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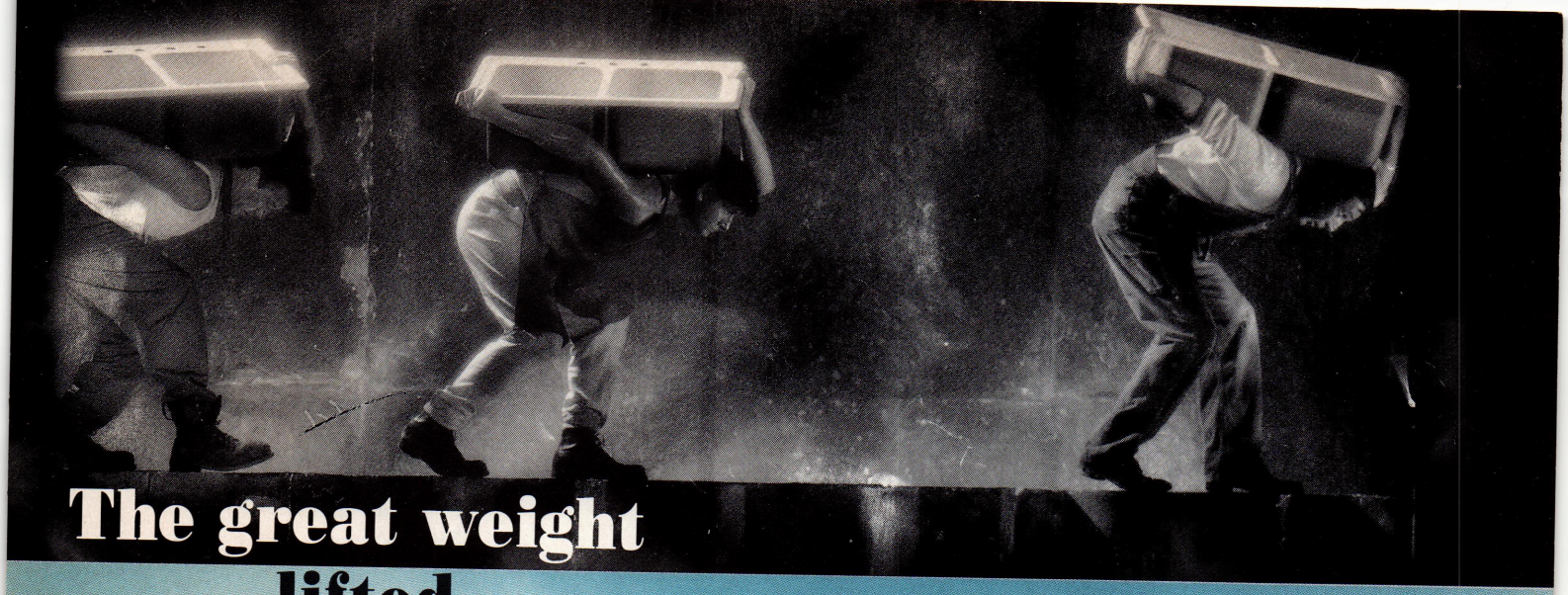

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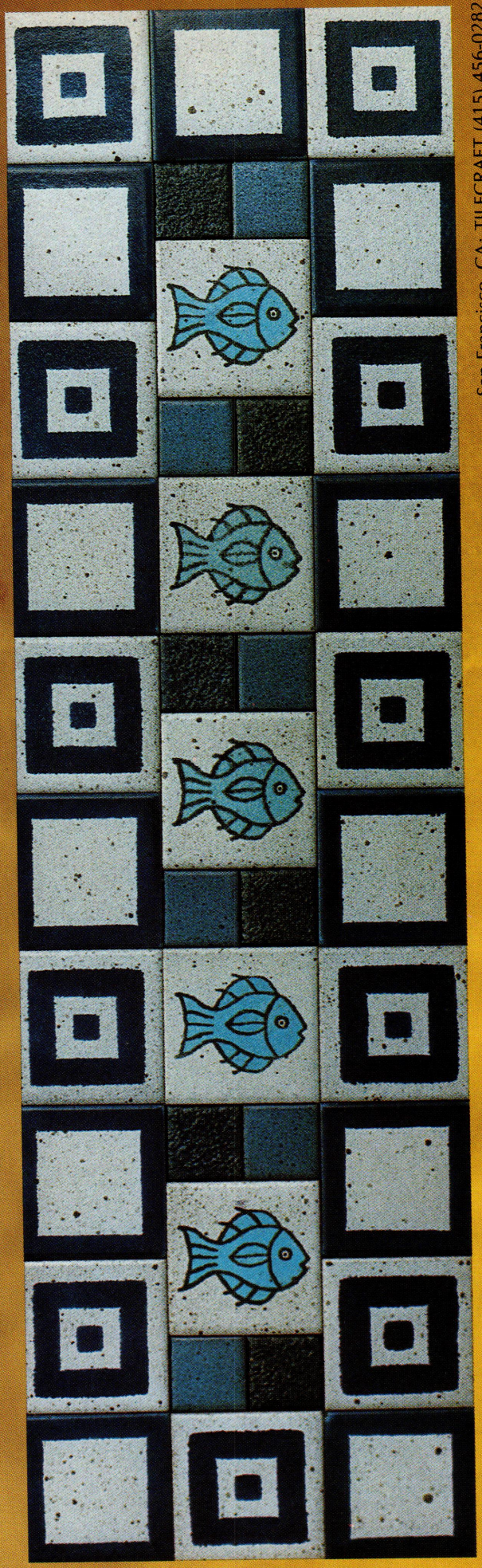

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TONY TORRICE

Tony Torrice, ASID, interior designer and author with a background in child psychology. Founding partner of Living & Learning Environments, Torrice specializes in designing for, and with, children.

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"Call me a translator, an implementer," says Tony Torrice. "Child care, health care, school, whatever the environment, I always co-design with as many individual children as I can. Working on their level, I try to see the world from their eyes. "Children are naturally curious. They have a basic need to interact with the things around them. An environment that's out of reach can deprive them of many important learning experiences. Once children realize they can influence their surroundings, they develop the positive feelings that are essential to mastering their world. "A floor is a place for all kinds of childhood activities. From crawling to tumbling to reading a book. Carpet softens a child's first area of exploration. It provides me, as a designer, with a paint box of colorful textures to work with."

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DW editorial

RECYCLED SPACES

Recycled spaces of merit are not the result of recycled thinking. ■ At the same time that an increasing number of people are needing to readjust their living and working environments rather than build anew, designers themselves are readjusting. They are learning more than they ever knew before . . . about people, about their needs, and how design can play a truly significant part in every aspect of their lives. ■ As the use of unnecessarily large spaces for each person and each task becomes increasingly unsustainable, designers are uncovering new ways to provide privacy and the feeling of spaciousness. ■ And while the use of certain materials becomes less defensible in light of their effect on our natural resources, health and safety, designers are discovering and rediscovering others that can be used without qualm. ■ The designers of the projects on the following pages interpret today's concerns as far more than one more stylistic twist or marketing concept. Their work is based on the belief that design can and should address current challenges with unique and powerful solutions—solutions buoyed but not fettered by the past.

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

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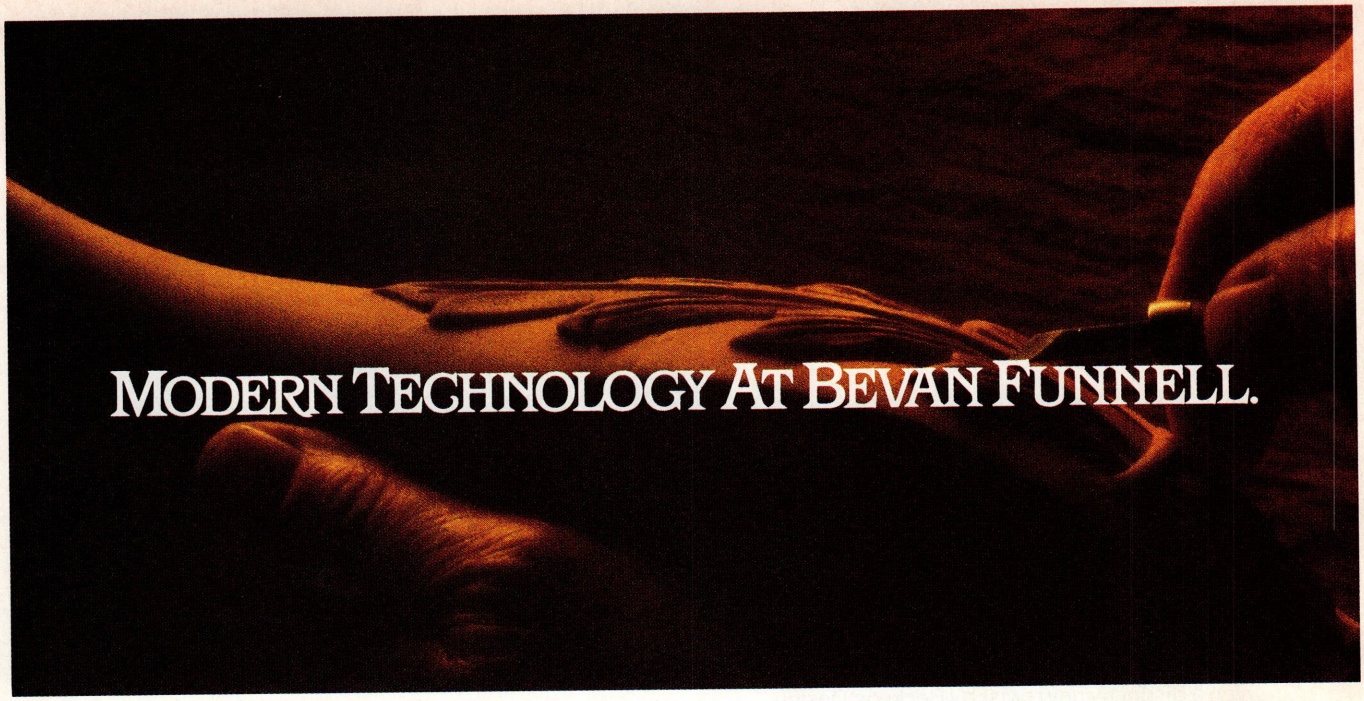
COVER: Rand Elliott visually and spatially interprets World Neighbors' humanitarian commitment. Photography by Bob Shimer/Hedrich Blessing. Story on page 82.



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Consumer Access: Right or Wrong?

SELDOM HAS OUR PROFESSION faced an issue so fraught with diverse opinion as the question of newly instigated consumer access as it now relates to the design centers and showrooms of the West and Southwest. ■ Both formal and ad hoc meetings of professional designers, landlords and resources have been held to examine the opportunities and problems we face collectively. All parties agree . . . business is universally slow for all concerned. ■ Most also agree that the dramatic demise of many retail furniture stores has left a void. Obviously, a large number of qualified buyers are now left without their conventional sources of supply. ■ Should this group now be invited to shop the design centers which have long been considered the wholesale turf of the professional interior designer? ■ Will furniture-hungry customers respond to consumer-oriented advertising placed by design centers in shelter magazines? ■ Will direct access to the design centers result in appropriate match-up between potential buyers and qualified professional designers? ■ Will recently established discount buying services located within design centers attract present or future clients away from qualified professional designers? ■ Opinions abound on these and similar questions that are likely to involve, and possibly plague, our industry for many years come. ■ Following are thoughts of concerned individuals who are conscientiously and vigorously involved in finding appropriate answers. We hope this and future presentations of viewpoints on this critical issue will help our readers mold their own thoughts and encourage you all to participate in the search for constructive answers.

—Walton E. Brown, Publisher

Curt Pindler, President
Pindler & Pindler
Redondo Beach, California

The Pacific Design Center is seeking to increase the traffic crossing its threshold by inviting the public into a once privileged domain. This goes beyond generating business—it changes the entire complexion of how we do business.

To my knowledge there has been no survey of tenants inviting their input on this matter. I did hear of a task force organized by management but, one of life's mysteries, it failed to include fabric and wallcovering showrooms. I'm concerned about this turn of events mainly because it circumvents our life's blood, the professional interior designer.

Many of the showrooms have remained silent as this has evolved, willing to take whatever business comes their way without considering the ramifications—the erosion of the important relationship we have with the designer. Perhaps the tenants think that by remaining silent, the designer won't notice. This is pure fantasy.

I think every showroom must take a position: either serve the interior designer or the consumer. We can't have it both ways. I would like to see management at the Pacific Design Center institute a signage program—the showrooms that want the public would announce it in their windows. As it is now, the public feels they have access to all showrooms. Those of us who deal only with the Trade cannot bar them from browsing and wasting our time. Wouldn't it better if the public only entered the showrooms that displayed a sign marked "Consumers Welcome"?

By taking a stand—public or Trade—manufacturers and representatives will be making a statement about how they choose to do business. I think this is the most honest approach. Interior designers can then decide which showrooms they want to support, regardless of current economic conditions.

David Sutherland
David Sutherland, Inc.
Dallas

As a multi-line, high-end representative in Texas for the last 15 years, I suppose I expected that my little world of burgeoning sales would continue indefinitely—as though it was my due. We all know now that many of the successes in the '80s' environment were not of our own making or even within our ability to understand except in hindsight.

Our downturn, in Texas and the Southwest, preceded the downturn in other parts of the country by several years. Just as I have survived, I am hopeful that our industry will not only survive intact, but will arrive at some of the same conclusions I have as to its future direction.

Continued discussions regarding the opening of our showrooms to the public are obviously desperate attempts by the developers of the all too numerous design centers in the country to salvage their investments. Those investments are truly in jeopardy and tenants such as myself are very concerned and desirous of a positive outcome for them.

(Sutherland continued on page 16)

Consumer Awareness Advisory Committee
Pacific Design Center
Los Angeles
Patricia Logan, Baker, Knapp & Tubbs
George Sugarman, Decorative Carpets & Wood Floors
Janice Feldman, JANUS et Cie
Larry Platt, The Platt Collection
John Gallucci, Donghia Showrooms, Inc.
Jeffrey Klawans, Connoisseur Antiques
Joyce Gertz, Decorators Walk
Ken Hansen, Ken Hansen, Inc.
Mimi London, Mimi London, Inc.
Jerry Canter, Rockwell Pacific Design Source

As members of Pacific Design Center's Consumer Awareness Advisory Committee, we have been working with Pacific Design Center management to provide suggestions and input on how to implement the Consumer Awareness Program, and what the parameters should be.

To set the record straight, Pacific Design Center showrooms have no intention of selling directly to consumers. Showroom purchases are through-the-trade only — business as usual.

We feel that, working together, showrooms and design centers can help direct more business to our customers—designers and architects—by helping in the design education process for the public. By allowing consumers to visit showrooms, we can help give them a better idea of the types of products and services available through professional designers.

There are two major signs in the marketplace that point toward a bright future for design center showrooms. One is the serious decrease in retail resources for high-end furniture and furnishings, resulting in restricted channels of distribution at that level. Today, about the only sources to satisfy this pent-up consumer demand for quality home furniture and furnishings (assuming, logically, that during recession the *ability* to spend decreases, not the *desire*), are through design professionals and design center showrooms. The second sign is the increasing numbers of younger Americans who are coming to points in their careers where they are able to comfortably afford professional interior design services. Of course, as this group is considerably more design-educated than previous generations, we are attempting to reach them through different messages than those of the past. They must learn—and find value in—the professional's design abilities and the increased comfort and function of a professionally designed interior.

Ours is a relatively young industry. Therefore, growth and change are inevitable. Working together, as always, we seek to build more awareness, more desire and, therefore, more business for design professionals and showrooms for the future.

Bill R. Poland, President
Tim Treadway, Vice President, Partner
Bay West Group
San Francisco

I would offer the following as the state of the high-end home furnishings business from my perspective. There are four players in the equation—the designer, the showroom owner, the design center owner and the discerning consumer. We are of the strong opinion that there has been an ongoing shift in the equation for a number of years even before this very deep and prolonged recession.

I am told that Giorgio Armani said, "When the paradigm shifts, everything goes to zero." At Showplace Square we have decided to take a very proactive position in this vital industry. Several factors are abundantly clear in the changing nature of the design industry. First, there is the fact that the ultra high-end clientele has reached a certain maturity level. In other words, this clientele is very aware of the designer and has used their services to a great extent. Second, there has been an amazing growth in the number of creative home furnishing products. The burgeoning growth of products has created a much larger field of showrooms to display the same. Third, there has been a very fast-growing group of affluent Americans who, for whatever reason, choose to attempt to design the interior of their homes themselves or have a predetermined bias against designers.

It is our belief that the design center has to take the role of leadership in marketing to this latter group, which will be the major source of income growth for the designer. We are very aware that the designers, by their very nature, are independent and creative. Therefore, a coalition of designers who can market effectively is very unlikely.

We have been working with all designers from one end of the scale to the other as well as with showrooms to begin marketing to this affluent clientele who should be using designer services. We know that selling to them is like growing a garden. In other words, we cannot simply water the seeds on the first day and expect to have fruit and flowers the next day. This is going to be a long pull and we need the support of everyone.

We know that people will choose to do business in places that support and help them. We need to act as a support system to the designers who do not know how to sell their services and do not know how to approach the marketplace. Our position is to make it clear to the discerning clientele that there is significant value added by using designers and buying the unique and varied products available in the design center.

I think it is important for everyone to have a positive attitude and pull together to make this happen.

Michael W. McAdams, President
Crow Design Centers, Dallas

It is no secret in the design industry that the traditional way of doing business is changing. The force driving these changes is both economic and social. Simply put, we are all selling fewer products and services for less profit.

Those of us in design center management are faced with the difficult decision . . . "do we open our doors to the retail public?" Most differences of opinion regarding this issue are closely tied to our individual fear of losing something. We need to quickly turn our focus to the individual who writes the check for products and services sold in our showrooms, the *consumer.*

We know that this consumer has changed dramatically in the past 10 years. Today's consumer is educated and confident, with a refined sense of style. Such an individual wants personal involvement, demands quality and value, and expects courteous and time-efficient service.

We at Crow Design Centers believe the future success of our industry lies in the ability of *all* of us— manufacturers, showroom owners, design professionals and design center managers—to rise above our individual concerns and work together to understand the consumer. By anticipating and fulfilling their needs, our success will follow.

So, do we open our doors and become a retail center? I think not. But if the traditional "to-the-trade-only" approach is white . . . and retail is black . . . we are already light gray. The question is: what shade of gray will inspire Mr. Consumer to repaint his entire home?

continued

(Sutherland, continued)

It is absolutely imperative that our industry consider the most basic of truths: it is a legitimate industry which adds value to people's lives and to our environment.

Many, many artisans, craftsmen and creative people rely on my expertise in promoting their creativity to the legitimate design professionals and ultimately to the end user. Without my efforts and those of my clients, those artisans would have to resort to far less creative pursuits in order to provide the simplest of necessities for themselves and for their families. I am proud to be a part of their success and it is in that focus that I see my business not only surviving in the coming decades but thriving. The quality of our lives has never been more important.

It is easy to lose perspective when all around us seems so much in flux. I challenge the design industry to believe in itself and in its contributions. The rest will take care of itself.

Lawrence B. Platt, President
The Platt Collections
El Monte, California

How will medium to high-end home furnishings be distributed to consumers in the current decade and beyond? This, simply put, is the most important issue facing our industry today and involves many complicated issues and has profound consequences for everyone involved.

At present our industry is in a state of crisis. Regularly we hear of retail stores, design firms and wholesale showrooms going out of business. Design centers, faced with closing showrooms and tenants unable to pay rent, are themselves unable to meet mortgage payments. The fact is that the economic climate of the 1990s has changed the business landscape. This economic situation mandates a change in the method of distribution of home furnishings. Unless we reach out to a broader spectrum of consumers and encourage them to come to our industry and spend their dollars for our product and services, we will, in the alternative, watch them pass us by.

Change is a difficult process. However, if all segments involved in the distribution of medium to high-end home furnishings work together to identify the needs and desires of those who ultimately pay our bills, the consumers, then we will emerge from this crisis. In resolving the issue of distribution, it is the needs of the consumer that must control our decisions, not the desire to protect the current method by which we conduct our business. The method of distribution that served us well in the 1980s is overdue for a major overhaul.

Sheldon S. Abrams, President
Kenneth McDonald Designs
Carson, California

Recently we attended a meeting sponsored by the L.A. Chapter of ASID. The meeting included management of the Pacific Design Center and personnel from the showrooms. The people who spoke were unanimous in one point, that in these trying times in our industry, we must support each other in every way that we can. To quote one of the speakers at the meeting, "Designers are the salespeople for the showrooms." We fully agree with this concept and will do everything that we can to support a "Trade Only" policy in our showrooms.

We greatly discourage opening the design centers to the general public and oppose buying services within the design centers. In this regard, we have let our feelings be known to the Pacific Design Center and advised the buying service within the building that we prefer that they buy elsewhere. In addition, we have greatly increased the signage in our showrooms reaffirming that we "Support the Trade." This is a team effort and our professional personnel will do everything possible to support the design professional.

Richard Benson,
Showroom Manager
Avery Boardman, Ltd.
Los Angeles

This letter will reconfirm the position of Avery Boardman, Ltd. with regard to the Pacific Design Center's attempts to reach the consumer. The PDC's current concept is to open to the general public with new programs and shopper services.

In opposition to this change in policy, Avery Boardman has sent a certified letter of protest to the Pacific Design Center. We object to the building being open to the public. Our letter clearly states our objections.

Avery Boardman, Ltd. has been in business for over 40 years selling only to the trade. It is through the support of the design community that we have been successful. In turn, it is our commitment to continue to support your profession. Avery Boardman, Ltd. assures you that we will continue our policy of selling only to interior designers and architects with appropriate credentials.

Thomas Hanggie
President, Thomas Decorative Carpets and Fabrics, Inc.
Huntington Beach, California

There has been much conflict and heated debate over the decision of some business owners in the major design centers to engage in various forms of retail merchandising. Design Center South [Laguna Niguel, California] is no exception. Because of economic woes created by this recession, which have impacted us all, some businesses in the design center have opted to sell to the public, hoping that this will increase sales. The emotional stress on these owners is evident in the decisions they have made, which, under normal circumstances, they would not consider feasible. I, for one, will not follow suit.

I have been in the wholesale fabric business for 32 years. I represented Odenheimer and Baker, Inc., on Robertson Boulevard in Los Angeles for 16 years. I then founded Thomas Decorative Carpets and Fabrics, Inc., and have been committed to providing service and goods for the interior designer for the last 16. Over that lengthy period of time I have experienced the best and worst of economic times. There is much to be said about working together in a spirit of mutuality and remaining calm in chaos, in order to make rational decisions that will affect us all, for years to come. The decision I have made, or more accurately, the reaffirmation I have made, is to continue to support the interior design industry as it has always supported me. Thomas Decorative Carpets and Fabrics will remain a showroom "To The Trade Only."

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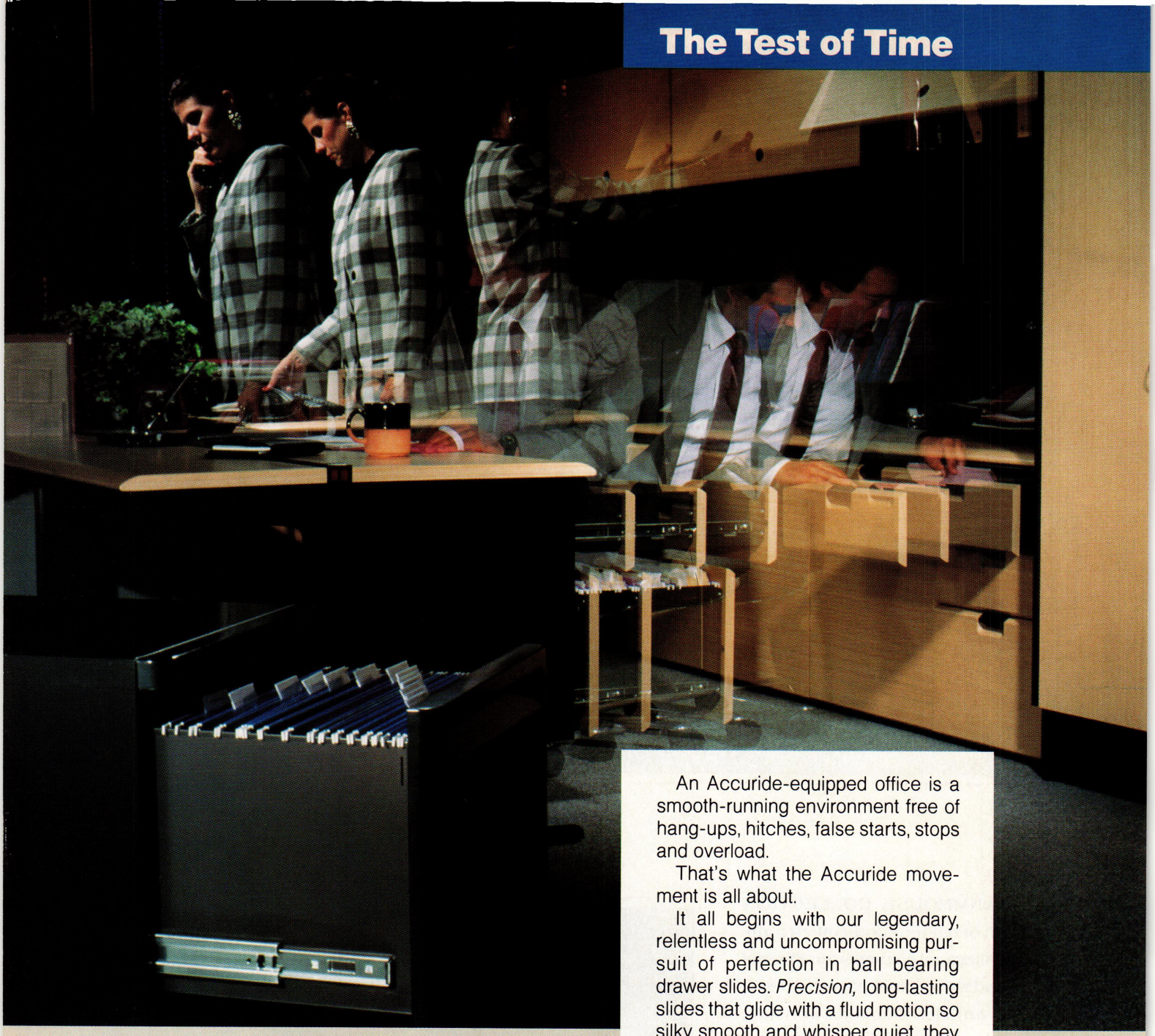

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Traditional decor calls for classic floor coverings, and Saxony delivers! Pictured at left is "Lily and Mums", a 100% wool Wilton broadloom crafted in the United Kingdom. At right, gracing the staircase is "Diagonal Ligne", a Wilton delicately bordered with "Nasturtiums". This broadloom is made in the United States of 100% imported wool. Our domestic and imported broadlooms and borders are then fabricated into fine area rugs or wall-to-wall installations. The rug at right foreground is "Custom Academy", hand-tufted in wool and crafted in the Philippines.

At Floor Styles we offer this classic collection, as well as rugs from around the world. Interior designers can unleash their imagination to create shape texture, and color, replicate motifs or duplicate prized works of art for their clients.

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Floor Styles

Saxony

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bulthaup - the designer's kitchen

The white kitchen by bulthaup - a timeless classic. In this kitchen, the design is at the forefront ahead of finish and decoration. The clean simple lines of the cabinet doors emphasize architectural style. The ergonomic design illustrates that form clearly follows function in this bulthaup kitchen. For example, the appliance garage features integrated power outlets so that small electrical appliances remain plugged in and ready to use.

The hard-wearing mat lacquer is designed for today's lifestyle. Resilient to everyday knocks and easy to keep clean, it is a perfect low maintenance finish.

Many of bulthaup's design solutions are formed from the study of professional cooking. This has led to the development of award winning products such as the bulthaup kitchen workbench, an active stainless steel preparation area with integrated cooktop and water supply. Another example of why bulthaup is internationally acclaimed as the leader in kitchen design innovation.

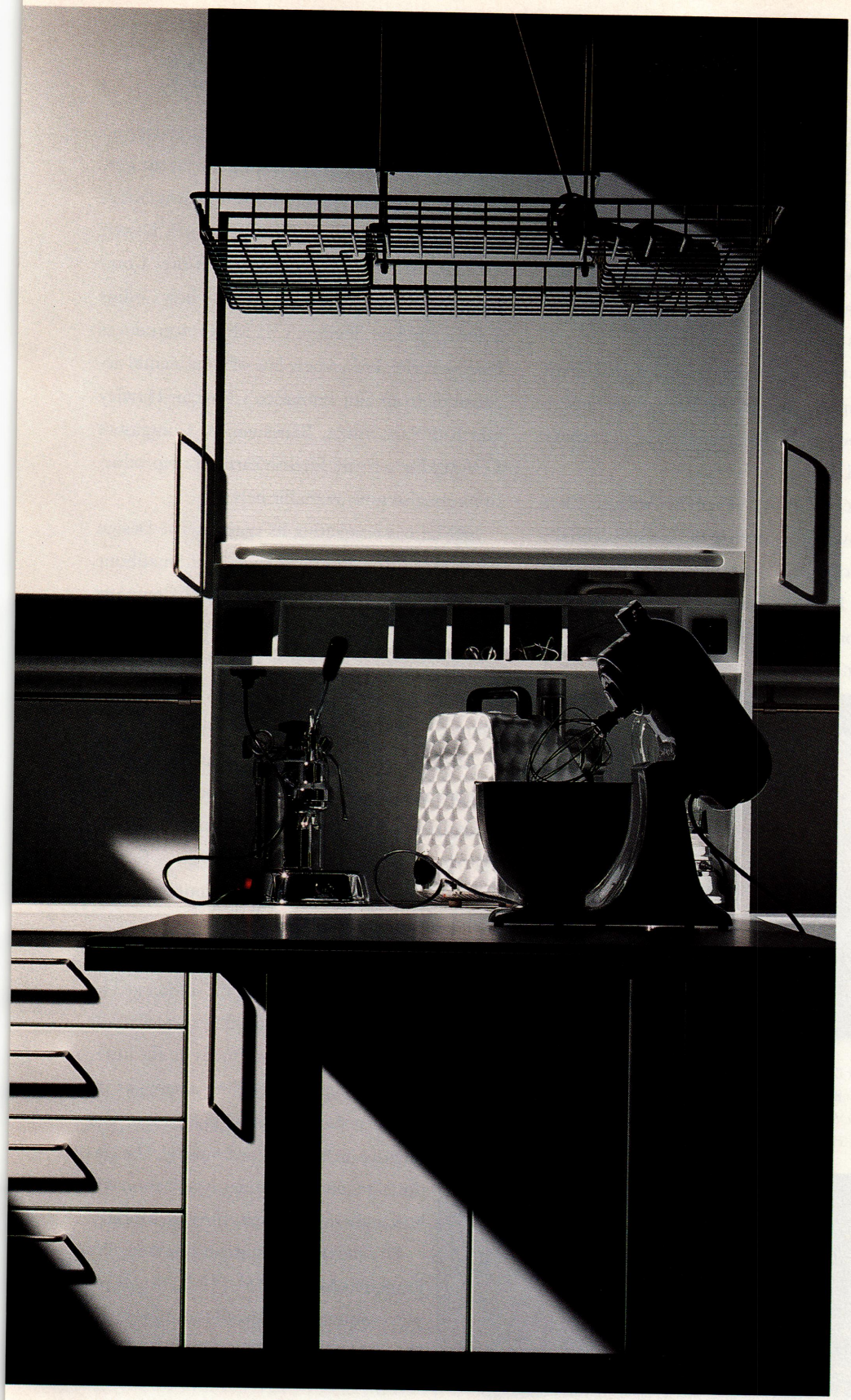
Bulthaup achieves versatility in both function and design by offering any of 170 finishes combined with more than 350 standard cabinets as well as cabinets customized to meet individual requirements - giving a broader range of design possibilities than with any other cabinet system.

The system approach further ensures quality, enabling bulthaup to meet the exacting standards of both designers and clients. By combining hand finishing with sophisticated manufacturing techniques, the cabinets in the bulthaup system achieve a level of refinement and detail that cannot be approached by a traditional cabinet maker.

Wherever you see the name bulthaup, you'll find experts who appreciate the importance of the technology behind the timeless beauty of good kitchen design. At bulthaup we understand the need for individual solutions to unusual problems.

You'll discover kitchens that display their design pedigree; kitchens where form and function are perfectly matched; kitchens that are state-of-the-art, yet ignore passing fads; kitchens that have been painstakingly planned, constructed from the finest materials and installed with truly impressive attention to detail.

Quite simply, bulthaup is the designer's ultimate kitchen.



bulthaup offers a full design support service to architects and designers.

To fully appreciate our dedication to the very best in kitchen design and our commitment to the use of quality materials that distinguish every bulthaup kitchen, we recommend a visit to one of our showrooms listed below.

Alternately, for further information or our catalog and specifier's pack, call 1-800-BULTHAUP.

Circle No. 58

bulthaup

Los Angeles: bulthaup, 153 S Robertson Blvd, Los Angeles CA 90048
San Francisco: bulthaup at Kitchen Metrics, 1555 Yosemite Ave, Suite 14, San Francisco CA 94124

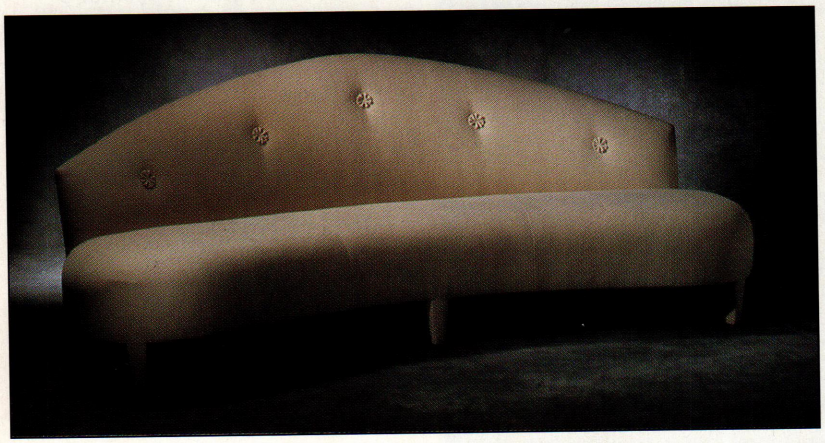
San Francisco Summer Market

Showrooms Gear Up for Informational Seminars and Product Introductions

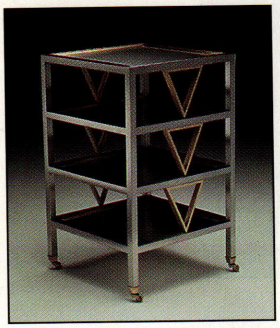
MARK JULY 25-28 on your calendar for San Francisco's 1992 Summer Market. On Saturday morning at the Showplace Design Center, Charles Gandy, FASID, leads off with the seminar "The ABC's of Making Money." Sadly, Clarellen Adams' "Fabrications Fashion" production is on hold this year.

News in the showrooms includes Donghia's move to Lane's space in the Showplace Design Center. Lane has moved to a striking new space on the third floor.

Ambiance (Country-French) Antiques has opened its own showroom in the Galleria, and the Rodolph Collection is now featured in its own boutique at Kneedler-Fauchere. Not to be missed is a collection of framed antique textile fragments, costumes and tapestries at Merrill-Ford.



Above: The Silhouette Sofa designed by John Hutton for Donghia Furniture. *Right:* A 15-drawer Country English chest from Baussman & Company available at C.L. McRae. *Below:* At Shears & Window, Ventry Limited's metal Telephone Table by Matthew Smyth.



At Showplace Square West, Thad Partridge and Rosalie McClure have joined together at the new Partridge•McClure showroom to represent fabrics and wallcoverings from Kent-Bragaline, Bassett McNab, Medardy Westrum, the Bill Corey Company and—new to the West Coast—Bob Collins & Sons and Jane Shelton. C.L. McRae introduces Bushey Parke, Ltd., a new line of Continental accessories from San Francisco's Nathan Hawley and Kimberly Bragg. Baussman & Company's Country French and English furniture reproductions are also now available here.

SieMatic is renovating its space at The Design Pavillion (200 Kansas) to showcase Smallbone cabinets from England. Carl Braune & Company introduces the Hammer Collection of traditional and contemporary furniture as well as Whitecraft Rattan from Florida. Boland & Company announces Duralee Fabrics' largest-ever spring line.

At 251 Rhode Island, Greeff presents a new collection called Grand Chateau, and Louis Bowen features a new group of faux marble and trompe l'oeil fabrics and wallcoverings. A highlight is Baker's two new galleries showcasing the entire Colonial Williamsburg Collection.

"Going for the Gold," a salute to the Summer Olympics in Spain, is the theme of Market at The Mart. The Sunday night Gala will feature Spanish cuisine. There is also a focus on the international market including a seminar on "How to Shop the Mart" in Japanese (and English) on Saturday and Sunday. The National Home Furnishings Association will host numerous seminars through Monday.

For more information contact: San Francisco Mart, (415) 552-2311; Showplace Square Group, (415) 864-1500; Showplace Square West, (415) 626-8257; Design Pavillion, (415) 552-2290.

— Nancy Brown, ASID

NATURE
light oak, venetian-green

SOLEIL
antique oak, olive-brown

Design: Elizabeth Garouste, Mattia Bonetti. Foto: François Folcher

B L O M E
GERMANY

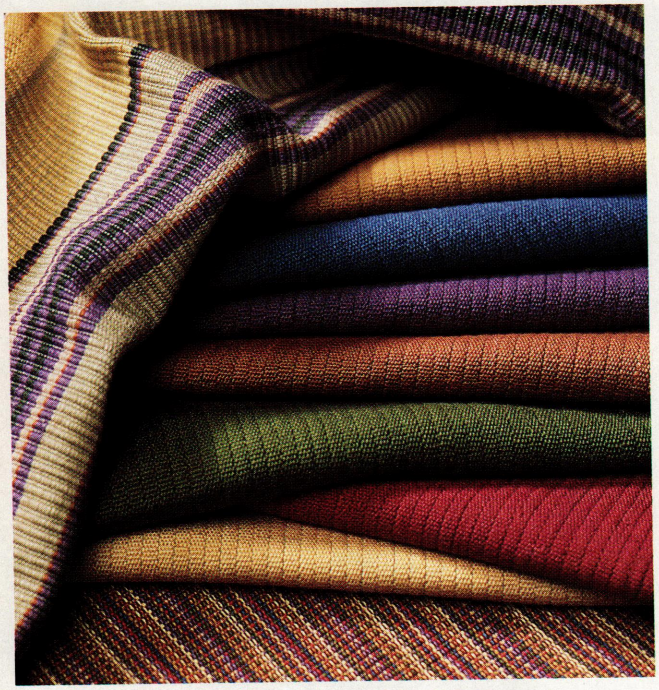
BOOTH #201, ASID show in
Anaheim, July 30-31, 1992

BLOME CORPORATION, 74 Henry Street, Secaucus, N.J. 07094 ph-201-319-9788 fax-201-319-9719

Circle No. 60 Reader Service Card

SHOWPLACE SQUARE WEST

Guy Chaddock & Co.
Suite 36, (415) 621-8828
Guy Chaddock & Co. Country English Furniture featuring the Tressel table, upholstered chairs and sideboard.
Circle Number 500.



Myung Jin Inc. at C.L. McRae
Suite 31, (415) 626-2726
Classic "Colores de Tapestry"—A richly colored cotton tapestry collection.
Circle Number 501.

Showplace Square West in San Francisco continues its tradition... offering designers the finest residential and contract furnishings, antiques and cabinetry. Showplace Square West welcomes designers and their clients to visit its fine showrooms.

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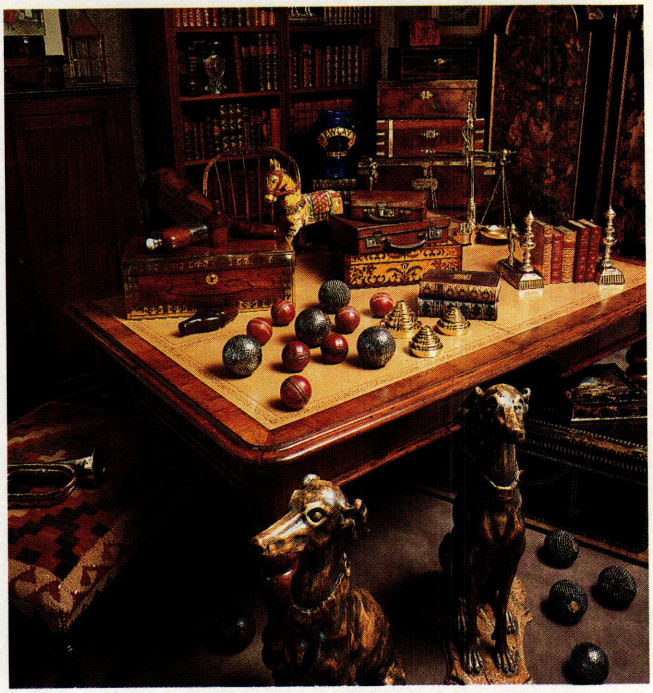
SHOWPLACE SQUARE WEST

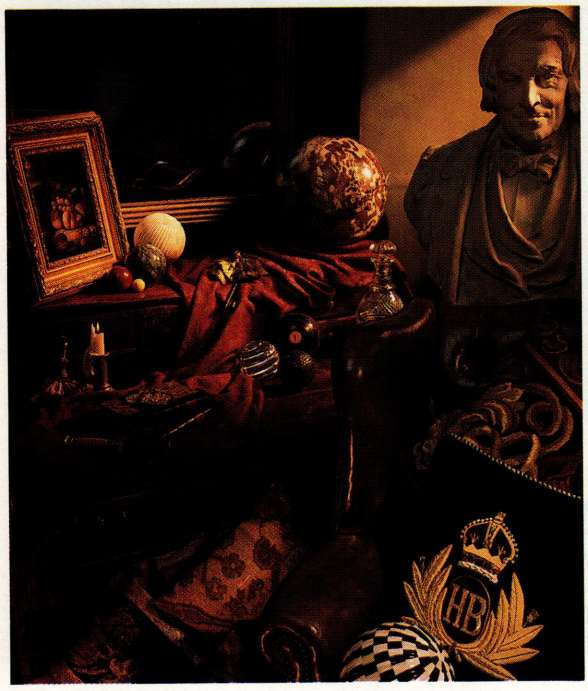
Lee Jofa
Suite 4, (415) 626-6921

Stripes, checks and plaids from the Westfield Correlates Collection.
Circle Number 502.



Circa
Suite 22, (415) 864-1804

Antiques and decorative furnishings.
Circle Number 503.



Bushey Parke at C.L. McRae
Suite 31, (415) 626-2726

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Bassett McNab at Partridge •McClure
Suite 7, (415) 552-2096

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The Dennisport Chair-and-a-half covered in Katmandu Ribbons.
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Country Life at C.L. McRae
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Summer House Ltd. at C.L. McRae
Suite 31, (415) 626-2726

Custom dried floral arrangements.
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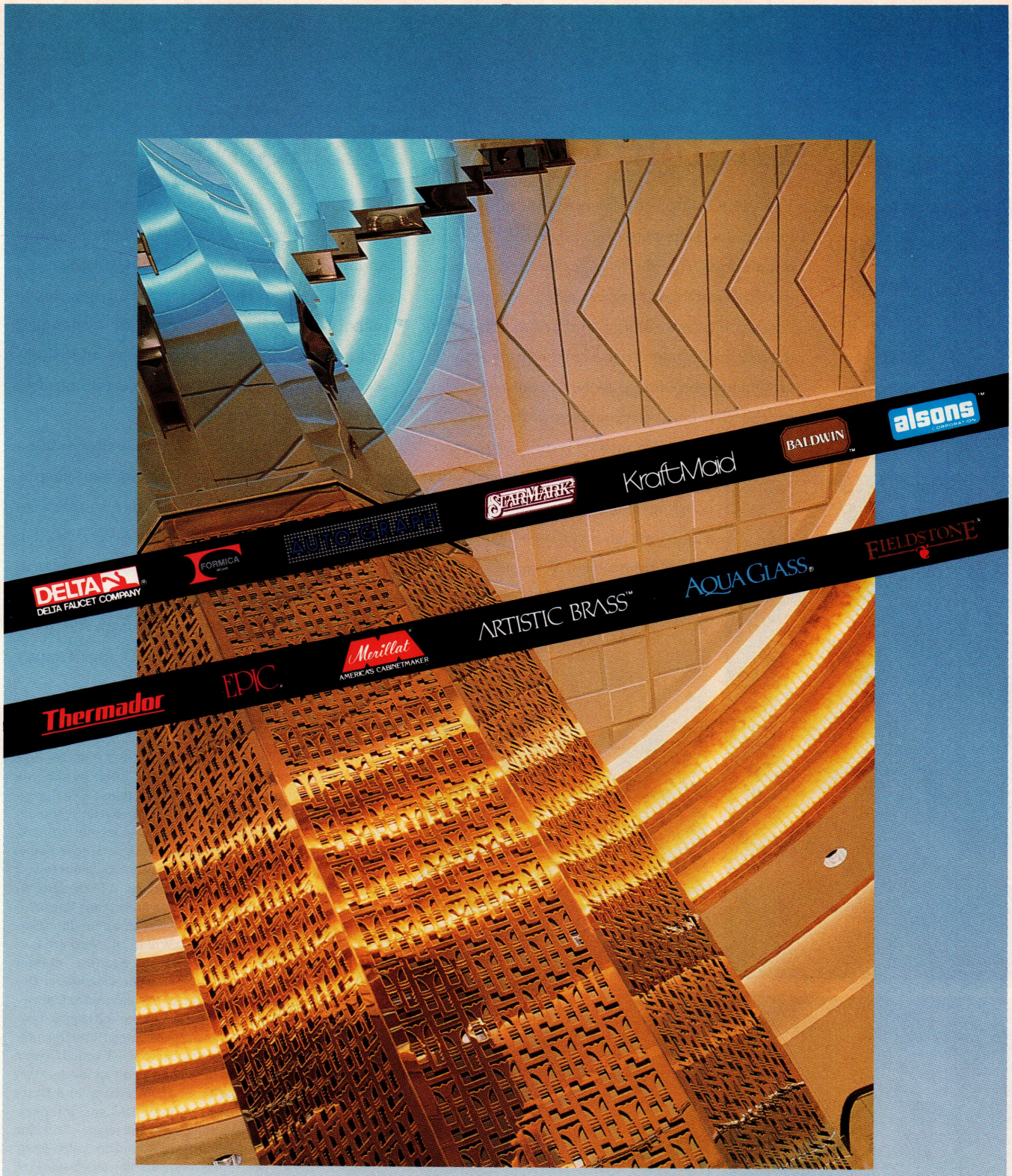
Tom Thumb Lighting Inc. at C.L. McRae
Suite 31, (415) 626-2726

Lighting, furniture, beds and accessories.
Circle Number 509.



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Orange County Blossoms

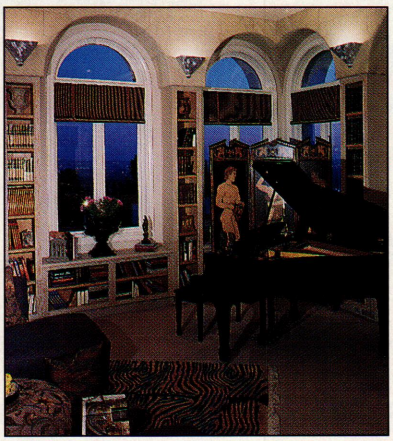
Designers Gather to Benefit ASID Programs as Well as Those of Local Philharmonic Society

THE 1992 ORANGE COUNTY Philharmonic House of Design involved the work of 23 interior design firms from the Orange County Chapter of the American Society of Interior Designers. This year's project was unique in that the ASID steering committee helped to design the house from the ground up—becoming involved in the project during the early construction phase of the house.

The newly built residence is an 8,300-square-foot neoclassical Mediterranean villa, boasting high-volume coffered ceilings, a 24-foot-high foyer, six bedrooms and six full bathrooms. With such a magnificent canvas on which to work, the steering committee selected a color palette of neutral taupes and ivories, with accents of saltillo, amethyst and hollyhock green. The transformation of the home included contemporary and classic techniques, including trompe l'oeil, glazing, rag and parchment wall treatments, as well as custom furnishings and fine art pieces.

The ASID/Orange County Chapter would especially like to thank the following manufacturers for their generous donation of resources: Du Pont Flooring Systems, Helios Carpet Mill, Du Pont Corian, Walker Zanger, Greater Alarm, Vista Paint Corporation and G.E. This project will benefit educational programs of both ASID/Orange County Chapter and the Orange County Philharmonic Society.

— edited by Keli Dugger



Clockwise, from top left: Living room, design by Carol Echternach, Allied Member ASID. Photography by John Connell. Library/music room, design by Lana Barth, ASID. Photography by Susan Seitz. Kitchen, design by Mary Swift, ASID, and Betty Hyde, ASID. Photography by Christopher Covey. Veranda, design by John Garcia, ASID, Susan White, Allied Member ASID, and Veronica Lorman, Allied Member ASID. Photography by Berger/Conser

The ASID steering committee for the 1992 Philharmonic House of Design: chairman—Lynn Deal; publicity—Sherrie Edwards; house operations/communications—Erin Honeycombe; house operations/scheduling—Sheila Hupp; and advisor—Donna Tate (chapter president). Architecture by Stockton/Hidey Associates. Participating designers: foyer, main staircase and second floor landing—Gail Sebits, Sebits Design Systems; living room—Carol Echternach, C.E. Designs; library/music room and wet bar—Lana Barth, Lana Barth Design Associates; veranda—John Garcia, Susan White, and Veronica Lorman, Design Studio; master suite—Lisa Weber, Lisa Weber Design, and Mona Clark, Mona Clark Interiors; dining room and loggia—Lynn Smith and Bill Kiefer, Bill Kiefer Interiors; powder room—Carmen Olsson; kitchen, pantry and sundeck—Mary Swift, Swift Interiors, and Betty Hyde, Ultimate Designs, Interiors; morning room and loggia—Christine Hallen-Berg, Robinson Hallen-Berg; family room and cloister—Dawn Piel, Design Profiles; boy's bedroom, bath and terrace—Jackie Hanson, Hatch Design Group, and Lisa Dunnam, T.L. Dunnam Construction; girl's bedroom, bath and terrace—Deanna Rousseau and Susan Mitchell; media room—RoxAnn Johnson, Spatial Expressions; home office, study and bath—Shelley Hall and Richard L. Hall, Richard L. Hall Enterprises; guest bedroom and bath—Jason Titus; stairway, laundry, wine celler and boutique—ASID Student Chapters.

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Shopping Splendor

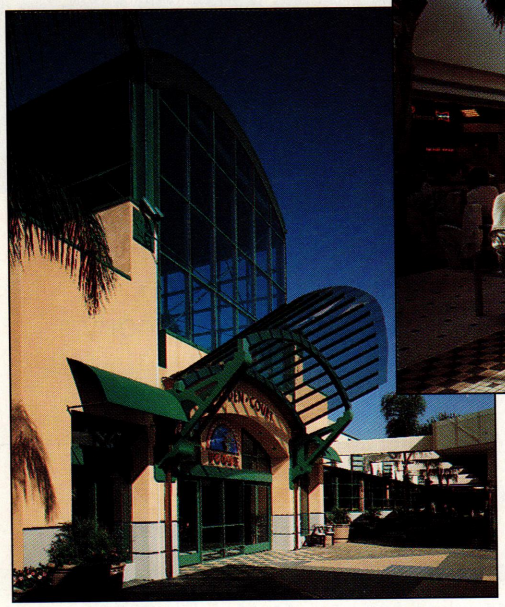
A Mall's Renovation Builds on the Appeal of Open-Air Shopping

WHEN THE OWNERS of Grossmont Center in La Mesa, California, decided they needed to improve the mall's position in the highly competitive San Diego retail market, they turned to the Los Angeles office of Space Design International for an extensive rennovation. This tightly budgeted project reused many of the mall's existing elements, adding complementary features that upgraded the atmosphere of the center. Completed in 1991, the redesign of the approximately 1 million-square-foot shopping center focused on enhancing the mall's open-air atmosphere.

To revitalize the space, the designers incorporated fountains, lush landscaping and a natural color palette of peach, beige and forest green into the existing environment. Also added were topiary columns and ornamental detailing in woodland motifs which further strengthen this natural feel. The upgraded lighting, repeating archways and glass canopies aesthetically improve the mall's atmosphere, while patterns of shade and sunlight, open and enclosed areas, and plants of varying sizes provide an abundance of visual stimulation.

The garden theme of the center is continued in the renovated signage and graphics system, which not only provides consistency throughout the mall, but clearly identifies the different areas, simplifying the shopping experience. This signage and graphics system, in forest green, gold and eggplant, ties thematically to the Grossmont Center's large sunburst motif logo—and both further emphasize an outdoor-oriented imagery.

Access was a key consideration in the redesign. Additional entrances and gateways were strategically positioned throughout the mall to improve circulation. The main entrance was embellished with a 40-foot-high gateway with glass canopy—making the mall a prominent visual attraction to passing motorists and pedestrians. The new gateway is adorned with a large overhead sign encompassing a brass medallion bearing Grossmont's new logo.



Embellished entryways and a lush, open-air food court emphasize the garden theme at Grossmont Center.

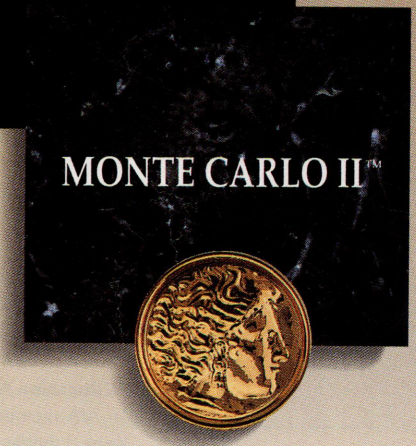
With current shopping trends in mind, the existing food court was abandoned in favor of a more centrally located, 20,000-square-foot space. This area, enclosed in a 40-foot-high glass and steel structure, has become a strong focal point. The new food court seats approximately 350 shoppers, nearly double the capacity of the previous eating area. Additionally, a patio area just outside the food court can accommodate another 50 shoppers. The relocation of the area also allowed for the revising of the leasing plan and the addition of new tenants in the former space.

— Leesa Eichberger

The Spirit of Classicism

Monte Carlo II™ Octagonal Basin - Made by hand using centuries old techniques, Kallista's range of metal basins are hand-crafted from heavy gauge brass and plated in a choice of three finishes: 24K gold (as shown), nickel silver or brushed nickel. Shown with the Monte Carlo II Basin is Kallista's Emperor™ Faucet Series.

We invite you to contact us to see Kallista's luxury faucetry, bathtubs, basins, shower systems and related products.



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DW designtime/pacific

General News

INDEX '92
the retail store planning, hospitality and lighting design conference and exposition at the Anaheim Convention Center in Anaheim, California. (212) 391-9111. 7/9-11

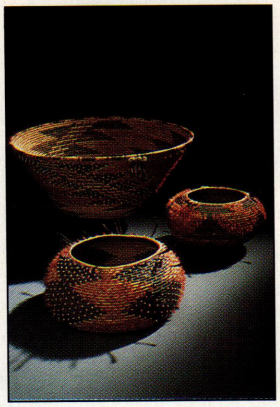
L.A. Mart Gift and Home Furnishings Show
at the L.A. Mart in Los Angeles. (213) 749-7911. 7/15-17

"Moonlight RoundUp"
a fundraiser for the Los Angeles charity "Free Arts for Abused Children" to be held at the Calamigos Ranch in Agoura, California. (310) 479-1212. 7/18

ASID National Conference and International Exposition of Designer Sources
themed "Personal Power/Professional Power," to be held in Anaheim, California. Contact Jayne Katz at (202) 546-3480. 7/29-8/1

Midwest Bath, Bed, Linen & Accessory Market
sponsored by the National Bath, Bed & Linen Association to be held in Chicago at the Merchandise Mart ExpoCenter. (800) 677-MART. 8/1-4

Pomo beaded and feathered baskets (c. 1890-1910) from Northwest California will be part of the exhibit "Master Works of Western Indian Basketry" at the Native American Art Gallery in Venice, California. (310) 874-1037. Through 7/18



Illuminating Engineering Society of North America Annual Conference
to be held at the Sheraton Harbor Island Hotel in San Diego, California. Contact Valerie Landers at (212) 705-7269. 8/2-6

First Thursdays Seminar: Jerry K. Myers, president/CEO of Steelcase Inc.
Mr. Myers will talk about management in the '90s. Organized by IFMA, to be held at Pacific Design Center, Los Angeles. (310) 657-0800. 8/6

Courtesy of The Dietrich American Foundation, this chest of drawers (Boston, c. 1775–1785) will be part of "American Rococo, 1750-1775: Elegance in Ornament," an exhibition of American decorative arts style in the 18th century, at the Los Angeles County Museum of Art. (213) 857-6000. 7/5-9/7

"Marketing Design Excellence and Its Value to the Healthcare Client"
a Designer Forum offered by the National Symposium on Healthcare Design, sponsored by Milcare. To be held at the Fairmont Hotel in Chicago. (510) 370-0345. 8/7

DECA '92
the Designer's Exposition of Crafts/Tradespeople & Accessories, to be held at the Los Angeles Convention Center in Los Angeles. (213) 747-3488. 9/24-26

"Education Needs in the Next 30 Years"
an AIA membership conference, to be held in New Orleans, Louisiana. Contact Marc Gravellese at (202) 626-7539. 9/24-26

Market Events

San Francisco Summer Market
at San Francisco Mart (415) 552-2311; Showplace Square (415) 864-1500; Showplace Square West (415) 626-8257; Contract Design Center, contact Zinkhon-Higgins (415) 621-7345; 200 Kansas St. (415) 552-2290; Vermont Center (415) 626-1414; Sobel Building (415) 861-4443; and 251 Rhode Island (415) 558-9925. 7/25-28

Educational

Harvard University Graduate School of Design Courses
the following courses will be held at Harvard University, Cambridge, Massachusetts. (617) 495-4315: "The Americans with Disabilities Act (ADA) and Beyond" 7/6-8; "Creating Environments for the Elderly: Design Basics, Emerging Trends and Marketing" 7/9-10; "Vignelli on the Language of Design: Graphics, Products and Interiors" 7/9-10; and "Health Care Facilities: Planning and Design" 7/28-29

NKBA: Kitchen Basics School
in San Francisco. Contact the National Kitchen & Bath Association Education Department, (908) 852-0033. 8/31-9/2

Awards/Competitions

The New York Design Competition
a furniture design competition sponsored by Palazetti Inc. Contact James Napoli, (212) 832-1199. Exhibit at the Palazetti New York showroom: 10/12-31. Deadline: 9/8

ISID Furniture Design Competition 92
entries to consist of designs of seating for at least four people for the living room of Frank Lloyd Wright's Ennis-Brown House in Los Angeles. Contact Jon Gregory at (214) 522-9360. Deadline: 11/16

"Other Voices/Other Visions"
a sponsorship program open to young American designers not yet in commercial production, sponsored by International Contract Furnishings. Contact David Paleschuck, (914) 365-2500. Deadline: 1/11

Art Exhibitions

"Herbert Bayer: Bauhaus/Pre-Bauhaus Years"
at the Denver Art Museum. (303) 630-2793. Through 8/2

"The Cutting Edge: 200 Years of the Crystal Object"
at the Denver Art Museum. (303) 630-2793. Through 9/13

"America's Living Folk Traditions"
at the Craft and Folk Art Museum, Los Angeles. (213) 937-5544. 7/1-9/6

CCAIA Award Winners Exhibit
an exhibit of the winning architectural projects in the California Council, AIA 1992 Design Awards, at Pacific Design Center, Los Angeles. (310) 657-0800. 7/15-31

"American Colonial Crafts"
at the Fullerton Museum Center, Fullerton, California. (714) 738-6545. 7/18-8/30

"Classical Chinese Furniture"
at the San Francisco Craft and Folk Art Museum. (415) 775-0990. 8/29-11/1

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For a brochure detailing the latest ideas in kitchen and bath design, your Spirit of Adventure Sweepstakes entry form (first prize: a new Ford Explorer), and rapid Rocket Chip℠ delivery of samples, just call 1-800-433-3222, or 1-800-792-6000 in Texas.

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DW designtime/south•southwest

The Keller Williams showroom in The Design District, Dallas, will introduce this reproduction of an English hunting lodge bench in zebra with hand-turned legs at the Dallas Summer Market.

Bali Art will display tropical, acrylic handpainted canvases signed by artists Kevin McPherrin and Nyaman Sudensa at Designfest in Orlando.

General News

Designfest 12
a contract trade show hosted by IBD/North Florida Chapter, at the Orange County Convention & Civic Center in Orlando. (407) 648-9038. 7/24-25

ASID National Conference and International Exposition of Designer Sources
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"Education Needs in the Next 30 Years"
an AIA membership conference to be held in New Orleans, Louisiana. Contact Marc Gravellese at (202) 626-7539. 9/24-26

Dallas Symposium: American Architecture and Decorative Arts 1780-1918
the annual symposium organized by Smith Ekblad & Associates and Hayslip Design Associates in cooperation with the Dallas Museum of Art. (214) 871-9106. 9/25-26

Market Events

Dallas Summer Market
at Dallas Market Center (213) 655-6116; Oak Lawn Design Plaza (214) 689-4222; Dallas Design Center (214) 747-2411; The Design District, Dallas (214) 744-4212. 7/11-16

Capital Design Week
the Washington Design Center's 9th annual symposium on architecture and interior design. (202) 554-5053. 9/23-24

Educational

"Lighting Design for the Interior Designer"
a 5-CEU seminar sponsored by DCOTA in Dania, Florida. (305) 920-7997. 7/9

ASID "Step" Program
a "Self-Testing Exercises for Pre-Professionals" program sponsored by the Dallas Association of ASID to help prepare individuals for the NCIDQ Exam. (214) 748-1541. 7/17-19

"Design with Color and Light" CEU Seminar
a 14-CEU course to be held in Orlando, Florida. Contact Sandy Wallace, ISID, (305) 935-9191. 7/23-24

"Paint: An Integral Element of Design"
a 5-CEU seminar sponsored by DCOTA in Dania, Florida. (305) 920-7997. 8/13

"Colorworks" and "Space & Scale"
13.6-CEUs available for the combined courses to be held in Miami Beach, Florida, in conjunction with the Miami Beach Furniture Market. Contact Sandy Wallace, ISID, (305) 935-9191. 8/14-15

"Colorworks" and "Space & Scale" CEU Seminar
13.6-CEUs available for the combined courses to be held in Tampa, Florida, in conjunction with the Florida Furniture & Accessory Market. Contact Sandy Wallace, ISID, (305) 935-9191. 9/11-12

NKBA: Beyond the Basic Kitchen Course
to be held in Charleston, South Carolina. Contact the National Kitchen & Bath Association Education Department, (908) 852-0033. 9/14-16

Awards/Competitions

Amateur Architectural Photography Competition
sponsored by AIA/Miami Chapter, to celebrate the architecture of South Florida. Winning entries will be exhibited at the 1992 Architecture Week Photography Exhibition to be held at the Miami Chapter AIA Gallery in Coral Gables. (305) 448-7488. Exhibit: 10/1-11/30. Deadline: 8/17

The New York Design Competition
a furniture design competition sponsored by Palazetti Inc., open to all who design. Contact James Napoli, (212) 832-1199. Exhibit at the Palazetti New York showroom: 10/12-31. Deadline: 9/8

ISID Furniture Design Competition 92
entries to consist of designs of seating for at least four people for the living room of Frank Lloyd Wright's Ennis-Brown House in Los Angeles. Contact Jon Gregory at (214) 522-9360. Deadline: 11/16

Art Exhibitions

"Vision and Revision: Hand-Colored Prints by Wayne Thiebaud"
at the Modern Art Museum of Fort Worth. (817)-738-9215. 7/12-9/20

"Out of the Ordinary"
about 300 works that illustrate the theme of good design from ordinary sources, at the Center for the Fine Arts, Miami. (305) 375-1700. 7/15-8/30

"Works by Guillermo Kuitca"
at the Contemporary Arts Museum, Houston. (713) 526-0773. 8/8-10/11

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ASID National Conference

Educational and Networking Opportunities Abound at "Personal Power/ Professional Power"

THE 1992 ASID NATIONAL CONFERENCE, the world's largest gathering of the interior design profession, will be held July 29-August 2 in Anaheim, California.

The conference includes the International Exposition of Designer Sources; keynote speakers; 64 workshops, consultation sessions and professional development courses; awards ceremonies; receptions; a Design of the Times symposium and other events that have been planned to support the interior design profession.

About 3,000 practicing designers, industry members and students traditionally attend the five-day conference, centered this year at the Anaheim Marriott. In addition, more than 100,000 square feet of the Anaheim Convention Center will be devoted to displays from international industries exhibiting the latest products and services at the Exposition of Designer Sources.

The theme of this year's conference is "Personal Power/Professional Power." It will include a keynote address by Dr. Nathaniel Branden, a world-recognized author and philosopher who wrote the landmark bestseller, *The Psychology of Self-Esteem*. Speakers will also include Richard Irvine, vice president of marketing for Walt Disney Attractions West Coast.

The "powerful" theme will be carried through many of the professional development courses. The full-day courses, two-hour workshops and shorter consultation sessions will include classes in "Getting Energized," "Secrets of Peak Performers" and "Sustaining the Professional Edge." Other courses, including Industry Annex Workshops, will explore design techniques and business skills essential to success. A special Design of the Times symposium will focus on "Managing the Issues: Making the Americans with Disabilities Act Work for You."

For the first time, the conference will offer two-hour courses for continuing education credit, and consultation sessions featuring lively, small-group discussions on design topics.

For information on registration for the 1992 ASID National Conference, call Joseph Pryweller at ASID Headquarters, (202) 546-3480.

Highlights and Special Events

"Hooray for Hollywood" Opening Night Party— 6:00-8:00 p.m. Wednesday, July 29

President's Breakfast— 8:00-9:30 a.m., Thursday, July 30

Grand Opening of Expo— 9:30 a.m., Thursday, July 30

Lunch in the Expo— 11:00 a.m.-2:00 p.m., Thursday, July 30

Industry Annex Workshops— 11:30 a.m.-12:30 p.m.; 12:30-1:30 p.m., Thursday, July 30

Design of the Times Symposium—"Managing the Issues: Making the Americans with Disabilities Act Work for You"— 3:30-5:15 p.m., Thursday, July 30

"Designed in the USA" FIDER Benefit— 6:00-10:30 p.m., Thursday, July 30

Breakfast in Expo— 9:00-11:00 a.m., Friday, July 31

Industry General Session— 11 a.m.-12:30 p.m., Friday, July 31

Mexican Fiesta in Expo— 12:30-2:00 p.m., Friday, July 31

Cocktail Reception in Expo— 4:00-6:00 p.m., Friday, July 31

ASID Awards Celebration Reception, Ceremony and Dinner Dance— 6:00-7:00 p.m., Champagne Reception; 7:00-8:00 p.m., Awards Ceremony; 8:00 p.m., Midnight Cocktail Reception and Dinner Dance, Saturday, August 1

Full Day Professional Development

Wednesday, July 29. 8:30 a.m.-4:00 p.m. (actual course hours may vary)

100 Residential Design: The New Frontier in Health Care (.5 CEU)

102 The Professional Edge— Producing Extraordinary Project Results (approx. .6 CEU)

104 Smart House: Residential Applications for Interior Design Professionals (approx. .6 CEU)

106 Audio-Visual Design: Realizing the Future Now (approx. .6 CEU)

108 Empowering Your Professional and Personal Life (approx. .6 CEU)

Saturday, August 1. 9:00 a.m.-5:00 p.m. (actual course hours may vary)

400 What Is Total Quality Management? (approx. .6 CEU)

continued on page 26

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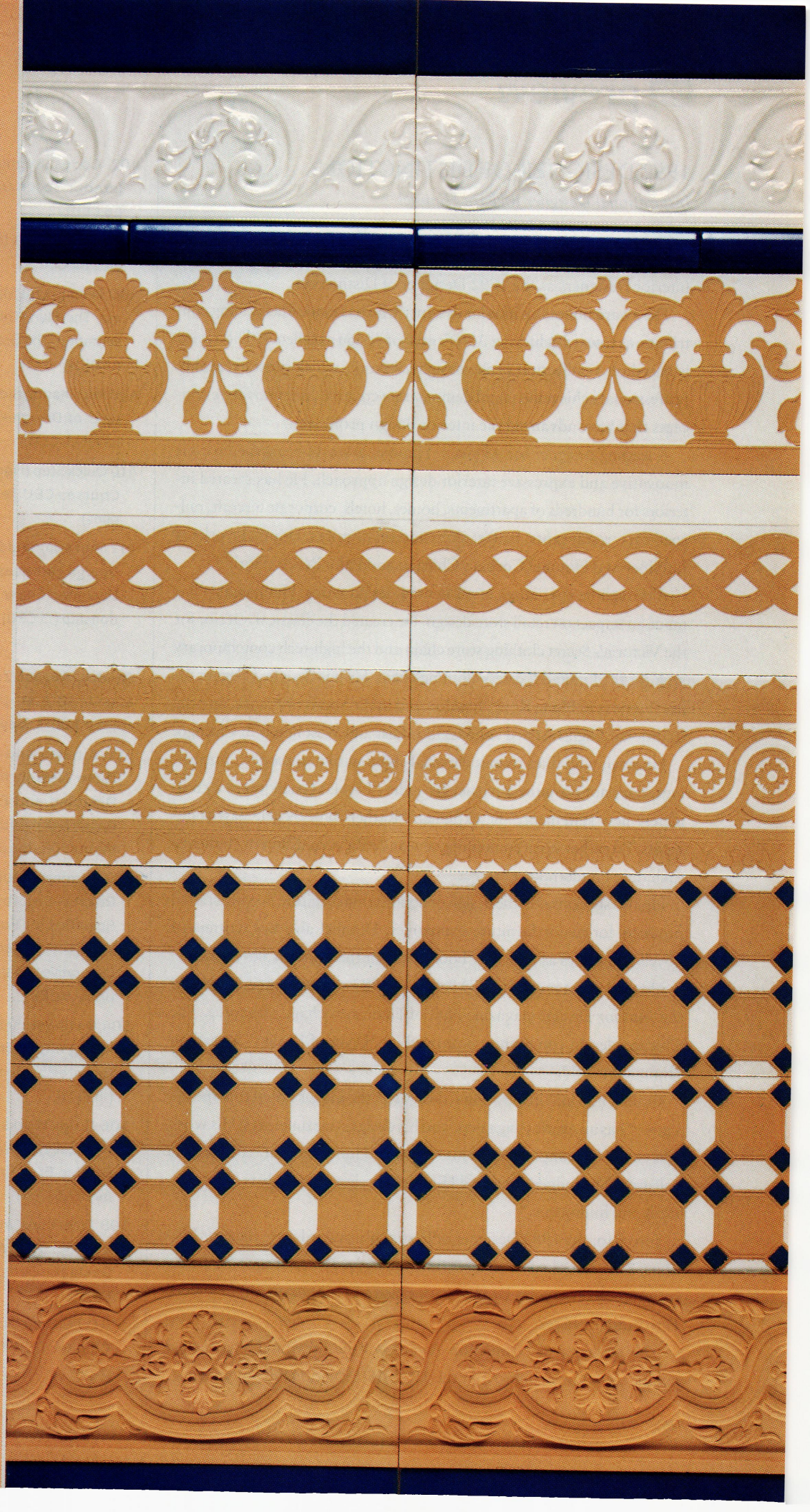


1992 DESIGNER OF DISTINCTION:

Inspirational Designer Richard Himmel

Richard Himmel, FASID, has been selected by the American Society of Interior Designers as the 1992 Designer of Distinction.

The award honors an interior designer who has made outstanding contributions toward achieving ASID's goal of design excellence. The award is based on a collection of the designer's work, which must exemplify professional achievement and demonstrate creative and innovative concepts that have advanced the interior design profession.

A leading designer for 48 years, Himmel is world-renowned for his innovative and expressive interior design approach. He has created interiors for hundreds of apartments, homes, hotels, corporate aircraft, railroad cars, restaurants, banks, clubs and retail stores. Himmel works at Lubliner and Himmel Corp. in Chicago and Palm Beach, Florida.

Although he specializes in residential design work, Himmel also has made an impact on retail store design. He created the classical interior for the Victoria's Secret clothing store chain and the high-tech contemporary look for the Limited Express clothing chain. He has designed elegant office interiors in Hong Kong, London and in the South of France, and the traditional English-styled Ambassador East and West hotels in Chicago.

Himmel, who likes to mix classical styles with neo-modern furnishings, does not promote a particular style. "I look at each job as a completely new statement," he explains. "Rather than recycle past statements, I'd rather learn something new and take on a different challenge each time I undertake a project."

He also specializes in the design of upholstered furniture, having crafted products for major furniture companies. Himmel also has written 14 novels and serves as part-time book critic for the *Chicago Sun-Times*.

Himmel was named an ASID Fellow in 1983 and was inaugurated into the *Interior Design* magazine Hall of Fame as a charter honoree. The Chicago design community bestowed its "Dean of Design" award on Himmel in 1987.

Calling him an "inspirational designer," the judges noted that the designer "has an everlasting talent and his designs are timeless." His work was called "a complement to his region and innovative in reflecting his culture." The judges described Himmel's design approach as "exciting, fresh and humorous."

Jurors for the 1992 Designer of Distinction award were Eleanor Brydone, ASID; Brooks Davis, a representative for Baker, Knapp & Tubbs furniture; Robert john Dean, FASID; Odette Lueck, FASID; and Lourdes Fernandez de Perez, ASID.

The Designer of Distinction Award will be presented at a special awards ceremony August 1 at the 1992 ASID National Conference.

402 Codes Regulating Interior Space Design (.6 CEU)

404 A Survival Kit for the '90s (.6 CEU)

406 Resourceful Marketing: The Plan, The Presentation, The Graphics (.6 CEU)

408 Automating the Business of Design—Entry Level (.4 CEU)

410 Quick Step (Non-CEU Course; CEU fee applies)

412 Marketing and Selling Design Services: The Designer-Client Relationship (.5 CEU)

Sunday, August 2. 8:30 a.m.-4:30 p.m. (actual course hours may vary)

500 Kitchen and Bathroom Design for the Disabled and Elderly Based Upon Anthropometric Needs (.3 CEU)

502 Turning Theory Into Reality—Step-by-Step Specifics for Fulfilling Your Clients' Needs With Decorative Painting (approx. .6 CEU)

504 Do-It-Yourself Marketing and Promotion for Interior Designers (.6 CEU)

506 Color Works in the Physically Impaired and Barrier-Free Environment (.6 CEU)

508 Americans with Disabilities Act (ADA) & Designer Compliance (.5 CEU)

510 Quick Step (Non-CEU Course; CEU fee applies)

Two-Hour Workshops

Wednesday, July 29.

9:00 -11:00 a.m.

Non-CEU Workshops

110 Getting Energized

112 Taming the Paper Tiger! Techniques for Personal and Professional Paper Management

Workshops for .2 CEU Credit

114 Many Moods of Color

116 What Interior Designers Should Know About Custom Electronic Installation

2:15-4:15 p.m.

Non-CEU Workshops

118 Getting Energized

120 Investment and Retirement Planning

122 Secrets of Peak Performers

124 Taming the Paper Tiger! Techniques for Personal and Professional Paper Management

Workshops for .2 CEU Credit

126 Many Moods of Color

128 Design Your Career Through Volunteerism

Friday, July 31

2:15 -4:15 p.m.

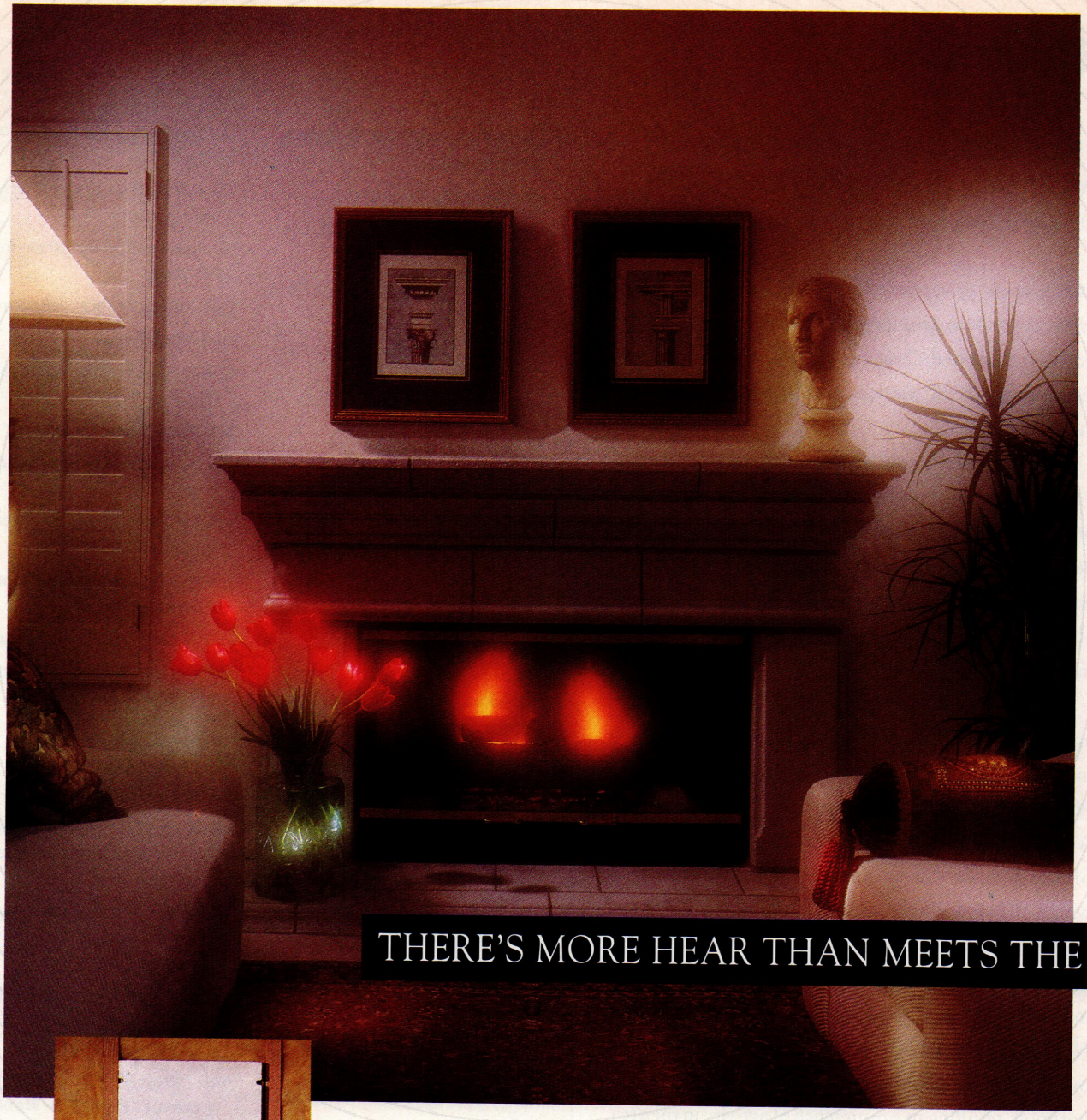
Non-CEU Workshops

300 Liability Protection for the Interior Designer

Workshops for .2 CEU Credit

302 The Americans with Disabilities Act: An Overview and Compliance Strategy

continued on page 28



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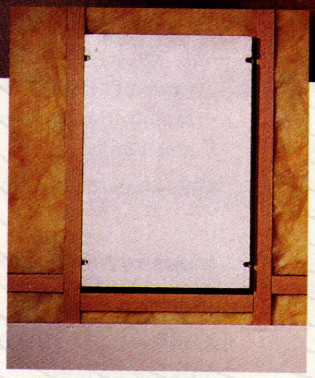

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1992 DESIGN FOR HUMANITY AWARD HONORS TWO PROJECTS

Operation Comeback and Christmas in October

Two historic preservation projects coordinated by the Preservation Resource Center of New Orleans—Operation Comeback and Christmas in October—have been selected as the 1992 winners of ASID's Design for Humanity award.

The award honors outstanding individuals or institutions that have made significant contributions toward improving the quality of the human environment through design-related activities. The project's contribution must benefit the human environment, benefit the community at large, remain nonpartisan and be judged on its own merits regardless of size.

The Preservation Resource Center (PRC), a private organization established in 1974, is dedicated to preserving the rich architectural heritage of New Orleans. The PRC announced Operation Comeback in February 1988. A crumbling, 24-block area in the Lower Garden District of New Orleans was targeted for renovation. The area, which included many residences built in the 1830s and 1840s, was designated a national historic district in 1975. Many of the homes had deteriorated, some had been demolished and others were being used for public housing. Home buyers acquired many of the properties and renovated them. A marketing campaign promoted the neighborhood, resulting in a resurgence of activity in the area.

Christmas in October—part of the center's Operation Comeback project—assists elderly, handicapped and low-income homeowners with home repairs and painting. About 3,000 community volunteers, including many members of ASID's Louisiana District Chapter, have helped restore the interiors of historic houses and helped provide such services as carpentry, plumbing and painting.

Jurors for the 1992 Design for Humanity Award were Eleanor Brydone, ASID; Brooks Davis, a representative for Baker, Knapp & Tubbs furniture; Robert john Dean, FASID; and Lourdes Fernandez de Perez, ASID.

The Design for Humanity Award will be presented to the Preservation Resource Center at an awards ceremony at the ASID National Conference in Anaheim.

304 Painted Finishes: Their Uses and Abuses

306 Many Moods of Color

308 Resourceful Marketing: The Graphics

310 Resourceful Marketing: The Presentation

312 Resourceful Marketing: The Plan

Saturday, August 1

9:00-11:00 a.m.

Non-CEU Workshops

414 Cash-Saving Strategies for the '90s

416 Managing the One-Person Business

Workshops for .2 CEU Credit

418 Painted Finishes: Their Uses and Abuses

420 Ergonomics, Occupational Disorders, Design and Total Quality

422 Color and the Chronology of Human Growth: From Childhood to Maturity

2:15-4:15 p.m.

Non-CEU Workshops

424 Secrets of Peak Performers

426 Cash-Saving Strategies for the '90s

428 Managing the One-Person Business

Workshops for .2 CEU Credit

430 Painted Finishes: Their Uses and Abuses

432 Automating the Business of Design—Advanced Techniques

Consultation Sessions

Friday, July 31

8:30-9:30 a.m.

314 The Americans with Disabilities Act

316 Your Client, Your Decorative Painter and You—The Interior Designer

318 Many Moods of Color

320 Sustaining the Professional Edge

322 Design Your Career Through Volunteerism

324 Investment and Retirement Planning

326 Secrets of Peak Performers

9:45-10:45 a.m.

328 The Americans with Disabilities Act

330 Many Moods of Color

332 Sustaining the Professional Edge

334 Design Your Career Through Volunteerism

336 Investment and Retirement Planning

338 Secrets of Peak Performers

340 Organized Creative Thinking to Plan & Solve Problems

Saturday, August 1

1:00-2:00 p.m.

434 Your Client, Your Decorative Painter and You—The Interior Designer

436 Color and the Chronology of Human Growth: From Childhood to Maturity

438 Ergonomics, Occupational Disorders, Design and Total Quality

440 I Won $10,000! A Report from the 1990 ASID/Wool Bureau National Fibers Fellowship Winner

442 Home Theater Tips

Industry Annex Workshops

Thursday, July 30

11:30 a.m.-12:30 p.m.

12:30-1:30 p.m.

200 Effective Lighting for Bath and Kitchen

202 Global Designtalk: The Global Design Experience

204 Harmony: 1993 Color and Design Trends

206 Accent Lighting Applications Using Halogen Technology

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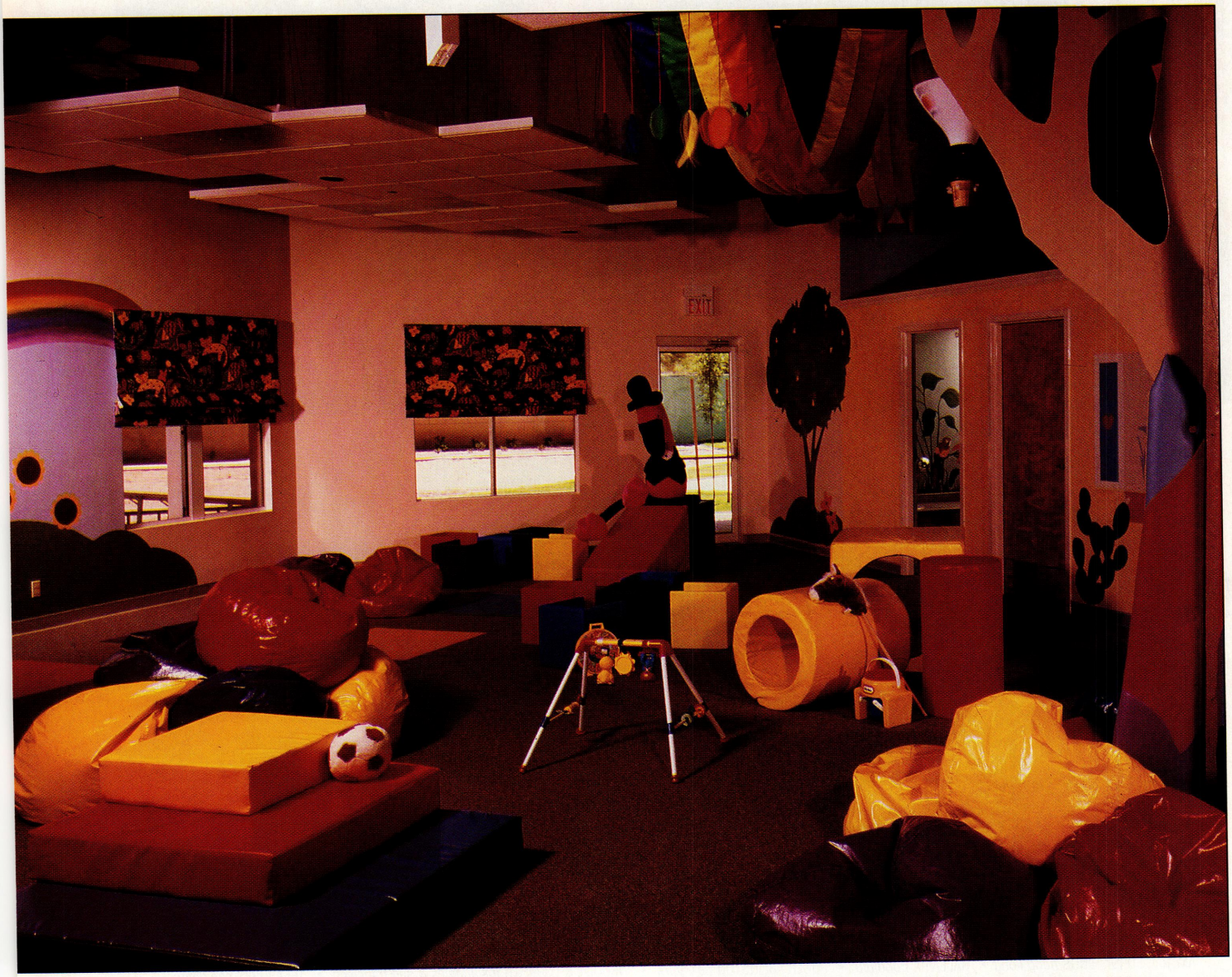
Circle No. 29 Reader Service Card

Winners of the 1992 Public Service Awards

Sponsored by Designers West/Designers World and ASID

Designers West/Designers World is pleased to announce a new partnership with ASID in the coordination of this year's ASID Public Service Awards program. The winners of the 1992 Public Service Awards were recently selected by a distinguished panel of jurors that included representatives from the community service sector as well as the interior design field. Jury members included Walton Brown, Honorary FASID, president/publisher of *Designers West/Designers World*; Lorri McGough, public relations manager for the American Society of Association Executives (ASAE); Richard Mock, director of recognition for the Points of Light Foundation; Paula Shoecraft, director of Give Five for the Independent



Arizona South Chapter of ASID was awarded first place for the $80,000 refurbishment of the Angel Casa Crisis Nursery in Tucson, Arizona.

Sector; and Penny Bonda, ASID, co-chair of the 1992 ASID Design of the Times Symposium.

The *Designers West*/ASID Public Service Awards recognize ASID chapters that go beyond the normal demands of their professional lives to create permanent spaces for the benefit of the public—those chapters that give back to their communities. The volunteer work of the association members who participate in these chapter programs demonstrates their extraordinary dedication and sensitivity to the human environment. Community service is an integral part of ASID, as the results of last year's Community Service Survey indicate, with 78 percent of ASID chapters involved in one or more public service projects.

The Arizona South Chapter of ASID receives first place for their $80,000 refurbishment of the Angel Casa Crisis Nursery in Tucson, Arizona. Through donated funds and grants, the chapter completely renovated the nursery which provides temporary shelter to 42 abused children, creating a cheerful, personalized space that accurately responds to a child's needs. A floor-to-ceiling remodeling incorporates lively colors, fanciful shapes and kid-sized furnishings to make the nursery's rooms friendly and soothing. The judges applauded chapter members for their ability to do so much on a small budget, and for their design of a space that is truly "personalized to the child."

The San Diego Chapter of ASID receives second place for its members' total renovation of the San Diego Service Center for the Blind. Through interior design solutions such as texture changes and the use of sound, project participants created a bright and comfortable center that successfully meets the needs of its visually impaired clients. The project was funded through a $300,000 HUD Community Development Block Grant fund and monies raised through charitable events. In summarizing the project, the jury stated that this is "what interior design is all about."

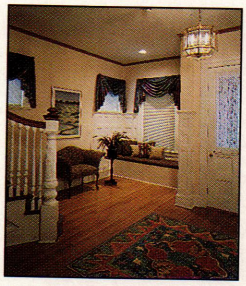
This year's entry submissions were so impressive that the jury awarded a three-way tie for third place. The California Peninsula Chapter receives third place for the creation of "Safe Harbor," the newly designed interior of the Child Advocacy Council's visitation and observation rooms in Belmont, California. The rooms, warmed with soothing colors and murals, are used for meetings between parents and abused children who have been placed in foster care.

The Missouri East Chapter also captured third place for its involvement with the Salvation Army's Transitional Housing Program in St. Louis, Missouri. Because furniture and fixtures are given to families when they move on to permanent housing, the chapter renovates 12 apartments on an annual basis to meet the individual needs of families living there during a one-year period of transition.

Finally, the New Jersey Chapter is awarded third place for the refurbishment of the Pre-Adoptive Treatment Home (PATH) in Bogota, New Jersey for the Children's Aid and Adoption Society of New Jersey (CAAS). The 75-year-old building was restored to house abused and/or abandoned young girls awaiting adoption.

Winners were chosen based on their ability to meet the award criteria, including appropriateness, permanence, quality and excellence of the design project as well as worthiness of the cause. Awards will be presented at the 1992 Design of the Times Symposium at the ASID National Conference in Anaheim, California, in July.

San Diego Chapter of ASID was awarded second place for its members' total renovation of the San Diego Service Center for the Blind.



Three-way-tie winner for third place: The New Jersey Chapter of ASID for its refurbishment of the Pre-Adoptive Treatment Home (PATH) for the Children's Aid and Adoption Society of New Jersey (CAAS).

Three-way-tie winner for third place: California Peninsula Chapter of ASID's creation of "Safe Harbor," the newly designed interior of the Child Advocacy Council's visitation and observation rooms.

Three-way-tie winner for third place: The Missouri East Chapter of ASID for its involvement with the Salvation Army's Transitional Housing Program.

Southeast Designers Feted

Atlanta Decorative Arts Center Announces Competition Winners

WINNERS OF THE 1992 Southeast Designer of the Year awards, sponsored by the Atlanta Decorative Arts Center (ADAC), were announced at a ceremony during Design ADAC, the annual educational/networking event for design professionals, held in May.

In the Residential Category, Allan Reyes of Allan Reyes Inc. won for the entry/great room of "Stonewall," his personal private residence in Arlington, Virginia.

Honorable Mentions in the Residential Category were awarded to Gandy/Peace, an Atlanta design firm, for a private residence master bedroom in Atlanta; Michael Jerome of Environmental Art for a private residence also in Atlanta; and Jo Emmert of Dixon Smith Interiors for the living room of a private residence in Baton Rouge, Louisiana.

Karen League of Jova Daniels Busby accepted

Top: Honorable Mention, Contract: Wachovia Bank by Ferry-Hayes. Photography by Jack Gardner. *Above:* Honorable Mention, Residential: Room in a Private Residence by Gandy/Peace. Photography by Chris A. Little. *Left:* First Place, Residential: Private Residence by Allan Reyes. Photography by Gordon Beall Photography

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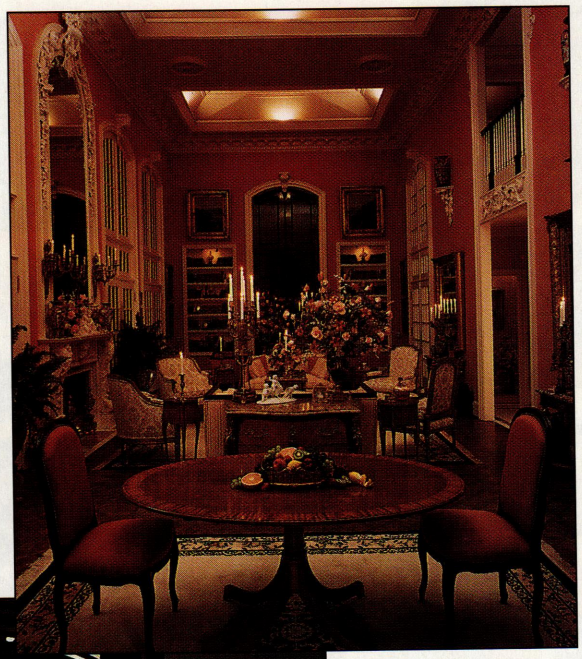
the award for the Contract Category for BellSouth Enterprise's Corporate Headquarters, located in Atlanta.

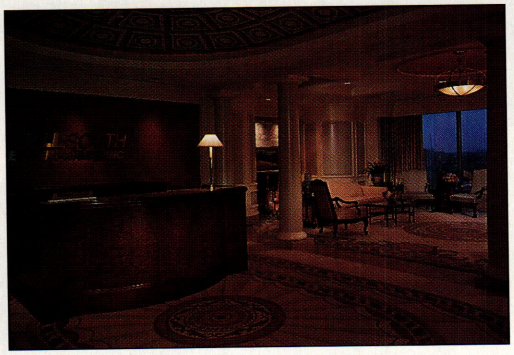
Honorable Mentions for the contract category were awarded to: Ferry-Hayes of Atlanta for its design of the Wachovia Bank in the 191 Office Building in Atlanta; Earl Swensson Associates, Nashville, Tennessee, for its design of the Willis Corroon Headquarters in the same city; and Ward Marsh Limited, Atlanta, for its design of a Members Only Airline Club Lounge in Jacksonville, Florida.

The entries were judged by a panel including Carol Soucek King, Ph.D., vice president and editor in chief of *Designers West/Designers World* magazine; Pat Kuleto, acclaimed restaurant designer and Design ADAC keynote speaker; and internationally known designer/architect John Saladino, also a keynote speaker for Design ADAC. All entries were submitted to the judges anonymously.

Below: Honorable Mention, Residential: Room in a Private Residence by Jo Emmert of Dixon Smith. Photography by Deanna Dikeman. *Bottom:* Honorable Mention, Contract: Willis Corroon Headquarters by Earl Swensson Associates. Photography by Gary Knight



Left: Honorable Mention, Residential: A Private Residence by Michael Jerome of Environmental Art. *Below:* First Place, Contract: BellSouth Enterprise's Corporate Headquarters by Karen League of Jova Daniels Busby. Photography by Gary Knight. *Bottom:* Honorable Mention, Contract: Members Only Airline Club Lounge by Ward Marsh Limited. Photography by Kathleen McKenzie



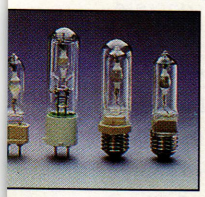
DW design news

Houston Designer Wins ASID/Wool Bureau Fellowship

Houston-based interior design consultant Chandra Stone has won the 1992 ASID/Wool Bureau Natural Fibers Fellowship for her education project "The Visual Textbook." Ms. Stone will receive a $10,000 endowment to pursue her idea within a one-year period. Sponsored by the ASID Educational Foundation and The Wool Bureau, the fellowship is awarded to the most resourceful project idea developed to enhance and expand the use of natural fibers. Ms. Stone's project supplements the traditional college-level teaching of fiber science and textiles with a video presentation that stresses the environmental advantages of using natural fibers. Ms. Stone noted, "My goal is to increase students' concern for their fragile planet and emphasize their responsibility as specifiers." This year's judges were Eddie Hollier of The Wool Bureau; Odette Lueck, FASID; Pedro Rodriguez, FASID; Carol Soucek King, editor in chief of *Designers West/ Designers World*; Robert Meden, ASID, AIA, IDEC, of Marymount University; and Lorraine Tierney, editor of *Canadian Interiors*.

BLV Receives International Quality Certificate

Ushio America, Inc., announced that its subsidiary, BLV, has been certified by DIN ISO 9001. This international standard is a series of rules governing a company's overall quality assurance system. The certification process was implemented by the Geneva-based International Standards Organization in response to the demand for internationally standardized quality assurance systems. BLV is the first lighting manufacturing company worldwide to receive this certification.



A selection of Ushio America's single-ended metal halide lamps.

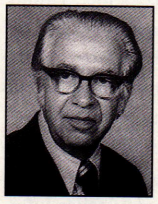
New Healthcare Division Announced by Brayton

A new furniture company manufacturing a full line of seating and table options for the healthcare industry has been formed. Health Design, a division of Brayton International Collection, made its formal debut at NeoCon in June. The pieces are designed according to strict criteria which include the ability to pass CAL 133 requirements, powerful moisture barriers, engineering for accessibility by weak or incapacitated patients and orthopedic refinements for superior comfort and freedom of movement. James Stelter, president of Brayton, commented, "The birth of this company has been a long time coming, but the hard work and attention to detail have paid off. Initial reaction from designers and healthcare personnel has been overwhelming." The premiere product offering is extensive, with more than 15 full collections of furniture.

The Vigor chair from Health Design's new collection of healthcare furnishings.

Educator Alexander F. Styne Dies

Alexander F. Styne (1913-1992), an industrial design consultant who specialized in lighting and color work, died in April. Professor Styne lectured extensively throughout the world. From his 30 years' experience in lighting research and teaching, he developed a renowned lighting design course for professionals in the architectecture and design fields entitled "Light and Color for Human Performance." The course covered the physics of light, the physiology of human vision and psychological aspects of human perception for the design of lighting and surface colors in the built environment as well as new developments in light sources and fixtures. Professor Styne chaired the Committee on Human Response to Color of the Inter-Society Color Council and the Committee on the Visual Environment of the International Commission on Illumination for 10 years. He served as the U.S. representative to the Division on Photobiology and Photochemistry, and was a life member of the Industrial Designers Society of America and a Fellow of the Illuminating Engineering Society of North America. His extensive contributions to the field of industrial design and lighting education will not be forgotten.



Annual IDEC Conference Held in Michigan

The Interior Design Educators Council's annual conference was recently held in Grand Rapids, Michigan. Hosted by Kendall College of Art and Design and Western Michigan University, the conference was themed "Research Resources" and featured three days of presentations, tours of local furniture manufacturing facilities, networking and the celebration of IDEC's 30th anniversary. At the awards banquet, the 1992 Industry Award was presented to Wilsonart. The status of Fellow was conferred on Paul Petrie of Virginia Commonwealth University and Shirlee Singer of Louisiana State University. Merit Awards were given to Mary Miller of Greensboro, North Carolina, for her service as editor of *The IDEC Record*, and to Virginia Weinhold of Ohio State University, for her service as treasurer and her role in the formation of the IDEC Foundation.

New Architect Professorship Endowment at ASU

The Calvin Straub Distinguished World Architect Professorship was recently established at the College of Architecture and Environmental Design at Arizona State University. The endowment is a tribute to the vast and long-lasting contributions of professor emeritus Calvin Straub to architecture education and the architecture profession. The endowment will provide funds in perpetuity to bring talented architects from around the globe to ASU to teach and work with students. Ambitious goals have been set for the endowment to allow it to take advantage of Arizona's Eminent Scholar program, which will match the earnings of such a fund. Contributions may be sent to the Development Office, College of Architecture and Environmental Design, Arizona State University, Tempe, AZ 85287-1905. For more information, contact Laurel Kimball at (602) 965-3216.

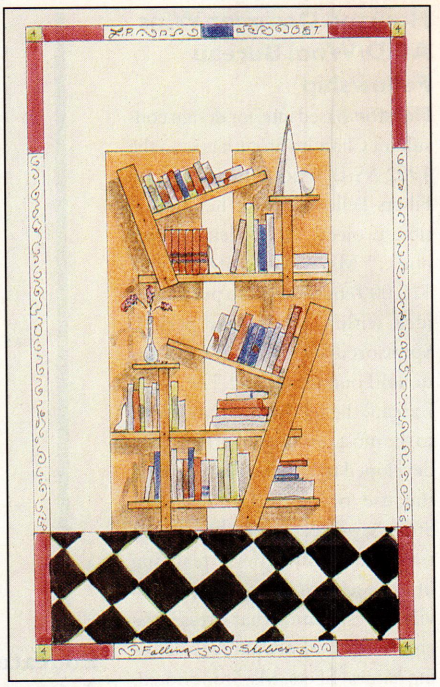
Furniture Discovery Center Now Open in High Point

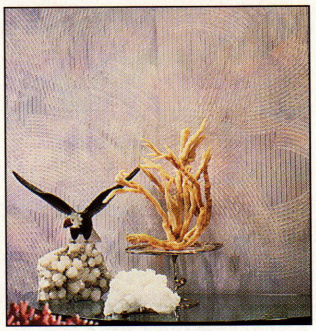
The nation's first furniture manufacturing museum—the hands-on Furniture Discovery Center—is now open in High Point, North Carolina, just one block from the International Home Furnishings Center complex. A non-profit educational facility, the 8,000-square-foot space showcases the furniture-making process, from rough lumber through the production phase to finished piece. Display boards explain the design, production and marketing processes for furniture, woodworking, assembly, upholstery, fabrics, finishing and hardware. Visitors can run their hands along the many pieces of furniture-making equipment, including a carver's bench and air-gun finisher. The center will also serve as a permanent home for the American Furniture Hall of Fame, as well as the Serta Imperial Miniature Bedroom Collection created by artist-historian Eugene Kupjack, who was responsible in part for the famous Thorne miniature rooms in Chicago's Art Institute.

—*W. B. Kleeman Jr. Ph.D., FASID*

Coral Gables Designer Wins Furniture Design Competition

Ozzie Leal of Coral Gables, Florida-based O.S.T. Design has won first place in the professional category of Louisiana-Pacific's "Dream On" Furniture Design competition. The contest was aimed at demonstrating the quality and versatility of Louisiana-Pacific's industrial wood products. Leal's winning design for bookshelves, shown here, will be constructed by Louisiana-Pacific and displayed, along with the winning designs in other categories, at the 1992 International Woodworking Fair in Atlanta, August 21-24.





"Ocean Reef" from Capital Carousel's "Riches of the World" wallcovering collection.

Capital Carousel Announced in Florida

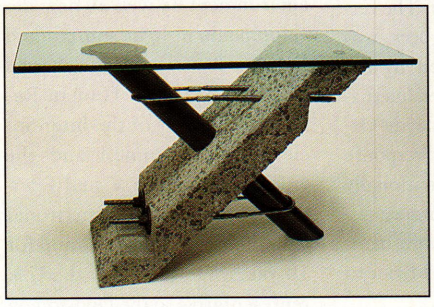
Capital Asam, Inc., and Carousel Designs, Inc., proudly announce the introduction of their new company name, Capital Carousel. Since their 1988 merger, the two companies have been moving toward a "one-company" philosophy. Capital Carousel distributes a wide variety of residential and commercial wallcoverings and fabrics, and maintains a showroom in the Design Center of the Americas and an affiliate showroom in the Atlanta Decorative Arts Center.

Dallas Design District Activity

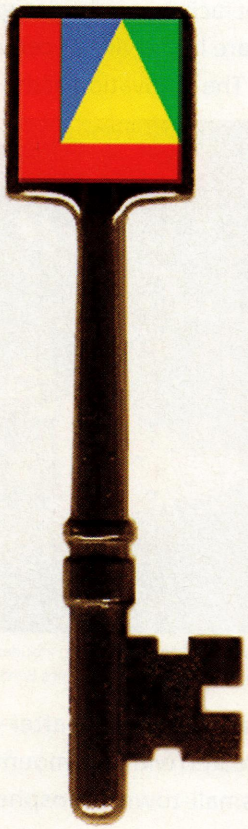
Delpha Z. Randazzo, Inc., a multi-line showroom, is now open in the Dallas Design District to serve the residential design trade with a full complement of textiles, wallcoverings, furniture, lighting, floorcoverings and accessories. Lines represented include Atelier International furniture, Brayton International seating, HBF furniture and textiles, Sina Pearson Textiles and many more. Also in the Design District, Pflaster's/Zimports, a national importer and wholesale interior design showroom, will introduce the Magellan Collection, with more than 100 new pieces, during the Dallas Summer Homefurnishings Market in July.

Tecuba Expands into Texas and Canadian Markets

Tecuba Site Furniture has signed display and representation agreements with showrooms in Dallas, Houston and Vancouver, British Columbia. Tyler Terry, vice president, noted, "These are very important markets for Tecuba. Our furniture has a strong, progressive look . . . that matches the attitudes of the people in these cities." Tecuba furniture is created with poured concrete, metal and glass, in a variety of textures and colors. Tecuba will be represented in Dallas by Collier & Company (214) 747-4376; in Houston by Collier & Company (713) 493-1330; and in Vancouver by Bayliss-Richards (604) 732-4211.



The Javelin table by Tecuba.



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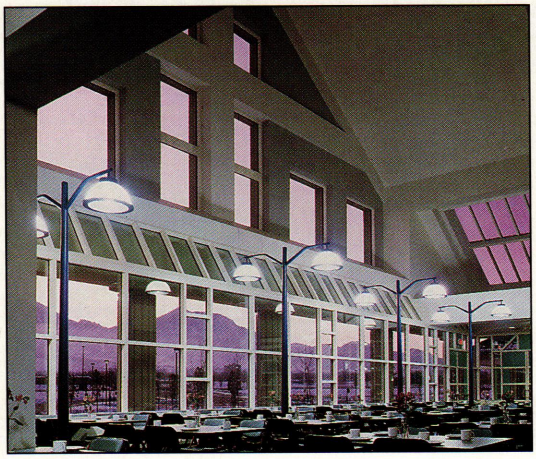
New Copper Mountain Conference Facility

Gensler and Associates/Architects recently completed a project at Copper Mountain Ski Resort in Colorado that included the renovation of an existing 34,000-square-foot facility and the design for a new 40,000-square-foot facility. The two structures are in the village center at the base of Copper Mountain, adjacent to the ski lifts. The renovation of the existing ski center building addressed such master planning issues as skier movement, public walkways and transportation, architectural design and interior renovation. "Copper Commons," the new structure, helps to centralize recreational and day-skier services during the winter, while addressing the growing demand for full conference facilities during the resort's off-season. It features a "mountain level," which contains a 1,000-skier great hall, kitchen and servery as well as a high-visibility bar and ski patrol facility. At the lower "village level," there are conference meeting rooms, an intimate after-ski (or after-meeting) bar and employee facilities. The overall design was created within a "mountain Victorian" style, blending with the mountain setting and the small-town atmosphere of Copper Mountain.

The new Copper Commons building (above, left) includes a high-visibility bar area (above). Photography by James Berchart

U S WEST Advanced Technologies Center

MBT Associates of San Francisco designed a new, state-of-the-art computer and telecommunications facility for Advanced Technologies, the research and development arm of U S West. MBT, which specializes in designing research and technical facilities, developed work space for approximately 600 research, development and operations professionals who work primarily in the information processing and telecommunications fields. The client had five priorities for the facility: corporate and community image; the work environment; flexibility; building support systems; and security. The facility was built of Colorado brick and sandstone to be compatible with the southern Italian architectural style predominant at the nearby University of Colorado at Boulder. Since the company places a very stong emphasis on employee interaction, the interior was arranged for maximum contact. An open atrium dubbed "Main Street" (complete with street lights) serves as a central access through which employees must travel to reach the rest of the building. Advanced Technologies employees work together in groups of about 45 on various projects; the work station layout reflects this grouping, with common equipment clustered for easy access. When new teams are formed for different projects, the eight-inch raised floor provides for quick adaptation of equipment and work stations. Throughout the facility, an emphasis was placed on creating a pleasant, stimulating working environment for the employees. Comfortable discussion areas, high ceilings, indirect lighting and sweeping mountain views do the trick.



The open feel of "Main Street" (above) extends into the adjoining round-the-clock dining area (left). Photography by Andrew Kramer

continued on page P20

CENTURY

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DW design news

Industry Notables

Diva Collections, the European import furniture and lighting showroom in Los Angeles, has moved to 8801 Beverly Boulevard, increasing its space by 4,000 square feet. ■ ELS/Elbasani & Logan Architects of Berkeley, California, has named Frank Fuller, AIA, and David Petta, AIA, principals. ■ The Venice-based Jerde Partnership has elevated Brian Honda, David Moreno and Richard Orne to Senior Project Designers, and Owen Tang to Technical Service Director. ■ Sitag, U.S.A., has opened a new showroom and training center in Gardena, California, to replace its former showroom in Pacific Design Center. Sitag has also appointed Salem Associates as its new sales representative for Southern California, Southern Nevada and Arizona ■ Roi Nevaril, FASID, has announced the establishment of his private interior design firm. Mr. Nevaril was formerly a principal at TRA Architecture Engineering Planning Interiors. ■ Gensler and Associates/Architects of Los Angeles has named David Fridlund, AIA, Robben Mayer, and Cynthia Sherrill to Senior Associates; Andrew P. Cohen, AIA, vice president of the Los Angeles office, is one of three members of the firm named to rotating positions on the firmwide management committee. ■ Elliptipar products are now available in Southern California through Total Lighting Concepts, based in Covina. ■ The Jackman Group of San Diego has been retained by the owner of the historic Schulman-Newmann Building in the Coronado district for an extensive renovation. ■ Kravet Fabrics has opened a showroom in the L.A. Mart in downtown Los Angeles. ■ Hatch Design Group of Costa Mesa, California, is working with Sylvester Stallone and partners to design the new Planet Hollywood restaurant in South Coast Plaza Village, expected to open summer of 1992.

New Bar at Mi Piace

When Mi Piace Italian restaurant in Pasadena became too popular for its own space, it called again on the talents of the designers that had originally created its interiors. Akar, Inc., of Santa Monica, California, returned to the project it had completed in 1990 to add a bar area that would serve as a chic waiting area for hungry patrons. The visual character of the new bar was accomplished with an abundance of wood, such as solid maple, rift oak, cherry wood and ash, mingled with coated lead and warm red sandstone. The resulting area serves as a welcome complement to the existing interior space.

The newly built bar area at Mi Piace in Pasadena.

Tiffany's "American Garden" porcelain and flatware.

Tiffany Introduces "American Garden"

This spring, Tiffany has introduced an extensive collection of sterling flatware with coordinating porcelain that showcases 27 varieties of flora from the United States. Each piece of flatware presents two different flower or plant designs, requiring two casting dies per piece. The American Garden porcelain features a vibrant border of poppies, roses and forget-me-nots. The collection was introduced in Los Angeles at a festive "Breakfast at Tiffany's" event in May, hosted by Tiffany's vice president John Petterson.

AIA Interior Architecture Committee

The Interior Architecture Committee of the American Institute of Architects/Los Angeles Chapter consists of a group of architects and interior designers who practice interior architecture—some within larger architectural firms and others as independents. The committee's goal is to educate people about the practice of interior architecture. Efforts to do this have included a series of panel discussions, tour programs, a student competition and an educational program for young students. Committee officers include: chairperson—Lauren Rottet, Keating Mann Jernigan Rottet; co-chairperson—Richard Logan, Gensler and Associates; secretary—Brett Shwery, Rossetti Associates; treasurer—Michael Zappen, Ellerbe Beckett; and program coordinators—Michael Hricak, Rockefeller Hricak, and Willis Matthews, A.C. Martin & Associates. For more information on the committee's activities, contact Brett Shwery at (310) 828-6885.

Erlich-Rominger Garners ASID Awards

Architecture, planning and interior design firm Erlich-Rominger was honored with two design awards in the American Society of Interior Designers/Northern California Chapter's annual design awards competition. The winning projects were the offices of San Francisco-based Western Images, a video post-production company, and the Raychem Circuit Protection Device Manufacturing Facility in Menlo Park. Western Images, pictured here, requested a design that was both cutting-edge and comfortable

A conference area in the Western Images offices. Photography by David Wakely

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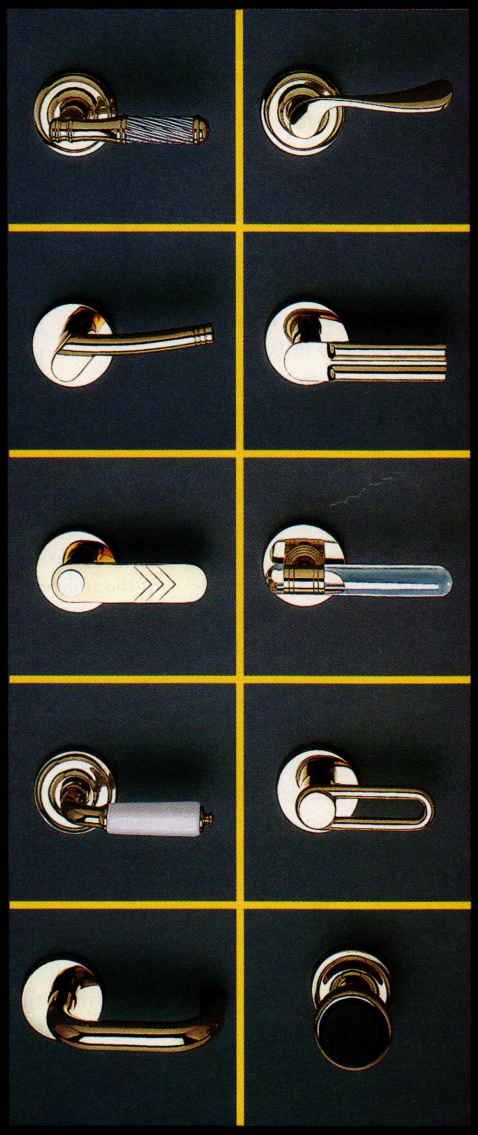
DESIGN DEFINED



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DW design news

The renovated day care center features generous cubby areas for each child and depicts children holding hands and laughing in friendship.

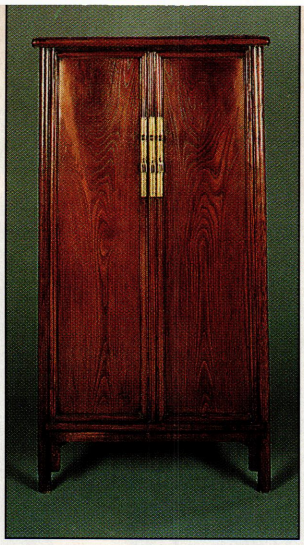
Pro-Bono Day Care Center Wins ASID Design Award

Janet Robb of San Francisco-based Swatt Architects, Denise Tom-Sera of Binkley Designs in Palo Alto and Diane Nicolson of Schumacher Fabrics in San Francisco received the first place award in the institutional category of the American Society of Interior Designers/Northern California Chapter annual design awards. The pro-bono project involved the remodeling of a children's day care center for low-income families. Completed on an extremely limited budget, the 2,500-square-foot facility was transformed into a child-scaled space that helps to enhance self-esteem, foster independence and create a balance between teacher- and child-initiated activities. Kudos to the winners and to ASID/Northern California for recognizing the special challenges and vital necessity of pro-bono projects such as this.

Swatt Architects is also involved in the San Francisco arm of the "Christmas in April" program, which brings together volunteers to provide renovation and repairs to homes of those in need. In April, the firm began work on a child development center and an adult day health center, both in San Francisco. Although much has been done, the projects are still in need of several vital products. Please contact Sam Lawson at the Christmas in April office—(415) 905-1611—if you would like to help.

Classical Chinese Furniture Exhibit

The San Francisco Craft & Folk Art Museum is organizing an exhibition of classical Chinese furniture from the late Ming and early Ching dynasties, said to be the "golden age" of Chinese furniture production. The SFC&FAM project is the first special exhibition of classical Chinese furniture in the United States in 40 years. In addition to exploring the technical and aesthetic concepts of the era, the exhibition will introduce audiences to the social and economic changes which made possible the importation of exotic hardwoods and created a demand for better furniture by a new merchant class. Accompanying the exhibition will be the first symposium on classical Chinese furniture ever held in the United States. To be held in the Cowell Theater on October 31, the symposium will feature the world's leading scholars on Ming furniture. For more information on the exhibit or the symposium, contact the museum at (415) 775-0990.



Part of the exhibition on Chinese furniture, this cabinet of ju wood (c. 17th century) has no external hinges; the doors swing open on wooden pegs.

Duxiana, Los Angeles, Moves Showroom

Duxiana, Los Angeles, the state-of-the art linen, down and bedding shop, has relocated to 8817 Beverly Boulevard, just west of its former location. Designed by Arthur Porras, ASID, of San Diego, the new space showcases, in addition to the popular DuxBed, a complete range of fine European linens, a custom linen collection and luxurious down pillows and comforters. The showroom is also presenting a new bedroom furniture collection that includes armoires, four-poster beds and dressers in several finishes, all manufactured on the West Coast by Timeless Designs for Duxiana. The showroom is owned and operated by Siesta Co. of California, which also operates Duxiana showrooms in San Francisco; Bellevue, Washington; Scottsdale, Arizona; and Princeton, New Jersey.

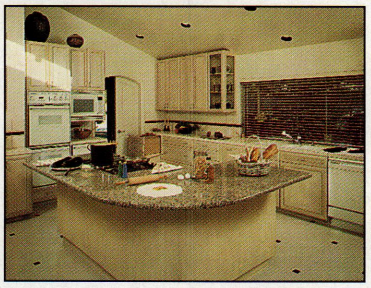
"Furioso," designed by Christian Fishbacher, is part of Meridian Linens' collection of 280-thread-count Swiss linens available at the Duxiana showroom in Los Angeles.

New Representatives for Karl Springer, Ltd.

Karl Springer, Ltd., has announced that its line of fine furniture and accessories is now available through the Mimi London showroom in Pacific Design Center, Los Angeles, and through the David Sutherland showroom in The Design District, Dallas.

New Chair at Otis/Parsons

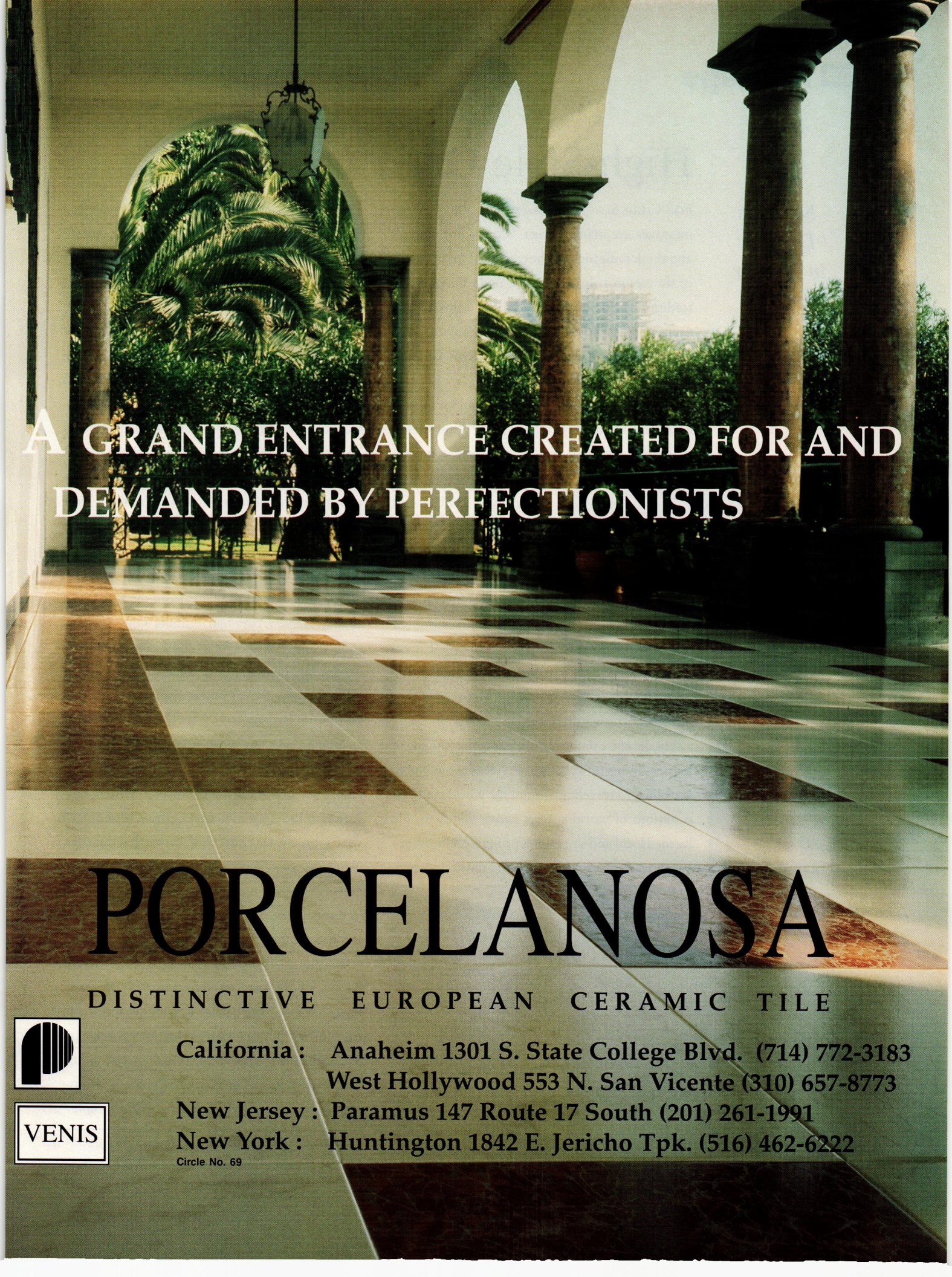
Roger Workman, president of Otis/Parsons School of Art and Design, announced the appointment of Coy Howard as chair of the Environmental Design Department. Workman noted, "Mr. Howard is one of the most influential design educators in Los Angeles. The range of his interests, and accomplishments offers tremendous resources to the students."



This kitchen designed by Adele Smolen, ISID, garnered the design award for residential over $100,000. Photography by David Valenzuela

ISID/San Fernando Valley Awards

The International Society of Interior Designers/San Fernando Valley Chapter announced the winners of its Fifth Annual Awards for Design Excellence. They were: room over $100,000 and room under $100,000—Cheryl Casey Ross and Kathy Dahlman; residential over $100,000—Adele Smolen; residential under $100,000 and commercial over $100,000—Marilyn Perlmutter; design house room of the year—Ron Swing, Gerald Coyne and Linda Davison; designer of the year—Rae Wheeler; and trade member of the year—Terry Kirsch.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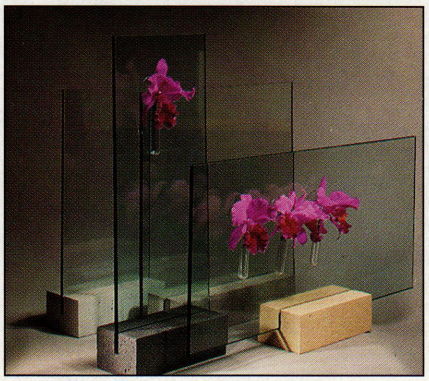
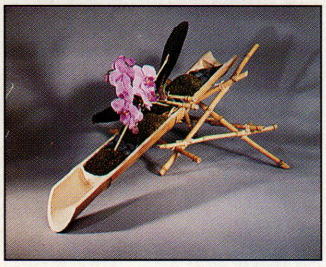
High-Style Oasis

Nature's Designs in Interior Settings

FOR CHRIS SLACK, plants are the medium and the messages are many. Forget "flower arranging," and think sculpture, or the environment in detail, or flowers in a shrine. Slack is not a florist in the traditional sense, but you can buy a flower "arrangement" from him. He works as an artist and designer from his studio in Los Angeles, creating treasures with flowers.

"It bothered me that someone would see a lush arrangement but never really see the beauty of the individual bloom. I decided to create compositions that would display a single stem, that would pull in the eye and make people really look," he explains. With this as a premise, Slack invented his "glass wall," a mounted square of glass that functions as a picture frame floating in space, with a holder for the featured flower.





His design training ranges from apprenticing in his neighbor's flower shop as a teenager in North Carolina, to traveling around the world studying traditions of working with native materials. He learned local and sometimes primitive, almost obsolete ways of using flowers and natural materials for decoration and packaging. He practiced looking at flowers and foliage with an unprejudiced eye, so that his work now continues to be fresh and inventive. Luckily for us, through his design he enables us to share in his vision.

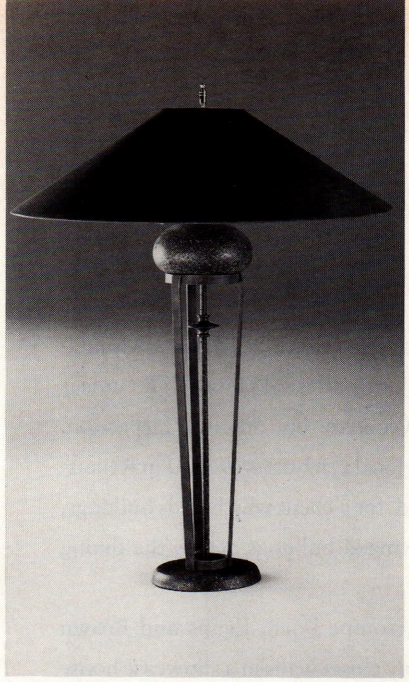
Slack's artistry. Photography by Grey Crawford

Slack had a highly successful business in New York City, Flowers on the Square, where he counted the Metropolitan Museum of Art as a client. In 1987 he relocated to Los Angeles where, working for a time with a company called Eden, he created a niche for his business within the sophisticated market of the California design community—work he now pursues on his own. Here his flora have taken on a local flavor. With self-appointed scouts that bring him their pickings, he notes, "I'm able to work with a new vocabulary: large-scale leaves and plants from the California chaparral. New York had its limits. Once I needed some really big leaves for a fundraising event I was decorating. I had to hire a friend to retrieve some fallen leaves in the rainforest display of the Bronx Botanical Gardens."

Increasingly, his work is becoming more art than centerpiece. "I want the audience to look at nature and become involved with it." With preservation of the environment a priority, his point of view is timely. He crafts fresh leaves that then dry, changing color and shape, and speak of growth and decay. Slack intentionally draws our attention to this process of life, and tries to show that all of it is beautiful.

He shares his vision in classes he offers to the public. Students are asked to start with the material at hand—a giant banana leaf, for instance—and transform it into sculpture. The process is meant to be meditative. Such schooling seems tempting. The Slack-style ikebana looks easy; but it also requires some Slack-style genius. — *Molly Siple*

Chris Slack can be reached at his studio at (310) 288-0147.



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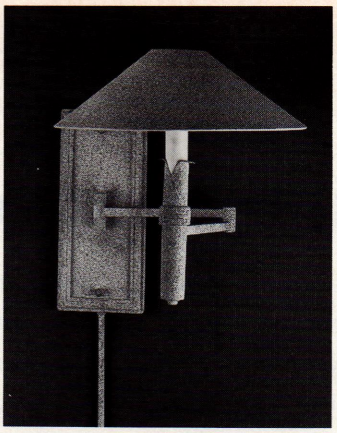

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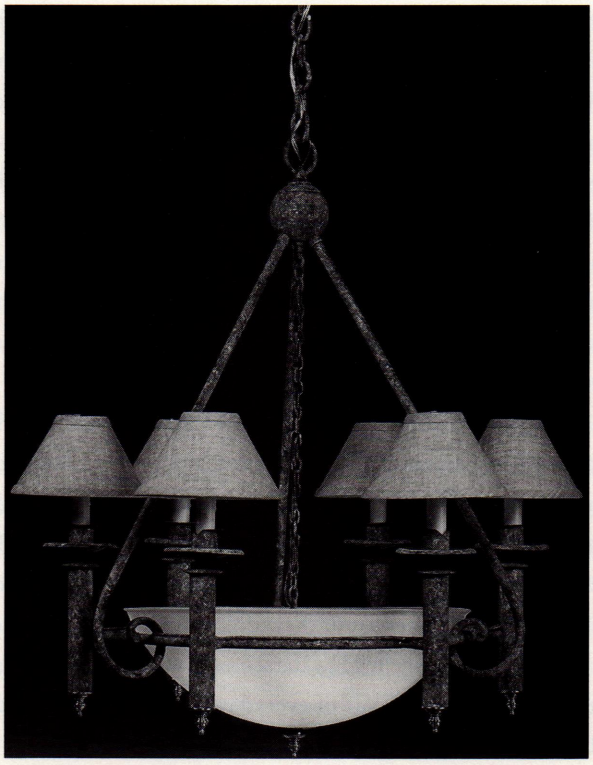

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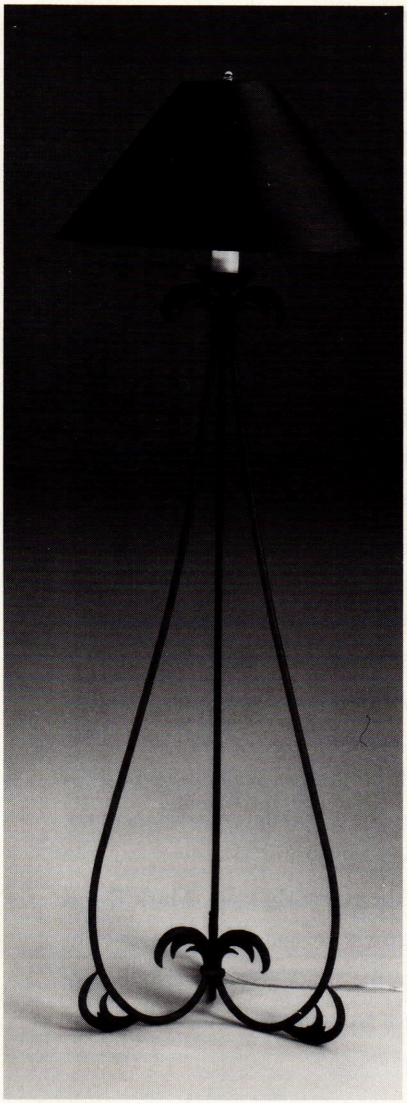

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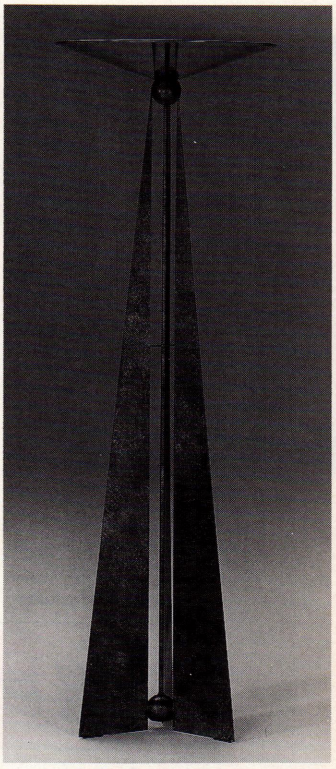

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In the Painterly Style

Evans & Brown Continues to Enhance San Francisco Landmarks ...This Time at the Stouffer Stanford Court Hotel

ANOTHER LANDMARK was recently added to San Francisco's eclectic collection. You can't see it from the air or even from the tallest building. You must cross a cobblestone carriage courtyard into the lobby of the Stouffer Stanford Court Hotel atop Nob Hill. There above you, wrapped underneath a Tiffany-style dome, is a mural executed by San Francisco's own Charles (Charley) Brown and Mark Evans. The four panels depict the city's unique history and cultural diversity. Painted in tones of sepia in the manner of a faded photograph, the images capture the bustling waterfront of the mid-1800s, old Chinatown, early Russian fur traders, and loggers of the redwoods. Other panels portray an early cable car, the original Stanford mansion (site of the present hotel) and the "Big Four" railroad tycoons. The 1906 earthquake and fire, Mission Dolores, native California Indians, Latin American and Japanese immigrants and the gold mines of '49 complete the tale.

Above: A sepia-tone mural depicting early San Francisco history as seen in the lobby of the Stouffer Stanford Court Hotel, San Francisco.

Mark Evans and Charley Brown founded their partnership in 1985 after a tour they took to Italy where they were overwhelmed by the scores of murals that seemed to be a part of everyday Italian life. Both men have solid art backgrounds: Brown with a Master's of Fine Arts from Humboldt State and Evans with a BA in Fine Arts from Indiana University. Grounded in the classic techniques, they command a complete range of styles from bold WPA to Rococo Romantic, from classic Etruscan to Surrealism. In the firm, Evans handles the business side, but shares in the creative side with Brown when they research a project.

Above: South wall panel depicting San Francisco's port buildings, sailing ships and waterfront activity in the mid-1800's flanked by scenes of logging of the redwood forests, Russian fur traders and old Chinatown. Photography by Dennis Anderson:

Whimsy and surprise often creep into the work of these two artists. In one of their first commercial commissions, they transformed the barrel-vaulted lobby of San Francisco's historic Monadnock Building into a celestial fantasy. The style is 18th-century Venetian, but on close inspection, one recognizes local celebrities dressed in Renaissance garb. And, for a client who breeds bulldogs, they painted winged bulldogs across the dining room ceiling.

Masters of trompe l'oeil, Evans and Brown once filled empty closet walls in a showcase house with marquetry panelling and shelves piled with luggage, hats and books. They also created a fantasy mural at Disney's Casting Center in Orlando of the Magic Kingdom and Epcot Center populated with actual film characters. A larger-than-life Walt Disney, sketchpad in hand, chats with Jiminy Cricket, while Tinkerbell, Snow White and Dumbo fly across the sky.

Recipients of the 1989 Classical America Award for Best Muralist in America, Mark Evans and Charley Brown now have commissions all over the world: from EuroDisney to a casino in St. Martin, from hotels in Tokyo to a consulate in Cypress. Soon, a giant cowboy will stand in the six-story courtyard of San Francisco's Levi Plaza.

What does the future hold for these artists? "This is a hands-on business. We really can't grow much more," Evans says. "We expend so much time and energy on each project because we want it to be totally unique. We are far more demanding of ourselves than most of our clients are." To relieve some of the creative pressure, Evans & Brown introduced a wallpaper collection in 1990. Today, with eight collections available in most design centers across the country, this is where the firm's growth will occur.

Working in the painterly style, Mark Evans and Charles Brown are masters of an ancient craft. And, like the Renaissance artists before them, their work will endure.

—*Nancy Brown,* ASID

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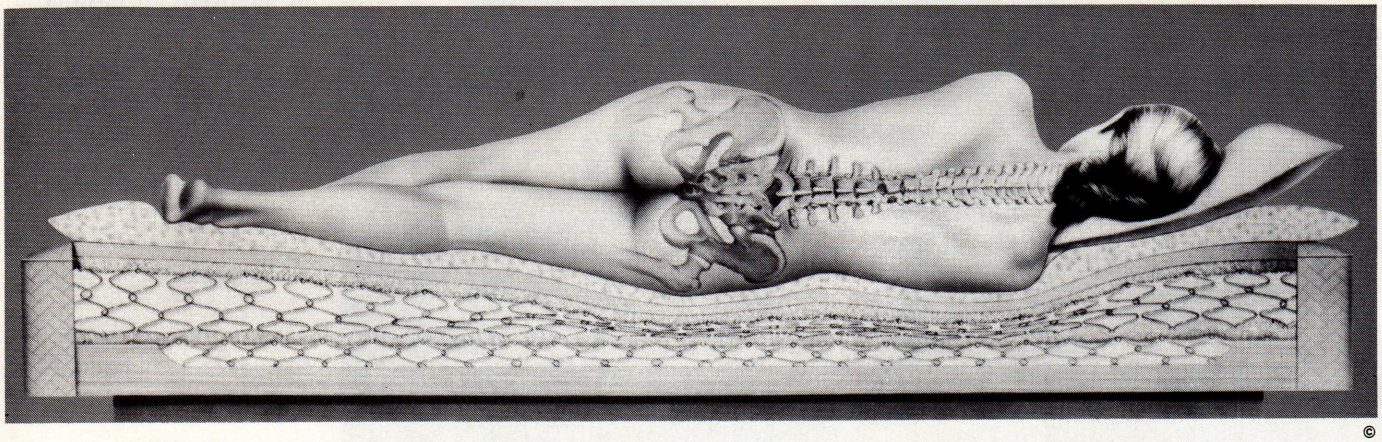

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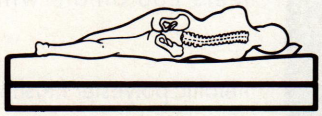

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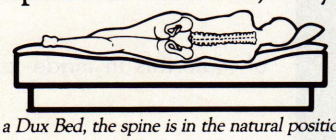

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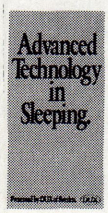

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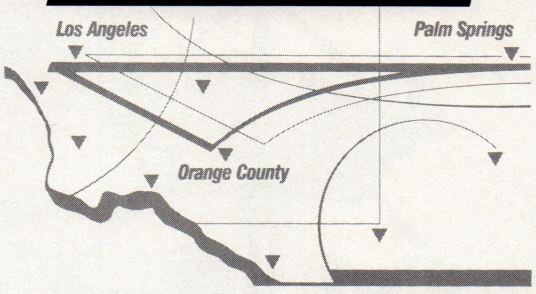

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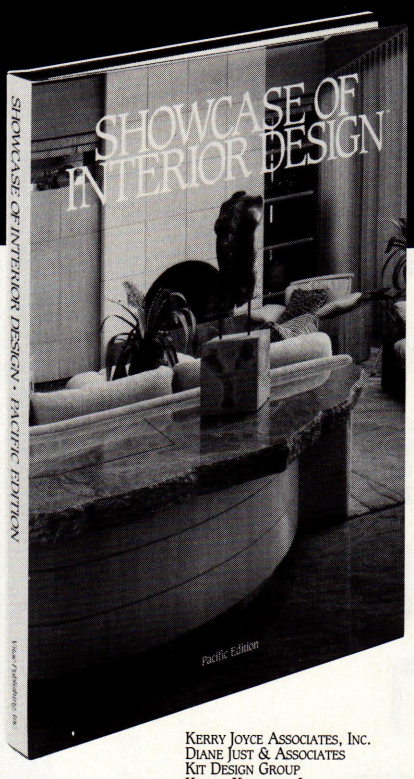

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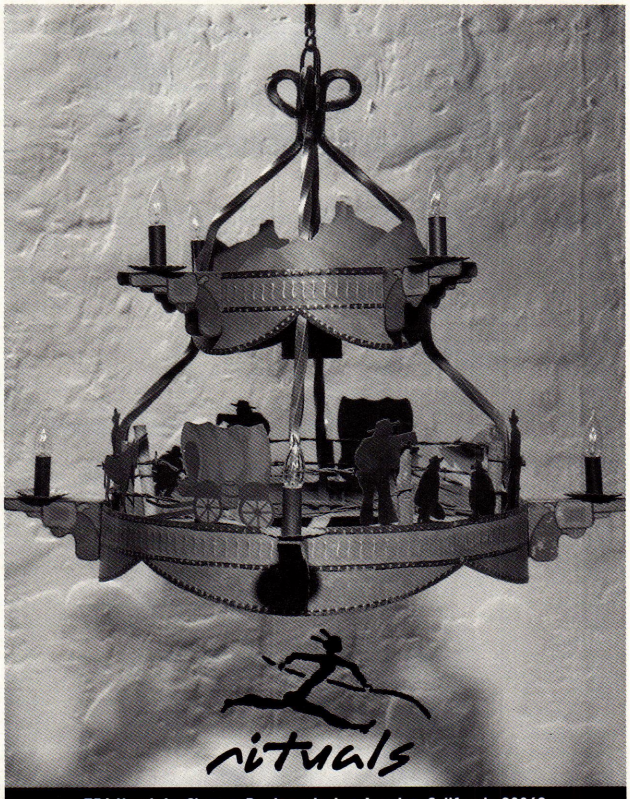

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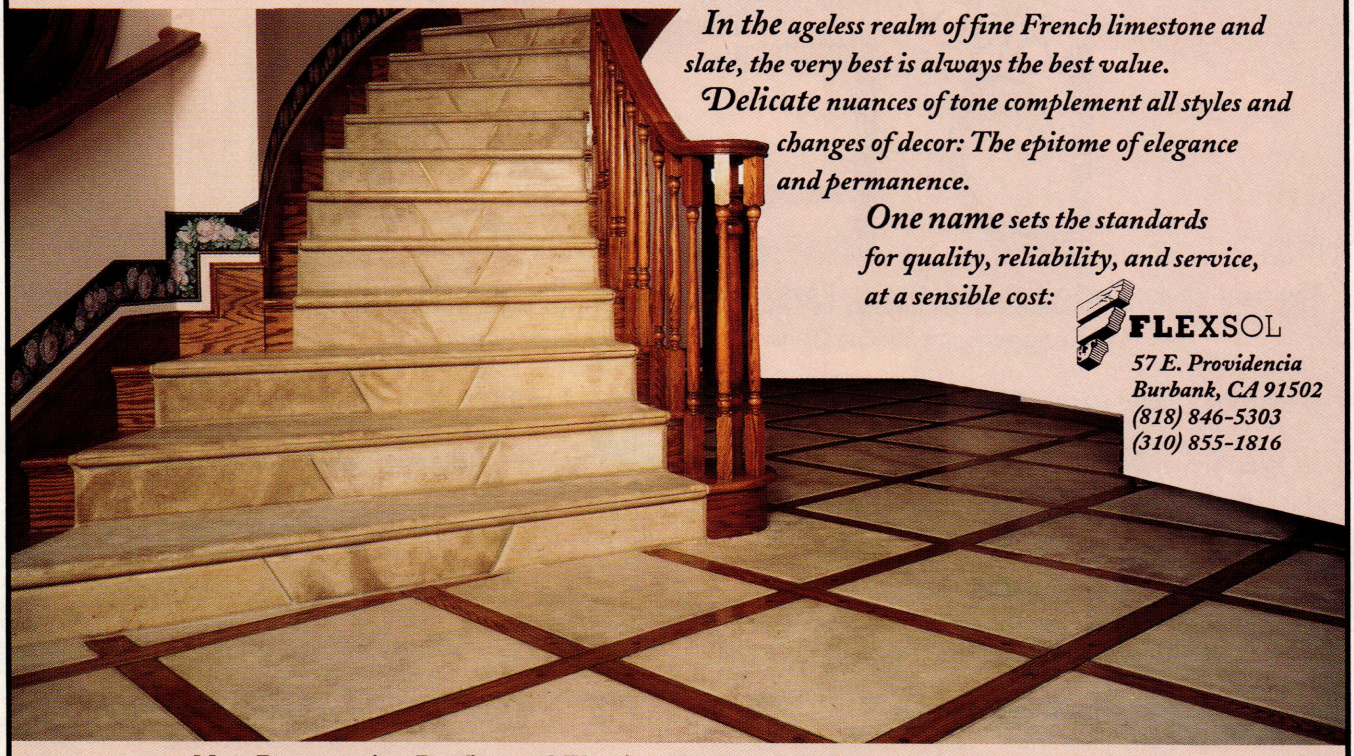

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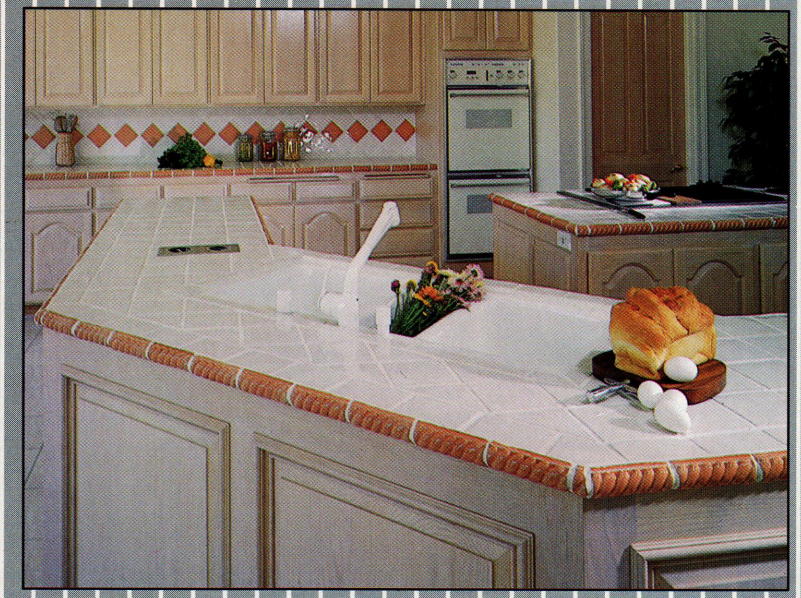

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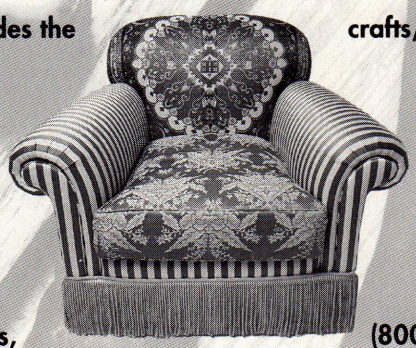

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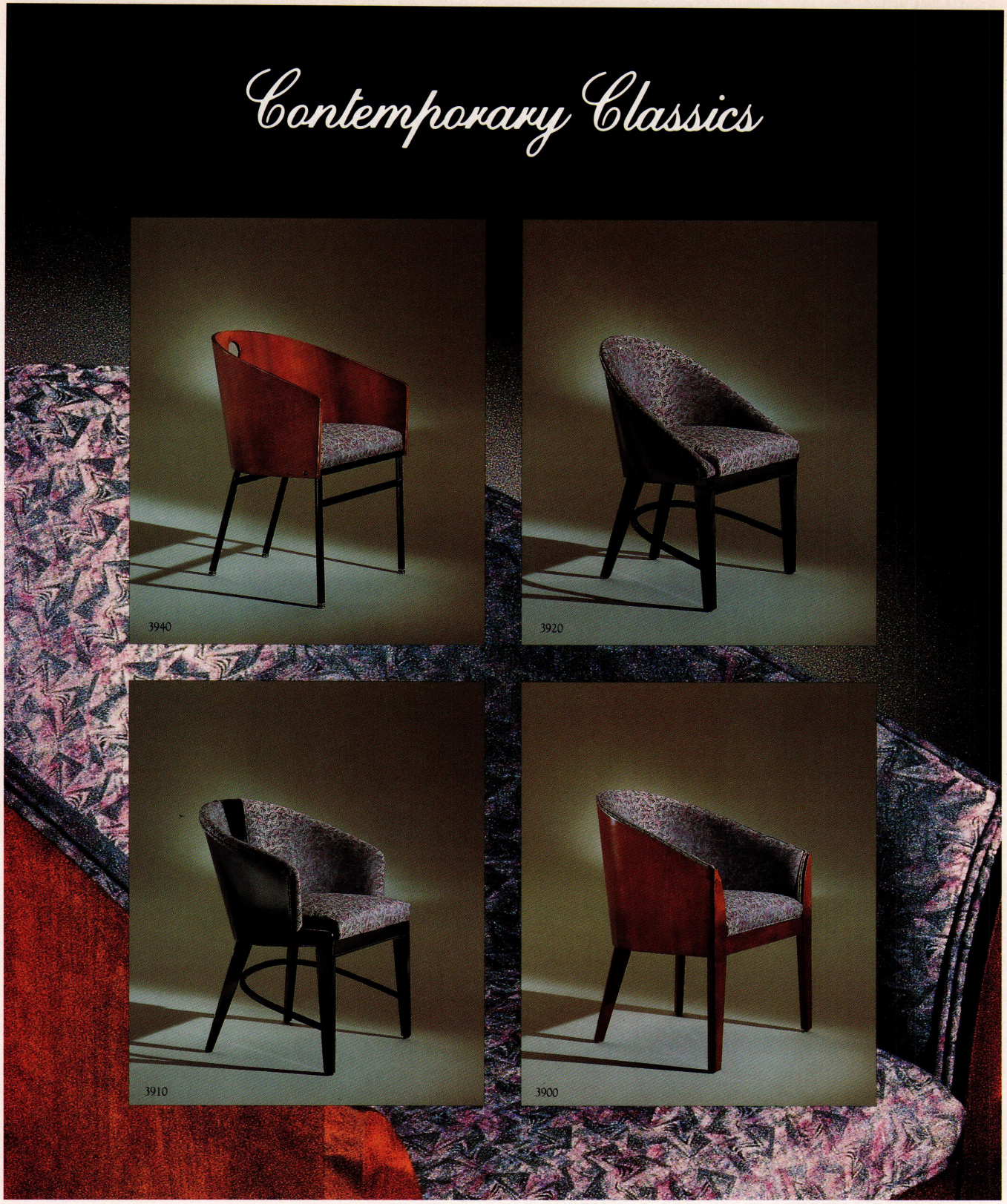

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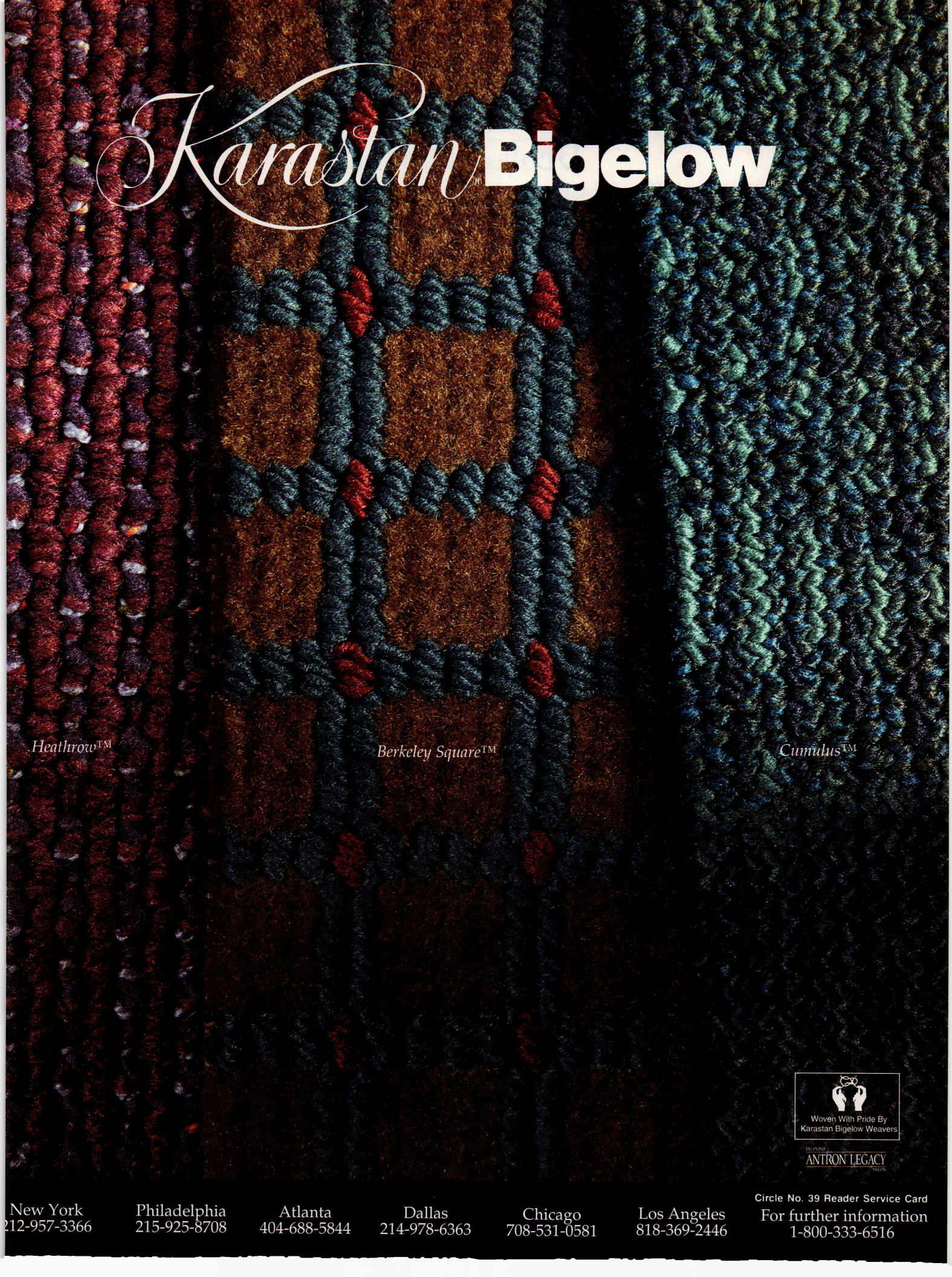
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DESIGNFEST 12

IBD North Florida Chapter Hosts Annual Contract Design Show

FOR THE 12TH YEAR, the North Florida Chapter of the Institute of Business Designers (IBD) will host the popular Designfest trade show, which will be held Friday and Saturday, July 24 and 25, at the Orange County Convention/Civic Center in Orlando, Florida.

Approximately 3,200 designers, architects, students and affiliated trade professionals are expected to attend this year's event, which is open to the trade only. Designfest has become a nationally recognized annual gathering in the Southeast, combining an extensive trade show exposition and informative seminars with professional meetings and opportunities for social interaction and recreation.

This year, Designfest exhibits will include more than 800 booths presenting the most recent innovations in commercial, institutional and hospitality products and services from more than 300 manufacturers and their representatives. A special pavilion organized by the Atlanta office of the Canadian Consulate will showcase 36 booths featuring products of Canadian companies.

All Designfest attendees will be invited to bid on items on display at the convention center entrance in a Silent Auction for the benefit of Health Crisis Network, an organization dedicated to the care and support of AIDS patients. More than 50 exhibitors have contributed to the Silent Auction, a traditionally successful fundraiser that also generates a friendly competition among show attendees.

To complement the Designfest exhibition, a number of educational programs will also be available throughout the weekend. On Friday, July 24, at 3:00 p.m., The Color Marketing Group will host "Design Future/Marketing Excellence," a presentation that will feature interior designer Gwen S. Osgood, ASID, of Atlanta-based Osgood and Associates, and architect H. Davis Mayfield III, AIA, of The Mayfield Group in Houston, sharing with the professional audience creative ideas and innovative techniques to better showcase and market their talents and services. Moderating will be Lester Dundees, vice president/publishing director of *Interior Design* magazine.

A seminar on Saturday, July 25, at 2:00 p.m., is entitled "Finding a Path Through the Minefields of ADA" and will be sponsored by the Greater Orlando Chapter of the International Facility Management Association (IFMA) and Herman Miller. A timely and controversial topic, Americans with Disabilities Act compliance guidelines as they affect the interior design profession will be discussed by Susan Carter, an interior and environmental designer from Massachusetts-based Carter and Company, and attorney/author Christopher J. Weiss, from Maguire, Voorhis & Wells, P.A., an Orlando law firm active in ADA litigation.

For the designer who wants to accrue CEU credits and achieve a competitive edge, two professional Continuing Education courses will be offered at Designfest. On Friday, July 24, from 8:00 a.m. to 3:15 p.m., the IBD North Florida Chapter will sponsor "Principles of Textiles: Finishing, Performance and Evaluation of Contract Upholstery and Wallcovering." This new, IBD- and Department of Professional Regulation-approved course is essential for designers specifying textiles to fully understand all aspects of products, tests and codes. The presentation will be extensive, educational and practical, and will enhance a designer's ability to select products for the best applications. Speakers will be Marty Gurian,direc-

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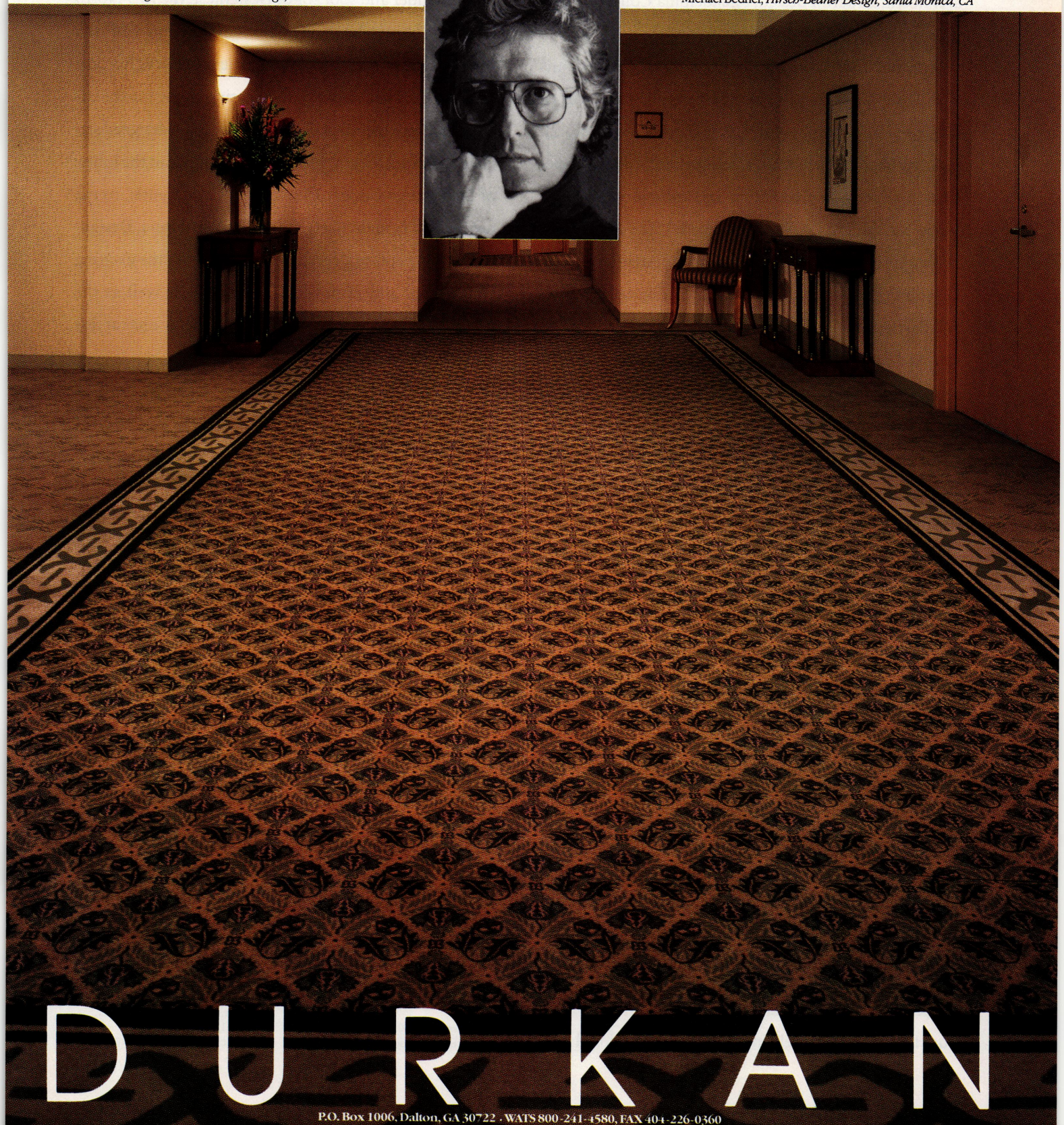

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tor of textile resources and technical services for Stretchwall, Inc.; Jim Johnston, general manager of Kiesling-Hess, Inc.; and Dr. Stephen Grout, associate professor of architecture/interior design, Philadelphia College of Textiles and Science.

Another IBD-sponsored CEU course, "Americans with Disabilities Act and Design Compliance," will be presented on Saturday, July 25, from 8:00 a.m. to 1:20 p.m., by Shelly Siegel, ASID, a designer and educator specializing in barrier-free design and columnist for "The Voice for the Physically Challenged." The ASID- and DPR-approved course will examine the Americans with Disabilities Act and what it means to design professionals. Participants will be "trained" to effectively design safe and functional interiors for the disabled as well as retrofit interiors which must comply with ADA. Course materials will include an information packet on ADA.

To encourage visually exciting and informative displays, many exhibitors will compete for Exhibit Display Awards. Winners of the awards will be determined by a team of judges chosen from the interior design industry: Carol Soucek King, Ph.D., vice president/editor in chief of *Designers West/Designers World*; Sina Pearson, co-founder of the Association for Contract Textiles (ACT) and founder of Sina Pearson Textiles; William Schacht of Chesser-Schacht Design, an industrial designer whose projects include furniture for Haworth; Cheryl P. Duvall, IBD, national president of IBD; Samuel E. Johnson, 1992 president of IFMA and director of facilities services at PSI Energy, Inc.; Jill Eleazer, IBD, president of IBD North Florida Chapter. Exhibitors' efforts and ingenuity will be rewarded with a custom Designfest sculpture from J. Piercey Studios, which will be awarded at the Friday evening Designfest 1992 Party, an event of pure fun that will be held in the Plaza International Ballroom at the Peabody Hotel. Guests are invited to unwind, network, dance and just plain enjoy themselves at a sumptuous hors d'oeuvres buffet.

As founder and sponsor of Designfest, the IBD North Florida Chapter has worked in conjunction with the show manager, Creative Management Services, to produce an exciting, visually stimulating event for the attendees. From their first view of the specially designed signage and colorful graphics placed throughout the lobby of the Orange County Convention/Civic Center, to the festive Friday night party at the Peabody Hotel, Designfest participants are certain to benefit from the exciting educational and professional sessions—as well as the opportunity to see old friends and make new ones at this important annual regional gathering.

SCHEDULE OF EVENTS

Friday, July 24, 1992 10:00 a.m. to 6:00 p.m.
Saturday, July 25, 1992 10:00 a.m. to 5:00 p.m.

Orange County Convention/Civic Center
Halls A,B & C
9800 International Drive
Orlando, Florida
(407) 345-9800

Registration: IBD Designfest, (407) 648-9038
Admission: $5.00 advance
$10.00 at the door
(Advance Registration Deadline: July 8, 1992)
Housing Arranged by Orlando Housing Bureau, (800) 258-ROOM.
Travel Arrangements by Executive Travel, (800) 800-3932, ext. 407

Special Events
IBD North Florida Chapter Silent Auction

Designfest 1992 Party, Friday, July 24, 1992
Plaza International Ballroom, Peabody Hotel
Cocktails and Buffet, 7:00 p.m.
Entertainment and Dancing, 9:00 p.m. to Midnight
Music by "Virgie and Right On Cue"
Tickets: $20.00 per person (by advance registration only)

Designfest Seminars
"Design Future/Marketing Excellence"
3:00 p.m., Friday, July 24, 1992
Moderator: Lester Dundees, *Interior Design*
Speakers: H. Davis Mayfield III, AIA, The Mayfield Group, Houston
Gwen S. Osgood, ASID, Osgood and Associates, Atlanta

"Finding a Path Through the Minefields of ADA Compliance"
2:00 p.m., Saturday, July 25, 1992
Speakers: Susan M. Carter, Carter and Company, Wellesley, Massachusetts
Christopher J. Weiss, Esq., Maguire, Voorhis & Wells, P.A., Orlando

CEU Programs
"Principles of Textiles: Finishing, Performance and Evaluation of Contract Upholstery and Wallcovering"
IBD- and DPR-approved CEU Program
(6 contact hours)
8:00 a.m.-3:15 p.m., Friday, July 24, 1992
Speakers: Marty Gurian, Stretchwall, Inc.
Jim Johnston, Kiesling-Hess, Inc.
Dr. Stephen Grout, Philadelphia College of Textiles and Science

"Americans with Disabilities Act and Design Compliance"
ASID- and DPR-approved CEU Program
(5 contact hours)
8:00 a.m.-1:20 p.m., Saturday, July 25, 1992
Speaker: Shelly Siegel, ASID

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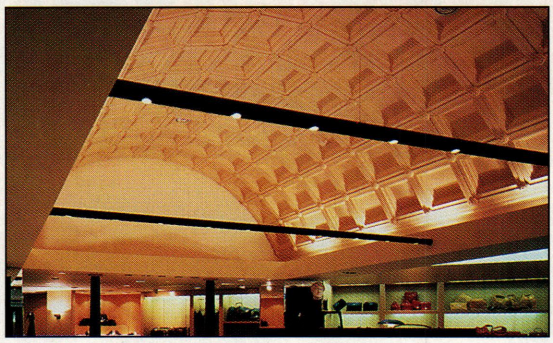
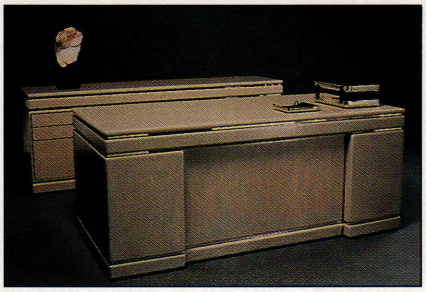
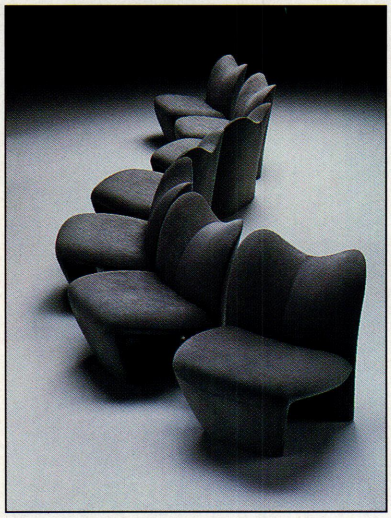


ENTOL INDUSTRIES

ISLAND HOUSE



MICA-CASE INC.



KRON

MOLLA

DESIGN Fest

A South Florida recording studio used **Island House**'s metal sculpture design to project the perfect "fun" image for its entry. Adept at both architectural applications and product design, Island House also creates custom signage and corporate identity programs. Circle Number 400 . . . **Blautex**'s Free Spirit collection features four exotic, multi-colored patterns in Matisse-like hues—shown here, "Tulipanos"—printed on 54" wide, dual-purpose 100 percent cotton. Available at Windows of the World/DCOTA and The Hoffman Collection, West Palm Beach. Circle Number 401 . . . An award-winning project by Stephen Schwartz, AIA, for Fendi, this unusual, Beaux Arts barrel vault coffered ceiling by **Entol Industries** features classic design and ease of installation. The system installs quickly in a "user-friendly" conventional grid, resulting in dramatic cost savings. Circle Number 402 . . . **Mica-Case Inc.** of Tampa introduces the Vincent Wood Collection, a tribute to classic detailing and the natural beauty of fine wood. The collection includes desk, credenza, lateral file cabinets, conference table and a hospitality case group. Circle Number 403 . . . **Molla**, a Tradewinds Outdoor Furniture Corp. affiliated company, presents the Rococo Collection, an original Molla design dating back to 1932, which features a classic sculptured design cast in durable aluminum. Available in 12 colors, including antique finishes, and custom colors. Circle Number 404 . . . Introducing the exciting new Multipla line of reception/lounge seating from **Kron.** Designed by Jane Dillon and Peter Wheeler, these modular units can be used in a variety of configurations, with optional modular tables and/or arms. See the collection at Designfest. Circle Number 405.

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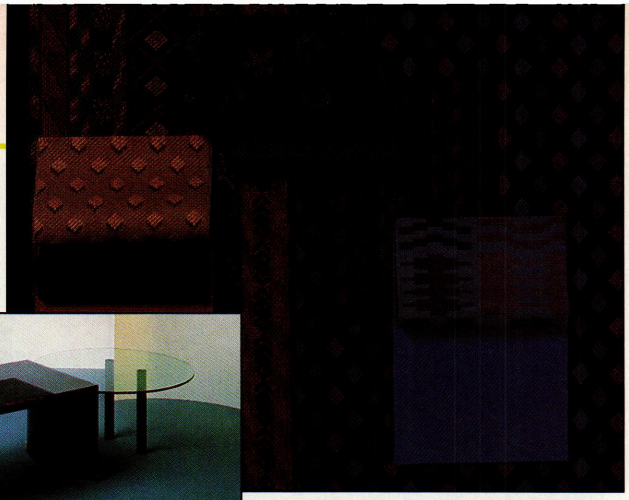
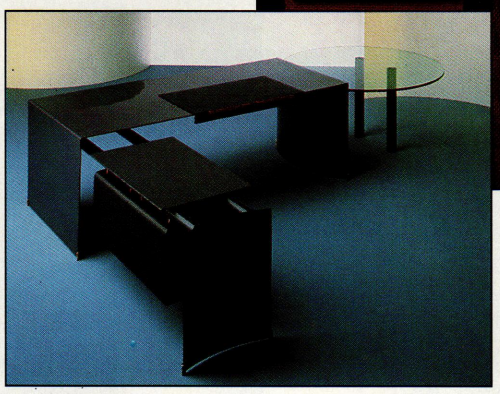


HUGH COCHRAN DESIGN

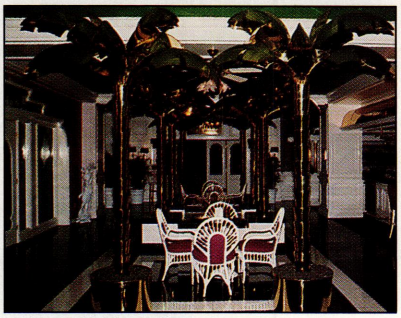
JUST CALVIN'S, INC.



LUMINAIRE

GAUTIER USA

THE CHARISMA COLLECTION

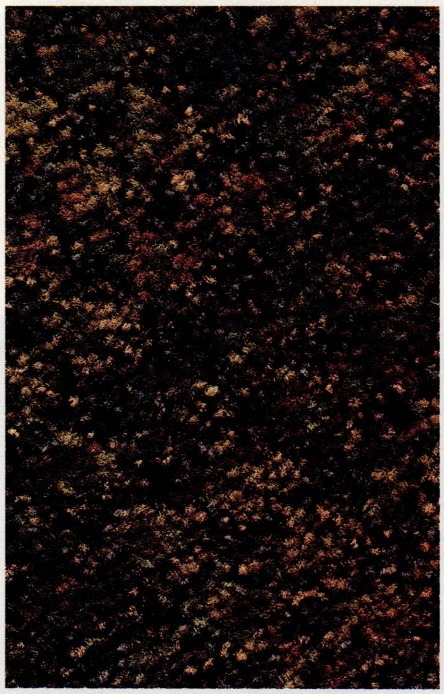


BRANDELL STUDIOS

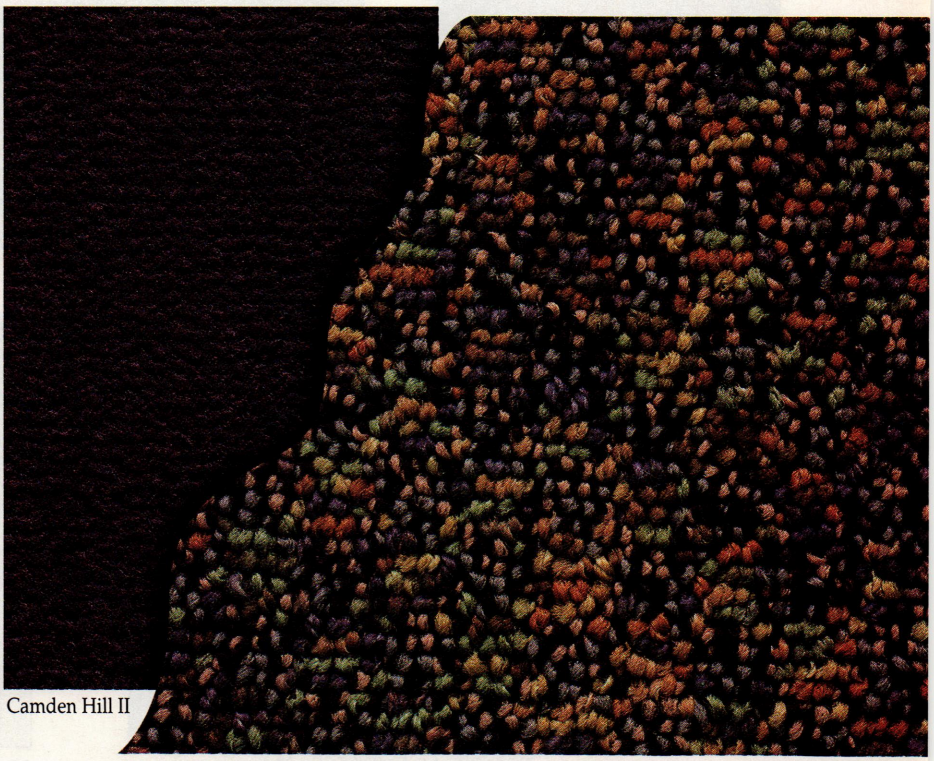
DESIGN Fest

Just Calvin's, Inc., offers more than 500 items in iron, in 40 finishes, with custom design and finishing to designers' specifications. Proudly representing: David and Dash, Donato Ltd., Statuary, Old World Terracotta by Pam, Rattanworks/PierceMartin, Stearns and Foster bedding, and Just Calvin's own custom floral designs. Circle Number 406 . . . Designer/architect Paolo Piva addresses the complexities of office management in "Arcada," his executive desk system for B&B Italia, which features elegant, clean-lined working areas with an attached conference table. Available through **Luminaire** in Miami and Chicago. Circle Number 407 . . . Sunset reds and golds, and Byzantine blue are all beautifully fused in this collection of exciting patterns from Bogesund's latest collection of woven upholstery fabrics, available at **Hugh Cochran Design.** Circle Number 408 . . . **Gautier USA** presents "Experts," a full line of handsome, multi-functional office furniture crafted in France that is intelligently designed and impeccably finished to work as well at home as in the office. Circle Number 409 . . . New introductions from **The Charisma Collection** include an armoire in a rich, distressed "Mogar" finish. Warehoused in Ft. Lauderdale, the collection consists of merchandise carefully selected from sources in Europe and the Americas—a choice limited only by the imagination. Circle Number 410 . . . These 10-foot brass palm trees were hammered, shaped and chemically etched by artist Kim Brandell to grace a public room in the Sands Casino in Atlantic City. The artist's work is available through **Brandell Studios.** Circle Number 411.

Consider the Source.



Wallasey Cut



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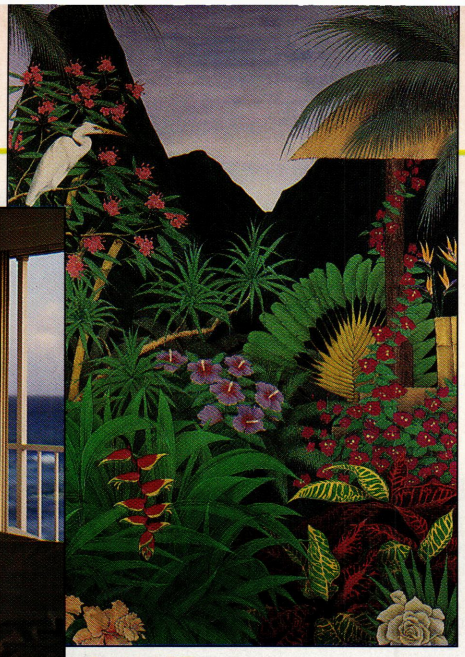
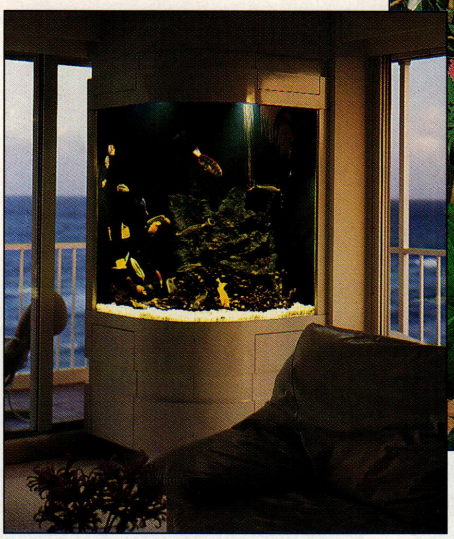


BALI ART



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WHITECRAFT
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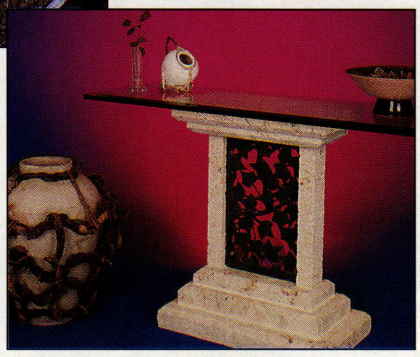
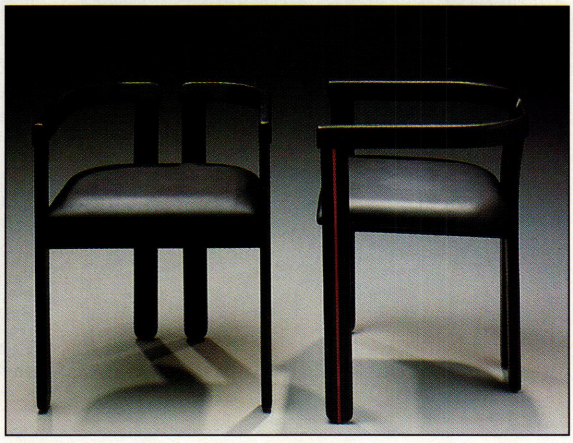


TROPICAL EXPRESSIONS



PROFILES, INC.

DESIGN Tex

Designed by Cynthia Gibson for **Whitecraft Rattan,** the Hill Club Collection is a distinctive, 30-piece collection of furnishings that captures the classic elegance of Ceylon's British Colonial era. Pieces are available in three finishes: satin honey, satin walnut and Chinese red glaze. Circle Number 412 . . . **Living Color Ent. Inc.** creates "Living-Art" for dramatic interior environments. Spectacular saltwater aquarium exhibits integrated with distinctive custom cabinetry, architectural millwork and furnishings combine technical expertise and creative artistry into a total design concept. Circle Number 413 . . . **Bali Art** provides tropical-themed acrylic hand-painted canvases signed by the artists Kevin McPherrin and Nyaman Sudensa. A large quantity of in-stock canvases are available, but commissioned pieces can be created to your own design specifications. Circle Number 414 . . . The Island Collection, an unusual new line of furnishings from **Tropical Expressions,** is made from a combination of carved natural Florida coral stone and hand-sculptured metal work from the Caribbean. Designed by Phil Carpenter, the Island Collection also includes custom designs. Circle Number 415 . . . A new Miami-based manufacturer, **Profiles, Inc.,** introduces innovative, high-style contract seating, exclusively through RAF Associates in Miami. Shown here: Polo, a split-back pull-up chair whose grooved black legs are detailed in contrasting red laminate. Circle Number 416.

Shown: The "Gaudi" Table from Donato along with Corsican "Rio" Armchairs and Just Calvin's own Custom Floral Design.

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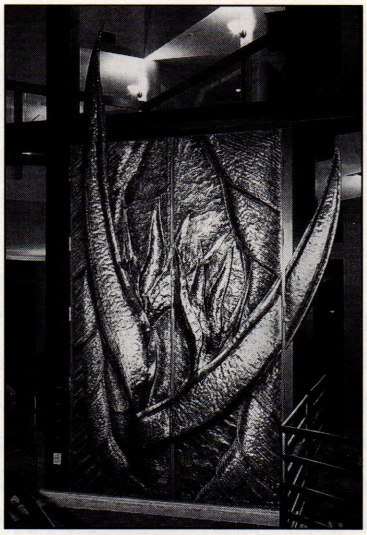

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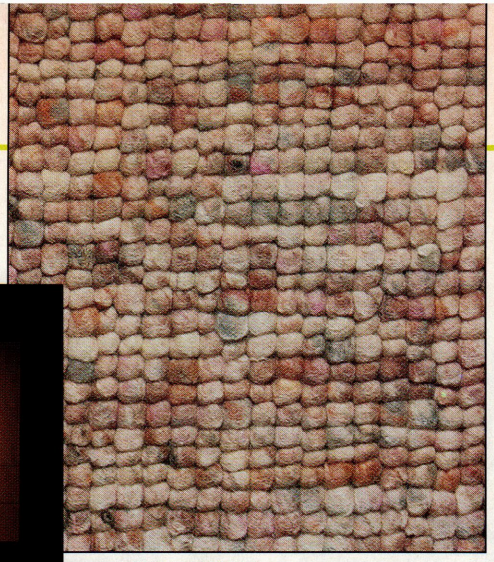
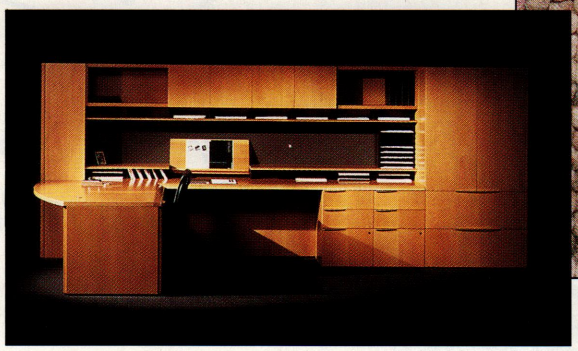


COURISTAN



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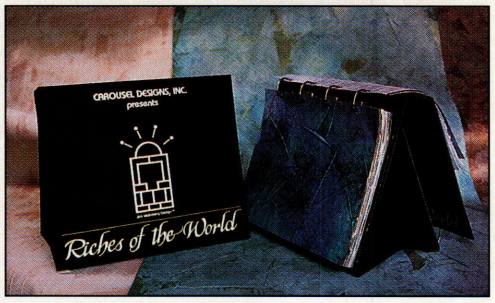
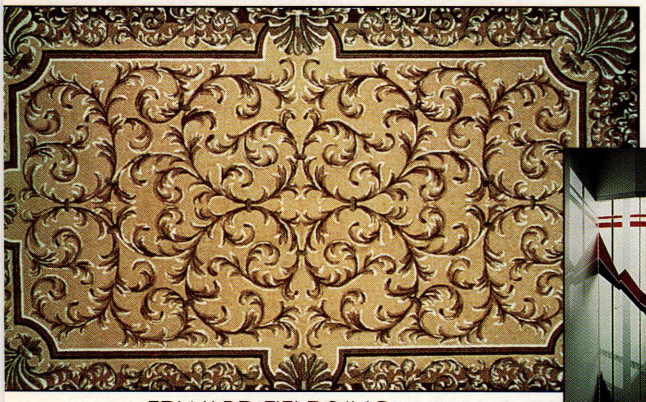


CAROUSEL DESIGNS



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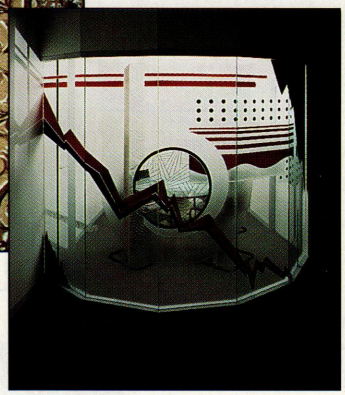
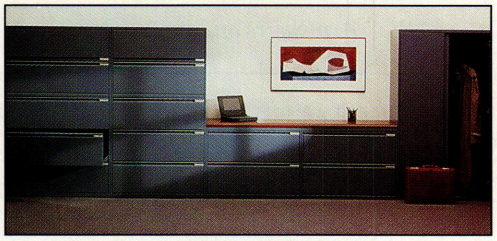


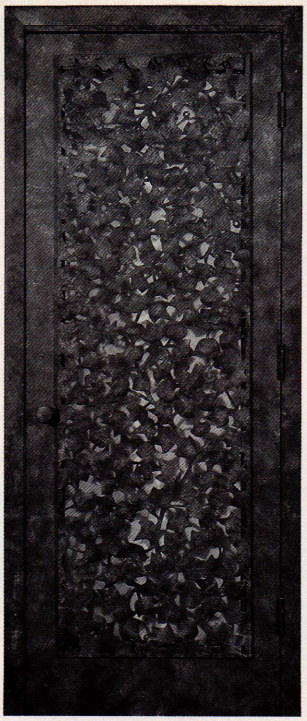
DESIGNER GLASS STUDIO



OFFICE SPECIALTY-STORWAL

DESIGN Fest

Designed by Brian Kenneth Graham for **Halcon Corporation,** the Agenda line features an Executive Work Wall, which provides valuable work space and cabinetry for efficient organization of data and reference materials. Available at the Coral Gables firm of Smith Leeser Associates. Circle Number 417 . . . **Couristan**'s Pebble Beach collection is the latest addition to its fusion-bonded broadloom selections. Made from 100 percent new wool on an all-natural backing of latex and jute, this collection, available in 11 colorations, is durable enough for the office, yet stylish enough for the home. Circle Number 418 . . . American manufacturers of custom wool and silk carpets, **Edward Fields Incorporated** offers a complete selection of textures and designs in both contemporary and traditional styles. Pictured here: Chamonix, a period masterpiece suitable for drawing room or board room. Circle Number 419 . . . Privacy, light and art merge in this unusual etched and painted glass conference room by **Designer Glass Studio.** The addition of laminated stainless steel typifies the multi-media approach of this innovative design studio, which will feature a display of contract treatments at Designfest. Circle Number 420 . . . **Carousel Designs** introduces "Riches of the World," an innovative sales tool for the designer. An easel-backed portfolio of wallcoverings, the self-standing book allows for hands-free presentations of the firm's fine hand-painted, textural wallcoverings. Circle Number 421 . . . With the recent acquisition of Storwal's patents, **Office Specialty-Storwal,** available in Florida through Kroger + Company, is now a leader in the design and manufacture of filing products and offers the most extensive range of metal filing systems in the industry. Shown here: 8900plus, introduced at Designfest this year. Circle Number 422.



Ivy Pattern door grille. One of nine stock patterns available.
Photo: John Stillman

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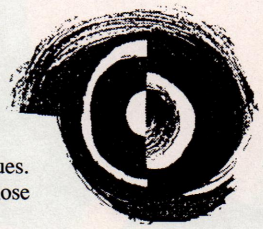
July 24 and 25



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Circle No. 52

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Tampa ● Atlanta ● Washington at Taggart-Zwiebel Associates ● Philadelphia at Taggart-Zwiebel Associates
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1992 Designers of the Year

DCOTA and the Interior Design Guild of South Florida Award Outstanding Projects

DESIGNERS OF A SECOND HOME at Williams Island and of a Miami furniture gallery took top honors at the 1992 Designers of the Year Awards Gala, which was held May 2 at Fort Lauderdale's Broward Convention Center. Additional awards— honoring projects that ranged from a dental office to a model apartment— were presented to the interior designers of installations located throughout South Florida and Sarasota.

Inaugurated 13 years ago by the Interior Design Guild of South Florida, the design competition was cosponsored this year by the Design Center of the Americas (DCOTA). Proceeds from the gala benefitted several local AIDS-oriented charities: Body Positive, Dade County; Broward House, Broward County; and the Comprehensive AIDS Program, Palm Beach County.

DCOTA Frabel "Palm Trees" were presented to winners of "best overall" awards in both residential and commercial divisions, while etched IDG "Gildas" went to winners in several specific categories:

Top, left: Best Display Design: Tessi Garcia, Prof. Affil. AIA, Assoc. Member ASID, IES; photography by Dan Forer. *Top, right: Best Residential Design/Limited Budget:* Nury Feria, ASID; photography by Barry J. Grossman. *Right: Best Commercial/ Contract Design/ Unlimited Budget:* Peggy Nye, AIA, IBD; photography by Steve Brooke. *Above, left: Best Special Area Design:* Mary Lee Harper and F. Kirk Stetson; photography by Kim Sargent.

- Best Overall Residential Design—Fanny Haim, IDG, ASID, and Benny Flint, ASID, of Haim, Flint & Associates, Inc., North Miami Beach, for a secondary residence at Williams Island.
- Best Overall Commercial Design—Ronald J. Pavlik, IBD, ASID, ISP, of The Pavlik Design Team, Fort Lauderdale, for Burdines' Miami furniture gallery.
- Best Residential Design/ Unlimited Budget (over $35 per square foot)—Anne Folsom Smith, ASID, AIA, of Anne Folsom Smith Interior Design, Sarasota, for a Sarasota penthouse.
- Best Residential Design/Limited Budget (less than $35 per square foot)—Nury Feria, ASID, of Design Perceptions, Inc., Miami, for her own Miami home.
- Best Commercial/Contract Design/Unlimited Budget (over $35

per square foot)—Peggy Nye, AIA, IBD, of Peggy Nye & Associates, Miami, for the Miami headquarters of Visa International.

• Best Commercial/Contract Design/Limited Budget (less than $35 per square foot)—Louis Shuster, IDG, ISID, of Shuster Design Associates, Inc., Fort Lauderdale, for a dental office in North Miami Beach.

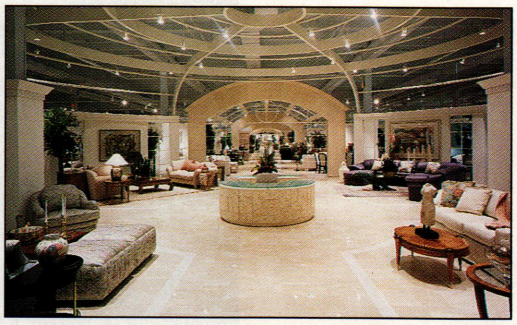
• Best Display Design—Tessi Garcia, Prof. Affil. AIA, Assoc. Member ASID, IES, of Tessi Garcia & Associates, Inc., Coral Gables, for a model apartment at Oceania in North Miami Beach.

• Best Special Area Design (under 1,000 square feet)—Mary Lee Harper and F. Kirk Stetson, of Harper/Mathieu/Stetson, Inc., Palm Beach, for a jewelry showroom in the Ritz-Carlton Hotel at Manalapan.

The judges included both editors and educators in the design field: Carol Soucek King, of *Designers West/Designers World*; Karen Phillips Irons, of *Southern Accents*; and Mike Seemuth, of *New Miami*; Ruth Beals of the Ringling School of Art and Design; and Jaime Canaves, AIA, of Florida International University.

Recipients of this year's Humanitarian Award, given by DCOTA, were Gloria Muroff, IFDA, and Bob Rubinstein, IFDA, who were commended for their efforts in the South Florida design industry's campaign to eradicate the AIDS epidemic.

A special performance by members of the Greater Miami Opera enlivened the event, which was co-chaired this year by Sandi Samole, IDG, ASID, and Joan Kerns, general manager of DCOTA.



Top, left: Best Commercial/Contract Design/Limited Budget: Louis Shuster, IDG, ISID; photography by Robert Thien. *Top, right: Best Overall Commercial Design*: Ronald J. Pavlik, IBD, ASID, ISP; photography by Myroslav Rosky. *Above, right: Best Overall Residential Design*: Fanny Haim, IDG, ASID, and Benny Flint, ASID; photography by Carlos Domenech. *Left: Best Residential Design/Unlimited Budget*: Anne Folsom Smith, ASID, AIA; photography by Patricia Fisher

STYLE AND SUBSTANCE

A Different Kind of Luxury at The Raleigh, Miami Beach

Interior Design by Designs of Miami, Inc.
Photo by Thomas Delbeck

THE 65,000-SQUARE-FOOT RALEIGH HOTEL was built in 1940. Shortly thereafter, its architecture by the renowned L. Murray Dixon was featured in *Life* magazine, which called the pool the most beautiful in Florida. This reputation continues.

In July of 1991, Kenneth Zarilli Jr., owner of The Raleigh as well as interior designer, specialist in adaptive reuse, and principal of Designs of Miami, mechanically gutted the structure. His renovated hotel now offers state-of-the-art amenities and pure design with a new sense of luxury that stresses comfort rather than formality.

For the pleasure of his international clientele there is a 300-foot white sand beach, 115 rooms and 30 suites. Water purified by activated carbon filtration is offered. Bedside remote controls are available for the compact disc player, VCR, radio, cassette tape player, room lights, alarm clock and air conditioning, as well as the option of language programming via the television's remote control,

with choices of English, French, Italian, Spanish and Japanese. To enable guests to conduct business from "home," he offers three telephones with two outside lines for each room, as well as complete audio-visual facilities, in-room data ports, banquet and conference room facilities.

To provide an upbeat European design statement, Zarilli and his associates Suzy Draasnin and Peter Maguire used metal extensively for its cool, tropical feeling. Most of the furnishings at the hotel were created by Zarilli, and it is obvious he always keeps his guests in mind.

At this point in time, Ken Zarilli's definition of luxury is "to live in a place where you don't have to lock your car." The Raleigh, Miami Beach, seems to go a step beyond Zarilli's definition, into the realm of luxury with a purpose. — *Gloria Blake*

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SURF & SAND HOTEL

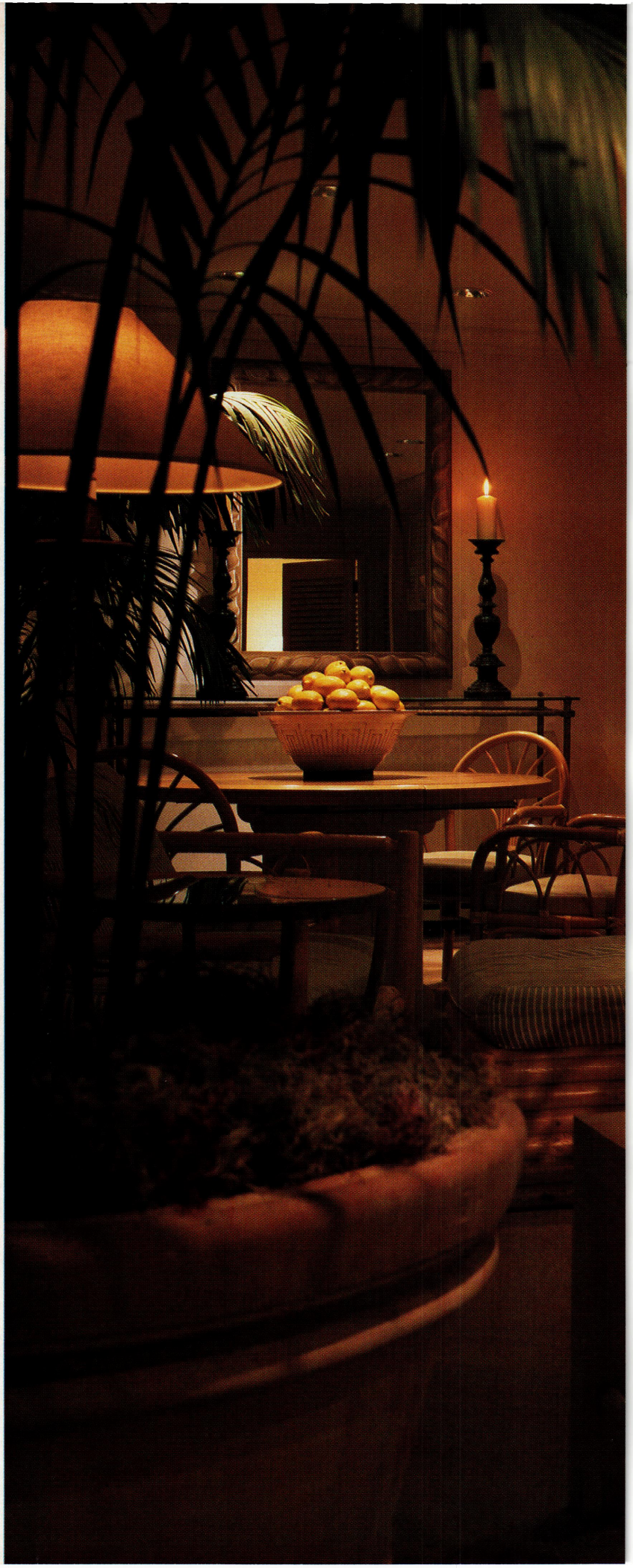
Restyled Centerpiece for Laguna Beach

Interior Design by James Northcutt Associates
Architecture by Pacific Associates Planners Architects and
Wimberly Allison Tong & Goo Architects
Lighting by Wheel, Gersztoff, Friedman, Shankar Associates
Photography by Mauricio Arias

WHEN J. C. RESORTS DECIDED TO RENOVATE the Surf & Sand Hotel in Laguna Beach, California, the goal was to attract a greater market by upgrading, but without losing the clients already happy with the way it was. The answer was high style . . . but with a comfortably casual twist.

"The hotel was already popular. The concern was simply that the existing facility was out-of-date," says interior designer James Northcutt, founder of the Los Angeles firm that bears his name. "So in everything we and the architects did . . . from upgrading the existing tower, to creating an enclosed bar underneath the pool, to building the new freestanding restaurant Splashes, . . . we continued to emphasize that this is a resort and it's at the beach."

Low-key became the password as terra cotta tile and limestone trim were selected to evoke Mediterranean overtones and a neutral palette to intentionally shift attention to flowers, accessories and views. Even windows are treated with



shutters rather than drapery to provide as much visual contact with the Pacific as possible. "Actually, it's the blue of the ocean that provides our primary color accent," comments Northcutt. "Other interest is provided through such visual aspects as ceiling details that allow multiple lighting sources, and the sensuality of texture."

The ocean site encouraged the design to reflect a sort of "sybaritic experience," he explains, and it definitely is sensual. Tactile materials. Cushy seating. Light down quilts. Wonderfully luxurious sheets. Cozy terrycloth robes. Oversized fluffy towels. Cooling sand-colored marble.

"Simplicity and comfort were really the key," he concludes. "And in giving simplicity and comfort the lead, the sense of touch gains importance, too." Exponentially. — *Carol Soucek King*

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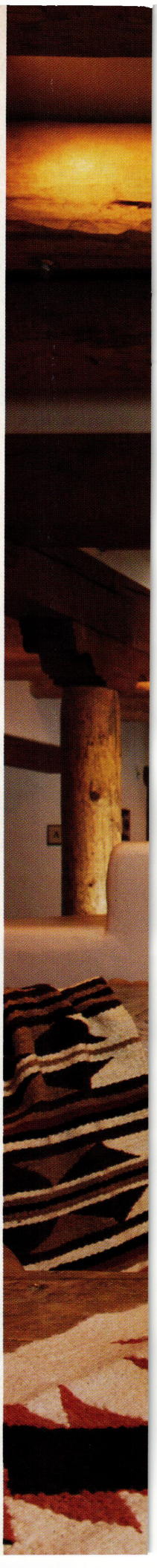
AN ENLIGHTENED JOINT VENTURE

A Santa Fe Hotel Honors the Native Tradition

Interior Design by Barbara Elliott Interiors
Architecture by HNTB with Associate Architect Richard Yates
Photography by Lisl Dennis



THE INTERIORS of the new Hotel Santa Fe achieve a remarkable harmony with the aesthetic and values of the venerable Native American tradition. The atmosphere is of a simpler time. The lobby is organized around a traditional kiva fireplace, where guests can enjoy breakfast and quietly greet the day. Rough-hewn wood furniture seems sufficient. Only American Indian flute music plays in the background. Manager James A. Reed says proudly, "We are a bollo tie hotel." Best of all, the Santa Fe is staffed by Picuris Indians. In a pioneering partnership, the Picuris Pueblo owns 51 percent of the hotel, which is the first joint venture between private business and one of the state's 19 pueblos to exist off reservation Trust Land. Within the hotel is the Picuris Arts and Crafts Shop, the only tribally owned arts store in town. The pottery and weavings shown here are some of their wares.

"Picuris" is Keresan (the language spoken by a group of Pueblo tribes) for "those who paint," and the story of this hotel is as much about art as it is about design. In a gesture of friendship toward the Picuris, Allan Houser, the best-known of Native American sculptors, contributed seven major works, iron dancing figures full of spirit. Other Houser masterpieces, a dancer in silhouette and three blanketed figures, enrich the exterior. One wall of the lobby is reserved for paintings from the Institute of American Indian Arts in Santa Fe.

Interior designer Barbara Elliott very consciously let the simple beauty of the Indian aesthetic shine through. Walls are stenciled with native motifs such as the cheerful hummingbirds detailing the doorways. Over the entry is written "Mah-wann. Mah-wann," in the Picuris Tiwa tongue, "Welcome. Welcome." *—Molly Siple*

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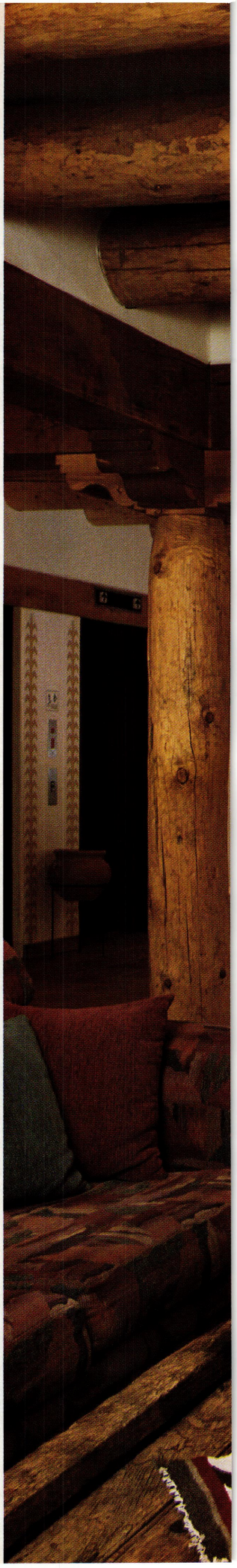

W. T. GRANT BUILDING
1338

TRANSFORMED FOR DESIGN

Historic Santa Monica Building Becomes a Modern Learning Center for UCLA Extension

Ronald Pollard

Architectural and Interior Design by Rachlin & Rachlin Architects Inc., AIA
Photography by Tom Bonner (except where noted)

FOUR FLOORS OF STUNNING and functional spaces stacked around a glass atrium compose a new design studio created specially for University of California, Los Angeles Extension's Interior and Environmental Design Program. Designed within the existing walls of a vintage 1930s W.T. Grant building and situated on the vibrant and newly revitalized Santa Monica Promenade, the center provides an example of historic preservation that works.

In preparing the building to house the design school, the interior was gutted and rebuilt, creating three floors and a basement where there had been only two floors. To link the internal spaces, a four-story landscaped atrium was created as a focal point for interaction. On the exterior, a false facade that had been added in the '50s was removed to reveal the original storefront.

Wherever possible, features of the historic building were retained,

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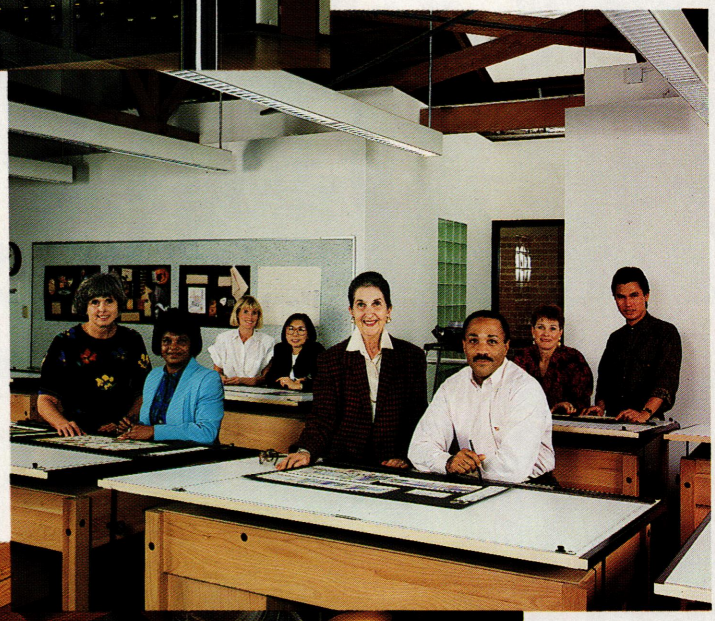
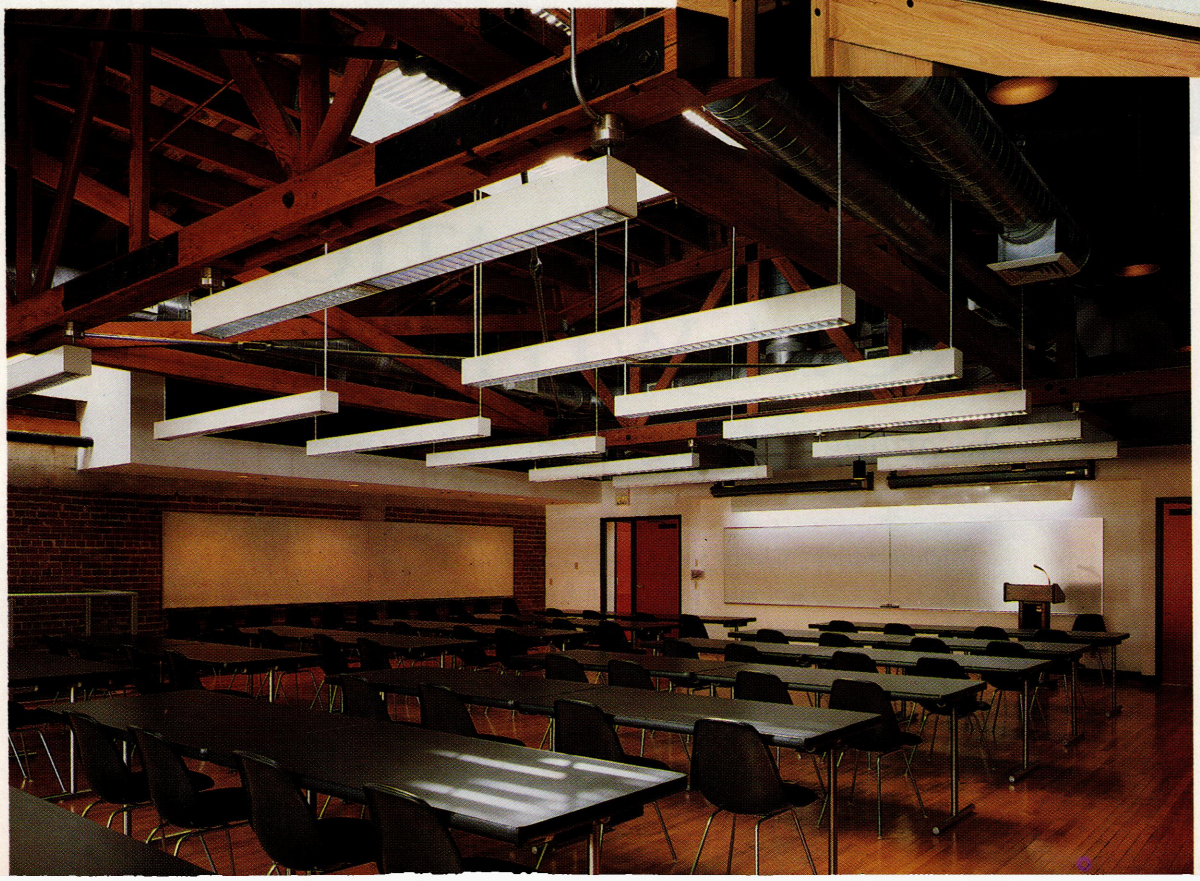
and brick walls, bow-string rafters, exposed ceiling joists and original maple floors reveal the building's past. Updated elements such as pristine white walls contrasting with black flooring and brightly painted doors enliven the space. To open the building up to the street, full-length panels of glass disclose an open exhibit area.

The resulting interior provides more than 23,000 square feet of usable space that houses a counseling center, offices, a library, exhibit space, an art store, large studio spaces, and more. The vital new space is befitting to the four-year UCLA Interior and Environmental Design Program which is distinguished as the only program within an institution of continuing education to be accredited by the Foundation for Interior Design Education Research.

—Jody Greenwald, ASID, IDEC
Director, Interior and Environmental Design Program, UCLA Extension





TRANSFORMATION FROM WITHIN

According to Genetic Code in Miami

Architecture by Glottmann Architectural Corporation
Photography by Dan Forer

"EVERY BUILDING HAS A GENETIC CODE, and its discovery is necessary for its appropriate renovation," says Oscar Glottmann, president of a firm that has been transforming a number of older Miami properties.

In the case of this project, that code had to respond to a number of specific client needs. Max and Cathy Alcalay had recently purchased a 1950s suburban house and wanted to add a third bedroom by reconfiguring rather than increasing its 2,300 square feet. Other factors were the clients' active social lifestyle, their limited budget and plans to start a family.

"These conditions prompted a study that became the origin of the project," says Glottmann. "We called it 'An Analysis of the Typical Suburban Residence as a Metaphor of the City,' and it helped us discover patterns which set the hierarchy for the interiors."

Reinterpreting each room as an area within a city, the designers approached dining and kitchen areas as public squares defined by buildings (bedrooms). Certain structural elements were viewed as monuments within the square, and corridors symbolized streets. Taking their metaphor further by thinking of the city as theater, they used light extensively for mood, and accessories as props.

In terms of materials, this renovation was entirely executed with metal studs and wall board panels, colored latex paint and a mix of marble, tile and carpet for the floor. However, the fact that its highly dramatic design never overpowers the home's primary form and purpose is due to the designers' use of metaphor to both extend and contain their vision.

—*Carol Soucek King*

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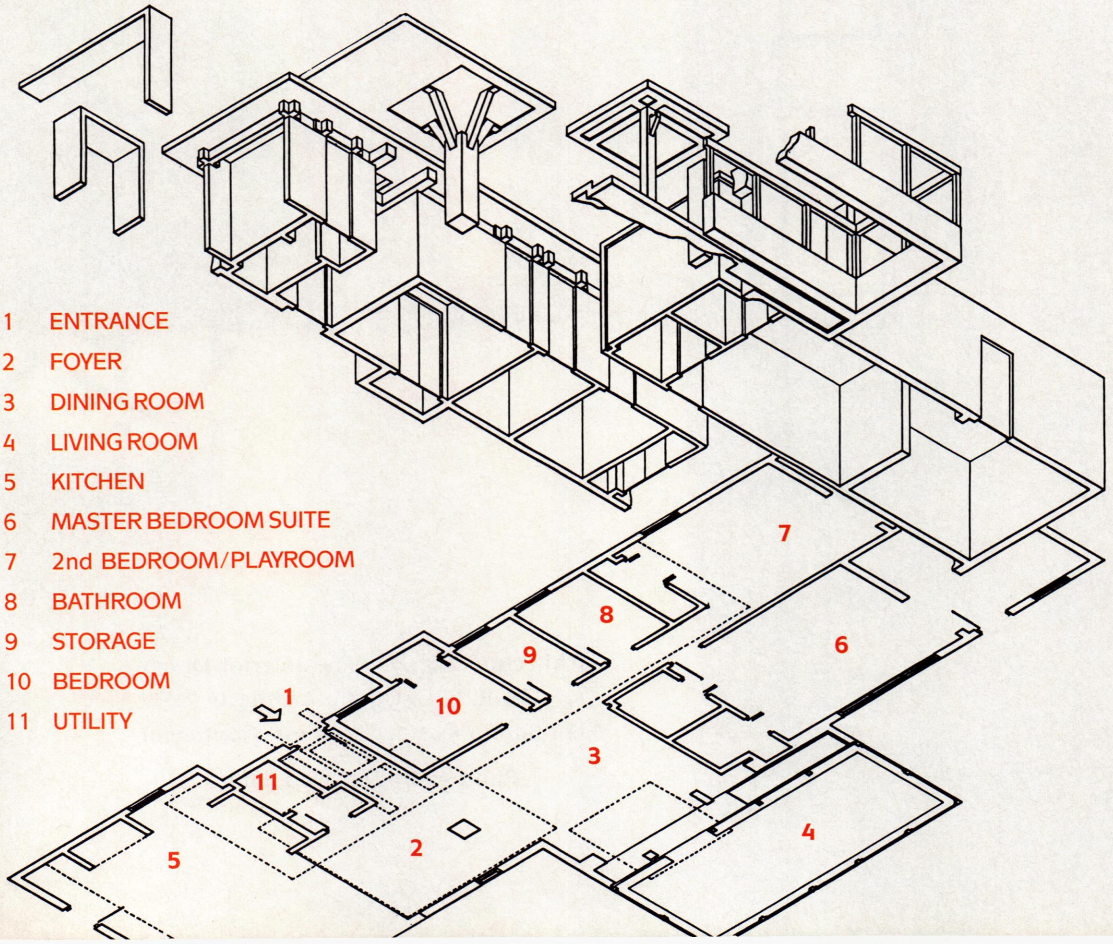
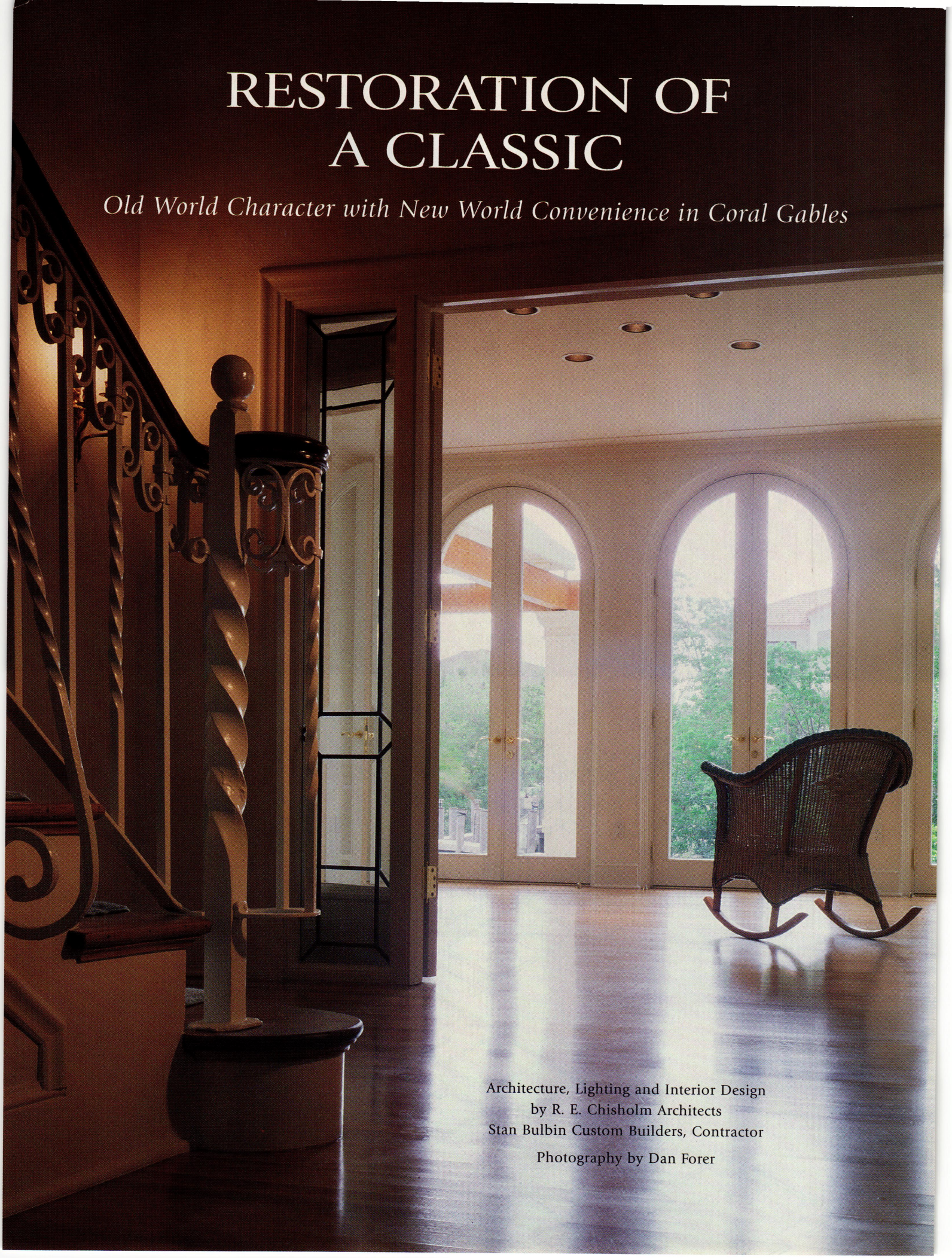


1 ENTRANCE
2 FOYER
3 DINING ROOM
4 LIVING ROOM
5 KITCHEN
6 MASTER BEDROOM SUITE
7 2nd BEDROOM/PLAYROOM
8 BATHROOM
9 STORAGE
10 BEDROOM
11 UTILITY

RESTORATION OF A CLASSIC

Old World Character with New World Convenience in Coral Gables

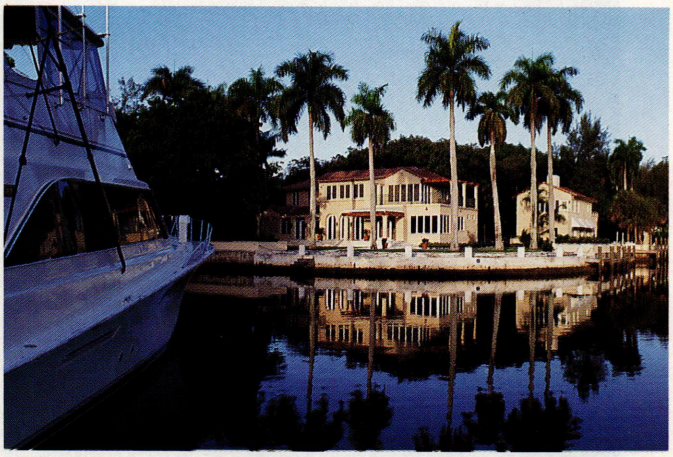


Architecture, Lighting and Interior Design
by R. E. Chisholm Architects
Stan Bulbin Custom Builders, Contractor

Photography by Dan Forer

COCOPLUM HOUSE IN CORAL GABLES, FLORIDA, attains historical significance in part due to the youthfulness of the city in which it lies. The house, situated on five city lots, was constructed in 1927, just two years after Coral Gables attained city status. The remodeling project undertaken by its current owners, Clifford and Elizabeth Suchman, had to reflect appropriate respect for its past.

Not that anyone would have wished any other direction for this graceful property, which exudes both without and within traditional Mediterranean ambience. So a spacious kitchen-breakfast room was added, its roof becoming an expansive terrace off the master suite. A former guest bedroom was converted into an ultra-modern master closet system. The detached garage was transformed into an elaborate game room, and a sun deck was added to the guest quarters. But never were these new amenities allowed to alter the site's character, or, perhaps most importantly, interfere with the feeling of period authenticity.



The period feeling was not only preserved but also enhanced. Double-edge barrel roof tiles were restored with every joint struck with mortar. Old World color schemes, craftsmanship and stucco textures were replicated, as were column capital moldings, floorbases, casings, plinth blocks and plastered crown moldings. The white oak flooring on the second floor was refurbished and, on the first floor, authentically replicated. Also preserved were the original fireplace, staircase and stairway's decorative window as well as many of the home's original bathroom fixtures.

Enhanced further by new walkways meandering among the property's 60-year-old plants and trees, and by new docks on its bordering canal, the end result has every bit as much Old World character as it has New World convenience. —*Carol Soucek King*

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Modern amenities gracefully update a house rich with Old World character.

TOTALLY RECYCLED IN OKLAHOMA

Humanitarian Goals Expressed Through Materials, Styling, Space Planning

Architectural Renovation and Interior Design
by Rand Elliott, AIA, Elliott + Associates Architects

Photography by Bob Shimer/Hedrich Blessing

FOUNDED IN 1951, WORLD NEIGHBORS IS a people-to-people, non-profit organization working at the forefront of worldwide efforts to eliminate hunger, disease and poverty in Asia, Africa and Latin America.

The design concept developed by Elliott + Associates Architects for World Neighbors' 11,100-square-foot headquarters in Oklahoma City involves a "peaceful collision" of primitive culture and computer culture. The architects' goal was to bring to the forefront the idea of "New Realism"— a concept involving the realization that primitive simplicity can be functional, compelling and current.

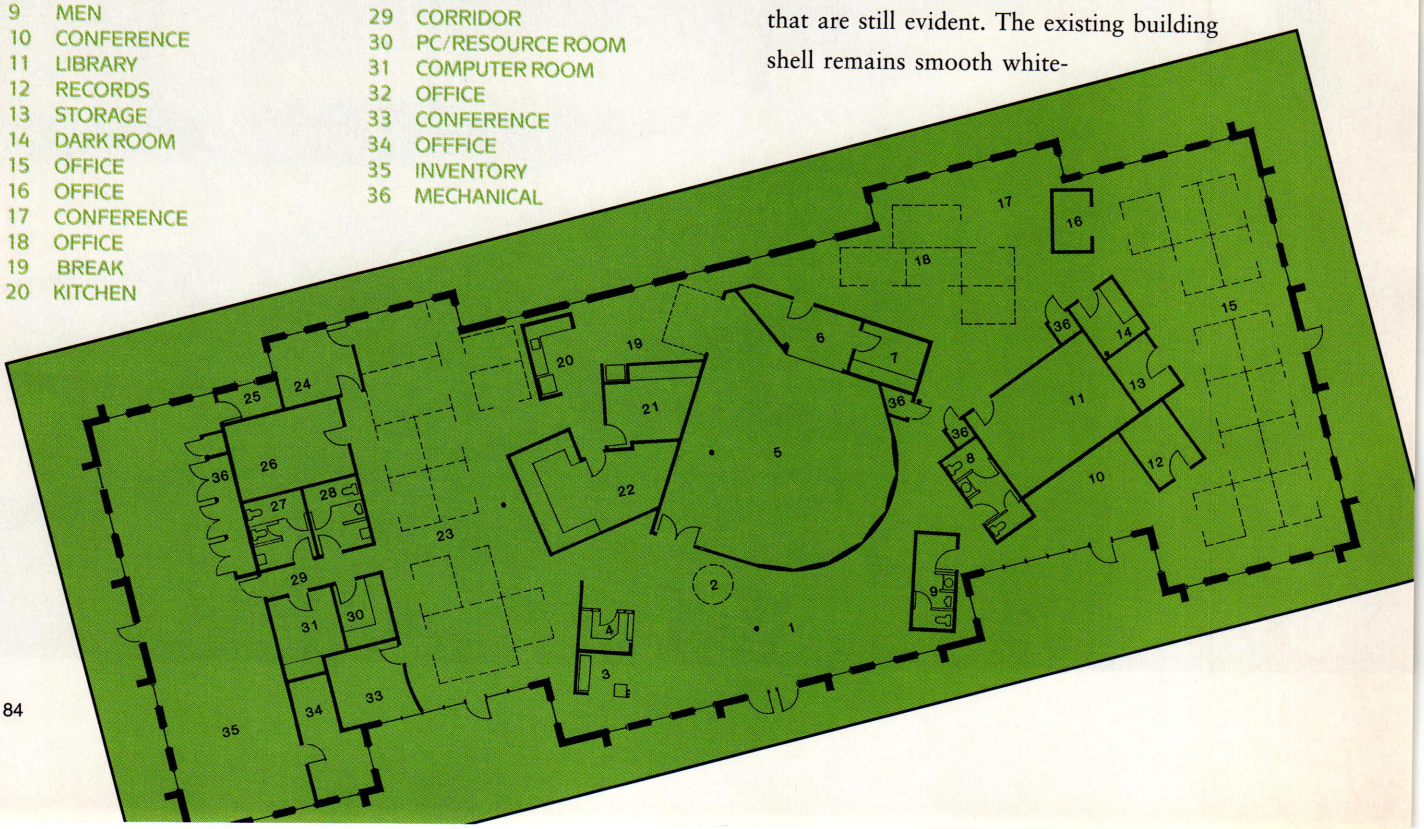
Early in the design phase of the project, it was determined that traditional rigid planning was inappropriate for this particular client. It did not fit the organization's

1 RECEPTION/GALLERY
2 GLOBE
3 RETAIL AREA
4 RECEPTIONIST
5 CONF./PRESENT. AREA
6 PROJECTOR ROOM
7 VIDEO EDIT
8 WOMEN
9 MEN
10 CONFERENCE
11 LIBRARY
12 RECORDS
13 STORAGE
14 DARK ROOM
15 OFFICE
16 OFFICE
17 CONFERENCE
18 OFFICE
19 BREAK
20 KITCHEN
21 WORK ROOM
22 COPY/COMPUTER
23 OFFICE
24 CONFERENCE
25 JANITOR
26 STORAGE
27 WOMEN
28 MEN
29 CORRIDOR
30 PC/RESOURCE ROOM
31 COMPUTER ROOM
32 OFFICE
33 CONFERENCE
34 OFFFICE
35 INVENTORY
36 MECHANICAL

philosophy of human interaction, or relate to their "partners" (the name given to those being helped) in far-away lands. Therefore, the space is planned as an abstraction of a village in Tanzania, Togo or Nepal. This experience begins in the lobby/gallery where an eight-foot-diameter clear, inflatable globe illustrates a worldly commitment. Generally, the functional spaces are composed of small, independent structures, as well as three "villages" (actually departments), which make up sections of the "town." The stained concrete footpath meanders through the structures where patches of mossy green carpet delineate work spaces. The planning concept includes the creation of individual work stations with systems furniture, along with team conferencing or gathering areas for spontaneous interaction.

Concept and budgetary restraints determined early in the design process that basic, off-the-shelf materials would be used for construction. The materials palette includes stained concrete floors, wood stud framing and oriented strand board (flake board) for all new interior walls, pre-hung door frames and exposed wood roof structure. Sheet metal ductwork and electrical conduit are suspended within the roof latticework and below the kraft paper back insulation. Modern door hardware, seen as beyond necessity, is replaced by handsome leather fringe tied in a decorative rosebud knot.

The existing structural steel was left with its primer red coating, including "hieroglyphic" fabrication markings that are still evident. The existing building shell remains smooth white-



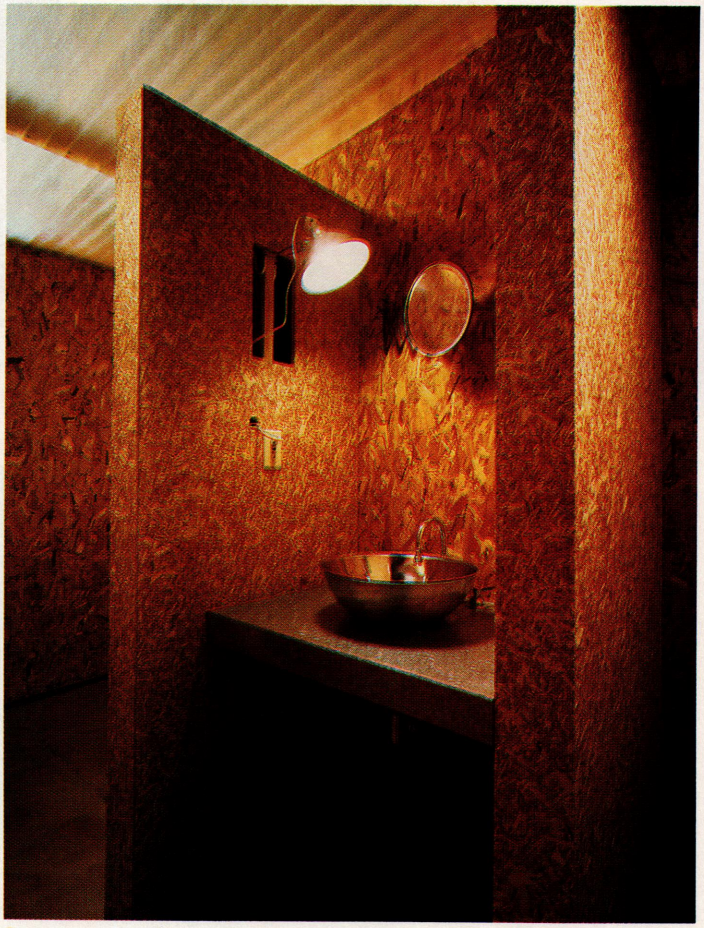
painted gypsum board in contrast to new textured surfaces. An added benefit to using oriented strand board is that it serves well as a self-healing tackable surface, a project requirement.

The spaces vary dramatically in size, shape and ambience. The central element is the main conference room, whose "round house" shape is reminiscent of meeting halls in many third world countries. The room has an undulating rear wall for sound diffusion. The projection screen is the vertical plane of a geometric volume enclosing the audio-visual room. A standard residential overhead door provides direct access from the main conference area to the food service lounge. An existing steel beam bisects the room, while a 20-foot-diameter modular conference table bespeaks the democratic decision-making process of the organization. In fact, staff members were asked to select the colors for their own chairs.

The lounge area is actually space resulting from the arrangement of the adjacent structures. The serving counter area is a freestanding flake board structure with integral ambient lighting. Cabinets are made from sealed particleboard; a 2-inch-diameter hole serves as door pull.

Lighting is provided in four ways: daylight, general illumination, accent lighting and task lighting. The quality of light varies from the golden glow of the raw flake board to the soft diffused sunlight from 16 skylights. Depending on the function, spaces vary with translucent and opaque roofs. Structures covered with clear corrugated fiberglass become softly lighted as each is rotated toward skylights to capture the light. The skylights allow the space to change moods and track the sun as it moves across the sky. The intricate structural roof framing forms intersecting and overlapping branches like that of a gigantic tree. The lighting dramatizes the hand-hewn forms that are both abstractly modern and mysteriously primitive.

—edited by C.S. King



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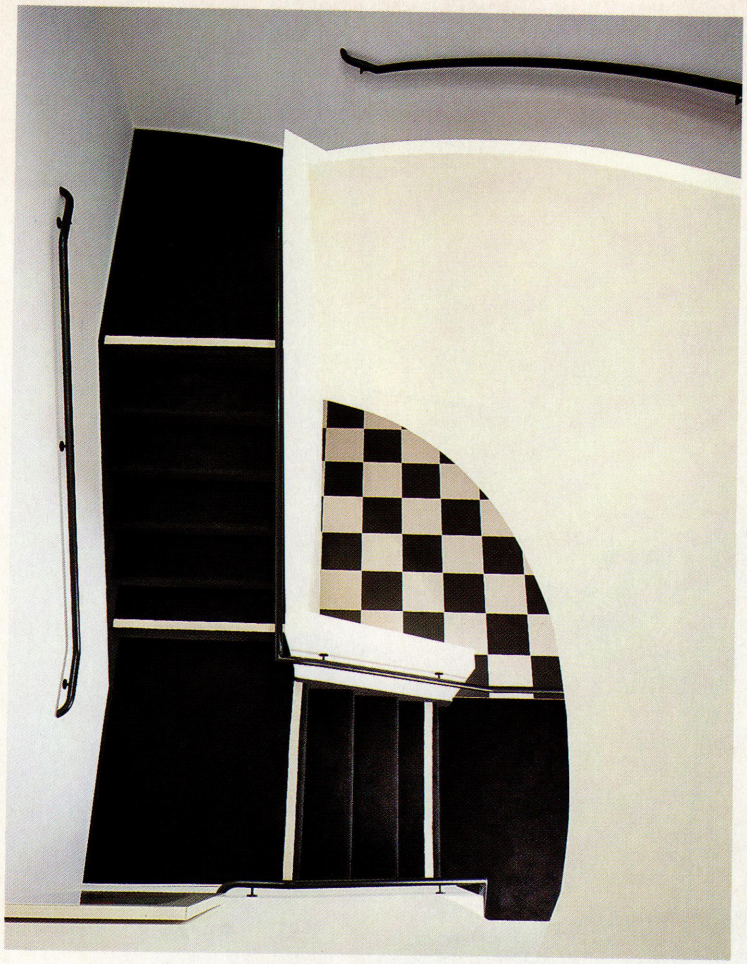
ENCORE! ENCORE!

Using the Classics in a New Way

Interior Design by Beckson Design Associates
Photography by Weldon Brewster

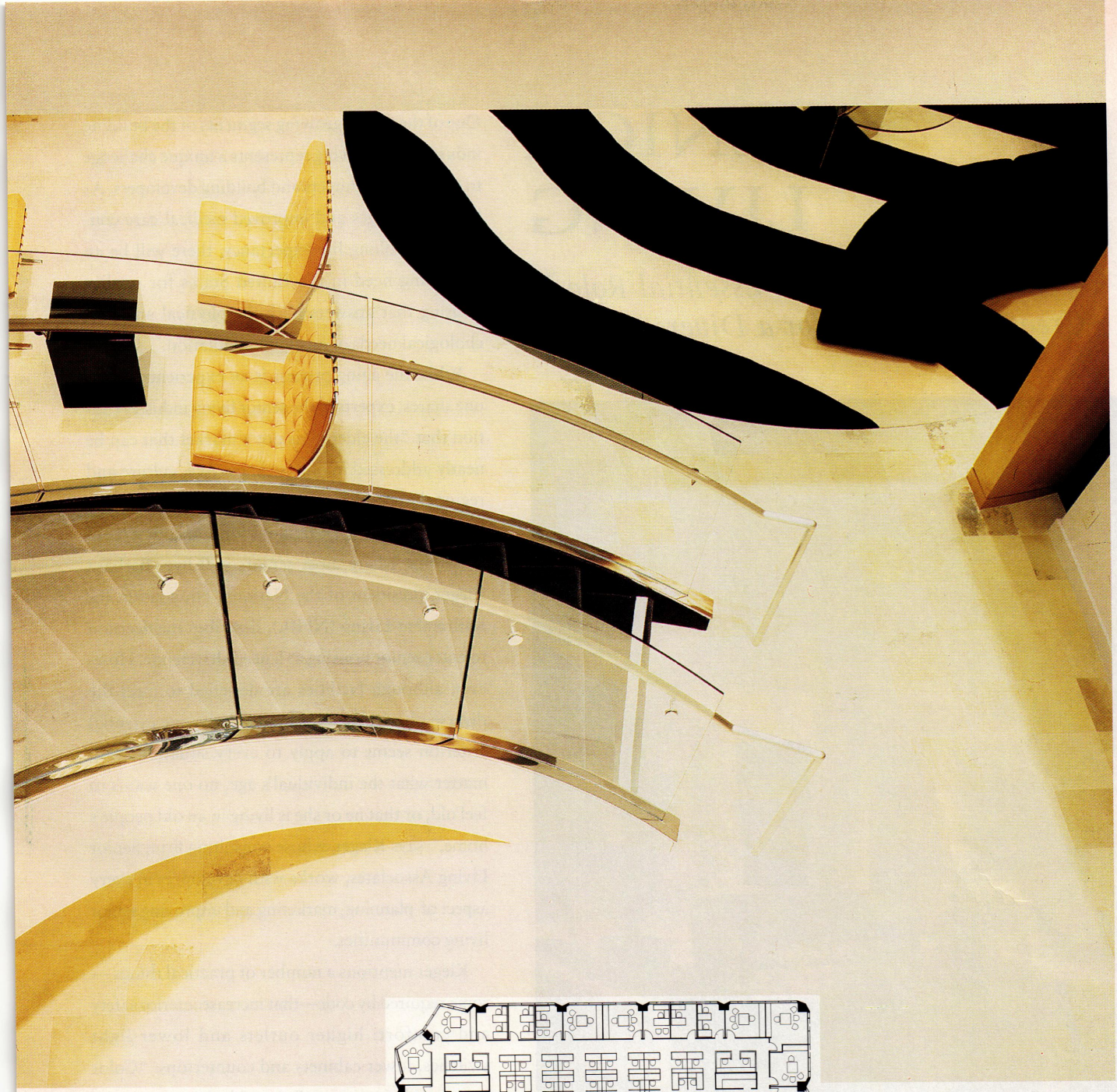


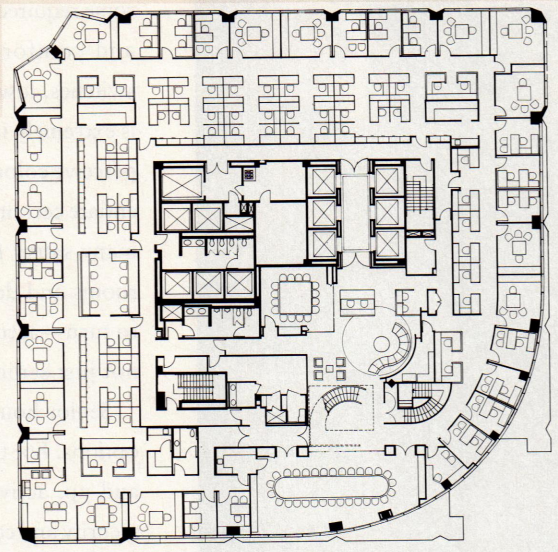
ERNST & YOUNG IS ONE OF the United States' "Big Six" accounting firms, as a result of the merger between Ernst & Whinney and Arthur Young. Pursuant to this merger, the Century City, California, offices of these two prestigious firms planned a relocation, to combine the staff in one facility.

Beckson Design Associates (BDA) was hired to provide programming services for Ernst & Young, and establish the spatial requirements for the new location. Once the spatial requirements were set, a feasibility study was conducted for spaces under consideration and a building was chosen. BDA was then retained by Ernst & Young to provide complete planning and design services for the new facility which was to be located on three floors of a high-rise building at 1999 Avenue of the Stars.

Ernst & Young's Century City office has a large entertainment business management clientele. As such, the managing partner, Irving Thau, expressed a desire to create an environment that would appeal to the firm's "rock star" clients as well as its more conservative client base.

The design concept for the space is based on a progressively sophisticated approach, reminiscent of Modernistic architecture. Among the many aspects of this concept that proved beneficial to the resulting design is the way it lends itself to a Modernist color palette. By utilizing elegant yet striking combinations of black and cream, with soft accents of lavender and bold accents of cinnamon, BDA was able to create a sense of tempered opulence within Ernst & Young's strict budget parameters.





The space unfolds with a layering effect of "events," beginning at the facility's main lobby. Entering from the elevator lobby, one has a view of the reception desk through the lounge area, moving on to the curved glass rail stair, and into the impressive 50-seat boardroom, which is located along the facility's south window wall. A myriad of distinctive shapes catch the eye as it travels through the layering elements. The back office areas echo the impact of the reception area, with a varying use of built-in and system open workstations. Monolithic shapes created with file banks section one of the floors and provide ample filing for the paper-intense accounting functions. BDA seized another opportunity to include a design element by featuring the tax library, which enjoys full height windows, at the top of the main stair, rather than secluding it behind solid walls.

The Ernst & Young facility is finely finished with strong pieces of art from artists such as Jonathan Borofsky, Richard Serra and Al Ring. *—edited by C.S. King*

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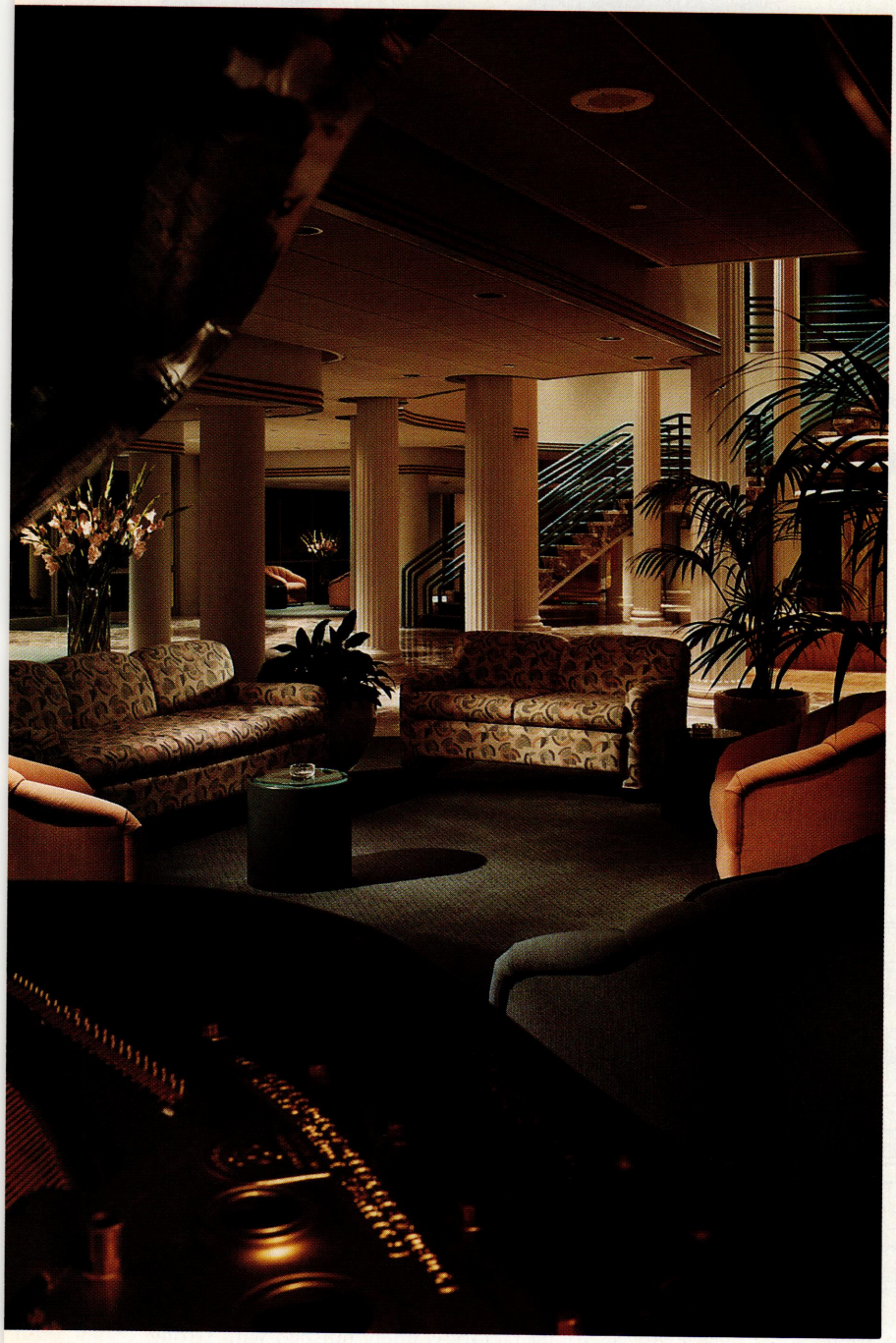
SENIOR LIVING

Design Plays an Essential Role in Creating Housing for a Diverse Market



At Harbour's Edge, seating in gathering places such as the lobby lounge features chairs on casters that can be easily maneuvered to form impromptu conversation groups. Photography by Dan Forer

One of the fastest growing segments of the building industry, senior living represents a unique challenge to designers, architects and building developers. As lifestyle changes and improved medical care continue to prolong life expectancy, there will be an increasing need in the United States for quality housing that answers both the physical and psychological needs of an aging population.

While the aging process is an experience everyone shares, experts in the senior living industry caution that "the elderly" is not a market that can be neatly addressed in one package. Age, culture and regional preferences apply here as with any broad-based market. Physical limitations, of course, help determine where most seniors will live. Barbara Kleger, president of the National Foundation for Retirement Living (NFRL), describes the decision to enter senior housing as a need-driven one. However, although facilities are designed to meet the diverse physical needs of the elderly, one essential criterion seems to apply to every situation: "No matter what the individual's age, no one wants to feel old, or that he or she is living in an old people's home," says Kleger, whose consulting firm, Senior Living Associates, works with developers in every aspect of planning, marketing and improving senior living communities.

Kleger mentions a number of practical things — some required by code—that increase interior safety and comfort: higher outlets and lower light switches, lower cabinets and countertops. "Color is extremely important," she adds. "As we age, we perceive colors differently, we're less able to differentiate certain shades. Keep in mind, however, that many safety features—such as grab bars in bathrooms and doorknobs and faucets that are easier to turn—actually make life better for everybody, not just seniors."

Senior housing consists of a range of residence options. For the "active seniors," generally age 55 and up, active retirement communities offer the security and convenience of an enclosed community along with programmed activities and a central "clubhouse." Design 1 Interiors in Los Angeles is a firm that has worked on a number of senior living

projects, including the Del Webb Corporation's retirement communities such as Sun City in Phoenix, Arizona, and Sun City Las Vegas at Summerlin.

"People are staying healthy longer, and they tend to go into retirement at a later age," says Jeanne James, one of the design principals at Design 1 Interiors. "The people who go into these communities no longer fit the traditional shawl-and-slippers image of a retiree. They're active, well-traveled, more sophisticated. They may be physically limited, but mentally they're just as active as before."

Design 1 is creating the interiors of the 56,000-square-foot clubhouse for Del Webb's new Palm Desert community, and James notes that active seniors these days are demanding a greater variety of activities. "Many are still working, or working out of their homes; they want access to universities and the surrounding community. When we design model homes, we aim for a bright, airy feeling, one that reflects that kind of active, health-conscious lifestyle. In the West it's especially important to have an indoor/outdoor look, with a lot of natural light and warm colors."

"Although Florida and the West are certainly popular retirement locations, we are seeing an increase in seniors' communities in the Midwest and Northeast," says Cheryl Stanzione, principal in the firm of Donald J. Stanzione Associates of Sarasota, Florida. "I think this is because more people want to stay close to their families and their own communities. Many seniors are unwilling to 'give in' and go into senior housing—which is why it is so important to make the housing look inviting and residential. Good design can make people feel comfortable, and encourage them to be more active and even become more social."

Stanzione's firm worked closely with Life Care Services Corporation to create elegant and inviting environments for Harbour's Edge, a congregate housing facility located on the intercoastal water-

Top: An Art Deco-style laminate frame highlights the mail center at Harbour's Edge in Delray Beach, Florida, designed by Donald J. Stanzione Associates. *Above:* A slightly raised platform at Harbour's Edge dining room makes it possible for more of the diners to enjoy a waterfront view. Photography by Dan Forer

Top: Inviting public rooms such as the library at the Miami Jewish Home encourage residents to leave their rooms to meet with family and friends. *Above:* A checkered floor and colorful bentwood chairs bring a festive feeling to the ice cream parlor at the May Visitors Center of the Miami Jewish Home, designed by Judi Male.

way in Delray Beach, Florida. Spacious apartments with luxurious amenities are complemented by common activity and dining rooms, as well as a health center and extensive landscaped grounds.

Like many congregate housing communities, Harbour's Edge devotes a portion of its facilities to long-term nursing care. "Aging-in-place is such an important factor," explains Stanzione. "People are living longer, and they will most likely be living in the same facility longer. Frequently, what will happen is one or other of the spouses will eventually need assisted or nursing care—it helps if the care facility is on the same campus."

The challenges of designing for an elderly resident include accommodating the myriad physical changes people undergo as they age. "We address hearing loss not by padding interiors with a lot of upholstery and drapery," says Stanzione, "but by subtle things such as positioning seating so that people can talk more comfortably with each other and padding the tabletops to cut noise level in the dining room." At Harbour's Edge, high-function handrails become part of the Art Deco design, which, combined with plenty of waterfront views and a generous use of fine art, gives the facility the look of a fine seaside resort.

Even within the confines of a nursing home, good design can improve the comfort and acceptability of the interiors. At the Miami Jewish Home, designer Judi Male, whose strong foundation in residential design has enabled her to create successful interiors for a number of senior housing projects, worked with architect Barbara Geddis, of Stamford, Connecticut, to design both public and private areas with a strong residential feeling.

"Most residents have limited mobility and range," says Male. "Their rooms *are* their homes. Our goal was to give their rooms home-like touches, creating a sense of entry for each unit, varying the patterns from room to room (rather than from floor

to floor), creating area rugs out of vinyl flooring and, most important, giving each person a large tackboard where they could put up family pictures and the grandkids' drawings. In the semi-private units, we divided the space so that each person could have more privacy but still have access to the window, their view of the world."

The value of design in senior housing is beginning to receive important industry recognition. The National Association of Home Builders' (NAHB) National Council on Seniors' Housing recently established an annual design competition to award trend-setting seniors' projects in a number of categories. Kenneth Rohde, of Irwin Architectural Partnership in Huntington Beach, California, serves as chairman of the design committee, whose jury consists of a selection of designers, marketers, gerontologists and seniors. "We developed the competition to educate the industry at large on the cutting-edge things being done in senior housing... and recognize trends that designers and architects can apply to their own projects." (Submissions for the next competition are due by the end of September; for information, contact NAHB at 800-368-5242, extension 220.)

While senior housing has moved far beyond the sterile interiors of institutional design of the past, Rohde feels there is much that needs to be done. "The industry is currently still putting seniors into environments that are not residential. We've gotten out of the healthcare/institutional mode, but we're still in an institutional mode—now much of senior housing is like living in a hotel." In spite of the fact that many seniors' facilities are being developed and managed by large hotel chains, Rohde feels that designers and architects need to work with manufacturers and suppliers to develop products that will function well in a practical sense, yet provide the distinctly residential look that seems so essential to helping us all to age more gracefully—and live more comfortably in the years to come.

— *Angeline Vogl*

Top: A sophisticated, indoor/outdoor look appeals to the active adult market at such retirement communities as Del Webb's Sun City Las Vegas at Summerlin, with interiors by Design 1. *Above:* The generous use of plants and warm colors enhances the casual, outdoor design of this model home at Summerlin.

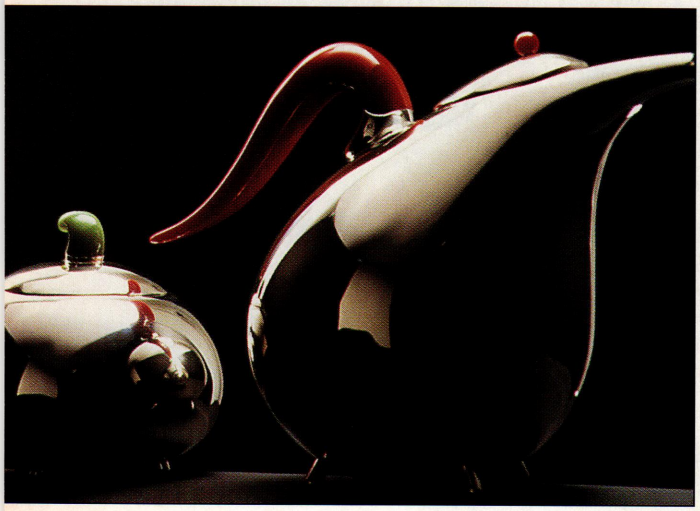
The Finishing Touch

Decorative Elements, Both Small and Large, for That Final Fillip of Style

DIVA COLLECTIONS

GORALNICK• BUCHANAN A&D

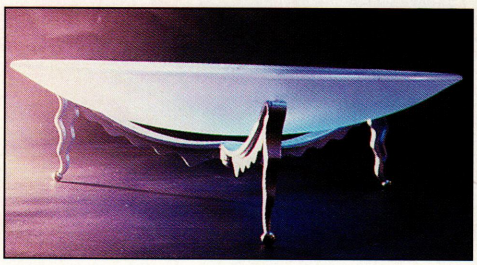
KGB New York, a collaboration of fashion designer Wayne Kastning, architect Barry Goralnick and interior decorator Michael Buchanan, creates rich, fanciful designs such as these handmade pillows, available from **Goralnick•Buchanan A&D.** Circle Number 300 ...Made of brightly colored, hand-carved cast resin, the Benazir Candlesticks are part of a product line by Migeon et Migeon that includes other such artful pieces as jewelry boxes, ashtrays and soap dishes. Available at **Diva Collections.** Circle Number 301 . . . Los Angeles-based designer **Rosanne Sachson** has expanded her interior design business to include a collection of decorative pillows made from antique obis. Circle Number 302 . . . Combining the luxury of sterling silver with the freshness of colorful, hand-carved Bakelite plastic accents, this graceful tea service is designed by **Laura Handler for Pomellato.** Circle Number 303 . . . Handmade and cast in bronze or aluminum with details in brass, the sand-etched glass Lochness Mythical Presentation Bowl from **Ruine Design Associates** echoes the classical avant-garde lines of the firm's furnishings. Circle Number 304 . . . **Chair•Man,** a company formed by designer Darrell Strub, features hand-crafted furnishings and accessories, such as this whitewashed cedar screen with iron hinges and matching indoor/outdoor table. Circle Number 305.



LAURA HANDLER/POMELLATO

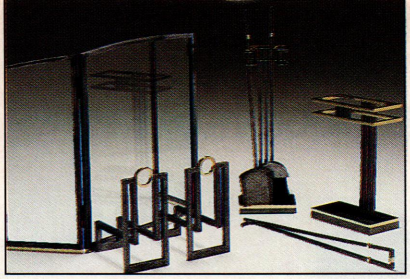
Christopher Dow

ROSANNE SACHSON



RUINE DESIGN ASSOCIATES

CHAIR•MAN



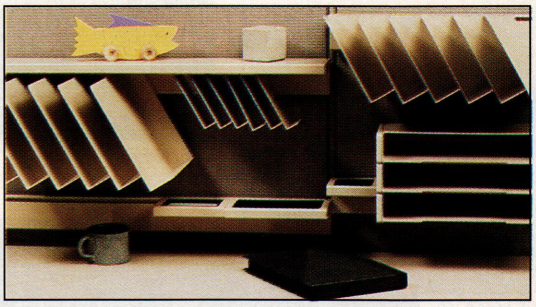
VENTRY LIMITED

QUACKENBUSH & WINKLER

One of the many antique reproductions available at **Quackenbush & Winkler**, the New England Shaker Table, with painted base and plank top, is available in a variety of custom sizes and finishes. Circle Number 306 . . . Streamlined and fluid, the Zephyr Table Lamp from **Boyd Lighting Company** expresses the spirit and dynamism of 1930s design, with a maple or mahogany turned-wood column base and spun-brass shade. Circle Number 307 . . . "Four Seasons," from the QII London collection of exquisitely hand-painted porcelain accessories from **Cielo**, has been designed to match the firm's hand-painted washbasins. Circle Number 308 . . . Paraphernalia from **American Seating** offers a wide selection of elements that can be configured to support individual needs. The organizational system is available as either freestanding desk-top or panel-hung accessories. Circle Number 309 . . . The Matthew Smyth Accessory Collection from **Ventry Limited** includes a fireplace screen, tools and tool holder, andirons and an umbrella stand—all elegantly designed of distressed iron and polished brass. Circle Number 310 . . . Only the finest materials have been used to manufacture The Bubbler II, an antique recreation of a collector's dream that offers a classic look with stereo sound. It is available through **Beach Manufacturing**. Circle Number 311 . . . **Matel** expands its current product offering with the introduction of executive desk-top leather accessories such as the La Fayette Collection, one of three distinct collections appropriate for both traditional and contemporary executive offices. Circle Number 312 . . . A hand-crafted reproduction of baroque-style mirrors of South America's Spanish Colonial Period, this mirror, available from **Ramon Chozas International**, features a repousse and chiseled sterling silver frame with a crown at the top. Circle Number 313.

continued

BOYD LIGHTING COMPANY

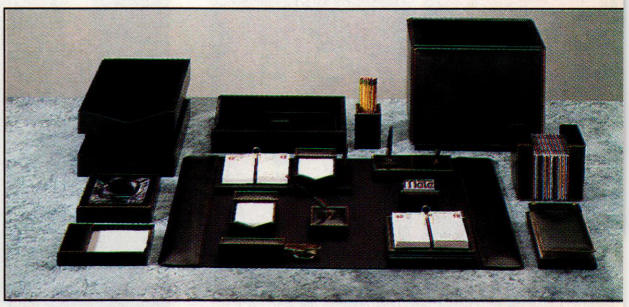


AMERICAN SEATING

BEACH MANUFACTURING

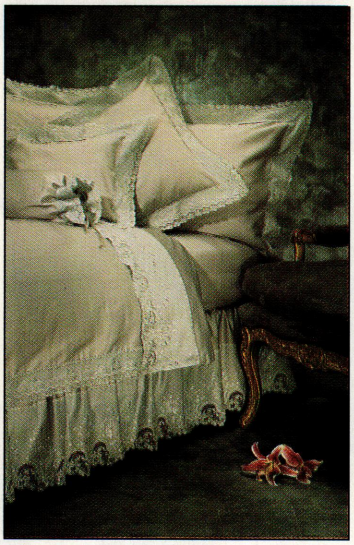
CIELO

RAMON CHOZAS INTERNATIONAL



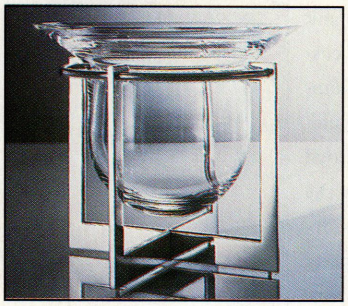
MATEL

DW office and residential accessories



BISCHOFF

ANCIENT MARINER

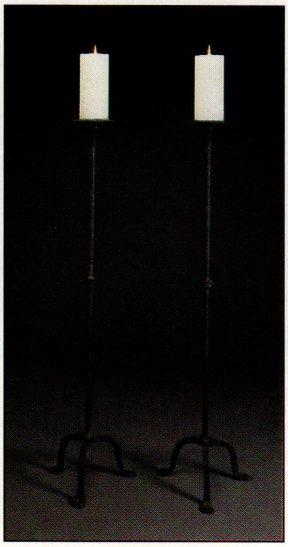


STEUBEN

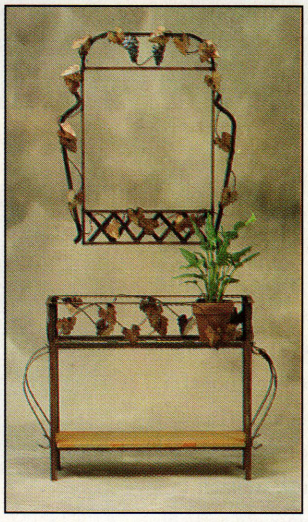
KATHERINE DESOUSA/BACCARAT

DAHLGREN DUCK & ASSOC.

SOICHER-MARTIN/AVERY BOARDMAN



THE GINSBERG COLLECTION



ROSS HOWARD

Old salts and lovers of beautifully crafted objects will enjoy the one-of-a-kind ship models from **Ancient Mariner**. Built by professional model builders from all over the world, they are available in a variety of models and sizes. Circle Number 314 . . . **Bischoff** of Switzerland presents its Royal Embroidered Lace boudoir and bath ensembles, a collection of seven beautiful and original embroidered lace designs; shown here: Royal Elegance. Circle Number 315 . . . The prize-winning architect Richard Meier brings his classic style to **Steuben** glass, with three pieces—shown here, the 8-inch bowl—in crystal, with solid sterling silver. Circle Number 316 . . . The Triomphe Collection of crystal accessories, designed by **Katherine De-Sousa for Baccarat**, elegantly incorporates the traditional, historical design elements of Baccarat into simply cut, contemporary pieces. Circle Number 317 . . . Custom dinner services, exclusively designed and produced by some of the world's finest manufacturers of china, crystal, silver and linen, are a specialty of **Dahlgren Duck & Associates**. Shown here: a design by A. Alexander Blarek, II, ASID. Circle Number 318 . . . Antique prints, fine graphics and original paintings get royal treatment from **Soicher-Martin**, with hand-finished frames and exquisite matting; shown here: "Tropical Birds," in hand-sculptured gesso mats. Available exclusively at **Avery Boardman**. Circle Number 319 . . . Featuring an eclectic array of antiques, accessories, art, textiles and furniture from 20 countries, **The Ginsberg Collection** presents the hand-crafted Mexican Mission Iron Candlestick, 35 inches high. Circle Number 320 . . . The wine country mirror and plant stand from **Ross Howard** are handmade of steel and wood, with rusted leaves randomly placed on vines encircling the traditionally inspired forms. Circle Number 321.

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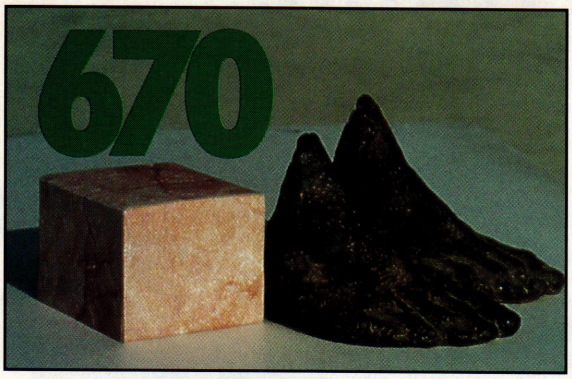

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DW resource directory

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Kenneth Zarilli Jr.
Suzy Draasnin
Peter Maguire
Designs of Miami, Inc.
1775 Collins Avenue
Miami Beach, Florida 33139
(305) 534-6300

Suite/Close-up of Bed, page 58

Bed: Designs of Miami
Door: Carrazana Custom Refinishers
Pillows: Well Designed
Telephone console: Inncom Intl.

Suite/View of Bedroom, page 59

Antique console and vases: Objects of Desire
Bed: Designs of Miami
Candleholders: Details
Curtains: Uffner Textiles
Vintage chair: Bolero
Vintage fabric pillows: Well Designed

Suite/Desk/Audio Center, page 60

Audio-visual unit: JVC America
Lamp: Art Specialty of Chicago
Photograph in frame: Dennis Wiss
Chair: American Salvage
Waste basket: Details
Curtain rods, desk and stereo rack: Designs of Miami

Suite/Living Room, pages 60–61

Chairs, chandelier and curtain rods: Designs of Miami
Curtains: Uffner Textiles
Lamps and ottoman: Objects of Desire
Pillows: Well Designed
Vintage covered chaise: One Hand Clapping

SURF & SAND

James Northcutt, Principal in Charge
Gay Schwartz, Project Designer
James Northcutt Associates
717 N. La Cienega Boulevard
Los Angeles, California 90069
(310) 659-8595

Lobby, page 62

Focal table: Formations
Bench: The Waldo Collection
Console: Gregorius Pineo
Stone artifact at console and ammonite at registration desk: Ken Hansen
Art at registration desk: Hunsaker/Schlesinger
Hurricane lamp: Formations

Splashes, page 63

Chairs: Santa Barbara Design
Tables and pedestals: T. A. Greene
Sconce: Dana Creath

Conference Center, page 64

Chairs: The Gasser Chair Company, Inc.
Upholstery: S. Harris
Pedestals: T. A. Greene
Urn: Michael Taylor
Roman shades fabric: Valley Forge Fabrics

Guestroom, page 64

Coverlet fabrication: Ross Carlock & Associates, Inc.
Fabric for coverlet and upholstery: Valley Forge Fabrics
Iron dining table and floor lamp: Murray's Iron Works
Lamp: Michael Tompkins Design
Coffee table: Roy Thomas Furniture Mfg.
Sofa upholstery: Stuart Scott Showroom
Planter: P.S.A. Planters Intl.
Patio chair: Tropitone Furniture Co.

Suite, pages 64–65

Dining table and mirror: P.S.A. Furnishings
Bowl on table and hurricanes on mantel: Formations
Dining chairs: Mandel & Company
Upholstery: Contex Fabrics
Console, side table and floor lamp: Murray's Iron Works
Candlesticks: Mimi London
Upholstery fabric: Valley Forge Fabrics
Upholstery fabrication: Stuart Scott Showroom
Coffee table: Roy Thomas Furniture Mfg.
Sconce: Sirmos
Ammonite at mantel: Ken Hansen
Fireplace screen: Wilshire Colonial Fireplace Shops
Planter: P.S.A. Planters Intl.

HOTEL SANTA FE

Barbara Elliott Interiors
1038-1 Shary Circle
Concord. California 94518
(510) 798-8550

Architecture: H.N.T.B., Los Angeles
Associate architect: Richard Yates, Santa Fe
Contractor: Davis and Associates

Exterior Iron Sculptures, page 66

Sculpture: Allan Houser

Reception Area, page 67

Sideboard cabinet: Jackalope
Finish: Karolynn Brenner
Table and chairs: Claiborne Gallery
Ceiling lights: Capri Lighting
Sculpture: Allan Houser
Tumble weed: J.E.L. Enterprises

Fireside Seating, pages 68–69

Sofas: Jenson Custom Furniture
Fabric: Pindler & Pindler
Cocktail table: Claiborne Gallery
Carpet: Bentley Carpet Mills
Wall sconce: Design Lighting
Ceiling lights: Capri Lighting
Stencil artist: Leslie McNamara

UCLA EXTENSION DESIGN CENTER

Michael Rachlin, AIA, and Deborah Rachlin, IBD, Principals in Charge
Design Team: Brock Larsen, Steve Olds, Rodney Ross, Ignacio Ruperto, Crystal Kotch

Rachlin & Rachlin Architects, AIA, Inc.
3780 Wilshire Boulevard, Suite 202
Los Angeles, California 90010
(213) 383-2020

Landscape architect: Melendrez Associates
Structural engineer: Ross Downey Associates
Mechanical engineer: Ron Marks & Associates
Construction manager: Ed Lloyd, Stegeman & Kastner, Inc.
Contractor: Gary Horne, Horne Construction

Exterior View into Lobby, page 72

Monument sign: Syndesis Studio
Floorcovering: V.P.I.

Conference Room, page 73

Light fixtures: Ron Rezek
Cabinetry: Formica
Carpet: Chamarre

Studio, page 74

Light fixtures: Lightolier

Lecture Room, page 74

Light fixtures: Lightolier
Floorcovering: V.P.I.

View of Lockers, page 74

Lockers: Equipto

TRANSFORMATION FROM WITHIN

Oscar Glottmann, Meryati Johari and Lokhman Kamaruddin, Designers
Juan Jose Leon, AIA, Project Architect
Glottmann Architectural Corporation
743 NW 9th Avenue
Miami, Florida 33136
(305) 325-8346

General Contractor: Gainor Humphries
Furniture Contractor: Addison House Interiors

Alcalay Residence, pages 74–77

Sofa: COJA Leather
Chairs: Ello
Tables: Koch + Lowy
Lamps: Artemide
Clock: Alessi
Stove: Garland
Dishwasher/trash compactor: KitchenAid
Flooring: Universal Tile & Marble

OLD WORLD CHARACTER

Robert E. Chisholm, AIA
R. E. Chisholm Architects
4910 S.W. 72nd Avenue
Miami, Florida 33155
(305) 666-7200

Stan Bulbin Custom Builders, Inc.
8960 S. W. 87th Court, Suite 8
Miami, Florida 33176
(305) 598-0495

Foyer/Dining Room, page 78

Wicker chair: clients' collection
Arch wood doors: Peace Millwork Co.
Door hinges: Baldwin

Living Room, page 79

Couches: Tomlinson
Keystone table: Fletcher on Duval, Key West
Solid bronze cranes: Par Excellence, Coconut Grove
Piano: Yamaha
Oak flooring: Memphis Floor Co.
French doors: Pella
Door hardware: Jado
Ceiling fans: Hunter

Kitchen, page 80

Cabinets: Rutt
Cooktop: Thermador
Dishwasher and compactor: KitchenAid
Sink and faucet: Franke
Instant hot water: In-Sink-Erator
Hood: Abbaka
Wine chiller: Traulsen
Granite tops: Santa Teresa Marble & Granite Co.
French terracotta floor: Forms & Surfaces
Lighting: Halo
Speakers: Boston Acoustics
Millwork and wood moldings: Peace Millwork Co.
Wood windows: Pella

Master Bath, page 80

Fixtures, bath accessories, cabinet hardware: Jado
Whirlpool tub: Hydro-Systems
Cabinetry: Copperwood, Inc., Miami
Marble: Rose Aurora by Custom Craft Marble & Stone, Miami
Hand-painted wallpaper: Sondra Alexander, San Francisco

Master Bedroom, page 81

Armoire: Bonnin-Ashley Antiques
Linen: Paper White
Ceiling fan: Hunter
"Tigre" carpet: Judy's Loft, Miami
Window shutters: Design Support Group, Miami

WORLD NEIGHBORS

Rand Elliott, AIA, President
Elliott + Associates Architects
6709 North Classen Boulevard, Suite 101
Oklahoma City, Oklahoma 73116
(405) 843-9554

General Contractor: Yordi, Smith, Pickel Construction Company
Acoustics: Moody Coffman, Ph.D.
Graphics: Elliott + Associates Architects
HVAC: Harrison-Orr

continued on page 100

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KölnMesse

DW resource directory

Offices, pages 82–85

Carpet: Queen
Seating/upholstery: United Chair
Stained concrete: L. M. Soofield Company
Recycled corrugated cardboard: Marshall Moody Display Co.
Paint: Sherwin Williams
Cedar flake-board: International Paper Company
Custom leather push plates and pulls: designed by Elliott + Associates; fabricated by National Saddlery Co.
Skylights: Skyline Products
Lighting fixtures: Metalux, Sure-Lite and Lumark
Signage: W & W Steel Structure and On-Line Graphics Signage
Globe: Goldman Arts
Bathroom fixtures: American Standard, with custom sink by Elliott + Associates
Systems furniture: Haworth
Conference table: fabricated by Farrar Millwork with Wilsonart laminate
Reception desk: fabricated by Yordi, Smith, Pickel

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Michael Beckson, Principal
Steven Heisler, Job Captain
Barbara Ostroff, Senior Project Designer
Laurie Meier, Designer/Planner
Beckson Design Associates, Inc.
933 North La Brea Avenue, Suite 300
Los Angeles, California 90038
(213) 874-6144

Engineers: I & N Consulting Engineers (electrical and HVAC)
Nabih Youseff & Associates (structural)
Construction Management: La Salle Construction Limited
General Contractor: Innerspace Constructors
Subcontractors: Eich Corporation (rated glass wall)
Washington Iron Works, Inc. (stair/structural steel)
Millcraft, Inc. (general millwork)
Zook Woodworking (table millwork)

Offices, pages 86–89

General seating, work stations and casegoods, fabrics on furnishings, boardroom chairs and lounge chair: Knoll International
Limestone: Architectural Products Group
Granite: Globe Marble
Carpeting: Monterey Carpets
Inset rugs: Decorative Carpets
Wallcovering in conference room: Carnegie
Wallcovering elsewhere: Wolf Gordon
Wood paneling: Patella
Couch (reception): Brayton
Coffee table (reception): Brueton
Miscellaneous tables: Intrex
Board table: custom design by Beckson Design Associates

SENIOR LIVING

HARBOUR'S EDGE

Cheryl and Donald Stanzione
Donald J. Stanzione Associates
2032 Hillview Street
Sarasota, Florida 34239
(813) 365-1234

Architecture: Gene Guskowski, Adrian Guskowski, AIA
Project Development: Life Care Services Corporation

Lobby Lounge, page 90

Sofas: David Edward; fabric by Boris Kroll
Chairs: David Edward; fabric by Willow Tex
Occasional tables: Mueller
Carpeting: Karastan

Residential Mailboxes, page 91

Lacquered table: General Mica
Chair: David Edward; fabric by Boris Kroll

Main Dining Room, page 91

Chairs: Stendig; fabric by Boris Kroll
Tables: Johnson
Chandeliers: Metropolitan Lighting
Carpeting: Milliken

THE MIAMI JEWISH HOME

Judi Male, ASID
9100 Hammock Lake Drive
Miami, FLorida 33156
(305) 667-8666

Architect: Barbara Geddis, Geddis Partnership

Library, page 92

Sofa, chairs, tables: Shelby Williams
Carpet: J&J
Lamps: Beth Weisman

Ice Cream Parlor, page 92

Flooring: Armstrong
Tables: Falcon
Chairs: Shelby Williams
Lighting: World Lighting

SUN CITY LAS VEGAS AT SUMMERLIN, page 93

Sue Firestone, Principal in Charge
Design 1 Interiors
2049 Century Park East, Suite 3000
Los Angeles, California 90067
(310) 553-5032

Project Development: Del Webb Corporation

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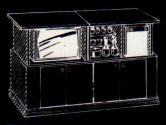

POP-UP BAR

POP-UP COMPUTER

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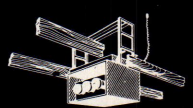
POP-UP TABLE



POP-DOWN PROJECTOR

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DW facilities management

by Walter B. Kleeman Jr., Ph.D., FASID

Can't Rent? Recycle!

Interior Designers Should Be on the Alert for Adaptive Reuse Projects

WHAT'S HAPPENING to some vacant buildings during the present real estate glut is that they're being recycled for uses other than those for which they were originally built. This translates into a wave of remodeling and redesign projects for interior designers.

Here are some examples from *The Wall Street Journal*: In Los Angeles, developer Wayne Ratkovich has converted a men's clothing store into a restaurant, a movie theater into a performing arts center, and several historic office buildings into new offices. He is now looking into the possibility of turning a 700,000-square-foot former postal building into an auto mart.

Most vacant, recently built office buildings can't be turned into residential space because there is too much floor space too far from windows, but in Dallas, developers are planning to change two 70-year-old high-rise office buildings into apartment buildings because their U-shaped configurations will provide plenty of windows.

Mark Development Co. bought a 20-year-old half-vacant mall in Tallahassee, Florida, and transformed it into offices for Florida state agencies, increasing cash flow from the property by 500 percent.

Happy Church, a 3,000-member Fundamentalist congregation based in Denver, Colorado, bought an ailing retail mall in suburban Denver at a foreclosure sale and turned it into a preaching hall, nursery, Sunday school classrooms and the church's international ministry headquarters.

In Akron, Ohio, Covington Capital Co. bought an abandoned 26-building, 3.2 million-square-foot industrial facility from B.F. Goodrich Tire Co. and made it into spaces for numerous manufacturers, distributors and retailers.

Also in Akron, Hilton Hotels Corp. performed perhaps the most unusual transformation when it bought an abandoned Quaker Oats Co. manufacturing facility and converted 36 cement grain silos into stacks of round hotel rooms.

Interior designers should be on the alert for such projects since the emphasis of work is more on the interiors than on the structure, which is usually preserved.

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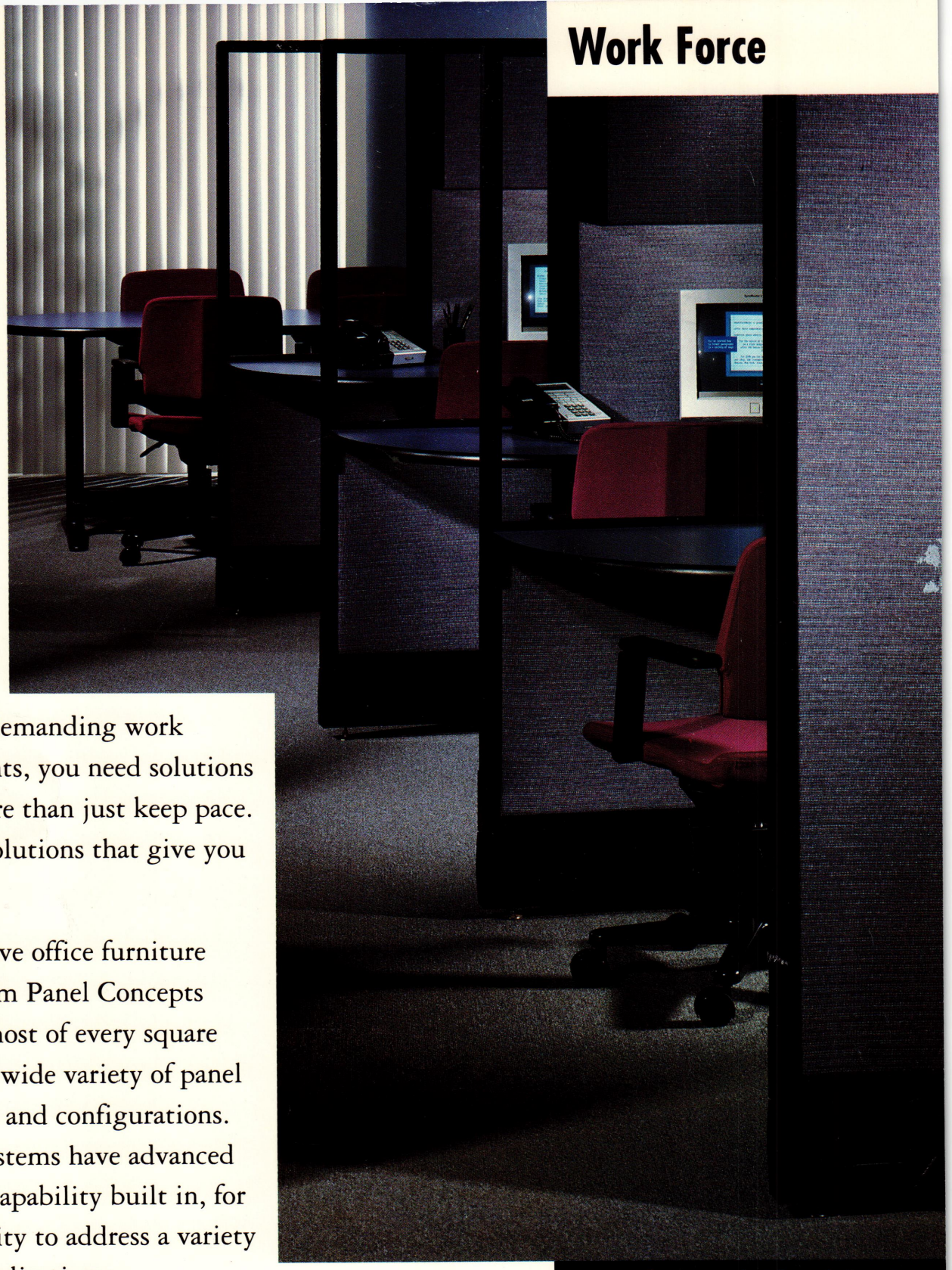

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