

"All the News  
That's Fit to Print"

# The New York Times

Late Edition

Today, clouds and sun, a heavy late-day storm, high 84. Tonight, an evening thunderstorm, showers, low 64. Tomorrow, clouds and sun, high 76. Weather map, Page A24.

VOL. CLXIII . . . No. 56,621 +

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NEW YORK, THURSDAY, SEPTEMBER 11, 2014

\$2.50

## OBAMA CALLS FOR SUSTAINED DRIVE TO ROUT MILITANTS



President Obama said Wednesday that the United States and a coalition of allies would destroy ISIS in an effort requiring years.

### Struggling to Gauge Threat, Even as U.S. Prepares to Act

This article is by **Mark Mazzetti**, **Eric Schmitt** and **Mark Landler**.

WASHINGTON — The violent ambitions of the Islamic State in Iraq and Syria have been condemned across the world: in Europe and the Middle East, by Sunni nations and Shiite ones, and by sworn enemies like Israel and Iran. Pope Francis joined the call for ISIS to be stopped.

But as President Obama prepares to send the United States on what could be a yearslong military campaign against the militant group, American intelligence agencies have concluded that it poses no immediate threat to the United States. Some officials and terrorism experts believe that the actual danger posed by ISIS has been distorted

in hours of television punditry and alarmist statements by politicians, and that there has been little substantive public debate about the unintended consequences of expanding American military action in the Middle East.

Daniel Benjamin, who served as the State Department's top counterterrorism adviser during Mr. Obama's first term, said the public discussion about the ISIS threat has been a "farce," with "members of the cabinet and top military officers all over the place describing the threat in lurid terms that are not justified."

"It's hard to imagine a better indication of the ability of elected officials and TV talking heads to spin the public into a panic, with claims that the nation is non-

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#### NEWS ANALYSIS

### Extending a Legacy of War

By **PETER BAKER**

WASHINGTON — In ordering a sustained military campaign against Islamic extremists in Syria and Iraq, President Obama on Wednesday night effectively set a new course for the remainder of his presidency and may have ensured that he would pass his successor a volatile and incomplete war, much as his predecessor left one for him.

It will be a significantly different kind of war — not like Iraq or Afghanistan, where many tens of thousands of American troops were still deployed when Mr. Obama took the oath nearly six years ago. And even though Mr. Obama compared it to the small-scale, sporadic strikes against isolated terrorists in places like Yemen and Somalia, it will not be exactly like those either.

Instead, the widening battle with the Islamic State in Iraq and Syria will be the next chapter in a grueling, generational struggle that has kept the United States at war in one form or another since that day 13 years ago on Thursday when hijacked airplanes shattered America's sense of its own security. Waged by a president with faded public standing, the new phase will not involve many American troops on the ground, but seems certain to require a far more intense American bombing blitz than in Somalia or Yemen.

The battleground for that new phase will now extend beyond the well-known sands of Iraq into the new theater of Syria, a nation racked by more than three years

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### Will Send 475 More Advisers to Iraq and Mount Attacks on ISIS in Syria

By **MARK LANDLER**

WASHINGTON — President Obama on Wednesday authorized a major expansion of the military campaign against rampaging Sunni militants in the Middle East, including American airstrikes in Syria and the deployment of 475 more military advisers to Iraq. But he sought to dispel fears that the United States was embarking on a repeat of the wars in Iraq and Afghanistan.

In a speech to the nation from the State Floor of the White House, Mr. Obama said the United States was recruiting a global coalition to "degrade and ultimately destroy" the militants, known as the Islamic State in Iraq and Syria. He warned that "eradicating a cancer" like ISIS was a long-term challenge that would put some American troops at risk.

"We will hunt down terrorists who threaten our country, wherever they are," Mr. Obama declared in a 14-minute address. "That means I will not hesitate to take action against ISIL in Syria, as well as Iraq," he added, using an alternative name for ISIS. "This is a core principle of my presidency: If you threaten America, you will find no safe haven."

The president drew a distinction between the military action he was ordering and the two wars begun by his predecessor, George W. Bush. He likened this campaign to the selective airstrikes that the United States has carried out for years against suspected terrorists in Yemen and Somalia, few of which have been made public.

After enduring harsh criticism for saying two weeks ago that he did not have a strategy for dealing with ISIS in Syria, Mr. Obama

outlined a plan that will bolster American training and arming of moderate Syrian rebels to fight the militants. Saudi Arabia has agreed to provide bases for the training of those forces.

Mr. Obama called on Congress to authorize the plan to train and equip the rebels — something the Central Intelligence Agency has been doing covertly and on a much smaller scale — but he asserted his authority as commander in chief to expand the overall campaign, which will bring the number of American troops in Iraq to 1,600.

"These American forces will not have a combat mission; we will not get dragged into another ground war in Iraq," Mr. Obama pledged, adding that the mission "will be different from the wars in Iraq and Afghanistan; it will not involve American combat troops fighting on foreign soil."

For all of Mr. Obama's efforts to reassure the public, his remarks were a stark acknowledgment of the threat posed by the militants, whose lightning advance through Iraq and Syria and videotaped beheading of two American journalists have reignited fears of radical Islamic terrorism.

There is no evidence that ISIS is plotting an attack on the United States, Mr. Obama said. But he added, "If left unchecked, these terrorists could pose a growing threat" to Americans because of foreign fighters, including some from the United States, who have traveled to Syria and Iraq and who could return home to carry out attacks.

Standing just outside the Blue Room, steps from where he announced the raid that killed Osama

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**OVERCOMING MISTRUST** The wariness that Iraq's Sunnis feel toward Shiites is a fundamental challenge facing the new government. [PAGE A9](#)

**SAUDIS AS HOSTS** Saudi Arabia will provide bases for the training of moderate Syrian opposition fighters, U.S. officials said. [PAGE A10](#)

**INVOKING 9/11** The administration says airstrikes against ISIS are covered by an existing authorization to use military force. [PAGE A10](#)

### In Hit Games, Tech Giants See More Than Fun

By **NICK WINGFIELD**

Parents like Minecraft because it can be a creative outlet for their children. Teachers like the game because it can bring lessons to life. And Microsoft likes the game so much that the tech giant wants to buy Minecraft's parent company for more than \$2 billion.

It is not flashy graphics or an intricate story line luring these groups to the game, however. Minecraft has become a global phenomenon by breaking with those usual conventions.

The point of the game is building things — and tens of millions of people spend hours constructing elaborate structures with digital pickaxes and other tools — and helping others make their own creations.

The popularity of the game has been clear for a couple of years. But the possible deal with Microsoft is the clearest sign yet how important tech giants view games like Minecraft and their growing fan bases. Already, Facebook bought a virtual reality headset maker for \$2 billion and the Japanese company SoftBank spent \$1.5 billion for a stake in a mobile game developer. Last month, Amazon agreed to buy Twitch, a streaming video site,

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#### BUILDING BLOCKS

### A 9/11 Shrine Where Families Mourned, Now Open to Others

By **DAVID W. DUNLAP**

ALBANY — Twenty stories above ground zero, its existence and whereabouts known only to those who needed it, the Family Room served for a dozen years as a most private sanctuary from a most public horror.

It was spartan office space at a 54-story tower at 1 Liberty Plaza for families to be by themselves, a temporary haven where they could find respite from bad weather and the curious stares of passers-by. Piece by piece, without any planning, it was transformed into an elaborate shrine known only to them.

Unconstrained and undesignated, a profusion of intimate expressions of love and loss filled the walls of the room, the tabletops, the floors and, even, the windows, obscuring views of the World Trade Center site below, as if to say: Jim and John and Jonathan and Harvey and Gary and Jean and Welles and Isaiahs and Katherine and Christian and Judy are all here, with us, not down there in the ruins.

"What tower? What floor? That was the way other people saw our loved ones," said Nikki Stern, whose husband, James E. Potorti, was among those killed on Sept. 11, 2001. "It was adamantly not how we wanted to define our loved ones. The Family Room was the beginning of the



NATHANIEL BROOKS FOR THE NEW YORK TIMES

A memento given to the Family Room, which opened in 2002 in a building opposite ground zero.

storytelling that was controlled by the families."

And it was that rare thing at ground zero, a secret refuge hidden in plain sight of the workers, shoppers, neighbors and visitors who streamed past the building every day. It was not meant to be a public memorial and was little known until today.

This week, 150 miles north of

ground zero, the Family Room — and a thousand stories of love and loss — has opened to the public for the first time, in an exhibition at the New York State Museum in Albany. The display speaks of the personal communion between the victims' relatives and those who were killed 13 years ago, when terrorists took down the twin towers.

The Family Room opened in April 2002 in space donated by Brookfield Office Properties, the owners of 1 Liberty Plaza, across Church Street from the trade center site. By presenting what was known as a medical examiner's family identification card, victims' relatives were admitted during regular workdays and at

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### From Kurdistan To Texas, Scots Spur Separatists

By **KATRIN BENNHOLD**

STEENOKKERZEEL, Belgium — For Kurt Ryon, the mayor of Steenokkerzeel, a Flemish village 10 miles northeast of Brussels, watching the Scottish independence campaign in the final days before the referendum is like watching a good soccer match. "They were losing for the first half and most of the second half," he said, "but now we're in the 85th minute and they could be winning."

Mr. Ryon, who wants his native Flanders to split from Belgium, is rooting for Scotland to do the same from Britain, and like a faithful soccer fan he has all the gear: a T-shirt from the Scottish pro-independence "yes" campaign, a collection of "yes" pins on his denim jacket and copious amounts of a beer specially brewed by Flemish nationalists to express their solidarity. The label says "Ja!" next to a Scottish flag, Flemish for yes.

From Catalonia to Kurdistan to Quebec, nationalist and separatist movements in Europe and beyond are watching the Scottish independence referendum closely — sometimes more so than Britons themselves, who seem to have only just woken up to the

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#### INTERNATIONAL A4-14

**Misconduct Inquiries by Israel**  
Israel has begun criminal investigations into five instances of possible military misconduct in the Gaza war. [PAGE A11](#)

**Japan Approves Nuclear Plant**  
For the first time since the Fukushima disaster, Japan's new nuclear regulatory agency said that a nuclear power plant was safe to operate. [PAGE A6](#)

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**A Fractured Life, and 5 Deaths**  
An engineer suspected in the deaths of his five children led a life filled with betrayal, anxiety and mistrust. [PAGE A15](#)



#### THURSDAY STYLES E1-18

**All This for a 12-Minute Show**  
In July, Carolina Herrera, above, gazed at a picture and said, "That tulip." Several weeks later, the pinks, blues, purples and yellows of tulips materialized in her show at New York Fashion Week. A look at how they got there. [PAGE E1](#)

#### BUSINESS DAY B1-11

**The Long Arms of Alibaba**  
The Internet giant is bringing e-commerce into the homes of China's rapidly expanding middle class. [PAGE B1](#)

#### NEW YORK A19-23

**Rivals Assess Governor's Race**  
Andrew M. Cuomo brushed off talk of a rebuke, and Rob Astorino said he was prepared for November. [PAGE A19](#)

#### SPORTSTHURSDAY B13-19

**N.F.L. Seeks Inquiry on Itself**  
A former F.B.I. director is asked to consider the handling of Ray Rice. [PAGE B13](#)



#### HOME D1-8

**The Dutch Are Back**  
Chamber, a Chelsea gallery that opens next week, is just the latest example of the new Dutch design invasion of Manhattan. Above, a fanciful bronze chandelier created by Frederik Molenschot for a condominium lobby. [PAGE D1](#)

#### ARTS C1-8

**U2 Connects to the Past**  
On "Songs of Innocence," U2 honors its influences (Joey Ramone, Joe Strummer) and mines its history for inspiration. A review by Jon Pareles. [PAGE C1](#)

**Long Wait for Restitution**  
Several nations were called lax in returning art looted from Jews. [PAGE C1](#)

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2 CURRENTS

Semi-wild swimming pools and Alexander Melamid on the pleasures of plumbing.



5 SHOPPING

Why outdoor furniture should be anything but plastic.  
BY RIMA SUQI

DOMESTIC LIFE | DESIGN | GARDENING | D.I.Y.

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# Home

The New York Times

THE PRAGMATIST

## Baptism By Fire Pit

After three failed attempts to build an outdoor fireplace, the writer emerged from his ordeal warmer, wiser and ready for s'mores.

By BOB TEDESCHI

In the 13 years we've owned our home, my wife and I have built three fire pits. The first was a rock ring in the woods, where we sat on boulders and invited armies of mosquitoes to mainline our blood while we pretended not to notice.

The second, in our scrubby side yard in suburban Connecticut, never saw flame but eventually hosted many interesting species of weeds and at least one tree.

Then I invested in bricks and a grate, building a pit 10 yards from our back deck, where it sat unused for two years before I kicked it down.

What would it take to inspire an outdoorsy family of fire lovers to actually use a fire pit?

Last week, I figured I'd find out. I called on John Gulland, manager and founder of Woodheat.org; Scott Cohen, author of "Scott Cohen's Outdoor Fireplaces and



TONY CENICOLA/THE NEW YORK TIMES

The author's son and dog wait patiently at the new fire pit for the marshmallows to arrive.

Fire Pits"; and Julie Moir Messervy, a Vermont-based landscape designer and author of eight books on the subject, including "Landscaping Ideas That Work."

My landscaping specialists got right to the heart of it: A successful fire pit is about a lot more than just the fire.

"The goal is to create a go-to destination where you can chitchat with your friends," Mr. Cohen said. "Fire just helps prolong the use of the area."

In designing the space, Ms. Messervy suggested I start by selecting a proper site. My impulse was to put the pit on the slope behind a patio I installed in June. The patio's retaining wall, I figured, would make a passable bench for the fire pit.

Ms. Messervy felt this would crowd the patio and, worse still, force me to dig tons of soil to level the ground. Having dug myself to the edge of insanity when I was building the patio, I took her advice and chose a spot on a plateau a few yards away. In playing with designs and layouts, I relied on Ms. Messervy's Home Outside Palette mobile app, which was useful (and free).

Next, I checked Houzz.com, which of-

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BRUCE BUCK FOR THE NEW YORK TIMES

## No Sense of Boundaries

A family craving more space finds it stashed in their own home. Page 4

THE DETAILS

## The Dutch Are Back in Town

From left: Studio Job's Spectacle lamp for Chamber (\$6,100); Frederik Molenschot's chandelier for Huys; and MAL Furniture clock for Chamber (\$1,500).



Clockwise from below: Huys apartment interior; CitizenM New York, designed by Concrete; Ghislaine Viñas-designed interior with Hot Kroon chandelier by Piet Boon; Diffuser cabinet by Dirk Vander Kooij for Chamber (\$13,500); vintage Theo Ruth chair with contemporary fabric by Swip Stolk for Chamber (\$6,300).



LEFT, PAUL BARBERA; ABOVE, ADRIAN GAUT; TOP CENTER, MAARTEN WILLEMSTEIN; BELOW ART GRAY



Above: A Jakob Smits painting with Studio Job frame and Maarten Baas workbench.

And this time their ships are laden with a new generation of thought-provoking objects and design ideas.

By JULIE LASKY

On Sept. 24, in an avant-garde condo tower that butts up against the High Line, an unusual gallery called Chamber will open in Chelsea. Like a 17th-century cabinet of curiosities, it will be filled with the eclectic treasures of intrepid explorers.

Chamber will sell objects like a wall lamp mounted with a pair of nerdy black spectacles and a sound-diffusing cabinet that looks like a chaotic pile of raw wood. (The piece has functional drawers, but



how many and where they are takes some guessing.) There will even be a limited-edition perfume distilled exclusively for the gallery, its scent "based on the experience of a Louis Kahn structure." (That's the news release talking.)

Chamber's contents may seem offbeat, but they will not be random. They have been selected by Studio Job, an atelier based in Belgium and the Netherlands that is itself sprinkled with the dust of the Wunderkammer. Founded in 2000 by Job Smeets and Nynke Tynagel, a married couple, Studio Job has produced furniture dense with Bavarian-folk-themed marquetry, a lamp shaped like a construction crane and bronze cat sculptures with eyes that literally glow. For Chamber, it acquired, designed or collaborated with other artists in the production of 100 objects. These will be sold at the gallery over the next two years. After that, a new curator will step in with a different collection.

Not unexpectedly, given Studio Job's Low Countries provenance, many of the designers contributing to Chamber are Dutch. Some, like Mr. Smeets, were mem-

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THE DETAILS



# The Dutch Are Back in Town



Above: Renderings of Piet Boon's design for Oosten, a condominium development in Williamsburg, Brooklyn. Below: Tesla tripod made from Eastern European components by 360Volt for Chamber (\$2,350).



Above: Guest room and public area at CitizenM New York, designed by Concrete. Right: The Dutch-born interior designer Ghislaine Viñas specified Moooi's popular Random Lights and love-it-or-hate-it Pig table in two of her projects.



TOP LEFT AND RIGHT, ADRIAN GAUT; ABOVE LEFT, GARRETT ROWLAND; ABOVE RIGHT, ERIC LAIGNEL

Moooi's Amsterdam showroom displays furniture groupings that combine attention-getting pieces with quieter designs. (The photographic backdrops are by Massimo Listri.) Casper Visser, the company's chief executive, said that the New York showroom will be designed in the same spirit.



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bers of Droog, the influential Dutch collaborative known for high-concept objects. Gijs Bakker, for instance, a jewelry designer who founded Droog in 1993 with Renny Ramakers, a writer, has produced a stippled titanium brooch for the gallery that represents the moon as it was first photographed in 1968 from outer space.  
Others whose work will be on display are graduates of the Design Academy Eindhoven in the Netherlands, which remains a training ground for designers in the Droog mold. (Mr. Smeets and Ms. Tynagel met there as students.)  
Maarten Baas, for example, made a sensation with his 2002 Eindhoven thesis project: traditional furniture pieces blackened with a blowtorch. He has returned to his Smoke series many times since. For Chamber, he crisped a workbench produced by Manufactum, a German company that is a favorite of the gallery's 26-

year-old Argentine founder, Juan Garcia Mosqueda.  
It has been a while since so many thought-provoking Netherlandish designs congregated in a single New York venue. In the mid-1990s, at the SoHo gallery Moss, you could catch your first glimpse of work by Hella Jongerius, Marcel Wanders and Jurgen Bey, Droog designers who grew into superstars. In 1995, the curator Paola Antonelli installed pieces by Tejo Remy, Joep van Lieshout and other contemporary Dutch artists in the Museum of Modern Art's cafe. (Mr. Garcia Mosqueda later did internships at Moss and with Ms. Antonelli.)  
In 2009, Droog itself created a SoHo shop. It lasted less than two years, a casualty of an awkward duplex space and a global economic crisis. Mr. Bakker and Ms. Ramakers ended their partnership soon after it opened.  
But Chamber is only one token of a new

Dutch design invasion here. Three hundred and fifty years after the Dutch surrendered New Amsterdam to the British, several of their more creative descendants are reclaiming this turf.  
In March, the first American branch of the Dutch hotel chain CitizenM opened in Times Square. Like its European siblings, it has tiny guest rooms, streamlined services and vibrant public spaces exploding with color. The design template is by Concrete, an architecture and branding company based in Amsterdam that is now working on a three-tower residential project on the New Jersey waterfront as well as affordable housing on Staten Island.  
This month, finishing touches are being put on Huys, an office building at Park Avenue and 28th Street that has been converted into a 58-unit luxury condo. Huys (which is pronounced, and means, "house") is an all-Dutch affair: The devel-

oper is Kroonenberg Groep, based in Amsterdam, and the designer is Piet Boon, who practices a lush, restrained international style. Karin Meyn, Mr. Boon's wife, styled the cream-colored décor and selected the art, much of it by her compatriots. Piet Oudolf, the landscape designer probably best known to New Yorkers for planting feathery perennials on the High Line, is in charge of the rooftop garden. And at press time, workers were preparing to hoist Frederik Molenschot's biomorphic cast-bronze chandelier in the lobby. (Mr. Molenschot, an Amsterdam artist, also supplied all of the room numbers, which are solid brass.)  
With Huys getting ready to open in October, Mr. Boon has moved on — to Brooklyn. He designed Oosten (Dutch for "east"), a condominium to be built on the two-acre site of a former brewery at 429 Kent Avenue in South Williamsburg. Scheduled for completion in 2016, the com-





Rendering of Concrete Architectural Associates’ design for Harborside Plaza in Jersey City, center. Scheduled for completion in 2016, it will have three towers and 2,358 rental apartments.

plex, the first ground-up American project of the Chinese XIN Development Group International, will have 216 units, including 15 townhouses, and a 55-foot-long swimming pool.

And then there’s Moooi (“beautiful” in Dutch, with an extra “o” for emphasis). The design company, founded 14 years ago by Marcel Wanders, is known for selling eccentricities like Studio Job’s massive, stripped-down furniture made of paper. Early next year, it will open its first American showroom on East 31st Street and Madison Avenue.

Why New York? Why now? Like a chorus of old vaudevillians, the people who were asked to explain the recent influx of Dutch design all used the same word: timing. The American economy has bounced back faster than Europe’s, they said, and

**What Americans may not get automatically is ‘the irony and wit’ of Dutch design.**

New York remains a cultural capital, with an international assortment of big spenders.

Lesley Bamberger, chief executive of Kroonenberg Groep, Huys’s developer, said he bought the building at 404 Park Avenue South 14 years ago as an investment. Then the New York real estate market heated up, and there is no one like the Dutch to seize a commercial opportunity. “The Dutch have always been tradesmen,” he said, adding that Huys is 90 percent sold. All that remains available (and only because they haven’t been listed) are five of the six penthouses, priced from \$6.75 million.

“There are lots of business reasons and lots of emotional reasons” for the decision to open in New York, said Casper Visser, Moooi’s co-founder and chief executive. Over the last four years, the company’s American sales have doubled every year and now represent 25 percent of its business.

On top of that, he added, New York is filled with architects and designers who are Moooi’s primary customers, although they may not realize that the company produces furniture. (Eighty percent of what Americans buy from Moooi is lighting, Mr. Visser said, including a wiry LED-studded sphere called Raimond that is currently the company’s biggest seller in the States.) Moooi is also looking to expand to the West Coast and Chicago.

Robert Kloos, director for visual arts, architecture and design at the Netherlands Consulate General in New York, said that the recession did some Dutch designers a backhanded favor by causing the generous government subsidies awarded to the Dutch cultural sector to be cut by 20 percent.

As a result, designers diversified their practices and sought markets abroad. Compared with 2008, Mr. Kloos said, “I’m pleasantly surprised that these days not only are there 40 to 50 percent more



projects by Dutch artists and designers in the U.S., but the quality has also accelerated.”

Yet it was precisely those subsidies that allowed Dutch designers to braise in the juices of their creativity without worrying about paying the rent. Piet Boon’s sleek, creamy neutrality makes him an easy sell. But how will the quirky creations associated with the phrase “Dutch design” fare today in the land of Ethan Allen?

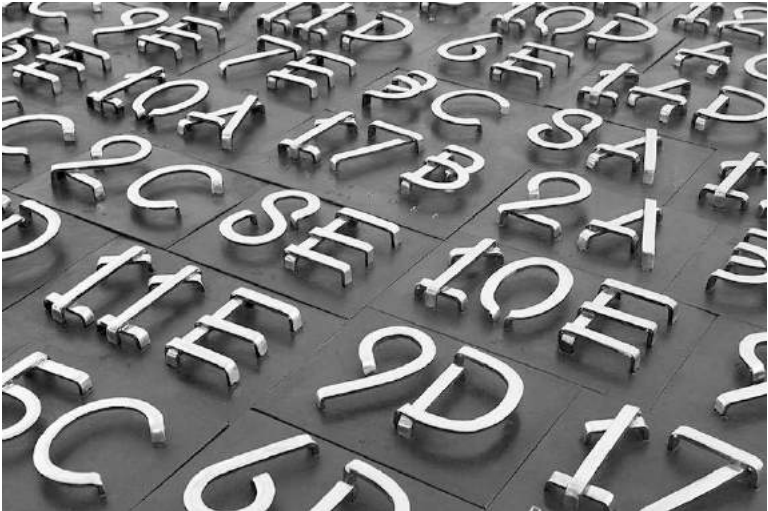
Ghislaine Van Loosbroek Viñas, a New York interior designer born in the Netherlands and raised in South Africa, likes to sprinkle Moooi designs into her projects. One of her litmus tests with clients is a table the company developed in 2006 with the Swedish design collective Front, a life-size black pig balancing a tray on its head. “I love, love, love that table,” she said. “I can’t tell you how many people I showed it to before I found one who liked it.”

Ms. Viñas first balked at making generalizations about Dutch design, but soon identified some hallmarks. There is the

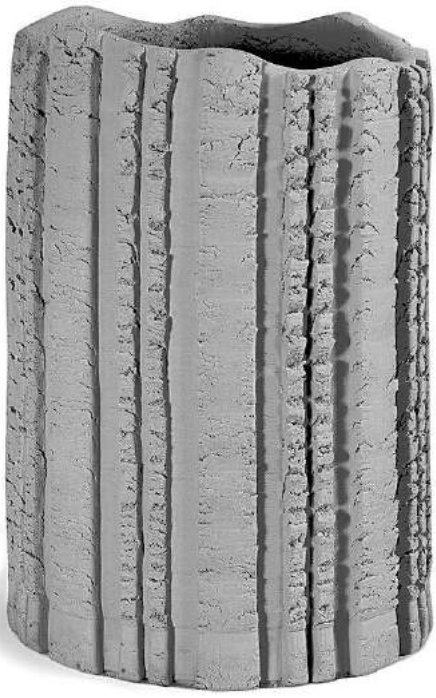
abundant and adroit use of color, she said, and a playfulness that Americans might consider childish but is merely contemporary. “I think that what the American audience may not be ready for,” she added, “and what they don’t get automatically, is the irony and wit that so much Dutch design has.”

Will Moooi’s witty offerings be culled for an American market? Mr. Visser said that what you see in Amsterdam you will get in New York, in an environment whose mise-en-scène resembles that of the flagship showroom.

But over all, the company has been toning things down. “For sure, in the past our collection was not fit to complete a house with,” said Mr. Wanders, the company’s creative director. “It was more you’d add a few Moooi pieces to give a place some extra character.” That is changing, he said, with the addition of quieter pieces that are not intended to start conversations, but simply furnish a room. “More and more, you see the collection of Moooi as a col-



LEFT AND BELOW LEFT, PAUL BARBERA; ABOVE, MAARTEN WILLEMSTEIN



Clockwise from above: Frederik Molenschot’s bespoke room numbers for Huys; extruded Dumping vase by Floris Wubben for Chamber (\$1,275); and two model apartment interiors from Huys, with styling by Karin Meyn.

lection you can build interiors with.”

Speaking of the early years of Droog and the work that set so many tongues wagging, the avant-garde design purveyor Murray Moss made a distinction: “It wasn’t clever, it was smart,” he said.

Mr. Moss believes that the “wow factor” of curios like Mr. Wanders’s porcelain bud vase created from a burned-away sponge or Peter van der Jagt’s doorbell that rang a pair of wineglasses overwhelmed their ingenuity and depth. “There was humor, and there was hubris, and it resulted in a redefinition of what beauty was,” he said.

The passage of time has allowed such pieces to be viewed without the stigma of novelty, he said. They can be appreciated alongside the designs of other influential movements. And with Studio Job’s assemblage for Chamber, which brings new artists into the mix, one can also see how the Dutch design DNA is being passed down.

“I love that work,” Mr. Moss said. “I was the first to look at it. Now it’s going on to a new generation.”

**Q&A**

CONTINUED FROM PAGE D2  
was turned down by several friends. Maybe Philip Glass would be interested. The plot is like the “Nibelungen.” The ring is lost, but it’s not the ring. It’s the *O-ring*, which has the magical power to seal the human excrement from leaking out everywhere. It protects the big city from diseases. That’s a miracle of civilization.

**In our work here in the Home section, plumbing can be a kind of excess, where the bathroom is a six-figure temple, with over-the-top showers and tubs. What do think about this practice of showering money into the bathroom?**

I was in Albany in the biggest plumbing supply store in the Northeast. These are 19th-century creations. We believe that this is what we are [points to a computer], but this is what we really are [points to the plumbing fixture paintings]. Plumbing is invisible and an amazing human invention. These things are beautiful. Look at this quarter-turn angle valve. What a beauty. They are chrome-plated solid brass. Of course I’ve

framed them traditionally. Come see me in December. I’ll be talking about neo-senility.

**What does that mean, and who coined the phrase?**

Art is a neo-senility mode. It keeps forgetting stuff and imitating itself. It’s a totally senile

world. I coined the phrase. It’s mine, yes. It belongs to me. I’m giving you permission to use it.  
*PENELOPE GREEN*

*“The Art of Plumbing” will be on view at 45 Lispenard Street (Church Street) from Sept. 17 to Oct. 17. Information: 518-567-8922 or arthealingministry.net.*

**SAN CLEMENTE, CA**

One of a kind and luxurious, this romantic Spanish style estate is situated on almost one acre behind the prestigious Cotton's Point Estates' gate and next door to the historical Richard Nixon Western White House. The expansive and private property boasts an 8,000 sq.ft. ocean view house, a 4,000 sq.ft. 10 car garage, and a 600 sq.ft. pool house. Coastal living at its finest! **\$8,990,000**

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