

THE NEW JOYS OF COOKING: *The latest systems, the best in lighting, and tips for kitchen colors*

loftlife

THE LOFTSTYLE GUIDE TO LIFE IN THE CITY

- *A Loft on Wheels in Amsterdam*
- *The Private Lives of Top Bloggers*
- *Secrets of Recycled Kitchens*
- *Michael Cunningham's NYC Tales*
- *Hit the Volume: New Audio Toys*

**JOHN GIDDING'S
TOP YOUNG DESIGNERS** PAGE 48

INSIDE PORTLAND PAGE 74

SPECIAL:

**THE KITCHEN
ISSUE!**

NEW YORK PAGE 56



AMSTERDAM PAGE 40



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During times of great stress—especially an economic downturn—we turn to nesting for relief: eating, cooking, and entertaining. In this Kitchen Issue, we ask how these rituals of consumption can be improved through design. In the following pages, we're going to show you how designers and manufacturers are making our lives a little easier, a little brighter, and a bit more affordable.

For making life less complicated, we've all heard the "ease of use" pitch before, used to sell us everything from microwaves to dishwashers. But if you ask any architect how the kitchen has changed in the past generation, he or she will mention one word more than any other: programming. Essentially, it means that how we use this space has changed, and kitchen design has changed with it. To wit, on page 34, we explore how the latest systems are turning the very idea of what a kitchen is—and how we interact with it—inside-out. Some kitchens are vanishing completely into a living space, while others are using materials thought impractical just a few years ago, such as glass and copper. And new gadgets are changing just what we can accomplish in a kitchen, from mini-greenhouses to an oven that opens from the bottom using a small lift. These kitchens aren't just cooking spaces, they're a beating heart of home activity.

But we haven't forgotten about the power of a little decoration, especially if a total gut-renovation isn't in the budget for 2010. We've explored options to enliven any kitchen with paint and wallpaper on page 15. After all, nothing helps the morning's coffee kick in faster than a vibrant print or a soothing color. And in this issue's edition of "Big Blank Wall," we survey the best in pendant lights, an easy solution for transforming a space. Or just crank the music (or NPR, for that matter), using any of the new audio toys assembled on page 22.

If a new kitchen is a must, but a six-figure, bleeding-edge system isn't in the cards, have you considered using a recycled one? On page 13, we provide advice from top professionals to help you take advantage of one of the design trade's biggest secrets.

In the end, *LoftLife* is about contemporary urban living at its best, whether you live in a converted sweatshop or pre-war walk-up. But before you put us down, take a moment to reflect on how far city living has evolved—with lofts in particular—in an essay by Pulitzer Prize-winning author Michael Cunningham on page 80. His tale of simply surviving his dilapidated, downtown New York loft in the early '80s may add some perspective to your own domestic-design troubles.

Dig in.



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CONTENTS



Letter/4

Contributors/8

Loft List/11

Spilling the hard facts on H₂O

Eco-Centric/13

Recycled kitchen resources

Loft Project/15

Paint colors and wallpaper

Wanted/19

Colorful, crafty and sound choices

History Of.../25

The electric toaster

Big Blank Wall/27

A mélange of suspended lights

Kitchen Trends/34

The three ways this room is evolving

Amsterdam Loft/40

A former office building becomes a tailor-made home

The Top Design Students/48

John Gidding hand picks today's budding designers

Q & A: Jasmit Rangr/56

A conversation with an international architect

Bloggers around The World/68

The girls and spaces from the blogosphere

Travel/74

Time to take Portland's design scene seriously

My Downtown/80

Cunningham's NYC tales



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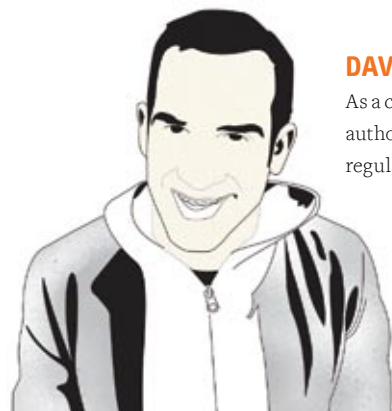
JOHN GIDDING

Known for hosting HGTV's "Designed to Sell," Gidding has worked on projects such as the 2007 Brooklyn Bridge Park and a pavilion for the 2008 Olympics in Beijing.



MICHAEL CUNNINGHAM

The New York-based author of novels *The Hours* and *Specimen Days*, Cunningham's *The Hours* won the 1999 PEN Faulkner and The Pulitzer Prize.



DAVID SOKOL

As a contributing editor at *Surface* magazine and the author of *The Modern Architecture Pop-Up Book*, Sokol regularly writes for *Azure* and *Metropolis*.



JOHN NEITZEL

Neitzel, based in New York City, has worked for more than 20 years with clients such as Hilton Hotels and Elizabeth Arden.

ASHLEY GARTLAND

A Portland-based freelance writer, Gartland covers the city's food and drink scene and has previously written for *MIX*, *Edible Seattle*, and *Portland Spaces*.



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YOUR REFRIGERATOR: If your current fridge was made before 1993, it uses twice the amount of energy used by new models. A new Energy Star-qualified one uses less energy than a 60-watt light bulb to run continuously. As a bonus, these new qualified models use at least 20% less energy than required by federal standards.

(energystar.gov)

(water-technology.net)

67%

of adults say they use their kitchen to socialize and entertain guests.

(electroluxusa.com)

YOUR RANGE HOOD: Using the correct-sized pot on stove burners can save about \$36 annually for an electric range, or \$18 for gas. Covering pots and pans also helps you cook more efficiently and keeps your kitchen cooler. Have a gas range? Keep the burners clean to ensure maximum efficiency; blue flames mean good combustion, and yellow flames mean service may be needed.

(energystar.gov)

TWO THIRDS

of the world's population is projected to face water scarcity by 2025, according to the United Nations.

("Yet Another 'Footprint' to Worry About: Water," The Wall Street Journal)

The average U.S. household uses **350 gallons** of water per day, over 125,000 gallons per year.

(drinktap.org)

A U.S. household uses **15%** of its water consumption in the kitchen.

("Conserving Water: Shoreland Best Management Practices," University of Minnesota)

Since 2004, over 20% of U.S. tap water (covering 49 million people) contained illegal amounts of arsenic and other chemicals. But fewer than 6% of law-breaking water systems were charged.

("Millions in U.S. Drink Dirty Water, Records Show," The New York Times)

Water on the WWW

WATER.USGS.GOV

The official site to learn about the nation's water shortages and how you can make a difference.

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If all U.S. households installed water-saving features, daily water per-capita use would decline by 30%, saving an estimated

5.4 BILLION GALLONS PER DAY

(drinktap.org)

Since 1974, the average single-family American kitchen has nearly doubled to **300 square feet**

("America's Homes Get Bigger and Bigger," ABC News)



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One Cook's Loss . . .

Your next kitchen could be hiding in someone else's home. Deborah Geiger explains how to snatch it for yourself

Bottles, batteries, even gifts: we reuse everything. So it should come as no surprise that the kitchen industry's best-kept secret—one that offers accessible luxury, massive selection, and drastically lower prices—is to use a recycled one.

Steve Feldman, founder of a Connecticut-based charity called Green Demolitions that removes and resells kitchens, sees common sense in this movement. "In a bad economy, we're growing," he admits. "People want to redo their kitchens, and it comes down to dollars."

Enter Beach Lake, Pennsylvania, resident Walter Barbe, who in 2007 purchased an 1850s home that was once the prestigious Delaware & Hudson Canal Company Lock House, an inn for passing sailors and the area's first post and telegraph office. Decades of neglect meant months of renovations were needed to make the historic board-and-batten home livable.

"To say the kitchen was a disaster was a

compliment," Barbe recalls. "But it was a special room where the canal lock keeper watched for boats, and has many windows and terrific light." Barbe purchased a "reused like new" cherry-wood cabinet configuration from Feldman's firm, which included stools, lighting, and appliances.

Jodi Murphy of Murco Recycling, a firm that auctions such finds, says, "Kitchen cabinets come in standard sizes. If you have the right attitude, you can make it work."

Feldman recommends measuring your space properly and visualizing your ideal kitchen before you start shopping, and stresses the importance of knowing your budget and buying what you love before someone else does. Murphy references Habitat for Humanity and the Building Materials Reuse Association as starting points for bargain hunters. "Everybody is all about saving money," says Murphy. "You can feel the shift."

Where to Get Yours

BUILD IT GREEN This non-profit organization sells to the greater NYC area, and is located in an 18,000-square-foot warehouse big enough to hold more than 75 tons of surplus materials. Eco-minded hipsters shop here for everything from panel doors to high-end refrigerators. bignyc.org

SECOND USE In a world riddled with pseudo-sustainability projects, Seattle's Second Use is unquestionably the real deal. Recovering "garbage" (think complete kitchens) from contractors and re-selling it in their outlet, they're always clued in on new houses full of treasures to be salvaged. seconduse.com

BONEYARDNW Think eBay for construction supplies. Based out of Portland, BoneyardNW is a site that sells salvaged materials to all kinds of buyers, a scenario in which everyone—builders, architects, and ambitious DIYers—win. boneyardnw.com

Illustration by Christina Ung

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Color Me Hungry

We asked some of our favorite designers to select their favorite kitchen hues that have the power to transform any space—remodeling not required

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Benjamin Moore
Caliente AF-290

Matthew Hufft of Hufft Projects

“I’m obsessed with the new Benjamin Moore Aura paints. I find rich reds such as Caliente to be appropriate for the kitchen, since they stimulate the appetite and create a sense of warmth.”



Farrow & Ball
Charleston Gray 243

Amanda Nisbet of Amanda Nisbet Design

“Farrow & Ball’s Charleston Gray is such a sophisticated and warm gray/brown. It’s very chic and it can work with a variety of accent colors, in either a modern or traditional setting.”



Benjamin Moore
Marlboro Blue HC-153

Eric Cohler of Eric Cohler Design

“Use any bold color that makes a declarative statement and it says ‘Let’s have fun.’ Kitchens need to be kicked up a notch.”



Benjamin Moore
Graphite 1603

Delta Wright of Curated

“This allows the kitchen to reflect a love of cooking. The deep, rich color adds warmth and complexity, while providing a dramatic contrast to white marble counter tops and crisp linens.”



Cover Your Tracks

These designers suggest taking an extra step to elevate your kitchen into glam territory. The following wallcoverings add depth and personality. And, yes, some are easy to clean



"Grassweave" vinyl wallcovering by Koroseal

Amanda Nisbet of Amanda Nisbet Design

"A fabulous aspect of this covering is that you can't tell it's vinyl. This surface is impervious to the spills and grime commonplace in a kitchen, especially if you cook like me—Lucille Ball style."



"Edo" wallpaper by Quadrille

Ann West of Ann West Interiors

"For a smaller apartment or loft kitchen, always go with something graphic. The Edo print is a fresh take on early-'70s graphics. It's very reminiscent of David Hicks."



"Shagreen Deco" vinyl wallcovering by Koroseal

Matthew Hufft of Hufft Projects

"I find cooking around walls that are covered in paper to be out of sync with my design sensibility. That is why vinyl makes sense. It provides texture and color in a material conducive to cooking."



"Pleat" vinyl wallcovering by Maharam

Vicente Wolf of Vicente Wolf Associates

"The Pleat Series adds depth, texture and a little warmth. And because it's vinyl, it's easy to clean—perfect for use in a kitchen or bathroom."



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WANTED



Color Balance

① The new resin **MooM Bowl** by Giovanni Alessi Anghini for Alessi does double duty, combining a container for nibbles with a handle that is also a holder for stemware. \$29; alessi.com ② Use the color-coding of this resin-coated, stainless-steel **Nine-Piece Knife Set** by Pure Komachi 2 to remember which blade to use for each stage of food prep. \$89.95; broadwaypanhandler.com ③ The **Green Bentwood Chair**—exclusive to The Conran Shop—pays homage to the classic Thonet seat, but has an updated neon finish. \$150; conranusa.com ④ The rainbow-bright, microwave-safe melamine **Nest 8** bowls by Joseph Joseph contain measuring cups, mixing bowls, a sieve, and a colander. Pot of gold not included. \$49; amazon.com ⑤ This set of 24 traditional-Japanese **Wood Chopsticks** are lacquered in 12 hues. \$29.75; dwr.com

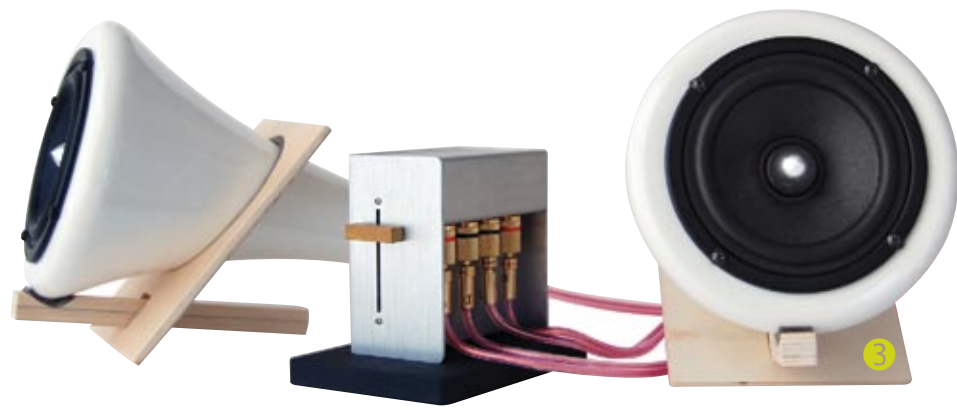


Rough Housing

① If you take your cheese seriously, the **La Via Lattea** knives from Alessi are for you. Each blade is handmade in Tuscany, carved with its craftsman's initials. The set shown is for soft cheese. \$400; alessi.com ② Designed by Studio Make, these glazed, slip-cast stoneware **Flawed Bowls** are perfectly uneven. \$26 each; thefutureperfect.com ③ Next time the phone rings while you're cooking, you'll be prepared thanks to the **Drip Stop Spoon Holder + Kitchen Pencil** by designer Sebastian Bergne. \$34; aplusstore.com ④ The **Pulp** collection is created using paper-waste. Designer Jo Meesters combines the pulp with resin, and then molds it around found pots, pitchers, and bowls. jomeesters.nl ⑤ The eco-friendly, three-gallon **Ceramic Water Filter** by Ovopur uses a four-stage filtering system that purifies 2,000 liters per replaceable cartridge. \$89; aplusstore.com ⑥ The **Pebble Table** by Istanbul-based brand Autoban is a deliberate

combination of contrasting materials, with an aluminum, fire-engine-red base attached to an organically shaped oak top. \$11,995; hivemodern.com ⑦ The ceramic **Mormor** collection by Danish designer Gry Fager is inspired by the patterns found in everyday dishtowels. normann-copenhagen.com ⑧ Conceived by Spanish talent Ernest Perera, the **Aurea Dish Rack** is made from a cardboard-like wood composite and comes in a variety of colors. \$129; gnr8.biz ⑨ Now a design classic, 2003's **Rococo Candlestick** by New York designer Ted Muehling for Nymphenburg comes in glazed and bisque versions. \$1,900; mossonline.com ⑩ Available in natural wood and black lacquer, the **Family Chairs** by Lina Nordqvist for Design Stockholm were inspired by traditional Swedish stick-back seating. \$350; momastore.org

WANTED



Sound Choices

① Beautiful in shape and sound quality, the **Little Horn Speakers** have a distinct phonograph-era vibe, and come in a variety of colors. \$1,850; specimenproducts.com ② The USB **Guber CM-02** turntable by Vestax connects directly to your computer for easy vinyl-to-MP3 conversion. \$499; conranusa.com ③ Made from porcelain, cork, and Baltic birch, these **Ceramic Speakers** by Joey Roth combine a homespun appeal with a rich, nuanced sound. \$495; joeyroth.com ④ Philippe Starck's wireless **Zikmu** speakers for Parrot can also act as docks to your iPhone or iPod. \$1,600; parrot.com ⑤ In a world full of colorful headphones with a design appropriate only for teenage girls, the minimal and collapsable **Plattan** headphones from Urbanears thankfully come in 14 colors; \$60; urbanears.com



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1909: Known as the "Radiant," the D-12 was the first electric toaster, created by Frank Shailor of GE. Built on assembly tables by women, its name was coined for its internal, radiating-heat coils.



1912: The Pelouze Vertical designed by Edward Schwartz of Chicago's Pelouze Manufacturing featured cabriole legs for a more elegant perch.



1927: Charles Strite solved the burnt-toast issue with the Toastermaster, the first pop-up toaster for the home, by incorporating springs and a timer.

The Electric Toaster

This essential American invention has been improving our daily bread for over a century



1929: The Universal push-button toaster, a.k.a. "The Sweetheart," operated with two buttons on its base that flipped the baskets to opposite sides.



1932: Another GE design, this time by Raymond E. Patten, gave Art Deco details to the Hotpoint Gazelle, which used a tipping motion for removing and inserting bread.



1949: The classic Sunbeam T-20 by Ivar Jepson had a chrome, streamlined appearance, and featured automatic toasting once bread was inserted.



1995: The conveyor toaster oven made its mark, like the 18050 model by Milan Toast, with features such as speed control and separate temperature dials for each side of the bread.

2009: These modern-day companies build upon the toaster's various incarnations, adding contemporary flourishes to give the kitchen staple new panache.



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Jasper Morrison
unicahome.com \$150



Michael Graves
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EXPERT SAYS: "The Allegro ² looks like an illustrated vibration. It's understated and dramatic simultaneously. I also have a soft spot for design that uses virtually one element."

—Lindsey Adelman, Lighting Designer

How's It Hanging?

From antler chandeliers to pendants that need watering, these lights illuminate your surroundings—and imagination



¹ **AGATHA** The latest piece by Spanish design firm Luis Eslava Studio is made from ribbons of Plywood veneer, anchored by a brushed-nickel base. lzf-lamps.com

² **ALLEGRO SOFFITTO** Swiss sensation Atelier Oï pulled ideas from architecture to create this fascinating symphony of aluminum lines. foscarini.com

³ **ICE BLUE CHANDELIER** Denmark-based Refer + Staer have kept the simplicity of Scandinavian traditions while adding extravagance using color-anodized aluminum and hand-blown glass. refer-staer.dk

⁴ **HOPE** Designers Francisco Gomez Paz and Paolo Rizzato wanted to make a glitter, chandelier that would create a party atmosphere, so they used polycarbonate lenses for a contemporary effect. luceplan.com



5

5 LE SOLEIL Spanish designer Vicente García Jiménez's glowy, ribbon-like pendant projects light from above and below and comes in three colors: white, red, and aquamarine. foscarini.com

6 RECYCLED TUBE LIGHT Toronto-based design collective Castor fashions these ceiling lights out of discarded tubular fluorescents, making the common quite uncommon. castordesign.ca



6



7



EXPERT SAYS: "I am a fan of Bertjan Pot's work **7** in general... I respond to the looseness... it leaves us with more questions than answers, but in a good way."

7 NETTED LAMP To make this suspended light, Dutch designer Bertjan Pot soaked sea-diving nets in resin. As a result, no two lights are the same. bertjanpot.nl

8 PRESSED GLASS PENDANT LENS English powerhouse Tom Dixon embraces factory imperfections with this series that uses glass cast into various shapes. tomdixon.net



8

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9

9 SUPERORDINATE ANTLER CHANDELIER Here, quirky New York-based sensation Jeff Miller—who once worked for Jeff Koons—cast deer antlers into ceramic, saying “man-made nature lasts longer and ranks higher.” millerstudio.us



10

11 LAMPEL Designer Margot Barolo made a clear glass pendant with stainless steel ceiling poles that can be decorated in many ways, such as with potted plants. scandinaviandesigncenter.com

10 CLUSTER LAMP Sweden-based Joel Degermark's creation has several sockets for different bulbs, which can be mixed and matched to create different lighting atmospheres, marrying form and function nicely. moooi.com

12 CERAMIC LAMP Made from low-fire stoneware, designer Matt Gagnon's organic-shaped creation comes in three different pre-made sizes, or you can order your own custom arrangement. mattstudio.com



EXPERT SAYS: “I’m super-fond of the Cluster Lamp. **10** The armature is fun and simple, and I bet the fixture gives a really flattering glow.”



11



12

THE ENGINEERS OF ESSENTIALS

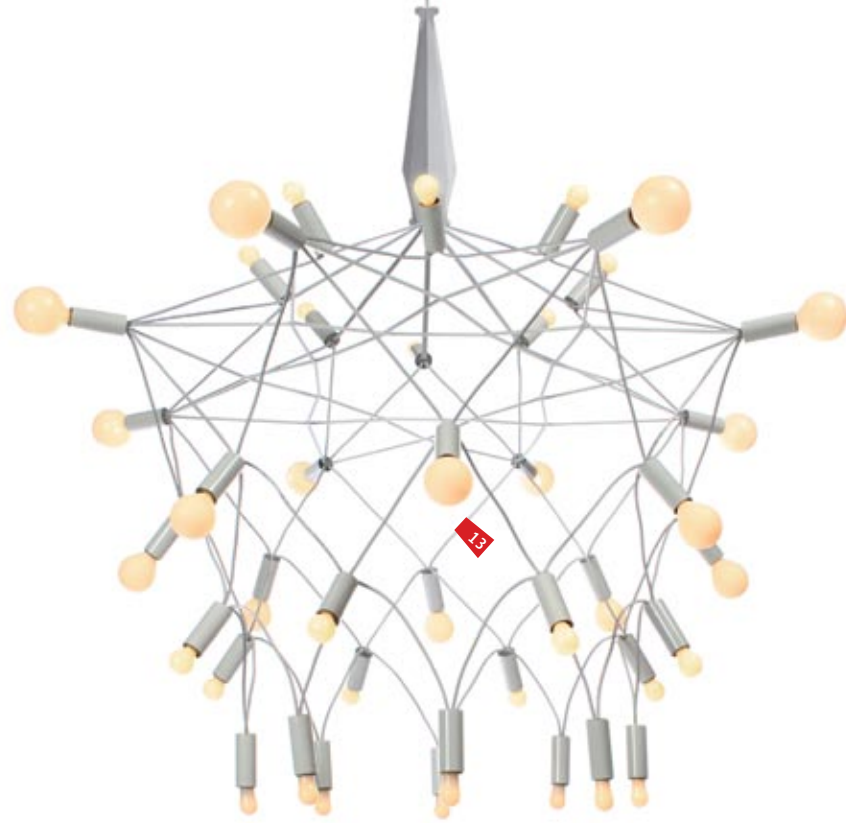


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14



13 ORBIT CHANDELIER This web-like light structure from Townsend Design, a New York-based company that specializes in custom fixtures, is designed from galvanized-steel and evokes a tangled net of holiday lights. townsenddesign.net

14 WORK LAMP According to Stockholm-based Form Us With Love, this updated construction lamp is "one lamp to rule them all," available in high-end materials such as 24-carat gold. formuswithlove.se

15 LITE BRITE CHANDELIER Leave it to Brooklyn to make neon cool again. Firm Lite Brite Neon takes traditional shapes and mimics them using neon tubes. litebriteneon.com

16 9-GLOBE CHANDELIER Adelman's handmade creations incorporate hand-blown glass and custom metal fittings that she crafts locally in Brooklyn. lindseyadelman.com



EXPERT SAYS: "Work Lamp: **14** I always notice those cage construction site lamps, and this is a sophisticated, high-end version of it."



16



Consciously cool.
modernfan.com

THE MODERN FAN CO
A Collection of Ceiling Fans
Designed by Ron Rezek



Course Corrections

Today's kitchens are trending in ways you wouldn't expect—a few are even threatening to disappear entirely





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Story by David Sokol

Was it only yesterday that every kitchen had a gargantuan commercial-grade stove with burners like Cadillac headlights, and a refrigerator that resembled a meat locker? Times have changed, and kitchens have changed with them. “People don’t insist as much on monster appliances anymore,” says New York-based architect Belmont Freeman. “And fewer clients have the preconceived notion that wood is warm.”

Three trends are making over restaurant-ready workspaces and arboreal kitchens. Evidenced by the newest designs from manufacturers such as Poggenpohl, Valcucine, and Bulthaup, kitchens are becoming seamlessly folded into their surroundings, recalling not so much designated workspaces as assemblages of furniture. And as some kitchens disappear into their interiors completely, the materials used to make them are mimicking furnishings and architecture. Last but not least, technology in the kitchen is on the rise—with roots in everything from the home economics movement to iPhones—allowing kitchens to perform as efficiently as they look.

Disappearing Acts

P’7340, the system that Poggenpohl has commissioned from **3 PORSCHE DESIGN**, refuses to draw a border for the kitchen. There are no handles to announce themselves. Instead, aluminum-framed pine or oak drawers and cabinets open and close via touch control, while proprietary appliances go without knobs or buttons. Even more dramatically, the P’7340 ingratiate itself into the rest of the home. The modules are freestanding, and the collection includes a sideboard, table, and an audiovisual system that exports the sleek aesthetic to other rooms.

Rather than spread its tentacles into the domestic domain, **2 BRIDGE**, by Armani Casa for Dada, is a pass-through kitchen disguised as furniture, since the portion of Bridge facing the dining room is clad in Brazilian hardwood panels that hardly suggest cabinetry. Meanwhile, all of Bridge’s technical components face inward, in a galley scenario. Taking that concept a step further, Calyx, the next kitchen in this Armani-Molteni

partnership (and currently only a concept), opts for full self-containment. Like an appliance garage writ large, this system, unveiled at last year’s Salone del Mobile, hides the dishwasher, sink, gas stove with retractable hood, and refrigerator-freezer, as well as granite countertop, behind lacquered doors; a double oven and wine fridge are visible with the doors open or closed.

Bulthaup’s **1 B2 SYSTEM** by Vienna-based design studio EOOS, represents a humbler and more historically minded iteration of the hard-to-spot kitchen. The freestanding walnut cabinets conceal appliances and resemble the wardrobes of pre-modern Holland. This, combined with a simple workbench, evokes the medieval artisan’s shop.

Gastrotechnics

Boston-based architect Tom Huth is smitten by the beauty of highly integrated kitchens, but even seduction can’t quell his skepticism about form and function. “Quite frankly, a lot of these kitchens end up as showpieces,” he says, “and I want my



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clients to comfortably use their kitchens for what they were intended.”

Manufacturers are responding to Huth and his fellow contrarians not by rejecting the disappearing kitchen, but rather by outfitting it with technologies that stress ease of use. Consider the phrase “industrial sculpture,” which designer Antonio Citterio uses to describe his **4 LIGNUM ET LAPIS** kitchen system for Arclinea. The ceiling-mounted island unit in this collection captures the Italian architect’s insistence on artistry as well as gadgetry. The stainless-steel piece includes a three-module hood, lighting system, and food warmer, and its miniature greenhouse should inspire repeat usage by the urban farmer.

In addition to helping people cope with their new kitchens, technology is enhancing the integrated aesthetic. Valcucine’s **5 MULTILINE** laminate features a rhythmic raised surface that lends humane texture to an otherwise ornament-free interior; Gaggenau’s **6 LIFT OVEN**, which is mounted alongside upper cabinets, lowers a glass ceramic base onto the countertop for easily moving dishes from one to the other, and without visually interfering in the kitchen’s profile; the **7 VARIO TEPPAN YAKI**, also available from Gaggenau, introduces induction cooking to soothe eco-friendly minds while minimizing protuberances like burner discs and protective grills.

The New Materialism

Not too long ago, homeowners couldn’t throw enough kindling into their kitchens—outfitting their spaces with wood floors, cabinets, and butcher-block counters. “No more, long

gone,” Freeman says, hypothesizing that increasingly cautious attitudes about hygiene may have inspired some homeowners’ move to metals and antimicrobial surfaces, such as Dupont’s Corian.

If homeowners are feeling pushed by H1N1 toward new materials, they’re pulled in by these elements’ visual impact. For an example of different materials’ ability to communicate emotion and narrative, consider Schifflini’s concept kitchen **10 SOUL OF THE HOME**, designed by Alfredo Häberli and shown at this year’s Salone del Mobile: In order to effect a rustic, hard-working ambience similar to b2, Häberli chose to clad vertical surfaces in copper.

“Whether modernists or traditionalists, people always respond positively to my kitchen, because they haven’t seen it before,” states architect Michael Haverland, who clad his East Hampton home’s cabinets in a decoupage of botanical prints. The kitchen-system marketplace has found individuality via color as with Varenna’s **8 KYTON** kitchen system, which combines wood with lacquered surfaces that are available in myriad hues ranging from moody neutrals to tangerine, deep turquoise, and eggplant. And Valcucine’s **9 MULTILINE** system allows the user to choose from 32 different laminate colors.

In that spirit, Artematica has distinguished its new **11 VITRUM** kitchen by inlaying decoration on glass. The glass surfaces can be customized with illustrations, guaranteeing that no one Vitrum is the same as the next. This time, new materials are daring by themselves, as vehicles for personal expression.

EXIT



The Benefits of Insurance

In Amsterdam, the shell of an old insurance company evolves first into a bachelor pad and then into a tailor-made family home



Story by Kyra Shapurji
Photography by Rene Mesman





When Netherlands native Paul Falla, a creative director at an advertising firm, first saw the five-story 1928 UAP Insurance building 11 years ago, it only took five minutes for him to decide to purchase his 1,800-square-foot in the building. The apartment sits on the edge of Amsterdam's desirable Jordaan neighborhood, a quaint area dotted with art galleries, and is also the location of the legendary Anne Frank House. It was an ideal stage on which to realize his childhood dream of "how a space could be, and not what it should be, for a grown-up."

Falla bought the apartment—situated on the Keizersgracht, one of the city's main canals—for \$390,000 in 1998, two years after UAP Insurance moved out. While he was looking for typical loft qualities, such as high ceilings with few walls, what he really wanted was "something different, not a regular living

space." Instead, he sought to create the ultimate bachelor pad, as he puts it, a "tailor-made loft."

The initial renovation, designed by Falla himself and executed with a contractor, took ten months and cost nearly half as much as the purchase of the unit itself. He purposefully avoided hiring a designer, concerned that an outsider might generate an "homage to Frank Lloyd Wright, Le Corbusier, or Frank Gehry."

While the formerly commercial space had its share of

PREVIOUS PAGE:  A white staircase on casters does double-duty as a storage space.  Fish the cat relaxes on a wheeled, wooden stump-cum-dining chair paired with a glass-top table designed by Falla.  A revolving 360-degree wall makes for "total impracticality, but total fun," says Falla.  White-cube shelving stacks up for storage.



“Many designed apartments look like no one lives there or that they come out of a brochure. I wanted my place to say something particular about me and my world. I wanted people to love it or hate it.”

history—the building was seized by the Nazis during World War II—Falla strived to create a space with more human qualities, “rather than a museum.” His first act was to remove the office cubicles—and eight toilets—left behind, along with completely covering the original concrete floor with an oak-paneled version installed by Falla himself. “Many designed apartments look like no one lives there, or that they came out of a brochure,” he explains. “I wanted my place to say something particular about me. I wanted people to love it or hate it.”

His career influenced his eclectic tastes. When asked what design principles he lives by, Falla jokes, “I don’t have any principles, I work in advertising.” He filled an entrance room with an over-sized Italian floor lamp, inviting white sofas, and cubed shelving. His favorite touches? Many of his pieces were on wheels, creating an ever-changing environment. “If the

mood took me, it all could easily be rearranged,” he explains. The kitchen featured a glass dining table of his own design, with chairs of wooden stumps that sat on casters.

While Falla aimed to design a bachelor pad, life had other plans. In 2001 his girlfriend moved in, and shortly thereafter they needed a bedroom for their first daughter. Unable to agree on where it would go, they created a six-foot room on wheels. Falla and his girlfriend didn’t want a “minimal or design-y” space for their child, so they painted its inside ceiling panels yellow, green, and orange panels.

☒ The baby’s 6’ x 6’ nook was transitional and made to move on wheels. ☒ The bathroom floor was made from smooth rocks to evoke childhood summers on the Irish coast. ☒ A handmade steel door complete with a porthole references Falla’s fascination with ships.





“What is a great color this year is out of fashion the next. Too extreme, and you can’t relax. No color, and it can be a little staid.”

While Falla removed some original details during the various renovations, he added the kind of character usually found by stripping things away: a jail-barred kitchen, heavy steel doors, and various cutouts that lead from room to room. One such cutout, between the bathroom and kitchen, was just large enough for a glass of wine to pass through and inspired by his lifelong fascination with ships, gained from a childhood spent on beaches in Ireland.

Despite all the gradual details Falla built into the space over time, his sense of color remained constant, sticking to a neutral palette. “What is a great color this year is out of fashion the next,” he says. “Too extreme, and you can’t relax. No color, and it can be a little staid.”

Falla and his family moved out in 2008, and since then he’s supplemented his career with interior design, outfitting homes

and offices, both nearby and abroad. But his first project still holds a special place in Falla’s heart—and in his portfolio. And he admits that he made a few missteps along the way. The bathroom’s stone floor, for example, was quite an ordeal to clean. But such is the price of charting your own course. With each of his new designs, Falla looks to “create something I’ve never done or seen before.” And something no one could ever confuse with an homage to Frank Gehry.

EXIT

☞ What used to be the old safe in the UAP building became Falla’s stainless steel kitchen with Smeg cooker. ☞ Falla chose to paint UAP’s original safe door an “outspoken, warm” red. ☞ For handy laundry purposes, he added air ducts to separate whites from colors.

The Kids Are (More Than) Alright

Architect John Gidding scoured the country for young, visionary design talents. Meet the dozen rising stars who made the cut

Rendering of chair by Jonathon Anderson

I'm a designer on HGTV and I'm always asked how I got there. The fact is, it never occurred to me to do this kind of work—I was firmly on the architect track, starting with my B.A. from Yale. I remember going to the architecture Masters graduation just to sit in while still an undergrad, and hearing then-dean Fred Koetter say, "If you meet a Harvard Architecture School grad, you know he's just an architect at a big firm. If you meet a Yale Architecture School grad, you have no idea what profession he's in!" A gasp rose, of course, as he didn't mean to diminish the value of an education there. His point was that school was where we let our imaginations soar. Needless to say, I went to Harvard. But those words stuck with me. To this day, I look to students to be inspired and impressed. What follows are the work of 12 talents from around the country, from different disciplines. Some of them have recently graduated, while others are still studying. All of their projects are inspirational, revealing burgeoning talents prepared for any walk of life.



Raye Levine 24

The Cooper Union
B.Arch.
New York, NY

When Levine was in high school, her father, also an architect, bought a barn on the Delaware River. During the renovation, they were surprised to receive a letter asking to support the gas and oil development along the river. Little did Levine know that this letter would start a process of research and activism against this type of development, culminating in her thesis project, shown here. A fourth-generation New Yorker, Levine became dedicated to the degrading effects on land, air, and water quality caused by modern methods used to drill for natural resources, especially in the Upper Delaware River basin. For her thesis, she proposed a series of water-monitoring facilities and conference halls, located at sequential points along the water. “These nodes provide people with a place to meet and monitor natural resources,” says Levine.



Johnny C. Lin 31

University of Pennsylvania
M.Arch.
New York, NY

After receiving his degree from Carleton University in Ottawa, Lin moved to Philadelphia to attend the University of Pennsylvania graduate architecture program. During his spring semester there, he focused his design research on investigating the intricacies of Roco church interiors. By assembling and re-assembling the churches’ components both digitally and with built studies, the project explores the

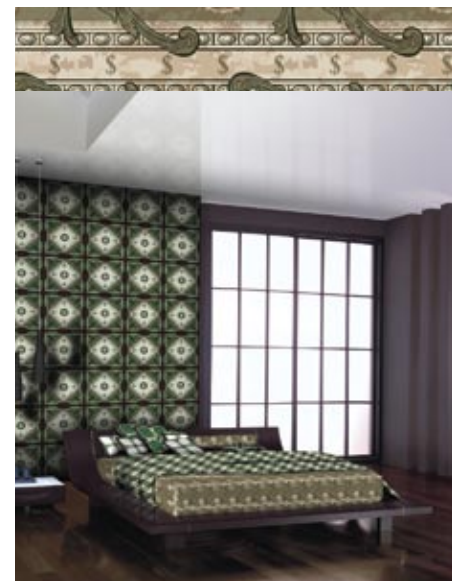
transformation of a traditional pulpit structure from familiar architecture to a re-imagined surface atop a familiar form. The pulpit is still recognizable, but the surface components have been divorced from their traditional locations, creating a field with a changed decorative narrative. So while these pulpits wouldn’t be a good fit for actual churches, it’s a keen investigation into the storytelling power of surface design.

“I create new patterns to infiltrate various environments in order to question our levels of desire for these objects.” –Jonathan Terranova



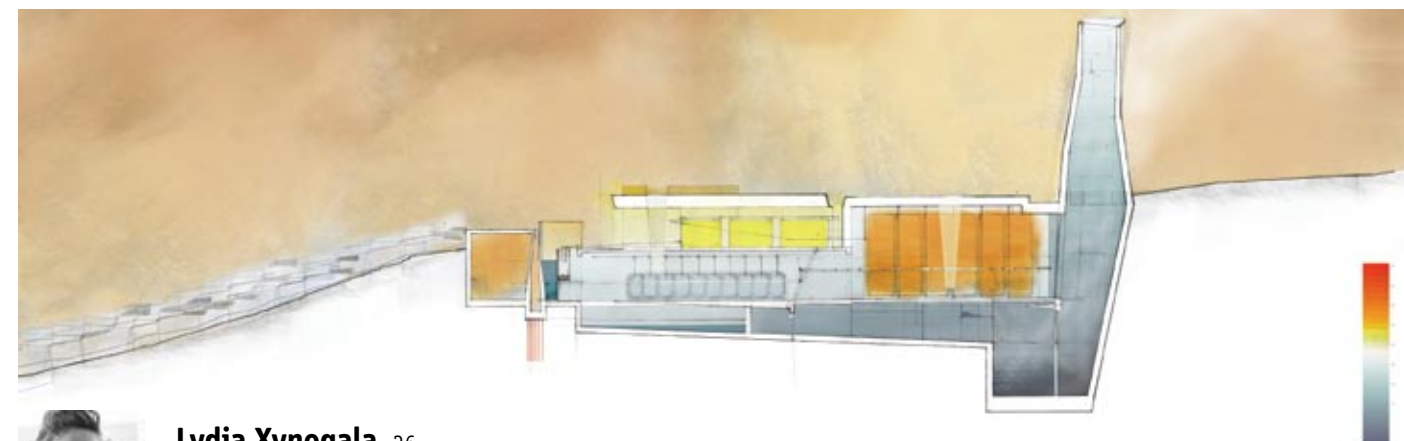
Jonathan Terranova 25

Savannah College
of Art & Design
M.F.A.
Atlanta, GA



Born to Sicilian immigrants in New York, Terranova studied at the School of Visual Arts in Manhattan, as well as Flagler College in St. Augustine, Florida, and he’s currently enrolled at SCAD’s M.F.A. program in Atlanta. The Elizabeth Foundation awarded him a studio last summer where he compiled a series of fabric-pattern designs and theoretical applications of them, depicted here. Presented as a series of 11 prints on four-foot

canvases, Terranova focused his art on the many aspects of the military that have circulated through popular culture, becoming commonplace in society. “I create new patterns to infiltrate various environments in order to question our levels of desire for these objects,” he says. The imagery isn’t without a certain sense of humor, such as a camouflaged burqa and seamless field of guns and dollar signs.



Lydia Xynogala 26

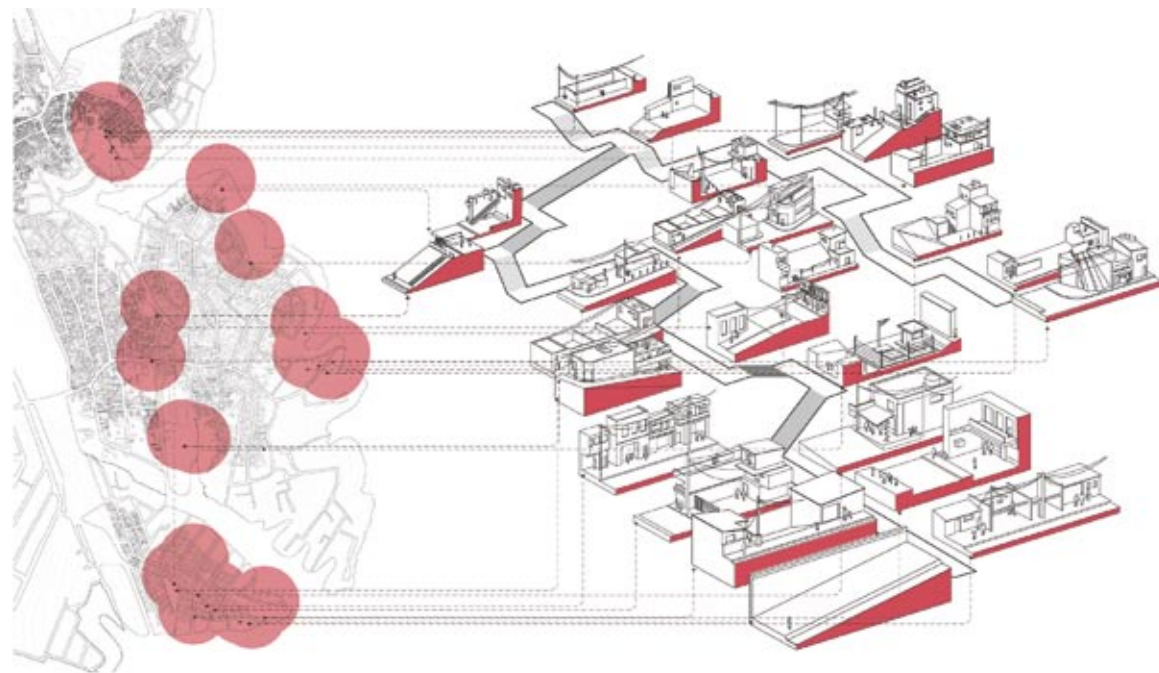
The Cooper Union
B.Arch.
New York, NY

A growing crop of students are using their studies to bring attention to global warming. Xynogala is one such activist, and her interest in architecture for hot climates has been an ongoing endeavor. A native of Greece, she’s witnessed firsthand how the Mediterranean is under threat. “The Coastal regions are changing rapidly with risks of extreme desertification and heat waves,” she warns.

Her thesis project, a proposed winery and visitor’s center, uses heat as a medium of architecture by harnessing existing site conditions such as wind, dry land, heat waves, topography, seawater, archaeological ruins, and tourism patterns as parameters for the structure. It’s an innovative approach to design that would result in a partially submerged building that weaves various elements with temperature differentials.



Andrew tenBrink 25
Harvard University
M.L.A.
Cambridge, MA



TenBrink's thesis was for a studio entitled "A Place in Heaven, A Place is Hell: Tactical Operations in São Paulo's Informal Sectors," focusing on how to respond to once-temporary settlements built in the '50s and '60s in Brazil's largest city that have become permanent. TenBrink's proposal suggests installing a network of small and decentralized open spaces, no more than a ten minute walk apart, allowing children, adults, and

the elderly to have access to their own neighborhood and sub-neighborhood spaces. "Open space is not an amenity that can be ignored," he explains. "As part of the social infrastructure, it's as important as schools and hospitals, sometimes serving similar functions." The application of hard and soft surfaces are key. When applied, the surfaces indicate their utility and influence how people use the space.

"Open space is not an amenity that can be ignored. As part of the social infrastructure, it's as important as schools and hospitals, sometimes serving similar functions." –Andrew tenBrink



Chandrani Majumdar 27
Harvard University
M.L.A.
Cambridge, MA

When Majumdar was an architecture student at Jadavpur University in India, her niece was born deaf and blind. She was compelled to shift her designs towards that which would help the disabled, eventually turning to landscape architecture. In this field she could shape space and circulation using smells, textures, leaves, barks, and scents.

Her project depicted here investigates the landscape potential for a post-industrial site in New York City by mitigating issues of abandonment, contamination, and a neglected urban setting. Majumdar's goal is to bring her training home to India, where there's a dearth of landscape architecture education. After she receives her degree this spring, she'll use her recently awarded Pennywhite Grant there to document one of the largest wetlands in the country located next to Calcutta.



Amanda McKenzie 26
The Cleveland Institute of Art
B.F.A.
Cleveland, OH

One of the most powerful statements from McKenzie's thesis project comes from Dr. Ronald Laing. "We do not see childbirth in many obstetric units now," he says. "What we see resembles childbirth as much as artificial insemination resembles intercourse." Her thesis deals with reversing how impersonal the birthing experience has become in hospitals by proposing an alternative solution in the form of a new kind of birthing center.

Indeed, there's a strong correlation between women who visit these centers and those who live eco- and health-conscious lifestyles, leading McKenzie to her idea: a holistic approach that allows mothers to choose how they give birth and with whom, in an organic, sustainable environment. The proposed building uses green materials and minimizes energy use, with programming that caters to low-risk pregnancies.

Jonathon Anderson 26
Savannah College of Art & Design
M.F.A.
Atlanta, GA



With a love of the digital realm, designers like Anderson are harnessing innovations in cutting-edge manufacturing and modeling techniques, combining them with traditional design parameters such as human scale, lifestyle, and utility. "As a designer in the 21st century, it's my philosophy to extract information that is presented within our culture," says Anderson, who will receive his Masters in furniture design this spring. He uses this information to conceptualize his projects, basing his work on the cultural cues on comfort, aesthetics, and fabrication. His sinewy seats show his fascination with form-finding and fabrication, two skills he honed during his time as an undergraduate at Southern Illinois University. The technology behind his pieces have allowed him to constantly shift the chair's parameters, ultimately arriving at the perfect form.





Dorit Aviv 25
The Cooper Union
B.Arch.
New York, NY



In 2008, Aviv was awarded a fellowship that allowed her to visit Jaffa, Israel, where she studied the area's urban design. Aviv tracked how closely urbanism is linked to national and socio-economic issues, considering Jaffa is a city that has, over time, been marginalized and consequently de-urbanized. Aviv's question was, "How can the architectural language of war and separation be transformed into one of connectivity and

sharing?" Her thesis focuses on Jaffa's main drag, Jerusalem Boulevard, and its transformation over time from a modern-scale street to a war-ravaged site, and finally to a path for a commuter rail. Aviv proposes bridging the divisive qualities of the new tracks with a series of reciprocal urban spaces: a theater, market, mosque and synagogue, all of which would promote opportunities for cultural exchange.



Lily Jencks 29
University of Pennsylvania
M.Arch.
Philadelphia, PA

Landscapes and hospitals are two locations that rarely mix, but don't tell that to this architect who studied sculpture and art history as an undergrad and later interned for Rotterdam's OMA and Los Angeles' Gehry Partners. Jenck's mother Maggie was a pioneer in creating Maggie's Centers, a series of social-work clinics in the UK that help those with cancer. They're not only intimate surroundings used as the first source of comfort for patients, but also they're known for their forward-thinking design and architecture. Jencks crafted her thesis around the hospital waiting room. It imagines an architectural ornament that is living and breathing, using a building's existing climatic control system as a fertile site for growing gardens. The site would be an attachment to an existing hospital waiting room with the need—but without the room—for green space.



Marsha Kirk 29
Savannah College of Art & Design
M.F.A.
Savannah, GA

"My piece, 'Purging Canvas,' offers an outpouring of itself," explains the West Virginia-bred Kirk, a SCAD student who will receive her Masters in painting this May. "This clean, fibrous material has been stretched taut like a typical painting canvas but with an opening down the middle. Countless used and unused canvas strands push through the opening and fall down to the floor. The work addresses the overflow of physicality involved in oneself—excess without satisfaction."

Actually, Kirk's work often examines symptoms of dissatisfaction. She manipulates rudimentary materials with meticulous repetition, investigating their physical limitations. "Most of my work draws attention to the fragility of the physical material while also suggesting its power for symbolism and personal contemplation," she says.

"Most of my work draws attention to the fragility of the physical material while also suggesting its power for symbolism and personal contemplation." –Marsha Kirk



Bryce Campbell 25
The Cleveland Institute of Art
B.F.A.
Columbus, OH

Campbell would drive every day in Cleveland and notice the barren and neglected lots around the city. Some held the shells of industrial buildings or foreclosed homes, some had cracked asphalt, or were simply overgrown. To his surprise,

he discovered there are approximately 3,000 acres of vacant lots in the area. "I thought that those eyesores could probably be put to better use," says Campbell, which inspired his thesis at the CIA. He found many already gardening in the city lots, usually on shoestring budgets with community support. His hypothesis was that a localized food economy was an inevitability, so he proposed an open environment for learning, promoting, and connecting—a convenient and inviting hub for urban farming.

EXIT

Design Turned Inside Out

New York-based architect Jasmit Rangr sits down with us in his NoHo project to discuss creating the perfect loft and the future of design

“The lighting works really well here—you never see the source of it, just the washes of it along the ceiling and brick walls.”

Q & A by Kyra Shapurji
Photography by John Neitzel



Raised in England and India and schooled at Yale, architect Jasmit Rangr has made a name for himself through his New York-based firm Rangr Studio, opened since 2004. One of his first clients, Spencer Kimball, a software engineer for Google, came to Rangr with this NoHo loft. The client’s only requests were to “not have an apartment feel” and “to come home and be psyched.” A few revisions later and the project was approved, wowing Kimball with a thoughtful design that included a 22-foot-long countertop. Since then, Rangr was asked to design the client’s second home, a beach house in the Dominican Republic.

LOFTLIFE: For this loft, you designed his space with a stainless-steel and Brazilian teak staircase as the dominant feature. Why?

JASMIT RANGR: The design allows you to see a lot of the windows no matter where you are, and the staircase separates the roof from the ground level in a subtle way. You see right through it, but it’s a physical barrier as well. You have to walk around it to get to the more public spaces like the library, and the more private spaces, such as the bedroom and bathrooms. It reflects light, so it serves as both architecture and decoration.

LL: In this loft, the lines between private and communal areas blur. Was that intentional?

RANGR: To keep it a loft means to keep it one space. One strategy was to create two corridors on either side of the loft and to

PREVIOUS PAGE:  Moura Starr leather bar stools line the 22-foot long, teak veneer and glass composite bar.  Brazilian cherry floors pair nicely with silk rugs by Tibetan Rug Co. and the Minotti’s Hamilton sofas in mocha.





**“When designing,
you end up seeing
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the first place.”**

“To keep it a loft means to keep it one space. One strategy was to create two corridors on either side . . . [with] a continuous wall of curtains along the corridors.”

install a continuous wall of curtains along the corridors. Then I installed sliding wood-panel room dividers that disappear into the wall, so when they're open you can see all the way into the master bedroom or the kitchen.

LL: Which details do you love the most?



RANGR: My favorite is the shower and the way its floor is actually tiled on little pedestals, so the water drains between the tiles and makes a completely level bathroom floor that has no pitching at all. This allowed me to open up the bedroom to the adjoining bathroom except for a mirror and sink on a wood panel to separate the space. This means when you're in the shower you have this terrific view all the way east into Brooklyn, but far enough away from the window that you have enough privacy. The lighting works really well here—you never see the source of it, just the washes of it along the ceiling and brick walls.

LL: You also design furniture for some of your bigger projects. How do you integrate items as small as credenzas and built-ins within a large-scale design?

RANGR: When designing, you end up seeing similar shapes. There's a project I'm working on right now in Jacó, Costa Rica, a home for a private client based in New York where the architecture isn't dissimilar to the rectangularity of the credenza and its proportions. I think if you can take an idea to a completely different scale, you're really extracting the best of the thought process that went behind the design in the first place.

LL: Are there certain principles or aesthetics that you live and work by?

RANGR: One principal would be to live in minimal consumption. I don't like to own anymore than I absolutely need to in terms of everything: clothing, toothbrushes, pens. I don't like to have tons of paper around, either. And I think while it takes a lot of work to make a minimal space, it says a lot about

PREVIOUS PAGE:  The bathroom and bedroom's free-flowing setup is Rangr's favorite design aspect in the loft; the shower allows for views all the way east into Brooklyn.  Rangr (left) and Kimball (with dog, Rascal) agreed the loft shouldn't have “an apartment feel.”



“The design allows you to see a lot of the windows no matter where you are, and the staircase separates the roof from the ground level in a subtle way. You see right through it . . . [and] it reflects light, so it serves as both architecture and decoration.”





“There’s more interest in good design than ever before. And so, I imagine a time when buildings of good design will last and we’ll have more of them.”

how you live in the world, and what you use of the world’s resources.

LL: What kind of art or culture has influenced your work?

RANGR: I love the Earthwork artists of the ‘60s and ‘70s and the work of Donald Judd. One of my graduate professors at Yale told me to look at Judd, and when I saw his work, it completely changed my idea of design. He shaped the way I look at space and objects.

LL: Where do you think architecture will be in 20 years?



RANGR: There’s more interest in good design than ever before. And so, I imagine a time when buildings of good design will last and we’ll have more of them. The buildings that are more fashionable for the moment will ultimately get replaced. As long as there’s an increase of design awareness, we’ll see more well-made projects.

LL: You make it a point in your work to consider tiny details such as sun position, views, and even breezes.

RANGR: I think when you choose to live somewhere, you want to have something to do with it. And designing a space that reacts to the environment around it allows you to feel more connected to that space. The layering aspect comes into play, for example, when you have the opportunity to be outside but cooled off a little bit. In this loft’s case, you can be on the roof behind a bamboo screen that reduces some of the street noise, but when you walk to the other side, you get the full glory of noisy New York. It gives you a feeling of comfort while still claiming space outside as your own. It’s a way of dwelling outside of the space that you’re in.

To read the full interview, visit loftlifemag.com/jasmitrangr

EXIT

PREVIOUS PAGE:  A Moura Starr geometric coffee table compliments Rangr’s own steel-frame fireplace set against the original 1902 brick walls.  The roof deck was designed with an eco-conscious mind: Ipe wood (a Brazilian sustainable hardwood) lays the ground for a Viking range and Janus et Cie outdoor furniture.



The Lovely Ladies of Cyberspace

Click here to learn what inspires top design bloggers, how they discovered their online voice, and how they translate it at home

Story by Cate West Zahl

Ten years ago, there was nothing democratic about the design world. The hierarchy of magazine editor to interior designer to consumer was tightly controlled. Today, everything has changed. If anything, the editor's relationship with the blogosphere is a symbiotic one. Here, we've turned the tables, showing the faces and spaces behind seven exceptional design blogs from around the world. As it turns out, women are on the cutting edge of this phenomenon. Try not to act surprised.

edit and refine my space," she admits. Carlson's heroes include Scandinavian greats such as Marcel Breuer, Eero Saarinen and Walter Gropius. As a result, her house is pared-down and laid back, coinciding with her town's rustic vibe. While they live on opposite coasts, the duo's favorite aspects of their homes are outside. For Carlson, she loves her outdoor shower that's open to the elements. Meanwhile, Connolly appreciates her outdoor porch. "It makes entertaining so easy," she says, "with just a hint of street life in the background." remodelista.com

Remodelista

During simultaneous renovations on their living spaces, childhood friends Julie Carlson (right) and Francesca Connolly (left) realized they had collectively amassed a huge amount of information on design files and fixtures. "We shared a reverence for good architecture and have an eerily similar aesthetic—a shared design DNA, we call it," says Carlson. So in the summer of 2006, they launched Remodelista for those experiencing the renovation process. Today, the blog has over a million monthly visitors.

With inspirations such as Ted Meuling and Paola Lenti, it's no surprise that Connolly describes her home's aesthetic as "comfortable classic with a bit of glamour." Representing the East Coast, Connolly lives in a recently overhauled brownstone in Brooklyn Heights. Carlson, on the other hand, lives in Mill Valley, California, in a shingled bungalow style house. "Perhaps it's my Swedish heritage, but I'm constantly trying to



Photography: This page, Josh Groves. Opposite, Ilisa Rissman.

“I like that our home is comfortable and full of the things my husband and I have collected over the years. We just moved to London a few months ago, and I was surprised at just how quickly our flat felt like home right after hanging a few paintings and unwrapping some odds and ends.”
—Katie Hagar



Better Living Through Design

The premise of BLTD is simple: provide purchasable content and great sources for the modern home—from hard-to-find items to inspirational interiors. It started five years ago when Kris Bernard (top) and Katie Hagar (bottom) met at a party in Dallas and discovered their mutual appreciation for good design. According to Hagar, “BLTD was started in hopes that we could create a resource for items actually available in the ‘click and buy’ sense.”

And that’s what BLTD does very well. “The aesthetic we lean towards is modern. Especially anything with an eye towards straight lines and innovative manufacturing techniques or materials,” says Bernard, who teaches architectural drafting. Her interests are focused in design that results in the reduction

of cost, space, and environmental impact.

With quirky touches like a Stormtrooper head from *Star Wars*, a regal gold-leafed colonial mirror, and cartoonish oil paintings, Hagar describes her home’s décor, saying, “I suppose I go for an eclectic mix. I love modern things, but I also like the history of antiques and flea market finds.”

Her BLTD partner Bernard lives in Los Angeles and brings a West Coast influence to the site that makes the content all the more expansive. Her space is a bit more refined and pared down, with inspirations such as Tom Dixon, Moooi, and Droog. According to Bernard, her house is “modern, simple, livable and comfortable, but injected with a sense of humor.” betterlivingthroughdesign.com

Photography: This page, top image, Theo Jemison. Opposite, Brandon Sawaya.



“My motto is that life is in the details—and that goes for my home, too. My favorite pieces are the little things that tell a story.” —Cassandra LaValle

Coco + Kelley

Located in Seattle, Cassandra LaValle started Coco + Kelley in 2007 when her best friend persistently sent her links to other blogs. “I had no idea what they were, but I knew I wanted to create a space where I could post and keep track of all my favorite finds from fashion and interior design magazines,” she recalls. And it was the fashion aspect of her blog that caught our eye and the way she merges those disciplines together as well as why she’s a contributing blogger for us. Her aesthetic is feminine and mature, frequently featuring chintz, bright colors, and layered interiors with non-offensive feminine touches. Readers describe it in three words: glamorous, classy, and fun.

The three pillars she focuses on are interiors, fashion, and entertaining, with a particular focus on color palettes and trends. When it comes to her own space, she’s all about the details. “My favorite pieces aren’t large—they’re the little

things that make up a room or have a story behind it. Linens brought back from France, my first piece of Hermès china, a gorgeous crystal vase found in a thrift store, my first piece of art—they tell a story and a history. It’s what’s within the walls that matter most. Locations can change, but the pieces remain the same,” says LaValle.

Her motto for her Seattle home is “nothing too overdone,” with an emphasis on entertainment, seen in her proper bar set-up, casually situated on a two-level white console table. She embraces being a woman in the best possible way, but doesn’t take herself or her brand too seriously. She also recently began her own company, also called Coco+Kelley, which does everything from event planning to interior design. “We do urbane interiors and stylish events for modern sophisticates across the country,” says LaValle. cocokelley.blogspot.com

Automatism

Based in Ottawa, Canada, Lori Langille (right) started Automatism in 2006 for her friends so she could post all the things she came across online. She never dreamed it would be anything more than that, but as people started taking notice (and her traffic started to rise), she decided to go with it. “I gradually became more interested in developing my blog as a little online magazine where I could share my interests with like-minded people. I love the sense of community in the design blog world—I’ve met a lot of truly lovely people through it.” Unlike the blogs out there with strict themes, Langille’s rule for the type of content she posts is simply whether she likes it or not. “I’m just as interested in writing about art, books, or illustration as I am about interior design. The one common theme is my somewhat minimal aesthetic—I like interiors and art that can breathe,” she says.

Her tiny apartment in Ottawa—less than 800-square-foot—is flooded with light that “makes up for the lack of room,” she says. Langille’s influences are Charles and Ray Eames and Isamu Noguchi, and when it comes to decorating her space, she focuses more on the feel and less on the stuff. “I do strive for a serene environment where I feel relaxed and creative, which is why I’m drawn to minimalism.” Her all-time favorite piece of hers? “Definitely my set of two Danish teak mid-century chairs and my matching side table that were my grandmother’s,” she says. “My mom gave them to me years ago. I feel so lucky to have them.” lorilangille.blogspot.com



“My home is a mélange of vintage items I’ve found in flea markets and thrift shops. I like there to be a unique, eclectic look with useable and comfortable furnishings.”
—Kim Johnson



Desire to Inspire

It all started on Flickr for founder Kim Johnson (left) and Jo Walker. “We met on the site, as she shared my passion for discovering the most eye-catching interior design photos. We quickly had so much traffic that we realized we could start a blog with the same concept,” recalls Johnson. Currently, Desire to Inspire is *the* place to find the best interior images online. Devoted to showcasing larger-scale photos of interiors and exteriors, the majority of the content is from the best lensmen in the field, making it a place for both design fan and art lover alike.

Johnson lives in Ottawa (along with her boyfriend and her seven cats) where she’s a web developer for the Canadian government, and lives in a colorful home with a recently renovated kitchen, her favorite space. “I love how the living room and dining room are now open to each other,” she says. “My kitchen is now a dream, and I love spending time in there and cooking up a storm.” Her favorite home treasure? “It’s a toss-up between my white Panton S Chairs and the DIY couch my boyfriend and I built.” desiretoinspire.net



The Style Files

From her stand-alone house in The Netherlands, located 20 minutes away from Amsterdam, Danielle de Lange started The Style Files back in 2006 to document global design. With an emphasis on the Dutch, the blog reflects the author’s day job as an interior stylist and location scout. She’s known for posting sparse, not-so-standard interiors. And her renovated house reflects just that, with a lack of any decoration on the walls, a pile of wood placed in a corner, and an open-layout kitchen.

“My design style is basic and modern. My goal is to make a client’s house warm and inviting,” says de Lange. You can buy into her look, too. In 2007, she opened Le Souk, an online store with hard-to-find Danish products. style-files.com

“Lately I’m influenced by Brit Pop. I’m constantly changing my space around—which, at this point, has become an online joke.” —Victoria Smith



SF Girl by Bay

Back in June of 2006, Victoria Smith was set on having her space featured on the blog Apartment Therapy. She needed a place to store the pictures of her 800-square-foot pad in the Pacific Heights neighborhood of San Francisco, and started her own site to do so. Sure enough, AT ran the feature, which led people to visit her blog, so she kept updating it. “Blogging encapsulates my three main loves—design, photography, and writing,” she says. “I find it the perfect creative niche for me.” Her blog is much like her place: bohemian, modern, and crafty.

She averages two-to-four posts a day, showcasing everything from scanned Polaroids of local scenes to loft spaces in Amsterdam.

Smith’s space is full of her favorite things, including an Art Deco buffet she bought for five dollars and refurbished herself. “I don’t like cookie-cutter, typical catalog-looking spaces. I like the unexpected, and I’m very inspired by vintage-modern furnishings,” she says. This appetite for quirky finds sets her blog apart. sfgirlbybay.com

EXIT



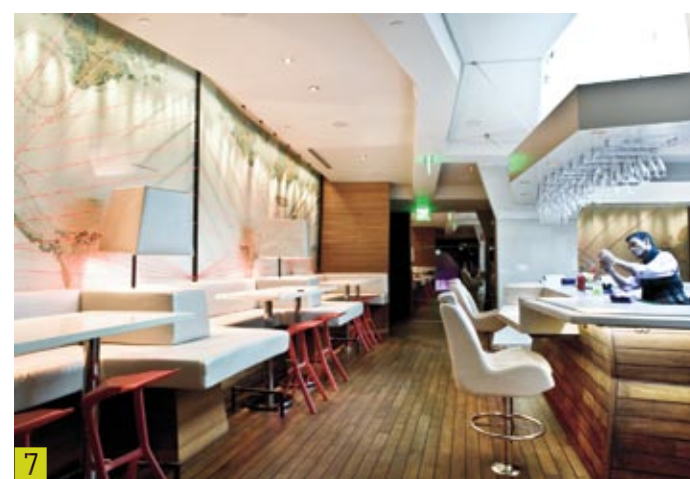
The Perks of Portland

Creative talents and independent minds have forged a bulwark against boredom in America's greenest city

Story by Ashley Gartland
Photography by Linden Hass

It's not surprising that Portland is a design-driven city, with top-shelf creative firms such as Nike and Wieden + Kennedy calling it home. What's surprising to outsiders is that the people shaping the scene have little to do with these recognizable names. Rather, it's the emerging architects, designers, craftsmen, and artists who are driving the city's cultural growth. "Portland is a very accessible city for young creatives," says noted architect Jeff Kovel of Skylab Architecture.

Kovel and others have carved out spaces for artistic expression in each of the city's main quadrants. Take the gritty Eastside: Kovel put the area on the map in 2004 with his **DOUG FIR LOUNGE**, an offbeat restaurant, bar, and live music venue whose design could be defined as '50s modernism meets cosmopolitan truck-stop diner. In the upstairs bar, onion rings, burgers, and "Grandma's Meatloaf" are served, while the downstairs lounge hosts rock shows for a late-night crowd.



Next door, the 80-room **JUPITER HOTEL** looks like it was lifted from a '60s California postcard. Also open since 2004, the hotel was a design collaboration between Skylab and owners Kelsey Bunker and Tod Breslau, featuring recently updated guestrooms with modern headboards made from Ikea-like furniture, mod chandeliers, hand-painted wall murals, and Rothko-esque bright colors.

The workers who frequent the Jupiter for happy-hour drinks labor nearby at **1 BSIDE6**, a new, seven-story office building. Designed by Works Partnership Architecture with Le Corbusier in mind, the project inhabits a simple concrete frame that creates four window-filled façades, interspersed with "city rooms" that offer views of downtown at its best.

Elsewhere on the Eastside, newish developments such as the former food bank called The Hub are home to life-style boutiques, including the hybrid florist-décor shop **8 INK & PEAT**. Clientele frequent this light-filled boutique to browse country-chic wares that include rustic pottery, letterpress greeting cards, and brightly patterned pillows.

Nowhere in Portland is the design scene so centralized as

it is in the Westside's posh Pearl District. Formerly a shady neighborhood characterized by dilapidated warehouses, this pedestrian-friendly, art-loving community is now marked by high-rise condos interspersed with exceptional dining locales. There's one restaurant that only vegetarian denizens won't travel to—**4 BEAST**. With an intimate, tiny setting of two communal tables framing an open kitchen, the restaurant boasts a "frank appreciation of meat." Chef Naomi Pomeroy creates weekly menus and keeps them to six-course, prix fixe dinners with only two seatings per evening. Menus have included potato-leek soup topped with maple-glazed bacon and chervil salsa, and shredded rabbit over spätzle. For another helping of dessert, stop at one of two locations of **10 CACAO**. Owners Jesse Manis and Aubrey Lindley, boast what they call "chocolate prêt-à-porter meets chocolate haute." The shop has more than 35 kinds of the sweet stuff, offered in both chewable and drinkable form.

Elsewhere in the Pearl, modern furniture stores like **3 HIVE** feed the decorating desires of local loft owners, while the **MUSEUM OF CONTEMPORARY CRAFT** invites contemplation about

design with rotating exhibits and public programs, complemented by monthly First Thursday gallery walks and annual shows dedicated to contemporary art, including fall's Time-Based Art Festival.

Nearby is the West End, a budding shopping district sandwiched between the Pearl and downtown. Here, young professionals peruse the wares at **CANOE**, a modern home shop with a stock of simple, functional products. Close by is the headquarters of **2 ZIBA**, a design consultancy, built in 2008 by Holst Architecture. The firm used native Douglas Fir throughout the 53,000-square-foot LEED Gold-certified space, keeping up with the city's renowned environmental standards. There's even an auditorium open for public events.

Just a few blocks away sits the soulful **9 ACE HOTEL**. This smart, nostalgic renovation of a 1912 hotel stretches an entire block and has 79 rooms flaunting vintage décor and wall murals from emerging artists such as street artist-skateboarder Brent Wick. An adjacent event space known as The Cleaners hosts regular events such as the bike-themed party, Artcrank.

Within walking distance from the eco-chic Ace Hotel sits

THE NINES HOTEL, which houses Kovel's 9,000-square-foot **7 DEPARTURE RESTAURANT + LOUNGE** features a new-millennium sheen, softened by an ocean-liner motif and Asian cuisine. The polished wood-paneled dining room has nautical map murals, marine-inspired teak decking, and an outdoor space that offers arresting views of downtown. Also located downtown is a veteran hot spot, **SAUCEBOX**, where, since 1995 chic patrons have gathered for cocktails, as well as pan-Asian and Pacific Island cuisine.

Still need some retail therapy? Then **6 RELISH** on the Northwest side is worth visiting for another round of shopping. This modern-home boutique attracts shoppers with an affinity for local green goods such as architect Jeanie Lai's line of felt jewelry, runners, and coasters.

Nike and gang may have set the stage for a burgeoning design scene, but it's the under-the-radar individuals like Lai who are taking Portland to the next level. Says Kovel, "There's a low barrier of entry here, allowing for many early-career opportunities for self-expression." So far, it's proven to be a winning design for success.

EXIT



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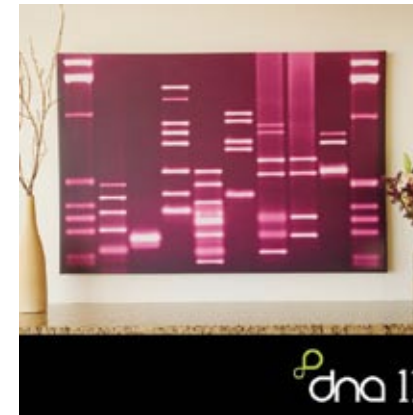


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Even the Mice Were Shocked

Award-winning novelist **Michael Cunningham** waxes nostalgic for the hardships of his first New York winter—mosquitoes included

➔ The fact that our loft was unheated didn't mean we lacked mosquitoes, even in the dead of winter.

This was New York City in 1980, when the city was broken and bankrupt and genuinely dangerous, but we three—my roommates Darrah and Francis and me—were ecstatic about it. We were finally free from what had seemed an eternity of school, and that beat-you-down, cut-you-up New York of 30 years ago was perfect for kids like us, who were afraid above all else that our cosseted upbringings had disqualified us, not only as aspiring artists, but as decent, empathic human beings.

Our lives of privilege were made apparent, though, when we didn't think to ask why the loft (which was way downtown, essentially under the Brooklyn Bridge) was so inexpensive. It didn't occur to any of us that, knowing we intended to live in it, the landlord would rent us a loft that had no heat.

When we moved in we all did little capering dances of triumph. Although shabby, it was even bigger than we remembered. Francis knew enough carpentry to be able to make bedroom-cubicles for us at the back, and a few coats of white paint would take care of whatever it was on the ceiling, squares of what looked to be reconstituted manila envelopes, a yellow-ish brown that might have been the color of disappointment itself. We'd fix that. We'd sand the floors too, so you could walk barefoot on them without impaling your feet

on splinters just slightly smaller than roofing nails.

And then, as our celebratory dance wound down, we started wondering where the heat came from.

We couldn't afford to have a heater installed. We couldn't exactly afford groceries. And, AWOL as we were from our lives of unearned comfort, none of us was going to ask our parents for help. We assured our families, over the phone, that we were happy and safe and warm.

Some nights it was so cold we three got into one bed together, not for salacious purposes but for survival, like huskies. Mice scurried everywhere. We suspected that, although we gave off (compromised) human heat, and surely emanated human smells, the mice could not believe anyone actually lived there, and assumed we were just hallucinations they were having.

The first mosquito didn't turn up until it got properly cold, in early November.

Picture it, if you will: Darrah, Francis and I are huddled in bed, the mice are cavorting around us (Darrah had reported, with heart-breaking zeal, that if you have mice it means you don't have rats, something about fundamental rodent incompatibility), when we heard that telltale buzz.

"I didn't hear anything," said Francis, ever the optimist.

"It was a car on the Brooklyn Bridge," said

Darrah. "Its transmission is about to go."

But no, but yes, it was the first of what would prove to be a winter-long plague of mosquitoes. There was, it seemed, a miniature swamp of stagnant water pooled in the building's basement, and once it got too cold for the mosquitoes outside, they moved in. The rest of the lofts in the building, by the way, had heat—it seemed the insects simply made field trips through our zone of Arctic air en route to the basement where, in the fetid darkness, they checked on how their millions of eggs were faring in the mucky brown water.

That was our first winter in New York, and our introduction to loft life: taking turns standing in front of the kitchen stove, swatting mosquitoes and subject, occasionally, to the curious stare of a nearby mouse.

Tawdry, yes. But—oh, funny mortals—we were, more than anything, hopeful and happy. We came to recklessly love one another, with the intensity that's probably unique to explorers and soldiers and any group of people who are surviving an ordeal together. We survived, and of course much of the world's population has survived (or failed to survive) infinitely worse. That first year in the loft, however (by year number two, we'd saved up for a space heater), was hard enough for our spoiled-child purposes. It did, in fact, help us to grow up, at least a little bit. At any rate we felt tested, we felt loved, we felt like we could go on from there.



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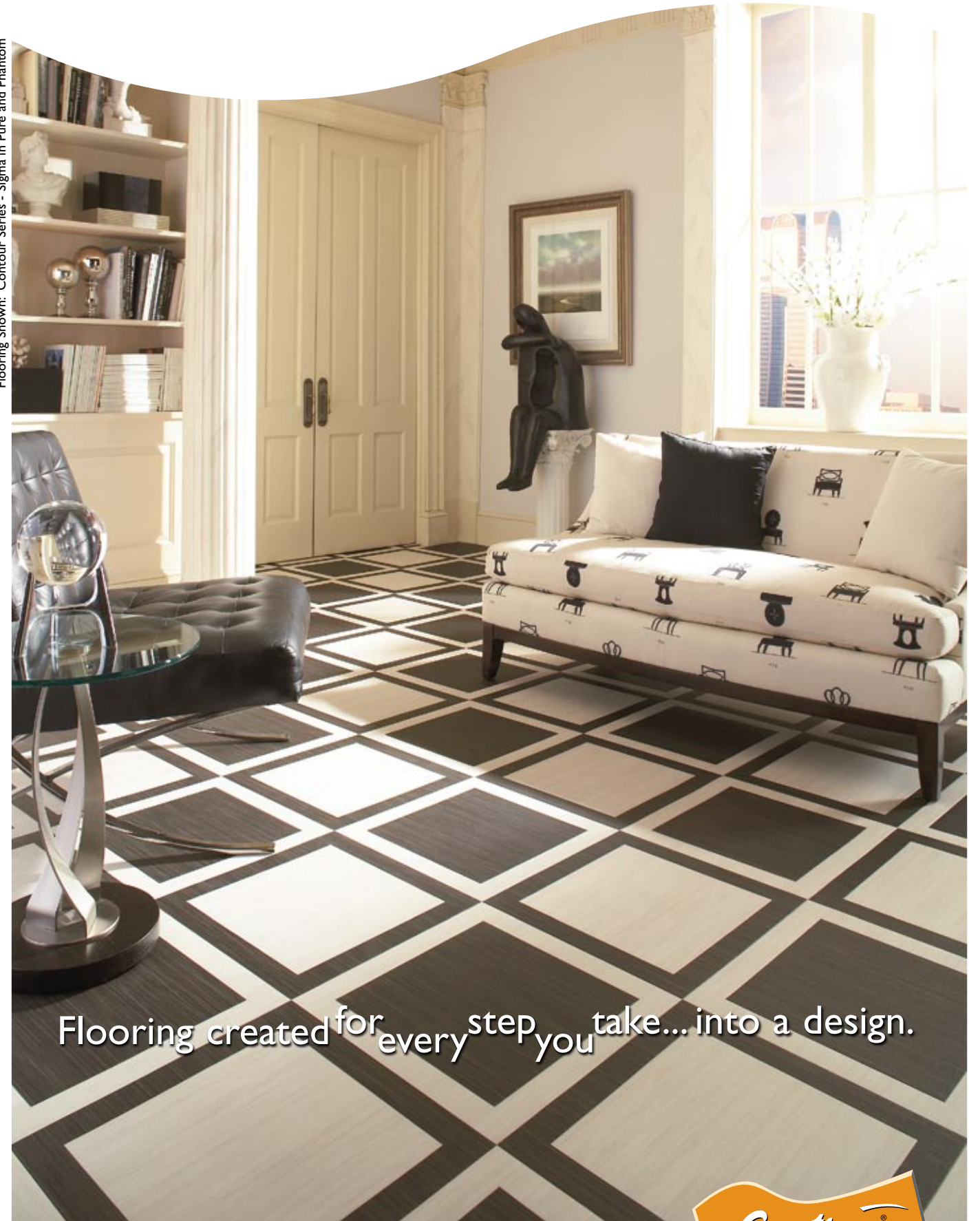
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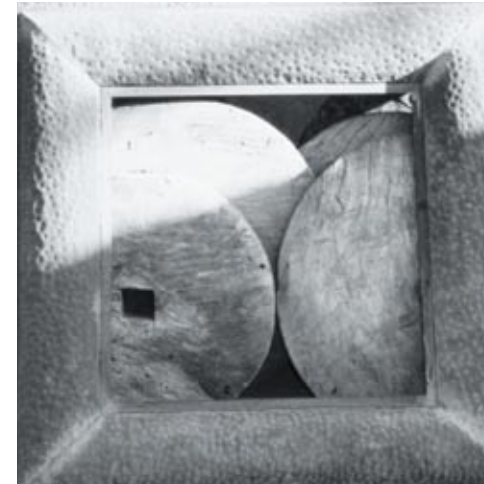
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