthesized these powerful influences from abroad with their own deeply ingrained traditional ones. The work included here illustrates the growth of Japanese design—and how it, in turn, became such a powerful influence on the rest of the world.

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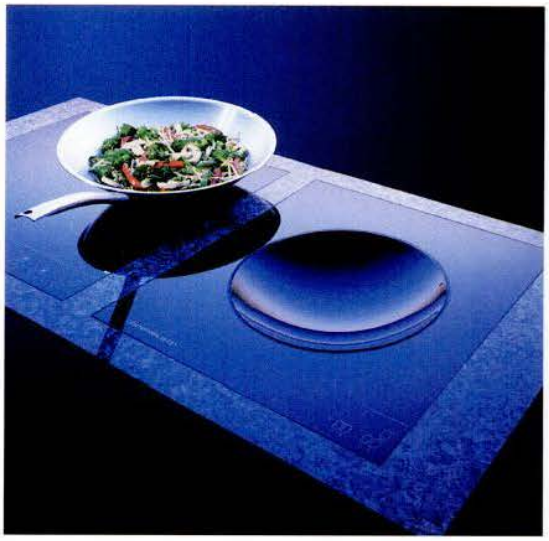
Vught Museum / Claus en Kaan Architects

From May 1942 to September 1944, 749 people lost their lives at Camp Vught. On the former camp's grounds stands the National Monument Camp Vught, a memorial to those who suffered here. Last year, architects Claus en Kaan constructed a new entrance pavilion . A long, low building of alternating terra cotta tiles and bricks, it's a sober structure perfectly befitting the site. www.nmkampvught.nl



Induction Wok / Küppersbusch

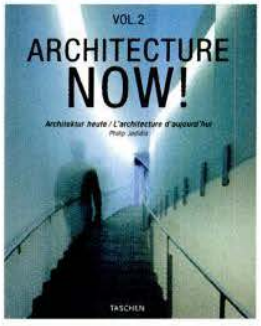
Turn on this black glass-ceramic cooktop, and through the magic of electromagnetic energy, the surface stays cool while your stir-fry gets crispy—only a pan placed on top of the unit can generate the magnetic field needed to heat your food. Faster than gas, and with a sweet dimpled profile, it's a great new toy for the kitchen that has everything. www.kuppersbuschusa.com

The Hydromedusa Series / By Gwen Carlton

Every seven years in the Philippines, the tides carry the wee iridescent discs known as capiz shells from the ocean floor to litter the shore. The first architectural use of capiz shells began in the 16th century, when Spanish colonists exploited native labor to build churches; the capizes provided an indigenous version of stained glass. Fast-forward to the 1960s, when a glimpse at the typical Philippine capiz shell chandelier inspired Verner Panton's Fun lamp series. Today in Manhattan, Gwen Carlton imports thousands of the shells and hand-knots them one by one to make dramatic, elegant chandeliers. www.poolnewyork.com

Personal Library Kit / Knock Knock

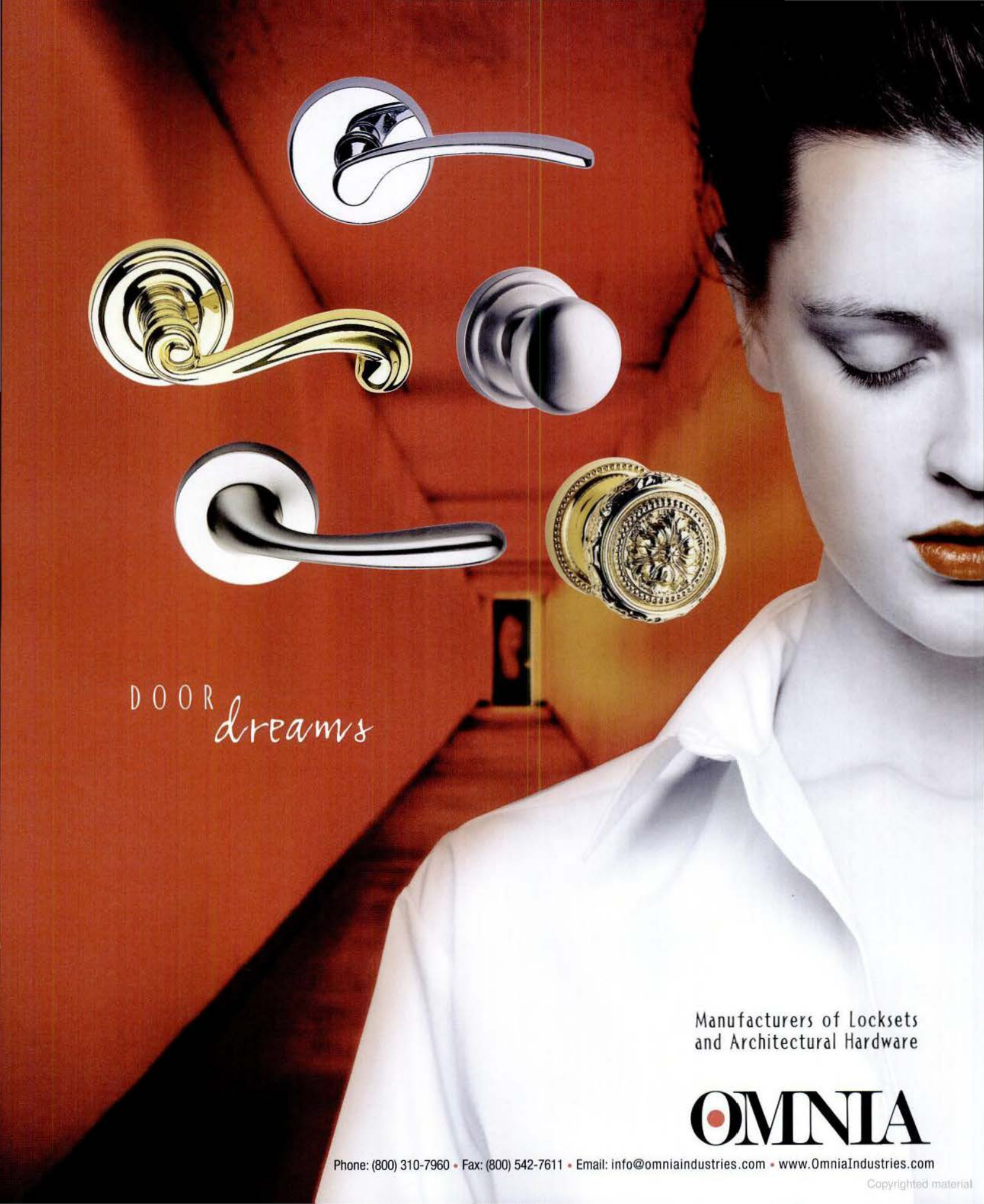
Do you secretly yearn to slap the hands of book-borrowing friends who muss the pages of your favored tomes or return them shockingly late? With Knock Knock's new library kit, you can efficiently monitor all of your books—and paste handy "For Reference Only" stickers on those that must never leave your sight. This kit is for those who take their books seriously. www.knockknock.biz



Architecture Now! Volume 2 / By Philip Jodidio / Taschen / $40

Despite an ill-conceived cover image, *Architecture Now! Volume 2* is a one-stop shop for the latest from many of the world's most progressive architects. Traditional heavies like Calatrava and Koolhaas are present alongside relative newcomers such as the U.K.'s Soft Office and California's Marcos Novak. The real highlight, however, is the search for Faulpelz, the mysterious Taschen editor who's hidden within the pages of all their new titles (for contest info, go to www.taschen.com).

PHOTO BY CHRISTIAN RICHTERS (VUGHT MUSEUM)



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Lounge in unexpected places: the journey continues this June at the Museum of Contemporary Art, Chicago. For more information visit **www.delaespada.com/library**

Fast, Cheap, and in Control

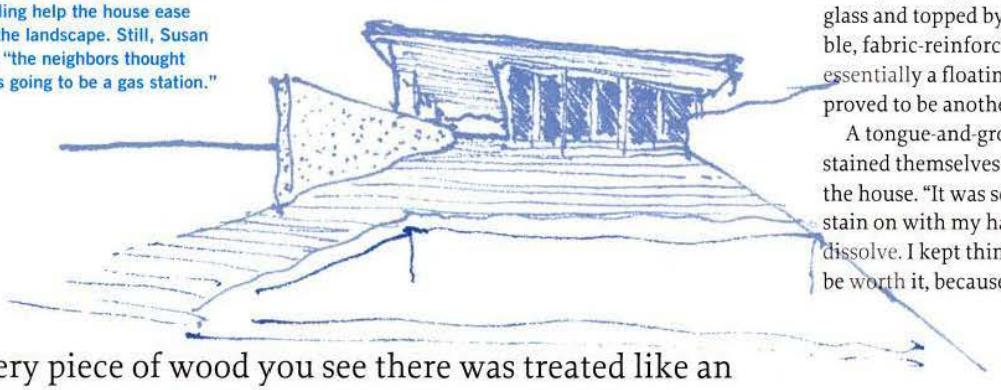
After more than a year of living in a two-bedroom, two-bathroom, 1,300-square-foot apartment in a complex dominated by college students prone to dramatic 3:30 a.m. arrivals featuring squealing tires and blaring stereos, Anthony and Susan Vallée were ready for a change.

Anthony, a designer with McWhorter Architects in Seagrove Beach, Florida, had always wanted to build a house from the ground up, so he and Susan set out on a search for land. They finally settled on a half-acre plot in Inlet Beach, across the street from Lake Powell and a quick jog to the Gulf of Mexico. The heavily wooded plot was perfect, and Anthony had no problem immediately imagining their future 2,000-square-foot main house, guest house, courtyard, and pool. Unfortunately, the home of their dreams was not the home of their reality.

"We couldn't afford to do it all at once, and our construction loan required that we have a habitable structure on the land within a year, so we had to get to work right away. It had to happen extremely quickly," Anthony explains. ►

Is it a pool, foundation, or both? Anthony and Susan relax in their backyard with their dalmation, Clyde. Susan's lifelong wish for a pool of her own came true when Anthony realized a pool could double as a foundation for the concrete wall that runs the length of the property.

The pine fence and exterior cladding help the house ease into the landscape. Still, Susan says, "the neighbors thought it was going to be a gas station."



"Every piece of wood you see there was treated like an individual piece of furniture, which drove Susan insane."

"Quickly" turned out to mean "not exactly as planned," which in turn resulted in the couple doing a tremendous amount of the construction work themselves. "I had to design the house to be built in two phases," Anthony explains. "The house, as it stands now, will one day be the guest cottage, so the first trick was to make the 745 square feet that we could afford feel bigger than the 1,300 square feet we were coming from."

"The idea of this place was overwhelming at first," Susan says. "We were standing in this two-bedroom, two-bathroom apartment, with a big open living room and big open kitchen, and Anthony is telling me, 'Look at the living room—from here to the kitchen is pretty much the whole house.' I was thinking, We're going to have a kitchen, a bedroom, a living room, a bathroom, a laundry room, and our closet in a space that is big enough for a living area and a kitchen."

Despite Susan's fears, Anthony set about designing. He hid out at home, sketching constantly, until one day, the house appeared. "We were sitting in our crappy apartment," Susan explains, "and I said, 'Whatcha doing?'" Anthony was, of course, sketching, and Susan asked to see the drawing. "What's bizarre," she now says, "is that the sketch looks exactly like the house."

Taking cues from Mies van der Rohe and Paul Rudolph, Anthony had drawn up a simple 30-by-40-foot steel frame, with 47 percent of the structure filled out with glass and topped by a roof made of Sealoflex, a flexible, fabric-reinforced coating. Trying to make what was essentially a floating glass box feel a little more private proved to be another challenge.

A tongue-and-groove pine fence that the couple stained themselves was erected along the eastern side of the house. "It was scary," Susan says. "I'd be rubbing this stain on with my hands and the latex gloves would just dissolve. I kept thinking, I'm going to be infertile but it'll be worth it, because the siding will still look beautiful." ▸

How to Make My House Your House

Equator EZ 3600 CEE Washer/Dryer Combo

With only 745 square feet to work with, it was crucial that the Vallées' appliances not take up too much space. Houston-based Equator Corporation came through with the perfect all-in-one washer/dryer. The EZ 3600 CEE is a "super-efficient combination washer and ventless tumble dryer" that is remarkably energy-efficient. www.equatorappl.com

Ceiling

The extensive use of glass and absence of interior doors opened the space up inside, but the couple was still worried about the ceiling closing in on them. As a solution, they painted it a pale baby blue. "When you look out the windows, the ceiling is the exact same color as the sky," Susan says. "It just kind of disappears."

Bed in a Box Wall Bed

Straight from the Islands to your door for only $377, the Bed in a Box (at right) is a tough deal to beat. If you don't have trouble with "some assembly required" (actually, all assembly is required), then this is the Murphy bed for you. Easy to order and apparently easy to assemble, the beds come in twin, double, or queen sizes. www.wallbedsonline.com

How to Make Your Own Concrete Bathtub

1 / Make sure you have a solid perimeter to work to if you are casting the tub in the ground. Have plumbing lines in place. (We recommend hiring a professional plumber for this.)
2 / Tape off all exposed chrome. Plug and cover the drain.
3 / If you use copper lines, wrap plastic around them to protect them from the concrete.
4 / If you're pouring the tub into an existing concrete hole, clear the hole and surrounding area of any debris. If you're pouring over sand, make sure to compact the ground over several days using a garden hose.
5 / Make a mold out of plywood and brace the mold every 16 to 24 inches to prevent it from bending or deflecting. Important: Make sure the mold can be unscrewed and broken apart quickly. (Do not place screws on concrete side.)
6 / Treat the concrete side of the mold with Vaseline so the form will release from the drying concrete.
7 / Make a mat out of #3 rebar and place it on the ground. Run no more than two #3 rebars along the sides of the tub, every foot and a half, to help prevent cracking.
8 / Pour the concrete around the mold. You now have two options. Either remove the form before the concrete is dry and then work it by hand (what the Vallées did). Or, you can allow for an extra quarter-inch below the drain and then skim coat it with a high-strength grout. Smooth the concrete with sponges or trowels and keep the concrete damp while it dries to prevent cracking.
9 / At least two people should work on the tub.
10 / Use a mixer if you are making a tub as large as the Vallées'. They used a pre-mix, Quick-Crete, and added about one shovelful of gray Portland for every 40 pounds of Quick-Crete.
11 / Use anti-hydro in the mix (www.anti-hydro.com). It makes the concrete waterproof, less porous, and easier to clean. It does mean you have to work it quicker.

"I always wanted a pool, but it was just not in our budget," Susan says. "But then Anthony looked into it. . . ."

"The reason it looks so nice is that we finished it off by hand with rags, the way you would furniture, so you don't lose the grain," Anthony explains. "Every piece of wood you see there was treated like an individual piece of furniture, which drove Susan insane."

On the west side of the house, Anthony says, "We wanted to have a concrete-block wall running the length of the courtyard both for privacy and to delineate a good starting point for the main house. But because of the high winds that we get here, the foundation that you would need to keep that wall from tipping over would have been too huge."

While this presented the Vallées with a problem, it also sparked a creative solution that Susan is forever grateful for. "I always wanted a pool, but it wasn't in our budget," she says. "But then Anthony looked into it. . . ."

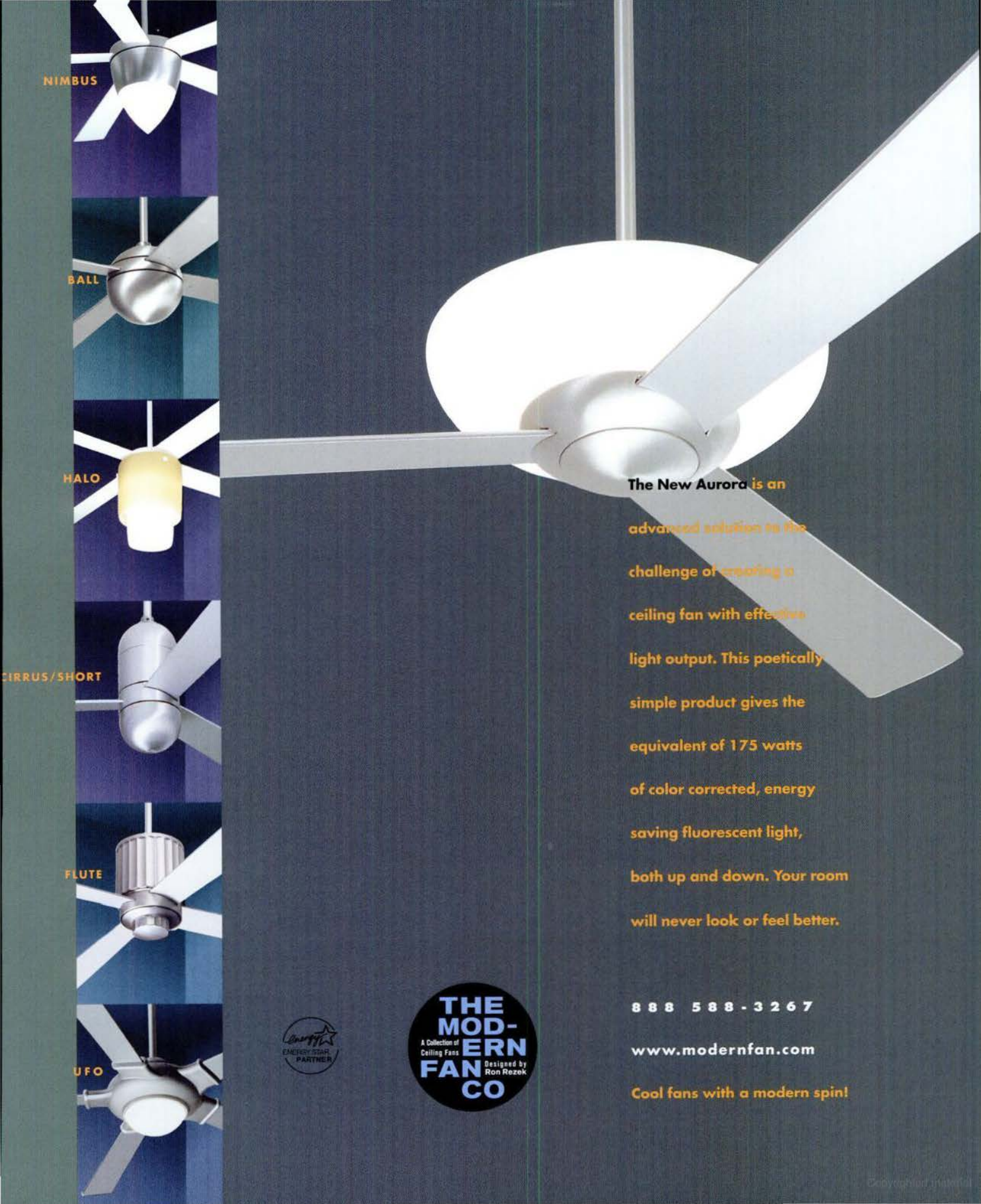
"I thought, If we need to have a foundation as wide as the wall, then why not build a pool that could serve as the foundation too," Anthony explains. "That's the only reason we could fit the pool into our budget," Susan continues, "that and the fact that we cast it ourselves." "We saved about $10,000 doing it ourselves," Anthony adds.

With all their restraint and adherence to a strict budget, was there anything they splurged on? "I wanted nice faucets," Anthony says. "I pushed for that. They are—" "Expensive, that's what they are," Susan interrupts. "Yeah," Anthony says, "but they're cool."

"Now I'm glad we splurged a little," Susan says, referring to more than just the faucets. "It just makes the house feel like much more than it is."

"Hell," Anthony says, "the whole place just makes you feel better! It's always good to go home!" ■

In the bathroom (top), Susan and Anthony briefly abandoned their frugality and splurged on some Philippe Starck faucets. In the kitchen, though, cabinets by IKEA saved them a bundle. p. 128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Inside 156 Reade, there is no carpeting, and natural materials are used wherever possible. The heart of the house is in the living/dining space on the fourth floor (above), which features a 20-foot-high ceiling and a fireplace surrounded by a wall of black Chinese quartzite enhanced with walnut paneling.

After the completion of 156 Reade (at right), Studio Petrarca began work on another house of the same size five doors down that will use most of the same systems. "It's a real joy to work on the same block!" says Petrarca.

Neo-Geo Tribeca

"People call it 'mystery heat' because the source is unclear," says John Petrarca, architect and owner of a five-story experiment in sustainable design that sits in the heart of Tribeca, at 156 Reade Street. You don't normally expect to find cutting-edge sustainable design in a place like Manhattan, but Petrarca and his design/build firm have gone against the flow in this city of vertical excess. Instead of looking up, Petrarca looks down. The mystery heat that keeps his house a comfortable 70 degrees on a freezing day in February is drawn from deep within the earth using a system called GeoExchange, in which heat is captured from the earth, compressed, and then released inside the house through flexible plastic tubing embedded in the floors.

"It's a pioneering venture," explains Petrarca, "the first of its kind in New York. It uses the least amount of energy and produces the least amount of pollution."

Petrarca is used to working with innovative and unconventional building methods. After studying architecture at Carnegie Mellon, he worked for the Peace Corps in Morocco, where he built housing and community infrastructure, learning to improvise with a minimum of means and materials. For 156 Reade, his firm designed everything from the building to the furniture.

Petrarca and his wife, Sarah Bartlett, a journalism professor, had renovated a building at 158 Reade Street when they moved to Tribeca in 1980. When that proved too small for their growing family, they moved in 2000 up the block to 156, demolished a derelict building that stood on the site, and erected a new one. From the outside, it's a handsome black-painted grid that echoes the neighborhood's cast-iron architecture but in a distinctly modern way. Its 19-ton steel façade was prefabricated as a single unit by T-2 Iron Works for around $60,000, trucked to the site, and lifted into place with a crane. The ground floor is the studio and office; the upper floors are private living areas for the Petrarca family.

"Inside we wanted modern, free-flowing spaces with an emphasis on natural light," says Petrarca, who designed the interiors with a minimum of synthetic materials to avoid toxicity and sick-building syndrome. Indeed, the Petrarca house is a micromanaged environment, with thermostats in every room, vents for cooling, and sophisticated filtration devices for both air and water. At one point in our conversation, a ventilation fan begins to whir when it shouldn't and Petrarca jumps up to make an adjustment. He explains that the HEPA air filtration system is so effective that, in the aftermath of 9/11, hardly any dust was able to penetrate the building, which is located just a few blocks north of Ground Zero. As an eerie after-effect of that infamous day, the ▸

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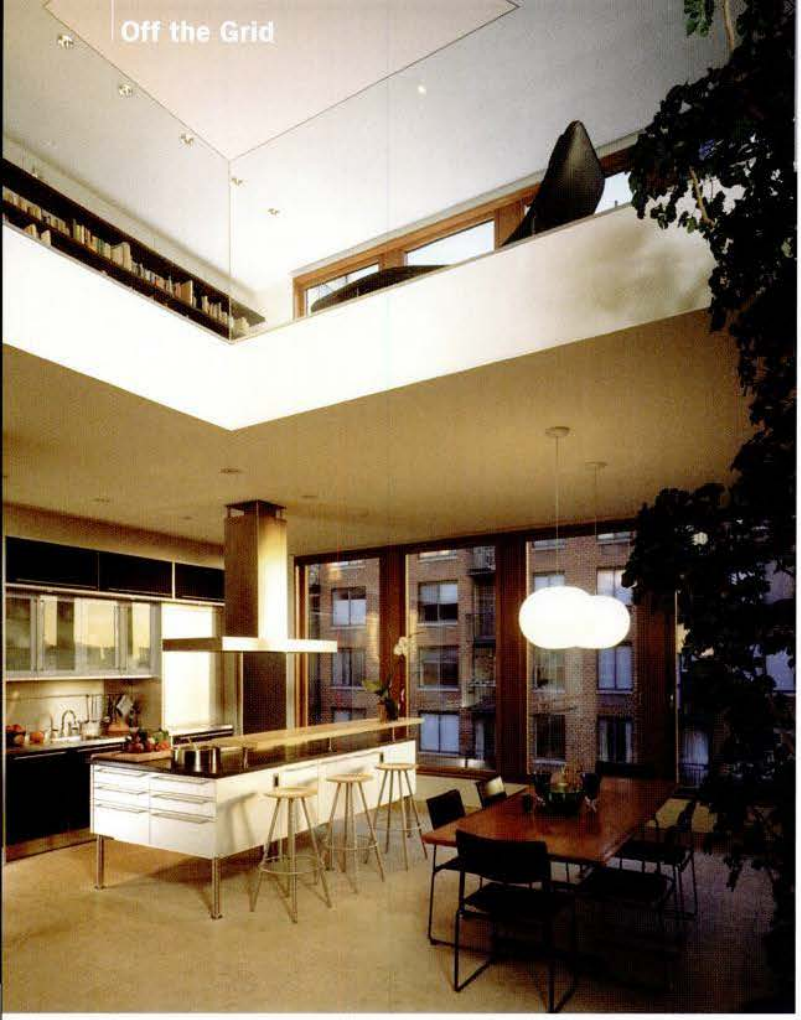

The fourth-floor kitchen has a Bulthaup system of cabinets and counters made from aluminum and black linoleum. The floors are limestone.

On the third floor is the master bedroom and a bathroom (top right) with a Starck tub and walls made from rough-cut marble. p. 128

house now gets afternoon sunlight that was once blocked by the Twin Towers.

As Petrarca leads me downstairs, into the bowels of the system, I begin to wonder why everyone in New York isn't following his lead, especially after such a cold winter. Why not dip a straw into Mother Earth and suck up some of her free thermal love? But when I see the equipment room, I change my mind. I had imagined a pipe sticking out of the ground, gurgling with warm water, but it looks more like the command center for a nuclear submarine. A row of heat pumps/chillers make soft whooshing sounds, like muffled dishwashers. Petrarca points lovingly to a newly installed piece of hardware: a multi-head "smart" manifold with plastic flow controllers for balancing water temperature. Computer-controlled relays are used for modulating the flow of water throughout the house. I am duly impressed but also intimidated by so much equipment. He reassures me that GeoExchange systems don't have to be so complicated. "We're constantly adjusting and fine-tuning here, trying to squeeze out every ounce of energy and make it as efficient as possible," he says. "It can be done much more simply." ■

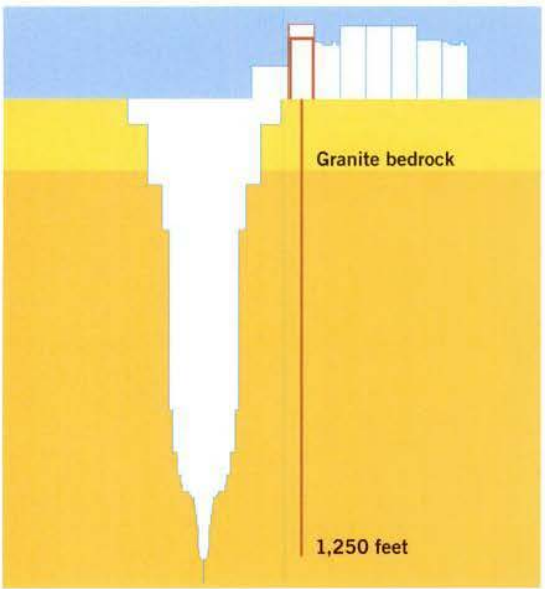

ILLUSTRATION BY CRAIG BROMLEY

Dig Deeper, Stay Warmer

The GeoExchange system relies primarily on the earth's natural thermal energy, a renewable resource, to heat or cool a house or multifamily dwelling. The principle is based on the fact that a hundred feet down, the earth's temperature stays at a constant 52 degrees. For 156 Reade, a 1,250-foot well was drilled through granite bedrock to reach the geothermal goodies. "The pipe goes as deep as the Empire State Building is high," explains Petrarca, and one imagines an inverse Manhattan skyline reaching down toward the earth's core. The drilling alone cost $25,000 and required special permits from both the state and federal governments. "Since there's not yet a specific 'geothermal' permit, we had to get a permit for an oil and gas well," says Petrarca.

The neo-geo system is combined with a super-insulated shell to make 156 Reade virtually independent of utility companies. (Some electricity is needed to operate the pumps.) An insulated concrete form wall method was used in construction, providing high insulation value and an excellent buffer against street noise—and 25 percent less concrete than conventional poured walls.

So what does the future look like for GeoExchange elsewhere? "Geothermal heating is actually growing rapidly outside of cities," says Petrarca. "Utilities will have to adjust their winter rates to make it competitive with gas and oil and shorten the payback. That's something I have been working on here in New York and it looks like we will be successful." —A.G.

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The Dwell Home

[Prefab] is one of 11 "products and practices that will change the shape of the near future."

—TIME Magazine, February 2003

The votes are in! In April, 16 architects submitted their designs for the Dwell Home Design Invitational. The jury met and the winner will be announced at the International Contemporary Furniture Fair (www.icff.com) in New York City. Please drop by the Dwell booth to check out all 16 designs and the winning model.

All designs will also be featured in our July/August issue. Groundbreaking for the Dwell Home is slated for Summer 03.

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Soap Cup
A common mistake among new owners is overloading the soap cup. This machine needs far less water—and that much less soap—than most in the U.S. are accustomed to using.

Rack
These plastic tines are coated with graphite, which supposedly increases durability but more likely is there for its industrial, moody-hued reflection on the shiny tank.

Spray Arm
The patented seven-direction Omni-Spray wash system is a menace to dish grease, so powerful it allegedly liquified a pound of frozen peas thrown into a cycle for a filter test.

Stainless Steel Tank
This material has become a worthy symbol of high-end. It's the first feature lower-quality models copy for visual effect. Unlike plastic, it's indestructible and always looks clean.

Asko D1976 / $1,330–$1,421 / 312 kWh per year* / Interior shown on facing page
This is the Swedish company's fanciest model, replete with eight wash programs, an interior light, and a narrow sliding tray for serving utensils. Askos with similar mechanics but fewer features come as low as $669.

Expert Opinion: Unlike the Miele and BSH machines, this has the exposed coil heater inside, which can burn out if the water valve breaks and the tub doesn't fill. Still, the biggest durability issue is keeping food out of the parts. Some American dishwashers have masticators built in. That's a gimmick, because the wash system should break down the food on its own. The Asko is powerful enough to liquefy food particles. And like Miele and Bosch, it's so efficient that energy savings pay back the extra cost within about five years. You can have a dishwasher for $299, but in the long run you'll lose the savings to energy bills.

What We Think: The Asko uses the fewest kilowatt-hours per year amongst the dishwashers on these pages. Though Gutgsell explained that flow-through heat systems are most efficient, Asko's design, with an exposed heating coil, is a compelling exception. Perhaps the answer lies in its powerful spray arms (a close look suggests savvy fluid dynamics). The racks are refreshingly concise—they don't overflow with a zillion parts that click around, but their topology is clever. Asko makes dishwashers for Viking, but who would want the inescapable excess of giant in-your-face logos when the same machine can be yours for a comparable price in its subtle Swedish birthday suit? ▸

Splish Splash

Good news for modern man: The dishwasher no longer need be a sorry emblem of grimy labor and running faucets. In fact, using a high-end appliance instead of a sink and scrub brush saves all kinds of energy.

A Note on Our Expert: After 20-plus years of servicing a broad range of dishwasher brands and models, Bob Gutgsell (pronounced "gut-sel") eloquently elucidates the inner workings of motors, heat systems, spray arms, pumps, and filters. A Californian, he is concerned about drought. "Most American dishwashers in use today consume 30 to 50 gallons per wash—what you'd use to wash by hand," he says. "That's an awful lot of water."

When last week's congealed egg yolk jaundices the edge of tonight's dinner plate, who takes the blame with a weary grumble? We are thankful that the dishwasher no longer need be a human grumbler. Compliments to Josephine Cochrane of Shelbyville, Illinois, who in 1886 patented the first hand-crank–operated dishwasher. But dishwashers didn't really take off until the 1950s, when the postwar boom brought better machines, faster food, and the appliance mentality to American homes.

By the 1970s, according to industry experts, the average grumbler consumed 60 gallons of water per load, needed frequent service, and had a porcelain-coated steel interior prone to rust. Still, over the years, dishwasher owners developed a proprietary loyalty for their machines—perhaps vestigial of the master-servant relationship. Baby boomers came of age with a trusting affection for Whirlpool and KitchenAid. Incidentally, the former acquired the latter in 1986, in what became an awkward period for American dishwashers.

"It was the mid-'80s," says Bob Gutgsell, who runs Astro Appliance Service in San Carlos, California. "A friend of mine in the business told me that people were buying European dishwashers, and if I went into repairing them, I'd be ahead of the curve." His friend was right. The early 1990s saw consumers of high-end appliances begin to express their preference for traits that had been introduced by European companies like Asko, Miele, and Bosch: stainless steel tanks that never rust, adjustable racks, sensor technology, whisper-quiet sound, and ten as opposed to 60 gallons per wash, which greatly reduces the energy needed for heat.

In 1992, the Environmental Protection Agency launched Energy Star, an educational marketing campaign to promote efficient household appliances. For dishwashers, the maximum qualifying consumption is 455 annual kilowatt-hours—119 less than the federal limit for all new dishwashers manufactured. Energy Star attracts consumers by affixing a cheerful label to worthy floor models. In 1997, 7.1 percent of dishwashers sold in America met Energy Star requirements. By late 2002, that number reached 42 percent.

Energy Star spurred some conscientious creativity in our nation's dishwasher industry, but according to Gutgsell, our engineers aren't quite in step with the Europeans, who have been designing for decades with more rigorous consumption limits. European dishwashers often cost double, but their life span, in turn, is double, and they tend to be more attractive.

*Cost ranges depend on door finish; stainless steel is most costly.
Kilowatt-hours courtesy of Energy Star, counting 264 washes a year.

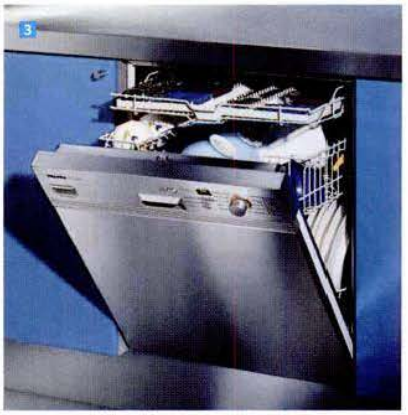
PHOTO BY AYA BRACKETT (GUTGSELL)

1 Gaggenau GM 276-760 / $1,790 / 426 kWh per year*

The BSH appliance group has three lines—Bosch, Thermador, and Gaggenau. All BSH dishwashers use a flow-through heating system, whereby water passes a scorching-hot surface before entering the tank. AquaSensor technology monitors wash progress. This Gaggenau model has an aluminum-and-glass door, concealed push-button controls, and six wash cycle options.

Expert Opinion: It's stylish. But look inside the Gaggenau, and then look inside a Bosch. The stainless steel tanks inside are all stamped identically; the pumps and motors are the same; they're essentially the same machine. The difference is features. BSH makes an excellent, energy-efficient product, but if you shop around, you can find a Bosch for as little as $499.

What We Think: Gutgsell is right: If the same company's machine, with commensurate mechanics, is on the market for one third of the price, the extravagance seems unnecessary. The styling is beautiful, but features like the myriad wash cycles might be more pomp than circumstance. Those blessed with an $1,800 budget can have a very sexy dishwasher door.



2 Fisher & Paykel DishDrawer DD603 / $1,199–$1,349 / 366 kWh per year*

New Zealand–based Fisher & Paykel sells the most energy-efficient clothes washer in the U.S. market. Similar technology is applied here: Minimal moving parts preclude the need for belts and pulleys, and a smart motor regulates water and horsepower. The DishDrawer, first introduced to the U.S. in 1998, is quickly finding a market niche.

Expert Opinion: The concept is different, if not for everyone. What's neat is, they have single drawers available, so you can mount them separately, waist-high by the sink, and never have to bend over. This tub looks like plastic, but it's polymer. It won't scratch or stain, it's lightweight, and it's extremely sound absorbing, whereas stainless steel is extremely loud. This is the only unit that won't need extra insulation.

What We Think: We're glad Gutgsell shed light on the tub material, because it does resemble plastic and might appear dinky. That impression couldn't be more false. The sound absorption is amazing; all the other machines require two inches of insulation. Sadly, though the drawer concept could prevent backaches, the universal design bent seems to inform the façade's geriatric look.

3 Miele Novotronic G851Sci+ / $1,349–$1,549 / 414 kWh per year*

Like BSH, Miele needs no exposed heating coil because its flow-through system heats water before it enters the roomy tank through the spinning spray arms. The sturdy, highly adjustable racks are easy to maneuver, with a unique tank-width cutlery tray up top. Novotronic sensor system regulates the wash and rinse cycles.

Expert Opinion: Miele has the best engineering on the market, but it's very expensive. So you'll need to justify the extra cost to yourself. Take Miele's built-in water softener. If you live in a place with hard water, which curtails the soap's performance, the filter is useful. If you pay for the features but don't use them, it's like buying a convertible and never putting the top down.

What We Think: Miele deserves props for its top-notch mechanics and some well-conceived details. The broad cutlery tray that keeps stainless steel from tainting silver—a feature salespeople claim "sells the dishwasher by itself"—is unique to this company, as is the water filter. But something about Miele's look is stodgy, suffering perhaps from that "trusted by preppies" aesthetic. Then again, it's just a dishwasher.

4 KitchenAid Briva in-sink / $2,199 / 312 kWh per year* / available August 2003

The new Briva is essentially a traditional sink in which one side is also a dishwasher. When closed, the lid doubles as a metal counter surface or cutting board. With the $199 recommended "high-performance water-heating accessory," the Briva can wash its compact load in just 18 minutes. The kWh above do not account for the heating accessory.

Expert Opinion: Great concept, though I'm not familiar enough with this product to comment fairly on the mechanics. It's basically a copy of the DishDrawer idea—about time KitchenAid came up with this. There's certainly a market of people who buy names like KitchenAid, but the machines aren't always as well engineered. As for the "high-performance water-heating accessory," I'd like to know more about what that means.

What We Think: This is the one machine we saw before Gutgsell did, in a crowd of spectators at the 2002 national Kitchen and Bath Industry Show. An aproned man filled the sink with a dozen dishes and closed the trap door, which steamed and snorted like a cab horse. The idea is intriguing, but the mechanics seem lacking. For the same kWh, you could wash a whole load in the Asko. ■

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Building Blocks

Most busy architects do not volunteer to start programs that require hours of weekly commitment. But Mohammed Lawal, a principal in the Minneapolis firm KKE Architects, is not most architects: About eight years ago, Lawal and two of his colleagues established KKE's Architectural Youth Program to introduce minority and at-risk high school students to the field of architecture.

"Looking at the profession, there aren't many African-American architects," Lawal says of his inspiration to start the program. "And I'd always wanted to do something with kids." Working with students four hours a week, the program tackles real-world design problems (such as a pedestrian bridge or teen park) with ideal solutions. Featuring guest speakers and hands-on practice, each six-week session culminates at the University of Minnesota, where the teens work with college students to build models of their projects. So far, approximately 190 kids have participated in the program—and more than a dozen have gone on to pursue careers in architecture.

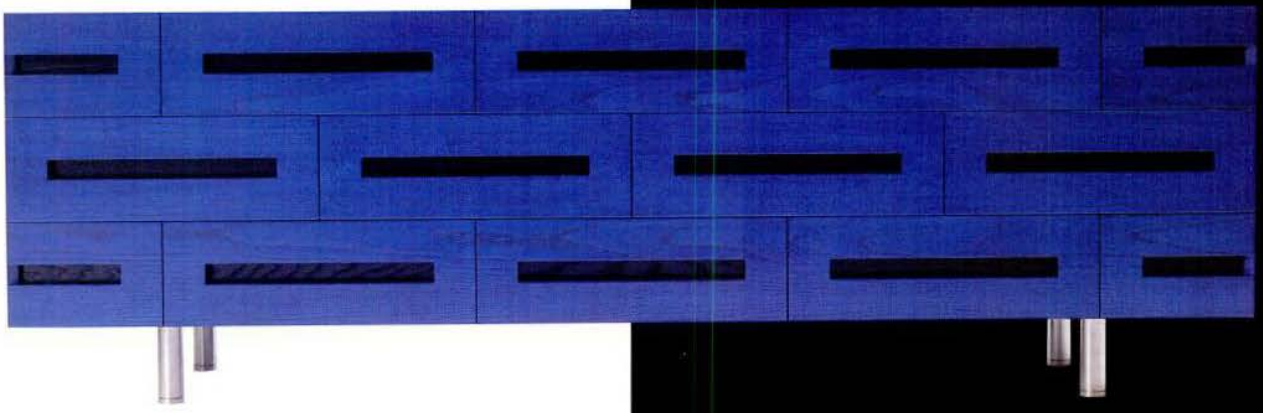
Not content simply to be a nice guy in his volunteer time, Lawal's commitment to community extends into his own design work. "I always have a social agenda," he explains. Having learned to value shared public spaces and a close-knit neighborhood while growing up in Nigeria (his family moved to Nigeria when he was nine, and he returned to Minneapolis when he was 18), Lawal designs schools and other public institutions "where the building form creates a central communal space."

Still heavily involved in his Architectural Youth Program, Lawal continues to advocate tirelessly for cross-cultural, community-driven architecture. He is currently renovating and building a contemporary addition to the historic local library in his old neighborhood, where, he explains, "I got my first library card." ■

Nominate Nice Modernists ***at www.dwellmag.com.***

Mohammed Lawal is shown here with Farah Mohid, Takara Haynes, Betelhem Mekbed, and Helen Woldeyesus, all students from his Architectural Youth Program. "I wanted kids to meet an architect," Lawal explains, "so that they could see this is a viable profession."

BRICK



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Story by Nancy Levinson | Photos by Bernhard Friese

Corbu Meets Costa Rica

Every door and window on violinist Catherine Hayes's new house in San José, Costa Rica, was custom built. Architect Mark Mulligan says, "The doors and windows are the essence of the house."

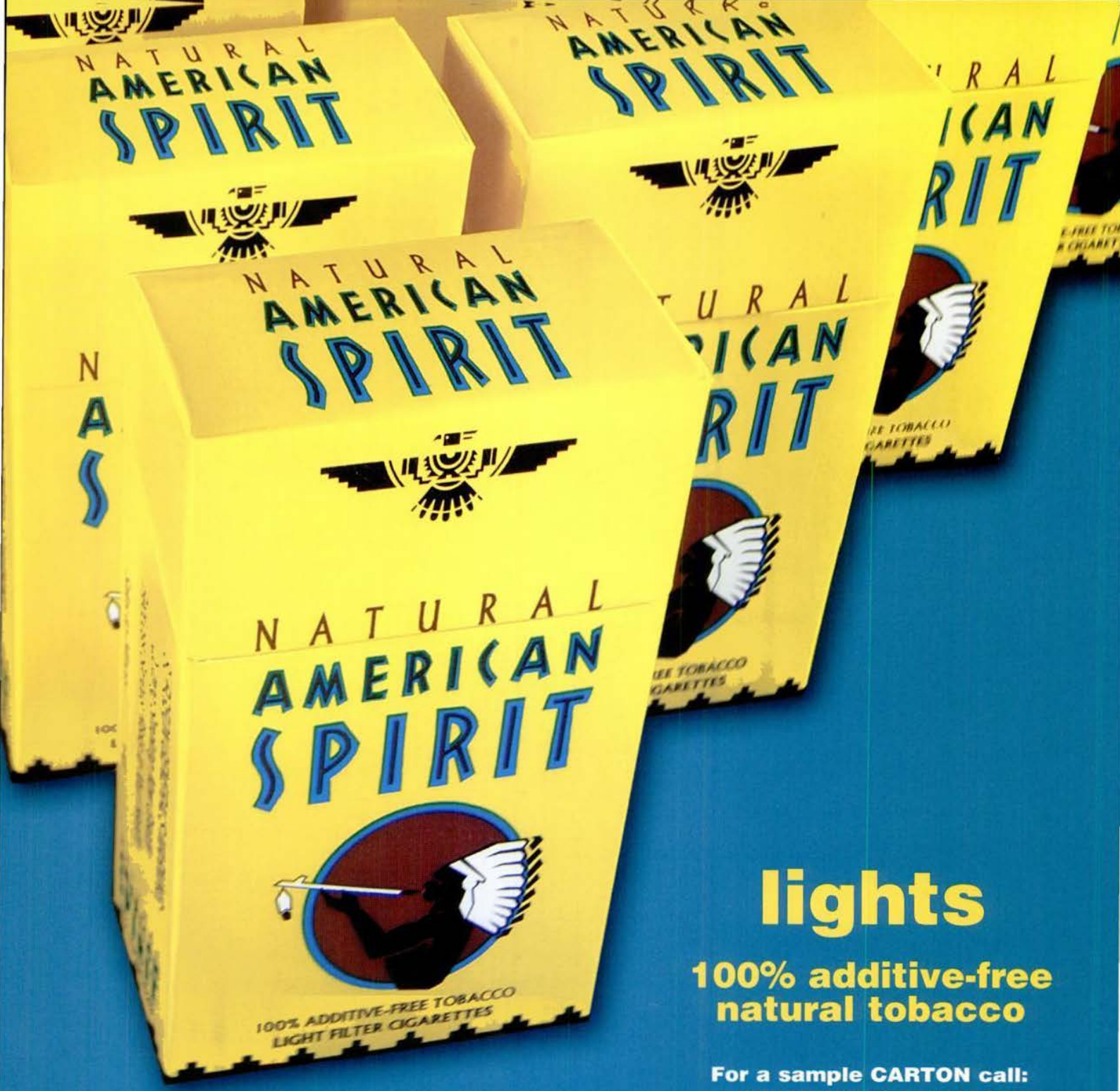
Fifteen years ago, Catherine Hayes, an American musician, traveled from her native Virginia to Costa Rica for a gig and ended up staying for good. Now a violinist with the country's National Symphony Orchestra, Hayes always knew she wanted a house that could accommodate music recitals and lessons, though she had no particular knowledge of architecture, nor any predilection for modernist design. And, indeed, no such interest would be encouraged by the landscape of her adopted country, where much recent building conforms to a non-style that local architects call "RostiPollos architecture," an allusion to the faux-Mediterranean décor of a popular chain of restaurants.

It would have been easy for Hayes to opt for some version of the local idiom. But she was more ambitious. In 2000, she contacted a friend, Mark Mulligan, an architect who has worked with Fumihiko Maki in Tokyo and who now teaches at Harvard and runs his own small firm in Cambridge, Massachusetts. Mulligan immediately grasped the particular challenge of the project: to devise an effective process so that a small office in New England could design a building in Central America and supervise its construction on a budget too tight to allow for frequent site visits.

Mulligan met the challenge with design ingenuity and digital infrastructure. The Internet allowed him to communicate frequently with both client and contractor, and to send construction drawings and receive progress photos from the site. "A few years ago, it would not have been possible to be in such close contact," Mulligan says. "The Internet has expanded the range of potential sites for practice."

As the project proceeded, Mulligan happily discovered that the workmanship was excellent. As JPEGs from San José appeared on his computer in Cambridge, he saw that his elegant, intricately detailed design, with its evocations of Alvar Aalto and Le Corbusier and its sensuous mix of materials, was being built to high standards of craftsmanship. Nothing was standard or simple about the construction.

Hayes agrees and after nine months there she talked to Dwell about life in her new home. ►



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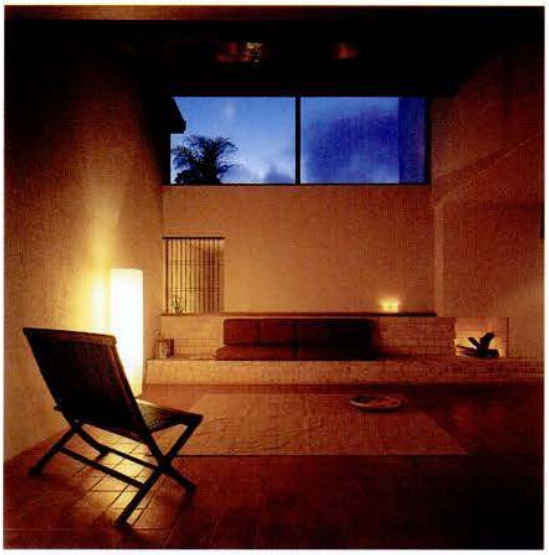

The roof terrace offers spectacular views of Costa Rican sunsets and serves as a perfect spot for lounging or dining al fresco. The main living area is a peaceful getaway and an ideal space for concerts. "This year I even held my students' recitals here," she explains.

What brought you to Costa Rica?
Costa Rica is energetic and reasonably prosperous, but it's also relaxed. It's less regulated than the U.S. and the days feel more expansive—things happen in "Tico Time." The houses don't have street addresses—they're identified by proximity to landmarks. That sort of thing makes a real difference in the rhythm of daily life.

How have your neighbors responded to your house?
It certainly looks different from other houses around here, but the reaction has been great. My house is modern, but it feels warm and comfortable—those characteristics aren't often associated with contemporary design. One neighbor even said to me, "This is the house I really want!"

What are your favorite spaces in the house?
I love the big main room, with the clerestory window and the long wall of glass doors. The doors can all be slid back, too, so on rainy days I can sit inside and enjoy the downpour. The roof terrace is really special, too. Roof terraces aren't common in Costa Rica. The rainy season here is long, and people don't think of going up on the roof. But in the dry months, I go up there to watch the sun set—it's very dramatic, with the mountains in the background. A friend of mine liked the terrace so much, she got married on the roof—it was a wonderful place for the ceremony.

Why did you choose to commission a new house?
In Costa Rica, it's not an unusual practice. It's not like in the States, where architect-designed houses are built mostly by the elite. Of course, this has to do with labor costs, which are lower here than in the U.S. Building a house was the best way to get the spaces I wanted for music, and the house feels like it's really mine. ■

Do You Know the Way to San José (Costa Rica)?

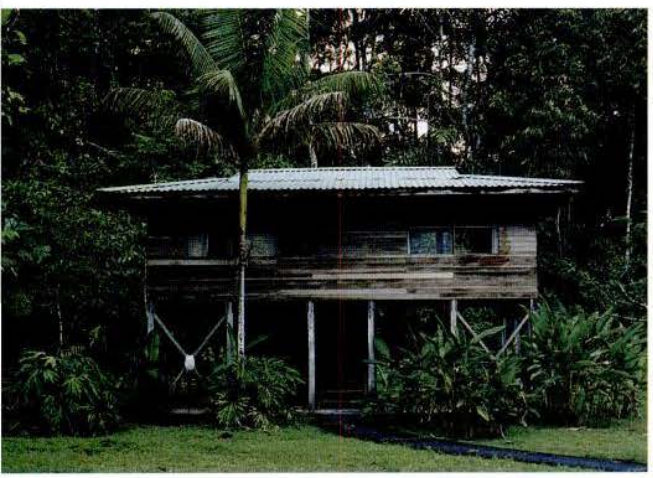

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PHOTO BY D. STONE (LA SELVA BIOLOGICAL STATION)

1. A home is only for show.
2. A home should never be cluttered. If shoes, socks, cups, newspapers, toys, jackets or family photos ever find their way into public view, remove them immediately or, better yet, just throw them away.
3. Never mix styles.
4. A modern, minimal approach to decorating is always best. The fewer pieces in a room the better. Remember, if you do not hear an echo the room has too many people and far too much furniture in it.
5. Avoid color in a home, particularly red. Grey and black are bright enough. If you must use color, use it in very, very small quantities, for instance, a vase.
6. Never use vases in a home for they will only clutter. (See rule 2.)
7. Do not over-use your furniture. In fact, try not to use your furniture at all. Sitting or lying on a piece will only make it look "comfortable" and "lived in" and that will never get your home featured in an interior design magazine.
8. Never allow children or pets in a home for they are messy and sometimes emit unwanted odors.
9. Never marry a man who has friends. Too many men in a room will ruin the look of your unused, perfect pieces.
10. Never marry a woman who likes to cook. Oh, by all means, purchase all the latest cookware, utensils and appliances, but never use them. Food is far too messy to be in one's home.
11. A home reflects who you are, who you've been and who you will be in the future. Enjoy it.*

Story by Andrew Wagner

The more time one spends in Sweden, the more one appreciates the differences from America—everything from the elegant taupe-colored trampled snow on the streets of Stockholm (as opposed to our own black, sooty grime) to the speedy and well-kept public boats, trains, and buses that deliver commuters to the distant suburbs, airport, or just about anywhere. Not surprisingly, these differences are equally pervasive within Sweden's furniture and lighting industries. The tradition of clean, simple, fluid design dates back to the turn of the last century, when the Swedish government's desire for a larger population encouraged the design of attractive homes, and products for the home, to take a place at the forefront of social reform.

Visiting the Stockholm Furniture Fair, held annually in the less than idyllic month of February, is an opportunity to see how the current generation of Swedish architects and designers are plying their craft. Entering the grounds of the fair, it's evident that Swedes are no longer content to merely conquer the domestic challenges that lie ahead. With the advent of globalization and the omnipresent Internet, Swedish designers are now questioning their role on an international scale.

"Made in Sweden?! The (Un)Importance of Nationality," an exhibition curated by Caroline Heiroth of SandellSandberg and designed by the ubiquitous firm Claesson Koivisto Rune, sought to provide concrete answers to this very question. The exhibit displayed an array of furniture either designed by Swedes and manufactured internationally or designed abroad and manufactured in Sweden—raising the question, is there a true Swedish design identity anymore?

Regardless of the answer, the Swedish design scene is alive and kicking like never before.

. . . at the Stockholm Furniture Fair

Swedish or not, Scandinavia's premiere design showcase offers a glimpse of things to come from the world over.

Feel Seating System / By Sarit Attias and Amit Axelrod / S2A Design

The Swedes aren't the only ones questioning their national identity—the Israelis are at it, too. "Industrious Designers," a showcase of the latest and greatest Israeli designs, featured approximately 17 new products, the standout being this modular seating system composed of 120 polyurethane balls connected by rubber bands and plastic. Reminiscent of both buoys and the playroom at Chuck E. Cheese's, what's not to like about this comfy couch, bed, or lounger, other than the fact that it is only a prototype? www.s2adesign.com
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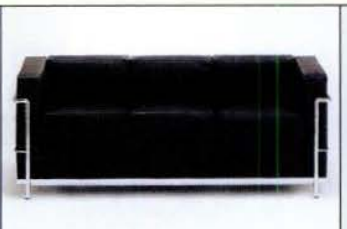
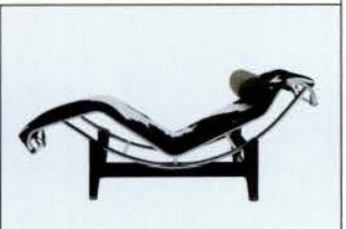

Le Corbusier sofa


Le Corbusier cow hide lounge


Barcelona chair and ottoman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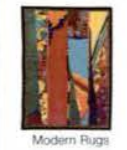
Modern Rugs


Milano coffee table


Plasma T.V. stand


Granite coffee tables


Morgana drawers


Chia Lyra


Pop Bombo

New Brave Glass / By Monica Förster for Skruf

Though not featured at the fair, New Brave Glass is a perfect representation of an emerging humor within much of new Swedish design. First introduced in late 2002, Förster's design mixes impossibly perfect crystal with brightly colored plexi—a playful burst in the context of Sweden's centuries-old glass-blowing tradition. www.svenskaglasbruk.se

What's New Vases / By Anna von Schewen for Pascale Cottard-Olsson Gallery

Invited by the Pascale Cottard-Olsson Gallery to make vases for an upcoming exhibition, designer Anna von Schewen jumped at the chance to bring her unique perspective to glass. She took her favorite selections of old glasses foraged from secondhand stores and stacked them as she saw fit. This new shape was then wrapped in synthetic fabric, creating yet another layer of form. The outcome is an elegant solution that warrants detailed inspection. "I wanted to find a shape that I would never draw," von Schewen enthuses. anna.vonschewen@telia.com

Dodo Chair / By Claesson Koivisto Rune for E&Y

What do you get when you ask three Swedes to design a new chair for Japanese manufacturer E&Y? A Dodo, of course. CKR's swiveling work chair is a Scandinavian take on the traditional Japanese zaisu chair. The surprisingly comfortable seat might just bring back the long-gone glory days of afternoons spent in the company of friends and a Sit 'N Spin. www.eandy.com

PHOTO BY YANO NOBUO (DODO CHAIR)

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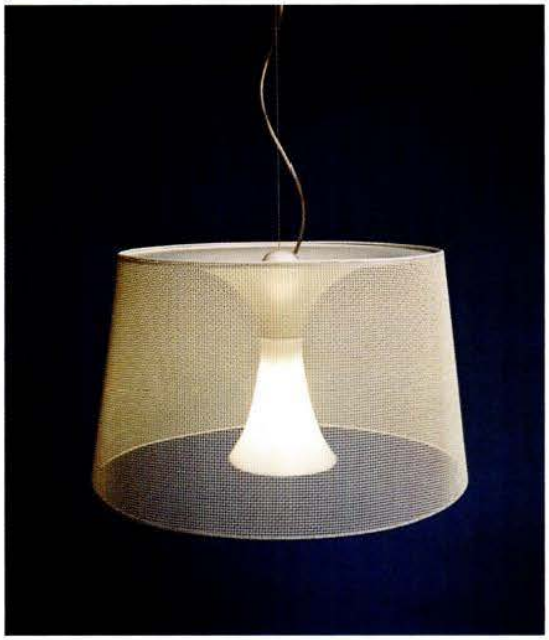

Kapoor Hanging Lamp / By Matti Klenell for Örsjö

Matti Klenell netted himself and Örsjö a Best in Show award for this mesh-covered lamp that allows the user a taste of what's going on beneath the shade. Deceptively simple, Kapoor brings a bit of danger and intrigue to the staid world of hanging lamps by employing a revealing technique similar to Marilyn Monroe allowing herself to be photographed standing over a billowing air vent. www.orsjo.com

Sting Chair / By Fredrik Mattson and Stefan Borselius for Blå Station

This simple, stackable design is produced in a most unusual manner, for a chair at least. Rather than being cast, the chair is entirely composed of extruded anodized aluminum. The seat and the backrest are invisibly jointed together with no screws while the stainless steel legs are locked into place. www.blastation.se

Stämmor IV Rug / By Barbro Lomakka for Lomakka

Barbro Lomakka's white pulled-felt rugs are some of the most inviting to be seen in quite a while. The white felt tassels are woven together with green yarn, hinting at the traditional Scandinavian yarn rug, though Lomakka's latest creations would undoubtedly fit far more comfortably in Malmö's City of Tomorrow than a thatched timber cottage. Available through Arvid Inc., New York. Tel: 212-614-2922

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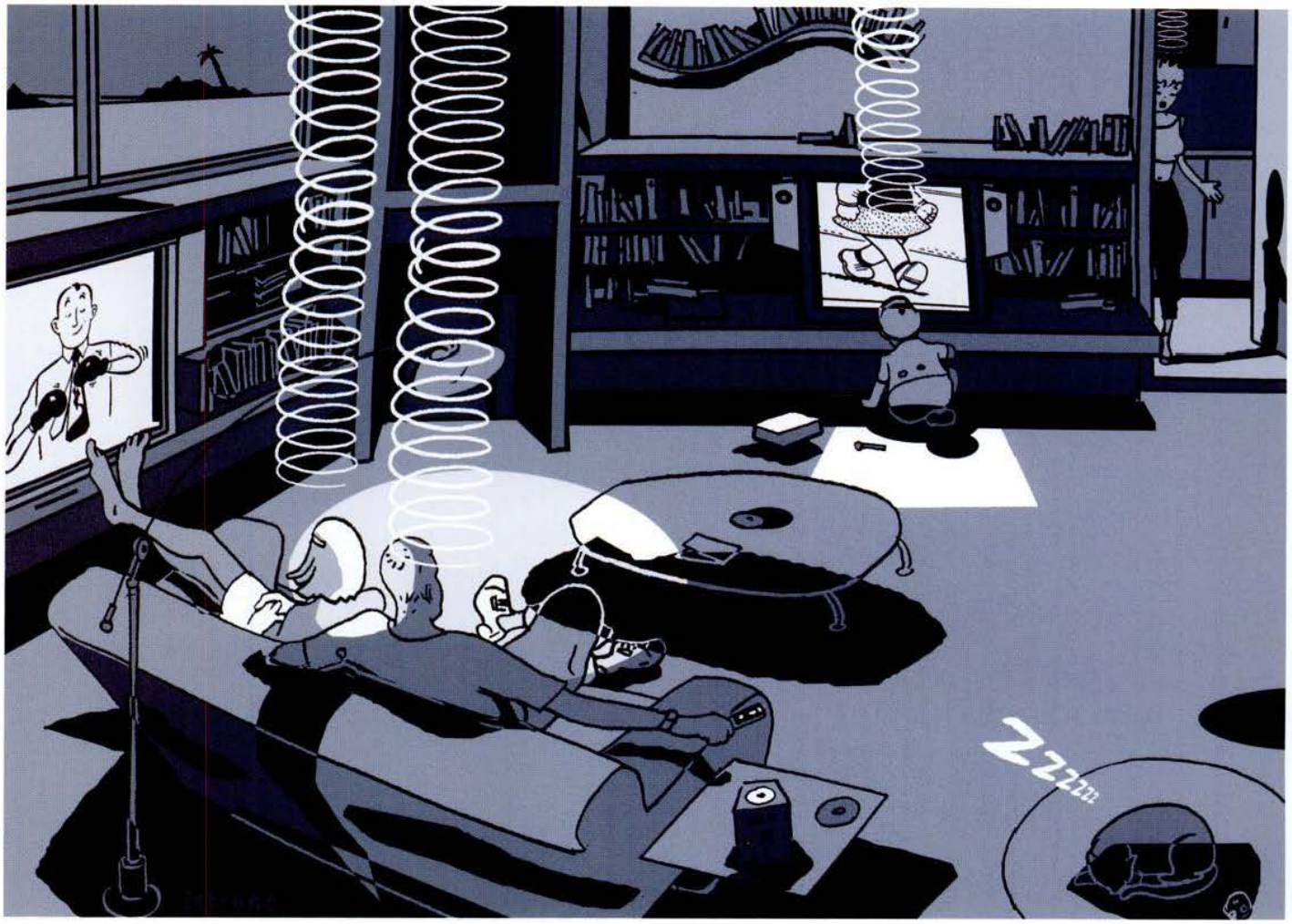
Story by Jonathan Keats | Illustration by Istvan Banyai



For Your Ears Only

"Woody" Norris's first invention, the Transcutanesou Doppler (which would later become the sonogram), revolutionized the world of medicine. With HSS, he hopes to spur as huge a transformation in the world of sound.

Inside a nuclear submarine, the noise is so deafening that soldiers have to wear headphones to hear orders from their commander, dangerously limiting their ability to communicate with one another. For that reason, the U.S. Navy has set its sights on a small San Diego company that recently patented a loudspeaker capable of focusing a column of sound almost as sharply as a laser beam. If the HyperSonic Sound system (HSS) can be used to fire orders across an entire deck, to be picked up loud and clear by just a single set of ears, bulky headphones might finally be tossed into the shipyard scrap heap.

But American Technology Corporation (ATC) didn't develop HSS only for the military. They envision it in your home, built right into your stereo and TV. HSS promises to make surround sound more encompassing, and more personalized, than ever.

The idea that sound might be shot in a single direction, like a spotlight, is by no means new. A super-high-frequency sound wave can be projected in a straight line, and its interaction with the air produces another wave that is low enough to hear. But to convert something as complex as music, or even a human voice, into a stream of high-frequency signals that interact appropriately on the fly is mathematically and technically daunting. Just ask inventor Elwood "Woody" Norris, who spent several years reshaping sound waves, ultimately formulating an ultra-thin piezoelectric film that could transmit them accurately at high volume.

Just last year, the world's first commercially available hypersonic loudspeaker, capable of sending sound up to 500 feet, with a spread of merely three degrees, was released. ATC's vice president of business development, Bob Todrank, characterizes it as the equivalent of the Model T Ford, explaining that it "will take a year or two for us to make a Maserati," and maybe longer to manufacture one that's affordable for the average consumer.

The $998 price tag hasn't fazed early adopters, however. A theater director in Australia, for example, is experimenting with projecting an individual performer's voice to each seat in the house. If such personalized programming catches on in home entertainment, there may never again be another fight over the remote. ■

A minimalist aesthetic finds *expression* in the Kubic collection.

Functionality is the focus in the minimalist architecture of the Kubic collection. Includes mirrors, wall-mounted and vanity bathroom accessories and sconce lights. Solid brass with occasional stainless steel elements. In polished chrome and satin nickel.



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Story by Bill Staggs | Photos by Donna Kempner

On the Beach

The dramatic beach house that Russian émigré Marcel Sedletzky designed for the Gansa family in 1967. Extensive use of wood inside and out, as well as the architect's choice of closely fitted boards, reminded Alexander Gansa of Russian country houses.

When San Francisco physician Alexander Gansa set out to build on his beachfront lot in Aptos, California, in 1966, neighbors in the private enclave near Santa Cruz urged him to build a house as traditional as the two dozen other residences between cliff and shore. But Gansa wanted something more creative, more unusual, and through a family friend of his wife's found Russian-born local modernist Marcel Sedletzky.

The Carmel, California–based Sedletzky, who trained in Austria and went on to work for Victor Gruen Associates in Los Angeles in the mid-1950s, proved a good fit for the young and adventurous client. Sedletzky (who passed away in 1995) had arrived in the United States in 1949 steeped in the philosophy of Le Corbusier, and quickly embraced Frank Lloyd Wright's notions of organic architecture. By the time he moved to Carmel in 1958, Sedletzky was quite familiar with Southern California's mid-century modernists, and was particularly drawn to the structurally innovative residences of John Lautner.

Gansa wanted a vacation house that would fit the landscape—a desire he believed Sedletzky would understand. "The Russians love houses that blend in, that are integrated with the environment," he explains.

Using redwood, Douglas fir, and large expanses of glass, the architect developed a concept that gave the house a compelling transparency but also the look and feel of a tent pitched in the sand. "Marcel wanted us to look out to the beach through the windows," Gansa explains, "to feel that the house was in the sand, part of the beach." Fashioning a hyperbolic paraboloid roof—a bold shape he would employ throughout his brief design career—Sedletzky pulled off a dramatic living room whose ceiling seems as bowed as a Bedouin roofline. Careful assembly of straight boards created the sensation of a curved ceiling, a wondrous effect—and a structural coup that left the carpenters who built it impressed by the architect's skill and daring.

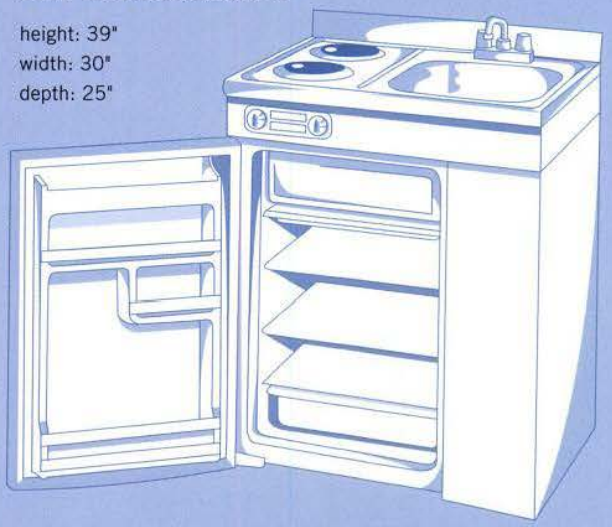
Thirty-five years after it was completed, the house on Seacliff Beach remains the singular expression of a California architect who succeeded in marrying his modernist and organic sensibilities in something as seemingly simple as a weekend beach house. ■

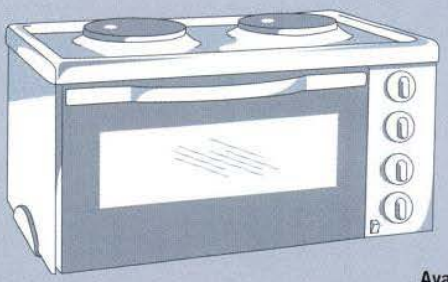
Story by Sam Grawe

Illustrations by Craig Bromley

Danby Compact Kitchen, $679

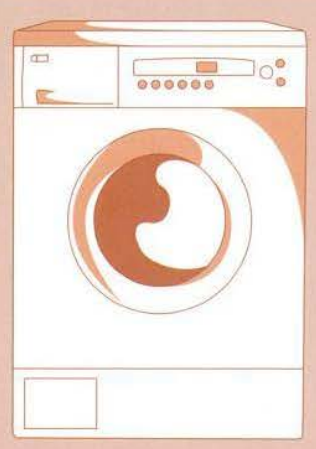
height: 39"
width: 30"
depth: 25"





Avanti Teba Cooktop, $179

height: 7.5"
width: 15"
depth: 10"



LG Electronic's Washer/Dryer, $1,279

height: 33.5"
width: 24"
depth: 24"

Dear Dwell,
We recently bought a former service station in Detroit which we intend to renovate and live in. We want to turn part of the structure into rental units, but the space dictates that they be quite compact. We would love for them to have full kitchens and laundry facilities, but the limited space is a real obstacle. Any thoughts?
—Laura Mulloy, Detroit, MI

No Space? No Sweat

In America, the luxury of laundry rooms, three-car garages, and 400-square-foot kitchens with islands is hardly unusual—but service stations cum apartments and tiny appliances are. Indeed, the notion of a compact appliance brings to mind nothing so much as the light-bulb-baked brownies from an Easy-Bake oven.

Apart from a shopping excursion involving euros, your best bet in your search may be to look online. At sites like compactappliances.com, you'll find no shortage of pygmy-proportioned household equipment.

The first and most obvious solution is to find appliances that, like a good employee, can multitask. Between combination kitchen units and a new breed of single-space washer/dryers, you can fit two rooms' worth of appliances in the footprint of a small sofa. Italian manufacturer Alberti offers the Piccolo Economic, which despite its pomo-meets-rolltop-desk appearance offers a sink, two electric burners, mini-fridge, and enough cabinet space for your cereal bowls and boxes. Similarly, Danby produces the Compact Kitchen, which is only ten inches wider than a normal range, and as tiny as a completely stocked kitchen gets. Although the appearance veers toward the proletarian, the stainless steel top matches the current vogue. For laundry, LG Electronic's direct-drive washer/dryer combo, the eloquently named WD3274RHD, offers Americans the option of never having to transfer a load of laundry from the washer to the dryer—a luxury Europeans have long enjoyed. Not only will this ensure fewer lost socks, but it will save on power and water bills, too.

Another approach is to utilize extra counter space. Avanti's Teba Cooktop offers a rotisserie, range, and convection oven for all of your roasting needs (game hens, anyone?) and two electric burners for simultaneously boiling green beans and sautéing garlic—all crampacked into a design that's no bigger than a breadbox. After a meal, you can plug Equator's Portable Countertop Dishwasher right into your faucet and let it clean up to eight soiled place settings for you.

There's no reason that living in a compact space should hinder quality of life—after all, that's why we have appliances in the first place. ■

The Danby Compact Kitchen incorporates a refrigerator, sink, and two electric burners into a unit no wider than most ranges. Avanti's Teba Cooktop is packed full of features. LG Electronic's washer/dryer combination saves both space and socks. p. 128

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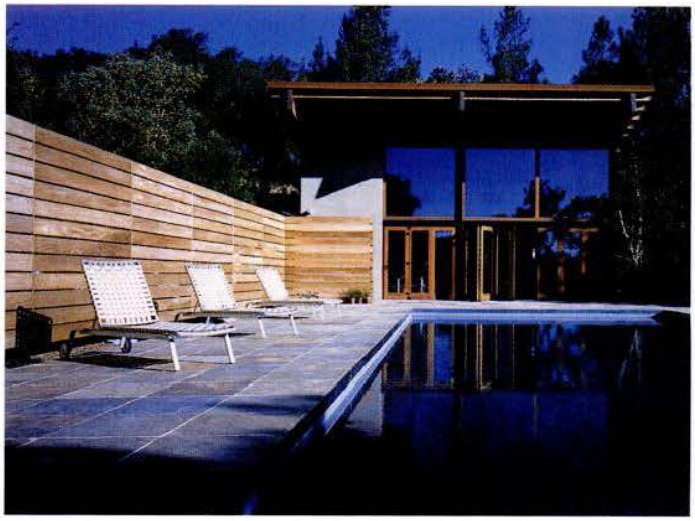
Story by Deborah Bishop | Photos by Cesar Rubio



Three Cool Pools

Maybe they're not ideal for laps, but they sure are perfect for relaxation. Clockwise from left: A water tank is transformed into a pool at architect Olle Lundberg's Sonoma cabin. Lundberg also designed Chris Barnes's elegant pool in Calistoga and Marc Benioff's endless pool that looks out over the Napa Valley.

Although San Francisco architect Olle Lundberg resides in a city where outdoor pools are only slightly more common than snowplows, he's designed a number of watering holes for second homes outside the city limits—his own included.

Despite their differing shapes and sizes, the three Lundberg pools shown here—a circle, a rectangle, and an asymmetrical sort of teardrop—are all on intimate terms with the surrounding landscape and have infinite edges that lull the eye toward the great beyond. They also feature adjacent hot tubs, because, jokes Lundberg, "it's against the building code in California not to."

Up in the Napa Valley, at the Calistoga weekend retreat and party pad of Chris Barnes, the pool and guest house embody Lundberg's mission of blurring the distinction between indoors and out. Built into a sloped hillside, the pool house has glass wall doors that fold back and slate flooring that continues out to surround the 50-foot lap pool, which trails off into an endless horizon where the site drops away from view.

At 100 feet long and 30 feet wide, Marc Benioff's resort-scaled swimming pool outside of nearby St. Helena can cool a lot of heels. Set at the edge of a steep hill, hugging the end of the knoll on which it rests, the pool follows the contour lines of the site. An underwater bench runs along the straight side, and a swim to the outer edge offers sweeping views of an even larger body of water—Lake Hennessey—and the surrounding forests.

At Lundberg's own Sonoma cabin, an old-growth redwood water tank rescued from a client's property spirals off the deck and inspires memories of the bathing gals in *Petticoat Junction*. Twenty-five feet across and 16 feet deep (that's 50,000 gallons of water), it has built-in platforms for reclining under sun or stars. Undisturbed, the glassy surface is like a huge reflecting mirror; dive in, and at 20 feet aboveground, "you feel like you're swimming in the treetops." ■

PHOTO COURTESY OF LUNDBERG DESIGN (CABIN POOL)

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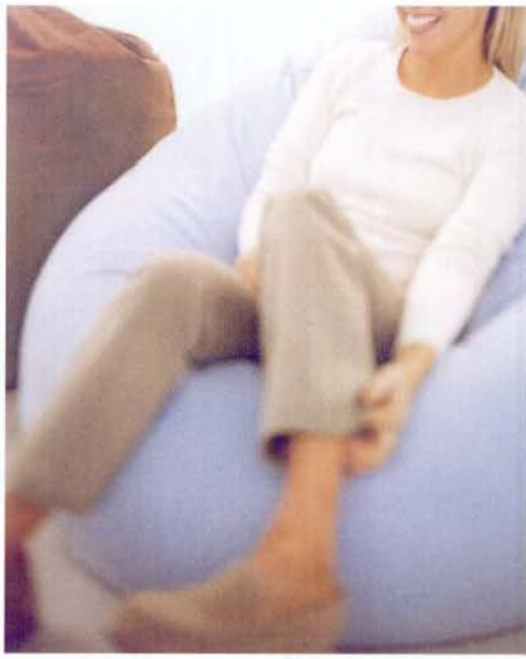

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On-Site Insights

We'd like you to meet the Dwell Home-owners-to-be: Nathan Wieler and Ingrid Tung. We spoke with the couple recently about the Dwell Home Design Invitational. We hope to have them moved in by early 2004.

First, what got you interested in modern architecture?
Wieler: Initially, I wasn't necessarily interested in "modern" architecture, but I was interested in a unique, appealing, well-designed home that I could be very comfortable in. The more I looked at architectural options, the more interested I became in modern architecture.

Tung: Maybe it was just growing up frequenting Buffalo's Albright-Knox Art Gallery that trained my aesthetic sensibilities in a "modern" direction. I like the "intentions" in contemporary homes, often minimalist and sometimes dissonant, dynamic and in harmony with their surroundings.

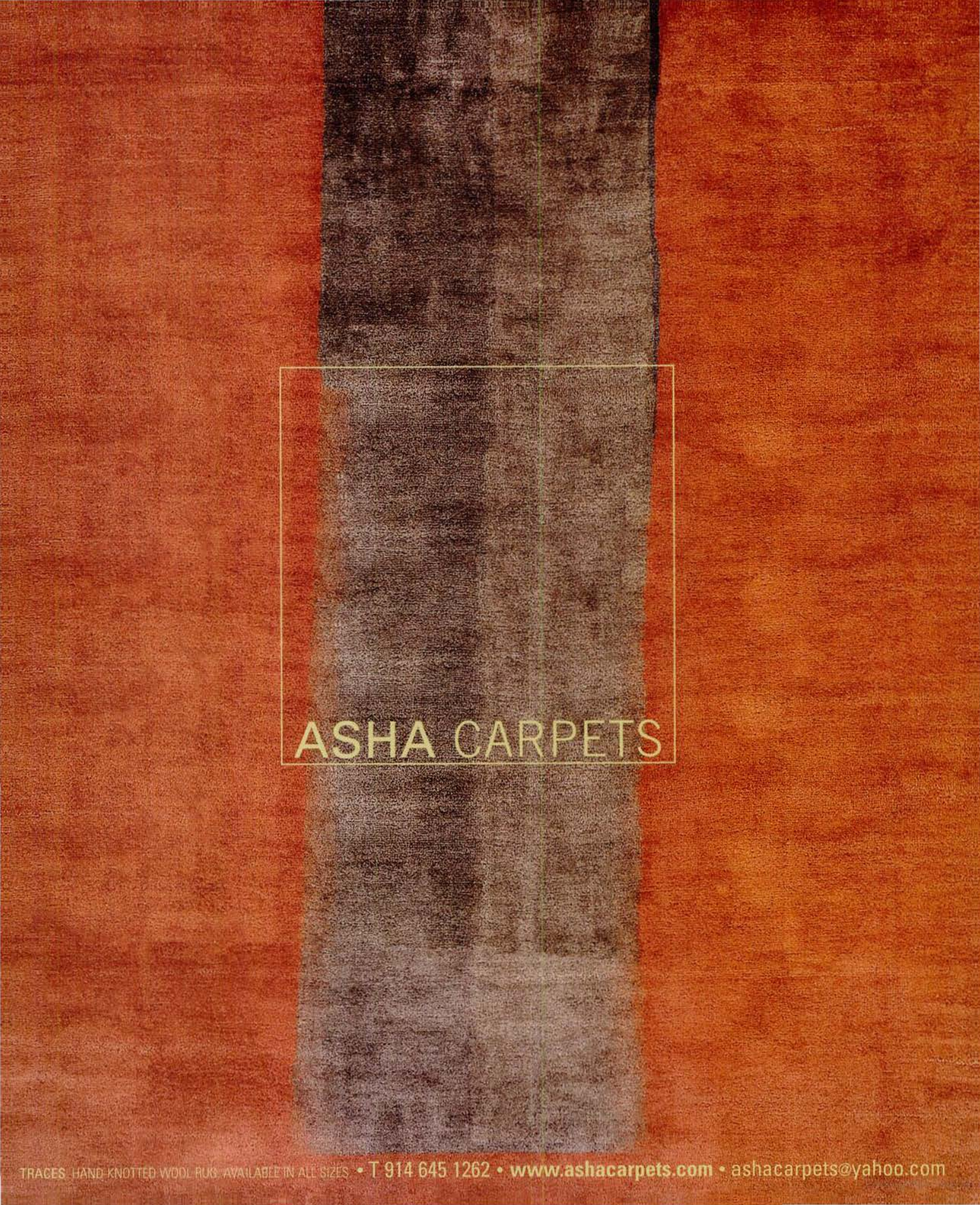
So what got you interested in prefab?
Wieler: Anxious to stop throwing our money away on rent, we began our search for a new home last spring. And we searched . . . and searched. All the houses were the same. We didn't even like the ones we couldn't afford. We were able to maintain our optimism until our extremely patient real estate agent, Dave Klarmann, told us that he'd never had a file so large on any previous client! We began to consider building our own home and foraged through those awful floor-plan magazines. At our wits' end in Barnes & Noble, we happened across Dwell. We picked it up and began to flip through the pages when an ad for the book *Prefab* caught our eyes. "That's what I want," Ingrid said. Being the unabashed entrepreneurial type, I called up Dwell to find out how to get a cool prefab house. After reading the book and doing some research, we both decided that prefab was the way—the only way—we could find a home that would satisfy both our fiscal and aesthetic demands.

Soon after, when I realized what we were looking for didn't exist, I felt there was a potential business opportunity to create and sell this product. Building and marketing a modern, well-designed, prefabricated home nationally could have a tremendously positive impact on society—and be quite profitable if executed properly.

What are you most excited about with regards to the Dwell Home Design Invitational?
Tung: Our unbelievable luck to be able to work with Dwell, the architects, and the jury on this project—a dream come true. ■

We'd like to thank the sponsors of the Dwell Home: Birkenstock, Fisher & Paykel, Herman Miller for the Home, Jenn-Air, Loewen, Maharam, Microsoft® Office for Mac, Modern Fan Co., Neoporte, Volkswagen, and West Elm.

"Modern, interesting, architect-designed housing should be affordable and available—even to first-year teachers who are still paying for law school," explains Ingrid Tung (a former corporate attorney turned teacher), shown here with husband Nathan Wieler on the future site of the Dwell Home in Pittsboro, North Carolina.



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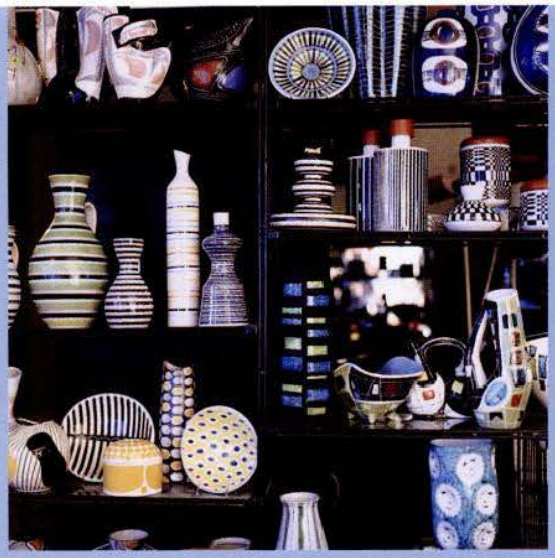


West's modern collectibles can be found at www.fivosixo.com, as well as The Other Shop, Past Perfect, and Decodence in San Francisco, California.

Obsession Profession

Ken West scours the planet for vintage modern design so you don't have to.

"Welcome to my nightmare," Ken West says from his doorway, a cigarette dangling from his lips. There's no room to shake hands and he turns back into the shadows, motioning for me to follow. He moves like someone accustomed to having a modicum of space to maneuver; each gesture is minimal and calculated. I gingerly step past framed art, books, rugs, and wall hangings until I reach a small clearing. It is technically West's living room, but instead resembles a bizarre mid-century-modern explosion. Every surface, including his bed, is blanketed with objects—and more are arriving daily.

For West, there is always room for one more. He is a collector of the most extreme sort and his apartment is nothing short of a modern collector's wet dream. The far right wall of the apartment is mirrored, giving the unsettling illusion that West's objects trail on forever.

Do you always sleep with that huge glass globe in your bed? Not usually.

You seem to have quite an obsession with light fixtures. How many do you have in here? About 15.

What are they? A few Danish Le Klints, a Bruno Munari Falkland from 1957, and a rare 1948 Paavo Tynell chandelier from Finland. There's more in the kitchen.

When was the last time you actually used your kitchen—I mean, for eating, cooking, and stuff? Oh that. I don't really have a kitchen anymore. I keep it pretty packed. And I never really cook anyway.

What inspired you to start collecting? I was living in an empty two-bedroom apartment, and I met an antique-shop owner who had all this stuff he wanted to get rid of—for free.

Why modern? The design aesthetic. It wasn't grandma. Antiques bore the hell out of me.

Where have you acquired this stuff? Everywhere. Anywhere. And at all times.

Where do you keep the overflow? In three huge storage units and a few stashes in friends' garages. I pay about $10,000 in storage fees every year. It's always a new discovery going through it.

Where do you restore your pieces? I've been known to do major sanding and staining projects in the shower.

What's that noise? My next-door neighbor—sometimes he listens to music so loud that you could have a dance party on the street. He also practices primal scream therapy—but the rent's cheap, so I've learned to live with it.

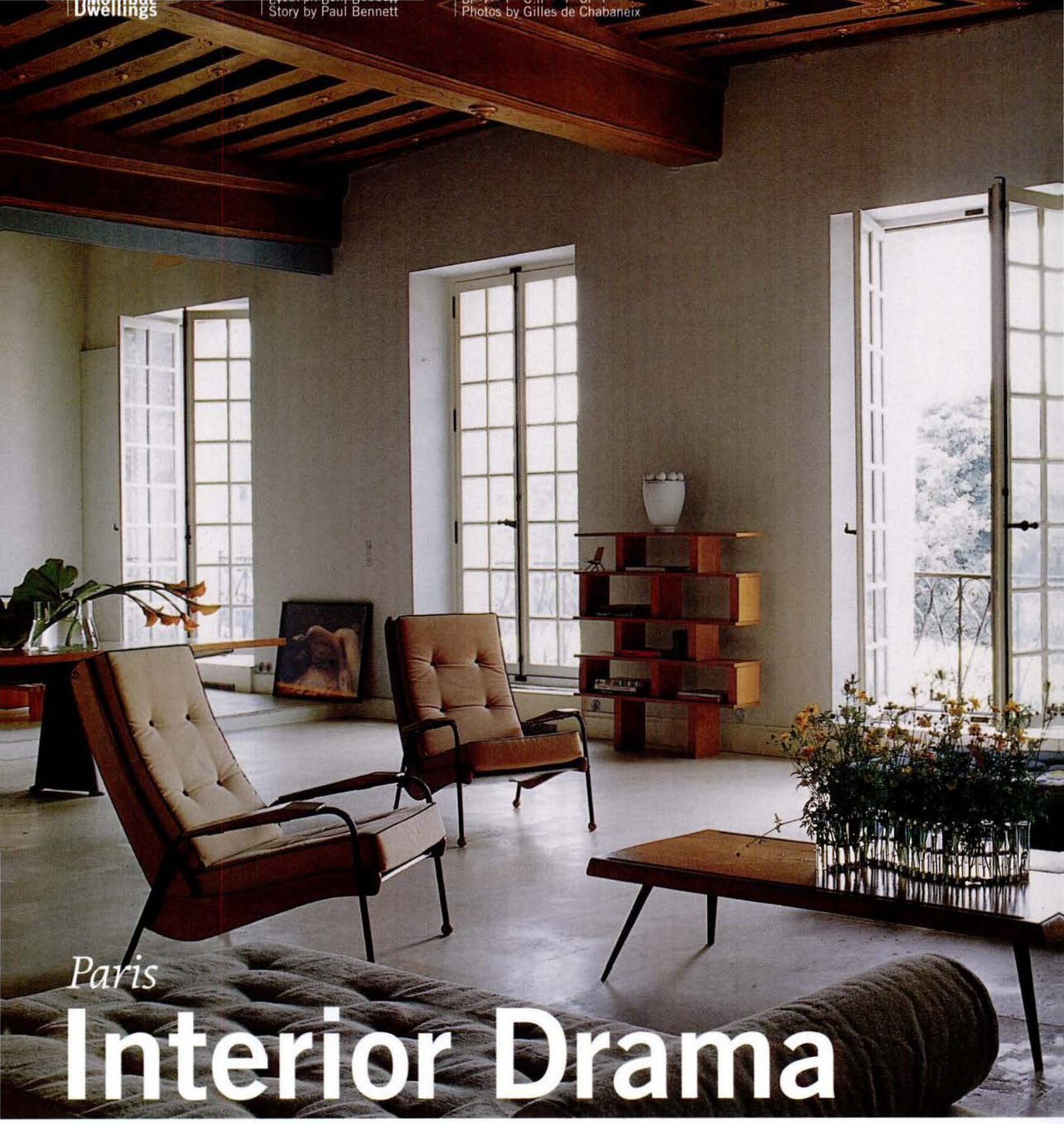
To what do you contribute your success as a collector? I can go into a store, spot one or two dealers walking out, and still be able to find something they missed.

What's the best piece of advice you ever got? Always know more than the next person.

What's your buying philosophy? I never barter. I just ask people how much they want for their piece, and if the price works for me, I pay it.

What's on your list of things to buy? It's all about buying for tomorrow's market. The tip of the day is '80s Memphis. Find it. Buy it. Tomorrow it will be the hot thing. ■

Story by Paul Bennett
Photos by Gilles de Chabaneix



Paris

Interior Drama

Famed Italian architect Massimiliano Fuksas and avid furniture connoisseur Doriana Fuksas live dual lives in disparate flats: a spare one in Paris and a cozy one in Rome.

Shifting in her seat, Doriana Fuksas grimaces as she tries to explain. "Paris is real. Rome is small. France is more social. I feel like we were always too busy to work there. But Rome is quiet. We're getting so much done."

For the past ten years, Doriana and her husband, architect Massimiliano Fuksas, have split their time between Paris and Rome. They own an apartment and run an architecture studio in each city. In recent years Massimiliano, whom Frank Gehry once called the only true Constructivist, has emerged as one of the most sought-after architects in Italy, which means that besides managing a 60-person staff and several hundred million dollars in construction projects, he and Doriana (a designer who oversees projects in the studio) spend much of their time traveling the world. While school for their younger daughter, nine-year-old Elisa, has them living more permanently in Rome these days, Massimiliano flies to Paris three or four times a month.

This constant shuttling back and forth has given the Fuksases a curious duality, in that they have evolved a different relationship with each of their homes. The Paris apartment is sparse and minimal, laid out like a set piece and furnished with an exceptional collection of Jean Prouvé and other mid-century furniture. Upon entry, it feels not unlike walking into the Vitra Design Museum. The Rome apartment is more exuberant. It too features works by Prouvé, but these mingle with modish pieces from the 1960s, wood carvings from Bali, and a selection of contemporary photography and film stills.

One is austere, museumlike, self-conscious—perhaps like the French themselves, as Doriana points out. The other is warm and livable.

"Both Massimiliano and I prefer empty spaces," says Doriana, expressing what may be the true dream of all architects. "But as a family of four [their older daughter, Lavinia, is 22], it is impossible to think you can live in an empty space."

The family's 4,300-square-foot Paris apartment at Place des Vosges forms part of a complex designed in the 18th ▸

The Fuksases keep their Paris living room tidy and austere, adorning it only with carefully placed furnishings. A coffee table by Charlotte Perriand sits within reach of two Visiteur armchairs by Prouvé, and his black university housing bed. The warm-colored Perriand bookshelves never get overloaded with books. Top right: Massimiliano and Doriana at the 2000 Venice Architecture Biennale.

"It's five meters long, and there's only one," Doriana says with more amazement than smugness. "The Vitra museum wants to buy it. But I don't sell. I buy."

century for bureaucrats working in the government of Louis XVI. When the Fuksases purchased it, in 1994, the realtor told them another Italian architect had just bought the flat upstairs. "We didn't know that it was Renzo [Piano]," Doriana says. "Like us, he was doing a lot of work in France, so he was constantly moving back and forth between Genoa and Paris. But now he has a small child, so he's there all the time. Like us, he's learned that it's hard to move back and forth."

The couple made minimal alterations to the Paris apartment. They removed two of the four bathrooms, fashioned arches out of the square window boxes, and generally brought openness and coherency to the space. Then they moved in Doriana's furniture collection.

Doriana and Massimiliano had spent years living in apartments in 16th- and 17th-century Roman palazzi. Accordingly, when Doriana first started collecting furniture in the 1980s, her taste tended toward the antique. She had acquired a few Raphael school oil paintings, some stately wooden tables, and leather chairs. But in the early '80s, the Fuksases found themselves working and living in a 1930s building designed by Pietro Aschieri. In one fell swoop, none of their possessions seemed right. So Doriana began haunting the design galleries in Rome, which were (and still are) fairly limited. Eventually, in Paris she fell in love with the pared-down functionality of mid-century French design, and began buying pieces by Charlotte Perriand, Pierre Jeanneret, Jean Prouvé, Serge Mouille, and Georges Jouve. She also obtained several lamps by Isamu Noguchi that are as much ovoid, glowing sculptures as they are lights. "I love them so much," she says, caressing one that seems to have lost some of its original solidity and slumps at the middle, "but they don't live so long."

Over the years the work of Prouvé came to dominate. The Paris apartment contains two Visiteur armchairs (1950), a university housing bed (1954), and several dining room chairs, among others. The rarest piece a molded-steel-and-wood armchair that Ateliers Jean Prouvé designed for an engineering school in

PHOTO CONCEPT BY JEAN-PASCAL BILLAUD (PARIS)

Project: Fuksas Residence
Renovation: Massimiliano Fuksas
Location: Paris, France

Opposite page: The slender arms of Serge Mouille's Three Jibs swing lamp reach gracefully over the Trapeze table with chairs by Jean Prouvé, which are set off by blue shelves.

Above: Le Corbusier's 1929 Pony Chaise, famously described by the designer as a "real relaxing machine," serves its purpose by the fireplace in the bedroom. A George Jouve vase sits on the mantle.

Right: The bathroom is divided by sliding panels of frosted glass, which allow plenty of natural light for bathing. The tub is flanked by a George Nelson bench, which becomes useful as a surface to deposit towels and reading material, or as a place for company to sit.

Aix-en-Provence in 1950. According to Doriana, there are only about ten of these left in the world.

"When I started buying Jean Prouvé, I couldn't stop," she says. Fascinated by the French designer, whose only formal education was as an apprentice in a blacksmith's shop, she got her first piece in 1981—bookshelves designed by Prouvé and Charlotte Perriand and colored by Sonia Delaunay (1953). Doriana says there's a purity of form and purpose to a Prouvé object: It simply works better than others.

In 2000, when Massimiliano organized the controversial "The City: Less Aesthetics, More Ethics" for the Venice Biennale, he and Doriana honored Prouvé with a retrospective, including a reconstruction of one of the designer's "dismountable houses" in an industrial yard along a canal. Massimiliano calls Prouvé an extreme modernist whose work demonstrates a belief in humanity's ability to build a better world. "Prouvé always looked towards the future with optimism, towards that utopia where transformed matter produces well-being." ►

Photos by Filippo Romano

Rome

The Rome apartment was originally designed by Marcello Piacentini, Mussolini's architect. Fuksas reconfigured the space for better views of the city outside. The interior décor provides a warm antidote to the cool Paris flat.

Doriana's favorite Prouvé pieces include a hammered-aluminum sideboard and a gigantic wood-and-steel conference table similar in concept to his famous Trapeze tables. "It's five meters long, and there's only one," she says with more amazement than smugness. "The Vitra museum wants to buy it. But I don't sell. I buy."

In the late '90s, as the revived Italian economy began to draw them back home more often, the Fuksases purchased an apartment in Rome. Massimiliano received several major commissions there, including a new convention center and a headquarters for the Italian Space Agency. Their 4,300-square-foot apartment is in a modern palazzo that was designed in 1948 for a contessa by Marcello Piacentini, who had been Mussolini's architect. It is located at the bend in the Tiber that divides Vatican City from downtown. As Doriana notes, 1948 was not a great moment for architecture in Italy, and Massimiliano was forced to extensively rework the interior spaces. "This wasn't a major work of Piacentini's," he says, "but since the apartment looks down over the beginning of via della Conciliazione [Piacentini's monumental approach to St. Peter's], there's some interesting history. ►

Project: Fuksas Apartment
Architect: Marcello Piacentini
Renovation: Massimiliano Fuksas
Location: Rome, Italy

A model of Massimiliano's design for the Palazzo Congressi, to be constructed in Esposizione Universale di Roma—a suburb of Rome originally conceived as an "ideal city" for the Fascist era.

Opposite page: In the living room, the orange Jacobsen Egg chair interacts whimsically with the yellow Bertoia Bird chair. The Serge Mouille lamp, identical to the one in Paris, is different in this context, placed by a neon sign Maurizio Nannucci designed for Massimiliano for the 2000 Venice Architecture Biennial.

At left, a Noguchi lamp sits in front of Roberta Matta's *The Death of Che Guevara.*

I tried to focus on the views and the connection to the city by opening and clarifying the space." Stunning vistas of St. Peter's, Castel Sant'Angelo, and the Janiculum Hill define Massimiliano's work. By opening up a run of rooms on the west face, he was able to create the illusion that the city is actually a part of the house.

In contrast to the Paris apartment, the furnishings in Rome tend toward the flamboyant. On a recent visit, Doriana, stately in black, reclined on a comfy divan designed by Marco Zanuso (1973) and pointed out her first modern furniture purchase, a Day-Glo orange Egg chair by Arne Jacobsen (1958). In the corner, next to a picture window that frames an impressive view of the medieval Castel Sant'Angelo, hangs a swing lamp by Serge Mouille (1953). There are two Warhols on the wall, a set of Alvar Aalto vases, and a pair of Mies van der Rohe's Barcelona chaises (1929). For a lover of design, the effect is thrilling. But the pristine atmosphere of Paris has been diluted here by a strain of eclecticism: a carved wood horse from Timor, Nan Goldin's first color print, a still from Vincent Gallo's *Buffalo '66*, and a portrait of Doriana painted by Massimiliano.

Such a wealth of objects fills the Fuksases' Rome apartment that Doriana was forced to contrive a novel way of hanging artworks in the library, where there is no wall space. With spiderlike cleverness, she wove a matrix of overhead wires. The photographs and stills literally hang in the center of the room catching light.

At first, Doriana denies having a fetishistic obsession with fine objects. She reiterates that her ideal would be to live in an empty space utterly devoid of clutter. When asked, she says she prefers the Paris apartment because no one lives there full-time. Massimiliano keeps a few clothes in a closet, but the accoutrements of life are kept to a refined, static minimum. The place feels, in her words, "perfect." (Incidentally, Doriana felt this way about the Rome apartment when they were living full-time in Paris.) But after a few minutes she gets up and pulls a small wooden school chair out from the corner of the room. She tilts it over, examines its underside, and blows some dust off the legs.

"It's Prouvé," she says casually. "For me it is a sculpture. It is pure. It is simple. It works. I can sit in this chair for hours." ■

Below, clockwise from left: The elegant curving chairs in the study were designed by Guiseppe Terragni, Northern Italy's classic modernist from before the Second World War. In the living room, a Charlotte Perriand shelving unit forms an exuberant partition. In the library, artwork hangs from Doriana's wire matrix almost as if it were laundry on a clothesline.

Above: A wee table and chairs by Jean Prouvé are where the family takes most phone calls. The drawings on the wall are by Christo—wrap proposals for Jan Utzon's Sydney Opera House and the Pont Neuf in Paris.

Through the door, the wooden horse from Timor, carrying a very small rider, stands on the carpet with imposing centrality, while the rhythms of Perriand's shelving unit provide a complementary backdrop.

Story by Deborah Bishop

Photos by Randi Berez

From the street, this 1906 brown shingle reveals nothing of its interior life. The formerly dark and choppy warren of smallish Victorian rooms has been blasted into an open living area that's filled with light and plenty of white space.

Clean living. The new approach offers comfort and continuity without clutter, with many design elements built into the structure and key furnishings designed by the architect.

Pfau Play in the Presidio

If members of the prominent San Francisco family who built this four-story brown shingle in Presidio Heights almost a century ago were to approach their former home today, there is little about the façade that they would find amiss. But one step over the threshold, and any feelings of déjà vu would quickly vanish.

The series of dark, cramped rooms that once defined their main floor have been blasted into an open, light-filled space and given the architectural equivalent of a heart transplant. No longer trapped behind walls, the dining area is the new center and pulse of the place, flowing into the kitchen, living room, and terrace that surround it.

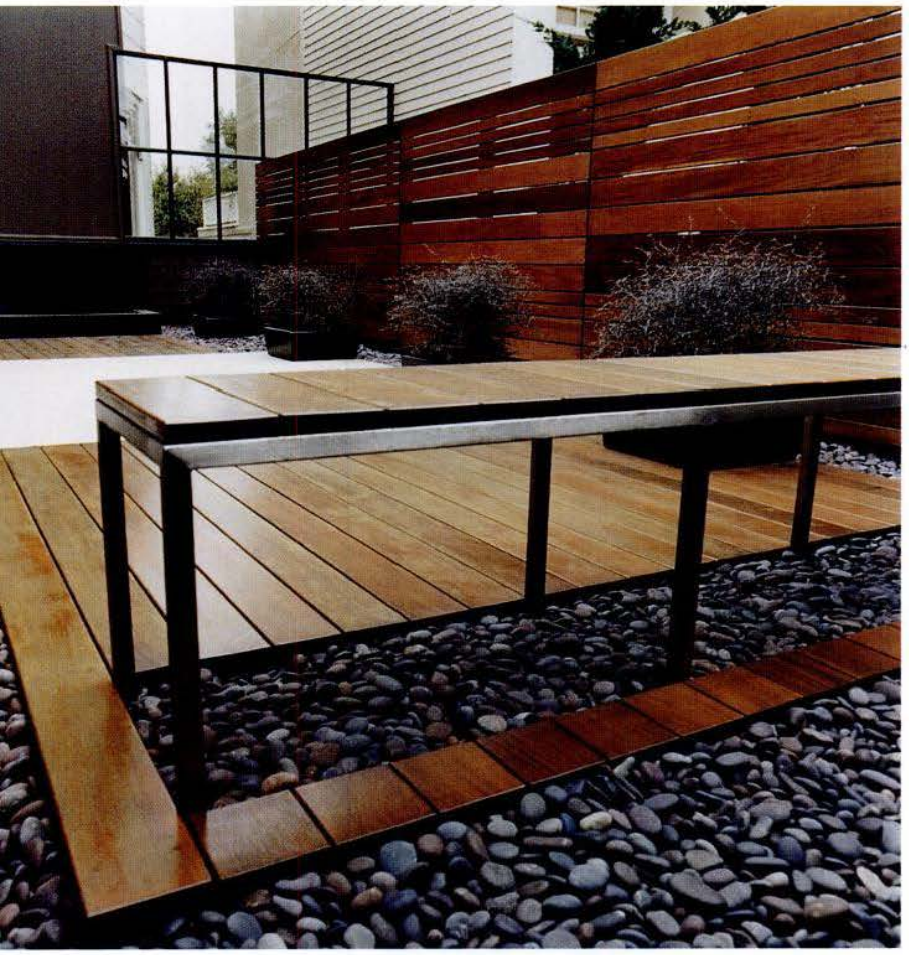
It took a couple from Minnesota (by way of New York) with some modernist bona fides to commit to the radical surgery. Dave Winton's first childhood home back in Wayzata, Minnesota, was built by Ralph Rapson (the designer of *Arts & Architecture*'s Case Study House #4). His family later moved to a 1953 Philip Johnson house, to which Frank Gehry added a guest house in 1986.

Dave and his wife, Charlotte, moved to San Francisco in 1996 so that Dave, a documentary and corporate filmmaker, could follow the breaking stories. His PBS film *Code Rush* tracked a feverish year in the life of a team of Netscape software engineers, a sort of latter-day version of Tracy Kidder's *The Soul of a New Machine.*

Not one to idly pass time, Charlotte is a supporter of the University of California, Berkeley's Environmental Design Archives, a repository of more than two million documents relating to California modernists (Maybeck, Church, Turnbull) that was founded by William Wurster in the 1950s. ▸

You would never know it from the outside, but this 19th-century San Francisco home has been transformed into a 21st-century gem.

Project: Winton Residence
Architect: Pfau Architecture
Location: San Francisco, CA



An al fresco extension of the house, the terrace (above) is furnished simply with a bench, planters, and fountain. The mahogany fence lets in slivers of light through variegated slats torn into halves and thirds.

Left: Viewed from the upstairs deck, the stone, wood, and pebbled planes of the terrace take on geometric integrity, even during inclement weather.

Opposite page: Partially screened without being cut off, the kitchen communicates with the dining room through the pass-through, which doubles as a buffet. The dining table was designed by David Yama and the artwork above is by Jean Dubuffet. The pendant lamp is by Karim Rashid. p. 128

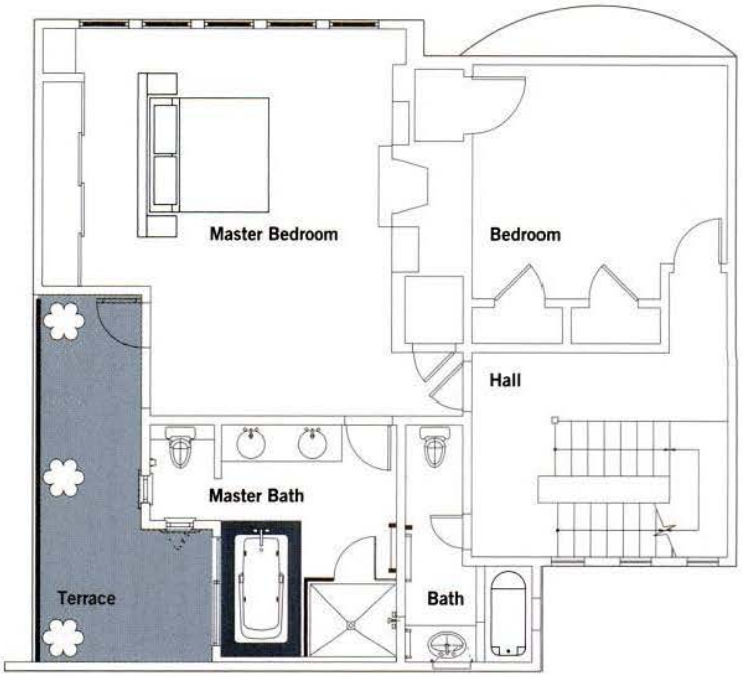
Going shopping with the healthy proceeds from the sale of their Brooklyn home, they found that the cool gray city of love can be a bitch when it comes to real estate. Buying or building a spacious, airy, open house was not the option it might be in, say, Palm Springs or Los Angeles. "We liked this house because vertical living felt familiar," says Charlotte. "We call it our California brownstone." Before the renovation, the family of five made use of only one or two of the main rooms and avoided entertaining, yet they always saw the potential. "We knew the house wasn't so rigidly traditional that it couldn't be transformed," Dave explains.

Part of the challenge was that the brown shingle is actually half a house, which only exacerbated its rabbit warren layout. Divided in the '70s after being vacated by members of the Synanon cult, the Wintons' home shares a contiguous façade with the house next door, which precluded any toying with the outside (even if this weren't San Francisco, where threatening the neighborhood ambiance can exile your project to planning department purgatory). So the Wintons sought out architects with strong modernist tendencies and put their energy and money into the interior.

"There was a stealth aspect to our interventions," says San Francisco architect Peter Pfau, whose office has built a number of modern residential and commercial projects from the ground up, including the Ansel Adams Center for Photography and the San Francisco Lesbian, Gay, Bisexual, and Transgender Community Center, in partnership with Jane Cee. "When putting modernism into a traditional envelope, you can't just nuke everything. In this case, the Wintons' passion was for what they look at—including their art and photography." The eclectic modern collection includes works by Gregory Crewdson, Sylvia Plimack Mangold, Susan Derges, Macduff Everton, and whoever happens to catch their eye—such as photographer/videographer Raul Cordero, whose work Charlotte discovered on a trip to Havana.

When the Wintons called upon Pfau for the first phase of renovation—an office and library on the garage level—he was busy but recommended David Yama, his former student from Columbia University who had helped on the plastic Swatch Pavilions at the Atlanta Olympics and 1998 World Expo in Lisbon. The Wintons were so pleased with Yama's transformation of the formerly dark downstairs, they called him to start work on the next floor, only to find he was now employed as part of Pfau's notoriously collaborative office. Yama wistfully recalls living in Japan, where modern and traditional buildings coexist in harmony, but he was happy to leave this façade alone. "Why create unnecessary grief?" he explains. "But, in general, yes, I do wish there were more modern buildings in San Francisco. I think some of the rampant preservationism is about satisfying tourist expectations for painted ladies and cable cars, but it's ▸


Entry
Den
Piano Room
Deck
Dining
Foyer
Kitchen
Bath



On the third floor of the house, the bathroom grew and the bedroom gained a seating area and deck.

hard. You can have a Silicon Valley powerhouse who develops the latest technology, but he wants to build a 19th-century home. I mean, would he talk on a Princess phone?"

Because of their shared aesthetic, architects and clients found an uncommon synchronicity, with little of the arm-twisting that can accompany radical renovations. "Dave's a rare client," says Pfau. "He'd come to meetings armed with the latest architectural books. We were definitely on the same page, and there was a tremendous level of trust."

It cut both ways. Pfau and Yama were given unusual latitude to expand the scope—and budget—of the project as it traveled upstairs to the master bedroom and bath (the ceiling was raised, the bathroom enlarged, a deck added off the bedroom) and evolved to include mahogany cabinets and millwork, plaster walls, flamed limestone flooring, and custom teak furniture. For both Pfau and Yama, anchoring the architecture with natural materials is central to the warm, "humanistic modernism" they champion in an increasingly cold and digital world. "This house had no identity to speak of," recalls Yama. "What wood there was had been painted over. We were starting fresh."

In order to ensure the tight, of-a-piece design—both to maximize the 900-square-foot open area and the Wintons' desire for a finished, no-fuss home—Yama brought in key collaborators like the interior designer, cabinetmaker, and landscape architects early on. Heather Robertson, an interior designer with architectural roots, laid down the palette of white (to add light and act as a foil for the wood), green (expressed in the Bendheim glass and two of the three new structural columns), and warm brown (manifested in the copious use of mahogany), then defended her choices with Cerberus-like vigor. For example, the grayish textured floor was nearly a polished earth tone, until Robertson convinced everyone that it would make the room feel too hot and compete with the wood.

"Architects tend to like me because I'm not too design-y," Robertson explains. "I don't pile lots of stuff onto the structure. I spent quite a bit of my time on the seating areas, to create real intimacy." Placed around the dining table, the Saarinen leather office chairs refer to the chalky white of the plaster walls and lend a top note of "hip."

Remarkably fastidious, the Wintons came with precious little baggage in the way of beloved tchotchkes. They sold their dining table, which had belonged to Dave's grandmother, when they realized it didn't fit, and they are not the sort to drag home treasures from the flea market. They even sacrificed built-in shelving for more art space. A pair of leather cab chairs (which Yama wouldn't mourn the loss of) are some of the few ►

"When putting modernism into a traditional house, where do you stop? You have to draw the line somewhere. This creates an interesting dialogue between old and new—and can also lead to some quirky moments."


THE BELL JAR
JONATHAN FRANZEN
HARD EIGHT
PRIMARY COLORS
VOX

The Winton renovation began with the garage-level office and library, and then made its way upstairs to the first and second floors. The sleek aluminum bookshelves are from an industrial kitchen-supply company.

holdovers and became something of a running joke. "We were pretty lockstep about the whole program," says Dave, "but we really like our chairs!"

Cabinetmaker and furniture maker Thomas Jameson was originally hired to fabricate the kitchen cabinets and trim. Seeing the furniture as an extension of the architecture, Yama also enlisted Jameson to build key pieces that would relate to the structure without adding clutter. Many of the interior elements—the pass-through cut out of the kitchen wall that serves as a buffet, the cabinets that wrap around into the dining room, the mahogany casework—are embedded into the architecture, creating a tight, unified front of structure and décor. What the house might sacrifice in spontaneity it gains in a kind of calm cohesiveness.

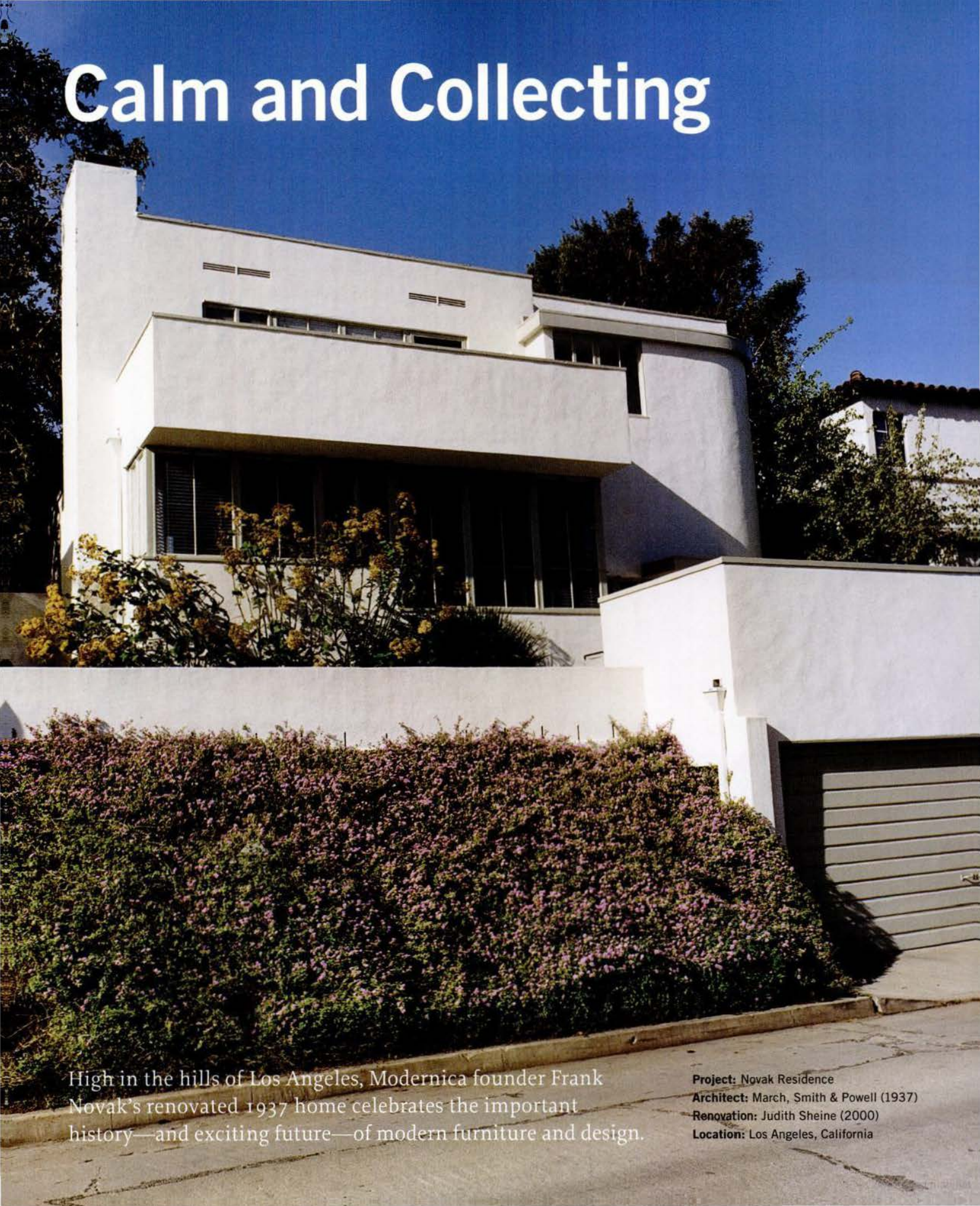
Adding to the home's aesthetic integrity, Jameson co-conspired on many of the details, including the 3/16-inch aluminum plaster molding that outlines the baseboards and defines all the doors and windows—which Yama stretched so they wouldn't appear squat and prosaic in such a vertical space. They decided to push the glass line of the windows all the way out, creating deep interior ledges that offer resident cats Miss Marple and Agatha Christie more options for indoor sunbathing.

With the limestone floor continuing outside and the burnished mahogany fence at the border, the 600-square-foot terrace extends and reflects the living area while retaining its own aura of calm. It also has a geometric integrity that becomes especially apparent when viewed from the new upstairs deck. "We wanted the wooden decking to look as if it were floating in a sea of stones," says landscape architect Eric Blasen, who with his wife, Silvina, also designed the bench, angular fountain, and planters. Even the plant material—Corokia, a New Zealand shrub with twisted branches and silvery leaves—offers its own austere architecture.

While the finished house received the blessing of Dave's brother Nick, a Harvard-trained architect, it did not get a complete thumbs up from either the Wintons' daughter—who finds the whole thing a bit "Zen" and reserves the right to keep chintz in her bedroom—or the feng shui master (a Christmas gift from Charlotte to Dave), who spied "money leaks" everywhere. While most of the master's suggestions (concealing the kitchen, adding mirrors to the bedroom) weren't heeded, a few were, such as painting the downstairs bathroom a ripe shade of persimmon and embedding "cures"—toy boats and cars filled with rice—into the walls.

So far, the cures seem to be working. As the Wintons continue to settle in, the tensions of relocating for a year have receded, and many of the smaller, thoughtful details continue to grow on them. "We're ready to grow old here. This may sound strange," says Charlotte, "but this has turned out to be a very cozy house." ■

Calm and Collecting



High in the hills of Los Angeles, Modernica founder Frank Novak's renovated 1937 home celebrates the important history—and exciting future—of modern furniture and design.

Project: Novak Residence
Architect: March, Smith & Powell (1937)
Renovation: Judith Sheine (2000)
Location: Los Angeles, California

So there I am, gripping a sweaty tumbler of ice water, my hand hovering uncertainly above Frank Novak's pristine 1937 Russel Wright dining table. Dude, where's my coaster? Then Novak plunks his own drink onto the creamy maple surface. Incredulous, I do the same. As a ring of moisture bonds glass to wood, I've never felt more alive.

When it comes to mass-produced art objects (like pricey dining tables), there's solace in knowing there's more out there; but Novak can always make more. He founded Modernica, the retailer and manufacturer of modern furniture, with his brother Jay in 1989, by hand-crafting tables and chairs for friends in a corner of his downtown L.A. loft. His original designs and faithful recreations of classics like George Nelson Bubble lamps and Eames fiberglass-shell chairs have since furnished countless homes and movie sets, and his Modernica store on Beverly Boulevard has become an L.A. institution. Heady stuff for an arty kid from Omaha, who originally came west to work in the film industry.

When I drop by, the 45-year-old Novak is quietly jazzed—or maybe stunned—because his indie film, *Better Housekeeping,* has just gotten a favorable review in the *New York Times.* Shot on a tiny budget (and backed by Modernica profits), it's a *War of the Roses* story of an action-figure salesman and his forklift-driving wife, who takes a female lover—spurring the husband to build a wall down the middle of their suburban ranch house, which is chockablock with piquantly ugly gewgaws culled from Novak's personal collection. Novak's own home doubled as the sleek modern aerie of the wife's lover.

In reality, Novak's place is a true bachelor pad—not in a carefully cultivated ironic way, but in a comfortable, guy-who-spends-a-lot-of-time-at-work way. Bought on the cheap after the 1994 Northridge earthquake, it was subjected to a $150,000 renovation that replaced an ill-advised addition and gave the 1,600-square-foot, two-bedroom, one-and-a-half-bath structure an additional bathroom and a new dining room. Perched at the top ▸

Frank Novak, seen below enjoying a cup of coffee in the breakfast room, recently renovated his house in L.A.'s Franklin Hills neighborhood, an enclave of small, hillside houses in the 1930s Streamline Moderne and postwar "traditional" modes. Novak's modernist-icon-filled living room (following page) is a perfect showcase for his eclectic art collection, including pinups, Keane paintings, and Robbie Conal's portrait of Al Gore, as well as his vast collection of ceramics by artisans like Stephen Polchert, an Eames contemporary. p. 128

The kitchen (previous page) features a vintage Western Holly stove, a two-oven beast with six burners and a griddle, crowned by a restaurant-grade range hood that required four different contractors to finish. The orange-topped Tulip stool is by Eero Saarinen. Below, Novak's bedroom is furnished with one of Modernica's Case Study beds, Schindler stools masquerading as end tables, and a floor lamp by George Nelson.

of L.A.'s Franklin Hills neighborhood, it's in the ideal location for a man whose professional philosophy is opposed to the fetishization of once-prosaic items. Though just as picturesque, Franklin Hills is less precious than Silver Lake to the south, that rapidly gentrifying petting zoo of mid-century architecture by the likes of Richard Neutra and Rudolf M. Schindler.

"Schindler was socially progressive," Novak notes. He bristles at the term "knockoff" as applied to Modernica's products (usually by antiques dealers). Indeed, it's hard to even call some of them copies: Consider that many of the Eames fiberglass-chair shells Novak uses come from a cache of the original stock (found abandoned in the manufacturer's parking lot), while the rest are made on the original presses, overseen by Herman Miller's original subcontractors, a couple of men now in their 80s.

Art and commerce are in Novak's blood. His folks owned an antique store in Omaha for 25 years. "They sold everything from architectural salvage to $25,000 Tiffany lamps," he remembers, pointing out an Eero Saarinen Tulip stool covered in orange tie-dyed fabric (by Jack Lenor Larsen) hunkered against the wall. Designed in 1957, the stool was purchased in 1967 for Novak's parents' house, which was built by a Richard Neutra apprentice, Don Polsky, who escaped from L.A. to the Corn Belt. "The International Style was already over 30 years old, but it was still shocking to a lot of people in Omaha," Novak says with a laugh. Nearby is a Modernica-made Eames shelving unit, holding an ashtray from Rosen Novak Chevrolet, the car business founded by his grandfather, an immigrant from Latvia. Novak compares the Streamline Moderne lines of his house, designed in 1937 by the L.A. firm of March, Smith & Powell, to the "great cars" of the era—the 1934 Chrysler Airflow and the 1935 Lincoln Zephyr.

There's plenty of sheet metal in the kitchen, which Novak retrofitted with a vintage Western Holly stove. The white, powder-coated steel cabinets and counters are by Hanson Lab Furniture, an L.A.-area maker of lab furniture for the scientific community. Inside the cabi-

nets is Russel Wright's practically indestructible plastic dinnerware, in a kaleidoscope of pastel colors.

The house's first floor also features a Wright sideboard, contemporary Modernica sofas and lamps, and, in a corner of the sun-drenched living room, a standing sculpture that looks like a mix of Polynesian and surrealist kitsch. (It's actually a Golliwog planter by Estelle and Erwine Laverne, ca. 1961, which Novak's uncle rescued from a junk store.) Pinups—from vintage steel-company-office hotties to a Margaret Keane doe-eyed waif—line the walls, along with small works by cartoony painter Anthony Ausgang and abstract sculptor Eric Johnson. But the real work of art is the expanded bath: It's a fantasia of cobalt-blue ceramic and mirrored tile, with a mirrored medicine cabinet flanked by torpedo-shaped fluorescent lamps.

Novak's house also serves as a laboratory: Out on the patio, weathering in the smog, is the newest Modernica line—a set of vinyl-string chairs and a chaise. Dubbed Case Study Outdoor Furniture, the series is based on designs by Van Keppel Green, an L.A. company whose work can be seen in Julius Shulman's pictures of the original Case Study houses (1945–1966). "I'd put them in my top ten American mid-century furniture designers," says Novak, "right up there with Noguchi, Knoll, Nelson, and Eames."

Upstairs, the spartan master bedroom is furnished with an original Saarinen Womb sofa—orange, faded, and well-worn—and one of Modernica's Case Study beds. In lieu of night tables are a Schindler stool and wastebasket/magazine box, the latter a Chinese puzzle of hand-cut angles and glued corners, with a removable lid. Both were made by Modernica for a show of Schindler's drawings and models, organized by the University of California, Santa Barbara. "Now that they've traveled the museum circuit, they serve as kitty launching pads," admits Novak. And here it must be mentioned that Novak is a cat person—he keeps photos of his feline friends Teddy and Daisy on his desk at the Modernica factory and warehouse. ►

One gets the feeling that Novak's furniture selection changes seasonally—he owns a warehouse full of the stuff, after all. On this visit, first-floor furnishings included a Case Study daybed from Modernica and a Rudolf Schindler stool doubling as a coffee table. 1 p. 128

Once a gas-meter factory, the Modernica H.Q. in downtown L.A. is made of poured-in-place concrete, with bombproof interior support columns reminiscent of the fluted space-age planters at nearby Dodger Stadium. As in Novak's house, the offices are a mix of vintage and homage—milk glass lamps and a '40s country sideboard next to a Sub-Zero stainless steel fridge and fiberglass Eames desk chairs on casters. Visitors enter through a set of brass-and-glass doors salvaged by Novak's father from the Omaha Boys Town.

Downstairs from the Modernica offices and above the bustling ground-floor woodshop and shipping depot is further confirmation that Novak is the luckiest boy in the world: Behold his glorious storeroom—two floors of smooth Heywood-Wakefield furniture, stacked to the ceiling; Schwinn Sting-Ray bicycles hanging from the rafters; and, among shelves crammed with disco-ball stereos and clunky TV remote controls, every kind of mod, space-age, and plastic-fantastic chair, and in multiples. Ordinarily, buying a full tiki bar isn't an impulse purchase; it's a commitment to a lifestyle. But not only does Novak get to amass cool stuff in bulk, he makes it work for him—because his Fort Knox of design is also a working prop house. Skulking the aisles on my visit were Hollywood types scouting for just the right tableau of macramé and Naugahyde to rent for a music video.

Novak's genius was to position himself perfectly to ride the wave of mid-century nostalgia that has swept through our Golden Age of home décor. Yet he foresees an inevitable end to the boom: "A lot of the stuff coming up in the auction houses and in the vintage stores is very marginal at best—they're selling no-name Scandinavian furniture and fourth-tier designers for wacky prices," he claims, adding, "That's not a business I want to be in." But classics are always in style, and there's a twinkle in Novak's eye as we pass Modernica's upholstery shop, where a groovy white-leather skin is being stapled to a new Hans Wegner Ox chair—a bold 1960 design that nevertheless evokes the kooky cool of that as-yet-undiscovered country: the 1970s. ■

Opposite page: In Novak's recently expanded bathroom, the pièce de résistance is the blue-and-white wallpaper by Scalamandré, a quiet riot of kitty cats in proper Victorian dress, riding horses and taking tea. Below, Disneyland for furniture-philes? Check out Novak's filled-to-the-rafters prop house located below Modernica's offices in downtown L.A. p. 128

Story by Cathy Lang Ho

The Renovation Will Be Televised

On today's ever-expanding TV lineup of home shows, there's no single style being promoted. Everything's okay—Tuscan terra cotta, shabby, modern, farm, etc.—as long as it makes people happy.

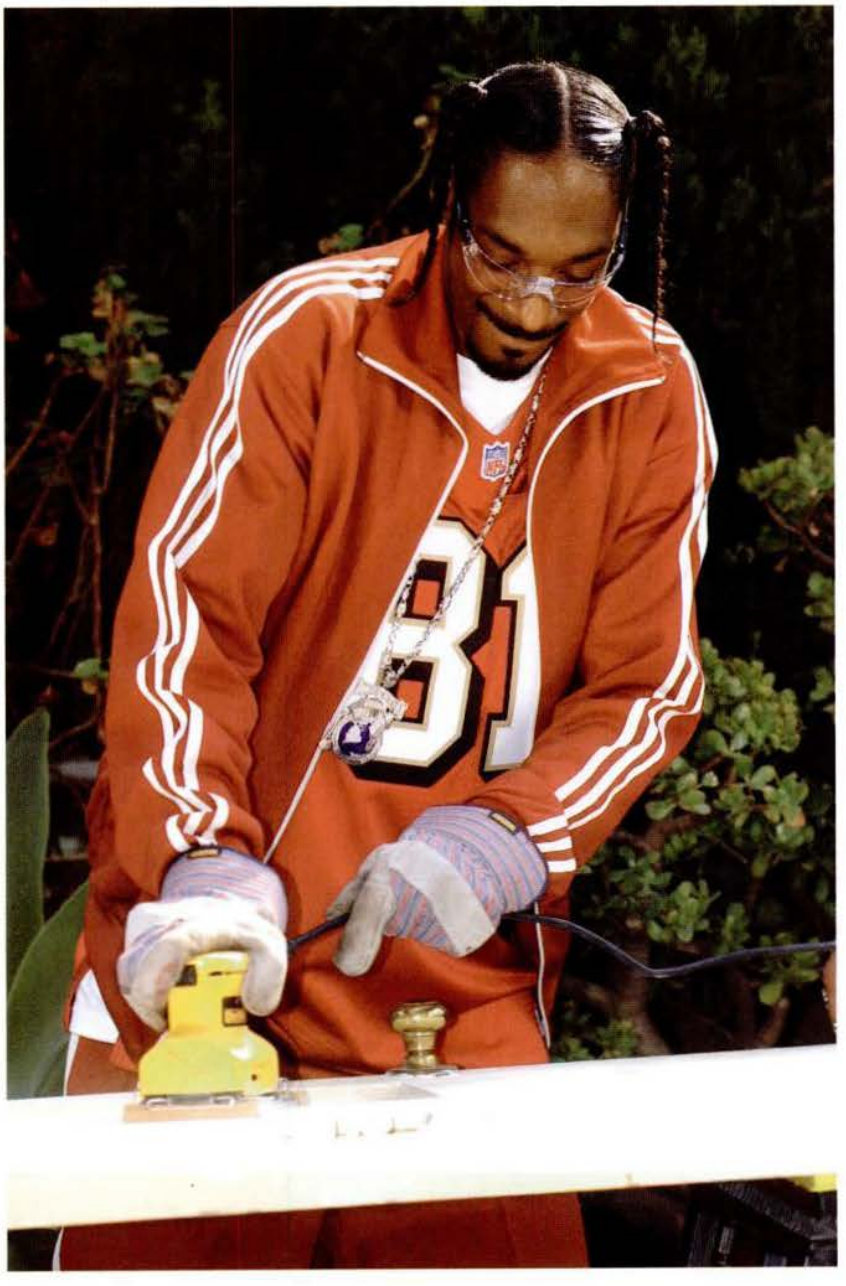


PHOTO COURTESY OF VH1

We owe Martha so much. Without her, we never would have considered making our own place mats, place cards, table runners, and centerpieces for our cleverly themed, home-cooked, seven-course dinner party. We would have gone thoughtlessly, impersonally store-bought or, worse, woefully without. To be sure, Martha has gotten her share of sarcastic press for her often ridiculous domestic projects. But to her credit, she has broadened the design vocabulary and literacy of a massive public, opening a Pandora's box from which stencils, slipcovers, and staple guns have irrevocably flown. Inadvertently, she has spawned a new breed of lifestyle coaches, home-improvement gurus, and do-it-yourself demonstrators hell-bent on helping us find our handyperson within.

Today, well over a hundred television programs and several cable networks are expressly devoted to the subject of home design and style. They are the new staple of daytime TV, diverting viewers from talk shows that revel in the anguished lives of real people—which were themselves a welcome alternative to soap operas that revel in the anguished lives of unreal people. Viewers tired of daytime TV find it decidedly less sordid, and significantly more useful, to see how people deal with their cramped, disheveled closets rather than rummage for skeletons better left buried. One's bad taste in furniture is somehow more forgivable than one's bad taste in lovers. These days, we relate much better to problems that can be helped with straightforward solutions—perhaps some new shelving or a fresh coat of paint.

The multitude of shows can be loosely grouped into three genres (with some crossover): the tourist, the learning annex, and the game show.

The Tourist

Reflecting Americans' nosy natures, one prevalent home-show type provides a peek into the homes of the rich and famous, as well as the tasteful, the quirky, the original, and even the good ol' ordinary. For example, *Homes Across America* (HGTV) and its near-identical twin, *American Home* (Fine Living), walk us through a hunting lodge, a farmhouse, a desert adobe, a New York penthouse, and more. *Extreme Homes* (HGTV) is similar but




Beat-the-clock shows demonstrate that large undertakings—building a bed, removing wallpaper—are doable in a matter of days, eroding our excuses for postponing our own home-improvement projects.

pushes the oddball factor, featuring imaginative conversions of, say, a storefront, airplane fuselage, and missile silo. Meanwhile, *World by Design* (Fine Living) plays up the exotic, bringing armchair travelers to Mexican haciendas, French villas, and Swedish cottages. Truth is, they all begin to blur, but this is no surprise given that many appear on the near 24-hour HGTV network, the apotheosis of the televised home-improvement movement. (HGTV's sphere of influence continues to expand. It launched the Do It Yourself Network in 1999 as a spin-off offering supplementary programming.)

Homes with Style has a decidedly upmarket look and tone, in keeping with the programming on the Style network (owned by E! Entertainment Television). One recent episode was devoted entirely to designer/architect Michael Graves, who explained the provenance, purpose, or redeeming quality of nearly every object in his New Jersey home. Another episode showcased the homes of several top-flight interior designers, who pointed out subtle details like the "whimsy in the pillows made from upholstery scraps left over from other jobs." The Style network clearly favors the celebrity taste-maker set, but is less overt about it than the syndicated *Famous Homes & Hideaways*, which leads us through the homes of Clint Eastwood, Debbie Reynolds, and Ivana Trump, or the rather banal special *Model Homes* (HGTV), which invites us to see supermodels at home "with their hair down and their feet up."

A requisite feature of this genre is the breathy male narrator. As the camera lovingly pans a room, pausing to focus on charming domestic vignettes, his voice rises over mellow background jazz to offer such innocuous tidbits as "With a few well-chosen pieces, she has made a room that's beautiful, comfortable, and functional," or to make pronouncements like "Michael Graves, master of style." Without delving too deeply into the design process, these shows simply aim to offer inspiration and to lift tastes. And occasionally titillate voyeuristic audiences with glimpses of celebs' lives. (The exceptions in this category are VH1's *Rock the House* and *MTV Cribs*, which prove that interior designers and musicians don't mingle enough. Message to designers: The music industry is ripe for the picking!)

The Learning Annex

The how-to/hands-on model, pioneered by *This Old House* and, later, Martha Stewart, is potentially the most helpful, but often the most annoying, type of show. These shows instruct viewers how to rearrange furniture, shop, refinish flea market finds, bring the outdoors in, add whimsy to any room, and so on.

On *It's Christopher Lowell* (Discovery Channel), the eponymous host bounds energetically from one ambitious project to another, like a canopy bed made with wooden dowels and PVC pipes, or a room-divider-bookshelf-tower constructed with MDF (medium density fiberboard) and piano hinges. Despite his way-over-the-top manner, Lowell has a huge following, perhaps because of his ability to whittle it all down to a simple formula. The upbeat host of *The Katie Brown Show* (Style) is similarly industrious, crafting holiday wreaths, decorating candles with dried leaves, and even applying a scavenger ethic to the kitchen, making quiche out of food scraps found in the fridge. Both Christopher and Katie follow Martha's lead, promoting their own personalities along with their lifestyle ideas. But what makes them a bit more grating than Martha is their perpetual perkiness. Perhaps, like personal trainers, they feel obliged to enthuse constantly in order to get you off your couch and into your toolbox.

More practical is the consistently well-informed *Area* (Style), which is aimed at "the busy young professional" and features pleasantly instructive makeovers of real homes. Periodic hit lists appear onscreen, summarizing key points—"contrasting colors; functional furniture with a bit of personality"—while sidebar narrations dwell on particular items, such as ottomans, showing a range of styles and prices from Ralph Lauren to Todd Oldham for Target. Likewise, *Breathing Room* (Fine Living), which guides viewers through tasteful homes, crosses over into the helpful how-to realm with pop-up boxes offering factoids about historic design figures like Le Corbusier and Mies van der Rohe, as well as details about specific products (a Fortuny lamp, a Montis sofa) and low-cost alternatives.

At the other end of the spectrum is *Room by Room* (HGTV), hosted by a chipper couple prime for a ►

Opposite page: Snoop Dogg tries his hand at home improvement on VH1's *Rock the House*. Above, from left: Betsy Johnson offers flower-arranging tips; *Area*'s Lise Simms introduces her next home makeover; design moves in on *Trading Spaces;* an enthusiastic Christopher Lowell urges viewers to integrate art into their homes; and on another episode of *Rock the House*, Mötley Crüe's Tommy Lee demonstrates his skill with the power drill.

PHOTOS COURTESY OF STYLE NETWORK (*HOMES WITH STYLE, AREA*), TLC (*TRADING SPACES, CHRISTOPHER LOWELL*), VH1 (*ROCK THE HOUSE*)




Will they finish in time? Will they stay under budget? Will the neighbors like it? Will the husband be surprised?

Saturday Night Live parody who tackle one room at a time, with ideas that are either painfully obvious or frivilous, like rolling up guest room hand towels like hot dogs or painting clouds on a bathroom ceiling. One is left wondering, do these gestures really improve our lives?

The Game Show

In this genre, average homeowners are pitted against an adversary—the clock, the neighbors, the spouse—and tension mounts throughout the show, leading to the dramatic, often teary "Open your eyes"/"Oh my god!" moment at the show's conclusion. Will they finish in time? Will they stay under budget? Will the neighbors like it? Will the husband be surprised?

The best, and original, is the British *Changing Rooms* (BBC America), in which two sets of neighbors exchange pads for two days and, for £500 (about $800), renovate a single room, assisted by sweet Scottish host Carol Smillie, a professional interior designer, and a good-natured handyman, Handy Andy. With dry wit and generally more interesting results, the show outcharms its American spin-off, *Trading Spaces* (TLC). In the latter, projects lean more toward craft than design (one regular designer paints floral patterns wherever and whenever he can), and the host is more annoying, constantly nagging her designers about time or budget. Or maybe the show's problem is its length—a full hour! *Trading Spaces* does, however, deal with house types that are more a part of an American experience, making it more relevant to its viewers.

A pair of indistinguishable shows, *Surprise by Design* (Discovery Channel) and *While You Were Out* (TLC), involve springing a covert renovation on a loved one. In the latter, hidden cameras follow the unknowing relative, duped into disappearing for a couple of days.

Absurdities aside, these beat-the-clock shows usefully demonstrate that large undertakings—building a bed, laying down a wood floor, removing wallpaper, tearing apart a fireplace—are doable in a matter of days, eroding our excuses for postponing our own home-improvement projects. At the same time, one wonders how it all looks in real life (cheap, hurried?). In one episode of *Trading Spaces*, the designer, Frank, frames flower-print paper napkins, boasting, "You can have your own *Monet*, without any *money*." Yikes.

The tag line for *Designing for the Sexes* (HGTV) is "We're not out to save your marriage, just your home décor." This show pits husband against wife, in the apparently common problem of conflicting tastes. (They didn't notice this before they got married?) In one episode, problems stemmed from the wife's preference for plaids and the husband's fondness for florals. "We need help," the couple admits. Host/designer/counselor Michael Payne makes a house call, assesses the dilemma, and mediates solutions. At the show's conclusion, the designer states, "Thanks to their compromises, the room is perfect for both of them." Another twist on the game-show model is *Designers' Challenge* (HGTV), in which designers go head to head, bidding on the same project. Renovation-bound homeowners review their various proposals and deliberate the merits of each. This is useful as it helps demystify the process of commissioning a professional designer.

It would not be far-fetched to interpret the hundreds of TV hours of home-improvement programming available around the clock as an indication that our environs have been overlooked for too long, the cultivation of our sense of style past due, our design educations prime for refining. These shows also demonstrate how the pursuit of so-called good taste has become universal in our culture. Historically, "taste" has been a product of class and this stratification has been especially pronounced in American and British societies, which, and it's no coincidence, are inordinately keen on these types of shows. With tasteful, life-improving, affordable products and ideas now available for all, it's natural that gurus have appeared everywhere to help us put it all together.

In the end, the most consistent message that emerges from these programs is not tied to any particular design idea or philosophy. In fact, styles vary wildly across the various shows or even within the same program. What links them all together is the empowerment message: You can do it. Trust your taste and let your personality show through. The shows are about not just home improvement but self-improvement, a form of mass therapy for people in search of confidence and comfort. ■

From left: Enthusiastic appliers of a mirrored ceiling on *Trading Spaces*; the *Homes with Style* lead-in; *Trading Spaces* designers have fun with a level; interior design the Christopher Lowell way; and Katie Brown demonstrates the versatility of pressboard for viewers of the Style network.

PHOTOS COURTESY OF STYLE NETWORK (*HOMES WITH STYLE, KATIE BROWN*), TLC (*TRADING SPACES, CHRISTOPHER LOWELL*)

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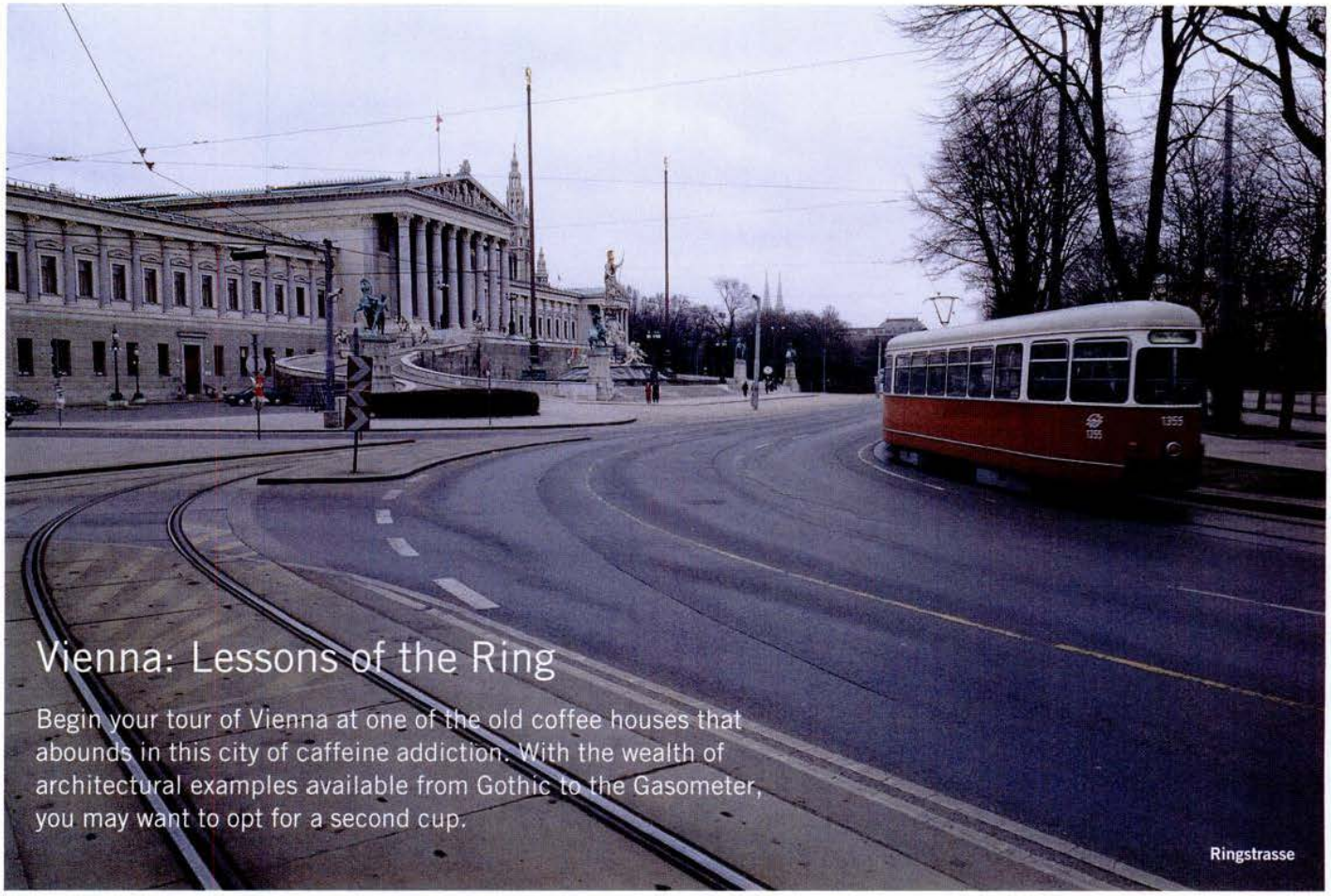
Story by Alastair Gordon

Photos by Martien Mulder



Vienna: Lessons of the Ring

Begin your tour of Vienna at one of the old coffee houses that abounds in this city of caffeine addiction. With the wealth of architectural examples available from Gothic to the Gasometer, you may want to opt for a second cup.

Ringstrasse

Vienna pulls you in and moves you around in a clockwise direction, or so it seems on a first visit to the Austrian capital. When it's sunny, this centrifugal force feels lighthearted and fittingly waltzlike. One automatically thinks of Johann Strauss and the many other composers who made this a capital of music, including Mozart, Beethoven, Schubert, and Brahms. But when it's gloomy and the streets are wet with rain, it can feel like low-level vertigo. You remember you're in the city of Freud's *Die Traumdeutung* (*The Interpretation of Dreams*), Egon Schiele's twisted self-portraits, and Robert Musil's *The Man Without Qualities*, the unfinished epic in which Vienna appears as a place "punctuated by unfathomable silences . . . a boiling bubble inside a pot."

It is a city of contrasts, a place of lightness and darkness, *schlage* versus angst, cosmopolitan chatter versus unfathomable silence. "Vienna is full of contradictions," says Peter Noever, the dynamic CEO and artistic director of MAK, Vienna's Museum of Applied Arts. "You have the intellectual and you have the lederhosen." Periods of tolerance have alternated with periods of intolerance. Artistic and intellectual ferment have been countered by bureaucratic stagnation. Bright open squares and broad boulevards are interspersed with narrow, Caligarian streets and secret underground passageways. Who was not haunted by the image of Orson Welles splashing through the dark sewers of *The Third Man* in scenes shot beneath the streets of Vienna?

While more open than Germans, the Viennese are not always the cheeriest bunch. Walking down the Ringstrasse, one detects a melancholic gravitas in the furrowed brows of so many in the passing crowd. This kind of old-world weariness has its allure. It's one reason to travel all the way to Vienna rather than, say, Orlando, Florida. But efforts have been made to counter the gloomy reputation, including a recent media campaign declaring Vienna a *Nichtraunzerzone*—a "no-grumbling zone." Fortunately, it has been ignored by the populace at large, as have efforts to introduce decaf coffee and no-smoking zones. (The recent opening of a Starbucks in central Vienna has been greeted with particular disdain.)

I begin my exploration of Vienna at the Franziskanerplatz, a tranquil little square with a bubbling fountain and a wall punctured by a mystifying pattern of elliptical openings. After a slug of heart-palpitating coffee at the Kleines Café, I work my way toward the historic center and then outward in a roughly spiraling direction. The Prada store on Weihburggasse makes a trendy counterpoint to nearby Stephansplatz and the Gothic mass of St. Stephen's Cathedral (1230) with its dazzling tile work and spiky, dreamlike spire. The 13th-century façade of St. Stephen's does an architectural face-off with the rotunda of Hans Hollein's sleek shopping complex (Haas Haus, 1987–1990), which stands directly across the square.

A short walk from Stephansplatz, there are earlier works by Hollein that seem more resilient. During the 1960s and '70s, he designed a series of boutiques with highly mannered façades and tiny but ingeniously detailed interiors, such as Deutsch Jewellers (1972) at Graben and the Retti Candle Shop (1964) at Kohlmarkt 8-10. If postmodernism ever comes up for reappraisal, these shops ▸

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Michaelerplatz

Judenplatz

deserve canonization. They are discrete little ruptures in the historic fabric of Vienna's first district and, as such, continue the convergence of commerce and art that Adolf Loos instigated in 1908 with the nearby American Bar (1908) on Kärntner Durchgang and the Knize men's shop (1910) at Graben 13. Even Loos's most stripped-down façades conceal complex, sumptuous interiors: The rich marble veneers and colored glass of the American Bar belie any notion that his form of modernism was about restraint.

A few blocks west of the Graben is the unexpectedly quiet Judenplatz, once the heart of Vienna's Jewish quarter. There, at the center of the cobblestone square, stands a memorial designed by the British sculptor Rachel Whiteread. It is a ghostly casting of an inside-out library dedicated to the 65,000 Austrian Jews who were exterminated by the Nazis. There is no entry to this concrete block, but a Holocaust museum, designed by Vienna architects Jabornegg and Pálffy, can be entered through an old house in one corner of the square. It is the most understated kind of architectural progression: You descend into a well of diffused light, down limestone steps to an underground passage that leads to the archeological remains of the old synagogue, which was burned during a pogrom in 1421.

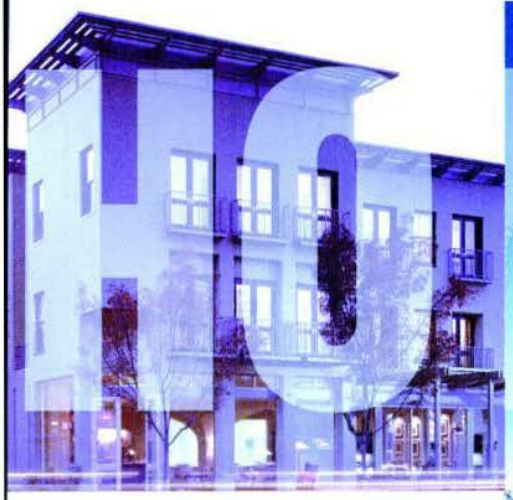
Leaving the Judenplatz, I pass through the Michaelerplatz and another of Loos's warning shots against tradition. Originally built as the Goldman & Salatsch tailoring company, the building opened in 1911 to an uproar of opposition from Vienna's old guard. Its pale façade, stripped of ornament, looks unapologetically across the *platz* to the wedding cake portico of the Hofburg, the imperial palace of the Hapsburg dynasty.

The sprawling Hofburg leaves me cold, but it's an instructive reminder of the days when Vienna ruled the Austro-Hungarian Empire and 52 million subjects. This may explain why so many buildings from the Hapsburg reign appear pumped full of air, like cream-filled pastries. It was an architecture that intended to convey magnificence and far-reaching authority, but in today's shrunken empire, such gestures may seem overblown.

Deep within the Hofburg is the Schatzkammer (Imperial Treasury), where you can inspect the Hapsburg crown jewels and sacred relics of the Germanic Holy Roman Empire. You can also see the spot where Vienna's darkest period took seed when, in 1938, Hitler stood on the balcony of the Neue Burg palace and announced the Anschluss, or annexation of Austria, to a crowd who cheered him from the Heldenplatz. From there, it's only a short walk to the Kunsthistorisches Museum, just across the Burgring road, and one of the best art collections in the world (including ten astonishing paintings by Pieter Bruegel the Elder).

This brings us to the Ring. It may look like an ordinary tree-lined boulevard, but this looping roadway redefined 19th-century Vienna and became a model of urban planning. Instigated by Emperor Franz Josef in 1857, it took more than 30 years to complete. Its symmetry and regularity make it a useful mnemonic device for first-time visitors. It's hard to feel lost when you're near it.

After the Ring was completed in the late 19th century, Vienna continued to grow ▸



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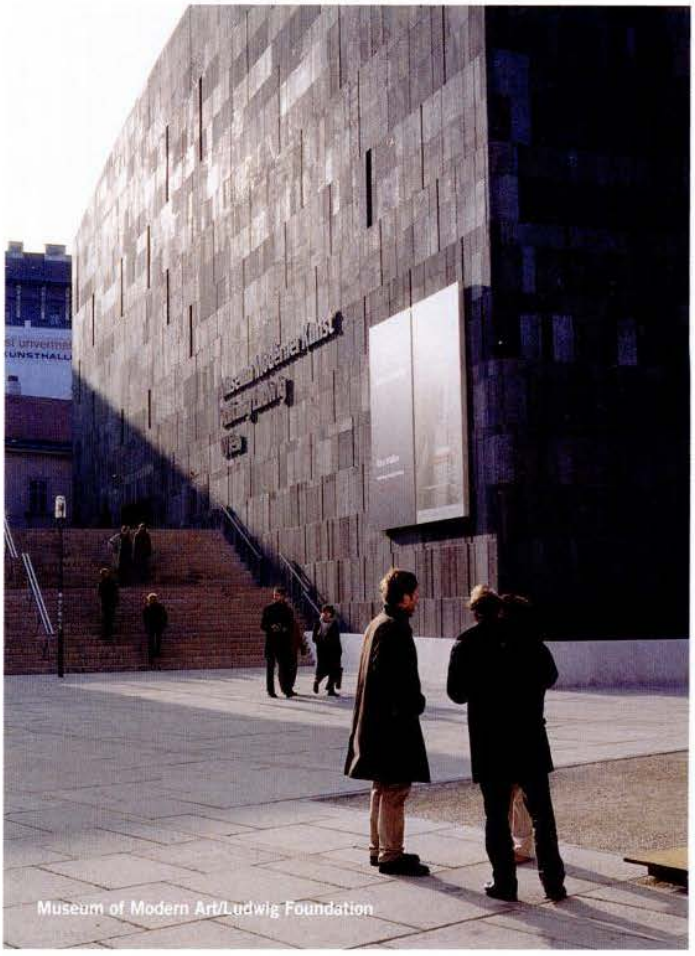

Museum of Modern Art/Ludwig Foundation

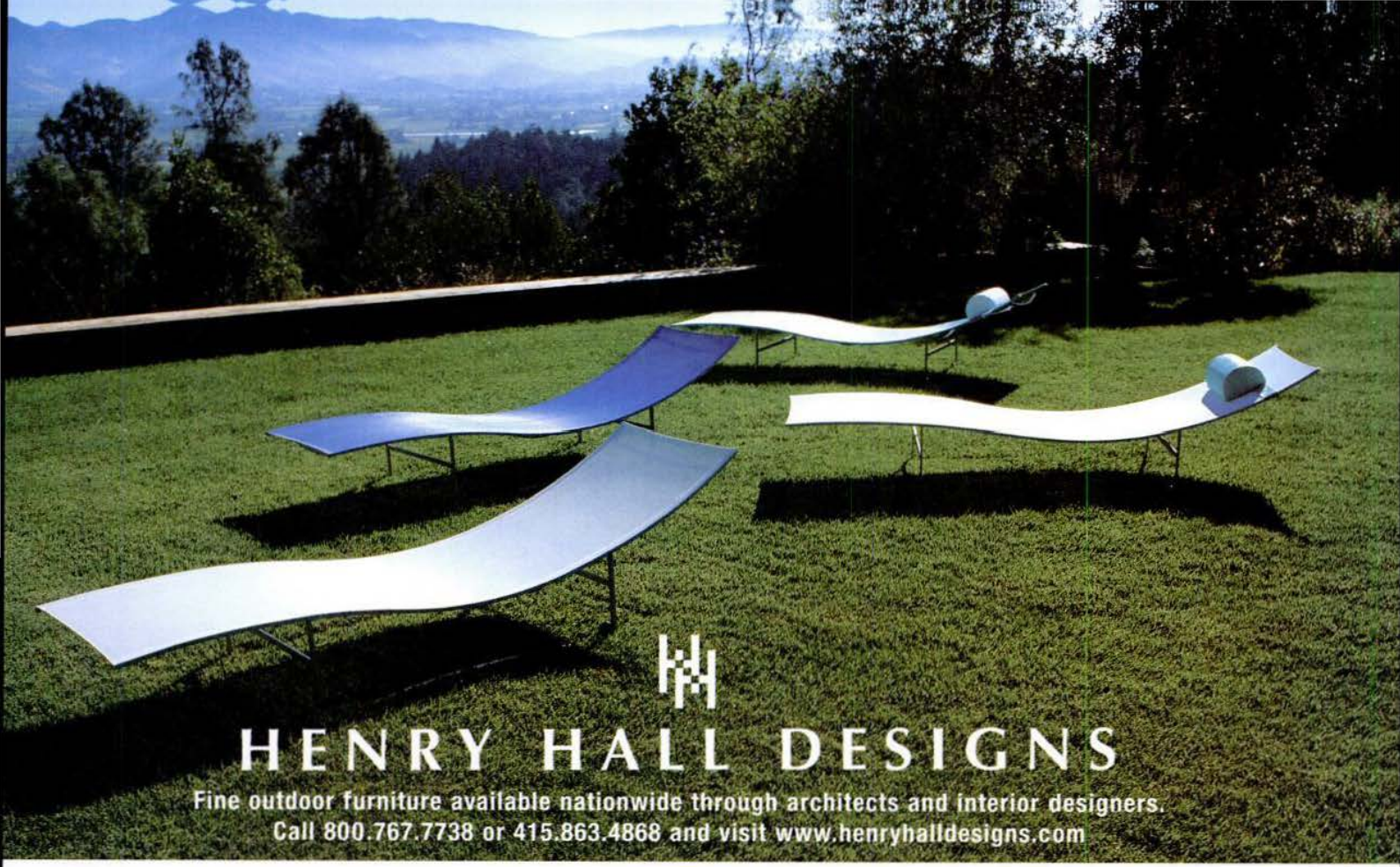
outward in progressively concentric phases. The city's looping railway system (Stadtbahn) was built through the suburbs in the 1890s, echoing the Ring's shape. Otto Wagner designed this model of urban infrastructure with Jugendstil stations, bridges, and viaducts. One easy-to-find example is the Karlsplatz station, which was recently renovated and turned into a *Kaffeehaus.*

It's just a short walk from there to Vienna's new MuseumsQuartier, one of the world's largest cultural centers, with a performing arts center, libraries, restaurants, cafés, a natural history museum, and a museum of architecture all housed within the Baroque confines of the former imperial stables. Two architectural anomalies by Ortner & Ortner sit like salt-and-pepper shakers within the open courtyard. The Museum of Modern Art/Ludwig Foundation is made from black, volcanic-looking stone. The Leopold Museum, with its superb collection of works by Egon Schiele and Gustav Klimt, is clad in white marble.

From the MuseumsQuartier, you can drift east or west, depending on mood and the amount of coffee consumed. The Ring's outer rim is nicely buffered by a green collar of parks and a diversity of important buildings. Carrying through the eclectic mix of architectural styles is a unifying theme of mask or persona, as if some psychic burden were being hidden behind the distinctive façades of each building. Consider the Medusan masks on Joseph Maria Olbrich's Secession Building of 1898 (a must-see at Friedrichstrasse 12), or the floral inscriptions swirling across Otto Wagner's Majolica House of 1899. In the same period and place that Sigmund Freud was releasing his patients' inhibitions, Loos and others wished to peel away these false façades. This intellectual parity is made all the more poignant if you depart the street for a moment and visit Freud's famous couch at 19 Berggasse, the birthplace of psychoanalysis and now home to the Sigmund Freud Museum.

Reacting against the Viennese love of ornament, Loos wrote his 1908 manifesto "Ornament and Crime," thus planting a seed of reductivism that spread around the world. But even during its most astringent periods, Vienna's architecture retained an undercurrent of symbolism, combining archaic and modern elements, reflecting both the cosmopolitan street and the mystery of the Vienna woods.

Farther outside the Ring are other examples of modern architecture worth exploring. Fifteen minutes from the old center lies the Gasometer complex and even here, in the unplanned industrial hinterland of Simmering, a circular theme prevails. Four enormous brick cylinders (originally built in 1896 for public gas works) have been converted for housing and retail stores, each designed by a different architect. "Everyone is always thinking about the historic center, and this thinking makes it difficult to break through the boundaries," says architect Wolf D. Prix, of Coop Himmelblau. Prix added a tower with elevated passageways to the outside of one of the Gasometer buildings. It is oddly bent and anxious, like an elbow in one of Egon Schiele's portraits. "A project like this creates counter centers to the old medieval center," explains Prix. "It helps to create a tension between the old and new." ■



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How an Idea Becomes a Chair

Where does furniture come from? It's a question that keeps us awake at night. So we set out on a mission to gain some insight into just how that chair or bed came to be—from inspiration to sale and all the steps in between.

A yuk-it-up morning radio show in New York City recently spent a program expounding on the disc jockeys' complete ignorance of their own medium. Which is to say, the team admitted they had no idea how radio technology actually works—how the bad jokes they chortle into the studio microphones end up streaming through my Sony Dream Machine every morning.

Their revelation prompted me to take inventory of the long list of items I make routine use of, yet whose function I have no earthly idea about. Airplanes, phones, computers—you name it, I don't get how they work. I began to realize that I take absolutely for granted the fact that these things exist and do their respective jobs for me—yet I had never felt any personal obligation to understand how they do them.

It suddenly dawned on me that my cozy bed was also something of a mystery. While I understand the basic mechanics of the catalog I bought it from—open, turn pages, check price, wonder if my husband will look closely at the next credit card bill, etc.—I have no idea what brought my rattan-and-steel frame to the pulpy pages of the IKEA catalog in the first place.

Figuring that the creation of my bed—unlike my fax machine—was something even I could probably grasp, I quizzed all of the furniture folk I could find and focused on the evolution of furniture from design to production. I learned that the answers as to how—and why—it appears on a showroom floor vary considerably.

If you ask Humberto and Fernando Campana, inseparable brothers who run their own design house, Estudio Campana, in São Paulo, Brazil, the first inspiration for a product can come any number of ways, "from wrinkled paper, from a straw, or from the excess of 20 million people living together in a chaotic urban center." In other words, the brothers say, they are touched by what they see every day and eventually translate this into, say, a chair whose inspiration comes from "the silence of a big cloud in the sky." They don't draw their projects, but rather they write them down in words and build full-scale prototypes until they reach their aim.

On the other hand, New York–based Ali Tayar has spent much of his 16-year-long career in architecture and design with the more practical aim of creating solutions to problems. One of his first major successes, Ellen's Brackets, was a system of aluminum tracks and brackets intended to provide shelf space for a client's large book collection. "All my pieces are more or less like that," Tayar says. "Like, when I lived in a little studio, I thought it would be nice to have a small table to eat at that didn't take up too much room. That became Nick's Trivet."

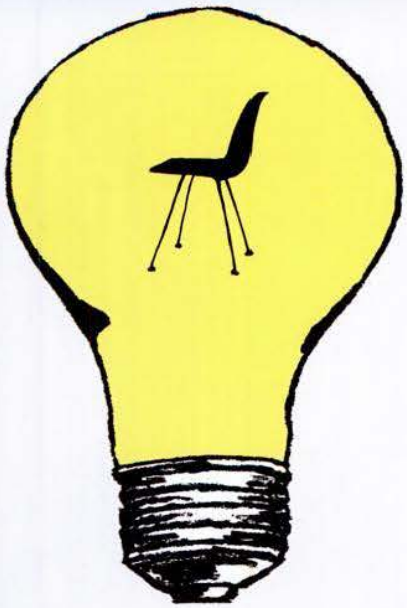
The next step depends on the designer, how established he or she is, and what, if any, relationship he or she has with a manufacturer. In Tayar's case, his designs are never meant for mass production and usually wind up as limited editions, often in a client's house or a museum show. By contrast, the much more market-oriented Hickory Chair, a division of Thomasville Furniture Industries in North Carolina, follows a more typical course that consists of several phases: concept (issuing a call either in-house or to outside designers for a specific design that they've determined through research is needed in the marketplace); sketches (having the designers put their ideas to paper); details (collecting the technical data, like measurements and materials, and turning them into full-scale working drawings); engineering (transforming technical drawings into parts via computer); and sample completion (sending the parts to the factory to be assembled into furniture). The next and arguably most important step is marketing the item, which Hickory and many other manufacturers do at national and international furniture shows.

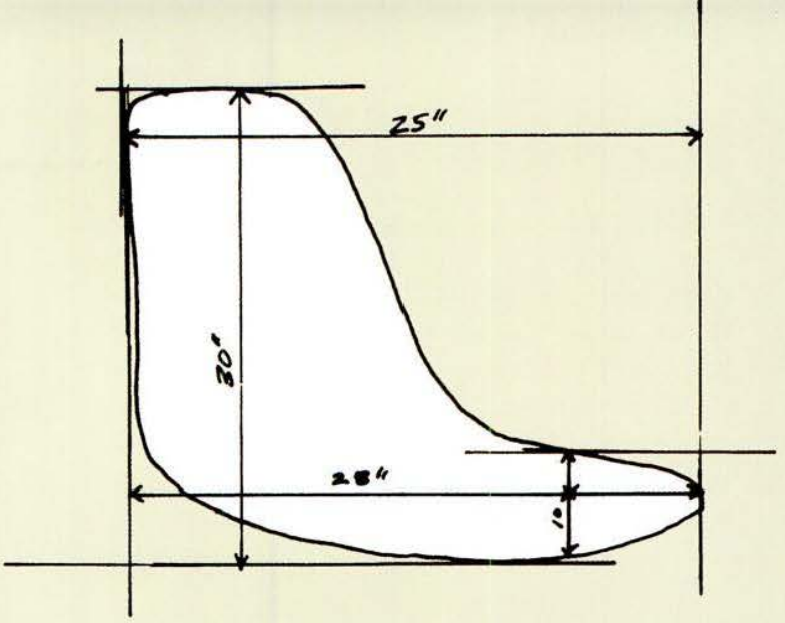
Well-known office-furniture maker Herman Miller also presents another good case study of the furniture manufacturing process. Like Hickory, Herman Miller often seeks and commissions designs for specific pieces of furniture. The selected designs are then subjected to a battery of testing, market research, and focus groups that help the company determine which designs to choose as well as the volume projection (how many to make) and channels of distribution (whom to sell it to).

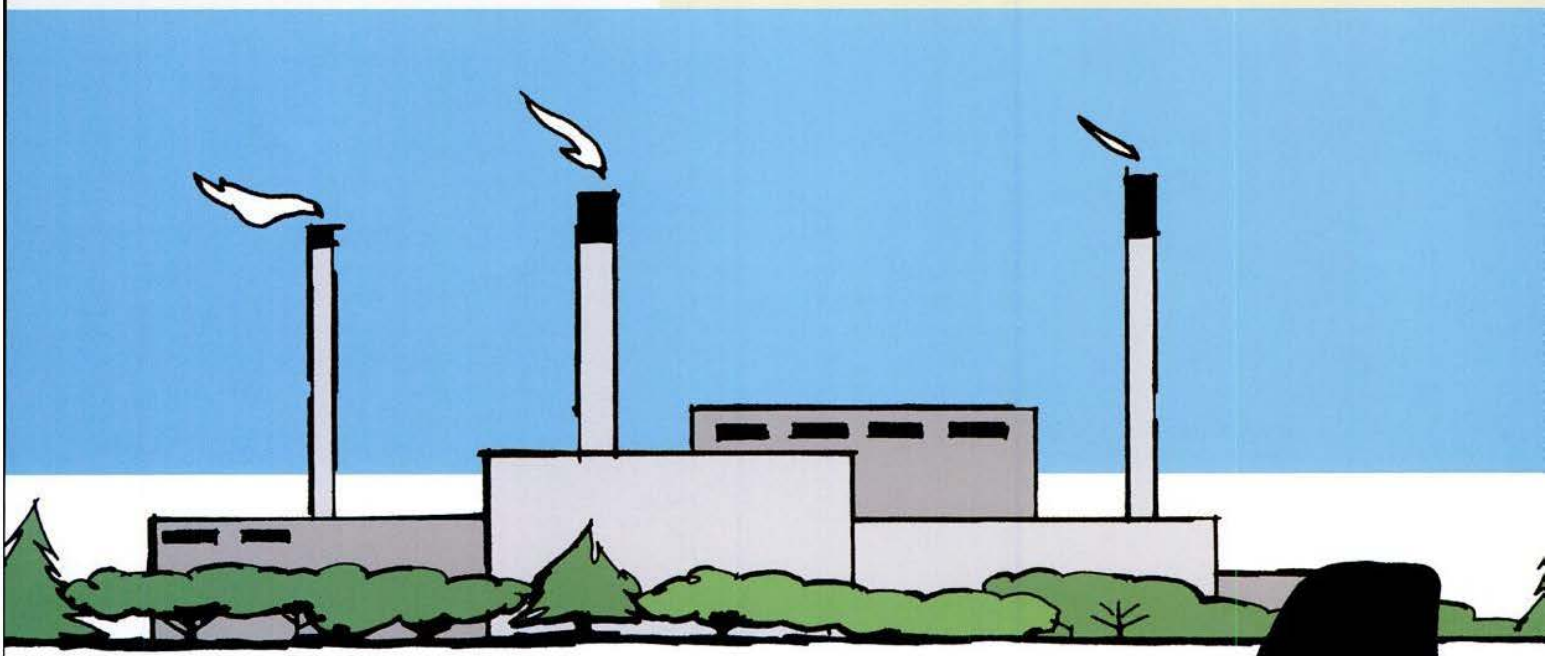
When all this is sorted out (and this can take years, during which time market whims can change and necessitate design alterations, explains Ray Kennedy, general manager of the Herman Miller for the Home division), the final engineering drawings are sent to outside manufacturers who build the parts and send them back to one of Herman Miller's production factories in Western Michigan to be assembled. The completed pieces are then shipped out to retailers who have, through viewing the product and its specifications, decided to place an order.

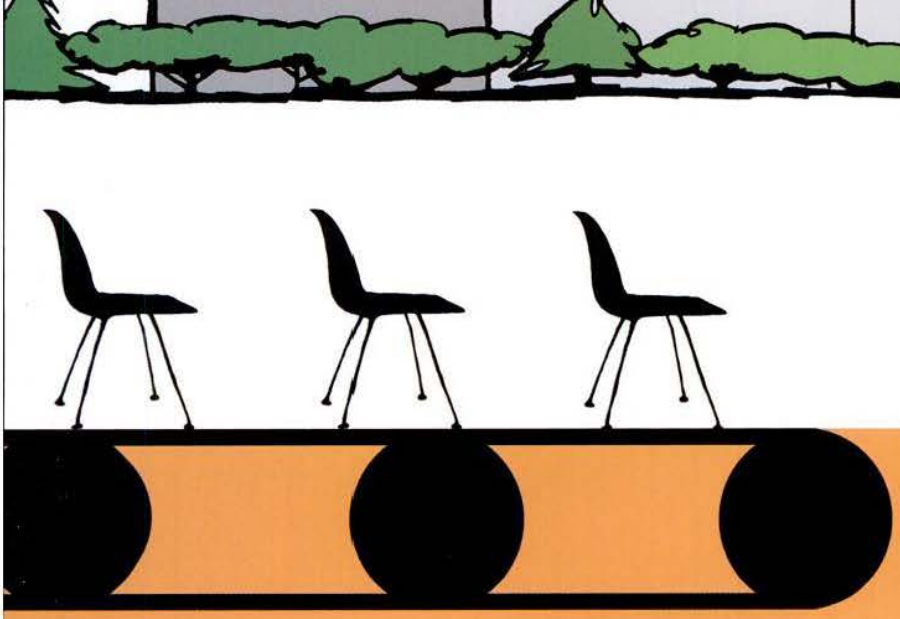
Which brings us to furniture stores and showrooms—the catwalk for couches. While each retail outlet is unique, the general idea is that buyers prowl the world for designs that fit their company's style and needs. Showroom floors vary from the Crate and Barrel or Pottery Barn style—where the practical yet style-conscious furniture is organized by stylists into rooms that make you want to a) lie down and take a nap, then b) buy the whole kit and caboodle—to those that display their furniture like fashion, as they do in the showrooms of Kartell, a sleek international enterprise. Limn, an eclectic Northern California showroom, takes a wholly different approach, displaying its goods, which range from completely far-out pieces to traditional favorites, in a way that lets independent-minded customers fall in love with the pieces themselves rather than how they fit into a fantasy of interior design. Limn likes to "mix things up," explains founder Dan Friedlander, by selling both cutting-edge pieces that just premiered in Milan and Cologne and old favorites that have been around for 20 years. "I like to think the pieces talk to each other after I close up at night," he says. "I wish I could hear what they say."

Do you think they could explain my VCR, I wonder?









Design Inspiration

What gets the creative juices flowing? We decided to ask nine designers what spurred them on to their respective career paths. But we didn't stop there. We put them in the hot seat by also asking which of their own works might have a similar effect on tomorrow's designers-to-be.

What piece of furniture inspired you to become a designer? Which design of yours is most likely to inspire someone else?


B


A

Michael Cannamela
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Though it is difficult to pick a single piece of furniture that inspired me to become a designer, the PK 22 lounge chair A designed by Poul Kjaerholm embodies many of the characteristics that I find important in design. There is an element of honesty and clarity in the use of materials and finishes as well as in the carefully conceived structural details, which at first glance go unnoticed. Much like the Barcelona chair, the PK 22 is as much an architectural element as it is a chair. This chair exemplifies a philosophy toward design that is both classical and radically new at the same time.

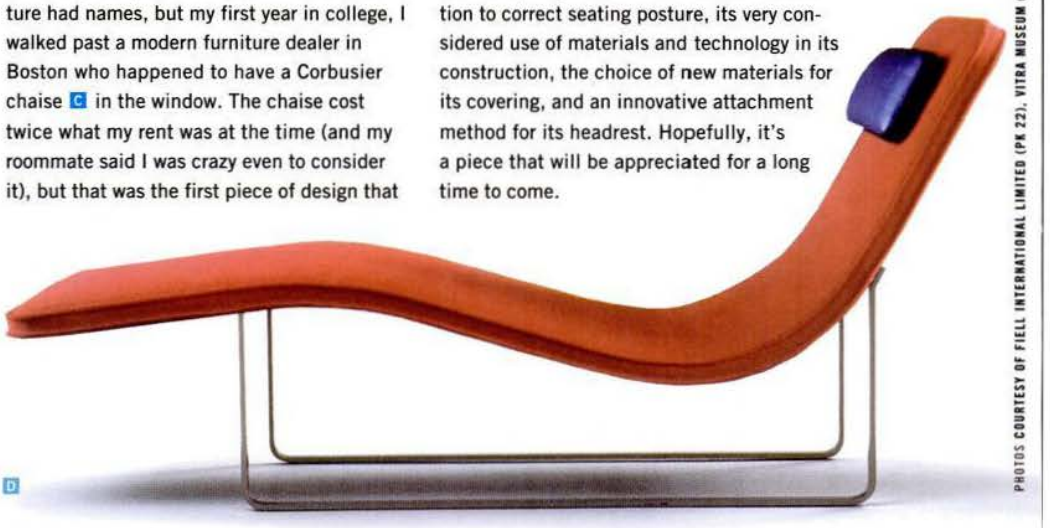
I think the six-panel screen introduced by 3 Square Design in 2002 B would be the design most likely to inspire someone else. It offers a sense of privacy while allowing light to pass through the pivoting louvers. Its modular panels can be linked together to accommodate any size interior. Because it defines space, it functions as both furniture and architecture while inviting user interaction.


C

Jeffrey Bernett
jbernett@cds-us.com

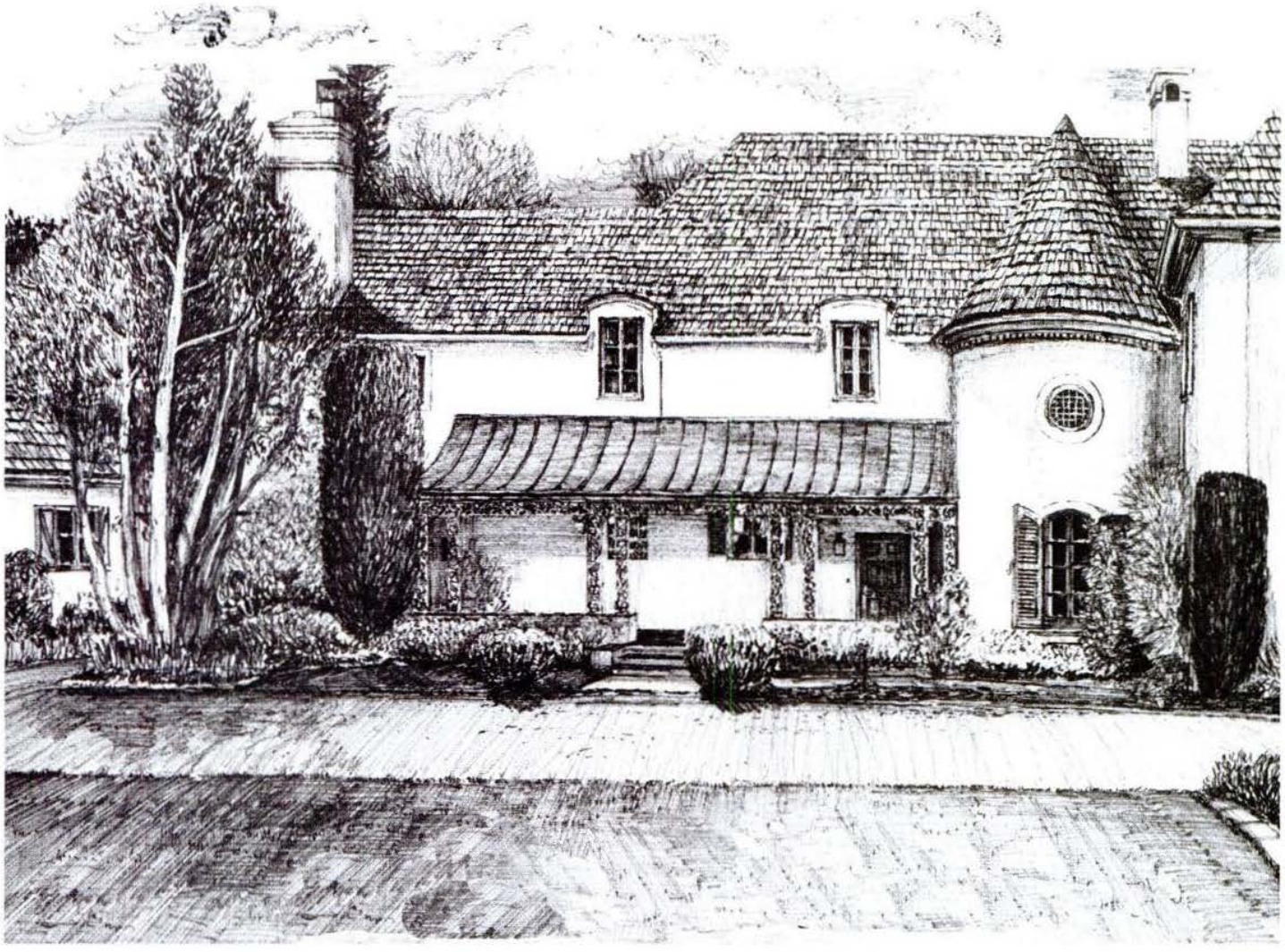
I didn't grow up in a house where the furniture had names, but my first year in college, I walked past a modern furniture dealer in Boston who happened to have a Corbusier chaise C in the window. The chaise cost twice what my rent was at the time (and my roommate said I was crazy even to consider it), but that was the first piece of design that really resonated with me, and I bought it.

I would like to think that others would find the Landscape chaise D we did for B&B Italia inspiring because of its careful attention to correct seating posture, its very considered use of materials and technology in its construction, the choice of new materials for its covering, and an innovative attachment method for its headrest. Hopefully, it's a piece that will be appreciated for a long time to come.


D

PHOTOS COURTESY OF FIELL INTERNATIONAL LIMITED (PK 22), VITRA MUSEUM (LE CORBUSIER)

Coyote Point Museum Auxiliary Presents
the 36th Decorator's Show House



A Fleishhacker Home
MITAU MANOR
77 Fair Oaks Lane, Atherton, California

Opens Friday April 25 - Sunday May 18, 2003

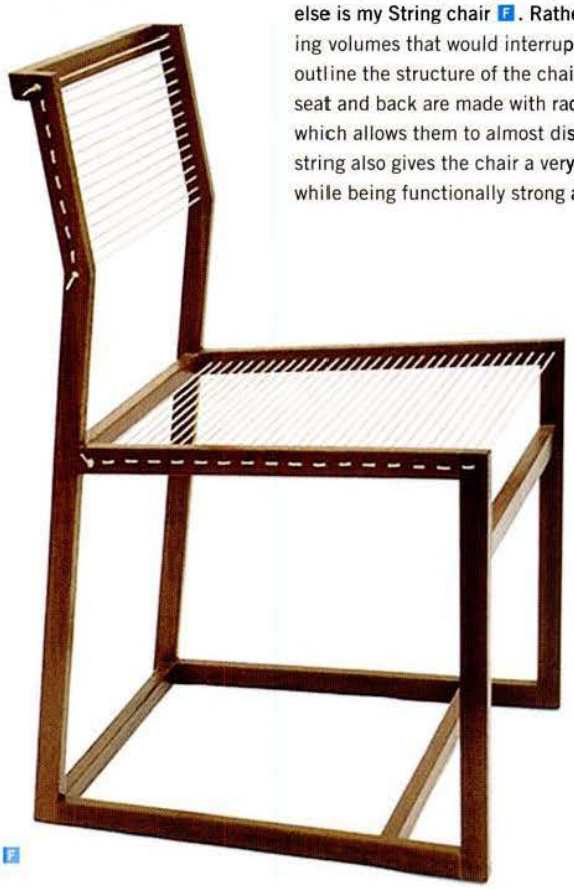
All proceeds from the show house benefit
The Coyote Point Museum for Environmental Education
For Information: Pre-recorded: (650) 342-7755 x 102 or to purchase tickets
www.coyoteptmuseum.org Click on Show House.


E

Emily Savoie Furniture Design
626-390-1780
emsavoie@aol.com

One piece that inspired me to become a designer is Gio Ponti's Superleggera E. The ultra-lightweight materials (ash and a rush seat) make the chair extremely elegant and economical in design. But I really like the way he eliminated weight by making the legs triangular and the stretchers oval in section.

The piece I hope might inspire someone else is my String chair F. Rather than creating volumes that would interrupt the simple outline the structure of the chair creates, the seat and back are made with racket string, which allows them to almost disappear. The string also gives the chair a very delicate look while being functionally strong and flexible.


F


G

Melanie Ann Miller
melanie@snugdesign.com

I wasn't necessarily inspired to be a furniture designer because of one piece of furniture. However, the Droog Design team constantly inspires me. The sophistication and thought that is read in a very simple form drives me to think harder. I am particularly fond of Marcel Wanders's Eggshell vase G, whose shape is determined by stuffing rubber condoms with hard-boiled eggs. I hope that my Yoga lounge H will inspire others. It is very simple visually, but the control of balance by the user's subtle movements feels a bit like magic.


H


J


I

David Brunicardi
element 107
510-649-8895

The piece of furniture that inspired me (seduced is more like it) to become a furniture designer was the side chair for the Casa del Sole by Carlo Mollino, 1947 I. The chair is simple in design, yet it embodies a fluidity that makes it appear to be a figure in a modern dance. I was compelled by its basic, but by no means ordinary, form and the accessibility of the common materials used.

As far as which of my designs might inspire someone, I feel it would be something from the Cascade collection, such as the Ribbon Console J. The Cascade series utilizes a common material in a new and unique way. The resulting surface is organic, modern, and just begs to be touched. Furniture design is a balance of function, form, and choice of materials. All three need to work in harmony and I think the Ribbon Console has that going for it.

PHOTOS COURTESY OF CASSINA (SUPERLEGGERA), CHRISTINA & BRUN BISCHOFBERGER COLLECTION, ZURICH (MOLLINO)

Darwin Collection Designed by Stefano Gallizioli

seating evolution

ddc
domusdesigncollection

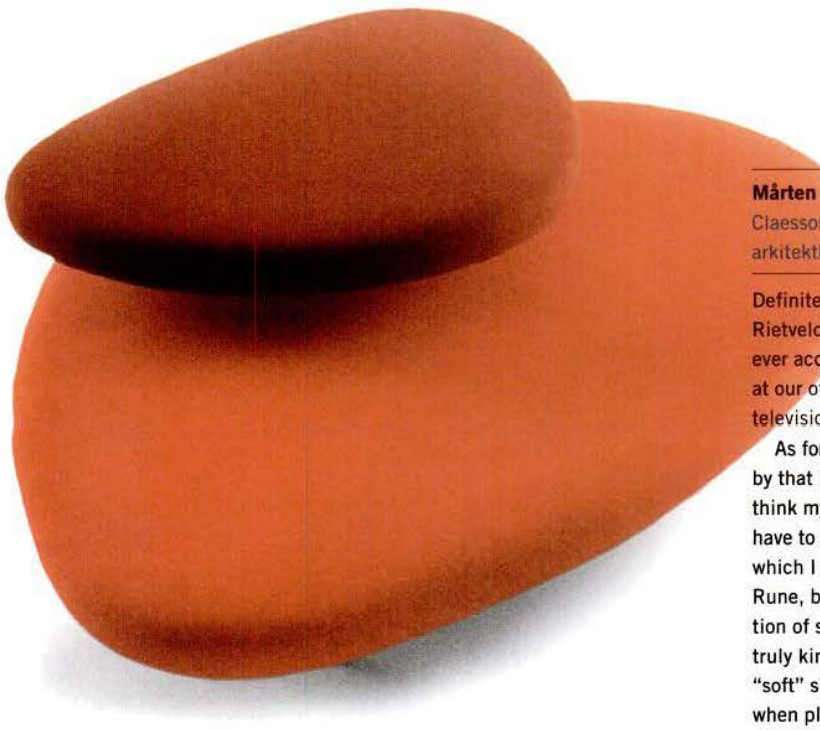
181 Madison Avenue, New York NY 10016
Tel: 212.685.0800 Fax: 212.685.9200
www.ddcnyc.com

K

L

Matali Crasset
matali.crasset@wanadoo.fr

I was greatly inspired by the piece Verner Panton realized at the Cologne furniture fair in 1970 L. But more than any specific work, I'm interested in the desire to open up new possibilities for objects and spaces. As for my work inspiring others, I would choose the bed When Jim Comes to Paris K, which encourages hospitality and a kind of fluidity to pass from one use to another. Some people use it as a screen, or as a carpetlike space for the baby to play, but when a visitor comes, there is a nice place to sleep.



M

Mårten Claesson
Claesson Koivisto Rune
arkitektkontor@claesson-koivisto-rune.se

Definitely the Zig Zag chair N by Gerrit Rietveld. It was the first serious piece that I ever acquired and I still have it. The joke at our office is that I love to relax and watch television in it. But I really do!

As for what I hope others would be inspired by that I have done—I haven't made it yet. I think my best work is yet to come. But if I have to choose one, I would choose Pebbles, M which I designed with Eero Koivisto and Ola Rune, because I think it reinvents the function of sitting. I like the fact that Pebbles is truly kinetic and not static. The irregular "soft" shape also makes it extremely suitable when placed in an architectural space. It does not interfere with rectilinear walls, etc., but rather creates a positive tension between the two.

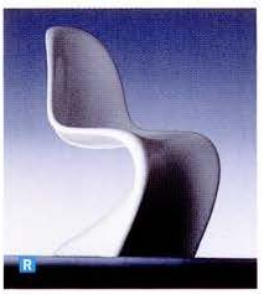
N

PHOTOS COURTESY OF VITRA MUSEUM (ZIG ZAG), VERNER PANTON DESIGN (PANTON)

Antonio Citterio
Antonio Citterio and Partners
antoniocitterioandpartners.it

I grew up in my father's workshop; he was a designer and producer of furniture. More than any object, growing up in that atmosphere influenced me. Also, the area of Brianza where I lived was full of buildings by rationalist architects such as Giuseppe Terragni and Mario Asnago, whose aesthetics emerged in my first designs. At university, I studied and analyzed all the work of Charles Eames O, redesigning his furniture pieces in order to comprehend their every minute detail. My Diesis divan P for B&B Italia (1980) came out of my admiration for Eames.

Some of my designs have been copied. But I don't consider copies to be the fruit of inspiration . . . more like facile fruit of imitation.



Ross Lovegrove
studiox@compuserve.com

There are many chairs that inspired me originally, but I always claim that the Panton chair R is a true masterpiece of holistic integration, material, and ergonomics. It's become a well-worn popular icon now, and a little heavy as a polymer injection molding, but the originals in fiberglass are remarkable and instinctive.

My Go chair Q was featured in *Time* magazine as one of the best designs of 2001, which really meant something to a boy who saw *2001: A Space Odyssey* as a dream-like objective in its technologic and scientific adventure.

PHOTO COURTESY OF THE MUSEUM OF MODERN ART / LICENSED BY SCALA / ART RESOURCE, NY (EAMES); HANS HANSEN / VITRA MUSEUM (PANTON)

original modern furniture mostly steel

7-12 LOUNGE CHAIR
$1325 / $1490 WITH FLEECE

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DESIGNER / ADAM SIMHA
T / 617.876.0103
WWW.MKSDESIGN.COM

▲
Raw wood drying

▲
Bending plywood

▲
Prototype mold

Furniture: Factory to Floor

Have circumstances frustrated your desire to produce the perfect chair? Can you picture it in your mind? Have you built the prototype? Here's the story, from three different designers, of how an idea moves from fantasy to reality and ends up in your living room.

Designer and manufacturer Bruno Fattorini founded MDF Italia in 1992, out of what had been a tiny store in Milan. MDF is known for its crisp minimalism, subtle colors, and frequent application of aluminum.

Before a design can come to life, there's a discursive process about what you will create—a conflict of ideas between the designer and the manufacturer. Or, if it's my design, between me and me. You start with a hypothesis, trying to comprehend the form with freehand sketches. Then you bring the sketch to the computer and create 3-D renderings. At this point, you've already thought a bit about materials. We often end up choosing aluminum, mostly because it possesses a remarkable neutrality. It goes well with almost everything—hardwood floors, colored walls—because it presents itself with modesty. So it makes the furniture a good investment. You don't want to buy something that you can't look at after two years.

When you like the 3-D rendering, you make a life-size model. We use a specific plastic for the model, and the computer helps to cut the shapes. Now you experience the first physical rapport with the product. This stage is especially important with chairs. In the game of proportions, it's essential that the volumes and their interaction with space are pleasing.

To manufacture or not to manufacture: This decision always comes later. It can be a painful process—a mixture of hope and disquietude. If a design can pass the phase of volumes, at that point I begin to talk with my creative collaborators—for example, the architect who designs my showrooms and has a very sensitive eye, or the woman who arranges all our window displays. The consulting engineers consider costs, and give estimates for various ways of producing the piece. The search for consensus is crucial. Because you can't be sure of things on your own . . . sure, you might sometimes know right away how best to do something, but often you don't. There are no rules.

We often bring the prototype into the showroom and see if it works with our other pieces. This is crucial. The definition of a modern piece of furniture is something that can live harmoniously with others. The most fascinating period is when you're close to making a decision whether to manufacture your design. It's an emotional moment. The other emotional moment is when you present it to the people—and see how they take it.

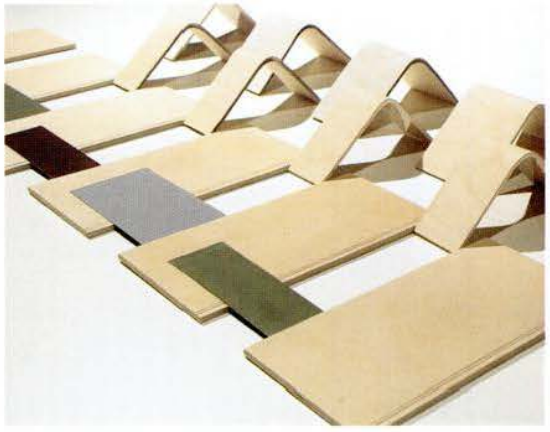
For the young designers out there, I suggest you have unfailing humility and patience to find the person who will put your work into production—if you look long enough, someone is always ready. You have to have courage, and you have to be insistent. Insistence pays off, and you have to believe in your ideas.

Jeanne Scandura is the founder of Float, a Philadelphia-based company that is only a year and a half old but already has 11 pieces in its product line, including some marvelous rubber chairs. An architect by training, Scandura is interested in holistic integration of architecture, landscape architecture, and interior design.

To start out, we do a lot of modeling. We've found that drawing doesn't work so well at the beginning, because all the pieces will be three-dimensional. So we start with clay, wire mesh, Plexiglas, and a thought about where we're going. But concurrent with the sculpting phase, we run these sorts of experiments with materials.

We have a broad range of materials around, and we're always looking for different ways to use them. We developed our lounge chair from stuff we found in the trash. We found some old office chairs that had nice stainless steel frames and ripped vinyl seats. I kind of tweaked all the measurements . . . sort of squished the chair, pulled it apart, and reorganized it. It went from this uptight office chair to this kicked-back lounge chair. When we have a form that has been reduced to the absolute minimum it can be, we use the computer to draw it, measure it, and print out full-size paper templates. Especially for chairs, we measure meticulously against the bodies of the people in the office—tall people and short people—to make sure everyone can fit in it and be comfortable. And then we make a wooden frame of it and check again. Once we've made further adjustments, we redraw it in the computer, print out more full-size templates, and make a full-size mock-up.

The evaluation of the mock-up is the



▲
Model parts

Blu Dot conceived Strata as a way of "dressing up the plywood plank and cinder block shelving we've all used at some point."

longest phase, and sometimes it's quite complicated. Sometimes the mock-up isn't strong enough in some places, or it's just too hard to make. All of our pieces are basically custom made; we ride this sort of in-between line when it comes to manufacturing. We don't do injection molding, and we can't produce 500 chairs by tomorrow.

For our pieces, we have certain parts contracted out. This is a better way to work because not everyone can have every piece of equipment. And the more you diversify your collaborations, the more different things you can create. This is the advice I would give designers: Don't shy away from collaborations, because they really increase your possibilities. We have people who do metal for us, and people who do vacuum forming. We also have a couple of guys who are like sculptors who work on models with us. Our lounge chair is made by a group who makes seats for roller coasters. We're lucky because we've been able to find good people in this area—I think it's the old roots of manufacturing that still exist on the East Coast.

I think the most important concepts are to learn everything you can about the business of selling furniture, mailing, packaging, discount for retail, etc. Then I think you have to understand the material you are trying to use very well. It is extremely important to self-critique. Question yourself. Understand what you are trying to do as a designer, where your own focus is—form, material, or use? Then experiment, experiment. Ask for feedback from everyone whose opinion you respect. And then question yourself again.

My favorite parts of the process are the beginning and the end. It's exciting when an idea finally takes its finished shape.

Maurice Blanks is one of the founding partners of Minneapolis-based Blu Dot. After stints as a practicing architect with his own firm, as a magazine writer, and as an E! Style Network television personality, he now devotes himself to Blu Dot full-time.

The starting point for us is conceptual in the sense that we come up with a program that involves parameters the product has to meet. Once we figure out what the functional idea of the piece is, we try to figure out some of the basic ideas about it: what does it need to price out at retail; what kinds of things does it do; what doesn't it do; what materials will be used; how it will be fabricated; how the piece is shipped, put together, stored, disassembled, and reassembled if the customer moves. We decide how complex the piece can be. In other words, we don't let it get far enough down the road that we realize that there are 16 steps in the fabrication process and the thing's going to cost $1,000 wholesale. The idea is that we start with these guidelines up front and design the piece into that. The final aesthetic product is almost a kind of residue from this initial process. It's the result of all these variables. If you do it the other way around, you end up with this amazing-looking thing, but it's simply not feasible to get it made.

After we've issued this kind of program, we'll work separately developing ideas, and then come back and get together as a group and get a lot of stuff in the air. At that point, it becomes more like jazz in the sense that the riff that somebody started gets tweaked by somebody else on another instrument and it keeps moving through the process. People will always ask, "Which one of you designed this?" and it's almost impossible for us to say because there's so much back and forth. Then we go into the computer and do some 3-D models and then end up with one or two that we like. From there we move into three dimensions and prototypes—a kind of mock-up prototype stage.

During that same phase we're usually sending out part quotes—obviously, you have to figure out what the whole thing is really going to cost, and that starts to happen when the product is fairly resolved but maybe not completely. As much as we collaborate here, we also look to our vendors to be collaborators as well.

It may be something as simple as reducing a measurement by a quarter of an inch so it can be made on a press instead of a CNC bender, which saves 40 cents on that part. That ends up being valuable.

We don't have a production facility, so we general contract our production. It allows us flexibility—we're not limited by what tools we have in the back. It also takes our focus away from manufacturing on a day-to-day basis, which is a whole business unto itself.

Because of this, our initial collection was a lot of work to get together. We got out the phone book and called these companies that are making 8,000 wire-form screens for Toro lawnmowers and asked if they could make 100 of something for us. Occasionally they'll see the potential and they take the risk. It could mean more business for them down the road.

How many units we'll end up ordering differs with each product because there's so many variables. A minimum order would be 50–500 depending on the piece and price point. We're going to order a lot more of a desktop CD rack than an $1,800 wall unit.

Story by Amara Holstein

What's in Store

The last stop in the design process, showrooms and stores highlight the finished furniture creations. Here are some of our favorites.

Vitra A

29 Ninth Ave. / New York, NY / 212-929-3626 / www.vitra.com

Who better to design Vitra's new N.Y.C. outpost than wunderkind architect Lindy Roy? Located in the hipper-by-the-day meatpacking district, the 12,100-square-foot space is filled with Roy's trademark soaring spaces, wit, and attention to detail—from the tiger-striped wood flooring to display platforms cum staircases. Vitra mixes its retail, exhibition, and working spaces and displays both new products by Mario Bellini, Jasper Morrison, and Ron Arad and reissued classics from Panton, Eames, and Noguchi.

Orange Skin

1429 N. Milwaukee Ave. / Chicago, IL / 773-394-4500 / www.orangeskin.com

Former architects and designers Obi Nwazota and Giuseppe Cerasoli co-founded Orange Skin to shed some light on contemporary decor for this home of Sears, Roebuck and deep-dish pizza. Fresh from international scouting missions, the Nigerian-born Nwazota and Italian-born Cerasoli bring furniture lines to the store from the familiar (Alessi, Kartell, Starck) to the rarely-seen-in-America (Arper, Luconi, Tacchini, Frighetto). With parties that make local clubs jealous, and art openings and events galore, even store's namesake goldfish is the recipient of "so much love."

Kartell B

10 St. James Ave. / Boston, MA / 617-728-4442 & 501 Pacific Ave. / San Francisco, CA / 415-839-4025 / www.kartell.com

This past January, as part of Kartell's U.S. expansion efforts, Boston and San Francisco became the lucky beneficiaries of new Ferruccio Laviani–designed flagship stores. The 2,500-square-foot Boston space with Kartell's signature red-and-white-walled exterior is a welcome addition to its Back Bay neighborhood, and the 4,400-square-foot store in San Francisco is just steps away from always-bustling North Beach. Rows of recently released tables and chairs designed by Philippe Starck, Piero Lissoni, Antonio Citterio, and Ron Arad sit perched on transparent plastic platforms inside both showrooms. Gnomes also available.

Fluid Living

622 Queen St. W. and 55 Mill St., Building 8 / Toronto, Ontario / 866-681-0379 / www.fluidliving.com

Former high-flying international finance professionals Roy Banse and Alex Finos own this thoughtful Toronto contemporary decor store. Using both industrial and organic materials—acid-etched glass, stone, cement, and Douglas fir—Banse creates the store's signature line, with other featured pieces on display by both up-and-coming and established Canadian designers, including Patty Johnson, Scot Laughton, and Johnson Chou. The new showroom on Mill Street, housed in a former whiskey distillery's machine shop, is 6,000 square feet of pure Canadian style—with space to spare for regular art and photography exhibits.

PHOTO BY ERIC LAIGNEL, STYLING BY PATRICIA PARINEJAD (VITRA)

spark:03

From Conception to Consumption: Bringing Modern Design to Market

First Annual Spark Conference presented by Design Within Reach, Dwell, and the California College of Arts and Crafts.

July 18	Cocktails
July 19–20	Speakers & Breakout Sessions
Location	CCAC Campus, San Francisco
Fee	Students $95, non-students $250

Explore the mystery, struggle, luck, inspiration, and work that goes into bringing modern design to market. The format will be interactive, anecdotal, founded in case studies, controversial, kinetic, and entertaining.

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Don Goeman Vice President of Design and Development, Herman Miller

Carl Magnusson Director of Design, Knoll

Tim Brown CEO and President, IDEO

Ben Watson Vice President, Nike

Ivan Luini President, Kartell US

Alan Heller Founder and President, Heller

Salvador Escobar Director, iCosmic Barcelona, Spain

Edoardo Serralunga Sales Director, Serralunga, Biella, Italy

Ray Anderson, Chairman & Founder, Interface

Additional speakers to be confirmed.

Visit www.dwr.com/spark for information and to register.

Lounge in Unexpected Places. The Dwell De La Espada Library Hits the Road.

This spring, look for De La Espada's warm modernist furniture in exciting art spaces across the nation.

To find out when and where, check out www.delaespada.com/library.

DE LA ESPADA dwell

Contemporaria C
4926 Del Ray Ave. / Bethesda, MD / 301-913-9602 / www.contemporaria.com

In the last several years, Bethesda has gone from a suburb easily lost in the Beltway sprawl to an eclectic urban collection of restaurants and boutiques. Getting in on the action in the spring of 2000, Deborah Kalkstein founded Contemporaria. Formerly an architect and interior designer in Peru, Kalkstein favors "the combination of warm and cold materials," reflected in the preponderance of metal and wood found in her store. Carrying lines such as Minotti, Paola Lenti, MDF, and Cappellini, Contemporaria is a sleek mini-design center, alive well past five with art exhibitions, lecture series, and other educational treats.

Twentieth
8057 Beverly Blvd. / Los Angeles, CA / 323-904-1200 / www.twentieth.net

Opened in 1999 in L.A.'s trendy design district, Stefan Lawrence's Jekyll-and-Hyde-like 10,000-square-foot store is low-lit mid-century-modern vintage on one side and contemporary designs on the other. The new side of the showroom carries only lines by emerging artists and designers—with the notable exception of Vladimir Kagan—from the very popular resin-coated wood furniture by Elizabeth Paige Smith to Stew Design's stack laminate chair. A great place to hunt down the best in local design and, at the same time, find cast-off chairs from your favorite '70s stars.

Arango D
7519 Dadeland Mall / Miami, FL / 305-661-4229, 800-279-1602 / www.arango-design.com

Self-proclaimed as "America's oldest design store," Arango opened its doors in 1959 in the midst of Miami's design disaster of white Cadillacs and gold lamé bikinis. Today, the city feels much less foreign to Arango's brand of Bauhaus-inspired furnishings. Owned by Marianne and David Russell, the store focuses on "educating the public about design," hosting high school interns, mounting large-scale design exhibitions, and even spawning its own Arango Design Foundation. On display are lines from over 20 countries and new designers' prototypes.

Ligne Roset
162 King St. / San Francisco, CA / 415-777-1030 / www.ligne-roset-usa.com

Conveniently situated across the street from Pac Bell Park—so you can buy the perfect couch and easily be in your stadium seat in time for the Giants' first pitch—the new Ligne Roset showroom is a quietly minimalist storefront addition to this stretch of post-dot-com waterfront real estate. Designed by Limn Studio, Tarik Currimbhoy, and Benoit Duranson, the two-story, 8,000-square-foot space opened last fall. The furniture looks out onto the street through floor-to-ceiling glass windows, a fitting place for the company's spare, clean designs.

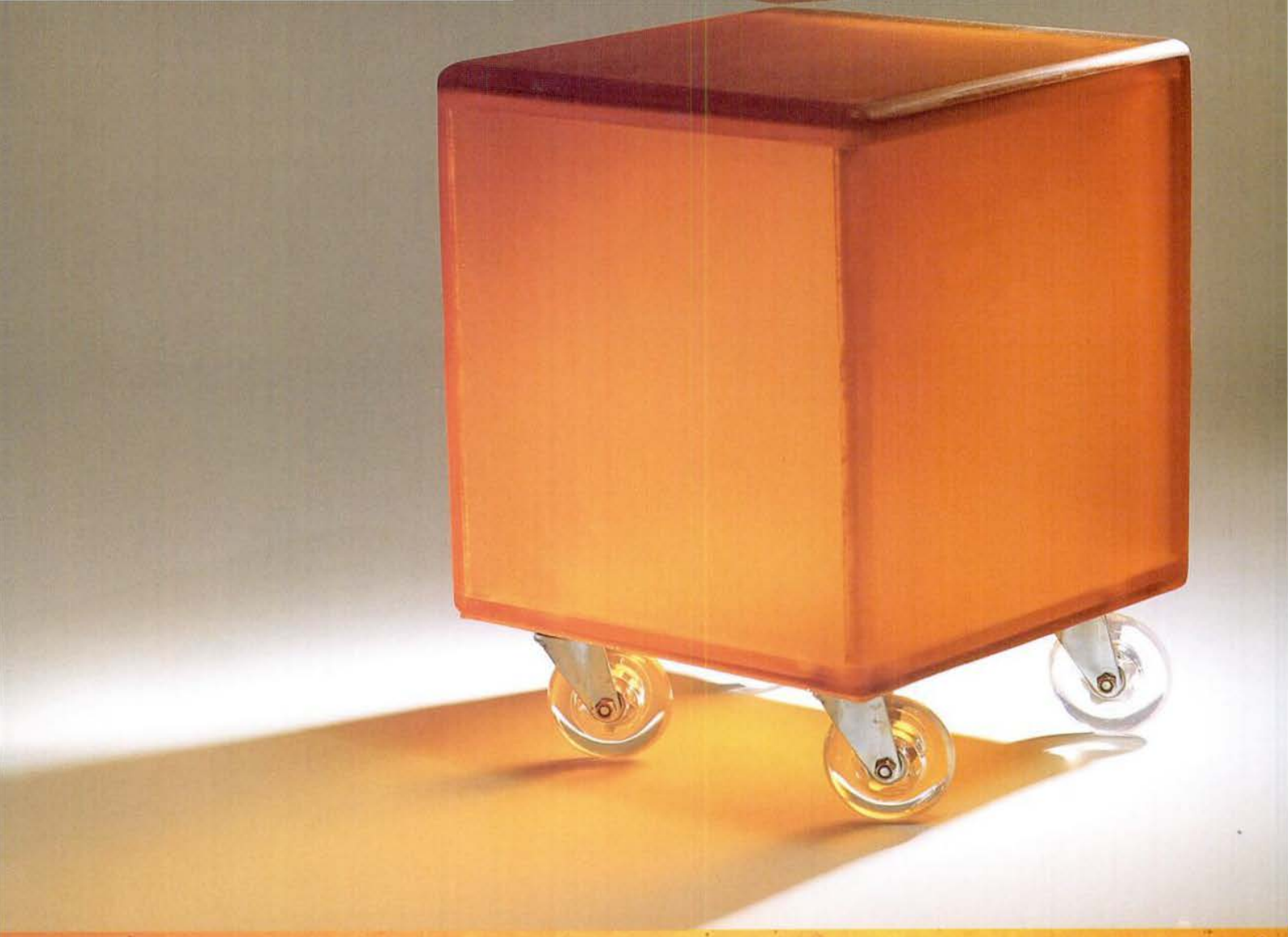
Minima
118 N. 3rd St. and 47–49 N. 2nd St. / Philadelphia, PA / 215-922-2002 / www.minima.us

With its all-white interior of rubber floors and Plexiglas walls, this three-year-old store in Philly's Old City hopes to become "a contemporary cultural center for the entire community." Co-owners (and step-sisters) Eugenie Perret and Juliette Brody play host to a full flight of book signings, exhibitions, lectures, and parties. Branching out from just the usual Italian design suspects, the store carries interesting others, including Owen Logic, Lolah, and Bam Bam. Watch for its new 5,000-square-foot space, expected to open this fall.

Centro Modern Furnishings
4729 McPherson Ave. / St. Louis, MO / 314-454-0111 / centro-inc.com

Owners Ginny Stewart and Todd Lannom established their retail space to help bring contemporary design to St. Louis. Set in a tree-lined and art gallery–laden neighborhood, Centro shows designs from well-known lines like Cassina, Cappellini, Driade, and B&B Italia in a building that was originally an early 1900s parking garage. With new showroom space opening up next door early this summer and a full social calendar of exhibitions and receptions at the store, Stewart and Lannom are doing their best to whet Midwestern appetites for modern decor.

PHOTO BY PEPE GÓMEZ / PHOTO GRAPHICS (CONTEMPORARIA)



FLOAT

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25 Editor's Note

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Goodwill Industries International
www.goodwill.org

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Anthony Vallée
McWhorter Architects
www.mcwhorterarchitects.com
Sealoflex
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Equator washer/dryer combo
www.equatorappl.com

44 Off the Grid

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www.bulthaup.com
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www.geoexchange.org
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www.finepaints.com

50 Dwell Reports

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54 Nice Modernist

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56 Elsewhere

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www.museocostarica.com
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60 What We Saw

Caroline Heiroth
SandellSandberg
Stockholm, Sweden
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Sarit Attias and Amit Axelrod
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www.s2adesign.com
Monica Förster
Skruf glassworks
www.svenskaglasbruk.se
Claesson Koivisto Rune for E+Y
www.eandy.com
Matti Klenell for Örsjö
www.orsjo.com
Fredrik Mattson and Stefan Borselius
Blå Station
www.blastation.se
Barbro Lomakka for Lomakka
Arvid Inc., New York
Tel: 212-614-2922
lommakka@telia.com

66 Invention

HyperSonic Sound System
American Technology Corporation
www.atcsd.com
Inventor Elwood "Woody" Norris
www.woodynorris.com

68 Archive

Marcel Sedletzky: Architect and Teacher by Bill Staggs
(Wild Coast Press, 2002)
www.hennesseyingalls.com

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Piccolo Economic/FOB Design
www.fobdesign.com
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ATTITYD kitchen system
IKEA United Kingdom
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LG Electronics
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Avanti's Teba Cooktop
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Equator's portable dishwashers
www.equatorappl.com

72 Outside

Lundberg Design
Tel: 415-695-0110
www.lundbergdesign.com

77 Obsession Profession

Ken West
www.fivosixo.com

78 Rome, Italy/Paris, France

Massimiliano Fuksas
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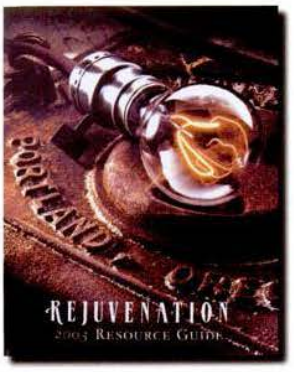

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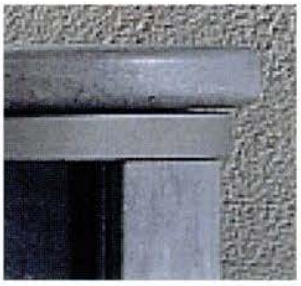

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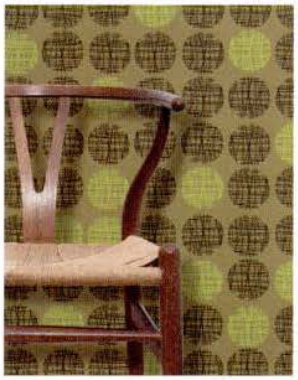

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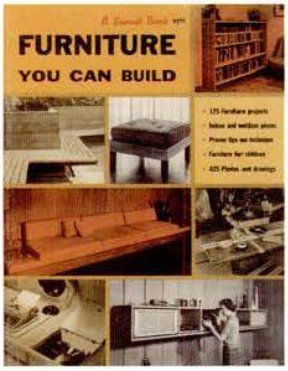

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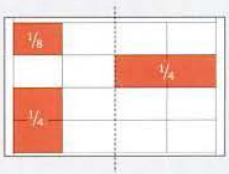

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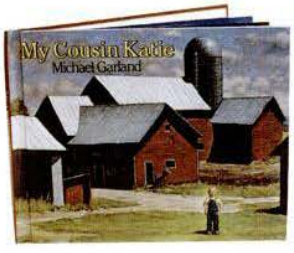

Inspired by the cover of *My Cousin Katie* (above), Thad Spencer wanted a house that "echoed this sort of Midwestern farm look but was very 'today.'" With an almost identical color scheme, Alchemy Architects reinterpreted iconic storybook simplicity to build a modern country home for the Spencers and their three sons.

Bathed in crisp Wisconsin light, Thad and Sheila Spencer's home sits at the top of a long, low incline. Nestled into the edge of the woods and gazing out over a pristine meadow, it's almost disturbingly Disneyesque in its bucolic perfection.

Therefore, the fact that the house was modeled after an illustration on the cover of a children's book should come as no surprise. *My Cousin Katie*, a story about a young girl who lives on a farm, provided the inspiration for the little red barn the Spencers wanted for their weekend house. "There were these very simple, plain farm structures on the cover," Thad explains, "and we pointed to that as a reference, saying, 'We see this, but very modern.'"

Working within this unique set of visual guidelines, the lines of the structure were kept basic. "Any kid who's going to draw a house would draw this kind of house," says the architect, Geoffrey Warner of Alchemy Architects. Particular attention was paid instead to the smallest details. Since most barns lack gutters or eaves, Warner designed the galvanized-aluminum roof to end flush with the siding. Rainwater and snowmelt flow down the façade, to be swept away by a drain tile hidden below an 18-inch gravel moat that surrounds the house. To preserve the sleek look of the 1,400-square-foot home (and to keep water from seeping in through the walls), commercial-grade windows were placed level with the exterior, the whole of which is covered in four-by-eight-foot Parklex siding—an innovative resin-impregnated wood that effectively wicks away water while allowing the house to breathe.

And the most whimsical gesture? Warner designed a playful staircase masquerading as a chimney at the back of the house. Mirroring a typical grain silo and covered in natural plaster inside and out, it's the final flourish on this update of the vernacular prairie dwelling.

With their three young sons wholly enamored by the wildlife to be found in their new 300-acre backyard, the Spencers spend as much time as possible at their new home. "The house embraces being outdoors and living a simple life," Thad muses. "So it fits right in with how we're raising the children and with our ideals." ■

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