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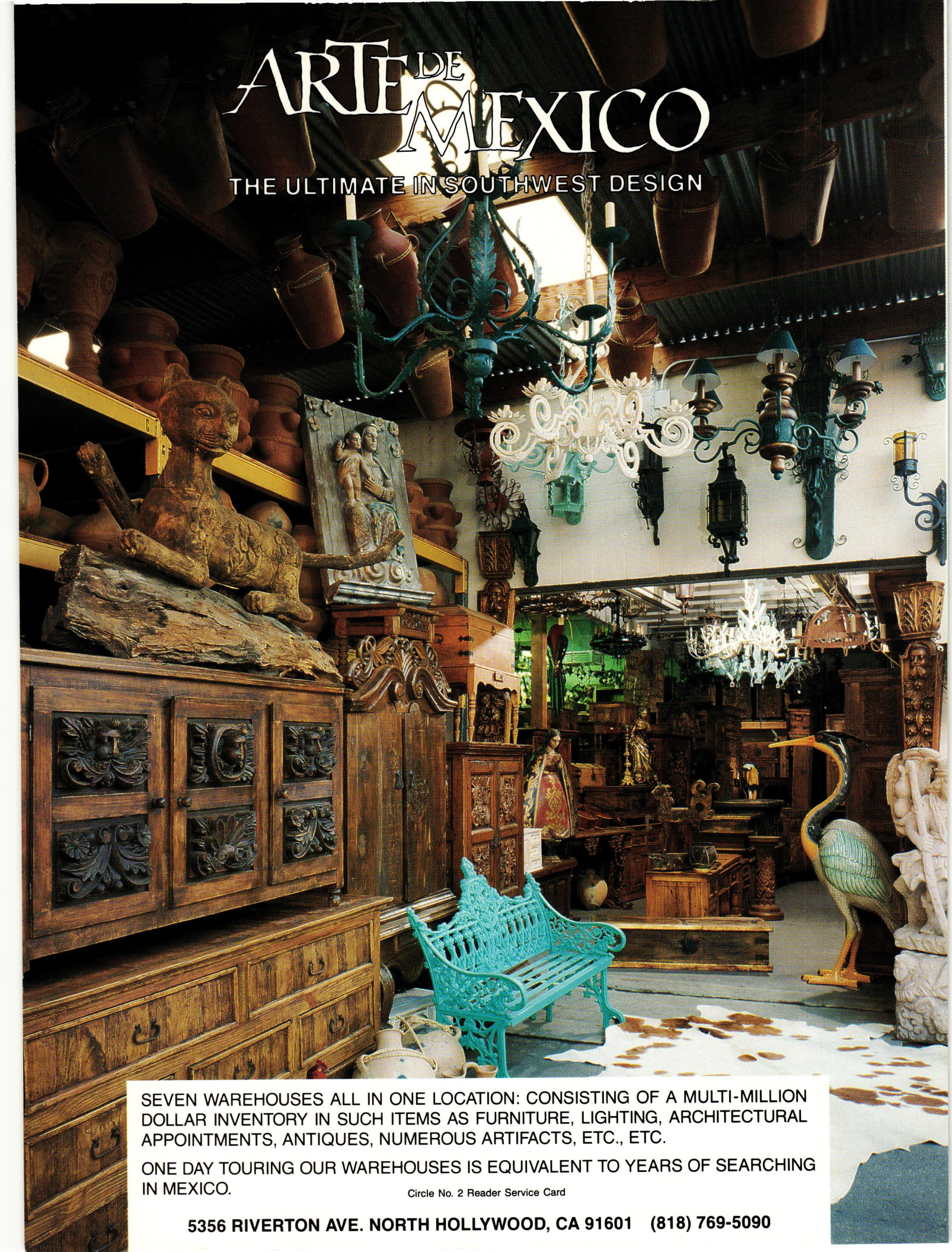

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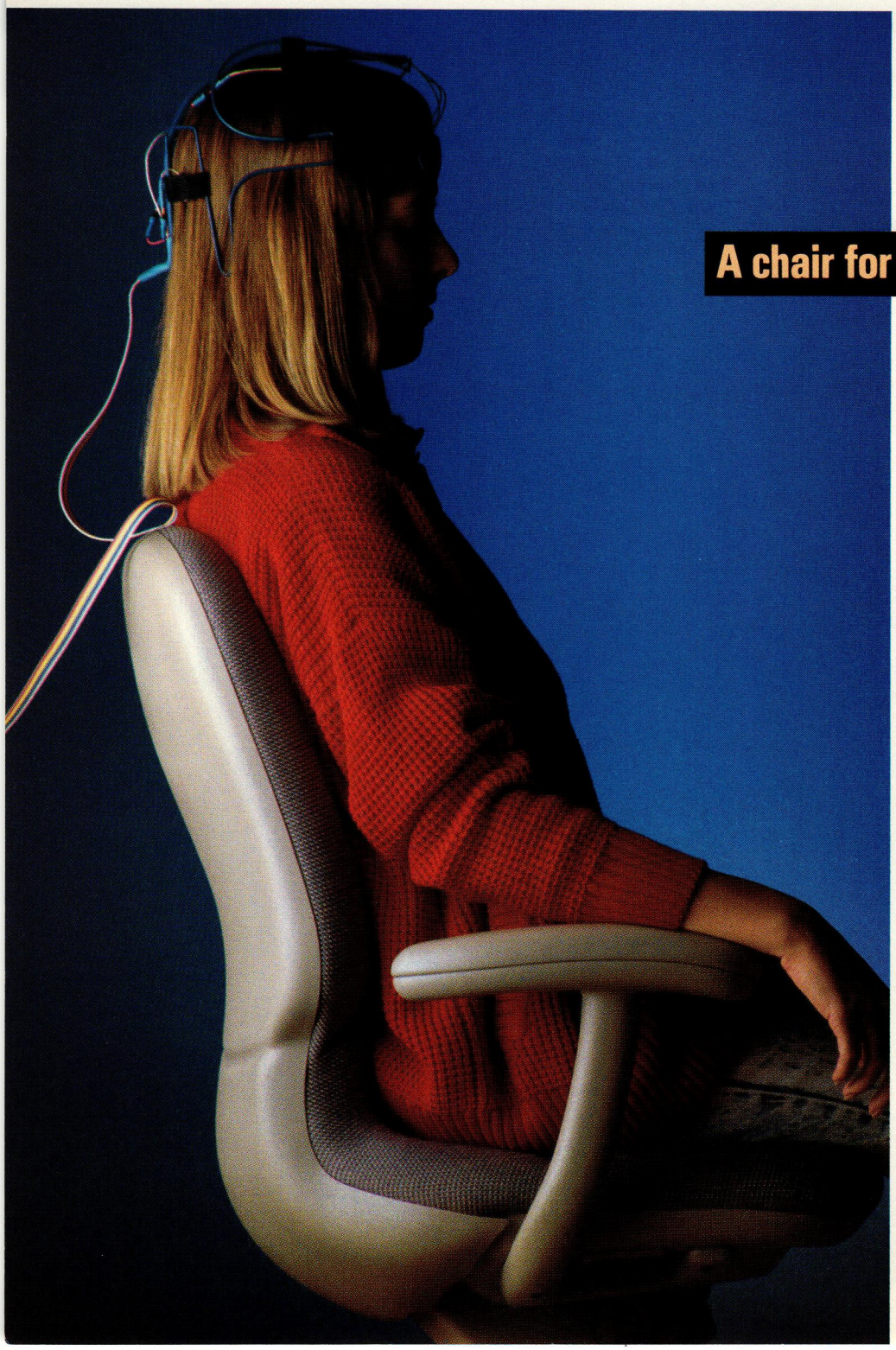
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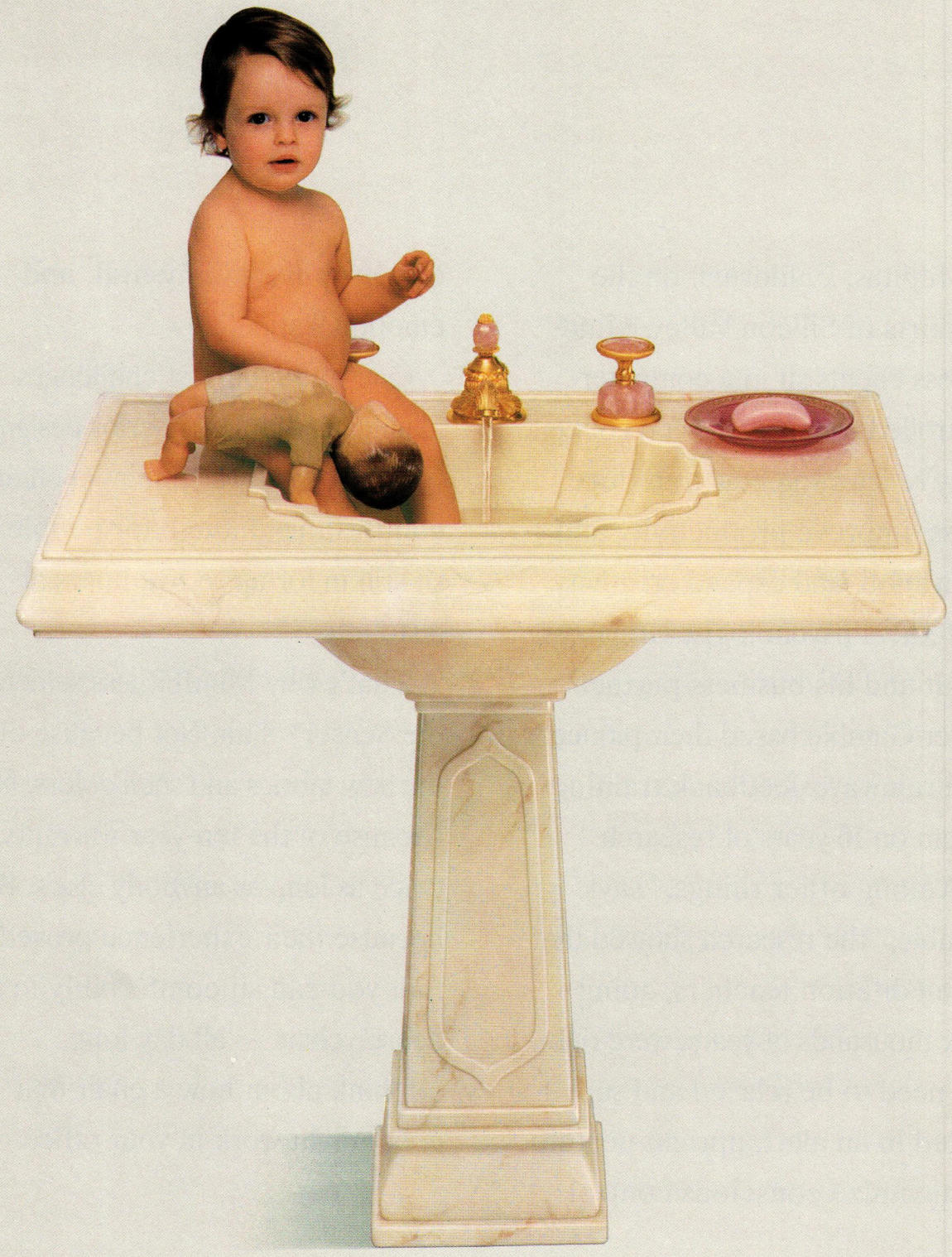

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DESIGNERSWEST

JUNE 1989

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LIFESTYLE WEST

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114 JEWEL ON ICE: Alaska Center for the Performing Arts, Anchorage. Architecture and interior design by Hardy Holzman Pfeiffer Associates. Livingston Slone, Inc., associated architects.

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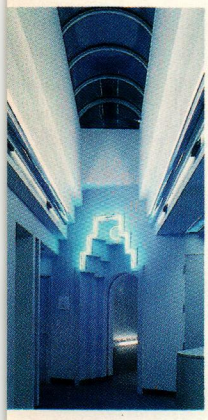

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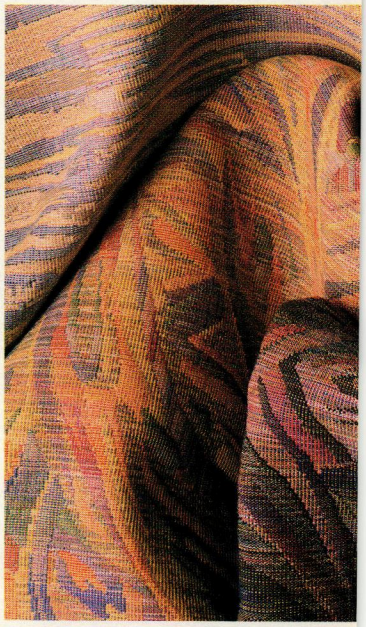

COVER Dancing partners in the Kenneth Behring Residence Ballroom: *Anathema*, a painting by John Engen; *Janet*, a sculpture by Terry Stringer; and a 1937 Bugatti. Architecture by Dahlin Group Architects. Interior design by Steve Chase Associates. Craig Roberts Associates, lighting consultant. Photography by Jaime Ardiles-Arce. Story begins on page 102.

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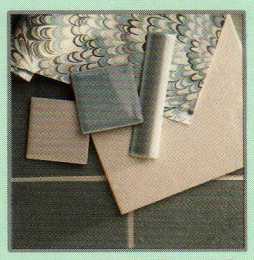

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CORPORATE HEADQUARTERS
8914 Santa Monica Boulevard, Penthouse
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(213) 657-8231; FAX (213) 657-3673

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New York, New York 10128-1225
(212) 427-2205; FAX (212) 876-7981

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Pittsburgh, Pennsylvania 15222-1615
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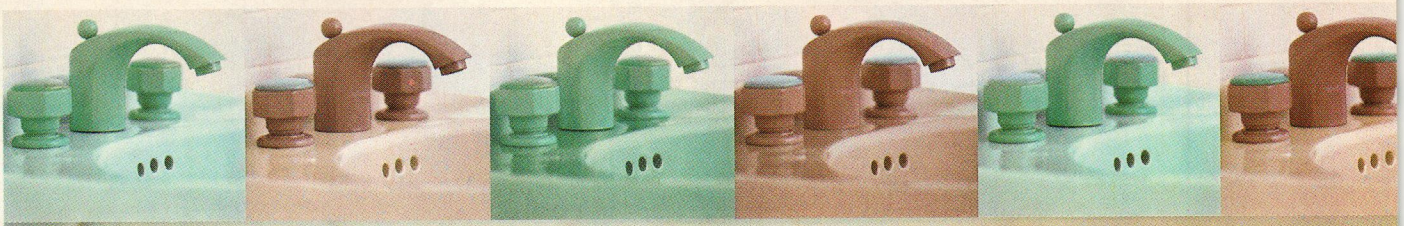

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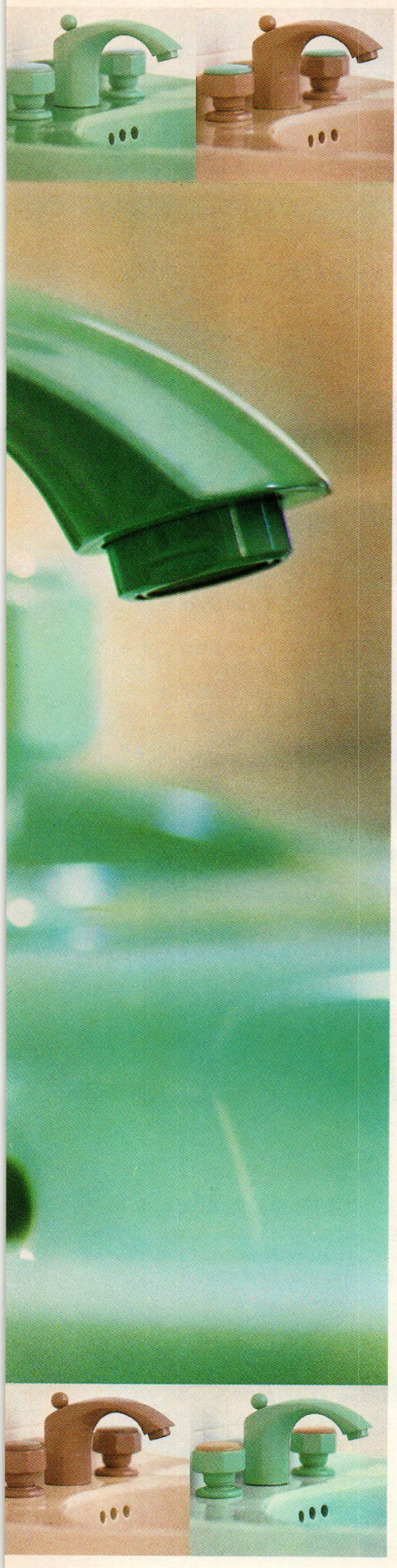

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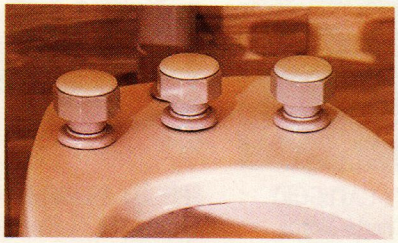

The Tones Collection of colors is available on whirlpools, baths, lavatories, toilets and bidets. Classic Mink and Classic Turquoise are also available on a selected line of Amarilis faucets.

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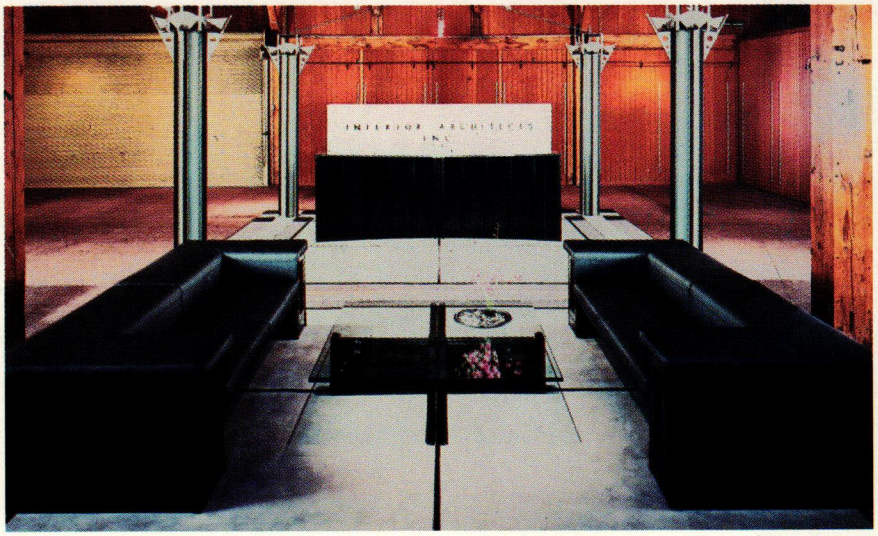
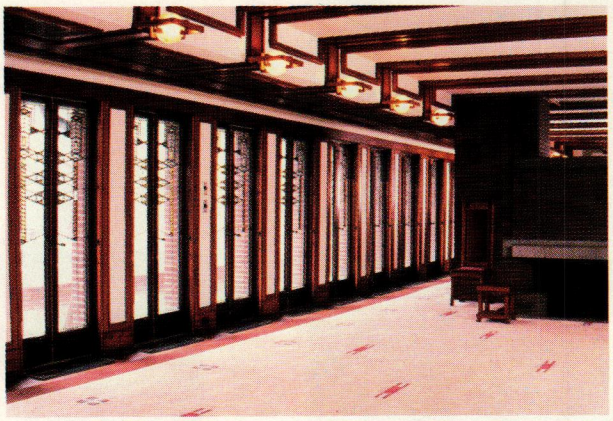
The Best in Our Book

GRAND PRIZE WINNER
Site: Executive Reception Area Exhibit. *City:* San Francisco. *Firm:* Interior Architects Inc. *Designer:* Anthony Garrett.



Mill: Bentley Carpet Mills. *Carpet Style/Fiber:* Buckingham/ ANTRON® PRECEDENT®; Regis Place/ ANTRON.

OUTSTANDING ACHIEVEMENT: HOSPITALITY CATEGORY
Site: McDonald's Restaurant. *City:* New York. *Firm:* Charles Morris Mount, Incorporated. *Designer:* Charles Morris Mount, president; Jennifer Wellmann, designer. *Mill:* Lees Commercial Carpet Company. *Carpet Style/Fiber:* Paragone/ANTRON nylon.



SPECIAL AWARD FOR OUTSTANDING HISTORIC PRODUCT ADAPTATION *Site:* Frank Lloyd Wright's Frederick C. Robie House. *City:* Chicago. *Firm:* University of Chicago. *Designer:* Richard C. Bumstead. *Mill:* Bentley Carpet Mills. *Carpet Style/Fiber:* Custom carpet/ANTRON.

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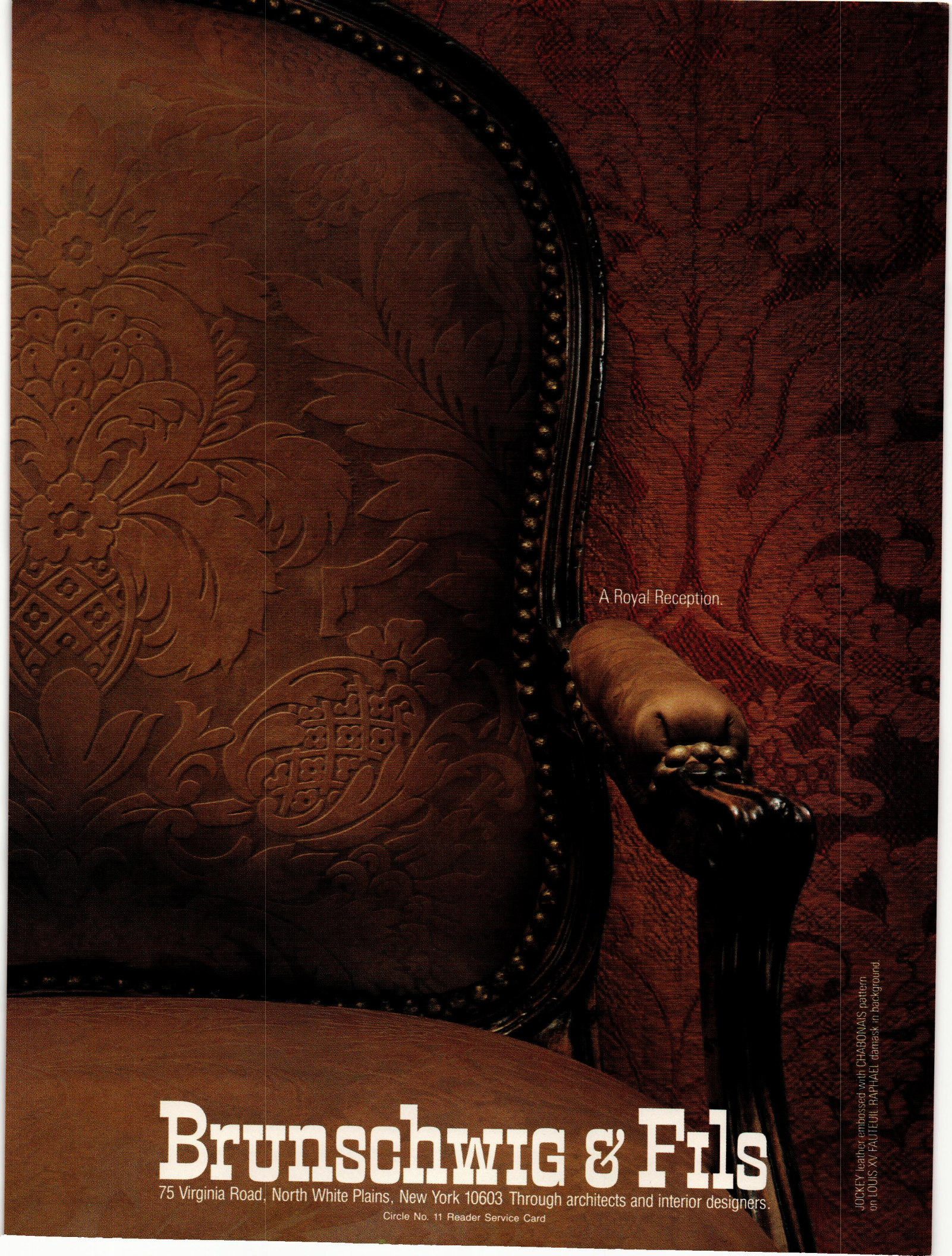

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JOCKEY leather embossed with CHABONAIS pattern
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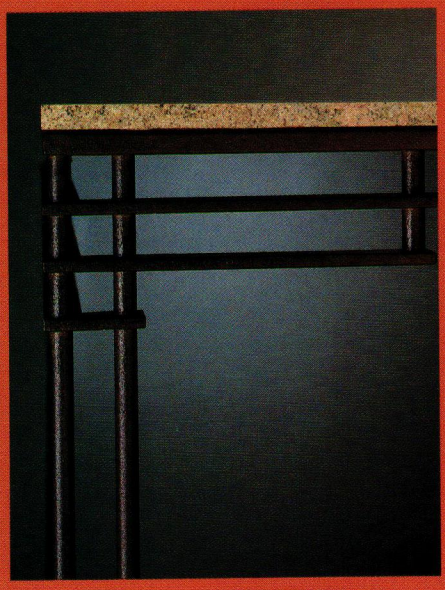
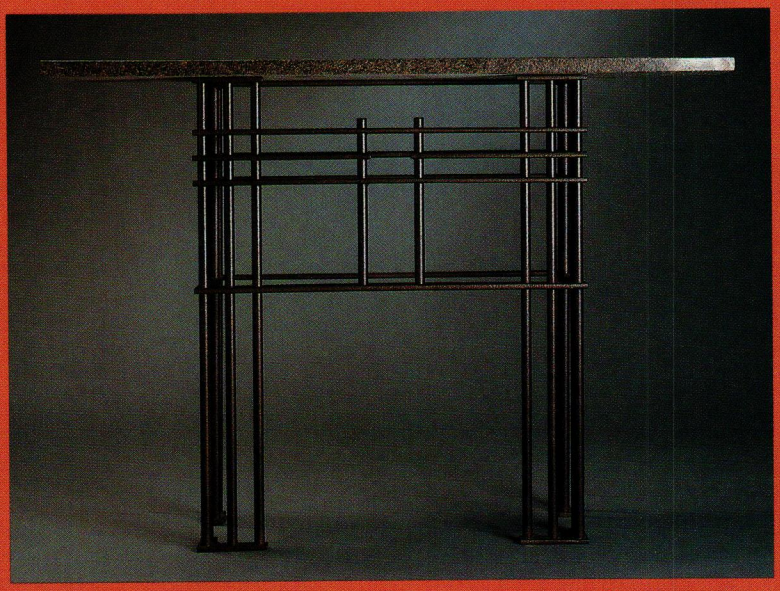
1986 Attila Series



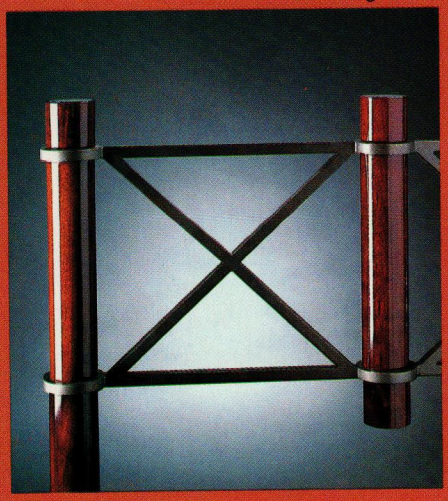
Attila #4 Console



1987 Washington Series

Washington Desk

1988 Viking Series



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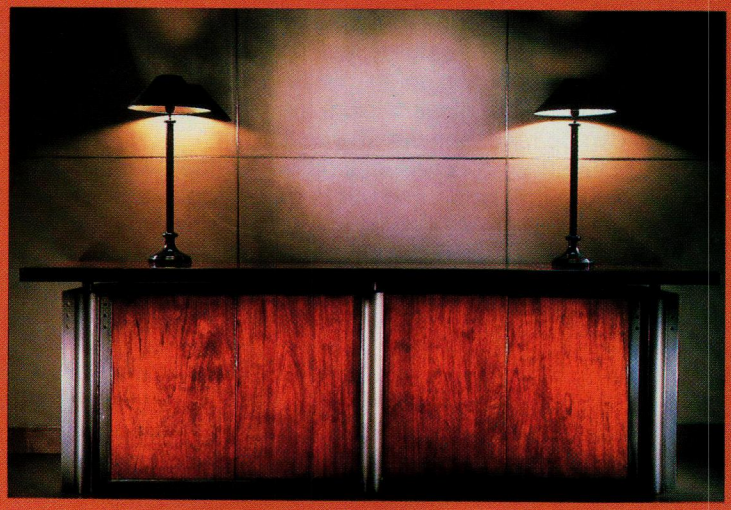
1989 GP Series

Photography by Cameron Carothers

GP Credenza



Timeless, yet contemporary designs created by the reknowned French Architect Jean-Michel Wilmotte enhance Mirak's collection by uniquely combining elements of leather, wood, stone and steel, that echo the spirit of the eighties, while projecting the vision of the nineties.

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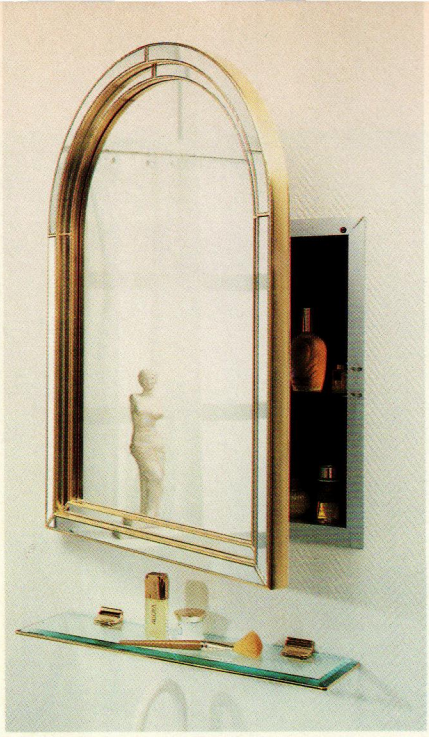

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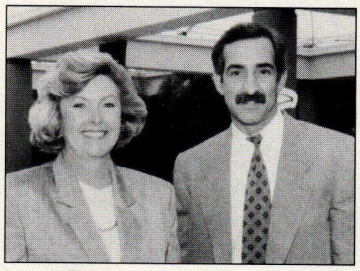
DESIGN CENTER SOUTH'S MARKET '89 HIGHLIGHTS TRENDS FOR THE '90'S

Editors from some of the nation's top decorating magazines, a bevy of superstar designers, and thousands of working professionals met on March 27 and 28 in Laguna Niguel at Design Center South (DCS) to look back at the history of interior design in California. They examined the trend-setting "California Look," a style which now more than ever is a part of the worldwide vocabulary of design.

To begin the Market '89 festivities, a ribbon-cutting ceremony was held to open the Michael Taylor Exhibit. Design Center South hosted a first-time-ever, full-scale, museum-mounted exhibit devoted to the life and work of the late Michael Taylor, one of the outstanding interior designers of the late 20th century. Dorthea Walker, a 40-year Conde Nast Publications veteran and a life-long friend and historian of Taylor, held the crowd's attention during her morning presentation of her collection of rare photos of Taylor's brilliant work and her personal recollections of the man and his wit and charm.

(From left) DCS President Marty Swenholt, Paul Weaver of Michael Taylor, Inc. and June and Scott Brown of JS Brown Designs open the exhibit.



Marty Swenholt, president of Design Center South, with leading designer Waldo Fernandez, keynote speaker.

Prominent designers Mimi London, Val Arnold, Waldo Fernandez and Carlton Wagner were among the speakers at a series of standing-room-only seminars held throughout the two-day festival market. All have been key players in creating the conventions of California design, and all had diverse opinions about the current and future state of interiors and related affairs.

Val Arnold sees Southern California as a focus of the design universe and commented, "I see Southern California as one of the most exciting places to live today. It's not just design, it's entertainment, media, computers, technology . . .we're connected with it all."

Day Two began with "California Design: The Written Word," an editors' panel featuring Joyce MacRae of *House & Garden*, Joseph Ruggiero of *Home*, and Jody Thompson-Kennedy of *House Beautiful*. Joyce MacRae, West Coast Editor, looks to California designers to lead the way in the coming decade "with a rich tradition of good design behind them, more great architecture and decoration."

Keynote speaker Waldo Fernandez addressed "Design on a Grand Scale." Waldo commented that he is leading his clients into a mixture of styles, from his crisp architectural look to more opulent environments accented with valuable antiques. "But only very good pieces, pieces that can move from place to place," he adds.

Interior design giants Mimi London, Val Arnold, Paul Wiseman and Gep Durenberger hosted the seminar on "California Style: The Last Word." "We're coming out of the Reagan era, where everything was conservative," said Los Angeles-based Mimi London. "We're going more contemporary now, more creative."

Design Center South awarded its first annual Industry Person of the Year Award to Walton E. Brown, publisher of *Designers West* magazine. Brown's continued support of the design industry earned him the recognition from Design Center South, which expressed its pride in his work in the professional field of design.

DCS sponsored its first annual Product Awards at Market '89 (see story below). A presentation highlighted the Center's showroom introduction of hundreds of new furnishings, fabrics, lighting products and accessories for Market '89. A "California Dreamin'" beach party, complete with Beach Boys-style band, wound up the two-day survey and study of design in the Golden State.

UPCOMING ACTIVITIES AT DCS

Design Center South has geared up its promotional activities for 1989. They began with a bang in January with its new series of Third Thursday Forums. They will continue throughout the year, concentrating on educational topics by design industry leaders and innovators.

In February Design Center South held its first public awareness program, which was so successful that another is planned before the end of the year. And, in March the annual Market '89 at DCS celebrated the "California Look." And the second annual Beaux Arts Ball on May 13 proved to be a smashing success.

Watch your mail for upcoming events for 1989. In addition to Third Thursday Forums, look for the "High Noon," a celebrity luncheon for designers and architects; Career Day for design students in November; "The Season of Light," a series of lighting seminars in December; and "Color Day," planned for early in 1990.

MICHAEL TAYLOR EXHIBIT DRAWS CROWDS AT DESIGN CENTER SOUTH'S MARKET '89

Design Center South hosted a first-time ever event in conjunction with its recent Market '89 promotion for design professionals: a full-scale, museum-mounted exhibit devoted to the life and work of the late Michael Taylor, a true innovator in interior design.

Several thousand interior designers and architects toured the exhibit during the two days of Market '89, with a standing-room-only crowd attending the kick-off talk and slide presentation by the designer's historian, Dorthea Walker, who for 40 years worked at Conde Nast Publications. Ms. Walker showed highlights from her collection of rare photos of Taylor's work and shared her memories of the talented designer's witty, charming personality.

Several pieces of furniture designed by Taylor were included in the exhibit, as well as antique furnishings which once graced Taylor's home in San Francisco. The exhibit was conceived and designed by Michael Koski, ISID, of Laguna Niguel, California. Consultants to the exhibit included June Brown, IFDA, JS Brown Designs; Scott Brown, IFDA, JS Brown Designs; Richard Guillen, Richard Guillen Showroom; Kaye Olson, IFDA, Expressions; Rus LaRock, Shears & Window, San Francisco; Bruce De Armand, ISID, San Diego; and Mrs. Richard C. Walker, San Francisco. Much of the furniture was loaned to the display by Michael Taylor, Inc. of San Francisco, which continues to manufacture furniture drawn from Taylor's designs. Other furniture was loaned by Shears & Window, Laguna Niguel; Brustlin, Inc., Los Angeles; Randolph & Hein, Los Angeles; and Erica Brunson & Associates, Los Angeles. Photos were supplied by *House & Garden* Magazine.

Special lighting, wall color and fixtures were installed for the Michael Taylor Exhibit, which will travel to other centers in the United States in the coming year.

Showrooms pooled their talents and resources to set up vignettes in the beautifully-landscaped DCS courtyard at Market '89.

Historian Dorthea Walker chatted with Paul Weaver of Michael Taylor, Inc. of San Francisco at the Michael Taylor Exhibit at Market '89.

DCS MARKET '89 AWARDS

Market '89 marked Design Center South's inauguration of its annual Product Awards. A presentation highlighted showroom introductions of hundreds of new furnishings, fabrics, lighting products and accessories. Categories and winners of the Product Design Awards were: Fabric, Contemporary: **The Twigs**' 100 percent cotton "Etruscan Antique," in the **Richard Guillen Showroom**; Fabric, Traditional: **B. Berger Co.**'s wool/rayon/acrylic/cotton blend Italian Tapestry, at **Harsey and Harsey**; Fabric, Transitional: **Stroheim and Romann, Inc.**'s 100 percent cotton "Bowled Over"; Furniture, Contemporary: **Gina B.**'s "Gilda" coffee table with Lynx finish; Furniture, Transitional: **Zimports** Etruscan Desk with vincinzia stone top, a joint venture of **Aegean Marble** and the **Richard Guillen Showroom**; Furniture, Traditional: **Formations** "Trianon" console in bleached wood and granite, at **Shears & Window**; Furniture, Outdoor: **Summit Manufacturing**'s barbeque cart in teak at **Blake House Laguna, Inc.** In addition to the previously announced categories above, the panel of judges created a special award for Innovative Design, which went to **Crackle Co.**'s "Squiggle Lamp," from **Montage**, and awarded the Judges' Grand Prize for Best of Market to **FaileThompson Wardrobe Systems**, in the natural bird's-eye finish, designed by Bill Stephens, from **Shears & Window**.

DCS President Marty Swenholt presents a Design Center South Product Award to Rosemary Harsey of **Harsey & Harsey**, representatives of the winner of the Traditional Fabric Category, B. Berger Co.

DIRECTORIES ARE HERE

The new 1989 Directories have arrived! Stop by the Management Office or any of the DCS showrooms to pick up your copy.

"SALES SATURDAY" AT DESIGN CENTER SOUTH

Design Center South showrooms have banded together to better their service to the design industry. Soon, a series of educational seminars will be held, strictly for showroom personnel. "Sales Saturday" will begin with an advertising/public relations program, to include professionals in the field speaking on topics such as how to promote your business and how to get published. Another program will involve showroom representatives, who will discuss the advantages of outside sales.

The showrooms of Design Center South want to help make the Laguna Niguel design center the only place to be. And by working together to better educate themselves, they can better serve the design industry of Southern California.

NEW SHOWROOMS AND EXPANSIONS DESIGN CENTER SOUTH WELCOMES CONTINUING GROWTH!

NEW SHOWROOM OPENINGS

House of France	Suite 141
Kallista by Martin Lane, Inc.	Suite 117
Sir John	Suite 125
J.A. Whitelaw & Co.	Suite 150
J. Jones & Associates	Suite 155

SHOWROOM EXPANSIONS

Baker Knapp & Tubbs	Suite 177
deBenedictis/Witter	Suite 127
Harsey & Harsey	Suite 118
Elijah Slocum	Suite 176

COMING SOON!

Fremarc Designs Suite 165

PUBLIC AWARENESS PROGRAM AT DCS

Consumer Awareness is the buzzword in the industry today, and Design Center South has devoted its resources to this topic, as have other design centers across the country.

On February 23, 1989, Design Center South hosted its first professional Designer Portfolio Day, an event designed to increase public awareness and associated services. An aggressive advertising campaign appeared in newspapers and magazines in the surrounding four-county area—Orange, San Diego, Riverside and San Bernardino Counties—inviting the interested public to meet a designer and ask questions regarding a potential client-designer relationship.

Dispelling the myths about interior design was the theme of the day, achieved through a series of seminars, including "So Who Needs a Designer?" sponsored by the International Furnishings and Design Association (IFDA). Panel discussions were led by respected design editors Gary Krino of the *Orange County Register* and Virginia Gray of the *Los Angeles Times*; showroom owners Richard Guillen of **Richard Guillen Showroom** and Jack Shears of **Shears and Window**; and the professional design organizations of the Orange County Chapter of the American Society of Interior Designers (ASID) and the San Diego Chapter of the International Society of Interior Designers (ISID).

In addition to the educational seminars, attendees were able to visit one-on-one with more than 80 design professionals, who displayed examples of their interior work. This gave the designers a chance to build new clientele, as well as to create additional business for all.

Since Design Center South is located in the midst of the burgeoning Southern California "Riviera," where the average home price approaches $400,000, DCS felt it was time we educate the new residents of Southern California about the interior design profession. The event was such a success that plans are already underway for a second Designer Portfolio Day in the Fall.

PERMANENT BADGE SYSTEM IN EFFECT AT DCS

Design Center South has initiated a Permanent Identification Badge System. Applications are now available in any of the Design Center South showrooms.

Upon completing an application, visitors to the design center will submit it to the Management Office in Suite 151, where a photo will be taken. A business card, a photocopy of your tax resale and a business license will be required in order to process the application. The cost is $10 (non-refundable).

Upon approval of the application, Design Center South will mail a new identification badge to the applicant. The badge must be worn by professionals at all times while shopping in the Design Center.

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Natalie Wallcovering

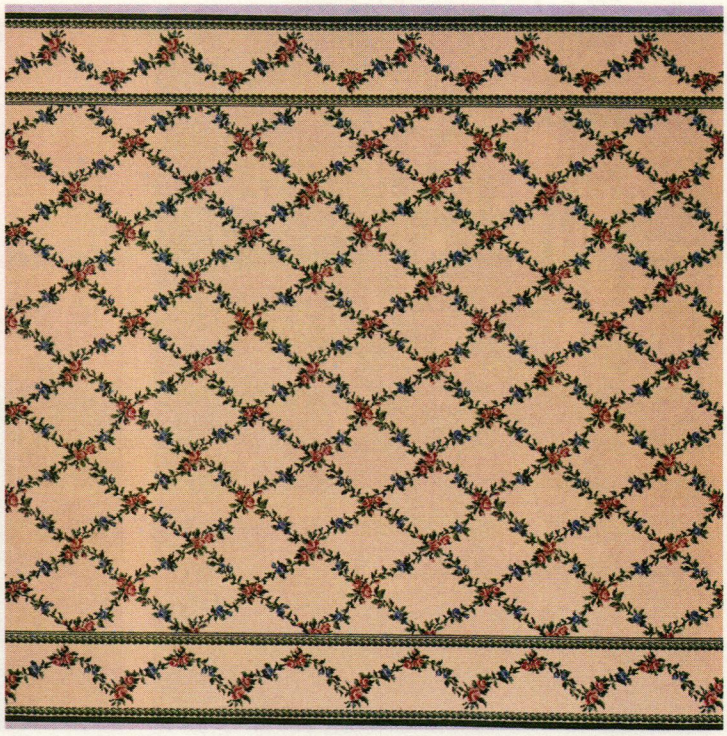
"Finistere" by Galacar & Co. is reproduced from an 18th-century French design. Available in both fabric and wallpaper, it is being shown by **Shears & Window**. Circle Number 421.

This bamboo-style director's chair, made of teakwood, is available in leather, as shown, or C.O.M. and is part of the new lines from **The Kreiss Collection**. Circle Number 422.

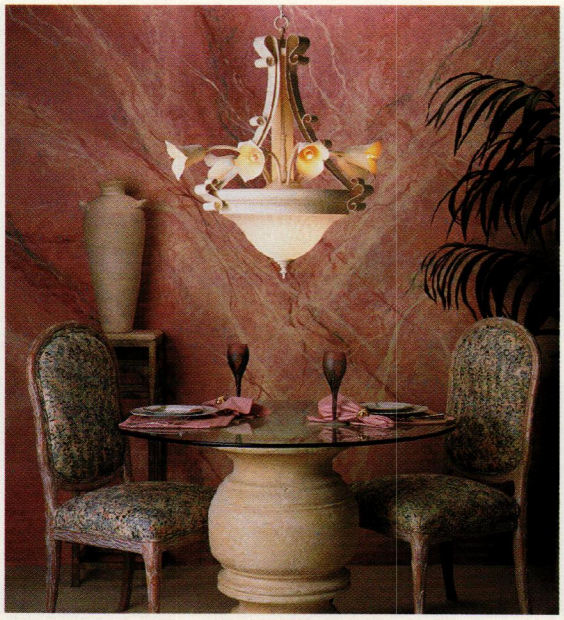
House of France imports authentic hardwood reproductions, such as this armoire, in an array of styles, available in solids or veneers with customized finishes applied in the U.S. Circle Number 423.

Celebrating its 10th year, **Nancy's Showcase** offers the discriminating designer over 75 lines from leading manufacturers—including Marge Carson, Studio K-2, Grandwood, Leatherman's Guild and Oggetti. Circle Number 424.

Kallista by Martin Lane, Inc. introduces Echo, a graceful faucet series which merges traditional faucetry design into classical form. Echo has been designed to use modular parts, which permit many options of shape and finish. Circle Number 425.

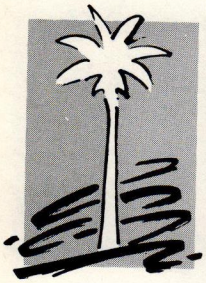


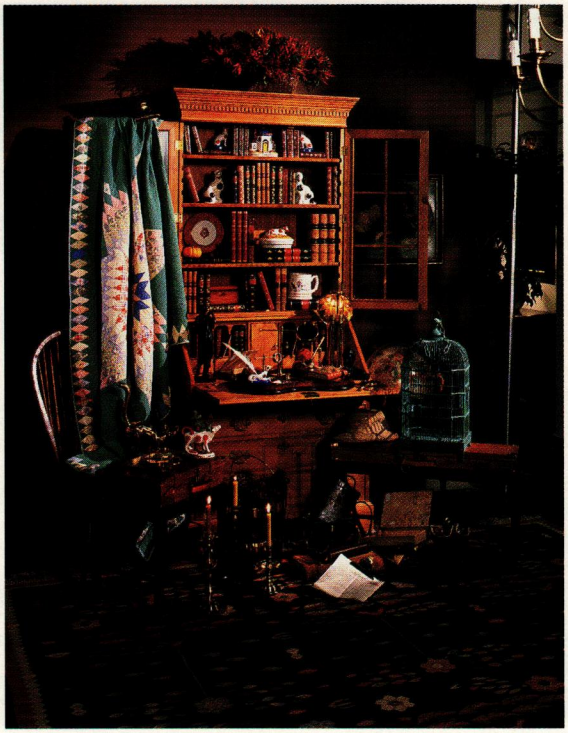
Rosecore Carpets presents "Maritsa Floral," a 12-foot Wilton carpet for wall-to-wall installation or with border for rugs. Available in standard or custom sizes through the **Richard Guillen Showroom**. Circle Number 426.



The Festival Collection of lighting fixtures by **Fredrick Ramond** is finished in patina over copper or textured gesso in sage or rust and complemented by handblown art glass. Circle Number 427.

Thomas Decorative Carpets and Fabrics, Inc. showcases unique custom rugs in this classic California home, designed by Gier Goodman Interiors of Encinitas and photographed by George Kosta Photography. Circle Number 428.





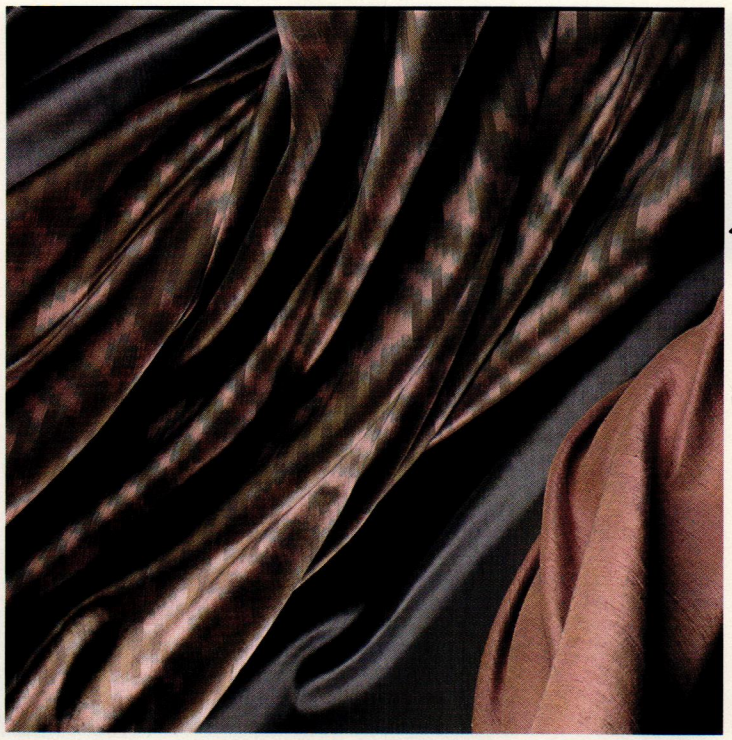
Elijah Slocum introduces a new line of authentic English pine from Southampton. Shown is the Wicklow pine secretary, sitting amidst a collection of Sussex Manor English accessories. Circle Number 429.

Barbara Beckmann's new "Renaissance Collection" of fabrics, featured at **Shears & Window**, includes Florentine Stones, Pesche, Venetian Marble and Florentine Stripe. Circle Number 430.

From **Fremarc Designs** comes the Knuckle sofa, loveseat and chair, accompanied by table from its rustic French collection. All are available in standard or custom finishes. Circle Number 431.

Rovergarden USA, manufacturer of some of the world's finest resin garden furniture, offers this 35″ round table with folding arm chairs. Fifty other items are available at **Montage**, from swings to chaises longues. Circle Number 432.

Kento introduces "Egyptian" by California Collections. The collection includes an armoire, four-poster bed, nightstand, and the dresser and mirror shown here. Three finishes are available. Circle Number 433.



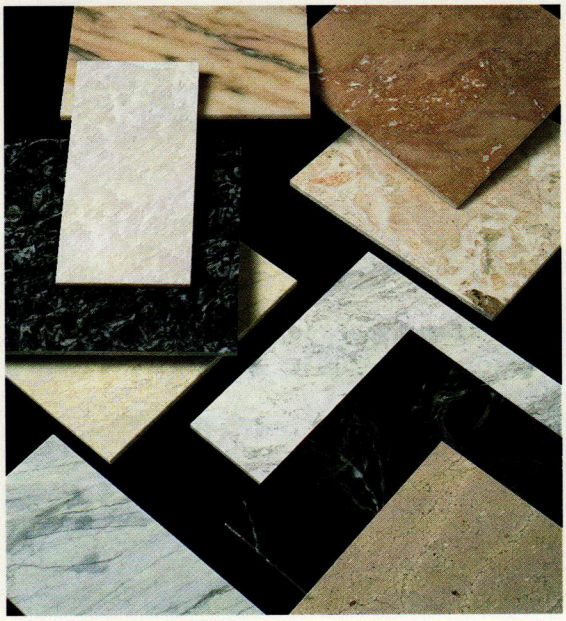
Jim Thompson Thai Silk presents "Morning Mist," a new ikat which is shown with coordinating solids. The entire Jim Thompson collection, suitable for wallcovering, upholstery and draperies, can be seen at **Shears & Window**. Circle Number 434.

The Haptor/Barrett showroom features an extensive selection of lines such as Lane, Pearson, Action, Carsons and others. Also available are local stock and accessories. Circle Number 435.

Showroom IV is proud to introduce a new line by MacLerner from Bogotá, Columbia. The surfaces are veneers of exotic woods, horn, bone, stone and shell, inlaid by hand in random and mosaic patterns, and protected with polyester resin and polish. Circle Number 436.

Newton-Edwards introduces "Montage 3000" from Ello, a new concept in storage. Doors slide open to the touch of one finger, allowing full access to interiors. Circle Number 437.

"Jimmy's Stripe III" and "Shelley's Plaid" are two outstanding new colorways from **J. Robert Scott**. Suitable for many interior design applications, they complement and extend J. Robert Scott's existing collection of lustrous textures. Circle Number 438.



Aegean Marble Collection can supply the product and fabrication to a designer's exact specifications. This supplier is the only source for authentic Greek marble west of the Mississippi. Circle Number 439.

Bau Furniture features their traditional, country and contemporary tables, together with their custom upholstery. Accessory lines represented include Frederick Cooper lamps, Mottahedeh, Oriental Lacquer, Dolbi Cashier and Crystal Clear. Circle Number 440.

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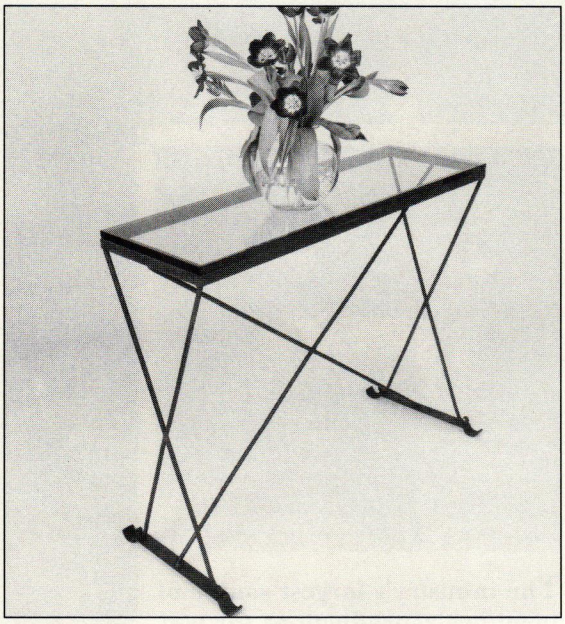
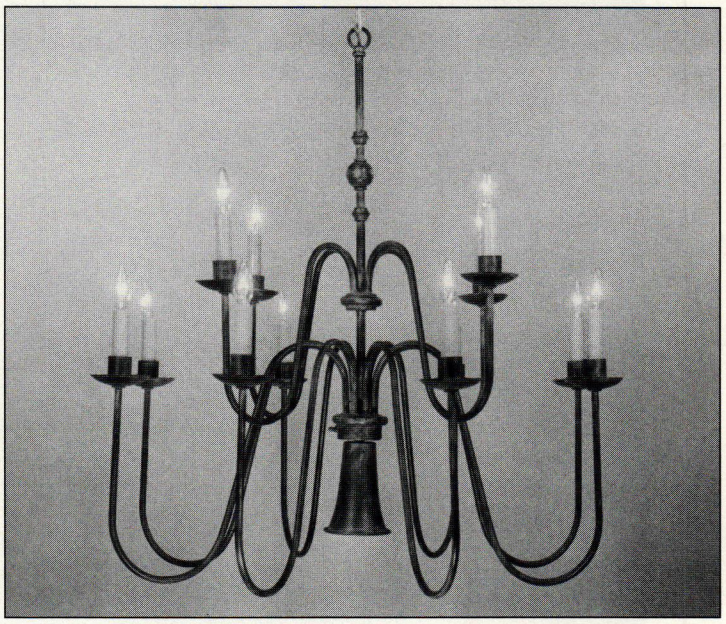
The Richard Guillen Showroom is pleased to be representing Zimports, a line of handmade iron and wood furnishings. Featured here is the award-winning "Etruscan" dining table base, shown with a 44″×85″ glass top. Circle Number 442.



The Napoli Console designed by Francis Scott for G.A. Chairs is a light, elegant console available in custom sizes. Find this and other superb designs at the **Richard Guillen Showroom**. Circle Number 443.



Another great fixture from J. Clayton Ltd., the Cambria is a 12-light chandelier with a downlight. This graceful classic fits with any style, from Tudor to American primitive, when a light, airy look is desired. Featured at the **Richard Guillen Showroom**. Circle Number 444.

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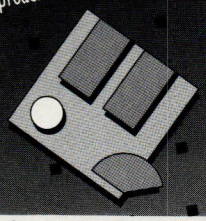
Interior designers, health care professionals, architects, educators and manufacturers will find this one-of-a-kind Symposium invaluable in developing innovative approaches to health care facility design.



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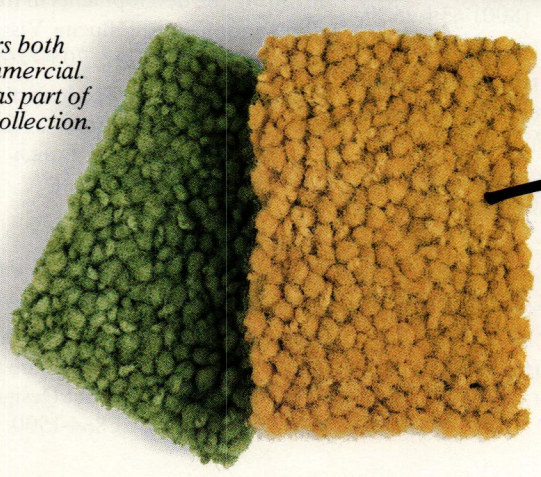

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DESIGNTIME

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

JUNE

An Update on Residential Fibers, a Designer Thursday seminar, at the San Francisco Mart. (415) 552-2311. 6/1

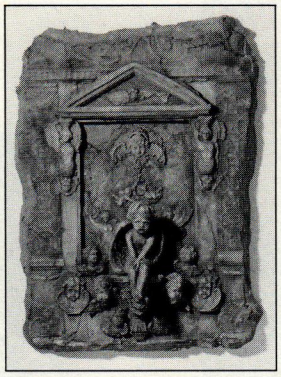
CADD for Interior Designers, held inconjunction with A/E/C Systems '89, at the Anaheim Convention Center in California. (203) 666-1326. 6/5

The Fantasy Home, a "You and the Designer" seminar series, at Showplace Design Center, San Francisco. (415) 626-2743. 6/6

Business of Design at the Denver Design Center. (303) 733-2455. 6/7-8

Floors for the Rich and Famous, a Decorative Center Houston Sack Lunch seminar with guest speaker Randy Yost, in Houston. (713) 961-9292. 6/8

The annual TECS '89, an interior textiles seminar at the Philadelphia College of Textiles and Science. (215) 951-2750. 6/9-11



The Rise and Fall of Taste, an exhibit of 53 recreated architectural fragments by sculptor David Giese. Now at the Portland Museum of Art in Oregon. (202) 775-6148. 6/1-7/16

International Federation of Interior Designers' (IFI) General Assembly and World Congress, hosted by ASID, Chicago. (212) 944-9220. 6/9-14

NEOCON 21, The World Congress on Environmental Planning and Design for the contract industry, at The Merchandise Mart in Chicago. (312) 527-7552. 6/13-16

The Italian Manifesto: The Culture of the Nine Hundred & Ninety Nine Cities, the International Design Conference in Aspen (IDCA), Colorado. (303) 925-2257. 6/13-18

The Contemporary Crafts Market with over 200 crafts designers, at the Santa Monica Civic Auditorium, Santa Monica, California. (213) 829-2724. 6/10-11

Designers Lighting Forum, a slide show of members' work, at the Pacific Design Center, Los Angeles. (213) 826-8722. 6/12

Gateway to the 90's: Building New Directions, the Pacific Coast Builders Conference, San Francisco. (415) 543-2600. 6/14-17

The 10th anniversary conference of the International Society of Interior Designers (ISID), at the Nikko in San Francisco. (919) 379-0282. 6/22-25

Seattle Floor Covering Market at the Northwest Home Furnishings Mart. (206) 343-8100. 6/23-26

Women in American Architecture exhibition at the Pacific Design Center, Los Angeles. (213) 657-0800. 6/23-7/31

Three Designers: On Preserving, Restoring and Enhancing the LA Landscape, sponsored by Women in Design, at the Pacific Design Center, Los Angeles. (213) 392-2975. 6/27

SANDESIGN '89 to benefit DIFFA, sponsored by Design Center Northwest, at Alki Beach Park in West Seattle. (206) 762-2700. 6/29

JULY

Bath, Bed & Linen / Curtain & Drapery Show, at the Dallas Market Center. (800) 634-2630. 7/1-9

Introductions '89, a major exhibition and seminar, sponsored by the San Francisco Art Dealers Association. (415) 626-7498. 7/7

Dallas Floor Covering Market at the Dallas Market Center. (800) 634-2680. 7/8-13

Bathroom Product Knowledge Seminar with guest speaker Peter Schor in Dallas, Texas. (714) 675-1769. 7/8-9

Christmas in July at the Denver Merchandise Mart. (303) 292-MART. 7/8-10

Conference Rooms that Think, a Decorative Houston Center Sack Lunch seminar with speaker Dwight D. Theall, in Houston. (713) 961-9292. 7/13

ISID/ACS Design House 1989 in Hollywood, California. (213) 207-3361. 7/15-30.

American Society of Interior Designers 1989 National Conference and International Exposition of Designer Sources, in San Francisco. (212) 944-9220. 7/19-22

Los Angeles Giftware and Home Furnishings Show and "French Style" exhibit at The L.A. Mart. (213) 749-7911. 7/19-28

The Anaheim Buyers Market of American Crafts at the Anaheim [California] Convention Center. (301) 889-2933. 7/21-23

Fabrications '89, featuring West Coast fabric introductions, at Showplace Square, San Francisco. (415) 864-1500. 7/22-24

San Francisco Contemporary, a furniture show at The Concourse, Showplace Square in San Francisco. (415) 864-1500. 7/22-25

The San Francisco Floor Covering Market and a seminar series on residential modeling at the San Francisco Mart, San Francisco. (415) 552-2311. 7/22-26

The San Francisco Summer Home Furnishings Market at the San Francisco Mart. (415) 552-2311. 7/22-26

The California Gift Show at the Los Angeles Convention Center. (213) 747-3488. 7/22-26

The Stanford Conference on Design, sponsored by the Stanford Alumni Association. (415) 723-2027. 7/27-29

Interior Design Show at the Santa Monica Civic Auditorium, Santa Monica, California. (714) 754-7469. 7/28-30.

August

The 1989 IESNA Annual Conference featuring the developments in the field of illumination, at the Buena Vista palace, Orlando, Florida. (212) 705-7269. 8/6-10

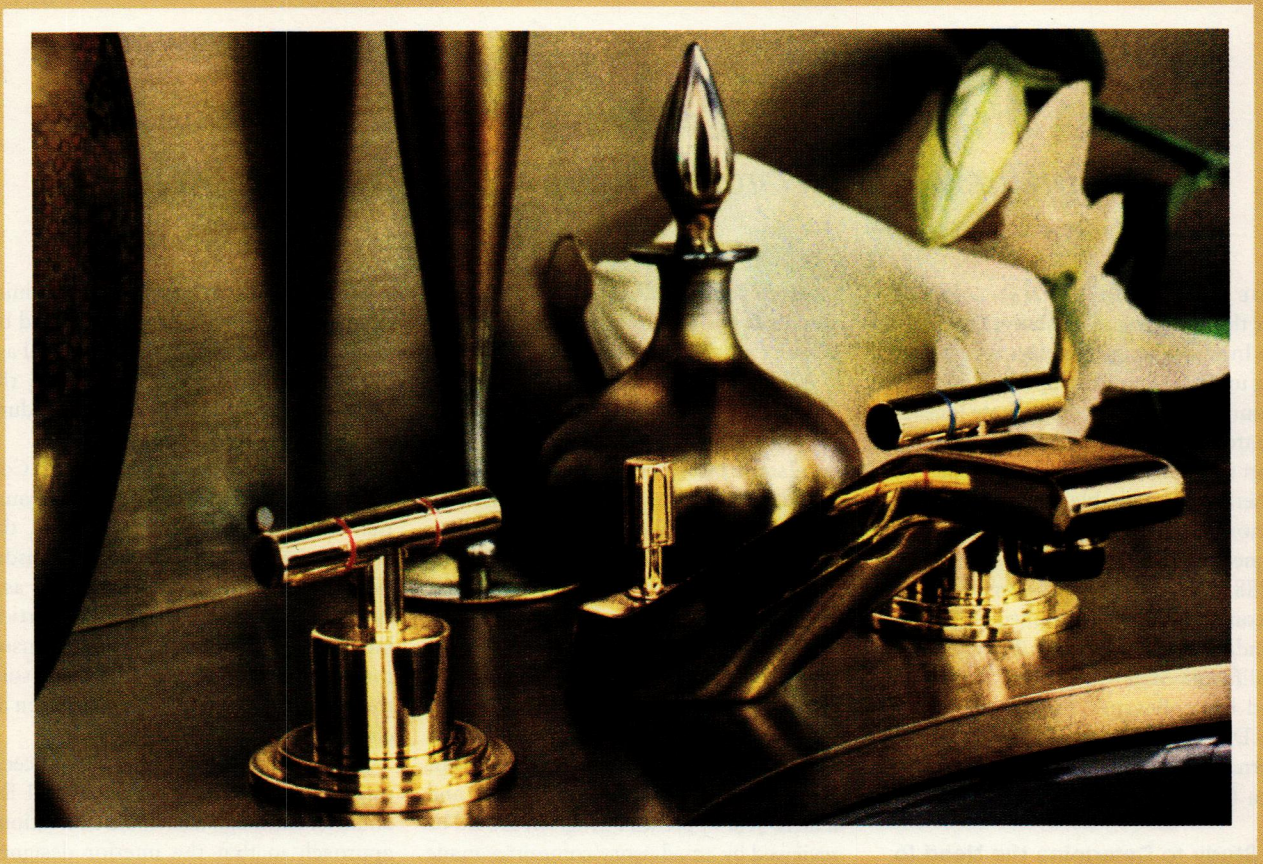
From Fixtures to Footcandles—Elements of Illumination, a Decorative Center Houston Sack Lunch Seminar. (713) 961-9292. 8/10

September

WORKSPACE at the Moscone Center in San Francisco. (415) 558-8544. 9/7-8

Conpac 89, a tradeshow of contract furnishings at the Concourse Exhibition Center and adjacent Contract Design Center, San Francisco. (415) 864-1500. 9/7-9

As I See It #1 in a series
Sheila Metzner
'The Arrangement'
Photography/Fresson Print



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Bravo CLCID!

California Governor Signs Licensing Study Bill

THE MAJOR ACHIEVEMENT OF 1988 for the California Legislative Conference on Interior Design (CLCID), was the passing under its sponsorship of SB 354, a bill requiring the Contractors' State Licensing Board (CSLB) to conduct a study and report to the Governor and Legislature as to whether it is desirable to license certain interior designers. This bill was passed and signed by the Governor in late August, 1988. The following is a summary of the recommendations contained in the study conducted by Dorothy M. Place, Ph.D., of California State University, Sacramento; and her colleagues, Guenther G. Kress, Ph.D., California State University, San Bernardino; and Charles F. Hohm, Ph.D., San Diego State University.

A Study to Determine the Need to License Interior Designers

Summary of Findings

1. The interior design profession consists of two groups of professionals performing tasks that can be defined as different for each group. For the purpose of this study, the groups are defined as interior decorators and interior designers.

2. The work performed by the two groups of interior design professionals involves some aspect of public health, safety and welfare. However, the involvement and extent of involvement is dependent on the tasks performed by each group.

In general, the safety issues include hazards induced by fire and toxics; selection of proper materials for specific groups such as children, the elderly, ill and handicapped; design of space, furniture and finishings; and life safety issues in tenant improvements and interior space development.

In general, welfare issues include the completion of tasks on time, to the satisfaction of the client, and within budget.

3. The group defined as interior designers is the most likely to be affected by changes in the architects' practice act. **This research found that some of the professionals in this group lost jobs and clients because of the revisions in the act.**

4. The results of this research indicate that both groups of interior design professionals defined by this study should be regulated. However, licensing is recommended for interior designers only. **Insofar as possible, the licensing procedure should follow the criteria for membership of many of the interior design associations.**

5. **It is recommended that interior designers be licensed with a procedure legislating the scope of practice.** The Foundation for Interior Design Education Research (FIDER) accredited Baccalaureate degrees, the National Council for Interior Design Qualifications (NCIDQ) Exam, and a three-year apprentice program should be reviewed by an advisory committee made up of interior designers, architects and engineers for applicability to licensing criteria.

The preferred recommendation is that a state license board consisting of architects, engineers, land surveyors, landscape architects, interior designers and other design professionals replace the present individual boards. The composition of the board would be proportionate to the number of professionals currently licensed. The existing boards for each profession, e.g., the Board of Architectural Examiners, would serve as advisory groups.

It is estimated that there are approximately 3,500 interior designers operating in California and that about 300 graduate each year from educational programs specified by the proposed licensing procedure.

The cost of services offered by this group to the public will increase proportionately to the degree that additional insurance is required.

The cost of licensing interior designers the first year is estimated as $8 million and 85 personnel-years. The cost for the second and ongoing years is estimated at $7.7 million and 81 personnel-years.

6. Although the notion of combining licensing boards has been introduced before, the process has complex political and procedural implications. Therefore, this study explored two additional procedures for licensing interior designers.

The first procedure was through the Contractor's State License Board. Although this would be easiest procedurally, **this study found that the CSLB has no jurisdiction over the design professional, as a whole, and interior designers in particular.** Furthermore, the act of licensing through the CSLB would do little to solve the problems that have arisen between architects and interior designers.

The second procedure is to license through the Board of Architectural Examiners. Although this would be a rational approach in that the interior designers would be licensed with other design professionals, the two professions would have to resolve jurisdictional problems that they have not been able to solve in the past.

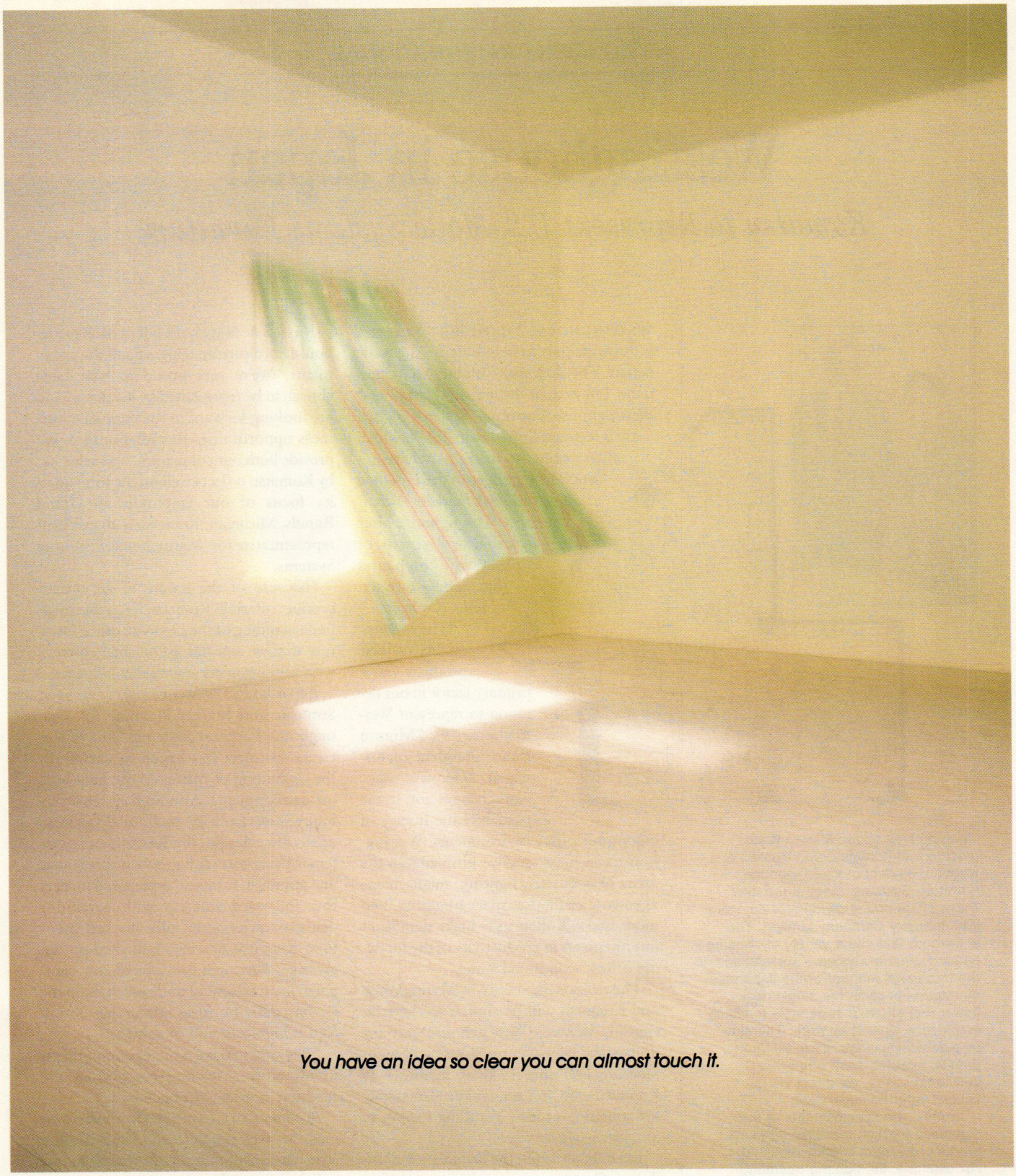
7. It is recommended that the group defined as interior decorators be registered by the Bureau of Home Furnishings. It is also recommended that the registration procedure carried out by the Bureau be expanded to include interior decorators not working on their own account.

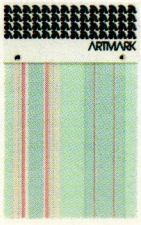
The group defined as interior decorators is probably the largest group of interior design professionals, but the exact number is unknown.

If this group is registered as proposed, the cost of registering will be covered by fees from the new registrants.

CLCID members are proud of the accomplishments it has achieved to date, and appreciate the assistance and support of the design community!

CLCID supports licensing and urges all interior designers to lend their support. There is still work to be done in order to protect the right to practice interior design. For more information contact the CLCID office at (916) 961-4031.





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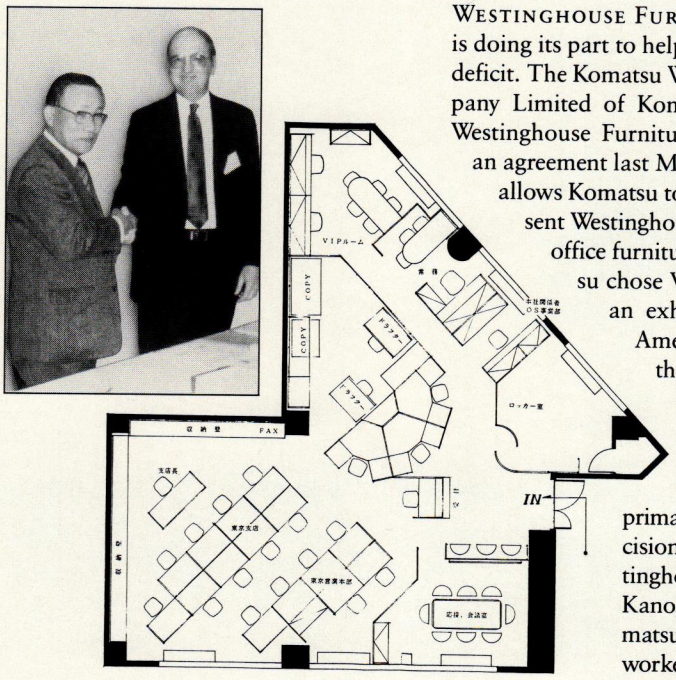
Westinghouse in Japan

Komatsu to Represent U.S.-Made Systems Furniture



Opening new doors: Minoru Kano, president of Komatsu, and Russell A. Nagel, president of Westinghouse Furniture Systems, meet at the new Tokyo office and showroom of Komatsu Wall Industry Company Limited. The showroom features a variety of Westinghouse Furniture Systems workstations. In the traditional manner of the Japanese management style, the single desk (lower left) allows a supervisor to watch employees while they work. The side-by-side workstations utilize 28-inch panels, allowing each employee individual space, yet direct visual contact with the supervisor.

To meet the specifications of the Japanese market, the Westinghouse product has been slightly modified. For example, the lighting operating frequencies and power voltage level were designed to match Japanese power sources. Because the Japanese use sheets of paper that are slightly longer and wider than American standard legal paper, the cabinets, files, shelves, and flipper doors have been redesigned accordingly.

WESTINGHOUSE FURNITURE SYSTEMS is doing its part to help balance the trade deficit. The Komatsu Wall Industry Company Limited of Komatsu, Japan, and Westinghouse Furniture Systems signed an agreement last May in Tokyo which allows Komatsu to exclusively represent Westinghouse in the Japanese office furniture market. Komatsu chose Westinghouse after an exhaustive search of American companies that manufacture systems furniture.

"The superior quality of their products was a primary factor in our decision to represent Westinghouse," said Minoru Kano, president of Komatsu. "Japanese office workers have not, in the past, had the luxury of ergonomic office environments. Westinghouse can help us solve problems in the areas of acoustics, lighting, media management, aesthetics, space planning, and more, and will allow us to make significant improvements in productivity of the Japanese office," continued Kano.

The relationship between Westinghouse and Komatsu will be similar to the relationship between Westinghouse and any domestic dealer. Westinghouse will manufacture and ship systems furniture to Komatsu who, in turn, will be responsible for soliciting orders, installing furniture, and after-sale service.

Founded in 1968, the Komatsu Wall Industry Company Limited is a manufacturer of floor-to-ceiling wall partitions. Westinghouse, which also had its start in the systems furniture business through the manufacture of floor-to-ceiling wall partitions, has been a leader in the industry since its inception 27 years ago.

Russell A. Nagel, president of Westinghouse Furniture Systems, said of the agreement: "We're very proud to have been chosen to be represented by Komatsu, and are looking forward to the increased business opportunities this relationship will provide both our companies. Our selection by Komatsu reflects well on the total quality focus of our employees in Grand Rapids, Michigan. Komatsu is an excellent representative for Westinghouse Furniture Systems.

"Because of the nature of its current product offering, Komatsu has a thorough understanding of the Japanese office furniture market and has established contacts with key customers and market influences."

According to Brewer Conger, manager, Strategic and Market Planning for Westinghouse Furniture Systems: "The Japanese government has begun to encourage the upgrading of offices as the next area for development." Although systems furniture varies from the traditional Japanese open office design, the Westinghouse system is being met with growing acceptance and approval. Komatsu is prepared to meet this increased interest with seven-day delivery service and a fully-stocked inventory. Komatsu has also launched an aggressive Westinghouse advertising campaign in architectural trade journals, in the leading daily business newspaper *Nihon Keizai Shimbun* and in subways.

"They are making a major commitment to establish a leading position in the Japanese market," Conger said.

According to Conger, the latest development between Komatsu and Westinghouse is an agreement in principle that Komatsu will become a licensee, meaning that it would manufacture work surfaces and assemble panels. This would allow them to provide faster service to their Japanese customers and offer a greater variety of both.

Westinghouse Furniture Systems is a division of Westinghouse Electric Corporation.

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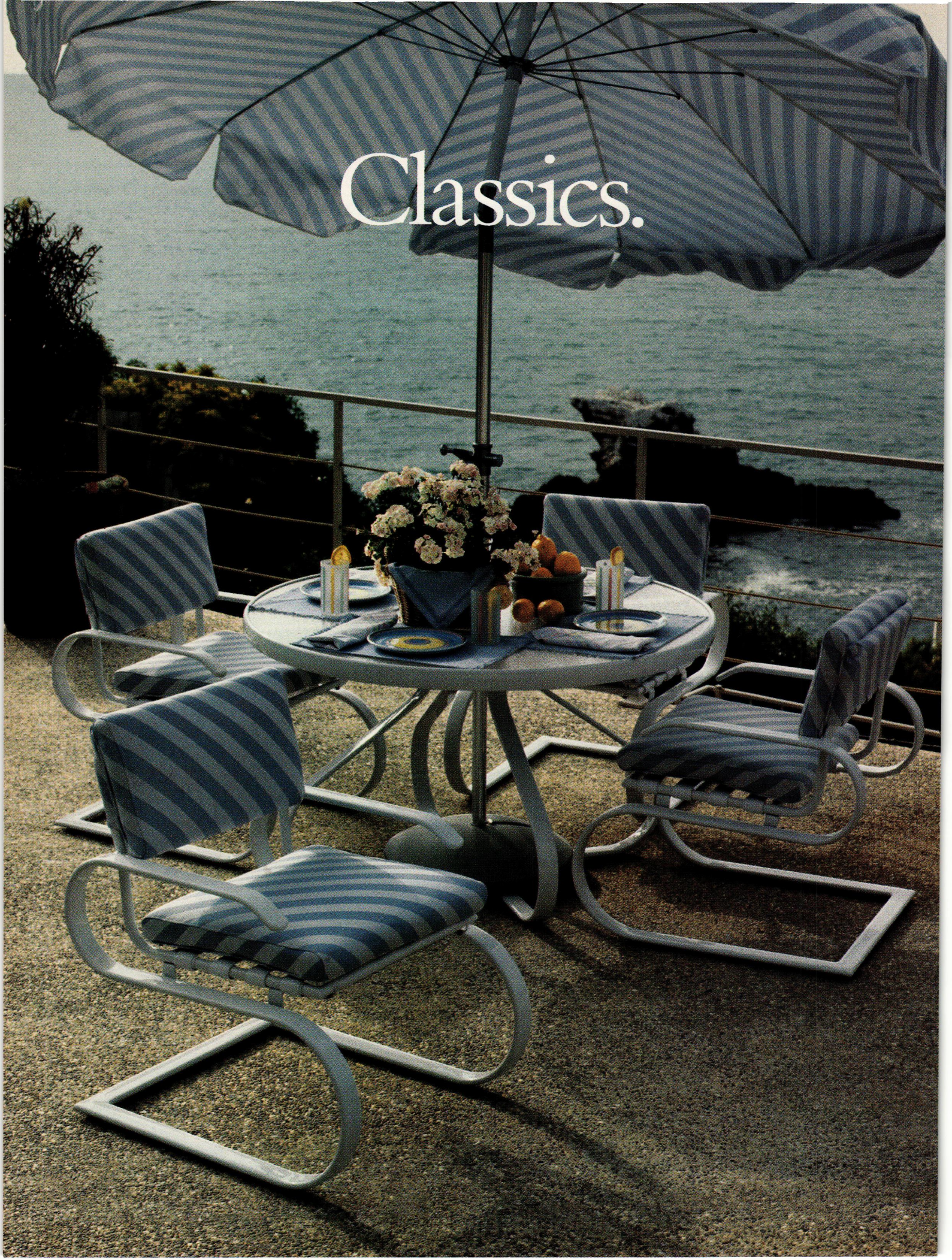
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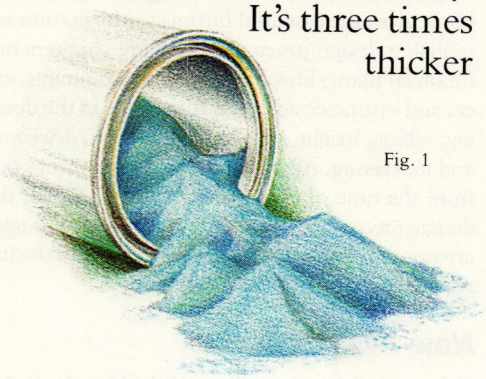

Fig. 1

than paint, and many times more durable.

Another example is the extraordinary material we use to fill our cushions. Called Eva-Dri®, it's essentially the opposite of a sponge. Instead of

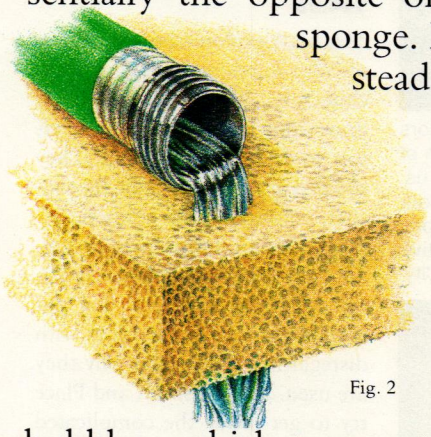

Fig. 2

bubbles, which trap water, Eva-Dri is honeycombed with channels that water flows through freely (fig. 2). So it dries twice as fast as ordinary cushion material.

No wonder we provide our consumers with a 15-year, "No Fine Print" warranty. After all, with all the effort we put into classic design, it's easy for us to offer you illustrative protection.

For information on the East Coast, phone 813-355-2715; on the West Coast, 714-951-2010. Or write Dept. 2022, at P.O. Box 3197, Sarasota, FL 34230 or 5 Marconi, Irvine, CA 92718.

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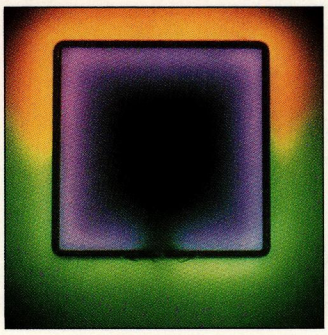
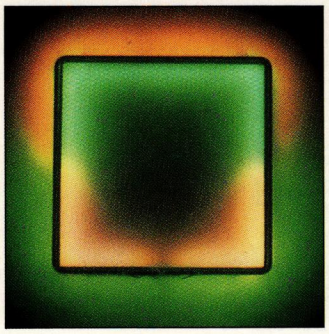
Tools for the Designer... From Management to Color

By A. Allen Dizik, FASID



The juxtaposition of colors affects our perception of their distance from us. Neon artworks by Cork Marcheschi. Photography courtesy of the Alternative Museum, New York City.



Color in Interior Design and Architecture

By Robert F. Ladau, Brent K. Smith, Jennifer Place
Van Nostrand Reinhold
115 Fifth Avenue
New York, New York 10003
$44.95

This book explores the phenomena of color in interior design and architecture. The authors skillfully draw upon past findings in an effort to present a new slant. They succeed in communicating the sensual, emotional and aesthetic aspects of color harmony in design. Too often, we take for granted theories of color harmony that put together independent colors with disregard of where and why they are used. Ladau, Smith and Place try to get inside the complicated business of visual impressions and have come up with one of the few sources available for readers seeking a crash course. They reveal what is new and old about color harmony. New is the theory of the psychological results of the manipulation of color to alter the perceived use of space and thus create spatial interest and to modify or define form. There exist diverse opinions that can be argued. Only through years and years of experimentation have we learned to control the use and application of color. The book contains superb color photographs and references to color and light in daytime as well as night.

Kitchens

By Professional Kitchen Designers
2030 Prosser Avenue
Los Angeles, California 90025
$10.00 (soft back)

This unique publication was put together by designers with years of expertise and know-how about kitchens. Each of the 57 designers was picked by a panel of industry leaders. The 108-page book gives full-color pictures of 57 individual kitchens and lists the actual products used in the remodels. There are articles on the latest in appliances, lighting, countertops, and flooring. Of special note is the section on designing kitchens for the handicapped. This work contains a wealth of visual information and makes timely reading.

The Business Management of Interior Design

By Dennis Grant Murphy, ASID
Stratford House Publishing Company
P.O. Box 7077
Burbank, California 91510
$16.95

From the moment you start reading this book, you will realize how it can simplify the process of managing an interior design business. It is more than a text on business or a procedural manual; it provides a format that includes sales, salesmanship, improvement of profitability, marketing, sales promotion, and business operations on a sound fiscal policy. Murphy's methodology ensures a realistic, reasonable profit.

The author concentrates on the practical side of running an interior design business. He does not get bogged down in theory. The text provides an analytical, step-by-step approach to contracts, taxes, forms, compensation and fees, agreements, profit planning, budgets, advertising, business law, financing, legal services, marketing methods and rights and ownership of photographs. It is an invaluable resource that provides insight into the complexities of corporate America.

Professional Practice for Interior Designers

By Christine M. Piotrowski, AIA, IBD
Van Nostrand Reinhold
115 Fifth Avenue
New York, New York 10003
$34.95

Recommended for interior designers new to the practice, this book gives the essential business information necessary to establish a design practice. There are chapters on business and financial plans; how to deal with accountants, attorneys, bankers and insurance advisers; computers in the design office; pricing, selling, freight, installation, sales tax, determining design fees and marketing. Additionally, there is a history of the profession from the time of Elsie de Wolfe (1865-1950), the first interior designer recognized as such, to the present. Brought to the reader's attention is the computer's impact on the performance and tasks related to the interior design business.

Now Available

Volume 1 of the proceedings of the First Annual National Symposium on Health Care Interior Design, which was held last spring in Southern California's La Costa Hotel and Spa, is now available at $80 per copy. Contact: National Symposium on Health Care, Interior Design, Inc., 4550 Alhambra Way, Martinez, California 94553.

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Challenges Ahead for The Institute of Business Designers

Turning 20 With an Auspicious Agenda

During WestWeek 89, March 27-29, in Los Angeles, Institute of Business Designers (IBD) National President Michael H. Bourque, IBD, President-Elect 1989-90 Sue L. Wood, IBD, and National Treasurer Michael D. Kroelinger, Ph.D., IBD, visited the offices of Designers West *to discuss key issues of concern to the professional interior design affiliation. Most vital in their minds were the presence of IBD at WestWeek, a major design industry event, and the importance of the design organization's Western region. Following are statements from the three principal participants.*

Michael H. Bourque, IBD

Senior Vice President
Earl R. Flansburgh+Associates, Inc., Boston

During 1989 we are celebrating IBD's 20th anniversary, and we wanted to bring IBD's celebration to WestWeek. The Pacific Design Center is a very strong regional design center, and we are here to show our support for this major market. The IBD Southern California Chapter is also a major force in this design community, and we are here to recognize their efforts as well as to attend their dynamic new IBD Calibre Awards Program.

Last December, IBD, the American Society of Interior Designers (ASID) and the American Institute of Architects (AIA) reached an accord to work for the title registration of interior designers. This was personally the most exciting moment in my professional career and probably the single action that has caused me the most sleepless nights. Charles Gandy, FASID, Ted Pappas, FAIA, our executive committees and other design leaders invested tremendous energies to negotiate what has now become a 12-point agreement.

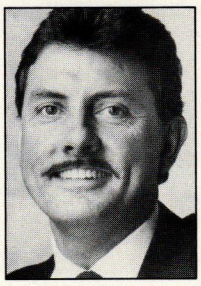
From the architects' and the interior designers' points of view, it is not a perfect agreement, but it does represent a first joint step in an evolutionary process. Our enormous investment of time and our commitment to resolve this difficult conflict has given each of us a greater respect for each other's profession. I think I can speak for all three professional associations to say that the next step is for our rank and file to further the professional respect that we have experienced. To show our commitment we are now proceeding for each association to appoint a Task Force for Liaison with Architecture or Interior Design (as applicable) to work in earnest toward a closer association of our professional discipline.

Another step for our industry that is not well known is the existence of the Interior Design Issues Forum. These meetings were begun in 1987 in a climate where cross-association dialogue was nearly non-existent. Now, four times per year the leaders of all the professional associations involved with interior design in North America will meet and discuss issues of common purpose. We now have an apparatus to discuss major issues affecting the profession in a decisive and timely manner.

We have also taken the unprecedented step of making continuing education mandatory for our membership to maintain their professional member status, effective in 1990. We continue to be committed to maintaining the highest standards of professional development for our members.

Finally, we have a strong commitment to providing more quality membership services. We are very active in the production of continuing education unit (CEU) programs. We have brought to our chapters the Clearly Business I and II programs and we have just completed our Clearly Business III video self-tutorial —all funded by Kimball International. We have also developed the Natural Advantage program in partnership with the Wool Bureau, which has been well received.

One of the ways in which we chose to celebrate our 20th anniversary was to induct 20 of North America's most accomplished interior design professionals as IBD Members-by-



"Both the Institute and leading designers recognize that the time has come for design professionals to face the issues of this industry united and speaking as one voice."

MICHAEL H. BOURQUE, IBD

Invitation, our 20/20 Members. There is a very strong message in this action. Both the Institute and leading designers recognize that the time has come for design professionals to face the issues of this industry united and speaking as one voice. We are very pleased to add these new voices to our ranks, and, more than ever before, we can boast that the leading professionals of contract interior design are members of the Institute of Business Designers.

Continued on page 52

EnviroTex 4

DesignTex presents the 1987 IBD Gold Medalist for Health Care Fabrics. Designed by Hazel Siegel, EnviroTex 4 is evolutionary in design, performance and is the only health care fabric collection in the world to feature wide width 72" warp print jacquards that are flame retardant to pass NFPA #701 and are machine washable to 160° F. With the intent to humanizing health and elderly care environments, EnviroTex 4 draws from historic reference with Impressionist, Art Deco, Bauhaus and Eastern inspired patterns as well as contemporary geometrics and tone-on-tone solid patterns. All 19 jacquard patterns and 99 colorways are coordinated and offer new design flexibility for cubicles, bedspreads and draperies.

DESIGNTEX

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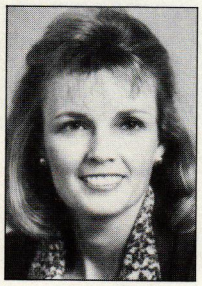
Continued from page 50

Sue L. Wood, IBD

President
Space Planning Associates, Sacramento

The Institute of Business Designers sees WestWeek as a major industry event that has grown tremendously in attendance and content over the past several years. We are here to support our Southern California Chapter Calibre Awards Program, which will recognize those members of the project team who have excelled in their performance or their role in a commercial interiors project.

We hope to expand on the awards program next year and in the years to come to recognize more end users who advocate good design in the workplace. We feel the WestWeek event is an ideal vehicle to allow such an awards presentation to take place because it brings together, not only all the related design disciplines, but the corporate and business world as well.



"Highlighting IBD's 20th anniversary this year is our nationwide public relations campaign to educate the end-user. . . ."

SUE L. WOOD, IBD

My term will be the first one-year term of office for the National President of IBD. Prior to this election, all IBD officers held two-year terms. We now are more structured to allow leadership to be developed by serving as an officer, then President-elect and move on to the position of National President, similiar to the terms of office for AIA and ASID.

Since I have already been serving as national vice president of public relations for the last two years, I have a good understanding of the goals of the Institute, the programs we've established as priorities and the plans we have for the future. Our organization is "member-driven," meaning our members play a key role in planning and guiding the direction of the Institute. As president, I plan to continue to keep IBD moving ahead in areas of end user awareness, leadership on issues affecting our profession and quality member services.

Highlighting IBD's 20th anniversary this year is our nationwide public relations campaign. Its purpose is to educate the end user on the benefits of using an interior designer. It will provide national exposure for the Institute as a national leader in the design community and contract industry. The campaign will also tie IBD to the slogan "good design means good business" in the eyes of the corporate world. We hope to generate the type of publicity that will encourage end users to hire IBD designers and create interest from design professionals in joining IBD. We plan to take this campaign to five major cities in 1989 and target CEOs and key individuals in corporate management, educating them on making every square foot of their business work for them.

Michael D. Kroelinger, Ph.D., IBD

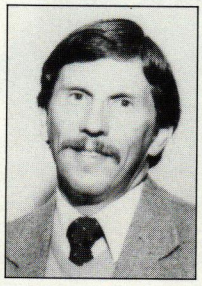
Partner, MK Design Associates, Tempe, Arizona
Associate Professor, College of Architecture and Environmental Design
Arizona State University

Michael Bourque and Sue Wood have expressed the importance of IBD's activities in the public relations area, in providing leadership on issues affecting the profession, and in providing quality services to our members. I would like to focus on three issues affecting the future of the profession and the IBD.

First, I want IBD to continue assuming aggressive leadership in the further development of the umbrella structure related to the "1995 Hypothesis." The "1995 Hypothesis" was a statement prepared in 1987 by the leaders of eight professional interior design organizations. The statement was the group's forecast for the profession and included five points, one being the suggestion that by the mid-'90s there may be one umbrella organization for interior professionals in the United States.

As we move toward the 21st century, the interior design organizations throughout the world should increase their collaboration. The first step to achieving this is interaction within North America. I want to see IBD continue its important role in fostering this interaction! Also, I want to see the American Institute of Architects participate, since the issues that can be addressed through this forum will influence our related professions.

Second, I look forward to IBD's role in increasing the competency of our profession through the development of continuing education opportunities. This is possible through increased commitment to development of student and young professional programs, establishment of a training program for interior design interns, and through our active involvement with the Foundation for Design Education Research (FIDER) and the National Council for Interior Design Qualification (NCIDQ).



"As an educator and practitioner, I am committed to increasing the quality of instruction and to enhancing the standards of our profession."

MICHAEL D. KROELINGER, PH.D., IBD

As an educator and practitioner, I am committed to increasing the quality of instruction and to enhancing the standards of our profession. It is interesting to look back into IBD history and see that one reason for founding the Institute was education! That goal is still of primary importance for the Institute.

Finally, I want to see the Institute expand its membership base across North America and increase its interaction internationally. Our members are expanding their international markets, and I think that the Institute must address membership and member services issues that will respond to the universe of contract interior design as it will be in the near future.

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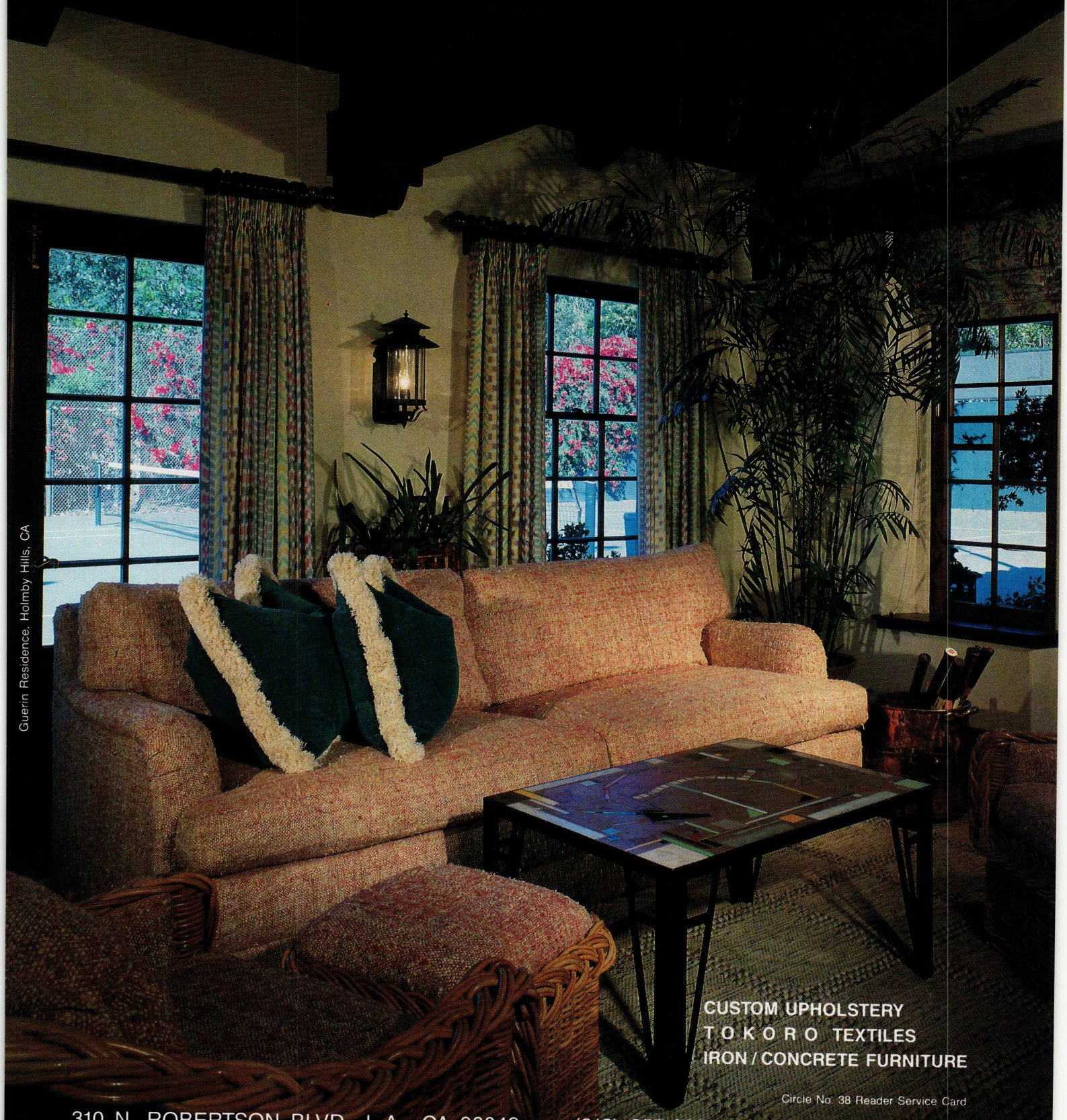

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DESIGNERSWORLD

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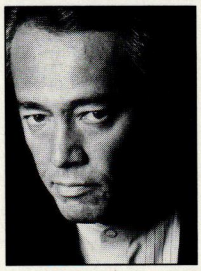
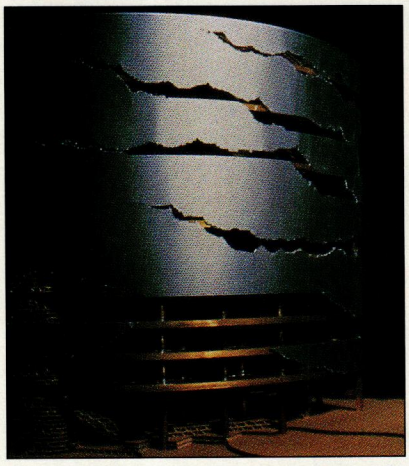
A Conversation with Edward Suzuki

Architect Edward Suzuki, born in Japan of German and Japanese parents and educated in the United States at Notre Dame University and Harvard's Graduate School of Design, has attained a kind of pop stardom in Japan. Impeccably dressed and handsome, he's an athlete who successfully completed Hawaii's Iron Man Triathlon in 1985, and a television personality who appears in commercials and hosts a talk show on design. As a young designer Suzuki worked with sculptor Isamu Noguchi and Japan's illustrious modern architect Kenzo Tange. He founded his firm in 1977 and has gained recognition as a serious, innovative architect. "Anarchitecture" is the name Suzuki coined for his style of architecture, expressing his paradoxical personal aesthetic of anarchy and order, chaos and the ideal.



Paul J. Morgan



Anarchitectural Anniversary Happy Birthday! The Design District, Dallas celebrated the first anniversary of its two-story, 129,000-square-foot, Post-Modern Contract Design Center building with the opening of "Anarchitecture," an exhibition by Japanese architect Edward Suzuki (above: model of his "Jewel A" building). Several bands played "A Lot of Night Music," and sushi was served from anarchitecturally-constructed trays (see "Faces," page 159). Birthday cakes appeared in the Contract Design Center's central atrium, which featured works by Fort Worth sculptor Jill Sablosky and Dallas floral designer Stuart Axelson.

Designers West You say that destruction, chaos and anarchy are inseparable from creativity. Yet your work, "anarchitecture," is very ordered, formal and well-thought-out. How do you explain the paradox?

Edward Suzuki There are many layers to my background for anarchitecture. About 10 years ago I began playing around with forms and the motif of breaking. I produced works around that theme—I thought of calling it "breakitecture"—but I didn't intend to create a form; it just evolved.

And when I was at Harvard, I was much more interested in sociology, anthropology and psychology than in architecture and urban design. It struck me how strange we human beings are. We are the only creatures that have minds to create, so we are unique in that sense. And we are also unique in that we are the only creatures that malignantly kill and destroy. So this paradox is uniquely human—the paradox of creation and destruction.

DW How do you view the relation between your work and deconstructivist architecture?

ES There are many parallels between my work and deconstruction, but I knew nothing about it when I started; they just coincided. It was the same with the deconstructivists; I don't think they labelled themselves when they started to work. But so many architects around the world started doing their thing that after a while the critics put them together and labelled them. Anarchitecture is very personal, and I don't want to be part of a movement. Tomorrow I may be doing something else, but I want to pursue anarchitecture further now. So far I haven't gotten the essence out of it. I have applied anarchitecture to the treatment of facades, and not yet to compositional themes.

DW Anarchitecture seems to be somehow less violent in its values and aesthetics than deconstructivist architecture.

ES I like to use the word anarchitecture to express my personal outlook on aesthetics, my philosophy. We humans pursue aesthetics; it's the ultimate, the absolute, something like love, or peace, that we strive for but never attain. As in Zeno's paradox, we merely get closer. Deconstructivism and anarchitecture are catchy terms, but whether other deconstructivists or I like it or not, in the end our goal is pursuing order, a different order or form.

DW Your exhibition includes sculptures of paper and sugar cubes that define your architectural vocabulary. When you design, do you begin with these very pared-down concepts, or do you start with the program?

ES I may start with a certain image in mind and work with that for the content; sometimes I start with the content and the form is developed; both ways. But more often than not, anarchitecture works to fit the content to the image. I take a certain image, for example, a crack or a split, choosing from the vocabulary that which might best fit the content.

DW What do you think of the architecture you are seeing in America today? How does it compare with Japan?

ES Frankly, I think that Post-Modernism hurt so much—not just this country, but the world. A lot of the older, Modernist and earlier buildings here are so much better in content and style. I think that the general public in the U.S., including architects, is looking for a new direction, and that's one of the main reasons people enjoy my exhibition. People have been stifled for the last 10-20 years, and it's refreshing in that sense. I think that all over the world, designers are dictated to by the media. When the media take something up, designers follow, and Post-Modernism was the biggest flop of that nature. It was so fashionable at one time that even architects who didn't want to practice it took it up. Even Kenzo Tange—his largest project under construction today is Tokyo's new metropolitan city hall, and it's Notre Dame! From Paris.

DW So you think Post-Modernism is dying out?

ES I think it's dead. No doubt of it.

—Julie Goodman

Continued on page 64

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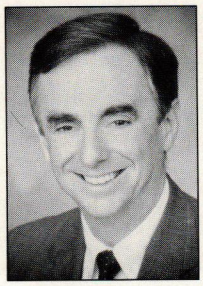
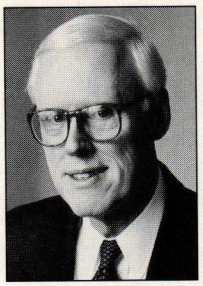
DESIGNERSWORLD

Continued from page 62

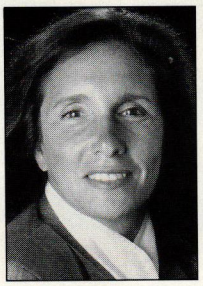
Industry Notables TROPITONE FURNITURE COMPANY has promoted **Harry Jaquiss** to chairman and chief executive officer. Vice President and Manager of Western Operations **Andy A. Harper** succeeded Jaquiss as president who served in that role since 1983. . . KNOLL INTERNATIONAL has appointed **Donald M. Rorke** executive vice president, design, to manage the design and development division for Knoll worldwide. A recognized industry consultant in textile design, **Hazel Siegel** has joined KnollTextiles, a division of Knoll International, as managing director—design. . . Established as an organization to promote the San Francisco Bay Area as an international and national design resource center, **The Design Council** has received the endorsement of major design affiliations including the Institute of Business Designers and the American Institute of Graphic Artists. For information, call (415) 626-7930. . . **Don C. Miles,** AIA, has joined Portland, Oregon-headquartered ZIMMER GUNSUL FRASCA PARTNERSHIP (ZGF) as an associate partner in the firm's Seattle office. He is serving as senior planner and urban designer on ZGF projects such as the Union Station Redevelopment in Seattle. . . COLLINS & AIKMAN Floor Coverings Division established **Collins & Aikman U.K. Ltd.** to better serve the British marketplace. **John Walker,** general manager of the international division, will oversee the activities of this wholly-owned subsidiary of Collins & Aikman. . . **G. Vickers Marovish** was named a partner at LANGDON WILSON MUMPER ARCHITECTS with offices in Los Angeles, Newport Beach and Phoenix. He will be responsible for managing the company's financial and administrative activities. . . The INTERNATIONAL SOCIETY OF INTERIOR DESIGNERS (ISID) has elected **Carole Price Shanis,** FISID, to the post of president. She is president of Carole H. Price Interiors Ltd. and operates from New York City. . . **Steve Giallombardo** was promoted to vice president of sales and marketing for PAUL SINGER FLOOR COVERINGS, responsible for the company's offices in California. . . The Whitney Library of Design has appointed **Jo Ann Asher Thompson,** Ph.D., of Washington State University, as project director for a forthcoming AMERICAN SOCIETY OF INTERIOR DESIGNERS (ASID) professional practice manual for interior designers to be published in 1991. . . **Skidmore, Owings & Merrill/San Francisco** was honored with four of the 20 Design Awards given by the California Council, American Institute of Architects at the 1989 Monterey Design Conference last April: Pacific Bell's San Ramon, California, Administrative Center and Columbus, Indiana City Hall (top honors); and the Arnold and Mabel Beckman Conference Center in Irvine, California, and 345 First Interstate Center, San Francisco (merit awards) . . . Manufacturer of high quality lighting fixtures, KOCH+LOWY promoted **Linda Senter** to the position of vice president, sales and marketing. . . THE NATIONAL COUNCIL FOR INTERIOR DESIGN QUALIFICATION (NCIDQ) has restructured its governing administration, best expressed by the promotion of Executive Administrator **Loren Swick** to executive director, increasing his public relations responsibilities and appearances. **Buie Harwood,** IDEC, was elected president of the organization and other board members include **Michele Guest,** FIDC, executive vice president, **Nancy Barsotti,** ASID, secretary and **Dan Bouligny,** ASID, treasurer. Vice presidents with specific areas of jurisdiction are **Jerry Nielson,** FIDEC, **Angela Frey,** IBD, **Andre Ruellan,** FISP, **Laura Bailey,** IBD, and **Lloyd Bell,** FASID. . . The Arizona North Chapter of the AMERICAN SOCIETY OF INTERIOR DESIGNERS has granted Life Member designation to Arizona interior designer **A. Faye Chandler.** A member of ASID since 1969, Ms. Chandler was awarded the coveted ASID Medalist Award in 1981. . . **Mary McCoy,** national furniture sales director for LEE JOFA, died April 5 in Woodland Hills, California, of cancer. Ms. McCoy was instrumental in the development of Lee Jofa Furniture, which the company launched in 1980.



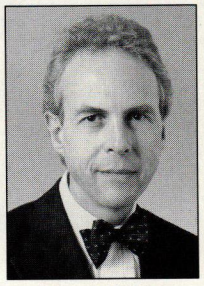
Harry Jaquiss



Donald M. Rorke



Hazel Siegel



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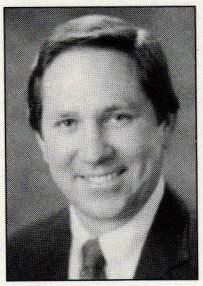
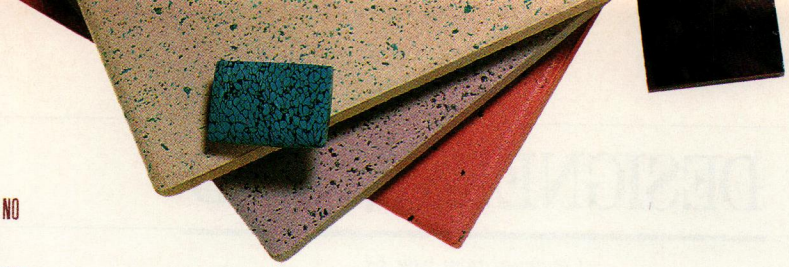


G. Vickers Marovish

Carole Price Shanis

For the Record In the April 1989 issue: On page 36 of the "DesignersWorld" section, the photography of the Hollywood Bowl dressing room should be credited to Christopher Dow. . . In "Special Report/1989 CTI Awards," page 58, Barry Brukoff of Brukoff Design Associates Inc. was not credited for the interior design of the Sorkin Residence, a 1989 CTI Judges Award Winner. . . On page 80, add information on three fabrics by **Kravet Fabrics**: A geometric pattern, Buttons 8, comes in 13 colorways; the white ottoman, imported from Europe, is available in 20 colorways; and Mosaic-8, with a diagonal twist, is offered in gray, beige, blue and rose. . . In the Cutting Edge article on **Bentley Mills**, page 118-119, captions for American Airlines Admirals Club and Gibraltar MoneyCenter should be switched.

Continued on page 66



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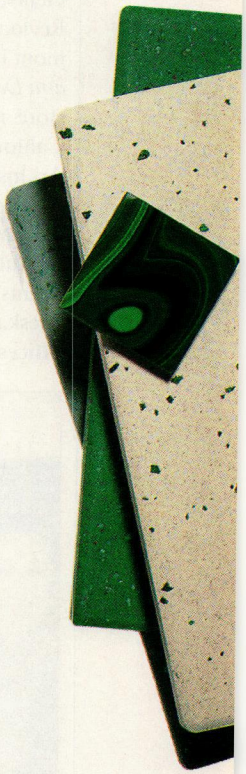

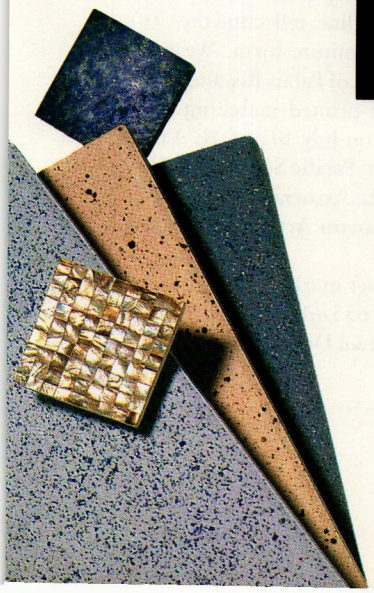

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DESIGNERSWORLD

Continued from page 64

Barbara Dorn Dies Legendary designer Barbara Dorn, whose practice dates back to the early 1940s when she was one of the first professional practitioners of interior design, died in Boalsburg, Pennsylvania this past February after an extended illness. The statuesque, regal blonde was regarded as a pioneer in interior design. Many of her projects were widely praised and contributed to elevating interior design to the status of a serious discipline. Through her firm, Barbara Dorn Associates of New York City and San Francisco, she demonstrated her talent in a wide spectrum of interior environments, from the executive offices of Revlon, Inc. to San Francisco's Fairmont Hotel; from the plant of the *Miami Daily News* to Blum's department store in San Francisco. A native of California, Ms. Dorn studied at Otis Art Institute in Los Angeles and apprenticed under Paul Frankel, a well-known designer and educator. Ms. Dorn was noted for recognizing interior design as a marketing tool, and using it successfully to support the growth and expansion of her corporate clients. Today that tradition and her firm continues as Joszi Meskan Associates, headquartered in San Francisco and with offices in New York City.

Barbara Dorn

Hospice Renovated by ASID The Los Angeles Chapter of the American Society of Interior Designers Community Services Committee renovated and refurbished the City of Angels AIDS & Cancer Hospice in Hollywood. The hospice is a non-profit organization caring for patients without financial or familial resources. Pictured, Los Angeles City Councilman Michael Woo (second from right) presented a City of Los Angeles Proclamation for outstanding community service work to ASID design team members Lil Chain, ASID; Kurt Schimdt; Fernando Diaz, ASID Allied Member and team leader; Larry De Langis; Loretta Harris; and Lars Putnam, ASID. Team members not present were Jerry Alsobrook, ASID, Suzanne Furst, Dylan de Guzman, Dan Moore and Edna O'Brien, ASID.

Dallas Summer Market, July 8-13 From July 8-13, Western interior design and design-related professionals will have the opportunity to view the latest offerings in contemporary and traditional furnishings at Dallas' various design centers during the semi-annual Home Furnishings Market.

Dallas Market Center will celebrate the one-year anniversary of its premiere decorative accessories exhibit, "Putting It All Together—The Accessories Promenade," located on the 15th floor of the World Trade Center. Attendees will have the opportunity to view creative vignettes showcasing new products for home environments. A day-long conference addressing directions in decorative accessories, lighting, lifestyles and business. "Day of Education" will be held Friday, July 7, at the World Trade Center. The keynote speech will be delivered by Houston Oilers Coach Jerry Glanville with an additional presentation by industry expert Ray A.P. Anderson. Two major social events at the Hall of Nations in the World Trade Center will help put a festive edge to summer market: the Southwest Roadrunner Howdy Party, on Saturday, July 8, and "A Night in Monte Carlo" casino party on Monday, July 10. Proceeds from the casino party will benefit the Bill Cooper Salesman Fund.

Exciting product introductions will be a principal focus at the showrooms in the **Dallas Design Center. Manheim Galleries** will show off its new collection of wrought iron tables and beds imported from Italy. Visitors to **Vivian Watson** showrooms can view rustic furniture from American and English traditions made from sweet gum and cedar woods. **International Bath & Tile** will display luxury plumbing products for bathroom and kitchen from **Villeroy & Boch**. Other notable introductions: **Brunschwig & Fils** will preview its Spring 1989 Chair Collection; **John Edward Hughes** will present a collection of furniture for children's rooms called Baby Boomers; and **Chesterfield Galleries** will enhance its inventory of Italian antiques and reproductions from Meyer-Gunther-Martini with a new collection of lamps and sconces.

Headlining debuts at the **Oak Lawn Design Plaza** will be the new **Payne-Ellis** showroom, Suite 705, featuring high-end upholstery, Oriental rugs, 18th-century mahogany dining and bedroom furniture. Lines represented include Art Lore, Hart Accessories and Lamps and Garcie Imports. **Pacific Showrooms West** will recreate the Dallas skyline, reflecting the city's unique architecture in functional furniture form. **Westgate Fabrics** will celebrate the introduction of Palais Royale, a new French baroque collection of hand-printed matching wallcoverings and fabrics, with high tea on July 10 and 11. A new line of outdoor casual furniture from **Pacific Sun Casual Furniture** will debut at **Bill Chattaway & Associates.** New products and art will also be seen at **Carson Art**, and **Pettigrew Associates, Inc.**

For additional information on other market activities, contact the **Dallas Market Center** (214) 655-6100, **Dallas Design Center** at (214) 747-2411 or **Oak Lawn Design Plaza** at (214) 689-4222.

Continued on page 163

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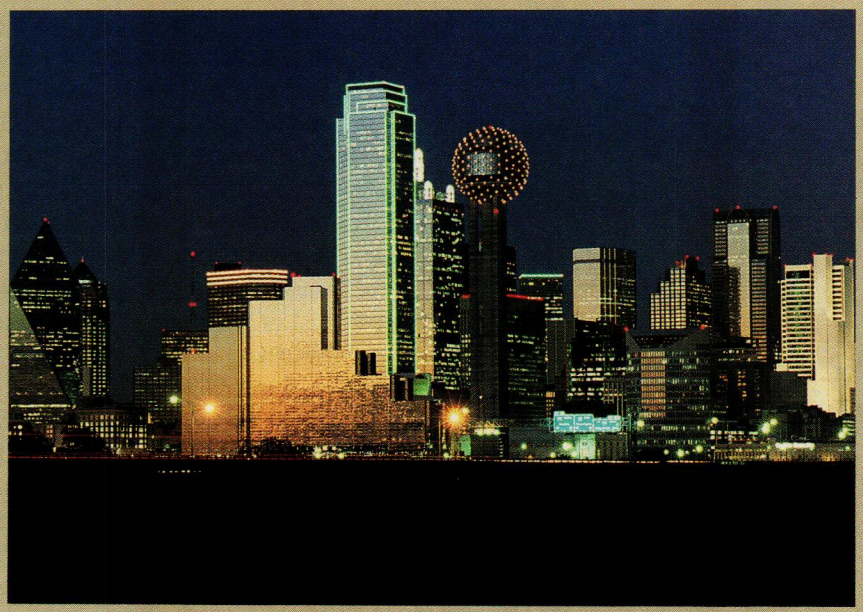

DALLAS DESIGN

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"The interior designer's role is becoming more respected."

- Trisha Wilson

"Our purpose as designers is to get inside their head, find out what makes them tick and have that evolve into the design project."

- Andre Staffelbach & Jo Heinz

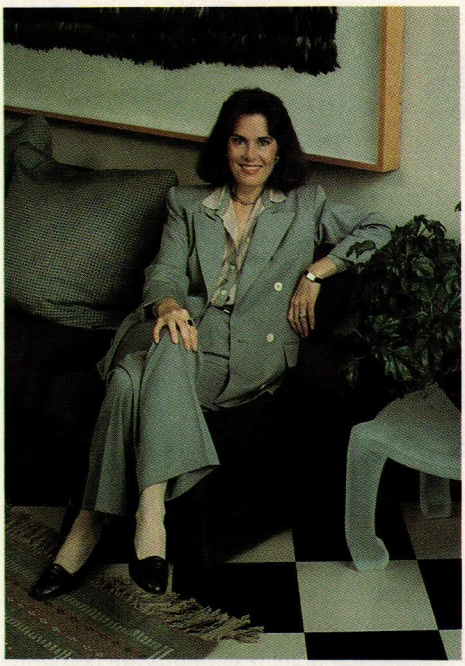
Dallas interior designers are busy. They are currently working on contract installations, which include corporate headquarters, country clubs, hotels, restaurants, retirement centers, healthcare facilities, historic restorations, as well as large residential projects ranging from first homes to vacation retreats, model homes, and even a yacht or two. Examples of their work can be found throughout the United States and around the world. Their experience is diverse. While some specialize in commercial design, others prefer the more personalized residential projects. Several Dallas-based designers continue to benefit from a cross-over trade between commercial and residential interior design. The Dallas designers who were interviewed have been in business from half a century to less than a decade, yet they all share a mutual philosophy concerning Dallas, the Southwest as a market center and a sense of professionalism that makes a difference. Many are native Texans who have chosen Dallas as the most strategic, convenient city in which to pursue an interior design career. Those not from Texas are just as deliberate in their decision to be based in Dallas.

Trisha Wilson, IBD, ASID, of Wilson & Associates is a native Dallasite whose motto, "It Can Be Done," typifies the Southwest spirit. Selected as the *1988 Entrepreneur Of The Year*/Woman-owned business category by Arthur Young and *Venture* magazine, Wilson & Associates has offices in Dallas, New York, London and Los Angeles with a staff of one hundred twenty-three people. Specializing in hotel design/interior architecture projects, the firm is currently working on seventy-five projects world-wide. Wilson notes,

"Industry trends include the emergence of destination restaurants," wherein the restaurant is designed as a separate entity from the hotel and becomes the destination point with its own identity. "Those of us who travel the world soon figure out how spoiled we are by the service and availability found in the Dallas market. The city is so accessible. You can go almost anywhere in the country and be back the same day," comments Wilson.

While Wilson's travels take her to three or four different cities a week, Andre Staffelbach, FIBD, ASID, and Jo Heinz, FIBD, execute ninety percent of their design firm's undertakings in Dallas. In 1985, they merged their respective companies, resulting in Staffelbach Designs and Associates, Inc. Although the majority of the firm's business revolves around corporate office design, the sixty member staff is also involved in commercial design for retail, hospitality, healthcare, entertainment spaces, facility management and feasibility studies. Swiss-born Staffelbach settled in Dallas after having lived in several American cities; Heinz relocated from Kansas City, Missouri. Staffelbach notes, "Dallas is one of the best places in the United States to do business," with Heinz adding, "Dallas has a very different spirit. People are so hospitable." Both Heinz and Staffelbach are past presidents of the National Council for Interior Design Qualification (NCIDQ) and the Institute of Business Designers (IBD).

Another firm that executes several contract installations, as well as major residential projects, is headed by Barbara Vessels, ASID. She quickly expanded into commercial design after starting her own residential design company in 1975. Fortunately, several of her initial clients were also developers who soon involved her in commercial projects. In 1980, after numerous successful joint ventures with local architectural firms, Vessels merged her practice with architect Walter Arnold to form ABV & Associates, Inc. Betty Bruce, Vessels' sister, is the firms's other partner, as well as vice-president of marketing and administration. By gaining architectural integration, the firm now thrives on the diversity of designing for hotels/restaurants, high-rise condominiums, country clubs, nursing facilities, retirement communities and high-end residential installations. Ms. Vessels' design has won first place in contemporary long term care design competition for both 1988 and 1989. "I chose to be in Dallas because it is a market center and a Sunbelt city whose future is bright. Our showrooms have quality merchandise, and I try to give my business exclusively to Dallas," explains Vessels.



"As a professional, I help my clients develop their own personal taste."

- Barbara Vessels

Whereas Barbara Vessels enjoys cross-over design from residential to commercial projects, Paul and Melinda Draper, ASID, of Paul E. Draper & Associates, specialize in hotel/restaurant design including refurbishing, as well as new construction. "Every design situation calls for a new, unique solution and the design quality is our number one priority," explain the Drapers. "The trend in the hospitality industry is to provide the

Continued

"Part of our job is to be on the cutting edge of design."

- Paul & Melinda Draper.

"Designers take the spirit of the client's idea and make it into something completely new and different."

- Sue Wade

discerning American public with a true quality environment at a good value," they note. The couple also concurs with Trisha Wilson's observation that hotel restaurants are becoming more competitive with free-standing restaurants in the same locale. Although the majority of the firm's eighteen current projects are located on both coasts of the United States and in Japan, the Drapers prefer to shop the local market. "Dallas is a mecca. There are tremendous resources in the Dallas market with a quality level up to the standards of true collectors. There is a great eye for what is decorative and what has potential," explains Paul Draper.

Like the Drapers, hospitality projects are the main area of expertise for Sue Wade, IBD, ASID of Sue Wade & Associates, Inc. "Our projects are anything having to do with food and beverage," comments Wade, although she has done some unusual residential design including several yachts. "In the hospitality field, the design is dictated by the project's location and demeanor of surrounding areas. Virginia is going to be more

Continued

"Dallas is a nice, easy place to do business."

- Deborah Lloyd Forrest

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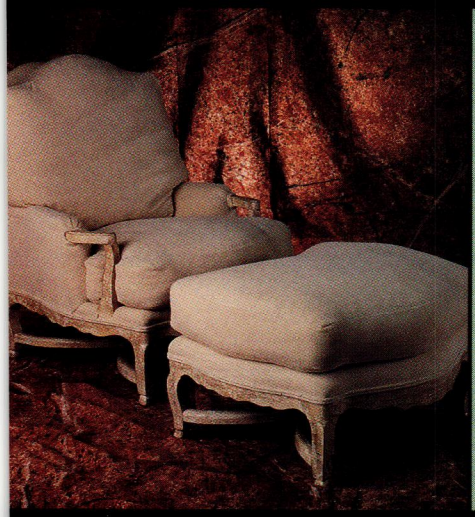

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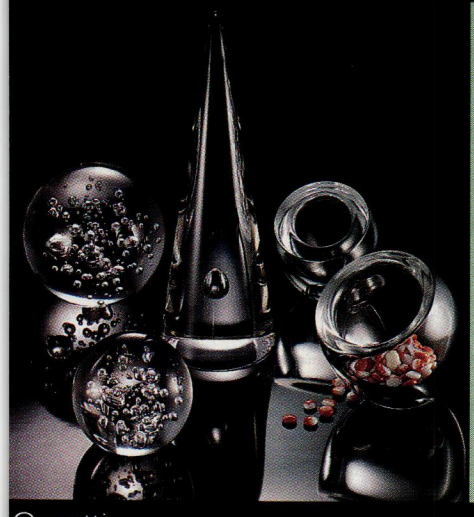

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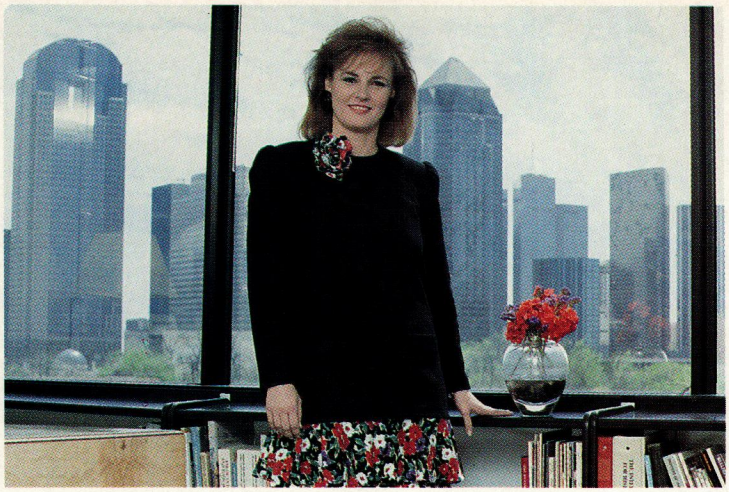

"A professional designer is trained to help you develop your unrealized dream. I must really listen to the client and have as few preconceived ideas as possible."

- Sherry Hayslip

traditional than New York City," Wade explains. "Dallas is the right size city to be able to support a commercial design firm," notes Wade. She adds, "Most people recognize Dallas as the market center for the other coast: the middle coast. The showrooms here virtually represent all available lines and give us good continuing service to ensure our loyalty."

As other Dallas designers concentrate on more modern commercial hospitality projects, Deborah Lloyd Forrest, IBD, ASID, of the design firm which bears her name, specializes in historic hotel restorations throughout the United States and Canada. For over a year she has been working on what she considers one of the most exciting projects in North America: the restoration of the 1908 Empress Hotel in Victoria, British Columbia. "Historic properties have a past, a place in the community and, as such, the entire community gets involved, even offering opinions as to the preservation of historical ivy growing on exterior walls," Forrest explains. Although her specialty in restorations occupies ninety-five percent of her time, Forrest will accept some residential design projects. She notes, "A good hotel designer has to stay in touch with the residential market to design for that same market." While the majority of her business is out-of-state, she has made a conscious decision to remain in Dallas. "We are very loyal to the Dallas showrooms. The design industry has every resource here," says Forrest.

Sherry Hayslip, IBD, ASID, of Hayslip Design Associates, like Deborah Lloyd Forrest, has selected Dallas as her home base while completing projects throughout the United States. "We do a variety of projects of varying sizes all across the country," comments Hayslip. In the past, 80 % of the firm's business activities has been in commercial design. Recently, that percentage has reversed with residential design dominating, although Hayslip stresses, "We have always maintained a strong residential business." Dallas-born Hayslip has some very definite opinions about trends in design becoming more traditional. She states, "The evolution of style manifests in trends. We are moving into a more informational era and must accommodate technological advances, whether for

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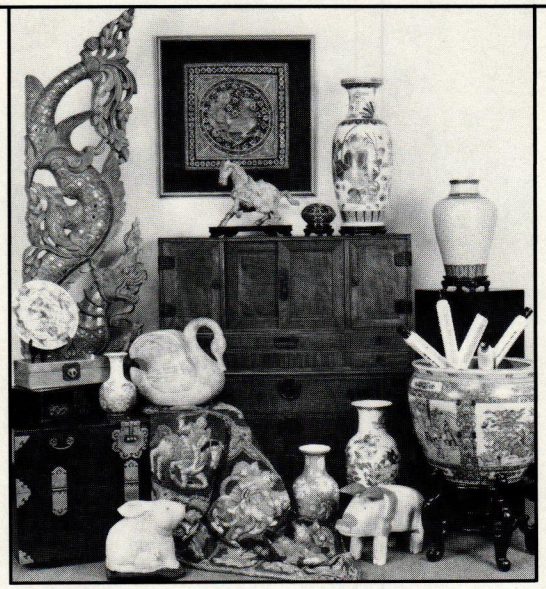
"With so much in the market, it is really up to the designer's imagination and experience to create the right look."

- Margaret Chambers

"A good professional designer saves you money in the long run."

- John Marrs



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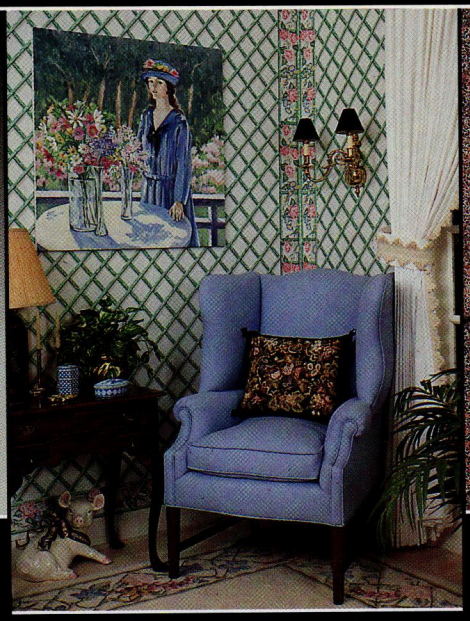

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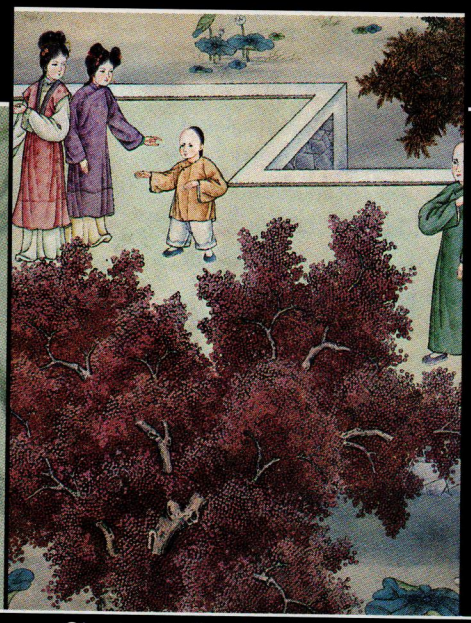

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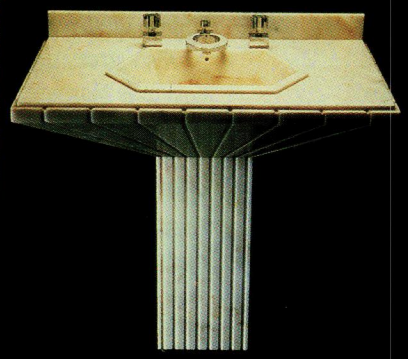

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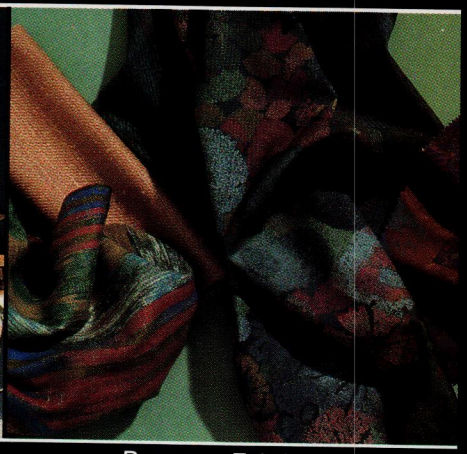

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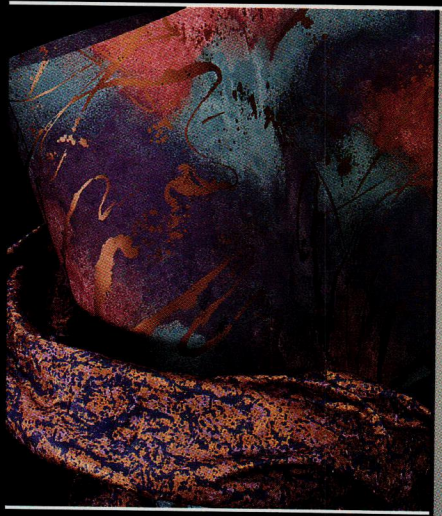

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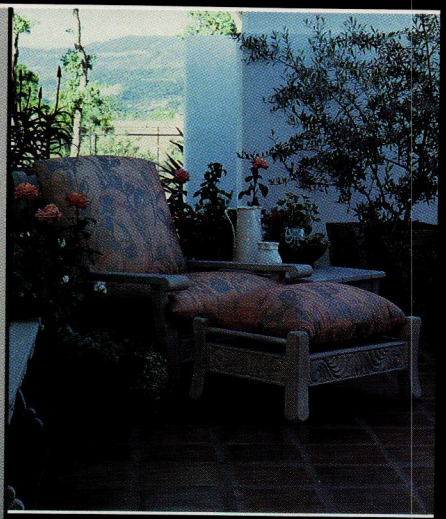

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commercial or residential design. The trend is to counter balance a high-tech society with high-touch. There's a return to classicism, a renaissance tradition of elegance and historic styles." She adds, "There is less emphasis on passing fancies and more on lasting treasures. I'm particularly appreciative of the high-end selection and the superb quality available in the Dallas showrooms."

Also stressing a firm commitment to residential design is Margaret Chambers, ASID, of SEG Interiors. Beginning her interior design career in retail gave Chambers a background of working with people and selling. "I never realized in school that knowing how to sell is a very important part of doing interior design. Even the best designer will not succeed if they cannot sell ideas and products to a client," explains Chambers. John Phifer Marrs, ASID, also of SEG Interiors, adds, "We are selling a service in our design ability. I encourage my clients, who are mainly young professional couples, to start slow and invest in quality pieces from the very beginning." Both Marrs and Chambers, who relocated in Dallas because of business and educational opportunities, have studied with the Parson's School of Design in Italy. According to Marrs, "Dallas is a city going through adolescence. The energy level in Dallas is exciting, as we are still struggling to define ourselves. We are not afraid to try something new." Respectively, Marrs and Chambers are the past and present chairman of the Dallas Association of the Texas Chapter of ASID. Currently, Chambers is actively encouraging the state of Texas to license interior designers. "Licensing will protect the public," Chambers explains.

In contrast to Chambers and Marrs, who are transplanted Texans, Nancy Ross' family has been in Dallas since 1849. Ten years ago, she started North Dallas Wallcoverings and now has a staff of eleven employees, her own warehouse and teams of craftsmen. Currently, the firm is moving to a new location and creating North Dallas Design Resources to facilitate work with contractors, builders and individuals. She has successfully completed residential design for various prominent Dallasites and numerous corporate relocations. "The trend is definitely back to the classics. I am working with a tremendous amount of composite and hard materials, as well as more garlands and bronze ormolu treatments that are big and bold with lots of curves," says Ross. "The Dallas showrooms work hard on service and professionalism," and she adds, "people still buy from people. It is as simple as that."

Lisa Henderson, ASID, of Entirely Interiors,

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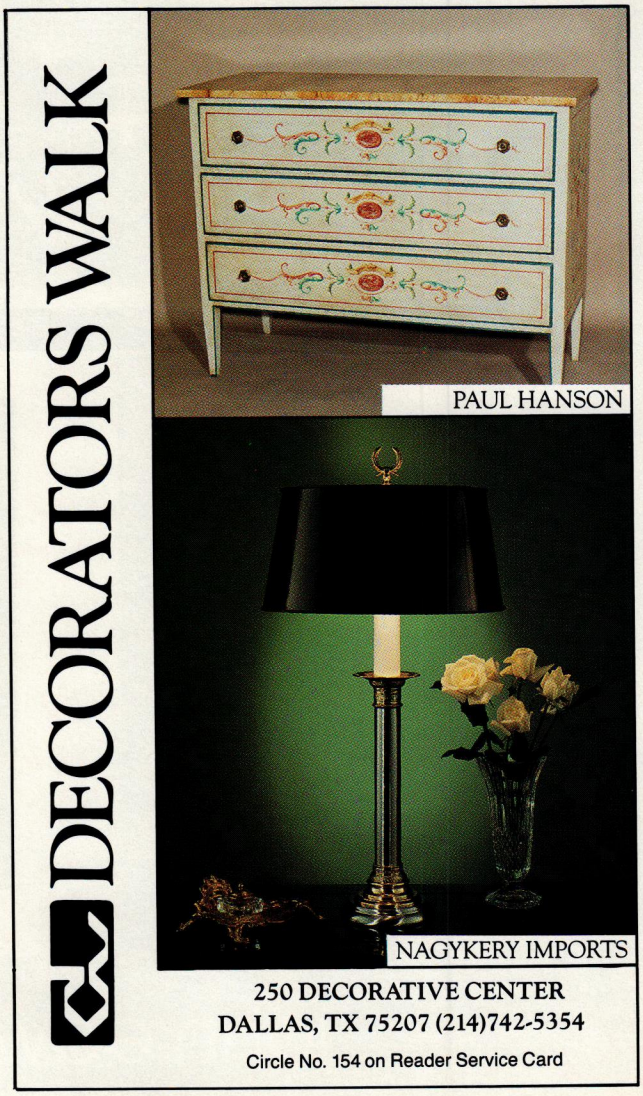
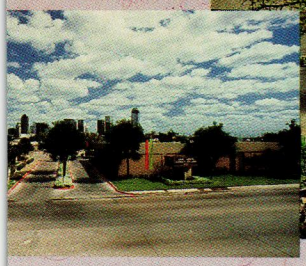
"Part of the designer's job is to keep clients from making costly mistakes and to listen."

- Nancy Ross





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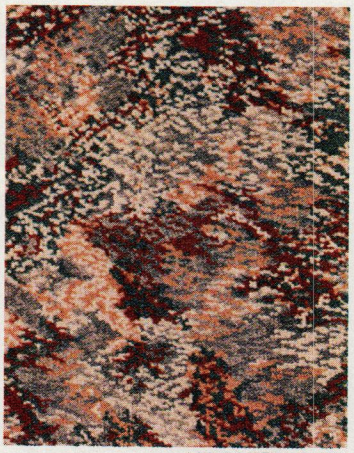

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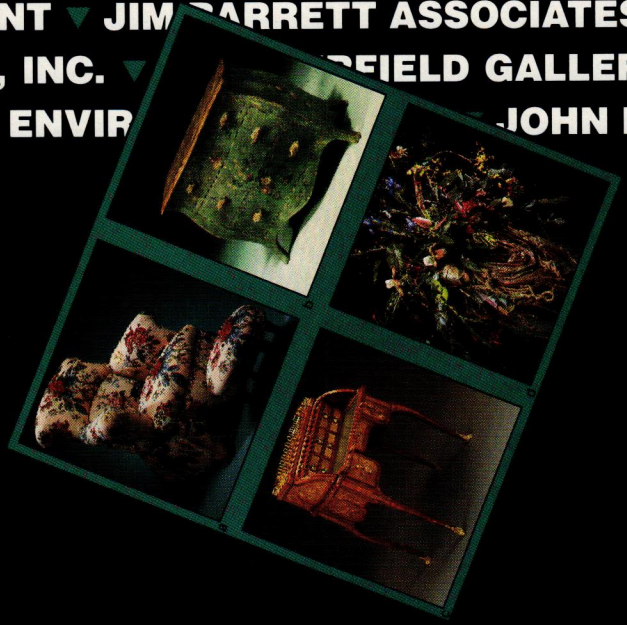

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"The future of design is promising in Dallas. There is a freshness here that is new and exciting."

- Lisa Henderson

observes, "I'm spoiled by the Dallas showrooms and the availability of wallpaper and fabric samples. To show a client one sample, as opposed to an entire book of samples, creates less confusion and saves everyone time." Henderson emphasizes the importance of working closely with and getting to know a client's personality, preferences for color, texture and patterns. "I spend time with my clients and really encourage them to think through the design plan. People are spending too much money on interior design to make snap decisions," she comments. Since opening her business in 1980, Henderson's projects have crossed-over from commercial jobs to residential work. "Last summer, it was 70% commercial; now, it is 80% residential, but I

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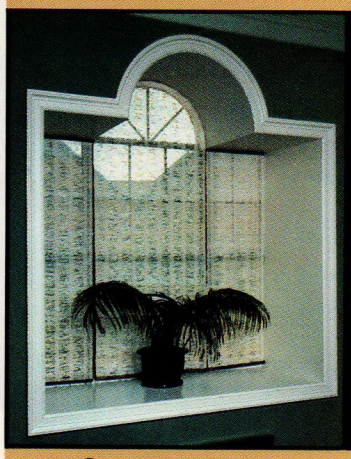
"The design business is really a service business that happens to sell a product."

- Bess Enloe & Emily Summers



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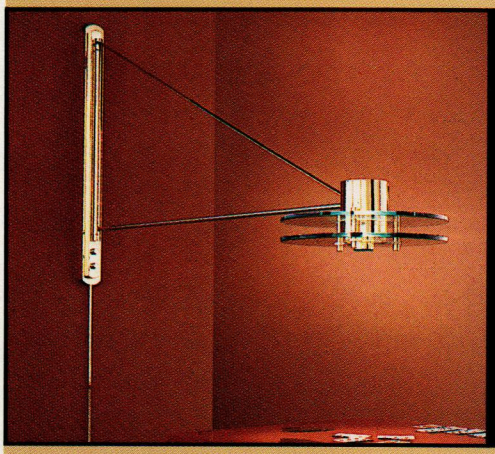

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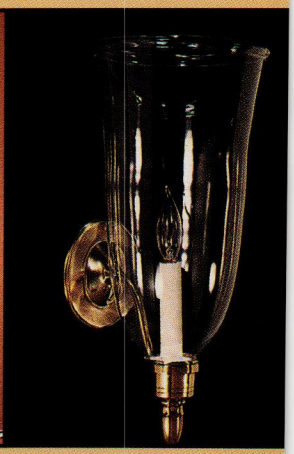

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"My purpose as an interior designer is to give clients what they want to live in, and to guide them in choosing a certain style or look."

- Marilyn Rolnick

enjoy the variety," says Henderson.

Bess Enloe and Emily Summers also attribute their success to "lots of repeat business and cross-over trade from the same client." The two designers combined their resources and expertise eight years ago to form Enloe and Summers, Inc., and are active in both residential and commercial design. "A professional design firm will provide you with architectural backup to assure the scale of what you are buying is correct for your home or office," state the partners. Enloe and Summers feel that Dallas has attained a cultural awareness that was not present five years ago. "When you look at the high-level of sophisticated design spaces now present in the city, you realize design in Dallas is a growing and improving area...and our primary market to shop," they add.

Another native Dallasite who has very strong feelings about her home town, it's showrooms and design is Marilyn Rolnick Tonkon, ASID, of Marilyn Rolnick Design Associates. Rolnick explains, "I'm 100% loyal to the Dallas showrooms because they really bend over backwards to help designers. We have the best of both worlds here." She has been in the design business for over twenty years. The majority of her business is in residential design, although she enjoys "commercial work when it is individualized." Striving to develop client interaction, Rolnick likes to take her clients shopping. "Visiting the showrooms helps the client to see difference in quality, cost and to get a sense of what is available. I need to see what a client responds to when shopping," she states. "The reason for this client interaction is that I do not want people to walk into a house and say, 'this house was done by Marilyn Rolnick'. Unless you

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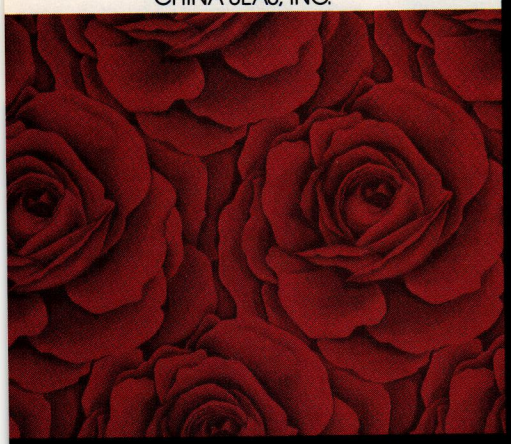

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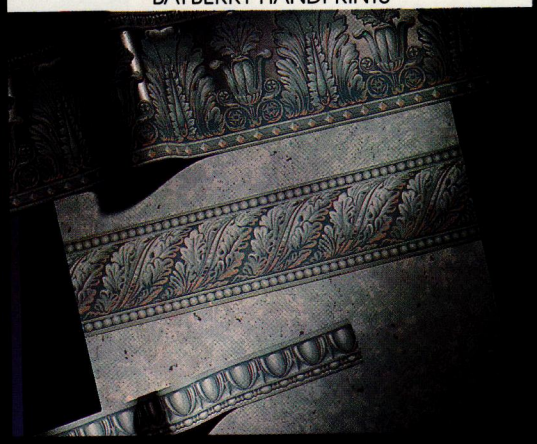

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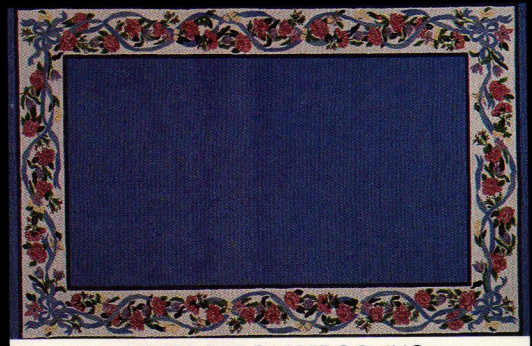

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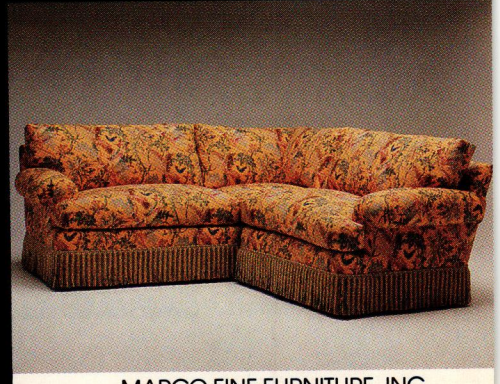

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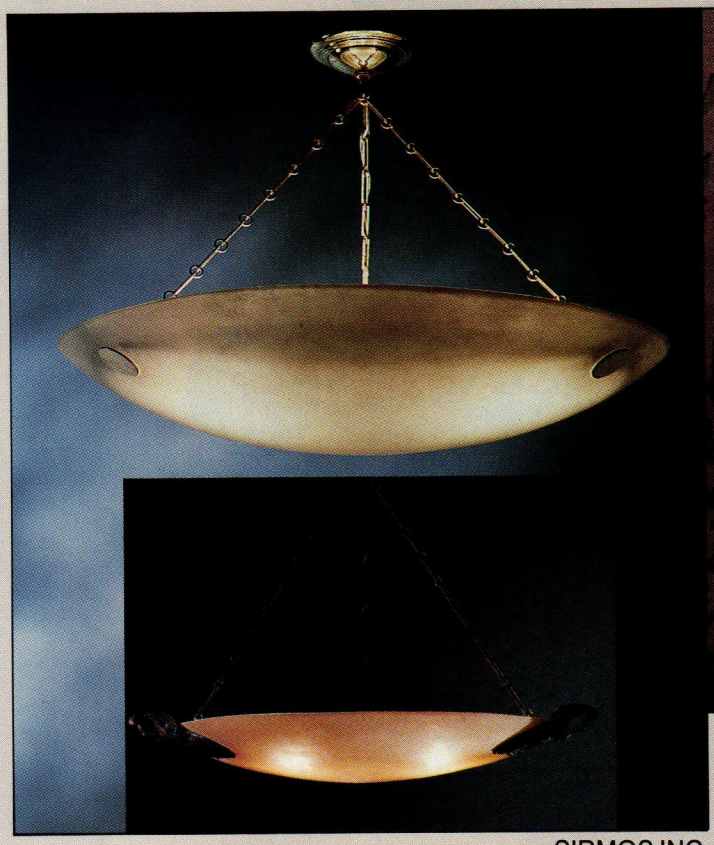

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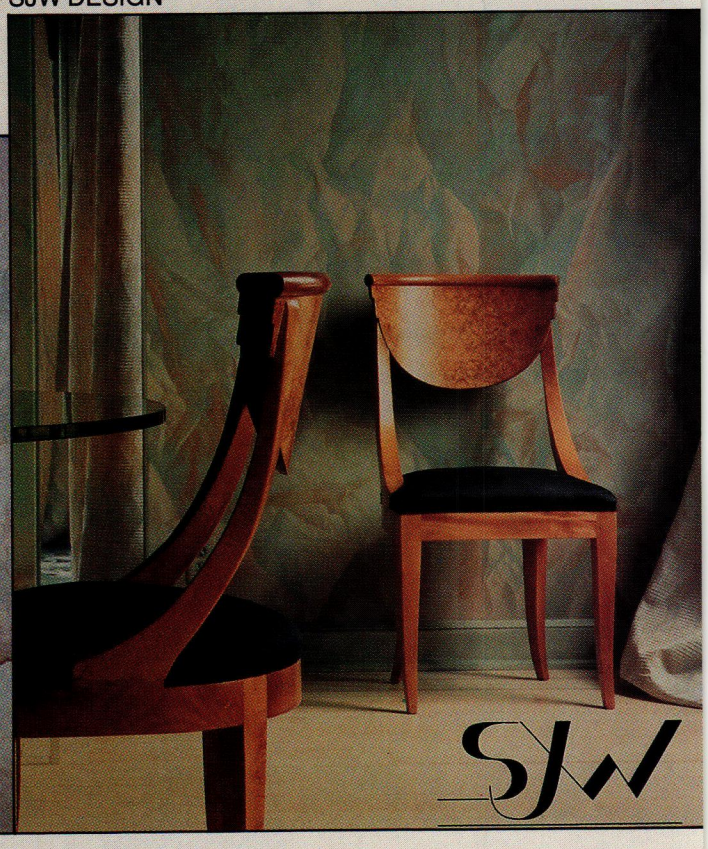

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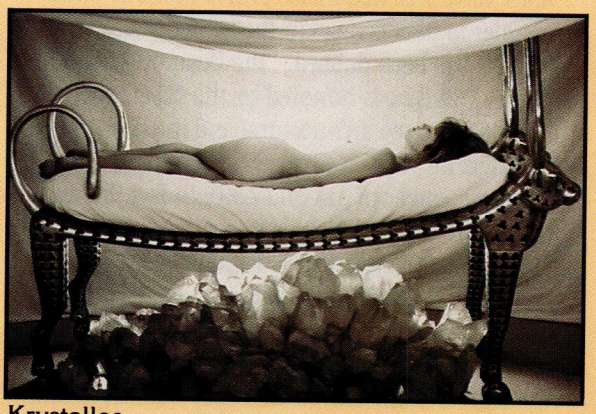

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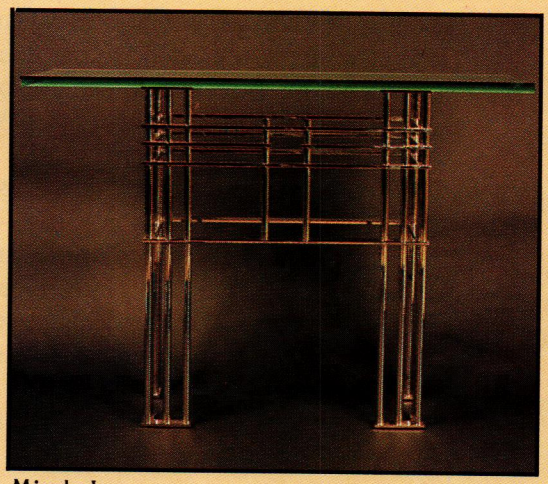

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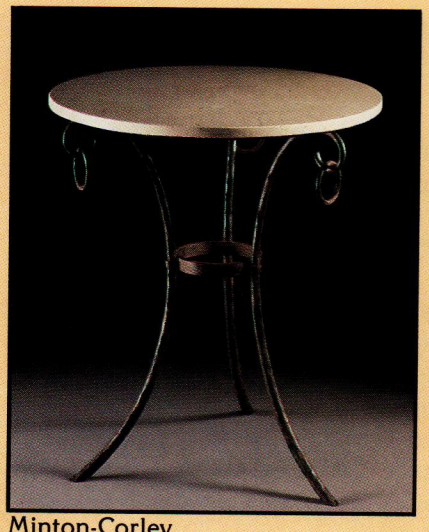

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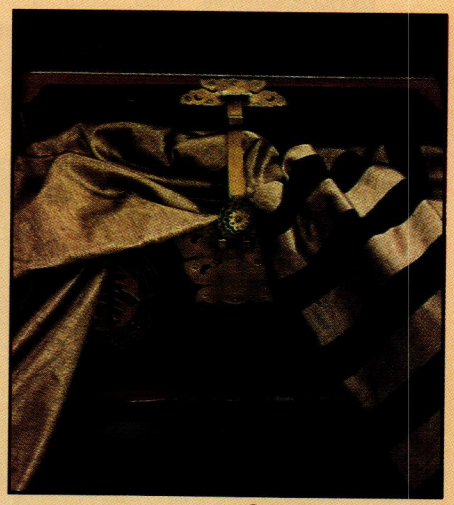

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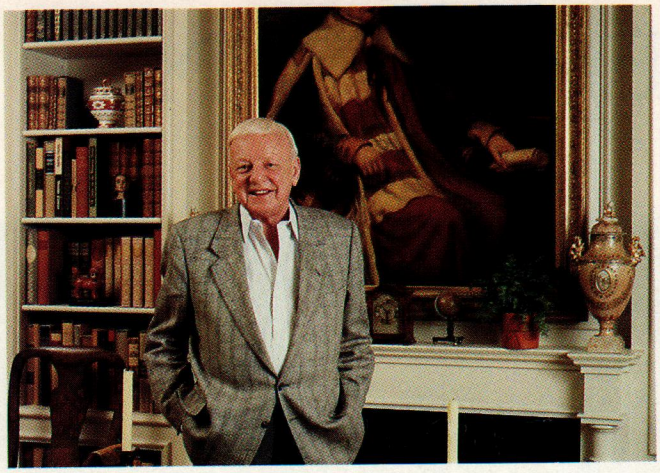


"A designer with integrity can save you money by finding the best buy for your budget."

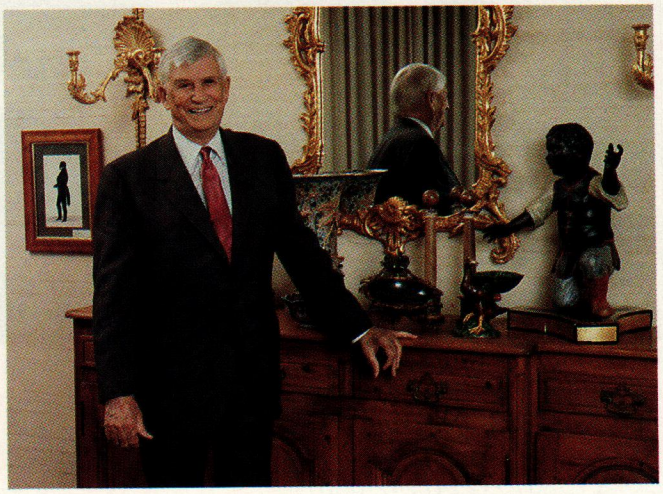
- Jed Mace

really communicate with me, I would find it difficult to do your house for you," comments Rolnick. "I love what I do," she notes.

Jed Mace must love his work also, as he has been in the interior design profession since 1945. "When I first started Jed Mace Interiors, Inc., I averaged six weeks a year in New York buying every fabric sample and every wallpaper sample. You made your own market center in those days," according to Mace. Since that time, he has watched Dallas and the market center "grow like I never imagined it would grow." Mace comments, "Dallas is incredible." Five years ago, he stopped doing commercial work and now concentrates totally on residential design, but, he adds, "I did the interiors for the Texas Governor's Mansion, which has one of the finest collections of American antiques anywhere in the country." Mace states that ninety percent of his clientele prefers traditional design, which has "so much more romance," but, Mace feels, "contemporary is fun because you do it with color." As to interior design, he says, "a good sense of color is very helpful, but do not be afraid of being innovative by mixing different periods."

"We are not limited in Texas to one design. All sorts of possibilities exist in every conceivable style..."

- John Astin Perkins



When asked about his advice for younger designers, Mace replied, "You are never too old or too knowledgeable to learn something new every day."

Both Jed Mace and John Astin Perkins, AIA, ASID, have watched Dallas evolve into one of the premier market centers in the United States. Perkins has been dubbed, "the Dean of Dallas Design," and he is honored by the designation. Having practiced architectural and interior design in Dallas for the last fifty years, Perkins is a charter member of AIA and ASID. In fact, he was one of the first individuals to combine the two degrees. As a native Texan, Perkins likes the "leisurely existence, the warmer people and the nicer friendships" found in his home state. "It is phenomenal what has happened in Dallas. We are the biggest market anywhere, and we are growing all the time," notes Perkins. Although he designs for offices and "at one time did every major club in Dallas and others across the country," the majority of his business is residential design. "Most of my clients think of me as traditional because I've done so much of it. But, I've loved the contemporary houses I've done," says Perkins.

Dallas designers share a common goal: enhancing the professionalism of their chosen field. They are some of the nation's finest designers, and they have been recognized and rewarded for their achievements by their peers, the public and the media. Their education, talent, hard work and attention to detail serves them well. Their loyalty to Dallas and the Dallas marketplace is undeniable. It is no wonder that the future of Dallas design shines so bright.

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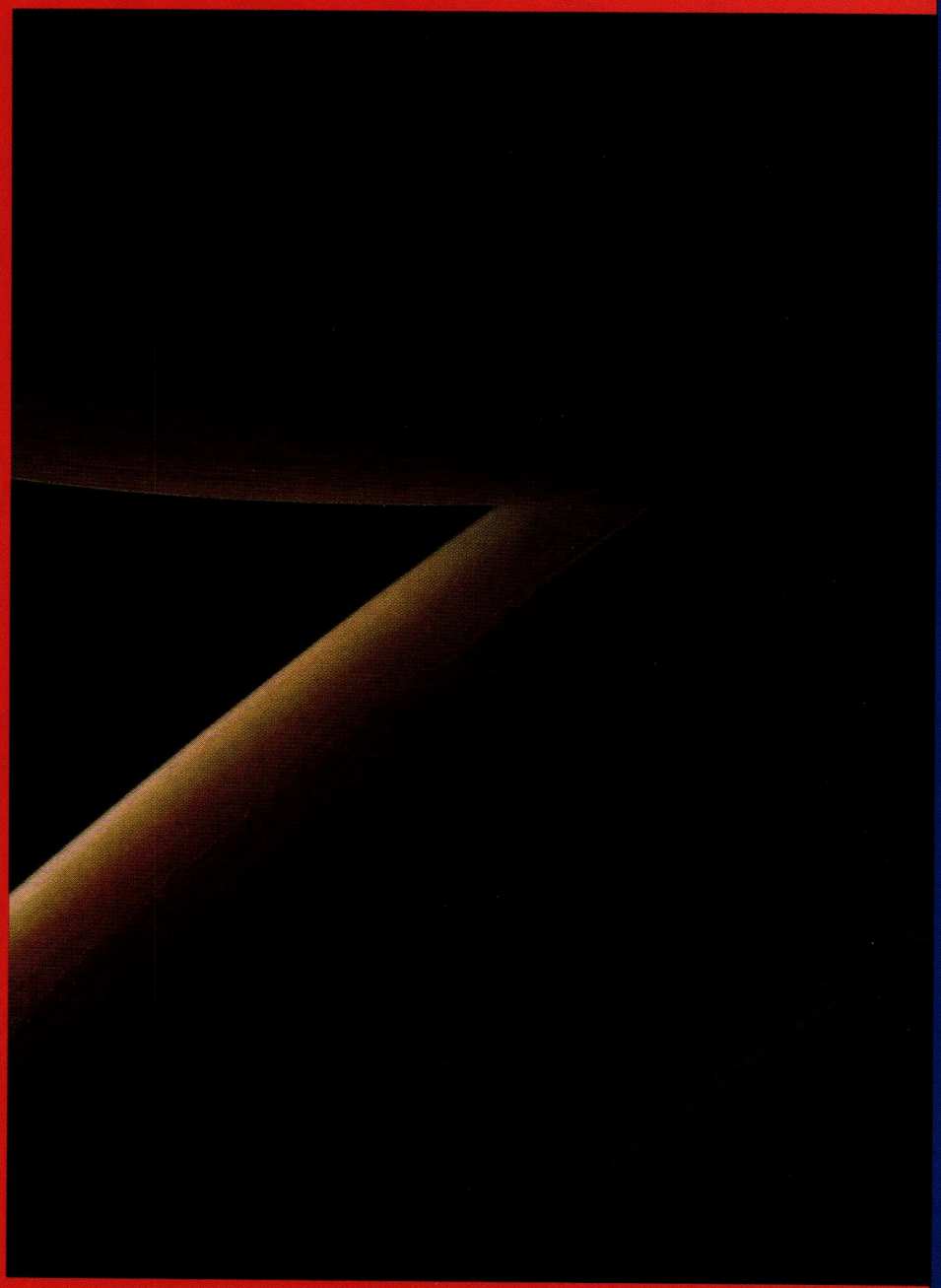

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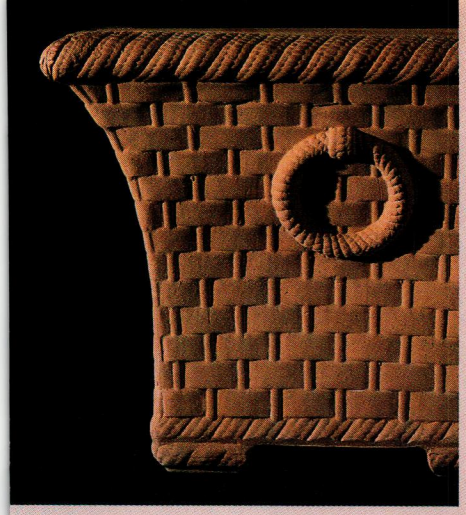

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Association for Contract Textiles, Inc.

WestWeek Panel Heralds ACT's Official West Coast Debut

MEMBERS OF THE WESTERN DESIGN COMMUNITY RECEIVED AN introduction to the Association for Contract Textiles (ACT) at the ACT- and *Designers West* magazine-sponsored seminar "Designing Textiles: Intuition or Reason?", an examination of the influences on the textile design process, during WestWeek 89 in March.

Representing the textile design profession on the panel were Adriana Scalamandré Bitter, president of Scalamandré; designers Orlando Diaz-Azcuy, representing HBF Textiles, and Kristie Strasen, representing Hendrick Textiles Ltd.; ACT President Richard L. Wagner, vice president of KnollTextiles; and Sina Pearson, president of Unika Vaev USA. Program moderators Jill I. Cole, principal of Cole Martinez Curtis and Associates, and Debbi Baron, IBD, a vice president of the Los Angeles office of Gensler and Associates/Architects, guided the direction of the discussion.

"The best designs come out of need," stated Ms. Bitter, when asked about the origins of a textile design collection. She also stressed the re-emergence of the textile designer, reinforcing the presence of ACT as an important voice for the textile design community. "We grew into specialization, so that textile designers no longer understood the weaving of fabric or the dyeing of yarns," she explained. "Now we seem to be going through an 'arts and crafts' movement again, and they are becoming more involved in the whole process."

Diaz-Azcuy commented that textile design will evolve in quality through professional creativity and not from the pressure of trends. "We are professionals, and it is very sad that we can get caught up in the *fashion* of architecture, product design and textiles," he stated. Diaz-Azcuy also noted the lack of attention to textiles in interior design education. "In reality, many interior designers are not trained to *look* at a fabric and see the opportunities on how to apply it appropriately," he said.

Technology and its impact on textile design was addressed by Ms. Strasen. "One of the most exciting, innovative things that is happening with specific reference to technologies is the gradual elimination of fiber prejudices," she said. Ms. Strasen cited advances in the technology of weaving cotton that have made it more acceptable, in the aesthetic and functional sense, in contract interiors.

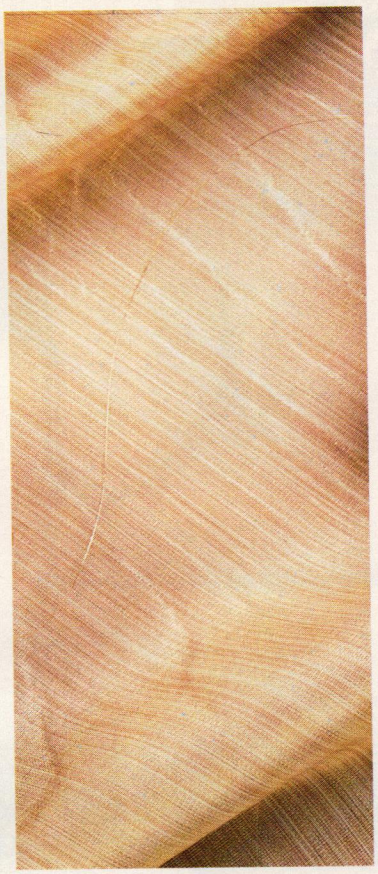
Wagner reminded attendees of the impact of the marketplace on textile design and the ingredients that make a fabric successful. "Since we're all in a commercial enterprise and not designing for museums or art galleries, our success is judged by sales," he said. However, in many instances, Wagner noted, marketing, rather than sales, was the inspiration and purpose for introducing certain textiles. "A particular introduction can get people to look at our other products, or it may be an innovative use of fiber or yarn that may be introduced in order to stimulate market interest," he explained.

"We are all visually inspired," said Ms. Pearson, evaluating the question of the critical and sensual aspects of the textile design process. "Every little vision we absorb into our brain will somehow come out in our design. Color is the most vital element in any textile that I design. Color to me is what makes the interior environment work." Shown at right are some of the latest products from ACT members, now composed of 37 nationwide companies.

—Rick Eng

Unika Vaev USA's "Biedermeier Stripe."
Circle Number 465

Donghia's "Palazzo."
Circle Number 466



Scalamandré's "Fantabulous."
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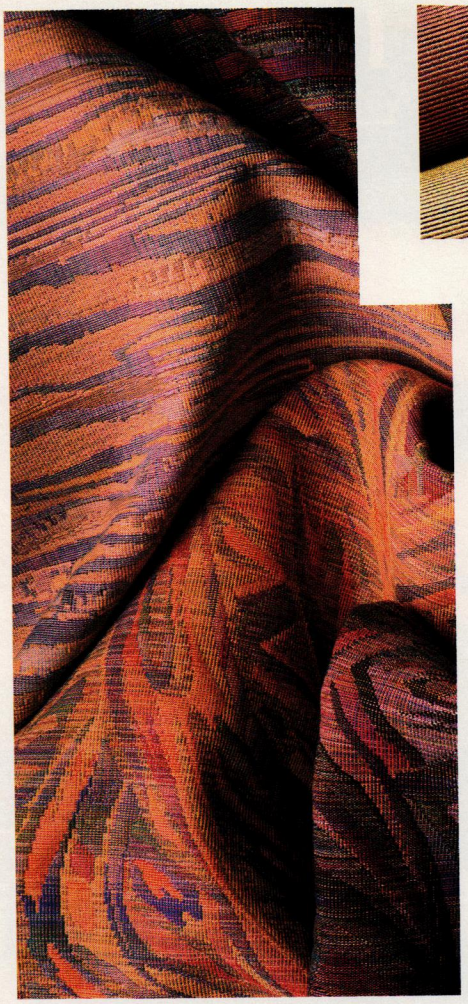
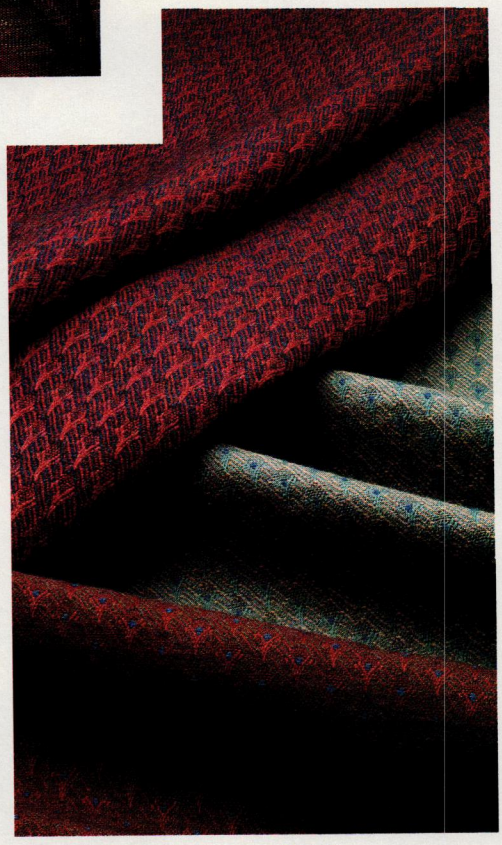


Frankel Associates' "Matisse" and "Monet."
Circle Number 469.

Stendig's "Andrée Putman Collection."
Circle Number 471.

Pollack & Associates' "Verdure."
Circle Number 468.

Souveran Fabrics' "Horizon."
Circle Number 470.



Adam James Textiles' "Provence Collection."
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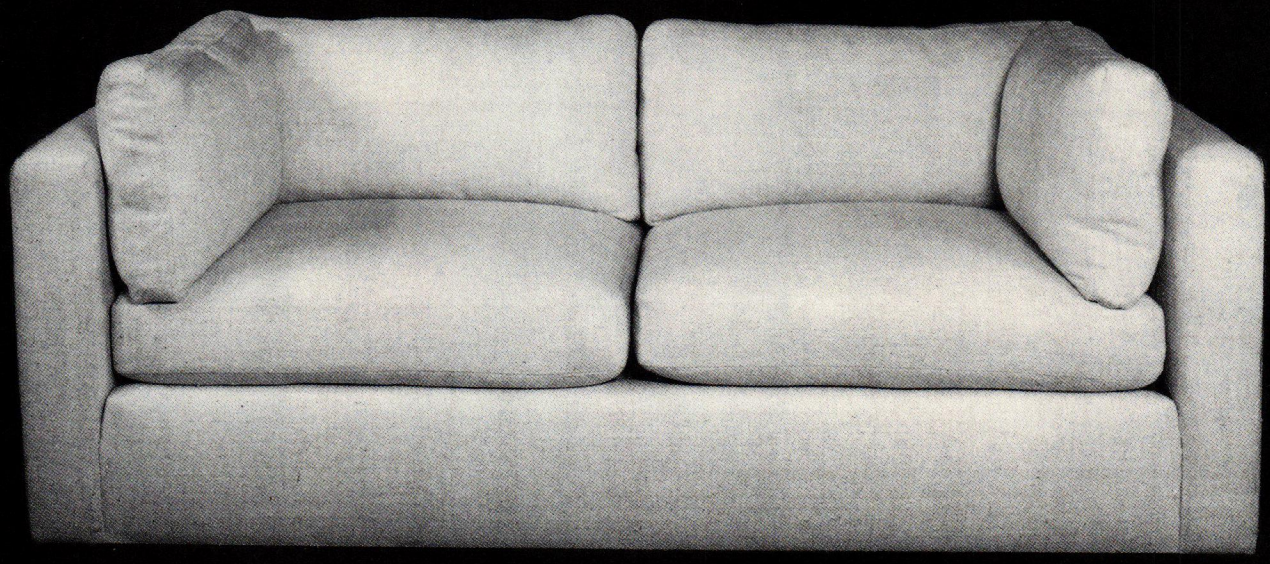
BEVERLY INTERIORS



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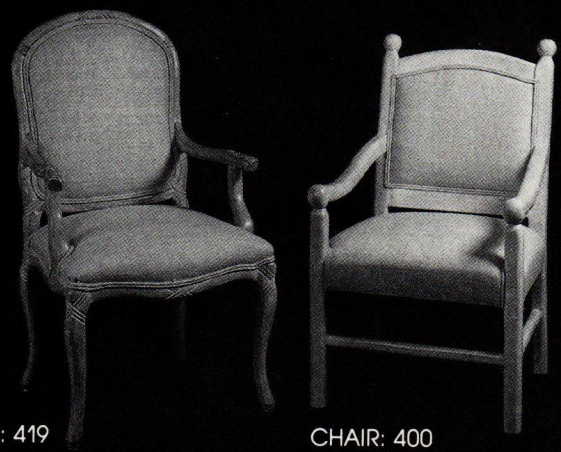

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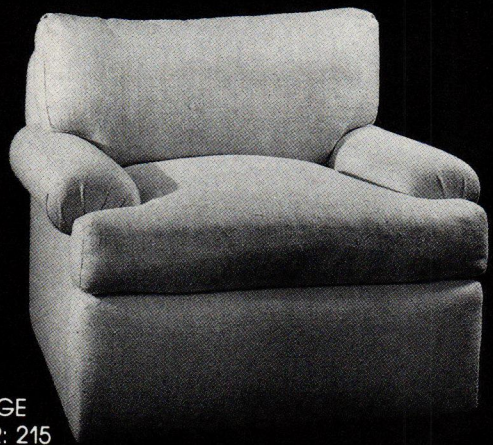

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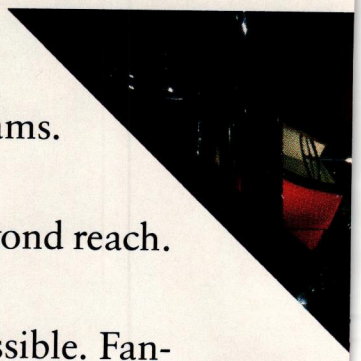
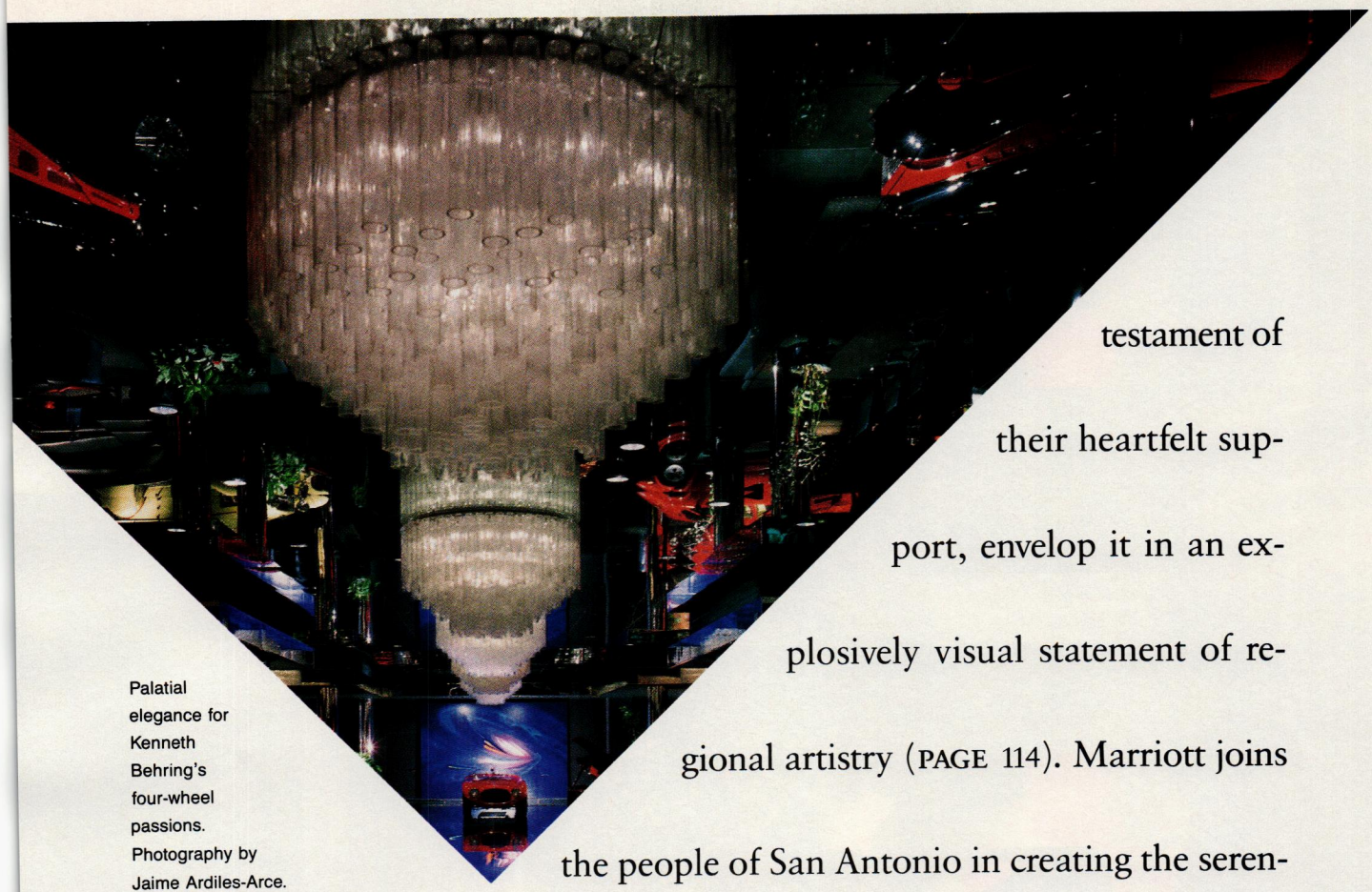
EDITORIAL

Passion

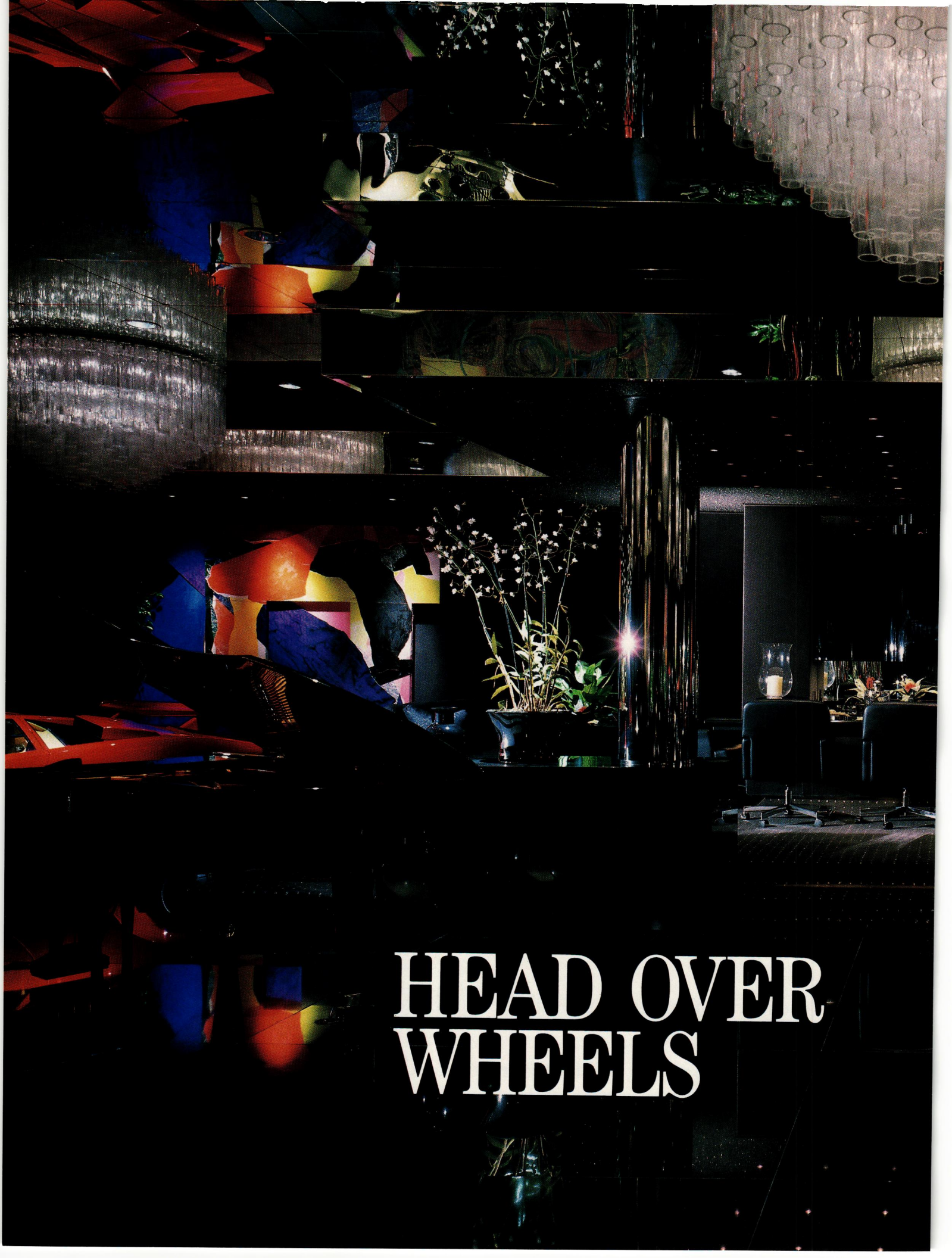


Those without passion have nothing, not even dreams. With passion, nothing is beyond reach. The impossible becomes possible. Fantasies become realities. Challenges become a joy. ■ On the following pages, clients and designers give life to those things which impassion them. Kenneth Behring builds virtual palaces for his beloved classic cars. His interior designer Steve Chase and architect Douglas Dahlin, veteran environmental wizards that they are, have once again worked the magic that they weave so well (PAGE 102). Devotees of Alaska's cultural heritage give Anchorage a center for the performing arts and, as an additional

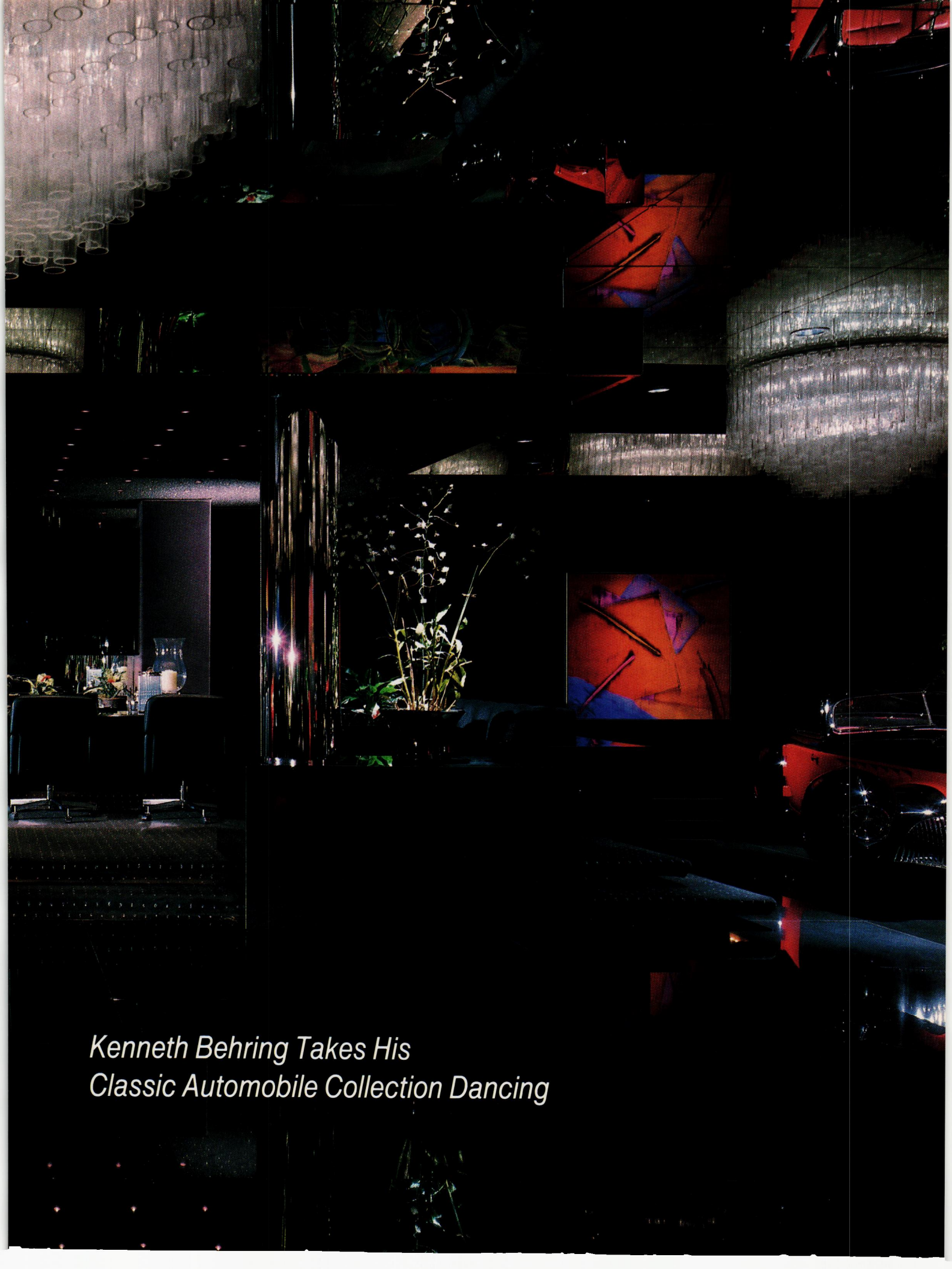


Palatial elegance for Kenneth Behring's four-wheel passions. Photography by Jaime Ardiles-Arce.

testament of their heartfelt support, envelop it in an explosively visual statement of regional artistry (PAGE 114). Marriott joins the people of San Antonio in creating the serendipitous union of commerce and hospitality in the city's Rivercenter project (PAGE 122). And Bart Prince continues to give rise to structures that, inside and out, reflect his dedication to a highly individual and richly organic aesthetic (PAGE 128). Uncontrolled passion makes us its prisoners, but control without passion leads to the type of insensitive inanities that should be eliminated from human experience. It is only with passion, brilliantly orchestrated but ever gloriously present, that we achieve greatness. —*Carol Soucek King, Ph.D., Editor in Chief*



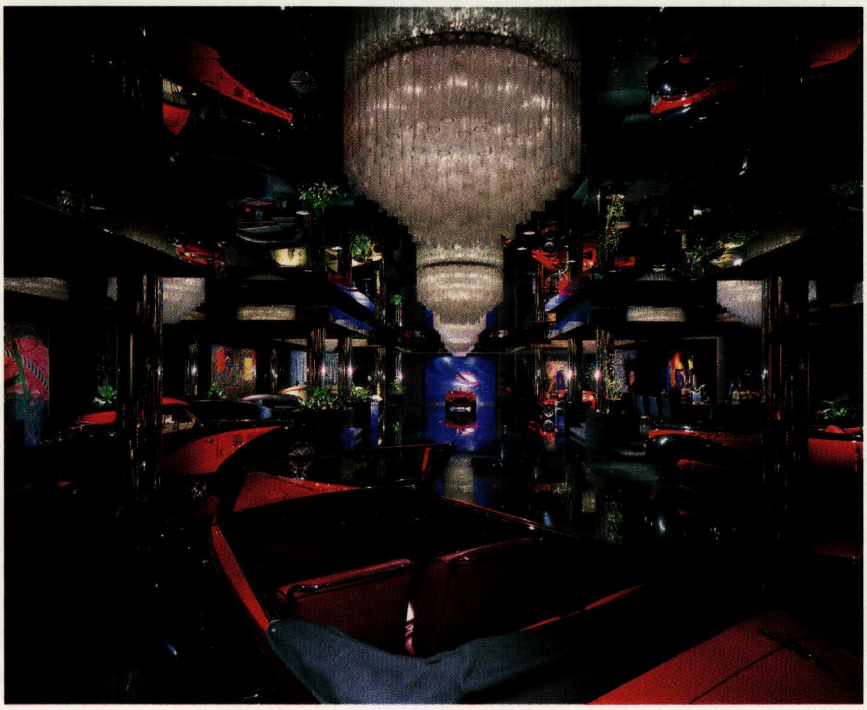
HEAD OVER WHEELS



Kenneth Behring Takes His
Classic Automobile Collection Dancing

Architecture by Dahlin Group Architects Interior Design by Steve Chase Associates
Craig Roberts Associates, Lighting Consultant

Photography by Jaime Ardiles-Arce



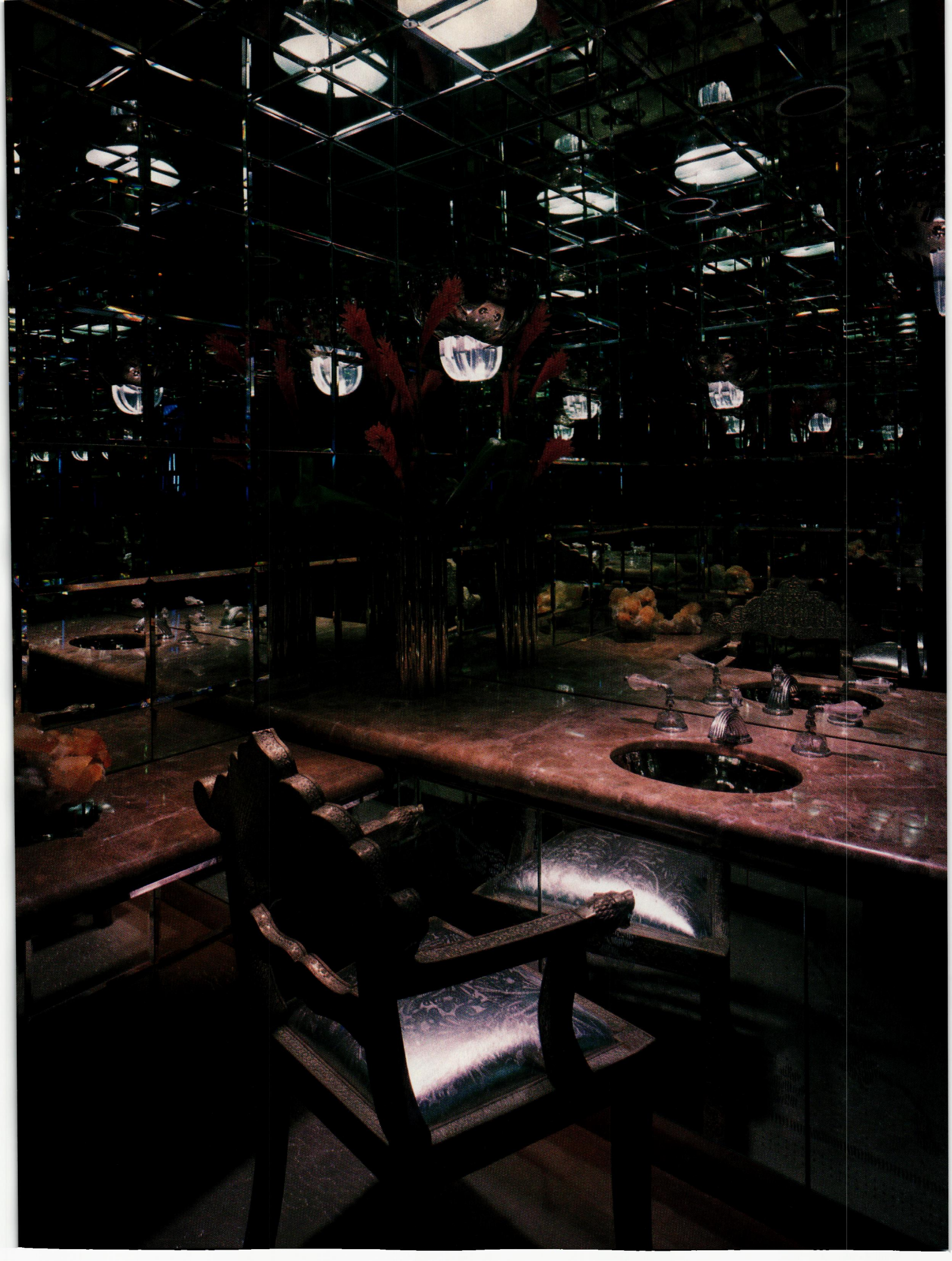
You don't have to be car crazy to be nuts about this ballroom and museum. Built to house Kenneth Behring's $100 million world-class automotive collection, they are real-life fantasies equal in every way to the treasures within. Behring, the entrepreneur who developed the 2,300- home Blackhawk community in northern California which is the site for both, has had a crush on such classics as Mercedes-Benz, Bucciali and Bugatti since he was 17. Having started 10 years ago to amass a collection that now features many of the world's rarest automobiles from 1897 to 1987, he asked architect Douglas P. Dahlin, AIA, and interior designer Steve Chase to give them a proper home.

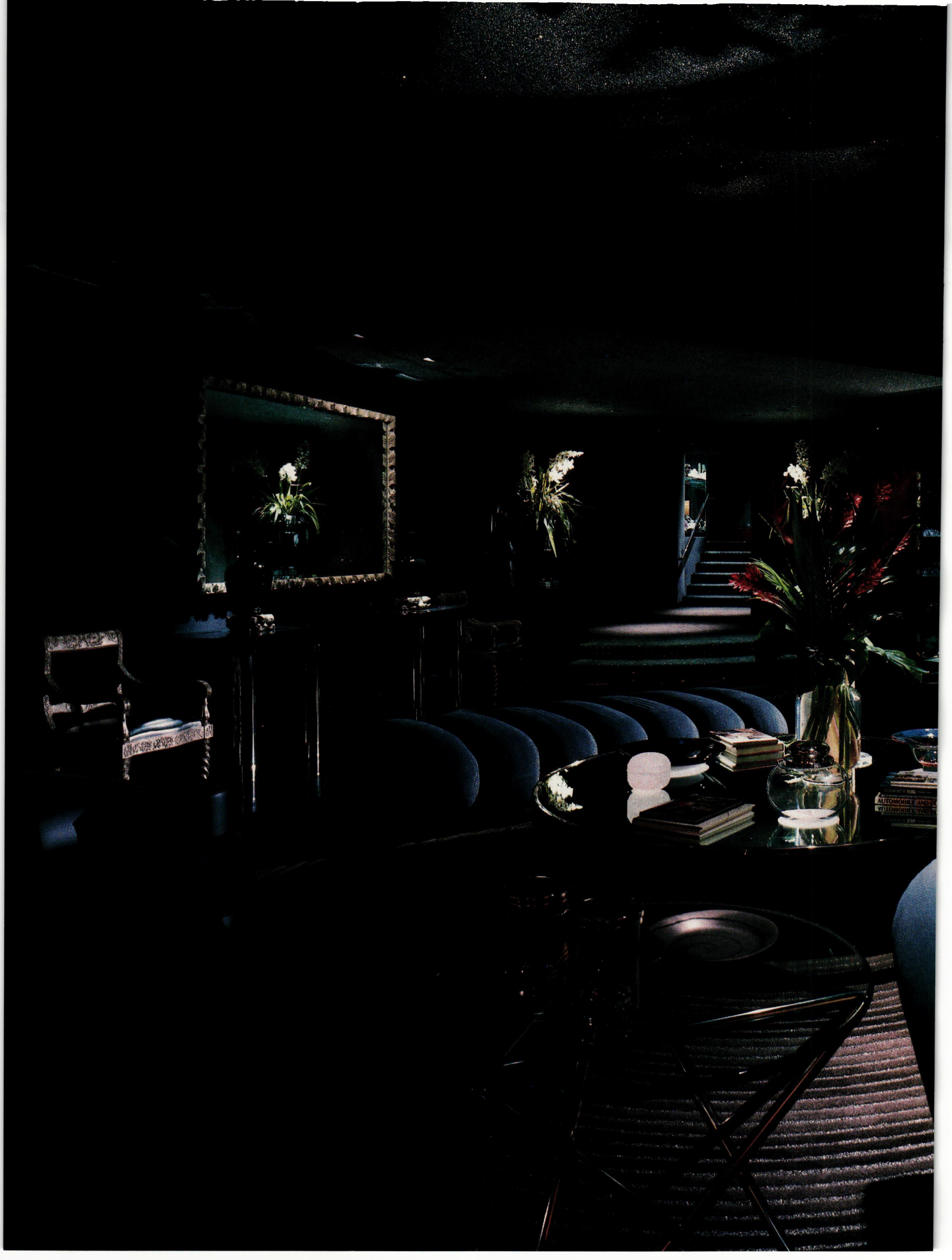
THE BALLROOM

The ballroom came first. The designer and architect had already spent three years creating a new 28,000-square-foot residence for Kenneth and Pat Behring, when Mr. Behring wondered if the area beneath the tennis court couldn't be put to use, too. Perhaps to display a few cars. . .or use for large-scale entertaining? Today, as a ballroom not at all a part of the original blueprints, it does both magnificently.

Guests descend from the main entrance into the wine cellar and proceed down a corridor another 30 feet to this remarkable *tour de force.* Then, should they still be standing rather than swooning, they might just go for a spin 'round a car once owned by the Shah of Iran. . .or Clark Gable. . .or Lady Docker (her husband Sir Bernard owned the Daimler Automobile Manufacturing Company!).

The room is almost totally charcoal and black mohair and leather, stainless steel and mirror, and illuminated by Craig Roberts so that the cars look as if they are floating in space. "This is residential display at its utmost," says Steve Chase. "Because it was to be an additional room and out-of-the-way of their everyday life, it could afford to express an almost tongue-in-cheek sort of glitter." Among the glittery exuberances are the Venetian chandeliers, the important works of art beside each legendary car, and the degree to which each detail is finished. "Even in each of the ballroom's two small powder rooms, the mirror is beveled, then it's etched, then it's lit, until there are so many pieces of the puzzle that it's really a wonderful assemblage," says Chase. ►





Behring Residence Ballroom (pages 102-103)

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Fabric on walls: Donghia Inc.
Ceiling covering: André Bon
Bar chairs: Fortress Inc.
Leather on chairs: Spinneybeck
Painting (left): *Vrata V 1986* by Alexander Liberman
Painting (right): *Acapulco Twilight* by Gene Bavinger

Behring Residence Ballroom (page 104)

Painting (left): *Outsider* by John Engen
Painting (far left): *Anathema* by John Engen
Painting (center): *Desert Cliffs* by Schorr

Powder Room (page 105)

Carpet: Decorative Carpets
Wall sconce: Karl Springer Ltd.
Pullman and vanity: Steve Chase design
Lavatory fittings: Sherle Wagner Inc.
Chair, antique tooled metal: Guillaume Ollivier (Paris, France)
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Behring Residence Ballroom (left)

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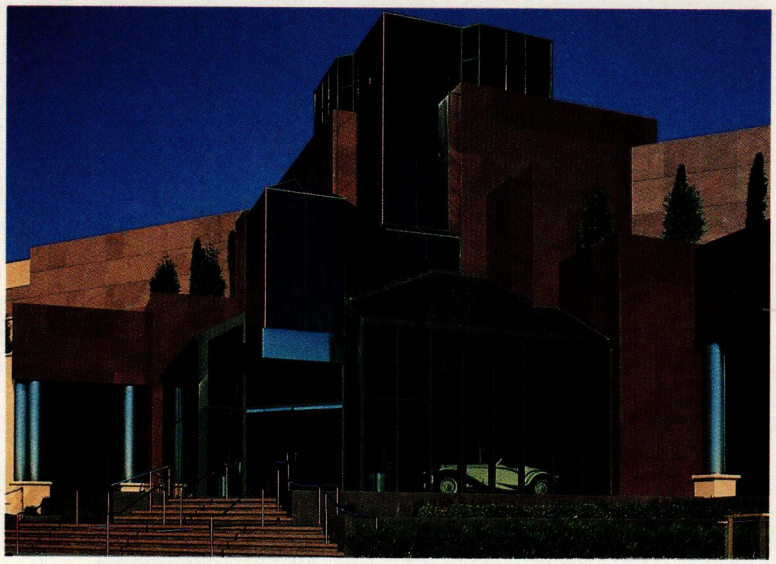
Tall vase: Steve Chase Associates Gallery
Pair of black fishtail vases on silver stands: Steve Chase Associates Gallery



The Behring Museum at Blackhawk... a spectacular environment for the rest of the collection.

THE MUSEUM

When the 70,000-square-foot granite, steel and glass Behring Museum opened last September, the first of two projects the Behring Educational Institute is developing at Blackhawk Plaza was complete. In a plan that includes an adjacent, 28,000-square-foot outdoor cultural plaza and a 27,000-square-foot satellite exhibition hall for the University of California at Berkeley, the museum serves as anchor for a 45-acre upscale retail shopping center. It will include four restaurants, about 70 specialty shops and convenience stores and 180,000 square feet of office space and is expected to open late next year. Already open are the grocery store and some of the office space.

Again the museum space is essentially black, with walls a deep charcoal, the ceiling black with a dark gray grid, the lighting theatrical. "Basically the museum is composed of two huge open floors with little but cars and, on the upper floor, three elevated displays," says Douglas Dahlin. "Through the lighting each area can be defined, preventing visitors from being overwhelmed by the total number of cars." To Dahlin, the most distinguishing aspect of this museum is that it emphasizes the craftsmanship exhibited by these cars. "Whereas other museums have concentrated more on technical details of cars, this museum emphasizes their beauty. What you love about them is that they were totally hand-built. They represent an era that was a period in transition, when, with the exception of those built by Ford, cars were not stamped out by machines but by metal craftsmen literally pounding out each fender by hand. When you look at one of those cars, and realize it might have been the only one, it's amazing. So we wanted our design primarily to showcase these cars as works of art."

The museum was designed not only to display cars. Generous areas have been devoted to lobby, mezzanine and second floor reception so that 200 can gather for a sit-down dinner, 1,000 for cocktails. With more than 430 tons of imported Japanese steel and enough polished granite from India to cover more than two football fields, it is now the area's most sophisticated facility for charitable and civic events.

"We didn't force a Déco character, it was just inescapable," says Chase. "So many of the cars are from that period that the structure and design appropriate to their style couldn't help but reflect that era's glamour. But we didn't want to overdo it. The cars are so spectacular, so extreme in their design and their sumptuousness, that we felt the architecture and interiors should offer but a foretaste of their 1930s' glamour." Some foretaste.

—Carol Soucek King

Entry Lobby (pages 106-107)

Wallcovering: Norton Blumenthal Inc.
Stair carpet: Patrick Carpet Mills Inc.
Lounge chairs: Steve Chase custom design/Martin-Brattrud Inc.
Coffee table: Steve Chase custom design
Reception desk : Steve Chase custom design
Chairs at reception: Fortress Inc.
Chair covering: Pindler & Pindler Inc.
Benches: Steve Chase custom design/Martin-Brattrud Inc.
Wall sconces: Visa Lighting
Planters (on stair landings): Gary McCloy
Planters (on pedestals): International Terra Cotta Inc.

Mezzanine Lobby (opposite)

Wallcovering: Norton Blumenthal Inc.
Carpet: Patrick Carpet Mills Inc.
Sofa: Steve Chase custom design/ Martin-Brattrud Inc.
Fabric on sofa: Maria Kipp Inc.
Coffee table: Steve Chase custom design
Planters: Nevins Worldwide Inc.

Lobby Stairway (above, left)

Sculpture (on pedestal): *Weapons Formation* by Clee

Lobby Area (below, left)

Wallcovering: Norton Blumenthal Inc.
Carpet: Patrick Carpet Mills Inc.
Sofa: Steve Chase custom design/Martin-Brattrud Inc.
Sofa and pillow fabric: Pindler & Pindler Inc.
Coffee table: Steve Chase custom design
Cachepot: by Gary McCloy
Bronze sculpture: *#2 Diana* by M. Devine
Painting: *Rising Again* by Ronnie Landfield

Museum Display Hall (page 112)

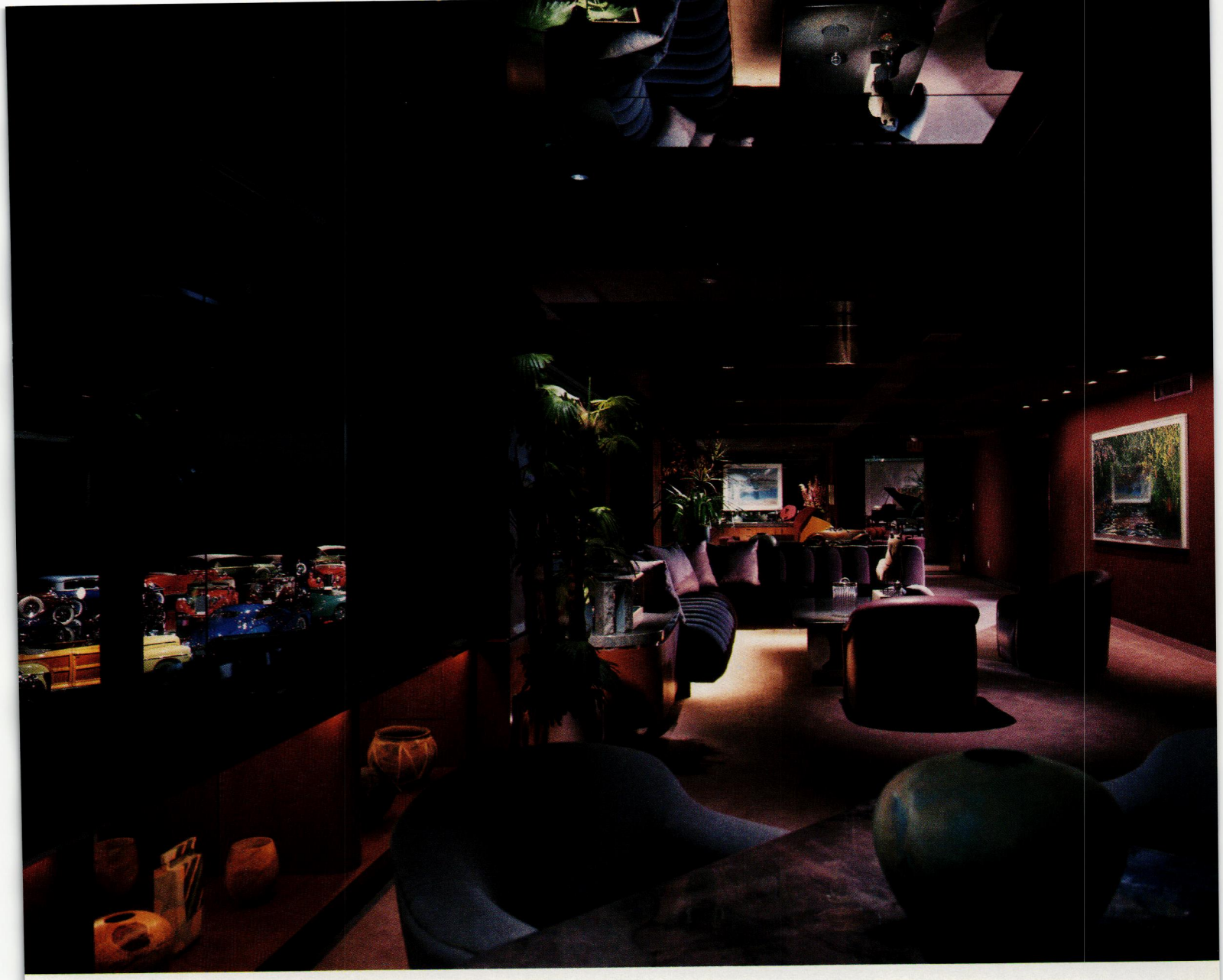
Wallcovering: Winfield Design Associates

V.I.P. Reception Lounge (page 113)

Wallcovering: Fabrica; Architex International
Ceiling covering: André Bon
Carpet: Decorative Carpets Inc.
Window treatment: Webb Design Products
Fabric on game chairs: Donghia Inc.
Game table: Caoba Imports
Sofa: Steve Chase custom design/Martin-Brattrud Inc.
Fabric on sofa: Arccom Fabrics
Fabric pillows: Bergamo Fabrics
Sofa surround: Steve Chase custom design
Coffee table: Steve Chase custom design
Lounge chair cover: Edelman Leather
Planter: Architectural Supplements Inc.
Accessories: Steve Chase Associates Gallery
Sculpture on end table: *Alter Column* by Jesus Morales
Sculpture on sofa table: from The Behring Collection
Sculpture on bar: by Rebecca Friedman
Piano: Yamaha
Painting over bar: *Landscape* by Robert Trelavor
Painting opposite sofa: *Sun Patterned Cove* by Kessler

(Page 112) Keeping company: Kenneth Behring's 1954 Ferrari America coupe (left foreground); 1939 Rolls Royce, one-off (right foreground); 1932 Hispano-Suiza (center); and 1926 Isotta Fraschini (rear) built for Rudolph Valentino.

THE BEHRING MUSEUM
1954 FERRARI
375 AMERICA COUPE
COACHBUILDER Pinin
FIRST OWNER
ORIGINAL PRICE $16,000



The museum was designed not only to display cars. It also serves as the most sophisticated facility for charitable and civic events in the entire area.

JEWEL ON ICE

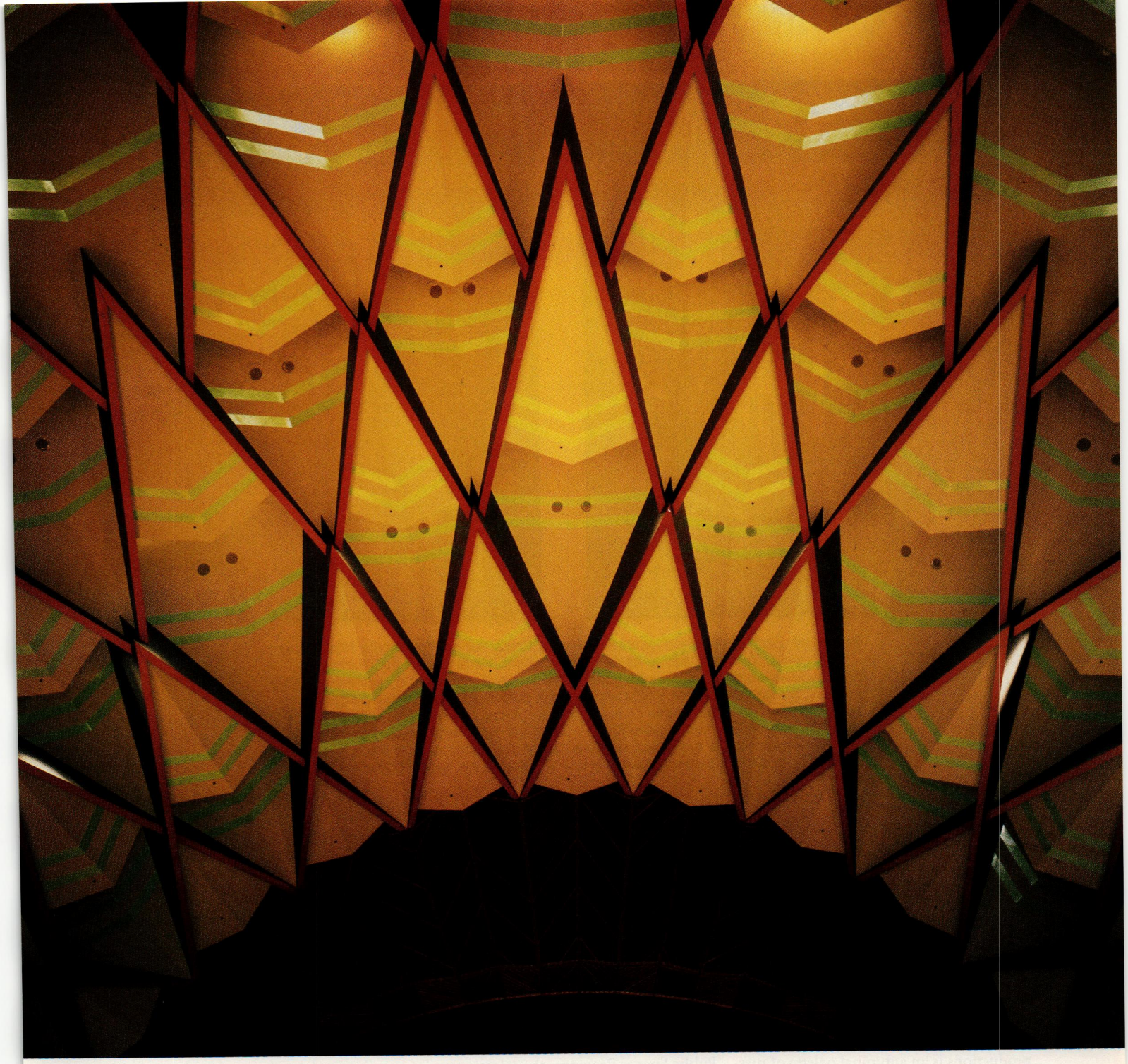
Alaska Center for the Performing Arts, Anchorage

Architecture and Interior Design by Hardy Holzman Pfeiffer Associates
Norman Pfeiffer, Partner in Charge; Malcolm Holzman and Hugh Hardy, Collaborative Partners
Associated Architects: Livingston Slone, Inc.; Acoustic Consultant: Jaffe Acoustics, Inc.
Architectural Lighting Consultant: Jules Fisher-Paul Marantz, Inc.

Photography by Christopher Little

THE ICY WINDS FROM THE ARCTIC Circle keep the city of Anchorage a prisoner of brutal temperatures. But the cultured denizens of this Northern metropolis feel a different kind of chill in the city's new Alaska Center for the Performing Arts. The sensation is one wrought by the breath-taking expanse of the center's three performance halls, each unique in size and function and equally tripartite in expressing the architectural intent. The centerpiece and final component of Anchorage's $165 million downtown renewal effort, Alaska Center shimmers like a glowing jewel box on ice with its gabled cap and colorful, textural siding.

The $67.4 million project was designed by the architecture firm of Hardy Holzman Pfeiffer Associates (HHPA), headquartered in New York City with a second office in Los Angeles. Norman Pfeiffer, partner-in-charge of the project, explains that the building design was greatly influenced by the unique contrast of natural and man-made features in the area. At the foot of America's last great wilderness, Anchorage was molded by the geographical presence of the Chugach Mountains and Cook Inlet. The city's architecture respects nature's reign with many humble wood-frame, single-family dwellings and low-scale developments. HHPA gave the center structural balance that blends into the fabric of the community and region. "It was important to minimize the impact of the building," says Pfeiffer. "In order to break down the scale, we envisioned the center as a collection of smaller parts, as defined by the three theaters, unified by the



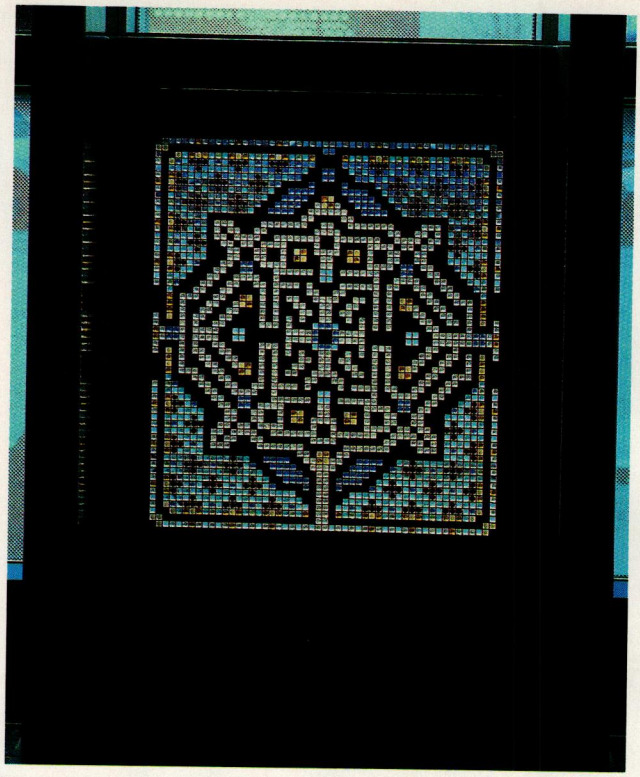
exterior's sloping roofs and horizontal bands." Each theater is distinguished by its own entrance and form. From the outside, each can be identified easily by the configuration of its roofs.

Under the octagonal dome of the three-tiered, 2,100-seat Evangeline Atwood Concert Hall lie the spatial and acoustic ingredients that make the largest of the auditoriums fitting for grand operatic choruses as well as electrifying rock'n'roll concerts. Pfeiffer notes that achieving a sense of physical intimacy is accomplished by following the traditional European opera house model, where multiple balconies sweep around the side walls to the stage.

Enveloped by rich gold and greens and opulent rusts and purples on interior elements, audiences are further absorbed by performances framed by a prominent starburst design, which radiates from the proscenium arch of the stage in a geometric pattern recalling the brilliant glow of the aurora borealis. Acoustically, the multiplicity of its facets contributes to an effective diffusion and distribution of sound.

Protection from cold temperatures required careful insulation, which was also needed to control and maximize the distribution of sound. "The center was fully wrapped with a vapor barrier, and, at the performance halls, a second vapor barrier was installed to maintain the high levels of humidity needed to produce excellent acoustics," says Pfeiffer.

Dramatic performances and speech intelligibility were concerns for the design of the conical-capped, 800-seat Discovery Theater. The curving lines in the hall's ceil-



Above left: Each of the three theaters in Alaska Center for the Performing Arts features its own entrance as well as its own exterior form. *Visual Music*, the illuminated and multicolored ring sculpture that bands the center, was created by lighting designer Eric Staller. Above right: Architectural glass designer Ed Carpenter created 28 detailed lobby windows for the center's lobbies, placed in the large curtain walls that allow natural light into the building. Right: In the 2,100-seat Evangeline Atwood Concert Hall, a prominent starburst design radiating from the stage in a geometric pattern recalls the brilliant glow of the aurora borealis.

ing and seating arrangements gently slope toward the stage to bring greater audience attention on the stage. Suspended, round, inverted fiberglass domes and strategically placed acoustic panels sharpen and carry voice throughout the two-tiered auditorium. Adding to the setting for stage productions is an autumnal palette of rust reds, pinks, forest green and a tapestry fabric on the auditorium seating.

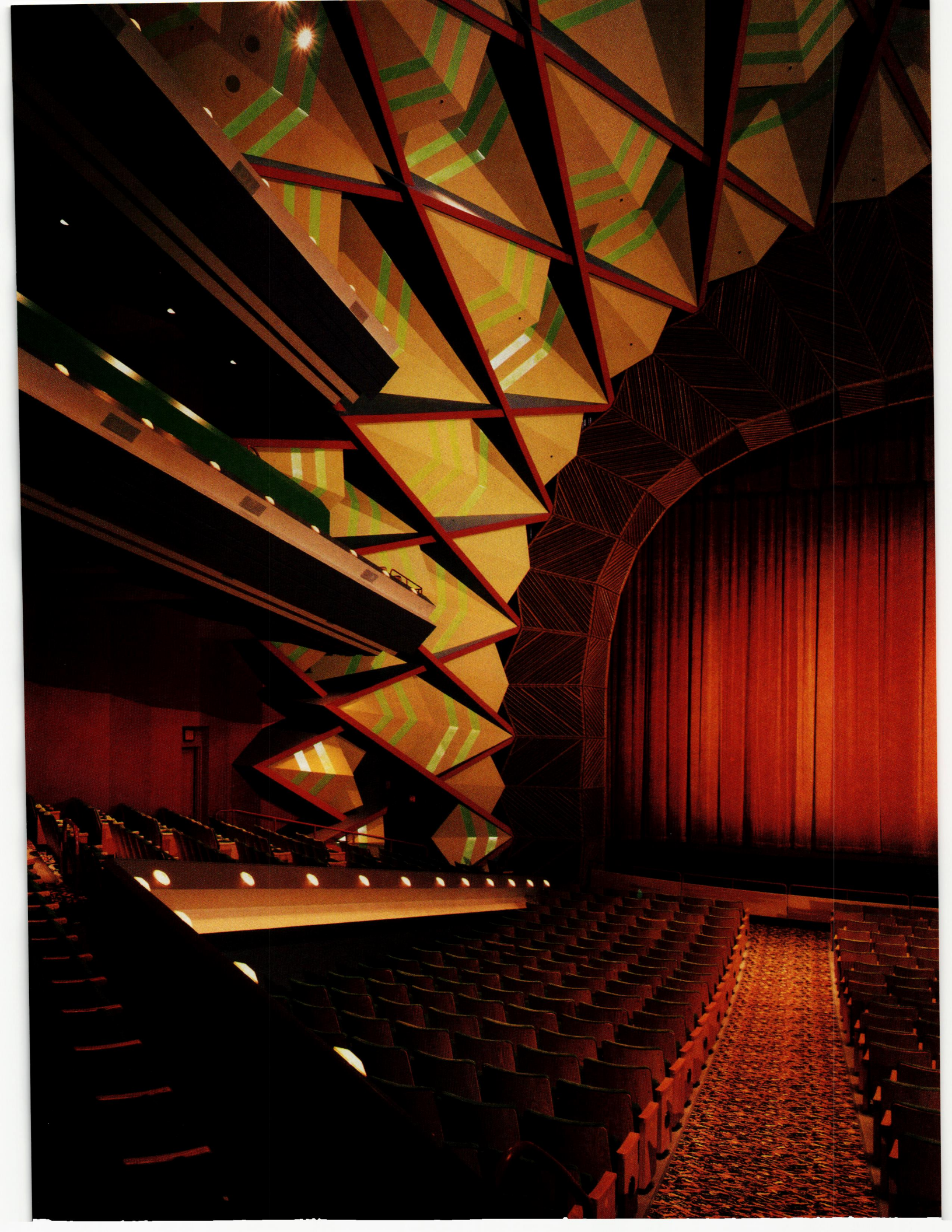
With its asymmetrical, flexible configuration, the 350-seat small theater is the least traditional of the three performance halls. Leaf-patterned upholstery in a palette of grays and mauves soften the linear forms in the interior architecture, which includes catwalks and exposed riggings. Remodeled from the existing Sydney Laurence Auditorium, which was incorporated into Alaska Center, the small theater was designed primarily for community activities such as local theater productions, speeches, films and concerts.

Alaska Center is the home not only of the Anchorage Symphony and the Anchorage Opera, but also of the contributions of many of the area's talented artists and craftsmen. Part of the city's Art in Public Spaces Program, the selection and commission of artwork were made possible by the allocation of one percent of the center's original construction budget designated for this purpose.

The program resulted in the acquisition of Alaska native masks and the creation of the exterior illuminated and multicolored ring sculpture by Eric Staller. Artists were also commissioned to create unique interior elements, such as the window panels by Ed Carpenter; the lobby carpeting by Nancy Taylor Stonington; the light sconces by Douglas Hanson; the silk-screened bathroom doors by Pamela Barlow; the Discovery Theater seating fabric by Paula Dickey; and the seating fabric for the 350-seat theater by Hugh McPeck. Says HHPA Partner Hugh Hardy, who worked closely with the citizens' jury appointed by the mayor: "Much of the art was inspired by the spectacular natural beauty of Alaska."

"The possibility of affecting the future of an American city is a responsibility far beyond the shaping of glass, steel or concrete," says Pfeiffer. The architecture created by HHPA for this northern metropolis reinforces the belief that cultural growth is a crucial integer in the equation of urban prosperity. The presence of Alaska Center will give Anchorage the opportunity to showcase the *defrosted* potentials of its performing arts community.

—*Rick Eng*



Evangeline Atwood Concert Hall (previous page)

Seating: Irwin Seating Co.
Upholstery: King's Plush, Inc.
Theater curtain: Stagecraft
Carpet: Bloomsburg Carpet Mills; design based on artwork by Jon Friedman

350-Seat Theater (above)

Seating: Irwin Seating Co.
Upholstery: Valley Forge Fabrics, Inc.; design based on artwork by Hugh McPeck
Loose seating: Thonet
Carpet: Harbinger Carpets
Lighting: Jules Fisher-Paul Marantz, Inc.

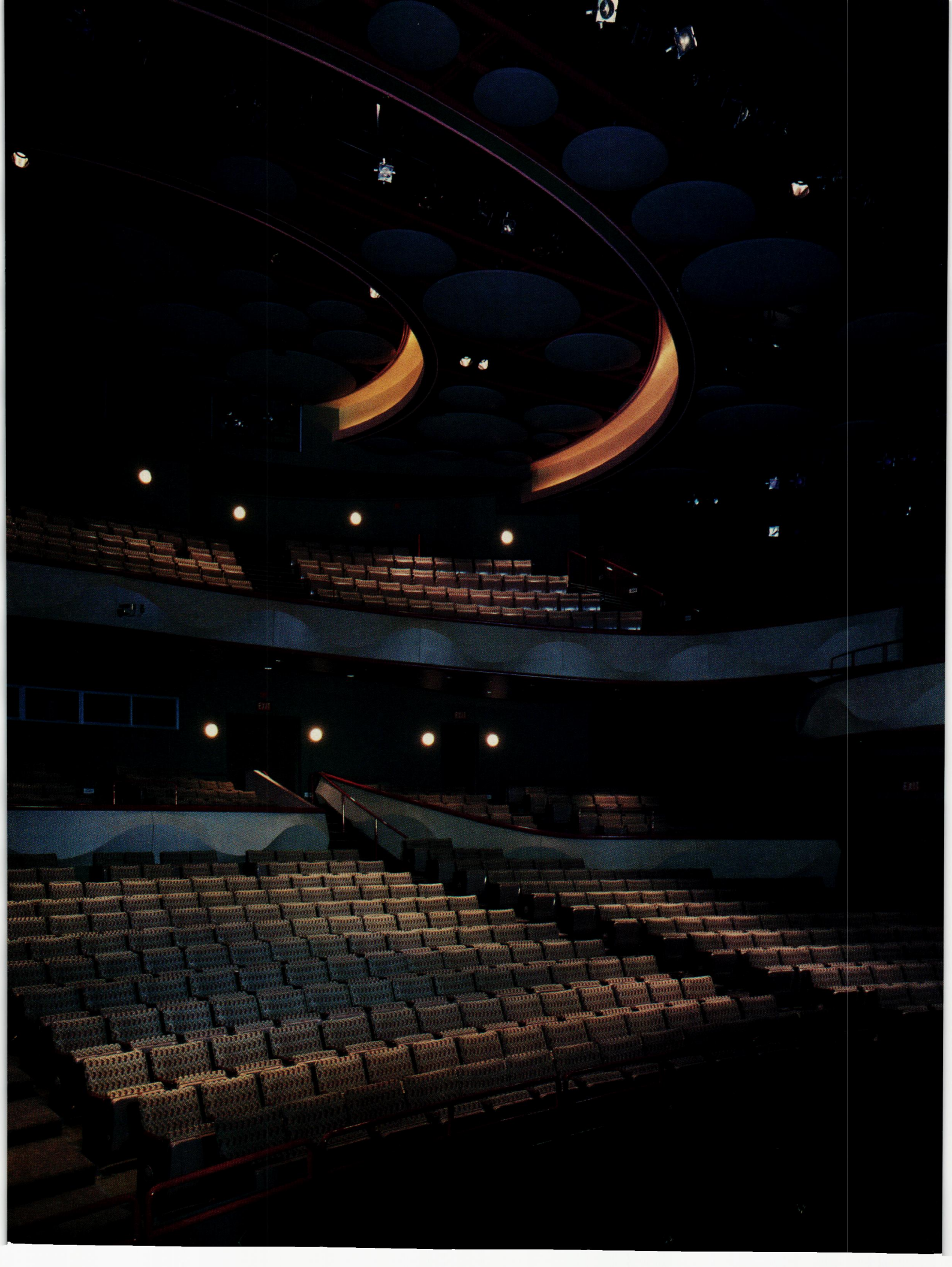
Discovery Theater (right)

Seating: Irwin Seating Co.
Upholstery: Valley Forge Fabrics, Inc.; design based on artwork by Paula Dickey
Wall treatment: FWP-Guilford Fabrics
Ceiling acoustic domes: designed by Hardy Holzman Pfeiffer Associates (HHPA)
Lighting: Jules Fisher-Paul Marantz, Inc.
Carpet: Harbinger Carpets

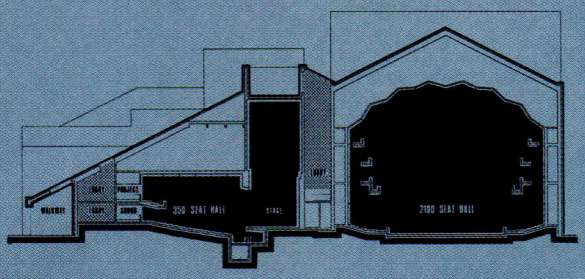
Main Lobby (page 120)

Carpet: Bloomsburg Carpet Mills; design by Nancy Taylor Stonington
Railing: plaster, designed by HHPA
Benches: Country Casual
Lighting: Jules Fisher-Paul Marantz, Inc.
Structural steel columns: Plastrglas; Polymer Plastic Coatings

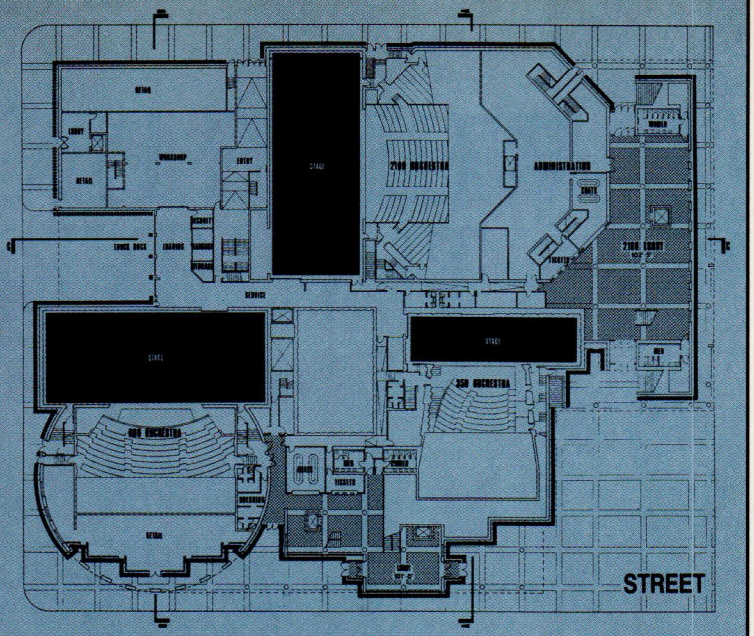
A starburst radiates from the proscenium arch, recalling the brilliant glow of the aurora borealis.

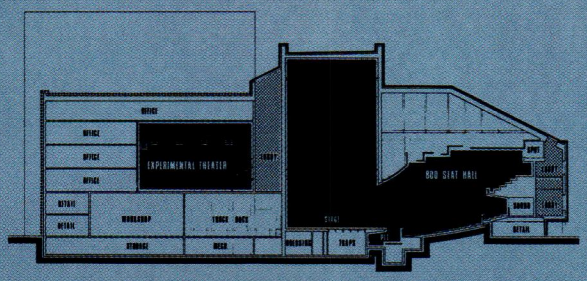


The floorplan and elevations of the three theaters: 350-seat Theater (Section A, left), Discovery Theater (Section B) and Evangeline Atwood Concert Hall (Section C).

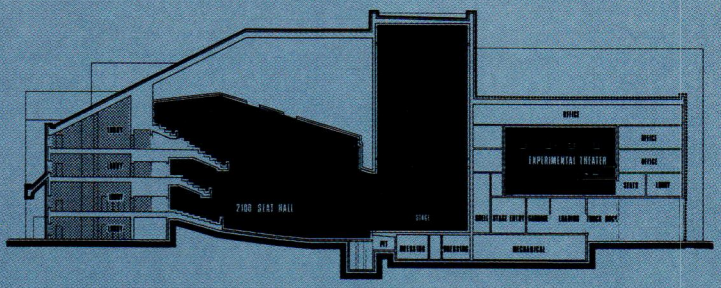


SECTION A

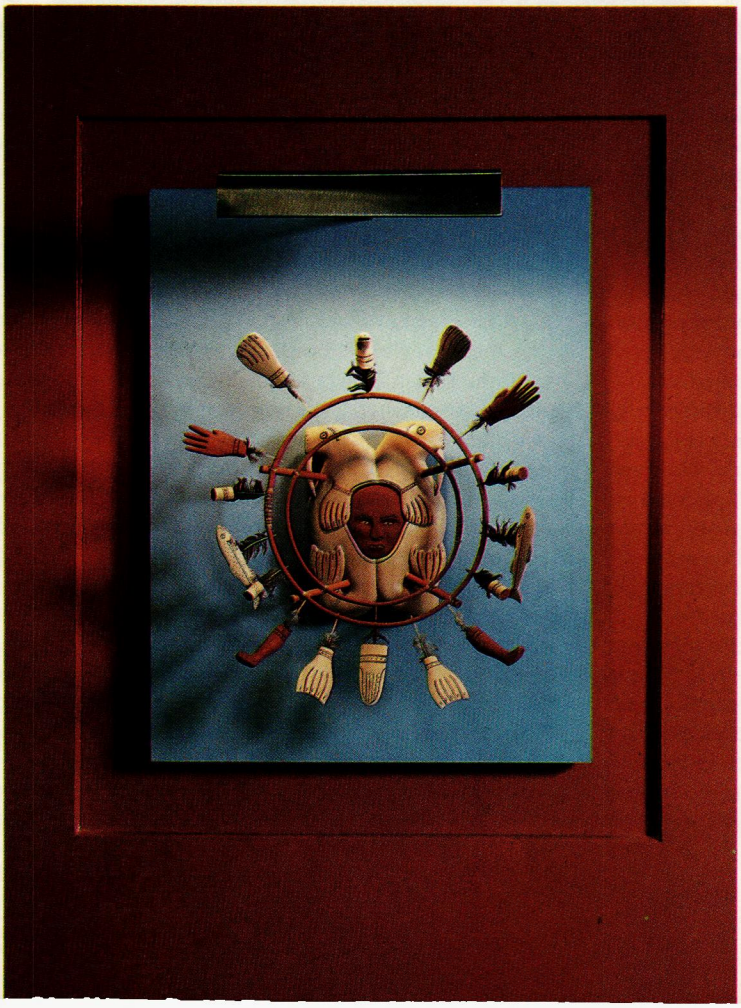




SECTION B



SECTION C



Part of the center's collection of 18 Alaskan native masks, this *Double Walrus* mask was created by Peter Smith. The masks are installed in special niches throughout the public lobbies.

WHERE PEOPLE AND THE RIVER MEET

Rivercenter, San Antonio

LIKE THEIR FREEDOM-fighting ancestors, the people of San Antonio could have risen to fight against the mammoth commercial development that was to serve as the physical link between the city's two revered landmarks, the Alamo and Riverwalk. But leaders in the community praised what became the 3,017,780 - square - foot retail/dining/entertainment complex called Rivercenter. A modern structure, potentially out of sync and scale with the immediate skyline, could have wrecked the historic serenity of San Antonio's sacred epicenter. Rivercenter respects the neighborhood and local ambience, and its well-planned intent, construction and design mirrors the triumph of prudent minds in a political, commercial and architectural collaboration.

Designed by Urban Design Group of Tulsa, Rivercenter expresses the mall concept in a form that is user-friendly and community-sensitive. "Architecturally, malls tend to be enclosed, controlled environments, isolating themselves from recognition or identity with the outside environment. Tenant space is maximized and prioritized at the expense of meaningful aesthetic expressions," says John Novack, AIA, chairman of the Urban Design Group, the designers of Rivercenter. "At Rivercenter we opened up this controlled environment by extending the San Antonio River into the project, glazing the surrounding pedestrian ways and orientating the mall towards the river and the city beyond." Not only does Rivercenter represent a major draw for untapped retail activity, community and business leaders hope that Rivercenter will be a catalyst for environmental improvements in the flagging central business district.

The heart of Rivercenter is the new tri-level complex which features 135 retail spaces. Principal tenants include the upscale Lord & Taylor department store and the 426-seat IMAX theater, both designed by Urban Design Group. The retail galleria extends into an existing four-story, 500,000-square-foot remodeled building, constructed in the 1890s and, today, the home of Dillard's Department Store. Nearby are two hotels, the historic 334-room Menger Hotel, a renovation/addition project by Urban Design Group, and the new, 999-room Marriott Rivercenter hotel, designed by RTKL Associates Inc. of Baltimore.

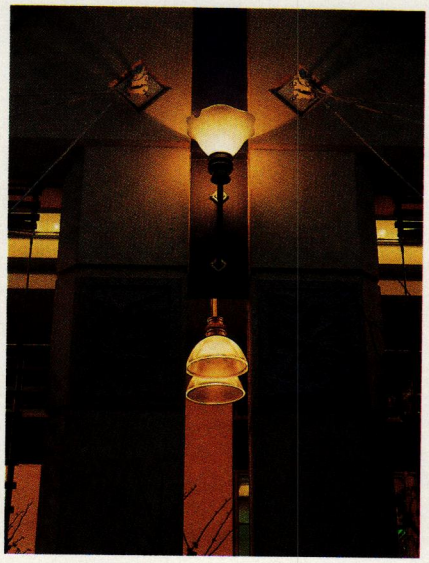
Underlying the overall design of Rivercenter is the interplay between natural and fabricated interior and exterior elements. Incorporating design motifs that reflect San Antonio's Spanish and German heritage, the shopping mall is linked to the San Antonio River by a horseshoe-shaped channel that borders the retail galleria.

A hub of outdoor activity, the lagoon, by Ford, Powell, Carson of San Antonio, supports an entertainment platform and a special turning basin paved in green and red bluestone. The turning basin permits patrons to enter the complex either by water taxi or directly from the Riverwalk.

Architecture by Urban Design Group
John Novack, AIA, Chairman and
Principal in Charge
Environmental Graphic Design by
Communication Arts Inc.
Henry Beer, Design Principal in Charge
San Antonio Marriott Rivercenter
Architecture by RTKL Associates Inc.

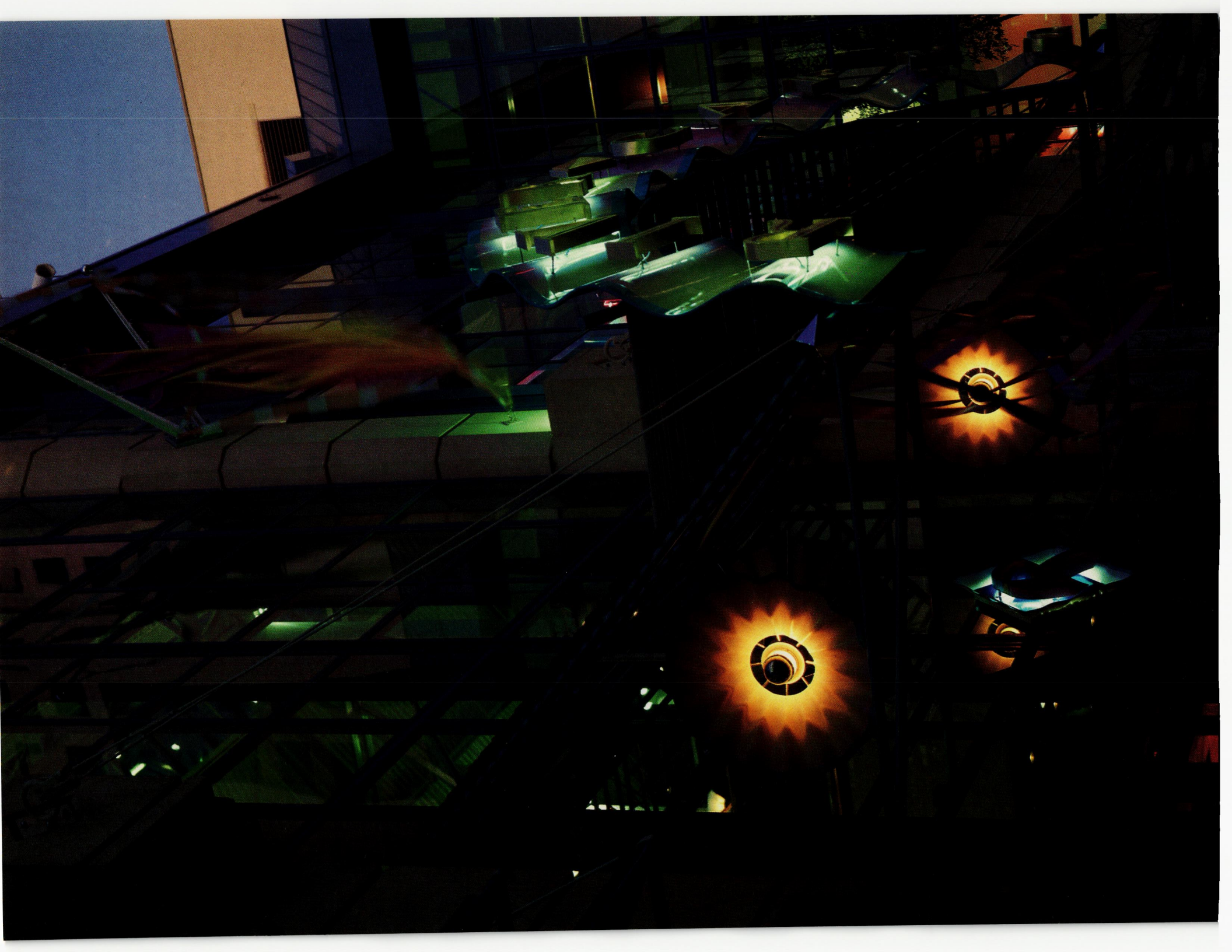
Rivercenter Photography by
R. Greg Hursley

Opposite: The metallic-painted entry signage establishes the fiesta ambiance of the Rivercenter mall. Top: An extension of the San Antonio River, the horseshoe-shaped channel borders the first level of the Rivercenter retail galleria. The extension was made possible by a $15.8 million Urban Development Grant secured by the city, symbolizing the active civil interest in the development of Rivercenter. Left: Open-air dining arcades in the food court provide shoppers with shade via mahogany-slat sunscreens and a colorful vista of the Rivercenter expanse. Teak chairs and tabletops: Country Casual. Table bases: custom by Urban Design Group; fabricated by Acti Trading. Delineating the canal that leads into the channel is an architecturally striking connective archway, at right, reminescent of the Ponte Vecchio of Florence.



Underlying the overall design is the interplay between natural and man-made elements in the interior and architecture.

Rich materials and custom-fabricated decorations such as food court ceiling skirts by Spencer Sign, glazed tile accents in bright pastels by Quarry Tile Co. (above), plaques featuring stylized regional flora, Déco-styled sconces (top left) by Manufab, Inc. and free-standing light fixtures enhance the vibrancy of retail activity. Interior plantscaping throughout: Living Interiors, San Antonio. Light shades: Beaumont Glass. Right: Designed by Communication Arts Inc, a variety of graphic accents on the Rivercenter architecture include whirling shapes by Gordon Sign Co., colorful banners by Advanced Signing and undulating metal skirts, creating a festival atmosphere.



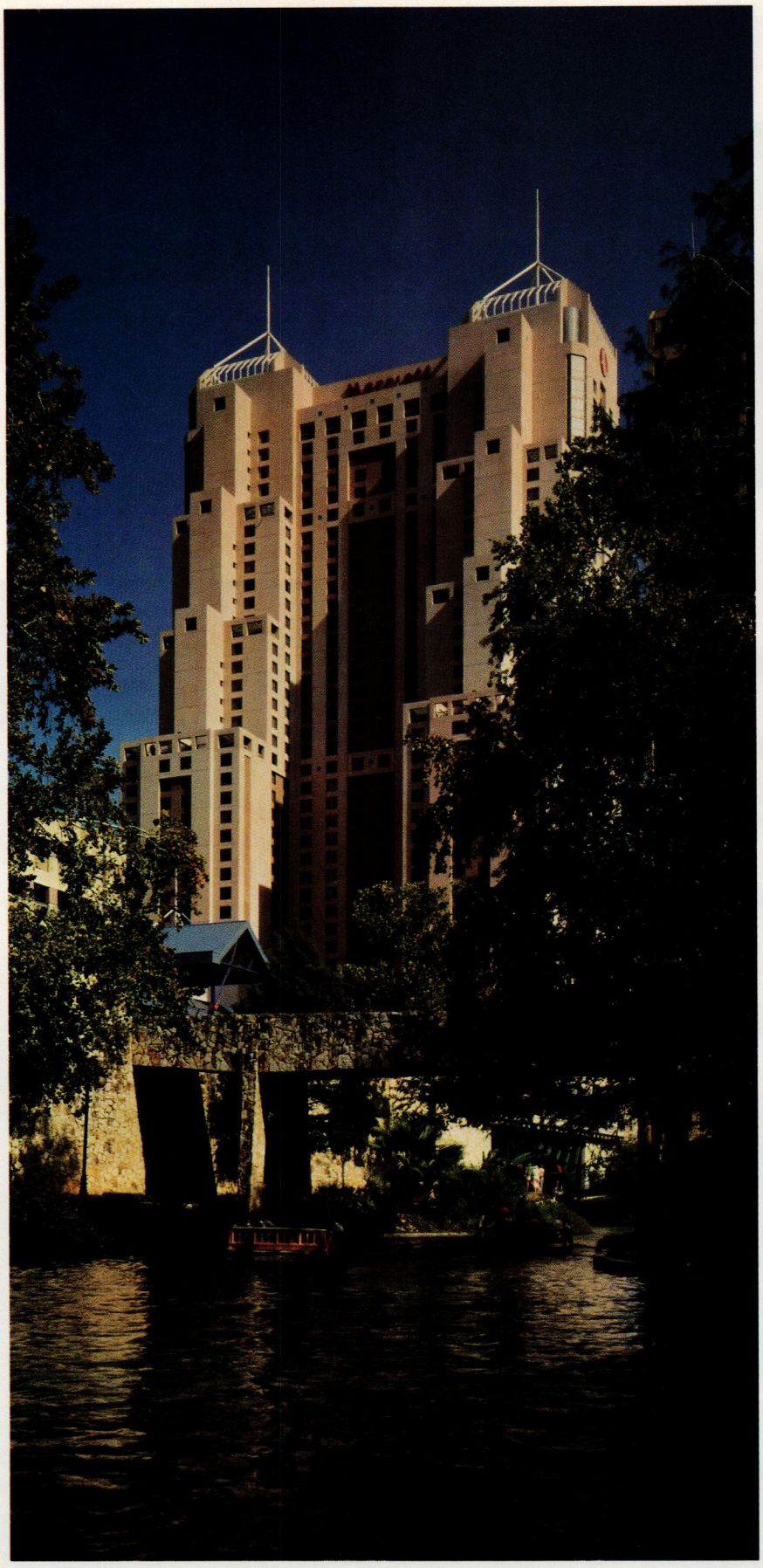
The water element continues into the street level interior via a courtyard fountain and pool, enveloped by a food court. Here, shoppers can relax in open-air dining arcades, shaded by mahogany-slat sunscreens. The second and third level clerestories and skylights fill the interior with natural light and offer exciting panoramas of the surrounding cityscape. Planters, arches, awnings, banners, stepped-back portal entryways and painted metal frames give the mall a sense of street architecture that celebrates outdoor festivity. A basic palette of five warm hues complements the Atlixco marble from Puebla, Mexico and Argentine red dragon granite flooring, as well as provides a neutral backdrop for the color programs of individual retailers.

All pedestrian approaches were designed to soften the inherent coldness of steel-and-glass structures and the commercial intent of the complex. For example, the Riverwalk extension features a fine selection of foliage, and sidewalks are laid with a cobblestone surface. Ornamental iron guard railings line arched footbridges, and even wheelchair ramps sidewind through convoluted tiers of vegetation.

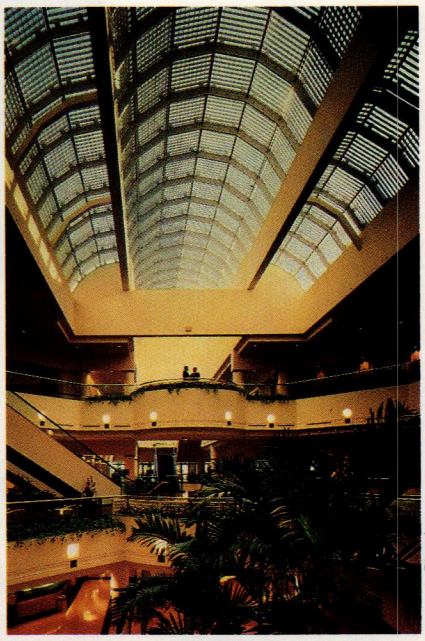
Paths and destinations are well identified by environmental graphics created by Communication Arts Inc. of Boulder, Colorado. A sense of pageantry is established by colorful graphics applied to forms sympathetic to human scale. Supporting an undulating, horizontal metal skirt with the Rivercenter identity and logo, the metallic-painted entry signage establishes the fiesta tone of the mall. During the day, its reflective surface is illuminated by sunlight, making the mall entrances distinguishable from a distance. Huge, ribbon-like interior and exterior banners provide movement and color, creating a vivid facade reminiscent of the noble palaces of Italy. Directories relate to building materials and motifs: fanned tops, aluminum feet, curved and polished stainless steel railings.

Additional building at Rivercenter will accommodate more retail shops, a 12-screen cinema, an all-suites hotel and a 93,000-square-foot office complex, expanding its presence as a truly urban mixed-use center. Urban Design Group, the masterplanners of Rivercenter, will also oversee the design of Phase II. And in the same spirit of the early settlers who defended the Alamo, citizens concerned with the future of their city have made Rivercenter a symbol of renewed vitality for San Antonio's most treasured site.

—Rick Eng



Hedrich-Blessing

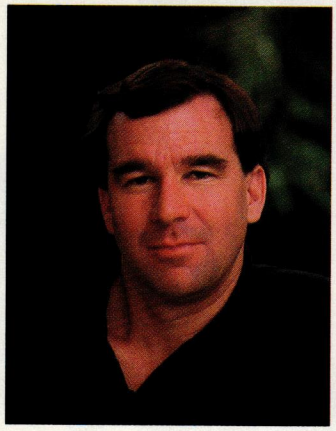


Hedrich-Blessing

Opposite top: A highlight resulting from the interaction between interior architecture and nature are the trellises, which sculpt in-coming daylight to create interesting shadows that exhibit texture and depth. Opposite bottom: Colorful building graphics highlight the Rivercenter architecture. This page, left and top: Designed by RTKL Associates Inc. of Baltimore, the 999-Room San Antonio Marriott Rivercenter adds a distinctive edge to Rivercenter's skyline in the downtown area. The luxury convention hotel contains four levels of public spaces, capped by a 33-story guest tower, which is oriented toward the Riverwalk and the Alamo. The hotel interiors were designed by the Marriott Corporation.

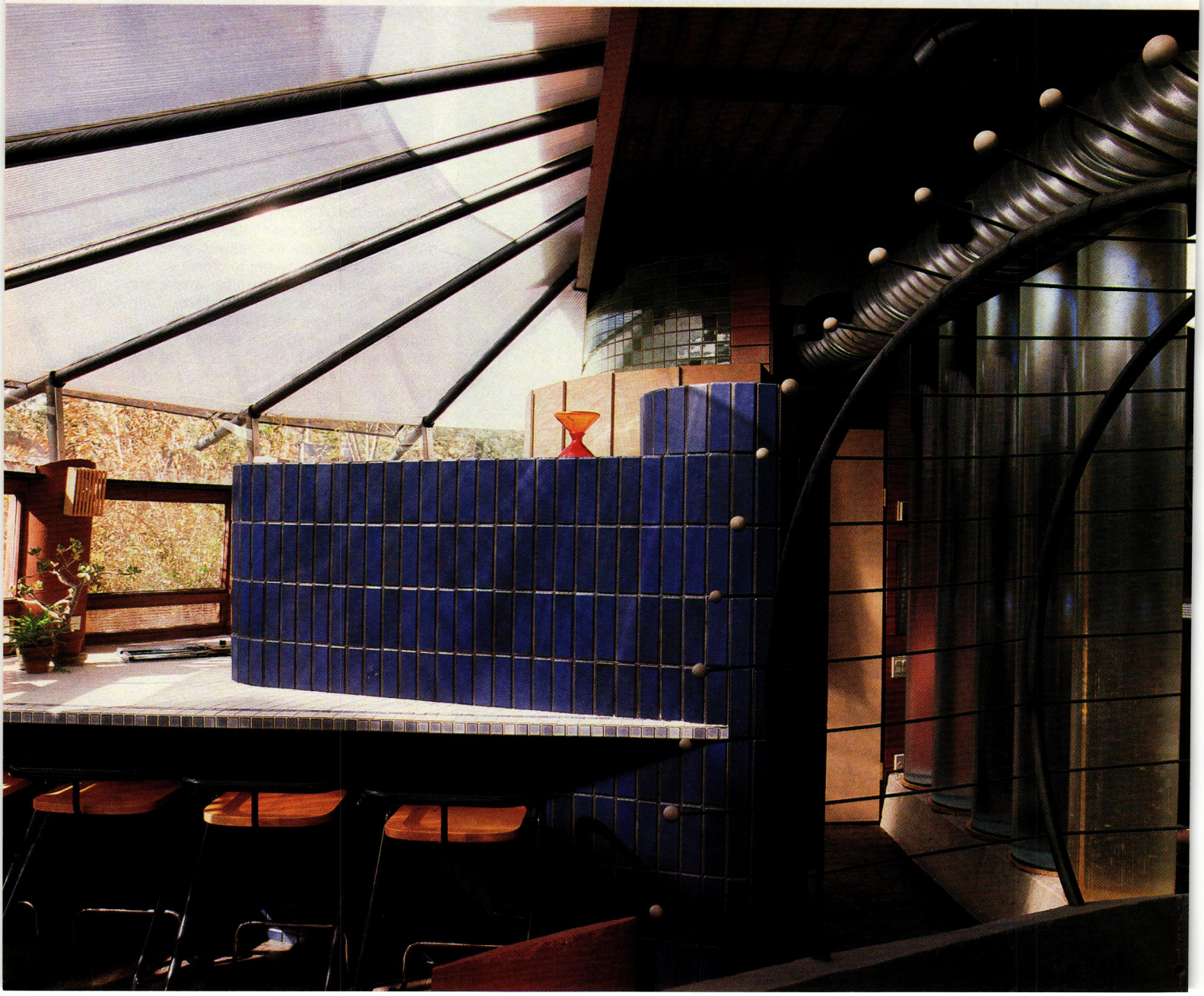
PROFILE

THE STYLE OF BART PRINCE

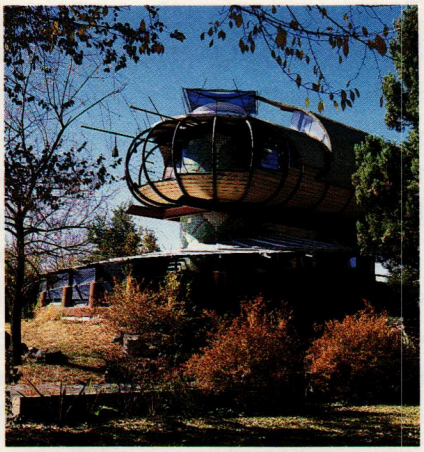


By Henry Whiting

Photography by Alan Weintraub



There is a story about how Bart Prince was first discovered by the late architect Bruce Goff. In 1968 the University of Arizona at Tempe, where Prince was a student, had invited Goff to lecture. Several student projects caught Goff's eye, and each time he asked who had designed them, the answer was Bart Prince. When he finally met the young architect, Goff stretched out his hand and exclaimed "You and I are going to be friends." And so began a decade of collaboration that culminated in 1982, when Prince executed Goff's design of the Shin'enKan Pavilion for Japanese Art in Los Angeles. ■ *A native of New Mexico, Prince came to architecture inspired by the works of Frank Lloyd Wright. Following in the tradition of Wright's "organic architecture," the zoomorphic shapes of Prince's residences evoke a raw sensibility.* ■ *Writer Henry Whiting and photographer Alan Weintraub are both die-hard devotees of the organic style. Whiting, who is the nephew of Wright protégé Alden Dow, studied landscape architecture at the University of Wisconsin and is the author of* Teater's Knoll: Frank Lloyd Wright's Idaho Legacy. *He is currently completing his second book on organic architecture. Weintraub studied architecture at the University of Minnesota and the Pratt Institute, New York.*

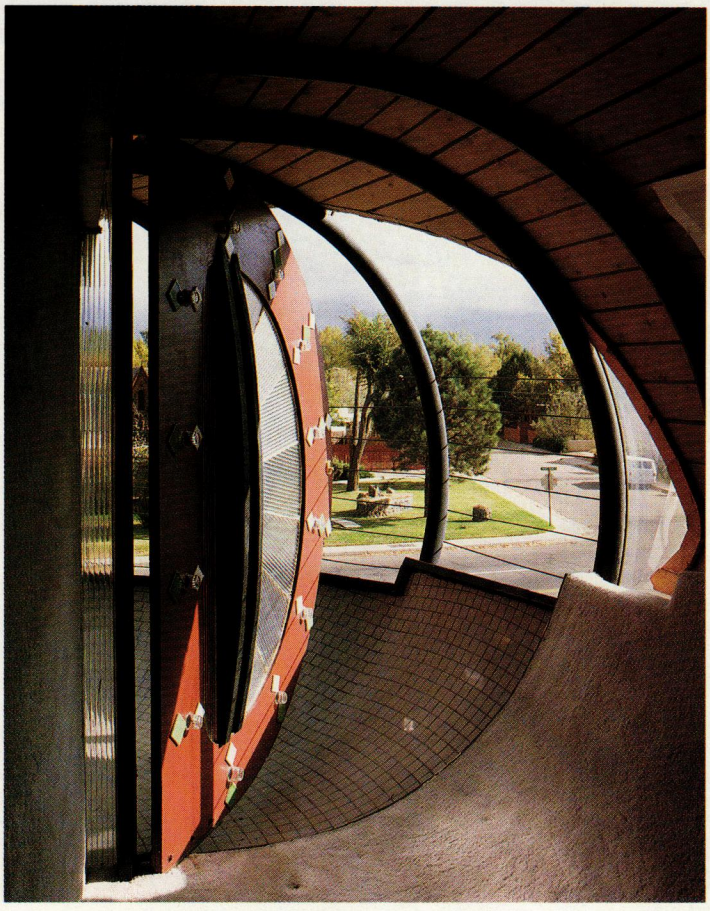


Above: The private residence of Bart Prince in Albuquerque, New Mexico. Below: Interior of the architect's studio. Opposite: Interior of kitchen.

To come upon a Bart Prince house while driving is to know it immediately. It is built using materials which may be unusual, or using standard materials in an unusual way. It may have a character of vigorous, energetic flight, looking as though it should take off at any second. It is unlike anything surrounding it; the structure is honestly and directly expressed, and the building's ornament, if any, seems to grow directly out of the structure.

Though he would shudder to hear his architecture classified, Prince's work is a particularly rich and inventive example that follows in the tradition of organic architecture, made famous by Frank Lloyd Wright and his heirs. Though he never studied with Wright directly, Prince is knowledgeable in and empathetic with the architecture and thought of this man. Prince apprenticed under one of Wright's most singular and enigmatic followers, Bruce Goff. Some of Goff's vocabulary is evident in Prince's work, but here it develops a discipline and a conciseness that Goff's architecture often lacks.

More important to Prince's architecture is what Bruce Goff taught him about the process of creating a design. In fact, all three of these men, Goff, Wright and Prince, derive their designs in a similar way. Each design grows organically; that is to say in a logical, step-by-step manner, with each step or design decision becoming more specific, growing from past decisions and forming the basis from which future decisions will be made. This process of logical growth of an idea is what organic architecture means. The design grows directly out of consideration of the client's needs and the specific site on which the house is to be built.



"The result is an interior full of mystery, drama, intrigue... ." As is evident in a curious passageway discovered between the architect's studio and deck.

No two sites or two clients would ever receive the same design.

So often today, architects talk about clients as being a necessary evil which must be dealt with in order to get a design built. Prince feels the opposite; he relishes the challenge of solving clients' programmatic requirements in a satisfactory, yet innovative way. No client's request is too trivial. It is just another element to be woven into the fabric of design. Prince feels that a design which does not satisfy these requirements, whether functional or budgetary, cannot be successful.

This approach to design, while appearing simpler, is actually more difficult. Unlike most architects, Prince does not start with a set palette of materials, forms, and relationships for his designs. Rather, each is conceived from the ground up as a completely new and original entity, growing out of its individual circumstance. It becomes apparent after viewing a group of Prince houses that they have been created from the same mind, but closer examination reveals that each has a very different and unique floor plan, structural system, and method of detailing. Nothing is a pat solution in a Prince house. Standard materials are used innovatively. Creative solutions to common problems are characteristic of these buildings.

To Bart Prince, "architecture is structure." The architecture of a building should be honestly and openly expressed in its structure. The goal is to free the interior space in order to allow as much creative manipulation of that space as possible. The result is an interior full of mystery, drama, intrigue, and curiosity. This is not to say that either the structure or the interior is more significant; they are equally im-

portant components, which are woven together in the design to create the fabric that becomes the building. The interior is more free-flowing than that of a typical building. You never find boxy rooms. Horizontal or vertical axes become unnecessary because the space radiates and expands outward from a center point in a dynamic way.

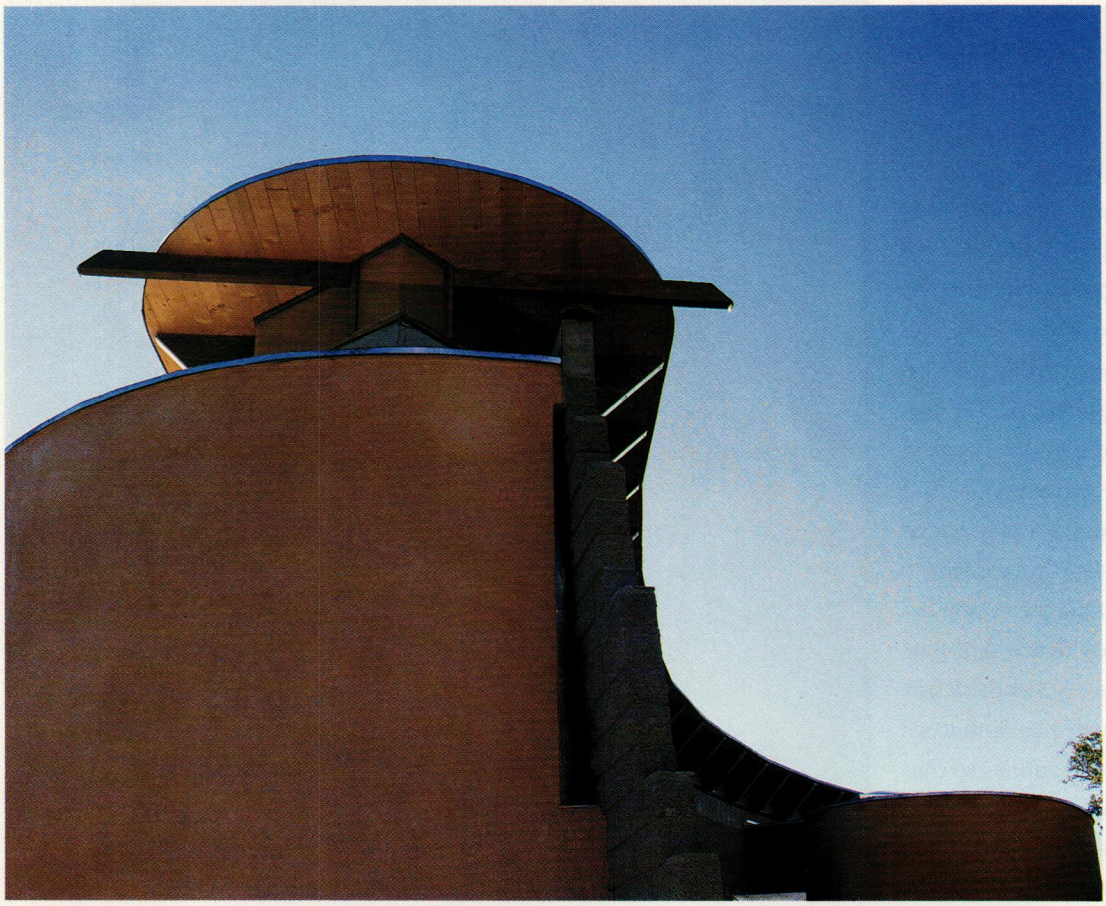
It is not unusual to find oneself drawn through a whole building, continually trying to discover what surprise awaits around the next corner. The mysterious quality requires you to move physically through the building in order to learn its hidden meanings. These interiors are meant to give up their secrets slowly, under close examination.

The closer you look at a Prince building, the more logical it becomes. What perhaps, on first sight, looks like a random collecton of unrelated elements is actually a carefully considered design, which possesses integrity because of the adherence to the building's main idea. Initially, it might look like a deconstructivist building, but nothing could be further from the truth. Whereas deconstructivist structures strive for an intentionally chaotic look, Prince buildings are based on a definite idea. Even down to the smallest detail, all the building's parts contribute to the articulation of that idea.

When you see ornamentation on a Prince building, it has not been pasted on in a Post-Modernist manner. It is an element of the design that is intended to help communicate the main idea of that building. Its form grows out of this idea and in this way visually reinforces and validates that main idea. For example, Prince's studio in Albuquerque, which has a form based on a circular idea, also incorporates a number of circular ornamental motifs.

It is important to see Prince interiors as an integrated whole, where each part contributes to the whole. This is, perhaps, the opposite approach to eclecticism, a collection of unrelated pieces put together to form an ensemble. Each element in a Prince interior, whether it is a certain material or a piece of furniture, should reinforce the main idea of that building, sitting in comfortable harmony with the rest of the structure.

A goal of many Prince houses is to unite interior and exterior spaces visually—to make them one continual, flowing space. This is achieved by the creative manipulation of details in a simple way. Window details do not catch the eye, but allow vision to move



An exterior view of the residence of June and Brad Prince, the architect's father, in Sandia Heights, New Mexico.

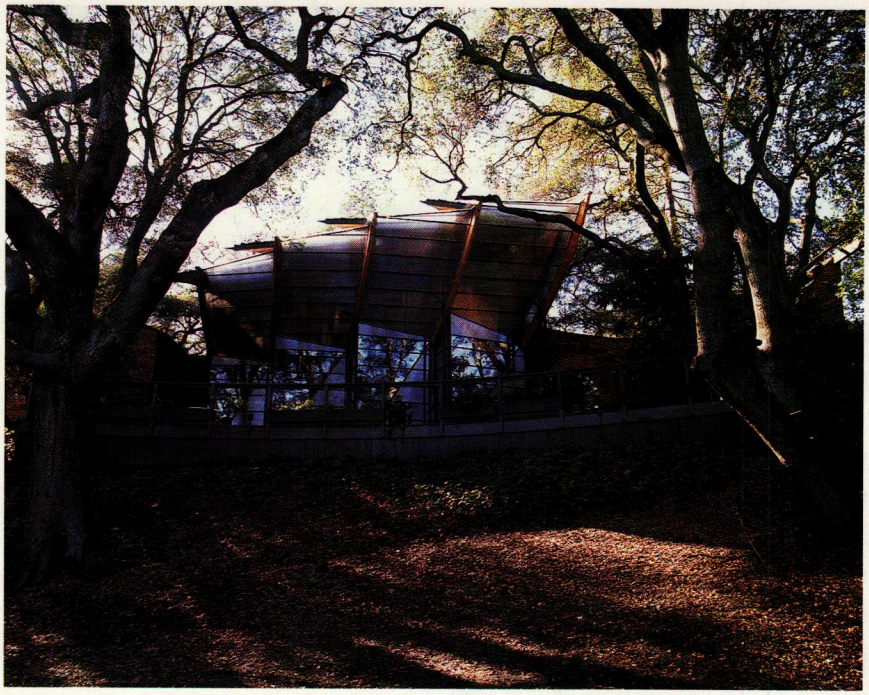
freely from interior to exterior. The same material may be used on the floor surface both indoors and outdoors. And, many Prince interiors bring the outside indoors with areas built around trees or foliage planted into the ground.

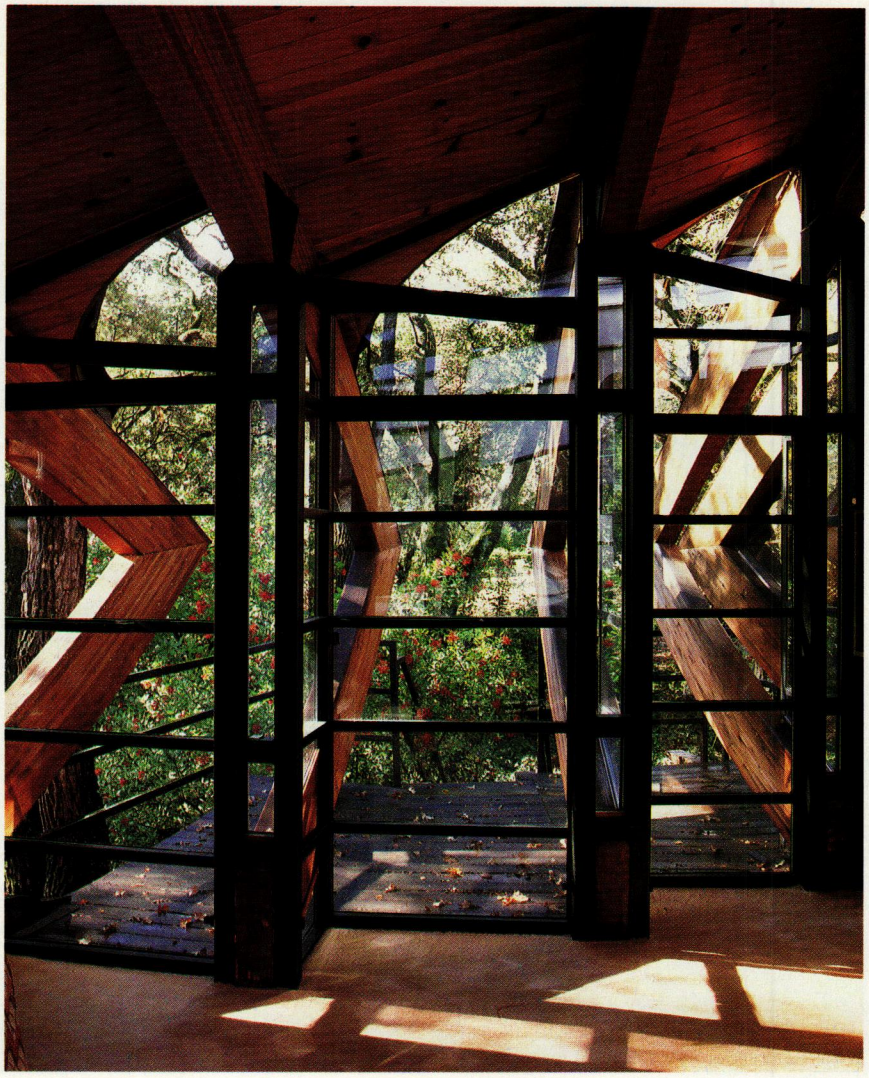
No element of a Bart Prince house is ever subject to typical or pat design decisions. Each element is considered anew with each design. The wood trim around the window might not be cut in a typical rectangular manner, but

> These interiors are meant to give up their secrets slowly, under close examination.

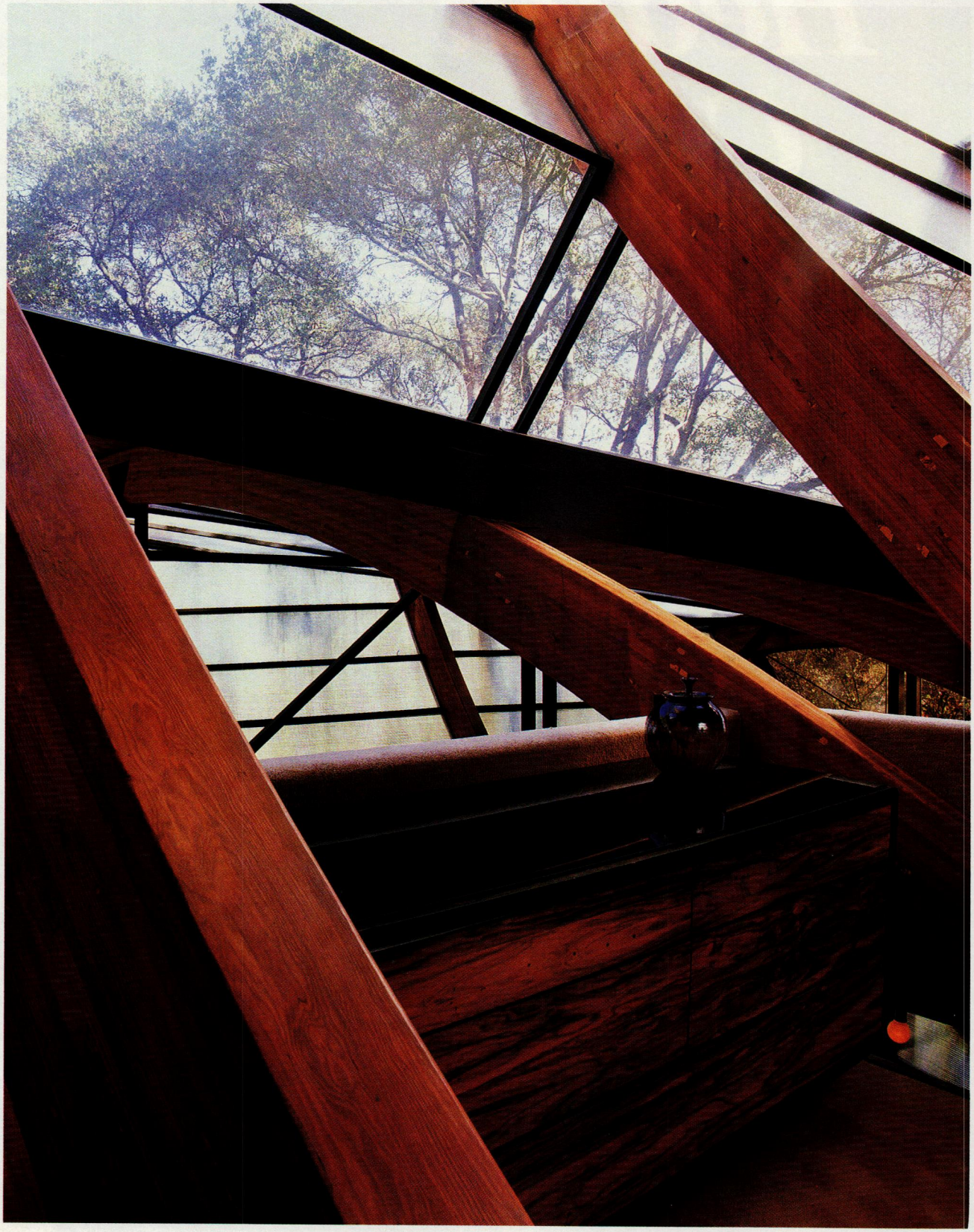
rather in a way which fully reinforces the concept of the house. For example, the outside edge of a window trim may be cut at an arc to reinforce a circular theme. It is not uncommon to see a standard material used in a nonstandard location, such as carpeting wrapped from the floor up to the wall of a room (intentionally blurring the distinction between those two elements), or the same carpeting used on the outside of a front door. Or this door may pivot in the middle, instead of at the edge where you expect it. And the walls flanking this door may not be quite vertical, but slightly inclined.

Such elements initiate the person experiencing them into the world of Bart Prince. It is as if Prince places these surprises in a way that demands that we examine our lives and routines so that we might view everything with a more open mind. With his architecture, Bart Prince resoundingly does so. ■

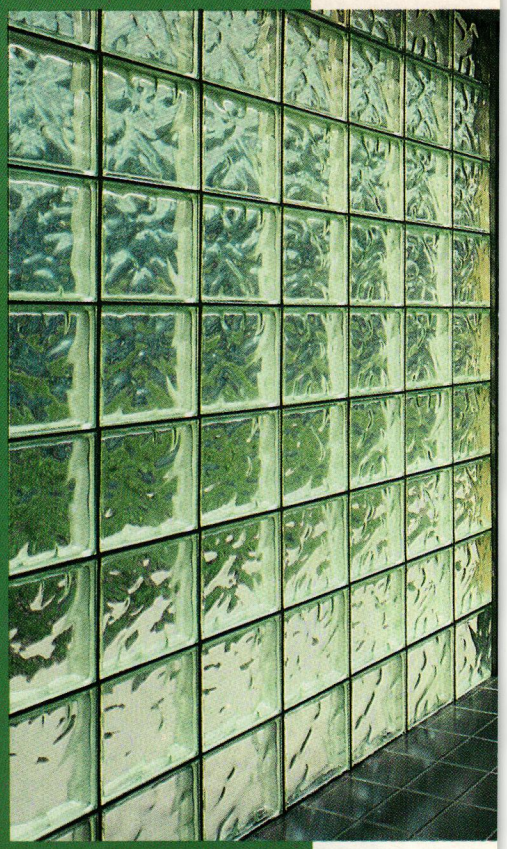




Opposite, top: An exterior view of an addition by Prince to the Seymour residence in Los Altos, California; Opposite, bottom: A lush view from the master bedroom. This page, below: The Seymour addition with a suspended built-in dresser and beams that sweep upward.



Health Care FACILITIES



Designer, take note: you are an important player in America's rapidly evolving health care game.

The rising cost of health care in the U.S. today approaches 12 percent of the GNP. An insurance crunch, intensified by cuts in Medicare and Medicaid, is forcing providers to seek ways to cut costs and attract business in an increasingly competitive climate. Marketing is high on every health care provider's agenda. A facility's physical image is viewed by the provider as one key to marketing its services.

Providers are shifting their emphasis to out-patient care in a bid to prevent expensive hospital stays. Small, specialized out-patient clinics have different design requirements than their huge, institutional predecessors. And hospitals that offer both out-patient and in-patient services need facilities that efficiently handle both.

Naturally fearful of hospitals and illness, people are often reluctant to visit the doctor. Health care providers must offer pleasant environments to reassure patients as well as to attract a high-quality, committed staff during the current shortage of nurses.

The health care industry's biggest clients are insurance companies, which set up "preferred provider" agreements. These insurance companies now evaluate facility design as part of the negotiation process.

What are hard-pressed providers telling designers? How do they plan to attract patients, keep employees, and please the all-powerful insurance companies? The answer is unanimous: *They don't want to look like hospitals anymore.*

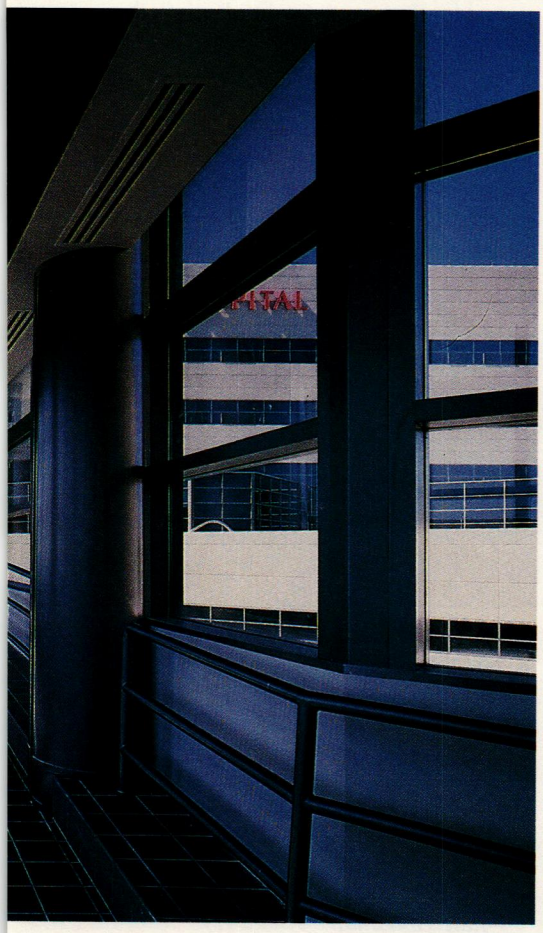
In this issue *Designers West* presents five projects whose designers answered the need for new health care interiors with efficient, welcoming and congenial solutions.

Bakersfield Memorial Hospital

Bakersfield, California

Architecture and Interior Design by Langdon Wilson Mumper Architects
Asad M. Khan, Partner in Charge; Reynaldo V. Tuazon, AIA, Project Designer
David C. Larson, Project Architect; Laura McCants, Interior Designer

Photography by Milroy/McAleer Architectural Photography



THERE ARE LOTS OF BABIES IN HOT, SUNNY BAKERSFIELD IN THE Central Valley of California. That community's dramatic growth and the changing nature of health care today were factors in the decision to initiate the expansion and remodel of Bakersfield Memorial Hospital's 1956 facility. In 1983 the Los Angeles-based firm of Langdon Wilson Mumper Architects began work on a multi-phased master plan, programmed by MPA, Inc., for the hospital for the next 15-20 years. Recently completed, Phase I includes a new, six-story, triangular patient tower and basement with a three-story bridge connecting it to the existing facility.

"As we looked at how many square feet were needed for the first phase, and what functions it had to meet—out-patient, radiology/imaging, surgery, ICUs and in-patient beds—we came up with the exciting, triangular building," says Asad Khan, the Langdon Wilson Mumper partner in charge of the project. "Our goal was to create a very aesthetic exterior with a state-of-the-art, high-tech look." Larry Carr, president of Bakersfield Memorial Hospital, notes the importance of the new facility to the hospital's marketing strategy. "Everyone wants to be in the newest facility in town, and the triangular tower is a big draw," he says.

"One of our major concerns is our 'functionability,' the efficiency of our operation at minimal operational cost," explains Carr. "That's why we asked the designers for a single-patient room concept. Occupancy is higher, and billing and patient care are more efficient. For example, in multi-patient rooms, the nurse needs to pay attention to each person on each visit so that no one feels neglected."

In fact, patients at Bakersfield Memorial should feel positively pampered. Laura McCants, interior designer on the project, describes how many details of the interiors were thought out with the patient's psychological comfort in mind. "The radiology/imaging floor requires windowless, lead-lined walls for the radiation. To avoid a dark, tomb-like feeling, all equipment is on the inside of the triangle, and on all three sides of

Corridor, Radiology Dept.
(preceding pages, above)

Floor tile: Buchtal Tile; Glass block: PPG
Ceiling: Chicago Metallic; tile by Armstrong
Lighting: Globe

Third-Story Bridge
(preceding pages, below)

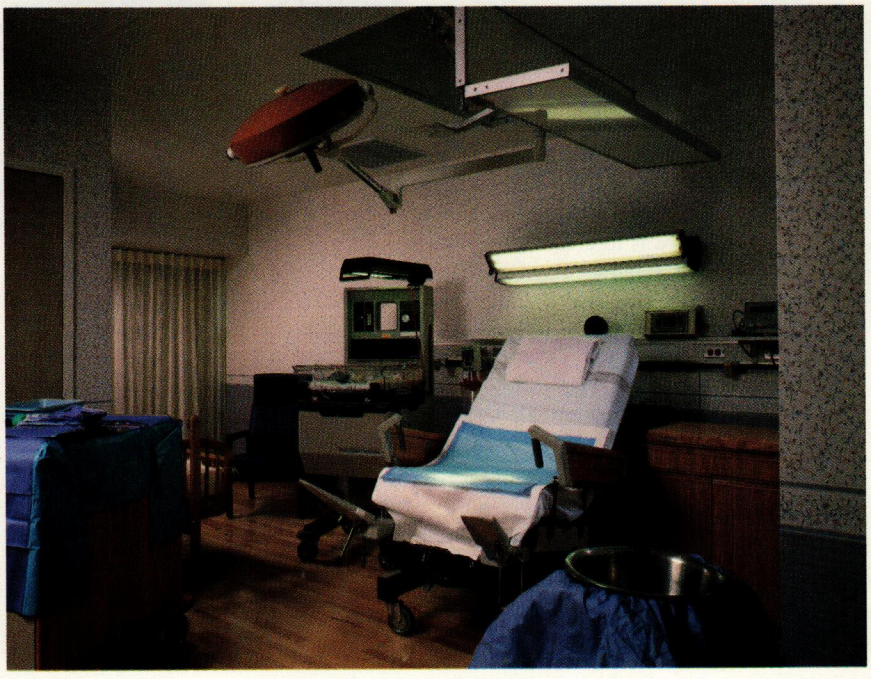
Floor tile: Buchtal Tile; Ceiling: Alcan Aluminum
Lighting: Marco
Handrails, columns: custom by designer; fabricated by Kern Glass

Nurses' Station (above)

Carpet tile: Milliken Carpet; Walls (paint): Frazee
Lighting: Prescolite, Globe
Reception desk and cabinetry, throughout: custom by designer; fabricated by LSI Corp.
Laminate: Wilsonart
Furniture: American Seating

Patient Room/Delivery Room (below)

Floor: Virginia Hardwood; Walls: Colorall Wallcovering
Lighting: Lightolier; Fabric on window: DesignTex
Hospital Bed: Hill Rom



the building are corridors naturally lit through glass-block walls. To a patient on a stretcher coming to radiology, it feels open, light, and airy, and is less frightening."

Each patient floor has its distinctive color scheme: peach and gray, rose and gray, or blue and gray. The warm, light gray is a repeated theme which permits standardization of elements such as drapery, which looks unified from the outside. Dropped ceilings over the nurses' stations create a friendly look; computers are concealed so that patients and families don't see intimidating, high-tech equipment.

Even in the rooms devoted to surgery, the patient's comfort was paramount. "We selected the floor color to make the room warmer, because when you go for surgery your body temperature drops," says Ms. McCants. "Your heart rate drops under anesthesia, too, from fear. So the ceiling color is important, too; the last thing you see is something soothing and warm."

Carpet tile keeps corridors quiet on the patient floors for the benefit of the nursing staff. This is the only hospital in town that offers carpeted floors, an advantage in attracting employees.

Prospective mothers are known to shop around for the most appealing birth facility, and competition is fierce in the labor-and-delivery business. At Bakersfield Memorial, maternity patients check in to residentially-styled birthing rooms with private bathrooms, where they stay for the entire labor/delivery/recovery ("LDR") cycle. During labor, medical equipment is hidden away in cabinets behind the bed,

from which it is unfolded for delivery. All is carefully orchestrated to provide for a relaxed ambience, a happy experience and, it is hoped, a repeat clientele.

"The clients were willing to make innovative decisions and to bring Bakersfield Memorial Hospital as up-to-date as possible," comments Ms. McCants. "They'll be able to live with these choices for a long time."

—Julie Goodman

Intensive Care Unit (left)

Floor tile: Armstrong; Carpet tile: Milliken Carpet
Glass doors: Kawneer
Window treatment: Ben Rose Fabrics
Cubicle curtains: Maharam Fabrics
Medical Equipment: specified by client

Special Procedures Surgery (above)

Floorcovering: Lonseal
Walls (paint): Frazee
Lighting: Globe
Medical Equipment: specified by client

Bakersfield Memorial Hospital

Associate Architects: Millard Archuletta/Eddy-Paynter Associates; BFGC, Inc.
Medical Planner: MPA, Inc.
Landscape Architect: Emmet L. Wemple & Associates, Inc.
Structural Engineer: Wheeler & Gray
Mechanical/Electrical Engineer: Syska & Hennessy, Inc.
General Contractor: Bernard Bros. Construction
Project Manager: Heery Project Management, Inc.

Aspen Medical Group

Rancho Cucamonga, California

Interior Architecture and Design by Wilson/Duty Associates, Inc.
Richard W. Ranker, Project Architect
Cynthia Wilson, Director of Project Design

Photography by Kim Brun

Pediatrics

Carpet: Bentley; Walls: WallPride
Modular sofas: AGI
Fabric: Maharam
Kids' tables and chairs: Kinetics
Reception desk: custom by designer; fabricated by Dowalter Construction
End tables: AGI
Laminate: Wilsonart
Window treatment: existing, Arrowhead Blind Co.
Ceiling tile: Armstrong
Lighting: Lithonia
Art: Bruce McGraw; Editions Limited

THE STREAMLINED, SPECIALIZED out-patient clinic was born of sweeping changes in the health care industry. In the 1970s federal legislation created a new concept for medical care in the U.S. Out-patient services were recognized as more efficient and economical than in-patient care in many cases. To avoid the duplication of costly hospital facilities, primary, secondary and tertiary centers were established on a regional basis. Today, large, private organizations employing many doctors provide care to much of the population that was once served by private physicians affiliated with large hospitals.

One such organization is the physician-owned medical management company Pacific Physicians Services, Inc. (PPS), established in 1974. PPS operates 13 medical groups in the growing Inland Empire of Southern California. The facilities for the largest of these, the new Aspen Medical Group in Rancho Cucamonga, were designed for PPS by Wilson/Duty Associates of San Diego.

"Our objective was to build a major provider group in the affluent community of Rancho Cucamonga," says Ronald Lossett, senior vice president of PPS. "We wanted an ambience that would attract a high-end clientele. We conducted a search

for a uniquely designed building, not a square box.

"Our other facilities have a central waiting room for all of the physicians, but at Aspen we wanted to enhance the personal relationship with the patient. We created separate departments, each with its own reception area, and we asked the designers to create a warm, caring kind of feeling, with colors appropriate to each department."

"The clients wanted an open feeling, efficient for staff and patient traffic," says Richard W. Ranker of Wilson/Duty Associates, architect in charge of planning

the interiors of Aspen's 20,000-square-foot building. "They're an HMO (health maintenance organization) in an up-and-coming area, and they are establishing an image and a set clientele.

"The owners asked us to come up with a different look for each department. The central admitting area, from which patients go to separate departments, had to be welcoming and relaxing to people who are nervous coming into a medical facility."

"We created a sophisticated look for Admitting, more like a hotel," adds Cynthia Wilson, director of project design. "We tried to give it a look that is not associated with *hospital*. The use of lamps instead of overhead lighting, art, and architectural detailing all add to a warmer, more elegant ambience."

The Pediatrics Department, by contrast, is playful, colorful and fun.

"It's psychologically happy," explains Ms. Wilson. "Children can jump on the cushy, virtually indestructible furniture. The tables and chairs are weighted, so that children can't push them over or fling them at one another."

"We mixed some pastels into the primary colors to tone them down," she continues. "Primary colors come on too strong, and can overstimulate children. Here, the colors are cheery and clean-looking, but still muted."

The designers mixed the colors on the furniture for fun, but also for ease of maintenance. The sofas can be reupholstered very easily with ready-made slip-on covers.

Arriving at a cost-effective way of varying the departments' reception areas, the design team used the same millwork and detailing for the desks in Pediatrics and Obstetrics/Gynecology, changing only the laminate surfaces to reflect the different color schemes for the suites.

The Ob/Gyn area is designed to be homey and feminine. Says Ms. Wilson, "almost none of the care provided in that department is emergency, and the patients aren't necessarily even coming in with problems. We wanted to reflect that with a calm, comfortable living room where the women can read and wait."

The PPS concept, where physicians own the buildings and lease them to doctors both within and outside the group, means that the physicians themselves have a vested interest in the design of the environment. They all share the personal and financial rewards of practicing in a well-designed, high-end facility.

—*Julie Goodman*

Admitting (top)

Carpet: Bentley; Pacific Crest
Walls: Carnegie; Xorel
Lighting: Lithonia
Table lamps: Angus Lamps
Desks: custom by designer; fabricated by Dowalter Construction
Chairs: Arcadia
Fabric: ArcCom Fabrics
Art: Ron Wickstrom

Obstetrics/Gynecology (above)

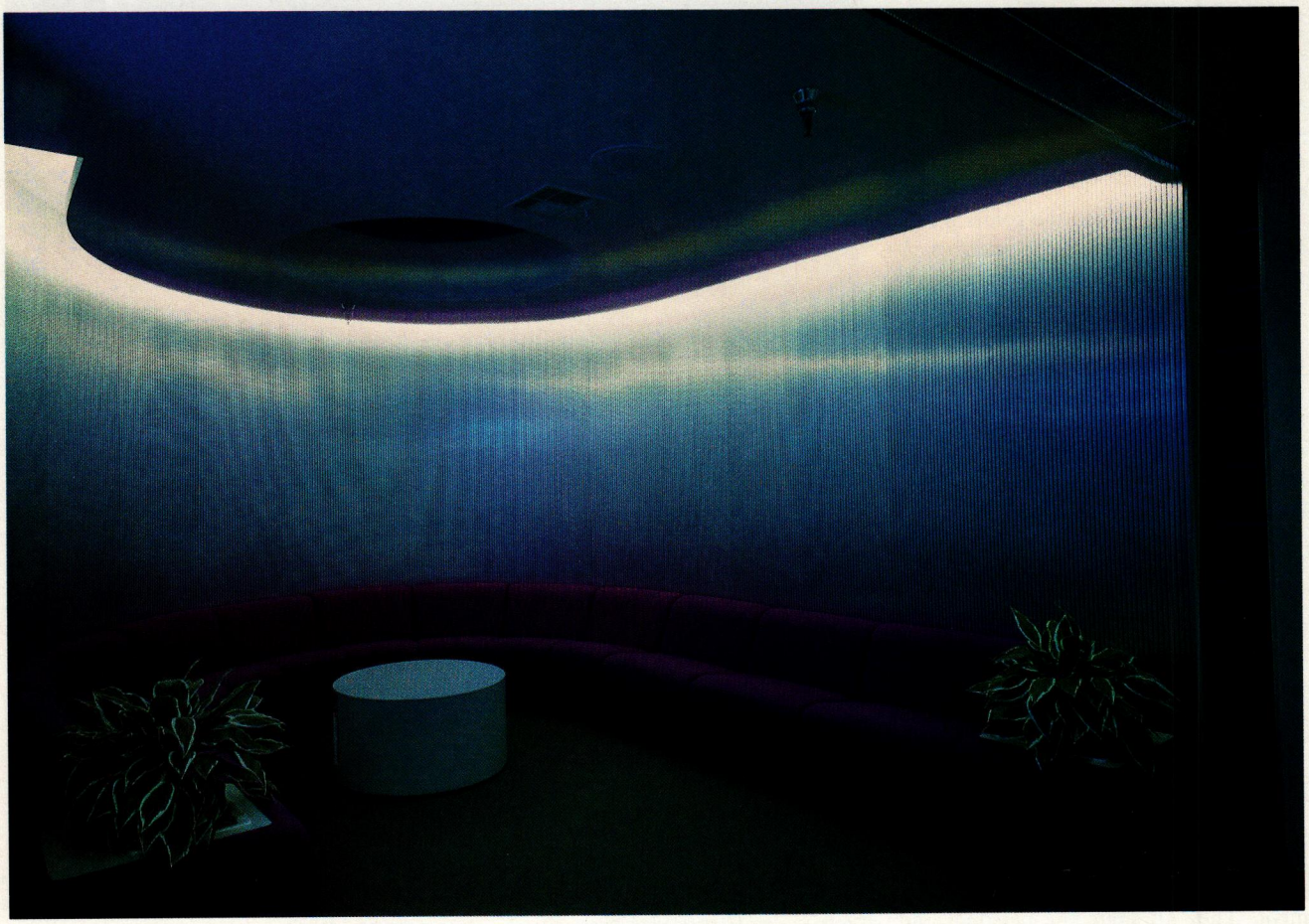
Walls: TEK-Wall
Carpet: Bentley
Chairs: Lowenstein; fabric: Unika Vaev USA
Lamps: Copper Lantern
Lighting: Lithonia
Reception desk: custom by designer; fabricated by Dowalter Construction
Laminate: Wilsonart
Posters: Lazarath; Katherine Liu

Simi Valley Children's Dental Group

Simi Valley, California

Interior Architecture and Design by Margo Hebald-Heymann, AIA, Margo Hebald-Heymann & Associates, Inc.
General Contractor: Schaub Construction

Photography by Bruce Barnbaum



Waiting Area (page 140)

Floor: Tiles Forms & Surfaces
Carpet: Collins & Aikman
Modular sofa: Vecta
Fabric: Knoll International
Walls: Forms & Surfaces
Lighting: Prudential: custom detailing
Magazine table: custom by Margo Hebald-Heymann, AIA; fabricated by Bel Air Cabinets
End tables: Vecta

Entry: "Pre-Flight Check-In" and "Time Warp Tunnel" (preceding page and above)

Walls: Genon; Paint: Dunn Edwards
Reception desk: custom by designer; fabricated by Bel Air Cabinets; surface: Formica
Lighting: Lightolier, Prudential
Skylights: O'Keefe

"On Deck" Area and Operatory

Wall: Coral; Paint: Dunn Edwards
Chairs: Krueger, Condi
Cabinets: custom by designer; fabricated by Bel Air Cabinets; surfaces: Wilsonart
Neon: by contractor
Lighting: Prudential; custom detailing
Dental Equipment: specified by client; colors coordinated by designer; Surfaces: Naugahyde, Wilsonart

ANY GROWN-UP WOULD ENVY THE kids who have a Disneyland experience every time they cross dentist Barry Cantor's threshold. Dental patients are famous for being the most reluctant customers of all; children simply express their reluctance more forcefully than the rest of us. It's the squeaky wheel that gets the grease. And it's the youthful patient that gets the fun of Margo Hebald-Heymann, AIA's design for a neon-lit adventure in outer space—complete with free toy to take home—that does so much to obliterate the memory of the dentist's drill.

When Dr. Cantor and his partner Dr. Mark Lisagor asked Margo Hebald-Heymann, AIA, to come up with a fresh concept for their dental office in Oxnard, California (*Designers West*, September, 1985), she used her son's fascination with Star Wars as a point of departure. The outer-space concept proved so successful in attracting patients that Dr. Cantor opted for a similar theme when he opened his Simi Valley dental/orthodontal practice.

Every detail of the 2,400-square-foot office was laid out by Ms. Hebald-Heymann from the planning stage of the building, which is owned by a partnership of dentists. A precise pattern of circulation, designed to choreograph the patient's and accompanying parent's experience, is the organizing principal of Dr. Cantor's suite.

"I wanted to make maximum use of natural lighting for energy conservation," says the designer. "The top-floor location of the suite allowed me to design 20′ ceilings in some areas and to open the space to skylights throughout. A dramatic, vaulted skylight organizes and directs circulation from the entry of the suite, and recessed clerestory windows limit sunlight from the southern exposure."

Fluorescent lighting was used throughout instead of incandescent, in order to reduce the heat load. Windows on the building's north and east sides throughout add light and, starting at the entrance door, give children a chance to reduce anxiety by previewing where they're going.

Patients and parents enter the office and register at the "Pre-Flight Check-In" counter, where the adventure begins. Because the child is immediately led through a

"Time-Warp Tunnel" to wait in an "On Deck Area," the parents feel that they have not had to wait long. Parents sit and read in a comfortable alcove softly lit by recessed fluorescent lighting reflecting off silvery walls. A custom-designed magazine table is dramatically lit by a three-tiered, mauve skylight. Directly across from the parents' waiting area is a play area for siblings; its walls are perforated with round and square holes for peeking, climbing, and parental eye contact. Both areas are oriented to view a giant, closed-circuit TV.

In the meantime, the brave astronauts play video games in the On Deck Area, or pay a visit to "Plaque Control," where they learn about brushing teeth. When they are called into the operatory, they slide into horizontal chairs, put on headphones, and look up into video monitors that show cartoons about dental health. Wall clocks keep them apprised of Simi Valley Time, Moon Time, NASA Time and Mars Time. If X-rays are called for, a nurse escorts the child to "Invader Detection."

The fantasy theme is sustained through the business office and doctors' consultation room, called "Starfleet Command," and adjacent area where parents meet with the dentists. It is near enough to the traffic areas to offer distractions that save the dentists from being trapped with a long-winded parent, yet is secluded enough to serve as a private operatory for infants.

The suite was designed with a generous but cost-effective budget; dentists don't like to spend a lot of money on interior design, because of the staggering costs of their sophisticated equipment. But, Ms. Hebald-Heymann notes, "dentists are good clients, because they are so technical in their training. They are able to visualize structures three-dimensionally, and can communicate what they want."

The designer met special needs, such as providing a mirror-image of the normal dental office layout for the left-handed dentist. The business office had to accommodate the large computer system that links Dr. Cantor's Simi Valley office with two other practices.

The space adventure concept has proven to be universally popular among the dentist's young clientele. "There is a fine line between being entertaining and fun, but not frightening for the young child," notes Ms. Hebald-Heymann, "and being not too 'babyish' for the adolescent patient. This office succeeds with both, and is comfortable for accompanying adults, too."

—*Julie Goodman*

FOCUS

How Will It Perform?

Selecting Interior Surfacing Materials for Today's Hospitals: A Discussion Sponsored by the Corian Division of E.I. du Pont de Nemours & Company, Inc.

Recently the Corian Division of E. I. du Pont de Nemours & Company and Designers West *Magazine invited 10 interior designers specializing in health care facilities to participate in a focus group. The purpose was to discuss current trends in the field of health care design that emphasize the need for versatile, flexible and functional solid surface materials. The secondary objective was to understand the decision-making process for remodel and new construction projects. A two-hour conversation, the focus group was structured by the Bonnie Goebert Company of Norwalk, Connecticut.*

JULIE APPEL, principal, Hutner & Appel Architects, Sherman Oaks, California: While I head the interior design division of our firm, my husband and partner, architect Richard Amiel Appel, directs our architectural division. For the past 20 years, our firm has specialized in services to the health care community. For the past three years, I have been concentrating my efforts on health care facilities, both retrofit projects and new-built. Through all this activity, it becomes obvious: it's a fast growing community out there. . . and it's extremely competitive due to the high cost of health care, the increased role of government regulations, the growth of HMOs (Health Maintenance Organizations), and the elderly population. These factors, plus an ever-increasing health conscious society, have forced hospitals to be extremely competitive in their long-term planning.

RONALD R. MEZA, AIA, vice president, Rochlin Baran & Balbona, Inc., a firm of architects, planners and engineers located in Los Angeles: I have been designing hospitals for 25 years. In a recent national survey, our firm was rated as number 11 in volume of health care projects. These projects run the gamut, from doing the total design to remodeling to one room additions. I became involved with hospital design when I was in school studying architecture. Everyone else was doing things like high-rise buildings, or libraries. As part of a senior project I directed my attention to learning about hospitals. I took a job as an orderly in a hospital, and the things I learned there are still applicable today. . .the way people behave. . .the way they react to their environment. . .the way a hospital is cleaned.

HEIDI ST. CHARLES, associate, Armstrong/Ferguson Architects & Associates, Los Angeles: I have been with JFA for six years now. Our work is primarily medical facilities and we provide architectural, medical planning and interior design services. Just the longevity of projects in this field indicates the importance of researching your product—whether it holds up, whether it's flameproof, whatever the requirements are. I also find that, even though hospitals are trying now to "up" their image, they still don't have funding to remodel every area. So we recommend neutral colors for permanent-type finishes such as plastic laminate and tile, so that 10 years after the project is complete, the client won't have the expense of replacing finishes of a former color trend. You have to consider, in health care facilities, how long the colors and materials have to last.

LINDA WATSON, associate, HMC Architects, Inc., Ontario, California: Our company is coming close to its 50th anniversary. I joined the firm 10 years ago ►

FOCUS

Continued

and since then became its first woman associate. Ninety percent of our work is in health care, and what I have found is one of the most unique aspects of health care design projects is that they typically are long-term from start to finish, and they are also expected to last for a long time. In this field you have to be especially careful about the materials you select.

LAUREN ELIA, ASID, president and owner, The Elia Design Group, Pasadena, California: We specialize in health care design, which makes up 75 percent of our business. Much of what I do is remodel, as opposed to new-built projects which can take several years to complete, because we're fairly small. That means I have many jobs that we turn over quickly, and in doing so we try to tie in to existing furnishings, which is always a challenge. I find that I often have low budgets, and I see that as a challenge, something to overcome. I don't see it as a detriment. Instead I value the therapeutic aspects of the environment, as in psychiatric or convalescent facilities. It is the necessity to pay attention to these aspects as well as requirements of practical usage that makes this field interesting to me as a designer.

ROBIN GREENBERG, project manager, Wilson Design Associates, Los Angeles: Our firm, Wilson Design, has been in the industry for 10 years. Eighty percent of our projects are health care related. Our company specializes in remodel and new construction projects. One aspect of health care is coordination of technical equipment and application of finishes in an innovative manner. In health care design there is a need for researching the technical advancements of specialized departments. Also, target groups that the hospital or facility is trying to market. Hospitals are very aware of the competition and therefore very demanding of the interior design. There is a need for more products designed with the health care facilities criteria in mind and more creative choices.

EDUARDO GALINDO, AIA, Senior Associate, Bobrow/Thomas and Associates, Los Angeles: We work on many major health care projects, and have completed more than $800 million worth of projects

Continued on page 148

OB-GYN Medical Group

Van Nuys, California

Interior Design by David Brewster

Photography by Joey Terrill

Reception Area (above)

Floor tile: refinished existing
Walls, throughout: Dunn Edwards; custom painted by David Nixon
Rug: designer's collection
Cabinetry and moldings, throughout: custom by David Brewster; fabricated by Neal Walden
Limestone surfaces, throughout: Flexol
Laminated surfaces: Modern Laminated, Inc.
Ceilings, throughout: Armstrong
Lighting, throughout: Halo
Art, throughout: client's collection

Waiting Area (opposite, above)

Carpet: custom by David Brewster; fabricated by Carpets from London
Lobby Seating: Condi
Sofa fabric: Condi
Tables: custom by David Brewster; fabricated by Gary Dubin
Fabric on chairs: Pindler & Pindler
Mirrors: Total Glass Works

CONVERSATIONS AMONG WOMEN often feature horror stories about visits to the gynecologist—at best uncomfortable, at worst humiliating. But at the busy OB-GYN Medical Group, Inc., in Van Nuys, California, the practitioners make their patients' peace of mind a priority.

In 1971, David Brewster designed an attractive suite of offices for OB-GYN in the then popular Mediterranean style. Brewster returned recently to give the office its new, updated look.

"In the intervening years, we had begun using new technologies, such as laser surgery," says Dr. Harold Garvin of OB-GYN. "And in our obstetrics practice, we are now using ultrasound. We needed to update our offices." Adds office manager Patty Lombardo, "The local hospital had just redecorated, and we also have to compete with the other doctors in the area."

Above all, the medical group wanted an environment that would relieve the stress of doctors' visits for their all-female clientele. Brewster developed a Santa Fe look that enabled him to re-use some of the previous furnishings, and to showcase Dr. Garvin's extensive collection of Southwestern art. "Each exam room is like a mini-gallery of Southwestern and Native American art," says the designer. "I also made adjustments, such as facing examination tables away from the door, to improve patient comfort. Another consideration was to provide enough complexity to keep the interest of patients who return on a regular basis over a long period of time."

The soft, relaxing color scheme was geared to the hues of a John Hilton painting in the doctor's office that depicts a New Mexico landscape. Brewster designed the Navajo-inspired carpet, which was woven in England and provides a unifying pattern for the public areas of the suite. Walls are hand-sponged in a granite texture, and table tops and counters throughout are of polished limestone.

The intimate, residential quality of the interior design is complemented by the warm, caring feeling cultivated by doctors and staff. "Most of us have been here for many years; we're like a family," says Ms. Lombardo. Staff amenities include a comfortable lounge complete with TV and microwave oven.

The new look of the office has earned the most sought-after compliment for a medical facility of the 1980s: "When our patients walk in, they can't believe they're in a doctors' office. . . ."

—Julie Goodman

Corridor/Exam Room (below)

Carpet, exam room: Pacific Crest Carpet Mills
Window treatment: furnished by Tenant Improvement
Walls: Wall-Pride Inc.
Door frames: custom by David Brewster; fabricated by Neal Walden; hand-painted by David Nixon
Lighting: existing

Where Did All the Green Come From?

By Leatrice Eiseman, Executive Director, Pantone Color Institute

FOR SEVERAL DECADES GREEN HAS been the most widely-used color in hospitals, particularly in critical care areas. However, studies on color perception indicate that blue-greens are more soothing, and therefore more suitable to medical environments, than yellow-greens. Research also reveals that warm colors should be used for appropriate balance to the cool hues in "non-critical" areas. Today's thoughtful designer has the opportunity not only to learn more about color usage in the past, but even more importantly, to utilize research to plan for the effective use of color in the healing world of the future.

Green. . . the ubiquitous hue that Mother Nature has used most lavishly on quiet forest and leafy glade, scented meadow and flowering foliage. Of all of the hues discernible to the human eye, the widest range distinguishable is in the greens.

A Delight Throughout the Ages

The ancient Greeks revered green as the most fruitful of all hues, inevitably destined for renewal every spring. It is the most restful, refreshing color to the eye. Pliny, the Roman philosopher, said, "Emerald delights the eye without fatiguing it." Nero heeded Pliny's words and watched his gory entertainments through a very large emerald! While doing close work, engravers of ancient times intermittently gazed at a green beryl gemstone kept close at hand. (This was a precursor to the green eyeshade worn later by office clerks.)

Indian mystics see green as the marriage of balance and harmony, the ray that bridges cause and effect. The dark green gardens of eternal abode are promised to the devout Moslem. To the Japanese "midori" is seen as the color of eternal life.

Green gemstones were used as a restorative in many cultures. In the Orient of the middle ages, jade was believed to have mysterious and occult powers, especially when ground into powder, combined with liquid and used as a potion by jealous lovers (the "green-eyed monsters" who turned "green with envy") to regain the attention of the beloved.

Oddly enough, in spite of the plentitude of green in nature natural sources for green dyes are not plentiful. In the 19th century, the world of fashion and interior design was delighted with the increased color ranges for green made available by chemical processes. Paris Green became a very fashionable emerald shade, used extensively for decorating. When it was discovered that the deadly arsenic-based pigments used in wallcoverings of this color had caused many mysterious deaths, it was aptly renamed "Poison Green"!

In 1914, a surgeon at St. Luke's hospital in San Francisco decided that he could no longer tolerate the glare of snow-white walls, towels, sheets, drapes and uniforms. In order to reduce eyestrain, he replaced the uncomfortably sterile white with lettuce-leaf green, because he knew green to be the complementary color (just as Nero had learned) to the red of blood and tissue.

Eventually thousands of surgical suites, uniforms and drapes were changed to either lettuce-leaf or spinach green. Testing has shown the choice to be scientifically correct, because green keeps the surgeon's eyes acute, relieves glare and is perceived of as cooling as well as calming.

Hospital green soon spread to other facilities, creating the now famous (or infamous) "institutional green." In a classic case of overkill, many residential interiors were also painted green. The '60s ushered in avocado and olive, colors that still inspire moans of protest from many clients.

Yellow-Greens Are Widely Disliked

Vivid yellow-greens are invariably the least preferred of all colors, according to a survey made by the Pantone Color Institute. There are many reasons why yellow-green is so disliked, the first being childhood memories of slithering, slimy, scary, yellow-green creatures. Illness and nausea are also associated with yellow-greens. Research indicates that yellow-greens invoke such unpleasant reactions that they are not recommended in any medical facilities.

Of all the great family of greens, blue-greens elicit the most positive responses. The Pantone Color Institute survey revealed that teal, turquoise and aqua are high on the list of pleasant associations. It is recommended that these bluish-greens be used in the operating room, recovery and intensive care units because of their calming effect on the patient and staff.

A Balance of Warm and Cool

One of the most basic principles of perception is that the eye and the brain seek a balance between warm and cool colors. For this reason, nurturing, warm colors should be used in patient's rooms, waiting areas and nurses' stations.

Peach, in particular, is a highly favored color, seen as gentle, inviting. Rose-tones are also pleasantly perceived as cozy and friendly, providing a message of welcome to the often frightened patient. Yellows must be used cautiously (best as accents) because, even though seen as cheerful, too much yellow on walls can cast a jaundiced tone on patients' complexions.

The ancient healers were very wise in their choice of green as a restorative and remedy. In today's world there is a need for this soothing hue in specific areas of health care, but careful consideration must be given a choice of the best greens balanced carefully with comforting warm hues. This is not the time for the designer to work from artistic "instinct" alone, but to use the educated direction coming from available research and study.

Leatrice Eiseman, author of Alive With Color, *is executive director of the Pantone Color Institute. She has a degree in psychology and a counseling certificate from UCLA and has studied fashion and interior design.*

Irving Women's Pavilion of Health

Irving, Texas

Architecture by
Page Southerland Page
Interior Design by Design Alliance,
a division of Page Southerland Page
James S. Wright, AIA, Principal
in Charge; Samuel P. Bebeau,
Director, Interior Design Group;
Marian A. Bogan, Design
Director; Michael J. Dattilo II, AIA,
Project Manager—Architecture;
Frederick Liedtka, Assistant
Designer; Maurya Guilvezan,
Design Assistant

Photography by James F. Wilson

Patient Room

Walls (paint): Benjamin Moore
Floor: Permagrain-Genuwood
Built-in cabinet: custom by Design Alliance; fabricated by Medco
Sink and fixtures: Broadway
Sofa: custom by Design Alliance; fabricated by Con Pac 3
Fabric: Kaleidoscope International, Ltd.
Armchairs and round table: Fredrick Bruns through Jane Bander, Inc.
Fabric: Robert Allen
Baby chest/crib and bedside table: custom by Design Alliance; fabricated by Con Pac 3
Bed: LADA
Fabric: Tony Putnam Fabrics Inc.
Lamps: Lawrin Lamp Inc.
Window treatment: custom by Design Alliance; fabricated by Con Pac 3
Art: Select Art, Paul Adelson
Fabric protection: Americo, Inc.

Entrance Corridor/Reception

Walls: Zolatone
Floor: Bentley Carpet
Ceiling: Armstrong—Artan
Sconces, pendant lamp: Corbett
Recessed lighting, throughout: Lightolier
Indirect lighting, ceiling: Danalite
Reception desk: custom by Design Alliance; fabricated by Medco
Chairs in background: Shelby Williams Industries
Fabric on chairs: S. Harris
Side table: Intrex, a division of Habitat International Ltd.

Are you ready for the "hospitel"?

When the Irving Healthcare System decided to expand the childbirth facilities at the Irving Hospital, the decision was made to devote the entire expansion to the single-room concept of maternity care. Page Southerland Page (PSP), one of the oldest architectural firms in Texas, with offices in Austin, Dallas and Houston, was responsible for architecture and engineering for the new Irving Women's Pavilion of Health. Interiors were designed by Design Alliance, a division of PSP that was established to respond to changes in the business of institutional design.

"More and more clients of PSP were requesting unique, non-institutional looks for their institutional projects," notes Samuel P. Bebeau, director of Design Alliance. "Design Alliance was developed to provide state-of-the-art interior design."

For Irving Women's Pavilion of Health the program was to provide comfortable rooms and suites with a "hospitality look," says Bebeau. "Baby business is big business, and the hospitals want to build a rapport with the family so they'll come back for more visits."

"All phases of child birthing—labor, delivery, recovery and care after delivery—take place in one luxuriously-appointed room," explains Pavilion Director LaVona Wilkes, RN. The mother's bed breaks away to facilitate delivery, and monitoring and oxygen equipment is hidden in decorative panels in the walls. Room furnishings include bedside cradles, sitting areas for families and loveseats that convert to beds so that fathers can stay in the room.

Bebeau points out that the more comfortable and luxurious the surroundings, the more efficient they are for hospital staff. "When people have enough in the room to look at and keep them occupied, they ask for less service. They don't feel as if there's nothing to do but call the front desk."

Among the residentially-styled details created by Design Alliance for the Women's Pavilion are innovative crib/chests for newborn babies. Fabrics are vinylized for ease of maintenance. The wood shutters were designed to evoke a high- to medium-end hotel look.

The 23-suite Irving Women's Pavilion of Health exemplifies health care providers' growing awareness that design amenities once unheard-of in institutional settings can make all the difference in marketing their services. For now, the "hospitel" is here to stay.

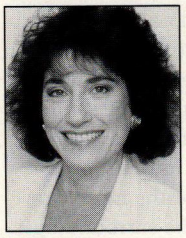
—Julie Goodman

Continued from page 144

since the company was founded in 1972. I've been with the firm for seven years, and am currently doing two $30 million projects, and a range of small ones as well. The thing I like about BTA's approach to health care is that we try to be innovative. We challenge a lot of the restrictions, and we try to present ideas in a new way.

DIANE (DEEDEE) JUST, ASID, **founder, Diane Just & Associates, Escondido, California:** We've been in business for about 15 years and about 50 percent of our projects involve medical facilities, mostly individual medical suites. I learn about each specialty and design for that the patient as he or she enters this new environment. I agree with Robin about the surfaces, that manufacturers need to provide us with more creative choices. Medical design gets very repetitive and boring when there aren't a lot of choices, and there usually aren't. On the other hand, that's where the designer's creativity comes in—trying to find new ways of using the same old thing.

JEAN M. YOUNG, ASID, **principal and owner, Young+Company, San Diego:** I graduated from the University of Oregon with a bachelor's degree in interior architecture. After having been in general design for 19 years, eight years ago I began concentrating on design in medical facilities. One project after another led to this being a specialty, until we dedicated our firm to doing just health care.



Diane Just

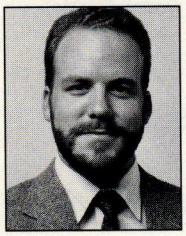
Manufacturers need to provide more creative choices.

It has been mentioned that we as interior designers need to be concerned with the building envelope itself, and I agree. We tend to be constantly working with many of the major manufacturers of the equipment, the big pieces of machinery that go into the hospitals as well as some of the other facilities, and we're constantly pushing them saying "does this room have to be this shape?" Because we're space planners as well as interior designers and finishers. So we'll say, for example, "Can't we put a window in this room?" And they'll say "We've never done that before." And we'll say "That doesn't mean you can't do it."

So we'll keep talking about these kinds of things and push the technicians to the upteenth degree. And, of course, working with engineers is working with people who feel if it isn't in the book it's not supposed to work. Yet we're always pushing for more overall changes. Because there's only so much you can do with finishes and furnishings to really change the way a room looks and works.

But it's this very area that we find exciting . . . being involved with the cutting edge, the brand-new equipment coming out . . . talking with the doctors about what they're being shown. We need to constantly be apprised of what's coming down the line, because these are the challenges we'll be facing in the near future, too.

GREGORY SCOTT SCHNEEKLUTH, Associate AIA, **project designer, Health Care Environments, Pasadena, California:** While still in college, I worked as an assistant to the Facilities Director and Facilities Architect for St. Joseph's Medical Center in Burbank, California. Through this experience . . . seeing a variety of hospital projects, how each was handled, and how critical decisions were made . . . I became more knowledgeable about and interested in medical architecture. Currently, at health care Environments, I have been exposed to an even greater variety of medical and hospital projects. Since this design-build firm specializes in such projects, my involvement with Health Care projects is from concept to completion. I think this is a dynamic field in that technology is the motivator of change. The equipment . . . the specialities . . . all its aspects come together and force new directions in new buildings. But when it comes to hard surface materials, I think the main concern, really, is scrubbability.

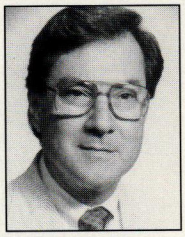


Gregory Scott Schneekluth

The main concern is scrubbability.

MEZA I agree: We've just finished a research laboratory for Children's Hospital and the biggest problem we had was getting a countertop that didn't stain. If one thing didn't stain it something else would. We ultimately settled on a plastic laminate in black because it seemed to be the one most resistant to stain.

WATSON Stain resistance is important in most areas of health care. It is accomplished by how dense or non-porous the material inherently is, such as an epoxy grout, or a surface material such as chemical-resistant laminate. Another property being considered more and more is whether the material is anti-microbial, which means it kills or does not promote bacterial growth. This can also be inherent or surface applied in materials for carpet, handrails or door hardware.



Ronald R. Meza

In hospitals you need surfaces most resistant to stain.

ELIA Also important is visual appearance. Usually I can convince clients to bump up to a sheet vinyl with heat-fused seams because the cosmetic appearance is so much greater. And hospitals are trying more than ever now to look less institutional, more residential.

GALINDO Another consideration is water resistance. In California medical facilities, aerators are not allowed and this can cause a problem with water splashing and collecting around the faucets. This is exacerbated as we are often asked to used laminates in handwashing areas, as they are easier to clean and keep free of bacteria. But the water collects on the laminate and it can finally—or even immediately—become detached from the sink area. So we have started to use Corian or some other type of epoxy material in those areas. It would be great to go with

stone if we could, and in public areas we do, as the budget permits. If not, the epoxy-type material seems to work better than laminate in water-use areas.

SCHNEEKLUTH It is also more residential in feeling and contributes to a sense of warmth in the environment.

GALINDO I think we're moving into a period of more natural looking materials. A lot of wood floors, or wood-simulated floors, are being used in LDRs, labor delivery/recovery rooms. Be it wood or stone, the depth of feeling and permanence of those materials are important. And some other materials such as Corian simulate that feeling when your budget can't afford real marble or granite.

ST. CHARLES We specified Corian toilet partitions for a recent project because the client previously had problems with vandalism and graffiti. The Corian product becomes cost-effective since it can be repaired on site instead of replaced. Corian is also cost-effective in areas that are subject to specific chemical abuse.

GREENBERG The life-cycle cost is very important. For example, a product might maintain its appearance three times longer than another product that is one half the price. The more expensive product is a better value because of the longevity. This reasoning is eagerly accepted by the client. It saves money in the long run.

Robin Greenberg

A product's longevity cannot be overlooked.

ELIA Maintenance is an important issue as well—not just whether something is stain resistant, but whether you can find competent people to maintain it. For example, if you use a carpet that requires special treatment, or a sheet vinyl floorcovering that requires waxing, getting the wrong individual using the wrong materials creates long-range problems. That's why it's important for the manufacturer to train the client regarding such maintenance factors.

APPEL That is precisely why we provide clients with a "Maintenance Manual." Staffs change constantly; therefore, it is very important that the maintenance instructions for each product installed be documented and kept on site.

Julie Appel

Provide maintenance instructions for each product installed.

YOUNG I'd also like to point out the importance of knowing whether a particular material has been introduced in the region where your project is. Many of our projects have been in smaller towns, and sometimes they've never dealt with products with which we are quite familiar.

SCHNEEKLUTH This points out the importance of monitoring the installation. At St. Joseph's Medical Center, I've seen contractors come and go. There's a conscientiousness that's required for completing a medical project. One must really take time setting it up—staging what's going to happen when, and letting not only the hospital know, but also the whole project team, so that there's a need for extensive communication. As designers, we need to be more in tune with how things are going to be done and not just with how things are finished.

ELIA There are some particular problems with installation and remodelling in hospitals, because the hospitals can't close. Odors and fumes are very problematical. This means that the installer needs not only to be good, but also very conscious of the environment in which he or she is working.

SCHNEEKLUTH Corian is a high-density material, much like wood. Carpenters are the best people to work with Corian. And if you're going to give it an edge or curve—it can be sanded down, but sanding it down is a messy and noisy procedure, so typically it will be precut off-site, then brought in and installed. It needs to be handled with exactness, or else it will not offer the precise fit one needs for hospitals.

YOUNG The hospitality look is definitely the future trend for medical facilities. Much attention is being paid to making hospital environments more inviting.

GALINDO Of course, in labs and in treatment areas you have to stay with the high tech, whereas patient rooms, entry and waiting areas definitely are becoming more residential. Operating and procedure rooms need to suggest to patients that they are in a professional environment with the latest equipment.

YOUNG In terms of the high-tech facilities I couldn't agree more, but it would be nice to be able to introduce more color and warmth and liveliness even there. They are high anxiety areas and patients are scared when they go in there; humanistic touches help a lot.

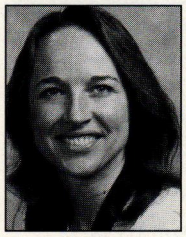
GREENBERG Manufacturers of countertop laminates have given us many trendy colors and patterns from which to choose, but the problem is that, though one might look nice today, it will be out by tomorrow! You don't want to suggest that your client use anything too trendy on an item, such as a nurses' station, that's supposed to be long-lived.

Eduardo Galindo

The trend in hospitals is toward a more residential look, but not necessarily in every area.

WATSON Permanent materials are items not likely to be changed during remodeling or refurbishing. These items are established during the design concept and are not likely to change unless a new master plan is developed. Examples of these items are hard surface flooring, handrails, bumper and corner guards, doors, hardware, cabinetry and tile work. If a new facility is properly designed, these items should be a neutral color that will coordinate with changing color trends. The material and colors of these items should be selected from a company that is stable and will be providing the same material and colors for many years to come for on-going maintenance, as well as remodeling. ►

SCHNEEKLUTH In hospitals, we're talking about three very different types of areas: the public areas, the private rooms, and the technical areas. In the technical areas the equipment, such as computerized screens and down lights, lends itself to a high-tech feel. If you've ever seen a CAT scan and how a person enters into its chamber—you'll agree that it has a scientific high-tech feeling. Whereas, if you're going to be in a lobby, you want to soften the feeling with natural light and those sorts of things. That's where the design comes in, knowing the various moods of those three different types of spaces.


Linda Watson

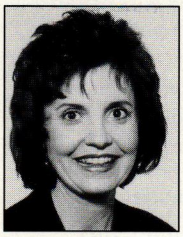
If you want to use the same material in the future, make sure it is manufactured by a stable firm.

ELIA However, I don't think the high-tech areas necessarily have to look high tech. The finishes need to perform well, but I find hospitals that want to attract more private patients want even that area to be more hospitable.

GALINDO How do you do it?

ELIA Simply by using warmer colors, and maybe something on the ceiling. A concrete example is at Valley Presbyterian Hospital. When they did their pediatric wing, a remodeled space, they wanted a pediatric-oriented operatory. There was a space around the top of an old operatory, and we had some murals—not graphics, but murals that would appeal to children—handpainted in that space. The children could be carried in, held in a rocking chair by the doctor or the anaesthesiologist, so that even in that most frightening space, the children could relate to some kind human element. And I think that can be done very simply, no matter what the finishes are.

The only problem I see in doing something like a hard surface is that hard surfaces are more permanent. And the more permanent something is, the more classic you need to be. It's easier to specify something less classic in a cubicle, for example, because it has a shorter lifespan.


Lauren Elia

The more permanent the material, the more classic should be the design.

SCHNEEKLUTH What does everyone here think the size of the facility has to do with the designer's ability to manipulate the design? I think this is a whole other problem, not only in how people circulate, but how they get around in corridors, and how they are directed. Some medical facilities are so large that they seem like mazes. As designers, we can create a feeling of comfort in a smaller area, but it's difficult to provide a consistent look if you're coming from more comforting surroundings. And, if the surfacing in one area is not consistent with the rest, a confusing situation is created for the patient.

APPEL "Way Finding" is a critical element in health care design and should be an integral part of the preliminary design studies rather than an applied afterthought. Not being able to find your way around a facility during a stressful time only increases a sense of helplessness. This can be done with minimal signing, color, plants, and landmarks, all of which can enhance the overall design.

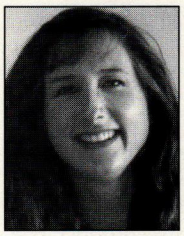
MEZA There's also the problem of noise, especially in corridors. This is the one thing that's very frightening for children. When they come through a corridor, there's clatter and the din of all sorts of activities bouncing off the hard surfaces. If there was something that could be hard and would be washable and durable and still have the ability to absorb sound, it could be excellent for application on floors, walls and countertops. In the more humanistic kind of endeavor, quietness is one of the things we keep looking for. We need to make things quieter, softer. Even in the high-tech areas you're going to need to diminish that noise level. Children and babies react to noise, and oftentimes we find the examination being done is marred because the child is startled by the noise. In dealing with hard surfaces we need to look for something that can help diminish this problem.

GALINDO One of the ways to help diminish noise is to lower the lighting levels, and thus the noise that lighting systems make. But, of course, the hard surface is the core of the problem. It can even affect the lighting problem, because, if the interior designer uses lighter colors that will not absorb the light, he or she can more easily lower the lighting levels.

ST. CHARLES On the other hand, in the lab you need to use darker surfaces that have less reflectancy, because too much light is stressful to the eye. Medical staffs have to work in such high intensity light that they can't have these white surfaces everywhere.

GALINDO That's something that many designers that don't specialize in medical facilities and lack experience don't understand. They come in with this range of colors and don't realize the affect of those colors on the people working in that room. For example, it's very important to be able to tell the true skin color, and the colors around you are going to affect that.

ELIA Another factor is the way a hospital's staff responds to these environments. I don't think everything needs to be oriented to patients, because the staff spends more time in the hospital than anyone.


Heidi St. Charles

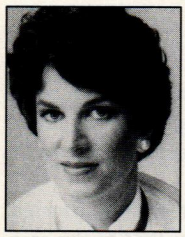
Color selection has to reflect the task at hand.

And they're very conscious of their environment and very proud of it. If it's something that's attractive and in which they've had some input, even in a small way, then they're more inclined to maintain it. You can always tell when an environment is not working for the staff, because they just let it go.

In this respect, hard surfaces are very important. For example, the staff's task chairs need to not create tracks in the hard surface, the vinyl, underneath, but many times they do. This can happen if the

flooring is not installed properly and the glue doesn't set. There are so many little things like that which can be really annoying. These people are involved in stressful situations and seeing their newly-designed task areas becoming marred, and worrying about the water pooling on the counter, are things they don't need to deal with.

YOUNG In dealing with hard surface flooring, weight is a very important factor—with gurneys and some of the heavy equipment and tanks that are pulled across it. Frankly, I haven't found any miracle product that doesn't show all of that after a while. If a manufacturer could produce a product that would have enough resiliency to give under this stress and then bounce back up, it would be wonderful. It just blows my mind that, in this day and age, we haven't come a lot further with these materials.



Jean M. Young

In flooring, durability despite heavy traffic is a primary factor.

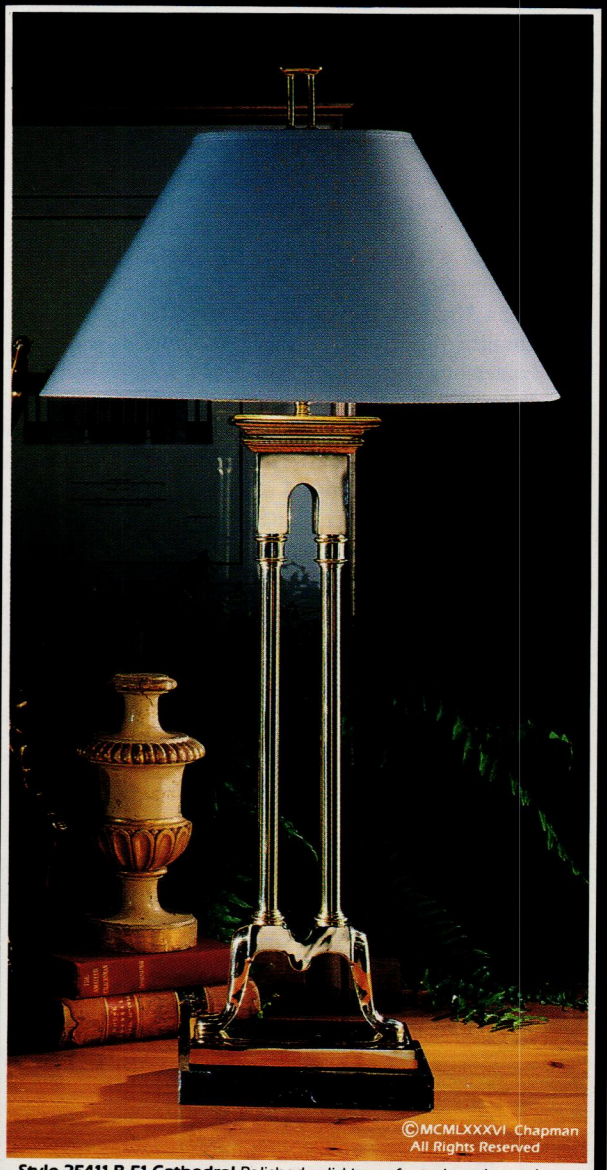
ST. CHARLES I also feel that manufacturers should provide flexible ways to add color accent to finish materials, such as Corian custom edge treatments. By using a routed edge on a neutral-colored counter and sliding a strip of plastic laminate into the edge, the designer is able to provide an accent color that later can be replaced without the cost of replacing an entire counter. We need more tricks to customize the interior without having the client invest in something that can't be changed as tastes and styles change.

GREENBERG Also, most flooring manufacturers are not in sync with the cubicle or fabric manufacturers. They still miss the boat with their colors. Of course, if the fabricator isn't comfortable with the product, the installation won't be worthwhile, no matter what the product is.

YOUNG That's one reason it's important for the manufacturer have a rep near the installation. If you're doing an installation and something goes awry with the product or its use, you need to be able to rely on the rep. Often, because we do many projects out of state, we rely on the manufacturer's rep to suggest an appropriate fabricator. So the quality of the manufacturer's rep is important; you need someone you can depend on, just as you need the product he or she represents to be one you can depend on.

ST. CHARLES It's also important for us to know as much as possible about a product—what it can do or cannot do. Whether we get information through the manufacturer's rep visiting our offices or the designers visiting the manufacturer's facility, or whether it's through advertising and articles in magazines or some other means, the more we know the better job we can do specifying the right material for the right situation. ■

Distinction Through Design



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Vecta

A Global Intersection for Seating Concepts

BUZZ-WORDS AND CATCH PHRASES OFTEN BEST capture the rapid changes in market, industry and design directions. "Industrial elegance" echoes strongly from Vecta, as exemplified in its latest offering of contract seating. Under the leadership of company President James C. Welch, the Grand Prairie, Texas-based manufacturer, a founding member of the Steelcase Design Partnership, has taken steps to distinguish its interpretation of industrial elegance with a global definition.

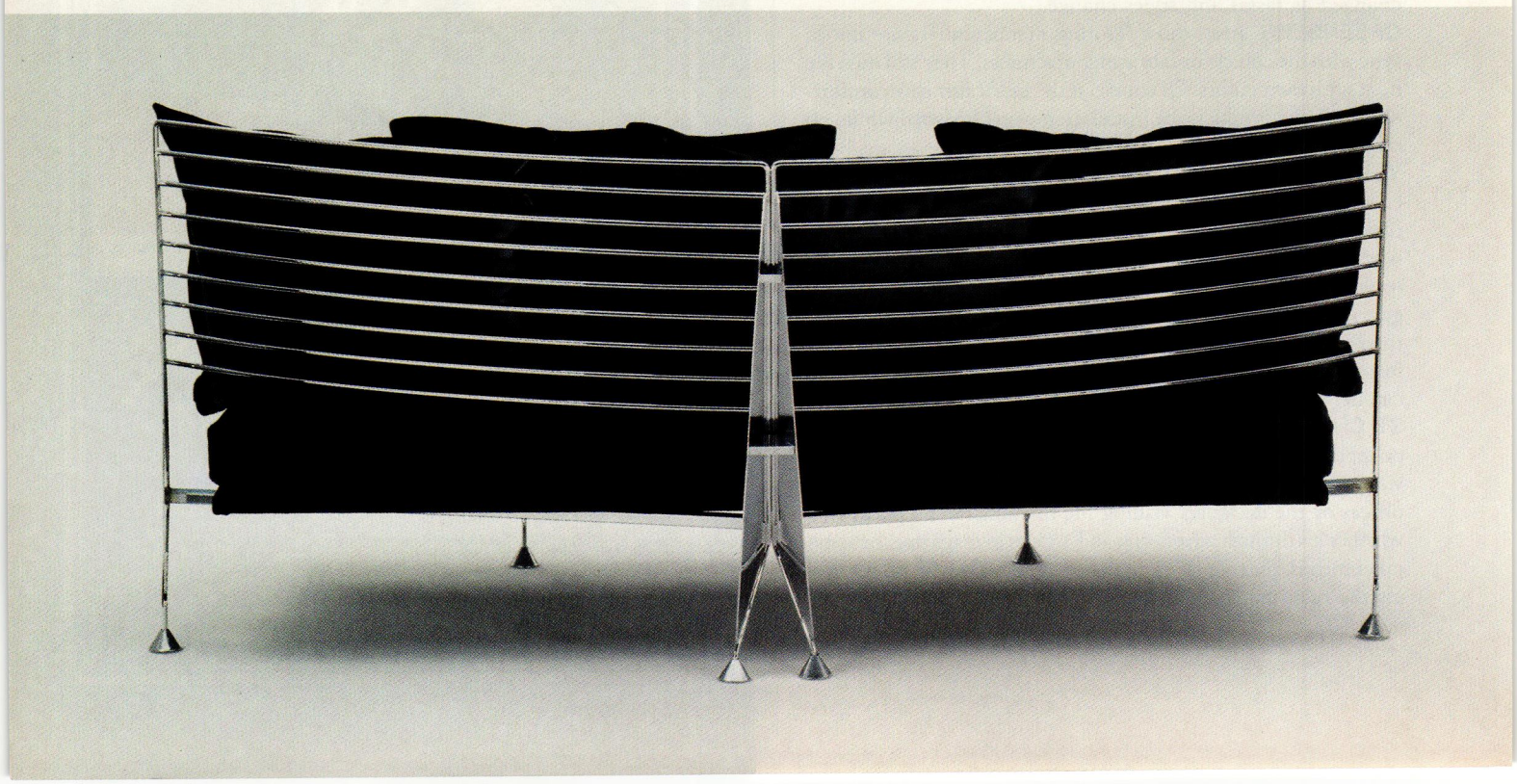
Under the stewardship of American-born William Raftery, the company's design manager, Vecta's design department has recruited a team of internationally-recognized design consultants: Paolo Favaretto of Italy, Pascal Mourgue of France, Klaus Franck and Werner Sauer of Wilkhahn of West Germany and John Mascheroni of the United States. The group has given Vecta an impressive collection of unique seating, pushing forward its position in the international marketplace.

"Vecta has always been known for its collection of designs. Lately more than ever, outside designers have played a more important role in achieving our goals," explains Raftery, who designed Vecta's Kelly and Bira chairs. "With the acquisition of the Beylerian Collection and the recent introduction of designs by Favaretto and Mourgue, Vecta has signalled that a more diverse and exciting range of products is a strategic part of its future."

The role of design manager has given Raftery unique insight on the aesthetic and economic concerns that lead to the creation of product. He believes the understanding of these factors by designers will enhance their importance in the product decision-making process. "Working with outside designers and developing designs internally at Vecta has instilled a sense of balance by providing me with the perspective of the consultant and the manufacturer," he says.

Vecta's industrial elegance underlies both the philosophies and the product designs, from the sleek functionalism of the Assisa Stacking Chair to the linear poetry of the Lune d'Argent chair, to the tailored silhouette of the Wilkhahn FS+ Grand Class Chairs. To their creators, industrial elegance transcends language and cultural differences. And the road to America for these talented Europeans, espousing highly different critical perspectives, was the path carved by the solid reputation of Vecta

French designer Pascal Mourgue created for Vecta the Ikmisou sofa, exemplifying the manufacturer's emphasis on contract office furnishings with industrial elegance.



in Europe. In return for providing a way of entry into the American market for the designers, Vecta's reward was more than the quality seating products: Favaretto, Franck, Mourgue and Sauer brought fresh approaches and noted observations that were honest and revelatory.

"I think we sit down in the same way all around the world," states Favaretto. "The only difference is that Americans like the products heavier and stronger than necessary." The sensuous curves of Assisa's tubular steel frame and contoured wing-like back defy the designer's perception of American weightiness. But the range of Assisa models, including chairs with arms, writing arm tablets and underseat bookracks plus ganging capabilities, makes them universally appealing for a variety of uses. "I believe we are moving toward an international taste and market," notes Favaretto. "Thanks to the new technology of communications and information, we are able to know and to live the same thing in the same moment."

Mourgue's designs reflect the romance of industrial elegance, expressed in the Ikmisou seating and tables as well as the Lune d'Argent chair. Committed to the commercial objective, the French-born designer offers a different view of internationalism. "The phenomenon of popularizing certain products called 'international' takes away from the product," he says. "I would like to believe that it is a design direction that emphasizes the rapprochment of similiar sensibilities. Further, I prefer to view differences in design or social cultures as individual rather than international."

Above: Designed by West Germans Klaus Franck and Werner Sauer, the Wilkhahn FS+ Grand Class chair offers executive luxury and function. Below: The Assisa, Vecta's new, stackable all-purpose side chair designed by Italian architect Paolo Favaretto.

Mourgue's designs are inspired by individual expression, and he emphasizes that personal and physical aesthetics are not defined by means of the industrial and functional processes. "Comfort is quality of life and relationships with people, and it cannot be reduced to ergonomic factors."

"My desire is to create things of validity, both in a global and timeless sense," states Klaus Franck. "The more the product is innovative and, at the same time, satsifies a human need including sensual expectations, the more it will be valid and become part of the human culture." The Wilkhahn chair's strengths are revealed through a pragmatic expression of technical performance and streamlined function. A spring tension system, guided by Wilkhahn's distinctive swing arm, keeps the flexible backrest in constant lumbar contact to provide support and comfort.

Designed for the executive with a range of models addressing the diverse needs of upper management, smooth or fluted upholstery styles give the Wilkhahn Grand Class chair an advantage whether the executive end-user sits in an office in Los Angeles, London or Tokyo. "On the way to internationalism the differences become smaller. Ideas and trends will come from anywhere and can be communicated universally," says Franck. "The epoch of distinctive national design belongs to the past."

—Rick Eng

Voice Processing Technologies

Part II: Voice Recognition

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

As introduced last month, emerging voice technologies, such as voice mail, represent new opportunities for interior design firms. Voice recognition input can mean another significant potential for enhancing bottom-line profits in today's design firm.

Voice Recognition

A technology with potential for generating new business opportunities in the future is voice recognition. Voice recognition products can shorten applications training and related costs by reducing complex keystroke sequences to simple voice commands. Spoken words translate into numerical conversation-sounds which are converted from an analog pattern into a binary pattern and are given a digital code. A comparison of these codes with previously programmed codes is next. When there is a match, the computer's voice recognizer outputs the word or phrase to the personal computer (PC) screen.

More office workers, in the future, will communicate with the personal computers via voice, naturally and comfortably. Voice recognition products will help PC users increase productivity with many applications, e.g., input to a CAD system. Presently, two challenges face design firms: how to use this technology in their own firms and how to design appropriate acoustical environments. Both client and design offices need to protect office workers from interference with adequate voice privacy (to ensure confidentialty of information) and disturbances causing voice distraction (to minimize difficulty in concentrating).

The new technology includes PC voice recognition boards, which cost $1,000 or more, have vocabularies of a few hundred words. Voice-activated word processors

priced in the $13,000 to $30,000 range, recognize up to 20,000 spoken words.

Voice Applications

Typical applications for boards include inventory shipping and receiving and quality control. In other words, they can serve in busy environments where it is not practical to place a computer. When larger vocabularies are necessary, dedicated voice-activated word processors are available. Applications include text creation, forms data, entry, spread sheets and CAE-CAD-CAM. Voice-controlled word processors for medical reporting with vocabularies of up to 10,000 words are already in use at many hospitals and clinics nationwide. Within a few years, similar systems for legal and financial services and other office applications will begin appearing.

Voice recognition technology creates acoustical design challenges. Uncontrolled noise can hurt productivity, and therefore design firms will be called upon to create acoustic environments which insure appropriate speech privacy. A rise in environmental noise will occur once office workers begin talking to their computers and word processors. This noise is of two types; constant and intermittent. The constant noise of belts, motors or fans can often be tuned out of the system automatically by the voice recognition software. The most pernicious for a voice recognizer is intermittent noise. A squeaky door, an interrupting voice or a dot-matrix printer can periodically create distractions.

Voice systems generally use noise-cancelling microphones. These rely on the principle that noise generally comes from all directions at once and will mechanically cancel itself out at the diaphragm of the microphone. The voice, coming from one side only, will be picked up more strongly. This is not always true: a squeaky door or an intermittent dot-matrix printer may not significantly cancel out. Likewise, if the microphone is too far from the mouth, echoes and longer sound paths can begin to cancel the direct line signal.

Controlling Sound

The workplace will need designs which fit the application. Not all workers will use this technology, at least, not initially. When they do, isolation from intrusive noises will be necessary. Spacing voice input stations, a minimum of eight to 10 feet apart, will continue to be an important aspect of good acoustical control. Sometimes the traffic pattern in the area may have to go past the voice input station. If so, a sound-deadening partition will help reduce on over-the-shoulder noise. A door installed on a panel system will help to block the transfer of sound between workstations in open office environments.

Good acoustical ceiling tiles which scatter, absorb and minimize the reflection of sound waves are especially helpful in controlling sound. Also recommended are acoustic wall panels to block and absorb sound, and white sound systems to supplement the constant noise of HVAC systems. Panels with noise reduction coefficient ratings between 70 to 80, and sound transmission class and noise isolation class measures of 20+, generally provide acceptable acoustical control. Noise need not be completely eliminated, but made to seem isotropic through the creation of distance buffers.

Voice technologies will continue to challenge internal office procedures and the designing of offices. Astute designers will accept these challenges as double-edged benefits, not double-edged swords.

For additional information contact the Office Syntonics Research office at 115 Route 46, Building F, Mountain Lakes, New Jersey 07046, (201) 402-4082.

Sheila Elias

A suite at L'Ermitage Hotel as interpreted by Sheila Elias, Los Angeles.

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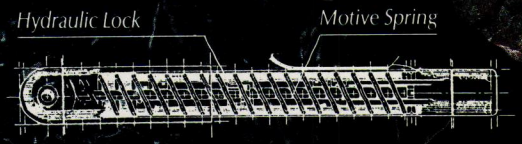

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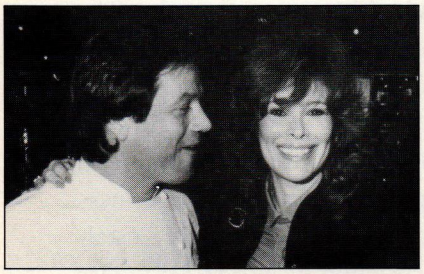


(Top) Wolfgang Puck and actress Jill St. John. (Above) Villeroy & Boch Creation store in Beverly Hills

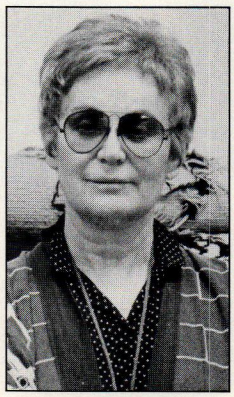
Creation Pulls in the Tastemakers While actress/cookbook author **Jill St. John** offered tips on "Eating in Bed," dynamo chef **Wolfgang Puck** served up his culinary wonders at the splashy opening of the **Villeroy & Boch Creation** store in Beverly Hills. The 2500-square-foot retail space, designed by the company's own design team, presents a feast of chic wares, from china to decorative accessories ■ **"Accessories are essential. Read my lips: essential,"** says designer **Paloma Picasso** who made an exclusive appearance at I.Magnin Beverly Hills to showcase her newest Accessories Collection for Spring. When asked to give a color forecast for the '90s, Picasso predicted, "Black will always be with us" ■ Architects and designers joined **Herman Miller, Inc.** to celebrate the new **West Coast Pavilion** in Irvine, California. The two-story, 25,000-square-foot building showcases Miller product lines and serves the design community with graphic displays, meeting rooms and a Resource Media Center. Among the attendees were **Pam Light**, Leason Pomeroy Associates, and **Herman Miller's Ken Disselkoen**, vice president sales/west and **Peter Goerdt**, Orange County sales manager ■ More than 250 showed for I S D's art show opening, which featured author **Marva Marrow** signing copies of her new book *Inside the L.A. Artist.* The exhibit, curated for the design firm by **Corporate Art Consultants**, displayed works by artists featured in Marrow's book. Guests included **Michelle Isenberg**, Corporate Art Consultants, artist **D.J. Hall** and **Jan Belson**, principal, I S D ■ **Thoughts of a Willful Artist** Distinguished Los Angeles artist **June Wayne** opened the print symposium at the **Australian National Gallery** in Canberra. Two exhibits of her "D'JUNA SET" prints, which focus on Wayne's exploration of light, space and time, were organized in Sydney and Melbourne for the visit. After her whirlwind tour down under, Wayne headed for Japan to prepare for an upcoming exhibition. *Continued on page 160*

Alan Berliner

Paloma Picasso poses at I. Magnin Beverly Hills

(From left) Pam Light, Ken Disselkoen and Peter Goerdt

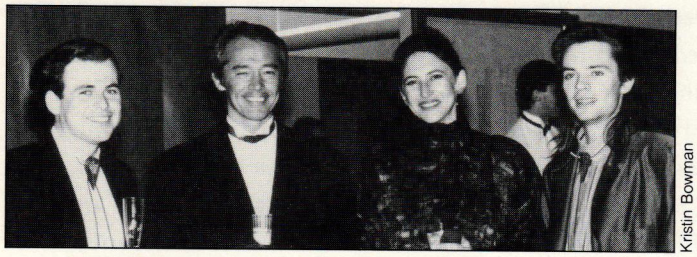
(From left) Michelle Isenberg, D.J. Hall and Jan Belson



Artist June Wayne

FACES

Continued from page 159



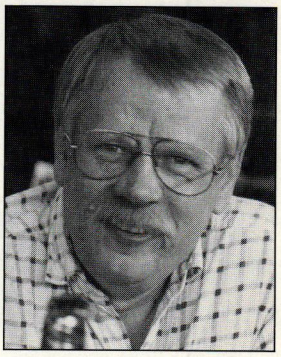
Kristin Bowman

(From left) Christopher Gow, Edward Suzuki, Jill Sablosky and Keith Turman

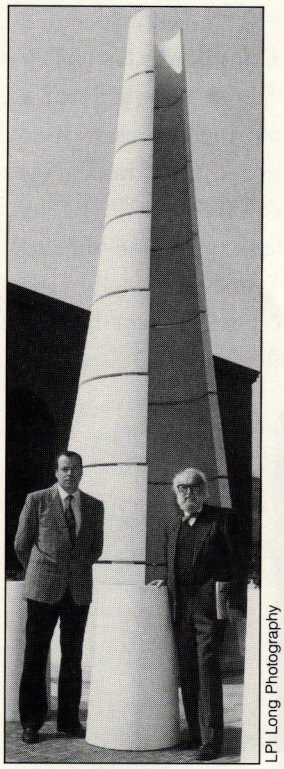
A Birthday Salute in Dallas! Champagne flowed as **The Design District**, Dallas, celebrated the first anniversary of its landmark **Contract Design Center** with a lavish party and an exhibition extraodinaire by superstar architect **Edward Suzuki**. A sophisticated crowd swirled from the lively silent auction held by the local chapter of the Institute of Business Designers (IBD) to Suzuki's dramatic "Anarchitecture" installation in a large showroom. Celebrators included **Christopher Gow**, Conduit Gallery, and artists **Keith Turman** and **Jill Sablosky** ■ **A Blessed Start** **The Bradbury Collection** opened its doors in the Pacific Design Center like no other. Owner **Cecile Bradbury** called upon the services of a Zen Buddhist monk to bless her collection of fabrics, wallcoverings, furniture and accessories. More than 200 were present for the ceremony performed by monk **Teki-o** (**Michael Radford**), including the showroom's designer, **Irwin Stroll**, Irwin Stroll & Associates, and **Jim Sands**, Jim Sands Interiors ■ ***C'est Merveilleux!*** Designers and collectors toasted the opening of the **French Art Connection** in San Francisco. The showroom specializes in fine European furniture and rare decorative objects purchased *en France*. Well-wishers included designer **Dennis Buchner**, a former associate of the late **Michael Taylor**, Buchner's client **Mrs. Charles Conde** and designer **Virginia Lee Taylor**, FASID ■ Hailed as one of Finland's greatest glass artists, **Oiva Toikka** of **Nuutajarvi Glassworks** was in Los Angeles for the opening of his one-man show at the **California Museum of Science and Industry**. Toikka is credited for giving a new look to Finnish art glass with his glass birds and strawberry-patch bottles ■ Also at the California Museum of Science & Industry was "Cono-Cielo," a beautiful, 40-foot semi-conoid monolith of white Massa Carrara marble by Italian architect **Angelo Mangiarotti** and engineer **Michele Tongiani.** The piece was part of the exhibition MARMO: The new Italian Stone Age. *—Paula Fitzgerald*

David Dubuque

(From left) Zen Buddhist monk Teki-o with Cecile Bradbury and Irwin Stroll

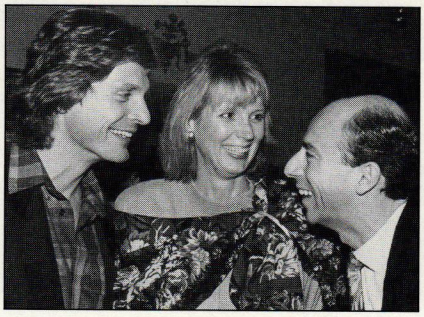


Finnish glass artist Oiva Toikka and his Bar Counter, 1976.

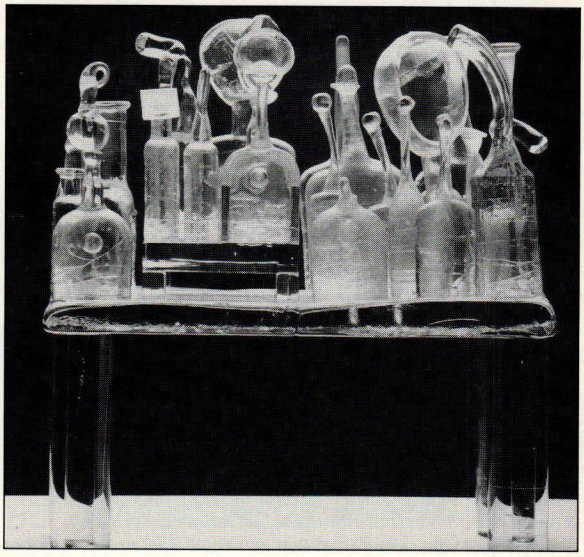


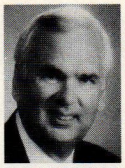
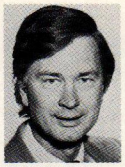
LPI Long Photography

(From left) Michele Tongiani and Angelo Mangiarotti



(From left) Dennis Buchner, Mrs. Charles Conde and owner Nicolas Hirtz





THE NEGOTIABLE ENVIRONMENT
David Armstrong Phillip Stone

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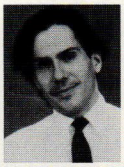
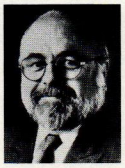
DAY CARE: OFFICE OF THE 90S Carol Disrud



ARQUITECTONICA:DESIGN MAVERICKS
Bernardo Fort-Brescia Laurinda Spear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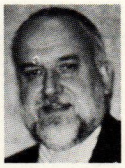
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Continued from page 66

General News

Interior Design Act Passed in New Mexico: New Mexico becomes the seventh jurisdiction in the nation to restrict the use of the title "interior designer" to individuals who have met specific requirements of education, examination and experience. House Bill 353 was signed into law by Governor Garrey Carruthers in March, making it the first interior design licensing bill which has passed in a state west of the Mississippi River. New Mexico joins Louisiana, Alabama, Connecticut, Washington, D.C., Puerto Rico, and most recently, Florida, on the list of states and territories which have licensing requirements for interior designers. The New Mexico Interior Designers (NMID), composed of representatives from the American Society of Interior Designers, International Society of Interior Designers and unaffiliated designers, led the legislative effort.

ISID Conference: The International Society of Interior Designers (ISID) will hold its Tenth Anniversary Conference, June 22-25 at the Nikko Hotel in San Francisco. Keynote speaker, John Wheatman, an internationally-renowned interior designer, will headline the event. A wide range of seminars will address key issues concerning the interior design profession. In addition, ISID will offer three Continuing Education Unit (CEU) courses on barrier-free design, residential kitchen design and the legal concepts of construction. For information, please call Ann Loar, ISID, at (415) 861-6441.

SANDESIGN '89 A new beach party fundraiser to benefit the Design Industries Foundation for AIDS (DIFFA), will be hosted by Design Center Northwest on June 29 at Alki Beach Park in West Seattle, Washington. Teams of five people, each from area design and architecture firms, professional society chapters and showrooms, will compete in a sand sculpting contest in categories, such as Best Overall Design. Individual participants are invited to join the fun too. For information and tickets, call Design Center Northwest (206) 762-1200.

Business Update on San Francisco: The Contract Design Center of San Francisco will present "Business Update on San Francisco: What's Right & Wrong?" on July 24. The program will focus on the results of a business-retention survey to be completed by the San Francisco Economic Development Corporation (SFEDC). Kent Sims, president of the SFEDC, will present factors that attract companies and keep San Francisco in the big league of business centers. For information, call (415) 621-7345.

CEU Record Keeping for IBD: The Institute of Business Designers (IBD) has employed a new, more efficient way to store Continuing Education Units (CEU) credits and transcripts through The American College Testing Program (ACT). ACT provides record-keeping and transcript services for other design organizations, such as the American Society of Interior Designers and American Institute of Architects. IBD members who take IBD-sponsored courses will now have their records permanently stored in a centralized, comprehensive national

Continued on page 164

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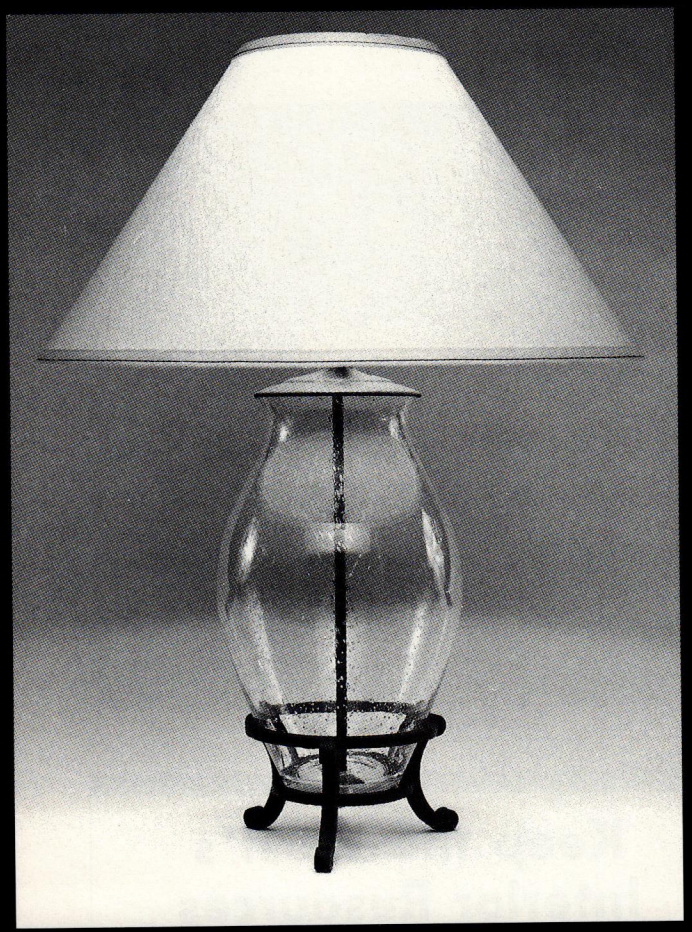

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Continued from page 163

data base from which the member can at any time request a transcript for $5. For information, call (312) 467-1950.

Thermador's 1988/89 Kitchen Design Competition: If you are a professional interior designer, architect, builder or contractor, you have the opportunity to gain international recognition by entering Thermador's 1988/89 Kitchen Design Competition. The winning designs will be re-constructed by Thermador for the January 1990 National Association of Home Builders (NAHB) show. The competition has three entry rules: all kitchens submitted must be based on a new floor plan, built on or after January 1, 1987, and include a Thermador oven, cooktop and dishwasher. Entries must be submitted to Thermador by August 1. For information, call (213) 562-1133.

Wright Symposium: "Assessing Wright's Legacy: The Reality and Myth of Frank Lloyd Wright" is the title of the fourth annual Domino's Pizza Frank Lloyd Wright Symposium to be held in Ann Arbor, Michigan, July 26-30. It will be hosted by the National Center for the Study of Frank Lloyd Wright at Domino's Farms in conjunction with the College of Architecture and Urban Planning of the University of Michigan. The registration fee of $125 includes the entire symposium and opening reception. For information, call (313) 764-5305.

Europe/U.S. Trade Fair: In the interest of expansion and consolidation of economic relations between the 12 European Economic Community (EEC) countries and the United States, Frankfurt organization will hold its first EXPORT Trade Fair, October 25-28, and the independent EXPORT Conference, October 27-29, in Frankfurt, West Germany. The two events will cater primarily to the needs of small- to medium-sized companies in the EEC and U.S. wanting to enter into trade relations with each other. Participants in the exhibits will be export-oriented companies offering a broad spectrum of products. For information: call (069) 7575-6477/6320.

The Year 2000: Office Design Competition:" Eimu-International Exhibition of Office Furniture of Milan, Italy, and Orgatechnik-International Office Trade Fair of Cologne, West Germany, have joined in sponsoring a unique competition, asking designers to gaze into the future. "Year 2000: Office Design Competition" invites entrants to submit concepts in furniture and products and long-range solutions in the interior design of offices. Cash prizes and plaques will be awarded. Individuals, teams or schools are eligible to enter. All entry forms are due August 31. For an entry form and competition outline, contact the competition office in Milan at (02) 4988361; fax: (02) 4813580.

Personnel Notes

Michael Echolds was promoted to vice president and manager of Western operations for TROPITONE FURNITURE CO. . . The multidisciplinary architecture firm STONE MARRACCINI PATTERSON has appointed **Gregory S. Palermo,** AIA, as vice president and principal based in the San Francisco-based firm's St. Louis office. . . The San Diego commercial interior

design firm WILSON/DUTY ASSOCIATES has appointed **Tina M. Chakeen** as director of marketing. In addition, **Martha Johnson-Bullard** has joined the firm as head of its new retail design division... THEODORE BROWN & PARTNERS INC. has named **Richard Lee Smith**, AIA, an associate of the San Francisco-based architectural design firm... **Steve Adams**, ASID, was appointed director of interior design for the Los Angeles office of HOWARD NEEDLES TAMMEN & BERGENDOFF (HNTB), headquartered in Kansas City, Missouri... A leading manufacturer of modular office furniture systems, PLEION CORPORATION has appointed area contract sales and sales representatives in California: **Marybeth Cole**, South Bay; **Susan VanderWilt**, Los Angeles; **Cheryl Hanson**, Orange County; **Janey Khorey**, South Orange County; **John Blalock**, Walnut Creek/Oakland; and **Nancy Dennis**, San Jose/Santa Clara. Also, **Susan Wilcox** was appointed project coordinator for Northern California... The SOUTHWEST MUSEUM of Los Angeles has named **Jerome R. Selmer** executive director, the museum's seventh in its 81-year history... **Amy L. Delson**, AIA, has joined MCLELLAN & COPENHAGEN, INC., Architects & Planners, as manager of health care facilities. In addition, **Gary S. Nagamori** was promoted to the position of manager of design for the Cupertino, California-based firm... **Jon Hart** was named zone modular consultant for LEES COMMERCIAL CARPET COMPANY, based in the Lees San Francisco Mart (formerly the Western Merchandise Mart) showroom... **Carol Davis** has been appointed district sales representative in Southern California for PANEL CONCEPTS, L.P., the Santa Ana, California-based manufacturer of open office systems and ergonomic seating... COX, JAMES+ASSOCIATES, one of the top ranked U.S. interior design firms located in Phoenix, has recruited noted designer **Shawn Pickerdill** to strengthen the design firm's capabilities... Grand Rapids, Michigan-based HEKMAN FURNITURE COMPANY has named **Bruce Bergen** as director of marketing... MICROCOMPUTER ACCESSORIES, INC. named **Gerald Sechrest** division sales manager to initiate the Los Angeles-based company's push into the contract office market.

Openings/Expansion/Mergers

KNOLL INTERNATIONAL has acquired **Spinneybeck**, a premier North American source of quality leathers for contract, residential and commercial usage. It will remain a separate division headed by current Spinneybeck President Philip Manchee, who will work closely with Arthur Sager, senior vice president, managing director of textiles and leather for Knoll... Featuring highly exclusive, hand-designed works of functional as well as decorative arts, **Art Options** opens at 2507 Main Street in Santa Monica, California... The design studio of **Sussman/Prejza & Company, Inc.** has moved to larger offices at 3960 Ince Boulevard, Culver City, California... **Superior Carpet Corporation** opens a 45,000-square-foot resource facility at 4880 Alpha Road, Dallas... The Los Angeles-based international store planning and architectural design firm, **J.T.**

Continued on page 166

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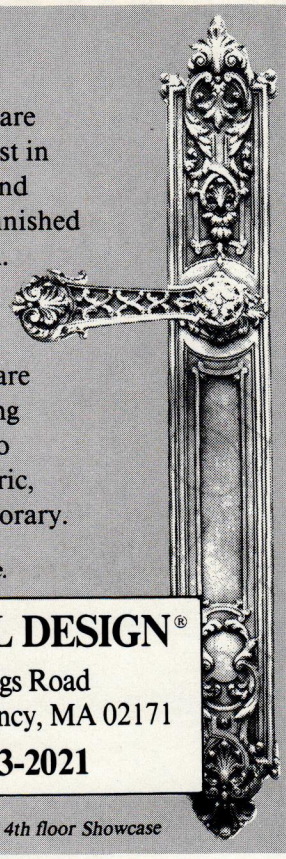

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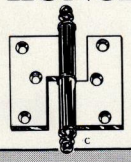

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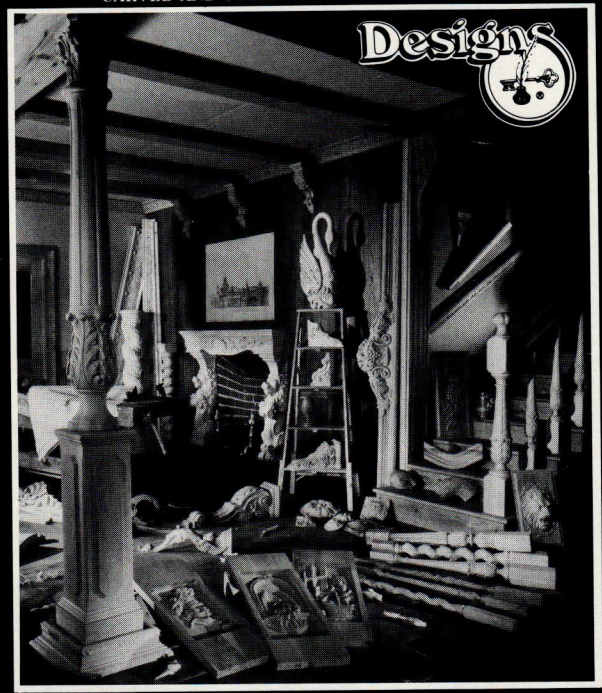

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DESIGNERSWORLD

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Nakaoka Associates Architects has expanded its office space at 1900 South Sepulveda Boulevard. The firm's retail clients include Bergdorf Goodman, Petite Sophisticate and Imaginarium... Grand Prairie, Texas-based **Westgate Fabrics, Inc.** will relocate its Phoenix showroom to the Birtcher design center at Phoenix Northgate, leasing more than 2,500 square feet. The design center is scheduled to break ground this summer... **Michael Brendle Architects** moves its offices to 1743 Wazee Street, Suite 400, Denver... **TSL Design Group** of Los Angeles and Tokyo has expanded its retail planning and design services with new offices at 4465 Wilshire Boulevard, Los Angeles. The firm will also offer hospitality and graphic design services... The interior design and space planning firm of **Richard Kaleh & Associates** relocates its offices to 7843 Girard Avenue in La Jolla, California... **The Resource Gallery** debuts at the Denver Design Center, providing first-time manufacturers a total of 4,000 square feet for the opportunity to display and distribute their products to the Denver architecture and design community... The preeminent contract furnishings and design firm of **Arthur Shuster, Inc.** of St. Paul, Minnesota has established a Western regional office at 140 South Lake Avenue in Pasadena, California... This month, **Boyd-Levinson & Company** will open its new showroom at the Decorative Centre, Houston, Space 111. Lines making their debut in the Houston showroom are AVERY BOARDMAN, OSBORNE & LITTLE, BASSETT MCNAR CO., APLIN LAMBERT DESIGN, THE BRYCE CO. and CLIFFORD STEPHENS, INC.

Product News

Halo Lighting has created a new compact Power-Track lampholder (L 1540) that provides residential and commercial users with a light fixture that delivers superior optical control. Available in defined narrow spot and narrow flood beam spreads, the lamp approaches the performance of low-voltage lighting lamps without the need for a low-voltage transformer. As a result, users gain the flexibility to create dramatic special effects while using a standard incandescent lamp light source. Circle Number 400... **Construction Specialties, Inc.** introduces a new line of U.L.R tested and classified corner guards for use in two-hour fire-rated wall construction. The new C/S Acrovyn is comprised of an exclusive fire barrier material which is sandwiched between two galvanized heat shields. Sharp and bullnose profiles are available in 48 designer colors, including 22 pre-matched to Formica® brand laminates. Circle Number 401... **Design Matrix** introduces an IBM-compatible project management software created by Jim Geiger for the interior design professional, using today's affordable computer technology. The program allows for the creation of budget vs. actual costs and income/profit reports, signature ready contracts, delivery tracking system, invoicing and check writing and posting. Circle Number 402... **Amoco Fabrics and Fibers Company** presents "Saggara,™" a new line of woven textile wallcoverings for corporate and public environments. Offered in a palette of 280 colors and 13 patterns, the textile is made from solution-dyed Marquesa® Lana polypropylene yarns which

resists stains, fading and moisture. Circle Number 403... **Helikon Furniture Company** introduces its new Rapid Delivery Service called "RDS." This program allows a select group of products in the company's Transition line to be shipped within five days of receipt of order, rather than the normal eight to 12 weeks. Transitions is a line of modular wood furniture designed for the middle management market. Circle Number 404... **MicroComputer Accessories, Inc.** offers a line of workstation furniture made of steel-reinforced, blow-molded Resinite™ composite, a scratch-, break- and chip-resistant material offering a cost effective solution. The costs of manufacturing furniture using Resinite are low compared to costs for low-end metal and plastic laminate furniture, and another cost benefit, derived from the lightness of the material, is lower shipping costs. Circle Number 405... A design template for lighting layouts has been developed by **Capri Lighting**, which helps specifiers complete lighting application estimates more accurately and in less time. Created by Capri for use by architects, lighting designers and interior design professionals, the template permits rapid location of track and recessed lighting layouts on a quarter-inch scale. Circle Number 406... Diametron from **The Worden Company** was conceived as an innovative alternative to the traditional all-wood library. Handsome, durable, flexible and offering an extensive range of colorful table tops and bases, Diametron offers unique electrical capabilities for wire management solutions for the electronic library of the future. Circle Number 407... **Galaxy Carpet Mills** has added 10 patterns to its Designer's Gallery of Custom Rugs, featuring a mixture of abstract and traditional styles with softer lines apparent in each. "Our new patterns emphasize the endless possibilities available in design, shape and color when creating a custom rug," says Carol Lovell, manager of Galaxy's rug division. The program now offers customers a choice of 40 original patterns developed by the in-house design team. Circle Number 408... **Baldwin Piano & Organ Company** presents its "Options" program addressing professional designers, architects and specifiers. First announced at last year's American Society of Interior Designers' National Conference, the program featured a selection of color and wood finishes reviewed by designers across the country. The 1989 selection of 10 "Designer Choice" Option finishes include Midnight Blues, Burgundy Wine, Warmed Walnut and Cherry Edged in Ebony. Circle Number 409... Pella® skylights, featuring weatherproofing performance and fast, easy installation, are available from **Rolscreen Company**. An innovative, one-piece molded rubber boot surrounding the skylight frame can be installed without the use of sealants or caulking. Circle Number 410... "10 Days or Free" is the slogan that summarizes a challenge by **Meridian, Inc.** that publicly commits the company to ship any product, any color, any quantity listed in its new express program catalog anywhere in the country within 10 working days from receipt of order—or it is shipped free. The Meridian Express Program includes the company's line of Stackable Storage™ lateral and vertical files and mobile or fixed desk system pedestals. Circle Number 411.

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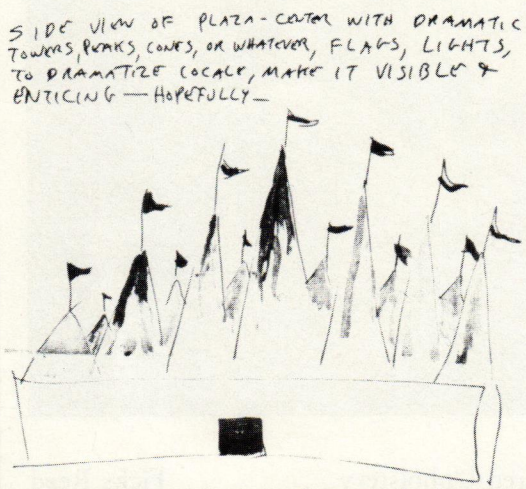
Where can we go that isn't home? What can we see that isn't TV? Why were we astonished two years back when the kids, evicted from every community by default, confronted our city fathers and the law on the new-found Sunset Boulevard stamping grounds? How do we build proper new stamping grounds in proper places for proper peoples?



Here is my Remedy. A vast dramatically planned city block. One to start with. Later on, one or more for each of the 80 towns in L.A.

My block would be a gathering place for each population nucleus. A place where, by the irresistible design and purpose of such a block, people would be tempted to linger, loiter, stay, rather than fly off in their chairs to already overcrowded places.

Let me peel my ideal shopping center like an onion:

At the exact center: a round bandstand or stage.

Surrounding this, a huge conversation pit. Enough tables and chairs so that 400 people can sit out under the stars drinking coffee or Cokes.

Around this, in turn, would be laid the mosaics of a huge plaza walk where more hundreds might stroll at their leisure to see and be seen.

Surrounding the entirety, an immense quadrangle of three dozen shops and stores, all facing in on the plaza, the conversation pit, the bandstand.

At the four corners of the block, four theaters. One for new films. A second for classic old pictures. A third to house live drama, one-act plays, or, on occasion, lectures. The fourth theater would be a coffee-house for rock-folk groups. Each theater would hold between 300 and 500 people.

With the theaters as dramatic environment, let's nail down the other shops facing the plaza:

Pizza parlor. Malt shop. Delicatessen. Hamburger joint. Candy shop. Spaghetti cafe. . . .

But, more important, what other kinds of shops are most delicious in our lives? When browsing and brooding, what's the most fun?

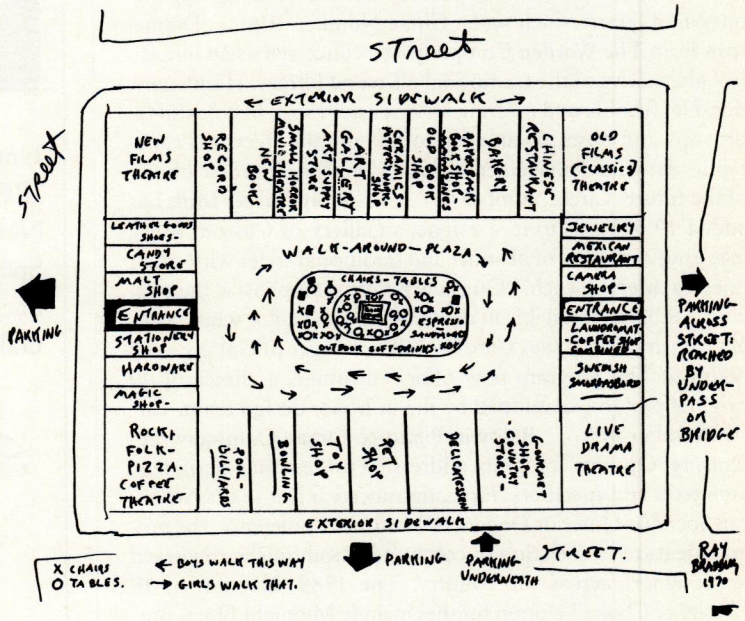
Stationery shops? Good. Most of us love rambling among the bright papers in such stores.

Hardware shops? Absolutely. That's where men rummage happily, prowling through the million bright objects to be hauled home for use some other year.

Two bookstores, now. Why not *three*?!

One for hardcover, one for softcover paperbacks and the third to be an old and rare bookseller's crypt, properly floundered in dust and half-light. This last should have a real fire-hearth at its center where, of cool nights, six easy chairs could be drawn about for idling bookmen/students in séance with Byron's ghost, bricked in by thousands of ancient and honorable tomes. Such a shop must not only spell age but sound of its conversations.

How about an art supply shop? Fine! Paints, turpentines, brushes, the whole lovely smelling works. Next door? An art gallery, of course, with low and high price ranges for every purse!



A record shop, yes? Yes. They've proven themselves all over our city, staying open nights.

What about a leather shop, and a tobacconist's...but make your own list from here on! The other dozen or two dozen shops should be all shapes, sizes and concepts. A toy shop. A magic shop, perhaps, with a resident magician.

And, down a small dark cob-webbed alley, maybe a ramshackle spook theater of only 90 seats where every day and every night a different old horror film would scuttle itself spiderwise across a faintly yellow parchment-screen. . . .

There you have my Remedy. There's my plan to cure your urban ills.

Good grief! you cry, what's so new about *that*!?

Nothing, I reply, sadly. It's so old it now must become new again. Once it was everywhere in some form. Now it must be thought of and born all over

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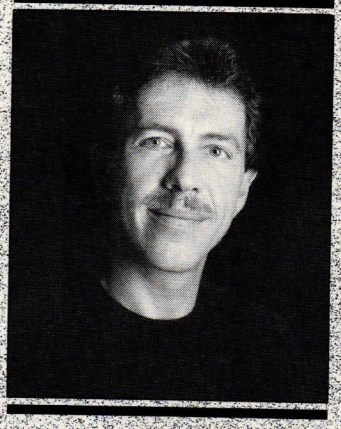
12 YEARS



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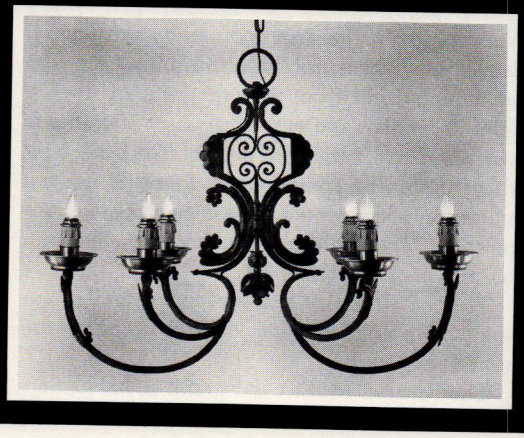

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again. It has existed in the arcades surrounding St. Mark's Square in Venice, Italy, for more than 500 years. **It exists in the Galleria in Milan where, 100 years ago Mark Twain fell in love with it and wanted to live there forever at its "tables all over these marble streets, people sitting at them, eating, drinking, smoking—crowds of other people strolling by—such is the Arcade. I should like to live in it all my life. The windows of the sumptuous restaurants stand open, and one dines and enjoys the passing show."**

If we could summon Mark Twain back from the dead he might well point out, ironically, that we already *have* many such plazas in Los Angeles, which have languished and fallen into disuse. We have forgotten the reasons why Pershing Square and the Olvera Street Plaza were built 50 and 150 years ago, as centers about which to perambulate souls and refresh existences.

Most of the elements I speak of are available on Hollywood Boulevard or the Sunset Strip. But there the automobile spoils and finally ruins any chance for real encounter, and the supermobs prevent leisurely enjoyment.

Olvera Street, already mentioned, fulfills many of my requirements, as does, on a large scale, Disneyland. You can indeed sit, eat, lounge, stare, at Uncle Walt's, but you don't really go there to shop, and it isn't a community center, but a Southern California asset.

Century City qualifies in many ways. But it has no true center, the plaza sitting-eating area which would give it identity. Nor are there plans that I know of to give that new community a real navel. It will finally be a series of fine islands, each kept incommunicado from the other, cut off by villainous avenues and murderous cars. If dramatic reason prevails in time, the new theaters being built there should be connected by fantastic moving sidewalks which would gloriously transport visitors out of the theaters and over to the main restaurant-shop arena.

The Santa Monica Mall suffers for similar reasons. It has no true center. And, most nights, the stores close early.

The Farmers Market is a grand social gathering place for food. But it goes dark at six each night; seven, summertime.

Which inevitably brings us to a rethinking of our ideas on social life and business hours.

Life really begins at dusk in Rome. In the blue hour, and late on through the idle evening, shopping continues, mixed with time to wander, linger, sit and stare.

The Plaza I have constructed here should never be built unless it opens for business at three each afternoon. Week nights it should stay open until at least 11 o'clock. Friday, Saturday and Sunday nights the closing hour should be 1 or 2 A.M.

Will this take some real doing? Yes. For your average small American businessman is locked into a nine to five schedule. No new hours are worth considering. So, thousands of new customers are ignored and your small business founders for seemingly inexplicable reasons.

Take Pico Boulevard all the way to the ocean, or Western Avenue most of the way to Long Beach, and what do you find? Small businessmen flaking away, dying, vanishing, on all sides, mile after mile. With no pedestrians, they survive by their frail wits. The same lost dreary little shops seem to have lingered on, changeless, from my childhood.

And if by chance there *is* pedestrian traffic on one side of Sunset, let's say, the shops immediately across die because no one crosses over. At Pico and Westwood, the stores on the north side rent for less because their income is far less than the shops on the south side, where the immense gravity of thousands of parking spaces attracts a superdensity of cars.

So your small businessman has many reasons to run and affiliate himself in such an amiable environmental plaza as the one I propose, where he will be guaranteed a fresh river of pedestrians every hour. And being situated on the north, south, east or west side of the plaza will not affect his business by so much as a cent.

Bring that small businessman in, then, into this effort to recenter our lives, give the community back to the community, to build a base for young and old, and discourage the endless miles of mindless driving as millions of people pass other millions looking for Somewhere To Go.

But, the Somewhere To Go will only work, I repeat, if it opens late and closes late.

Los Angeles, at this very moment, has many smaller shopping centers which stay open fairly late but which are, instantly, unappetizing. Arriving, one sees thousands of cars, acres of blacktop and confusion. Or, if the cars are hidden out back, as at the Santa Monica Mall or the small plaza near the May Co. at Pico-Overland, you find, once again, the same mistake, no true center, no dramatic watering trough for one's imaginary horses, where one can whittle, spit and scratch.

Ocean Park, before it was improved out of existence, once had to perfection all the things I most desire.

No, I don't mean P.O.P. I mean the old Ocean Park 15 years ago, with its Bingo Parlors and Pastrami Dips and Pizza Shanties, its bookshops, its theater, the seedy pier itself with all its frayed games, and thousands of places to sit and snooze or yammer and gossip. It's gone now, its shops plowed under and concreted over. Its good people have been real-estated, delegated, outlawed away, pent up for some unnamed sins in those dreadful new tenement towers that front the beach, and not allowed out. What's to go out for, if you dared? No one bothered to think, to remember, to rebuild the small shops. No one had even a small dream that maybe old and young might like to deliciously collide and saunter in thousands of warm small crowds as once they did night and day by that beautiful sea.

A shred of that grand old Ocean Park is stranded high and dry, praise God, right now on Fairfax Avenue. There, by sheer fine good Jewish community spirits, I find the kind of life I have been describing in this article. With Canter's Delicatessen as social gymnasium center, and many shops open most nights, it is one of the last few lost places for us to Flee, Go Find, for us to actually

Look, See Friends! As in the Thirties when just such social assemblages of familiar faces happened every night in our lives around Western and Olympic, Beverly Boulevard and Vermont, or Vermont and Washington, where life, not very high but certainly not low, was lived.

Let me beat the long dead urban horse once more, and then recapitulate.

Two years ago I lectured one Saturday night in Pasadena. Finishing about 8:30 I walked down into the heart of Pasadena searching for a cab.

The streets and sidewalks were empty! No cars. No people. And this, mind you, early on a Saturday night. It looked more like Sunday sunrise in Zion, Illinois.

Finding a cab, I made it to Hollywood. There, at Vine Street, I found a far more unnerving sight: traffic blocked for a mile in four directions. Beetle infestations of automobiles loomed and burnt out their motors everywhere. Thousands of people jammed the sidewalks.

The facts are plain and sad. Pasadena, and many places like it, is shut. Hollywood, with its good and bad, hustlers and prosties and yellow-robed Buddhist chant-singers, is open. The Pickwick Bookshop, true center of Hollywood for most of us, is wall-to-wall people every night by Sunday.

I could list hundreds of similar community examples. But they all add up to our singing a blues version of that old song, *Where Is My Wandering Boy Tonight?* We ought to know. We helped drive him off and away.

Which brings us round to a final description of my Plaza: —Bandstand at the center on which local talent can sing and play. —Surrounded by 400 or 500 chairs where people can sit all night; every night, under the heavens. In winter, such as it is in California, outdoor heating can be installed. —Around this, the great pedestrian treadway. On this, *real* people actually *walking*!

—And around them, in turn, the shops, the theaters.

—Underneath: parking. Or the next block over, hidden, for God's sake, behind bushes and trees.

Final points:

—In all eating places, plenty of booths facing each other, for conviviality. Too many places, like Baskin-Robbins, have seats lined up against the walls. The message implied is: So Long. Get Away. Good-bye.

—Again: late hours. Better a small businessman working till midnight than a small businessman bankrupt and on relief.

If you can't build a large plaza, build a small one. With just one or two theaters and a dozen shops. The most important element that remains constant is the center, the conversation pit, the plaza walk-around concourse where people *know*, are absolutely sure if they bother to go, they will see someone

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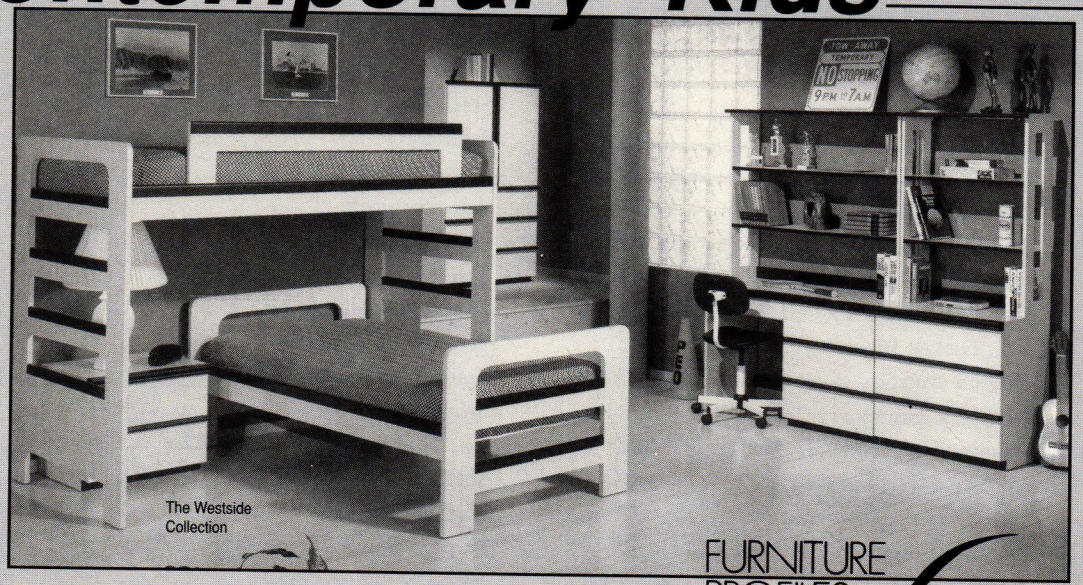
Contemporary Kids



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RAY BRADBURY

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from junior high, high school, college or some neighboring area. The Bunch, The Gang, The Friends must have a Hearth.

Let's start with one plaza such as this, and build more. Needless to say, the ones that follow must not duplicate the first in texture or color or sense of drama. The plaza conceived in Fullerton should not be repeated in Pacoima, Watts or Baldwin Park.

Just as in the great cities of the world, there is only one Eiffel Tower for Paris, one Tower of London, one St. Peter's for Rome, so, on a lesser level, each plaza in all the 80 lost and needful Los Angeles small towns should in some way strike individual chords of the Mexican, Jewish or Black backgrounds they arise from. In West Hollywood, of course, you would let the crazy fine Greenwich Village spirit that runs wild there work your design for you.

We have been yelling for years against the Orwellian world of 1984, and at the same time been busy building such a world and walling ourselves in.

Now we must remember that drama and theater are not special and separate and private things in our lives. They are the true stuffs of living, the heart and soul of any true city. It follows we must begin to provide architectural stages upon which our vast populations can act out their lives.

Many plazas exist now, waiting to be rehabituated, redramatized, like the Main Street Plaza and Pershing Square. Others, like the Santa Monica Mall, or Century City, lack only a true pedestrian walk-around center to make their hearts beat. Most must be built from the ground up.

And, in building, it seems, we must look back to the dear Jews and the rare Latins to learn how to live.

O Children of Israel, come out of Fairfax and old Boyle Heights. Send us your architectural rabbis to lead us from the wilderness of the blacktop and oil drips and gasoline fumes. Open our eyes so we may see. Sit us down so we may rest. Open our mouths so we may talk and eat. . . .

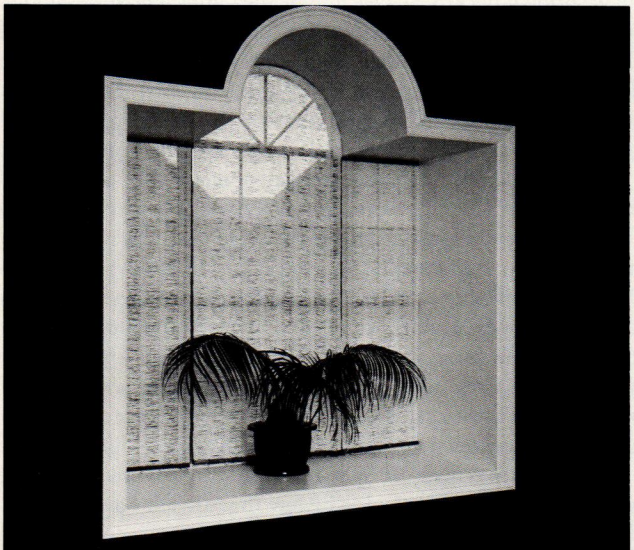
O small towns of Mexico, send us your mariachis to strum at the centers of our plazas to bring the people back, the girls wandering this way, the boys ambling that, two warm rivers running softly over the wide mosaic walks.

Dear Moses, sweet Virgin of Guadalupe, teach us Gentile Protestants how once more to spend an evening that is neither far-traveling and senseless, nor violent, nor sick, nor hid away from the world in colored but colorless TV.

Inhabitants, inheritors of Tel Aviv and Guadalajara, hear me now. The hour grows late. Help, o help. Give us back to ourselves!

For what finer gift *is* there in all the world? □

Los Angeles has changed since the publication of this article. . . but has it changed enough?. . . and has it changed for the better? Next month read architect Jon Jerde's "Response to Ray Bradbury's 'Dream for Los Angeles.'"



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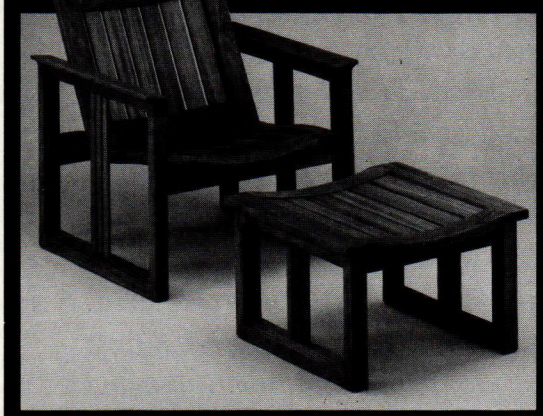

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The Girls Walk This Way; The Boys Walk That Way

A Dream for Los Angeles in the '70s

When this article by author/futurist Ray Bradbury was published by the Los Angeles Times' WEST *Magazine on April 5, 1970, it had an impact on the Los Angeles design community that continues today. Architect Jon Jerde credits it for influencing his design of the joyous Glendale Galleria in Glendale, California. Concerned citizens of Pasadena read Bradbury's description of the city as being "shut," invited Bradbury to speak to a group that included the mayor and the city council. . . and the city has been revitalizing itself ever since. International hospitality designer Howard Hirsch, founder of Hirsch/Bedner and Associates, says the article so inspired him that he has read it almost every month since its publication and has given it to many friends and associates. (Incidentally, last month Hirsch was recipient of the third annual* Designers West/*Ray Bradbury Creativity Award, thereby bringing the compliment full circle.)*

—Carol Soucek King

In Mexico, in any small town plaza every Thursday and Sunday night with the band playing and the weather mild, the boys walk this way, the girls walk that, around and around, and the mothers and fathers sit on iron-scrolled benches and watch. ■ In Paris, with miserable weather, in thousands of outdoor drinking and eating places, the generations gather to talk and stare. ■ Even this late in the century in many crossroads country junction American towns, Saturday night finds pumpkin boys rolling in from the farms to hold up cigar store fronts with their shoulders and paw the sidewalk with their hooves as the girls go laughing by. ■ Which is what life is all about. ■ Gathering and staring is one of the great pastimes of the countries of the world. ■ But not in Los Angeles. ■ We have forgotten how to gather. So we have forgotten how to stare. And we forgot not because we wanted to, but because, by fluke or plan, we were pushed off the familiar sidewalks or banned from the old places. Change crept upon us as we slept. We are lemmings in motion now, with nowhere to go. ■ How did we lose it all? How can we bring it back? Can't we imitate the Latins who have enough sense to make a town plaza work for them? Can't we be like those boys and girls who gather in far towns where the Iowa dust blows through like talcum on the air, following the ghosts of ancient locomotives? ■ Well, I have a plan for a whole city block where we might meet as in the old days, and walk and shop and sit and talk and simply stare. ■ And, finally, not just one block. But 80 or 90 city blocks spread over the entire freeway-junket-run of all 80 or 90 separate lonely Ohio-Illinois-Kansas towns that Los Angeles truly is. ■ But to show you my L.A. tomorrow, I must first show you what L.A. was when I grew up here. ■ In the Thirties, with TV unborn, you listened to radio or walked to the movies. Who could afford a car? No one. And, going to the movies you stopped at the sweet shop next door for candy and popcorn and after the show you came back to the same sweet shop for a malt or the corner drugstore for a Coke and you lolled at those soda fountains until midnight with all your friends. ■ For, you see, in those easy days there was a microscopic community in every neighborhood: the theater, the sweet shop, the drugstore fountain. Your friends? Why, they were *always* there! ■ Well, that dear drugstore and its hissing fount, through economics, has vanished. The few that are left have no fountains at all. The few with fountains close at six each night. ■ The sweet shop? That was shot dead when theaters installed their own lobby popcorn candy stalls. ■ So, there go two of your most important social halls. Today, 30 years later, as if by proclamation, we have all been told: Move On! ■ So we climb in our cars. We drive. . . and drive. . . and drive. . . and come home blind with exhaustion. We have seen nothing, nor have we been seen. Our total experience? Six waved hands, a thousand blurred faces, seventeen Volkswagen rears and some ripe curses from a Porsche and an MG behind. ■ And when we *do* occasionally get somewhere, the Strip, or Hollywood Boulevard, what do we find? Ten thousand other Dante's Inferno Souls, locked in immovable ice floes ahead, irritably inhaling their exhausts, unwanted by themselves *and* the traffic police. So the exasperated madness and the inhumanity grow.

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