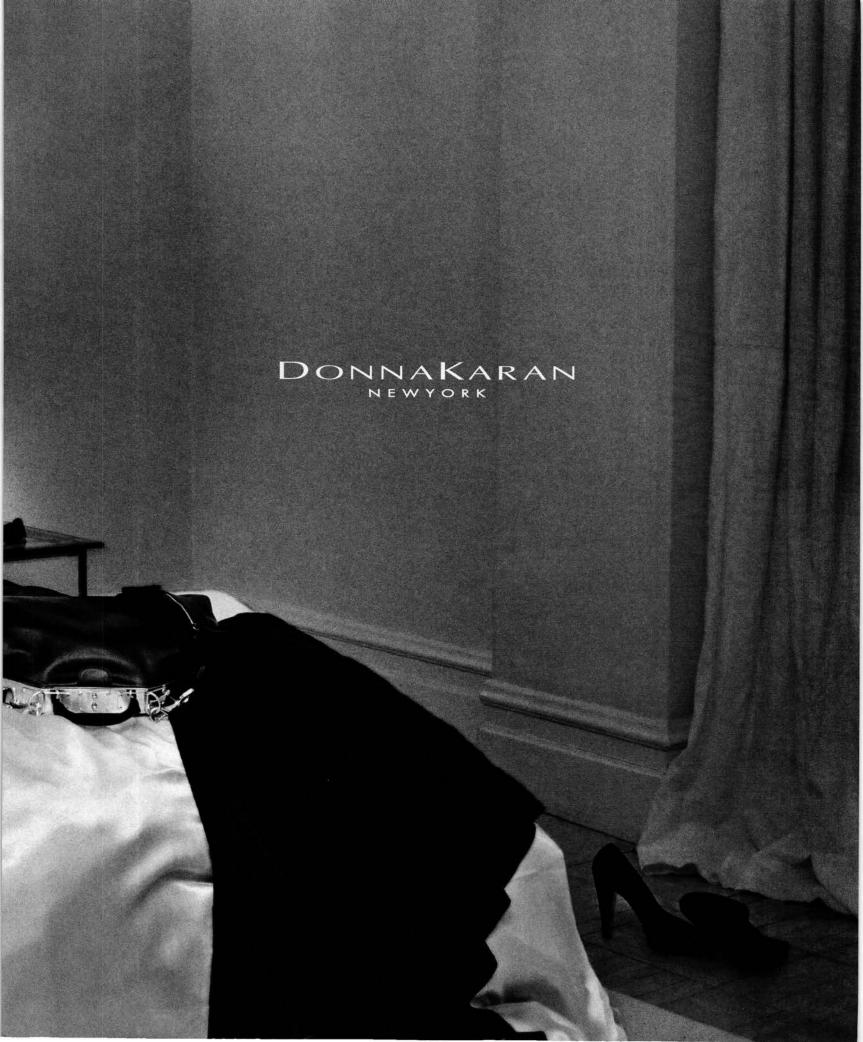


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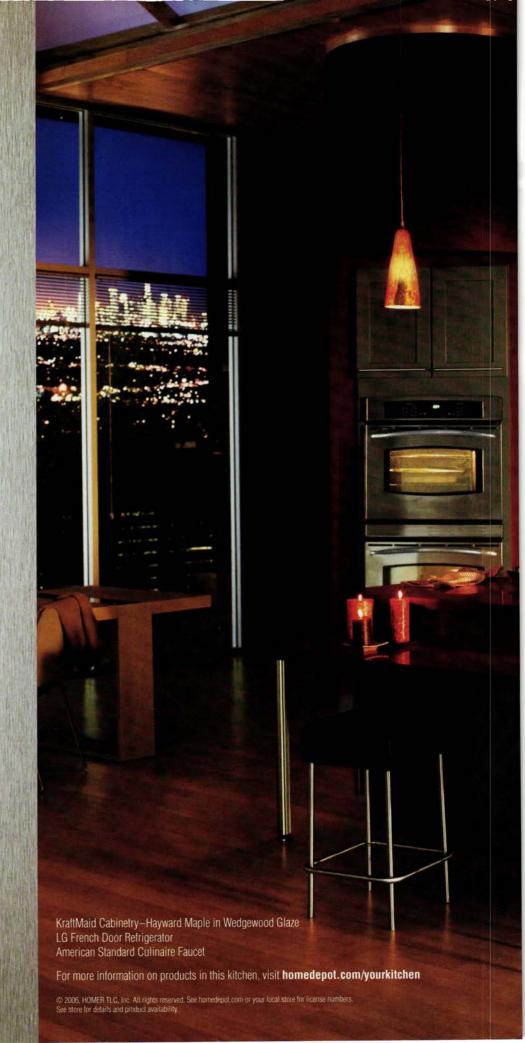
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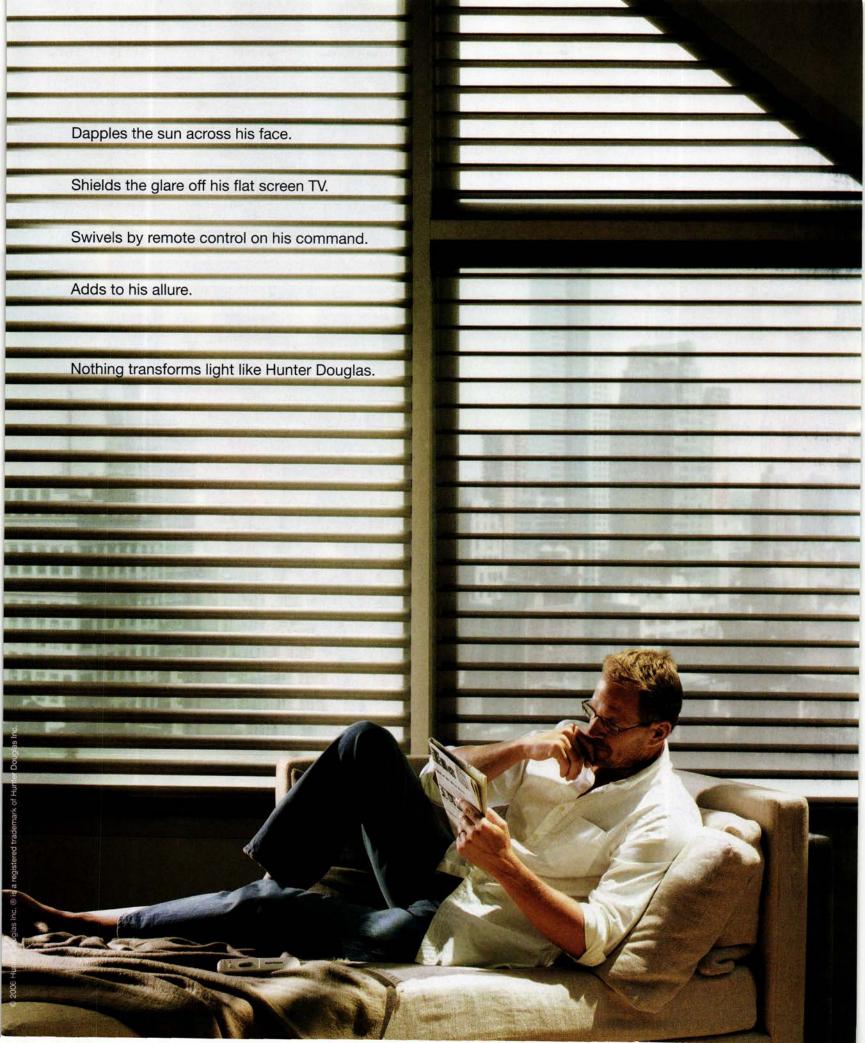
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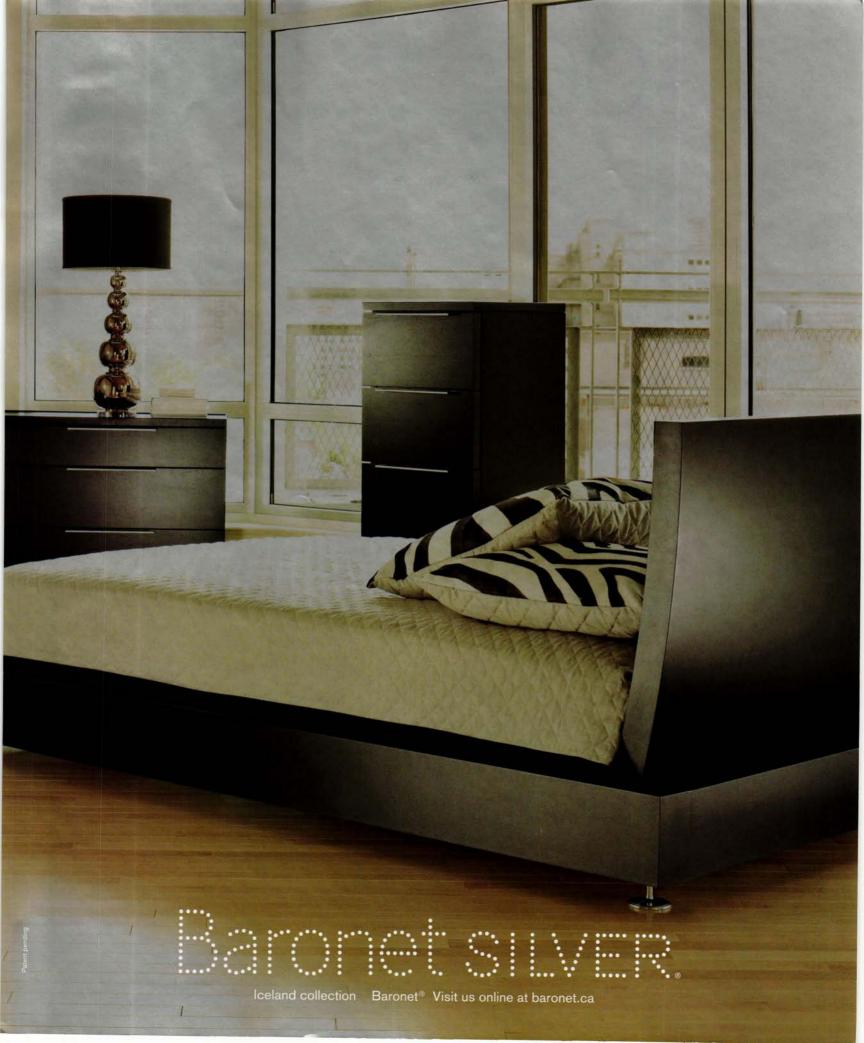
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modern library





Main rug: 0612/3337 All Over Center Medallion/Antique Red Stair runner: 8143/3203 Imperial Baktiari/Antique Red



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ON THE COVER

Items from our selection of the best new design products on the market, page 62. Photograph by Annie Schlecter.



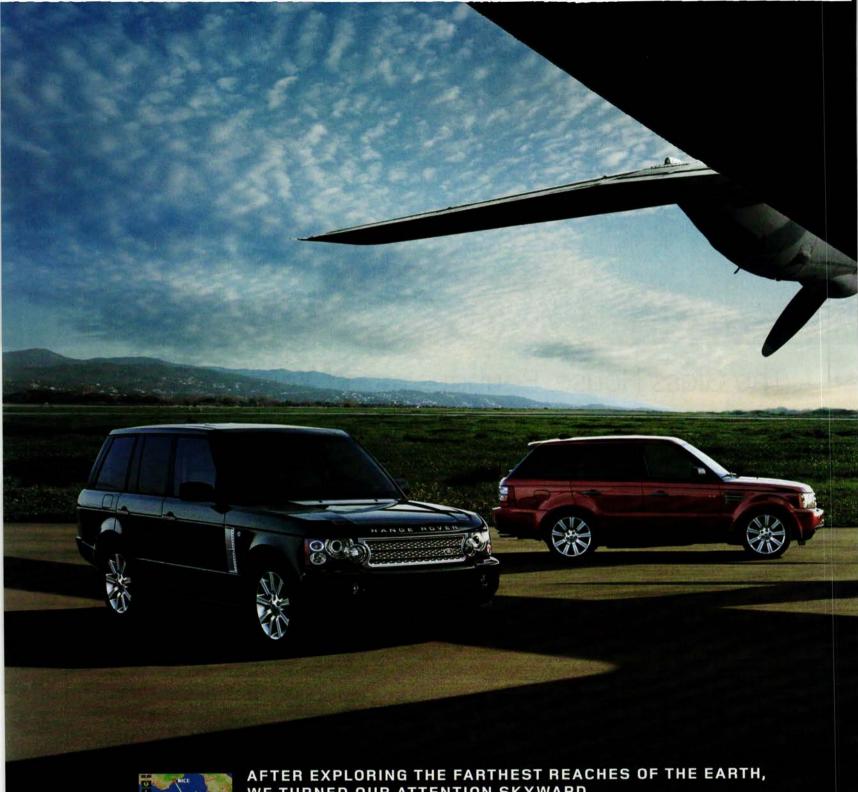


The Glass House. Bauhaus mood. Feng Shui spirit.

So what's cooking in the kitchen?

Architect Thomas Roszak with his wife Justyna and their children, in their clearly visible GE Monogram kitchen, Chicago.







WE TURNED OUR ATTENTION SKYWARD.

On April 6th, the LR3 navigated a plane 9,000 feet above the Mediterranean, from Nice to Corsica. See how at landroverusa.com.





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147 Met Home Modern: 25 Years and Counting

Reused, renovated, reimagined and remodeled, great environments can actually improve with age and tender, loving care.

148 Paradise Loft

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166 A Soft Touch

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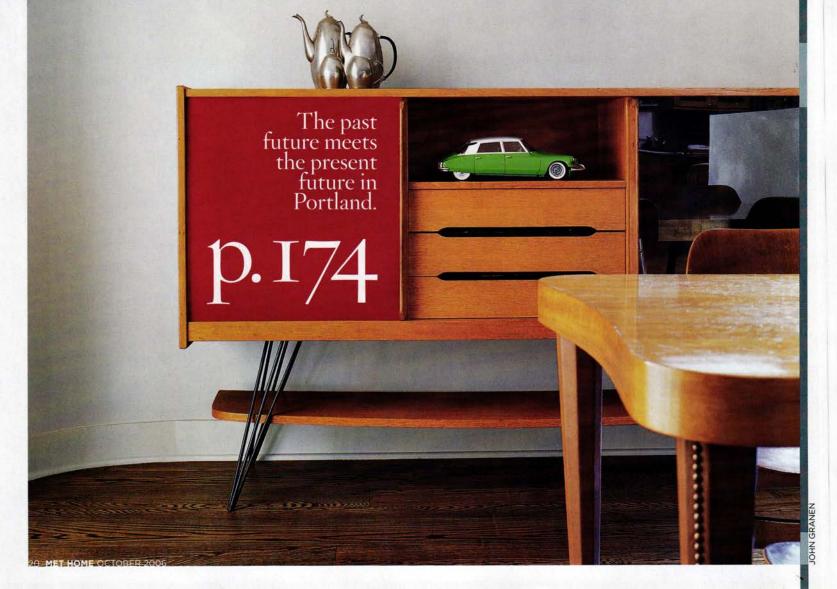
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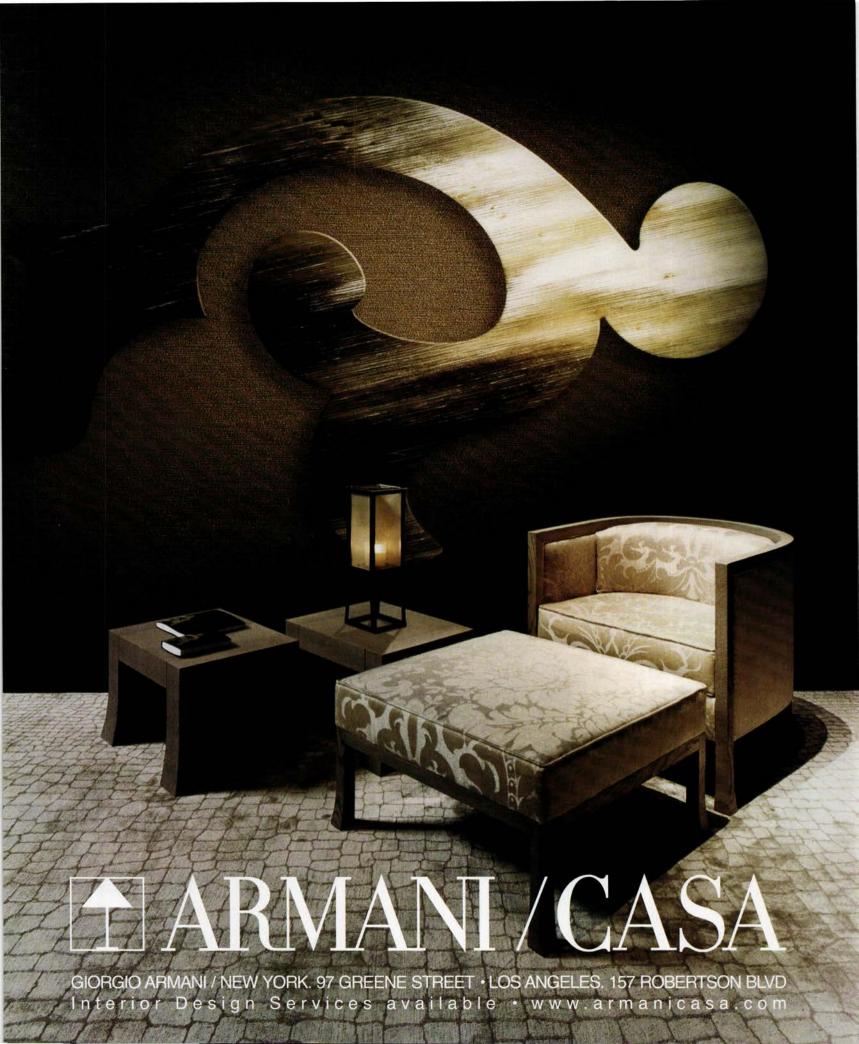
by Philip Watson

Since 1987, Rose Gray and Ruth Rogers have been serving up their own fresh brand of Italian cuisine at the River Cafe, winning the loyal following of a grateful nation.

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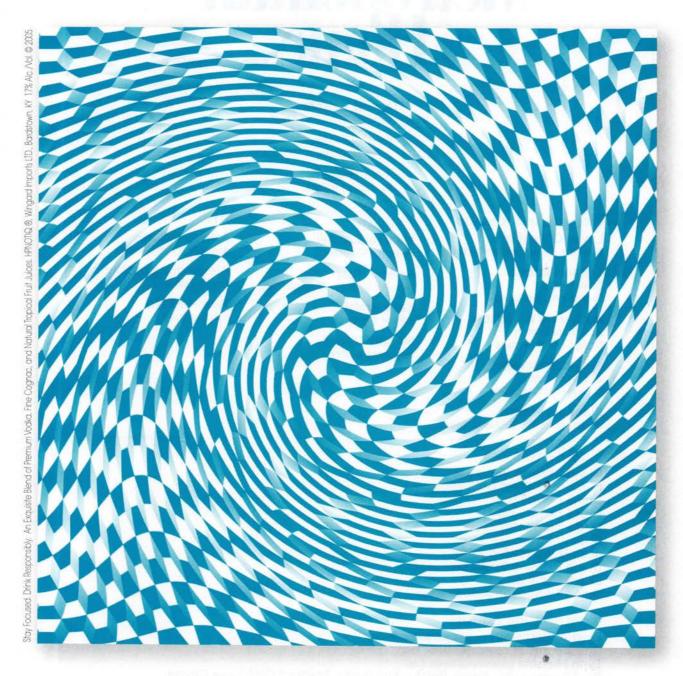


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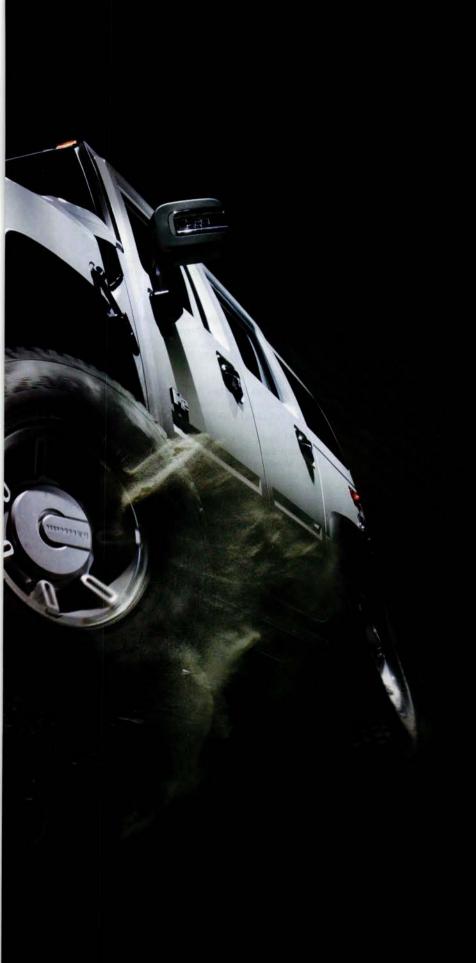
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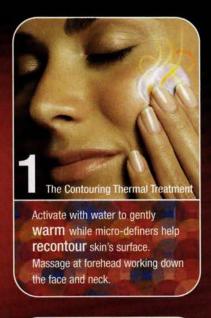
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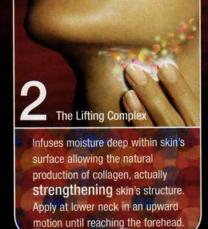




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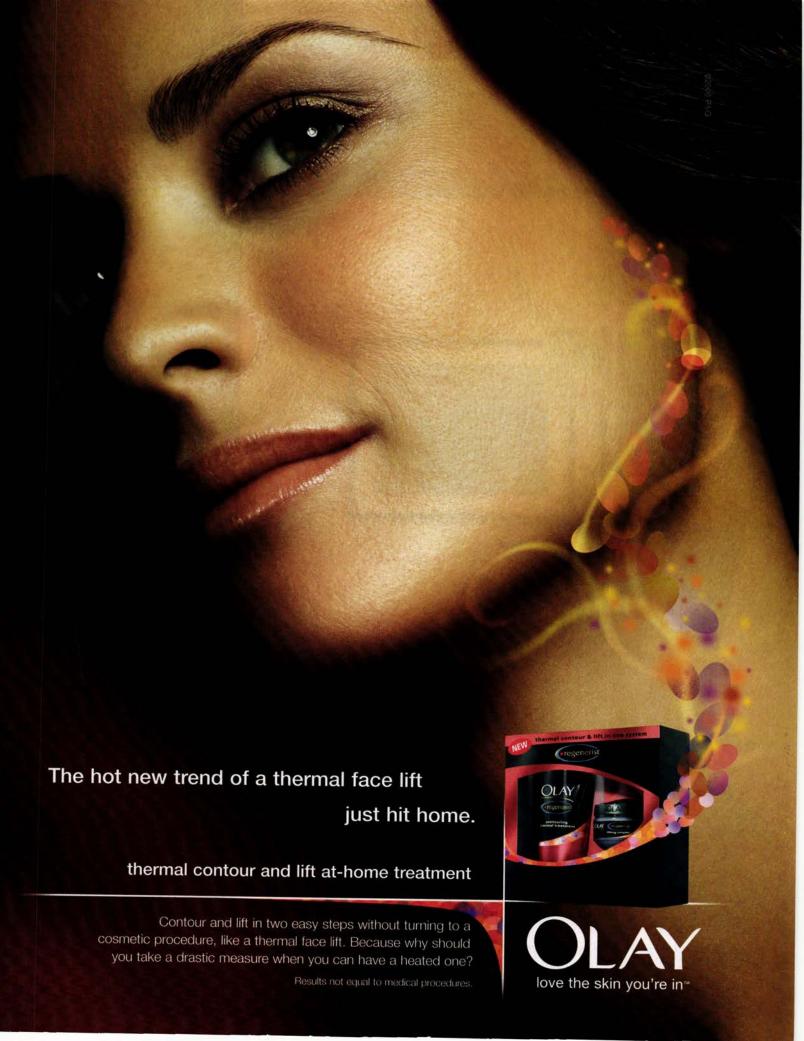
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editor'spage



enerally speaking, I live in the present. I don't often look back or forward (beyond the immediate future). So when it came time to start assembling this, the 25th-anniversary issue of *Metropolitan Home*—and to selecting images for an exhibition (see methome.com)—I knew I was in trouble.

In 1981 I was the magazine's "Editor, Food and Fashion"; before that, I was an assistant editor at *Apartment Life*, the magazine that gave birth to *Met Home*. And, as the lady sings in Stephen Sondheim's song, I'm still here. Perhaps I should not have been so surprised that my look back through every issue of the past quarter century would turn out to be so emotional.

To launch our second 25 years, Met Home's art department came up with an elegant, subtle redesign. As usual, the editors had vastly differing opinions on how to fill those fresh-looking pages. (You wouldn't believe how long, and how heatedly, 15 civilized people can discuss whether Starbucks has significantly changed the way we live . . . and if it was a good thing.) Finally we decided to look joyfully forward while celebrating the way we live now: respecting the past, loving the present and evolving into the future. To look ahead, we would predict which of the 25 products available today will still look great 25 years from now. We also researched far-sighted manufacturers who are putting the work of young design students into production and solicited educated guesses about life in the future from a panel of eminent pros who will likely be designing it.

Curating the exhibit was actually more difficult. Back in '81 we were hip-deep in Michael Graves and postmodernism, but we also reported on Laura Ashley's English-country style, open kitchens and urban renewal. In 1982, we were the first American shelter magazine to cover the Milan furniture fair. We also reported on the new comfort food and on loft living, and we offered our first Winners contest issue, which publishes the homes of our readers. Another *Met Home* signature, now widely copied, was our High/Low feature (see page

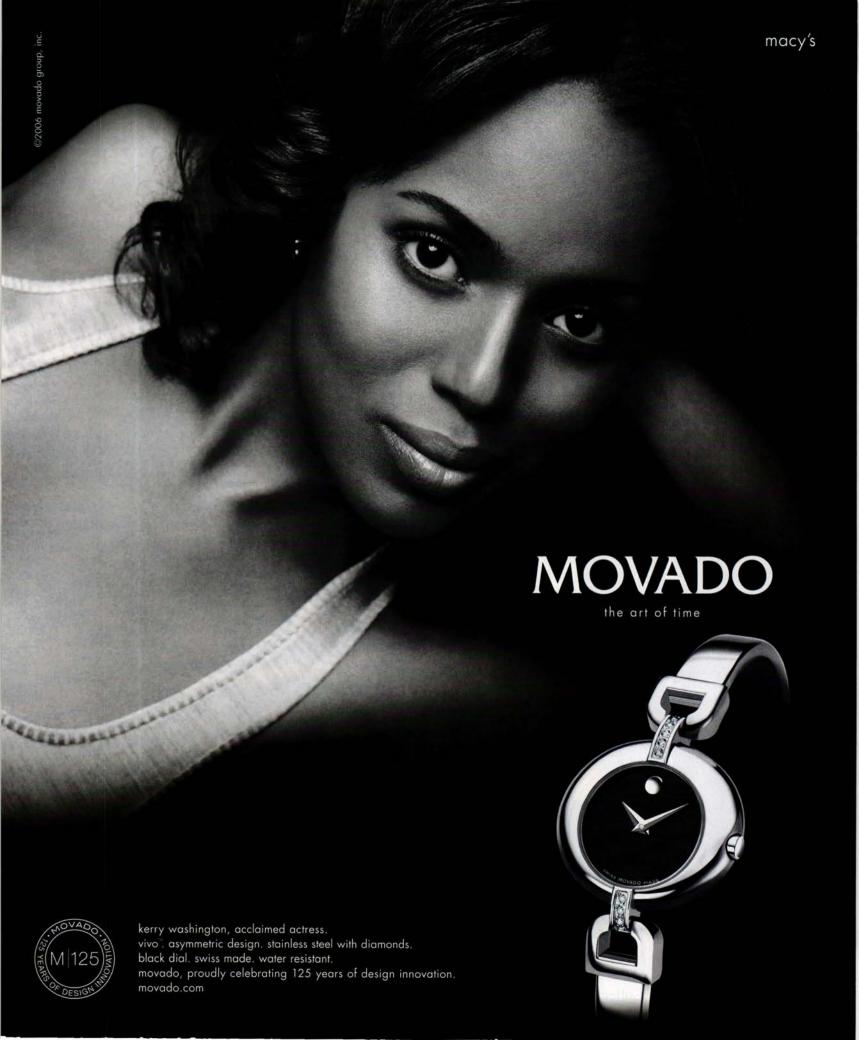
109). By the mid-1980s, we were running stories about raised-bed gardens and Alessi teapots, renovated ranch houses, open bathrooms, Eurostyle and Philippe Starck (see our interview with him on page 79). We featured articles on tastemakers' own homes: Betsey Johnson, Chuck Williams of Williams-Sonoma, John Saladino (see page 166) and John and Janet Jay (whose latest home appears on page 174).

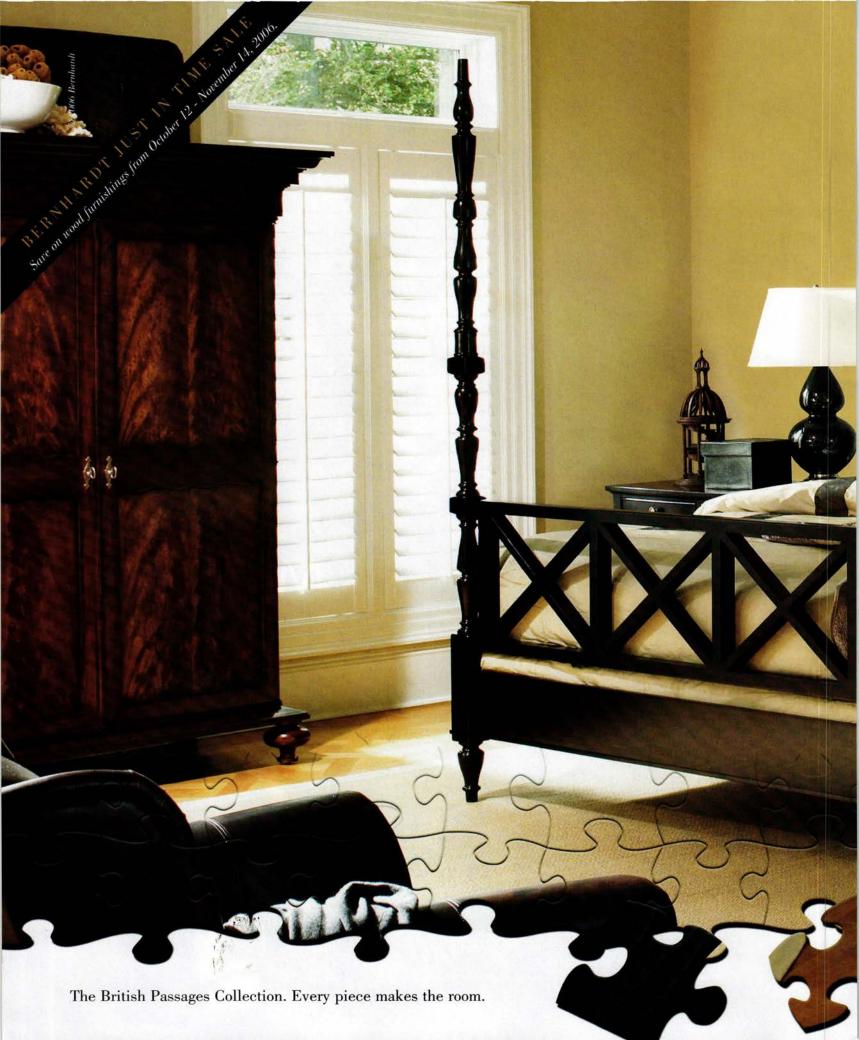
wo major showcases followed, in 1989 and 1991, benefitting DIFFA (Design Industry Foundation Fighting AIDS), with rooms by superstars like David Hockney, Wolfgang Puck, Geoffrey Beene and Alice Waters. Our blockbuster Design 100 issue appeared for the first time in 1990. We visited Donna Karan, Madonna and Hillary Clinton at home, and browsed new furnishings from Giorgio, Calvin and Ralph—not to mention Ikea. Through the '80s and into the '90s,

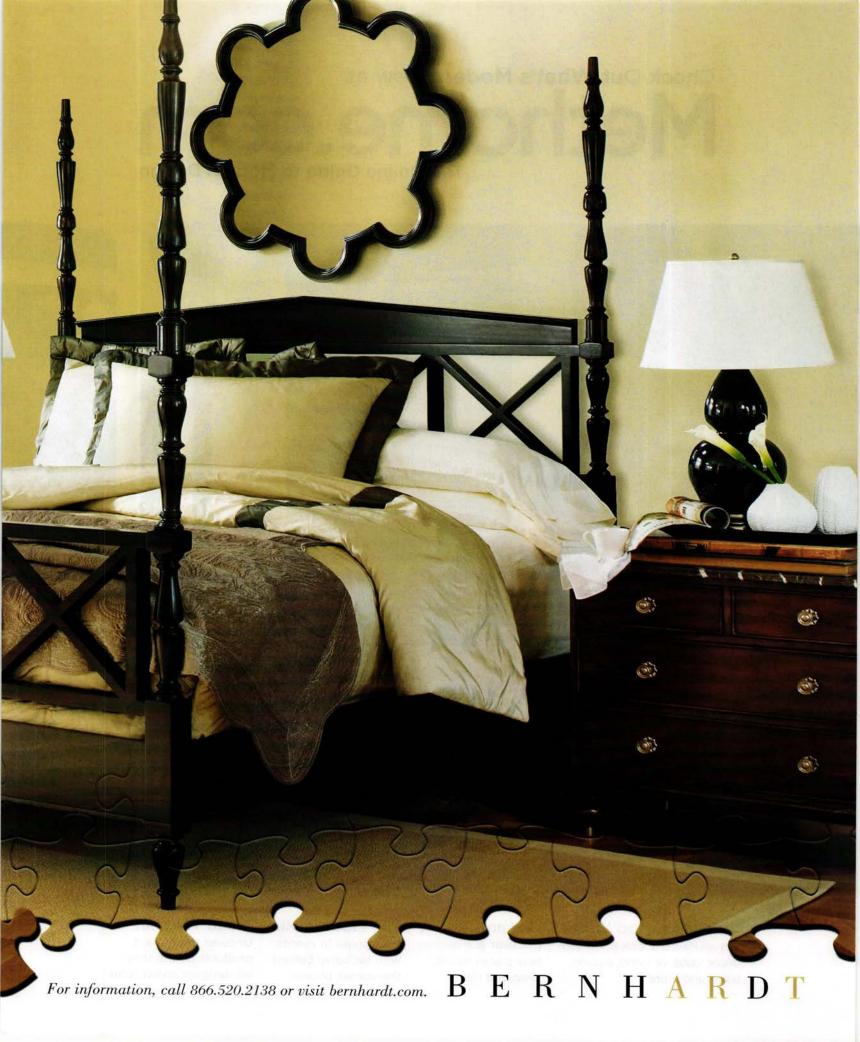
we continued to broaden our horizons, covering cluster housing, industrial reuse architecture, cohousing, green building and modular homes. As the millennium turned, we sat in outdoor rooms and asked, "What's modern now?"

It's a question we're still asking. Given how much I underestimated the world-changing effects of the Internet, e-mail and cell phones, I know I can't make enlightened predictions for the next 25 years. One thing I do know for sure: My home and all it holds will always be the center of my universe.

-Donna Warner, Editor in Chief







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Mailbag

Cheers Times Three

I'd like to offer three cheers for the 10 Questions interview in your July/Aug issue ("Hope for Housing"). The first cheer is for Koning Eizenberg Architecture for their down-to-earth philosophy, their extraordinarily talented designs and their commitment to at-risk populations. The second cheer goes out to your writer Raul Barreneche for asking pithy questions that provoked smart answers (and made for interesting reading). The third cheer is for Monacelli Press for publishing Julie Eizenberg's great new book, Architecture Isn't Just for Special Occasions. The title says it all.

August Dieterlich Culver City, CA

Thank you so much—and a happy 25th anniversary to Koning Eizenberg, which was founded the same year as *Met Home*.

Shades of High/Low

As usual, your July/Aug issue had some glorious bathrooms. I would like to suggest some modifications of some of these ideas for us less prosperous readers. In the bathroom designed by Emanuela Frattini Magnusson ("Material Eyes"), the What the Pros Know box describes the way a glass shower enclosure is flush with the floor-with no lip or step from the bathroom floor into the shower. I have learned that with a stone floor, if you site the shower properly, you don't actually need any enclosure at all. This is far less expensive, reduces maintenance and provides wonderful humidity for growing orchids in the bathroom. I ran the stone flooring up my bathroom wall about eight feet in the corner where the shower was installed. As a bonus, the shower is wheelchair accessible.

Stevi Stephens Jacksonville Beach, FL

Thank you, Stevi. We are certainly seeing more and more wide-open bathrooms. And universal access (wheelchair accessibility) is without doubt the wave of the future.

The New You

I have been a subscriber to *Met Home* since it was *Apartment Life*, and I haven't missed a page of your magazine for your entire 25 years. I have to confess, however, that there was a time in there when I stopped to wonder if I should continue renewing. I love modern design, but

I'm no fan of cold, empty spaces. For a while, everything I was seeing in *Met Home* seemed remote and expensive. Things began to turn around for me when you started getting into midcentury-modern furniture, which, as a frontline baby boomer, I found to be great fun. I started looking around and realizing that I really could afford the things I was seeing in your magazine—or things very much like them.

Just when I was beginning to expect another issue full of Eames chairs and Saarinen tables, however, you moved into a new phase. You call it the "marriage of styles." I call it "anything goes." And I was back in your court. I may not like every house you publish, but I could certainly see myself happily spending time in any of the summer homes you ran in your July/Aug issue. Keep up the good work.

Linda Sperling Chicago, IL

Thank you, Linda. We hope you'll enjoy this 25th anniversary issue as much as we've enjoyed the loyalty of readers like you all these years.

A Note to Our Readers

As we celebrate our 25th anniversary, the editors are reminded that we owe an enormous debt of gratitude to our readers, especially to those subscribers who have stayed with us for all or a substantial part of our history. Metropolitan Home magazine is a business, of course, and faces constantly shifting economic realities. But we also know from your kind letters over the years that many of you feel about Met Home the way we feel about you, that we're somehow in it together. If we're not exactly a family, then perhaps we qualify at least as a tribe of kindred spirits. It would be remiss for us to let this occasion pass without saying thank you to everyone who has made Met Home's life possible. We're proud to have been publishing for 25 years, and that pride extends to you.

For a reminder of days gone by or a peek at what you missed, go to methome.com for a gallery of images from *Met Home*'s first 25 years.

If you see something on our pages that makes you smile or causes you to growl, please feel free to send us an e-mail at metletters@hfmus.com—or a letter to Mailbag, Metropolitan Home, 1633 Broadway, New York, NY 10019. All communiqués will be edited for content and length.



TakeNote:

The practical made perfect. By Arlene Hirst



straw boss

PadLab's *Flexicomb* pendant brings the art of repurposing to a whole new level. Designers Dan Gottlieb and Penny Herscovitch made use of a new translucent flexible honeycomb material composed of thousands of plastic straws. Just think of it as a wonderful way to drink in the light (14" w x 12"h x 10"d, \$450; padlab.com). >



[1] wildflower

It may have a classic scalloped shape and a floral pattern, but *Gwinnett Lane*, the latest bone china by Kate Spade, is anything but traditional. sensibility firmly mark it as 21st-century design (dinner plate, \$23; accent plate, \$20; cup and saucer, \$32; katespade.com).

[2] breezy chairs

furniture. But a new company, Appoggi, also

has price in mind, commissioning stars such as Michael Graves and Richard Gluckman to create a collection of affordable seating. Here, the Slice club chair, by SHoP Architects, has a vinyl-

[3] vintage harvest

Designed in the '60s but no longer in production, the original Pierre Paulin leather-and-steel 444 lounge chair is back on the market. Fashionhaus

classics by Jens Risom, Dieter Rams and George Nelson, which it is selling at collector prices (\$5,800; fashionhaus.com).

[4] star struck

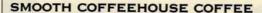
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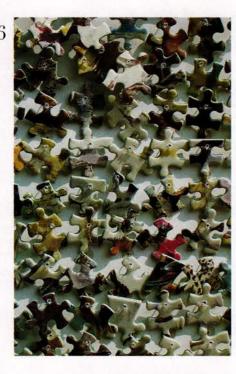




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[5] steel this tv

The influence of stainless steel seems limitless. Toshiba has introduced the first set clad in the material, specifically designed to go with your favorite kitchen appliances. The 20-inch flat-screen LCD HDTV set, dubbed *RealSteel*, costs \$800 (toshiba.com).

[6] the jig (saw) is up
English designer Tracy Kendall's wallpapers truly
break the boundaries of convention, employing
everything from images of feathers to sequins

and buttons to create dazzling wall art. Here, she puts actual jigsaw puzzle pieces to an entirely unexpected use (\$625/square yard; tracykendall.com).

[7] pick of the litter

If you think Kattbank is only a bench, look again. The 48-inch-long seat has a litter box hidden inside. The interior, sealed with lacquer to prevent odor absorption, comes with a removable plastic grid and is designed to provide adequate airflow and ventilation. It's handcrafted in

Oregon, using hardwood plywood in a range of colors and veneers (from \$1,750; kattbank.com).

[8] biker hangout

Andrew Lang's Cycloc provides proof that when it comes to storage solutions for bicycles less is indeed more. This double-walled plastic bracket a wall and rotate it into a position that fits your particular bike. Accessories can be conveniently stored inside its cavity. Most important, you also



TIMELESS

EXCELSIOR DESIGNS FINDS INSPIRATION IN CENTURIES OF ITALIAN STYLE

ARTISTRY



Consumed for centuries by an insatiable passion to combine individual style and sophisticated design, Italy's trendsetting craftsmen have been using everything from art and architecture to furniture and fabrics to convey emotion through artistry. Part of Italy's rich heritage for nearly 25 years, Excelsior Designs continues to create distinctive contemporary furniture that embodies the country's irrepressible spirit.

Renowned for mixing exquisite finishes and unique woods with brushed or polished stainless steel highlights, Excelsior Designs' bedroom, dining, and living room selections feature beautiful veneers such as sycamore, burl, tanganika, palisander, and zebrano. The Cristallo collection represents Excelsior Designs' flexibility and includes an array of standalone items – buffets, dining tables, occasional tables, chairs, and lighting – that are all crafted in stainless steel, glass, lacquer, or veneers.

CASA NOVALIA® LEATHER

A division of Excelsior Designs, Casa Novalia Leather produces superb leather upholstery. With nearly two dozen collections available, Casa Novalia Leather offers a range of options from ultra contemporary to more transitional designs, as well as a number of accent pieces such as chaises, chairs, and ottomans. With more than 50 sumptuous leather selections available in a wide variety of hues, it's easy to find a Casa Novalia design that is right for your personal style.



NICOLE MILLER COLLECTION

Since she exploded on the fashion scene more than two decades ago with her signature "little black dress," Nicole Miller has inspired design revolutions. Now, she brings that revolution home with her exclusive collection from Excelsior Designs. The Nicole Miller Collection of furniture includes bedroom, dining and living room selections, and nearly 200 upholstery fabrics inspired by Miller's contemporary flair and classic style.

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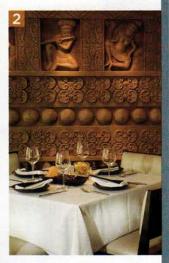


The "best seller" from Italy

Metro

An insiders guide to the best new places to eat, shop, stay and visit—from the Pacific Coast of Mexico to the Left Bank of the City of Light.

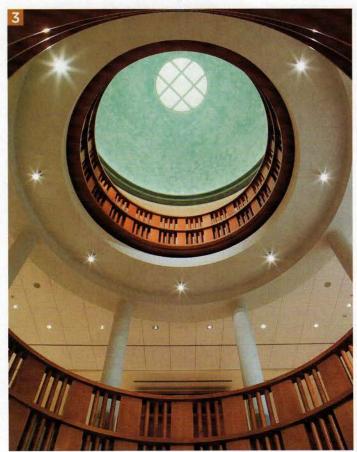




Veracruz, Mexico A sweet spot among Costa Esmeralda's fishing villages, Hotel Azúcar offers 20 spacious bungalows, each with a private terrace. Splashes of color and regional materials-red cedar, palm thatch and stone-accentuate the white-walled minimalist retreat designed by Taller de Arquitectura. Other amenities include an open-air library and the sybaritic Xochicalli Spa. Bungalows from about \$110 (Carretera Federal Nautla-Poza Rica; 52+232/321-0678, hotelazucar.com).

San Francisco Bong Su Restaurant & Lounge has blossomed into one of the city's hottest reservations. Serving small-plate contemporary Vietnamese cuisine—think tea-smoked duck salad rolls and lemongrass bass—at communal palmwood tables, co-owners Anne Le and chef Tammy Huynh encourage family-style dining. A windowed wall with sheer bronze, orange and off-white shades cozies up the East-greets-West decor. Entrées from \$15 (311 Third St.; 415/536-5800, bongsu.com).

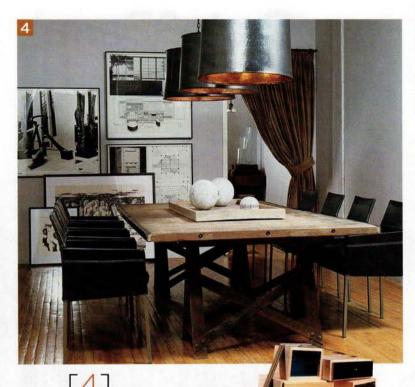
Minneapolis The encyclopedic Minneapolis Institute of Arts went to the top for its latest upgrade. Michael Graves, along with local firm RSP Architects, designed the 113,000-squarefoot Target Wing. Inspired by the original beaux arts building, the stone-faced addition has 27 new galleries, a 100-seat multipurpose classroom and a three-story atrium capped by a dramatic domed ceiling (2400 Third Ave. South; 888/642-2782, artsmia.org).



VERACRUZ MEXICO: UNDINE PROHI: SAN FRANCISCO: NORMA MOLINA: MINNEAPOLIS: PHILIP PROWSE.



Living rooms are, after all, for living. Meet Bryan, a lean new breed of sectional. With deep cushions and a stain-resistant finish, Bryan is at home in any family room. Stretch out. Watch a movie. Take a nap. Yet its classic lines and textured weave make Bryan equally at home in the living room. Imagine. A living room you can actually live in. The Bryan Sectional, \$2,399. Aldo Console Table, \$499. Carved Balls, \$11.95. www.crateandbarrel.com



Chicago Interior designers Michael Del Piero and Julia Edelmann's new showroom, MJ Spear, in the city's River North district, feels like a traveling road show. Open to the public by appointment, it features a collection of artifacts from around the globe reinterpreted to meet a modern mind-set. Pieces like the salvaged Dutch brickmakers' table and the drum-shade lighting fixtures by Oly, above, complement samplings from the proprietors' own furniture line (311 W. Superior St., Showroom 207; 312/337-5331, mjspear.com).

Cambridge, MA Harvard Square's newest culinary sanctuary, the 5,000-square-foot



Om Restaurant/Lounge, couples authentic Buddhist sculptures and thangka paintings-tributes to the ancestry of owners Bik Yonjan and Solmon Chowdhury-with hand-placed stone walls, bamboo flooring and a light-reflecting waterfall designed by Fairbank Design, in collaboration with Yonjan. Executive chef Rachel Klein's meditation on steak and eggs-a filet mignon with a truffled fried egg on a bed of Yukon potato purée-and spicy Thai bouillabaisse are standouts on the menu. A full menu of aromatherapy cocktails, infused with essential oils, and paapcorn (caramel and hot-chili-coated popcorn) are featured in the Zen lounge downstairs. Entrées from \$18 (92 Winthrop St.; 617/576-2800, omrestaurant.com).



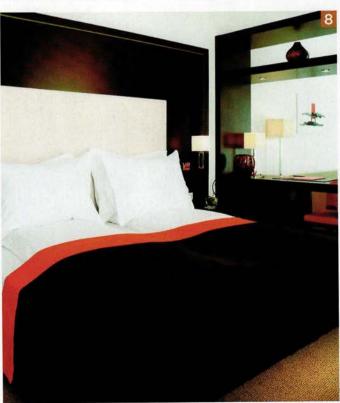
New York City Droog Design's Simply Droog: 10 + 3 Years of Creating Innovation and Discussion is making its one-and-only North American stop at the Museum of Arts & Design this fall. The two-part touring retrospective highlights the Netherlands-based design collective's quirky yet practical take on recycling-some objects will be mounted on their shipping crates - as well as design's place in our social and political dialogue. The show features more than 150 iconic pieces, including Tejo Remy's 1991 "Chest of Drawers," left (through January 14, 2007; 40 W. 53rd St.; 212/956-3535, madmuseum.org).

Paris Gallic elegance meets Yankee comfort at Collection Pierre, a new showroomboutique on the Left Bank. The brainchild of American

contemporary designer John Hutton, of Donghia, Flexform, Holly Hunt and Sutherland fame, and French manufacturer Gaetan d'Hotel, it features their 80-piece collection. From the stainless-steel Message in a Bottle table to the almost eight-footlong Paradis sofa, Hutton adds his signature twist to traditional French style. All models come avec liberté de choisir-woods and colors are customizable (12 rue des Saints Peres; 33+1/42.97.51.91, collectionpierre.com).

Vienna The new Levante Parliament Hotel brings 21stcentury style to a nearly 100year-old building. Elements of stone, glass, chrome and dark wood harmonize each of the 70 high-tech rooms and suites with the building's classical architecture. Exclusive collections by artists Curt Themessl and Ioan Nemtoi are on constant display. The latter's namesake eatery, the Nemtoi Restaurant-Bar, features fusion cuisine and a glass bar designed by the artist (Auerspergstrasse 9; 43+1/228-280, thelevante.com). @

Edited by Megan O'Neill. Contributors include Jean Bond Rafferty.



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Maralunga, created by Vico Magistretti, is a sofa that can charm onlookers with its soft, animated form, but its timeless design is difficult to confuse with another sofa.

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Panasonic ideas for life

more editors'choice

Chair Man of the Board

Konstantin Grcic has come up with something new under the sun-at least in chair design. Instead of legs, his Venus, for Classicon, is constructed from two lightweight moldedbeechwood shells with a base that is rimmed in rubber. It also has a rubber handle (\$595; hightower access.com).



Breaking the Ice The form of Pritzker Prize-winning architect Zaha Hadid's first commercial product for Alessi cuts through space with a force similar to an icy Arctic fissure, hence its name, Crevasse. The impeccably crafted stainless-steel vase's twisted walls accentuate its 161/2-inch height (\$220; alessi.com).

Going with the Flow

The Amadeo Lyra decanter, created especially for glassmaker Riedel's 250th anniversary, is mouthblown lead crystal that is truly poetry in motion. Simply decant wine into the wide opening, then pour it through the narrow one (14"h; 59-oz. capacity; about \$300; riedel.com).

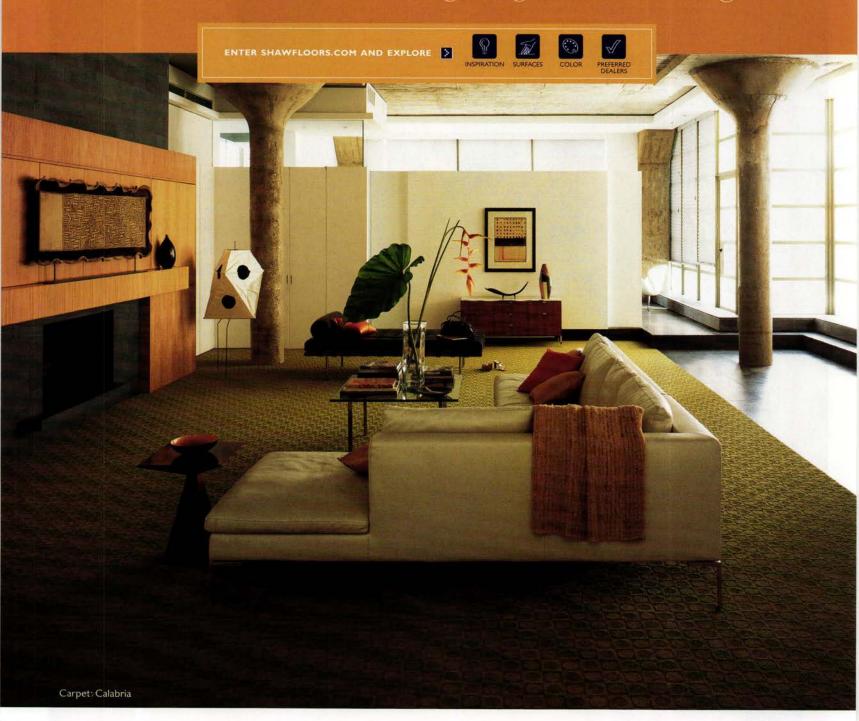


Designer Antonio Citterio and B&B Italia have collaborated for more than 30 years, creating furnishings that are renowned for their quality and impeccable style. Citterio's AC collection for the company's Maxalto division ably advances the tradition. The twopiece sectional sofa, which sits on an elegant metal base, is \$13,488 as shown (bebitalia.it). >



I want a floor that looks like that stunning

modern museum we ran into when we got caught in the rain in Chicago.



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more editors'choice



No Doubting Thomas

Designer Thomas O'Brien made history with his work for American manufacturer Hickory Chair, bringing classic modernism to the mainstream market. His new Wellman coffee table (40"I x 22"w x 191/2"h) has a chrome frame, glass tray top, walnut-veneered shelf and glorious style to spare (\$3,000; 212/966-1500).

Gold Medal to the Silver

Robbe & Berking, venerable German silversmiths for five generations, has a new sterling silver collection, Alta, which includes a memorable series of beverage servers, each a small masterpiece in its own right. Here, the mocha pot achieves platonic perfection (\$2,560; robbeberking.com).



Eileen Fisher, known for her timeless, easy, elegant and versatile fashion designs, has teamed with Garnet Hill to create an equally timeless collection of bedding. Totally luxurious without being pricey, the rangemade from silk, alpaca, cashmere and linen—runs from \$58 for a pillowcase to \$430 for a cashmere throw (garnethill.com).

Wing Formation > The collections that Bill Sofield has

The collections that Bill Sofield has designed for Baker Furniture are memorable for their virtuoso detailing and inspired proportions. His *Manor* wing chair sets itself apart from the pack with its generous form, American-walnut frame and Sofield's subtle homage to Danish modern design (\$5,590; bakerfurniture.com). >







In a perfect world you could have a kitchen like this.

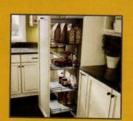
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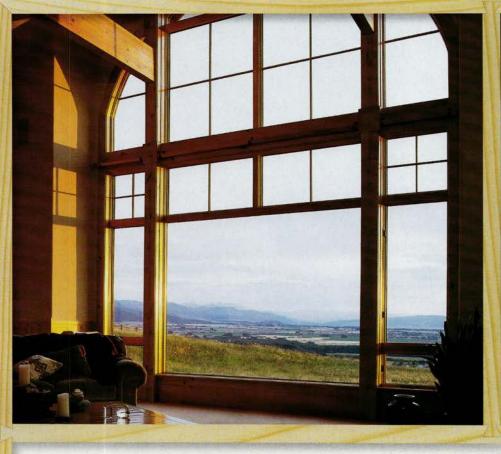


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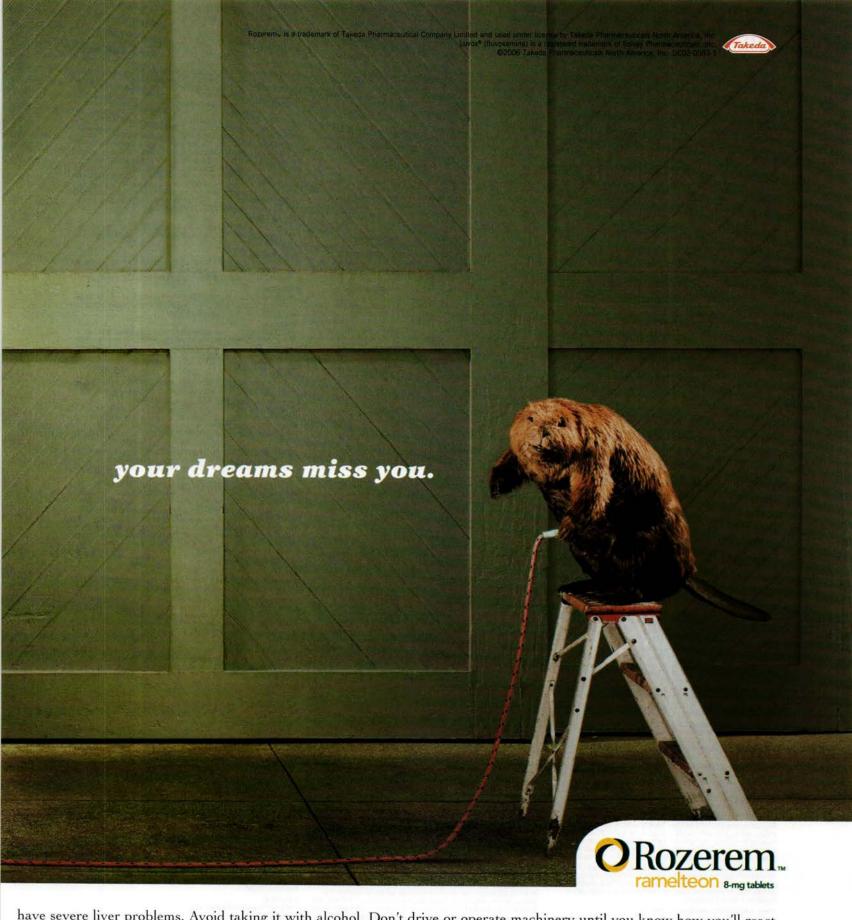
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Brief Summary of Prescribing Information

ROZEREM

(ramelteon) Tablets

INDICATIONS AND USAGE

ROZEREM is indicated for the treatment of insomnia characterized by difficulty with sleep onset.

CONTRAINDICATIONS

ROZEREM is contraindicated in patients with a hypersensitivity to ramelteon or any components of the ROZEREM formulation.

Since sleep disturbances may be the presenting manifestation of a physical and/or psychiatric disorder, symptomatic treatment of insomnia should be initiated only after a careful evaluation of the patient. The failure of insomnia to remit after a reasonable period of treatment may indicate the presence of a primary psychiatric sonable period of treatment may indicate the presence of a primary psychiatric and/or medical illness that should be evaluated. Worsening of insomnia, or the emergence of new cognitive or behavioral abnormalities, may be the result of an unrecognized underlying psychiatric or physical disorder and requires further evaluation of the patient. As with other hypnotics, exacerbation of insomnia and emergence of cognitive and behavioral abnormalities were seen with ROZEREM during the clinical development program.

ROZEREM should not be used by patients with severe hepatic impairment.

ROZEREM should not be used in combination with fluvoxamine (see PRECAU-TIONS: Drug Interactions)

A variety of cognitive and behavior changes have been reported to occur in associ ation with the use of hypnotics. In primarily depressed patients, worsening of depression, including suicidal ideation, has been reported in association with the

Patients should avoid engaging in hazardous activities that require concentration (such as operating a motor vehicle or heavy machinery) after taking ROZEREM. After taking ROZEREM, patients should confine their activities to those necessary

PRECAUTIONS

General ROZEREM has not been studied in subjects with severe sleep apnea or severe COPD and is not recommended for use in those population

Patients should be advised to exercise caution if they consume alcohol in combination with ROZEREM.

Use in Adolescents and Children

ROZEREM has been associated with an effect on reproductive hormones in adults, e.g. decreased testosterone levels and increased prolactin levels. It is not known what effect chronic or even chronic intermittent use of ROZEREM may have on the reproductive axis in developing humans (see Pediatric Use).

Information for Patients
Patients should be advised to take ROZEREM within 30 minutes prior to going to bed and should confine their activities to those necessary to prepare for bed

Patients should be advised to avoid engaging in hazardous activities (such as operating a motor vehicle or heavy machinery) after taking ROZEREM.

Patients should be advised that they should not take ROZEREM with or immediately after a high fat meal.

Patients should be advised to consult their health care provider if they experience worsening of insomnia or any new behavioral signs or symptoms of concern.

Patients should consult their health care provider if they experience one of the following: cessation of menses or galactorrhea in females, decreased libido, or problems with fertility.

Laboratory Tests
No standard monitoring is required.

For patients presenting with unexplained amenorrhea, galactorrhea, decreased libido, or problems with fertility, assessment of prolactin levels and testosterone levels should be considered as appropriate.

Drug Interactions

ROZEREM has a highly variable inter-subject pharmacokinetic profile (approximately 100% coefficient of variation in C_{max} and AUC). As noted above, CYP1A2 is the major isozyme involved in the metabolism of ROZEREM, the CYP2C subfamily and CYP3A4 isozymes are also involved to a minor degree.

Effects of Other Drugs on ROZEREM Metabolism

Effects of Utilier Drugs on HUZEHEM Metabolism. Fluvoxamine (strong CYP142 inhibitor): When fluvoxamine 100 mg twice daily was administered for 3 days prior to single-dose co-administration of ROZEREM 16 mg and fluvoxamine, the AUC_{0-set} for ramelteon increased approximately 190-fold, and the C_{max} increased approximately 70-fold, compared to ROZEREM administered alone. ROZEREM should not be used in combination with fluvoxamine (See WARNINOS). Other less potent CYP142 inhibitors have not been adequately studied. ROZEREM should be administered with caution to patients taking less from CYP142 inhibitors. ing less strong CYP1A2 inhibitors.

Rifampin (strong CYP enzyme inducer): Administration of rifampin 600 mg once daily for 11 days resulted in a mean decrease of approximately 80% (40% to 90%) in total exposure to ramelteon and metabolite M-II, (both AUC_{0-ent} and C_{max}) after a single 32 mg dose of ROZEREM fricacy may be reduced when ROZEREM is used in combination with strong CYP enzyme inducers such as rifampin.

Ketoconazole (strong CYP3A4 inhibitor): The AUCo-un and Cmax of ramelteon increased by approximately 84% and 36%, respectively, when a single 16 mg dose of ROZEREM was administered on the fourth day of ketoconazole 200 mg twice daily administration, compared to administration of ROZEREM should be increases were seen in M-II pharmacokinetic variables. ROZEREM should be administered with caution in subjects taking strong CYP3A4 inhibitors such as

Fluconazole (strong CYP2C9 inhibitor): The total and peak systemic exposure (AUC_{0-erf} and C_{max}) of ramelteon after a single 16 mg dose of ROZEREM was increased by approximately 150% when administered with fluconazole. Similar increases were also seen in M-II exposure. ROZEREM should be administered with caution in subjects taking strong CYP2C9 inhibitors such as fluconazole.

Interaction studies of concomitant administration of ROZEREM with fluoxetine (CYP206 inhibitor), omeprazole (CYP1A2 inducer/ CYP201 inhibitor), theo-phylline (CYP1A2 substrate), and dextromethorphan (CYP206 substrate) did not produce clinically meaningful changes in either peak or total exposures to ramelteon or the M-II metabolite.

Effects of ROZEREM on Metabolism of Other Drugs

Concomitant administration of ROZEREM with omeprazole (CYP2C19 substrate), dextromethorphan (CYP2D6 substrate), midazolam (CYP3A4 substrate), theophylline (CYP1A2 substrate), digoxin (p-glycoprotein substrate), and warfarin (CYP2C9 [S]/CYP1A2 [R] substrate) did not produce clinically meaningful changes in peak and total exposures to these drugs.

Effect of Alcohol on Rozerem

Alcohol: With single-dose, daytime co-administration of ROZEREM 32 mg and alcohol (0.6 g/kg), there were no clinically meaningful or statistically significant effects on peak or total exposure to ROZEREM. However, an additive effect was

seen on some measures of psychomotor performance (i.e., the Digit Symbol Substitution Test, the Psychomotor Vigilance Task Test, and a Visual Analog Scale of sedation) at some post-dose time points. No additive effect was seen on the Delayed Word Recognition Test. Because alcohol by itself impairs performance, and the intended effect of ROZEREM is to promote sleep, patients should be cautioned not to consume alcohol when using ROZEREM.

Drug/Laboratory Test Interactions

ROZEREM is not known to interfere with commonly used clinical laboratory tests. In addition, in vitro data indicate that ramelteon does not cause false-positive results for benzodiazepines, opiates, barbiturates, cocaine, cannabinoids, or amphetamines in two standard urine drug screening methods in vitro.

Carcinogenesis, Mutagenesis, and Impairment of Fertility

In a two-year carcinogenicity study, B6C3F₁ mice were administered ramelteon at doses of 0, 30, 100, 300, or 1000 mg/kg/day by oral gavage. Male mice exhibited a dose-related increase in the incidence of hepatic tumors at dose levels ≥ 100 mg/kg/day including hepatic adenoma, hepatic carcinoma, and hepato-≥ 100 mg/kg/day including hepatic adenoma, hepatic carcinoma, and nepato-blastoma. Female mice developed a dose-related increase in the incidence of hepatic adenomas at dose levels ≥ 300 mg/kg/day and hepatic carcinoma at the 1000 mg/kg/day dose level. The no-effect level for hepatic tumors in male mice was 30 mg/kg/day (103-times and 3-times the therapeutic exposure to ramelteon and the active metabolite M-II, respectively, at the maximum recommended human dose [MRHD] based on an area-under-the-curve [AUC] comparison). The no-effect level for hepatic tumors in female mice was 100 mg/kg/day (827-times and 12-times the therapeutic exposure to ramelteon and M-II, respectively, at the MRHD based on AUC).

and M-II, respectively, at the MRHD dased on AUC).

In a two-year carcinogenicity study conducted in the Sprague-Dawley rat, male and female rats were administered ramelteon at doses of 0, 15, 60, 250 or 1000 mg/kg/day by oral gavage. Male rats exhibited a dose-related increase in the incidence of hepatic adenoma and benigh Leydig cell tumors of the testis at dose levels ≥ 250 mg/kg/day and hepatic carcinoma at the 1000 mg/kg/day dose level. Female rats exhibited a dose-related increase in the incidence of hepatic adenoma at dose levels ≥ 60 mg/kg/day and hepatic carcinoma at the 1000 mg/kg/day dose level. The no-effect level for hepatic tumors and benign Leydig cell tumors in male state was 60 mg/kg/day fose level. The no-effect level for hepatic tumors and benign Leydig cell tumors in male rats was 60 mg/kg/day (1,429-times and 12-times the therapeutic exposure to ramelteon and M-II, respectively, at the MRHD based on AUC). The no-effect level for hepatic tumors in female rats was 15 mg/kg/day (472-times and 16-times the therapeutic exposure to ramelteon and M-II, respectively, at the MRHD based on AUC).

The development of hepatic tumors in rodents following chronic treatment with non-genotoxic compounds may be secondary to microsomal enzyme induction, a mechanism for tumor generation not thought to occur in humans. Leydig cell umor development following treatment with non-genotoxic compounds in rodents has been linked to reductions in circulating testosterone levels with compensatory increases in luteinizing hormone release, which is a known proliferative stimulus to development to the part beginning the properties of the part beginning the part beginning the part beginning the properties of the part beginning the pa Leveling cells in the rat testis. Rat Levdig cells are more sensitive to the stimulatory effects of luteinizing hormone than human Levdig cells. In mechanistic studies conducted in the rat, daily ramelten administration at 250 and 1000 mg/kg/day for 4 weeks was associated with a reduction in plasma testosterone levels. In the same study, luteinizing hormone levels were elevated over a 24 hour period after the last ramelteon treatment; however, the durability of this luteinizing hormone finding and its support for the proposed mechanistic explanation was not clearly established.

Although the rodent tumors observed following ramelteon treatment occurred at plasma levels of ramelteon and M-II in excess of mean clinical plasma concentra-tions at the MRHD, the relevance of both rodent hepatic tumors and benign rat Levdig cell tumors to humans is not known

Mutagenesis

Mutagenesis
Ramelteon was not genotoxic in the following: *in vitro* bacterial reverse mutation
(Ames) assay: *in vitro* mammalian cell gene mutation assay using the mouse lymphoma TK+** cell line; *in vivo/in vitro* unscheduled DNA synthesis assay in rat hepatocytes; and in *in vivo* micronucleus assays conducted in mouse and rat.
Ramelteon was positive in the chromosomal aberration assay in Chinese hamster lung cells in the presence of S9 metabolic activation.

Separate studies indicated that the concentration of the M-II metabolite formed by the rat liver S9 fraction used in the *in vitro* genetic toxicology studies described above, exceeded the concentration of ramelteon; therefore, the genotoxic potential of the M-II metabolite was also assessed in these studies

Impairment of Fertility

Impairment of Fertility
Ramelteon was administered to male and female Sprague-Dawley rats in an initial fertility and early embryonic development study at dose levels of 6, 60, or 600 mg/kg/day,
No effects on male or female mating or fertility were observed with a ramelteon dose
up to 600 mg/kg/day (786-times higher than the MRHD on a mg/m² basis). Irregular
estrus cycles, reduction in the number of implants, and reduction in the number of live
embryos were noted with dosing females at ≥ 60 mg/kg/day (79-times higher than the
MRHD on a mg/m² basis). A reduction in the number of corpora lutea occurred at the
600 mg/kg/day dose level. Administration of ramelteon up to 600 mg/kg/day to male
rats for 7 weeks had no effect on sperm quality and when the treated male rats were
materd with untreated female rats there was no effect on implants or employs. In a mated with untreated female rats there was no effect on implants or embryos. In a repeat of this study using oral administration of ramelteon at 20, 60 or 200 mg/kg/day for the same study duration, females demonstrated irregular estrus cycles with doses > 60 mg/kg/day, but no effects were seen on implantation or embryo viability. The noeffect dose for fertility endpoints was 20 mg/kg/day in females (26-times the MRHD on a mg/m² basis) and 600 mg/kg/day in males (786-times higher than the MRHD on a mg/m2 basis) when considering all studies.

Pregnancy: Pregnancy Category C
Ramelteon has been shown to be a developmental teratogen in the rat when given
in doses 197 times higher than the maximum recommended human dose [MRHD]
on a mg/m² basis. There are no adequate and well-controlled studies in pregnant women. Ramelteon should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus.

The effects of ramelteon on embryo-fetal development were assessed in both the rat and rabbit. Pregnant rats were administered ramelteon by oral gavage at doses of 0, 10, 40, 150, or 600 mg/kg/day during gestation days 6-17, which is the period of organogenesis in this species. Evidence of maternal toxicity and fetal teratogenicity was observed at doses greater than or equal to 150 mg/kg/day. Maternal toxicity was chiefly characterized by decreased body weight and, at 600 mg/kg/day, ataxia and decreased spontaneous movement. At maternally toxic doses (150 mg/kg/day or greater), the fetuses demonstrated visceral malformations consisting of diaphragmatic hernia and minor anatomical variations of the skeleton (irregularly shaped scanula). At 600 mg/kg/day continues in fetal hot weights and malformations of the skeleton (irregularly shaped scanula). diagnizignizatic retirem and initinior anatomical variations of the Sweetien (in regularies shaped scapula). At 600 mg/kg/day, reductions in fetal body weights and malformations including cysts on the external gentialia were additionally observed. The noe-effect level for teratogenicity in this study was 40 mg/kg/day (1.892-times and 45-times higher than the therapeutic exposure to ramelteon and the active metabolite M-II, respectively, at the MRHD based on an area-under-the-curve [AUC] comparison). Pregnant rabbits were administered rameteron by oral gavage at doses of 0, 12, 60, or 300 mg/kg/day during gestation days 6-18, which is the doses or 0, 12, 80, or 300 mg/kg/ag uning gestation days 6-16, witch is the period of organogenesis in this species. Although maternal toxicity was apparent with a ramelteon dose of 300 mg/kg/day, no evidence of fetal effects or teratogenic-ity was associated with any dose level. The no-effect level for teratogenicity was therefore, 300 mg/kg/day 11,862-times and 99-times higher than the therapeutic exposure to ramelteon and M-II, respectively, at the MRHD based on AUC).

The effects of ramelteon on pre- and post-natal development in the rat were stud-

ied by administration of ramelteon to the pregnant rat by oral gavage at doses of 0, 30,100, or 300 mg/kg/day from day 6 of gestation through parturition to postnatal (lactation) day 21, at which time offspring were weared. Maternal toxicity was noted at doses of 100 mg/kg/day or greater and consisted of reduced body weight gain and increased adrenal gland weight. Reduced body weight during the post-weaning period was also noticed in the offspring of the groups given 100 mg/kg/day and higher. Offspring in the 300 mg/kg/day group demonstrated physical and developmental delays including delayed eruption of the lower incisors, a delayed acquisition of the righting reflex, and an alteration of emotional response. These delays are often because if the presence of reduced offspring body weight but may still be indicative. of the righting reliex, and an alteration of emotional responses, insee delays are often observed in the presence of reduced offspring body weight but may still be indicative of developmental delay. An apparent decrease in the viability of offspring in the 300 mg/kg/day group was likely due to altered maternal behavior and function observed at this dose level. Offspring of the 300 mg/kg/day group also showed evidence of diaphragmatic hermia, a finding observed in the embryo-detal development study previously described. There were no effects on the reproductive capacity of offspring of the resulting process were not find the order to the reproductive capacity of the process were not effects on the reproductive capacity of the process were not effects on the reproductive capacity of the process were not effects on the reproductive capacity of the process were not effects on the reproductive capacity of the process were not effects on the reproductive capacity of the process were not effects on the reproductive capacity of the process were not effects on the reproductive capacity of the process were not effects on the reproductive capacity of the process were not effects on the reproductive capacity of the process were not effects on the reproductive capacity of the process were not effects on the reproductive capacity of the process were not effects on the reproductive capacity of the process were not effects on the reproductive capacity of the process were not effects on the reproductive capacity of the process were not effects on the reproductive capacity of the process were not effects on the reproductive capacity of the process of the reproductive capacity of the

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offspring and the resulting progeny were not different from those of vehicle-treated offspring. The no-effect level for pre- and postnatal development in this study was 30 mg/kg/day (39-times higher than the MRHD on a mg/m² basis). Labor and Delivery

Lador and Delivery
The potential effects of ROZEREM on the duration of labor and/or delivery, for either the mother or the fetus, have not been studied. ROZEREM has no established use in labor and delivery.

Nursing Mothers

Ramelteon is secreted into the milk of lactating rats. It is not known whether this drug is excreted in human milk. No clinical studies in nursing mothers have been performed. The use of ROZEREM in nursing mothers is not recommended.

Pediatric Use

Safety and effectiveness of ROZEREM in pediatric patients have not been estab-lished. Further study is needed prior to determining that this product may be used safely in pre-pubescent and pubescent patients.

A total of 654 subjects in double-blind, placebo-controlled, efficacy trials who received ROZEREM were at least 65 years of age; of these, 199 were 75 years of age or older. No overall differences in safety or efficacy were observed between elderly and younger adult subjects.

ADVERSE REACTIONS

The data described in this section reflect exposure to ROZEREM in 4251 subjects, including 346 exposed for 6 months or longer, and 473 subjects for one year.

Adverse Reactions Resulting in Discontinuation of Treatment
Five percent of the 3594 individual subjects exposed to ROZEREM in clinical studies discontinued treatment owing to an adverse event, compared with 2% of the 1370 subjects receiving placebo. The most frequent adverse events leading to dis-continuation in subjects receiving ROZEREM were somnolence (0.8%), dizziness (0.5%), nausea (0.3%), fatigue (0.3%), headache (0.3%), and insomnia (0.3%).

(0.5%), hausea (0.3%), laugue (0.3%), headacare (0.3%), and insortina (0.3%). ROZEREM Most Commonly Observed Adverse Events in Phase 1 strials The incidence of adverse events during the Phase 1 through 3 trials (% placebo, n=1370; % rameleon (8 mg), n=1250) were: headache NOS (7%, 7%), sommeleone (3%, 5%), faltique (2%, 4%), dizzness (3%, 5%), nausea (2%, 3%), insomnia exacerbated (2%, 3%), upper respiratory tract infection NOS (2%, 3%), diarrhea NOS (2%, 2%), mayajia (1%, 2%), depression (1%, 2%), dispessia (1%, 2%), influenza (0, 1%), blood cortisol decreased (0, 1%).

Because clinical trials are conducted under widely varying conditions, adverse reaction rates observed in the clinical trials of a drug cannot be directly compared to rates in clinical trials of their drugs, and may not reflect the rates observed in practice. The adverse reaction information from clinical trials does, however, provide a basis for identifying the adverse events that appear to be related to drug use

and for approximating rates. DRUG ABUSE AND DEPENDENCE

ROZEREM is not a controlled substance

Human Data: See the CLINICAL TRIALS section, Studies Pertinent to Safety Concerns for Sleep-Promoting Agents in the Complete Prescribing Information.

Animal Data. Ramelteon did not produce any signals from animal behavioral studies indicating that the drug produces rewarding effects. Monkeys did not self-adminis-ter ramelteon and the drug did not induce a conditioned place preference in rats. There was no generalization between ramelteen and midazolam. Ramelteen did not affect rotorod performance, an indicator of disruption of motor function, and it did not potentiate the ability of diazepam to interfere with rotorod performance.

Discontinuation of ramelteon in animals or in humans after chronic administration did not produce withdrawal signs. Ramelteon does not appear to produce

OVERDOSAGE

Signs and Symptoms
No cases of ROZEREM overdose have been reported during clinical development. ROZEREM was administered in single doses up to 160 mg in an abuse liability trial. No safety or tolerability concerns were seen.

Recommended Treatment

General symptomatic and supportive measures should be used, along with immediate gastric lavage where appropriate. Intravenous fluids should be administered as needed. As in all cases of drug overdose, respiration, pulse, blood pressure, and other appropriate vital signs should be monitored, and general supportive measures employed.

Hemodialysis does not effectively reduce exposure to ROZEREM. Therefore, the use of dialysis in the treatment of overdos

Poison Control Center

As with the management of all overdosage, the possibility of multiple drug ingestion should be considered. The physician may contact a poison control center for current information on the management of overdosage.

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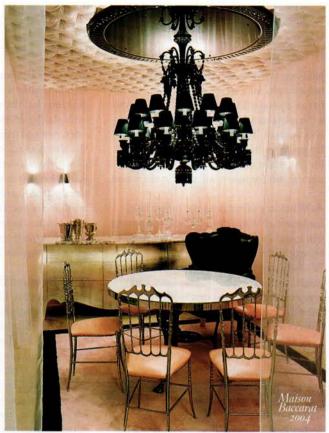
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Starck Contrasts

The famed French designer talks about his Don Quixote and Robin Hood complexes and why he thinks design has no future. By Arlene Hirst

Philippe Starck is world famous as a designer. But his role as a creator of provocative objects sometimes overshadows his more significant contributions: More than any other figure in the field, he has changed the way we live. Virtually every issue we've published in the last 25 years has had an object in it designed by Starck, so it seemed appropriate to interview him about the shape of things to come.

1. You are arguably the most famous product designer in the world and have created many memorable objects. What are your personal favorites?

The next ones. I don't like anything that I've done. That's why I continue to do

it. I'm talentless, cynical, lazy and venal. Every object I've designed tells me how weak and lazy I am.

2. You've designed just about everything from yachts to toothbrushes. What is left?

What do you want to accomplish in the coming years?

Because I am lazy, weak, venal and cynical, I'll try to make something more interesting. I'd be ashamed to make something useless. I try to find tools to help friends have a better life, to decide how to exist.

3. There has been a virtual explosion in the United States of residential complexes designed by "name" architects and designers. You started the trend with your company Yoo. Now everyone from John Pawson to Giorgio Armani has joined the game. Do you see even further growth? Signature residential projects are not so stupid. It looks a little bit like showing off—a little trendy—but when you are facing the biggest expense of your life, you need a clue, you need help. You sleep in a Starck hotel room and appreciate what he's done, so you think, Why not work with Starck? At Yoo, we work now with

Jade Jagger. She is very different from me. To help people, only one designer is not enough, because people are so different. We will have a complete panel of designers for people to choose from. There is a need for lots of different styles. Signature design is for a better life. So, yes, it will last. Maybe it won't be eternal, but for sure it will exist in the future.

for housing? What do you think our houses will look like, and what will be the biggest change in the way we live?
We shall have tribal communities, cultural communities like the Middle Ages, and every castle will be the castle of a different tribe. In the next ten years, all functional objects will disappear: There will be no more things like curtains or chairs. These

4. What in general does the future hold

- every castle will be the castle of a different tribe. In the next ten years, all functional objects will disappear: There will be no more things like curtains or chairs. These will be replaced by immaterial services. So our houses will only be filled with sentimental things: You'll just have a painting by your daughter or a chair your son made in school. We won't need objects. That's why design has no future. Fewer houses will be created for the architecture, for the money.
- **5.** What new materials and technologies interest you the most right now? I am focused on ecology and cost. The only technology and materials that interest me are the ones that bring the best to everybody, things like hydrogen cells. I'm very interested in GE's EcoImagination and any work with water.
- 6. Last year you launched a consultancy to help Asian companies market their designs, saying that Western companies were facades with just a name and a logo. You claimed the know-how and production are in Asia. What is happening with this project? I did start a company called the Key, based in Hong Kong, and it's a success. All the projects we are working on are secret, but things are working very well. It's about justice. It's not right that everything we buy in the West is made in Asia. Why don't we buy directly from Asia? I'm like Don Quixote. I try to fight when I see something that's not right. I try to have products at the right price. The difference between the cost and what we pay is called slavery. We all know it, but we forget it. We must stop buying things that are cheap. When we buy cheap, we buy the sweat and blood of people.

7. You speak about the need for environmental sensitivity. You have the power to demand that the manufacturers you work with play by environmentally responsible rules. Are you using it?

We always check on those we work with. Now there are strict environmental laws. If you follow the law, it's OK. As for the plastic I design for Kartell, it's high quality; it won't break in six months. You can keep it for 20 years, and it is easy to recycle. The worst offense is overconsuming. We need to buy less and keep it a long time.

- **8.** It's been said that you have a talent for self-promotion. Do you think this talent is a necessary one for a designer working today? Only journalists say this. But you have a good memory. Have I ever called you? I have never called any journalist. I never do self-promotion. I live far from everything—in the country. I am not in press conferences. But, yes, designers do need to promote themselves. A lot survive by self-promotion that is better than their work. But I really don't care. Journalists are the ones doing the promoting.
- 9. You have always been a very vocal proponent of democratic design, but your major foray into that in the United States-your collection for Target-met with mixed success. Why? Do you have any more massmarket projects ready for Americans? Target wasn't bad, but it wasn't fantastic. The real problem was that they never trusted the collection or put it on the shelf. We had thousands of calls from people asking for the product. But more mass-market work is coming. We are working on a big line of products in China with the biggest U.S. company and doing clothes in Africa with Puma. I always work at two ranges of the market. It's my Robin Hood strategy: I use rich people like an advance research lab.
- 10. You have been extremely helpful to young designers and often feature their work in your interiors projects. Who are the up-and-coming people we should know? Thank you, but today I don't know the very new people. I never read design magazines. The ones I do know like Marcel Wanders, whose work I love, are already known and don't need me. But the new generation looks good, better than this one. And I hope it's more political.





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Art Center College of Design/Bernhardt Bernhardt Design has sponsored a workshop for Art Center undergrads for the past two years. The 2006 crop includes (clockwise from left) Rich Overcash, Tim Wall, Sandor Pratt and Chris Adamick. Overcash's stacking chair (above) was inspired by racing stripes (about \$300; bernhardtdesign.com).

Tales Out of School

Far-sighted manufacturers are heading to design campuses in search of the next big thing. By Andrea Codrington

merican design students have never gotten much support or recognition from manufacturers. Industry collaborations with schools traditionally resulted in an end-of-year exhibition of prototypes and a half-hearted press release—a way for companies to pay lip service to developing new talent without any commitment.

But a movement is afoot that promises to change all that. Today, schools around the country are being tapped by manufacturers to come up with fresh products for an increasinglycompetitivemarket. "The apprenticeship system is an old idea," says Paul Rowan, cofounder of the Toronto-based company

Umbra, which is in its second year of running a design competition with Pratt Institute in Brooklyn, New York. "It's a great recruitment mechanism," he adds, "and sometimes you get a wonderful product out of it."

Rowan points to the company's Conceal shelf (page 88), the first-place winner of the

Umbra/Pratt 2005 competition and the brainchild of undergraduate Miron Lior. Since its introduction to the market at the beginning of the year, Umbra has received orders for a whopping 45,000 pieces—an almost unbelievable start for a designer who still has a year of school left.

Umbra's collaboration with Pratt began in 2005, which also happened to be the company's 25th anniversary. Releasing a limited-edition line of anniversary products, Umbra donated a share of the company's profits from their sale to the school, thus starting an ongoing relationship of mutual beneficence.

Bernhardt Design's collaboration with>

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"Students need real-life, real-time situations for a complete education," Helling adds. He has sponsored a yearlong design studio for Art Center undergrads over the past two years that has resulted in 12 products.

ollaborating with Art Center's chair of environmental design, David Mocarski, Helling's interdisciplinary initiative drew on the school's traditionally older and more serious students. With such eclectic backgrounds as calligraphy and car design, the students have produced two lines of products—one featuring occasional seating and tables, the



Parsons the New School for Design/House of Design

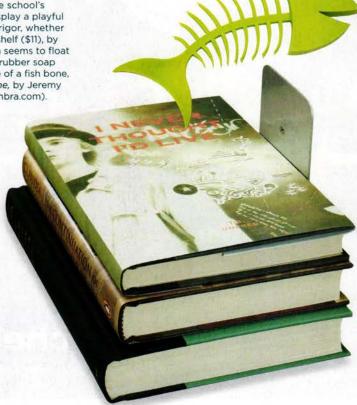
The students had to create easy-to-assemble temporary housing for artists-in-residence visiting House of Design, a new museum in Hällefors, Sweden. The team sited the compound on a disused concrete railroad bridge and made it entirely mobile by using the existing track system.





Pratt Institute/Umbra

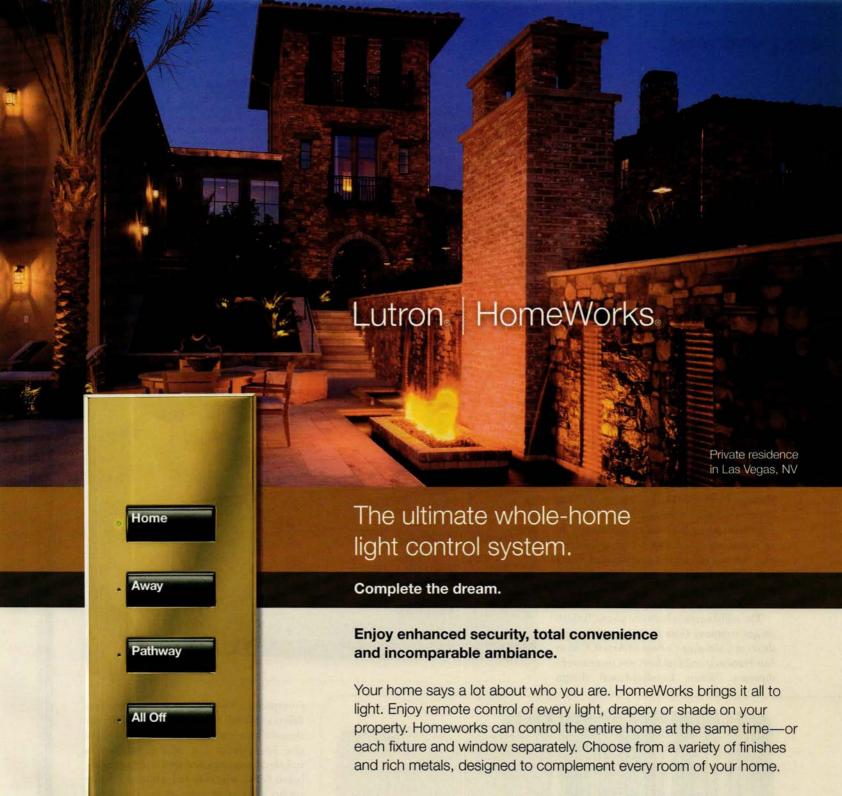
The products that have resulted from the school's competitions display a playful and conceptual rigor, whether it's the *Conceal* shelf (\$11), by Miron Lior, which seems to float effortlessly, or a rubber soap dish in the shape of a fish bone, dubbed *Wishbone*, by Jeremy Alden (\$4.50; umbra.com).



other stacking chairs.

Although Helling admits that the learning curve can be great when it comes to teaching students how to transform a strong concept into a market-ready product, he is nothing less than impressed with how well Art Center students have responded to Bernhardt's brief. "Some of the designers from last year are even starting to get pretty nice royalty checks," he says, proving that a company that puts its money where its mouth is vis-à-vis education often gets the best results.

In contrast to the other student-industry collaborations, the goal of the yearlong exercise between furniture students from Parsons the New School for Design in New York City and their colleagues at Konstfack University College of Arts, Craft and Design in Stockholm and St. Etienne School of Art and Design in Saint-Etienne, France, was to create flat-packed, easy-to-assemble temporary housing and accessories for artistsin-residence visiting House of Design, a new design museum and research center located in Hällefors, Sweden. While the results of the project, set up by Parsons product-design chair Tony Whitfield for a select group of juniors, are decidedly stylish—an installation at the International Contemporary Furniture Fair in New York won a top editors' award >



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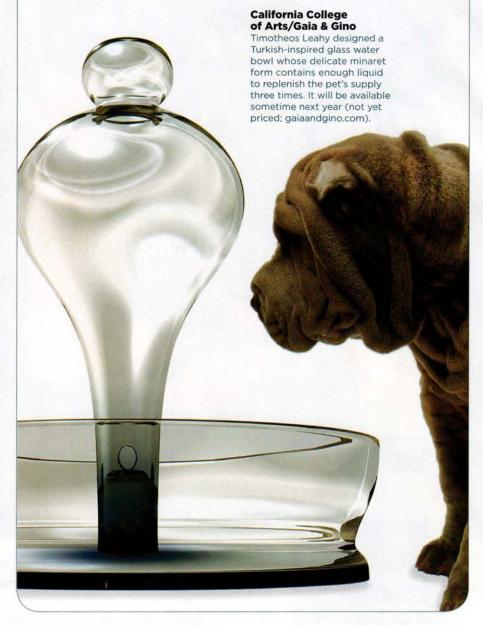
Lutron controls your light...

"We didn't just want to provide a hotel," explains Parsons instructor Robert Kirkbride, who managed the project with coteacher Stefanie Kubanek. "We wanted the houses to provide a real experience—to be a pedagogical instrument for whoever stays in them."

Situated on a disused concrete railroad bridge spanning the Black River, the project includes a "wet" unit that houses a kitchen and bathroom and two living units that provide compact sleeping quarters and desk space for visitors on retreat. Rather than collaborate on all the elements together, the three schools divided up responsibilities. Parsons would design and kit out the wet unit and one sleeping unit, St. Etienne would conceive the other sleeping unit, and Konstfack would create essential products like lighting and a stove.

With all construction materials provided through funding from Ikea, the teams from the three schools converged in June to realize what had so long been only paper fantasy. In an ingenious instance of design adaptation, the Parsons team even transformed Ikea's best-selling *Benjamin* stool into a host of accoutrements—from a step stool and chair to shelf unit and bathroom sink.

The collaboration between young Turkish design company Gaia & Gino and the students at California College of Arts (CCA) in San Francisco and Oakland was more serendipitous. When Istanbul-based design





entrepreneur Gaye Cevikel first met Yves Béhar at Milan's 2005 Salone del Mobile, she thought he might be just what she needed to give her nascent line of dog products a stylish and sophisticated spin. San Franciscobased Béhar, who runs the renowned design studio fuseproject, also chairs the design department at CCA. After a discussion, Béhar agreed to become the line's freelance design director. But instead of hiring out the work to other professionals or doing it himself, he saw the opportunity to engage the seniors at CCA in an extended design-world reality check.

The relationship has brought forth real fruit. Of the 23 seniors involved in the semester-long workshop, which was run under the supervision of coteachers Steven >





Skov Holt and Susan Kralovec, eight students designed a line called Gino the Dog consisting of nine products that will be brought to market over the next year. With royalty deals and real-world experiences that are sure to cushion the often anxious segue between art school and life in the workplace, Béhar's students are well situated to one day follow in their teacher's avidly reported footsteps.

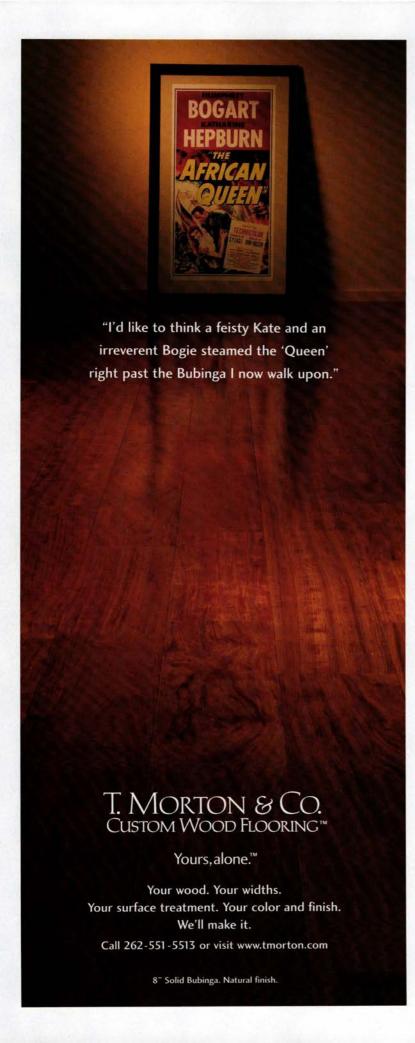
In a world filled with dogs that seem satisfied enough with sticks, rawhide and old tennis balls, it's fairly clear that Gino the Dog is as much aimed at discerning design mavens as at their pets. "The line is actually named in honor of my own golden retriever," admits Cevikel, who intends to continue the collaboration with Béhar and CCA into the line's first release in France and the United States this fall.

he ways in which collaborations are integrated into the curriculum vary from school to school. Take the case of Harvard University Graduate School of Design in Cambridge, Massachusetts, and the noted wall coverings company Wolf-Gordon. Kari Pei, Wolf-Gordon's design director, felt that architects can be somewhat dismissive when it comes to wallpaper. And while it may be true that Le Corbusier's modernist mandate for white-washed walls is still alive and well in architecture schools throughout the country, this did little to dissuade her from conceiving a competition that would engage Harvard's three-dimensional whiz kids into applying themselves to the two-dimensional world of wall covering.

When Toshiko Mori, the famed architect and architecture department chair at Harvard, was approached by Pei, she ultimately handed the decision over to the student body, which voted to keep it a voluntary and extracurricular competition.

Pei traveled to Cambridge to give what she terms "Wall Covering 101" to a group of 60 students, who were tempted by the \$5,000 cash prize and the chance to have their designs bought and produced by the well-known company. The ground rules for the competition Surface Over Structure were simple: The size of each repeat was to be in increments of 54 by 22 inches, it had to be designed to be hung right side up or upside down, and there could be no more than four colors involved.

After one month and 43 submissions, a jury of design critics and historians chose a first-prize winner, but the company liked the entries so much that it has put the designs of three of the runners-up into production. Each of the four patterns will be offered in three colorways. "The natural synergy between students and industry offers a number of advantages," says Pei. "We enhance their education, and they infuse the market with fresh, invigorating ideas." "





DELLAROBBIA

AZ Scottsdale / PARNIAN DESIGN CA Cupertino / NU IMAGE • Irvine.Los Angeles / CANTONI Rancho Mirage / CLASSIC CHIC • San Diego.Encinitas / LAWRANCE FURNITURE • San Francisco / MSCAPE USA CO Boulder / INVIRONMENTS DC Washington / THEODORE'S FL Boca Raton / SKLAR FURNISHINGS $Ft. Lauderdale \, / \, STYLINE \, FURNITURE \, \bullet \, Jackson ville. Orlando \, / \, INSPIRATION \, BY \, SCAN \, DESIGN \, \bullet \, Miami \, / \, OGGETTI$ N. Miami.Lauderhill / INSPIRATION BY SCAN DESIGN • Sarasota / HOME RESOURCE Tampa.Clearwater / INSPIRATION BY SCAN DESIGN GA Atlanta / CANTONI IL Buffalo Grove / PETERSEN'S IN Indianapolis / HOUSEWORKS MA Boston / SHOOMINE MD Gaithersburg / MOD DECOR MN Edina / DESIGN STUDIO 1200 MO Columbia / PAVILION • Kansas City / UNIQUE FURNITURE OPTIONS NC Asheville / STUDIO ITALIANA NY Brooklyn / RICO • New York City / JENSEN-LEWIS OR Portland / P.H. REED PA Pittsburgh / PERLORA TX Austin / NEST • Dallas.Houston / CANTONI WA Bellevue.Seattle / KASALA

TRADE showrooms

CA San Francisco / DIRECT DESIGNS IL Chicago / PAULINE GRACE MI Troy / THE DESIGNER GROUP MN Minneapolis / THE NEW CONTEMPORARY DESIGN OH Beachwood / BELLO DESIGN TX Dallas. Houston / CONTEMPO DESIGNS

INTERNATIONAL showrooms

AUSTRALIA Brisbane.Sydney / INTERIOR EQUIPMENT CANADA Montreal / ATMOSPHERE JAPAN Tokyo / DELLAROBBIA (Japan) PUERTO RICO San Juan / KOPER THAILAND Bangkok / DELLAROBBIA (Thailand)

Design: BODUM Design Group

Canteen and Pavina Double Wall Glasses

1.800.23.BODUM



The new BODUM double-walled glass lines Canteen and Pavina keep winning numerous international design awards. They are made of heat resistant, mouth-blown borosilicate glass. The double-walls create a highly effective layer of insulation that keeps cold drinks or ice cream cold without that messy condensation and hot drinks hot without burning your fingers. These double-walls are the perfect frame for ice cold drinks and desserts, espressos and cappuccinos. When form follows function, design just works.

www.bodumusa.com

MODERN

CONIC

Design Statement

BODUM - Brewing Strong for 60 Years

Coffee Unplugged

Just Like Wine, Now Beans Get Put to the Test

A Purifying Bath of the Six Senses

Turning Up the Heat
After 25 Years the Ottoni Kettle Goes Electric

One Tastemaker-100 Million Followers.

...And counting: There's a fast growing trend towards unplugged coffee making these days. Good news for BODUM, the company that has been in the business of brewing an excellent cup of coffee for over sixty years now.

Water Kettle Electric Stainless Steel 1.5 1/51 oz



As Simple as That

- 1. Use freshly roasted coffee beans
- 2. Grind them coarsely before each brew
- Use water just off the boil (198 - 204°F, 92 - 96°C)
- 4. Let brew for 4 minutes
- 5. Press down plunger and enjoy

Canteen Glass Lorge Double Wall 0.4 1/13.5 oz



It's certainly not by chance that the BODUM French press has become the iconic coffee maker it is - it happens to be the easiest and also the most suitable way of brewing coffee, which is a hard to beat concept. People just love their little coffee brewing ritual in the morning and throughout the day - and they enjoy the rich yet somewhat mild coffee aroma this particular brewing process delivers. They love the anticipation of opening up a pack of freshly roasted coffee beans and grinding them right before the brewing process so the coffee doesn't oxidize. Hot water right off the boil adds that optimal extraction power for the essential oils in the beans to develop their full flavor profile in four minutes. That's what a good brewing system is all about: fully surrounding the coarsely ground coffee beans with water at the right temperature for the right amount of time. Overextracting coffee beans leads to a bitter and astringent taste as too many acids get released. With an easy press on the plunger the French press prevents just that.

After the discovery of coffee and its industrialized distribution around the world, coffee shops delivered higher coffee education in the last fifteen years. Now a third wave of love for coffee is sweeping the country and this time it borders on obsession. Now it's all about origin, about the farmers who grow and process the beans and the particular flavors they nurture. Roasters travel to remote areas in

Africa and South America to find distinct flavors, and they reward farmers with premiums for excellence.

Finding the perfect roast has become a wonderful ritual for coffee drinkers. As we have seen with wine and beer before - the trend in roasting today leans towards micro roasting companies and coffee tasting events. Meticulously grown, roasted, and prepared coffees make many a taster feel like they are drinking coffee for the first time in their lives. Needless to say, there is no going back after experiencing an expertly prepared masterpiece. And this is where things come full circle for BODUM: roasters love using the BODUM French press to test the quality of their coffees. They are experiencing the consistently high quality of the purest coffee

brewing process day after day.

History Lesson

The coffee press was first developed in France in the '50s by a company who also built clarinets, of all things. The company was later

integrated into BODUM. Still today Chambord is manufactured by skilled craftsmen and with the highest environmentally friendly standards. To date, BODUM has sold 100 million French presses.

Coffee Maker Double Wall Stainless Steel 1.0 1/34 oz



Facts and Figures

Coffee is the second largest market in the world. Number 1 is oil.

Almost 50% of all adults in the US drink coffee on a daily basis, another 25% occasionally.

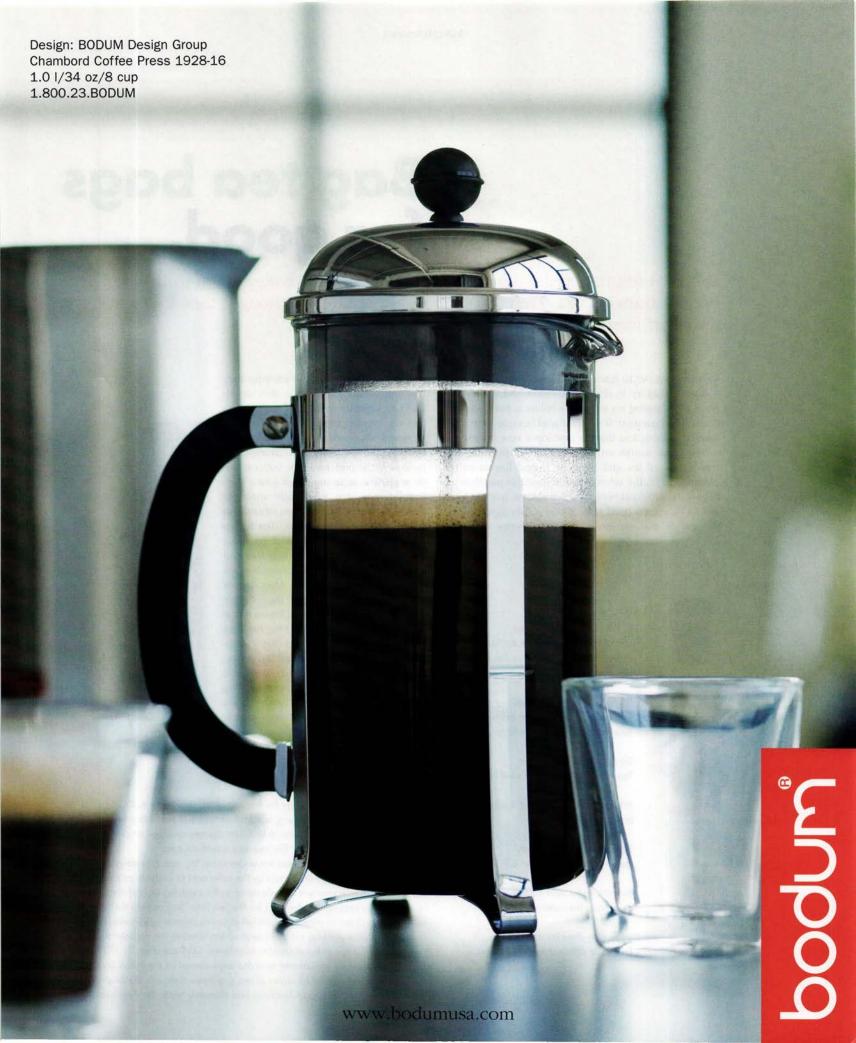
Today, the world's heaviest coffee drinkers live in Scandinavia.

Coffee has been around at least 1500 years; it's been commercially grown for 500 years.

Throughout time coffee has been considered a food, a wine, a medicine, and an aphrodisiac.

Coffee stimulates the mind: The Turks called their cafés "school of the wise."

In 17th century England, coffee houses were referred to as "penny universities."



Bag tea bags for good.

BODUM felt flattered when the British Tea Council asked them to develop a new way of brewing tea. They decided to forget all they thought they knew about tea and start fresh.

First they set out to learn all there is to know about tea – from its history in different cultures and the various ways of preparing tea to today's habits in tea consumption and preparation. Soon their goal became clear: they wanted nothing less than to develop a new way of tea brewing that would, on the one hand, respect the delicate nature of tea and bring its richest flavors to full bloom, and on the other, be even easier to use than tea bags – the fast-food version of tea that no real tea lover would be caught dead with. It was a lofty goal and the success of the tea press certainly shows that they

reached it. BODUM did for tea what they had already done for coffee: they developed a surprisingly simple brewing system that would give any tea the optimal time and space to release its rich flavor bouquet and the plunger to interrupt that process at the preferred time with one little push. The most important lesson they learned was that tea needs space to develop - hence the spacious strainers in all the BODUM tea presses. Tea leaves can swirl and float freely and go about their business of releasing their stimulating or soothing qualities depending on the preferred choice of tea. After four or five minutes the push of the plunger encapsulates the pressed tea leaves at the dead end of the strainer and the brewing process is stopped. Just like that - without making a drippy mess on the counter or the new tablecloth. No wonder it was a piece of cake to convert tea bag users to the tea press. More flavor for less work - that was a concept even people in today's fast lane could sign up for.





Pavina Glass Large Double Wol



Storage for Stainless Steel Lid From 0.25 1/8 oz to 2.5 1/85 oz



Water Kettle Electric Stainless Steel 1.4 1/47 oz



The Art of Tea Making

Start with very clean utensils. The widely shared belief that brown coating in a tea pot makes better tasting tea is a myth.

Put fresh, cold water to boil.

Cold water contains more oxygen which gives the tea its full flavor.

Do not overfill the strainer. Tea leaves need room to swirl freely.

Add 1 tsp for the pot and 1 additional teaspoon per cup of tea.

Do not overboil the water, the oxygen will be boiled off.

Pour the water over the tea as soon as the water starts to boil.

Let the tea draw for about 5 minutes (varies for different teas and tastes).

Little Tea History

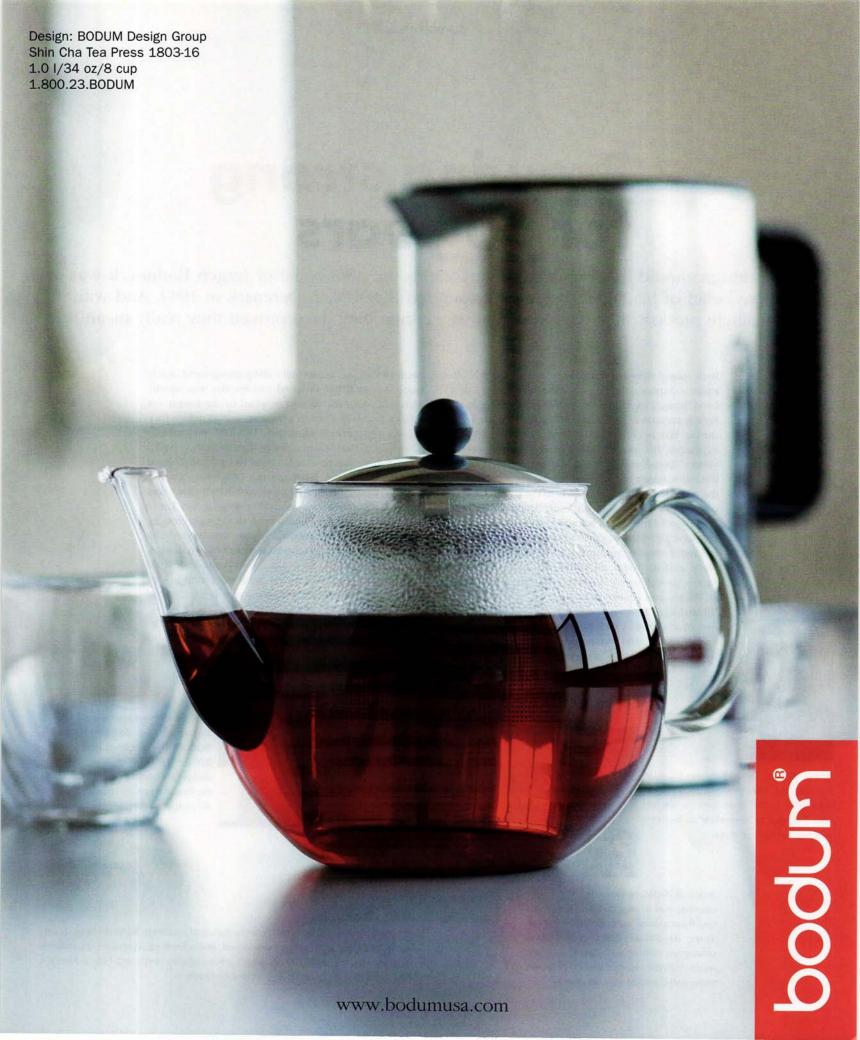
According to Chinese mythology the first cup of tea was made in 2737 BC.

The Chinese Emperor, Shen Nung, scholar and herbalist, was sitting beneath a tree while his servant boiled drinking water. A leaf from the tree dropped into the water and Shen Nung decided to try the brew. The tree was a wild tea tree.

From the beginning tea has been known as a healthy and refreshing drink, and it was spread throughout China and Japan by the movement of Buddhist priests.

In Japan the tea ceremony is considered to be the purifying bath of the six senses.

In 1644 tea is recorded in England for the first time. Sailors from the Far East brought back packets of tea as presents which led to its introduction into London's coffee houses. In North America drinking coffee instead of tea became the patriotic thing to do after England levied a tax on tea shipped to its colonies. On December 16, 1773, fifty men disguised themselves as Indians and boarded ships owned by the British East India company. They smashed open 342 crates of tea and threw them into the Boston Harbor. This became known as the Boston Tea Party and ultimately led to the American Revolution.



Brewing strong for 60 years

Good design should be available to everyone, is the core belief of Jørgen Bodum. It was also the core belief of his father, Peter, who founded BODUM in Denmark in 1944. And with every single product they have designed since then they have proven they really mean it.

It all started with a coffee maker. A very special coffee maker - Santos - the first one Peter Bodum had developed himself. A few years earlier he had imported a French vacuum coffee maker and sold it on the Danish market but he found the product unsatisfactory and expensive. He was convinced of the "vacuum brewing system" though and set out to improve it. Santos became the coffee maker of the fifties, sixties, and a good part of the seventies. Its popularity grew to the point where you could find a Santos in nearly every Scandinavian home. The magic of the Santos held people spellbound as they followed the visual wonder of water rising into the funnel and mysteriously returning to the serving jug as rich black coffee. Today BODUM still sells the original Santos, as well as an updated, high-tech version that is all electric and equally fascinating.

When Jørgen took over BODUM in 1974 he dedicated himself to coffee as well and developed the first Bodum French press – and as far as this product goes, the rest is pretty much history. 100 million French presses have

been sold to date and it's still a fast growing trend. A few years later, BODUM ventured into tea and was equally successful. After all, they were asked by the British Tea Council to invent a new tea brewing system, which they did with the tea press. From there BODUM ventured into all aspects of the kitchen - remaining true to their credo: "form follows function" and "good design doesn't have to be expensive." Kitchenware, tableware, glasses, knives - there's no kitchen product BODUM didn't find a beautifully simple and innovative solution for. Lately their double-wall glasses have been all the rage, winning many important international design awards and the hearts of customers. An affordable mouth-blown doublewall glass that keeps hot drinks hot and cold drinks cold without burnt fingers or messy condensation rings - no wonder the international editorial pages helped spread the news.

The BODUM success story is just another example of the power of staying true to ones core beliefs. As it turns out, consumers share those same beliefs.



Jørgen Bodum, the son of the BODUM founder, has been the company's CEO since 1974. In 1979 he moved the business from Denmark to Switzerland to be more centrally located in Europe.



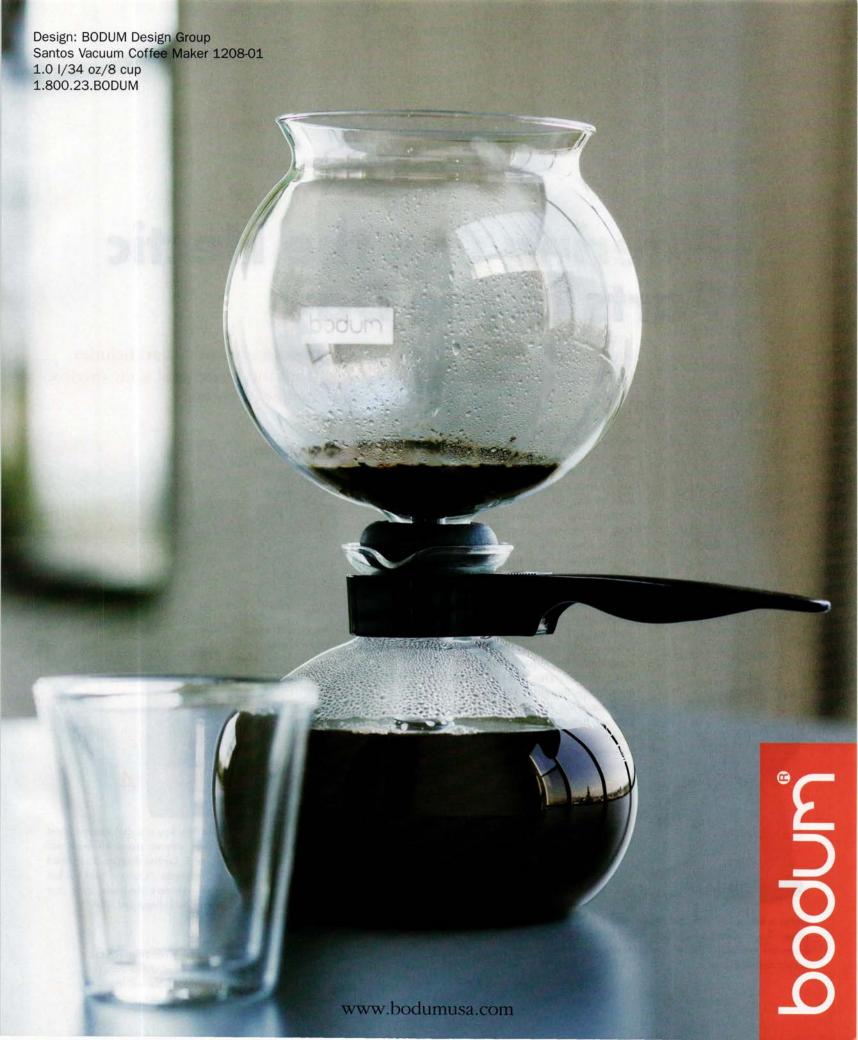
Today BODUM operates in 17 different countries and is represented in thousands and thousands of high-end coffee and tea stores, department stores, coffeehouses, catalogues, and on websites all over the world. BODUM also has over 40 of its own stores and a total of 700 employees.



The BODUM headquarters in Triengen, Switzerland, was designed by the the BODUM Design Group from 1996 to 2000. The 27,000 sq.ft. building, designed around its cafeteria, makes the flow of communication easy for the 50 people working there.



Today, with its team of designers, constructors, and architects, BODUM does its own award-winning product design, development, and advertising. A creative approach to industrial design has been the company's credo since the beginning: Peter Bodum collaborated with many artists, designers and architects.



Filtering Out the Hectic Parts of the Day

Individual taste leads the way in today's coffee world. That includes everything about the aromatic brew – from the beans and their origins, to the roasting process and the coffee maker of choice.

On the one hand, coffee making gets more and more sophisticated. On the other, it's back to basics. Very distinct basics, that is. Forget the drip coffee makers that keep coffee warm and acidic tasting for hours. There's something to be said about filter coffee though. It's actually not as bad as one might think as long as there is no paper filter involved. Paper filters retain the good coffee oils thus making the coffee taste like - well, nothing much. The newly developed BODUM filters are made of gold, a very durable and rustproof material, that only lets through the good stuff - not imparting any metallic flavor into the coffee. The very fine gold mesh keeps the ground beans covered with hot water for a longer period of time so the extraction power for the essential oils to develop their full flavor becomes much higher. That way filter coffee can please even the most sophisticated coffee aficionado.



Grinding the coffee beans right before preparing coffee has a huge taste impact. The Antigua gently grinds everyone's preferred coarseness at the touch of a button. It comes in black and in stainless steel.



4

BODUM's Best is a dark roasted blend of three different renowned origin coffees from Central America, East Africa and Indonesia. Its taste is bold but balanced with dark chocolate, spice, and berry notes in flavor and finish.

Santos is the update of an old classic - the first BODUM coffee maker. The vacuum brewing system ensures the ground coffee beans are surrounded with the perfect temperature water for the perfect amount of time.



The Pavina double-wall glasses come in three different sizes. From espresso to latte - anyone's coffee of choice stays hot longer and no fingers get burnt as the double-wall insulates both ways.

Metropolitan Home

The Modern Mix 06

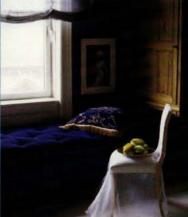
The Guide to Modern Events, Products and Promotions

MODERN DESIGN 25

Here is a preview of images included in Modern Design 25, our traveling exhibit honoring 25 years of iconic design. (From left) A room created by Benjamin Noriega-Ortiz and a bath featured in a Norman Jaffe house. Also, acclaimed artists Jessica Molaskey and John Pizzarelli will perform together at the debut of Modern Design 25 at Design Cares in the New York Design Center. Proceeds will benefit Lincoln Center's American Songbook series. For ticket information, visit www.lincolncenter.org or www.nydc.com.











Modern Design 25 | Silver Anniversary Celebration

Metropolitan Home will commemorate its silver anniversary this fall with Modern Design 25, a celebratory cross-country tour spotlighting 25 years of iconic design. The display will include images of trailblazing designers, essential *objets d'art* and influential trends championed first in the pages of the magazine. Metropolitan Home invites readers to visit Modern Design 25 as we honor 25 modern milestones that changed contemporary design forever.

Modern Design 25 Tour

September

Design Cares at New York Design Center New York City

Modern with a Capital M Showhouse Washington D.C.

October

ALNO Showroom Boston

November

Nicky O Hotel Chicago

Metropolitan Home Lounge at Divine Design Los Angeles

December

Zephyr Showroom San Francisco

To see the 25 images, view tour pictures and learn more about Modern Design 25, visit www.methome.com/md25.

De La Espada | New York City

Tim Groen struck a chord in the design industry with his collages featuring vintage wallpaper. Join Metropolitan Home and De La Espada as we host a reception for the opening of Groen's one-man show. Hosted at De La Espada's flagship store in SoHo, this special event is part of the modern, solid-wood furniture maker's 10th anniversary celebration.

Visit www.timgroen.com for more details.



TIM GROEN'S ONE-MAN SHOW

ATE

Thursday, September 28

TIME

6:30 to 8:30 p.m.

LOCATION De La Espad

De La Espada 33 Greene Stree New York City

Hästens's new boutique features an in-depth selection of award-winning, environmentally friendly bedding produced by the renowned Swedish company.



Hästens New York City

Swedish bed maker Hästens christened its flagship store at 80 Greene Street in SoHo this spring. Renowned for its handmade, all-natural bedding, Hästens recently introduced Vividus, the company's most luxurious mattress.

www.hastens.com



High/Low

The two home offices shown on the following pages are both highly efficient, and their soft looks will have you whistling while you work—whether your budget is through the glass ceiling or hugging the bottom line. By Katherine E. Nelson

Offices should be comfortable, especially at home, where an old-fangled armchair makes the perfect reading perch. Our HIGH, the Devon Shop's Louis XV dome-top fauteuil (left, \$4,890), is crafted by hand with roped coil springs, jute webbing and heavy-gauge muslin construction. Pascal's Armchair Marquis (above, \$2,860) is upholstered in streetsavvy white patent leather and has a cast-aluminum frame.

PRODUCED BY CALLIE JENSCHKE AND KATHERINE E. NELSON. PHOTOGRAPHS BY ANNIE SCHLECTER.

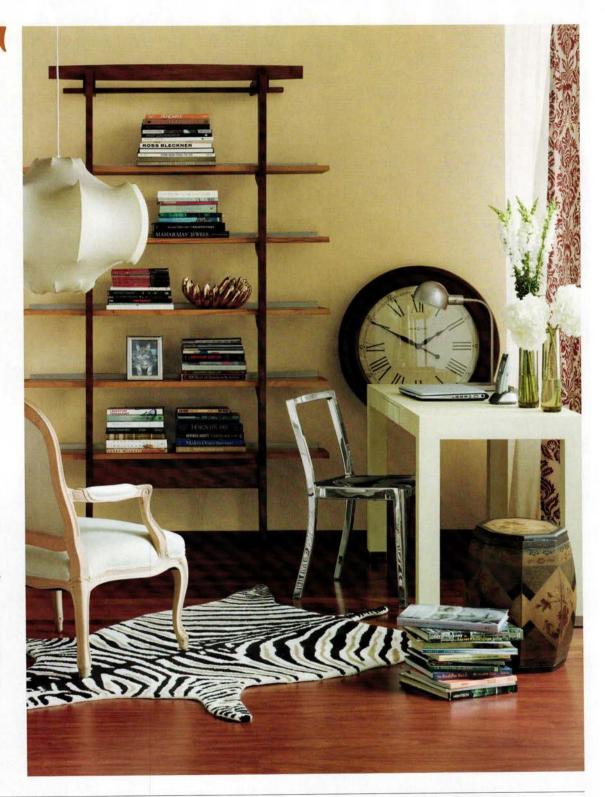
MET HOME OCTOBER 2006 10

High: \$21,682

Jonathan Adler's beautifully functional Thornhill desk (near right) has a wood frame with bright nickel detailing and a sumptuous, textured-linen finish; West Elm's polished white Parsons desk (far right) is also wood but requires assembly. Philippe Starck's Icon stacking chairs for Emeco use 80 percent recycled aluminum: It takes eight hours to achieve the sparkling mirror finish of the HIGH; the matte LOW is hand-finished once and then anodized.

To keep us focused on our work, we chose old-fashioned task lamps that are modern all over again: The brushed-nickel P3 Pharmacy lamp from George Kovacs has sturdy steel construction, while its more affordable counterpart is lacquered steel from Ikea. The Holmegaard vases from Property (\$250 and \$350) have vintage cachet, while their gold-foil glass Eldorado cousins by Leonardo (\$75 and \$95) are recent production.

We hung iconic Viscontea "cocoon" pendant lamps from Flos in both our cozy office nooks. The HIGH version, designed in 1960 by the Castiglioni brothers, is original, crafted from spun fiberglass. The LOW reedition is resin. And so we never miss a deadline, we thought styl-



Desk \$1,100 Desk chair \$770 Reading chair \$4,890 Pendant lamp \$3,500 Bookshelves \$3,600 Task lamp \$105 Clock \$675 Barrel \$500 Curtains \$62/yard Sheers \$335/panel Floor about \$11/square foot Rug \$2,500



Low: \$9,823

ishly overscale clocks from Howard Miller would keep us on schedule: The labor-intensive Grand Americana has a hand-finished hard-wood frame, while Cityview, its more affordable sibling, is molded polyurethane. The pine Chinese Rice barrel from Red Egg (HIGH) has an intricately detailed, hand-painted pattern; the Four Hands LOW version, which is also handmade pine, has less detailing.

Armstrong is the source for both **floors:** The HIGH is solid exotic Cabreuva hardwood, while the LOW laminate uses digital photography to capture the look of Santos mahogany at a more moderate price. The 5-by-7-foot HIGH *Zebra* **rug** from Rosemary Hallgarten is made of Peruvian alpaca. J & S International's slightly smaller LOW equivalent is handwoven from New Zealand wool.

The Silk Trading Co. provided both window sheers: The HIGH Madison version, with a Como-silk border, has a wool lining, while the paired-down LOW, which has an identical border, is unlined. Our HIGH curtain, Les Indiennes's Colette in Madder Red, is block-printed by hand on cotton using natural dyes. Our LOW mate, a modern damask from Waverly called Essence, is woven in rayon-polyester and machine-printed. >

Desk \$279 Desk chair \$350 Reading chair \$2,860

Pendant lamp \$1,725 Bookshelves \$1,800 Task lamp \$18 Clock \$300 Barrel \$135 Curtains \$33/yard

Sheers \$175/panel Floor about \$4.50/square foot Rug \$240

High

What would an office be without storage? Both leaning bookshelves are 88 inches high by 56 wide and are handcrafted by the artisans at City Joinery. The HIGH rendition has solid-birch shelves that are movable and thus more laborintensive to engineer; the LOW option has birch plywood shelves with fixed brackets. Both of designer Harry Allen's quirky Banana bowls are molded and cast in resin. The HIGH (\$350) is covered with goldtoned plating; its LOW twin (\$120) is exactly the same form, but is not plated. Gump's gleaming HIGH 5-by-7-inch Beaded picture frame (see previous spread) is made from sterling silver, while its LOW counterpart, the Hampton frame from Restoration Hardware, is a perfectly respectable



look-alike in silver-plate.

Everyone has ideas about computers. We chose laptops with great value-for-cost ratios. For our HIGH office, we selected the sleek Sony Vaio notebook (\$1,824), which features an expansive 15.4-inch screen and powerful 160GB hard drive. The LOW unit, HP

Pavilion Entertainment notebook (\$1,080), has a smaller 14.1-inch screen and a humbler 60GB storage. And no office is complete, of course, without a phone. Each of our state-of-the-art telecom systems are from Panasonic. Both setups work with the company's Multi Talk V

Home Communication system (KX-TH102, \$350, unit not shown)-the price difference is in the handset: The HIGH option (KX-THA12, \$300) includes a color LCD screen and a cordless camera for video conferencing and monitoring, while the LOW choice (KX-THA11, \$120)

has a black-and-white LCD screen and lacks camera options. All paint is not cre-

ated equal. Our pale wall color-call it putty-provides a calm, neutral backdrop. The Donald Kaufman Color collection is the source for our luminous HIGH hue (\$85 per gallon), which is formulated by the leading color expert with 13 pigments. The numerous ingredients are there to provide full-color saturation and to reflect a wide (and forgiving) spectrum of light. Our equivalent LOW paint, called Dijon (in Eggshell, \$21 per gallon) from True Value E-Z Kare Interior Paint, is comprised of approximately three pigments but gets the job done. @ See Resources, last pages.











DEFINING THE DECADE



geranium



habanero pepper



fernwood green

Global uncertainty has marked the current decade as social unrest, shifting economic landscapes and environmental concerns raise stress levels everywhere. Adding to the tension, the ubiquity of instant communication devices and the Internet continues to blur the line separating work and personal time. The constant barrage of information and instant gratification heralded nesting, a design trend intended to disconnect from the hectic outside world.

COLOR TREND

The transformation of homes into stress-free havens is behind the growing use of calming colors and chromatic accents to create soothing, spa-like spaces. In contrast, the influence of globalization has inspired America's newfound penchant for bold color choices. Supplementing its global palette, Benjamin Moore added depth and richness in the '00s with a range of specialty finishes. Glazes and pearlescent paints as well as metallic, chalkboard and sand finishes are highlighted in Benjamin Moore's inspirational materials and trend forecasts.

HU(G)E INNOVATIONS

Technological advancements allowed Benjamin Moore to introduce the Personal Color Viewer™. The digital color visualization system lets users apply the company's more than 3,000 colors to pre-selected room images in the comfort of their own homes. Benjamin Moore also began offering a highly effective, practical alternative to color selection with Color Samples — two-ounce pots of paint featuring 260 of the company's most popular hues.



ON THE HORIZON

While paint palettes will come and go, designers and homeowners will never stop exploring the complex relationship between color and light. As trends from the past, such as environmental influences and color confidence, grow in prominence, Benjamin Moore will be there to deliver the next generation of color solutions with the next generation of paints.

COLOR TREND

To meet the growing desire of consumers who want a resource for color selection confidence, Benjamin Moore continues to showcase its extensive color system through groupings of complementary combinations. This fall, the company will publish 07 Color, its annual magazine dedicated to delivering current color trends and distinctive designer inspiration.

Visit www.benjaminmoore.com for the latest color forecasts and chic interior trends, or to find a Benjamin Moore retailer near you. The website can also assist in transforming the look of your home with Benjamin Moore's Personal Color Viewer™.



Create a room with color.

Benjamin Moore



For years, Benjamin Moore has been Pottery Barn's favorite source for beautiful wall colors. Now, Benjamin Moore is proud to offer the Pottery Barn Seasonal Color Collection, a complete palette of stylish colors that coordinate perfectly. Now it's easier than ever to decorate with confidence.

Buy 4 gallons of

Regal® Interior Paint

and receive a \$25 **Pottery Barn Gift Card**



1-800-6-PAINT-6 (1-800-672-4686) benjaminmoore.com

Benjamin Moore and Pottery Barn Fall 2006 Color shown: AC-36 Shenandoah Taupe. Color accuracy is ensured only when tinted in quality Benjamin Moore® paints. Color representations may differ slightly from actual paint. Mail-in offer. Allow 4 – 6 weeks for delivery of gift card. See store associate for details and mail-in form. Offer valid on purchases between 9/15/06 and 11/15/06 at participating independent Benjamin Moore® retailers. Proof of purchase required. Gift card request must be received by 11/30/06.

What Were We Thinking?

Twenty-five years, thousands of words and pictures, much success and, not surprisingly, a few red-faced moments. By Stephanie Pierson



Milan in All Its Glory

Cannes is to film, Milan is to furniture. Which is to say, everything.

(Fune 1981)

s we look back on the evolution of *Met Home*, we're not ashamed to be self-congratulatory. We've chronicled trends and created them, predicting the next big thing and putting our finger on the reasons why. We've successfully invented and invigorated, renewed and restored—doing it better, bigger, smaller, smarter, savvier. Words like "verve" and "vigor" come to mind.

But perusing our first two years, we'd have to admit there was a learning curve. Let's put it this way: The road to artless style is paved with good intentions—and some slightly embarrassing (and very public) choices.

So here's to this fabulous 1982 shot of a floral sofa we spotted at the annual Salone del Mobile in Milan. (How could you miss it?) The style? We noted then that it was "a big-screen sofa for backseat nights"—whatever that means. It's obviously perfect for

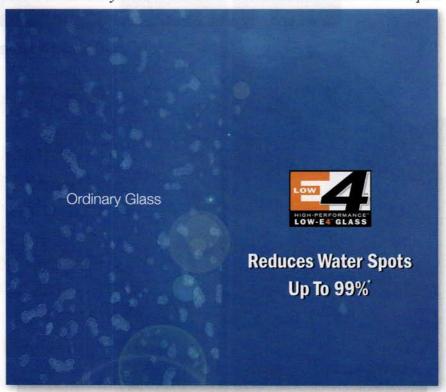
what looks like a very public therapy session taking place in the aisle of the furniture fair. The attentive gentleman, who could only be a Freudian therapist, has even thoughtfully color-coordinated his outfit with that of his patient. "Hot tension vies with cool looks: leather vs. lacquer, bronze-booted demi-punks circle column-studded halls." (February 1982)

"When even the extraordinary began to appear ho-hum to reeling retinas—zap!—yet another glittering showroom appeared."
(June 1981) >



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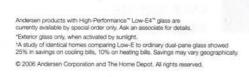
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PINK RULES?

A look back through the annals of the magazine shows a shocking number of shocking-pink sofas, rooms and even desserts. Dove il sofa Necco-Wafero? In 1981, we cleverly shot this puffy pink showstopper (below) smack in the middle of an Italian street. Had we lost our minds? And this vibrantly painted kitchen (right) can best be described as "Pepto-Dismal"; the only thing missing are flamingos. As for the Italianbike-helmet-shaped pink mousse (far right), all we can say is you should thank us for sparing you the strawberry risotto.





Carried Away with Color

66 Flaming Chinese silk cushions litter banquettes upholstered in raw silk; gilded Venetian chairs are a real surprise—pink glove leather.

(November 1981)

"None dare call it sherbet. Peach, maybe, but a butched-down peach careening dangerously toward Orange Crush, an anti-antebellum shade if there ever was one." (August 1981) >



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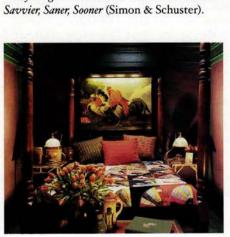
(June 1981)



MORE IS MORE

If our prose was occasionally embellished, so were our rooms and our styling. You would have thought our writers and designers were paid by the adjective, the exclamation point or the throw pillow. Check out this overly dressed farmhouse living room (top); it looks as though we bid at an upscale auction and won everything. And we're not denying we went a little crazy with the furniture wrapping (right). Perhaps we forgot about the less-is-more dictate when it came to the bedroom (below). This one had so much going on all at once that even a nighttime Ambien couldn't calm the ambience. But maybe it was just the decade, as Diane von Furstenberg put it to us in September 1982: "I love objects and I buy and I buy and I buy. I like clutter. It's very me."

Stephanie Pierson is the author of five books. The latest is *Males, Nails, Sample Sales: Everything a Woman Must Know to be Smarter Savvier, Saner, Sooner* (Simon & Schuster).





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(August 1982)

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(March 1982)

ethers

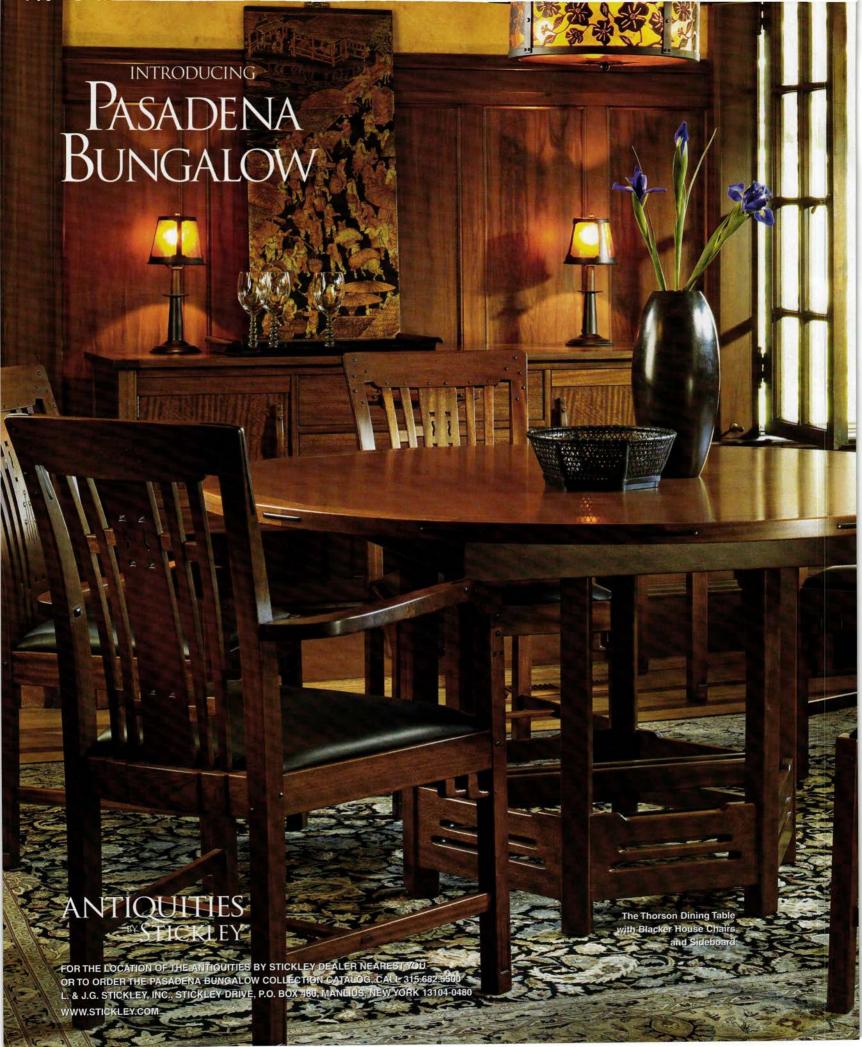
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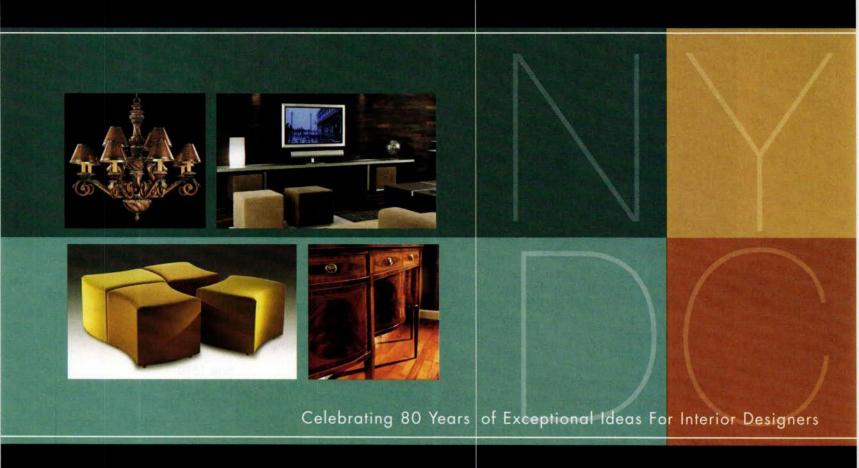


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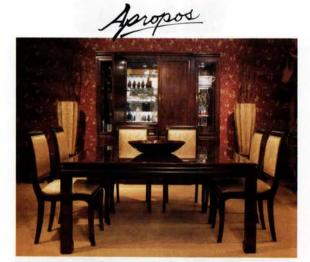
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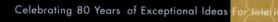


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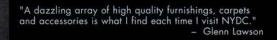
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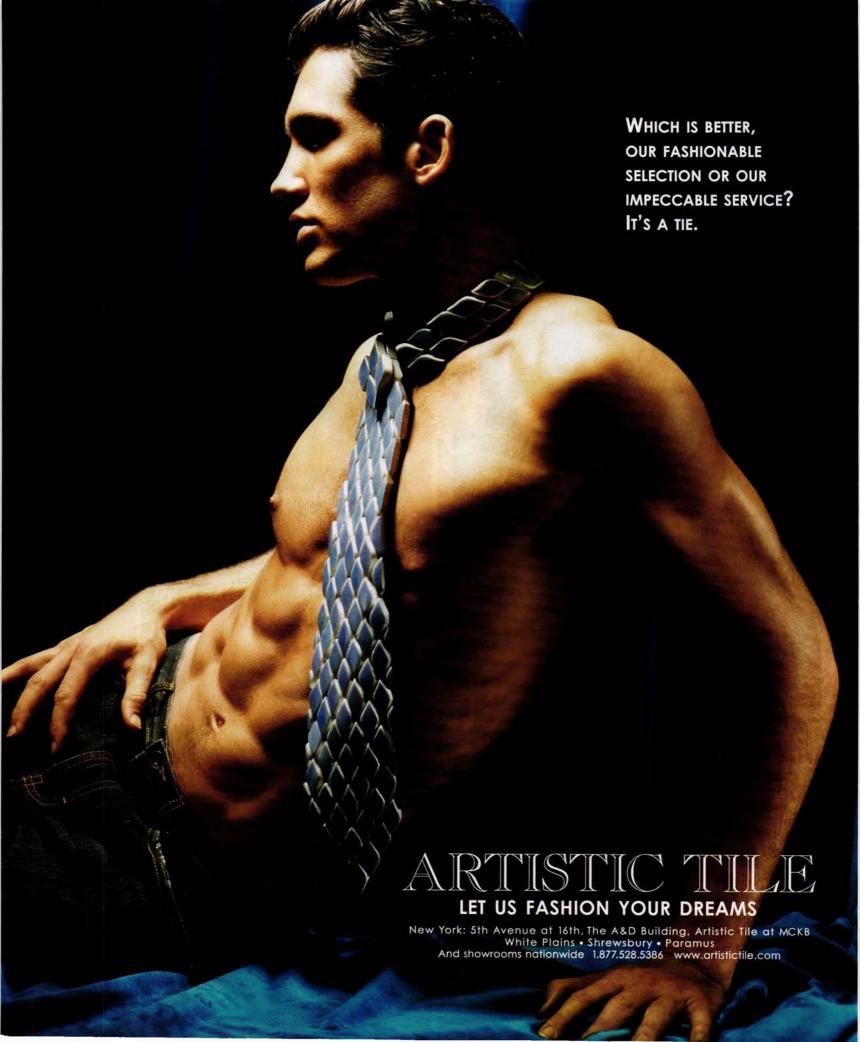


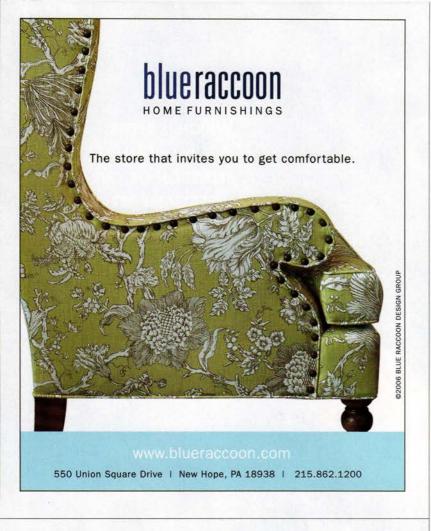


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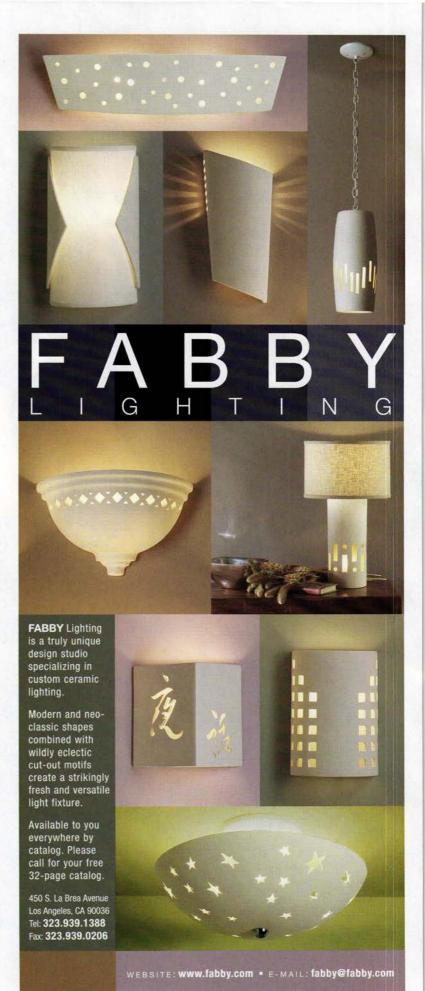
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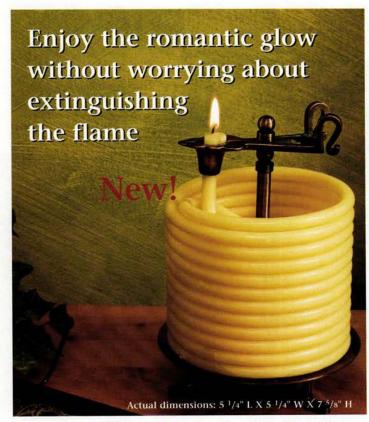
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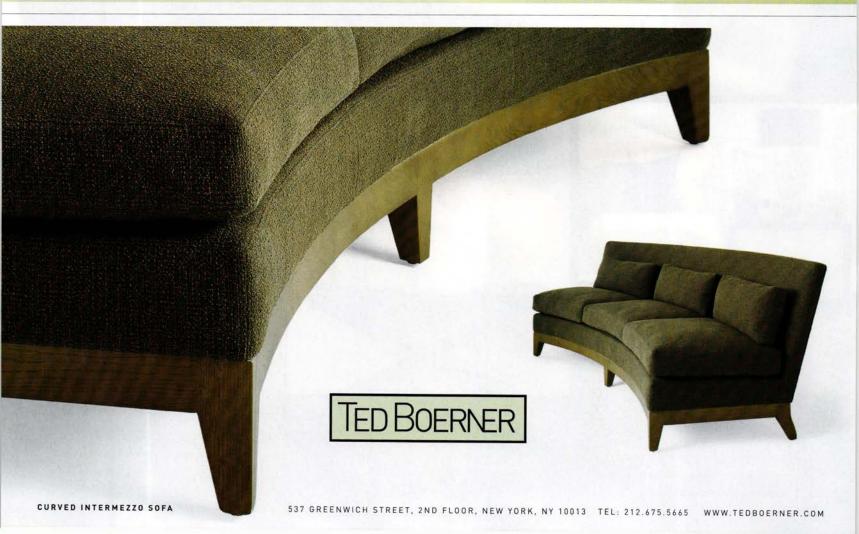
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Looking Forward

To mark its 25th anniversary, *Metropolitan Home* asked some of the world's top interior designers, architects, fashion designers and other visionaries what they think our lives will look like 25 years from now. Here's what they see in their crystal balls. By Raul Barreneche

Issey Miyake

Today, people look for convenience, comfort and low maintenance, whether in their clothes, their tools or their



homes. But tomorrow? The question is pertinent. I cannot predict the future, of course, but the one thing of which I feel certain is that no matter how much we change, we will always need things around us that bring us joy and enhance our lives and that convey a sense of the human touch.

Terence Riley director of Miami Art Museum, former chief curator of architecture and design at the Museum of Modern Art in New York City

My optimistic architectural and urban vision of 25 years from now goes something like this: With gas at \$20 per gallon, the centurylong move away from traditional city centers to the suburbs has made a complete aboutface. Cities that just a decade ago were in physical, economic and social distress are ringing up boomtown growth rates. Former building sites, which had become parking lots in the late 20th century, are reclaimed as building sites once more, as cities approach population densities they haven't seen since the 1950s. In contrast, suburbia is devolving into an archipelago of impoverished, isolated villages. Former McMansions, now worthless white elephants, have been cut up into warrens and filled with squatters.

Revitalized transportation infrastructure in traditional cities has all but eliminated the automobile as a means of personal daily transport. Annually, it costs more to drive a Hummer than send a child to an Ivy League college. The collapse in the use of petroleum products and the resulting improvement in the environment have shocked even the most pessimistic scientists, with the first recorded strengthening of the ozone layer in decades. As a result of the increased walking and less driving inherent in urban living, the average American's health profile has risen substantially. For the first time in three decades, overweight Americans are a minority. Do we have to wait?

David Rockwell

architect

When John Donne wrote, "No man is an island," his iPod must have been on the fritz. With today's technology we can just as easily tune out the world as make instantaneous, disembodied connections with people around the globe. Imagine the technology coming in the next 25 years: We'll be able to live in splendid (or miserable) isolation, with no need to leave our habitats to see a firstrun movie, visit a museum or even wave good

morning to our next-door neighbor. Our response, as architects and designers, is to create environments full of lively, immersive, "experiential" elements. That is, environments specifically crafted to create human connection. Technology is great. But our lives need to be balanced with some low-tech and no-tech moments, too.

Ralph Lauren

fashion and home-design impresario

The world of design serves as a barometer of culture. It should reflect the technology, materials and architecture of its day, while remaining true to a timeless sense of style.

Sir Terence Conran

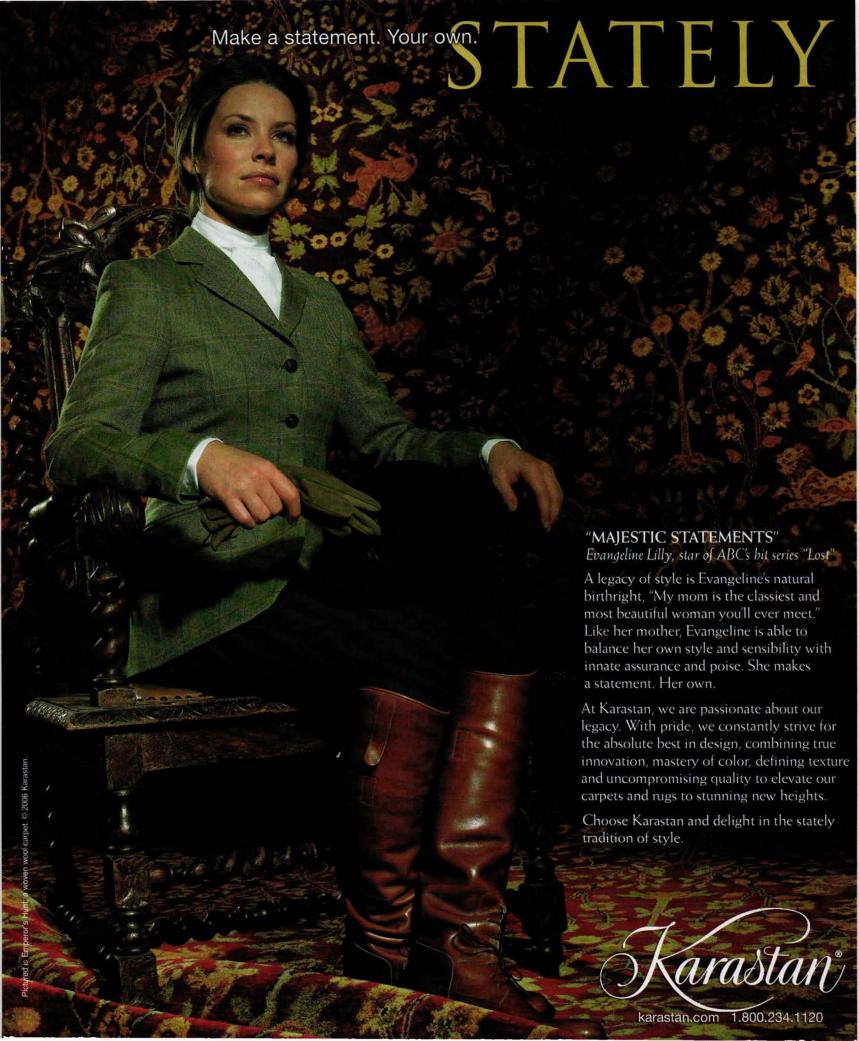
designer, retailer, author, restaurateur

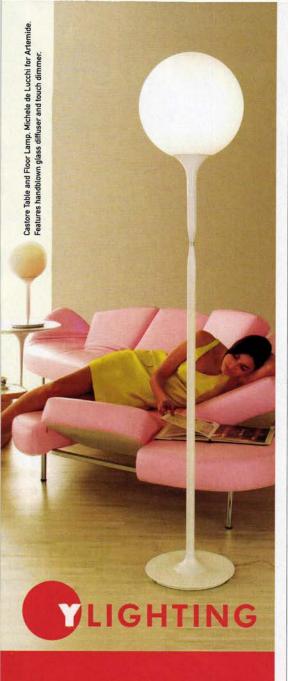
The very serious issues facing governments and urban planners today and the decisions they take to address them will have a great impact on how we live our lives in 25 years. Providing green areas within our towns and cities for people to breathe is perhaps the biggest challenge facing urban areas in the 21st century. We must retain all the great benefits and opportunities offered by living in a city while improving the quality of life for all its inhabitants.

Communities will inevitably become more localized, providing excellent services and facilities for its residents. People will live, work and socialize in smaller areas. With space at a premium, cities will have to reach for the skies, which will be a terrific challenge for planners and architects and greatly change our urban landscape.

The throwaway culture that we seem to live with cannot be sustained, so we must pave the way for long-lasting, quality design.

Above all, I hope we embrace technology and the opportunities it provides us with and ensure our style of life will be much simpler and more comfortable and easy. Perhaps this is wishful thinking, but I believe we can >





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achieve this through thoughtful design.

And while it is reasonable for nations to invest in ministries of defense, it is unreasonable for them to be turned into ministries of aggression. Peace and friendship is what we seek—perhaps in 25 years those in power will have learned this.

Thomas O'Brien

interior and product designer

The emphasis on newness in design can be simply exhausting. I think connecting to history is really critical. In 25 years, I anticipate a comeback of restoration, referencing and revival. And it will probably be focused on the recent modernist past. A whole generation is already looking at vintage modern design from the last 50 years as something classic. What's interesting to me is

that this cycle follows a pattern in each century. The '20s and '30s are always a time for revival and neoclassicism. So the next time around, maybe we'll be dealing with neomodernism.

Giorgio Armani

fashion and home-design impresario

Twenty-five years from now is not as far away as it might seem. Surely technology will have brought us even further in our constant search for experimentation and development. The more complicated our daily lives become, the more I see us trying to slow down and simplify. I believe more interior design elements will need to be multifunctional to adapt to our future needs, but they must never lose the warm comfort necessary to create a truly personalized living space.

Barbara Barry

interior and product designer

Call me a dreamer, but I would like to believe that over the next 25 years we will all continue to grow as human beings and come to a place of understanding that our choices affect everyone. Perhaps we'll reach a collective understanding that the world is a fragile place and that it takes a higher level of care than we currently give it.

I see us moving beyond the mere material and toward the restorative, a move that brings us to a way of living that is not all about "stuff" or "style" but about shelter and nurture.

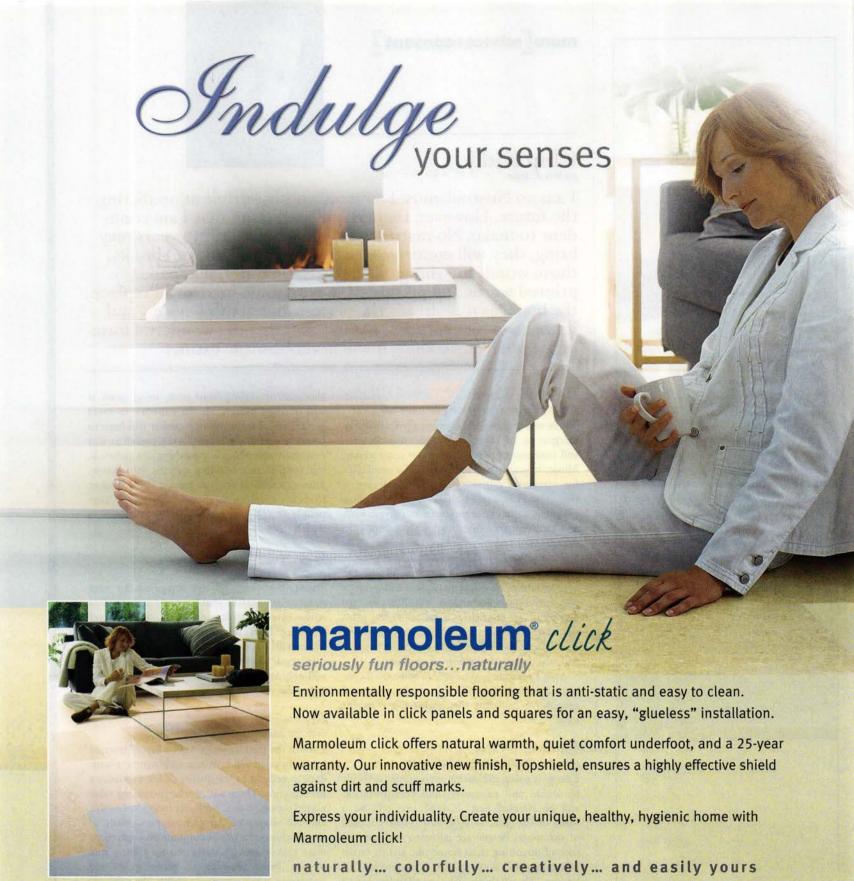
I have a great hope that there will be better low-income housing, so that everyone—those with little and those with much—can come home to calm, nurturing, restorative havens. Why should only the wealthy get the opportunity to have what all of us need?

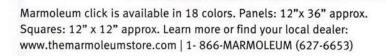
I imagine the collective consciousness being raised aesthetically, so that we begin building homes with materials that last: stone basements and walls, solid wood floors—materials that endure beyond us.

And finally, I envision more people experiencing the feeling



of how something done well feeds our soul. That, in turn, brings us to the realization that we need less. And that leads to an appreciation of the beauty in simple things—things that exist freely in our world like lemons growing on a tree, air that is fresh and the color of the sky. >







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Chip Kidd

I am no Nostradamus: I am notoriously terrible at predicting the future. However, there is one prediction that I am confident to make. No matter what the next 10, 20, 30 years may bring, they will continue to bring (drumroll, please) books, those wonderful things with pages, bindings, ink, paper, printed words and pictures. No electronic media will replace the book, as it is already the perfect interactive device—and it has been for centuries. I stand firm that the wonderful form of the book as we know it will never be made extinct.

Richard Wright

director, Wright, contemporary auction house

While our homes will be physically smaller, the integration of technology and customization will continue to make them more comfortable. Music, fragrance and lighting will be controlled for maximum efficiency and personal expression. The digitalization of the world will allow sampling to occur throughout our lives: walls and environments that can be programmed to change color and pattern. Interior design will be an extension of our mix-and-match world.

Historical sampling will continue as well; the appropriation of different styles and periods will be common. Technology will allow personal expression to flourish as each individual gains the power to create and edit content. This will increasingly move from our computer screens and into the physical reality of our lives.

And, I selfishly hope, auction houses will continue as vehicles for the physical sale of personal property. Sometimes that seems like a quaint idea.

Kevin Daly

principal, Daly Genik Architects, L.A.

Energy is going to become increasingly difficult to obtain and expensive, and transportation will be affected first. I think cars will be a thing of the past, at least as a primary means of transport. People are going to evaluate the cost of operating their home not just in terms of heating and cooling, but as an overall "oil budget." They'll think, Why use all my money to get to and from my house if I could use it instead as part of my building budget? They could invest in having a high-performance house or one that uses synthetic materials. Construction will become more systematized. There's a radical

shortage of skilled labor now; in 25 years it will be even greater, so the capacity to build something of extraordinary quality will have to be addressed in the factory—not prefab as it is practiced now, which is something of a gimmick, but compressing building systems into assemblies executed as singular pieces. We will more likely live a multigenerational existence, because people won't be able to afford to be as isolated as they have been.

Christian Liaigre

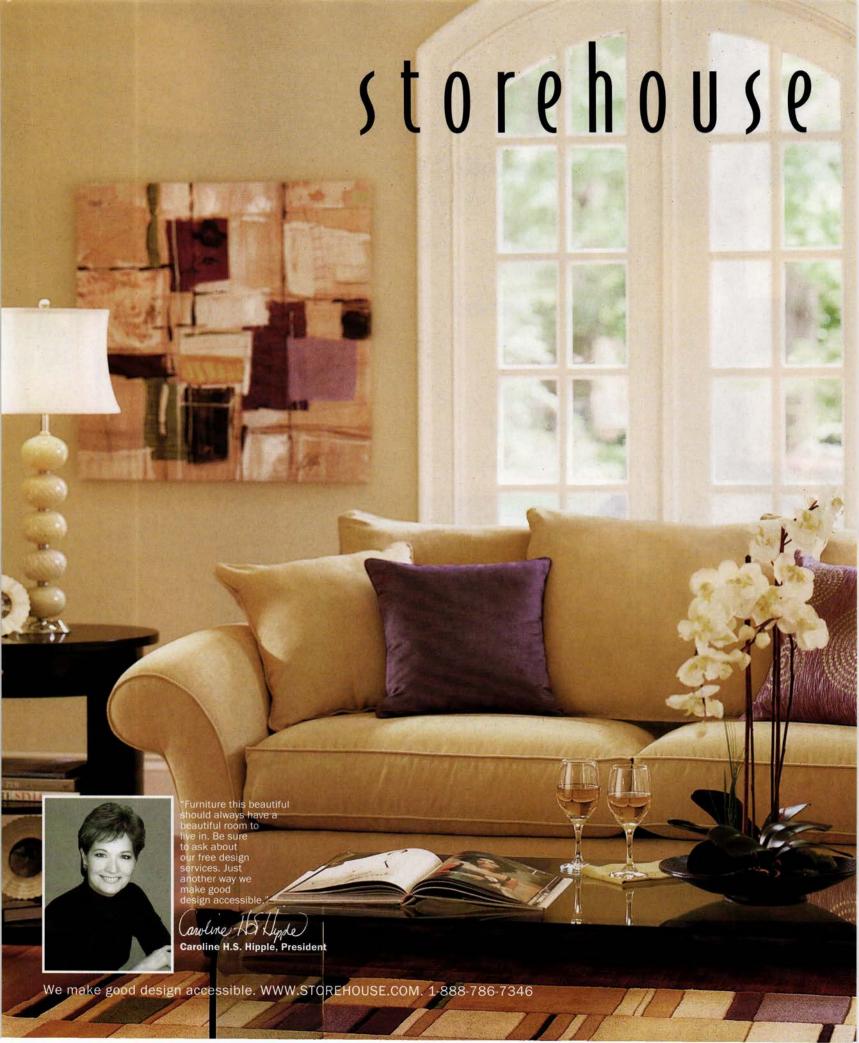
interior and furniture designer

Twenty-five years ago we imagined the year 2000 as so futuristic that we could see ourselves with remote controls in our backs. Now we have regressed! It will be the same 25 years from now. There will be too many people on earth, so apartments will be divided up and private mansions will only exist as museums. Let's enjoy our last happy days!

Michael Graves

architect and product designer

I think the past 25 years' trajectory of interest in good design will continue and become a standard ingredient in the quality of life in America for everyone. There will also be increasing value placed on well-being, both our individual health and the vitality of our communities. Many of us will choose to live in communities served by mass transit and characterized by a lively mix of uses: living, working, shopping, sports and recreation, education and worship. We will—we must—take better care of the environment, both locally and globally. That, along with providing good living conditions for people of all ages and economic status, is essential to a successful future no matter where you live.





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Leaves a mess behind.

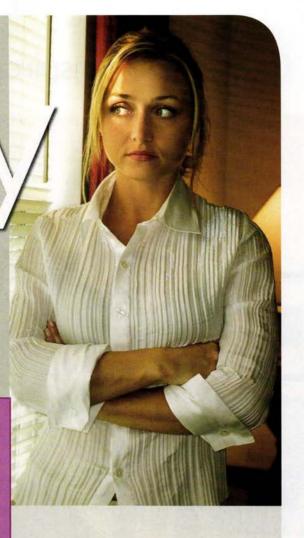
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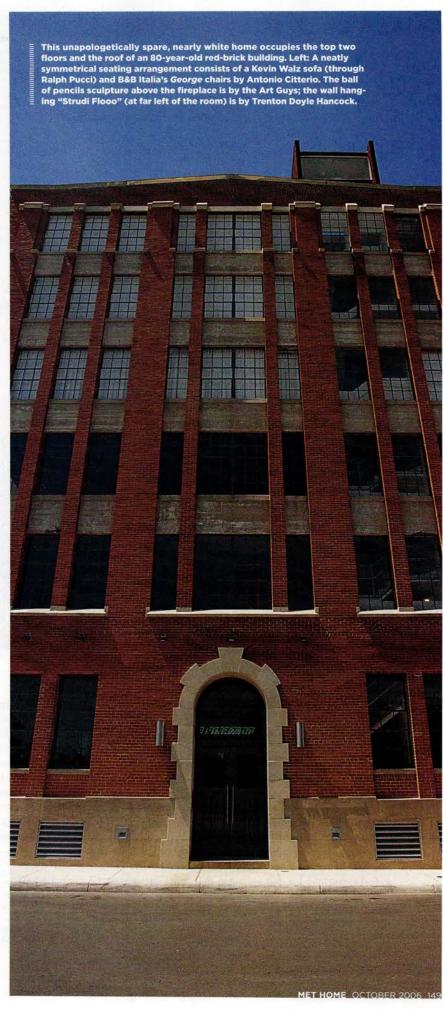
25 LOVELY YEARS

Welcome to the 25th anniversary issue of *Metropolitan Home*, the guide to modern design. In planning the issue, we decided to soft-pedal nostalgia. After all, three of our stalwart staff members were not even born in 1981, the year *Met Home* first saw print. We focused instead on continuity, on enduring design and the kinds of homes that have always been welcome on our pages. They range from the ultimate art-filled loft (in San Antonio) to an expanded and modernized 18th-century farmhouse in upstate New York. In Portland, Oregon, we visited the home of a talented couple whose previous two residences already appeared in the magazine: This time, they hired white-hot architect Brad Cloepfil to renovate their highly regarded 1930s home. In Manhattan we looked at an apartment that was created in the early 1980s by one of our favorite designers (John Saladino) and updated 20 years later by another (Benjamin Noriega-Ortiz). We went to Palm Springs to enjoy a renovated midcentury classic, to London—where our restaurant of the month has been shaping tastes on the Thames for two decades—and to a painting of a landscape in Maryland by cherished master gardener James van Sweden. So what did we learn in our first quarter century? That times, tastes, trends and even homeowners' needs may change, but good design is a joy forever. —*The Editors*

PARADISE MADISE

MET HOME OF THE MONTH A SAN ANTONIO ART LOVER TRANSFORMED PART OF AN OLD CANDY FACTORY INTO THE ULTIMATE MINIMALIST SPACE TO DISPLAY HER COLLECTION.







WHEN ARE THE SUBURBS OF SAN ANTONIO, TEXAS, NOT THE RIGHT PLACE FOR A SUCCESSFUL ENTRE-PRENEUR? When she's a major patron of the arts, a noted collector and an artist in her own right who didn't have room to see her art. Characteristic of contemporary work, some of her prized canvases are massive, and some of the sculptural pieces have to be suspended from a ceiling. Physically, emotionally and aesthetically, her traditional house outside town was an inadequate venue—for both the collection and its owner.

"I wanted a place to live where I could see my art," she says. "I felt awkward living in a fancy subdivision. I needed to live in the city and to feel something I wasn't feeling in that other environment."

So in 2001, when a disused candy factory became available in a derelict warehouse district between I-35 and the San Antonio River, she was excited. Clad in brick, with cast-stone accents, the six-story building was erected in 1926. A handsome reminder of the city's past,

it was just waiting for a smart modification in the 21st century.

"I had always admired that building," says the collector. When she walked in, admiration blossomed into love. The developer, who was having second thoughts, had already gutted all the floors. "We could easily see the beauty of the space," she remembers. Thousands of square feet of nothing but bare floors and walls stretched before her; steel-framed windows wrapped the space and flooded it with light. Concrete columns, set on a 22-foot grid, looked like ultra-modern versions of Corinthian pillars. The businesswoman in her made a bold decision: She bought the building.

Above: The open dining room features a modular table, Eero Saarinen *Tulip* chairs and a David Weeks chandelier. The yellow painting is by Arturo Herrera, the shelflike installation by Joslah McElheny. Opposite: The smaller seating area includes a *Moore* sofa from Minotti, an *Apta* chair from Maxalto and a classic *Arco* lamp by the Castiglioni brothers; the yellow painting is another Herrera; the wall-hung sculpture is by Antony Gormley.

PRODUCED BY SUSAN VICTORIA AND HELEN THOMPSON. PHOTOGRAPHS BY COLLEEN DUFFLEY. WRITTEN BY HELEN THOMPSON.





* Key to the Style

- Custom paint color throughout (grayish white)
- High-gloss epoxy floors
- Simple architectural details in classic materials
- Modern furniture in compatible shades of gray
- Geometric seating groups anchored by rugs
- Sculptural side tables and lighting fixtures
- Sheer, simple window treatments



THE COLLECTOR CLAIMED the top two floors for herself: The fifth would be her home, the sixth an expansive art gallery. A large roof garden with a deck and a small pool would top off the place and command views of the city. To finish off her raw square footage, the enterprising art lover settled on San Antonio-based architect Jim Poteet, who had renovated other lofts in near-downtown neighborhoods. "I visited a couple of them," she says, "and they were so minimal and clean, and I thought, This is exactly what I want." Poteet had worked with Austin architect Patrick Ousey on those lofts and called on him to join the team. "We work well together," says Poteet, "and besides, it's more fun to work with a partner." As for the interiors, it was a given that the homeowner would choose San Antonio decorator Courtney Walker. "We've been friends since we were girls," she says, "and Courtney has helped me on other houses."

"The client wanted a clean space that didn't distract from her collection," says Ousey. "The whole project was really all about light." The plan called for an open space on the shorter, east-west axis of the building, with a dining area set between seating groups at each wall of windows. "That way we could get the most light in there all day long," Ousey says. The master bedroom would be located at the north end of the loft, the kitchen at the center.

Another early design decision set the tone for the job: "We resurfaced the concrete floors, which had been irretrievably damaged from years of abuse," notes Poteet, "in industrial-grade white epoxy, the kind often used in airport hangars."

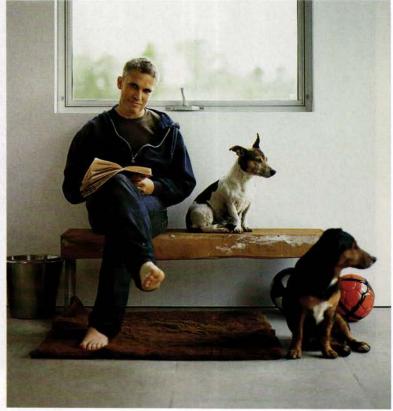
Left (from top): Architects Patrick Ousey (left) and Jim Poteet; an open terrace with Paola Lenti seating through Scott + Cooner in Austin and large ceramic vessels by Jorge Pardo. Right: A zigguratted steel staircase leads from the open lounge area outside the kitchen to the upper (gallery) floor. The painting above the bar is by Joan Mitchell, the small sculpture by Niki de St. Phalle; ceramic bowls are by Alex de Leon.



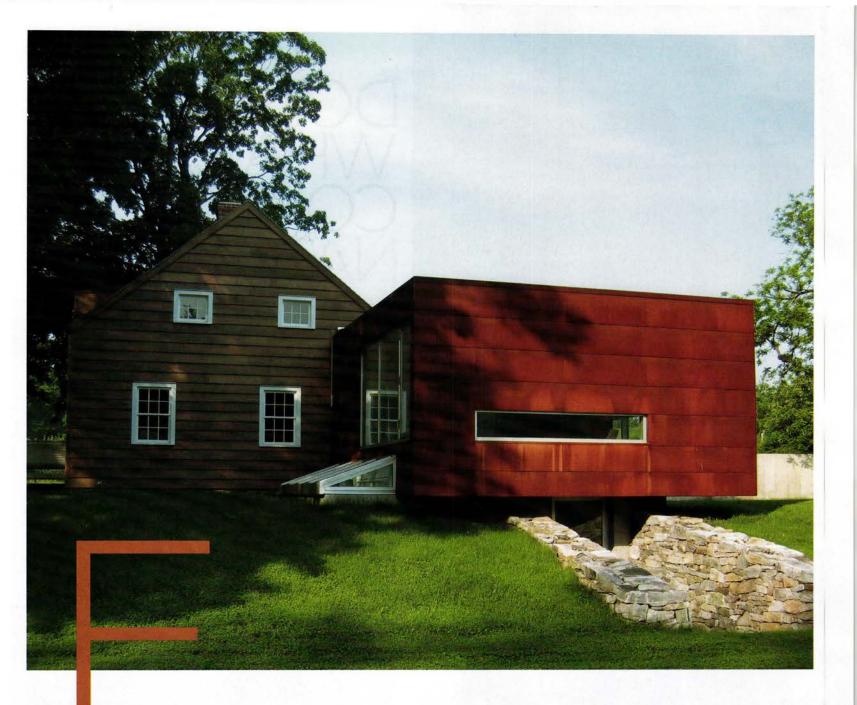




DOING WHAT COMES NATURALLY



TWO ARCHITECTS
TREATED AN OLD
HOUSE IN UPSTATE
NEW YORK TO A
MODERN ADDITION,
BRIDGING CENTURIES
BY RESPECTING THE
INHERENT BEAUTY
OF GOOD DESIGN.



ENLARGING AN OLD BUILDING OFTEN MEANS RECONCILING MODERN SIMPLICITY WITH ANTIQUE OSTENTATION.

But for architects Toby O'Rorke and Brian Messana, partners in an award-winning Manhattan firm whose projects include New York's Axis Theater and DKNY stores around the world, expanding an old farmhouse was a chance to explore minimalism—past and present.

The house, on eight acres bordering a stream, was built in the early 18th century by settlers who had come to "open up the land," in O'Rorke's words. There was nothing fanciful about the building. And yet its simple lines—"like a house a child would draw," observes O'Rorke—gave it a commanding presence. Which suggested to the architects that their addition could also find the strength in elemental forms. The new wing, a long rectangle made of Cor-Ten steel and glass, suggests a shipping container that somehow arrived, 100 miles up the Hudson River, fitted with a sleek kitchen and ready to sit atop a basement that contains a gym, sauna and steam room.

By putting the kitchen in the new part of the house, the men were able to get the most out of the original 1,232-square-foot building. By sticking to basics—exposed beams overhead and wide-board floors below—they allowed the living and dining rooms to feel expansive. Furniture was restricted to a few big pieces—a large Italian sectional sofa takes up most of the living room. And the dining room is dominated by a table that recalls the work of the great George Nakashima but was made by slicing through a tree felled on the property. On grounds of frugality and ingenuity, the settlers would have approved.

Above: The resolutely modern addition contrasts with the clapboard original, but the choice of materials that weather—cedar and steel—links the two. Opposite (clockwise from top): The front door of the house opens directly into the living room (the B&B Italia Charles sofa, covered in dark-brown cashmere wool, is perfect, the men say, for dogs); the living room in the original house looks into the kitchen; as in centuries past, the building was extended as new needs arose.

PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY MICHAEL GRIMM. WRITTEN BY FRED A. BERNSTEIN.





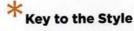












- Old and new coexist without imitating each other
- · Extra-wide floorboards impart natural grandeur
- Original ceiling beams retain flecks of old paint, reminders of previous owners
- Choosing large pieces of furniture keeps small rooms from appearing underscaled
- Floor-to-ceiling glass enhances views of earth and sky for an intimate connection to out-of-doors
- Cabinets don't cling to walls but stand apart like collected pieces of furniture—or sculpture
- Exterior materials, both wood and steel, will weather, changing naturally over time



TO MESSANA AND O'Rorke, inspiration comes not just from other architects but from minimalist artists, particularly Richard Serra, Dan Flavin and Donald Judd. Both architects have been to Marfa, Texas, where Judd filled room after room with plywood boxes, all different and all compelling. "We love how many ways you can express yourself using the same basic components," Messana says.

Which may explain why the new lighting in the old cabin consists of plain fluorescent fixtures, a clear homage to Flavin. ("I love the linearity of the bulbs," observes Messana.) And it may explain why the addition resembles a giant Serra sculpture hoisted into place.

But the biggest influence on the young architects is Judd, whose sensibility informs the kitchen, a room where functional requirements often make adhering to strict formal rules impossible. Through extraordinarily careful editing, the architects were able to create practical workspaces in wooden boxes separate from the architecture. Most strikingly, a pair of pantry closets maintain an eight-inch distance from the rear facade.

On the interior edge of the kitchen (bottom left), cabinets are a full 12 inches from the wall of the old building. "People climb into that space and hang out like they're at a bar," Messana says. While they're there, they're sure to notice the elegant way the men linked the addition to the original house. The goal was to repeat some materials (creating connections) while making sure that the old and new components—like the wooden beams of the 18th century and thin aluminum mullions of the 21st—are true to their respective eras.

Left (from top): A wall of storage leads from the kitchen to the guest room in the new addition; in the original house, joists were stripped but bits of paint were left behind, keeping the timbers from appearing new. Opposite (from top): In the kitchen, floors are made of gray limestone; the gym below the guest room can be reached by a stone-lined outdoor ramp (at left). The glass storefront wall has four doors that open onto a narrow deck.





WHEN THEY RESTORED the exterior of the old house, the architects chose cedar siding and shingles, both of which would weather over time. They wanted to make sure the new building would do the same. Their choice was to sheath the house in a kind of steel called Cor-Ten, which sheds rust when it rains. Bought in sheets and installed by a local roofer, the steel has left a telltale orange stain on the back porch. Neighbors still ask the architects, "When are you going to paint it?" O'Rorke reports. But this is a siding that paints itself.

If Cor-Ten is tricky to use (it's primarily used for bridges and out-door sculpture, and its manufacturer, U.S. Steel, warns against architectural applications), that was fine with O'Rorke and Messana, who formed Messana O'Rorke Architects in 1996 and saw their own house as a place to expand their design repertoire. "It was all about experimentation," says Messana. He adds, "Sometimes clients say, 'You've never been through it.' Now we can say we have."

But much of the house isn't radical at all, just an exercise in creating comfortable living spaces affordably and without the luxury of a large footprint. One of the ways the architects accomplished that was to provide views of nature everywhere they could: A new bathroom in the old house, for example, uses a pair of skylights (definitely not available to the original settlers) to frame the treetops. In the steel addition, the guest bedroom has views of the old house. Think of it as the new building acknowledging its predecessor.

Bellow Teach See Resources, last pages.

Left (from top): Mildred and Oliver make themselves at home in the new guest room, which has the feel of an outdoor deck; in the guest bathroom, the recessed medicine cabinet (designed by Messana and O'Rorke) reflects the cedar boards of the old house. Opposite: In the upstairs bathroom, set between twin bedrooms in the original building, skylights illuminate an antique claw-foot tub.

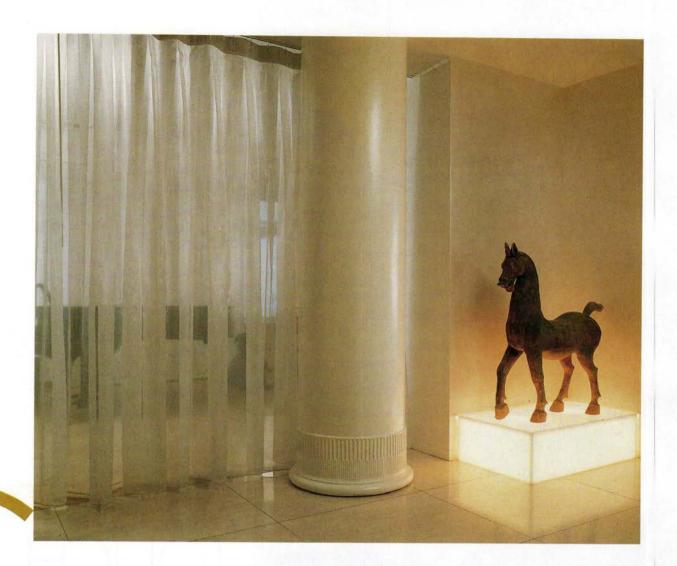






A SOFT TOUCH

GREAT DESIGN
ENDURES,
AS BENJAMIN
NORIEGA-ORTIZ
FOUND OUT
WHEN HE WAS
HIRED TO REFRESH
A MANHATTAN
APARTMENT THAT
JOHN SALADINO
CREATED IN
THE EARLY '80S.



SANDRA EU'S MANHATTAN APART-MENT IS AN AESTHETIC ADVENTURE, GLIDING SEAMLESSLY FROM ANTIQ-UITY TO THE 21ST CENTURY. It is both formal

and comfortable, traditional yet flirting with the avant garde. It was, however, the view of the East River that sold her on the place: "When I walked in, I knew immediately that this was the apartment I wanted," says the widely traveled art and fashion enthusiast. "A view of water has always made me feel tranquil."

Widowed in 1976 (her late husband, Andrew Eu, was the managing director of Hong Kong Television Broadcasts), she bought into this venerable art deco tower in 1983, when her four children were all attending school on the East Coast, "so they would have a place to return during holidays or after graduation, if they chose to," she says. But the apartment itself needed help. Eu turned to the celebrated New York interior designer John Saladino.

"The apartment," he recalls, "had great views and wonderful light,

and I knew I could make large, flowing, serene spaces." But first what remained from the original building and subsequent renovations had to be totally gutted. In their place, Saladino created a large living room and formal dining room that are barely separated; a commodious library and an ample breakfast nook are closed off from the more public rooms by pocket doors. He created the interior architecture from scratch, adding neoclassical baseboards and crown moldings and hiding drapery tracking in the soffits and ceilings. He also chose the furniture—some fine antiques, some pieces of his own design—to complement Eu's magnificent Asian art (both ancient and modern).

Above: John Saladino installed a white tile floor and a column in the foyer, which features a 2,000-year-old Han dynasty horse; Benjamin Norlega-Ortiz added sheer drapes between the foyer and the living room and put the sculpture on an acrylic light box that adds modernity, drama and sheen to the original design. Opposite: The acrylic table Norlega-Ortiz designed for the living room is an of-the-moment complement to the antiques.

PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY ANTOINE BOOTZ. WRITTEN BY CARA GREENBERG.





ABOUT SIX YEARS ago, Eu called Noriega-Ortiz after smoke damage from a fire upstairs made the apartment's once-elegant taupe walls seem dingy. She wanted to maximize light and freshen up the fabrics. "I knew Benjamin had worked for John and wouldn't try to make it traditional," says Eu. She loved the open layout Saladino had created. Fortuitously, both designer and client come from tropical islands (Eu was born and raised in Hawaii, Noriega-Ortiz in Puerto Rico), and they share some sensibilities. "In hot climates," says Noriega-Ortiz, "openness and simplicity of form are the way to go."

But he was reluctant to make extensive changes in the design created by his mentor and former employer. "I respect the work John did here; I didn't need to impose a whole new concept." So Saladino's open floor plan and minimalist built-ins, so evocative of their time, remain, including crescent-shaped banquettes in the bay windows and the sliding pocket doors and trim moldings. "The architecture

still stands up," says Saladino, "because it's not trendy; it's understated and based on classical proportions."

As a first step, Noriega-Ortiz painted the walls "very, very white," including the foyer, which Saladino had dressed in aubergine. Noriega-Ortiz proposed silver for the floor, but Eu was afraid it would feel too cold, so the oak herringbone parquet was bleached to resemble raw wood. Sheer drapes and Roman shades layered on the apartment's wraparound windows "calm things down visually," says Noriega-Ortiz, who believes that flowing fabric promotes serenity. Wide-ranging materials, from crystal to Lucite, velvet to stone, add interest in lieu of color.

Above: For the library, Noriega-Ortiz added leather *Dodo* chairs by Toshiyuki Kita from Cassina, as well as a Lucite coffee table and feathered lamp shades. Pale silk draperies on a ceiling-mounted track installed by Saladino disguise the wall-mounted TV and bookshelves. Opposite: In the dining room, Eu's antique mirror hangs beside a custom-made table (with a built-in lazy Susan); John Saladino's *Cala* chairs are still perfect seating.





Key to the Style

- White walls and bleached oak floors
- Neoclassical architectural detailing
- Furniture: mostly modern with roots in antiquity
- Mix of antiques and contemporary pieces
- Draperies for windows and between rooms
- Theatrical manipulation of ngm



SO WELL RESOLVED was Saladino's original design that Noriega-Ortiz didn't even rearrange the living room furniture. "It's just exactly where it belongs," he says. He did reupholster the three existing Saladino sofas in a Gretchen Bellinger fabric, adding some texture, and replaced a single large coffee table with two dissimilar smaller ones: "Because the sofas are all the same size and fabric," he says, "having two different tables provides visual variety."

Styles and periods are mixed with abandon throughout. "Good design goes with good design," he says to summarize the mix-and-match principle. The dining room has a new, round table that looks old under an antique mirror; Saladino-designed chairs remain—although Noriega-Ortiz slipcovered them for protection. (Eu is now the grand-mother of course youngsters, ages 3 to 10, who visit frequently.)

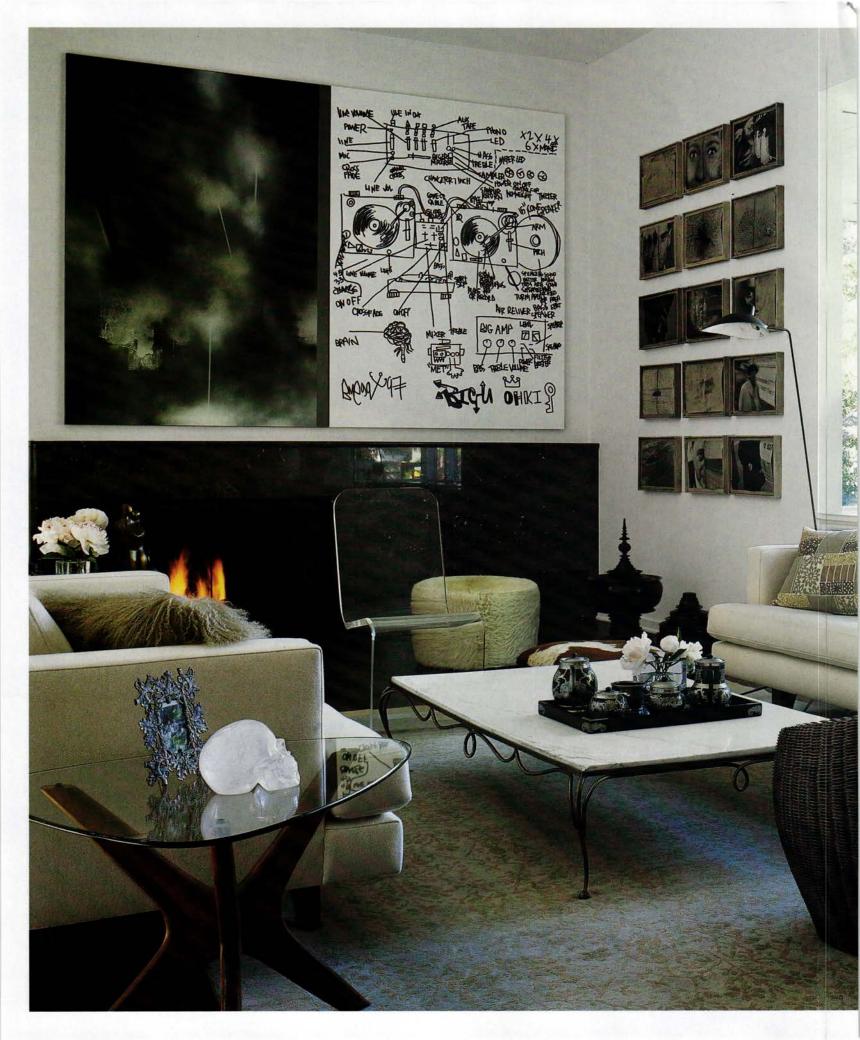
mother and a bold curatorial approach to displaying the oversize Asian art and antiques Eu has collected in her travels. "If

there's no theater in the work," he says, "there's no emotional response."

The master bedroom, which is on the upper floor, is another daring bit of stagecraft, with its carved silver-leafed headboard. "Modern doesn't have to mean hard lines," Noriega-Ortiz insists. The bed stands in baroque contrast to the simple lines of a Chinese chair and a custom acrylic side table with a lotus-shaped cutout designed by Noriega-Ortiz. "It's an eclectic mix of East and West," Eu says, "and it fits my hybrid existence perfectly." "See Resources, last pages.

Above: The master bedroom's walls and carpet are a pale blue-green foil to the silver Venetian-style headboard Noriega-Ortiz chose to uphoister in silk from Zimmer + Rohde; the bed is romantically draped in washable white organza. Opposite: An expansive bath with an adjacent dressing room—the strikingly veined marble and wide steps up to the tub are legacies of Saladino's renovation; the Cees Braakman wire stool is new.



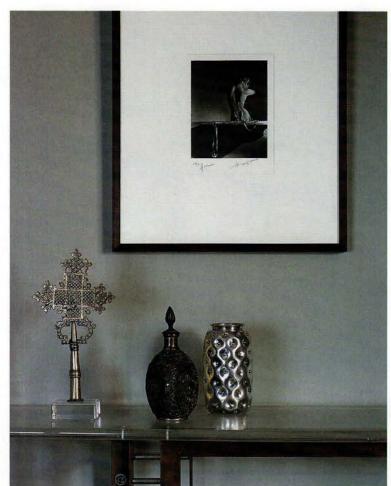


O FE In Janet and John Jay's living room, a box of tall, thin windows that recall Frank Lloyd Wright maximize ambient light. Natural and man-made materials meet in the furniture details: a pair of contemporary sofas flanking an antique marble table offset by Plexiglas and rattan side chairs. The carpet is from Odegard. Above the newly installed marble fireplace hangs a double painting by Dexta aka B-Mega; the adjacent 15-piece set of photographs is by Joe Biel and Richard Kraft.

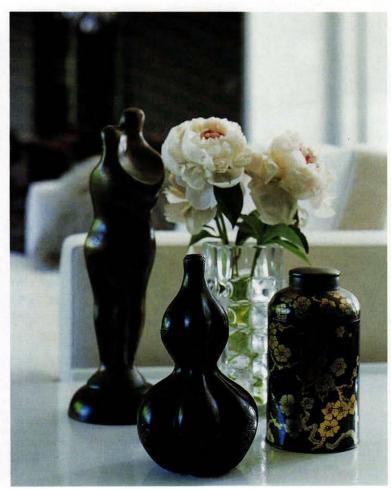
MAKING IT PERSONAL

A CREATIVE
COUPLE IN
PORTLAND,
OREGON,
HIRED HIGHPROFILE
ARCHITECT
BRAD CLOEPFIL
TO RENOVATE
A HOME
DESIGNED BY
PIETRO
BELLUSCHI
IN THE 1930S

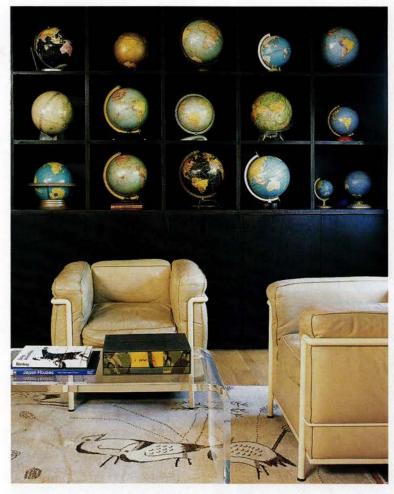












WHEN JOHN AND JANET JAY AND THEIR TWO SONS MOVED TO OREGON FROM NEW YORK CITY IN 1993, THEY WEREN'T LOOKING FOR A MIDCENTURY HOME

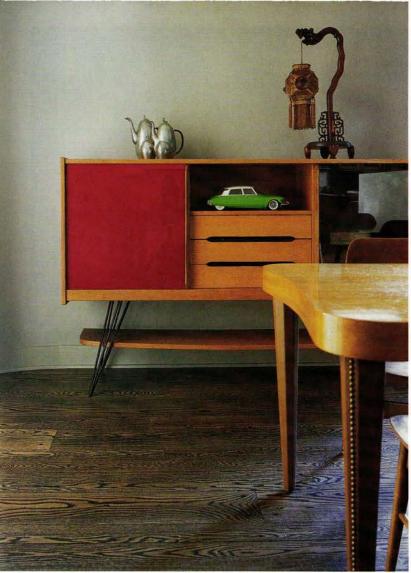
TURY HOME. "We were thinking perhaps colonial or arts and crafts," chuckles John, who is executive creative director for Wieden + Kennedy advertising. But serendipity arrived courtesy of Diane von Furstenberg, with whom Janet—a developer of fragrances and cosmetics—was working at the time. (Together, the husband and wife team run Studio J, an interdisciplinary design salon.) "Diane told me, 'I know someone there, and they just happen to be selling their house," Janet remembers.

It turned out the home's original architect, Italian-born Pietro Belluschi, was a pioneer of Northwest modernism, defined by its combination of clean lines and open spaces with warm, natural materials, particularly wood. Also among his designs are the Portland Art Museum and the Juilliard School at Lincoln Center in New York City.

Completed in 1937, the house the Jays bought showed the influence of Frank Lloyd Wright in its slivered-brick exterior, tall strips of windows and open floor plan. Nestled onto a sloping site, the U-shaped house wrapped around a small courtyard. The interiors were suffused with light, with each of the three principal wings (bedrooms, living area and dining room/kitchen) having windows on at least two sides. Still, the house needed work. A previous renovation had created a caricature of Belluschi's original design: The curving bay window in the courtyard, for example, was replicated in other windows. And the original kitchen was tiny by today's standards.

Above (from left): Janet and John Jay in the courtyard of their home; a pair of Le Corbusier chairs with a wall of shelves for vintage globes. Opposite (clockwise from top left): A photograph by Sheila Metzner and an Edward Wormley chair; a vignette of collectibles under a photograph by Horst; a 1930s German sculpture with Japanese and American vases; photographs by Biel and Kraft above Indonesian offering bowls.

PRODUCED BY LINDA O'KEEFFE AND LINDA HUMPHREY. PHOTOGRAPHS BY JOHN GRANEN. WRITTEN BY BRIAN LIBBY.



Bedroom Dining Room Dining Room Dressing Room Area Courtyard Kitchen Laundry Library Library Library Library Library Room Area Laundry

TITLE .

Entry

*Key to the Style

- Clean lines and open spaces
- Extensive use of woods for warmth and comfort
- Large windows and expanses of glass maximize light and provide visual connection to outdoors
- Neutral palette (multiple colors in a narrow range)
- · Comfortable furniture that explores textural variation
- Well-edited vignettes of Asian and Western collectibles

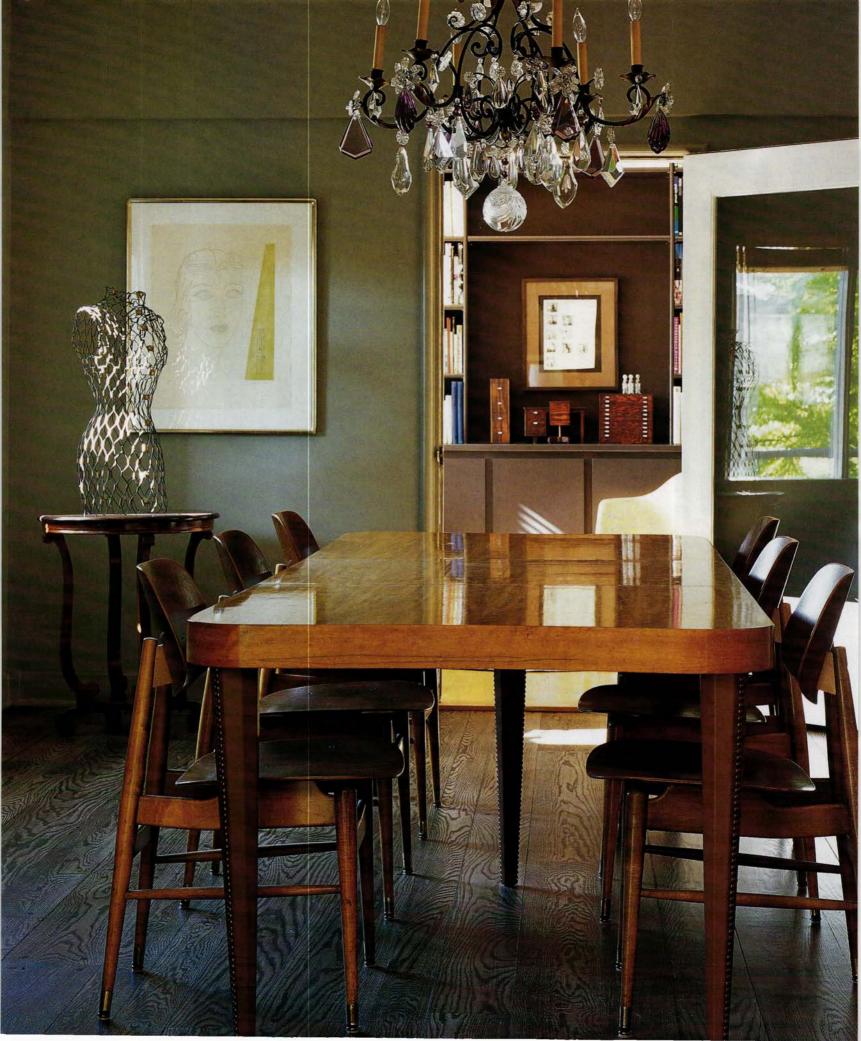
THE JAYS TURNED to local superstar Brad Cloepfil. In 1999, John helped select the then-unknown architect to design Wieden + Kennedy's headquarters; the converted warehouse, with its pristine light-filled atrium, won international acclaim. Since then, Cloepfil's firm, Allied Works Architecture, has won a string of design competitions against high-profile architects like Rem Koolhaas and Herzog & de Meuron for the Contemporary Art Museum St. Louis, Seattle Art Museum and New York City's Museum of Arts & Design.

"Brad is spectacular in his ability to articulate the idea, to be able to talk you through it," John explains. "You sit down and you have a conversation about space and concepts of the usage of space: What are we about, what are our values and how does space help to express those values? The joke I always use with him is that he's great at nothing. He has a tremendous feel for negative space—the sight lines and the feeling of spatial relationships."

Today, after a six-year detour spent in Tokyo, the Jays live in a new "blended home" that has been expanded and renovated by the most celebrated Portland architect to come along since the house was built. "If you connect the dots, that's a pretty amazing lineage," John says.

Among his improvements, Cloepfil added floor-to-ceiling glass and horizontal overhangs in an extension of the U-shaped floor plan, deferring to but never aping Belluschi's original. "It turns the courtyard into a kind of garden," Cloepfil says. "Before, it made for a dark, dead spot in the back of the house. We wanted a kind of glass pavilion where the light would go all the way through."

Above: At one end of the dining room, the Jays display a toy car from Spain and a hanging Chinese lantern on a midcentury cabinet with colored glass found in a downtown Manhattan shop. Opposite: An antique chandelier hangs over a vintage Gilbert Rohde table with studded leather legs and vintage Thonet chairs; a dressmaker's dummy on an antique table stands beside a Man Ray drawing and the door to the library.







THROUGH THEIR INVOLVEMENT with the

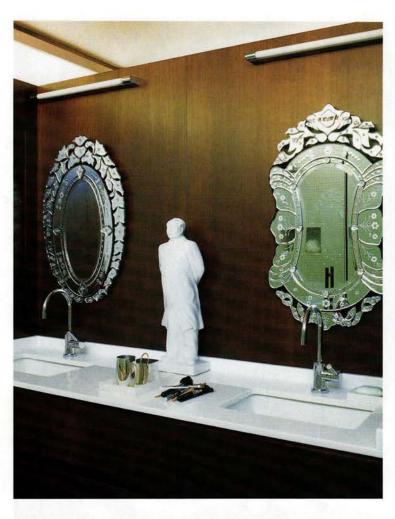
building and their idiosyncratic collection of artwork, furnishings and keepsakes, the Jays contributed as much to the finished home as the architects. Builder Don Tankersley worked closely with the Jays to unify and create a sense of transition among the varied wood floors and walls. Moving from private to public space, the floors gradually become brighter. "As a contractor, I'm used to taking a million possibilities and having the customer choose from three or four options," he explains. "Janet wanted to see the million. I was really impressed by that."

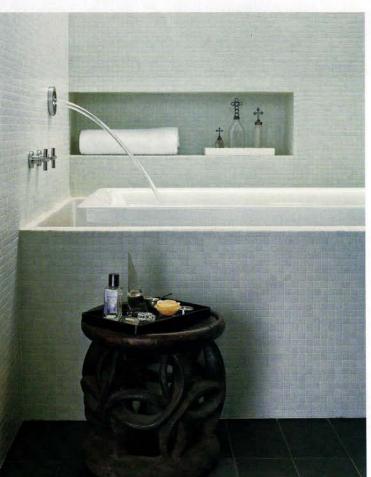
In fact, the Jays are so expert at interior design that two of their previous residences were featured in *Metropolitan Home*: a renovated Connecticut barn in 1984 (which they still own) and a Tribeca loft in 1989. "We love interiors, we love architecture, we love finding new things," says Janet. "Sometimes it's hard, because we get attached, and yet we find more things that we love. So it's that whole process of

editing." Some of their favorite pieces are actually still in storage. John speaks lovingly of two tables from the Memphis furniture movement by Ettore Sottsass, with whom he once worked on a project. "We keep saying that we're going to bring them out," he says wistfully. "It just seems time again. Suddenly you think it's going to fit."

Indeed, although each piece in John and Janet's home seems to come with a different story, or from a different era or culture, the overall narrative they've woven together isn't overwritten. No clutter exists here. And while the house includes one-of-a-kind artwork and antiques, it's also interspersed with simple found objects.

Above: Situated on a hillside, the Jays' U-shaped house forms an intimate courtyard, which they outfitted with 1940s teak patio furniture. Brad Cloepfil added floor-to-ceiling glass to complement Pietro Belluschi's original curving bay window and to bring even more light into the house. Opposite: With a view of the courtyard, Gilbert Rohde chairs surround a kitchen table made from a fire-salvaged door; a 1950s toy Maserati adds whimsy.





THE HOME FEATURES thoughtful contrasts and transitions throughout. A shaggy cream-toned carpet anchors a master bedroom clad in rich, brunette wood. In the living room, a massive graffiti-inspired painting by DJ and artist Dexta aka B-Mega hangs above a gray marble fireplace. But this house is designed for more than display. It's a family home to both the Jays and their son, Keenan, 14, and the basement has been turned into an apartment for his brother, Matt, 19, a student at New York City's School of Visual Arts. "We use every inch of this house," says Janet.

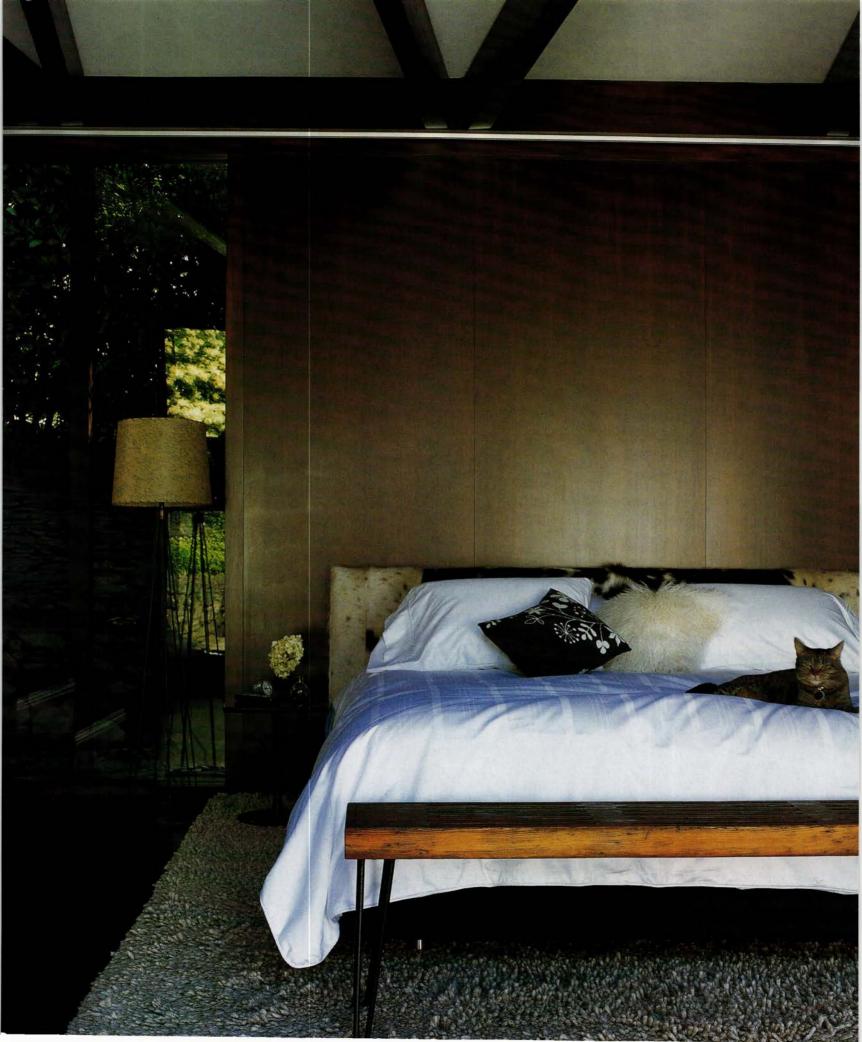
The Jays, and the house, are used to quick transitions. In one moment, Keenan and a posse of teenaged boys are boisterously describing a movie they've just seen; a few moments later, John is speaking tenderly about a photo on the wall by legendary fashion photographer Horst: "That was the last photograph he took as the Germans were coming into the suburbs of Paris in World War II," John says with great affection. "He gave me that as a gift."

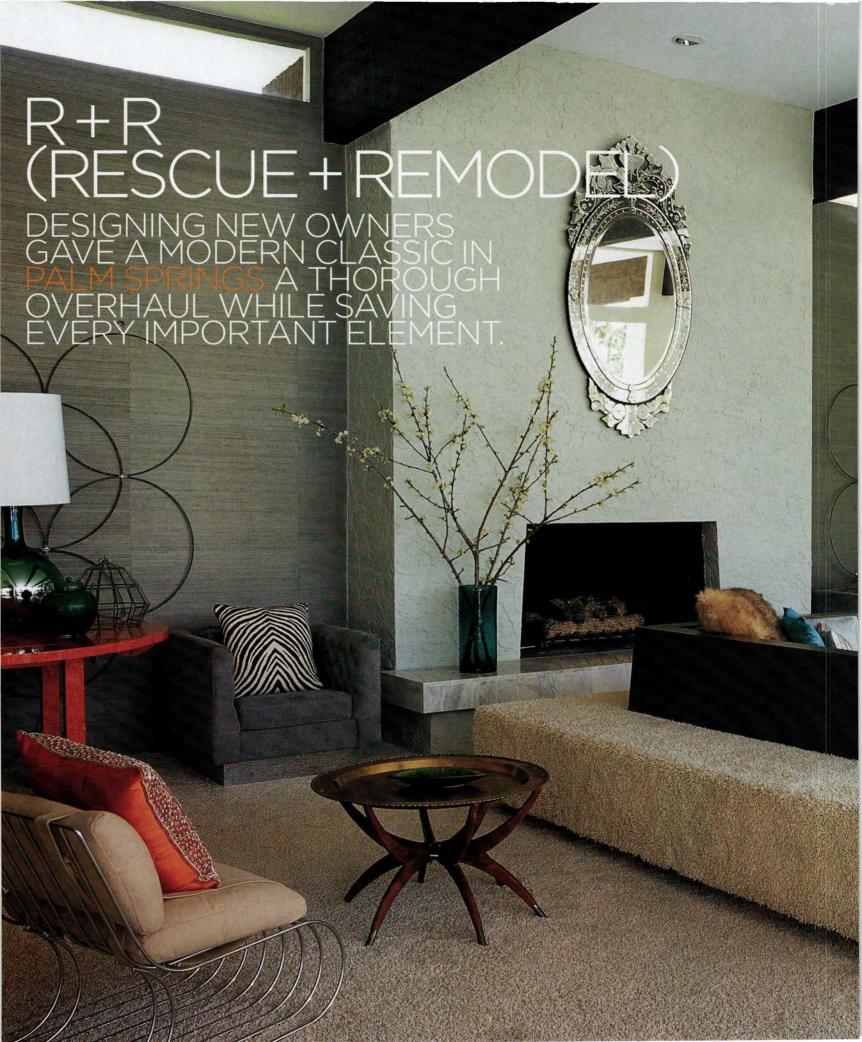
It's those few degrees of separation between artists, colleagues, places and objects that John in particular seems to cherish about his career and his life. "I don't think I've ever met anybody like him," says Cloepfil. "He's like some kind of electrical conduit."

With such breadth to the Jays' home and its treasures, a unifying element is the transparency of Cloepfil's renovation. "You can look from anywhere and see the entire house in one view," Janet says. "I just love that."

See Resources, last pages.

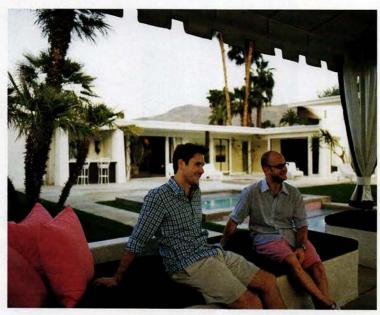
Left (from top): In the master bath a porcelain Mao sculpture is bookended by silver Chinese colonial mirrors over a white marble countertop; a Kohler soaking tub is surrounded by glass tile from Ann Sacks, with an African stool for toiletries. Opposite: Wood warms the master bedroom—solid fir beams, ebony-stained fir paneling and ipé-wood floors. The bed is a favorite napping spot for the Jays' tabby, Kami.





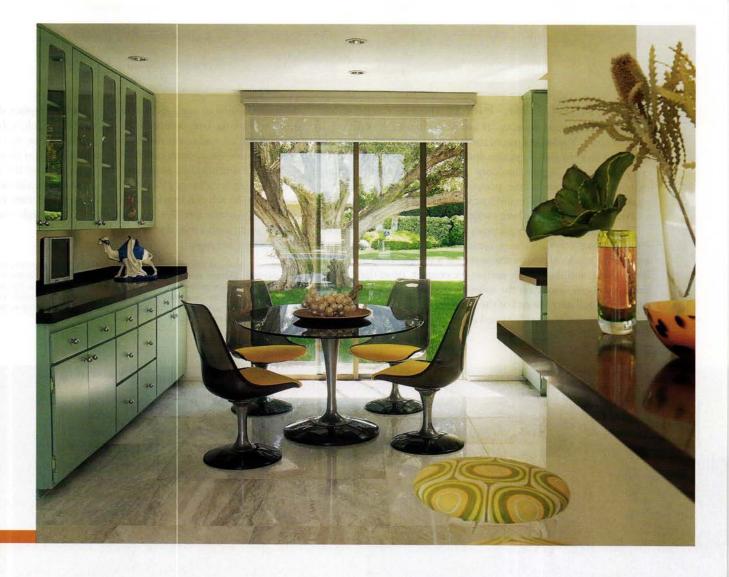












THE HOUSE WAS IN TROUBLE. The roof had lost its structural integrity, interior walls were crumbling, terra-cotta floor tiles cracking. But the handsome four-bedroom, post-and-beam, architect-designed house—which was completed in 1968 and sat on a palm-lined street of varied modernist houses in California's best-known desert resort—was worth saving. To the rescue came two men whose main residence is in Los Angeles and who already owned a place in Palm Springs, although it was far more modest than this one.

Bryan Graybill, a real estate developer, and Moises Esquenazi, an interior designer, domestic partners for 14 years, have separate but complementary businesses and frequently collaborate in creating housing developments on both coasts of the United States. They were magnetized by this house yet wary of its problems until Graybill's father, also a developer, offered support for them to take the plunge, all the better to spend vacations with the family in Palm Springs.

Graybill remembers that although Esquenazi was the principal designer and decorator, "I was in full agreement about what was to be

done and not done: Fix everything that needs fixing and hands off the beautiful architecture." To show their restraint, Esquenazi points out that they removed exactly one short wall, so that they could open the kitchen to the same long, glass-lined gallery that connects the major public and private rooms. The exposed beams and clerestory windows were not touched, and room dimensions remained as they were. The exterior stucco was mended and its dull putty color repainted a fresh white. The boldly paneled front door stayed in place, but its dull brown was replaced with an absolutely gleeful pink—the color of cupcake icing.

Above: The midcentury table and chairs in the kitchen were found locally; existing cabinets were lacquered in Benjamin Moore's Pistachio. Opposite: The dining room features a table designed by Esquenazi (who also took the ocean photograph). On the walls, a neutral grass cloth contrasts with a glimmering glass-beaded Maya Romanoff wallpaper, Bedazzled. The chairs are local vintage pieces, the chandelier original to the house.

PRODUCED BY LAURA HULL. PHOTOGRAPHS BY GREY CRAWFORD. WRITTEN BY ELAINE GREENE.

"ACTUALLY, THE FIRST thing we tackled was the backyard," Esquenazi explains. "It had been almost fully taken up by a tennis court. You looked out of the magnificent wall of picture windows and straight into a cyclone fence lined with green mesh." The couple now live largely outdoors—morning to evening for nine months of the year—in the pool-centered open space they redesigned, often along with Graybill's parents and his brother, sister-in-law and their son, who gather here every other month.

There is a pool for every purpose, a place to tan and lots of shade. Food is brought to the cabana, sometimes breakfast for one or two, sometimes drinks and hors d'oeuvres for a crowd. They also built a boule court, and the lawn is perfect for croquet. After dark, four or five people can lounge on the cabana's daybed to watch films on a projection wall near the end of the lap pool.

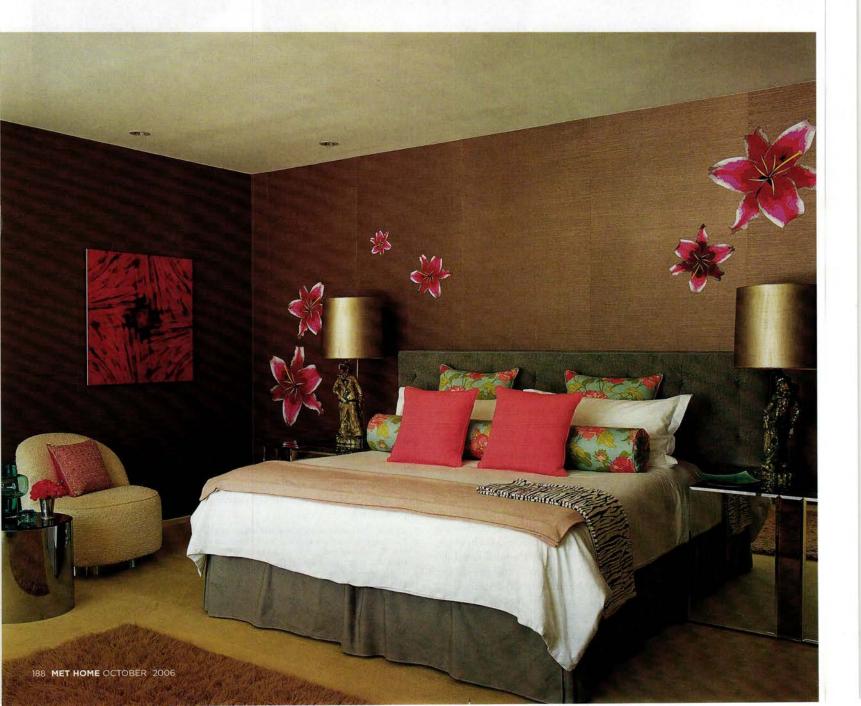
Once the roof was made sound again, workmen could repair and

refinish the indoor surfaces. The owners tried to replace damaged terra-cotta tiles but, unable to find a proper match, substituted Turkish white marble on the entrance, dining room, kitchen and gallery floors. Grass cloth covers walls in several major rooms.

When Esquenazi was ready to furnish, he scoured the shops in Palm Springs for vintage modern furniture. In this sun-struck, stony landscape, he felt too much indoor color would be stressful, so he stuck to neutrals but deployed accent hues through the house, chiefly pink, with a jolt of yellow in the kitchen.

See Resources, last pages.

Below: Esquenazi was not interested in florals, but to carry the pink accent color into another space, he decoupaged Mylar lilies to the grass cloth wall of the main bedroom. The headboard is from Le Oob, Esquenazi's own furniture line. Opposite: The cabana and three-part pool; the exterior features more pink notes—in the cabana pillows and the pool edging of Marilyn tile from Bisazza.

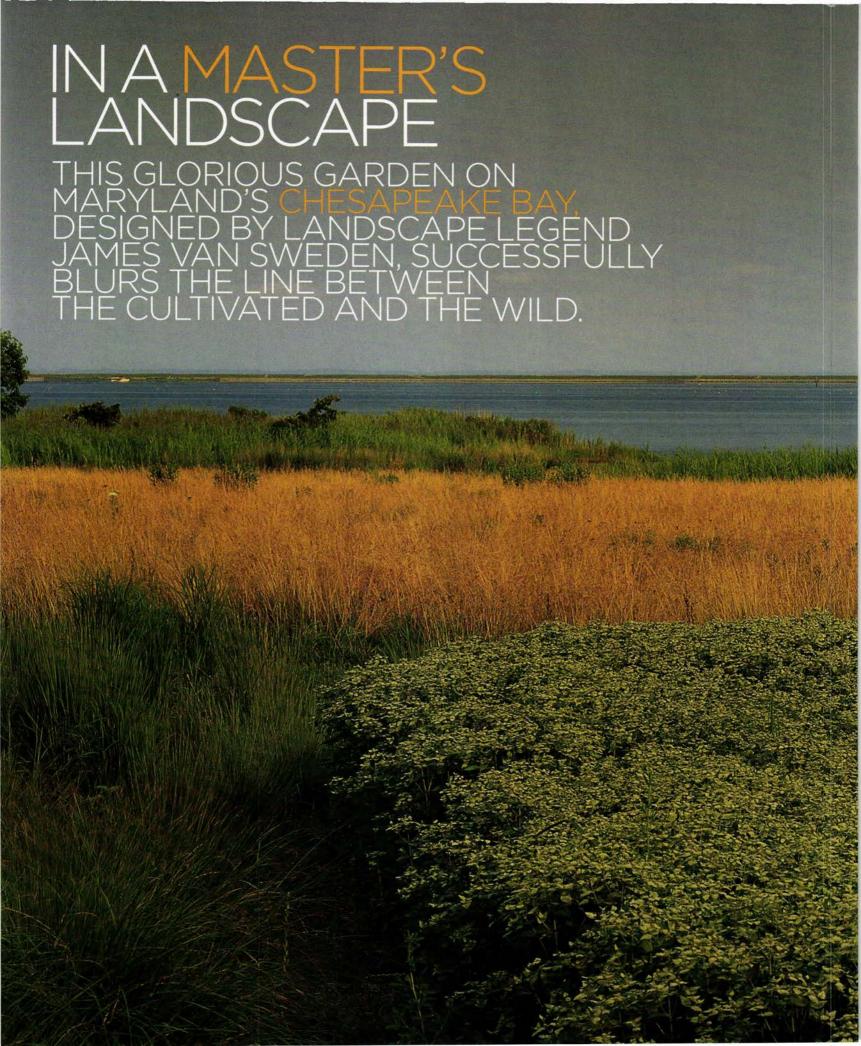


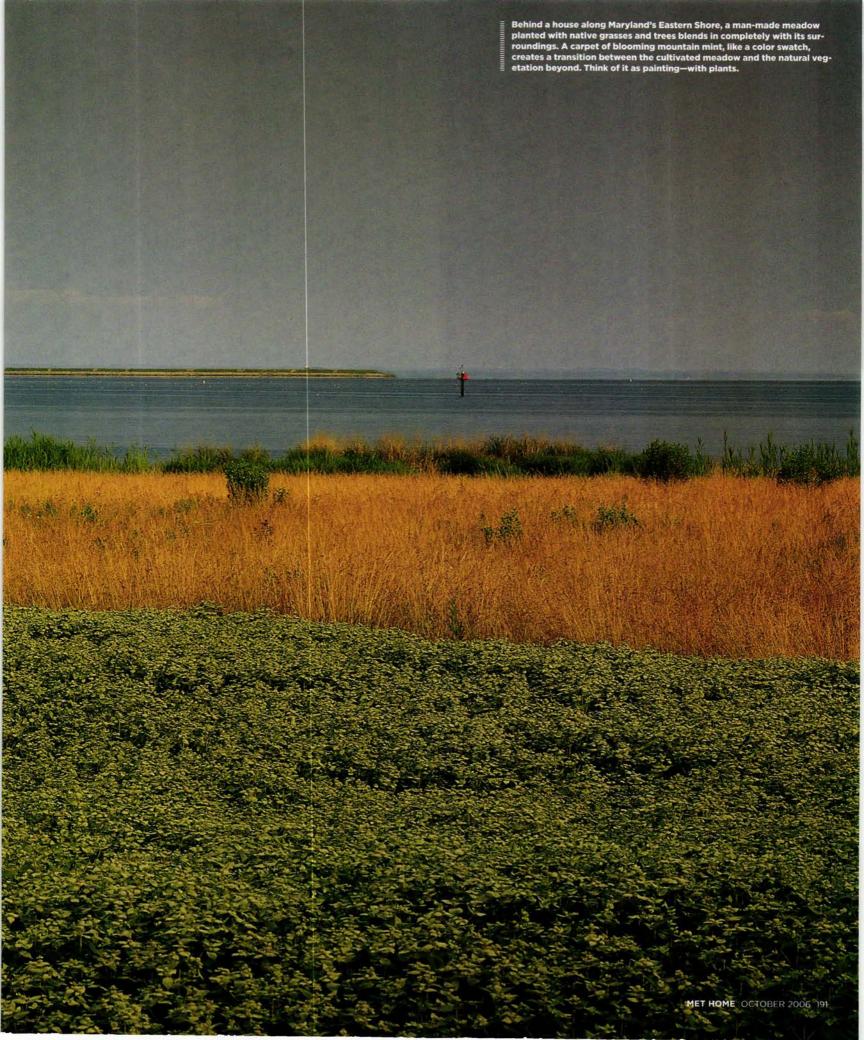


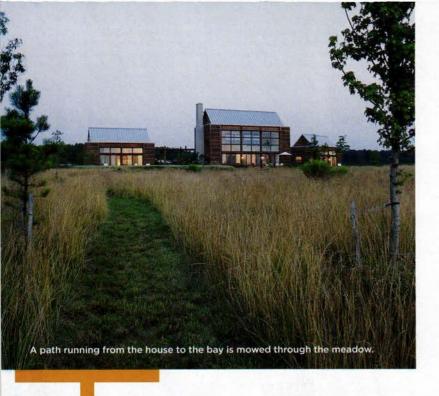
Key to the Style

- · Original desert-modern architecture left intact
- Wall surfaces covered in grass cloth with contrasting refined wallpapers
- · Neutral palette with a playful selection of accent colors
- · Floor surfaces: white marble with deep-pile carpets
- Custom-designed and vintage midcentury furniture chosen for practicality and comfort
- · Accents of nature throughout the interior
- · Outdoor living focuses on a new pool and cabana









THE QUESTION FAMED LANDSCAPE ARCHITECT JAMES VAN SWEDEN ALWAYS ASKS OF A GARDEN IS: DOES IT HAVE TO BE SO TAME, SO HARNESSED, SO FOCUSED ON FLOWERS?

Therefore it's not surprising that when he designed his neighbors' property along Maryland's Chesapeake Bay, the result was a sweeping, consciously relaxed meadow, "a metaphor" he likes to say, "for the American garden."

Van Sweden, who is known for his naturalistic, ecologically smart landscapes, designed the property collaboratively with its owners, architects Suman and Scott Sorg. While the Sorgs designed the house, van Sweden oversaw the landscape. It helped that the three are friends and sometimes collaborate professionally.

"We both wanted a natural feel to the place that would reflect the agrarian nature of Maryland's Eastern Shore," Suman says. "We ended up bartering: We designed his house next door, and he designed our garden."

The house the Sorgs built for themselves consists of a cluster of three buildings. One structure houses the living room, kitchen and dining room, the other two the bedrooms. A central courtyard garden connects all three. Suman wanted guests to travel through the garden to get from one place to the next, so it would act as the hub and hallway of the house. "We built the house," she says, "literally around the garden."

Suman asked for relatively traditional plantings in her courtyard—roses, daylilies, coreopses, liatris—but outside the house proper, in the back and front, and in the sweep down to the bay (about four acres of

land), she had van Sweden create one of his signature spontaneous-looking wildscapes, a meadow of native grasses, shrubs and trees.

To start, van Sweden planted 50 pounds each of switch grass and little bluestem grass seed. Here he laid out a carpet of mountain mint (*Pycnanthemum muticum*), and there a running sward of fountain grass (*Pennisetum alopecuroides*). He added a whole host of native trees—hackberry, witch hazel, alders, oaks—to frame and punctuate the meadow. He let some wild plants flourish on the meadow (like bayberry) while discouraging others (wild roses and Canadian thistle).

The result is a seamless transition from cultivated to wild. "The garden feels like an extension of the natural vegetation," Suman says. "There's no abrupt line that says, Here's the civilized part and there the uncivilized."

In summer the meadow is full of natives that more buttoned-up gardeners might consider weeds: goldenrods, asters, Queen Anne's lace. Here they are welcome, and their colors shift with each season. The meadow turns yellow and gold in fall, and the Sorgs leave it untouched throughout the winter to enjoy its white bouquet. In early spring, they mow it and begin the whole process again.

Because van Sweden used mostly native plants, the property requires none of the chemicals that maintain more traditional gardens. Along the shore, this is particularly important, as surface water runs right into the bay and directly affects sensitive aquatic life.

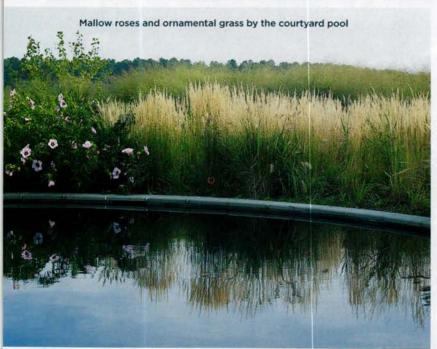
"The great thing about this garden," says van Sweden, "is that it acts as a massive shelter that filters the water going into the bay." And, he adds, "it also looks fantastic."

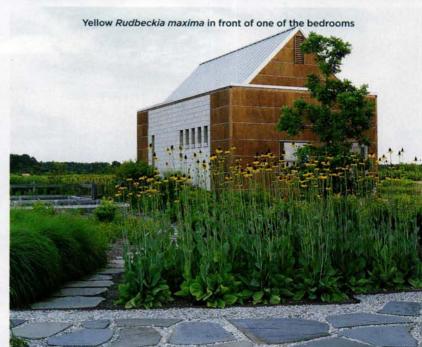
See Resources, last pages.

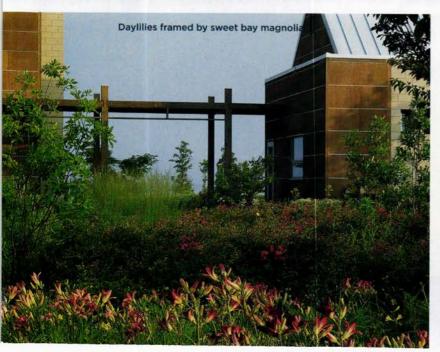
PHOTOGRAPHS BY ROGER FOLEY. WRITTEN BY BRAD KESSLER.

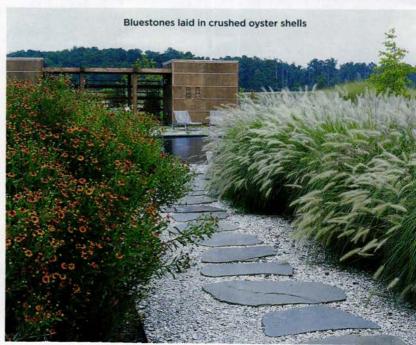










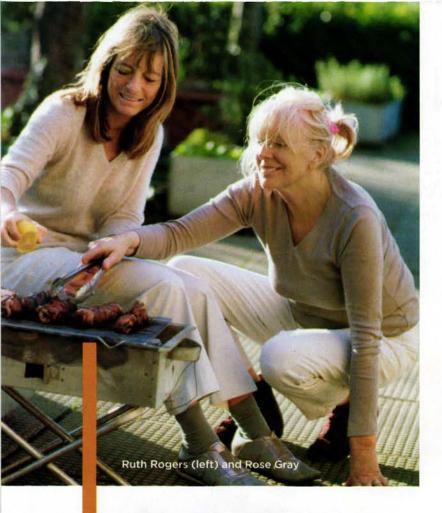




TIMELESS ON THE THAMES

MITH SIMPLE ITALIAN FOOD PREPARED WITH ROGERS HAVE KEPT LONDON'S RIVER CAFE COOKING FOR ALMOST 20 YEARS.





IT'S A WARM SUMMER EVENING BY THE THAMES IN LONDON. I am sitting at a table

on an outdoor terrace, surrounded by the gentle buzz of fashionable diners, eating the most exquisitely delicious Italian food in the capital. Everything—from the look of the scrupulously sourced and prepared dishes to the casual yet professional service to the showroom of Ferraris and Bentleys in the parking lot—says this is a supremely successful restaurant at the top of its game.

This could only be the River Cafe, the iconic eatery opened by Rose Gray and Ruth Rogers in a converted warehouse in west London in 1987. Since then the restaurant has become famous with its Michelin star, best-selling cookbooks and television series. Still, the two women have stayed true to their own relaxed yet refined style of Italian cooking, one that places at its heart the quality, authenticity and seasonality of its ingredients, and then gives them a contemporary twist.

"Our philosophy is to look around us, see what ingredients are at their absolute best right now and to engage in that and that alone," Gray says. "We buy everything on a daily basis, and we know everything about where our food comes from and how it's been grown and produced. Ingredients are the key to every single thing we do."

The originality of the restaurant's food and design is largely a result of the owners' decidedly nontraditional backgrounds. Gray grew up in Surrey, England, attended art school, had a business selling lamp shades and lived in Italy for three years. Rogers was born in New York, moved to London when she was 21, studied graphic design, then lived in Paris for five years with her husband, English architect Richard Rogers, cocreator of the wildly successful Centre Pompidou.

When Richard Rogers redeveloped Thames Wharf, a brick warehouse, for his architectural practice in the early 1980s, the building came with permission for a small staff lunchroom. Gray and Rogers, who had known each other since 1969 and shared the same love of and philosophy toward food, decided to take charge of the space.

The venture was a bold one: Neither one of them had any significant professional training or culinary experience. They started small, serv ing just 40 or so lunches during weekdays. "We've grown organically but always kept control," Gray says. There has been no second restaurant, no outpost in Milan or Las Vegas. "We always said we didn't want to be bigger, we just wanted to be better," adds Rogers.

The River Cafe may have changed over the years, yet it remains one of the most cultured and convivial dining rooms in Britain, a clean, white, open-plan space with, crucially, a kitchen looking out to its clientele. "I want to be able to see the expression on someone's face when they're eating something I've cooked," says Rogers.

Gray and Rogers are more than happy to share their secrets: They have published six cookbooks. The latest, which arrived here last June, is a book of clever but uncomplicated recipes called Italian Two Easy (Clarkson Potter). Some favorites are shown here: There is a chunky, sweet pumpkin soup served with cold mascarpone; a crispy Savoy cabbage salad contrastingly flavoured with salty capers and sharp red wine vinegar; smashed cannelloni beans enlivened by spicy black olives and chiles; cup-shaped orecchiette pasta with quartered scallops and arugula; a 12-hour beef shank that makes a robust Tuscan stew; and a zesty lemon, ricotta and pine nut cake.

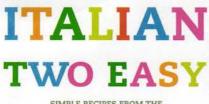
"These are recipes that are easy to read, shop for, prepare, cook and serve," says Rogers. "But mostly they're easy for everyone who's constrained by time, family and work."

Recipes follow. See Resources, last pages.

PRODUCED BY SUSAN VICTORIA. FOOD PHOTOGRAPHS BY ELLEN SILVERMAN. FOOD STYLING BY ROSCOE BETSILL. WRITTEN BY PHILIP WATSON.



Recip



SIMPLE RECIPES FROM THE

ONDON

Recipes adapted from Italian Two Easy (Clarkson Potter) by Rose Gray and Ruth Rogers

Pumpkin Mascarpone Soup

- 1 pumpkin (1³/₄ lbs.), peeled, seeded and cut into 3/4-inch cubes
- · 3 medium potatoes (about 1 lb.), peeled and cut into 3/4-inch cubes
- 3 garlic cloves, peeled
- · 9 oz. plum tomatoes, peeled, seeded and quartered
- 2 chicken bouillon cubes dissolved in 3 cups boiling water
- . 1 tsp. fennel seeds, ground to a powder in a spice grinder
- ½ tsp. salt
- ½ tsp. pepper
- 2/3 cup mascarpone
- · 2 oz. grated Parmigiano-Reggiano
- · Extra-virgin olive oil, for drizzling
- 1. Place the pumpkin, potatoes, garlic and tomatoes into a medium saucepan and add the bouillon to just cover. Add the fennel, salt and pepper. Simmer until the vegetables are tender, 30 to 40 minutes.
- 2. Mash the soup with a potato masher-it should be thick and creamy. Taste and adjust seasonings. Ladle into bowls, top with spoonfuls of mascarpone and sprinkle with

Parmigiano-Reggiano. Drizzle with olive oil. Serves 6.

Smashed Cannellini Beans with Olives

- 1 tbsp. baking soda
- 3/4 cup dried cannellini beans
- · 2 garlic cloves, peeled
- 2 tbsp. fresh sage leaves
- · 2 tsp. sea salt
- . 6 tbsp. extra-virgin olive oil
- · 2 dried chiles, crumbled
- Black pepper
- · 1 lb. young spinach, stemmed
- 2/3 cup small black olives, pitted (preferably Taggiasca from Liguria, Italy, or Nicoise)
- 1. Fill a medium saucepan with water. Add the baking soda and beans and soak overnight. Drain and rinse.
- 2. Put the beans in a saucepan with the garlic and sage, cover with 6 cups water and bring to a boil. Reduce the heat and simmer 30 minutes. Add salt and cook until tender, 35 to 45 minutes total. Drain, reserving the garlic; discard the sage. Transfer the beans and garlic to a bowl. Add 3 tablespoons of the oil and roughly smash. Season with half of the chiles and 1/4 teaspoon black pepper.
- 3. Cook the spinach in a large pot of boiling salted water for 3 minutes; drain, pressing gently to remove excess moisture. Season while still warm with I tablespoon of the olive oil.
- 4. Heat the remaining 2 tablespoons oil in a small skillet. Add the olives, 1/8 teaspoon black pepper and a pinch of dried chile and fry I minute.
- 5. To serve, put the spinach and smashed beans on plates. Scatter the olives on top and season with the remaining dried chile. Serves 6.

Savoy Cabbage with Capers and Parsley

- . 1 small Savoy cabbage, about 1 lb.
- · 2 tbsp. red wine vinegar
- ½ cup extra-virgin olive oil
- 3/4 tsp. salt

- ½ tsp. pepper
- 1/4 cup flat-leaf parsley, chopped
- 2 tbsp. salted or brined capers, rinsed
- 1. Discard the tough outer leaves of the cabbage. Cut in half and cut out the core. Slice the cabbage very finely.
- 2. Whisk together the vinegar and oil. Season with salt and pepper.
- 3. Toss the cabbage with the dressing. Add the parsley and capers and toss again. Taste for seasoning. Serves 6.

Orecchiette with Scallops and Arugula

- 1 lb. cherry tomatoes, halved, seeds and juice squeezed out
- · 2 fresh hot red chiles, halved lengthwise, seeded and chopped
- 2 garlic cloves, finely chopped
- 4 tbsp. extra-virgin olive oil
- 1 tsp. salt
- 1/2 tsp. pepper
- 12 oz. orecchiette pasta
- 8 sea scallops, quartered
- 4 oz. arugula, chopped
- 1 lemon, cut into wedges
- 1. Combine the tomato pieces, the chiles, garlic and 2 tablespoons of the oil in a bowl. Season with salt and pepper; set aside.
- 2. Bring a large pot of salted water to a boil for the orecchiette. Add the orecchiette and cook until al dente, about 10 minutes.
- 3. Meanwhile, heat the remaining 1 tablespoon oil in a large, heavy-bottomed skillet over high heat. Season the scallops with salt and pepper and sauté until lightly browned, about 2
- 4. Drain the orecchiette and add it to the skillet. Stir in the arugula and taste for seasoning. Serve pasta drizzled with the remaining I tablespoon olive oil, with lemon juice squeezed over. Serves 6.

12-Hour Beef Shank

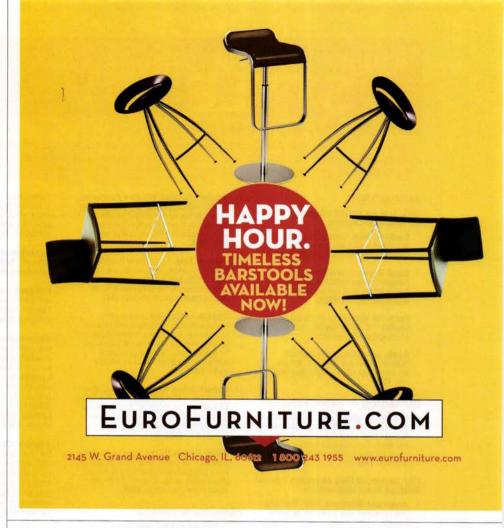
- 1 piece bone-in beef shank (61/2 lbs.)
- 50 garlic cloves, peeled
- 5 to 6 cups Chianti Classico, or as needed

more recipes

- 8 sprigs thyme
- 2 tbsp. ground black pepper
- 1 tsp. salt
- 1/2 loaf sourdough bread, sliced and toasted
- Extra-virgin olive oil, for serving
- 1. Preheat the oven to 200°F or its lowest setting. Place the beef in a Dutch oven. Add the garlic, 3 cups of the wine, thyme, pepper and salt. Bring to a boil; cover with parchment paper and then the lid. Bake 12 hours, checking the level of the wine every 4 hours; add more as needed to keep the meat submerged. Taste and adjust salt.
- 2. To serve, remove the beef from the bone, layer it, with garlic and juices, on top of toast. Drizzle with olive oil. *Serves 6*.

Lemon, Ricotta and Pine Nut Cake

- 2½ cups ricotta
- Butter
- 1/2 cup fresh white bread crumbs
- 3 lemons
- 1 cup sugar
- 6 eggs
- Scant 1 cup crème fraîche
- 11/2 cups mascarpone
- 1 tsp. lemon extract
- 1/3 cup pine nuts
- 1. Drain the ricotta in a strainer lined with damp cheesecloth set over a bowl, several hours or overnight. Squeeze out excess liquid.
- 2. Preheat the oven to 300°F. Butter the sides and bottom of a 10-inch springform pan and line with the bread crumbs. Wrap the pan in aluminum foil to prevent leakage.
- 3. Finely grate the zest from the lemons and juice them; combine zest and juice in a bowl and let stand 10 minutes to infuse.
- 4. Put the ricotta in a food processor and pulse several times to make a smooth purée.
- 5. Combine sugar and eggs in the bowl of an electric mixer fitted with a paddle and beat at medium speed until combined. Beat in the ricotta purée. Beat in the crème fraîche. At low speed, beat in the mascarpone, then the lemon zest and juice mixture and finally the lemon extract. Continue beating until the batter is smooth.
- 6. Pour the batter into the prepared pan and scatter the pine nuts over the top. Bake in the center rack of the oven 30 minutes. Then turn heat down to 275°F and bake until set, I hour 15 minutes longer. Let cool. Remove the sides of the springform pan and serve. Serves 8 to 10.



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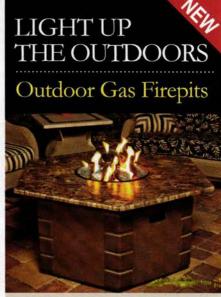




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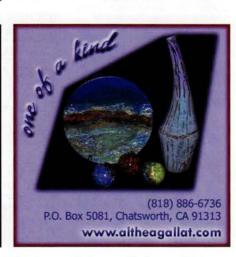
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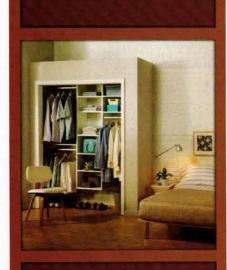
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Resources

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A Word About Resources

The information on the Resources pages is correct and current to the best of our ability, but things change fast in the design world. If you have trouble with a phone number or website, contact fhoard@hfmus.com.

Cover

Chaise: Ralph Pucci, ralphpucci.net; Blanket: Garnet Hill, garnethill.com; Table: Kartell, kartell.com; Carafe: Riedel, riedel.com; Tea set, plates: Michael C. Fina, michaelcfina.com; Rug: Christopher Farr, christopherfarr.com.

High/Low

Page 109 High Chair: Devon Shop, devonshop.com; Low Chair: CDoi Armchair Marquis, Pascal's, pascalfrench furniture.com; Pages 110, 111 High Lamp: R20th Century, r20thcentury.com; Frame: Gumps, gumps.com; Clock: Howard Miller, howardmiller.com; Desk: Jonathan Adler, jonathanadler.com; Desk chair: Icon for Emeco, emeco.net; Desk lamp: Lumens Light & Living, lumenslightandliving .com; Vase: Property, propertyfurniture .com; Window sheers: Silk Trading Company, silktrading.com; Rice barrel: Red Egg, redegg.com; Rug: Rosemary Hallgarten, rosemaryhallgarten.com; Flooring: Armstrong, armstrong.com; Low Lamp: Flos, flos.com; Frame: Restoration Hardware, restorationhardware.com; Clock: Howard Miller, howardmiller.com; Desk: West Elm, westelm.com; Desk chair: Icon for Emeco, emeco.net; Desk lamp: Ikea. ikea.com; Vase: Property, propertyfurniture .com; Window sheers: Silk Trading Company, silktrading.com; Rice barrel: Four Hands, fourhands.com; Rug: J & S International, insinternational.com; Flooring: Armstrong, armstrong.com; Page 112 High Paint: Donald Kaufman Color DKC-31, donaldkaufmancolor.com; Bookshelf: City Joinery, cityjoinery .com; Bowl: Area Home, areahome.com; Computer: Vaio FE690PB notebook VGN-FE690PB, sonystyle.com; Phone: Panasonic, panasonic.com; Curtain: Les Indiennes, lesindiennes.com; Low Paint: True Value,

truevaluepaint.com; **Bookshelf:** City Joinery, cityjoinery.com; **Bowl:** Area Home, areahome.com; **Computer:** HP Pavilion *dv2000t*, hp.com; **Phone:** Panasonic, panasonic.com; **Curtain:** Waverly, 800/423-5881, waverly.com.

Architecture: Poteet Architects, 114 S. St.

Paradise Loft

Mary's St., #100, San Antonio, TX 78210, 210/281-9818, info@poteetarchitects.com; FAB Architecture, 402 Josephine St., Austin, TX 78704, 512/469-0775, fabarchitecture .com; Design: Courtney & Company, 206 E. Sunset, San Antonio, TX 78209, 210/829-5403; Patrick Ousey, FAB Architecture, fabarchitecture.com; Landscape architecture: Jon Ahrens, McDugald-Steele-Austin, 512/615-2775; Lighting consultant: Bill Jansing, 214/742-6040, design@lighting consultantsllc.com; Pages 148, 149 Sofa: Kevin Walz through Ralph Pucci International, ralph-pucci.com; Chairs: George by B&B Italia through Spazio by Lytle Pressley, spaziointeriors.com; Side tables: BABA Design from Scott & Cooner. 512/480-0436; Rug: Antique Oushak through Edgar Kelly Rugs, edgarkellyrugs .com; Window coverings: Lutron by Vimco from Texas Shade Factory, 210/732-4074; Pencil sculpture: The Art Guys, theart guys.com; Wall hanging: Strudi Flooo by Trenton Doyle Hancock; Floors: Epoxy coating from Tennant Corporation through Spectrum Concrete, spectrumconcrete .com; Page 150 Table: Custom by FAB, fabarchitecture.com; Chairs: Tulip by Eero Saarinen through Knoll, knoll.com; Light fixture: BOI by David Weeks through Ralph Pucci International, ralph-pucci.com; Rug: Ma Shershen through Edgar Kelly Rugs, edgarkellyrugs.com; Artwork: Charlotte Perrian, Carlos Scarpa, Others (White) by Josiah McElheny; Artwork: Here by Arturo Herrera; Page 151 Sofa: Moore from Minotti through Spazio, spaziointeriors .com; Chair, square end table: Maxalto from Spazio, spaziointeriors.com; Low tables: Menbir by Living Divani, spazio interiors.com; Lamp: Arco from FLOS, flos .com; Sculpture: Hare with Telescope by

Barry Flanagan; Installation: Lock II by Antony Gormley; Artwork: Here by Arturo Herrera; Page 152 (photo, bottom left) Sofa, chairs: Paola Lenti through Scott & Cooner, scottcooner.com; Table: Richard Schultz through Scott & Cooner, scottcooner.com; Ceramic vessels: Jorge Pardo, jorgepardosculpture.com; Doors: Planus from Piú through Scott & Cooner, scottcooner.com; Page 153 Cabinet: Interlubke-Travo, spaziointeriors .com; Painting: Room by Joan Mitchell; Sculpture: Cow and Man by Niki de St. Phalle; Bowls: Alex de Leon; Page 154 Chair: Eames through Herman Miller, hermanmiller.com; Rug: Ma Shershen through Edgar Kelly Rugs, edgarkellyrugs .com; Doors: Painted MDP and plexiglass by Jorge Pardo, jorgepardosculpture .com; Sculpture (through doors): S41 by Yves Klein; Page 155 Stools: Paola Lenti through Courtney & Co., 210/829-5403; Rug: Flokati through Courtney & Co., 210/829-5403; Chair: Egg by Arne Jacobsen, houseofcopenhagen.com; Bed: Charles by B&B Italia, spaziointeriors.com; Bedside table: Philip Sell through Scott & Cooner, scottcooner.com; Lamp: Artemide, artemide.com; Paintings: Permanent Painting #17, #18 and #19 by Byron Kim; Sculpture: Joachim Schoenfeld; Page 157 (photo, lower left) Cabinetry: Poliform through Scott & Cooner, scottcooner.com; Island: The Venice Art Terrazzo Co., 210/533-7231; Stools: Bertoia for Knoll through Courtney & Co., 210/829-5403; Chandeliers: Fun 1 by Verner Panton, fabarchitecture.com; Cookie jars: Momoyo Torimitsu; (photo, lower right) Tub: Tea for Two by Kohler, kohler.com.

Doing What Comes Naturally

Architecture: Messana O'Rorke Architects, 118 W. 22nd St., 9th Floor, New York, NY 10011, 212/807-1960, messanaororke.com; Pages 158, 159 Table: Custom by Messana O'Rorke milled by Ed Klingler, 518/929-0971; Chairs: CH 24 by Hans Wegner from Carl Hansen, carlhansen.com; Rug: Ikea, ikea.com; Windows: Custom double-hung

windows from Bespoke Joinery, 518/392-3079; Page 160 Shingles, steel siding: Joyce and Company, 518/765-3162; Page 161 Sofa: Charles from B&B Italia, bebitalia .it; **Table:** PK 63 by Paul Kerhorn from Troy Corp., troysoho.com; Sheepskin throws: Ikea, ikea.com; Rug: Sheepskin from ABC Carpet & Home, abchome.com; Floor: Recovered floorboards from Keystone Antiques, 518/822-1019; (photo, bottom right) Television: Sony from Tune Street, tunestreetgb.com; Hearth: Limestone from Innovative Marble and Tile, 800/627-8663; Page 162 Range, oven: Miele from Gringer & Sons, 212/465-0900; Vent hood: Best from Gringer & Sons, 212/465-0900; Faucet: Vola by Arne Jacobsen from AF Supply Corp., afnewyork.com; Page 164 (photo, upper left) Platform bed: Custom walnut by Messana O'Rorke, messanaororke.com; (photo, bottom left) Sink: Boffi, boffi.com; Fixtures: Vola by Arne Jacobsen from AF Supply Corp., afnewyork.com; Toilet: Toto from AF Supply Corp., afnewyork.com; Medicine cabinet: Custom by Messana O'Rorke Architects, messanaororke.com; Towel bar: D-Line from AF Supply Corp., afnewyork .com; Page 165 Tub: Sunshine from Vintage Tub & Bath, vintagetub.com; Sink, fixtures: Lefroy Brooks from AF Supply Corp, afnewyork.com; Skylights: Velux, 800/888-3589, velux.com.

A Soft Touch

Design: Benjamin Noriega-Ortiz, 75 Spring St., 6th Floor, New York, NY 10012, 212/343-9709, bnodesign.com; Pages 166, 167 Sofa fabric: Summerhouse 3257-01 from Gretchen Bellinger, gretchenbellinger.com; Oval table: AIX, 212/941-7919; Coffee table: Holly Hunt, hollyhunt.com; Banquette, armchair fabric: Donghia, donghia .com; Sculpture: 10th-century stone relief from John Eskenazi, 44+207/409-3001; Upholstery, drapery fabrication: K. Flam & Associates, 718/665-3140; Page 168 Light box: Custom acrylic from Plexicraft, 212/924-3244; Drapery fabric: Barca 8801-981 from Zimmer & Rohde, 212/758-5357; Wall finish: Custom from Decorative Art & Design, 203/968-8445; Page 169 Table: Baluster Trestle by Benjamin Noriega-Ortiz Design, bnodesign.com; Artwork: Ink landscape by Li Huayi; Page 170 Chairs: Dodo lounge chairs from Cassina, cassinausa

.com; Leather upholstery: Arctic Tern SA2059 from Spinneybeck, spinneybeck .com; Sofa fabric: Rogers & Goffigon mohair velvet in Frosting, 212/888-3242; Coffee table: Capitol Furnishings, 212/925-6760; Lamps: 145 Antiques, 212/807-1149; Lamp shades: And Bob's Your Uncle, 212/627-7701; Page 171 Table: Charlotte Horstmann & Gerald Godfrey in Hong Kong, 852+273/57167; Chair fabric: Palladio 14906 from Bergamo, bergamofabrics .com; Page 172 Headboard: Venetian from Girard-Emilia, 212/679-4665; Headboard fabric: Priya 6989-820 from Zimmer & Rohde, 212/758-5357; Lamp shades: And Bob's Your Uncle, 212/627-7701; Acrylic side table: Benjamin Noriega-Ortiz Design, bnodesign.com; Banquette fabric: Puckered Diamonds, 2219 from J. Robert Scott, jrobertscott.com; Page 173 Stool: Cees Braakman from Modern Link, 212/254-1300.

Making It Personal

Architecture: Brad Cloepfil, Allied Works Architecture, 910 NW Hoyt St., Portland, OR 97209, 503/227-1737, alliedworks .com; Pages 174, 175 Sofa: Intelligent Design, 503/228-8825; Stool: Zen Gallery, 503/222-4936; Side table: Bernadette Breu Antiques and Ornaments, 503/226-6565; Rug: Odegard, odegardinc.com; Page 176 (photo, upper left) Chair: Edward Wormley from Era Mid Century Furniture, 503/234-1133; Artwork: Sheila Metzner, metergallery.com; Page 179 Table: Vintage Gilbert Rohde; Chairs: Vintage Thonet; Page 180 Chairs: Vintage Gilbert Rohde; Page 181 Chairs: The Monkey and the Rat, 503/224-3849; Page 182 Tub: Sok from Kohler, kohler.com; Tile: Ann Sacks, ann sacks.com; Fixtures: Dornbracht, dornbracht.com; Floor: OTM, 503/231-0058; Page 183 Linens: Bed, Bath and Beyond, bedbathandbeyond.com; Rug: Northwest Rugs, 503/570-0830.

R+R (Rescue and Remodel)

Design: Moises Esquenazi, 9000 W. Sunset Blvd., Los Angeles, CA 90069, 323/908-1545, moisesesquenazi.com; Pages 184, 185

Daybed: Le Oob, leoob.com; Armchairs, tables: Modern Way, psmodernway.com; Lamps: Gibson, garygibson.com; Pottery: Bourgeois Boheme, bobo-antiques.com; Vase: David Wiseman, davidwiseman .com; Carpet: Creed by Bigelow,

bigelowcommerical.com; Page 186
Wallpaper: Bedazzled Pink by Maya
Romanoff from Donghia, donghia.com;
Artwork: Ocean No. 15 by Moises Esquenazi,
moisesesquenazi.com; Page 187 Cabinet
paint: Pistachio, benjaminmoore.com;
Floor: CV Flooring, 760/325-6160; Table,
chairs: Tulip by Eero Saarinen, knoll.com;
Page 188 Headboard, decoupage: Le
Oob, leoob.com; Wallpaper: Zoffany,
zoffany.co.uk; Artwork: Pink Warrior,
moisesesquenazi.com; Page 189 Pink tile:
Marilyn by Bisazza, bisazza.com.

In a Master's Landscape

Landscape design: James van Sweden, Oehme, van Sweden & Associates, 800 G St. SE, Washington, DC 20003, 202/546-7575, ovsla.com.

Timeless on the Thames

The River Cafe, Thames Wharf, Rainville Rd., London W6 9HA, 44+207/386-4200, rivercafe.co.uk; Page 195 Bowl: Nicole Farhi, 646/638-0115; Napkin, cloth: ABH Designs, 212/249-2603 Page 197 (photo, upper left) Flatware: Robbe & Berking, 201/792-4454; Runner, bowl: La Cafetiere, 646/486-0667; (photo, top center) Platter, glass: Nicole Farhi, 646/638-0115; Cloth: La Cafetiere; (photo, upper right) Dish: Sophie Conran for Portmierion, 888/778-1471; Runner: La Cafetiere; (photo, lower left) Bowl: Lenox, lenox.com; Spoon: Robbe & Berking; Cloth: Calvin Klein, calvinklein.com; (photo, bottom right) Plate: Vellum Rialto from House & Paper, 305/661-8545; Fork: Christofle, christofle.com; Cloth: La Cafetiere.

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Punk Rocks

Get ready to unleash your inner anarchist with these new designs that recall the days of the Sex Pistols.



You may have cut off your Mohawk, but you can still rock the house with these punk-inspired designs. Clockwise from top right: Let your dark side shine with the No. 43 shade from Cha Cha Supermarket (about 22"w x 16"h, \$305; chachasupermarket.com). The acrylic Tagged table by Davide Tonizzo is signed with his illegible name as a comment on designer labels (44"l x 22"w x 131/2"h, \$2,000; dtonizzo@sympatico.ca). Revert back to the days when phones had

cords with the *P** phone by Hulger; The handset attaches to your cell phone (\$70; hulger.com). The *Rubbish* rug by Vivienne Westwood takes you to London, where it all began (6' x 9', \$5,000; therugcompany.info). Show everyone you don't care what they think with the *Duct Tape* lounge chair by Jason Miller—even if this "duct tape" is leather (22"w x 27"h x 28"d, from \$3,600; millerstudio.us). —*Produced by Callie Jenschke. Written by Flannery Hoard.*