

ECHOES

modern life style

Charles Gwathmey

in East Hampton

Chareau's House of Glass

New Swedish Design

Blenko and Serendipity

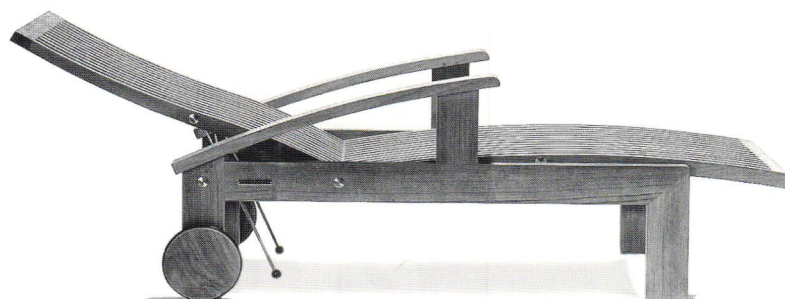
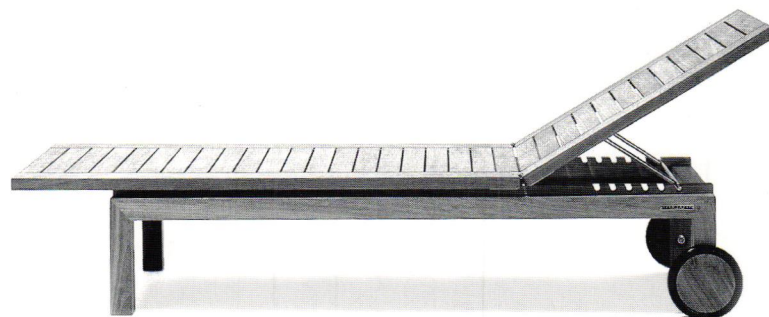
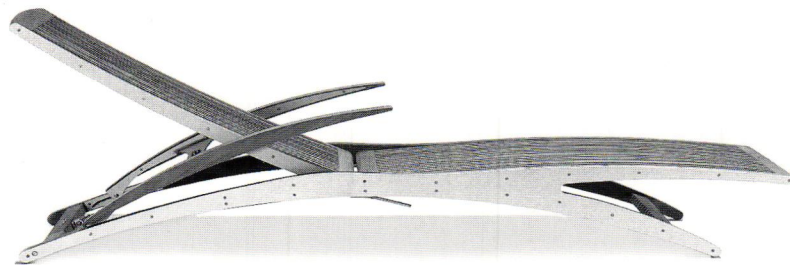
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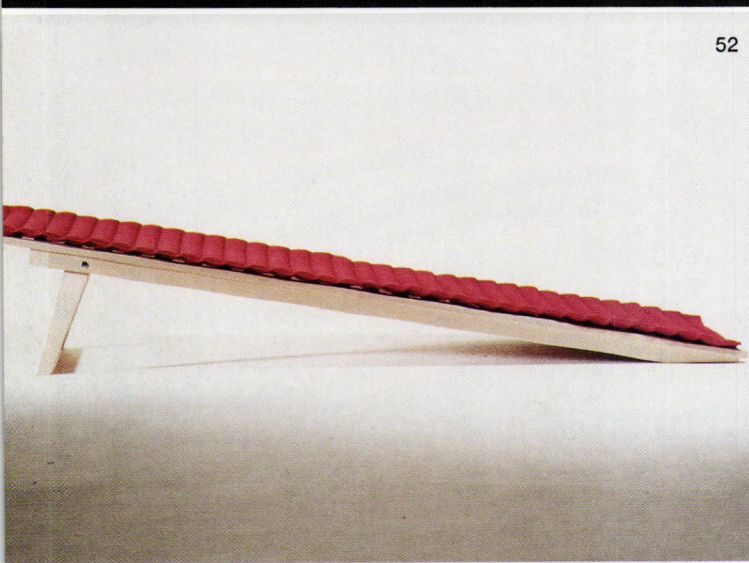
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cover

The spiral staircase in Paul Amador's weekend house in East Hampton, designed by Charles Gwathmey, stands as a piece of sculpture corkscrewed into the middle of the room. The custom bookcase was designed by Charles Gwathmey for the home's original owner in 1968. *Four Seasons* prints by Robert Motherwell, 1978. See "Modern Spaces" below. Photograph by Geoff Spear

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46 blenko and serendipity

Author Adèle Cygelman shares her thoughts on her unplanned collection of Blenko glass. She writes: "Fifteen years ago I would have been the one snorting in derision at the thought of acquiring anything connected with colored glass—how tacky. Surprisingly, I now own nine pieces of Blenko—lack of room and a new baby brought this particular addiction to a standstill. But I love the forms and colors of the glass and am amused that I have this kind of collection." By Adèle Cygelman

52 time for change: bold new directions in swedish design

Design in Sweden just isn't what it used to be. The bland, blond, conservative furniture that brought international recognition to Swedish designers in the mid-20th century is a thing of the past. Gone are the understated pieces, the nothing-but-natural materials, the carefully neutral upholstery. Nowadays, Stockholm's design shops look more like those in New York's Soho and Tribeca's trendy streets, sparkling with zingy color, provocative shapes, and a healthy dose of tongue-in-cheek whimsy—a quality rarely associated with the serious-minded Swedes we knew. By Judith Gura

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The *Maison de Verre*, House of Glass, is one of the most remarkable modern structures in Europe. Seventy years after its creation, in the church of Modernism, it remains a holy icon. By Ginger Moro

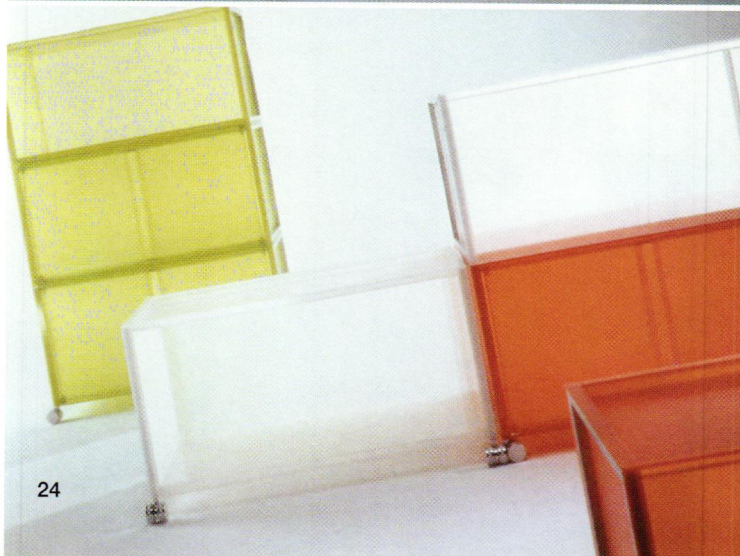
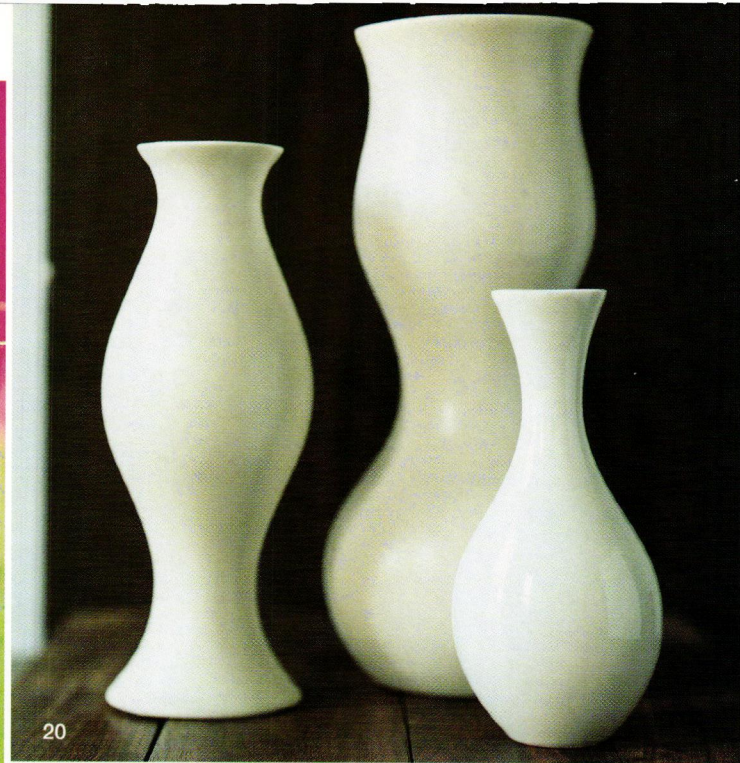
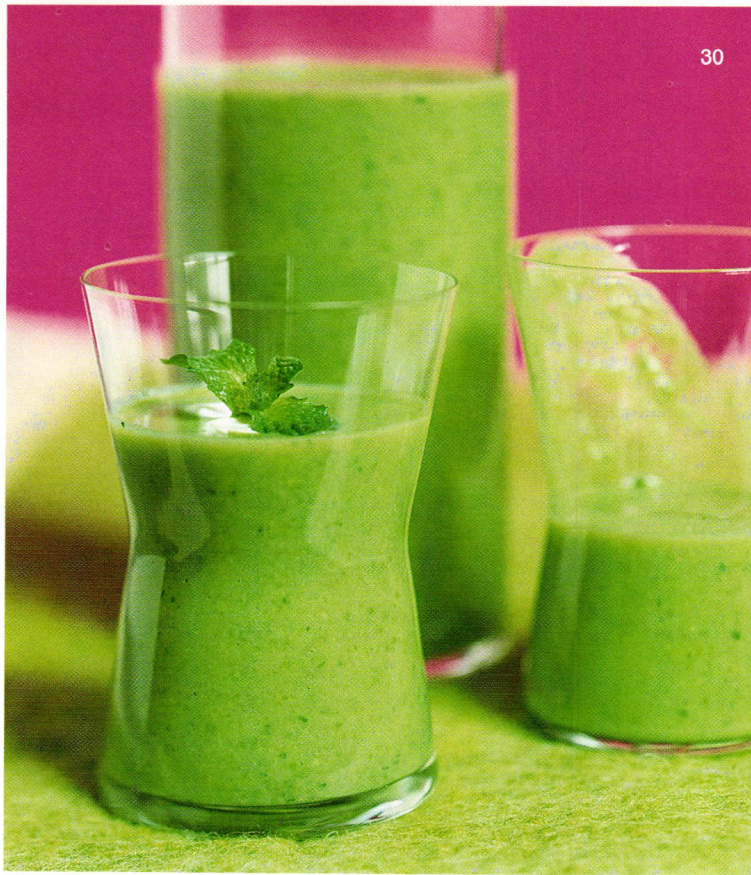
spaces

66 modern spaces: a modern beach house

When Paul Amador was in the market to buy a weekend house in East Hampton eight years ago, he stumbled upon one of the first houses designed by Charles Gwathmey. Built during the days of social upheaval of the late 1960s, this exquisitely-detailed house, (the second that Gwathmey built in the Hamptons) and its siblings, ignited the imagination of a place and an era. By Carol Berens

72 modern spaces: celebrating simplicity

Hollywood is a city that has never celebrated simplicity. Simple ideas become major productions. It's surprising then, to find a modernist star, an apartment building just off Sunset Boulevard, that is so spare and elegant it turns heads. Such is the 1952 building designed by architect Craig Ellwood, inhabited today by television producer and director Bruce Toms. By Ted Wells



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 The story of a design product—like the *One* cabinet by Kartell—must more and more transcend focusing on an object's aesthetics. While some designs may look simple, they question the definition of "simple," because a simple design is never simple. By Mel Byars
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Culture in the Bath. ACCESS, taken from the MULTINA series and shown here as a three-hole lavatory faucet in brushed chrome, is an example of the range of fittings and accessories by Dornbracht. Our foundation is a commitment to the highest quality materials, manufacturing, function and design. ACCESS is a creation of SIEGER DESIGN. Our product magazine 'Kultur im Bad' and the MULTINA brochure may be requested by writing to: **Dornbracht USA, Inc.** A complete catalog may be ordered for \$ 15.00, the MULTINA brochure available at no charge. 1750 Breckinridge Parkway, Suite 510. Duluth, GA 30096. Phone (800) 774-1181, Fax (800) 899-8527. www.dornbracht.com

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Lisa Hubbard

Lisa Hubbard is a still life and garden photographer who lives in NYC. She is a regular contributor to several magazines, including *Gourmet*, *Food & Wine*, and *MSL Baby*. Her work was included in the Cooper Hewitt National Design Museum's Triennial "Design Culture Now" exhibition. She is very happy to have the opportunity to shoot for *Echoes* and to collaborate with Susan Ottaviano. Working on the food column with Susan is a rare opportunity for a photographer to be part of a story from concept to finish. "Susan and I make up parties in our heads and design the pictures around them."



Kateri Lanthier

Kateri Lanthier is a freelance writer based in Toronto. With an "Edith Whartonesque" fixation on interior design and the decorative arts, she is an editorial contributor to *Canadian House & Home* magazine. Her poetry has been published in numerous international journals, and she is currently finishing the first draft of a novel.



Carol Berens

Carol Berens, the author of *Hotel Bars and Lobbies*, was trained as an architect and is based in New York. She writes about design, architecture, and travel, most recently for *TWA Ambassador* and *Ulysse*.

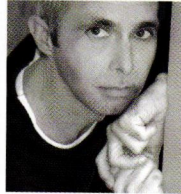


Ginger Moro

Ginger Moro is an author, lecturer, collector, and dealer specializing in 20th century jewelry and the decorative arts. She spent 16 of the best years of her life in Paris where she was actress by day and *chanteuse* by night. She was co-proprietor of an Art Deco antiques boutique, *Aux Trois Graces*, in Montparnasse for six

years. Back in Los Angeles she exhibits at the Modern Times Show and Santa Monica Antiques Show.

Ginger is the author of *European Designer Jewelry*, and has contributed articles to *Jewelers' Circular-Keystone*, *Heritage Magazine*, and *Silver Magazine*. She has been a regular contributor to *Echoes* for three years, serving as *Echoes'* foreign correspondent.



Ted Wells

Ted Wells is the principal at his self-titled design firm located in Laguna Niguel, California. The firm's work includes homes, offices, restaurants, gardens, churches, and monasteries throughout the U.S. Ted is president of the Southern California Chapter of the Society of Architectural Historians, a trustee of the Museum of Architecture, and a board member of the U.S. Committee for the Preservation of Architectural Records. He conducts workshops on the deeper meaning of home and is a frequent lecturer throughout the U.S. and Europe. Ted can be seen on the Home and Garden Television network series "America's Homestyles."



Gloria Koenig

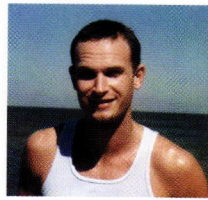
Gloria Koenig, author of *Iconic LA: Stories of LA's Most Memorable Buildings*, is an award-winning fiction writer and journalist whose work has appeared in numerous publications including the *Los Angeles Times*. She is a former contributing editor at the University of California at Los Angeles, focusing on disciplines such as environmental studies, health sciences, education, and the arts and architecture. She lives in Brentwood with her husband, architect Pierre Koenig.



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Susan Ottaviano

As an avid collector of vintage cookbooks and 20th century modern design, creating recipes and styling food for *Echoes* is a dream job! For this issue, Susan reveals America's love for the French dish *Coq Au Vin*. Susan styles food for a variety of publications. She is also the lead singer of the band *Book of Love* which had a new album released in January 2001.



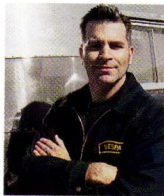
Tucker Shaw

Tucker Shaw, who daringly attempted to read *The Joy of Cooking* straight through from the beginning (he failed, caving midway through the dry rubs chapter), lives in New York City for the food. His first book, *DREAMS*, was published by Penguin in August 2000.



Adèle Cygelman

Adèle Cygelman was born and raised in London and has lived in Los Angeles for the past 20 years. She was a senior editor at *Architectural Digest* for 13 years and is the author of *Palm Springs Modern* (Rizzoli, 1999). She is currently a freelance writer and the interior design editor for style365.com.



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Jim Huff

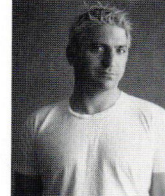
Jim Huff is best described as a freelance, maverick design curator. Inside Design is a multi-faceted company dedicated to promoting forward-thinking design through product development, special events, design talent management, lecture series, a TV show, and insidedesign.com. Jim's friendly, trustworthy, and passionate persona has endeared him to the international design scene. His endeavors have been published nationally and internationally in publications such as *Interior Design*, *The New York Times*, *Intramuros*, and *Wallpaper*.



Mel Byars

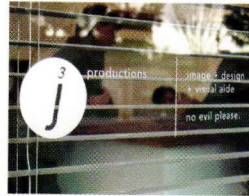
Currently the editorial director of www.designzine.com, Mel Byars received a Bachelor's degree in journalism before studying anthropology in the Graduate Faculty of The New School University. He began specializing in design history in the late 1980s shortly before his *Design Encyclopedia* was published, the

second edition of which is expected in 2002. His eight books include volumes on the making of contemporary products such as *50 Chairs* and *50 Lights*, as well as introductory essays in a number of books. Prof. Byars, who teaches at Pratt Institute and lectures widely, is a contributor to *I.D.*, *Graphis*, *Metropolitan Home*, and other design magazines.



John Ellis

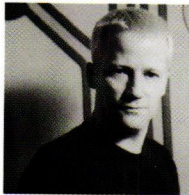
Photographer John Ellis' work is often featured in *Architectural Digest*, *House & Garden*, the *Los Angeles Times Magazine*, and *Departures*, and an Ellis photograph is pictured on the cover of Taschen's new book, *California Interiors*. He lives in Santa Monica, California.



J3 Productions

J3 Productions is a visual communications agency specializing in brand imaging, design, and photography. Founder Jonathan Lo and his crew work together to create imagery through a wide variety of mediums, depending on the project, ranging from graphic design and marketing collateral, to styling and photography. A sort of "one stop shop."

Based in Southern California, J3 Productions' client list includes KBond in Los Angeles, Roxy/Quiksilver, Modern Amusement, Buz Jones Jeans, Sugar, and Urban Decay. www.j3productions.com



Geoff Spear

It's a testament to the range of Geoff Spear's photographic repertoire (and client base) that he recently shot both a new American Express ad campaign and the cover for John Updike's latest book of poems, all in the space of a week.

For over 15 years, Spear's photographs have appeared on the covers and pages of *Newsweek*, *Entertainment Weekly*, *GQ*, the *New York Times Magazine*, and many others, as well as on the jackets of countless books. His architectural work has appeared in *Elle Decoration*, *Harper's Bazaar Australia*, and *Interiors*, which won Best Residential Space of 2000.

Spear and his wife Fiona, a graphic designer, lived in the Gwathmey house that appears in our pages for

two weeks while shooting. "It's an amazing link from what 'Modernism' started out as and would later become," he says of the structure. "I looked at it less as architecture than as sculpture."

The Spears live in New York City.



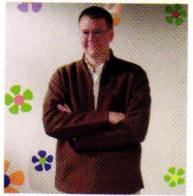
Judith Gura

Judith Gura is a design historian, lecturer, and writer on contemporary design and design history. A graduate of Cornell University, she has a Master's degree from the Bard Graduate Center for Studies in the Decorative Arts. She is on the teaching faculties of Pratt Institute and the New York School of Interior Design, and lectures regularly at the Bard Graduate Center and for Christie's Decorative Arts Course. Her published works include *Edward Wormley: The Other Face of Modernism*, as well as articles in design magazines. She is presently working on a book about art and interiors for Hearst.



Steven Cabella

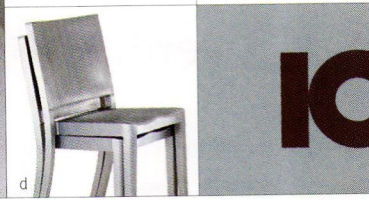
Steven Cabella is the owner of one of the oldest vintage design shops in America, The Modern i 1950s Shop. A writer/design historian who has been collecting the work of Charles and Ray Eames for over 20 years, Mr. Cabella has been a contributor to *Echoes* since 1995, writing the off-beat "Modern Eye" column. A leader to major design exhibitions across America, Steven is happy to converse with collectors through his website, www.modern-i.com.



Douglas McCombs

As assistant curator of the Historical Society of Western Pennsylvania I have had the opportunity to see some fabulous aluminum designs up close, such as an Oscar de la Renta aluminum bikini. But it was the jeweled stripes of Marianne Strengell's woven rug, designed in the late 1950s for Alcoa's Forecast Program, that led me to investigate the Forecast advertising program. I had a chance to share some of my findings at a conference sponsored by the Carnegie Museum of Art to coincide with their aluminum exhibit, *Aluminum by Design: Jewelry to Jets*.

- a HUDSON SWIVEL CHAIR
- BROOME STREET TABLE
- b HUDSON CHAIR
- c HUDSON BAR STOOL
- d HUDSON STACKING CHAIR



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A Charles Hollis Jones acrylic
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what's hot



Say it with Color

Designer Florence Baudoux's 1960s-inspired sofa, coffee table, and side table were designed for the new Paris-based furniture brand Oom. Oom's philosophy is to create pure designs which mix and match colors and functions. The sofa is available in 100% wool striped upholstery with brushed inox feet, the tables are made of ultraglossy lacquered wood in your choice of seven colors with brushed inox feet. Oom +33 (0)1 45 49 37 12, www.luma-oom.com.

what's hot

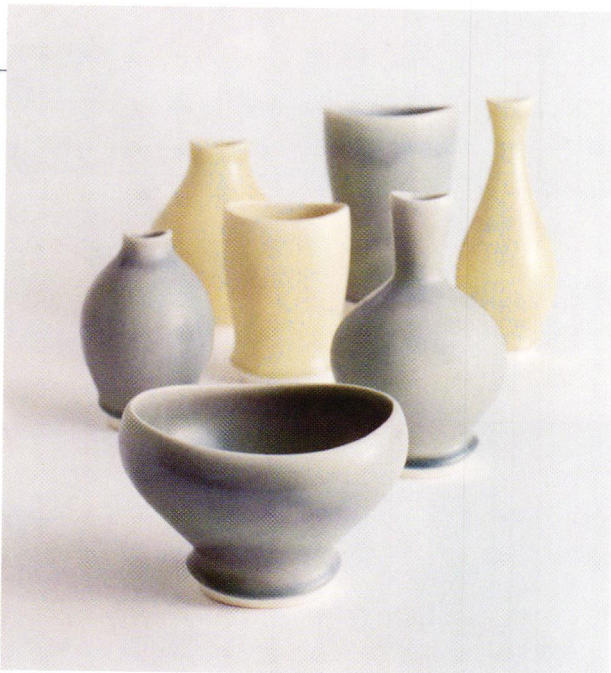
fusion of form and function

Henry Hall Designs' *Fusion* chaise embodies the design ideals of simplicity and function. Designed by Swedish designer Wim Segers, the chaise utilizes the superb qualities of teak wood and the industrial durability of marine-quality steel to create a complimentary contrast. Adjustable to seven positions, including full recline. 800 767-7738, www.henryhalldesigns.com.



brown jordan's new vu

Brown Jordan's new *VU* stainless steel collection features modern profiles using reductive detailing methods resulting in a finished shape that is pure in form, silhouette, and style. 626 443-8971. www.brownjordan.com.



international stewardess

KleinReid's *Stewardess* collection of porcelain vases is tailored, sleek, and international in feel, offering forward-thinking sinuous shapes. The sugar matte glazes developed and hand mixed by the firm accentuate the forms in a dramatic, translucent skin which is formulated to break, run, and pool. Available in Chartreuse or Lake, each piece is hand-dipped which creates the rich intensity and depth of color. Shown, clockwise from front: Bowl, 4.25 x 7, \$54; Round Bud, 6.5H, \$42; Wide Bud, 6.25H, \$44; Round Vase, 7.5H, \$84; Wide Vase, 8.5H, \$90; Bottle, 9.5H, \$50; Wide Bottle, 8H, \$54. Through Deco Echoes, 800 695-5768.

the lobby collection

Sonrisa, known for its vintage steel furniture, has introduced its first original designs. The Lobby Collection of aluminum seating is based on streamlined lines and shapes, recalling the days of clean, classic furniture. "This aluminum furniture is rarely available on the market, so we have updated it and brought it back," says co-owner Burke Byrnes. Aluminum framing with wooden arm caps in black, natural, or brown. Perforated vinyl upholstery (COM available). 26W x 33D x 34H. \$1750-2600. Sofa also available. Los Angeles 323 935-8438, New York 212 627-7474. www.sonrisafurniture.com.



DOMINIQUE VORILLON

somi magazine table

Reminiscent of the Nelson *Tray* table, and just as indispensable, the *Somi* table derives its name from co-creators Sophie Demenge and Michael Ryan of r+d design. Available with a powder coated silver base, and a white, black, or red powder coated top. 16W x 13.5D x 22H. 718 349-7240, www.r-d-design.com.



DZAN JOY

case study lounge

Modernica's recreation of Van Kepple-Green's 3/4 chaise and ottoman—most famously used at Case Study House 22—is constructed of tubular steel, powder coated in black, and wrapped with white polyester cord. \$669. Showrooms: Los Angeles 323 933-0383, New York 212 219-1303, Chicago 312 222-1808.



shadow collection

Designed by Marcel Wanders, the *Shadow Collection* of table and floor lamps, constructed of white cotton, emits a soft, ethereal glow. Available in three sizes: 22D x 34H (\$687), 22D x 47H (\$767), 37D x 80H (\$2242). Manufactured by Cappellini spa, the lamps are available through Cappellini Modern Age in New York. 212 966-0669.

playful bamboo

Made of aniline-dyed bamboo, Seattle furniture designer Mark Allan Malone's *Alexander* side chair is sculptural, playful, and environmentally friendly. Looking back on the design process, Malone believes the form was inspired by the later work of Alexander Calder. "He did a lot of large public sculpture late in his career—the 'stabiles'—big, intersecting planes of steel. There may be a closer antecedent, but I think that's where the chair came from." Offered in red, blue, or yellow aniline-dyed finishes. 17W x 32H x 20.5D. Seat height 17.25. Mark Allan Malone Furniture 206 526-1214.



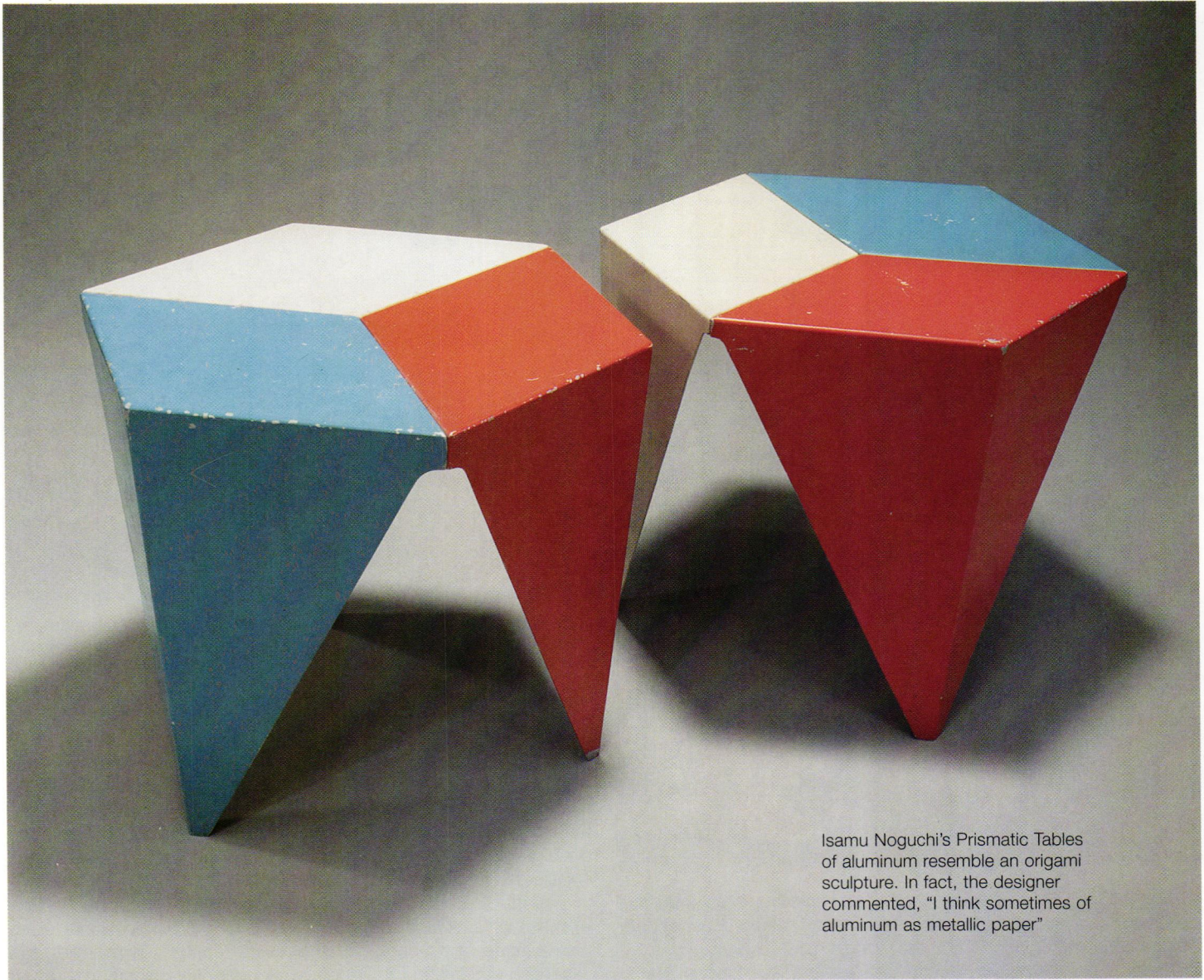
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Isamu Noguchi's Prismatic Tables of aluminum resemble an origami sculpture. In fact, the designer commented, "I think sometimes of aluminum as metallic paper"

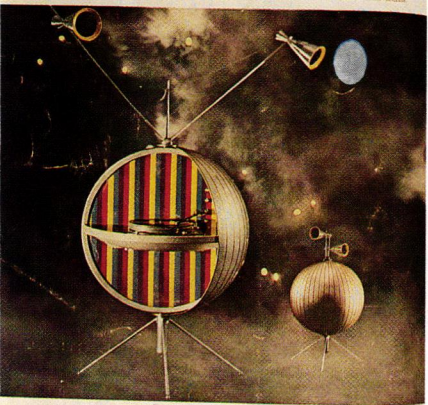
Aluminum Tomorrow

In 1956 the advertising campaign known as the Forecast Program was introduced by Alcoa with the goal of shaping the use of aluminum in the future. By the time the Program ended five years later, Alcoa had commissioned 22 of the world's most respected designers to participate in the program, with extraordinary results. **Text by Douglas McCombs**

"There's a world of aluminum in the wonderful world of tomorrow." In 1956, this slogan introduced countless American consumers and industrial designers to an advertising campaign meant to bring about great change. The Aluminum Company of America (now officially Alcoa) and the advertising agency Ketchum, McLeod & Grove conceived the campaign, known as the Forecast Program, as a catalyst to stimulate new interest in aluminum and foster new perceptions about its place in the American home. Throughout its five-year life span, from 1956 through 1960, Forecast attempted to expand the use of the metal beyond utilitarian cookware and folding lawn chairs—aluminum products already common in homes of the mid-20th century—and transform it into a designer's and architect's

metal. It was not an attempt to promote goods already in the market, but instead was a forward-looking program meant to shape the use and appearance of aluminum in the future. Fritz Close, Alcoa's vice president of sales development, commented in 1958 that "the principal objective is not to increase the amount of aluminum used today for specific applications, but to inspire and stimulate the minds of men." Inspiring and stimulating the minds of men, and women, are not always easy tasks and Alcoa understood its challenges. It also understood that to make Forecast effective it had to present models for others to follow. In other words, Forecast had to take inspiration and present it in concrete form, as actual aluminum products. And who better could take a material, see its hidden potential, work with

FORECAST: There's a world of aluminum in the wonderful world of tomorrow... where the singing music of your leisure time will come from treasure chests of aluminum... aluminum that mirrors the designer's genius and the artist's virtuosity... aluminum that shapes to the craftsman's skills... aluminum that adorns any cabinet, work with the soft, warm luster of burnished moonstones. Aluminum Company of America, Pittsburgh.



ALCOA ALUMINUM



Aluminum Fun Furniture designed for the Alcoa Collection by Jay Doblin. Photographed by Lester Beall.

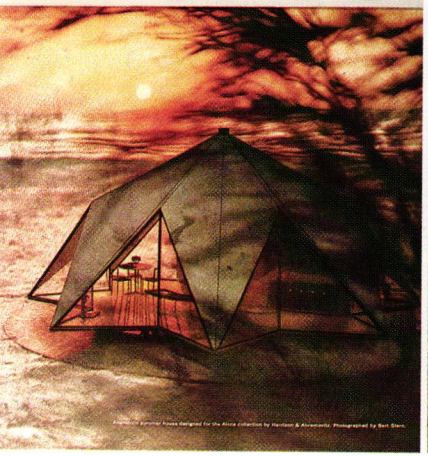
FORECAST: There's a world of aluminum in the wonderful world of tomorrow... where you will watch your meals with furnishings of many-hued aluminum... light, strong aluminum that shapes to fun for patio, game room or pool... and takes to color, design and texture as readily as mint to julep. Aluminum Company of America, Pittsburgh.

ALCOA ALUMINUM

FORECAST: There's a world of aluminum in the wonderful world of tomorrow... where you will pass your leisure hours at beach or mountain with all the comforts of home... in a summer house made of aluminum... roofed, walled and screened with aluminum to turn the sun and welcome the breeze... and take any shape or color to suit the landscape that wears it like a crown jewel.



ALCOA ALUMINUM



Clockwise from above: Rug with aluminum fibers by Marianne Strengell; View Box by John Matthias; This star-shaped aluminum and glass beach house by Robert Fitzpatrick of Harrison & Abramovitz was the only Forecast design to make it into production; Lester Beall's Music Sphere was a hi-fi stereo in the guise of a satellite; Jay Doblin's People Chairs

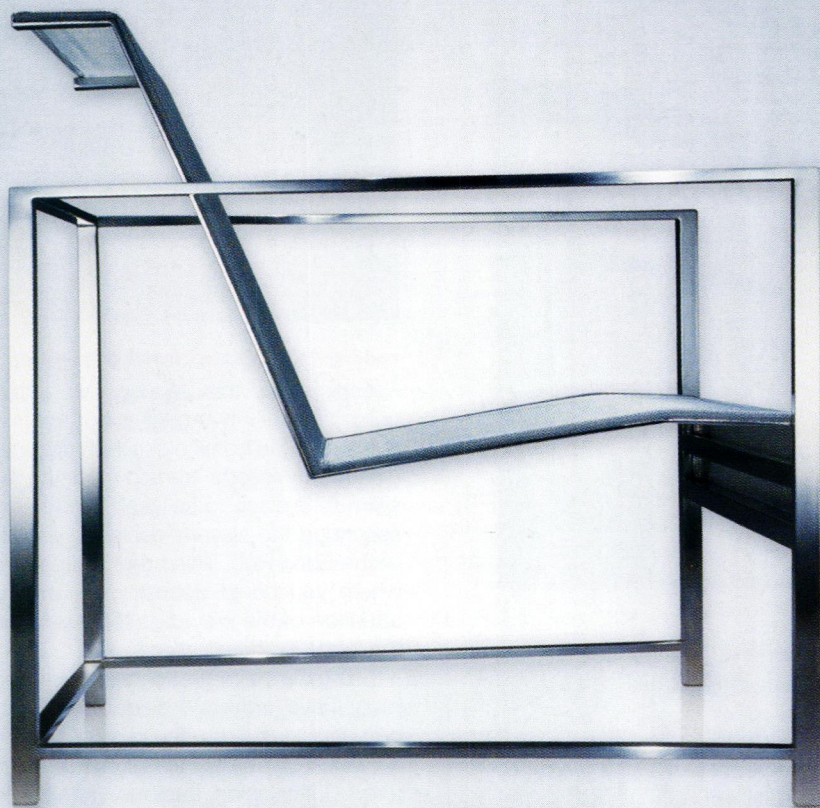
it, and mold it into something new and exciting than industrial designers and architects themselves. By the time Forecast ended, Alcoa had commissioned 22 of the world's most respected designers to participate in the program. Charles and Ray Eames, Isamu Noguchi, Alexander Girard, Garrett Eckbo, and Jay Doblin were just a few of those included. Alcoa asked each to produce an object that utilized aluminum in an unconventional and novel way. The designs had to be visually captivating, had to demonstrate the versatility of the metal, and had to feature its inherent characteristics, such as lightness of weight, corrosion resistance, and malleability. The finished products were photographed and eventually featured as colorful ads in popular and professional magazines like *Time*, *New Yorker*, and *Industrial Design*.

While Forecast designs ranged from aluminum ball gowns to playground sets, most related directly to the home and garden, and focused on post-war Americans' quest for informal living and leisure. Several designers concentrated their efforts on producing furniture that could easily move between living room and patio. Such versatility was appealing in an era when backyards epitomized casual living space. Chicago-based design educator Jay Doblin achieved such dual functionality with a set of chairs and benches he fashioned from heavy sheets of aluminum. Designed to resemble seated and lounge-

ing human beings, albeit rather flat ones, his *People Chairs* bespoke whimsy, but adaptability was an equally attractive feature. Being made of lightweight aluminum that could stand up to the weather, the *People Chairs* could easily serve indoors or out and presented none of the portability problems confronted with more traditional cast iron garden furniture.

Isamu Noguchi, guided by his Japanese heritage, similarly worked with sheets of aluminum to produce small, occasional tables that featured sharp angles and an overall abstract form, much like Japanese origami. In fact, Noguchi thought of aluminum in a similar way. The American sculptor commented, "paper is fascinating because it is workable in ways that other materials are not workable. . . . I think sometimes of aluminum as metallic paper." While Noguchi relied on cultural roots, Alexander Girard turned to his folk art collection for inspiration. More precisely, he focused on the human desire to collect things and the resulting problem of display, especially in modern homes that emphasized uncluttered, sparse decoration. The outcome of Girard's exploration was a set of aluminum and glass shelves, stylistically not unlike the Eames storage unit, which could attractively display family heirlooms and collections and function as a room divider as well.

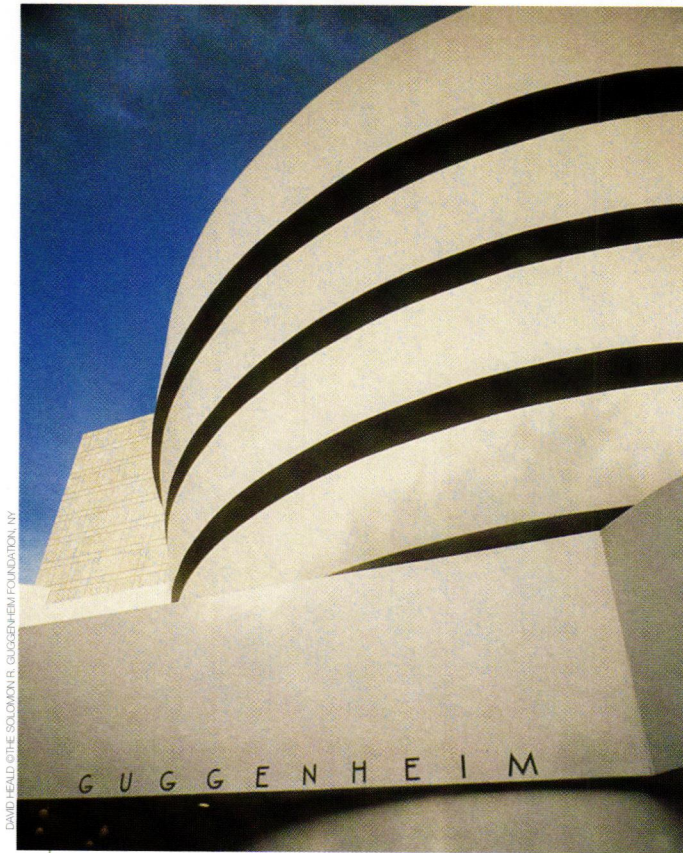
Some of the Forecast creations seemed fantastically impractical in their designs. Most notably was the Eames *Solar Do-Nothing Machine* that did nothing in a very significant way. The solar powered toy of whirling disks actually helped raise consciousness about the economy of natural resources and the potential uses of the relatively new technology of solar energy. A bit more realistic was Lester Beall's space age, hi-fi stereo in the guise of a satellite (a.k.a. > 29



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modern eye facts, details, connections



DAVID HEALD © THE SOLOMON R. GUGGENHEIM FOUNDATION, NY

guggenheim weighs in

Designed by Frank Lloyd Wright and opened for business in 1959, the Guggenheim Museum in NYC has some weighty contents besides the artworks.

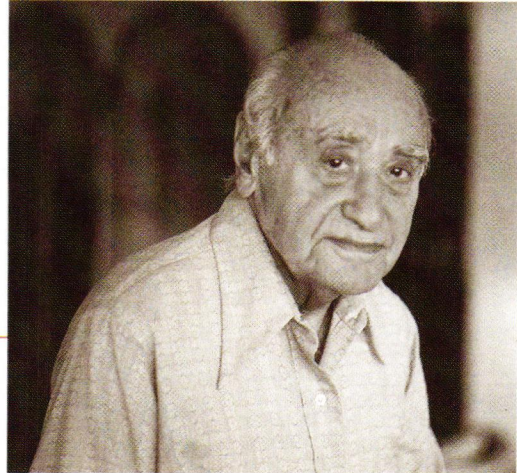
- Number of yards of poured concrete used - 8000 yards
- Number of tons of reinforcing steel - 800
- Cubic content - 1,265,000 cubic feet
- Number of bays - 43
- Diameter at ground - 100 feet
- Diameter at roof - 128 feet
- Height to Dome - 92 feet
- Ramp - Over a 1/4 mile long - 1416 feet
- The original Telephone number - ENright 9-5110

aluminum boom box

This Airstream Trailer took part in the famous 1955 "DoomTown USA" Civil Defense Test in Nevada, and was subjected to the explosive force of an A-Bomb device set off only 1.9 miles away. Total damage was one small dent and two broken windows.

The 1955 Overlander Airstream Trailer:

- Weight - 3850 pounds
- Length at base - 26 feet
- Height road to ceiling - 8.5 feet
- Pounds of concrete used - none
- Number of cupboards - 17



ERIC JOE MADDA

morris lapidus is done designing

Passing away this January, Mr. Lapidus was the architect behind Miami's two original hot spots: the Eden Roc and the Fontainebleau hotel, along with dozens of others. These ultra-glamorous resorts transformed the beach from a place to swim to a place to be seen. And seen you would be as you ascended the cleverly-designed grand staircase in the lobby of the Eden Roc. This huge staircase led to a tiny cloakroom where you could deposit your wrap and then revel in the attention of the crowd as they watched your decent back to the lobby in "grand style."

"I gave them the kind of backdrop to make them feel 'I really have arrived,'" said Morris. His signature style was grandeur, pushed to the brink of excess. *Art in America* magazine felt compelled to call him a "pornographer of architecture." Critics aside, Lapidus' "adult" Fontainebleau resort was deemed worthy enough by Hollywood to appear in several James Bond movies.



By Steven Cabella **Questions?** Write to: eye@modern-i.com

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spotlight

Function? Form?

As Eva Zeisel shows us, there's really no difference.

To me beauty depends on one single person, on the person who looks at something and feels joy in looking at it because it pleases him without second thoughts, irrespective of whether it is useful, whether it is art, or whether it is in good taste.

-Eva Zeisel, *Designing for Industry*, 1984

Photography by: Lisa Hubbard
Styled by: Susan Ottaviano
Text: Tucker Shaw

It is easy to describe something which stands before you, but when you design you must start by describing something that does not exist.

-Eva Zeisel, *Designing for Industry*, 1984



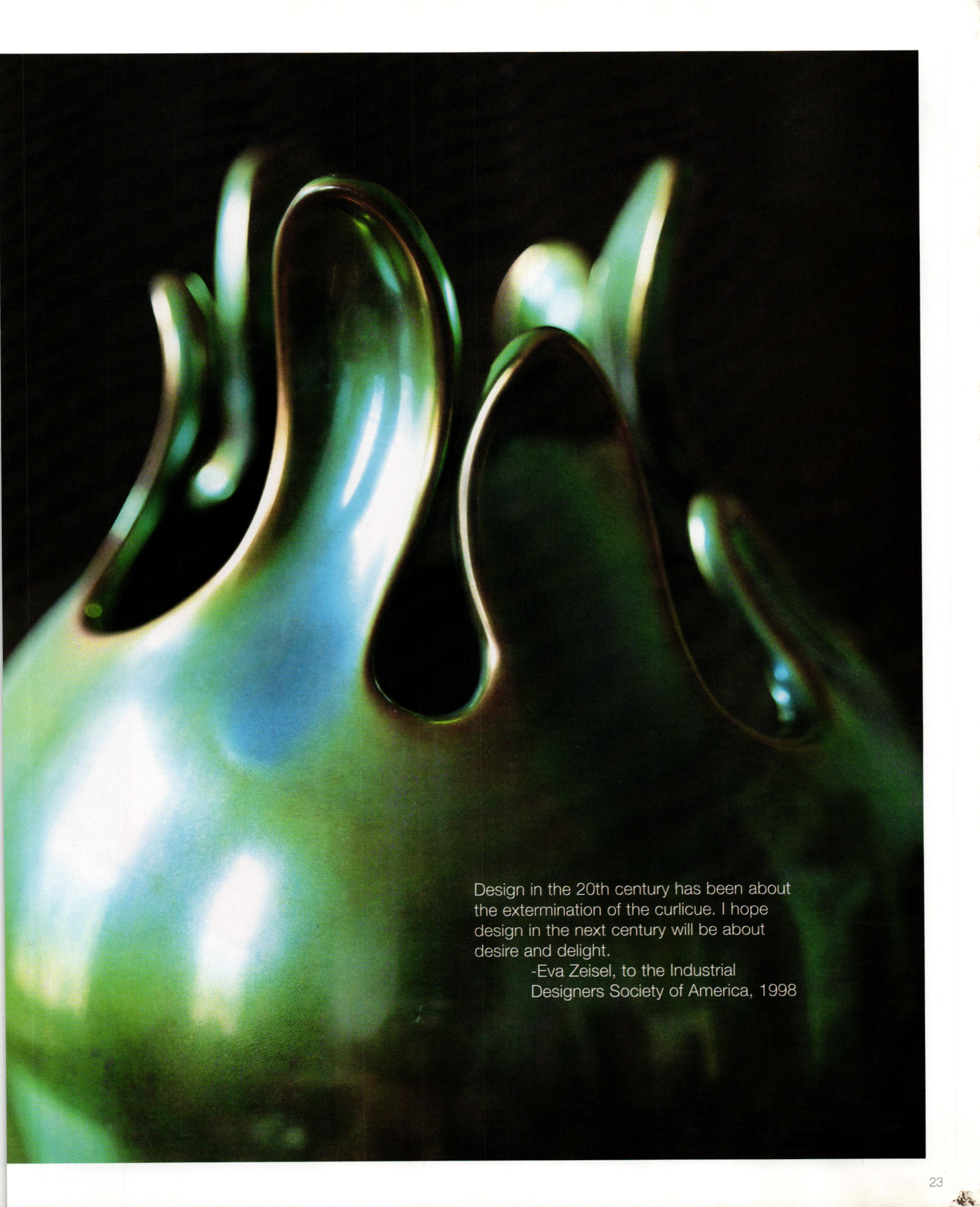
Opposite page
Zeisel *Pauly* Vases, \$1200 each,
from *The Orange Chicken*

This page
Eva Zeisel vases produced by Klein Reed,
from *The Orange Chicken* and deco-echoes.com
see *resources*



Opposite page
Zolnay Fig Vase, \$1200,
from The Orange Chicken
This page
Refrigerator pitchers, \$95
each; Syrup jug. From The
Orange Chicken
see resources

Sometimes you are asked to make "something that's different." This is not a motive to create. Negative motives never inspire invention.
-Eva Zeisel, *Designing for Industry*, 1984



Design in the 20th century has been about the extermination of the curlicue. I hope design in the next century will be about desire and delight.

-Eva Zeisel, to the Industrial Designers Society of America, 1998

object focus



One modular storage system
Designers: Piero Lissoni and Patricia Urquiola
Manufacturer: Kartell
Materials: PMMA (hard, stiff plastic with low-smoke on combustion) and polished cast aluminum, with or without pin-hinged doors
Size: 30 x 15 x 15 inches
Colors: Opaline, green yellow, orange, light blue, smoke grey
Configurations: with feet or castors, with or without doors, as a mobile file folder with hanging files and tabs

Simple is Never Simple:

One by Piero Lissoni with Patricia Urquiola

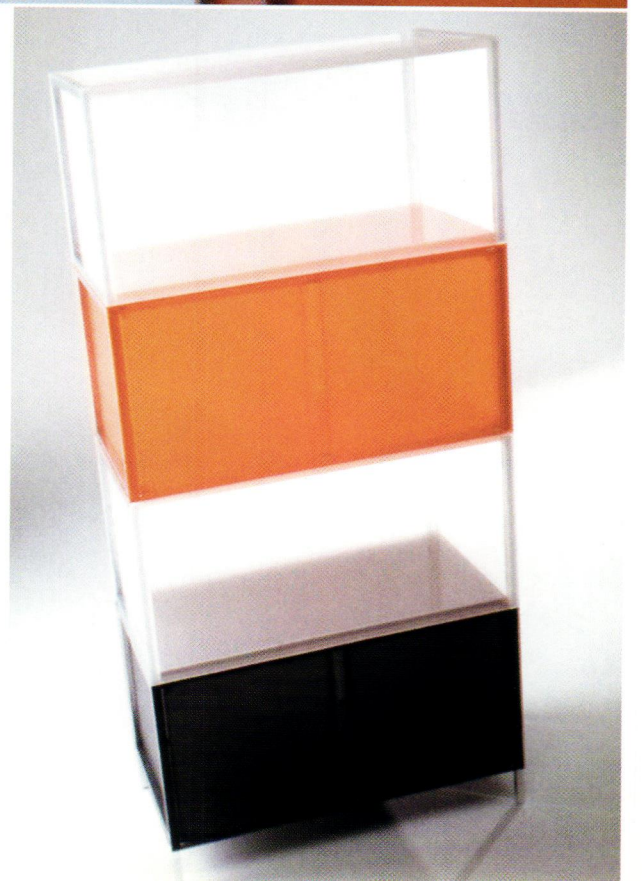
The story of a design product—like the *One* cabinet by Kartell—must more and more transcend focusing on an object's aesthetics. While some designs may look simple, they question the definition of "simple," because a simple design is never simple. "Simple" is an oxymoron. **Text by Mel Byars**

One of today's most prominent authors of the simple—maybe "minimalism" is a better word—is Piero Lissoni, and one of the most knowledgeable and successful design entrepreneurs is Claudio Luti. The two recently linked up to produce the progeny *One*, a colorful, modular, translucent plastic box that can be configured into various cabinet models.

One is produced by Luti's firm, the Kartell company, located just outside Milan, Italy. It's the company, 50 years old in 1999, that he purchased a decade or so ago from the founder Giulio Castelli, a chemical engineer and his father-in-law. Luti, who came from the world of high fashion and helped put Gianni Versace on the map, has been criticized for being too "fashionable." But it is, after all, this glamorous approach to furniture and furnishings that has made Kartell and, thus, Luti himself, so rich.

When Luti bumped into the towering, 45-year-old Lissoni about four or five years ago at a furniture fair (maybe the one in Milan, the designer doesn't remember), Luti asked him to design something for Kartell. Just what that something was to be evidently didn't matter at the time. Surely Luti smelled a winner in the making.

The result of the proposition, the *One* box, was three years in develop-



ment, and then only after some extensive doodling by Lissoni; he doesn't use a computer. This was a gestation period not unusual for Kartell, since Luti intends for his products to be around for a while—not fly-by-night. About 10 different prototypes were made. None but the final remains because each was destroyed in refining the next. According to the highly patient, soft-spoken designer, he was indifferent about how long it took.

When Kartell, or most manufacturers for that matter, produces objects in a plastic, expensive molds have to be made, processes developed, and new technology investigated. Therefore, the pre-production outlay must make good financial sense.

Even though Lissoni, who acknowledges Patricia Urquiola as co-creator of the *One*, employs about 50 people in his graphic-design/industrial-design/architecture office in the former expansive space occupied by Michele De Lucchi in central Milan, he has a hands-on relationship with everything—absolutely everything—that's designed there. And his mild-mannered facade masquerades his tough approach to the management of his employees and business, which is founded on an education in institutions that range all over Europe, in addition to Columbia University.

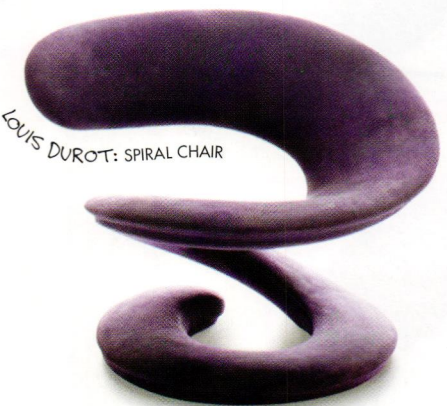
An ultra-private person, you'll never see how he lives. However, he describes his personal space, from which he peddles to his office by bicycle, as bare—the same pared-down purity he infused into *One*.

The sparsity in both concept and aesthetic of *One* is expressed as a single double-cube box, with or with doors, that measures 30 x 15 x 15 inches. Even though Kartell frequently exploits the use of unorthodox plastics, like the molded clear-polycarbonate for Philippe Starck's *La Marie* chair of 1999, the material of the *One* is PMMA. The name has been happily abbreviated to PMMA from the tongue-twister polymethyl methacrylate, the acrylic invented by Otto Rohm in 1931 and used to make the first plastic eyeglass lenses.

The square aluminum frame of *One* is unusual, in that it is cast—or molded, not extruded. (The tubular steel and aluminum used to make chairs and bicycles, for example, are extruded.) The Kartell metal frame accommodates stationary feet or casters. The genius and economy of the design is that "one" essential box is used to form all the various configurations and may even be flipped for used as a mobile file box to hold sleek hanging file folders with tabs.

Unfortunately, Kartell's announcements of its long-in-coming products like the *One*, which are announced by the press some time before they're stocked in stores, frequently causes prospective customers' salivation to dry up. □

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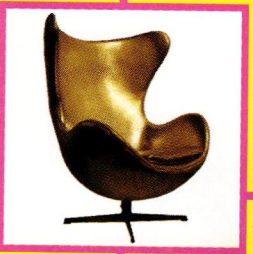
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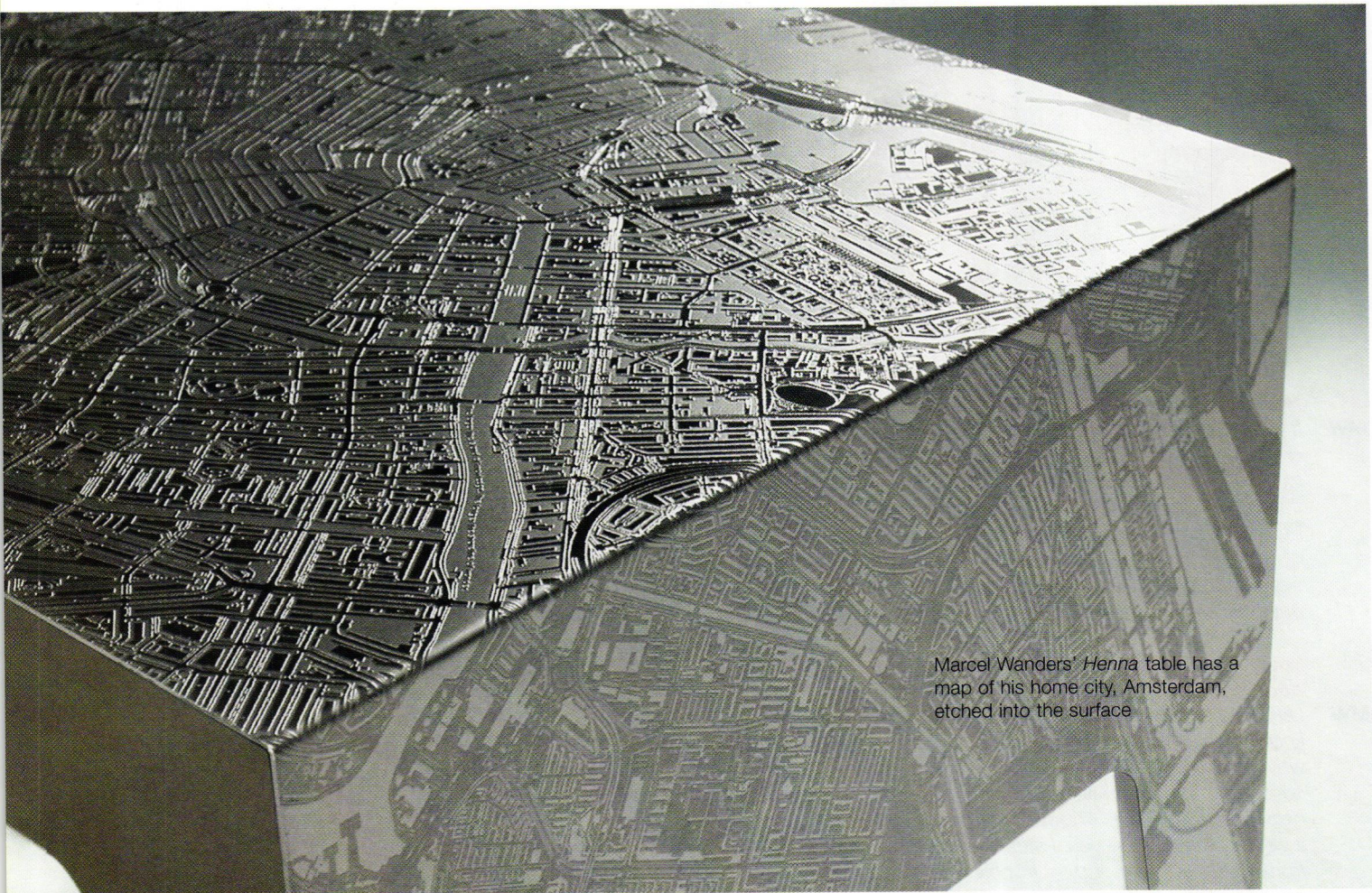
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Marcel Wanders' *Henna* table has a map of his home city, Amsterdam, etched into the surface

Magnificent Marcel

Jim Huff of Inside Design sits down with Marcel Wanders to chat about design, Tony Robbins, and Mooi. **Text by Jim Huff**

Many designers produce work that is alien to the general public, but Marcel Wanders takes materials and forms that are common to our vernacular and twists them into wondrous fantasies. Like a magician he takes simple forms and materials—eggs and sponges, lace and rope—and using the alchemy of modern technology he transforms them into unexpected and surreal objects that are instantly beautiful and mystically intriguing.

JH *What sparked your desire to be a designer?*

MW *I was always making things as a kid. My parents had a shop and when something broke I was there to study it and repair it. I went from repairing to creating. At a certain point I wanted to do something creative and (that) has become my thing.*

JH *Tell me about someone who influenced you.*

MW *Someone who is of great importance to me is Tony Robbins. Do you know him?*

JH *You mean the big guy with the smile? The motivational speaker?*

MW *He is a real cool guy. I have been to a lot of his seminars.*

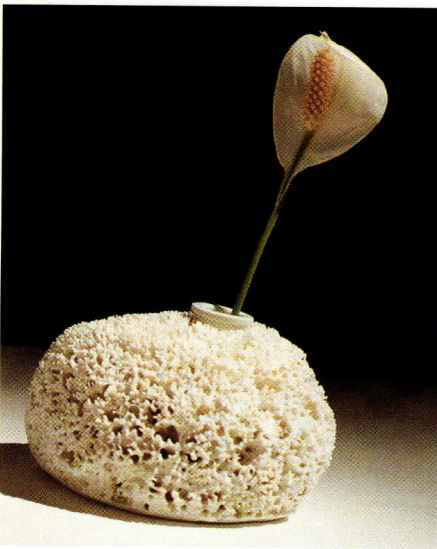
Believe me, he has been so important to me. My wife was ill and we sought out all kinds of healing answers. We studied in Asia, Africa, Europe, everywhere—to get focused and gain a sense of life that is good. I bumped into Tony Robbins and he really spoke my language. I appreciate what Tony shares with us.

JH *What has he shared with you?*

MW *Visions and dreams. He, and others, made me understand that everything I can dream of is possible. He awakened my spiritual mission in life. I am here to create an environment of love, to live with passion and to make my most exciting dreams come true.*

JH *What is your perspective on the rising levels of global design awareness?*

MW *I think it is growing a lot, especially in the United States. But to me design is not the most important thing in life. It is only (valuable) because it gives people a good feeling. I think design is a great tool for life. I want to give people a feeling of connection and friendship.*



Clockwise from far left: Marcel Wanders' wondrous creations—Sponge Vase, Shadow lamps, Nomad Carpet, Knotted Chair, Egg Vase

JH *How did you become so ecologically minded?*

MW *It goes back to this whole philosophy that I work under. My entire focus used to be about health, ecology, and spirituality. At one point I did not think that design could mean anything in my life. At one point I decided not to design anymore. I stopped and was doing other things. I worked as a therapist in alternative medicine—and it was then that I could truly see that the possibilities for design were in relation to (meta-physical) insights. I then decided to design with this intention.*

JH *Your objects have a strong sense of familiarity. Where does this come from?*

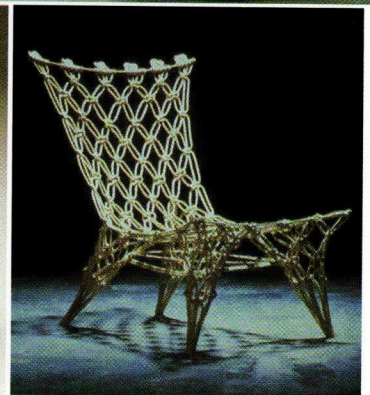
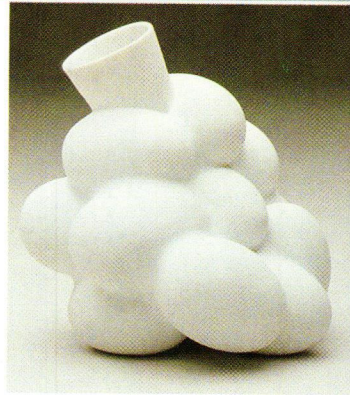
MW *I am trying to put metaphors into products. I am trying to put knowledge of the past into things of the present. The reason why I do this is because I want you. I want to be sure I make something that is of interest to you. I like to steal from your head and give it back. This will ensure that when I give it back it will be of interest to you. I steal from all of our heads. I take from what we know and try to play with that. I translate it in a way that is not too innovative. I know that if I make something that is 100% new that no one would see it because it would not connect to anything. It would not mean anything. It would not be visible. You could not relate to it.*

JH *Describe some of your designs.*

MW *The Sponge Vase is a very important object. I wondered how I could produce it without a mold. I impregnated all kinds of things with liquid clay, and then we discovered the sponges. They absorbed the clay really quickly, and we were fascinated. The whole design development process happened quickly after that, and now it is in production.*

The Knotted Chair is made without using a mold. It is hung from a frame, and gravity gives it form. This process has personality despite the industrial aspect. I did not want to make an object that looked easy to make. I wanted it to say, 'I am made with love, energy, and passion.' I hope this chair will live with you for the rest of your life. I hope it will serve you and be your friend. I think a designer is responsible for what design says, especially industrial designers because they do not make just one product, they make millions. If those products say, 'I am made with love' that will change something.

The Henna Table has a map of my home city, Amsterdam, on the top. If you look closely you can see my studio where I work. We wanted to create a structure which would not have a pattern, it would be endless. Karen from my



studio came up with the idea to etch the map using a new technology. The next version of the table will be of New York.

JH *What are you working on now?*

MW *I am getting ready for Milan, and I am working on my new label called Mooi. You are the first to know!*

JH *What does Mooi mean?*

MW *It means beautiful in Dutch. I am also working on a new chair for Cappellini, and I am working on an Airborne Snotty Vase, which you will like very much.*

JH *Tell me about this Airborne Snotty Vase.*

MW *We found a great company that can make 3D scans of moving objects. It is a magnificent technology. So we challenged the company to make a 3D scan of an airborne snotty.*

JH *What is that?*

MW *When someone sneezes and the nose blows everything out, at that moment we make a 3D scan. Then we pick out the most beautiful snotty, repeat this image and make a vase out of it.*

JH *Who is doing the sneezing?*

MW *You do not want to know. Let's not go into that detail. This is going to be so beautiful! The technology is so great! I am looking forward to introducing it in Milan. You are the first to know this. Do you think other people will understand?*

JH *It makes sense after you explain it.*

MW *You will be stunned when you see it. The forms are amazing.*

Strange things happen with the human body. We create so much beauty every moment we live. The object shows it.

Most designers make our lives prettier, but Marcel Wanders seeks to make our lives better. He is an explorer who charts the connections between the domestic landscape and the human heart, and his work is the map. His brilliant reinterpretations of the material world will inspire and influence us for a long time. Marcel Wanders loves humanity, and he uses design as the vehicle for communicating messages of compassion, celebration, and joy. We are lucky to be so loved by such a talented designer. □

Aluminum Tomorrow

(continued from page 16) the *Music Sphere*, with turntable concealed behind a pivoting aluminum hemisphere. Columbia records expressed interest in the design and even suggested it could become the "corvette" of the music industry, but never carried through with mass production, as happened with nearly all the Forecast objects.

Only one design did make it to the production phase, a star-shaped aluminum and glass, rotating beach house, the concept of architect Robert Fitzpatrick of the firm Harrison & Abramovitz. The rotating feature allowed owners to spin their vacation house to alter views, witness sunsets, or capture breezes. A notice printed in *Industrial Design* magazine in 1958 announced that the beach house had just gone into production with a price tag of \$25,000, including installation. Unfortunately, any extant models have eluded notice.

Many other spectacular designs promoted Forecast, from Greta Magnusson Grossman's oven to Henry Glass's *Accordion* trailer. How effective was the program? Its influence may not be readily apparent. We cannot pick up a *Solar Do-Nothing Machine* at our local vintage shop, nor can we eagerly place bids for a *Music Sphere*. But a quick flip through design books will assure us that some really good aluminum designs have indeed appeared since the program began in 1956, such as the Eames's *Aluminum Group* chairs and Marc Newson's *Biomega* bicycle. And who knows how many others may look to Forecast for inspiration to bring aluminum into the "wonderful world of tomorrow." □

For further information on designs in aluminum, see the exhibition "Aluminum by Design: Jewelry to Jets" on view through July 15 at the Cooper-Hewitt, National Design Museum, Smithsonian Institution in New York. Tel: 212 849-8400 Web: www.si.edu/ndm



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Photographs by Lisa Hubbard
Recipes and Food Styling by Susan Ottaviano
Text by Tucker Shaw
Prop Styling by Lisa Hubbard, Susan Ottaviano
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Brunch. As it's meant to be

No one knows, exactly, whose brain of unparalleled genius conceived the now-ubiquitous brunch, but one can imagine her, perhaps an elegant but earthy late-1960s Marin County hostess with an indoor/outdoor dining area overlooking San Francisco Bay (which, besides providing the view, also preserves at pleasant distance the Summer of Love festivities, in full swing at Berkeley). Exhausted and uninspired by the idea of a traditional Sunday Dinner, she institutes weekly gatherings, on Sundays around noon, serving simple, light, healthful, comforting, and colorful vegetarian fare.

We've updated her menu here, for more modern palates and tastes. *Green Goddess Dip*, served with broccolini and other crudite, keeps guests noshing (and goes marvelously well with both Bloody Marys and fresh-squeezed juices). *Chilled Minted Pea Soup* cleans the palate and soothes the eye. *Stuffed Poblanos* cut a fetching figure on the plate, and gently yet flavorfully satisfy—with just enough punch to keep 21st century tastebuds entertained. And *Mandarin Orange Sherbet* punctuates the extended meal with brilliance and subtlety.

Knowing that keeping the meal going makes the afternoon stretch ever more lazily on (which is, after all, the point of a Sunday, isn't it?) the brunch hostess serves each course more languidly than the last, encouraging a lazy pace. None of the sumptuous, nourishing dishes is too challenging to prepare, or challenging to digest—after all, being Sunday, chances are either she or some of her guests revealed late. (And besides, who needs to stand by the stove making eggs to order?) No, she understands. The essence of brunch is simplicity.

Opposite page

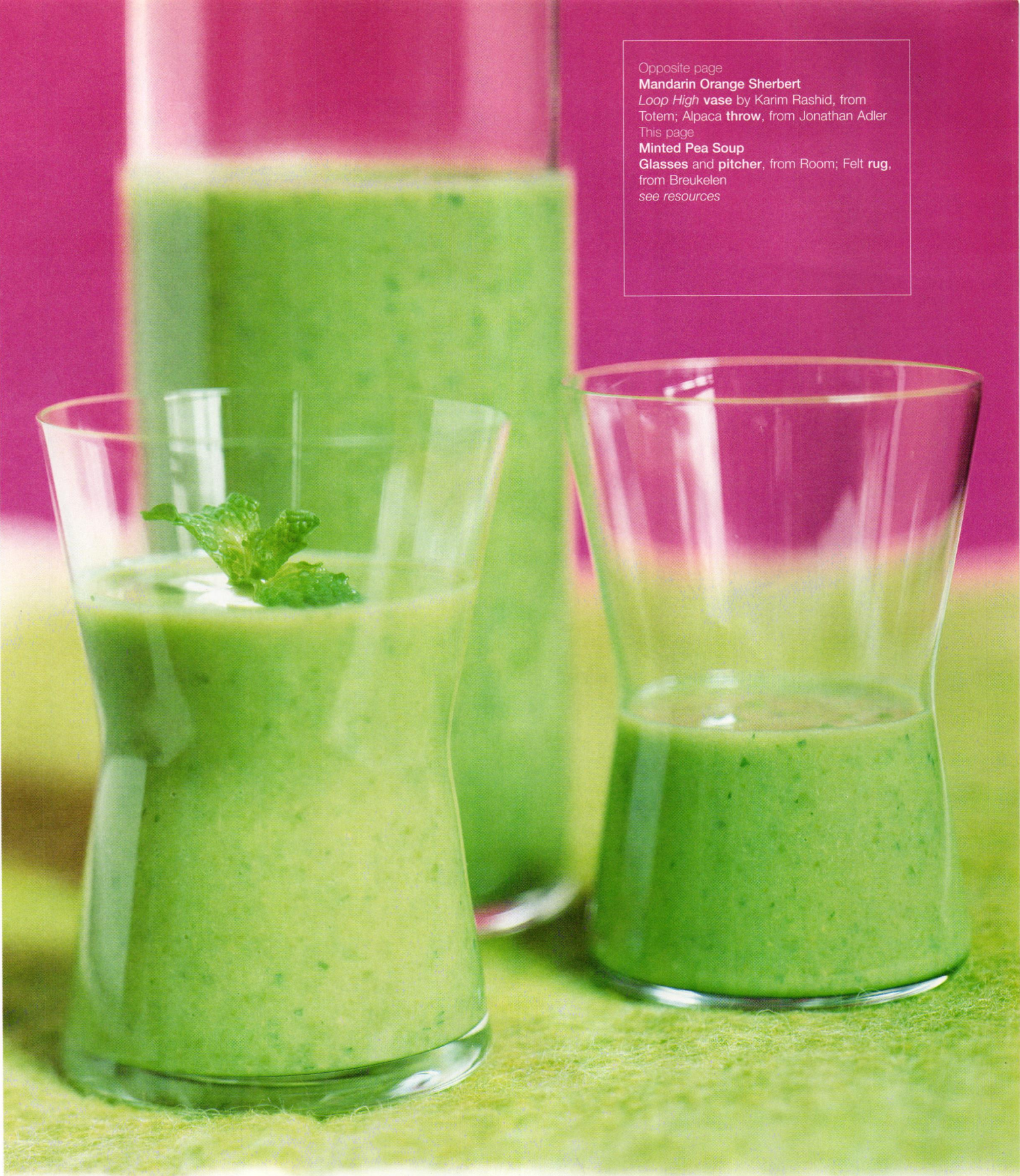
Mandarin Orange Sherbert

Loop High vase by Karim Rashid, from Totem; Alpaca **throw**, from Jonathan Adler

This page

Minted Pea Soup

Glasses and pitcher, from Room; Felt **rug**, from Breukelen
see resources





Stuffed Poblano Peppers cut a fetching figure on the plate, and gently yet flavorfully satisfy—with just enough punch to keep 21st century tastebuds entertained
Copper dish from West Germany, at Mondo Cane; *Mother and Child pillow*, from Jonathan Adler
see resources

recipes

Mandarin Orange Sherbet
Serves 6

- 6 mandarin oranges
- 1 orange, scrubbed
- 1 lemon, scrubbed
- 3 oz. unsalted butter
- 2 eggs, lightly beaten
- 7 oz sugar
- 1/2 pint heavy cream, chilled
- 2 tablespoons Cointreau or Limoncello

Cut the tops of mandarin oranges to make lids. Scoop out orange flesh using a serrated spoon. Juice the flesh and strain. Reserve 8 oz. of juice. Set mandarin orange shells aside for later.

Finely grate the zest from the orange and lemon. In a large metal bowl add lemon and orange zest; squeeze in juice of the lemon, the reserved mandarin orange juice, butter, eggs and 6 oz. of the sugar. Place the bowl over a saucepan of simmering water. Cook, stirring frequently over medium heat until the butter melts and the mixture thickens and looks translucent; it will take about 15-30 minutes. Cool, then chill.

Whip the cream with the remaining sugar and the liqueur. Fold cream into the citrus mixture and freeze in an ice cream maker according to manufacturer instructions. Fill mandarin shells with sherbet. Top with lids and freeze until firm. Serve.

Chilled Minted Pea Soup
Serves 6

- 1 medium shallot, chopped
- 2 10 ounce packages frozen peas or 2 1/2 cups fresh peas
- 1 1/2 cups chicken broth
- 4 tablespoons chopped fresh mint leaves
- 2 1/2 cups fat free buttermilk
- Sour cream and additional mint sprigs to garnish

In a small saucepan simmer chopped shallots and peas in broth, covered for 10 minutes. Transfer the mixture to a blender, add the mint and buttermilk, and puree the mixture until smooth. Chill in refrigerator until cold.

Garnish with a dollop of sour cream and a mint sprig.

Green Goddess Dip
(not shown)

- 1 ripe avocado, peeled and pit removed
- 1 lemon, juiced
- 1 tablespoon olive oil
- 2 teaspoons white wine vinegar
- 1 clove garlic, chopped
- 2 oil packed anchovy filets
- 2 tablespoons sour cream
- 1 lb. Broccolini (sweet baby broccoli) or other raw vegetables, washed and trimmed

Add all ingredients to a blender or food processor. Puree until well blended. Transfer to small bowl. Serve with Broccolini. (Makes about one cup dip)

Stuffed Poblano Peppers
Serves 6

- 12 fresh poblano peppers
- 2 tablespoons olive oil
- 1 medium onion, chopped
- 1 medium red bell pepper, chopped
- 2 cloves garlic, minced
- 1 jalapeno pepper, minced
- 2 ripe tomatoes, finely chopped
- 3 cups long grain rice, cooked
- 4 large eggs, lightly beaten
- Salt and fresh ground pepper to taste
- 4 oz Gruyere cheese, grated

Preheat oven to 350.

Cut a lengthwise slit in each chile; discard seeds leaving stem intact. Cook chiles in boiling water 2 minutes. Drain and let cool.

Coat a large skillet with olive oil and place over medium heat until hot. Add onion, bell pepper, garlic, jalapeno and sauté until tender, about five minutes. Remove from heat. Cool to room temperature.

Add tomato, rice, eggs, and salt and pepper to cooled vegetable mixture. Stir well to combine.

Spoon about 2/3 cup mixture into each chile. Place stuffed chiles on a baking sheet coated with cooking spray. Bake for 15 minutes. Top each chile with 1 tablespoon Gruyere cheese and bake an additional 5 minutes.

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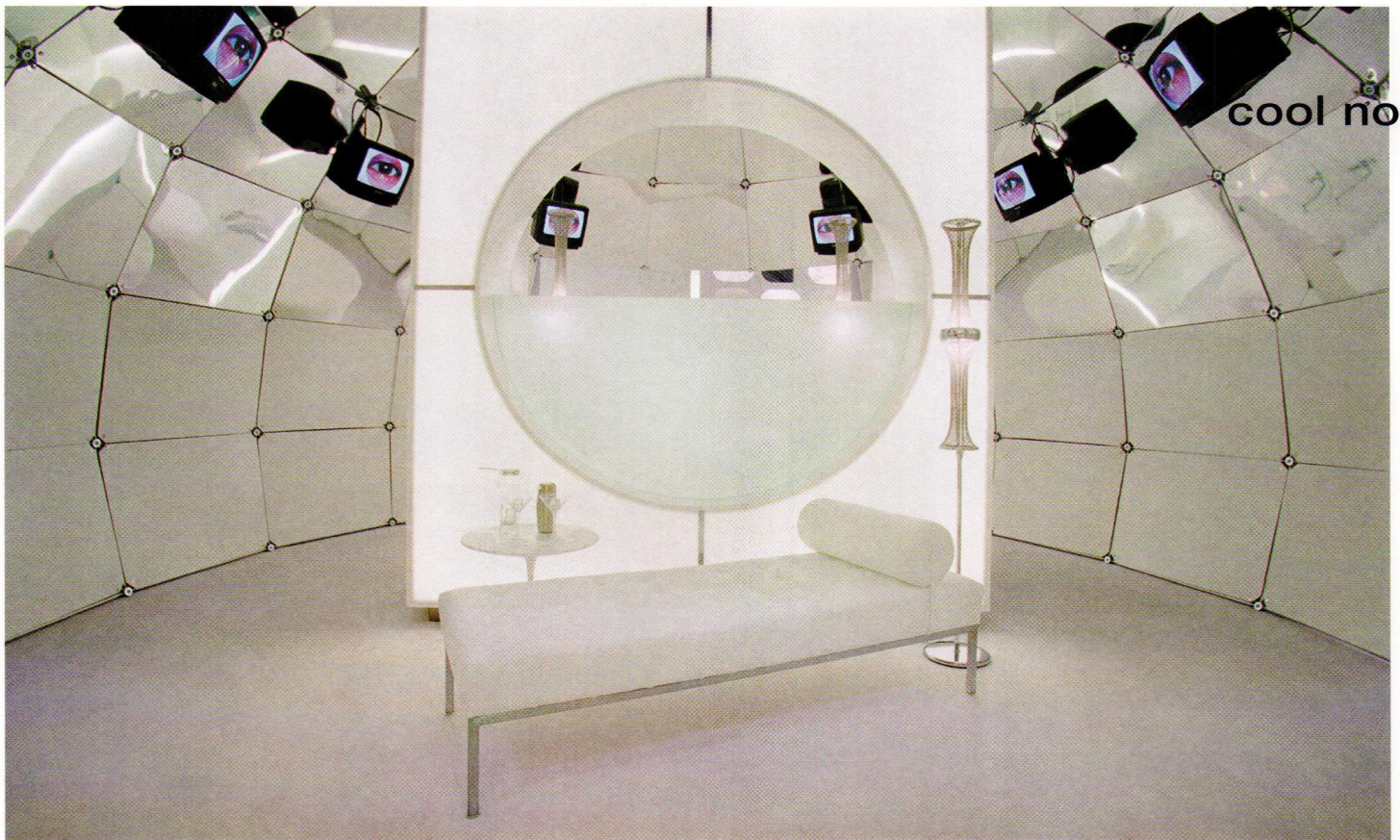
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cool north

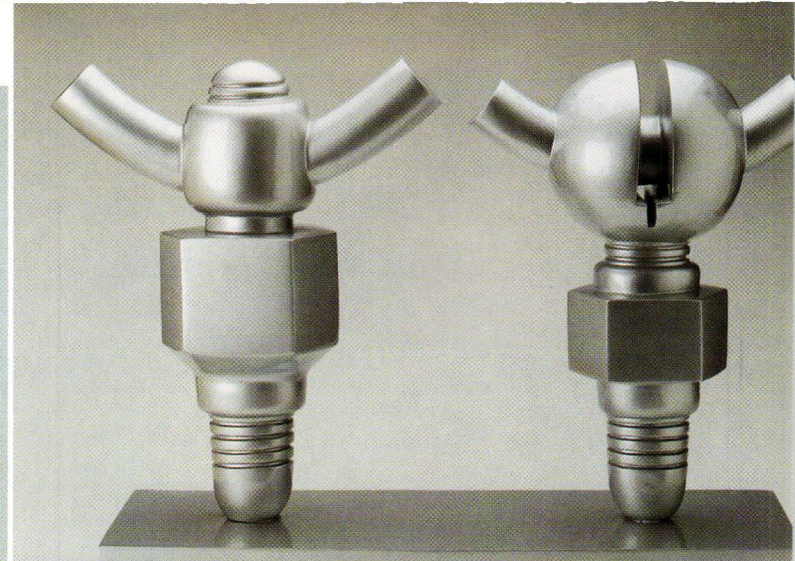
Showing Off

Inventive ideas proliferated at the third annual Interior Design Show in Toronto. Four design firms were specially chosen to build and decorate a living environment representing the future of design. Rising to the challenge, II BY IV Design presented Space Concepts/2001, a Kubrick-esque white-on-white living zone. **Text by Kateri Lanthier**





Above and previous page: II BY IV Design's *Space Concepts/2001*, a Kubrick-esque white-on-white living zone created within the Toronto Interior Design Show. **Top right:** *The King and Queen* painted bronze sculpture by Sorel Etrog realized \$9600 at Sotheby's. **Bottom right:** At Waddington's a Georg Jensen oval brooch garnered \$488.75



showing off

Inventive ideas proliferated at the third annual Interior Design Show in Toronto. Four design firms were specially chosen to build and decorate a living environment representing the future of design. Each was allotted 600 square feet in which to put design principles and progressive new materials into play. Rising to the challenge, II BY IV Design presented *Space Concepts/2001*, a Kubrick-esque white-on-white living zone. A geodesic dome contained a room within a room, with an appliance-free kitchen, groovy bed, and a bathroom featuring a tactile shower wall. Acoustical wall tiles, moisture-proof and mold-proof, gave the wall its unusual texture. A circle of monitors surveyed the scene—yes, the future will be televised—but there were also graceful aspects, such as the art-bearing light boards placed above the small banquettes.

The work of II BY IV has undeniable cool, as seen in two of their recent projects: the Tundra restaurant in the revised Toronto Hilton, and the simultaneously playful and glamorous cocktail lounge, Rain, on Mercer Street. II By IV Design can be reached at 416 531-2224.

Prize hounds, take note: in the recent National Post/Design Exchange awards, the architectural firm Kuwabara Payne McKenna Blumberg won gold in the Interiors 2 category for the Toronto Hilton renovation (see *Echoes Summer 2000*) and the Canadian firm Hahn Smith Design won a merit citation in Visual Communications 1 for their design of the book *Palm Springs Modern: Houses in the California Desert*, as well as a gold in Interiors 3 for their design of the exhibition layout and signage for "American Century Part 2: 1950-2000" at the Whitney Museum in New York.

at your bidding

"Important Canadian Art" was the assertive title of a Sotheby's auc-

tion held Nov. 15, 2000. Works on offer ranged from the cheerful primitive paintings of 20th century Nova Scotia artist Maud Lewis to a Guido Molinari Op painting in rich dark tones to works by Paul Peel, A.Y. Jackson, and Lawren Harris.

While there was relatively little for avowed modernists, works by Sorel Etrog did stand out. Bronze sculptures by the distinguished sculptor (b.1933) included *Double Key Head*, *Rushman*, and *Knotted Hand*. The most significant piece was *The King and Queen*, signed and numbered 1/5, part of a painted sculpture series from 1971-73 called *Nuts and Bolts*. The Sotheby's catalogue quoted Etrog: "I simplified my sculpture. They became more industrial looking, yet at the same time more sensual. In them, I try to find a presence of spirituality and humanity. After they were cast in bronze in Pistoia (Italy), I had them painted in a nearby body shop with automobile paint." Estimated at \$10,000-15,000, the work sold for \$9,600 (before a 20% buyer's premium).

An exceptionally large cache of jewelry was offered by Ritchie's auctions in Toronto, on Nov. 28, 2000. Perhaps because the auction was about 100 lots larger than usual, buyers passed on a number of pieces in anticipation of two spectacular vintage lots.

The showpieces, which provoked spirited bids at the end of the evening, were Lot 2571, an Art Deco platinum, diamond, and sapphire ring; and 2571A, a pair of Art Deco diamond ear clips. The former consisted of an antique cushioned square-cut sapphire, weighing approximately 16.70 ct., set in a platinum mount with pave-set diamonds. An accompanying AGL report declared the stone natural in colour—possibly Burmese. Estimated at \$40,000-60,000, it was no mere bagatelle: the ring achieved a hammer price of \$90,000. The earclips were designed as openwork rectangular plaques with both square and round-cut diamonds, from which descend flexible

fringes of bezel-set baguette and round brilliant old-cut diamonds. (Approx. total weight of diamonds was 26.41 ct.) Estimated at \$40,000-50,000, the pair went for a glittering hammer price of \$60,000.

While rather more demure, Lot 3269, a Georg Jensen silver bracelet styled as eight sterling leaf and bud links, stamped *Georg Jensen, #3*, went well beyond its estimate of \$200/\$300. Spirited bidding by phone, absentee and floor bids helped to elevate the piece to a hammer price of \$800.

An assortment of Jensen silver jewelry was prominent in the Waddington's auction of Dec. 4, 2000. Most pieces settled comfortably over their estimates, especially the brooches, which included Lot 3, a sterling silver circular brooch in a stylized floral motif for \$488.75 (est. \$250/350); Lot 5, a sterling silver oval brooch in a stylized floral motif for \$488.75 (est. \$300/\$400); and Lot 7, a sterling silver brooch in a vine and grape pattern, which reached \$747.50 (est. \$300/400). One Deco sparkler that achieved impressive heights was Lot 112, a platinum filigree bracelet set with marquise, baguette, brilliant and single cut diamonds (approx. 6.55 ct. total weight), which was estimated at \$5000/\$7000 and went for \$9890. (All prices include a buyer's premium of 15%.)

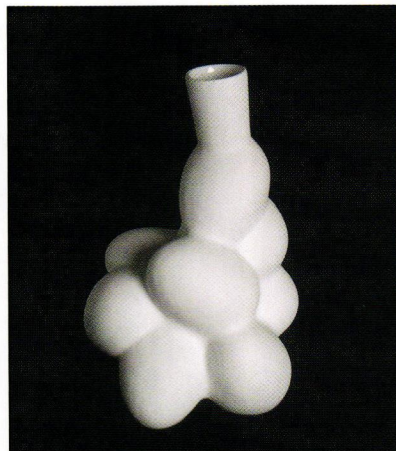
style arbiters

"Prints, painting, posters, drawing, pochoir, photographs, sculpture, illustrated books," proclaims the promotional card for the newly opened Little Lake Fine Art Ltd. Particular emphasis is given to "the stylistic inventions of the Art Nouveau and Art Deco eras, the renaissance of the artist's print as an effective avenue of expressions, and the bold graphic statement of the poster." Located at 1177 Yonge Street in mid-town Toronto, Little Lake is tucked away around the corner from the D. & E. Lake Gallery for Canadian art. Visiting Deco buffs will be rewarded by the original stylish and stylized fashion drawings of Pascaline L'Anglais, done for the Robert Simpson Company, Montreal, around 1930. The gallery can be reached at 416 921-2401, or you can visit the web site at www.littlelake.ca.

How many independent design stores appoint an Advisory Committee? To judge from the lines it carries, Stylegarage, a new store in Toronto, has received excellent counsel from its style arbiters. Clearly, the co-founders also have considerable design acumen of their own.

Co-founder David Podsiadlo is the creator of Miterbox Furniture & Interiors, a line of minimalist pieces in wood, metal and glass that's now exclusive to Stylegarage. Along with co-founders Amanda Schuler and Jennifer Tripp and design director Brady Dahmer, he presides over an assemblage of lines, including pieces by Canadian > 103

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modern life

opposites attract

This season the dynamic contrast between
black and white is what's making news in
design and fashion



Photography and Styling by: J3 Productions
Make-up/Hair: Dehx
Model: Liselotte Petterson @ Champagne(Trott)

Opposite page

Black fishtail **dress**, Garrison, \$139; Silver mesh **bracelet**, DKNY, \$58; **Shoes**, stylist's own; *Terminal sofa* of white laminate and black wool, \$5900, from Room Service.

This page

Black tie-waist **top**, Garrison, \$136; Black **pants**, Development, \$216; **Shoes**, stylist's own; John Charles **chair** in silver pearl and ultrasuede, \$1760, from Room Service; Cocktail Molotov's *Ball* floor **lamp** in chrome, \$575, from Room Service; Jonathan Adler's *Lucky Stripe* **pillow**, \$105, from Shelter.

see resources



Opposite page

White **blouse** with flower, Tree, \$185; Black **pants**, Development, \$216; Black, white, and gray **heels**, Miu Miu, \$350; Chilewich's **Raytray**, 3-tier in black, white, and gray, \$88, at Room Service.

This page

Black camisole **top**, Development, \$136; White **skirt**, Development, \$163; Silver **bracelet**, Lauren by Ralph Lauren, \$35; Black, white, and gray **heels**, Miu Miu, \$350; **Belt**, stylist's own; Zuckerman/Lawton's *The Thing* vinyl upholstered **table/bench**, \$500 each or \$1500 for set of three, at In House; Boom Design's *Sloop Tray* of wood and stainless steel, \$36, at Room Service; Angela Adams' **glasses**, \$50 for set of four, at Room Service.
see resources







Opposite page

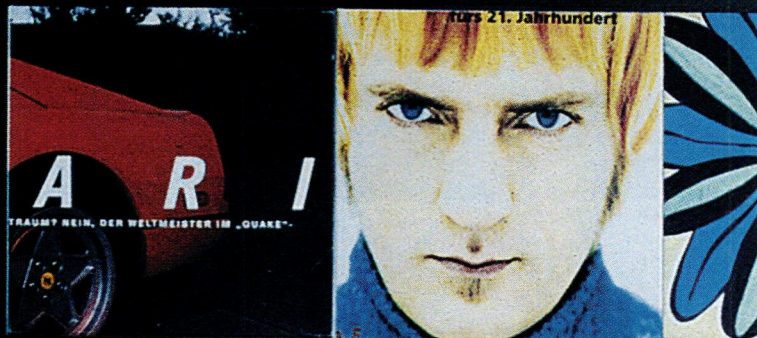
White **blouse** with flower, Tree, \$185; Black **pants**, Development, \$216; Black, white, and gray **heels**, Miu Miu, \$350; Boom Design's **Cube**, oval, set of four in wood, \$330, at Room Service.

This page

Beige **blouse** with rhinestones, Tree, \$165; Black flirt **skirt**, Tree, \$265; Zanotta's **Snowman vase**, glass, \$1107, at Modern Living.

see resources



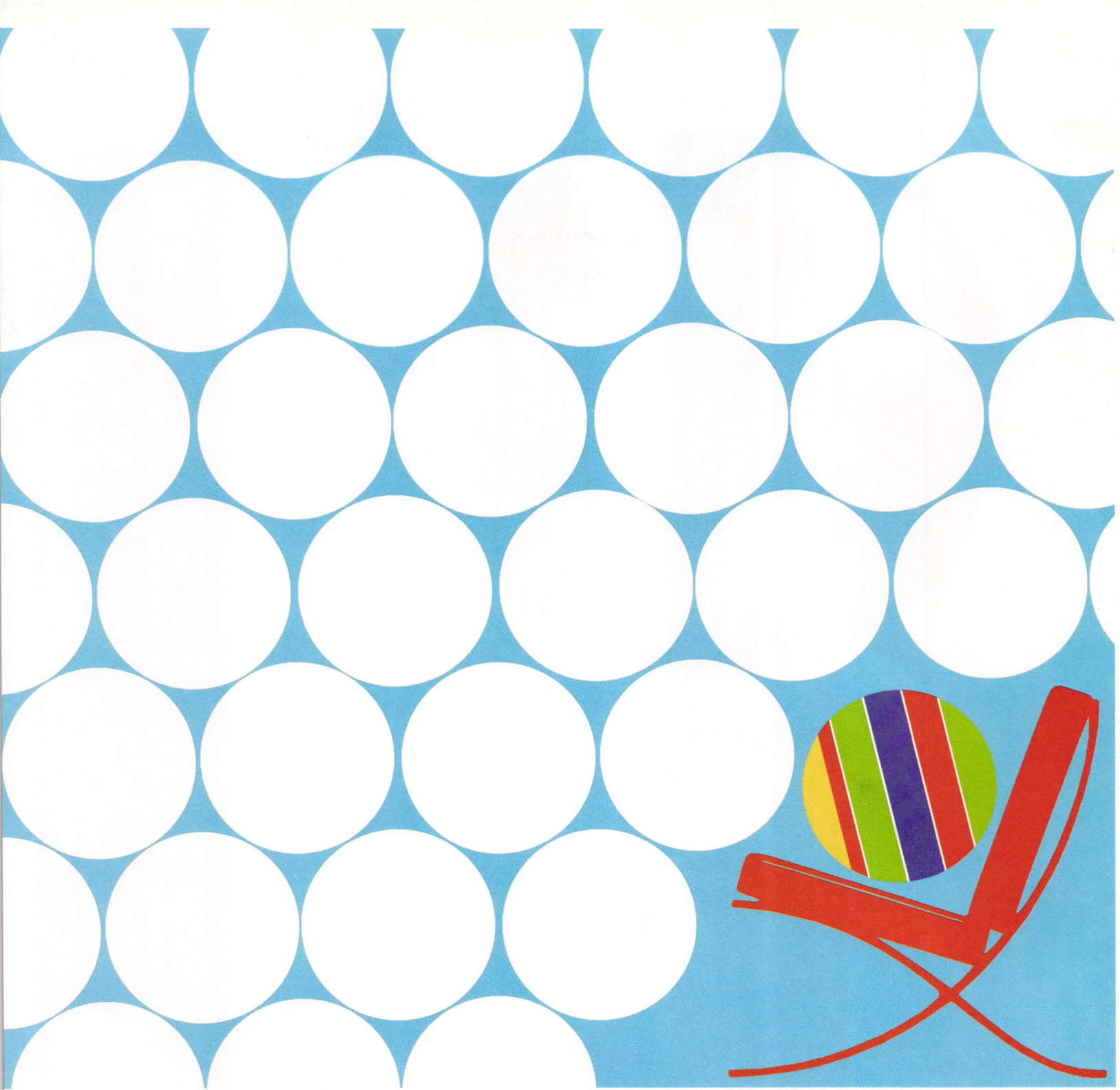


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may 2001, issue 36

new swedish design

blenko glass

chareau's glass house

craig ellwood's courtyard apartments interior

charles gwathmey house in east hampton

iconic la



This design from 1970
by Joel Myers is a
beautiful example of the
modern, striking forms
Blenko has created

Blenko and Serendipity

Fifteen years ago I would have been the one snorting in derision at the thought of acquiring anything connected with colored glass—how tacky. Surprisingly, I now own nine pieces of Blenko—lack of room and a new baby brought this particular addiction to a standstill. But I love the forms and colors of the glass and am amused that I have this kind of collection.

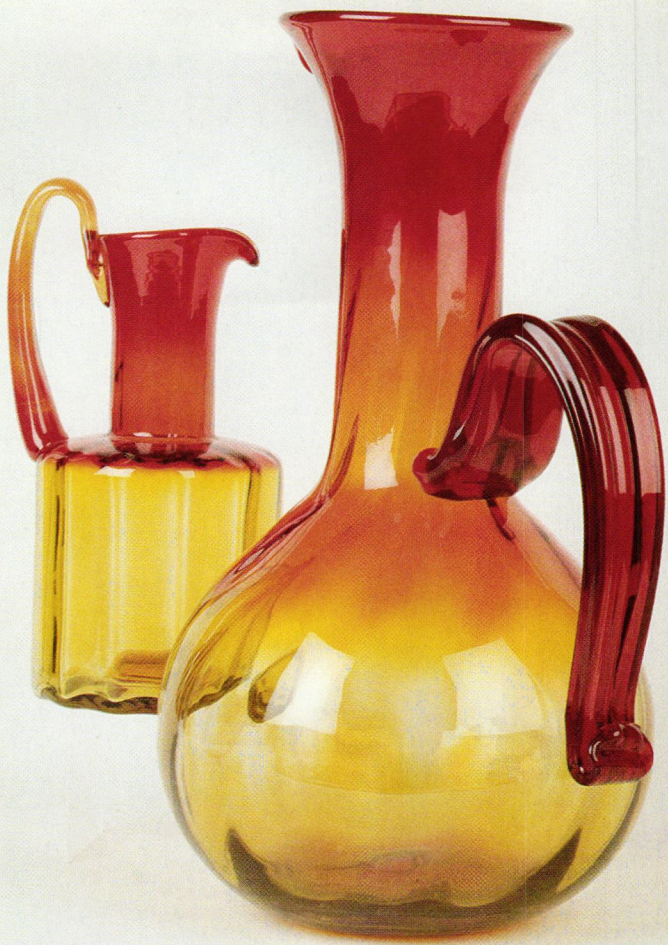
I remember exactly where I was when I saw my first piece of Blenko. It was seven years ago, and I was browsing Palm Springs' fine array of consignment stores that carry all kinds of divine stuff, from classic Saarinen *Tulip* tables to wet bars with pink poodle motifs. As I entered one shop, the midday sun glinted on an elegant pitcher about a foot high that started as pale yellow at the base and halfway up graduated seamlessly into tangerine. The price was \$12. The man at the cash register turned the pitcher over, raised his eyebrows and snorted disdainfully, "It's a Blenko. They don't know what they've got here." I nodded conspiratorially, as though I knew from Blenko, and walked away content with my first piece of American hand-blown glass.

Within in a month I had my second piece, spotted at my favorite antiques/junk haunt in Los Angeles that sadly is no more. This time it was a decanter, missing its stopper, but stunning nonetheless. I turned it upside down and saw the distinctive sandblasted Blenko logo. The five-inch base is yellow on the underside then turns into tangerine as it rises up into a long, slender pencil neck. Next came a bubble-wrap vase that seemed incredibly ugly until I sat and cleaned it and marveled at the beauty of its bumps. Blenko continued to enter my life for the rest of that year, almost serendipitously. It seemed as though every time I walked into an antiques store, I would spot a vase or decanter in the now-familiar shade of tangerine that would stop me in my tracks. (Most dealers call the two-tone glass that blends yellow and red "amberina," but tangerine is the name used by Blenko.) I now own nine pieces—lack of room and a new baby brought that particular addiction to a standstill. But I love the forms and colors of the glass and am amused that I have this kind of collection. Fifteen years ago I would have been the one snorting in derision at the thought of acquiring anything connected with colored glass—how tacky.

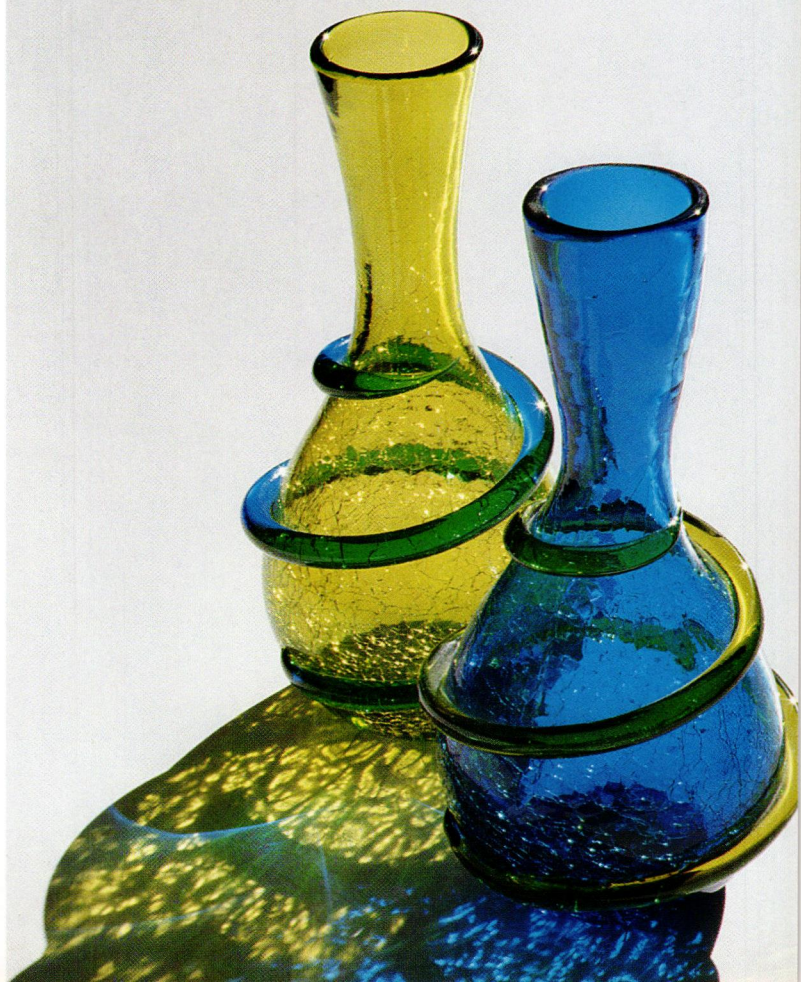
Once I had gone through the enamored phase, I was ready to learn more. None of my own design books had any mentions of Blenko. I tried the internet and didn't find much—a couple of items on e-Bay, but of the crinkled ashtray/cute animal variety. I would spot a few pieces in magazine layouts, but no information apart from a brief caption mention. I saw a couple of one-line mentions in antiques reference books, but again nothing in-depth. My only source was Leslie Piña's 1995 book *Popular '50s and '60s Glass: Color Along the River*. So I decided to write my own article. And, naturally, as soon as I started doing research I caught the documentary about Blenko called *Hearts of Glass*, which aired on public television last year. Then I discovered that Leslie Piña had written a new book *Blenko: Cool '50s and '60s Glass* (Schiffer Publishing), which has become an invaluable reference tool.

The Blenko story is a fascinating tale of dreams and failures, false starts and stops. It begins with Englishman William John Blenko, who left London in 1893 and headed for Kokomo, Indiana, to create hand-made stained glass windows for churches. After a fire, financial setbacks, and moves back to England and then to Pennsylvania, he and his son William (Bill) Henry Blenko set up shop in Milton, West Virginia, in 1921, where they joined hundreds of other glass factories, including Viking, Fostoria, Pilgrim, and Rainbow, who had established themselves near the Ohio River. Making stained glass, however, was not a profitable venture, and in the 1930s Swedish brothers Axil and Louis Muller arrived to show the glass blowers how to make the transition to decorative accessories. From 1936 to 1966, Blenko made Colonial Williamsburg's stemware reproductions. During the same period, Blenko glass was carried in department stores across the country and was regularly featured in such magazines as *House Beautiful* and *House and Garden*.

Blenko's product occupied a unique niche—it was neither low-end everyday ware nor high-end showpiece. It was colorful and decorative and it was intended for the upper middle class, who were spreading into larger homes in the suburbs. Its biggest markets were in New York, Chicago, and the West Coast, and it succeeded partly because no one in Europe was



This page, clockwise from above: Two pitchers in the tangerine combination, the smaller dates from 1965, the larger from 1970; The Cat decanter, a design from 1955 shown here in charcoal, is perhaps Blenko's most famous piece. It is also extremely rare; Vases with applied spiral from 1968; Opposite page: Joel Myers' decanter in honey with paper-weight stopper from 1967





producing its range of shapes and forms, which were no doubt a response to America's newfound prosperity and the size of the houses being built.

The arrival of Winslow Anderson in 1946 ushered in Blenko's period of "cool." Bill Blenko gave Anderson the new title of Design Director and the missive to come up with a new line while he took off for Europe. The timing was perfect—post-war America was embarking on a period of mass consumerism married with imaginative design. Anderson responded with glasses, vases, pitchers, and decanters in an array of colors—ruby, tangerine, turquoise, and jonquil—not commonly used at the time. After Anderson left in 1953 to join Lenox China, Wayne Husted became the second Design Director, and he experimented with new shapes and sizes, including oversize decanters and bottles that are affectionately referred to as "big ass" Blenko. In 1963 Joel Philip Myers, the third influential designer to leave his mark, arrived and stayed until 1972. Myers went on to become one of America's top studio glass designers and was honored with a 30-year retrospective of his work at the Barry Friedman Gallery in New York in 1999.

Bill Blenko gave his designers great leeway to push glass to new heights, and each designer responded with a distinct approach. "Winslow Anderson brought a unique, contemporary look, influenced particularly by the post-war Swedish aesthetic," says Richard Deakin Blenko, who in 1996 became the fourth-generation family member to head the company. "He gave our shapes stability—we had no real direction before then—and his designs are considered classics. Wayne Husted broadened Blenko's sizes with large floor items and centerpieces. He also pushed us into using aluminum molds, which gave us greater variety of texture and ribbing. Before that we had used hand-carved cherrywood molds. Joel Myers was the first to actually blow glass, and his shapes were much more flowing. He came up with distinctive heavy stoppers, glass animals, paperweights. He also spent time in Denmark and his wife was Danish, so he was also influenced by Scandinavian design." Every November Blenko's salesmen would gather at the company's annual meeting to accept or reject the new lines. Eddie Rubel, who was their New York rep, was particularly savvy in proposing new colors and shapes that would appeal to consumers. Bill Blenko rarely



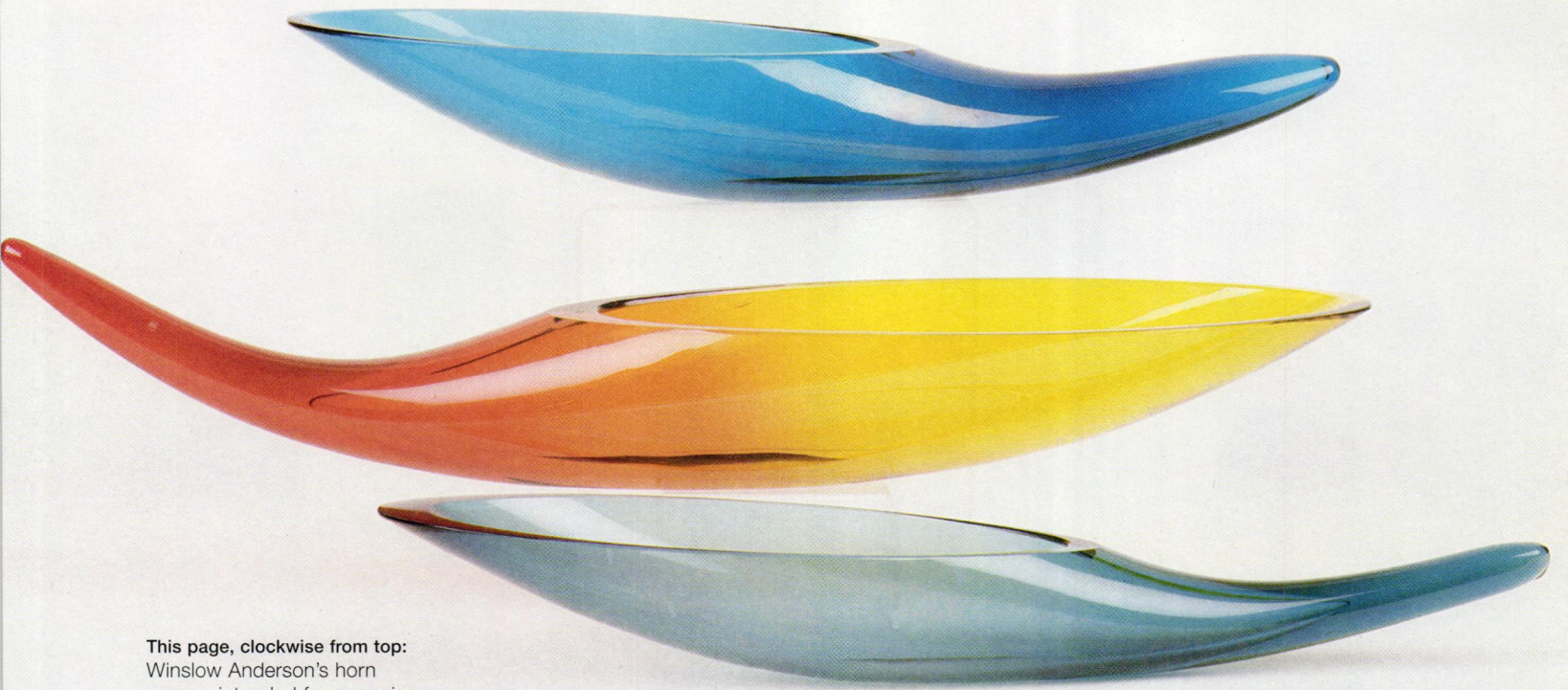
Joel Myers' bottle vases with weighted bases from 1964/65

turned an idea down unless it was impossible to produce profitably. Many experimental pieces, of course, are now highly sought-after. But the late 1960s saw the end of the region's dominance of the glass market. The steep rise in natural gas prices combined with stiff competition from European and Asian companies, who gobbled up American makers of stemware, led to the demise of the majority of the larger and smaller factories in West Virginia and Pennsylvania. Production decreased, and Blenko's luster faded. The company survived, in part, says Richard Blenko, "because we were mid-sized and because we were diversified. About 70 percent of our product is decorative, but a third is stained glass. If we were still just making stemware, we would have gone under."

Until recently American glass could get no respect. With the exception of Tiffany and Steuben, hand-blown glass made in the

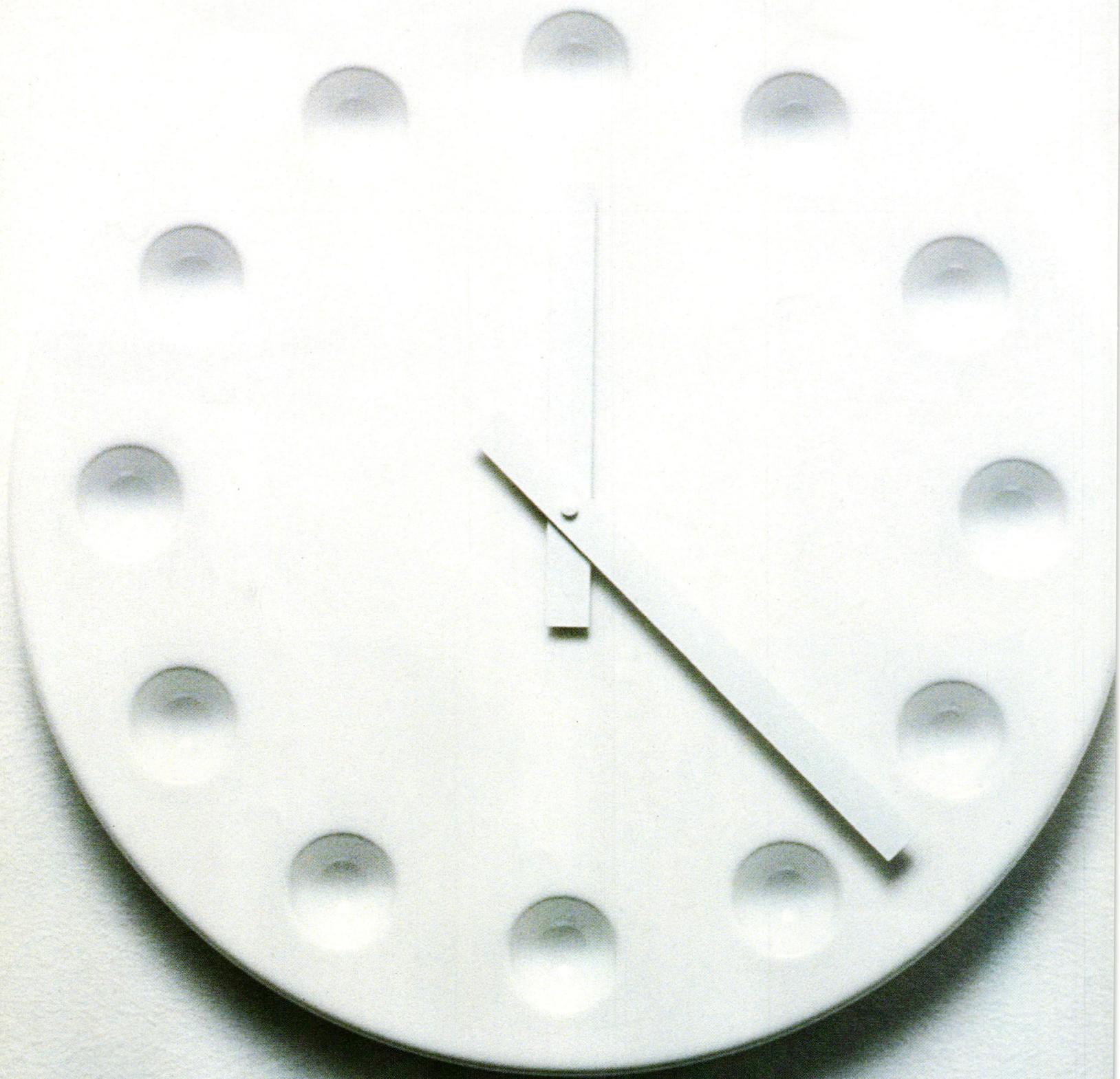
States couldn't compete in the collectors' market with its European counterparts such as Lalique, Orrefors, or Murano. "People laughed at me," says Ara Tavitian, whose passion for all things glass led him to open the Retro Gallery in Los Angeles on January 10, 1994. The gods must have been smiling too, albeit benignly. On January 24, the Northridge earthquake shook the city, but his gallery of glass objects was spared. "It was a good thing that my inventory then was only about 200 pieces," notes Tavitian, who estimates his current inventory at 6,000 items—vases, bowls, decanters, lamps—by Blenko as well as glass from Italy, Scandinavia, and Germany. Tavitian was initially drawn to Blenko because of "its happy colors and the grand shapes." Now he puts together collections for clients who work mainly in the design field or the movie industry.

Thanks to the collecting instincts of baby boomers and the >78



This page, clockwise from top:
Winslow Anderson's horn
vases—intended for arranging
flowers horizontally; Wayne
Husted's vases from 1959
with applied cabochons





Time for Change: Bold New Directions in Swedish Design

Design in Sweden just isn't what it used to be. The bland, blond, conservative furniture that brought international recognition to Swedish designers in the mid-20th century is a thing of the past. Gone are the understated pieces, the nothing-but-natural materials, the carefully neutral upholstery. Nowadays, Stockholm's design shops look more like those in New York's Soho and Tribeca's trendy streets, sparkling with zingy color, provocative shapes, unexpected materials, and a healthy dose of tongue-in-cheek whimsy—a quality rarely associated with the serious-minded Swedes we knew.

The bad news is, it's too late to pioneer this new wave of Swedish design. Soho's Murray Moss, proprietor of the innovative Moss store, found it several years ago. So did Thomas Sanders of Totem Design, and Tyler Brûlé of *Wallpaper** magazine owns a home in Stockholm (and uses the city for many of its photo shoots). But the good news is, it's not too late to enjoy it. From the look of it, the new Swedish design excitement will be around for a good long time.

Born well past the somber years of World War II, the current generation of Swedish designers—too young to be brainwashed by functionalism and social welfare theories, and reared in an atmosphere of prosperity and internationalism—are worldly, well educated, and adventurous. Most of the rising (and already risen) stars among them have traveled, worked, and sometimes even studied abroad, and they are just as much at home in Milan or London or New York as on the livelier-than-ever-before streets of Stockholm. This border-free attitude is reflected in the products, and the interiors, coming off their drawing boards.

It's not so much that Swedish design has become less Swedish as that design in general has become more international. Historically, the Swedish approach viewed design as something that could have social and economic benefits, rather than mere aesthetic appeal. More than half-a-century ago, that country's research into design as a vehicle to improve living standards for ordinary people became the model for the humanistic approach that made Swedish, and Scandinavian design in general, famous throughout most of the world. The "people-friendly" products resulting from this approach became an alternative to the harsh aesthetic of modernism derived from Bauhaus-based principles that created objects celebrating the machine rather than the human form.

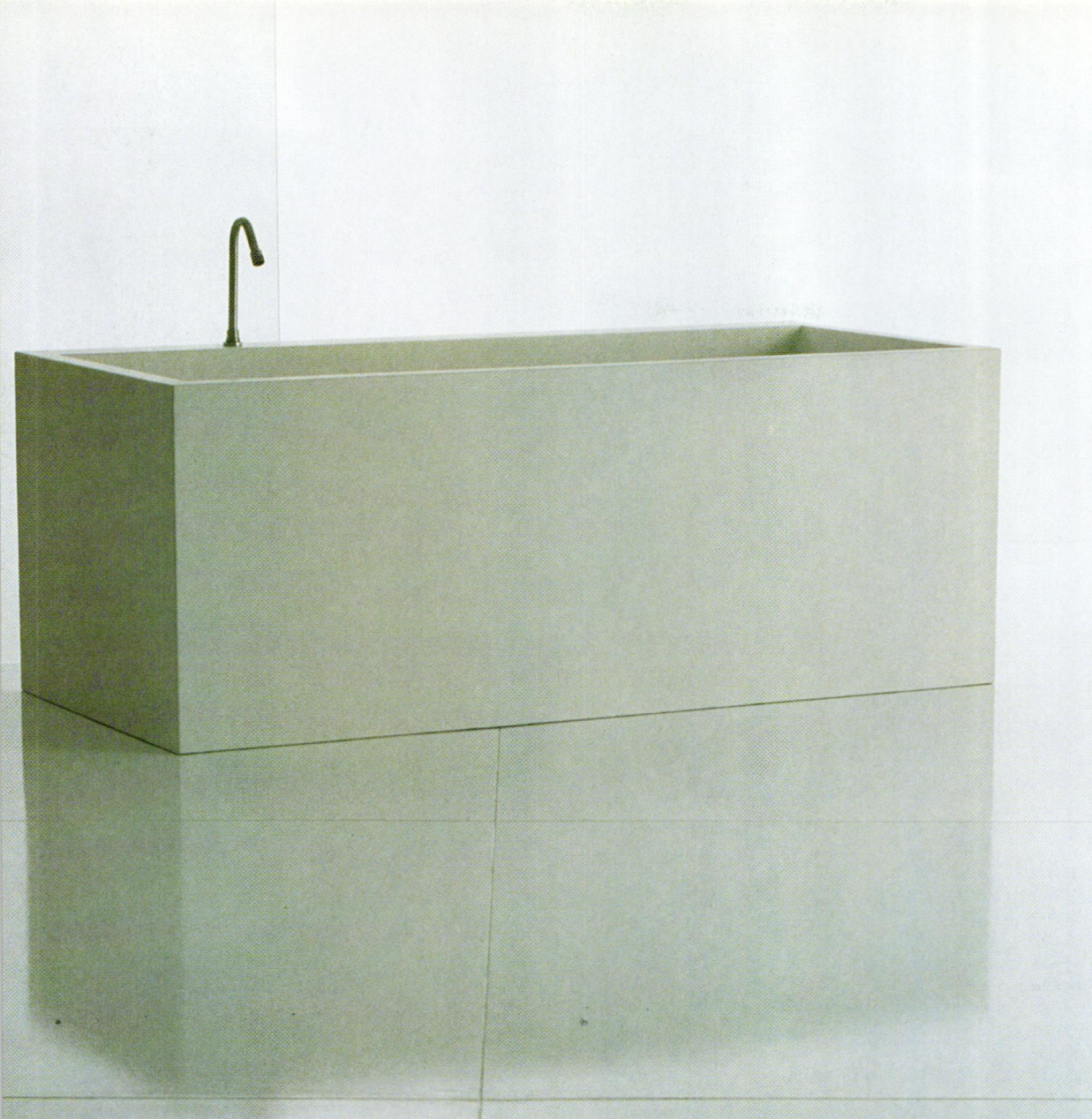
Despite the innovative designs emerging from Sweden today, and the impossibility to classify most of them as "typically Swedish," this humanistic approach remains implicit in the work of Swedish designers. Objects like a toothbrush with an ergonomic handle, tools that are easy to hold, a stacking chair with built-in handles for easy carrying (Bjorn Dahlström for Klara/cbi), a silicon lamp like a comfortable cushion (Monica Förster for David Design) were among the "Designs for Every Body" that made up an entire exhibition of disabled-accessible Swedish products in Australia last year. (Under the aegis of the Swedish Information Service, exhibitions are organized in various countries overseas, spreading the gospel of innovative Swedish design well beyond the borders of the country where it originated. Recent exhibitions have taken place in Japan, Australia, Germany, and the US, as well as throughout Sweden itself.)



But it's not only abroad that Swedish design is making news. The Swedes themselves have always considered good design an important issue—perhaps, as they often explain to foreigners, because they spend so much more time indoors than those living in more temperate climates. In any case, it is clear after speaking with even those not directly involved in the practice that design matters, and has mattered, in Sweden long before the American media began to focus on it as the latest “hot topic” of consumer interest. This year, Americans are design-crazed; the Swedes have always been.

For the past 17 years, Svensk Form, Stockholm's important

center for design activities and at 154 years probably the world's oldest design organization, holds a competition for Excellent Swedish Design—the best new products in furniture, textiles, graphics, industrial design, and lighting (last year, website design and graphic profiling were added to the categories covered), and stages an exhibition of the selected products in its headquarters at Skeppsholmen. When products reach the stores (all are actually in production), Excellent Swedish Design hang-tags increase consumer awareness of the program—and of the designs themselves. Generating considerable publicity in design publications and consumer media, the pro-



Previous spread: *Camp* wall clock by Mårten Claesson, Eero Koivisto, and Ola Rune. **Opposite page:** Hotel suite by Jonas Bohlin at the Hotel Birger Jarl in Stockholm. **This page, clockwise from left:** *Mood* bathtub for Boffi, designed by Mårten Claesson, Eero Koivisto, and Ola Rune; *Stones* by Lena Bergström for Orrefors; Ola Rune for Cappellini



©PER LARSSON

This page top: *Squeeze* vases by Lena Bergström for Orrefors. **Bottom:** *Bowie* lounge chair and footrest by Claesson, Koivisto, and Rune for David Design. **Opposite page, clockwise from top:** *Miss Dottie* hotel room by Thomas Sandell at the Hotel Birger Jarl in Stockholm; Vase by Ann Wåhlström for Kosta Boda, 1999; *Spring* lounge designed by Åke Axelsson and Lena Bergström, 1999; *Carpet on Carpet* design by Jonas Bohlin for Asplund



program resembles the legendary Good Design® programs organized by the Museum of Modern Art and Chicago's Merchandise Mart in Chicago from 1950 to 1955, but the Swedish exhibition travels to a number of other locations, spreading the gospel of Excellent Design around Sweden.

The most successful of the new-generation Swedes operate on an international scale, designing for companies in Italy, Britain, and Germany as well as for Swedish firms, and many have design projects abroad as well as at home. They have more in common with designers like the Englishman Jasper Morrison, the Australian Marc Newson and the Dutch firm Droog Design than many of their fellow Scandinavians. They meet and exchange ideas at major design fairs, and often collaborate with colleagues in other countries. Few—including the glass designers (often a highly specialized group)—restrict themselves to only one area, moving freely from furniture to flooring to rugs or textiles, from residential projects to hotels or offices. (One of Stockholm's trendiest hotels, the newly-refurbished Birger Jarl, recently commissioned 12 of the hottest design talents to decorate rooms, each of which is distinctively different, and fitted

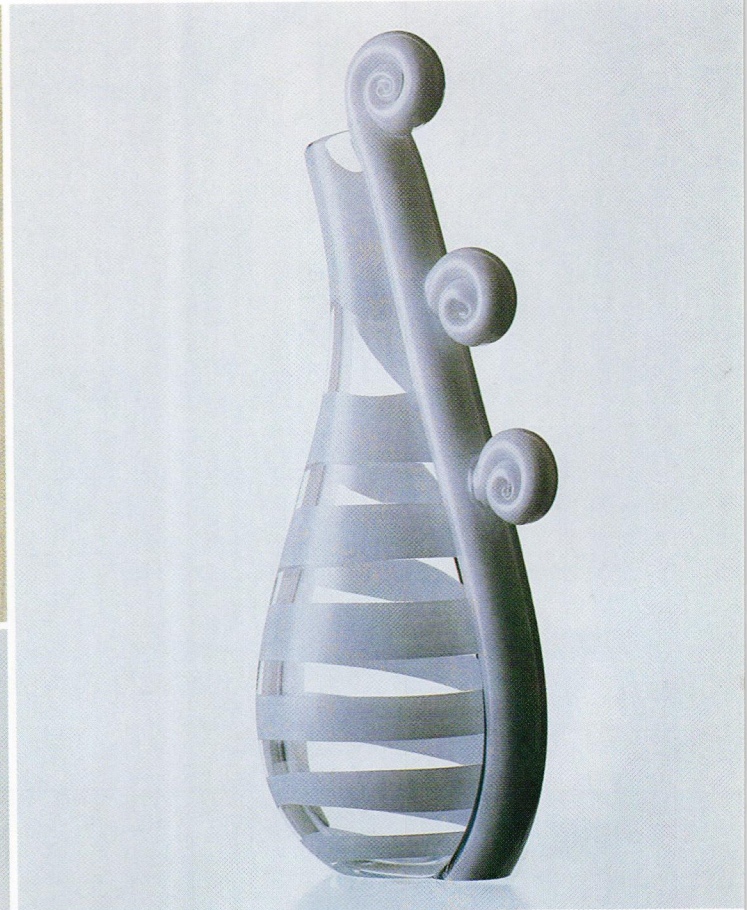
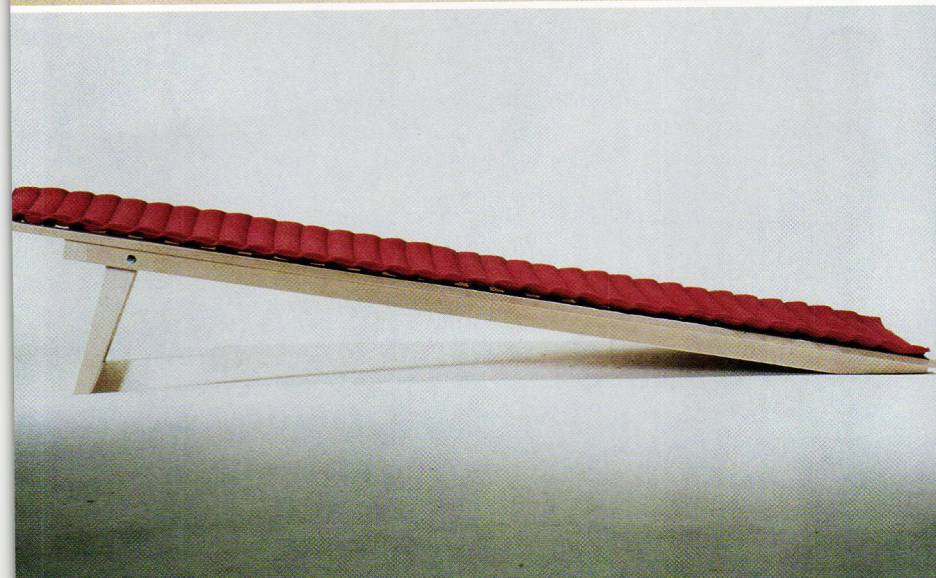
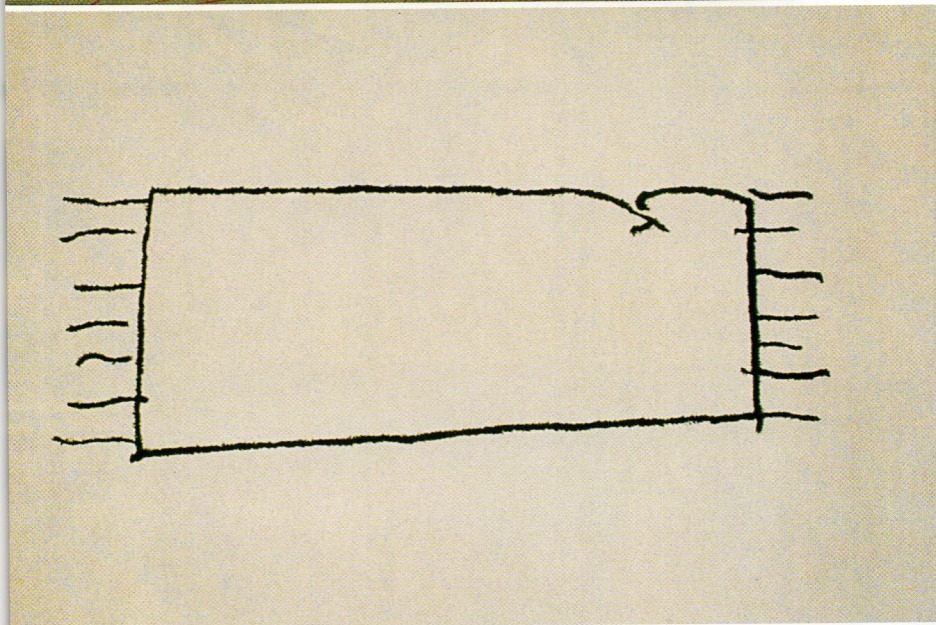


out, as might be expected, with furnishings of his own design).

There are enough talented designers working in Sweden that selecting a half-dozen is something of a dilemma. So, rather than attempting to select the "best" of the most extraordinary couple of dozen, the following is a representative sampling of designers working in different directions, with different backgrounds and approaches. All are represented in the latest "Excellent Swedish Design" selections, and all work in more than one discipline. Together, they give some idea of the versatility and variety that has invigorated Swedish design.

Thomas Sandell, at 41 one of the "eminentes grises" of the young Swedish generation, is the only one operating on a big-business scale. As one of his colleagues notes, "Thomas is both a successful designer and a successful businessman—they don't usually go together." The business began in the mid-90s and now has a staff of 60, designing commercial interiors and a variety of products for companies like B&B, Cappellini, Unifor, and Ikea. As far as designing in a Swedish mode, Sandell comments, "We are designing more for the brands than for the countries," comparing furniture names nowadays to the identities of fashion labels like Prada and Gucci, which are better known than their designers. Sandell doesn't think of himself as a Swedish designer, though he acknowledges that, being born and raised there, some nationalism must be imbedded in his work.

Mårten Claesson, Eero Koivisto, and Ola Rune are partners in a firm begun when two of them were still students. All three (at > 80





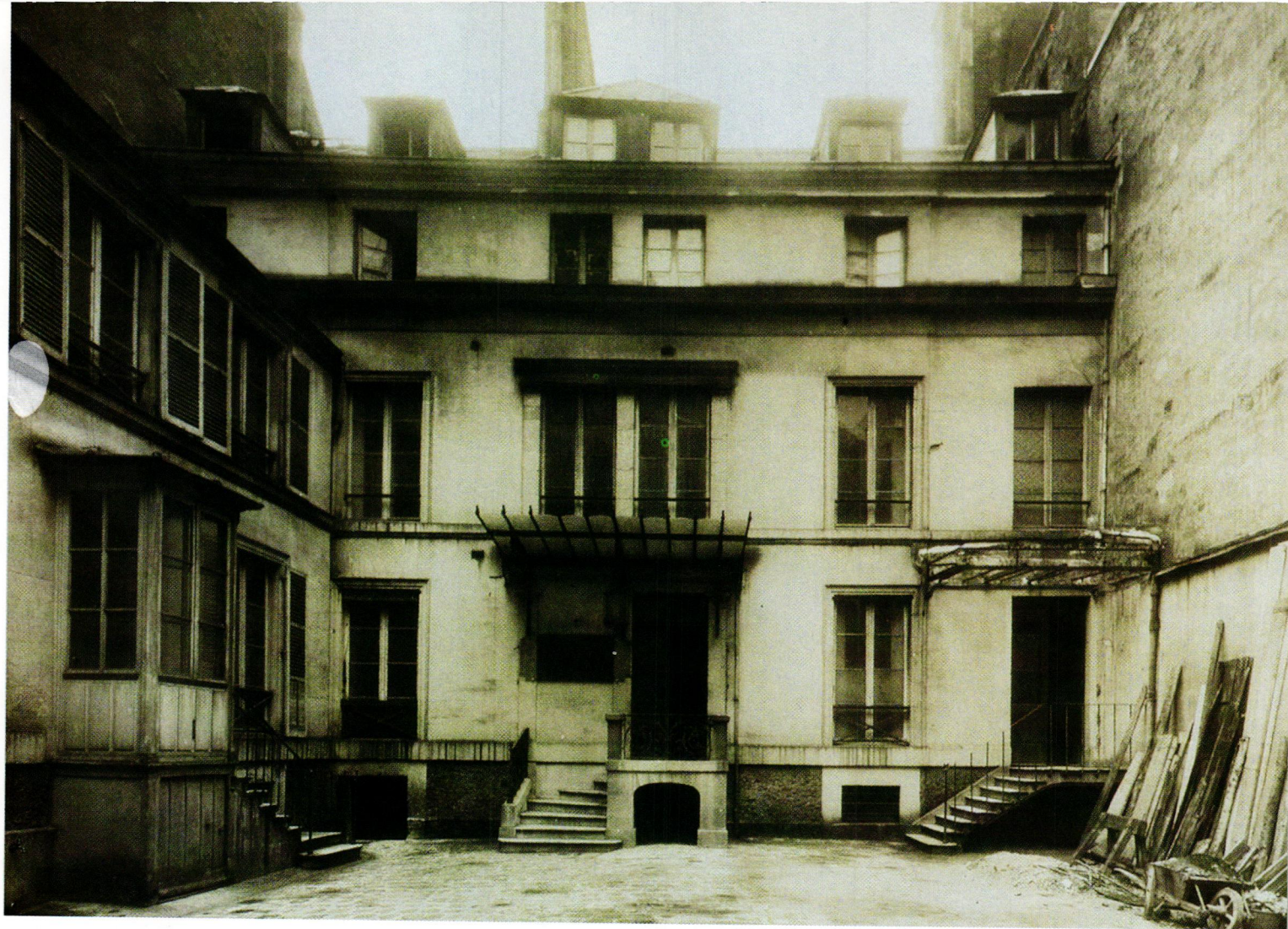


At night, when lit only from within, the Maison de Verre glows like a lantern, or a huge translucent screen across which shadows move

Pierre Chareau's Lighthouse of Modernism: The *Maison de Verre*

The *Maison de Verre*, House of Glass, is one of the most remarkable modern structures in Europe. Seventy years after its creation, in the church of Modernism, it remains a holy icon

Text by Ginger Moro
Photographs by Evelyn Hofer and
Courtesy TASCHEN America LLC



The rue Saint-Guillaume is a quiet residential street in Paris not far from the lively cafés of St. Germain-des-Près. It is bordered with elegant 18th century *hôtels particuliers*. (These are not hotels, but three story private town houses facing a courtyard with a garden in the rear.) Thirty years ago, I entered the courtyard of one of these buildings for the first time through heavy, carved wood doors. I had an appointment with gynecologist, Dr. Jean Dalsace. His private residence, with an office located on the ground floor, was completely unexpected in this aristocratic setting. It had recently rained, and the three story facade of glass bricks rose up like a mirage from the shining cobblestones. This stunning modern building had been shoe-horned into its space between two ancient gray walls, with an 18th century apartment perched above it. Who was the architect of this startling edifice, and why was it here?

A plaque on the wall announced: "*Pierre Chareau 1928-1931, coll. Bijvoet. Fers Dalbet.*" Architect, Chareau, collaborated with Bernard Bijvoet and wrought-iron worker, Dalbet, to construct this modern masterpiece on the Left Bank. (I knew that interior designer, Chareau, had decorated the Pavillon de l' Ambassade de France for the 1925 Exposition Internationale des Arts Décoratifs, but I was unaware of his architectural talents.) I rang the bell, and the receptionist led me noiselessly down a corridor with a rubber tile floor to the waiting room, past a grand wrought-iron staircase with no risers or handrails, mysteriously masked behind a perforated scrim partition. A horizontal row of transparent windows between the glass bricks opened with industrial levers to a view of the tranquil garden in the rear. The chairs were a hexagonal wicker design. The patient's path to the doctor's office skirted the pivoting glass doors and sliding screens which formed the receptionist's space.

Doctor Dalsace graciously welcomed me into his office. The Art Deco chairs, desk, and bookcases were vertically striped macassar ebony. Copper doors opened to the garden in the double-height glass brick wall which provided both natural light and privacy. There was a wrought-iron table with three pivoting parts. The examining room recalled the Expressionist film "The Cabinet of Dr. Caligari" with medical equipment on levers and an elliptical dressing room with a sliding door. I was intrigued. "Sit down, please, Madame," the doctor smiled. "We can't have a consultation while you're admiring my house!"

Pierre Chareau's *Maison de Verre*, House of Glass, is one of the most remarkable modern structures in Europe. After my consultation, Dr. Dalsace led me up the daunting staircase to the *grand salon* upstairs. He explained that the three-story-high window wall was of St. Gobain glass lens panels which softly diffused the light. High-Tech exposed steel I beams were painted red and sheathed with black slate. Louvered panels were cranked open to provide ventilation. There was no view of the courtyard. Rolling iron library steps and floor-to-ceiling black metal tube bookshelves contrasted with the canary yellow Lurçat tapestry of the sofas, the Cubist painted screens, and the warm glow of the mahogany nesting tables. The circle-in-the-square Pirelli rubber tiles, (repeating the glass lens panel pattern) were an early residential use of an industrial material. Opposite the library wall in the service wing mezzanine was a laundry room with a window on the salon. A wrought-iron and perforated sheet-metal bookshelf balustrade concealed the mezzanine bedrooms behind wood panels.

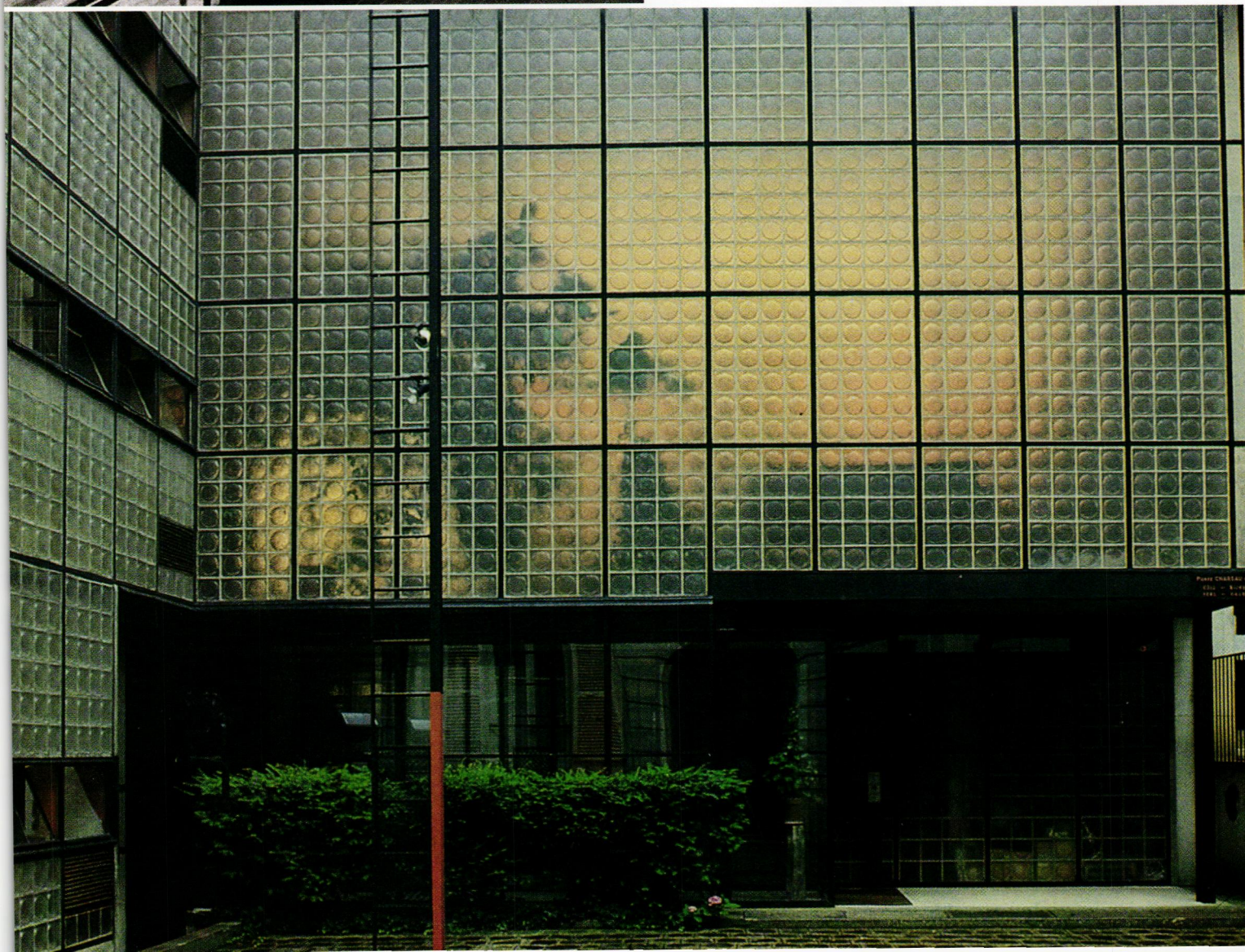
The *Maison de Verre* is a study in contrasts. Luxury vs. logic. Handcrafted vs. machinemade. Flexibility and mobility were



Opposite page: The original 18th century townhouse which was slated for demolition by Chareau. The stairs on the right lead to the top floor apartment and maids' rooms which the elderly tenant refused to vacate. Chareau gutted the lower floors, propped up the void with steel beams, and inserted his House of Glass. **This page, top:** The main staircase up to the House of Glass living room, without risers or rails, seems to float in a void. **Bottom:** Exterior facade of House of Glass from the courtyard at twilight—illuminated from within and with reflected light. Service wing is on the left. Ladders hold projectors

Chareau's leitmotifs. Spatial complexities could be defined with sliding walls and doors. The furniture was adjustable with different movements: chairs were reclinable, drawers pivoted in chests and closets, and sliding elements fanned out of low tables. The fan was a recurring theme for Chareau; from the mobile wall partitions of the Ambassade Française and the Grand Hotel de Tours, to the triangular nesting tables, and the wood and iron desks with pivoting parts of the House of Glass.

Pierre Chareau was an unschooled architect who began his career as a furniture and interior designer. Born in Bordeaux in 1883, he moved to Paris, where he was employed as a draughtsman for the Paris office of a British interior design firm, Waring & Gillow, from 1900 to 1914. There he learned about furniture craftsmanship in France and abroad. After serving in the French army during World







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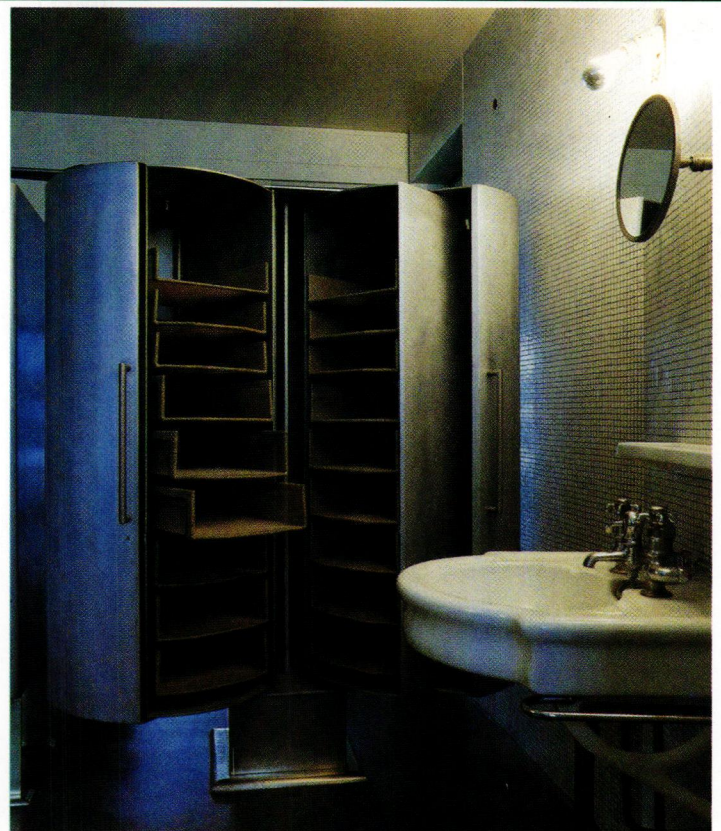
View of the double-height living room from the third floor mezzanine. A cool fusion of Art Deco furniture and high-tech architecture. Diffused light from the St. Gobain glass lens panels illuminates the Cubist screens, painting, and tapestry sofa upholstery by Jean Lurçat. Low mahogany nesting tables and games table (in foreground) have pivoting parts. Armchair on left is reclinable. Flooring is Pirelli rubber tiles. Black tubular metal bookshelves and rolling library steps are by Dalbet. Steel I beams are sheathed in slate. Heating and ventilation ducts were under the floors



War I, he returned to install a small apartment for Dr. Jean Dalsace. (Madame Annie Dalsace had taken English lessons from his wife, Dollie.) The furniture from this interior, shown at the Salon d'Automne in 1919, was subsequently installed in the Maison de Verre. Chareau and Dalsace were enthusiastic collectors of Cubist and Surrealist art and sculpture. Work by Braque, Gris, Picasso, Viera da Silva, Lipchitz, Chana Orloff, and Modigliani decorated their homes. Cubist composition and construction were a source of inspiration for Chareau, evident in the disposition of the varying levels of the house and the changing pattern of floor materials—Pirelli rubber tiles, parquet, and ceramic tiles—to differentiate the spaces.

Chareau was the bridge between the luxurious French Art Deco style of the Twenties and the austere Machine Age Functionalism of the Thirties. Self-taught, he learned his *métier* on the site. When Dr. Dalsace asked Chareau to design his new office/residence, he had completed the Beauvallon Club House, a bar and smoking room for the Grand Hotel de Tours, and decorated several interiors. His hexagonal armchairs and folding tables adorned the sets of Marcel L'Herbier's films, "*Le Vertige*" and "*L'inhumaine*" in 1925. The House of Glass was Chareau's first major project to be conceived and built from the ground up although it was not to be **all** the way up.

Madame Aline Vellay-Dalsace, the doctor's daughter, explained: "My father bought the old townhouse in the courtyard with the idea of tearing it down and starting from scratch. However, there was a recalcitrant old woman who lived on the top floor of the building who refused to leave. So Chareau had to design around her." This entailed gutting the two floors beneath the tenant, propping up the empty space with steel girders, then proceeding with the



PG. 64: (TOP) PHOTO: JORDI SARRA FROM PIERRE CHAREAU, COURTESY TASCHEN; (BOTTOM) JORDI SARRA FROM PIERRE CHAREAU, COURTESY TASCHEN; PG. 66: (LEFT) PHOTO: JORDI SARRA



Opposite page, top: Mme. Dalsace's boudoir sitting room overlooking the garden with retractable staircase leading to bedroom above. High armchair upholstery by Lurçat. Hexagonal armchair by Chareau in foreground. Daybed on wheels for mobility. **Bottom:** The duraluminum chests conceal a total of five movements: they can be slid along a rail and pivoted open; their doors pivot open in turn to reveal a stack of drawers which also pivot as a unit; and these drawers then pull out. **This page, left:** Ground floor office of Dr. Dalsace with macassar ebony furniture, 1920. Copper doors lead to garden. Diffused light from double-height glass walls provides both privacy and natural lighting. **Above:** "La Religieuse" (*The Nun*) floor lamp with alabaster lampshades by Chareau, black patinated metal base by Dalbet. 1923. (Also created in mahogany)

A Modern Beach House

When Paul Amador was in the market to buy a weekend house in East Hampton, he started his search looking for a simple shingle-style cottage, a classic east coast beach house. He stumbled instead upon one of the first houses designed by Charles Gwathmey and, in the process of buying and renovating it, became a devotee of a more recent Long Island tradition—the unabashed modern beach house

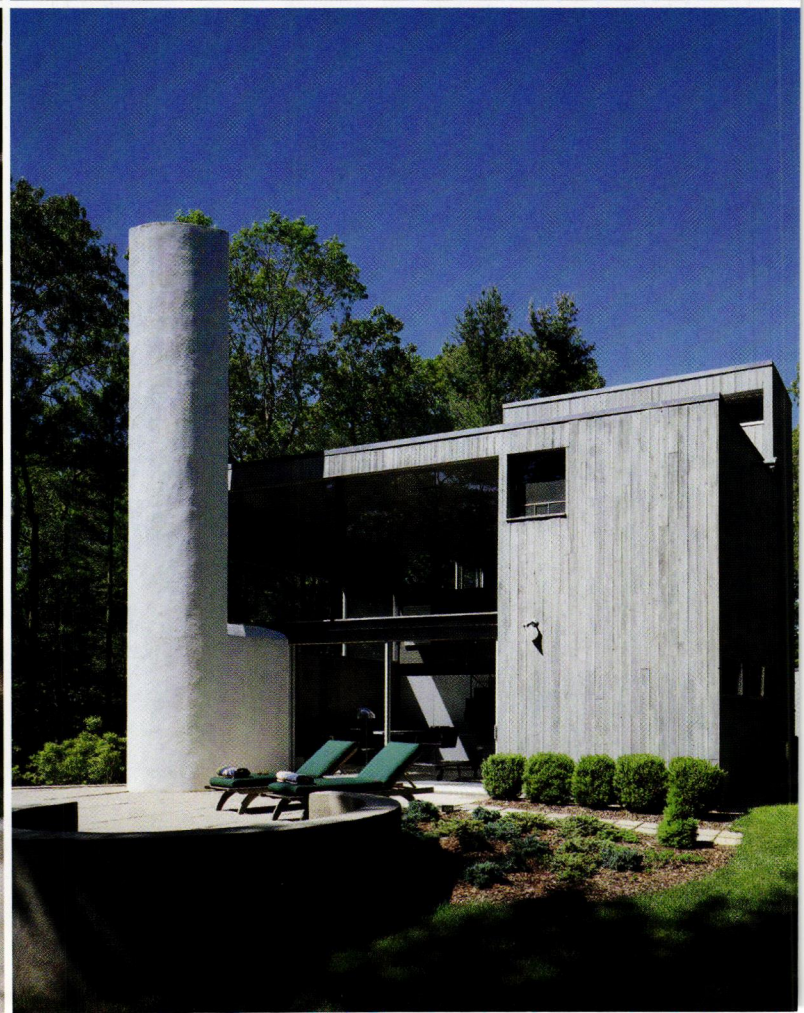
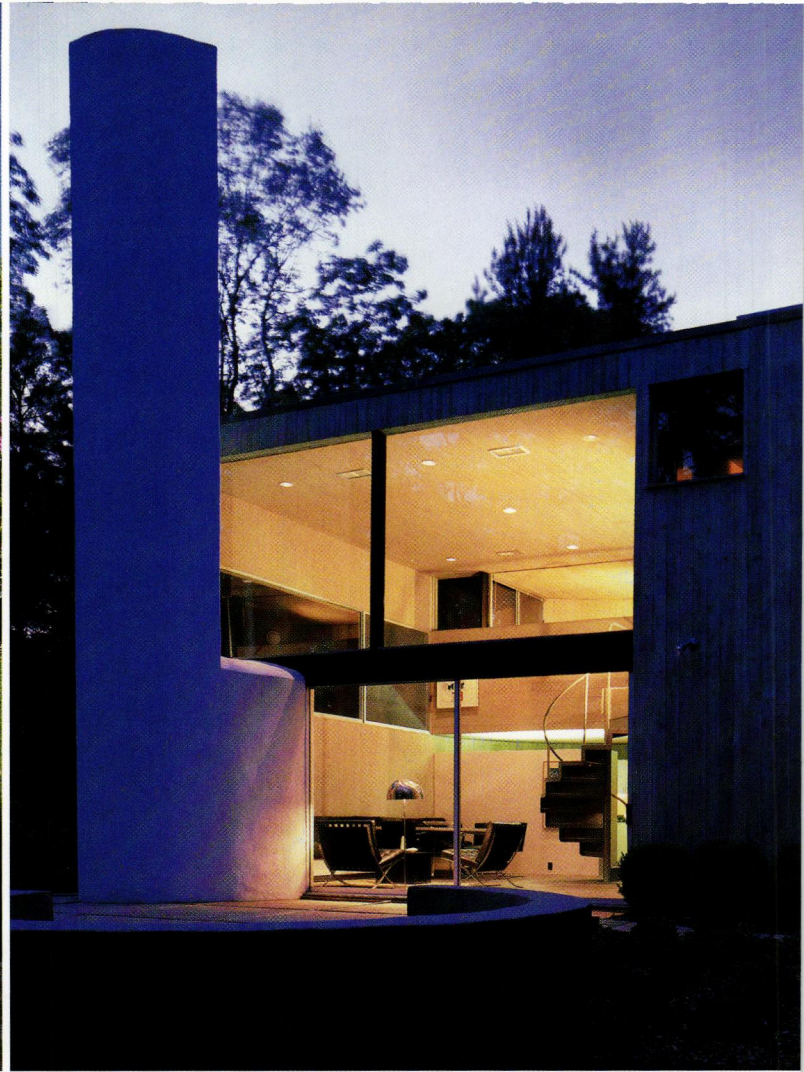
Text by Carol Berens
Photographs by Geoff Spear





Opposite: The dining table and banquet were designed by Charles Gwathmey for the original owner in 1968. *Brno* dining chairs by Mies van der Rohe for Knoll. Ceramic vases in foreground by Pamela Sunday, 1999! Bauhaus poster by Herbert Bayer, 1967. *Mona* floor rug by Angela Adams, 2000.

This page: The spiral staircase is treated as a piece of sculpture corkscrewed into the middle of the room. Custom bookcase by Charles Gwathmey for original owner, 1968. *Four Seasons* prints by Robert Motherwell, 1978
see resources





When Paul Amador was in the market to buy a weekend house in East Hampton about eight years ago, he started his search looking for a simple shingle-style cottage, a classic East Coast beach house. He stumbled instead upon one of the first houses designed by Charles Gwathmey and, in the process of buying and renovating it, became a devotee of a more recent Long Island tradition—the unabashed modern beach house.

Built during the days of social upheaval in the late 1960s, this exquisitely-detailed house, confidently poised in a clearing of piney woods, pursues an aesthetic rather than political agenda. This house (the second that Gwathmey built in the Hamptons) and its siblings ignited the imagination of a place and an era. Within a few years of their construction, unadorned, gray-stained, vertical cedar sided cubes and cylinders cropped up throughout eastern Long Island, imitations of Gwathmey originals.

More than 30 years after its first owner moved in, the house's design statement still dwarfs its diminutive size. Gwathmey bestowed the grandeur of a large estate on this small complex by setting the 1200-square-foot house atop a slight rise above a quiet country road. A small second building, a storage shed, stands sentry 50 feet in front of the house, defining the site and creating a processional entrance. The shed mimics the round forms and angular profile of the main building and creates a visual tension and dialogue between the two sculptural forms on the property.

> 99

Opposite page, clockwise from top left:

The scooped-out entrance creates a deep void in the front facade cylinder; The glazed rear living room wall shows there is a thin line between inside and outside; The rear facade shows the play of solids of the wood paneling and the voids of the large windows and sliding doors. The cylindrical chimney anchors the house even as it soars above the roof line; Beach towel, 1980s Hermes, Paris.

Above: In the living room, Amador picked Mies van der Rohe's *Barcelona* chairs to succeed the Breuer *Wassily* chairs Gwathmey had chosen. The slate floor replaced the putty-colored vinyl asbestos tile. The Angela Adams rug was borrowed for the photo shoot, but fit so perfectly in the space, Amador bought it

see resources

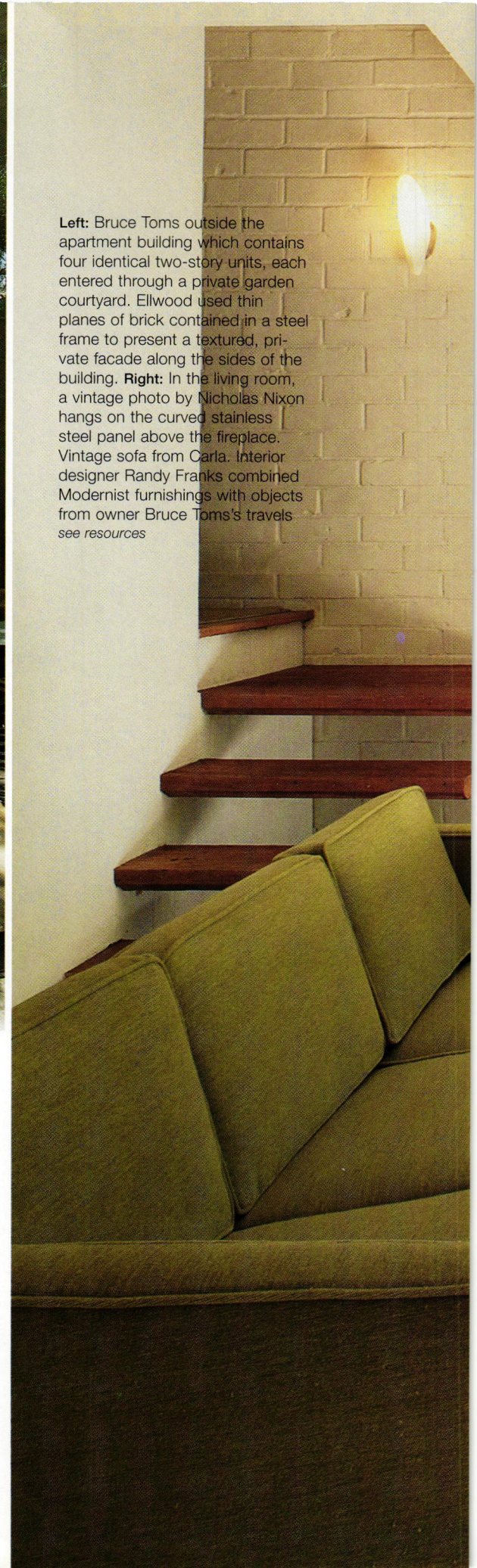
This page, clockwise from right: The master bath's custom vanity was designed by Charles Gwathmey in 1968. Vintage Roy Lichtenstein print, 1980s; Owner Paul Amador (standing) and friends in the living room; Lacquer side table by Jonathan Adler. 1930s glass vase from Svenska by Alvar Aalto. Rock painting was a gift to the owner from an anonymous admirer. **Opposite page, top:** The master bedroom bed was a custom design by Charles Gwathmey for the original owner, 1968. Three ceramic tiles by Pamela Sunday, 1999. **Bottom:** The guest quarters' custom reading lamps were designed by Charles Gwathmey in 1968. George Nelson bench, 1950s. *Martinique* photograph by Andre Kertesz, 1970. *Vera* bed linen for Springmade, 1960s
see resources







Left: Bruce Toms outside the apartment building which contains four identical two-story units, each entered through a private garden courtyard. Ellwood used thin planes of brick contained in a steel frame to present a textured, private facade along the sides of the building. **Right:** In the living room, a vintage photo by Nicholas Nixon hangs on the curved stainless steel panel above the fireplace. Vintage sofa from Carla. Interior designer Randy Franks combined Modernist furnishings with objects from owner Bruce Toms's travels *see resources*



Celebrating Simplicity

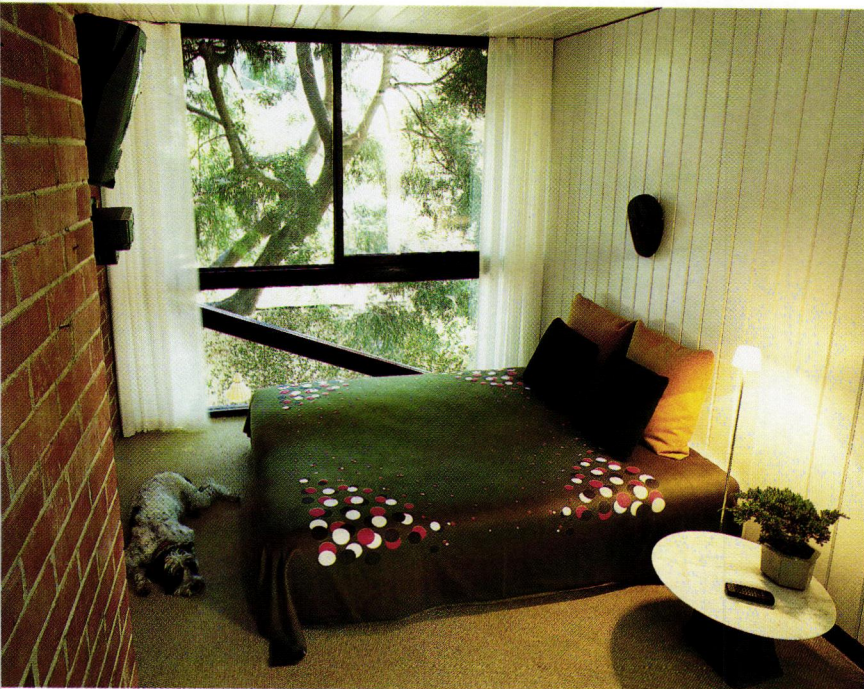
Hollywood is a city that has never celebrated simplicity. Simple ideas become major productions. It's surprising then, to find a modernist star, an apartment building just off Sunset Boulevard, that is so spare and elegant it turns heads. Such is the 1952 building designed by architect Craig Ellwood, inhabited today by television producer and director Bruce Toms

Text by Ted Wells

Photographs by John Ellis



Below: A steel truss was revealed during the apartment remodel when Franks replaced wood panels with glass. "Now you can see the garden from the upstairs bedroom," said Franks. Toms found the fabric for the bedspread in India. **Right:** The glass wall of the living room slides open to the patio. "The garden is an extension of the living room. It works as one large space," said Franks. When the weather is warm, Toms serves meals at the low table. On patio: Murano glass lantern, vintage. *Fortuna* bronze sculpture by Toparovsky + Franks
see resources



Hollywood is a city that has never celebrated simplicity. Simple ideas become major productions. It's surprising then, to find a modernist star, an apartment building just off Sunset Boulevard, that is so spare and elegant it turns heads.

When television producer and director Bruce Toms (MTV's "Real World," "Road Rules," and the new Fox series "Love Cruise") moved into his apartment four years ago, he did not know architect Craig Ellwood's name or reputation, but liked the architecture. "I had some friends who were living here," said Toms. "I asked them that if they ever wanted to move, please put me on the list for the apartment." Toms was in South America when his friends called to say they were moving, but there were other people looking at the apartment. "I begged and pleaded, and I got it," Toms said.

For the past two years, Toms and his interior designer, Randy Franks of Toparovsky + Franks in Los Angeles, have been making the apartment into the place that Toms can call "home" when he returns from his frequent world travels. "It's one of the benefits of doing this project for a close friend," said Franks. "Bruce travels so much, it was fine with him to let the design evolve over time."

In 1952, Craig Ellwood designed this rectangular box of glass, brick and steel. The building is constructed of three parallel walls of masonry with rigid steel frames at the open ends. It was the first time he used what would become a signature of his most innovative designs—the exposed steel truss.

Privacy was a key factor in the design of the four-unit apartment building. One enters each unit through a private, enclosed garden. The entry doors to the apartments are pairs of large sliding glass walls opening to the on-grade living areas. On the second floor are two bedrooms and a bath.

As in all of Ellwood's designs, these courtyard apartments are









Opposite page: From the garden, the glass and steel apartment glows like a giant lantern. Ellwood's love of simple structure and crisp detailing make him an icon of Southern California's mid-century modern movement. **This page, left:** Bruce Toms, left, on the cantilevered wood plank stairs in his apartment with interior designer Randy Franks. **Below:** In the office, an Eames table and chairs sit next to a stack of trunks from Shanghai. The painting of the tobacco harvester is from Cuba. The side chair is by Philippe Starck. Table lamp by Santa & Cole of Barcelona *see resources*

refined, his solutions resolved. His detailing is rhythmic and thoughtful. Completed in 1953, the apartments were awarded a first prize at the International Exhibition of Architecture. Among the jurors were Le Corbusier, Gropius and Aalto. The recognition acknowledged this building as a turning point in Ellwood's early career. Despite his lack of traditional academic training, he was creating architecture, and getting everything he could out of a limited palette of materials and a small budget.

Ellwood was born in the farmlands of northwest Texas in 1922 and died on the tennis court of his 15th century villa in Italy in > 78






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Celebrating Simplicity

(continued from page 77) 1992. He started his educational and professional career as a cost estimator and supervisor for a construction company. Some of the company's clients included Modernist architects Richard Neutra, Raphael Soriano, and Charles and Ray Eames. On the job, Ellwood learned about building materials, steel construction, and efficiency in design long before he took a night course in architectural theory. This gave Ellwood a less conservative perspective than his contemporaries who had been trained in traditional architectural schools of the late 1940s and 50s. His knowledge of architecture grew not from a place of naiveté, but from a deep understanding of the logic of construction.

"We're keeping the apartment true to mid-century design," said Franks, "then we added layers to make it up-to-date." Franks and Toms have mixed vintage and contemporary pieces in the apartment. Toms has gathered intriguing items from around the world that add a unique character to his home. "Wherever I go I find interesting fabrics, artwork, or furniture," Toms said.

"We tried to determine what the apartment looked like originally, then we went beyond that," said Franks. "We found some great things that were original, such as the stainless steel panel over the fireplace. It had been painted over, so we stripped it and left it natural. "We were never able to figure out what the original floor covering was, so after peeling away layers of linoleum, we sandblasted the concrete and stained it a rusty, ochre color."

Ellwood paid close attention to detailing, even in this simple apartment. "He stopped the boards of the ceiling just short of the frames of the sliding doors," said Franks. "This creates a reveal that easily received the track for the drapes, so the clean line of the ceiling continues uninterrupted."

This attention to design was also found in the three Case Study Houses Ellwood designed between 1952 and 1958 for *Arts and Architecture* magazine. In these houses Ellwood's blend of engineering and architecture continued to evolve. Though much larger than the Hollywood Courtyard Apartments, the houses remained simple and dramatic. He incorporated industrial steel elements in a modular wall system. Some of the wall panels were filled with translucent materials that, when backlit at night, showed patterns of garden plantings or the romantically blurred movement of the occupants within the house. As in the Toms apartment, natural and artificial light play an important role in defining space in Ellwood's work.

Though from a simple background, Ellwood recreated himself as a man of privilege and leisure. He felt that the best way to obtain wealthy clients was if clients saw him as a social peer. In Southern California he found a small audience who appreciated surroundings of elegance and sophistication.

The structural formality of European-inspired Modernism was originally not of interest to Ellwood. Southern California was far too casual for such things. When his later designs became more formal and symmetrical, his innovative detailing added an exuberance that kept the design from becoming too rigorous. At the root of his work was Ellwood's interest in a building's structure. He was exploring how easily, efficiently, and beautifully pieces of a building could go together.

"Everything here is so simple," said Franks. The apartment wants nothing. It wants to be empty. The space speaks for itself."

Toms appreciates the apartment's minimalist design and how it encourages a simple lifestyle. He reflects on the surroundings that he, Ellwood, and Franks have created. "This is a perfect place for me. It's a jewel." □

Blenko and Serendipity

(continued from page 50) popularity of mid-century modern design and architecture, Blenko is cool again. Film producer Joel Silver has snapped up every color of a vase that Joel Myers made in 1964 for Gumps. Contemporary art collector Cecilia Dan lives in a Malibu >80



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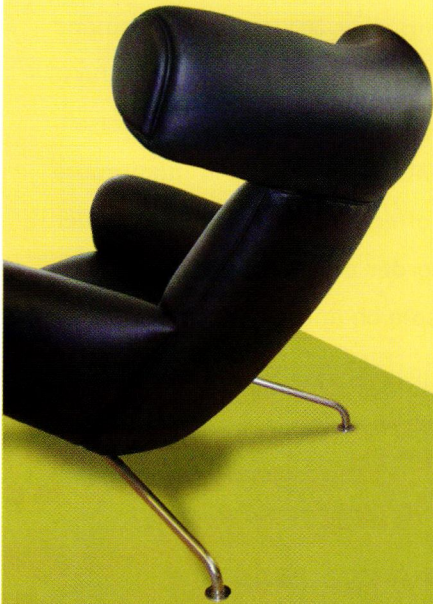
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Blenko and Serendipity

(continued from page 78) house designed by the late, great Los Angeles architect Frank Israel with furniture by Roy McMakin and landscaping by Jay Griffith. That design triumverate collaborated on a stylish family home on a hillside overlooking the Pacific Ocean. But taking center stage against its dramatic angles and walls of glass is Dan's collection of about 200 vases, decanters, candleholders, tumblers, and plates in tangerine, blue, and green that she has been acquiring since the mid-1990s. "It's about the purity of shapes and colors," says Dan. "I think Winslow Anderson's pieces are beautiful. I like the fact that they aren't made anymore and that they come from a different design aesthetic."

Although prices have risen dramatically in the last decade, it's still possible to find Blenko for under \$100 and to get rarer pieces for less than \$1000. For glass collectors who live on the West Coast and remember only too well how much damage an earthquake can inflict, the affordability factor is appealing. If there is any complaint from collectors it has to do with easy identification. For two years only, in 1959 and 1960, the company used a sandblasted signature under its pieces, but it was a time-consuming and expensive process. Before then and since Blenko has used paper labels, which in time wash off or peel off. That can lead to some frustration, but the more familiar people become with the line, the easier it is to recognize whether a piece is real or a knock-off. "We had many competitors like Kanawha and Bischoff who copied our shapes and colors," says Richard Blenko. "Our colors are always very brilliant and translucent. The others tend to be milky or opaque. We did try to patent our shapes to prevent copying, but it proved fruitless."

With the arrival in 1995 of new design director Matthew Carter and the appointment of 48-year-old Richard Blenko as president (he started working at the company in 1976), Blenko's fortunes have taken a recent upswing. The documentary *Hearts of Glass* and the personal appearances across the country by its director Debra Novak with Richard Blenko have helped breathe new life into the company and its factory, which employs 160 people in "Milton on the Mud." Blenko is in the collections of the White House, the Corning Museum of Glass, and the Huntington Museum of Art in West Virginia. Club impresario and restaurateur Sean McPherson has commissioned Blenko glass tables for a new restaurant he's opening in New York. A second Blenko documentary for public television is under way.

Everyone who loves Blenko has their personal favorites and a wish list. Richard Blenko likes all the colored stemware as well as the airtwist stemware made for Colonial Williamsburg and the Husted decanters. "My most famous item may be the Cat decanter in charcoal, which is very rare," he says. "And finding glass ladles is difficult since they tend to crack." Ara Tavitian's favorites include the textured vases by Wayne Husted; Husted vases from 1959 with applied cabochons; all of Joel Myers' output—especially the cylinder vases with weighted bottoms from 1964/65; and Winslow Anderson's horn vases intended for arranging flowers horizontally. On Tavitian's wish list is a set of two dozen tumblers with attached trays that he knows exist but he has never seen. He thinks they would make the perfect conversation piece at a party. I have no doubt that he will come across them one day, just as I know that somewhere in my travels I will find my missing decanter stopper, which is a piece of sculpture in its own right. I'm convinced it will show up someday because I know that the Blenko gods are smiling, happy in the knowledge that their inspired pieces are still intact and appreciated by a new generation. □

Time for Change

(continued from page 57) 31, 37, and 42 they span almost a design generation) have studied outside the country—in Copenhagen and New York's Parsons School of Design—as part of the third-year-abroad program in Konstfack, Stockholm's widely-respected > 82

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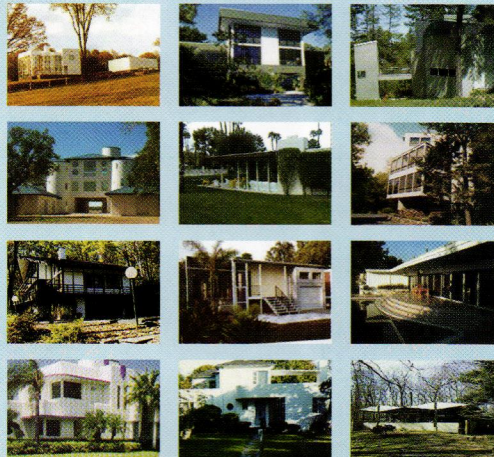
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Time for Change

(continued from page 80) school of decorative arts. "Nobody is around in the third year," Eero recalls, explaining to some degree the lack of any limited-to-Sweden feeling among the younger designers. Claesson Koivisto Rune, considered one of the "hottest" young companies in Sweden, keeps their staff small (7 in all) and not exclusively Swedish, and has been garnering kudos for the Swedish Ambassador's Residence in Berlin, completed in 1999 and fitted entirely with cutting-edge furnishings by Swedish designers, none of which was in production as recently as 10 years ago. Their mostly-minimalist aesthetic has produced distinctive retail environments for Gucci and Vuitton, among many others, and they have designed furniture for the Swedish firms Skandiform, Swedeses, Asplund, and David Design as well as for Italian producers Cappellini and Boffi.

Lena Bergström is an ebullient and compulsively creative designer who began her career with textiles and was invited by Orrefors to turn her talents to designing glassware. The results of her ingenious treatment of the material have been part of the venerable company's move up to the cutting edge. "I'm trying to find a modern yet classic feeling that is right for my day and age," she says. Working mostly with black, gray, and white, she creates seductively-shaped vases and bowls that contrast matte and glossy, opaque and translucent surfaces, pushing the boundaries of glass design. She continues to explore other directions in other projects, like a recent car-blanket for Saab that doubles as a picnic tablecloth.

Bjorn Dahlström, a graphic and product designer, has become most widely known for playful furniture that is nevertheless eminently functional. Two of the most notable objects in the current "Best of Swedish Design" exhibit are his: the *Relax* lounge chair that cleverly mounts a "sleeping bag" cocoon of zip-up upholstery on a tubular metal frame (a case of fatigue meets function), and a quirkily crooked walking-stick of extruded plastic, called the *Jogstick*.

He also is responsible for a clean-lined and considerate set of cufflinks designed to fasten easily with only one hand—convenient for even the least dexterous—and an irresistible *Soft Transport* seat for youngsters designed to look like a go-car.

Jonas Bohlin, a designer who follows his own trajectory, is an exception to the rule of border-crossing practitioners, and despite his extraordinary talents, his name is not widely known outside his native country. He made a controversial debut with his *Concrete Chair*, designed in 1981 while he was still a student at Stockholm's Konstfack school. Today, that chair is a limited-edition collector's item—one was recently sold by the noted Stockholm auction house > 85

calendar may, june, july, august

Shows/Events

may

7-18 Apartment Zero's Art of Design event, held in conjunction with Conner Contemporary Art, will present the work of artist John Kirchner and Blu Dot. In Washington, DC. Tel: 202 628-4067

10-13 LA Modernism Show at the Santa Monica Civic Auditorium in CA. Tel: 310 455-2886

16 Christie's Innovators of Twentieth Century Style auction in Los Angeles, CA. Tel: 800 395-2630

19-22 International Contemporary Furniture Fair in New York, NY. Tel: 914 421-3206. Web: www.icff.com

23-27 The Amsterdam Arts & Design Fair, Beurs van Berlage, Amsterdam Tel: +31 (0) 20 3307070.

Web: www.aadf.nl

june

2-3 Art Deco-60s Show in San Francisco, CA. Tel: 650 599-deco

6 William Doyle Galleries' Belle Epoque: 19th and 20th Century Decorative Arts auction in New York, NY. Tel: 212 427-2730

7-10 The 20th Century Art & Design Fair in London, England at the Olympia Exhibition Centre. Tel: +44 20 7370 8899

10 Wright's Modern Art & Design auction in Chicago, IL. Tel: 312 563-0020

10 18th Exposition of the Decorative Arts, sponsored by the Art Deco Society of Washington, DC, held in Annandale, VA. Tel: 202 298-1100 Web: www.adsw.org

11 Phillips Pioneers of American Modernism auction in New York, NY. Tel: 212 570-4830

13-19 The Grosvenor House Art & Antiques Fair in London, England. Tel: +44 (0)20 7399 8100

www.grosvenor-antiquesfair.co.uk
18-20 Neocon at The Merchandise Mart in Chicago, IL. Tel: 800 473-0194. www.merchandiseart.com

july

9 Antique Textile and Vintage Fashion Extravaganza in Sturbridge, MA. Tel: 207 439-2334

19 Christie's Entertainment Memorabilia auction including the personal property of Bette Davis, in New York, NY. Tel: 212 636-2680

1 Brimfield Antiques Fair in Brimfield, MA. Tel: 413 283-6149

august

no listings

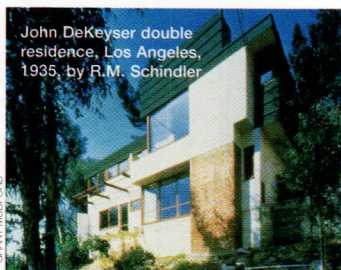
Museum Exhibitions

Through August 19 "On the Job: Design and the American Office" at the National Building Museum in Washington, DC. Tel: 202 272-2448

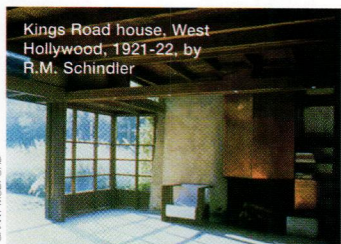
January 18-June 17 "Cold War Modern: The Domesticated Avant-Garde" at the Davis Museum, Wellesley College, in Wellesley, MA. Tel: 781 283-2051



March 1-August 20 "Eames Connections: The Work of Designers Charles and Ray Eames" at the San Francisco Airport Museum in San Francisco, CA. Web: www.eamescollector.com



February 25-June 3 "The Architecture of R.M. Schindler" at the Museum of Contemporary Art in CA. Tel: 213 626-6222



March 7-June 3 "The Architecture of R.M. Schindler" at the MAK Center Museum in West Hollywood, CA. Tel: 323 651-1510

March 15-June 18 "The Pop Years" at the Centre Georges Pompidou in Paris, France

March 20-July 15 "Aluminum by Design: Jewelry to Jets" at the



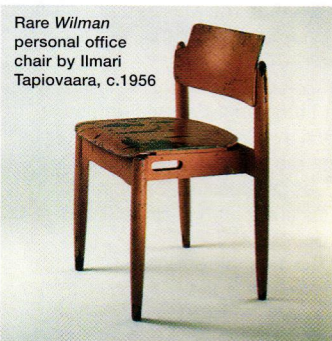
Ilmari Tapiovaara

Domus chairs by Ilmari Tapiovaara, c.1946. Part of an exhibition of works by the Finnish designer on view at the R Gallery at R 20th Century through June 27. R 20th Century is located at 82 Franklin Street in Manhattan's Tribeca neighborhood. 212 343-7979.



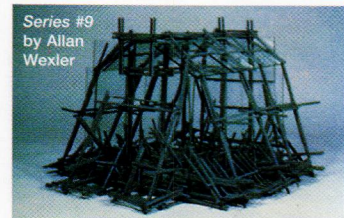
Cooper-Hewitt, National Design Museum, Smithsonian Institution in New York, NY. Tel: 212 849-8400 Web: www.si.edu/ndm

March 23-September 4 "Eye of Modernism" at the Georgia O'Keefe Museum in Santa Fe, NM. Tel: 505 995-0785



Rare Wilman personal office chair by Ilmari Tapiovaara, c.1956

March 27-June 27 "Ilmari Tapiovaara" exhibition at the R Gallery in New York, NY. Tel: 212 343-7979 Web: www.r20thcentury.com



Through June 24 "Custom Built: A Twenty-Year Survey of Work by Allan Wexler" at the San Francisco Museum of Modern Art in San Francisco, CA. Tel: 415 357-4000 Web: www.sfmoma.org

March 30-September 3 "Art at Mid-Century: Spotlight on the Collection of the Museum of Fine Arts, Houston" at The Museum of Fine Arts, Houston in TX. Tel: 713-639-7300



April 24-October 14 "Rooms with a View: Landscape and Wallpaper" at Cooper-Hewitt, National Design Museum, Smithsonian Institution in New York, NY. Tel: 212 849-8400

April 28-June 9 "Julian Beck: Paintings and Drawings, 1944-1957" at Ubu Gallery in New York, NY. Tel: 212 794-4444

April 29-August 5 "L'Esprit Nouveau: Purism in Paris, 1918-1925" at the Los Angeles County Museum of Art in Los Angeles, CA. Tel: 323 857-6000

May 5-July 29 "American Design, 1975-2000" at the Denver Art Museum in Denver, CO. Tel: 303-640-4433

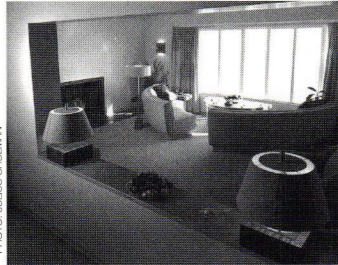
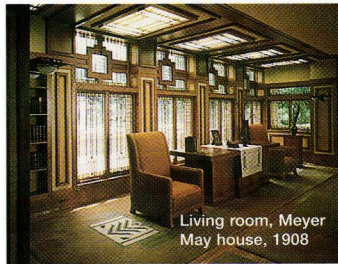


PHOTO: JULIUS SHULMAN

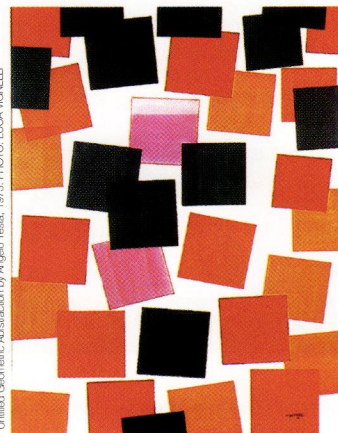
May 7 Opening Exhibition of the "Photography of Julius Shulman and Architecture and Interiors by Paul Laszlo, 1935-1958" in association with the Yancey Richardson Gallery, NYC, at Donzella in New York, NY. Tel: 212 965-8919

May 8-June 29 "Laura de Santillana: Works" at Barry Friedman Ltd. in New York, NY. Tel: 212 794-8950



Living room, Meyer May house, 1908

May 10- September 2 "Light Screens: The Leaded Glass of Frank Lloyd Wright" at the American Craft Museum in NY. Tel: 212 956-3535



Untitled Geometric Abstraction by Angelo Testa, 1973. PHOTO: LUCA VIGRELLI

May 17-June 17 "With an Eye on Good Design: The Work of Angelo

Testa and Franziska Hosken" at Lin/Weinberg Gallery in New York, NY, presented in association with Gary Snyder Fine Art. Tel: 212 219-3022

June 9-September 16 "George Nakashima and the Modernist Movement" at the James A. Michener Art Museum in Doylestown, PA

June 15-September 15 "George Nakashima: Designing Nature" (exhibition and sale) at Moderne Gallery in Philadelphia, PA 215 923-8536

June 15-September 15 "The Constructed Canvas: String Paintings by David Roth" at Moderne Gallery in Philadelphia, PA. Tel: 215 923-8536

June 21-September 11 "Mies in Berlin" at MoMA in NY. Tel: 212-708-9400



Mies van der Rohe, 1941. PHOTO: WERNER BLASER

June 21-September 23 "Mies in America" at the Whitney Museum in New York. Tel: 212 570-3600

June 26-January 6, 2002 "A Century of Design, Part IV: 1975-2000" at The Metropolitan Museum of Art, NY. Tel: 212 535-7710

Web: www.metmuseum.org

June 28-September 4 "See America!" at the Wolfsonia-FIU Museum in Miami Beach, FL. Tel: 305 531-1001

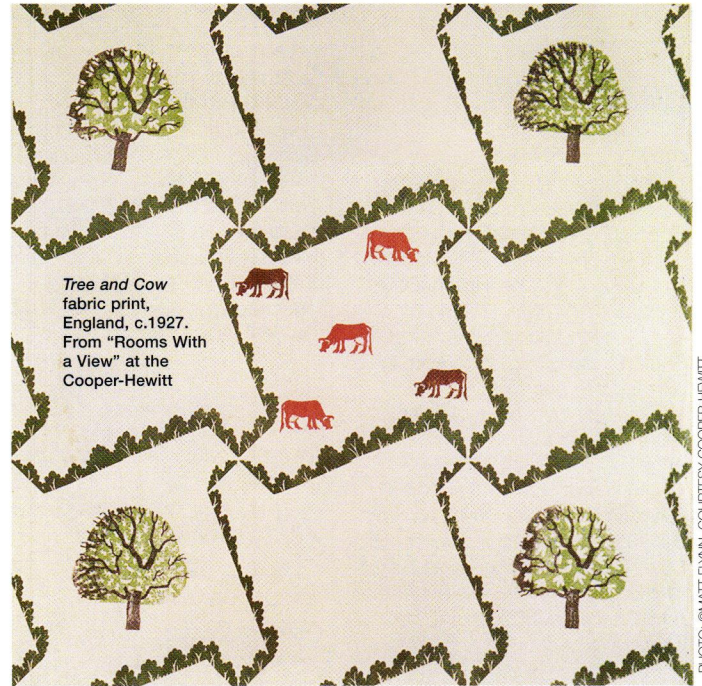
July 20-October 14 "California Pottery: From Missions to Modernism" at the San Francisco Museum of Modern Art in San Francisco, CA. Tel: 415 357-4000

Web: www.sfmoma.org

August 26-November 11 "Defining Modern European Design, 1890-1935" at The Museum of Fine Arts, Houston in Houston, TX. Tel: 713-639-7300

September 4-January 6, 2002 "Glass of the Avant-Garde: From the Vienna Secession to the Bauhaus" at the Cooper-Hewitt National Design Museum, Smithsonian Institution in NY. Tel: 212-849-8400

October-January 2002 "Fashion UK: The Triumph of British Style" at The Museum at the Fashion Institute of Technology (FIT) in NY. Tel: 212 217-7642



Tree and Cow fabric print, England, c.1927. From "Rooms With a View" at the Cooper-Hewitt

PHOTO: ©MATT FLYNN, COURTESY COOPER-HEWITT



Ilmari Tapiovaara Nana chairs, c.1956. From "Ilmari Tapiovaara" at R 20th Century

PHOTO COURTESY R 20TH CENTURY



Farnsworth House by Mies van der Rohe. From "Mies in Berlin" at MoMA

PHOTO: GUIDO GUIDI, COURTESY MoMA

Time for Change

(continued from page 82) Bukowski's for 170,000 kroner (about \$150,000 US), and a wood-and-metal version is being produced by Källemo, along with his quirky bookcase and magazine racks. Bohlin is responsible for a number of other innovative furniture designs, as well as the tulle-skirted *Liv* lamp designed in 1997, and the interiors of Stockholm's famed gathering-place Sturehof restaurant. His furniture designs have been among Swedish producer Källemo's most identity-building products, but most of his unusual products are produced by his own workshops and sold in his own showroom.

Other names to be noted include:

Mats Theselius, who has been designing concept-stretching seating pieces for the innovative manufacturer Källemo, and, always eager to flout convention, recently created a collection of everyday products in sterling silver—including a table lamp that would sell for about \$10,000 at the current rate of exchange.

Anya Sebton, a 30-year-old graduate of Stockholm's unconventional Beckmans School of Design, created seating designs for Lamhults that are already bringing her international recognition.

Sigurdur Gustafsson's bent-steel chair for Källemo is both a respectful take on Aalto, Summers, and Mies, and a totally original rocking variation that speaks to the 21st century.

Despite the considerable talent pool of designers, the manufacturers who employ them and market their creations deserve equal credit for launching the new wave in Swedish style. The government, which is the major supporter of arts and cultural organizations, has completed a study for an "Action Programme for Architecture and Design," and is expected, in the next few months, to announce plans for a national design museum. Beyond that, there have been others helping the cause, including the international success of high-tech firms like Ericsson.

Among the noteworthy contributors to the innovative Stockholm design scene is a company called Asplund, opened just over 10 years ago by two brothers (no relation to the legendary Swedish architect Gunnar Asplund), first as a gallery and then broadening to become manufacturer, distributor, and promoter of Swedish design. Along with several other firms, they formed Swedeco, an organization that exhibits jointly at international fairs and has staged ambitious and sophisticated exhibitions that present an updated image of Swedish lifestyle, showing design in tandem with fashion, food, and music, in Milan, London, and New York. According to Michael Asplund, "Swedish design still stands for the clean, simple lines, but it has sometimes been too dull—not pure minimalism, but 'farmer minimalism.' We try to address elegance."

IKEA, possibly the most widely known name in Swedish furnishings, has given Swedish design, and simple modern furniture, high visibility almost everywhere in the world. At the same time, it has spawned mixed feelings in the design community back home. The company's tendency to co-opt design ideas from top designers distresses many in the industry. However, IKEA is reaching out to top talents like Claesson Koivisto Rune and Thomas Sandell to create products, and its popular-price, mass-market approach is very much in line with Gregor Paulsson's classic dictum of "Beautiful things for everyday use."

Design publications, of which there are a considerable number for such a small country (over a dozen new design magazines began publication in the past year alone), have also helped raise the profile of design and its practitioners, particularly *FORM*, the design publication of Svensk Form, and *Stockholm New*, a sophisticated fashion magazine that treats design with as much attention as the clothing.

All this concern for design has had other side effects. Stockholm, once a dignified dowager town, is considerably livelier these days, feeling the electric flow of all those creative juices. In the past year, 91 new restaurants opened in Stockholm—50 of > 86

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Time for Change

(continued from page 85) them professionally designed, and most with a menu that crosses international borders. So not only can visitors to Sweden find considerable design excitement, but they can dine well while they're enjoying the new aesthetic. *Skäll!* □

Chareau's House of Glass

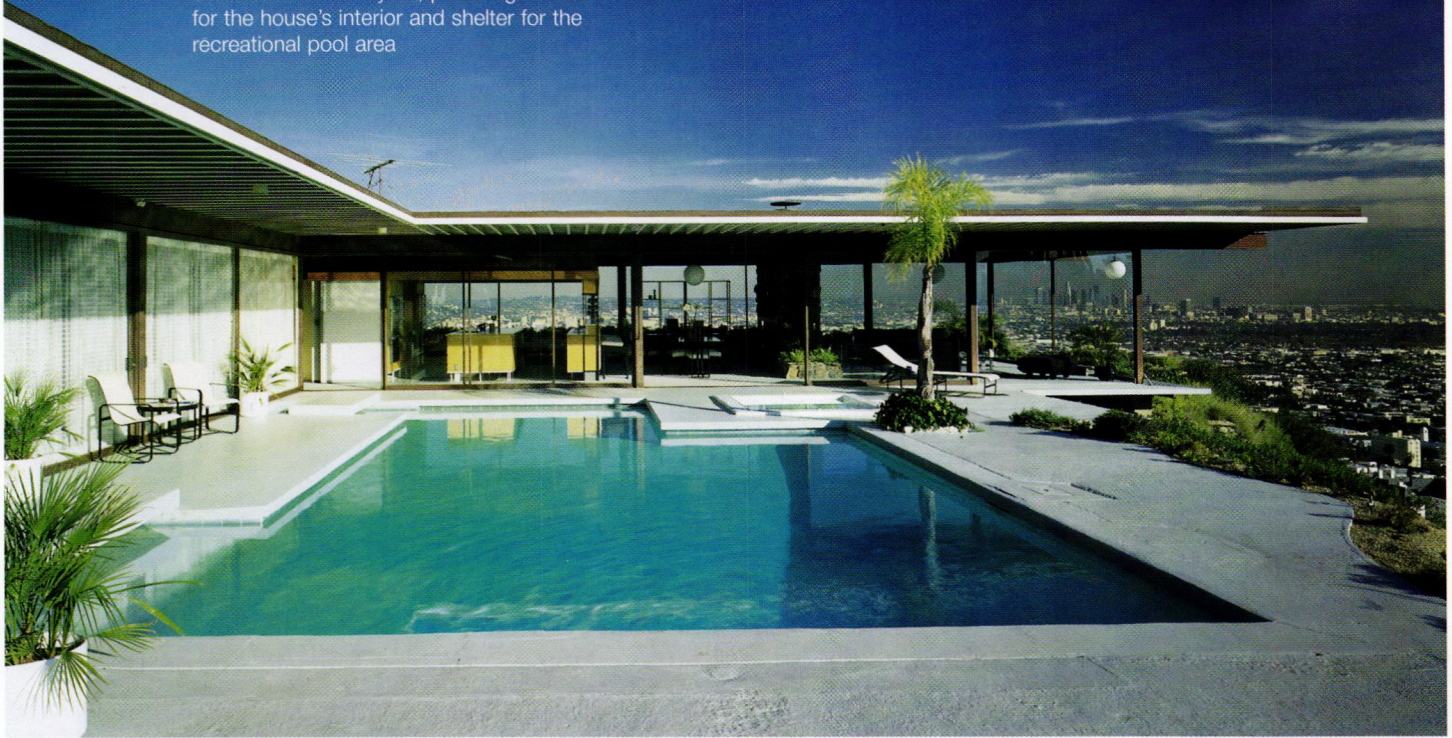
(continued from page 64) complicated construction of three luminous stories.

Chareau was not alone in this enterprise. He was assisted by Dutch architect Bernard Bijvoet (a younger man with whom he had worked on another project) and master metal-worker Louis Dalbet and his two sons, Jean and André. Chareau's experiments in metal research began with lamps created from a Cubist burst of alabaster sheets mounted in forged iron at the Salon d'Automne in 1924. Dalbet's contribution was considerable to the House of Glass. There were plant stands, clothes racks, iron and rosewood desks and tables with pivoting parts, sliding doors on the ground floor, a broom closet cylinder in the dining room, and armoires with duraluminum convex doors on the third floor. Dalbet was the architect's indispensable creative partner. Installations had to be perfect so that the doors swung in a predetermined path. According to André Dalbet, who was present on the site: "We had to create everything by taking off from an idea, a gesture, a memory, or a packaging." It's odd that although Chareau was originally employed as a draughtsman, only two working drawings are extant.

From 1924 to 1927, Chareau collaborated with artist Jean Lurçat, who was a boyhood friend of Dr. Dalsace. Lurçat's poetically Cubist designs of mermaids, birds, and spiky plants were applied to tapestry upholstery and painted screens. The nubby texture of the tapestry, in punchy colors softened the crisp edges of Chareau's modernist decor. High-backed armchairs and oval sofas were welcoming and comfortable. Jean Lurçat painted the designs for Chareau's pieces which Mme. Lurçat executed and attached to the furniture frames. Mme. Vellay-Dalsace remembers: "Over time the tapestry became worn with use, but we've restored all the upholstery from the original Lurçat cartoons."

When Chareau discovered the versatility of metal with Dalbet and sculptor Lipchitz, his designs evolved from furniture which was yielding to the body, to unforgiving rectilinear desks of wrought-iron and wood. Rare woods were becoming scarce, and metal afforded greater strength and flexibility as well as less volume. Iron mountings combined with slices of alabaster were original lighting creations. His delightful "*Religieuse*" (*The Nun*) floor lamp with the adjustable "nun's coiffe" of alabaster lampshades > 92

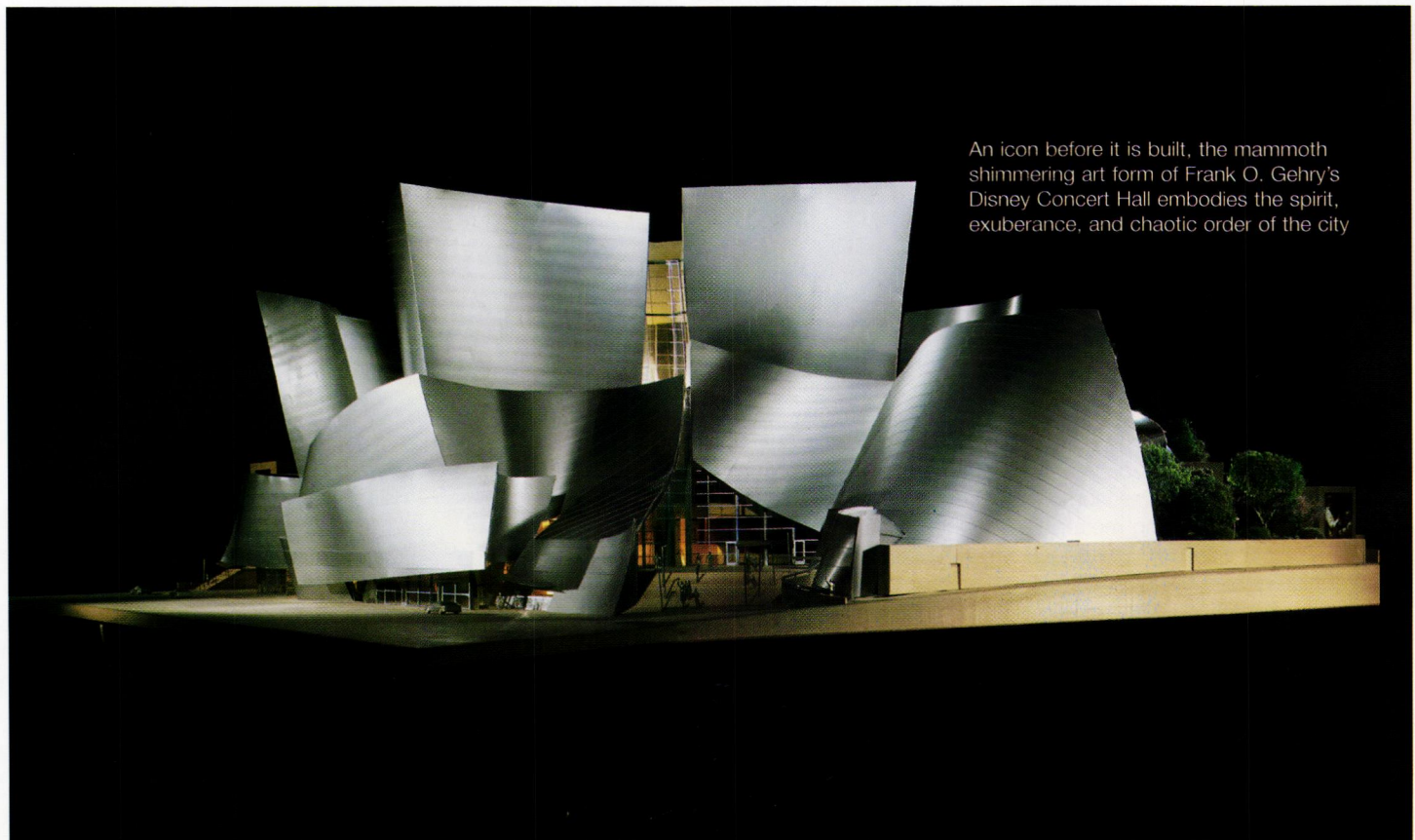
Soaring over Case Study House #22 by Pierre Koenig is the spectacular long span roof decking that cantilevers eight feet out over the inner courtyard, providing shade for the house's interior and shelter for the recreational pool area



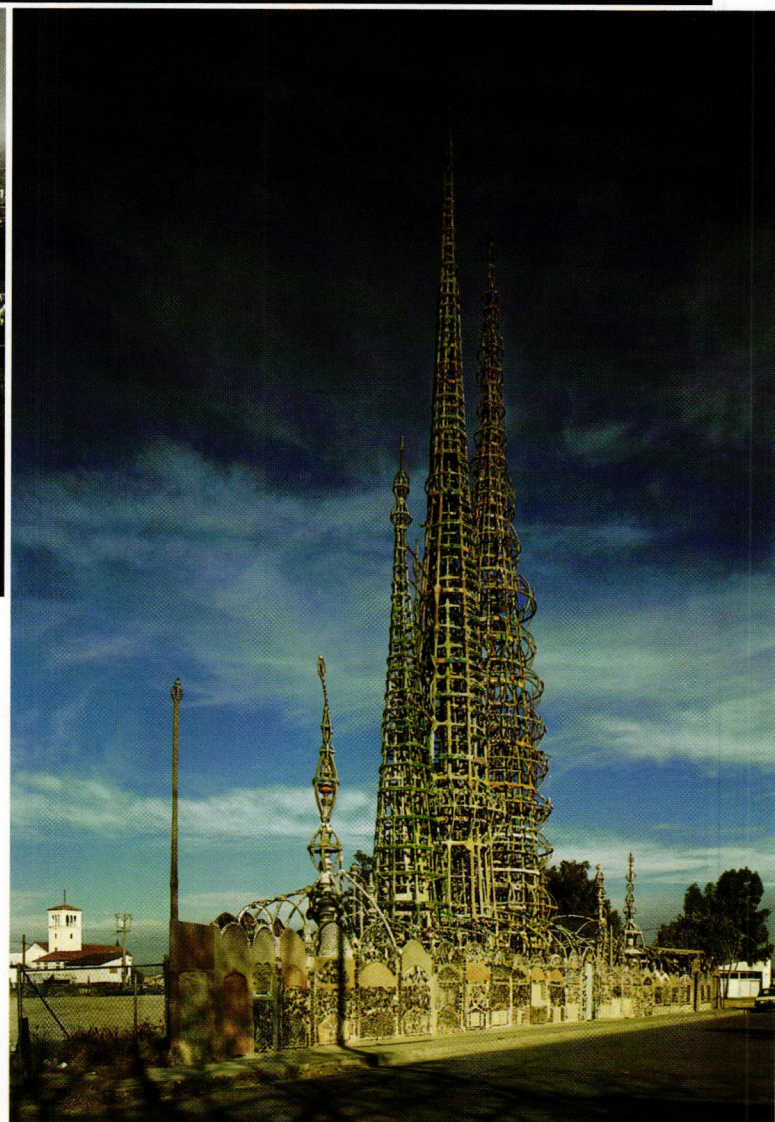
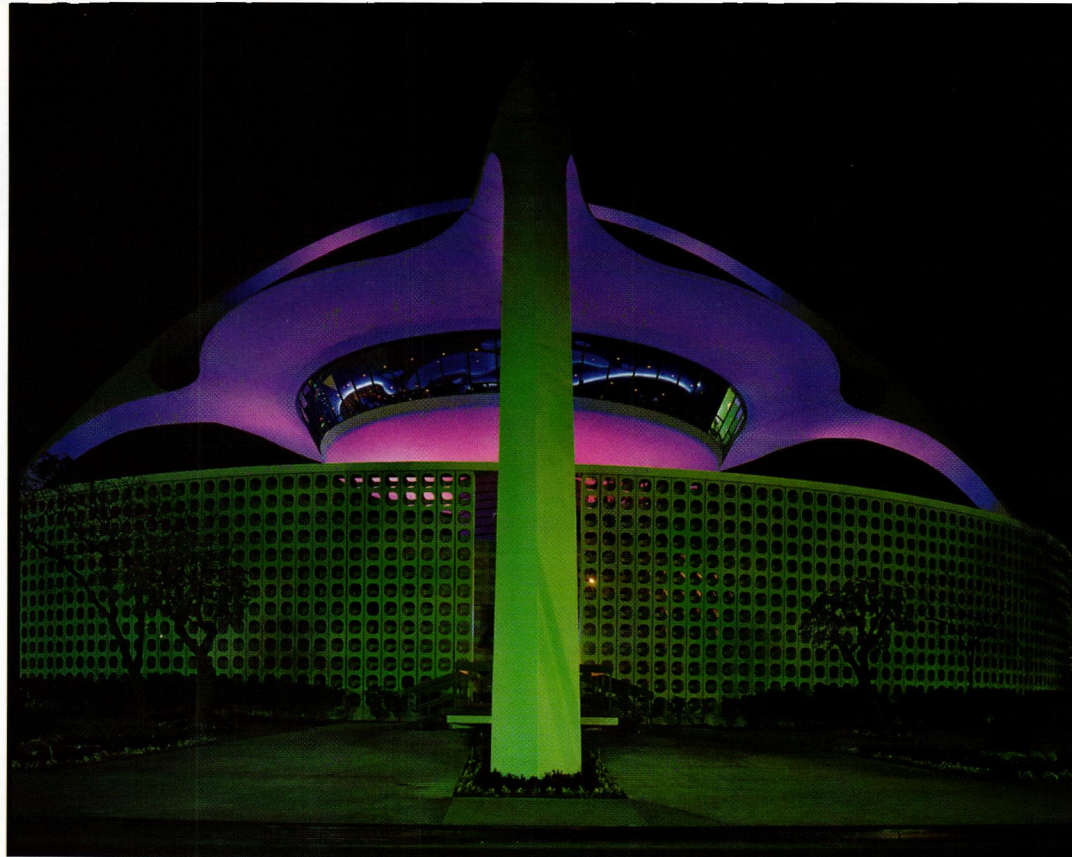
Iconic LA: Stories of LA's Most Memorable Buildings by Gloria Koenig, Foreword by Frank O. Gehry

"*Iconic LA* is a chronicle of a city in progress, an urban biography that tells a century's worth of history through the profiles of 13 buildings. The individual buildings, each with its own distinguishing characteristics, are recognized throughout the world, but when grouped together under one umbrella, they demonstrate the singular power of Los Angeles as a major metropolis" - Frank O. Gehry

An icon before it is built, the mammoth shimmering art form of Frank O. Gehry's Disney Concert Hall embodies the spirit, exuberance, and chaotic order of the city



Clockwise from right: The LAX Theme Building was a revolutionary concept for its time, and it continues to make a statement about what it represents—Los Angeles as an international city and gateway to the world; It took 34 years for Simon Rodia to singlehandedly build the historic Watts Towers, and his accomplishment has achieved international recognition as a controversial work of art; Wrapped in the antiquity of ancient stone, the heterogeneous group of modernist buildings situated on the massive campus of the Getty Center Complex seem like a citadel from another time; An eclectic concoction with Art Deco sensibilities, Los Angeles City Hall soared above the city as its tallest building until the height limit was rescinded in 1957



Shortly after the turn of the century, Los Angeles began its lazy sprawl across the western edge of the continent, a laid-back, sun-drenched town shaped by orange groves and movie shoots, inventing itself as it went along. Unsure of its destination but exuberant about getting there, the city came along at a seminal moment in the country's history—an intersection of time and space that would lead to the singular and thriving metropolis it has become. According to historian Reyner Banham, Los Angeles has the most creative architectural history of any city in the United States, and its landmarks reflect the exhilarating heterogeneity of its built environment.

Known by the lengthy name *El Pueblo de Nuestra Señora la Reina de Los Angeles*, Los Angeles began as four square leagues of land somewhere in the vicinity of the Plaza Church and the Olvera Street complex. The actual site of the original settlement plaza is unknown, as the early pueblo was moved several times in response to flooding and earthquakes. The Downtown area around the town-site developed randomly, and Greater Los Angeles began to take actual shape with the coming of the railroads, which built the first

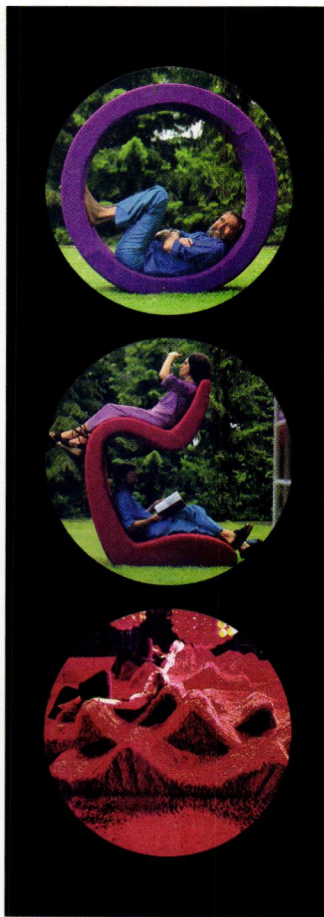
lines from the pueblo outward toward the burgeoning regions of San Fernando Valley, Santa Monica, San Bernardino, Anaheim, and Wilmington. The chronology of the city's past can be traced along these railway lines and along the freeways that follow their path.

Throughout the 20th century, Los Angeles has not paused in its exponential growth despite earthquakes, floods and fires, economic booms and busts, and recurrent social upheavals that have marked its passage. From early mission days as Pueblo Los Angeles, to its current status as one of the world's greatest cities, it has contributed more than its share of great art and celebrated artists to the planet. Polemicists dismiss Los Angeles as "La La Land," yet the city has ineluctably shown itself to be a center of enormous cultural innovation and accomplishment.

The vigorous mix of buildings that spread across the greater Los Angeles landscape form an architectural web that is eclectic—not in the pejorative sense, but as a multiform manifestation of free and uninhibited growth. This has always been a city of "anything goes," a place that has sanctioned the shifting seasons of style in domestic and commercial architecture that result in today's richly divergent communities.

The 13 buildings profiled in *Iconic LA* frame the evolution of these differences, beginning with the Spanish colonial Mission San Fernando Rey de España and ending with the undulating sculptural surfaces of the Disney Concert Hall. In between are representations of the Mission Style, Spanish Colonial Revival, Beaux Arts, Pre-Columbian, Mayan, Modern, Post-Modern, and High Tech. Each segment is a transitional time capsule containing within it the artifacts of the building's history, including visual mementos such as blueprints, drawings, scale models, and sequential construction photographs. The delicate balance between the client, the architect, and the land, always a dramatic component of any architectural project, is investigated and discussed whenever the historical facts are available. Present-day use and future plans complete the descriptions. Combined, these landmark structures form a montage of architecture that is hard-wired in the collective memory as the composite iconic image of Los Angeles. □

- *Iconic LA: Stories of LA's Most Memorable Buildings* (Balcony Press) is available through the Echoes bookstore.



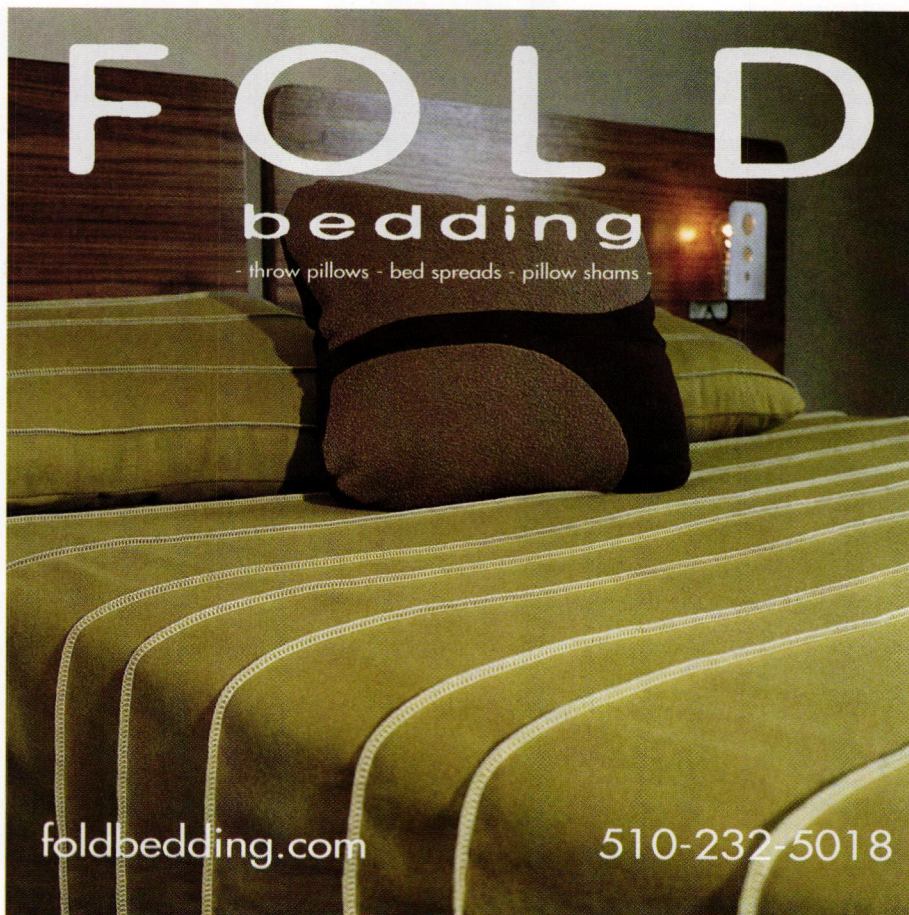
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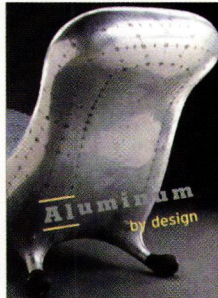
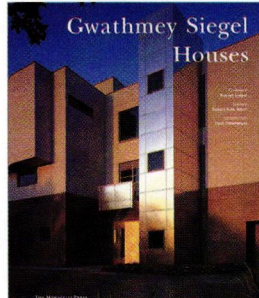
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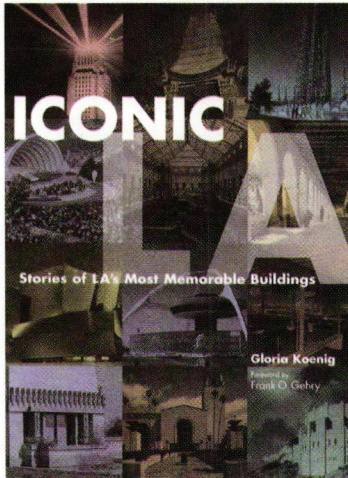
great modern books

Gwathmey Siegel Houses (Monacelli Press, \$75) *Gwathmey Siegel: Houses* presents 22 of the firm's residential projects, from Charles Gwathmey's first house for his parents in 1965, to more recent large-scale projects. This volume comprehensively documents each house with full-color and duotone photographs and detailed presentation drawings. In addition to the illustrations and Gwathmey's personal commentary on each house, the book features essays by architect Robert A.M. Stern and noted architecture critic Paul Goldberger.

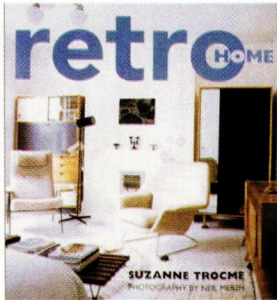
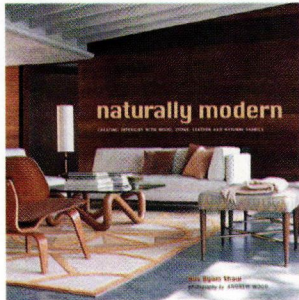


Aluminum by Design (Harry N. Abrams, \$75) Published to accompany the museum exhibition of the same name, this book demonstrates how aluminum's essential qualities of brilliance, strength, light weight, resistance to corrosion, and ease of recycling have made it irresistible to some of the world's most visionary designers.

Iconic LA: Stories of LA's Most Memorable Buildings (Balcony Press, \$29.95) The 13 buildings of *Iconic LA*, identifiable the world over, demonstrate the personality and power of Los Angeles as a major metropolis. Their stories are the story of a city in progress, an urban biography that tells a century's worth of history. Like a character in a movie, each of these buildings has played a role in an unfolding human drama complete with intrigue, political struggle, tragedy, and triumph. Among the 13 are the *Case 22 House* and *LAX Theme Building*.

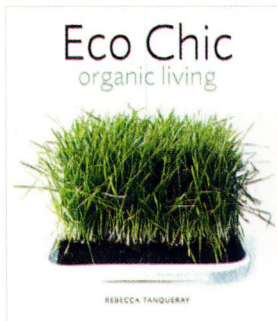


Naturally Modern: Creating Interiors With Wood, Leather, Stone, and Natural Fabrics (Harry N. Abrams, \$27.50) *Naturally Modern* offers inspirational ideas to help the reader bring the colors and textures of nature into the home. As illustrated in 250 photographs of contemporary American, European, and Asian rooms, natural materials bring a warmth and intimacy to an interior, along with a certain timelessness.

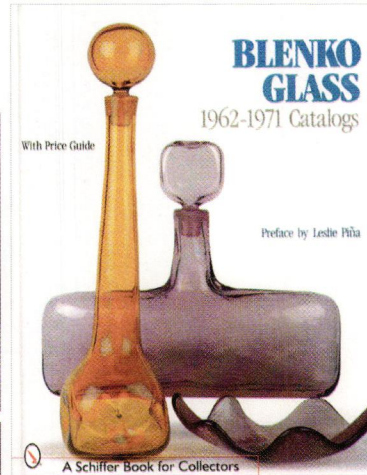


Retro Home (Rizzoli, \$35) This book takes the reader, decade by decade, through 20th century interiors that have become classics, and incorporates the essential architectural and design features of each decade. A directory lists suppliers, manufacturers, vintage stores, and designers.

Eco Chic: Organic Living (Carlton Books, \$24.95) With chapters on Eating, Living, Working, Bathing, Sleeping and Dressing, and Outdoors, *Eco Chic* explores how and why the organic lifestyle has become more hip than hippie and the preferred option for many. It presents the key ways we can become more eco-aware and shows how eco-friendly homes (modern interiors and items showcased) can provide a pared-down simplicity.

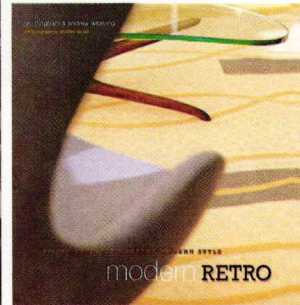


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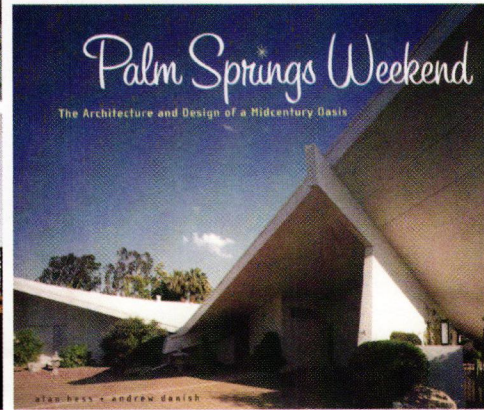


Blenko Glass: 1962-1971 Catalogs (Schiffer Publishing, \$29.95) Blenko remains one of the few glass factories in the United States where modern hand-blown glass is still in production. Recently, Blenko glass designs from the 1950s and 1960s have caught collectors' eyes. This book presents an exact, full-color reprinting of the yearly Blenko company catalogs from 1962 through 1971, thus offering a complete, well-illustrated record of Blenko glass products, including original retail prices and current market values.

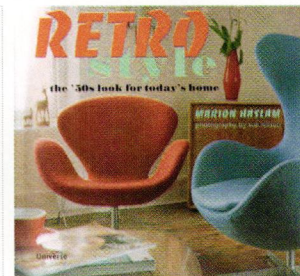
Also available: Blenko: Cool 50s & 60s Glass (Schiffer Publishing, \$39.95) Three outstanding designers at Blenko were responsible for the entire design repertoire of the '50s and '60s—Winslow Anderson, Wayne Husted, and Joel Myers. Over 675 color photographs of Blenko glass, detailed captions, information about the designers, the 1960 catalog, bibliography, and index.



Modern Retro: Living With Mid-Century Modern Style (Ryland Peters & Small, Inc., \$27.50) *Modern Retro* will inspire you to create a look that combines modern classics by noted designers such as the Eameses, Bertoia, and Aalto with thrift-store finds and the best contemporary design. Created by modern classics dealer Andrew Weaving and design commentator Neil Bingham, with photography by Andrew Wood, *Modern Retro* shows you how to take the best designs of the 1920s through 1970s and use them throughout your home in a relaxed and individual way.



Palm Springs Weekend: The Architecture and Design of a Midcentury Oasis (Chronicle Books, \$40) *Palm Springs Weekend* is the first book to examine the domestic, civic, and commercial architecture of Palm Springs within both a cultural and historical context. Looking at everything from the finest examples of post-war ranch-style tract homes and iconic motels to streamlined houses, the book provides a thorough overview of every expression of modern design. Includes archival photographs and vintage ephemera.



Retro Style: The '50s Look for Today's Home (Universe Pub., \$25) This colorful guide highlights the look of the period—from materials like Formica and molded plywood to the patterns of sgraffito and dissected fruit. It also provides how-to projects for creating classic styles in a modern setting.

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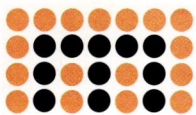
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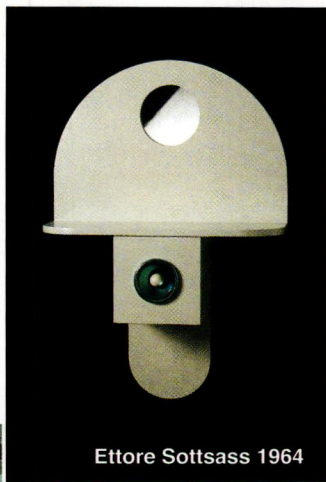
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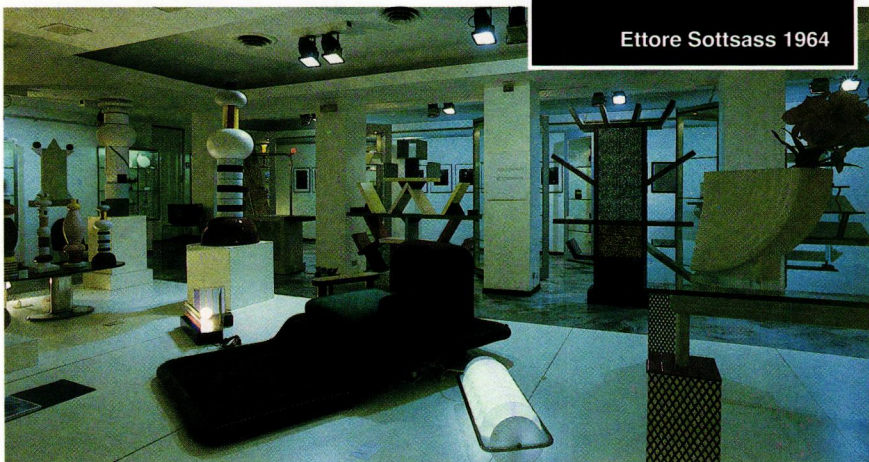
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Ettore Sottsass 1964



Chareau's House of Glass

(continued from page 86) diffused the light. The pleated body of the lamp was either mahogany or metal. Alabaster table lamps, sconces, and ceiling lights were exhibited at the Decorator Salons. Chareau became a founding member of the breakaway architect/ decorator Union des Artistes Modernes (UAM) in 1929, where he exhibited his wrought iron furniture. His metalwork accessories pointed the way toward the architecture of the *Maison de Verre*. The translucent light of his alabaster lamps presaged the translucence of the glass brick facades.

Chareau's furniture became increasingly architectural. He understood Dalbet's techniques and materials. The iron parts were forged, hammered, waxed, and finished with a matte black surface, without disguising the soldered joints or screws. These mobile sculptures appeared primitive on the surface, but were sophisticated in concept. Dr. Dalsace used Chareau's classic Art Deco desk in his office, but his private study was furnished with a no-nonsense iron and rosewood desk with two iron bookshelves and a pivoting element folded on the side. This was the desk of an ordered mind.

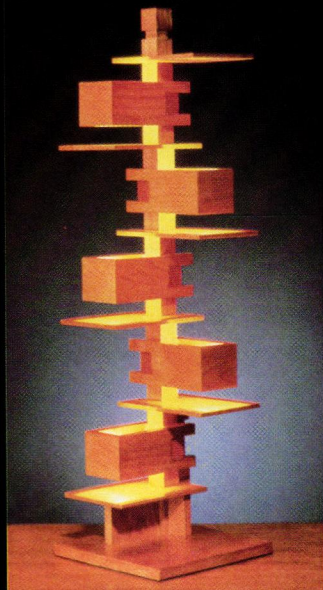
A 1929 portfolio, "*Meubles*," presented furniture selected by Pierre Chareau for *L'Art Internationale d'Aujourd'hui*. Marcel Breuer, Mallet-Stevens, Le Corbusier, J.J.P.Oud, and Eileen Gray were among the designers illustrated. There were examples of chests with pivoting drawers independently designed by Chareau and Gray. When I visited my neighbor, Eileen Gray, in the mid-70s in Paris, I asked her about Chareau, with whom she shared the same sensibilities. "Pierre Chareau and I were on the same wavelength. We both began as furniture and interior designers, then turned to architecture. I admired his work. I was friends with all the Dutch De Stijl architects, Oud and all, who often came to see me. I should have been so glad to know the French ones better, but I was too shy and solitary."

It is not clear what Dutch architect Byvoet's contribution was to the *Maison de Verre*. Chareau did espouse the De Stijl basic tenets: architecture which revealed its materials integrating with furniture conceived as abstract three-dimensional objects. Chareau was not interested in the Bauhaus standardization of parts and mass production. He was a perfectionist. He preferred working within a network of friends/clients, and with artisans who shared a mutual respect. His furniture was one-of-a-kind or produced in small limited editions, displaying the French appreciation for quality materials.

The House of Glass could also have been known as the House of Ladders. There were two metal ship's ladders without risers—one leading from the doctor's office to his private study, and a retractable one

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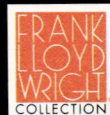
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Table Lamp, left.
Made of Cherry Wood.
(A 1997 adaptation
of Taliesin®-2 Floor
Lamp.) Size: 29 3/4"
High x 8 1/4" Wide x
8 1/4" Deep.

Frank Lloyd Wright

Taliesin®-2

Floor Lamp, right.
Made of Cherry
Wood. Designed in
1955. Size: 6'-8
1/8" High x 1'-4 1/8"
Wide x 1'-4 1/8"
Deep.



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between Mme. Dalsace's boudoir and bedroom. Two iron ladders in the courtyard in front of the house supported projectors which illuminated the salon thru the glass walls at night. The library stepladder was on wheels, and Chareau called the staircase to the salon (a floating ramp of steel tubes) his "monumental ladder." For their friends who were afraid to mount the staircase without handrails or risers, there was a more conventional staircase behind the dining room. Marc Vellay describes this house as "benevolent Machine-Age, capable of assimilating different styles without repudiating its technical character."

The bedrooms on the mezzanine are served by two corridors—one internal between the master bedroom and the children's rooms, and the external one which overlooks the living room. The closets open on two sides, so the staff needn't disturb the occupants. The bathrooms are like intimate stage sets. Dominique Vellay showed me the master bath with five sliding door entrances and an adjoining shower open to the bathtub. "My grandparents liked to talk to each other while bathing," she explained. "This house is a sensual machine." Duraluminium (an alloy which defies rust) chests on a pedestal concealed a total of five movements. They could be slid along a rail and pivoted open; the doors pivot open in turn to reveal a stack of drawers which pivot as a unit; these drawers then pull out. Coat hangars were like small iron moustache sculptures by Dalbet. In the children's bathrooms, the basins and bidets are partially concealed behind mobile perforated metal screens. Brian Brace Taylor in his book *Pierre Chareau* (Taschen, 1998) called this unit: "Poetry and utility combined in a single gesture." This description applies to the house as a whole.

Although his masterpiece received acclaim in the international press on its completion in 1931, Chareau never equalled its inventive conception, and his name fell into obscurity. Not only was he bucking the French resistance to change, but there was a significant drop in commissions following the Depression and the outbreak of World War II. Mme. Aline Vellay-Dalsace recounts: "Chareau had to sell most of his Cubist art collection to stave off bankruptcy in 1933." In 1940, Chareau (who, like Dr. Dalsace, was Jewish) thought it expedient to emigrate to America by way of Casablanca, Morocco. In New York he worked for the French cultural attache and converted a military Quonset hut into a studio for painter Robert Mother-well. He died after a short illness in New York in 1950. Short in stature (5'2"), Pierre Chareau was a giant in the world of design, rediscovered by young English architects in the late 1960s.

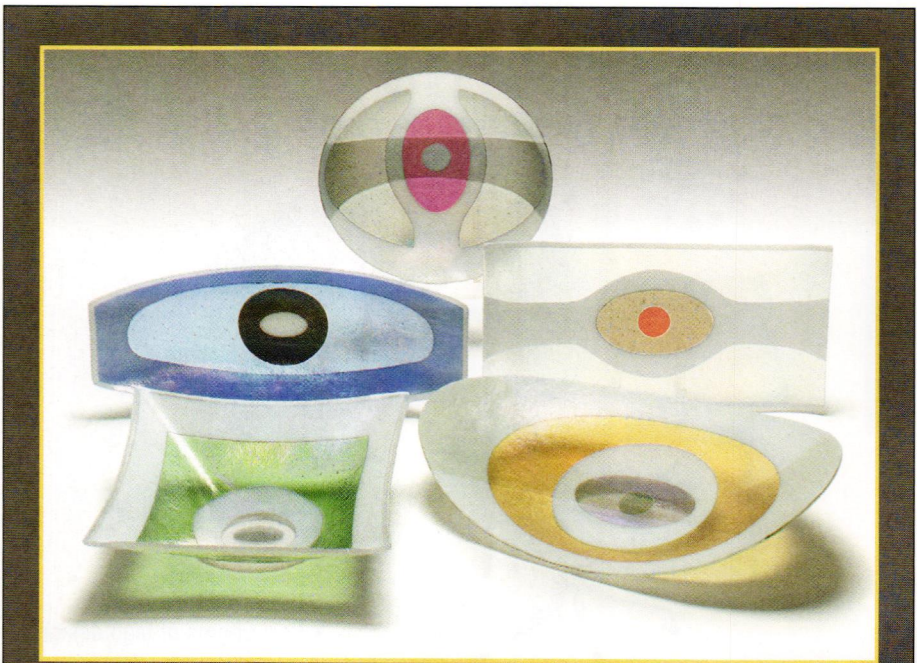
The Vellay-Dalsace family has > 99

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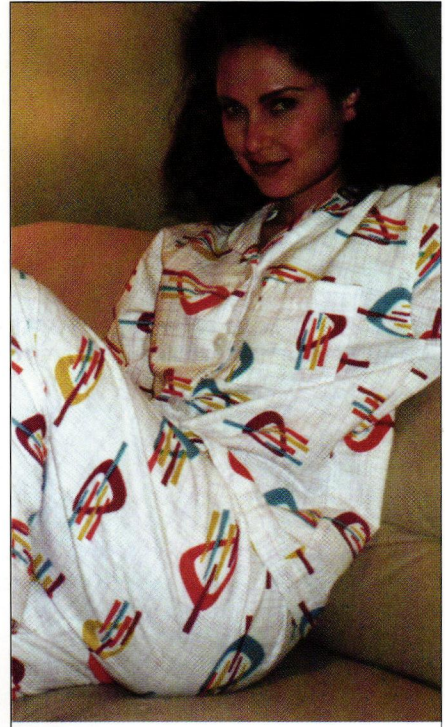
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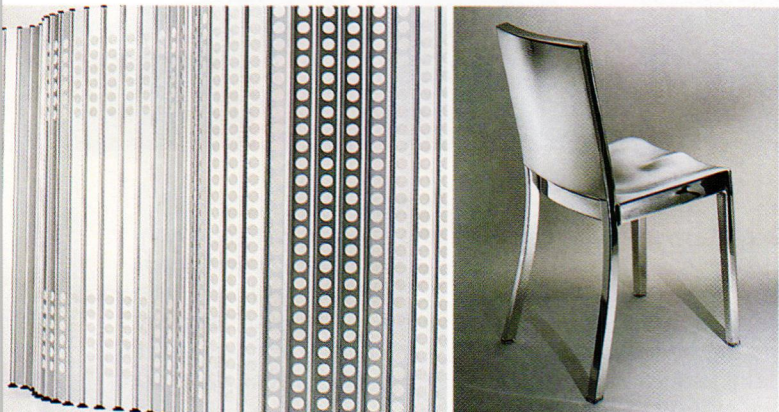
panton patterns

The contract textile company Maharam has reissued Verner Panton's geometric patterned fabrics from the 1960s which modernized textile design. These patterns are living canvases, Op Art surfaces that project all the visual energy of a Vasarely print. For *Geometri* and *Optik*, Maharam has updated the fiber content and construction of the fabrics to make them suitable for a wide range of commercial applications. Where many of Panton's originals were printed on cotton, Maharam's interpretations are woven textiles tested for durability. Yet they have lost none of the high-resolution clarity or vivid color that Panton originally envisioned. In fact, the color combinations are exactly as Panton named them: Sun Yellow/Orange, Red/Carmine, Lilac/Blue, Lime Green/Jade, Fuschia/Red, Ultramarine/Violet, and of course, White/Black. For further information call 800 645-3943 or visit www.maharam.com.



icf doubles up on good design

The ICF Group has won two Good Design® awards from the Chicago Athenaeum—Museum of Design and Architecture. The Good Design® award is one of America's oldest and most esteemed awards for designers and manufacturers. The ICF Group's *Hudson Chair* and *Plaza Screen* both received this prestigious honor. "It is astonishing for a company of ICF's size to win two of these awards," says Dan Fogelson, Executive VP of Marketing. To see the full collection visit www.icfgroup.com.



pioneering artist

Lloyd M. Schwan Jr., the furniture and interior designer who "Was the first to set his foot down and create a fertile atmosphere for design here in New York," according to Paola Antonelli, curator of architecture and design at MoMA, died on January 19 at his home in Pennsylvania. He was 45. His creativity and keen eye will be missed.



take shelter

Shelter furniture has opened a second store in the landmark Greyhound Bus Terminal in Santa Monica. The restored 1952 modernist structure houses 5700 feet of Shelter's modern designs, as well as a collection of accessories and objects from noted designers. Shelter, 1433 Fifth Street, Santa Monica, CA. 310 451-3536.

news



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coconut returns

Herman Miller for the Home has recently reintroduced the *Coconut Chair*, designed by George Nelson in 1955. An iconic design, the Coconut chair is constructed with a molded plastic shell on a chromed base with black leather upholstery. Measuring 40" x 34" x 33"H, the chair is available through Deco Echoes. (Call for our special online membership price). 508 362-3822.

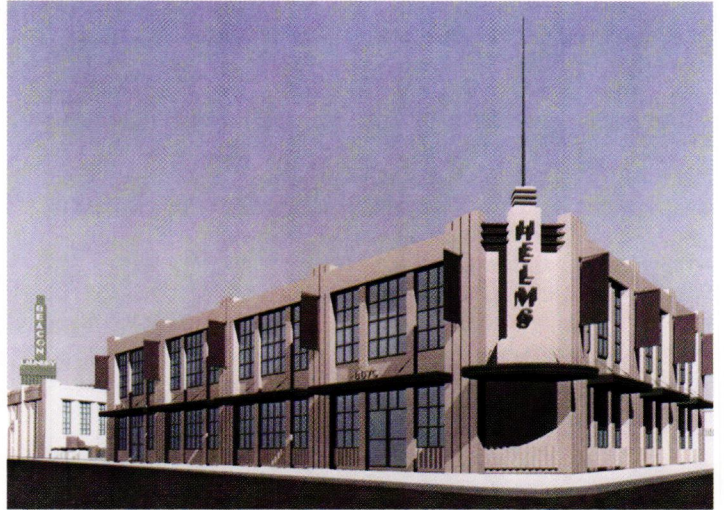


b&b expansion

B&B Italia has added a second floor to its New York showroom. Antonio Citterio, designer of the original space, has masterminded the redesign of the expanded space. "The new showroom is a meshing of Italian and American style to create a new freedom in design," states Citterio. B&B Italia, 150 East 58th Street, New York.

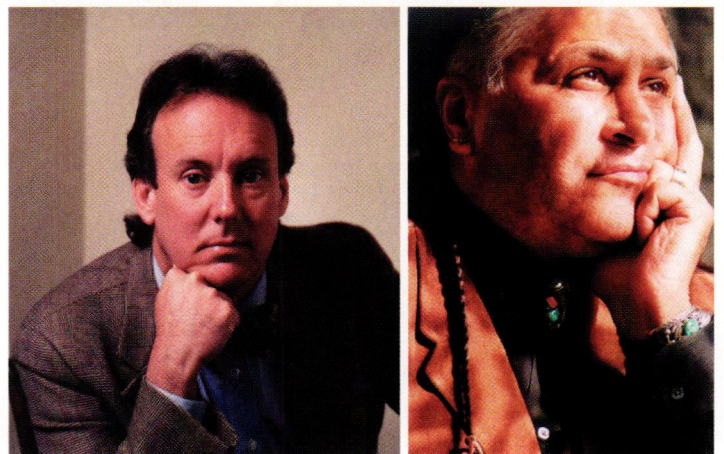
p.s.1 to become summer oasis

The Manhattan-based architectural firm ROY has been selected as the winner of the second annual MoMA/P.S.1 Young Architects Program, a competition that invites emerging architects to build projects at P.S.1's Long Island City Facility. ROY, whose principal is Lindy Roy, will transform the courtyard of P.S.1 into an architectural landscape complete with pools, hammocks, and walls of fans, creating a refuge for summer relaxation in the heart of New York City. The project will be open by July 1.



restoring the beacon building

Both the Inland California and the San Fernando Valley chapters of the AIA recently bestowed Awards of Merit to the Santa Monica-based firm of Widom Wein Cohen O'Leary Terasawa for the restoration and adaptive re-use of a historic building at the old Helms Bakery complex in Culver City. The Beacon Building, built in 1931 as a laundry facility, will feature 22,000 square feet of retail space on the ground floor and 20,000 square feet of office space on the second floor. The building's original "Zigzag Moderne" exterior features and facade are being preserved, as are many original design elements, including the existing "Beacon" pylon sign. The project is scheduled for completion in July 2001.



design on the edge

The 4th annual Design on the Edge Symposium, to be held September 20 on the campus of the University of Kentucky in Lexington, will focus on sustainable (green) design. Two distinguished lecturers—William McDonough, an internationally renowned American architect and designer, and Ken Rhyne, a Tuscarora Indian who actively promotes the use of green architecture in his design solutions, will be the featured speakers. For further information call 859 257-3106.

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Chareau's House of Glass

(continued from page 93) moved out of the House of Glass, preserving it as a museum site for visiting architects. Ironically, Aline Vellay-Dalsace now lives in the renovated upstairs apartment which was originally inhabited by the elderly tenant who refused to leave it in 1928. "After the war, we discovered that the old woman had collaborated with the Germans. She denounced the Jews. So, in 1950 she was obliged to leave," Mme. Vellay remembers with no regret. Seventy years after its creation, in the church of Modernism, the *Maison de Verre* remains a holy icon. □

The author is grateful to Dr. Jean Dalsace and the Vellay-Dalsace family members in Paris, *Association Des Amis de la Maison de Verre*, Eileen Gray, Marc Vellay, and the Galerie Vallois for their contribution to this article.

Echoes would also like to thank Taschen America LLC for the use of photographs from the out-of-print title *Pierre Chareau* by Brian Brace Taylor, 1998.

bibliography

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Maison de Verre. Martin Filler/Marc Vellay, *House & Garden*, february, 1983.

A Modern Beach House


(continued from page 69) As we walk toward the shed, Amador points out that the simple sliding door's lock is on the right and the handle to pull the door open is on the left. "See where the lock is?," he asks. "It's counterintuitive. When I saw that, I fell in love with the house. I knew whoever designed it, thought differently, thought through all the details."

Acting on Philip Johnson's observation that "every architect likes to have in his portfolio a little jewel," Joseph Sedacca, an art director for New York's Museum of Natural History, searched the A-list for an architect to design his weekend house on three acres in an isolated corner of East Hampton. He contacted Paul Rudolph, who, in declining the commission, recommended a recent student, Charles Gwathmey. Although his parents' house and studio in Amagansett had recently been published, Gwathmey, whose partner at that time was Richard Henderson, had little experience and was relatively unknown in 1968. In a leap of faith, Sedacca chose Gwathmey because he "excited me about design."

Sedacca's program was simplicity itself: a two bedroom, two bathroom house with a combined dining/living area and a separate kitchen hidden from view. Gwathmey responded by creating a building that > 102

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Eva Zeisel collection available at: **The Orange Chicken**, 146 Reade Street, NYC 10013. T: 212 431-0337. www.theorangechicken.com. Klein Reid vases also available at www.deco-echoes.com.

Brunch. As it's Meant to Be / pages 30-33

Jonathan Adler: 465 Broome Street, NYC, 10013. T: 212 941-8950. **Totem:** 71 Franklin Street, NYC, 10013. T: 212 925-5506. **Room:** 182 Duane Street, NYC 10013. T: 212 226-1045. **Mondo Cane:** 143 West 22nd Street, NYC, 10011. T: 646 486-7616. **Breukelen:** 68 Gansevoort Street, NYC, 10014. T: 212 645-2216.

Opposites Attract / pages 38-43

Room Service: 8115 W 3rd Street, Los Angeles, CA. T: 323 653-4242. **In House:** 7370 Beverly Blvd., Los Angeles, CA. T: 323 931-4420. **Shelter:** 7920 Beverly Blvd., Los Angeles, CA. T: 323 937-3222. **Modern Living:** 8775 Beverly Blvd., West Hollywood, CA. T: 310 657-8775. **Fred Segal:** 8100 Melrose Avenue, Los Angeles, CA. T: 323 651-4129. **American Rag:** 150 S. Lane Brea Avenue, Los Angeles, CA. T: 323 935-3154. **Barneys New York:** 660

Madison Ave, New York, NY. T: 212 826-8900. **Silver Feet:** 3333 Bristol Street # 1609, Costa Mesa, CA. T: 714 979-2800. **Prada Milano:** 3333 Bristol St # 1423, Costa Mesa, CA, T: 714 979-3003. **Traffic Studio:** 8500 Beverly Blvd # 648, Los Angeles, CA. T: 310 659-3438.

A Modern Beach House / pages 66-71

Angela Adams: 273 Congress Street, Portland, ME. T: 800 255-9454. www.angelaadams.com. **Pamela Sunday:** New York, NY. T: 212 925-4141. **Svenska:** 75 Washington Street, Sag Harbor, NY. T: 631 725-3386.

Celebrating Simplicity / pages 72-77

Toparovsky + Franks: www.tfdesign.la. **Carla:** 7466 Beverly Blvd. #101, Los Angeles, CA. T: 323 932-6064. Phillippe Starck chair for Vitra available at **Jules Seltzer & Associates:** 8833 Beverly Blvd., Los Angeles, CA. T: 310 274-7243. www.juleseltzer.com. Vintage Eames furnishings and Pan Am chairs, wall-mounted mosaic, Fontana Arte glass sconce all from **Modernica:** 7366 Beverly Blvd., Los Angeles, CA. T: 323 933-0383.



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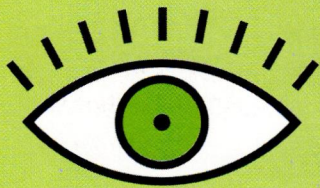
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A Modern Beach House

(continued from page 99) combined the hard angles of a cube with rounded cylindrical shapes. He then eroded and molded these forms and volumes—pushed and poked and pulled from both inside and out. The house is a composition of solids and voids. He scooped out the ground floor entrance and second floor terrace from the turret-like facade. To anchor the glazed rear facade he pasted a tall quarter-cylinder chimney that soars above the two-story living room wall.

Inside, in contrast to the modernist house of the 1950s, space flows vertically, not horizontally. This height and expansive glazed walls serve to make the living room feel larger than its 500-square-feet. The spiral stair juts into the room, and the second floor master bedroom hovers over the kitchen wall. The spiral staircase (which is treated as a piece of sculpture corkscrewed into the middle of the room) invites active viewing of the room from different perspectives as one goes round and round ascending or descending. The kitchen and the master bedroom are cozily tucked inside the curves of the entrance cylinder.

The vertical cedar siding and high windows create a fortress-like privacy at the entrance, but the house completely opens up in the rear with floor-to-ceiling windows looking out onto the patio and trees beyond. There is a “thin line between inside and out,” Amador observed. During the summer the sun streams in and it's glorious, but, during the winter when the sky matches the gray stain of the house, the cold is all embracing.

Gwathmey designed the interiors with as sure a hand and with as much control as he did the exterior. With the exception of a few chairs, everything is built-in. There is no need for furniture; no need for decoration. Most of the walls are the same stained cedar as the exterior, and the large expanses of glass preclude art work. In fact, its role as a maintenance-free weekend summer house is filled superbly—the only thing left to do is unpack a bathing suit. (Except when something went wrong. “Because it's a custom-made house, when something had to be fixed, I had a custom-made problem,” noted Sedacca.)

In terms of style and intent, the early Gwathmey houses infused American architecture with a new purist formalism and theory. Poised in time and spirit between the intellectual European modernism of the Bauhaus and the emotional references of a home-grown postmodernism, the house recalls the fervent debates about the future of modernism. Asked recently whether at the time he thought he was making design breakthroughs, Gwathmey said that an architect must design for the “specific problem, not its impact,” although one could hope the design “resonates and provokes

other architects." He believed in his convictions and took the risk.

Sedacca barely altered the house during the time he lived there. Amador, interested in upgrading the house, contacted Gwathmey, who was hesitant to go back to earlier work unless a complete change was contemplated. In the end, the original builder, John Caramagna, came back to update the house. Its recent refurbishment changed little of the design intent, and the house once again glows, a quiet testament to the design arguments of 30 years ago. And, perhaps more importantly, as Gwathmey said, "Having two happy sequential owners is great." □

Cool North

(continued from page 37) design firms Umbra and Pure Design. Clean-lined furnishings by Speke Klein—the Ontario-based design duo of Robin Speke and Thomas Klein—are also available, as are geometrically precise SERI products, as well as furniture and lighting designed by Charlotte Bjorlin for Casanova Bjorlin.

The store is also a source for Gordon International reproductions of 20th century classics, made to the original specifications of Bertoia, le Corbusier, and Mies van der Rohe. You can preview the furnishings at www.stylegarage.com, or visit the store at 938 Queen St. W.—at a cool remove from the mega-mall ambience that now afflicts the nearer reaches of Queen W. The number is 416 534-4343. □

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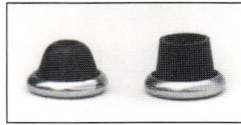
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final thoughts

The purpose of Architecture is to improve human life. Create timeless, free, joyous spaces for all activities in life. The infinite variety of these spaces can be as varied as life itself and they must be as sensible as nature in deriving from a main idea and flowering into a beautiful entity.

Architect John Lautner