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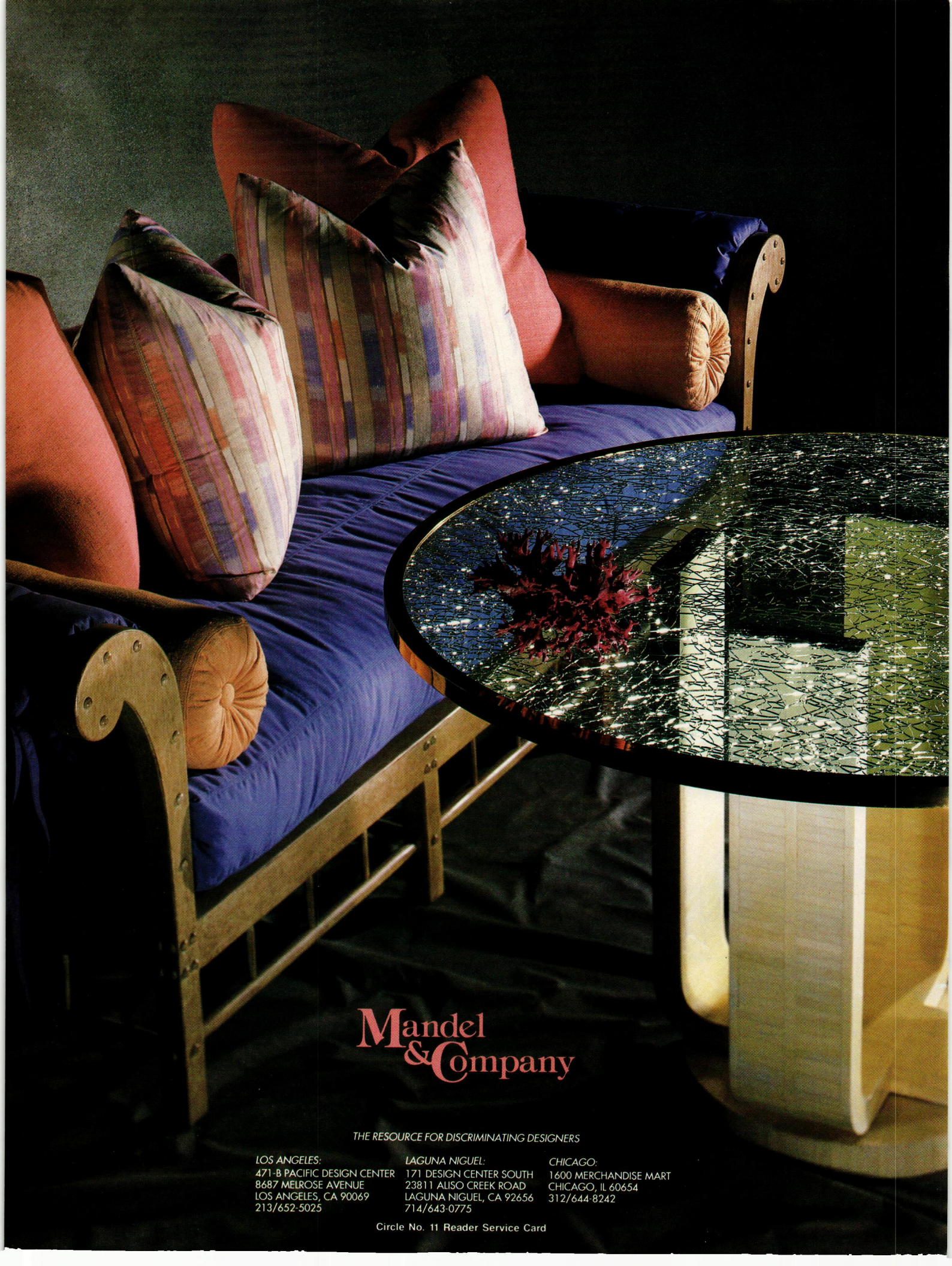

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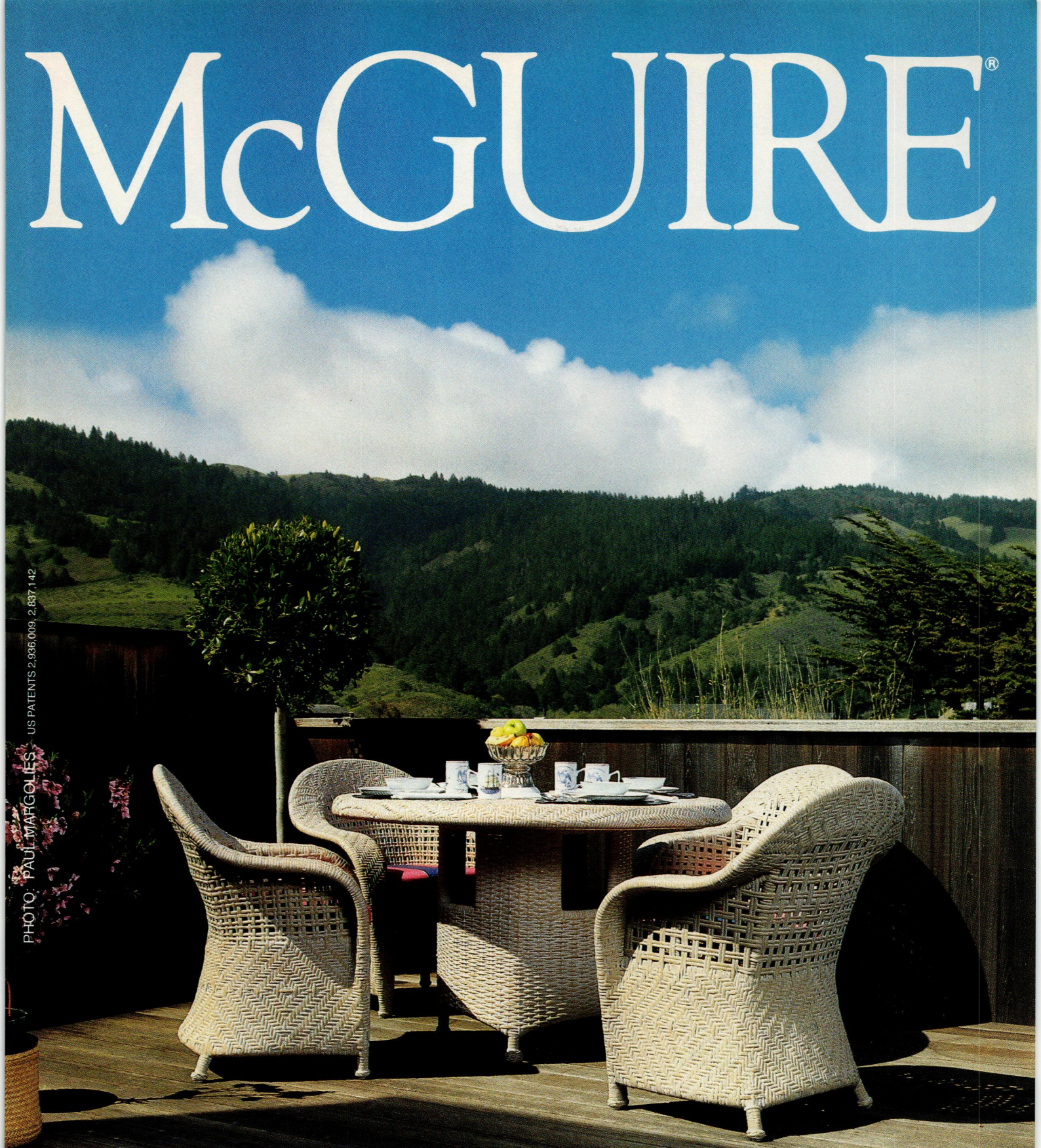

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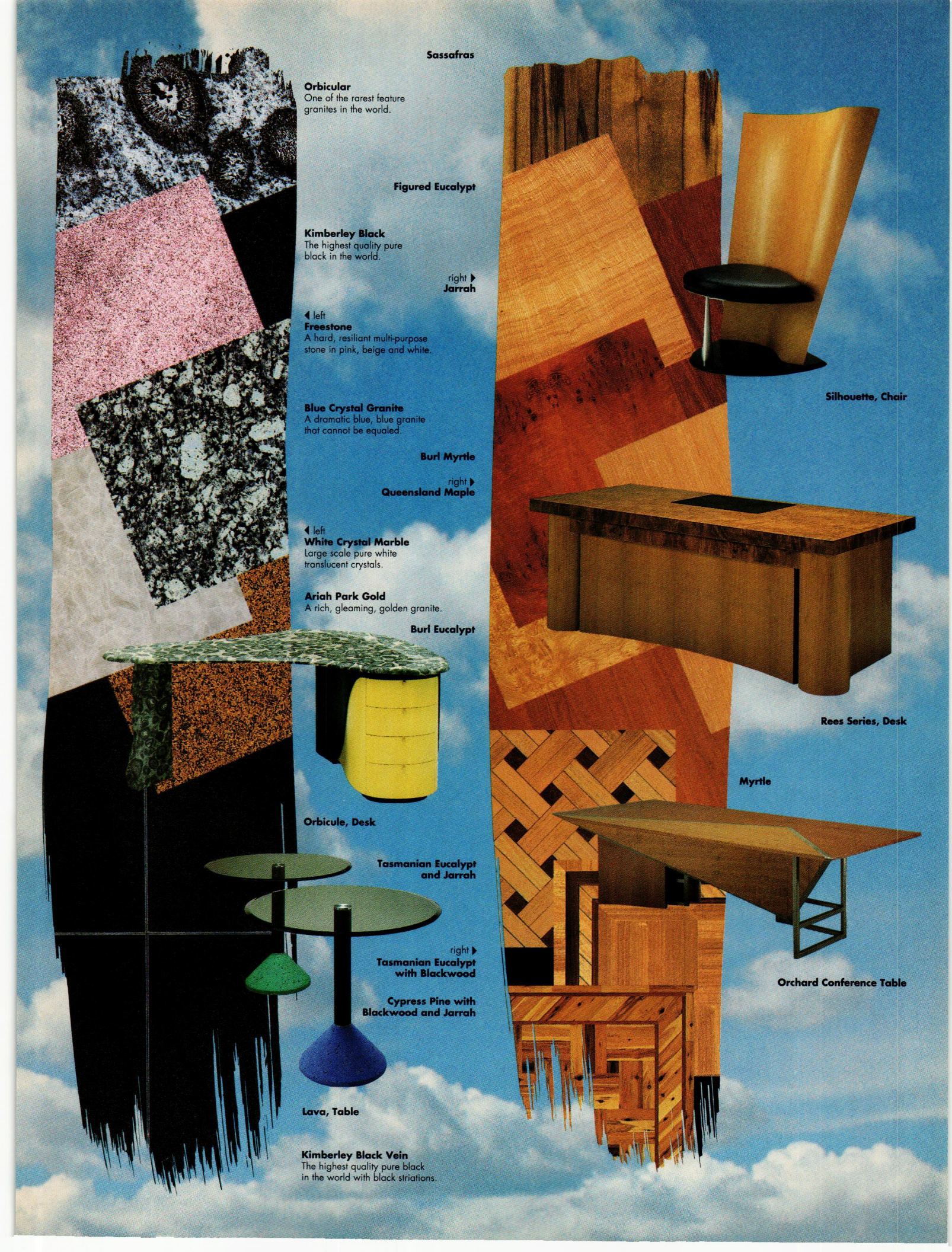

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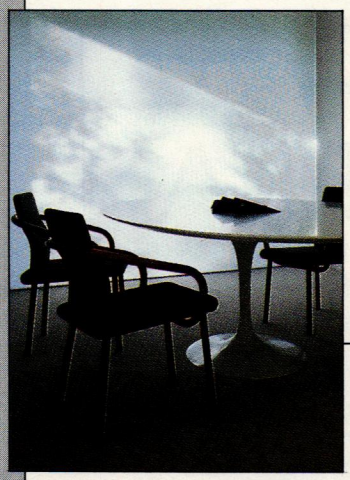
REMODELING/REDESIGN

LIFESTYLE

UGLY DUCKLING NO MORE
Marieann Green, ISID, transforms a rustic Beverly Hills residence into an elegant "swan." PAGE 68



SIMPLE RESTRAINT
Less is more in a weekend home designed by Insight West for art collectors in Rancho Mirage, California. PAGE 74

HILLTOP BELVEDERE
John W. Benecke Interior Design and Walter W. Wilkman, AIA, breathe new life into a gracious 1920s Mediterranean residence in Orange County, California. PAGE 80

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DISTILLED DE STIJL
Tasty design by Sulkin/Associates matches the edibles at I Love Juicy in Westwood Village, Los Angeles. PAGE 86

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BUILT FOR CHANGE
STUDIOS Architecture's facility for Silicon Graphics Computer Systems in Mountain View, California, is built for change. PAGE 88

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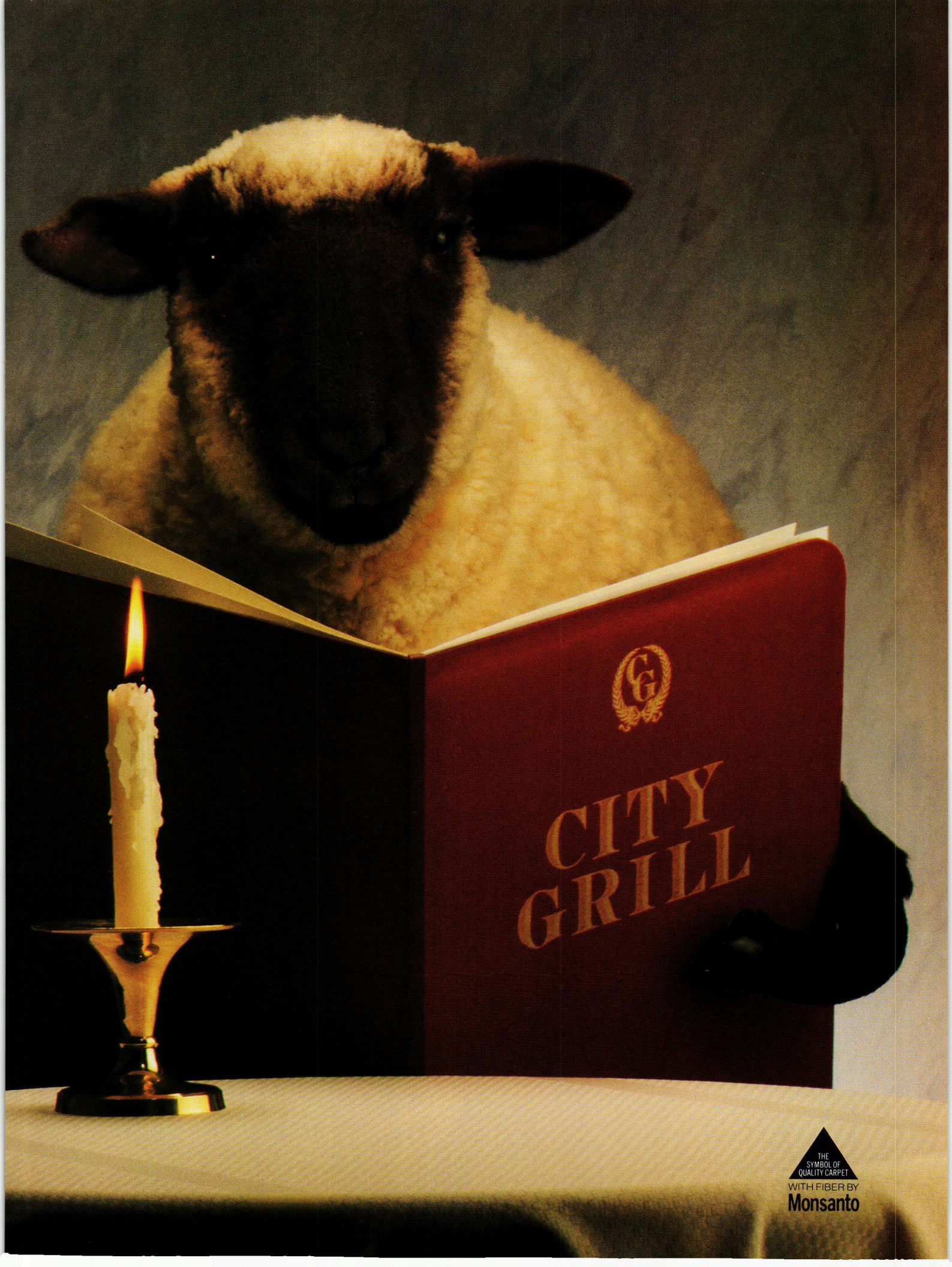
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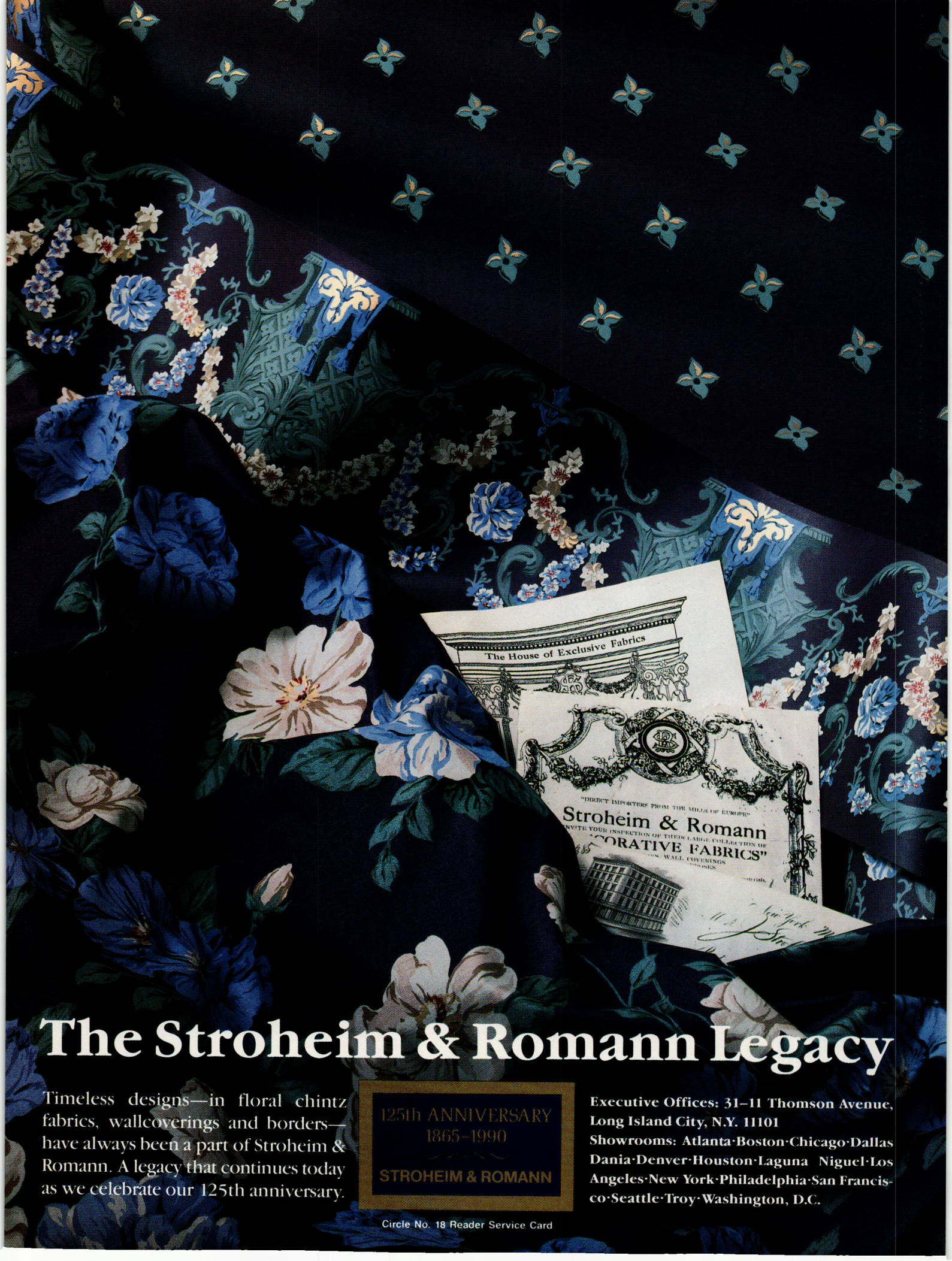

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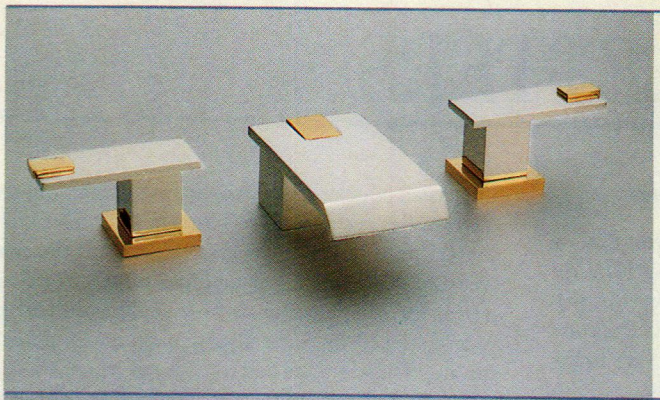

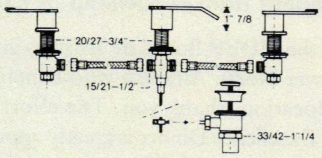

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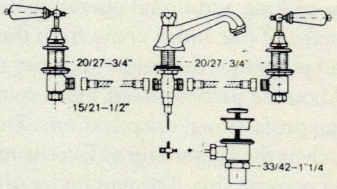

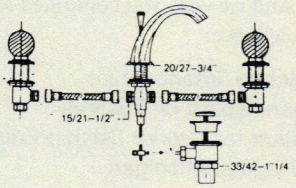

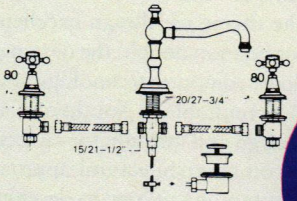

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LETTERS

Students Benefit from Fellowship of Excellence

On behalf of the FIDER Board of Trustees and interior design students all over North America who benefit from a FIDER-accredited education, thank you. The effort you put into the Fellowship of Excellence Dinner is greatly appreciated. The contribution of $17,000 to FIDER's operating funds is very helpful and provides assistance in expanding our efforts.

An additional benefit of the dinner, in addition to the funds received, is the exposure to a larger audience of the purpose and impact of FIDER on the world of interior design and, indeed, the world at large. This is important to our continued efforts in promoting quality improvement in interior design education and in seeking additional operational support. Only a small percentage of our funds come from the fees charged to our accredited programs, due to the necessity to keep these fees affordable. About 25 percent of our funds come from affiliated interior design professional organizations. Proceeds from special events such as the Fellowship of Excellence Dinner constitute about 25 percent also. The remainder of our funds result from fundraising efforts conducted by the FIDER office with the assistance of Frank Judson and the Friends of FIDER. Growth in all sources of funding will continue to be important to our ability to serve the profession through the accreditation process.

We thank you for the important contribution you have made to our efforts. And we wish you continued success with the Fellowship of Excellence.

Betty McKee Treanor, IDEC
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Excellence for the 21st Century

As a designer, futurist and educator I had the privilege of being invited to speak at the Interior Design Educators' Council, Inc. (IDEC)'s annual conference in San Francisco, which focused on the theme of "The 1990s – A Decade for Preparation." I emphasized the theme of "design excellence," relating it to topics such as foundation design, the design process, high-tech systems technology, computer technology and the efforts of the IBD Principals' Roundtable in Southern California.

Foundation design and introductory interior design courses which are based on an architectural approach introduce students to an understanding of how to develop form, space and the ordering of elements and principles. I believe that by the year 2000 basic architectural design and interior architectural theory will be the educational foundation for interior design students and professionals.

I spoke as a futurist about high-tech systems technology. As a designer I have worked on three major high-tech research and development centers for corporations and have conducted research design for a visionary generation of automated environmental office furniture for Steelcase, Inc. These experiences led me, as an educator, to introduce high-tech projects into my special studies design studio. The range of topics include robotics, outer space stations, hypersonic jets and the space biosphere venture. Recently, I assigned to a student the design of the interior for a hypersonic air bus which would travel around the world in 120 minutes, flying at up to 25 times the speed of sound. Therefore, he had to research aerospace technology and companies; his results were outstanding. This raises a serious question: how will interior design professionals relate to bio-engineers, architects, aerospace engineers and other high-tech professionals in the year 2000 if we do not introduce more high-tech systems technology into interiors curricula?

I raised the topic of computer skills and technology and their further use for the purposes of greater efficiency in the year 2000. Already the computer group of the design firm of Gensler and Associates/Architects produces 100 percent of the work for 60 percent of all of their interior design projects, says Deborah Baron, director of interior design in Gensler's Los Angeles office. This leads me to predict that, by the year 2000, artificial intelligence computer expertise systems will be used in the conceptual design process on a regular basis. Computer graphics will be taught as a standard course in every design foundation program in interior design.

Finally: the IBD Principals' Roundtable in Southern California, a unique collaboration of 30 principals of interior design and architectural firms, has been meeting in the Los Angeles area to establish a "Standard Scope of Professional Services" in order to protect professional design fees from eroding (see "The IBD Principals Roundtable: Sharing Standards in Southern California," *Designers West*, February 1990). In addition, this group has just completed a "Standard Scope of Educational Requirements" for employment based on technical and non-technical skills. I believe this effort will become a national movement and will help both FIDER and IDEC in reaching their critical and noble goals as they head into the 21st century.

Ron Raetzman, IDSA, ASID, IES, CSI, Prof. Affl. AIA
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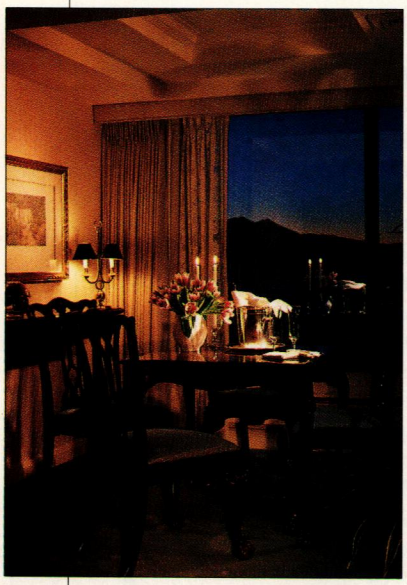
M Y R T L E

Continued from page 22

Corporate Hospitality for Westin's CEO In early 1989, Westin announced an ambitious 10-year strategic plan designed to increase Westin Hotels & Resorts' ranking in the world of global hospitality. Westin's Chief Executive Officer Larry Magnan wanted his new office, on the 15th floor of the Westin Building in downtown Seattle, to express the company's new direction and vision for the future. Yet, he desired balance through aesthetics and design that represented the traditions and quality standards associated with the Westin name. Designed by the team of Mary Flynn-Gillies and Joni Morishita of Seattle-based FORMA, the solution is a straightforward executive office, softened by the client's appreciation for the elegance in Asian arts. Colors, material, furnishings and artwork equally reflect the charisma and dynamism of a young executive and his sophisticated tastes and international experience. In lieu of a traditional desk, a handsome stand-up "power" worksurface is the dramatic focal point of the office. Constructed of rich Sapelli mahagony, the custom-designed desk combines clean, contemporary lines with strong classic elements. Ebonized conference chairs are upholstered in handwoven Thai silk in a bittersweet cinnamon color. The light-reflective, woven synthetic wallcovering provides a strong but warm backdrop in a mahogany tone. And artwork includes a colored antique Japanese obi, free-hanging on a bamboo rod and custom monoprints by Seattle artist Susan Singleton.

Accented with Sapelli mahogany and Thai silk, the Seattle offices of Westin CEO Larry Magnan designed by FORMA reflect an appreciation for Asian arts, materials and finishes. Photography by Turner Browne.

The "Topping Off" of Harvey's Lake Tahoe Harvey's Lake Tahoe has come a long way since 1944, from a one-room Wagon Wheel Saloon and gambling hall to the 1990 "topping off" by Concept Interior Consultants of its new 19-story, $100-million Lake Tower. The project began in 1986 and is currently receiving finishing touches with the addition of 76 luxurious rooms and suites on the top floors and four restaurants in the penthouse.



The new Harvey's Lake Tahoe towers capture beautiful vistas of the Northern California resort community. Photography by John Vaughn.

Harvey's is not the average gaming resort, says Concept Interior Principal Wayne McElrath, for it has invested equally in the amount of money spent on guestrooms and gaming areas. Fixtures, fabrics and colors were selected in a richly traditional style. Pampering amenities include three television sets in one cabinet so guests can watch programs simultaneously. Bathrooms are detailed in rose marble with separate compartments for the shower, tub, toilet and his-and-her washbasins.

The Art Déco Lido Theater Is Reborn In celebration of its 50th anniversary, the Edwards' Lido Cinema in Newport Beach, California, was treated to an extensive facelift. Rather than demolish a historical landmark, chairman and founder Jim Edwards, Sr., of Edwards Cinemas, opted to renovate the building, built in the late 1930s. Meriam Braselle of Braselle Design Company in Newport Beach, California, was commissioned to restore the theater to its original Art Déco glory.

A local landmark, the theater's original appearance was researched to ensure authenticity. Pilaster columns that boast detailed capitals in a Déco pattern still remain on the newly-stuccoed exterior. Based on the column capitals, a tile pattern was created for the poster boxes and ticket stand. The lobby's mural, made of hand-painted tiles by craftsman Marlo Bartel of Laguna Beach, California, captures the Déco design and incorporates the theater's underwater design theme. The metal framework of the ticket booth and light fixtures were hand-painted in a patina verde finish by Michael Sapienza.

Among the remarkable historical features of the building are the nautically-themed, fluorescent murals that line the walls of the auditorium. New lighting reveals an intricately detailed ceiling and accentuates recently discovered fluted columns, which were previously concealed under old drapery treatments. All of these elements recreate magic in the Lido theater, a historical testament to the glamour of the silver screen.

The renovated Edwards' Lido Cinema. Photography by Ron Starr.

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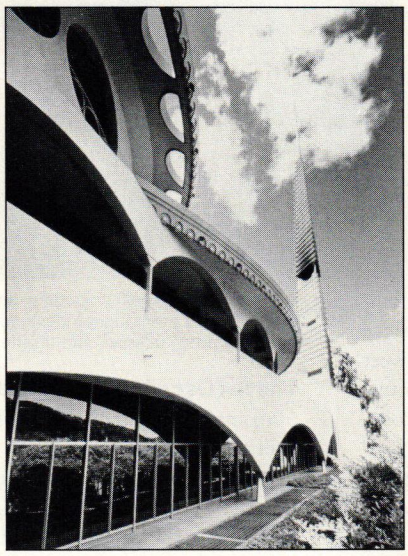
DESIGNERSWORLD

Continued from page 25

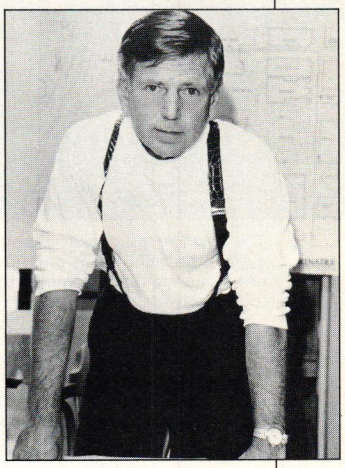
CCAIA Architecture Week Seventeen projects designed by California architects were selected for Honor and Merit Awards by The California Council, The American Institute of Architects as part of Architecture Week this past April. A jury of internationally-recognized architects selected seven buildings for the Honor Awards and ten projects for the Merit Award from a field of 275 entrants. The awards represent a broad variety of building types and include projects throughout California and Canada. Honor Award winners were Beideman Place Townhouse, San Francisco, by Daniel Solomon & John Goldman Associated Architects; Chiat/Day/Mojo Toronto, Ontario, Canada by Frank O. Gehry & Associates, Inc.; Leon Max Los Angeles showroom by Morphosis Architects; The Mills Building/MTS Headquarters, San Diego by Delawie/Bretton/Wilkes Associates AIA; and The Thornhill Residence, Davis, by Leason Pomeroy Associates. The Merit Award recipients included residential/multi-family dwellings, office and mixed-use buildings, a municipal garage and recreational facilities. Marin County's Civic Center Master Plan and Administration Building, Frank Lloyd Wright's last major commission and sole government project, received the 25-Year Award, which honors distinguished architecture of enduring significance. The firm of Leason Pomeroy Associates, with offices in Orange County, Los Angeles, Sacramento and San Diego, was awarded the 1990 Firm Award for a California architectural firm that has produced consistently distinguished architecture for a period of 10 years or more. The awards will be presented by Design Awards jury chair Margaret McCurry, AIA at a gala/dinner at the CCAIA's annual educational conference, Vision Pacific '90, September 14, in Long Beach. For more information, call (916) 448-9082.



Above: Marin County Civic Center by Frank Lloyd Wright.
Left: Leon Max Los Angeles showroom by Morphosis Architects.

New Design College at Santa Monica The new College of Design, Art and Architecture is scheduled to open this fall at the Santa Monica [California] Airport. The new college will be more than just a place to learn the fundamentals of product and furniture design, graphic design and the visual arts. The "college-within-a-college"—inspired by the world-renowned Bauhaus and Black Mountain College—will strive to set the pace in the world of design and even stir the social conscience of the Los Angeles area. "We're looking for 60 people who want to change the world of design," states SMC President Richard Moore. The two-year program will lead to an associate of arts degree, and students will be helped to transfer to four-year institutions. A certificate program requiring an additional year of study will also be offered. Nine prominent Los Angeles area design professionals and artists were selected to serve as faculty members. They are furniture/product designer Robert Wilhite; painter/sculptor Laddie John Dill; graphic designer Roland Young; graphic/environmental designer Deborah Sussman; sculptor George Herms; painter Peter Alexander; architect Jeffrey Daniels; and artists William Tunberg and Jill Giegerich. "I believe there is a critical mass of talented artists in Southern California at this point in time," notes Joan Abrahamson, director of the new college, "and this school will bring them together with students in an atmosphere that can be a crucible for creativity."

Fourth Annual Designers West/Ray Bradbury Creativity Award Iconoclast/architect/urbanist 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 in Los Angeles and San Diego's Horton Plaza, as "urban theater" where his task was to "captivate the public and grab them by their imaginations." A leading architect of mixed-use projects worldwide, Jerde believes that cities are first about life and its experiences, and only secondarily do they concern objects. Some of his outstanding projects include the Princess Wharf in Auckland, New Zealand; Rinku Town and Hakata Riverfront in Japan; and some retail and hospitality facilities at EuroDisneyland in Paris. 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, at the Pasadena [California] Playhouse. Ticket price is $35, which includes refreshments before the presentation and performance. For more information, contact Bonni Dorr of *Designers West* magazine at (213) 657-8231.



Jon A. Jerde, FAIA

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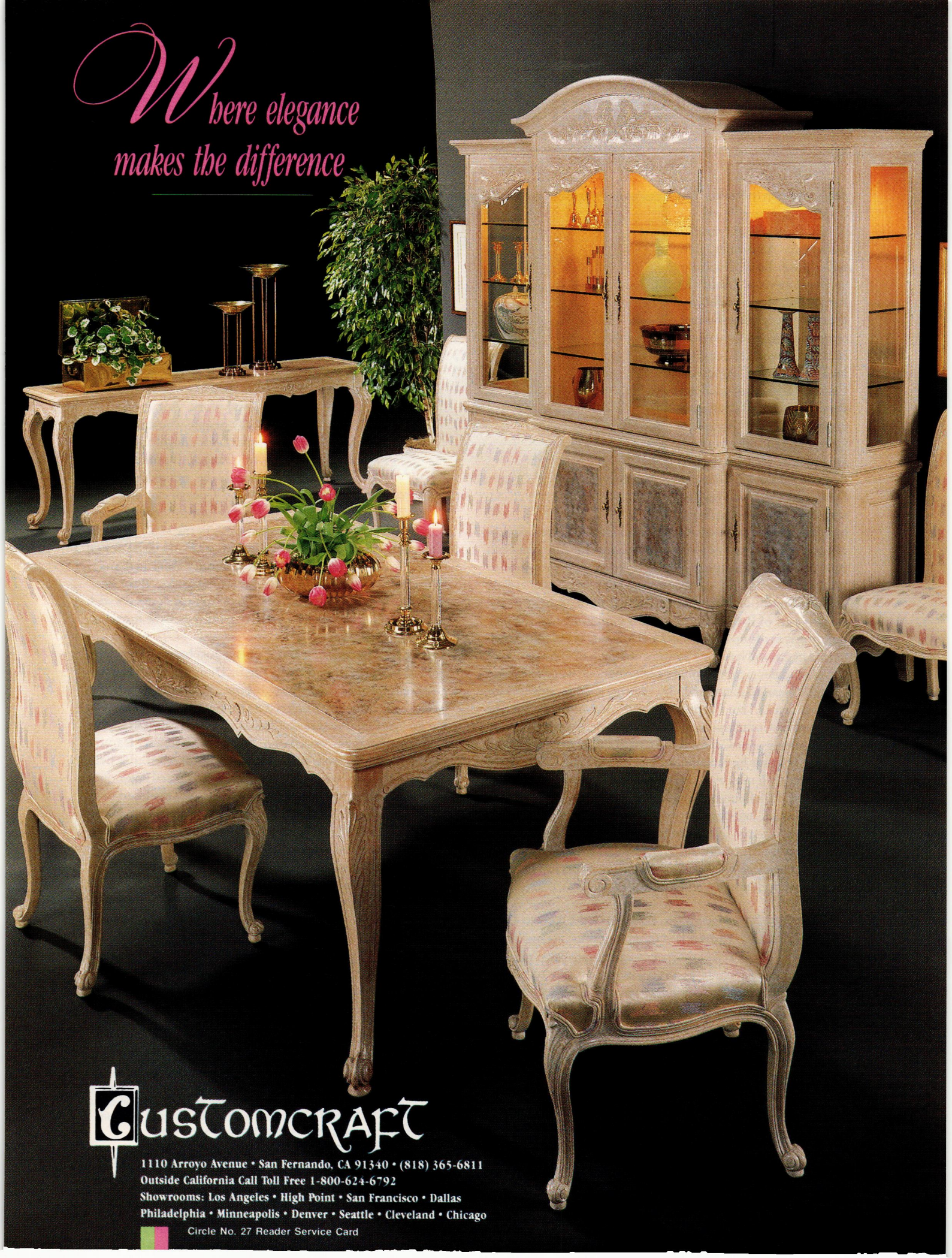
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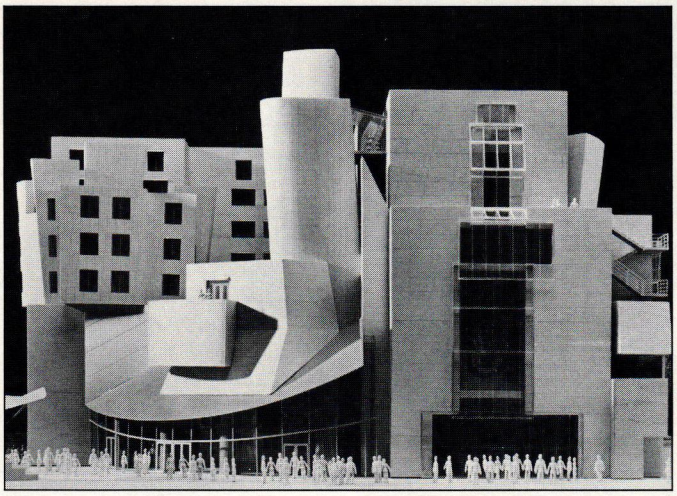
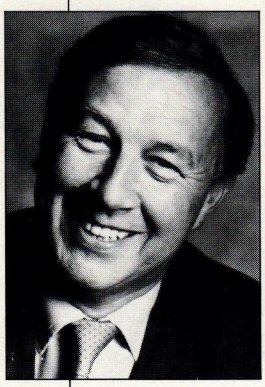
DESIGNERSWORLD

Continued from page 26

An American in Paris Los Angeles architect Frank O. Gehry, principal of Frank O. Gehry & Associates, Inc. with Judith Pisar, chairman of the American Center in Paris, and Henry Pillsbury, the center's executive director, recently unveiled Gehry's design for a new, $40-million facility for the American Center, to be built in Bercy Park in the city's 12th Arrondissement. The American Center was conceived in 1931 as part of the effort of the permanent American colony in France to establish its own institutions. It was housed in its building on the Boulevard Raspail until 1987. The new American center, conceived as a vital, viable home for American culture and arts in Europe, is one of a dozen major projects to be constructed on the southeastern bank of the Seine as part of the cultural, artistic and intellectual development of the eastern part of Paris. Conceived as a miniature city, the new building is made up of two essential masses, or "blocks," connected at ground level by a soaring atrium hall. The structure accommodates exhibitions and performances, workshops and classes, research, sound and film recording, and residences for visiting artists. For Gehry, designer of buildings for the Museum of Contemporary Art and the Aerospace Museum in Los Angeles, the Center is the first permanent cultural and arts facility that he has undertaken outside the U.S.—and it is the first such major commission for an American architect since I. M. Pei's famous pyramid addition to the Louvre. "The Europeans are just now getting a new slant on American architecture," Gehry told an interviewer. "This project is an American's interpretation of Paris: I want the American Center building to be just like Paris, a city, a *petite ville*, full of dance and music and activity and a lot of energy."



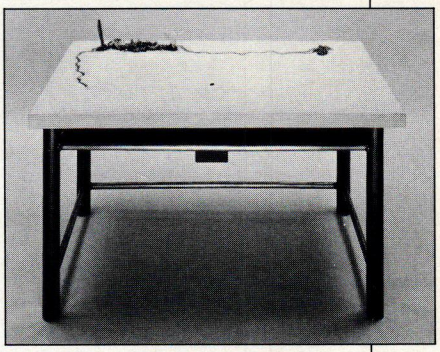
Model of Frank Gehry's design for the American Center in Paris.



Sir Terence Conran: The Last Laugh?

Designers, Beware: He Likes to Do It Himself "In my opinion, asking an interior designer to design one's home is the same as asking someone else to choose one's husband," remarked Sir Terence Conran, in Los Angeles recently to introduce his three latest books: *Original Designs for Kitchens and Dining Rooms, Original Designs for Living Rooms and Work Spaces*, and *Original Designs for Bathrooms and Bedrooms*, published by Simon & Schuster. (Problem is, these do-it-yourself designs require a truly professional level of handiness to execute!) A fervent promoter of design to the mass market, the world-famous designer, entrepreneur, home furnishings retailer and do-it-yourself book author opened his first Habitat store in London in 1964. He continued: "Designers produce extraordinarily good work. But in the U.S. only people who can employ an interior designer can see the full range of products that should be offered to everybody." Conran can indeed be said to have influenced the recent proliferation of retail design stores in the U.S., and he is attempting to stake his claim to a share of L.A.'s retail design market with his recently-opened Conran's store in Beverly Hills. But will such stores put interior designers out of business? No, he hastens to assure us, not as long as designers stick to designing and let the new breed of retailers sell the furniture.

"Designed in Germany" Timely? Just barely! An exhibit of West German design at the Pacific Design Center, Los Angeles, ran from May 15 through June 23, closing a mere two weeks before the July 2 target date for reunification of the two Germanys. Organized by the Frankfurt-based German Design Council / *Rat für Formgebung*, "Design in Germany" featured products ranging from such yuppie staples as Mercedes Benz automobiles and Braun coffee makers to advanced ergonomic machines and innovative furnishings. In Los Angeles to open the exhibit were German Design Council President Dieter Rams, an internationally known designer and director of design for Braun AG, as well as Dr. Michael Erlhoff, director of the German Design Council, and design critic Dr. Uta Brandes. The exhibit was accompanied by a series of lectures, performances and workshops at various sites in Los Angeles geared to introducing West German industrial, graphic and furniture designers and products, as well as providing insights into the design process itself.



Water in a miniature river flows past a bonsai forest on the "Amazonas" desk, designed by Wolfgang Laubersheimer of the Cologne design firm Pentagon Group and featured at "Designed in Germany" at the Pacific Design Center.

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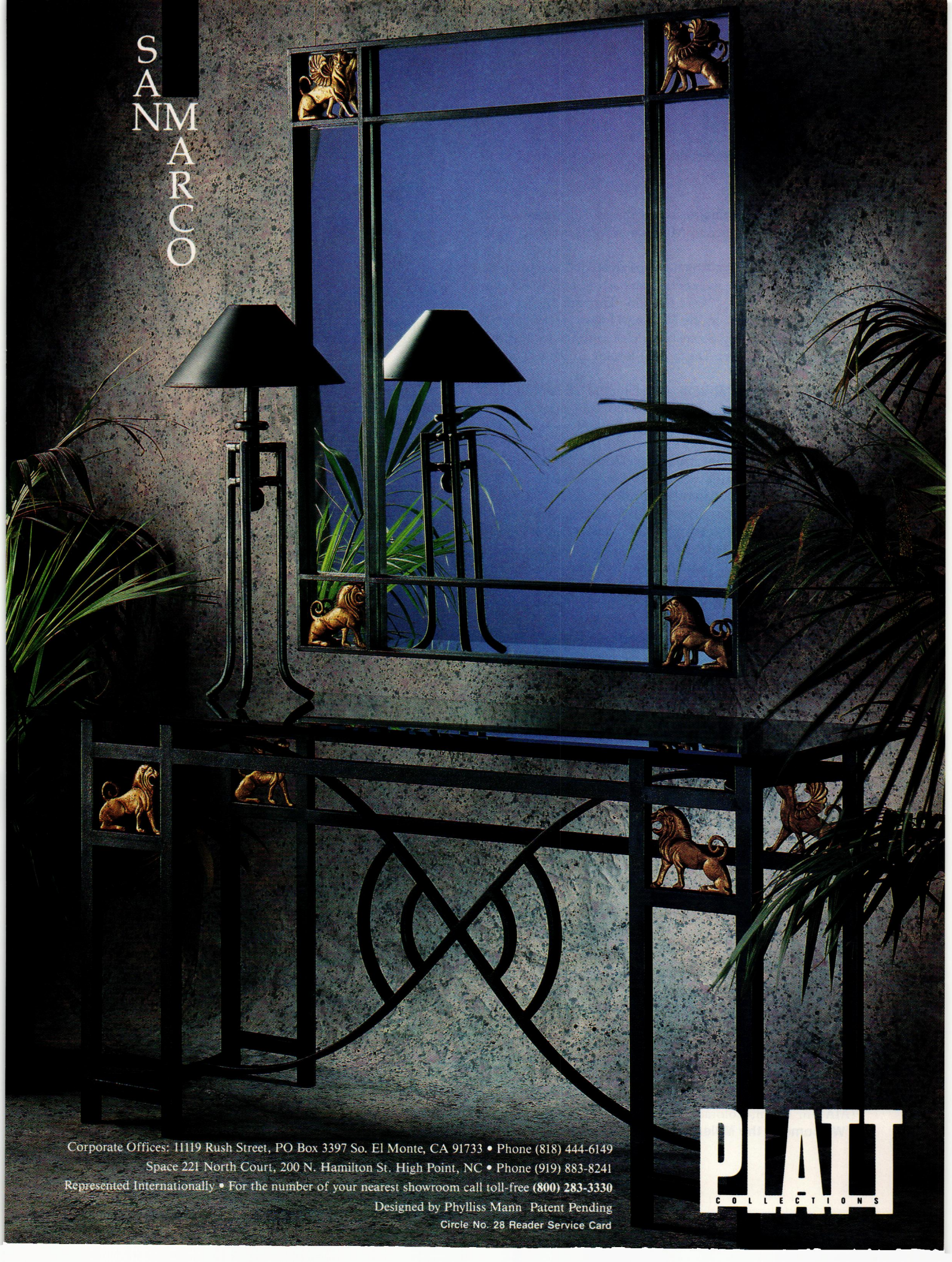

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DESIGNTIME

JULY

Visionary San Francisco, an exhibition curated by Paolo Polledri, at San Francisco Museum of Modern Art. (415) 863-8800. 7/1–8/26.

Dialogue: Prague/Los Angeles, an exhibit of Czech painters, sculptors, installation and performance artists, at Otis/Parsons Gallery, Los Angeles. (213) 251-0555. Through 8/18

Frank Lloyd Wright: In the Realm of Ideas, a traveling exhibition organized by Scottsdale Arts Center Assoc., at the Museum of Art, San Diego, California. (619) 232-7931. 7/1–9/30

Finnish Folk Art exhibition at the Finnish Folk Art Museum in Pasadena, California. (213) 577-1660. (ongoing)

International Furniture Design Symposium in Asahikawa, Japan. (0166) 26-8528. 7/3-8

Dallas Summer Homefurnishings Market 7/7-12 at: **The Dallas 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

New Works by artist Robert Kabak, an exhibition at Gallery 10 Inc., Scottsdale, Arizona. (602) 994-0405. 7/6–8/8

Designing in Light: Creation of Kinetic Laser Light Sculpture with speaker Steven Correia, San Diego Design Center, California. (619) 452-SDDC. 7/10

Reality and Photography 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 (7/13) at the John Pence Gallery and Shuttle Bus Gallery Tour (7/14); Issues of Contemporary Art Seminar Series (7/17 and 7/24); and open house at various art galleries throughout San Francisco (7/14). (415) 626-7498

CONTRACT Atlanta, a bi-annual event at the Atlanta Merchandise Mart. (404) 220-2121. 7/14

International Carpet and Rug Market (ICRM) at the Atlanta Merchandise Mart. (404) 220-2121. 7/14-16

Prints of the Eighties exhibition, highlights works of 46 artists, at San Diego Museum of Art, San Diego, California. (619) 232-7931. 7/14–8/26

Kaleidoscopes: Reflections of Science and Art, an exhibit at the Fullerton Museum Center. (714) 738-6545. 7/14–8/26

Los Angeles Giftware & Home Furnishings Show at The L.A. Mart. (213) 749-7911. 7/18-25

Anaheim Buyers Market of American Crafts at Anaheim [California] Convention Center. (301) 889-2933. 7/19-21

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

"Welcome to the Millennium", exhibition of the works of

Continued on page 32

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DESIGNTIME

Continued from page 30

Coop Himmelblau and symposium (7/28) Richard Kuhlenschmidt Gallery in Santa Monica, California. (213) 936-1447. 7/21–8/18

Orion Bath & Tile, a spotlight series at the San Diego Design Center in San Diego, California. (619) 452-SDDC. 7/25

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 St.** (415) 552-2290; **San Francisco Mart** (415) 522-2311; and at showrooms in other design centers: **Vermont Center** (415) 626-1414, **Sobel Building** (415) 861-4443 and **251 Rhode Island** (415) 558-9925

The 14th Annual Stanford Conference on Design with guest speakers, at Stanford University in Stanford, California. (415) 725-0690. 7/26-28

Splendid Forms '90 exhibition, curated by designer Jack Lenor Larsen, at Bellas Artes Gallery, Santa Fe, New Mexico. (505) 983-2745. 7/28–9/8

AUGUST

1990 San Francisco Museum of Modern Art Design Lecture Series, with speaker Rick Valenti, at Herbst Theatre, War Memorial Building, San Francisco. (415) 955-1341. 8/2

National Conference of the Society of Environmental Graphic Designers, at the Cranbrook Academy of Art in Bloomfield Hills, Michigan. (617) 577-8225. 8/2-5

Design As Strategy, the national conference and exhibition of the Industrial Designers Society of America (IDSA), at Red Lion Resort, Santa Barbara, California. (703) 759-0100. 8/8-11

RHIDEC '90, the fifth annual Restaurant Hotel International Design Exposition & Conference, Los Angeles Convention Center. (212) 391-9111. 8/11-13

Third annual "Nocoen" Trade Show, sponsored by the Institute of Business Designers' South Texas Chapter, at J.W. Marriott Exhibition Center, Houston, Texas. (713) 861-9920. 8/16

1990 National Conference and International Exposition of Designer Bathrooms Seminar with Peter Schor of the Institute of Bathroom Product Knowledge, in San Francisco. (714) 721-6836. 8/18-19

The National Computer Graphics Association's fourth annual conference/exposition, at Westin Galleria, Houston, Texas. (703) 698-9600. 8/26-29

Art, Architecture and Interior Design Study Tour of Byzantium: From Istanbul to Venice, sponsored by the University of California, Los Angeles' Interior and Environmental Design program. (213) 825-9061. 8/31–9/23

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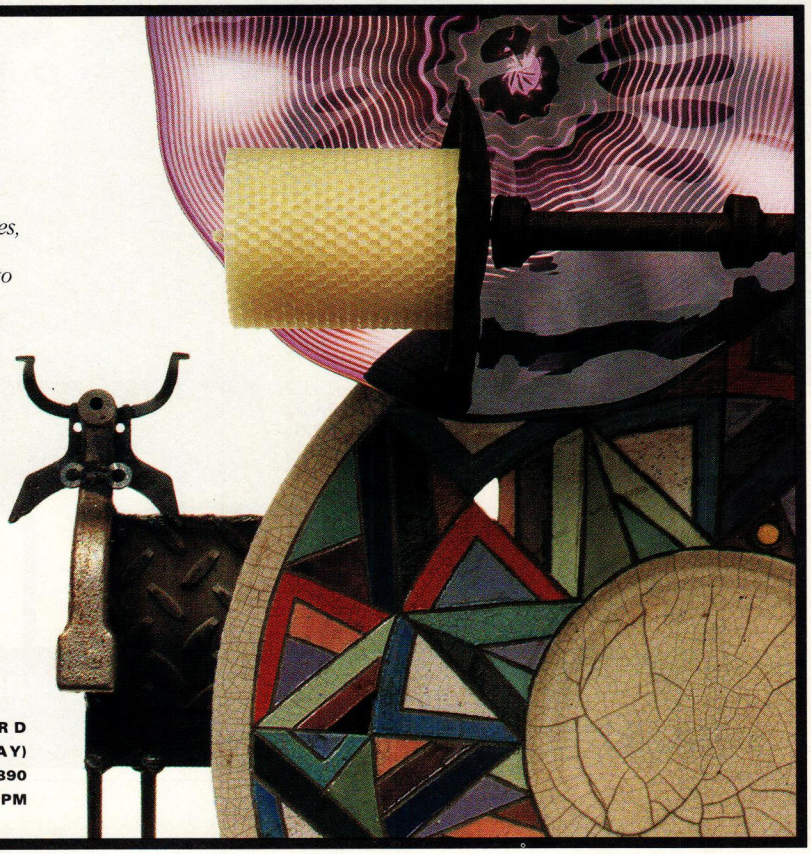

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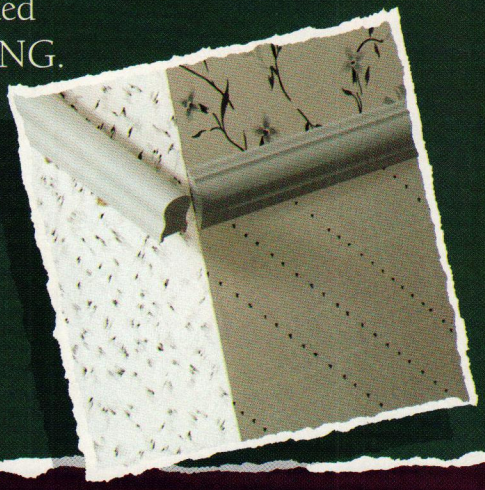

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Small Claims

Not So Small Any More!

By Richard A. Stambul, Attorney at Law

IT WAS ONLY LAST WEEK THAT TELEPHONE CALLS COST a dime, hit movies were $2.50, and Small Claims Court was only for minor financial disputes of $500 or less. No more! The California Code of Civil Procedure ("CCP") Section 116.2 raised the jurisdiction of the Small Claims Court to a maximum of $2,000 last year, and will raise the limit to $2,500, effective January 1, 1991.

The new law directly benefits cost-conscious design firms as well as smaller designers who rightfully complain that they annually lose thousands of dollars from clients who refuse to pay "end of the job" expenses, each of which may *only* amount to a few thousand dollars. These "smaller" disputes make the retention of an attorney who is expert in the law of design, or even a generalist, too expensive to be economically sound. Yet four or five such problems a year can represent a $10,000 or $12,000 item.

Initiating a Small Claims lawsuit is simple. It involves preparing and filing a very brief, written claim, personally filed or mailed to the clerk of the appropriate Small Claims Division. Arrangements can be made with most courts to have the claim served upon the defendant. A court date is set, and an informal hearing held by a judge or court-appointed judicial officer to determine who wins. Every case results in the entry of a judgment.

CCP Section 117.4 prohibits an attorney or any person other than the plaintiff or defendant from actually participating in the filing, prosecution or defense of a Small Claims case. However, that same statute permits an attorney to render *advice* to a party both before and after commencement of such an action.

I personally have sat as a Small Claims judge, as well as a Superior Court judge pro-tem hearing appeals of Small Claims cases (which are re-tried in Superior Court as new trials) on numerous occasions during the past 10 to 15 years. In my opinion, the investment of a few hundred dollars—to meet with an attorney; discuss the facts and documentary evidence (*i.e.*, letters, invoices, notes, contracts, and the like); understand the law that applies to your case; and most important, learn from the attorney the most effective and efficient manner in which to present your case orally to the court—can make the difference between winning or losing, or more often, the important difference between winning your entire claim of $2,500, for example, or having the proverbial baby split in half by an otherwise well-intentioned judicial officer.

Many successful plaintiffs who win their cases are then confronted by defendants/clients who still refuse to pay. In this instance, many counties have advisory services mandated by law (CCP Section 117.18) to provide assistance. And another brief conference with an attorney can open ways to satisfy most judgments.

Don't let your design firm suffer financially—use the Small Claims Court system to *your* advantage!

Richard A. Stambul, Esq. is a Los Angeles–based attorney specializing in communications, business and trademark law including the field of interior design.

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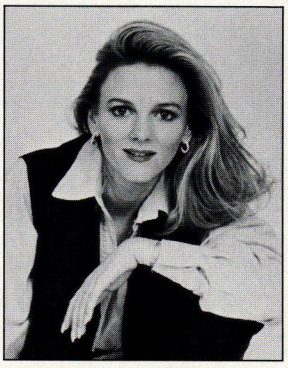
Off the Celebrity Bandwagon

A TV Star's Commitment to the Fight Against AIDS

By Alison Arngrim

I HAVE BEEN A VOLUNTEER WITH AIDS Project Los Angeles (APLA) for three and a half years. A lot of people have asked me how I got started and why I'm still at it. I started in 1986 when my friend Steve got sick. I'm still at it because he didn't get better.

From 1974 through 1981 I appeared on the NBC television series "Little House on the Prairie" as Nellie Oleson (commonly known as the "Prairie Bitch"). I started out as a rotten, spoiled, evil young woman. The time came for my character to get married off. (On "Little House on the Prairie" *everybody* got married, even people like Nellie Oleson.) Presented with this challenge, a wonderful actor named Steve Tracy was hired to play the part of my husband, Percival Dalton. The next two episodes read like a warped version of "Taming of the Shrew." Nellie stopped being a bitch, and Steve Tracy became very popular with fans of the show as the man who stood up to Nellie Oleson.



Actress and comedian Alison Arngrim volunteers as host for AIDS Project Los Angeles' public service cable show, "AIDS Vision."

It has been my experience that when people play husband and wife in film or television, one of two things happens. You either hate each other's guts, or you become best friends. Luckily, Steve and I were the latter. So I was more than a little upset when Steve started telling me in late 1984 that he had "a form of cancer" and became vague about details. He told me that he was receiving treatment and that he was "in remission." In 1986 he told me the truth. He had been diagnosed with Kaposi's Sarcoma and was receiving gamma interferon treatments. He was also going to appear on a local television show, "Mid-Morning Los Angeles," to tell everyone.

Some people do not like to go public with their AIDS diagnosis. Then there are people like Steve. Steve granted an exclusive interview to the *Enquirer*. He made the cover. The article was extremely favorable, and the magazine really did a very good job of covering the story. However, we still had to deal with the headline: "Ex-Little House Star Has AIDS; Nellie Oleson's Husband Fights Dread Disease." This was accompanied inside with pictures of Steve and myself from the wedding episode.

If I had had any plans to stay out of this, it was time to forget them. Various newspapers and individuals decided that if my friend had AIDS, I must be some sort of an expert on it and possibly infected myself. People began asking very peculiar questions. My roommate's aunt called to ask "if she was O.K." and "Has he been in the apartment?"

I loved Steve and was willing to do anything to help him. However, I just didn't know that much about AIDS and felt that I was being put on the spot. I felt that, under the circumstances, I had a responsibility to educate myself. I began asking questions of anyone that I thought might know anything about AIDS. At the time, nobody did.

I was finally sent to APLA, and I have since been involved as a volunteer for almost every program. I joined the AIDS hotline, Speakers Bureau, and presently serve as the volunteer host for APLA's public service cable show, "AIDS Vision." In the beginning, I went right into the Hotline training. I was in class 32. My teacher's name was Michael. I did very well. On the final exam, I got 128 out of 130 correct. Only one problem. While I was in the middle of training, Steve died.

A lot of people thought I would leave when Steve died. I can understand how some people get involved when a friend gets AIDS in the hope that if they do the right thing, their friend will get better. And when it doesn't happen, they think they have done something wrong. If you become an AIDS volunteer on the premise that you are going to single-handedly bring this thing to an end, you are bound to be disappointed. Am I ever disappointed? Often. So why don't I burn out?

I was burned out many times, but I just keep getting re-lit. What am I supposed to do? "Oh, there's no cure this week, I quit." "You mean, they're not giving me the Nobel Peace Prize? I don't want to play any more. I'm going home."

When things get bad, I don't act stoic and pretend it doesn't bother me. I don't go out and get drunk. I don't go home and pick a fight with my husband. So what do I do? I cry. A lot. And then my husband makes me chocolate chip cookies and gets me Kleenex. But he doesn't tell me it will all be O.K. He knows better.

Sometimes things work out. Sometimes I am able to get information to people who need it. Sometimes people who were afraid to visit their sick friends find out that it's all right. Sometimes people who would like to volunteer, but don't because they think they have nothing to offer, find out that they are mistaken.

I try to see to it that people get their questions answered, their fears dispelled; I work like a human rolodex. If you tell me you're looking for something, and I know someone who's got it, I will see to it that you two get together. I can't find the cure for AIDS, but if somebody else can, I'm going to get his or her phone number.

Why do I still do this? Why haven't I just moved on to the next "celebrity bandwagon"? Because this isn't a bandwagon. This is real life. I'm doing this as a human being. Why I'm still doing this isn't the question. I'm trying to figure out why everybody else isn't doing this with me.

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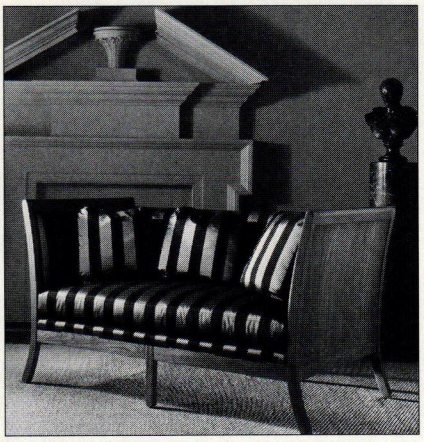
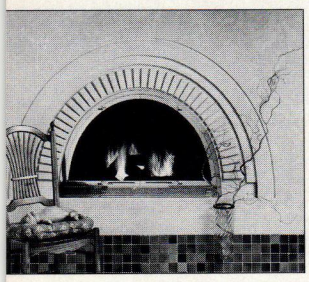
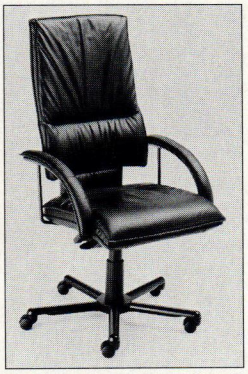
A World of Opportunity

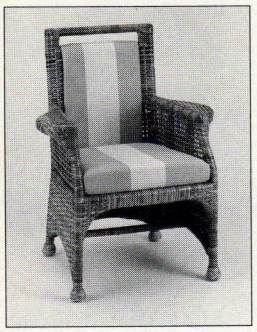
San Francisco Summer Market 1990

PLENTY OF EXCITEMENT IS PLANNED for Summer Market in San Francisco, July 21-25. The **San Francisco Mart**'s Summer Market '90 theme will be "Pacific Rim Focus," an examination and celebration of the cultural richness of Pacific Rim countries. On Monday, July 23 at 10:00 A.M. Katie Timony, associate editor of *Northern California Home & Garden*, will speak on "Pacific Currents in California Lifestyles." At 4:00 P.M. that day, marketing specialists **Penelope** and **Ben Wong** of Wong & Wong will speak on "The Orchid Meets the Dragon: Pacific Rim Marketing Opportunities for California Designers." A "Pacific Beach Party" will be held on Sunday, July 22 from 5:00 P.M. An exhibit at SFM will bring together contemporary design of the Pacific Rim in architecture, interiors, graphics, textiles and fashion. The opening reception on Tuesday, July 24 from 6:00 to 8:00 P.M., to be co-sponsored by the San Francisco chapter of the Industrial Designers Society of America, will feature a fashion show and a sampling of Pacific Rim cuisines. Philanthropy by Design, the philanthropic arm of the Hospitality Industry Association, will also show projects. At 4:00 P.M. on Tuesday, Australian furniture designer Marc Newson and manufacturer Teruo Kurosake of Idee will discuss design, manufacturing and distribution.









At Summer Market in San Francisco: (top) **Charles Pfister**'s settee for Baker Furniture at **Baker, Knapp & Tubbs, 251 Rhode Island**; (above, left) the Glassfyre Premier fire screen at **Henry Ullman & Associates, San Francisco Mart**; (above, right) **Sitag Swissform Collection**'s executive seating, at **P.G. Svanfeldt and Associates, Contract Design Center**; (left) the host chair from the Zambales Collection by **McGuire** in the **Vermont Center.**

FABRICATIONS '90, the West Coast's only show directed exclusively toward fabrics, will be held July 21-24 at **Showplace Square.** Introductions will be made by major fabric companies and several boutique fabric collections as well.

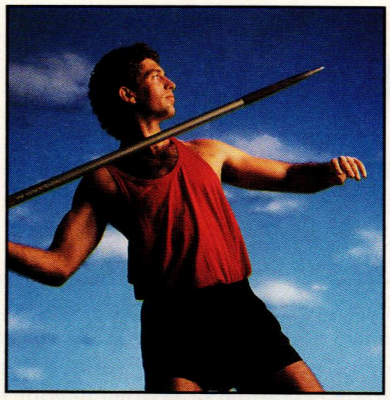
In **Showplace Design Center**'s spectacular fashion show, "San Francisco Design VII," on Monday, July 23 at 5:00 P.M., more than 40 Bay Area fashion designers will team up with 40 prestigious textile houses represented at Showplace Square to produce fashions for men, women and children from leather, linen, silk, satin, velvet, sheers and other luxury fabrics. In its seventh year, the show is again being directed by B.J. McAllister Martin and underwritten by Security Pacific National Bank. A lively auction will follow the fast-paced show at the San Francisco Fashion Center at Eighth and Townsend Streets; proceeds will benefit the interior and fashion scholarship programs of FIDER and FIDM. For information, contact Clarellen Adams at (415) 864-1500.

Showplace Square West opens Summer Market with its traditional and festive Sunday Brunch on July 22. Select showrooms in the **200 Kansas Design Pavilion** will open for viewing on Saturday, July 21, and a light refreshment will be served in the lobby. The Pavilion will celebrate Summer Market's "Fabrications" with its semi-annual designers' luncheon on Monday, July 23 from 12:00 noon to 2:00 P.M.

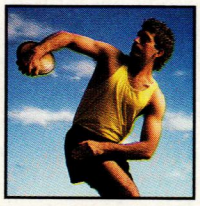
The **251 Rhode Island** design center will offer week-long refreshments in the showrooms. On Sunday, July 22 **Baker, Knapp & Tubbs** will host an open house from 9:00 A.M. to 5:00 P.M.; **Kinney Wallcoverings** will serve a light dessert from 12:00 noon to 2:00 P.M.; and **Century San Francisco** will hold a wine reception from 2:00 to 5:00 P.M. The **Chelsea Lane Antiques** showroom will entertain visiting designers on Monday, July 23 at an open house.

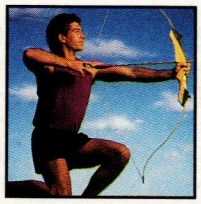
The **Contract Design Center** in conjunction with the **Association for Contract Textiles** will present the first West Coast showing, from July 18 to August 5, of an exhibition on the history of contract textiles from 1950 to 1990 focusing on color trends, styles and new technologies in textile design. The July 18 kick-off program will feature a reception and conversation with designer **Suzanne Tick** of **Brickel** and consultant **Laura Guido Clark** about a new, environmentally-based fabric line. On Monday, July 23 at 12:00 noon fabric designer **Mark Pollack** of Pollack & Associates will present "Textile Design—Developing a Personal Vocabulary"; a picnic lunch will be served in the courtyard of the Contract Design Center. On Tuesday, July 24 **Mary Holt** of **Arc-Com**'s custom design division will head a luncheon panel on "Custom Applications in Design"; at 5:30 P.M. **Ben Rose**, president of **Ben Rose, Inc.**, will give a keynote presentation on "A Personal History of Textiles." A reception will follow in the Contract Design Center atrium.

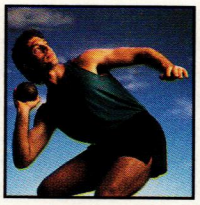
Challenge

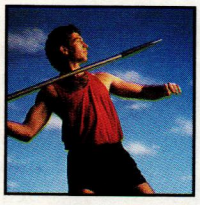


a call to action









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The competition is open to all design professionals. Entries must be permanent contract installations in which carpet made with Monsanto's Ultron® 3D fiber system has been used. Only projects completed after January 1, 1987 may be entered.

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Expanding Horizons

1990 ASID National Conference, Atlanta, August 8-11

The American Society of Interior Designers (ASID) has selected Atlanta, Georgia, as the host city for its 1990 National Conference and International Exposition of Designer Sources. Designers and allied professionals nationwide will gather in the "best of the South," August 8-11, for a series of educational workshops, study tours, awards presentations and a concurrent exposition of exciting interior furnishings.

Keynoter Mike Vance, "dean of creative thinking," will explore ways to unleash creative potential, generate original ideas and expand personal and professional horizons. Inventor of creative thinking systems that have generated thousands of imaginative solutions for Fortune 100 corporations, Vance will speak to attendees during the opening general session, August 9. This year's ASID Designer of Distinction, distinguished New York designer Sara Tomerlin Lee, ASID, will be honored at a gala awards ceremony at the World Congress Ballroom Saturday evening, August 11. President of Tom Lee Limited, Ms. Lee has been instrumental in enhancing the firm's reputation for hospitality design and for its expertise in restoring historic properties. On the same evening, the 1990 Design for Humanity Award will be given to the Hospitality Industry Association's Scavenger Hotline. Conceived in 1986 by HIA's Philanthrophy Committee, the hotline is a system for funneling surplus, discarded, donated and solicited goods and labor to social services in need.

The ASID conference will offer a wealth of professional workshops (see listing) and seminars designed to enrich professional experience. Some highlight courses of the ASID Professional Development programs offering continuing education units are "Barrier Free Housing & Extended Health Care Facilities," "Codes and Standards in Interior Design," "Effective Management of the One-Person Shop," "Pricing Interior Design Services," "Salesmanship for the Professional Designer" and "Successful and Profitable Restaurant Design."

A major element of the conference, the International Exposition of Designer Sources will offer a comprehensive presentation of the latest products for a wide range of interior environments. Among the floor exhibitors will be Allied Fibers; American Standard; Amoco Fabrics & Fibers; Baker, Knapp & Tubbs; Edward Fields, Inc.; Halo/Metalux Lighting; Houlès USA Inc.; Kohler; Latco Products; Patcraft Mills, Inc.; Stroheim & Romann, Inc.; and Wilsonart.

Nine prominent organizations associated with the design field will lead Industry Annex Workshops, assisting attendees to expand their knowledge of the latest design and color trends and new product applications. "The Wonderful World of Trimmings," sponsored by Scalamandré, explores the historical and contemporary uses of trimmings and manufacturing techniques. "Surfacing Materials for the 1990s," sponsored by Formica Corporation, focuses on applications, technical capabilities and design trends of three distinct groups of surfacing products: high-pressure decorative laminate, color-through laminate, and solid surfacing material. A computerized approach to assist the designer/ specifier in selecting the most appropriate carpet for specific contract installation will be the topic of "The Carpet Advisor" sponsored by Du Pont Flooring Systems.

ASID has scheduled 17 tours for the conference, inviting designers and allied professionals to tour historically, culturally

Continued on page 42

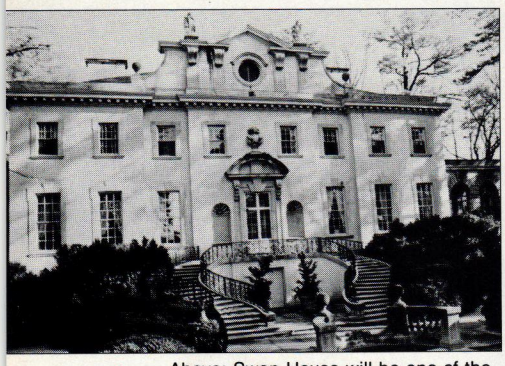
ASID WORKSHOP PROGRAM HIGHLIGHTS

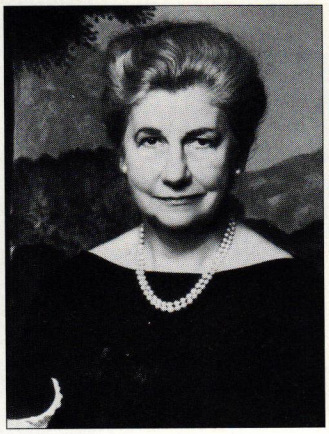
(Contact ASID for program dates and times.)

ASID Contract Documents: To Use or Not to Use, with Alan Siegel, Esq., Levy, Sonet & Siegel. An interactive workshop to assist designers in understanding and using the ASID Contract Documents to their full advantage.

Movies and Modernism: David Hayes, ASID, offers an entertaining and informative visual presentation of film, architecture and design in the pre-World War II decade.

Contemporary Classics, with Charles D. Gandy, FASID, past ASID national president and principal, Gandy/Peace, Inc. A much-heralded presentation discussing the "classics" of contemporary furniture.





Above: Swan House will be one of the sites of the ASID Atlanta design tour. Right: Sara Tomerlin Lee, ASID's 1990 Designer of Distinction.

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Continued from page 40

Color Trends in the Nineties, with Barbara Colby, ASID, president, Chromanetics. What colors are "in" and what are "out" in the '90s. Discover what designers will need to know about color for all facets of the design project of the '90s.

Fibers and Finishes, with Kathryn Kyle, ASID, department head, Interior Design program at American College for Applied Arts. This workshop investigates fibers and fabric finishes and their appropriate uses.

Housing Needs for the Fastest-Growing Population—The Elderly, with Nancy Kriseman, LCSW, Geriatric Counseling Services. The changes in our society's interpretation of who is "elderly" will be addressed as well as housing needs for this highly diverse group.

NCIDQ Review, with Michele Guest, president, National Council for Interior Design Qualification. Learn about performance testing and the new NCIDQ exam format and examine the role of NCIDQ in the '90s.

Restoration of Four Historic Hotels, with Hugh Latta, FASID, and Herberto Brito, ASID. Case studies of restoration efforts include the International Hotel, Chicago, and the Fairmount Hotel in San Antonio, Texas.

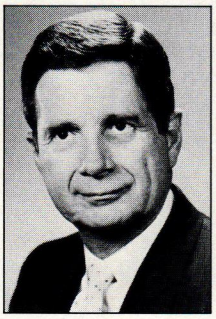
Trends in Art Collection and Fine Crafts: Martha Conley, Eve Mannes and Seranda Verspermann discuss the history and future of art glass and art for the corporate environment.

Universal Design for All People, with Susan Behar, ASID. An introduction to a new and exciting approach to design for the disabled, emphasizing accessibility, adaptability, aesthetics and affordability.

and aesthetically significant interiors in the Atlanta area. From elegant homes to stylish corporate offices, the tours will offer an opportunity to view the old and the new South as exemplified by some of the city's most outstanding sites. Half-day tours include Bennett Street, a center of Atlanta's thriving art scene; the world headquarters of the Coca-Cola Company; and the Atlanta Botanical Gardens with its new Dorothy Chapman Fuqua Conservatory. Scheduled for full-day tours are Ebenezer Baptist Church, and the birthplace of Martin Luther King, Jr.; the Richard Meier–designed High Museum of Art; and Michael Graves' building for the Michael Carlos Museum of Art and Archeology at Emory University. For additional conference and registration information, call the ASID national office in New York City at (212) 944-9220.

Expanding Our Pride in Design

Robert john Dean, ASID, 1990 ASID National President



"Expanding Horizons" takes on a special meaning when thousands of designers and industry leaders converge on the design capital of the south, Atlanta. It defines for us our commitment to stretch the parameters of design excellence. It reflects the changes we have seen in our design careers—how different life is now and will continue to be in the years ahead. It reminds us that change, although ephemeral in nature, leaves a lasting impression. Change ushers in a new decade of design, a new century of style.

Change is all around us. As a population, our needs are different than they were a few decades ago. We are business travelers seeking amenities in the hotels in which we lodge. We are working women looking for convenience in the stores in which we shop. We are two-income families seeking refuge in the homes in which we reside. We are single parents searching for quality environments in schools and daycare centers. We are victims of domestic violence and the homeless crisis struggling for survival in shelters across the country. We are the elderly and the disabled demanding accessibility in housing and public spaces. We are the inhabitants of the 1990s.

As designers, we can be creators of a better world. But to achieve our goal we must amass as much knowledge as we can about our clients, ourselves and our businesses so that we may transcend existing boundaries of excellence. We need to expand our horizons.

And that means *education.* It means that learning should not stop once formal training has ceased. It means taking continuing education courses and networking with colleagues and manufacturers. It means devoting ourselves to a lifetime of learning. We may not be able to predict the future with certainty, but we know that we have to be on top of our game if we are to succeed.

Education is the key, unlocking the door of our creativity, our business acumen and our potential. It allows us to realize our hopes and our clients' wishes. It permits us to remove all limits to our imagination, all restrictions to our dreams, all impediments to our personal and professional triumphs.

But just as the road ahead of us is long, so too is the road we've already traveled. We've certainly come a long way. Through the years, we've matured as a profession, mastering a myriad of design specialities—from hospitality to residential design, corporate to institutional design.

Expertly and responsibly, we have employed color and lighting and specified fabrics and finishes. Our profession has convinced legislators in eight jurisdictions that interior design licensing is vital and that the services we perform are valuable. And we have come a long way in persuading a once skeptical public that we do much more than match color swatches.

We have designed with dignity and created with care. The interior design profession should be proud of its achievements. "Expanding Horizons" is not just a directive for future growth, it is a celebration of past accomplishments. ■

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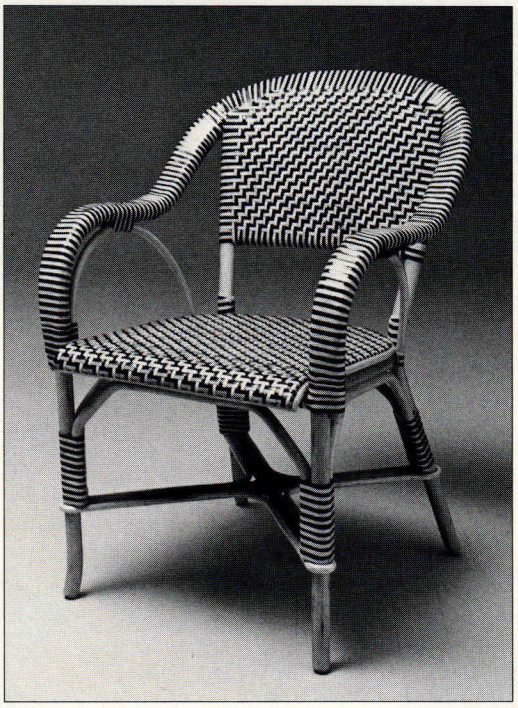
RHIDEC '90 Returns to LA

Restaurant Hotel International Design Exposition Conference

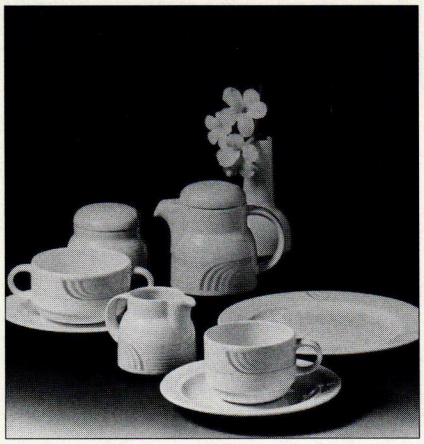


AS THE HOSPITALITY DESIGN INDUSTRY SHIFTS TO SOUTHERN California, RHIDEC '90 opens in Los Angeles for the second year, marking its fifth annual industry event. For three days, August 11-13, 5,000 design professionals from around the country are expected to attend the exhibition and conference at the Los Angeles Convention Center.

RHIDEC, which moved from the Midwest to its new home base of Los Angeles last year, is the industry's only major annual event that focuses exclusively on front-of-house and public space design. Designers, architects, developers, contractors and purchasing agents will have the opportunity to cull ideas from the more than 275 international and domestic exhibitors who will showcase products that range from hospitality furnishings and accessories to fabrics and building materials. The show's organizer, New York–based National Expositions Company, Inc., reported a record turnout in 1989 and predicts an even stronger interest in this year's event. "Even though hospitality design continues to be a healthy segment of the contract business, manufacturers are exploring new channels of distribution, sales strategies and ways to cut costs," says trade show manager Leigh Rhein. "The international trade show is becoming a cost-effective alternative in the '90s."

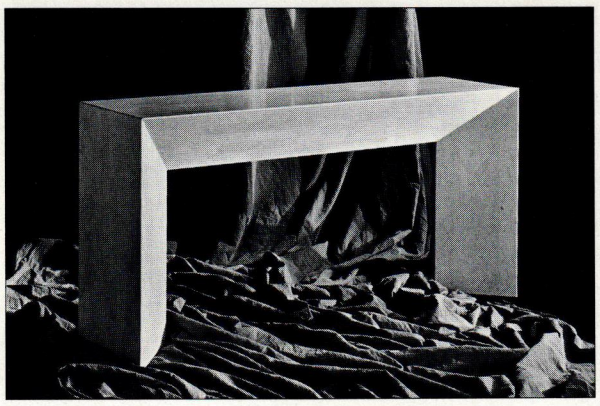
This year's conference will offer an educational program of practical lessons on new design trends and techniques as well as the innovative concepts for which Los Angeles is so well known. The roster of distinguished speakers include Trisha Wilson, Wilson & Associates; Michael Bedner of Hirsch/Bedner & Associates; Geoff Beckham, Beckham/Eisenman; Charles Silverman, Yates-Silverman; Guy R. Ramsey, ASID, Fred Sands Facilities/Architecture; Lesley Wheel, FIALD, Wheel Gerszloff Frideman Shankar, Inc.; and Carol Soucek King, editor in chief, *Designers West*. From the menu of conference topics, designers have a variety of choices ranging from "The Globalization of the Interior Architectural Design Business," "Colors of the '90s" and "Techniques for Lighting the Finest Hotels" to "[Donald] Trump's Taj Mahal Casino Resort," and "How to do Business Overseas?"

Local design organizations co-sponsoring RHIDEC '90 include the Los Angeles chapters of The Network of Executive Women in Hospitality; American Institute of Architects; Institute of Business Designers; International Furnishings and Design Association; and the American Society of Interior Designers. Among the many international manufacturers exhibiting are Weyerhaeuser; Bentley Mills, Inc.; Karastan Bigelow; Brunschwig & Fils; F.Schumacher & Co.; Decorators Walk; Shelby Williams Industries; Formica Corporation; and International Marble. Show hours for Saturday and Sunday (August 11 & 12): 11:00 A.M. to 6:00 P.M.; and for Monday (August 13): 10:00 A.M. to 3:30 P.M. For additional exhibitor and attendee information, call (212) 391-9111.

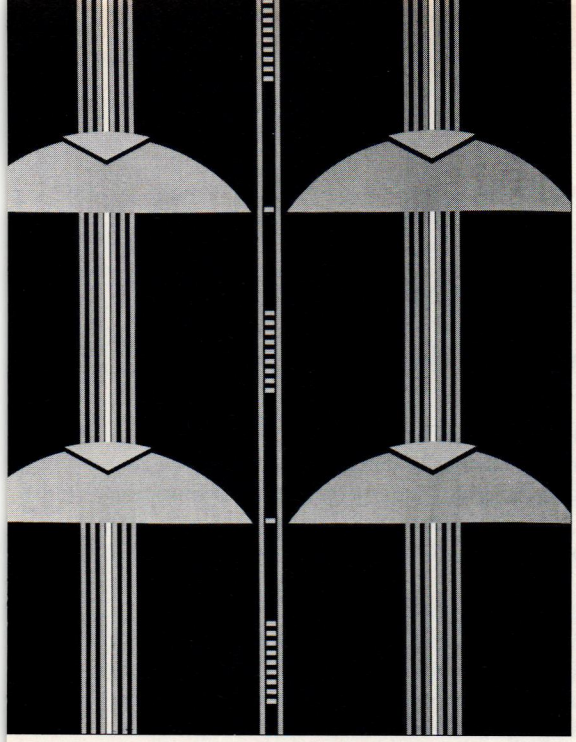


Top: Fong Brothers Company, formerly Tropi-Cal, presents the Café Arm Chair (#9712). Circle number 392.

Above: World Tableware presents china by Bauscher China of West Germany. Circle number 393.



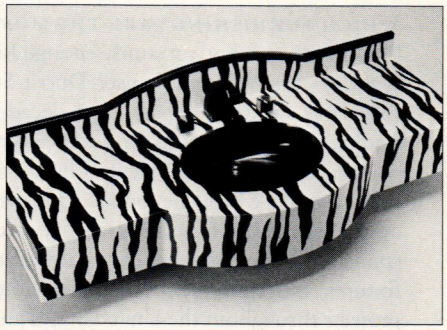
Right: Verastone's U-Shaped Console. Circle number 394.



"Algoa" from JAB's Corino Collection. Circle number 395.

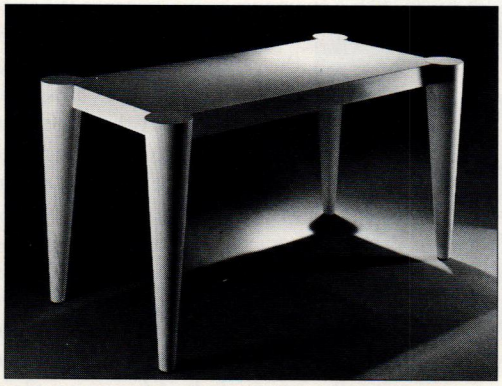
The HIFI Sound Speaker is made of Du Pont Corian. Circle number 396.

Lazarus Contract presents "Voit," "Ventura" and "Vermillion." Circle number 397.

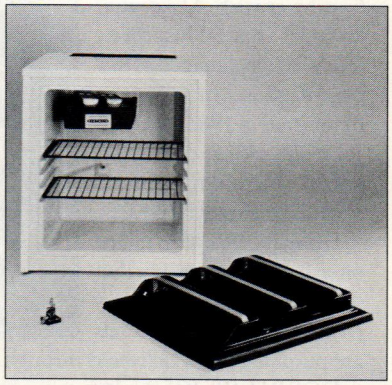


The "Tiger Vanity" by Avonite. Circle number 398.

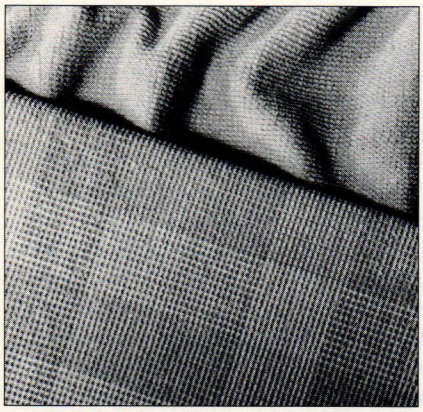
From Pompeii Fine Furniture comes the "Singapore" collection. Shown is the armchair (SP 1501). Circle number 399.



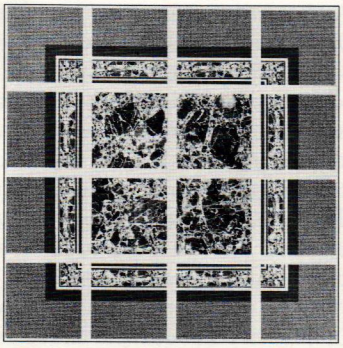
Caseworks Furniture Manufacturing introduces the Cone Leg Table for public spaces. Circle number 400.



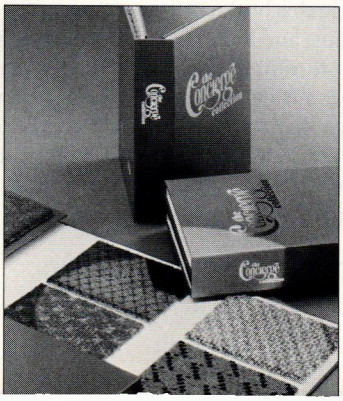
The new Designer "D" Series by Bar-Maid Minibars. Circle number 401.



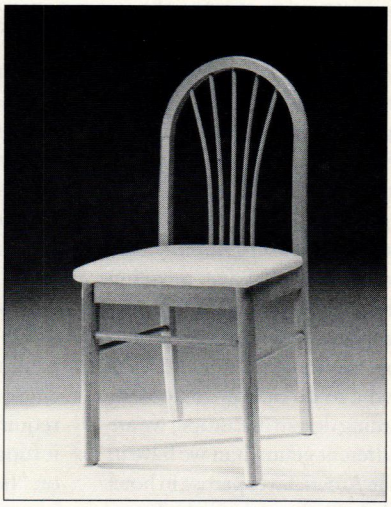
"Rudin" and "Rudin Plaid" by S. Harris & Company. Circle number 402.



"Grand Plaza" carpet by Milliken Hospitality. Circle number 403.



The Concierge Collection offers commercial carpets for hospitality by Concierge. Circle number 405.



Juhasz's new functional Side Chair. Circle number 404.

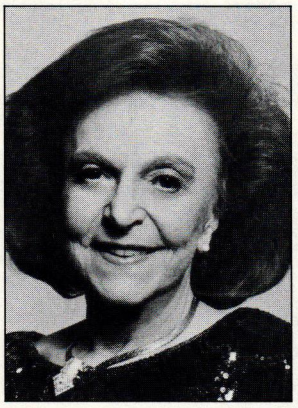
Interview with purchasing agent Dorrit St. John on page 46

Continued from page 45

SHOPPING THE WORLD FOR THE BEST IN HOSPITALITY

An Interview With PSL President Dorrit St. John

WHICH FURNISHINGS ARE THE MOST luxurious in quality, yet sturdy enough for years of continual public use? Dorrit St. John has spent the past two decades finding—or encouraging the development of—the answers. As president of Purchase Services Ltd., which she founded 15 years ago in Santa Monica, California, she is responsible for the procurement of furniture, fixtures and equipment for major hotel projects throughout the United States and many parts of the world. As a founder of the Los Angeles–based Network of Executive Women in Hospitality (NEWH) and honored as that organization's first Woman of the Year in 1985, Mrs. St. John will receive one of this year's Platinum Circle™ Awards during RHIDEC.



DESIGNERS WEST: One often has the impression that the furnishings of a large percentage of the world's hotels are purchased and delivered through PSL.

DORRIT ST. JOHN: When it comes to high-end hotels, we, in fact, do service a very large percentage. Within the U.S., I would say that we have been involved with the majority of the high-end hotels. We entered the European market a year ago by opening an office in London and are now starting to make a dent there in the manner in which we purchase FF&E, which is relatively new in Europe. Until now, European hotel furnishings were purchased by the construction company. The construction company purchased the total FF&E package, meaning that the purchasers did not really have the product knowledge, therefore they could not truly shop the market, nor did they really know what to do or how to do it. In addition, regarding design in Europe, we are looking at a different genre than we have in the U.S., and the American expertise in hotel design is slowly being brought to the European market.

As in all the countries in Europe, traveling is becoming much easier. With this the need for more hotels to truly serve the comfort of the traveler has increased dramatically during the past three to five years. Now that the European market has blossomed, the hotels in Europe want to compete even more with the United States, thus bringing American design expertise to the European market. Whether it is Marriott, Ritz-Carlton, Four Seasons, Sheraton, or Hyatt, each has entered the European market. Also, Sheraton is going strong in Australia and other Pacific Rim countries.

DW: And for the hotels in all these areas, you shop the world?

ST. JOHN: Yes. Especially when it comes to art, artifacts and antiques. But for many items we employ sources in the host country. A number of difficulties are eliminated if the products needed can be found in the country or area where the hotel is located.

DW: This must mean that a purchasing agent such as yourself would have to be expanding your knowledge of sources continually.

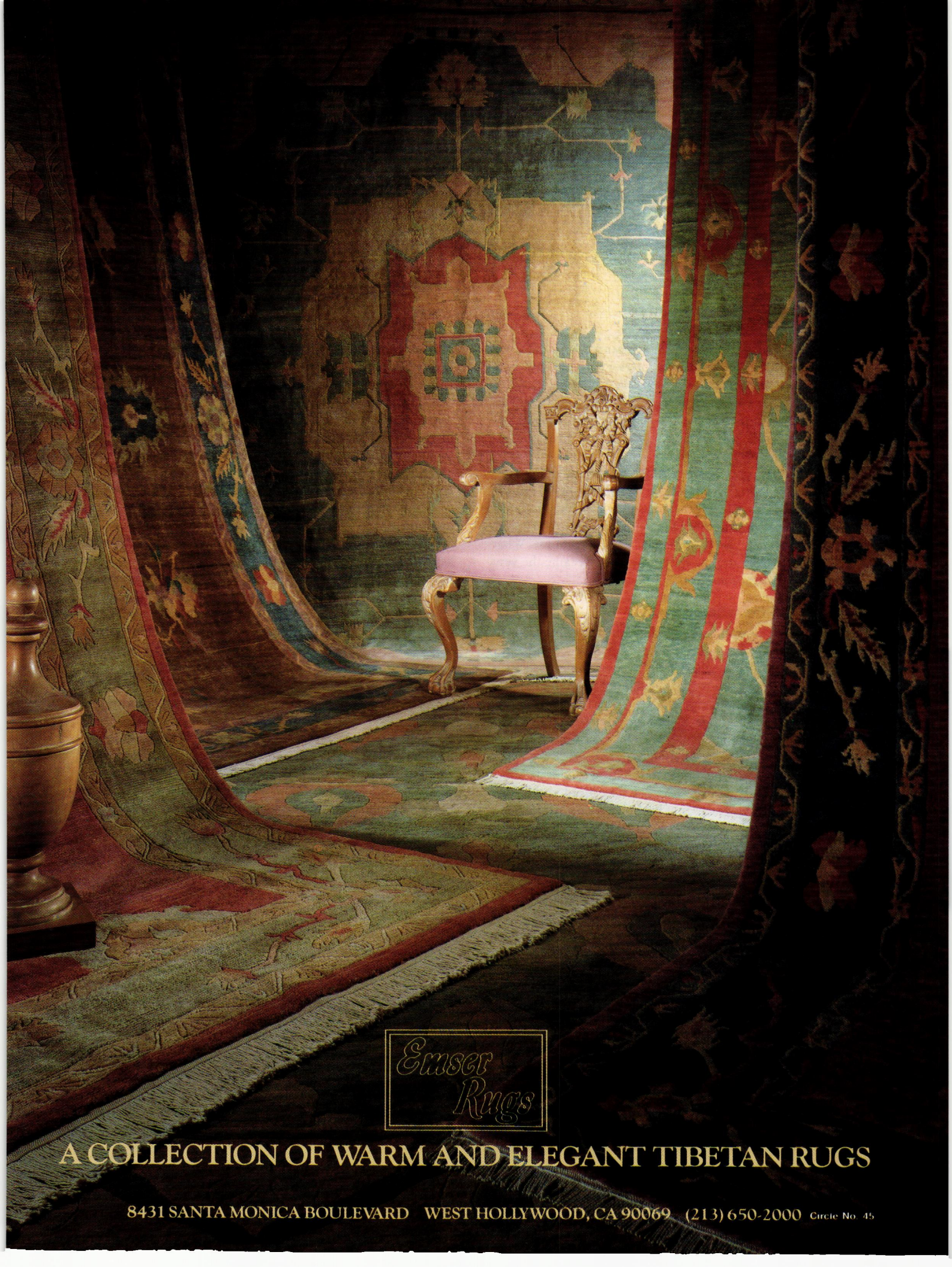
ST. JOHN: True, and it has been one of the most difficult chores you can imagine, because it has been such a completely new frontier. The manufacturing facilities in Europe, with the exception of Italy, Spain and the centuries-old carpet industry of the U.K., had truly never developed into what we call the "hospitality industry." Few individual luxury hotels existed, but not the large number of luxurious hotel accommodations such as had developed in the U.S. But now with the influx of more hotels being built and renovated there, Europe is beginning to realize what we are talking about when we say "contract quality." Those furnishings associated with the fine old European hotels are not available in quantity and also have not been designed for the safety of the public, nor for constant use as the number-one priority. We have experienced over the years that construction of hotel furniture has to be completely different than what people have in their homes because of the wear and tear. Hotel rooms are used practically every night by different people, all using or abusing those rooms in different ways. Restaurant chairs may be used by six or seven different people every day. "Contract quality" means the construction will withstand use. Heavy use!

DW: And most furniture is not geared for such use?

ST. JOHN: Absolutely correct, it is not geared for such use. It is up to the purchaser to demand this type of construction from a manufacturer, and to seek out carpets, fabrics, casegoods, wallcoverings—all items that are designed to go into a hotel—that are suitable for contract use. At the moment, this is what most of the European ateliers cannot produce. In fact, we are currently trying to see if some American manufacturers could do joint ventures in Europe—combining the manufacturing expertise they have acquired over the years with the fine craftsmanship that has been developed there. There is a dire need for this. Otherwise, it will take the European manufacturers many years to develop what we have been doing over the past 25 years.

DW: How did you develop your own expertise?

ST. JOHN: With blood, sweat and tears! Originally I was a manufacturer myself, prior to going into business with Howard Hirsch 15 years ago. Soon afterwards, Purchase Service Ltd. became a completely separate company. The primary background required in this business is experience. You look at what a product does, observe how it functions, and look at other hotels, and you ask, "Have they purchased correctly?" or, "Is the furniture ready to fall apart six months after opening?" or, "Is it constructed in a way to insure the safety of those who will be using it?" Conversely, the question is whether or not something new can be learned. The overall result is that one can finally truly understand how to manufacture a product to have some longevity despite rough wear and tear, and more importantly, be "guest safe," without ever changing or altering the original design intent!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Designing for the Wheelchair User

An Inside Look

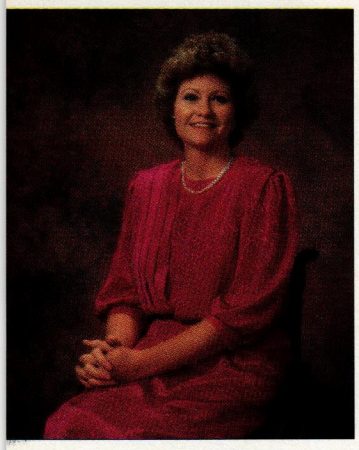
by Ronda July Sturgill

"When you change your environment, you change your life." I do not think there is an interior designer anywhere who would disagree with this statement. We are all aware of the effect that our environment has on us. But sometimes this statement can be applied in reverse. There are times when things happen in our lives that cause us to change our environment. This is what happened to me.

Eighteen years ago I was in a tragic horseback riding accident: the event left me a paraplegic. From that point on, life changed drastically. One of the areas in which I had to make the most changes was in that of my environment. At the time of my injury my parents were living in a split-level home. What was once my refuge and my haven suddenly became the very object of my frustrations.

Frustrating to the Wheelchair User

Over the years I have had a firsthand look at the limited availability of housing that is accessible for a wheelchair. I have never lived in a house where I did not first have to build a ramp just to enter the front door. Once inside, there were always shelves that I could not reach, doorways through which I could barely squeeze, hallways that were too narrow; and in some houses where I have lived there were places that I simply could not get to. Do you think all of this was frustrating for me? You bet it was.



Ronda July Sturgill

I have recently begun studying interior design, and have designed a home that is perfectly accessible for my wheelchair. It's not that the floor plan of this house is so unique, but there are certain considerations to be taken into account that only a person who uses a wheelchair daily would know about. I want to bring these areas to your attention, so that you yourselves may become better acquainted with them. If you ever have clients who use wheelchairs you will be better aware of their needs. I hope that you will come to share in my enthusiasm for designing interiors that are both beautiful and accessible for the disabled population.

Space Is the Key

Contrary to popular belief and opinion, there are no standards when it comes to designing the interior of a home for a wheelchair and its user. It is important to remember that people's abilities are very different. What is accessible for one person may not necessarily work for another. I have a very good friend who also uses a wheelchair. Her disability and her abilities are very different from mine. Even though we both use wheelchairs, we could not function in the same house freely. This is particularly true in high-use areas such as the kitchen. When it comes to designing a kitchen, it is vital that you know your client's abilities so that you can design accordingly. There are, however, some considerations that do exist that can be applied to nearly everyone who uses a wheelchair. It is these areas that I want to address here.

When designing the interior of a home for a wheelchair the key word is *space.* There must be enough space so that the wheelchair can move freely around the architectural structure as well as the furnishings. A wheelchair is extremely hard on a home. If there are any areas at all in which the wheelchair user has difficulties, within months of daily use the interior will begin to deteriorate. I have seen holes gouged into walls by the footrests of the wheelchair because there was not enough room for a turn to be made smoothly. I myself have eventually worked the entire hinges of a door completely out of the doorframe as I squeezed through the door to get into the room. Not only is the architectural structure itself at stake, but the home furnishings as well. I doubt that there is anyone who uses a wheelchair who has not left a dent or scratch on every piece of furniture he or she owns. All of this usually occurs when there is not enough space for the maneuvering of the wheelchair.

Negotiating Tables, Doors and Hallways

An area of particular difficulty is that of the coffee table. The coffee table usually sits in front of the sofa, approximately 6 to 12 inches from it. This makes it impossible for a person using a wheelchair to pull the wheelchair up next to the sofa so that she can transfer herself onto it. The coffee table must be moved, or it will be scratched by the wheelchair. I recognize the need for something sitting near the sofa to hold drinks and magazines, and I recommend using a very small coffee table which sits on an area rug, thereby distracting the eye from its small size. The wheelchair user can then move the wheelchair next to the sofa easily.

Pocket sliding doors are the wheelchair user's best friend. They are perfect for enclosing a small area without taking up space. One condition that I have seen time and time again, particularly in commercial design, is where a swing door is used to enclose a small bathroom. Although small, the bathroom was

Continued on page 50

Geiger
The Triuna Collection is a comprehensive modular range of executive management furnishings. The lighter scale of Triuna makes it particularly appropriate for smaller spaces.
The collection includes desks, credenzas, U-desks and upper storage units. The Triuna table line includes table desks, conference and occassional tables.
Triuna detailing seeks craft as a distinct element of the furniture. Tops are offered with various marquetry motifs. Storage units are offered with several trim designs. An extensive range of premium grade veneers and solid woods are carefully selected, matched and finished with enduring urethane.
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Continued from page 48

A totally barrier-free, wheelchair-adapted home in Galveston, Texas was designed by Houston-based Harriet Coulson, ASID, and Rod Hamlin, ASID Associate, of Coulson-Hamlin for 26-year-old Patrick Bush, severely disabled by injuries on a job at 16. The custom-designed, 31½" oak dining table enables Bush to roll his wheelchair under it. "Being in a place that Patrick feels is really his own and that helps him do things for himself has really lifted his spirits," says Coulson. Photography by E. Joseph Deering, courtesy of *The Houston Chronicle*.

obviously designed for a wheelchair; the door is extra-wide, and there are grab bars alongside the water closet. However, once inside the door, the wheelchair itself sits in front of the door, preventing the door from being able to close.

Hallways are a nightmare for anyone using a wheelchair unless there is ample space provided. The areas that take particular abuse from the wheelchair are those that are adjacent to room openings. There must be enough space for the turn to be made smoothly and quickly by the wheelchair user coming out of those rooms.

Kitchens, Baths and Showers

Another area of the interior that takes enormous abuse from the wheelchair is kitchen cabinetry. Because this is such a high-use area, subject to daily contact with the wheelchair, a very hard finish must be used on the exterior of the cabinets. In every house that I have lived in, I have left a scratch line approximately 12 inches from the floor all the way around the cabinets. This happens very quickly and completely detracts from anything else in the kitchen. Although I have never used them, the hard finishes offered by some manufacturers look as if they would be perfect to stand up to constant contact with a wheelchair.

Bathrooms present a set of problems all their own. The important thing to remember is that they must be functional. The only way to know exactly what to do is by knowing the abilities of your client. Space will always be a factor; there must be enough space to move the wheelchair around freely. Some people need assistance with their grooming needs, and the designer must allow for that. I recommend some kind of a tiled area around the bathtub to serve as a resting place when transferring from the wheelchair into the tub. When a shower is used by the individual, it is important for the designer to know that shower doors make it impossible for the person to get into the shower. A curtain needs to be installed with a three-inch rounded hump at the base of the shower. This prevents water from spilling out into the bathroom but does not hinder the wheelchair from entering the shower so that a transfer can be made. Once inside the shower, either a custom, built-in bench or a shower chair, easily purchased from a medical supplier, may be used.

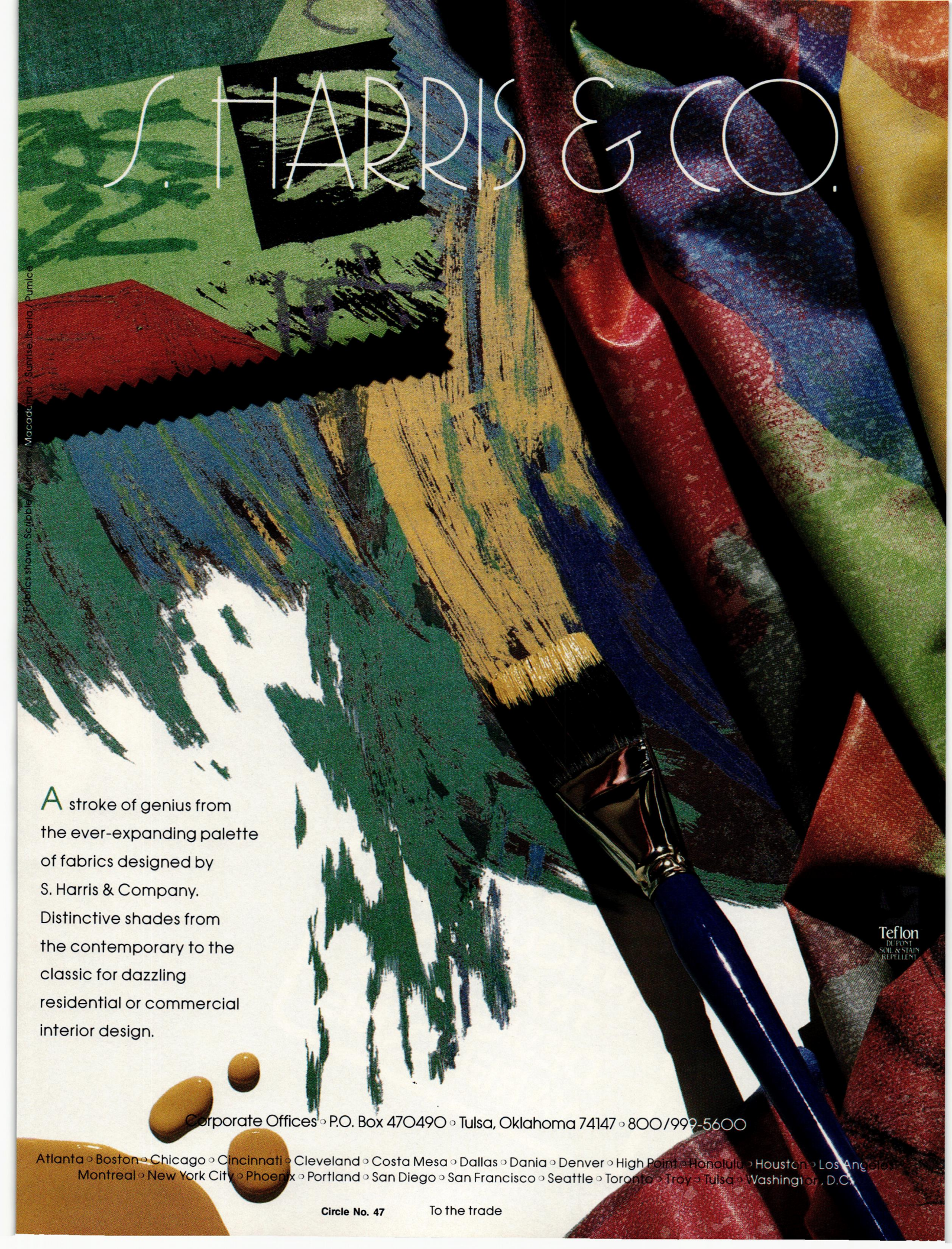
Why Not Accessible *and* Beautiful?

Last but not least, I want to discuss steps. Since my injury 18 years ago I have seen quantum leaps taken to make public and commercial buildings accessible to the disabled community. I remember a time when there were many buildings I could not get into. Thanks to the implementation of laws and regulations, these buildings are now under legal obligation to be accessible to the entire population. However, in residential work the progress has been much slower. In fact, as I look at the new residential designs that are on the market today, I wonder if there has been any progress made at all.

Why is it that we as designers feel that we must add steps to the interiors of homes in order to add drama, elegance and beauty? Can these effects not be present unless we use steps to achieve them? Years ago, I started seeing the "sunken living room." In no time, we began to see the "elevated dining room." From there, the steps moved on into the bedroom. A bed elevated upon a platform signifies the ultimate in luxury and romance. From the bedroom we move on into the master bathroom. Suddenly we have the sunken shower and the elevated bathtub.

I want to challenge you, as interior designers and architects, to start designing homes that are beautiful, elegant, and accessible for the disabled population. Why must we continue to live in just ordinary designs, while the able-bodied population enjoys elegant and luxurious surroundings? Is it absolutely necessary to compromise beauty for accessibility? I do not feel that it is. It is my goal to bring the design community and the disabled population together.

Ronda July Sturgill is a graduate of the Interior Design Institute, School of Interior Design in Las Vegas, Nevada.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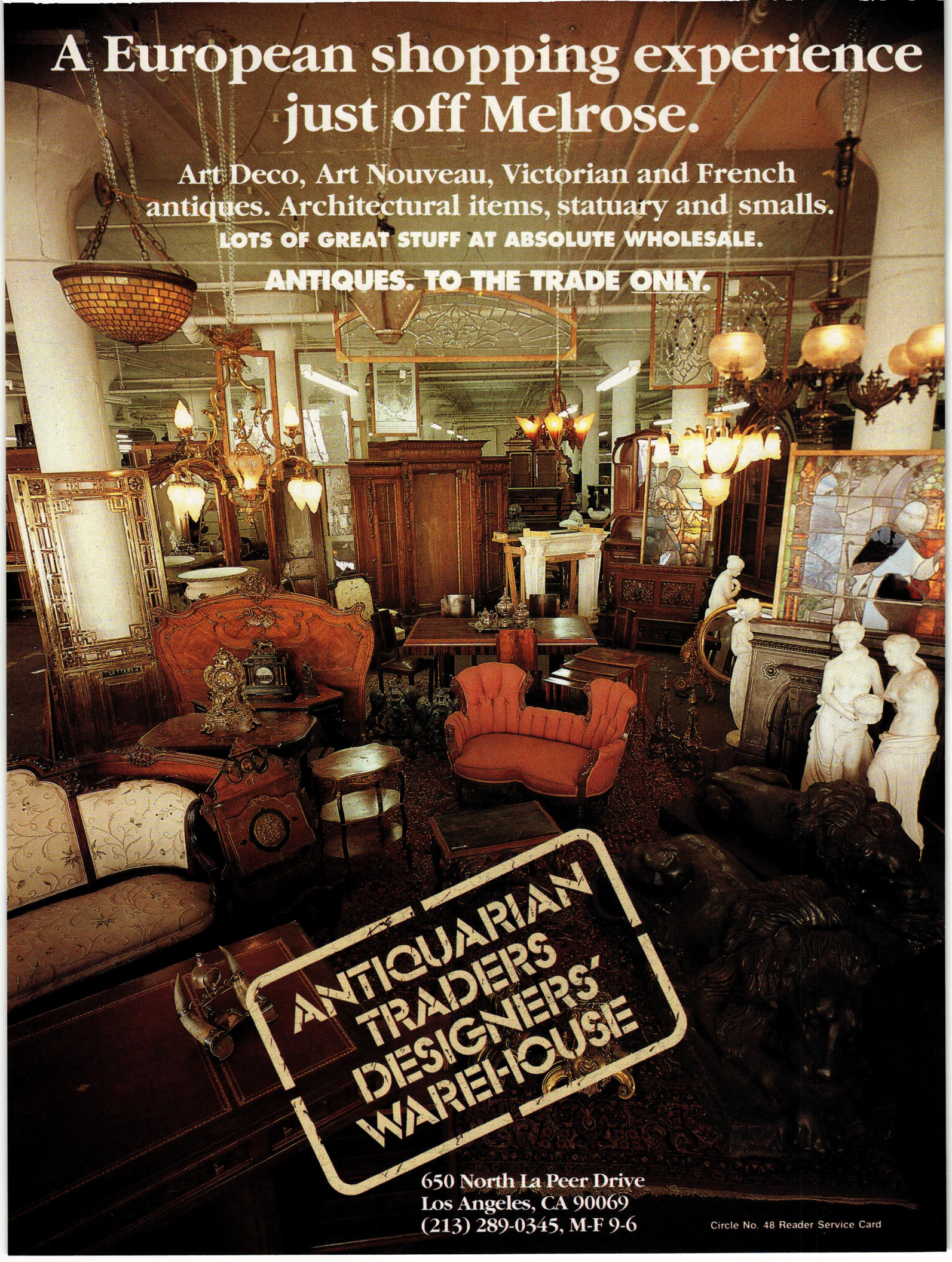
To the trade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A SIZZLING SERIES OF SUMMER SEMINARS AT DCS

by Michael Koski, Vice President Communications, Design Center South

Design Center South has arranged the perfect complement to your vacation in Leningrad this summer: irresistible educational programs designed to further enlighten the working professional.

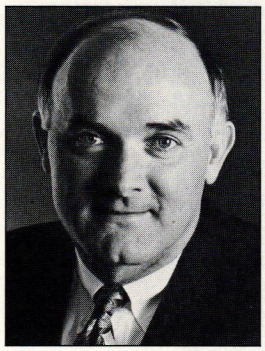
Interior designers will keep cool in our delightful facility near the sea with three programs that promise to entertain as well as impart invaluable knowledge . . . and keep us poised for increased competition in the decade ahead.

Third Thursday Forum

July 19, 11:00 A.M., Change and Revolution

How will you confront the changes happening around you in your industry?

Richard Norfolk, president of Pacific Design Center, chairs a panel on this vital topic at DCS on July 19.



Richard Norfolk, president of the Pacific Design Center

The fabric of our business is being re-woven daily as design centers increasingly replace the furniture stores of yesteryear. How will you service the smaller-volume customer who is pounding at the gates to be let in to your wholesale resources?

Will design centers open to the public? Will there be dual pricing? Will your voice be heard as these dramatic changes are considered?

Marty Swenholt, president of Design Center South; **Jack Shears** of Shears & Window; **Richard Kaleh**, president emeritus of ISID San Diego; and **Sandra Young**, president of ASID Orange County, join Richard Norfolk in this critical discussion. Be there!

Fourth Annual "High Noon" Celebrity Seminar

August 23, 11:00 A.M. – Jay Spectre Expected

The summer season reaches its crescendo with DCS's fourth annual celebrity seminar, "High Noon", on August 23. Starring this year is international designer **Jay Spectre**. After all—whose work has graced the covers of more magazines than Jay's?

Mr. Spectre's unique brand of contemporary design is steeped in the glamour and luxury of a Fred Astaire and Ginger Rogers movie and is remarkably well suited to the final decade of this century. Sleek function, original aesthetics, and a 20th-century/traditional point of view all combine in a paragon of *grand luxe* living.

Spectre's string of prominent clients ("silent celebrities," according to the designer's publicists) are but pearls on a dazzling necklace of superstar achievements that include a wildly successful line of furniture for Century, outdoor furniture for Brown Jordan, sheets and towels, mirrors and accessories, rugs and now a "Jay Spectre at Home" store in Westport, Connecticut.

Jay is a winner of two Daphne awards, has been twice in the international "best-dressed" list, and in 1986 became a member of *Interior Design* magazine's Hall of Fame, as well as being named one of the top eight designers in the United States by the Smithsonian Institution.

Come and hear how Jay Spectre does it all!

Market '90 Launches "The Year of the Art of Living"

More than 3,000 designers poured through the portals of Design Center South in Laguna Niguel for Spring Market, this year dubbed "The Art of Living," which was designed as a many-faceted tribute to the Southern California lifestyle.

Anthony Hail of San Francisco, known as "the decorator's decorator," and Joyce MacRae, West Coast editor of *HG* magazine headlined, with a variety of attractions, entertainments and educational programs packing the two days between keynote talks.

Walton Brown, publisher of *Designers West* magazine, chaired a panel for designers on "How to Get Your Work Published." Mary Bright, the curtainmaker/magician of New York City gave a presentation, as did Sheila Klein, 21st-century artist from Los Angeles. The new "Infiniti" automobile was a design highlight. A further tribute to the art of living was an exhibit/tasting by Mondavi wineries.

Market '91 is slated for March 18 and 19; noted designer Steve Chase will be guest of honor.

These pages specially prepared for *Designers West* magazine, July 1990

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At **Elijah Slocum**, the "Catherine the Great chandelier" from Port Royal exemplifies the French and English influences on 18th-century Russia. The 24K-gold-plated, hand-chased, wrought-iron chandelier features Bohemian crystal. Circle Number 375.

Inspired by the Victorian era, **Sherle Wagner** imparts a treasured, Old-World feeling to a porcelain washstand, available at **Martin Lane, Inc.** The white porcelain is the perfect foil for any number of basin fittings, from the pictured semi-precious stone to hand-painted porcelain to metal in any finish. Circle Number 376.

House of France presents a whitewashed armoire with hand-painted detailing from the new Trianon collection. H 87″, D 26″, W 49″. Circle Number 377.

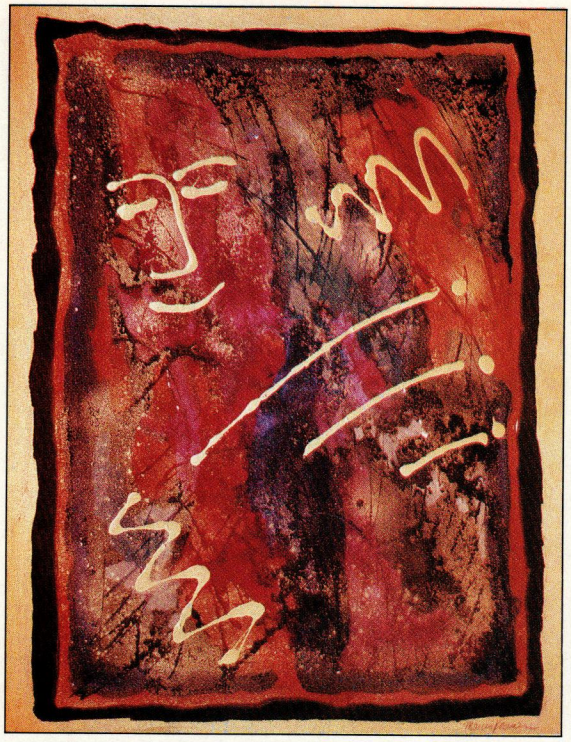
Fremarc Designs presents this beautifully hand-carved pedestal base with a 48″ round bevel glass top, here accompanied by the classic European scroll armchairs. The table and chairs are available in a variety of standard or custom finishes. Circle Number 378.

Country Life presents for spring "Celine," a beautiful floral wallcovering, and "Alexandria," a fresh cotton chintz featuring a large, multi-colored bouquet. Circle Number 379.

Haptor Barrett introduces "Hunt Country," a new, 55-piece collection by **Lane**. The composite of styles, finishes and materials gives a feeling of elegance, sophistication and class. Circle Number 380.

Thomas Decorative Carpets & Fabrics designed and manufactured a custom staircase runner and coordinating entry rug for this Southern California home. Amy Hanggie, custom rug designer, is available for consultation. Circle Number 381.

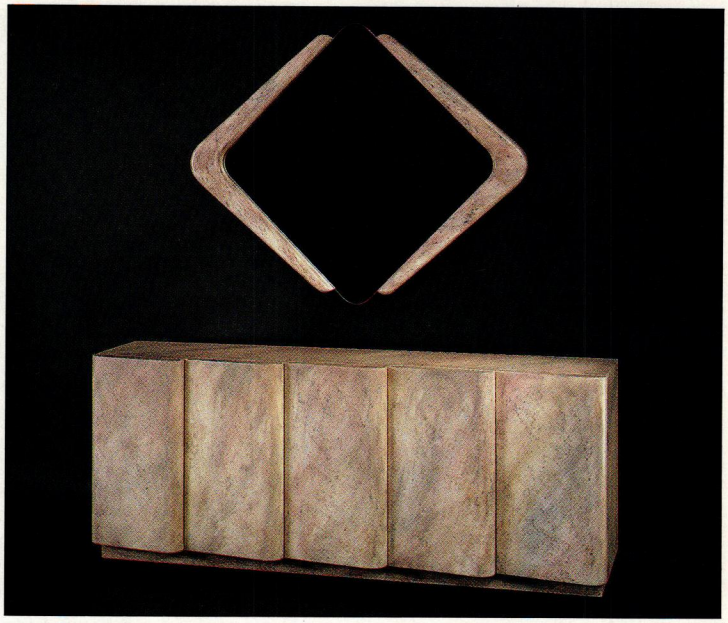
Kallista, Inc. introduces the "Aqueduct" bath spout, available at **Martin Lane, Inc.** Designed with clean, sleek lines, the Aqueduct is available in nickel silver, brushed nickel or gold. Circle Number 382.



Accents. . .and More specializes in custom art, accessories and furniture; shown here is "Inner Sanctum" by Marcia Kramer in water media with enamel. Resident artists are available for commissions in all media. Circle Number 383.

From the **Montage** upholstery collection comes this two-piece lounge sectional, available with polydown cushions and right or left chaise section. 120″×69″. Circle Number 384.

This handcrafted table lamp from the "POLO CLUB COLLECTION" by **Fredrick Ramond** features distinctive sculptured horse heads of solid polished brass with bird's-eye maple base finish and a beige linen shade. Circle Number 385.



Newton-Edwards presents the "Ripple" buffet and "Deco" mirror from Pennsburg, both available in a wide variety of polyurethane, hand-painted finishes. Circle Number 386.

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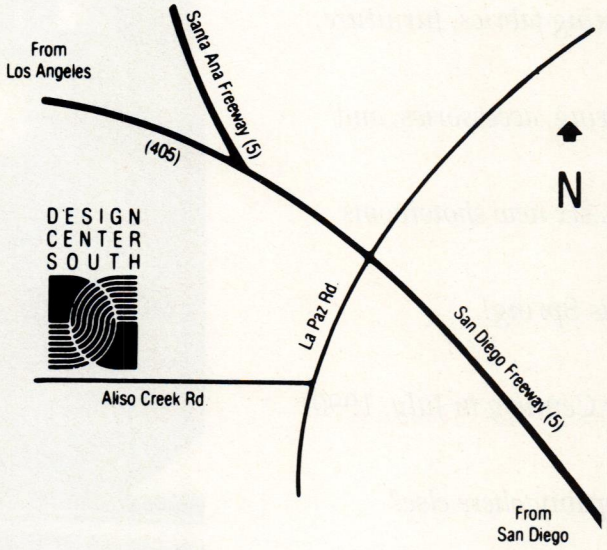
*See presentation in this section

This console and mirror from **Marge Carson**, offered in a variety of finishes, is featured at **Nancy's Showcase.** Circle Number 387.

For information regarding this special section, call Julie Diller at *Designers West* (213) 657-8231



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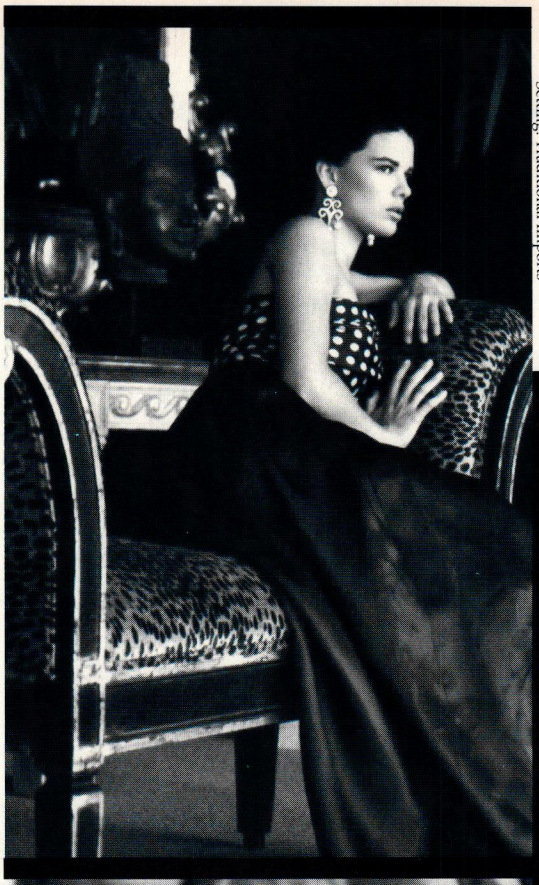

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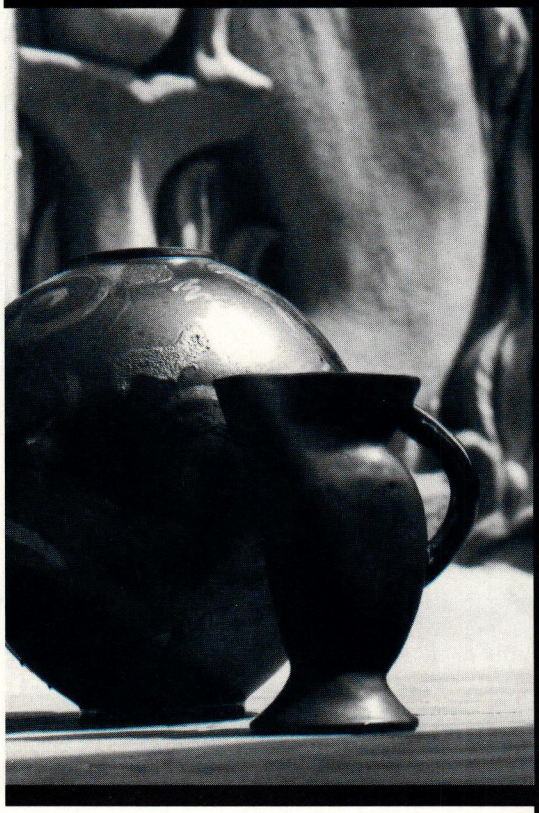

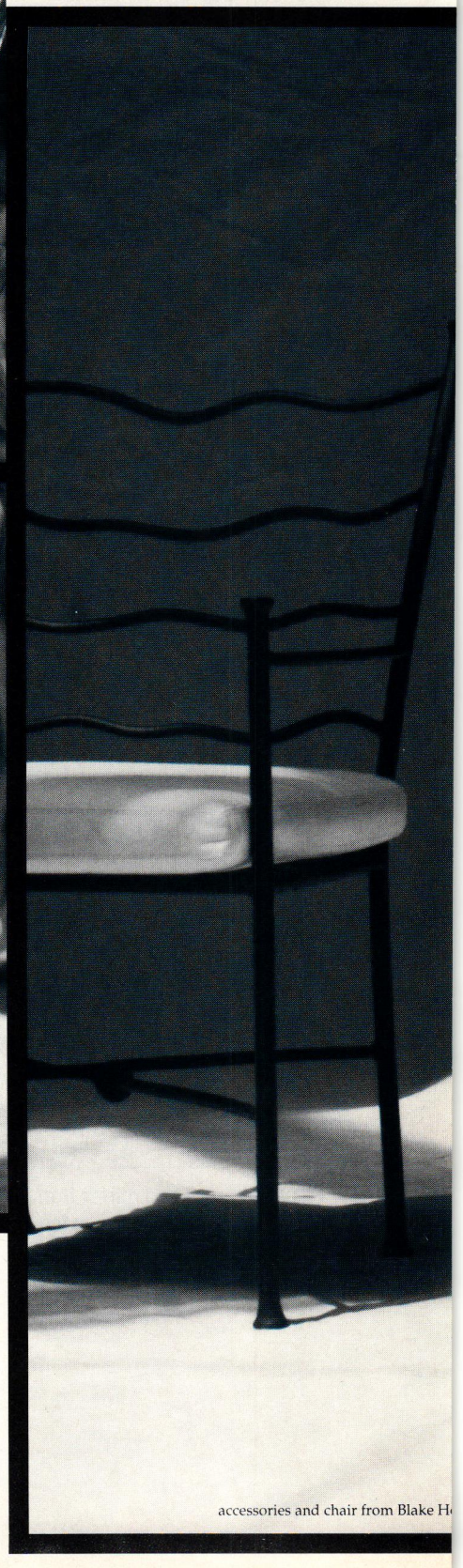

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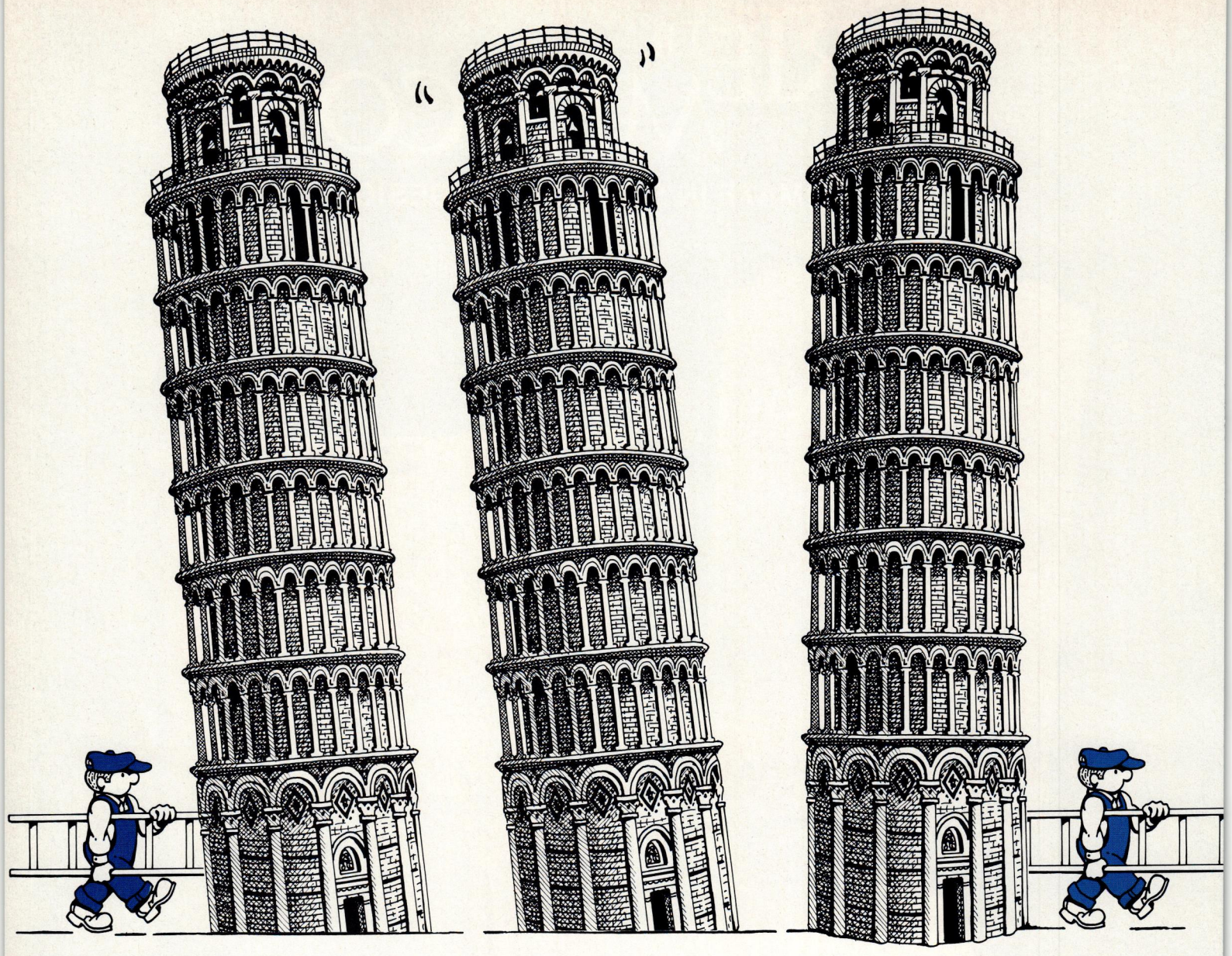

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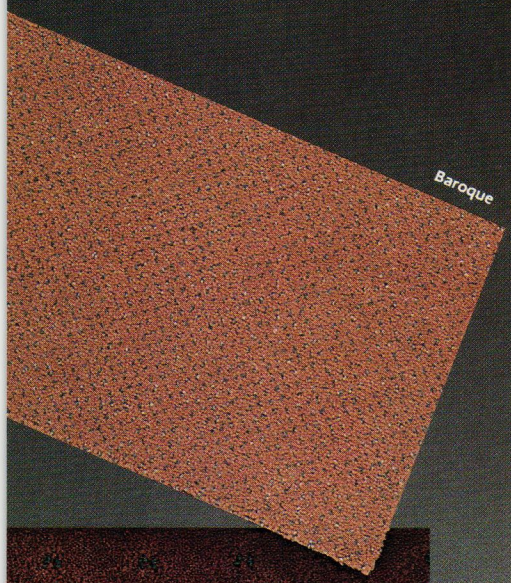

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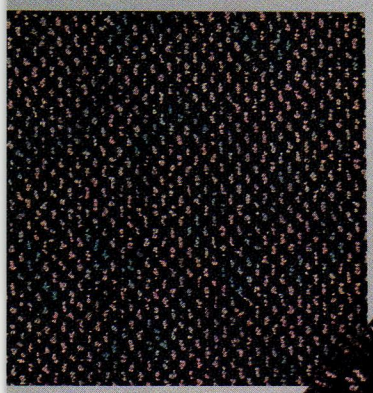

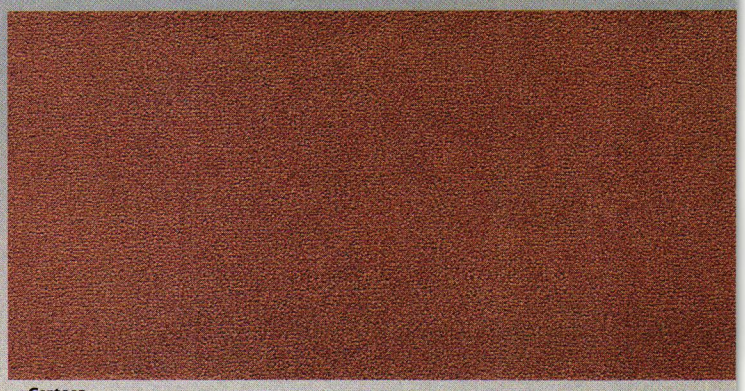

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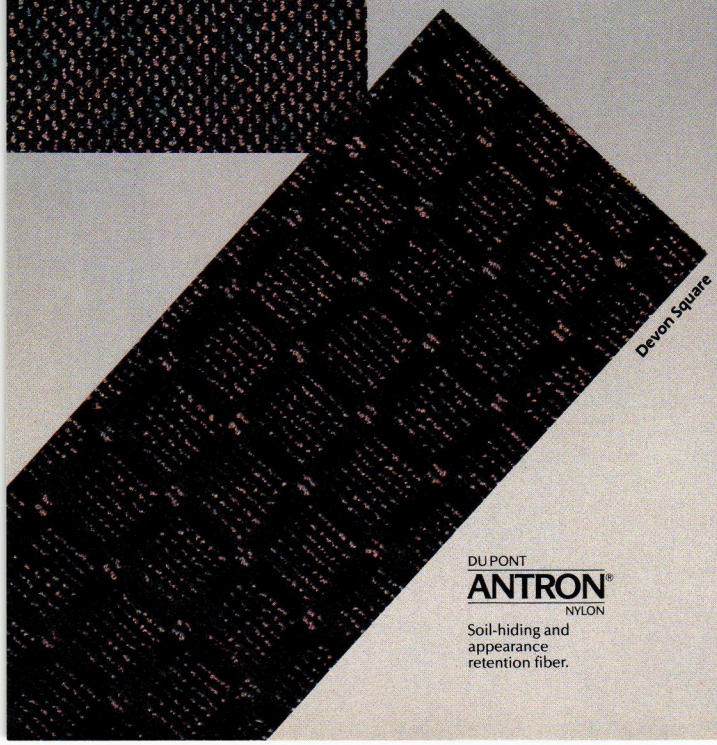

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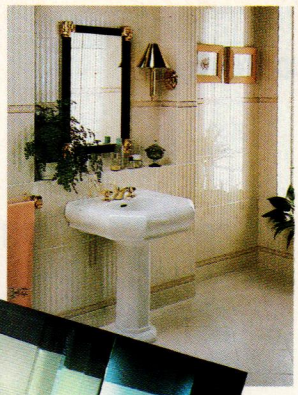

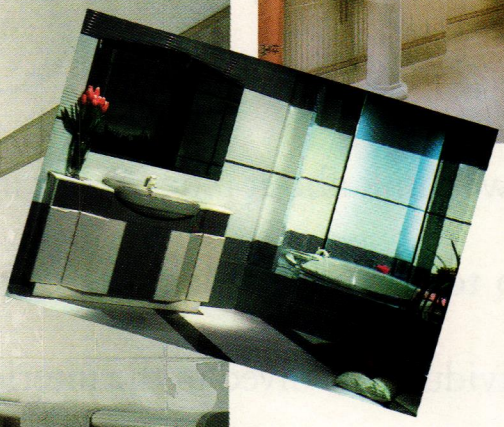

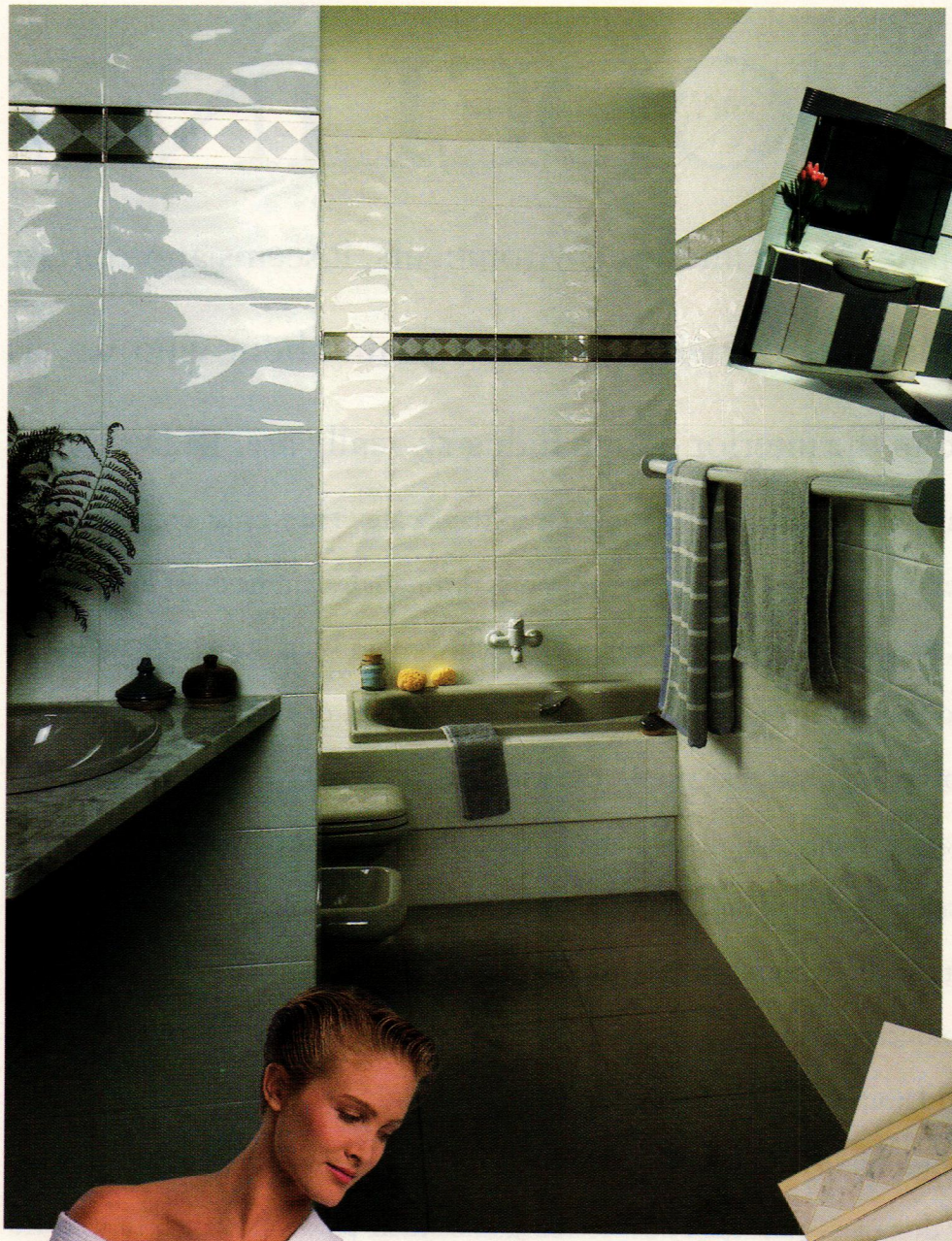

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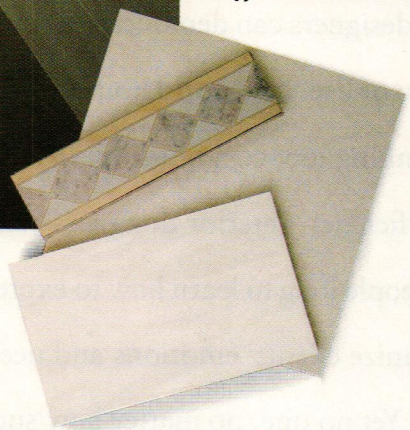

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REMODELING

As we think about redesigning interior environments, it seems appropriate also to consider redefining ourselves, to think again about who we, as individuals involved in the interior design industry, really are. ■ Designers must dare to think in new ways about the work placed in their care. They must continually illuminate it with a broader vision. They must seek to express through design the most meaningful substance of their being. ■ It is quite right to search for such ways to keep our creativity in top form. Creativity needs to be kept up consciously and conscientiously, or it can lose its vitality. Without such attempts, other concerns, like weeds, can smother creativity's very delicate seed. Yet nurtured, that seed will gain in strength until, with maturity, it can ever more powerfully and gracefully find its right expression. ■ How important this is in a field so capable of elevating human existence. In a world that too often plunders the historic or obsolete, interior designers can demonstrate how to adapt for constructive continuation of use. In a world house-hungry, interior designers can lead in re-thinking low-cost housing. In a fast-paced, communication-glutted world where people demand efficiency, interior designers can teach how to reorganize their places of work. In a world where people long to learn how to express their real selves in a nurturing fashion, interior specialists can organize clients' emotions and needs through design. ■ They can do all these things — and they do. Yet no one, no matter how successful, can rest on his or her laurels. No matter how outstanding is the design with which we are providing the world today, we have to do better in the future—not just for our own professional well-being, but for the well-being of the entire world.

SPACE REDEFINED: A residence in Beverly Hills redesigned for a client's individual taste by Marieann Green, ISID. Photography by David Glomb.

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

REDESIGN

UGLY DUCKLING NO MORE

Marieann Green, ISID, Redesigns a Beverly Hills Residence

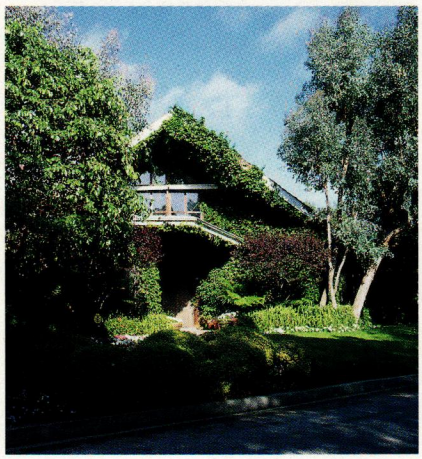
Photography by David Glomb

Entry (page 67)

Tile: La Maison Française
Tile installation: Scott Kirk
Console: The Christopher Chodoff Collection
Hurricanes: La Maison Française
Settee: Quatrain Antiques
Lion: La Maison Française
Mirror: Speirs Laughlin
Art: "Natte" by Antoni Tapiès
Sculpture: Alberto Giacometti

Entry (preceding pages)

Rug: Decorative Carpets
Chairs: The Christopher Chodoff Collection
Chair fabric: J. Robert Scott & Associates
Sofa: Randolph & Hein
Sofa fabric: J. Robert Scott & Associates
Cocktail table: The Christopher Chodoff Collection
Dining table and chairs: The McGuire Company
Chandelier: Academy Lamps
Corner cabinet: Speirs Laughlin
Cabinet finish: Hugh Holland
Cabinet interior: Matolek Furniture
Shutters: Accent Products Co.
Art: client's collection



NO MORE WOULD THERE BE THE various dark papers covering the walls and floors laden with shag-pile carpet. No more would the free-form stucco fireplace strike its discordant note and heavy drapery conceal the verdant landscape.

Today these walls are hand-finished with a 17th-century French Provincial texture. Squares of 17th- and 18th-century French terra-cotta tile are surrounded by timber for the floor. Barn siding has replaced the stucco to bring the fireplace into harmony with the rest of the architecture. And no drapery has been used whatsoever.

Designer Marieann Green, in her second year as president of the Los Angeles Chapter of the International Society of Interior Designers, says she suspects the house was spec-built and a previous owner had added an A-frame. "But the location was superior—adjacent to Pickfair, the former home of Douglas Fairbanks, Sr., and Mary Pickford. Also ideal were the size of the rooms, the tone set by the barn siding, and the views," she adds.

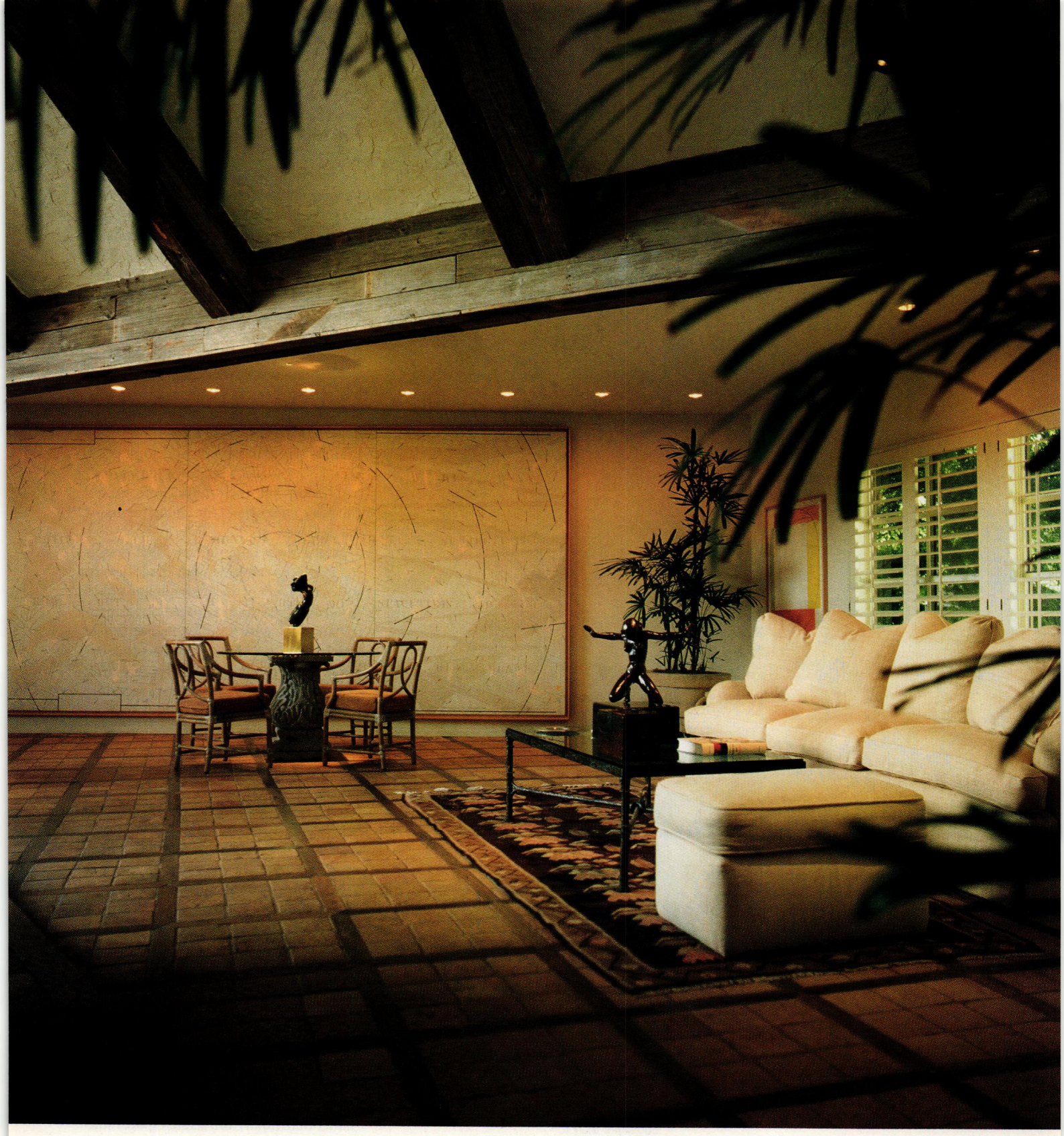
The client, a single woman moving from New York City and bringing with her only her contemporary art collection, did not wish to continue the country look any more than would be necessary. "She also did not want color—absolutely none," says Ms. Green. So, to arrive at a concept with which her client would be pleased was the challenge.

"I stand fast on relating all the elements of the shell. This became our starting point," says the designer. "The shell of this home did have a rustic look—that is why I continued the barn siding on the fireplace and mixed the antique oak and tile floor, laying it on the diagonal to increase the spatial flow."

The introduction of the client's art collection also was basic to Ms. Green's design concept. "The art necessitated great attention to the lighting design . . . what should have prominence . . . what should be isolated," she says. "I feel art and interior design are actually a single art form, with the magic happening when you incorporate the two so that neither detracts from the other.

"The art should not interfere with the way a home functions," she continues. "After all, a home is not an art gallery, and I certainly don't want it to look like one! And, of course, the rest of the interior decor should not overwhelm the fine art. So it's the perfect balance that is the designer's goal.

"Indeed, I feel it's a privilege to be able to work with a fine collection of art, and I work to make a perfect marriage between it and the rest of the interior design. The art



"The most important lesson in remodeling and redesign is to keep the shell – the walls, floors and ceilings – consistent."

Living Area (page 71)

Large painting: "The Sharing of the Nameless" by Arakawa
Small painting: "Four Color Frame" by Robert Mongold
Table base: Cache
Glass top: Campbell Glass
Chairs: The McGuire Company
Chair fabric: The McGuire Company
Rug: Decorative Carpets
Sofa: Randolph & Hein
Ottoman: Formations
Ottoman fabric: J. Robert Scott & Associates
Cocktail table: The Christopher Chodoff Collection
Electrical: Custom Electric
Wall texture: The Plaster Master
Painting: Salazar & O'Brien
Sculptures and art: client's collection

Dining Room (page 70)

Table and chairs: Bruce Eicher
Chandelier: Bruce Eicher
Bowl and crock: La Maison Française
Tableau relief: by Godfried Honeggr
Side table: The Blue House
Wall texture: by Autumn Weiner
Landscaping: Mathias & Barrington

Detail in Dining Room (above)

Art: by Penck
Hurricanes: La Maison Française
Table: Bruce Eicher

Master Bedroom (opposite)

Tables: Paiino Collection
Jars: J.F. Chen
Upholstered bed: RGG Upholstery
Bed linen: Bianca
Pillows and comforter: International Down
Chaise longue: Saridis
Art: clients' collection

and the interior should be independent from each other and should also have great harmony."

Mediating between the structure's rustic finishing and the contemporary art were the furnishings themselves. When the client made it clear she did not want a country look, Marieann Green suggested a well-edited assemblage of antique and fine reproductions, all with a classical feeling. Soon an antique Italian settee and a 16th-century marble lion were ensconced near Antoni Tapiès' "Natte," and an antique pine clock from the south of France was situated adjacent to a David Hockney lithograph.

Even on the tile and timber floors, antique kilims, faded and worn, serve as bridges between rusticity and sophistication. "They fill the need for some warmth and color, yet their hues were muted enough to not offend the client," explains the designer.

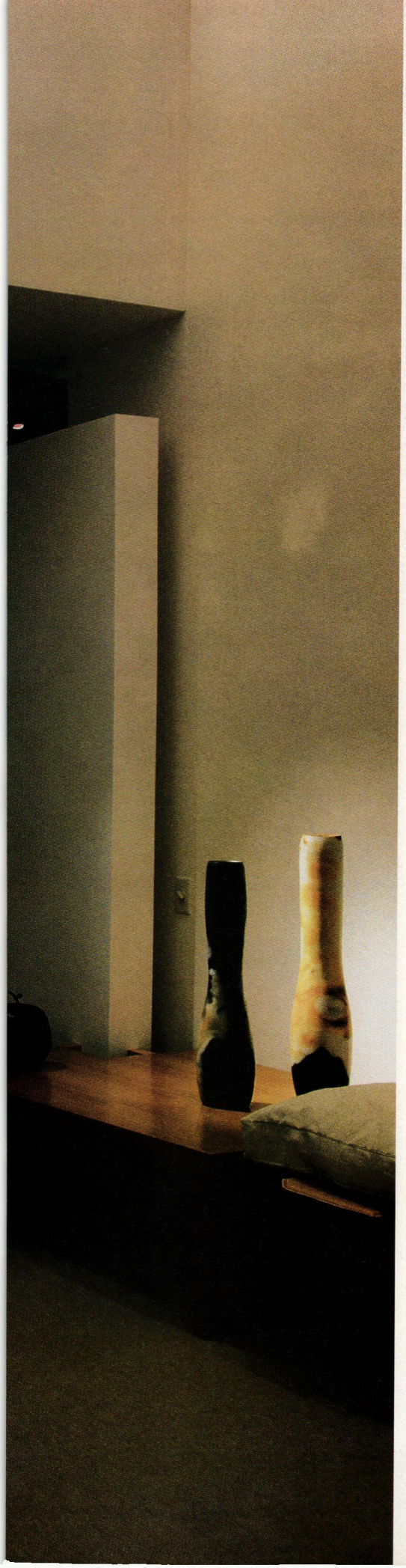
Luxuriously large, down-filled upholstered pieces combine with the kilims to soften the effect of the predominantly hard surfaces. "Even the most pared-down, neutral environments should be made to feel livable," she says. "In fact, even in office environments, the overall ambience should exude livability. At least, this is the feeling I try to bring to my work."

The result in this home is balanced—full of interest but with plenty of space for the eye, and body, to rest. And, in spite of the eclectic mix, there is a tremendous sense of unity, which Marieann Green attributes to her holding a respect for the architectural shell foremost in her approach. "No matter what the interior designer starts with, it has to be dealt with as one totality," she notes. "Otherwise one starts making a change here and a change there—and pretty soon you're on your way towards a hodgepodge. The most important lesson in remodeling and redesign is to keep the shell—the walls, floors and ceilings—consistent."

Consistency, she concludes, is the number one step in changing the life of a former ugly duckling. "It's a principle that is increasingly important to interior designers' work as so many people are deciding to remodel. Rather than build from scratch spaces suitable to their needs, more people today feel it's cost-efficient to stay where they are. They don't want to get involved with what they see as inflated housing costs. So they need interior designers to be able to work within the context of what they have—and come up with something as aesthetically pleasing as any new residence they could buy."

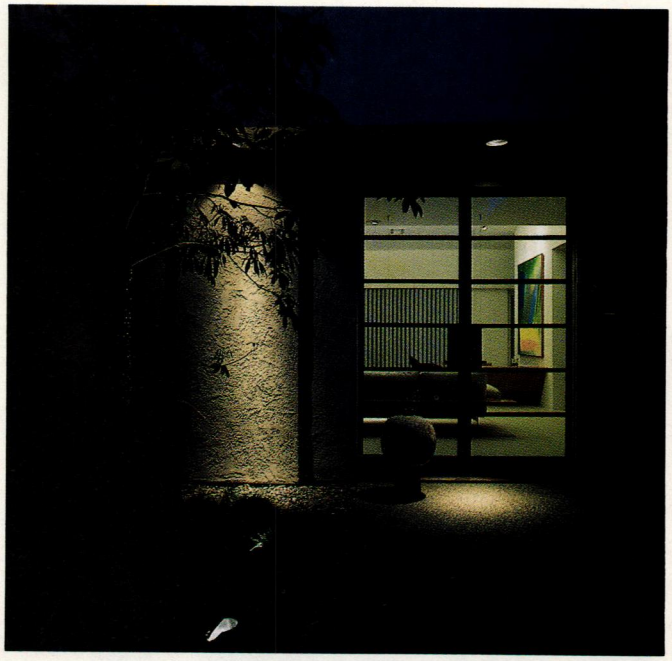
—Carol Soucek King

"Even the most pared-down, neutral environments should be made to feel livable."



SIMPLE RESTRAINT

A Weekend Getaway Translates Into Less Is More



Interior Design by Insight West
Design Team: Wayne Williamson and Bruce Goers
General Contractor: Don McIntosh

Photography by David Glomb

"I've never done anything this simple," exclaims interior designer Wayne Williamson of the condominium he remodelled for a retired couple in Rancho Mirage, a desert resort community near Palm Springs, California. "It was a lesson in simplicity and restraint," he adds.

Nestled anonymously among the ubiquitious condo colonies that dot California's desert resort towns, the ordinary exterior of this 2,200-square-foot condominium belies an extraordinary interior of discreet elegance and modern sparsity. Its neutral color palette, simple lines and mixed, contemporary furnishings convey a decidedly low-key lifestyle. Avid art collectors, the clients requested a design that would serve as a backdrop for their collection of contemporary paintings and sculptures.

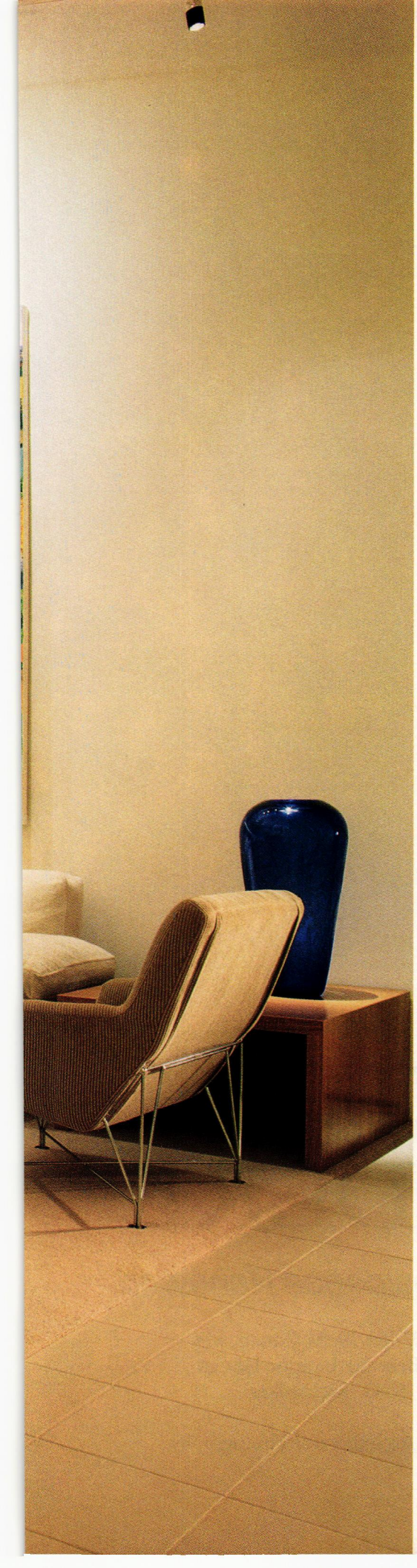
"They didn't want it to breathe 'ostentatious.' We went to the far right of that to make it appear as understated as possible; the more 'nothing,' the better they liked it," notes Williamson, who co-founded Insight West with his design partner of 28 years, Bruce Goers. "There is an inherent frustration when you create a simple design because it must read simple all the way around—especially when you are working with nothing more than a series of straight lines."

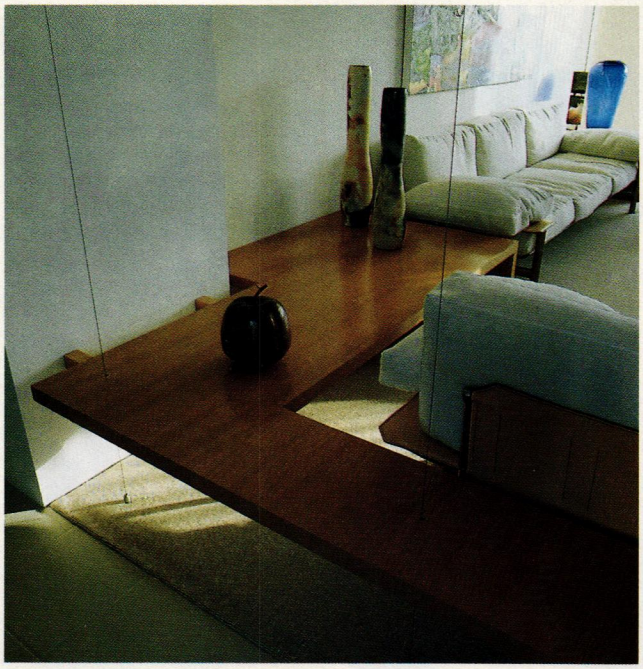
Frustrations aside, the designers initiated an extensive structural remodel from enlarging doorways to pulling down walls. Their strategy called for eliminating as much as possible the traits typical of condominiums. For starters, the designers opened up the front entryway by replacing a single, heavy wooden door with a wide, 12-pane glass and steel model. The expansion of this space, coupled with the symmetrical lines of the glass door, says Williamson, opened up a view of the patio area and set the tone for a lighter, contemporary look.

"In Palm Springs, the view is the most important thing, so we avoided structures or columns that would block it," says Williamson. In the dining room, for example, they installed a 10′× 9′ window in place of a sliding glass door and extended the wall by three feet. A Duette™ shade allows a soft, luminious glow to permeate the space. The removal of a pre-fabricated fireplace and walk-up bar in the living room afforded unobstructed views of the surrounding golf course, mountains and lakes. To conceal the electrical and plumbing units on an adjacent wall, the designers created a narrow, free-standing wall panel accessible from the opposite side.

For the living room, Williamson designed an angular step-down, sit-down bar and a floating-shelf unit which, juxtaposed, lends an unsual air of levity to the interior. "The desert community is a very social place, and people tend to congregrate around bars whether they drink or not. This bar allows the host to play bartender as well as be the center of attention," he says. Both pieces, as well as the end tables and sofas, are constructed of ash wood.

The designers adhered to a strictly neutral color palette to accommodate the client's changing art collection. They removed the orange-peel texture on the walls to achieve





a smoother, pristine backdrop. A combination of adjustable recessed and track lighting provides flexible lighting alternatives for the rotating art pieces. A disk with a halogen uplight bounces light off the ceiling, creating a subtle distinction between the living room and entryway. Where 6′×3′ swing doors existed, they installed sliding shoji screens which not only maintain privacy control, but create a seemless unity from one room to the next.

The exterior landscape aptly reflects the stark interior. The designers embarked upon an ecological remodeling with the planting of drought-resistant vegetation in place of concrete sidewalks, and the use of exposed aggregate poured in a free-form style to resemble a river-rock basin. To create the illusion of a grand backyard and increase privacy, they created random berms that seemingly merge the patio and adjoining golf course. In front, South African Chorisia trees with heavy, sculptural trunks line the entryway.

Though Williamson and Goers concede the design is sparse for most tastes, they also believe it represents a coming trend for the '90s. "Unfortunately," says Williamson, "we're a nation of consumerism and we think more is best. It's a relief to cut back all the non-necessities in design and I think the coming trend is toward 'less is more.' After all, I don't need 15 of everything to make a design look good."

—Paula Fitzgerald

Living room (pages 74 and 75)

Sofas: B&B Italia
Cocktail table: Interna Designs
Lounge chair: DUX; fabric: Brickel
Bar & tables: custom by Insight West; fabricated by Brooks Case Goods
Bar chairs: Knoll International
Hanging shelf: custom by Insight West; fabricated by Brooks Case Goods; Wire hangers: M.C.S. Display Cables
Carpet (throughout project): Decorative Carpets
Lighting contractor: McClellan Electric
Window coverings: Classic Draperies
Apple sculpture: purchased by client in Santa Fe, New Mexico
Wooden sculpture (above piano): by John Okulick
Sculpture (on bar): client's collection
Painting (above sofa): by Constance Mallison
Painting (above bar): Freidal Zubas
Ceramic sculptures (on shelf): client's collection

Exterior (page 75)

Doors: Torrance Steel Door Company
Pottery: Claude Conover

Bedroom (page 76)

Shoji screens: L.A. Shoji
Bed: Ligne Roset
Painting: Don Coen
Tile floor: Victory Tile; manufactured by Morena

Dining room (page 77)

Table: Knoll International
Chairs: Knoll International
Painting: Robert Natkin
Window shade: Classic Draperies

HILLTOP BELVEDERE

A Gracious 1920s Residence Renewed

Renovation Architecture by Walter W. Wilkman, AIA
Interior Design by John W. Benecke Interior Design
General Contractor: S. & G. Ricksecker

Photography by Berger/Conser Architectural Photography

THE HILLY LANDSCAPE OF ORANGE County in Southern California with its fragrant orange groves and bright wildflowers bears a strong resemblance to the Mediterranean coast, a resemblance that was not lost on the area's early colonists. Ever since families who made their fortunes in California began building lavish homes, Orange County has been dotted with Mediterranean-flavored architecture, adapted to comfortable ranches built around courtyards like Italian villas or Moorish palaces. One such country residence, built in 1927 for the family who owned the area's newspaper, the *Orange County Register*, is now the home of real estate developer and property manager Richard Silver.

When Silver saw the house, he fell in love with its gracious, "old California" Mediterranean character. He bought it and named it "Belvedere." He called on interior designer John Benecke, principal of John W. Benecke Interior Design, who had designed his previous residence, to work with architect Walter W. Wilkman, AIA, on renovating and updating the 6,000-square-foot property.

"The first thing we did was to remodel the kitchen, and that led to gutting the entire house," recalls Benecke. "It was a beautiful residence, but the interiors were dark and dreary and had no elegance. We opened up a lot of new windows and added a library." The kitchen was brightened by a window wall on the courtyard, limestone floors and gleaming, light-gray granite. The original master bedroom became a guest bedroom, while a new master bedroom suite was created by combining two smaller bedrooms.

As far as was possible, the architect and designer strove to preserve and restore the original Mediterranean flavor of the home.

Entry (page 80)

Walls: (throughout): Dunn Edwards
Tiles: original
Lighting: Paul Ferrante
Bronze sculpture: "Gloriae Victis" by Marius-Jean-Antonin Mercie, *c.* 1873
Mirror: Austrian, late 19th century; client's collection

Living Room (page 81)

Painting: 19th-century, from Jacques Fisher, Paris
Chest: John Good
Wing chair: G.R. Durenberger; fabric: Brunschwig & Fils
Chinese porcelain parrot: client's collection
Porcelain animals: Diane Love
Vase: Gump's
Buddha lamps: Minton-Spidell

Library (opposite)

Millwork: custom by Walter W. Wilkman, AIA; fabricated by B & R
Chairs: G.R. Durenberger
Carpet: custom by John Benecke; fabricated by Stark Carpet
Sofa: Rod Martin; leather: J. Robert Scott
Pillow fabric: Brunschwig & Fils; trim: West Coast Trimming
Painting: by Roger Kuntz; frame: Ted Gibson
Coffee table: North Hollywood Marble
Lamps: Minton-Spidell
Chinese cache-pot: Warren Imports
Ashtray: Lalique
Antique drum table and side table: client's collection
Invalid's chair: G.R. Durenberger; throw: Hermès
Lounge chair: Bobrosky; fabric: Brunschwig & Fils; trim; West Coast Trimming

Guest Bedroom (above)

Drapes: Anton's Decorator Workroom; fabric: Calvin; rods: Murray's Iron Works
Chinese screen: Warren Imports
Chair: client's collection
Floor: sisal, Stark Carpet
Bed: upholstered by Bill Matt; fabric: Clarence House
Lamp: elephant bells: Cambridge West; shade and wiring: Todesca-Wilhoit

Master Bath (right)

Lighting: Capri; FIRE
Bathtub and hardware: Kallista
Hibachi: Warren Imports
Linens: McGarry
Marble: Bruner Pacific
Bronzes: client's collection

For example, the original, colorful "Malibu" tiles characteristic of that period in Southern California were left *in situ* on stairway risers in the entry; tiles from other areas were preserved and reinstalled in the library. The redesigned "Belvedere" has a strong European character, reinforced by a profusion of art, antiques and elegant bibelots. Furnishings and accessories from many sources and periods are deftly combined for a look of opulence tempered with casual comfort.

Partly raised in Vienna and with a background in international business, John Benecke is particularly at home with European styles and cultures, and his international sophistication shows in his work. The library, added to the home during the remodel, exemplifies his talent at mixing eclectic elements, textures and tones artfully into a harmonious whole. Its classically detailed paneling and ceiling are of pine, and the flooring is of oak, laid in a European-inspired chevron pattern. Flanking the brushed-leather sofa are bookcases filled with books and travel memorabilia. The rug was custom made to be a faithful copy of a Yugoslavian kilim, now threadbare, owned by the client. Antiques such as the French kettledrum, now a side table, needlepoint-covered armchairs and an antique invalid's chair coexist gracefully with a contemporary painting by a Laguna Beach artist.

A formerly shag-carpeted, vinyl-wallcovered basement billiard room proved to be the perfect wine cellar, once it was stripped to its bare bones and imaginatively recreated. "Under the shag were wonderful, red and black asphalt floor tiles from the 1930s," recounts Benecke. "But they proved to be too brittle to save. Instead, we left the original black mastic used to glue them down, and sponged on different colors of paint." He achieved the aged-in-the-wood-for-centuries look of an authentic wine cellar, Benecke continues, by clever trompe-l'œil painting. "When I pulled the wallpaper down, it revealed a mildewed area. I showed it to the painter, Birch Jong, and said, 'See that mildew? I want that look all through the wine room!' She carried it through and painted a few cracks on the walls, too."

Airy windows that look out onto the bright, flowery courtyard bring new life into the house. In the courtyard the original fountain pool, said to have been the site of a tragic drowning, had been filled with earth and planted. Benecke and Wilkman cleared and restored the fountain, and made it the focal point of the courtyard, now a koi pond surrounded by terra-cotta figures and topped with a whimsical gorilla.

Benecke and Wilkman have successfully recaptured—in fact, exceeded—"Belvedere's" former splendor. Owner Silver is now acquiring neighboring land to restore the hilltop site to its original two acres, landscaped to enhance the sweeping views it commands.

—Julie Goodman

Wine Cellar (opposite)

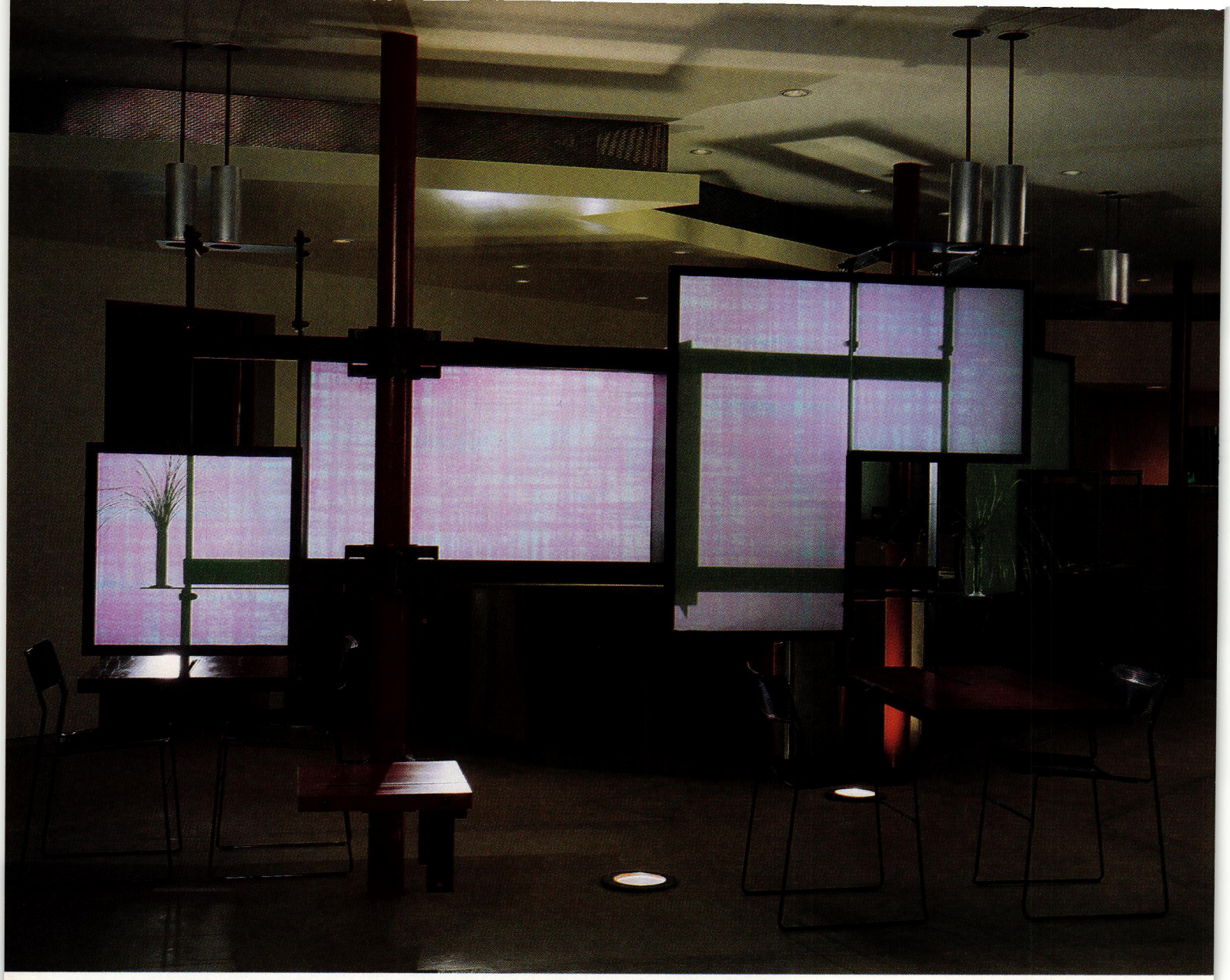
Table: Minton-Spidell
Chairs: G.R. Durenberger
Armchair: Old Hickory Furniture Co., Inc.
Wing chair: client's; slipcover: Finlay's; fabric: Brunschwig & Fils
Gilt console: Charles Gill
Balinese garuda: Ted Gibson
Frames: Ted Gibson
Walls: Birch Jong
Wine storage cabinets: custom by John Benecke; fabricated by B & R
Antique corbel: G.R. Durenberger
Other antiques: client's collection

Kitchen/Courtyard (above)

Cabinets: custom by Walter W. Wilkman, AIA; fabricated by B & R
Paint: Ed Barth
Limestone floor: La France
Granite: Bruner Pacific
Sconce: Paul Ferrante
Table and chairs: G.R. Durenberger
Barstools: upholstered by Hansa; fabric: Quadrille
Italian urns: client's collection

Hallway/Courtyard (right)

Painting: client's collection
Pots: International Terra Cotta
Terra cotta figures: client's collection
Bench: Gregorius/Pineo
Outdoor furniture: Brown Jordan
Gorilla: Lou Rankin



DISTILLED DE STIJL

I Love Juicy Restaurant, Westwood Village

Interior Design and Architecture by Jeff Sulkin, Sulkin/Associates
Conceptual Program by Michael G. Mandel

Photography by Christopher Dow

"HEALTHIER FOODS" RATHER THAN "health foods" have made the I Love Juicy restaurants in the Los Angeles area popular eateries, attractive to the "fast-food" crowd as well as to conscious waist-watchers. But edibles, notes owner/builder Michael G. Mandel, are not the only things that can be both tasteful and disciplined. Good architecture and design are visually digestible. Architect Jeff Sulkin demonstrates this in the interior design and architecture of the third, and newest, I Love Juicy location in the affluent West Los Angeles enclave of Westwood Village.

Although I Love Juicy is known for its selection of quickly-prepared hot foods, unique sandwiches and assorted fruit juices and blends, the design ingredients used here challenge the common perception of the "fast-food, sit-down" restaurant. Sulkin has

removed the excess of ornamentation to create a space that whets the architectural appetite with a style both raw and refined.

"The art and design of the De Stijl movement served as important references for both the functional and symbolic aspects of the project," says Sulkin of the early 20th-century Dutch art movement whose proponents included Gerrit Rietveld and Piet Mondrian. "A blunt imagery of intervening and counterbalanced forms, the straightforwardness of materials and the purity of abstract geometry—these were desired aspects which reflect the client's approach to healthful food."

Dominating the interiorscape of I Love Juicy is a series of steel and glass screen furniture panels, which were developed from a set of custom-designed, pre-fabricated, interlocking and overlapping parts. These panels are mounted on structural columns that form an arc in the plan, delineating the divisions and functions of the space. The columns support the interplay of rotating and overlapping planes which, explains Sulkin, resemble a three-dimensional Mondrian composition. Supporting wooden table slabs, the panels also form a series of stages that control the circulation path. "The panels close the initially open view of the interior dining area as patrons move in from the point of entry, focusing attention on the food service area," says Sulkin.

Opposite the columns, a related series of steel furniture panels with tables are wall-mounted on a floating armature of bars and bolts that penetrate the load-bearing brick wall. Here, Sulkin incorporates practicality with a creative gesture: the armature continues the geometry of the space and serves as an exposed and expressed reinforcing frame complying with the city's stringent earthquake codes.

Sulkin has pulled in every enclosure to the central design theme, including the ceiling and floor. A soffit above the entry ramp matches its geometric progression. Theatrical liberties were taken with the interior floor from the entry at the lower courtyard level of the complex where a handicapped ramp was required. Intensifying the spatial division by following the column line, "the ramp abuts the edges of individual floor pieces of inset concrete," says Sulkin. "Their corners rise from the angled ramp to become dining stages."

Dining patrons become the focus in this well-designed environment that echoes the I Love Juicy concept: fast food can be good for you.

—Rick Eng

I Love Juicy

Chairs: The Sheffey Group
Furniture panels: custom by Jeff Sulkin; fabricated by ConFab Co. and Abbott Enterprises
Glazing system: custom by Jeff Sulkin; fabricated by Balboa Glass Co.
Tables: custom by Jeff Sulkin; fabricated by Systems 32
Suspended downlights: custom by Jeff Sulkin; fabricated by Forecast Lighting
Recessed lights: Halo
Floor lighting: Hydrel
Job captain: Jeff Jones

BUILT FOR CHANGE

Silicon Graphics Computer Systems, Mountain View

Interior Design and Architecture by STUDIOS Architecture
Project Design Team:
Erik Sueberkrop, AIA, Principal;
David Sabalvaro, AIA, Studio Director;
Rick Irving, AIA; Charles Dilworth; JoAnne Powell, IBD;
Greg Mantz, AIA; Jimmy Talim; Designers

Photography by Colin McRae

STRIVING FOR PERMANENCE, architects do not intentionally design their structures for change. But the majority of buildings that elude labels and contextual interpretations survive by adapting to the evolving urban story. Change is not unexpected for Silicon Graphics Computer Systems of Mountain View, California. It guides this fast-growing manufacturer of high-performance computer graphic workstations in product development and establishes the infrastructure for its corporate and R&D environments. Silicon Graphics' new offices for the Advanced Systems Division has the architectural groundwork that accommodates change by supporting growth, down-sizing and the customizing of laboratories for special projects.

Designed by STUDIOS Architecture of San Francisco, the 70,000-square-foot space is shared by the engineers who develop the hardware for the company's high-end computer systems and the Customer Support group. The requirements were obvious: a quiet, controlled work space with mimimal distractions, a flexible laboratory space and conferencing facilities for the client's design engineers. The Customer Support group needed an open office layout, private conference areas, and a lounge that would serve both public and internal use.

In STUDIOS' layout, hardwall, private offices are located at the heart of the building, while an open office layout for managers, directors and vice presidents encompasses the building perimeter. The design team infused clarity and organization into the scheme by establishing architectural elements out of private offices. Clusters of "streets" and "city blocks" combine to create a regular rhythm. Freestanding private offices, 11 feet in height, imbue the 15-foot high ceilings of the loft building with a sculptural presence. A major "boulevard" stretches north to south, connecting four colorful tower-like elements—a staircase wrapped around an elevator (see floor plan) and three conference/training rooms—with a lounge, meeting areas and a laboratory. The large open lab allows for flexible reconfigurations as design projects change. In addition, the three conference areas provide spatial privacy for engineers.

"The constantly changing nature of this company guided us away from the use of expensive materials," says project leader Erik Sueberkrop, AIA, a founding principal of the architecture/design firm. "In a strategy designed to exploit the materials

at hand, sheetrock was treated with vibrant color." Exposed metal structural members enhance the sweeping direction of the plan, dramatically heightening the space. And a combination of sandblasted and clear glass on the conference room window-wall allows for an open yet private space.

Natural wood doors and an amethyst-colored carpet throughout offset the aesthetic sterility often associated with high-tech environments. The reception station, with its maple, black-lacquered ash and black plastic laminate, expresses Silicon Graphics' greater respect for the human touch over high tech.

"Our strategy of creating a bold, architectural framework gives the facility a strong, cohesive character, while the open spaces leave opportunities for reconfiguration," says Studio Director David Sabalvaro, AIA. "The project was designed to accommodate rapid growth—and we're already at work on a change."

—Rick Eng

Reception Area (previous page)

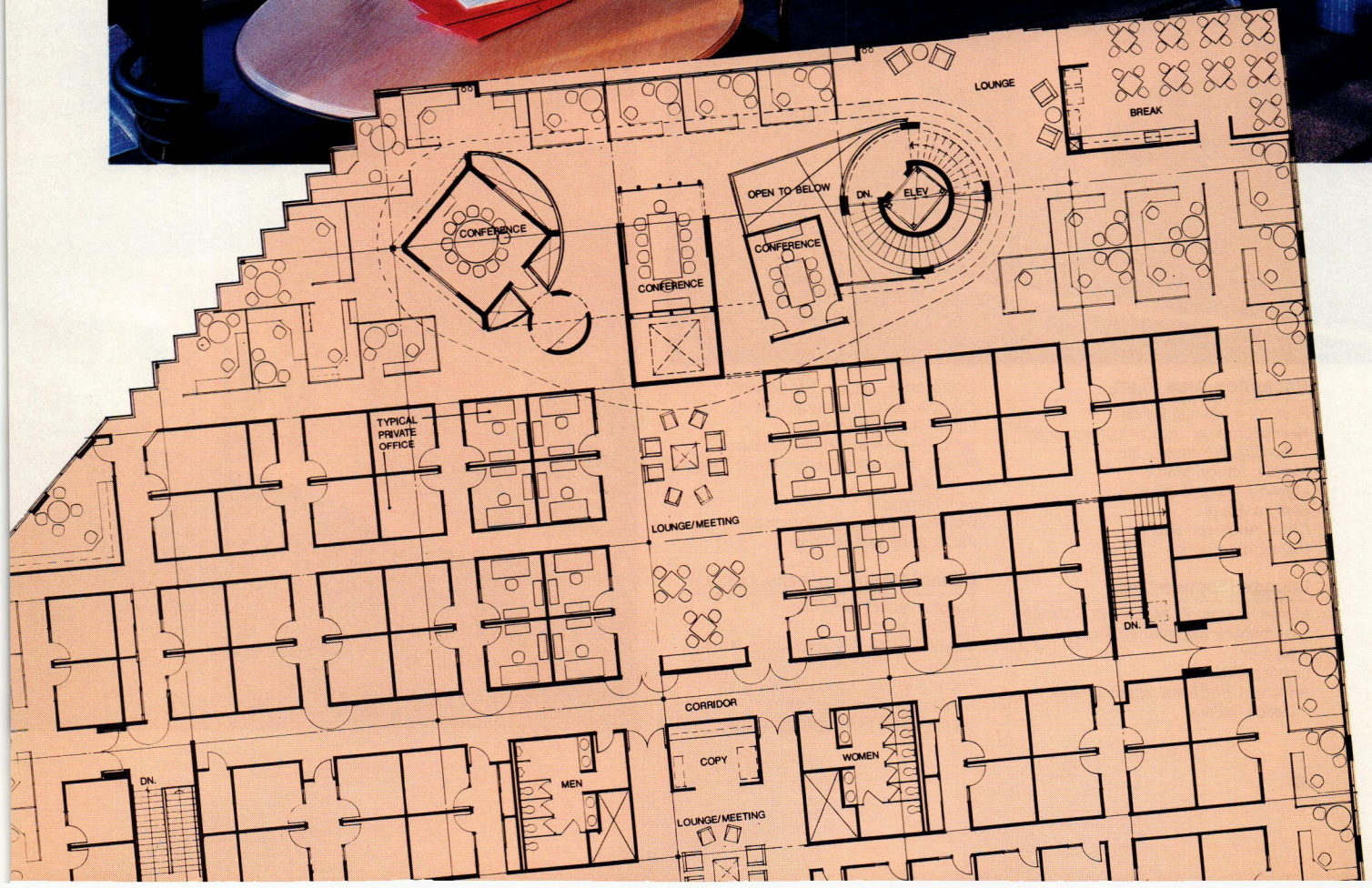
Reception station: custom by STUDIOS; fabricated by Limited Production, Inc.
Reception station chair: Allsteel
Carpet: Atlas Carpet Mills
Track lighting: Prescolite
Recessed lighting: Prescolite
Paint: Fuller O'Brien, Dunn Edwards, Duran
Floor tile: IAC

Second Floor (right)

Carpet: Atlas Carpet Mills
Cabinetry/millwork: custom by STUDIOS using Wilsonart laminate
Recessed lighting: Prescolite

Lounge Area (opposite)

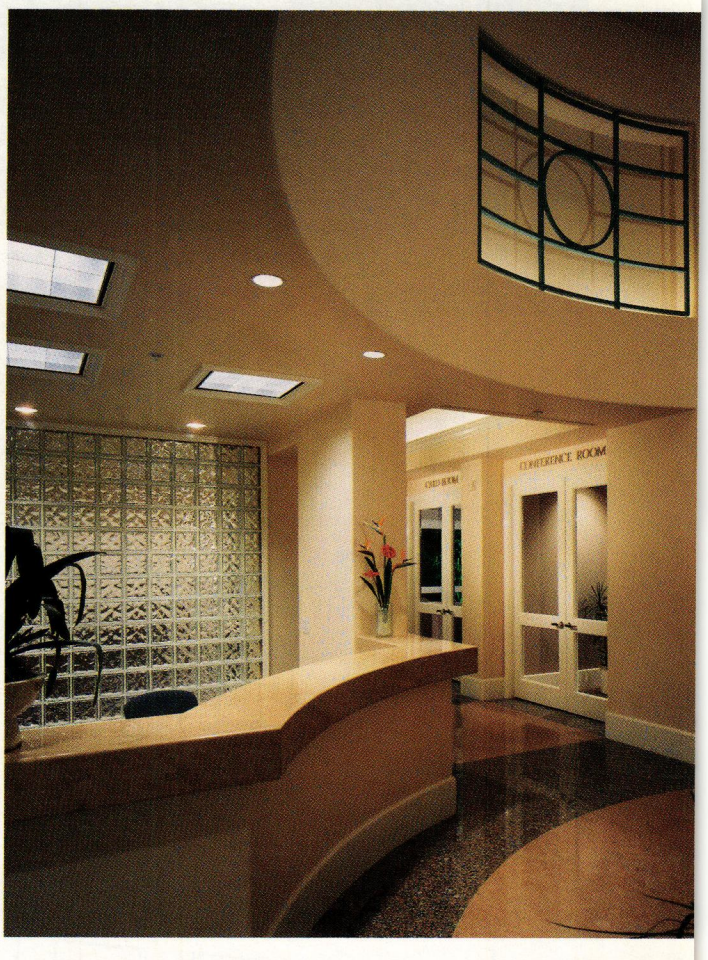
Lounge seating: Kron USA
Fabric (red): Unika Vaev USA
Fabric (blue): Boris Kroll
Coffee table: Metropolitan
Cocktail tables: Metropolitan
Chairs: Stendig
Track lighting: Prescolite


LOUNGE
BREAK
OPEN TO BELOW
DN.
ELEV
CONFERENCE
CONFERENCE
CONFERENCE
TYPICAL PRIVATE OFFICE
LOUNGE/MEETING
DN.
CORRIDOR
DN.
MEN
COPY
WOMEN
LOUNGE/MEETING

LEISURE LIFE

Palmia Recreation Center, Mission Viejo, California

Architecture by McLarand, Vasquez & Partners, Inc.
Interior Design by Saddleback Interiors
Photography by Berger/Conser Architectural Photography



Reception Area (right)

Paint: (throughout) Devoe
Reception desk: custom by McLarand, Vasquez & Partners, Inc.
Marble: Ablaze Marble
Lighting: Halo; Prudential
Sconce: Bega
Chair: Anderson Seating
Planter: Formations

Lounge (opposite, top)

Mantel: custom by McLarand, Vasquez & Partners, Inc.; marble: Ablaze Marble
Lighting: Halo
Armchair: Traditional Imports; fabric: Deepa Textiles
Coffee table, planter: Formations
Console table: Traditional Imports
Lamp: Richard Lindley
Sofa: Dave's Interior; fabric: Ghent
Pillows: Thoreen's Design; fabric: Deepa Textiles
Urn: George V
Box: Richard Guillen Showroom
Painting: by Wayne Forte

Billiard Room (opposite, bottom)

Carpet: Patcraft Mills, Inc.
Lighting: Marco
Chairs: Shelby Williams; fabric: Brayton Textiles
Pedestal tables: bases, Designs for Leisure; tops, Ablaze Marble
Game tables: Goldenwest Billiards

LIFE IS GOOD AND YOUTH CAN SEEM ETERNAL IN Southern California, where the sun is always shining. Most of the "California Riviera's" retired or semi-retired inhabitants pursue an active lifestyle. When developer Jim Peters of the J.M. Peters Company built Palmia, a gated community for home buyers aged 55 and older, he included a luxurious recreation center as an added amenity. Peters asked Costa Mesa-based architects McLarand, Vasquez & Partners, Inc. and Saddleback Interiors of Corona del Mar to design the gracious, resort-like club for Palmia's residents.

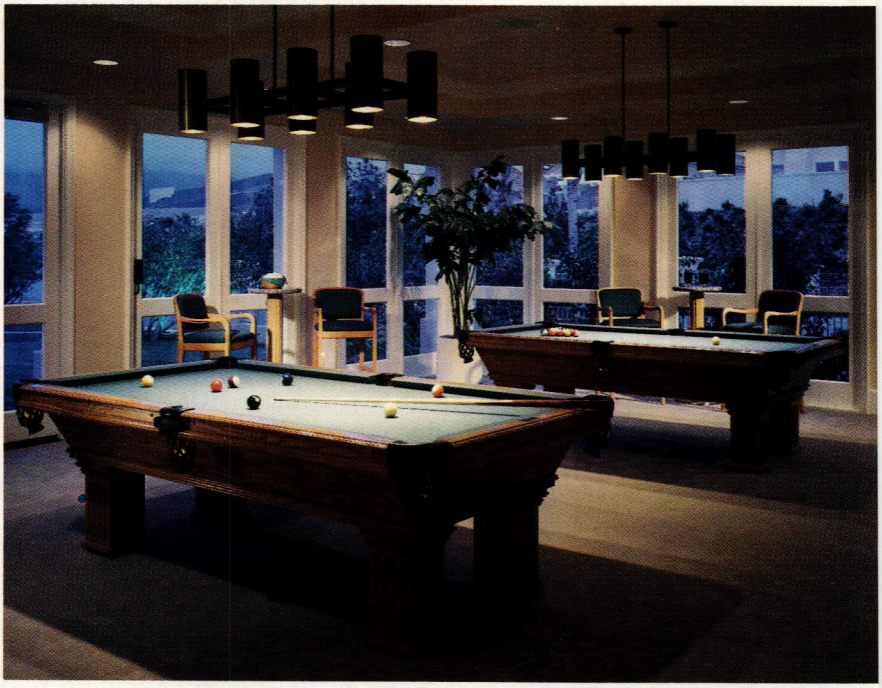
"We worked to establish an uplifting ambience, playing up the resort, almost hotel-like quality," says architect Ernesto Vasquez, AIA. "The club reflects the lifestyle of the luxury resorts on the California coast; residents should feel as if they are staying in the best hotel in Orange County." The club stands on a bluff commanding beautiful views of Lake Mission Viejo. "Like an old hacienda of the 1700s, the veranda and pool areas are oriented towards the view of the lake," continues Vasquez. "The Spanish, Mediterranean influence on California is expressed in the exterior architecture, plan and materials selected for the outside. All of the lounges and clubrooms open onto private patios and terraces."

From the street, the center appears modest in scale. A dramatic porte cochere entry creates a sense of formality and prestige. A reception rotunda is the organizing element of the plan, functioning as a center axis from entry to pool area and from entertainment area to lounge. While Palmia's residents are still youthful and active, the architects were sensitive to the needs of an aging community; for example, there are few changes in floor level to hamper circulation.

The building combines traditional elements, such as stone materials, with contemporary signatures such as glass block. In the reception rotunda, lighted grillework recalls the design of the exterior gate system, guardhouse and porte cochere. The substantial materials of the tile roofs and natural stone are played against French doors and broad expanses of glass windows, allowing mountain and lake views to form backdrops for each scene.

The interior design, says Jeff Benedick of Saddleback Interiors, "is blended with the architecture and Mediterranean materials, the stucco exterior and tile roofs. The color scheme with its peach tones and turquoise accents, is designed to be very warm and inviting." Rich details such as granite and marble flooring, coffered ceilings and wood moldings convey an updated, old-world elegance. Adds Benedick, "We selected fabrics and materials designed to withstand extensive wear, and used monochromatic, subtle tones so that the club will retain a timeless quality. It is a harmonious, not a trendy, environment."

The six-acre, 8,780-square-foot center is designed to afford flexibility for programs ranging from exercise and games to large-scale, formal entertaining. The facility includes club and game rooms, exercise rooms, a craft studio with kiln, library, stage/auditorium, and a lounge. Recreational amenities include lighted tennis courts, an 18-hole putting course, a gardening center with a citrus grove and an outdoor swimming pool and spa.



As in a traditional Mediterranean resort, all activity centers around the main patio, where a warm, tropical environment is highlighted by the large pool and spa. An expansive feeling is maintained throughout the project, supported by the effective use of lighting, both natural and artificial.

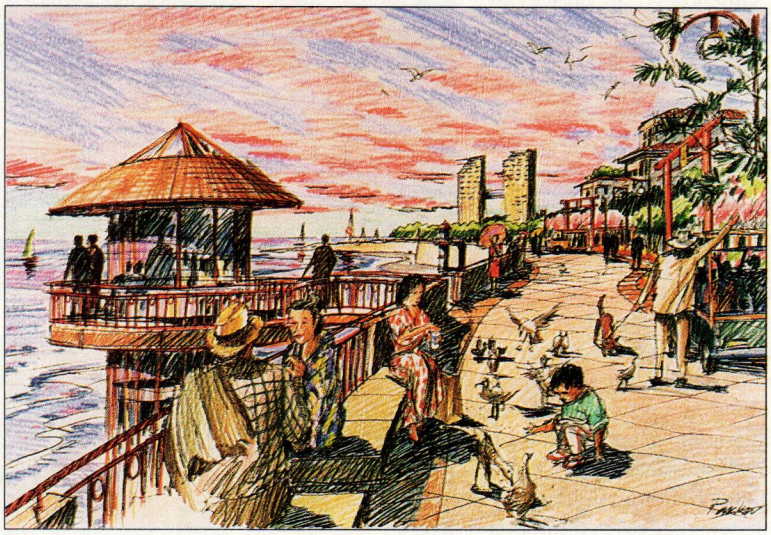
As a focal point for the entire, master-planned development, the recreation center has proven to be of great value in marketing Palmia to prospective home buyers as well as being a popular and much-used gathering place for residents at their leisure.

—edited by Julie Goodman

Japan's Solution for Elderly Care

Tokushima Retirement Park

by Dennis Cope and Floyd Zimmerman, FASLA



Rendering of the beachside public park and beach elevator at Tokushima

A MODEL COMMUNITY FOR JAPANESE RETIREMENT where aging could be defined as a time of high self-esteem, harmony and continued growth was the ultimate objective of F.O.C.I. International Co., Ltd., Osaka, Japan. The team of planners from Hellmuth, Obata & Kassabaum (HOK), Inc., St. Louis, Missouri, designed a master site development plan offering a continuum of living and care for all stages of aging.

The community, Tokushima Retirement Park, represents a comprehensive plan never before introduced for the aging Japanese population. This is the fastest-growing elderly group of all nations, as a result of declining birth and death rates. In fact, the 65-year-and-older population group will be the only population segment to increase in Japan between now and the year 2020. Over that time period, the elderly population will increase from 14.8 million to 31.9 million people. That group will represent 24 percent of the total population — up dramatically from its present 12 percent.

The Tokushima Retirement Park is a direct response to these rapidly changing demographics in Japan. Of equal importance is the culture's centuries-old history of respect for its elderly family members. They have long held the position of "honorable elders," a reflection of the Confucian precept of filial piety.

The key mission in planning the Tokushima retirement community is to continue this respectful attitude. It is believed that this can be done by providing an environment designed to enrich the life experiences of older Japanese adults, while meeting a full range of resident needs—social, physical and spiritual.

The park community was designed for a 320-acre site, created by landfill on Shikoku, the smallest of Japan's four major islands. Such desirable, oceanside property is at the highest premium in Japan, almost always available only by means of landfill methods. The site represents, too, an attractive exchange of lifestyle and investment for upper-income retirees who have sold their costly, yet small, urban apartments.

Fifteen miles from the island's eastern port city, Tokushima, the retirement community comprises mixed-use residential retirement facilities for approximately 2,000 inhabitants. These facilities include a town center, marina and golf club. The town center, at the Tokushima Retirement Park's entrance, includes facilities for cultural activities and performing arts, restaurants, shops, a hotel, high-rise apartments, children's day care and small offices.

The Japanese-based client was interested in introducing the concepts of retirement living in the United States, while accommodating traditional Japanese living habits. In projecting how the interiors of the living units might be designed, it was agreed that a meshing of contemporary U.S. and traditional Japanese preferences would be necessary. For example, the inclusion of the ceremonial tatami room might need to be preserved in the three residential facility types — townhouse, garden apartment and congregate apartment.

The culture's legacy of generational family care also was a key design consideration. For example, the Japanese people's intense sense of community reduces the need for a residential

environment. Help in buttoning someone's clothes or brushing his or her teeth would be offered readily by neighbors, friends and even nearby relatives. In fact, it would not be unusual for this care to be administered by an active 60-year-old child, living in a retirement townhouse, to his or her 80-year-old parents, living in a nearby congregate apartment.

More appropriate for the Tokushima community is the inclusion of a medical-model assisted care facility, located adjacent to the long-term care nursing facility, planned to be associated with the university hospital in the city of Tokushima. The long-term care facility would offer opportunities for study in the areas of geriatric podiatry, ophthalmology and other specialties. The assisted care facility may be used for medical restorative care—eventually returning the patient to independent living—or as a gradual step toward long-term care.

This continuum of care is the heart of the Tokushima community. An individual can enter the community upon retirement and continue to live there as his or her various healthcare needs increase, moving from one type of housing to another. Options for in-home services also would be available, allowing frail residents to remain at home for as long as possible.

What many Tokushima residents would find in their new community that they did not have at their former home is space. The plan's various living units focus on a central green and open area. A public park offers a view of the ocean and beach, which may be reached by foot or a system of tram service to an outdoor elevator.

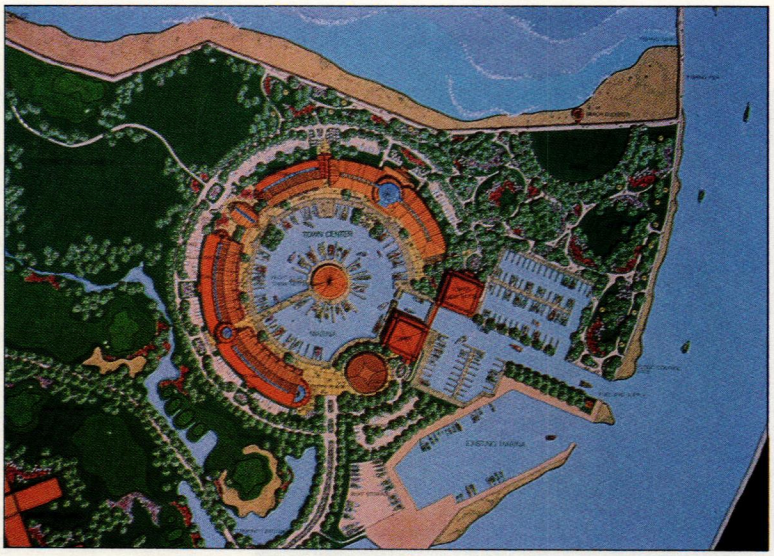
The Japanese infatuation with the sport of golf is another focal point of Tokushima Retirement Park. The golf club is a major anchor of the entire site, positioned at one end of the 350-acres, with the marina and town center at the opposite end. Townhouses surround the golf courses, which in turn frame the various smaller villages within the community to give them individual identity.

The 18-hole golf course is designed expressly for older players, providing a challenging course emphasizing good skill but not great strength. The golf course also would attract people of all ages to visit the community, providing not only maintenance revenue but also intergenerational activity.

A key objective is to prolong life through the encouragement of physical activity. The Tokushima Retirement Park was planned for its residents to be free to swim, fish, golf, play tennis or croquet, boat, walk or hike.

The Tokushima community also offers the opportunity of interaction with society as a whole, while in retirement. The stimulus of a larger environment may be experienced in a controlled situation, relatively free of traffic, congestion, pollution and other urban problems.

At the same time, the Tokushima community would create a critical mass, in combination with neighboring suburban developments, that could support a variety of retail, recreational and educational opportunities to be enjoyed.



"Perhaps the greatest challenge facing Japan today is how to provide for the increasing numbers of elderly in the 21st century."

The master-site development plan for the 350-acre Tokushima Retirement Park, Shikoku, Japan, by Hellmuth, Obata & Kassabaum (HOK), Inc.

Tokushima Retirement Park is without question culturally unique in Japan. Perhaps the greatest challenge facing Japan today is how to provide for the increasing numbers of elderly in the 21st century when close to one-quarter of the population will be over age 65. Perhaps because of this, there is growing recognition that more public and private services will be necessary to care for the elderly. With longer lives, fewer elderly living near or with their children, and increased employment of middle-aged women—the traditional caretakers of the elderly—a smaller proportion of elderly Japanese can rely upon care by family members.

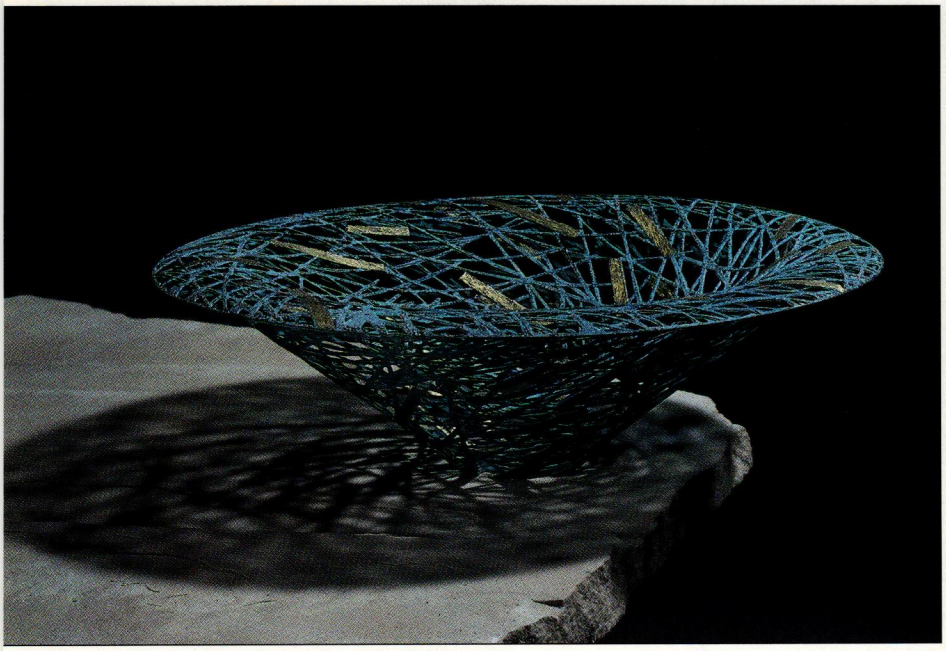
At the same time, due to increased travel and expanded media coverage, there is a growing sophistication in the needs and demands of the aging Japanese population. Independence, activity, personal growth, social interaction, security, privacy and dignity — all are becoming greater and greater priorities with the aging of Japan.

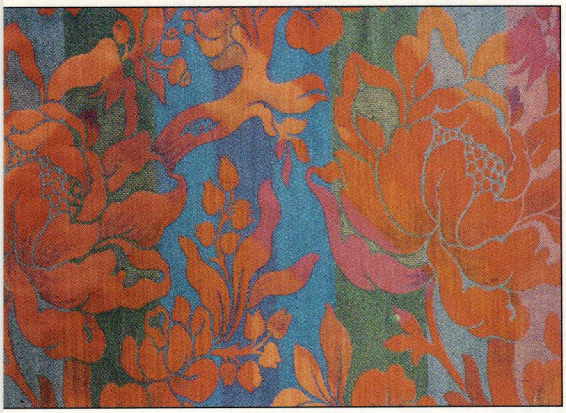
Dennis Cope is project manager, senior living planner and vice president of Hellmuth, Obata & Kassabaum (HOK), Inc.
Floyd Zimmerman is project land planner and senior vice president of HOK.

Eloquent Ambiguity

Interior Furnishings and Finishes after Deconstructivism

By Beverly K. Brandt, Ph.D.





Top: "Natural Diversity," vessel by Helen Shirk (1989). Copper and patina, 8″×18″×18″. Photography by Will Gullette.
Above: "Forbidden Fruit," jacquard-woven rep print from The Russian Spring Collection by Jack Lenor Larsen (1990). Cotton and viscose. 53″ horizontal repeat.

DESPITE THEIR MANY VIRTUES, MODERNIST designs were dictatorial: each indicated what it was and what it was supposed to do. The language of Modernism—as exemplified by Minimalist examples—was simple, clear and direct, begetting designs that could be understood at a glance. Like three-dimensional shorthand, Modernism proclaimed "what you see is what you get."

Design in the aftermath of Modernism, by contrast, speaks a dramatically different language, trading statements that are simple and direct for those that are intentionally unclear. To understand such designs requires an ability to "read between the lines" and decipher the mixed messages that these works convey. Perplexing and often contradictory, today's designs delight the senses and challenge the intellect in a way that their clear-cut Modernist predecessors could not. Eloquent though ambiguous, they appeal to those who hunger for more than Minimalism could offer.

This shift in the language of design parallels a change in attitude on the part of society, which no longer expects design to provide simple solutions to complex problems. In response to the complexity and the ambivalence that characterize life at the end of the 20th century, design is becoming increasingly flexible in its character and modest in its assertions. "In the new context," writes Andrea Branzi in *Phoenix: New Attitudes in Design* (1984), "the execution of a design methodology is no longer a search for definitive values, for those optimal singular solutions to the production problem of form and function." Design, he continues, "becomes the planning of formal and linguistic variations; ergonomic certainties become subjective; the idiomatic repertory of the ensemble is characterized by a dissonant harmony."

As the language of design has become less clear so too has it become less universal. During its heyday, Modernism—like a manifestation of Esperanto—swept around the globe causing architecture and design to become generic. But since then Modernism, and the International Style that it fostered, have begun to lose their appeal within the worldwide marketplace, prompting designers to address issues of regionalism and cultural diversity. They are rediscovering and celebrating the specific, the particular and the idiosyncratic. Their efforts thus satisfy criteria offered by Branzi: "Design must," he writes in *Phoenix*, "be able to produce goods which will simultaneously display [the] impeccable technical qualities" associated with Modernism while exhibiting a decidedly anti-Modern characteristic, "distinct signs of cultural identity." Designers are recognizing that design can no longer afford to try to be all things to all people.

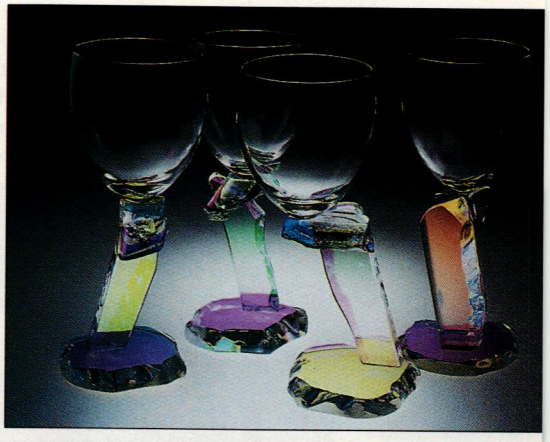
At the heart of this new attitude is the widely-held conviction that it is no longer sufficient for form simply to follow function. Modernists believed functionalism to be an end in itself, but today's designers assert that functionalism alone is inadequate.

They feel that design should also stimulate the senses, excite the imagination and appeal to the intellect. As Thomas Bley, principal in the New York–based Zebra Design, explains in *Phoenix*, "the idea of [a] chair is [now] more important than the chair itself." Designers like Bley do not dismiss the importance of functionalism, but they suggest that it should no longer be a top priority. They insist that furnishings and objects can perform their assigned duties while meeting the added challenge of satisfying needs that are sensual, emotional, psychological, spiritual or intellectual.

Designers may be distancing themselves from Modernism, but they have not abandoned it entirely. They question the merits of simplicity, clarity and directness along with those of universality and functionalism, but they continue to incorporate vestiges of each within their work. Architect Paul Haigh, principal in the New York–based Haigh Space, justifies this approach explaining that ambiguity does not occur in designs that embrace just one-half of a set of polarities. It results, he says, only if conflicting qualities appear within the same work. It becomes eloquent, he argues, only when those contradictory tendencies present a dialogue of opposition.

Such contradiction is not unique to the designs of the late 1980s. It has been a persistent—though subordinate—influence to some degree for the last three decades. Playful trompe-l'oeil designs in polyurethane foam, such as Piero Gilardi's boulder-like seating pieces "I Sassi" (1967), surprised visitors to the exhibition, "Italy: the New Domestic Landscape" (MoMA, 1972), contrasting markedly with the straightforward Minimalist examples that predominated at that event. Delicate materials and handpainted finishes in pieces such as Jennifer Cecere's acrylic-on-lace "Faux Bed" (1981)—a product of Soho's "Art Furniture" movement of the late 1970s—belied the otherwise utilitarian purpose of the forms that they embellished. Characteristically self-effacing Minimalist forms became a vehicle for stinging commentary in the hands of Howard Meister: his "Nothing Continues to Happen" chair (1981)—a Parsons-style side chair partially eroded—reflected a growing disenchantment with Modernism and a proto-Deconstructivist eagerness to tamper with its archetypal forms. Post-Modernist examples of the seventies and eighties, such as Robert Venturi's bentwood chair series of 1984, made obscure historical references —appreciable only by the cognoscenti—or used form, color and texture in ways that were blatantly deceptive. Work by the now-defunct Memphis Group (1981–88) delighted in contradiction, combining finishes resembling camouflage materials with clashing color schemes and fragmented forms that were precariously balanced. In doing so, they appeared to ridicule every convention held sacred by their Modernist predecessors.

More recently, ambiguity was championed in the work of the Deconstructivists. But, unlike their prececessors, members of this loosely-allied group exploited ambiguity—or "slipperiness" as they preferred to call it—as a primary characteristic. Their intention was to create purposefully disorienting environments that mimicked the uncertainties of daily life. To do so, Deconstructivists challenged the fundamental principles of Modernism to a point where (in the words of their chronicler, Mark Wigley) it was "no longer clear"—either literally or figuratively—"which was the corner office."



The Deconstructivist impulse was remarkably short-lived however: christened in 1987 by Joseph Giovannini (critic for the *New York Times*), sanctioned in a controversial show sponsored by MoMA in 1988, it lost momentum in 1989 as its proponents moved on to explore other stylistic and philosophical frontiers. But, despite Deconstructivism's demise, a cross-cultural and interdisciplinary fascination with "slipperiness" remains. And former Deconstructivists, like Peter Eisenman, continue to explore ambiguity though they have shed their formerly perverse

Continued on page 98

Top: "Two Persons Joined," Dichroic goblets, by Steve Maslach (1988). Blown and cast glass, chiseled and polished, laminated with variable color filters. 8½"H. Courtesy of The Hand and Spirit Gallery.

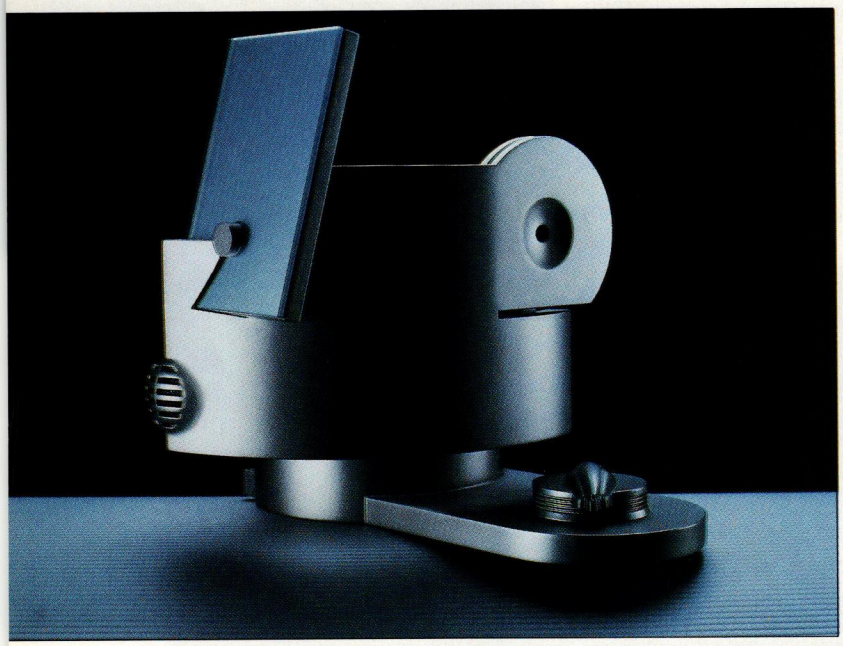
Above: Detail from "Thin End of the Wedge I" by Paul Haigh (1989). Sand-blasted steel, powder epoxy finish or gun metal finish. 14"L×42½"H. Photography by Ola Sirant.

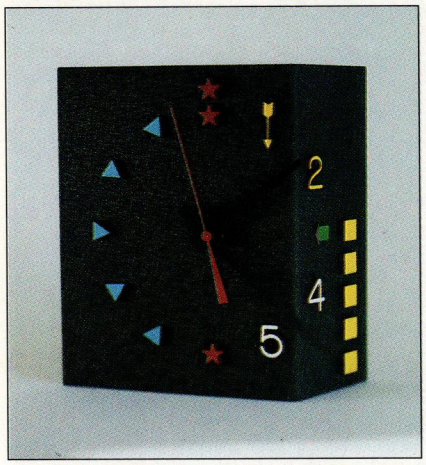
Continued from page 97

need to interrogate form, to explode space and to torture planes in the process.

Eisenman's current mission is to explore the potential of what he terms "weak" versus "strong" form. In doing so, he strives to create an architecture that is "signature-less"—neither the product of an obvious personality nor of an overt program. He insists that architecture must respond to user needs, but he rejects the notion that function is all. He questions the appropriateness of structures that are dictatorial, preferring instead to create those that are "soft," "sensual," "tactile," and "weak," revealing multiple personalities and offering mixed messages.

Eisenman's exploration of "weak" form parallels investigations made by other designers including Andrea Branzi and Alessandro Mendini. Branzi describes this evolution from "strong" to "weak" as a change from "high-tech" to "high-touch." Similarly, Mendini notes a shift from "hard" to "soft" design in his inspired essay entitled "Mobili Metafisici" (in *Arte d'abitare*, 1986). He places in the former category works that are "ostentatious" and "confident," and which "assert [themselves] and [their] own rules" at the expense of the user. To the latter category, he assigns those works that respond to the needs of a "human race immersed in the cosmic fear of the new-modern world." He argues that furnishings must be "tender" and "sentimental," befitting their role as the "shell which protects most and which is closest to man." He recommends that they strive to become "hermaphrodite in nature" to parallel a similar metamorphosis within the interior. He argues that the latter will become "a personal stage," existing as "the last symbol of freedom of choice, as a space lacking in homogeneity, as a hoard of objects, as a forest, as a tangle of adventures and passions, even as anti-design in nature." For furnishings and interiors to become "anti-design," however, they cannot be domineering, assertive or intrusive. They must provide more than just a place for everything with everything in its place.





Top: "Prototype for Telephone Answering Machine," by Design Logic (1987). Molded ABS, 6½"L×7"H. Photography by Tom Wedell: Skolos, Wedell and Raynor.
Above: "Uptown and Downtown" clock by Zebra Design (1988). Matte black enameled steel. 7⅝"W×7"H. Moveable magnets allow the user to customize the clock face.

Such a transformation is currently under way. Designers are incorporating ambiguity into their work and, in doing so, they strive to achieve a quality that Canadian designer Donald McKay labels "formal androgyny," in which designs seem to be "neither one thing nor another." Such androgyny, McKay indicates in *Phoenix*, encourages creative interaction between designs and consumers, allowing "others to find their own stories in the things I make." But androgyny presents a difficult challenge to the designer who must transform references that are specific, particular or idiosyncratic into an end result that appeals to a broad population.

As evidenced by work of the last five years, that challenge has been met variously. Each designer takes a slightly different approach, but most seem to juxtapose elements that are clear with those that require a "double-take"—both visually and intellectually—on the part of the viewer or user. Many works are ambiguous in terms of overall form: utilizing shapes that seem inappropriate to their purported function; borrowing forms from the past and applying them to new or incongruous uses; overlapping shapes inspired by different periods or those reflecting conflicting degrees of refinement that seem locked in a struggle of formal opposition; disguising their own skeletons with drapery or fitted coverings. Some are flexible, often incorporating moveable parts: they function right-side-up as well as upside-down; they break down and reassemble into differing configurations; they swivel, pivot, unfold, telescope or expand, altering their overall appearance. Some seem unstable, held in a state of tense equilibrium. They appear to be "jacks-of-all-trades," suitable for nothing in particular and for anything that the user might have in mind.

Many ambiguous designs have distinct— and somewhat perverse—personalities, neither functioning nor responding to the user in the expected fashion. This is especially true of products and of lighting fixtures, all of which have become increasingly expressive as their circuitry, lamps, wires and controls have diminished in scale. "As current technology continues to dematerialize the formal contents of products," states David Gresham, principal in the Chicago-based firm, Design Logic, "the attempt to continue to articulate form solely with technical function is a withered vestige of the Modernist desire." Believing that "form *can* follow much more than function," Gresham and his colleagues turn to "semantics," "memory," "context" and "intuition" for inspiration, striving to create everyday products that inform, amuse and even mimic their users. Though inanimate, these products possess a vitality that distinguishes them from their predecessors, the neutral representatives—

Continued on page 100

V I S 1 0 N

"The hardest thing to see is what is in front of your own eyes." –GOETHE

What the designer sees as a rule does not begin with some preconceived idea. Rather, the vision is a result of careful observation of what a client may or may not say. The stated *and* the implied.

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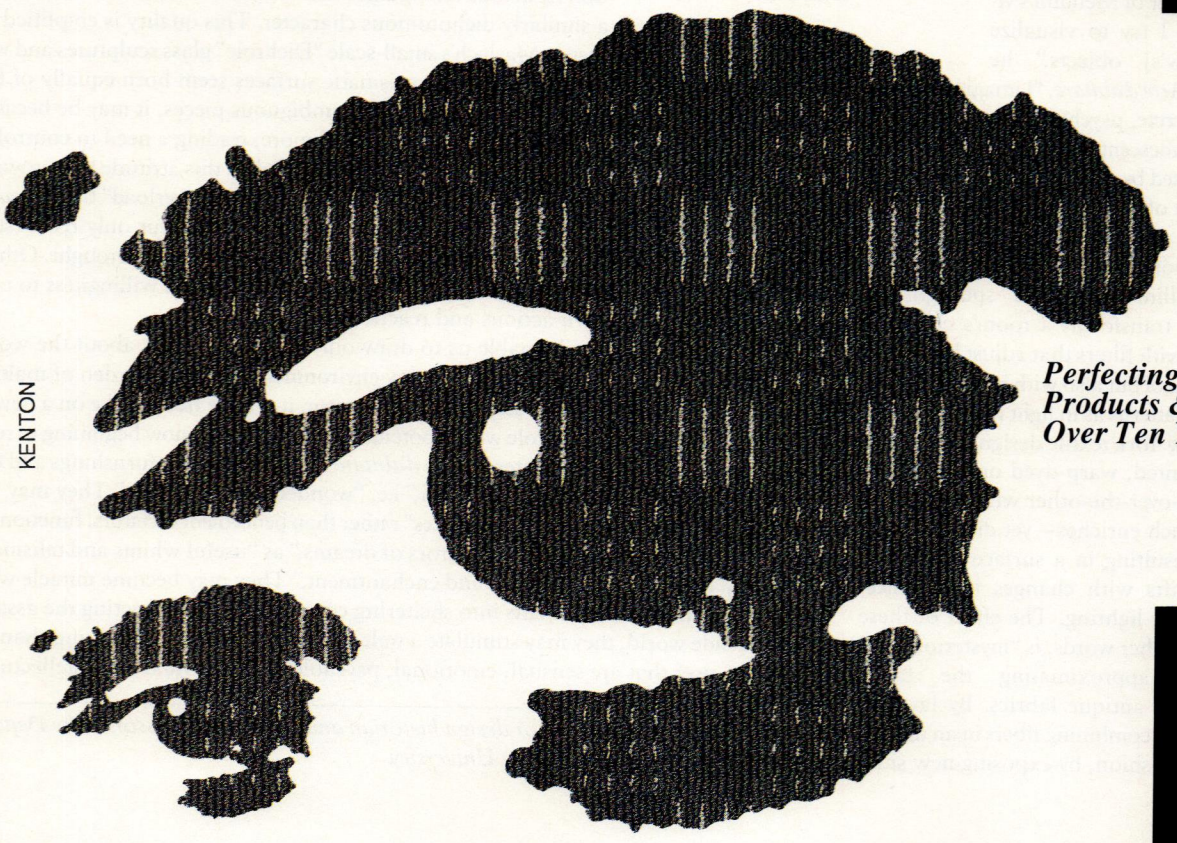

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A QUEST FOR PERFECTION

Continued from page 98

the "black boxes" in Gresham's words—of the Modern Movement. Lighting design seems particularly exemplary of the "dematerialization" of form of which Gresham speaks. Some designers cue diminutive light sources to grow dimmer or brighter by delicate paper shades that fold and unfold like origami. Others utilize quantities of microbulbs to create works that seem artful sculpture more than functional luminaire. That such products can be appreciated for their artistic merit alone contradicts the Modernist notion that design is self-effacing and avoids calling attention to itself. If that were the case today, the playful fixtures designed by Ingo Maurer — such as the "Baku-Ru" and "Llo-Llu" ceiling lights — would be inoperable. The essence of interactive design, these lights turn on and off or grow dimmer and brighter only when the wires from which they hang are tapped lightly by the user. Like miniscule high-wire artists, these fixtures seem to exemplify another of Mendini's visions: "If I try to visualize [tomorrow's] objects," he writes in *Arte d'abitare*, "I imagine them as being discrete, psychic, anti-mechanistic, almost evanescent and formless, to be used and operated by voice or with a breath. . . ."

In quest of ambiguity, designers use patterns that strike a note of recognition at a subconscious level without being literal. Mario Bellini's "Eclipse 2" spotlight, for example, transforms a room's character not only with filters that adjust light from warm to cool but also with inserts that cast dappled patterns as in light falling through trees. New York textile designer Lisa Scull layers printed, warp-dyed or woven patterns one-over-the-other within the same fabric. Each enriches—yet disturbs—the others, resulting in a surface that constantly shifts with changes in distance, direction or lighting. The effect of these patterns, in her words, is "mysterious and ethereal," approximating the faded elegance of antique fabrics. By layering patterns, by combining fibers in an unconventional fashion, by exposing new sides of old techniques, Scull produces textiles that "hold your attention," that "make you contemplative," that "move you beyond the everyday."

This layering of elements, revival of time-honored techniques and renewal of interest in traditional materials is prevalent among designers seeking ambiguity of effect. They employ hand-rubbed surfaces, iridescent coloration, painted, plated, sand-blasted, distressed or patinated finishes to make one material look like another or to give a contemporary form the appearance of age or previous use. Their approach is antithetical to the notion of using materials truthfully and economically.

Of particular interest is a current penchant for artificial aging, evident in everything from weathered clothing, to brand-new forms that seem to be cracking, eroding, or otherwise falling apart, to furnishings with faux verdigris finishes. The effects of artificial age are especially evident in the patinated brass or copper vessels produced by metalsmiths such as Amanda Bright and Chris Mullins (Australia) or Helen Shirk (USA): Bright's forms are like remnants of exploded seedpods; Mullin's resemble algae-coated shells or rocks. Shirk's suggest the denuded, moss-covered branches of ancient trees in a forest primeval. These pieces are unusable in the conventional sense, thereby challenging the utilitarian legacy of the metalsmith's craft. But their purpose transcends utility, Shirk explains: her pieces exist primarily as objects for personal reflection and "private conversation." Inspired by the conflicting forces within Nature, they represent "the fragility of new growth, displaying its resiliency and strength, existing beside fragments of nature past their prime." By capturing both the "violence" and the "beauty" inherent in the "inevitable disintegration" of natural elements, Shirk's pieces present powerful messages about the uncertainties of life itself. Her work—though seemingly fragile—makes statements whose intellectual forcefulness belies their small scale.

> When design steps aside as dictator, it will be free to take on a new, supportive and supporting role.

As Shirk's statements suggest, today's designers draw inspiration from life's ambiguities and —in turn—instill their work with a similarly dichotomous character. This quality is emplified by Steven Maslach's small-scale "Dichroic" glass sculptures and vessels whose melting forms and flickering prismatic surfaces seem born equally of fire and ice. If the public embraces these eloquently ambiguous pieces, it may be because they seek environments that demand less and yield more, trading a need to control at all costs with a willingness to compromise. Some have linked this attitude to a growing disenchantment with technology and the so-called "information overload" that it generated. They suggest that machines have become so intrusive that our only recourse is to turn them off while "turning off" to the Machine Aesthetic that they wrought. Others view this rejection of technology and the machine as a new-found willingness to take responsibility for our own actions and reactions.

Such self-sufficiency will enable us to draw our own conclusions about the world around us, thereby releasing our day-to-day environment from the burden of making decisions for us. When design steps aside as dictator, it will be free to take on a new—supportive and supporting—role whose potential we are only just now beginning to realize. Alessandro Vezzosi speculates in *Arte d'abitare* that the interiors, furnshings and finishes of the future will become "mirabili," i.e. "wonders" or "miracles." They may become, Vezzosi suggests, "friendly presences" rather than benevolent dictators, functioning as "treasure chests of thought and mirrors of dreams," as "useful whims and talismans of reverie," as "vehicles of wonder and enchantment." They may become miracle workers transforming environments into sheltering cocoons. By counteracting the assault of the outside world, they may stimulate a welcome metamorphosis, inspiring changes within the user that are sensual, emotional, psychological, spiritual and intellectual.

Beverly K. Brandt is an interior design historian and assistant professor in the Department of Design at Arizona State University.

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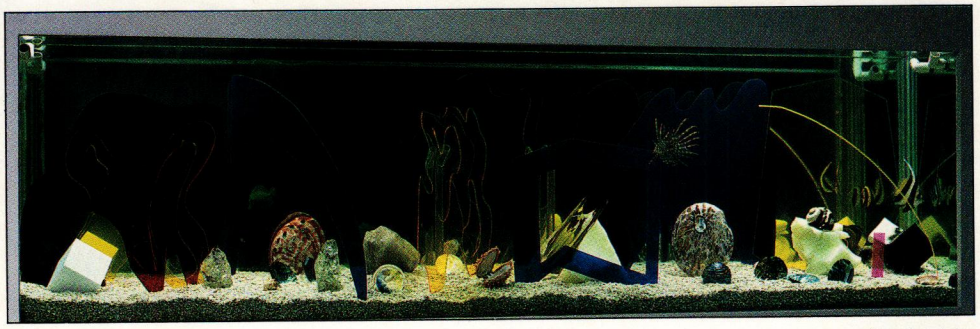
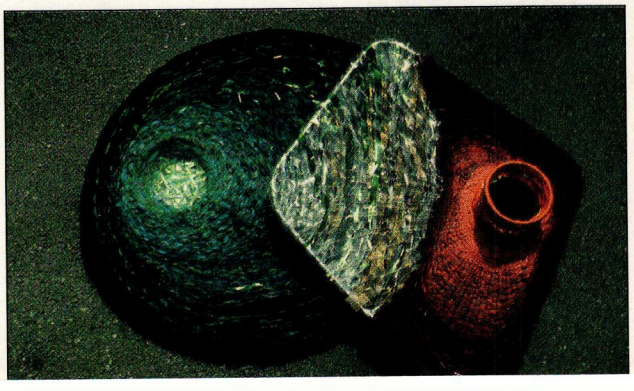
Fiber artist **Isabel Kibel**'s powerful sculpture, entitled ''Galaxy,'' was created entirely from wool and cotton yarn. 3′*h*×3′*w*× 5″*d*. Circle Number 303.



Aquarium Life

William Kasper

Isabel Kibel



J. Robert Scott

Designed by Sally Sirkin Lewis for **J. Robert Scott & Associates, Inc.**, the Mondrian desk's wooden frame is wrapped with goatskin parchment in a grid pattern. Circle Number 304 . . . **Kneedler-Fauchere** presents striking painted screens by artist Jeffrey Turner for **Ambidextrous**. Shown is Gothic Arches, a four-panel screen with an English landscape scene. 6′*w*×6½′*h*. Circle Number 305 . . . Using 18th-century tools and techniques, cabinetmaker **Mario Rodriguez** has revived the tradition of handcrafted, painted blanket chests. Each chest is crafted from solid pine, with hardwood moldings and hand-cut, dovetail joints. Circle Number 306 . . . **Architectural Heritage Limited** showcases vintage architectural and decorative pieces. Shown are the Gothic European outbuilding door (1840s), Mission iron porch lantern (*circa* 1917), Craftsman brass-door hinge strap (*circa* 1910), oak Corinthian pilaster capital (*circa* 1908) and mahogany bench (*circa* 1920). Circle Number 307.

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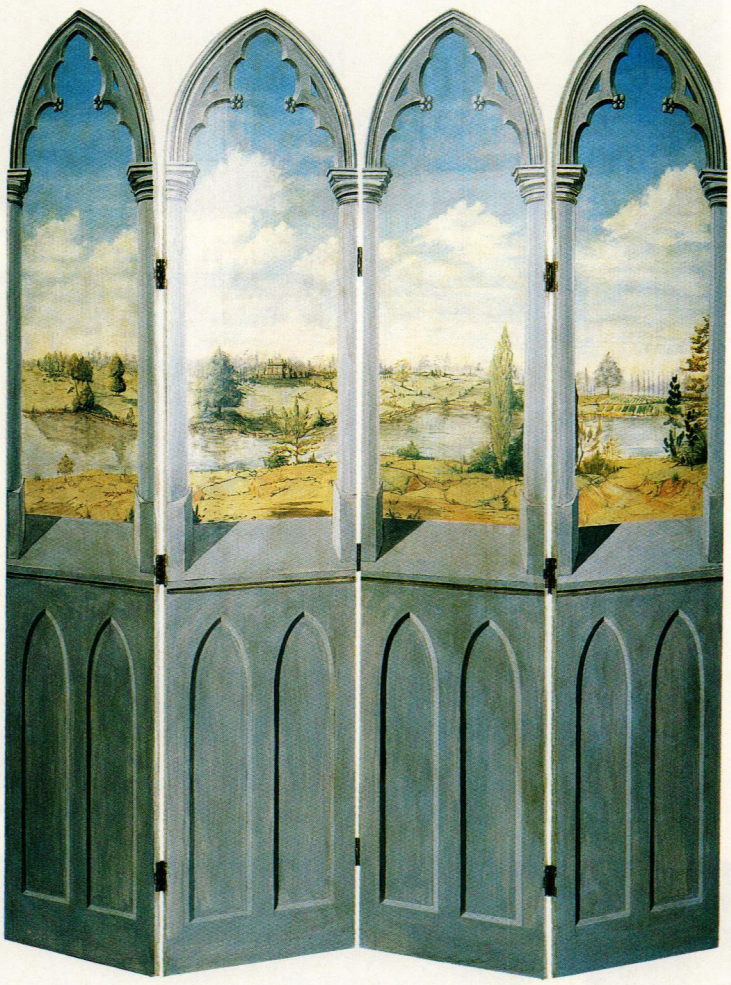

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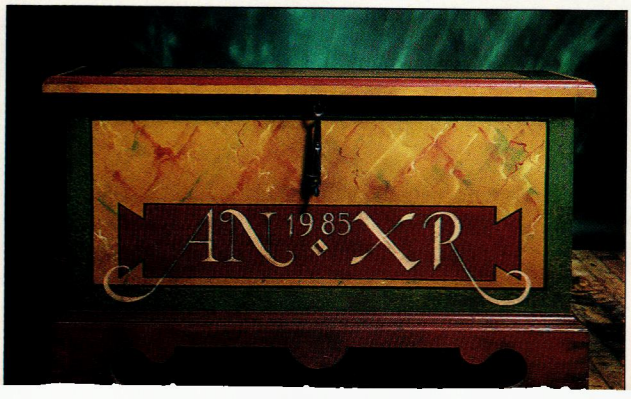

Architectural Heritage

PRODUCT SHOWCASE

Continued from page 105

Cox-Healey Gallery

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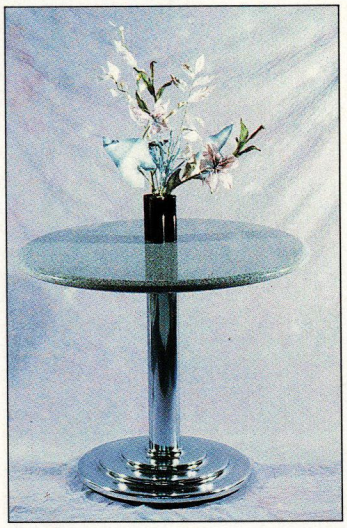

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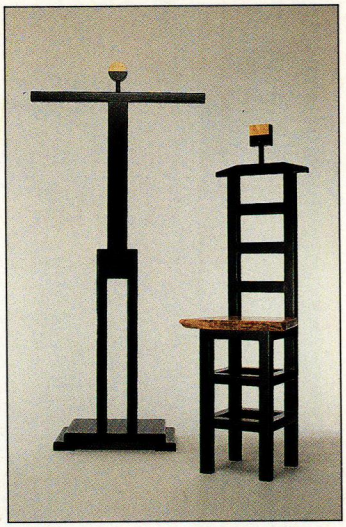

Pamela Weir-Quiton

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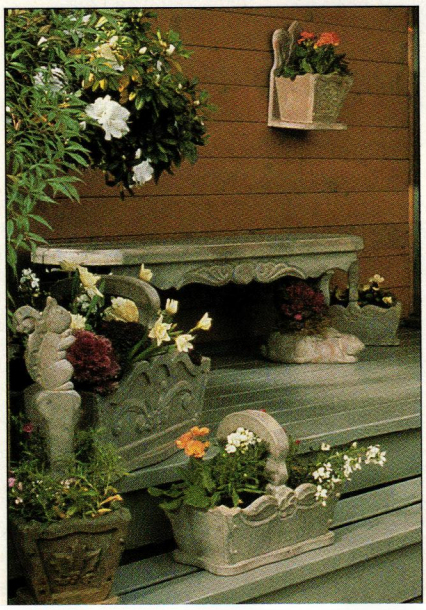

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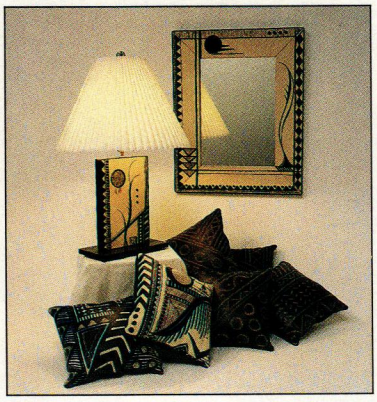
PRODUCT SHOWCASE

Continued from page 106

Kevyn Woven

Richly-textured couch throws by weaver **Kevyn Woven** are created from hand-dyed silk, linen, cotton, rayon and lamé. Circle Number 313 . . . Artist **Rainbow Seaver** introduces a new line of African-inspired pillows, lamps and mirrors. Items are constructed of painted leather and lacquered wood. Circle Number 314 . . . Custom-made family crests painted on authentic parchment are now available through **1661**. Each is finished in 22K and 24K gold leaf. Circle Number 315 . . . Artist **Peter David** carved his Etched Fish Print Wall from solid glass block. The piece is illuminated with neon. Circle Number 316 . . . The Orchestra Collection of office systems accessories from **Knoll International** is compatible with other systems and is offered in a wide range of colors. Units can be mounted on walls, desks and panels. Circle Number 317.

Continued on page 110



Rainbow Seaver

1661

Peter David

Knoll International

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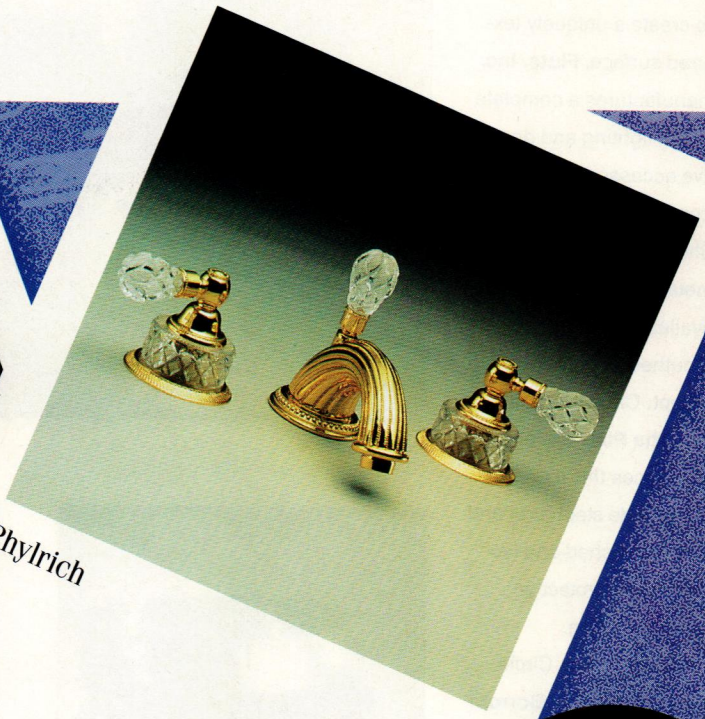

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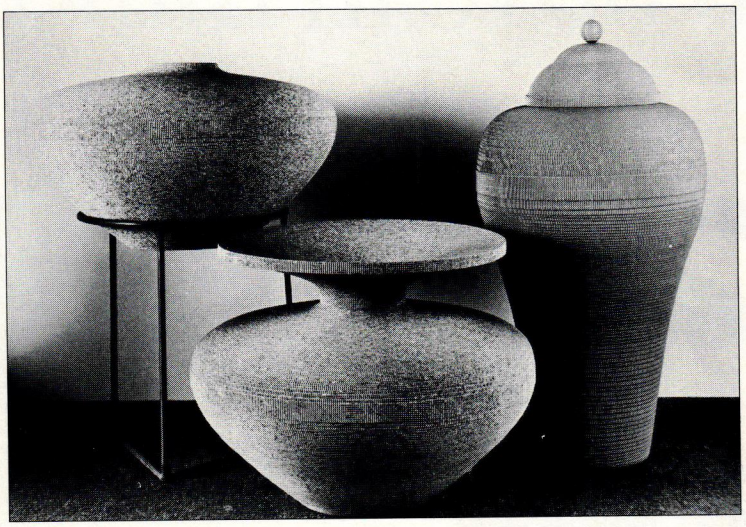
Familian *Bath & Kitchen Showrooms*

Circle No. 65 Reader Service Card

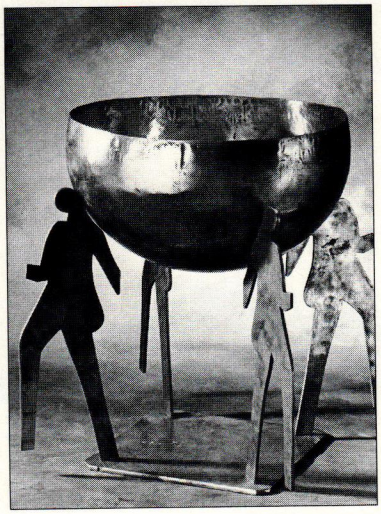
PRODUCT SHOWCASE

Continued from page 110

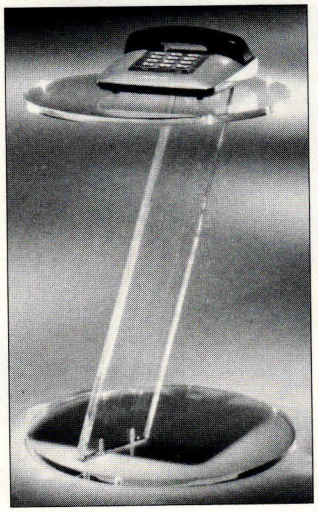
To create a uniquely textured surface, **Flute, Inc.** manufactures a complete line of lighting and decorative accessories fabricated from corrugated paper. Shown are the pot on a metal stand (one of eight available stands), open-mouthed vase, and ginger jar pot. Circle Number 325 . . . **The Platt Collections** introduces this exotic, handmade steel bowl and stand, polished and lacquered for protection against rusting. 14½″*sq.* ×18″*h.* Circle Number 326 . . . **Borroni Modern Acrylic Design** features its decorative telephone stand fashioned from clear, one-half-inch acrylic. One of three designs available. 16″*w* ×16″*d* ×20½″*h.* Circle Number 327.



Flute



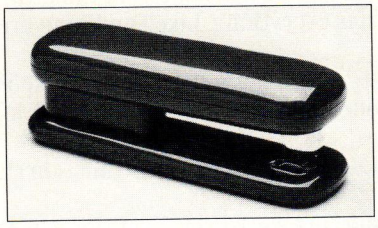
The Platt Collections



Borroni

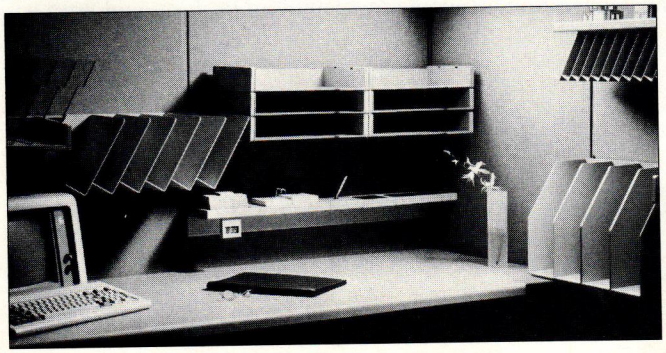
Selected for exhibition at the Art Center College of Design in Pasadena, California, the **Eldon** Image Stapler proves that office products can be both functional and good looking. Circle Number 328 . . . McSort, designed by William Sklaroff for **McDonald Products**, features paper flow and storage, and task lighting. This paper management system can be wall-mounted and is offered in a varied color palette. Circle Number 329 . . . **Koch+Lowy**'s Nantucket tables combine the traditional look of natural ash and the contemporary feel of glass. Polished aluminum legs are also available. Circle Number 330.

Koch+Lowy



Eldon

McDonald Products



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Sherle Wagner International

An Evolution That Put "Upscale" in the Bath Environment

IN TODAY'S LABEL-READING AND quality-conscious marketplace for decorative bathroom accessories, Sherle Wagner International has gained wide respect as a product resource for the coordinated luxury bath environment. Founder Sherle Wagner pioneered the concept of a quality-oriented, "upscale" approach to selling plumbing fixtures, founded on his belief that there could be no substitute for excellence in design. "When I began in this business, price was the sole determinant, and that had a totally negative impact on product design as well as on the industry's ability to innovate," recalls Wagner. "Instead of a unique approach to design, assembly line, look-alike fixtures were the order of the day. The end-users' choices were definitely limited."

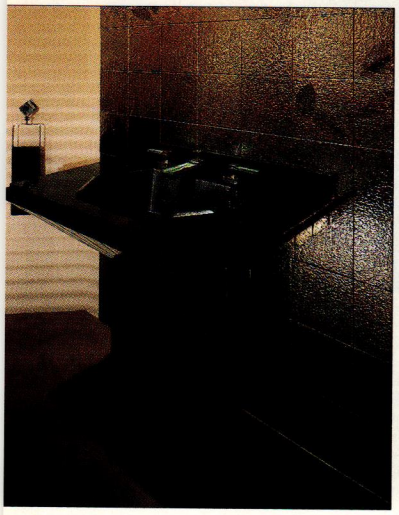
It was Wagner's initial foray into plumbing fixtures close to 45 years ago with the design of a 24K-gold-plated dolphin basin set that set the stage for a revolution. Today, the "dolphin" set remains a popular part of the Sherle Wagner collection of luxury bathroom fixtures, accessories and hardware.

Other items have become classics, including the company's best-selling shell motif. Wagner's hand-carved, marble or onyx, shell pedestal lavatory is a signature piece, and the shell reappears throughout the collection in basin, tub fittings, marble tub facings and accessories. Wagner first introduced the finest onyx and semi-precious stones to bathroom accessories. Amethyst, tigereye, rose quartz and malachite are set to dazzling, jewel-like effect in a range of metal finishes.

Several years ago, Wagner devoted some of his energies to the development of contemporary fixtures in the high-end market for non-traditional design. Again, Wagner enhanced the company's product reputation with pieces possessing a strong sculptural influence and purity of line and balance.

Both traditional and contemporary designs come together in a magnificent showcase at Martin Lane, Inc., Sherle Wagner International's new 4,000-square-foot showroom in Los Angeles. Upon entering, the full scope of the company's contemporary pieces are immediately apparent in a comprehensive display of rose aurora marble, including Art Nouveau, Art Déco, conical, and steel-and-marble oval pedestal lavatories.

A gallery of signature Sherle Wagner hand-painted porcelain designs features many full vignettes with coordinating accessories and wallcoverings. "The West Coast is known for innovation in architecture and interior design," notes Wagner. "It is an area where our unique ability to custom fabricate using marble, onyx and semi-precious stones will be most recognized. The scope of any custom project is limited only by the client's precise needs and the designer's imagination."

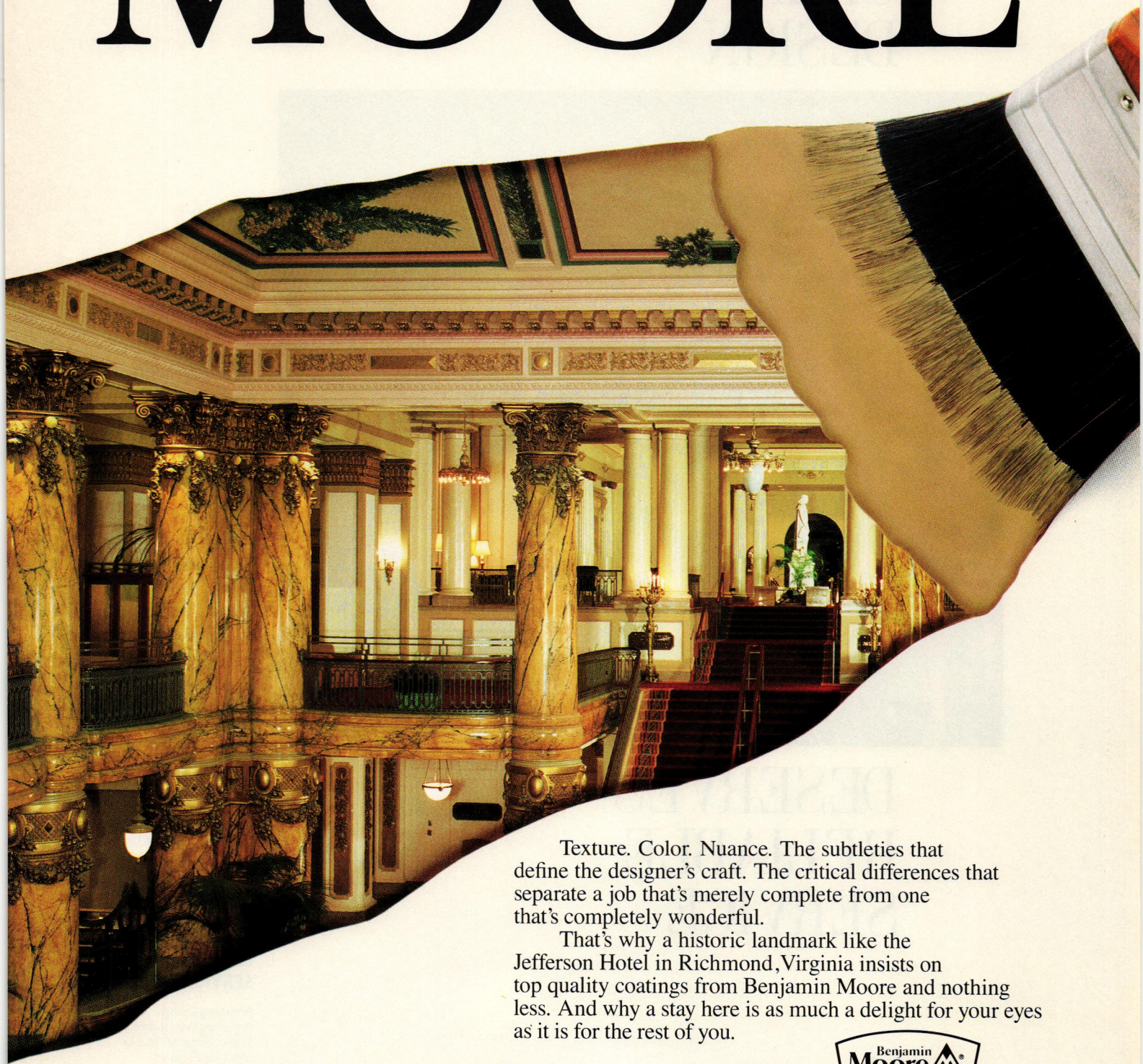


Both traditional and contemporary designs come together in a magnificent showcase at Martin Lane, Inc., Sherle Wagner's new showroom in Los Angeles (top right). Here, rose aurora marble contrasts dramatically with black granite and solid black marble pedestals. Amethyst, tigereye, rose quartz and malachite (shown here), first introduced to the market by Sherle Wagner, are set to dazzling jewel-like effect in a range of metal finishes. Photography by Jerome Adamstein.

In addition to the new Los Angeles showcase, Sherle Wagner has Western representation in San Diego through Standards of Excellence; in Laguna Niguel through Martin Lane, Inc.; in San Francisco through Kneedler-Fauchere; and in Portland and Seattle through Wayne Martin. "We will continue to explore the possibilities of even more precious materials being incorporated into the bath environment in both a unique and tasteful manner," states Wagner. As his organization enters the 1990s, the evolution that put "upscale" into the bath environment will continue to thrive.

—Edited by Rick Eng

BENJAMIN MOORE



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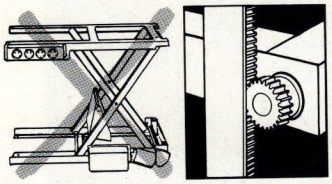

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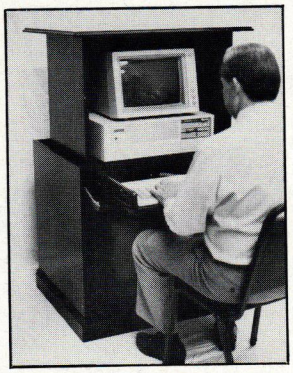

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Continued from page 124

imported furniture and accessories, has opened a new showroom at Suite B130. **IPF International, Inc.** will showcase its handcrafted furniture at the **A. Rudin** showroom located in Suite G980. **Rockwell West** and **Pacific Design Source** have merged their operations with a 8,000-square-foot, multi-line showroom on Floor 5, Center Blue. **Salem Associates,** representating contract furniture companies BRUETON, KRON, LUNSTEAD, PETER PEPPER, STORWAL, TEKNION, DAVIS FURNITURE and COUNCILL/SFC, has signed a lease for an additional 2,815 square feet. . .**Vitra USA,** the Northern American subsidiary of Vitra International, one of Europe's largest contract furniture manufacturers, has opened a 44,000-square-foot production facility in Allentown, Pennsylvania. . . **Antiquarian Traders** has opened a To the Trade Only warehouse at 650 North La Peer Drive in Los Angeles. . . **Davis Furniture Industries** has signed an agreement with the Karimoku Corporation of Aichi-Ken, Japan, to license the Motion Chair Series. One of the largest producers of furniture in Japan, Karimoku will purchase Motion parts from Davis' suppliers in German and will manufacturer the chair at its facilities. . . Nashville-born interior decorator and designer **Mark Garrett** has relocated to 9557 West Olympic Boulevard in Beverly Hills, California. . . H.W. BAKER LINEN CO., INC. has acquired the West Coast field sales operations of **Harbor Linen,** in addition to its Los Angeles-based distribution center and inventory. . . **Wyatt Stapper Architects** has moved to 1201 Third Street, Suite 1800, Seattle. . . **Allsteel, Inc.** has formed a partnership with **A.S. Systems Furniture Ltd.** that provides the company with a strong, singular distributorship in the United Kingdom. . . DECORATIVE CENTER HOUSTON announced showroom additions: **Pacific/Grant Gallery,** decorative accessories and accent furnishings, Courtyard Suite 115, and **Tanglewood Interiors,** upholstered furniture and accessories, Suite 5002. . . **ARRIS Architects Studio** has established a business at 445 Orchard Street, Suite 101, in Santa Rosa, California. . . **Avonite** has opened a new West Coast sales and marketing offices/showroom at 5100 Goldleaf Circle, Suite 200, Los Angeles. . . A worldwide supplier of handcrafted planters and porcelains, **Asian Ceramics** have opened a new showroom and warehouse at 85 North San Gabriel Boulevard in Pasadena, California.

Product News

Sherwin-Williams Company offers its new 1990 painting and coating systems catalog, which includes product resistance, performance and flame-spread information for selected coating systems. Circle Number 352. . . **College Business Software, Inc.** presents COLLEAGUE 2, a second-generation version of its Macintosh studio management software incorporating job tracking, acounts receivable and invoicing functions. Circle Number 353. . . **Metropolitan Ceramics** offers an addition of Sierra Series desert southwest colors to the Ironrock® line of indoor/outdoor ceramic tile, including peach, pale violet and desert pink. Circle Number 354. . . **PermaGrain Products, Inc.** released its

Continued on page 129

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Continued from page 126

new Design Information Catalog for architects, designers, installers and distributors, offering installation recommendations and maintenance specifications for the company's full line of wood flooring products and marble and granite tiles. Circle Number 355... The 1989–90 Directory of Store Planners and Consultant is still available from the **Institute of Store Planners**, a helpful guide to anyone planning a new store or renovating an existing one. Circle Number 356... **Design Matrix** makes its design project management software compatible on either IBM or Apple Macintosh systems. For further information, Circle Number 357... From **Lees Commercial Carpet Company**, the VersaTec collection for store interiors and executive office environments offers a bank of 176 yarn-dyed colors. Circle Number 358... **Buchtal Corporation USA** adds two new colors to its Quantum II Stain Shield® unglazed ceramic tile line. Ebony and Silver Frost complement and broaden the existing palette to 11 colors available in a wide variety of sizes and trim pieces. Circle Number 359... **Hastings Tile & Il Bagno Collection** has published a new brochure featuring "ShowerTech GL," its unique series of see-through frameless shower enclosures. Circle Number 360... **Interface Flooring** introduces Moire Plus Carpet Tile collection which uses a variety of construction techniques to produce a high performance floorcovering. Solution-dyed fibers in blends of cool, warm and bright colors combine with a complex face construction to deliver a random, organic pattern for a moiré effect. Circle Number 361... The **C/S Group** offers its Contours line of drywall shapes in a quick ship program that will deliver seven to 21 days after receipt of final dimensions and specifications. Contour's broad variety of profiles in aluminum or galvanized steel allows designers to easily transform ordinary drywall interiors into exciting "soft edge" environments. Circle Number 362... **Endura**, a leading national manufacturer of rubber flooring for contract and institutional interior environments, offers its 1990 product catalog. Circle Number 363... **Eck-Adams**'s Spacer 9000 Collection of office seating offers elegantly clean styling in light gray or a dark neutral finish with matching polyurethane or fully upholstered arms. Circle Number 364... **Royal Haeger Lamp Company** introduces two new ceramic lamps in traditional ginger style with white wrought iron mountings. Circle Number 365... The new Lumea Quiet Fan-Speed Control from **Lutron** is available in three- or four-speed models with none of the disconcerting fan motor hum associated with many fan-speed controls. Circle Number 366... MAX-STOR™ High Density Storage Systems from **Richards-Wilcox** offer a new trim package of seamless end panels in a wide variety of laminates. Circle Number 367... **Designer Access Inc.** is a national purchasing service firm for professional interior designers and a distribution conduit for interior products and services. Design member firms have access to a purchasing service of sources and products often not available to designers and supplier members are listed in a source library furnished to designer members. For more information of other services, Circle Number 368.

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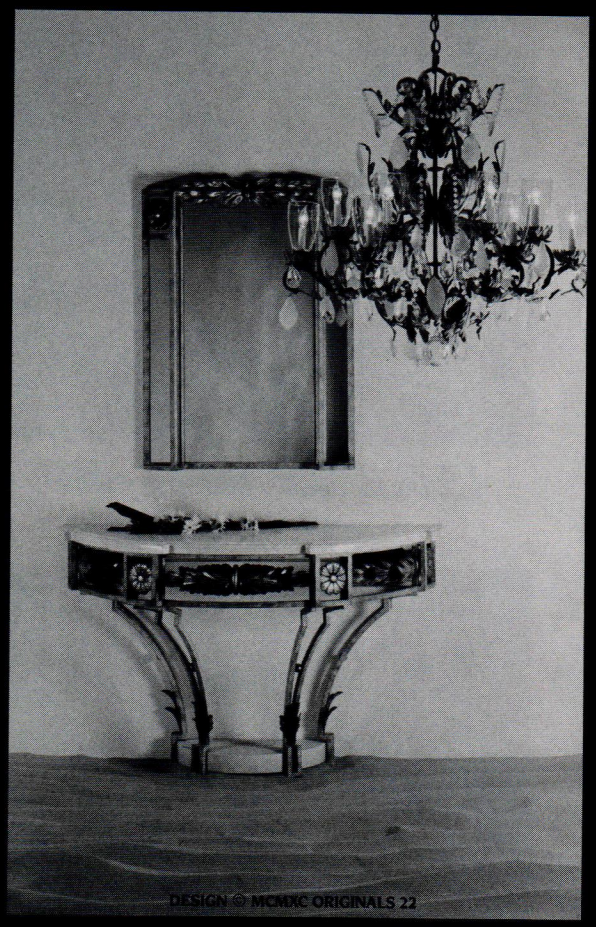

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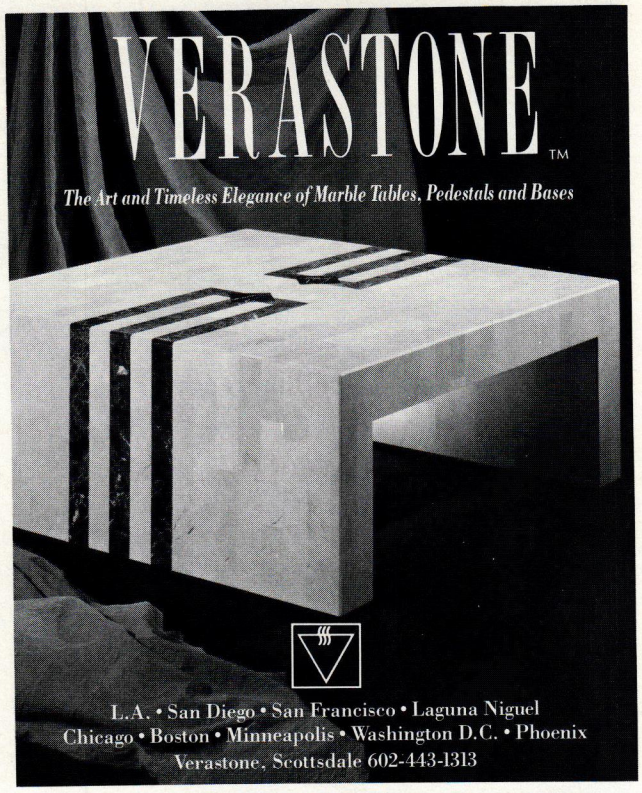

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DESIGNERS DIRECTORY

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

Marieann Green

UGLY DUCKLING NO MORE

Marieann Green, ISID
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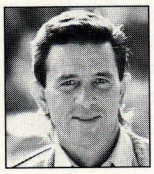
Los Angeles, California 90069
(213) 854-0605

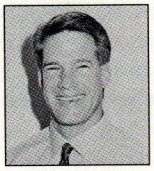


David Glomb

Wayne Williamson

SIMPLE RESTRAINT

Wayne Williamson
Bruce Goers
Insight West
45-125 Panorama
Palm Desert, California 92260
(619) 568-9089



John Benecke

HILLTOP BELVEDERE

John W. Benecke
John W. Benecke Interior Design
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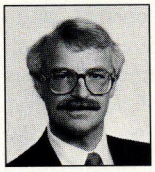
Tustin, California 92680
(714) 730-7874



Erik Sueberkrop

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Jeff Sulkin
Sulkin/Associates
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Santa Monica, California 90404
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David Sabalvaro, AIA
STUDIOS Architecture
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San Francisco, California 94111
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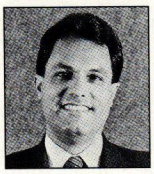

Ernesto Vasquez

LEISURE LIFE

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McLarand, Vasquez & Partners, Inc.
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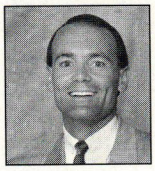

Jeff Benedick

Jeff Benedick
Saddleback Interiors
3435 East Coast Highway
Corona del Mar, California 92625
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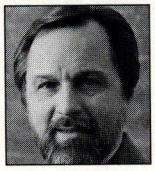

Dennis Cope

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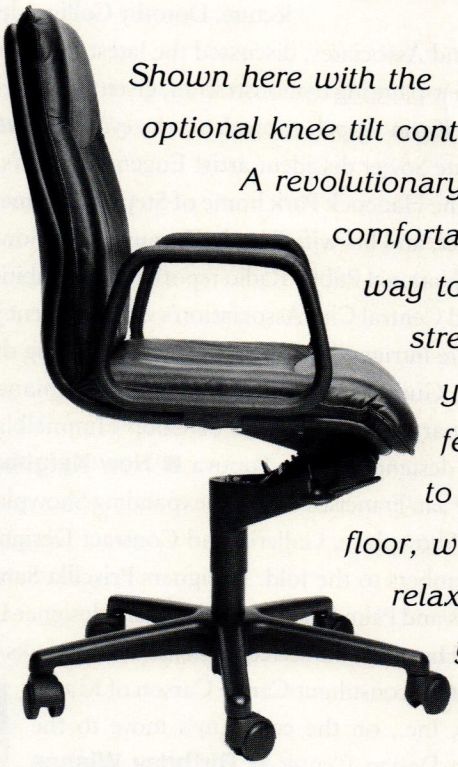

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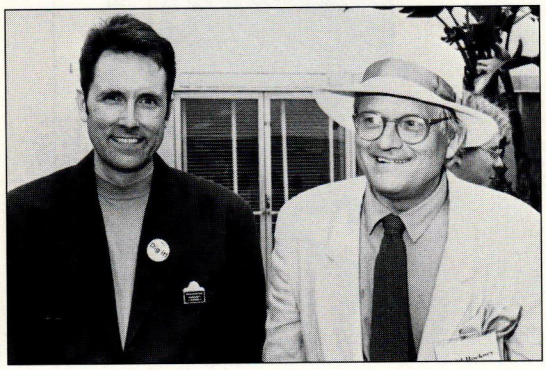
FACES

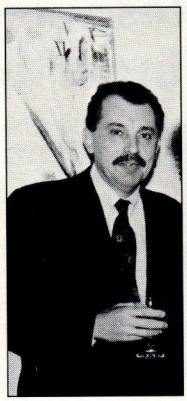
Earth-Shattering News Los Angeles' Otis Art Institute of Parsons School of Design recently celebrated the groundbreaking for a new complex which will provide the campus with a library, media center and auditorium. Prestigious guests, Los Angeles councilwoman **Gloria Molina** and Los Angeles County Supervisor **Edmund Edelman**, offered their congratulatory remarks on the vitality brought to the Los Angeles area by the city's only art and design college. Otis/Parsons' dean, **Roger Workman**, spoke of the important part that diversity will play in the future of art and design education. Internationally-acclaimed artist **David Hockney** brought the ceremonies to a close with insightful and humorous anecdotes on the precarious role of the artist in society. At a festive luncheon following the public ceremonies, *Los Angeles Times* columnist **Jack Smith** shared a witty history of the college's surrounding Westlake area ■ **Hats Off to the SDDC!** The San Diego Design Center inaugurated its Showroom Spotlight series, a year-round educational program, with the help of Kravet Fabrics. **Sid Goldberg**, president of Sidney Goldberg & Associates, the West Coast's exclusive distributor of Kravet Fabrics, shared information about the history of the fabric house with more than 200 design professionals. Following the lecture, **Dorothy Collins**, design consultant for both Kravet Fabrics and Appel and Associates, discussed the latest fabric trends. Refreshments and a fun, yet educational, hat-painting demonstration, given by Kravet's designer and president of Appel and Associates **Karin Appel**, capped-off the event ■ **Avant-Garde Art** An opening in celebration of the late Soviet dissident artist Eugene Ruhkin's first retrospective exhibition was recently held at the Hancock Park home of **Stephen Kramer**, senior arts attorney at Goldmarks, Ring & Pepper, and his wife **Wendy Kramer**. The showing drew a crowd of L.A. art aficionados, such as National Public Radio reporter and exhibition curator **Edward Goldman** and Central City Association's vice president **Judith Johnston-Weston**, who were intrigued by the mystery surrounding the artist's untimely death in 1976. Guests included **Al Nodal**, general manager of L.A. Cultural Affairs department, **Wolf Prix** of Coop Himmelblau and Ruhkin's widow, jewelry designer **Galina Popova** ■ **New Neighbors at The Showplace Square** San Francisco's rapidly expanding Showplace Square Group, including the Showplace, Galleria and Contract Design Centers, are welcoming new members to the fold. Designers **Priscilla Sanchez** of Priscilla Sanchez Interiors and Palm Springs' independent designer **Lucille Fickett**, along with **Dennis Haworth**, the secretary/treasurer of Brooks/Haworth, Inc., congratulated design consultant **Carole Carson** of Marge Carson, Inc., on the company's move to the Galleria Design Center ■ **Birthday Wishes** Friends of Los Angeles interior designer **Irwin N. Stroll** of Irwin N. Stroll & Associates, Inc. celebrated his 39th birthday at Trumps restaurant in Los Angeles. A fanciful cake was covered with (what else?) tools of the interior designer's trade. —*Sara Scribner*



Lee Salem

Roger Workman (left) and David Hockney

Thom Vollenweider



Above (from left): Sid Goldberg, Dorothy Collins and Karin Appel

Far left: Al Nodal; left: Wolf Prix

Below (from left): Priscilla Sanchez, Carole Carson, Lucille Fickett and Dennis Haworth

Below: Irwin N. Stroll

David Dubuque

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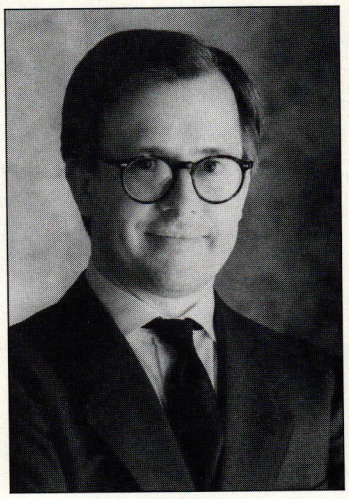
Reflections on Regionalism

Art Historian Paolo Polledri in San Francisco

PAOLO POLLEDRI, *the Italian-born architect turned art historian, became the San Francisco Museum of Modern Art's first Curator of Architecture and Design in July 1987. In a conversation with* Designers West, *Polledri discussed the critical importance of understanding the role of regionalism in architecture and design. He is the curator of "Visionary San Francisco," an exhibition that examines the architectural past and present of San Francisco with an interest in stimulating debate about the city's future. It can be viewed at the San Francisco Museum of Modern Art through August 26.*



Paolo Polledri

DW: What do people understand by "regionalism"?

PP: When people discuss regionalism, they are under a misconception. Regionalism implies something which looks traditional, reflects old-time values and is often confused with the vernacular architecture. It has nothing to do with any of those things. Regionalism belongs to everyday thinking; it is a reflection of the way people live and think in a certain region. Now, how one defines regionalism is a whole other issue.

DW: How do you define it?

PP: Defining regionalism is a big issue because it doesn't reflect geographical boundaries. I am trying to come to terms with the concept that there exists a floating set of boundaries which keep changing as cultural values evolve. The borders keep fluctuating. A region can be as small as the Bay Area or as large as the Pacific to include California, Japan, Australia and Hawaii. For example, California is a region with many sub-regions that have equally strong characteristics. The same applies to the Pacific region. Again, there are undercurrents which would justify us calling ourselves part of the Pacific culture.

DW: Is the term regionalism controversial among architects and designers?

PP: Very controversial. For example, the many architects and designers who consider themselves part of the International movement greatly resent the word because it confines them to a certain movement and therefore denies them the privileges and agonies of belonging to the avant-garde, which has strong connotations of Modernism. By definition, if one is a regionalist, one is not modern. To put it in different words, a friend of mine once said, "Well, when I think of Modern architecture, I think big; when I think of regionalism, I think small." And nobody wants to stay small! I think regionalism is still a valid concept, and there are people who value it today.

DW: Can one talk about influences in regionalism?

PP: I don't think so because by definition, regionalism is not a movement. If it is a movement, then there is always something phony about it. Regionalism belongs to the culture of a region; and every culture is constantly changing, that is if it is anchored to everyday reality. If there is a regional identity, it exists only because it belongs to a group of people who work, think, speak and live in one specific environment.

DW: Who do you think has demonstrated a sensitivity to regionalism among Californian architects and designers?

PP: In Northern and Southern California, there are architects and designers who are doing responsible work. Frank Gehry's work of the '70s and early '80s is a good example. His early work reveals a crucial attempt to create a vernacular architectural language for Southern California. You often hear people say that Los Angeles has no character. Not true. It has a very clear character, and again, there are sets of environments within LA that have very different characters. What Gehry's work referred to was a specific character endemic to the area of Venice and south Santa Monica. His materials are comprised of aggregate parts rather than a unified design. This is a clear and sensitive response to the context, to the culture of the region and to the texture of materials. In Northern California, we have a much more traditional understanding of architecture. Nobody in recent times has attempted to create a vernacular language of design like Frank Gehry's. San Francisco is still very anchored to a vernacular established in the '20s and '30s.

DW: What do you think we have learned from regionalism?

PP: Well, we have learned to oppose this pervasive, bland, characterless internationalism. We have seen buildings that could be built in any part of the world irrespective of local values. Although today it is a declining trend, one still finds buildings that were designed in New York and then plunked down in Saudi Arabia with enormous problems. After enough unhappy experiences, people began to realize the importance and values of context, such as climate, psyche, local culture and way of living. Regionalism must reflect the way people live in certain parts of the world. For example, there is a growing independence in various parts of the world, a resistance to outside influences. A growing number of local governments prescribe sets of rules for specific conditions so one cannot design for just any part of the world; one has to produce designs that respect and reflect local legislation. This is very much a part of regionalism, yet is different from the "cute" design of so-called vernacular regionalism.

—Edited by Paula Fitzgerald