

METROPOLITAN HOME

NOVEMBER 1988 • \$2.50

STYLE PREVIEW

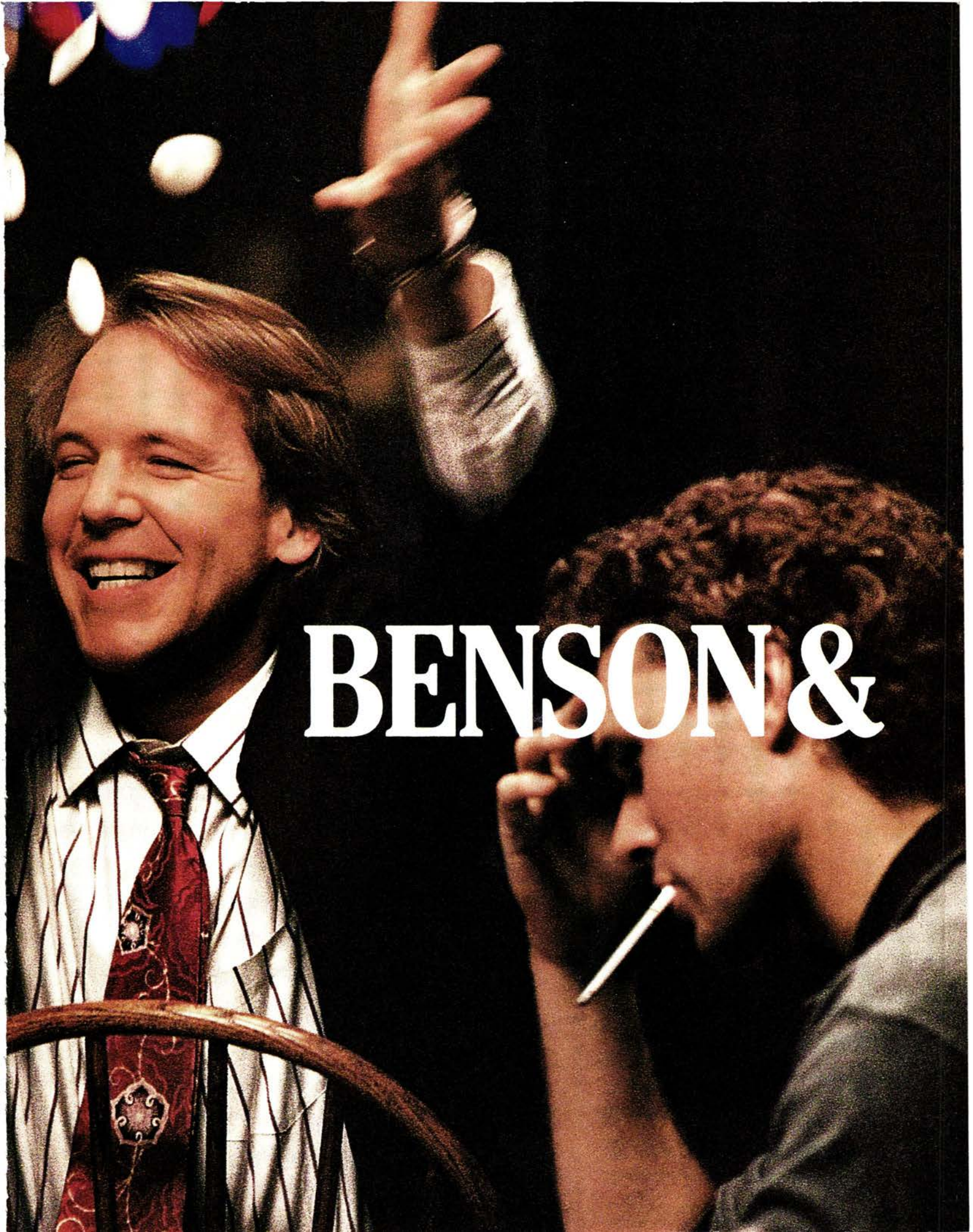
ROOMS GET SEXY

ARCHITECTURE: **8 SUPERSTARS DESIGN THE HOUSE OF HOUSES**

FOOD NEWS: **FORGET FADS, FLAVOR'S BACK**

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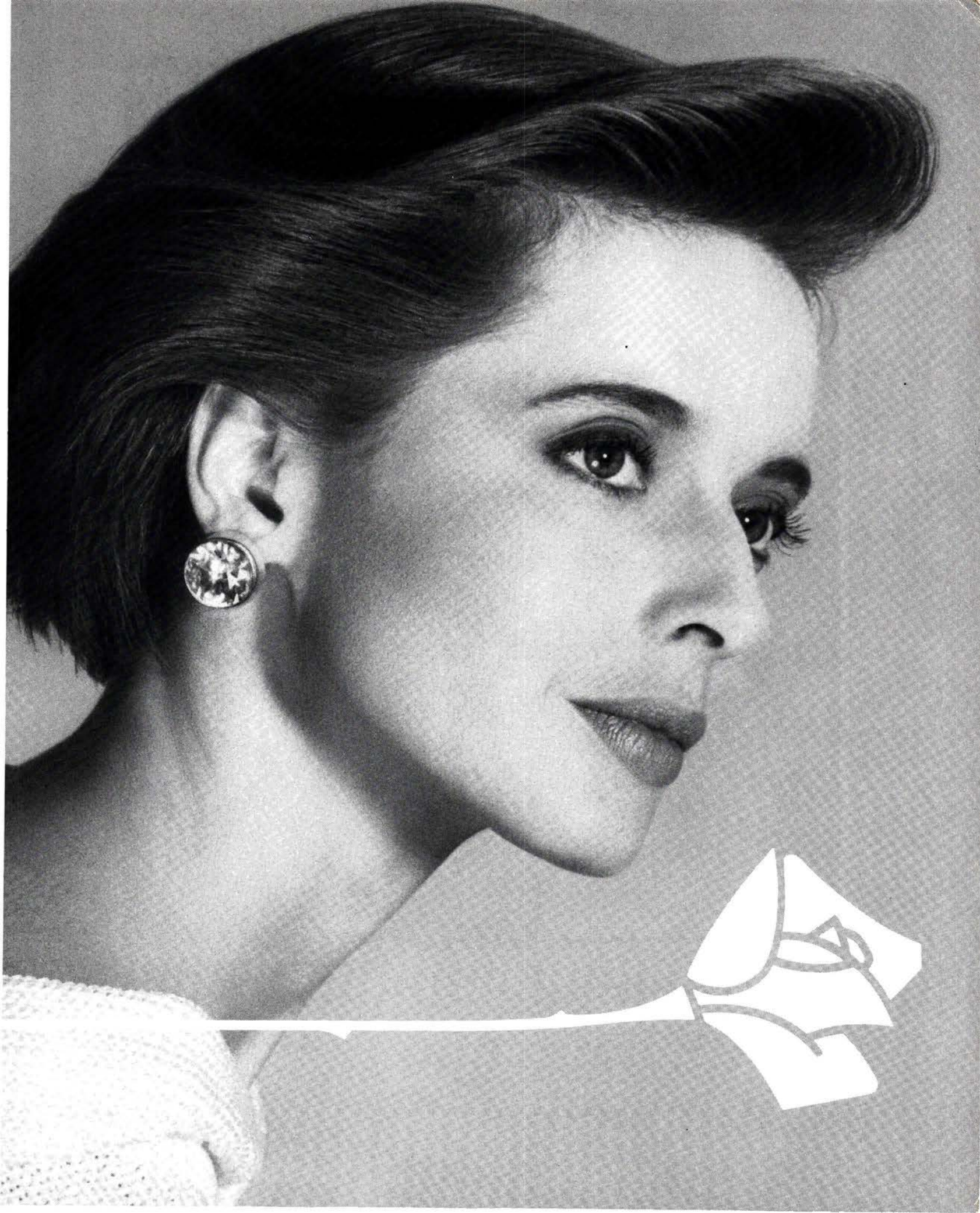
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her to run down the stairs calling for me as I knew she would, but, instead, the house was quiet. I found her sitting on the bed, holding one of her new ruffled pillows, crying. I sat next to her and held her and realized, as I need to now and then, what a gift she is to us.

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C

O N T E N T S

METROPOLITAN HOME®

NOVEMBER 1988
VOLUME XX NUMBER 11

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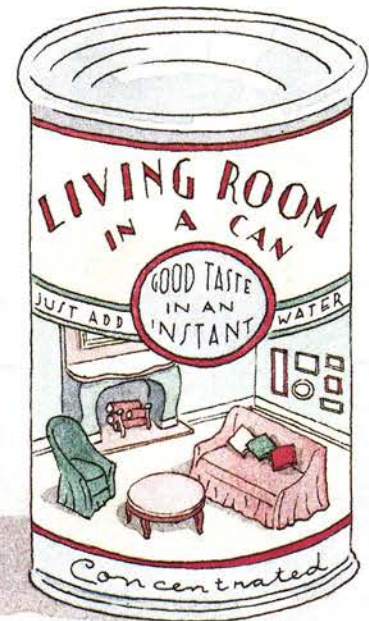
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Designers Mathieu/Ray see red at Angelo Tarlazzi shop, NYC. Photo: Jon Jensen. Metropolitan Home logo and Style Preview typeface rendered by Es Rouya

H O M E T R U T H S

By Steven Guarnaccia





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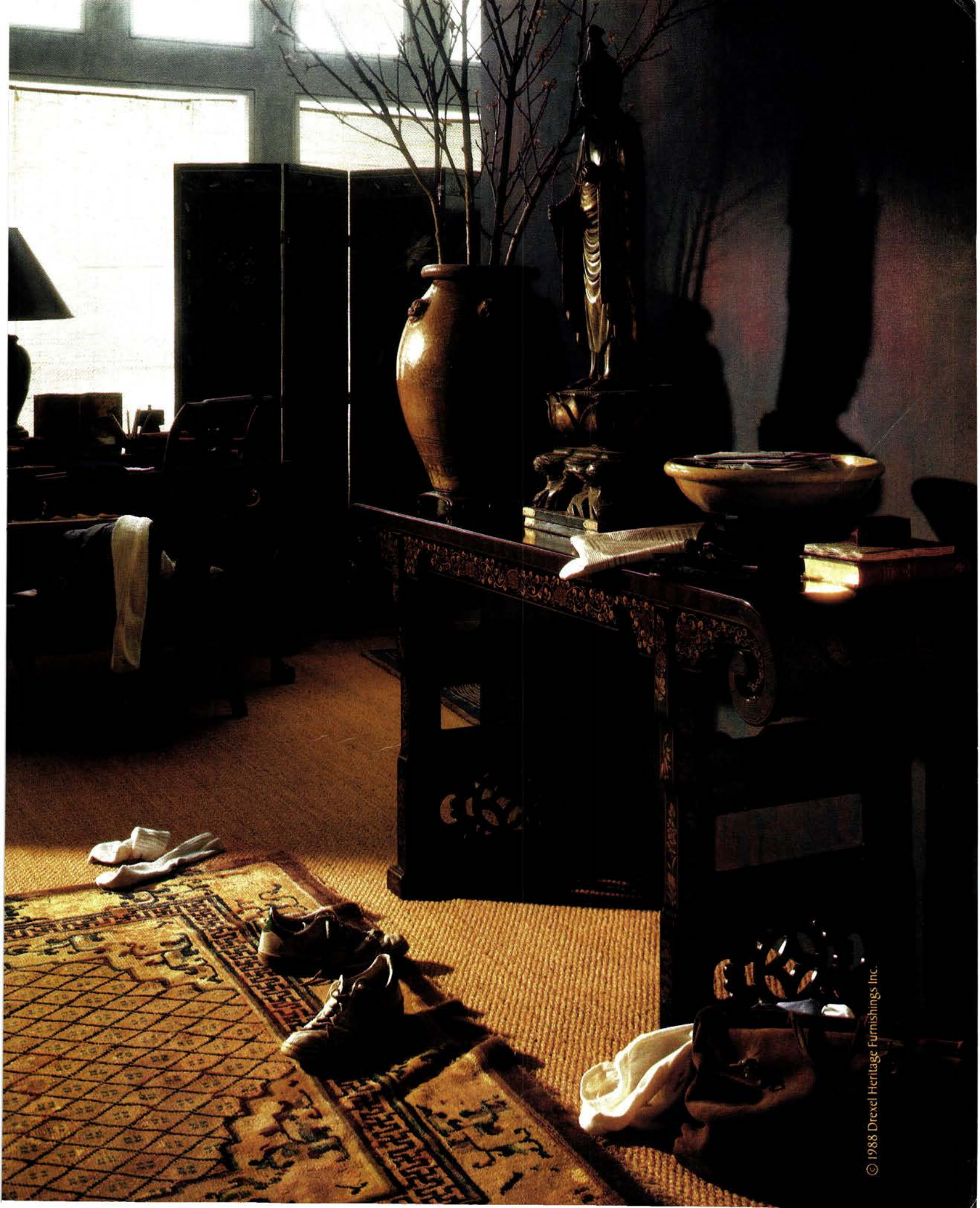


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Design Politics

“Those of us who look hard at design have spent decades trying to find the beauty in the beast”

I WAS CRUISING DOWN THE HIGHWAY THE other day next to one of those big old flatbed trucks, the mean kind that'd just as soon eat you for lunch as bother to pass you, when I noticed its load. It was a hunk of steel so massive and so rusty I couldn't tell whether it was an important work of sculpture ready for deposit on some unsuspecting corporate plaza or just a tired old dumpster heaved over on its side. In other words, I wasn't sure if I'd be required to try and love this incredible rusty hulk and the sheer power of its Rough And Savage Minimalist Statement or whether I could just relax and let it get on down the road to dumpster heaven.

And it struck me that those of us who look hard at design and architecture have spent the last couple of decades trying to find the beauty in the beast. We believed so profoundly in the necessity of new forms, new ideas, new materials that we found ourselves trying to love certain pieces of furniture or buildings for their politics alone. That they weren't immediately understandable or even comfortable was very much part of the point. Beauty didn't count for much. What counted was their position on our moral high ground. How else would change occur if we didn't challenge the old ideas? How better to evolve beyond the gilt-ridden 18th century than by learning to love raw metal?

About a dozen years ago, in an earlier incarnation of this magazine (yes, I know some of you still remember) we were almost put out of business for good and all by a single audacious idea. A design editor, Ben Lloyd, had the chutzpah, long before the groundbreaking *High-Tech* was even a gleam in the eyes of Ms.



FRANK W. OCKENFELS/STOUTLINE

Slesin and Ms. Kron, to make—and publish—a table with a 30-gallon garbage can as a base, topped with a square of galvanized metal banded with plywood. *Quel scandale!*

Besides being threatened with the loss of what little furniture advertising we had in those pre-salad days, we were accused by our then publisher of “politicizing design.” We bristled at that, of course, and told him we were journalists, reporters. But in a way he was right. In those days, we—and our readers—were hellbent on changing every given in our lives. We DID believe in a design revolution: In the democracy of materials, in freedom from a historical imperative that requires even the young and bold to look old and rich. That galvanized table got us in plenty of trouble. Safer (or more mature) editors might have covered the whole thing up with blue and white chintz and gotten on with it. We were neither.

Well, you know the rest of the story. Came the evolution. We were more relieved than surprised. Today, design has a passion and energy we once only dreamed of. In this Style Preview '89—our interpretation of the movements shaping the world of design today—Ben Lloyd's table would fit right into “Sheet-Metal Chic” (see page 133), one of five important trends we're tracking this year. In this issue, we celebrate a brilliant New Collaboration of artist and architect, designer and craftsman. We're thrilled to bring you our exclusive story of one of the most exciting houses in the world—Alberto Alessi's “Casa della Felicità,” the result of a most unusual collaboration of eight of the best design minds around. I know you'll agree with us—breakthrough design is now beautiful in ways you no longer need struggle to appreciate.

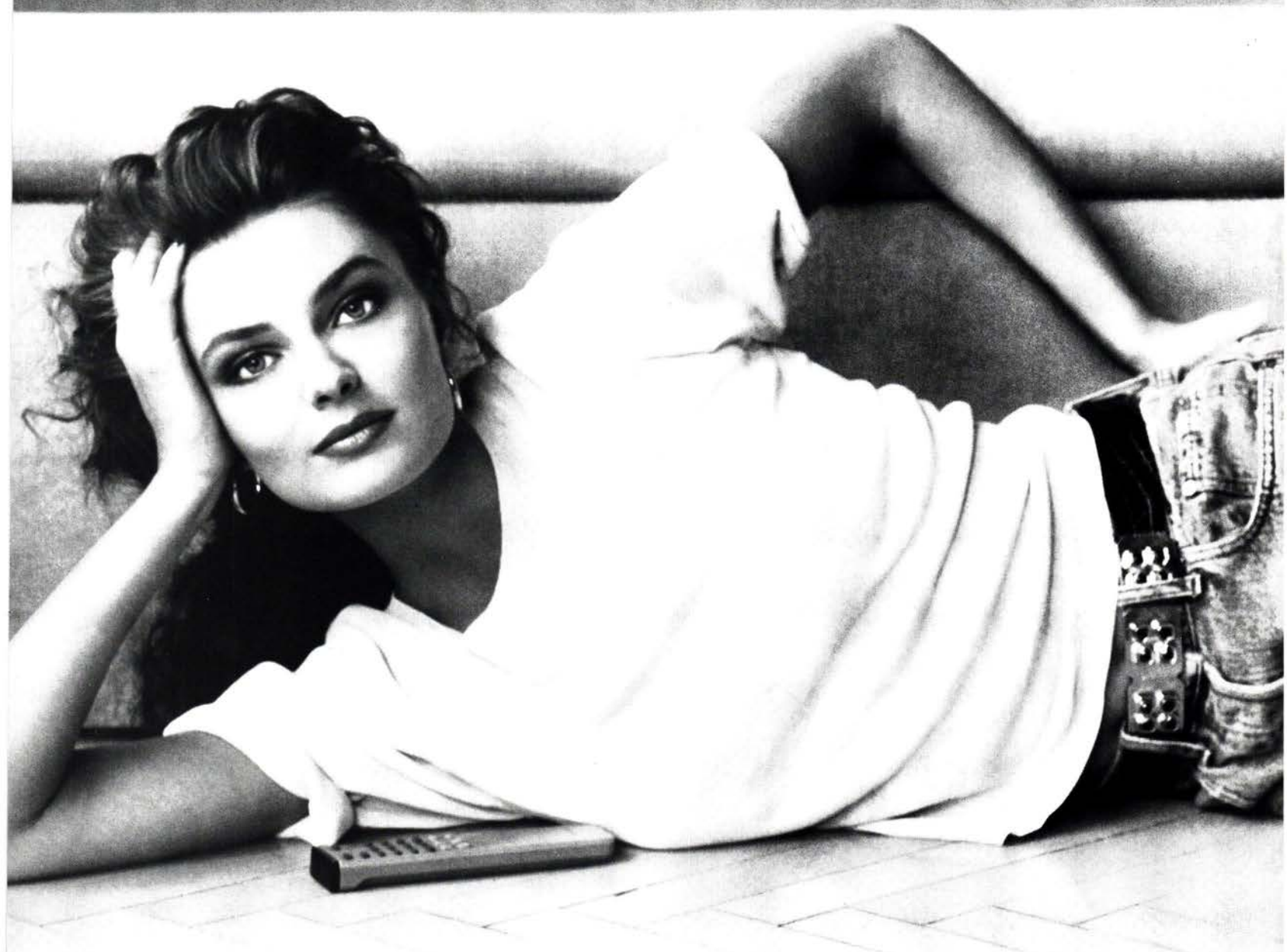
—Dorothy Kalins, Editor in Chief

1977

WHAT GOES AROUND comes around: When *Sheet-Metal Chic* made its debut on our pages, it was a real shocker. Today, it's downright elegant, as in Mathieu/Ray's brushed aluminum chair (above).



BRADLEY OLMAN

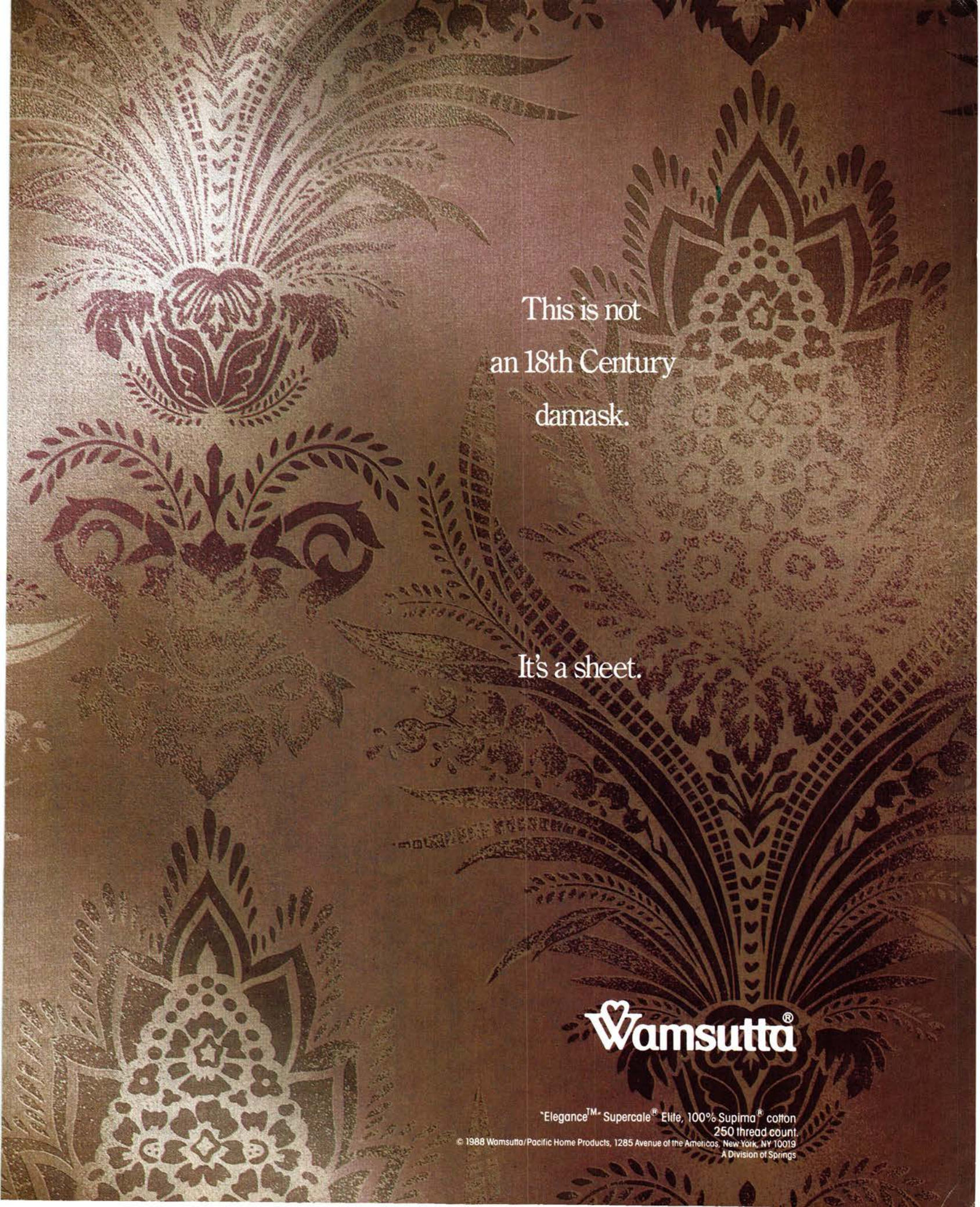


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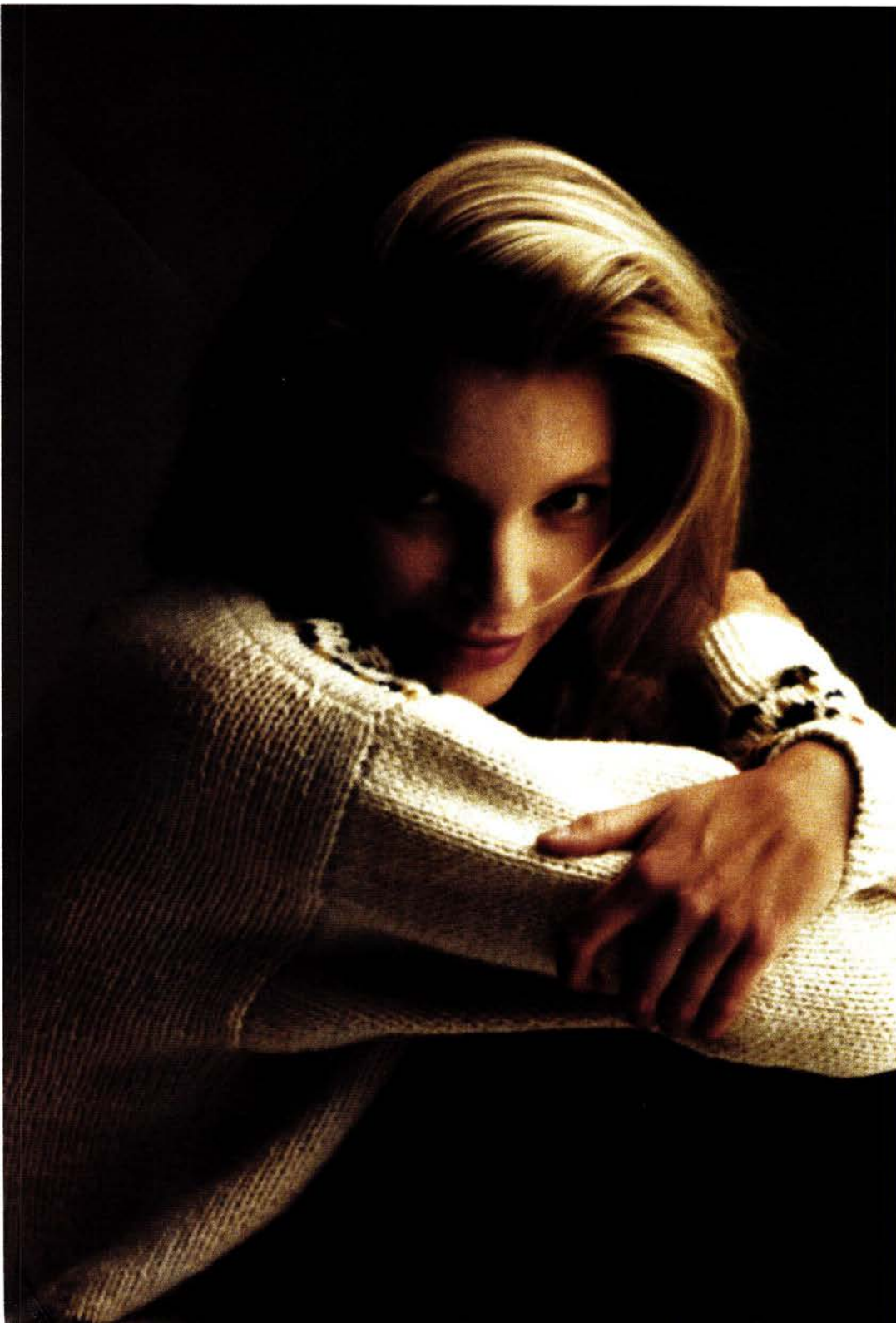
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STYLE PREVIEW

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schedule of events beginning
Sunday, **N**ovember **13**
See you **T**here!

Again this year, you can see our November "Style Preview '89" issue brought to life through displays, windows and decorating/entertaining seminars at Marshall Field's State Street store, November 13-20, 1988.

"What Your Rooms Will Be Wearing Next Year" Design Seminars

"The Extended Kitchen"
Date: Sunday, November 13
Time: 1:00 p.m.
Place: Housewares, lower level

"The Bedroom/Bathroom Spa"
Date: Tuesday, November 15
Time: 12:15 p.m.
Place: Bed & Bath Shop, 2nd floor

"Style Preview '89" Fashion Shows
Join Metropolitan Home for informal modeling. Light refreshments will be served.

Alexander Julian Collection
Date: Wednesday, November 16
Time: 11:30 a.m.-1:30 p.m.
Place: 6th floor

Anne Klein II Collection
Date: Thursday, November 17
Time: 11:30 a.m.-1:30 p.m.
Place: 6th floor

Create Your Own Tabletop Masterpiece With Fitz & Floyd

Date: To be announced
Time: 12 noon
Place: China and Giftware, 2nd floor

"Ask Dr. Swatch" (Bring your questions about your antiques and collectibles)
Date: Sunday, November 13-Saturday, November 19
Time: 11:30 a.m.-1:30 p.m.
Place: Books, lower level

"Style Preview '89" Cooking Demonstrations
Date: Sunday, November 13
Time: 2:00 p.m.
Date: Saturday, November 19
Time: 12:00 noon
Place: Housewares, lower level

Holiday Tablescaping with Metropolitan Home

Date: Monday, November 14
Time: 1:00 p.m.
Date: Thursday, November 17
Time: 12:15 p.m.
Place: Housewares, lower level

METROPOLITAN HOME®

Incorporating *Apartment Life*® Magazine
Volume XX, Number 11, November 1988

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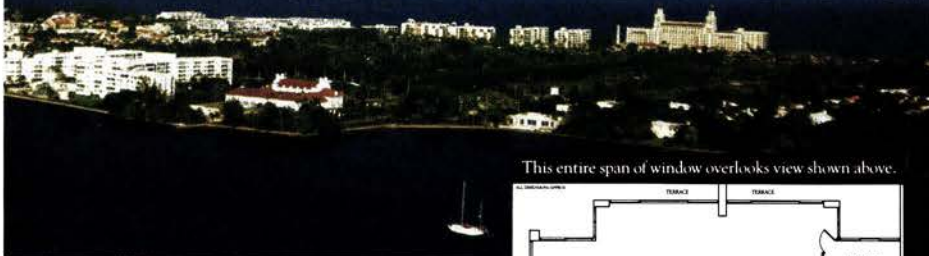
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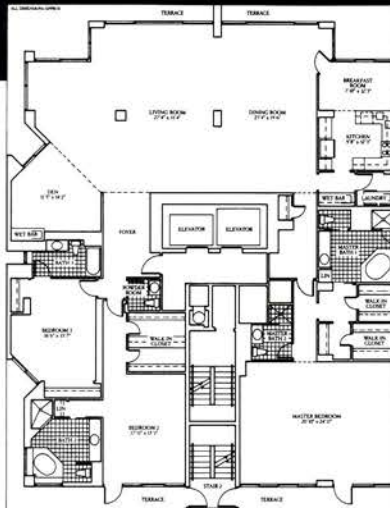
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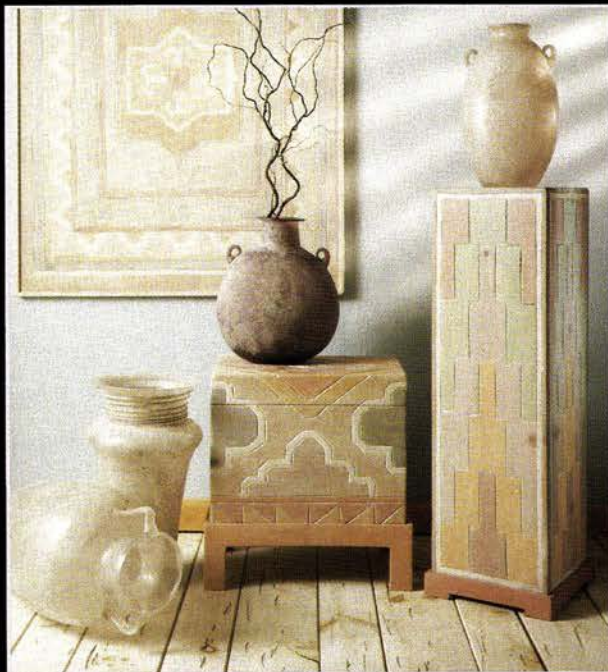
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REKINDLE THE ROMANCE

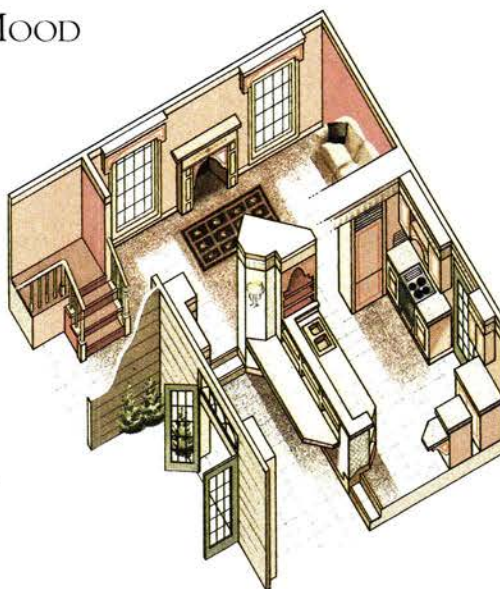
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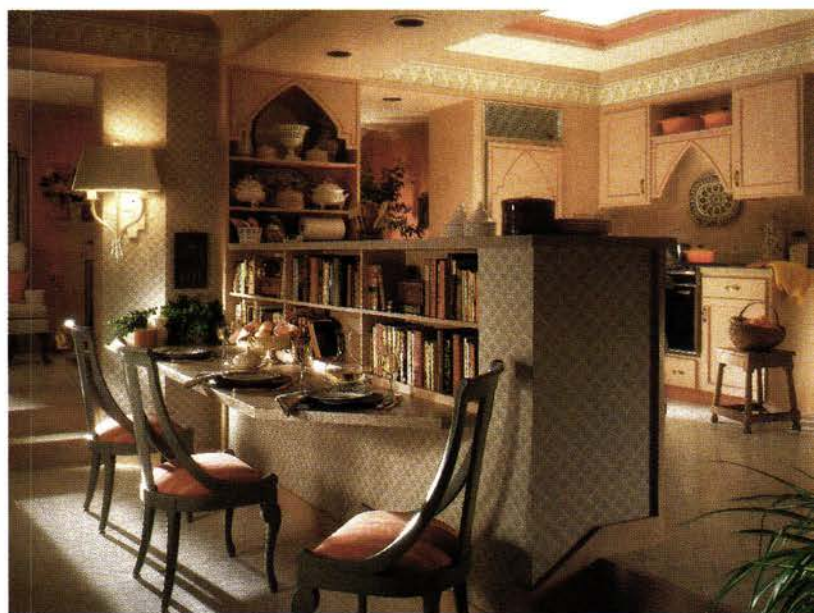
If you're a true romantic at heart, you'll love this intriguing Gothic Kitchen Suite.

This bright new suite puts the traditionally dark Gothic style in a whole new light. Here, sunlight streams through an overhead skylight. Gothic arches frame the suite's many windows. A recessed bookcase stores a vast collection of Gothic, and other, novels. And the cozy sitting area beside the fireplace is the perfect spot for reading or enjoying afternoon tea.



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SURF 'N' TURF

What can you tell me about this plate? It is 12½ inches in diameter and covered with three-dimensional sea life.

—Lucia Evans
Orchard Beach, ME



Your plate appears to be a 19th century Portuguese piece in the Palissy style, according to New York antique dealer Charles Washburne. In the mid-19th century, potters began experimenting with colored glazes and imitating the work of the 16th century French potter Bernard Palissy, who decorated pottery with colored glazes in high-relief modeling like yours. His work was copied in the 17th century and again in the 19th century in England, France and Portugal. Your plate is highly collectible and worth about \$400.

TURNTABLE

To open this table, you lift the flaps and then turn to lock them in place. Do know how old

it is and whether or not it's valuable?

—Kay Gallagher
Columbiaville, MI

Your cherry wood table is in the Eastlake style, a simplified late-Victorian style characterized by straight lines and incised decoration. It was a reaction to High Victorian robust carving, and named after the English designer Charles Locke Eastlake whose design books influenced the change in taste (although he never built any furniture himself). These tables were manufactured in quantity in America between 1895 and 1910. Collectors are beginning to rediscover this period but pieces are still affordable. Yours is worth \$500.



PILLOW TALK

This piece of lightweight canvas belonged to my mother. It's stiff, has a shiny surface and the title "Teddy Bears, copyright 1907, Schwab

and Wolf, NY" printed on it. You can also read "Washington, D.C." on the knapsack of the bear on the left. What is it and how much is it worth?

—Rowena Bangs
Pardeeville, WI

Noel Barrett of Pennsylvania believes your piece of fabric is the printed front from a pillow cover. Often the ex-



tra fabric was cut off and the image area framed. The bears shown are the Roosevelt bears, Teddy B. and Teddy G., who originated from a series of four books written by Seymour Easton (a pseudonym of Paul Roper), published between 1902 and 1909 by Edward Stern & Co. These black and gray bears were reproduced on pottery, postcards and china. Your pillow cover has a strong image with good color and a desirable subject, and would retail for about \$150.

BIZARRE PLATE

While in New Zealand, I purchased a plate marked "Bizarre by



Clarice Cliff." It is 11 inches in diameter and on it is a black and green tree, with pendulous red, orange and yellow foliage. It's in excellent condition. Is this a good example of her work?

—Christopher Brown
San Francisco, CA

"Bizarre" is the standard stamp for all Clarice Cliff pottery. Some of her English art deco pieces are also marked with a specific pattern name. From your description, it sounds as if you have a luncheon or dinner plate from the popular "Autumn" pattern (sometimes known as "Balloon" pattern) according to Louis K. and Susan Meisel, authors of *Clarice Cliff: The Bi-*

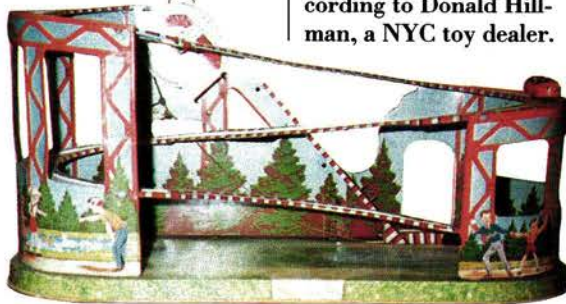
zarre Affair. Cliff plates usually fetch between \$100 and \$600. "Autumn" pieces are desirable among collectors. Yours is worth \$300.

HIGH ROLLER

What is the background and value of this metal toy roller coaster? It has "J. Chein & Co., Made in USA" on it.

—Lori Amick
Austin, MN

The Chein Company was founded in 1903 and was a pioneer in making lithographed tin toys. It became Chein Industries when it moved from New Jersey to NYC in 1948. From the 1920s to the 1950s, it turned out mechanical ferris wheels, roller coasters, rocket ride toys and cars. It stopped making toys in 1979, and now makes metal wastepaper baskets and canister sets. Your roller coaster was made before 1948. With the high prices being paid for old toys today, yours is worth about \$200, according to Donald Hillman, a NYC toy dealer.



HAVE A SIMILAR QUESTION?

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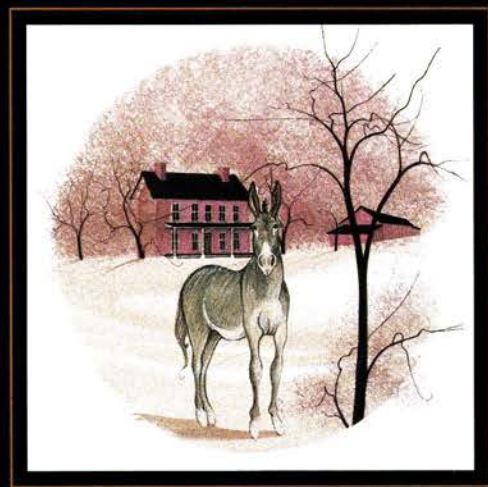
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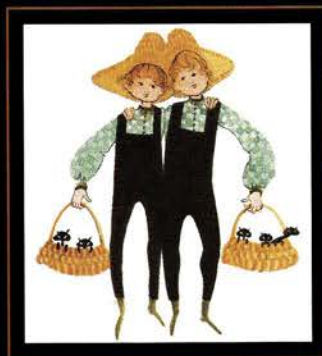
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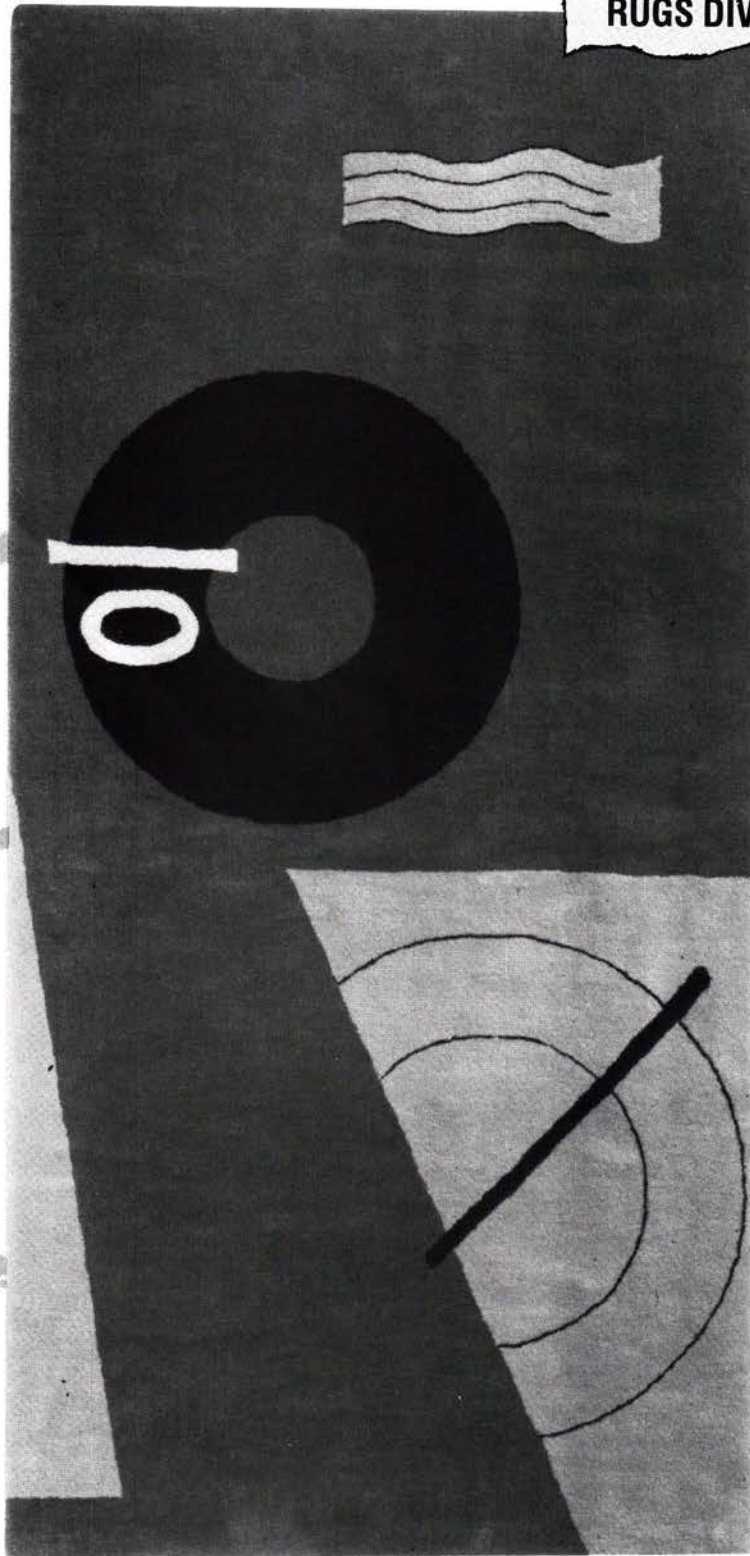


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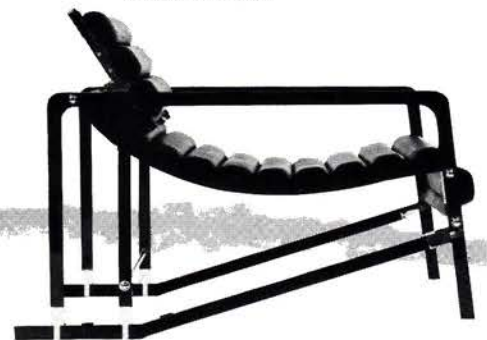
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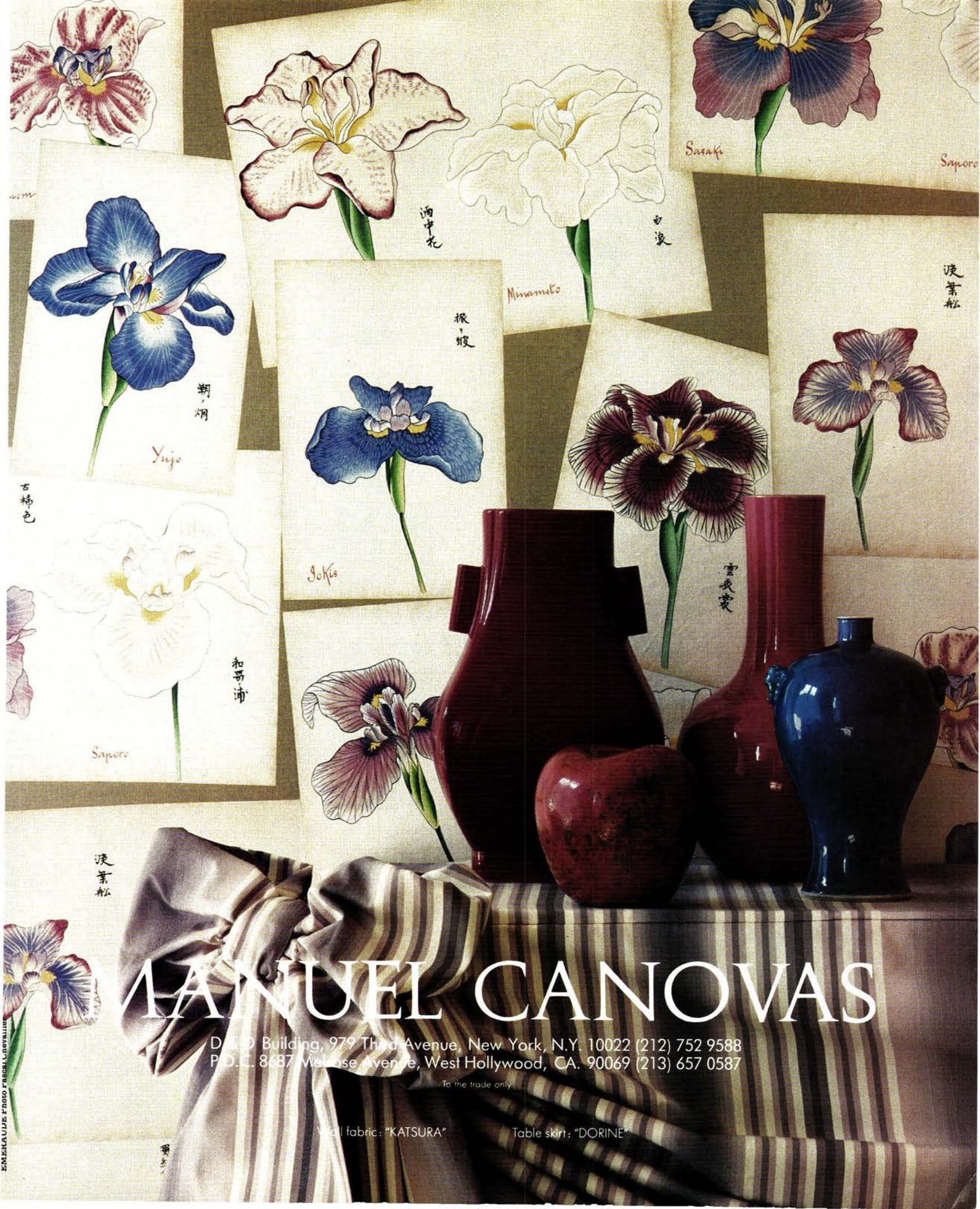
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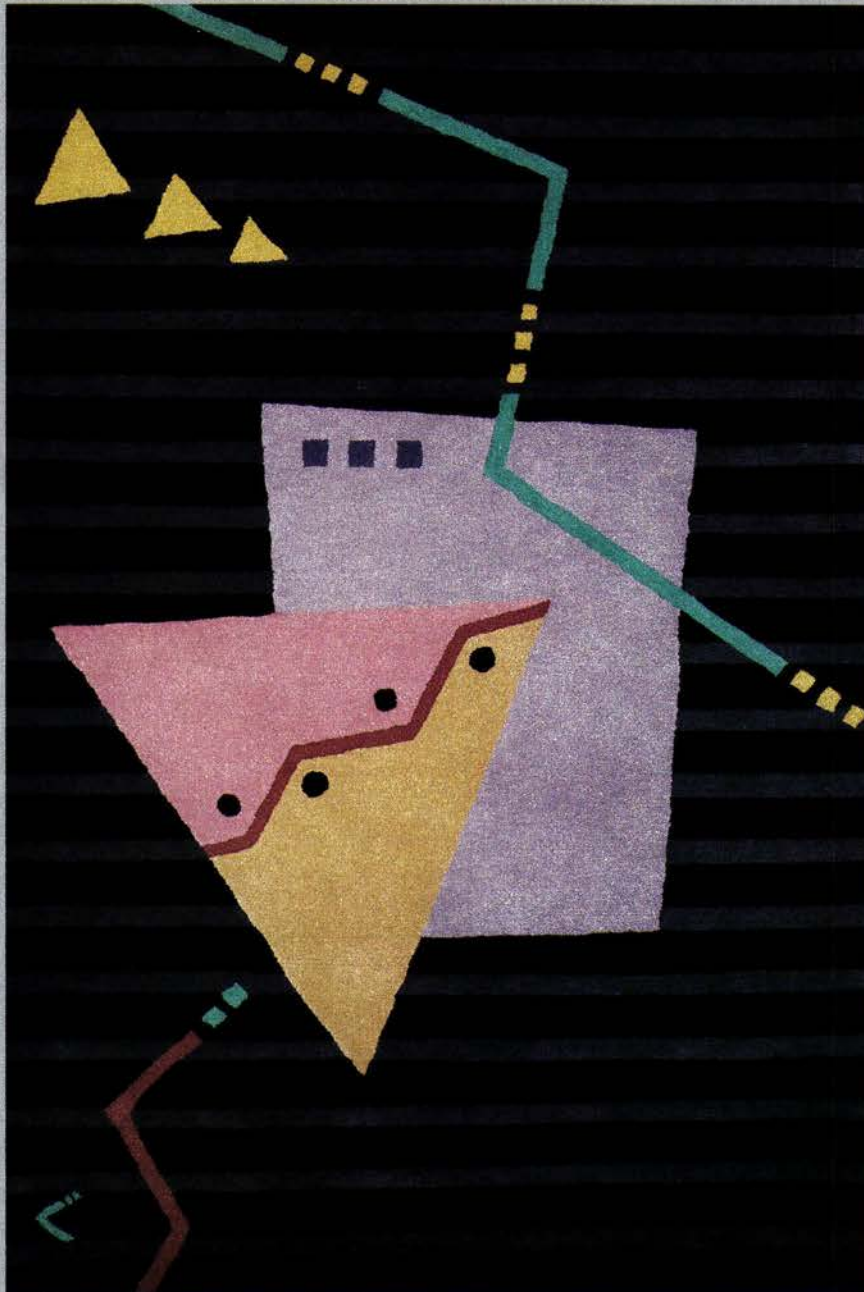
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BY CATHERINE SEIPP

AFTER DECADES OF GENTEEL drowsiness, Los Angeles hotels have woken up with a start. Gray-headed grande dames like The Beverly Hills Hotel and The Regent Beverly Wilshire (now nearly gutted by a major renovation), have gotten a rude elbow from some fresh-faced competition. The opening in April, 1986, of the first-rate Four Seasons Hotel just outside Beverly Hills put plastic surgery on many hotels' Christmas lists, sending them scurrying to upgrade service and amenities. Status-conscious L.A. is keeping its eye on the classics. But it's got its ear to the ground about a few discoveries that emphasize the quieter comforting qualities of the best small European hotels—even when they're slightly larger. Whether it's fax machines or fresh flowers poolside, two-line phones or free limo service (visitors will know what an amenity this is in seconds . . .), these hotels are taking the guesswork out of being a guest.

THE ST. JAMES'S CLUB IN SUNSET TOWER, an art deco landmark on Sunset Strip in West Hollywood, is a homage to Thirties Hollywood—with a vengeance. Deco-mania practically oozes out of this \$40-million renovation; silvery gray and beige rooms seem designed for lounging in bed with a box of chocolates à la Jean Harlow—who lived here when it was an apartment building. Designed by Leland A. Bryant as California's first all-electric apartment house, not only is the building in the

DECO-DENSE: Suites at the St. James's offer opulent distraction, from repros of museum-quality retro furniture and paintings, to a Jacuzzi in every room.

National Registry of Historic Places, but (how's this for status?) it has a *plant* in the Registry, too—a twin-trunked palm tree in front. If you want *service* you'll find two staff members to every guest—the kind of movie-star pampering Sylvester Stallone obviously expected (he took a two-story suite recently). Health club privileges are included, but despite the glitz, the St. James's is small enough (74 rooms) to provide celebrity attention for everyone. 8358 Sunset Blvd., 1-800-225-2637; \$180 (single), \$900 (a two-story suite).

MA MAISON SOFITEL, JUST OPENED ACROSS from the Beverly Center shopping mall near West Hollywood, is modeled on a French country house (Pierre Deux fabrics, a lobby of calm, muted stone).



Catherine Seipp wrote about Los Angeles' Fairfax district in "Small Town, Big City" in our September issue. Photographs by Charlie Daniels

It mixes grand hotel service with small hotel touches: a voice-mail message system, two-line telephones in the bathrooms, plus free limo service within five miles. Superstar Patrick Terrail is host in the 311-room hotel's reopened namesake restaurant, and, not surprisingly, *much* attention is given to food: Departing guests can avoid airplane food with a boxed gourmet lunch-to-go. 8555 Beverly Blvd., 1-800-221-4542; \$155 to \$175 (regular rooms), \$250 and \$600 (suites).

LE RÊVE AND VALADON ARE THE NEWEST additions to the L'Ermitage group of all-suite hotels in Los Angeles. Both located in the same quiet residential section of West Hollywood, the French country Le Rêve has 80 suites, the art nouveau Valadon, with its eye-catching pink exterior, has 136. Though the Pacific Design Center and Sunset Strip are within walking distance of the hotels, you'll hear only birds singing in the surrounding gardens. L'Ermitage Group has its own nursery, great views, fireplaces in the suites—and prices half that of the flagship L'Ermitage. Le Rêve: 8822 Cynthia St.; \$85 to \$125. Valadon: 900 Hammond St., \$140 to \$170. Call 1-800-424-4443 for both.

THE BEVERLY PAVILION MAY BE THE best bargain in Beverly Hills. Country (but not château) French, and just outside the "Golden Triangle" centered around Rodeo Drive, this is a sparkling little place whose size (110 deluxe rooms, 10 suites), attention to detail and excellent shopping location make it especially appealing. The hotel has free limo service anywhere in Beverly Hills. Extras include a rooftop pool, fax and telex machines. The room service can't be beat, but try to eat at its French restaurant, Colette—considered one of the best in town. 9360 Wilshire Blvd., 1-800-421-5045 (in California, call 213/273-1400); \$105 to \$370 (for a two-bedroom suite).

SHANGRI-LA, A MODERNE OCEAN LINER OF A hotel across from the Santa Monica beach, has no room service, no doorman, no restaurant and (hard to believe in L.A.) no pool. But the place is a not-so-secret favorite of actors and writers who often hole up here for weeks. Its attraction? Low rates and crisp clean ocean air. The 52 rooms, with their full kitchens and original 1939 apartment layout, still contain some sleek, simple American art deco furnishings. Complimentary breakfast and afternoon tea in the outdoor courtyard; a great sundeck with fabulous views of the hills and ocean. 1301 Ocean Ave., 213/394-2791; \$90 to \$325 (for two-bedroom



THE ST. JAMES'S Hotel's distinctive Sunset Tower has a ready answer for fault-finders—built on rockers in 1931, it was one of the first earthquake-safe structures in L.A.

penthouse suite).

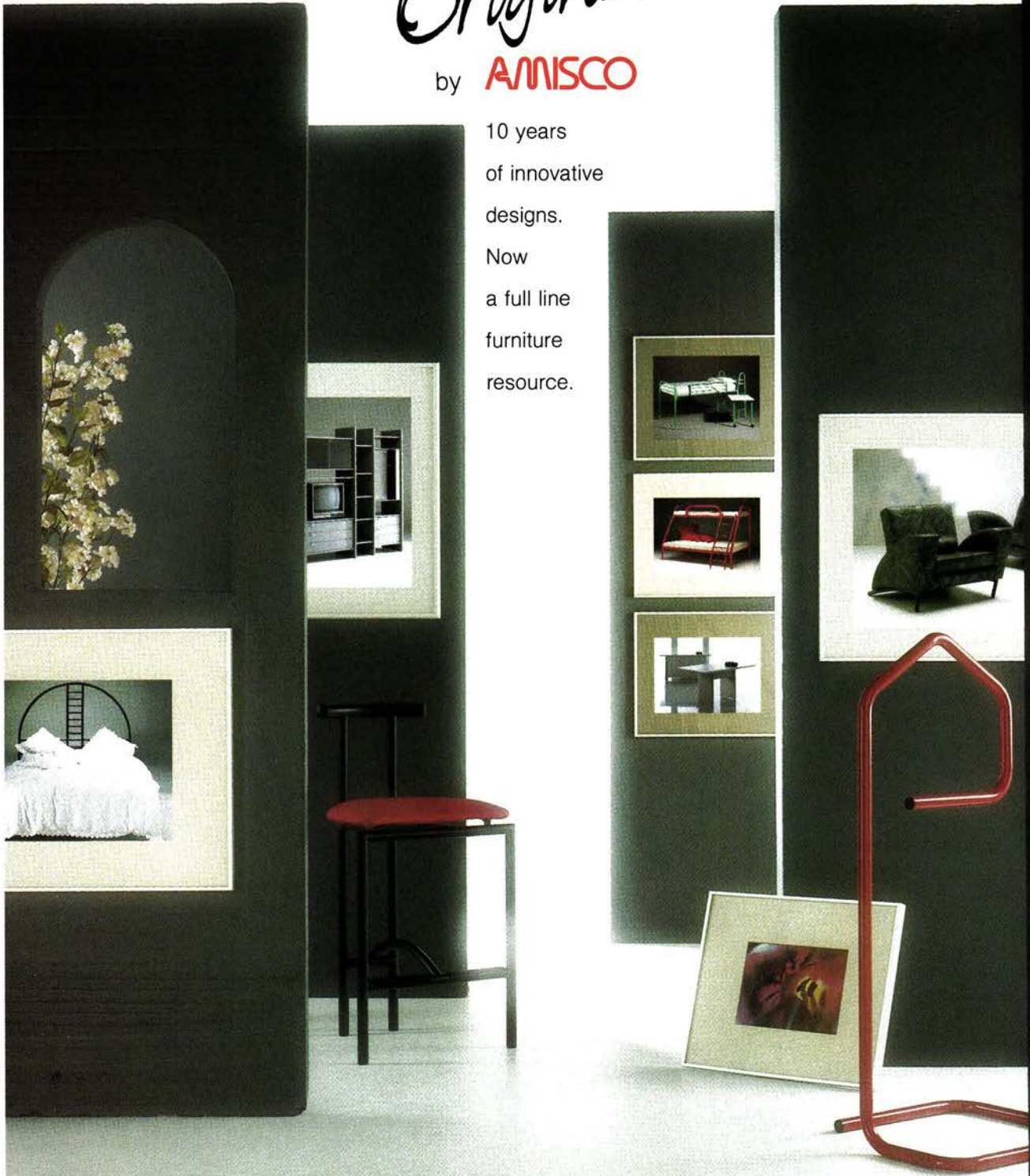
THE SURF & SAND, THE NATIVE'S FAVORITE retreat in Laguna Beach (about an hour south of Los Angeles), has some of the best beachfront rooms in California—smack up against the shore, plus a pool deck close to the roaring surf. And only a ship at sea has a view like the one from the hotel's art deco restaurant, The Towers. Surf & Sand completed a year-long renovation last May; its 156 rooms offer marble baths, fireplaces (in the suites only), views of stunning sunsets—and a therapeutic change of pace. 1555 South Coast Highway, 1-800-524-8621; \$130 to \$475. ●

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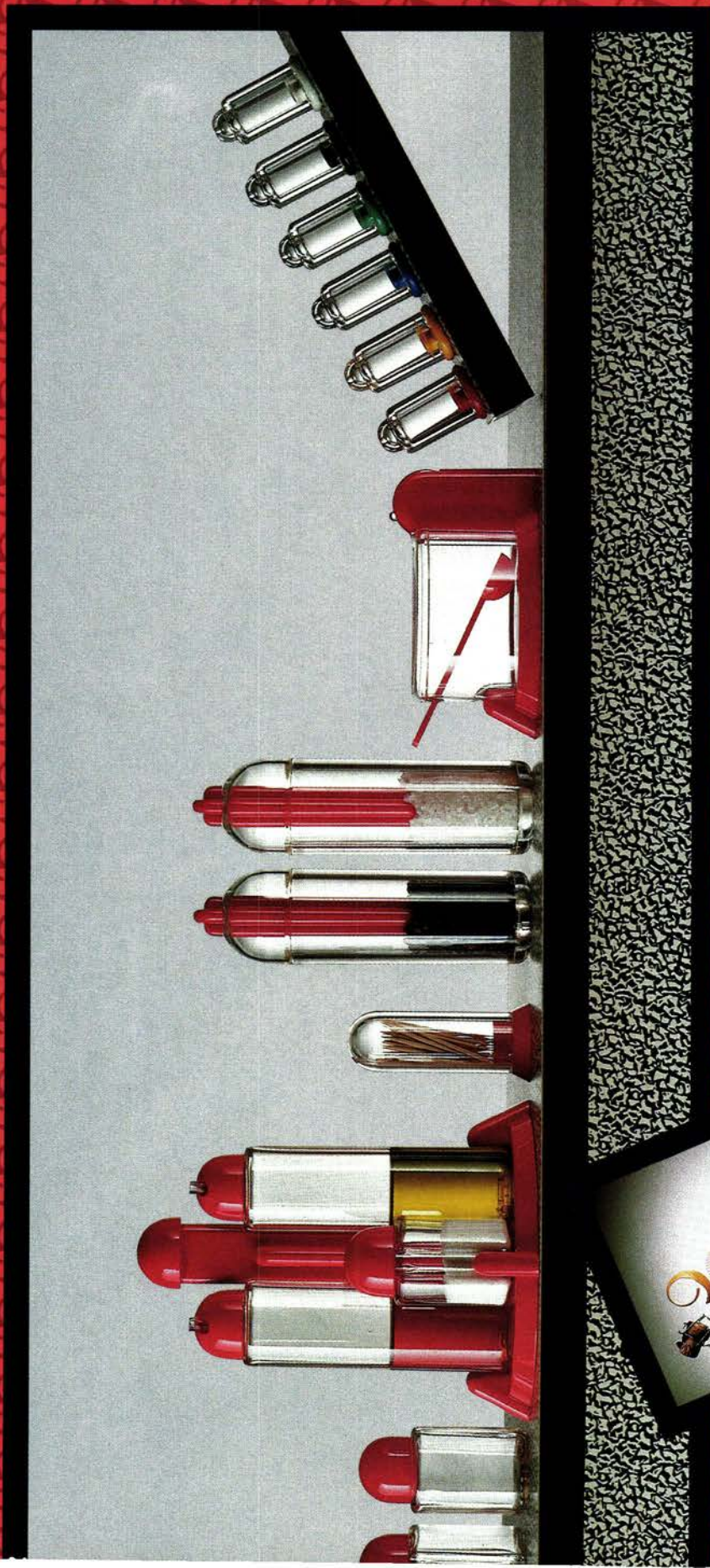
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


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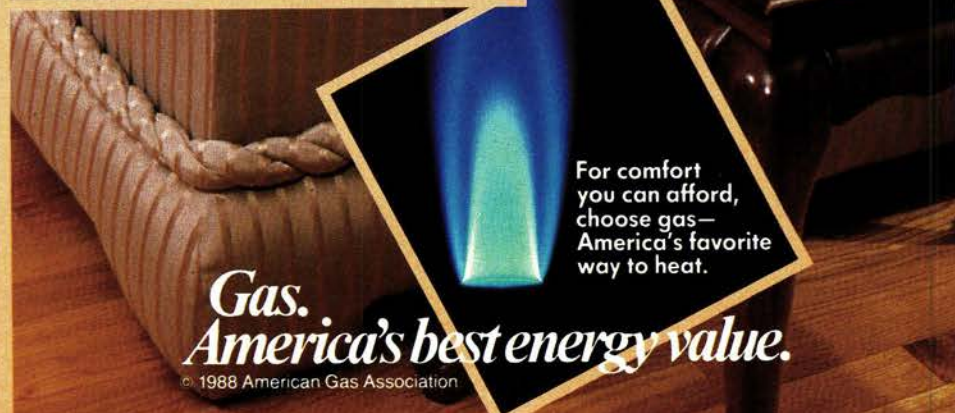


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MELANIE EISE THOMPSON

WHAT DOES an art museum have in common with Ben & Jerry's? They're both setting up shop in a unique complex in Santa Monica called Edgemar—possibly the ultimate expression of mall culture, and architect Frank Gehry's latest handiwork. Edgemar may

finally prove that commerce and art can deliciously co-exist. It's the baby of enlightened developer Abby Sher, who conceived of turning an old egg processing plant into a metaphor for the city itself: a "village" that would provide both retail

services and intellectual stimulation. Gehry—California's maverick master—was the obvious choice to design it. "All the industrial materials he likes to use were in the existing buildings and he understands the neighborhood," says Sher.

To realize Sher's vision of "a harmonious jumble similar to the hodgepodge that occurred there by chance," Gehry (left) mixed his favorite materials—chain-link fencing, green tile, glass, steel and concrete. His arrangement of structures around a courtyard gives this minimal the friendly bustle of a piazza. In the thick of all that commerce is the lively Santa Monica Museum of Art—a misnomer really, if you ask its director Thomas Rhoads: "I'm as interested in the process of making art as I am in the artifact." The 8,300-square-foot center for installations, performance and video works—once an old dairy—is still undergoing renovation, but Rhoads is mounting temporary exhibits through November 17 in the raw space, with an official opening scheduled next spring.

—Denise Domergue

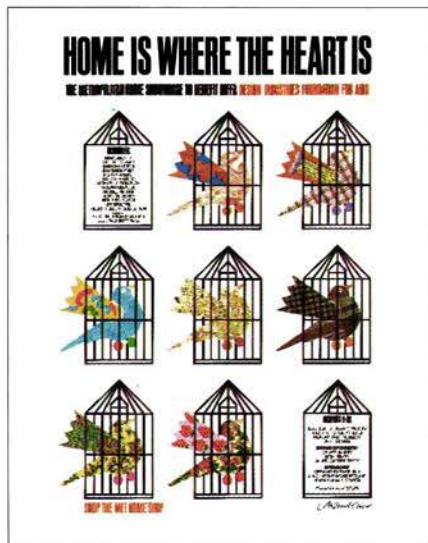
HEAT RAVE



COUSINS DESIGN has devised an electronic wonder of a wall-mounted thermostat for Honeywell that lets you preset the climate in your home all week, then override the commands if the weather changes. Besides looking sleek in its plastic case, it tells the day of the week and time; \$87 at home centers.

Multiple Listings

CAN'T MAKE IT to the Metropolitan Home ShowHouse to benefit DIFFA, The Design Industries' Foundation for AIDS, which runs from October 6 through 30 at 126 E. 65th St. in NYC? You can still contribute to the cause with your purchase of Milton Glaser's delightful poster designed for the event. Send \$10 (it's tax deductible), plus \$2.95 for shipping to Metropolitan Home ShowHouse/DIFFA, 750 Third Ave., NYC 10017... Bianca Jagger sold her co-op at the New York's landmark Upper West Side El Dorado for a reported \$1.6 million... James Taylor and wife Kathryn Walker paid \$1.1 million for 30 acres in Roxbury, Connecticut, where they plan to build their dream house...





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NEVER-SAY-DIE Sixties nostalgists can latch onto yet another of the era's icons. Manufacturer Zanotta is the latest member of the Revival-of-the-Month Club, planning to reintroduce De Pas, D'Urbino, Lomazzi and Scolari's famed Blow chair this fall, in its original transparent splendor. The chair's polyvinyl-chloride construction was created in the heat of Sixties inventiveness, when disposability was seen as a virtue: The Blow was meant to be thrown in the pool, on the

floor and, ultimately, out with the rubbish. The spiraling prices and demand for Sixties Pop Art ephemera inspired Zanotta to bring it back. Will Americans pay the price, around \$400, for a piece of instant design history? Some design marketers doubt it.

"There is nothing precious about an inflatable chair," says George Beylerian, one of the first to bring Sixties Italian design to the U.S. "It was wonderful when it was a new invention. But today, it's just a lot of air." Available through Furniture of the Twentieth Century in New York.

Woody Allen's Latest

"THIS MOVIE IS NOT ABOUT LOOK; it's about people," says production designer Santo Loquasto of Woody Allen's latest film, tentatively titled *Another Woman*. The Ingmar Bergman-esque tale of a college professor (Gena Rowlands), approaching her 50th birthday, whose life changes as the result of a curious encounter with another woman (Mia Farrow), takes place mostly in classic Allen country—New York City. But it's a different New York than that of *Annie Hall* and *Manhattan*—a subdued, anonymous city where people, not places, stand out.

Loquasto, who used John Koch's genre paintings of Central Park West interiors as the film's main visual metaphor, also practiced design by subtraction, removing graffiti, even taking down street signs on Bank Street in the West Village where Rowlands' character has a writer's studio. Allen himself chose

the location for a pivotal restaurant scene—the Beatrice Inn on West 12th Street, a simple neighborhood Italian trattoria, which he discovered while the crew was filming on Bank Street. Even though it had already been shot someplace else, Allen fell in love with the peach walls that made his female stars glow by candlelight. Since Allen wanted nothing to detract from the actors, Loquasto had to keep things simple and unadorned. With Allen's legendary concern for detail, Loquasto had to keep everything muted,

even the food: One main course served is veal; a dessert is coconut cake. Says Loquasto, "You won't see any green peas in this movie." Loquasto claims he didn't miss creating his own virtuoso sets, though. "I'm not there to make taste statements; I'm there to make comments about what people really do."

MOMENT OF TRUTH: Mia Farrow and Gena Rowlands meet . . . and eat in a pivotal scene from Woody Allen's latest film—a psychological drama in which Rowlands is forced to discover she's not the person she thought she was.

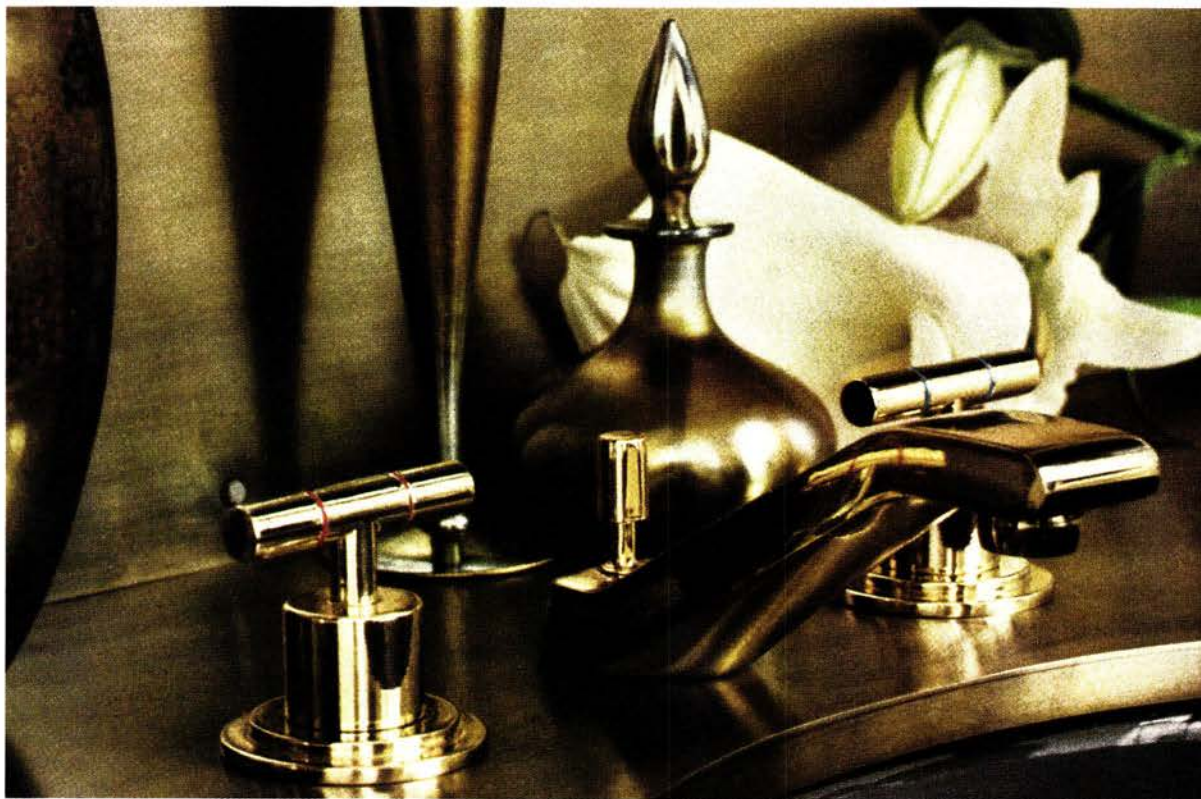


The New Silver Bullet

HIGH STYLE will hit the high seas this February when Porsche launches the first ever "designer" speedboat. Built by Kineo (a firm whose name is Greek for "to set in motion"), the 25-foot-long fiberglass silver bullet was designed by company patriarch Ferdinand Alexander Porsche. It sports a 928 Porsche engine (a first for boats) and the unmistakable superslick Porsche silhouette that will register as a blur—the boat should be able to speed past you at better than 60 mph. In a flourish of marketing bravado, Porsche and Kineo will produce a limited edition of 100 boats, each signed by F.A. Porsche and numbered. The price? A mere \$100,000, available through authorized Porsche car dealers only. Next on the drawing boards: a 40-foot dream which Porsche is touting as "the most expensive powerboat in the world." The Roaring Eighties, it turns out, aren't over yet.



As I See It #1 in a series
Sheila Metzner
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HOT PROPERTIES

Tigerman Burning Bright

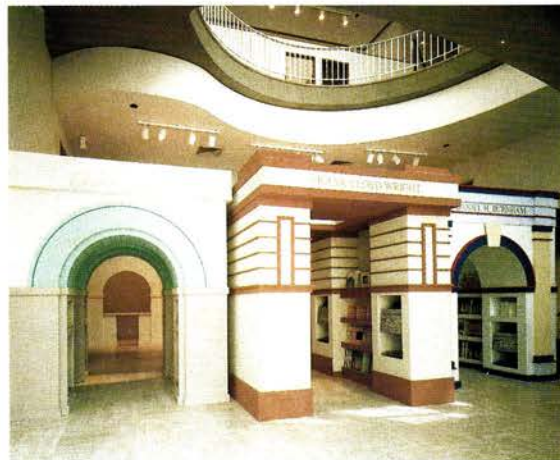
STANLEY TIGERMAN'S blockbuster show, "Chicago Architecture 1872-1922," turned the story of Windy City architecture into an opera, complete with heroes (Louis Sullivan and Frank Lloyd Wright), villain (Daniel Burnham), tragedy, hope and an overriding theme: the struggle of American architecture to find its own voice. Staged at the Art Institute of Chicago this summer, it played to standing-room-only crowds. Fortunately the museum, which has dismantled the show, is making a video to preserve it for posterity (for information, call 312/443-7263). Certainly no one knows the story as well as Tigerman who has always lived in Chicago. The show, populist in intent, is his statement that "the presence of architecture isn't evil; it should be accessible to real people." It's also a plea to Americans to have the confidence to appreciate native voices. It opens with the Chicago Fire of 1871, in a setting of haunting cast-bronze ruins amid classical columns, to symbolize the city's ties to the past. It moves to major and minor masters, then to a chapel-like room devoted to Sullivan, Tigerman's uncelebrated hero (he died unrecognized and alone). The glory of the Wright room marks the decline of Chicago's great modernist masters. And herein lies the irony. The story's drama and destiny unfolds as one turns the corner and arrives at galleries devoted to Burnham, the king of beaux arts architecture—a traditionalist who, by Sullivan's appraisal, set American architecture back 50 years. Says Tigerman ruefully: "The efforts of heroes do not inevitably result in success."



A RICH MIX of drawings, models, stained glass and terra-cotta panels adorn the heroic Wright room, over which a five-foot-high photograph of the architect reigns. "I let my prejudices show." Left: Tigerman's heartfelt homage to Sullivan that shows off rarely seen sketches and the doors from the demolished Chicago Stock Exchange.



"IT'S CHICAGO. Architecture's commerce," says Tigerman of three arches of triumph (right) turned shops—one each for Sullivan, Wright and Burnham. Left: Michigan Avenue's future in 1920—buildings-to-come in midair.



PHOTOGRAPHS BY VAN INNEGEN/ART INSTITUTE OF CHICAGO

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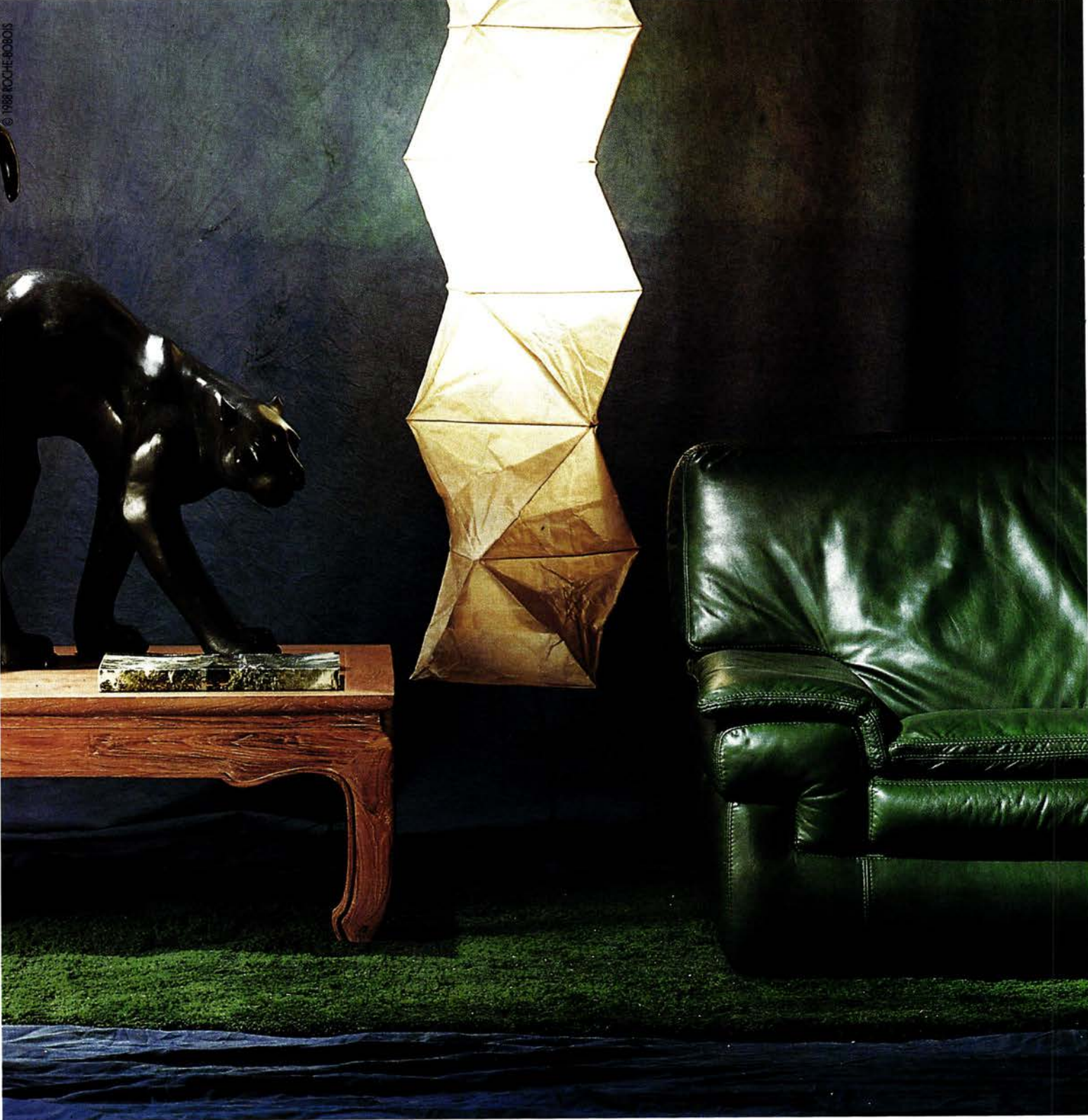
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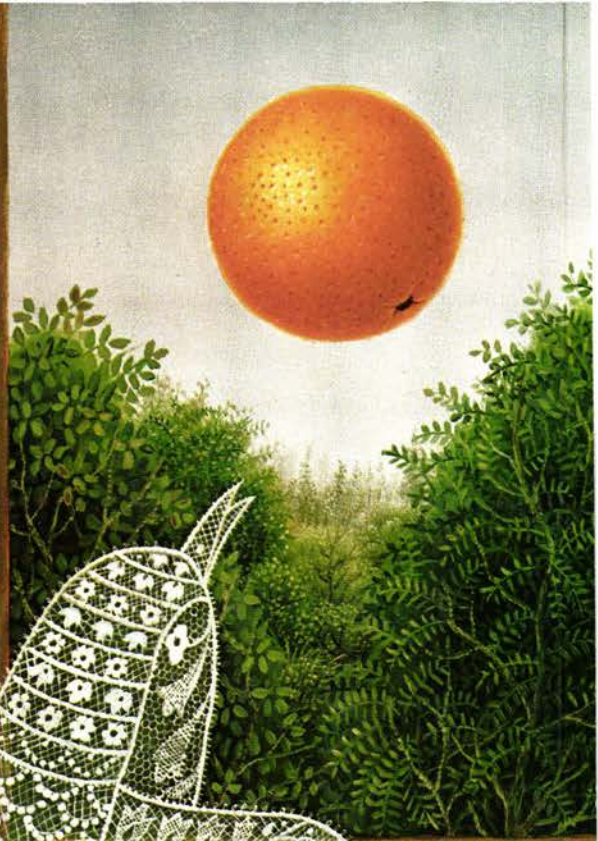
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PERSONAL STYLE

AT CHATEAU X, innovation is the house rule. Forget stiff formal linen. These two sisters' spirited tabletop couture celebrates dressing for dinner—with fun and fashion

ONCE UPON A NEW YEAR'S EVE, sisters Jane Krolik and Marianne Diorio staged an evening of medieval merry-making around a table lit with scores of mismatched candelabras, filmy tablecloths torn and tied around the table legs and platters piled high with lusty food. The hosts were simply celebrating their notion of dressing the table for dinner, embellishing it with wit and whimsy, theater and fashion. Months later, in March 1987, they put that notion to work and founded Chateau X in NYC, a two-woman company dedicated to the manufacture of table couture. "The conventional table is smothered with stiff, formal linen that fits precisely and says nothing," says Marianne. "We like a slinky stoll printed with Miro-inspired graphics for the table to 'wear' in the same way a woman drapes a shawl around her shoulders." What does Chateau X mean? "X stands for you, for your house," says Jane, 35, once at NBC. "But then again," interrupts Marianne—33, formerly in public relations—"we also liked its James Bond-like intrigue." If sisterspeak is lingua franca at Chateau X, then resourcefulness is its house rule. The pair collaborate with artists—graphic, interior and fashion—who often design the sisters' seasonal "collections" using friendly, familiar materials rarely brought to the tabletop. For summer: Venetian blind placemats and mattress-ticking napkins. New for fall: schoolgirl-plaid table blankets in cozy flannel, and sexy red velvet table stolls trimmed in faux Persian lamb, with matching napkin "cuffs." "Sitting down to dinner should be about relaxing, escaping from codified behavior," says Marianne. "Chateau X simply props that attitude."

A FAMILY AFFAIR: sisters Jane Krolik (above left) and Marianne Diorio (above right.) A picnic *au Chateau* (be-

low): generous madras napkins and denim tablecloth by interior designer Michael Formica; Venetian blind placemats by designer Mike Jones. Chateau to-go (right): The open road was the inspiration for the Spandex tablecloth laid with Paris map napkins cinched by rubber tire napkin rings, all by designer Zelda Linnon.



Produced by Newell Turner; Written by Diane di Costanzo



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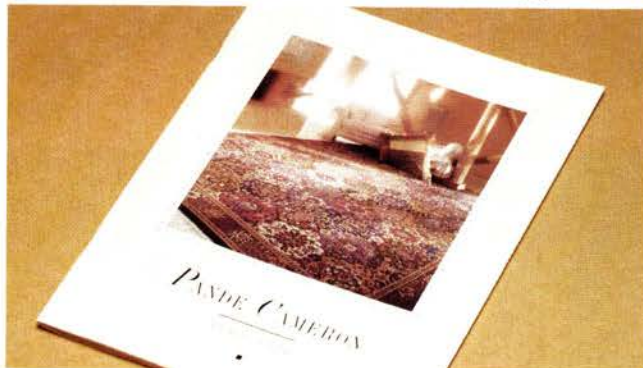
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M·E·T·R·O



BY COLMAN ANDREWS

● NEWS ITEM: "Post-Modern Denny's With Pacific Rim Flavor."

"San Francisco's first Denny's restaurant opened yesterday, in the heart of the city's Nihonmachi or Japantown district. In contrast to the hot pink, bright orange and dark brown interior found in most units of the nationwide coffee shop/dinner house chain, the Nihonmachi Denny's is furnished in rose, gray and oyster-shell white, with high ceilings and a large skylight. Designer Eric Chan defines the decor as 'post-modern impressionism.' In addition to more familiar Denny's menu items, the new Nihonmachi unit offers such Japanese and Hawaiian favorites as saimin noodles, Portuguese-style sausage, popcorn shrimp, teriyaki beef and yakitori chicken . . ."

I was reading that story last night just before I went to sleep, and, Great Jumpin' Troisgros, did I ever have the craziest dream. I was wandering down some nameless boulevard, starving, when suddenly, I found myself in front of a McDonald's. This being a dream, I decided to go in. What I saw stunned me. The place was all done up in celadon, fuchsia and teal. The tables and chairs

Fish McSushi and Tapas à la Cart

were lacquered black and looked suspiciously Italian. The trash bins were topped with little open-sided verdigris pyramids. Above the counter was a vast pediment inscribed with a neo-expressionist bas-relief depicting Ronald McDonald engaged in mortal combat with a disembodied clown's head, a corpulent Southerner sporting a long-tailed bow tie and a perky-looking little girl in pigtails.

"Uh, you've, er, changed things around a bit," I ventured to a young lady behind the counter, admiring her black *Comme des Garçons* jumpsuit as I spoke. "Why yes, sir, we have," she replied pleasantly. "What can I get for you?"

"I'll just have a Quarter Pounder," I began, "with . . ." "But sir," she interrupted, "We don't have Quarter Pounders anymore. This is 1989 for heaven's sake." "In that case," I responded gamely, "what do you recommend?" "Well, sir," she answered, "lots of folks like our Big Rac." "Big Rac?" "Yes, sir. It's our scrumptious 4-ounce boneless Sonoma baby lamb loin chop, prepared in the Provençal manner with fresh rosemary and garlic, served on a fresh-baked baguette with . . ." I frowned. "Of course," she quickly added, "if you'd like something lighter, there's always our Fish McSushi—tender fingers of uncooked yellowtail in a setting of fluffy rice and

succulent seaweed, spiced with our special . . ." "But don't you have hamburgers anymore?" I interjected plaintively. She looked crestfallen. "Gee, sir, I guess not." Then she brightened. "But there is our Blackened Caribbean

ported Tuscan Oak Logs In Our New Wood-Burning Ovens." I stepped up to the counter hesitatingly. "Uh, I don't suppose a guy could just get a medium pizza with pepperoni, onions and green peppers?" I asked. "I guess you haven't been here



McSteak Tartare . . ." I made a run for it, back to the boulevard—confused but still hungry. Then I spied a Pizza Hut. But it was like no Pizza Hut I'd ever seen. The floors were terra-cotta tile, and the counters high-gloss blond wood. The walls were hung with Frank Stella lithographs and David Hockney Polaroids. A sign read, "We Proudly Use Only Im-

ported Tuscan Oak Logs In Our New Wood-Burning Ovens." I stepped up to the counter hesitatingly. "Uh, I don't suppose a guy could just get a medium pizza with pepperoni, onions and green peppers?" I asked. "I guess you haven't been here

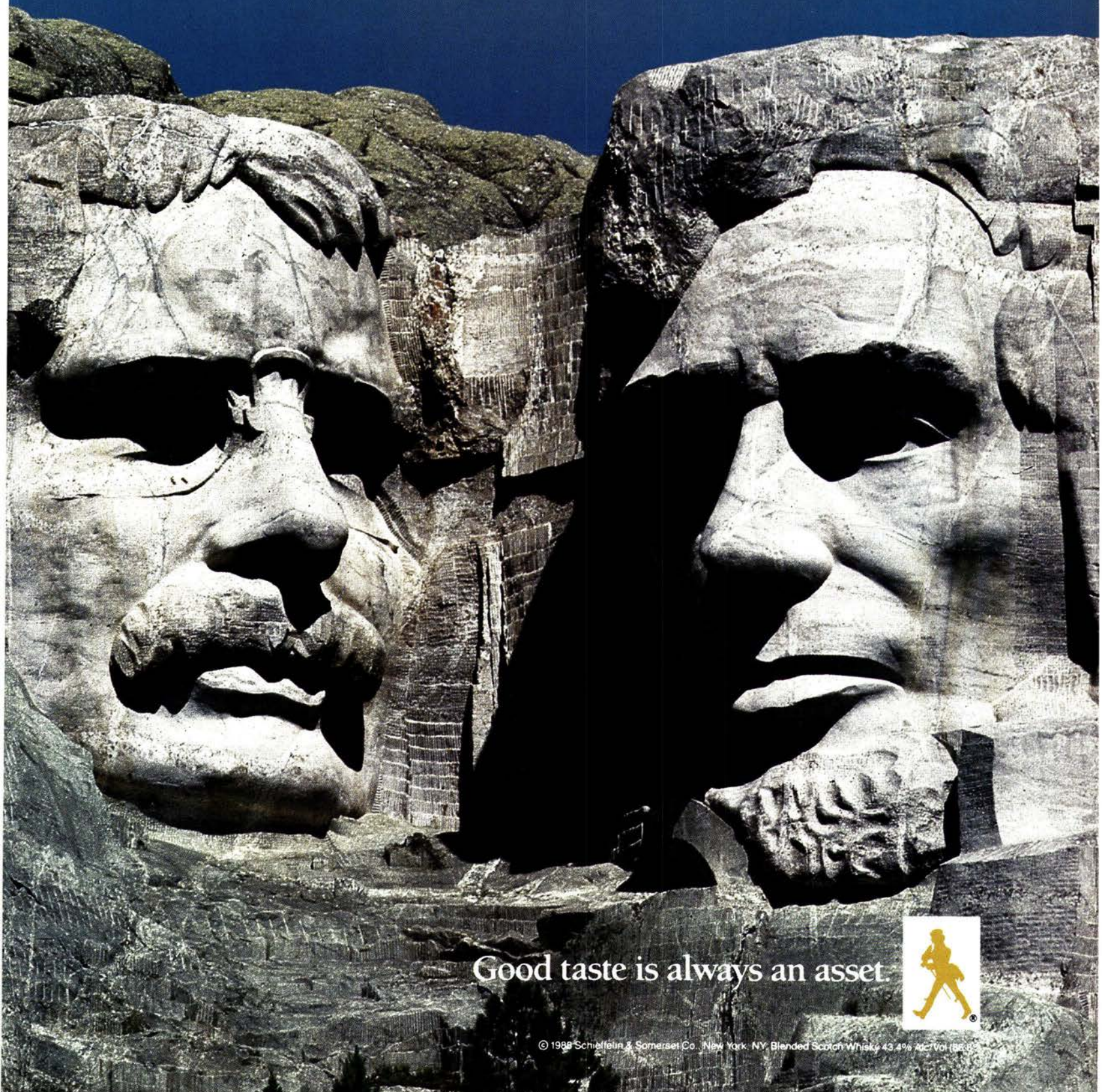
"Ciao," I replied, as I headed for the door. Now what was I going to do, with my hunger still unassuaged and my alarm clock probably about to go off? I set off down the street again—and ran right into a hot-dog cart. At least I thought it was a hot-dog cart at first. Then I noticed the wine-cask work top and the mountain hams hanging down from the spokes of the brightly hued umbrella. "Hot dogs?" I asked weakly. The man shook his head. "Pretzels?" Nope. "A Diet Pepsi, at least?" "You've made a mistake, amigo" he finally said. "We feature tapas here, the delicious 'little bites' of Spain. Why don't you try some of our stewed tripe with garbanzo beans, or one of our mini-paellas, washed down with a glass of elegant fino sherry?"

"No, no, no!" I exclaimed. "What on earth is going on here? They've got sushi at McDonald's and pheasant sausage pizza at Pizza Hut, and here you are selling paella on a street corner! Whatever happened to french fries sizzled in beef fat, pepperoni loaded with nitrates and nitrites, dried-out pretzels caked with salt? Whatever happened to junk food?"

The paella man glared at me. "Why, that's the kind of stuff they serve these days in all those new-fangled 'dinners' and 'bar & grill' places where the rich folks go," he said with a scowl. "That's not what real people eat anymore. What's the matter, buddy? Are you some kind of food snob or something?"

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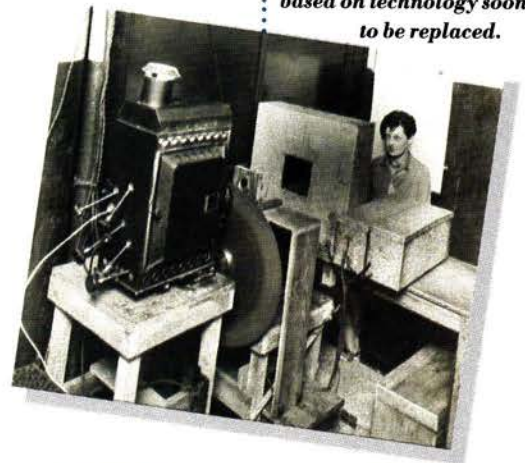


Televisionist History

TELEVISION FIRST flickered in 1884 with 24-year-old Berliner Paul Nipkow's rotating disc system, which broke images into electric impulses. But in 1931, L.A.'s Philip Farnsworth patented a picture tube (which brought TV technology home from the lab). TV boomed postwar with a national nesting instinct: We were eager to relax, and relished the novelty of being entertained *at home*. Today, TV—in 98 percent of U.S. homes—is a family member (a high-style one, at that). Tune into our timeline to track its progress. —Diane di Costanzo

1928

A DINOSAUR: General Electric and RCA's not-ready-for-prime-time revolving-disc model TV was based on technology soon to be replaced.



1939

AN ELITE FEW enjoyed TV at home, thanks to the new picture tube, which also allowed the machine to be discreetly hidden from view in this handsome, streamlined console.



1948



"RADIOS WITH AN EYE": TV gained ground on radio itself as stars like Milton Berle switched media.

1951

RIDE ALONG with Hopalong Cassidy. Family life was dominated by the "electronic babysitter" (23 percent of U.S. homes).



1958



COLOR CHALLENGED with rapidly improving technology. Philco's set has state-of-the-art lure.

1962



A BOOB TUBE TO GO for a more mobile society, the Micro-TV foretold an era of "personal electronics." As we acquired multiple sets, Sixties programs no longer stuck to suitable-for-the-family formulas only: Peyton Place, The Mod Squad, Rowan & Martin's Laugh-In got gritty, hip and adult.

1969

MOON HELMET styling hit Philips Pop-Art portable just in time for viewing astronaut Neil Armstrong's moonwalk in July. Television became "decor"—outside the family room.



1978



A HARBINGER of high tech, this wide-screen model concealed knobs—but was incased in '70s-style "simulated rosewood."

1988



REMOTE IN HAND, today's viewer is often less active than the screen: This television splits to play two shows at once and divides into freeze-frames to offer selections on seven other channels—all at the simple touch of a button.

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● **ESCAPISM IS** a way of life in Southern California. Traveling between Spanish fortresses (malls) to Italian villages (condo complexes), its urbanites search for daily drama and novelty. But where is the real, native California underneath all the theme architecture? When I lived in Los Angeles loving the excess, I'd periodically exhaust the fun side of my brain and feel repentant. Increasingly, to save my architectural soul, I'd escape to the seaside village of La Jolla and visit the world of Irving Gill (1870 to 1936), California's earliest and most creative modern architect.

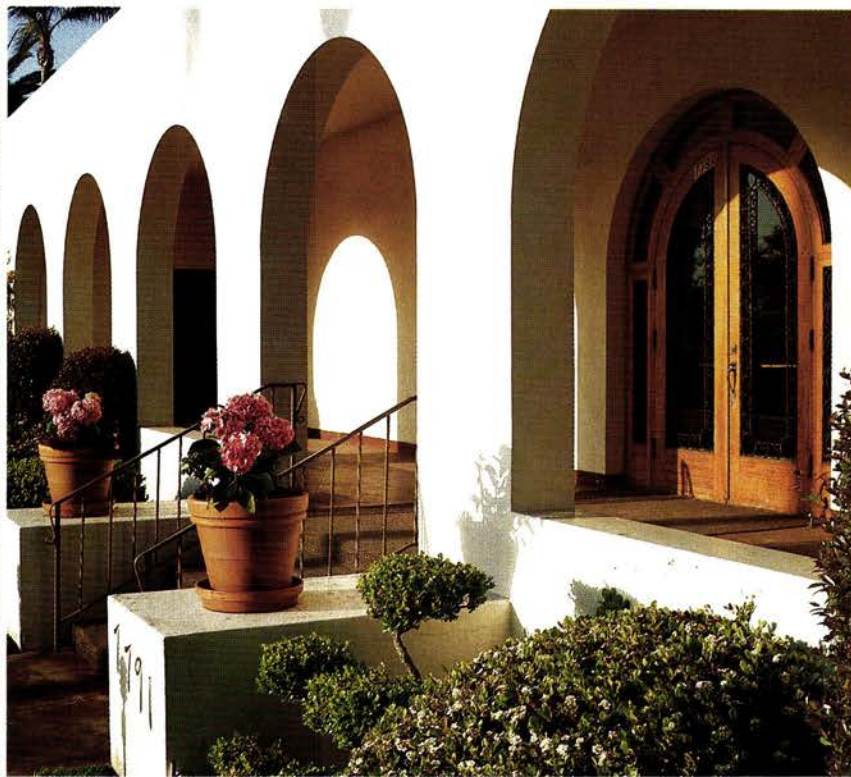
The ritual was uniform: Check into the Spanish "Valencia," or the colonial "Colonial" hotels; stroll to the La Jolla Women's Club of 1913; stand and stare. I'd admire the simple columns of the trellised pergola; caress the smooth concrete of sharp-edged arches, behold the austere facade. Then, I'd walk to the beach, inspired but vanquished, trying to decide what made Gill's building so good and serene. I had no answers: The work was so strong it actually deflected praise.

Always, I admit, the architecture was colored by the sad story of Gill's life. Bad health made Gill leave Louis Sullivan's Chicago office, where he toiled next to Frank Lloyd Wright, to warm up in San Diego. There, Gill, a modest man

Rebirth of a Great Modern

untrained past high school, developed "one of the few wholly original styles of architecture in the United States," according to historian Esther McCoy. Gill simplified the local vernacular of adobe arcades and mission courtyards into whitewashed, clean-edged

virtuous things that famous architects and big developers never bother with anymore. Not only did he practice aesthetics on private houses for local gentry, but he also served as a one-man research institute, advancing building technology and social planning. He



geometric compositions cast in concrete and steel. He won widespread trust solving people's problems and saving them money. Gill accomplished all the

tried to make concrete a fast, economical material to design low-cost workers' housing and company towns organized with poetic efficiency: minimal, con-

crete units joined by scenic arcades, gardens and shared pavilions.

According to legend, it was fellow New Yorker Bertram Goodhue who ruined everything by winning Gill's clientele over to a flashy themed mode—the overscaled Spanish Colonial style Goodhue invented for the 1915 Pan Pacific Exposition. Overshadowed by the fad, Gill died poor and forgotten.

There it was: an actual case of "bad" architecture (pandering and pseudo-historic, at least) killing off the "good" (abstract, poet-

tural complex" was an island of sensual modernism: four Irving Gill structures—the Club, 1915 Scripps house (the current La Jolla Art Museum), 1914 community center and 1913 Kautz house—facing each other calmly across the traffic of Prospect and Draper Streets, and surrounded by several more proud Gills only a few blocks away.

Not all were as well-preserved as the Women's Club, however. Next door, the Kautz house at 7753 was crumbling under the pressure of a wild, stucco-eating bougainvillea bush obscuring the facade. The site of the Kautz house being devoured by its own garden was as ironic as it was poignant. As advocate for balancing architecture and landscaping, Gill was probably the only California architect who treated the two arts as symbiotic equals. He advised, for instance: "Leave the ornamentation of architecture to Nature, who will tone it with lichens, chisel it with storms, make it gracious and friendly with vines and flower shadows . . ."

After moving East again, I'd forgotten about the old master until I heard someone had turned a Gill house into the Bed & Breakfast Inn at La Jolla. I called the owner to ask if it was the bougainvillea house. "Yes," said Betty Albee. "But we had to take the bush down." The house had prevailed!

I flew right out to see the liberated house and, at last, to behold Irving Gill from the inside out. After years of preaching modernism without ever living in it, I was anxious to eat, sleep and "live" in a place of uncompromised architecture, especially Gill's, and to linger among the flower shadows.

Time had flown. San
Continued on page 68

FROM THE garden, wrapped by straight, blank stucco walls—no cornices, no eaves—I saw a precise square of blue sky. Irving Gill's striking simplicity of surface predates Gropius, LeCorbusier.

ic, technically advanced), a case of modernism murdered by revivalism.

In La Jolla, however, the melodrama seemed rewritten in Gill's favor. Its "cul-

JOAN WANDERSCHNIT



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There'll be plenty
of weekends —
Love,
Keith



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Flowers...
The feeling never ends.



Continued from page 66

Diego, the sleepy city I remembered, was under siege by theme developers slicing the hills, and troweling on stucco like so much icing. I saw architects struggling with the task of finding an upbeat, salable image for San Diego (part Amalfi; part Barcelona; anything but L.A. or Mexico, source of too many immigrants). I remembered, sadly again, what Gill wrote when he arrived from the Midwest, during the postboom depression of the 1890s, and saw the chance for fresh, new architecture on the rolling hills: He called the West "the newest white page turned for registration." I checked into the B&B realizing most of the local pages had been scribbled upon by fast hands.

Gill's La Jolla, fortunately, looked better than ever before. And the Kautz house was

just as serene as I'd hoped. I asked Betty Albee why she bothered to save a dying Gill. Perhaps it was coincidence. After years remodeling her own La Jolla houses, she looked for local real estate suitable for an inn. The Kautz house, one of Gill's few surviving "cubist" houses in the area was just another historic place with no takers. At about \$750,000, the fixer-upper was too expensive for preservationists, too homely for typical home buyers. It was, however, right for Betty's plans.

Working with architect Tony Ciani, Betty proposed to renovate the old house and add a modest wing of five new bedrooms. However, several local businessmen, protesting a commercial use in the cultural center of La Jolla, held up the effort until Betty argued her case to higher San Diego authorities. After taxing months of design and construction—hiding the new wing from street view, re-creating Gill's clean and simple detailing, taming the landscape to balance the architecture—Betty opened for business in 1985, and the work of art won over local complainants.

What is there about Gill that made him less than Wright, but greater than most architects? I looked around for the answers. In my corner room, overlooking the scene of earlier strolls, the windows were long, low and located as if Gill had spent hours framing the openings with his hands. The windows opened like shutters onto Pacific views. The composed views were everywhere. At breakfast, I could enjoy two Gills at once: the dining room looked straight down the vine-woven tunnel of the Women's Club pergola. From the rooftop patio, I saw Gill's "flower shadows" appear and disappear along the walls of the two adjacent courtyards. And looking up from the garden, tightly wrapped by straight, blank stucco walls—no cornices, no eaves—I saw a precise square of sky bluer than any I remember. Every time I tried to scrutinize the architecture, my gaze slipped off the smooth walls into the scenery. Distant palms waved, birds moved, hibiscuses rustled, but the architecture stood profoundly still in the brilliant air.

In fact, it stood so still I noticed something I had not seen since I first looked at California, decades ago: California, itself. I could feel the air cool off as the sun got lower in the sky. I noticed the baroque foliage that only thrives in the warm sun. I saw that clear sunlight, cause of all the sharp shadows. Thanks to the architecture, I could see the beautiful place again—reflected, framed, contrasted and contained.

Thank you, Irving Gill, for inspiration during these turbulent architectural times, I prepared to write in the little room journal. Instead, I left the white page blank, turned for registration.

—Barbara Flanagan

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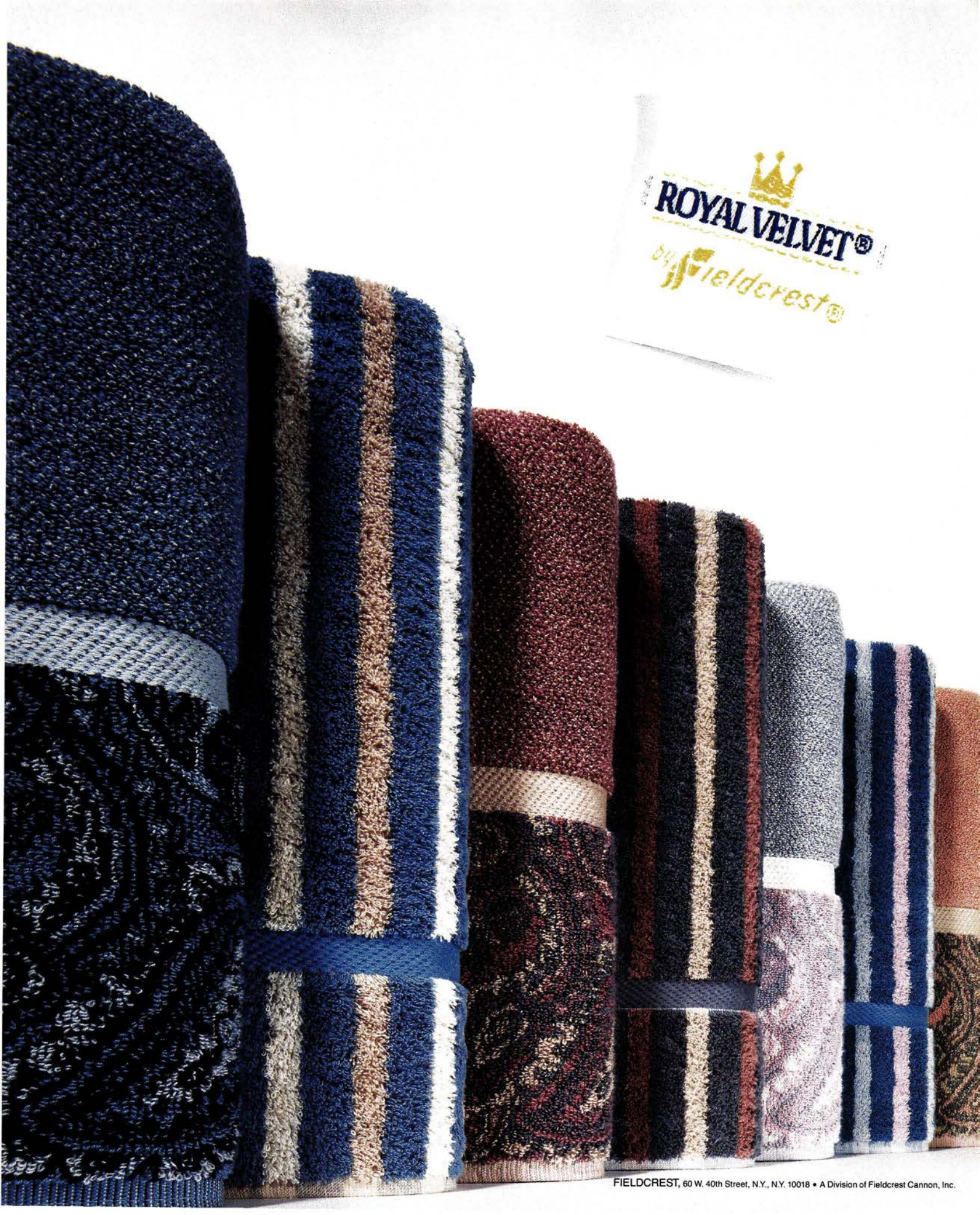
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M·E·T·R·O



BY STEVEN HOLT AND
MICHAEL McDONOUGH

● **TIME IS AT** a premium. Maybe it's that in a generation of rushing two-career families and hurry-up machines like the fax, time is simply a more precious commodity than ever before. Maybe it's because we're experiencing an end-of-the-century surge, and the measure of time is something that concerns us all. The clock, along with the computer, has become the dominant metaphor of our time. (Remember the frame code on Max Headroom as it raced along? That was . . . cool.)

No doubt you've noticed it, and designers have noticed it, too. They have focused on what we call The New Clock, The New Watch and The New Datebook. (At least the organized Filofax gives us the *illusion* of control.)

The looks are diverse and the results are worth looking at: gun-metal-gray clocks, Caribbean chroma watches, Downtown datebooks. This is a new breed of time-telling equipment, one that has taken status-symbol status off the runway and the raceway and placed it on your wrist, night table, desk and wall.

Some of these products are new and unfamiliar. The "action" wall clock

Time Marches On Us

with a pendulum that doesn't swing—it wiggles, twitches, captivates, disturbs. No hands, extra numbers. No numbers, extra hands. It's no longer enough, for example, that a clock tell the time. Many of today's timepieces make it more difficult to tell time. "Functional" has become a style, rather

time could look like. In fact, as the ideas endemic to art furniture made their way throughout the house, it appeared that clocks would be the logical successor to the chair, the idea proving-ground of the late Seventies and early Eighties. Clocks were conceptually malleable, and easily accepted eccen-



PHOTO BY
FEST

YOU AND ME against the clock: Ray Milland and Maureen O'Sullivan locked in a timely embrace in the 1948 classic, *The Big Clock*.

than a performance level.

The point is, much of the new time-telling equipment gets it wrong. They make design statements, but they state nothing. The New Clocks are often just patterns and pedestals, exuberance and pomposity. No doubt you've noticed it, too.

A few years back we heard rumblings from both consumers and designers about new objects for our time, about what

tricity, humor, playfulness and even willful misinterpretation.

That certainly has come to be, but it's a double-edged sword. Although clockworks—the mechanical guts of a clock—have been around for over a millenia, the Eighties have been Go-Go Years. Once the province of watchsmiths, the clockworks are now packaged into small, plastic rectangles that cost about \$2 a pop and can be

inserted almost anywhere. Anyone with a modest amount of capital and a passing acquaintance with style can be in the clock business. So, if you've gone through a couple of your favorite department stores, you might have realized that what is being marketed as diversity is actually an illusion. That instead of a spectrum of choices, two categories dominate clock design. At one end there are all the Memphis spin-offs. Crazy, colorful and charismatic. At the other end, there are all the Braun clones. Sober, restrained and minimally expressive.

Fundamentally, clocks are about ideas. We had to invent time, right? But instead of objects that tackle the tough job of reconceptualizing time, what we're seeing are facile one-liners. Clocks that are about transgression instead of transformation. There are some welcome, inspired exceptions, however.

Michael Graves' pendulum clock on four wood columns, for example, is an Instant Classic. It's a delicious throwback to an era when clocks were furniture. Robert Venturi's cuckoo clock is also a play on the original, but it's been pushed with serious delight and Pop-scale details into the realm of architectural statement.

Some watches, such as those by M&Co., also rethink time. Their designs, for example, have changed only the surface of the watch—the face—yet their small-scale changes have been potent. A face with handwritten numbers; with only a chair and no numbers; with chronograph divisions between "9" and "12" but no-

where else; and so on. In less-skilled hands, these graphic design solutions to product design problems could seem forced or facile. But not here. The watches "get it wrong just right" by being elegant and meaningfully disrespectful.

Constantin Boym's waiting-to-be-produced Deconstruction Wall Clock uses Mona Lisa's timeless portrait for the clockface *and* hands. The clock's genius is that the legendary visage is intact only at the stroke of 12, when the hands line up to complete the picture. Otherwise, the nose rotates around the face, and an icon is beautifully subverted. Clocks, watches and datebooks are deceptively simple in appearance, but at the leading edge they are as conceptually advanced as any other product area. To design as Graves, Venturi, M&Co. and Boym have, you need to know something about contemporary culture.

When designers such as these sit down to do a clock or a watch, they want to push the imagery of what time can be. They aim to make objects that meaningfully represent what time is to us today, that express the rush, and relaxation, of our lives.

It's these kinds of qualities that begin to separate intelligent design from insipid design. That clue us in. That let us know ahead of time if we'd keep it in the living room or put it in the garage after a week. Whether you're buying a clock, watch or datebook, take your time: You have to live with it, and that means it has to have a visual integrity that lets you and your friends see it every day. You may have noticed that others judge you not just by the company you keep, but the time you keep as well.



Ever since 1774, celebrated people have been dreaming of a blue and white Christmas.

Ah, the passion for Jasper ware. Thomas Jefferson brought it from England to grace a mantel at Monticello. Benjamin Franklin collected it. As did Hamiltons and Vanderbilts. Small wonder. Considered a technical triumph since 1774, the passion now continues with Christmas medallions for the knowing and the gifted.



Featured above: Wedgwood's "1988 Jasper® ware Christmas Ornament" as well as museum pieces from the Wedgwood collection. Send \$1.00 for giftware brochure to: Wedgwood, 41 Madison Ave., New York, N.Y. 10010. © Josiah Wedgwood & Sons, Inc. 1988





● **THE DIRECTIONS** from Sam or Eddie sound like lines from a cheap detective thriller: "Go almost to the border and pick up International Street," a voice with a hint of Old Mexico instructs over the phone. "Follow it until it turns into a dirt road. You'll see a leafy glade. Honk. Wait. We have big dogs."

International Street in Nogales, Arizona, is a narrow shot up a long, steep hill. On the left, a chain-link fence separates the United States and Mexico. To the right, crowded shops give way to crummy houses. Hardly the setting for priceless art and artifacts, right? Wrong.

Following the treasure trail, we head for the dirt

On the Treasure Trail

road. Right out of a Bogie movie, Eddie Holler, 56, his mustache a slash of black against his olive skin, greets us with quiet restraint. Partner Sam Saunders, 40, is from California by way of a Tucson gallery. The dogs are Great Danes. Four of them.

Saunders and Holler lead us to their 30-room adobe hacienda. It's Fantasy Island Spiritual, with massive geodes on the patio and, on the ceiling, mirrored balls used by Mexicans to scare away witches.

Beyond the huge glass entry doors, the formal dining room is a dense forest of objects: Mexican, South American, Indonesian and Filipino antique and contemporary furniture, architectural artifacts and art pieces. Cheek by jowl are intricately carved Indonesian throne chairs, 16th century stone columns from Mexico, and a superb col-

lection of colonial Mexican furniture and religious art. It's a veritable El Dorado, equally mysterious.

After more than 15 years in business, Holler and Saunders Ltd. have secured a reputation for the extraordinary. And although the two sell to the public, hot designers have long considered "Sam and Eddie's" a trade secret.

You browse—and covet. A colonial Frailero chair, perhaps, or an 18th century Mexican painting depicting the Virgin Mary in a hoop skirt. Sam and Eddie travel the world for six months every year to amass their treasures. Many rare pieces, like the superb collection of religious icons and figurines, come from family haciendas scattered throughout Brazil, Peru and Bolivia. Exploring the Amazon by boat, they've netted variegated Amerindian feather headdresses; recently in Borneo, says Saunders, "we bought 14 immense Alababa jars, used in Chinese ships to hold food and water, which we had to get out of the country through pirate-infested waters."

They're always searching for the unusual, so their collection's always changing. There's no catalog, but you can ask for what you want on the phone; they'll ship (see Resources). They've been asked to open in Scottsdale and in Beverly Hills, but Sam and Eddie won't leave Nogales. "If we moved, we'd lose our freedom," smiles Eddie. "Living in a border town in Arizona is like being on the last frontier."

—Pam Hait



ROLODEX



DAVID STASKOWSKI

DATE OF BIRTH: 1950, Long Island City, NY

CREATOR: The Zephyr American Corporation

ANCESTRY: A decade before Zephyr invented its rolling flip-file card system, the Rolodex, the company was manufacturing the Forties' standard address file: a metal case, the shape of a legal-sized envelope, with the alphabet inscribed on the front. When a sliding knob was positioned next to a letter, the lid popped open to reveal the listings. The heavy-metal Autodex was nonexpandable, easily lost in the desktop shuffle and prone to hiccups.

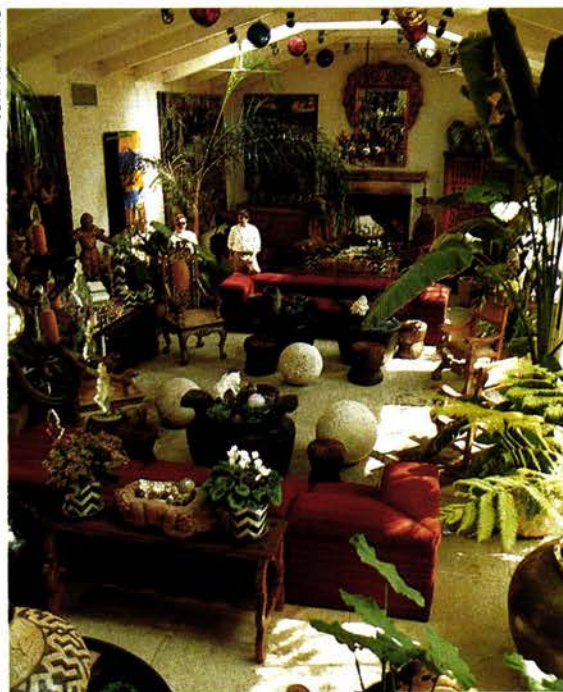
ORIGINAL CHARACTERISTICS: Zephyr (named for the car founder Arnold Neustadter admired) reinvented the wheel when it set about correcting Autodex's design flaws: The original Rolodex was metal with triangles supporting the axle of a ferris wheel, set in motion with a twist of its plastic knob. Its expandable collection of file cards provided a system that could keep up with our growing reliance on the telephone, and the design made for fast, fun info-retrieval. America flipped for it.

EVOLUTION: As the Rolodex spawned imitators, it became the Kleenex of the office world, the name coming to stand for *any* card file system. In 1974, Zephyr renamed itself after its star, and the Rolodex Corporation was born. Their current line of 46 models is designed to make contacting contacts easy: Two- and three-wheel models hold up to 6,000 cards; a steel case model with a lockable roll-top cover foils thieves with a penchant for networking. A computerized version offers none of the original's familiar—and reassuring—presence. One of the best-sellers continues to be the classic big roller on tubular metal legs.

RELEVANCE: A wheel of fortune, today's Rolodex has the office, home and car phone numbers of the rich and famous. Its chunky profile stands as the perfect symbol for the power-hungry creed: It's not what you know, it's who you know—and whose personal fax number you can access.

—Diane di Costanzo

JOHN ANNERINO



RAIDERS OF THE lost artifacts: Sam and Eddie's treasures.

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1930 DUESENBERG J DERHAM TOURSTER



● “YOU CAN make a lamp out of anything,” declares artist/inventor/author Philip Garner, but he wryly concedes there are a few exceptions: “ice cream sundaes, freeways, parts of speech.” For design cynics who say there’s nothing new: L.A.’s own neo-Dada, one-man think tank is resuming his lifelong quest for innovation in what he calls “The Great Motivating Spirit of American Ingenuity.”

Garner, you may recall, has already brought us such quality-of-life-enhancing products as the personal satellite TV (“Dishman”—worn on the head), “Spravy”

Here’s a Switch: “Lampification”

(aerosol gravy) and an electric audio zipper (which warns one of incomplete closure). Furnishing innovations include his 1974 classic, the “Chevolounge,” a cozy loveseat made from a 1954 Chevy trunk.

There’s an endless supply of surprises from the man who brought us *The Better Living Catalog* and *Garner’s Gizmos and Gadgets* and who pops up on late-night television to demonstrate his latest pixilated inventions.

Whenever Garner ponders life’s little trappings, you can bet he’ll come up with prodigious alternatives to what has been all too hastily settled upon as the last word. Thank goodness, too, because his fans depend on him to oxygenate their outlooks. As in the best satire, Garner exposes and makes us laugh at the foibles and excesses of our modern consumer society.

Now the self-styled “industrial parasite” has turned his attention to lamps. What can we expect? A fresh infusion of Garner irony. He proves his premise by fashioning them out of unlikely detritus—from a lowly stack of washing machine agitators to bleach bottles to rubber Godzillas. As Garner puts it, he’s “recontexting” the everyday objects of mass production, which incidentally “number in the hundreds of thousands.” The “lampification” of so much raw material “would obviously not be the job of a single lifetime,” he admits. “Even in the event of a mora-

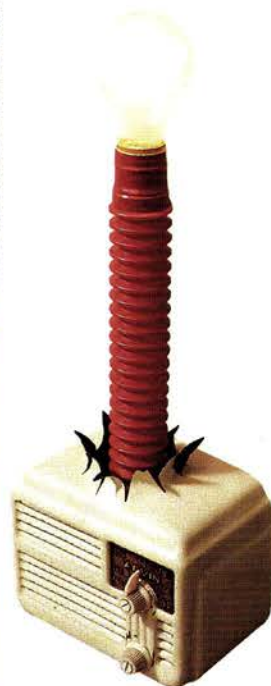
torium on production.”

What could be more reassuring? Clearly, there’s plenty for us all to “lampify,” now that Garner’s got our creative juices flowing. And if we run out of retired whatnots to “re-context” ourselves, we can always commission personal technology from the droll genius himself: Write Garner at 4121 Wilshire Blvd., Box A-4, Los Angeles, CA 90010.

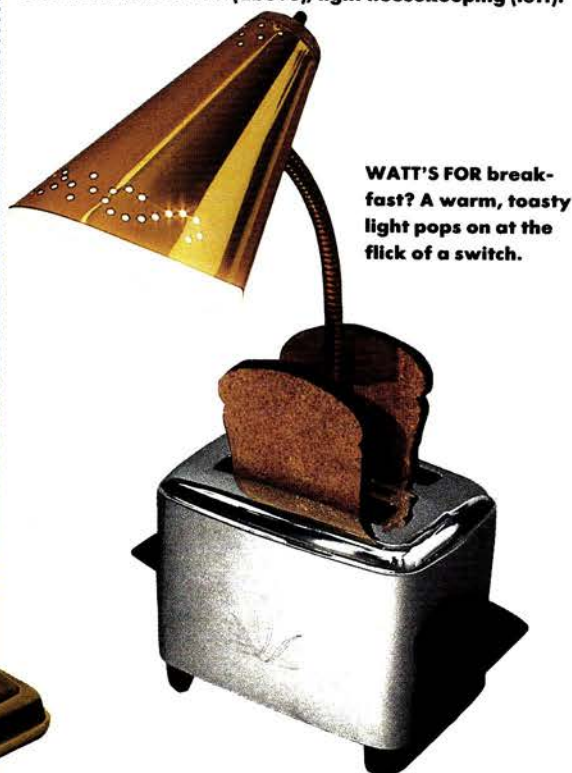
—Denise Domergue



CLEANER, BRIGHTER: a bleach-jug lamp; radio rays: more than a glowing dial.



GODZILLA VS. CON ED (above); light housekeeping (left).



WATT'S FOR breakfast? A warm, toasty light pops on at the flick of a switch.



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● **THE TABULA RASA**, or blank slate, appears often in architects' writings. Examine underlying principles, they urge us, and build up the use of a few sound fundamentals.

Good advice with which to build an architectural library—but if column, wall and opening are the building blocks of architecture, the cornerstones of architectural books are not so easily identified.

Is it best to begin with important source documents in the history of architecture, like Vitruvius and Palladio? Or do historical and regional surveys give a better overview of the variety and volume of 3,000 years of building? Choose monographs on history's most illustrious designers? Or books whose own beauty or construction tells us something about the art of architecture? Outside the problem of categories, should the new collector stick with the readily available and more-or-less affordable, or the more exotic and inevitably more expensive? And above all, how can the interested but uninitiated decipher the verbal glyphs bandied about by architects?

A slim witty volume is the best place to start. Sir John Summerson's *The Classical Language of Architecture* sets out in simple terms the grammar of architecture from antiquity to Le Corbusier, covering both basics (such as the column) and

Armchair Architecture

the more esoteric (like egg-and-dart molding and the "primitive hut" theory of the origins of architecture).

Armed with a fundamental "building book," fan out. Spiro Kostof's *A History of Architecture* is the most compre-

Beautifully printed, these books are generous in both size and illustrations.

Some believe that two monographs best represent the culmination of Western architecture's most impor-



hensive and up-to-date survey in one volume, although William J.R. Curtis' *Modern Architecture Since 1900* bites off a smaller chunk with more style and clarity. A series on the history of world architecture from Rizzoli includes not only several classics of architectural history—such as Peter Murray's *Renaissance Architecture*—but also non-Western topics, such as *Pre-Columbian, Byzantine and Primitive architectures*.

tant traditions (modernism and classicism): *Le Corbusier's Oeuvres Complètes* and *Letarouilly's Edifices de Rome Moderne*. The former comprises eight volumes (but a one-volume greatest hits is available in the United States), documenting the modern master's work; the latter, a series of 19th century engravings of the buildings of *Renaissance Rome* is one of the most influential sourcebooks for post-modernists. *Global Architec-*

ture's 12-volume set on Frank Lloyd Wright is a masterpiece of book production and an exhaustive catalog of America's most original architect. Rizzoli's monographs slickly serve up today's successful architects, like Robert A.M. Stern, Frank Gehry and Charles Moore, while a more modest format published by Princeton Architectural Press does the same for a younger generation, like Bernard Tschumi and Steven Holl (due out this year).

In the history of architecture, only four books have arguably altered its course. All of Western architecture finds its origins in Vitruvius' *The Ten Books of Architecture*. Palladio's *Four Books of Architecture*, Le Corbusier's *Vers une Architecture* (published under the title *Towards a New Architecture* in the United States), and Robert Venturi's *Complexity and Contradiction in Architecture* each gave birth to a style—neoclassi-

cism, modernism and post-modernism respectively. Sadly, all of these books are available only in inexpensive paperbacks, flimsy bindings that hardly seem appropriate to the weighty ideas found within.

A series of remarkable publications from The Architectural Association in London are both about architecture, and architectural in their own right. These are not always "books" in the traditional sense—Peter Eisenman's *Moving Arrows, Eros and Other Errors* is a boxed set of transparent plates which demonstrates the idea of layering, so important to his work. But no books give the sense of architecture better than the classic folios of earlier centuries. The etchings of the Napoleonic *Déscription de l'Égypte*, for example, some nearly five feet long, are architectural in scale and works of art in their own right. The 12-volume set originally included a pyramidal reading and storage desk. Unfortunately, many of these baroque and beaux-arts masterpieces are broken up and sold as prints, but a collector with the time—and money—to locate the originals will have an architectural library worthy of the masters.

—Kevin Lippert



Case No. 30: The Big Sleazy



● INSPECTOR OTTO MANN of parlor patrol impounded "Rickety" Laidlow's space-eating recliner (Exhibit A), a mean machine whose mechanics overshadow comfort. By contrast, Exhibit B's elegant chaise is compact and commodious—easy on eyes and body. Laidlow took the verdict lying down. See Resources

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For The Way You Live

The Failure of the Hero Architect

Historian Vincent Scully, in the first article of a series, casts a stern eye on the myths that devastated our modern cities, and exposes the perils of egocentric architecture

BY VINCENT SCULLY

AFTER SOME FIVE AGONIZING DECADES, during which I have seen American cities debased by uncivilized architecture, I've learned this: Cities must be built up of simple building types and complex associations, and their new parts must always be involved in a civilized dialogue with the old. Our Amerindian predecessors on this continent named the god of death the god of the city, because it is in the city that we converse with our ancestors and our descendants with us, so providing the most physical taste of immortality that human life allows.

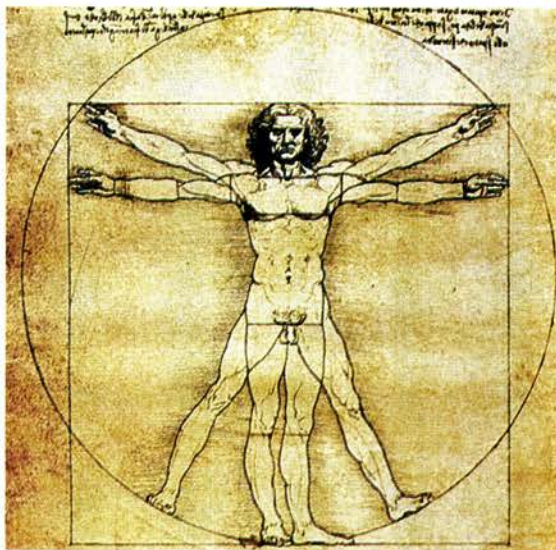
That is why I cannot help but believe that the revivals of the vernacular and classical traditions, and their reintegration into the mainstream of modern architecture, have been the most important developments in architecture and urbanism in my lifetime. With the concomitant rise of interest in preservation and restoration, they have given us the tools to work once again in terms of the city as a whole, in terms, in fact, of urban context rather than of a single, jealous, "modern" style.

That style is not dead. Its failures still compound themselves. The International Style's major failure, its inability to deal with the city properly, indeed its hatred for the traditions of European and American urbanism, derived from two major causes: its myth of the hero architect and its confusion of architecture with painting.

Both phenomena got their start during the Renaissance. It was then that the relation of mankind to the world radically changed and a new myth of creation emerged. With the new, "divine" perspective of Renaissance painting, artists could create, through illusion, more complete environments, more nobly peopled, than any that architects and sculptors could bring about in three-dimensional space. The artist became the creator, at least semidivine himself, and the painter was by



"Venturi has let the air out of the macho image of the universe"



VENTURI'S mother (above, at the house her son built her), in the Vitruvian figure, presents a polar opposite to the hero architect's "Man of Perfect Proportions."

Vincent Scully, Yale's Sterling Professor of the History of Art, is the author of seminal books on subjects as diverse as *The Shingle Style* and *The Earth, the Temple and the Gods: Greek Sacred Architecture*.

far the freest and most creative of all. The more inventive he was, the better. By the late 19th century, especially in France, the painter had created forms of unparalleled freshness and power, uniting acts and environments in ways unknown to European art before.

By that time, too, the painter's theme of continuous invention had come to be linked with the concept of the "avant-garde." This was a term borrowed from military usage, and it was brilliantly expressive of the perennially embattled state of French society after the Revolution. The painter,

THE FAILURE OF THE HERO ARCHITECT

along with the writers and critics who egged him on, was eventually regarded as leading the vanguard of change. Though it was natural enough for him to do so, he was also in a sense *required* to create a new formal language, preferably one incomprehensible to the middle class, and, if possible, actively annoying to it. All this protean mythology marvelously increased the intensity of the painter's inventive powers, so that at last Cubism came about and, finally, total abstraction.

BY THE EARLY 20TH CENTURY, the architect had become jealous of the painter's heroic role and envious, as who would not have been, of his dazzling achievements in form. Those architects especially who pretended to regard painting as subservient to architecture were determined to invent new forms themselves. It is no accident that Frank Lloyd Wright, whose work culminated the complex agonies of 19th century art, insisted not only upon controlling the entire environment with his buildings but also upon creating them

through an abstract language of his own. He thus made himself into the first "hero architect" of the 20th century.

But the capacity of one individual to control the environment and to invent a new language is, by the nature of things, limited in the extreme. Wright could do so only in restricted programs, and his greatest follower on the international scene, Ludwig Mies van der Rohe, was forced to restrict the new language even further if, as he intended, he was to make it all absolutely new and his own.

Inspired by the painters of De Stijl—despite the fact that he was otherwise the most classical of all International Style architects—Mies was able to reduce and abstract the architectural language to what he called "almost nothing." That is why Philip Johnson's Glass House, of 1949, carrying Mies' design to its logical conclusion, remains the most reasonable statement of what modern architecture ideally wanted to be and, historically, most gloriously was: a minimalist device whereby the lonely individual could be

released to nature, to the almost untrammelled environment of the world.

That's why the ideal modern program was (and remains) that of the single-family house in the country, preferably out of sight of other houses. That pavilion (the French call a single-family suburban house a *pavillon*) could not really be combined with other *pavillons* in any of the traditional urban groupings. Essentially, the glass house was the death of community.

It could be piled up with other glass houses, strung on an armature of steel, to make office buildings, but the serious urban limitations of that soon became apparent. For example, Lever House in New York City, where a concern for abstract design and contempt for the urban fabric led to the creation of an unusable court, cut a huge hole in the structure of Park Avenue, destroying the splendid architectural order of the street.

By the late 1950s, American schools of architecture had recognized most of those Miesian limitations, but, characteristically, they chose just the wrong way to



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“Abstract Expressionism was wonderful in painting—but architecturally anarchic”

correct them. They turned for guidance to Le Corbusier—the archetypal hero architect and avant-garde painter all in one. So while American Redevelopment was destroying American cities according to Le Corbusier’s heroic urbanistic principles, the schools were focusing with truly antiquarian obsession upon the bewitchingly pictorial forms of his buildings of 30 years before.

LE CORBUSIER HIMSELF, HAVING INVENTED his machine aesthetic in the Twenties, had instantly jettisoned it, and having rejected out of hand all the complexities and contradictions of European urbanism—of, indeed, all civil architecture over the ages—had nowhere to turn but to the primitive, the primordial. So, for the first time since the Iron Age, his late works embodied the awe of ancient religious buildings set out in nature, Titanic beings invoking the roughness of the ruin in their forms. Moreover, since they were modern buildings, they were also inventively, abstractly pictorial in the wonderfully empathetic

way that the American Abstract Expressionism of that period of the Fifties also was. The great lunges of Franz Kline’s paintings, assaulting as they do the deep nerve centers of our consciousness and speaking to our very physicality, were matched by the savage, inchoate thrusts of Le Corbusier’s High Court at Chandigarh, and by others of his buildings of that time. All this was wonderful in Abstract Expressionism—and maybe appropriately epic against the Himalayan horizon at Chandigarh—but it was wholly disastrous when introduced into the modern city.

So intruded, it destroyed the civilized urban context, lumbering in, like the Boston City Hall, as from some awful Stone Age and laying ferociously about itself with Neanderthalic roarings. In this way, Le Corbusier’s late work, his “Brutalism,” combined with his urbanistic theory to devastate the modern city. How could any of us—and we surely did—have taken any of this nonsense seriously in architectural terms?

Continued on page 200

CORBU’S High Court in Chandigarh (above), abstractly expressionist in form, created a disastrous model for our cities.



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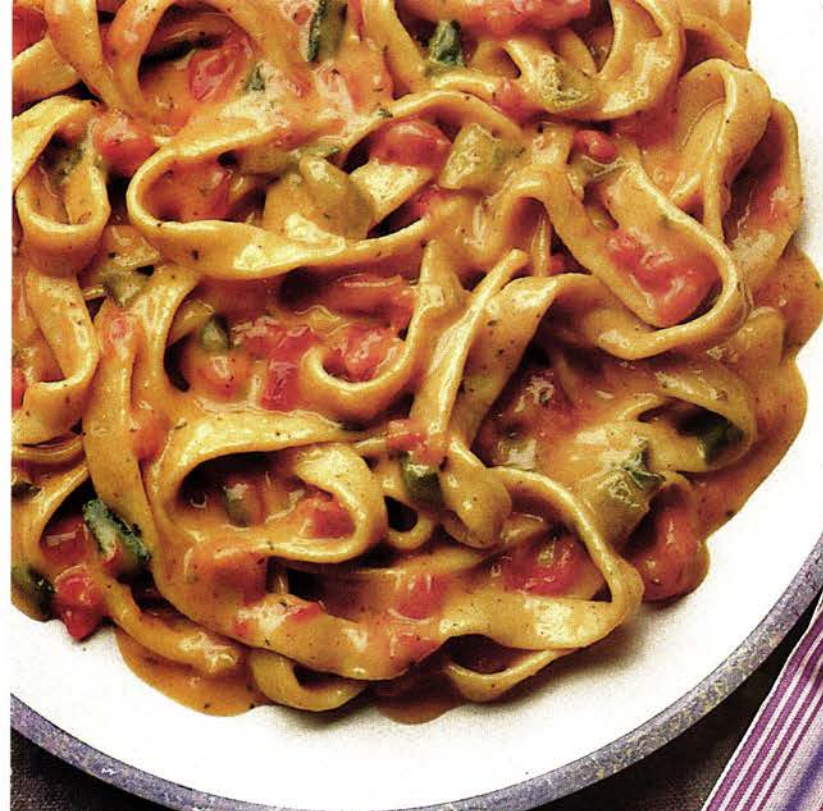


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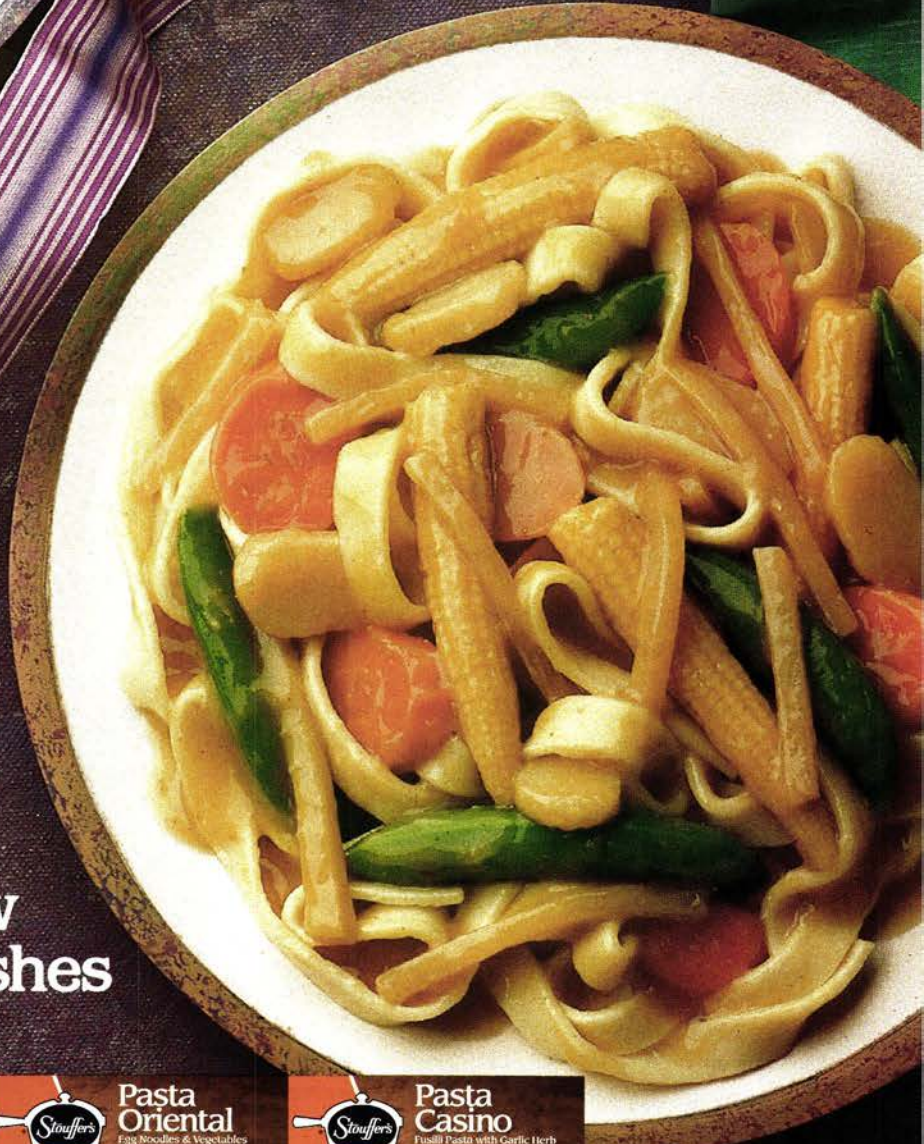


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Grapes and Glory: Now, It's America's Cup

Would you believe Santa Fe chardonnay? Or Boise burgundy? American wines hit their stride as pioneering vintners seek challenge and romance on the new frontier

BY BARBARA ENSRUD

VIRGINIA CABERNET? MICHIGAN pinot noir? Connecticut chardonnay? What is this country coming to?

In the last decade or so, wine growing has spread across the United States in a graphically vinelike way, its tendrils reaching into 43 states—including places where wine grapes were practically unknown 20 years ago. The number of wineries in the United States has nearly tripled since 1970, to nearly 1,300 nationwide. But the impact goes beyond statistics. Finally, after a century of playing second fiddle to France, Germany and Italy, America stands poised to enter what could become its golden age of wine making.

The rise of American wine making can be traced both to the growing sophistication of our palate as well as the lure for many of us to throw over the nine-to-five grind for something . . . adventurous. Something romantic. Like turning a new leaf and starting one's own vineyard. From the Ozarks to New Mexico, feisty native vintners are fulfilling that fantasy—and breaking new ground.

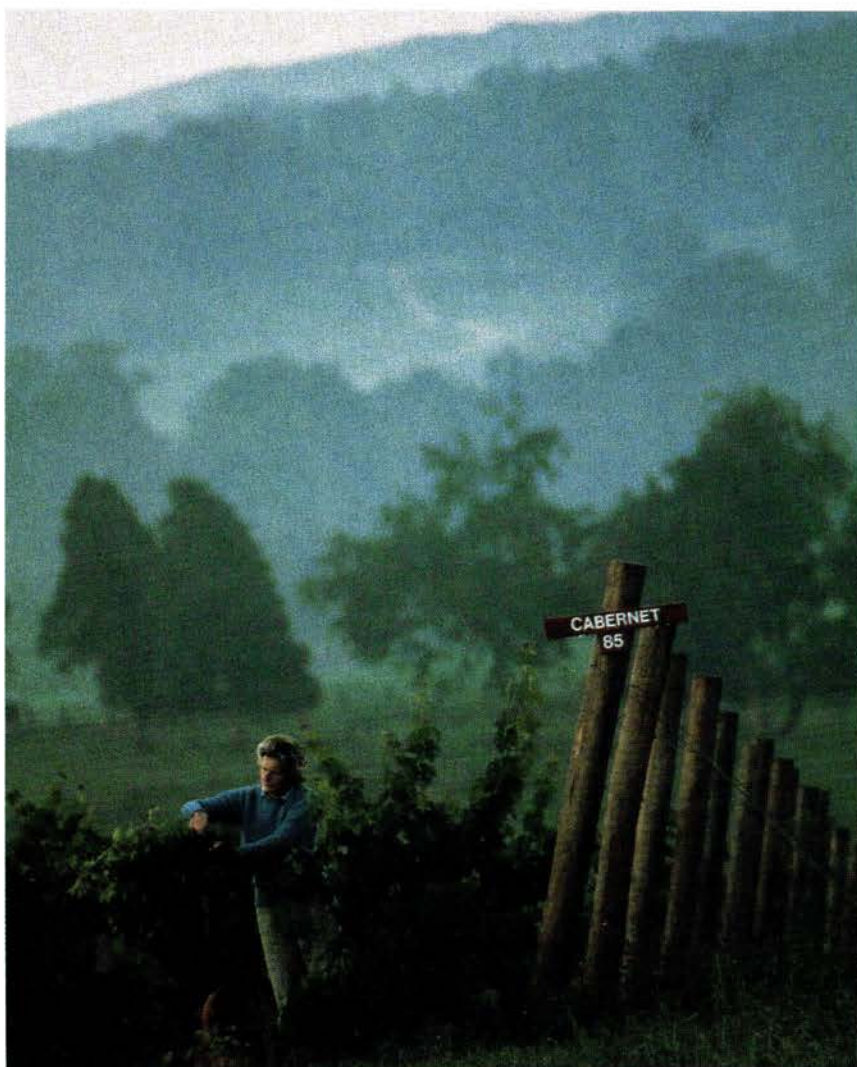
These wine makers are a hardy lot, true perpetuators of the legacy of the early pioneers. They have had to face disasters—arctic freezes, myriad pests—the frustration of learning the ropes from a book. It has sometimes taken years, through painful trial and error, for them to discover which varieties could succeed. As vintner Doug Welsch of Michigan's Fenn Valley Vineyards

A LEADER in a new industry, amateur winegrower Felicia Warburg Rogan tends the cabernet sauvignon vines at Oakencroft, with skills learned largely through practice.

says with a rueful laugh, "Yes I'm living my dream, but sometimes it's more like a nightmare." His father, Bill, adds: "Still, there's a certain romance about it, even when it's tough. We're not just selling a bottle of wine. It's something we grew and made and watched over ourselves. There's an aura about it—and a future maybe." Here's a sampling of stories from their harvest of dreams.

THE SOUTH RISES AGAIN

OAKENCROFT VINEYARD NEAR CHARLOTTEVILLE, Virginia, may be the only winery with cows on the label, though that's entirely appropriate for the winery's setting on a working farm where John Rogan's registered polled Herefords roam freely. "I never dreamed I'd be doing anything like this in my life—and I probably wouldn't if it weren't for Felicia," John says of his wife, one of Virginia's modern wine pioneers. Growing grapes was not in the foreseeable future for Felicia Warburg Rogan, a transplanted New Yorker who married John and came to Thomas Jefferson country in 1970. At age 50, she found herself on her hands and knees



Wine authority Barbara Ensrud wrote *American Vineyards* (Stewart, Tabori & Chang). Photographs copyright Charles E. Dorris, 1988, reprinted from *American Vineyards*.

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planting grapevines beside her beloved rosebushes.

“Thomas Jefferson spent half his life trying to grow European vines at Monticello,” says Felicia, who researched his efforts, then set out to succeed in his backyard. Everything appeared favorable: the mild climate, the rocky red soil similar to that of Burgundy, the sunny slopes with good drainage. So, in the spring of 1981, she planted 25 vines



provided by a viticulture specialist, Lucie Morton, who pitched in to help. Encouraged by the success of their first batch of wine, the Rogans planted 16 acres of chardonnay, seyval blanc and cabernet sauvignon, and began making wine commercially in 1983. Then on Super Bowl Sunday in January 1985, a warm spell gave way to the worst freeze in 100 years. “It’s agonizing when it happens,” says Felicia. “You see the frost roll in and cover the oranges and you know what it’s doing in the vineyard. You feel so helpless.” They lost 60 percent of their chardonnay crop; a later freeze took most of the rest. “We’ll never have it easy,” she says. Still, the Rogans are optimistic about Virginia’s nascent wine industry. “Give us 10 years,” says Felicia. But Virginians may not need that long. Felicia’s last three crops have produced chardonnay, cabernet and merlot with a distinctive character that would do Jefferson proud.

THOMAS JEFFERSON’S grand vision of winegrowing in America is realized on the sunny slopes of Oakencroft. Winegrowers today still face the problems that defeated Jefferson: winter cold, killing spring frosts.

SEEDS OF CHANGE IN NEW ENGLAND

IN THE MID-SEVENTIES HUGH AND SUSAN CONNELL were living a typical suburban life in Bedford, New York. Hugh was commuting three hours a day to his law practice in Manhattan; their three children were busy with school, dance and tennis lessons—family life was getting short shrift. So it was that Hugh gathered everyone together one evening to discuss a livelihood the whole family could practice. They all liked growing things—what about something agricultural? Susan and Hugh were drinking wine, and Hugh suddenly looked at his glass and impulsively asked, “Why not start a vineyard?”

It took two years of climactic research in the Hartford library stacks before the Connells settled on the site for their Crosswoods Vineyards, a hilltop spot in North Stonington, Connecticut,

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Visvan Steinbuck
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Being a satisfied owner of a Volvo I would like to share a recent experience with you.

A couple of months ago I was driving East on highway 1-20, near McGregor road turnoff, Coahoma, Texas where my husband and I are presently living and working for a time in the oil patch of West Texas. I was travelling behind a new semi-truck. Suddenly one of the large-scale pieces the tractor sits on fell off and came tumbling toward my car. My only recourse was to center the large object, which is what I did. It was at that point that all hell seemed to break loose as the metal piece struck my car ripping and tearing heavy metal.

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near the whaling communities of New London and Mystic. "When we first saw it, it was just an enormous rockpile and we dismissed it. Then geological studies revealed fine sandy loam underneath that would suit a vineyard," says Susan. Once the bulldozers plowed it up, the boys and Hugh and I spent six backbreaking weeks clearing out the boulders." Grapes had never been grown in the area before, and the Connells were informed by a shifting cast of Cassandras that even if the vines survived, yields would be low. But the Connells were gambling that their vineyard's southern exposure, constant wind (which wards off frost and dries rain and dew from the grapes), and,

WITH SUBURBIA far behind her, Susan Connell's daily work is developing Crosswoods Vineyards. On a landscape marked off by century-old stone walls, they converted an old 1850 dairy barn into a winery.

especially, a maritime climate similar to Long Island's merlot-producing North Fork would carry the day. Finally, against all advice from eastern viticulturalists, the Connells planted vinifera—chardonnay, gewürztraminer, riesling and gamay. The gamble paid off. The grapes far surpassed expectations, and the Connells have since added merlot and pinot noir vines. One of their most delightful wines is Scrimshaw White, a crisp, appealing blend of chardonnay, riesling, gewürztraminer and vidal blanc. "You need a pioneering spirit to try to market a Connecticut chardonnay. Retailers threw us out. Fortunately, there were enough people out there who were curious and willing to give our wines a try." Susan can laugh about it now, since Crosswoods sells out its 7,500 cases throughout the East Coast (they will soon be available in Texas, Colorado and Florida).

For Hugh, who left his law firm to become the vineyard's business manager, and Susan, now its general manager, beating the odds has been especially sweet. "Each succeeding harvest," they say, "proves to us that southeastern New England is an ideal area for grapes."

ONE FROM THE HEARTLAND

THE OZARK HIGHLANDS IN MISSOURI IS A region of deeply eroded hills pocked with limestone caves—a great place to hide out, as the infamous James brothers, Jesse and Frank, did here a century ago. It's also the Midwest's stronghold of wine making. On a high knoll in Hermann, on the Missouri River, is the state's oldest and largest winery, Stone Hill, *Continued on page 217*



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Curators: Tomorrow's Trendmakers Talk

With their blockbuster museum shows, today's curators are creating the popular culture of tomorrow. Meet the real powers behind next season's art and design hits

BY RICHARD LACAYO

IN THE FIRST HALF OF THIS CENTURY, THE typical American Museum was likely to be a twilight repository of broken marble and portrait faces peering through the murk of brown varnish. And the curator was thought of as a breed of genteel custodian, someone to straighten the pictures, rearrange the furniture, and maybe dust. But all that was before the era of the blockbuster show. Now the museum is one of the central transmission points of culture, the place that houses its moods and reports each new inflection. And the curator must be both teacher and scholarly cheerleader, prognosticator and treasure hunter, conductor through the pathways of the visual arts and master of the revels at each year's big exhibitions. More than the dealer or the critic, the curator has become the pivot point between art and its audience.

Also between art and its creators—this year's powerful and popular shows have a way of imprinting themselves on next year's artworks, next season's designs. Whether they raise unprecedented questions or just set the old hat at a new tilt, the big shows lodge in the creative imagination, teasing it into the no-nonsense lines of a Mackintosh chair or the cumulonimbus shapes of a Gaudí cathedral. They also leave their mark on the tastes and understanding of the public. Which translates into demand. If you want a preview of what will be showing in the retail showrooms, the museum galleries are a good place to start.

That's never been more true than in the 1980s, when a major development in the curatorial field has been the growth of shows devoted to design and architecture. What they provide is work that's familiar, legible, instantly engaging. Though museum-goers are more receptive now to the kind of difficult and hermetic art they once hooted at, who

Richard Lacayo is a staff writer at *Time* magazine, where he often writes on cultural affairs. Produced by Donna Sapolin



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THE MUSEUM OF MODERN ART

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can blame them if they still harbor, no less than the 17th century Dutch, a taste for art of the homestead and the domestic scene? After the stringencies of minimalism, the sometimes cryptic effusions of neo-expressionism, it can be a relief to set eyes on an Eames chair. Design objects work in unmistakable terms, signifying, if not that life is art, at least that the things of daily existence share art's purposes and ideas. Design collections have another important appeal for museums in the acquisitions market. Unlike Old Master painting

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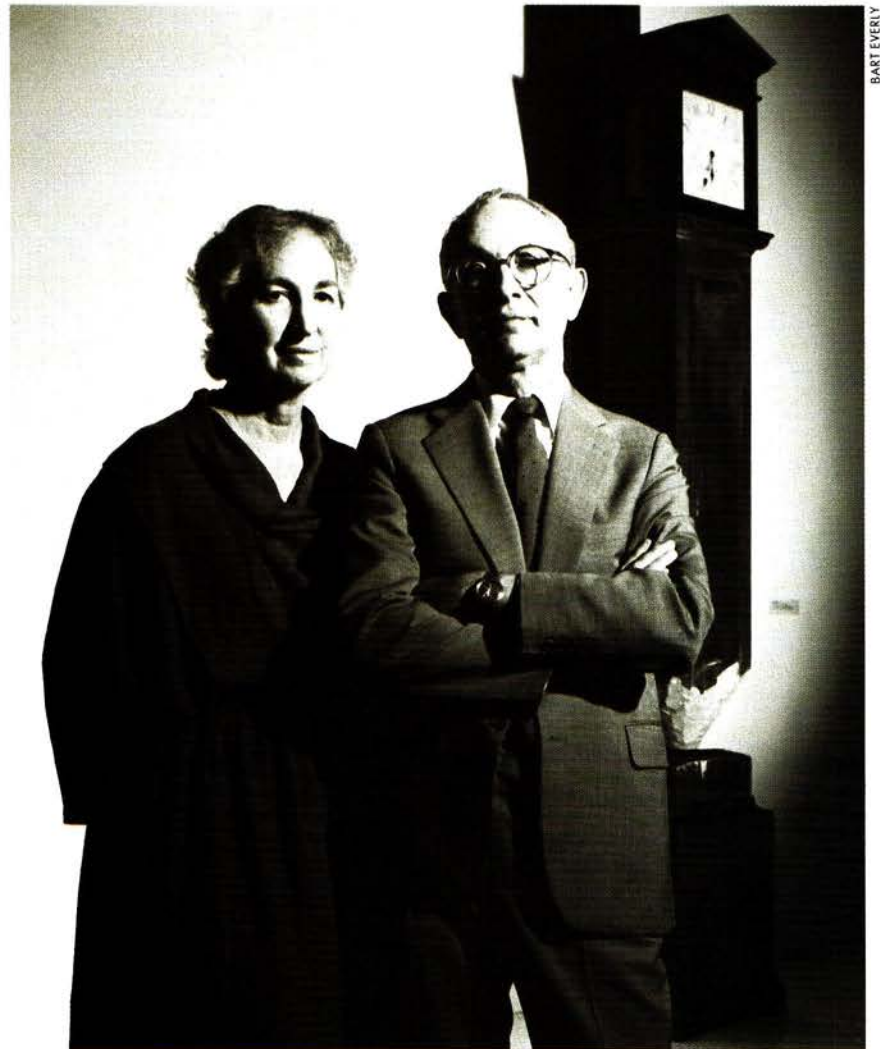


or classical statuary, there's a world of Victorian highboys and Russel Wright dinnerware still available. And affordable. In the era of the \$54-million van Gogh, you can start a first-rate design collection for less than the cost of a middling Titian.

Whether their speciality is the Barbizon school or Biedermeier, the best curators have certain things in common. They are devoted aestheticians, with acute eyes for form, and at the same time social historians, alert to what artworks say about the disposition of an era. Their shows are stimulating but not bombastic, without prejudices but not without standards. If they demonstrate a sense of showmanship, they do it without sacrificing scholarship. And more than ever these days, they know how to sprint across lines of genre and format. Mixing landscapes and tablesettings, sculpted busts and armoires, they demonstrate how high art and design spring from the same sources. Think of "Vienna 1900: Art, Architecture and Design," at New York's Museum of Modern Art in 1986, an exhibition that found the spirit of the age imprinted equally in Klimt's portraits and Josef Hoffmann's fabrics. Think of "The Machine Age in America 1918-1941," at the Brooklyn Museum that same year, which followed the adventures of the dynamic line that streamlined locomotives and sliced across the canvases of Depression-era painters. The best curators are virtuosos of the whole visible world.

FORGET THE PRESIDENTIAL RACE. THE MOST closely watched change at the top this year was the choice of Kirk Varnedoe to assume one of the art world's most influential positions: director of the department of painting and sculpture at the Museum of Modern Art. Varnedoe describes himself as "generationally different" from his predecessor and friend William Rubin. "I was teathed on a different kind of art," he explains, pointing to Pop and minimalism as his "first hits" of art's power. And Pop will figure importantly in "High and Low: Modern Art and Popular Culture," a major show that Varnedoe is organizing with the art critic Adam Gopnik. One of 1990's most eagerly anticipated exhibitions, it will trace the two-way exchange of influences between modern artists and advertising, graffiti, comics and commonplace objects—from Duchamp's bicycle wheel to the Neo-Geo treatments of the computer chip. The show epitomizes Varnedoe's potential impact as a new force at MoMA. It promises not only to demonstrate how painting and sculpture borrowed from popular forms, but to follow the evolution of the popular forms themselves, to show, for instance, how comic

strip artists were absorbing lessons from advanced painting, transforming them, and transmitting them back. "We're not looking at a simple up and down," he explains, "but a constant round and round." Varnedoe, who organized the much-praised "Vienna 1900" show that brought together the painting of Klimt, the architecture of Loos and the designs of the Wiener Werkstätte, intends to encourage more cross-disciplinary shows. "We have the capacity, with our different departments, to do amazing shows about an epoch, an artist or an issue that would cross all boundaries in a way that very few other museums could," he says. As a scholar, he also wants to reexamine the history of modernism and the formal principles of early modern art. "It's a question of what modern creativity has been good for," says Varnedoe, who holds a MacArthur Foundation "Genius Grant." "Why did we give up representation? What did



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we get in return for it? Those are questions that each generation has to ask again.” Meanwhile, he’s glad that the art world has turned away from the notion that modern art must fulfill an aesthetic mission along a single path. “It’s a world, thank goodness, that runs on pluralism.”

AT THE WALKER ART CENTER IN MINNEAPOLIS, the worlds of art and design don’t just mingle—they go home together at night. The Walker’s director, Martin Friedman, happens to be married to the design curator, Mildred Friedman. So when he began planning the Walker’s new \$12- to \$14-million seven-acre sculpture garden, casting the museum into a city-planning role, he made sure early in the process to bring architect Edward Larrabee Barnes together with artists such as Siah Armajani and Jackie Ferrara, whose work muses on architectural form and public space. Meanwhile, Mildred—everyone calls her Mickey—chose Frank Gehry, an architect deeply inspired by artists, as the subject for a recent traveling retrospective that was, not incidentally, a triumph of imaginative installation. (Gehry’s corrugated cardboard furniture, for example, was housed in a walk-through cardboard enclosure that magnified the surprisingly sensuous qualities of that unlikely material.) “Most architecture exhibitions can be very dry and difficult,” she explains. “We wanted something more full-scale for people to experience.” The major survey of American graphic design that she’s organizing for next year will provide a context for understanding art inspired by graphic forms. It will focus on highway signs, magazine layouts and trademarks at the very time that those formats have spurred the “sign” language of artists like Matt Mullican and Barbara Kruger. In fact, she well knows how to program against the tide: Her 1982 De Stijl exhibition spotlighted pioneering modernism in the very moment of post-modernism’s triumph. But she can also program to predict a rising new style. A show opening this month, devoted to the work of Franklin D. Israel, inaugurates her new series of exhibitions called “Architecture Tomorrow,” focusing on six newer faces who work in diverse styles that she finds exciting. Also, look for a resurgent, but transmuted, modernism, visible in the work of architects like the Netherlands’ Rem Koolhaas. “Modernism skewed,” she calls it. “Freer and looser . . . than the modernism of the Fifties. Better able to encompass influences from other media.” And in an art world characterized by a multitude of what he calls “nervous *isms*,” Martin sees at least one surprising trend. While organiz-



BART EVERLY

DAVID McFADDEN

COOPER-HEWITT MUSEUM

*“Domestic objects—chairs, cutlery, even wallpaper—
intrigue me. They have a very personal profile”*

ing last summer’s highly acclaimed survey of contemporary sculpture, he discovered that many sculptors have been turning away from the materials and processes of the high-tech world. “There’s a handmade character, a return on the part of many artists to traditional materials and processes. You feel a sense of sensuous surface and form and an unabashed emotionalism,” he says. “We are certainly in a very romantic period—as well as a slightly disoriented one.”

LIVE IN A COLLECTION-FREE ENVIRONMENT AT home,” says David McFadden with a laugh. After all, as curator of decorative arts at New York’s Cooper-Hewitt Museum, the Smithsonian Institution’s National Museum of Design, he spends most of his working day surrounded by a treasury of collections. And on the other days he’s likely to be rummaging through the great collections of France, making preparations for “L’Art

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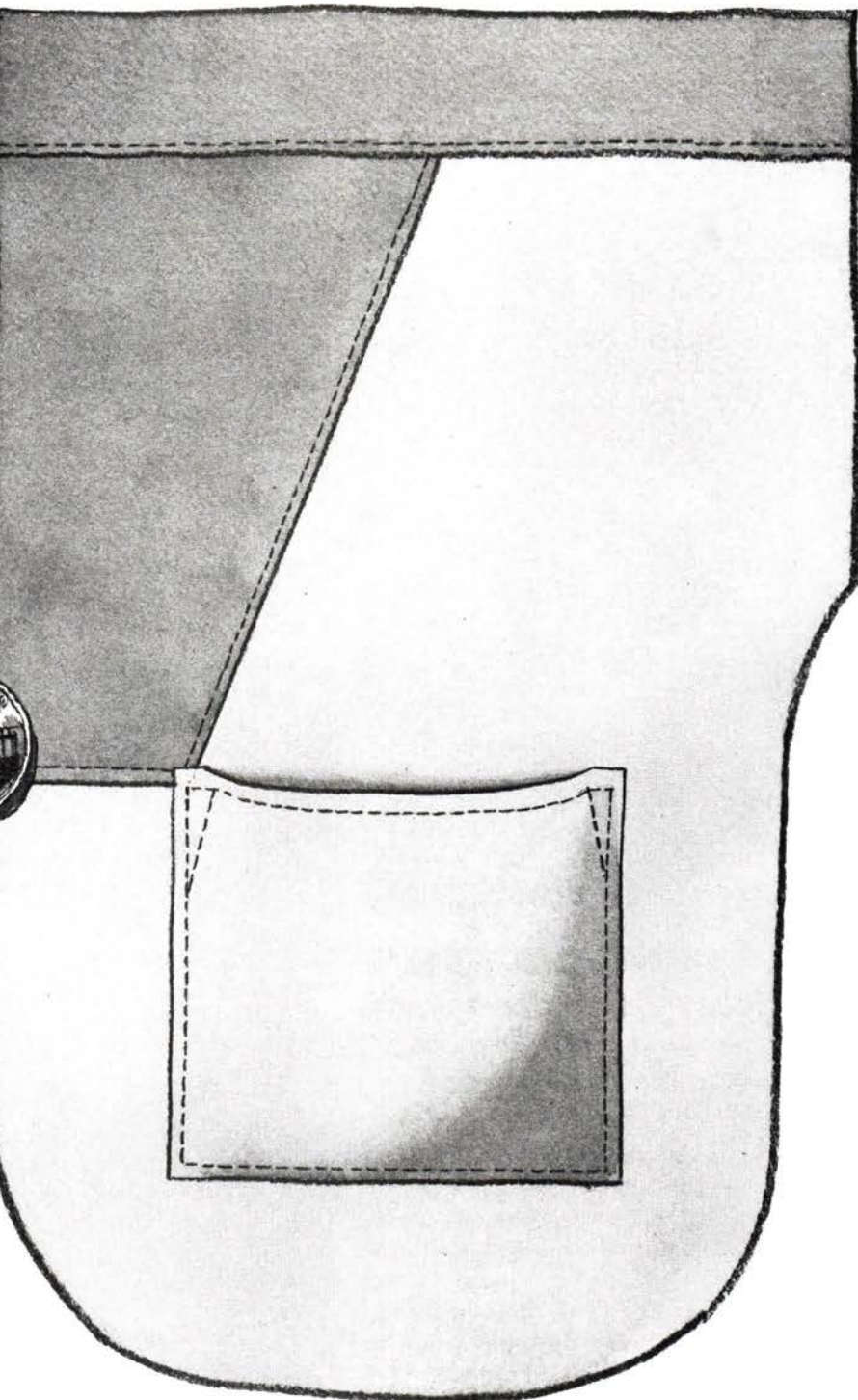
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ELIZABETH SMITH

MUSEUM OF CONTEMPORARY ART

“Like architects, our museum wants to fill a social need. We’re looking for solutions to the housing crisis”

de Vivre,” a mammoth survey of two centuries of French decorative art that opens this spring to mark the bicentennial of the French revolution. By far the largest anthology of French design to be seen in this country in recent years, it will demonstrate, among other things, how the revolution in political life led to revolution in design, in part by supplanting aristocratic patronage with the buying power of the newly powerful middle classes. With an eye to the parallels with 1980s-style post-modernism, McFadden hopes to show how French designers conducted their own dialogues with earlier styles. “The historical eclecticism of the present can be found in France in the second half of the 19th century,” he says. He also wants to demonstrate the dialogue between the most advanced artistry of the period and the ever-more-influential taste of the middle class. “I want to show not only high-style pieces but popular things.” There’s a similar dialogue underway now in America, McFadden points out. “The dissolution of boundaries between fields of creative activity. Architects have crossed over into product

design. Artists, sculptors, painters have also begun to play a role in the design of furniture and products. Creative activity is now a continuum.”

Starting college as a biology student, McFadden gravitated to stage design, and there discovered a fascination with both the emotional and the historical dimensions of domestic objects. “The decorative arts intrigued me because they were very close to the daily lives of people that used them,” he says. “Chairs, dishes, lamps and cutlery have a very personal profile.” With every museum show, he promises, “There should be a sense of pleasure. I never want to forget that.”

THIS IS WHAT PEOPLE MEAN BY AN audacious debut: The first exhibition that Elizabeth Smith is organizing is for the Museum of Contemporary Art (MOCA) in Los Angeles. Smith’s show, set to open in October, 1989, commemorates and analyzes the Case Study



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VICTORIA AND ALBERT MUSEUM

“Let’s be honest—first an object strikes you, then you start coming up with justifications”

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Houses. Those were a series of home designs commissioned between 1945 and 1966 to give some of the most advanced architects of the day, including Charles Eames, Eero Saarinen and Richard Neutra, a chance to produce prototypes of affordable modern housing in California. Widely publicized, they spread a vision of new ways to deploy living space and new home-building techniques. But what makes Smith's show truly unique is its astonishing response to the questions of the present. To demonstrate that the Case Study spirit has meaning today, MOCA commissioned seven designs for 40 units of contemporary low- and middle-income housing, three of which were submitted earlier this year to a panel of judges. With financing from the city and private developers, the winning entry by Adele Naude Santos will be under construction in Los Angeles as the show opens. "There's a strong interest in social housing among architects today," says Smith. "They want to make some contribution, to provide solutions to the housing crisis." And she's excited that by commissioning the design, MOCA itself has played a part in filling a social need. Her exhibition will also represent a powerhouse effort of historical scholarship: Two full-size mock-ups of houses from the original series, complete with fixtures, will be built within the vast space of MOCA's outpost called the Temporary Contemporary. "The show has completely changed my mind about postwar modern architecture," she says. "I hadn't realized what richness and diversity it encompassed." Smith, whose background is in art history, also typifies MOCA's "no-pigeonholes" philosophy. Its curators may be called upon to organize shows (and maybe even construction sites!) in any area—sculpture one year, architecture the next. Though MOCA's outlook is global, exhibitions like the Case Study show also highlight the development of a West Coast style and spirit in the arts. "Designers here have enjoyed a freedom from the manifestos and movements of the East Coast and Europe," she adds. "And that's still the case."

PROBLEM: A VAST MUSEUM OF DECORATIVE arts that wants to bolster its 20th century collection. Solution: Christopher Wilk. In March, Wilk, a 33-year-old New Yorker with experience at the Museum of Modern Art and the Brooklyn Museum, transplanted himself to London to head the 20th century furnishings collection at the Victoria and Albert Museum. It was an audacious move, bringing an American import into an important post in the British Museum world. But it was also an audacious mission: to showcase classics of the century in a

nation that never truly gave its chintz-bordered heart to the modernist prohibition of ornament. The V&A was established to raise the standards of design in British craft and industry—as well as those of public taste. By bringing in an American with European expertise, the V&A has—finally—recognized the international nature of contemporary design. Wilk's efforts promise to shake up old England: He's pursuing his goal at a perennial

DIANNE PILGRIM

BROOKLYN MUSEUM / COOPER-HEWITT MUSEUM

"We must explore the relationship between the arts, from painting to costume"

resource for British decorators and design students. "You walk out into the galleries here, and there are always people sketching," he observes. "Truly using the collection."

Wilk plans to introduce more work by influential postwar designers such as Bertola, Noguchi and Eames—"whose designs were very influential in Britain in the Fifties, although the British never had a chance to see the originals"—but he's also eagerly acquiring "design of the moment." What's tickling his fancy? One recent purchase: The Rib chair, designed and manufactured by Paul Chamberlain and Peter Christian, a pair of young Royal College of Art graduates who call themselves Flux. "It's wonderfully simple, functional and inventive. And inexpensive. I saw it in a restaurant and assumed that it was a Japanese design because its back reads in graphic terms like Japanese calligraphy." Another thing that struck his eye: a stool by Nick Allen that reconfigures the past with an aplomb that Wilk finds typical of British designers. "It's an example of what I would call the new historicism," he says. "It looks back to 19th century Egyptian Revival, yet it's distinctly 1980s." But despite his allegiance to the 20th century, Wilk confesses an admiration for the British resistance to bare-bones modernism. "The English are not afraid of using the word 'decoration,'" he says approvingly. "And they have never given up their connection with the historical vernacular. They never had to get re-used to the idea that ornament and decoration were okay."

IT TOOK MICHAEL GRAVES 10 YEARS TO GET from Manhattan to Brooklyn—a fast trip, despite how it sounds. When the Brooklyn Museum purchased by far the most contemporary of its period rooms—a library and child's bedroom designed by Graves in 1978 for a New York apartment—they took a major gamble that Graves' work would be of interest to the ages. Consider it one more triumph for decorative arts curator Dianne Pilgrim, who works in the fearless



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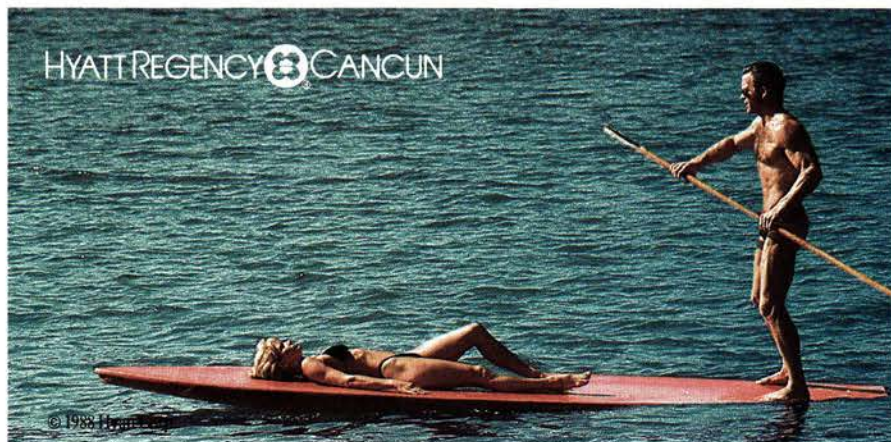
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CURATORS

tradition of the Brooklyn curators of the 1930s. "They had the foresight to acquire late 19th century period rooms when no one gave a hoot about that material," she says in the straight-talking style that is one of her trademarks. Another trademark is her exacting eye for the underappreciated—which she showcases in a way that gets everyone else to appreciate it. The 1986 exhibition "Machine Age in America," which she organized with Richard Guy Wilson and Dickran Tashjian, was a crucial factor in launching the popularity of "Radio Days/Glamour Days" style and furnishings. (Visit the recently redesigned Rainbow Room in New York and you might feel as though you were not only stepping back into the 1930s, but back into Pilgrim's show.) The Graves room, Pilgrim believes, will demonstrate that the design of the Seventies and Eighties is historically important and worthy of being collected. Her work, she says, also allows her to indulge her own impulse to collect. "Machine Age" was a dream come true for me because I started collecting things from the Twenties and Thirties in the 1960s," she says. "Partly because it was fun and partly because it was cheap." Ironically, she may have priced herself out of the market. The persuasive power of that show sent collectors rushing for the same items. "Shows put the stamp of approval on something," she says. "So prices go up."

On November 1, Pilgrim will take her unerring eye and her unchallenged ability to involve an audience in what she calls "the process of art" uptown to the Cooper-Hewitt Museum in Manhattan, as the new director of this country's National Museum of Design. Says Pilgrim of her challenging new role: "By 1997, its 100th anniversary, I hope to make the Cooper-Hewitt truly national in scope, not just a New York presence." Expect no less of Pilgrim than to broaden the definition of design, with the goal of broadening the public's grasp of what design really is. "It's fascinating to see how things interrelate, and that's what I hope to exhibit," she explains. "I'll be working from high art down to shoes." ●

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Taking Control: Remotely Possible

Groping for the proper button that will take control of your life? A slew of new electronic remotes may turn out to be the ultimate conveniences—or the ultimate nightmares

BY DAVID ELRICH

THEY'RE EVERYWHERE. UNDER A mound of magazines. Between sofa seats. On the dashboard. Or piled high on top of each other—and you—on the bed. When they're working properly you feel you could control the entire world from a pillow. When they don't work—or you can't find them—you feel like you've gone back to the Stone Age. Or at least back about 30 years—before the first wireless remote control was sold.

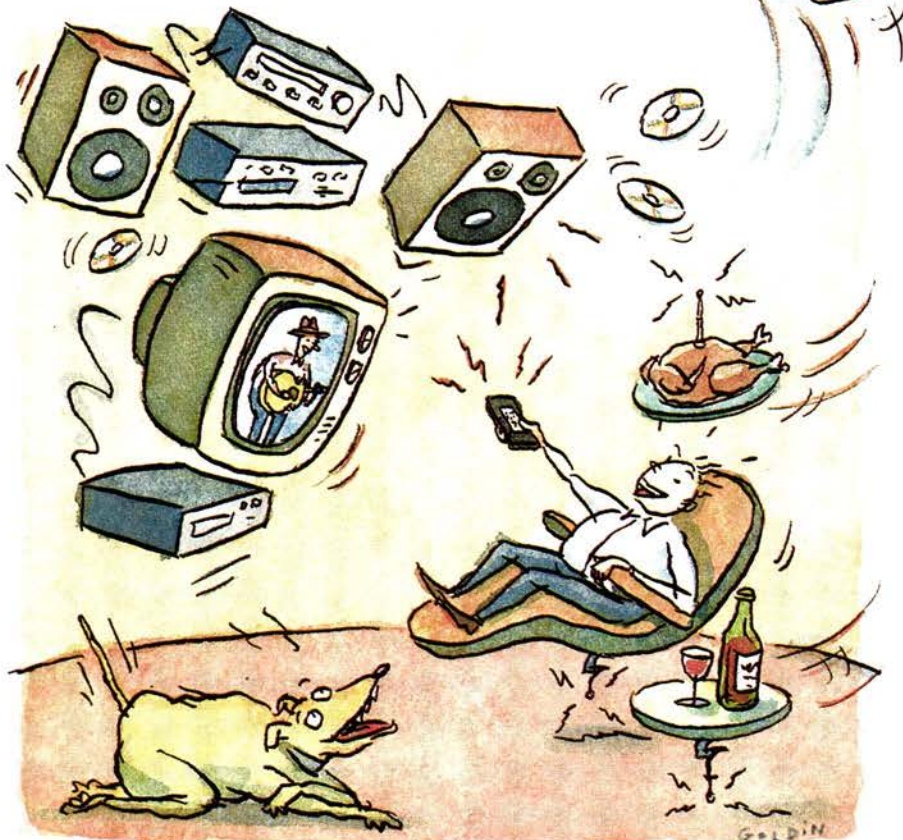
America has gone remote-control crazy. Although remotes have cut the cords that bind us to our electronic toys, we can never, ever really get away from them. And we only have ourselves to blame, because it was an American, Robert Adler of Zenith, who invented the device back in 1956, just in time for people to change channels from *The Mickey Mouse Club* to the *Ed Sullivan Show* without having to get up and tip over the Ovaltine. Since the Japanese invented the Space Command TV, we've embraced the remote control to such an extent that almost every box we buy these days has a remote attached to it.

Don't get me wrong. I love the sophisticated gadgets that are bringing us closer and closer to the 21st century. How could anyone *not* like a push-button device that zaps offending commercials in a split second? (Why do you think soft-drink companies *have* to pay millions to get superstars like Michael Jackson to moonwalk across your screen? To keep your fingers from the critical "Channel" button.) But a remote control for the car stereo system? Is it for backseat drivers? Nope. According to the makers, it's for people who have a 10-CD magazine in their trunk and want to program enough Talking Heads in one sitting to drive from New York to L.A. *Puleeze* . . .

Visionaries like Jules Verne, Nostradamus and H.G. Wells would've flipped over what we now take for granted in the home. Flying the Concorde to Paris and forget to tape *thirtysomething*? No problem. Panasonic's new PV-4826 VCR can be commanded to tape a television program—even in outer space—by push-button telephone. Just remember to leave a tape in your machine.

But it goes way beyond the world of entertainment. Simply attach Honeywell's Call-In Control to the phone and the microwave, and you can "dial for dinner." The control can command lights, appliances, anything electric.

Even seers like Verne would've been at a loss to deal with the great modern affliction—coffee table clutter. While remotes are opening a world of ultimate convenience to the very few who have the eye-motor control to manipulate five remotes at once, they're offering the rest of us the ultimate nightmares: We're left groping for the proper button to take control of our lives. In my bed today, you'd find half a dozen remotes—some with more keys than a concert piano. And at least



David Elrich wrote "Broadcast Blues: Coping With the New High Tech" in our May issue. Illustration: David Goldin



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CONTROL CRAZE

two—Sharp's new Optonica VCRs remotes—"The Voice Coach"—actually talk to me through their controls.

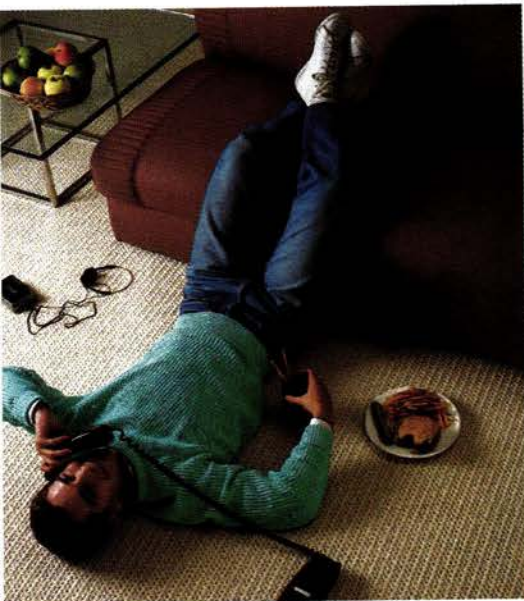
One very expensive way to avoid all of the hassle is to buy a complete audio/visual unit, costing from \$3,000 on up. These wall-sized units include every possible electronic gadget imaginable and although the furniture is nondescript at best, these outfits have one saving grace: a unified remote control, usually about the size of a hardcover book. But what about the vast majority of us who buy one piece of equipment at a time, from different manufacturers, all using different infrared remote systems?

ENTER THE SO-CALLED "SMART" OR "intelligent" remote control, a labor-saving super-device that can absorb or "learn" the codes built into remotes of almost any piece of equipment, from any manufacturer. These remotes have names that suggest they might just solve all of life's problems: Personal Control Center from Zenith, GE's Control Central, CORE (Controller of Remote Equipment) from CL9—the list goes on. Here's how they work: In a kind of electronic mating dance, two remotes are held closely together and a "learn" button is pressed on the "smart" remote while the function to be absorbed from the "dumb" remote is pressed at the same time. This has to be done with every function you want learned (stop, start, play), but often the effort is worth it.

Zenith has a fairly simple remote to use (\$39.95), but unfortunately it's limited to the number of brands it can mate with. If you opt for a smart remote, make sure it can handle all of the remotes in your house. There's no shortage of choices: Sony, Onkyo U.S.A., Drake, Yamaha, Hitachi and Memorex all offer units with different levels of adaptability and prices (\$200 is the most expensive). Unfortunately, there's no shortage of buttons, either. Some smart remote makers reach close to 100! How's that for simplifying matters? Pardon me, but I'd rather stand up and change the channel.

Fortunately for the sofa-bound, relief is on the way. Technics has developed a smart remote (\$200) that's

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CONTROL CRAZE

relatively easy to use. It still learns like the other intelligent remotes, but instead of dozens of buttons there are clear LCD readouts for each piece of equipment's command. And it's small (bye-bye clutter), with a sleek, sophisticated design. The caveat? It's preprogrammed for Technics audio equipment so it can only handle four other toys (TV, VCR, CD-player plus one other) from other manufacturers.

Beware of CORE (\$199), though; although Apple co-founder Steve "Woz" Wozniak invented it, learning this remote will make programming your computer feel like turning on a radio. You have to keep a "programming journal" book by the unit in order to help you itemize the very complicated instructions.

WHAT OTHER TRICKS DOES the consumer electronics industry have in store for us in the months and years ahead? Not content to control a few measly appliances, their goal is the entire house. In 1989, they'll hold demonstrations showing the CEBus (Consumer Electronic Bus), now known as the Home Products Link (HPL). No, this isn't a tour of merry pranksters but a new format designed for home automation. The protocol allows all appliances made in the future to communicate with each other through a home's electrical system. New homes featuring the HPL (and appropriate appliances) can be controlled from literally anywhere. Everything from the A/V system to the washing machine, hot water heater and air conditioner via a master control panel and touch-tone phone. To whet people's appetites, Mitsubishi Electric will begin selling a Home Automation System early next year. Soon we'll be able, through a master panel, to control energy consumption, security, communications, even the TV and VCR from almost anywhere in the house. At the touch of a button, we can dial home and have a warm bath ready after work, program 12 hours of Sting on car CD . . . but for really old time's sake, I may just mix a mug of Ovaltine and actually walk over to the set and change channels. Wouldn't that be nostalgic! ●

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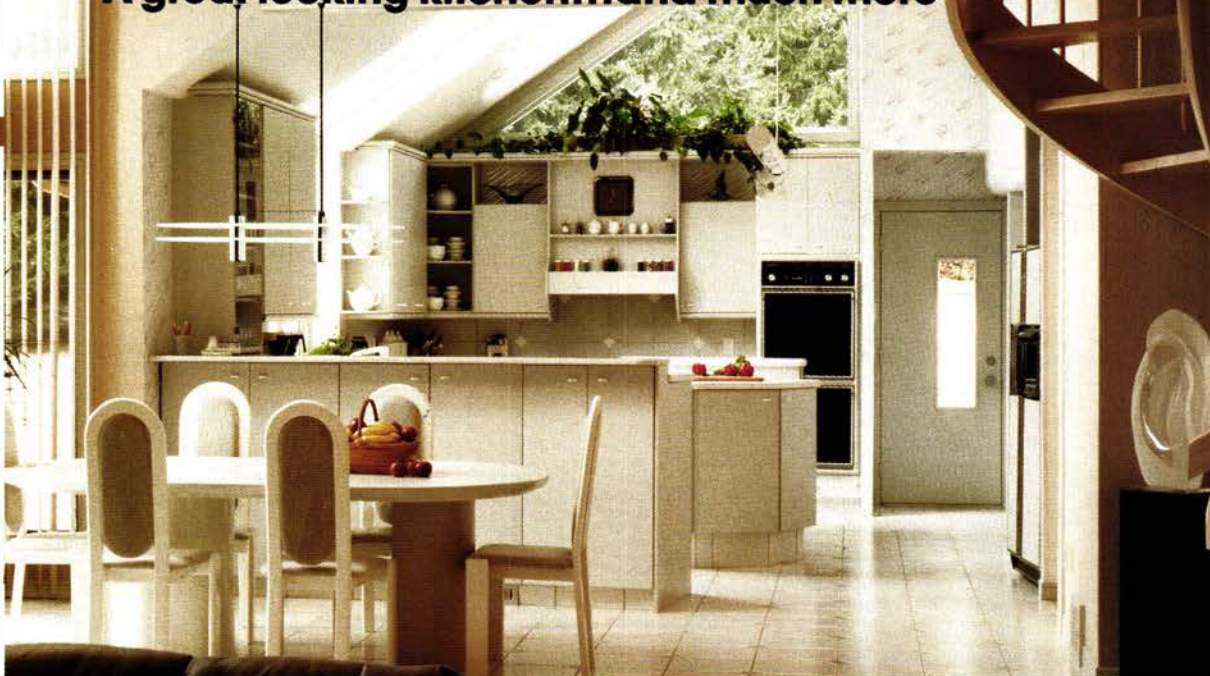
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The Late (Almost), Great (Maybe) '80s



EIGHTIES COLLECTOR
Robin Stephenson in her Houston home, furnished with Wendell Castle table, Philippe Starck chairs and Ettore Sottsass rug. "We have no problem mixing Mexican screens, folk art, majolica and George J. Sowden."

Photos: Paul Hester

**Are they fashion victims, fashion prophets
... or are they just fashion profiteers?**

**Here's why a brand-new breed of collector is
stockpiling this decade's "instant antiques"**

BY ARLENE HIRST

ROBIN STEPHENSON LIVES IN A Houston house filled with the most emblematic designer furnishings of the 1980s, including Ettore Sottsass, Philippe Starck and Wendell Castle. Jane Glassman, a Los Angeles commercial real estate developer, used to collect contemporary art, but the field was so dominated by powerful dealers she turned to the recent decorative arts—eccentrically functional nipped-waist tables, electric-colored laminate armchairs and witty lounges by designers Peter Shire and Borek Sipek.

What's going on here? Stephenson and Glassman are part of a select group of furnishings

collectors who believes in the value of the here and now. For them, Charles II and Charles Eames are too old, too expensive and too out of reach. Instead, they buy choice pieces from the (very) recent past and bank on their, well, bankability down the road. Their decade of choice, naturally, is the Eighties. And though the decade, by most objective standards, is still two years shy of metamorphosing into the Nineties, that's not stopping these prophets—and profiteers—from stockpiling the legends of the era. It is somehow fitting that in a world gripped with instant gratification and instant fame, a market should spring up for instant antiques. "This kind of collecting is not for everyone," admits Stephenson. "It's new and untested. Besides," she sniffs, "if everyone else did it, I wouldn't want to."

Not that everyone else could. Stephenson and her Eighties-collecting peers aren't exactly shopping garage sales. Prices start at around \$200 for Philippe Starck's Colucci stool, jump to several thousand for major pieces of Memphis furniture, and go as high as \$100,000 for a Wendell Castle piece. High prices notwithstanding, the rage for collecting the Eighties is growing. "It's beginning to be a real phenomenon," says Terry Phipps,

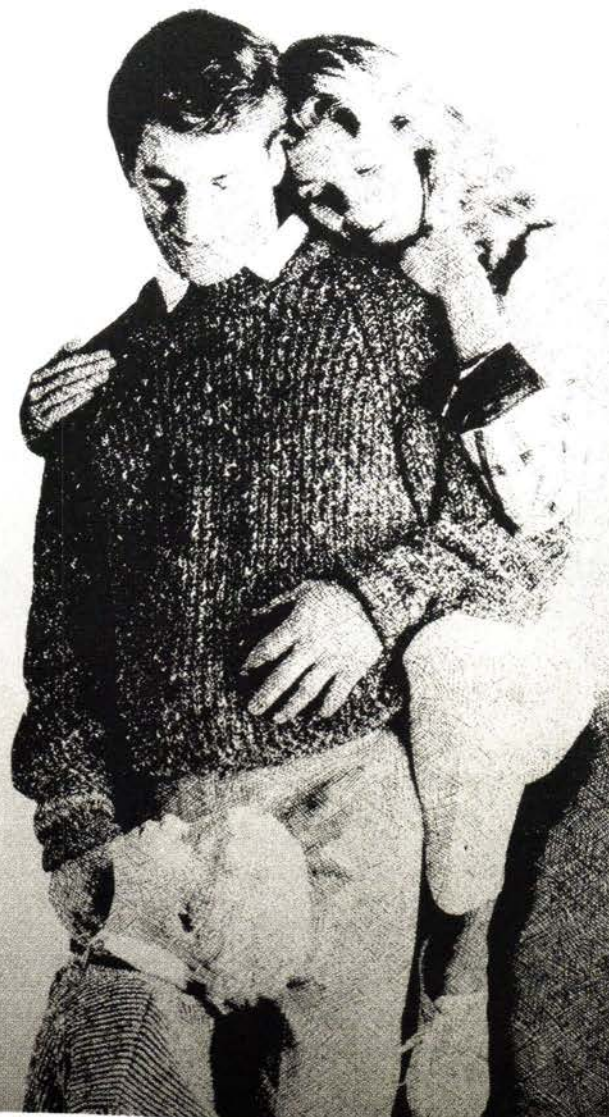
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The objects of their affectation



● **MEMPHIS:** Most Memphis furniture is highly sought after, especially pieces that have been discontinued. Examples: Shiro Kuramata's Kyoto Table (\$3,234); Memphis artifacts, especially the Murano glass collection that Sottsass and Marco Zanini designed in 1986. "Sottsass had to be there when they made the pieces. They'll never produce any more," says Keith Johnson of Urban Architecture, Memphis' U.S.A. distributor. Another Johnson pick: Memphis fabrics. When the current inventory is sold, no more will ever be made.

● **MICHAEL GRAVES' FURNITURE:** From his collection for Sunarhauserman. The pieces, like his Minoan throne chair (\$3,817) were never really marketed, but they are still produced by the company on a cus-

tom-order basis for avid collectors.

● **BLUE-CHIP ART FURNITURE:** Especially hot on the American scene is the work of Wendell Castle, Garry Knox Bennett and Judy McKie. Prices for their works: \$5,000 to \$125,000.

● **DESIGN PROTOTYPES:** By established stars—limited editions or production pieces, chair or teapots. And not just the Eighties. Prototypes from any period are becoming collectible. The Detroit Institute of Arts is amassing a prototype collection of 20th century design.

● **ETTORE SOTTASS' BLUM HELMAN PIECES:** While most of this epically proportioned furniture was sold at the time of the show, a small number of limited edition pieces (tables, chairs, pedestals, mirrors) are still available from the gallery.

director of Modern Living, a leading Los Angeles retailer of Starck, Sottsass and Borek Sipek, a rising star on the European scene. "We have at least half a dozen clients who are putting together serious collections of Eighties furnishings."

So what's so great about the Eighties? Enthusiasts point out that Eighties design represents the first real break in the modernist tradition since the Bauhaus—the decade designers finally burst through the straightjacket of the cool, minimal International Style. If one word expresses the times, it's freedom—from Memphis' iconoclastic work to the revolutionary concept of furniture as art. And sharp speculators who've seen heightened

interest along with rising prices of Fifties and Sixties decorative arts are placing their bets on posterity's winners before the dust clears.

THE LEADING OBJECTS OF THEIR AFFECTION are not mainstream production furnishings but the best works of Eighties design stars: Ettore Sottsass and the Italian Memphis group, including Michele De Lucchi, George J. Sowden, Nathalie Du Pasquier and Martine Bedin; or Memphis' precursor, Studio Alchimia and its presiding genius, Alessandro Mendini. Michael Graves, America's post-modern master, is also high on their hit parade, as are the designs of Eurostar Philippe Starck (see "The objects of their affectation," left).

Limited editions, with their promise of exclusivity, have especially high appeal, as do the products of high-design furniture companies such as Driade, Zanotta and Cassina, whose production runs are usually so small that many of the pieces are de facto limited. And when editions truly are minimal, demand soars. When Memphis patriarch Ettore Sottsass staged his one-man show of unique and limited edition pieces at New York's Blum Helman Gallery last winter, the cognoscenti snapped them up at prices ranging from \$1,500 for a side chair to \$38,000 for a dining table, storage unit and bookshelf. "Besides private collectors, art dealers clearly bought pieces as an investment," says the show's coordinator, Jeffrey Osborne, former design director of Knoll International. But, he adds, since the Sottsass pieces sold were conceived as master works and never meant for production, they were intrinsically worth more.

MEANWHILE, ART FURNITURE, THAT unique Eighties hybrid, has increased in value dramatically. Rick Kaufmann of New York's Art et Industrie, the first dealer in America to sell art furniture, says prices for major pieces have risen as much as tenfold. A one-of-a-kind chair by James Hong that sold for \$2,200 in 1980 now fetches \$10,000. One by Howard Meister, originally \$4,000, is now \$24,000. A Forrest Myers chair that cost \$2,500 in 1980 was sold to the Art Institute of Chicago last year for an estimated \$20,000. But, he cautions, only the landmark, iconic pieces command landmark prices. "The lesser pieces hold their value," Kaufmann claims, "the better ones skyrocket."

Helping fuel the value of Eighties pieces are the acquisitions now entering American museums. The Brooklyn Museum, for example, has acquired two complete Michael Graves rooms, c. 1978 (see "Curators: Tomorrow's Trendmakers Talk," page 94). "If you look at most museum acquisitions right now, many are going after decorative arts," says Lorry Parks, a former distributor of Memphis designs who now works with art-furniture titan

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Nevertheless, collecting the Eighties is far from a sure thing. There are no guarantees, especially since the pieces have little resale track records. "If you're honest, you can't sell people things on the basis that they'll have value in the future," says Modern Living's Phipps. Says Osborne: "When people spend big money on something, they need a rationale. But they should buy it because they like it."

Not that Eighties collectors don't like what they're collecting. Houston's Robin Stephenson and her husband, John, began their extensive cache in 1985 with a black marble Memphis table shipped directly from Milan. When the table arrived damaged, they were heartbroken, and wound up replacing it with a Wendell Castle prototype. It looked great, but dwarfed the dining room. Their solution? The only logical one for true collectors: They bought a new house and began filling it with signature Eighties pieces.

Now they own one major piece of Memphis from almost every year's collection, an Alan Siegel Octopus chair, Alessandro Mendini's Proust Chair for Studio Alchimia and a 22-foot-runner by Elizabeth Browning Jackson, as well as Philippe Starck's Café Costes chair. "We're the first ones in the Southwest to have them," boasts Stephenson.

Ironically, collecting and, especially, living with Eighties furniture points up one of the genre's most drastic shortcomings: Like the spine-tingling Alvar Aalto scroll chair and Marcel Breuer's cantilevered Cesca chair (which, according to Tom Wolfe, catches one in the small of the back like a karate chop), many Eighties design icons look great but fall a bit short on comfort. And when the collected works of Memphis repose in one room, the effect can be less home-'n'-hearth and more Pee-wee's Playhouse. But in at least one instance, collecting the Eighties has been literally a labor of love.

FOUR YEARS AGO, KAY BARNETT, A Nashville, Tennessee, inventory specialist who adores Oriental carpets and grandfather clocks, met investor George Clark, a man more interested in Ettore Sottsass than Sheraton sideboards. The two fell in love and anon were married. Living arrangements were discussed. He wanted to move to Texas and build a modern dream house. She convinced him to stay in Tennessee and buy a 3,200-square-foot red brick colonial-style house. "I didn't think I could live through two years of building a contemporary house," says Barnett Clark. "I'd have become an alcoholic."

The compromise: Their furnishings would be all contemporary, designed entirely in the Eighties. For the past two years Barnett Clark has combed the market, buying Michael Graves settees, Peter Shire chairs and Dakota Jackson tables. Even the kitchen counter is covered in one of Memphis' designs. "It's not a collection," she insists. "That sounds pretentious. It's a project to keep my husband happy." So what do their friends in the neighborhood think? "The people who drop by," she admits, "all say, 'You must love your husband very much.'" ●



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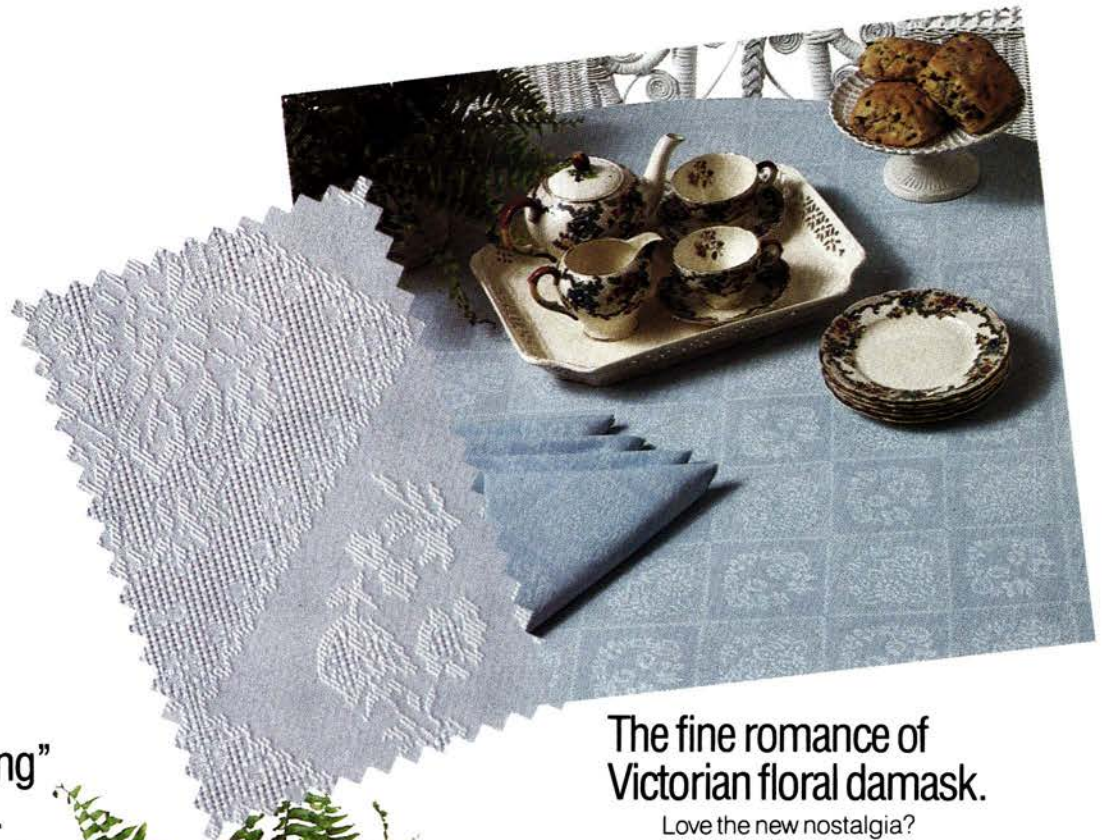
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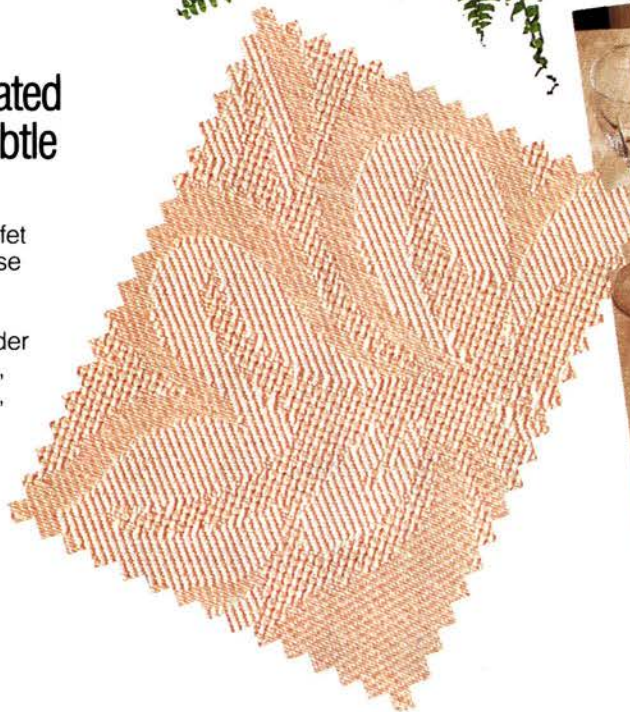


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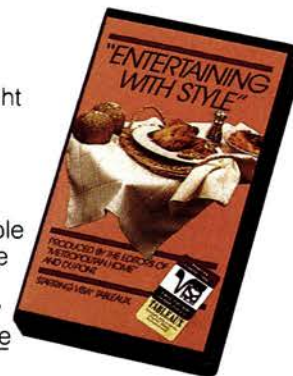


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Written by Michael Walker



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MYTH UNIVERSE:
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plate for Swid Pow-
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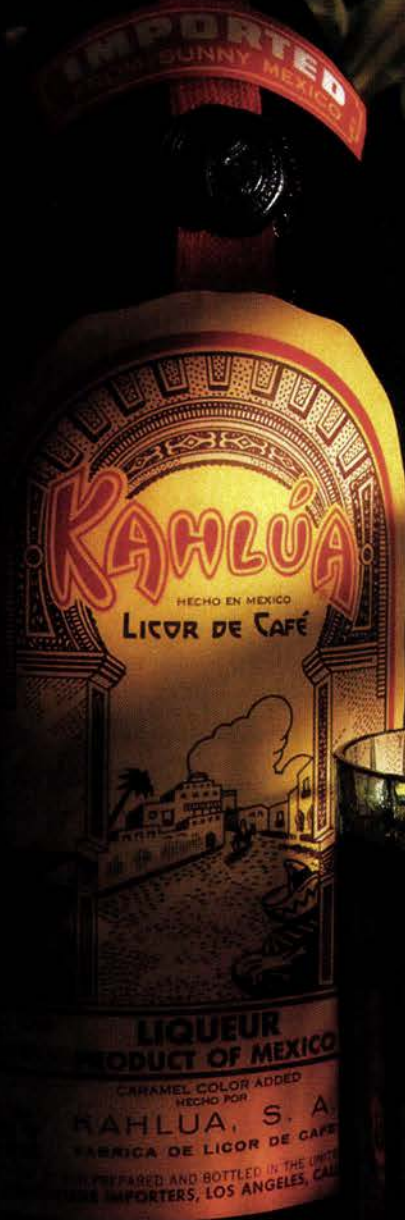
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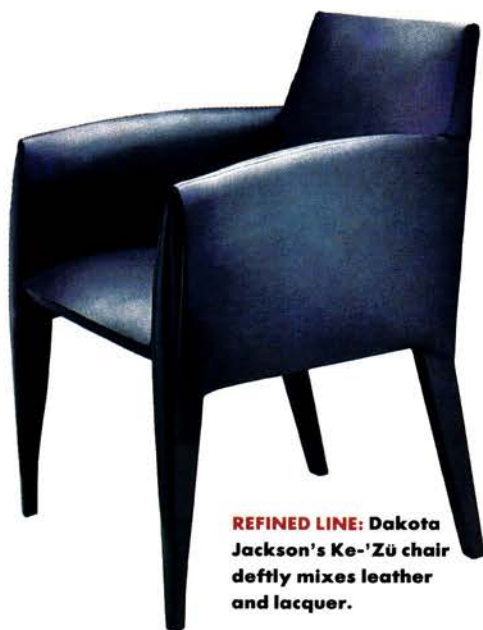
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REFINED LINE: Dakota Jackson's Ke-'Zü chair deftly mixes leather and lacquer.



STARS DO STRIPES: Graphic ace Michael Manwaring boldly re-draws deco.

FURNITURE GETS SEXY: This leather trio by Gary Lee for Niedermaier puts you right in the lap of luxury.



THE BICE CHAIR by Adam Tihany (for the NYC restaurant) goes public. See Resources

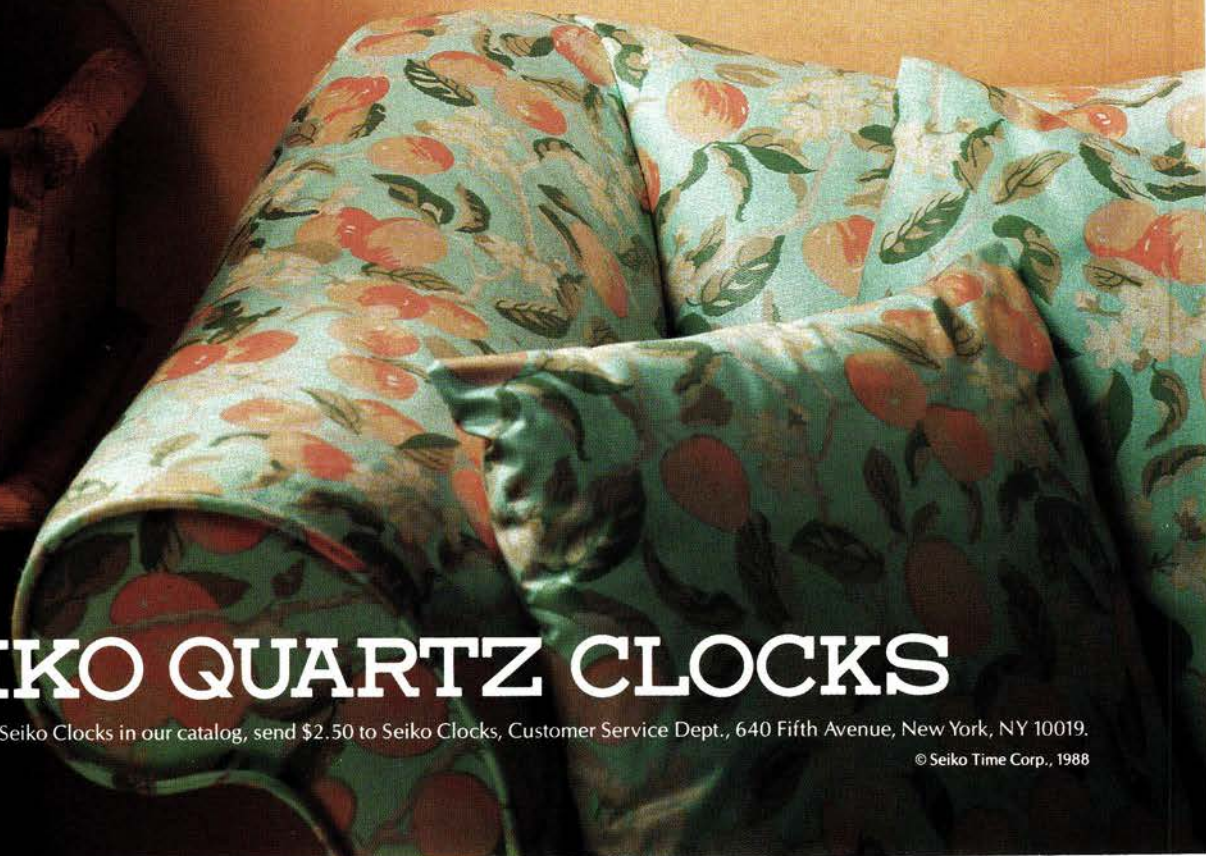
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HOT COUTURE

THE WORLDS of furniture and fashion design—long simpatico but curiously divided—are getting closer and closer. To the delight of an increasingly sophisticated consumer, furnishings are emulating couture and changing their stripes more often these days. A new generation of designers, with backgrounds in theatrical costuming and fashion itself, has come on the scene and its members are bending their needles to a different set of influences. To them, a chair is a mannequin, or a diva, waiting for a fitting. So, coming soon to a living room near you: pleats, stitched appliques, shirrings, ropes and tassels; sofas that wear their upholstery like a Savile Row suit; even an occasional chair swaddled at the waist in flowing crinoline skirts. Sealing the trend is a renewed demand for high craftsmanship. Here's what this year's well-dressed pieces are wearing.



CURT RICHTER

A LITTLE DRESSY



FRINGE ELEMENT: Century's bewitching damask-bedecked ottoman. See Resources

THE FASHION ROOM: "Elvira," Brunswick & Fils' beribboned wallpaper frieze.


FLOURISHES, like the Lilibet tie-back, are trimming the best-dressed windows.



ROPE AND TASSELS



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REBORN IN THE U.S.A.

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SOME OF AMERICA'S most enduring (and not so distant) design legacies are getting a loving second look. Yearning for the comforting reassurance of these familiar shapes—but too forward-looking to leave well enough alone—designers are pushing these icons into contemporary molds... with respect, of course. Reborn in the U.S.A. is not line-for-line reproduction, but a vigorously present-tense evocation of the best elements of some innately American shapes, designs and styles from the 1850s to the 1950s. Cases in point: Shaker-style furnishings with form-follows-function simplicity are enlivened (and contemporized) with bold primary colors; others hew the Shaker line of restraint yet seem cast from the set of *Leave It to Beaver*. Even the integrity of America's institutional designs—say the schoolroom clock, whose hands never seemed to move fast enough—are being dusted off and looked at with sympathetic eyes.



CURT RICHTER

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by Hall China, updated for the Eighties with a matte-black glaze.

LEAVE IT TO FRANCE to reinvent Shaker, wittily enlivening it with rich and colorful hues of red, blue and green; for Grange. See Resources

SHAKER-UPPER



CURT RICHTER



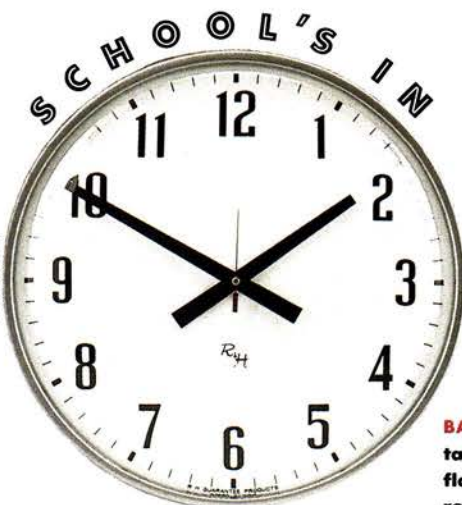
BACK TO SCHOOL: Metallic finishes add flash to an old home-room classic.

MISSION MODERN: Roy McMakin's collection of Domestic Furniture, an artfully artless take on the Forties in maple or cherry wood.

ON BLONDES



BIG



CURT RICHTER

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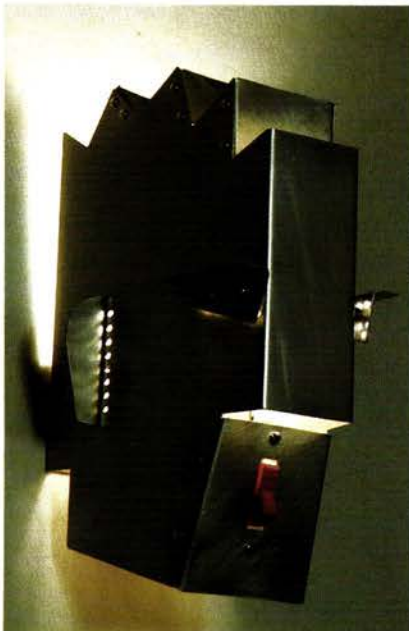
T
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SHEET-METAL CHIC

IT'S BEEN hammered into the most heroic and ho-hum shapes imaginable—from the Statue of Liberty to household downspouts. Now, sheet metal is bringing its subtle beauty into the home in startlingly beautiful interpretations. Credit architect Frank Gehry for starting the trend—Gehry has for years faithfully exploited sheet metal's sheer humility in much of his work, and last year he built a monument to its versatility with an enormous freestanding sculpture/structure at the National Building Museum's Sheet Metal Craftsmanship show. Closer to home, look for sheet metal in all its intriguing guises—from naked to oxidized, on lamps to folding screens. Refreshingly human and unslick, sheet metal is this year's material of worth.

LIGHT WORK of heavy metal: Leo Blackman's whimsical lamps.

RAW



DESIRE



FIRST-CLASS MAIL arrives in style. Two Texan sculptors get their message across.



GALVANIZING



INDUSTRIAL STRENGTH

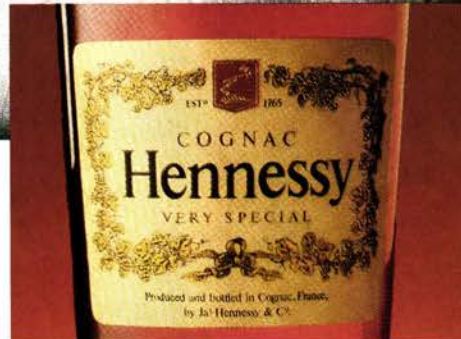
BE SHARP: Collezione Zeus from Milan tests its metal with the Blade Settee.

THE GREAT DIVIDER: Jacques Borris' corrugated screen steels space. See Resources



I wanted to be
a rock star, but my father
convinced me that
women worship doctors.

© 1988 Schieffelin & Somerset Co., NY, NY, Cognac Hennessy 40% Alc./Vol. (80°)



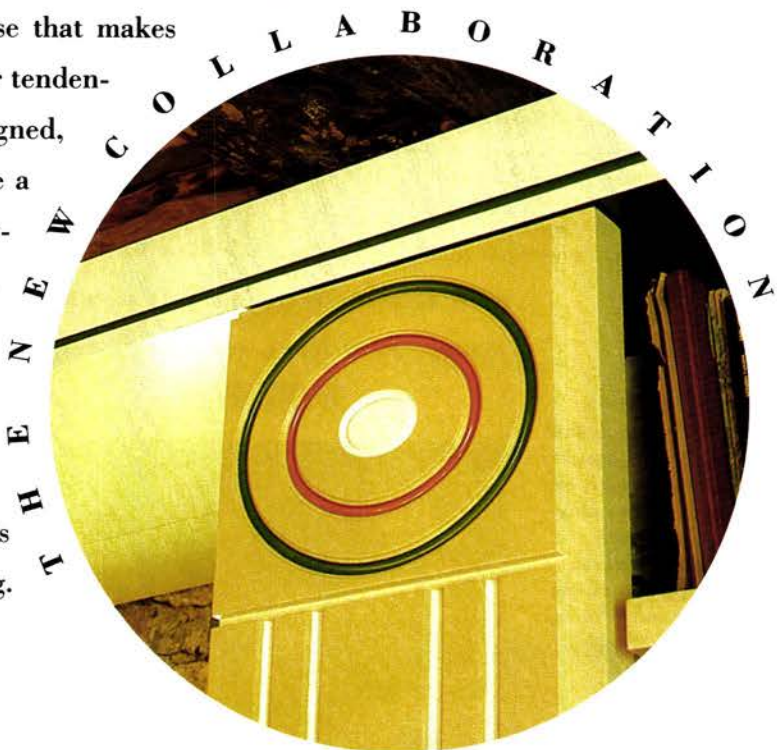
Cognac
Hennessy.
The Spirit of the Civilized Rogue.

THE HOUSE OF HOUSES

BY JOSEPH GIOVANNINI

ALBERTO ALESSI, THE ENLIGHTENED INDUSTRIALIST who introduced architect-designed tablewares to the world, was lost in rather absorbing thoughts one day in 1980 as he and Milanese architect Alessandro Mendini walked along the streets of New York. After 17 years house-hunting on their beloved Lago d'Orta, at the foot of the Italian Alps, Alberto and his wife Daniela had decided to build a house, and he broached the idea to Mendini, one of Italy's leading architectural theoreticians. The conversation was the first of many between Alessi and Mendini about the nature of design and dwelling, and it continued for years, resulting this summer in a house that, though understated, is one of the most conceptually ambitious houses in a generation. Not a Power Villa, or even the racy architectural equivalent of a Maserati, the home Mendini conceived is part painting, part building, part tea service—a house that makes the most of our eclecticism and our tendency to crossbreed disciplines. Designed, in Alberto's words, "to unfold like a novel in a long, continual discovery," it's about ideas, and feelings, not forms—a subjective environment completed in the mind of the occupants, not an objective one, understood by the eye alone. And it embodies some of today's most original architectural thinking.

Art, architecture and design unite in a brave new compound by eight world-class talents



In any other living room, a cocktail shaker, a clock, a teapot and coffeepot on a tray would be unremarkable. But in the new Alessi home, the tablescape has an unmistakable echo. Created by designers Matteo Thun, Pio Manzu, Michael Graves and Alessandro Mendini, the objects were commissioned by Alberto for his family's manufacturing company, and together they form what he calls a "piazza of objects": a group of small, variously shaped structures, designed by different people, which recalls a collection of buildings on a town square.

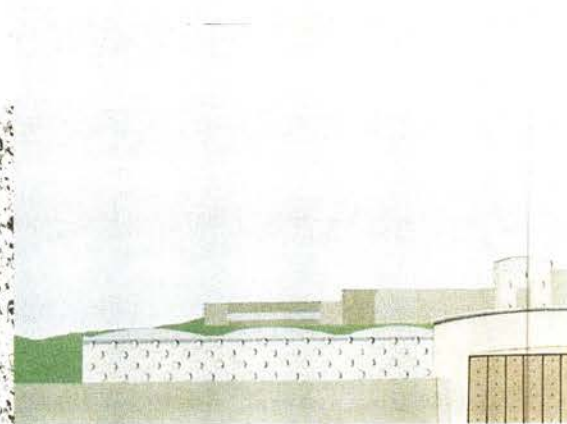
THE ECHO IS RESONANT BECAUSE the tray resides in a new home that itself resembles an eclectic collection: a house of houses—each with its own shape, color and roof type—that has the easy ramble and unpredictable irregularity of a village. Orchestrated by Mendini, the design represents an historic collaboration involving eight eminent Italian and American architects and designers, all of whom have created products for the company: Italians Ettore Sottsass, Aldo Rossi, Achille Castiglioni and Riccardo Dalisi, and Americans Robert Venturi, Frank Gehry and Milton Glaser. Yet for all its architectural noblesse, the home Alessi, his wife Daniela,

Joseph Giovannini, a New York-based architect and author, is now finishing a book, The Deconstructivists, for Knopf. Produced by Steven Wagner; Photographs by Antoine Bootz



"We wanted a home that would unfold like a novel—in a long, continual discovery"

THE ALESSI home: Kitchen is left, below master bedroom; living room (center) adjoins gym. Key players, from right: Alessandra Alessi, Alessandro Mendini, Daniela and Alberto, Francesco Mendini, Italo Comazzi.

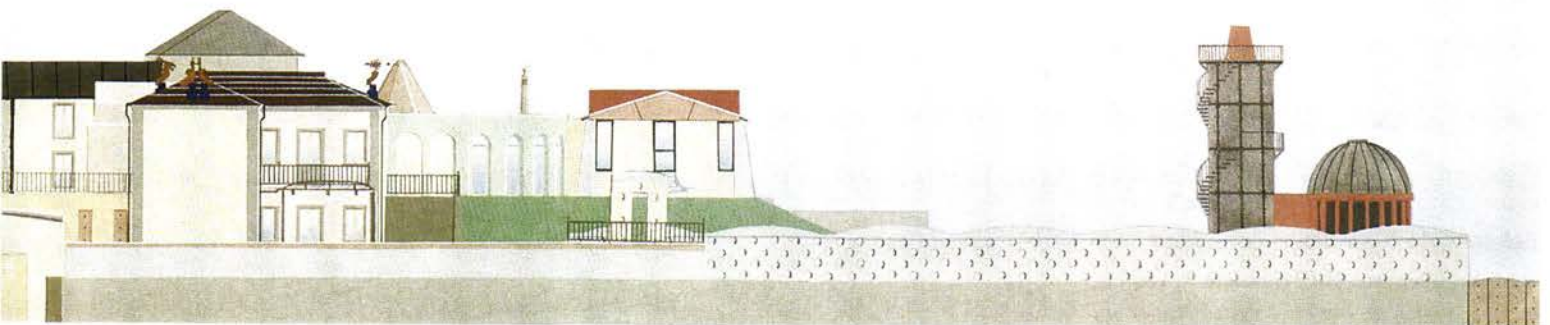




A DRAWING of the site shows a "piazza" of small structures: Left, a 16th century stable

has been restored and adapted as a library by Robert Venturi. To come: Aldo Rossi's

tower and gazebo (far right), Frank Gehry's greenhouse (far left) above the garage.



their 16-year-old daughter Alessandra and cat Sylvester moved into last August is not an overbearing architectural “statement.” It has, on the face of it, an innocence. The house looks modest, perhaps even reticent; rambling, painted partly in nursery colors; broken in several discreet sections, some charmingly awkward. Comprised of a collection of pavilions and original farm buildings, the episodic, laissez-faire structure provides a good fit for a family that entertains informally and cooks relentlessly. This friendly collection of rooms has a suggestiveness that leads guests through the house by their curiosity. You could easily pass Casa della Felicità—the House of Felicity—without noticing it: From the road you can see only a geometric pattern of glass mosaics studded in the top of the wall and a capricious weather vane concocted by Neopolitan designer Riccardo Dalisi in which two birds spin in a mating dance.

IM CONVINCED THAT WE EXIST IN AN eclectic period, so we can’t form a certain theory in design as we have in the past,” reasons Alessi. “It seems that the best thing to do now is to maximize the potential of eclecticism.” Like the products he has shepherded into production, the house seizes the spirit of the times and pushes it; there is no single image in the house, just as the product line has no trademark image. Reflective and determined, with a quiet charisma that has attracted the best design talent to his family’s 67-year-old business, Alessi has brought the firm beyond its line of classic modernist products into a new aesthetic period, and he has established a similar precedent here. “There’s no difference between an object and a house,” he says.

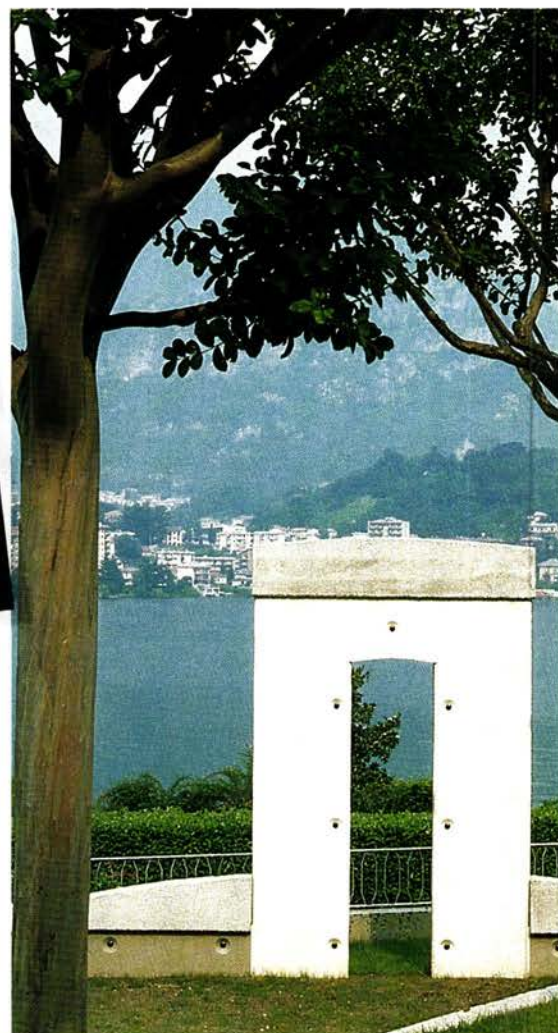
You find the front door by climbing a casual run of stairs to a landing where a two-story 16th century stable and an 18th century farm building flank a new, travertine-clad entry. The gabled entry by



ALESSANDRO Mendini

THE SOFT-SPOKEN architect/critic has exercised a vast influence on Italian design. From 1970 through 1985, he edited *Casabella*, *Modo* and *Domus* magazines, and

worked with companies like Alessi to formulate images and designs. Mendini conceived the multi-architect plan and, with his brother Francesco, created the main body of the house: living room, entry, gym. See Resources



With local farm buildings in mind, Mendini created a powerful experience, not a Power House

A PORTAL TO the lake (above and back to the house, right), spotted by bullets of translucent Murano glass, stands between the pool and house. Left, an aerial view of the Alessi home reveals entry (center), living room and gym beyond, set between two existing farm buildings. The sand-colored mosaic tiles of the pool (below) subdue the blue water.





Mendini has the simplicity of a house plucked off a Monopoly board, and its stripped-down form announces at the threshold that the house is about fundamentals rather than fashion. Its rich travertine cladding also implies that, for Mendini, shelter is a precious thing: This teapot that is a building is made of silver.

Mendini organized the new house to fit within and around two old farm structures. "We used the existing separate buildings to create a sense of village," says Mendini. "Alessi's idea of using other architects was meant to give a sense of a small city."

YET CASA DELLA FELICITÀ, despite all the design attention, is a house about ideas more than looks. Its intellectual origins are conspicuously displayed on a painting at the far end of the new entry: an abstract composition of curved and straight forms that recalls futurist and cubist art of the 1920s. The shapes cover the whole canvas, just as the house and its extensions cover the whole site. "This house was born as a painting," says Mendini. Rather than drawing from history, he takes inspiration from modern phenomena like Pop Art and suburbia. For him, eclecticism means a crossroads of design, architecture and art: a crossroads that represents modernity.

For all of its intellectual charge, the house feels spontaneous and unpretentious. The entry is bathed in natural light pouring through a skylight; there are witty visual remarks within the unfolding ramble of the house. The living room beyond, with a curved facade that fans across the side yard, has milky-green walls stenciled in a pattern of falling leaves; the door handles are flecked with confetti. The whole house is a setting for an evening swim, a conversation outside among friends or a quiet time by the lake, one of the most enchanting of Italy's lake region.



THE LIVING room (above) has an arcade of doors that sweep across a lawn overlooking the pool. Outside and inside (right), walls are stenciled in leaves, one of the most lighthearted touches in the house. The room, floored in a

traditional terrazzo, focuses on a hearth and gold-leaved chimney, set on columns, designed by Ettore Sottsass. Pictures showing views of Lago d'Orta hang between doors that themselves give a view of the lake.

Sottsass' golden hearth becomes the symbolic center of warmth in the Casa della Felicità



A VISITOR'S first view of the interior (left) crosses the staircase to the living room beyond. A flood of light adds to the "anti-design" informality. Right, a table of Alessi objects grouped into a piazza of structures. See Resources



ETTORE
Sottsass

THE GILDED chimney by Sottsass stands on four columns like a small building: a simple form that marks a new period of purity for the Milanese architect, the founder of Memphis, who has been one of the most important designers for Alessi.





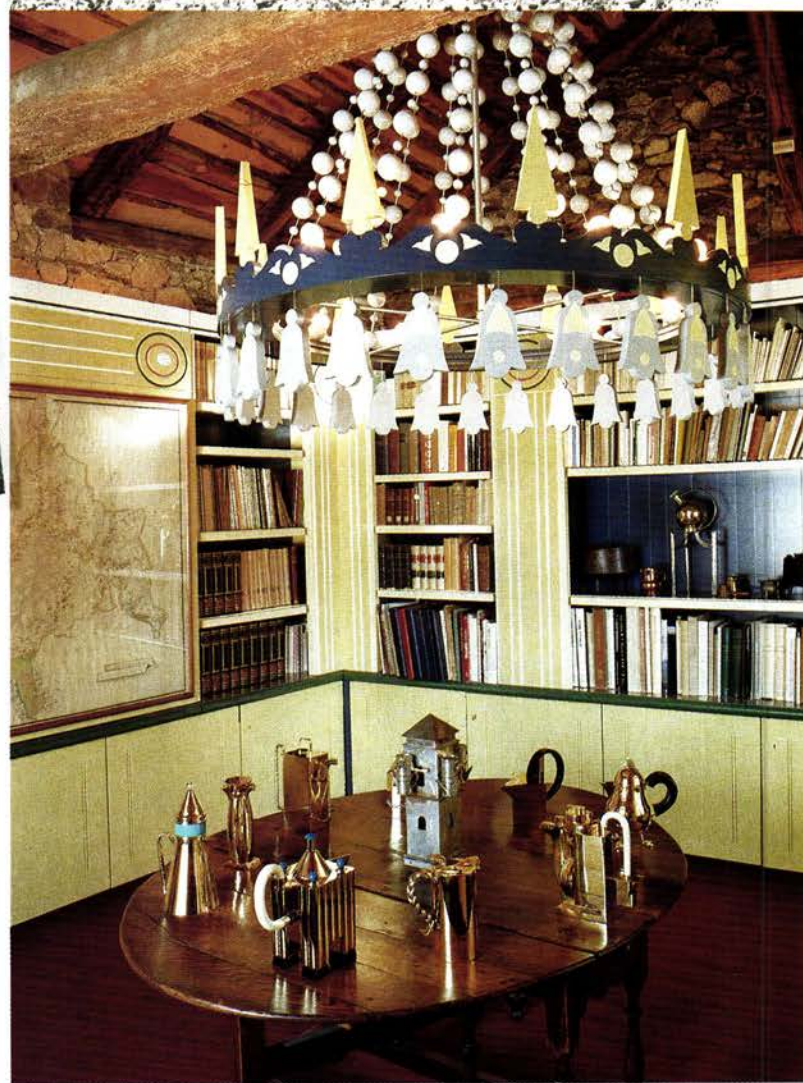
In the library, Venturi has created a magical journey to a realm of higher knowledge

A VIEW OF the entry to the house (above) with a rustic stable restored by Mendini; the farmhouse (right) got a freer, more romantic interpretation. The questioning nature of the house is written at its core: the staircase is shaped like a question mark (below).



ROBERT
Venturi

WITHIN THE library, the Philadelphia architect turned the house outside in, echoing its profile. Rich materials, and associations, abound in this hallowed hall of knowledge. Ancient roof beams and a Merlin chandelier crown a collection of architect-designed coffeepots. See Resources





BYOND THE ENTRY, THE FAN-shaped living room leads to a two-story gym—sauna and spa below; equipment above. The library, guest wing, bedrooms, dining room and kitchen, which are all on different levels of the site, are unified by the two-story entry. The casual fall of buildings on the hillside and the lightheartedness was, however, a design risk. Throughout the house and grounds, surprises lure a visitor. A golden cone that serves as a chimney, by Milanese architect Ettore Sottsass, spikes the living room; the decorative grill and rainbow glass over the entrance gate was created by New York graphic artist Milton Glaser. Philadelphia architect Robert Venturi designed the interior of the two-story library, with secret cupboards and a hidden passage. The surprises add to the “antidesign” informality of it all. Nowhere are there stiff ceremonial rooms. “I like houses where all the spaces are lived in and no rooms are for show,” says Daniela. “This house isn’t big or grand. We’re informal.”

Plots and subplots about whom to throw into the new pool are hatched around the long 12-seat granite table under the grape arbor to the side of the kitchen and dining room. The arbor is typical of many traditional episodes in the radically conceived house where Mendini recalls Italian traditions: The tabletop in the kitchen is marble, for making pasta; radiators are conventional and clunky; the tiles in the bathrooms, colored in the same hazy blue that softens the lake and surrounding mountains on humid days, are standard; there is a canvas curtain outside the master bedroom to shield it from the western sun; the kitchen is roomy and arrayed with every species of culinary equipment, including Alessi prototypes being family-tested. The traditional moments in the house make it surprisingly



A C H I L L E
Castiglioni

BASED IN Milan, he practices architecture, teaches and acts as an industrial design consultant. Noted for his lighting design, Castiglioni created the bull's-eye hearth in the dining room (below) and bath fixtures.



FOOD PREPARED in the kitchen (top) finds its way to the formal dining table (left), designed by Mendini, or to a stone table in the patio, also by Mendini. The kitchen and dining room are organized in an “L” and open directly onto the patio. See Resources



For all its intellectual charge, the house feels relaxed, spontaneous, unpretentious



THE ALESSI family, the brothers Mendini, and Italo Comazzi, project overseer, gather around salami and sparkling Italian wine under what will be a grape arbor. Alessandro Mendini, who designed the patio,

mixes an industrial lamp (above) with a palette of sweet colors on the doors and frames. Left, a door handle adapted with confetti flecks was designed and made by Mendini after one by Walter Gropius.

familiar because they cue cultural memories of Italian houses that anyone who is familiar with Italy shares. Alessi himself has added to the allusions with references to one of his great loves, Lago d'Orta itself: There are dozens of drawings, maps and paintings depicting the lake and hundreds of volumes on it in his library. At dinner, he recites (on request) poems about the fabled body of water in the local dialect. Sometimes the poems are ribald.

MY WIFE AND I HAD BEEN looking for a house on Lago d'Orta since we got married in 1971," says Alessi. "We must have seen all the old houses, but they were either too isolated, or too big, or cost too much." Wary of "practiced" architects, he favored Mendini, the critic who'd never built a house. Says Alessi, "A real architect could be a little aggressive and design his own house, not mine. I'm referring to the classic architecture of the Sixties and Seventies where architects designed everything. Here, we kept architecture from being too dominant by dividing and conquering."

The Alessis progressed to the idea of a house designed by architects acting as artists or novelists—a house created freely, as an art piece or a book. "Freedom is essential in any design when what you're aiming for is a work of art," comments Alessi. "On the one hand [with the restoration of the farm buildings], we respected the *genii locii*; on the other, it's all full of fantasy."

The essentially questioning nature of the house is written at its core, in the entry, where the staircase is shaped as a question mark. To move from one part of the house to another is to step into a question about the nature of architecture and dwellings.



IN THE bedroom wing: a madonna that previously adorned the exterior. Below, the farmhouse romantically adapted by Mendini, who opened walled-up arches on the ground floor to the dining patio.

Throughout the house, small design surprises lure the visitor on a path of discoveries

INTO THE WOODS: Mendini used colored, stained and lacquered wood to craft a small templelike bedroom

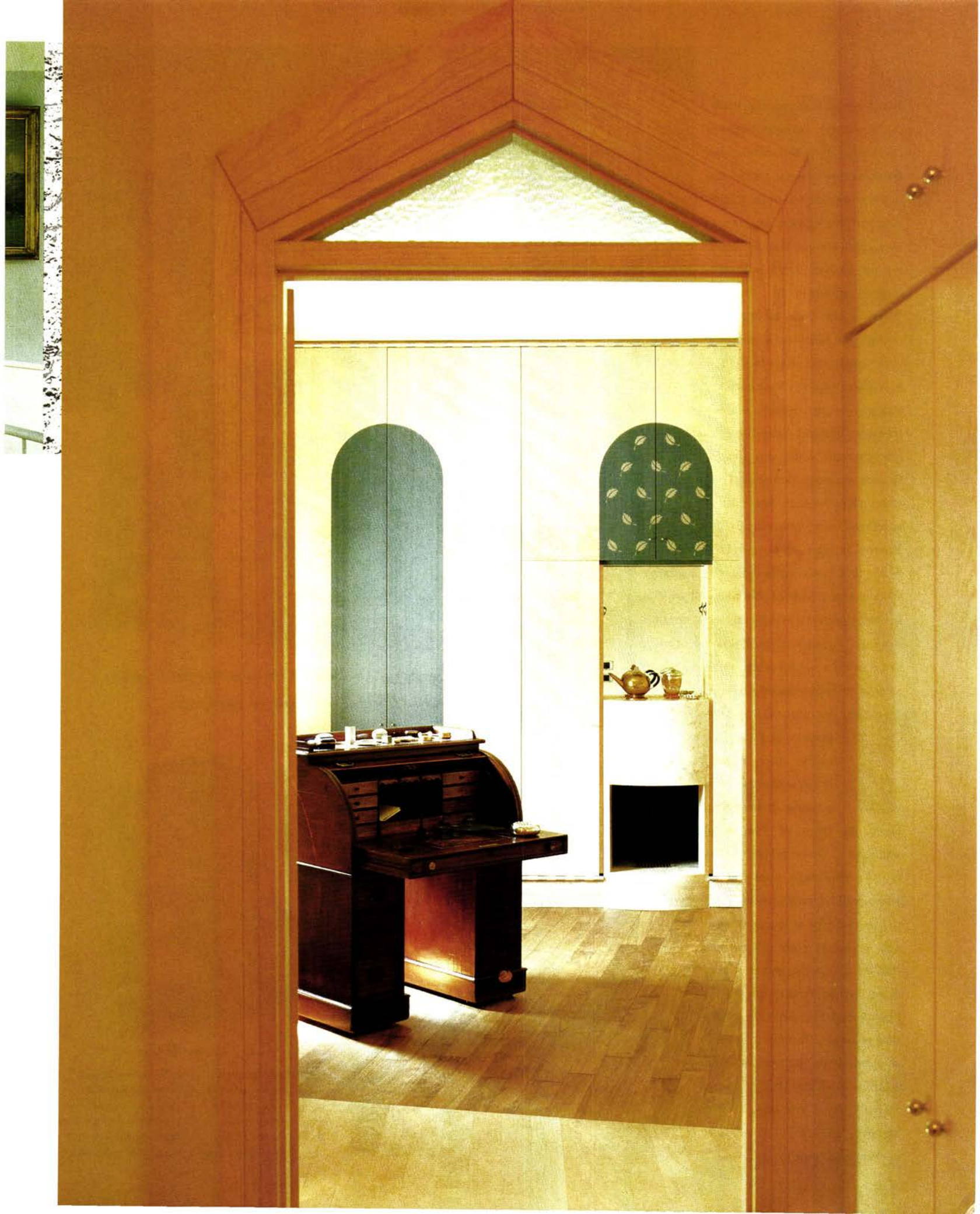
with the beauty of fine cabinetry. A fireplace of local marble is the jewel in the crown. *See Resources*



R I C C A R D O
Dalisi

THE NEOPOLITAN designer shapes everyday objects into fun, whimsical creatures. Left, his playful weather vane perches on a gable (right).





Just beyond the question mark, there are, for example, slippers that await you at the threshold of the two-story library, built within the restored shell of the stable. You put the slippers on, unsure why, and browse among books set on shelves faced with lacquered pilasters by Venturi. When at the back of the small room, you discover a staircase with treads and risers lacquered to a glassy finish, you realize the stairway is the reason for the slippers. Without them, its surface would scratch; with them, you glide over reflections in a passage that seems to change your state. The second floor is a different, rarefied realm, one of rare books, more Venturi facades, an oversize cut-out chandelier that looks make-believe and a large 17th century map of the lake. All of it is under ancient tree-trunk beams holding up the roof. Venturi, in designing the library, has created a spatial sequence that leads to a room revealing the origins of shelter.



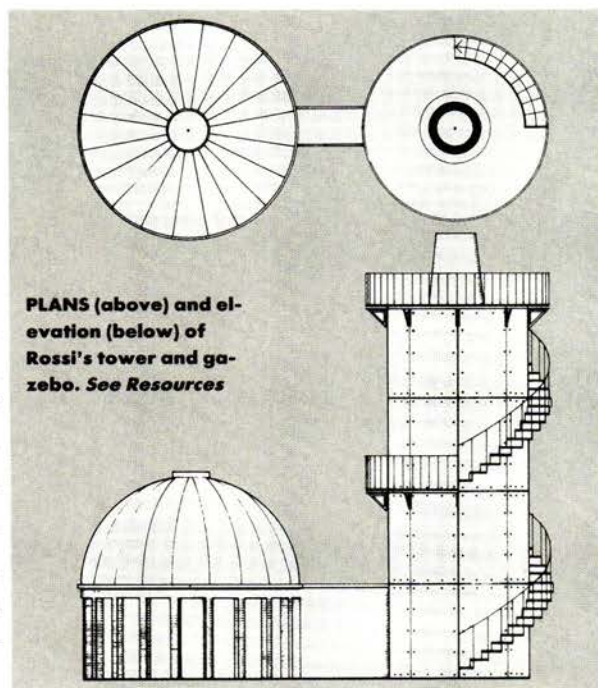
MILTON
Glaser

ONE OF THE giants of 20th century graphic design, Glaser is best known for his illustrations and for stylish remakes of *Esquire* and *New York* magazines. Here, he creates a fanciful transom over the entry gate, with a multicolor glass inset and Spencerian Alessi crest.



"Freedom is essential in any design," says Alessi. "This one is full of fantasy"

THE WHOLE HOUSE IS CONTEMPORATIVE, but the library, especially the second floor, is charged with a sense of meaning. Here, in front of two small windows overlooking the house's roofscape, Alessi plans to work. The man who has been the midwife for so many dreams and products plans to write a thriller about the international design world, in the company of his beloved lake and his collection of books. "So far, I haven't succeeded in writing it," he admits. Nodding to the house, Daniela smiles and says, "When he gets an idea, he usually carries it to completion."



PLANS (above) and elevation (below) of Rossi's tower and gazebo. See Resources



A L D O *Rossi*

THE MILANESE architect makes medieval shapes live again in modern materials. Famed here for his espresso makers, tea-

pots and watches, Rossi designed a stainless-steel viewing tower and gazebo that resemble a baptistry and campanile.



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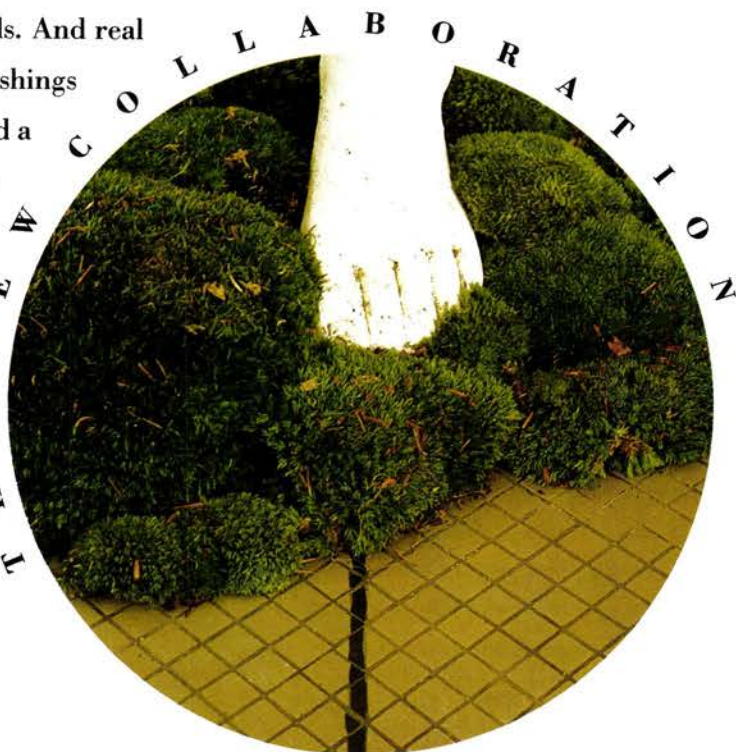
BEAUTY AND THE BEST

WHAT IN THE WORLD? . . . ROOMS AS DAZ-
zling realms that engage the imagina-
tion, instead of excluding it. Startling
rooms, with unexpected allusions to
movies, fables, fashion and dreams. Rooms that aren't
just timely, but break the time barrier at both ends. To-
day's designers, in their endless search for new
inspirations, are drawing from the mystical power of
the past to find brave new meaning for tomorrow. With
couture materials, and a fearless power of association,
anything's possible for this potent new mix.

Design today has gone far beyond pallid modernism's
form and function. Modernism kept imagination out in
the cold; post-modernism was architectural and ar-
cane—intellectual, but not the life of the mind. This
year's Style Preview isn't "post" anything—it's about
meaning and memory, not nostalgia. Myths and story-
telling, not history lessons and revivals. And real
fashion, not period costume. Furnishings
finally got the look—a little dressy and a
lot of fun. Pure enchantment. Rich
with clever knockout details that
won't get lost in the background.

The stuff of everyday is potent
with personality. Objects have
gotten subjective. Detail's gone
beyond decoration with surprising
spirit, an animated collaboration of
art, craft, poetry. Just imagine . . .

*Style's treading new ground:
a softer path of poetic
possibility for today's rooms*



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SORCERER'S APPRENTICES

A magical, mystical tour de force: Mathieu and Ray design for today from myth and memory



MYSTICISM AND NATURALISM are softening design on the cutting edge. In an old Parisian tobacco factory, a glorious 18th century space, two clairvoyant

young designers, Frenchman Paul Mathieu and American Michael Ray, have made 21st century magic. They've created a surrealistic realm of dream and fantasy—enchanted landscapes that recall Jean Cocteau's film fable *Beauty and the Beast*.

But for all their leading-edge complexity, Mathieu and Ray's designs are lessons that inspire. We've never *seen* such a mix: Mathieu's European historicism—the Roman forum, English hunting lodge. And Ray's California dreaming—Sixties astrology, Seventies New Age. Color—hot, vibrant and unapologetic—sets the stage for their dazzling dream sequences. Raging, raring-to-go red; a green we haven't seen so forest-rich in years. Fashion details and couture materials—moire, leather and silk—mix with the suave shapes of sexy French deco.

If, as Cocteau said, films create vehicles for poetry, then our rooms—to follow Mathieu and Ray's example—are becoming vehicles for poetry now, too.

Produced by Steven Wagner, Katherine Betts and Newell Turner; Written by William L. Hamilton; Photographs by Antoine Bootz

ENCHANTMENT: Mathieu and Ray's potent, idiosyncratic details fill these rooms without filling them up. Floor surfaces let every room resonate with its own music, from the foyer tile (right) to the sensuous mystery of moss beneath a statue's foot. Left, objects that touch you back: A flamelike braid of gold leaf makes opening a door a special ceremony. See Resources



SMART ROOMS that are dressed in hot couture materials and fashion detail, with a touch of the bizarre, make a break from convention. Diaphanous *voile de coton* draperies (right), magical as Merlin's robes, are hung with bone chips on leather straps; raw oak "antlers" become torchères. An aluminum Memory table time travels and reveals its reverie (an old photo).





*Here's a room chockful of animal instincts—
that's not afraid to walk on the wild side*

SPELL-BINDING: The '80s may be full of faux, but this frescoed forest of a bedroom anticipates the '90s with dreamlike looks drawn from the jarringly real. The haunting antler chairs are calmed by beautiful cast-aluminum stools (above). They have high-heel appeal—

stiletto legs and chic suede seats. A green ceruse-grain oak table uses its pyramid power as the mystical center of the room's universe. Painterly touches are part of the look: Magritte-like carved birds (by Mathieu's father—a sculptor) at each corner seem ready to fly

up into the painted trees. The taffeta tablecloth has a tracery of hand-sewn leaves. And like a dream, incongruous images provide intrigue: A primal screen (right) is a papier-mâché design by France's "New Barbarians" Elisabeth Garouste and Mattia Bonetti. *See Resources*





DECO ECHOES: Thirties chairs, in cream leather, with swagged chrome frames, pair off a pier glass table and an antique model of a temple. The mirror's "lightning" crack was a fortuitous accident—the designers love its instant-ruin look. See Resources



NEW MYSTERY: Even terrific tech has got it. In the bath (below and right), futurism meets the Roman forum with black urn sinks placed astride a steel lamp-post and mirror.

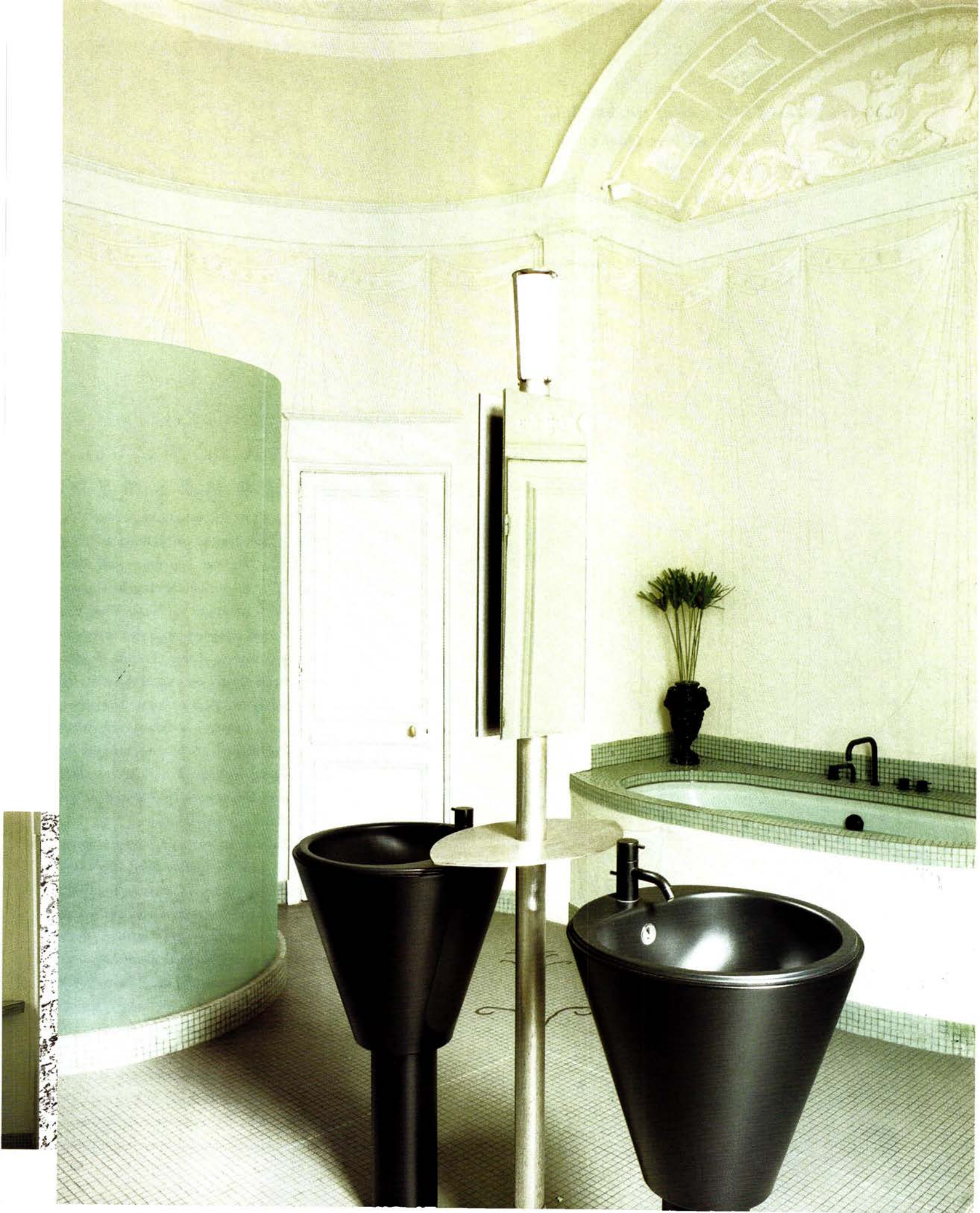
white-on-beige wall "drapery" is actually painted on. Curved sheer green shower (right) makes a glassy glade for an indoor waterfall. Masklike mirror of steel (below) plays the beast.

It's detail that makes the look: No stone is left unturned, no surface left untouched



TIME TRAVELS: A few hits of history can lend space instant legacy. The constructivist bar of a contemporary sofa back, a Murano glass chandelier and a '50s chair call on three centuries. Tile and an appliquéd spread (left) get lots of effect from deft touches: paint and tassels.





Boutique chic: A bold mix of red-hot style, sexy lines and devilish couture touches



PEAK OF CHIC: In the women's "boudoir" (left and below), the furniture's lean and leggy, with great lines. Mathieu/Ray's beige leather love-seat, with its sensuous couture slink, its silver tassels and arch metal base, recasts Mies' Barcelona chair for the '90s. See Resources



GET READY, HERE COMES RED!



THE HIGH-FASHION, RED-HOT EX-citement of Mathieu and Ray hit the big time with their design for the Angelo Tarlazzi boutique in NYC. This is a store that competes with its merchandise—European classic, French elegant, American daring—a mix of the past and the shapes of things to come. Upstairs—the men's section—is dynamic cinematic red, Fellini-esque, to be sure, but with the welcoming warmth of a richly carpeted preserve. Downstairs, spell-binding beiges define the women's boudoir.

What's in it for your pleasure dome? Plenty. Observe Mathieu and Ray's sexy signatures: the bladerunner furniture legs, the sparest wrought iron and strictly couture materials—tufted leather, courageous mixes of brushed metal and wood dyed to red, carved like a Janus mask. Every detail blooms with fantasy, but it's the delicious juxtaposition of the sleek and the Stone Age that creates drama. In Mathieu/Ray's method of exquisite madness, you put your hand on a potent piece of the past—then, suddenly, you're opening up endless possibilities for the future.



A CASE FOR COLOR: The men's mezzanine (above and right) shows that we're beyond safe beiges. Hence, this hot-headed red—color that's not neutral about anything. Pattern's gone beyond mere decoration with painterly design charged with meaning—the Aubusson carpet (above) tells the tale of Apollo's daughter, symbol of heroic virtue. Finally, consider this red-aniline-dyed oak table: elegant without being English or gilt.



THE MYSTICAL pull of the ocean: Water-polished *gallet* stones found on the beach near Mathieu's Normandy country house,

with their wrought-iron "hands," transform dressing-room door-pulls (left) into spellbinding symbols of hypnotic serenity.

A LITTLE DRESSY: Fashion accents can turn up everywhere—an earring of an 'A' (Angelo) dangles in a chair back, centered on a 'T' (Tarlazzi) cut out of polished aluminum (above). Antler hooks hang red wool draped

like an ancient hunting banner, with silver arrowheads on straps. Tufted red leather doors have real antler pulls that open a realm of enchantment through a simple detail, and add mystery to an ordinary act.

DISPLAY'S THE THING

*Glazed leather, rolled steel, etched glass:
The drama's in the tension between materials*

BEING SENSATIONAL DOESN'T mean being shocking, just taking the right risks: Start with an audacious mix of materials—then know where to stop. As design director of NYC's Henri Bendel, Robert Currie created one of the most exciting stores by turning deft window displays into theater. Now Currie has brought his secrets home. Reworking a steamship cabin of a room, he proves you don't need a single rare *objet* to make a place look rich—just a couturier's sure sense of style. At center stage, a cast of opulent materials playing against stereotype—and showcased in brave combinations. No more lethargic luxury: Dressy damask is here, but not in vast, suffocating quantity. Defying convention, Currie applied it to the walls, gleaming softly like tapestry. Glazed leather makes a supple swag of a drape, classically inspired, but wired to the newest fashion thinking. With a bit of reverse psychology, he created opulence out of the ordinary—the sheet-metal chic of rolled steel window with its sandblasted etched glass. Currie steered clear of the sleep-sofa department. This daybed's all dressed up—stitched together with as much care (and character) as a Chanel suit. The result? No museum, but a rare retreat, with plenty of high-voltage touches to keep the old classics on toe.

Produced by Carol Helms; Written by Fred Bernstein; Photographs by Jon Jensen



KID GLOVE GLAMOUR: In this room, a modern Scarlett could go and make her dress from the wallpaper and her handbag from the curtain. Rich brown glazed-leather drape has a startling view of its own. See Resources



THIRTIES FLIRTY: A deco-style wall unit (attributed to modernist Philip Johnson) with the luster of luxury found a fashionable balance in rich colors

at the Kips Bay Decorator Show House: copper-and-verdigris colored damask, cocoa-warm sisal matting. Drawings strewn as casually as favorite

books, a chair covered in deco-echo banana and a daybed that's a little dressy, a little dreamy, make staying at home a transatlantic adventure.



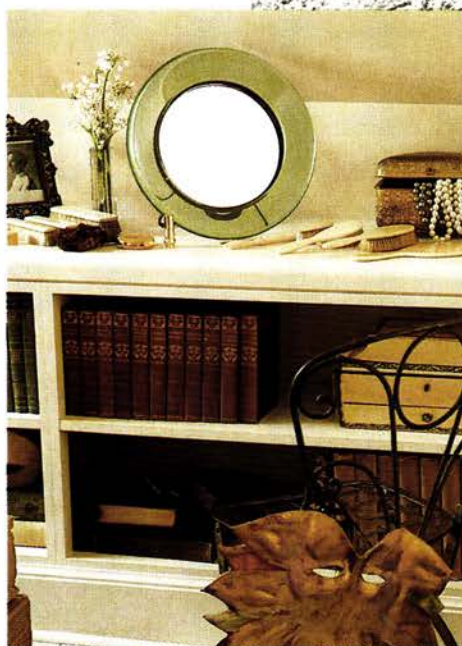


FASHION SEES STARS

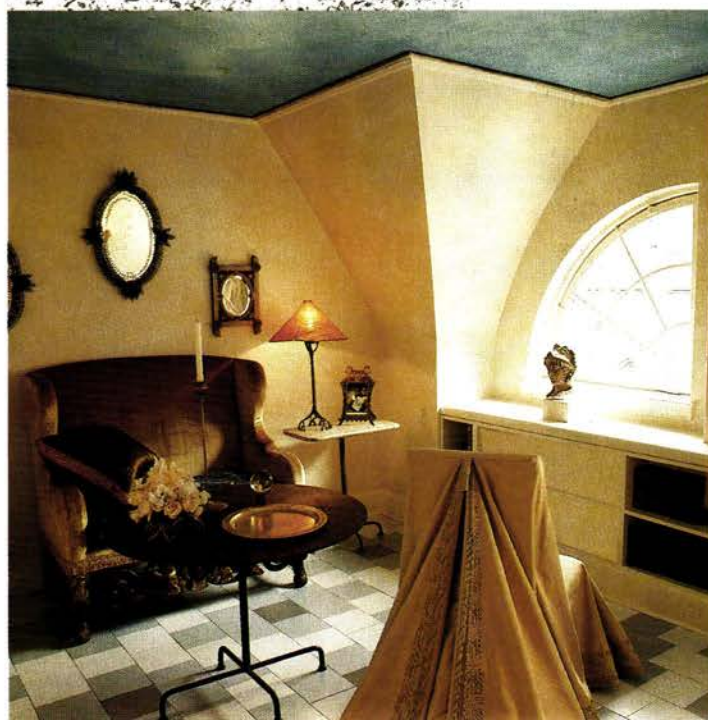
A celestial seasoning of couturiers' tricks shoots style to the top of the best-dressed list

OUR FASHION FORECAST IS IN the stars. And the horoscope for tomorrow's design? New realms of great-looking comfort. Designers Paul Siskin and Perucho Valls took an underused attic and turned it into the top of the world. This opulent observatory has got its keen fashion eye on the heavens—there's celestial stylishness everywhere you look: telescopes, antique globes, a crystal ball, a gallery of looking glasses, a gold constellation painted on a starry ceiling. If mythology is definitely “in the cards,” they've got their fingers on the design pulse, too. “After minimalism, after neo-this and post-that, people needed a relief,” says Valls, who was once an assistant *chez* Halston. For this “fall collection,” Valls designed luxurious upholstered pieces with down-the-runway fashion model confidence: a ballroom chair with a “gown” (crinoline holds up its A-line skirt), a dressed-for-dinner velvet loveseat and a daybed with embroidered borders and an entourage of plush pillows. Rich dressy effect, but the room remains as light and lofty-feeling as any minimalist masterpiece: They've pulled the rug out from under tradition with a pale patterned Italian tile floor. And silhouettes of two wrought-iron tables are barely there. Putting this sumptuous but selective mood together took a lot of behind-the-scenes work, but that's this room's best-dressed-list trick: close attention to every detail.

Produced by Carol Helms; Written by Fred Bernstein; Photographs by Jon Jensen



STAR-STRUCK: Heaven can't wait—we saw it at the Kips Bay Decorator Show House, with a ceiling of gold-leaf-on-indigo that “makes you want to fly away,” says Valls. A Venetian ball mask (left) puts a face on this room's powerful fantasies; a collector's set of books by J.M. Barrie, who created enchantment—Peter Pan—leaves us spellbound. *See Resources*



RAW DESIRE: You can't be too rich or too thin—just be both. Siskin/Valls balance plush velvet with spare wrought iron.



HEMLINE HEADLINES: Embroidery trims the daybed (above) and matching material on a triangular bolster that Siskin and Valls

gather and tassel like an Empire gown. But it's the casual attitude behind the couture that gives this small room its big fashion

presence. Valls' haute-seat skirts the issue of being a chair with a tailored train and a loop "so you can hang it on a hook."

This room carries the torch for time-travel: "Hand sconces" are Siskin and Valls' fantastic cross between candles and lamps.

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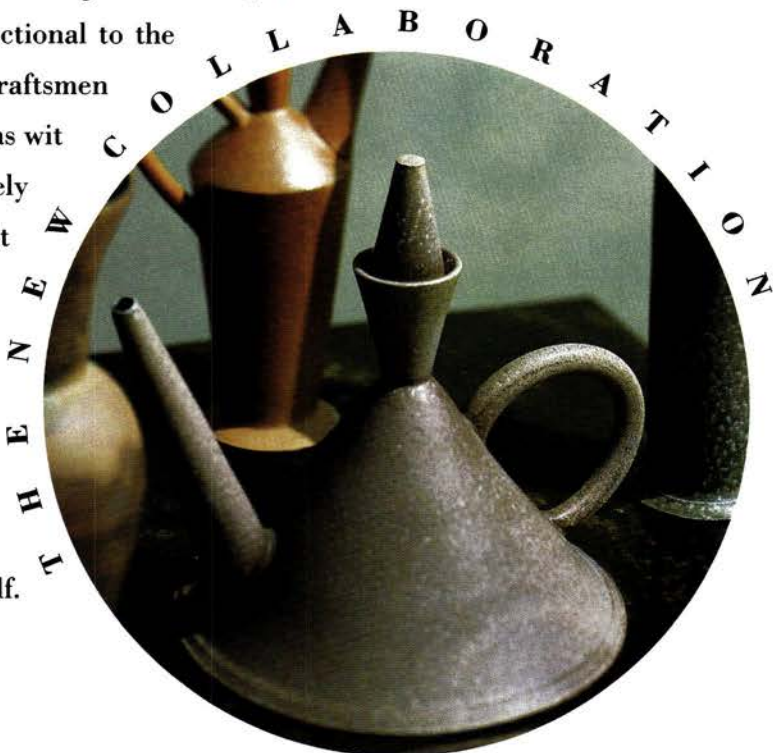
A SHOW OF HANDS

IN A WORLD CIRCLED BY ASPHALT AND PLASTIC we have anonymity angst. Separated from what used to be reality by layers of synthetic and remote operations—screens for eyes, speakers for ears, floppy disks for minds, VCRs for memories—we check our humanity and wonder if it's still there. And we ask, is there nothing more beautiful and serene to look at when we come home than a diskette storage bin?

Every time we use something we think is beautiful, we feel its resonance. Today, as it never has before, craft is keeping us in touch with our senses, reinvigorating the everyday with new meaning and spirit, and bringing an awareness of other presences into our rattling, high-speed lives. Throw away your preconceptions: After years of being seen as hobby art or the special pursuit of flower children, craft has come home with new sophistication and boldly wrought materials, in objects that range from the functional to the purely poetic. The work of good craftsmen today, almost without exception, has wit and urbanity. It is saucy or severely elegant. The elements of the object are often beyond the predictable. Contemporary craft tweaks tradition: The shapes and materials are old friends, dressed in newly confident attitudes. And in its exuberance, craft is drawing on whatever it pleases. See for yourself.

BY LISA HAMMEL

*A new unity of hand and spirit
takes craft light years beyond
maeramé and wind chimes*



SIX GREEN CUPS SIT ON my kitchen shelf. Although they were made to the same design, they are all different. It is like having six kids with the expected family traits but distinctive personalities.

Each cup bears its own special shimmer of green. Each has its own odd way of curving. I am fond of those curves. Sometimes it is just my eye that admires the infinity of possible teacup arcs within one small compass. Sometimes on cold mornings, or bad mornings, it is my hands that link with the curves, curling absently around the warm cup body as if that heat gave me sustenance. I think then of the unmet person making those cups: how her hands must have curled around the clay to give it shape. Did she relish the feel of the cool clay against her hand as she watched it become something real? Did she glance out her window at a haze of green as dense as the bottom of the sea and think—the very glaze? Did she wonder who would drink from her cups and live with her work?

Once almost swallowed up by the mass-produced and the disposable, modern craft has arrived on the doorstep of our buzzing, clacking world. For years we believed that to be “modern” meant preferring objects untouched by human hands. Now, increasingly, we’re being drawn to craft in museums and galleries, and acquiring craft objects to provide us with pleasures similar to those provided by fine books, art and antiques.

Lisa Hammel writes on the visual arts for The New York Times and national magazines. Produced by Donna Warner and Kari McCabe. Photographs by Grant Peterson



“CRAFT” ONCE meant oatmeal colors, crude shapes. No longer. Its pine slats like reeds tossed by a breeze,

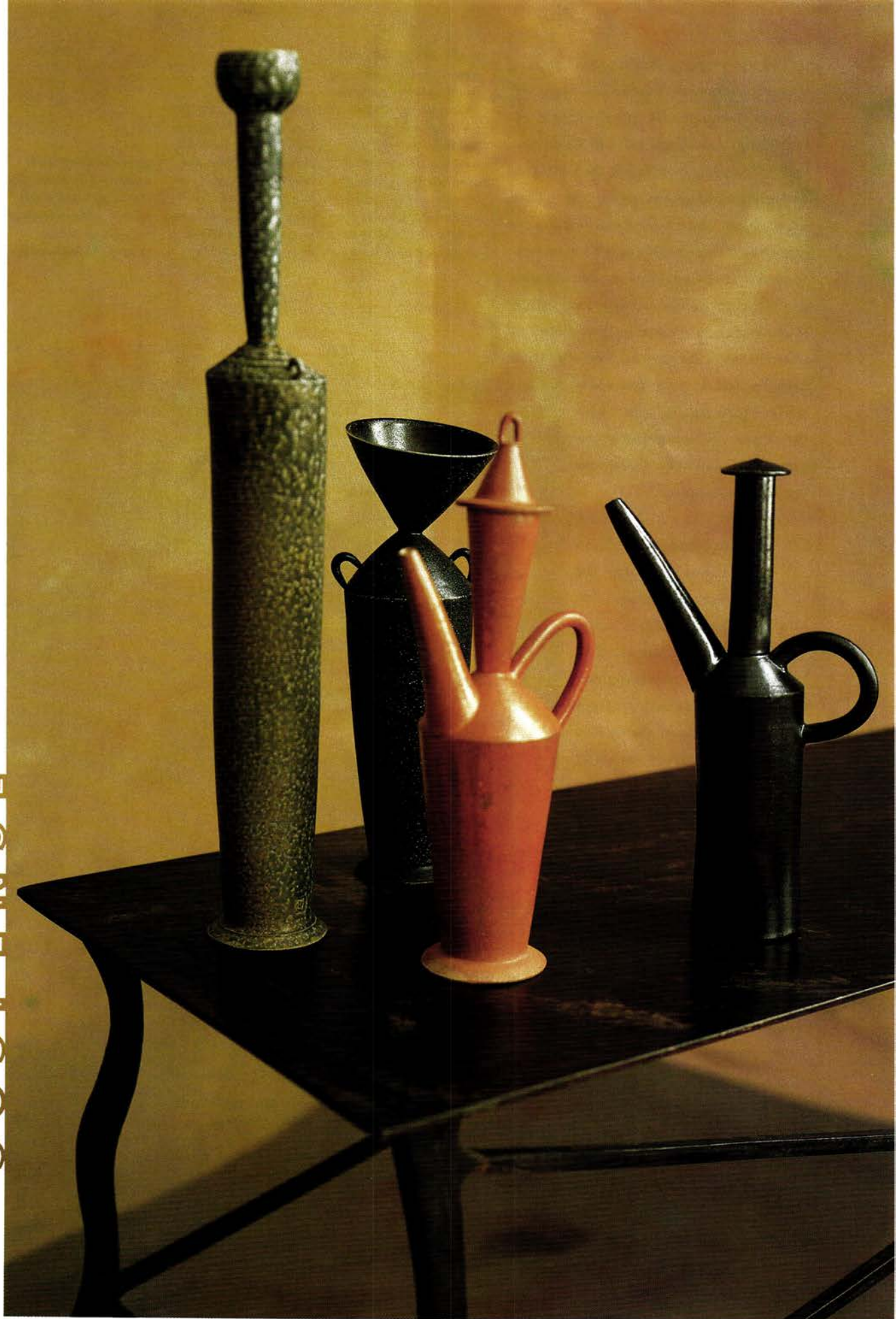
Paul Ludick's screen combines architecture and artistic license. Stitched copper's an Eighties version of parchment in Claire Dishman's spare lamp. Rich African ve-

neers and a marquetry border that recalls French deco anchor Ronald Puckett's flamboyant table. The custom look in a box: Linda Finnell and Julie Cohn marry unlikely materials—leather and copper. *Photo text by Donna Sapolin*

Confident in their ability to work materials, artists are free to let their ideas fly—free to play

MORANDI meets Picasso in this landscape of exuberant (and functional) shapes. Like Picasso's cubist groups of revelers, these art-inspired vessels give ceremony to the everyday with their clear assembly of tilting parts. Barbara Ann Diduk's wheel-and-hand-worked stoneware vessels sport willowy necks and tapering spouts like fingers pointing the way. Textured with salt glazes and dressed in graphite blacks and burnt orange, they give personality to any room. Subdued layers of patina tint Neil Goodman's bronze table. Its curving legs are an art-furniture legacy made usable—beauty that works. *See Resources*

S U S P E N S E



Why are we being drawn to craft in ever increasing numbers? How can it be resisted! Today's crafts not only appeal to our eyes, but engage our minds as well. Craftsmen with MFAs are now bringing their integrative interpretations and intelligence to bear upon objects once looked down upon by fine artists. These people have been so well-trained over the last three or four decades that technique is now simply second nature to most of them. Secure in their ability to work the materials, they are free to let their ideas fly, free to play. The whole world is their palette, your rooms the canvas. And when their stylistic worlds collide, the aftershocks can be very stunning.

THE ART OF THE handmade is still realized through the five traditional craft media—fiber, clay, glass, wood and metal. But these now wear the heterogeneity of modern dress: A mastery of technique allows the craftsman to make perfect shapes or to control asymmetry. Surfaces are often vigorously patterned, whether it's painting on ceramics or inlaying wood. Texture—concrete, rusted metal—is much more subtle than it once was. Color shows up where it never was before: The earnest natural tones of the decades after World War II have disappeared in a polychromatic shift. Modern craft is a joy to behold, enormously varied and omnivorous in its borrowing—from other cultures, disciplines and the rich past of the decorative arts.

Joan McCandlish's delightful floor cloths (right)—which really can be used—call to mind decorated cloths and stencils of an earlier age, but she updates them with a vibrant palette.

MARA SUPERIOR spins a mesmerizing web of hand-painted pattern on her porcelain teapot (right). The bold geometry of the piece and Superior's intricate teatime imagery lends intrigue—and story-telling power—to folk art. With their disjointed angularity

and primal colors, Tom Loeser's serving utensils add evocative African cadences to the rhythm of everyday living. And the ordinary meal regains ceremonial dimensions. Joan McCandlish's

gessoed floor cloth and hand-painted silk fabric by Skema are contemporary sheathings given iconographic individuality.

KINETIC



HISTORY IS no burden to today's craft artists: Weaver Claudia Mills combines traditional loom techniques with a Mondrian-like grid to produce "wov-

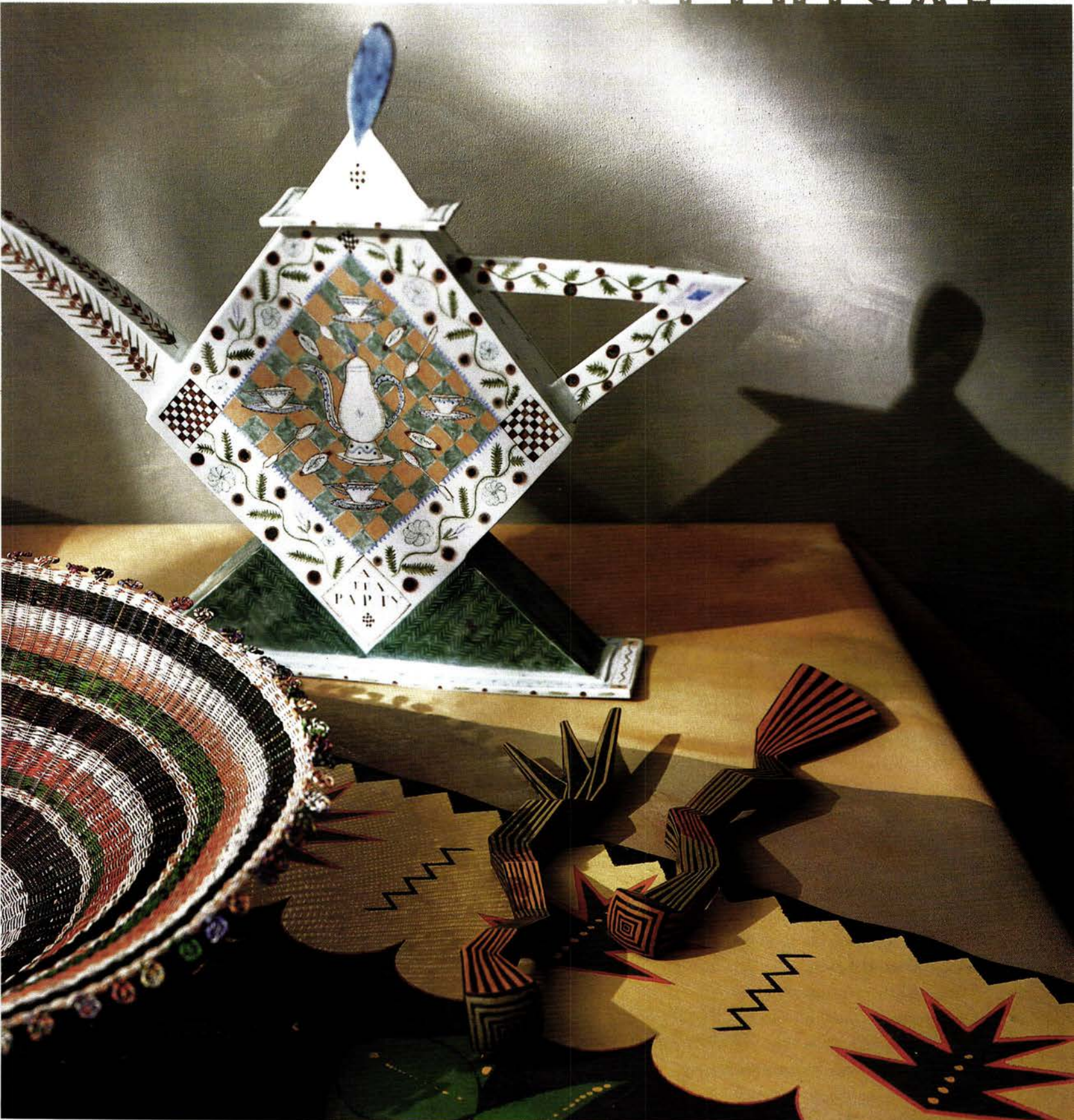
en paintings" (above). White concrete, straight from the construction site, adds aesthetic grit to Nora Pate's serving bowl. Totemic spoons by Tom Loeser spew primitive energy and spark visual fires

amid Marie Thomas' update of African basketry: The deftly woven telephone wire summons up electrifying cross-cultural imagery. A base of turquoise mosaic in clay is weighty counterpoint to the subtly teetering composition of Woody Hughes' ewer. See Resources



*Fantastic style transforms today's humble
utensils into the stuff that legends are made of*

MYTHICAL



Ronald Puckett's table of exotic African woods with its stepped-platform base is reminiscent of both late-Empire style and Jacques-Emile Ruhlmann, the early 20th century French cabinetmaker and decorator. Claire Dishman's copper lamp with its simple tapered shade recalls the work of metal-smiths in the American Arts and Crafts Movement, but uses a contemporary base of slate and concrete. Wendy Maruyama's patterned and stained cabinet (far right) makes lighthearted reference to ancient Egyptian legs and medieval linen-fold carving.

MODERN ART, especially of the early 20th century, is an influence to be reckoned with. Would Barbara Ann Diduk have thought of skewing her salt-glazed ceramics without cubism? She throws them on a wheel, incidentally, for exactness of form and then manipulates them into delightful and insouciant shapes. For many people, craft has a sensuous appeal that is not forthcoming in much contemporary painting. With its disjointed angularity and primal colors, woodworker Tom Loeser's imaginative furniture and tribal servers look like graphics bursting into three dimensions—usable art. Loeser does them with milk paint (used on early American furniture) on carved maple; they're a good example of current juxtaposition of old-fashioned materials on a surprisingly modern form.

These are today's new "superb" objects—objects we can afford, objects we can use—but beyond that, these are objects that have the capacity to reconnect us to our own humanity even as we handle them.

JEFF KELLAR'S Shaker-style "tape seating" steps into the '90s on nimble pointed legs that lend levity to the piece's stern pedi-

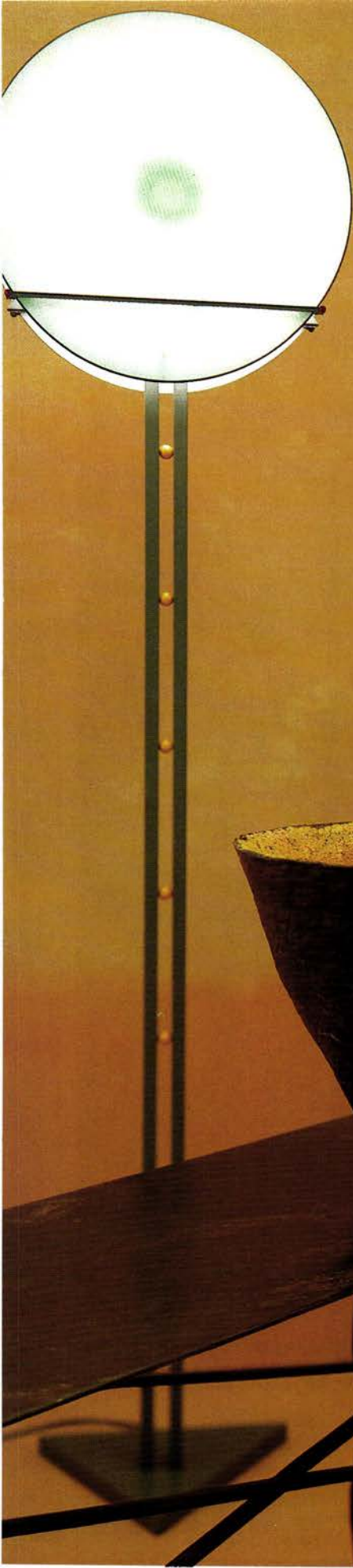
gree. Dennis Kalma's lamp warms the heart with hand-touched washes of light filtered through hand-made paper. Ribboning rusted metal supports give Chris Collicott's footed bowl

a lyrical bent when combined with equally unexpected enameled steel and cast cement. The fish shapes on David Brigman's ceramic platter and clever striping in Kazuko Matthews' teapot alter perspective to bring new dimensions to tableware.

Shapes and materials are old friends; it's the bold, fresh attitude that makes them modern



SENSUOUS



A NEW balancing act is shaking up rooms with its hand-crafted high-wire teamwork: Collaborators include glassblower Benjamin Moore and metalworker Louis Mueller. In their bronze and blown-glass torchère, elemental shapes hang like a tenuously aligned equinox. With its pitted surface and glowing yellow cavity, Michel Conroy's meteoric bowl creates a tension between inside and out. Strips of stained wood and tapered legs on Wendy Maruyama's cabinet illustrate the visual impact of opposing forms. See Resources



SPIRITED

THE VISUAL SOPHISTICATION OF America has grown greatly. It's all those museum shows we've been lining up for, the art we read about, all the good graphic design we see. And exposure increases perception. Our confidence in our own taste grows. And so we demand not only the well-designed machine-made product—we're ready for something beyond that. We're willing to entertain the risk of something different—pieces that ask questions, celebrate ideas: the multifaced distinctiveness of modern craft.

Since the postwar era, craft has been building from safe, primly beautiful utilitarian work to a game of pushing out the boundaries. What manufacturer could take a chance on pitchers that tilt audaciously or salad servers that zigzag in a primitive dance? What mass producer could turn out sets of cups in which each one has its own separate subtlety of shape?

These enhancers of our personal existence offer a good deal more than simply something to use at affordable prices. They offer the unity of hand and spirit; they give us an aura of other human beings and convey the delight of sharing their talents and personal visions every time we look around our homes. That's reason enough for living with craft.



THE FLOOR cloth by Joan McCandlish (right) sets furniture adrift on the backs of seafaring creatures.

Craft is allowing imagination to decorate our rooms: The industrial present warms up to the past in patterns of firey candlelight and shadow in Dennis Higgins' aluminum sconce.

Southwestern imagery in Jim Wagner's headboard fills bedrooms with bedtime-story magic. Penetrating faces in the vase by Victoria Phillips Crowell let tables vibrate with emotion. See Resources

IN STEPHEN Whittlesey's antique pine cabinet, armlike hinges evoke Balinese dancers. Mark Ragonese's screen seems hatched from the marsh, its saplings punctuated with cattail fronds. Terry Sle-

*The lyrical power of poetry meets the everyday:
These expressive objects speak volumes*

bert's majolica vase is romanticized with flirtatious handles and peasantry flowers. Marian Haigh-Neal's wall collage (left) gives new meaning to

buttons. Riotous color and pattern invigorate function in Jesse Gregg's glass bowl.



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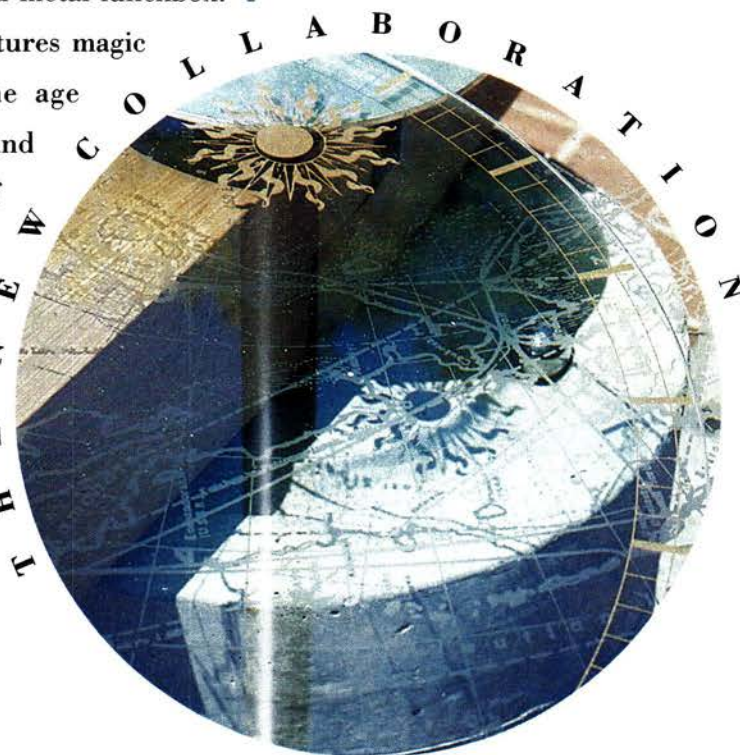
MACHINES TALK BACK

UNTIL RECENTLY, MOST HOUSEHOLD APPLIANCES with any claim to technological innovation conformed to black-box anonymity. Look around you: Your state-of-the-art TV is barely distinguishable from a microwave oven, your VCR easily mistaken for the tape deck. Even as ever-evolving microchips worked wonders within hitherto undreamt devices, their exteriors remained cold and clonish—as if efficiency excluded artful design.

Now that's changing. A new generation of American industrial designers is bent on bringing expressive character back to household helpers, toys and tools. Their sensibility, dubbed "product semantics," seeks to make everyday objects "speak" via shapes that trigger free association: A stereo receiver's curves and ridges recall the lines of a guitar or a treble clef; a portable microwave oven salutes the old humped metal lunchbox.

At its best, product semantics recaptures magic not seen since the 1930s machine age brought us bullet-shaped trains and streamlined milkshakers. Many of these fanciful prototypes are coming out of Bloomfield Hills, Michigan, seat of the Cranbrook Academy of Art, and source of two of the design world's most articulate voices: Michael and Katherine McCoy, co-chairpersons of Cranbrook's visionary design department.

A new school of eloquent product design expresses our time, our culture, our values



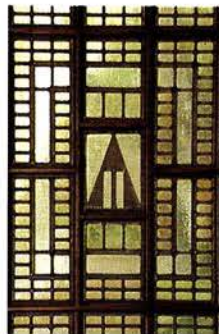
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“Designers who design like machines will be replaced by machines,” say the McCoy’s

DON'T LET THIS IDYLIC SETTING fool you. Cranbrook, for all its splashing fountains, brick courtyards and lilacs in bloom, is one the most intense design environments in the country. When Eliel Saarinen built the utopian campus in the late 1920s for newspaper baron and arts and crafts patron George G. Booth, he designed the dorms along monastic lines—envisioning that, isolated in the country with only cell-like rooms to retreat to, students would inevitably spend their days steeped in work. Backing up the physical imperatives, Cranbrook's lack of academic structure makes thinking about design a way of life: Students are free to work round the clock in the studios, guided by group critiques and rewarded by frequent exchanges with student sculptors and print-makers, budding architects and painters.

Little wonder that product semantics thrives here. Students must find within themselves the imagery to humanize their designs—a process fueled as much by introspection as by lively debate.

Produced by David Staskowski; Written by Ziva Freiman; Photographs by Antoine Bootz



EVERY ASPECT of Saarinen's campus, like the stained-glass door above, attests to the enduring appeal of imagination and workmanship. In that spirit, the telephone prototype by recent graduate Kenneth R. Kraye Jr. (right), broadcasts its role with a receiver shaped like satellite dishes and a body distilled to a touch-tone dial. *See Resources*





Since the McCoys took the reins of the design department in 1971 as “artists in residence” and its only permanent faculty (Michael was but 26 then; Katherine, a year younger), they’ve exploited Cranbrook’s unique mind-set to instill in their students strengths that are now making waves in real-world company lines.

DESIGNERS WHO DESIGN LIKE machines will be replaced by machines,” the pair note in their introduction to the just-published *New American Design: Products and Graphics for a Post-Industrial Age* (Hugh Aldersey Williams, Rizzoli). “It is not the digital but the intuitive, not the measurable but the poetic, not the mechanical but the sensual, which humanize design.”

Learning by doing and exposure to multiple disciplines are characteristics that Cranbrook shares with the legendary Bauhaus, yet the eloquent ethic the McCoys nurture in their students is a far cry from bleak form-follows-function. The search for communicative forms is decidedly top priority, but there’s no insistence on over-literal analogies. Instead, in Michael’s “3-Dimensional” industrial design studio, students produce beguiling prototypes like a portable television, dressed in membranelike fabric (above), that resembles a creature in repose.



These new products have character that only imagination and caring hands can bestow



THE ETCHED glass for Kelly Deines’ NYNEX-sponsored workstation arrives, and is assembled by Michael and students (above). Its symbolism is familiar: The copier/fax (near right) resembles piled books, the video screen is billboard-deep and the pole recalls a radio mast.



A SWIVELING “head” and contours of a reclining figure form Peter Stathis’ zoomorphic portable TV (left). “I wanted it to have its own little character,” he says. “It could rest at the foot of your bed. When you turned it on, it would wake up and address you.” Brian Krizman’s scanner (below, right) portends sensuous sand-blasted glass and sculptural shape in offices of the future.

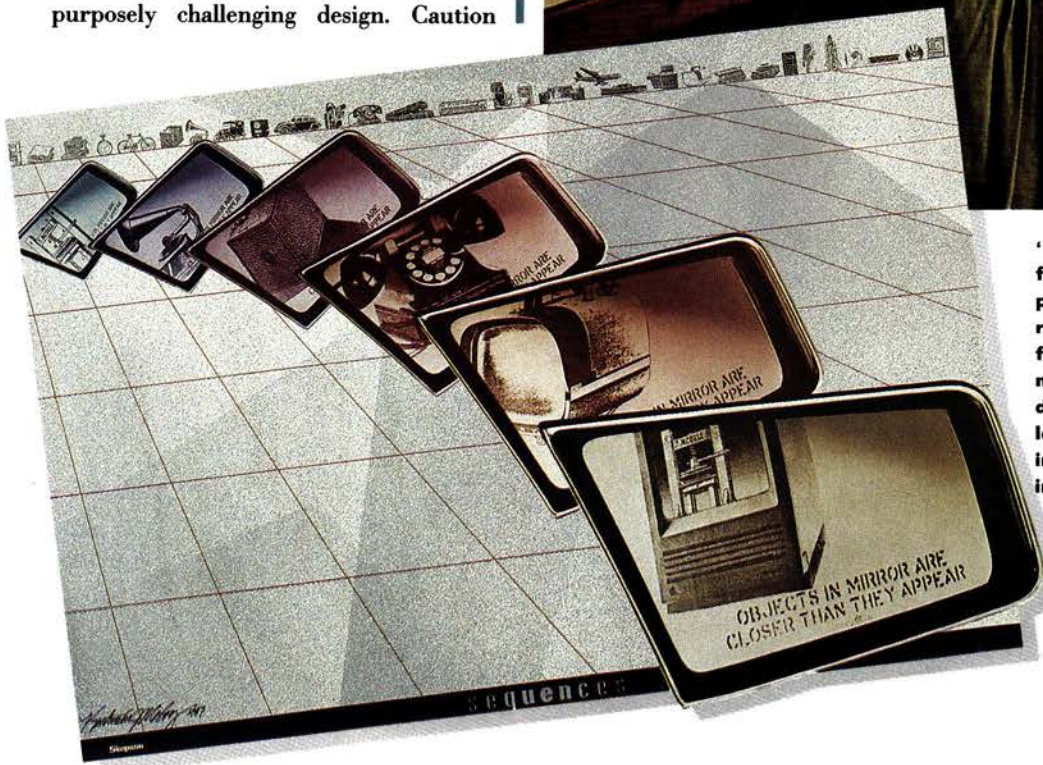
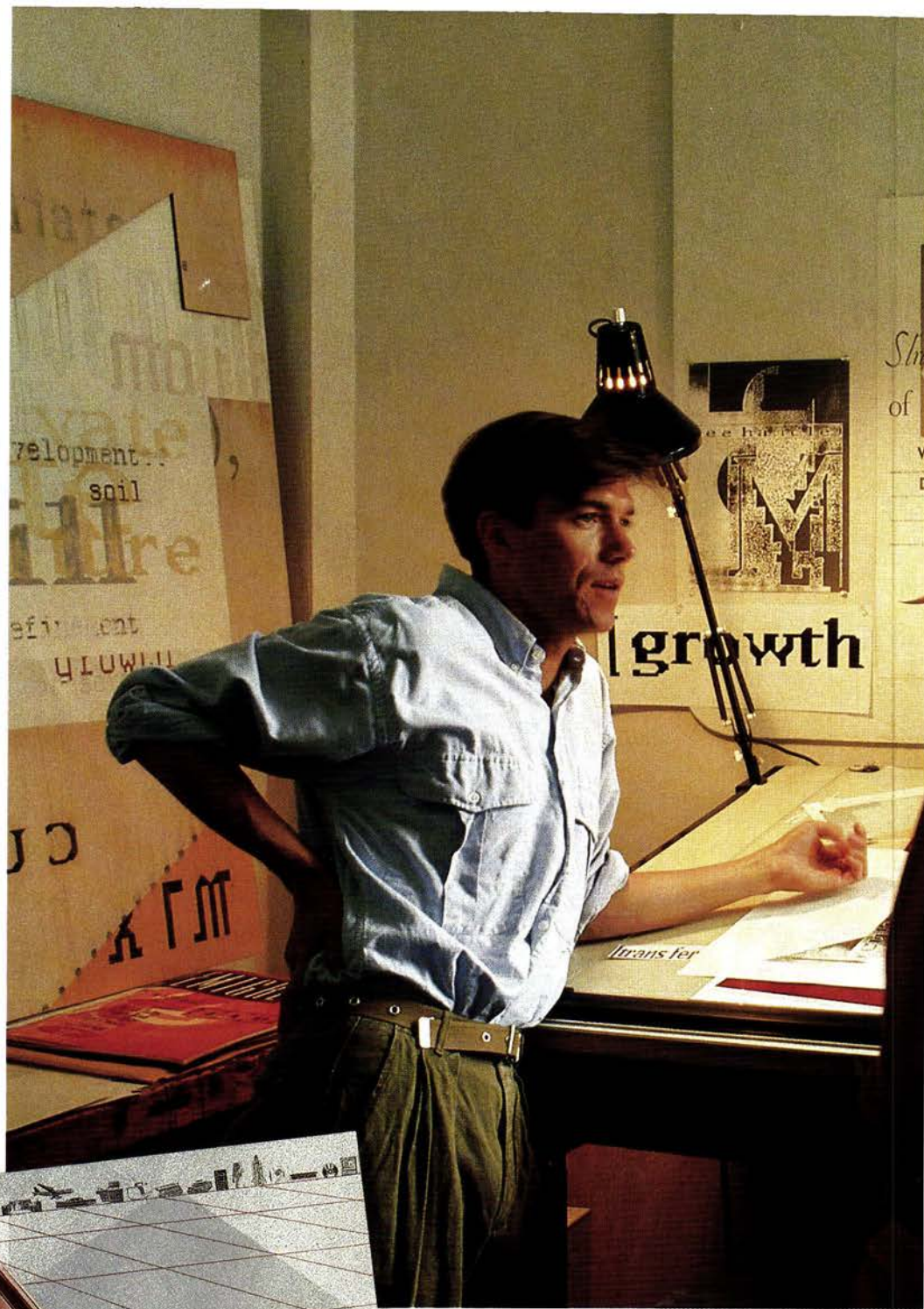


A VCR/TV by William Goralski (right) nods to the movies with a cascading ribbon of “film” that accepts the tape; a stepped arena forms the base.



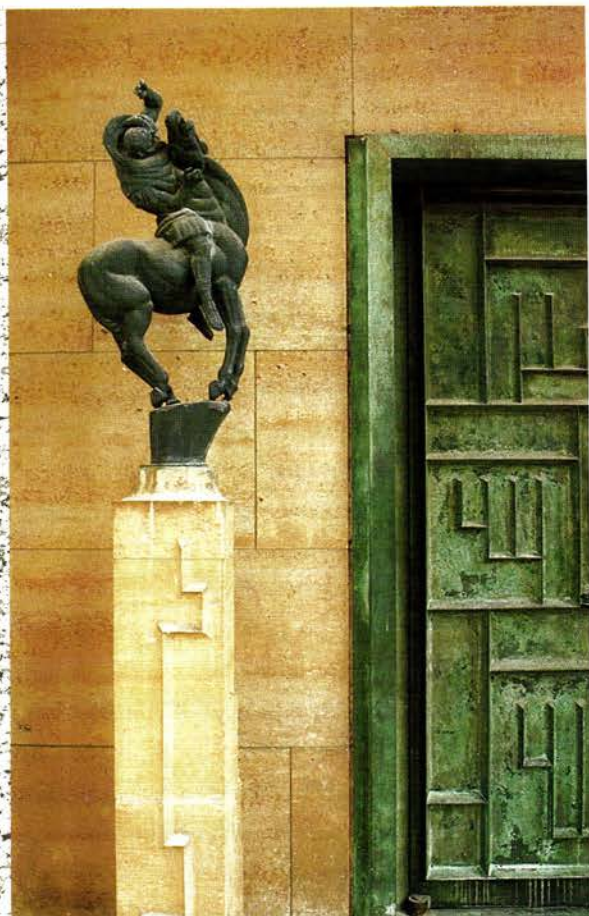
“What we need in a microelectronic information age is *more* of a sense of time and place—not less,” Michael explains. “History, the vernacular, regional influences all are ways of reaching out to people and connecting between design and the life around us.” Dispensing with dogma, the McCoy's encourage heated studio discussions among students that push each individual to mine the psyche—and capitalize on its richly suggestive ambiguities.

NOWHERE ARE THOSE IMPULSES more apparent than in the works coming out of Katherine's graphic design studio. “As more and more graphic communications are digitally produced, it becomes more crucial that a designer's personal interpretation warms up the barrage,” Katherine emphasizes. Accordingly, her students concentrate on subliminal meanings that spring from the relationship between words and images. In posters, for instance, they manipulate each graphic element's scale and position to create hidden messages beyond the immediate information. As a result, incisive “modern” clarity has given way to purposely challenging design. Caution



“IT MAY BE that the fascination with juxtaposing seemingly unrelated images stems from the fragmented nature of our lives today—a kind of endless channel switching,” note the McCoy's in their introduction to

New American Design. Katherine's poster for the Simpson Paper Company (left) epitomizes the thought-provoking collages that she endorses in graphic design, enriched with industrial icons of the times.



IN THE EARLY '70s, newly appointed artists-in-residence ignored Cranbrook's history, Katherine recalls. "Until the 50th anniversary show revealed to us that Saarinen had articulated many of the ideas we'd come to by trial and error—as if he'd

programmed them into the walls." His belief in the power of myth to elevate design still inspires: Bas-relief copper library doors (top) and fine ironwork (below, left) invoke the school's '30s heyday as magnet for the cream of Arts and Craft.

Now graphic design challenges us to decode it—even the two-dimensional billboard has depth



FREQUENT critiques fuel studio work: Right, a discussion of Glenn Soukko's conceptual billboard, which explores how meaning changes according to words' prominence and scale.



FRISKY BUSINESS AHEAD

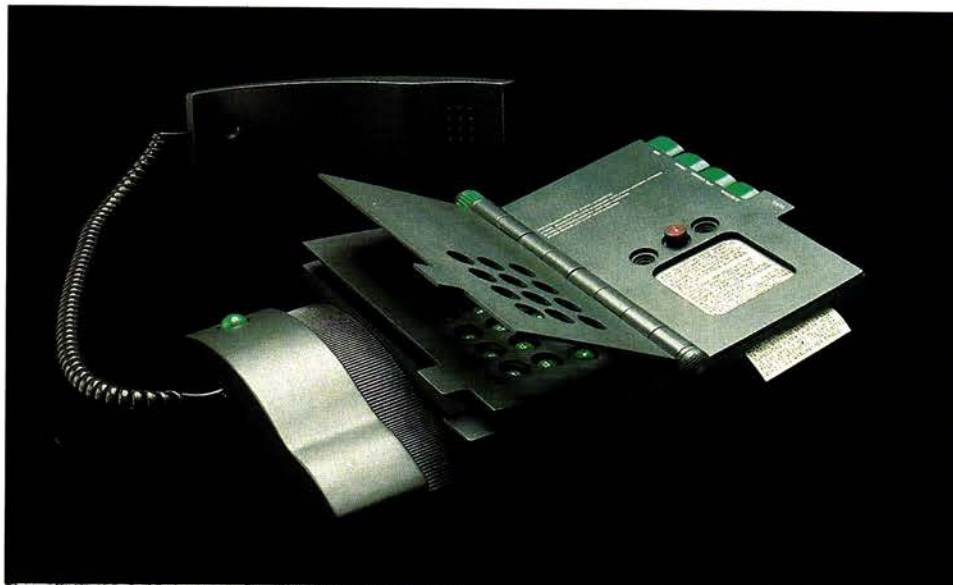
is advised, Katherine acknowledges: While a poster is better open to interpretation—a stop sign better not be.

AS THE *ÉMINENCES JEUNES* BEHIND product semantics, the McCoys maintain a strong international presence within the professional community through lectures, books, trade publications and videos such as Katherine's acclaimed television documentary on Japanese design. But the two hardly rest on those laurels.

Now that the idea of evocative household products is gaining ground outside academia, Michael and Katherine are leading future generations of designers to the next (albeit related) challenge: Humanizing ever more sophisticated technology in the age of robotics. As microchips get smaller, asserts Michael, technology is becoming amorphous. Thus, his students can reasonably base their designs on silicon and laser technologies small and flexible enough to adapt to any physical shape. The resulting freedom gives rise to prototypes like Lisa Krohn's lap-top combination scratch pad, fax machine and copier, which looks like a pliable rubber mat with sculpted handles at both ends. Some of the "humanizing" takes more literal form in zoomorphic images for machines of the future: An industrial robot's steely joint is sheathed in pale rubber, like skin covering a kneecap; a rubberized miniature computer fits the user's hand like a glove.

If Cranbrook's vision of industrial design prevails, what can we expect? Nothing less than the unexpected: a plethora of playful, expressive artifacts—telephones to toasters—that perform as the storytellers of our times. "Design has always been a kind of evidence of the values of a culture," Michael concludes. "Every archaeologist knows that."

IN THE REAL WORLD, RESHAPING products still requires an uphill battle against complacent corporate design. But that's changing, as the ideas from Cranbrook enter the marketplace via its graduates' young, risk-taking practices. Their products herald a new vision for the postindustrial age, enriched by myth—and personal memory.



"VISUAL analogies, metaphors and similes make connections between the object and the life and culture that supported its making," writes recent grad Lisa Krohn (left) in "Beyond Beige," an article she co-authored with Michael McCoy. On the board for future production: Her award-

winning Phonebook answering machine (above, designed with help from Tucker Viemeister) uses the diary as metaphor. Controls are embedded in "pages" you flip to select between the machine's different modes; its shape allows it to coexist with traditional desktop paraphernalia.

As Cranbrook alums enter the corporate world, look for lots of shake-ups in status-quo design

BECKER PHONE (far right) by grad Eric Chan of Chan + Dolan tames tech to human hands; 3-D Viewmaster Viewer (right) and the Talking Projector (center), make stimulating toys. By David Gresham and Martin Thaler of Design Logic.

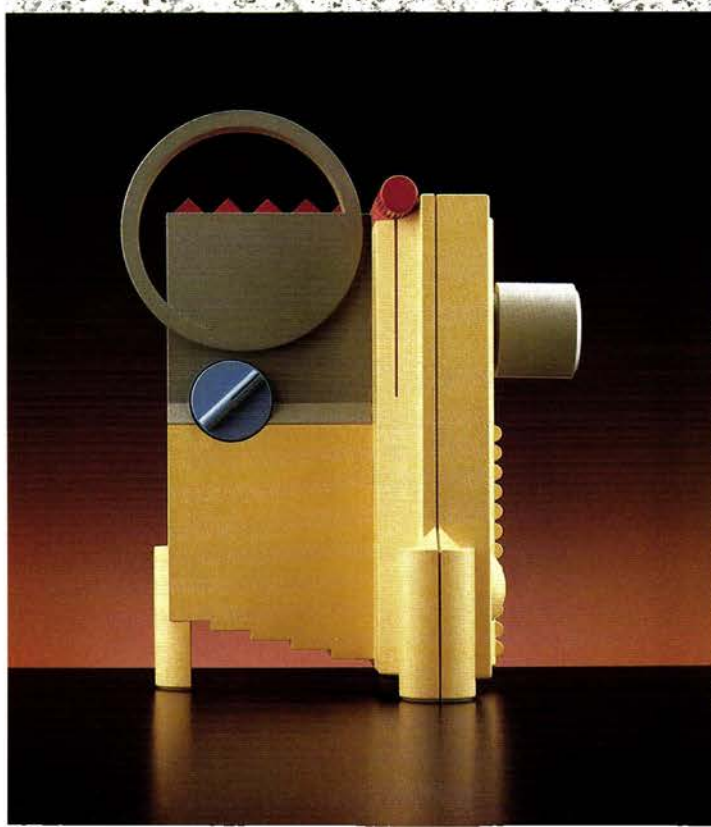




THE McCOYS have teamwork down to an art—dividing time between daughter Anne, 11, studio rounds and a joint practice, McCoy

& McCoy. Michael concentrates on industrial design projects ranging from contract furniture for Knoll to consumer electronics and

interior design. Katherine, meanwhile, focuses on graphics for the likes of MIT Press, Formica and Xerox. *See Resources*





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NEW BAKER'S BIG CHIPS BUY'EM BY THE BOX

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THE RETURN OF FLAVOR

ONCE UPON A TIME THERE WAS JULIA. WE MASTERED the art of French cooking. No more Mom-style food. Copper pans were us. But it was very old-school *classic* French cooking—creambuttereggs and flour. Coronary cuisine. And a little staid, for all its effort. Then, *voilà*—nouvelle cuisine unveiled itself. Japanese flower arrangement food. Photo opportunity food. Two shrimps yin/yanged on a public plaza-sized plate with a touch of cress, and a lot of press. But when the mist (of steamed vegetables, barely cooked) cleared, there was very little *taste* there. Food was *not* painting—maybe you could live *for* art, but you couldn't live *on* it. (At least washing up wasn't a problem—the plates had barely been used) We revolted, into rustic. Cassoulets and *confits*. We stewed our breakfast cereal in sturdy red wine. But what we really wanted was something more essential, something that was not in the territory of a trend—it was what taking the time, and pleasure, to cook was all about.

Real flavor—getting the most out of ingredients, revealing the extraordinary in essentials. Those important cooking methods that concentrate and intensify—simmering, poaching, slow-roasting—to get at succulent flavor, full taste. Now flavor's more important than style—it's taste over trend.

No more cooking just for the look of it: Today, what we want from our efforts is taste, not trend



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LONG SLOW ROAST



VEAL ONCE meant pallid medallions with a thin white wine sauce. But we like chops, with meat left on the bone, whole garlic cooked to sweetness and ripe fruit reduced to a sauce—these are the real refinements of finding sumptuous flavor. Whole garlic

(right), slowly oven-roasted and mortared to a paste, becomes a rich subtle addition when used to stuff a veal roast (far right). Our fresh take on a Cumberland sauce features cherries and

red currants (above), reduced in red wine, then given a glaze and an edge with red currant jelly and good champagne mustard.



New classic wisdom: You can't hurry flavor. This is time-is-of-the-essence cooking



SAUTÉÉING TO SWEETNESS



CARROTS AND onions and leeks cook down to that magical flavor so many great dishes are built on. We've

made that quintessence into a soup: carrot vichyssoise (below). First, the slow sauté in butter. Then we add stock to the caramelized vegetables. Another slow

cooking fuses those flavors. The final step: Puree the soup with cream. The garnish is no afterthought: We use carrot cooked in orange juice and, instead of parsley, fresh mint. *See Recipes and Resources*

*Produced by Carol Helms and Christopher Hirsheimer; Written by William L. Hamilton
Photos: Bill Helms*





SAVORY STEAMING



OUR SEAFOOD lasagna (right) presents an entire fresh fish market of tastes in a single dish—complex but not complicated. We enhance each fish by poaching it separately in a court bouillon.

Then we reduce those bouillons together, adding the crushed shells for a deep stocklike flavor. We sieve the result, and bind it with cream. Each pasta layer is

then arranged with the poached fish, sauced and sprinkled with fresh-cut chive.



Flavor comes straight from the heart of each ingredient. So start with the best

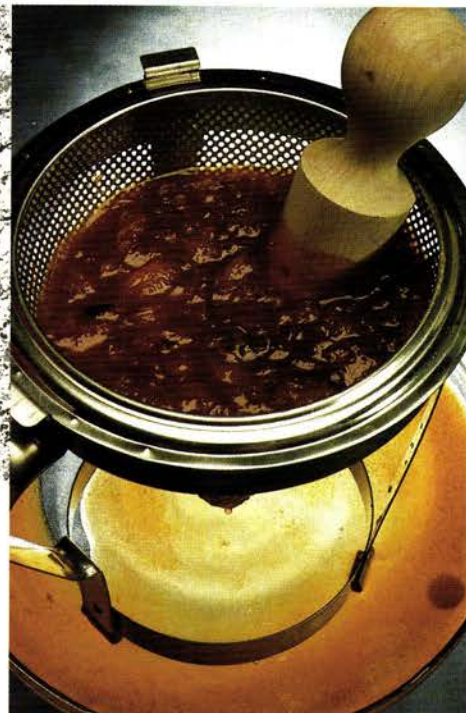
SIMMERING SAUCES

THIS MUSCOVY duck breast (below) has a succulent secret. By putting it in a slow oven—these breasts

were cooked for two hours at 250°F—the meat reabsorbs its own juices as it releases them, concentrating able flavor in the meat. Instead of a sauce, we've made a

marmalade of onions and fresh ginger (below), stewed in butter (or duck fat), then finished with peels of candied ginger. We've served classic *frites* on the side, but they're sweet potatoes, not old dud-on-arrival spuds. *See Recipes*





THERE'S ONE thing better-tasting than ripe fruit itself—that's the essence of fruit simmered into fresh preserves. We've based a dazzling dessert on it—a kumquat and cardamon torte with an apricot sauce. We poach kumquats (only the flavorful peel) in syrup, and the apricots in sauternes (or

R I C H R E D U C T I O N

best—Malvasia di Lipari), then sieve them in a chinois (above, right) to get only refined puree. A yellow cake, baked with cardamon, is the base. Split it in two and paint each layer with kumquat poaching liquid and apricot

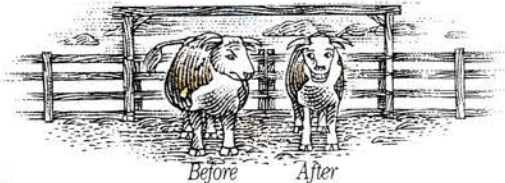
puree. The bottom layer also gets the filling—whipped cream folded in. Then assemble the layers, and arrange the kumquats on top. See Recipes

Cooking begins with cooking down—rich, reduced sauces are the secrets to ripe, deep flavor



What's The Skinny On Beef?

Well, that's just it. The latest word on fat is less. Less at the ranch and less in the meat market. Which is remarkably good news for everyone who thought all they had to look forward to was poached blowfish. So start the charcoal or light the broiler. Because now, eating skinny doesn't mean you have to starve.



MEANWHILE BACK AT THE RANCH.

We haven't exactly been staring at the sagebrush while the rest of the world ran to aerobics class. Leaner breeding, skinnier feeding and closer trimming are making things definitely okay at the corral.



OF CALORIES AND CRAVINGS.

A lean, trimmed 3-ounce serving of beef averages just 200 calories. Some cuts have even fewer. Just check out the "Skinniest Six" below.



MODERATION IN ALL THINGS.

Beef, chicken or fish, the suggested serving size is 3-ounces, cooked. Raw, just think of a quarter pound of lean beef per person. Then think teriyaki, fajitas, kabobs, satays...

SKINNY BEEF SALAD.

For a salad you won't wish was something else, toss in a few strips of tender sirloin along with the green stuff. P.S. It also works with leftovers.



Figures are for 3-ounce servings, cooked and trimmed.*
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Beef.

Real Food For Real People.

Source: U.S.D.A. Handbook No. 8-13

ROUND TIP
6.4 gms total fat*
(2.3 gms sat. fat)
162 calories

TOPLOIN
7.6 gms total fat*
(3.0 gms sat. fat)
172 calories

TOP ROUND
5.3 gms total fat*
(1.8 gms sat. fat)
162 calories

EYE OF ROUND
5.5 gms total fat*
(2.1 gms sat. fat)
155 calories

TENDERLOIN
7.9 gms total fat*
(3.1 gms sat. fat)
174 calories

SIRLOIN
7.4 gms total fat*
(3.0 gms sat. fat)
177 calories

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There is no category we'd rather win in, because Classic is what Dansk is all about. From our earliest beginnings, Dansk's com-

mitment has been to create designs that are always timely because they are timeless.

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DANSK
INTERNATIONAL DESIGNS

Paris' White-Hot, West Coast Cuisine

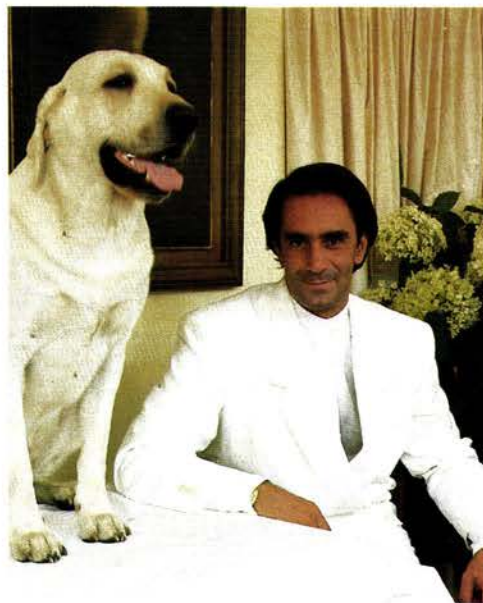
Portuguese-born chef José Lampreia brings an Iberian brightness to contemporary French cooking at his Maison Blanche in Paris, and the stars are lining up outside

BY COLMAN ANDREWS

ONE OF THE THINGS THAT SERIOUS food-lovers like to argue about, between bites of sautéed foie gras or Peking Duck, is whether French or Chinese cuisine is ultimately the greater. This is sort of a question of *pommes* and (Mandarin) oranges, of course: Each cuisine has flavors and aromas (and, for that matter, textures) of its own—and each thus might well claim to be uniquely great, without reference to the other. But what I always point out when I end up arguing about the matter myself is that French cuisine has, in addition to its many other virtues, an important, vital quality that Chinese cuisine does not: the ability to assimilate the flavors and aromas (and textures) of other kinds of cooking, Eastern and Western both, making them

its own and enriching itself with them. However varied and sophisticated Chinese cuisine can be, that is, it remains, at heart, tradition-bound and more than a little xenophobic; French cuisine, on the other hand, gobbles up everything in sight, especially these days, continually nourishing itself anew and growing ever fatter with new attributes.

The French kitchen has already opened its doors gladly, for instance, to materials and dishes borrowed from Russia, Hungary, Germany, Italy, Japan, even the Americas—and, of course, from its rival for food greatness, China itself (from which it has adopted not only such ingredients as ginger, star anise, soy sauce and sesame oil, but also the technique of stir-frying and at least some ideas of presentation, just for starters). And now a young man in Paris named José Lampreia, olive-skinned, dark-eyed, thin as a dancer, is stirring fresh life, wit and color into French cooking from a new (or at least hitherto little noticed) source altogether: the “West Coast” of Europe—Portugal.



PHOTOGRAPHS BY ANTOINE BOOTZ

JOSÉ LAMPREIA (above, with color-coordinated restaurant mascot, Clovis) used to dream of having a big house of his own, in you-know-what color. Now he has one (below): not a place to live, but a stylish restaurant—warm-toned but coolly Californian in its use of light and space.

Contributing editor Colman Andrews wrote “They Cook What They Want,” which appeared in our October issue.





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It must be said immediately that Lampreia has lived and worked in Paris for most of his 35 years, and that his food is deftly, warmly French above all else. But he is Portuguese-born (his last name, appropriately enough, means “lamprey,” a kind of eel-like river creature much prized gastronomically in Portugal and parts of Spain and western France), and he brings an Iberian brightness to what he creates, accenting his culinary Frenchness to great effect with some of the best food products of his native land—Portuguese olives and olive oil, salt cod, fresh tuna and sardines, fava beans, almonds, oranges and other fruits, even such pungent spices as cumin, coriander and nutmeg (which are Portuguese by extension, via Portugal’s long-held colonies in India and Africa).

INTRODUCING A TASTE OF PORTUGAL TO THE French kitchen is obviously a good idea—because Lampreia’s handsome chic Parisian restaurant, Maison Blanche (82 Boulevard Lefèvre), is quite simply the hottest serious-eating place in the city today—crowded, talked-about and full of celebrities (Catherine Deneuve, Isabelle Adjani and Sean Connery are among the regulars), but also food-hot, turning out exciting, vibrant, consistently delicious cooking that is somehow both challenging and comforting, simple and superbly elaborated at the same time.

The menu at Maison Blanche (Lampreia deliberately omits the “La,” thus giving the restaurant’s name a stripped-down, contemporary sound in French) changes with the seasons, naturally. In the warm, abundant months of the summer just past, for instance, it included such uncommon offerings as these: a luxurious soup of pureed fava beans (not limas, as a couple of noted food critics who ought to know better have reported), soft green in color and, somehow, soft green in flavor too; a brilliant presentation of perfect little langoustines, each half-cloaked in a zucchini blossom, then lightly fried—seafood-sweet, flower-petal-bitter and batter-crisp all at once; a knockout appetizer dubbed *croustillant de sardines* that was in effect a sandwich of raw fresh sardines, marinated in olive oil and dressed with summer-bright basil and tomato, between thin slices of country bread fried to a crisp nut-brown—a combination of textures and flavors that seemed almost to sing of the season; and an eloquently simple



LAMPREIA BRINGS new flavor and color to French cooking with dishes like his *cabillaud* in a “skin” of honey and pungent spices (above, with olive-garnished pureed potatoes in the background) and his “sandwich” of fresh marinated sardines (left).

PHOTOGRAPHS BY MARCEL DUFFAS

SINGULAR SENSATION

Coconut Almond Carrot Ring

1½ cups all-purpose flour
1½ teaspoons CALUMET®
Baking Powder
½ teaspoon salt
½ teaspoon cinnamon
1 teaspoon sugar
1 cup oil
2 eggs

- Mix flour, baking powder, salt and cinnamon. Beat sugar and oil at medium speed of electric mixer until well mixed. Stir in flour mixture. Add eggs, one at a time, beating well after each addition. Stir in carrots, nuts, raisins and ⅓ cup of the coconut.
- Pour into greased and floured 9-inch Bundt®* pan or 6-cup ring mold. Bake at 350° for 35 minutes, or until cake tester inserted in center comes out clean. Cool in pan 15 minutes.
- Remove from pan and finish cooling on rack. Frost with cream cheese frosting and cover with remaining coconut.

1 cup finely grated carrots
½ cup new DOLE™
Chopped Almonds
½ cup new DOLE™ Raisins
2⅔ cups (7 oz.) BAKER'S®
ANGEL FLAKE® Coconut
1 (16 oz.) can
Cream cheese frosting

NEW DOLE™ RAISINS
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& BAKER'S® COCONUT
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combination of sautéed *lotte* (monkfish) and strips of grilled sweet red pepper, with the fish tasting as if it had been steeped in pepper juices. Then there was Lampreia's tender rabbit, roasted in a crust of minced black olives and accompanied by a Lampreia trademark—potatoes pureed with a paste of fresh basil and olive oil (the vast starchiness of the potatoes providing a perfect backdrop for the sharp, minty basil)—an idea that deserves to be widely copied, and doubtless will be. Among the summer desserts at Maison Blanche were super-sweet peaches poached in red wine with assorted herbs and spices (including more minty basil); and a Lampreia-style *mille-feuille* filled with raspberries, red currants and wild strawberries.

OTHER LAMPREIA SPECIALITIES ARE LESS seasonally restricted—for instance, an extravagant *gâteau landais*, constructed of thinly sliced, ivory-hued potatoes and wisps of foie gras in alternating layers, dusted with an ashlike coating of black truffle (the potatoes absorb the foie gras fat, leaving the foie gras unexpectedly light and the potatoes unexpectedly opulent); a beef consommé, slightly spicy with a hint of chile, in which are poached wonderfully fresh oysters wrapped in the greens of leeks; and a remarkable piece of roasted *cabillaud* (fresh cod) in a “skin” of honey and mixed spices, curryish in character, posed atop a little cake of couscous studded with assorted vegetables diced almost microscopically. Lampreia even transformed a

dowdy French bistro classic, *hachis Parmentier*—which is usually a sort of Gallic shepherd's pie, ground beef with mashed potatoes—but which Lampreia remakes as a crisp little mold of potato puree, flecked with parsley, formed around a ragout of finely chopped *jarret de boeuf* (beef shank), cooked down into a salty sweetness. (My only complaint about this last dish is that it is too small, even with the *mesclun*-style salad that accompanies it. I could eat three or four of the things.)

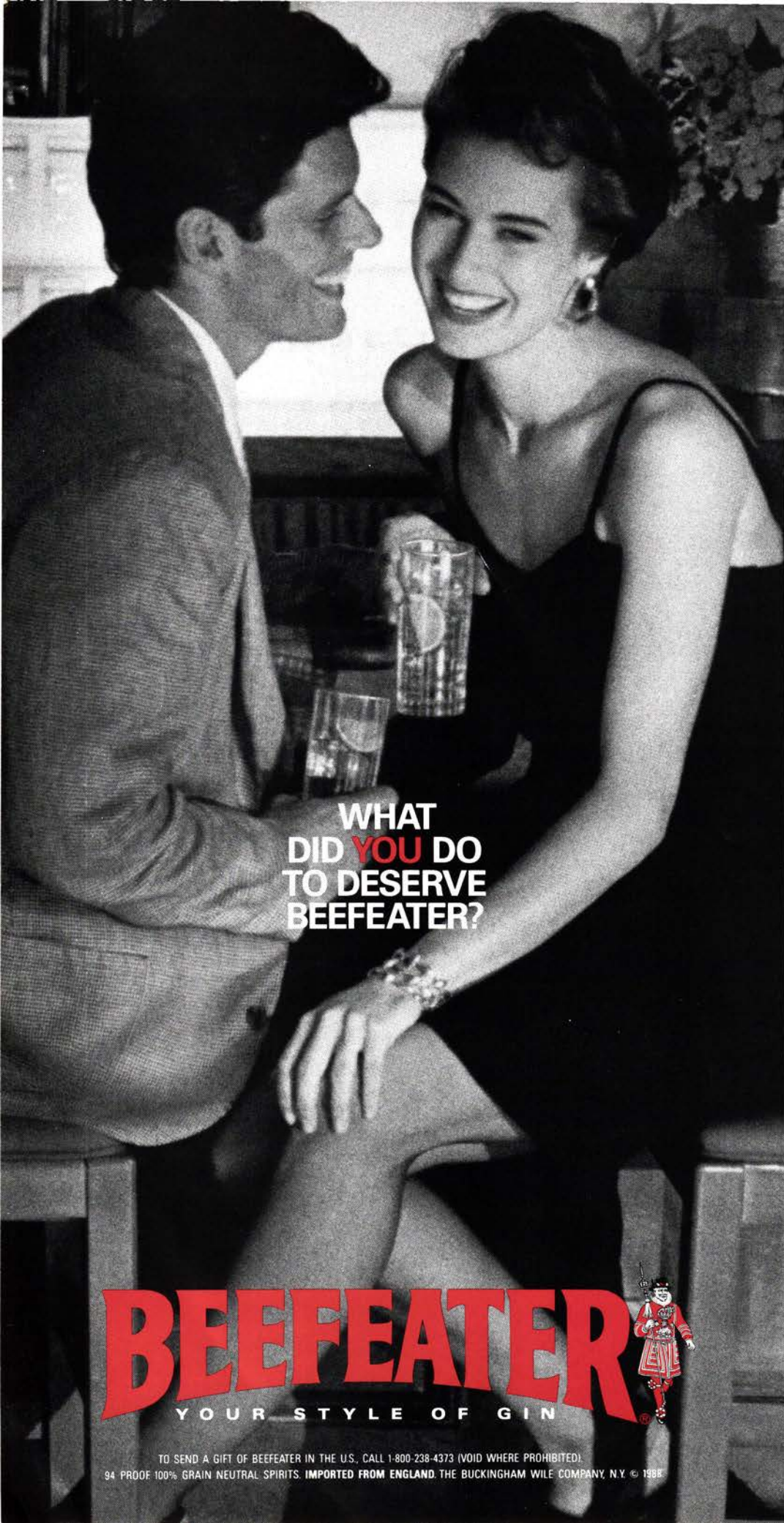
If such dishes as these are indicative of the direction, or at least a direction, that French cuisine is heading—towards color, spice, new flavors, the sea and sun—then I, for one, say “Onward!”

Lampreia once told Paris-based food writer Patricia Wells that, as a boy in Albufeira, in the Algarve in southern Portugal, he had always dreamed of living in a big white house. Maison Blanche, as its name suggests, is a “White House” indeed—almost Californian in feeling, cool but not cold, with creamy white walls, hardwood floors, caned chairs in a sort of post-Empire style, caned screens on the picture windows, glassed window-pane room dividers in warm wood tones, big pots of white daisies and hydrangeas and green-and-white *chèvresfeuilles* everywhere, and of course



ANOTHER SUN-bright idea (below left): crayfish topped with fried zucchini shreds. Above, desserts at Maison Blanche are extravagant with fresh fruit: a *fromage blanc* with a strawberry/raspberry sauce, blackberries and a shard or caramelized sugar (top); a *richesse* of peaches poached in red wine (top right) and a Lampreia-style *feuilleté* of red currants, raspberries, wild strawberries.





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WHITE-HOT CUISINE

a window giving diners a view of the sparkling white kitchen. The plates are Limoges, white with a simple orange band; the glassware is stemless, copied from that used on the (big white) S.S. Normandie—even the goblets intended to hold wines from the restaurant's extensive and well-chosen wine list. The waiters, admittedly, are garbed in dark Roman-collar shirts, long brown linen jackets, and black trousers, designed for Lampreia by Christian Dior—but the chef himself and his assistants are, again, in white (also by Dior). It is presumably superfluous to add that the house mascot, a beautiful Labrador retriever named Clovis, is the color of fresh snow.

For all its recent fame, Maison Blanche is not exactly new. Lampreia opened it in 1983, in an out-of-the-way neighborhood in the 15th arrondissement, near the Porte de Versailles. Before that, he says, he worked for some other restaurants that were—he waves his hand dismissively—“*sans intérêt*” (“uninteresting”). Where did he learn to cook so skillfully, then? He just started doing it, he replies—“*pas des grands restaurants, pas des grandes maîtrises*” (“no great restaurants, no great teachers”). How he first attracted his celebrity clientele is less of a mystery than his culinary background, though: He was taken up early on by Belgian-born public relations whiz Yanou Collart—who had earlier promoted Paul Bocuse, Roger Vergé and other now-famous French chefs, and was probably almost as responsible for the rise of *nouvelle cuisine* in the 1970s as they were themselves. It is Collart who first brought the celebrities to Maison Blanche; Collart who helped campaign for Lampreia's first star in the *Guide Michelin* (which he just received this year, and which he claims doesn't matter to him); and Collart who is helping him look for a new location where he can have more space, a garden and a piano bar. And it is Collart who, as part of a program of hers to match up-and-coming French chefs with well-known authors, thinks she has found the perfect collaborator for a Lampreia cookbook: Tom Wolfe, the man in the white suit. ●

The news in food isn't the latest trend. Flavor is back. And so are those classic magic methods that enhance food's true essence: simmering, sautéing, slow roasting and reducing

RACK OF VEAL WITH ROASTED GARLIC AND FRESH CUMBERLAND SAUCE

S E R V E S 6

- 6 heads of garlic
- 1 rack of veal with 6 loin chops
- Salt and pepper
- Fresh Cumberland Sauce (recipe below)

● Preheat oven to 350°F. Roast heads of garlic in oven for 1 hour. Make a pocket in the middle of each veal chop. When the garlic is soft, cut the head in two and squeeze out the pulp. Stuff the pockets with the roasted garlic. Salt and pepper the veal, and roast at 350°F until a meat thermometer registers 125° for rare, about 1 hour. Remove from oven and let stand about 15 minutes, then carve into chops and serve with Cumberland Sauce.

FRESH CUMBERLAND SAUCE:

- 2 cups cherries
- 2 cups red currants
- Zest of 1 orange
- 2 cups red wine
- 1 cup water
- 3/4 cup red currant jelly
- 1/4 cup champagne mustard

● In a medium-sized skillet, slowly simmer the cherries, currants, orange zest, wine and water for about 30 minutes. Strain the mixture through a sieve, mashing the fruit to release all of their juices. Return strained mixture to pan and over low heat stir in the currant jelly and mustard. Simmer for about 10 minutes. Serve.

CARROT VICHYSOISE

S E R V E S 6 T O 8

- 1/4 cup clarified butter
- 2 large yellow onions, roughly chopped
- 3 leeks, trimmed and roughly chopped
- 6 large carrots, peeled and roughly chopped
- 1 large Idaho potato, peeled and roughly chopped
- Salt and pepper
- 1/2 tsp. nutmeg
- 4 cups chicken stock
- 1 to 2 cups heavy cream
- 1 large carrot, peeled and julienned
- 3/4 cup orange juice

- 1 cup crème fraîche or sour cream
- 18 to 24 fresh mint leaves
- Melt the butter in a large pot and sauté the onions, leeks and carrots over low heat. When the onions and leeks are soft and transparent, about 45 minutes, add the potato, salt, pepper, nutmeg and chicken stock. Simmer until carrots and potatoes are easily pierced with a fork. Puree the cooked vegetables and stock, adding cream until desired consistency is reached. Refrigerate until chilled. Meanwhile, in a small pan, poach the julienned carrot in the orange juice until all the liquid has evaporated. Set aside. Pour into chilled bowls and garnish with a swirl of crème fraîche, julienned carrots and mint leaves.

SEAFOOD LASAGNA

S E R V E S 6 T O 8

- 1 2-lb. lobster
- Court Bouillon (recipe below)
- 12 large shrimp
- 18 mussels, scrubbed and de-bearded
- 12 sea scallops
- 1 lb. salmon fillet
- 1 cup dry white wine
- 1 cup heavy cream
- 2 tbsp. unsalted butter, cut into small pieces
- Salt and pepper
- 1 lb. fresh or dried lasagna
- Fresh chive

● Add 1 tbsp. salt to about 3 quarts boiling water. Plunge the lobsters head first into the water, cover and simmer for 8 minutes. Take the lobster out of the water, cool, crack the shell and remove all meat. Reserve shells. Set meat aside.

Bring 2 cups of the Court Bouillon to a simmer in a medium skillet. Poach the shrimp for 1 minute, then remove the shrimp from the liquid. Shell and de-vein shrimp; reserve shells and poaching liquid for the sauce.

In the same skillet, bring 2 cups of the Court Bouillon to a simmer. Add mussels, cover and simmer for about 8 minutes or until shells have opened. Remove mussels from shells, set aside. Reserve shells and poaching liquid. Then poach the scallops in 2 cups of simmering Court Bouillon for 1 to 2 minutes. Remove scallops from liquid, set aside. Reserve poaching liquid.

Poach salmon in 2 cups of simmering

Court Bouillon for 10 minutes. Remove salmon, set aside, reserve liquid.

In the same skillet, combine all the poaching liquids and shells. Add white wine and reduce by half. Strain through a chinois, a very fine sieve or cheesecloth. Return stock to the skillet, bring to a simmer and add the cream. Whisk in butter a piece at a time. Season with salt and pepper. Set aside. Cook the lasagna in 4 quarts of boiling salted water for about 6 minutes (follow package directions if using dried lasagna). Lay the drained pasta out in a large baking pan and spoon a little sauce over them to keep them moist and from sticking. With a sharp knife, cut the pasta into 4" pieces.

Assemble individual lasagnas on a large serving platter or directly on dinner plates. Begin layers with pasta, then seafood, sauce; repeat, ending with sauce and dividing ingredients equally. Garnish with chive. Serve at room temperature or cold.

COURT BOUILLON:

- 1 onion, sliced
- 1 lemon, sliced
- 3 bay leaves
- 6 peppercorns
- 3 cups dry white wine
- 1 1/2 quarts water

● Combine the ingredients in a large saucepan and bring to a simmer over medium heat. Simmer for 30 minutes. Makes 2 quarts.

MUSCOVY DUCK WITH ONION AND GINGER MARMALADE

S E R V E S 6

- 2 2-to-3 lb. Muscovy ducks
- Salt and pepper
- Onion and Ginger Marmalade (recipe below)

● Preheat oven to 250°F. Remove thighs and legs from the ducks and reserve for another use. Wash the ducks and dry with a paper towel. Sprinkle inside and out with salt and pepper. Lightly prick the skin to allow the fat to escape. Roast at 250°F for 2 hours. Remove from the oven and as soon as meat is cool enough, skin and bone the breast. Heat some of the rendered duck fat in a large skillet and quickly brown the duck breasts. Slice into medallions and serve with Onion and Ginger Marmalade.

ONION AND GINGER MARMALADE:

- 1/4 cup clarified butter
- 2 large onions, thinly sliced
- 2 tbsp. grated fresh ginger
- 3 tbsp. honey
- 2 tbsp. candied ginger, finely julienned

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Baker Concepts	Grosse Pt. Woods	(313) 884-7088	
Kitchen Studio	Sylvan Lake	(313) 335-6111	
MINNESOTA			
Partners 4 Design Inc.	Edina	(612) 927-4444	
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Euro Concepts, GN	Great Neck	(516) 487-8975	
Yankee Woodcraft	Huntington	(516) 673-7575	
OHIO			
Carolina Cabinets	Cincinnati	(513) 353-1257	
Wasserstrom	Columbus	(614) 228-6525	
OKLAHOMA			
Kit. & Design Concepts	Tulsa	(918) 749-4808	
OREGON			
J. Greb and Sons Inc.	Portland	(503) 284-7023	
PENNSYLVANIA			
Kitchens by Wieland	Allentown	(215) 395-2074	
Lancaster Craft Kitchens	Pittsburgh	(412) 563-1376	
Morton Block	Philadelphia	(215) 568-5764	
RHODE ISLAND			
A.D.S. of Providence	Providence	(401) 751-1419	
TEXAS			
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Kitchens of Distinc.	Madison	(608) 271-1313	

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RECIPES

● Melt butter in a heavy sauté pan. Add onion and fresh ginger and cook slowly until onions caramelize (1 to 2 hours). Add honey and candied ginger.

KUMQUAT AND CARDAMON TORTE WITH APRICOT SAUCE

S E R V E S 8 T O 10

20 kumquats
1 cup sugar
1 cup water
1 cup unsalted butter, softened
1½ cups sugar
6 eggs, separated
1¼ cups Apricot Puree (recipe below)
1½ cups unbleached flour
½ tsp. salt
1 tsp. cardamon
1 cup heavy cream

● Halve the kumquats, remove pulp (it will peel right out) and discard. Make a simple syrup by simmering 1 cup sugar and water until the sugar has dissolved. Poach the kumquat peels in the syrup for 20 minutes. Remove the kumquats from the syrup and drain; reserve the syrup.

Preheat the oven to 350°F. Grease a 10-inch springform pan. Beat the butter, gradually adding the sugar until light and fluffy. Beat in the yolks one at a time and then add ¾ cup Apricot Puree. Sift the flour with the salt and the cardamon. With the mixer on low, beat in the dry ingredients just until incorporated. Beat the egg whites until stiff and fold them into the batter. Pour batter into prepared pan and bake for 45 to 55 minutes, or until sides of cake shrink away from edges of pan and a cake tester inserted into the center comes out clean. Cool for 15 minutes; unmold onto a rack. When cool, split cake in two and brush with kumquat syrup. Then spread both layers with Apricot Puree, thickly covering top and sides. Beat the cream until it holds soft peaks and fold in ½ cup Apricot Puree.

Assemble the torte by placing one layer on a serving plate and covering it with whipped cream. Cover with the second layer and decorate the top with the poached kumquats.

APRICOT PUREE:

10 aprirts, halved with pits removed
2 cups sauternes
¾ cup sugar

● In a medium saucepan, combine apricots, sauternes and sugar. Simmer over low heat, stirring occasionally, until fruit has cooked down and absorbed all the wine. Remove from the heat and strain the fruit through a fine sieve. ●

HERO ARCHITECT

Continued from page 83

It was without question Robert Venturi who almost single-handedly woke us from this strange dream. His *Complexity and Contradiction in Architecture*, of 1966, not only initiated a more reasonably civilized dialogue about the realities of architecture but also, and most of all, introduced that strain of contextual thinking which has vastly improved the urban situation over the past 20 years. It has opened the way to a massive revival of the vernacular and classical traditions—despite recurrent manic-heroic twitches of the moribund International Style, like the rickety little Deconstructivist show at NYC's Museum of Modern Art, and the persistence of the myth of the hero in most architecture schools, where it continues to flatter students and faculty alike.

Venturi gave us one central image when he replaced the heroic male figure of Vitruvian tradition, the "Man of Perfect Proportions," with the photograph of his mother sitting in the entrance of their house, right in the center of the Platonic circle and the square. In this, he let all the air out of the macho image of the universe and invoked the fundamentally liberationist character of his generation. Women's liberation, black liberation, gay liberation—each of them freed all the rest of us from various kinds of stereotypical thinking, just as we were released during the same years from the dominance of that single, restrictive modern style through which new buildings had to express a contempt for their community. Breuer's Whitney Museum, brutally assaulting its street, is still an egregious image of that; Wright's Guggenheim, a somewhat gentler example.

After Venturi, architects could begin once again to think of themselves less as epic heroes than as physicians, laboring to make the environment a little better—directing their work toward healing the wounds that the International Style had inflicted upon the precious and all too fragile fabric of our cities. With the abandonment of the childishy destructive, but oh-so-hard-dying myth of the avant-garde, our fundamental urban order, hard-won over the centuries, could begin to be valued again. ●



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who can tell you where to get their products*

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(See page 53)

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(See page 66)

The Bed and Breakfast Inn at La Jolla, 7753 Draper Ave., La Jolla, CA 92037

TREASURE TRAIL

(See page 72)

Holler and Saunders Ltd., Box 2151, Nogales, AZ 85628

DESIGN POLICE, EXHIBIT B

(See page 78)

Chaise—#821 with Bargello Emerald upholstery, by Lee Industries, Box 26, Newton, NC 28658

Table—#S211, Club Car Table, by Tom diMartile for Umbra U.S.A., Inc., 1851 Hamburg Tpke., Lackawanna, NY 14218

TRENDS

(See page 123)

Plate—by Paolo Portoghesi for Swid Powell, available at Bloomingdale's, 1000 Third Ave., NYC 10022 and Neiman Marcus, 1618 Main St., Dallas, TX 75201

Clock—"Orologio 1" by David Palterer, available at Modern Living, 4063 Redwood Ave., Los Angeles, CA 90066

Chair—"Jour et Nuit" by Elisabeth Garouste and Mattia Bonetti, available through Furniture of the Twentieth Century, 227 W. 17th St., NYC 10011

(See page 125)

Screen—designed by Piero Fornasetti, available at Norton Blumental Inc., 979 Third Ave., NYC 10022

Table—"Pussyfoot" by Jerry Van Deelen, Jerrystyle, 23 E. 4th St., NYC 10003

Fabric—"Coronata" pattern, part of the "Romagna" collection, available through architects and designers at Osborne & Little, 979 Third Ave., NYC 10022

Bench—"Beastie Bench" by Cheryl Riley, Right Angle Interiors, available at Shears and Windows Garden Court, 5 Henry Adams, San Francisco, CA 94103

(See page 127)

Chair—"striped" "Orvioto" by Michael Manwaring from the Opus II Collection, Bernhardt Furniture Co., Box 740, Lenoir, NC 28645

Chair—"Bice" chair by Adam D. Tihany, Interna Designs USA, 6-168 Merchandise Mart, Chicago, IL 60654

Chairs—(in group) "Salon" Series by Gary Lee for Niedermaier Contract Furniture, Niedermaier Inc., 2828 N. Paulina St., Chicago, IL 60657

Chair—"Ke-Zu" chair, designed by Dakota Jackson, Dakota Jackson, Inc., 306 E. 61st St., NYC 10021

(See page 129)

Sofa—#8965, by Drexel Heritage Furnishings, Inc., Drexel, NC 28619

Ottoman—#33-508, by Century Furniture Co., Hickory, NC 28603

Trompe l'oeil wallpaper—"Elvira" #10270, by Brunshwig & Fils, 979 Third Ave., NYC 10022-1234

Tassel—Lilbet tie-back #90498.05, by Brunshwig & Fils, 979 Third Ave., NYC 10022-1234

(See page 131)

Matte-black airflow teapot—by Hall China Co., East Liverpool, OH 93920

Queen-sized bed, chest of drawers—The Shaker Collection, by Grange, 200 Lexington Ave., NYC 10016

Classic school clock—available at City, 361 W. Chestnut, Chicago, IL 60610

Four-drawer side table—by Domestic Furniture Co., 7385 Beverly Blvd., Los Angeles, CA 90036

(See page 133)

Settee—"The Blade Settee" by Collezione Zeus, available at Modern Age, 795 Broadway, NYC 10003

Corrugated metal screen—"The Corrugated Divide" by Jacques Borris, 154 W. 18th St., NYC 10011

Metal mail box—from Katsu Custom Works, c/o School of Architecture, Sutton Hall, University of Texas at Austin, Austin, TX 78712

Metal lamps—custom designed by Leo J. Blackman, 33 St. Marks Pl., NYC 10003

HOUSE OF HOUSES

(See page 137)

Frank Gehry—11 Brooks Ave., Venice, CA 90291

(See page 138)

Alessandro Mendini—Via Rossini, 3, 20122 Milan, Italy

(See page 141)

Ettore Sottsass—Corso Venezia, 11, 20121 Milan, Italy

(See page 142)

Robert Venturi—Venturi, Rauch and Scott Brown, 4236 Main St., Philadelphia, PA 19127

(See page 144)

Achille Castiglioni—Piazza Castello, 27, 20121 Milan, Italy

(See page 146)

Milton Glaser—207 E. 32nd St., NYC 10016

Riccardo Dalisi—Calata S. Francesco, 59, 80127 Naples, Italy

(See page 148)

Aldo Rossi—Via della Maddalena, 1, 20122 Milan, Italy

SORCERER'S APPRENTICES

(See pages 152 and 153)

Paul Mathieu & Michael Ray Décorateurs—92 rue Quincampoix, Paris, France 75003

(Photo, left)

Doorknob—designed by Matthieu/Ray, 92 rue Quincampoix, Paris, France 75003

(Photo, center)

Sculpture—Custom-made in Paris, private collection

Chairs—antique

(Large photo, right)

Stools and draperies—designed by Matthieu/Ray, 92 rue Quincampoix, Paris, France 75003

Lyre, antler chairs—Galerie Epoca, 60 rue Verneuil, Paris, France 70007

(See pages 154 and 155)

Bedsread—designed by Matthieu/Ray, with fabric from Manuel Canovas, 979 Third Ave., NYC 10022

Draperies and stools—designed by Matthieu/Ray, 92 rue Quincampoix, Paris, France 75003

Antler chairs—Galerie Epoca, 60 rue Verneuil, Paris, France 70007

Lamps—Anne-Sophie Duval, 5 quai Malaquais, Paris, France 75006

Screen—by Elisabeth Garouste and Mattia Bonetti, available through Furniture of the Twentieth Century, 227 W. 17th St., NYC 10011

(See pages 156 and 157)

Bedsread—designed by Matthieu/Ray with fabric from Manuel Canovas, 979 Third Ave., NYC 10022

(Photo, top right)

Temple—Galerie Epoca, 60 rue Verneuil, Paris, France 70007

(Photo, bottom left)

Gazelle mirror and Memory table—by Matthieu/Ray, limited edition, available at Galerie Neotou, 25 rue Renard, Paris, France 75004

(Large photo, right)

Bathroom sinks—by Sopha, not available in the United States

Mirror system—designed by Matthieu/Ray, 92 rue Quincampoix, Paris, France 75003

(See pages 158 and 159)

Angelo Tarlazzi boutique—24 W. 57th St., NYC 10019

All furnishings—by Matthieu/Ray, 92 rue Quincampoix, Paris, France 75003

DISPLAY'S THE THING

(See pages 160 and 161)

Design—Robert Currie, Robert Currie and Associates, 109 W. 27th St., NYC 10001

Contractor—Arthur Jussel, 821 Madison Ave., NYC 10021

(Photo, top left)

Drapery and bench leather—courtesy of Carlos Falchi, not available

Drapery fabrication—Studio M, 118 E. 28th St., NYC 10016

Steelwork—Bernstein Brothers, 41-18 24th St., Long Island City, NY 11101

Etched glass—Zsiba and Smolover, 10 Sterling Pl., New Milford, CT 06776

Photograph—by Richard Avedon, private collection

Miniature bust—A. Smith Antiques, 235 E. 60th St., NYC 10021

Wallpaper—fabric used as wallpaper, "Damas Orion" #32755/1, available through architects and designers at Clarence House, 979 Third Ave., NYC 10022

(Photo, bottom left)

Chair, bench—designed by Robert Currie, available through Robert Currie and Associates, 109 W. 27th St., NYC 10001

Henredon

Chair fabric—"Bizar" in wheat, #3248/2-2, available through architects and designers at Clarence House, 979 Third Ave., NYC 10022

Upholstery work—La Mode, 1821 Amsterdam Ave., NYC 10031

Carpets—cocoa mat available through architects and designers at Stark Carpet, 979 Third Ave., NYC 10022

Area rug—antique Chinese, from Doris Leslie Blau Gallery, 15 E. 57th St., NYC 10022

Standing lamp—by Cedric Hartman, available through architects and designers at LCS, 1059 Third Ave., NYC 10021

Desk lamp—antique, by Emile Gallé, from Macklowe Gallery and Modernism, 667 Madison Ave., NYC 10022

Drawings, painting—(by window) all antique, from Didier Aaron Antiques, 32 E. 67th St., NYC 10021

Drawing—(above desk) by Willem de Kooning, courtesy of Mr. and Mrs. Robert Mnuchin

(Photo, right)

Cabinetry—original to house

Sofa fabric—"Pise" #198150, available through architects and designers at Clarence House, 979 Third Ave., NYC 10022

Pillow—from Doris Leslie Blau Gallery, 15 E. 57th St., NYC 10022

Leatherbound books—Ursus Books and Prints, 981 Madison Ave., NYC 10021

Painting—(on left wall) by Jean-Baptiste Simeon Chardin, from Didier Aaron Antiques, 32 E. 67th St., NYC 10021

Bronze head—antique Roman, from Edward H. Merrin Gallery, 724 Fifth Ave., NYC 10022

FASHION SEES STARS

(See pages 162 and 163)

Design—Paul Siskin and Peruchio Valls, Siskin/Valls, Inc., 21 W. 58th St., #2A, NYC 10019

Construction—Neo Construction, 109 McDougal St., NYC 10013

(Photo, top left)

Ceiling and walls—Serpentine Studios, 453 Greenwich St., NYC 10013

(Photo, middle left)

Toilet articles—private collection

Mirror, ivory box—Kentshire Galleries, 31 E. 12th St., NYC 10003

Costume jewelry—Kenneth Jay Lane, 258 Columbus Ave., NYC 10023

Books—(in bookcase) Herbert E. Weitz, 1377 Lexington Ave., NYC 10021

(Photo, bottom left)

Settee—David Allan, 812 Broadway, NYC 10011

Metal chair, iron table, marble table, lamp base, pillows, slip-covered chair—designed by Siskin/Valls, Inc., 21 W. 58th St., #2A, NYC 10019

Upholstery—Flam Upholstery, 801 E. 134th St., NYC 10454

Seamstress work—Mariuccia D'La Pina, available through Siskin/Valls, Inc., 21 W. 58th St., #2A, NYC 10019

Fabrics—available through architects and designers at Old World Weavers, 979 Third Ave., NYC 10022

Blue Venetian mirrors—Malmaison Antiques, 253 E. 74th St., NYC 10021

Tiles—Country Floors, Inc., 15 E. 16th St., NYC 10013

Head—(of Hercules) Robert Miller Gallery, 41 E. 57th St., NYC 10022

Large drawing—"Lunbricus, Nudus and Nocturnus" by Carlo Maria Mariani, from Sperone Westwater Gallery, 142 Greene St., NYC 10012

Writing box—Kentshire Galleries, 37 E. 12th St., NYC 10003

Small mirror—(over sofa) Malmaison Antiques, 253 E. 74th St., NYC 10021

Flowers—Regni Fecit S.A., 31 W. 12th St., NYC 10011

(Large photo, right)

Divan, embroidery, standing lamp, cabinetry, antique doll, wooden column—Siskin/Valls, Inc., 21 W. 58th St., #2A, NYC 10019

Footstool—Kentshire Galleries, 37 E. 12th St., NYC 10003

Armillary sphere—Michael Ottin, Place des Antiquaires, 125 E. 57th St., NYC 10022

Shell sconces—Malmaison Antiques, 253 E. 74th St., NYC 10021

Fabrics—available through architects and designers at Old World Weavers, 979 Third Ave., NYC 10022

Telescope—Marine & Collections, Place des Antiquaires, 125 E. 57th St., NYC 10022

Large books—(used as table) Trevor Potts Antiques, 1011 Lexington Ave., NYC 10021

A SHOW OF HANDS

(See pages 166 and 167)

(Photo, right)

Table—by Ron Puckett, available through Pritam and Eames Gallery, 29 Race Lane, East Hampton, NY 11937

Screen—by Paul Ludick, available through Clodagh, Ross & Williams, 122 St. Marks Place, NYC 10009

Copper lamp—by Claire Dishman, available through

Clodagh, Ross & Williams, 122 St. Marks Place, NYC 10009

Leather box—by Linda Finnell and Julie Cohn, available through Two Women Boxing, 3002 Commerce St., Dallas, TX 75226

(Photo, left)

Ceramic pieces—by Barbara Ann Diduk, available through Wallengren/USA, 75 Thompson St., NYC 10012

Bronze table—by Neil Goodman, available through Struve Gallery, 309 W. Superior, Chicago, IL 60610

(See pages 168 and 169)

(Photo, left)

Concrete bowl—by Nora Pate, available through Lynn Courtaud, 225 Fifth Ave., NYC 10010 and Nora Pate Studio, 700 Washington Ave., Albany, CA 94706

Two wooden utensils—(in bowl) by Tom Loeser, available through Arthur Dion, Gallery NAGA, 67 Newbury St., Boston, MA 02116

Ewer—by Woody Hughes, available through Wallengren/USA, 75 Thompson St., NYC 10012

Wire bowl—by Marie Thomas, available through Civilisation, 78 Second Ave., NYC 10003

Rug—by Claudia Mills, 5 Brewer St., Jamaica Plain, MA 02130

(Photo, right)

Teapot—by Mara Superior, available through Pinch Pottery, 179 Main St., N. Hampton, MA 01060

Wire bowl—by Marie Thomas, available through Civilisation, 78 Second Ave., NYC 10003

Wooden utensils—by Tom Loeser, available through Arthur Dion, Gallery NAGA, 67 Newbury St., Boston, MA 02116

Floorcloth—by Joan McCandish, available through Mobilia Gallery, 348 Huron Ave., Cambridge, MA 02138

Fabric—(upper left corner) by Skema, Box 8598, Atlanta, GA 30306-0598

(See page 170)

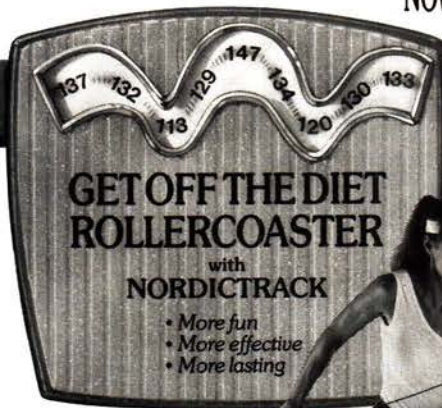
Chair—by Jeff Kellar, available through Winston & Company, 97A Seventh Ave., Brooklyn, NY 11215

Paper lamp—by Dennis Kalma, available through Winston & Company, 97A Seventh Ave., Brooklyn, NY 11215

Footed bowl—by Chris Collicott, available through Clodagh, Ross & Williams, 122 St. Mark's Place, NYC 10009

Platter—by David Brigman, available through R.S. Levy Gallery, 3 Republic Plaza, 333 Guadalupe, Austin, TX 78701

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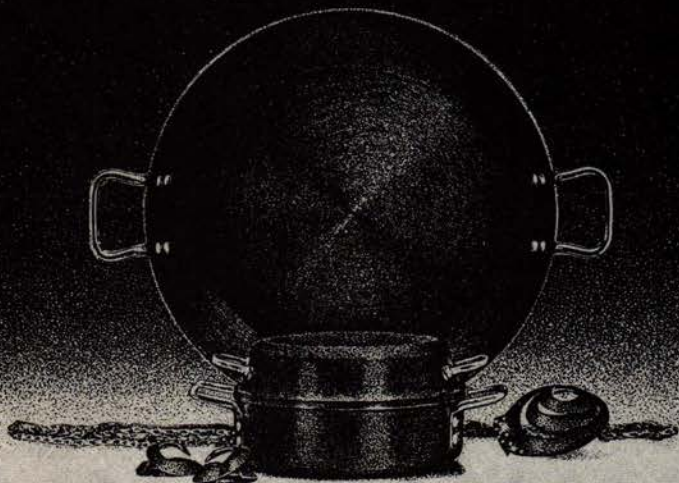
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RESOURCES

Teapot—by Kazuko Mathews, available through Carlyn Gallery, 1145 Madison Ave., NYC 10028

(See page 171)

Lamp—by Ben Moore (glass) and Louis Mueller (metalwork), available through Kurland/Summers Gallery, 8742A Melrose Ave., Los Angeles, CA 90069

Bowl—by Michel Conroy, available through R.S. Levy Gallery, 3 Republic Plaza, 333 Guadalupe, Austin, TX 78701

Tall cabinet—by Wendy Maruyama, available through Pritam and Eames Gallery, 29 Race Lane, East Hampton, NY 11937

Bronze table—by Neil Goodman, available through Struve Gallery, 309 W. Superior, Chicago, IL 60610

(See page 172)

(Small photo, lower left)

(Clockwise, from top left)

Button wall collage—by Marian Haigh-Neal, available through R.S. Levy Gallery, 3 Republic Plaza, 333 Guadalupe, Austin, TX 78701

Platter—by Terry Siebert, available through Civilisation, 78 Second Ave., NYC 10003

Fused glass bowl—by Jesse Gregg, 4312 Ramsey Ave., Austin, TX 78756

Fabric—by Skema, Box 8598, Atlanta, GA 30306-0598

(Photo, center)

Tall cabinet—by Stephen Whittlesey, available through Arthur Dion, Gallery NAGA, 67 Newbury St., Boston, MA 02116

Twig screen—by Mark Ragonese, available through Winston & Company, 97A Seventh Ave., Brooklyn, NY 11215

Flowered vase—by Terry Siebert, available through Civilisation, 78 Second Ave., NYC 10003

Ewer—by Woody Hughes, available through Wallengren/USA, 75 Thompson St., NYC 10012

(See page 173)

Scance—by Dennis Higgins, available through Gallimaufry, 444 Columbus Ave., NYC 10024

Vase—by Victoria Phillips Crowell, available through Wallengren/USA, 75 Thompson St., NYC 10012

Headboard—by Jim Wagner, available through Tops Malibu, 23410 Civic Center Way, Malibu, CA 90265

Floorcloth—by Joan McCandlish, available through Mobilia Gallery, 348 Huron Ave., Cambridge, MA 02138

MACHINES TALK BACK

(See pages 176 and 177)

Cranbrook Academy of Art—500 Lone Pine Rd., Box 801, Bloomfield Hills, MI 48013

McCoy & McCoy—Box 801, Bloomfield Hills, MI 48013

Fahnstrom/McCoy—935 W. Chestnut, Chicago, IL 60622

(See page 182)

(Photo, top)

Phonebook—"Phonebook" by Lisa Krohn, c/o Studio Bellini, Corso Venezia 11, 20121 Milan, Italy

(Photo, bottom)

3-D Viewermaster Viewer—for View-Master Ideal Group, by Design Logic, 500 N. Clark, Chicago, IL 60610

(See page 183)

(Photo, bottom left)

Talking Projector—for View-Master Ideal Group, by Design Logic, 500 N. Clark, Chicago, IL 60610

(Photo, bottom right)

Telephone—by Eric Chan for Chan + Dolan Industrial Design, Inc., 285 Broadway, Suite 650, NYC 10013

THE RETURN OF FLAVOR

(See page 186)

(Photo, top left)

Copper pot—Dean and DeLuca, 560 Broadway, NYC 10012

(Photo, bottom right)

White-rimmed soup bowl—Wolfman-Gold & Good, 116 Greene St., NYC 10012

(See page 187)

Silver tray—Barneys Chelsea Passage, Seventh Ave. at Seventeenth St., NYC 10014

Black marble—"Tijuka" from Nemo Tile, 48 E. 21st St., NYC 10010

(See page 189)

(Photo, top right)

Plate—"Moustiers" from Barneys Chelsea Passage, Seventh Ave. at Seventeenth St., NYC 10014

Fork—Wolfman-Gold & Good, 116 Greene St., NYC 10012

(Photo, bottom left)

Plate—by Gien, from Barneys Chelsea Passage, Seventh Ave. at Seventeenth St., NYC 10014

(See page 190)

(Photo, top left)

Copper pan—Dean and DeLuca, 560 Broadway, NYC 10012

(Photo, top right)

Food mill, sieve—Dean and DeLuca, 560 Broadway, NYC 10012

(Photo, bottom)

Plate—by Gien, from Barneys Chelsea Passage, Seventh Ave. at Seventeenth St., NYC 10014

The Brilliant Seven Ages of Man Stained Glass Tableau from the Folger Shakespeare Library.

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*A Message from Robert H. Kline
Chairman, Board of Governors, United States Historical Society*

I display my own *Seven Ages of Man* tableau in an etagere, where room light pours through it. Guests never cease to marvel at its beauty and elegance... nor to exclaim at the way the stained glass seems to live and breathe with changes in the light.

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- Certificate of Authenticity: This is an official issue of the Folger Shakespeare Library and the United States Historical Society.

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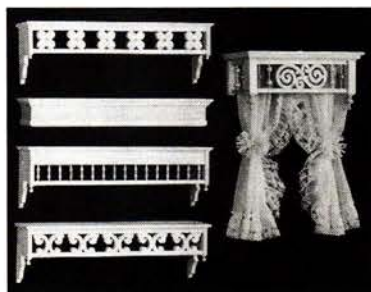
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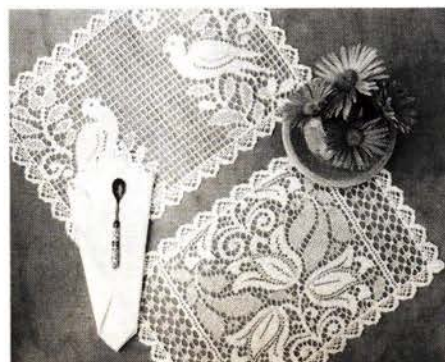


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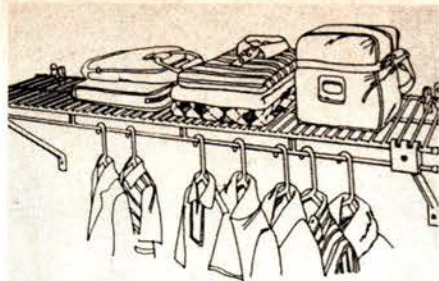
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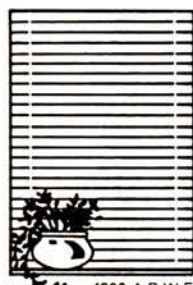
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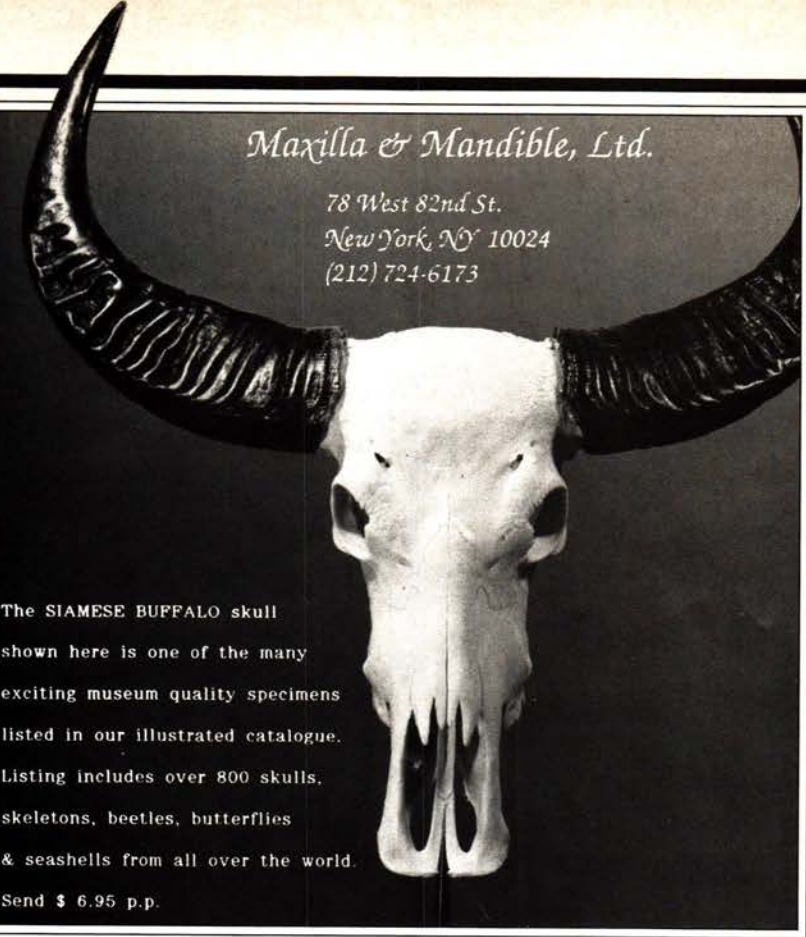


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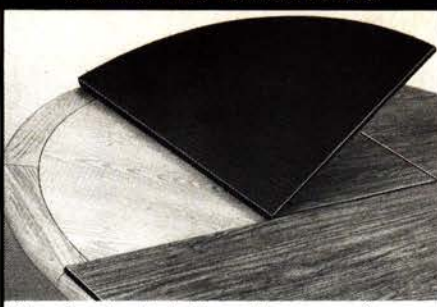
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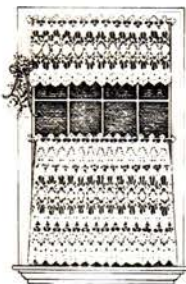


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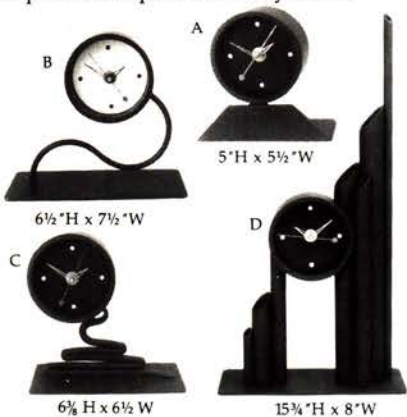
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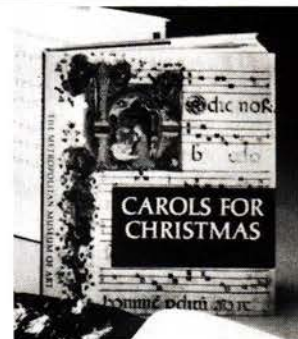
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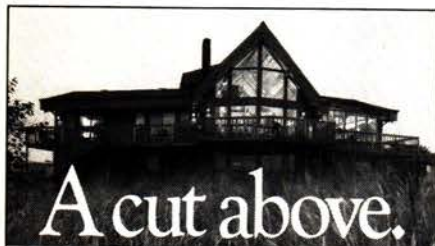


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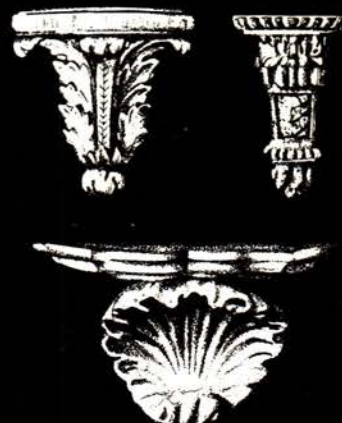
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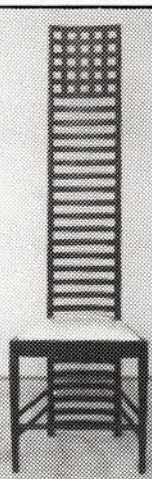
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Continued from page 90

founded in 1847 by German immigrants. By the turn of the century, Stone Hill was the world's third-largest winery, producing over a million gallons a year, when Prohibition halted production. James and Betty Ann Held were local farmers, raising typical Missouri crops—corn, soybeans—when they got a call from a St. Louis doctor who was considering buying the defunct Stone Hill. That deal fell through, “but it started us thinking about how we could buy it and start up in a small way,” says Jim. In 1965, with \$1,500, they did. “We knew so little we weren’t afraid,” admits Jim. In the first year, the Helds made 1,500 gallons of wine, aging it in used whiskey barrels. “It was pretty awful,” he laughs. “But each year we learned a little more. Finally, in 1976, I went out to the University of California at Davis and hired a wine maker who knew more than we did.” Stone Hill now produces 85,000 gallons annually, but it remains a strongly family-oriented concern (son Jonathan is vineyard manager). The most intriguing wine I discovered is a red made from a native grape known as Norton, which thrives in the Missouri climate (hot and humid most of the year but subject to fierce arctic storms in winter). Dry, spicy and claretlike in structure, this varietal can stand with some of the world’s better red wines. While no one has made millions from it yet, “We’re hanging a lot on this one,” says Jim of the Norton. “This is the one we want to be known for.”

To check out these wines, or visit the vineyards, call or write: *Oakencroft Vineyard, Route 5, Charlottesville, VA 22901, 804/295-8175; Crosswoods Vineyards, Inc., 75 Chester Maine Rd., North Stonington, CT 06359, 203/535-2205; Stone Hill Wine Company, Route 1, Box 26, Hermann, MO 65041, 314/486-2221.*

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