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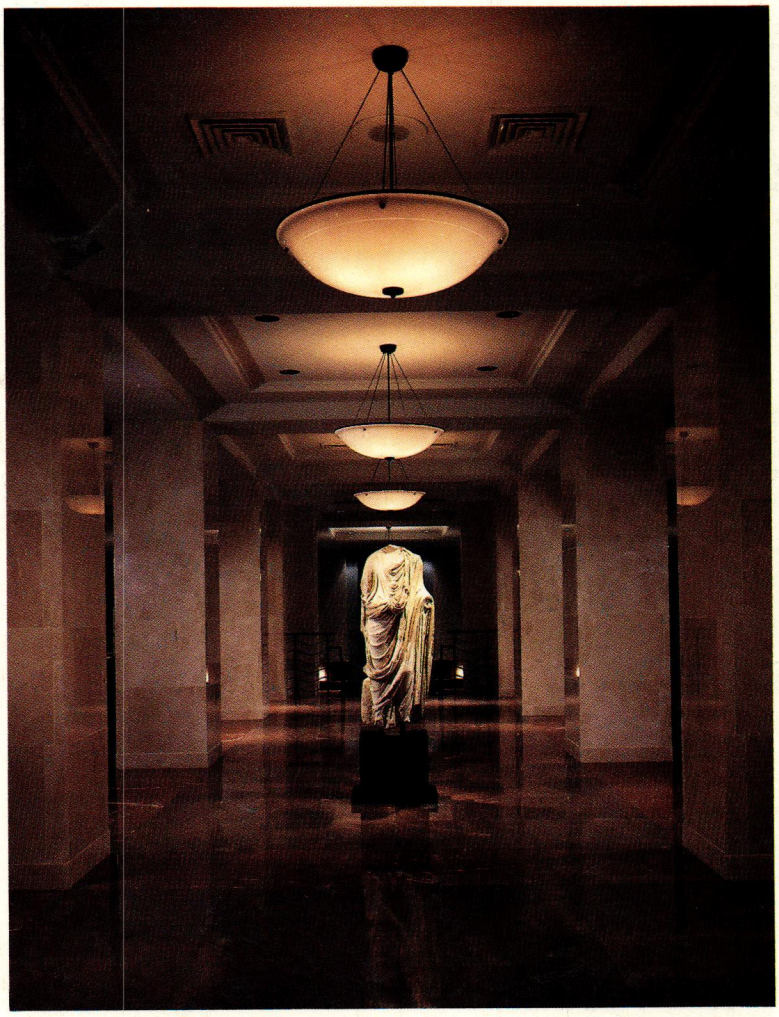

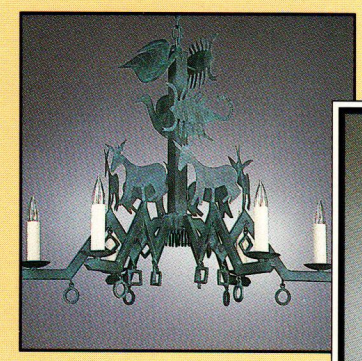

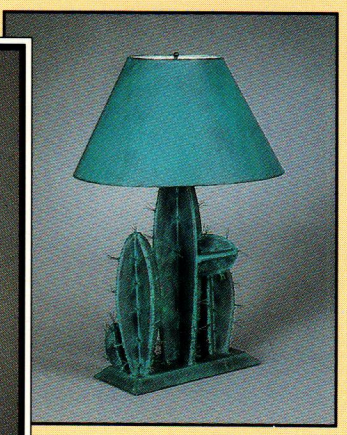

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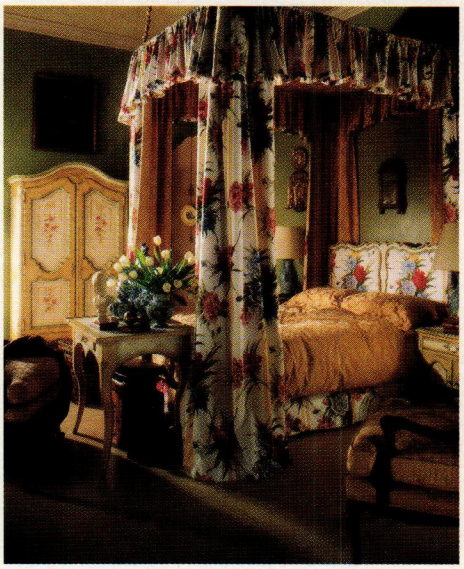

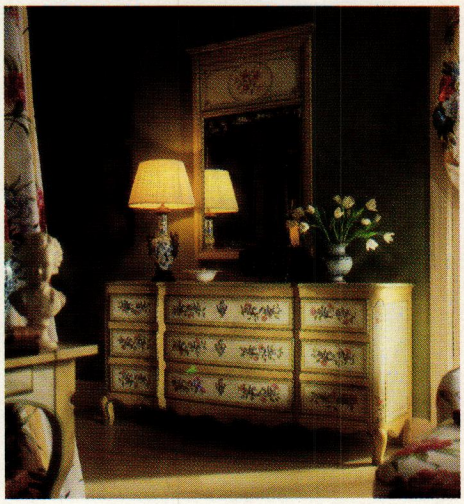

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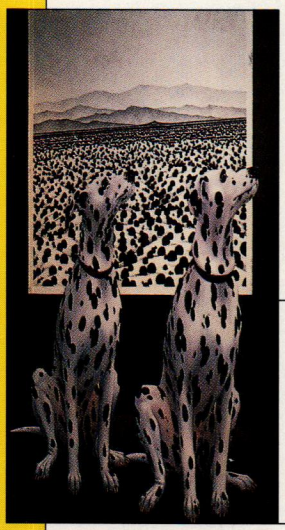

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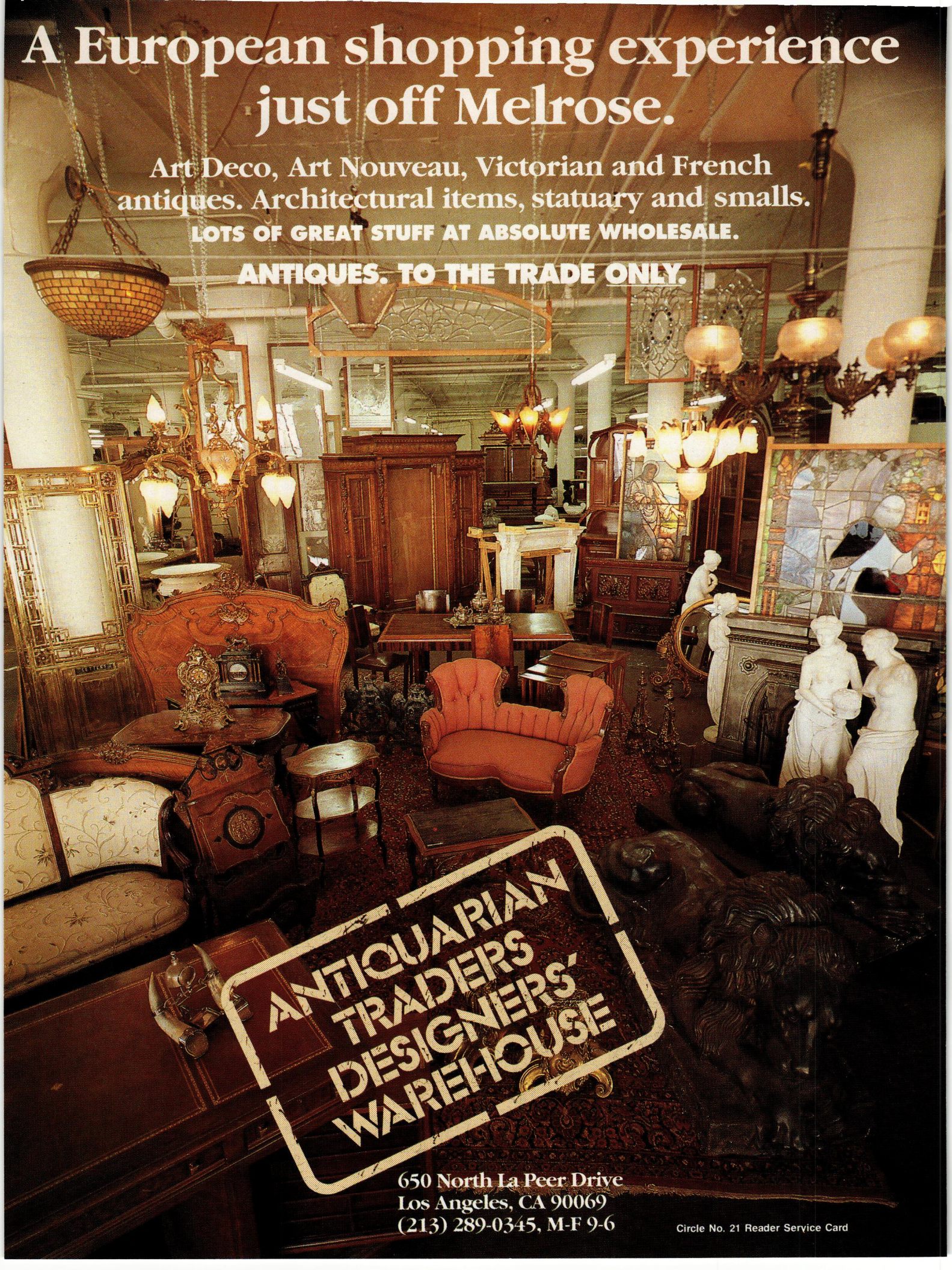
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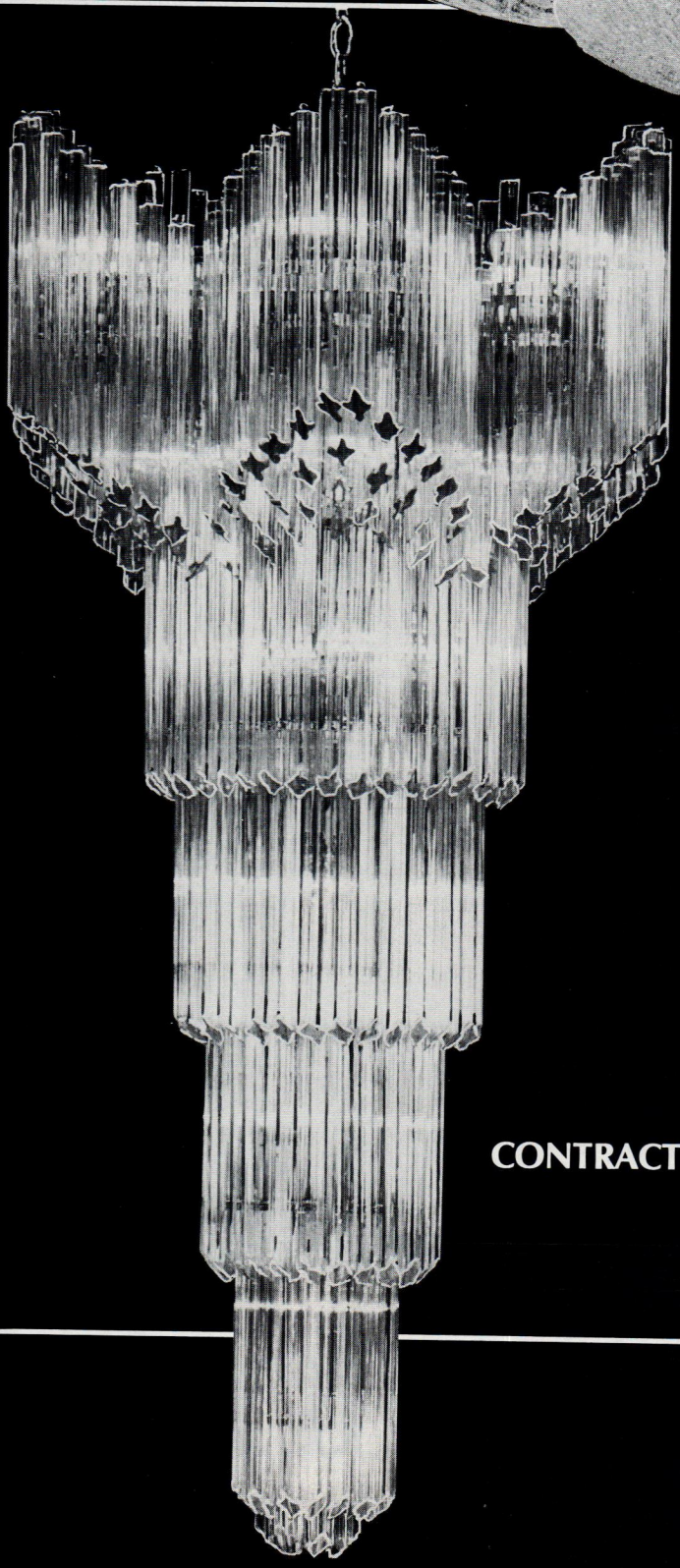

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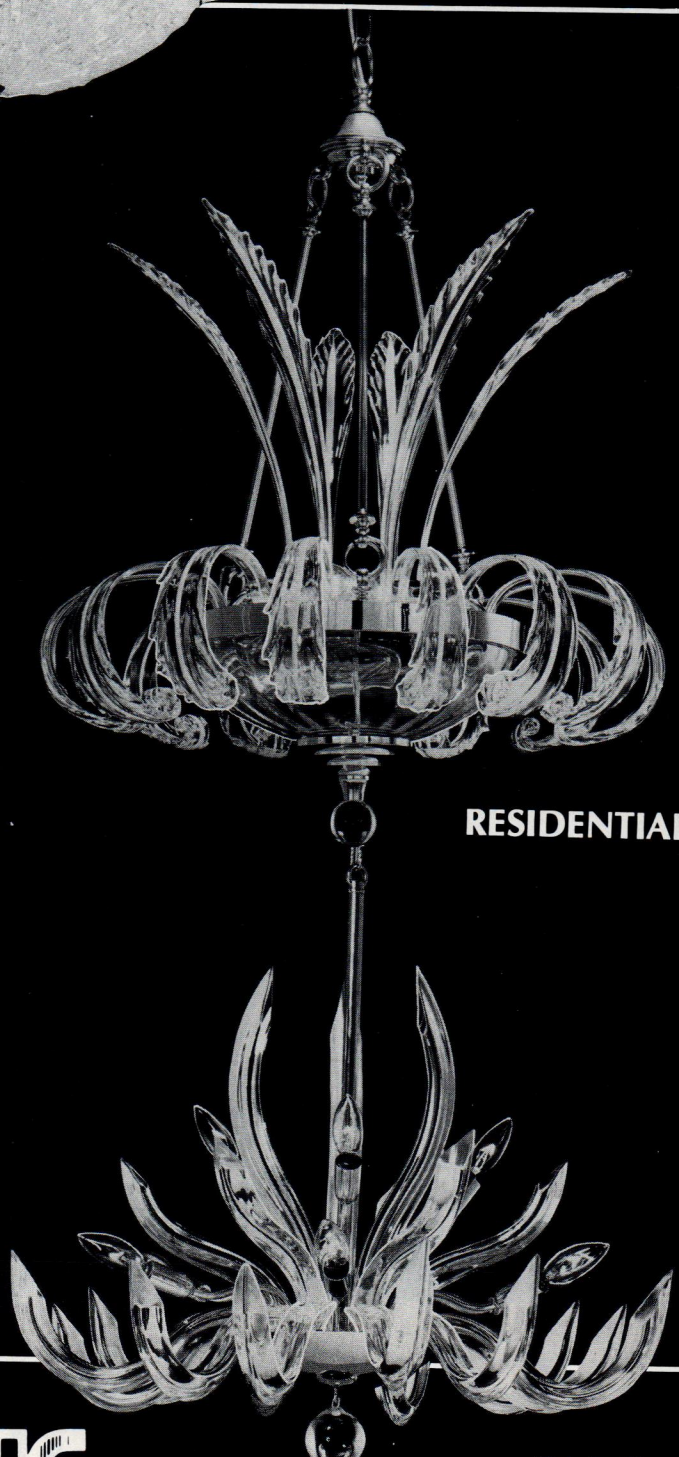

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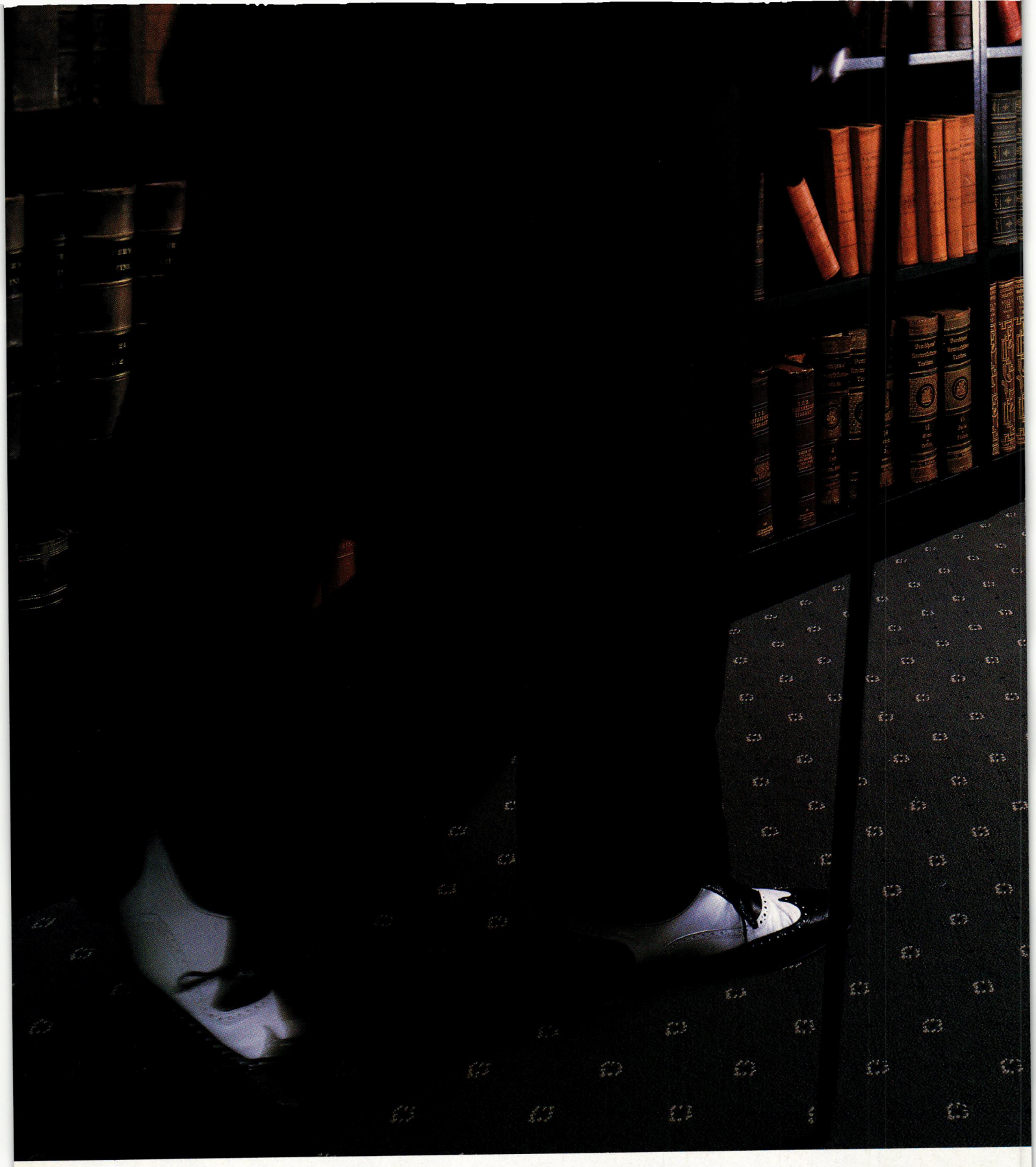

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DESIGNTIME

Continued from page 24

The Designer as Contractor with Wendy Kress, and **Design and Products for the Bath** with Peter Schor, San Francisco Mart's Kitchen and Bath Center. (415) 552-2311. 6/15
Remodeler's Day at Kitchen and Bath Center, San Francisco Mart. (415) 552-2311. 6/16
Los Angeles Antique American Indian and Tribal Art Show Glendale Civic Auditorium. (805) 653-6316. 6/16-17
40th International Design Conference in Aspen, Colorado. (303) 925-2257. 6/17-22
Pacific Hospitality Exhibition at Sheraton Waikiki Hotel, Hawaii. Contact ASID, Hawaii Chapter. 538-7155. 6/19-20
International Lighting Expo and **Illuminating Engineering Society's Regional Conference**, at Metro Toronto Convention Centre, Ontario, Canada. (416) 890-1846. 6/19-21
Selling Profitable Clients, a seminar sponsored by the American Society of Interior Designers, in Phoenix, Arizona. (619) 965-0055. 6/19
Symposium: The Future of San Diego's Maturing Citiscape, San Diego Design Center. (619) 452-SDDC. 6/21
Chili Cook-Off, sponsored by Institute of Business Designer's Trade Friends, in Santa Ana, California. (800) 752-6003 or (714) 752-1470. 6/23
Designers' Showcase at historic Thomas Norton Home, San Luis Obispo, California. (805) 544-9026. 6/29–7/8
The Southern California Home Show at Riverside Convention Center. (415) 340-9114. 6/29-30 and 7/1

JULY

Dallas Summer Homefurnishings Market 7/7-12 at: **The Design District** with Sunday brunch/seminar (7/8). (214) 744-4258; **Oak Lawn Design Plaza** (214) 689-4222; **Dallas Design Center** with special luncheons (7/9). (214) 747-2411; **Dallas Market Center** with Market Day of Education (7/6), Summer Floorcovering Market (7/11), DALLUX Lighting Market (7/12) and Summer Decorative Accessories Market (7/12) (214) 655-6100.
Reality and Photograhy with speaker Duane Michals, a San Francisco Museum of Modern Art Design Lecture Series, at Herbst Theatre, War Memorial Building, San Francisco. (415) 885-2610. 7/10
INTRODUCTIONS '90 preview party and exhibition at the John Pence Gallery, San Francisco. (415) 626-7498. 7/13
Los Angeles Giftware & Home Furnishings Show at The L.A. Mart. (213) 749-7911. 7/18-25
Symposium: Abstract Theory in Interiors, sponsored by the Interiors Committee of the American Institute of Architects (AIA), in Aspen, Colorado. (202) 626-7589. 7/20-21
San Francisco Summer Market '90 7/21-25 at: **Showplace Square** (415) 864-1500; **Showplace Square West** (415) 626-8264; **Contract Center** (415) 621-7345; **200 Kansas** (415) 552-2290; **San Francisco Mart** (415) 522-2311; and at showrooms in other design areas: **Vermont Center** (415) 626-1414, **Sobel Building** (415) 861-4443 and **251 Rhode Island** (415) 558-9925.

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Circle No. 26

LETTERS

Interior Design Can Be Taken Seriously

I am writing in response to Dr. Beverly K. Brandt's excellent article, "Is Interior Design Inconsequential?" ["Search," *Designers West*, February 1990]. I feel that Dr. Brandt's response to the NEH report which raises the question "Can interior design be taken seriously?" is a thought-provoking evaluation of the report. Within my practice, I have always approached interior design as an art. I teach Art Appreciation students at Anderson University that interior design is one of the art forms, along with architecture, painting, sculpture and all of the other art forms, to be studied as a vehicle for artistic expression. A significant portion of the course is dedicated to the design elements of point, line, shape, light, mass, texture, color, space and motion, and on the design principles of balance, contrast, unity, emphasis, scale and proportion. Interior design, perhaps more than the other art forms, utilizes these elements and principles in providing artistic expression.

Just as experimental educational philosophies could not be successful without a firm foundation in the basics, artistic tastes and preferences cannot be developed without sufficient knowledge of relevant subject areas. A knowledge of all subject areas necessary for the efficient practice of interior design acquaints a designer in depth with most of the humanities. Those courses that are devoted to the history and theory of interior design are fundamental and basic to the history and theory of all art forms, including those which are considered to "elicit fundamental and influential ideas." And how may one practice interior design or conduct any business without sufficient study in the science of mathematics? Reflected ceiling plans, lighting calculations, fixture placement, carpet bordering, furniture and accessory location, handicapped accessibility, all are dependent on mathematical computations. Professional excellence in any design discipline or art form is not only dependent on a background in the humanities, but also on the ability to utilize the related sciences.

Dr. Brandt's premise that all parts must be considered a part of the whole interior, I offer the statement: "Everything that you see has been touched by an artist or a designer." Not only the "artistic" elements must be integrated into a cohesive whole; all other interior components such as architectural molding, cabinetry details and hardware, carpet, ceiling texture, accessory pieces, even fine china and crystal, must be efficiently integrated based on a knowledge of history, design principles, color psychology and business practices. By my definition of art, an industrial or furniture or product designer is as much of an artist as someone who sculpts or paints. Can anyone tell the glass artists at Steuben that what they are creating is not art? Or the furniture designers from the Bauhaus or Cranbrook that their creations are not as well-respected as a sculpture? They create in a historical perspective as a personal response to their learned experiences. Does the importance of all those affiliated product designers diminish in direct proportion to the importance of the interior designer who melds the thoughts and ideas of those artists into a whole? I think that the scope of those arts and crafts and "visual examples" that comprise a well-executed and thoughtful interior design is too great to be dismissed by the National Endowment for the Humanities. To me, interior design is one of the most beautifully expressive forms of art.

Shirley Montgomery, ISID, IBD
Certified Contract Interior Designer
Vice President, K.R.Montgomery and Associates, Inc.
Anderson, Indiana

Accents Not In Vogue

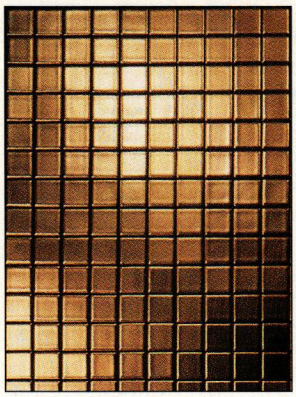
Americans like to ignore foreign accents. They're a pain in the punctuation. But in many languages, a little accent makes all the difference in a word's meaning.

Take the French word "vogue," which has become part of the English language, as in the magazine *Vogue*. Don't confuse that, however, with the ancient French noble family named de Vogüé. Leave off the accents and they are insulted. True the name is roughly pronounced "Vo-gway," but never is it spelled Voguey, as is indicated in the delightful dialogue between Ray Bradbury and Thomas Hoving.

One wonders how the former would like to see his name spelled "Bradbery" or Bradberry" or "Bradb'ry" any more than the Rockefeller family would like to see their name spelled "Rockerfellah," or even "Rocquefeuille" as it was spelled in the original French.

Despite the accents, bravo for the good work.

C. Peter Davis
Marina del Rey, California



In Praise Of

◄ LATCO's new "Accents Metallics," a glistening gold tile that has captured many a reader's eyes since it first appeared in *Designers West*'s May '90 cover story on Corrugated Supplies Corp. Circle Number 359.

For the Record

Designers West March 1990, page 160: The kitchen in the Calabasas California Metro House was designed by Anne K. Donohue working with Allmilmö Cabinetry by Kitchen Design Studio. ■ *Designers West* March 1990, page 207: The listing for the Italian Tile advertisement on page 34 should have been listed in the Advertisers Index as The Italian Tile Center, a Division of the Italian Trade Commission. ■ *Designers West* March 1990, page 109: At the time of the December 1989 Gala of the Network of Executive Women in Hospitality, Jane Stoll was still NEWH President. Helen Marcus was installed as NEWH 1990 president the following month. ■ *Designers West* April 1990, page 96: Linda Dorr is marketing and architectural specialist for Latco, a Los Angeles-based tile manufacturer. ■ *Designers West* April 1990, page 104: The photograph of the Latco tile illustrates the firm's Europa series.

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Start Your Own Design Firm – Yes.

But Know the Facts Beforehand!

By Myron D. Emery, Attorney at Law

MANY DESIGNERS HAVE DECIDED AT one time or another to form their own businesses and venture out into the world as their own employers. In doing so, many questions arise involving the formation of the business, liability, accounting procedures and other issues.

Getting Started

The first question that comes to many designers is: What business entity or formation should I take? There are four categories, each with its own identity: 1) individual/sole proprietorship, 2) joint venture, 3) a general or limited partnership, and 4) a corporation.

Many designers choose the corporate form, since the partnership or joint venture many times has joint and several liabilities attached to it. This means that the individuals who are the partners or venturers could be personally liable for the debts and obligations of the business. A sole proprietorship always has this obligation. Therefore it is important to consider all the possibilities before selecting the form in which to do business.

Professional Advisors

Designers should always have a number of people accessible to them for business counseling. Technical and engineering advisors are needed if the designer is required to do any type of remodeling or external construction or is required to advise a client regarding structural modifications.

Another important individual is the banker. He or she can assist in the financing of a designer's business by obtaining loans and other infusions of capital. The design professional should also establish a relationship with a reliable insurance agent or broker so that the proper amount of insurance is obtained to protect the designer's business. This insurance should include liability insurance, worker's compensation and business interruption as well as errors and omissions coverage. This is extremely important in a litigious society like ours.

The design professional should also establish a relationship with an accountant. The service of an accountant will assist the design professional in keeping proper books and records, taking care of payroll, taxes and the general financial dealings of the business. And finally, the design professional should retain the services of a reputable attorney to assist in reviewing and preparing various contracts which the design professional uses in his or her business as well as advising as to the legality of the work which he or she is doing. Even though some of the people mentioned above are costly, their services are well worth having. In the long run, the retention of an accountant and an attorney to advise the business during the initial formation will help keep losses and problems from arising in the future.

The best way to locate reputable professional advisors is by word of mouth. Talk to friends and associates. Interview prospective advisors before retaining them, just as you would an employee.

Relationships with Clients

Once the design professional has decided in what form he wants to do business and has established a relationship with the various professionals needed to maintain the business, then he must think about formalizing discussions with his clients.

Agreements with clients are extremely important. A written agreement lays out the amount of service that the design professional is going to perform; it specifies the amount of compensation that the designer will receive; and also how the client will pay for the designer's services. These agreements also include various provisions which cover general contract law. These provisions include awarding of attorney's fees in the event of a dispute; clarifying under what law the agreement shall be interpreted and construed; stating where notice and payment shall be made; and recording other warranties and representations of the parties. Without a written contract, a dispute usually arises as to what was to be performed and the cost of the services. Therefore the design professional should have prepared a standard contract for his or her clients to sign.

Other agreements that the design professionals should have prepared and use are those which are commonly referred to as purchase orders. These agreements cover the items that are being purchased, the cost of the items, the various shipping requirements, as well as provisions for how the merchandise is going to be paid for. A companion document should also be prepared for the client's signature to confirm the purchase of the various items. By having a client sign such an agreement, the designer reduces the chance that the client will say that he or she never ordered or authorized the purchase of this merchandise.

Other legal forms the design professional should have include forms for purchase orders and agreements, estimates, special orders, sales slips and billing statements.

The design professional must have a basic understanding of the various elements necessary to develop his or her own business and run it profitably and successfully.

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

Shown: Barstool with Bronze Dog Head Details

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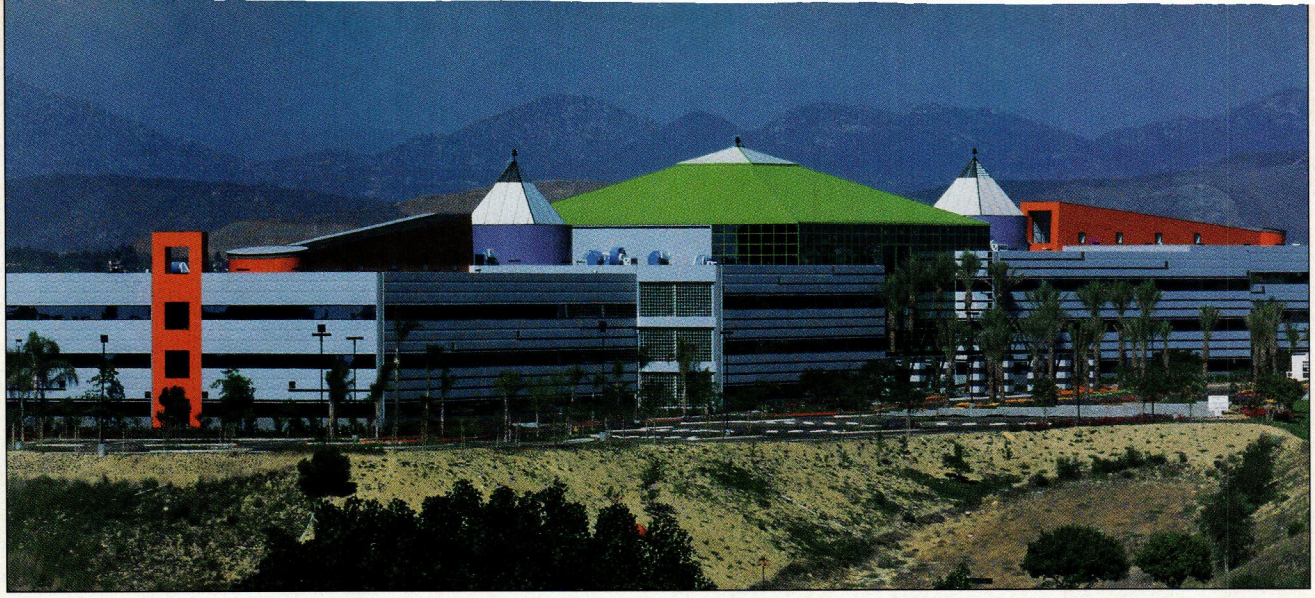


OPENING

San Diego Design Center

"Baby" Grand Opening Sparked With Showroom Debuts and Design Awards

Top: The spirited architecture of Johannes Van Tilburg & Partners, AIA, of Santa Monica, California, enabled the San Diego Design Center to open with a distinctive identity in place.

Above: **Winning design.** The F. Schumacher & Co. showroom, designed by the Phillips Janson Group, New York, and to serve as prototype for the firm's future showrooms, won first prize for showrooms over 5,000 square feet in the first annual SDDC Showcase Design Awards. Both photographs by Michael Arden.

IT WAS AN AUSPICIOUS BEGINNING FOR THE NEW SAN DIEGO Design Center. Held in early April, the all-day event brought together some 4700 designers from throughout Southern California as well as from Mexico. Commented the center's delighted president Leonard A. LemLein: "The results of today give ample testimony to the substantial potential of our market."

The celebration's primary attraction was the simultaneous debut of SDDC anchor showrooms F. Schumacher & Co., Brunschwig & Fils, Kravet Fabrics, Decorators Walk and Kneedler-Fauchere. Also debuting were showrooms of 11 other prominent companies: Orion Bath & Tile; Designers Showcase, featuring Stroheim & Romann; Contemporary Hides; Contract Interiors (Haworth, Inc.); Creative Designs; Harris & Tangalakis; Harsey & Harsey; Lestari Wicker & Rattan; Prizma International Contemporary Furniture; Office Furniture Specialists (KnollSource); and Asian Rugs & Kilims of La Jolla.

SDDC showcases already open are: California Pacific; Richard Bernard Fabrics; Century Designer Showroom; Sinclair Wallcoverings & Fabrics; Paul Singer Floor Coverings; Designer Art Services; Magica Al Italia; Guy Chaddock; Sylvia Dikmen Kilims; Cambridge West; Renaissance Arts Designers Gallery; Showroom IV; Treasures; Exclusively Entertainment; R.A.Myers; Contract Interiors; The Landscape Exposition; and Cafe Design Center.

The current roster of 46 showrooms also includes the soon-to-open showcases of Randolph & Hein; Brustlin, Inc.; S. Harris & Company; Aga John; Designer Imports International; Buie, Harts & Sharkey; Michael Edward Collection; Madden Enterprises; Amaru Bath & Tile; and Touch of Orient. In total, 150,000 square feet of new design products from around the world were unveiled, immediately making the San Diego Design Center a major hub of design for the nation's sixth largest city.

The first inaugural SDDC Showcase Design awards, bestowed on Schumacher, Richard Barnard and other showrooms, were juried by *Designers West* publisher Walton Brown, *San Diego Home/Garden* editor Peter Jensen, architect Rob Wellington Quigley, AIA, and Saks Fifth Avenue fashion consultant Barbara ZoBell.

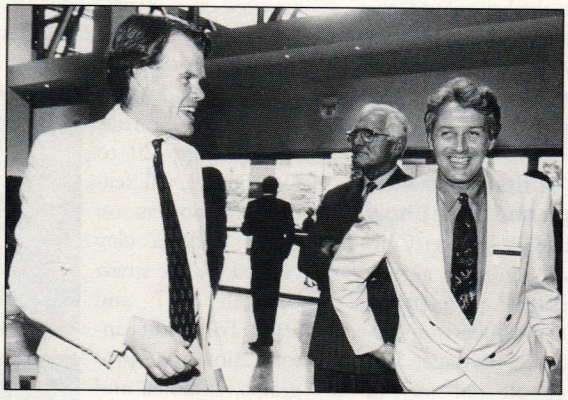
A McKellar Development project, SDDC will hold its grand opening next May.

Enjoying the "Baby" Grand celebrations are Brunschwig & Fils principals Dolores Brucklmaier, western regional manager; Lewis Paul, territory manager; and SDDC showroom manager Amanda King. Photography by Thomas Vollenweider.

SDDC president Leonard A. Lemlein and vice president Hope Faust present one of the signature awards, designed by San Diego artist Christopher Lee, to Nick Lomangino, F. Schumacher vice president of showrooms and floorcoverings. Schumacher won First Prize for the design of showrooms over 5,000 square feet. First place for the design of showrooms less than 5,000 square feet went to Richard Bernard Fabrics with its architectural design by Megan Bryan, BSHA, San Diego. Officiating at the award ceremony was Carol Soucek King, right, editor in chief, Designers West magazine. Photography by Thomas Vollenweider.

Ken Mitchel, California Pacific national sales manager, joins SDDC showroom manager Betty Rosenberg, left, and assistant Nikki Rambo. Photography by Thomas Vollenweider.

Showroom IV president Estelle Goldberg (left), with showroom staff Corry Robbins and Sharon Carr (standing), are joined by Phyllis Morris president Jamie Richlin. Photography by Thomas Vollenweider.



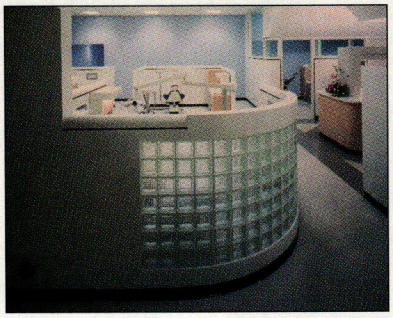
The more than 4,700 design professionals who visited the San Diego Design Center were impressed with the architectural tour-de-force designed by Johannes Van Tilburg & Partners, AIA, of Santa Monica. Enjoying the day's festivities are Gustaf Soderbergh, project architect (left) and Johannes Van Tilburg, principal. Photograph by Thomas Vollenweider.

Gathered for the debut of the Kneedler-Fauchere showroom with its elaborately furnished atrium, functional kitchen and outdoor patio showcase, were (from left): Wendy Kneedler, vice president and Los Angeles showroom manager;Ann Beausoleil, SDDC showroom manager; Hugh McKay, president; and Dorothy and Harry Lawenda, owners. Photography by Thomas Vollenweider.

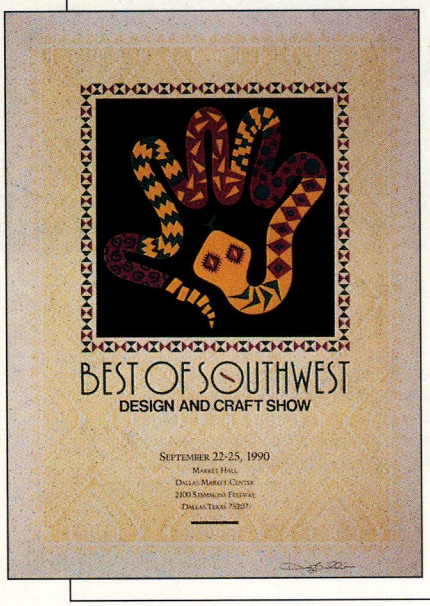
Kravet Fabrics showroom manager Lee Subotnik (seated), flanked by staff Umberto Villegas (left), Scott HeBert (right) and outside sales rep Larry Bravo (standing) basked in the glory of the new Kravet showroom at SDDC. Designed by San Francisco architect Robert Idol, it is the company's largest West Coast showroom. Photography by Thomas Vollenweider.

DESIGNERSWORLD

UCLA Venice Dental Clinic Gets New, Expanded Home In 1969, the University of California at Los Angeles' Venice Dental Clinic began offering low-cost dental care to the Los Angeles' westside. The clinic's excellent reputation, coupled with a growing need for dental care for the area's low-income community residents, prompted the Board of Counselors of the UCLA School of Dentistry to expand its operations with a new $1.3-million building. Located across the street from the existing clinic, the new center, a former Bank of America building, was redesigned by the architecture firm of Lee, Burkhart, Liu, Inc. Named the Wilson-Jennings-Bloomfield UCLA Venice Dental Center, the new 9,000-square-foot site, which opened last October, is more than four times the size of the current five-chair facility. "The intent of the interior design of this outpatient clinic was to achieve a functional and flexible environment, while minimizing its institutional character," states Kenneth Liu, AIA, project principal. Designed much like a private practitioner's office, the facility houses 12 chairs, two patient education rooms, a conference room and staff offices. Vaulted ceilings of translucent glass walls bring light and add brightness to the treatment spaces. And building finishes were selected to withstand heavy patient use yet contribute to creating an attractive interior atmosphere. Says Henry M. Cherrick, dean of the UCLA School of Dentistry, "the center serves the community as well as the School of Dentistry in perfect symbiosis. It allows us to extend service to a greater number of patients who have no other access to dental care while we provide dental students with an experience like no other they will receive in their profession."

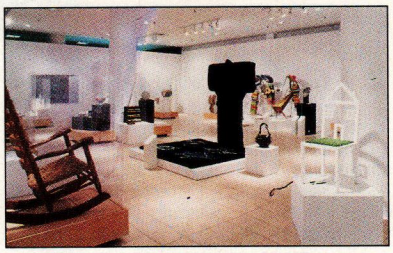


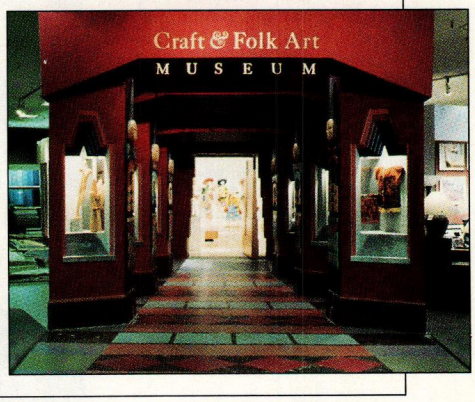
Vaulted ceilings and warm finishes help minimize the institutional character of the Wilson-Jennings-Bloomfield UCLA Venice Dental Center, designed by Lee, Burkhart, Liu, Inc. Photography by Grey Crawford.



Best of the Southwest Design and Craft Show The Dallas Market Center will sponsor a new wholesale show featuring unique products that represent the heritage, history, people and spirit of the American Southwest. The Best of Southwest Design and Craft Show will take place September 22-25 at Market Hall with the participation of approximately 500 exhibitors. According to a recent retail survey conducted by the Dallas Market Center, consumer demand for high-quality Southwest style products continues to increase. The research indicated that 66 percent of those surveyed —which included galleries, specialty stores and retail outlets—believed that demand will remain the same or increase over the next two years for these styles of products. "As we promote American Southwest style products, we must continue to identify products more clearly in terms of quality, origin and creativity," says Kathryn Chamberlain, marketing director, Dallas Market Center. "Consumers are much less interested in trendy, mass-produced items."

CAFAM Interim Gallery Opens The Craft and Folk Art Museum has opened its interim gallery, located on the fourth floor of the landmark Wilshire-Fairfax May Company department store building in Los Angeles. Designed by internationally-known architect Charles W. Moore, FAIA, CAFAM's temporary facility will house the museum's permanent collection until a new museum complex is completed in 1992. Museum officials have observed a significant increase in attendance as a result of the May Company exposure of shoppers to contemporary art by local as well as international artists. According to CAFAM Director Patrick Ela, weekend attendance is estimated between 400 to 600 visitors per day. Moore's eye-catching entryway draws patrons into the exhibit space designed by Joseph Turrell of the architectural design group Alcasar Turrell, Inc. of Los Angeles. Works from the museum's collection are encased in niches under arches of brilliantly-colored panels. Recently CAFAM featured a retrospective of works by pioneering woodworker and designer George Nakashima. "Intimate Appeal: The Figurative Art of Beatrice Wood," June 20 to October 28, will feature 66 objects on paper and in clay created by the artist between 1917 and 1989. For further information on programs, exhibits, and other activities of the Craft and Folk Art Museum, call (213) 937-5544.





At CAFAM's interim gallery at the Wilshire-Fairfax May Company in Los Angeles, Charles Moore's eye-catching entryway (below) draws patrons into the exhibit space designed by Joseph Turrell. Photography by Grey Crawford.

Continued on page 40

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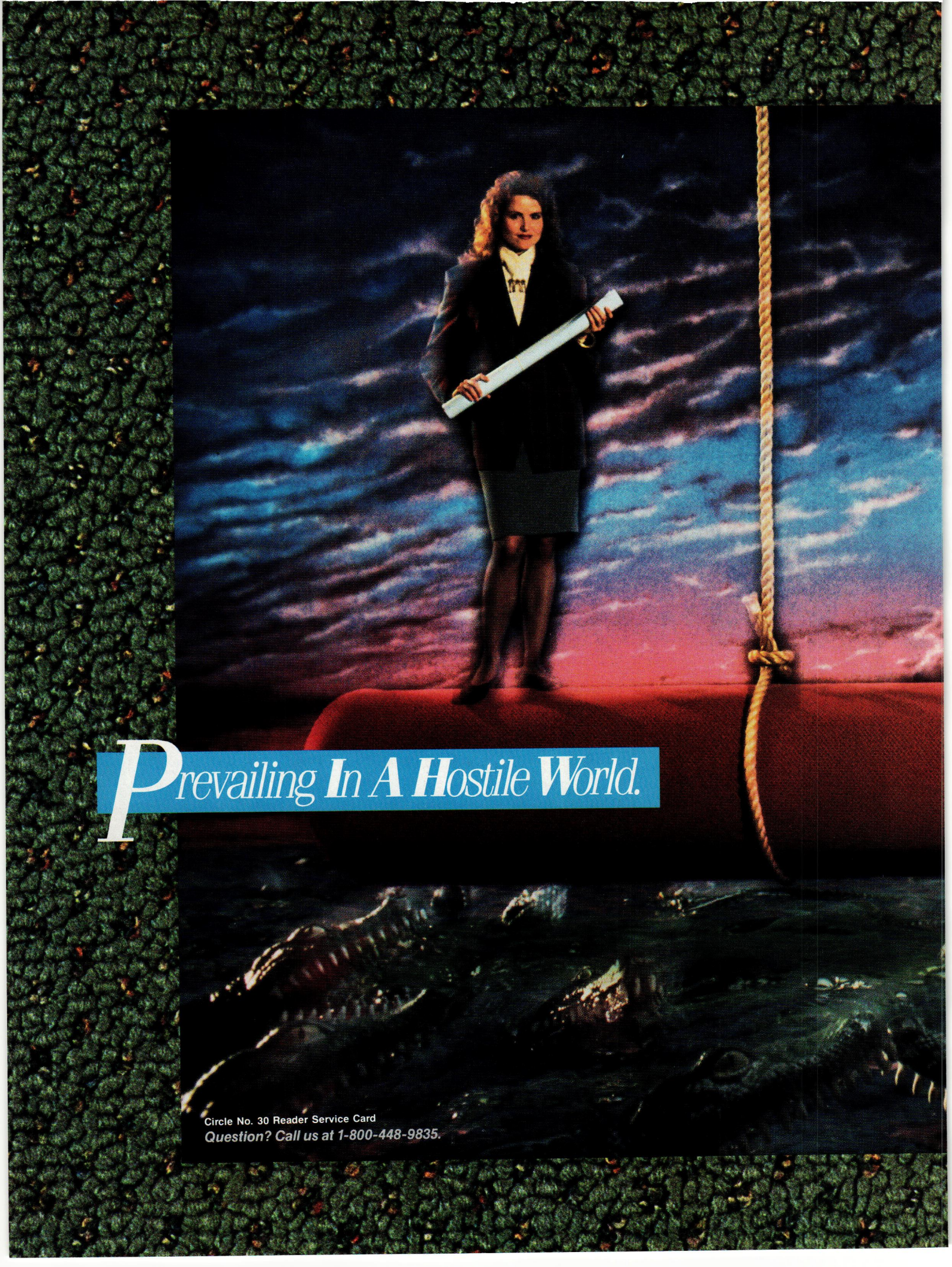

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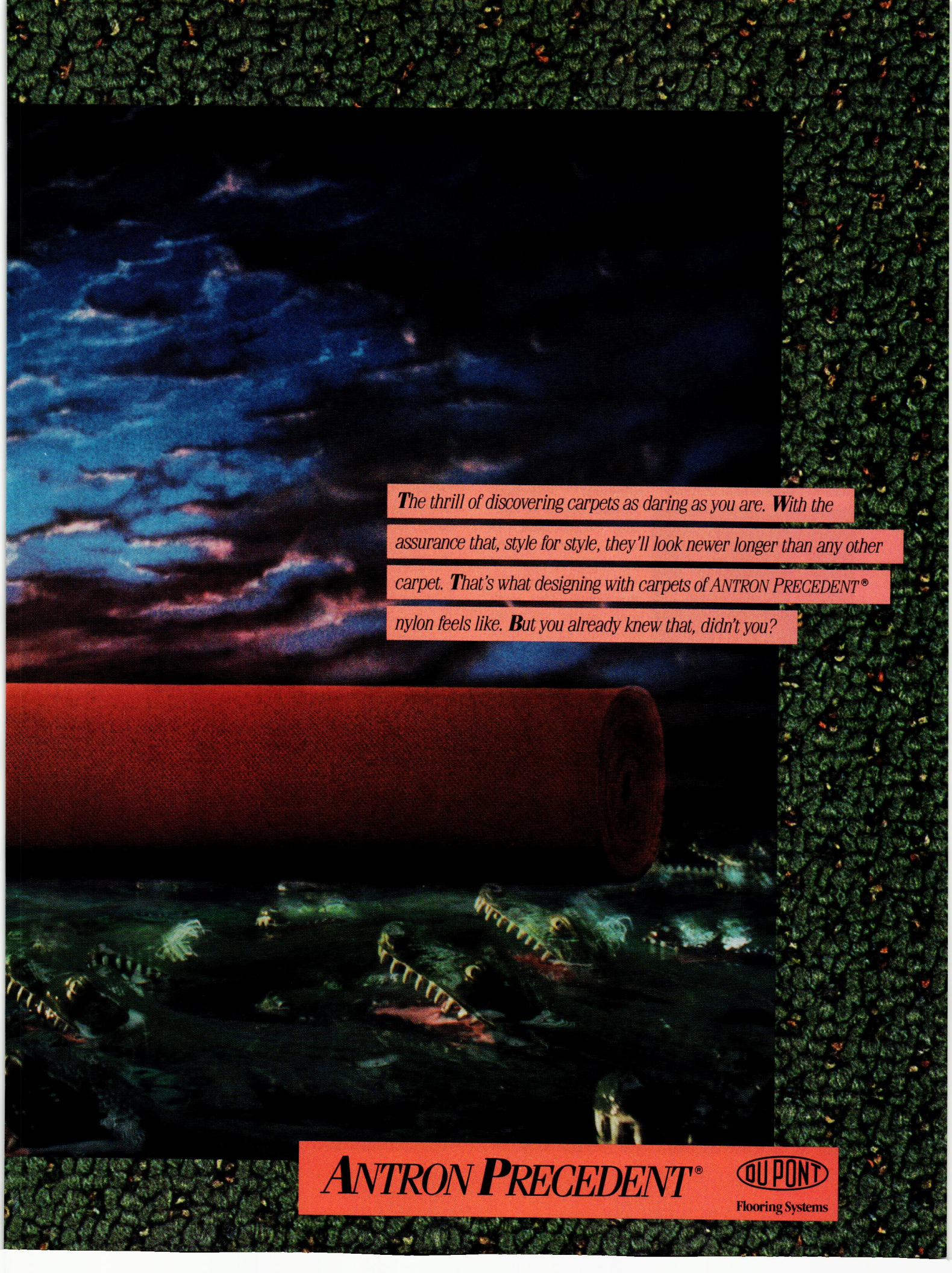
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Continued from page 36

REVIEW: PRESENTATIONS NORTHWEST IN SEATTLE

Design Center Northwest Hosts Design Events for a Changing World A healthy economy and an evergrowing population base in Washington state sparked a successful "Presentations Northwest" at Design Center Northwest in Seattle. More than 3,500 guests attended the two-day March event that included "Designer Day" for the trade, and "Consumer Day" for the general public. The new format of "Presentations Northwest" introduced "Designer Day" as a conservative environment in which professional designers and architects could conduct business with the showrooms. The traditional "market" atmosphere was absent and, in lieu of galas and festivities, designers were able to focus on viewing product introductions and trends. On "Consumer Day," the public was invited to Design Center Northwest to tour the showrooms where professional designers were stationed. Highlights of "Designers Day" included a keynote speech by nationally-renowned journalist Linda Ellerbee. She correlated the changing world and growing environmental concerns to the always-changing design industry. Ms. Ellerbee presented Design Center Northwest's annual Residential Designer of the Year Award to Seattle interior designer David Weatherford, owner of David Weatherford Antiques and Interiors in downtown Seattle. The Contract Designer of the Year Award recipient was Rose Capestany, owner of RCI Inc., Seattle. [Two examples of Ms. Capestany's residential work were featured in the August 1989 issue of *Designers West*.]

Keynoter Linda Ellerbee and Barry Jacquess, president of Seattle Market Center Company, present the Contract Designer of the Year Award to Rose Capestany.

Linda Ellerbee presents Design Center Northwest Residential Designer of the Year Award to David Weatherford.

"Presentations Northwest '90" marked the introduction of the new Design Center Northwest "VIP" status program for professional designers. This innovation is the first program of its kind that rewards regular Design Center Northwest clients with preferred status benefits, including passes for "very important people."

Every single one of the 60 Design Center Northwest showrooms participated in Presentations Northwest '90. These showrooms include: A. Sommer Textiles; Baker Knapp & Tubbs; Bank and Office Interiors; Boris Kroll Fabrics; Boukalis & Company; Bowden & Associates; Bazatli & Co., Ltd.; Caro & Upright; Charisma. . .Tree & Floral Company; E.G. Cody; Jerry Cohn & Company; Collins-Draheim; Custom-Bilt Products; Decorators Walk; Design & Architectural Products; Design Furnishings; Design Tex; Designer's Choice; Designers Showroom; Stephen E Earls Showroom; Facility Resource; Flair Continental; Michael Folks Showroom; Full Moon Over India; Glacier Showroom; Haworth; Ralph Hays & Associates; J&L. . . A Designer's Showplace; Joe Jaycox & Assoc.; Kimball Office Furniture / Artec; Latitudes / Engberg Associates; Leflar Ltd.; Lightolier; Luxus; Manufacturers' Representative Group; Wayne Martin; Pande Cameron; Pindler & Pindler; Rainbow Painting & Interiors; Robert Allen; David Rosen & Associates; Rubenstein's Contract Carpet; The Rug Source; F. Schumacher; Gordon Scott; Seattle Lighting Design Group; Steelcase/Stow & Davis; Sterling Contract Flooring; Stroheim & Romann; William Swigart Associates; Bud Tucker & Assoc.; The Umphred Gallery; Vaughan & Associates; Wall-Pride; Fred Willey Co.; E.B. Williams/Wroolie & Lopresti; The Winn Gallery; Winter & Associates.

E.G. Cody's National Expansion Includes Seattle E.G. Cody, a Florida based furniture and accessories firm, has recently opened two major showrooms—one at Seattle's Design Center Northwest with 6,500 square feet and one at the Boston Design Center with 12,500 square feet. Combined with the firm's two showrooms in Florida (Dania and Miami) as well as another soon to open in the Palm Beach Design Centre (fall 1992), E.G.Cody will canvass the designer market with more than 50,000 square feet of high-ticket, high-styled merchandise —sleek custom Italian imports and E.G. Cody's signature period interpretations. Photography by Sam Notarbartolo.

Continued on page 44

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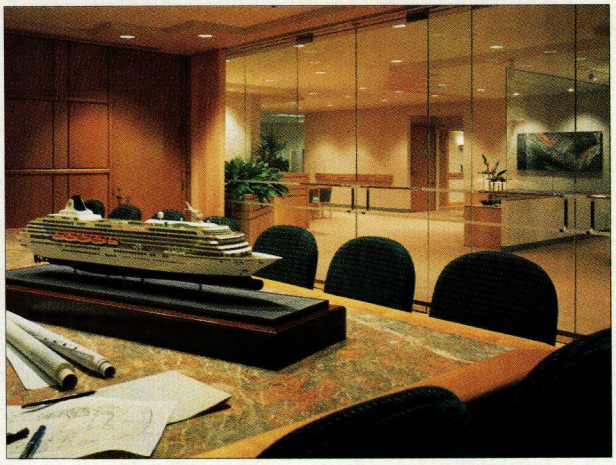
DESIGNERSWORLD

Continued from page 40

Pope & Assoc.'s Smooth Sailing Offices for Crystal Cruises Advertising a luxurious cruise experience on its soon-to-be launched *Crystal Harmony*, Crystal Cruises' corporate offices needed to purvey the ship's elegance to professional travel agents and other visitors. The Los Angeles-based design firm Pope & Associates captures the glamorous aura of the great trans-Atlantic ocean liners in the company's 22,000-square-foot offices located in Century City's Fox Plaza. "The challenge in this project was assessing the ideas of both American and Japanese management, and translating them into design and image that harmonized the two different cultural attitudes," says firm principal Robert Pope of his client, which is owned by Japan-headquartered Nippon Yusen Kaisha. "The Japanese put great emphasis on function, while the Americans value organization and elegance." The mood begins in the elevator lobby, which is washed in amber light. White maple wood trim, and maple floors accented by pastel carpet, evoke the feeling of sandy shores. The millwork suggests a ship's railing, and is a design detail continued throughout the offices. The contemporary, open expanse of the reception area evokes the atmosphere of a luxurious cruise experience. The ceiling detail emphasizes celebration and movement, and on a practical level defines the seating and reception area. The design firm has also developed an expansion program, including workstations to house a staff of 23 in the reservations department.



Pope's conference room detailing for Crystal Cruises corporate offices suggests a ship's rail. Displayed on the custom maple and *gris* pearl–rose marble table is a model of *Crystal Harmony*, which will be launched this July. Photography by Toshi Yoshimi.

Fourth Annual *Designers West* / Ray Bradbury Creativity Award to Be Given to Jon Jerde Iconoclast/architect Jon A. Jerde, FAIA, has been named the fourth recipient of the annual *Designers West* / Ray Bradbury Creativity Award. Jerde has described his projects, which include the 1984 Olympics and San Diego's Horton Plaza, as "urban theater" in which his task was to "captivate the public and grab them by their imaginations." Appropriately, the award will be presented at a special performance of the new Ray Bradbury / José Feliciano musical "The Wonderful Ice Cream Suit" on Thursday, September 6. The play's message and Jon Jerde's: The importance of letting the imagination transform the mundane into magical and meaningful things. The event will take plae at the historic Pasadena (California) Playhouse. Ticket price of $35 includes ice cream and champagne preceding the presentation and performance. For information, telephone Bonni Dorr at *Designers West*, (213) 657-8231.

Radisson Chain Revamps Sacramento's Woodlake Inn After a $40-million renovation, the Radisson Hotel in Sacramento opened its doors to businesspeople, convention-goers and vacationers. Formerly the Woodlake Inn, the property, located on a 17-acre site, was purchased, transformed and contracted for operation to the Radisson Hotel Corporation of Minneapolis by Los Angeles' Fred Sands Realtors. "Currently, Sacramento is the most rapidly growing sector in California and represents some real opportunity for investment," says Guy R. Ramsey, assistant vice president of facilities at Fred Sands. "As a result of favorable land costs, Sacramento is changing from a government-oriented economy to a corporate-based economy." The extensive refurbishment included a redevelopment of the 28-year-old hotel into a technologically advanced home-away-from-home for group business events. The Radisson offers special conference rooms with separate meeting areas, coaxial cables to allow connections to many information sources and modems for guests who wish to communicate with home computer systems. In the largest auditorium, a "data port" is available at each seat for portable computers. Aside from the convenient gadgetry, the hotel provides a pleasant atmosphere, complete with soft, pastel indoor colors and an outdoor lake, fountain and fish pond. The Radisson's 21,000-square-foot ballroom exists for special events, and community cultural programs or large business shows can be held in the hotel's 2,000-seat amphitheater.

—Sara Scribner

Foliage and warm colors in one of the Radisson Hotel's many dining areas provide an elegant and comfortable atmosphere for the business traveller or convention-goer. Photography by Nakashima, Tschoegl & Associates.

Continued on page 48

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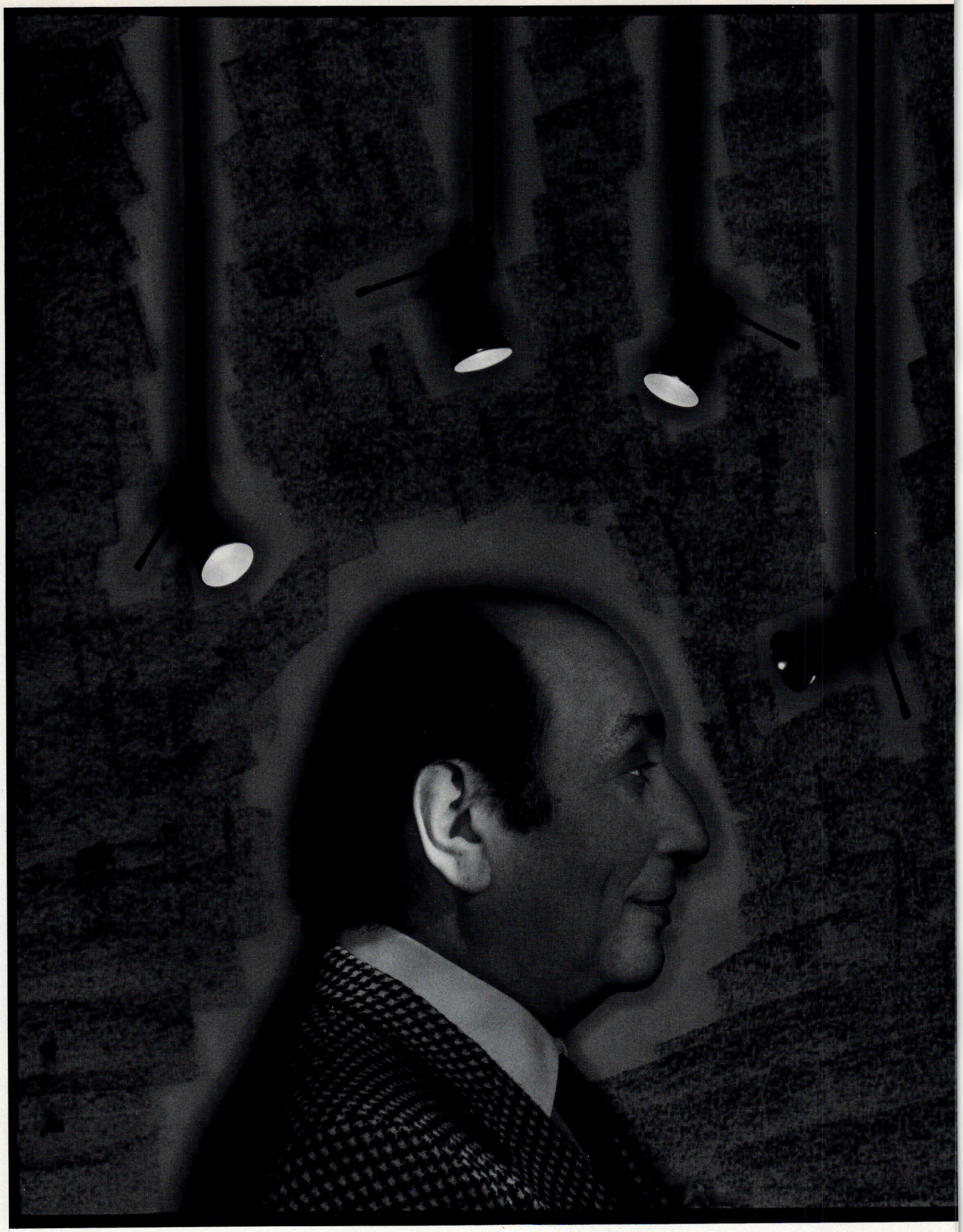

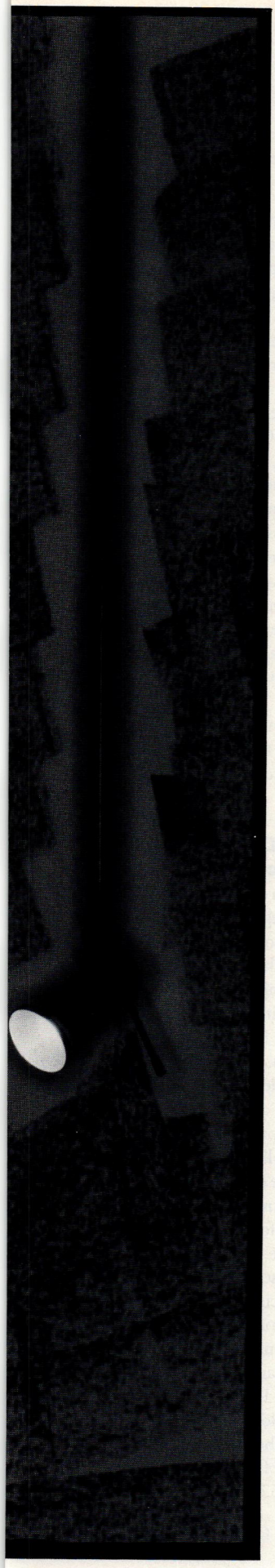

HOW A DESIGNER BECOMES A FIXTURE.

The work of Milton Glaser encompasses a wide range of design disciplines, including graphics, architecture and environmental design. The following excerpts are from a recent interview.

■

"I think I'm the only one in history to fail the Pratt night school examination. But I went to Cooper Union and got a marvelous education. Then I received a Fullbright and went to Europe, where I had the good fortune to study with Georgio Morandi."

"When I came back to the States, a bunch of former fellow students and I started Pushpin Studios, which developed its own little reputation in the world of New York design. Then Clay Felker and I started New York Magazine. To our delight and surprise, it became a part of the life and activity of the City."

"When I studied at the Academy in Bologna, I drew from casts for two years. And if you draw from casts you have to observe light. I think without that kind of rigor, you're not as conscious about light and form. You gain a greater understanding of its effect in dimension."

"During the Renaissance it was discovered that form interrupted light, and that light in a portrait doesn't change as it does in life. That meant you could actually freeze time, and through a portrait one could become immortal. Which is why it occurred to me later that rich people are so interested in art."

"At the Aurora Restaurant, we tried to make a very controllable light system. We did a series of different colored lights within the fixtures, and by adjusting the intensity of any one of them, you have a kind of control over the light quality, at least in terms of hue. But we found that we also had to have table light at night. Even then, ideally, you still have to change the lighting, because the emotional content of light at lunch is different from its emotional content at dinner."

"Believe it or not, I learned a lot about lighting in supermarkets. The first thing I experienced thinking about the supermarket was how tiring it was. Which is due, in part, to the relentlessness of both the physical space and the uniformity of the light. So what you do is vary the light in order to create a series of places: open it, close it, modulate the space...I really shouldn't be giving away all of these tips."

■

Mr. Glaser is lighted by Pinpoint Focal Jacks from the Lytejacks System. To learn more about Lightolier products and designing with light, the "Lightstyles" catalogue is available for $5.00 plus shipping. To order, or for your nearest Lightolier Authorized Dealer, call 1-800-526-8930.

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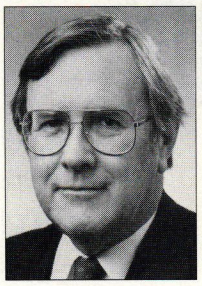
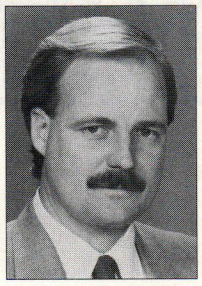
DESIGNERSWORLD

Continued from page 44

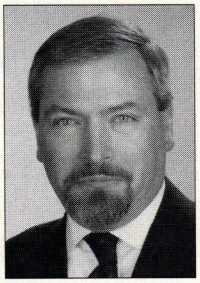
Industry Notables **Ronald Gaughan** has been named vice president and group executive of AMERICAN STANDARD's U.S. Plumbing Products Group. Gaughan, former president of American Standard-Canada, succeeds **John W. Clarke**, who returned to his native home of Canada . . . The Los Angeles-headquartered architectural design firm GRUEN ASSOCIATES has made **Jay B. Boothe**, AIA, a partner of the firm . . . **Alan Steinhart** has joined COMMERCIAL FLOORING ASSOCIATES, INC. as a general partner and vice president, marketing, in Los Angeles . . . An internationally-recognized expert on the impact of new technology on the future of white-collar work, **Duncan B. Sutherland, Jr.** has joined FITCH RICHARDSON SMITH Design Consultants as associate vice president of its Exploratory Design Lab, in Worthington, Ohio . . . The multi-disciplinary design firm WALKERGROUP/CNI has appointed **Vanessa Cohen** as vice president, director of marketing for retail . . . The DALLAS MARKET CENTER announced the promotion of **Michael Parks** as president of the WORLD TRADE CENTER. He will also manage the Trade Mart and Homefurnishings Mart buildings. **John Irvin** has resigned as president and COO of the Dallas Market Center to join the management team of a large retailing concern . . . As a reflection of its intensified commitment to the contract furnishings market, F. SCHUMACHER & CO. has appointed **Arthur Sager** as vice president of its newly established Contract Division . . . The James Irvine Foundation has made a major $100,000 grant to the **Santa Monica Museum of Art**, which will be used to establish an in-house development office. Housed in a former egg-processing warehouse, the museum located in Santa Monica, California, is the centerpiece of a new mixed-use development designed by architect **Frank O. Gehry**, FAIA . . . **George Kordaris** was appointed managing director of VITRA USA, a North American manufacturer and marketer of high-quality contract furniture . . . HELLMUTH, OBATA & KASSABAUM, INC. has named **E. Taylor Armstrong, Jr.** senior vice president, project development for the architectural design firm's Dallas office . . . The architecture, design and planning firm of CHAIX & JOHNSON, INC. announced major promotions: **Scott J. Kohno** to executive vice president/managing director; **Jason A. Balinbin**, AIA, to vice president, architecture; **Joan P. Starrett** to vice president, interiors; **Edward T. Hotta** to vice president, production; **Clement M. Yoshida** to senior project executive; and **Luis Cota** to project executive. The firm has also moved to expanded headquarters located at 1850 Sawtelle Boulevard in West Los Angeles . . . The new officers of the California Los Angeles Chapter of the AMERICAN SOCIETY OF INTERIOR DESIGNERS are **Lillian Chain**, ASID, president; **German Sonntag**, ASID, first vice president; **Jhan Livingston**, ASID, second vice president; **A. Allen Dizik**, FASID, treasurer; **B.J. Peterson**, ASID, and **Helaine Spoor**, ASID, national board members . . . Architect **John Portman** was one of 11 outstanding Americans chosen to receive the 1990 Horatio Alger Award. The award is presented annually to individuals who have overcome personal hardship and achieved notable success in their fields through hard work and impeccable integrity.



Ronald Gaughan



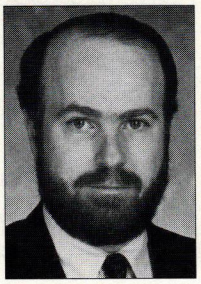
Jay B. Boothe



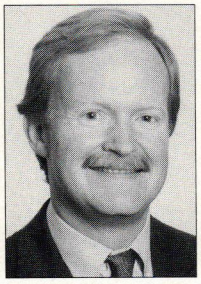
Duncan Sutherland, Jr.

Vanessa Cohen

Arthur Sager



George Kordaris



E. Taylor Armstrong, Jr.

Lillian Chain

REVIEW:
1990 SEGD Spring Regional Conference "Where does one design discipline end and another begin?" was the probing question asked and discussed at the 1990 Spring Regional Conference of the Society of Environmental Graphic Designers held in Pasadena, California. Attracting more than 300 designers, allied professionals and students to a day-long program at the Art Center College of Design, the conference examined interdisciplinary trends and their implications for the designer and the built environment. Among them were architect Richard Orne, design advocate Michael Pittas, landscape architect Peter Walker and graphic designers Debra Valencia, Henry Beer and Richard Foy. A trade show exhibiting the products, services and capabilities of SEGD Industry members concluded the conference. Afterwards SEGD officials, speakers and guests gathered for cocktails at the home of Dr. Carol Soucek King, editor in chief of *Designers West* magazine. SEGD will hold its 1990 National Conference, "What's Next? Preparing for the 90s," August 2-5 at Cranbrook Academy of Art, Bloomfield Hills, Michigan. For further information, call SEGD at (617) 577-8225.

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DESIGNERSWORLD

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See You in Texas! Dallas Summer Market 1990, July 7-12

OAK LAWN DESIGN PLAZA

The fun has already begun for **Oak Lawn Design Plaza**'s "Land of Ahhs" Summer Market theme. The entire plaza will be transformed for a theme party on Sunday, July 8. OLDP showrooms will carry out the theme based on the 50th anniversary of the classic movie "The Wizard of Oz." From "yellow brick road" carpets to "klieg" lights, new products and new showrooms will display a nostalgic Hollywood flair.

A new resource at OLDP is the recently-opened exclusive fabric showroom of **Pindler & Pindler Inc.** Now, with a full-service showroom, designers and specifiers can select from more than 40,000 fabric samples in a spacious, contemporary environment. Pindler's showroom was designed by **Don Gardner** of **Gardner Dominick**. A private drive leads to the showroom entry and glass-block reception area.

Summer market-goers will find Patina's "Brianza #2320" bedside table at **George Cameron Nash** at the **Dallas Design Center**.

Not far away at OLDP is the brand-new **Chairs, Chairs & Chairs** showroom, a subsidiary of Design Directions, Inc., dealing exclusively in chairs. The collection features chairs by internationally-known designers, including Gio Ponti, Enzo Berti, Paolo Piva, Le Corbusier, Charles Rennie Mackintosh and Harry Bertoia. "The idea of a complete resource dealing exclusively in chairs is a new concept for the trade," notes showroom manager **Eva Counts**, ASID.

DALLAS DESIGN CENTER

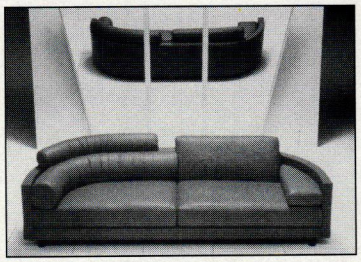
Showrooms in the **Dallas Design Center** have selected "Deep in the Heart of Texas" as their theme for Summer Market 1990. The traditional luncheons hosted by individual showrooms for visiting designers will take place on Monday, July 9 and will feature a Texas theme in celebration of the resurging economy of the Lone Star State. **Carpet Artisans International**, a dealer for Tai Ping Rugs and Carpets, has opened a 2,010-square-foot showroom in the Dallas Design Center. **Susie Luebke** is manager of the showroom, which offers custom-designed, all-wool, hand-tufted rugs produced in Hong Kong. **John Edward Hughes** will feature new samples of chandeliers and light fixtures from European Classics, as well as new, contemporary lighting samples from Les Prismatiques. **Barbara Woods** will paint free-hanging banners on her hand-dyed silk fabrics, while **Joan Holcomb**, the popular sculptress and pointillist artist from Houston, will demonstrate her sculpting technique in the JEH showroom.

R&G Limited will present Heartsilks, a new line of hand-painted silk fabric from California. **Brunschwig & Fils** will offer a sofa and two chairs from its Spring 1990 Collection. Visiting from White Plains, New York, will be **Patrick Mongiello**, vice president of sales for Brunschwig & Fils.

New furniture pieces covered in contemporary fabrics designed by **Giorgio Saporiti** will be displayed at **Saporiti Italia–Campeniello Imports**. **George Cameron Nash** will introduce All Cotton, a collection of cottons, textures and woven fabrics from Joseph Noble of Phoenix; Pillow Talk, a new line of tapestry woven pillows; and Country Line, a collection of furniture, tables and case pieces made from antique New England wood by Jonas Hardy. **Manheim Galleries** of Dallas will offer a new set of product catalogues. The opening of Manheim's new reproduction furniture fabricating facility in Dallas is slated for June or July. At **Trouvailles**, designers will find new pieces from the manufacturer's East of Suez Collection based on designs from Sri Lanka, as well as additional pieces from Trouvailles' Hermitage Collection.

THE DESIGN DISTRICT

"Dallas! Red Hot!" is the theme of Summer Market at **The Design District**, Dallas Market Center. "Drop-Dead Red," an exhibition starring red-hot fabrics, floorcoverings, furniture, wallcoverings and accessories will be held in the new Exhibition Hall of the Contract Design Center. Dr. Carol Soucek King, editor in chief, and Julie Goodman, executive editor, *Designers West*, will give a seminar on "Color Power" at 10:00 A.M. on Sunday, July 8, to be followed by brunch in all Design District showrooms at 11:00 A.M.



The modular "Molto Di," designed by architects Titina Ammannati and Gian Piero Vitelli for **The Pace Collection Inc.**, is upholstered in deep red for **The Design District**'s "Dallas! Red Hot!" Summer Market exhibition.

Celebrating a 3,800-square-foot expansion, **Boyd-Levinson Company** will host a Fifth Anniversary Party on Monday, July 9 at 5:30 P.M. The expanded showroom was designed by Neal Stewart Associates and David Cadwallader of Cadwallader Designs, both of Dallas. New lines at Boyd-Levinson include silks by Ross Lawrence Silver, Daphne Tyson Fabrics and Trims and Norton Blumenthal Wallcoverings. **Robert Allen**, newly representing Henredon casegoods and upholstery in a second Decorative Center showroom, is also introducing Bischoff bed linens, a collection from Switzerland in Egyptian cotton.

Cabin Craft custom crafted rugs by J. McCollum & Associates will be introduced at **Brown Jordan**; at **D. Young**, visitors will find H. Lynn White, a new fabric line out of Kansas City. **The Pace Collection Inc.** will introduce several new glass furniture pieces from Fiam Italia, exclusive to Pace in the U. S. At **Mastercraft Floors & Associates**, Randy McCullough, president of Mastercraft, and Steve Brown, board member of the National Wood Flooring Association, will speak on "Wood Floors—What's Hot/What's Not."

Continued on page 52

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DESIGNERSWORLD

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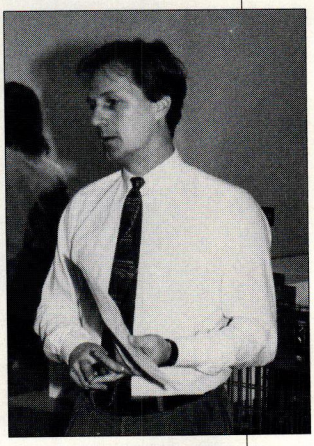
Governing Board Plans NEOCON 22 Seminar The issues of computers for design and environmental concerns in the interior are topics of "Contract Interior Design 2000: A Career path for the Next Decade," a seminar that will be presented by the Governing Board for Contract Interior Design Standards at NEOCON 22 in Chicago on Friday, June 15. Speakers will include two members of the governing board, Gary Whitney, IBD, and Daniel E. Winey, AIA, who recently met with other board members in Los Angeles to plan the program. The seminar will cover other major issues, including licensing and the movement to create a professional certification process for master contract interior designers. According to the Governing Board, the value to the client of certification will be to assure that the designer is qualified to deal with all facets of the project such as lighting, ergonomics and interpreting code requirements. Founded in 1987 as an independent body to establish a meaningful professional certification program in North America, the Governing Board seeks to attract people who have demonstrated a high level of competency in the practice of contract design. Currently involved in a two-year program to increase certification and promote the hiring of certified contract interior designers, the Governing Board for Contract Interior Design Standards is supported by a grant from BASF Corporation.

Attending a board reception at the Haworth, Inc. showroom in Los Angeles' Pacific Design Center, members of the Governing Board for Contract Interior Design Standards include, from left, Gary Whitney, Rosemary Corriere, Bob Valentine, Jan Johnson, Daniel Winey and Gary Kaiser.

ASID's 1990 Crystal Torch Awarded to Gillian Wilson Curator of Decorative Arts at the J. Paul Getty Museum in Malibu, California, Gillian Wilson was selected by the California Los Angeles Chapter of the American Society of Interior Designers as the 1990 recipient of the prestigious Crystal Torch, to be awarded during a brunch in the Crystal Room at the Beverly Hills Hotel on Sunday, September 9. In its fourth year, the Crystal Torch Award program was initiated to honor a person, persons or organization who has made a significant contribution to ASID and the design community. Past honorees include Murray Feldman, founding president of the Pacific Design Center, Los Angeles; Walton E. Brown, Honorary FASID, publisher of *Designers West* magazine; and Clarellen Adams, vice president of industry relations, Showplace Square, San Francisco. For information call (213) 659-8998.

ASU Interdisciplinary Workshop Manhattan-based architect/product designer Paul Haigh recently completed three weeks as professional coordinator of the Third Annual Interdisciplinary Workshop at Arizona State University, Tempe. The workshop, conducted within ASU's College of Architecture and Environmental Design, brought together 83 architecture, interior design and product design students who formed multidisciplinary teams to solve this year's design challenge. The fast-paced three weeks involved many ASU faculty members: David DiCicco, Esther Ratner, Diane Worth, Edward Burian and Ramy ElDiasti . . . as well as George Christensen and Robert Lee Wolf, chairmen respectively of the college's architecture and interior design departments and workshop coordinators. An invited jury (Brian Cox, Victor Papanek, Carol Soucek King, Dan Collins and Paul Haigh) made the final selection of the most outstanding solution as presented through written description, model and verbal defense. Members of the winning team were Jack Sing, Mark Beutler, Patricia Mors, Darren Petrucci, Marc Hauck and Ann Figor.



Paul Haigh

10th Annual Roses and Lemon Awards First Interstate World Center, Checkers Hotel and the Russ Hotel were among six downtown projects which received "roses" at the 10th Annual Roses and Lemons Awards sponsored by the Downtown Breakfast Club of Los Angeles. Held in April, the breakfast was attended by more than 400 people who witnessed the Lemon Award bestowed on Pershing Square, which the Club described as a shame on Los Angeles. Roses were also given to the Inner City Arts Center, a new non-profit organization which services children who live in the skid-row area, and the Metropolitan, an upscale apartment community in the South Park area of downtown. A special award category, "Curmudgeon of the Year" award, was given to *Los Angeles Times* urban affairs columnist San Hall Kaplan for his pithy and significant observations on the state of urban planning and architecture in Los Angeles. The Club is comprised of 28 business leaders concerned with downtown aesthetics, corporate social responsibility and real estate development.

Continued on page 54

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DESIGNERSWORLD

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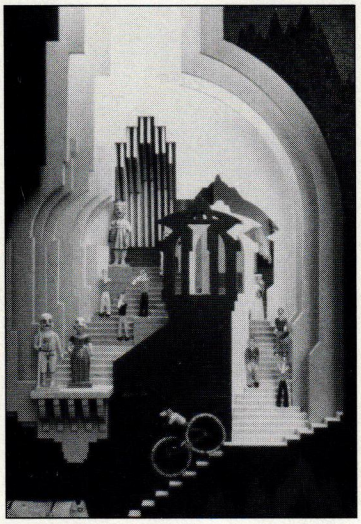
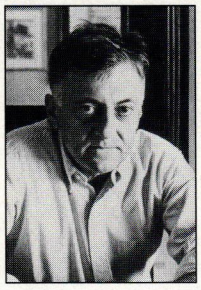
Second Anniversary in The Design District, Dallas This Dallas event deserves to become a tradition: The Design District celebrated the second year of its Contract Design Center with a major exhibition and "Dallas in Wonderland," an all-out birthday bash. A crowd of design professionals toured the opening of "Charles Moore: Buildings and Projects 1949-1989," a retrospective show honoring the iconoclastic architect and his distinguished career. *New York Times* critic Joseph Giovanninni called Moore "an architectural anti-hero—a Woody Allen among builders—who greatly expanded architecture's expressive range and helped redefine what were considered its proper subjects." Moore's humorous, thoughtful buildings are delightful and vital places for their users. A highlight of the exhibition was a series of "Memory Palaces," diorama-like structures created by Moore that are small, whimsical temples to the allegorical qualities of architecture. The show, which ran from April 29 through May 25, inaugurated a permanent gallery space on the first floor of the Contract Design Center.



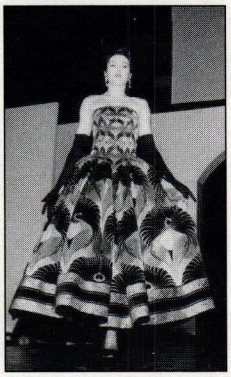
Top: "Walls That Layer," a Memory Palace designed by architect Charles Moore and featured in the exhibition "Charles Moore: Buildings and Projects" at the Contract Design Center in The Design District, Dallas. Above: Celebrating the second anniversary of the Contract Design Center in the Collier & Company showroom were (from left) Frank Effland of HOK Architects, Diane and Don Collier.

Aldo Rossi of Italy Named 1990 Pritzker Architecture Prize Laureate Italian architect Aldo Rossi was named the 1990 recipient of the prestigious Pritzker Architecture Prize by the Hyatt Foundation which awards the $100,000 grant annually to a living architect who demonstrates outstanding commitment to humanity and the built environment. The 13th recipient, Rossi is not only renowned as a practicing architect, but also as an artist, product designer, philosopher and author of architectural theories. His book, *Architecture and the City*, published in 1966, is a text of significance in the study of urban design and thinking. In recent years, Rossi has completed a number of significant projects around the world, including the Toronto Lighthouse Theatre in Canada and the Il Palazzo Hotel and Restaurant complex in Japan.



Aldo Rossi

San Francisco Summer Market Update "A World of Opportunity: San Francisco, the Pacific and Beyond," embraces this year's Summer Market activities, July 21-25, for the San Francisco Mart. The event will offer new product purchase opportunities, daily market events, and social and educational programs. According to the San Francisco Mart's Carole King, vice president of marketing, the market will present "a comprehensive program of events, with special emphasis on educational seminars." Market highlights will include speakers, new product introductions and a Pacific Rim Nations exhibit based on the market's theme.



Fabrications '90, an annual favorite, will showcase new lines from prominent fabric companies such as J. Robert Scott, Rodolph, DesignTex and Arc-Com, at Showplace Square, from July 21-24. From July 18 through August 5, the Contract Design Center, in cooperation with the Association of Contract Textiles, Inc. (ACT) will present a major fabric exhibition focusing on new trends and technology in textile design. Special speakers at the Design center will include: Suzanne Tick from Brickel and Laura Guido Clark, an independent consultant, speaking about a new, environmentally influenced fabric line on July 18, and Arc-Com's Director of Custom Concepts Mary Holt, who will head the program "Custom Applications in Design." The keynote presentation, "A Personal History of Textiles," will be given by Ben Rose of Ben Rose, Inc. on July 24. Market week celebrations will include other special events such as the "Pacific Beach Party" on Sunday, July 22, and the IHFRA's Summer Market '90 Social on Monday, July 23.

Above: Textile designers Suzanne Tick and Laura Guido-Clark will speak at Fabrications '90. The popular finale at Fabrications '90 will be San Francisco Design VII, a fashion show/fund-raiser featuring the collaboration of local fashion designers and leading fabric companies. Held the evening of July 23, the show will take place at the new Showplace Square Fashion Center designed by John Portman and scheduled to open this fall. Shown here (at top) from last year's event is an award-winning garment designed by Suzanne Lloyd Simmons using DesignTex Fabrics. The auction which follows will benefit the scholarship funds of FIDER and FIDM.

For information on Summer Market in San Francisco, call the design centers: San Francisco Mart, (415) 552-2311; Showplace Square Group, (415) 864-1500; McGuire (Vermont Center), (415) 626-1414; Sobel Design Building, (415) 861-4443; 200 Kansas, (415) 552-2290; 251 Rhode Island, (415) 558-9925; and Showplace Square West, (415) 626-8257.

—Sara Scribner

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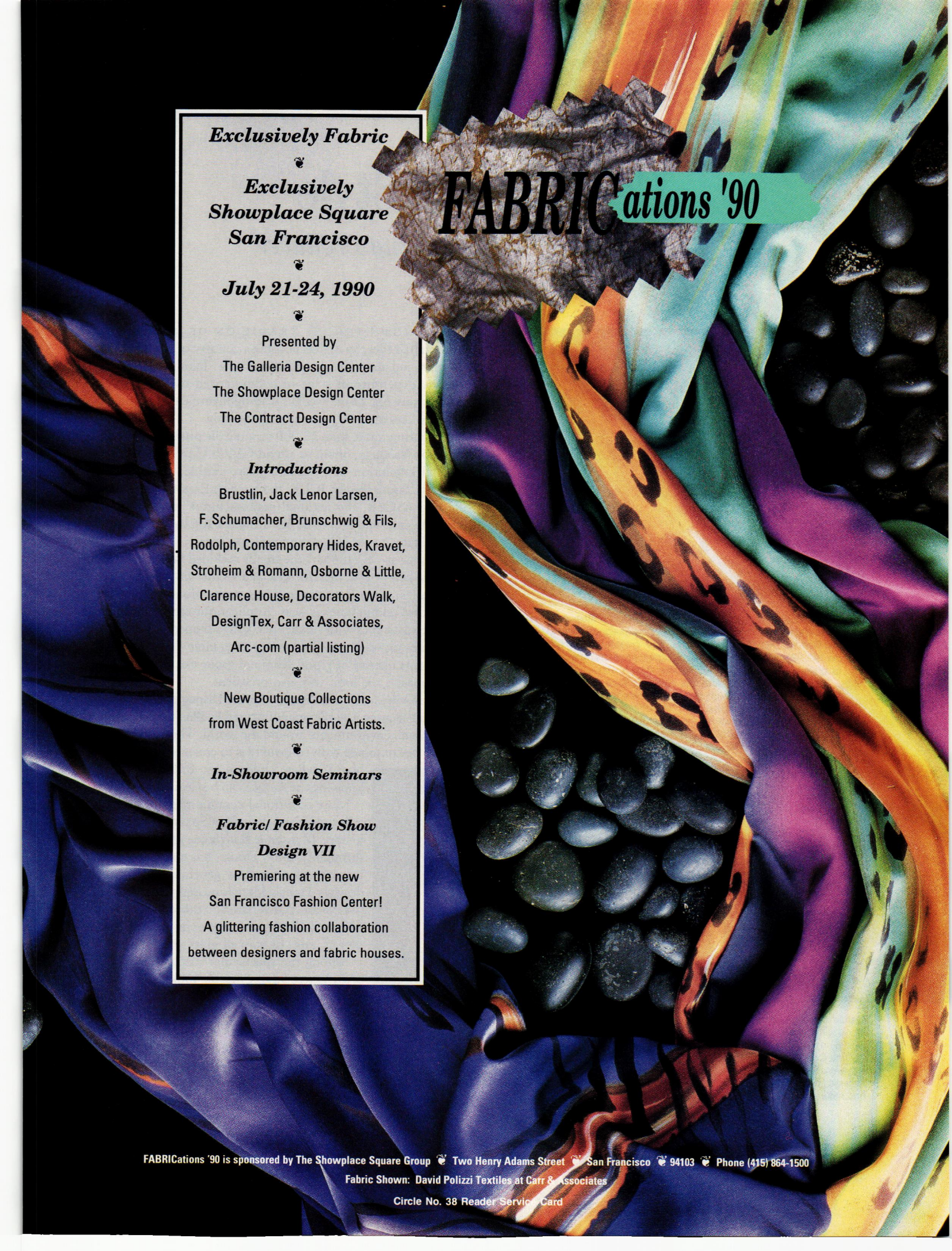

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Fabric Shown: David Polizzi Textiles at Carr & Associates

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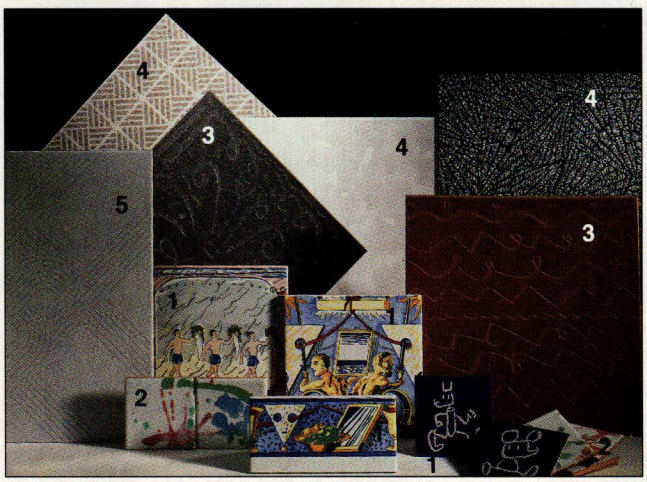
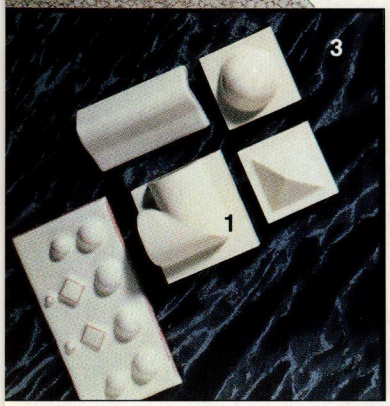
Ceramic Tile Style

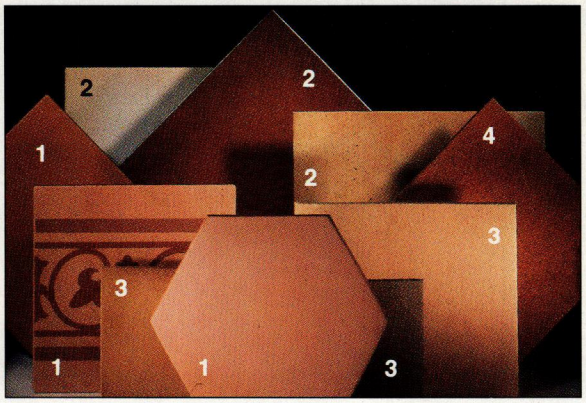
Spain Surfaces as a Leading Producer



Among Spanish artists and architecture and design professionals who have designed ceramic tiles is world-renowned graphic designer Jávier Mariscal, who designs tiles for **ADEX** and **Pamesa**. The creator of the official mascot of the 1992 Olympics, Mariscal has designed products ranging from luggage to dishes. **Pamesa**'s Compacto line shown above (6) is a sample of Mariscal's tile. **Compacto** has no top surface coating or glaze. It can be polished to a high gloss with a smooth surface or a relief, or it can have a matte finish. In addition, an array of tone-on-tone, texture-on-texture and decorative designs are shown above by 1) **ADEX**, 2) **Cerámica Natural**, 3) & 6) **Pamesa**, 4) **Todagres** and 5) **Peñarroya**.



Marble and stone "look-alikes" along with decorative shaped tiles by 1) **Cerámica Natural** 2) **Gres Catalán** and 3) **Peñarroya** are inspired by Spain's majestic granite mountain sides and natural marbles.



Warm natural tones of yellows, ochres, sienas and browns are adapted from the rich Castilian soil. Geometric shapes and textures are suggested by the Spanish plateau. Based on traditional rustic tiles 1) **Gres Catalán** 2) **Peñarroya** 3) **Rosa** and 4) **Pamesa** tiles are versatile and can be used with decorative tiles.

LONG KNOWN FOR ITS TRADITION OF CHARMING, hand-crafted tiles, Spain has become a country of sophisticated designers and manufacturers of ceramic tile. Taking a flying leap over the experimental stage of computerized tile technology, Spain is now one of the world's leading manufacturers and exporters of ceramic tile, second only to Italy.

This spring, more than 23,000 ceramic tile professionals converged on Valencia, Spain to attend CEVISAMA '90, an international exhibition of ceramics, glass, marble, and building materials. Sponsored by ICEX, the Spanish Export Trade Institute and ASCER, the national manufacturers' association of Spain, the international trade fair attracted 106 buyers from the United States to its 248 ceramic tile exhibits.

This year at CEVISAMA the trends included large floor and wall tiles; bevel-edged tiles; metallic and mother-of-pearl finishes; border tiles; relief patterns; tone-on-tone colors, texture-on-texture and undulating surfaces. Applications ranged from using large rustic tiles with smaller decorative shaped or relief patterned tiles on walls and floors to spacing large floor tiles with metal strips instead of grout. Minimal grout use resulting in a more cohesive tile look was also prevalent.

Mickey Mouse, Goofy, Pluto and other Disney characters will appear on ceramic wall tiles manufactured by **Blau Ceramic**, S.A. for children's environments around the world. These decorative tiles can be combined with colorful tiles to create a huge "blackboard" where children can draw and paint, knowing the surface can be cleaned with ease.

More traditional ceramic tiles from Spain reflect different periods of Spain's tumultuous history. **Mensaque Rodríguez y Cía**, available through Country Floors, has made Moorish-inspired tiles for four generations. Fashion designer Francis Montesino designed a decorative tile for **ADEX** based on the toreador's "suit of lights." Others have drawn inspiration from fabrics, rugs or stained glass windows.

Among the spectacular displays at CEVISAMA were large, "marble-looking"—not to be confused with faux-marble—ceramic floor tiles, silk-screened to look like marble, at about two-thirds the cost of the natural stone. **Porcelanosa**'s high gloss "Italia Series," when installed with minimal grout, has the look of the real thing. Other companies producing marble look-alikes available in the U.S. include **Tau Ceramics/Taugres**, **Azulev** and **Azuvi**.

Although large tiles, 12″×12″ and up, in dramatic colors and styles have been popular in Europe for some time, they are just

Continued on page 58

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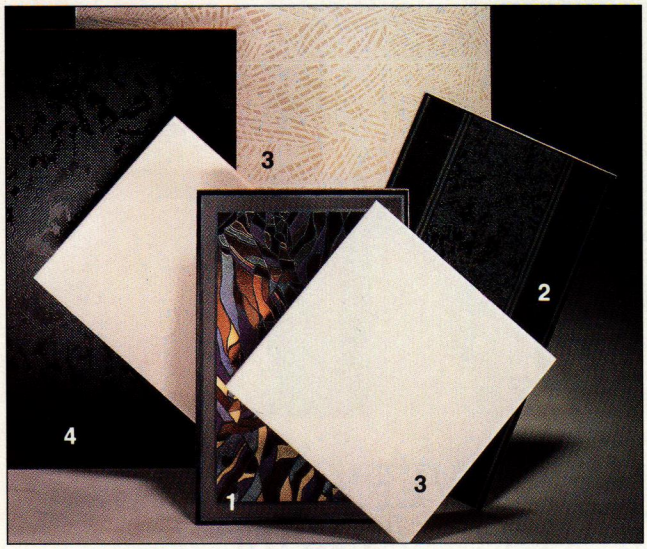
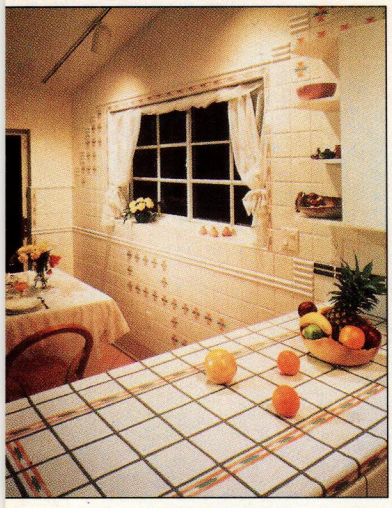
Continued from page 56



Inspired by Spain's geography, the current trends reflect the natural tones and shapes of its mountains, plateaus and coasts. Dramatic contrasts of whites and blacks, smooth or beveled, combined with subtle textured and decorative tiles reflect the dramatic angles of the snow-covered mountainsides. The effect of sunlight glistening off their rugged peaks is apparent in tile with metallic applications. Shown above are tiles by 1) **Nova** 2) **Grespania** 3) **Pamesa** and 4) **Keraben**.



Above: Decorative tiles when mixed with solids add detail and interest. The Rosa series by **Rosa Gres** is based on the colors and styles of the southwestern United States as shown in this Santa Fe–style kitchen. Tiles by **Rosa Gres**; plain tiles, Series Rosa; decorative tiles, Mexic Series. Above, right: Intense use of contrasts and metallic borders create a dramatic mood as shown by this installation of tiles by **Grespania**. Wall tile, Manhattan Series; floor tile, Steel Series. Bottom right: Metallic borders used with architectural detail and decisive colors have a powerful effect as seen in this bathroom with tiles by industry leader **Porcelanosa**. Wall tile, Series Milan; floor tile, Series Florida. Porcelanosa will be opening its own designer showroom near the Pacific Design Center this fall.

now being accepted in the high-end markets in the United States, and more so in the western United States. While Americans have generally limited their use of ceramic tiles to bathroom and kitchen areas, southern European countries have traditionally used ceramic floor and wall tiles in living rooms and entry ways. In these warm climates, as in the southwestern United States, beautiful, easy-to-care-for tiles are chosen for their coolness.

"Europeans have used tiles longer than we have and a lot more than we have, so they are now looking for different styles and sizes," says Bill Mooney of Bill Mooney & Associates, which represents **Tau Ceramics/Taugres**. "They use bigger tiles with less grout showing to keep a cohesive tiled look. Tiles as large as 18″×18″ are now being accepted here in floor tiles. Still, the United States stays with safe colors—whites, bones, and almonds—relying on decorative strips for colors."

Gayle Steinhauer, product development/marketing consultant for Uniq Distributing in Seattle, is a member of the Color Marketing Group, which predicts color trends for all industries. Says Steinhauer, "The CMG is working toward closing the gap between the European and American market trends. The American consumer hesitates to use strong colors on hard surface products whereas Europe has always been more free with color. Hard surfaces like ceramic tile are not as easy to change, so people are more conservative choosing colors."

"For the U.S. market we work with white, beige, almond and rose and then play with different ideas such as opalescent or metallic finishes or decorative designs," says Luís Guerra, president of **Porcelanosa, U.S.A.**

The Spanish tile industry has integrated computer techniques into tile manufacture to become a state-of-the-art industry. Spanish clay combined with the single-firing of tiles allow for stronger, larger formats, up to 24″×24″. Special finishes can then be added in second firings, as in **Azulev**'s Madre de Perla series with its almost irridescent effect or third firings resulting in metallic gold patterns.

According to **Porcelanosa**'s Guerra, besides durability, the main advantage of single-firing is flexibility in manufacturing which results in faster production and distribution: "U.S. companies aren't producing larger tiles because their equipment is obsolete and they haven't made the investments in it that we have."

Tiles from Spain have been distributed in the United States for years, but were more recently introduced in the West. **Porcelanosa**, the leader in Spanish tile exports, established West Coast offices in Anaheim, California, in 1987 and will soon open a Los Angeles showroom. Companies such as **Tau Ceramics/Taugres**, represented by Bill Mooney & Associates, **Azulev** and **Azuvi** are increasing Spanish tile availability on the West Coast. The United States imported 80 million square feet of tile from Spain last year. With a total annual tile production estimated at over 2.4 billion square feet, Spain is expected to maintain its position as a leading ceramic tile producer of Europe while building a much stronger presence throughout the world.

—Theodora Wade

The Pavilion of Spain at the International Tile Exposition, June 6-9, to be held in Anaheim, will showcase 44 manufacturers from Spain. For information contact the Trade Commission of Spain (305) 446-4387.

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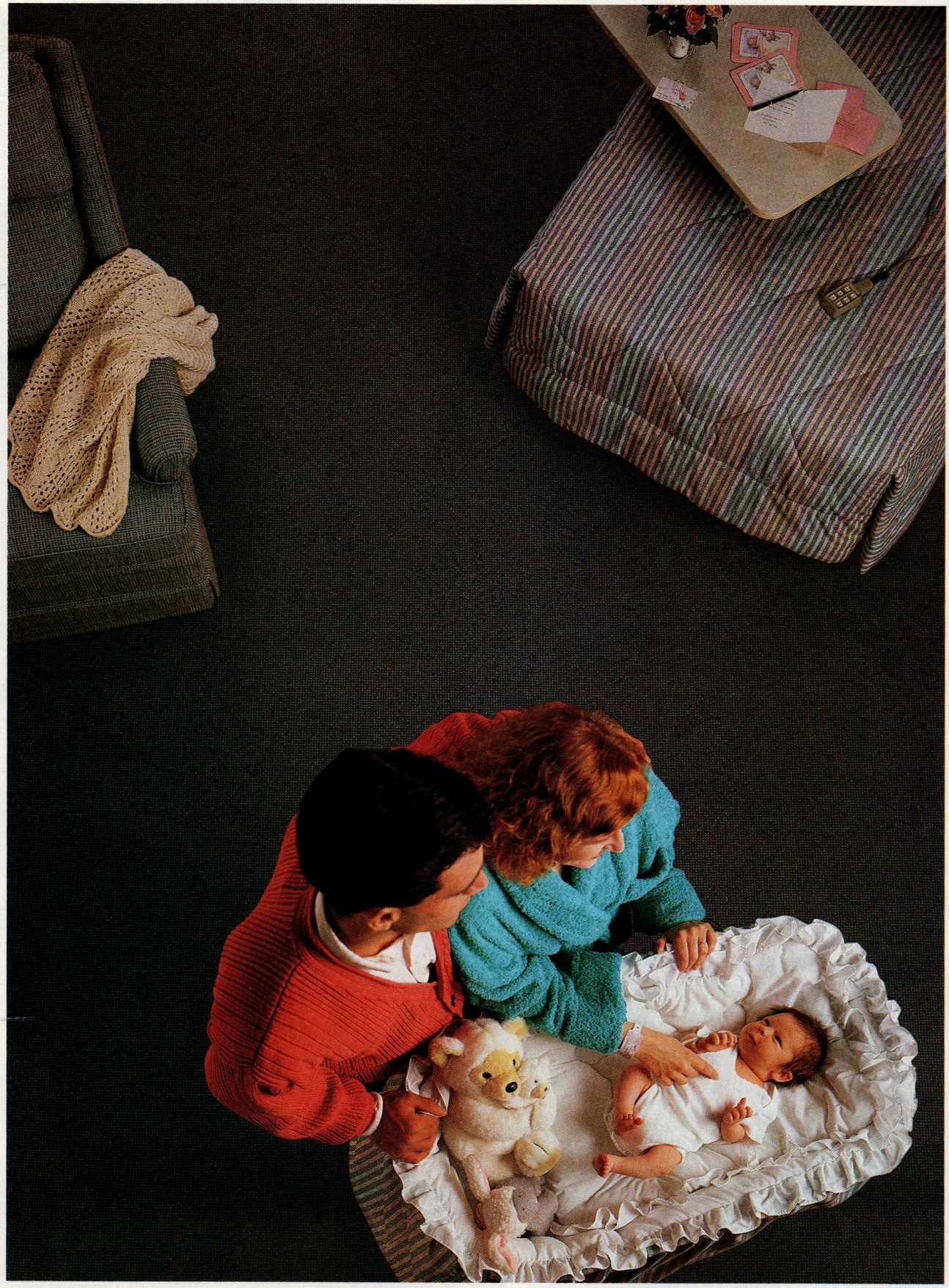

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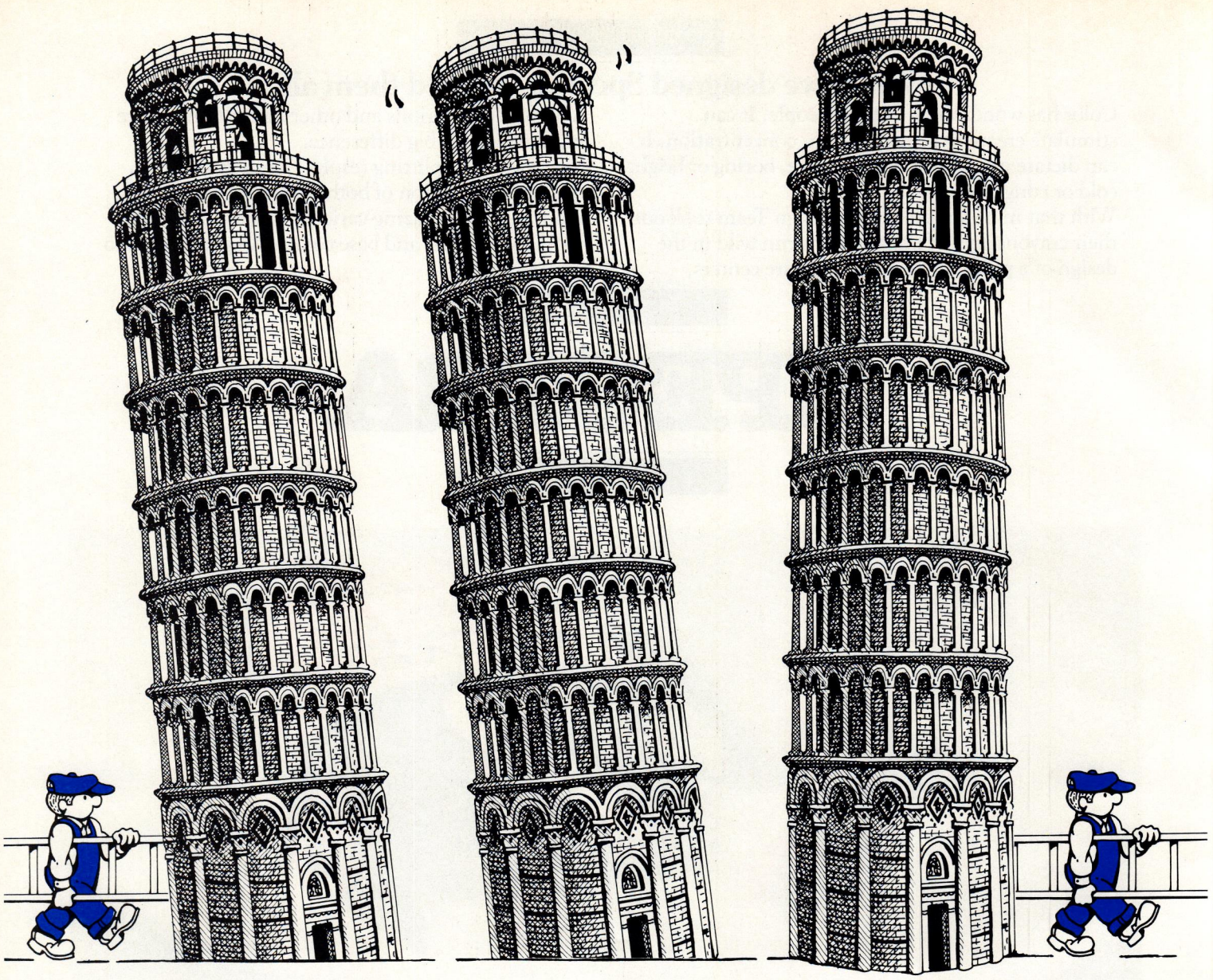

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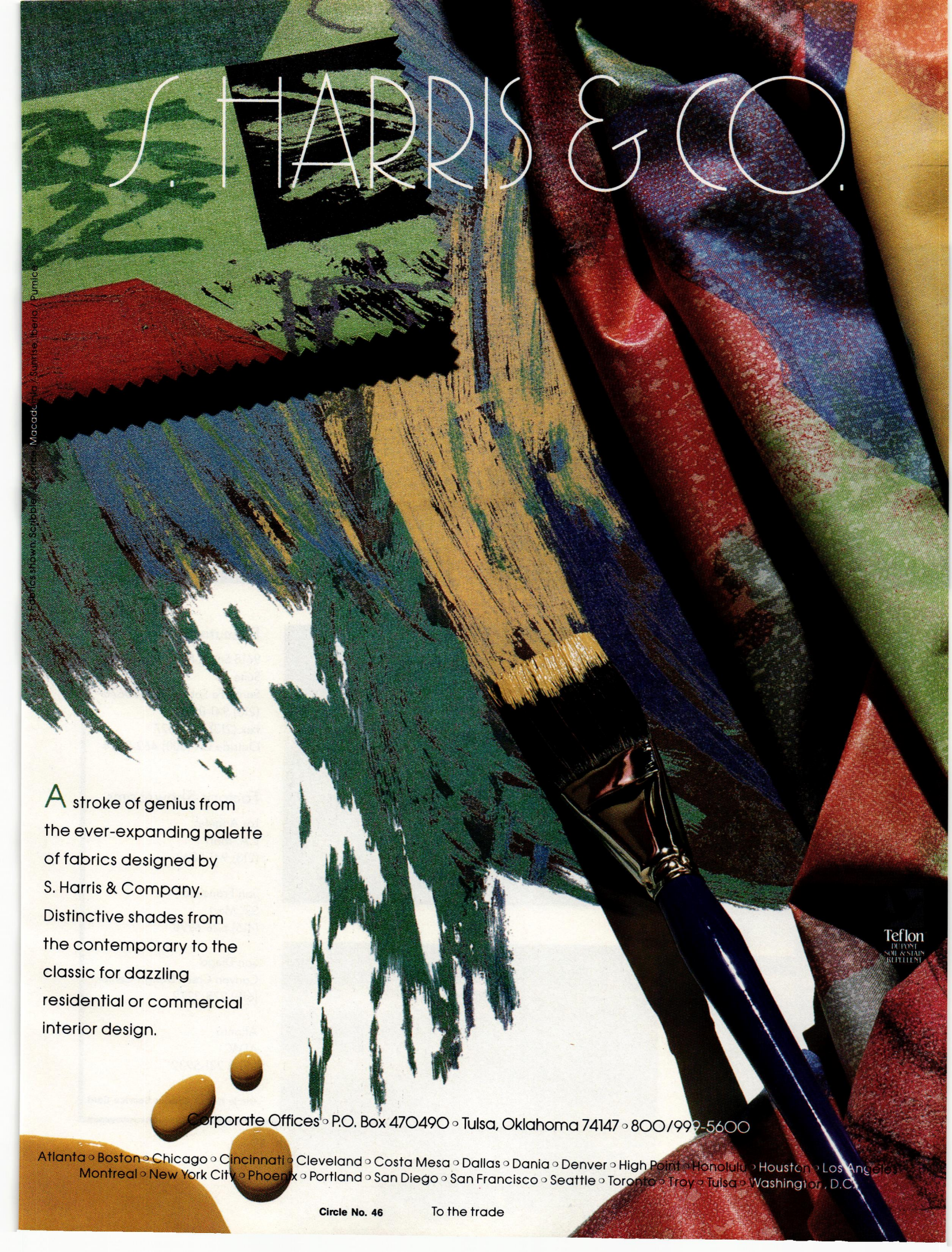
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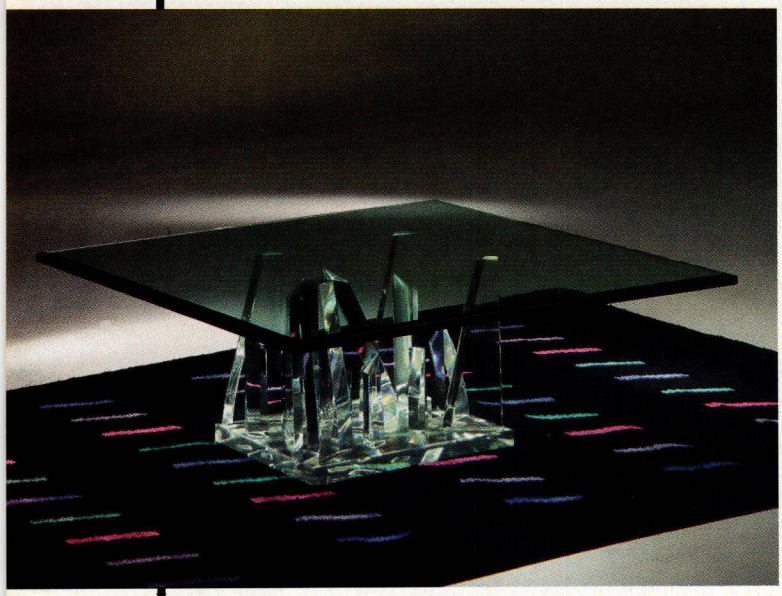
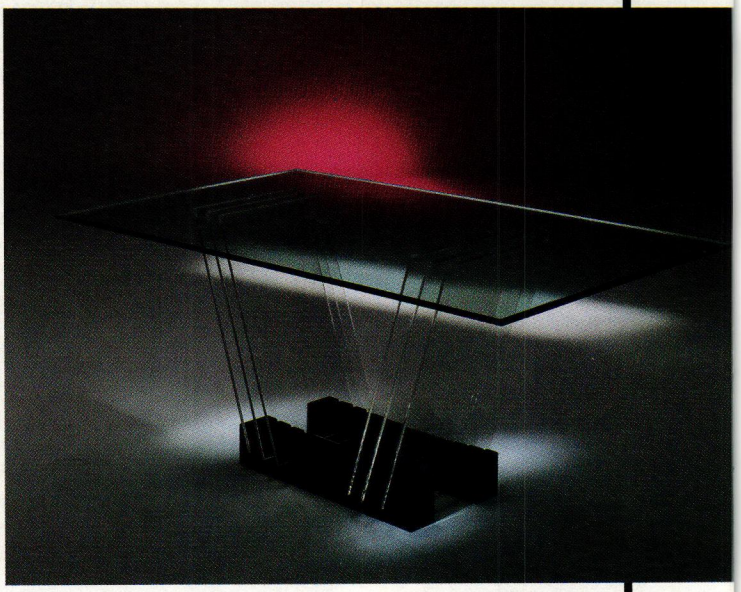
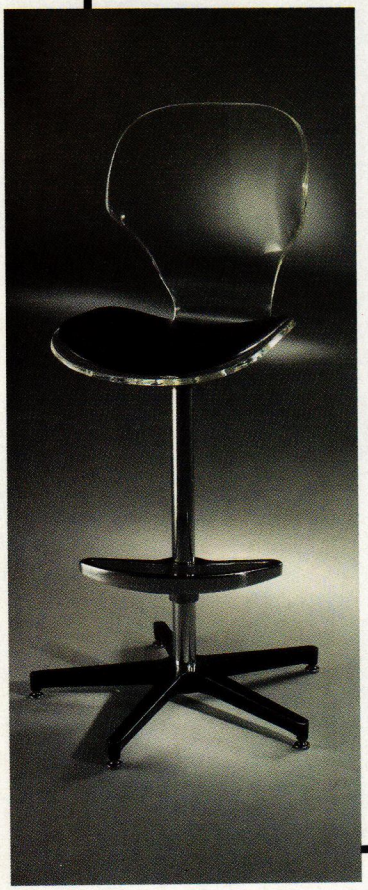
To the trade

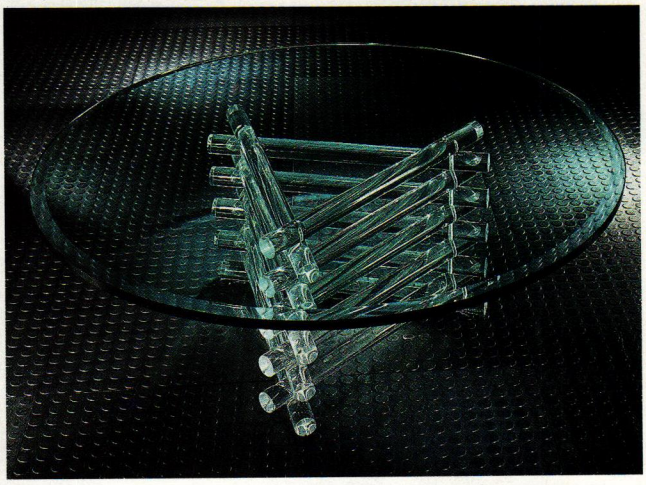
BORRONI

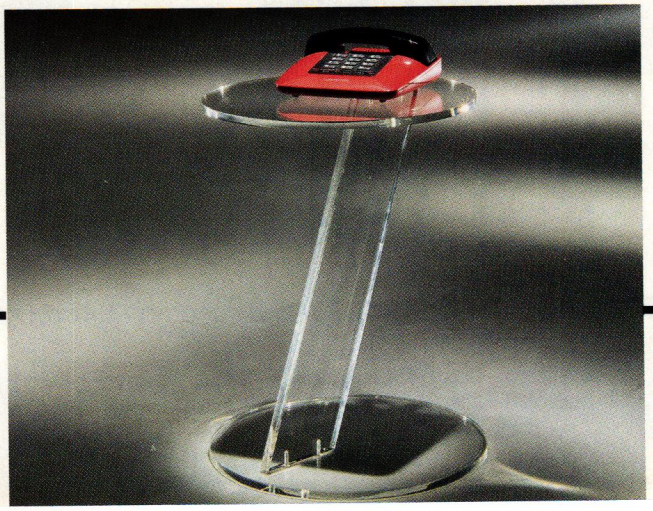
MODERN ACRYLIC DESIGN











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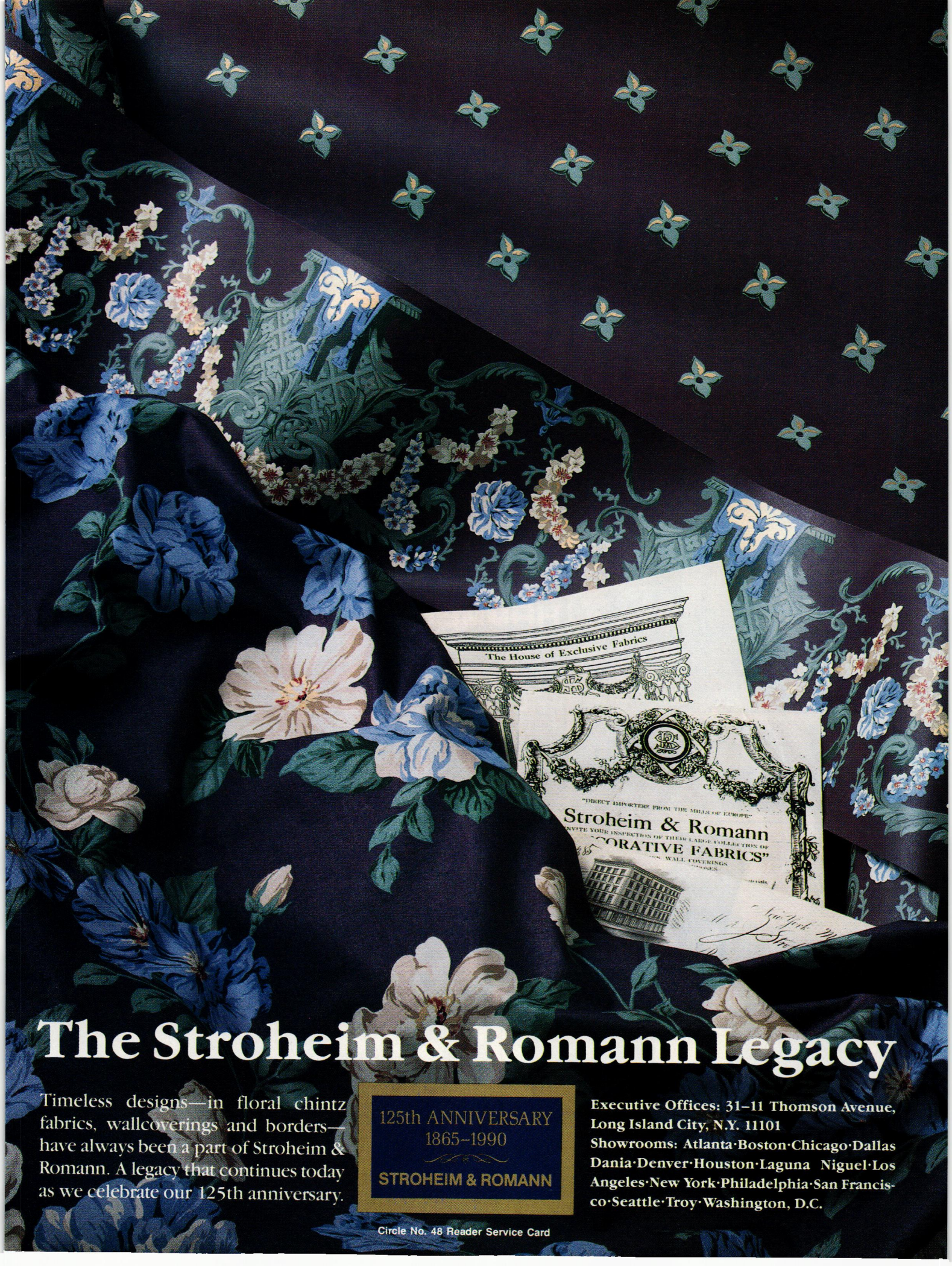

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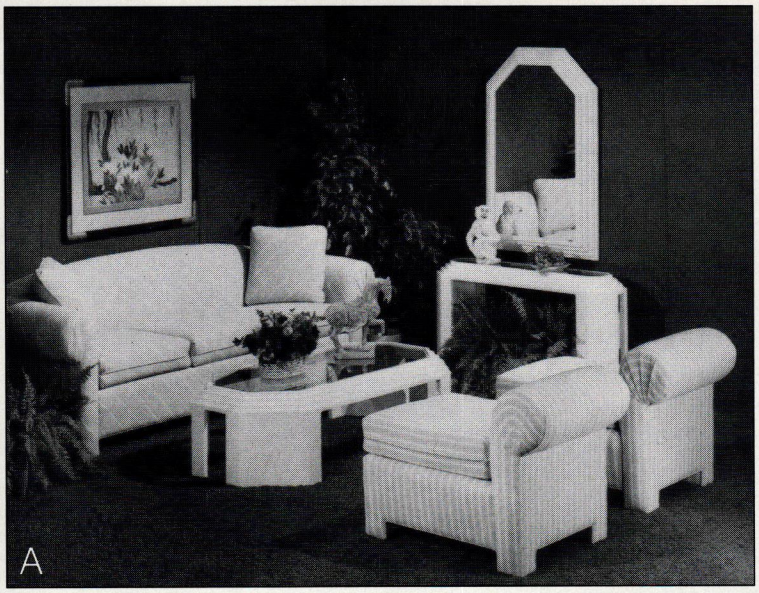

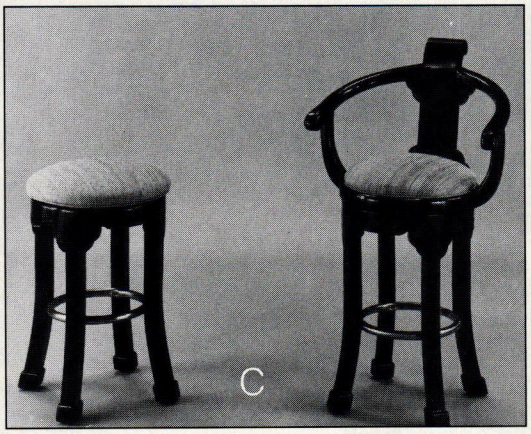

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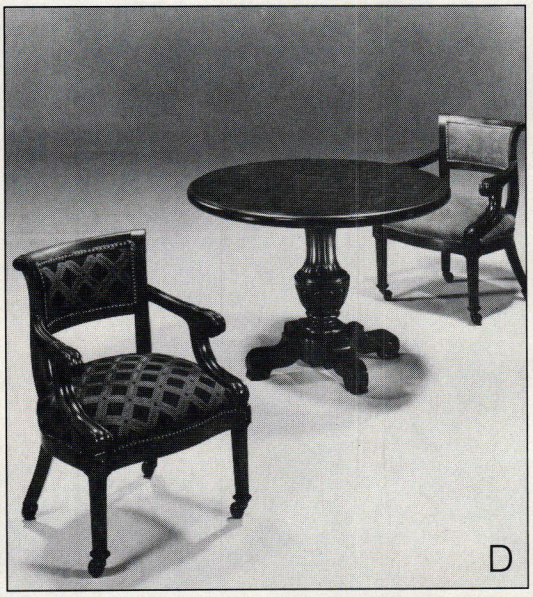

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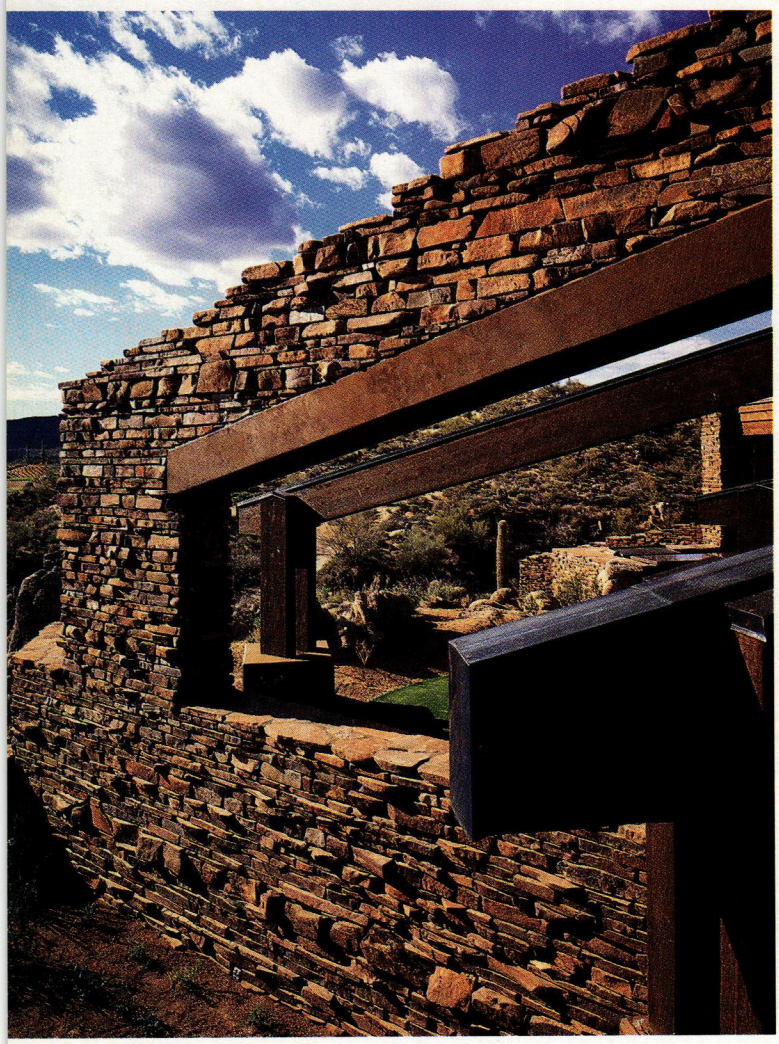
NEW DIMENSIONS

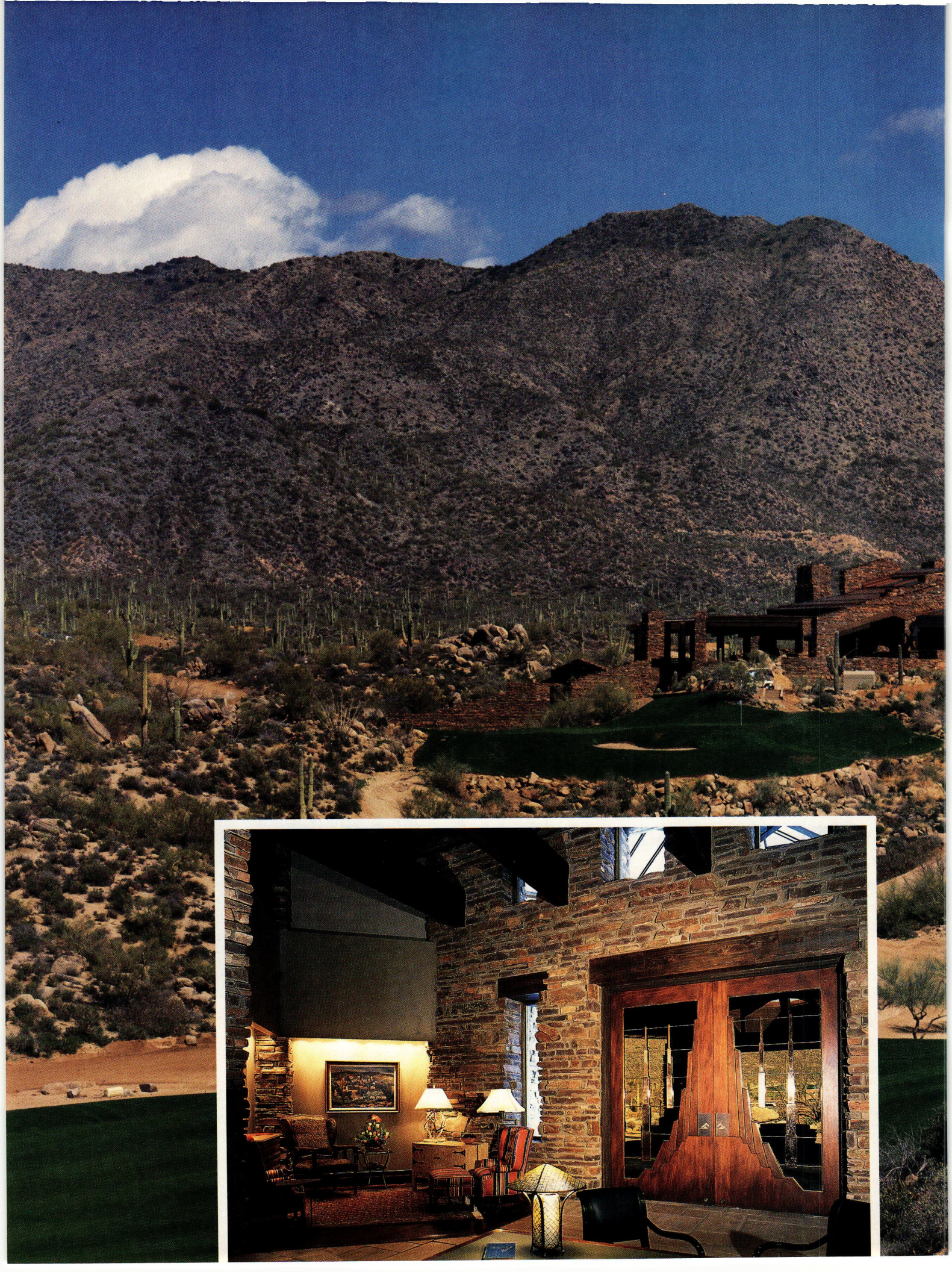


When one looks at what the design industry is offering the world in terms of new dimensions today, one cannot help but conclude that those which truly enhance the human condition are rooted, in some significant way or another, in the past. ■ This is not surprising. When did anything truly supportive of life, health and welfare spring forth unconscious of preceding generations, unmindful of our forefathers' deeds? ■ In this issue, which explores some current hospitality, showroom, health care and workplace environments, we do see designs that are "cutting edge" in terms of professional skill and scientific technology. But they are also steeped in historical reference and centuries-old wisdom in ways profoundly nurturing. ■ Robert Bacon culled his architectural idiom for the new Desert Mountain Clubhouse high above Scottsdale from the region's indigenous and legendary structures of the Anasazi Indians (*page 72*).

Michael Graves expressed his joyful response to Southern California's light, colors, and hospitable climate by creating a shorthand of sun-drenched Classical motifs for the new Hyatt Regency in La Jolla (*page 78*). Steven Goldberg and Michael Gerrity so submerge their showroom design into timeless interior landscapes of pure geometry that they seem inseparable from past as well as future millenia (*page 84*). Such ageless work is also exemplified in the office project by Bena Design Partnership (*page 86*). ■ How then can each of these works seem so new, so "right on" for tomorrow? Perhaps it is that, along with advanced knowledge of new technologies, techniques and materials, mature professionals come to understand ever more clearly design principles that always were. Even as they progress in being able to deal with the immediate and the innovative, they see ever more clearly the value of what already exists. Time and again designers excel when the best of the past is revealed to them and they in turn reveal it to others.

— *Carol Soucek King,Ph.D., Editor in Chief*

AGELESS HARMONY: In tune with its region, the Desert Mountain Clubhouse, Scottsdale, Arizona, blends in with the surrounding landscape's monumental terrain. The result is a remarkably indigenous contemporary architecture at once sensitive to both the 1990s' renewed appreciation of nature and the region's local heritage. Photography by Norman McGrath.



ODE TO THE ANASAZI

Desert Mountain Clubhouse Opens in Scottsdale

Architecture by Studio b, Inc.
Robert Bacon, Principal-in-Charge and
Architectural Designer
Craig Johnson, Project Architect
Interior Design: B. Eric and Dorothy Bron
DLR Group/Lescher and Mahoney
Landscape Architecture:
Steve Martino & Associates
Lighting Design:
Wheel Gershtof Friedman Shankar
Art Consultant:
Patrick M. Neary, Precision Design
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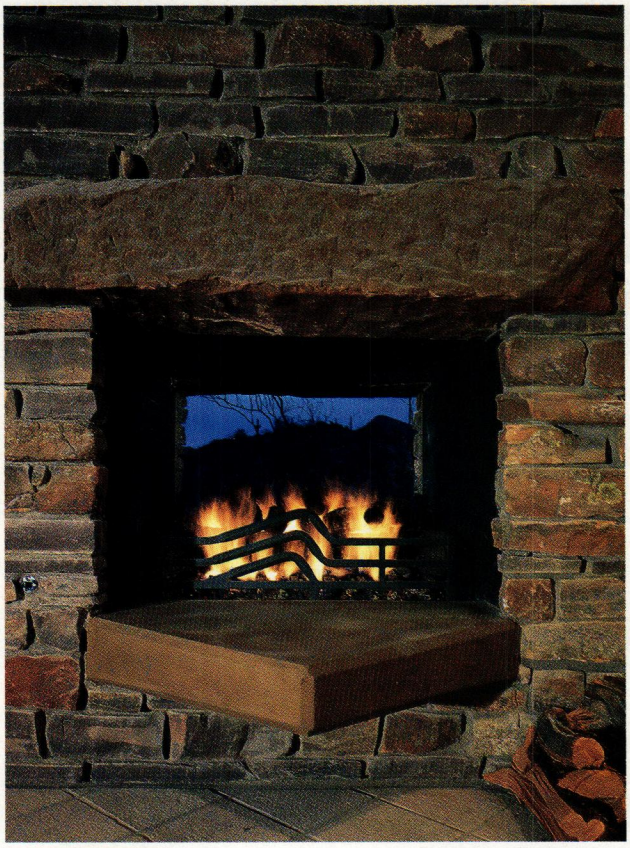


FROM THE VERY FIRST DAY THE DESERT MOUNTAIN Clubhouse opened, its worn and mature appearance gave it an aura of having been here a long, long time. As guests wind up the five-mile road leading to the center of Desert Mountain Golf Park, the new Clubhouse, 2,000 feet above Scottsdale, recalls the structures built in Arizona by the legendary Anasazi Indians. Only a closer view reveals the contemporary nature of the remarkably indigenous architecture.

Desert Mountain is an 8,000-acre master-planned residential community and golf development. Owned by Desert Mountain Properties, a joint venture of a company owned by Mobil Land Development Corporation and Sonora Partners, a company owned by Lyle Anderson, it includes three championship golf courses designed by Jack Nicklaus. Also within the property's boundaries are springs, wildlife, lush high Sonoran desert plants — all like living odes to the legendary American Indian civilization whose own buildings seemed indivisible from nature. No wonder then that Anderson, an ardent land preservationist who purchased the former Carefree Ranch in 1984, should have cared deeply about the 52,000-square-foot facility that would inhabit the site.

"It was imperative that it respect the land's character," he says.

The result of Anderson's direction and architect Robert Bacon's sensitive interpretation is a clubhouse sheathed in Hualpai Chocolate stone quarried in the high plateau of Northwestern Arizona. Every piece has been hand-set in a very rough pattern taken from the third era of Anasazi stone masonry where the Indians established a fairly random yet horizontal banding of stone. Not pre-planned or pre-formed, it is straight-

Entry Foyer (insets on pages 72-73)

Photography (left photograph): Pande Cameron
Wing chairs/ottoman: Erwin Lambeth
Chest: Spencer
Side board chest: Giorgetti
Chair with jaguar printed pony hide: Melrose House
Flooring: Walker/Zanger
Door: designed by Studio b
Desk lamp: Hilliard
Floor lamps: The Ranch
Guest chairs: Spencer
Table lamp: Flynn Devereaux
Painting: "New Mexico Landscape" by B.J.O.Nordfeldt
Round rug: custom by Lescher and Mahoney/DLR Group; manufactured by the Scott Group
Tapestry: "Alquimia #16," by Olga De Amaral
Carpet and fabric protection thoughout: Fiber·Seal

Exterior (opposite, top)

Bronze sculpture: "The Guardian," by Michael D'Amarosi

Patio (opposite, bottom)

Fireplace grate: custom hand forged iron by Tom Yeager

Outdoor Dining (above)

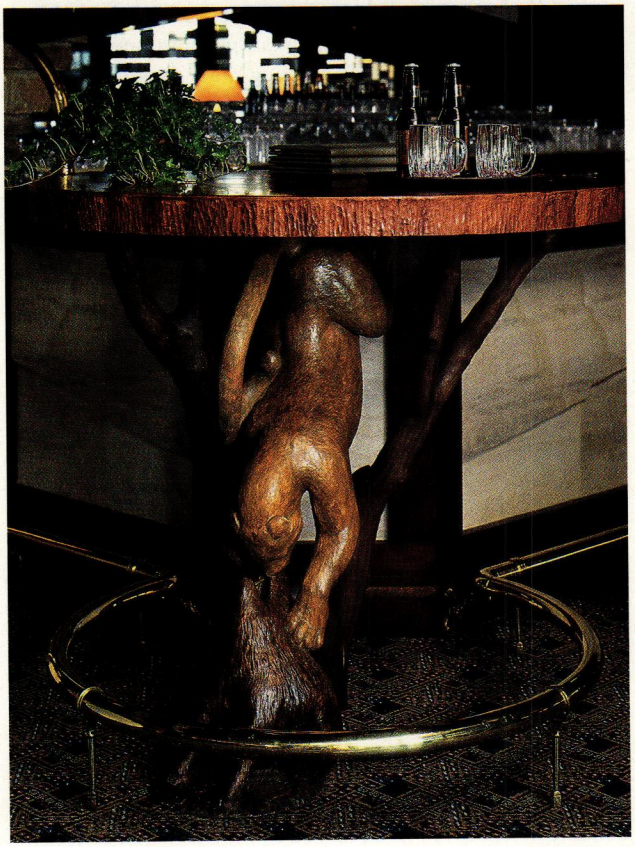
Chairs: The McGuire Company
Upholstery: Sunbrella
Tabletops: Dagnola
Table bases: Falcon
Glasses: Mikasa
China: custom design by Sterling

forward, conveying as Bacon intended that it is hand laid and contributing to the structure's look of blending in with the terrain. The building's sloping copper roof, chemically oxidized for a black finish which blends into the landscape and evokes the days when the property was mined for metals and turquoise. Thrusts of steel, concrete and glass meld with cedar, mortar, and earth-toned stucco to further assimilate it into the topography. Carrying the character of the architecture inside, the design team chose varied woods—Brazilian walnut, fir, Honduran mahogany as well as granite surfaces and French limestone floors—to enrich the personality of beams, millwork and floors.

Interior designers Eric and Dorothy Bron spent two years custom designing and finding furnishings used in the clubhouse, while Patrick Neary, of Phoenix's Heard Museum, assembled the extensive art collection. Both furnishings and art are remarkable for their feeling of having been collected by one family over many generations and during visits to many regions throughout the United States, not only its Southwest.

The range of materials, colors, and styles—Regency to Arts and Crafts, period oils to commissioned bronzes—is so great that there is no trace of formula here, no easy attempt to interpret the beautiful and the grand. At the hospitable entry, for example, custom copper, glass and wood doors designed by Studio b open to the first of many spaces here where the design team has emphasized more the luxury of privacy rather than of public display.

Colors cover a broad range born in tradition. . . russet, aubergine, sage to woodsy greens, navy to grayed blues, leathery camel to Déco mustard. Materials are of cherry wood, maho-



gany, slate, iron and unglazed stone. Everything is rich but nothing shouts. All is quietly natural, save for a few counterpoints. . . a jaguar-printed pony hide here. . . a plexiglass base there. And then there is the Brons' piquant sense of humor, such as the entry's custom-designed area rug inspired by the motif on a Navajo vase. "We like a few touches of surprise, items that make you take a second look" explains Eric Bron, whose custom rug designs elsewhere mimic with startling realism the limestone patterns adjacent to them.

Seating areas are intimate and, while they all could easily include larger groups, seem to have as their top priority the single person who might want to read or write while waiting for a guest.

The care with which every interior detail has been handled here is exemplified in the use of leaded glass. Window walls of two or three industrial plate glasses, mixed with clear and varying in translucency, appear as a leit motif throughout. Beveled, multi-faceted works of art, they provide privacy or extend to members and guests a view of the glorious panoramas beyond, always allowing the high desert's clear natural light to filter gently inside. As does the innovative but regionally integral architecture of Bob Bacon, Eric and Dorothy Bron's interiors are most exceptional in that they, too, break down the normal boundaries between outside and inside. What has been designed by nature and what has been worked by man, while often highly and pointedly definable, is elsewhere shown by them to be visually indistinguishable. And that is the point, in terms of design, of Desert Mountain.

—Carol Soucek King

Men's Bar (opposite, bottom)

Base: carved wood sculpture by Willie Rubottom
Top: laminated Honduran mahogany by Kent Newell, with edges hand carved by Willie Rubottom

Library in the Women's Locker Room (above)

Drum-shaped table: The McGuire Company
Glass panels: custom by Lescher and Mahoney/DLR Group; fabricated by Scottsdale Stained Glass
Carpet: custom by Lescher and Mahoney/DLR Group; manufactured by Stoddard Carpet Mill of Scotland
Painting: "Two Beggars," by Dick Mason. Acrylic on canvas.
Millwork: custom by Lescher and Mahoney/DLR Group; fabricated by Meyer and Lundhal

NEOCLASSIC ANGLES

The Hyatt Regency La Jolla

Architecture, Interior Design and Art Consulting by
Michael Graves, Architect
Executive Architect: Langdon Wilson Architecture
Planning of Los Angeles
Associated Interiors Designer: Wilson & Associates
Developers: Aventine Partners of San Diego
General Managing Partner: The Naiman Company
Structural Engineers: CBM Structural Engineers
Civil Engineer: VTN Civil Engineers
Landscaping: Michael Graves, Architect and
POD Landscaping Contractors
Lighting Design: Wheel, Gersztoff, Friedman, Shankar
General Contractor/Construction: Nielsen Construction
Purchasing Agent: D.S. Associates, Inc.

Photography by Milroy/McAleer

A BILLBOARD VISIBLE FROM THE San Diego Freeway trumpets the new Hyatt Regency La Jolla as the region's "...newest work of art." But, as with many works of art, controversy plays a feisty role. Remember how the world scoffed at the angular steel bones of the Eiffel Tower? Few architectural landmarks find immediate acceptance, and the Hyatt Regency, designed by distinguished architect Michael Graves, is no exception.

Although irreverently dubbed "Art Déco Radio" and "Tombstone," the structure strikes a monolithic presence next to its neighboring glass and steel-skinned high-rises. Part of the Golden Triangle, a rapidly expanding area of San Diego County in California, the Hyatt Regency is the focal point of Aventine, a $150-million, multi-use complex developed by the Aventine Partners of San Diego.

Graves, who won the commission over architect I.M. Pei in a competition, exercised complete artistic control over the 16-story hotel, office building and sports club. Named after one of the seven hills of Rome, Aventine marks a milestone for the Princeton University professor of architecture, for rarely does design control of this magnitude fall to one pair of hands. For the $90-million Hyatt, the architect's design signature is stamped on nearly every detail, from fixtures and furnishings to artwork and accessories. Even the swank jazz club and one executive suite bear his famous name.

Winding up the hill on La Jolla Village Drive, Aventine's 11.7 acres gleam like a Disneyesque kingdom with its three, distinctly-shaped buildings and medieval-styled parking structure. But it is the Hyatt's wide, crescent-shaped roof line and ochre-colored skin that command attention. Long associated with the controversial architecture of Post-Modernism, Graves delivers an artful, entertaining blend of neoclassic, Mediterranean and Post-Modern elements that

Lobby Lounge and Lobby Bar
(previous page, and right)

Floorcovering: custom by Michael Graves; fabricated by Couristan
Chairs: International Contract Furnishings; fabric: Decorators Walk
Sofas: Joseph Hoffman design; reproduced by ICF
Wall treatment: Venetian stucco finish (above): Davis Acoustical; marble (below): *Rojo alcante, Ros duquesa* and *Gris duquesa* marble; installed by Ora V. Hopper Inc.
Lamps: custom by Graves; available at Arkitektura
Coffee and side tables: custom by Graves; fabricated by Matteo D. Palermo
Recessed lighting: custom by Hoosun Wong of WGFS; fabricated by Kurt Versen and Omega
Pendant light fixtures: custom by Graves; available at Baldinger Architectural Lighting
Palm trees: Instant Jungle
Pots: International Terra Cotta
Railing: custom by Graves; fabricated by Ebco Steel and Nacoma Consolidated Inc.
Wall sconce: Environmental Lighting Associates
Accessories: custom by Graves; manufactured by Swid Powell and Alessi
Sculptures: limited reproduction statuette of Poseidon, c. 470-450 B.C., bronze; authentic Roman torso, 2nd-Century A.D., marble
Bar chairs: Woodland Chair Co.
Bar: custom by Graves; fabricated by Nacoma Consolidated Inc.

mark a daring departure from San Diego's more conservative architectural landmarks.

"Classicism is rooted in humanism and vice-versa," explains the architect. "To whatever I build, I try to bring a humanistic quality." Though the size of the 400-room hotel is generous—340,000 square feet—Graves succeeds in bringing it down to a human scale. In the lobby, 16 floor-to-ceiling columns divide discrete seating areas that convey a serene, intimate quality. To the sides, unobtrusive alcoves delineate space for the concierge, registration and sales offices. At the colonnade's end, visitors can admire a panoramic view of the downstairs lobby lounge and a Mediterranean-style bistro called Barcino, both accessed by a stairway. Classical Roman sculptures, supplied by developer Jack Naiman of the Aventine Partners, exude a regal presence in both lobbies.

Drawing his inspiration from classical architecture, Graves has imbued his design with simple, symmetrical compositions. Every architectural detail has a distinct reflection. The 16 columns in the entryway mirror the 16 palm trees in the Palm Court. The doors of the ballroom match a corridor of doors opposite. In the entertainment lounge, identical seating areas flank each side of the stage. Though a rigid symmetry dominates the public spaces, it balances out with the less-formal arrangements in the guest rooms.

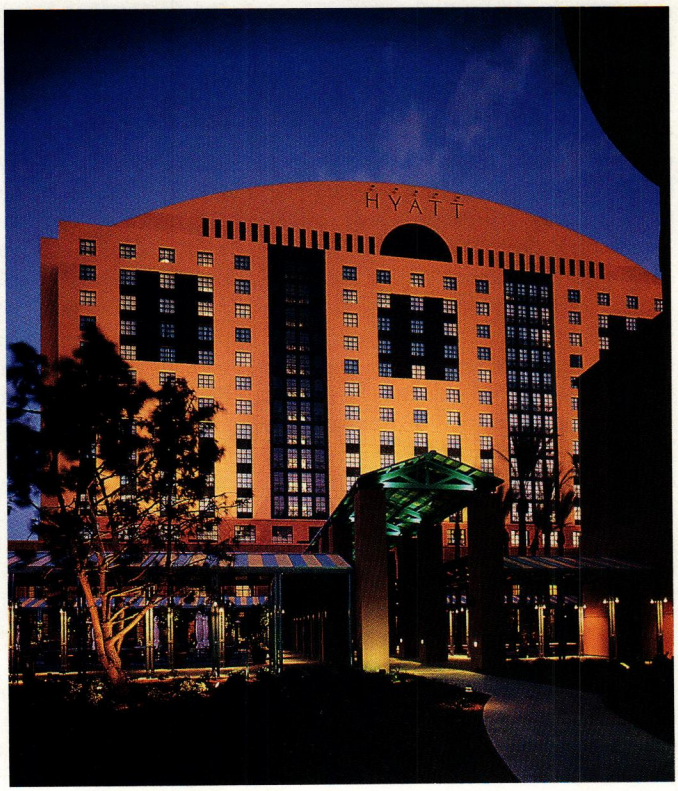
"One of the constraints of designing in a classical manner is that classical architecture is too formal," explains Graves' Project Architect Alexey Grigorieff. "For a less-public building, you have to be inventive with the principles of architecture through the devices of scale, materials and colors."

Graves' inventiveness speaks through the exceptional scope of details. Warm, subtle earth-tones, articulated in Italian marble and a hand-painted, Venetian stucco wall-treatment, echo the region's Mediterranean flavor. In the lobbies, walls and floors clad in *Rojo alcante, Ros duquesa* and *Gris duquesa* marbles have a quiet dignity.

In the public areas and guest rooms, the Graves-designed furniture in cherry wood with black-lacquered accents bears the dotted, symmetrical square-pane pattern

Barcino Restaurant (opposite, top)

Chairs: "The Finestra Chair" by Graves; available at Atelier International
Tables: custom by Graves; fabricated by Table Topics
Floorcovering: custom by Graves; fabricated by Couristan
Light pendants: custom by Graves; available at Baldinger Architectural Lighting
Dishes: Lenox China
Silverware: D.J. Tableware
Art: 19th-century Pompeiian wallpaintings
Plants: Instant Jungle
Pots: International Terra Cotta
Recessed lighting: custom by Hoosun Wong of WGFS; manufactured by Kurt Verson
Track lighting: Lightolier
Sconces: custom by Graves; fabricated by Environmental Lighting Association



Building Exterior (page 78, above and right)

Exterior (4th floor and up):
Davis Acoustical
Custom lighting: Lumière
Flood lighting: Kim Lighting
Windows: Christian Glass
(throughout project)
Pool: Mission Pools
Tile: Del Piso

reflective of the hotel's exterior. Even the reader boards, a typically unattractive feature of most hotel lobbies, were designed by Graves in cherry wood to meld inconspicuously with the lobby interior. The entrance doors and the use of square, punched windows are reminiscent of the early Spanish Mission architecture that prevailed in California during the 17th and 18th centuries.

"The hotel was designed as a self-contained European village," explained Hotel Manager Steve Pelzer. "We sell it as a corporate hotel during the weekdays with resort amenities and on the weekends as a resort hotel with great amenities." In addition to the sporting club and four restaurants, Hyatt guests have access to two tennis courts, an Olympic-sized pool and Jacuzzi with a Romanesque fountain, four courtyards and an exclusive Regency Club that comprises 40 suites, located on the 14th and 15th floors.

Though Graves' design remains a target of criticism among the local community for his so-called "non-contextual" design, the Hyatt's hoteliers are counting on the architecture to be the drawing card. Affirms Pelzer, "This is the area's first designer hotel, and we're blessed to have had a leading architect design a controversial building." Despite the vagaries of public opinion, La Jolla's newest work of art poses a formidable challenge to the region's architectural status quo.

—Paula Fitzgerald

Michael's Jazz Club (page 81)

Piano: Baldwin
Windows: Christian Glass
Chairs: "The Nine Hole Chair" by Graves; available at Arkitektura; fabric: Lee Jofa
Lounge chairs: custom by Graves; fabricated by Stuart Clark; fabric: Carnegie Fabrics
Lamps: custom by Graves; manufactured by Anel Diffusion
Recessed lighting: custom by Hoosun Wong of WGFS; manufactured by Kurt Verson and Lightolier
Wall-wash light strip: Lightolier
Cove light: Norbert Belfer
Coffee and side tables: custom by Graves; fabricated by Matteo D. Palermo
Wall treatment: Venetian Stucco
Art: 18th-century copper engravings from *Etruscan, Greek and Roman Antiquities* by Sir William Hamilton
Floorcovering: custom by Graves; fabricated by Couristan
Accessories: custom by Graves

Junior Suite (opposite page, top)

Dining table & chairs: custom by Graves; fabricated by Matteo D. Palermo; fabric: Lee Jofa
Artwork: supplied by Art Group International; frame: Carolina Mirror
Pendant lamp: custom by Graves; fabricated by Baldinger Architectural Lighting
Lounge chairs: "La Jolla Lounge chair" custom by Graves; fabricated by Stuart Clark Inc; fabric: Maharam
Light: "Column" lamp custom by Graves; available at Arkitektura
Floorcovering: Floorgraphics Inc.
Draperies: Phoenix Draperies International; fabric: Maharam
Sofa: custom by Graves; fabricated by Stuart Clark; fabric: Lee Jofa
Dishes: Leson Designs
Wallpaper: R.J.S. International; wall border: Chromographics

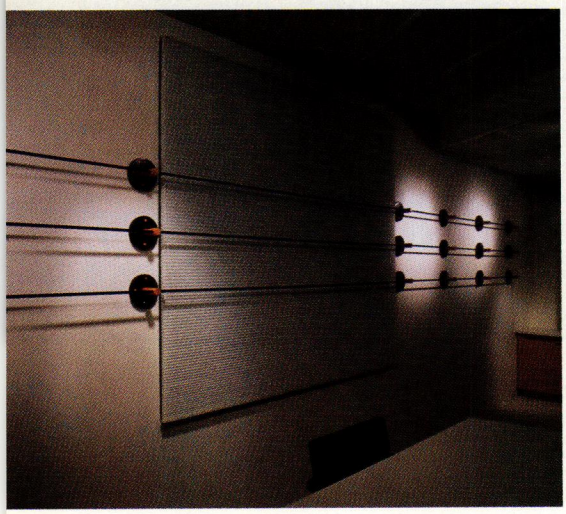
Biedermeier Suite (above)

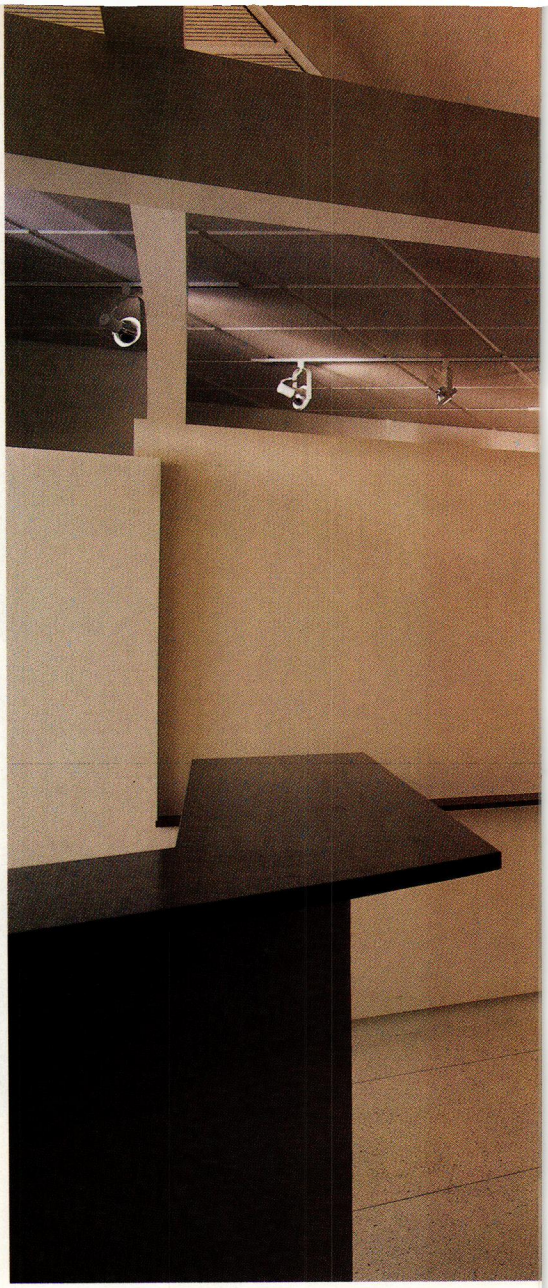
Floorcovering: Brintons Carpets (England)
Lamps: custom by Graves; available at Arkitektura
Lounge chairs: A & J Upholstery; fabric: Clarence House
Dining table & chairs: fabricated by Matto D. Palermo; fabric: Samarcand
Credenza: fabricated by Matteo D. Palermo
Art: same as "art" under Jazz Club
Drapery: Phoenix Draperies International; fabric: Valley Forge Fabrics
Coffee table: custom by Graves; fabricated by Matteo D. Palermo
Clock: custom by Graves; manufactured by Alessi
Desk: Baker, Knapp & Tubbs

CUTOUT FOR FASHION

Chorus Line's New Corporate Showroom

Interior Design by Steven Goldberg Design Associates
Photography by Thomas Ploch





No wonder that Steven Goldberg Design Associates has gravitated toward clients in the fashion industry. The firm's founders/principals Steven Goldberg and Michael Gerrity look at architecture as theater, a design perspective intrinsic to many in the fashion world as well.

"Ever since we founded the firm 15 years ago, our client base has been primarily in the fashion industry," states Gerrity. "This is where we first found the type of progressive atmosphere that allowed us to create what we think of as 'stage set architecture.'"

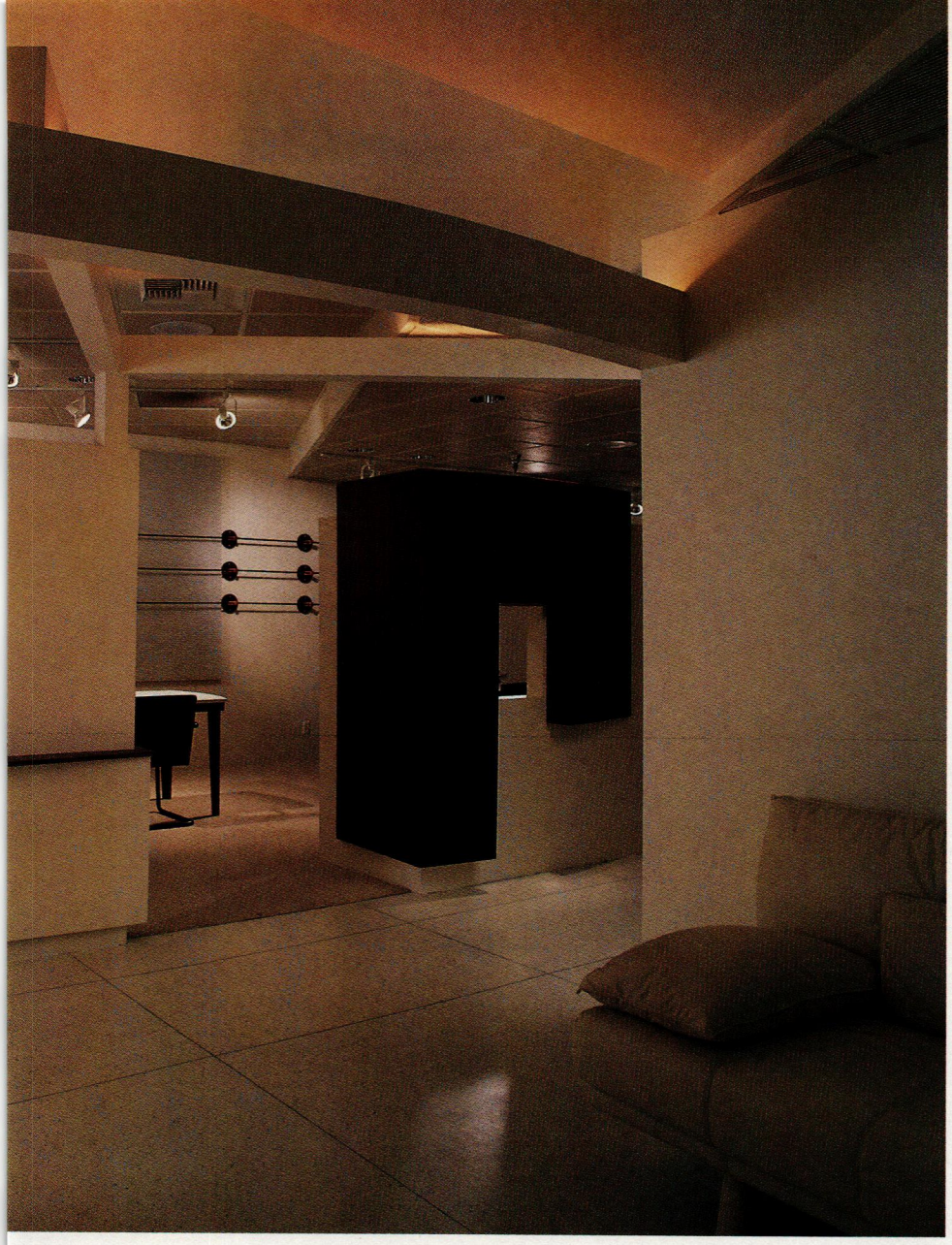
An example is the Chorus Line Showroom, a 2640-square-foot corporate showroom at the California Mart, Los Angeles, for the California-based clothing manufacturer of various lines including Jazz, More Jazz, All That Jazz. The firm's president, Barry Sacks, encouraged Goldberg and Gerrity to utilize and even extend their highly dramatic design direction.

"When clients buy us today, they buy our image," says Goldberg. "They no longer want to confine us with some so-called 'proven commercial formula.' Whereas before their products' criteria would be obviously manifested into our architecture, almost overshadowing our own ideas, today they *want* us to lead them into the world of more avant-garde design." The result, which the SGDA team calls "tension architecture," has, in this installation, 2′×2′ drywall crossgate ceilings that intersect at so many different heights and angles that it appears as if beams are flying overhead. Curving vertical surfaces of mahogany add to the illusion, as do walls of double thickness cutting through walls and ledges, and as does the low voltage lighting. Suspended in the tops of the beams, it serves as uplighting, opening the space visually midair.

For the floor the designers used a poured terrazzo with aluminum dividers as well as a monocolor, textured carpet. Casegoods are of maple and mahogany woods with sandblasted glass dividers. Hanging and display systems again incorporate maple and mahogany with ⅝″ steel rods. Each workstation is constructed of drywall and clad with a curved mahogany valance.

It's no wonder that SGDA has gravitated toward the fashion industry. "It's filled with creative people who inspire you to do your creative best," explains Goldberg. And it's even less amazing that clients from other spheres are now also asking for the firm's highly dramatic "tension architecture."

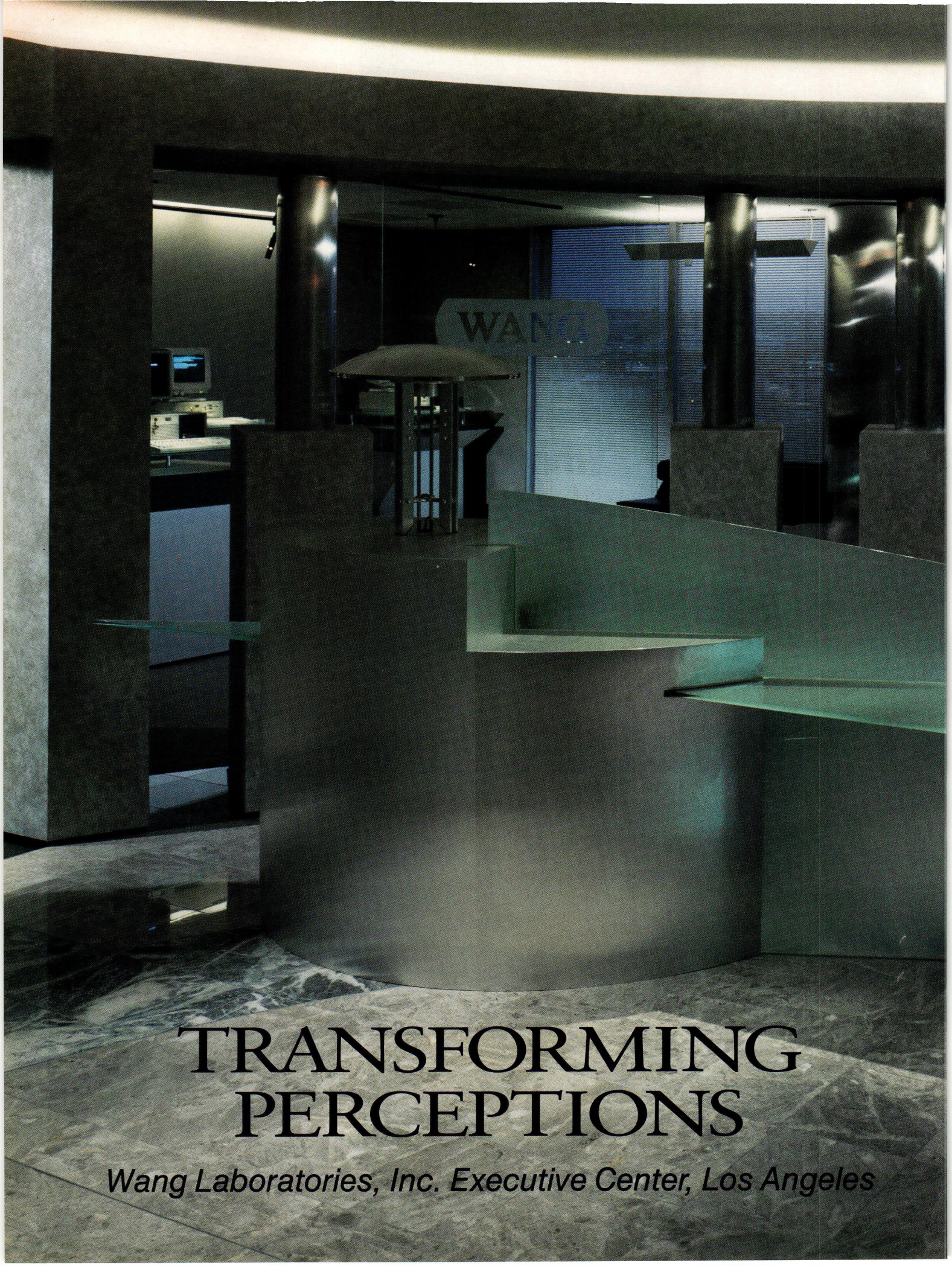
—*Carol Soucek King*



"When clients buy us today, they buy our image. They no longer want to confine us with some so-called 'proven commercial formula'."

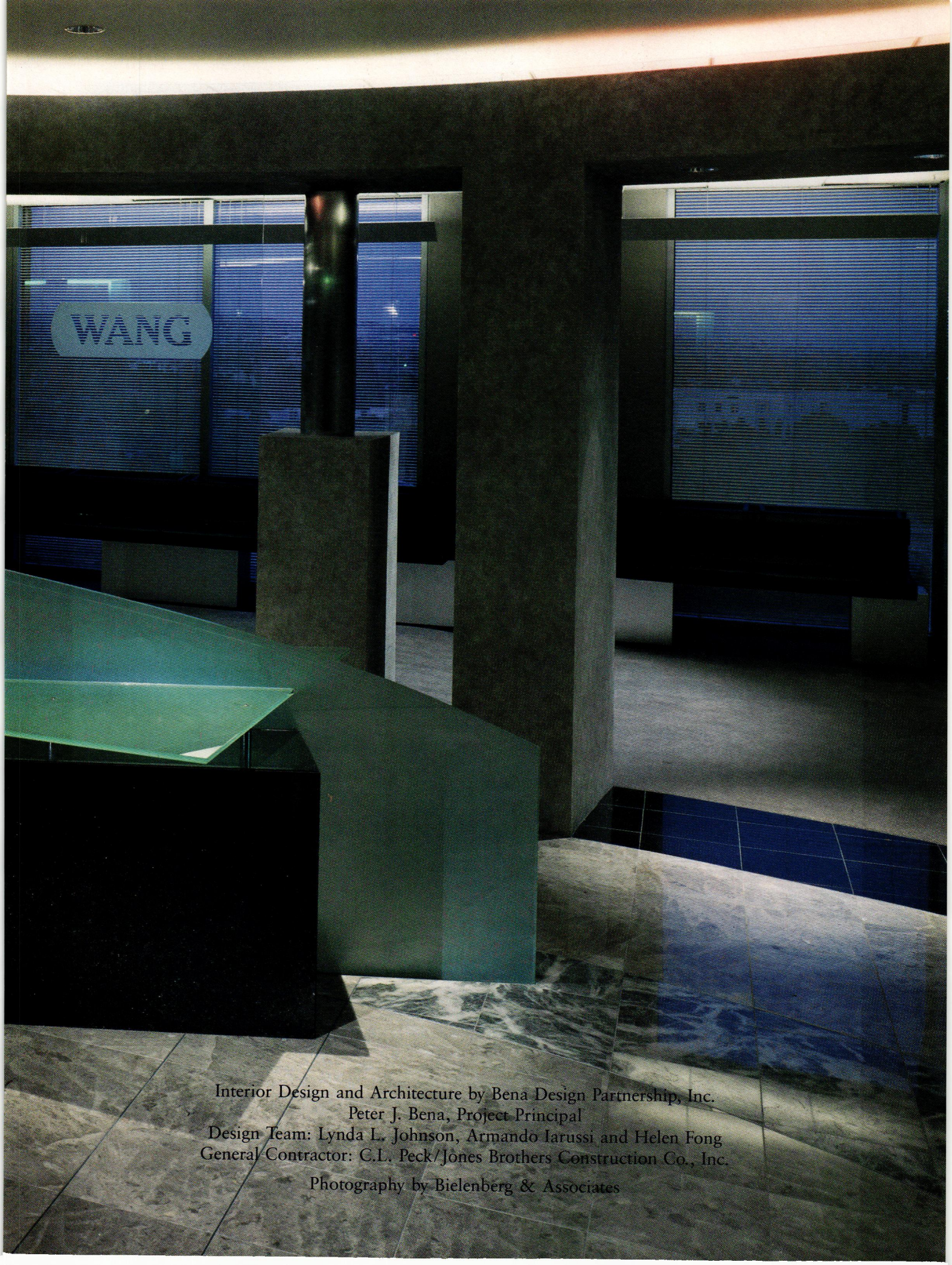
Chorus Line Corporate Showroom

Casework throughout: fabricated by Gennaro Rosetti Furniture
Floor: Consolidated Terrazzo Co.
Carpet: Masland
Ceiling tile: Armstrong
Lighting: Tivoli/The Lighting Group
Sofa: Icaro
Chair: Bruno
Track lighting: Halo



TRANSFORMING PERCEPTIONS

Wang Laboratories, Inc. Executive Center, Los Angeles



Interior Design and Architecture by Bena Design Partnership, Inc.
Peter J. Bena, Project Principal
Design Team: Lynda L. Johnson, Armando Iarussi and Helen Fong
General Contractor: C.L. Peck/Jones Brothers Construction Co., Inc.

Photography by Bielenberg & Associates

ONE OF THE NATION'S LEADING COMPUTER technologies firms, Wang Laboratories wants to shake its potential customers out of any preconceived notions about its philosophy and product. Even its motto, "Wang Makes It Work," suggests the strength and clarity of product adaptability that has benefitted the company's legion of international endusers.

Wang makes that message clear in its new Los Angeles information and marketing center, which services the Western region and Pacific Rim business community. In the concept created by the Bena Design Partnership, design references both to high technology and to the more conservative aspects of Wang's client base are apparent and deliberate. This gives the 10,000-square-foot center a backdrop of familiarity to visiting executive and technical clients—who are about to undergo Wang's unique brand of technological awakening.

"Our design team met with Wang's marketing staff and they expressed the need for a dramatic setting that was contrary to clients' expectations," says Peter J. Bena, president of the Los Angeles–based architecture firm and the project principal. "By shattering perceptions, the Wang team could illustrate the benefits of the company's expertise and products more meaningfully." The environment facilitates Wang's marketing effort through a sophisticated combination of audio-visual systems, demonstrations, simulations, and conferencing areas. Upon entry, visitors are stimulated by architectural details that connote a "progressive, West Coast look," says Bena.

An exaggerated course of travel from the lobby to the main reception and conference areas gave the design team an opportunity to turn a structural hindrance into an eye-catching state-

Main Reception (opposite, and pages 86-87)

Reception desk: custom by Bena Design Partnership, Inc.; fabricated by K&Z Cabinet Co., Inc.
Desk lamp: George Kovacs Lighting
Recessed lighting: Prescolite
Track lighting: Lightolier
Uplights: custom by Bena Design Partnership, Inc.; fabricated by Prudential Lighting
Public seating: custom by Bena Design Partnership, Inc.; fabricated by Kasparians, Inc.
Window blinds: Levolor
Carpet: Bentley Mills, Inc., custom pattern and color
Stone flooring: Carnevale & Lohr
Faux finishes: Andreatis Design
Wallcovering: Carnegie Xorel

Center of Expertise Presentation Room (above)

Conference table: custom by Bena Design Partnership, Inc.; fabricated by Kasparians, Inc.
Chairs: Herman Miller, Inc.
Carpet: Bentley Mills, Inc. custom pattern and color
Steel door handles: custom by Bena Design Partnership, Inc.; fabricated by K&Z Cabinet Co., Inc.
Recessed lighting: Prescolite
Uplights: custom by Bena Design Partnership, Inc.; fabricated by Prudential Lighting

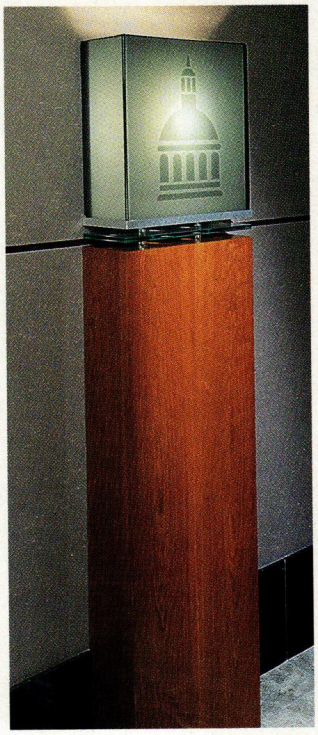
WANG

ment. "Lighting, materials and details are directed at creating a 'streetscape' with various points of interest and termination," notes the architect. "Motion sensors activate the lighting as visitors progress from the entry into conference areas. Overhead lighting increases from 20 to 100 watts, thus highlighting the destination."

Among the supporting design elements are custom-designed sconces with glass screens emblazoned with graphic symbols of Wang's major technologies and market sectors. As a result of lighting code requirements, the sconce bases were extended to the floor to form a colonnade that visually helps to transform the corridors into elongated galleries. A variety of shapes and surfaces add to the marketing journey. The main reception area, a rotunda-shaped space, features custom, organically-shaped public seating and a custom faux wall finish which Bena felt was more ethereal than stone or granite would have been.

Physical as well as visual comfort is a must in maintaining focus during educational and marketing programs that may involve the whole day. In addition to a catering kitchen for in-house meals, the center's "Great Hall" gives clients the opportunity to break away from the briefing rooms to relax, chat, review information and, as Wang hopes, conclude a deal.

—Rick Eng



Executive Briefing Center—"Great Hall" (above)

Lounge chairs: Stendig, Inc.
Pedestals: custom by Bena Design Partnership, Inc.; fabricated by K&Z Cabinet Co., Inc.
Cocktail tables: custom by Bena Design Partnership, Inc.; fabricated by Kasparians, Inc.
Stone flooring: Carnevale & Lohr
Carpet: Bentley Mills, Inc. custom pattern and color
Sconce: custom by Bena Design Partnership, Inc.; fabricated by ABC Letter Art
General millwork: custom by Bena Design Partnership, Inc.; fabricated by K&Z Cabinet Co., Inc.

Executive Briefing Center Board Room (opposite)

Conference table: custom by Bena Design Partnership, Inc.; fabricated by Kasparians, Inc.
Chairs: Herman Miller
Carpet: Bentley Mills, Inc., custom pattern and color
Recessed lighting: Prescolite
Window blinds: Levolor
Interior plants: Plantique

Left: Standing 64 inches from the floor, the custom-designed sconces feature etched glass graphics of Wang Laboratories' major technologies and market sectors.

WANG

How are we to provide affordable, high-quality health care to all Americans? The question is high on the architecture and interior design agenda for the 1990s. It brings new issues to the fore. Can we create facilities that are so efficient that they help reduce the soaring costs of diagnosis and treatment? Can we incorporate into them sophisticated new technologies whose requirements change almost from month to month? Can design play the leading role in the competitive marketing of hospitals and clinics? Above all, can we apply what we have learned as professionals about the interior environment's effects on mind, body and spirit to designing health care facilities that support the healing process? The health care facilities in this issue offer intelligent and caring answers to difficult questions.

—*Julie Goodman*

Health Care FACILITIES

Texas Heart Institute

Houston, Texas

Interior Architecture and Design by Morris Architects
Gary L. Altergott, AIA, Principal in Charge
Shirine M. O'Connell, ASID, Project Designer
Art Ayala, Project Architect
Photography © by Rick Gardner

A LEGEND IN HIS OWN TIME, HOUSTON'S DR. DENTON Cooley pioneered progressive techniques of heart surgery that today save lives all over the world. In 1962 he founded Texas Heart Institute, dedicated to providing innovative research, educational programs and advanced techniques for the diagnosis and treatment of cardiovascular diseases. Recently Morris Architects, a Houston-based firm with offices in Washington, D.C., Baltimore and Orlando, was selected by THI to design its new administra-

Rotunda (page 92)

Floor: Cangelosi Marble and Granite
Lighting: Lightolier
Wall paint: Fuller O'Brien
Walls of corridor at left: Maharam
Walls, at rear and of corridor at right: Silk Dynasty
Moldings: custom by Morris Architects; fabricated by Quality Woodwork Interiors
Sculpture: original by Theodore H. McKinney; executed in wood by Judy Gale Roberts

Reception Area (top)

Carpet: Patrick Carpets
Walls: Silk Dynasty
Paneling: Quality Woodwork Interiors
Sofa: Hickory Chair; fabric: Boris Kroll
Armchairs: Hickory Business Furniture; fabric: H.B.F. Textiles
Coffee table: Mastercraft
Side table: Hickory Business Furniture
Display cases: custom by Morris Architects; fabricated by Quality Woodwork Interiors

Boardroom (above)

Floor: Contract Floors
Walls: Boris Kroll
Lighting: Boyd; Lightolier
Conference table and chairs: antiques, client's collection
Oriental rug: client's collection

Corridor (above, right)

Carpet: Patrick Carpets
Walls: Fuller O'Brien
Lighting: Lightolier
Portrait: of Ray C. Fisch by Robert Joy
Art on wall at left: charcoal portraits of Ray Fisch Award recipients

tive center, located in St. Luke's Episcopal Hospital in Houston.

Both doctors and administrators wanted a traditional image for the THI's public spaces. While its research and treatment are on today's cutting edge of medical technology, THI has also made a place for itself in medical history. Classic interiors designed to convey a sense of that distinguished history would, it was felt, be encouraging and reassuring to patients, many of them elderly, and their families.

Notes project designer Shirine O'Connell, ASID, "executing a traditional interior within the context of a hospital setting was challenging, particularly because THI had taken over an entire, 50,000-square-foot floor of St. Luke's which until then had not been occupied. The hospital had used it for mechanical, water and waste chases, many of which could not be moved or modified because they serve the operating rooms above. In addition, floor-to-floor clearances were low."

Given the unique constraints of the setting, the design solution was to intepret "traditional" as "transitional." "We scaled down the moldings and used more painted panelling and less mahogany to give a feeling of lightness and optimism," says Ms. O'Connell. Simple, arched openings and the selective use of natural-finish woods and stone create an interior that is rich but that avoids the oppressive feeling that is sometimes the result of 8- and 9-foot ceilings.

A central, public corridor forms an axis organizing the space and linking THI's eight separate departments, research library, museum and boardroom. A series of nodes and two rotundas articulate the corridor and serve as orientation devices—visitors gain direct access to the elevators via the rotundas.

The design of THI's boardroom was guided by the clients' wish to utilize the Institute's existing antique furnishings. Departmental offices were kept simple and modest; the limited budget was reserved to enhancing public areas. A new microcomputer skills lab bears witness to the Institute's commitment to teach its interns not only surgery, but also the computer skills that will be necessary for them to have when they begin to practice.

"Because part of the Institute's mission is educational," notes Ms. O'Connell, "the staff wanted a museum display area, but one that would be easy to maintain." Morris Architects worked with Houston's Museum of Natural Science on the design of back-lit display panels for the central reception area. The panels make up a teaching museum highlighting milestones in the history of cardiovascular surgery, anesthesia, and research; there is a video screen for tapes on recent medical developments.

The reception area, rotundas and nodes provide a gallery space for THI's growing collection of paintings, photographs and sculptures that illustrate its history, many of them gifts from grateful patients and their families. "Patients, students and tour groups come from all over the world to THI," says Ms. O'Connell. "Its walls tell the story of the people and events that made the institute great. The 'museum' and public areas are vital to the image it projects worldwide."

—*J.G.*

Methodist Hospital
Houston, Texas

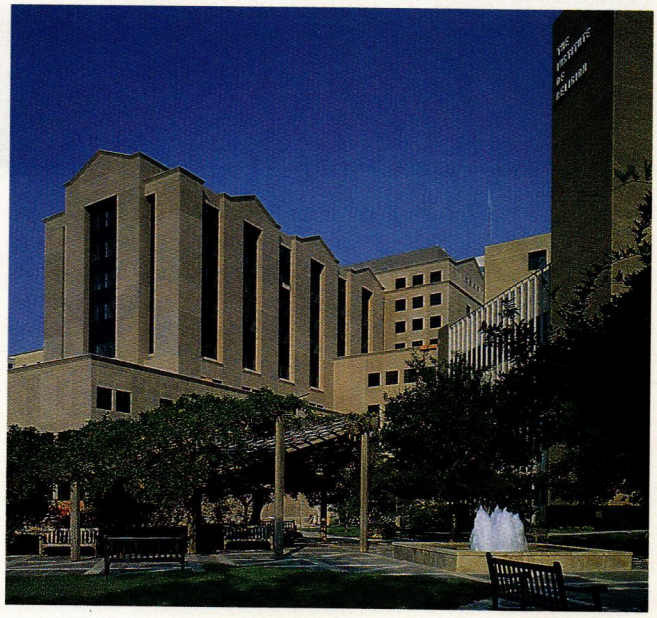
Architecture and Interior Design by Morris Architects
John H. Wiegman, AIA, Principal in Charge
Charles C. Studebaker, AIA, Project Manager
James R. Walker, AIA, Project Designer for Interiors
Janet H. Sisolak, ASID, Interior Designer
Janita Lo & Associates, Furniture and Finishes
Photography © by Rick Gardner

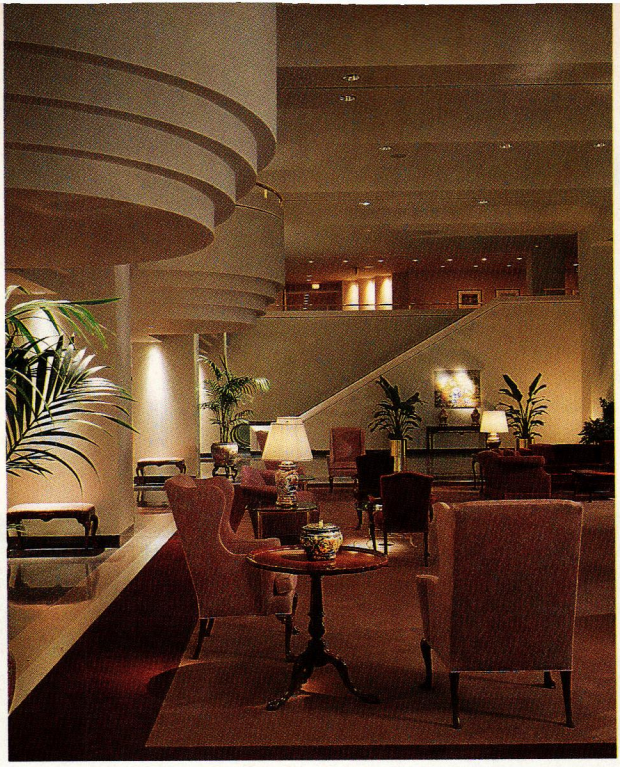
HOUSTON'S METHODIST HOSPITAL WAS FACED WITH the same problem as many other health care providers in the 1980s. At a time when the hospital was encountering increased competition in the market for health care services, its facility, built in the 1950s, was outdated. Five years ago, recognizing the need to renovate the building to enhance patient stays, Methodist Hospital asked Morris Architects to come up with a concept for a new color scheme for the hospital.

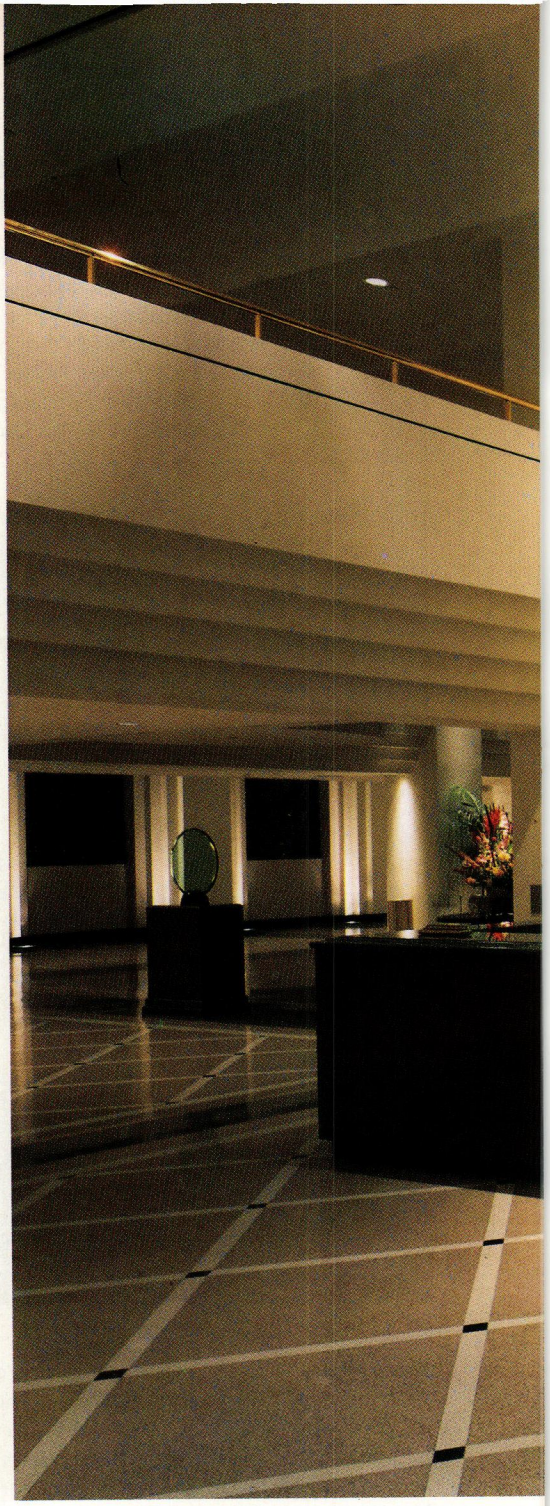
"We developed a health-enhancing, four-color concept designed to make people look better and feel calmer, and to stimulate their appetites," recalls Morris Architects' Jim Walker, AIA. "The interior redesign achieved such good results that Methodist Hospital asked us to work with them on their plan for expansion."

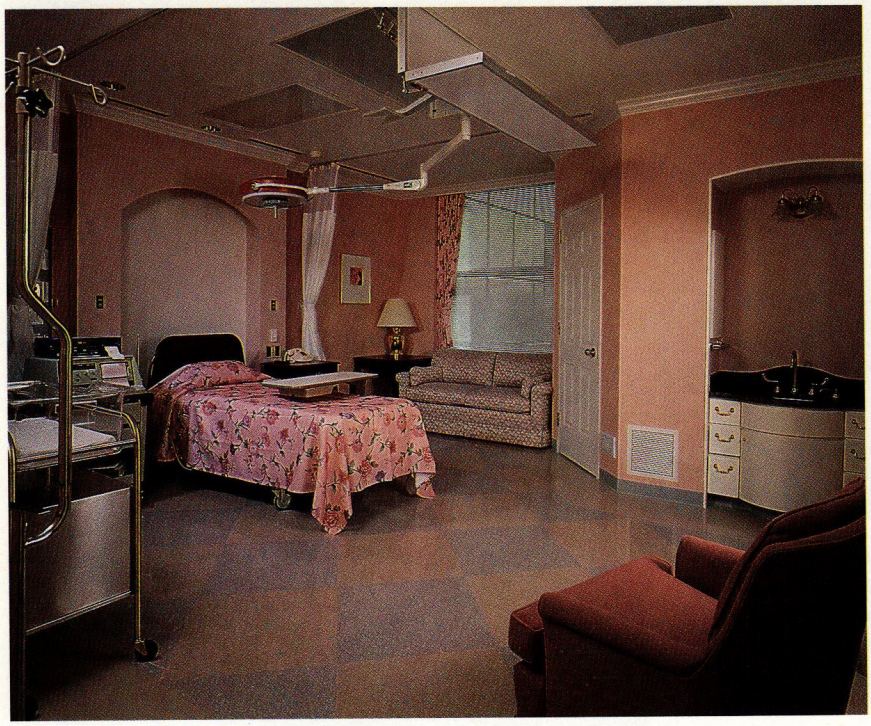
Thus a 30,000-square-foot renovation project led to designing the 10-story, 650,000-square-foot Dunn Tower addition to Methodist Hospital, completed in 1989. The tower incorporates several operating rooms, nearly 300 patient beds and public areas including a lobby flanked by the Weiss Chapel and Crain Garden and a Patient Center adjoining the new lobby.

"The client wanted more of a residential or hotel feeling," says Walker. "Patients who have preregistered check in at the reception









desk as they would in a hotel. Even in an emergency, families are not forced to go from department to department filling out forms. Departmental representatives come to meet with families in the new Patient Center, a comfortable reception area furnished with desks and ornamented with the hospital's extensive collection of china figurines."

The airspace between the existing and the new buildings afforded an opportunity for Morris Architects to design a lush atrium garden. Reinforcing the "vacation hotel" feeling of the entry and interiors, Crain Garden is also a health-enhancing resource for patients, who can come down from their rooms and enjoy cheery sunlight and plants.

A series of curved balconies overlook the grand lobby of the hospital and harmonize with the arched windows of its Weiss Chapel. When construction of the new tower was initiated, the entire, original 1950s chapel was disassembled and stored for two years. It was reassembled adjoining the grand lobby, its historic stained-glass windows backlit for maximum effect.

The designers extended to Dunn Tower the color scheme which they had devised for the renovation: a four-color system using peach, rose-mauve, pale blue-gray and seafoam green, a calming color believed to help bring down patients' blood pressure. "In general, if patients are not ill, as in the case of maternity, it is best to be able to spare them the stress of seeing intimidating medical equipment," says Walker. "In the birthing rooms as well as in the acute patient rooms, equipment is concealed in the ceilings and walls. But when needed, the powerful ceiling light, the sink, the monitors and other equipment come out of hiding."

A new concept for Methodist Hospital was the "Cybele Cluster" of rooms designed to see new mothers from labor through delivery and post-natal care, all in the same, residentially furnished room. In the patient rooms, a sofabed is provided for the new father, and rooms are decorated with an art program oriented toward children.

Based in Houston, with offices in Washington, D.C., Baltimore, Maryland, and Orlando, Florida, Morris Architects is broad in scope, with extensive experience in health care design. —*J.G.*

Crain Garden (page 95) **and Reception Area** (above)

Floor: American Tile and Terrazzo; Wall paint: Devoe
Reception desk: custom by Morris Architects; fabricated by Gulf Coast Wood Products, Inc.
Fountain: Charles Tapley Associates, Inc.; Marble and Granite Systems, Inc.

Lobby (opposite, top)

Floor: American Tile and Terrazzo; Carpet: Pacific Crest
Lighting (throughout): Craig A. Roeder Associate, Inc.
Bench and armchairs: Hickory Chair; fabric: Jack Lenor Larsen
Round table: Traditional Imports
Chairs, sofa in background: Hickory Chair; Drexel/Lee Jofa and SunarHauserman; fabrics: Jack Lenor Larsen, Lee Jofa

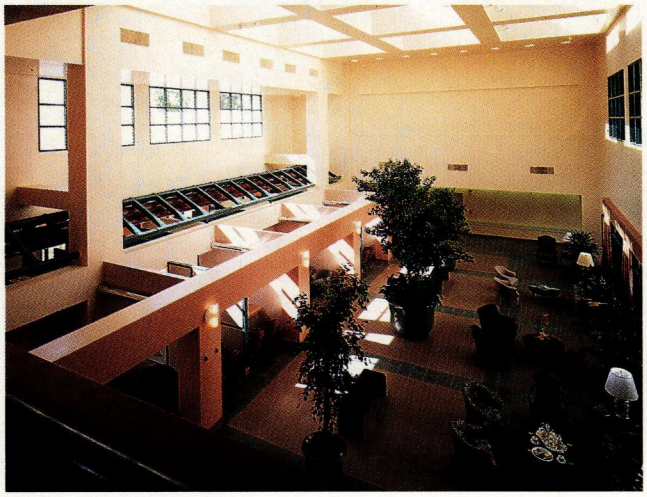
Patient Room (opposite)

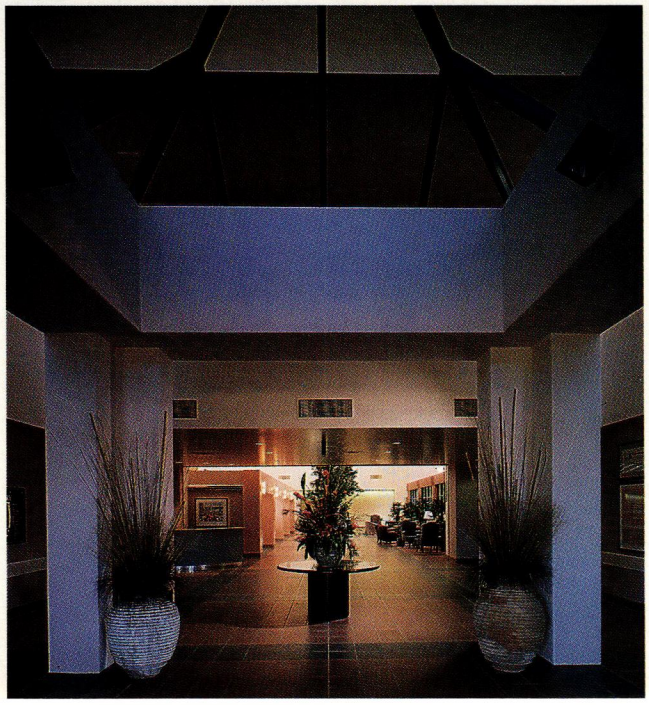
Floor: Armstrong; Walls: Tower Contract Wallcovering
Bed: Amedco; bedcover: Sikes Drapery; fabric: Lazarus
Sofabed: Shelby Williams; fabric: Ametex
Armchair: Shelby Williams; fabric: Generation Vinyl
Lamp: Unilite; End table: Kimball Hospitality
Art (throughout): Weller Cwalinski Art Consultants
Sink/vanity: custom by Morris Architects; fabricated by Gulf Coast Wood Products, Inc.

Scripps Memorial Hospital

Encinitas, California

Architecture by Brown Gimber Rodriguez Park
Interior Design by Jain Malkin Inc.
Linda Mitchell, Project Manager/Designer
Photography by Sandra Williams





ENCINITAS, WITH ITS SUNNY BEACHES, WAS A QUASI-rural center for commercial flower-growing until Southern California's cultural transformation of the 1960s and '70s. Today it is predominantly a community of young professionals who are earnestly dedicated to health, fitness, higher consciousness and environmentalism. This population was unlikely to patronize the city's existing hospital—a small, modest, converted nursing home. Scripps Memorial Hospital addressed the changing character of the community by commissioning a large, new, eye-catching building. Jain Malkin Inc., a San Diego firm specializing in health care consulting and interior architecture, was asked to design interiors with a hospitality image.

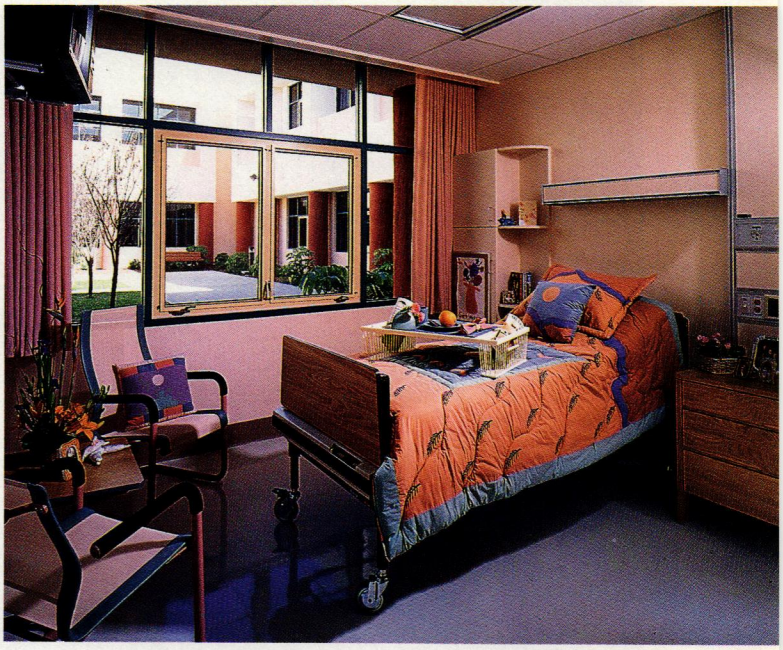
Southwestern in character, the new, 99,330-square-foot building's bold stucco forms are painted in desert sunset colors ranging from neutral sand color to terra cotta, nectarine, salmon and coral. The image of a luxury hotel is established by the lobby, enclosed in a two-story atrium and naturally lit by faceted skylights. A series of columns defines the path from the entry to the circular information desk and beyond to the admitting area and lobby. Huge ceramic vases flank the elevators; giant olive jars from Crete are stationed at the lobby entrance. Intimate groupings of traditional, upholstered chairs and occasional tables, potted palms and Impressionist-style paintings are designed to evoke a European flavor.

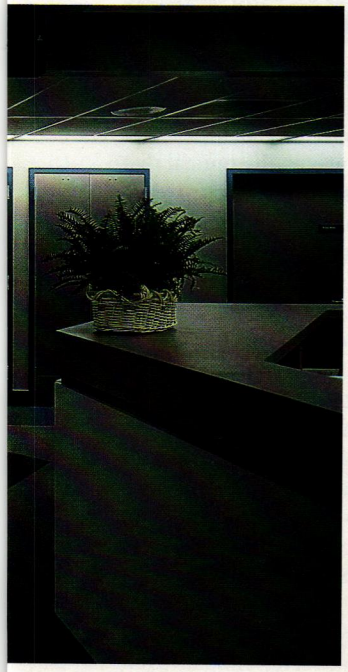
A feature with special psychological significance is the second-floor gallery which overlooks the lobby and entry foyer. It encourages patients to circumnavigate the nursing floor, thus getting necessary exercise. Patients can view the comings and goings of people in the lobby without being seen in bathrobe and pajamas; such a vantage point reduces the feelings of isolation one often experiences as a patient in a hospital.

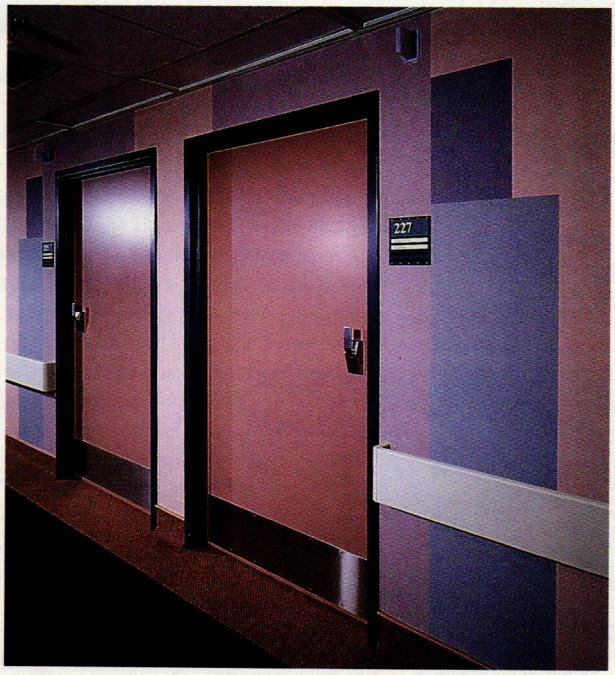
A soft, luminous, varied color palette with vivid accents is used throughout the hospital to create a warm, embracing human environment. There are no white walls. To differentiate among the four wings of the hospital, each has a different carpet design and a reversal of the proportions in which the basic colors of salmon, blush, mulberry, kumquat, jade and cornflower blue occur.

Rehabilitation services are a center of excellence in Scripps Memorial. Both inpatient and outpatient care are provided to patients suffering from spinal cord injury, head injury and stroke. A program incorporating physical, occupational and speech therapy helps patients gain the highest level of independence possible.

The interior design of the hospital supports this independence. Corridors use inset geometric shapes to serve as wayfinding cueing devices. These are especially intended to help brain-injured patients in the hospital's rehabilitation units find their rooms. As some rehab patients are color-dominant and some form-dominant, both cueing devices are used in the wayfinding symbols.







Geometric shapes—circles, diamonds, squares and triangles—are incorporated into building signage to visually define and identify different areas.

"Rehab patients with severe impairment often face overwhelming problems, making it easy to give up or become deeply depressed," notes Jain Malkin, president of Jain Malkin Inc. "Treating the whole person—body, mind and spirit—is essential. The physical environment must promote healing and by its cheefulness motivate patients to persevere."

Instead of the institutional environment normally associated with hydrotheraphy, intricately-patterned ceramic tile in ivory with burgundy, cornflower blue and salmon accents creates the ambience of a health spa. And color and texture create a warm environment in patient rooms, which look out on landscaped courtyards and the hospital's gaily-colored stucco exterior.

"Color and light combine to create a sense of well-being," observes Malkin. "In this building every room has a view of plants, trees, flowers and nature. It's a very successful healing environment." —*J.G.*

Lobby Viewed from Second-Floor Bridge (opposite, center)

Floor tile: Crossville Ceramics
Carpet: Prince St. Technologies
Paint (throughout): Sinclair
Vinyl wallcovering: Koroseal Wallcoverings
Lighting: Ron Rezek; Peerless
Plastic laminate: Formica; Nevamar
Seating: R. Jones; Bernhardt; Thonet; Barrit; Mueller
Fabrics: Arc-Com; Boris Kroll; Architex International; Coral Fabrics; KnollTextiles; DesignTex
Tables: Hickory Business Furniture; Nucraft; Cal-Mode; Bernhardt
Planters: Krueger; Peter Pepper Products
Window treatment: Coral Fabrics
Lamps: Paul Hansen Co.; D.I.A., Inc.; Wildwood Lamps

Entry Foyer (opposite, bottom)

Floor tile and wallcoverings: as above
Cretan olive jars: Cambridge West
Floral arrangements: Forever Florals
Table: Elaine Pepper, Ltd.
Art: The Aesthetics Collection
Directory: David Robinson Design/Innerface Signage
Signage: Innerface Signage

Nursing Wing Corridor and Patient Room Entry (center)

Carpet: Lees
Vinyl wallcovering: Koroseal Wallcoverings
Plastic laminate: Wilsonart
Signage: David Robinson Design/Innerface Signage

Hydrotherapy (above, left)

Tile: American Olean
Plastic laminate: Wilsonart
Curtain: Fantagraph
Seating: Fixtures Furniture

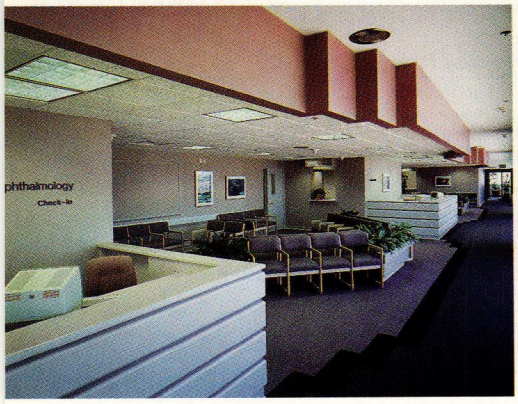
Patient Room (above, right)

Floor: Tarkett
Vinyl wallcovering: Brewster Wallcovering
Plastic laminate: Wilsonart
Bed, bedside table, overbed table: Joerns
Headwall: Hospital Systems Inc.
Chairs/table: ADD Interior Systems, Inc.
Cubicle curtain: Arc-Com Drapery: Maharam

Vandever Clinic

San Diego, California

Architecture by Neptune Thomas Davis
Interior Design by Jain Malkin Inc.
Photography by Sandra Williams



THE HARMONIOUS integration of architecture and interior design is what gives Jain Malkin Inc.'s design for Vandever Clinic its open, light, quality. The project earned the design firm the 1990 Du Pont Antron Design Award for Health Care. The client, Kaiser Permanente, embarked upon the project as a test case, to see if a more successful environment could be achieved by engaging the interior designer at the same time as the architect, allowing them to shape spaces as a team unified by a common goal.

Wayfinding was a principal consideration in planning the 115,000-square-foot space. The logical, organized plan is the same on each floor, from public space along the windows to a greeting and processing area, followed by the clinic area and then physicians' private offices along the other exterior wall.

The design team came up with a new concept: to allow all waiting rooms to flow into the public corridor, defined by stair-step soffits above and an inset carpet below. Built-in planter boxes serve as room dividers. Specialty areas such as the optical dispensing department are enhanced by custom casework, accent lighting, and soffits to define display, examination and sales areas.

The pediatrics waiting area required some enclosure, and a glass wall meets this need. The designers turned the area into a vast aquarium, where people appear to be colorful fish on the inside. Moldings and laminate insets on the wall beneath the glass hint at waves, and the glass carries paintings of fish, kelp and ocean plants. An airbrushed mural covers the entire rear wall, depicting a sunken ship in an underwater seascape. "You feel as if you are under the sea," says Jain Malkin, "with the sunlight filtering through the water. From both sides it's humorous. We need to inject some humor into health care facilities; there just isn't enough!

"Design that is purely pediatric becomes tiring, and can alienate adolescent children. Here, only an adult or an adolescent would observe that waiting visitors appear to be fish in an aquarium. Hence the design can be enjoyed on different levels by different age groups." —*J.G.*

Opthalmology Waiting Room (above, far left)

Carpet and walls: as above
Seating: Thonet
Plants: Wilcox Environmental Interiors

Optical Dispensing (above, left)

Custom casework: Fashion Optical Displays; Kaiser Construction

Pediatric Waiting Room (top)

Carpet: Bigelow
Vinyl wallcovering: BFG Koroseal
Plastic laminate: Wilsonart
Seating: Hayes
Mural: David Robinson Design

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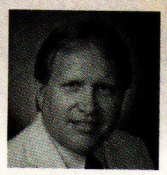

Jim Wallace, IBD

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ANOTHER DIMENSION IN SURFACING

Lee Jofa

New Textile Line and San Francisco Showroom Enhance Market Presence

THE DOUBLE DOORS LEAD INTO A comfortable setting of traditional furnishings covered in rich floral patterns and tufted in soft textures. It could be taken for an immaculate but inviting living room —if not for the signage of Lee Jofa etched clearly in the showroom front. The residential character of the company's street-level showroom in San Francisco's Showplace Square West is motivated by marketing as well as aesthetics.

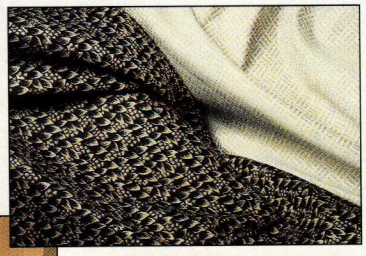
"The residential atmosphere establishes a sense of reality," explains William Roschen, president of the highly-reputed traditional furnishings and fabrics resource. "Here the furnishings and fabrics are mutually supportive. You can see and feel upholstery in a backdrop of real objects that reflect the end use of the fabric. I think the presentation influences buyers in a positive way, rather than viewing fabric hanging on racks that express no reference at all."

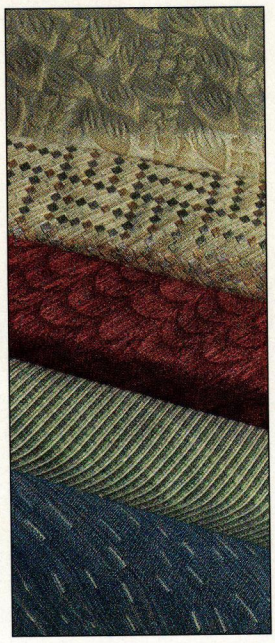
Above: Designed by architect William Turner, Lee Jofa's new San Francisco showroom possesses a residential atmosphere that establishes a sense of reality, says company President William Roschen. Photography by John Vaughan.

Designed by San Francisco architect William Turner, who also designed Lee Jofa's Southern California showroom in Laguna Niguel, the space sets off the company's diverse collections against a background accented with a palette of warm pastels and classic moldings and columns. The main display area highlights fabric, furniture and wallcovering collections of Lee Jofa, its division Groundworks and the company's most recent addition Chestnut Field.

Not only did San Francisco's most recent winter market herald the showroom opening, it was also the West Coast debut of Lee Jofa's newest division. "Chestnut Field, acquired in 1989, and Groundworks, which was acquired in 1986, are significant to Lee Jofa's program of growth," says Roschen. "We seek new lines that are compatible in quality and possess the design validity that complement our large collection of documentary prints."

Specializing in high-end, woven jacquard fabrics, Chestnut Field was founded by Japan-born designer Ichiro Kurihara, who first studied in his native community and began designing and producing his own fabric collection after furthering his studies in the U.S. Taking the traditional handweaving techniques used in making kimonos, Kurihara adapted them for use on modern jacquard looms, utilizing natural fibers.





Chestnut Fabrics deftly exploit the full potential of jacquard looms, with its intricate weaves and three-dimensional patterned surfaces in refined solid and two-tone colorations. Among the highlights are "Gentleman Farmer," (top) a sophisticated geometric accented with rows of tiny diamond shapes.

Kurihara points out that, with the exception of damasks, weaving is generally used to create texture rather than pattern, with most designers turning to printing when they want to reproduce images. "Weaving has far more potential then people know," he says. "If you understand the techniques you can adapt them to different applications. The thread becomes like a pencil to produce an image. In this way, different threads can create new patterns and textures," he continues. "It is possible to create the look of embossing, quilting or embroidery on the surface of the fabric."

Chestnut Field fabrics reflect the full potential of the looms, with intricate weaves and three-dimensional surfaces in refined solid and two-tone colorations. Currently the collection features a varied range of domestically-produced, jacquard-woven cottons. It includes several distinctive reversible fabrics that are being marketed to the hospitality and residential markets that seeks the traditional elegance associated with the Lee Jofa name.

"End users in the contract field are looking to make their surroundings more comfortable and familiar," says Roschen. "This will mean interiors throughout the field will have warmer colors and classic influences. They will be less excessive and more conservative in substance."

"The 1990s will be a decade of choice," adds Kurihara. "New technologies and materials will offer consumers a wealth of different fibers, colors and designs."

But will competition suffer from a reservoir of superfluous products?

"No," he emphatically states. "Competition will stimulate the creation of new designs that fulfill the ever-changing needs of the market."

—Rick Eng

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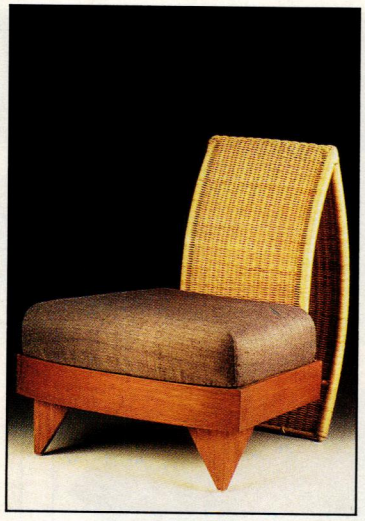
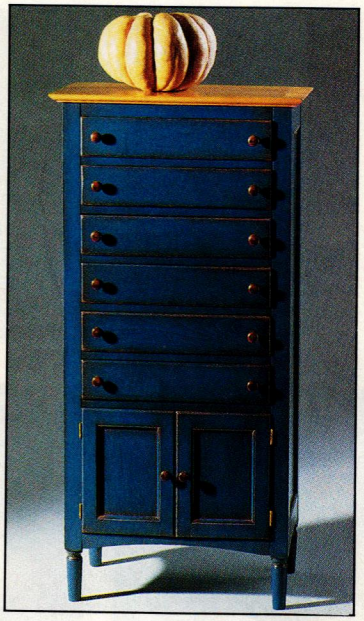
Continued on page 110

Wada Production

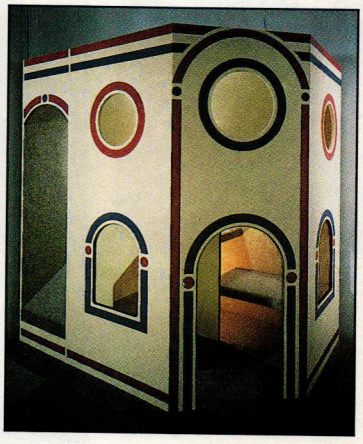


Tropi-Cal



Grange

IMAT



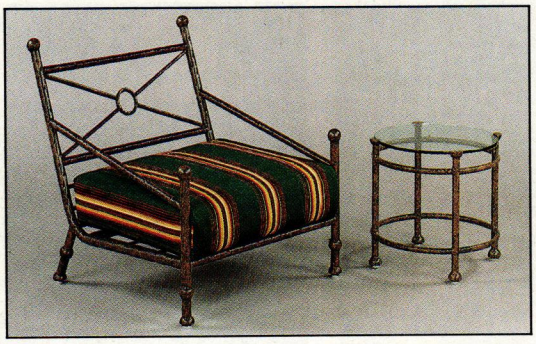
Playscapes Children Environments

CASUAL AND OUTDOOR FURNITURE

Continued from page 109

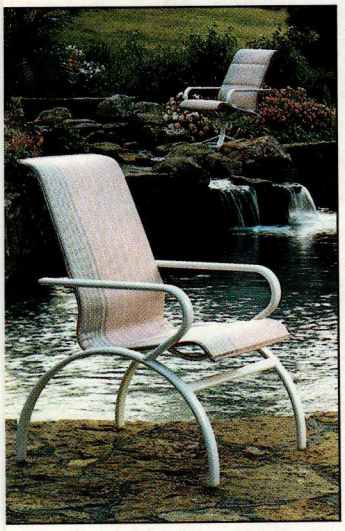
McGuire

La Lune Collection



Bruce Eicher

Terra Furniture



Samsonite Furniture

Faunus

McGuire presents the A-50/X twist lounge chair and the AO-250/X ottoman, designed by John and Elinor McGuire. Both rawhide-bound frames are offered in 40 hand-applied finishes. Circle Number 307. . . The St. Croix Collection by **La Lune Collection** features rustic willow furniture, available in 15 finishes. Cushions may be fashioned of custom fabrics or steer hides. Circle Number 308. . . **Bruce Eicher** crafts his lightweight, sculptured club chair and occasional table from hand-forged iron tubing, yielding the look of heavy iron. Applicable both indoors and outdoors, five exterior and 32 interior finishes are available. Circle Number 309. . . A special verdigris finish is applied to "Crossroads," a new outdoor line fabricated of aluminum tubing and hand-woven polyester cording by **Terra Furniture**. Shown are the chaise lounge, chair and ottoman. Circle Number 310. . . **Samsonite Furniture** presents the Aztec seating line, available in sling or cushion. The line's leisure chair is designed to flex with your body for comfort. Circle Number 311. . . Artist Pamela Silin-Palmer of **Faunus** introduces this imaginative, trompe l'œil armoire entitled "Homage to the Temple of Flora," oil on wood. Circle Number 312.

Continued on page 112

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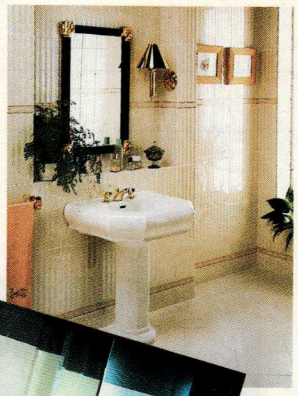

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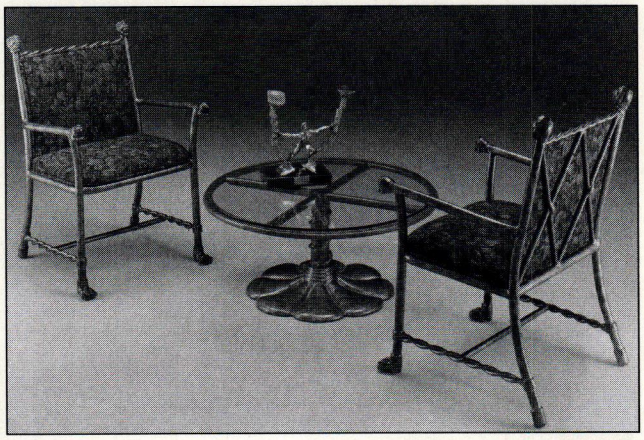
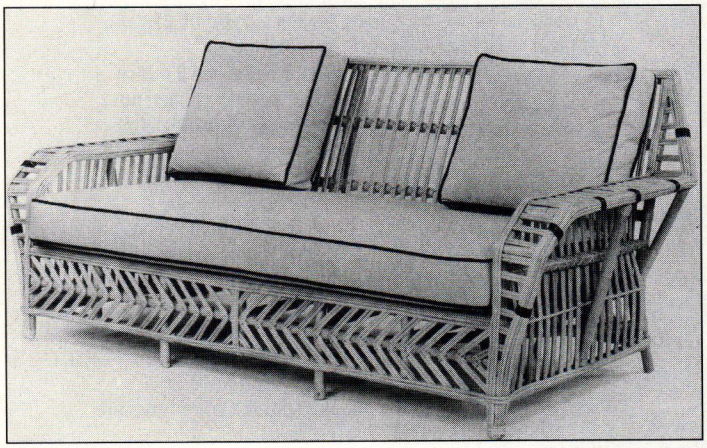
Lestari

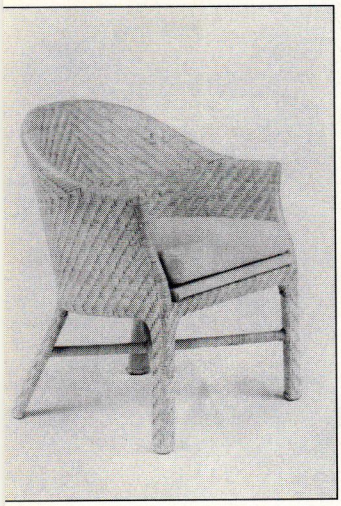


Pompeii

The Boling Co.



Bielecky Brothers



Shelby Williams

Sombraje Collection

Lestari brings out the Nias collection, featuring natural or richly-dyed split rattan furniture with double open-weave backs. Shown is the rattan chair and ottoman. W35″× D37″×H36″ and W27″×D27″×H36″. Circle Number 313. . . The Safari chair and Blossom table by **Pompeii** are versatile enough for use indoors or outdoors, commercial or residential. The table can also be paired up with its own bar stools. Circle Number 314. . . From **Bielecky Brothers**' Vintage II collection comes the Art Déco sofa, duplicated from the company's original 1942 design. Constructed of natural rattan and cane, the sofa is available with custom, painted-cane windings. Circle Number 315. . . **The Boling Co.** introduces its Windsor-style wood chairs. Each is offered with wood seats or upholstered in custom fabric, vinyl or leather. Circle Number 316. . . This hand-woven leather armchair from **Shelby Williams** features leather straps over formed stick rattan with a foam-padded, reversible seat cushion. Circle Number 317. . . Each custom-made, handcrafted furniture piece from the **Sombraje Collection** is built of pine with custom-colored or smooth-washed finishes. Shown are the Pueblo sofa and chair with the Llano coffee table. Circle Number 318.

Continued on page 114

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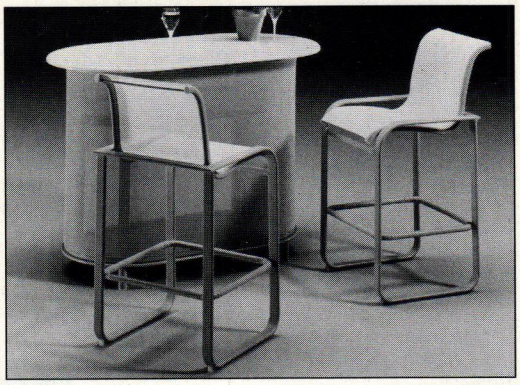
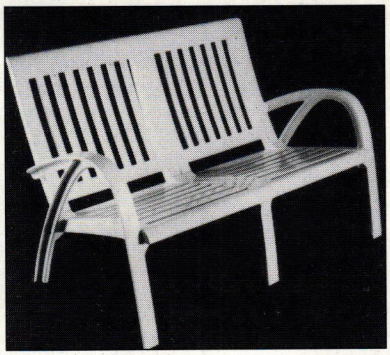
Continued from page 112

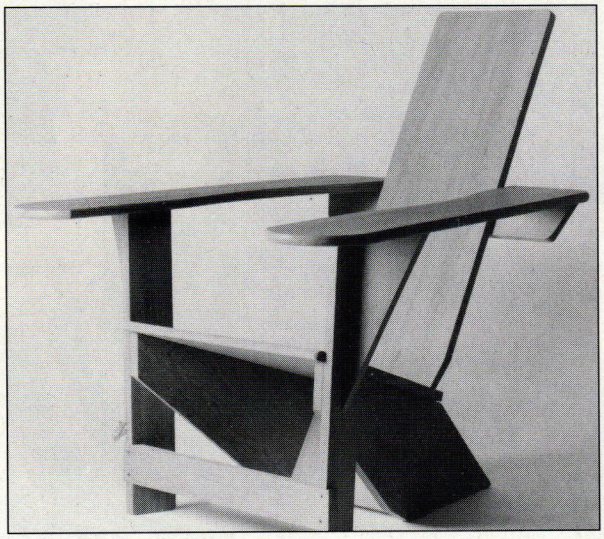
Tropitone



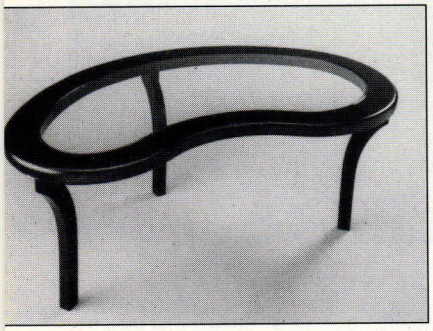
Brown Jordan



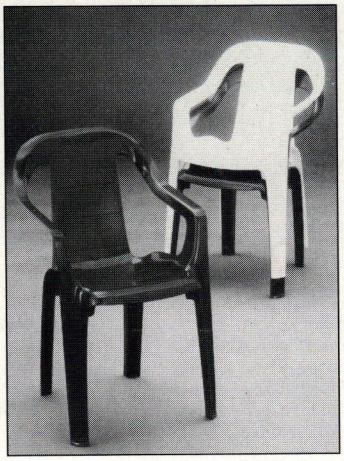
Grosfillex



The Westport Chair Company

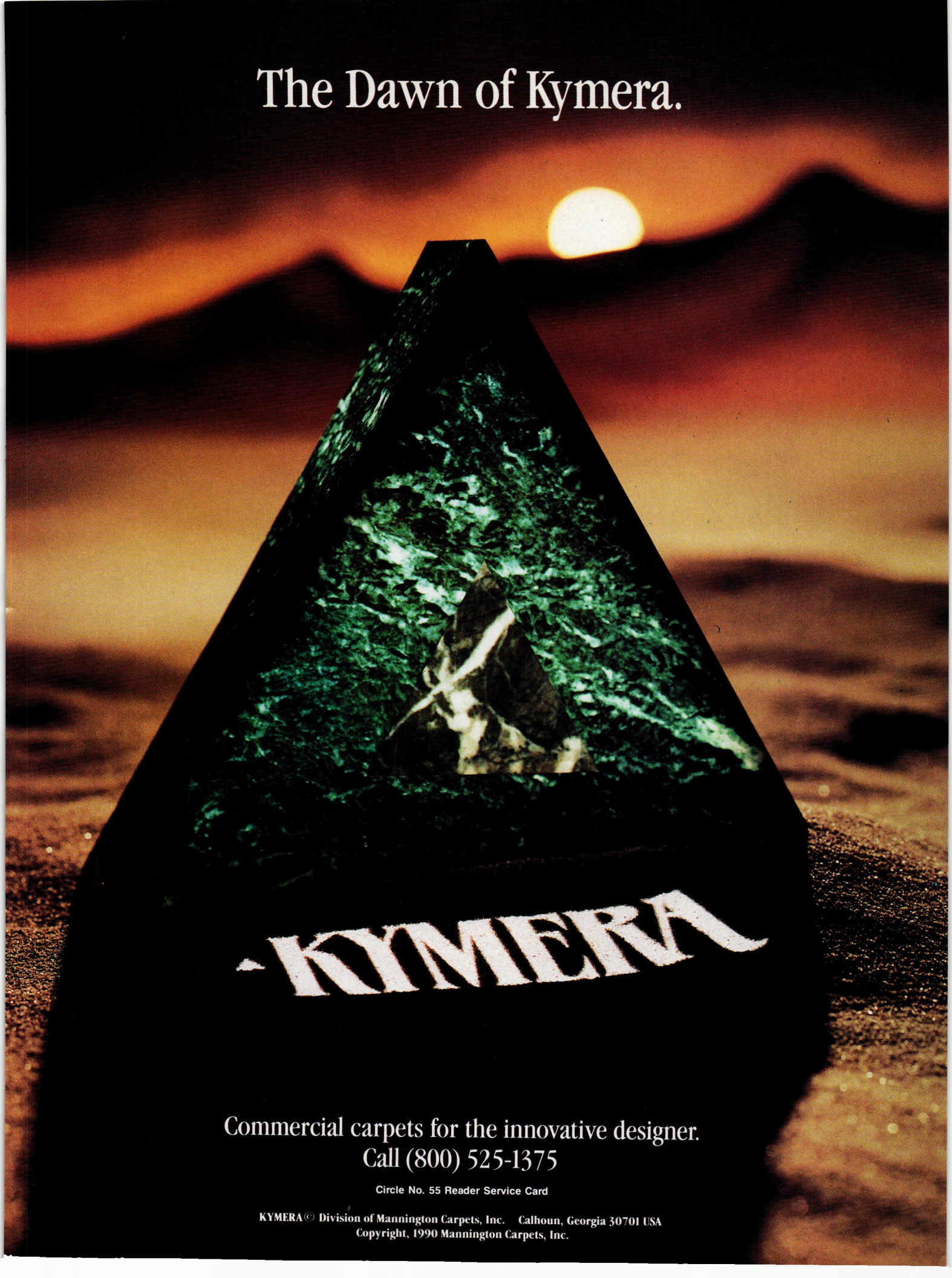


Frank Schweitzer



Allibert Contract Furniture

Tropitone presents Forum, an ensemble of furniture made of sand-cast aluminum from the Veneman Collection. The set comes in 16 colors and tabletops are offered in glass, marblite (synthetic marble) and textured acrylic. Circle Number 319. . . Richard Frinier designed the contemporary Quantum Collection for **Brown Jordan**. Fabricated of extruded aluminum, the line is available in 18 colorways with cushion or mesh seating. Circle Number 320. . . Originally designed by Thomas Lee in 1903, the hand-assembled Westport chair from **The Westport Chair Company** is fashioned from all-heart redwood. Available unfinished or painted. D38¼″×W39¼″×H38″. Circle Number 321. . . The "Atlantic" loveseat by **Grosfillex** was executed of synthetic resin and is protected by a polyurethane lacquer. A three-seat sofa and chair complete the set. W50″×D32″×H31″. Circle Number 322. . . Artist **Frank Schweitzer** designed this irregular, kidney-shaped coffee table in black lacquer and glass. 22″×44″. Circle Number 323. . . Designed for children aged 2 to 7, Juvenile chairs by **Allibert Contract Furniture** are available in white, blue and red. Fabricated with molded resin, the chairs will not flake or peel. Circle Number 324.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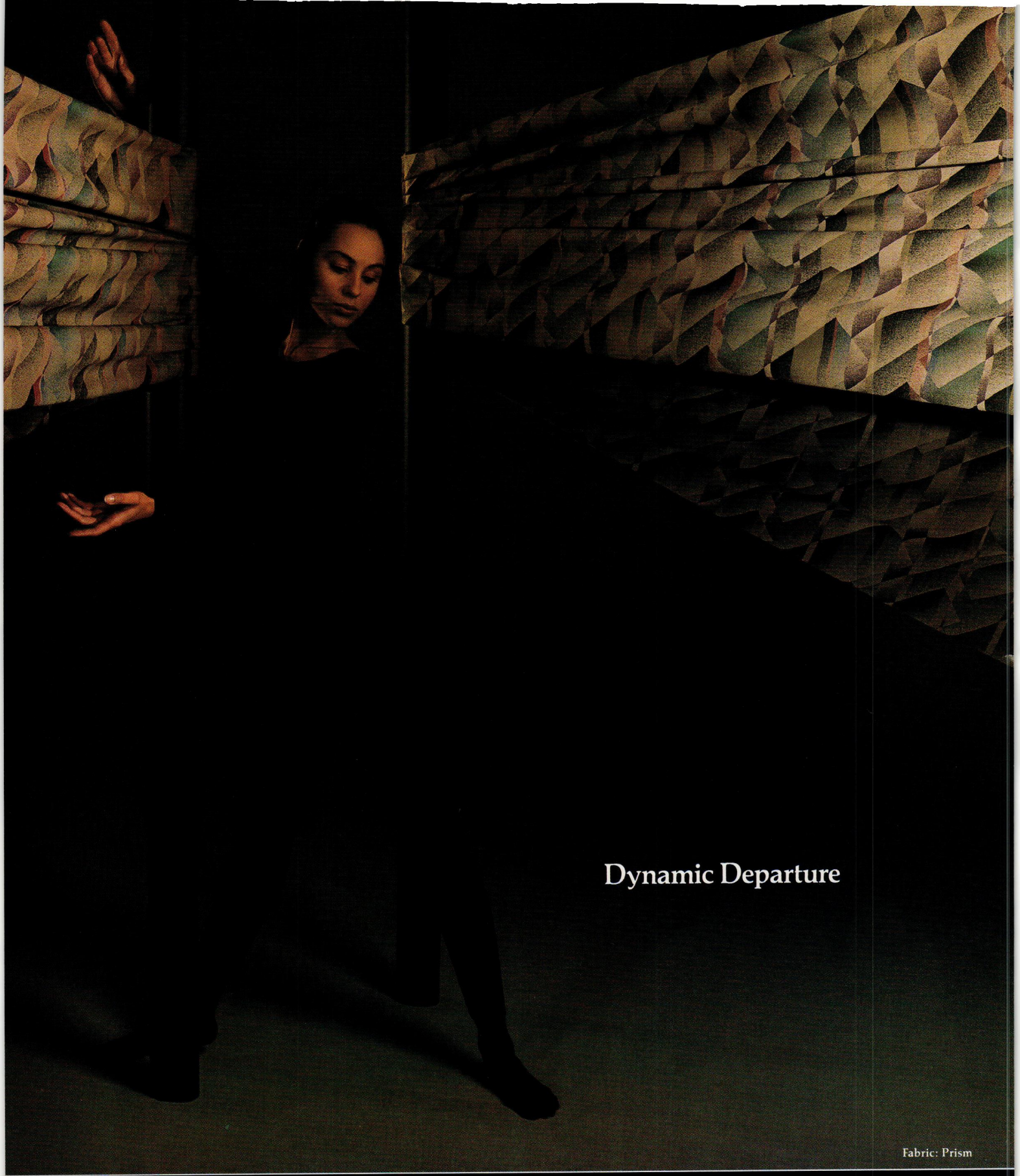

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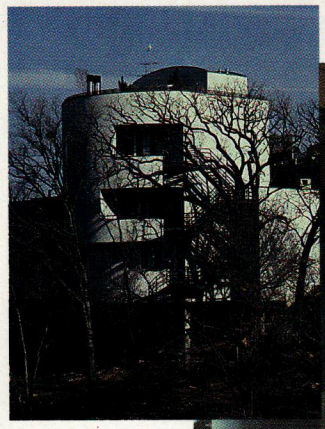
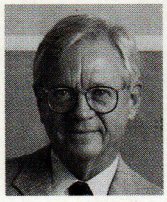


"Interior designers have increased their sense of professionalism enormously in the last twenty-five years."

Frank Welch



Dallas Townhouse/Photos by Paul Hester

A View From The Top... From The Outside Looking In

With regard to our buildings, structures and dwellings, are we on the outside looking in, or on the inside looking out? It depends on whether you are talking to an architect or an interior designer. *Texas Focus* examines the issues between these two disciplines in the professional design community. Who sets the boundaries? Should interior designers be licensed? Are there "turf wars", and if so, how do you avoid them? Most importantly, how is the best interest of the client served?

The firms selected for interviews were mainly architectural practices, some with on staff professionals, and others who used only outside consultants. They range in scope from a national architectural firm with offices in six cities employing nearly 600 people to the solo practitioner. Architectural commissions run the gamut from custom house designs to major office buildings, shopping centers, corporate headquarters, research facilities, hospitals, libraries, and hospitality projects. Some firms offered special services such as urban planning, plantscape design, environmental graphics, and art acquisition. Of interest were two firms who had done contract work for the U.S. Department of State. One created a furniture standardization program for U.S embassies, and the other worked on plans for the U.S. Mission in Geneva, which included the need to hire a blast design consultant for security measures.

Listen in as some of the most established and respected design professionals in Dallas and the Metroplex give their views on the ideal working relationship between architects and interior designers, and the state of the art in general.

"Since the prime objective is a finished, first class, totally integrated design job, I'm a big believer in the close cooperation among all the consultants," says Frank Welch, FAIA, of Frank Welch and Associates, Inc.. A native Texan who has been practicing architecture for over thirty years, Welch has received forty-seven awards for his residential and commercial design projects. "The design initiative is an integrated circuit of effort and sensitivity on the part of all the design professionals involved. I insist early on in the project that an interior designer, landscape architect, and, if necessary, a lighting and acoustical consultant be brought on board,"

he adds. Stressing the need for all to work in faith with one another, Welch prefers the entire design team to attend every meeting in order to hear the interchange between the client and the other professionals. "In this atmosphere, I expect to hear suggestions, even arguments for the attack the design should take, or the position that the interior designer feels is important to be taken. From an architectural standpoint, I might see some applied programs for the interiors that are about to occur that I think would hurt the overall architecture," Welch explains. From Welch's point of view, architecture has to be clear and easily understood. While there are some interior designers who are simply interested in putting as much material as possible in a space, Welch feels there are many designers who have an understanding and a feeling for architecture, space, light and other intangible qualities. "Buildings and interiors that I find excellent and uplifting are very simple and easy to understand. They make no demands of me as an individual, but furnish a great background for the way I want to live."

The team approach also works best for RTKL Associates, Inc., one of the nation's largest full service organizations offering architectural services, as well as urban planning, engineering, interior architecture and environmental graphic design. According to Joseph Scalabrin, FAIA, vice chairman of the forty-year old firm, which has won over 100 national and regional awards of excellence, RTKL employs nearly 600 design, engineering and planning specialists. Because of it's exceptional accessibility to other markets, Dallas was the firm's first office to be opened outside of Baltimore, their corporate headquarters. Other RTKL locations include Washington, DC, Fort Lauderdale, Los Angeles, as well as London. "We have a hard time distinguishing between interiors and architecture because it is all part of the same process. Once you get inside the building, it becomes an interior design problem, but it is part of the whole problem," says Scalabrin. He emphasizes the distinction between design control and design management. "Architecture and construction require very strong management skills because the client has a budget and a schedule. If you have different philosophies between the architect and the interior designer about how to achieve those things, then you are going to have conflicts," he notes. "The best projects are when we hire the interior designer and include them in our management system so things can be coordinated at the right level," comments Scalabrin. He continues by saying, "architecture is an art by the way we approach it, but first and foremost, it is a profession because it doesn't exist unless there is a client who needs the service."

Susan O'Brien, AIA, of The O'Brien Partnership, agrees wholeheartedly with Joseph Scalabrin. Says O'Brien, "architecture is part art, business and profession. Until we structure ourselves to conduct business in a very professional manner, it will be subject to the ego of the individual practitioner." For the last five years, O'Brien has steered her firm through a less than booming Texas economy, providing programming, planning and architectural design services to private and public sector clients. Having worked for Preston Geren and Associates of Fort Worth for 15 years, O'Brien jokingly refers to The

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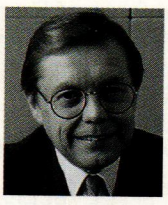
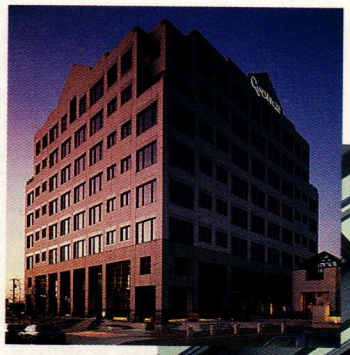
"Dallas has a very 'can-do' attitude as opposed to a 'why do it, what's in it for me?,' way of thinking."

Joseph Scalabrin

RTKL Associates, Inc.





RTKL's Dallas office/Photos by Aker Photography and BlackmonWinters

"The resources you don't have are the ideas you can't have. The showrooms are critical to the potentialities.

Susan O'Brien

Clifton Lutheran Sunset Home/Photos by John M. Reeser

O'Brien Partnership as "a young firm full of older, seasoned talent." The majority of their experience is in commercial, educational, health, housing, light industrial, and scientific facilities ranging between $2 million and $20 million in construction cost. They are currently working on the Central Library expansion for the City of Fort Worth. An award-winning architect, O'Brien feels "there's a richness in getting everyone involved in a design project from the very first meeting. If it takes several design professionals to do a major project, then let's talk about it and not just to each other, but also in front of the client. Design is built one meeting at a time from concept to programming, schematics and so forth. The person with the interior capability should have just as much to say about the building as the architect, or the engineers." As for the licensing of interior designers, O'Brien has no objections as long as interior designers assume a greater sense of responsibility and exposure for their work. If they are to be more responsible, interior designers need training in both the fields of psychology and architecture. "A good interior designer does not want to disguise a box. They want a psychologically interesting space with which to work. You may need them to help educate the client, but in the best of circumstances, you need them to offer their input and make the design as great as it can be since we are all constrained by budget limitations," remarks O' Brien. "There is nothing more beautiful than a well-wrought interior."

While Susan O'Brien would like to see interior designers learn more about architecture, Cole Smith, AIA, ASID, of Smith, Ekblad and Associates, Inc. observes, "over the years I've learned how important the style of a building is, as well as the furnishings, whether the project is a contemporary or period structure." Both Smith, and his partner of thirty years, Bob Ekblad, AIA, agree that knowledgeable clients will assemble a team of professionals at the very beginning of a project. "The concept of the architect must be related to the concept of the interior designer. They need to share the same sensitivities," says Smith. Although the firm's practice is a balance between residential and commercial projects, Smith delights in designing residences incorporating historical styles. "By doing so, we can connect to our past and enjoy today's technology. The best in design of any period transcends the era of it's creation. If we still enjoy Mozart, we can certainly enjoy the classic styles of architecture," he adds. "To me," remarks Ekblad, "architecture defined is the enclosing of a space to meet the people's needs and economics." "Practicing architecture for a long time gives you a perspective of styles, " comments Ekblad, who also says, "we've watched as buildings have been built, then remodeled, or even torn down because style preferences have changed. " Another reason for the demise of older buildings is economics and the city tax structure according to Ekblad. Both partners are in favor of licensing for interior designers. "That way, they will be more accountable for what they do, and they will all have a basic standard of qualification," explains Smith.

EAnn Hamilton, senior vice president for Omniplan, a Dallas-based, contemporary architectural firm, reiterates Smith/Ekblad's observations about the cyclical nature of design. "In the twentieth century, we are

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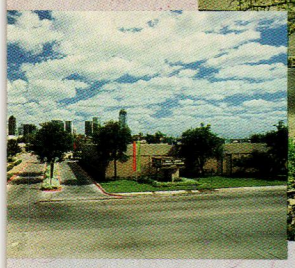

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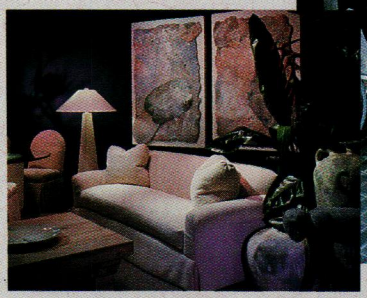

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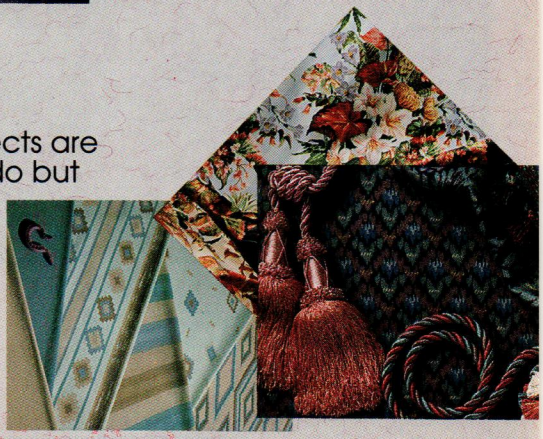

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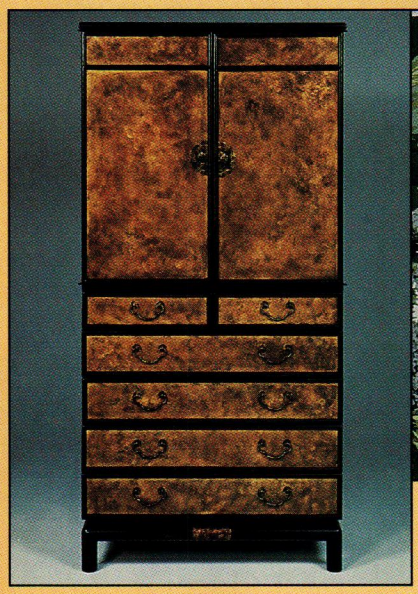

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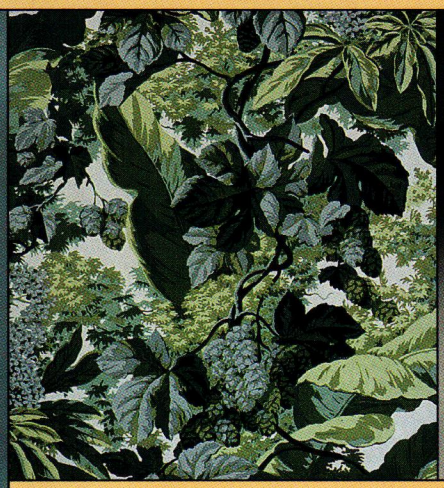

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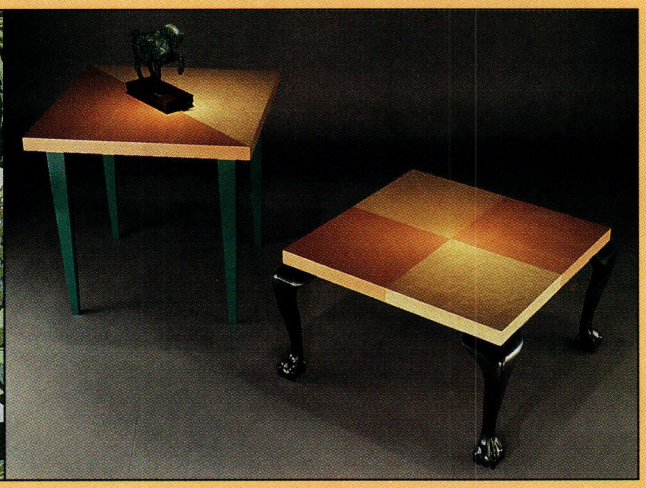

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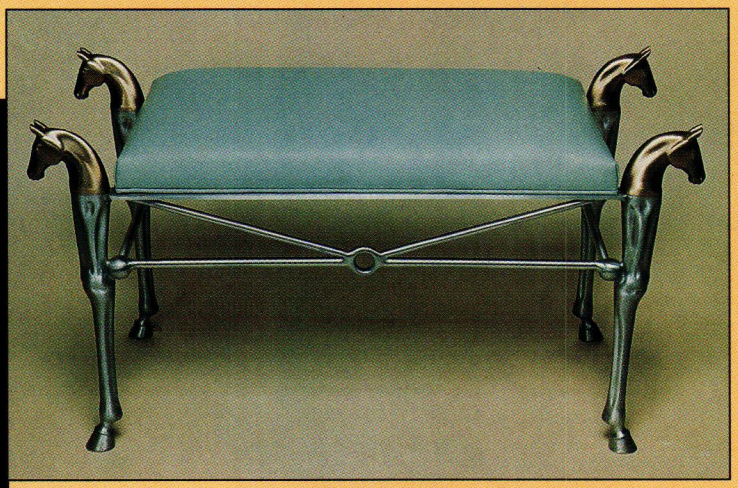

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moving so fast that cycles are shorter and do not have a chance to mature to the highest level," remarks Hamilton. She admits that "one of the exciting things about working in the interior design division of an architectural firm is that it allows you a bigger role in a much broader scope of work, and more control of the whole package." Another plus for being on staff is early involvement in the conceptual design of architectural finishes. The interaction between the interior division and the architectural staff at Omniplan is more relaxed, allowing some architects who are good at detail to move back and forth between divisions. "We have three types of contracts," says Hamilton. "We may be a part of the team and assigned the details and interior finish-out of a building like a high-rise office tower. Or, we may play a major role in the finish-out of the building proper such as a corporate headquarters project. Then, we have separate contracts in the interior division where we may design a retail lease space in a shopping center," she explains. Founded in 1956, Omniplan has been honored with sixty design awards. The firm provides clients with the primary services of architecture, land planning and interior architecture. Special services include project feasibility analysis, facilities programming, space planning, graphic design and art acquisition. "While there is a great need for restoration specialists," says Hamilton, "it is the technology that allows design to go forward. After all, the elevator created the skyscraper."

Whereas Omniplan is primarily a contemporary architectural firm with an interiors division, PLM Design, Inc. is a transitional to traditional interior design firm with architects on staff. So, are we looking from the outside in, or the inside out? According to Kim Furstenwerth, IBD, one of the two principals of PLM Design, Inc., "we approach the project from the inside out. Our on staff architects are trained in the same way as most architectural students. But, once they are here, they learn an understanding for interior architecture in which they pay a lot of attention to the details, including layout and space planning." As with other professional

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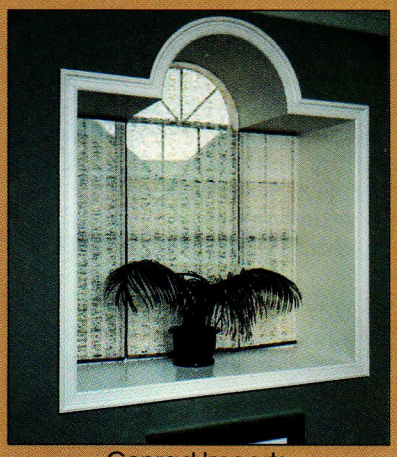

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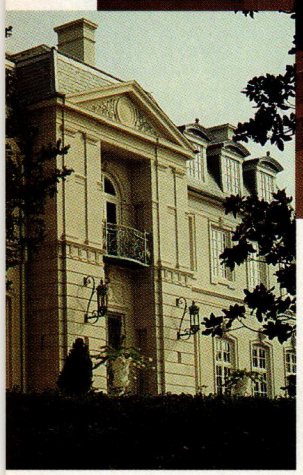
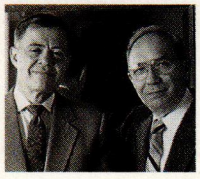


North Dallas residence/Photos by James F. Wilson

design firms interviewed, Furstenwerth feels "it's very important when an interior design firm works with an architectural firm on a project that the process begin in the very early stages of the building's development. The team approach can be a very stimulating experience." Recognizing that both kinds of firms have inherent limitations, he states, "if we were commissioned to do a large architectural project, we would associate with an architectural firm, because that's not our expertise. On the other hand, we have been retained in the past by architectural firms with existing interiors departments who realized that we had something to offer on certain projects. I respect the architectural firms for recognizing that PLM Design had something to offer that they might not have and vice versa." Client involvement is very important to PLM from the initial contact to space planning, and including the selection of all art work and accessories. "Our business is very visual, comments Furstenwerth, "so we are learning all the time, whether it is from nature, a building, a chair, and especially, every single project on which we work. Besides, I enjoy the work aspect. I don't want to become an administrator, I want to be a designer."

"The hardest job that an architect or an interior designer has to do is to spend accordingly for the client's budget."

Cole Smith
Bob Ekblad



Bud Oglesby, FAIA, of The Oglesby Group, echoes Furstenwerth's desire to remain creative by stating, "I'm very reluctant to leave the design aspects of the business. I don't want to be driven into management and, fortunately, I've been very blessed with associates who help me do the part I don't like to do." Oglesby, a native Texan, has been practicing commercial and residential architecture for the last forty years. "I do have a background for doing interior design work. After graduating from MIT, I worked for one of Finland's most famous architects, who was also a furniture designer, city planner and true Renaissance man. We don't always offer the interior service formally. Most of the time we work with independent designers," he explains, adding, "we try very hard to get the owner to involve those people from the very beginning, and to clearly establish who is to lead." Oglesby feels that for most building projects, especially new buildings, the architect should take the lead. "If it is a totally interior space, and the interior designer is to be the lead, that's fine-as long as it's established and understood by everyone. If you don't like the role you are cast in, don't take the job," he says. As for the licensure of interior designers, Oglesby thinks one solution might be to have licensed designers on commercial projects, but questions what it will accomplish to license residential designers. "In architecture, the

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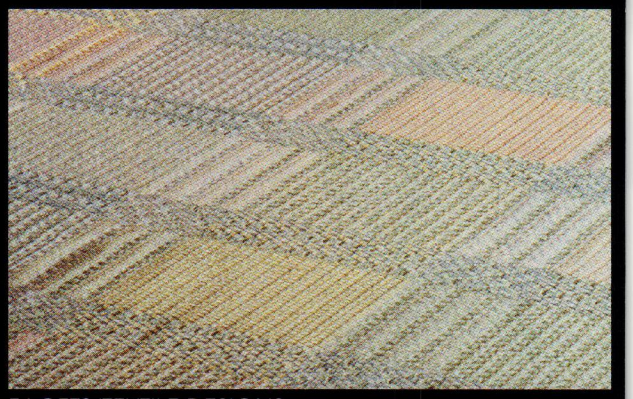

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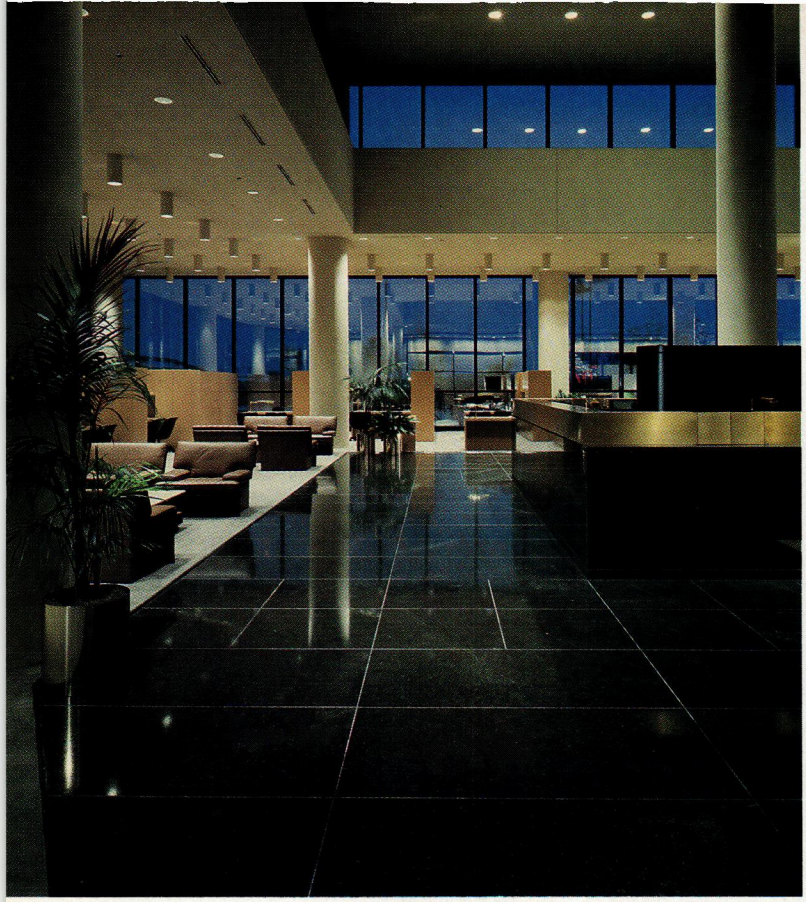

NCNB Bank of Plano/Photo by Aker Photography

"Every job well done is a plus because it raises the standard for the industry."

EAnn Hamilton
Omniplan

need for licensing is based on the need for safety. City codes and flammability issues are constantly changing, and you learn about those from experience, not from school," he observes. "To put a minimum threshold on the qualifications, you run the risk of eliminating some of the most talented people, remarks Oglesby. For him, "architecture is not untouchable." While he felt for a long time that interior designers did not have a working knowledge of architectural plans, today's interior designers "certainly understand plans in a way that many of them did not years ago," he observes. As to the future of Dallas design, Oglesby says, "we all need to pull together. Integrity in design and the conduct of professional practices is very important. The absence in both quarters is very apparent."

Bud Oglesby enjoys designing residences because he feels "they are one of the most fertile fields for creativity." Richard Drummond Davis, a native Dallasite, limits his architectural practice to traditional residences because "houses have a program with rooms and forms." Although buildings such as schools, hospitals, and art museums have certain rooms that are required, and spaces that have to be organized, for Davis, "commercial projects like shopping centers and office buildings are one big shell." "My design philosophy is to make beautiful architecture that blends with it's context and pleases the owner," says Davis. "I would not place a

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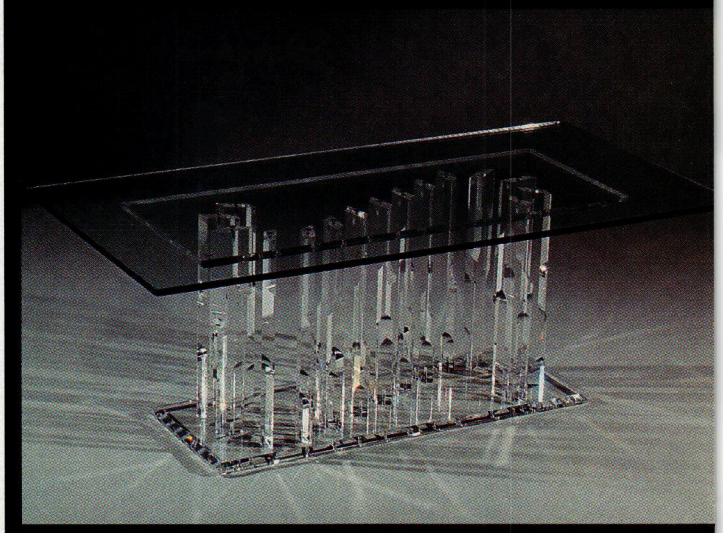

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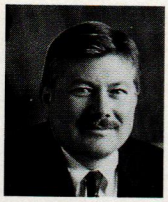
"I've learned some refinements from architects that I might otherwise have overlooked."

Kim Furstenwerth
PLM Design, Inc.

Dallas Law office/Photos by BlackmonWinters



Georgian home in Santa Fe, NM," he continues. A graduate of Princeton University, Davis worked in New York City before returning to Texas in 1977, when he opened his own practice. "I left the cutting edge of design to come back to a very conventional Dallas. I found out very quickly that it doesn't work to push the envelope on design theory, especially for homes in Highland Park and Park Cities," exclaims Davis, who has designed numerous luxury homes in the area. He learned that he could be just as, if not more, creative designing within a traditional vocabulary of architecture that harmonizes with the surrounding houses. "Clients are not always aware that working with an interior design is a step in the process," says Davis. "Interior designers have taught me to be more aware of furniture placement in my design. If the owner is going to have a professional do the interiors, I want that person involved early," he emphasizes. Davis recounts one memorable experience where he and the interior designer collaborated on the exterior design of a project. Pointing next to his drawing board, Davis says, "the interior designer sat right here while I drew. He acted on behalf of the client, trying to say what he thought the client wanted in terms of the look, room arrangement, and the design of the house." After ten years of designing homes in Dallas, Davis journeyed east again. And, once more, he has returned to Texas. Although he still maintains an office in the east, Davis notes, "I'm a

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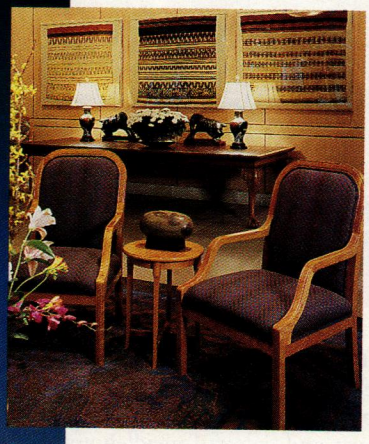
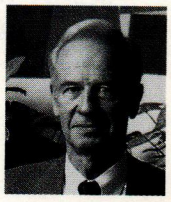
Zale-Lipshy Hospital/Photos by Carolyn Brown



"Contemporary means of our time. I'm interested in architecture of our time and place."

Bud Oglesby



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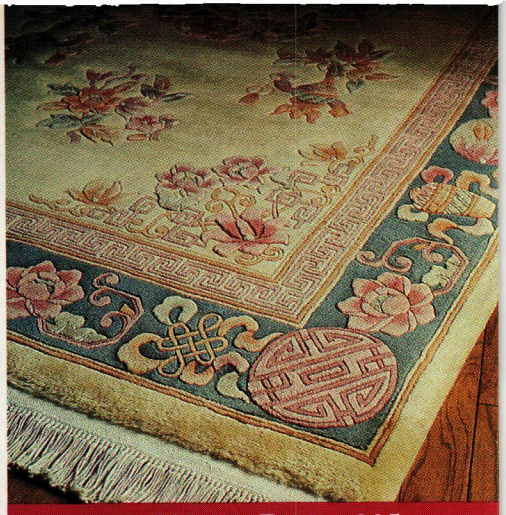

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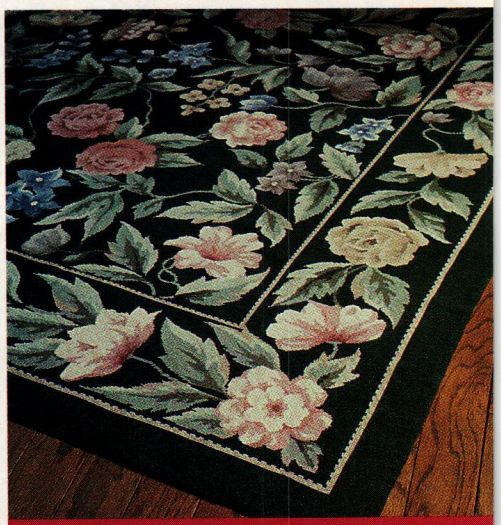

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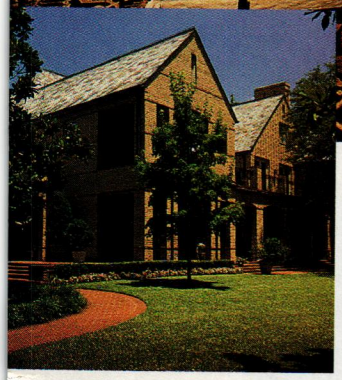
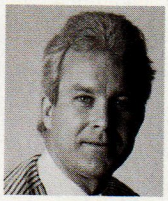


Residence in Highland Park
Photos by George Craig



Texan; I've come home, need I say more?"

Dallas architects and interior designers share a mutual respect for each other's work. While at times there may seem to be an uneasy peace among them, for the most part they enjoy sharing the experience of the creative process. As professionals in the design industry, they strive to put aside their differences and work toward the best interest of the client. Through understanding, education, experience, and a general regard for each other's specialties, the future of Dallas design is brilliant.

"One has to develop an expert sense of humor in dealing with people, their homes and large sums of their money."

Richard Drummond Davis

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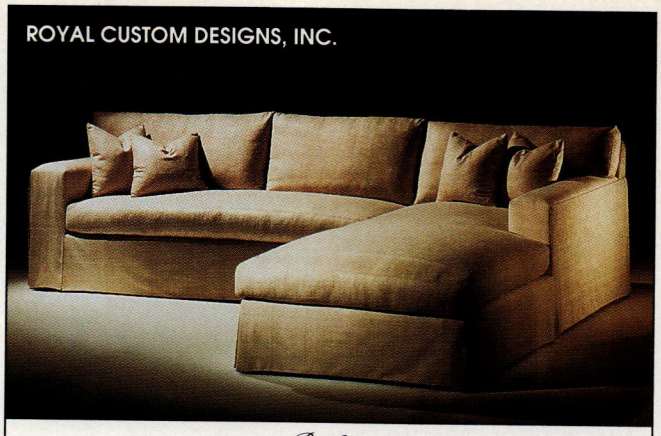

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"RUSH" IS A WORD THAT STRIKES FEAR TO THE HEARTS OF MANY DESIGNERS or draftspersons when it comes to completing floor plans, elevations and construction documents for a client. Here's a familiar scenario: the interior designer or architect has just completed a set of construction documents. The client calls with changes. Not only does the client's decision to move a wall alter the entire floorplan (i.e., structural, electrical); he needs the revised plans in 48 hours.

Not long ago, the only alternative to make these last-minute changes was manual—a physically tortuous endeavor often repeated more than once in a single project. Today, with computer-automated design and drafting, or "CADD," a much more precise rendering is executed in a timely manner. And the production of drawings and blueprints, often requiring several draftspersons, can now be completed by one person using an independent CADD workstation.

Nevertheless, this innovative technology is not without its challenges. The tools (hardware and software) are constantly changing and improving, making it difficult for design firms to make a commitment to acquiring CADD capabilities without considering technological obsolescence. And to employ a CADD operator full-time is a considerable expense, especially for small design firms.

The CADD Production Resource is an example of the rise in CADD-based drafting services, designed to meet the demands of interior designers, architects and engineers for CADD applications. "We provide drafting services, plotting services, 'as-built' drawings of existing structures, input of existing drawings into CADD format and overall training services," says Tim Campbell, president of the Los Angeles-based company.

Campbell says he works very closely with architects and designers in the early stages of the project. The drawings are supervised by the designer, using the designer's specifications. "At the same time, preliminary details and notes are recorded on the drawings," he notes. "As the project progresses, the drawings that began as presentation visuals turn into working drawings, virtually merging the design development phase with the working drawing phase. Not only is time saved, but it allows my client to turn out a better set of plans much faster at a substantially lower price."

Louis Skelton, AIA, principal of Innerspace Design of Long Beach, California, says the cost savings in employing a CADD service bureau result from the elimination of the extra draftspersons usually needed to handle the last-minute work load. In addition, "the turnaround of drawings executed on CADD makes modifications and alterations much easier. I will give measured drawings and base sheets to the CADD service and will get hard copy in two to three days," he notes. "In comparison, manual drafting usually takes twice that time." "Changes are made in seconds, and after the modifications are made a new drawing is printed," explains Campbell. "Sometimes clients will fax me adjustments to be made, and that also saves time." The two-to-three-day turnover, he notes, is normal due to the number of concurrent projects his firm undertakes simultaneously.

"By using a CADD service, a design firm doesn't have to invest in equipment, which can be $25,000 and up, or in extra employees," says Campbell, whose full-service operation includes the latest software, a high-resolution display monitor and a wide-scale plotter. "It also gives small design offices access to a broader range of larger, more profitable projects." *—Rick Eng*

For information on The CADD Production Resource, circle Number 350.

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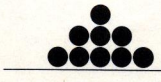
Forget everything you ever knew about systems. There's a new synonym for simplicity. There's a new alternative for complex panel systems. There's more . . .



Textiles As Hanging Art: High Impact at Low Cost

Textiles As Art—Framing, Mounting, Lighting and Maintaining Textile Art

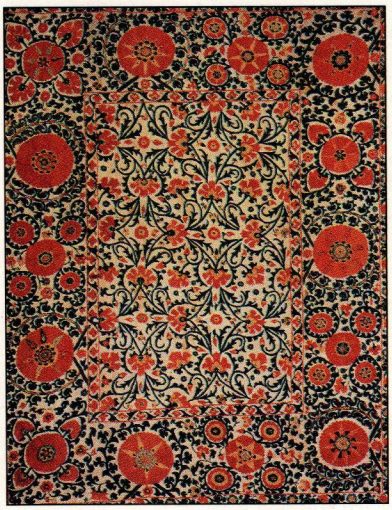
By Laurence Korwin
Korwin Design
333 N. Michigan Avenue
Chicago, Illinois 60601
$29.95, plus $5.00 UPS shipping charge

How can one decorate a wall with 16 square feet of art for under $5,000? This seems, at best, a rhetorical question, until one considers that decorating walls with ethnographic textile art offers high visual impact at low cost.

Art of any kind can establish the scale of a room, visually join groups of furniture and add colorful detail. But textile art does more. It adds a lovingly made, one-of-a-kind artifact—an artifact with unselfconscious imperfections that can soften the cold, rigid grids of walls, doorways and ceiling. And if that isn't enough in their favor, ethnographic and historical textiles are readily available and reasonably priced.

For the price of a third-rate oil painting or a second-rate print, one can acquire a first-rate ethnographic or historical textile mounted and ready for hanging.

For $5,000 or less, one can buy an Amish quilt, a Hawaiian quilt, a Navajo blanket, a Mexican embroidery, a Paisley shawl, a Kuba dance skirt or a Japanese kimono. This price includes appropriate framing or mounting.



Bedcover of embroidered silk on cotton, Russia, 18th-19th century. From *Textiles As Art*.

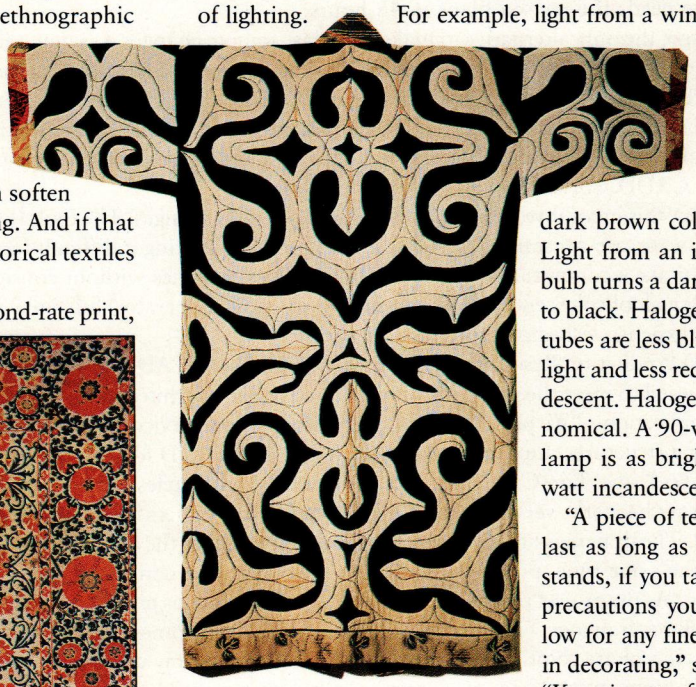
A new book, *Textiles As Art*, by Laurence Korwin, tells interior designers how to frame and mount textiles for hanging. Also included is advice on selecting, lighting and maintaining textile art—ethnographic, historical and contemporary.

"When selecting textiles for art," says Korwin, "ignore a dealer's sales pitch about thread-count, history and ceremonial use—factors that affect the textile's price, but not its visual impact. For example, not all Navajo third-phase chief blankets are equal. One can be quite ugly. Another can have breathtaking visual strength, yet both have the same colors, age and authenticity. Trust your own trained designer's eye, not the dealer's tales.

"Don't reject a piece merely because it has frayed edges or tiny holes," Korwin adds. "That's part of its charm and appeal."

According to Korwin, there are several basic principles to mounting textile art to achieve its greatest aesthetic value. First, try to leave it uncovered and hanging freely. If the piece must be framed, use acid-free mounting board and an acid-free mat. Mount the artwork so that its visual center is at eye level. Plan the lighting so that it can shine at a 45-degree angle downward, pointed at the visual center of the artwork. Too sharp a downward angle will create harsh shadows.

Textiles As Art shows how colors change under different kinds of lighting. For example, light from a window turns a dark brown color to black. Light from an incandescent bulb turns a dark blue color to black. Halogen lamps and tubes are less blue than daylight and less red than incandescent. Halogen is also economical. A 90-watt halogen lamp is as bright as a 150-watt incandescent bulb.



Woman's robe of appliqued and embroidered cotton, Japan, circa 1900. From *Textiles As Art*.

"A piece of textile art can last as long as the building stands, if you take the same precautions you would follow for any fine textile used in decorating," says Korwin. "Keep it out of the sunlight and keep it away from hot bright lights. Shield it from radiators, heat vents and water splashes. Maintain the same sensible level of humidity required for fine wood furnishings: not too dry and not too humid. If the piece is unframed, vacuum it at least once a year, front and back. Washing or dry cleaning is rarely necessary. But if it is, it should be done by a professional conservator."

Edward Maeder, curator of costumes and textiles at the Los Angeles County Museum of Art, is delighted that interior designers have awakened to the beauty of textiles. Says Maeder, "I'd rather see a piece up, properly framed and mounted, than folded away in a closet. Get it up and enjoy it. Bask in its magnificence!"

—Publisher's Release

Laurence Korwin, author of Textiles As Art, *will conduct framing and mounting workshops at the ASID National Conference in Atlanta, August 8-11, 1990.*

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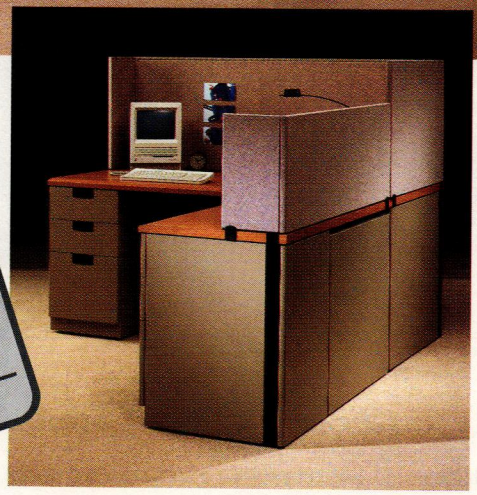

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Continued from page 54

General News

Scalamandré 1990 Trimming Design Competition: Scalamandré, the venerable manufacturer of silks, woven fabrics, wallpapers, carpets and trimmings, is sponsoring its first Trimming Design Competition. Professional interior designers and architects as well as students enrolled in an accredited design program are eligible as entrants. Scalamandré is calling for creative trimming design in two categories: installation and product. There will be two winners—professional and student—in each category, and each will receive a cash prize. Deadline for entries is June 29. For an entry form, call (718) 361-8500.

Baldwin Hardware Competition: Baldwin Hardware Corporation, a leading manufacturer of solid hot-forged brass architectural hardware, will sponsor a design competition honoring the best use of Baldwin products in a new construction, remodelling/rehabilitation or commercial project started after January 1, 1988. The contest seeks to recognize the builder/ remodeler, architect, designer, consumer and distributor involved in projects utilizing Baldwin products. The builder/remodeler for the winning Grand Prize project will receive a cruise for two to the Caribbean. The deadline is June 30. For information, call (215) 777-7811.

Furniture and Components Design Competition: The Fifth Annual Doug Mockett & Company Design Competition seeks unusual and practical furniture hardware, parts and components. First place consists of a cash prize of $1,000, trophy and a royalty. There are no formal entry requirements. A clear explanation is basic, an illustration helpful and a model outstanding. All entries must be submitted no later than July 16. For further information, contact Doug Mockett & Company in Manhattan Beach, California at (213) 318-2491.

Third Symposium on Health Care Interior Design: Entries are being accepted for the Third Health Care Interior Design Scholarship Competition which is themed "Breakthroughs in Health Care Design." Six $1,500 scholarship recipients will be selected this October and the winners will be announced and their entries displayed during the third symposium, November 15-18, at the San Francisco Marriott. Entries should provide innovative, life-enhancing design solutions for health care environments. Entries are due October 12. For further information on the scholarships or registration for the symposium, call (415) 370-0345.

LTU's Interior Design Certificate Program: Learning Tree University, in cooperation with the Interior Design Society, is offering an eight-week interior design program for both experienced and student designers seeking professional designation. The next session will be July-August and will repeat every two months. Classes include color theory, space planning, drafting and design history. The program is accredited by the Accrediting Council for Continuing Education and Training. For more information, call (818) 882-5599.

Wright Buildings Preservation Efforts: At a recent meeting at Taliesin West in Scottsdale, Arizona, 175 home owners, administrators and admirers of buildings designed by Frank Lloyd Wright met to establish plans for the preservation and maintenance of Wright's existing legacy of 347 structures. Alarmed over the loss of 16 percent of the famous architect's treasury and the deterioration of many others, the Frank Lloyd Wright Building Conservancy will establish programs providing technical, legal and financial assistance to building owners. Funding will come from memberships, grants, consulting fees, tours, gifts and real estate transactions. The conference keynoter, art historian and educator Dr. Anthony Alofsin, states "Today, Wright building owners face an overwhelming burden. We have a collective obligation and a collective opportunity to provide help."

Continued on page 140

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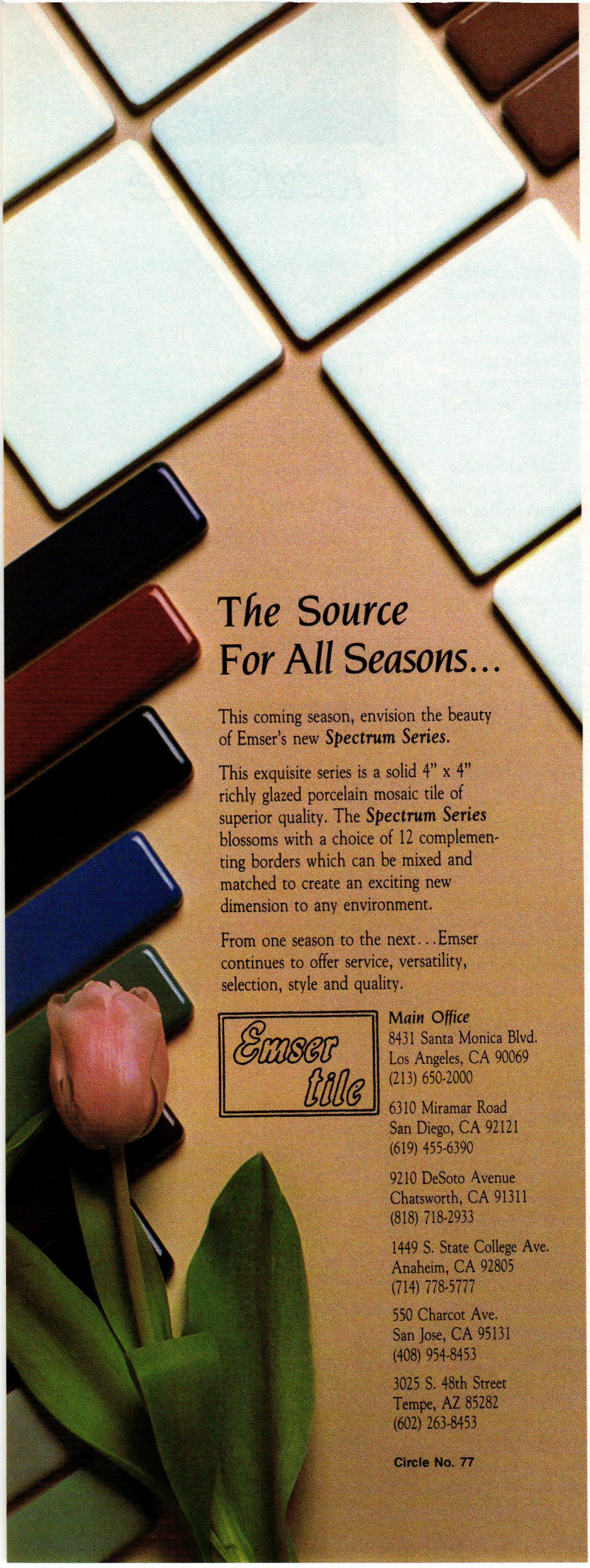

Continued from page 139

Openings/Expansions/Mergers

The internationally renowned architectural design firm **The Jerde Partnership** has relocated its offices to 913 Ocean Front Walk in Venice, California... Designer James Michael Isola has formed **JMI Designs, Inc.** at 120 El Camino Drive, Beverly Hills, California... The **Wellco Carpet Corporation** has changed its name to **Mannington Carpets, Inc.** of Calhoun, Georgia. Wellco Business Carpet and Charleston Carpets will be the major divisions under the new corporate name... Featuring a fine selection of Italian leathers, **Nicoletti Italia** has opened a new showroom in SHOWPLACE DESIGN CENTER, Space 450, San Francisco... Santa Monica, California-based **(di-zī'n')** has opened a second Los Angeles showroom at 8302 Melrose Avenue... A new architecture and urban planning firm, **Black Tuazon** establishes its office at 3699 Wilshire Boulevard in Los Angeles... **Pacific Business Interiors Inc.** of Los Angeles has acquired Huntington Resource to expand its office furniture dealership services throughout the Los Angeles and Orange counties... A leading manufacturer of plumbing and specialty products, **Kohler Co.** has acquired **Ann Sacks Tile & Stone, Inc.** of Portland, Oregon... A manufacturer of casegoods and seating, **Hayes** has moved its Seattle showroom to LENORA SQUARE, 1000 Lenora Street, Suite 310... **Flemming-Chalef** is a new interior design resources showroom located at 1933 South Broadway, Suite 644, Los Angeles... Offering a comprehensive line of flooring accessories, **Mercer Products Company** of Orlando, Florida, opens a new warehouse and customer service center at 8797 Rochester Avenue, Suite C, Rancho Cucamonga, California... **Scheer Braden Architects** of Irvine, California has restablished its interior design discipline under the supervision of Richard Tanaka, director of interior design... One of the largest women-owned architectural and interior design practices has been formed in California: **Crosby Helmich Yandell & Drake** establishes offices at 33 New Montgomery Street in downtown San Francisco... Inger McCabe Elliott, founder and owner of **China Seas, Inc.**, a 17-year-old fine decorative fabrics resource, has sold her stock in the company to Dianne Sullivan Morris, president of **Bay Linens**... The ARIZONA DESIGN CENTRE in Phoenix announces new tenants: **McNamara & Harris**, upper-end furnishings and accessories; **Dean-Warren, Ltd.**, multi-line showroom; and **Albert Stein Showroom, Inc.**, fine decorative fabrics.

New Representations / Product News

Advanced Business Interiors was appointed to market the WESTINGHOUSE FURNITURE SYSTEMS line in the Los Angeles area. Circle Number 372... A manufacturer of high quality filing and storage systems, STORWAL INTERNATIONAL INC. has appointed **Gerton/Koehler** its representative in Northern California and northern Nevada. Circle Number 373... **Euro Source, Ltd.** of Los Angeles is the U.S. representative for ALAPE GmbH, a leading West German manufacturer of high-end bathroom and kitchen products. Circle

Continued on page 142

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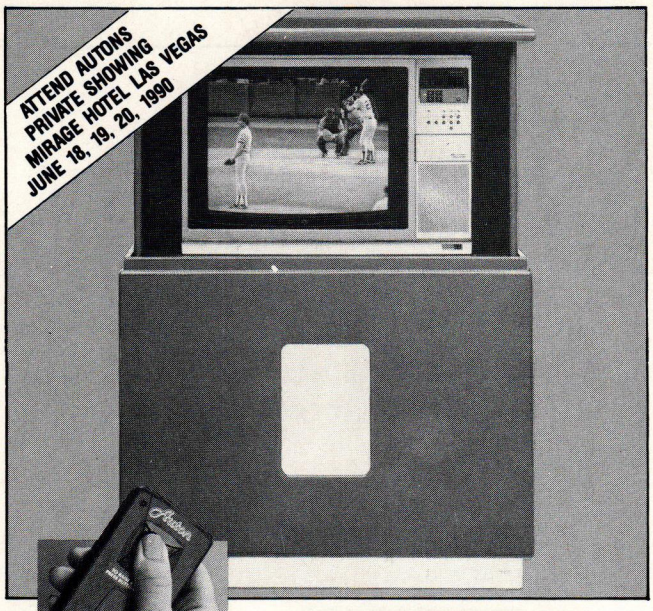

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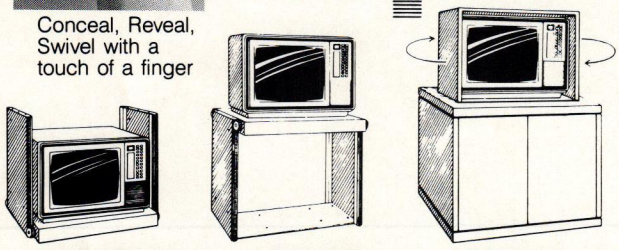

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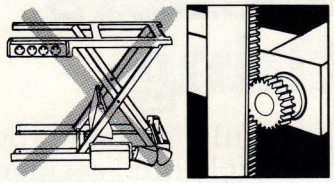

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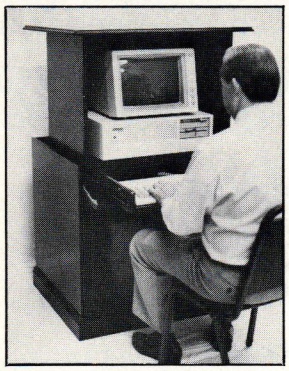

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DESIGNERSWORLD

Continued from page 140

Number 374. . . THE SHUTTERY OF NANIK has named **Sunland Decorator Supply** to service all of New Mexico for its framed and unframed shutters. Circle Number 375. . . The decorative window and upholstery treatments of ELAINE GOLT GONGORA is available in Los Angeles through **Harsey and Harsey**. Circle Number 376. . . A leading manufacturer of rubber flooring, ENDURA names new Western representatives: **Oharco** in Omaha, and **Hi-Co Distributors** in Des Moines, Iowa. Circle Number 377. . . SEPCO has appointed **Meadow Creek Sales** as a distributor of the company's line of distinctive faucets and accessories in Colorado, Wyoming, Montana and Utah. Circle Number 378 . . .YOMA TEXTILES of New York announces its representatives in the Western U.S.: **Ostermann Resource Group**, Los Angeles; **Sloan Miyasato**, San Francisco; **Artistic Designs**, San Diego and Orange County, California; **Fee McClaran**, Hawaii; and **Urban Concepts**, Texas. Circle Number 379. . . LEE JOFA has expanded its Northwestern representation with the appointment of the **Stephen E. Earls** Showroom in Seattle and Portland. Circle Number 380. . . **Stanline, Inc.** was named the exclusive distributor of DU PONT's Corian in Southern California, Arizona and Las Vegas. Circle Number 381. . . SAXONY CARPET COMPANY, INC. expands it representation in the West with the addition of S.C. Smith Ltd., serving Phoenix, Arizona, and **Designers Choice** in New Orleans. Circle Number 382. . . **Blakely-Bauer** was appointed as the Northern California representative for WINONA LIGHTING's line of decorative lighting fixtures. Circle Number 383. . . **George Cameron Nash** in the Dallas Design Center has added BENNISON FABRICS and GEORGE SMITH SOFA & CHAIRS to its list of product offering. Circle Number 384. . . In a major restructuring plan of **CorryHiebert** by its parent company HON INDUSTRIES, **The Gunlocke Company**, a wholly-owned subsidiary of HON, has assumed responsibility for major CorryHiebert product lines: RizziOffice freestanding furniture; RizziTable, conference and occasional; the 220, 340 and 420 series of seating; and the Prism panel system. Circle Number 385. . . **CenterCore, Inc.** introduces its new Corel Corporate Seating line, comprised of ergonomically-designed chairs in five series. The seating lines are designed to complement CenterCore's line of circular office furniture. Circle Number 386. . . **Outwater Plastic/Industries** now stocks a large variety of cornice/panel moldings, ceiling medallions, columns and pilasters, and niches, corbels and wall lighting sconces. Manufactured with the finest quality high-density polyurethane, the product line utilizes rigid molds for producing the sharpest possible detail. Circle Number 387. . . An elegant and distinctive line from **StoneArt Designs Australia** features handcrafted granite furniture, ranging from dining furniture to executive desks. Each piece is selected and diamond-saw cut from a single granite slab and hand-finished and polished. Circle Number 388. . . **FLEXCO Assurance Plus**™ rubber tile is designed for use in high-traffic areas. Available in eight colors, the textured surface pattern aids in superior traction. Available, too, are matching duo-tone stair treads, designed for use with the visually impaired. Circle Number 389.

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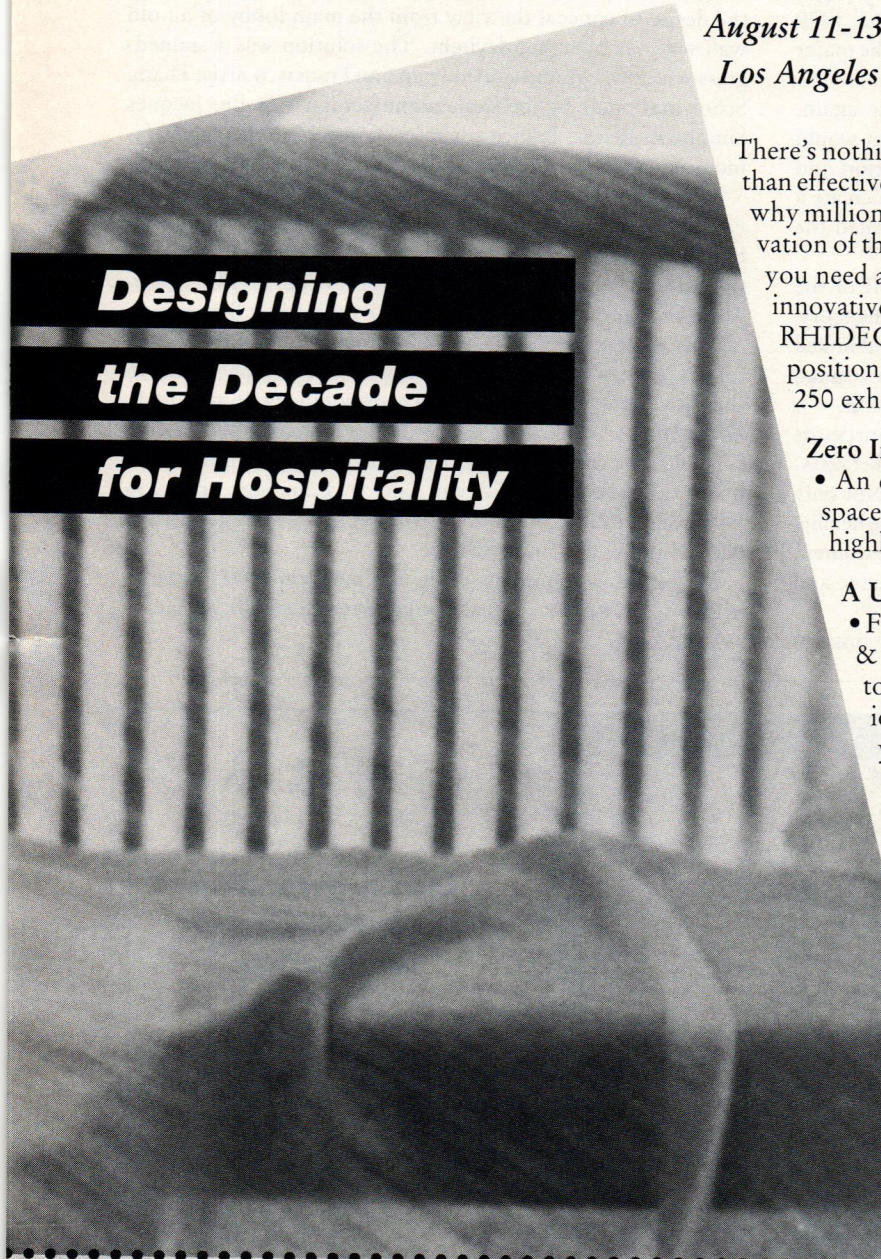

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St. Joseph's Hospital Expansion

continued from page 103

Care Center at St. Joseph's Hospital in Stockton, California.

Founded in 1899 by the Dominican Sisters, St. Joseph's Hospital in Stockton admitted men of "60 years or over, of good moral character, free from any contagious diseases and of temperate habits." The hospital supplied "all reasonable wants in sickness and in health." With major expansions in 1916, 1950, 1962, 1970 and 1978, St. Joseph's maintained its quality care and is the major hospital in that part of California's Central Valley.

When the time came for St. Joseph's to grow once again, Anshen+Allen was asked to develop a master plan that would allow the hospital to expand with minimum interruption and minimal cost in the future. The design solution was to create a humanized, non-institutional environment that integrated the new with the old harmoniously.

St. Joseph's new Ambulatory Care Center—Phase II of the long-range master plan—is made up of decentralized, one-story, human-scaled building, enclosing interior courtyards and linked by covered outdoor walkways. It is connected to the main hospital via outdoor arcades, a gallery and extensive landscaping.

"St. Joseph's terraced landscaping, fountains and courtyards reinforce the revitalizing theme of nature," says Derek Parker, FAIA, RIBA, principal in charge of design for the expansion. Not only views, but also the sounds of nature are integrated into the healing environment. Notes Parker, "An indoor fountain in the domed, skylighted lobby creates a gentle sound of flowing water and brings a feeling of coolness to that hot Central Valley."

Throughout its history the hospital demonstrated a constant interest in the acquisition of representative art, such as the marble sculpture of St. Joseph over its main entrance. When Anshen+Allen undertook the design of the new, 68,000-square-foot outpatient treatment center, a new public entrance and lobby, and a renovation of the existing hospital, the designers made fine art a high priority in their planning.

Project designer Felicia Borkovi, AIA, relates that the "art in architecture" program at St. Joseph's Phase II originated with the desire to conceal the view from the main lobby of an old wall without blocking daylight. The solution was a stained-glass window, commissioned from San Francisco artist Diana Schor and made by the same manufacturer—Atelier Jacques Simone in Reims, France—who executed Marc Chagall's famous windows for the Hadassah Medical Center in Jerusalem.

The commitment to enrich and humanize the hospital environment through fine art demanded courage on the part of its administrators. "The art program was all made possible by the constant support of the hospital's President and CEO, Edward G. Schroeder," says Ms. Borkovi. "He is a 'Lorenzo di Medici' of our time!" The hospital provided a modest budget for art, then actively sought donors for each of the works. In that way St. Joseph's acquired an outstanding collection of 11 major works, which are a focal point of interest in the new facility. Major works include a bronze sculpture and a donor board in the form of a "Tree of Life" by Romanian artist Jon Vlad, oil paintings, mosaics, a tapestry and a second stained-glass window by Diana Schor.

Ms. Borkovi comments, "The art program at St. Joseph's brings color, texture, pattern and emotional stability to anxiety and pain." —*J.G.*

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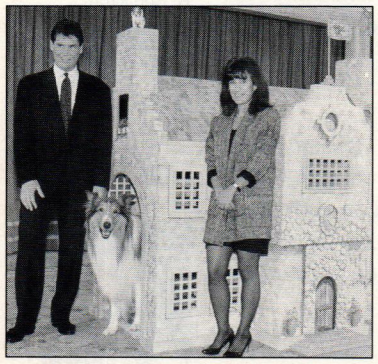
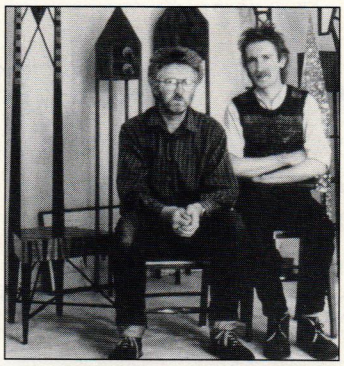
FACES

Two's Company Did we hear wedding bells? **Ron Rezek**, president of Rezek Lighting and Furniture, recently tied the knot with **Marina McDonald**, president of JAZZ Furniture. The happy couple secretly wed on Christmas Eve. Congratulations!

■ **The British. . .Were Here** Judging by **Gensler & Associates Architects'** recent San Francisco show of British arts and crafts, the English should never be called stodgy again. Although many of the pieces reflected the English ties to tradition, the art furniture of **Brian James** and **David Davies** of Imperial Woodwork and fellow craftspeople also displayed a very contemporary sense of fun and whimsy. Stunning photography, sculptural furniture and other artworks were showcased for honored guests such as Acting British Consul-General **Judith A. Elson** and other members of the British Consulate General ■ **The Bright Stuff** Why must a work of art be shown under a specific glow to do it justice? Why must a retailer, when upholstering a couch, consider lighting before selecting a color? These questions and more were answered for designers by the University of Miami's **Professor Alexander F. Styne** in his demonstration of "Fine-Tuning Light: the Many Effects of Illumination on Color." The Lighting Group and its president, **Michael Shearer**, hosted the enlightening presentation, which was held at the company's demonstration lab in West Los Angeles.



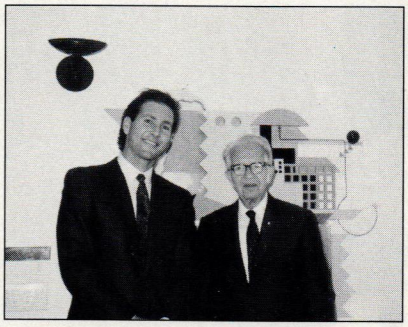
From left: James M. Isola, Lassie, and Jennifer Burton.



Above: Marina McDonald and Ron Rezek.

Left: David Davies (left) and Brian James.

Below: Michael Shearer (left) and Professor Alexander F. Styne.



■ **In the Dog House** Famous starlet Lassie, protagonist of the popular television series, recently changed her residence, thanks to the Beverly Hills design firm **JMI Designs**. A regal, Scottish manor dog house, befitting a true star, was unveiled at a special ceremony at the Regent Beverly Wilshire. **James M. Isola**, head of JMI Designs and **Jennifer Burton**, the firm's senior designer, guided Lassie on a red-carpet tour of her new home, complete with her family crest, a "catolier" (canine chandelier), and "bona fido" bone china. ■ **Fendi Furniture** An elegant cocktail reception at Los Angeles' new **Formanova** showroom welcomed Fendi to the world of designer furniture. Leading designers and architects, including James Northcutt's design director **Darryl Schmidt**, were greeted by the showroom's manager, **Anthony Randall**. **Tanya Karbowski**, owner of the showroom, and **Susy Boniver**, wife of the Italian Consul General, chatted about the new line, entitled Fendi Casa. The Italian-based line was inspired by "the idea that you can dress furniture the same way you can dress people," remarked **Carla Fendi**, who owns Fendi with her four sisters, Paola, Anna, Franca and Alda.

—Sara Scribner

Silvia Mautner.

From left: Anthony Randall, Tanya Karbowski, and Darryl Schmidt

Chinese Hand-Carved, Painted & Gilded Jardinère Stands. Circa 1850.

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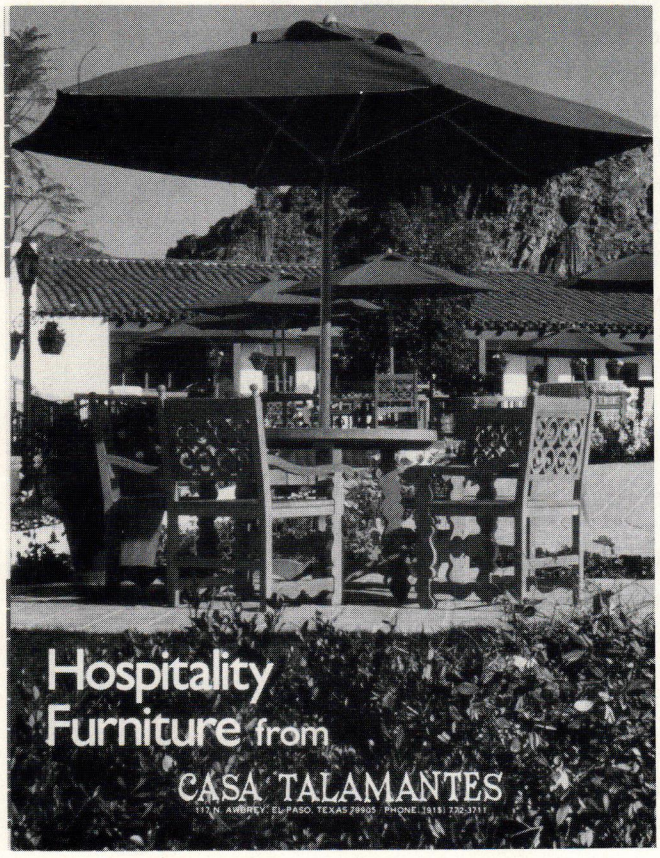

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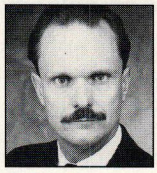
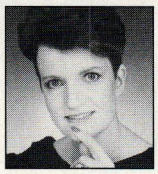
DESIGNERS DIRECTORY

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

DESERT MOUNTAIN
B. Eric Bron, ASID, IBD
Dorothy Bron, Associate Member ASID
DLR Group/Lescher and Mahoney
1130 East Missouri, Suite 850
Phoenix, Arizona 85014
(602) 264-6803


B. Eric Bron


Dorothy Bron

Robert Bacon
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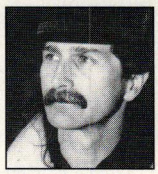
(602) 254-0373


Robert Bacon

Patrick M. Neary
Precision Design
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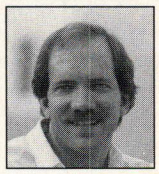
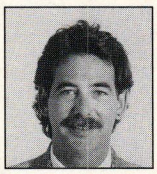
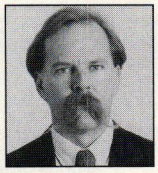

Patrick M. Neary

SHOWROOM DESIGN
Steven Goldberg
Michael Gerrity
Steven Goldberg Design Associates
110 East 9th Street, Suite A753
Los Angeles, California 90079
(213) 489-4353


Steven Goldberg


Michael Gerrity

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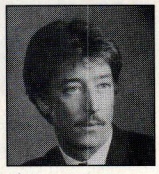
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HYATT REGENCY LA JOLLA
Michael Graves, Architect
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Continued on page 148

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The disease that kills our friends is no friend of ours

Missing from this photograph are the scores of design professionals who are losing — or have lost their lives to AIDS.

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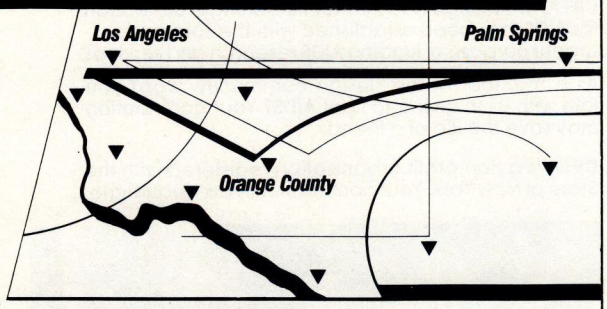

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Continued from page 146

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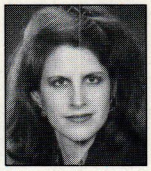
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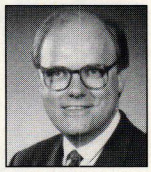
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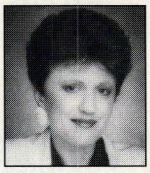
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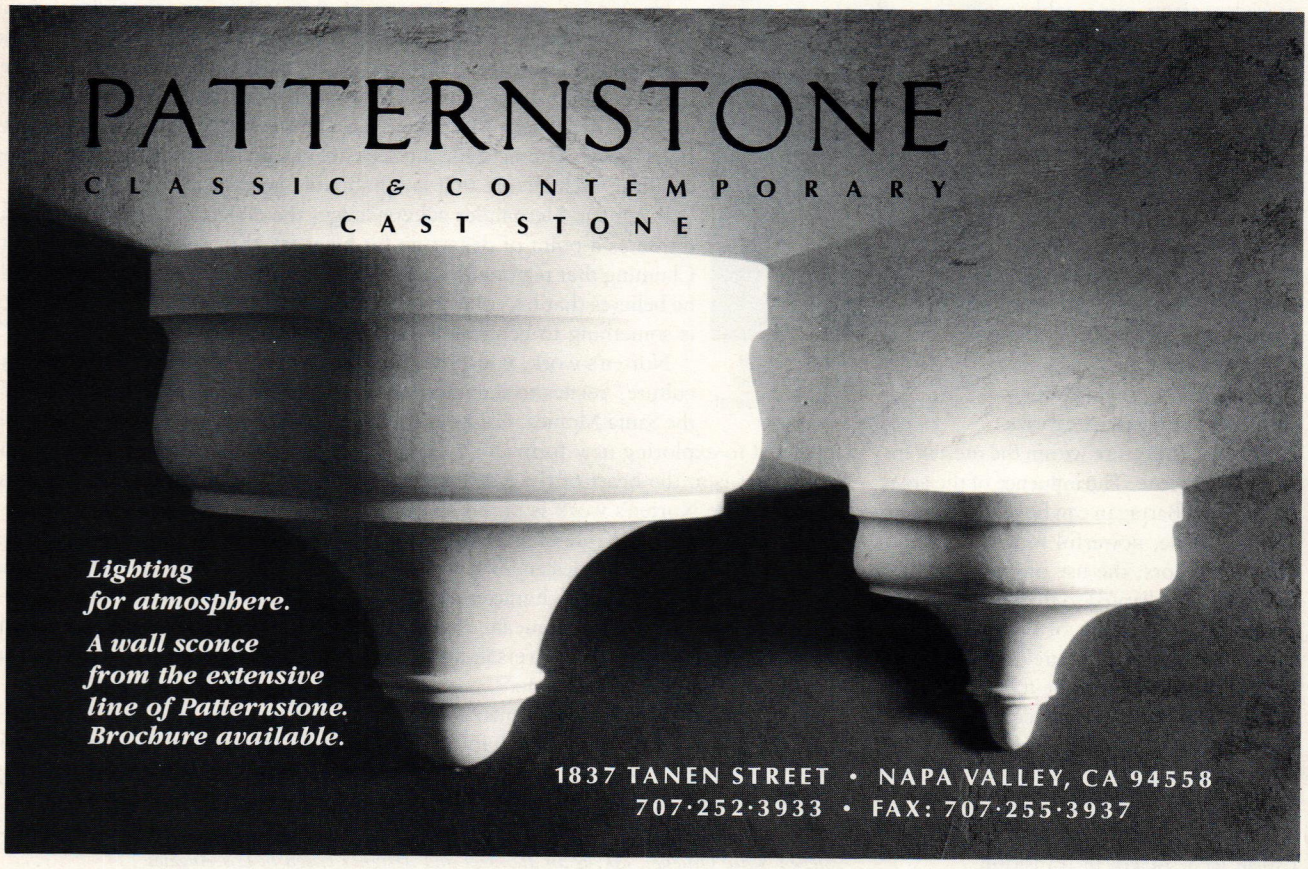

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Contemporary Mexican Architecture

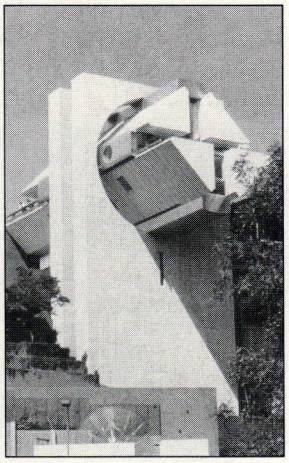
Reflections on a Society in Transition

By Steven Marc Drucker, AIA

"An architect should strive for perfection even though he will never achieve it."
—Ricardo Legorreta

THE LOS ANGELES DESIGN community was treated to a compelling look at aspects of both its design heritage and future directions in a recent symposium focusing on the work of eight contemporary Mexican architects. While much of the style of architecture and design from Texas to California bears the unmistakable influence of precedents from our neighbor to the south, Mexican design continues to evolve, even as the search for a "true" Mexican design identity continues.

The participating architects included Roberto de Robina, Bosco Gutiérrez Cortina, Félix Sánchez Aguilar, David Muñoz Suárez, Agustín Hernández, Enrique Norten, Teodoro González de León and Ricardo Legorreta.



Hernández Ramírez House. Agustín Hernández, architect. Photography courtesy Friends of Mexico, Los Angeles.

It might be easy, though simplistic, to try to categorize Mexican architecture within the present international scene. The influence of the great master Luís Barragán can be seen to be pervasive: simple, powerful forms; bold and complex colors; the use of common, native materials elevated to three-dimensional poetry. But the genius of Barragán lies in the complexity of a culture developed over four thousand years. The form and spirit of contemporary Mexican design offers an expression of space and time native to the hemisphere which at once looks to the past and the future. At the same time it provides a measure of national pride and sophistication to a society in transition.

While the modern sense of place is firmly rooted in the past, no aspect may be more powerful than the legacy of myth. For a culture, myth provides a meaning to existence: it explores the unknown and explains the unknowable. And with existence, the concept of Time pervades myth—and sometimes architecture. Pre-Columbian architecture can be seen as an artistic representation of Time. Its expression is created simlutaneously by the placement of volumes in space, which is often partially undefined, and through the presence of a decorative anc communicative tradition displaying its own self value, independent of the architecture. Curiously then, while the ancients took an abstract concept and derived the definitive cultural organizer—the cyclical calendar—it is the *ambiguity* of their built forms which reflect the mystery and abstraction of Time.

While mythology and memory mark the work of Muñoz, de León and Legorreta, new interpretations of reality can be seen the works of Agustín Hernández and Enrique Norten. Their works explore the future of Mexican culture by searching for new definitions of design. Although departing completely from traditional aspects of Mexican design, their work remains infused with the power of myth and symbol that draws a cultural connection to the work of their colleagues.

Hernández' work is expressionist; it is architecture that contains the collective memory of a pre-Hispanic culture full of symbolism, artistic manifesation, and the sentiment of the cosmic. From his perspective, Mexico exhibits the duality of two cultures that have never really mixed—the ancient Mesoamerican and the Occidental. Rejecting outright historical precedent, he seeks to resolve the bi-cultural riddle by creating "architecture that is inhabitable geometry."

If Agustín Hernández acknowledges the dialectic of history and tradition as a point of departure for his work, Enrique Norten does not. Claiming that regionalism and Mexicanism have been overemphasized, he believes that his colleagues are obsessed with the past. "Our identity is something to be created and invented every day, and *not* a legacy."

Norten's work, which he calls the "architecture of the discontinuous culture," relates to the international avant-garde closely identified with the Santa Monica, California-based architecture firm Morphosis. Though dedicted to exploring new forms for a new society, his projects exhibit the power of myth that is at the heart of the Mexican design tradition. It is in this way, perhaps, that Enrique Norten's work is purely Mexican.

Commenting on the role of architecture in society and the environment, Legorreta outlined the dilemma of design. "We want to be international, and at the same time we say we want to have the character of the region. We talk about communication—we should be able to communicate. But at the same time we want to keep our local culture. We talk about the universal, and at the same time we want to leave our own personality in each thing we do."

Fragmentary and discontinuous; symbolic and mythic; ancient and modern—architecture and design as a search for cultural identity; for a representation of a society in transition. It is alive and well in Mexico, in a delightful and challenging display of pluralism. Its influence in the world can only continue to grow.

Steven Marc Drucker, AIA, is an architect and designer based in Los Angeles.