



GLAMOROUS | OPULENT | LUXURIOUS | DESIGNS



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VICTOR RUEL PAMBID JR. BATCH ADVISER

Congratulations Batch 2017! You have the distinction of being the batch of graduates to celebrate and commemorate the Philippine School of Interior Design's 50th year, and as such, you shall be called golden! With this distinction however comes the responsibility of being a cut above the rest, being unique and being worthy of fifty years of receiving excellent interior design education. With this also comes the task of making sure that the legacy of PSID continues with you. Being a member of the graduating batch of 2017 means that you have been honed, like gold, to shine and to shimmer and make your glitter be seen. You have been trained and educated by the best, and as such, you have been bestowed the honor of being alumni of the school. The sacrifices and the struggles that you all went through are worth it because through it, you have been made stronger, resilient, and capable... capable of meeting the demands of the interior design industry outside the halls and classrooms of PSID. You have been crafted and designed, like gold, to be priceless... the quality of your work should attest to that, and that you have proven. You have withstood the trials and the tests, the sleepless nights, the stress of schoolwork, and plates, and you have come out formidable to face the challenges of the outside world.

You have been on a journey. For some of you, the journey was the realization of a life-long dream; for some, it is the fulfillment of an ardent desire, and for some, a wish come true. I am so honored and proud to have made that journey with you. Amidst the stress and the work, the hardships and the problems, let us not forget that there was also the laughter and the fun, the food and the games, and most of all – the memories. I, more than any teacher, can attest to the fact that I have been with you from the beginning until the end. Every term, we were together and I have seen your growth. From being meek and shy with only your nametags to show and present in EPD, to when you swoon and applaud every time I told a love story in History and Deco Arts, to begging me not to give you a 100 in Furniture Styles, and learning to compute the diameter of a round table (together) in Ergo. I have been there with you. From the games and your hidden acting talents in ResMet I and II, to all-out production numbers with snakes, fog machines, and catered food in Period Colors, and finally, to pulling all-nighters with your ID4 plates... I was there. And now, you're all grown up and graduating. It's always bittersweet when a teacher sees his students graduate. I share in the pride and the joy of seeing you all succeed and in the hope that you will all make a name for yourselves, but it's also sad being left behind. But, I will always have fun memories to cherish of all of you. I just ask one thing from you, Batch 2017 (PSID and Ahlen); do not forget your second home that is your school. I know that since you were trained and taught well, you will undoubtedly succeed in life and when that happens, do not forget to look back, give back and come back home.

GOLD

GLAMOROUS | OPULENT | LUXURIOUS | DESIGNS

An Interior Design Exhibit showcasing the 50th anniversary exhibit of the Philippine School of Interior Design in its grandest exhibit ever

50 years of interior design education at its finest...72 graduating students...the alumni and the faculty join together in 3 galleries of 24 excellently designed interiors...24 elegant and sophisticated styles...over a span of 5 decades
The Philippine School of Interior Design celebrates its golden anniversary as it presents its 36th interior design graduation exhibit.

On its 50th year, the Philippine School of Interior Design is proud to present G.O.L.D. as 72 graduates, the alumni and the faculty showcase glamorous, opulent and luxurious spaces spread over 3 galleries of 24 unique and creative interior design trends befitting PSID's golden year. The exhibit centers on research and finding inspiration from materials that spell luxury and comfort, glamour and functionality and opulence and cost efficiency as three galleries take exhibit audiences on a journey that presents in grand fashion, anthology of styles and trends that epitomize the 50 years of interior design education excellence that the Philippine School of Interior Design is known for.

The exhibit offers a journey through three galleries:

THE STUDENT GALLERY – 72 interior design graduating students from both the Philippine School of Interior Design and for the very first time, students from the PSID-AHLEN INSTITUTE exhibit interiors that capture the essence of luxury, opulence and glamour as finishes and materials takes center stage to elicit an ambiance that caters to sophistication and a certain sense of style.

THE FACULTY GALLERY – select members of the PSID faculty will also, for the very first time showcase their works as they join in commemorating the 50 years of the Philippine School of Interior Design. Their works will be a testament to the kind of education PSID offers and are pitted side by side with student works making for a very interesting exhibit of talents.

THE ALUMNI GALLERY – another first in PSID history, in celebrating 50 golden years, the PSID alumni will also take part in this year's exhibit. Graduates who have made a name for themselves are coming back and giving back to evoke a sense of nostalgia. For the very first time in PSID history, the exhibit creates an atmosphere of home and elicits a spirit of homecoming as PSID's golden year unfolds. The exhibit also focuses on interior design styles and applications and its relevance in today's growing society as living areas, dining areas, dens and study areas and libraries, lanais and patios, kitchens, bedrooms and bathing spaces are showcased to prove that glamour, luxury and opulence is also functional, comfortable and cost effective. G.O.L.D. recognizes the importance of practical and sustainable interiors which provides design ideas that exhibit audiences can take away from.

G.O.L.D. provides a medium from which design solutions come to life as masterfully designed interiors take center stage as a driving force integral in establishing design as a unifying element in the global scheme of things. The exhibit promises 24 interior designs that are innovative, ingenious, imaginative and inspired set against a varied array of themes. G.O.L.D. celebrates globally competitive and culturally diverse interior designs coming to life in 24 glamorous, opulent and luxurious interior design settings.

G.O.L.D., being PSID's 50th year anniversary exhibit also highlights a homecoming for PSID graduates from years back. This year, showcasing how PSID can give back and eliciting participation from the exhibit audience, selected items from the exhibit booths of students, alumni and faculty will be auctioned off and proceeds will be donated to the PSID Batch 2017's chosen charity. This is another first for PSID exhibits making the golden year a unique and relevant addition to the array of PSID exhibits that always manages to wow audiences not only in terms of its creative content but also in being socially relevant.

G.O.L.D. – an exhibit that is carefully planned, extensively researched and masterfully executed creates another ripple that eventually will become a wave in the academic community and in the interior design industry, something that PSID exhibits have always been known for and will continue to be for years to come.



MILESTONES TOWARDS PHILIPPINE SCHOOL OF INTERIOR DESIGN'S HALF CENTURY

As the trailblazer in the design education field in the country, the Philippine School of Interior Design (PSID) has achieved this over a period of five decades, riding through some political, social and economic tidal waves, yet surviving with a strong and enduring mark. It should also be noted that in the area of professionalizing the field of interior design, the school forged a significant step. In the past, the concept and scope of interior design were focused on the surface interior decoration elements. With the formal academic training introduced by the PSID, the interior design thinking, conceptualizing and analyzing design processes became systematized and expanded. This has led to what we recognize now as the PSID that has evolved — responsible for producing the country's best and most eminent interior designers.

THE BIRTH OF THE SCHOOL

"It was a good approach to combine formal lessons with on-the-job training... This was the main difference between PSID and most design schools as it was [since the beginning] in the mainstream of the industry." - Edith L. Oliveros

In 1964, a young, US-educated designer named Edith L. Oliveros joined Cancio-Calma and Associates. In the early stages of her career with the firm, her strong presence in the design field created a stir when a number of young women expressed an interest in interior design and architecture. These young women, mostly wives and daughters belonging to the upper-class families, learned about the craft first-hand by going to jobsites or attending coordination meetings with clients.

Edith was, at the time, teaching design at the Philippine Women's University. Her employers at Cancio-Calma, Engr. Agustin Cancio and Herminia Cancio Layug, took note of this and suggested that it would probably be an excellent idea to consider a more formal classroom program wherein those wanting to learn about interior design could obtain both a good academic foundation as well as an on-the-job training. Edith became part of a committee that developed an academic certificate program of the study and practice of interior design. The committee's advisers were Architect Lor Calma and National Artist for Sculpture Napoleon Abueva, National Artist for Painting Arturo Luz, Interior Designer Phyllis Harvey, and Interior Designer Wilf Fernandez.

The curriculum used was based on the one being offered that time at the New York School of Interior Design. This program included such fundamental subjects such as Elements and Principles of Interior Design as well as Mechanical Drawing, Art History, Color Theory, Perspective Drawing, and Color Rendering. Classroom learning was aug-

mented with practical, hands-on experience in Cancio-Calma's furniture company and showrooms. This straightforward approach to design education unimpeded by academic prerequisites was considered, at the time, revolutionary as it facilitated learning for those who were more mature than regular college students, as well as those who had previous training in architecture and the fine arts. The program was further set apart from those which were offered by other design schools by the fact that its faculty was made up of actual interior design practitioners who imparted practical, working knowledge to students.

With this highly innovative educational program, the Philippine Center for Interior Design opened its doors in Makati on June 1, 1967. Later that year, so as to avoid confusion with the newly-formed Design Center of the Philippines, the center would be renamed the Philippine School of Interior Design — the name it continues to carry to this day.

The School grew in stature rapidly throughout its first decade. The rising number of enrollees as well as its highly professional and dynamic learning environment helped to elevate its reputation as a leader in both national and regional interior design education.

"The last [several decades] have been busy for interior designers in this country, so much so that the profession has grown tremendously to make it need government licensing." - Edith L. Oliveros

FORGING FURTHER THROUGH PROFESSIONALIZATION

As PSID grew, its students began to express an interest to seriously pursue interior design as a career. In order to do so, learners needed to have a solid grounding in the more practical aspects of the profession: Business Fundamentals, Professional Ethics, and even Practical Accounting as applied in the field.

In 1977, PSID introduced the Advanced Course in Interior Design. Along with subjects in business and ethical practices, the course also featured classes in sectorspecific design (residential, commercial, and specialized) as a way of steering learners towards a field of specialization. The inclusion of entrepreneurial and ethical elements to PSID's advanced curriculum proved to be a boon as it gave the School's alumni a distinct advantage when the Professional Regulatory Commission (PRC) implemented the Specialty Licensure Examination for Interior Design under its Board of Architecture in 1982.

This formally regulated the practice of interior design in the Philippines and served as a way to ensure that those engaged in the profession would be competent, work ethically, and adhere to professional quality standards.

It validates the excellence of PSID's curriculum because its alumni have consistently passed the board exam and have been ranked among its top passers.

EXHIBITIONS THAT MAKE A DIFFERENCE

Initially, PSID held a small exhibition featuring design layouts by its students on a quarterly basis. This served as a practical exam of sorts for the students who applied what they learned in the development and presentation of their layouts. Select groups of interior designers and architects were invited to these exhibits to offer professional constructive critiques that further helped students along with their design studies.

With the introduction of the Advanced Course, the exhibition officially became part of the School's academic calendar serving as a culminating activity — a joint thesis and commencement, as it were — for advanced learners at the end of the course. This annual tradition began in 1979 with "Ambience", an exhibition that featured the work of PSID's first seven graduates. Supervised by Nardy Aquino, himself a pioneer alumnus of the School, "Ambience" presented several layouts featuring designs for living spaces.

In the later years, students also designed layouts for retail showroom displays as well as corporate workspaces. This hands-on approach has always been seen as an effective way through which students could merge aesthetics and functionality in interior design. Through this approach, the long-held view that Form follows Function equates to good design is taken a mark further because it is fused with meaning; this makes the big difference. The economic crises and political instability characterizing the 1980s cast a pall on the Advanced Class exhibitions as the Philippine Institute of Interior Designers (PIID) called for a break in the staging of exhibitions. During this period, too, Rosario Cancio-Tujico, the daughter of Engr. Austin Cancio, took over as president of the PSID. Turning this negative development into a productive endeavor, PSID students used this opportunity to come up with highly innovative designs based on socially-relevant and cost-efficient themes.

With their creativity all fired up, students presented displays that doubled as a showcase for indigenous materials as well as highlighted the work of local furniture and product designers. By combining talent, creativity, resourcefulness, and a pride in local materials, each PSID Advanced Class upholds a time-honored tradition that continues to expose the best work of student designers.

"The type of students who go to PSID are more mature than the average student and really go there for deep interest in design. The mixture, moreover, of these interested students and a working teaching team makes the education process a more hands-on activity." - Edith L. Oliveros

A CONSORTIUM AGREEMENT

The 1990s saw PSID grow from the strength of its students topping the board examinations for two consecutive years: Victor Ruel Pambid Jr. in 1994 and chael Pizarro in 1995. Both were invited to be part of the prestigious faculty.

In order to further fuel this drive towards excellence, PSID formally entered a consortium agreement with the De La Salle University - College of Saint Benilde (DLSU-CSB) in January 1995. Under the terms of the agreement, DLSU-CSB would be able to grant the degree Bachelor of Science in Interior Design to students who aimed to qualify for the licensure exam.

While DLSU-CSB would provide the general education prerequisites, the consortium also meant that members of the PSID faculty would also teach relevant design subjects to prepare students for the practical aspect of the course.

A SUSTAINED MOMENTUM

At the start of a new century in 2000, PSID further strengthened its academic program through the formation of an Academic Board that would bring about revisions to the curriculum, as well as new organizational policies that would make management of the School more effective and efficient. The school also reinforced and included additional teachers in its roster.

"It's not easy to run a good interior design school," says Rosario Cancio-Yujuico. "For one, it's quite difficult to get qualified interior design teachers because most of the good ones are either reluctant to teach or have gone abroad in search of greener pastures." (from www.skyscrapercity.com by Alex Y. Vergara)

In its thrust as an evolving and responsive design school, the PSID made a transfer of location to the rising financial hub at the Bonifacio Global City, Taguig. It found a perfect spot — a fresh and edgy style amidst the right environment, and perfect as well for pushing forth with its being a "wellspring of both academic and creative excellence in both the regional and local interior design fields." (Manlapig, Midge, unpublished) Indeed, as this milestone of the half century mark is reached, the best measure of the School's level of achievement remains at its core: the collaborative spirit of the faculty deeply immersed in the practice and the rudiments of interior design as well as the distinct character or the breed of its students who have the commitment to be heads above the rest in the design field.

As the sights are set on the beginning of a new journey to the next half century, it is affirmed at this point that all these developments have reflected the original vision of the Pillars of PSID.
- Mary Ann Venturina Bulanadi

BATCH 20

BOARD MEMBERS

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PUBLIC RELATIONS OFFICER



GAYLE MASCARDO | GAFF JERUTA | KAT GONZALES | GINIA REVITA

BOOTH NO.01
DESIGN RATIONALE

Booth 1 French Modern Renaissance exemplifies the best of modern and contemporary design. A classical mix of trade, wealth, opulence and power.

The blending of new and old world elegance. We want to elaborate on the comfort, warm lighting and massive space with high ceiling that has a strong influence on the 16th century revivals.



MODERN FRENCH RENAISSANCE

LIVING ROOM



ELIZABETH RAMOS | EMMANUEL OLIVAR
SUMMER PASANA | SAM LAPUOS

BOOTH NO.02

DESIGN RATIONALE

Pop art and luxury don't normally co-exist. Pop art – with its straightforward manner, use of bold colour and representation of everyday items, consumer goods and mass media to create a style that is reminiscent of pop culture while luxury, in every sense of the word signifies comfort and ease. The juxtaposition of two different styles – a challenge nonetheless but not at all impossible. A dining room that greatly captures the essence of pop art and luxury with its combination of textures to its use of a strikingly bold colour is definitely a space that makes a statement.



POP ART
DINING ROOM



JENEVIVE CASTILLO | JANN AGUILAR | BUTCH BATU
NINA NAVA | MHEG SACBIBIT | RUBIE ESCRESA

BOOTH NO.03

DESIGN RATIONALE

Before coming up with our design, our group faced an interesting challenge- to be able to create a Balinese kitchen that would manifest elegance and luxury without compromising the intrinsic elements that make the style so unique. Balinese architecture is one of the most popular tropical architectural styles. It is beautiful and it provides a calm and relaxing tenor. But there is more to it than our eyes can see. It has a certain mystery that draws people from all over the world just to experience the splendor of its architecture. It is also for this reason that our group was drawn to it.

Basing our design on the philosophies of Balinese architecture, the Balinese kitchen seeks to provide balance and harmony by nurturing harmonious relationships with the family. The galley type layout makes this possible for it provides a bar with a generous amount of space for friends and members of the family to interact. The warmth of wood combined with other elements such as glass, brass and onyx creates a striking contrast that gives birth to a new kind of elegance- one that is not intimidating but rather warm and inviting. In the end, true elegance can only be achieved through balance and harmony and like a piece of precious artwork, a kitchen having those qualities will never lose its sparkle.



BALINESE
KITCHEN



**JOSEPH GOYENECHEA | KIM DYCOCO | KRISTINE DELA CRUZ
ROCHELLE ANNE SILVA | DHANCY MAGTULIS | RAFFY LACADEN**

BOOTH NO.04

DESIGN RATIONALE

Having received the exhibit theme, G.O.I.D "Glamorous, Opulent and Luxurious Designs", the team unanimously agreed that to better exemplify and translate the concept to our booth design, we could merge the world of fashion with the glamour and luxurious feel of the room.

We approached a young and rising Filipino fashion designer, Tony Evan, who is now making his own name in the fashion industry both here and abroad. Having won Today's Terno - a design competition for the modern interpretation of the country's national costume in 2014, Tony represented the Philippines in a fashion design exhibition in London in 2015.

The Tony Evan design philosophy and technique explores modern aesthetics utilising clean lines and playing with shapes and textures. His work is the perfect compliment to the assigned brief for our booth - Modern Deconstructivism for a study/den.

Holistically, the design and concept of Booth 4 is patterned and inspired from the winning piece that launched the Tony Evan brand to the fashion industry. With that said, the team hopes that through this exhibition, we can also take our first step outside the interior design academe and make a mark in the world of design by bringing the GOLD home.



MODERN DECONSTRUCTIVISM

STUDY ROOM



KYLE MANIEGO | GOLDIE LACONSAY | TRISHIA PAGDAGDAGAN
JAZZ DAVID | JAI MANABAT | MARK ASPERA

BOOTH NO.05
DESIGN RATIONALE

Picture yourself retreating into your own personal oasis every night—your own little sanctuary amidst the bustling city life. Imagine having a palace devoted to your own rest and relaxation, ornate, yet soothing at the same time. Visualize all the intricacies of Moorish designs, modernized into a luxury and contemporary bedroom. Booth 5 offers all of these and more.

Rising up to the challenge of designing and building a bedroom that exudes opulence and elegance at the same time, the exhibitors chose a Moroccan theme that blended deep blues and rich golds. Azulejo tiles and golden trims circle the room, the gold adding a touch of restraint to what could be called a busy print. A golden arch goes from the floor to the ceiling, framing the whole space together.

The main sleeping area is front and center to the whole exhibit. Clearly the focal point of this space, the king-sized bed is enveloped by a cascading sheer canopy that falls from a golden rosette mounted on the ceiling. Three areas surround the bed—a small lounge area on the left side, a study on the right, and a main lounging area on top of the platform behind the bed.

The two areas on either side of the room each have an arched mirror to give the illusion of added space. Meanwhile, the lounge area at the back of the room has an occasional table and two ottomans for casual lounging. Mounted at the center of the back wall, there is an accent piece that doubles as the headboard, adorned with shells arranged into a fish scale pattern. Beside the headboard, two windows are located on either side to provide additional lighting. A valance board with a Moorish arch provides yet again another subdued and elegant Moorish touch.

All of these elements were put together to cater to the modern, strong-willed young professional who works hard all day and deserves a good long rest at night. Stressful days are rewarded each night, as the dwellers cozily succumb to the comfort of their sophisticated personal oasis.



MOROCCAN OASIS
BEDROOM

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LIZELLE CRUZ | SARAH UY | ALYSSA GONZALES
KRISTINE O'YEK | EARL PALMA | RJ SUYOM

BOOTH NO.06
DESIGN RATIONALE

Reimagining Egyptian. When told of an Egyptian theme, the first thing that would come to mind of everyone, are those we see in the movies and television like the hieroglyphics, the mummies buried inside the pyramid, in short.. the dead.

That's the challenge the group faced. Who wants to take a bath inspired by the dead? When in actuality people want to feel refreshed and reinvigorated after their bath. So instead of going to the thematic approach for this Toilet and Bath the group chose to bring Ancient Egypt into the present times.

Taken as our muse, one of the famous rulers of Ancient Egypt, the beautiful and the alluring Cleopatra, we reimagined what her Toilet and Bath would look like if it's in the present, a T&B that is fitting for the lifestyle of the rich and the royalty. Integrating the design of Egypt and taking it to the 21st Century, we took heavily our inspiration from the Great Pyramid of Giza, one of the symbols of Ancient Egyptian artistry, innovation and opulence.

The walls and the ceiling were created, inspired by the steps of that great architecture, with the use of materials available today. The colors of the T&B are primarily black and gold. Black which symbolizes fertility and rebirth, and gold a symbol that represents the divine and is associated with the brilliance of the sun. The colors black and gold also exudes a feel of luxury and splendour.



CONTEMPORARY EGYPTIAN

TOILET AND BATHROOM



REA FAMI | SHALIMAR OBINQUE | KAYLENE REY | KIRK MOAJE
FRANCES DELOS TRINO | JOAN CORPUZ | ELAINE DIAZ

BOOTH NO.07
DESIGN RATIONALE

Booth 7 will take you to a breathtaking journey as it features a surprising and spectacular fusion of history, culture, elegance and sophistication through the use of Aztec inspired elements, with a touch of modern design.

Employing the natural colors of earth and wood, blended with the luster of gold and glass, Booth 7 inimitably captures a distinctively simple yet elegant, bold and powerful atmosphere. The uniqueness of Aztec style is encapsulated in this space, displaying the impressive and reverberating grandeur of ziggurat patterns, with the abundant use of triangular and geometric forms and configurations. This intention is very much evident in the use of elevated floors, carved walls, cabinets and shelves, up to the layered ceiling.

Booth 7 most specially boasts of its amazing geometric tri-hinged doors that hope to magically marry the naturally rough (stone by stone, crafted by hand) and historic Aztec civilization, to the present world.



CULTURAL AZTEC
LIVING ROOM



BEA ORTIZ | ETHELINE FAYE TAN | TRINA DUMPIT
JOVANNAH YU | NINA TINSAY

BOOTH NO.08

DESIGN RATIONALE

Our chic and classy dining room mirrors our client's personality. As editor-in-chief of the Philippine Tatler, the country's premier magazine of urbanity and elegance, she has impeccable taste that springs from her travels around the world and from the people she encounter from all walks of life. Her most enviable attribute, though, is her capability to pull off whatever style that catches her fancy.

This dining area of a penthouse suite is designed in the Neoclassical style: Architectural details seen in the mouldings and in the arch; date back to the era of King Louis XVI of France. The amplified height of the ceiling, as well as its unique metallic design add grandeur to her place; yet, much like her, it exudes glamour without being imposing.

The dining area is brought together by carefully chosen fashionable pieces that reflect her style.

Being the highly driven career woman that she is, she chooses to spend her free time in the company of family and close friends. Her lovely abode - perfectly designed for a bachelorette - is the ideal setting for an intimate night of food, drinks and great conversation.



CONTEMPORARY NEOCLASSIC

DINING ROOM



KIMBERLY BAGTAS | KRISTINE LACERNA
JOLLO ALIPIO | JI HYUN LEE | SHERYL PARDINES

BOOTH NO.09
DESIGN RATIONALE

A dash of industrial and a spice of luxe are our favorite design recipe. This stylish urban kitchen combines functionality and stylish technology with quirky and factory-inspired touches. The eye-catching range hood against the stainless metal ceiling juxtaposes with GI bronze pipes and glossy accessories pulled off an edgy luxe cook room with industrial swagger. Sleek slate colored cabinetry thingy slice to perfection brims very well with corrugated bronze galvanized iron ceiling. The raw textural beauty of Tanguile wood bar table adds an element of entertainment for guest showcasing kitchen gadgets as well as your cooking skills. Drizzle shiny kitchenware and treasured moments for scrumptious personal touches making this kitchen homemade to yours.



INDUSTRIAL LUXE
KITCHEN



SARAH SALVADOR | JEAN PABLICO | JERINAE CHUA CHING
MINNIE BONDOC | CEZ GONZALES | CHRISTINE SIM

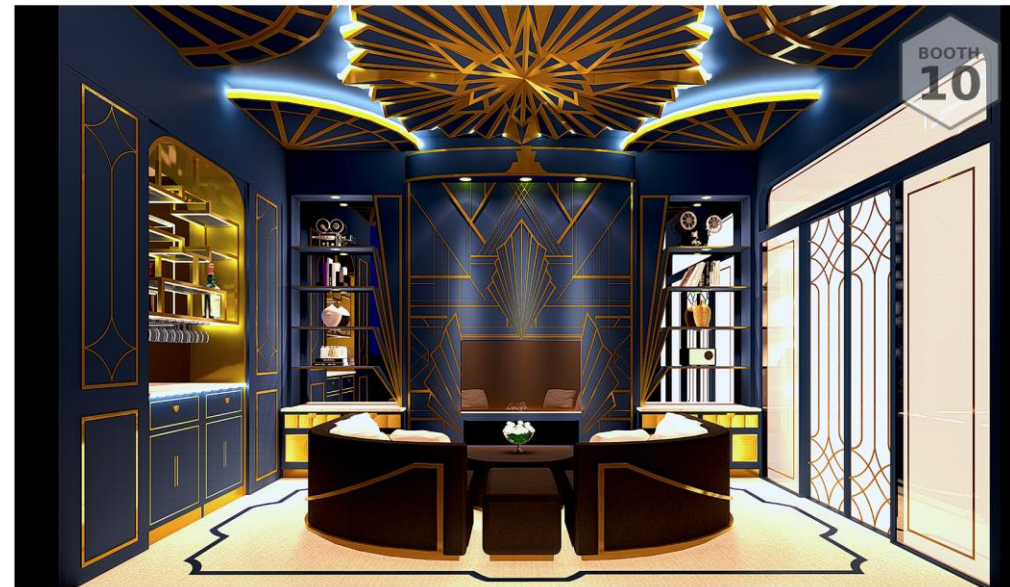
BOOTH NO.10 DESIGN RATIONALE

We chose modern Art Deco style for its ability to create a dynamic interior with a hint of luxury. Art Deco style, short for Arts Décoratifs, is characterized by rich color, bold geometry, and decadent detail work. The signature aesthetic still evokes glamour, luxury, and order with symmetrical designs in exuberant shapes.

Showcasing an ornate custom built ceiling and opting for a bold color to complement the main function of this home theatre den, the metallic sheen and darker colors not only creates a cozy and intimate interior but it is also a nod to the art deco interiors that were patterned decorative, and richly colored.

We believe that design should not only be aesthetically pleasing but should also bring functionality and comfort. Therefore, we infused functional objects with artistic touches.

By fusing the decadence of Art Deco with the sleekness and technology of the modern times, we created a luxurious and inviting space that can bring people together to enjoy its various amenities and at the same time take in the intricate details of the space. A perfect union of functionality, form, the past and the future.



MODERN ART DECO

DEN / STUDY



ANDIE OCHOA | RICHE PATOLOT
LEXIE BONCALAN | MICA TAN | KUKAI TAN

BOOTH NO.11
DESIGN RATIONALE

We will be showcasing eclectic elegance with playfulness but not losing the sophistication that comes with glamour, opulence, and luxury. Eclecticism encompasses various periods and styles – a defining trait of PSID and it's many years. Through our booth, we hope to take our audience on a trip around the world and through time, to evoke a sort of feeling of belongingness and adventure at the same time.



ECLECTIC ELEGANCE
BEDROOM



JESY CRUZ | GAIL MILLER | DAN NARTATES
CLAUDINE CLAUDIO | SHEELAH AGUILA | JAYSON FLOR

BOOTH NO.12

DESIGN RATIONALE

Choosing a bold approach to create a thematic interior, we wanted to build a space that is uniquely its own. Inspired by the diverse beauty of the Philippine archipelago, one can reflect on how Sulu motifs, Badjao stilt houses, natural rock formations, lush tropical forests, and capiz shells take new forms in this distinctly lavish bathroom. Meant to delight the senses, the NEO-ARCHIPELAGO design creates an atmosphere of excitement with its vivid contrasts of texture and color... taking to new heights the unique possibilities of what a bathroom can be.

From the blues of the seas to the greens of the islands, the teal geometric walls rise to make a statement: color means life. Fundamentally, bathrooms should revitalize and give life. The gold reflections are symbolically integral as we pay homage to PSID's 50 years of design education excellence.

Fearless in style, NEO-ARCHIPELAGO offers a novel perspective into bathing in class.



NEO - ARCHIPELAGO

TOILET AND BATHROOM



MICHAEL PIZARRO

BOOTH NO.13
DESIGN RATIONALE

Neutral palettes come alive in this stunning interpretation of tradition's marriage to contemporary design. The mood is replete with textures and patterns that pay homage to a certain respect to what was deemed timeless; patterned wallpaper reminiscent of a play of chinoiserie serve as accents against a naturally finished wall in ash with period moldings to evoke a formal and elegant vibe. Furniture pieces are carefully chosen to create a mix of traditional sophistication with references to English and French pieces while accents remain true to its contemporary and modern roots. Fabric patterns make use of the tried and tested mixing and matching of stripes with florals and foliage albeit all within very monochromatic neutral hues and tones. Finishes are chosen for its appeal and its feel; creating a cozy, comfortable and classy ambiance befitting a place of rest and refuge. Opulent accouterments and accessories focus on gold eliciting a grand and glamorous addition to the ensemble all the while capturing the essence of a bedroom designed to celebrate a rich and lavish lifestyle.



MICHAEL PIZARRO
BEDROOM



**VIANCA ANONUEVO
& MARK PEREZ**

BOOTH NO.14

DESIGN RATIONALE

"Tomorrow's Living"

In celebration of the 50th Anniversary of PSID, interior designers Vianca and Mark showcase a living and entertainment area that is very hip, young and timeless. The space simply exudes a youthful easy luxury vibe that is up to date with the design trends of tomorrow.

Featured here are the automated home entertainment systems by AVDI that meet the demand of the ever-changing world of design and technology. Highlighted and much given attention are the leading brands Ligne Roset, Tom Dixon and B&O Play that define design ingenuity and undeniable creativity. The Philippines' premier art gallery Leon Art Gallery, edgy lifestyle brand Studio Dimensione and sensational bespoke furniture Harver Hill add the exquisite final touches to this tasteful interior space. With all these in play, one would truly experience how it is in tomorrow's living.



VIANCA ANONUEVO & MARK PEREZ

LIVING ROOM



**MARY ANN VENTURINA
BULANADI**

BOOTH NO.15

DESIGN RATIONALE

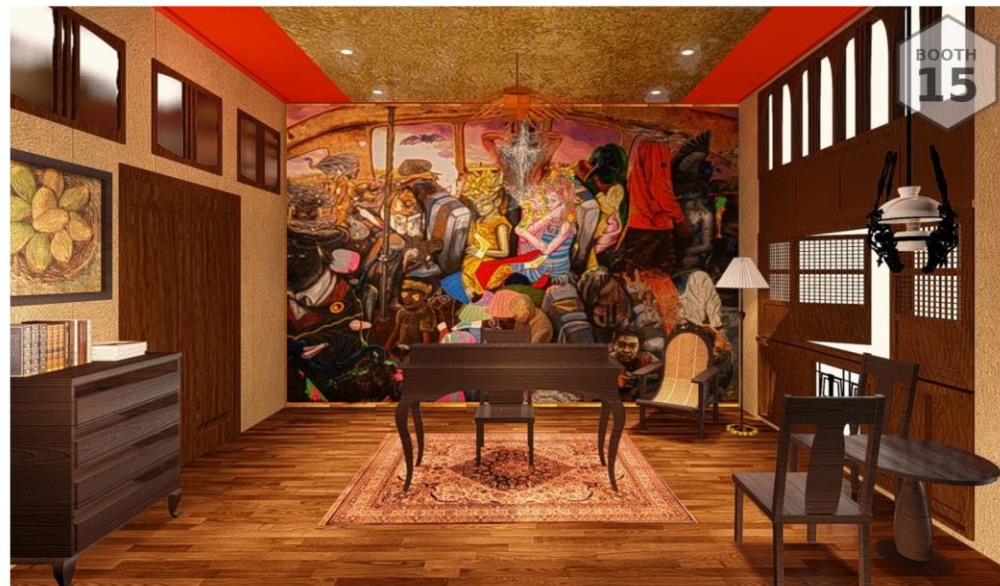
Adaptive reuse of an existing structure refers to a sense of respect for an old or existing space for a new purpose because of a responsiveness to the needs of the current time. It may serve a similar purpose or an additional purpose, but because the perspective in looking at it is through the present-day user's eyes, there may be certain adjustments needed.

This is best seen in the historically cited Bahay Nakpil-Bautista, located in the heart of the busy Quiapo district in Manila. The house was built 103 years ago by Architect Arcadio Arellano for Dr. Ariston Bautista and his wife Petrona Nakpil. Today, it still stands as a testament to adaptive reuse—because conservators and historical designers did their best efforts to transform the space into a thriving community center and museum. With this, the respect for a sense of time and space has brought back the vibrant air in the place.

The design of the interiors of the Bahay Nakpil-Bautista has drawn inspiration from the Vienna Secession. Though it was a style not popular in the Philippines during that time, it was propagated by the reaction of the Viennese artists of the 1890s to the fashionable revival of historic styles—thus creating a style of contemporary character. Such manifestations were seen in the motifs used for the window grilles overlooking the estero. Those grilles facing the street showed abstract interpretation of lyres.

The space intended for this adaptive reuse will be done with the fusion of the Secessionist art and contemporary style. This will be manifested in both the displayed artworks and the furniture style. The mural is only a peg, it is "Maniam Pukaque (Overflowing)" Tarlac Artists Collaborative 12 x 8ft Mixed Media on Canvas 2017. Mural for the exhibit is a collaboration of Alfred Galvez, Julius Legaspi, Derrick Macutay, Abe Orobia and Jared Yokte, representing Philippine Contemporary Artist which will be auctioned by Leon Gallery with partial proceeds for Bahay Nakpil Bautista restoration. It is expected that the merging of both styles will be easier as both of the styles manifest in an ornamentation that tends to "greater simplicity." To borrow their dictum during that time—"To every age, its art. To every art, its freedom." (Der Zeit ihre Kunst. Der Kunst ihre Freiheit)

The proposed adaptive reuse for the Joyeria Nakpil room will be a den in which the works of contemporary Filipino artists will be collected, safeguarded and exhibited. Having fulfilled its purpose in the early 1900s, of being the place where fine jewelry was crafted, (Joyeria is the Spanish word for jewelry), it is but a fitting tribute and honor that its transformation into an art space will be pushed through. In addition to this, there will also be a certain portion dedicated to a library for art books. These art books will help the artists as they contemplate and form their artistic concepts. And finally, as the idiom effectively says—"Build it and they will come", the transformed space will also be seen as the hub where artists will freely exchange ideas and converge to give rise to artistic, cultural and design projects that will benefit the community in particular and the city of Manila, in general.



MARY ANN VENTURINA BULANADI

DEN / STUDY ROOM



STEPHANIE YAN

BOOTH NO.16

DESIGN RATIONALE

An Asian Inspired Contemporary Home Office and Sitting Area

We wanted to create a home office and sitting area that inspires connection and exploration of culture. Gold trim are applied from wall to ceiling to convey continuity and interchanging of connections. We combined open-shelving and built-in cabinetry, highlight Asian accents over black mirrors; dark walls and flooring for sophistication. The combination of dark tones and splashes of gold aim to provide a calming yet luxe feel. Botanicals and other organic elements are used to bring the warmth of nature indoors, adding to the contrast, character and drama.



STEPHANIE YAN

OFFICE / STUDY ROOM



**GINO & KAREN
ABRERA**

BOOTH NO.17

DESIGN RATIONALE

Borrowing concepts from the sophistication of the Japanese kintsukuroi and Abraham Maslow's Hierarchy of Human Needs (which places self-transcendence as man's prime motivation), The KintsukuRoom aims to create a new room typology – one that serves as an interstitial place between the chaos of the outside world and the tranquility of one's home. This contrast is juxtaposed in a room and is tied together by a golden ribbon which outlines the room's programs. Like kintsukuroi, these programs are meant to "repair" one's self and to shed the toils of the day before engaging your family. Ultimately, we see The KintsukuRoom as a place which conveys these messages: that elegance is achieved in the conscious decision to know and transcend one's self, and that there is no room more luxurious than a room which helps you achieve it.



KAREN ABRERA & AEDEFY COMPANY

DEN



LALYN NIVERA

BOOTH NO.18

DESIGN RATIONALE

A stark color palette of gray, raw wood slats and poured concrete walls may seem too harsh and cold for any space. However, combined with the rich decorative detailing of sumptuous fabrics, the muted luster of fine metals and gentle burnished accessories, you get a striking yet warm welcome and softness of an industrial luxe bedroom.

Idr. Lalyn Nivera's design style is to always find that perfect balance of comfort and sleek, modern yet familiar. This master bedroom brings a luxurious and edgy understated elegance the designer tends to gravitate to.



LALYN NIVERA

BEDROOM



**PAM LAGURA
& EZRA HALILI**

BOOTH NO.19

DESIGN RATIONALE

Classic Elegance with a Modern Edge

We wanted to pay homage to exquisitely designed and extravagantly furnished homes all throughout history. However, instead of following traditional styles, we made unexpected choices for a classic-meets-modern appeal. We celebrated both the old and the new with our eclectic selection materials, furniture, furnishings from then to now. We also used a bold color scheme that embodies glamour, opulence, and luxury at its finest – a dramatic mix of black, gold and red.



PAM LAGURA & EZRA HALILI

LIVING ROOM



JIGS ADEFUIN

BOOTH NO.20

DESIGN RATIONALE

GOLDFACE (A Luxe Anteroom)

What can a room or space say about you? Will it tell the stories of your travels and aspirations? Is it a reflection of your personal style and leanings? For Jigs Adefuin, a room is more than just set dimensions—it is a simulacrum of his professional identity. For the 50th Anniversary of The Philippine School of Interior Design, the school challenged its alma mater to create an exhibit space that evokes glamour and elegance and represents their fiber as a designer.

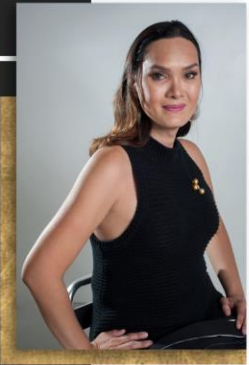
An artist true to his passions, IDr. Jigs Adefuin designed the booth as a sensual feast. Different textures and textiles coexist with each other: velvet, exotic wood veneers, leather, marble, and brass stand together in visual harmony. A cavalcade of leather and fabrics set off iconic Gio Ponti pieces. Arturo Luz and Ramon Orlina team up with the likes of Malang and Romulo Olazo—Philippine masters providing their expertise for awe and wonder. Choice lights are strategically placed to highlight and enhance. A storm of gold and brown form a chromatic backdrop, dappled by splashes of bright hues. Seemingly simple geometric patterns and acute triangles deliver depth and complexity.

Adefuin understands the meaning of luxury. With the richness of the materials and the perfect placement of the elements, the booth shimmers with an aura of opulence and exclusivity. There is nothing quite like this anywhere in the world. It both represents the best of the world, but also is apart from it. This timelessness and elegance only exist in the mind of Jigs Adefuin.



JIGS ADEFUIN

LIVING ROOM

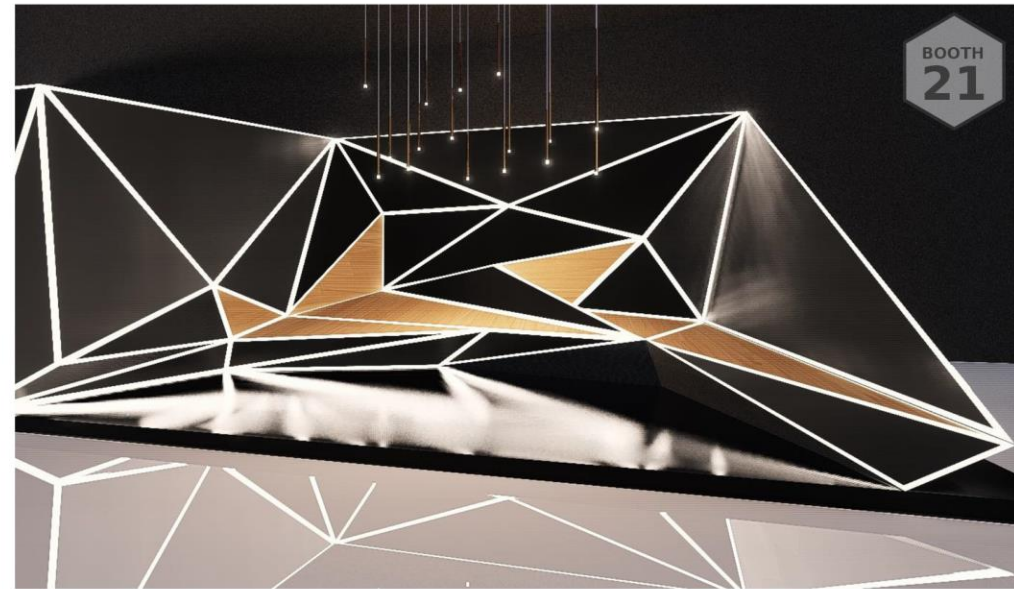


CHITZ LEGAZPI

BOOTH NO.21

DESIGN RATIONALE

This Exhibit is a challenge way far from my comfort zone, for this years' 50th Gold PSID deserves a salute to the pillars of our formative education in this field. Let me take this opportunity to take inspiration from the late Icon of Design Zaha Hadid as she exemplifies excellence, innovation, uniqueness, and precision, that Philippine School of Interior Design imparts to its student for the past 50 years.



CHITZ LEGAZPI

LANAI



**KAT OBCEMEA
& MIKE SUQUI**

BOOTH NO.22

DESIGN RATIONALE

The Edge of Gold

Even in the age of travel lodges in the likes of Airbnb in almost all cities in the world, hotel business has remain its strength in providing standard services and ambiance. The economy of scale versus the confidence and security a client gets is what sets them apart. While there are plenty of choices for visitors to choose from, hotel owners continue to push the very essence of hotel lifestyle which constitutes the driving fundamentals in our design.

A hotel lounge is not only a place to sit and wait, it is for visitors to relax and spend time in it, because surprisingly, there are some hotel guests who would prefer to spend time there than in their rooms at times, thereby leads us to design a lounge area. Catering to both the affluent and the chices hotel guests, we married these two to come up with a design that would meet luxury, glamour, and function.

Foremost, the space gives an access view of the outdoor area divided by a screen of glass panels, dipcofed to display a unique rainbow of colors when hit by sunshine or light, and becomes translucent during nighttime seeing through the refreshing greens of the exterior. The room uses evocative lighting that creates memorable experiences and pleasures to the senses, while the velvety soft fabric of the cushions delights the ardent souls. The use of hexagon shape in our floor and ceiling adds a different element of surprise to a timeless, luxurious and chic space. Though walls define the boundaries of a space, we have reversed the effect of a small space by adding mirrors to simulate a continuous space beyond our center wall.

Another playful use of material that gives off a unique character in the space is the floor-to-ceiling hand painted gold abstract on fabric panels, drawing your curiosity more inward to the space. With a monochromatic colors for the majority of the space, highlights our accent colors of deep ocean blue and gold colors that strongly signifies a romance between classic and contemporary as well as luxury and quality, value and elegance – the edge of gold.

This space is indeed a visual treat to visitors hunting for memorable lifestyle experience and inspiring interiors.



MIKE SUQUI & KAT OBCEMEA

LIVING ROOM



GELO DEL MUNDO

BOOTH NO.23

DESIGN RATIONALE

BRUTALIST LUXE DEN Raw, rough, and untreated materials placed alongside polished and luxurious pieces, is a display of contradictions that highlight the exquisiteness of this room. The characteristics of materials used are amplified. Rough becomes rougher and polished becomes more polished when both are put together. Brutalism's concrete finish, repetitive patterns, massive and boxy furniture, initially associated with low cost, boring, rigid places, was eventually appreciated for its elegance. In keeping materials to their most natural state. Together with lush fabrics, glossy surfaces, metallic furniture and fixture the elegance of Brutalist design is further explored in an eclectic manner. Sit back, watch a film or read a book in this cozy den and study.



GELO DEL MUNDO

DEN / STUDY

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50 years
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