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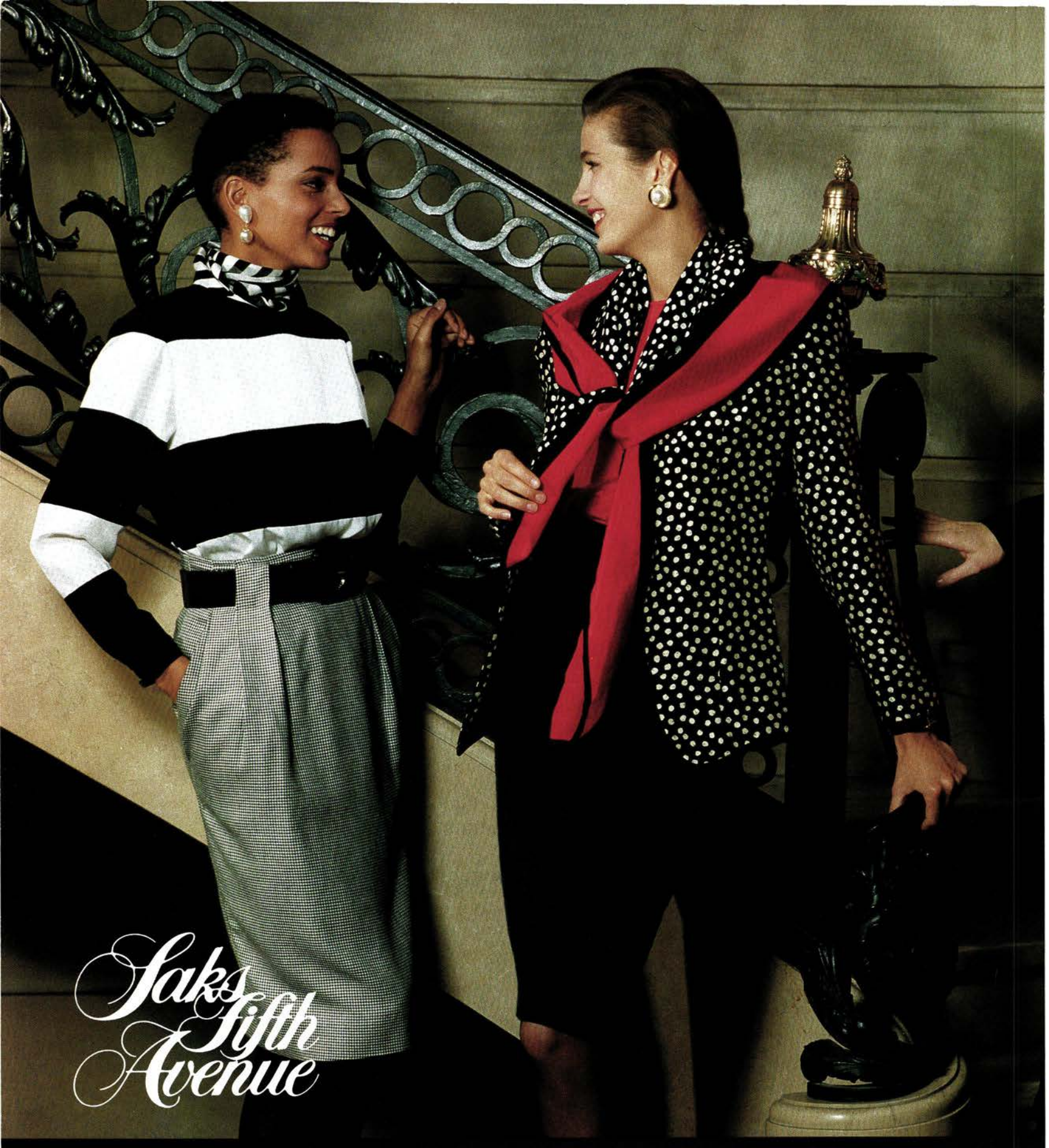
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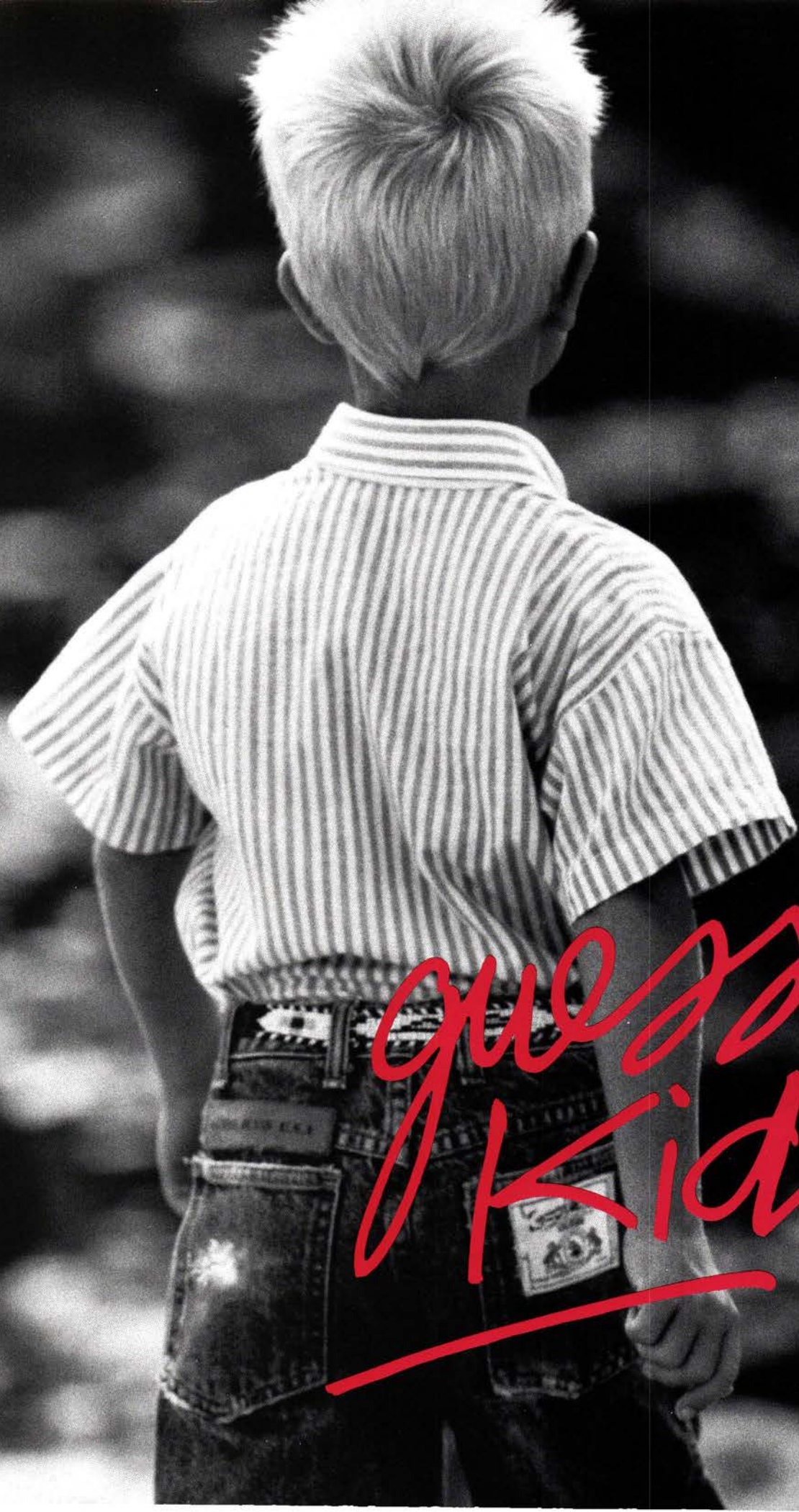
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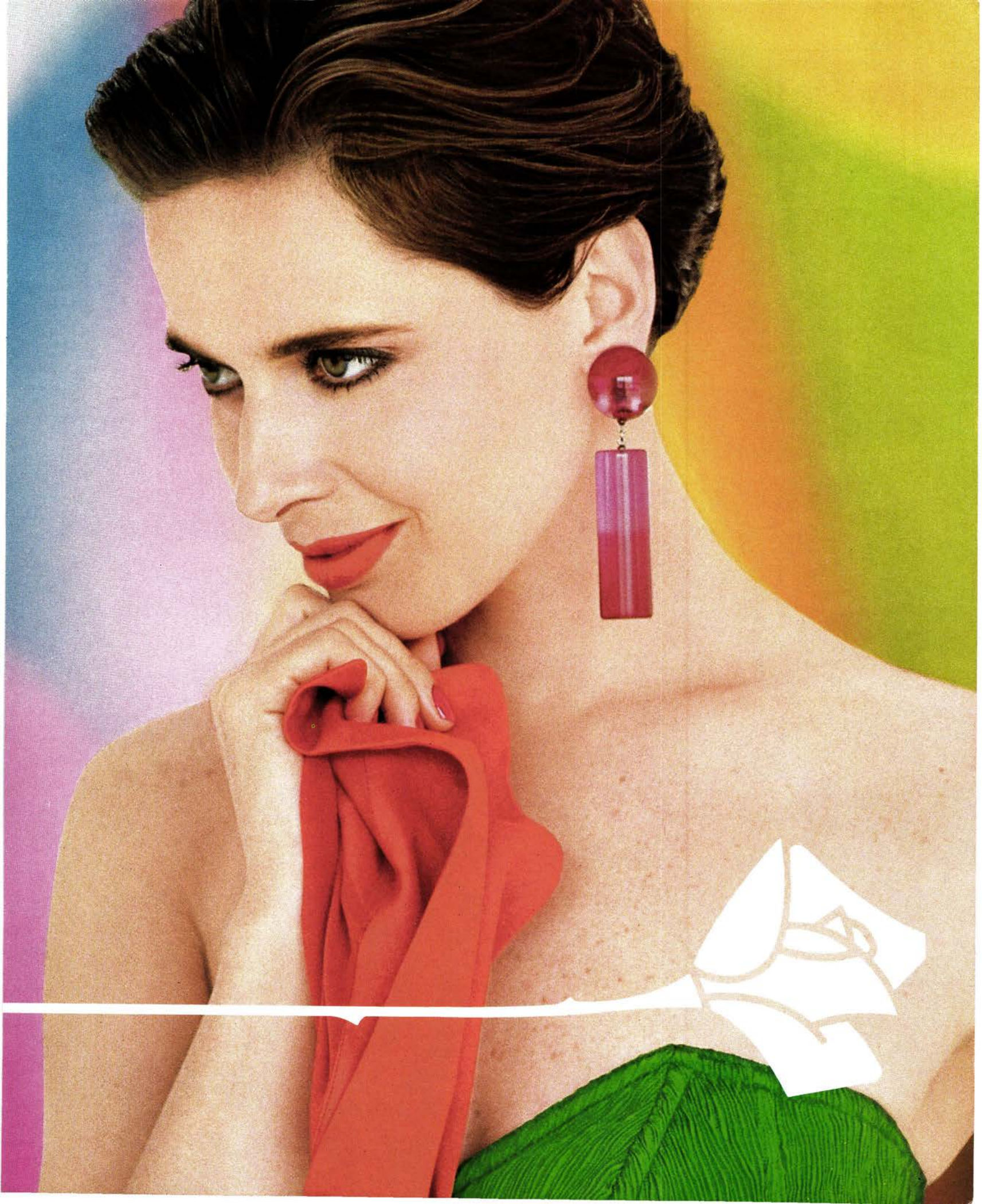
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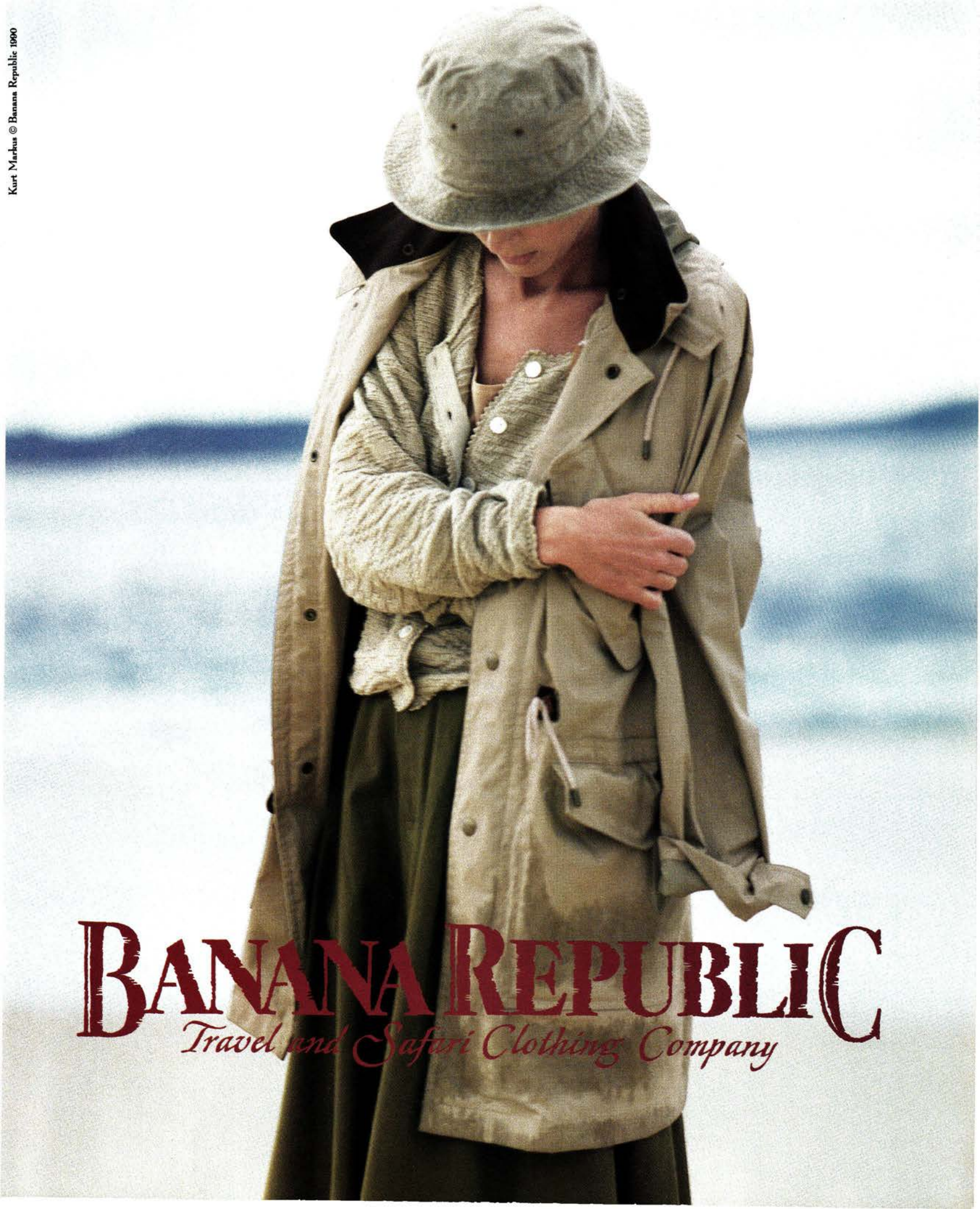


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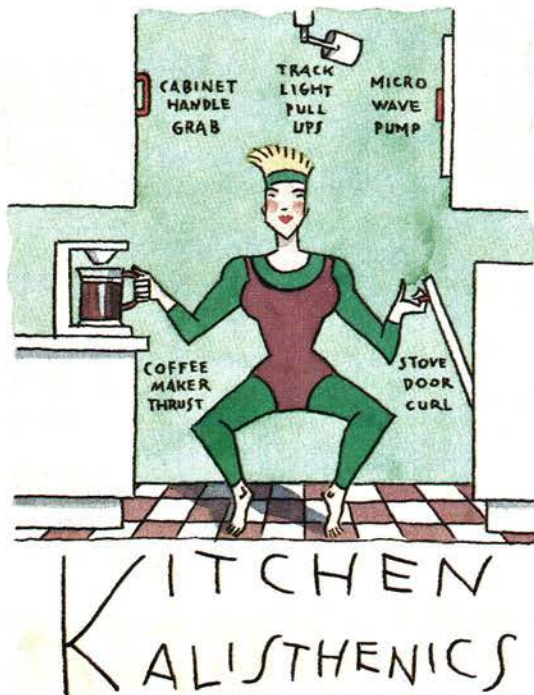
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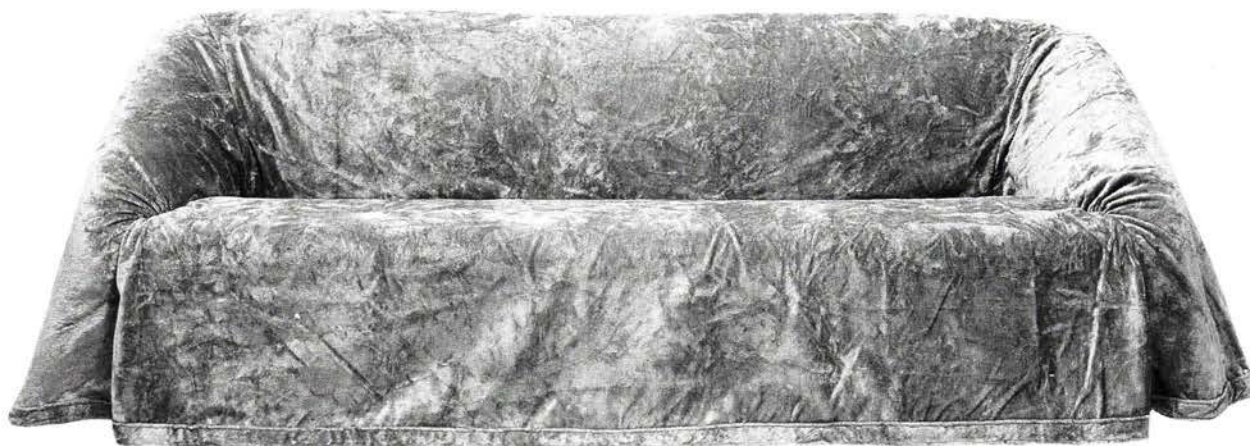
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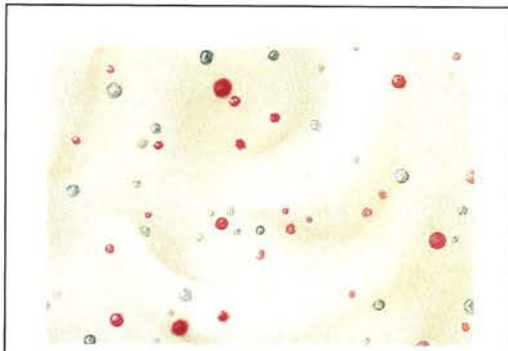
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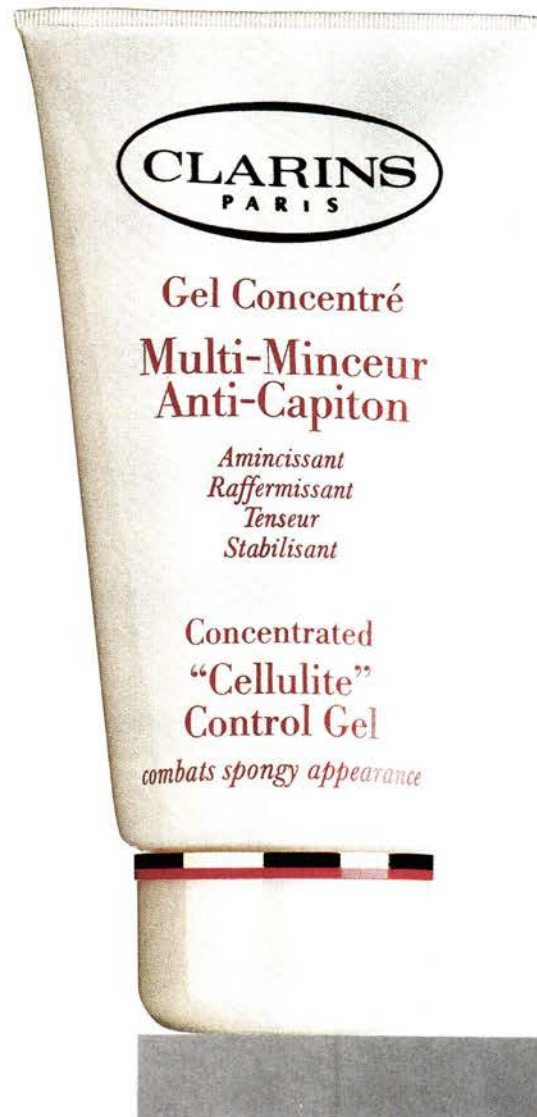
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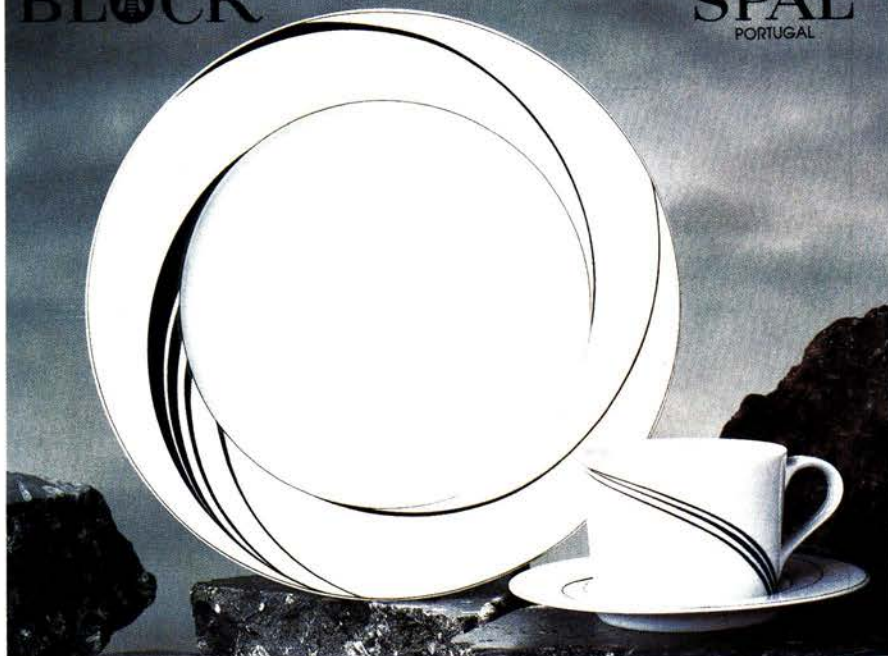


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Finding Common Ground

"Feeling that Japan and the U.S. are inextricably involved and cooperation inevitable, we present this issue as a gesture of design détente"

ON OUR THIRD NIGHT IN TOKYO FOUR *MET Home* editors found ourselves at a very serious dinner in a *ryotei*, a discreetly private restaurant used as a kind of club by high-level politicians and businessmen. Our host was the president of Knoll Japan. This *ryotei* served only eel—six different courses of it. Middle-aged, no-nonsense geishas in navy blue began the meal promptly at 6:30 p.m. By 8:15, our host signaled its close by presenting each of us with a gift: Large packages were wound with brilliant purple silk, layered with cleverly folded paper and tied with intricately knotted colored cord. This was clearly a ceremony. We were to unwrap these packages under the scrutiny of the entire party. All this public unknitting and smoothing out, untying, unfolding, sliding off and opening up, led to a fine wooden box that revealed, at last, a glorious red lacquer bowl. It next became obvious that we were expected to rewrap our packages exactly the way they had been presented. Our host quietly assigned a Japanese to help each of us. We tried not to catch each others' eyes or giggle.

Our search into the mysteries of Japanese Design has been from its beginning a similar ceremony of careful and cautious unwrapping of the exotic, and just as carefully figuring out how to rewrap it and present it to you. It all began 18 months ago with Timothy J. Ward, who was at that time, in another life, design director of Georgetown University and our longtime Washington, D.C., City Editor. Tim was on his way to Japan to supervise the printing of a book and met with us to discuss a small story idea. (These extravaganzas always begin with small story ideas, just as every home renovation starts with a 20-minute project run amok.) "As long as you're going . . ." ran the thinking as we developed a list of contacts a mile long. Tim returned from Japan with an enthusiasm that was addictive. "The Japanese are rediscovering their past—their own culture. This is a very important moment," he reported, "kind of a Japanese post-modernism. We should do a whole issue."

It was hardly the most propitious political climate for such a venture. Japan-bashing was, and continues to be, the favorite indoor sport of American business, and this was well before Sony bought Columbia Pictures or Mitsubishi bought Rockefeller Center. But we're a magazine about design, not politics, we reasoned. Perhaps we could play a softening, even healing role. "Go ahead," we told Tim. "I'll need a fax machine," he countered. And fax he did, beginning the elaborate diplomatic ritual of opening up (like packages) the doors and homes and hearts of the design movers and shakers you'll meet in this issue. Patiently cutting through layers, establishing trust, struggling to find the common ground. The breakthrough came the morning after a formal exploratory meeting with Tokyo's high priestess *Continued on page 24*



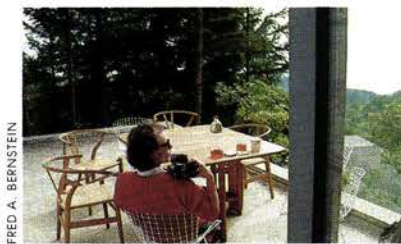
"Perfection is for the gods. We are imperfect," says Kyoto guide Toshi with the Colonel, editors Steven Wagner, Dorothy Kalins, Carol Helms.



Fox god/fax god: Associate Editorial Director Tim Ward.



Barbara Graustark at Kitagawara's Tokyo shrine.



Photographer Antoine Bootz reflects on Mt. Fuji.



Yoshie Izumi graciously interprets the world for us.



Among the flowers: Fred Bernstein meets ikebana.

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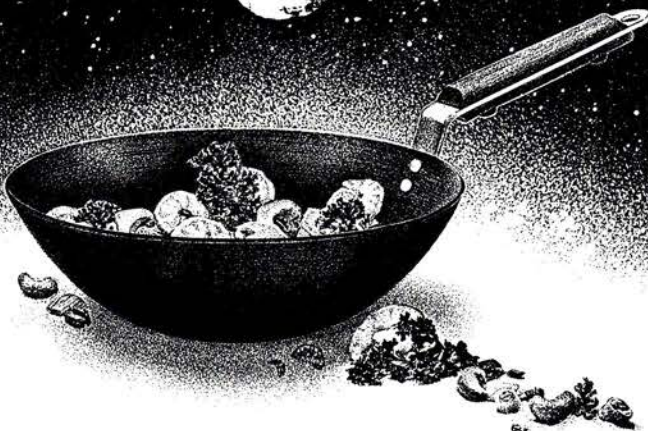
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EDITOR'S PAGE

of design, when she called Tim, clearly won over, and offered to introduce us to her friends. She was convinced *we* wanted to listen to *them*.

In Japan, where there are gods for everything, our favorite was the fox god. He's the celestial go-between—a creature who lobbies the gods on your behalf. Tim became our fox god, organizing the waves of editorial trips, planning interviews and photography months in advance, smoothing out the inevitable misunderstandings with sensitivity and charm.

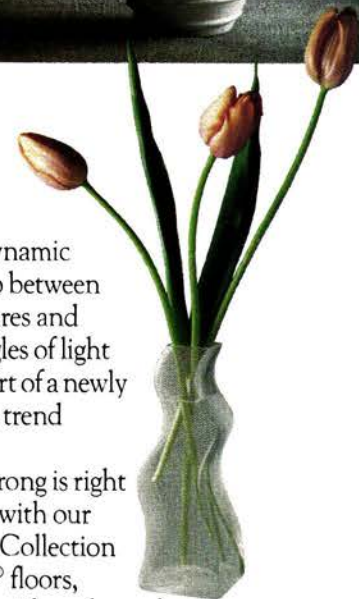
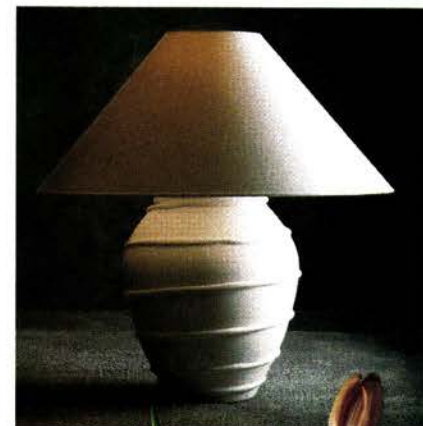
Here's an example: We were late. We were always late. Sometimes it was the traffic (we didn't mind long taxi rides—they let us observe street life like sidewalk vending machines of Pocari Sweat, the favorite soft drink; or ogling teenagers, probably the hippest on earth). Sometimes we got lost, our wonderful interpreter, Yoshie, arguing with the taxi driver. And sometimes we just couldn't bear to leave the person we'd just met. Anyway, we were so late for lunch with architect Masayuki Kurokawa that when Yoshie called, she found him in a rage. We spilled into his doorway full of loud American apologies. Except Tim, who quietly said, "Kurokawa-san, you are right to be angry. We have behaved discourteously. It is our fault." Later, Kurokawa, with his elegant wife, Taki, took us to lunch and held us in thrall: "Design is not brain work, it's heart work, like hugging a naked woman." Then, though he'd been speaking through Yoshie, he suddenly announced in English, "I am in love with this Tim!" Startled, we looked up from our plates. "I was angry before, but he did not give excuses. He admitted his mistake. I think he is half Japanese."

A few days later, in Kyoto when Yoko, Maruta's sparkling wife (page 121) told us that "Timothy" was like *tamashi*, the Japanese word for soul, we were not surprised. We had suspected as much.

The Japanese held a million images and contradictions for us, but we came away feeling that they are not so much mysterious as different. Feeling that our countries are inextricably involved and cooperation inevitable, we present this issue as a gesture of design détente.

—Dorothy Kalins
Editor in Chief

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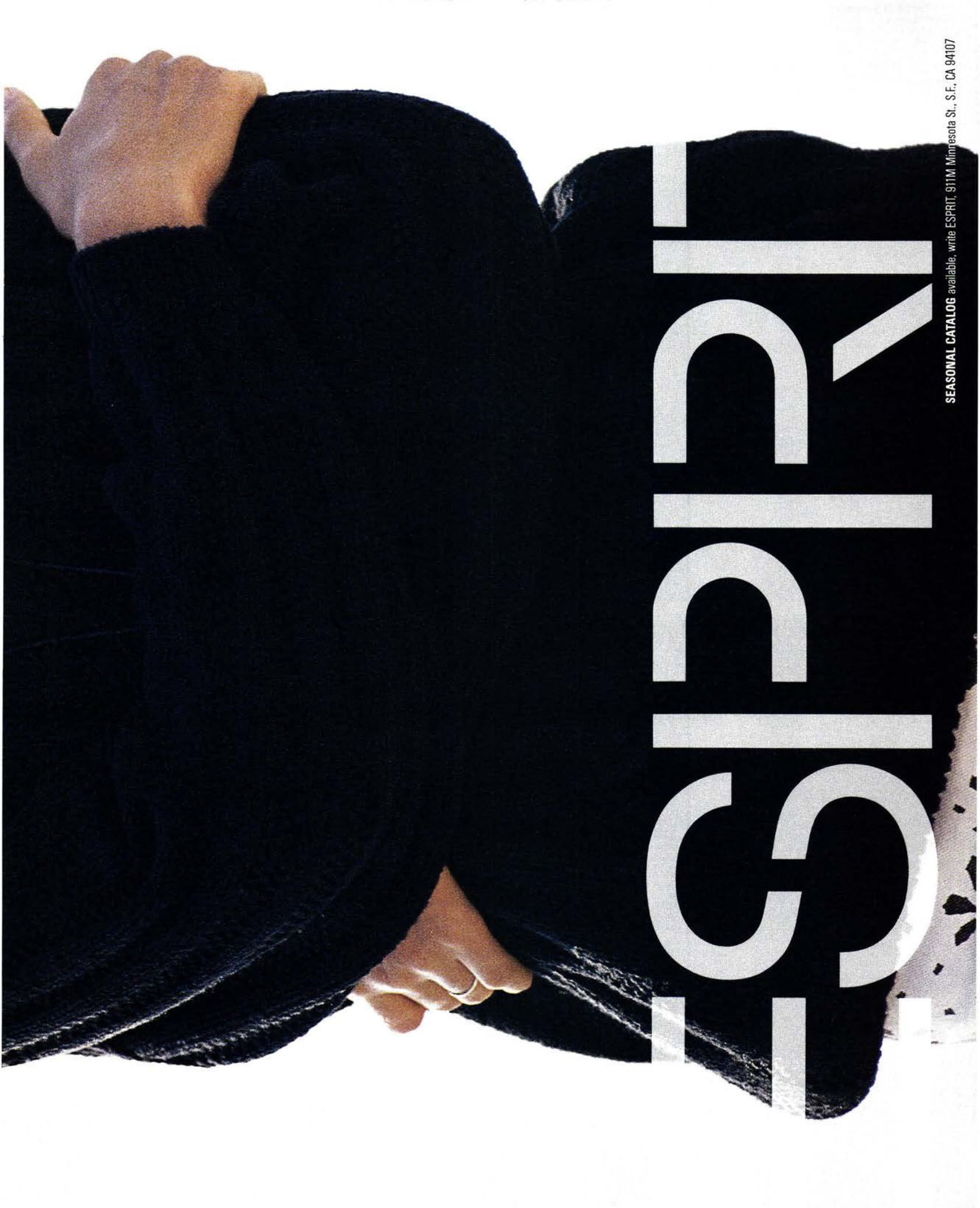
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Hot Properties

By Arlene Hirst

Graves Just Wants to Have Fun



PHOTOGRAPHS BY BUD LEE



FROM BOLD facade (above) to lively interiors (right), Michael Graves' new Disney hotel mixes classicism and whimsy.

HIS PALETTE may be pastel, but his career is bright red-hot. Michael Graves, post-modernism's master of the theatrical gesture, is putting the finishing touches on more than a dozen major projects, including an art museum in Youngstown, Ohio, and his first retail furniture collection (see next page). But his biggest—and

perhaps most daring—venture is a 2,300-room resort and convention center at Walt Disney World near Orlando, a marriage of show business and architectural bravado not to be missed. The first part of the complex—the 750-room Swan Hotel, which opened last November—is already controversial, for good reason. Its facade teeters on the edge of self-parody with its five-story painted waves and 45' stucco swans. As whimsical ornaments, birds that big just don't fly. But inside—as I discovered during a recent stay—this Swan is anything but an ugly duckling. The sunny beach murals (punctuated by cloud-shaped sconces and doors painted like beach cabanas) and color-saturated carpet are so sprightly, they made me want to skip down the hallway. Inside my room, I smiled at such Gravesian details as parrot lamps and

the floral-stenciled desk chairs—touches that make this a kind of Magic Kingdom for design-loving adults. Although I knew a building this flamboyant wouldn't play in Manhattan (where a much more restrained Graves scheme, for the expansion of the Whitney Museum, has been mired in controversy for years), I didn't care. "We designed a building suitable for Disney—it's not a museum or a mortuary," explained Graves, debunking the idea that serious architects shouldn't design for fun as well as function. "Even I.M. Pei," he says, "is doing the Rock and Roll Hall of Fame in Cleveland." Michael Eisner, Disney's CEO, is determined to build hotels that are destinations in themselves. And the hotel by Graves, whose work has always been exuberant and inventive, fits the bill perfectly. Ecstatic Disney is *Continued on page 30*



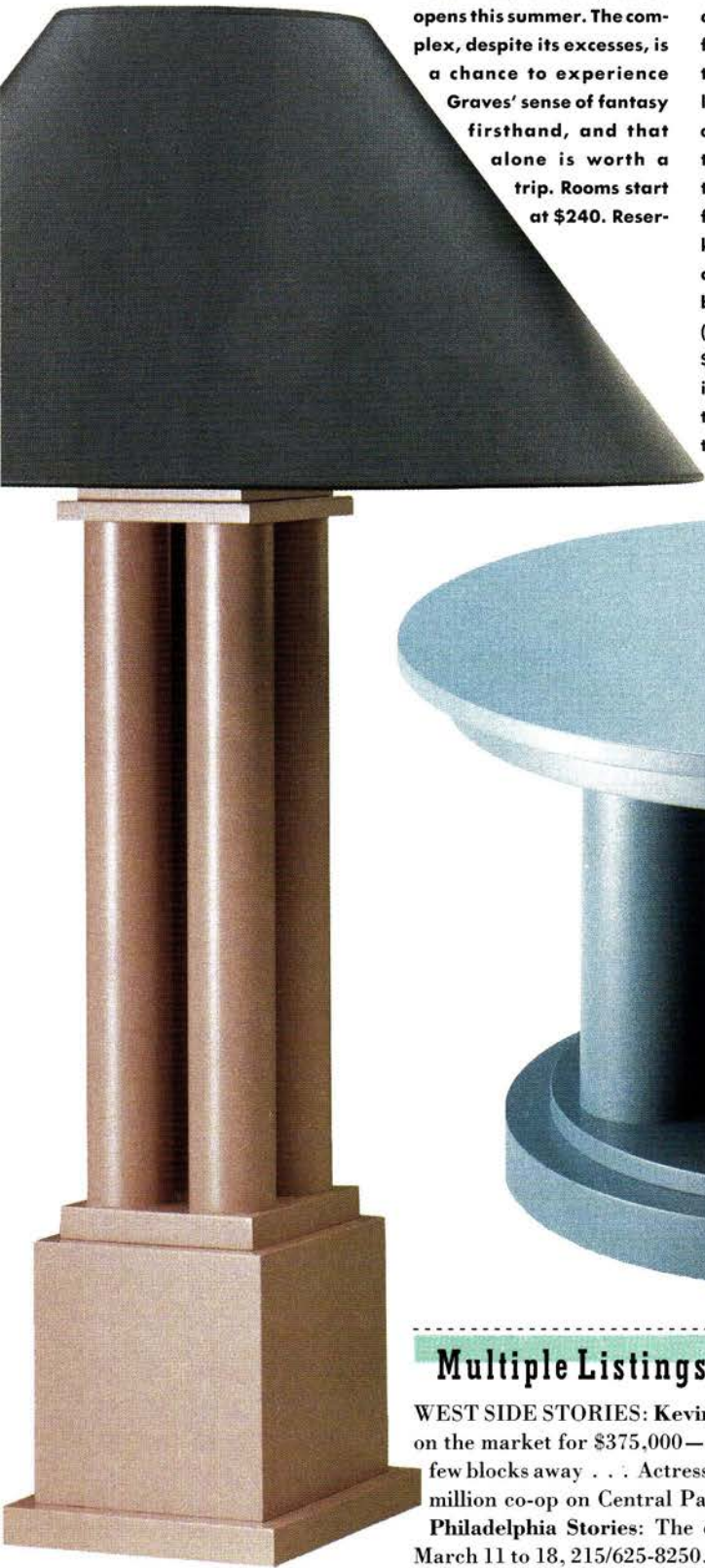
Christian Dior



Hot Properties

already starting to build Graves' bigger—1,500 room—Dolphin hotel, which opens this summer. The complex, despite its excesses, is a chance to experience Graves' sense of fantasy firsthand, and that alone is worth a trip. Rooms start at \$240. Reser-

ervations: 1-800-248-7926.
ON THE HOME FRONT: Graves is playing to the crowds beyond Orlando. His first "ready-to-wear" furniture collection—as classically restrained as the Swan is ornate—is now available to the public through Arkitektura. Originally designed for a development in Fukuo-ka, Japan, the pieces—including a lamp, a dining table and a stately wardrobe (around \$350, \$2,400 and \$4,000 respectively)—come in 10 Graves colors, from teal to terra-cotta. Arkitektura, 379 W. Broadway, NYC; 212/334-5570.



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Philadelphia Stories: The city's annual flower show—the world's largest—runs March 11 to 18, 215/625-8250. A week later, the city's best restaurants will offer prix-fixe meals by 50 famous chefs (including Julia Child, Pierre Franey and Paula Wolfert) during a four-day "festival of good eating," 215/568-6599 . . .

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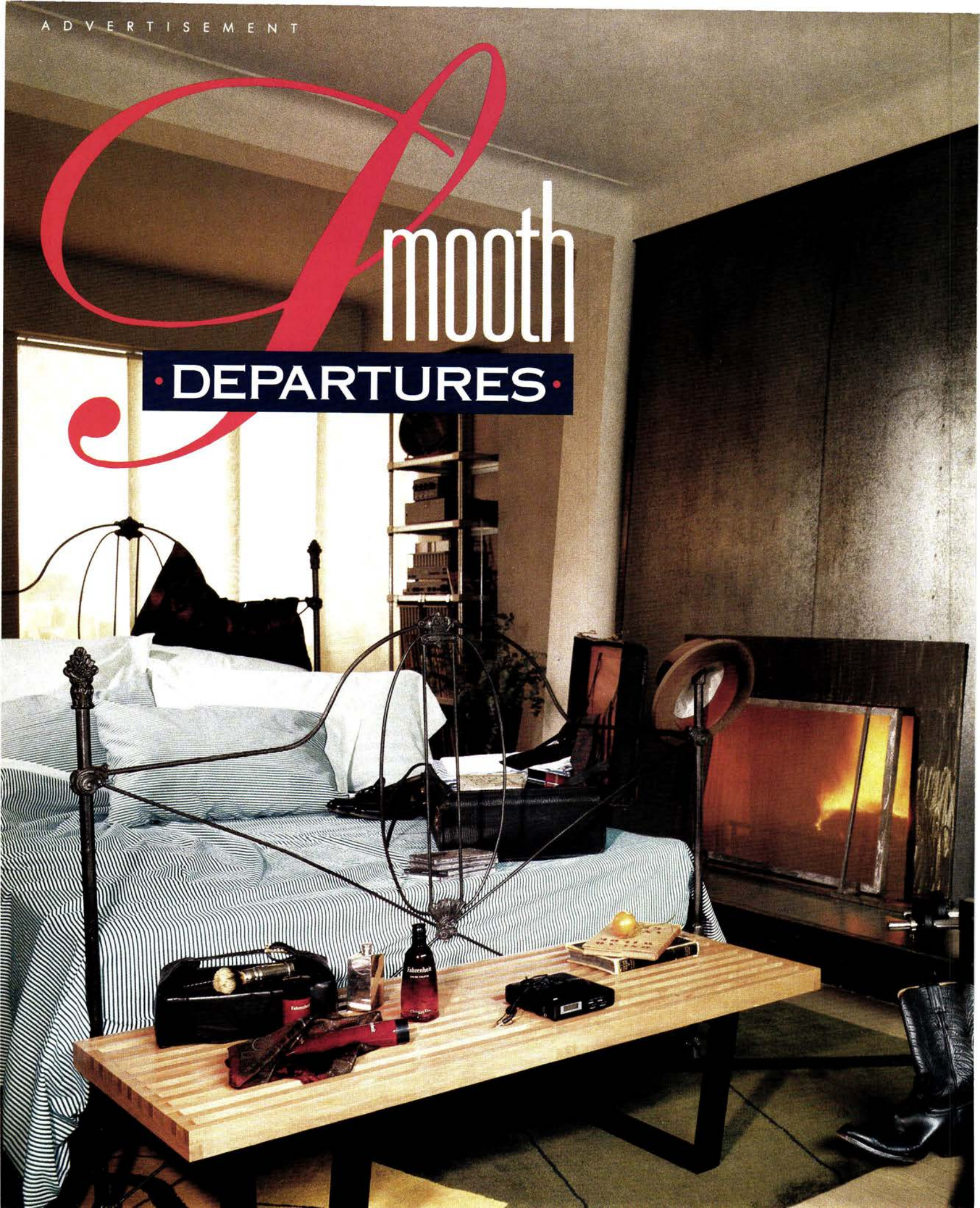
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• DEPARTURES •



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If home is where the heart is, traveling can be trying. Especially when leaving a haven where comfort cohabits with style. Fortunately, some portions of paradise travel well, limited only by imagination and the size of your luggage. Thus, our traveler's checklist: A suitcase-side companion of helpful ideas—including an essential reference of the Fahrenheit Body Line—pour l'homme away from home.

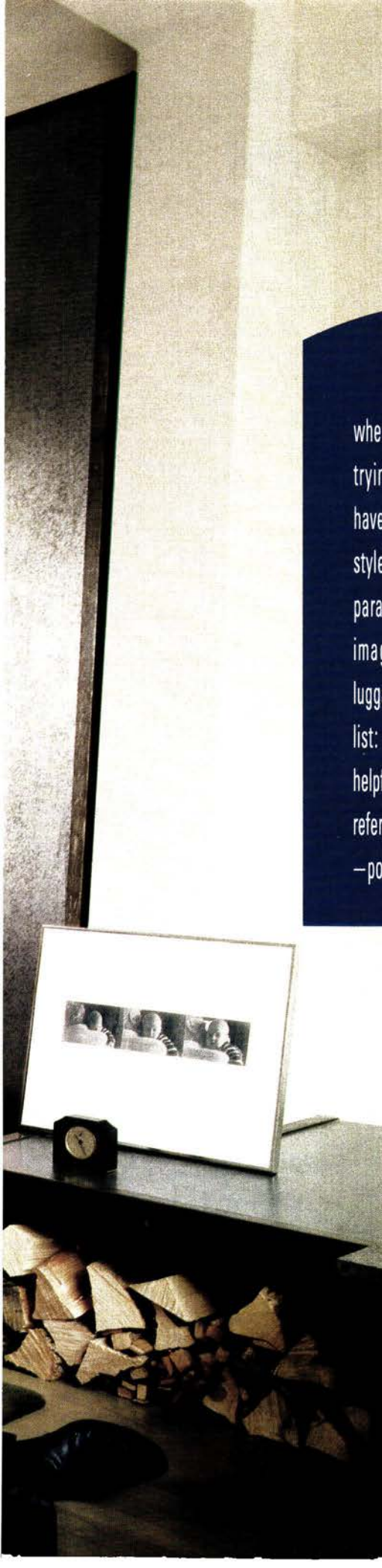
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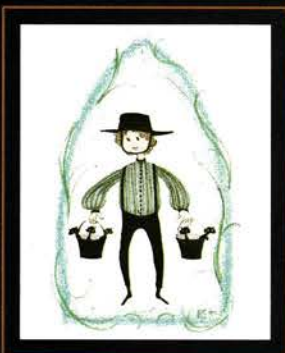
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BANISHING ART

Met Home applauded the First Bank System of Minneapolis in the February 1990 issue for their remarkable contemporary art collection, put together by and for employees. We were particularly impressed by the bank's unprecedented public forums, which allowed workers to examine their feelings about controversial works on view. At press time, we learned that the bank was dismantling the programs they had spawned. Lynne Sowder, the program's curator and director, and Nathan Braulick, director of communications for the visual arts division, express their dismay:

We would have been shocked indeed if, back in November 1989 when Michael McDonough visited First Bank, someone had forewarned us that by the time McDonough's article appeared in *Met Home* in February 1990, the visual arts program would be a thing of the past. After all, First Bank's radical art collection and innovative employee education programs had been in development for nearly a decade. But, sadly, although it had taken years to build the program, it took two weeks to tear it apart.

The forces that destroyed it are complicated and systemic. The program was designed to function in a critical, even oppositional, way to the organization's dominant culture. This became especially pronounced after 1985, when we deconstructed the autocratic methodologies that typically govern art

programming in favor of more democratic processes. Our experiments in employee empowerment (*Talkback*, Controversy Corridor) insured a dialogue about the role of art in the corporation, but also provided a context for questioning the hierarchical structures that ruled the organization.

During 1988 and 1989, First Bank's financial difficulties and the resulting changes in its management meant that key patrons of the program were ousted. A series of restructurings shook the company to its core. By the fall of 1989, some members of management began to subvert the visual arts program, and specifically the Controversy Corridor project [a gallery reserved for works the employees didn't want to live with] by ordering us to remove problematic artworks without the existing banishment process. Ultimately, we were forced to remove two artworks and place them in storage. As we did, we imagined a compromised future for the program.

Concurrently, Jesse Helms' attack on the National Endowment for the Arts had resulted in unprecedented interest in the visual arts program on the part of the national media. The program was seen as an uniquely enlightened interface between difficult contemporary art and a general audience. With such a spotlight focused on the program, it became imperative that senior management take a public position on the program's future. We pressed for a decision during the first week of December 1989. Our answer

came quickly. The art collection would be refocused, and Controversy Corridor and *Talkback* abolished immediately. The decision was linked to the company's new strategic direction—away from the riskier, nontraditional approaches that characterized the Eighties, and toward regional, consumer-oriented banking. Going forward, senior management stated publicly, the art collection would be characterized by "unity" and "harmony." The collection would decorate, not provoke. It was back to business as usual. The First Bank visual arts program was over.

—Lynne Sowder and
Nathan Braulick

SWATCH SWITCH

In the November 1989 Dr. Swatch, photos and text were accidentally switched, and we mistakenly identified a Chinese woman's silk robe from late-19th century Ch'ing Dynasty (worth between \$1,200 and \$1,500) as a Japanese kimono (worth \$300). Thanks to the readers who wrote to point out our error and help us set the record straight.

PRESERVATION TALK

"Is There Life After Preservation?" (December 1989), urges us to connect old buildings and places with "the living present and the future." I couldn't agree more. Just remember, the heritage that we destroy today won't be around for future generations to enjoy.

—J. Jackson Walter
President, National Trust
for Historic Preservation

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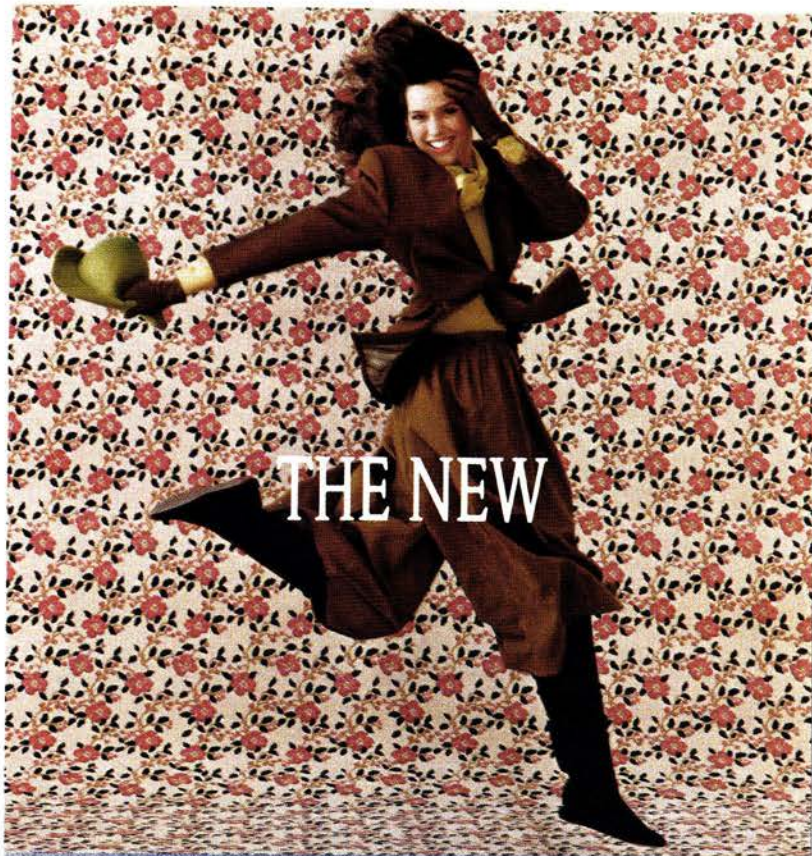


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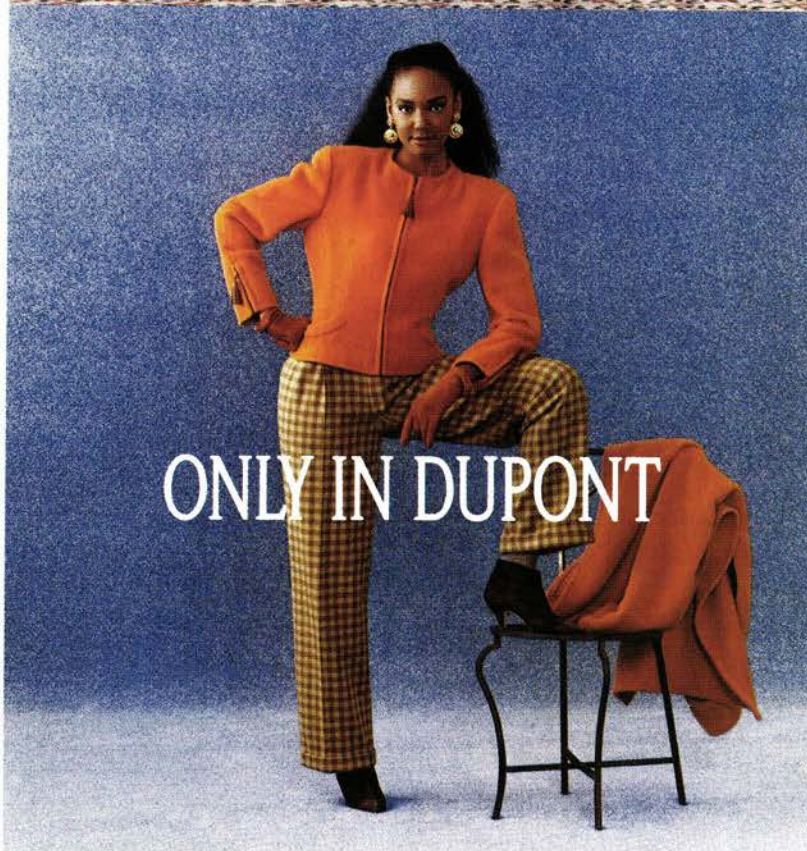
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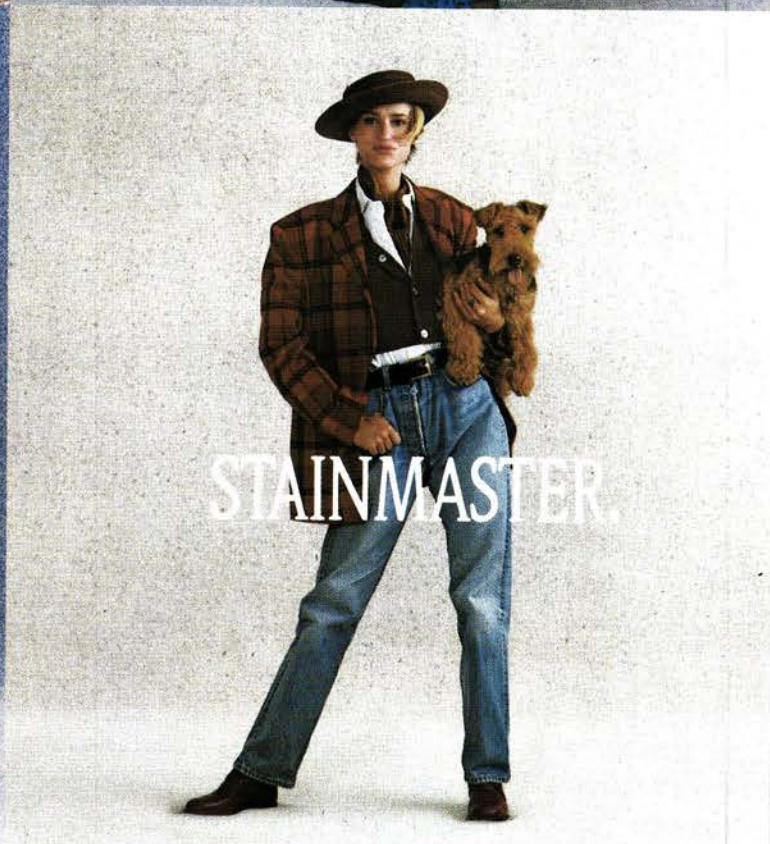
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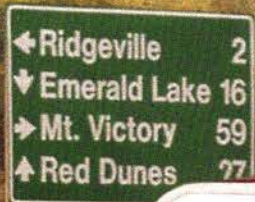
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Rocking the Youth Culture

MEET *MET KIDS*, OUR NEW FEATURE SECTION ABOUT THE look and spirit of today's family. Kids, parents and designers—(they're all family)—are reinventing childhood, and you can get a glimpse of their work-in-progress through the fashion, furnishings and toys they're choosing. Alas, all too many kid's stores still come on like *Babes in Toyland* and leave you feeling queasy. We scouted out catalogs and shops hip or otherwise. The best products for children are the least childish: those that treat kids like people. Here's our pick of some of the most high-spirited things around—new or enduring, fun, safe, practical, not cutesy. Grab the energy. —*Cynthia Hochswender*

THIS MANNERLY high chair, unlike most of its counterparts, has no tray, so it can join the family at table instead of sitting apart. From Ikea (\$65).

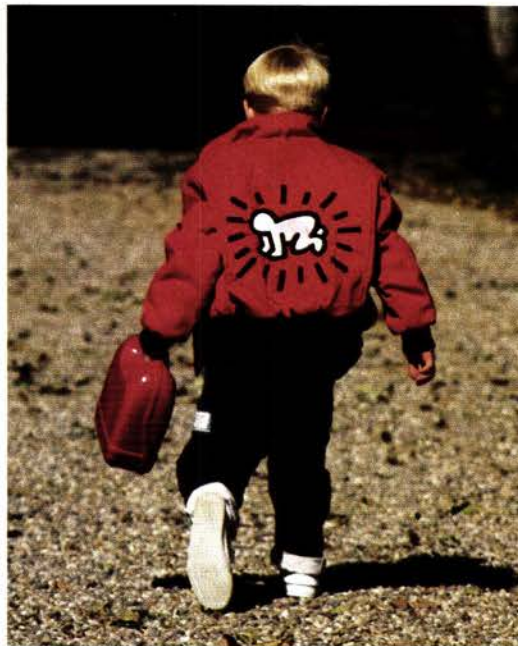


PHOTOGRAPHS BY MAGGIE STEBER

DICK TRACY fans tune in wrist walkie-talkies from Sony (\$50). They're sitting pretty in outfits from Mrs. Taki's Kids (\$110), on scaled-down Alvar Aaltos (\$103).



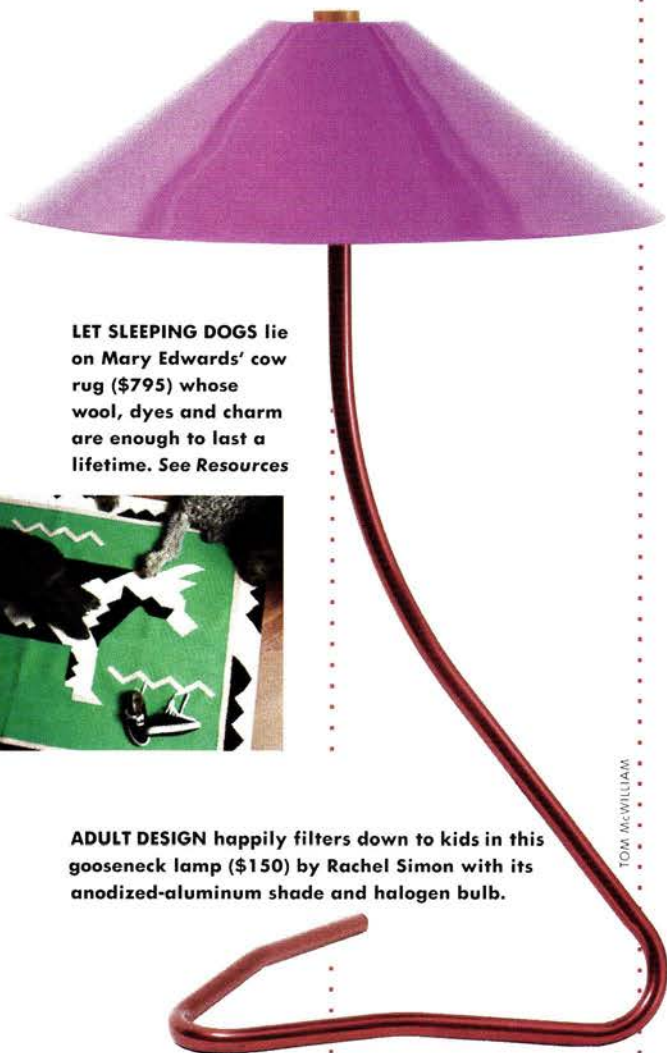
KEITH HARING's scarlet letter jacket (\$125) is from his clothes line. The roomy lunch box (\$13), mercifully without a TV-show logo, spoofs dad's briefcase.



HOLD ME HERE, say the inverted handles on this stainless-steel infant flatware from Ikea (\$7.50 for a set with fork, knife and spoon). Now, in the mouth! See Resources



TOM McWILLIAM



LET SLEEPING DOGS lie on Mary Edwards' cow rug (\$795) whose wool, dyes and charm are enough to last a lifetime. See Resources



ADULT DESIGN happily filters down to kids in this gooseneck lamp (\$150) by Rachel Simon with its anodized-aluminum shade and halogen bulb.

TOVA McWILLIAM



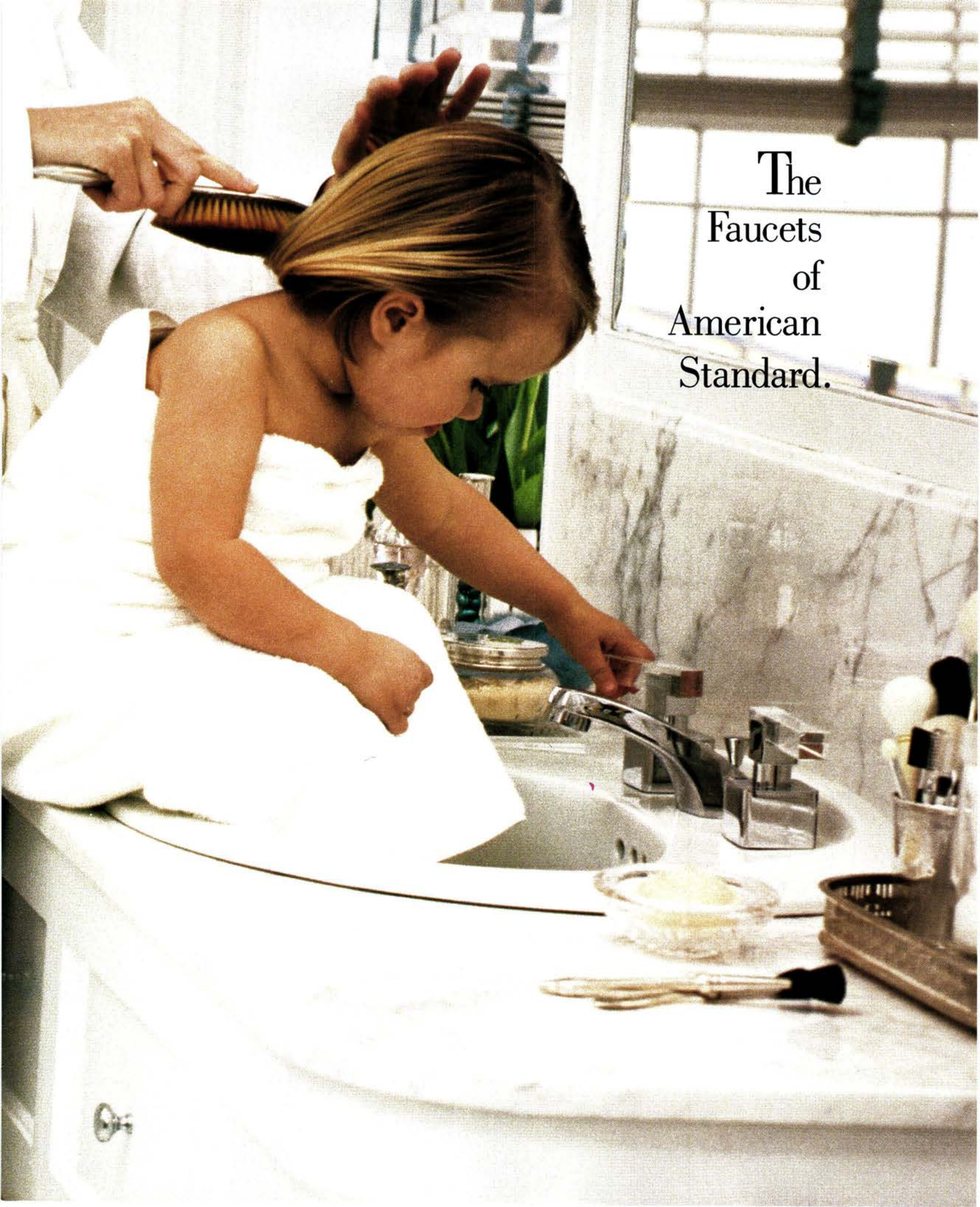
KIDS' CLOTHES GROW UP in this dressy wool blazer (\$200) and cotton pants (\$100) from Franco Moschino. My First Sony Walkman (\$50) has color-coded buttons so that even the very young can learn to operate it.



A RECYCLABLE crib by Max & Milli becomes a sofa (\$550). Ikea's wheeled wooden boxes (\$55) make toy tidying easy.



PHOTOGRAPHS BY MAGGIE STEBER

A young child with long, light brown hair is sitting on a white toilet in a bathroom. The child is wrapped in a thick white towel. A hand from an adult is visible, brushing the child's hair with a wooden comb. The child is looking down towards a white sink with a chrome faucet. On the marble countertop next to the sink, there is a glass soap dish with a bar of soap, a metal tray with various toiletries, and a pair of scissors. The background shows a window with white blinds and a green plant.

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White, Cadet™ faucet in Chrome, Reliant™ single
control in Polished Brass. Bottom clockwise: Cadet
Prestige faucet in Chrome, Ceramix™ faucet in
White, Reliant single control kitchen faucet in Red.

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M·E·T·R·O



BY MICHAEL McDONOUGH

● AS ALAN SONFIST sows, so shall we reap the past—and future. Sonfist (right) is a sower of poetic environmental artworks he calls Time Landscapes. He's holding a model for the latest in a series: a living re-creation on a block-long plot in downtown Indianapolis of the region as it looked before Man settled there. It's historically exact down to the indigenous prairie grasses; beech, hickory and maple trees; and wildflowers. (This micro-park opened last spring outside the city's new Eiteljorg Museum of American Indian and Western Art.) For a visitor, the powerful impression is that you've happened upon the frontier afresh.

Sonfist himself is a pioneer. Today, reforestation is an urgent issue worldwide, but back in the mid-1970s he was creating bronze sculptures of endangered species of trees. Native seeds, a trend now among gardeners and landscapers, have been planted in his projects since the mid-1960s. He's working ground that is particularly compelling for Americans,

The Artist As Johnny Appleseed

Sonfist believes. "The first settlers were drawn to the virgin land," he says. "Here were new beginnings, the stuff of myths that have found expression from Johnny Appleseed through to the current groundswell of environmental activism.

pigments, are in NYC's Metropolitan Museum of Art and L.A.'s Museum of Contemporary Art. But his reputation has grown fastest in the open air. In 1989, he installed Time Capsules at the Boca Raton Museum of Art in Florida: Five 2'-by-2'

ally, Sonfist installed a labyrinth that encompasses two acres of hillside—and more than 3,000 years of history—with circles that include Greek laurel, Etruscan herbs, Roman paving stones and a working olive grove.

Sonfist is a New York native who found his calling in a city park when, as a child on walks with his

began drawing pictures of the forest. Later, he went to agricultural school at the University of Illinois "in hopes of getting closer to the land," he recalls. There, he also sought a symbolic union between his background and the Midwest by planting seeds from his Bronx hemlocks near the campus. He eventually switched to art,

though, at Ohio State University.

In 1965 Sonfist hit upon the Time Landscape idea: He prepared sketches about returning 50 sites around New York City to pre-Colonial marshes, streams and woodlands. In 1977 the project finally took root on a 45'-by-200' plot of city-owned land in Greenwich Village earmarked for a highway that was never built. After historical and horticultural sleuthing, including research into the first lumber shipments from Manhattan, Sonfist planted maple and oak seedlings that now stand over 25' tall. Community volunteers tend the forest fragment, which is slated to become a city park.

Now on Sonfist's drawing board is a sculpture garden for the Fresno Art Museum where he'll cultivate a landscape of desert and garden. He's still conveying the spell he felt among the Bronx hemlocks and sowing the seeds of a healing reverence.



ABE FRAJNDLICH

"The impression is you've happened upon the frontier afresh"

In my work I seek to recapture that awareness."

His is an uncompromising, tough-to-classify art—part sculpture, part landscape design—that plays on the forces of nature and time. His canvases, painted with earth

cubes, partly buried as if they were remnants of a meteor shower, each with seeds from a different indigenous species of tree. The cubes are calibrated to decompose in 500 years and spawn a forest. In 1985, outside Florence, It-

parents along the decidedly unurban Bronx River, he fell under the spell of a hemlock forest. "I returned often," he says. "Something drew me there—nothing I could name, but it seemed magical." In grade school he

M·E·T·R·O



BY CARA GREENBERG

● WELCOME TO the Age of Aluminum. We've lived through the Bronze Age, when sinuous art-nouveau maidens cluttered collectors' cabinets, and the Copper Age, when hand-hammered arts and crafts were everywhere. Lately, "It's uncanny how many calls I've been getting for aluminum," says Michael Glatfelter of Mode Moderne in Philadelphia. "It's the ultimate modernist metal."

Anybody who grew up with aluminum as foil in the kitchen drawer and as siding on the garage may not think of it as a wonder metal, but during the Twenties and Thirties, it represented unalloyed glamour.

Aluminum was America's rejoinder to the hard, bright chromium-plated steel of the Bauhaus. The metal had soared into public awareness in 1927 on the wings of the Spirit of St. Louis, the very symbol of America's technological coming-of-age. Designers such as Donald Deskey and Russel Wright were intrigued by aluminum's gloss, lightweight strength and malleability. Their creations convey the exuberance of discovery.

Aluminum, first cost-effectively extracted from bauxite in 1886, was used only in industry until the late 1920s. Then Alcoa, the main producer, commissioned a pair of aluminum gates for its Pittsburgh

Aluminum: Anything-But-Heavy Metal

labs. The architect designed some aluminum trays as gifts, a local department store picked them up and a fad was forged.

Aluminum prices today aren't always lightweight. Tables and mirrors by Donald Deskey now command four figures apiece. A Twenties-vintage desk by René Herbst of France was shown last autumn at a New York antiques show for \$55,000. But buys can still be had on generic aluminumware. Mode Moderne recently sold a set of four Thonet-style chairs with plastic rush seats, made by the Pittsburgh Range Co., for \$1,200. Standing ash-trays, magazine racks and umbrella stands often turn up at flea markets for just a few dollars. And collectors are beginning to seek out the bowls, candle-

sticks, pitchers and trays that were popular wedding presents during the Twenties and Thirties.

One aggressive collector, Fred Wintzer, has amassed over 1,000 pieces in the past two years at prices from \$3 to \$400. "Aluminum is grossly undervalued," says the Baltimore bank analyst. "Anything hand-made and American that can be bought for less than reproduction cost has got to go up." His own passion was first kindled by a plate with stylized art deco horses he found in an antique shop for \$45. It was signed by Arthur Amour, an

"Aluminum," says one dealer, "is the ultimate modernist metal"

WAITING-ROOM chic: a Thirties J-leg table (below) by Warren MacArthur; \$3,000 at NYC's First 1/2.



early staff designer for Wendell August Forge Co. of Grove City, Pennsylvania. Other sought-after signatures are Lurell Guild, whose modernist conical bowls were produced for the Alcoa-owned Kensington Co., and Bruce Fox, a designer of Fifties tableware. Collectors also seek the brightly colored tumblers and pitchers by the Edgerton Co. of Ohio that served the 1950s patio culture.

"Two years ago you could have had aluminum for practically nothing," dealer Glatfelter says cheerfully. "The market's gone up 10,000 percent." That only means you'll pay \$25 instead of a quarter.

HOME-DESIGN pioneer Russel Wright spun this bowl and pitcher (\$200 apiece) and elegant torchère (\$925) during the Thirties for his NYC store. Also at First 1/2.



PHOTOGRAPHS BY TOM McWILLIAM

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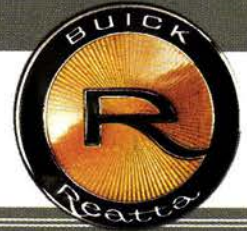
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BY CYNTHIA VAN HAZINGA

● **SPRING COMES** ceremoniously to the hills and river valleys of southern New Hampshire where I live and garden. There are those who maintain that March is a winter month in these parts, but more surely, it's the month of constant change and what seems, for a while, like unlimited possibility. The earth is stirring and change rushes in by the day and hour. The garden is all promise, blooming only in the eye of the gardener, who by now is sick of winter and longing for color and light. It's a feverish, optimistic time.

When Spring Comes Marching In

March is mud and maple-sugaring season. The planets whirl into line for the equinox and we Yankees wheel in for Town Meeting. Everybody comes out of hibernation, seeking signs of spring.

Tiny, luscious snowdrops, crocuses and grape hyacinths are the first flowers to poke out of the cold earth. By the brook,

fresh green on the fields and gardens, a carpet for the sun to brighten.

Every day you want to tour the garden to see what's come up, what's survived the winter. Suddenly the chives appear and the rhubarb. Pussy willows fatten. The lilacs, forsythia and apple trees begin to show buds.

Tree sparrows arrive

"March is change—and what seems like unlimited possibility"

skunk cabbages signal life returning. Snowbanks shrink fast in mild March weather, sometimes losing two feet in a day and sending clouds of steam into the air. A late snowstorm can plunge the gardener into gloom, but it's a temporary state—the snow melts to reveal a haze of

during the first week of the month. Towhees make a cheerful racket, and phoebes start piling mud under the eaves for their nests. The first crows were always noted in the local newspaper 50 and 75 years ago. The first robin is cause to phone friends.

It's time to remove

mulch, but gradually, and only from plants that are already up: Thawing and freezing can do more harm than winter's hard cold. Some plants self-seed. A search shows that coriander has done so, and even the pansies.

Indoors, you begin to cultivate seeds. The pile of

gorgeous seed catalogs that has been good reading for weeks has to be faced squarely. Big orders are filled out, sent in. The seeds arrive quickly. Just holding the crisp, bright packets is exciting. Timing is crucial. Seeds must be started soon enough, but not too soon. Calculating backwards from the expected date of the last frost, the gardener must sow them sparingly, watch closely and keep them damp but not wet. Shepherding seedlings to maturity is a tricky business, but sunny windowsills lined with little pots are a sure sign of spring.

March is the time for consulting notes from last year, deciding which flowers and vegetables must be grown and drawing up diagrams and schedules. The heavy-feeding plants must be rotated. It's time to consult the books about companion planting: Carrots love tomatoes, but cucumbers hate potatoes. The gardener's head spins with schemes and great intentions. No matter what happened last summer—it's time to begin again.



SALLY MARA STURMAN



Veggie Face-lifts Are Unnatural

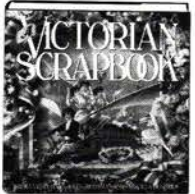
VEGETABLE-RIGHTS activists may not go hoe-hoe-hoe over these plastic VegiForms molds you attach to a cucumber, pumpkin or zucchini on the vine, then let grow into a heart, diamond, ear of corn, elf or Pickle Puss (right). The company will custom-mold anybody you choose, for \$2,500. Elvis Parsley? Ronald Radish? President Bush? Standard shapes are \$10. VegiForms, 2 Burton Woods Ln., Cincinnati, OH 45229; 513/961-1393.



HOME ENTERTAINMENT CENTER



9068-9999 \$29.95
Counts as 2 choices. Designer Gilliat's updated how-to. Photos.



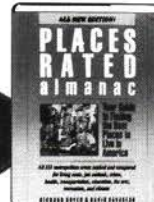
9019-9999 \$27.95
Counts as 2 choices. Lavishly illustrated.



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8714 \$19.95
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8854 \$16.95
Revised; ranks 333 metro areas for quality of life.



8912 \$18.95
Gift-Giver's Cookbook: delectable edibles to pack with love. Photos.



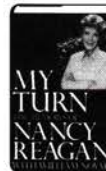
7948 \$22.95
Absorbing travelogue of culture, land. Photos.



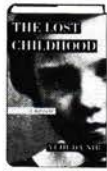
7682 \$19.95
The Ninja hero returns in action-sequel.



7138 \$19.95
Innocent child heads call of sinister realm.



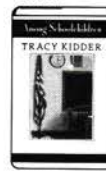
1297 \$21.95
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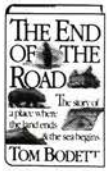
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Memoir of Jewish boy's survival in Nazi Poland.



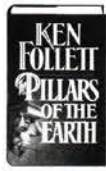
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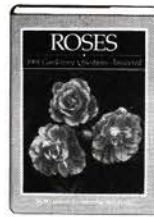
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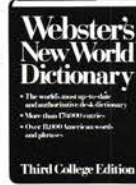
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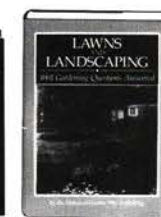
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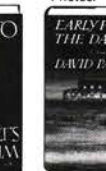
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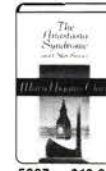
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M·E·T·R·O



● **ATTICS ARE** those curious out-of-sight museums where we, random archivists, store the artifacts of our lives. Sometimes mere memories are insufficient for recalling love or glory. So we save things, sometimes haphazardly, because among the flotsam we later find gems and, occasionally, a talisman.

It is the early Fifties and I am a boy in my grandmother's house in Wisconsin. At the top of the pull-

Reverie's Storehouse

down ladder, I survey the jumble of such artifacts sitting in squares of sunlight from her attic windows: an Atwater-Kent radio, a steamer trunk with worn railroad labels, packets of World War II letters from a son in the Pacific, ledgers from my great-grandfather's lumberyard in the river town he built, ancient hardwood skis with bear-trap bindings, and my great-grandfather's beautiful, inexplicably unused, Tiffany-style brass lamp.

That lamp was part of a hidden realm that I would enter quietly, lest I awaken the spirits that inhabited

the albums, boxes and trunks. Exploring the attic was like entering the Pyramid, only in the heartland. Grandma's artifacts turned me into an archaeologist

"Exploring the attic was like entering the Pyramids. I turned into an archaeologist of my own past"

of my own past.

Her attic was my unequivocal favorite. But we launched expeditions in my parents' attic, too. Under the eaves, my brother and I conjured up adventures among the boxes of check

stubs and tax records, old clothing and Life magazines. The find that called most strongly to boys growing up in the shadow of the Second World War was a yellow candy box that contained my father's war mementos: brass stars, the eagle-and-shield emblem that topped his Air Corps officer's hat, some snapshots of fellow aviators taken on parched airfields in Italy and North Africa—and a

shiny, jagged chunk of an exploding artillery shell that came within millimeters of ending his life.

Up in the attic, I dipped into a box of family photographs. Gingerly inspecting the dried and cracked por-

traits and the tintypes, I was intimidated by the steely stares of grim immigrant ancestors in starched collars. Three images are indelible: my mother, about 10, posing by a plum tree in her dancing shoes; my father, barely a toddler, bundled against the northern winter, sitting in a sled made from a wooden Cream of Wheat crate; and me in my mother's arms, nine days old.

When grandpa died, grandma sold the English-cottage style house he had built for them during the Twenties. At an auction beneath her hickory trees, we sold everything she no longer wanted—the Fiesta ware, the station wagon, grandpa's tools. Prices were cheap. Too cheap, I thought, for family history.

In time my grandmother died, too. She left me three Oriental rugs, a tapestry of

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a Renaissance scene and the Tiffany-style brass lamp. For many years, shunning possessions and wanting to travel light, I stored the rugs and left the lamp with my parents. It graced a living room corner and became such a part of their home that I never asked for it.

Recently my wife and I acquired an attic of our own, of about the same vintage as my grandmother's. To me it's not as romantic a place as the attics of my boyhood. Maybe it will be for our sons, Nicholas and Justin, when they're old enough to explore it. At the moment, it's a warehouse,

home of a hundred un-

packed boxes. My parents drove out from the Midwest to visit us for the first time in the new house. Halfway through the tour we gave them the day they arrived, my father noticed the one closed door on the second floor.

“Does that lead to the

attic?” he asked.

“Yes,” I said, pleased that he seemed as avid an attic aficionado as I.

“Want to take a look?” “You've sure got a lot of stuff up here,” he marveled. I thought, Yes we certainly do. We're laying in artifacts for the future, for the boys.

Before dinner that evening, my parents retrieved some gear from their car. They returned and we saw what they were carrying: the brass lamp, 20 years after I had inherited it.

“Now that you have your own house,” my mother said, handing me my grandfather's lamp, “this really belongs here.”

I was moved. From my great-grandfather's tall Victorian house on the Wisconsin River in the 1890s, to my grandmother's and parents' homes, to our own in New York, the lamp had lit many rooms. Now, five generations later, this unscathed heirloom brings to us, and especially to our children, a link to ancestral history. This is the true magic of attics: They warehouse and protect fragments of the past, talismans of the future.

—Patrick Keefe



VICTORIA KANN

M·E·T·R·O



BY COLMAN ANDREWS

● YOU KNOW how it is in hotel rooms. You always find yourself with time to kill, so you sit there on the still-made bed, flipping through Guest Information or spinning past the channels on the bolted-down TV. Maybe if you really get desperate (or are of a spiritual nature to begin with), you even riffle the pages in the Gideon Bible for a bit . . .

At least that's what people tell me. When I have time to kill in hotel rooms myself, I look at, well,

Get a Number on Local Eats in the Phone Book

restaurant section and had a revelation. Oh, I found Johnnie's address all right. But I also learned things about Des Moines that I probably never would have learned in any other way—and that I wouldn't even have realized I wanted to know. I learned, for instance, that, "When in Rome it's Alfredo's, when in Des Moines it's Anjo's." I learned that there were 62 pizza places in the area—roughly one for every 3,000 inhabitants. I learned that there was a Chinese restaurant in town called the Conference Room of the Nine Dragons—which made me

Lounge and Restaurant billing itself as "Home of the Da-Go Burger."

Since that evening in Des Moines, I've made it a point to look at restaurant Yellow Pages wherever I go. The most obvious thing such listings tell you, of course, is what people like to eat in one place or another. And sometimes this is a surprise. Everybody knows that there are lots of German restaurants in Milwaukee, for instance—but who would have imagined the preponderance of Greek places in Montgomery, Alabama? Who, for that matter, would have guessed that at



"I grabbed the Yellow Pages—and had a revelation"

the restaurant listings in the Yellow Pages.

It all got started one December evening about 10 years ago in Des Moines, Iowa. I needed the address of Johnnie's Vet's Club, where I was going to have dinner. I grabbed the Yellow Pages, opened to the

wonder if maybe Des Moines wasn't in the forefront of Sino-American relations. Oh, and I learned that racial sensitivity wasn't the community's strong suit—not with all those sandwich parlors advertising "guinea grinders" and with the Hilltop

least a third of the restaurant display ads in the Gary, Indiana, Yellow Pages would specifically mention frogs' legs as a specialty of the house?

Yellow Page restaurant ads can teach you broader lessons about a city, too. Savannah, Georgia, is a

HOUSEHOLD WORD



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Flatly woven tapestries and carpets in silk or wool, named for the French town where they originated c. 1500. Tapestries bear narratives or portraits; carpets feature architectural designs in rich colors, or flowers in muted pastels.



COURTESY HAKAMIAN

community that values history and longevity—thus, the River's End, "A Restaurant in the Tradition of Savannah's Gracious Past"; the Exchange Tavern, "Elegant Colonial Cuisine on Savannah's Historic Riverfront"; even the Canton Restaurant, "Since 1930—Savannah's Oldest Chinese Restaurant."

Similarly, the listings for Fort Wayne, Indiana, immediately reveal that it's a good place to raise your kids—a real family-oriented community. Consider Tourney's Family Restaurant where "Our Family is Looking Forward to Serving Yours"; or Hilgers Farm Restaurant, "Famous for our Family Style Home Cooking"; Don Pedro Fonda, "One of Fort Wayne's Oldest Family Restaurants"; and so on.

I've always loved restaurant mottoes in general, whether they're ultimately educational or not—and, of course, the Yellow Pages are full of them. Some of these are predictably hyperbolic. Grampa's Catfish House in Little Rock, Arkansas,

not only claims that it serves the "Best Catfish in Central Arkansas," but adds, "If'n the Kernel [sic] fried chicken like we fry catfish he'd a-been a general!" And then there's The Boar's Head in that aforementioned tradition-minded town in Georgia, which bills itself as "One of the Only True Restaurants in Savannah."

Other restaurant mottoes, in contrast, are charmingly modest. There are no superlatives at all, for instance, at the Original Hick'ry Pit in Novato, California—just the promise of "Pork From Pigs That Made Hogs of Themselves."

The Yellow Pages are a record of changes in a community, too: If you were to flip through the restaurant ads in today's Des Moines phone book, you would discover that not a single establishment uses the word "guinea" or any of its variations and that the "Da-Go Burger" has da-gone. The number of pizza places, on the other hand, has swelled to 98. And, in Des Moines, it's still Anjo's . . .

M·E·T·R·O



“Home can be about architecture or a place in geography; or it can be about the sense of permanence we come to know through habit: an article of clothing repeatedly worn, a favorite turn of phrase, a melody of which we are fond, or the many visits to see a friend.

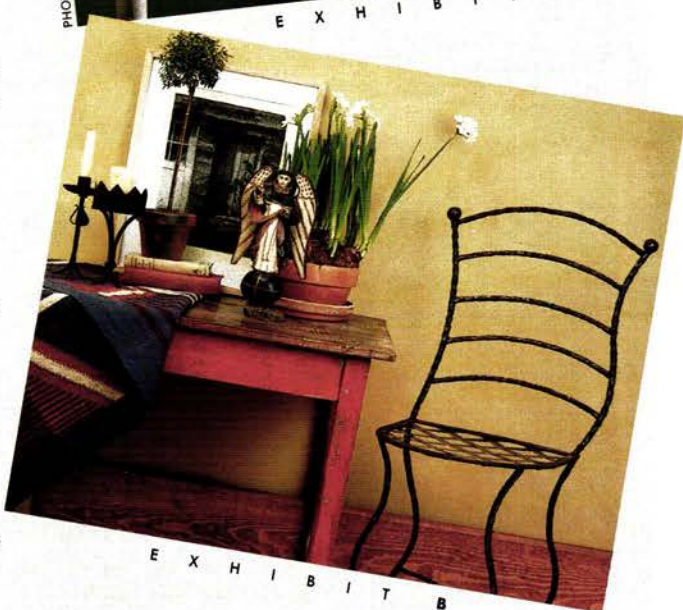
Home is about the familiar, about gravity, about falling back into the self after being dispersed and over-extended in the world.”

— FROM *BONNETTSTOWN: A HOUSE IN IRELAND*, BY ANDREW BUSH (ABRAMS, \$37.50)

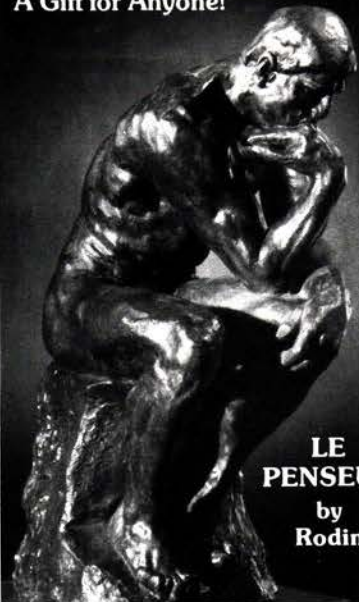


Case No 42 Santa Fe Recherché

● **ANY STYLE** can lapse into self-parody, but *Southwestern* is particularly prone to go loco. Exhibit A aggressively compiles tumbleweed-country clichés: the pueblo, the stepped-fret geometrics, the dried vegetation, the cutesy baby-blue and melon colors that somehow are now trademark Southwest—even the crying coyote, for Pecos Bill’s sake. Exhibit B is a sane, non-slavish Southwest with authentic handcrafts, no color scheme, living plants and the bravura to pull up a companionable contemporary metalwork chair. See Resources



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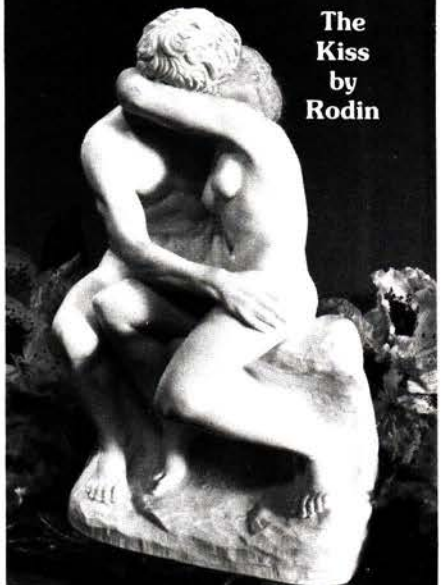
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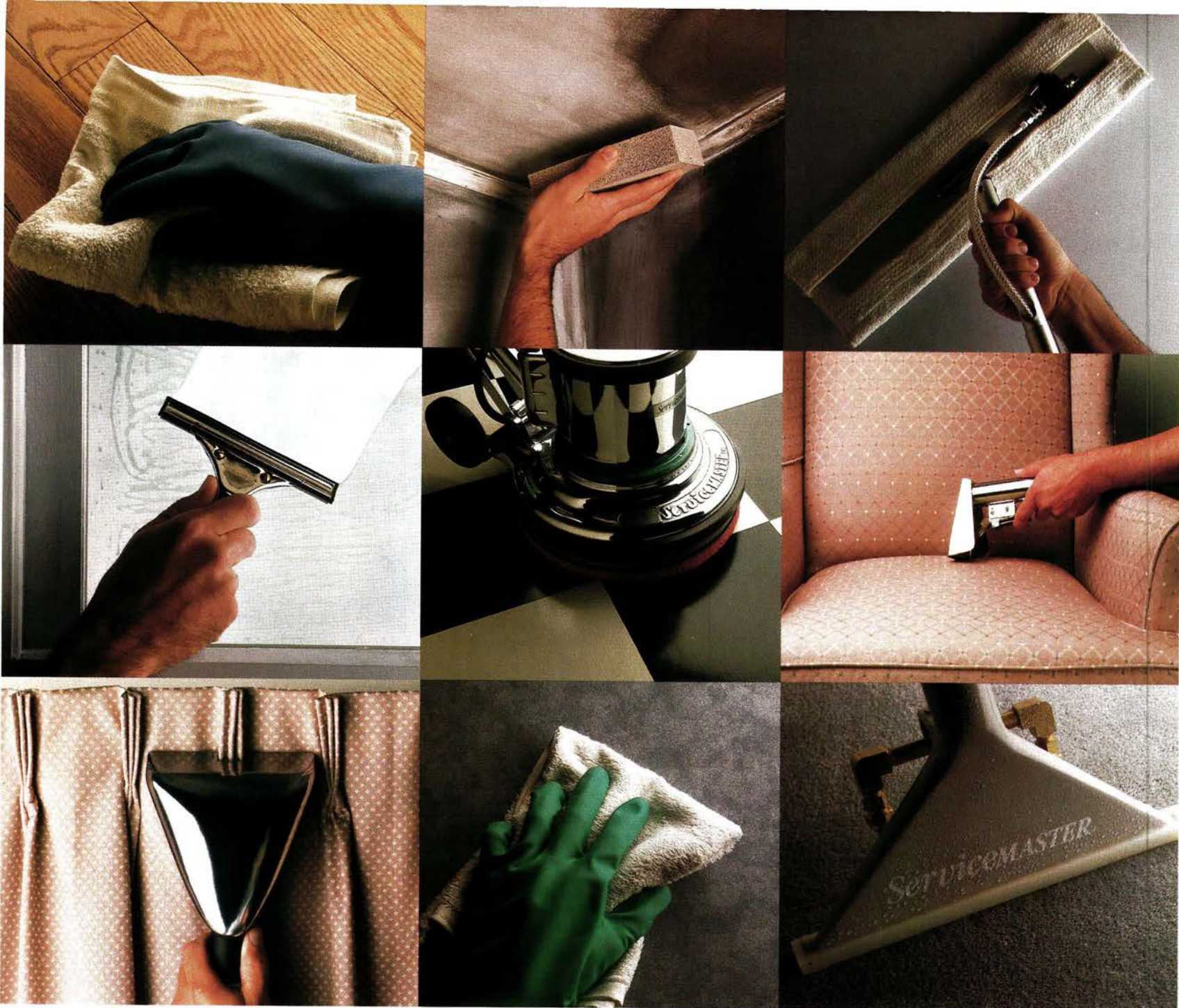
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The Legend of the Unicorn
Love's Delight



Shown smaller than actual size of 6 3/4" high.



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pirit of romance. How you inspire love! With joy and sheer abandon.

You are a treasure for the heart. And a feast for the eyes. So majestic in purest white. Your mane and tail swept with garlands of wild-flowers... your graceful horn spiraling toward the heavens.



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tirely by hand. His horn and hooves, and the locket around his neck, all lavishly embellished with precious platinum.

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86266

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Signature _____

Name _____
PLEASE PRINT CLEARLY

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86266

One for the Road: A Very Moving Story

I was being repotted, like a plant, from a sophisticated East Coast metropolis to a small Southern town. Even before the van arrived, I was in root-shock



BY PHYLLIS THEROUX

YEARS AGO, JUST AFTER MY AUNT Dorothy suffered a stroke, I telephoned my mother to ask how she was doing. My mother—who survives by knowing how to look on the bright side of things—replied, “Well, I guess you could say she is making negative progress.” My aunt eventually “progressed” all the way to her death. But to my mother, that wasn’t the worst thing that could have happened—death being viewed as a kick-off point into a different, hopefully less-encumbered existence.

I needed a large bottle of that kind of optimism when, several months ago, I moved. It was not a simple transfer of goods from one house to another in the same neighborhood or city. I had done that before and while it was traumatic—like tearing apart a giant jigsaw puzzle and reassembling it at the other end—my friends, telephone number and reference points had all remained the same. But this time the only constant was myself, which was being repotted, like a plant, from a sophisticated East Coast metropolis to a small Southern town where the marquee in front of a sandwich shop advertised a “Jell-O-wrestling contest.” Even before the van arrived, I was in root-shock.

This wasn’t a happy, upwardly mobile kind of move. I didn’t want to go. My accountant, howev-

er, had strongly advised me that either I retire to the more affordable countryside or my debts would retire me. And so I was reluctantly quitting a city where I had spent my entire adult life and moving, alone, to a tiny town. My children—who are in college—would visit me during vacations. Maybe. Ashland, Virginia, is not exactly a drawing card for teenagers used to the fast-track of Washington, D.C. Would I be charismatic enough to lure them here on the strength of my personality alone?

When people ask how I got from Washington to Ashland, I say, “Because my mother was knocked down by a Doberman pinscher in Menton-on-the-Riviera, France.” And it’s true. After being rushed by ambulance to the local hospital and having her knee encased in a cast, she would have remained a virtual prisoner in her small, rented apartment if not for a young American woman. Debbie, who had met my mother only once, scooped her up and nursed her back to strength and independence.

I tend to view life as a complicated, unrolling tapestry full of plots and people who are woven in and out of the fabric, and while one set of characters are being dealt with, others are on the fringes in the process of working their way into the center of the material. My mother returned to California. The dollar collapsed, and Debbie, following my mother’s advice, became a real-estate agent in Virginia. It was the newly licensed Debbie who phoned one day and said, “I think I’ve found your house. Drive down.”

Down is right, into the rural countryside dotted with abandoned gas stations and Confederate flags on pickup trucks. As I turned into Ashland, my car bumped across the railroad tracks that split the town in half, and turned left at the Southern Feed Store onto Duncan Street. The local movie theater advertised first-run films for \$1.50. There was an old-fashioned barbershop with a real red-and-white pole outside (the stripes probably stopped revolving around 1947). I pulled up to 504 Duncan. It was a brick bungalow with Fifties aluminum-clad windows that made it look like it was wearing braces. There was no landscaping other than the towering sycamore and walnut trees in the front yard. But, on

Phyllis Theroux’s latest book is *Night Lights: Bedtime Stories for Parents in the Dark* (Viking, \$14.95). She is currently working on a new book of essays for Viking.



DAVID MCGLYNN

the positive side, it was on a pretty street, in the historic section of town, and with a thick carpet of autumn leaves covering up the ground, the house sat like a solid toy upon a quilt. Inside, it was bigger than I thought—the walls, I found, did not crowd but embraced me.

In an upstairs closet, I discovered a photograph of a portly man in a tuxedo and a woman with crimped hair and a gardenia on her dress. On the back of the picture, someone had written in pencil, "Marvin. 1939." Who was Marvin? I wandered through the empty rooms listening for discontented spir- its and decided that Marvin—or whoever had once occupied this house—occupied it no longer. It could be mine, free and clear, to fill with my experiences. And the price (which would have bought an unheated garage in Washington) had just been lowered for the second time, with no bidders bidding. "I'll take it," I said to Debbie.

As I drove back to Washington, I prayed that the bank would accept my loan applica- tion—that I would be allowed to do what I didn't want to do. Then I thought of my

Washington friends. For 25 years, they had un- failingly supported me when needed and now, with this decision, I was walking away from them. It felt like I was leaving a man I loved for one I didn't. When the bank ap- proved my application, I wondered: Had I just signed my own death warrant? Was I now making "negative progress"?

EVEN UNDER THE BEST OF CIRCUM- stances, moving is a violent, unnatu- ral act. I felt like a pregnant woman, gazing upon the mountain of my be- longings and wondering how it could ever be wrenched from the house without the house itself breaking. What came in must go out, but the front door seemed too small. As I packed, all illusions that I was actually lead- ing a simple life were shredded. The number of curtain rods, demitasse spoons, bags of moonstone rocks for my paper-white nar- cissus mocked me. Every day several more cubits of goods I thought I needed in order to lead a civilized life were added to the pile.

Separating from my old dwelling was painful. Untacking an old telephone list from the kitchen wall, scrubbing off the

pencil markings from a door where I had measured my children's heights, I grieved. It was rather like taking a rich oil painting and swabbing it down with bleach. The new occupants of this house would create their own picture. Mine was now in my head. A blank canvas in Ashland awaited. I had no idea what it would eventually contain. Meanwhile, my friends drifted in and out like mourners.

"When you take a step toward life," my mother once said, "life will support you." As I ransacked kitchen drawers, snapped rubber bands around canceled checks, and hauled the lawn mower from under the porch, her words comforted me. I called home, repeated her own maxim to her, and was somewhat disconcerted by her re- sponse. "Did I say that?" she exclaimed. "I must write that down." It wasn't what I wanted to hear.

The move itself was ghastly. One leg was ripped off the piano and plants fell out of their containers. And after pushing around the dirt (so the housecleaner, arriving the next day, would know where to find it), I

It's what you put into it.

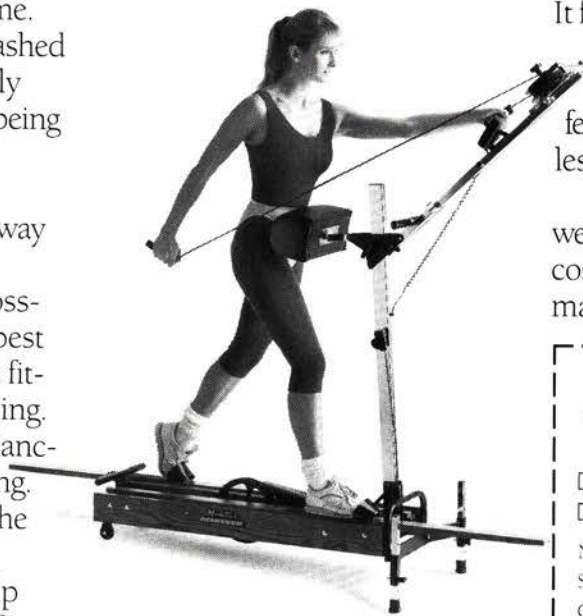
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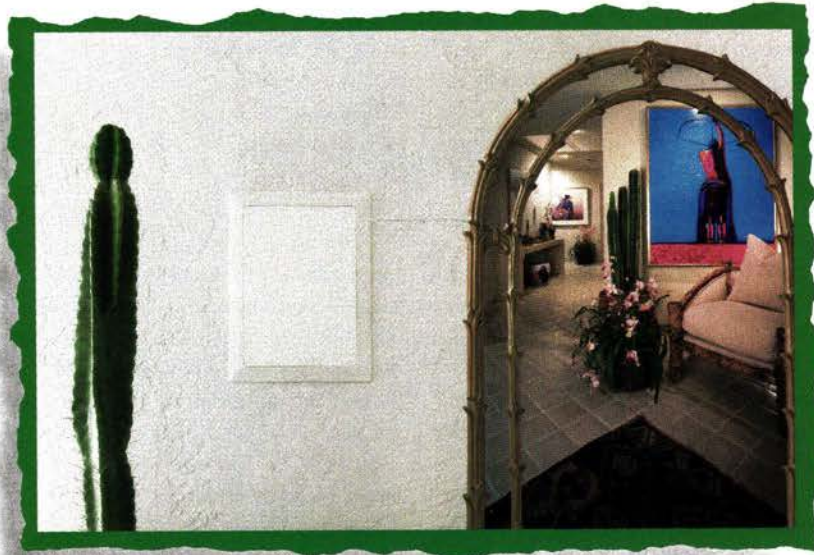
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A MOVING STORY

took one last look at the empty shell and reached for my shoes. There weren't any. Someone had put them—every pair I owned—into the van, and they were waiting for me 90 miles south. Shoeless, I got into my car, which had no heat, and drove with my toes feeling like frozen peas on the accelerator. In Ashland, I found the movers already drunk on beer, like exhausted obstetricians who had delivered a monster. I stood in the

middle of the box-strewn living room and wondered what I had done.

My old friends—who sent presents and came to visit—made it impossible for me to feel washed-up on a desert island. But I knew that moving was like being seriously ill: At first, everyone pays a lot of attention, but the real adjustment is a solo performance. Several times that winter I picked up the phone to see if it was broken. And

once, I went to the local library and checked out books on solitude and meditation. But in truth, the fear of loneliness was more terrifying than the reality as it unfolded. Ashland fell all over itself to be friendly. Cherry pies, cheese dip, invitations to church suppers soon materialized. The vice mayor deposited a load of bricks for my front walk in my driveway. The garbageman introduced himself. The postman did the same.

A year later, I am still not done with Washington and probably never will be. I visit often. But every time I turn the car back down I-95 to head home to Ashland I feel, with each passing exit sign, as if I am getting closer to peace of mind.

The house itself now satisfies me. Filled with my plants, books and furniture, it looks like a slightly-down-at-the-heels parsonage—in other words, like home. The air, which once smelled of new paint, is now mixed with molecules of lemon oil and spaghetti sauce. The plants, sensing that they won't be moved again, have settled down to flourish (like everywhere I have ever lived, this house needs watering more than dusting). One should not take credit for natural phenomena, but I often sit in the living room in the early morning congratulating myself upon the light as it brushes against my brass bowls, narcissus and the cat sleeping on the sofa.

HERE IS ANOTHER MINOR MIRACLE: I cannot think of anybody I have been introduced to in Ashland who does not seem like somebody I have known all my life. The humor, the generosity, the frankness of the citizens all warm me.

On Christmas Eve, I sat in church with two generations of the family that lives across the street from my new house. I relished the flushed face of the publisher of the county newspaper, who bobbed up and down in the choir loft with each new carol he sang. I smiled as the trumpets hit a few wrong notes, reminding me that I was in a small town. At the end of the service, a dozen people I barely knew pushed forward to wish us a merry Christmas. My children—who had come home after all—looked stunned by the warmth of the waters that closed around them. I think on other holidays they will return. Life is supporting me. The tapestry continues to unroll. ●

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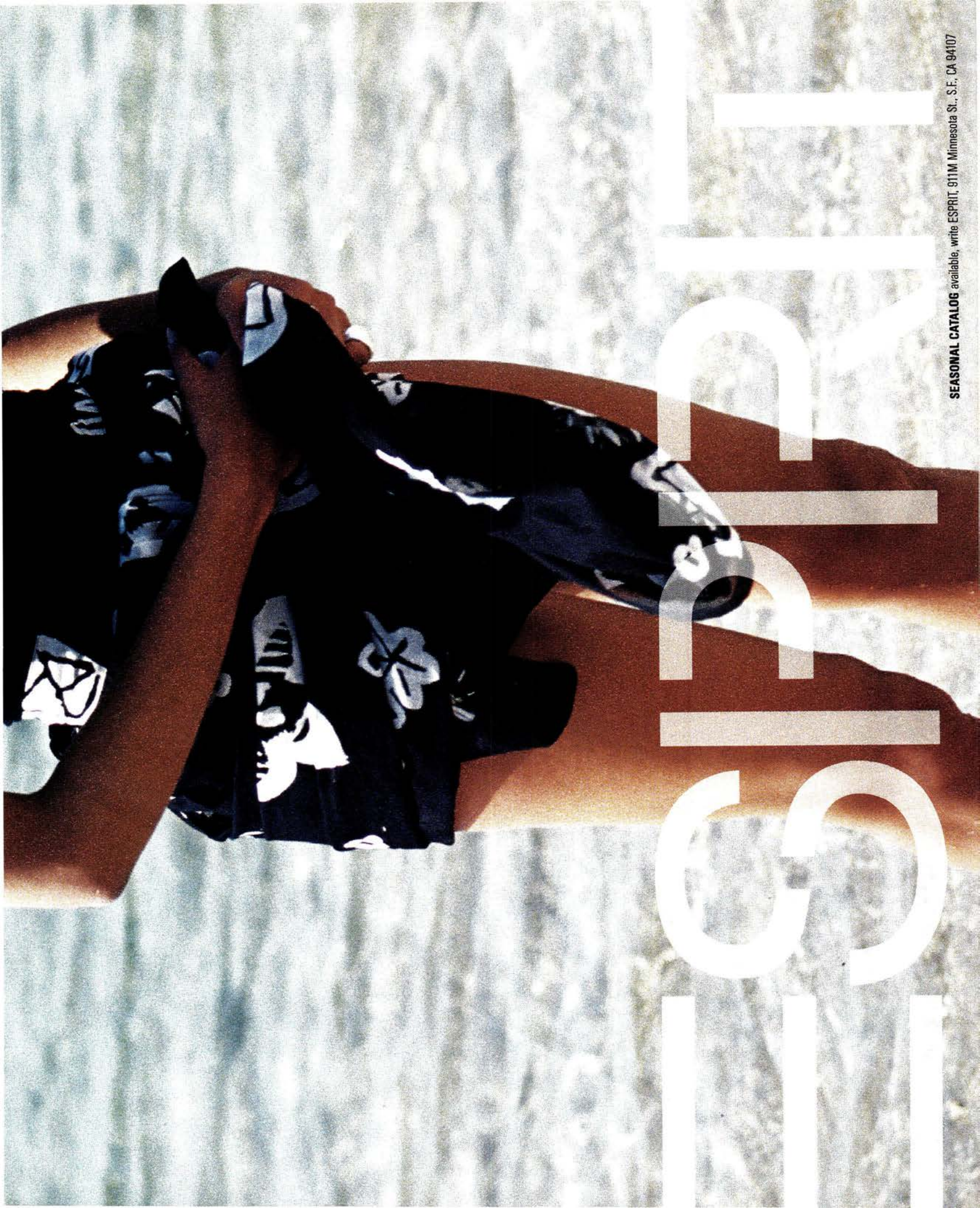
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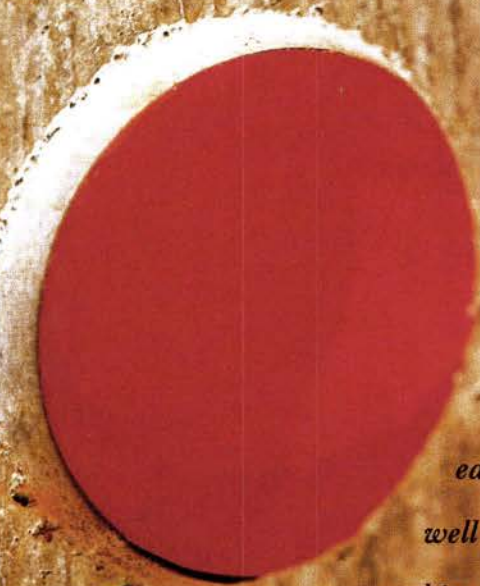


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JAPANESE DESIGN

A NEW GOLDEN AGE OF OPPORTUNITY BECKONS
FROM A COLLISION OF
PAST AND PRESENT

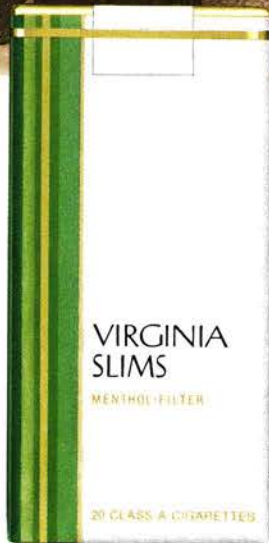


The Japanese are wonderful at eating a culture and digesting it so well they don't get a stomachache," says architect Masayuki Kurokawa. Historically, they've spent the past gobbling up Chinese, Indian and European ideas. Since the Sixties, nearly everything modern seemed to come from Milan. Now, however, the best Japanese design minds are poised over a sumptuous meal of their own inspiration. Perhaps for the first time they are looking to their own culture for design direction—and finding it. In the fields of fashion, architecture, product and graphic design, the talents you will meet in this Special Report are creating their own remarkable hybrids from the collision of modernism and tradition, craftsmanship and high technology. And in their discovery, we are finding the roots of a new, softer Japanese style: It's both humane and emotionally charged, worldly and livable.—The Editors

Produced by Steven Wagner, Timothy J. Ward; Edit: Barbara Graustark; Photos: Antoine Bootz

In 1906, Nancy Parmet told her husband she had to go to the hen house to check for eggs.

She managed to smoke an entire cigarette before Mr. Parmet realized she didn't have a hen house.



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Las Vegas meets Fifth Avenue in Ginza, where neon-clad stores offer everything from bagels to Honolulu condos. There's no shortage of culture, either: The best department stores (like Seibu) have their own fine art museums.



ANTOINE BOOTZ

SECRETS OF

THE CITY ELECTRIC: THRILLING, THRIVING
TOKYO HAS US IN ITS SPELL

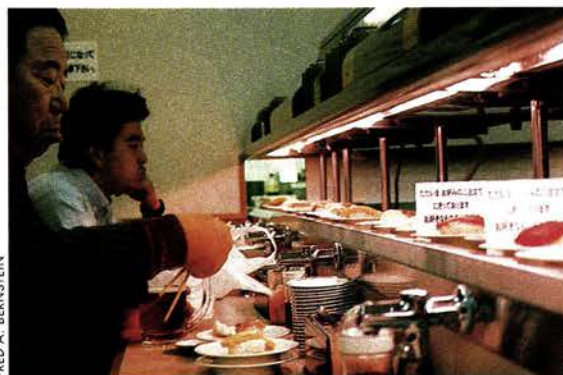
Hi/Low sushi: from Kiyotomo (Shimbashi, 435-8737)—at \$100-per-person—to the populist Genroku-zushis (bottom), where 85¢ plates beckon from a conveyor.

The good news: **TOKYO** is less scary than anything we'd imagined . . . certainly no cozy cottage, but hardly the bedlam of Babel we'd been led to expect. Knowing the Japanese are nervous about dealing with foreigners, we thought ahead, choosing Robert C. Christopher's brilliant dissertation, *The Japanese Mind* (Fawcett Columbine, \$7.95) for in-flight reading. This superb primer introduced us to the subtleties and paradoxes of the national character. But nothing

prepared us for the delights of a city that is clean, safe, energetic—and astonishing from every angle. Or a people as accommodating and forgiving of the errors first-time visitors are certain to make. Even our first mistake—the \$150 taxi ride from Narita Airport to downtown—proved a blessing in disguise, offering an unexpected tour of the complex, contrast-filled heart of Tokyo. Here, timeless Shinto shrines, state-of-the-art aluminum office buildings and arty street billboards fit together as ingeniously as Gobots. Driving through this 800-square-mile maze, in which directions are meaningless—many streets don't have names and many buildings don't have numbers—we saw design at its most uninhibited: Telephones in tutti-frutti colors efficiently advertising the services they perform; sidewalk vending machines carrying liquor (kids know not to touch it); pink "love hotels" offering the love-struck (due to Tokyo's soaring rents, they usually live with their parents) an erotic but sanitized nest; construction sites in bright graphic wrappings politely protecting passersby



COURTESY KURAMATA DESIGN



FRED A. BERNSTEIN

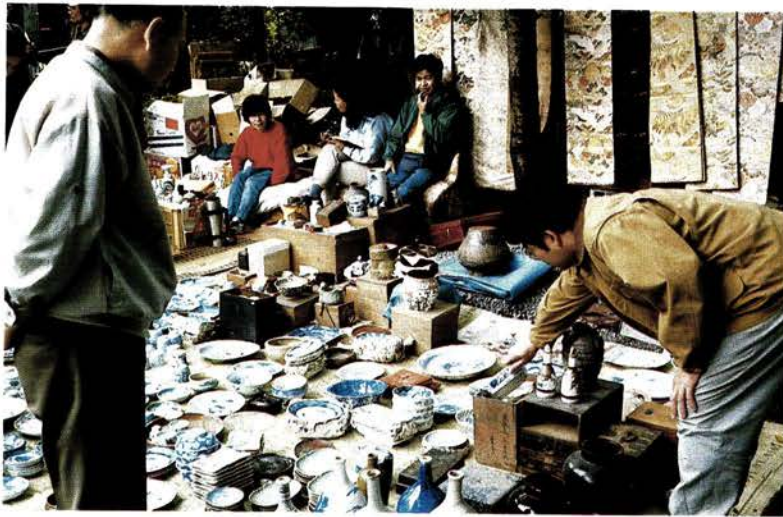


MARIA MILLAN

Phone charge cards: pop-culture collectibles that honor sports teams, rock stars—even architecture.



SECRETS OF TOKYO



The Tōgō Shrine flea market in Harajuku welcomes serious antique hunters at 6 a.m. Their “junk” includes such jewels as wooden chests and lacquered bowls—at a fraction of United States prices.

be temporarily delayed”; cab drivers feather-dusting their shiny, fax-equipped taxis (with freshly laundered stretch-lace on the seats). How many times did we reach for the handle, forgetting the convenience of the cab’s automatic door!

Tokyo’s twentysomethings are the world’s number-one customers. Where better to witness their ritual of shopping than Ginza’s legendary **seibu**—the most ambitious department store these jaded eyes ever saw. At the door, stands dispense plastic “Baggies” for drippy umbrellas and polite salesgirls greet customers with directories. Inside: one-stop shopping for the well-heeled and highly acquisitive. Check out the top floor for New York real estate, but don’t miss the Picassos in the Sotheby’s art gallery, one hundred varieties of sake—yes, you *can* sample—and more Ralph Lauren than Madison Avenue. We felt like Ma and Pa Kettle.

We set out by foot (Tokyo, unlike our hometown, is safe at any hour) and by underground. Trains are spotlessly clean; platforms offer such surprises as Steve’s Homemade Ice Cream counters. With stations as much as a mile apart, each was our portal to a new and different world (and an arcade-shopper’s delight): In the tiny vendor stands of the Harajuku district, hordes of teenagers turn on to Sixties fashions: bell-bottom jeans and tie-dyed T-shirts emblazoned with a babble of East/West slogans (“Sports-Kiss-Energy”). In Roppongi, we found **Axis** (587-2781), a huge, mixed bag of home design and fast-forward kiddie electronics (vibrant ROBO stereo-cassette players from Sanyo are finally available in the U.S.). With our favorite helper—Judith Connor Greer’s *Tokyo City Guide* (Ryuko Tsushin, \$18.50; see page 88)—we found **Morita Antiques** (5-12-2 Minami-Aoyama, Minato-ku; 407-4466) and William Morris-like Japanese fabrics from the 1860s, and sampled the outer limits of flower arranging at the nearby **Sōgetsu School** (7-2-21 Akasaka,

Tokyo’s hot commodity market is a great tuna hall. At the Tsukiji fish market, tomorrow’s sushi comes from such exotic climes as . . . Boston.

Jimbōchō’s teeming used-book district is a mecca for collectors of graphics memorabilia.



PHOTOGRAPHS BY ANTOINE BOOTZ



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SECRETS OF TOKYO



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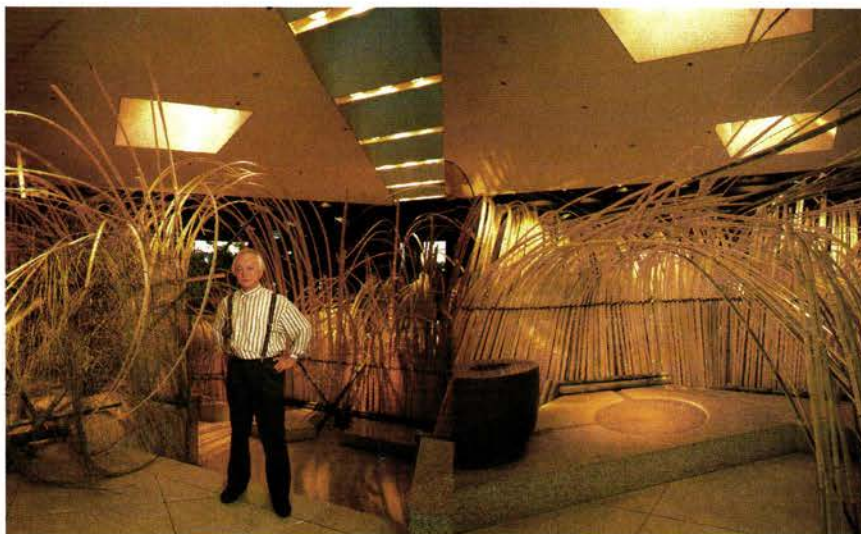
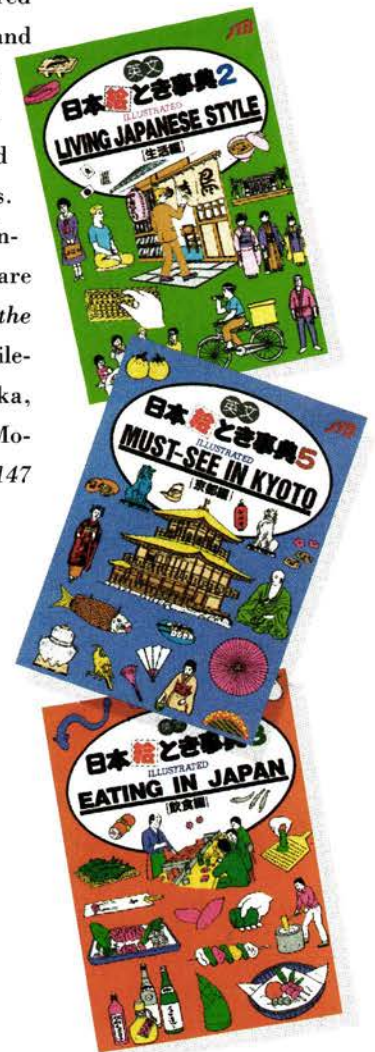
We wandered into one of the many pachinko parlors. A kind of vertical pinball minus flippers, pachinko packs an extra surprise: It's tolerated gambling. We were able to cash in our bucketful of balls for \$110.



MASARU MERA

aprons. We chose vegetables, fresh fish and meats by the show-and-tell method from a cornucopia at least 30' wide, while young chefs bellowed back our orders with the vigor of Bruce Springsteen. Kneeling before huge braziers, they speared scuttling hairy crabs and delivered our steamed and grilled dinners on wooden paddles, as if playing macho shuffleboard. For inexpensive meals beyond sushi, we turned to bentō boxes, prepacked meals available at train stations and—yes—7-11s. These graphic jewel cases of compact cuisine (including this one of duck roasted with pepper, left) are the subject of a wonderful volume from Chronicle Books, *Ekiben: The Art of the Japanese Box Lunch* (\$16.95) Nightseeing? We found three mammoth tile-encrusted camels standing guard over the entrance to **camels** (4-7-17, Akasaka, Minato-Ku; 584-5401), a chic below-ground showcase for Sam Lopata's new Moroccan style. New York's popular restaurant designer

Continued on page 147



With their simple wisdom and cartoon advice, Japan-in-your-pocket books—sold in the United States, too—animate the enigmatic and make it accessible.

Hiroshi Teshigahara's electrifying bamboo sculpture (left) comes to NYC in April.



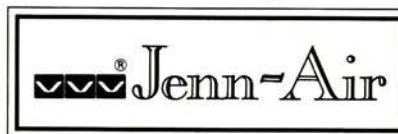
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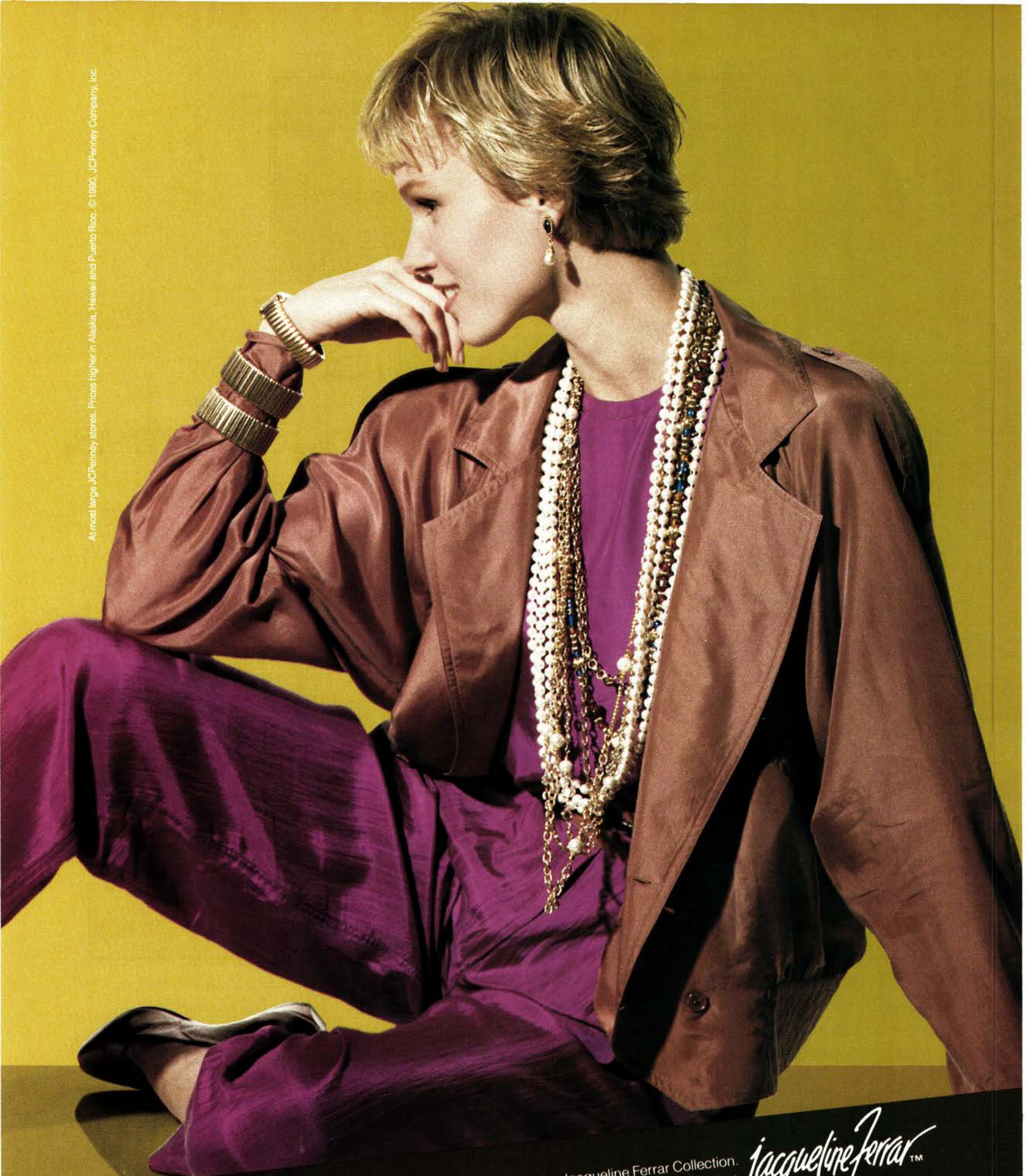
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ON HOME BASE: JAPANESE STYLE IS HERE IN OUR OWN BACKYARD



PHOTOGRAPHS BY DONNA PAUL

OUR CITY EDITORS pick the best sources for the traditional, the new and the offbeat from Japan.

● **BOSTON:** How serious is Dava and Masayuki Muramatsu's love affair with Japanese design? So serious they both wear two wristwatches, one set for Tokyo and one for Eastern Standard Time. **Eastern Accent**, their retail shop and wholesale business located in a renovated brownstone, has been promoting Japanese products for 10 happy years. "Our concept is to appeal to all the senses," says Dava. There are great gift ideas: aromatic natural bathsoaps called Tonight's Bath, scented like rice bran; citron and black sugar, wrapped in handmade rice paper; wonderfully rustic, oversized chopsticks for cooking called *nanbu* that feel hefty and handcrafted; fountain and rollerball pens made of "revived" Twenties materials like molded celluloid. Makoto Komatsu's Shiwa line of porcelain dishes resemble crumpled paper, in dull

metallic finishes. Prices range from \$3 to \$300 for architect Masayuki Kurokawa's mottled bronze desk-and-table accessories—modern shapes created from "an elaborate foundry process as delicate as an ancient kabuki art," says Kurokawa, who helped revive the dying craft. Catalogs and mail/telephone orders are available. 237 Newbury St., 617/266-9707.

—*Donna Paul* ● **DALLAS:** From the wacky to the wackiest, Michael Malouf, owner of

Modern Toys, gathers the biggest variety of Japanese pop-culture toys we've seen on either side of the Pacific. A 12" battery-operated ZoidSkorpion stalks across the

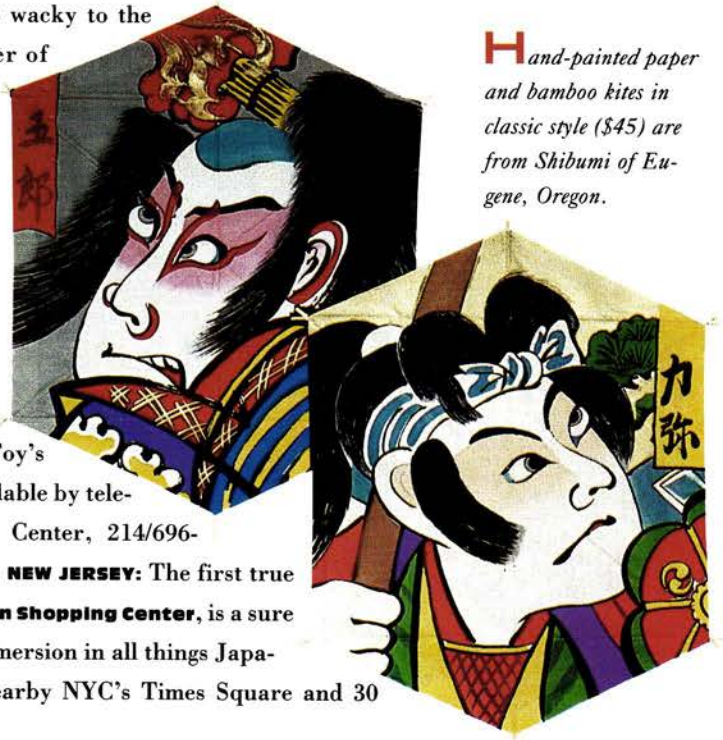
showroom floor on its eight legs with tail curling. Serious collectors scour the shop for its stock of Jenny dolls, the Japanese precursor of our own Barbie and toydom's hottest collectible. Most of Modern Toy's collection is exclusive in the U.S., and available by telephone and mail order. 534 NorthPark Center, 214/696-6030. —*Susan Weinberger* ● **EDGEWATER, NEW JERSEY:** The first true Japanese shopping mall in the West, **Yaohan Shopping Center**, is a sure stop for anyone interested in a cultural immersion in all things Japanese. You can hop a shuttle van from nearby NYC's Times Square and 30

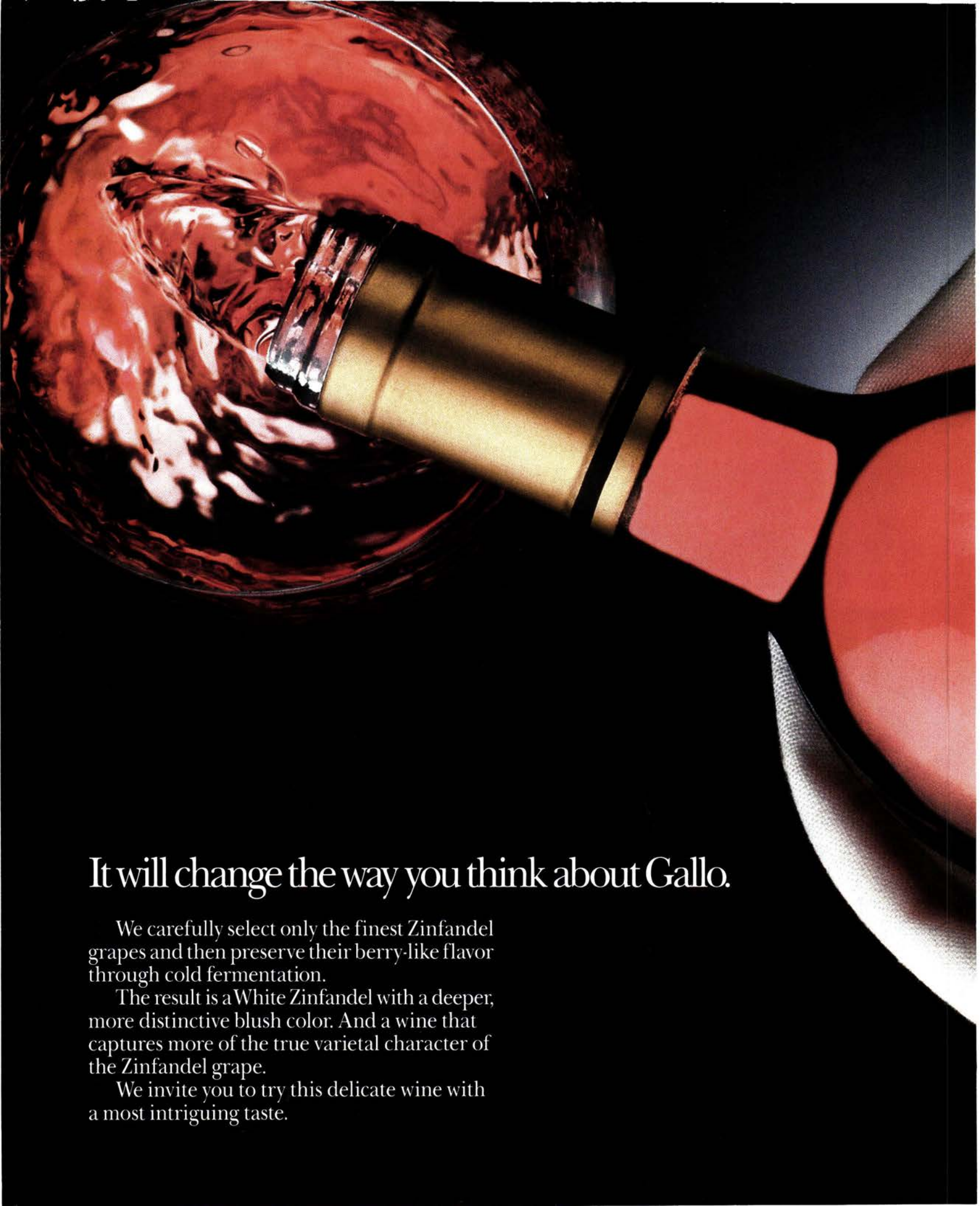
Continued on page 147



Tokyo Bay comes to Boston Harbor (top). Dava and Masayuki Muramatsu's *Eastern Accent* store promotes such Japanese designs as Masayuki Kurokawa's sensual steel Pyramid vase (above).

Hand-painted paper and bamboo kites in classic style (\$45) are from Shibumi of Eugene, Oregon.





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OF CALIFORNIA



DESIGN

WHEN I FIND A new material to explore, I'm like a cat with a mouse," says impish designer Masayuki Kurokawa, 52. "My materials are my lovers." Little wonder that his rubber clocks and aluminum furniture (in NYC's Museum of Modern Art) demand not just to be seen but caressed. Invited to create new uses for a centuries-old Japanese craft—a way of giving bronze a mottled, opalescent surface—Kurokawa became obsessed with the material and the artisans who still make it. The result: some 40 objects he hopes will "connect our culture to contemporary life. Japanese tradition is so beautiful and so deep, it's like a hole I'm afraid I won't be able to climb out of," Kurokawa admits. "So I keep my shapes simple and modern. That keeps me a free man." —Fred A. Bernstein

At work on a global drawing board, Japan's design movers and shakers create their own original mix of old and new, indigenous and foreign traditions. Now these remarkable visions are becoming part of our culture, too



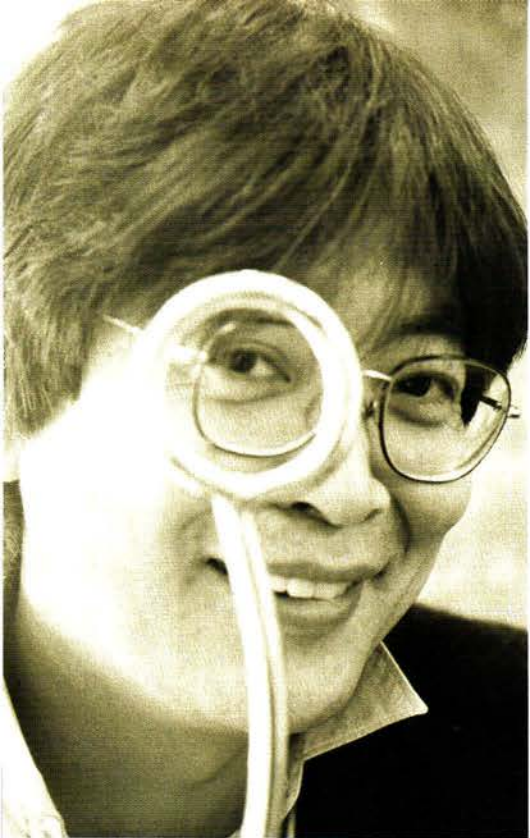
PHOTOGRAPHS BY ANTOINE BOOTZ

masayuki kurokawa

SEE ME, FEEL ME, SAYS THIS DESIGNER OF THE NEW SEXY SHAPE

Architect Kurokawa surveys a skyline of his bronzeware (above), now at Boston's Eastern Accent. In a guest house (left), he created a tactile mix of raw concrete and rubber.





teruo kurosaki

**MARKETER AND MUSE, HE'S CREATING NEW
INTERNATIONAL
STARS FOR HOME**

TERUO KUROSAKI calls himself a "circus manager of global furniture designers."

Jetting between Japan, Europe and the U.S. to create a sophisticated mix for *Idée*, his group of Japanese furniture stores, Kurosaki has lured Philippe Starck to Tokyo (inspiring that design daredevil's new Japan-accented line of products); discovered

Australian Mark Newson (right, with a Jetson-like chair) and brought him to Milan; and revived the best of Italian and French Fifties modern. *Idée* "is responding to the moment in history when Japanese are becoming interested in home. But the *Idée* style is common to us all." Catch it in Los Angeles at di-zin'.



Idée's erudite mix: hammered-metal cabinets by up-and-coming Australian designer Mark Newson (above). See Resources

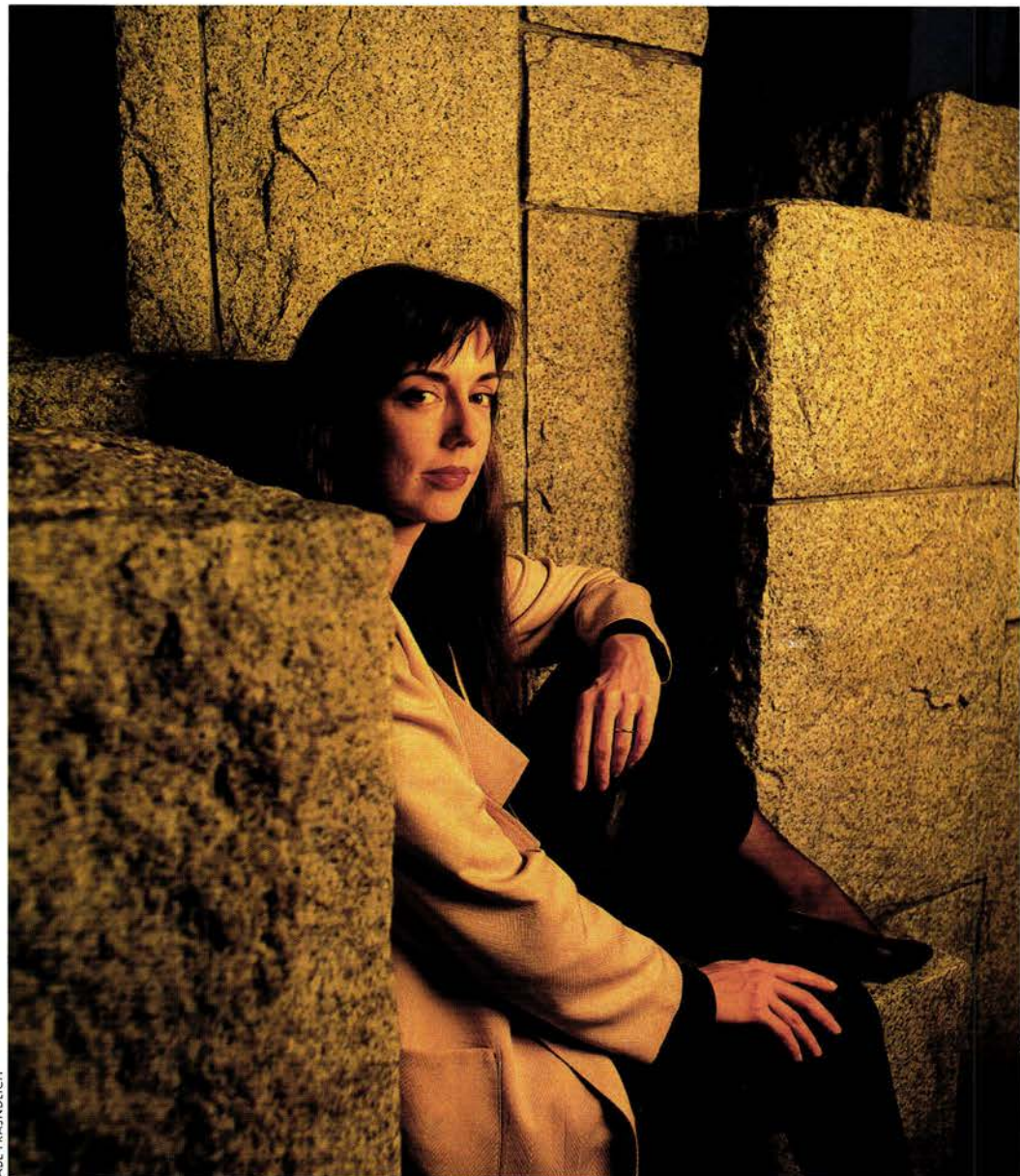


Wood is like man—it breathes and cries,” says Chuichi Fujii (left), whose sculpture depicts our vulnerability before nature. “Western artists use materials; Japanese express life within them,” says Greer, coordinator of an Asian sculpture show bound for L.A.

judith connor greer

**DON'T LEAVE HOME WITHOUT HER
GUIDEBOOK TO
AUTHENTIC TOKYO**

eX-MODEL JUDITH Connor Greer stalks the streets of Tokyo as she once did fashion runways. The author of *Tokyo City Guide*, this 10-year resident is forever on the lookout for the authentic Edo-period eatery or a shop that turns the humble toothpick into a fine art. She picked up a warehouse of tips bicycling the city on modeling assignments, then turned them into a hip commentary on Tokyo culture and character even the Japanese admire. Says Greer, who hails from Washington and has a degree in classical Greek: “Americans used to come here with an I’ve-seen-everything-in-New-York attitude. Now they come to learn.”



ABE FRAJNDLICH

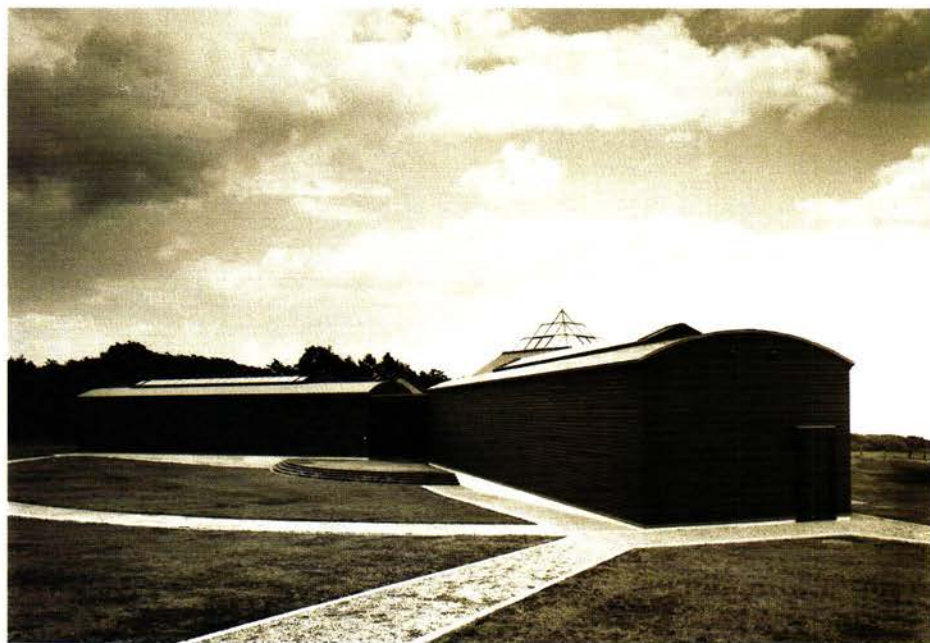
aRATA ISOZAKI HAS scattered his architecture worldwide, including the expressive Los Angeles Museum of Contemporary Art. For the new Hara Museum ARC, two hours north of Tokyo, he practiced restraint. Says Isozaki: "A museum should be as neutral as possible to allow the character of the art to emerge freely." Neutral doesn't mean nondescript. The building is a haunting meditation on a Japanese lodge in cedar, glass and slate. But Isozaki brought home one Western approach. Museums in Japan, Isozaki says, are gloomy and confined. So he encouraged natural light to play through huge skylights. —Colin Hamblin



ABE FRAJNDLICH

arata isozaki

FOR ART'S SAKE: A WORLD-CLASS ARCHITECT DESIGNS A MINIMALIST FRAME FOR MODERN MASTERPIECES

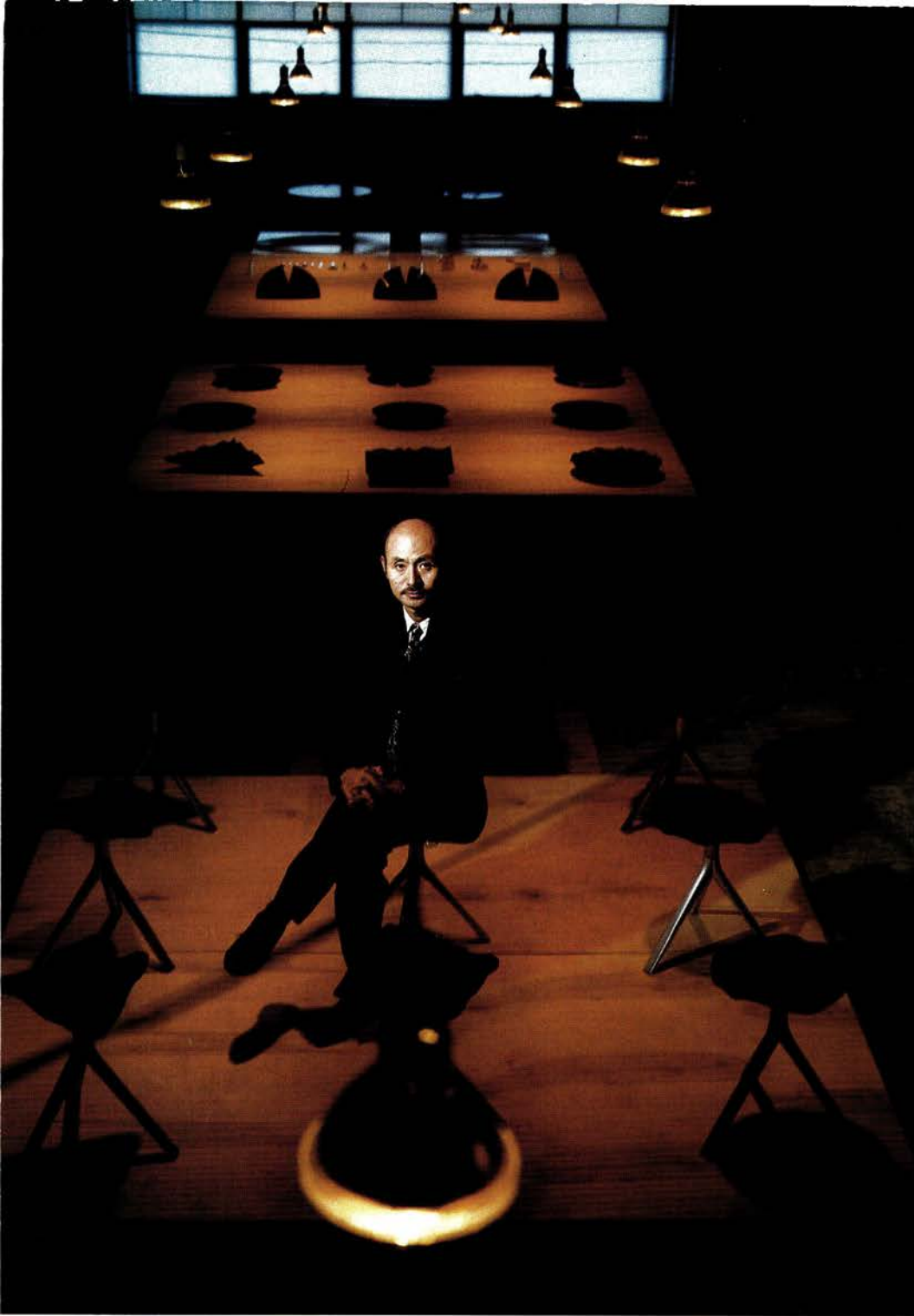


SHIGEO ANZAI

Simple pleasures: Architect Arata Isozaki playfully dons a carpet he designed for the German firm Vorkwerk. He took a similarly unaffected approach with his clean-limbed wooden Hara Museum ARC (left) outside Tokyo. Says Isozaki: "Architects incorporate too many details in design, not trusting the art to stand alone."

a NATIVE OF JAPAN's Hokkaido—an island of wide open spaces that “reminds me of the American West”—Takenobu Igarashi has never been afraid to work outside the mainstream. “I design for my own dreams,” says the tall, elegant designer. All the more remarkable, then, is his success in both Japan and the U.S. This son of a sake maker—and graduate of UCLA’s design school—divides his time between the two countries, and such projects as calendars for NYC’s Museum of Modern Art and his line of cast-iron products born of an ancient craft. “My designs are based on the simplicity of Japanese culture,” he says. “Simplicity isn’t just for Italians and Germans.”

—Fred A. Bernstein



BART EVERLY

takenobu igarashi

PAST AND FUTURE MERGE WHEN A GRAPHICS GURU MARRIES HIGH TECH TO TRADITION

Igarashi's cast tableware and seats revived a 900-year-old Japanese iron foundry: “Designers have a responsibility,” he says, “to help preserve their culture.” See Resources



BART EVERLY

fumi handa

The S-Cargo is in London's Design Museum, but still available only in Japan. There, mom-'n'-pop shops turn its sides into mobile billboards—with Fumi Handa's blessing: "They combine the car's character with their own. People and cars should be friendly."



ABE FRAJNDLICH

FUN MEETS FUNCTION: JAPAN'S SPRIGHTLIEST AUTO DESIGNER PUTS A FRIENDLY FACE ON A NEW WORLD OF CARS



ABE FRAJNDLICH

tHERE'S NO WIT IN Japanese cars," objects Fumi Handa, 30, who is working to change that. Handa's employer, Nissan, was stuck with a rep as Japan's stodgiest carmaker—and, not coincidentally, declining market share—until last year, when it allowed Handa and her colleagues to create a car that "people can feel as attached to as a brother." Her now-famous van, with a cute, snail-like design and cuter, snail-like name: the S-Cargo, is an under-\$10,000 runabout with "smiling eyes" and 1920s-style dashboard. Handa commutes to work in an old Citroën whose "friendly character" inspired her beloved S-Cargo. —Fred A. Bernstein



j h a n e b a r n e s

**DREAM WEAVER: SHE SPINS NEW
YARNS AT JAPAN'S
OLDEST MILL**

If there's a global village, I'm living in it," says American designer Barnes, with her husband Katsuhiko Kawasaki (below) at their home in Ichinomiya. Barnes' fashions have hit the streets—and so have her fabrics, atop Knoll's Sottsass chair (left). See Resources

THERE'S NOTHING run-of-the-mill about the fabrics that pulse from Jhane Barnes' loom. Her patterns are subtle geometries that catch the eye—and hold it. Barnes was famous as a menswear designer when Knoll snapped up her textiles to inject irrepressible spirit into their modern classic furniture. Now she's working in Japan, lured partly by the technology. Notes Barnes: "They watch me experimenting with complicated weaves and don't say, 'That's impossible for mass production.' They say, 'If you can do it, we can, too.'" Was Barnes' "raked" sand-pattern fabric inspired by a Zen rock garden? "My best patterns come from nature," she says, "but are finished by computer."

—Julie V. Iovine



PHOTOGRAPHS BY MARK SELIGER

DESIGN ●
DIPLOMATS

*a*FTER WE MARRIED, I thought I'd be the important one," confesses Ken Frankel, an actor from California whose wife, Kazuko Koike, 53, has emerged as the heavy hitter on Tokyo's art-and-design scene. Until Koike opened her soaring Sagacho Exhibit Space, new artists often paid to have their work displayed in tiny showrooms. At Sagacho, sculptors, fashion and interior designers exhibit on the basis of talent—not salability. Koike is no stranger to ambitious ventures: She founded Japan Creative, which markets household objects that use traditional Japanese crafts, and No-Brand, a retail chain whose products offer "quality without hype." As a producer of books with friend Issey Miyake, she remains a dedicated catalyst for East-West connections. "I want creative people from both sides," she explains, "to see each other's work."

—Fred A. Bernstein



ANTOINE BOOTZ

k a z u k o k o i k e

ART'S HIGH PRIESTESS IS TURNING THE
JAPANESE ON TO
THEIR OWN STYLE

Koike's chain of No-Brand shops connects Japanese customers with products of their own, rather than foreign, cultures. She sometimes commutes to her gallery (left) on one of husband Ken's 13 motorcycles.



KYUNG HWAN WON



ANTOINE BOOTZ

*t*HE PARTNERSHIP/ rivalry between Japan and the United States is one of the world's great energy sources right now, and Yoshiko Ebihara harnesses and displays it at her Gallery 91 in NYC's Soho. Forward-thinking designers East and West trust her eyes—and her ties to manufacturers. Downstairs, her gallery is an exhibition hall (recent show: winners from a Timex-sponsored design competition); upstairs is a store that's a crossover vision. "In America, the emphasis is more on creativity than on follow-through," says Ebihara. "In Japan, a designer can concentrate on quality almost to a fault. I want to help combine the best of both."—Steven Holt



MARK SELIGER

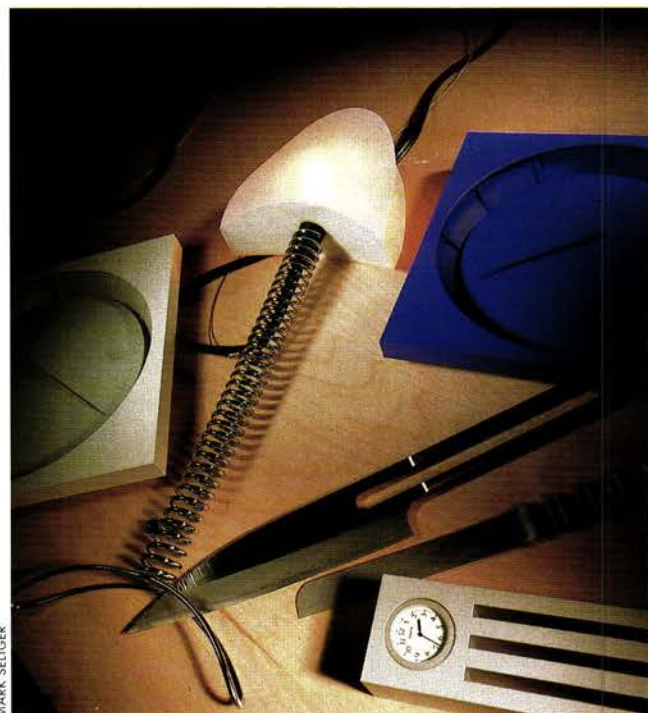
yoshiko ebihara

**VANGUARD VENDOR: NYC'S LIGHTNING
ROD FOR HIGH-
VOLTAGE DESIGN**



KAZUO KAWASAKI

The star and rising sun are pivots around which Yoshiko Ebihara turns. At her NYC gallery, she shows Kazuo Kawasaki's lacquerware (left); and (right) his round Hora clocks, letter opener and knife; Dear Vera clock by Shigeru Uchida; Sardine lamp by Americans Tucker Viemeister and Lisa Krohn. See Resources



MARK SELIGER



COURTESY MIKI HOUSE

koichi kimura

EMPERORS OF NEW CLOTHES: MIKI HOUSE DRESSES THE WORLD'S KIDS FROM THE CRADLE ALL THE WAY TO COLLEGE

Long before Benetton or Esprit designed for kids, Koichi Kimura (right) was tailoring bright, kicky, natural-fabric outfits for children. Says Kimura, "I love kids and I want our salesfolk to know each of them by name," even at the new shop in Paris (above).

IN JAPAN THE PLACE TO go for kid couture that's tough enough for the playground is a Miki House store. The Miki House chain is now in around 800 stores worldwide (though not in the U.S., where the name's coincidental similarity to a certain mouse is a trademark problem). The masterminds are Koichi Kimura and his wife Yoshiko, the principal designer, who launched the business 18 years ago on their kitchen table. "Our goal is to create hand-me-downs," says Yoshiko, "clothes made so well that all the kids in the family can wear them."

—Timothy J. Ward



ANTOINE BOOTZ

Bright Lights, Big Sity



"Sity" by Antonio Citterio

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BEYOND SHELTER: "I WANT TO PROVIDE A PLACE WHERE THE SOUL CAN LIVE"

EVERYTHING IS OVERlapping inside of me. I am the point, the bridge where East and West meet." Mention the name Tadao Ando in Japan and polite conversation turns reverent. There is a strange charm to this intense man, like a younger brother who wants you to think he's tough. Ando began his career as a boxer and, 20 years later, he still speaks of his work as "a battle." His buildings are stoic and spare, but uncompromisingly refined and serene: No architect can claim Ando's synthesis of the man-made and natural, sacred and profane.

Written by Timothy J. Ward

ANDO:

THE BRIDGE

ARCHITECTURE

TIMOTHY J. WARD



JOSEF ASTOR

Ando's Church of Light in Osaka is a communion of architectural power, Christian symbol. Light abstracted from nature renders the concrete space sacred.



FROM THE OUTSIDE, HIS BUILDINGS APPEAR WESTERN. "WHEN YOU GO INSIDE, YOU FEEL THE SPIRIT OF THE EAST"

ON A STEEP HILL WITH a clear view of Mt. Fuji like an ancient brush painting, Ando designed this weekend house for internationally known graphic designer Ikko Tanaka. The tiny retreat (no room is more than 10 feet wide) feels expansive because of Ando's magic with geometry: Walls extend the house into the hillside, making nature part of each room. "Western architecture has separated living space from nature," says Ando, who speaks of his beloved wind and sunlight like a modern St. Francis.



An entry-floor kitchen (right) and intimate spaces below frame views of wild woods, serene man-made gardens. "The house tames nature and makes me feel settled," says Tanaka.

Hidden luxuries in lowly materials: Ando's signature poured-concrete walls have the texture of abstract art. Beginning in the foyer (left), shoeless feet are kept toasty by heaters hidden underneath the pine floors. The stone-tiled garden (right) welcomes the sound and splash of rain from the gutterless, industrial metal roof above.





WHEN ANDO VISITED the Hancock Shaker Village in Massachusetts, 20 years ago, he was “overwhelmed by the power of forms that deny the superfluous.” His Mt. Fuji house, which combines the humility of a clapboard bungalow with the pitched facade of a pagoda, has that same power. Ando used inexpensive materials throughout, preferring to find beauty in the basic rather than impress with the lavish. He also searched for the best synthesis of old and new. Ando reinterpreted in modern glass Japan’s traditional shojis—translucent floor-to-ceiling panels that allow walls to become doors—to create a movable wall/window (right) that is its own

ANDO’S BRAVE NEW WORLD: “JUST BORROWING FROM HISTORY ISN’T ENOUGH. WE MUST MIX IN THE NEW, TOO”

Ando’s little joke” is how Ikko Tanaka describes his cantilevered “stairway to heaven”—a route from the bedroom to a ledge, which overlooks Mt. Fuji. Where Japan’s sacred mountain towers over a town of weekend houses, physical and spiritual relaxation were the architect’s twin agendas.



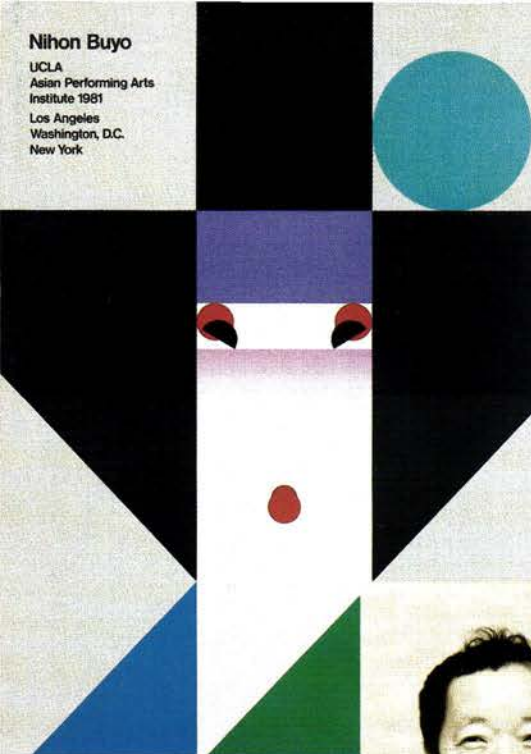
best-of-both-worlds aesthetic. “To be truly creative,” he explains, “we must mix something new from history, something old from the present.”

It’s like nature is revealed at the end of a pleasant tunnel,” says Tanaka of the transition from living room to sun deck. The hinged window—the full width of the room—is “a picture frame for nature.” The view of Mt. Fuji, he adds, “makes me feel Japanese.”



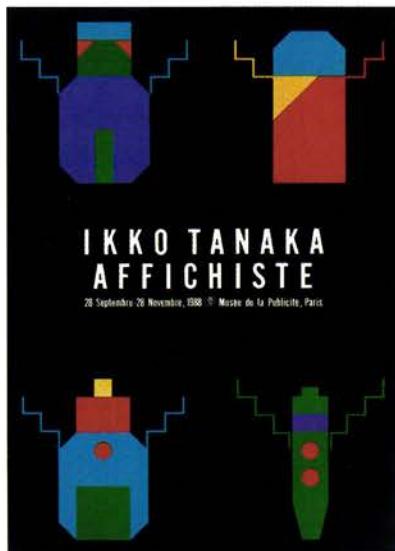
Nihon Buyo

UCLA
Asian Performing Arts
Institute 1981
Los Angeles
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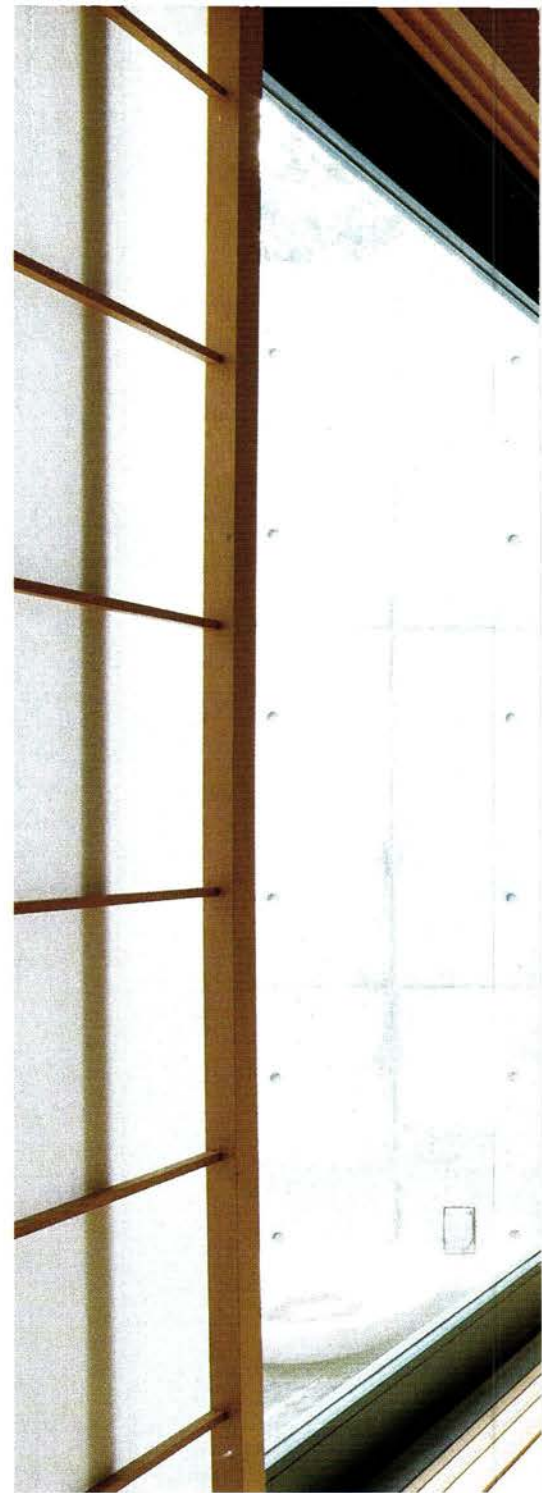
Tanaka is “a lover of color—clear, fresh and vibrating,” writes his friend, American graphics master Ivan Chermayeff. Ikko Tanaka’s work includes posters for UCLA (above) and Paris’ Musée de la Publicité (below). “I like the challenge of designing for immediate impact,” Tanaka says. “I enjoy seeing my work on streets and in train stations.”



GROUNDBREAKER: THIS HOME COMFORTS ALL THE SENSES

THE PURPOSE OF THIS house, says Ikko Tanaka, “was to have a quiet, simple place to rest my eyes. I need some relief from the color and neon of Tokyo.” Ando provided that by designing for all the senses: “Humans feel space by the eyes, the nose, the ears, the hands,” he says. “An architect’s responsibility is to design space for the whole human being to live.” The sensuous curves of the ceilings; the inviting texture of coarse seams in concrete walls; the glorious fragrance of the heated tatami floors (like the smell of scotch after a long day at the office) create the enveloping warmth of home.

Private rooms downstairs (right) redefine the traditional form of Japanese architecture called *sukiya*—a kind of Robert’s Rules of Order that can be maddening for a Westerner to comprehend, but which result in harmony between buildings and nature. Nature is revealed in harsh materials well-crafted and in carefully framed views. It doesn’t take a Japanese mind to get it: These spaces are blessed because they have been shaped and tamed by human hands.

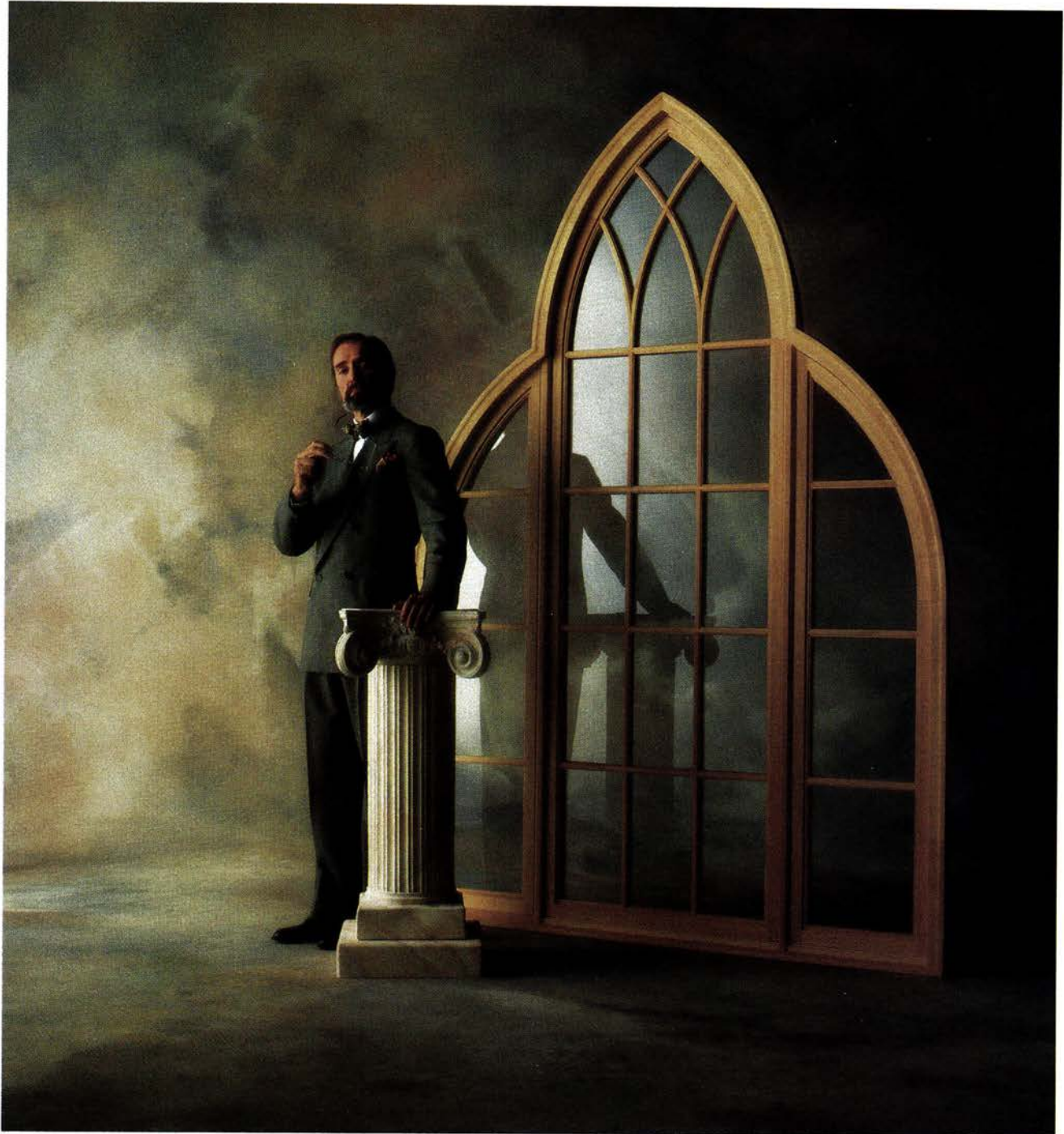


Greenery, light and wind are rendered abstract (and poetic) by openings in the wall, which also hint at timeless possibilities beyond. A tearoom (right) opens onto a garden that needs no more ornament than a bench and a bucket.



To make a meditation room ceiling of humble plywood (above) rather than traditional cedar “was almost taboo,” says Tanaka. Ando’s bold new approach—curving the ceiling, which involved the craftsman’s hand—returned the room to the realm of the sacred.

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SHOJI AND MASAKO Hayashi, among the most respected architects of their generation in Japan, sit in the verdant garden of their Tokyo home on a stage where ancient No drama is performed. Shoji, a wise and humorous man, explains, "Our greatest design influ-

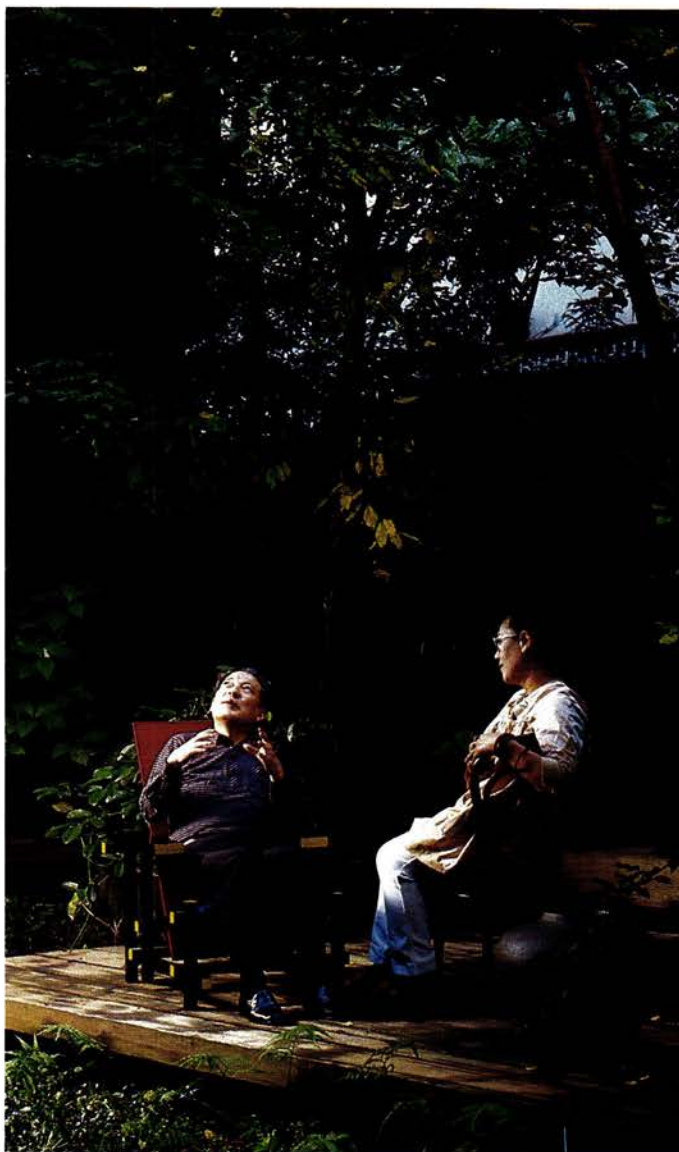
ence is probably Japan's traditional architecture." It is a strange admission from a pair of highly regarded modernists. As deputy president of Nikken Sekkei, Japan's oldest and largest architecture firm, Shoji reshapes the cityscape with sensitive, robust buildings for clients like Toyota and IBM. Masako, a founding partner in the all-female firm of Hayashi, Yamada, Nakahara, creates bold residential work sensitive to site and people. "Here, many houses are designed as photo opportunities—to look at, not live in," Shoji reflects. Not so the Hayashi home.

Written by Sandy Heck

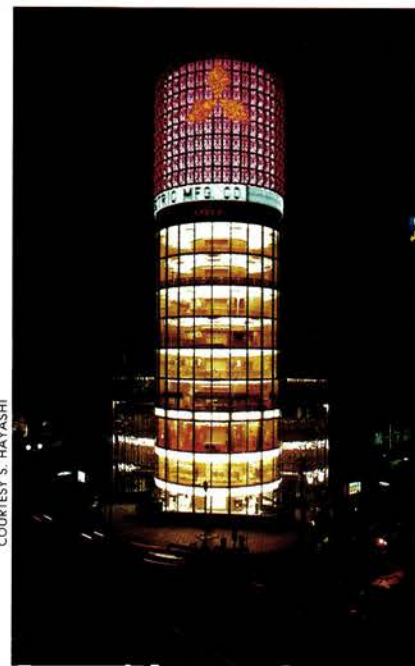
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San'ai dream center was designed by Shoji Hayashi in 1963 as a "cylinder of light," celebrating Japan's postwar prosperity.



REVERED MODERNISTS DISCOVER THE FUTURE IN THEIR TOKYO GARDEN



COURTESY S. HAYASHI

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THE HAYASHIS BUILT their original house in 1956, on land acquired by Shoji's grandfather—"to sell it would have been an unforgivable slight to my ancestors," he explains. In 1978, Shoji renovated and enlarged the house, creating a distinctive blend of modern architecture and traditional Japanese design. A Western plan animates the first

NOT JUST A PRETTY FACE: THIS STAGE FOR LIVING COMBINES DRAMA WITH EVERYDAY CONVENIENCE

Reciprocity of building and nature is found in both architecture and language: ka (house) + tei (garden) = katei (home). Above is the new kitchen wing.

The loft entertains a colloquy of chairs—from Shaker to Breuer—plus a funa-dansu (sea chest) and shojis saved from the old house.

floor, inside and out: Living and dining rooms now flow flexibly, accommodating the pair's penchant for entertaining. Traditional sliding shojis and a wide veranda both connect and separate the house and garden. Since, as Masako notes, "We're too busy to use a vacation house, even if we owned one," Shoji designed the second floor as a surrogate weekend villa—a sauna plus a loft that is used as a music room/writer's garret. Exposed beams enhance the feeling of a retreat; to minimize maintenance, walls were painted red, then lacquered. Surrounded by a choice collection of chairs ("my pets"), Shoji smiles his lopsided grin. "The architect's joy," he notes, "is the client's pleasure."





As in traditional Oriental graphics, views layer from fore to middle to background: living room to veranda and onto the garden. Framed by the open shojis, the view becomes not only a momentary snapshot, but also a continuous movie reflecting nature's changing

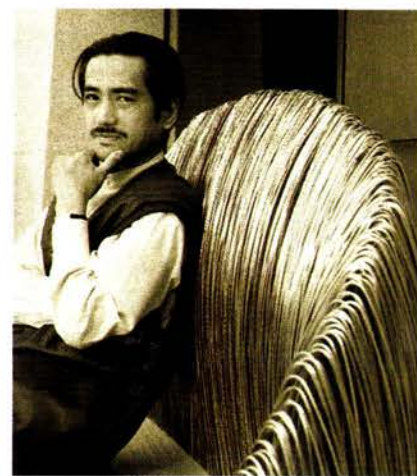
moods. Chairs designed by Charlotte Perriand observe the scenery. A dining table can be wheeled onto the veranda for an alfresco meal. The Hayashis' stage is adapted from a tsukimidai, or moon-viewing platform, found in houses around Kyoto. **See Resources**

aT FIRST GLANCE, architect Atsushi Kitagawara's office building, with its cacophony of shapes and colors and its shock of origami-folded metal, looks like the result of a pile-up on the Tokyo-Mt. Fuji freeway. But in Kitagawara's hands, this collision of materials and forms results in a building of "remarkable beauty," says architecture critic Joseph Giovannini. "After all the crashing and distorting, in the end it's totally serene." Kitagawara, who at 38 is one of Japan's most controversial architects (as well as one of its most prolific), sees Tokyo as a many-headed monster that he tames by wrestling it into unthreat-

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He's a master of architectural tension," says one critic of Atsushi Kitagawara, whose 395 building (above) contains both his studio and a peaceful, shoji-screened apartment.



GHOSTBUSTER

ening, yet complex compositions. This structure, which contains his atelier as well as an apartment he designed for a preeminent tea master—a widow who has lived on the plot for the last 50 years—is one such place where he's wrung harmony from the threat of architectural chaos.

Written by Fred A. Bernstein

ANGRY YOUNG MAN: THIS PROLIFIC ARCHITECT WRESTLES WITH A CITY'S DEMONS



In the foyer of a tea-master's apartment (right), Kitagawara used natural elements—including beds of pebbles—to connect indoors to out. The undulation of the hallway (left) is a reminder that this is tradition updated.



DESIGN INFLUENCES? PIRANESI, SURREALIST ART AND HIS OWN VIVID IMAGINATION



This is the architecture of irony," says Kitagawara of his most dramatic juxtaposition: a glass-clad office building with a mini-Shinto shrine. A place for the owners to pray, the temple caps a lowly garage entrance. Kitagawara says he doesn't design buildings to fit in with their neighbors, because in a city that's changing as rapidly as Tokyo, "You never know what the neighbors will look like."



In designing Vasara, a chic Tokyo jewelry store, Kitagawara chose materials that play up the distinctions between light and dark, hard and soft, natural and man-made—the very issues that inspire jewelry designers. Above, he unexpectedly combines concrete and glass (shattered, to evoke the surface of a gem); at right, his furniture marries aluminum and silk (Kitagawara's sofa is much more comfortable than it appears) in a surrealist composition.

With its collagelike shell, Kitagawara's Rise Theater (left), built in 1986, was a tough act to follow. More than just the hippest place in town to see a movie, it's his treatise on Tokyo's architectural mix. He named it Rise—a wry reference to the aluminum "curtain" draped over one end of the building. See Resources

COURTESY A. KITAGAWARA





For clues to new directions, the world is watching Kazuo Kawasaki, who puts a forward spin on colorful creations such as the Hola clock (above, right). Kawasaki left Toshiba to set up his own studio in rural Fukui in 1979 after an accident left him paralyzed. He and local artisans collaborated on the state-of-the-edge knives (below). His titanium-framed wheelchair (above) just may be the best-looking object yet designed for the differently abled.



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To the Japanese, every product can be personal and poetic. Their invention puts to rest the rap that they just recycle the best of Milanese and American design. Our reporter found these signs of the future:



Olympus' LiOM camera's scalloped shell harks back to when tech wasn't so slick. But Fritz Frenkler of frogdesign's Tokyo office envisions this autofocus/zoom in a new ceramic-and-plastic composite. *See Resources*

Produced and written by Steven Holt

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TOYOTA

STEVEN HOLT

World brainstorming center: What other nation devotes a year to celebrating design? That's not a World's Fair, but Japan's International Design Exposition in Nagoya (left), where some 12 million visitors—including Met Home's Steven Holt—saw a host of mostly prototype products from 27 countries.



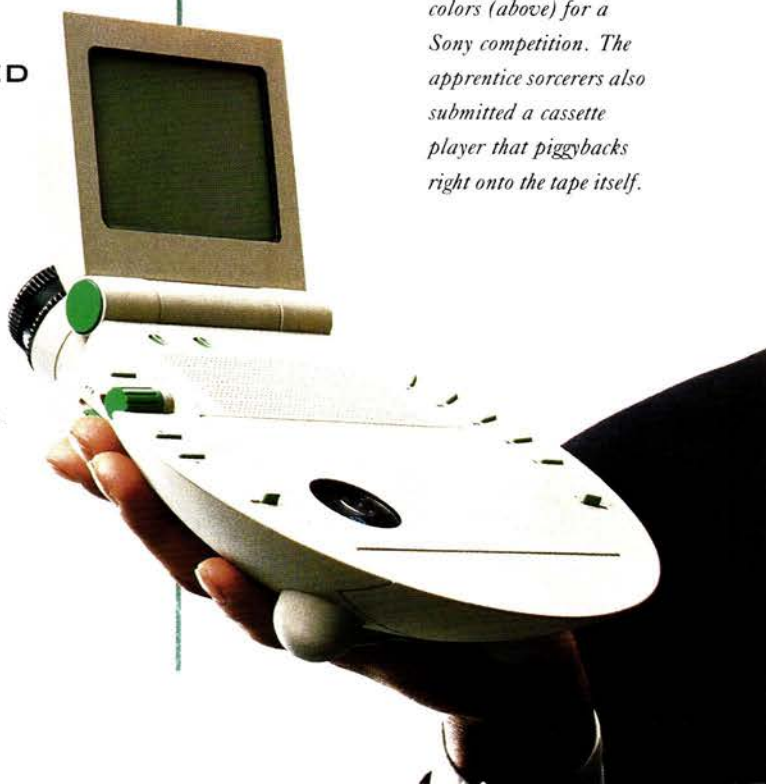
Shed your basic black, say the students who lightened up this Walkman with bright colors (above) for a Sony competition. The apprentice sorcerers also submitted a cassette player that piggybacks right onto the tape itself.

A DESIGN TOMORROWLAND: WHERE THE WORLD SHOWED ITS DREAMS

No new wrinkle here: Matsushita romances the everyday steam iron with hyper-streamlining (below). The Machine Age returns.



Hold your VCR right in the palm of your hand. This ultraminia-turized, student-designed player is built to handle compact discs that are programmed for sound and image.

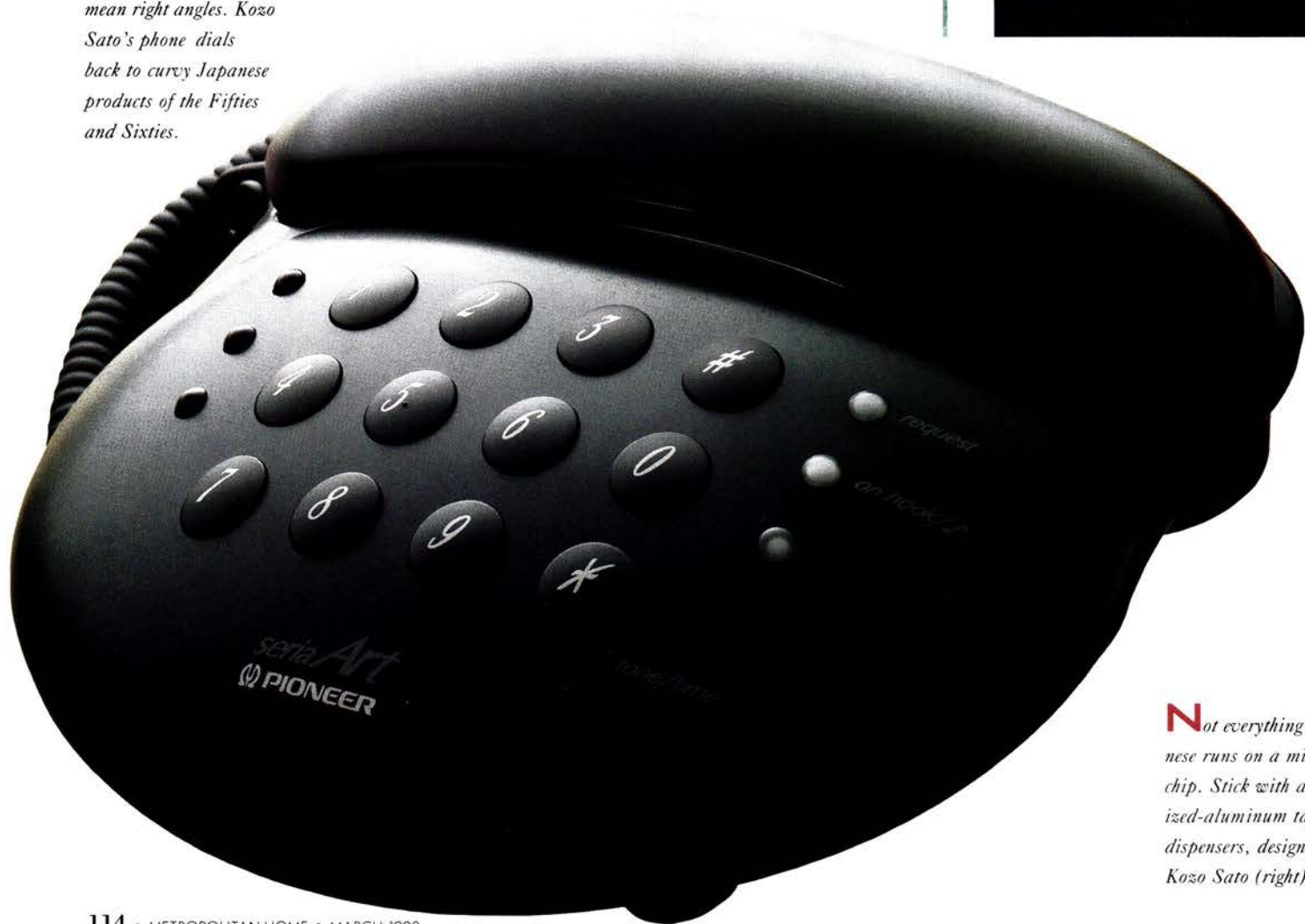


PAST AND FUTURE BECKON: IN JAPAN, WHAT GOES A-ROUND COMES A-ROUND

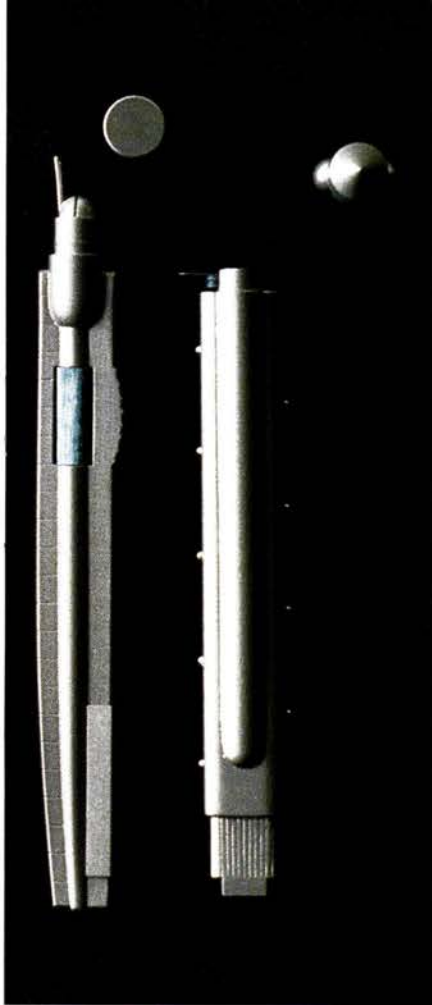
Ultimate boom box: Yamaha's portable round-edged Unity System does more with less space; it signals top sound in a compact disc/cassette player with detachable speakers.



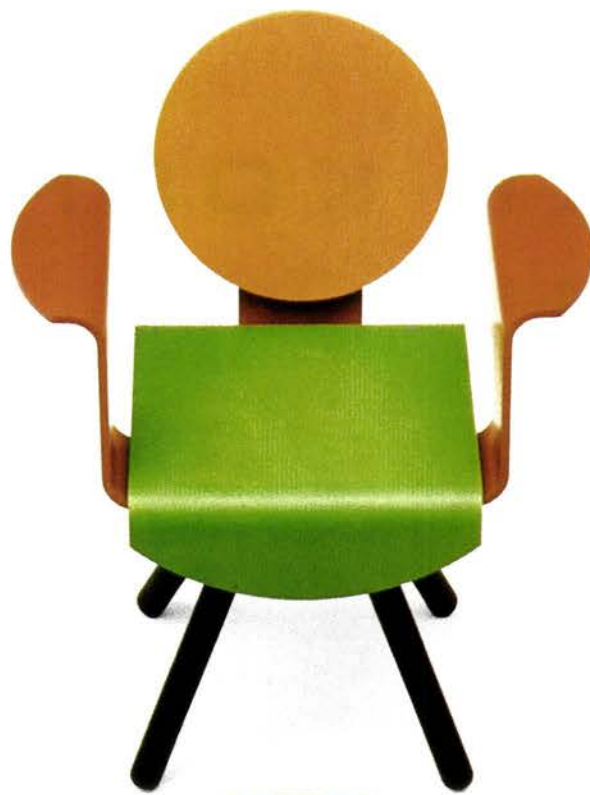
High performance doesn't necessarily mean right angles. Kozo Sato's phone dials back to curvy Japanese products of the Fifties and Sixties.



Not everything Japanese runs on a microchip. Stick with anodized-aluminum tape dispensers, designed by Kozo Sato (right).



Machines for the hand: ID Two, with a wink at sci-fi, drafts a new love of detail in its pen, knife, personal seal and paper-clip dispenser collection (above).



A tabletop monument: Architect Fumio Shimizu, formerly of Milan's Studio Matteo Thun, designed his aluminum-and-onyx Vertical Garden vase as if it were a public sculpture.



Design-it-yourself: Shigeru Uchida's August chair, with its custom-order multicolored components, embodies the linear grace of the Eames Potato Chip chair, the color sense of a samurai kimono and the systems approach of a NASA engineer. Nineties, be seated.

JUNKO KOSHINO:



Silk scarves become affordable art when they bear Junko's geometrics. Her neoprene raincoat (below) is Tokyo's most coveted coverup, even in fair weather. See Resources

Junko Koshino (right) preps models in her new Paris boutique on the Avenue Montaigne, designed by Japanophile Jean-Michel Wilmotte who calls her fashion "very imaginative, very important, very architectural."



JUNKO KOSHINO'S husband found her "flashy" at first—until he got to know her "soft side." In the same way, her elegant clothes demanded our second look. At first, her couture line seemed as angular as the latest addition to Tokyo's skyline. But in her Aoyama boutique, we discovered a futurist vision that doesn't deny tradition. Ready-to-wear scarves (\$40) boast harlequin geometries inspired perhaps by commedia del l'arte drawings. Silk kimono-suits are structured shapes in noble material. (Comme des Garçons grown-up, we called it.) Could Junko handle the 6'2", 214-pound frame I was having trouble squeezing through Japanese doorways? I zeroed in on a mossy-green wool suit. It fit me as if Junko had known I was coming. The staff seemed thrilled, too—with reason. Junko's first U.S. boutique opens in New York City this fall.

Written by Fred A. Bernstein

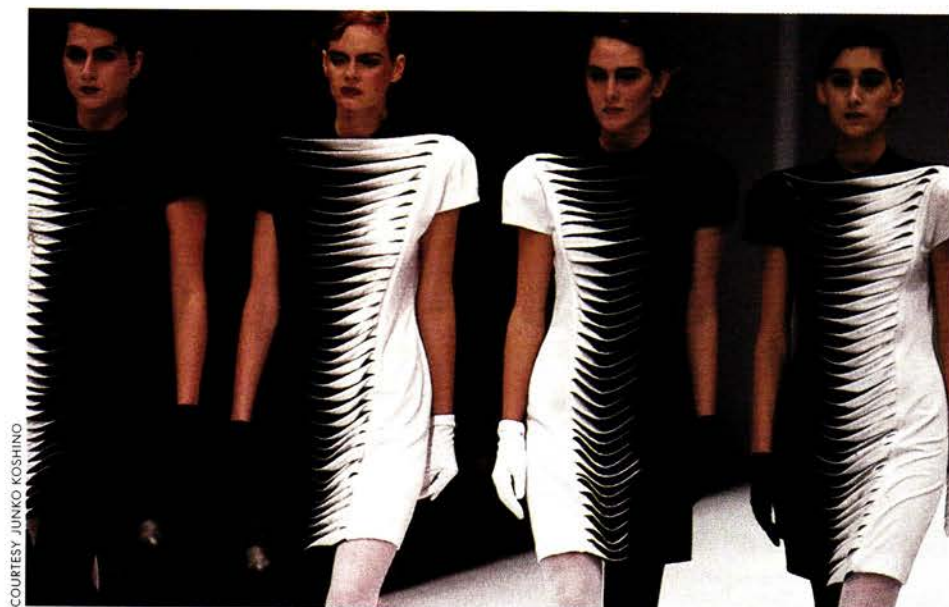
After 30 years in business, Junko continues to experiment with materials (wire mesh for watches) and shapes: Her pleated jersey dresses (far right) ripple like water on the body.

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DEIDI VON SCHAEWEN

TRANSLATES

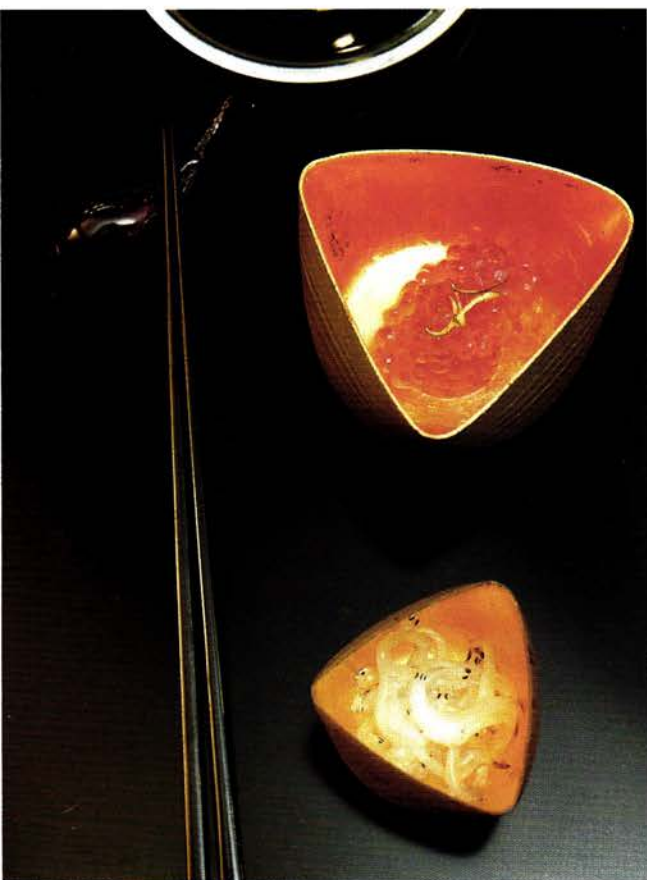


COURTESY JUNKO KOSHINO

**FASHION PLATES: HOME IS A SHOWPLACE FOR
DINNERWARE AND
ALL THE TRIMMINGS**



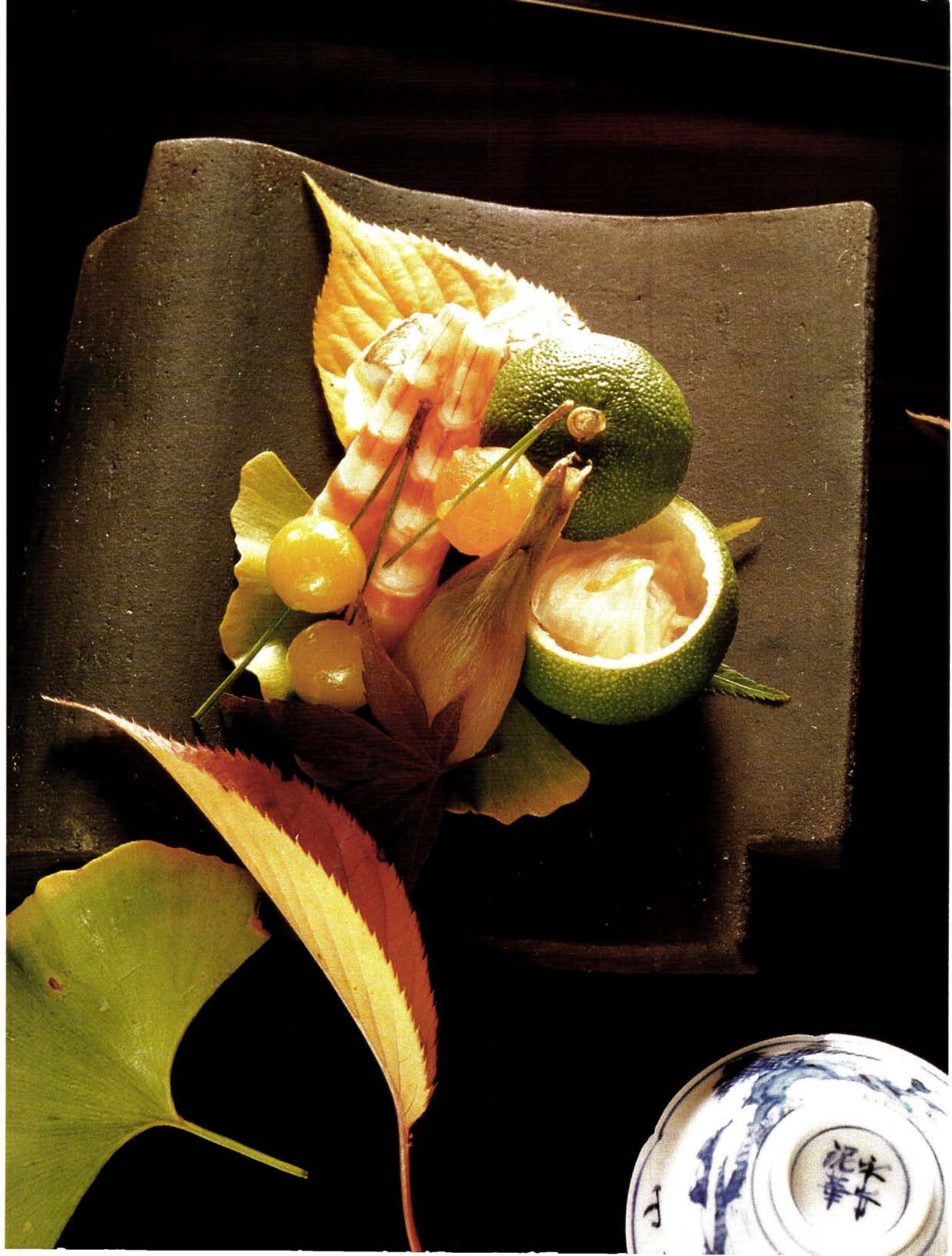
Junko's lacquerware (top) wrests minimalist splendor from an ancient craft; a personal collection of gold-leaf-lined earthenware bowls (below). Right, Junko's lacquerware boards for Japan Creative.



hER GRANDFATHER sold kimonos. Her mother was one of Japan's first designers of Western-style clothing. Junko, 50, is the best of both worlds. Her style, she explains, mixes "Western originality with traditional Japanese art." (And not just in clothing: Her dinnerware gives new shape and color to Japan's longtime affair with lacquer.) Husband Hiruyuki Suzuki, 41, traces her determination to her upbringing: "The middle of three girls," he says, "she fought for attention, so she became the rebel." Though her sisters are also designers, it was Junko who won awards in design school (where Kenzo and Matsuda were her classmates), then burst onto the scene as Tokyo's "Queen of the Psychedelic" in the 1960s. Now, she has emerged as an "environmental creator," designing soaps, linens, watches—with real people in mind. Suzuki is the inspiration for her men's line; son Yoriyuki, 9, her kids' model. Junko knows the perfect woman customer, too: one who finds herself in Tokyo one day, Paris the next. "I'm doing clothes," she says, "that *I* can wear."



DEIDI VON SCHAEWEN



UP AT 5 A.M. FOR marketing, the 50-year-old chef buys fish fresh enough to satisfy a palate shaped by three decades of training. The afternoon is spent with 13 energetic apprentices who swirl around Maruta in the kitchen—they call him “father”—preparing the restaurant’s famous *kaiseki* dinner. This series of 14 small courses dates from the 16th century, when it was served before the tea ceremony. Today, its creation allows the best of chefs to strive for perfection: culinary artistry and closeness to nature. Maruta builds his magic from the ground up, with paper lamps in each tatami room

Continued on page 139



Guests sit on cushions around polished tables in a pristine tatami room. Center, a traditional tsukubai (water basin).

In a bowl of Maruta’s own design, raw toro (tuna) and snapper are nestled in washi (Japanese paper). Its stiff planes intensify the fish’s buttery texture. Whole-baked fish (below) are fanned by bamboo leaves that hide a charcoal brazier.



Maruta opened his restaurant in 1987 with his wife, Yoko (left), who animates each meal into an event with her twinkling cheer.



DINNER BY DESIGN: MARUTA'S TABLEWARE PLAYS AS MUCH A PART IN THE
POETRY OF THESE
MEALS AS HIS FOOD



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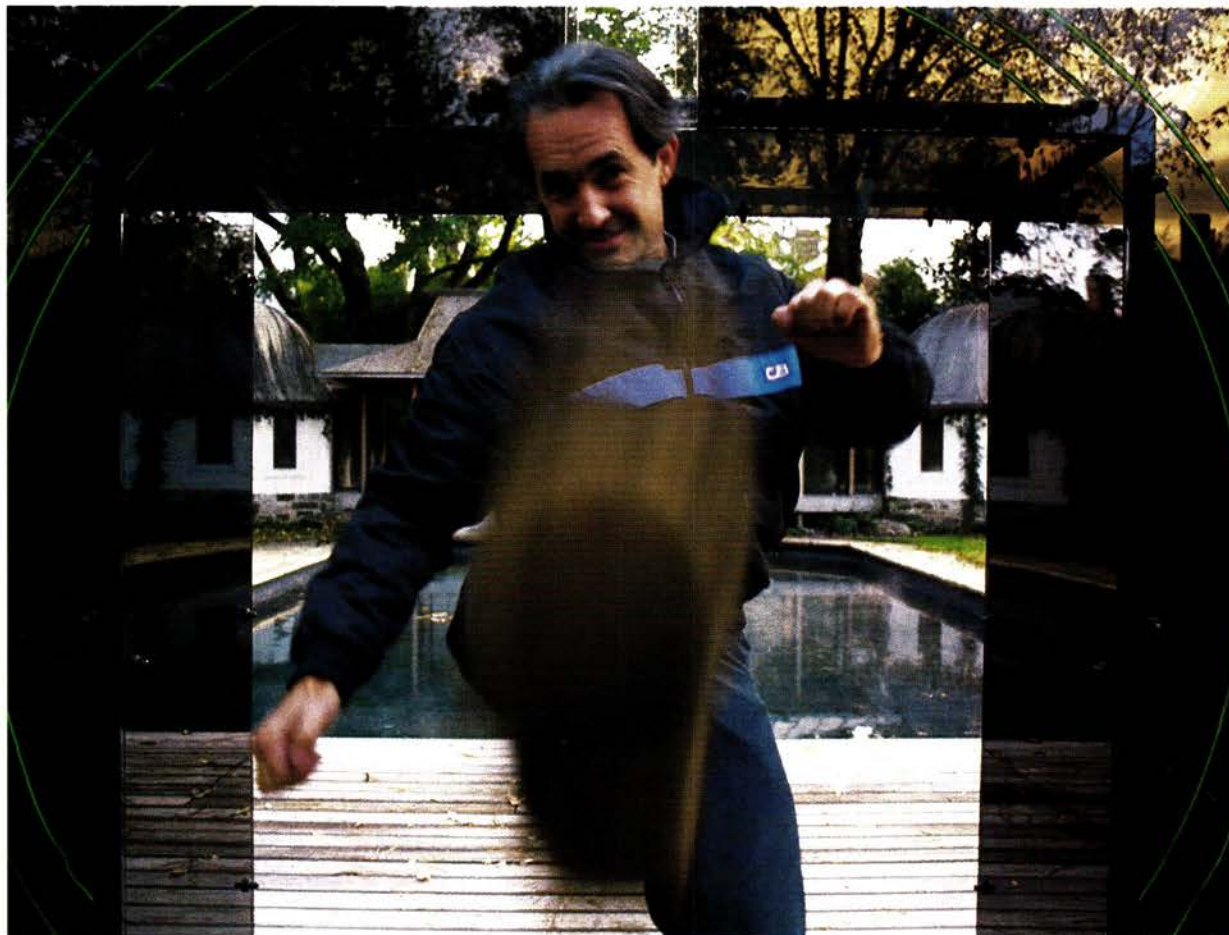
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AMERICAN KICK, ASIAN INSPIRATION: AN ARCHITECT CREATES "ZEN WITH ZING"

a **AMERICAN ARCHITECT** Travis Price (below) may study aikido with a Japanese instructor, but one thing he *doesn't* get exercised about is which cul-



IT ALL BACK

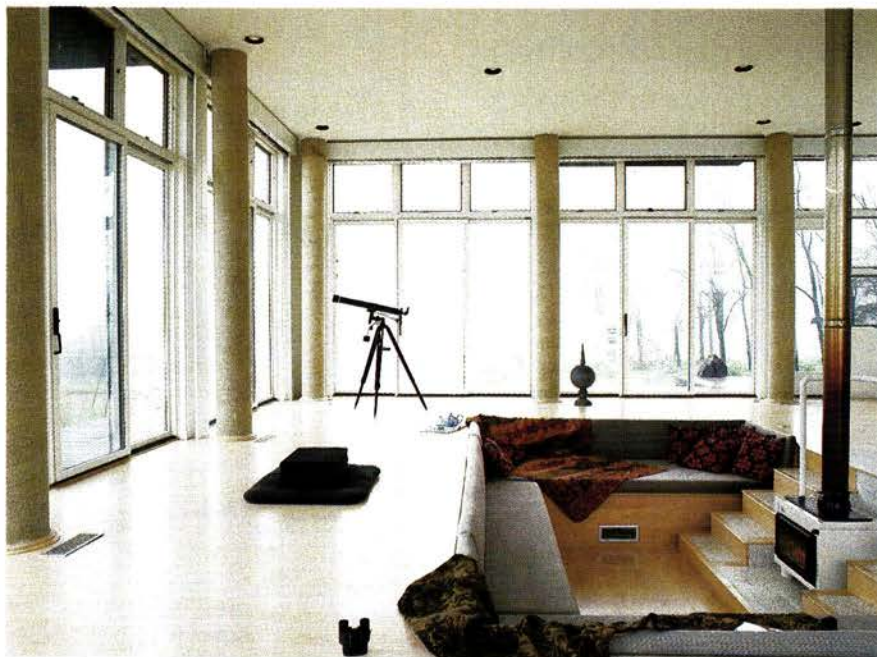


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ture, East or West, originates what. "Deep down, the basis for good design is similar," says Price. "It has to do with light, clarity and materials expressing themselves." Price acknowledges Asian influences in his work but sees them as a means to an end—not foreign transplants. The following two cross-cultural houses get the best of both worlds.

*Produced by Newell Turner and Karen S.R. Ward
Written by Julie V. Iovine
Photographs by Jon Jensen*

ALMOST HEAVEN WEST VIRGINIA



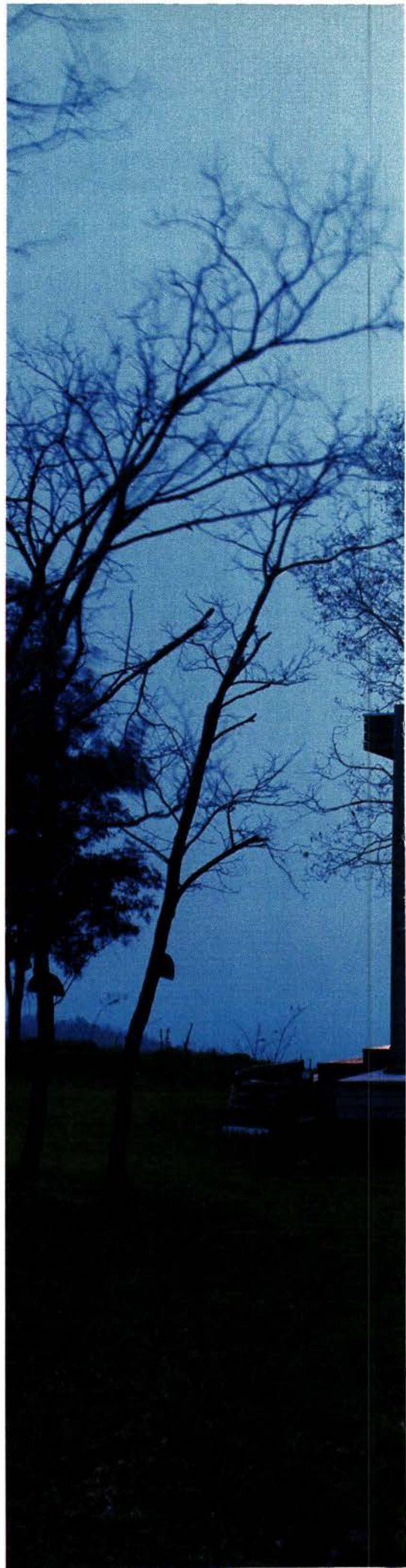
A CROSS-CULTURAL CABIN WHOSE SHAPE IS EXOTIC TO US, YET STILL FAMILIAR



Homage with humor: The living room's conversation area (top) was inspired by country barbecue pits. Above, a stair and a ladder lead up to a play loft. Below, concrete piers are, to Price, "sculpted feet."



ON TOP OF ONE OF THE highest ridges in the Appalachian mountains, this house is rooted in the soil of two worlds. A country shack, a Buddhist temple and a cube were the images architect Price kept in mind as he designed this retreat for a couple devoted to meditating and hiking. Says Price: "I drew metaphorically instead of literally on the strengths of Japanese design." That high-pitched tin roof, though, is pure West Virginia. For winter-night warmth, he installed electronic shades that come down to tuck you inside, he says, "like you're in a great big sleeping bag."





JOURNEY THROUGH THE GARDEN

Rain sets the pool house aglow; chestnut, mahogany and stone make a splash indoors.



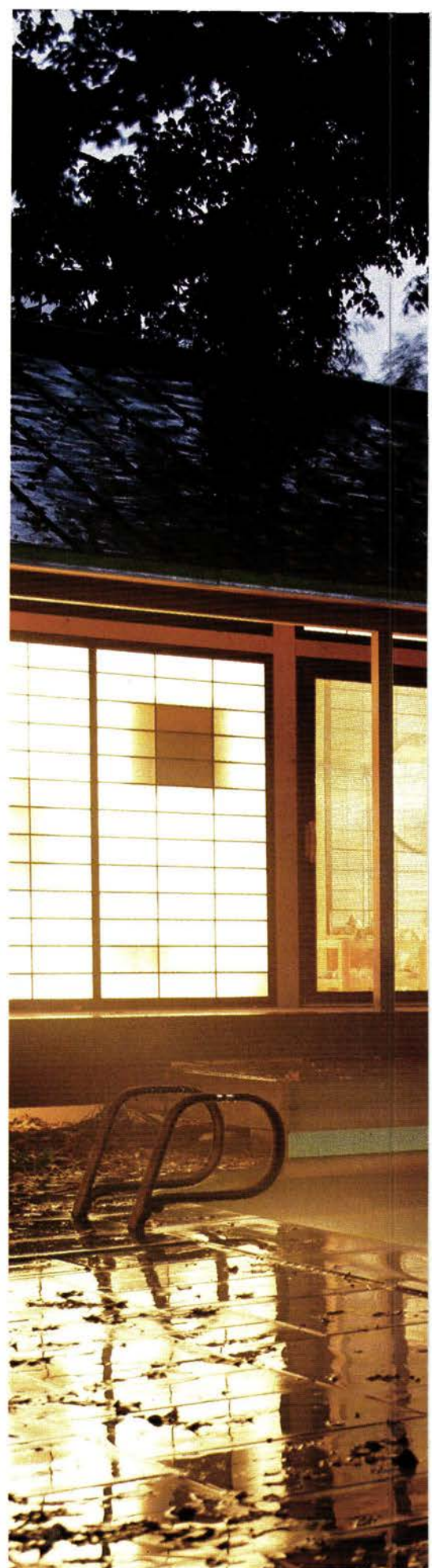
TRAVIS PRICE HAS NEVER set foot in Japan, but no matter. He feels an almost native affinity for two principles of that country's architecture: harmony with nature and integrity of materials. He got a chance to bridge both when he was commissioned to translate a Washington, D.C., pool site into Japanese. The area sits on the grounds of a French Renaissance-style estate. Its owner asked Price to convert two gazebos, used as changing rooms, into

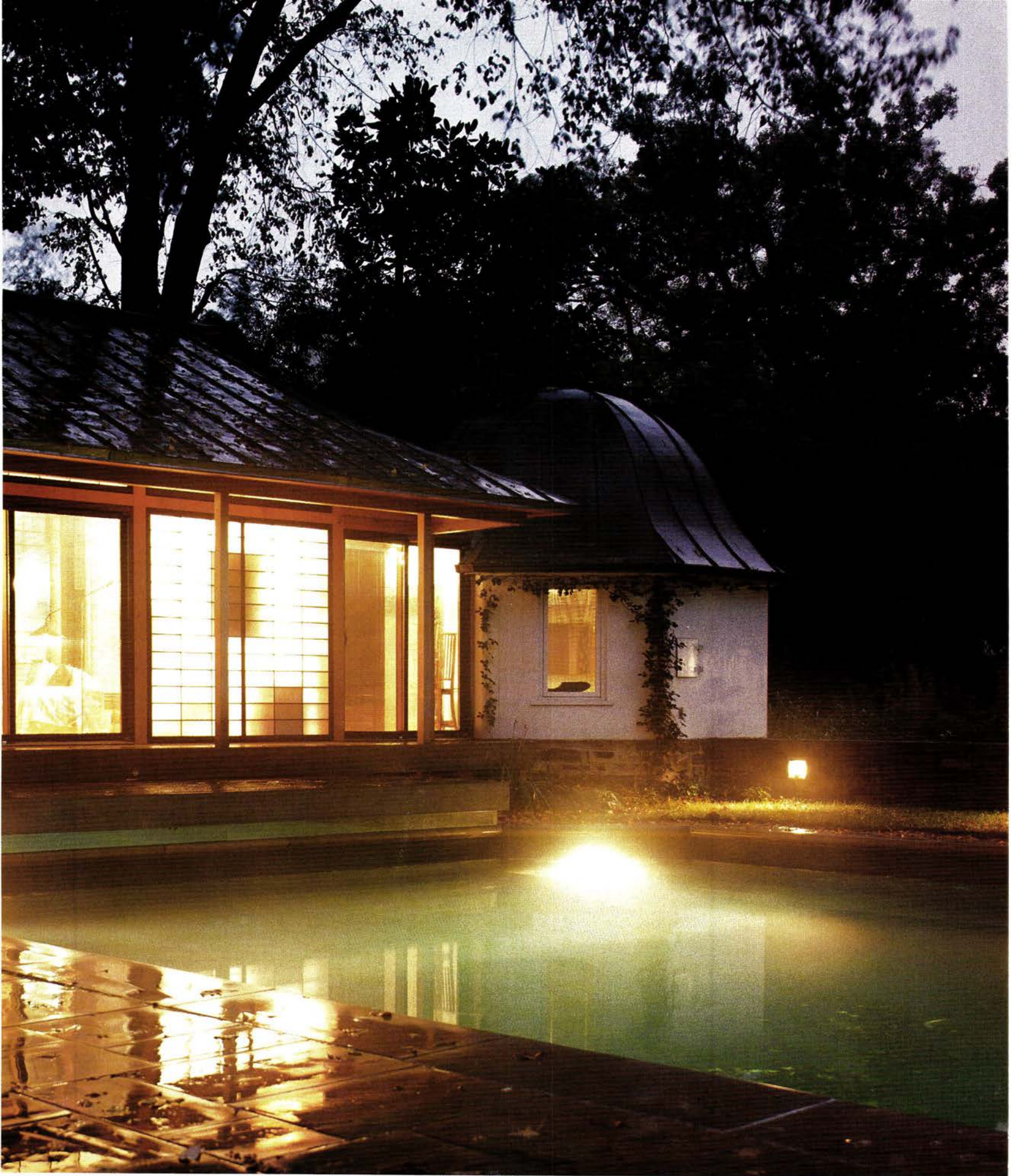
WELL-TUTORED, EVEN A FRENCH-STYLE POOL HOUSE CAN SPEAK JAPANESE WITH EASE

Sturdy American-made fiberglass "shojis" stand up to the climate (right). Inside, they're romantic surroundings for a sleeping loft.



one painting studio. Price began, naturally enough, in the garden. In Japan, the belief is that home begins not at the front door, but at the garden's edge. He enlarged the garden with a bamboo grove behind the site, then stuccoed the pool bottom black so it would "look like a lagoon," he says. Price bridged the two gazebos with a graceful low-lying building, raised Japanese-style off the ground. There's no main entrance. Instead, he followed the Japanese custom of creating several private entryways—always through the garden.

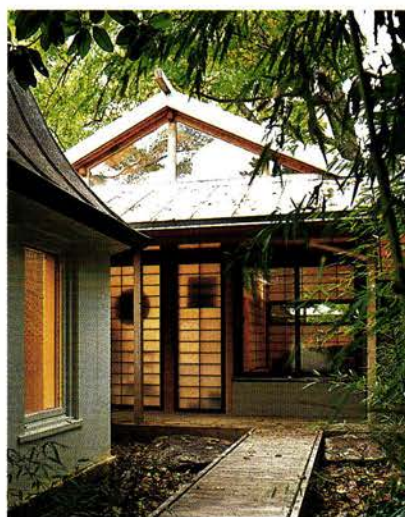
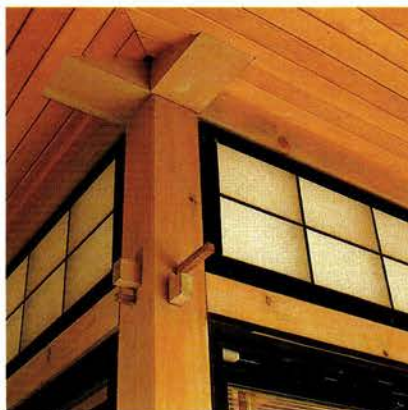






TRUE GRAINS: MASTER CRAFTSMEN BLAZE AN ARTFUL TRAIL OUT OF THE WOODS

Sunlight floods through a glassed-in gable (above). The planed “incense” cedar beams exhale a gentle perfume. Japanese pegs (below) symbolize a tree’s growth. See Resources



Byond the stone-propped wooden path and scaled-down sliding doors is a small sleeping loft (above). Inside, architect Price incorporated an existing low retaining wall as a symbolic path through the house (right).

THE ARCHITECT DIDN'T so much design this painting studio as carve it from an assortment of rich woods: chestnut beams, mahogany panels, red cedar ceilings, white maple floors. Says Price: “One of the first things a Japanese carpenter will tell you is that using many woods makes the house warm and alive.” He hired Japanese craftsmen whose joinery was so artful not a single nail was required. Price recalls: “For months all these pieces were spread out on the lawn like some Tinker Toy wreck. And overnight, up popped this gorgeous house.”



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Mint Tea, Tuaregs and Talking Rugs

The carpet-merchants in the exotic marketplaces of Morocco sometimes take tourists for a ride—but the trip is worth every dirham

BY COLMAN ANDREWS



ONE SUNDAY MORNING IN September, in the town of Taroudant in southwestern Morocco, I set out from my hotel to buy a rug. I didn't know that I was going to buy a rug, I must admit—but Brahim did. I hadn't even met Brahim yet, for that matter. But he was waiting for me, just outside the hotel walls—as familiar and as glad to see me as an old college roommate.

He was a slightly built young man, about

30, wearing a blue-and-white-striped caftan. "You come from Gazelle d'Or," he announced with an ingenuous grin. "We go to the market. I speak very good English. Big market day in town." I assented. Why not? I thought. Guides in Morocco, after all, are sort of like leis in Hawaii: Everybody ends up with one sooner or later, so why bother trying to avoid it?

Taroudant is a small but pleasant and somehow vaguely jaunty town, surrounded by orange groves and ringed with crenellated, earthy-pink ramparts. This Sunday, Taroudant was fairly bursting with humanity. "Everybody comes today," Brahim

said, as we pushed through the dense crowds. "All the tribes. You see people in black? They are Berber. You see people in blue? They are Tuareg." I figured out the ones in khaki shorts with lobster-red skin myself: They were Germans.

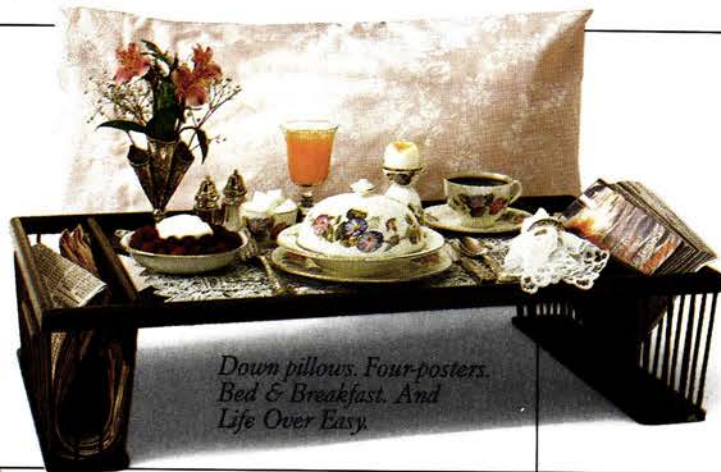
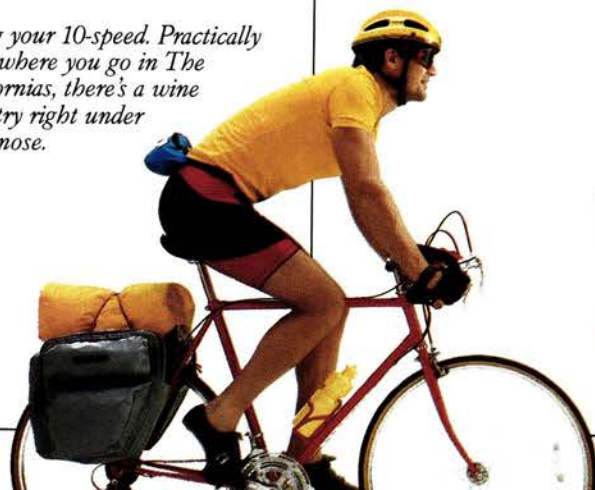
Up one street and down the next we went, past tiny kiosks crowded with phony Lacostes and Nikes, past the sellers of spices and of olive oil, past stalls packed with rich cotton robes and antique muskets webbed with filigree. And then, inevitably, we came to the rug shop. The shop had no apparent name. It did, however, have a full complement of credit-card stickers in the window. The rug merchant, whose name might have been Ahmed, was a few years older than Brahim, taller and thinner, very tan, and dressed in a snowy white *gandora*—a kind

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of long, sleeveless shirtdress. Brahim introduced us, then disappeared. Ahmed welcomed me into his humble shop, speaking quiet, almost courtly French. He didn't mention anything so crass as buying or selling, for I was not a *customer*. He merely wanted to show me some beautiful things, he said—just “*pour le plaisir des yeux*,” “for the pleasure of the eyes.”

But first he wanted me to be comfortable. He invited me to sit down on a sort of low pew, covered with a ruglike throw. It was very hot outside—probably 100°F or so—and his assistant started to turn on a large circulating fan that stood in one corner. “No, no,” said the rug merchant. I would certainly fall ill if I were to sit, on so hot a day, before a circulating fan. Desert people knew about these things. Then he offered me tea—which in Morocco means sweet, heavy, delicious, steaming-hot mint tea. I declined, wondering if there might be something cool. Silly me. A cold drink at this moment would send my system into shock, he said. Hot liquid, though, would calm my blood and cool me. I accepted.

Then out came the rugs—simple, murky Berbers; baroque, deep-red “Persians”;

colorful kilims, which Moroccans call “talking rugs” because they’re full of pictographs and symbols. Some rugs were just big enough to kneel on; others were the size

“Egyptian eyes, stylized trees and flowers, tortoises and camels—all in green, blue, purple, brown and orange. I loved it”

(and sometimes weight) of bedspreads; still others were big, room-sized affairs. I looked appreciatively, asked questions, nodded as he showed me how different rugs were tied, how the dyes varied from one to the next. Then he asked me which ones I *didn't* like. Slowly, I edited out everything but two kilims, both about 5' by 8', which seemed full of light and spirit to me. And then I banished one of them as well.

THE REMAINING RUG HAD A WHITE background, lots of true greens, some deep blues and purples, a few browns, some yellows and oranges and reds. There were shapes that looked like Egyptian eyes; there were stylized trees and flowers; there were four long rows of one-hump camels, and two short rows of multicolored tortoises. I loved it.

Seeing this, Ahmed reached for a pencil and a pad of paper and, almost regretfully, as if he wished he could avoid so doing, wrote down a figure: 20,000 dirhams—

about \$2,500 at the exchange rate of the time. I feigned shock (well, no, actually the shock was real) and countered with a figure of my own: 7,000 dirhams (about \$875)—roughly the asking price for a machine-made Chinese kilim of similar size in a Los Angeles department store. He smiled, shook his head ruefully and countered with 15,000. I stood firm at 7,000. Looking almost dejected now, he tried 12,000. I went to 7,500. “You *must* offer a little more,” he said firmly. I tried 8,000. He shook my hand. The deal was done. For roughly \$1,000—plus \$10 for the boy who had run next door to get the credit-card machine and \$25 for the boy who had wrapped the rug up in brown paper—I had bought myself a handmade Moroccan kilim. It was probably worth \$500. It was a bargain anyway. ●



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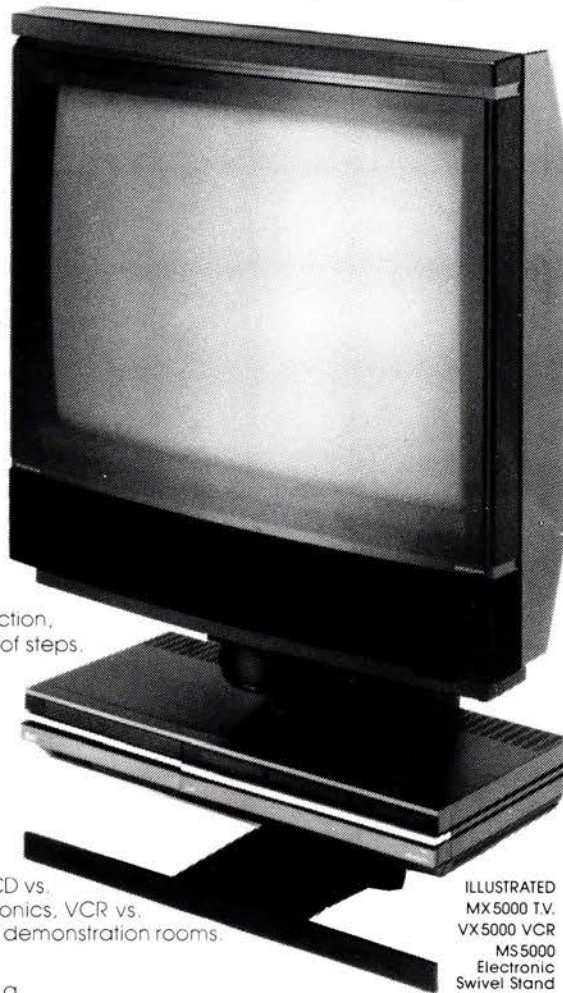
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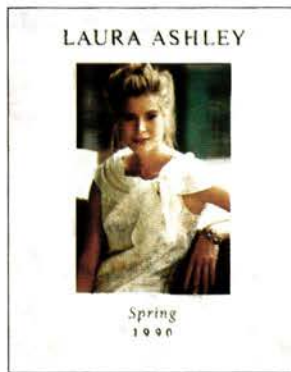
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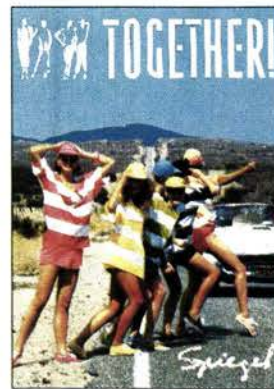


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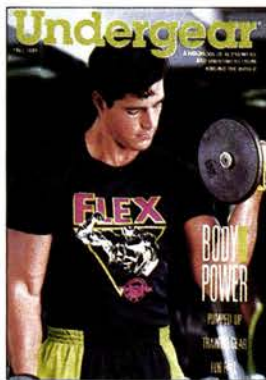
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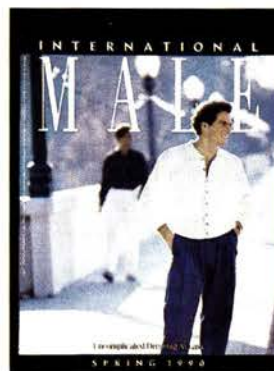
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(See pages 43 and 44)

Consultant—Sandra Edwards, Childesign, 17 E. 70th St., NYC 10021; **Flatware, toy box**—Ikea, Plymouth Meeting, PA 19462; **Table, chair**—Dansk, Radio Circle Rd., Mt. Kisco, NY 10549; **Jacket**—The Pop Shop, 292 Lafayette St., NYC 10012; **Lunchbox**—Penny Whistle Toys, 132 Spring St., NYC 10012; **Dresses, hats**—Mrs. Taki's Kids, Saks Fifth Avenue, 611 5th Ave., NYC 10022; **Stools, crib/settee** (Max & Milli by Muurame)—Scandinavian Design, 127 E. 59 St., NYC 10022; **Wrist radios, Walkman**—My First Sony; **Sheets**—Descamps, 454 Columbus Ave., NYC 10024; **Baby clothes**—Baby Guess, major department stores; **Fabric (settee)**—Range Riders/Guadalupe Hand Prints, 329 Ramsey, San Antonio, TX 78216; **Lamp**—Cobra by Lights Up, 597 East St., New Haven, CT 06511; **Rug**—Mary Edwards, Juvenile Lifestyles, 680 8th St., San Francisco, CA 94103; **Jacket, pants**—Bambino Moschino, Saks Fifth Avenue

DESIGN POLICE, EXHIBIT B

(See page 61)

Chair, table, blanket and candlesticks—Umbrello, 379 W. Broadway, NYC 10012; **Santo**—Luna d'oro, 66 Greene St., NYC 10012

DESIGN DIPLOMATS

(See pages 86 through 95)

Masayuki Kurokawa—Masayuki Kurokawa Architect & Assoc., Flat Aoyama 101, 5-15-9, Minami-Aoyama, Minato-ku, Tokyo 107 Japan, call 03-406-5753, fax 03-406-5365; **Miki House**—Miki Shoko Co. Ltd., 936 Okubo, Yao-shi Osaka Japan, call 729-41-3225, fax 729-23-3103; **Teruo Kurosaki**—Idee, Kurosaki Trading Co. Ltd., 5-4-44 Minami Aoyama, Minato-ku Tokyo, call 03-409-7080, fax 03-486-1580; **Judith Connor Greer**—"A Primal Spirit: Ten Contemporary Japanese Sculptors" exhibit: June 17 to August 26; L.A. County Museum of Art, call 213/957-6000; **Jhane Barnes Japan Inc.**—Rm. 38, Nakajima Bldg., 17-15, Nishi Azabu 3 chome, Minato-ku, Tokyo, call 478-0916, fax 478-0917

SOMETHING OLD, SOMETHING NEW

(See pages 105 through 107)

Shoji Hayashi—Nikken Sekkei, 1-4-27 Koraku, Bunkyo-ku, Tokyo 112, Japan; **Masako Hayashi**—Hayashi, Yamada, Nakahara, Shina-no-machi Gaien Bldg., 19 Minami Moto-machi, Shinjuku-ku, Tokyo 160, Japan

TOKYO'S GHOSTBUSTER

(See pages 108 through 111)

Atsushi Kitagawara—ILCD, 3-9-5 Minami Aoyama, Minato-ku, Tokyo, call 03-405-4646, fax 03-405-1556

SHAPE OF THINGS TO COME

(See pages 112 through 115)

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STYLE THAT TRANSLATES

(See pages 116 through 119)

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BRINGING IT ALL BACK HOME

(See page 127)

Architecture—Travis L. Price III, AIA and Jeanne Price; Price & Price Architects, call 301/270-9222; **Contractor**—Blaine See, call 301/897-5845

(See page 128)

Fireplace/woodstove—Vista 640 by Stack, Russo Manufacturing Co., Portland, OR 97219; **Lamp**—Club by Artemide, IDCNY, Ctr. 1, Space 528, 30-30 Thompson Ave., Long Island City, NY, 11101; **Glass doors**—Peachtree Distributor, TSI Window and Door, 1220 Caraway Ct., Landover, MD 20785 (See page 130)

Contractor—Shelterline, Ltd., 21 Grant Ave., Takoma Park, MD 20912; **Japanese carpentry**—Peter Wechsler, Price & Price (number above); **Mirror**—Conran's, 3227 Grace St. NW, Washington, D.C. 20007; **Fiberglass walls**—Kalwall, 1111 Candia Rd., Manchester, NH 03101; **Lamp**—Macumba, by Artemide, (address above); **Glass doors**—by Pella, Cassidy and Co., 12100 Baltimore Ave., Beltsville, MD 20705

DESIGN IN A BOWL

Continued from page 125

that evoke the spirit of fall, "when the light is fragile and very beautiful." Another dimension of movement is embodied in the graceful form of Maruta's wife Yoko, who glides among the guests like a swan. Her sparkling personality immediately sets the diners at ease.

Each dish animates the particular mood of the chef. If he has been sweetly inspired by the petals of a spring flower on his way to work, he might create "petals" with translucent slices of raw fish to adorn a dish of shredded *komatsuna*, a spinachlike leaf. A self-taught potter, Maruta begins these *kaiseki* creations with the design of the dinnerware, which he feels plays as much a part in the poetry of the meal as the food served in it. "My cooking," he explains, "is based on centuries of tradition—but also on a modern spirit of exploration. We have to think of the taste of people who live now."

FALL, MARUTA TELLS US, IS THE TIME of the *yuzu*, a Japanese lime; the ginkgo nut, whose leaves turn gold in autumn; and the prized *matsutake*, perhaps the most delicious of all mushrooms, scented with the fragrance of piney woods. Yoko serves us a bonito consommé, a classic *kaiseki* dish. Maruta brings modernity and freshness to the ancient dish by letting it "breathe" in a Western-style bowl of his own design. In the golden liquid is a flower-shaped white fish mousse topped with *matsutake*, sliced rather than slivered, to preserve its essential shape. Maruta accents its perfume by adding sprigs of *mitsuba*, a green herb, and a slice of *yuzu* to represent the stem and fruit of his flower imagery. "First you must enjoy the fragrance of a meal—then you eat it," he explains.

As we savored the rest of the dinner, Maruta explained that each combination of flavors and textures is ephemeral; as in nature, these dishes would never be repeated exactly. And that bitter-sweetness is part of the Japanese soul. ●

.....
Restaurant Maruta, 91 Enshoji-Cho, Okazaki Sakyo-Ku, Kyoto-City, Japan. For reservations: 0-75-751-7851. The trip from Tokyo takes about three hours if you take the bullet train. To enjoy the kaiseki dinner with leisure, you should allow at least 2½ hours.

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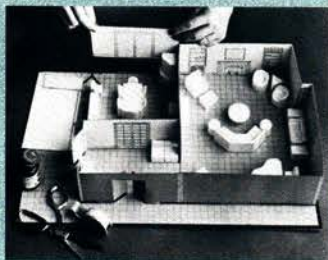
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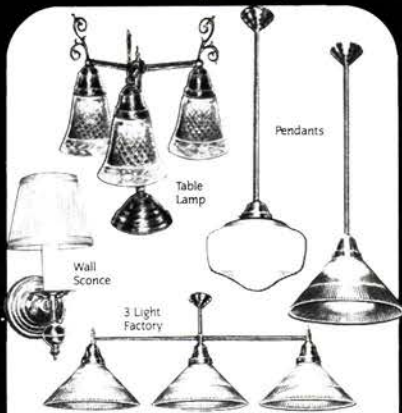


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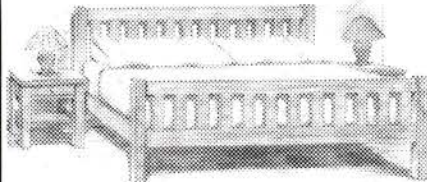
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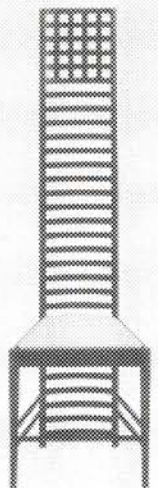
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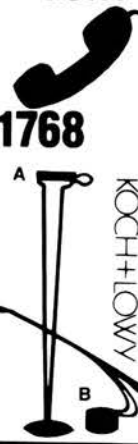
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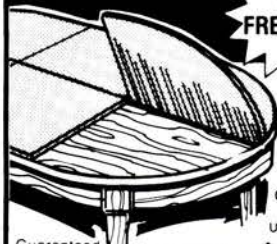
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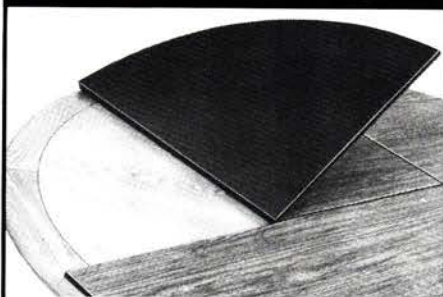
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SECRETS OF TOKYO

Continued from page 80

creates an elegant aura with turn-of-the-century inlaid furniture from France. Inside, a funk/reggae band coaxes wall-flowers onto a mosaic dance floor. Our favorite nightlight was the view from the 40th-floor lounge of the **Akasaka Prince Hotel**. Towering over the city, the sleek hotel, designed by master architect Kenzo Tange, provides horizon-to-horizon views of sights such as the Budokan Arena and the Royal Palace. The **Kanda Kosho Center**, near the Jimbōchō subway station, is a wonderland of vintage Japanese graphics: postcards, movie posters and photos, most for less than \$10. (Even a *Man From U.N.C.L.E.* poster from the Sixties looks better in Japanese.)

No English-Japanese dictionary provides a better translation of thinking from the other side of the world than the briskly edited, all-English monthly, **Tokyo Journal**. Example: "Ask someone in the blunt fashion of the West, 'Would you like to go to the movies?' and the answer comes back, 'Ikutai to omoimasu,' which rendered directly into English is 'I think I want to go.' Understand that this is not the wavering, wishy-washy acceptance of your invitation it seems, but simply the result of the reluctance of Japanese speakers to utter a sentence so patently self-centered as 'Sure, I'd like to go.'" (U.S. subscription, \$32; 213/617-2039.)

We never longed for Western-style food but stumbled across **Brasserie D** in the Escaïne Plaza Aoyama (470-0203), serving a delicious Alsatian lunch for under \$15. **Toula Baratti** in the spiraling Aoyama mall, Collezione Building, designed by Tadao Ando, offers the best green salad in town (5485-2806). There's no tipping in Japan; leave money and a waiter may pursue you to return it.

We were hardly insiders, but we knew enough to take the bus from our hotel back to Narita Airport—just \$20, with a view high enough above the traffic to see Disneyland, eerily familiar, but out of place in a city that to us was its own magic kingdom. Carrying home a lot more luggage than we came with, we learned Tokyo's final secret: The big department stores have branches at the airport and we could have done our shopping there. Next time, we'll know. And there *will* be a next time.

—Fred A. Bernstein

TOKYO TO GO

Continued from page 83

minutes later find one-stop shopping, from rice cookers to blaring electronics and a dizzying array of cheap yums—udon noodles to yakitori—sold in the supermarket's 30-stand food arcade. Go for the day. Grocery finds include fresh-baked Japanese white bread and every Japanese beer imaginable. 595 River Rd., 201/941-9113. —Lee Hermann • **SAN FRANCISCO**: Now in the retail business 22 years, importer Carl Croft expanded his business five years ago to become a major supplier of Japanese products. If you want to buy it, chances are **Dandelion** will know where to find it. 2877 California St., 415/563-3100. —Susan Weinberger

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