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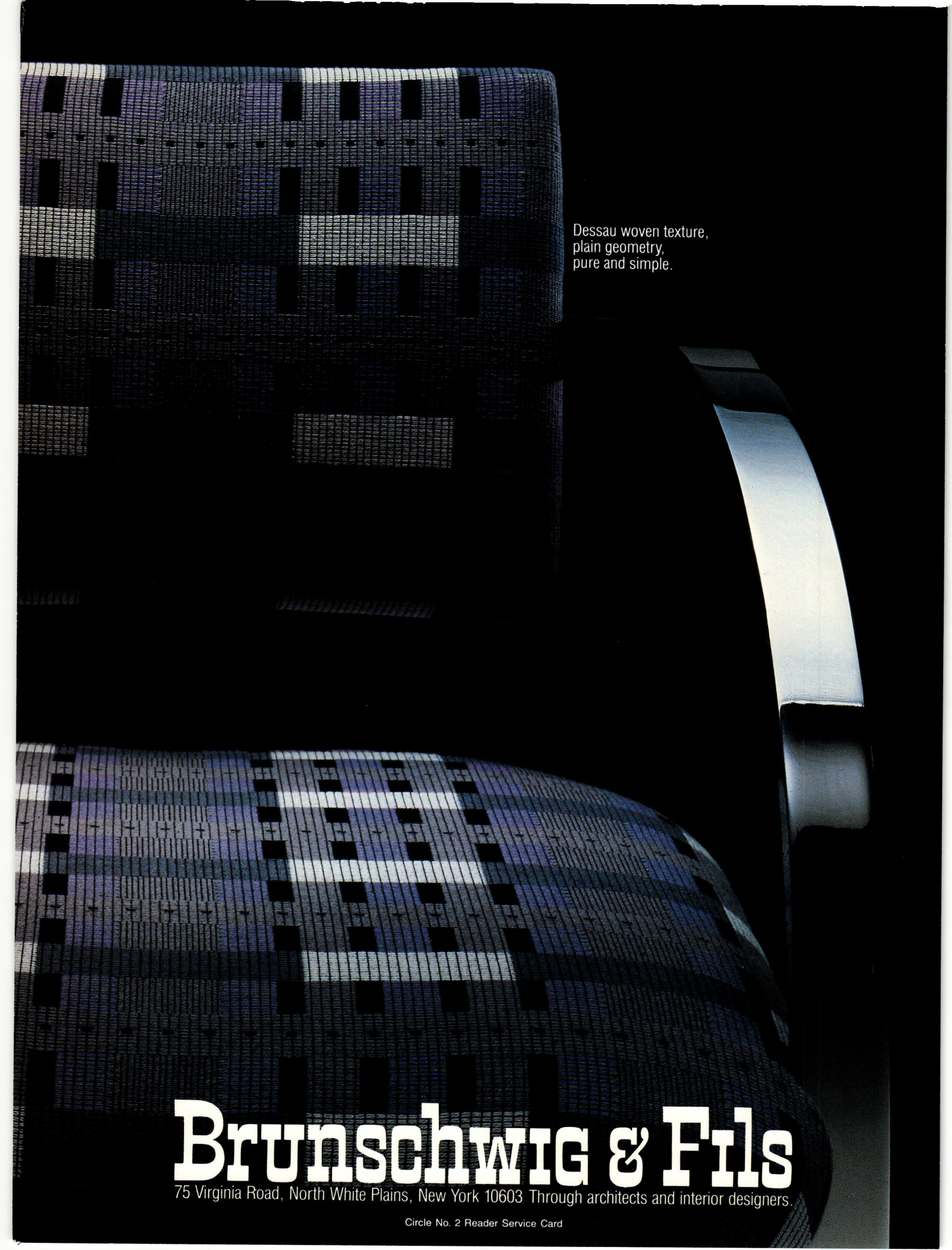
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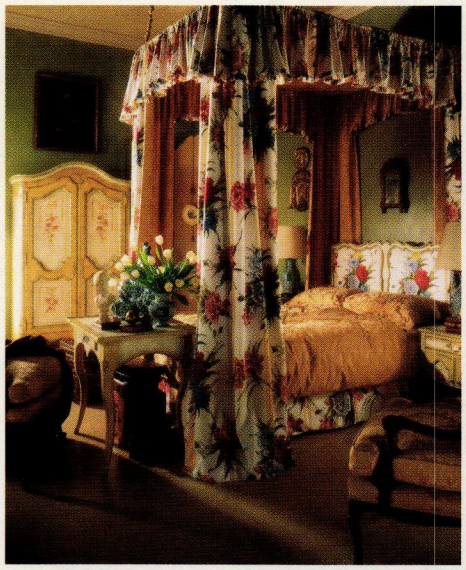

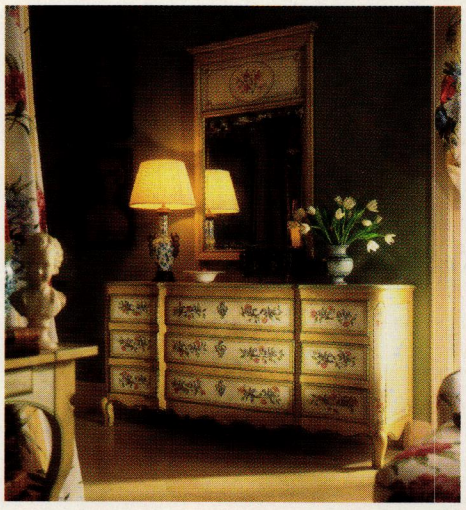

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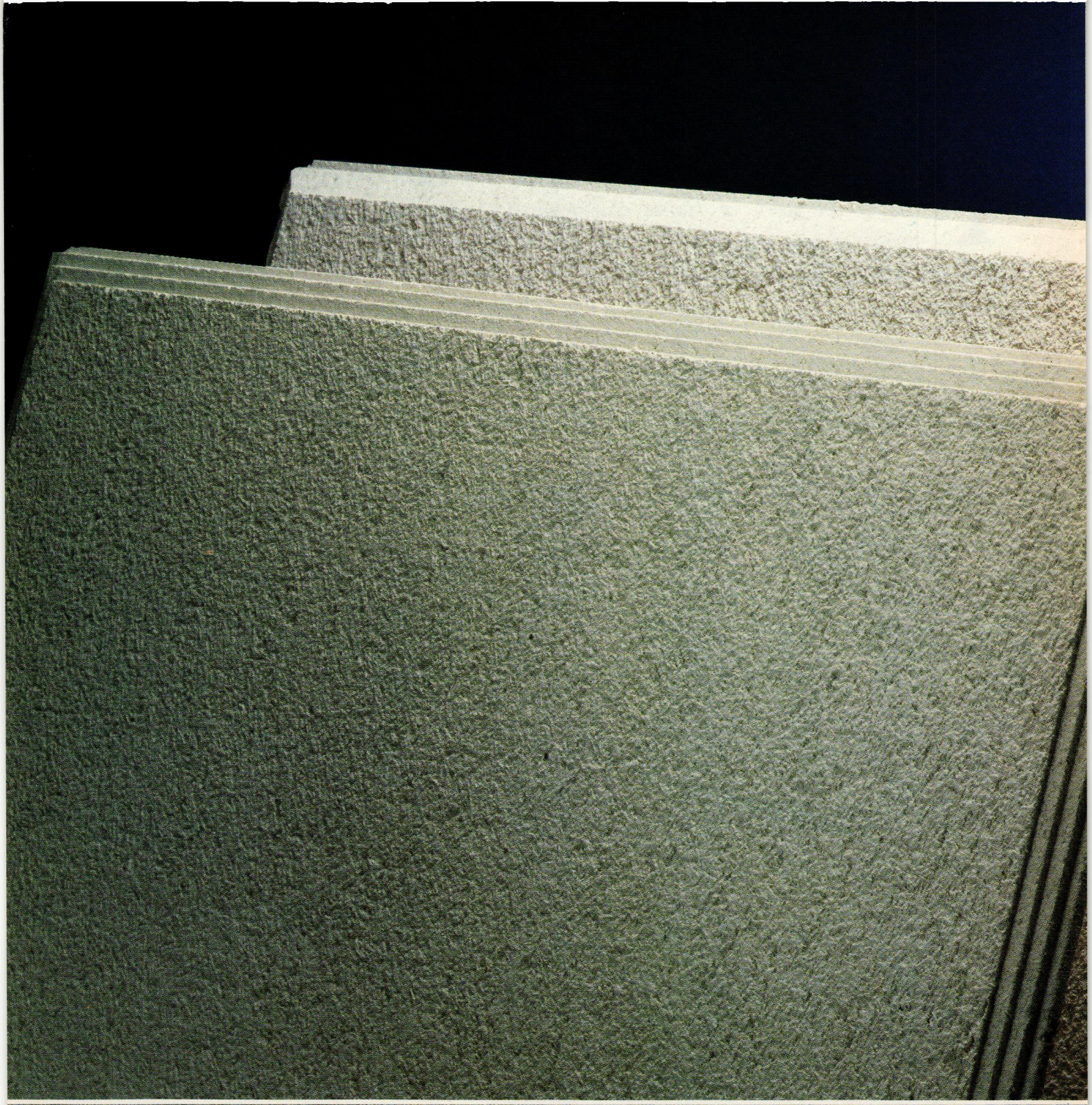

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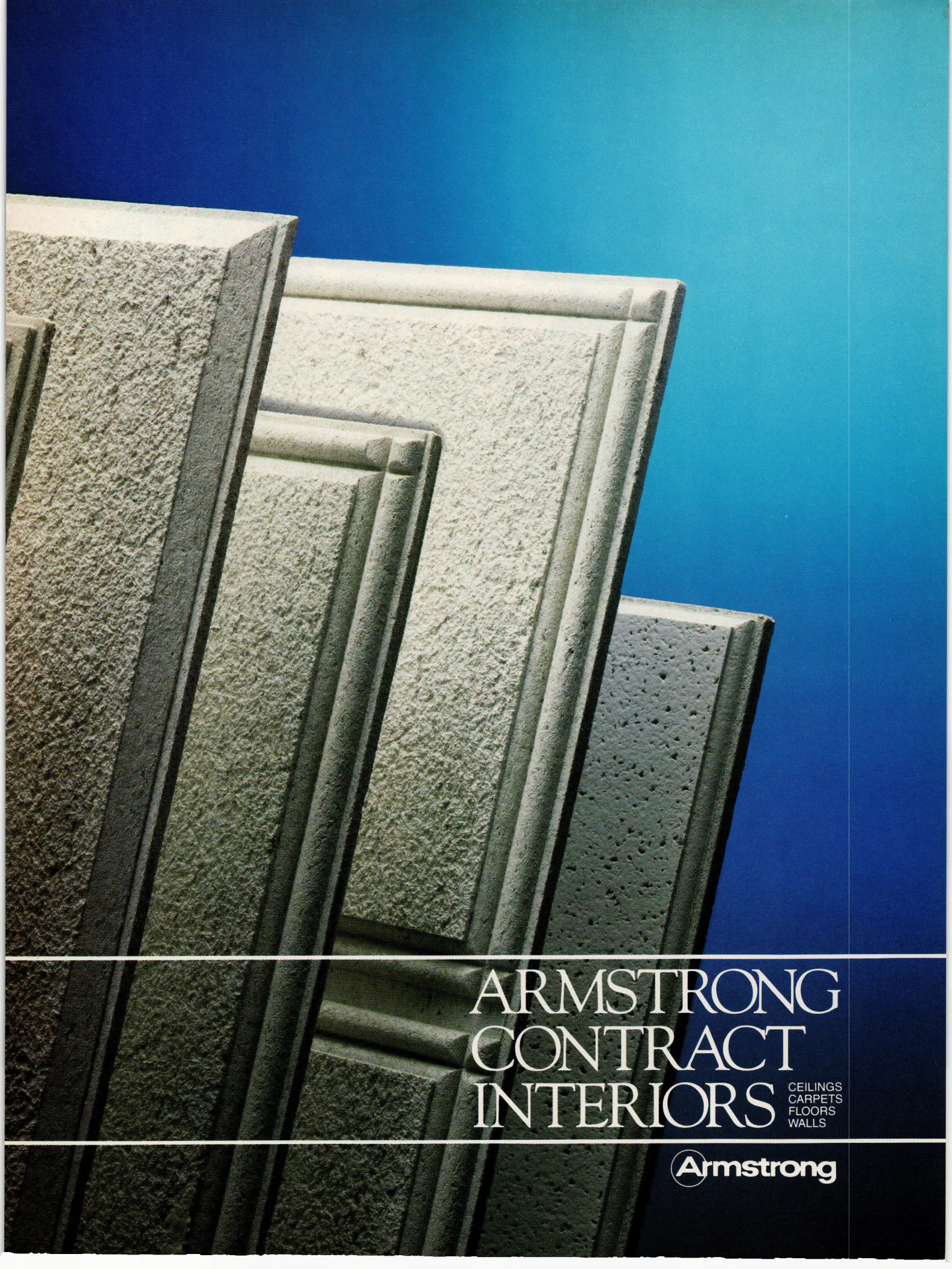

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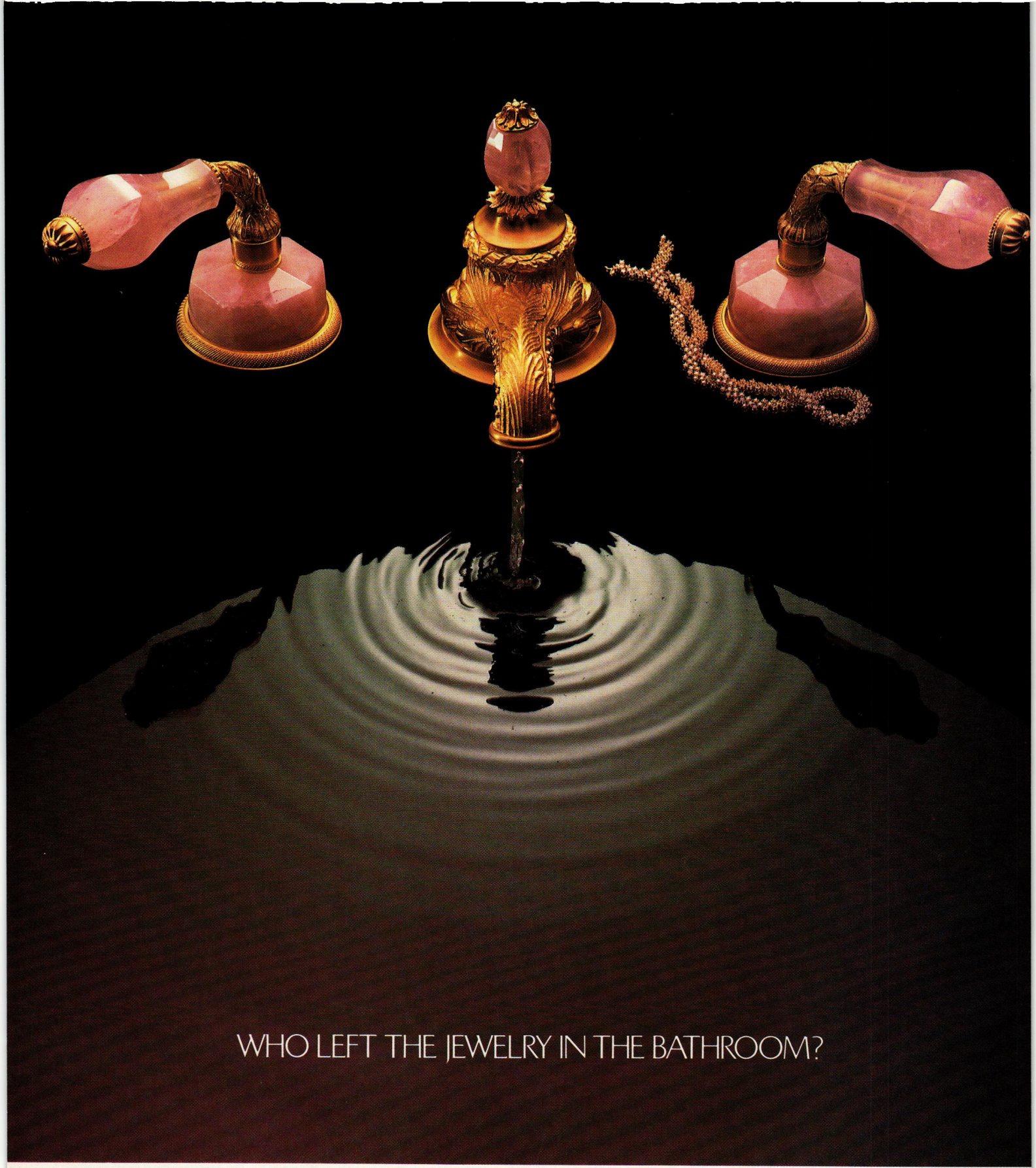

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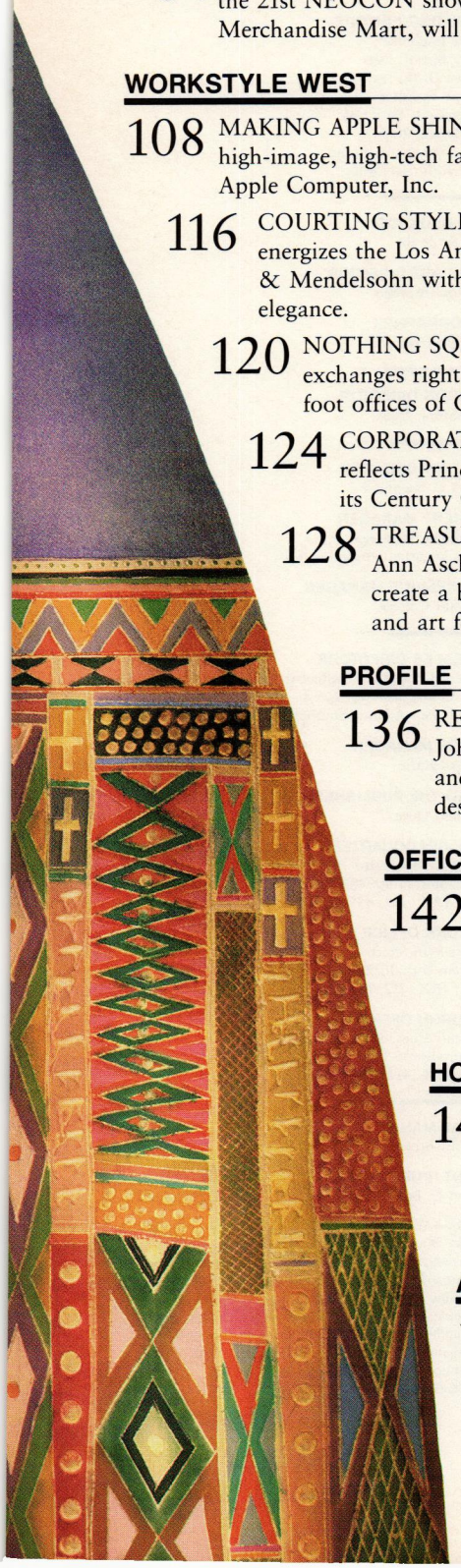

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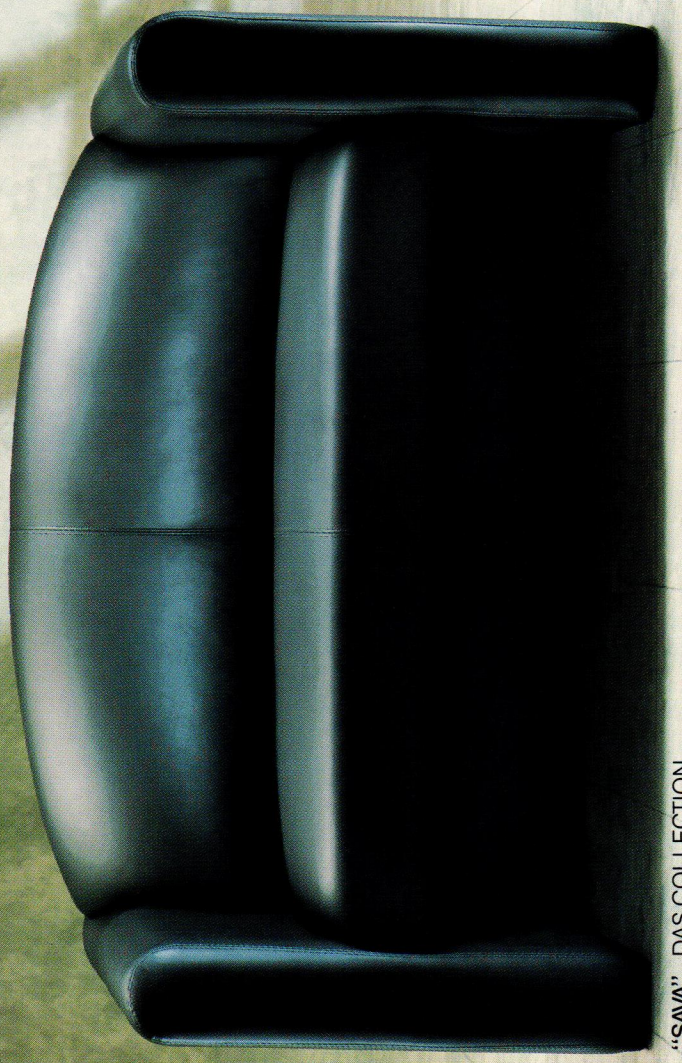

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CORPORATE HEADQUARTERS
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Los Angeles, California 90048-1804
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NEW YORK OFFICE
50 East 89th Street
New York, New York 10128-1225
(212) 427-2205; FAX (212) 876-7981

PITTSBURGH OFFICE
225 Blvd. of the Allies, Suite 303
Pittsburgh, Pennsylvania 15222-1615
(412) 281-1148; FAX (412) 281-0285

GENERAL MANAGER
Walton E. Brown, Jr.

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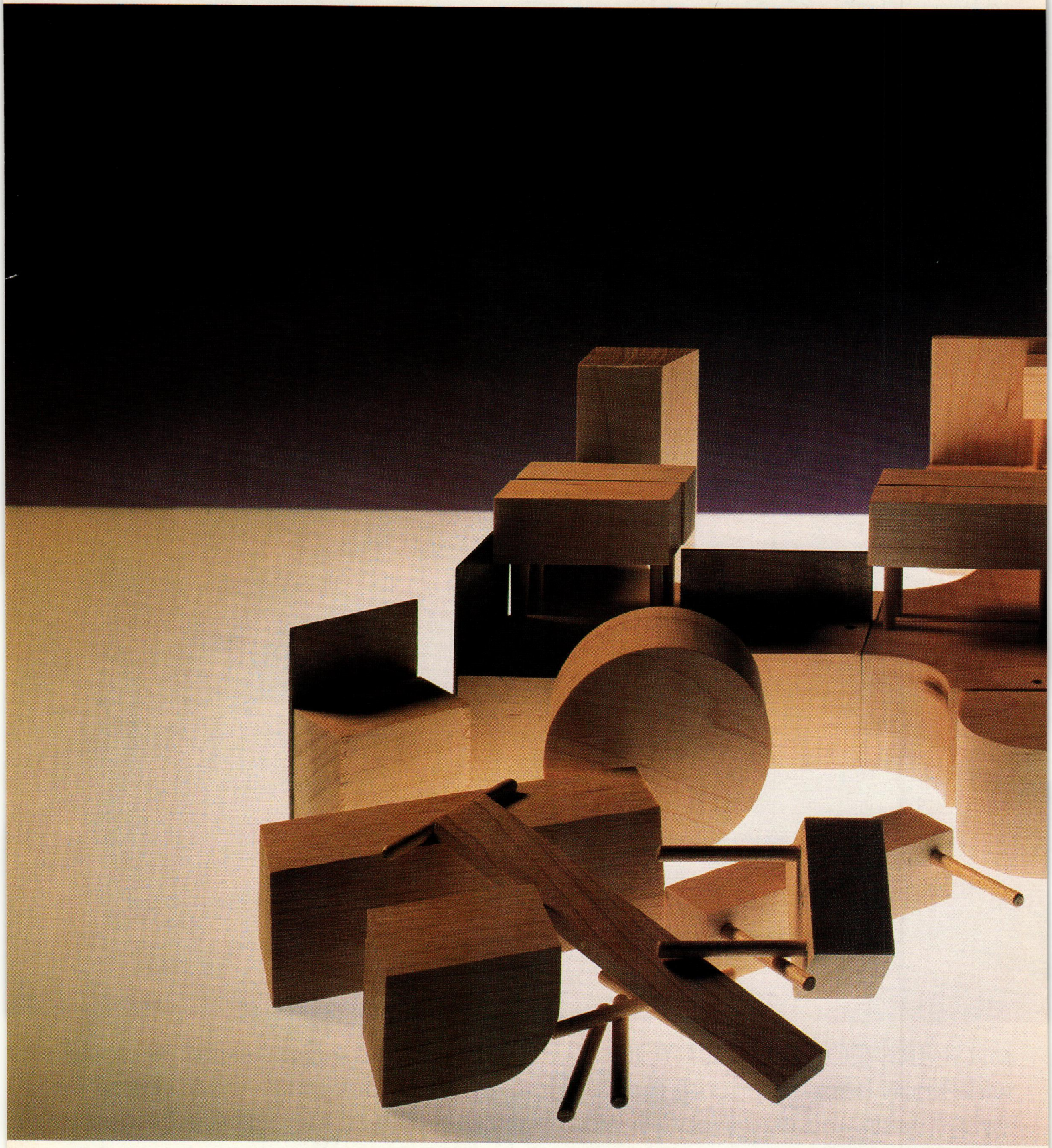

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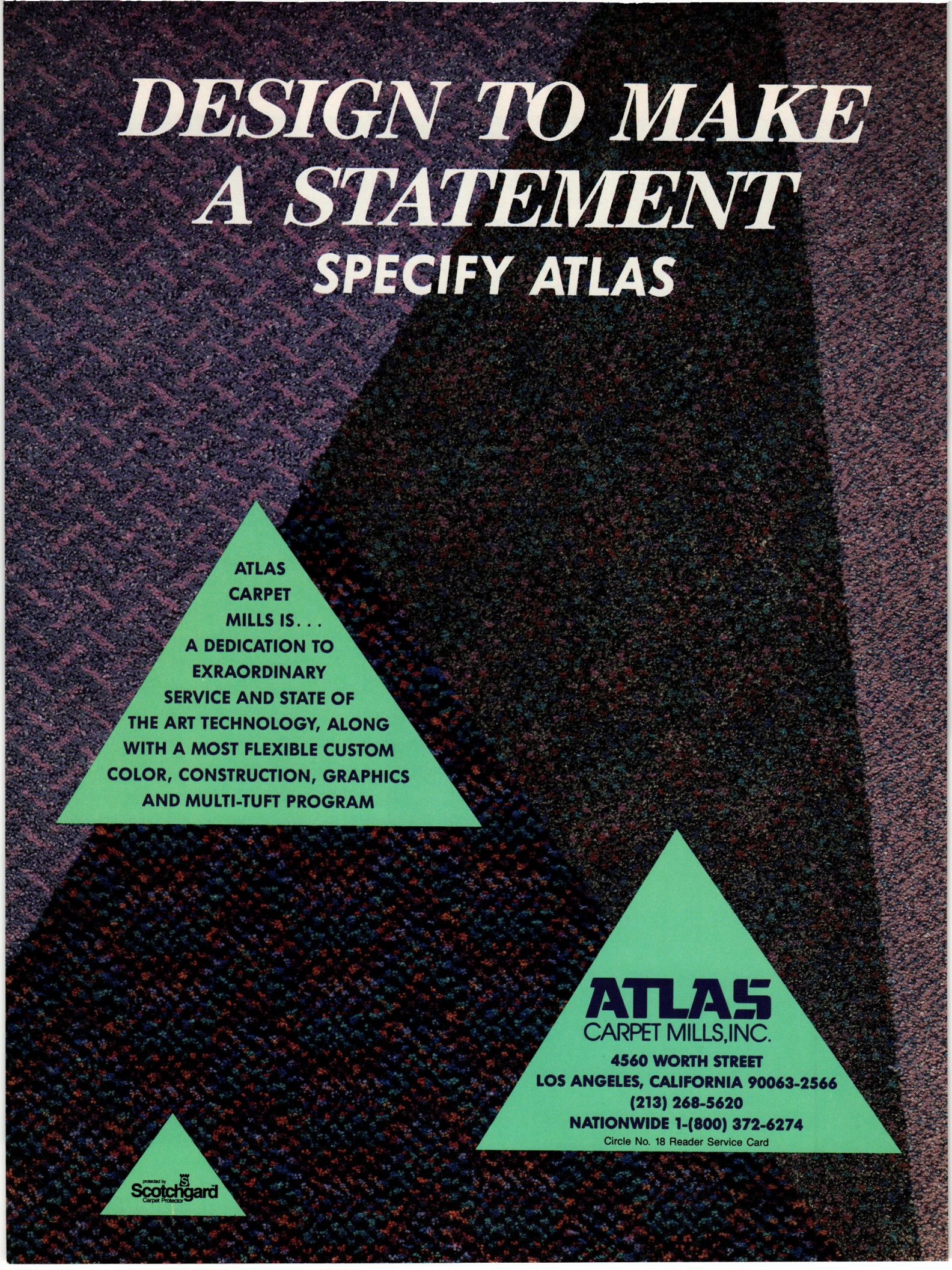
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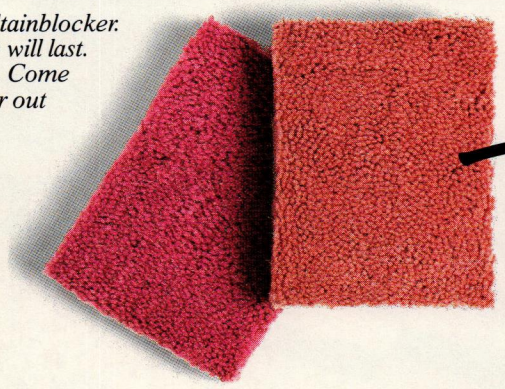

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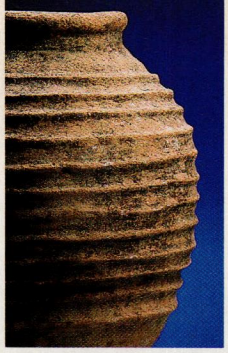

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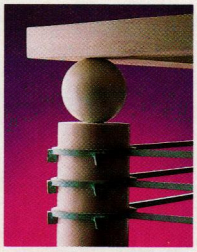
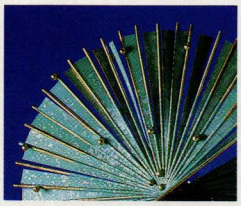
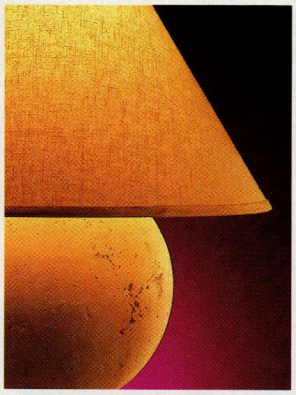


cocktails or coffee. An array of armoires, antique and otherwise. Acres of accessories. Ideas in art and framing. An open



window on draperies, shades



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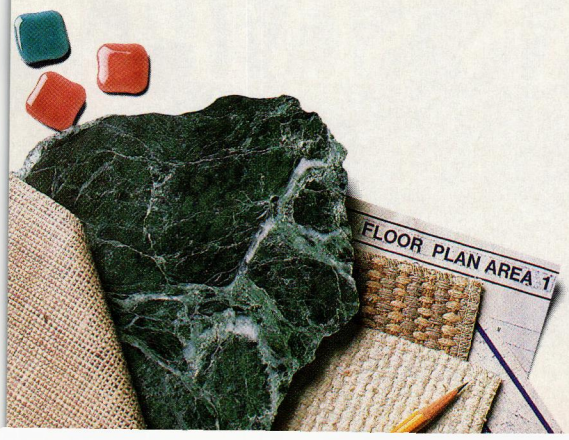

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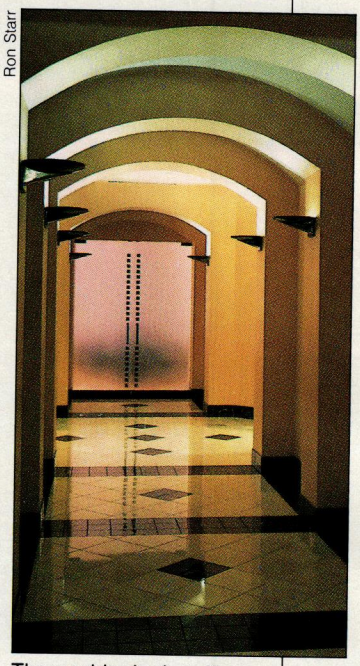
Ron Starr

Courtyards in The Park Beyond The Park provide pleasant open spaces for social interaction.

Deloitte Haskins+Sells The basis of the interior design of the San Francisco Bay Area offices of the national accounting firm of Deloitte Haskins & Sells was a strong architectural image. Designed by Reel/Grobman & Associates of San Francisco, the 25,000-square-foot office floorplan was influenced by the curve of the building, the Kaiser Center in Oakland. "We thought to make a connection between our interior architecture and the architecture of the building by using the curve as the major element in our design," explains Director of Design Joel W. Ganek, AIA, of Reel/Grobman. The 12-foot ceiling height in the offices on the 27th floor provided the design team, which included Mary Jo Tanis, Eric Christen, Terra Williams and Simon Kwan, with an opportunity to develop a strong vertical architectural element. Explains Ganek: "The corridor leading into the main conference rooms is crossed by the main curved corridor to the work areas. This happens functionally, but we decided to capitalize on this as its image strongly resembled the plan of a Gothic cathedral. By putting a dome at the crossing, we created a 'cathedral of accounting' for the client." The larger partners' and managers' offices were established along the side overlooking Lake Merritt and the Oakland Hills, while the staff workstations and support areas are exposed to magnificent views of the San Francisco Bay and city skyline. Furnishings and finishes specified for the office included CorryHiebert furniture panels, Bonaventure reception seating, Boyd Lighting sconces, and Pacific Crest Mills carpet. The lighting consultant was Architectural Lighting Design, San Francisco.



Ron Starr

The corridor in the offices of Deloitte Haskins & Sells leads to a conference room with doors custom by the space designers Reel/Grobman.

Master's Degree of Design at ASU As of the fall semester of this year, the Department of Design at Arizona State University (ASU) will offer a Master of Science in Design degree program with majors in interior design and industrial design. ASU will be the only state-funded university in the West to offer this master's degree and one of the few in the nation, according to Department Chairman Robert L. Wolf. At the graduate level, both majors will be offered with subject concentrations in one of three areas: facilities planning and management, human factors in design, and design methodology, theory and criticism. The first concentration will focus on the coordination of the physical workplace. The second concentration will help identify and develop the design solutions needed for issues surrounding the human/machine interface. The third concentration will focus on the development of critical skills based on understanding the theories and philosophies that form the basis of contemporary design. For more information, contact Robert Wolf at (602) 965-4135.

Continued on page 26

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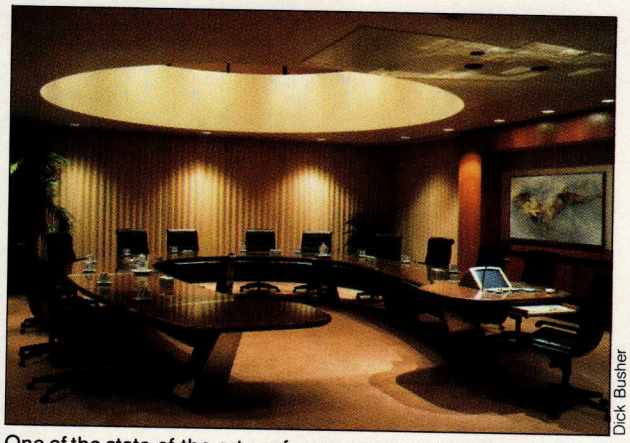
Continued from page 24

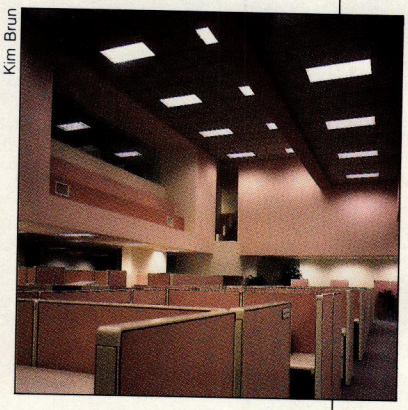
The Frank Russell Company "Humanness," "state of the art" and "international" served as guiding words for Seattle-based Wyatt Stapper Architects in its design of the world headquarters of the Frank Russell Company in Tacoma. A multi-financial services organization with clients worldwide, Frank Russell wanted a design that reflected its polished professional image and yet emphasized the company's people-oriented concerns. The architecture responds to the Washington surroundings through the pewtered tone of the semi-reflective glass and red granite-panel exterior. Angled glass bays reach upward to the curved glass drum on top of the building, and a formal entry includes a water feature and a grand stairway. Central to the functioning of the headquarters is an interior linking element, a vaulted ceiling axis, running through each floor. The axis creates a unifiying relationship within the building among the environmental factors that shaped the exterior. Public spaces occupy some of the best view spaces, a strong statement of the company's "people first" philosophy. The "state of the art" in design is exemplified by the cellular deck flooring, a wire management system in the form of a subfloor grid of open cells with flexible power distribution and data cabling capabilities. Zumtobel lights, fluorescent energy-efficient and color-balanced octron lamps are used throughout for their advantages to computer users.



Dick Busher

One of the state-of-the-art conference rooms of the Frank Russell Company, designed by Wyatt Stapper Architects.

First Interstate Bank of California Wilson/Duty Associates of San Diego was recognized last year by the Commercial Industry Council of the Building Industry Association of San Diego County for Best Commercial Interior—Tenant for its interior design of a First Interstate Bank facility. The design concept provides a pleasant office environment for First Interstate Bank's Regional Service Center in a space originally committed to a concrete tilt-up research and development facility. Ceiling heights varying to 20 feet create a dramatic visual impact through glass openings from the second floor to the interior architectural features beyond. Design elements of floor to ceiling glass, in conjunction with maple doors and furniture, complement the soft colors and natural fabrics throughout the project. Cynthia Wilson was the project designer and Richard Rankey was the project architect. Wilson/Duty Associates have also completed the interior design of the new 11,740-square-foot Orange County Division headquarters for the Trammell Crow Company, housed in the former Fluor Corporation building in Irvine, California. The Trammell Crow Company was the developer of the site of the First Interstate Bank center, the Centerpointe building, which was designed by Ware & Malcomb Architects.



Kim Brun

The multi-height partition landscape created with Steelcase systems furniture complements the multi-tiered ceiling of the First Interstate Bank's Regional Service Center designed by Wilson/Duty Associates.

Los Angeles Modernism Show Thousands of art lovers are expected to attend the second Los Angeles Modernism Show in Santa Monica, California, May 27-29. To be held at the Santa Monica Civic Auditorium, the show focuses on 20th-century art and design from the American Arts & Crafts Movement to the Memphis style. Seventy-five top national and international galleries are expected to participate, exhibiting a broad range of styles and mediums. A special preview party, Friday, May 26, will benefit the Decorative Arts Council of the Los Angeles County Museum of Art. For further information, please call (213) 455-2886.

International Furniture Fair: Tokyo For five days beginning November 26, the largest and most important international professional fair in the Asia-Pacific region will take place in Japan at the Tokyo International Fairgrounds. This major biennial event is organized by the International Development Association of the Furniture Industry of Japan. The objectives of the Tokyo Fair are to facilitate the smooth and orderly importation of furniture into Japan and to expand the opportunities for export by providing a forum where business can be conducted. "Japan is now one of the most promising markets in the world for furniture manufacturers, and that is why we invite furniture specialists and exporters to come here and exhibit and sell their products at the Tokyo Fair," stated the association's chairman Ichiro Kosugao. "The Japanese import tariffs for furniture is at a very low level, and our market is wide open for imports." The Tokyo Fair is primarily a trade show, but is open to the general public on the last two days. For information, contact the International Information Center, 8655 East Via Ventura, Box #4, Scottsdale, Arizona 85258.

Continued on page 28

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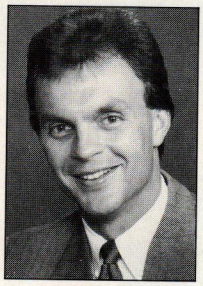
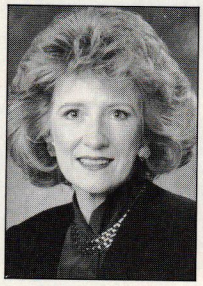
DESIGNERSWORLD

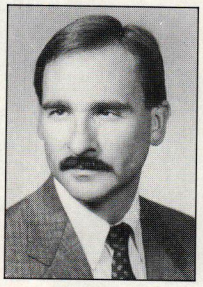
Continued from page 26

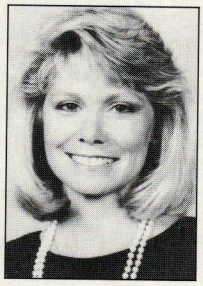
Industry Notables **Joyce A. Laurie** has been named executive director of the INTERNATIONAL FURNISHINGS AND DESIGN ASSOCIATION headquartered in Dallas. . . **R. Craig Watts** was promoted to the position of president of LOEWENSTEIN, INC., a manufacturer of contemporary and traditional wood, metal and upholstered seating. . . BAKER FURNITURE, a leading manufacturer in fine furniture, has appointed **Vince Creadon** vice president/sales. He replaced **William Peterson** who was recently appointed senior vice president of sales and marketing for BAKER, KNAPP & TUBBS, the parent company . . . **Melanie Wood** was appointed director of corporate styling for MANNINGTON MILLS, INC., the parent company of flooring manufacturers such as WELLCO BUSINESS CARPET and MANNINGTON CERAMIC TILE. . . KNOLL INTERNATIONAL has named **Mike Kula** vice president—product development for its North American operations. . . **Sandy Friend,** ASID, was named president of the AMERICAN SOCIETY OF INTERIOR DESIGNERS (ASID), Inland Chapter in Southern California for 1989. . . **Jack Bernhardt,** former partner and executive vice president of OFFICE CONCEPTS, INC., has acquired DUNBAR FURNITURE, INC. of Berne, Indiana, and has assumed the position of chairman and chief executive officer. **Alan Becker,** who has been on the management team for many years, continues as company president. . . **Annette Wiley** has joined CRSS as director of interior architecture for the firm's Western regional office in Irvine, California. CRSS IRVINE provides comprehensive services in architecture, planning and interior architectural design. . . The James Irvine Foundation awarded $100,000 grant toward the establishment of a Center for Advanced Study of Art, Design and Material Culture at the CRAFT AND FOLK ART MUSEUM. The center will be an outgrowth of the current library and Media Resource Center, a vital component of CAFAM since 1976. . . **Sandra M. Hayes,** ASID, partner of Hayes Possibilities of Fullerton, California was elected to serve as president of the Orange County Chapter of the ASID. . . THE PACE COLLECTION has commissioned internationally renowned designer **Adam Tihany** to create a new group of diversified furniture, ranging from seating to casegoods, exclusively for Pace. . . **Alycia Enciso,** a space planning and interior design specialist based in West Los Angeles, was honored with the prestigious Presidential Award by the LATIN BUSINESS ASSOCIATION (LBA), given yearly to the LBA member that best exemplifies the highest level of professional standards and contribution to the organization. . . A leading architectural design and planning firm with offices nationwide, RTKL ASSOCIATES INC. named three new principals: **Charles A. Kubat,** AIA, AICP, **John Gosling,** ARIBA, AICP, and **Stephen K. Loos,** AIA, APA. . . WALKERGROUP/CNI, one of North America's leading retail design consultancies, has formed a Corporate Interiors Group which is headed by **Jim McCahon,** director of corporate interiors. . . One of the world's largest hospitality design firms WILSON & ASSOCIATES has established an office in Los Angeles at 8342½ Melrose Avenue. Headquartered in Dallas, the firm maintains design studios in New York and London. . . The AMERICAN SOCIETY OF INTERIOR DESIGNERS has engaged noted gerontologist, psychologist and author **Ken Dychtwald,** Ph.D., as the keynote speaker for its 1989 National Conference, July 19-22, in San Francisco. Dychtwald is president of Age Wave Inc., an education, communications and consulting firm located in the San Francisco Bay Area.

Joyce A. Laurie

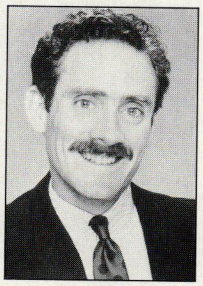

R. Craig Watts


Melanie Wood


Mike Kula


Annette Wiley

Alycia Enciso


Jim McCahon

American Handweavers Competition Conceived and sponsored by Carnegie Fabrics and the American Craft Council, the American Handweavers Competition will highlight the exceptional creativity of textile craftsman nationwide and help to increase attention on this great reservoir of design talent. "American mills have virtually forfeited the production of high quality, well-designed fabrics to Europe," states Bob Goldman, president of Carnegie Fabrics. "We hope that this competition will begin the process of reestablishing American mills in this key market." As part of the competition, Carnegie will manufacture fabric based on the top design which will be used to upholster 200 of the "400 in 4 chairs" designed by David Rowland. GF, the seating manufacturer, will present the chairs as a gift to the American Craft Museum for use in its public events space. Entries must be received by August 1. Six winners will be selected and will receive monetary awards ranging from $500 to $2,500. For information, please call (212) 645-8808.

Continued on page 32

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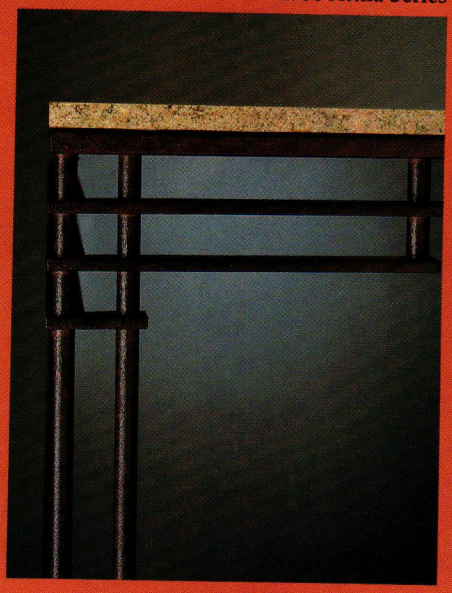
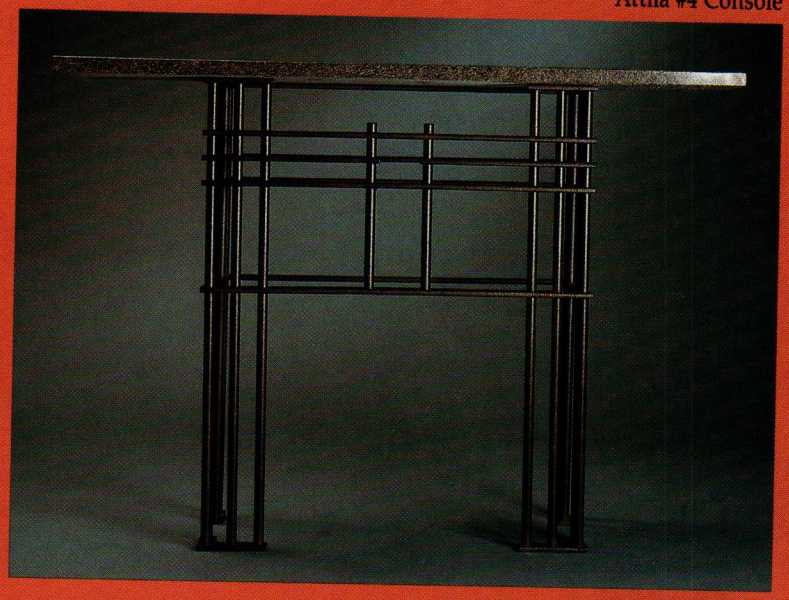


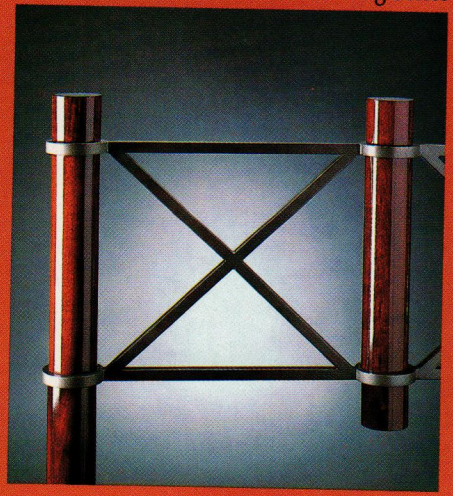
Attila #4 Console



1987 Washington Series

Washington Desk

1988 Viking Series



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GP Credenza

DESIGNERSWORLD

Continued from page 28

Review: USCD's Architecture Symposium Four internationally distinguished architects—Richard Rogers, Fumihiko Maki, Richard Meier and Ricardo Legorreta—comprised the forum of a one-day public symposium at the University of California, San Diego (UCSD). More than 1,000 people attended the event, themed "Architecture: Shaping the Future," which marked the founding of UCSD's new school of architecture, scheduled to open in 1991.

Introduced by *San Francisco Chronicle* architecture critic Alan Temko, each architect expressed his views on architecture and presented slides of recent projects. Richard Meier, famous for the streamlined quality of his work and his recent commission to design the J. Paul Getty Center in Los Angeles, touched on his approach to the discipline. "Private houses have allowed me to develop my concepts of architecture. I work with space and how it relates to light and architecture on a human scale. My rigor is a search for clarity."

England's Richard Rogers, best known for his design of the Pompidou Center in Paris, gave a talk spiced with humorous anecdotes and ardent opinions. "To copy the past is seldom successful. Modernism deals with creating buildings where change can take place," he said, citing his controversial hypertech design of the Lloyd's Building in London.

Although the day offered few ideas concerning the future of UCSD's school of architecture, Tokyo-born Maki recommended that undergraduate colleges require at least one course of architecture for all students. "Maybe we'll produce lawyers and business people who are more sympathetic to architecture than they are now," he said. Maki, a respected teacher and theoretician, is known for his designs for the Museum of Modern Art in Kyoto and the Spiral in Tokyo.

Ricardo Legoretta, Mexico's foremost architect, was the most vocal of the four on humanist issues. "Architects should be educated to help society," he said, adding that he believes architects are devoting too much time to peripheral concerns, such as the media, and less on how their designs affect the individual. Time will tell how UCSD chooses to develop its architectural curriculum, but if the calibre and talent of the symposium offers any base for judgement, then it is off to an auspicious start.

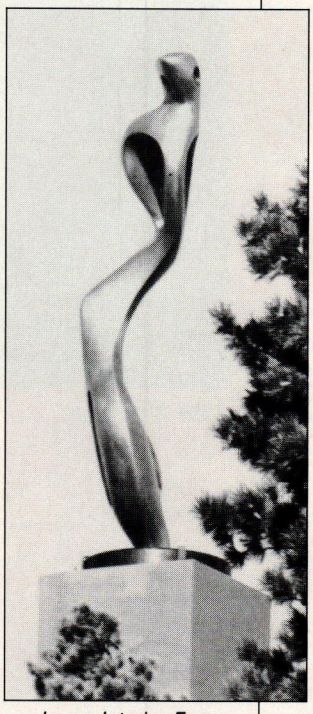
—Paula Fitzgerald

From left, Richard Rogers, Fumihiko Maki, Richard Meier and Ricardo Legoretta, at UCSD's Architecture Symposium.

New Ritz-Carlton Hotel in San Francisco: The architecture and interior design firm Whisler-Patri will rehabilitate the historic Metropolitan Life Insurance Building on the east slope of San Francisco's famed Nob Hill and convert it into a new Ritz-Carlton Hotel. The project will include the restoration of the exterior terra cotta, and cast iron window casements and the conversion of non-historic offices into hotel rooms and meeting spaces. "We hope to recreate the grand feeling of the original public spaces in the new hotel," says Whisler-Patri President Piero Patri, FAIA. "It is a wonderful opportunity to rehabilitate an historically important structure. . . into a five-star hotel." Scheduled completion for the San Francisco Ritz-Carlton Hotel is 1990.

Rendering of the San Francisco Ritz-Carlton Hotel

Henry Moore Sculpture Garden The first Henry Moore Sculpture Garden in the United States will open June 4, adjacent to the Nelson-Atkins Museum of Art in Kansas City, Missouri. Two years in planning, the garden will showcase the largest collection of monumental bronze works by the late sculptor, outside his home country of England. In 1987, the architectural team of Jaquelin T. Robertson and Daniel Urban Kiley was selected from among 12 of the nation's leading architects and landscape architects in a competition to design the garden. Sculptures will be sited among 17 acres of rich variety of plant life with walkways guiding visitors to each sculpture. The new garden is a result of the collaboration among the Hall Family Foundations, which owns a 58-piece collection of Moore's work, the Nelson-Atkins Museum of Art and Kansas City's Board of Parks and Recreation. In addition to the Hall collection, the garden will include two Moore sculptures, already in Kansas City, including one of Moore's most famous works, *Sheep Piece.*



Large Interior Form, 1953, by Henry Moore.

Continued on page 34

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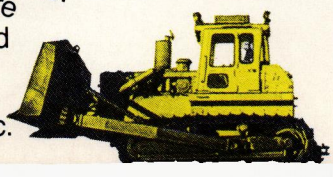

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Continued from page 32

RHIDEC: A Hospitable Welcome in Los Angeles

". . .The glory days are over. The impetuous optimism of the 1980s is giving way to more sober-minded, realistic hotel development," said Jonathan M. Tisch, president and chief executive officer of Loews Hotels, in a frank keynote address at the opening of the Restaurant Hotel International Design Exposition & Conference (RHIDEC) in Los Angeles. The speech set a professional tone for RHIDEC's fourth annual show which premiered for the first time on the West Coast at the Los Angeles Convention Center on April 4-6.

Photography by Oscar & Associates Inc.

(Clockwise, from top left) A luxurious lobby display by Originals 22; An inviting ensemble, the Aja Collection by Brown Jordan from The Charter Group; Milliken and Company's table setting with china by Shenango; Venini and Salviati sconces at Hampstead.

Tisch outlined the economic picture of hotel development for the audience of designers. "In this competitive market, the subtleties of design can make a vast difference in helping to secure financing, in attracting and keeping customers and in making the daily operations of a hotel more cost-efficient." Emphasizing the importance of designing hotels with what he termed "soul," an intangible sense of individual character, Tisch suggested principles for hotel design in the 1990s: among them, the need for designers to focus on a well-defined target audience and its needs. And as a key concern, he urged for designs that make economic sense.

RHIDEC stands unique among trade shows in focusing exclusively on high-end products for front-of-house and public space design. More than 250 leading suppliers of furnishings and accessories from the United States and abroad lined up their best wares for potential buyers. Product diversity was high, from furniture, carpet, floor and tile to architectural materials, art, and lighting fixtures. Elegant, well-presented displays coupled with a sensible, schematic organization of exhibit booths made product viewing easy.

Quality, not quantity characterized the three-day event. Although show floor traffic seemed low, the consensus among attendees and exhibitors was that they were accomplishing what they came for. "We have exposure to the West which we didn't have in the East. . . the people we want to see, we're seeing," remarked exhibitor Kurt Keller, senior vice president, national sales, for Shelby Williams Industries, Inc. "We were very pleased with the quality level of the vendors and the upper level management that came out and represented the companies," said Jane G. Stoll, vice president of Yates-Silverman, Inc. and president of National Executive Women in Hospitality (NEWH), a co-sponsor of RHIDEC.

The conference program with its impressive roster of speakers was a major draw for designers. Topics ranged from balancing budgets to managing art projects. In "How to Spec in the Real World," Dorrit St. John, director of purchasing, Purchase Service Limited, walked the audience through the labyrinth role of a purchasing agent. "True product knowledge comes into play with the purchasing agent. Budget reviews never stop; re-select products when they are not available," she advised.

Known for turning restaurants into the hottest reservations in town, designer Patrick Kuleto, principal of Kuleto Consulting & Design, examined "The Success Formula: Making it Work." "When I walk into a restaurant, I know immediately whether it's going to succeed or not. I can tell from watching the people and from the quality of noise—I trust my own feeling strongly," he said.

RHIDEC's organizers, National Expositions Company, Inc., moved the show west after three years in Chicago. "At the moment the California market is very excited about the development of the hospitality industry. We found the people in California to be extremely supportive of the show," said Paul Muir, president of National Expositions Company, Inc. With nearly 3,000 attendees and a high number of West Coast companies participating for the first time, RHIDEC offered a counterbalance to the International Hotel/Motel & Restaurant show in New York. According to Muir, RHIDEC is currently scheduled to remain in Los Angeles for the next six years with 1990 dates of August 11-13.

—Paula Fitzgerald

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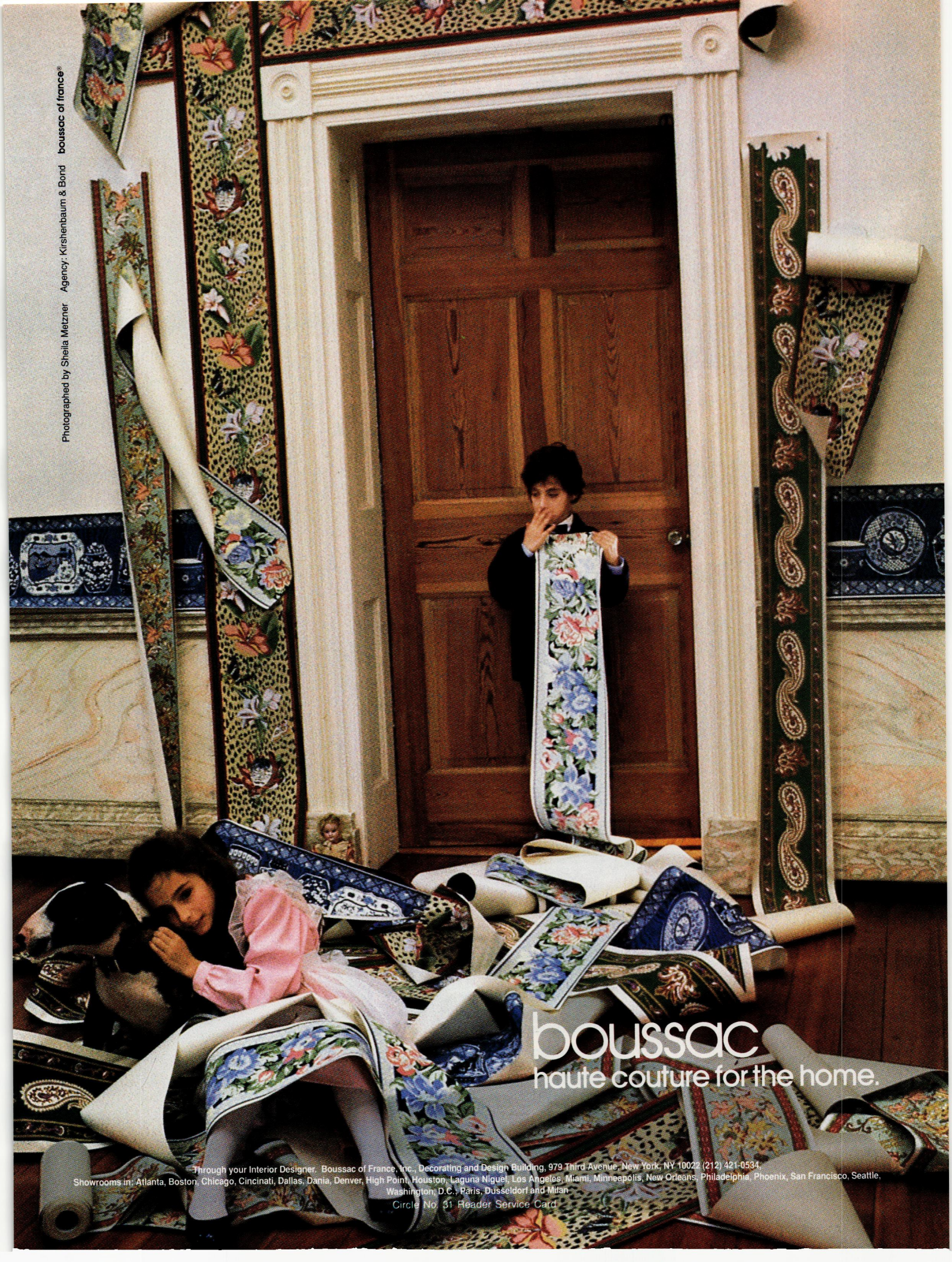

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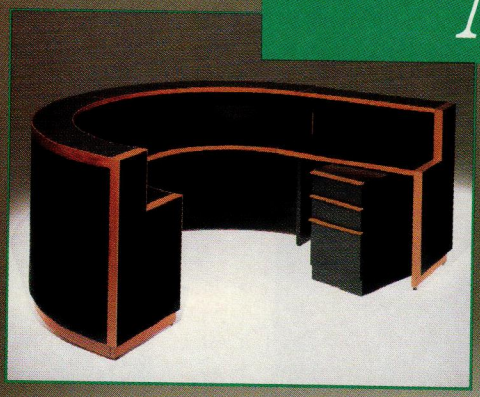

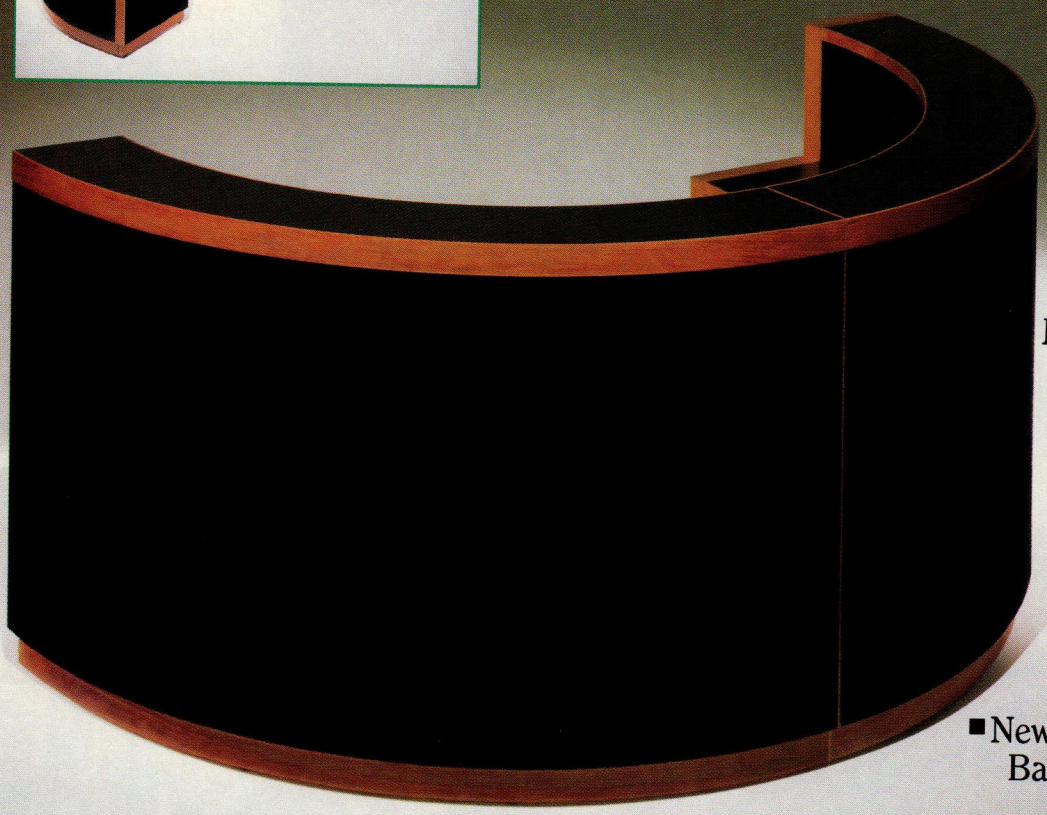

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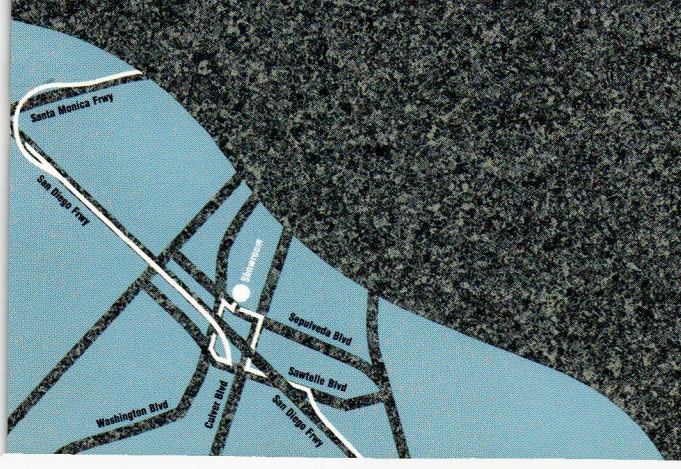
Sam Hall Kaplan, Architecture critic of the Los Angeles Times, described the new Artemide Showroom as "consistent in the detailing and more modish in a deconstructivist mode".



The Artemide Showroom is conveniently located off the 405 Freeway, at 4200 Sepulveda Blvd., near Washington Blvd. There is plenty of free parking within close proximity. Hours are Monday thru Friday from 9:00 a.m. to 5:00 p.m. or call (213) 837-0179 for an appointment.

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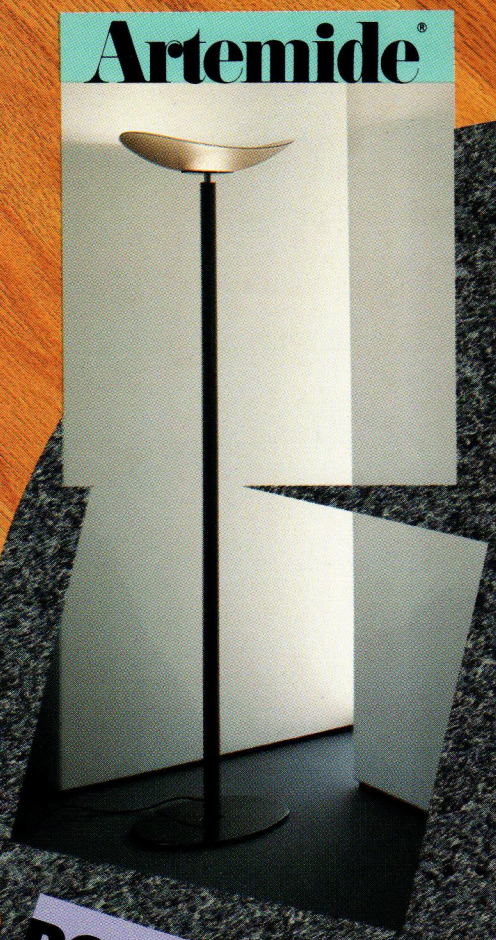
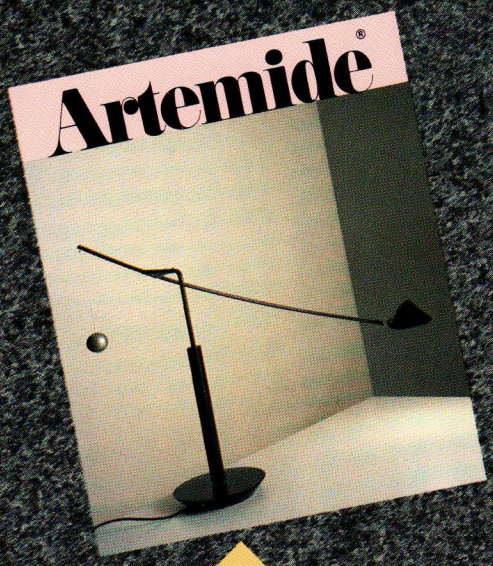
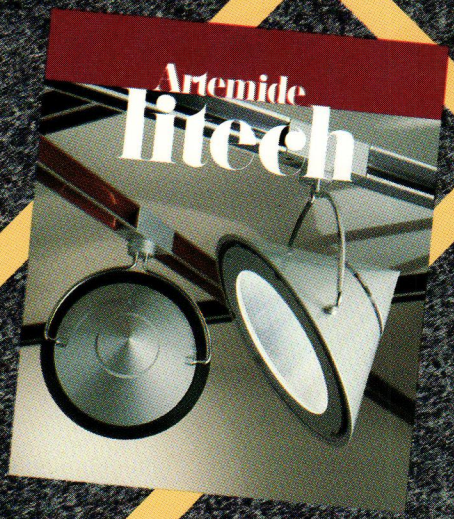
This spacious showroom is also the new home of California's own Ron Rezek Lighting and Furniture, distributed by Artemide.







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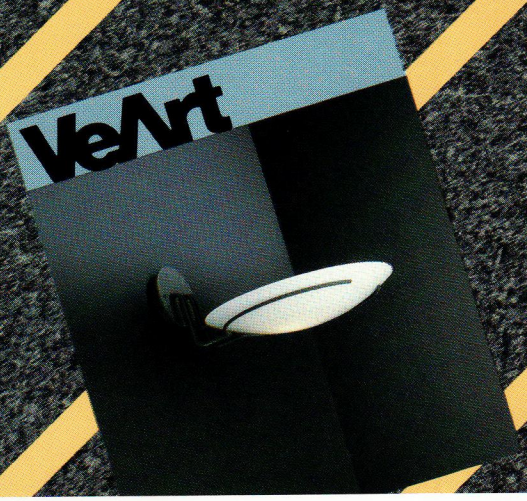

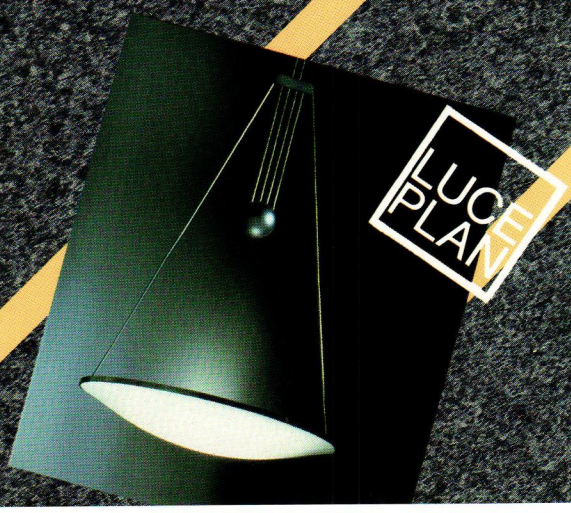

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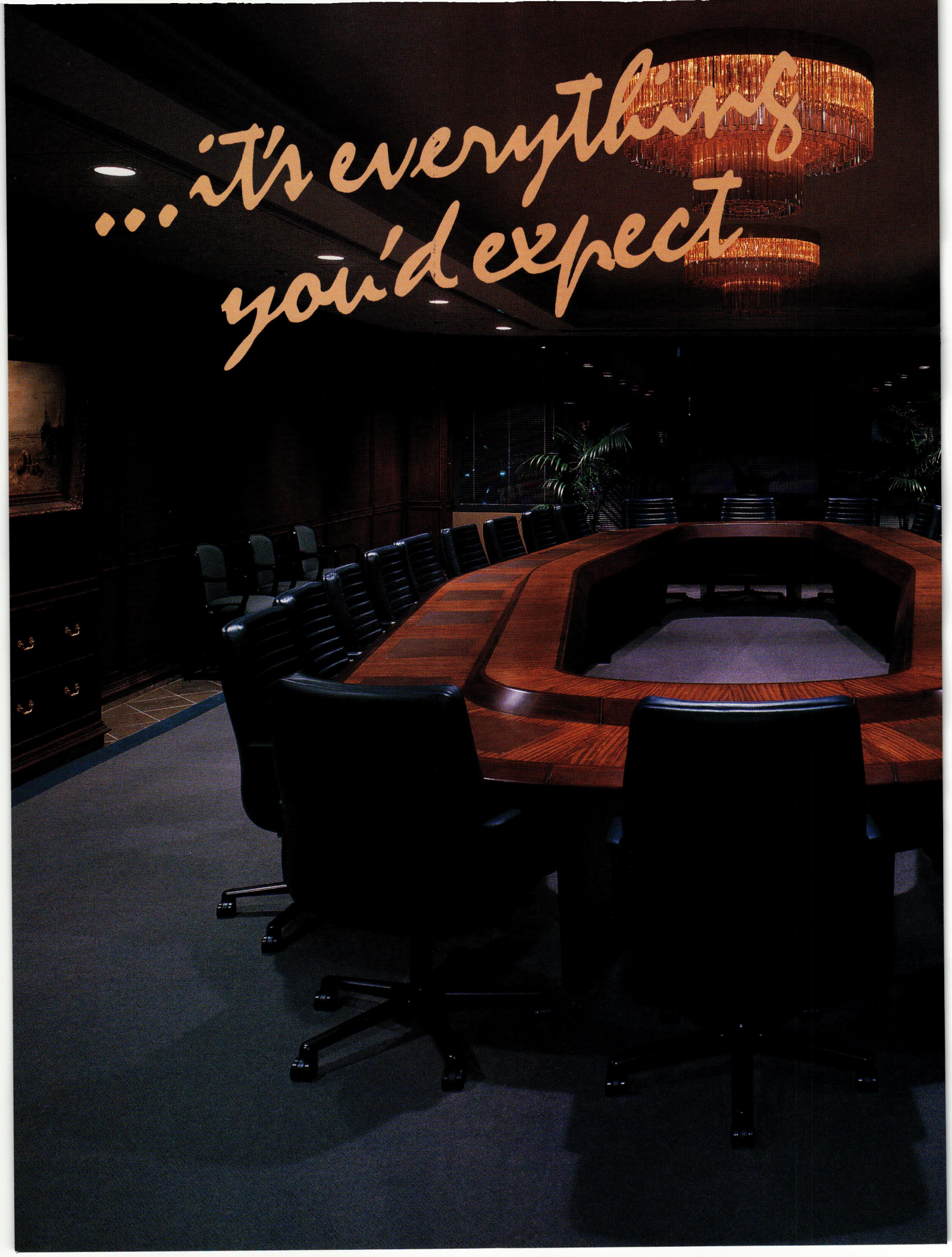
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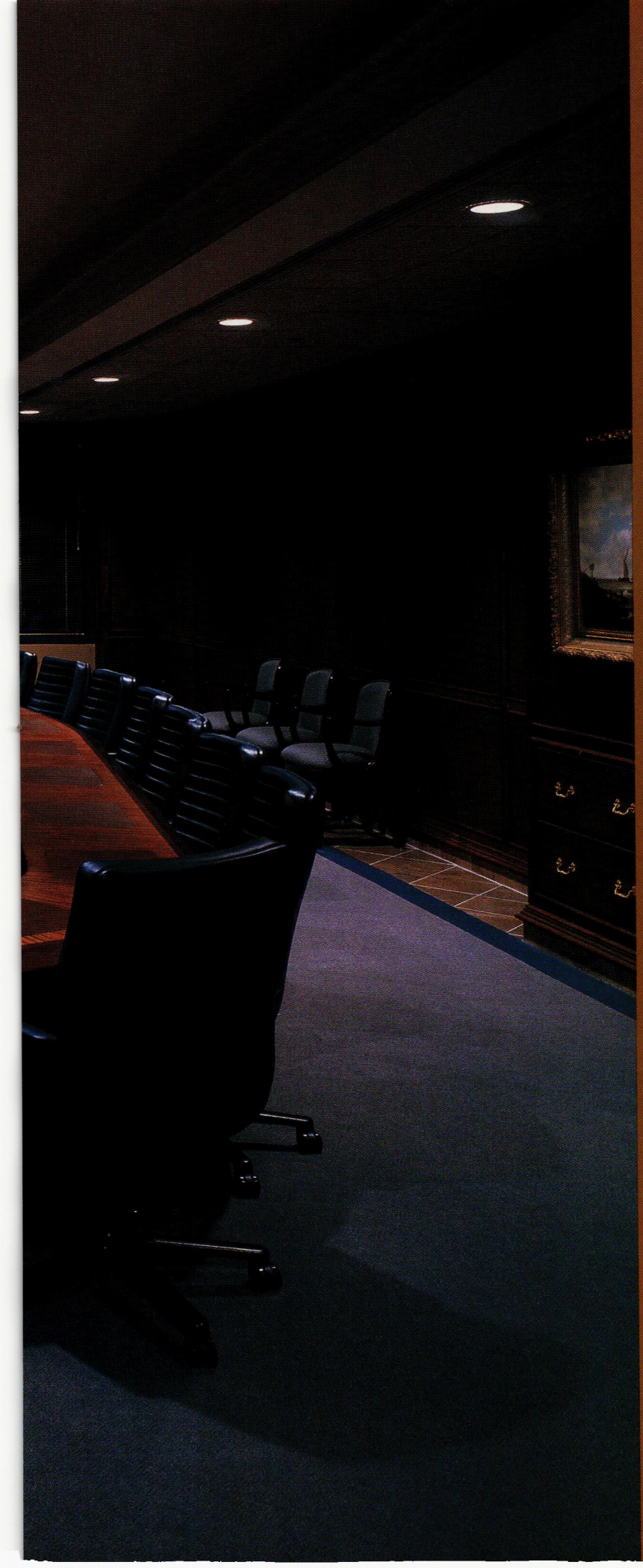


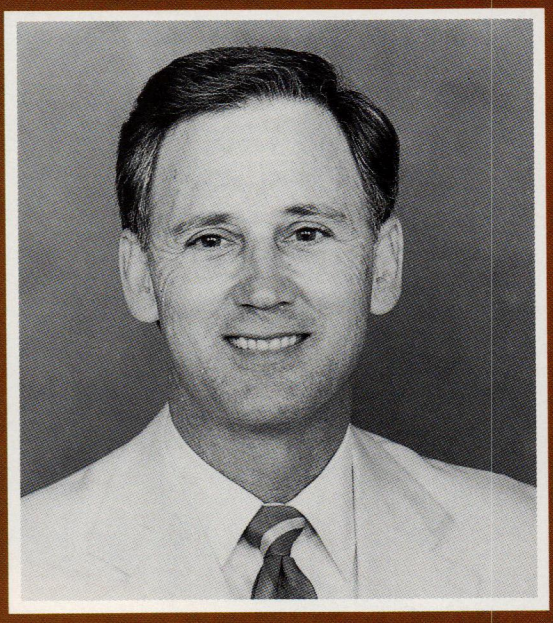
Photo: Bouley/Atlanta

...and more!

The executive boardroom of the Colonial Financial Center in Montgomery, Alabama. A strikingly elegant focal point where appearance is everything, from the classic mahogany and cherry paneling to the rich accents of Italian marble, brass, and inlaid leather. And on the floor, plush "Bristol Pointe" carpeting from Bentley Carpet Mills. Specified by designer Howard Tutwiler, Jr. because it was made exclusively with Ultron® 3D nylon from Monsanto.

"We needed a carpet as fashionable as the room itself, but were unwilling to sacrifice serviceability for appearance. Ultron® 3D gave us both, and two years later it looks the same as the day it was installed."

Ultron® 3D nylon from Monsanto...the advanced generation carpet fiber that gives the designer more to make the job easier.



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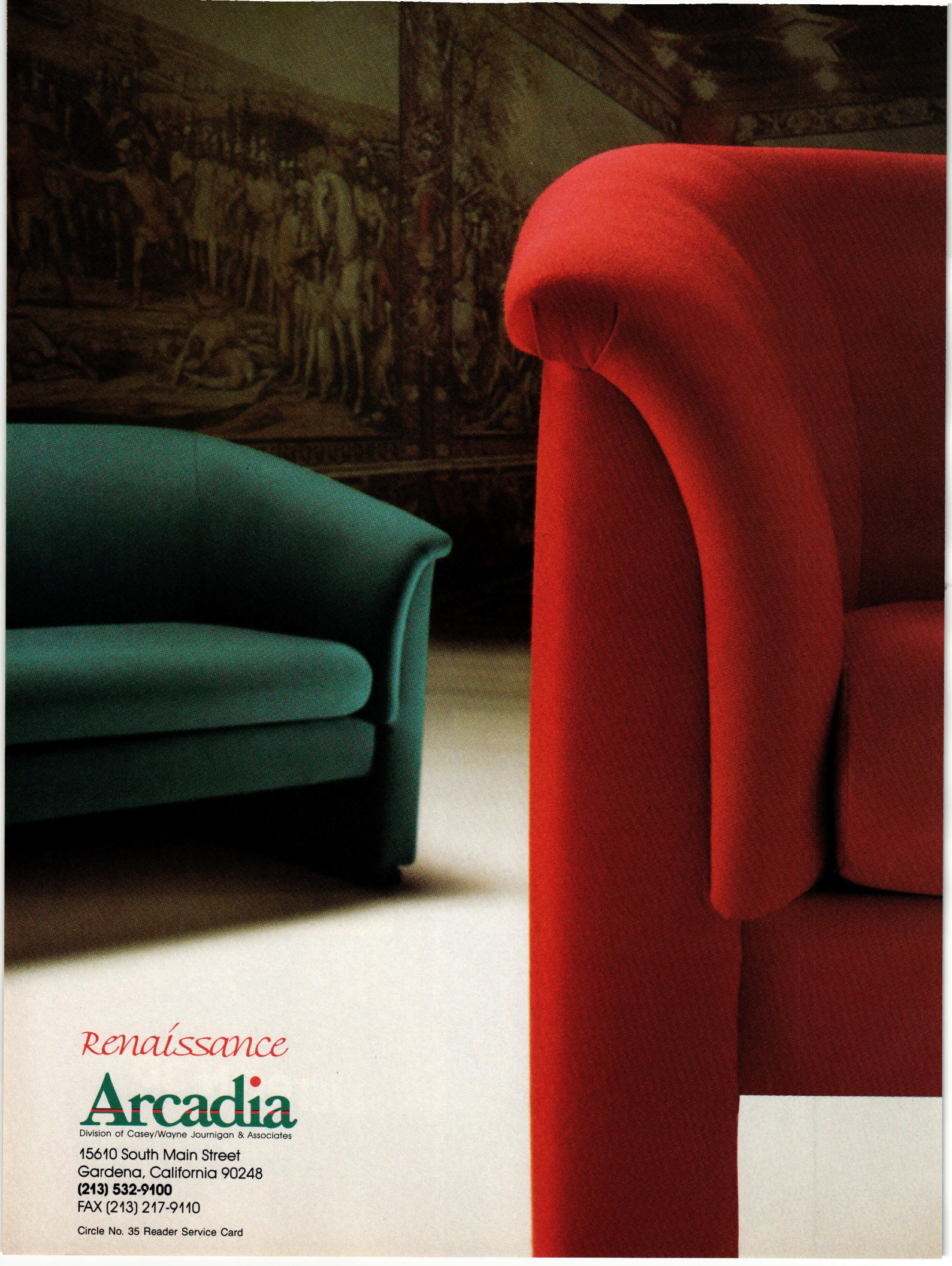

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DESIGNTIME

NOTE: The first print of *Designers West*'s Editorial Calendar misstated the dates of NEOCON 21. The correct dates are June 13-16, 1989, at the Chicago Merchandise Mart.

MAY

Through May 21 "Sandpipers' Design House '89," at Palos Verdes Estates, California. (213) 324-1668.

May 5-8 121st annual convention of The American Institute of Architects, St. Louis' Cervantes Convention Center. (202) 626-7467.

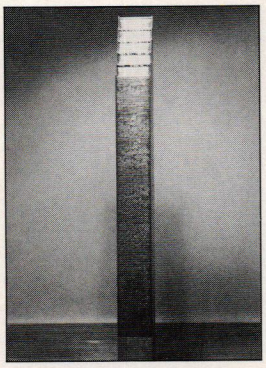
May 6 The Southwest Interior Design Seminar, a one-day seminar/workshop, at the Camelview, Scottsdale, Arizona. (602) 234-0840.

May 6 "Natural Advantage," an education seminar on natural fibers, co-sponsored by the Institute of Business Designers Foundation and The Wool Bureau, Inc., Houston. (312) 467-1950.

May 7-9 The Color Marketing Group Spring Conference, at The Westin Peachtree Plaza, Atlanta.

May 7-10 The National Bath, Bed & Linen Show, at the Jacob K. Javits Convention Center, New York City.

May 8 "Choosing and Designing Decorative Fixtures," a Designers Lighting Forum, at the Pacific Design Center, Los Angeles. (213) 826-8722.



The 10th annual Venice Art Walk on May 21st allows art lovers a rare opportunity to tour the studios and homes of noted local artists. Above, *Stepped Singularity* by Eric Orr, whose studio will be part of a special docent tour. (213) 392-WALK.

May 8-9 "Construction Project Management," a seminar, at the Holiday Inn, Los Angeles. (213) 516-3741.

May 10 The Kitchen & Bath Conference at The Merchandise Mart, Chicago. (312) 527-4141.

May 10-12 Design ADAC '89, with product introductions and educational programs, at the Atlanta Decorative Arts Center. (404) 231-1720.

May 10-12 "Lighting World International" at the Jacob K. Javits Convention Center, New York City. (212) 391-9111.

May 17-21 International Furnishings and Design Association (IFDA), at the Loews Anatole Hotel, Dallas. (214) 747-2406.

May 18-19 "Rocky Mountain Design Symposium" at the Denver Design Center. (303) 733-2455.

May 18-20 "French Decorative Arts Symposium," with speakers from the Parsons School of Design, Paris, at Hotel Crescent Court and the Mansion on Turtle Creek, Dallas. (214) 871-9106.

May 19 "Primavera '89—The Black & White Ball," sponsored by the Craft & Folk Art Museum, at the Beverly Hills Hotel, California. (213) 937-5544.

May 20 "Light & Color for Human Performance," a Designers Lighting Forum seminar with speaker Alexander F. Styne at the Pacific Design Center, Los Angeles. (213) 472-4835.

May 20 "West Faces East: Asian Influences on Interior Design" at the San Luis Bay Inn, Avila Beach, California. (805) 756-2053.

May 20-21 "Bathroom Product Knowledge Seminar," with speaker Peter Schor, Los Angeles. (714) 675-1769.

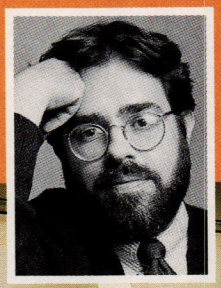
Continued on page 45

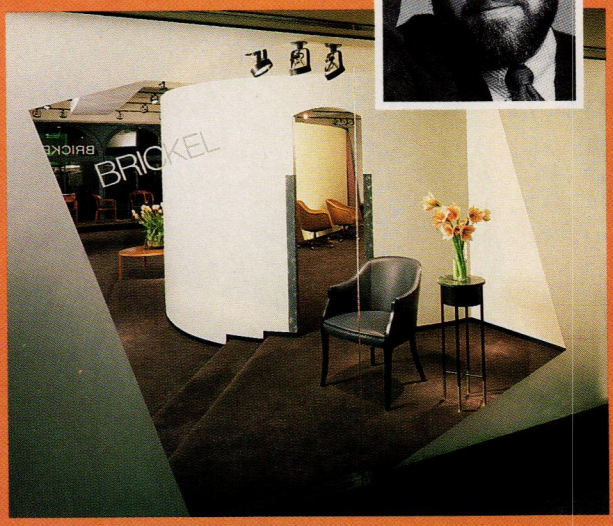
...and more!

The new Brickel Showroom in New York City. It's everything a contemporary contract furniture showroom should be. Elegant, inviting and very impressive. And on the floor you'll find something just as impressive, carpeting made exclusively with Ultron®3D nylon from Monsanto. It's "Champagne" from Pacific Crest Carpet Mills – chosen by designer Salvatore LaRosa of Bentley LaRosa Salasky, Design for its rich texture and appearance, exceptional durability and remarkable soil resistance.

"We needed a carpet that could stand up to parties and open houses, yet still look great the next morning when the showroom was open for business. We selected Ultron® 3D because it meets these specific design and performance parameters."

Ultron® 3D nylon from Monsanto... The advanced generation carpet fiber that gives the designer more to make the job easier.





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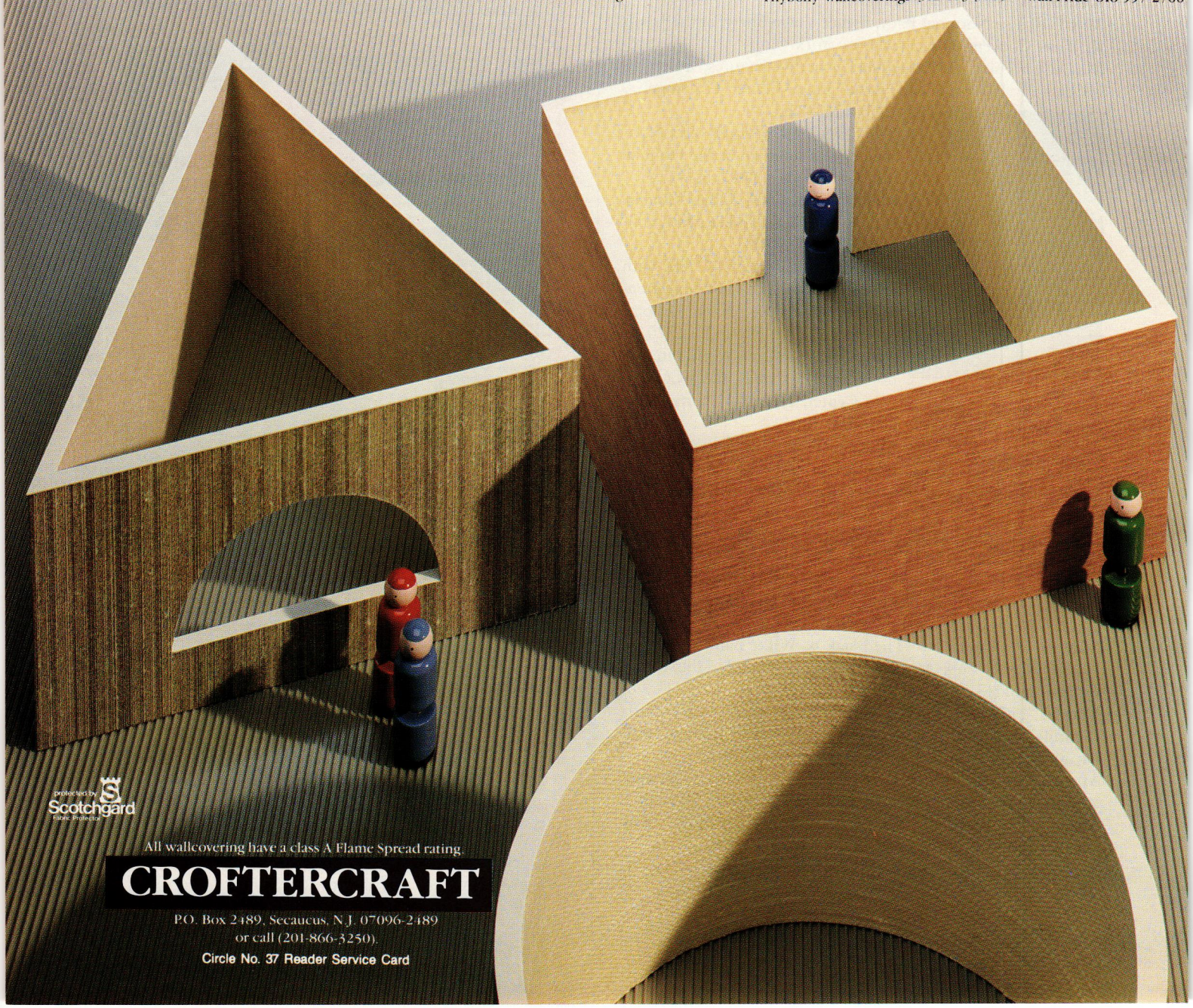

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DESIGNTIME

Continued from page 43

May 20-21 "Spring Sample Sale," sponsored by the California Los Angeles ASID Chapter, at the Pacific Design Center, Los Angeles. (213) 659-8998.
May 20-21 The 15th annual "Wright Plus" housewalk, sponsored by the Frank Lloyd Wright Home and Studio Foundation, Oak Park, Illinois. (312) 848-1978.
May 20-21 "From Huntington to Haertling—Contemporary Boulder Homes," a tour in Boulder, Colorado. (303) 442-7666.
May 21-23 The International Contemporary Furniture Fair at the Jacob K. Javits Convention Center, New York City. (212) 686-6070.
May 22-24 Surtex '89, a trade show for surface design, at the Jacob K. Javits Convention Center, New York City. (212) 686-6070.
May 22-26 "Integration," an exhibit of student theses on interior, graphic and industrial designs at California State University, Long Beach. (213) 985-5089.
May 25-27 "SPACE," the 13th international conference for the International Federation of Interior Designers, Bergen, Norway. 47-532-4555.
May 26-29 The Los Angeles Modernism Show, with 75 national and international galleries specializing in art and design of the 20th Century, at the Santa Monica Civic Auditiorium, Santa Monica, California. (213) 455-2886.
May 27-29 The 11th annual Los Angeles Home Show at the Los Angeles Convention Center. (800) 533-SHOW.

JUNE

June 1 "An Update on Residential Fibers," a Designer Thursday seminar with guest speaker Don Barrett at the Western Merchandise Mart, San Francisco. (415) 552-2311.
June 4 FACE General Assembly conference, sponsored by the National Society for Computer Applications in Engineering, Planning and Architecture, Inc. (CEPA), Anaheim, California. (301) 926-7070.
June 5 CADD for Interior Designers, held in conjunction with A/E/C Systems '89, at the Anaheim Convention Center, Anaheim, California. (203) 666-1326.
June 5-8 The Descon-A/E/C Systems '89, an international computer and management show for the design and construction industry at the Anaheim Convention Center, Anaheim, California. (800) 451-1196.
June 5-8 AutoCAD EXPO '89 at the Anaheim Convention Center, Anaheim, California. (800) 451-1196.
June 6 "The Fantasy Home," a You and the Designer seminar series at Showplace Design Center, San Francisco. (415) 626-2743.
June 6-8 "CAFM '89," the Computer Aided Facility Management Conference at the Anaheim Marriott Hotel, Anaheim, California. (713) 623-4362.
June 6-8 "Techtextil," an international trade fair for technical textiles and fibre-reinforced materials, Frankfurt, Germany. Contact: Nicolette Naumann (069) 7575 6415/6948.
June 7-8 "Business of Design" at the Denver Design Center. (303) 733-2455.

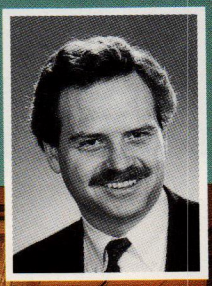
Continued on page 47

...and more!

The new trading floor of MBank Dallas. A high profile area with a traffic pattern similar to that of the New York Stock Exchange. Here, durability, visual appeal and outstanding appearance retention are important in a carpet. And that's why James Furr of 3D/International in Houston, Texas specified "Bristol Pointe" and "Sussex" by Bentley Carpet Mills for the job. Carpeting made exclusively with Ultron® 3D nylon from Monsanto.

"We needed a carpet that would visually enhance the bank's image and still hold its good looks under severe punishment. Ultron® 3D was the answer."

Ultron® 3D nylon from Monsanto... the advanced generation carpet fiber that gives the designer more to make the job easier.



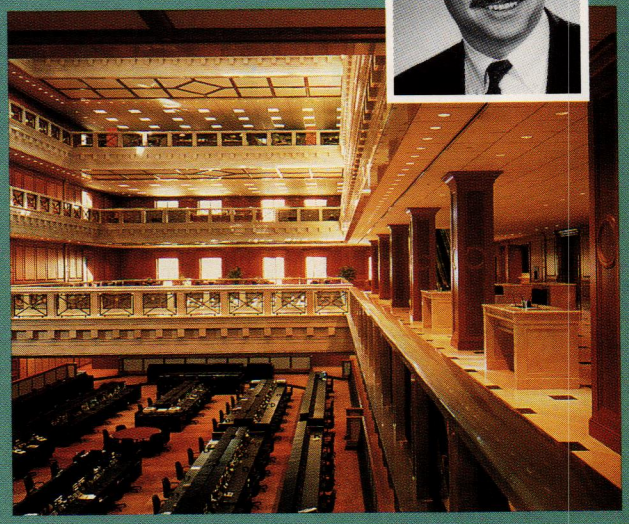


Photo: Hedrick Blessing

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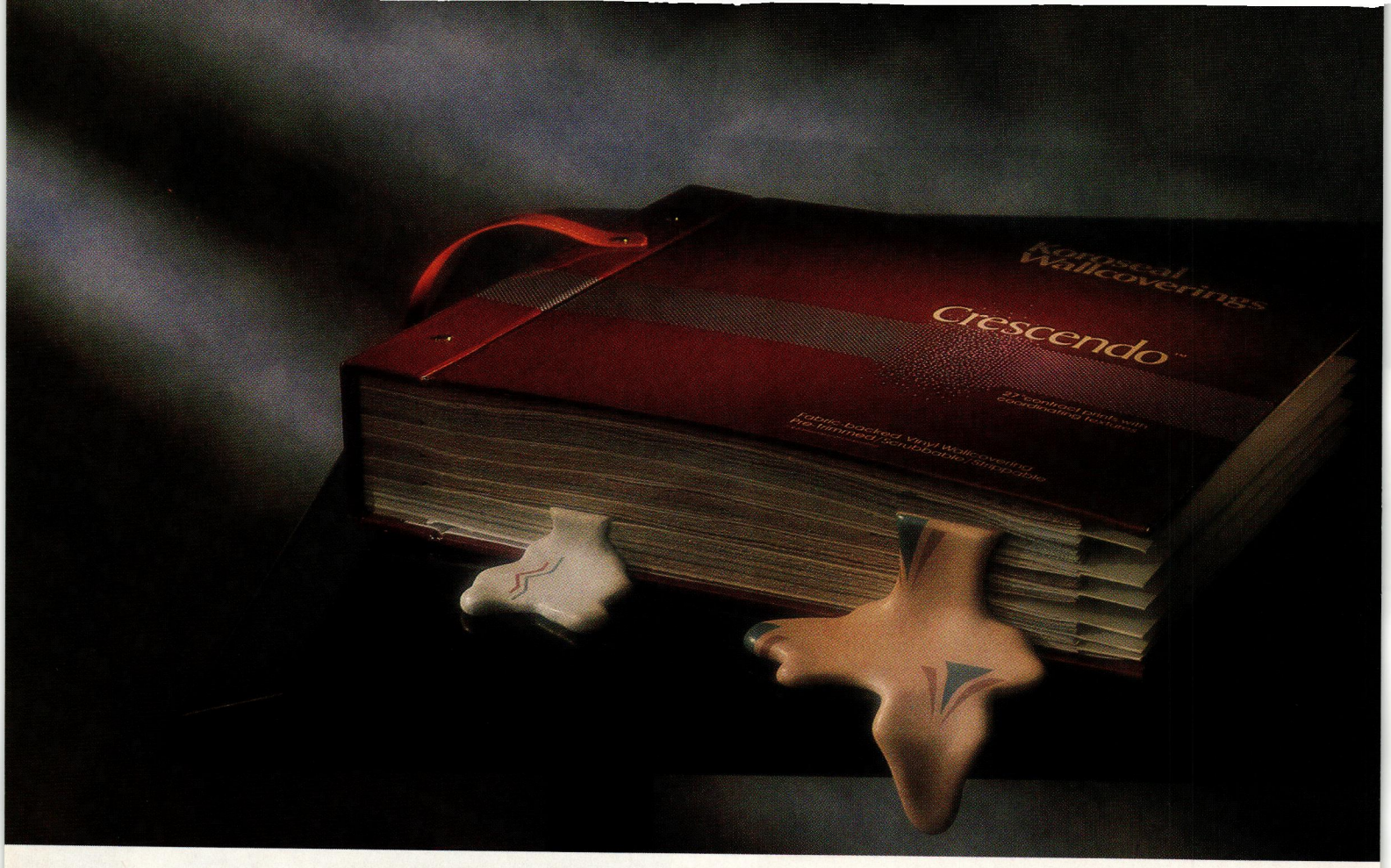

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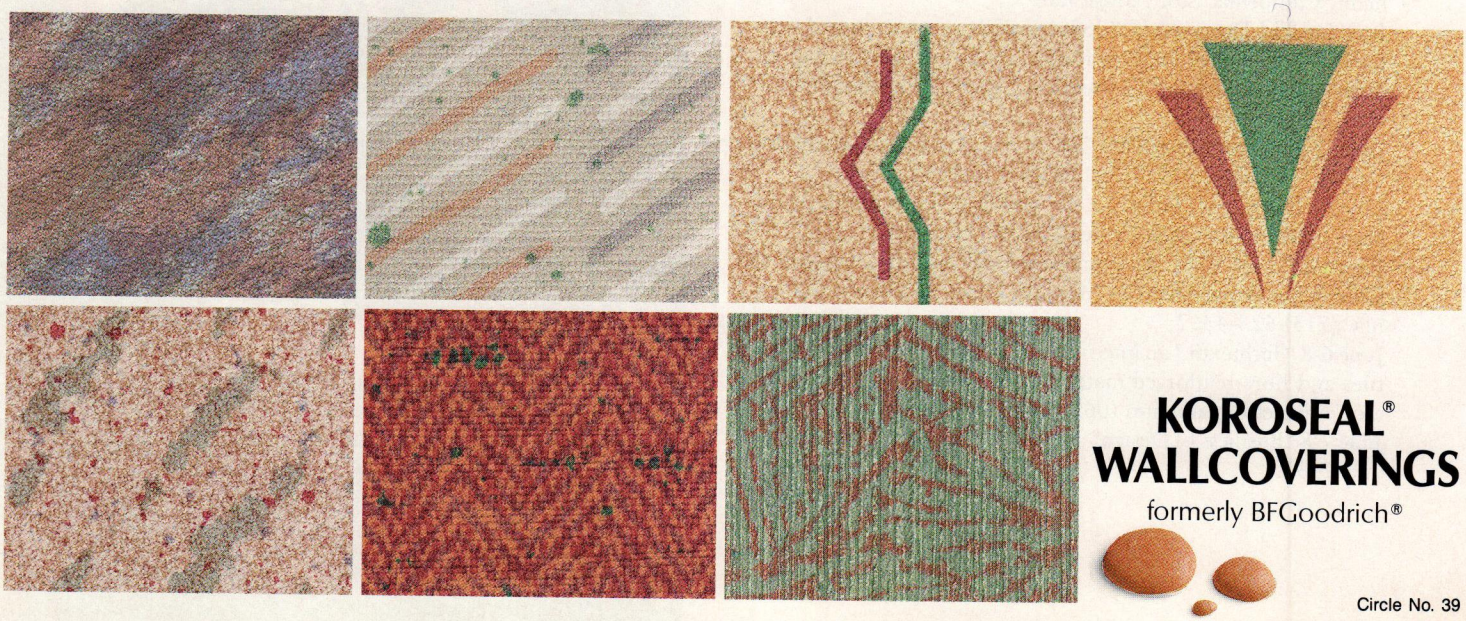

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DESIGNTIME

Continued from page 45

June 8 "Floors for the Rich and Famous," a Decorative Center Houston Sack Lunch seminar with guest speaker Randy Yost. (713) 961-9292.
June 8-18 The 1989 Fine Art & Antiques Fair, Europe's largest indoor fair, at the Grand Hall Olympia, London, England. U.S. Contact: Rachel Smith/Linda Harragin, 01 734 6030.
June 9-11 TECS '89, an interior textiles seminar at the Philadelphia College of Textiles and Science. (215) 951-2750.
June 13-16 NEOCON 21, The World Congress on Environmental Planning and Design, the premier event in the contract industry for the introduction of new products, at The Merchandise Mart, Chicago. (312) 527-7552.
June 13-18 "The Italian Manifesto: The Culture of the Nine Hundred & Ninety-Nine Cities," the 39th International Design Conference in Aspen (IDCA), Aspen, Colorado. (303) 925-2257.
June 10-11 Contemporary Crafts Market at the Santa Monica Civic Auditorium, Santa Monica, California. (213) 829-2724.
June 12 Slide Show of Members Work, a Designers Lighting Forum, at the Pacific Design Center, Los Angeles. (213) 826-8722.
June 14-17 "Gateway to the '90s: Building New Directions" the Pacific Coast Builders Conference, San Francisco. (415) 543-2600.
June 17 Personal Design Consultation and Showroom Tours, a You and the Designer seminar series at Showplace Design Center, San Francisco. (415) 626-2743.
June 18-21 Montreal Furniture Market at the Palais des Congrés and Place Bonaventure, Montreal, Canada. (514) 866-3631.
June 18-20 The Western Home and Contract Furnishings Show, at the Anaheim Convention Center, Anaheim, California. (415) 474-2681.
June 22-25 The 10th anniversary conference of the International Society of Interior Designers (ISID), at the Nikko, San Francisco. (919) 379-0282.
June 23-26 Seattle Floor Covering Market at the Northwest Home Furniture Mart.

JULY

July 1-9 Bath, Bed & Linen/Curtain & Drapery Show, at the Dallas Market Center.
July 7 Introductions '89, an exhibit seminar, sponsored by the San Francisco Art Dealers Association. (415) 626-7498.
July 8-13 Dallas Floor Covering Market at the Dallas Market Center.
July 8-9 Bathroom Product Knowledge Seminar with guest speaker Peter Schor, Dallas. (714) 675-1769
July 8-10 "Christmas in July," featuring permanent and temporary showrooms, at the Denver Merchandise Mart. (303) 292-MART.
July 10 A Designer's Luncheon with the Dallas Design Center Showrooms during Home Furnishings Market. (214) 747-2411.
July 13 "Conference Rooms that Think," a Decorative Houston Center Sack Lunch seminar with guest speaker Dwight D. Theall. (713) 961-9292.
July 15-17 Tile and Stone Expo, a trade show at the Atlanta Market Center. (404) 658-5603.

Continued on page 51

...and more!

The junior's department at Dillards. Part of the recent 84,000 square foot addition to their existing Park Plaza Mall store in Little Rock. And direct-glued to the heavily-trafficked sales floors, you'll find thick, plush "Endorsement II" by Lees Commercial Carpet Company. Chosen by Dillard's Corporate Design Director, James Horne, because it was made exclusively with Type 6, 6 Ultron® 3D nylon from Monsanto.

"We needed a carpet fashionable enough to give us a plush look, yet tough enough to go down without a pad. And based on our experience from our other stores, Ultron® 3D was the logical choice."

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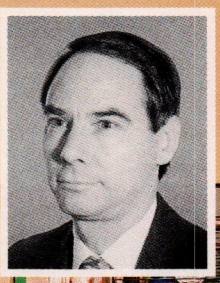

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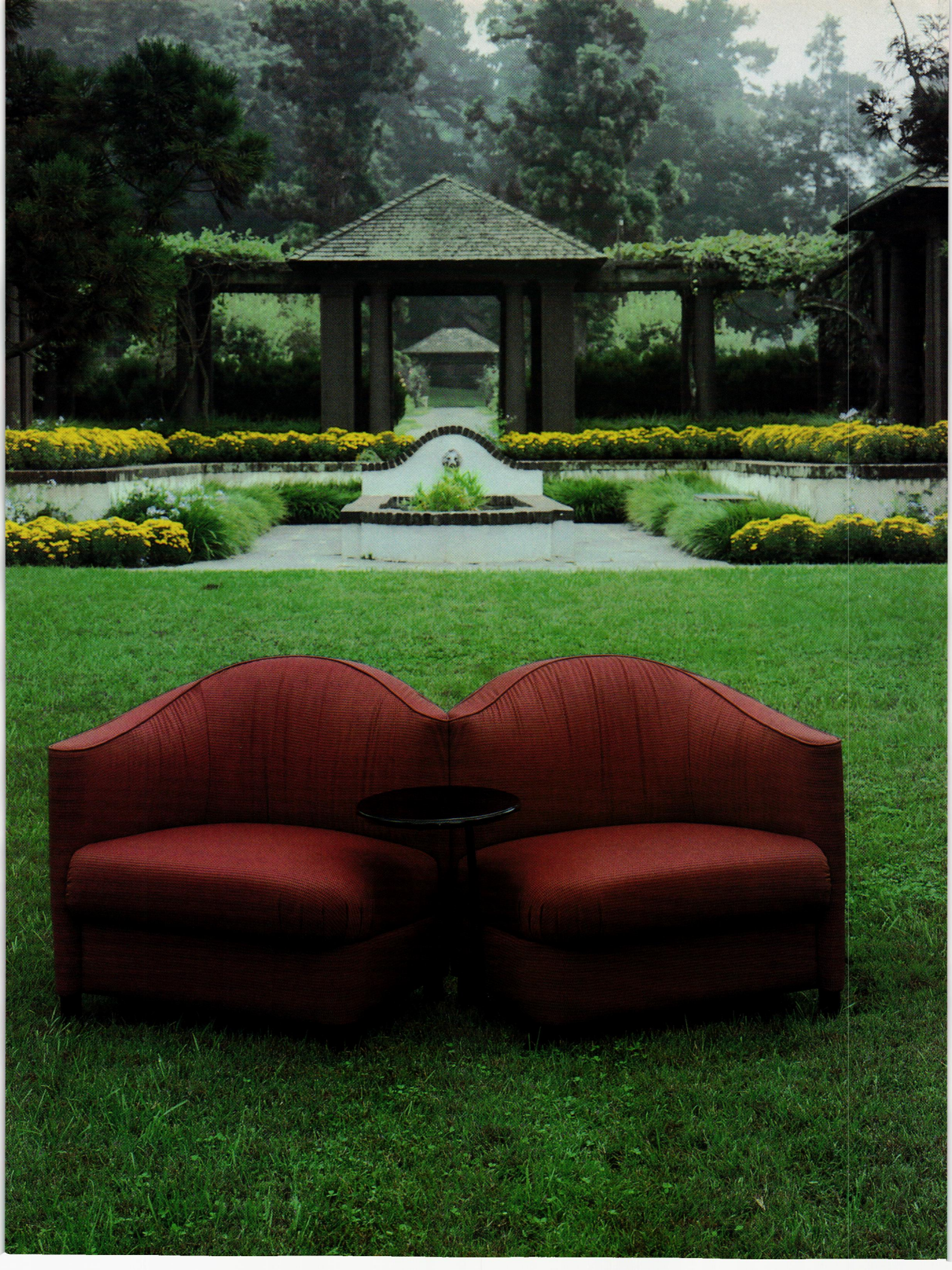

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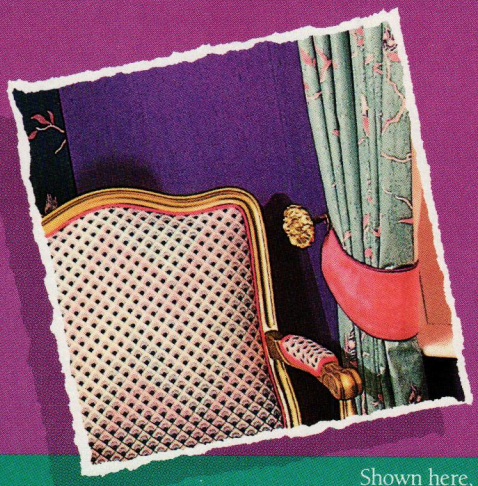

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DESIGNTIME

Continued from page 47

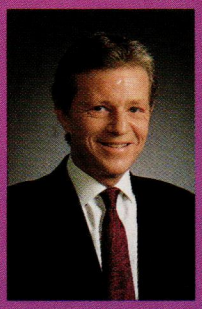
July 15-17 The International Carpet and Rug Market, a trade show at the Atlanta Market Center. (404) 658-5603.
July 15 CONEXION 89, the seventh annual contract design show, at the Atlanta Merchandise Mart. (404) 658-5674.
July 19-22 "Design Harmony: Advancing Humanity Through Knowledge," the American Society of Interior Designers 1989 National Conference and International Exposition of Designer Sources, San Francisco. (212) 944-9220.
July 19-28 Los Angeles Giftware and Home Furnishings Show at The L.A. Mart. (213) 749-7911.
July 22-24 "Fabrications '89," featuring West Coast fabric introductions, at Showplace Square, San Francisco. (415) 864-1500.
July 22-25 San Francisco Contemporary, a furniture show at The Concourse, Showplace Square. (415) 864-1500.
July 22-26 The San Francisco Floor Covering Market at the Western Merchandise Mart.
July 22-26 The San Francisco Summer Furnishings Market at the Western Merchandise Mart. (415) 552-2311.
July 22-16 The California Gift Show, Los Angeles. (213) 747-3488.
July 26-30 Themed "Assessing Wright's Legacy: The Myth and the Reality of Frank Lloyd Wright,"the fourth annual Frank Lloyd Wright Symposium at Domino Farms, Ann Arbor, Michigan. (313) 764-5305.

AUGUST

August 1-4 "Cities 2000: Transportation and Urban Design," a symposium with seven internationally renowned experts at the University of California, Los Angeles campus. (213) 825-9414.
August 2 "The Last Remaining Seats III," sponsored by the Los Angeles Conservancy, a Wednesday night series of classic films and live entertainment. (213) 623-2489.
August 6-10 The 1989 IESNA Annual Conference featuring the latest developments in the field of illumination, at the Buena Vista palace, Orlando, Florida. (212) 705-7269.
August 10 "Focus on Health Care Design," at the Merchandise Mart, Chicago.
August 10 "From Fixtures to Footcandles—Elements of Illumination," a Decorative Center Houston Sack Lunch Seminar with lighting consultant Michael John Smith, AIA, IES, IALD. (713) 961-9292.

SEPTEMBER

September 7-9 CONPAC 89, a tradeshow of contract furnishings sponsored by the Contract Design Center, at the Concourse Exhibition Center and adjacent Contract Design Center, San Francisco. (415) 864-1500.
September 7-10 "WorldStore," the largest U.S. store planning and retail design show, at the Georgia World Congress Center, Atlanta. (212) 391-9111.
September 12 "Corporate Art and Interiors," at the Merchandise Mart, Chicago.
September 14-15 "Unleashing the Power," the Rocky Mountain Design Symposium at the Denver Design Center. (303) 733-2455.



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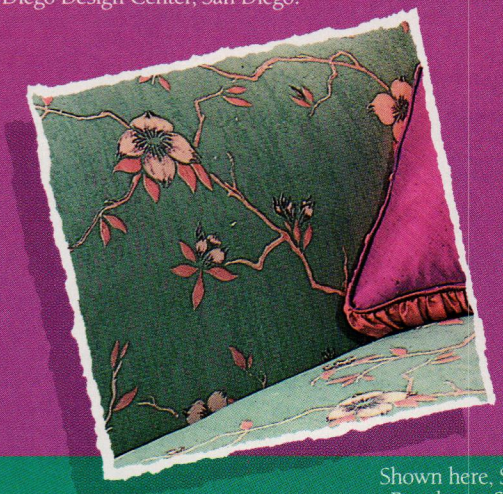

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Granting Credit

Is It Good Business?

By Myron D. Emery, Attorney at Law

INTERIOR DESIGNERS GENERALLY ASK FOR A SUBstantial deposit in advance and additional payments as work progresses. In certain instances, the design professional may grant credit to his or her client. Credit is legally a loan from you to your customer or client. It carries special legal rights and imposes special legal responsibilities. Credit implies that the other party promises to pay in the future for the design goods and services you supply now, and that both of you have agreed and have a mutual understanding of the terms.

Should I Grant Credit?

The advantages and disadvantages of granting credit should be considered carefully in your business. Experts and studies show that charge customers tend to become steady customers. They buy what they need when they need it, instead of waiting until they have the money in hand. Further, when they don't have to pay cash immediately, they often agree to higher quality purchases and orders, and are more likely to buy other items and services which they might not if required to pay cash. They view interior design services as an investment, much as they view their home or car. Offering credit also is a good way of keeping up with the creditors who allow credit. Much of our economy runs on tomorrow's dollar: we operate our businesses on a "buy now, pay later" basis.

There are significant disadvantages, however, which must be considered before granting credit. Credit operations increase your costs of doing business. Granting credit takes more office administration, because you must check credit risks and be prepared to enforce prompt payment. You may need additional office help and supplies to keep track of credits and collections. It also is generally noticed that credit customers, because of their running and continued business, show little hesitation about returning merchandise or changing orders. To grant credit, you need extra capital to meet your own payables while you are waiting for clients to pay on accounts receivable.

Granting credit should be carefully done and should never count on guesswork. Careful examination of each customer or client must be made. Experts point out, however, that, if cautions are taken, granting credit to your clients can add to your profits. You must watch your accounts carefully, however. Some clients are sure to pay late, for a variety of reasons, and some may be unable to pay at all. You must be sure that, if a client is late with a payment, collections procedures could be started immediately. But the most difficult problem to deal with in granting credit is what to do when a client fails to pay.

Continued on page 61

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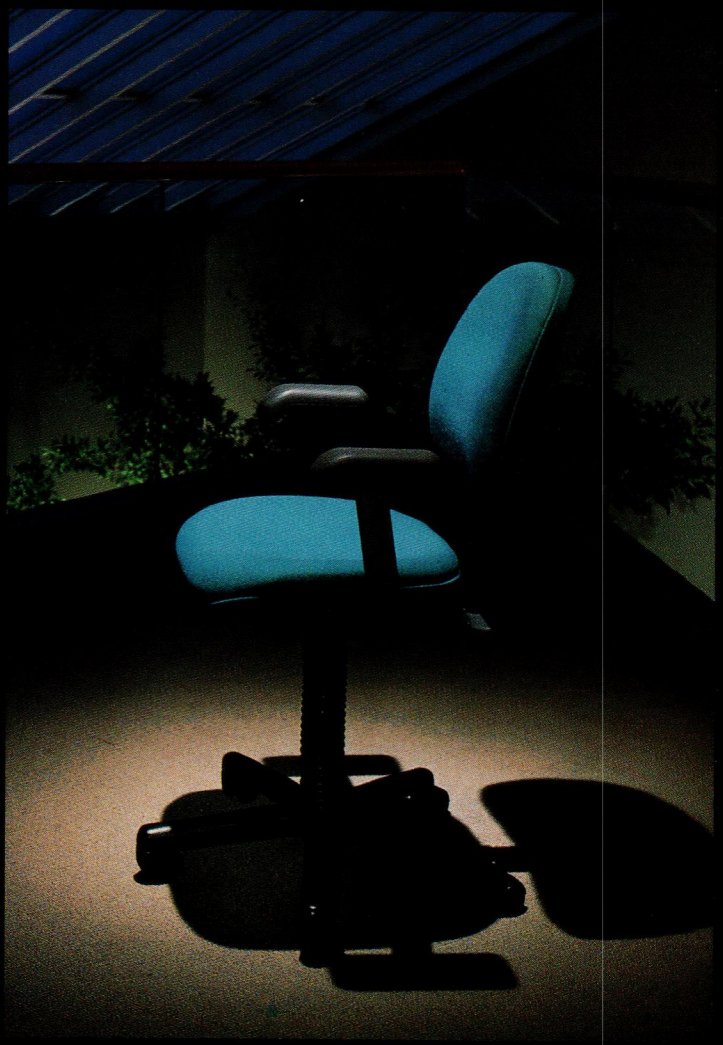

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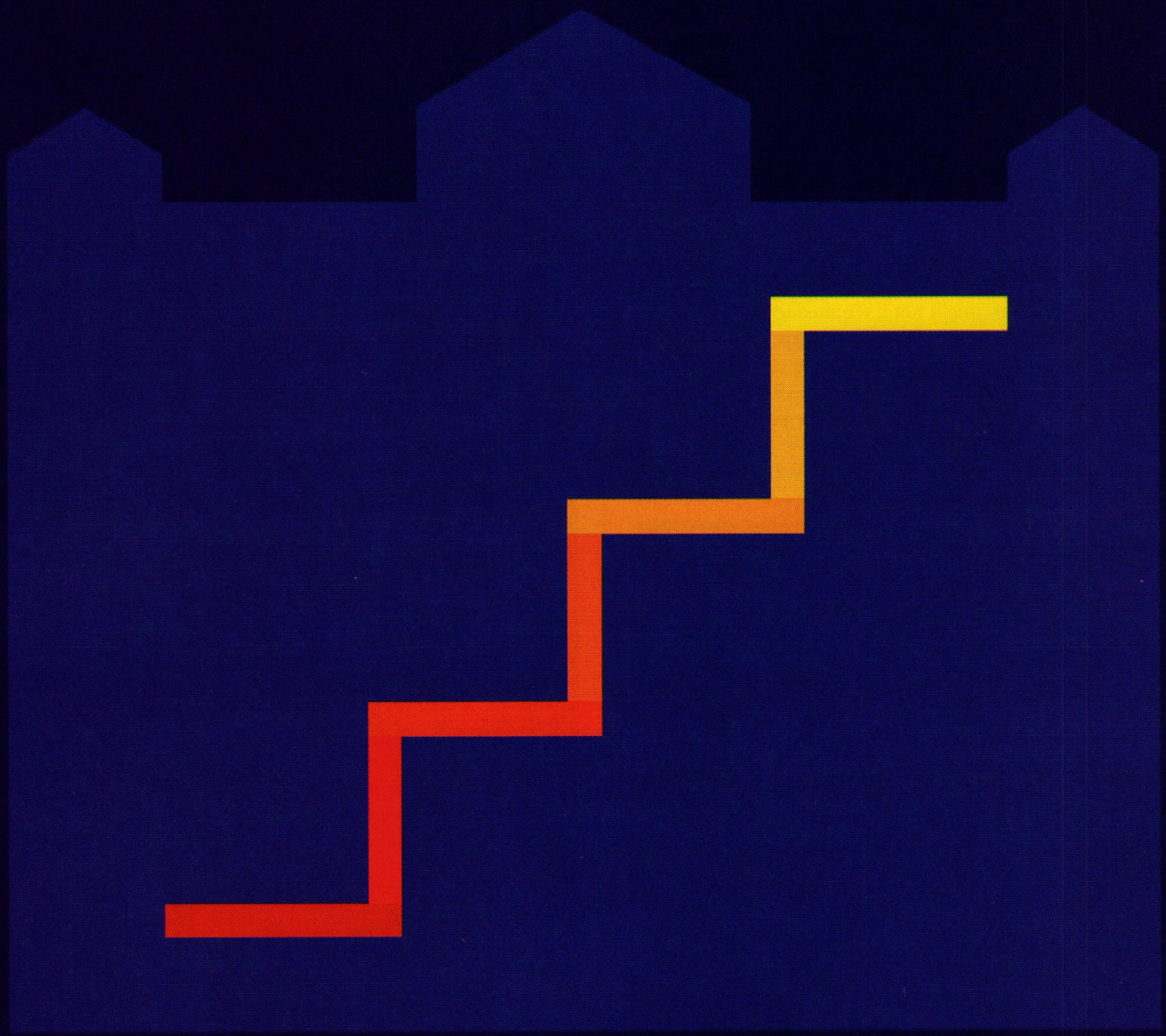

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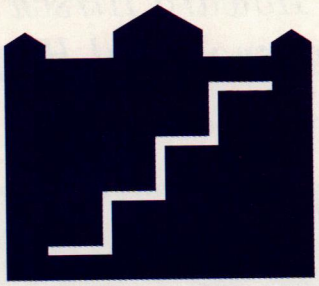

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DESIGN AND THE LAW

Continued from page 59

The "Composition" Agreement

The interior designer may desire to accomplish a partial repayment of the client's credit, in lieu of facing the legal complications of bankruptcy declared by the client. Such an arrangement is known as "composition with creditors." A common-law composition is a contract between a debtor and his creditors in which the creditors receive part, but not all, of their claims, and the debtor is discharged from the balance of the claims. The interior designer, in such an instance, therefore would join in a contract with other creditors of the client in an effort to resolve an expedient partial payment of the credit. A composition of the client's business may serve to liquidate or rehabilitate. In the alternative, the interior designer may grant an "extension" to his client. An extension is an agreement in which creditors agree to delay the dates on which they will be paid in full. A composition agreement also may contain this element of delay. The obvious problem of an extension is that it delays the inevitable: the confrontation between the interior designer and the client as to the receipt of payment.

There are many advantages to the interior designer in entering into a composition agreement with a non-paying client. First, it will avoid an expensive legal race of diligence among creditors to obtain the debtor's limited assets. Further, there is a higher potential for receiving a greater dividend than in bankruptcy because of higher liquidation prices and lower expenses. There also is an enhancement of the debtor's ability to overcome temporary distress and continue a relationship that is likely to be profitable to the creditor in the future.

There are even more advantages to the debtor. The most obvious advantage is that a composition avoids the stigma and adverse consequences of bankruptcy.

The important factor for the designer is to review all of the elements, both pro and con, with your attorney and accountant before entering into a credit base for your interior design business. Granting credit can be a very useful tool.

Myron D. Emery, Esq., is principal of Myron D. Emery, Inc., a Los Angeles-based law firm specializing in communications and business law, including the field of interior design.

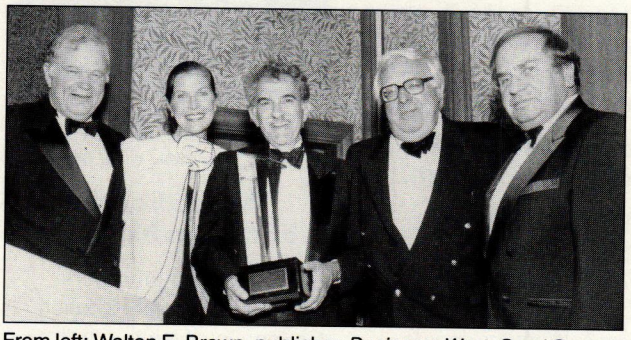
Designers West/Ray Bradbury Creativity Award

Hirsch/Bedner & Associates' Howard Hirsch Honored For His Contributions to International Hospitality

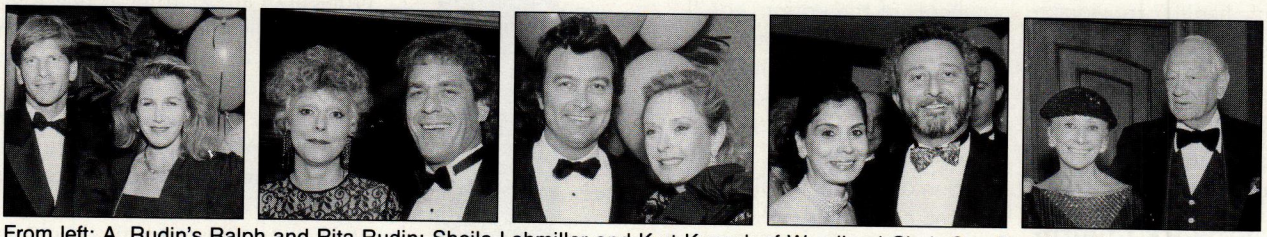
Photography by David Dubuque

HOWARD HIRSCH RECEIVED THE THIRD ANNUAL *Designers West*/Ray Bradbury Creativity Award on April 3 in Los Angeles at Ma Maison Sofitel, the interior designer's most recently completed project. Hirsch founded Hirsch/Bedner & Associates, headquartered in Santa Monica, California, 25 years ago. With offices and projects around the world, the firm had much to celebrate—as did admirers from near and far. Among them: Manny Steinfeld, president of Shelby Williams who flew in from Chicago to personally present the award to Hirsch; Jerry St. John and Dorrit St. John, president of Purchase Service Ltd. and Hirsch's longtime associate whose birthday—April 3—coincides with his; Du Pont's C.A. and Patti Cantley, Jr.; Hong Kong interior designer Alfred Mok; Hallie

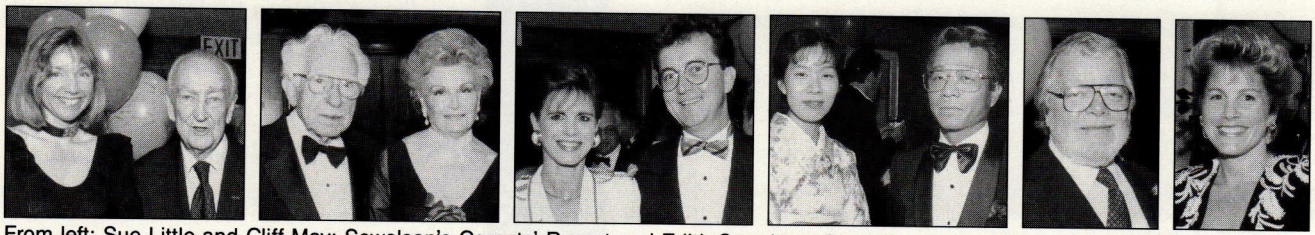
Continued on page 64



From left: Walton E. Brown, publisher, *Designers West*; Carol Soucek King, Ph.D., editor in chief, *Designers West*; Howard Hirsch; Author/Futurist Ray Bradbury; Shelby Williams' Manny Steinfeld.



From left: A. Rudin's Ralph and Rita Rudin; Sheila Lohmiller and Kurt Kupsek of Woodland Chair Co.; Premiere Chandeliers' Rick Cooley and actress Carole Wells Doheny; Lynda Barens and Larry Singer of Paul Singer Floor Coverings; Helen Marcus, NEWH, and Jim Marcus.



From left: Sue Little and Cliff May; Sewelson's Carpets' Rupert and Edith Sewelson; Diane Stokkers of Baker, Knapp & Tubbs and Rocky LaFleur, Pacific Design Center; Toyoko and Jim Matsuoka, Motoko Ishii International; Herbert Lawton of Hemmeter Corporation; Susan Kay, Art Group International.

From left: CLCID President Rayne Sherman; San Francisco designer Gail Woolaway; designers Ann Ascher and Cleo Baldon with author Ib Melchior; Sharon and Mike Arnstein, Bentley Carpets; Hirsch/Bedner President Michael Bedner with NEWH President Jane Stoll, Yates-Silverman, Inc.

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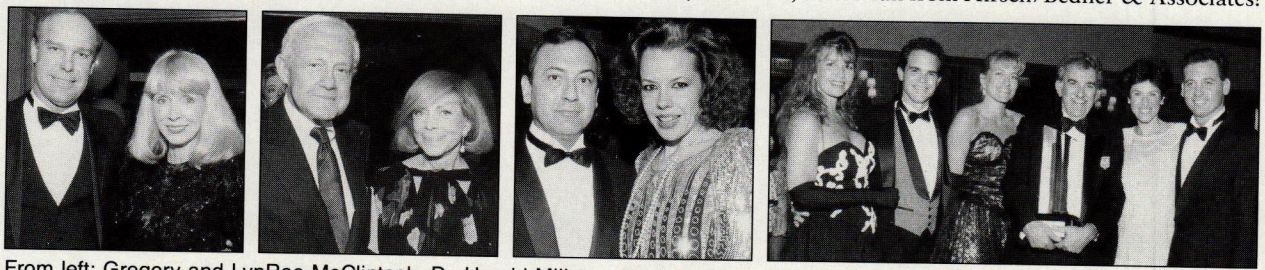
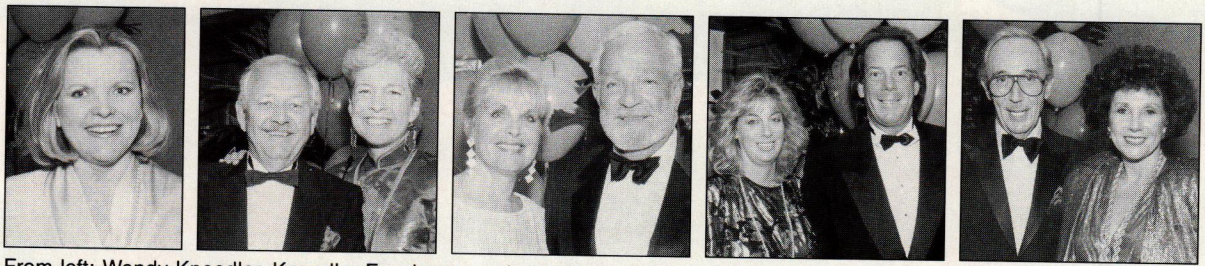
Photo: David McNamara

Continued from page 62

Greer's Tom Morrow; RHIDEC's Paul Muir; FIDM Chairman of Interior Design German C. Sonntag, ASID, IBD; Daryl deFalla, ASID, and Carlos deFalla, IBD; Stephen Stoner, ASID; lawyer Eddy Feldman; Shirley Urgenson, IFDA; Linda La Mahn and William Krueper; photographer Charles S. White and his wife Carolyn; publicist Libby Huebner; Gideon Gallery's Pamela Gideon-Hawke and Bernard Blum; photographer Leland Lee; Fiber•Seal of Pasadena's Barbara Renzullo. Other companies represented included: U.S. Axminster; Durkan Patterned Carpets; Hallmark Lighting; F. Schumacher; Kneedler-Fauchere; the Pacific Design Center; Laine Altman Public Relations; Tropi-Cal; ELA (Environmental Lighting for Architecture); Harbinger; La France Imports; Jack Lenor Larsen; Parker Blake; J. Robert Scott & Associates; A. Rudin; Janus et Cie; Murray's Iron Works; Decorators Walk; Paston/Rawleigh; Kreiss; Steven Radack and Co.; D.S. Brown; BASF Fibers. Also there: the Robert Blumenthals; Abbott Browns; Barry Cohns; Ellen Cohn; Darcy Denkert; Gerald Granofs; Muramasa Kudos; Bob Rechts; Alan Rosens; Brad Rosenbergs; Julian Von Kalinowskis. And, of course, tables-full from Hirsch/Bedner & Associates!

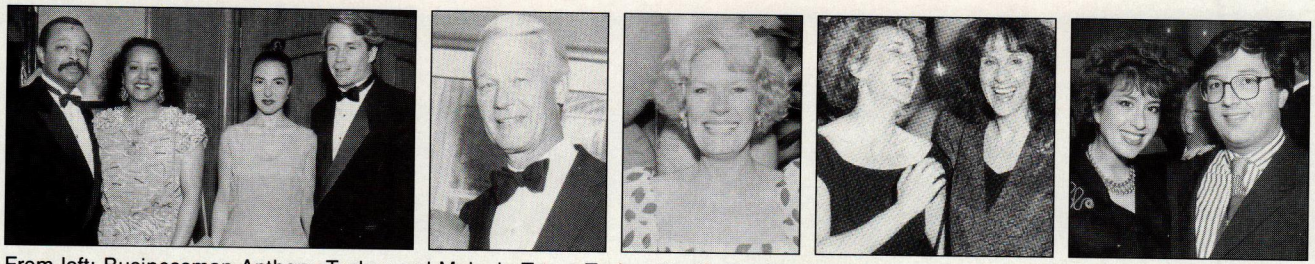


From left: Gregory and LynRae McClintock; Dr. Harold Millstone and designer Rosalind Millstone; Ricardo and Michele Falcó, Halder, Inc.; Howard Hirsch with his wife Liz, in white, and his children Katt Jolly, Tony Hirsch, Lisa Brown and Mark Brown.



From left: Wendy Kneedler, Kneedler-Fauchere; producer/restaurateur Bud Morrison and ASID Los Angeles President B. J. Peterson; *Designers West*'s Marlene Fields and Elliot Fields, Edward Fields Carpets; Cheryl Katz and designer Irwin N. Stroll; designers Richard Kramer and Barbara Heyman.

From left: Interior designer Quentin Rance and vocalist India Rance; Susan Gardner, Associate Member ASID, and Robert Gardner; *Designers West*'s Julie Diller and Cara Tate; Lillian Chain, ASID, and husband David Schwartz; *Designers West*'s Bonni Dorr.



From left: Businessman Anthony Tucker and Melanie Tatum-Tucker, Pacific Design Center, with *Angeles* Magazine's Elena Tapiero and *Designers West*'s Walton E. Brown, Jr.; Stephen Tate of New York; Liz Howard, ASID National President; *Designers West*'s Paula Fitzgerald and Julie Goodman; and Phyllis Morris' Jamie Richlin and Stewart Richlin.

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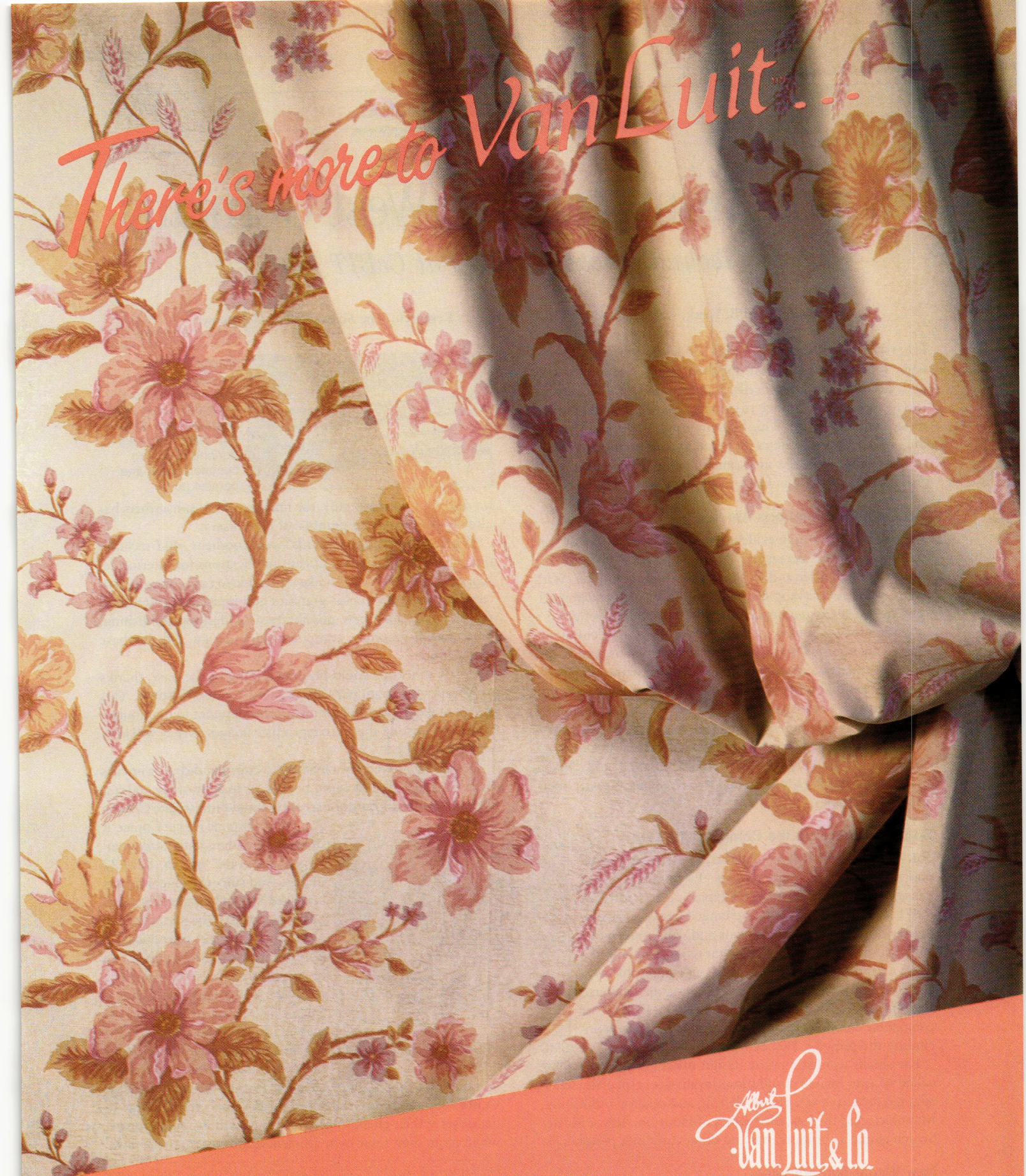

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Report from Hanover, West Germany

Technological Wonders at CeBIT '89

By Leonard B. Kruk, C.S.P., Director, Office Syntonics Research, The Shaw-Walker Company

DESIGNERS INTERESTED IN CUTTING-EDGE HARDware and software solutions for their own office information and telecommunications needs, and for offering enhanced services to clients, found much to consider at the biennial Hanover office technology fair. This huge international trade fair, CeBIT '89, the "World Center for Business, Information and Telecommunications," drew an estimated 500,000 people to more than 3,000 exhibitions from 37 countries this year.

Compatibility Solutions Are Key

The fair offered ample evidence that hardware and software manufacturers are increasingly gearing up for the fast-growing multi-terminal office and workstation computer market. With extensive use of desktop electronics in most offices, compatibility is the key issue; hence, many of the exhibits reflected a growing interest in LAN, or Local Area Network technology.

LANs are universal tools for connecting different brands and types of office automation equipment, both within the user's organization and with various public networks and systems.

The big players in LAN technology are U.S. firms, including giants Digital Equipment Corporation and IBM and lesser-known firms such as Ungermann-Bass and 3Com. If you recognize the terms "Ethernet," "Apple Talk," "ArcNet" and "Token Ring," you have already been exposed to the major LAN operating technologies.

Software to Bridge the Compatibility Gap

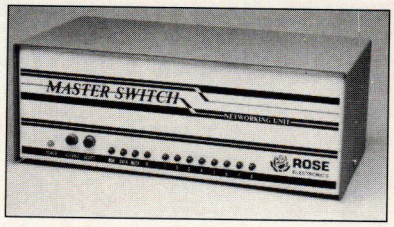
Software will also help bridge the gap between incompatible technologies and systems. England's Key Exchange Systems Ltd. displayed Keypack, a new software tool for editing documents exchanged between incompatible office automation systems and word processors.

For design and client offices that rely on a combination of Apple hardware and IBM or compatible PCs, Traveling Software Inc. of Bothall, Washington, exhibited LapLink Mac. This program connects any IBM PC or compatible computer to any model Apple MacIntosh (including the popular 512, SE and Mac II).

For small- to medium-size design offices, a product called Master Switch could prove invaluable, especially when adapted for CAD/CAM, plotter sharing and desktop publishing. Manufacturerd by Rose Electronics of Houston, Texas, Master Switch connects printers, PCs and other computer peripherals.

New Visual Technologies

The growing international popularity of fascimile transmission technology was reflected in the wide range of new fax machines on display. Internationally, the number of fax subscribers has already overtaken the number of telex users.

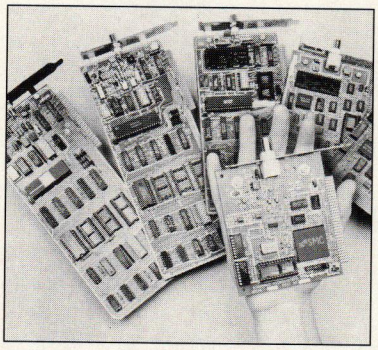


Master Switch, manufactured by Rose Electronics of Houston, Texas, connects printers, PCs and other computer peripherals using common serial and parallel ports.

"Video image capture boards" were another CeBIT technology which could have significant implications for interior design firms. Image boards make it possible to carry out sophisticated processing of color graphics and images on a standard PC, opening many new possibilities for desktop publishing, presentation graphics, computer-aided design and database applications.

Costly mockups could become a thing of the past, thanks to Atronics International's Twenty First Century Systems. This device makes it possible for an interior designer to manipulate photos of existing spaces to reproduce images as they will look when redesigned.

Designers looking for a method to copy hand-drawn images from blackboards and white-boards, or to copy office and residential layouts or outdoor scenery, should investigate Chinon America's Portable Image Copier. It produces standard letter-size or enlarged printouts up to 8½×22 inches. And since the machine uses standard facsimile paper, the cost-per-copy is said to be just six cents.



SMC ArcNet PC130 LAN controller with larger earlier products.

Eastman Kodak introduced a portable VCR projector which can be attached to the serial port of a PC, a tool that could prove useful in enhancing interior designers' on-site presentations to their clients.

The most successful interior design offices in the 1990s will rely on, and present to clients, an increasing array of office technology. CeBIT '89 underscored the need for designers to plan now to better serve their client's needs and expectations in the future, while upgrading their own efficiency and productivity now.

Dr. Leonard B. Kruk, a Certified Systems Professional, studies office automation trends as director of Office Syntonics Research for Shaw-Walker, a leading national manaufacturer of contemporary office furniture, seating and systems.

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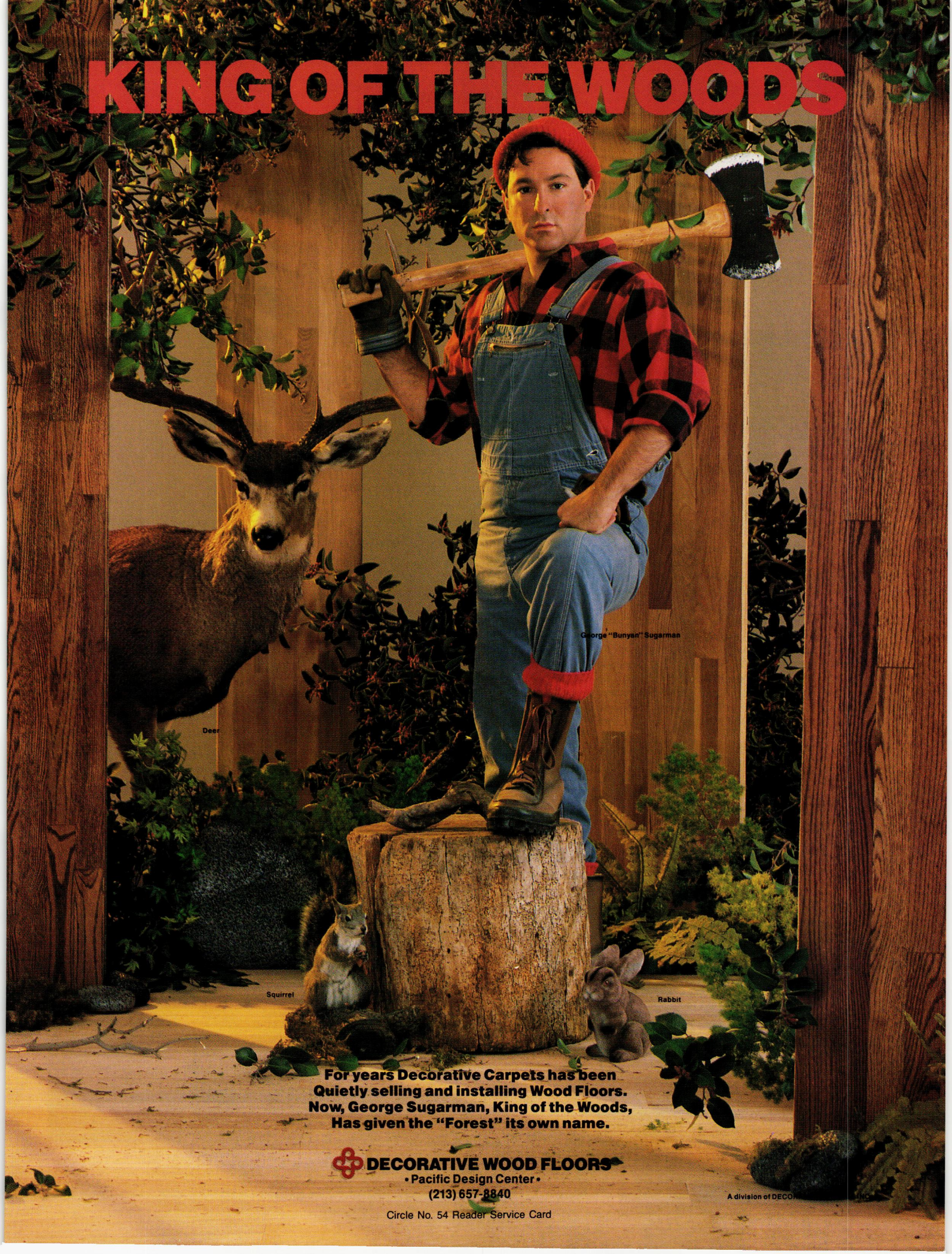

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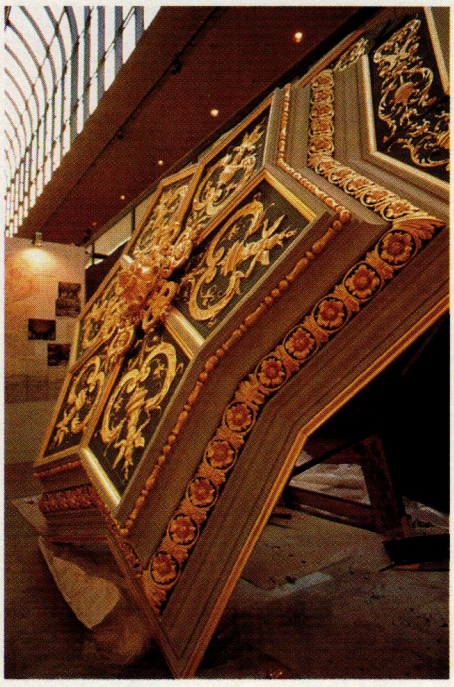
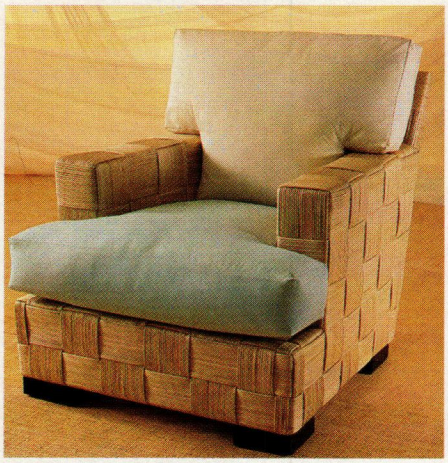
WestWeek 89

Market for the Pacific Rim

The Russian warmth and richness in the award-winning "Gorbachev USSR" vignette (above) was created by Bernard Blum for **Stroheim & Romann**; Steven Holmes, president of **Donghia**, introduced Block Island, (right, above) a wicker group designed by John Hutton; at **Stow & Davis**, additions to the Valencia wood system (below, right); Gold-leafed stucco moldings ornament a reproduction Louis XV ceiling by **S.A. Fancelli** (below), shown at **French Tradition in L.A.**, an exhibit of the achievements of French artisans, presented by the French Trade Commission and **Compagnie Generale Maritime French Line**.

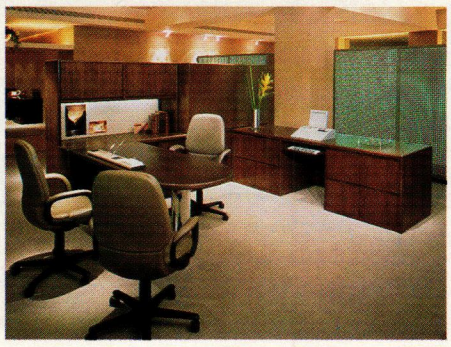


LOS ANGELES' NEW, BOOMTOWN-OF-the-Pacific-Rim image pervaded WestWeek 89, as visitors from all over the world thronged the annual design industry market at the recently expanded Pacific Design Center (PDC). Building on the energy and excitement of past WestWeeks, PDC President **Richard T. Norfolk** and his new management team produced a smoothly-orchestrated, upbeat market, business conference and symposium.

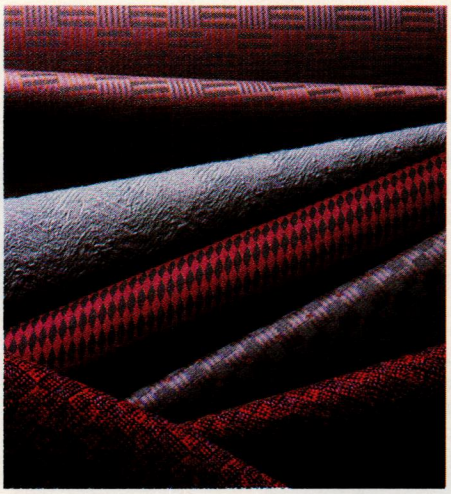


PDC showrooms, looking bright, reported brisk traffic throughout the three-day event. "Firms like ours see WestWeek as one of our best opportunities to get in touch with what is certainly one of the most energetic and dynamic specifier communities in the United States," said **Russ Nagel**, president of **Westinghouse Furniture Systems**. "WestWeek was the official introductory showing of our Traditional line, which we had previewed at Designers Saturday. My sense is that this was a typical approach by manufacturers—WestWeek doesn't yet draw huge, dramatic product introductions, but I see progress in that direction," noted **Kenneth M. Book**, president of the **Gunlocke Company**.

Showroom openings were hosted by **Pleion, PCI Tandem/Panel Concepts, Architectural Products Group (APG), Kimball International, Harpers** and many others. Some official debuts during WestWeek: **Armstrong** and **Forms & Surfaces** unveiled a snappy, black-white-and-red showroom designed by Armstrong's Creative Director **Gilbert D. Benson**. **Bruce Morimoto** of Morimoto Associates is the designer of the new, Stonehenge-influenced **Taylor Companies** showroom, which displays Taylor Chair and Taylor Desk products— "Our company foresees significant growth in the Western market," said Taylor chairman and CEO **Fred Baldassari**. The **Atelier International** showroom's new look was created by **Richard Penney,** principal of the Richard Penney Group Inc., and highlights AI's beautiful Masters collection of chairs designed by immortals **Frank Lloyd Wright** and **Charles Rennie Mackintosh,** among others; in the same showroom, AI President **Stephen Kiviat** and Italian designer **Lodovico Acerbis** answered questions regarding the centuries-old *encausto* technique of finish, applied to the base of Acerbis' Serenissimo desk.



"There's a lot of uniqueness out there," said one designer. Maybe so, but nobody does it better than **Uniquely Australian**. The permanent showroom still awaits completion, but in the meantime "A Unique Land—A Unique Collection," a temporary show of fine, exotic furniture and rugs from Down Under, drew raves. New products were in the limelight also at **Stendig**, where **Merle Lindby Young**, director of textiles, in



troduced Beaubourg, Varennes and Longchamps, "interactive," metallic-look fabrics by stellar French designer **Andrée Putman**. In the **S. Harris/Connexion** showroom, new, high-tech, intricately textured and patterned Japanese printed fabrics were introduced by **Harvey Nudelman**, president of S. Harris. The state-of-the-art, ergonomic Reflex chair, designed in Italy by **Paolo Favaretto** and **Giancarlo Bisaglia**, debuted at **Shaw-Walker**. The Shaw-Walker Company and California State University announced the winners of their student competition; Shaw-Walker awards prizes to students and a donation to FIDER, the Foundation for Interior Design Education and Research. The education-minded Shaw-Walker has also initiated two Office Environmental Research Fellowships at the University of California, Irvine. At **ICF/Unika Vaev/Spec'built, Janine James**, director of design and product development, presented ICF's pyramid-based Montserrat table by Spanish designer **Oscar Tusquets** and the rediscovered 1930 sofabed of bent steel tubing by **Alvar Aalto**, among other new products. **Randolph & Hein** featured **Trilogy**'s new line of lavishly printed fabrics and shimmering, hand-painted Oriental screens by **Byobu West**. Upstairs at **Baker, Knapp & Tubbs**, designer **Charles Pfister** introduced new additions to the elegant Pfister Collection by Baker Furniture.

Thanks to video monitors placed at strategic intersections in the PDC, WestWeek attendees could scope out the showrooms and still catch highlights of the seminar series playing non-stop in the PDC's new, already-outgrown auditorium. Themed **"Critical Choices: Intuition and Reason in the Design Process,"** the WestWeek symposium opened with a welcome by **Richard T. Norfolk. Elizabeth Howard**, ASID, national president of the American Society of Interior Designers (ASID) introduced the white-clad, flower-bedecked keynoter **Richard Saul Wurman**, FAIA, who spoke on "Access to Information in the Design Process." Wurman posed the question to designers, "How do you present to a client things they can't conceive of?"

The annual business conference, sponsored by PDC 2, the Contract Manufacturers Association/West Coast, featured **Sam Donaldson**, long-time chief White House correspondent for ABC News, whose prediction—"I don't think there will be a recession this year"—was welcome news to the audience of corporate CEOs. The conference's distinguished panel of business media figures exchanged their analyses of the first 90 days of the new Administration.

Designers picked up fast, learning techniques and some handy tips on juggling from **Michael Gelb** of the High Performance Learning Institute. A talk on fine detail in design revealed the highly diverse sensibilities of interior designer **Mark Hampton**, architect **Brian Murphy** and furniture designer **Dakota Jackson**.

Los Angeles architecture was on view at a WestWeek exhibition showing a selection of winners of the Los Angeles Cultural Affairs Commission's first annual Design Excellence Award. WestWeek attendees could vicariously review and re-judge the competition for Los Angeles' Walt Disney Concert Hall: the finalists' models, including **Frank Gehry**'s winner, were on display at the PDC. A lively symbiosis is developing between the city's fine art and architecture communities; at a wrap-up panel on Friday afternoon artists **David Hockney** and **Ed Moses** joined architects **Elyse Grinstein, Jeffrey Daniels**, AIA and **Steven Ehrlich**, AIA for a spirited exploration of intuition, reason and one-upmanship in their respective creative fields.

—Julie Goodman

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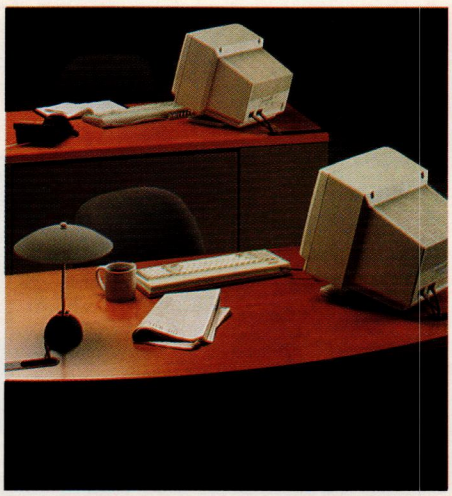
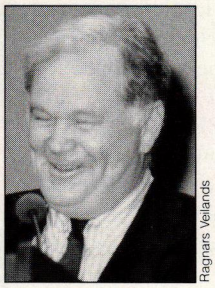


New kid on the block: **Pallas Textiles**, with an initial offering of 19 patterns in 200 colors (a few shown at left, above), is a new company operating as a separate division of Krueger International. The curved and supple Next chair of maple with a plywood back from **Interna Designs USA** (below, left) incorporates "emotional ergonomics," says its designer, **Richard Penney**.

The RizziOffice desk system with built-in wire management (top) was a major WestWeek product introduction by **CorryHiebert**; **Davis Furniture Industries** offers the Piping Series lounge chairs (center), featuring contrasting welts and solid walnut legs, for scaled-down seating areas; designed by **Irwin Stroll**, the new **Bradbury Collection** showroom, showcasing lines by Kirk Brummel, Jeffrey Aronoff and Ile de France among others, (bottom) premiered at WestWeek.

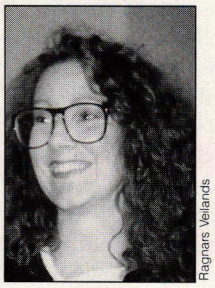
Continued from page 73

A panel discussion on "Designing Textiles: Intuition and Reason," co-sponsored by **ACT**, the Association for Contract Textiles, and *Designers West* magazine, was introduced by **Walton Brown**, publisher of *Designers West*. Moderators **Deborah Baron**, IBD, vice president of design for Gensler & Associates/Architects, Los Angeles and **Jill Cole**, principal of Cole Martinez Curtis, Los Angeles, addressed questions on the textile design process to **Adriana Scalamandré Bitter** of Scalamandré, **Kristie Strasen** of Hendrick Textiles Ltd., **Richard Wagner** of Knoll Textiles, **Orlando Diaz-Azcuy** of HBF Textiles and **Sina Pearson** of Unika Vaev USA. In a discussion of color trends, Diaz-Azcuy expressed his refreshing belief that designers should "throw out the fashion colors! Professionals should follow their own creativity when it comes to color, and not attempt to follow fashion color, architecture, or design."



Ragnars Vellands

Walton Brown



Ragnars Vellands

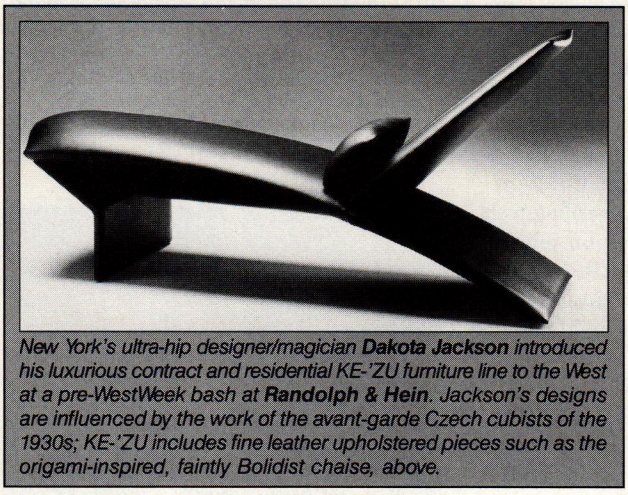
Deborah Baron

Ragnars Vellands

From left: ACT panel members Adriana Scalamandré Bitter, Orlando Diaz-Azcuy, Kristie Strasen, Richard Wagner and Sina Pearson.

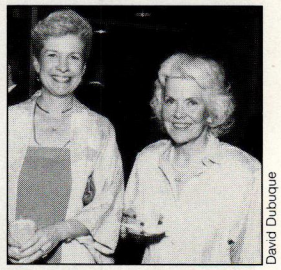
Ragnars Vellands

Jill Cole



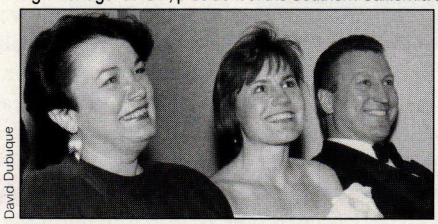
New York's ultra-hip designer/magician ***Dakota Jackson*** *introduced his luxurious contract and residential KE-'ZU furniture line to the West at a pre-WestWeek bash at* ***Randolph & Hein****. Jackson's designs are influenced by the work of the avant-garde Czech cubists of the 1930s; KE-'ZU includes fine leather upholstered pieces such as the origami-inspired, faintly Bolidist chaise, above.*

The ***Institute of Business Designers*** *(IBD) launched the new, annual* ***Calibre*** *excellence-in-design awards at a black-tie dinner on the eve of WestWeek. 1989 Calibre Award categories and winners were: Developer:* ***MaGuire Thomas Partners****; Contractor:* ***Illig Construction****; Manufacturer:* ***A.E. Furniture****; Consultant:* ***Stegeman and Kastner, Inc.****; Client:* ***Four Seasons****; and Broker:* ***Cushman Realty****. A special Calibre award was presented to* ***Richard Turpin****, retired real estate editor for the* Los Angeles Times.



David Dubuque

Among the participants in the IBD Calibre awards ceremony were (below, from left) **Patricia Ford**, principal of Kaneko/Ford Design; **Janice Stevenor Dale**, senior design manager at ISD, president of the Southern California chapter of IBD; and **Timothy H. Walker**, senior vice president of PHH Environments. **B.J. Peterson** (above, left), president of the Los Angeles Chapter of the American Society of Interior Designers and **Clarellen Adams**, vice president of San Francisco's Showplace Square, celebrated the IBD Calibre awards at WestWeek. **Michael Bourque**, IBD (left), national president of IBD, took an active role at WestWeek in the symposium and the IBD Calibre awards ceremony.



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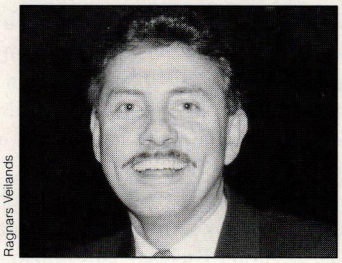
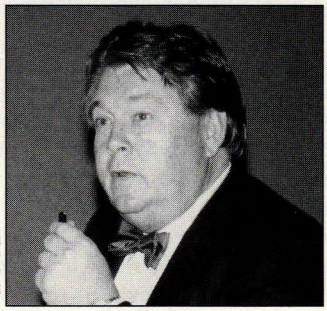


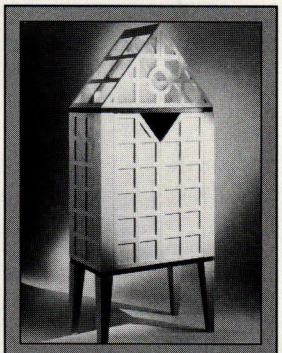
Ragnars Vellands

With a spirited presentation that reviewed the stunning achievements of renowned interior designer **Kalef Alaton, Ralph Webb**, partner and business manager of Kalef Alaton & Cie., accepted *Designers West* magazine's second annual Designer of the Year Award from publisher **Walton Brown** on behalf of Mr. Alaton. *Designers West* Editor in Chief **Carol Soucek King** noted that "Even when they seem to be made of gossamer, Kalef Alaton's designs have incredible impact. . .To define Kalef's work, which many consider the best of its kind, is a considerably difficult task; to recognize him as Designer of the Year was easy."

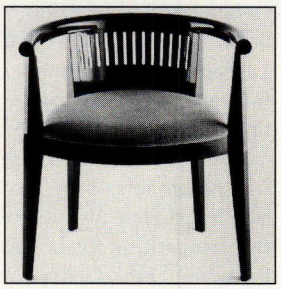


Rachel Olson

Ralph Webb



At the **Mimi London** showroom **Nick Berman Designs**' Post-Modern "Beach Cabana" cabinet recalls the seaside changing rooms of a bygone era.



The Modernist design of the Verona chair from **Monel Contract Furniture Inc.** has a slotted back of molded plywood inspired by the Vienna Movement.

Continued on page 76

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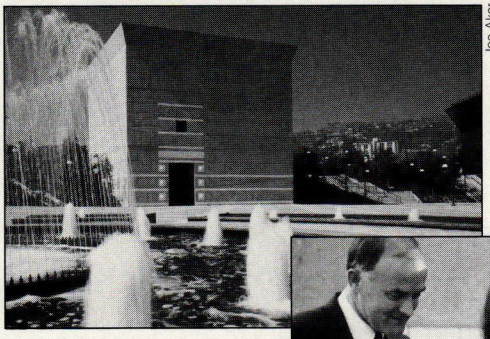
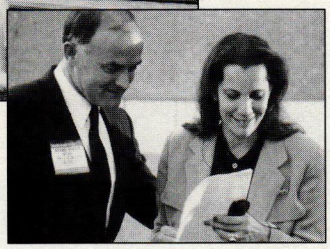
Continued from page 74

In a moving ceremony during WestWeek, the Murray Feldman Gallery on the PDC plaza was dedicated to the memory of **Murray Feldman**, the late president of the Pacific Design Center, by his successor, **Richard T. Norfolk**, in the presence of **Janice Feldman**, Murray's widow. An innovative leader in the design industry, Murray Feldman is remembered with tremendous love and respect by all who came in contact with him. The Murray Feldman Gallery stands as a tribute to his vision of the future for the Pacific Design Center.



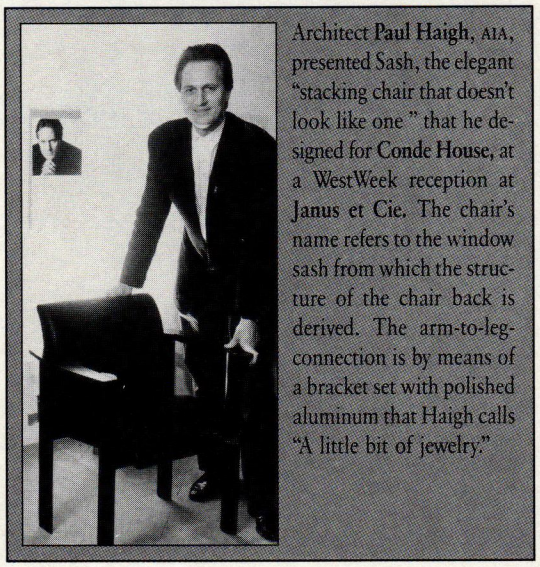
Joe Aker



Rachel Olson

Richard Norfolk and Janice Feldman, and the Murray Feldman Gallery; pastel drawing of Murray Feldman by Janice Feldman.

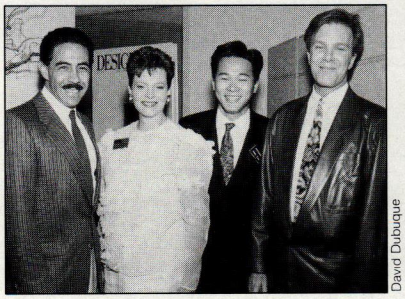
The inaugural exhibition in the Murray Feldman Gallery is "Architectural Art: Affirming the Design Relationship." The not-to-be-missed show highlights brilliant creativity in its exploration of the relationship between fine art, design and architecture. The exhibit was organized by the American Craft Museum in New York and sponsored in Los Angeles by **Haworth, Inc.**



Architect **Paul Haigh**, AIA, presented Sash, the elegant "stacking chair that doesn't look like one " that he designed for **Conde House**, at a WestWeek reception at **Janus et Cie**. The chair's name refers to the window sash from which the structure of the chair back is derived. The arm-to-leg-connection is by means of a bracket set with polished aluminum that Haigh calls "A little bit of jewelry."

ICF introduces Softlight, designed by **Alberto Meda**, the Italian designer/engineer. Meda used space-age materials—carbon fibers and aluminum—to create an extremely lightweight chair with elastic seat and back.

Three festive cocktail parties were hosted by **Designers West** *magazine during WestWeek. On Wednesday night, photographer Tom Crane was honored by* **Designers West** *and co-sponsor* ***Lees Commercial Carpets****; on Thursday, Kalef Alaton, winner of the* **Designers West** *Designer of the Year Award; and on Friday, Spirit of WestWeek. Guests were also entertained at the neighboring* ***C.G. Rein Galleries****.*



David Dubuque

From left: Carlos de Falla, IBD and Daryl de Falla, ASID; Rick Eng of **Designers West***; and Stephen Stoner, ASID at* **Designers West***'s cocktail party.*

David Dubuque

Monika Tencer of Compagnie Generale Maritime French Line and Sandy Schiffman, ASID/IFDA toast a WestWeek.

Rachel Olson

A visitor greets WestWeek speakers: Tokyo architect **Shigeru Uchida** (center) and Japan-born **Toshiko Mori**, AIA (right).

At a WestWeek party at **Mirak** in honor of French architect and furniture designer **Jean Michel Wilmotte**, who designed the entire underground commercial complex of the Grand Louvre in Paris. From left, Wilmotte; Sheri Rezai, showroom manager and principal; Goodi Haydarzadeh of Geltman Company; and Abou Soudavar, Mirak's director.

Stephen Jerrom

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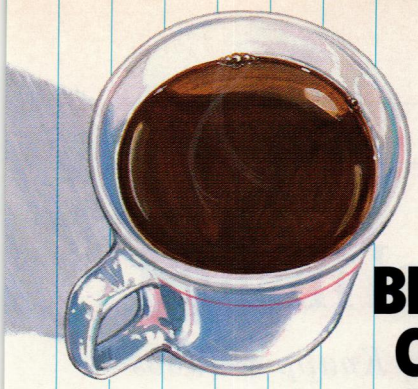

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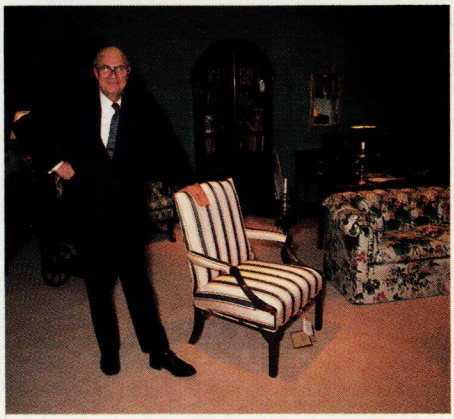
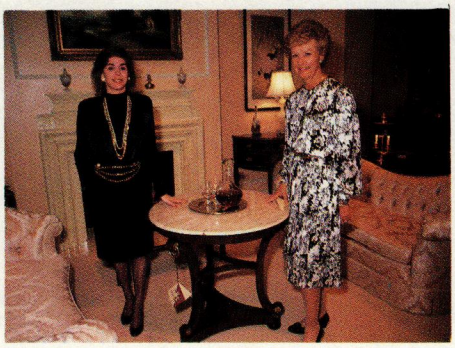
Western Growth Fosters Regional Insight

At Market With Robert Fernbacher, President and CEO, Baker, Knapp & Tubbs

WITH 156,000 SQUARE FEET OF SHOWROOM SPACE IN Houston, Dallas, Seattle, Laguna Niguel, San Francisco, Los Angeles and, soon to open, in Phoenix, Baker, Knapp & Tubbs has made an unprecedented commitment to the interior design industry in the West. To learn more about the company's Western perspective, *Designers West*'s Publisher Walton E. Brown held an informal discussion with Baker, Knapp & Tubbs President and CEO Robert Fernbacher during WestWeek 89 in Los Angeles. They met in the newly expanded Baker, Knapp & Tubbs showroom in the Pacific Design Center.





"No question about it. The upscale market is growing and is going to continue to grow dramatically."—Robert Fernbacher (top), president and CEO, Baker, Knapp & Tubbs, during WestWeek 89 at the expanded Baker, Knapp & Tubbs showroom at the Pacific Design Center, Los Angeles. (Bottom) Diane Stokkers, manager of Baker, Knapp & Tubbs showrooms in Laguna Niguel and Los Angeles, left, with Lucile M. Fickett, ASID, designer of the 35,000-square-foot Los Angeles showroom. Photography by Ragnars Yeilands.

Walton Brown In terms of trends for the '90s, what do you see on the horizon, and how is that affecting decisions Baker, Knapp & Tubbs is making now?

Robert Fernbacher One aspect, of course, is that the West is growing more rapidly than any other U.S. market, and we're interested in being part of that growth.

WB So, for example, did it seem an easy decision to open a showroom in Laguna Niguel? Or did you have second thoughts, that community being only an hour's drive south of Los Angeles and your showroom here?

RF When you talk about Laguna Niguel, it's another country, another state. To be honest, we did have some hesitancy, so at first we opened 12,000 square feet in Laguna Niguel, considering it somewhat a satellite showroom to the one in Los Angeles. But the business exceeded our expectations, so we added 8,000 to 9,000 square feet to make it a full-scale showroom. And it deserved to be, because that is a totally different market.

WB You didn't lose any business in Los Angeles by opening such a substantial showroom relatively close by?

RF We thought there was a small possibility that we could lose some business in Los Angeles, but that didn't happen. We picked up an enormous amount of business in Laguna Niguel and, in the same year, had a substantial increase in Los Angeles as well.

WB The U.S. Census Bureau says the West, meaning Texas as well as the West Coast area, has roughly half the nation's $75,000 and above households. So we have an affluent market, capable of buying a lot of upscale product. How do you view the growth of our industry in the next five years for the whole community of such upscale product?

RF I think the people in our market, the affluent market, want higher, more elegant products than they did even five years ago. They want high quality, beautifully designed furniture in both their homes and their offices. And I don't see this trend diminishing but, instead, expanding.

WB We have felt that the companies today, by and large the successful furniture companies in our end of the profession, have constantly increased their dollar volume ahead of the consumer price index. At the same time I feel there are more people working longer hours, that profitability is a bit more elusive than it was five or 10 years ago. Do you perceive that to be accurate?

RF I do think that we see that you have to work harder to be more profitable, and you have to invest more money, as we have done in our Laguna Niguel showroom, and here in Los Angeles. These are sizable investments, but you have to make them in order to stay competitive and to expand your market share.

WB Certainly we've seen an increase in smaller cities enjoying the advent of design centers. From a manufacturer's point of view, is this a help or a hindrance? Are the landlords making more showroom space available than our community can absorb profitably?

RF I think all this building is going to slow down. In Denver you have two different design centers, and it's a disaster. You have three in Houston, and only one works.

WB How can the industry dissuade landlords from overbuilding, or should they? Should they be concerned?

RF I don't know that you can stop that, except that I do object to having more than one design center per city. That splits the traffic. You have to have one critical mass. In San Francisco, it works fairly well because you can walk easily from one building to another. But even there it doesn't work as well as in Los Angeles, where the critical mass is all in one center. But how you stop the proliferation of design centers in each city I don't know.

WB I think we could—people like us—and that perhaps we

Continued on page 181

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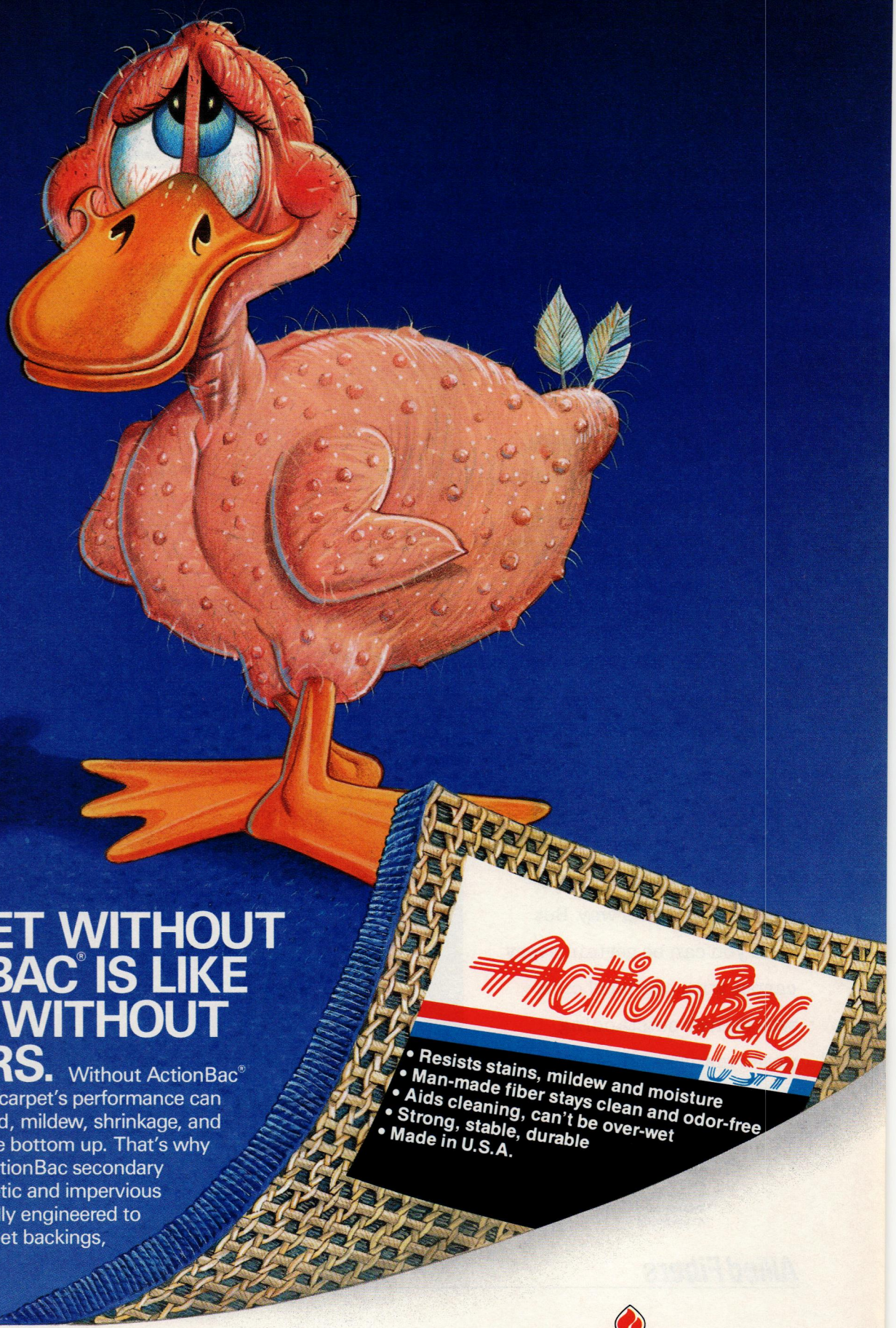

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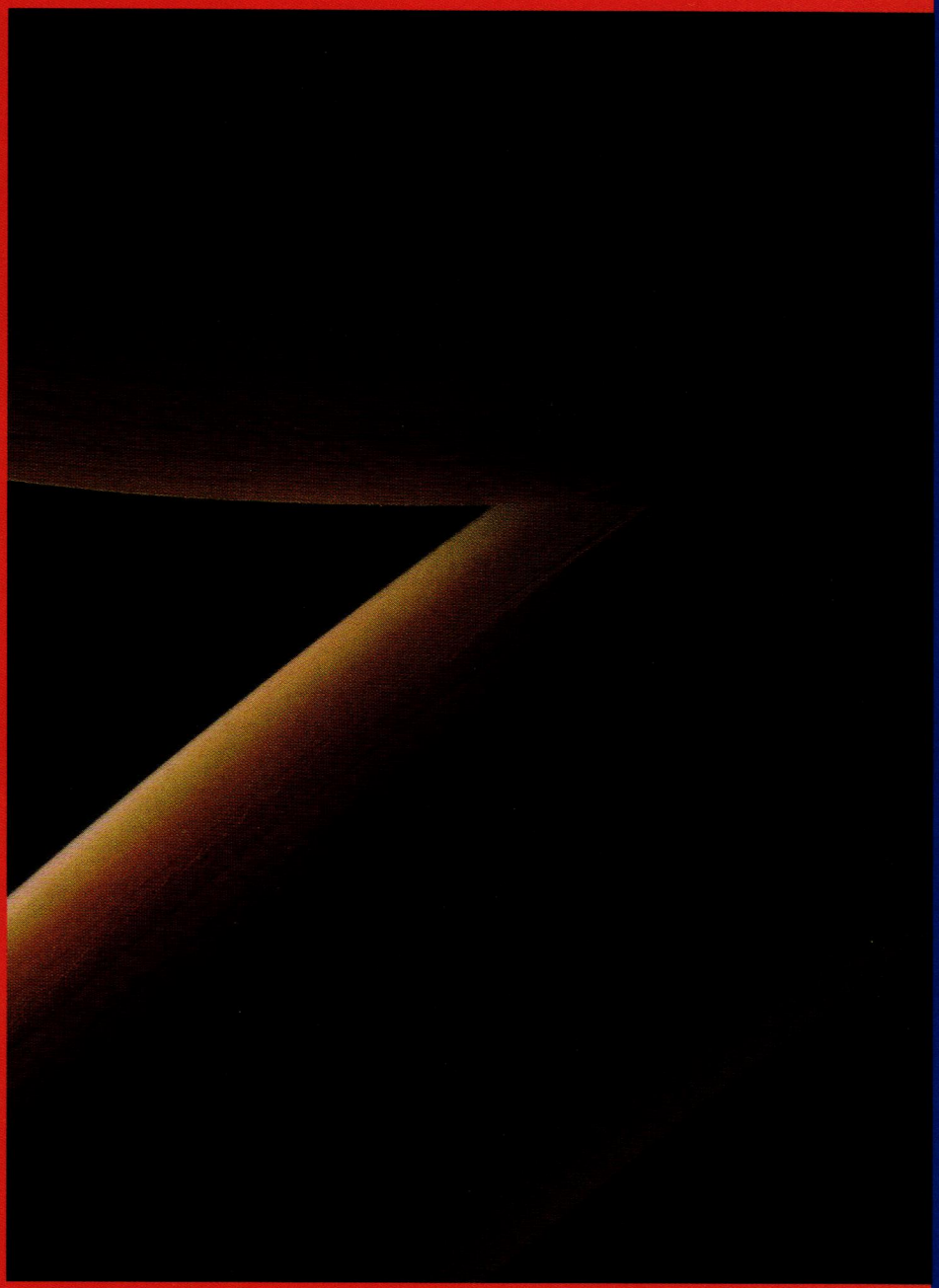

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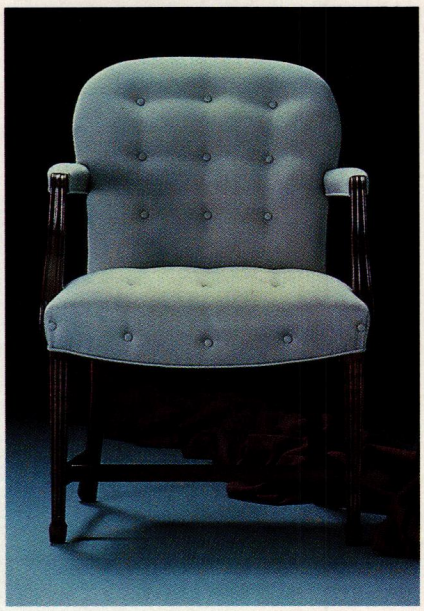


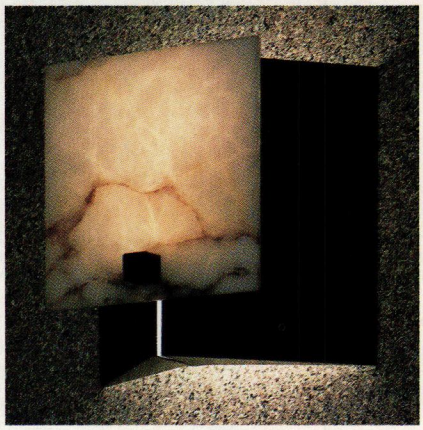
411

PREVIEW

NEOCON 21

Exploring the Design Challenges in the Next Decade Through Product and Ideas

June 13-16, 1989



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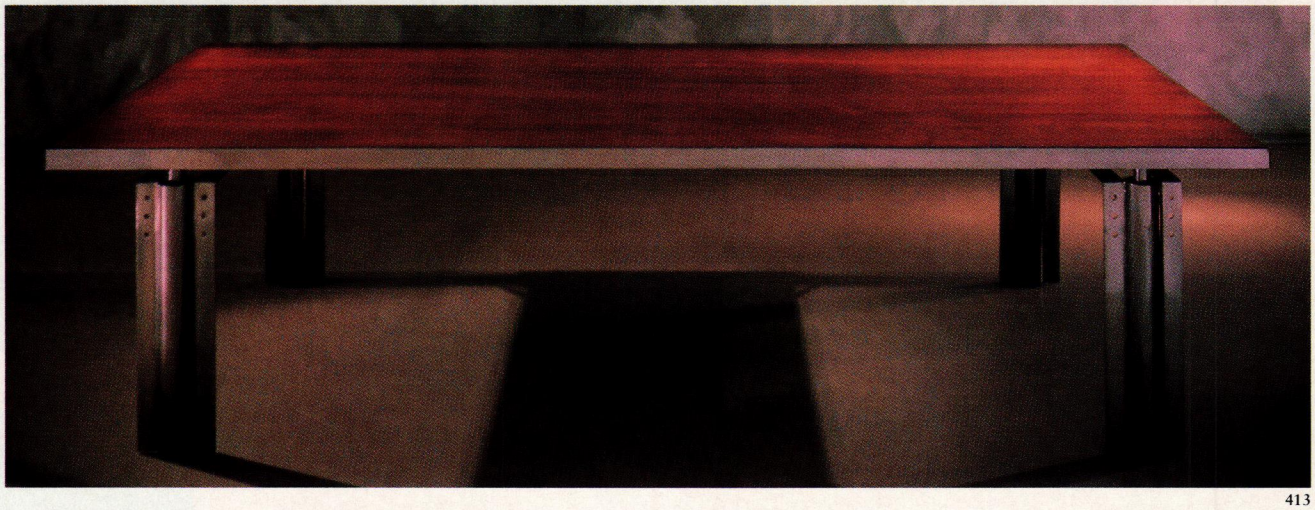
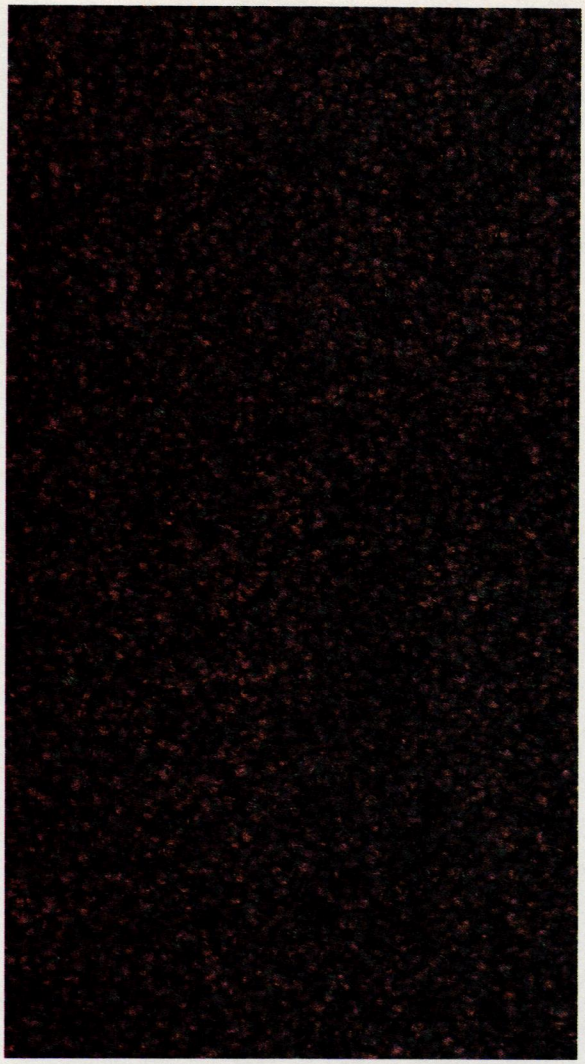


413

Dar/Ran Furniture Industries now offers several contemporary and traditional desk collections with new breakfront modesty detailing, such as the Ambience desk with 6″ modesty recess for guest seating shown here. Circle Number 410. . . Distinguished by its rounded design, Federal period arms and tapered leg details, the Mayfair series of swivel and arm chairs is manufactured by **The Gunlocke Company**. Circle Number 411. . .The boldly-shaped Pegasus Wall Bracket from **Boyd Lighting** creates effective ambient lighting, punctuated with the dramatic silhouette of the diffuser motif. Circle Number 412. . . **Mirak, Inc.**'s "GP Conference Table" designed by Jean-Michel Wilmotte is available at Holly Hunt in the Merchandise Mart. Circle



414

415

Number 413. . . **J & J Industries** introduces Chroma CG, a tailored, subtly colored tweed cutpile. Circle Number 414. . . Handcrafted of fine Pomelle mahogany and American walnut, this contemporary conference table was designed for **Baker Executive Office** by Charles Pfister. Circle Number 415. *Continued on page 88*

THE WORLD CONGRESS ON ENVIRONMENTAL PLANning and Design, the 21st NEOCON show, will take place June 13-16 at the Merchandise Mart in Chicago. An internationally recognized forum for the exchange of innovative ideas related to the design of commercial and institutional interior environments, NEOCON 21 is expected to draw more than 50,000 professionals from the U.S. and 46 countries worldwide. Attendees will have the opportunity to view the newest products for commercial, institutional, healthcare and hospitality applications.

This year's NEOCON program will explore the global changes expected to occur in the decade of the 1990s. Keynotes and professional sessions will feature established and up-and-coming leaders of design and business who will reveal their innovations and ideas that will shape the human environment in the 21st century. Speakers include author/architect/city planner Edmund N. Bacon, architect and educator Peter Eisenman, French Deputy Minister of Culture Emile Biasini, television journalist Charles Kuralt, architect Wolf D. Prix, designer Jean Nouvel and President of the American Academy in Rome Adele Chatfield-Taylor.

For the first time at NEOCON, temporary exhibition space will be devoted exclusively to products and services, other than furnishings, that are important in completing the contract interior environment. The Environmental Products & Services Exposition, scheduled June 12-14, will feature the latest in office technology, energy management systems, security systems, computer hardware and software and telecommunications technology.

Notable program and event highlights include:

■ Tuesday, June 13: Sponsored by E.I. DuPont de Nemours Co., the NEOCON 21 Industry Reception will be held in the 15th Floor Atrium of the Mart Plaza Hotel, open to all NEOCON registrants.

■ The Institute of Business Designers (IBD) will hold its annual Midnight Affair black-tie reception, now a NEOCON tradition, at Chicago's historic Navy Pier. Winning projects and designers of IBD's Contract Design Competition will be honored. For individual tickets, contact the IBD National Office at (312) 467-1950.

■ Wednesday, June 14: "Excellence in Design: The Law Office" is a symposium, at the Expocenter/Chicago, which will review specific case studies of exceptional law office designs. Panelists include representatives from interior design firms nationwide.

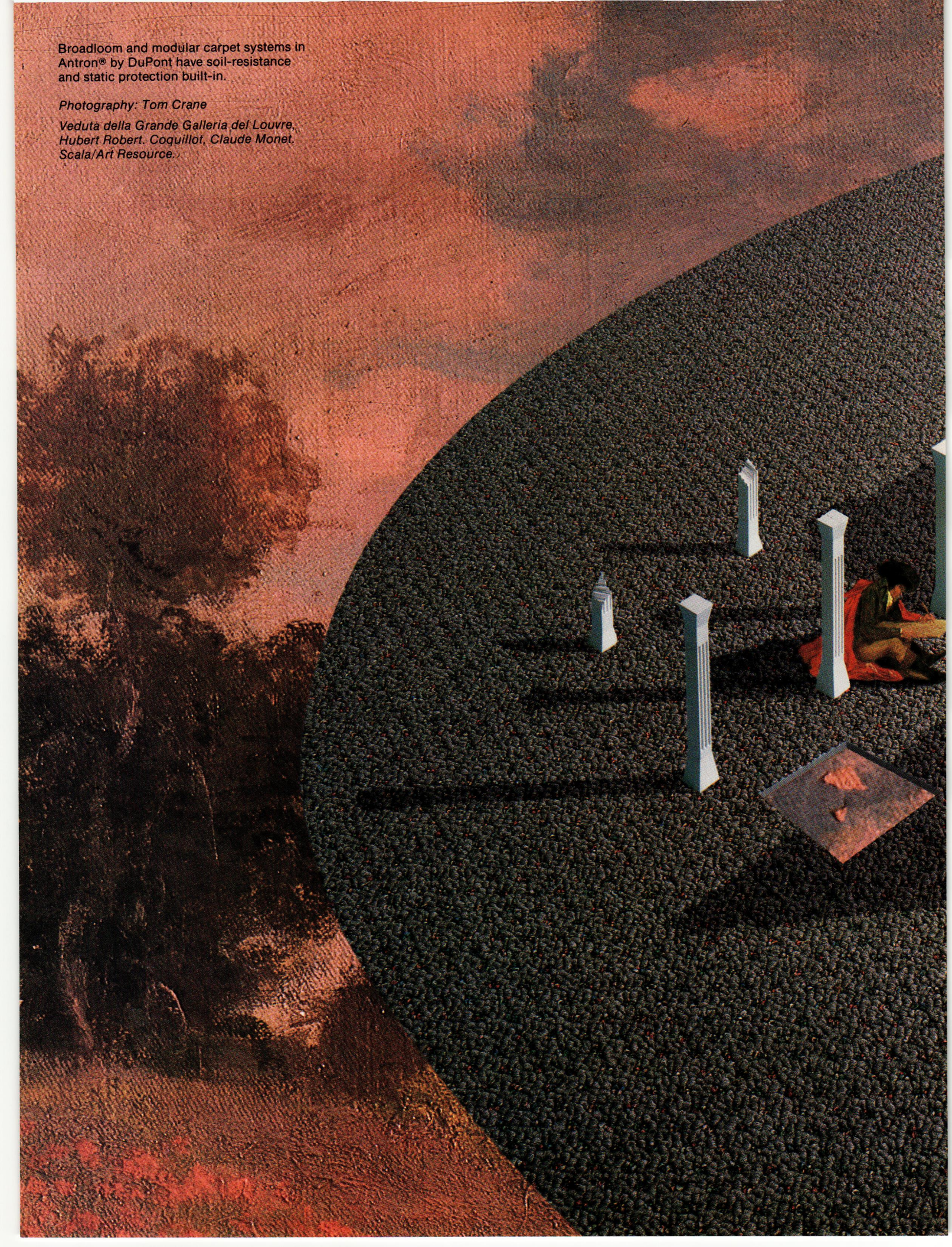
■ "Design for Healthcare: New Developments in Form and Function" explores the social phenomena of healthcare and its influences on designing patient-care facilities. At the Mart Plaza Hotel, 14th Floor Ballroom.

■ "Humanizing the High-Tech Workplace: Smart Offices, Smart Buildings, Smart Cities" will be a panel discussion looking at the innovations in communications technology, building materials and urban infrastructure of the workplace in the 21st century. The moderator will be Michael Brill, president, BOSTI, Buffalo, New York. At the Mart Plaza, 14th Floor Ballroom.

■ Celebrate Your Imagination in Chicago! is a gala evening presented by the Illinois Chapter of the American Society of Interior Designers (ASID) and Allied Fibers. At the new Expressways Children's Museum. For tickets: (312) 467-5080.

■ Thursday, June 15: "Design Forum: Synergy for the '90s" will bring the leaders of the Northern American design associations and societies to discuss challenges of the next decade for the interior design profession. At the Mart Plaza Hotel, 14th Floor Ballroom. Participants will be the presidents of IBD, ASID, IFMA, ISID, and IDC.

■ A Tribute to the Facility Management Profession is an invitation-only reception hosted by BASF Corporation, Fibers Division, at the 95th Restaurant in the John Hancock Building. For information and reservations, call (312) 527-0066.



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Veduta della Grande Galleria del Louvre, Hubert Robert. Coquillot, Claude Monet. Scala/Art Resource.

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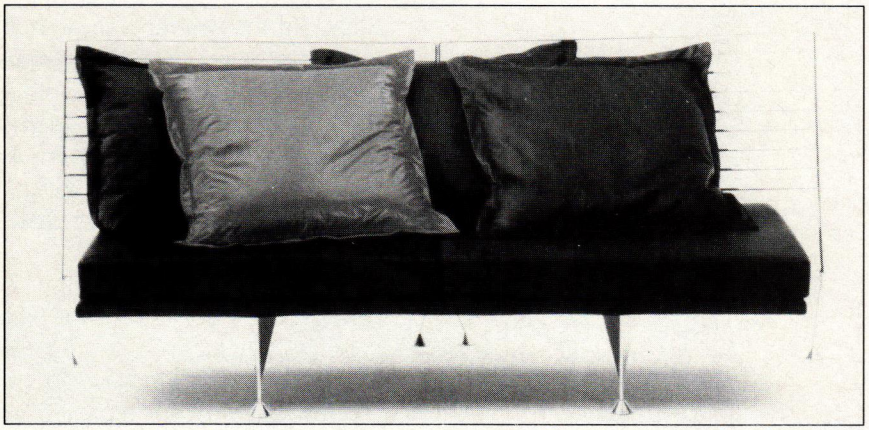
Continued from page 85



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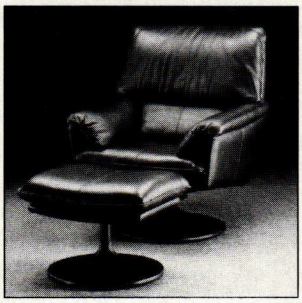

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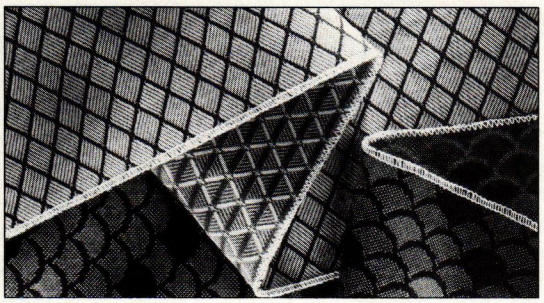

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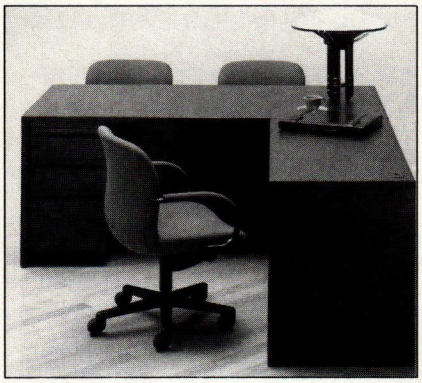

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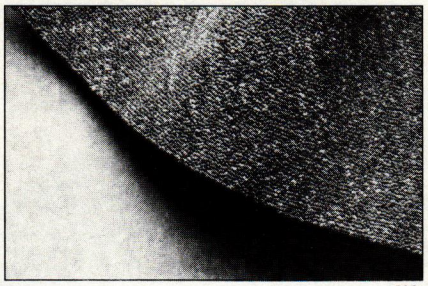

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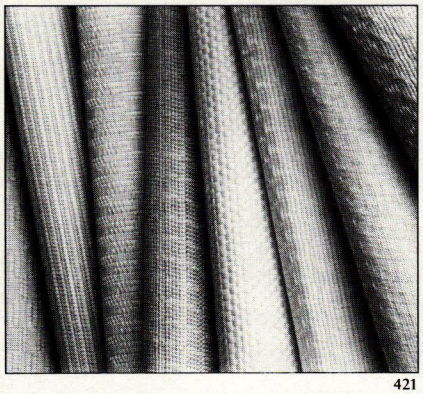

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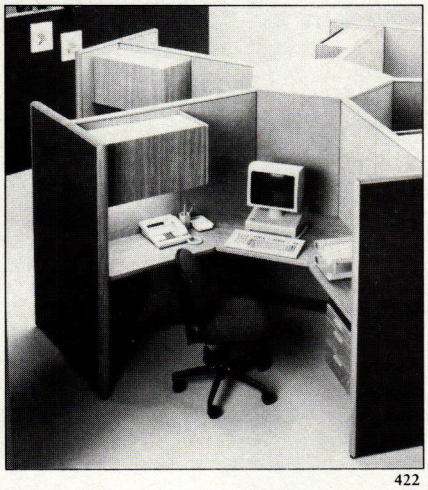

422

For **Vecta**, French designer Pascal Mourgue created the unique Ikmisou sofa (shown here) and tables which are striking additions to the stylish office environment. Circle Number 416. . . . Designed by Axel Enthoven, "Milos" is **Cumberland**'s new reclining, swivel lounge chair with matching ottoman, available in a wide selection of Cumberland leathers and fabrics. Circle Number 417. . ."Bemis" (left) and "Riley" are flame-resistant fabrics from **S. Harris & Co.**, protected by **DuPont** Teflon soil and stain repellent. Circle Number 418. . . **Haworth, Inc.** introduces Places™ Freestanding Steel Furniture, a collection of new desks, returns, credenzas and storage units inspired by the company's Places systems line. Circle Number 419 . . . **Harbinger Carpets** introduces Tasia and Precision, durable and classic carpet designs for the corporate interior. Circle Number 420. . . Dobbyweave wallcovering is a new dobby-patterned fabric collection for the contract market from **OJVM**. The collection includes eight distinct patterns and textures in 48 colorways. Circle Number 421. . . **Prestige Systems**, a division of **TAB Products Co.**, introduces the 2000 cluster workstation, individually-tailored work environments in up to six stations. Circle Number 422.

Continued on page 90

Howe dares to be Diffrient.

Howe proudly presents a new table line that is as brilliantly conceived as it is beautifully designed: The Diffrient Table.
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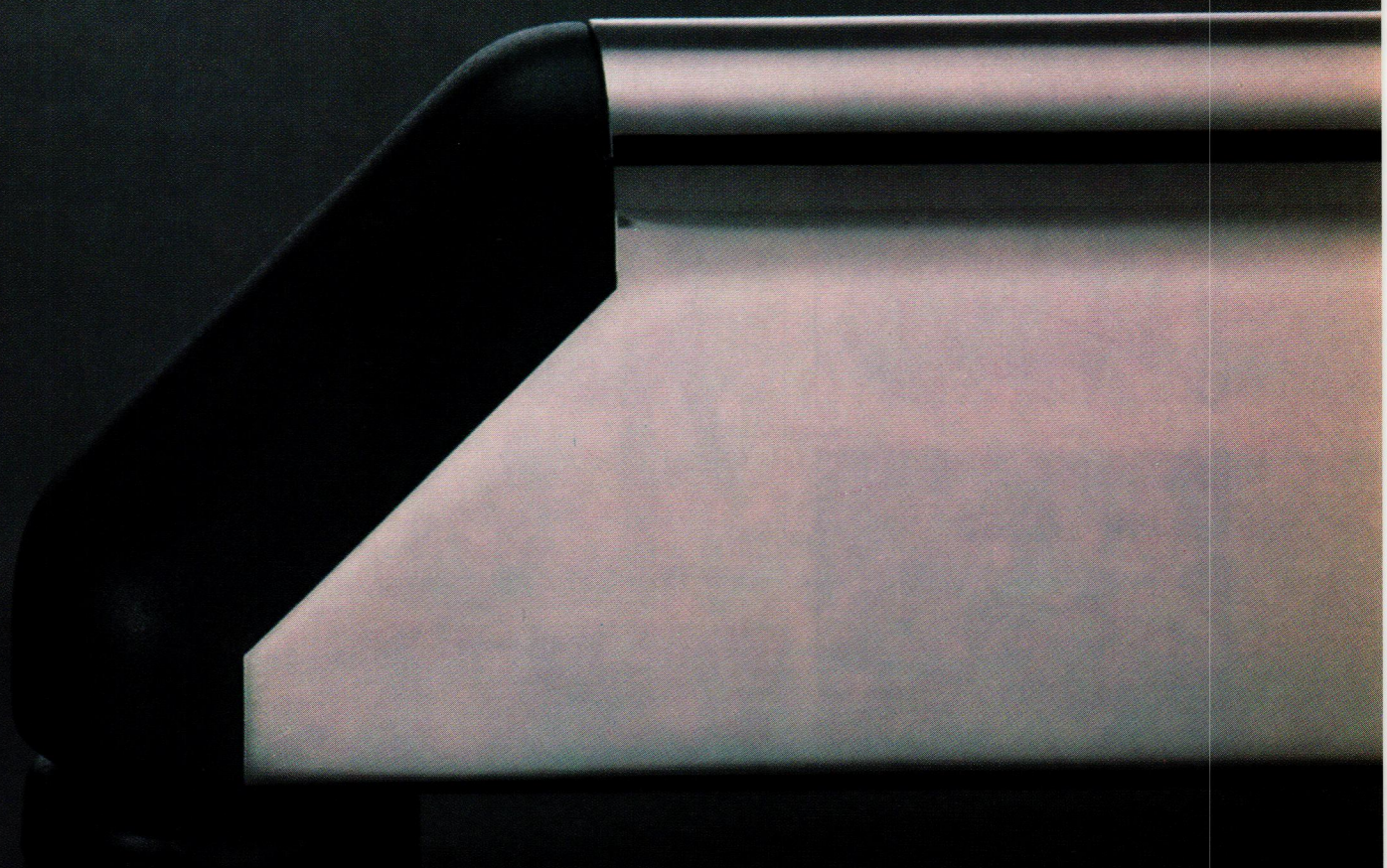

HOWE-TABLES. Howe Furniture Corporation, Trumbull, CT. 06611-0386 Phone: (203) 374-7833

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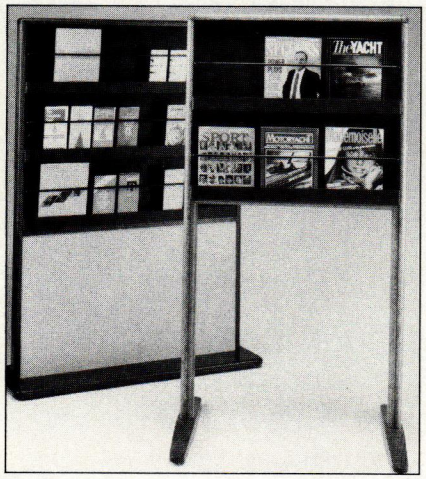
423



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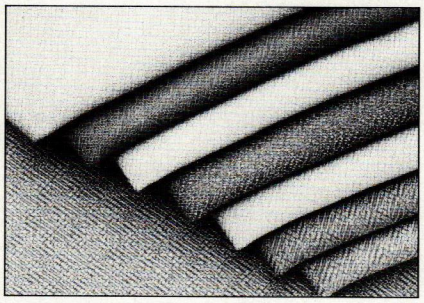

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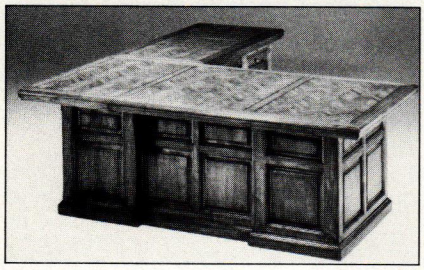

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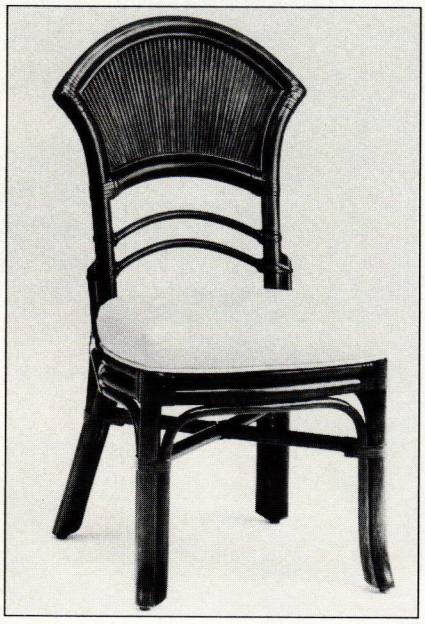

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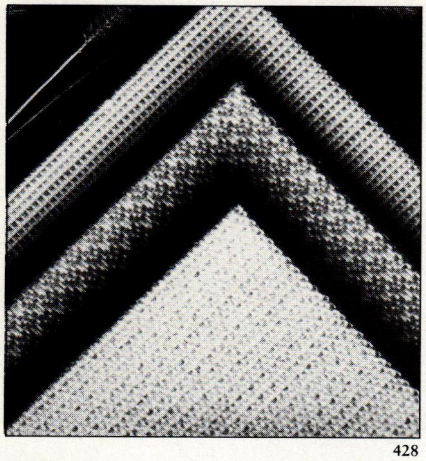

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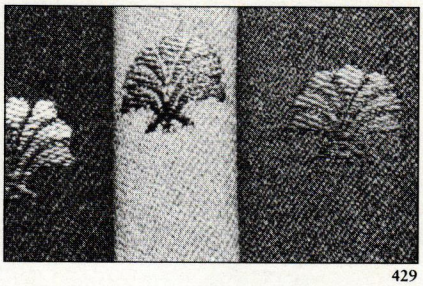

429

An art source for corporate interiors, **FutureVision** specializes in a unique form of enhanced photography. Circle Number 423. . .Three frame styles and four wood finishes are available for this series of freestanding literature/magazine racks and directories from **Peter Pepper Products**. Circle Number 424. . .**Grey Watkins** captures the rich landscape of the British highlands with Rossbrae, a soft, woolen tweed that subtly translates the hues of the English countryside into seven luxurious colorations. Circle Number 425. . .Represented by B. Berger Company in the Chicago Merchandise Mart, **Fremarc Designs** offers this beautifully handcrafted executive desk and return with raised wood panels. Circle Number 426. . .A balance between the formal Biedermeier style and the casual look of rattan, this corda rattan chair from **Shelby Williams** is attractive for a variety of hospitality industry applications. Circle Number 427 . . .The Lynnscape contract wallcovering collection from **J.M. Lynne Company** combines the look and feel of fine natural woven linen with exceptional durability. Circle Number 428. . ."Rivage" is a 54" wide upholstery fabric featuring a *fleur de lis* motif in 14 colorways from **Architex International**. Circle Number 429.

Continued on page 92

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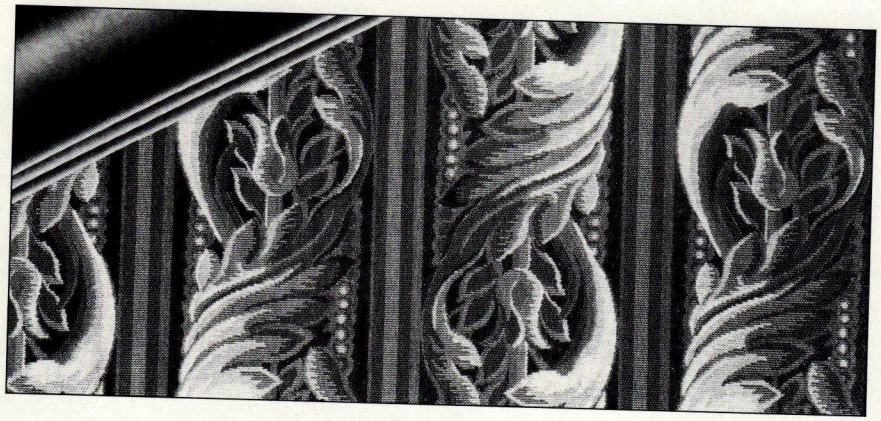

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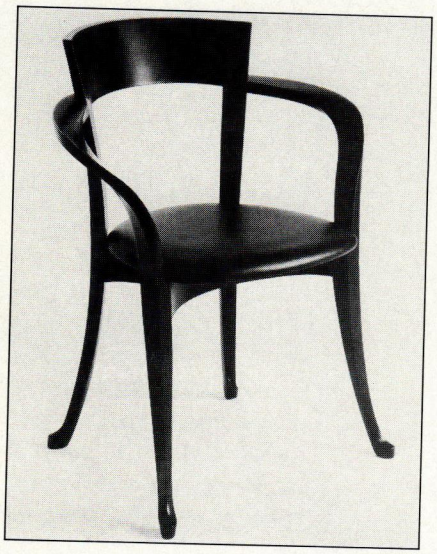

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Spring introductions from **Stroheim & Romann, Inc.** are "Langtree" (bottom), a Gothic molding pattern that represents a sculpted border, and "Regent," a spot-stain and crease-resistant velvet ideal for contract or residential use. Circle Number 444. . . From **Jack Lenor Larsen**, the new Italian Lyre Chair features arm- and side-chair versions in black or white lacquer and upholstered leather seating. Circle Number 445. . .The Boss seating collection designed by Michael Knoll and Hannes Wolf for **Brayton International** responds to the sophisticated and demanding needs of upper management. Circle Number 446. . ."Falling Leaves," a luxurious wool damask from **Lee Jofa**, features a lively yet elegant tone-to-tone pattern for contract and residential use. Circle Number 447. . . Another print from **Boussac of France**'s collection with musical names, Stradivarius is a large-scale design with an Italian Renaissance feeling in blurred, fresco-like colors. Circle Number 448.

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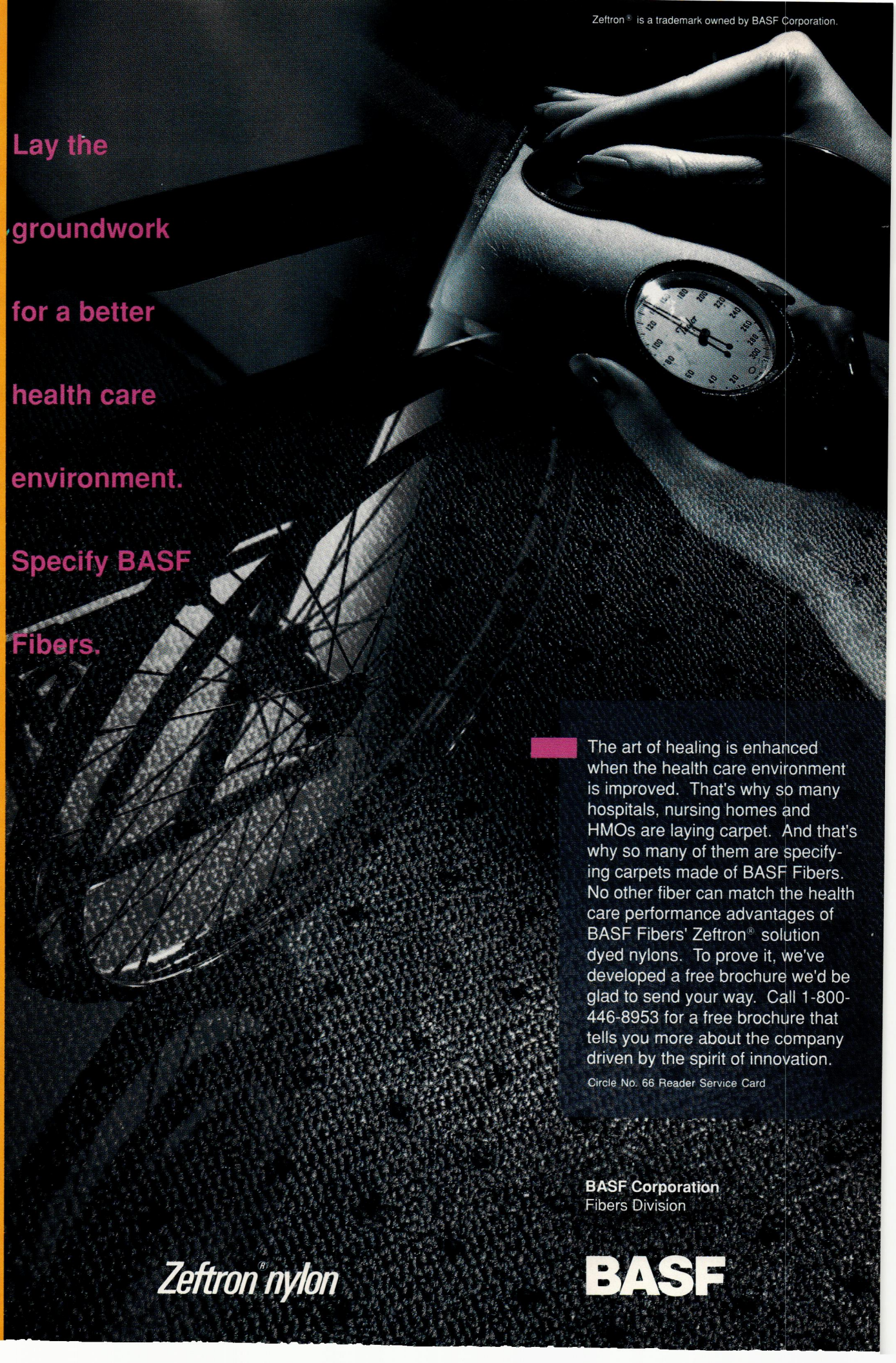
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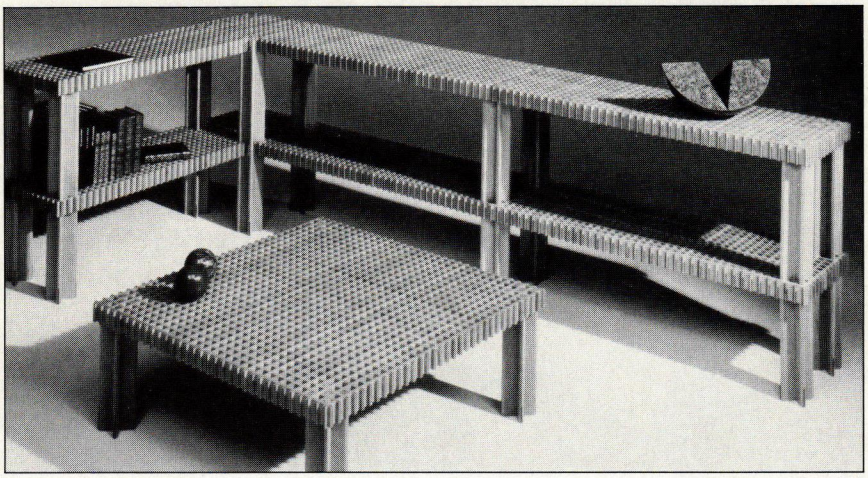

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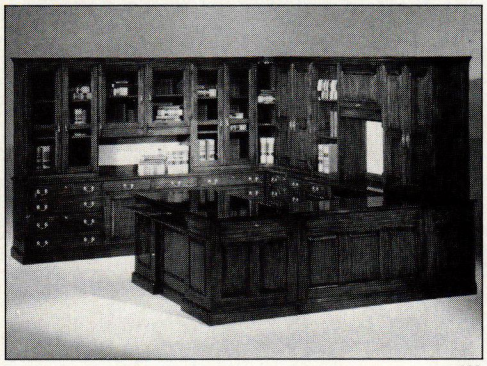

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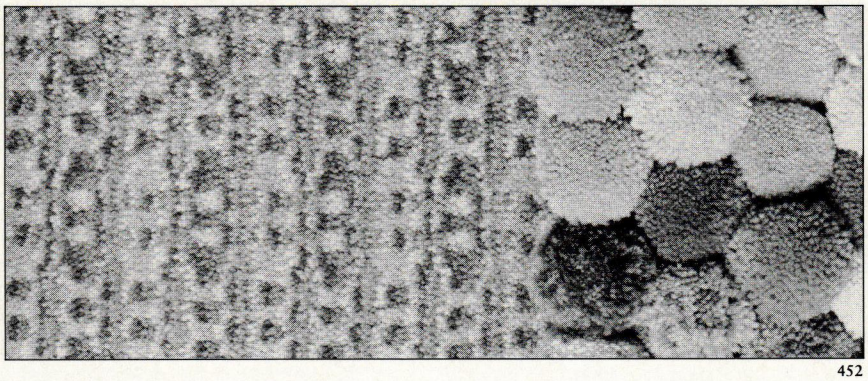

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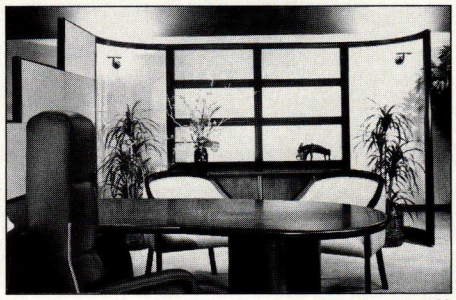

453

Milanese architect Gianfranco Frattini expresses his reverence for the Japanese aesthetic in the Kyoto tables and étagères from **Knollstudio.** Circle Number 449. . . **Harden** introduces new additions to its multiple modular systems for the corporate office, including full-length hutch and corner connecting units. Circle Number 450. . . **Benedetti Corporation** presents the Winston casegood series that features delicate transitional styling and comes in a selection of three edgeband details. Circle Number 451. . . **Lees Commercial Carpet Company** introduces its new VersaTec carpet program which offers a series of custom design solutions and features a bank of 176 yarn-dyed colors. Circle Number 452. . . "Room With A View," **Executive Office Concepts'** stackable panel system, features building block modules that allow for design expression through multiple heights, colors and textures. Circle Number 453.

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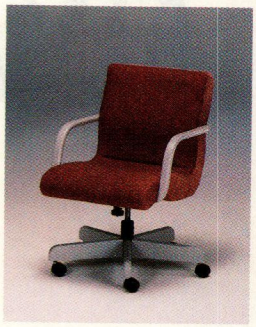

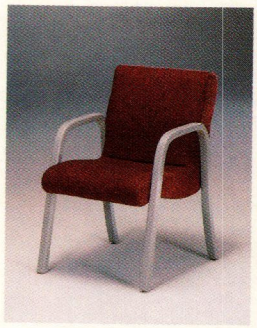

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EDITORIAL

EXECUTIVE PERSPECTIVES

The people behind the finest built environments are often as worthy of emulation as the works themselves. In this issue devoted to a number of admirable projects which now serve as environments for various corporations and their employees, this aspect of design should not be overlooked. The illumined thought and strong character of these designers, rather than the accomplishments in these specific spaces, form the cornerstone of their design excellence. ■ Obvious is the designers' ability to convey to their clients the importance of design as enhancer of the total business experience, from marketing strategy to employee well-being. ■ Also apparent is their ability to pull together the various disciplines necessary for getting the job done—even when the appropriate expertise lies outside their own firms. ■ Remarkable too is the level of confidence expressed by these firms as they enter into areas of design that could be controversial or exceed a client's expectations. They never present the tried and true just because it is less subject to criticism. ■ Through such thought processes and value judgments, these designers represent something more than their laudable work alone. They stand for the education and the sensitivity through which design can serve society as well as individual clients. Few professions offer the opportunity to so directly answer human needs. By contributing early on in the design process a sense of personal integrity and responsibility, designers such as these bring much to mankind.

—Carol Soucek King, Ph.D.

Editor in Chief

One of Apple Computer, Inc.'s conference rooms in the firm's U.S. Sales and Marketing Headquarters, Cupertino, California. Designed by STUDIOS Architecture. Photography by Christopher Irion.

MAKING APPLE SHINE

Two High-Image, High-Tech Facilities

Interior Design by STUDIOS Architecture

Throughout the years since two baby-boom wizards founded Apple Computer, Inc., the company kept its young, fresh, creative image as it metamorphosed into a sophisticated international corporation. The various divisions at Apple's headquarters in Cupertino, California are designed to maintain that image. The same fresh, creative approach to design guarantees the flexibility required by facilities that constantly change and expand with the rapid developments in the computer industry.

The interiors of two office buildings were designed for Apple recently by STUDIOS Architecture. Certain public areas were conceived to communicate the company's hip, informal style to international visitors, who are hosted in one of the buildings, and to important clients who attend presentations in the other. The San Francisco-based STUDIOS Architecture, with offices in Washington, D.C. and London, specializes in architecture and interior architecture for large, corporate and hospitality projects. The firm recently completed the interior architecture for the Norwest Bank in Minneapolis in association with architect Cesar Pelli and is currently designing offices in London for Morgan Stanley International.

U.S. Sales and Marketing Headquarters

Erik Sueberkrop, AIA, Principal; David Sabalvaro, AIA, Studio Director
Design Team: Kieran Boughan, Mildred Lee, Greg Mantz, JoAnne Powell

Roger Buckhout, Manager of Architecture and Design, Apple Computer, Inc.

Photography by Christopher Irion

Presentation Room (top)

Carpet: Karastan
Ceiling: Alcan
Lighting: Edison Price
Cabinets: Limited Production Inc.
Wallcovering: Maharam
Horseshoe table: custom by STUDIOS, fabricated by Limited Production Inc.
Chairs: Stendig; leather, Spinneybeck

Corridor and Lounge (page 108)

Floor: Fritz Tile, Tarkett Wood Flooring
Lighting: custom by STUDIOS
Glass: Cobbledick+Kibbe
Armchairs: Atelier International
Leather: Spinneybeck
Walls: Zolatone
Sconces: Interlumen
Recessed lighting: Lightolier

Conference Room (above)

Carpet: Karastan
Walls: Zolatone
Lighting: Atelier International, Lazin, Lightolier
Table: custom by STUDIOS, fabricated by Limited Production Inc.
Chairs: Vitra
Wallcovering, far wall: Xorel

Classroom Demonstration Center (page 109)

Desks: custom by STUDIOS, fabricated by Limited Production Inc.
Computers: Apple Computer, Inc.
Walls: Limited Production Inc.
Lighting: Lightolier
Chairs: Herman Miller
Ceiling: DesignTex fabric on acoustical panels

APPLE'S UNITED STATES SALES AND Marketing staff is housed on the four floors of a 140,000-square-foot facility in Cupertino. The program included an executive briefing center, used for presentations to prospective and existing Apple clients, and an employee cafeteria. A primary challenge was to bring natural light into work areas, and give the facility a fresh, airy feeling to complement the informal business style of the Sales and Marketing staff. The STUDIOS design team met these objectives while working within the strict parameters of a $35-per-square-foot budget.

The headquarters combines 500 Herman Miller Ethospace open-plan workstations—one of the largest such installations in California—with a small number of enclosed offices and conference rooms. The varying heights of the workstation panels allow natural light to flood the work areas.

"Working to unite a single division on four floors of a building that is fractured into two lobes, we decided to knit it back together again by establishing a very defined pedestrian path, or 'street,' along two right-angled spines," Erik Sueberkrop, principal in charge of the project, explains. "The paths are an orientation device, and also define a sort of gentle barrier between office zones, allowing people to percolate through but also establishing boundaries. The paths have uplights, a softer image, while in the offices coffered downlights establish a 'work' image."

An internal, two-story open space with a staircase has a lobby and two conference rooms on each floor. The reception and elevator lobby are located further along the building's east/west spine. "The plan allows the building to have a structure which remains flexible—Apple changes the program frequently, adding offices and taking them away," notes the designer.

A central meeting place for the entire sales and marketing staff is the cafeteria. It was designed to be a "fun place to eat." Its low-cost lighting fixtures are made of sewer pipe joined by metal connections; inexpensive materials yield a polished, theatrical effect. This solution, Sueberkrop points out, exemplifies Apple's ideology: "The company's look is elegant but not opulent. The idea is to be very functional, well-conceived and well-designed, but not frivolous. The environment speaks to the company's high creativity."

"As the company matures, these facilities are the first that 'dress Apple in corporate clothes,'" says Roger Buckhout,

Apple's manager of architecture and design, who worked closely with STUDIOS. "But we've avoided adopting a standard look. The company places a high value on design, and by representing the designers to the end users I make sure that design is embraced as an integral part of the program for any Apple facility."

A second center of activity in the building is the Client Presentation Center, where major accounts are greeted and the products explained to them. Adjacent to the lobby, marked by an arch pierced by an oculus, are conference, presentation and demonstration rooms. One room designed to demonstrate "the classroom of the future" features interconnected desks hung on a cableway on the wall and linked to the teacher's desk/podium. The all-white space highlights the product—computers with jewel-like, glowing screens—and colorful chairs represent the students who use it. All of the futuristic, white product demonstration spaces are warmed by wood floors.

Numerous conference rooms have different features and audio-visual capabilities, depending on their uses. Sueberkrop notes that "each space is doing what it has to do, but we have tied them together with the wood floor and the flow of traffic."►

"The environment speaks to the company's high creativity."

Lobby with Staircase (page 111)

Carpet: Karastan
Paint: Fuller O'Brien
Sconces: Interlumen
Chairs, sofas: Brunati
Fabric: Jack Lenor Larsen

Cafeteria

Chairs, sofas: Brunati
Fabric: Jack Lenor Larsen
Carpet: Karastan
Ceiling lattice: custom by STUDIOS, fabricated by Roto-lock
Lighting (ceiling): Lite Lab
Sconces: Interlumen
Tables: Johnson Industries
Chairs: Knoll International
Serving units: designed by STUDIOS, fabricated by Berlin Food Service
Floor: Fritz Tile

International Headquarters

Erik Sueberkrop, AIA,
Martin Yardley, Gene Rae,
Principals

David Sabalvaro, AIA,
Studio Director

Photography by Colin McRae

Winner of a San Francisco Chapter AIA award for interior architecture, the high-image center for international visitors to Apple Computer is located in a leased building with very small floor plates, fronting closely on a major intersection of two busy boulevards. All the main conference and demonstration spaces are located on the first floor, and offices occupy the two upper stories.

"How do you design an office building 10 feet away from lots of cars?" is how STUDIOS principal Erik Sueberkrop defined a major challenge of the project. The designers used the 5,000-square-foot first floor as a large lobby stretching along the street frontage. The lobby social area supports conference rooms and training rooms. Sueberkrop explains, "The linear lobby was a solution to the problem of the building's proximity to traffic and noise. The cafe area serves as an acoustical buffer to the other areas. And people can look in from the street; especially lit, at night, it looks wonderful. Inside, even the noise of the traffic creates some excitement and vibration, a sense of being in a European street-corner cafe."

Turn-of-the-century Viennese chairs designed by Josef Hoffmann and a cappuccino machine lend an international flavor to the cafe. "We added elements that speak to hospitality—coffee, magazines—to create a welcoming environment in this fairly large space," says Sueberkrop. A wood floor adds warmth. Pristine white laminate walls hide a kitchen and support spaces, while blue gloss walls rising through all three floors organize the building's plan on either side of its core. Ceiling lattices hide some structural elements and also create scale, breaking the large space into zones.

Working with international clients, notes Sueberkrop, meant satisfying some different requirements than those of the typical U.S. corporate interior. For example, the international group had a vision of much more open offices on the upper floors—a plan which in fact worked well in the small, cube-shaped building. And careful attention was paid to indirect lighting, in this very computer-oriented environment, to avoid glare on screens.

With a remarkably low budget of $30 per square foot, STUDIOS came up with sleek public areas that met the client's desire for a contemporary look with a European, classic feeling. The result is a welcoming and appropriate "hosting environment" for Apple's visitors from all over the world.

—Julie Goodman

Lobby and Cafe

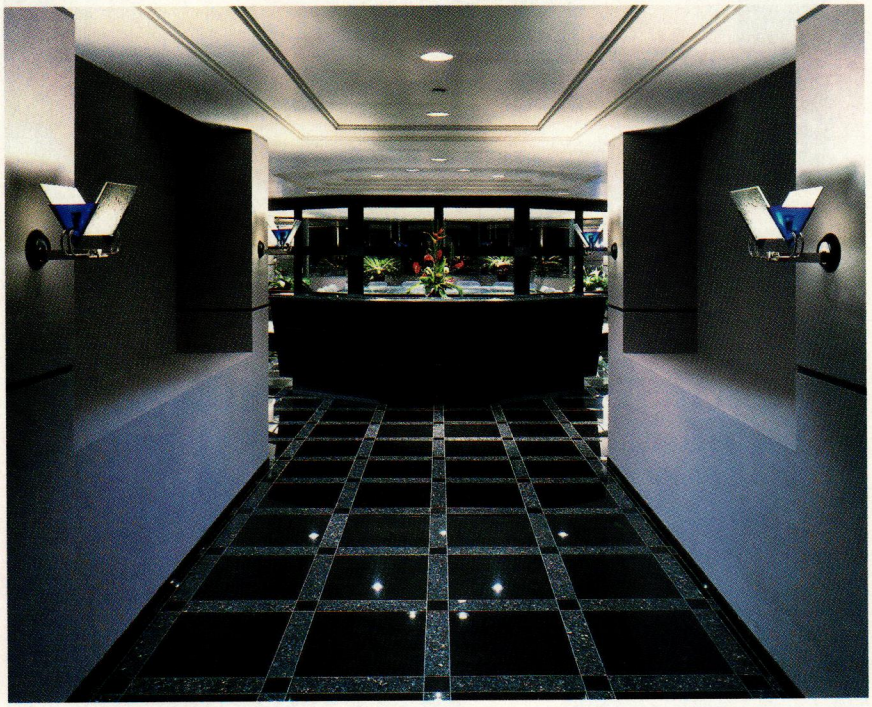
Carpet: Bentley Mills, Inc.
Wood floor: Americana Flooring
Reception desk: Limited Production, Inc.
Chair: Knoll International
Kitchen unit: Limited Production, Inc.
Cafe lighting: Atelier International
Cafe chairs: ICF
Fabric: Unika Vaev
Cafe tables: ICF
Appliances: Cimbali
Armchairs: B&B Italia
Table: Knoll International

COURTING STYLE

A Los Angeles Law Office

Interior Design: Reel/Grobman & Associates
Senior Project Designer: Mohammed H. Aref
Designer: Karen Faulkner

Photography by Marshal Safron



Entry (above)

Reception Desk: Custom, A.G.I. Marble & Wavell Huber Wood Products
Granite Floor: Carnavalle
Incandescents: Capri Lighting, Inc.
Wall Sconce: Atelier International

Stairway (opposite)

Handrail: Columbia Showcase
Lounge Seating: Custom, Martin/Brattrud, Inc.
Wall Covering: Carnegie Fabrics
Carpet: Bentley Mills, Inc.

A BOLD, AVANT-GARDE STYLE AND refined elegance characterize the Los Angeles offices of the New York-based law firm Proskauer Rose Goetz & Mendelsohn. Soft gray and blue hues, glittery black granite and highly contemporary artwork presents a decidedly non-traditional image which, according to project designer Mohammad H. Aref, was exactly what the firm had in mind. Designed by Reel/Grobman & Associates, the 30,000 square-foot space aptly reflects the dynamic character of the client while creating an environment that typifies a casual, Southern California workstyle.

Located in Century City's stylish Fox Plaza Tower, designed by architect R. Scott Johnson, the interior is refreshingly non-staid. "Being a Los Angeles firm with a location in Century City, where there are more advertising, entertainment and international corporations, lends itself to creating a different image from what one would typically associate with a law firm," notes Aref, who, with co-designer Karen Faulkner, designed the interiors of the 26th and 27th floors, replete with custom offices for partners and standardized for associates.

The pronounced architectural detailing creates an interior that flows from room to room. From the entryway, the symmetry of sconces and alcoves juxtaposed to the linear designs on the granite floor and ceiling pulls the visitor down the stage-like corridor and into a streamlined reception area. A desk of pearl-blue marble frames a glass backdrop that lends a commanding view of the conference room, where, on clear days, the Channel Islands are visible. Even the conference table, trapezoidal with jagged edges, mirrors the ceiling's design. Adjacent to the lobby, a stairway with sharp, geometric motifs guides the visitor upward.

The deftly placed works of art become focal points throughout the design scheme. They energize and penetrate. Francine Matarazza's vibrant, fire-engine red painting explodes over the stairwell, while a black, angular sculpture by Nancy Jones exudes a cool, contemplative quality. Art, explains Aref, is integral to Reel/Grobman's design vocabulary. "The interior space is always planned with careful placement of art that is cohesive with the design." There is little question that the project's success lies in Reel/Grobman's masterful blending of a dynamic interior with an equally dynamic client that advertently spells law—L.A. style, of course.

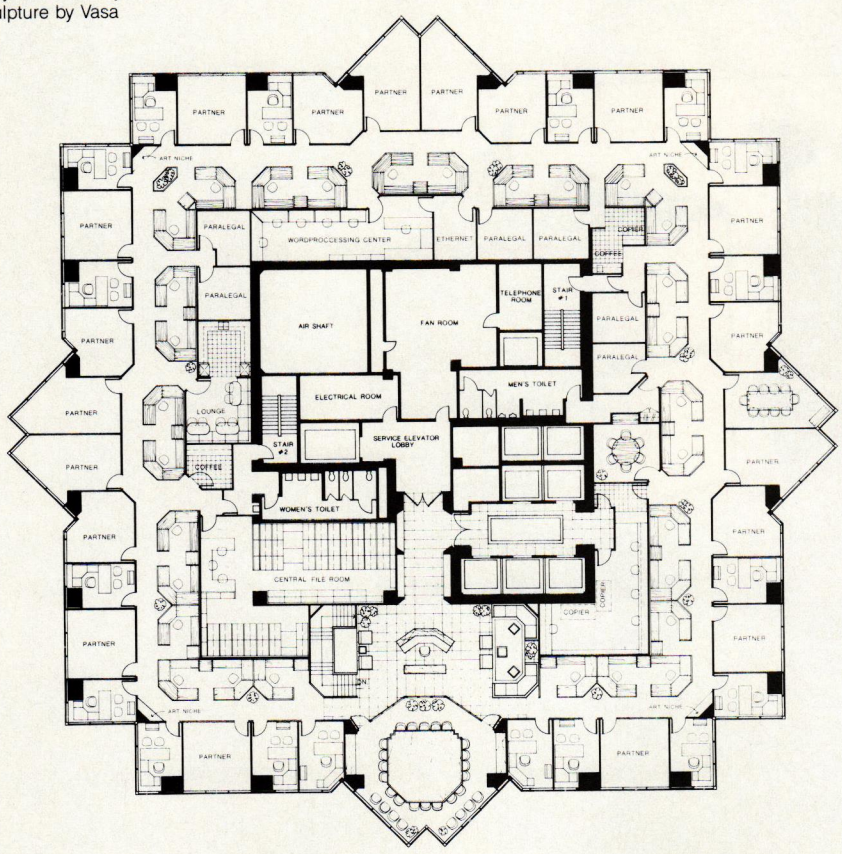
—*Paula Fitzgerald*

Main Conference (above)

Conference Table: Custom, A.G.I. Marble & Wavell Huber Wood Products
Conference Chairs: Knoll International
Conference Chair Upholstery: SunarHauserman
Wallcovering: Carnegie
Incandescent lighting: Capri Lighting, Inc.
Wall Sconce: Atelier International
Custom Rug: Edward Fields
Painting by Anne Thornycroft
Glass Sculpture by Vasa

Reception (right)

Reception Desk: Custom, A.G.I. Marble & Wavell Huber Wood Products
Granite Floor: Carnavalle
Wallcovering: Carnegie
Incandescents: Capri Lighting, Inc.
Wall Sconce: Atelier International
Sculpture by Nancy Jones
Painting by Francine Matarazza



NOTHING SQUARE

Castlebar, Inc. in Los Angeles

DECIDEDLY NOT STAID, THE OFFICES DESIGNED by Chatterton Jezek Partners Inc. for Larry Harvey's real estate development company, Castlebar, Inc. The 6,000-square-foot space is located on one floor of an entire wing of a building which was once Los Angeles' subway terminal.

Client Larry Harvey, a bike, sailboat and car racer, wanted nothing run-of-the-mill in his environment. He wanted his casual, relaxed office to look "as if it were from another planet, completely unlike those of most high-powered, downtown executives," recalls Project Designer Dan Fried.

The historic building presented challenges in space planning and lighting. Chatterton Jezek Partners devised effective and inexpensive solutions. The designers added a twist of offbeat humor that brightens the stylish space.

"The space that we were given was a rectangle, but you would never know it," says project Design Director Chris Chatterton. "All of the elements of the space plan are floating, and the layout is full of angles, curves and juxtapositions."

A diagonal spine traverses the entire space, from the entrance to the colorful toy collection suspended on the glass wall of Harvey's office. Flexible, open-plan workstations flank the axis, curtained by plexiglass "snake" partitions. The unusual, translucent partitions maximize natural light from the small windows. Supplementary light comes from sconces, ceiling track lighting and task lighting.

Project Manager Paul Jezek notes that "the extremely low ceilings—less than seven feet in height—of the old building were a potential problem. We removed all of the existing ceiling, including the air-conditioning, and designed a new system." With ceiling tiles stripped away, the original concrete slab is exposed at a height of 10 feet. The new air-conditioning system's ducts become a design element. The axis is further defined by a series of non-functional steel wires strung along the ceiling as an orientation device.

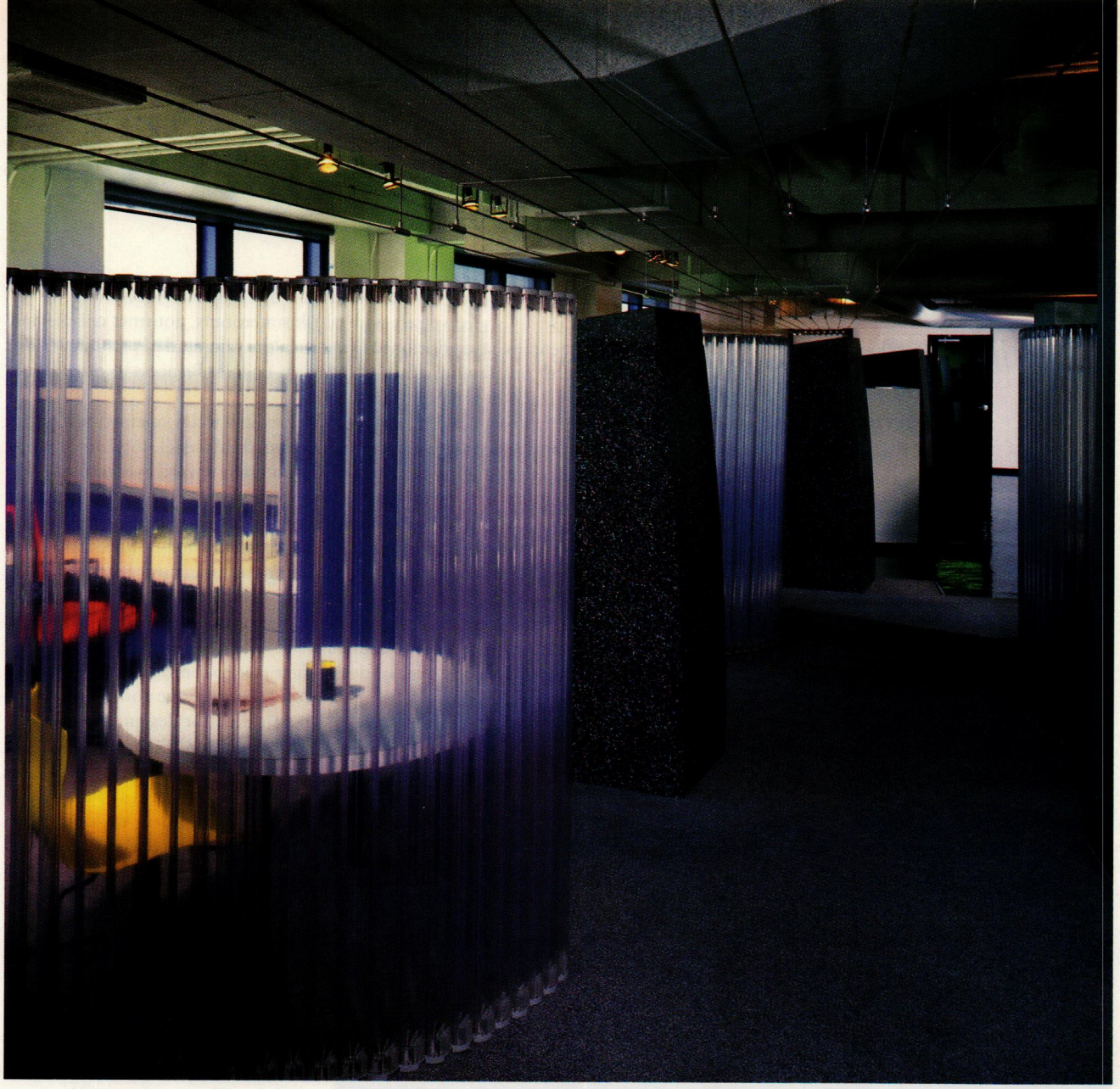
A row of original, structural columns bisects the space. The designers mated them with a whimsical, opposing colonnade of droopy, truncated columns that seem to melt away from their stalwart counterparts. Both colonnades were finished with sprayed-on, black Zolatone paint in a texture matched by the pattern of the vinyl floor tiles. "The rubbery-looking plywood columns are a contradiction to the real, structural elements and help organize the space," says Project Designer Dan Fried. "We repeated their shape in the veneers of the conference table, and the wall sconces also refer to that soft, rubbery look."

Several different tones and densities of Zolatone finish add character to walls and the dry-wall partitions that define the reception area. To admit light, glass was used as a wall for the conference room and for Harvey's office.

Diffused light is a feature of the striking, disk-shaped ceiling element that defines the reception area of the office. The hovering disk also acts to reduce the rectilinear quality of the original space, and provides a degree of intimacy for the reception area, drawing visitors into its glowing circle.

The young, Los Angeles firm of Chatterton Jezek Partners Inc., incorporated in 1985, specializes in interior architecture, furniture and graphic design. An impressive list of projects includes interiors for the Herbalife World Headquarters, Walt Disney Pictures and Television, Saatchi & Saatchi and a number of other corporate clients.

—Julie Goodman



Reception Area (page 120)

Lounge chair: Atelier International
Coffee table: Atelier International
Ceiling element: custom by designers, fabricated by Stanhope Co.
Lighting: Halo
Wall finishes: Zolatone

Conference Room/Corridor (left)

Vinyl floor tile: V.P.I
Sofa: Atelier International
Conference table: custom by designers, fabricated by Zook Cabinets
Conference chairs: Vitra
Sconce: Artemide

Workstation/Corridor (above)

Carpet: Bentley Mills, Inc.
Snake partition: J.G. Furniture Systems, Inc.
Ceiling: custom by designers, fabricated by Stanhope Co.
Ceiling lighting: Halo
Sconce: Artemide
Workstation: Knoll International
Yellow chair: Knoll International
Red chair: Vitra
Table: custom by designers, fabricated by Graham Lee Associates
Columns: fabricated by Stanhope Co.

Interior Design by Chatterton Jezek Partners Inc.
Paul Jezek, Project Manager
Christine Chatterton, Design Director
Daniel Fried, Project Designer
Gary Finkelstein, Construction Supervisor
Photography by Paul Bielenberg

CORPORATE NAVIGATION

Princess Cruises in Los Angeles

Interior Design:
PHH Environments
Principal in Charge:
Timothy H. Walker,
Senior Vice President

PRINCESS CRUISES IS KNOWN WORLD-WIDE FOR ITS HIGH-END, LUXURY ocean liners. The superbly styled vessels with plush staterooms, gourmet cuisine and ample pampering amenities have positioned Princess in the vanguard of premium cruise lines. Their ships' most outstanding feature, diversity, enables Princess to offer lavish excursions to any cruising destination in the world.

In 1988, the company merged with Sitmar Cruises, which today operates under the Princess banner. But in 1984 when Sitmar purchased its third vessel, the *Fair Sky*, the company's corporate offices not only expanded, they literally spilled over into a building adjacent to its Century City headquarters. No longer centralized and located in spaces too inflexible to accommodate the additional manpower, Sitmar issued a mandate for new offices, which were to become the headquarters for Princess Cruises.

Enter PHH Environments, the second largest interior architectural firm in the nation. The Western office of the Baltimore-based design firm not only created a flexible space to accommodate the company's anticipated expansion, but a space that reflects the cruise line's classic elegance with a nautical twist.

The first task undertaken by the interior design firm was to centralize the corporate offices under one roof. The initial plan called for designing two and a half floors for 230 employees. "We figured out which departments were most likely to grow if they added more ships and, in so doing, we planned them for the eventuality of having a five-vessel fleet," says Timothy H. Walker, senior vice president of PHH Environments.

Hedrich-Blessing

Lobby and Reception

Carpet: CFA (Commercial Flooring Association)
Ceiling tile: Armstrong
Millwork: Standard Cabinets
Wallcovering: Maharam
Furniture: Geiger International
Etched glass: David Rible
Handrail: custom for Princess Cruises
Rubber flooring tile: Prelli
Recessed lighting: Lightolier

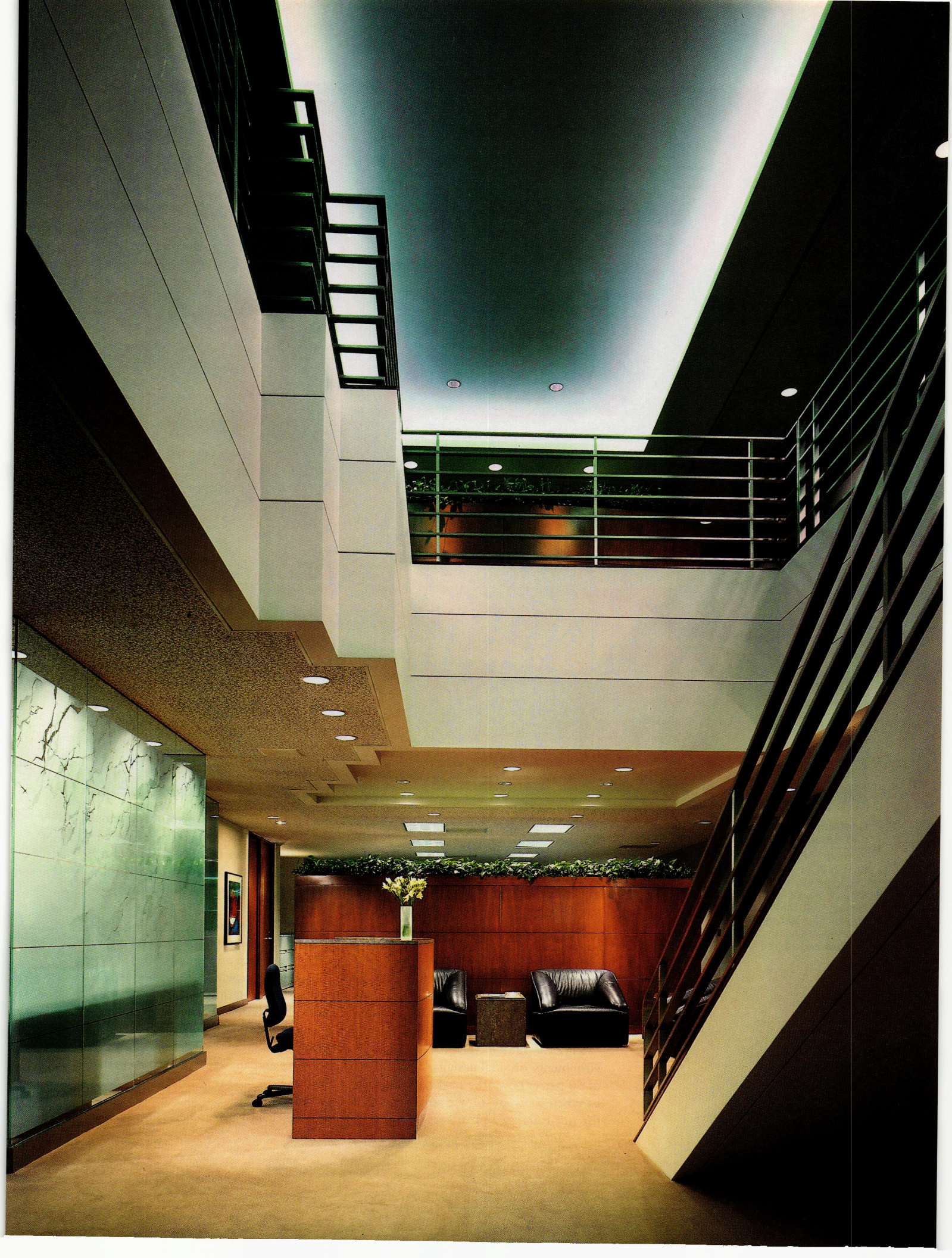
At the suggestion of Princess Cruises Senior Vice President Alan Buckelew, the design team invited the employees to participate in the preliminary planning phase. In a business that keeps its doors open beyond traditional hours—from 6:30 A.M. to 7:00 P.M. six days a week—comfort plays a crucial role. Employees were shown mock-ups to critique. "The lunch room is in a place where we normally would have put an office. But, in listening to people express their concerns about having to eat in a lot, the company decided to give that space to the employees," explains Walker.

The design of the 60,000-square-foot office evokes a maritime feeling, a sense of being on board a grand vessel. From the rich, cherry wood paneling and chiseled glass partitions to the silvery, polished chrome handrail, subtleties lie hidden in the detailing. Understated and streamlined, the paneling's slightly bowed shape resembles the type and treatment of wood found on the great ocean liners of long ago. Even the soft, curved edges of the ship-like handrail render the feeling of standing aboard the deck of a luxury liner.

Says Walker: "They had invited us to tour one of their newer vessels and what we learned from the tour in terms of style was that there was nothing wrong with trying to look nautical. Still, we wanted a style that would reflect the feel of a great ocean liner rather than trying to appear too 'shippy.'"

One of PHH Environments' fortes is an astute understanding of how environments affect the people who live in them. Through extensive research, Walker and his team

Hedrich-Blessing



NTA

Conference Room and Second Floor Passage

Furniture: Geiger International
Carpet: CFA (Commercial Flooring Association)
Ceiling tile: Armstrong
Millwork: Standard Cabinets
Etched glass: David Rible
Wallcovering: Maharam
Recesed lighting: Lightolier
Handrail: custom for Princess Cruises

worked with three manufacturers who each provided mock-ups of furniture systems. "Princess really wanted its employees to buy into what we were doing. One of the advantages of using mock-up systems is that they allow the user to sit in them and try them out for a day or two," says Walker, adding, "What you don't want to do is specify something that nobody has seen." The unanimous choice was a modular furniture system designed by Geiger International.

Modular components that allow space for lateral files, box drawers and electronic equipment to be added or pulled away were a major selling point of the system. To increase productivity, PHH Environments planned the office around a PC-based system. "We had it designed so that every individual, no matter where she or he sits, has access to telephones and computers. This allowed us to bring in an airline reservation system and tie the computer system to the fax and telex so that anyone can communicate directly to our ships without leaving his or her desk," says Buckelew.

Since the 1988 merger, the company is successfully fullfilling the merits of PHH Environments' original design plan. With 550 employees and an expected expansion rate of 50 percent over the next two years, "our facility," says Buckelew, "does not hinder us when we want to take advantage of new technology. With a minor reworking of the furnishings, we can keep the work we did with PHH Environments intact."

—Paula Fitzgerald

Hedrich-Blessing

TREASURED PLEASURES

Blue Chip Art for Investment Bankers

Interior Design by Ann Ascher
With Kathy Poppers, Champion Fine Art, Art Consultant
Photography by Mary E. Nichols

ANN ASCHER IS A FIRM BELIEVER IN clients investing in quality. "Art and furniture should become assets rather than lose their value the moment they're purchased," she says. Not surprisingly, her philosophy seemed particularly appealing to a leading investment banking firm when it was relocating its Los Angeles office.

Ms. Ascher, who maintains offices both in Los Angeles and Washington, D.C., had worked with the firm's partner in charge for about eight years previous to this project and knew his tastes well. But those earlier projects had been residential ones for the partner and his wife. This was the first time he asked her to design his office.

"Whereas his office had been more generic, now he wanted something that really reflected his personal preferences—antiques and traditional European art. So they put together a collection—in a penthouse 54 floors high above the city. Its 10,000 square feet. . . for 10 people. . . meant there would be plenty of room to encompass not only Ms. Ascher's recommendations but also those of art consultant Kathy Poppers, president of Champion Fine Art, Newport Beach, California.

It was due to Ms. Ascher's foresight that the firm chose to relocate into this space. Originally for the top executives of another firm, the space became available and Ms. Ascher recommended to her client, already a tenant in the building, to take it. "After pencilling it out for him, I could see that this space, unchanged, could suit his needs," explains the designer. "It already had beautiful woodwork, many upholstered walls, and building draperies which we could use because we leave them open all the time anyway. So we could devote all our attention. . . and budget. . . to furnishings and art."

So that, in the end, was the decision, with the only building change being Grenald Associates' creation of a sophisticated lighting plan to highlight the art after it was placed.

"After the research required to determine that this space could be ideal, the project became a matter of building a collection," says Ms. Ascher. "Other than retaining a few existing possessions, such as Henri de Toulouse-Lautrec's 'Eldorado: Aristide Bruant' and an outstanding pair of Chinese ancestral portraits as well as a few pieces of highly regarded furniture, we wanted to begin a fine assemblage of furnishings and art."

Early in the project, the art consultant, the client and Ms. Ascher discussed the placement of art and the type wanted so that Ms. Poppers could begin her search immediately. That search led her throughout Europe as well as the United States, and still does (see sidebar).

Ms. Ascher's search for the appropriate purchase was tremendous as well, but she was able to find almost everything in Los Angeles. One exception, however, was the antique globe now in the chief executive's office. Quite by accident she found it on display at Polo in New York City, and, as is usual for her when she finds what she wants, she was ecstatic. "I love antiques," she exclaims.

The feeling of these cherished antiquities is carried out in the colors—rich bordeaux, cognac, forest green, and the most recent addition of blue in the Clarence House fabric covering the corridor's Venetian armchairs. The fabrics themselves —wools, silks, as well as a generous amount of leather—provide further elaborations on an extremely elegant theme.

As the client wanted fine Persian rugs wherever there were hardwood floors, these served as Ms. Ascher's starting point for the design of a number of areas. "I always allow one item to be my departure point, then keep adding," she explains. "One is constantly looking for harmony among all the parts, and this, I find, is a good way to keep that harmony. I feel at times that I'm a conductor and this is my symphony."

It is a symphony without too many parts, however. "I don't like to overdo any room," she adds. "The principles of Renaissance art—clarity, order and balance—are the ones I prefer, and, with this client, I could apply them!"

The end result is a work of art itself.

—*Carol Soucek King*

On Building a Corporate Collection

From an interview with Kathy Poppers, Champion Fine Art

The search for art in a corporate or personal collection should reflect the highest ideals of its patrons. A great collection doesn't just happen. It takes research and adventure to discover works of art with intrinsic value that will enhance and blend with the designer's plan and the collector's preferences. As an art consultant with academic training in appraisal, I must also have an eye for value and quality. This is a major asset to any project whether it is commercial or residential. The relationship between client, interior designer and art consultant is of great importance. We are not only creating a beautiful environment to be appreciated, but one that will hopefully appreciate as well.

When you work with a client and an interior designer over a period of years, you meld together fine art and interior design in a way that creates a synergistic vision with a client's taste and interest. This collection represents an elegant combination of the collector's taste, Anne Asher's brilliant design and my ability to acquire, research and harmonize these aspects.

Anne's selections, for the most part, were in place before I began curating this space, and that became part of a wonderful opportunity. There is an incredible power in compatibility. When you can communicate the qualities that your clients exemplify and can visually demonstrate their personal values with particular works of art, then you have a serendipitous find.

The way in which the dynamism of a painting can be infused into the design concept of a space is demonstrated in this project by the large painting, *Troops on Parade*, found in the board room where major corporate decisions are made. This painting portrays a highly trained, disciplined group of men appearing in formal military attire. It is a non-combative, beautifully executed work of art. Its depiction of the dignity and the orderliness of this group of men on horseback working together as a unit adds meaning to the space.

The client, the interior designer and I were all committed to excellence, and this enabled us to create an ambience with meaningful works of art. This is where the ability to know value and the skill to make contacts is critical. With almost 20 years experience in art research, appraisal, consulting and fine art brokering, I find this an exacting and exciting adventure. Searching for the pieces that complete the whole while staying within budget, challenges the consultant and the designer as they try to champion the needs of and best serve the client.

In my opinion, the quest for fine art and interior beauty as exemplified by Anne Ascher's work, is never-ending. What makes the journey a worthwhile gambit and most times a pleasure are my relationships with clients, designers, private dealers and fine art galleries around the world.

Entry (page 128)

Lighting throughout: Grenald Associates
Custom black walnut desk: Le Monde du Bois
French 19th-century marble urn: Paul Ferrante
Buffet à deux corps: John Nelson
Pier mirror: Licorne, Inc.
Altar table: Museum Antiques
Venetian armchairs: Charles Pollock, with Clarence House fabric
Architectural detailing: Columbia Showcase
Flowers throughout: by The Flower Girl

CEO's Office/Narrow View (preceding page)

Antique Oriental area rug: Aga John
Custom grill coffee table: Dennis and Lean
Antique walnut armoire: John Nelson
Books, porcelain lions, bookends, Chinese hatracks: deBenedictis
Oriental bell: Banchoff
Sang de boeuf vases: J.F. Chen
Ceramic elephants: J.F. Chen
Interior armoire lighting: Bill Bramlett

Recess Passage (right)

Painting: "Printemps de Fleurs-Freneuse" by Joseph Felix Boucher (1835-1937). Oil on canvas.
Antique Biedermeyer chairs: Charles Pollock, with Clarence House fabric
Upholstery: Ken-Wil
Antique wood inlaid tilt-top table: John Nelson
Antique tea caddy: Paul Ferrante

Small Conference Room (above)

Painting: "Brood Mares" by John Alfred Wheeler, 1886. Oil on canvas.
Urn lamps: deBenedictis
Conference table and telephone table: Baker, Knapp and Tubbs
Marble ashtrays, glass pitcher: Lynne Deutch
Bronze horse: deBenedictis
Sterling silver tray with antique crystal decanters: Paul Ferrante
Sterling silver biscuit box: John Nelson
Antique writing box: John Nelson
Conference table chairs: client's own
Antique Oriental area rug: Aga John
Plants throughout: Plantscape

Passage Area One (above)

Painting: "Windmill" by James Webb. 19th century, English School. Oil on canvas.
Antique Venetian armchairs: Charles Pollock, with Clarence House fabric
French marble top table: Charles Pollock
Bràss candlesticks, porcelain plate, ceramic planter: deBenedictis
Antique marble sphere on stand: J.F. Chen

Associate's Office (right)

Pair of hand-painted ancestral portraits: "Mandarin and His Wife." Tempera on rice paper. Early 20th century.
Framing: Gene Erickson
Chippendale armchairs: Baker, Knapp and Tubbs, with Brunschwig & Fils fabric
Oriental rug: Aga John
Coffee table: Baker, Knapp and Tubbs
Antique pinbox: Charles Pollock
Custom lamp created from Rococo andirons: Minton Spidell
Books, candlesticks: deBenedictis
Sang de boeuf vase: Paul Ferrante
Sofas: A. Rudin Design, with Brunschwig & Fils fabric
Black table: Minton Spidell

ELDORADO
aristide
BRUANT
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soncabaret
THE SOUTHLAND

CEO's Office/Wide View (left)

Lithograph: "Eldorado: Aristide Bruant" by Henri de Toulouse-Lautrec, 1892.
Chippendale chairs: Baker, Knapps and Tubbs, with Lee Jofa fabric
Credenza: Baker, Knapp and Tubbs
Tufted leather chesterfield sofa: Baker, Knapp and Tubbs
Executive desk chair: Baker, Knapp and Tubbs
Executive desk: client's own
Brass column lamps: deBenedictis
Brass magnifying glass: deBenedictis
Paris grill coffee table: Dennis and Lean
Regence armchairs: Brustlin Workshop, Inc., with Baker, Knapp and Tubbs fabric
Antique Oriental area rug: Aga John
Antique globe: Polo/Ralph Lauren
Tortoise shell box: J.F. Chen

Large Conference Room (above)

Painting: "Troops on Parade" by Gustave Heymark. Oil on canvas, 1889.
Antique Oriental area rug; Aga John
Tufted leather conference chairs: Baker, Knapp and Tubbs
Antique conference table, brass chandelier: Connoisseur Antiques
Ship model: Minton Spidell
Antique candlelabra: Minton Spidell
Antique twisted columns: John Nelson
Antique lap desk: deBenedictis
Antique buffet: Museum Antiques
Antique French walnut bibliothèque: Mike Hamilton

PROFILE

RENAISSANCE MAN

It is said that Los Angeles is ripe for opportunity, but few hold the access to that promise when it comes to the city's skyline. One of the fortunate individuals is R. Scott Johnson, AIA, a rising architectural voice who, admirers and critics say, will contribute to Los Angeles as did Louis Sullivan to Chicago.

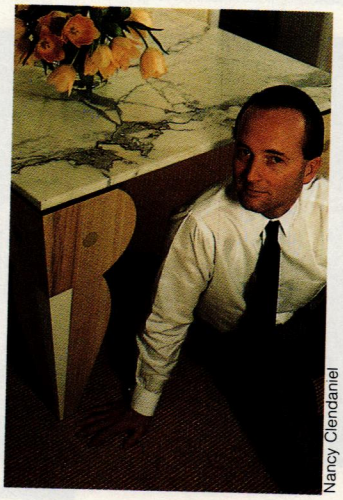
The youthful, dynamic Johnson, as design partner of Johnson Fain and Pereira Associates, is both literally and symbolically heir to the late William L. Pereira's title. Along with Managing Partner William H. Fain, Jr., AIA, an urban designer who also oversees the administrative aspects of the firm, Johnson was chosen by Pereira in 1983 to take over the design direction of the firm that was responsible for such monumental California projects as San Francisco's Trans-America Pyramid, the Los Angeles County Museum of Art, and the master plan of the 93,000 acres of pastoral land which are today known as the Irvine Ranch in Orange County.

Architect R. Scott Johnson Seeks to Shape the Next Decade and After

In the 1980s Los Angeles saw increasing community involvement with and attention paid to architecture and design, through such events as the 1984 Summer Olympics, inner-city revitalization efforts and design competitions for major buildings commissions. The 1990s will see many of these major design efforts realized, making Los Angeles a leading international metropolis of the decade. Against this backdrop, Johnson and Fain strive to reassert the leadership role the Pereira organization once coveted in the sculpting of the Los Angeles cityscape during the '60s and '70s.

"I think architects are facing a changing social fabric in Los Angeles. We are made up of different ethnic communities, and the city's architecture must be universally responsive and appealing," says Johnson. "Building design must avoid stylistic labels, but we cannot ignore cultural influences. We must create a new design vocabulary from the things that we in the community share—geography, light, space and a receptivity to new ideas."

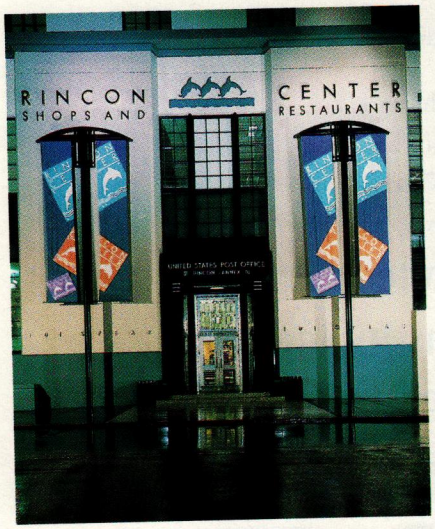
Two major projects in California celebrate this refreshing architectural language under the Johnson Fain and Pereira banner. Fox Plaza, the diamond-chiseled, gleaming monolith that towers above Century City, is currently Johnson's most monumental contribution to the Los Angeles cityscape. The



Nancy Clendaniel

Left: The three-story skylit atrium of the landmark Rincon Center, San Francisco, by Johnson Fain and Pereira Associates. Above: Design Partner R. Scott Johnson at home in Hancock Park.

Steve Whittaker



Clockwise from top left: The preserved Rincon Post Office, designated as one of the outstanding buildings of the 1930s by the National Register of Historic Places, is the cornerstone of the mixed-use One and Two Rincon Center projects. Atrium skylights supply an abundance of natural illumination to the active retail and food service. A prominent feature in the atrium is the water element created by Doug Hollis, where an 85-foot column of water free-falls from the skylight into a shallow, terrazzo basin. Rincon photography by Steve Whittaker. The complete Rincon project will include two 14-story residential towers, which will house a total of 320 apartments. Model photography by Mark Lohman.

600,000-square-foot, granite and glass striped tower captures the intensity and movement of natural light with its faceted exterior and crown. (Fox Plaza was also a major "star" of the 1988 hit action movie *Die Hard*.) San Francisco's Rincon Center, a huge, two-phase, one million-square-foot mixed-use project, where new, twin residential towers rise phoenix-like from an historic structure, celebrates in architecture the fusion of old and new.

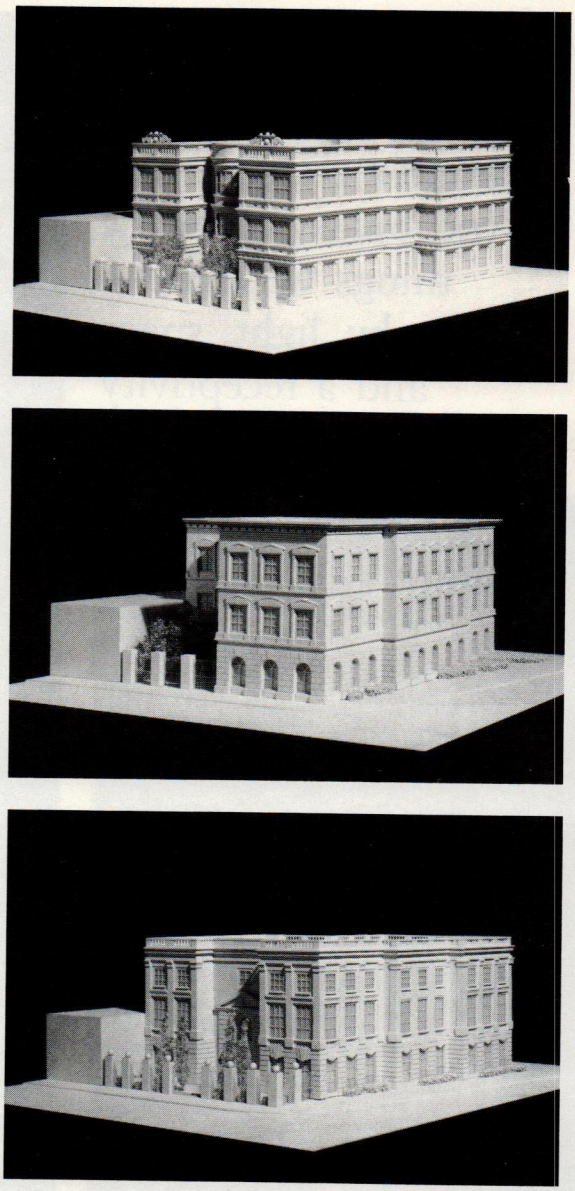
Based on Johnson's highly personal design tenets, these projects express his refined embellishments to traditional glass-and-steel highrises or revitalized existing shells. Johnson believes that ornamentalism in architecture has returned to favor, and it has meshed with Modernist principles to create inhabitable interior spaces that stimulate both intellectual and aesthetic sensitivities.

"The human mind understands and enjoys details and decoration," Johnson says. "People respond positively to built environments that creatively incorporate nature—for example, the way sunlight may reflect on surfaces and objects. Art in architecture unifies and pulls people together. In a speculative office building where you are designing for an unidentified clientele, a distinct artistic intention present in the architecture can be an important factor in attracting potential tenants."

Though the tensions between the aesthetic and economic forces acting on architecture have existed for centuries, few designers have been able to forge a successful marriage of the two in meaningful or lasting form. It was this challenge which Johnson recognized early and prepared for in his formal education. Raised in Northern California's Salinas Valley, Johnson attended Stanford University, the University of California at Berkeley and the Harvard Graduate School of Design. Further, he enhanced his professional pursuits by studying art and architecture in Italy under the tutelage of Dr. Lorenz Eitner. "I've been travelling to Italy quite regularly since I was 19. I spent a year in Florence doing directed readings in Italian with Eitner," says Johnson. "A few years later I discovered the Baroque streets of Turin and, soon again, I was taken by the *novecento* work around Milan by people like Muzio, DeFinetti, Andreani. I suppose more than any other place or person, Italy has been a constant source of ideas for me."

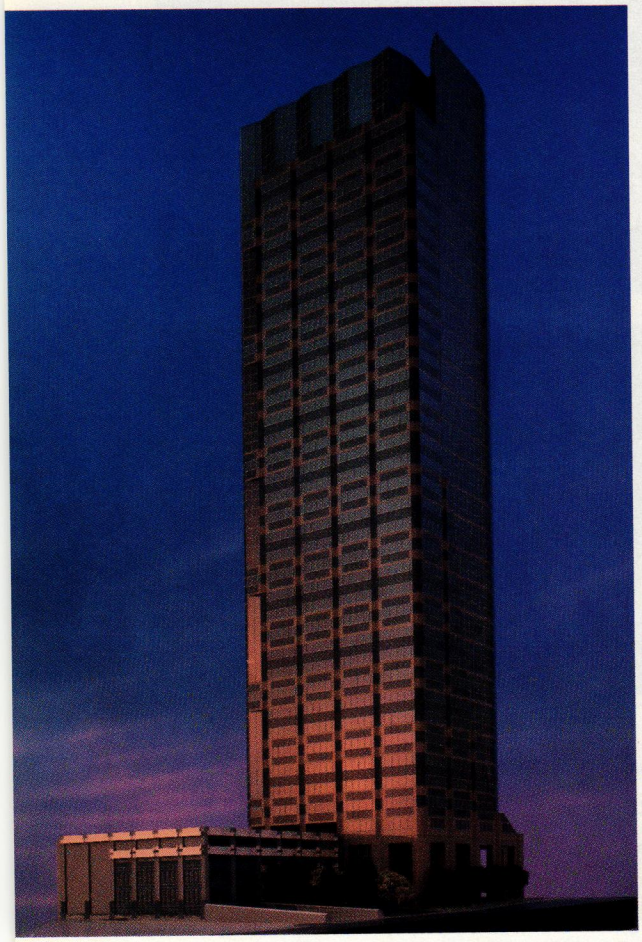
Johnson had been a design associate at Johnson/Burgee Architects in New York City, and before that, Skidmore, Owings & Merrill. With more than a decade of collaboration and learning experience with these architectural giants, Johnson was destined to put his imprint on the American cityscape. His shift to Los Angeles could not have been better timed. One of 50 candidates for the design directorship at Pereira, Johnson entered the firm at a fateful juncture in the progress of both the city and the firm that helped to shape it.

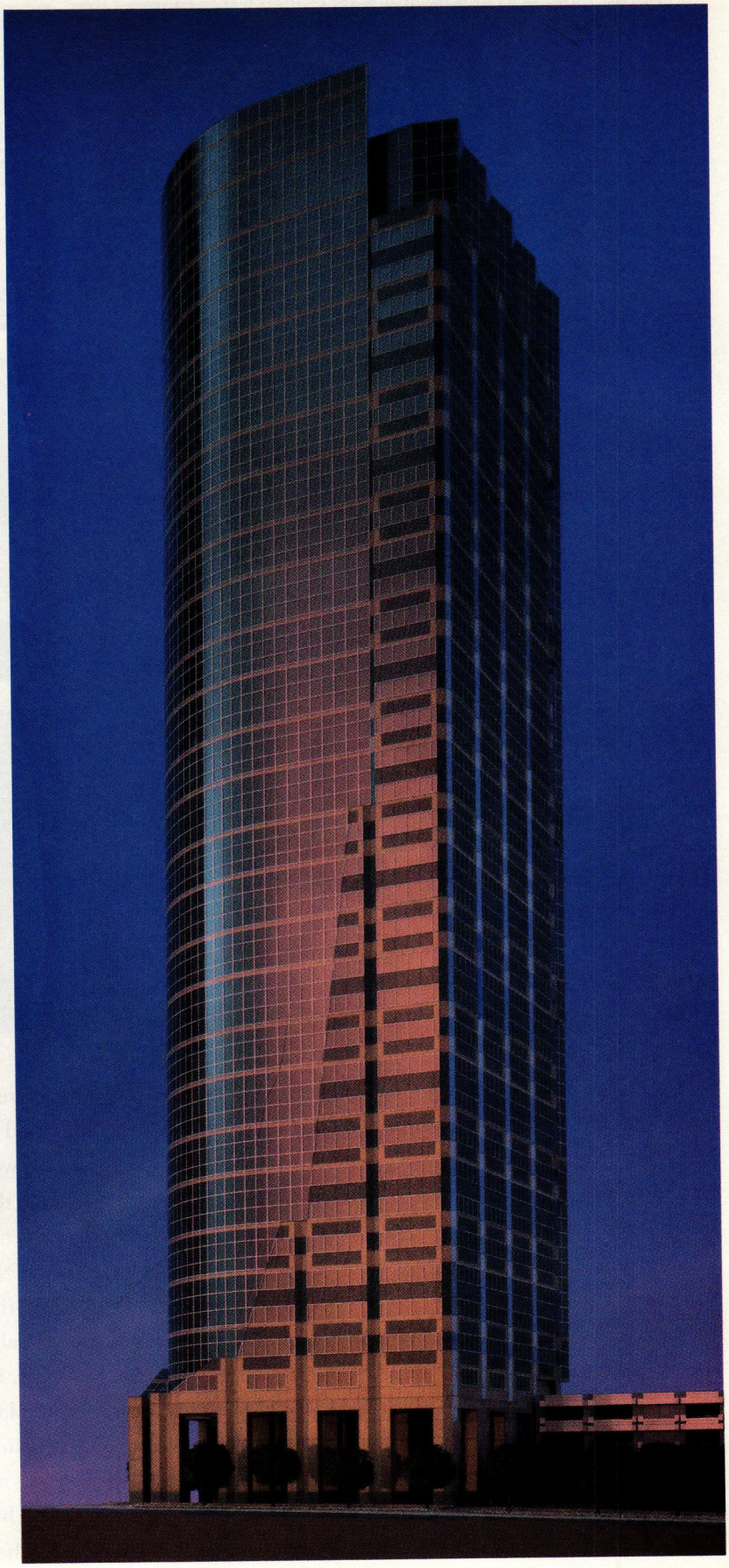
Johnson relates that Pereira was a multi-disciplinary practitioner with business sense, whose early and versatile design experiences helped to shape



Johnson created three models of the Los Angeles headquarters of Chartwell Corporation in three versions of classicism: from top, neo-Palladian English, Italian *cinquecento* and 18th-century French classical. Notes Johnson, who reads Italian sources fluently in Italian: "I see no conflict in designing buildings which are both modern and classic." Photography by Mark Lohman.

"We must create a new vocabulary from the things we share—geography, light, space and a receptivity to new ideas."



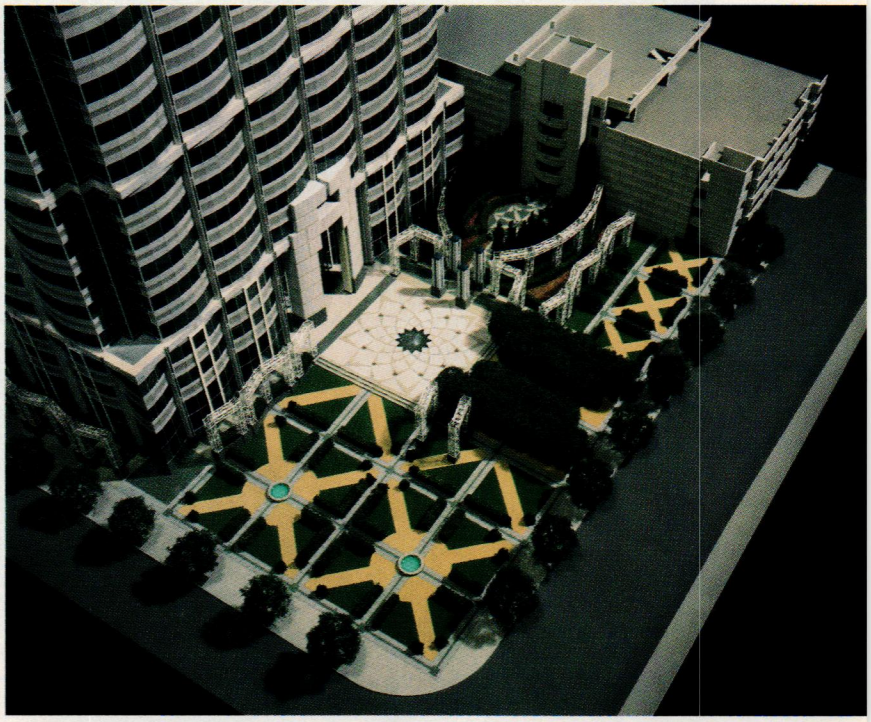


Above and right: Johnson's next important project for Century City is 1999 Avenue of the Stars. When completed, the 38-story office tower adjacent to Fox Plaza will further enhance Century City's role as a major urban intersection of Los Angeles. Model Photography by Mark Lohman.

the landmark projects he designed in later years. "Bill [Pereira] and I were from different generations and different schools of architectural design," he notes. "But the point of connection that we shared is a broad range and appreciation of architecture and its relationship with the allied arts. Bill started as a designer for theater interiors in Chicago and, after coming to Hollywood, he won an Oscar for the stage design of *Gone With The Wind*.

"Aesthetically, I place no boundaries on what influences the buildings I design," he continues. "Practicality dictates that the design must accommodate a certain degree of flexibility, allowing the greatest range of tenant potential. It is important to understand interior design from this approach, because it helps the architect create the conditions for more individualized and efficient interior design."

Johnson also believes that more worldly clients do not see a sharp division between the practice of interior design and architecture. And due to Johnson's growing reputation and articulate presence, such individuals have entrusted their most ambitious West Coast projects to his talent for creating the interior space as well as the exterior shell.



Once completed, the new Carnation Plaza will be the tallest building in the city of Glendale, northeast of Los Angeles. The 20-story office tower will be clad in granite and marble panels with a complementary glass and glazing system. Model photography by Mark Lohman.

In Northern California's Napa Valley, Johnson is designing the Opus One Winery, a joint venture for Robert Mondavi and Mouton-Rothschild. The 70,000-square-foot winery is a grand earth berm in the shape of a semicircle, with production, administrative and visitor facilities for the creation and promotion of the Opus One premium red table wine.

A luxury boutique at the foot of Rodeo Drive, Giorgio's new flagship store in Beverly Hills will be a notable entry for Johnson into the retail design field. An architectural hallmark of the 8,000-square-foot building will be a 40-foot tower featuring a bold pattern of oversized marble and limestone emblems. A shimmering glass cupola will cap the tower, bringing natural light into the entry during the day, while at night it is highlighted by decorative illumination.

A major improvement for an important West Coast art school, Johnson's master plan for the Otis Art Institute near downtown Los Angeles will unify the existing fragmented campus by means of the elimination of unnecessary off-campus facilities, the redesign of campus pedestrian and open-space systems, and the creation of a new studio facility.

These and other major commissions, such as 1999 Avenue of the Stars in Century City and the Chartwell Estate in Bel-Air, make Johnson a force in shaping tomorrow's workplace and residential interiors. "In my design work," he states, "the historic separation of architecture and interior design doesn't prevail, because I believe they are parts of the same built environment."

—*Rick Eng*

In "Context" With the Times

Steelcase Introduces New Freestanding Furniture System

Photography by Marius Rooks

"CHANGE IS CONSTANT" MAY BE AN OVERUSED saying, but it is likely the most prophetic utterance from the leadership of corporate America facing a new decade and positioned a footstep away from a new century. Steelcase Inc. has its best minds focused on that frontier. And the realization of Steelcase's presence in tomorrow's corporate environment will make its official debut at NEOCON 21 in Chicago this June. After years of in-depth research and various *noms de guerre*, Context, an innovative freestanding furniture system, reaffirms Steelcase's leadership role in office furniture design and manufacturing.

"Though we have introduced wood office furniture lines through our Stow & Davis division, we are excited about Context because it is the first major introduction in systems furniture for the Steelcase brand in 15 years," states Frank Merlotti, president and chief executive officer of Steelcase Inc. "We feel we have created a product that will support the changes in the office environment into the 21st century." Context is fifth in a succession of systems lines developed by Steelcase, beginning with Movable Walls and followed by Series 9000,® Valencia™ and Elective Elements.®

Merlotti cites that rapid changes in business and work processes have had a tremendous impact on the design of offices. These observations prompted introspection at Steelcase among its management and design ranks, and also served as the foundation and formula that led to the product's design criteria. "We were looking at ourselves and searching for ways to be more effective, more responsive, in the next decade," says Jann Webster, senior manager, product marketing for Context. "How were these changes affecting our own organization, and were these new opportunities being addressed by existing products?" The data accumulated established key points for the direction

of Context: the information helped Steelcase create a scenario of the future, identify emerging opportunities, and outline an effective set of design criteria.

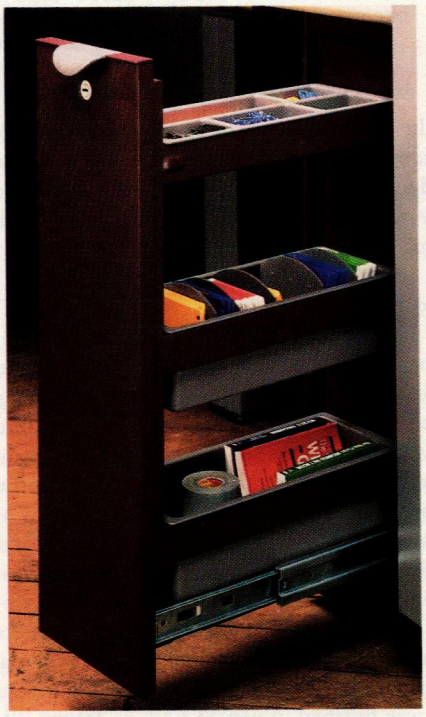
Steelcase research concluded that the major phenomena affecting the evolution of the work environment were the downsizing and streamlining of company management; competition in the global economy and the need for innovation; the growth of a highly professional, disciplined workforce; an emphasis on cost containment and effectiveness in office productivity; an increase in specialization with an emphasis on a work structure based on interdependency; and a further reliance on information technology. "It may have appeared farfetched to be thinking now about how the offices of the 21st century will be like—more of a job for Steven Spielberg. But to develop a product that will take us into the next decade, we had developed a profile of the office workplace in the future—not an easy task," explains Ms. Webster.

What took shape is a product that functions well in private offices, open plan and team spaces. The alternatives in workstation configuration, privacy needs and visual details make Context ideal for a wide range of workers, from support staff to management.

"Context's aesthetic expresses its functional principles through a metaphorical use of a primary architectural vocabulary," notes Terence D. West, director of industrial design. "Through a studied use of circular and rectilinear forms and hierarchical detailing, Context juxtaposes line, plan and volume in an exploration of three-dimensional space."

The curve plays a prominent functional as well as aesthetic role. Workers try to maximize the use of the work surface, and they do not concentrate on just one particular area. Curves rather than right angles accommodate this movement, achieving a more comfortable path along the desk line.

Customization can be accomplished through a wide variety of paints, laminates and fabrics with a diverse color palette that maintains an underlying consistency to support the overall design intent. With the addition of storage and filing units and other desk peripherals, Context allows tailored workspaces. Having variety is helpful to facilities managers who find it more effective to move workers rather than furniture: those who advance up the corporate ladder can expand their own work habitats.



"With Context, the concept of systems takes on a whole different meaning today versus a decade ago, " says Merlotti. "Context is desk-based, providing workers not only with new support tools but with a fresh geometry and a new office panorama to help face the changes and challenges in the workplace." Context will make its debut at NEOCON 21. The product will be available to the marketplace by January 1, 1990.

—Rick Eng

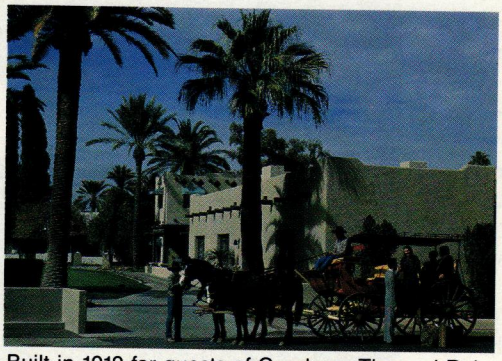
Opposite and above: Freestanding Context™ makes the new systems furniture line from Steelcase as adapatable in private spaces as it is in open plan. Context divides space with core units, storage components and screens rather than panels to create a distinctive aesthetic. Curvilinear forms are juxtaposed with strong vertical lines. Top: A comprehensive surface materials program was developed for Context, offering rich textures and diverse colors that are logically linked and can be tailored to any office environment. Left: Among the desk features is this 7½" dayfiler for a variety of storage items which can be configured to suit individual needs.

ADOBE GRANDE

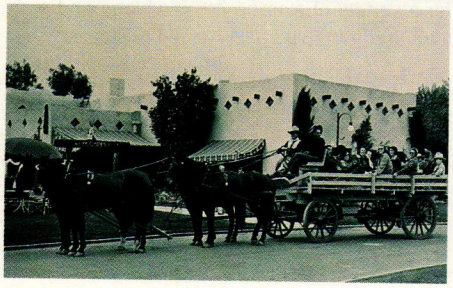
The Wigwam Resort and Country Club

Interior Design by Cole Martinez Curtis and Associates
Restoration Architecture by Allen & Philp Architects, Inc.
Architecture for the Tennis Casitas by Shepherd, Nelson & Wheeler
Photography by Toshi Yoshimi (except as noted)

THE WIGWAM RESORT and Country Club is a name that has been synonymous with Litchfield Park, Arizona, for the last 60 years. An overall view of the resort evokes memories of even earlier days in the late 1800s or early 1900s when Arizona was still a territory. The series of low-rise, adobe-style casitas scattered about the main lodge conjures up the image of a beautiful, Spanish hacienda. Today, however, where the central courtyard of the hacienda might be is a huge, free-form swimming pool, spa, firepit, and cabana. Instead of wheel-rutted, dirt paths, wide sidewalks meander from building to building along well-manicured grounds bursting with seasonal flowers and shaded by more than 6,000 trees. With three 18-hole championship golf courses and nine Plexipave tennis courts as well, a more inviting oasis in the desert would be difficult to find.



Built in 1919 for guests of Goodyear Tire and Rubber Company, the two-story adobe lodge (below left) became the social center of Litchfield Park, Arizona. Today the carefully preserved adobe structure (above) serves as the pivotal point of The Wigwam Resort and Country Club. Photography by Jim Christy.



This tranquil scene has not always been so. In fact, The Wigwam Resort and Country Club has just undergone a major renovation program in possibly the fastest time frame ever for a project of this magnitude. The $28 million renovation was accomplished in two phases. In 1987, $8 million was spent in the initial phase to refurbish the lobby, library and several guest units. The design and construction of the $20 million second phase was finished in just 11 months, a project that would normally have required a year and a half.

To fully appreciate the extent of this feat requires an understanding of the historical significance of The Wigwam. The main lodge, a two-story adobe structure, was built in 1919 as the "Organization House" for the Goodyear Tire and Rubber Company to accommodate the firm's business associates and other sales representatives. The company's presence in the area was due to its president and chairman of the board Paul Litchfield developing a revolutionary new tire made of cotton fiber which was grown and cultivated on surrounding farmland. Under Litchfield's direction, the Organization House became the social center for Litchfield Park. Eventually, in 1929, it was opened to the public as The Wigwam Resort, with only 13 guest rooms. The next 30 years saw continuous expansion with the addition of the first casitas, the country club, a golf course, and a swimming pool.

In December 1986, Suncor Development Company, a subsidiary of Pinnacle West Capital Corporation, bought the 463-acre resort and country club from Goodyear. The Holmes Hotel Company was hired in 1987 to manage the property and began working with Suncor to determine what direction the firm should take in upgrading its new acquisition.

There were several factors to consider. First, the older structures, including the main lodge, reflected the original territorial style of building during the founding of the state of Arizona. Notwithstanding the historical importance of the resort, it was also known for attracting the same visitors time and again, some for as many as 40 years. Third, it was imperative that The Wigwam retain its five-star status by keeping pace with current standards of major hotels—more spacious and elegant rooms, restaurants and executive conference facilities.

Taking all these parameters into account, Suncor decided to preserve the historical quality of The Wigwam by recreating its original Southwestern style. Yet it was also decided to incorporate a generous amount of the type of sophisticated refinements expected by today's international travelers. The interior design contract for the second phase of the renovation, or, more

Above: Existing bean pot chandeliers, reworked by Hinkley's Lighting Co., hang like so many odes to the Southwest and its cultural traditions

Detail, Sun Lounge (page 145)

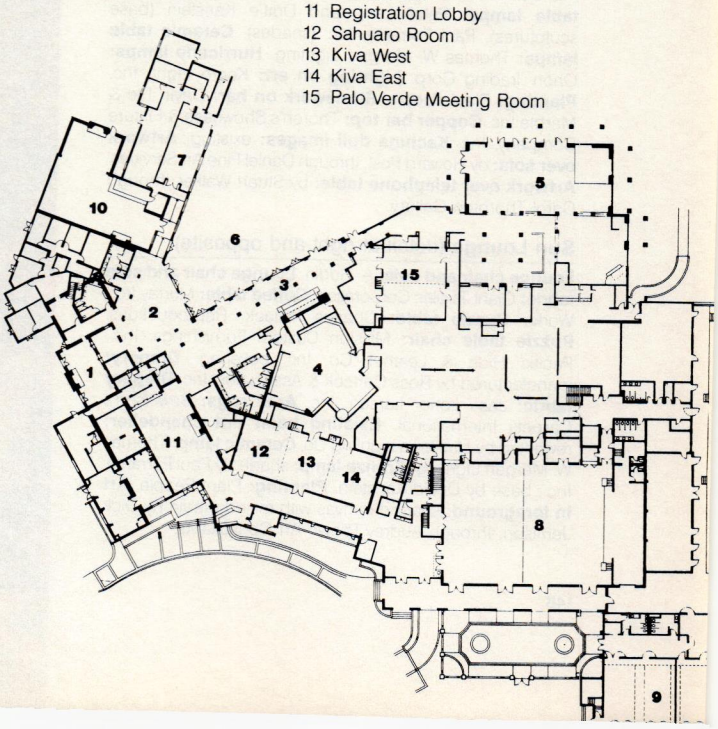
Sofa: A. Rudin. **Leather on sofa:** J. Robert Scott & Associates, Inc. **Sofa table:** Charles Pollack, Reproductions. **Candlestick:** Kitchell Interior Design Associates. **Artifact:** by Ryan Carey, through Audrey Brown Art Consultants.

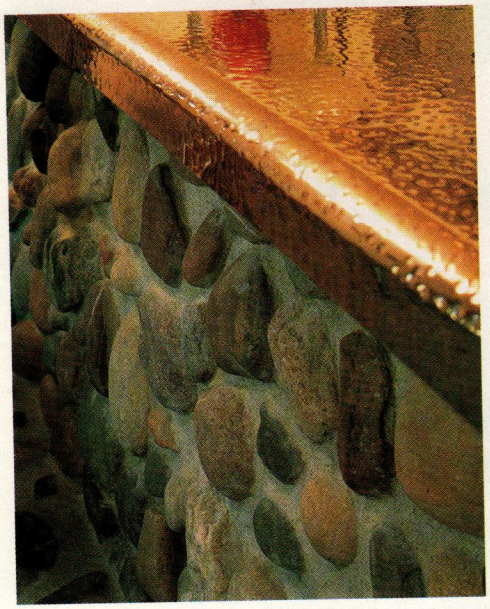
Fireplace Lounge (left)

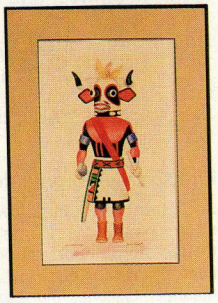
Sofa, lounge chair, pillows: A. Rudin. **Fabrics on sofa and lounge chair:** Glant Textiles Corporation. **Pillow fabric:** Pindler & Pindler, Inc. **Coffee table:** Murray's Iron Works. **Wing chairs:** Minton Spidell, Inc. **Leather on wing chairs:** J. Robert Scott & Associates, Inc. **Poker table:** Manheim Galleries, Inc. **Game chairs:** Schafer Bros., Inc. **Game chair fabric:** Harrington Textiles, Inc. **Drapery fabrication:** Ross Carlock & Associates, Inc. **Drapery fabric:** Jack Lenor Larsen, Inc. **Metal end table:** Holler & Saunders, Ltd. **Area rugs:** Sewelson's Carpets International. **Floor lamp:** Murray's Iron Works. **"Blue Buffalo Bonnet" and "Western Pot" (one of a pair):** by Theodore Villa through Daniel Fine Art Services.

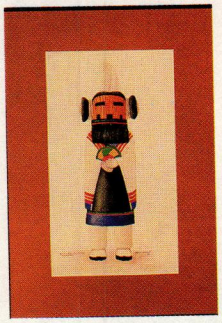
Key

1 Fireplace Lounge
2 Sun Lounge
3 The Kachina Lounge
4 Arizona Kitchen
5 The Terrace Dining Room
6 Pool Area
7 Palm Room
8 Sachem Hall
9 Aztec Hall
10 Arizona Bar
11 Registration Lobby
12 Sahuaro Room
13 Kiva West
14 Kiva East
15 Palo Verde Meeting Room







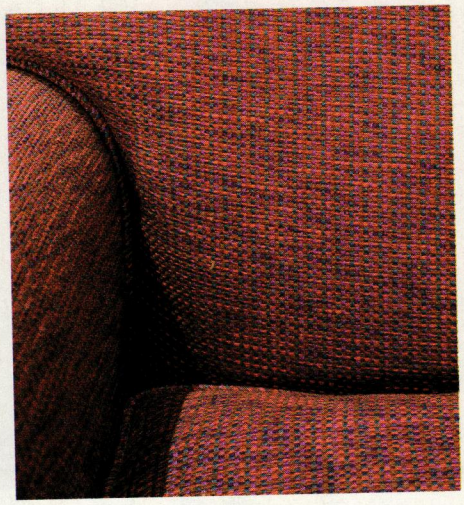


The Kachina Lounge (above, left and right)

Sofas and lounge chairs: A. Rudin. **Sofa and lounge chair fabric:** Pindler & Pindler, Inc. **Armless chairs:** Brunschwig & Fils, Inc. **Bar stools:** Tropi-Cal. **Bar stool and armless chair fabric:** Jack Lenor Larsen, Inc. **Game table and end tables:** Charles Pollack, Reproductions. **Game chairs:** Luten, Clarey, Stern, Inc. **Game chair fabric:** Pontus. **Area rugs:** Sewelson's Carpets International. **Slate flooring:** Davis Tile & Marble Inc. **Cowbell sconces:** reworked by Hinkley's Lighting Co. **Reverse light cove:** custom designed by Cole Martinez Curtis and Associates; manufactured by Pittcon Industries, Incorporated. **Bronze table lamps:** Peter Lang and Dottie Karlstein (base sculptures); Paul Ferrante, Inc. (shades). **Ceramic table lamps:** Thomas W. Morgan Lighting. **Hurricane lamps:** Orion Trading Corp. **Lighting on art:** Kenro Light, Inc. **Planting:** Plant People. **Stonework on bar:** Davis Tile & Marble Inc. **Copper bar top:** Thoren's Showcase & Fixture Company, Inc. **Kachina doll images:** existing. **Artwork over sofa:** by Howard Post, through Daniel Fine Art Services. **Artwork over telephone table:** by Stuart Walker, through Carol Thornton Gallery.

Sun Lounge (detail at right and opposite)

Lounge chair and sofa: A. Rudin. **Lounge chair and sofa fabric:** Glant Textiles Corporation. **Coffee table:** Murray Iron Works. **Puzzle table:** Charles Pollack, Reproductions. **Puzzle table chair:** Mission Custom Furnishings, Inc., Pacific Hide & Leather Co. Inc. covering. **Drapery:** manufactured by Ross Carlock & Associates, Inc. **Drapery fabric:** Jack Lenor Larsen, Inc. **Area rugs:** Sewelson's Carpets International. **Existing bean pot chandelier:** reworked by Hinkley's Lighting Co. **Ceramic lamp:** Thomas W. Morgan Lighting. **Bronze lamp:** shade by Paul Ferrante, Inc.; base by Dottie Karlstein. **Planting:** Plant People. **Art in foreground:** shaped canvas with mixed media by Dick Jemison, through Audrey Brown Art Consultants.



Sun Lounge (top)

Sofas, lounge chairs, barrel chairs: A. Rudin. **Leather on sofas, leather trim on lounge chairs:** J. Robert Scott & Associates, Inc. **Game table and small cricket table:** Charles Pollock, Reproductions. **Game chairs:** Beverly Interiors Stewart Furniture Manufacturing Inc. **Fabric on lounge chairs, from drapery and outside game chair backs:** Hinson & Company. **Chenille on barrel chairs:** Aulnay, Inc. **Coffee table:** Murray's Iron Works. **Area rug:** Sewelson's Carpets International. **Cowbell sconces:** Hinkley's Lighting Co. **Reverse light cove:** custom designed by Cole Martinez Curtis and Associates. **Table lighting:** Thomas W. Morgan Lighting. **Lighting on art:** Kenro Light, Inc. **Planting:** Plant People. **Drapery:** fabricated by Ross Carlock & Associates, Inc. **Painting:** by Fritz Scholder, through Marilyn Butler Fine Art. **American bison sculpture:** by Robert Tolone through Handcrafters Gallery. **Other artifacts:** by Ryan Carey, through Audrey Brown Art Consultants. **Candlesticks:** Kitchell Interior Design Associates.

Details, Sun Lounge (above, left and right)

Bench: existing. **Chair:** A. Rudin. **Fabric:** Jack Lenor Larsen.

Terrace Dining Room (above)

Dining chairs: Cal Mode Furniture Manufacturing Co. Inc. **Booths:** Cranson Custom Upholstery. **Drapery:** fabricated by Ross Carlock & Associates, Inc. **Fabrics for outside chair backs, booth backs, drapery:** Jack Lenor Larsen, Inc. **Fabrics for inside chair backs, chair seats, booth seats:** Edelman Leather. **Table skirts:** fabricated by Lily White Linens. **Fabric for table skirts:** Blau Textile Co., Inc. **Carpet:** custom designed by Cole Martinez Curtis and Associates; manufactured by Couristan, Inc. **Chandeliers and wall sconces:** custom designed by Cole Martinez Curtis and Associates; manufactured by Paul Ferrante, Inc. **Service stations:** Thoren's **Stained glass:** Gangwer Design Associates. **Flowers:** Brady's Interior Design & Florist. **Flower vases:** Carl Gillberg. **Metal base under vases:** Murray's Iron Works. **Tablecloth and napkins:** Artex International, Inc. **Plates:** Villeroy & Boch Ltd. **Glassware:** Libbey Glass. **Silverware:** D.J.Tableware and World Tableware International **Salt and pepper shakers:** Irving W. Rice & Co. **Small table lamps:** Custom Candle Sales. **Ashtray:** Porcelain by Design. **Champagne bucket and silver bud vases:** D.J.Tableware. **Gerber daisies:** Ann Marie's Flowers.

The Arizona Kitchen (top)

Dining chairs: Beverly Interiors Stewart Manufacturing Inc. **Dining chair fabric:** custom designed by Cole Martinez Curtis and Associates; manufactured by Harrington Textiles, Inc. **Dining tables:** Cal Mode Furniture Manufacturing Co. Inc. **Chandelier:** Murray's Iron Works. **Chandelier lamp shades:** Paul Ferrante, Inc. **Picture lighting:** Kenro Light Inc. **Placemats:** Dempster Corp. **Plates:** Deruta of Italy Corp. **Silverware:** Towle Silversmith. **Glassware:** Orion Trading Corp. **Napkins:** Scheffres Limited. **Hurricane lamp:** Bortner & Bortner Ltd. **Salt-and-pepper shakers and ashtrays:** H.F. **Coors China Company. Menu:** custom designed by Cole Martinez Curtis and Associates; printed by O'Neil Printing, Inc. **Artwork:** Daniel Fine Art Services. **Decorative counter tile and kitchen wall:** Country Floors, Inc. **Artifacts:** Bruce Eicher, Inc.; Rituals, Inc.; Umbrello.

Palm Room (above)

Conference table: Charles Pollock, Reproductions. **Conference chairs:** Vecta. **Conference chair fabric:** Jack Lenor Larsen, Inc. **Wallcovering:** Knoll International. **Carpet:** J.&J. Industries. **Chandeliers:** Murray's Iron Works. **Reverse light cove:** custom designed by Cole Martinez Curtis and Associates; manufactured by Pittcon Industries, Incorporated. **Shutters:** Entz Boice Building Specialties, Inc. **Wall system:** Estetica, Ltd. **Silver water pitchers:** World Tableware International **Glassware:** Libbrey Glass. **Ashtray:** Porcelain by Design. **Fresh flowers:** Ann Marie's Flowers.

accurately, the restoration of The Wigwam, was awarded to Cole Martinez Curtis and Associates, Marina del Rey, California. Under the direction of Principal Jill Cole, the firm has earned an excellent reputation and track record for accomplishing projects of this nature, and The Wigwam was no exception. With Ms. Cole serving as project executive, Michael King as project director, Rikki Dallow as project designer and with Colleen Neilson as designer, the historical richness of the resort was recreated in the design of 175 guest rooms, 20 new tennis casitas, and, in the main lodge, the dining, entertainment and conference facilities. Altogether, the firm was responsible for the restoration of approximately 250,000 square feet in a time frame shortened considerably by the need for construction to start and finish during the resort's former May to October hiatus. (The Wigwam is now open year-round.)

Armed with a determination to revive, yet also enhance, the past, the designer interwove the territorial Southwest, the early cowboy, and the vivid Indian influences with modern technology. "We wanted even the new construction to look as if it could have been built in the '20s," states Jill Cole. To further heighten this effect, many of the original design elements were repeated and several one-of-a-kind items were saved for use in the new public spaces. A sense of place comes alive through the incorporation in architectural finishes and furnishings of indigenous materials such as leathers, cottons, stones, metals and woods. The overall color palette selected for the resort blends the desert's jewel tones with its more earthy hues. Throughout all public and private spaces and in various combinations is an abundance of resplendent shades of lavender, turquoise, sand, green, rose, terra cotta, pink, adobe, and cinnamon.

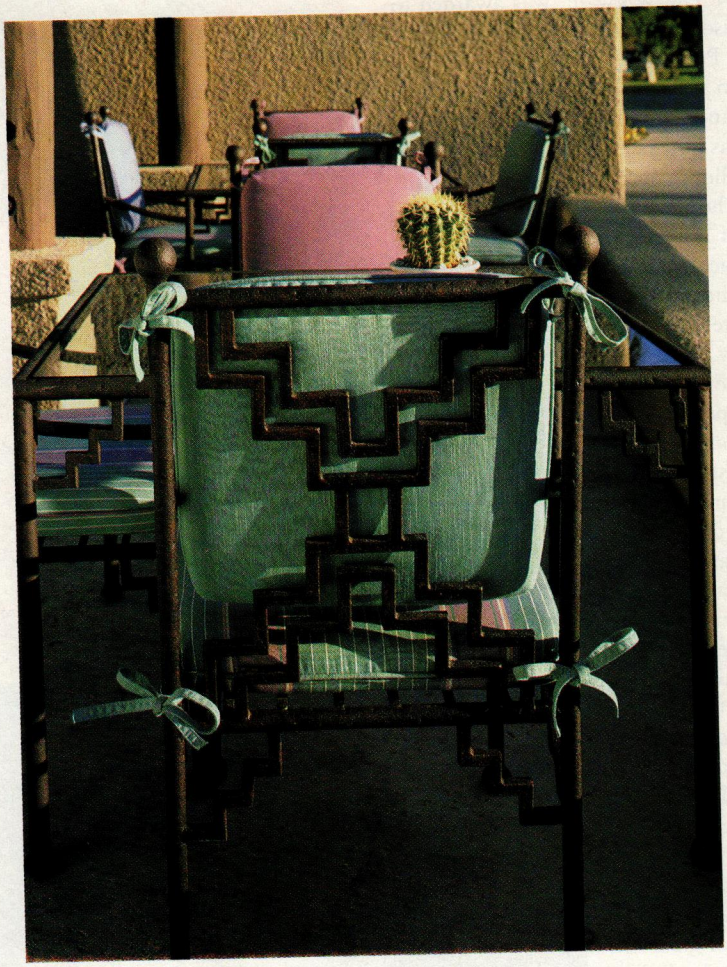
The Fireplace Lounge, which was originally the resort's registration lobby, is now a warm, cozy sitting room, the focus of which is the original 1919 adobe fireplace. The doors and windows with their "God's Eye" motif are custom-made duplicates of the originals. The "bean pot" chandeliers that help illuminate the room were reworked and rehung not only here but in several other places in the main lodge as well. Likewise, the area rugs on the floor, a contrast of gray background with brightly colored Indian patterned borders and God's Eye insets, appear throughout the lobby spaces.

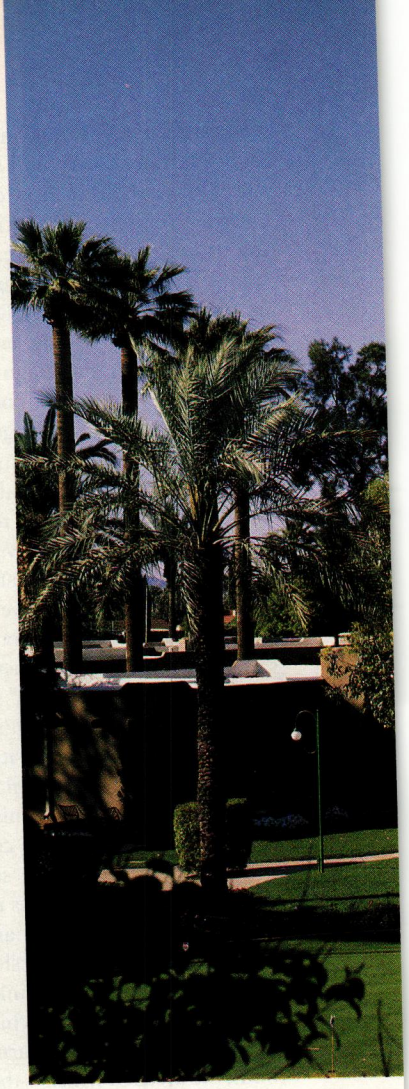
The Sun Lounge, appropriately ablaze with brilliant color, and The Kachina Lounge, directly adjacent, continue the feeling of rustic elegance and intimacy. Cozy rugs define individual areas midst a sea of green slate flooring which is a perfect match to the

Continued on page 156

Pool Area

Pool furniture and umbrellas: Brown Jordan. **Wood lounge furniture:** Reed Bros. Wood Carving. **Fire pit upholstery:** Cransom Custom Upholstery. **Fire pit cushions:** Glen Raven Mills, Inc. **Pool:** Paddock Pools. **Pool coping:** Davis Tile+Marble Inc. **Pool tile:** Country Floors, Inc.





Terrace Outdoor Dining (above)

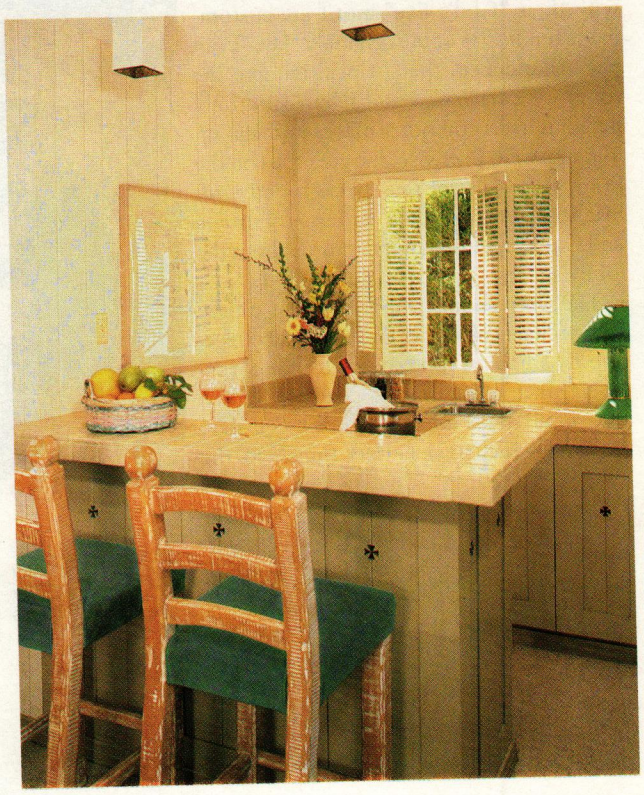
Tables and chairs: Murray's Iron Works. **Chair cushions:** Glen Raven Mills, Inc.

Typical Guest Room Bar/Casita (right)

Bar stools: Beverly Interiors Stewart Furniture Manufacturing, Inc. **Bar stool fabric:** Hinson & Company. **Carpet:** Carpet Industries of North America. **Zinc table lamp:** Ron Rezek Lighting & Furniture. **Bar face:** Esoteric Furniture & Millwork, Inc. **Bar top:** Florida Tile Ceramic Centers, Inc. and Seneca Tiles, Inc. **Flowers:** Ann Marie's Flowers. **Artwork:** Winn Publishing.

Living Room/Casita (opposite)

Coffee table, lounge chair and game chairs: Beverly Interiors Stewart Furniture Manufacturing, Inc. **Lounge chair fabric:** Payne Fabrics. **Game chair fabric:** Ametex Contract Fabrics. **Game table:** Appleton's Custom Metal. **Sofa:** Grand Manor Furniture. **Sofa fabric:** S. Harris & Co. **Carpet:** Carpet Industries of North America. **Table lamp and pendant:** Hallmark Lighting, Inc. **Shutters:** Entz Boice Building Specialties, Inc. **Artwork:** Winn Publishing. **Flowers:** Ann Marie's Flowers.



Adobe Grande

continued from page 153

original entry's Ashler slate steps. The God's Eye motif is repeated on all doors and windows. Illuminating each space are custom-designed reverse light coves, lamps, and original cowbell wall sconces that were rewired and then duplicated for use throughout the resort.

The main feature of The Kachina Lounge is a custom-designed river rock bar with a hammered copper top. Individual seating areas made up of residential style, overstuffed furniture and the display of Southwestern artifacts imbue the space with a homelike quality. Seating spills over onto the patio area by the pool in the form of silvered redwood tables and chairs.

Beyond the lobby areas are the resort's two very different restaurants. The Arizona Kitchen, directly adjacent to The Kachina Lounge, resembles an old Southwestern kitchen in someone's home. Its rustic, casual feeling is created by the brick floor, stucco walls, wooden ceiling, and regional artifacts, a perfect backdrop for the Southwestern fare served here. Guests can watch their food being prepared in the exhibition kitchen, with its terra cotta-colored tile walls and checkboard counter top. Even the table setting is reminiscent of the Southwest and continues the color scheme right down to the custom-designed menu.

The Terrace Dining Room is the resort's formal three-meal-a-day restaurant. In order to provide maximum flexibility, the room was divided into smaller sections including the lower terrace, the upper terrace, and the fireplace room. Each section, though somewhat different, is cohesively tied to the others by the same design elements. Division of the 250-seat restaurant in this manner allows for the right amount of intimacy, no matter how many patrons are seated during a given time of day. The fireplace room, with its glowing fire, antler chandelier and wall sconces, is separate enough to accommodate a private party while the remainder of the restaurant is occupied by the general public and guests. Diners who wish to dance may sit in the lower terrace where there is nightly music and a dance floor. There is also an outside dining patio with a view of the pool. Overall, the Terrace Dining Room's elegant Southwestern atmosphere is created by adobe walls, light colored woods, and stained glass windows with the God's Eye motif. A Southwestern style *viga* and *latilla* ceiling was also specified for the restaurant and outdoor eating area. (*Vigas* are 14-inch diameter poles which hold in place a ceiling of *latillas* or overlapping saplings.) The same type of ceiling is used in the Fireplace Lounge and the corridors of the main lodge.

After dinner, guests may enjoy live entertainment and dancing in the Arizona Bar. This L-shaped room has the rustic sophistication of an elegant nightclub. At roughly either end of the room, two black-tiled fireplaces provide an intimate place to curl up and listen to the music. The black and gray carpet, black framed chairs, and black, granite-topped tables and bar serve to emphasize the white adobe walls inset with niches displaying Southwestern art. The lighting for the room is built into a black, open grid system that lines the ceiling.

The Wigwam's conference facilities now incorporate the newest in state-of-the-art technology. Meeting rooms range from the 5,121-square-foot Sachem Hall ballroom to a small private dining room which seats eight people. Each was redone along the Southwestern theme and, in addition, received new ceilings, new sound systems, and up-to-date lighting. A unique dimming system allows for pre-selected levels of light control in each room (cove lights, down lights, and general room illumination).

The new guest rooms at The Wigwam are brighter, cheerier and offer more amenities than ever before. There are two color schemes named after the colorway in the bedspread fabric. The blue scheme is accented by terra cotta, green, and cinnamon. The adobe scheme is complemented by turquoise, lavender, and orange. Each room has a separate sitting and eating area as well as a fully stocked mini bar and a safe. The Southwestern style of furniture made of light woods accentuates the feeling of casual comfort and hominess as do the shutters which substitute for draperies at some of the windows. Indian patterned fabrics and artwork complete the Southwest ambience.

An extensive collection of artwork that was specified by the designer and purchased by the owner during the restoration. Paintings, pottery, sculpture, basketry, ceramics, and artifacts, some typically Indian, others picturesque of cowboy life, combine with others that are quite contemporary interpretations of the Southwest.

The restoration of The Wigwam Resort was not an effort that can be attributed to a single person or firm, especially in light of the time frame. It was the kind of effort that can only be successfully completed with the cooperation of all the parties involved: the owner, operator, architects, interior designer, general contractor, and the subcontractors. Designing the project was only part of the job. Getting it built was the other.

> Through the use of indigenous materials and original design elements, a strong sense of place comes alive at The Wigwam. "We wanted even the new construction to look as if it could have been built in the '20s," explains Jill Cole.

It was up to the general contractor, Kitchell Contractors, Inc., to locate the materials needed and to find the craftsmen, many of them masters of dying arts, that could duplicate the one-of-a-kind items. For example, a nationwide search had to be conducted to match the Ashler slate and then get it delivered within the required time frame. Neither was it an easy task to locate one of Arizona's few remaining blacksmiths to fashion the wrought iron door hardware. And nature did her part to stymie efforts when over 55,000 lineal feet of Englemann spruce needed for the *viga* and *latilla* ceilings had to be brought out of the forest around one of the greatest fires in U.S. history.

Today, especially to guests who have been returning for years, The Wigwam looks as splendid as it did in the 1920s. The restoration has assured its status as a world-renowned resort, and the project team should be proud of a job well done. ■

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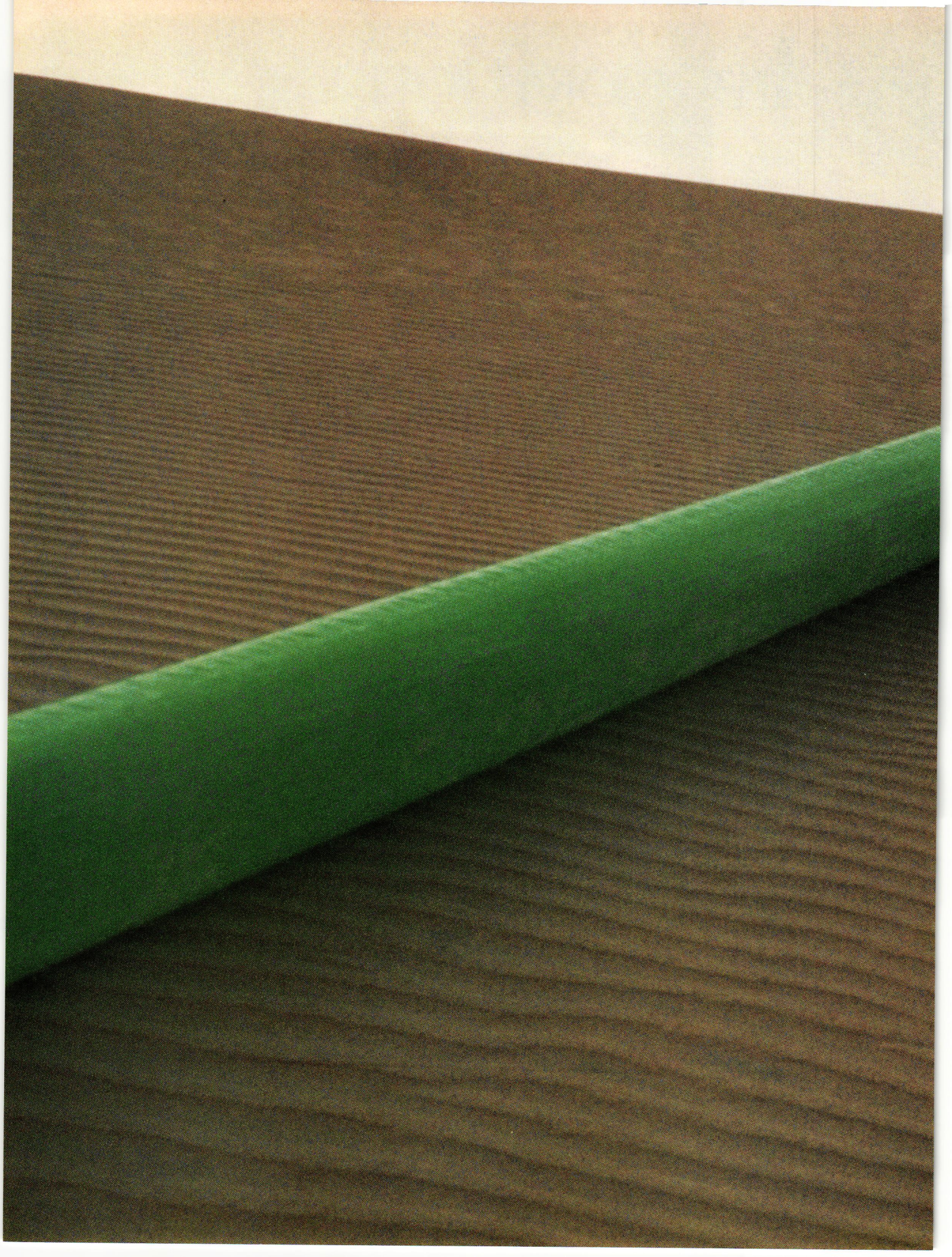
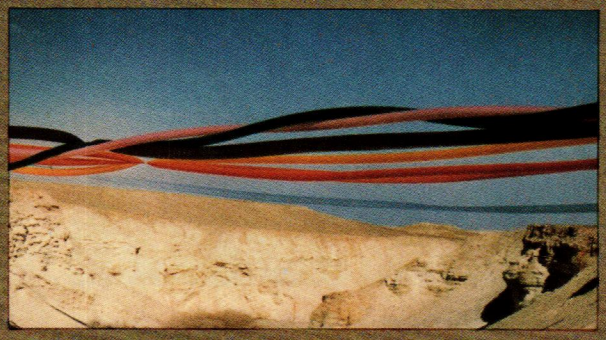


Sculpting the Wind

Environmental Artist Doron Gazit

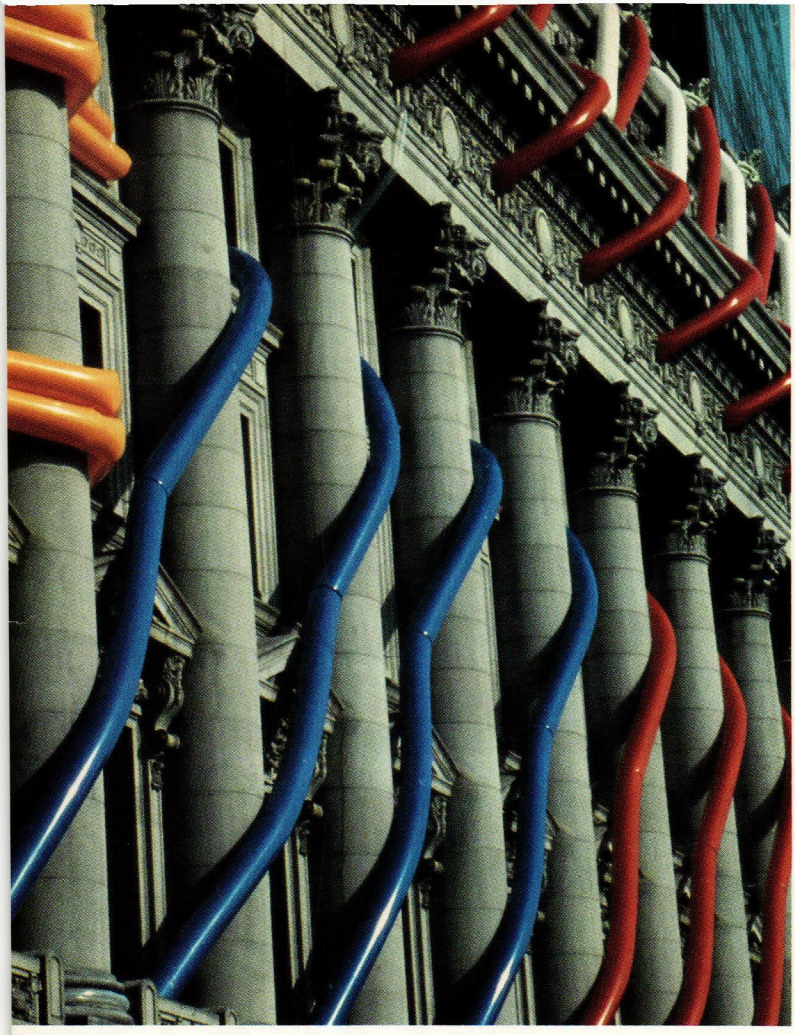


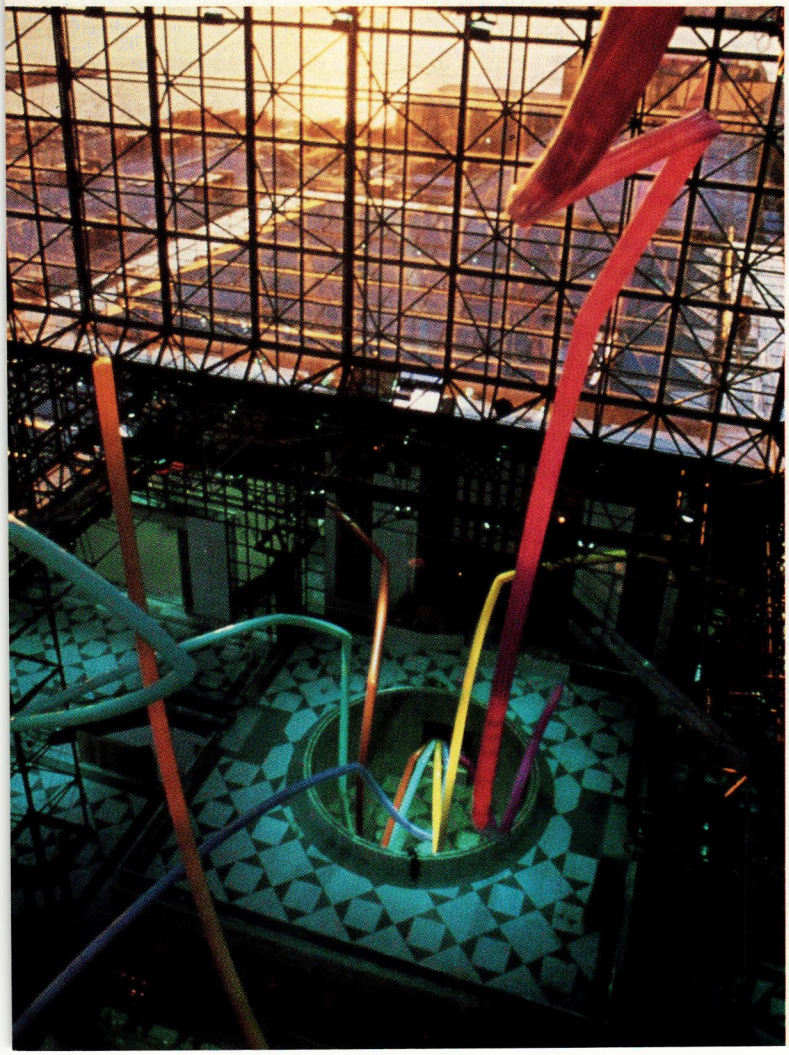
WHILE VACATIONING IN SAN FRANCISCO IN 1979, Doron Gazit saw a small child carrying a twisted balloon. The three-dimensionality of the weightless object captivated the Israeli-born artist and, today Gazit remembers, it was that balloon that changed his life.

Returning home to Jerusalem, he sold the curiously configured, twisted balloons on street corners to support his studies at the Bezalel Academy of Art and Design. The reactions were overwhelming, recalls the artist. "Nobody had ever seen balloons like this before in Israel. In hearing their questions and seeing the wonder in their eyes, I realized that between those pieces of latex and rubber was a tremendous potential that had not yet been tapped."

The experience proved auspicious for the industrial design student. For months, he had been looking for a way to design large environments within short time periods. Working one day with his scientist father in a greenhouse, Gazit noticed the structure's resilient plastic covering. "I realized that all I had to do was develop the material, and it could be used in the same way as a balloon," he says.

And so he did. But the new medium did not spring to life overnight. He worked for years with plastic engineers and in 1982 invented an airtube made of flame-retardant polyurethane that could be inflated for unlimited amounts of time and be of any length. Gazit's long, vibrant sculptures made of the new material have adorned the most unlikely sites, from the Sinai Desert to the Statue of Liberty. Through his Los Angeles company, Air Dimensional Design, he undertakes small-scale decorative projects and contracts to





create massive environmental installations. In 1988 alone, commissions for the Olympic Games in Seoul, South Korea, the World Expo in Brisbane, Australia, and the Pacific Design Center, kept the artist trotting the globe.

But Gazit is no jet-setter. In speaking with him, he projects a calm demeanor. "This airtube developed out of my own needs. The three things I love most in life are nature, art and children; my work enables me to bring all three together," he explains.

As a painter relates to a drawing on canvas so Gazit relates to space; the environment becomes a canvas and the airtube, a three-dimensional line. "I take photographs of the space and if necessary, I'll visit the site and stay awhile to digest it for inspiration." For indoor projects, the artist must create within the limitations of another design, the structure itself. Using string to attach the sylph-like tubes to stationary elements, he makes on-site adjustments. "Even if I wanted to, I could not create the same installation twice because the space is always different and so is my inspiration—which is spontaneous."

From the start of Gazit's balloon odyssey, he has drawn inspiration from people's reactions. In 1983 when his giant balloons confronted Bedouin nomads in the Sinai Desert, he recalls, "They had never seen a balloon before. At first, they were frightened, but after a while they couldn't stop smiling. They had questions that I had never considered before, such as 'What is a balloon? Why do they make us laugh?' "

The Bedouins drew a mystical interpretation from the experience: the balloon represented the body and the air, the soul. "I began to relate more to the air as the real source instead of the balloon. The airtube is just a package for the air," he says.

But Gazit wastes no time despairing over the ephemeral nature of his art. "I wish it were like marble, but it's not. I believe in the truth of the medium. When you see the way the airtubes change during inflation from a two-dimensional to a three-dimensional design, it is like giving life. I think that affects people subconsciously." He envisions all sorts of applications for his multi-colored creations. Through the Capital Children's Museum in Washington, D.C., his smaller, eight-foot windbags are used to teach children the principles of physics, geometry and architecture.

He concludes, "Part of what I like about my work is that it's a mixture of traditional sculpture and performance art. When you go to see a play, you're out in two hours and what's left are the memories—something on the inside—and that's also a part of my work."

—Paula Fitzgerald

(Preceding pages) A contrast unfolds as a lithe airtube is stretched across the sandy floor of the Sinai Desert; (preceding page, inset) Dancing *Airbows*, in Israel's Judaean Desert; (this page, lower left) the 1986 opening of the Jacob K. Javits Convention Center in New York City; and (above left) The unveiling of the Statue of Liberty festivities, 1986. All photography by Doron Gazit.

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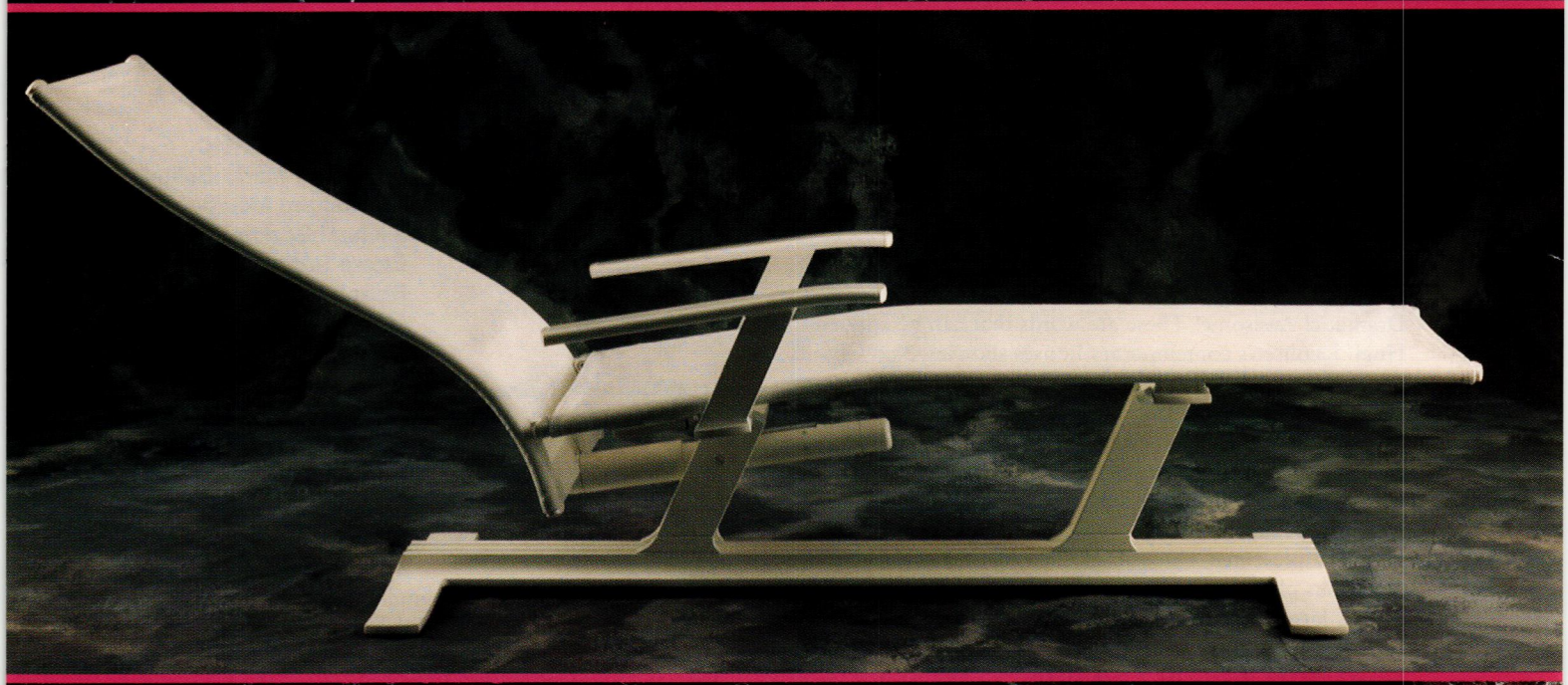

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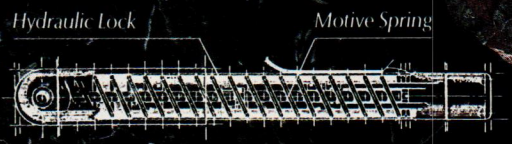

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Outside, Inside, All Around

By A. Allen Dizik, FASID

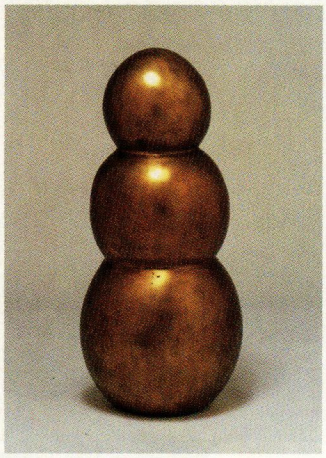
Hugh Newell Jacobsen, Architect

Designed and edited by Massimo Vignelli
Photography by Robert Lautman
Text edited by Kevin W. Green
AIA Press
1735 New York Avenue, N.W.
Washington, D.C. 20006
$50.00

Dramatic! Awesome! These are words that can be applied to Hugh Jacobsen's contemporary houses showing Neo-Gothic, Louis Kahn and Philip Johnson influence, but they are pure "Jacobsen." The magnificent use of site and scale, the articulation of roofs, the use of severely stylized gables which are pure sculpture, the large expanses of glass that define well-chosen structural views, the beautifully interpreted spiral stairs—all contain the touch of genius. The volume features over 400 photographs presented chronologically. Additionally there are numerous plans, sections and renderings. The book is as elegant as Jacobsen's architecture and well worth the asking price.

Sculpture Inside Outside

Introduction by Martin Friedman
Essays by Douglas Dreishpoon, Nancy Princenthal, Joan Simon and Carter Radcliff
Rizzoli International Publications, Inc.
597 Fifth Avenue
New York, New York 10017
$50.00 (hardcover)
$29.95 (paper)



From *Sculpture Inside Out*: an untitled work by Robert Therrien, 1986.

American sculpture today is undergoing a vital period of development as a new generation of artists explore a wide range of themes, materials and techniques. This series of essays focuses on the works of 17 younger artists who have come to the forefront in the 1980s, including Donald Lipski, Jene Highstein, Martin Puryear and Judith Shea. Over 100 of their works, including a number of sculptures specially commissioned for the new Minneapolis Sculpture Garden, are featured in this volume, with an introduction by Martin Friedman, director of the Walker Art Center in Minneapolis. The essays discuss the evolution of four major stylistic trends in 20th-century art: figuration, transformed objects, organic and architectural abstractions. The book offers 300 illustrations, 200 in color.

The critically-acclaimed Vertebra system of chairs designed by the multi-talented Emilio Ambasz.

Emilio Ambasz: The Poetics of the Pragmatic

Essays by Mario Bellini, Alessandro Medini, Michael Sorkin and Ettore Sottsass
Rizzoli International Publications, Inc.
597 Fifth Avenue
New York, New York 10017
$50.00 (hardcover)
$35.00 (paperback)

Emilio Ambasz is one of the most prolific designers working today. His work covers almost every area of design, including architecture, urban planning, interior design, graphic design, exhibition and industrial design. This is the first book to document fully the extraordinary production of this young Argentine-born, New York-based visionary. Ambasz's works seek prototypical solutions and archetypal meanings. Ambasz has designed the critically-acclaimed Vertebra system of chairs; a technologically advanced diesel engine for Cummins Corporation; books and magazines; major museum installations; folding ball-point pens; lighting systems; lush interiors for foreign banks; and housing for itinerant farm workers. An exhibition of his work is scheduled to open this June at the La Jolla Museum of Contemporary Art, La Jolla, California.

—Publisher's Release

The Design Handbook of Ornament, Volume III

By Lenna Tyler Kast
available through J.P. Weaver Company
2301 West Victory Boulevard
Burbank, California 91506
$85.00

This book deals with the design and installation of moulded composition ornament in architecture. It features hundreds of scale drawings of designs that can be executed by the relative beginner using the centuries-old material known as "composition ornament," made by the J.P. Weaver Company. The book also covers, through pictures, some of the historic techniques for installation used in Europe by Italian craftsmen of the 17th and 18th centuries. The author, Mrs. Kast, is one of the leading authorities on the design and application of composition ornament in the field; Volume III of *The Design Handbook of Ornament* is an invaluable reference for the professional.

—Publisher's Release

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Voice Processing Technologies

Part I: A Look at Voice Mail

By Dr. Leonard B. Kruk, C.S.P., Director, Office Syntonics Research, The Shaw-Walker Company

EMERGING VOICE TECHNOLOGIES represent new opportunities for architectural and interior design firms. Significant to the design firm are voice mail and voice recognition input, which will be discussed in Part II of this article next month.

Voice Mail

Rising communication costs and inefficient use of time are characteristics of many design offices. The game of telephone tag consumes precious time and raises the frustration levels of both designers and their clients. Voice mail, a sophisticated version of the phone answering machine, is now available to solve these problems.

According to recent studies, 75 percent of all executive telephone calls are unsuccessful in reaching the desired person on the first attempt. Also, 60 percent of calls received create unnecessary interruptions. It is also a fact that 76 percent of all messages need no immediate response and over 50 percent not before the following day. With constant pressure to reduce costs and improve service, these statistics support the need for considering the installation of a voice mail system in the design firm.

What is voice mail? It is a mechanical means for callers to leave and retrieve both internal and external messages. Voice messaging systems have come into their own in recent years. This is especially true where messages are short and are primarily providing information. Considering that 49 percent of all calls represent one-way messages, this technology suits most offices.

The advantages of these systems include avoiding telephone tag, reducing telephone socialization and work interruptions, 24-hour service, better accuracy of messages, the coordination of time zone differences and the minimizing of keyboard phobia common to electronic mail systems. They have the added benefit of preserving the intonation of the sender.

When messages are more than three minutes, they become less useful to the re-

cipient who becomes burdened with too much information. Another drawback is the lack of dial-tone (versus pulse-tone) telephones; not all callers have access to them. People who travel heavily often carry a pocket generator in order to solve this problem.

Focus On Your Needs

Designers need to evaluate their specific needs and to cost-justify potential voice mail systems. The following are helpful steps to cost justification and equipment selection:

1. Assemble a list of all company locations, including the number of employees at each site and the jobs they do, and make an inventory of existing equipment. Identify measurable improvements that can be achieved and related benefits to the organization. A list of considerations should include ways to achieve better time management through less interruptions and use of phone on a planned basis convenient to you; better phone use through fewer complete calls and shorter conversations; more accurate messages; faster handling and improved accuracy of messages since there is no third party; and better external contacts through 24-hour service.

2. Study the direct savings that can be made over existing practices. Savings will result from reduced telephone charges because of less frequent calls, shorter calls per message and off-peak rates. Other savings accrue from the decrease in written memos, time saved by avoiding telephone tag, and through the monitoring and control of outgoing calls (many systems have call tracking and reporting features). Be sure to estimate the size of your employee population through the end of the year and three to five years hence. You don't want to grow out of your new system.

3. Rank specific applications and system enhancements under consideration, such as network or private branch exchange features, software requirements and any specialty needs.

4. Make a list of current users with phone numbers and departments. This will expedite future decision-making. Make up an organizational chart to track decision-makers. Make a time-line to complete purchasing and installation milestones.

5. Outline budget limitations, and anticipate questions from vendors about purchasing or other leasing and tax considerations.

6. Begin with a wish list of telecommunications services with emphasis on how they will help you better serve your clients.

7. Take a stab at writing an initial proposal of requirements to submit to various vendors. Do this in bullet form. However, expect that vendors will offer a variety of additional products and services that may be custom-tailored to your business. Ask each vendor to provide you with a demonstration. It's also a good idea to ask for a list of customers in your geographic area. Contact a few of them to see if the vendor has lived up to his promises.

8. Find a pilot site, if possible. Starting small will help to avoid the major catastrophes that may result from introducing a new system. Perhaps an identifiable group exists within your firm where you can test a system with a day-to-day business. After working out the "bugs," you can expand the system to include everyone.

Voice mail will become as familiar a part of office life in the future as word processing and personal computers are today. Features such as programmed outdialing and networking of systems are already under development and available on some systems. Better service to clients and more efficient use of employee time will continue to perpetuate this technology's value in most design firms.

A suite at the Valadon Hotel as interpreted by Deborah Roundtree, Los Angeles, 1989.

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Continued from page 34

General News

San Francisco Decorator Showcase: The Twelfth Annual San Francisco Decorator Showcase will be held May 13 through June 4 in a spectacular Pacific Heights Dutch Colonial residence, built in 1899. Featuring the works of 40 top Bay Area designers, the showcase proceeds will benefit the San Francisco University High School Scholarship Program. For admission information and viewing hours, please call (415) 775-1100.

Pacific Coast Builders Conference: American entrepreneur Victor Kiam II, chairman of Remington Products, will be the keynoter of the 31st annual Pacific Coast Builders Conference (PCBC), June 14-17, at the Moscone Center, San Francisco. Sponsored by the California Building Industry Association (CBIA), PCBC is the oldest and largest regional builders conference and new products exhibition. "The conference is very excited about having Kiam as our keynote speaker," says PCBC President Manny Schatz. "[He] is heavily into service and product promotion and his remarks, I'm sure, will reflect our conference theme 'Gateway to the '90s: Building New Directions.'" For information, call (415) 543-2600.

Contemporary Furniture Fair: Premiering May 21-24, the International Furniture Fair will host several topical seminars and a cocktail reception benefitting AIDS prevention, at the Jacob K. Javits Convention Center, New York. Charles D. Gandy, FASID, the 1988 National President of the American Society of Interior Designers (ASID), will present "Contemporary Classics: The Movement of the late 19th and 20th Centuries" on May 22. A cocktail reception to benefit the Design Industries Foundations for AIDS (DIFFA) will take place at the convention center on May 23. For additional information, call (212) 686-6070.

1990 Interior Textiles Color Forecast: According to Patrice White, manager of styling service, interior textiles, for the Wool Bureau, Inc., the hallmark of the 1990 Interior Textile colors forecast will be continuity. Even in contemporary products, a continuity and historic connection will be seen in colors, textiles and even patterns. Not a turning back, this reflects more of an appreciation of the past, as exemplified by increased restorations and historic adaptations, as well as neo-classic architecture. Colors will be softer, easy to live with and work with, offering opportunities for compatible combination in traditional and new ways. For further information on the forecast, contact the Wool Bureau at (212) 986-6222.

Santa Fe Festival of the Arts: The fourth annual Santa Fe Spring Festival of the Arts will be held May 18-29. Kicking off the 12-day event will be a gala benefit opening the festival's annual invitational art exhibit, this year entitled "Black & White." Forty leading New Mexico artists and photographers will be creating new works in a black-and-white motif for the show. New this year will be an all-city tour over Memorial Day weekend, allowing the public a rare visit to many of Santa Fe's noted artists in their studios. For information, call (505) 988-3924.

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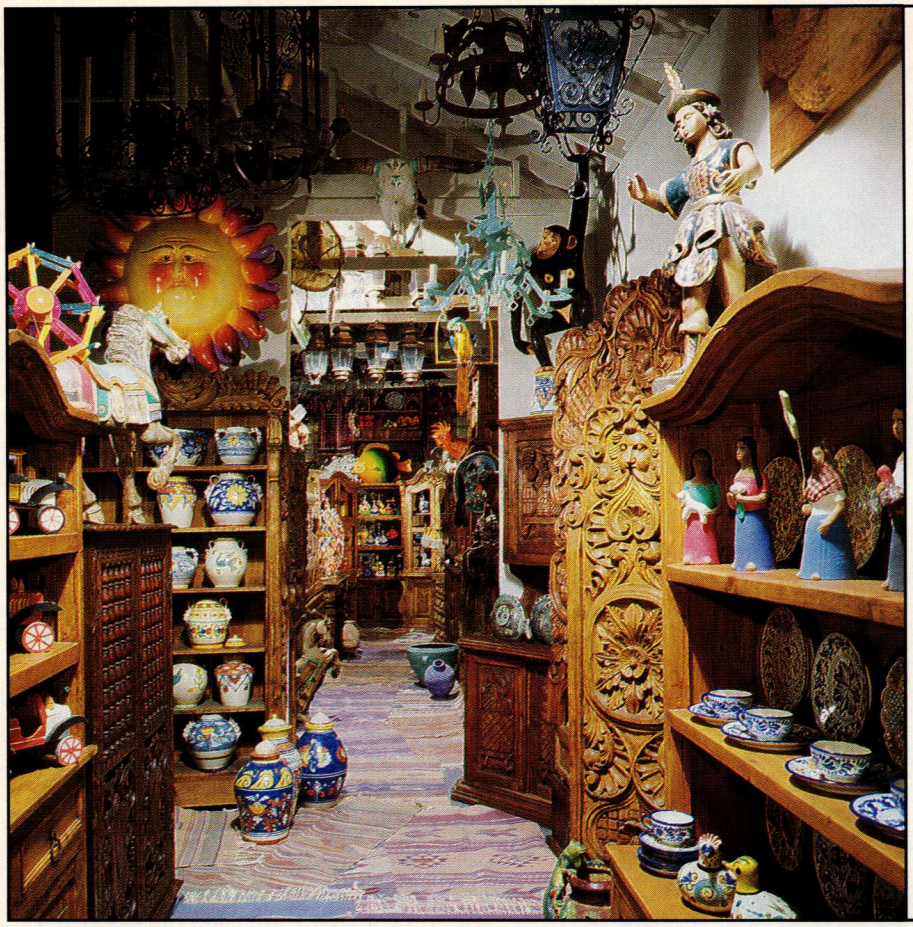

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DESIGNERSWORLD

Continued from page 166

SEGD Competition: The Society of Environmental Graphic Designers (SEGD) opens its third annual design competition not only to SEGD members but to all designers in the U.S. The design competition aims to help increase the visibility of environmental graphic design as a distinct and separate profession. Entries can be submitted in the following categories: institutional, retail, commercial, transportation, development, cultural, restoration and miscellaneous. Deadline for entries is June 9. To obtain an entry form, call (617) 577-8225.

A/E/C SYSTEMS® Conference: An updated and expanded professional education session for interior designers will be featured among the A/E/C SYSTEMS conference offerings, June 5-8, in Anaheim, California. Held at the Anaheim Marriott, "CADD for Interior Designers: A Special Application" is endorsed by the Institute of Business Designers (IBD) and Continuing Education Unit (CEU) credit is available. In its 10th year, the show, a component of DesCon '89, also offers exhibition of new computer and CADD technologies to architects, engineers and other design professionals at the Anaheim Convention Center. For information, call (800) 451-1196.

ASID/Showplace Square Seminars: "The Fantasy Home," June 6, and "Personal Design Consultation and Showroom Tours," June 17, are the last of the five-part "You and the Designer" seminar series developed by the American Society of Interior Designers (ASID) and Showplace Square, San Francisco. These seminars will give the consumer a rare opportunity to learn basic design techniques and about the hows and whys of using a professional designer. Each seminar is $25. For further information, call (415) 626-2743.

Kusch Apprentice Program: Kusch+Co. Sitzmoebelwerke, the West German parent company of Kusch USA, Inc. will open its 1989/90 Apprentice Program for Manufacturing Technology to selected American citizens. The program will provide a training ground for young men and women interested in manufacturing or engineering careers in the furniture industry. Designed to qualify the students in all phases of wood and metal furniture design and construction, the program accepts up to eight applicants annually. Interested parties should write to Dieter Kusch, president of Kusch USA, Inc., 24 Fort Salonga Road, Centerport, New York, 11721, before May 30.

NKBA Certification Program: Through a special grant from American Standard, Eljer and Kohler, the National Kitchen and Bath Association (NKBA) will create Bath Industry Manuals, a Bath Designers Correspondence Course and a Bath Designer Certification Program. The new program, which will be modeled after NKBA's existing kitchen design program and materials, kicks off the upcoming 1989 NKBA promotion of Industry Partnerships. States NKBA Executive Director Francis Jones, CKD: "We feel that the technical manuals, correspondence course and certification, along with our two existing bathroom design schools and other bath member services, will continue to advance the success of the bath industry." NKBA has sched-

Continued on page 174

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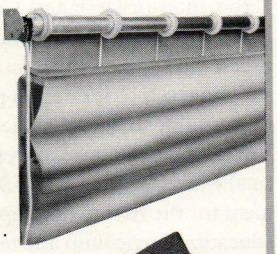

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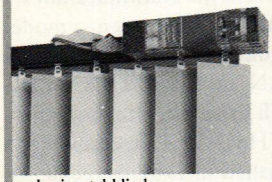
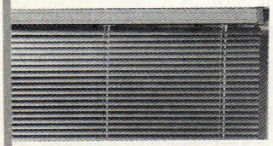


horizontal blinds...



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Continued from page 168

uled an additional Kitchen Specialist Training School (KSTS) to take place in Boston, June 12-14. In its 22nd year, KSTS offers a comprehensive look at the technical, sales, marketing and design aspects of a successful kitchen business. For information, please call (201) 852-0033.

Arizona Design Conference: Innovations in Design, a special Continuing Education Unit (CEU) conference sponsored by the Arizona Design Institute (ADI), will be held June 2-3 in the Squaw Peak Room at Western Savings headquarters in Phoenix. Featured speakers will include Tom Newhouse, an award-winning furniture designer and consultant to Herman Miller, Leland Knight of the Department of Design/Industrial Design at Arizona State University and designer Patrick Scott. For additional program and reservation information, call Robert L. Wolf at (602) 965-4135.

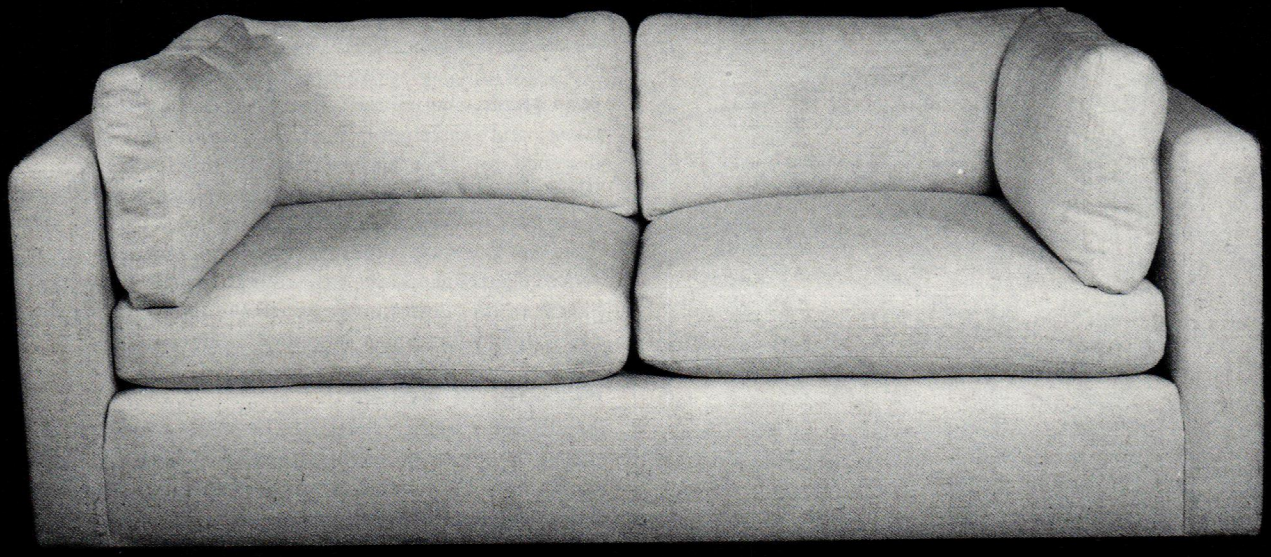
Gold Key Awards: Applications are being accepted until June 1 for the ninth annual Gold Key Awards for Excellence in Interior Design. Contestants may enter in one or all four of the entry categories: guest rooms, luxury suites, dining areas/cocktail lounges and lobby/reception areas. Both new and renovated properties will be considered. Five finalists will be selected from each category and their entries will be on display in the "Design of the 80s" Gallery during the International Hotel/Motel & Restaurant Show, November 11-14, New York. For additional information, call (212) 481-4488.

Awards/Honors

A $10,000 research grant from the **Joel Polsky-Fixtures Furniture/Institute of Business Designers** (IBD) Foundation Endowment was given to Evagene Bond to pursue a case study on "How Interior Designers Cope With Economic Change." Concentrating on Southern state oil-based economies, the report is designed to trace the human and economic effects of the recession on the interior design profession. Results of the study will be available to design professionals this year. . .The **Society of Environmental Graphic Designers** Education Foundation (SEGDEF) was awarded a $33,500 grant from the National Endowment for the Arts to develop, test, refine and document a model education curriculum and teaching guidelines for environmental graphic design. . .The AMERICAN INSTITUTE OF ARCHITECTS (AIA) has awarded **Joseph Esherick,** FAIA, its highest honor, the Architect's Gold Medal. He is the 47th recipient of the Gold Medal, which was established in 1907 to recognize outstanding contributions to the profession by a single architect. Esherick is principal and chairman of the board of the San Francisco architecture firm of ESHERICK, HOMSEY, DODGE & DAVIS. AIA has named **Charles W. Moore,** FAIA, this year's honoree of its Topaz Medallion for Excellence in Architectural Education. Cited as a teacher, mentor and friend to generations of aspiring architects, Moore is currently a professor of architecture at the University of Texas in Austin. . .The NATIONAL GLASS ASSOCIATION (NGA) have named the following projects in the Western region of the U.S. winners in its third an-

Continued on page 176

BEVERLY INTERIORS



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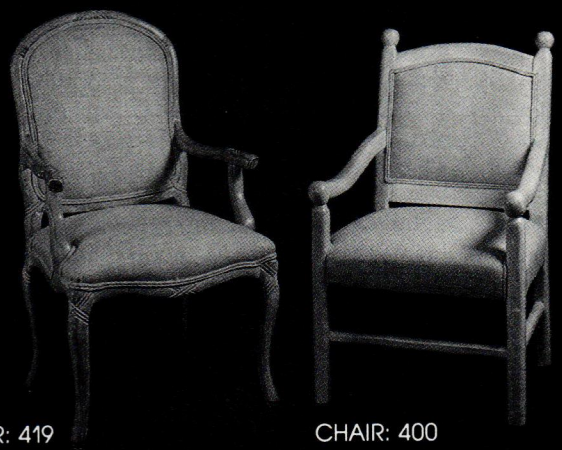
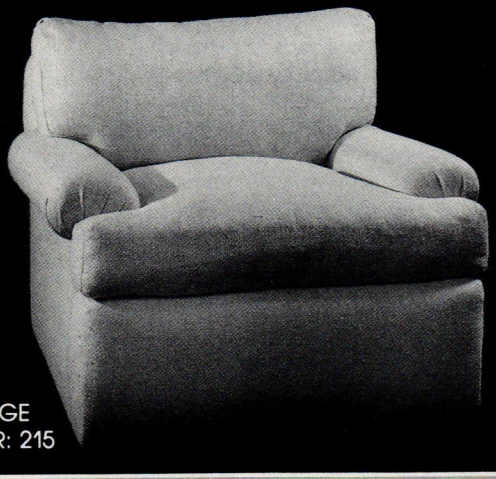
LOVE SEAT: 173



CHAIR: 419

CHAIR: 400



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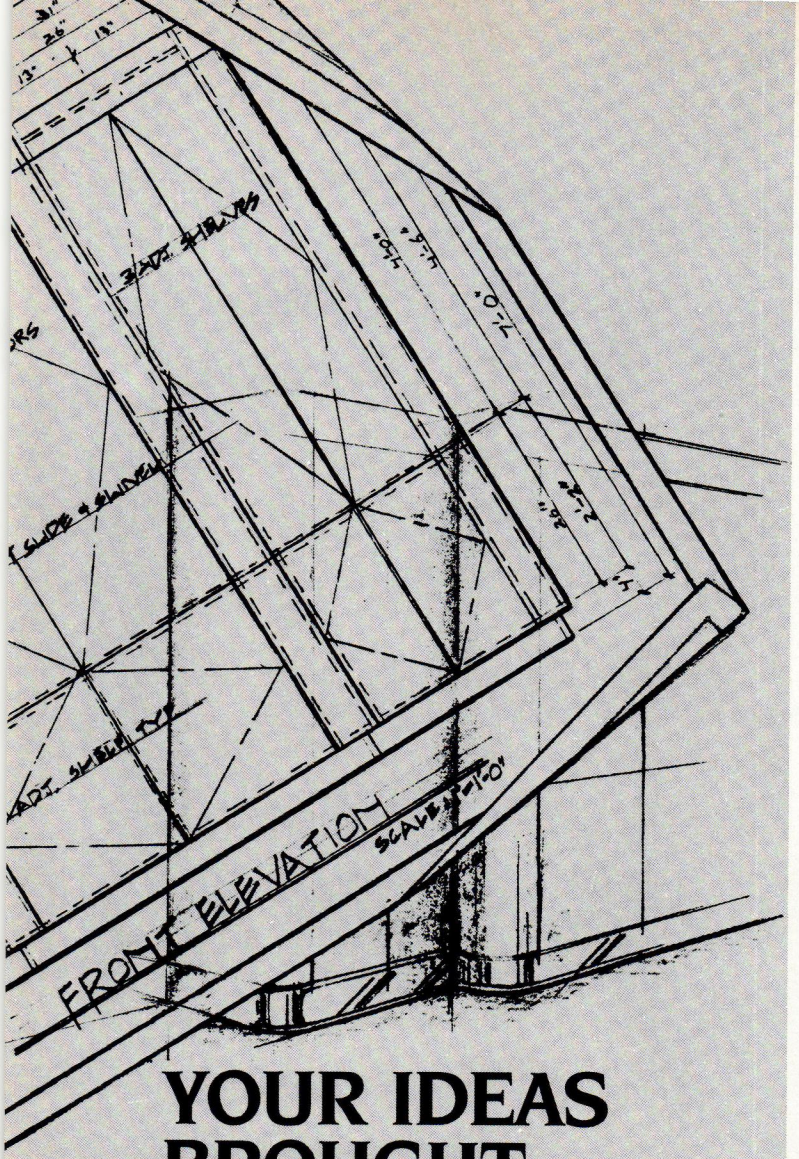

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Continued from page 174

nual Awards for Excellence Competition: Lucille Halsell Conservatory, San Antonio, Texas, designed by **Emilio Ambasz & Associates** and **Jones Kell**, winner—Excellence in Commercial Design With Glass; private residence, San Diego, designed by **John Maple**, AIA, winner—Excellence in Craftsmanship With Glass; and Washington State Convention and Trade Center designed by **TRA** and **HNTB**, honorable mention. . .The **Western States Ceramic Tile Association** (WSCTA) presented the University of California, Los Angeles (UCLA) with a $15,000 donation to establish the Les Knesel Scholarship Fund for advanced degrees in ceramic engineering. The check was presented by WSCTA President Sam Pearce to Linda Preston, director of development for UCLA's School of Engineering.

Personnel Notes

The CHARTWELL GROUP LTD. names presidents to head two of its interior furnishings divisions: **Charles A. Hoffman, Jr.**, Sarreid, Ltd., and **Edward Shulman**, Norman Perry. . . **Eklain England** was named vice president of operations for HELIKON FURNITURE COMPANY, INC., a subsidiary of HERMAN MILLER, INC. . . **Michael Zarlin** was named vice president of national sales for ASIA WICKER LTD., INC. . . HAWORTH, INC. named **Bill Parent** director of corporate quality assurance, overseeing quality improvement programs for the office furniture manufacturer. **Rich Slayton** was appointed as group director of wood products. . . Phoenix-based CORNYER-HEDRICK ARCHITECTS & PLANNERS, INC. has appointed **Mark A. Sleeth** as director of business development. . . **John R. Fisk IV** was appointed to the newly-created post of national sales manager for PATCRAFT MILLS, INC. He will direct all Patcraft field sales activities for its commercial and residential carpet marketing segments. . . **Leslie Kurisaki** and **Rick Phillips** were elected associates at HELBER HASTERT & KIMURA, PLANNERS, a division of Wimberly Allison Tong & Goo (WAT&G). . . ALLIED FIBERS has named **Joseph M. DeVittorio** to vice president and general manager, carpet fibers. . . **David L. Kolb**, president of MOHASCO CORPORATION, was reelected to a second term as chairman of the CARPET AND RUG INSTITUTE, the industry's agency on educational, regulatory and legislative issues. . . **Thomas C. Downey** was named manager, contract sales for the Floor Division of ARMSTRONG WORLD INDUSTRIES. . . ENDURA FLOORING, a division of Biltrite Corporation, appointed **Daniel J. Kelly** as Midwestern regional manager. . . **Stephen Elrod** was promoted to manager, BAKER GUILD Gallery Design, responsible for implementation of design for all galleries in this BAKER, KNAPP & TUBBS program. Responsible for the design, implementation and product installation within the firm's showroom network, **Roberta G. Ohlrich** is Baker's new manager of showroom design. . . Members of the 1989 Executive Committee of the INTERNATIONAL FURNISHINGS & DESIGN ASSOCIATION (IFDA) are: **Rose Gerace**, national president; **Carolyn Cleveland**, FIFDA, national president-elect; **Deborah Brown**, FIFDA, vice president

Continued on page 178

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of marketing; **Marlene Dibrell**, vice president; **Judith Brooks**, secretary; and **Jean Bateman**, FIFDA, treasurer.

Openings/Expansions/Mergers

One of the design industry's leading resource for high-quality contemporary lighting, **Artemide, Inc.** has become the sole distributor of the VeArt line of lighting products in the United States. This is a result of the acquisition of interests of the Artemide S.p.A. of **VeArt S.p.A.** VeArt is a leading company involved in the art of Venetian glass production of lighting products. . . **Carpets of New Zealand** is a new interior design resource located on 8424 Santa Monica Boulevard in West Hollywood, California, (213) 656-9665. . . A resource for fine French reproduction furniture, **House of France** has established a new showroom in DESIGN CENTER SOUTH, Laguna Niguel, California. . . **Steven Harsey/Orient Express** have opened a new multi-line showroom in the PACIFIC DESIGN CENTER, Los Angeles, offering a complete selection of residential and contract fabrics and wallcoverings. . . Offering handcrafted pieces in custom sizes, **Anthony Andrews Custom Bedding** has opened a new showroom located in the PACIFIC DESIGN CENTER, Los Angeles, Space #B650. . . **Weyerhaeuser**'s Specialty Plants Business have expanded into new headquarters and production facility in Fife, Washington. The new facility increases the production of the company's line of Inscape™ Interiorized™ Plants. . . **Asian Arts & Restoration** establishes its operation at 46 North Los Robles Avenue in Pasadena, (818) 577-8120. In addition to the conservation of art, the company offers museum quality matting, consultation and retail of prints, screens and chests. . . **Bauer Lamp Co., Inc.** and its **Craig Norman Lighting** division have relocated and expanded its 1,800-square-foot showroom in the WORLD TRADE CENTER in Dallas, Space #10021. . . The architectural design firm of **Stone, Marraccini and Patterson** have opened new offices at One Market Plaza, Spear Street Tower, Suite 400 in San Francisco. . . Qvale & Qvale, dba DESIGN CENTER OF LOS ANGELES, has sold its rights, title and interest in the center, at 419 and 433 South Spring Street, to Twin Springs, L.P., a Delaware Limited Partnership. The new owners have contracted Spring Street Management, Inc. to administer and manage the building operations. . . Offering a variety of exclusive Old World style furnishings, **Bill Harter & Associates** have relocated into the OAK LAWN DESIGN PLAZA, Suite 605, Dallas. . . **Randy Burkett Lighting Design, Inc.** establishes operations at 127 Kenrick Plaza, Suite 207, St. Louis, (314) 961-6650. Principal Randy Burkett was former director of lighting design for Hellmuth, Obata & Kassabaum. . . A leader in the landscape lighting industry, **Nightscaping** has opened a fully-equipped design center lighting lab located in the firm's manufacturing facility in Redlands, California. . . Offering health facility space planning and design services, **Marvin Cutler Associates, Inc.** opens a West Coast office at 111 Anza Boulevard in Burlingame, California, (415) 342-7636. . . **Designs Plus**, owned by Pat Stilwell, ASID, has relocated its offices to 285 North Hill in Pasadena, California, (818) 449-1806.

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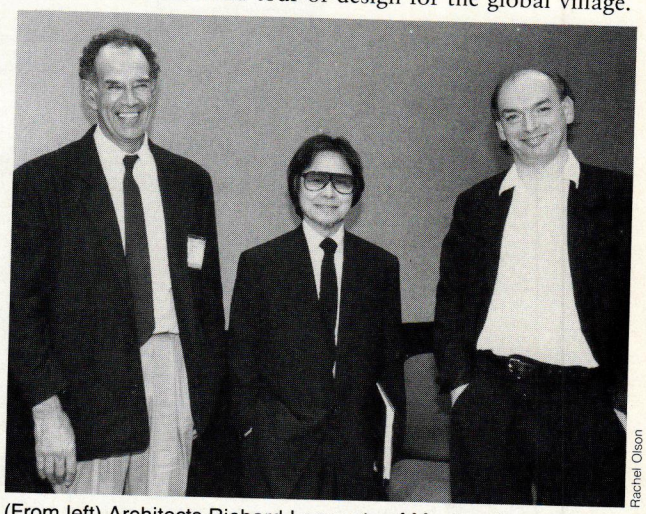
REVIEW

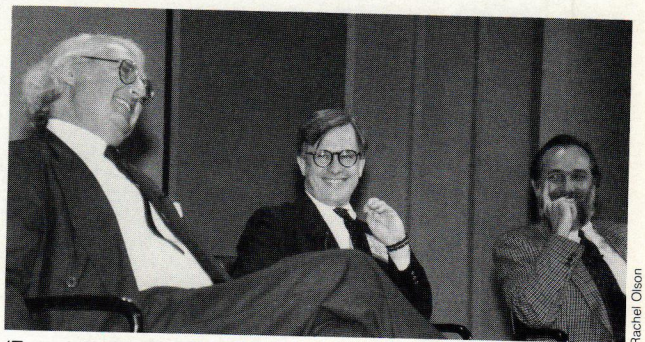
Continued from page 76

WestWeek's customary sprinkling of glamorous international superstars of design this year drew crowds to hear architects **Richard Meier** and **Renzo Piano**, speaking on their much-anticipated museum designs for Southern California (Meier, the J. Paul Getty Center; Piano, the Newport Harbor Art Museum). Guiding Meier's design process is his vision of the museum as being "in its essence a place where a person can have a one-to-one relationship between display and the experience of the self as a viewer." In a panel discussion presenting "Important Contemporary Directions in Global Architecture," Mexico's **Ricardo Legorreta**, **Jean Nouvel** and Japan's **Kisho Kurakawa** analyzed questions of intuition and reason in their own design processes. "I prefer reason to intuition," noted the radically innovative Nouvel, citing philosopher Michel Foucault's *Discours de la Méthode* as an influence on his "architecture of specificity." Legorreta addressed the subtleties of regionalism in global architecture, while Kurakawa urged "a synthesis of influences between East and West." And speaking on "Hospitality Design in Japan, France and the United States," architects **Ted Tokio Tanaka**, AIA and **Jean-Michel Wilmotte** completed WestWeek's whirlwind tour of design for the global village.



Rachel Olson

(From left) Architects Richard Legorreta of Mexico, Japan's Kisho Kurakawa and France's Jean Nouvel discussed global trends in architecture at WestWeek.



Rachel Olson

(From left) Richard Meier, FAIA; moderator Paolo Polledri, curator of architecture and design at the San Francisco Museum of Modern Art; and Renzo Piano share a humorous moment during their WestWeek presentation.

Continued from page 78

should. I feel that this proliferation lowers building standards, in terms of non-professionals being allowed to shop in design centers. And this in turn forces the professional designer to go mill-direct or factory-direct.

RF The way we've done it—we don't lose business in opening new showrooms. Instead, we create new markets. We picked up whole new markets when we opened in Boston, Philadelphia and Washington, D.C., even though people thought we would thereby decrease our New York showroom's traffic. But instead we created new markets, and New York is still terrific. So those new showrooms did not split our market. But if we opened yet another showroom in Southern California, and if it were so close to an existing showroom that it split the traffic, it might be difficult to sustain such expansion.

WB We've seen an incredible growth in California of five-star hotels—Ritz Carltons, Four Seasons, now Portman has joined the group. Does this influence your business?

RF These hotels are great for the furniture business. Their designers are placing very high quality furniture in these places. In addition, there's no question that the people who stay in these hotels, and these hotels are always the ones that are booked solid, are influenced in terms of what they want in their own homes and offices. It's just one more reason that the affluent, up-scale market is growing and is going to continue to do so dramatically.

WB Out-distancing the economy?

RF No question about it.

WB Do you, when you style for the West, feel there is a uniform taste level throughout the region? Or do you see appreciable differences within the area?

RF Years ago we saw vast differences, but I don't think we see that anymore. It has all become one in style. Oh, you might see a slightly more conservative taste in Laguna Niguel, say, than in Los Angeles, where you have the music industry and Hollywood. But, basically, the areas are similar in taste.

WB But still different from the Eastern U.S. to some degree?

RF Yes, and I think that is particularly true regarding color, shades of colors. In the West the color palette is lighter, such as that used by Lucile Fickett in these newly-designed rooms in our showroom in the Pacific Design Center. Whereas in the East, such as in New York, Washington and Boston, strong deep jewel tones are preferred, we are selling a much larger percentage of lighter fabrics here. For example, we have a wonderful line of paisley fabrics, the finest quality you can buy. Well, paisley traditionally combines dark tones, but in San Francisco we are selling white-on-white paisley. It's unbelievable.

WB What other Western trends do you see in upscale furniture sales?

RF There's less formal French furniture sold in the West now. It's still very popular, but years ago it was perhaps 60 percent of the market, be it Country French or formal French or whatever. Today I think that percentage has dropped dramatically. On the other hand, traditional furniture in general and traditional English furniture in particular are gaining in popularity in the West. This change is quite dramatic.

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An Internal Awakening

HIV Can Mean a New Beginning

By Daniel Warner, Executive Director, Los Angeles Shanti Foundation

As I sat alone in my hospital bed in 1980 wondering what was wrong with me, I pondered the thought that maybe I had created this illness to get attention and love.

Mae West was dying in the room above me, and when my doctor said he wanted to introduce me to her I jumped at the chance. She and I sat for a few minutes just looking at one another. She finally spoke and asked what I was doing there—I looked so healthy and ought to go home. I packed my bags and checked out.

Little did I realize that I began at that moment an internal awakening. In 1980, no one suspected in my symptoms of weight loss, fevers, night sweats, and uncontrollable bowels the link to the infection that I was found four years later to have: HIV, human immunodeficiency virus.

What Could I Do to Help?

It took two years. When I finally got all of my own symptoms under control, my loving friend Billy was in the hospital with GRID, Gay-Related Immunodeficiency—before the term AIDS became current. What could I do to help? I was working as a bartender in a very popular night club, and I knew a lot of people. Through my contacts, I found my way to AIDS Project Los Angeles (APLA), which at that time was two months old. Most of the people there were my friends. I told them I wanted to organize a Candlelight March.

Four months later, on May 26, 1983, the first National Marches were held across the country, focusing on AIDS awareness and funding. In Los Angeles, thousands of people turned out in Westwood to support those in need. My friend Billy spoke to them about the hope and courage and faith he had found. We thanked them all for coming and caring.

Two months later Billy took his life. I walked in on his suicide. Andy, his lover, was by his side. We wept and talked for the three hours it took for Billy to leave. He was a mere 90 pounds of bones, covered with KS (Kaposi's Sarcoma) and fighting a current bout of PCP (Pneumocystis Carinii pneumonia). I wanted so much to stop him and make him stay, yet I knew it was his choice to go and one made from a clear vision.

"Shanti" Means Inner Peace

In the weeks prior to Billy's death he made me promise to help Marty, a Shanti Project volunteer from San Francisco, to bring Shanti here to Los Angeles. Shanti is an organization of volunteers committed to helping and caring for people with life-threatening illnesses, primarily AIDS; people affected by HIV; and their loved ones. I did as I had promised and spent the next four and a half years with the Los Angeles Shanti Foundation.

I had no idea that from all the death and suffering I encountered I was learning to survive. That I was living with HIV. "Shanti" means inner peace through fuller understanding. Inner Peace. I found my answer to my life through Shanti. I then decided to redefine what AIDS meant to me: *A*ccelerated *I*nner *D*iscovery of *S*elf.

It has been an unbelievable nine years since Mae West and I had our few moments together. My journals of those years are filled with names and remembrances of those who touched my life. Yet in each passing, I found greater peace. I learned that for the few short moments we are here we can be at peace—that love for one another is the means to that peace. And that AIDS, the final stage of HIV, can be a means to beginning that discovery.

I choose to BE ALIVE in these times. I choose to open my heart in my pain to myself and to others. I choose to commit each day to living. It is when I stray from my path, my commitment to myself, that I too will become another number, another entry in someone's journal.

But it is the love and support of those around me that enable me to continue. When you look into the eyes of friends or strangers, just remember that they too could be involved in the same day-to-day awareness, perhaps through another disease. But the exchange of one loving human to another can create a little more time, a little more peace.

To Give, Without Judgment

You, the individual, can make a difference. Your willingness to give, without expectation, without judgment, with love is all that you need. Shanti and other organizations that have been dealing with this life-threatening crisis since those early days are in need of your help. There is a place for everyone; you just need to go out and find it.

I still see people who have no one. No home. No clothes, No food. No LOVE. And it is in their eyes and heart that they hunger. The blanket, the hot soup, the loose change for the weeks ahead mean nothing unless they are given in the spirit of love. All we need is just to hold, to listen and to learn.

What greater gift can we give or receive than to touch and be touched by another? Love is the greatest gift of all.

For information on becoming a volunteer with the Los Angeles Shanti Foundation, please call (213) 962-8197 voice; (213) 962-8398 TDD.

Contributions to the Design Alliance to Combat AIDS (DACA) should be directed to DACA, 8687 Melrose Avenue, Los Angeles, CA 90069. For information, please write to the above address or telephone DACA, (213) 652-6601.

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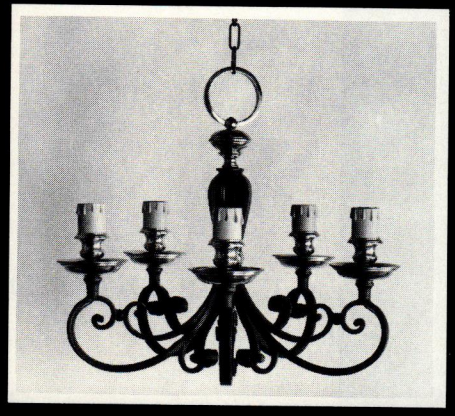

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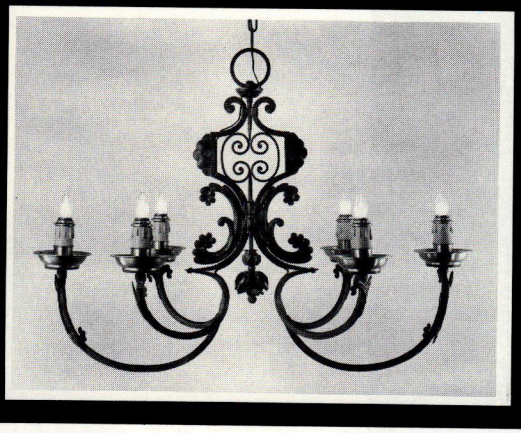

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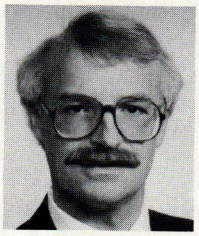
A listing of the interior designers, architects, artists and other industry professionals whose work is featured in this issue.



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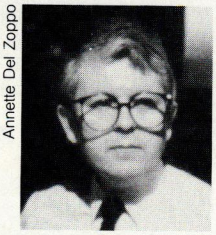

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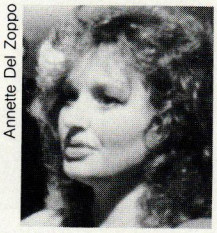

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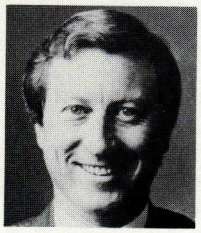

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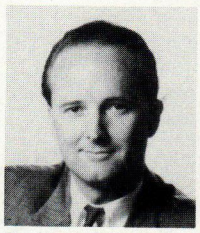

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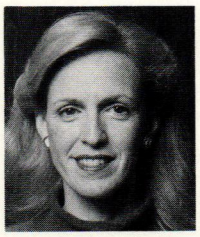
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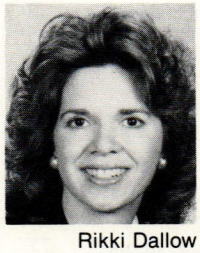
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5
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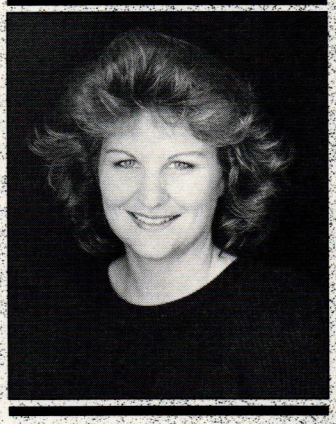

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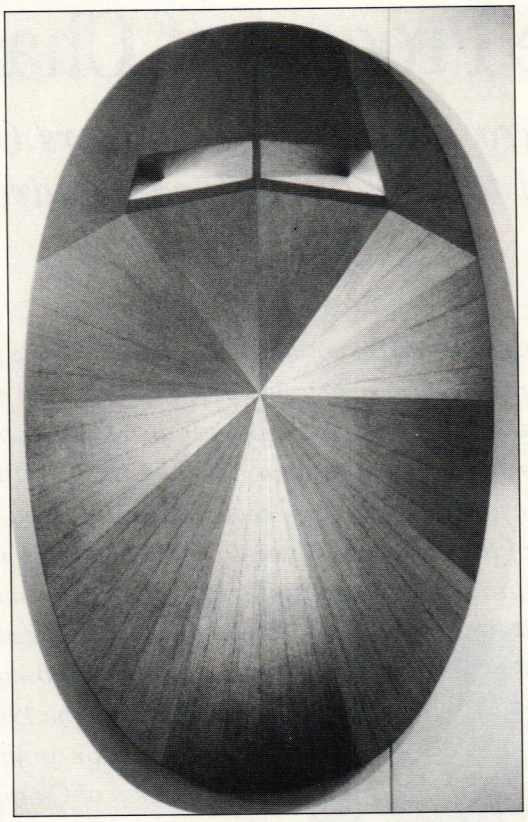
sign as it relates to human needs. Looking through the files, students find headings such as "People: children, young adults, geriatrics, behavior, values, mores." Another drawer is labeled "Nutrition and Food Consumption: global trends, preparation systems, serving systems, convenience foods." Information on "Population: city planning, architecture, housing, household operation and furnishing" can be found here, too. People come here to ask questions of themselves, not to find answers! The collection is meant to stimulate new perceptions.

DW What keeps the collection from becoming dated?

SL The fact that it deals with recent history is its essential strength. It is through the comparison of one moment to the next that the process of change is identified and a feeling for the next step is implied.

DW Will the collection grow in time?

SL Most assuredly. The students have set up an advisory council that will pass judgment on what is added. You know that nothing like this exists anywhere else in the world. I am very happy to say that Stanford understood that this great experiment had to take place. Already we are receiving international visitors.



Painting by Matt Kahn, professor of art working with the Stanford University Joint Graduate Design Program.

Sara Little: "The painting by Matt Kahn called *Jet* is very much the nucleus of the room. It blends an industrial subject with the more illusive power and evocative dimension of fine art. It is marvelously sensitive to the viewer. I am inspired by its balance of craftsmanship and spirit. These are the essential components of the influence that the Process of Change Laboratory would have on design."

DW What is your title here at the lab?

SL I am Director of the Process of Change Design and Innovation Laboratory. I respond to particular design questions and I do a little nudging in the search for new directions to explore. I hope that, when a student pulls information from the files, he or she will invite a "creative accident" through unexpected juxtapositions.

DW How do you avoid generating design formulae and dogma?

SL Nowhere does the Process of Change come to design conclusions. It provides a supportive matrix of information in such a broad sense that it will stimulate unconventional and original thought.

DW Before going into product design, you were an editor for *House Beautiful*. Did that experience prepare you in any way for your career as a consultant?

SL Yes, almost at once. When I announced that I was leaving the magazine to move into another dimension, several people offered to publicize whatever I might do. I take a dim view of too much publicity because I think there is a real danger that we will begin to believe what is written about us. I did decide, however, to write the last article entitled "When Will the Consumer Become Your Customer?" I directed it to manufacturers who were under the impression that distributors or retailers were the customers. The article prompted a response from Corning Glass, with whom I was to subsequently work for 25 years; 3M, with whom I was to consult for 10 years; and General Mills.

DW Did you have a large firm?

SL No, I worked alone. Everything in these files I selected and clipped myself. When I started this, I made a major decision. I was not going to be in a business, I was going to be a service. Put me down as a loony, spiritual type, but I consider myself in service to humanity, and I perform my service through the medium of design.

DW Sara, can you comment on how we are breaking down the so-called levels of society because so much new information is available to anyone who wants to grab it?

SL I think that the new world that is forming now with its commonality of information will produce a commonality of background. In other words, we are all in this together. Some of us may rise to the level of leadership, but that may no longer be where the real power lies. The real power may very well be in the layers below.

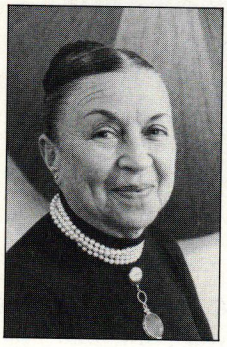
DW You have said that "design does more than merely reflect the imprint of man's influence on his materials. It carries its own influence on those that use the design."

SL Yes, but I might rather quote the person who said "when you take the time to see, the wonders become commonplace and the commonplace become wonders."

The Process of Change

Stanford's Sara Little Makes Wonders Commonplace and the Commonplace Wondrous

Change, inevitably pervading every aspect of our daily lives, keeping some people frozen in place while giving others the inspiration to greater achievements, is a process that occurs every minute of the day. In fact, it occurs so frequently that it generally goes unnoticed. However, there are people who note change for change's sake, and one of them is Sara Little Turnbull. Professionally known as Sara Little, she has systematically tracked and recorded the process of change for more than three decades, and the result has brought her now to Stanford University, where she is director of the Process of Change Design and Innovation Laboratory. ■ *While pursuing an outstanding career as a product design consultant for such firms as Corning Glass, the 3M Company, General Mills and Proctor & Gamble, Sara Little amassed so much background information on American life that a collection was subsequently formed. Her collection chronicles every aspect of change in America from the 1960s through the 1980s. In a nonsense room distinguished by the only red door on the Stanford University campus, the recent installation of Sara Little's Process of Change Collection is now housed in the University's Graduate School of Business.* —*Nancy Brown* ASID, *Contributing Editor*



Designers West Sara, how would you describe the Process of Change Collection?

Sara Little It is a collection of published and documented information on design direction that has influenced our society's commerce and culture.

DW How do you happen to collect so much material?

SL Well, I needed background material for the work I was doing as a consultant to industry on product development. Because I am trained in design and my academic interests are in applied cultural anthropology, I went about developing a methodology of my own as to how to use this material.

DW Did you realize 30 years ago you were starting a collection?

SL I never expected to have a collection, but I was very serious from the beginning that whatever study I would put in place would become more significant as time went on. I think that, to understand the rhythm of change, to develop an understanding of change, one must relate the past to the present and the present to the future. I don't think that anticipating the future is something you pick out of thin air. It's a very reasoned, conscious process.

DW Why did you select Stanford University as the home for your collection?

SL My decision was most deliberate. First of all, I care a great deal about design as it applies to manufacturing, engineering and the arts. In 1985 I decided that the joint program between Design Studies in the Art Department and the Design Division in the Mechanical Engineering Department here at Stanford offered the finest education for anyone who would be an innovative designer. I knew there was a system in place and I wanted to build on it. Later in 1988, it became possible to integrate the Business School into the project and now the laboratory is housed in the Graduate School of Business.

DW What is the short-term objective of the collection?

SL The collection, we are calling it a design laboratory, will be used by the students and faculty of the schools of business, art and engineering. We operate in an informal workshop atmosphere to find out how users interact with and learn from the materials at hand. If all goes as planned, we hope the lab will have international appeal.

DW What is the long-term objective?

SL To bridge the gap between the responsibility of the design community and the decision-making function of corporate leaders. I feel that design hasn't found its way into academia with what I would call any real kind of respectability. I can't think of a better way to change that than to take part in an academic program that will give the executives of the future an understanding of design. This is the real bridge!

DW How will the people use the information they find in this lab?

SL There are more than 375 categories concerned with de-

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