I.D.

International Design Magazine

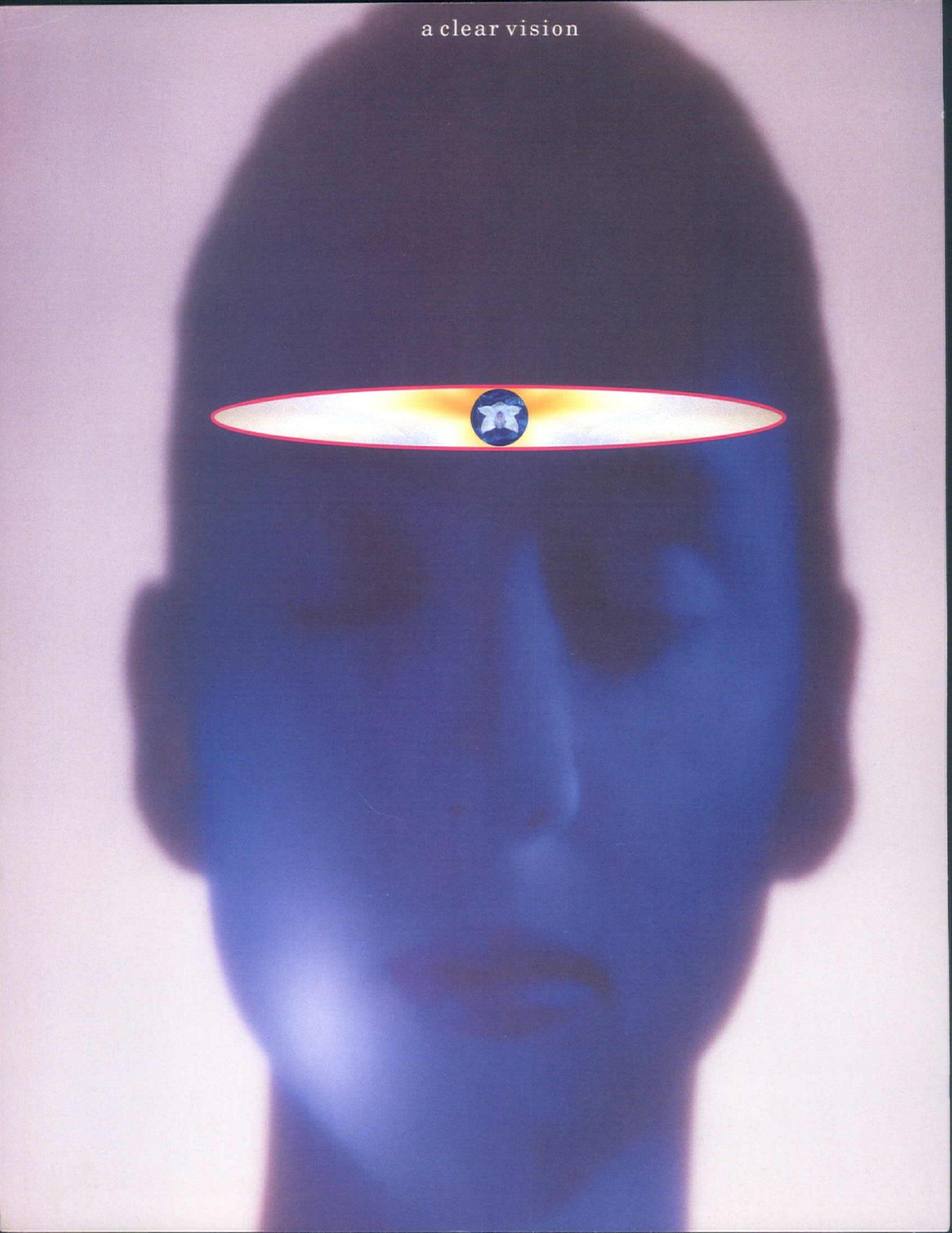
The 38th Annual Design Review

Products
Graphics
Environments
Packaging
Furniture
Equipment
Concepts
Student Work



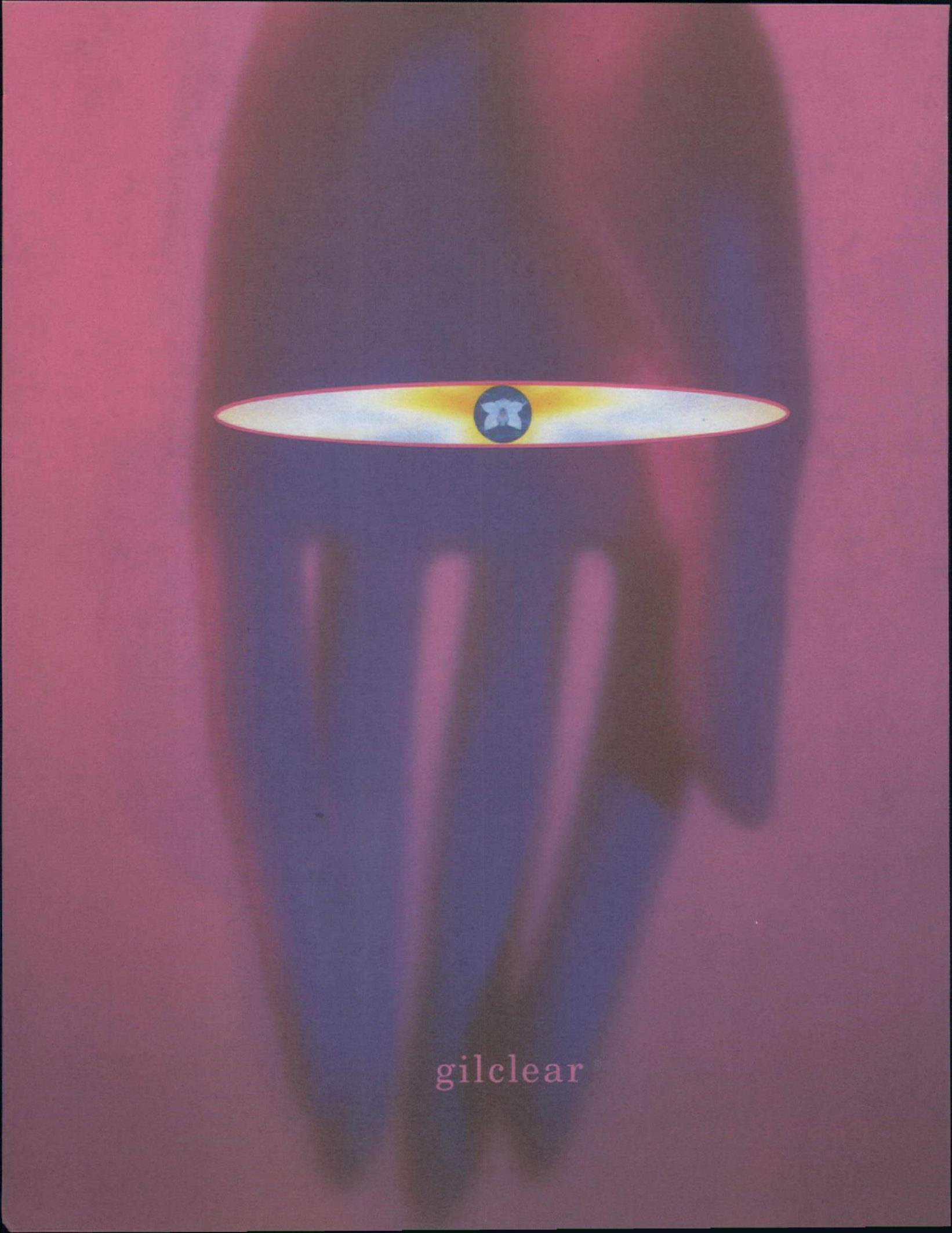
July August 1992 $25

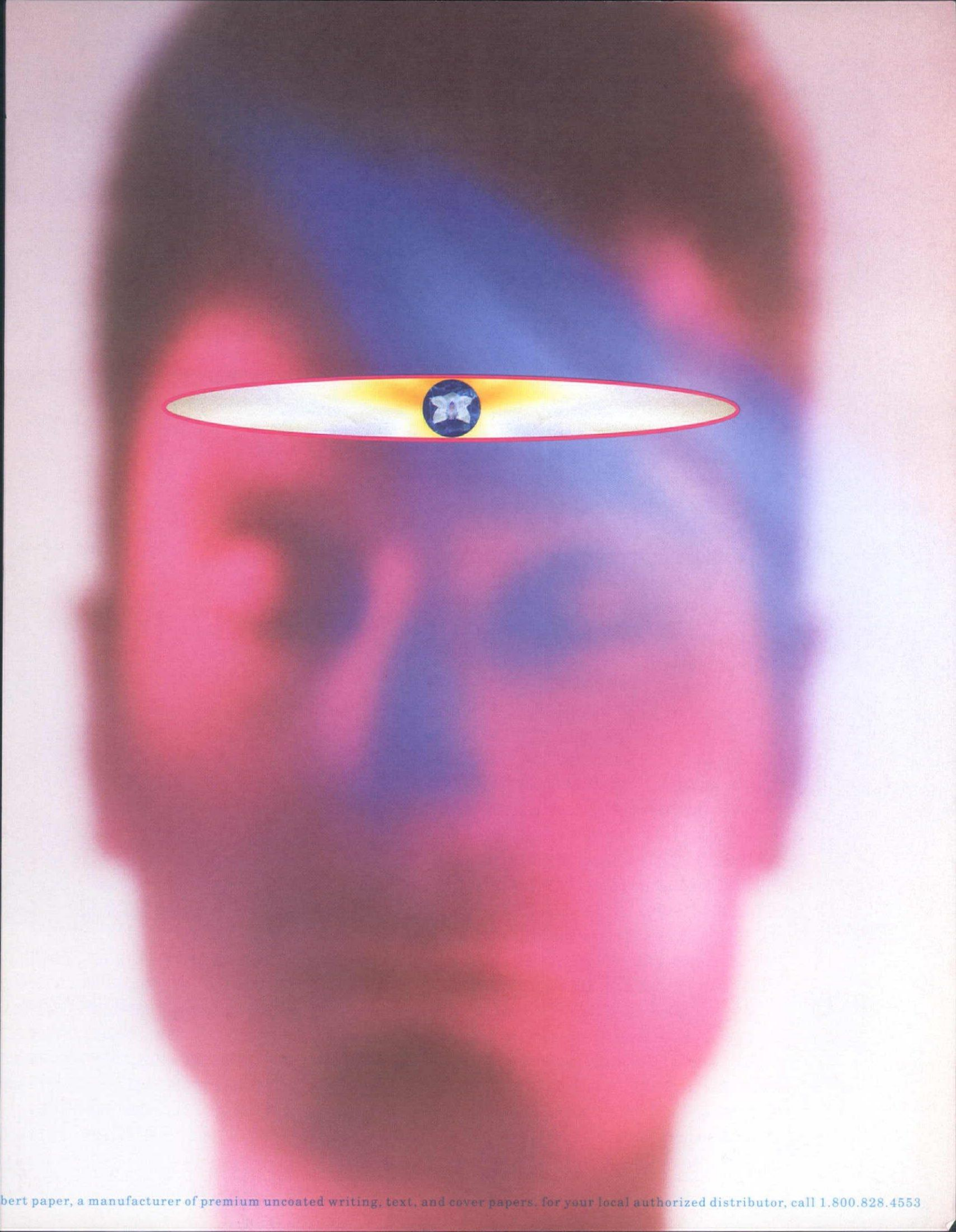
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A Macintosh to start a

Imagine you could design your own personal computer. What would it be? It would be fast, of course. Faster than your basic 486 machine. Fast

The Apple Macintosh Quadra.

enough to handle the rendering, animating, design and analysis jobs that often require a workstation.

It would have immense storage and memory capacity. And it would have features like high-performance networking and accelerated video support built in.



Macintosh Quadra runs all the most powerful engineering software.

You would make it flexible enough to run any kind of application. Affordable enough to put on every engineer's desk. And as long as you're fantasizing here, you'd make it as easy to set up, easy to learn and easy to use as an Apple® Macintosh® personal computer.

But it's not a fantasy. It's a Macintosh Quadra™.

By any measure, the Macintosh Quadra 700 and 950 are two of the most powerful personal computers ever built. Both are based on the Motorola 68040 (rated at 20 and 25 MIPS, running at 25 and 33 MHz), which integrates the processor, math coprocessor and RAM cache all onto one chip.

They're up to twice as fast as any of their forebears. Fast enough to beat the chips off comparably priced 486 computers from IBM, Compaq and Dell.* And fast enough to make programs like AutoCAD, MicroStation Mac,® MacBRAV and VersaCAD perform at a level once see only in dauntingly complex workstations.



Built-in 24-bit video lets you create photo-realistic images without the expense of an extra card.

High-performance subsystems provide built-in support across the board: Etherne networking, accelerated 24-bit video** su port and faster SCSI and NuBus™ slots.

You can add a 400MB hard disk to bot



*Comparisons are based on a 1991 independent research study conducted by Ingram Laboratories that tested a variety of personal computers running applications available for both the Macintosh and Microsoft Windows 3.0 environments. **24-bit video support for product specifications and descriptions were supplied by the respective vendor or supplier. Orbiter images created by Jerry Flynn. ©1992 Apple Computer, Inc. Apple, the Apple logo, A/UX, Mac, Macintosh and "The power to be your best" are registered trademarks and Macintosh Q is a trademark of Wolfram Research, Inc. MicroStation is a registered trademark of Bentley Systems Inc. MS-DOS is a registered trademark and Windows is a trademark of Microsoft Corp. Motorola is a registered trademark of Motorola Corp. NuBus is a trademark of Texas I*

with the power revolution.

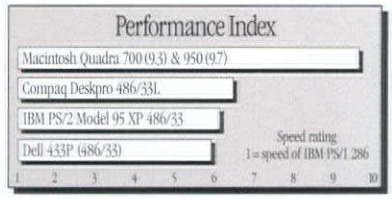


communications architecture lets you easily take advantage of features like distributed processing, allowing programs like RenderPro and BackBurner to utilize excess CPU cycles on other Mac computers or workstations for faster renderings.



There are two Macintosh Quadra models. The 950 sits next to your desk; the 700 fits on top of it.

And Macintosh Quadra fits in with the PCs you already own. The built-in Apple SuperDrive,™ used with Apple's new Macintosh PC Exchange software, allows you to share files easily with MS-DOS PCs via floppy disk or over a network. And with Apple's fully compliant version of UNIX®—A/UX®—you can even run UNIX, X Window, MS-DOS and Macintosh programs all at the same time.



Macintosh Quadra significantly outperforms 486 PCs from IBM, Compaq and Dell running Windows 3.0.

It all adds up to the kind of power that moved *PC Week* to give the Macintosh Quadra its highest satisfaction rating in the categories of overall performance, price relative to performance, expansion capability and ease of installation and configuration.†

ne 700 and the 950 to accommodate the largest CAD les. And the 950 even lets you add a CD-ROM drive or a emovable cartridge drive, and a disk array or more than gigabyte of internal hard disk storage.

You can increase the memory of the 950 to up to 64MB f RAM for handling compute-intensive applications like hree-dimensional modeling and stress analysis.

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We salute people of vision,

our creative collaborators,

who always move us

to look in new directions.

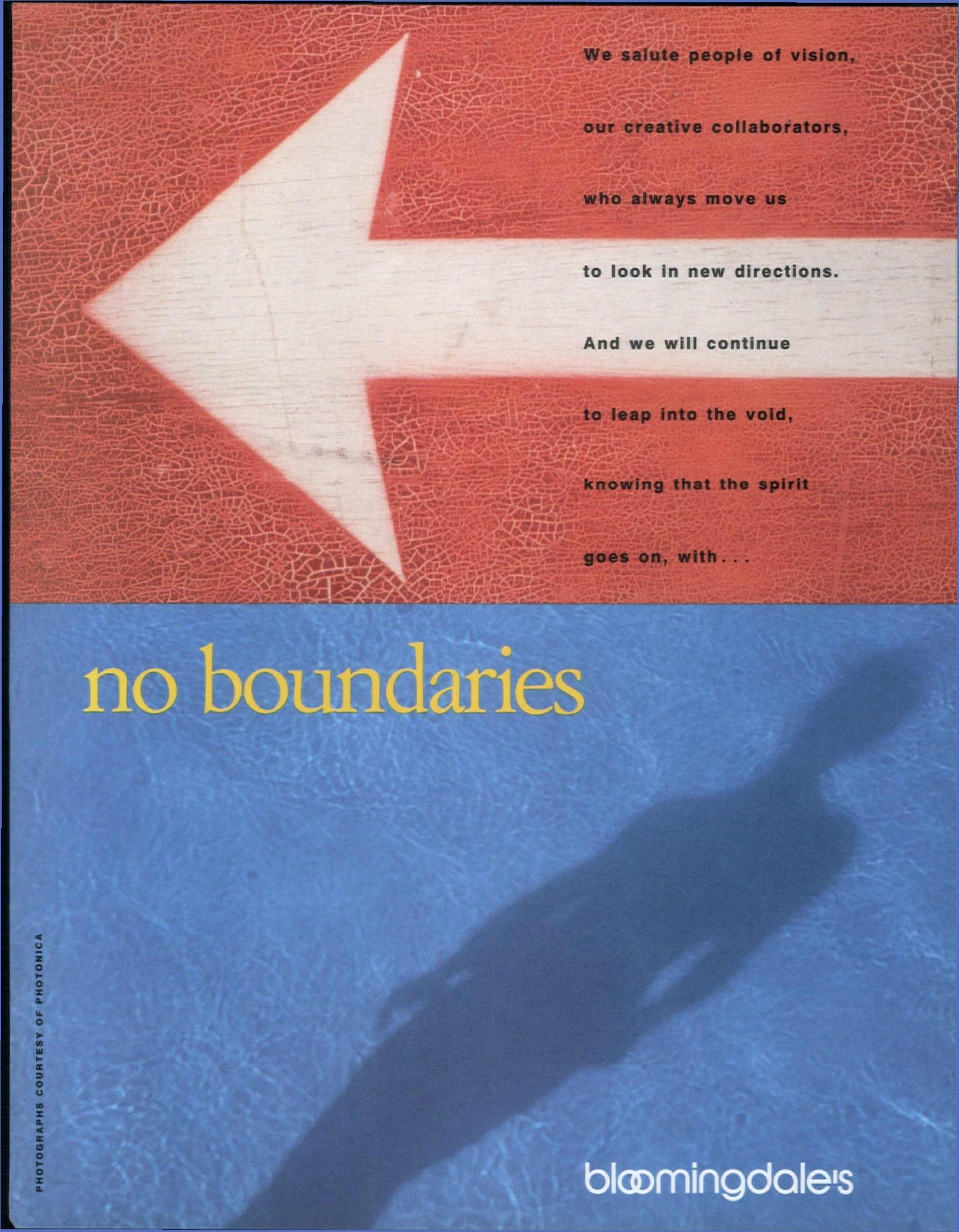
And we will continue

to leap into the void,

knowing that the spirit

goes on, with . . .

no boundaries



PHOTOGRAPHS COURTESY OF PHOTONICA

bloomingdale's

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After 10 years at Apple Computer, Gavin Ivester announces the formation of a new industrial design consulting service.



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I.D. Volume 39, Number 4

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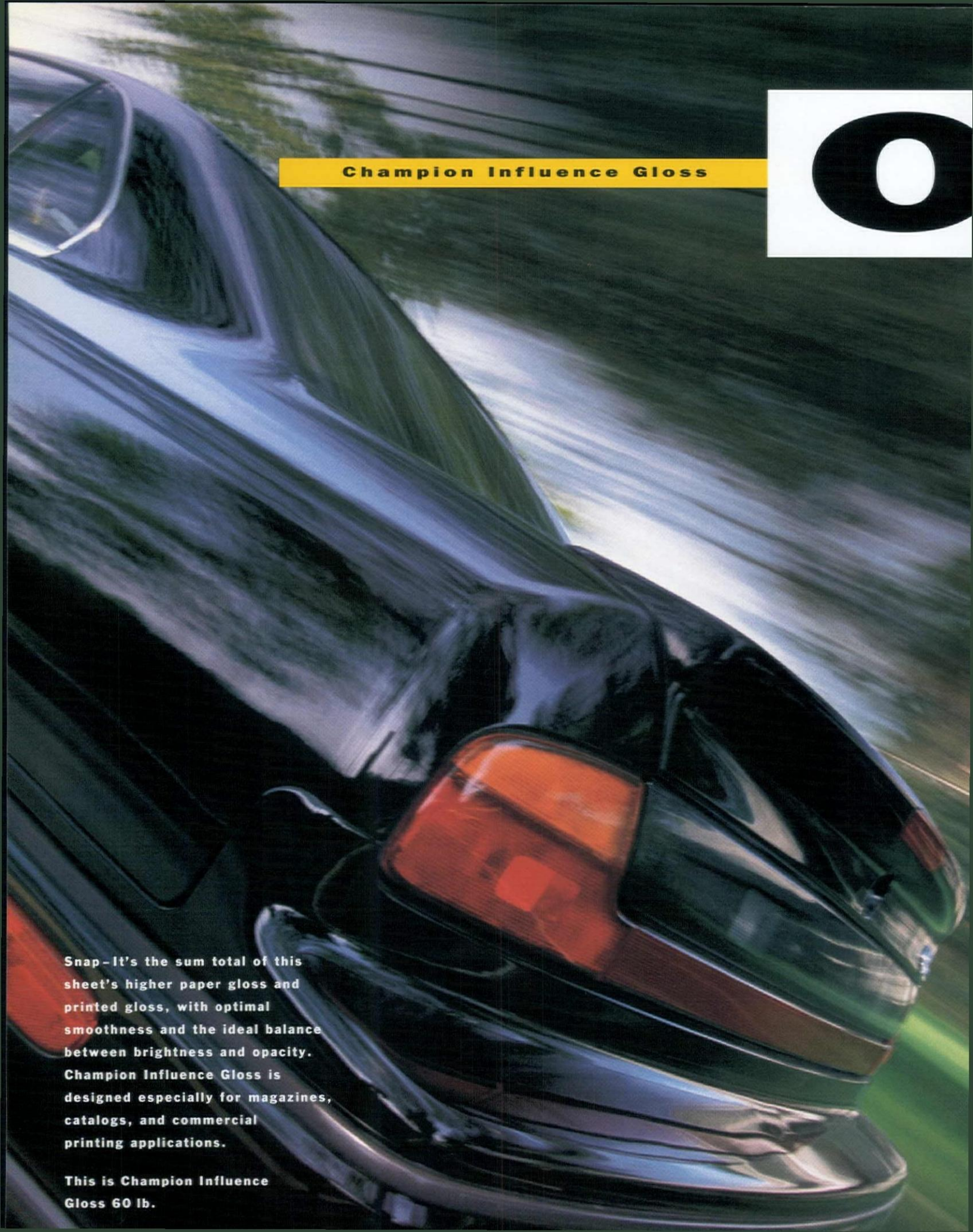
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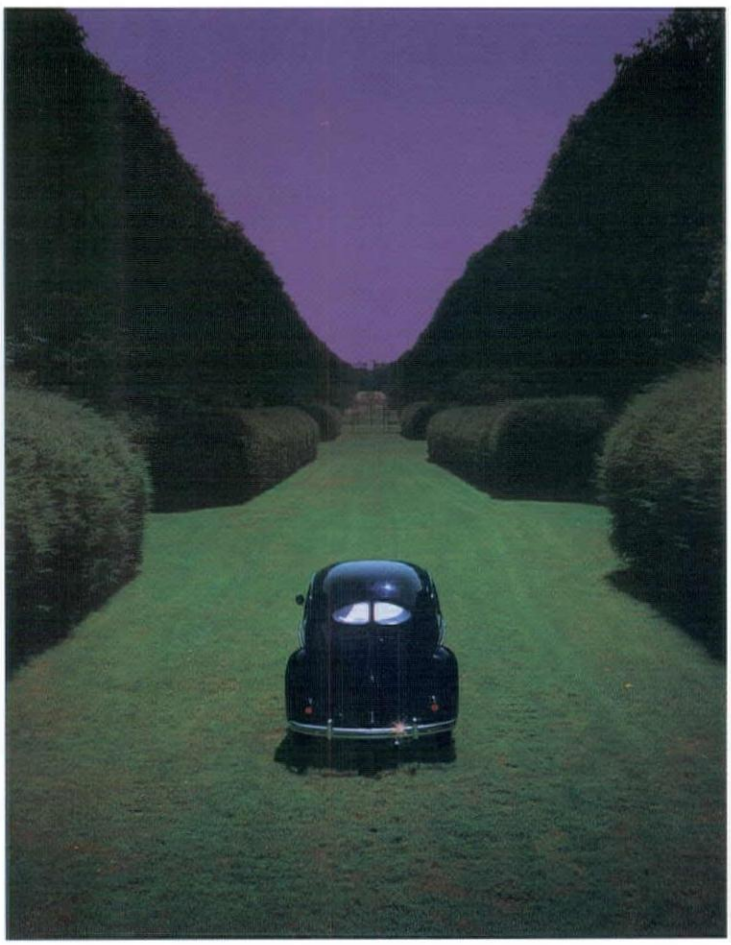


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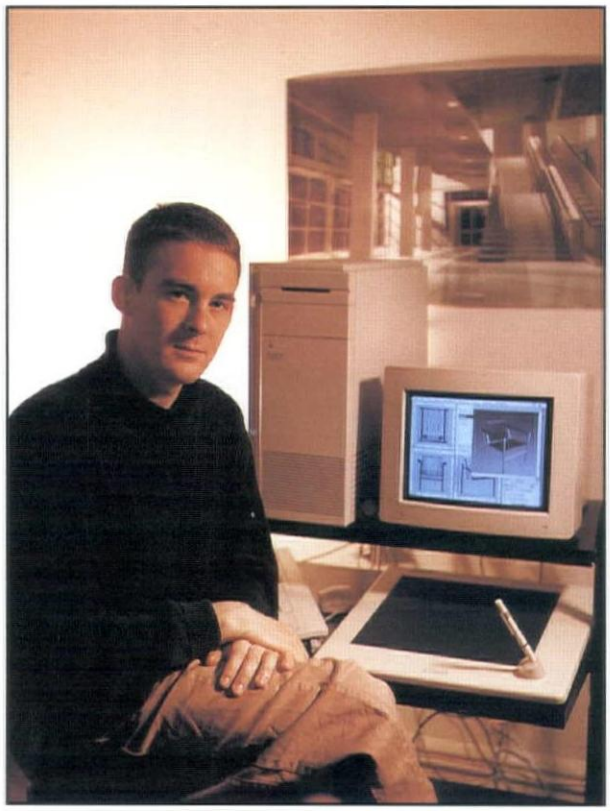
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Why should designers choose Sculpt instead of Alias?

BECAUSE THEY CAN'T AFFORD NOT TO!

Alias Designer is a fine tool. But who can really afford the enormous investment in the Alias software, SGI workstation, high priced peripherals, and needed training. And how many designers want to be UNIX gurus?

That's why so many firms like Arcathexis chose ***Sculpt*** and Macintosh instead. As an independent designer for clients such as *Bose* and *Peter Eisenman Architects*, David Johnson of *Arcathexis* selected ***Sculpt*** because it provides him a complete design environment. Delivering workstation performance while still leveraging his current investment in Macintosh. According to David Johnson, "my clients can't see the difference in my presentations produced with ***Sculpt*** versus those produced by Alias equipped design firms. But they do notice my significantly lower billing statements. And I definitely notice my better bottom line."



David Johnson; Principal, Arcathexis

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Computer generated renderings of 3D models courtesy of: Igloo/Design Edge, Bose, Arcathexis, and S. Speer

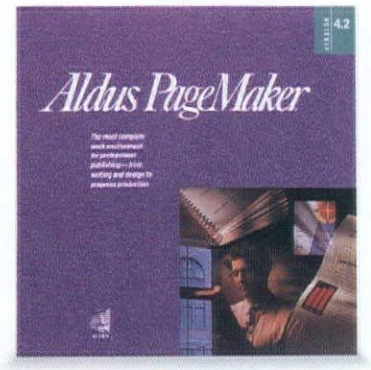
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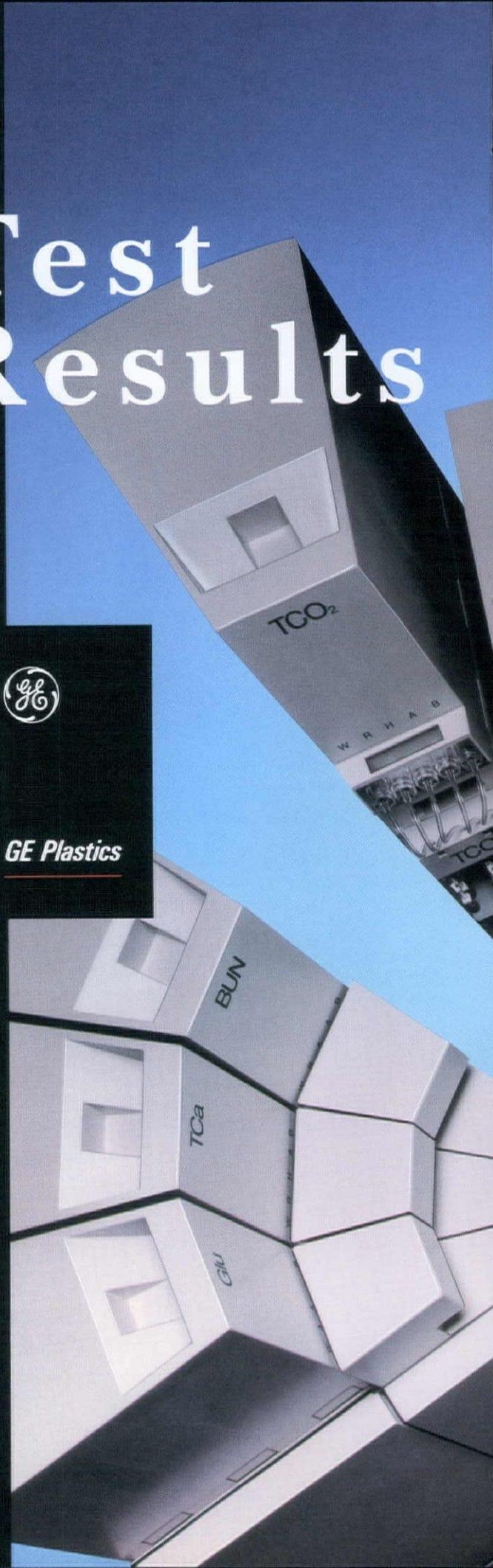
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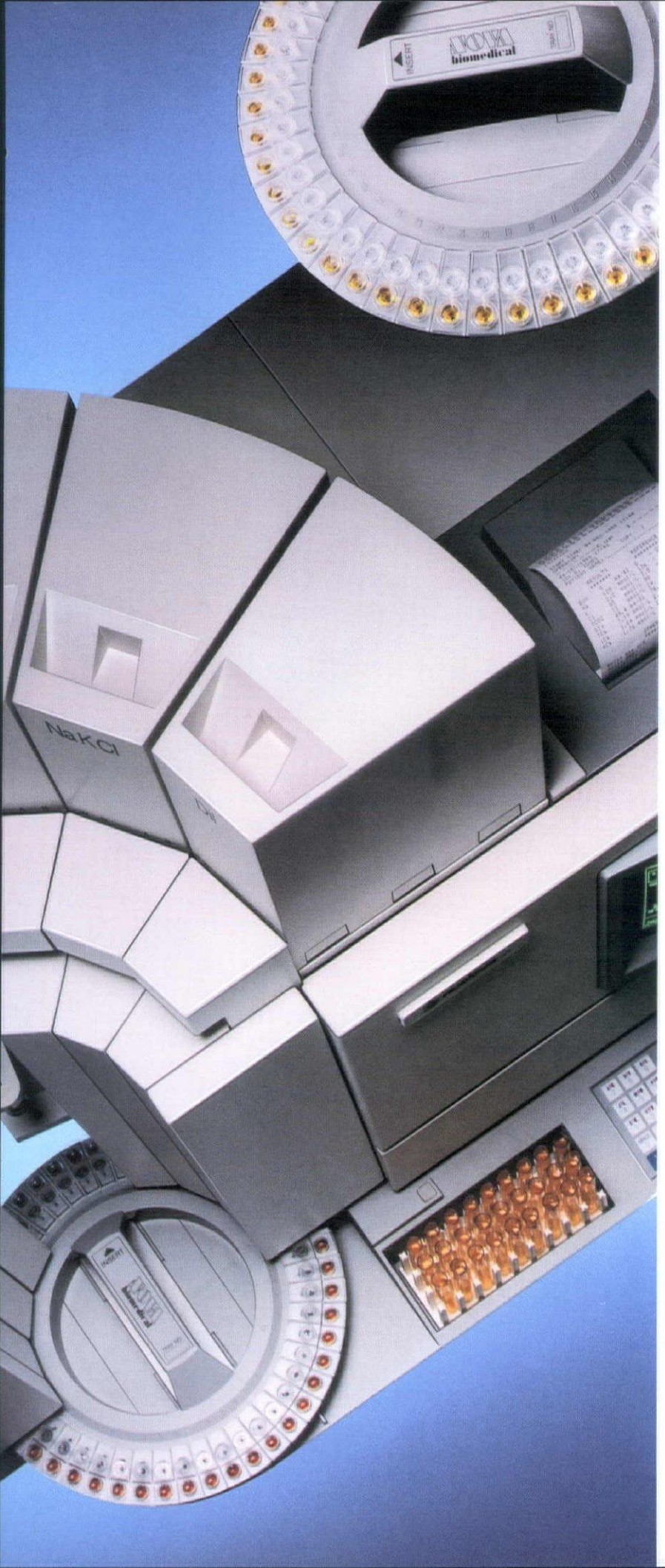


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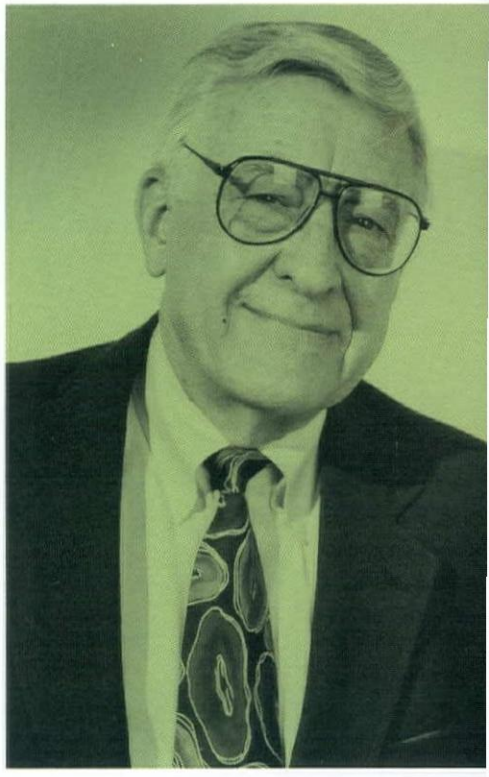
Consumer Products Jurors



Bill Evans lives in California, where he divides his time between the Palo Alto based Lunar Design and a Silicon Valley start-up company he co-founded to develop applications for proprietary voice recognition and compression technology in low-cost portable information products. At Lunar, Evans has designed numerous medical, scientific and computer products, including the award-winning Coherent ophthalmic lasers and all sizes of computers, from laptops to the MasPar parallel supercomputer. Originally trained as an engineer in his native Britain, Evans went on to study industrial design at London's Royal College of Art and worked in the U.K.'s appliance industry for five years before coming to California. Evans occasionally writes on the subject of design management, trends and interaction design.



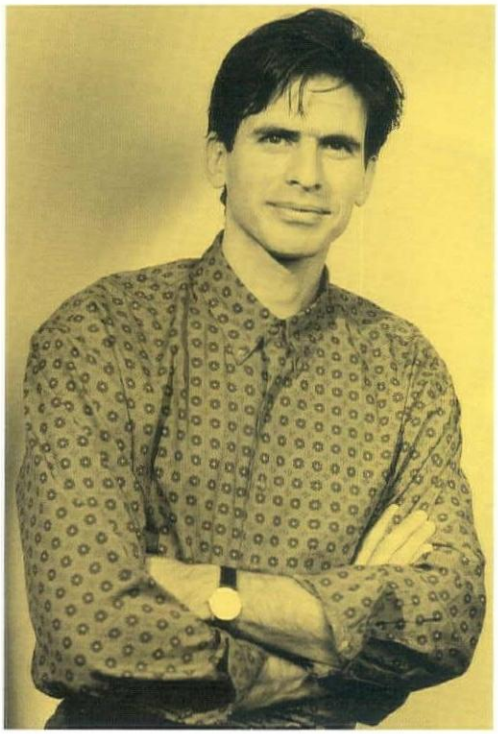
Laura Handler is principal of the design firm Handler in New York. In addition to her design practice, she has been an instructor at the Parsons School of Design's Product Design program since its inception in 1988. Before founding her firm in 1984, Handler designed products for Sottsass Associati and Kriza in Milan. Handler's client list is international in scope, including firms in Italy, Spain, Germany, Japan and the Philippines, as well as in the U.S. The firm has designed numerous products in the areas of housewares, tabletop accessories, watches, cosmetic products and displays, bathroom accessories, furniture and commercial interiors. Last year, Handler was featured in the *I.D. Annual Design Review* for her Catseye Votive Candles. Her work is included in the permanent design collection of the Cooper-Hewitt Museum.



Paul Specht, a fellow of the IDSA, is president of Goldsmith Yamasaki Specht Inc., in Chicago, Illinois. After graduating from the Art Institute of Chicago in 1950, Specht worked for Russel Wright Associates, New York, as a staff designer, and Dave Chapman Design, Chicago, as vice president, before cofounding his current company in 1970. The firm specializes in industrial safety, medical, recreational and automotive equipment and produced the Igloo Picnic Cooler and Battery-Powered Surgical Tools for Stryker, among many other well-known products. In 1987, Specht's Econ Visitor Spectacles won Best of Category in the Equipment category of the *I.D. Annual Design Review*. Specht was the recent recipient of the first Lifetime Achievement Award in Industrial Design from the Chicago Merchandise Mart.



Gordon Bruce is principal of Gordon Bruce Industrial Design in New Milford, Connecticut. He graduated from the Art Center College of Design in 1972 and joined Eliot Noyes, in New Canaan, Connecticut, in 1973. Bruce has designed office and medical products, interiors, laboratory instruments, robotics, exhibits, gas station equipment, executive aircrafts, furniture, transit vehicles, signage, engines, sewing machines and parallel processors. His current clients include IBM, Mobil, Westinghouse, Champion, NASA, Polaroid and Texas Instruments. The Museum of Modern Art and the Smithsonian Institution have included his work in their permanent collections, and his designs have been exhibited at London's Victoria & Albert Museum and selected in the *I.D. Annual Design Review*. Bruce holds several U.S. design patents and just received an N.E.A grant for a book he is preparing on Eliot Noyes.



Paul Montgomery is a partner at Montgomery/Pfeifer, an industrial design firm in San Francisco. Before co-founding the firm in 1991, Montgomery was a partner at Design Logic in Chicago and design director at Frogdesign in Campbell, California. With more than ten years professional experience, he has also worked as a designer at Worrel Design in Minneapolis, P.A. Technology in Princeton, Texas Instruments in Austin and Dave Ellis Industrial Design in Dallas. Montgomery/Pfeifer's current clients include Apple Computers, Logitech, Esprit, Eveready, Texas Instruments, RCA, Sun Microsystems, Samsung and Uniden. Montgomery holds a Bachelor of Environmental Design in Product Design from North Carolina State University and a Master of Fine Arts from Cranbrook Academy of Art. His work has been widely exhibited and featured in *I.D.*, *Domus*, *Blueprint*, *Metropolis*, *Modo*, *Axis*, *Design* and *Life* magazines.



Andrew Serbinski is principal of Serbinski Machineart, a product design consultancy in Hoboken, New Jersey. He graduated with honors from Pratt Institute in 1971 before joining the Plumb Design Group in New York. In the mid-1970s, he worked in Japan for Ricoh, designing export versions of the world's first compact plain-paper copiers sold by the Savin Corp. in the U.S. He founded Serbinski Machineart in 1988 and has since worked with a number of Japanese corporations such as Fujitsu, Ricoh, Pentel, JVC and Kyoei Kogyo. Fluent in Japanese, Serbinski lectures to Japanese companies on design and culture. A past chairman of the New York Chapter of the IDSA, his work has been selected, most recently, by the *I.D. Annual Design Review* in 1991 for the design of the Savin photocopier.

These Projects All Came Together Because Different Departments Could All Work Together.

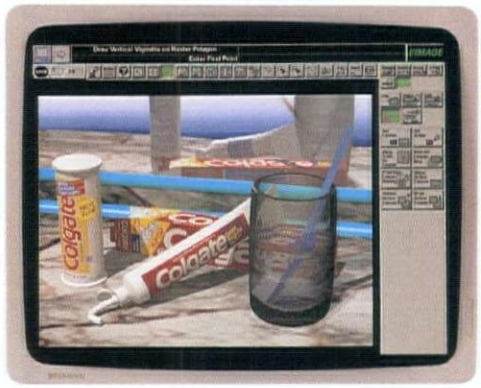
These days, it takes groups of specialists to usher a product from conception to completion. And that assumes they're able to work together in a close, cooperative relationship to get the job done.

But consider the obstacles in their path.

Each group may be working with a different hardware system. Each may depend upon a different database. And the groups may be scattered over the entire globe.



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KUDOS TO THE WINNERS FROM HOPPER PAPERS

Hopper Paper Company wishes to honor the winners of the third KUDOS FROM HOPPER International Design Competition, held in San Francisco April 8. The judges were Doug Akagi of Akagi Design; Michael Cronan of Cronan Design; Michael Mabry of Michael Mabry Design; Michael Manwaring of The Office of Michael Manwaring; and Jennifer Morla of Morla Design.

KUDOS FROM HOPPER is an on-going design competition which accepts entries on Hopper papers in three categories: Letterhead, Collateral and Recycled. For more information, please contact your Hopper Paper merchant or write: KUDOS FROM HOPPER, c/o A.B. Isacson Associates, 545 8th Avenue, New York NY 10018. Or call: 212-868-2727.



COLLATERAL CATEGORY

TITLE OF ENTRY: Corporate and Patron Fundraising Kit

DESIGNERS: Eric Teng, Diane Wagner

DESIGN FIRM: Parker & O Design Associates

CLIENT: The American Ballet Theatre

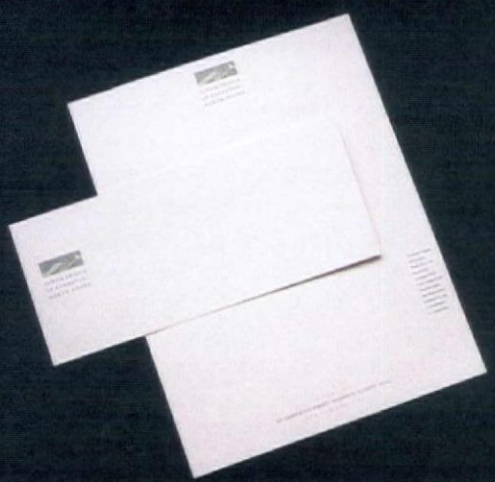
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MERCHANT REPRESENTATIVE: Marc Rinzler

PRINTER: The Savadow Company, New York, NY

PRINTER REPRESENTATIVE: Rick Savadow

PAPER: Feltweave, cover



LETTERHEAD CATEGORY

TITLE OF ENTRY: Junior League of Evanston Identity

DESIGNERS: Julia Dunlop, Nadine Kim

DESIGN FIRM: Olver Dunlop Associates

CLIENT: The Junior League of Evanston, IL

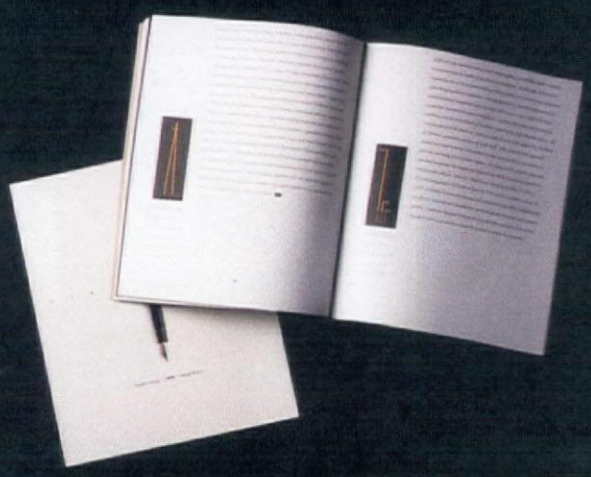
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RECYCLED CATEGORY

TITLE OF ENTRY: Summit Savings 1991 Annual Report

DESIGNERS: Kerry Leimer

DESIGN FIRM: Leimer Cross Design

CLIENT: Summit Savings Bank

PAPER MERCHANT: Unisource, Seattle, WA

MERCHANT REPRESENTATIVE: Becky Westby

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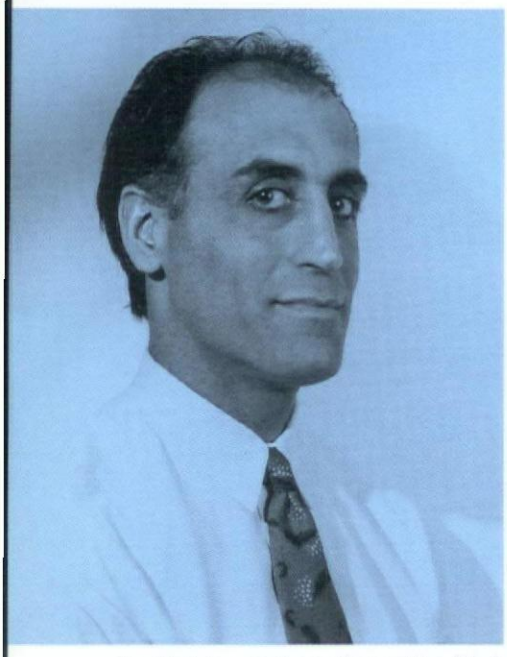
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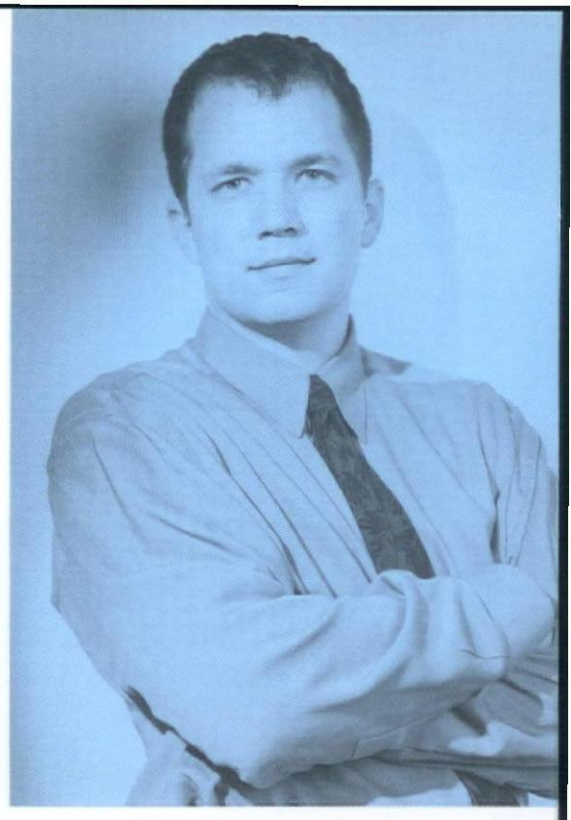
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Jim Harb is a partner of Rosenblum/Harb Architects in New York. A native of California, he has worked in the New York offices of Johnson/Burgee Associates and Mitchell/Giurgola Architects. Harb received his Bachelor of Architecture degree from the California State Polytechnic University, San Luis Obispo, and studied at the Architecture Academy in Copenhagen, Denmark. His firm designs a cross-section of architectural and design projects, including multi- and single-family residences, stores, offices and showrooms. Its clients include Calvin Klein, Barney's New York, Dunhill, J. Crew, Revlon and Saks Fifth Avenue. Harb's work has been featured in most professional publications, including *Progressive Architecture*, *Interiors*, *Architectural Design* and the *AIA Guide to New York*.



Leslie Gill is a partner at Bausman-Gill Associates in New York. Having graduated from Cooper Union with a Bachelor of Architecture degree in 1982, she is now an adjunct assistant professor at Columbia University and Parsons School of Design; she has also served as a visiting critic at Yale University and Pratt Institute. Before founding her firm with Karen Bausman in 1982, she worked at Chermayeff & Geismar Associates in New York. Her work has been widely exhibited and has appeared in *Progressive Architecture*, *Interior Design*, *Architectural Record*, *Metropolis*, *Metropolitan Home*, *Abitare*, *Ottagono* and *The New York Times*, among other publications. Gill was recently selected for the "Emerging Voices" series by the Architectural League of New York, where she won the Young Architects Competition in 1987. She was also the recipient of an Artist Fellowship from the New York State Foundation for the Arts in 1986 and 1992.



Michael Maltzen received his Bachelor of Fine Arts and Bachelor of Architecture degrees from the Rhode Island School of Design in 1985, and graduated with a Masters in Architecture from Harvard University in 1988. Maltzen is now an architect with Frank Gehry Associates in Los Angeles. He was closely involved with the firm's designs for the Villa Olympica in Barcelona and the Art School at the Toledo Museum of Art and is currently project designer for the Disney Concert Hall in Los Angeles. Maltzen has taught at RISD and Harvard and was awarded the Henry Adams Gold Medal from the American Institute of Architects. He also served as co-editor of the Los Angeles based architecture quarterly *C of A*.

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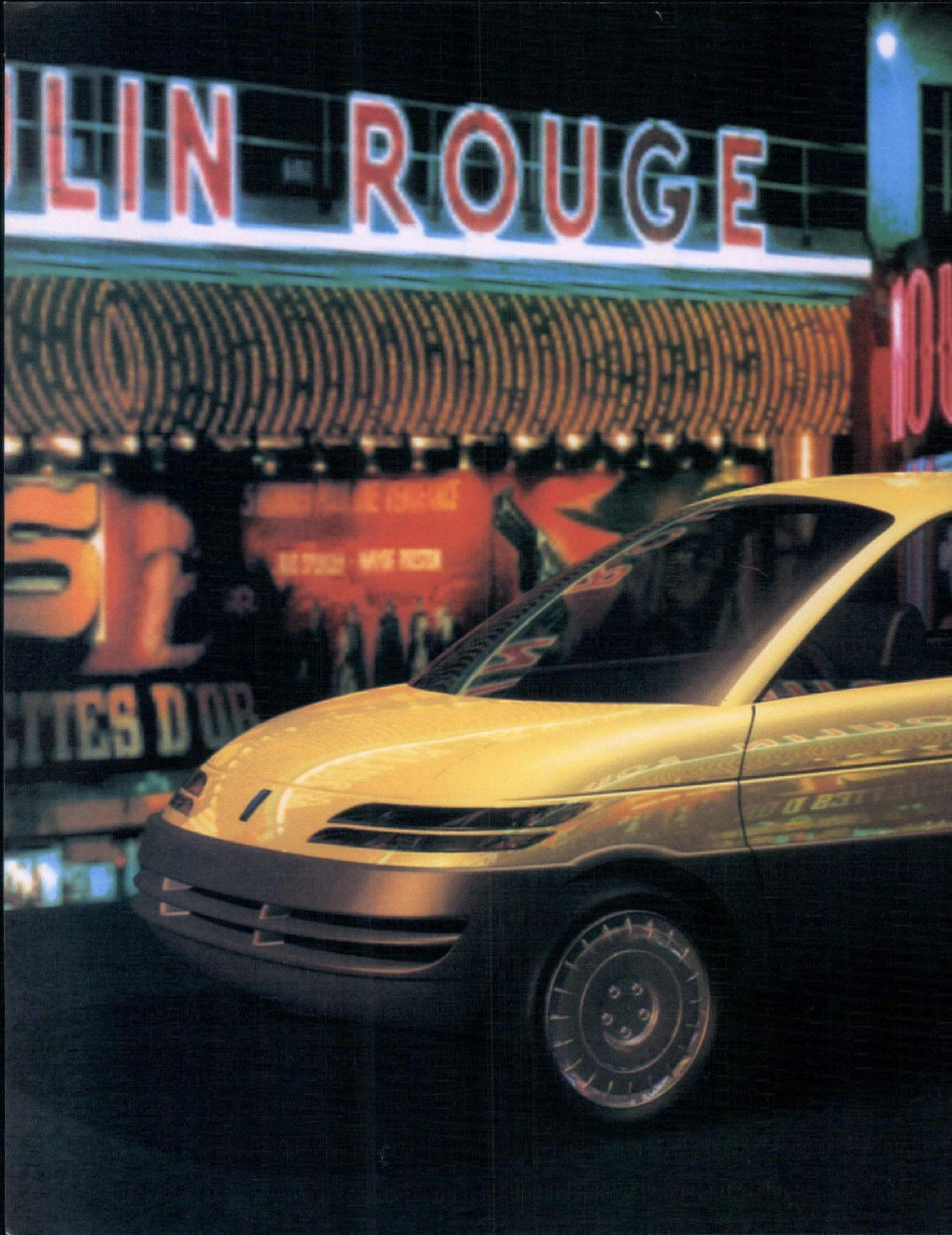
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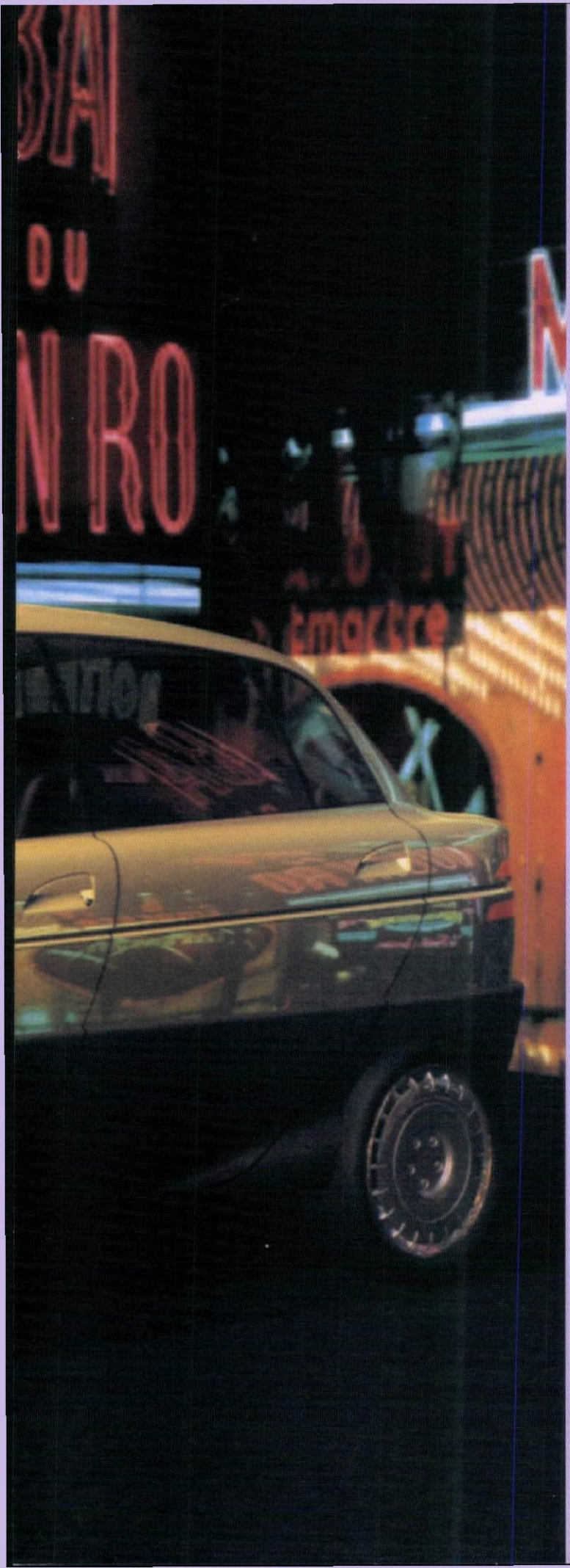
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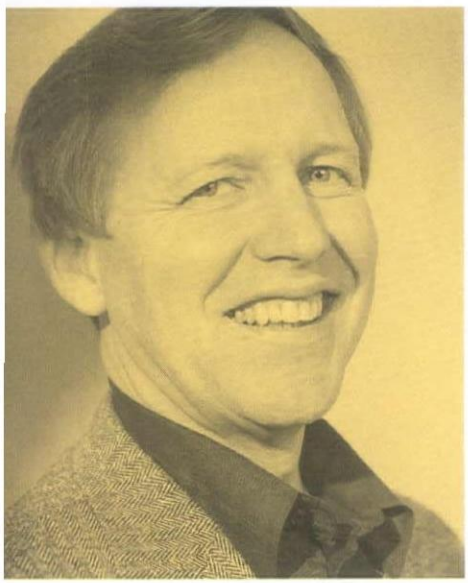
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Rob Harvey is senior vice president of research and design at Herman Miller Inc. in Zeeland, Michigan. A graduate of Western Michigan University, the University of Miami and Columbia University, he has been with the company for 14 years. In his current position, Harvey serves on the Executive Committee and is responsible for the management of all new and existing products, the formulation of the corporation's product strategy as well as the identification, engagement and development of designers. In the past, he headed the company's corporate planning department and a group concerned with applying Herman Miller's products to users. He also worked as the director of planning and construction at the Catholic Medical Center in New York City.

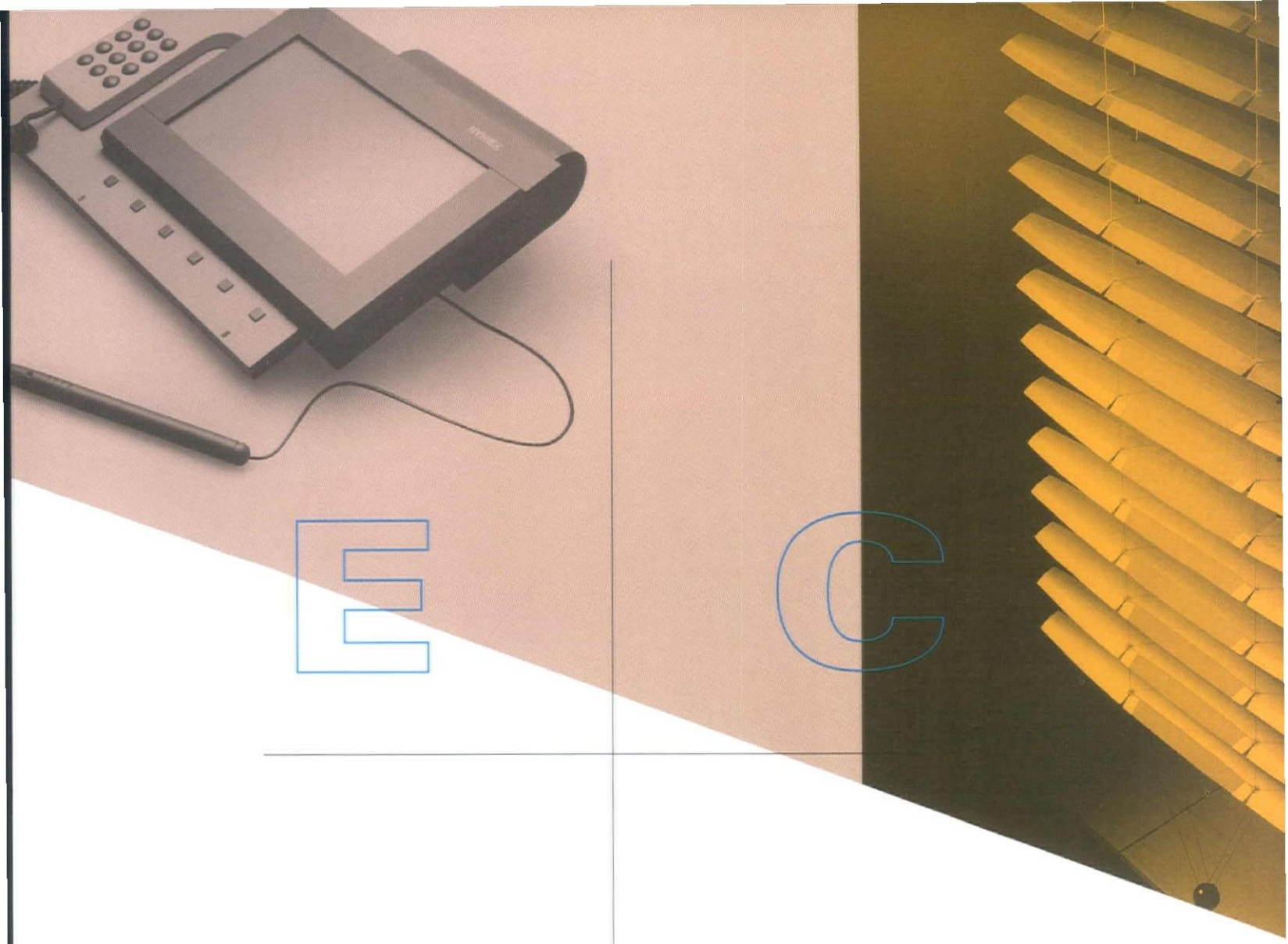


Wendy Evans Joseph, AIA, a senior associate with Pei Cobb Freed and Partners in New York, participated in the design of the United States Holocaust Memorial Museum in Washington, D.C., and is currently designing the New Federal Courthouse in Boston. A graduate of the University of Pennsylvania and Harvard University's Graduate School of Design, Joseph was a recipient of the Rome Prize in Architecture from the American Academy in Rome in 1984. She has served on the board of the New York Chapter of the AIA and as president of the Harvard GSD Alumni Council; in addition, she has served as a guest studio critic at Yale, the University of Pennsylvania and other schools. Recently, she has been involved with developing the work of art furniture designers through her association with the Peter Joseph Gallery in New York.

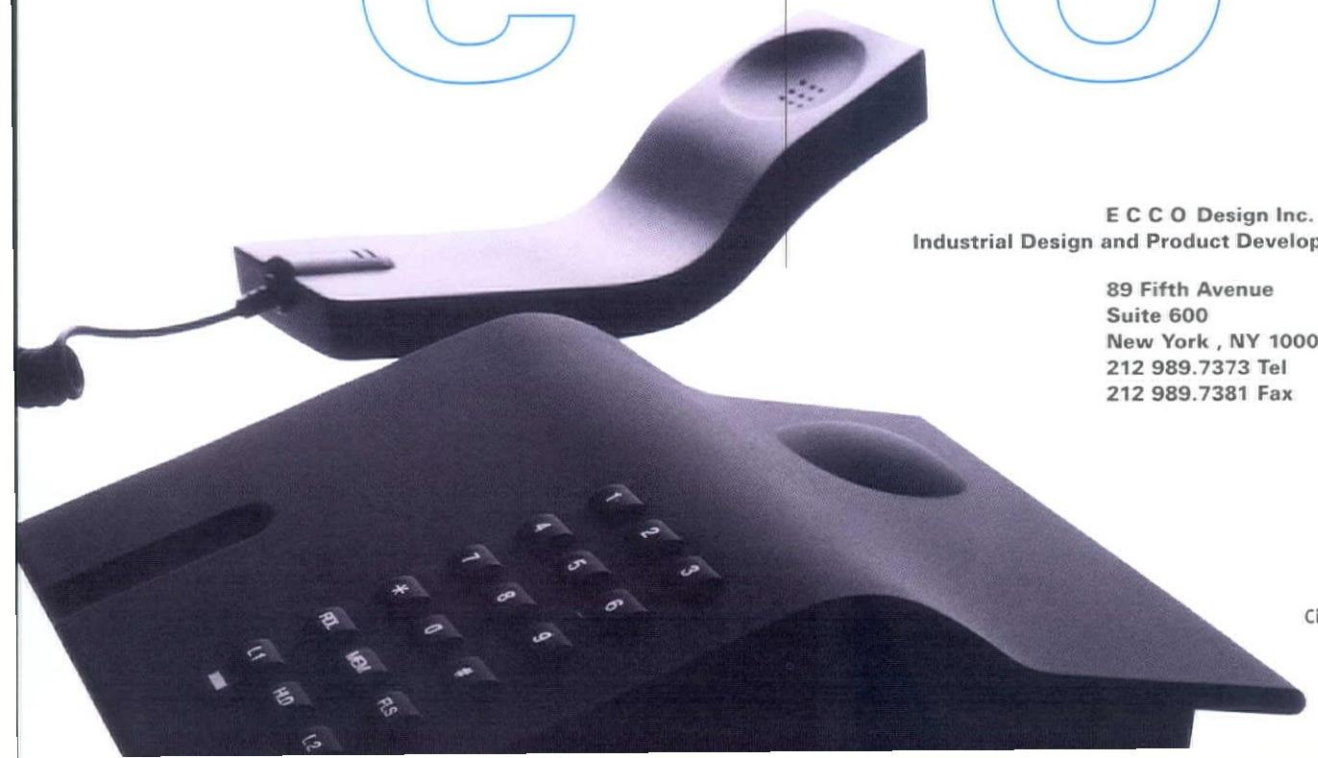


Susan Grant Lewin joined the Formica Corp. in 1982 as creative director after 20 years as a design and architectural editor at *House Beautiful* magazine. At Formica, she produced a number of interdisciplinary exhibitions, competitions, lectures and seminars, including "Surface and Ornament," "Material Evidence" and "From Table to Tablescape." She recently edited *Formica & Design: From the Countertop to High Art*, published by Rizzoli. Lewin has served on the boards of the National Endowment for the Arts, Parsons School of Design and Arts and Architecture magazine and has received numerous awards for her efforts in broadening the scope of design consciousness in America.

Jurors continued on page 26



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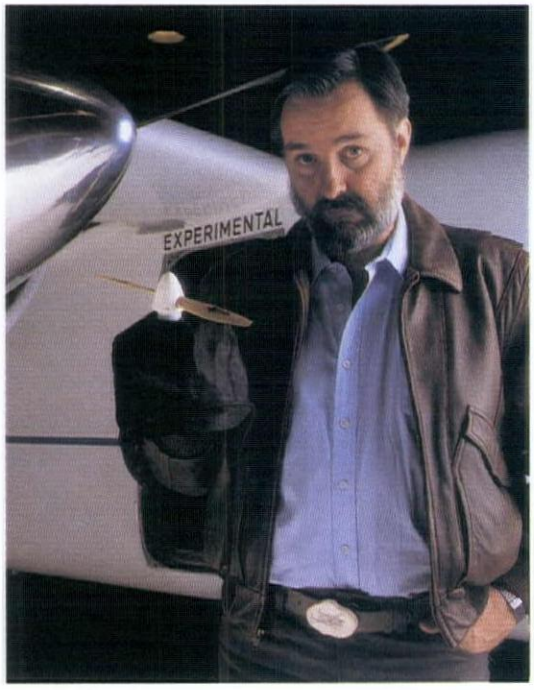
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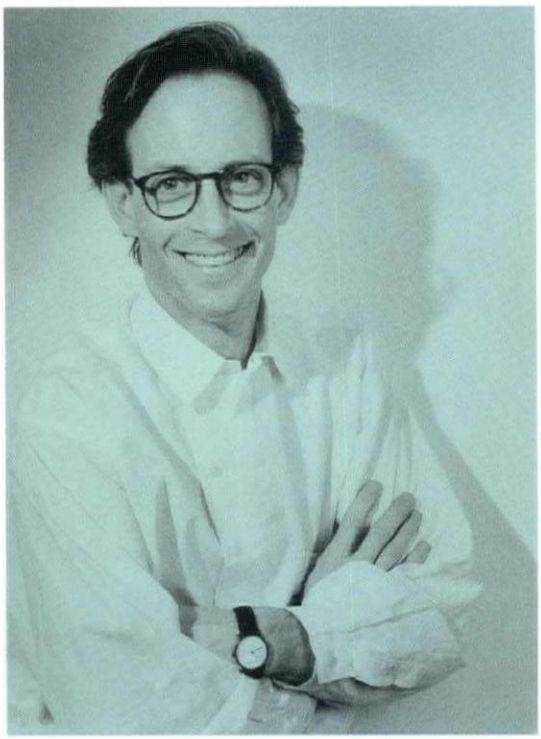
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Carol Carson is the art director at Alfred A. Knopf, Publishers, in New York, a position she has held since 1987. Prior to working at Knopf, she was an art director for the Time Inc.'s Magazine Development Group, as well as for *Savvy Magazine* and Scholastic Inc. She studied fine arts and art history at the University of Tennessee and has taught graphic design at the School of Visual Arts in New York. She served for three years as a committee member for American Illustration and is now on their board of directors. Carson received a Gold Award for her Everyman's Library series in the Packaging category in this year's *I.D. Annual Design Review*.



William Drenttel is the president of Drenttel Doyle Partners, a New York design studio. Founded in 1985, Drenttel Doyle Partners works in a range of areas, including editorial design, corporate identity, marketing consultation, new product launches, collateral programs, installations and signage. The firm has won over 120 awards for its work with clients such as The World Financial Center, Champion International, *Spy Magazine*, Harper Collins, Elektra Entertainment, the Brooklyn Academy of Music, the Cooper-Hewitt Museum and the Museum of Modern Art. Drenttel is currently on the board of the New York Chapter of The American Institute of Graphic Arts. Under his own imprint, he is also publishing fine press editions of short literary works. Before founding Drenttel Doyle Partners, he was senior vice president at Saatchi & Saatchi Advertising. Drenttel is a graduate of Princeton University and lives in New York.

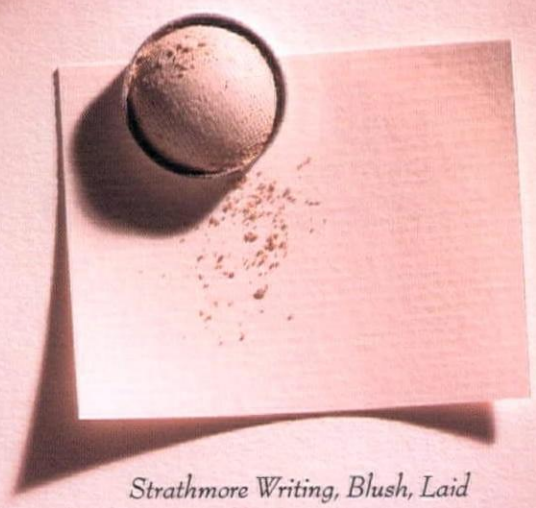


Louise Fili is principal of Louise Fili Ltd. in New York, which specializes in book jacket, logo and type design. From 1978 to 1989, she was art director of Pantheon Books, where she designed and art directed over 1,000 book jackets and received awards from every major design competition, including gold and silver medals from the New York Art Directors' Club and the Society of Illustrators. Previous to Pantheon, she was a senior designer at Herb Lubalin Associates. She teaches a senior portfolio course at New York's School of Visual Arts, and her work is in the permanent collection of the Musée des Arts Décoratifs in Lausanne.

Jurors continued on page 30


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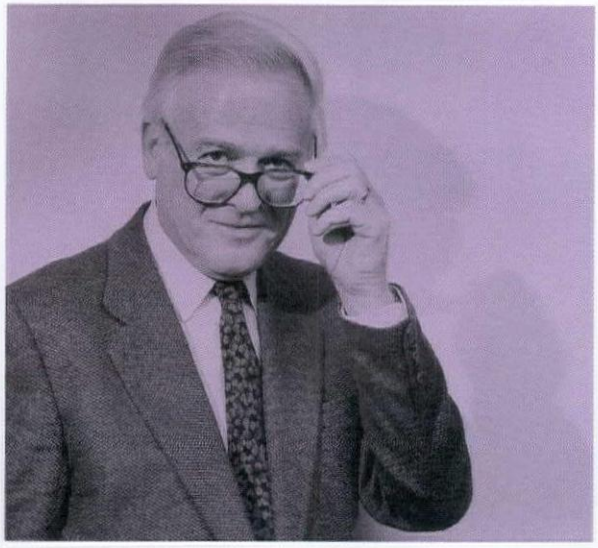
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Packaging Jurors



Leslie Smolan is a designer and a principal of the graphic design firm Carbone Smolan Associates in New York. She is well known for her work in print communications, environmental graphics and publishing. A graduate of the University of the Arts with a B.F.A. in graphic design, she is the designer of the *Day in the Life of America* book series and was instrumental in developing a visitor information system for the Louvre. Other recent projects include the Ditto line of dinnerware for Dansk and a line of reading textbooks for Houghton Mifflin. Smolan has received numerous awards from the Art Director's Club, the AIGA, and the American Center for Design. She has served on the executive board of the AIGA and been a guest lecturer at the University of the Arts and the AIGA's numerous chapters. Her work has been widely published in *I.D.*, *Graphis*, *Print*, *Communication Arts*, *Photo/Design*, *New York Woman*, *Working Woman*, *Time* and *Life* magazines.

Jurors continued on page 34



Tom Geismar is a principal in Chermayeff & Geismar Inc., a New York firm he founded with Ivan Chermayeff in 1960. A graduate of Brown University, the Rhode Island School of Design and Yale University's School of Art and Architecture, Geismar has been responsible for the design of over 100 corporate identification programs for major U.S. businesses, including Xerox, Burlington, Chase Manhattan Bank, PBS, Mobil Oil, Rockefeller Center and many others. He also has extensive experience in exhibition design. He most recently conceived and designed the exhibits for the new Statue of Liberty Museum and the Ellis Island Immigration Museum. His work has been displayed throughout the world, and he has been honored with numerous awards from major professional design societies. In 1979, Chermayeff & Geismar received the gold medal from the AIGA, and in 1985 he received the Presidential Design Award for his work on the Transportation Advisory Committee, which he chaired.



Eva Stefenson is president and creative director of Calman & Stefenson in New York, a firm that specializes in advertising and graphic design for products and retail services. As Liz Clairborne's first creative director, Stefenson founded the company's in-house design group and was responsible for its corporate image, design and collateral. She later became art director at Clinique, where she created national advertising and comprehensive programs of mailers, brochures and product support material. As Conran's senior art director and design consultant, she established the first in-house American design group to create the retailer's image in advertising, catalogue, promotion, product development, signage and packaging. Stefenson received a master's degree in painting at the Academia de Pitti in Florence and has a B.A.P in advertising and graphic design from Iowa State University. She has lectured at New York's School of Visual Arts and at Parsons School of Design.

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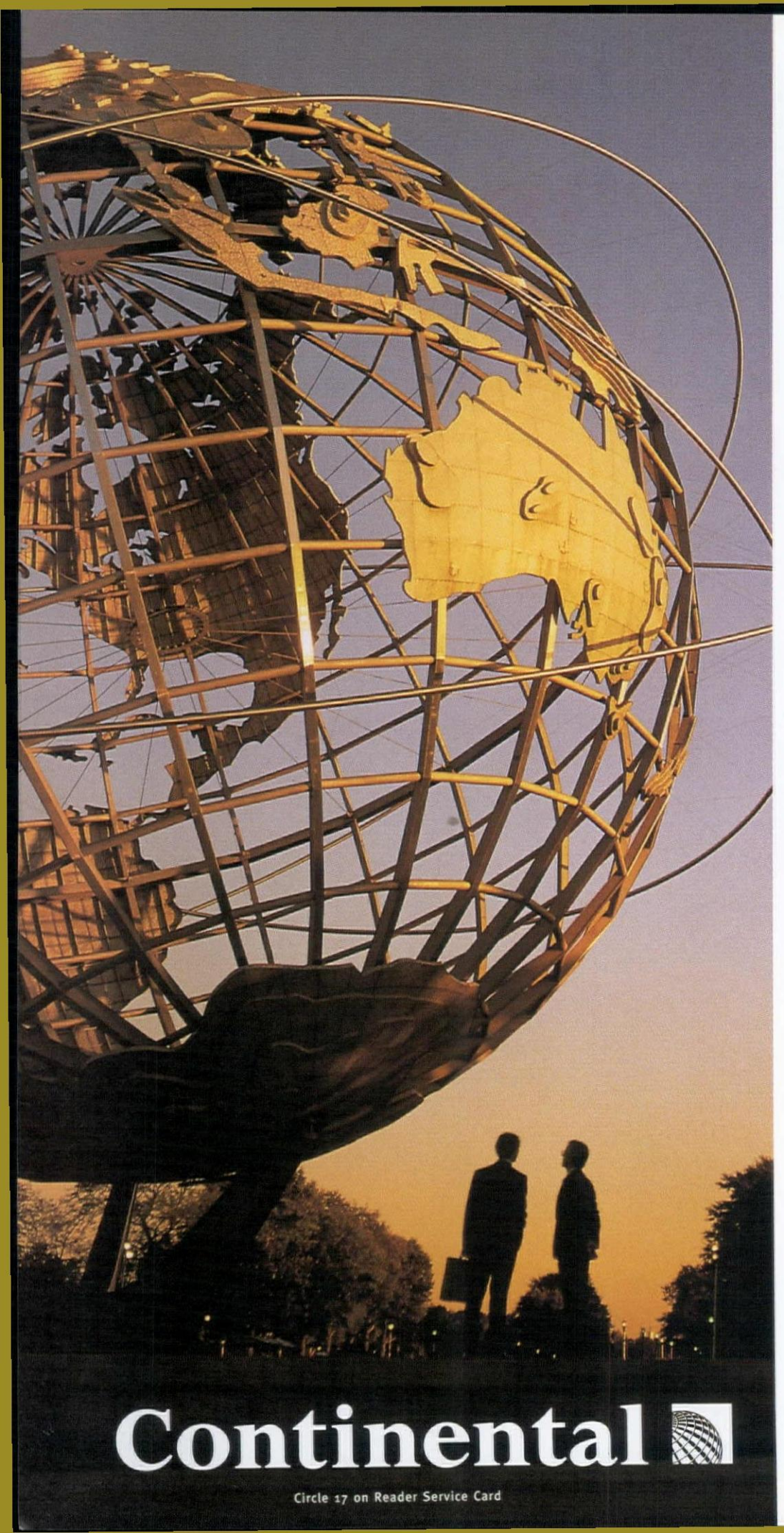
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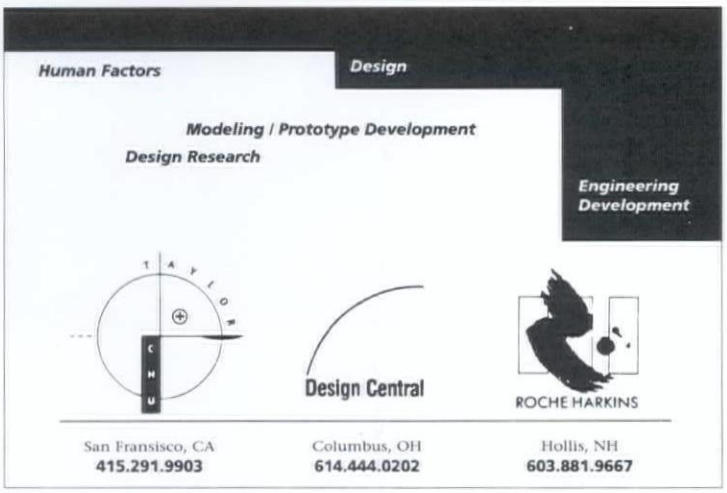


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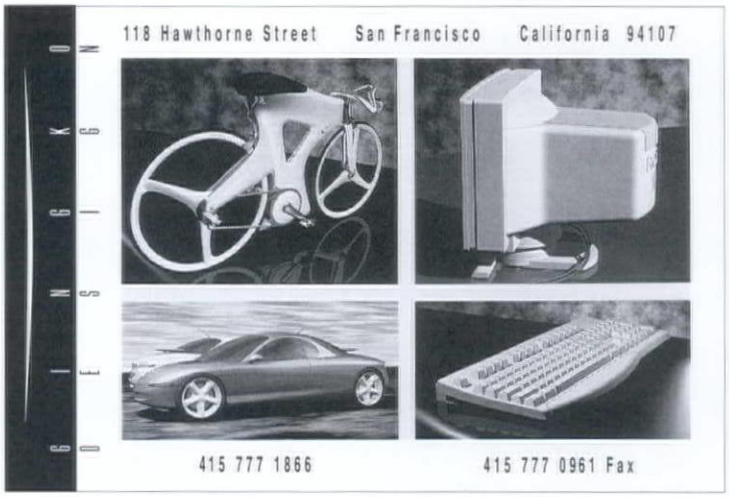


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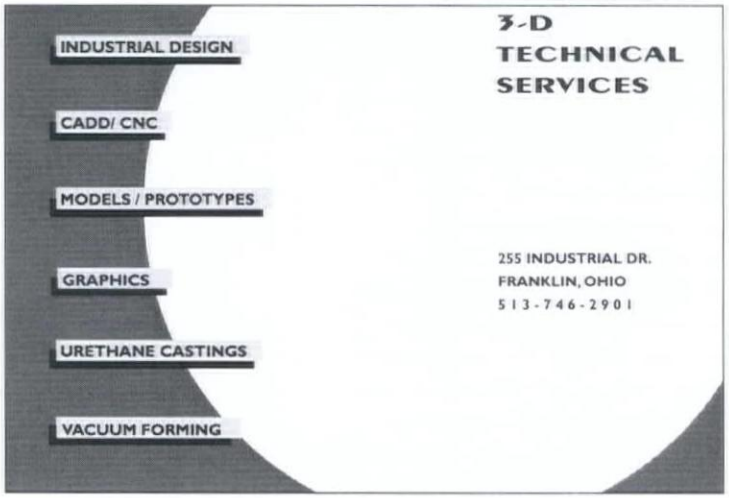
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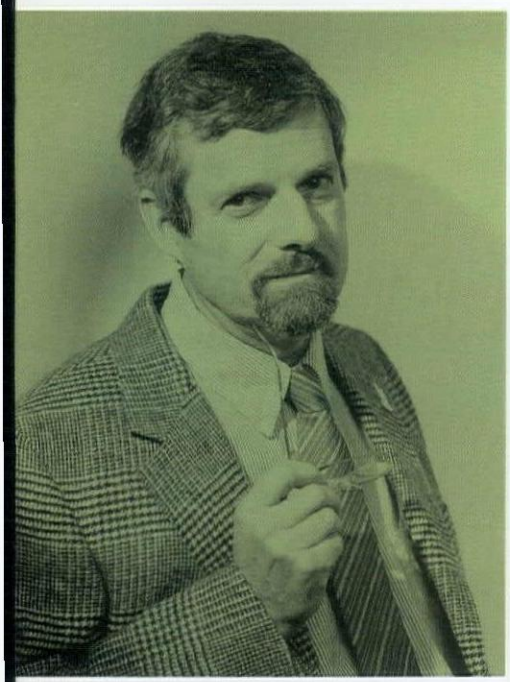
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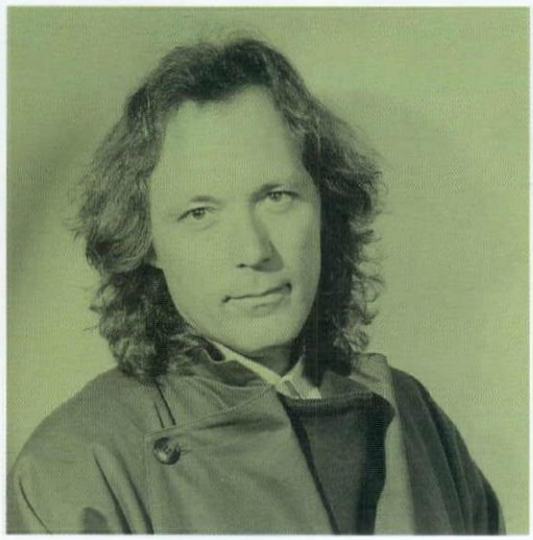
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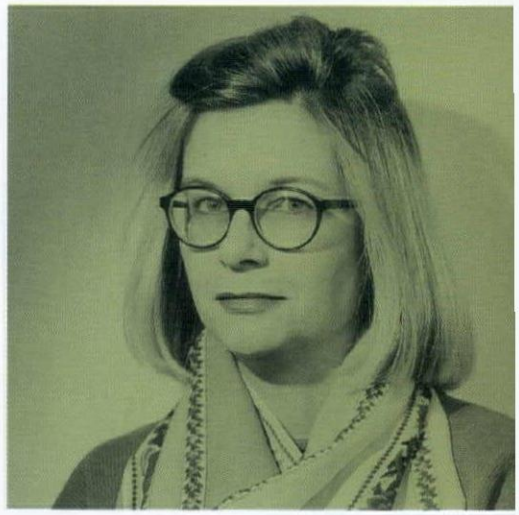
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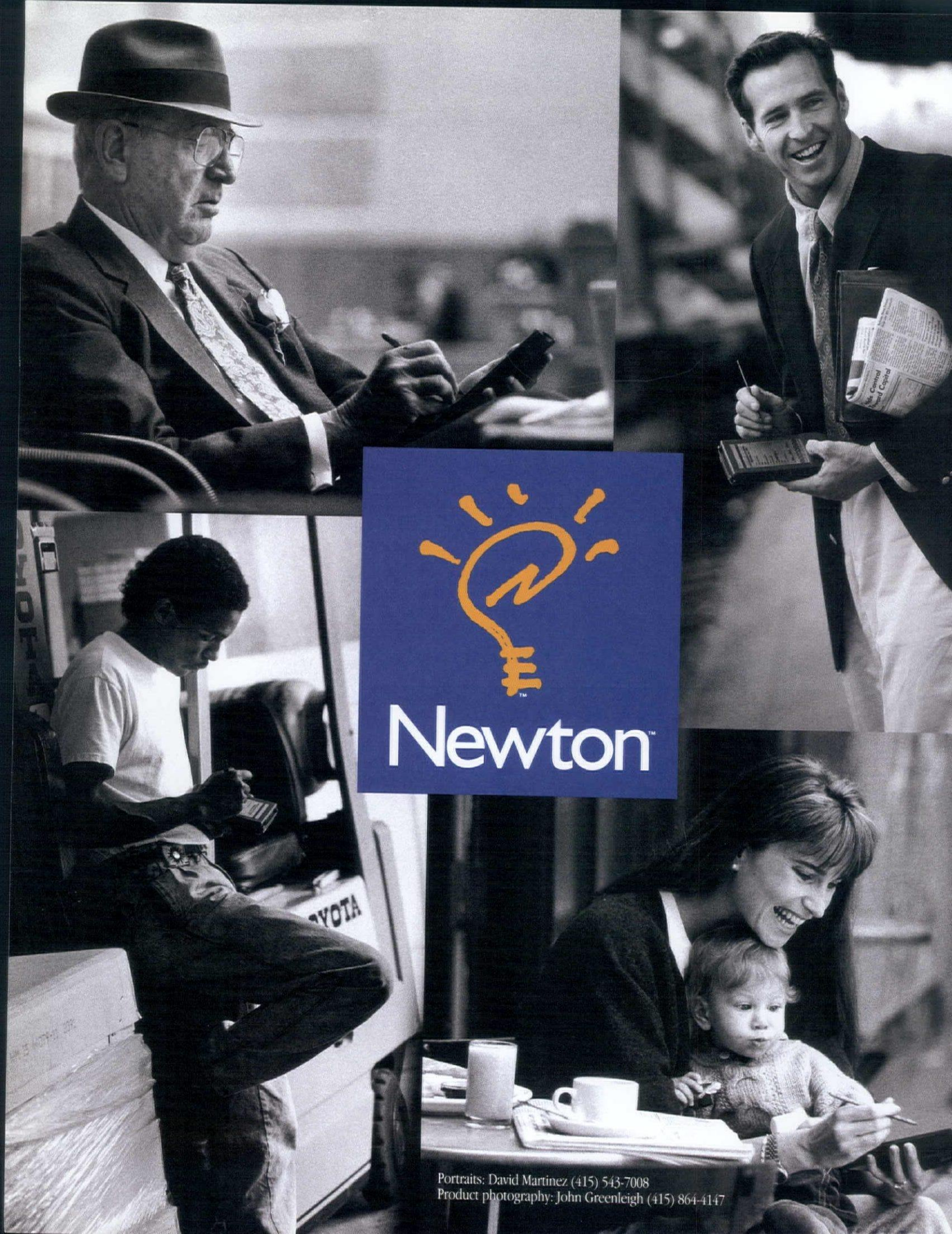
Alex Bally is president of Bally Design Inc., an award-winning design and product development firm founded in 1972 in Pittsburgh, Pennsylvania. A Fellow of the Industrial Designers Society of America and founding chairman of its Western Pennsylvania Chapter, Bally has over 25 years' experience in the design profession that includes associations with Buckminster Fuller, Westinghouse Electric and Corning Glass. Recently, he stepped down from his two-year post as acting head of Carnegie Mellon University's Design Department, where he is a tenured professor, in order to devote more time to his practice. Bally has published numerous papers on design, holds several engineering and design patents and was awarded Best of Category in the 1986 *I.D. Annual Design Review* for his Brigade Fire-fighter Helmet. Presently, Bally chairs the Technology Transfer Committee of the IDSA, which he initiated in 1990.



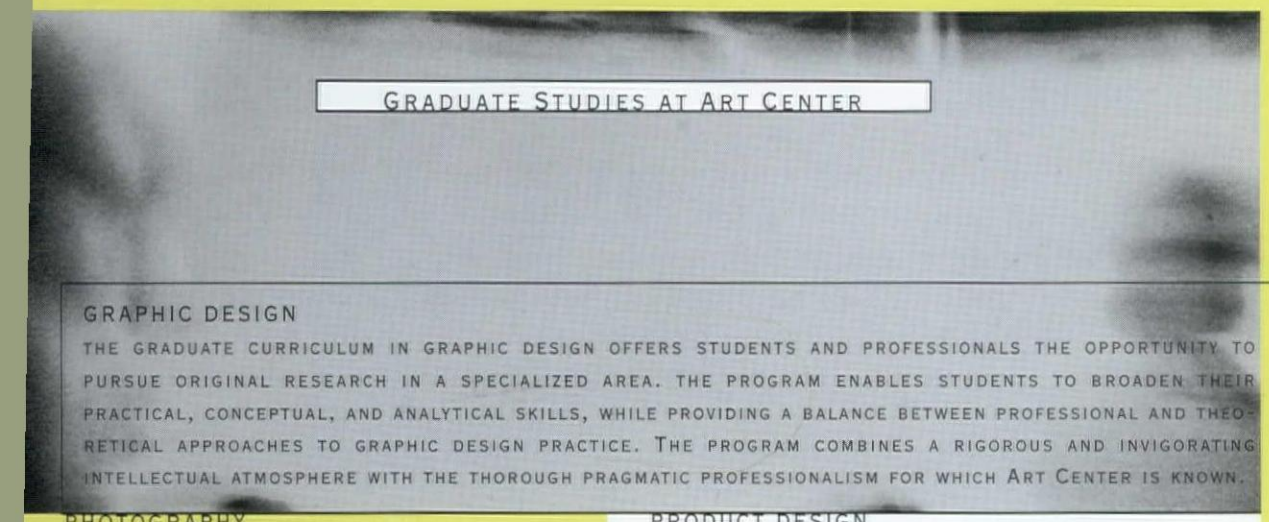
Michael Patrick Cronan is president and principal designer of Cronan Design in San Francisco, a firm he founded in 1980. Focusing on image development, corporate communications, print graphics, interior design, exhibits and art programs, Cronan is also the founder and creative director of Cronan Artefact, a product development, manufacturing and marketing company that produces Walking Man, a full line of casual clothing. The recipient of numerous awards, Cronan's work is represented in the collections of the Library of Congress, the Smithsonian Institution and the San Francisco Museum of Modern Art. A fine arts graduate from Sacramento State University, he is now an adjunct professor of graphic design at California College of Arts and Crafts. Cronan is on the board of directors of the American Institute of Graphic Arts and has served as president of its San Francisco chapter.



Susan Yelavich is head of education at the Cooper-Hewitt National Museum of Design, a New York branch of the Smithsonian Institution. A staff member of the Cooper-Hewitt for the past 15 years, Yelavich is responsible for organizing the museum's scholarly symposia and lecture series on topics ranging from architecture to robotics. Most recently, she organized a major international design symposium entitled "The Edge of the Millenium." Yelavich also oversees the museum's free programs for children and its adult education programs on contemporary and historic design; she promotes audience initiatives, specifically programs of cultural inclusion for adults and young people. Yelavich graduated from Brown University with a B.A. in art history and fine arts and from Cranbrook Academy of Arts with an M.F.A. in painting. She is also a practicing artist.



Portraits: David Martinez (415) 543-7008
Product photography: John Greenleigh (415) 864-4147



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Agustin Gonzales-Garza
April Greiman
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James Miho
Ramone Munoz
Linda Norlen

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Art Center's graduate program in photography gives students the opportunity to explore a wide range of aesthetic and theoretical issues in the context of photographic image making. With emphasis on both craft and concept, students draw from a diverse group of faculty and advisors, tailoring their educational experience to the specific needs of their thesis and project.

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Leonard Pate
Stephen Diskin
Lisa Krohn
Frank Clementi
Chris Aykanian
Jeff Daniels
Titziana Lorenzelli
Rinaldo Veseliza
Michael Sanchez
Martin Smith
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ArtCenter

For detailed information about Art Center's graduate or undergraduate programs please address your inquiry to:
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Calendar

Exhibitions

New York

American Craft Museum
Frank Gehry: New Bentwood Furniture Designs, through Aug. 2; Dale Chihuly: Niijima Floats, glass installation, through Aug. 2; Recent Acquisitions in Wood and Glass, through July 26; Recent Acquisitions in Ceramics, Fiber Arts Jewelry and Metalwork, Aug. 13-Nov. 8. 212/956-3535.

Brooklyn Museum of Art
The Eight and their Circle: Works on Paper, early 20th century art, through Sept. 21; Biomorphicism and Organic Abstraction in 20th Century Decorative Arts, furniture, glass, metal, ceramic, and plastic from the 30s to the present, through Dec. 13. 718/638-5000.

Cooper-Hewitt Museum
Daum Glass From the Ecole de Nancy, Art Nouveau and Art Deco tableware and vases, through Sept. 5; The Cooper-Hewitt Collections: A Design Resource, furniture, objects, textiles, wallpaper and books, curated by theme "Animals in Design", through Aug. 30; The Power of Maps, Oct. 6-March 7. 212/860-6868.

IBM Gallery of Science and Art
Imperial Austrian Treasures of Art, Arms and Armor, through Aug. 22. 212/745-5214.

International Center of Photography at 94th Street
Special Collections: The Photographic Order for Pop to Now, through Sept. 6. 212/860-1778.

International Center of Photography Midtown
The Borders of Science: Photographs by Lennart Wilson, through July 26; Penelope Umbrico, through July 26; Dimitri Baltermants: A Soviet Photojournalist's Retrospective, through July 26. 212/768-4680.

International Typeface Corporation
The 38th Annual Type Directors Club Awards, through July 31. 212/371-0699

Leo Kaplan Modern
Lamp Edge, through July 17; Tommy Simpson, furniture, Oct.2-31. 212/535-2407.

Metropolitan Museum of Art
René Magritte, Sept. 9-Nov. 22; Louis Comfort Tiffany, through Sept. 20; Royal Art from Benin, works in bronze, ivory and wood, through Sept. 13; Decorative and Industrial Design, 1900-1986, permanent collection. 212/879-5500.

Museum of Modern Art
Louis I. Kahn: In the Realm of Architecture, through Aug. 18; Kaj Franck: Designer, tableware, through Oct. 12; Henri Matisse: A Retrospective, Sept. 24-Jan. 12; Antoni Tapies in Print, through Aug. 9; The Young Rebel in American Photography 1950-1970, July 23-Oct. 13; 20th Century Design, permanent collection. 212/708-9480.

National Institute of Architectural Education
Jose Antonio Coderch: Casa Ugalde, photographic exposition of the Spanish architect's work, through July 19. 212/924-7000.

New Museum of Contemporary Art
The Spatial Drive, installation and performance projects, through Aug. 16; In Transit, urban planning, Sept. 11-Jan. 3. 212/219-1222.

New York Public Library
On the Edge: Photographs from 100 Years of Vogue, through Aug. 1. 212/221-7676.

Peter Joseph Gallery
Group Show, furniture, through Aug. 31. 212/751-5500.

Whitney Museum of American Art
The Paintings of George Bellows, through Aug 30; Jean Michel Basquiat, paintings, Oct. 16-Feb. 21. 30212/570-3633.

National

Baltimore Museum of Art
Design 1935-1965: What Modern Was, through Aug. 2. 410/396-7100.

Center for Contemporary Art
Seattle, Washington. From Media to Metaphor: Art About AIDS, through Aug. 1. 206/682-4568.

Center for Creative Photography
Tucson, Arizona. Picture Relations: Photographic Essays from the South, through Aug. 30. 602/621-7968.

Center for Fine Arts
Miami, Florida. Out of the Ordinary, product designs under $20, July 25-Sept. 6. 305/375-1700.

Chicago Athenaeum
Good Design: Made in Chicago Made in Illinois, competition results, Sept. 14-Nov. 27. 312/829-9606.

Chicago Avenue Armory
Chicago. Occupied Territory, installations, Sept. 12-Jan. 10. 312/751-0242.

Corcoran Gallery of Art
Washington, D.C. Max Weber: The Cubist Decade, 1910-1920, through Aug. 9. 202/638-3211.

Gallery of Functional Art
Santa Monica. Lighting Show, gallery artists, through Aug. 15. 213/450-2827.

Hirshhorn Museum
Washington, D.C. Directions: Tim Rollins + K.O.S. (Kids of Survival): Animal Farm, mixed media collaboration, Sept. 18-Dec.6; Four Latin American Pioneers of Modernism: Diego Rivera, Joaquin Torres-Garcia, Wifredo Lam, Matta, through Sept. 7. 202/357-1300.

Hudson River Museum
Yonkers, New York. Childhood Life: 1880-1910, changes in the concept of childhood as represented by photographs, furniture, toys, dolls and games, through Aug 30; Expanding the Boundaries: The 1990 Siggraph Exhibition of Computer Art, through Sept. 13; Stopping Time: The Photographs of Harold Edgerton, through Sept. 20. 914/963-4550.

International Gallery
San Diego. Wind Toys II, through Aug. 23. 619/235-8255.

Menil Collection
Houston, Texas. Surrealism: Selections from the Menil Collection, Nov. 29; Kenneth Price, fine art, through Aug. 16. 713/525-9400.

MIT Museum
Cambridge, Massachusetts. Jacqueline S. Casey: A Retrospective, graphic design, through Sept. 11. 617/253-4444.

Museum of Temporary Contemporary Art
Los Angeles. Memento Mori, live installations by Karen Finley, through Aug. 23. 213/621-2766.

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Institute of Design

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Interactive media

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Product planning

Strategic design planning

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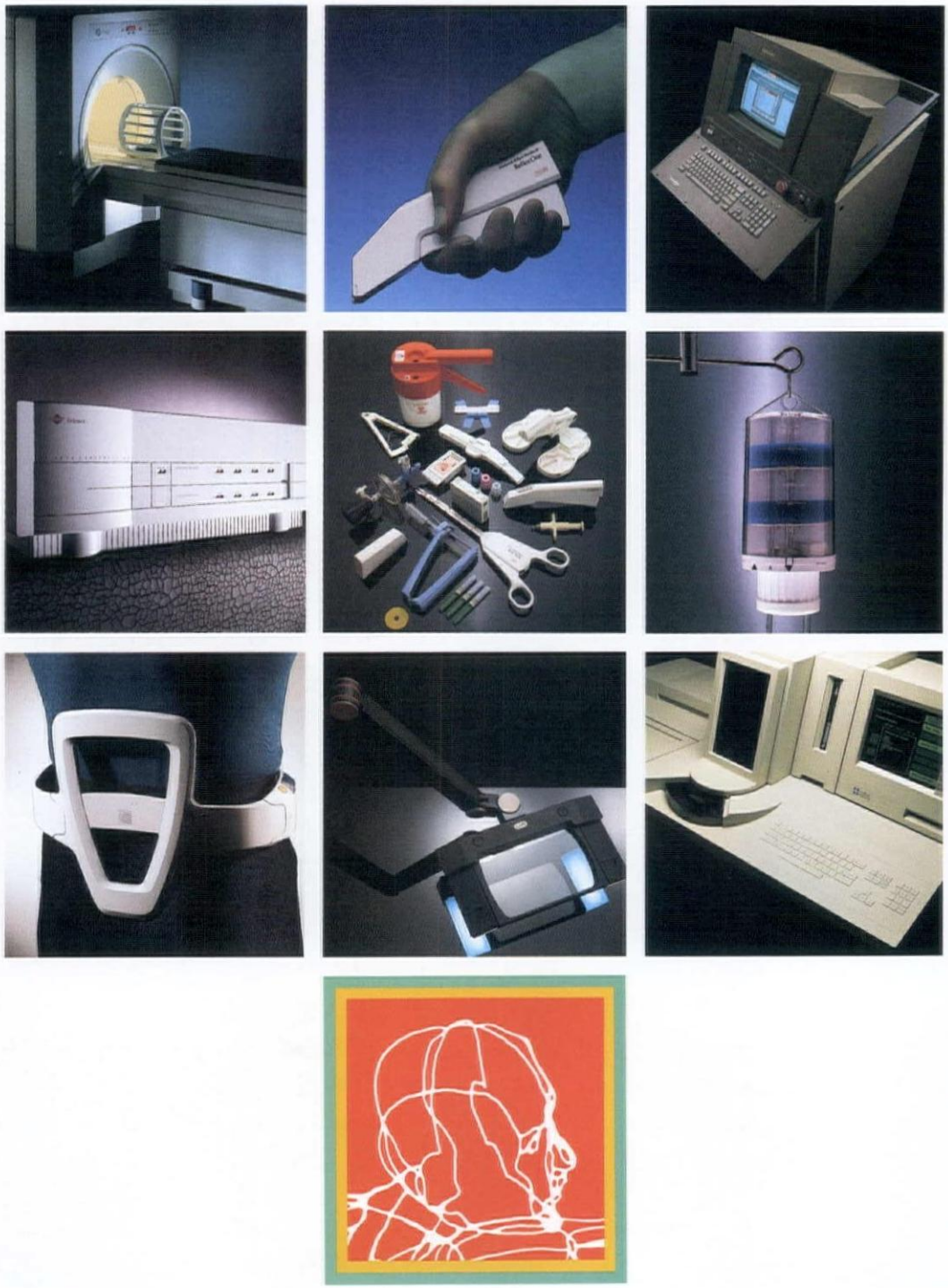
Graduate fellowships are the result of support from corporations and cultural leaders in Europe, Asia, and North America.

Information

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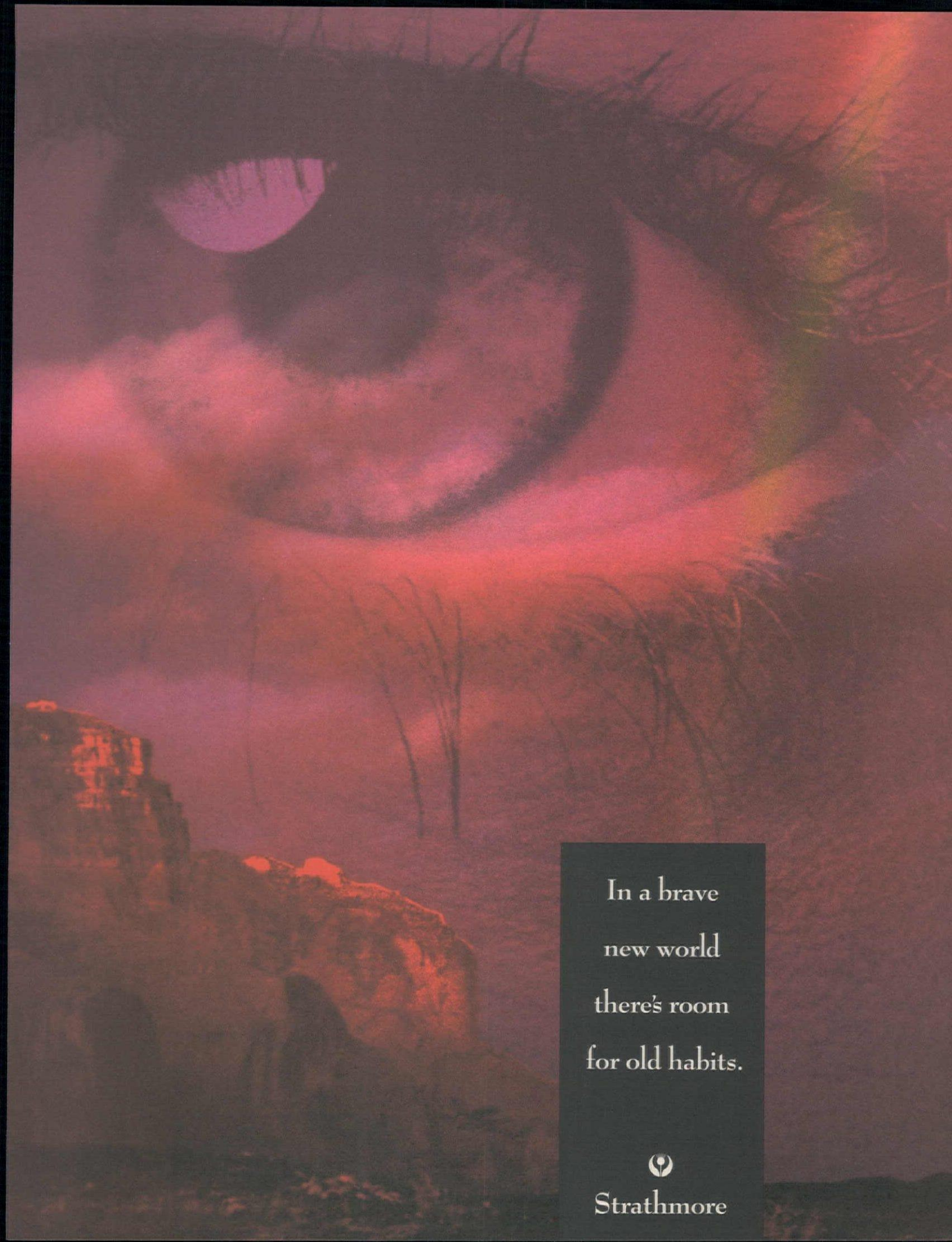


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In a brave
new world
there's room
for old habits.
Strathmore

Calendar

National Building Museum
Washington, D.C. Making It Work: Pittsburgh Defines a City, through Sept. 30; Choosing Futures, planning, through Aug. 30; To Build a Bridge, suspension bridge construction, through 1993. 202/272-2448.

National Gallery of Art
Washington, D.C. Steiglitz in the Darkroom, photography, Sept. 27-Jan. 3; Dürer to Deibenkorn, recent acquisitions of prints and drawings, through Sept. 10. 201/737-4215.

Pacific Design Center
Los Angeles. California Council: The American Institute of Architects 1992 Design Awards, through July 31. 310/657-0800, ext. 264.

Philadelphia Museum of Art
Picasso Still Lifes, through Aug. 23; Women's Work: American Printmakers in the 1930s, WPA art, July 18-Aug. 23. 215/763-8100.

RISD Museum of Art
Providence, Rhode Island. Hokusai's Sketchbooks, japanese print design, through July 25. 401/331-3511.

San Francisco Museum of Modern Art
Robert Rauschenberg: The Early 50s, through Aug. 2; Typologies: 9 Contemporary Photographers, through Aug. 23; Linda Connor, photographs, July 16-Oct. 4; Jackson Pollock: Psychoanalytic Drawings, through Aug. 30. 415/863-8800.

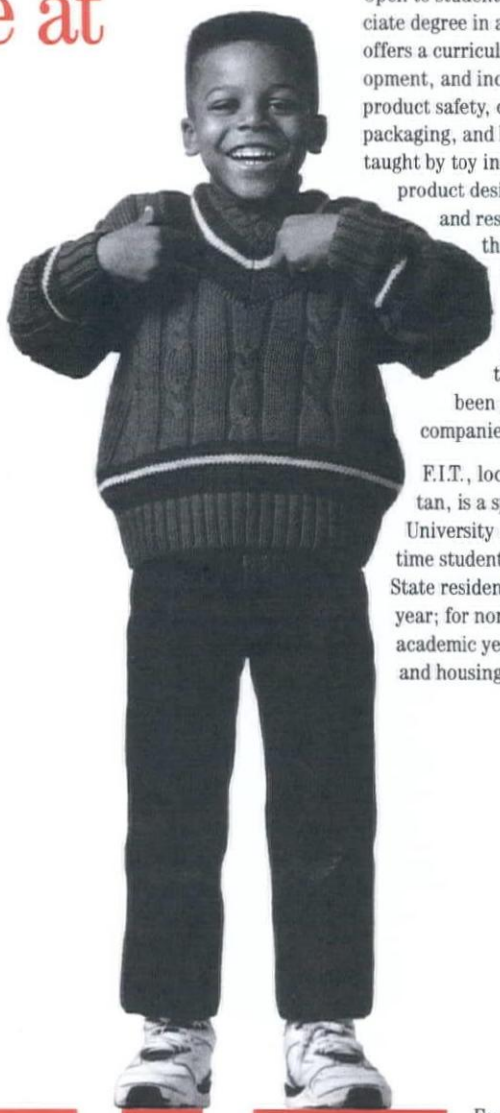
Tech Museum of Innovation
San Jose. Micro-electronics, space exploration, high-tech bikes and robotics, permanent exhibition. 408/279-7167.

Walker Art Center
Minneapolis. Brice Marden: Cold Mountains, paintings, etchings and drawings, through Sept. 6; View points: Guillermo Gomez-Pena and Coco Fusco: The 1992 Projects, installations, experimental theater and radio programs, Aug. 23-Nov. 1. 612/375-7600.

Wexner Center for the Arts
Columbus, Ohio. In Black and White: Dresses from the 1920s to Today, through Aug. 16. 614/292-0330.

Williams College Museum of Art
Williamstown, Massachusetts. The Indomitable Spirit, photographs, through July 19; Kiki Smith, sculpture, July 18-Nov. 15. 413/458-9017.

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Calendar

International

Arc en Reve Centre D'Architecture
Bordeaux, France. Norman Foster, architecture, through Sept. 15. 33/56 52 78 36.

Design Museum
London. View 92: A Business Perspective, photographs by George Kavanagh, through Aug. 23; Review: New Design and Collection: Design in Mass Production, permanent exhibitions. 071/407-6261.

Ikon
Frankfurt, Germany. Garouste & Bonnetti, furniture and product design, through July 24. 0049/069 61 50 26.

National Gallery
London. Edvard Munch: The Freize of Life, paintings, 11 Nov-Feb. 7; Edouart Manet: The Execution of Maximillian, drawings, through Sept. 27. 071/839-3321.

Montreal Museum of Decorative Arts
Frank Gehry: New Bentwood Furniture Designs, through Aug. 15. 514/259-2575.

Musee D'Orsay
Paris. Guimard, Art Nouveau architecture and design, through July 19. 33/1 40 13 48 00.

Museum of the Family Benoit
Petrodvorets, Russia. Principle Thonet, bentwood and metal furniture, through Aug. 2.

Vitra Design Museum
Weil am Rhein, Germany. Borek Sipek, product design, through Aug. 31. 49/76 21 70 23 51.

Wallpaper Museum
Kassel, Germany. Rasch Zeitwande Wall paper Collection, designs from leading architects and designers, through Aug 31. 49/05461-810

Conferences & Fairs

Vignelli on the Language of Design
July 9-10, Cambridge, Massachusetts. Graphics, products and interiors. Info: Office of Development and External Relations, GSD, Harvard University, 48 Quincy St., Cambridge, MA 02138. 617/495-4315.

St. Petersburg International Workshop
Aug. 4-7, St. Petersburg, Russia. Human-computer interaction. Info: Larry Press, 10725 Esther Ave., Los Angeles, CA 90064. 310/475-6515.

Society for Commercial Archeology
Aug. 6-8, Los Angeles. Driving In and Moving Out: Auto Mobility in Postwar America. Info: H. Lee Davis, SCA, 4901 Murietta Ave., Sherman Oaks, CA 91423. 818/788-3533.

New York International Gift Fair
Aug. 9-13, New York. Info: George Little Management, 2 Park Ave., Suite 1100, New York, NY 10016. 800/272-7469.

1992 SEGD National Conference
Aug. 13-15, New York. COMPLEXcity: The Competition for Communication in the Urban Environment. Info: Society of Environmental Graphic Designers, 47 Third St., Cambridge, MA 02141. 617/577-8225.

Design Management 1992 Conference
Aug. 18-20, Helsinki, Finland. Organized by the University of Industrial Arts Helsinki. Info: Mgmt '92, 2nd International Conference on Design Management, UIAH, Hameetie 135 C, SF-00560 Helsinki, Finland. 358/0 7563 344 phone, 358/0 7563 537 fax.

IDSA Worldesign 92
Aug. 19-22, San Francisco. IDSA International Conference. Info: IDSA, Dept. 0811, Alexandria, VA 22334-0811.

The Ancient Home and the Modern Internationalized Home
Aug. 20-23, Trondheim, Norway. Symposium on dwellings in Scandinavia. Info: David N. Benjamin, Division for Architectural Design, The Norwegian Institute of Technology, N-7034 Trondheim, Norway. 47/7 595050.

Eco-Tec
Sept. 1-14, Morsiglia, Corsica, France. Two week ecology and technology conference. Info: Storefront for Art and Architecture, 97 Kenmare St., New York, NY 10012. 212/431-5795.

3rd Graphic Design Education Symposium
Oct. 2-4, Raleigh, North Carolina. Sponsored by the Graphic Design Education Association, this year's theme is ethics and values in graphic design education. Info: GDEA Symposium Chair, Doug Kisor, Eastern Michigan University, Visual Communication Area, 114 Ford Hall, Ypsilanti, MI 48197. 313/487-3388.

Graph Expo East
Oct. 3-6, New York. Regional graphics communication exposition. Info: The Graphic Arts Show Company, 1899 Preston White Drive, Reston,VA 22091-4667. 703/264-7200 phone, 703/620-0994 fax.

The New Tools Conference
Oct. 4-6, New York. For graphic design and design production. Info: The Center for Computer Graphics for Design, P.O. Box 8380, Santa Fe, NM 87504. 800/982-0051, 505/986-0523 phone, 505/989-4701 fax.

Deadlines

The Game Show
Deadline: Sept. 1. Toys and games in all media. Info: SASE to The Game Show, Torpedo Factory Artists Assoc., 105 N. Union St., Alexandria, VA 22314. 703/549-5543.

Neste Forma Finlandia 3
Deadline: Dec. 15. International plastics design competition with two categories: "Tomorrow's Challengers" and "The World's Best Plastic Products". Info: Ms. Leslie Petersen, Neste Forma Finlandia 3, Neste Oy Box 20, SF-02151 Espoo, Finland. 358/0 450 5043 phone, 358/0 450 4985 fax.

6th International Design Competition, Osaka
Deadline: Dec. 25. The theme is "Kase: Wind, Air, Beautiful Ambience". Info: Mr. Mashimo or Ms. Shimizu, Japan Design Foundation, 3-1-800 Umeda Chome, Kita-ku, Osaka, 530 Japan. 81/6 346 2611 phone, 81/6 346 2615 fax.

Neenah Paperworks Contest
Deadlines: monthly for letterhead design entries and quarterly for text and cover entries. Cash awards of $100, $150 and $200. Info and entries: Neenah Paper, Attn: Awards Competition, 1400 Holcomb Bridge Rd., Roswell, GA 30076-2199.

Kudos from Hopper International Design Competition
Deadline: quarterly. Graphic design on Hopper paper. Info: Awards Coordinator, Hopper Paper Co., c/o A.B. Isacson Assoc., 545 Eighth Ave., 23rd Floor, New York, NY 10018.

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Jim Yurchenco
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Rickson Sun
1986 Brian Stewart



1987 Winfried Scheuer ▶
1987 Robin Chu



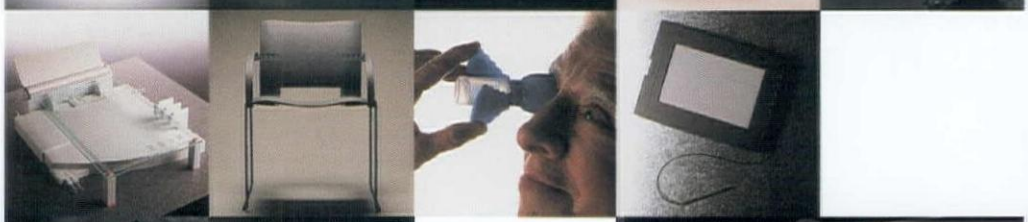
IDEO – who's behind the name?

(IDEO Product Development was formed in 1991 by Matrix, ID Two and David Kelley Design, whose products have appeared in I.D.'s Annual Design Review over 40 times.)

▶ **1987** Nelson Au
1988 Paul Bradley
1988 Hedda Beese
Charles Ash
1989 Peter Spreenberg
Tim Parsey
1989 Paul Bradley



▶ **1990** Tim Brown
1990 Naoto Fukasawa
1990 Colin Burns
1990 Christopher Loew



▶ **1990** Lawrence Lam
1990 Mike Nuttall
1991 Naoto Fukasawa
Robin Sarre
1991 Naoto Fukasawa



▶ **1991** Ricardo Salinas
1991 John Lai
1991 Paul Bradley
1992 Paul Bradley
1992 Gary Banik
Bill George



▶ **1992** Paul Bradley
1992 Doug Satzger
Nick Top
1992 Tim Parsey
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Editor's Note

Each year it seems as though the number of competitions open to designers multiplies exponentially, with corporations, professional associations and publications all encouraging entries into their latest forum for judgement. Often times, that judgement comes down to a simple vote by a panel of judges of yea or nay, in or out, with the complex reasoning that presumably went into the choices never being disclosed. Thus, there are many "award-winning" designs but not much insight available regarding the meaning or value of winning these awards.

In contrast, the issue you now hold in your hands is I.D.'s Annual Design Review, which is a fitting title for our July/August double edition. The dictionary defines a review as a critical or deliberate evaluation, and it is in fact this process that is expressed in the current issue. Unlike the beauty pageants and popularity contests that sometimes pass for design competitions, I.D.'s review of the best work of the previous year reflects many hours of thoughtful, rigorous and spirited discussion on the part of our jurors. These designers, all of them recognized experts in their fields, analyzed each entry and then made their selections based on the day-long debates that are reported in this issue. With over 1800 projects entered into seven categories, the jurors' task this year was clearly a challenge, but one that was met with commitment and integrity.

Several changes were made in the 1992 I.D. Annual Design Review. These include launching a new category specifically focused on the most creative examples of packaging designs. It will supplement our Graphics category by allowing the variety of work done within these areas to receive ample recognition. We also broadened the Concepts category to include student projects in both graphics and products, giving young designers a welcoming venue in which to explore their potential. Similarly, we expanded the Furniture category by inviting textile, surfacing and materials designers to participate; the importance of this effort was highlighted when jurors made the first ever choice of an upholstery fabric as one of their Best of Category awards.

Returning now to Webster's, the dictionary also defines a review as a retrospective survey, which might be appropriate for this Note, since it will be my last. After eight years at I.D., six of them as its Editor, I am leaving the magazine to pursue other interests. A look back over those years reveals an enormously rewarding interaction with the design community and with a number of inspired designers, editors and writers. Yet I prefer to look forward with pleasure and anticipation to I.D.'s future, as it takes shape under the talented guidance of its former Senior Editor and now Editor, Chee Pearlman.

ANNETTA HANNA

Consumer Products



Now in the second year of a worldwide recession, with companies locked in fierce competition to carve out every identifiable market niche, the role of design in the consumer arena has taken on heightened significance. It was no surprise then, that this year's winners in the Consumer Products category demonstrated an even greater resolve on the part of manufacturers to invest substantial resources in the R&D process. "It's clear that certain companies have redoubled their efforts," said Bill Evans, who pointed out that, "Among the products that we have chosen, there's a strong, clear message." Fellow jurors Laura Handler and Paul Specht agreed: "Product success results not only from innovation and ingenuity, but also from a commitment to every detail and nuance."

But this is not to say that corporate commitment to design has become a universal business practice. Indeed, this year it was painfully evident that among larger companies in particular, only a few have instilled an urgent sense of design excellence up and down the corporate ladder. "The ones with ingrained traditions, the companies that have been savvy about design strategy, seem to have strengthened this culture within their organizations," remarked Specht. This trend was cited in established companies like Apple Computer, which continues a legacy of design triumphs with the compact Powerbook, a long-awaited portable notebook computer. Nissan Motor Corp. has also honed its design agility with the Quest, an extremely versatile minivan that is handsome without being gratuitously styled. And Nikon's Nikonos RS, which garnered this year's Best of Category prize, represents an intense collaboration between design and engineering teams, each working half a world away.

Yet it was with the small and medium-sized companies that jurors were particularly impressed. The inventive use of materials in the Zing SLR camera case; the sophisticated refinement of the Sigg flasks; the brash visual statement of Bang & Olufsen's Beolab speakers; and the fearless experiments of l.a. Eyeworks offered substantial evidence that research and risk-taking have not yet evaporated.

On a smaller scale, some of the most interesting and thoughtful ideas are now coming directly from the design firms themselves. In a bold venture, San Francisco-based Cronan Design has created a line of American-made casual clothing called Walking Man and has established a manufacturing company to produce it. This is also true of the eccentric line of M&Co. watches, a testament to a designer's determination to create objects that reflect his firm's personal philosophy and vision. "Designers are often the source of the best ideas," said Handler. "For that reason, it is a triumph for the profession when designers press forward with their convictions and become their own client."

Jurors Bill Evans, Laura Handler, Paul Specht
Moderator Chee Pearlman

Best of Category

Nikonos RS Underwater Camera

The first 35 mm single-lens reflex camera designed exclusively for underwater use, the Nikonos RS represents a significant advance in the possibilities of amphibious photography. Unlike traditional SLRs, which must be fitted inside a bulky waterproof housing, the Nikonos incorporates a detachable front-mounted lens and body that are designed to be watertight to a depth of 100 meters. Inside, the Nikonos houses a state-of-the-art motor-driven autofocus mechanism with internal shock absorbers. Outside, the 4.5-pound body is as tight as a bank vault. "This product has an identity all its own," said Evans. "It's built like a miniature submarine."

Jurors spoke highly of the camera's ergonomic configuration, which meets a range of criteria beyond the needs of conventional photography. "With this type of camera, it's vital that the user has flexibility without having to concentrate too much on the individual controls," Specht observed. Shaped with an integral grip, the camera's oversized bright red focusing, exposure and shutter controls are laid out for precise response, even when working with heavy gloves or in dark conditions. "Whenever you adjust a knob or release the shutter, the camera provides feedback that you can feel," Specht added. In addition, with its oversized 60 mm viewfinder, the user can hold the camera several inches from the face mask and still read the illuminated internal liquid crystal display, thus eliminating the need to estimate the resulting image while shooting.

Jurors noted with pleasure the degree of research this company undertook in the development of the Nikonos, the result of years of analysis of thousands of underwater photographs. "They determined the methods photographers use in a variety of situations," said Evans, "and they solicited professional recommendations every step of the way." The fact that this design took place as an international collaboration further impressed the group. "It's remarkable to see an international team of designers address so many complex technical and performance issues in a product that is so functional and visually powerful," Handler noted. And while some discussion questioned the need for the bright red racing stripe around the camera's body, jurors were nonetheless taken with the rugged appeal of this product. "Obviously this represents a magnificent piece of engineering that only a company like this can achieve," said Specht. "But the fact that a specialized tool like this would come out with such a powerful presence is the extraordinary accomplishment of this product."

Seijiro Noda is the senior manager of the Nikon Corp. Design Department, which is responsible for all camera, binocular, electronic imaging and computer products for the company. Giorgio Giugiaro, a product and automotive designer based in Turin, Italy, has designed a number of Nikon's cameras, including the F4, which won Best of Category in the Design Review in 1989.

Who initiated the project?
Demand has been building for an underwater SLR for the last 20 years. However, it was not until now that we believed the market was sophisticated enough to fully appreciate such a revolutionary and technically superior product.

What role did Giorgio Giugiaro play in the design of the Nikonos RS?
Once Nikon created the technology for the RS, a prototype camera was sent to Giugiaro for his unique expertise regarding the camera's exterior design and functionality. The final product clearly reflects his contribution in terms of its shape, color and texture as well as the position and detail of the controls within certain technical specifications. Once the camera was designed, we went to work to realize Giugiaro's concept.

What was your major influence?
The specific demands and conditions of underwater use. These include easy operation, compact design and new technologies for creative imaging.

What alternatives were explored?
We designed alternative cameras with the image of aquatic animals. For example, one had grips like the legs of a crab, and another was inspired by the image of a manta ray. However, the vast amount of technology that we wanted to include in this camera was best accomplished by a more conventional design.

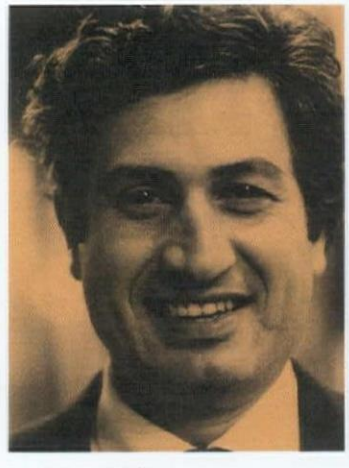
What was the biggest obstacle?
The structural limitations included the size and operation on land, and the need to maintain high water resistance that would enable the camera to go deeper than ever before.

What would you do differently?
Nothing. We're confident we've achieved the best results possible at this time.

What would you like to design next?
We would like to continue exploring how future designs and manufacturing techniques can create a camera that's even smaller, lighter and easier to use, a product with more mainstream appeal.



Seijiro Noda



Giorgio Giugiaro



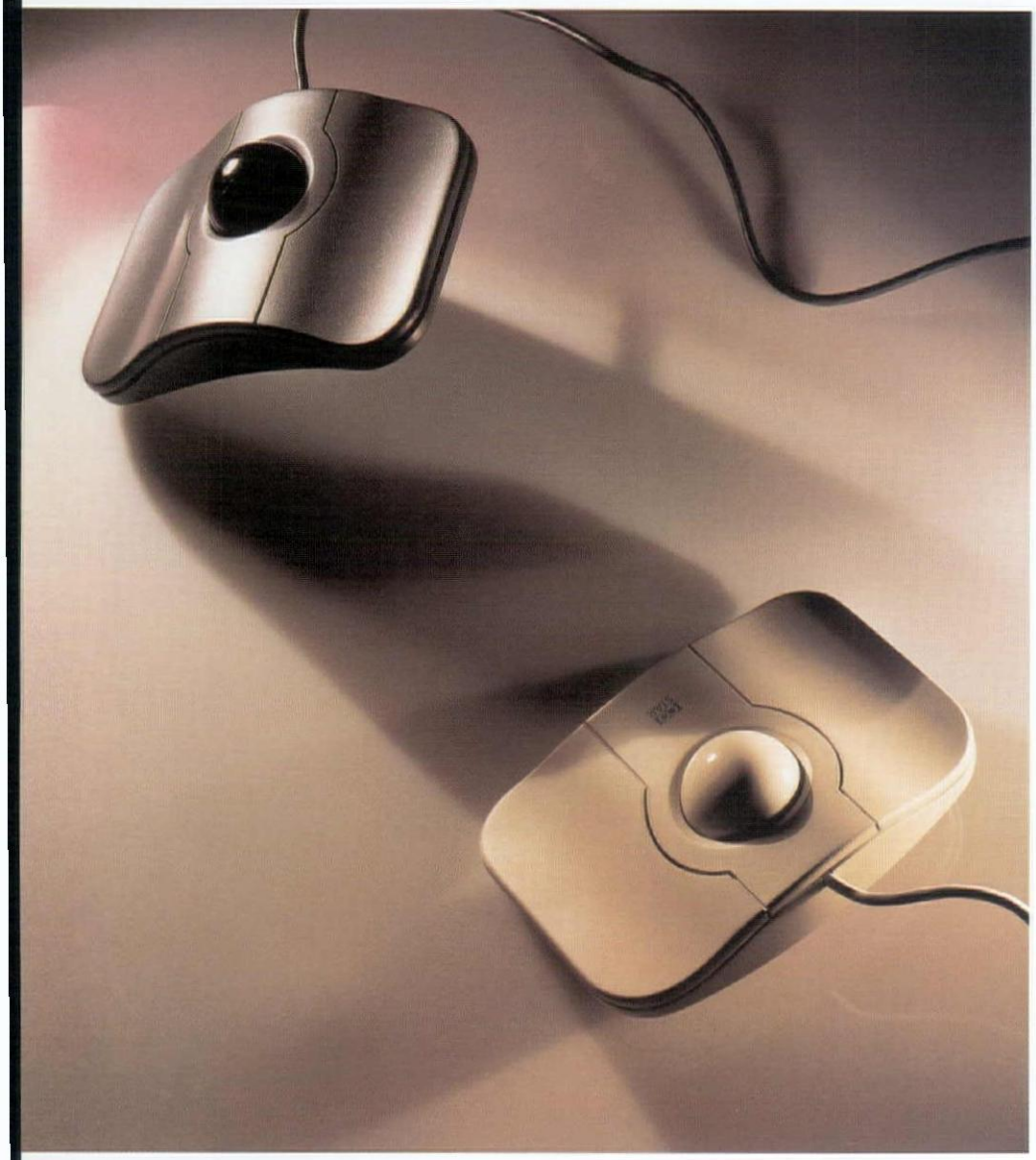


Client
Nikon Corporation, Tokyo, Japan

Consultant Design
Giugiaro Design, Turin, Italy.
Giorgio Giugiaro, designer.

In-house Design
Seijiro Noda, senior manager;
Hitoshi Suyama, manager;
Jun Akabana, Akira Nojima,
assistant managers,
Nikon Corporation, Tokyo, Japan.

Materials/fabrication
Die-cast copper aluminum alloy with
O-ring gaskets at all joints.



Costar Stingray

While few Macintosh users fail to appreciate the advantages of a non-keyboard device for use in conjunction with a computer, the exact form that device should take continues to be open to debate. A mouse only responds on certain surfaces and uses a large amount of desk space. A trackball, on the other hand, though it requires less space and provides faster movement around the monitor screen, can cause physical strain, and in some cases, repetitive motion injury.

The Stingray won the jurors' admiration as an ergonomically led attempt to solve the trackball problem. Traditionally, the trackball has been modeled on the size of a pool ball (about 55 mm), a size that was revealed to cause discomfort by forcing the user to arch the hand over the ball and summon up a degree of force to operate it. The Stingray uses a 34 mm ball, lowering the overall height to one comparable to the mouse, and features low-profile buttons to allow the hand to rest in a relaxed position.

"I like it visually and, from the trackball point of view, I like it ergonomically," said Evans. Some doubt was aired over whether the design would entice the user to accidentally press the buttons with a relaxed hand, but Specht argued that this point could be overemphasized: "You would have the same problem with a mouse. It's just a matter of learning the touch of the device and letting it tell you what to do, which is true of any product that requires fairly sophisticated controls." Jurors concluded that this product offered a significant advance to the category of input devices.

Client
Costar Corporation, Greenwich, CT

Consultant Design
IDEO Product Development,
Palo Alto, CA.
Paul Bradley, designer

In-house Design
Andrew Newmark, president,
Costar Corporation.

Materials/fabrication
Injection-molded ABS body;
low durometer silicon cable.



Stubby Bang Albino History Bug

M&Co. Watch Collection

"With a playful combination of typography and symbolism, these wristwatches not only take a swipe at the concept of personal adornment, they toy with our preconceptions of telling time," said Evans, as the jurors gave special mention to the most recent collection of wristwatches by M&Co Labs., the product development division of this maverick graphic design consultancy.

This collection of wristwear plays with the tyranny of time in a number of ways: For those who want time to disappear, Albino presents a pair of white hands against an identically white watch face, allowing the wearer to selectively ignore time as he or she chooses. By stretching the limits of the watch itself, Bang pushes the numbers precariously past the edge of the watch face, while Orb gives the flat face the illusion of depth. And for those who think of time as crawling, Bug, say the designers, offers an excuse to respond to the often-asked time question with "it's ten past the burying beetle, Nechrophorus vespillo." Finally, for the watch wearer who demands more than minutes and hours, History provides "a quick, subjective history of everything" — from nothingness, to light, matter, water, life, frogs, humans, business, pants, industry, media, oblivion and, eventually, back to nothingness.

While jurors expressed reservations that "in some cases, these designers going overboard with unbridled exuberance," they roundly applauded the fearlessness with which the firm had taken on this proprietary venture. "It's a designer's dream — and nightmare — to be their own client," said Handler. "And while I can't say that each of these is a successful design, the spirit of the collection overall is what's so impressive." Many of these timepieces pose questions and make you think, she observed, "and that's when the designs work best."

Client
M&Co. Labs, New York, NY

In-house Design
Tibor Kalman, Scott Stowell, Emily Oberman, Laura Genninger, Douglas Riccardi, designers.

Materials/fabrication
Matte black chrome or 18-karat brushed rose gold on casing of solid brass; top-stitched calfskin lined with taupe glove leather lining; ETA quartz mechanism, silkscreened dial.



Handycam Camcorder
While the jurors found it difficult to isolate the achievements of Sony's design team from the undeniably remarkable achievements of its engineers, this product was commended by Evans as an example of "very efficient design. There's not a redundant curve or feature on the product."

Targeted at the traveler rather than the conventional market group of parents-with-kids, the Handycam's features include a wireless travel remote control, built-in lens cover and rubberized finish to create what Evans described as a "highly palmable and pocketable product." The Handycam's controls, Specht noted, are put in easy reach of the user by their placement near the feature they govern. But what the jurors found most striking about the product's total package was its weight: at just 1 lb. 5 oz. this video camera is one of the most efficacious on the market.

The engineering feats accomplished in the Handycam did not go unnoticed: digital camera signal processing, an inner focus system, a flat loading cassette mechanism and a four-layer circuit board contribute to the snug size and high standards of reproduction that have become expected from this manufacturer. As Evans concluded, "The design and engineering confidence evident in the Handycam Camcorder have become classic in this company's products."

Client
Sony Corporation of America
Park Ridge, NJ

In-house Design
Sony Corporation, Tokyo, Japan;
Minoru Morio,
senior managing director;
Takashi Kono,
deputy general manager;
Masaji Harada, general manager,
personal video.

Materials/fabrication
Injection-molded composite plastic.

Sigg Cycle and Hip Flasks

"These offer a remarkably refreshing break from the standard sports language of neon colors and racing stripes," said Handler of the Sigg Cycle and Hip Flasks. "They are well thought-out objects in their own right. I wouldn't mind having them around even if I didn't own a bicycle."

Jurors admired what they felt was a subtle reworking of traditional forms. "Both are a triumph of material and finish with a tactile appeal," said Evans. The flasks were conceived as an environmentally-friendly alternative to the plastic drinking bottle, which has become more disposable than originally intended since the material gains an unpleasant smell after a few uses.

Made of extruded aluminum with a hygienic resin coating on the inside and a lacquered coating on the exterior, the round flask is purpose-built to meet the needs of the cyclist: It is lightweight, easy to grip, fits the standard bottle holder used on bicycles and has a three-stage closing and opening cap arrangement (seal, suction and flow) so that it can be used with one hand. Because the flask cannot be squeezed, air holes in the cap allow suction without creating a vacuum.

Jurors cited the execution and precision of the extrusion as most worthy of attention in both the Cycle and the general-purpose Hip Flasks. "It's not that there's anything overwhelmingly innovative about these designs," said Handler. "But their remarkable attention to detail and finish have transformed these simple products into outstanding objects. As we all know, it's often a lot harder to get the simple things right."



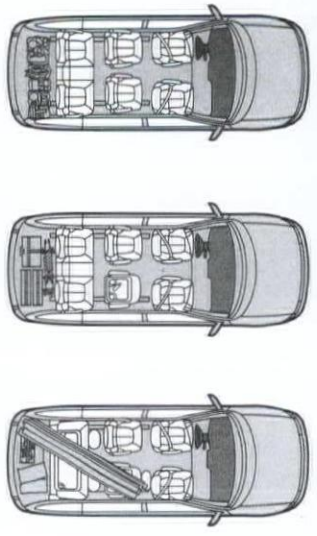
Client
Sigg AG, Frayenfeld, Switzerland.
Zona Alta Projects,
Miami, FL, distributor.

Consultant Design
Zimmerli Design, Warth, Switzerland.
Kurt Zimmerli, industrial designer.

In-house Design
Rolf Kothrade, product manager.

Materials/fabrication
Extruded aluminum; resin-coated interior; powder lacquer coated exterior; plastic cap.





Nissan Quest Van

The result of a joint venture between Japan's and America's number two automakers, the Nissan Quest/Ford Mercury Villager eight-passenger minivan won the jurors' approval by combining an innovative seating arrangement inside with an assured visual presence outside. "This type of vehicle is inherently boxy because of the need to package up a large interior volume," noted Evans. "Yet here the designers have given the box a real personality, it resembles a tall passenger station wagon rather than a converted commercial van."

After extensive analysis of every van on the market and observation of their use in real-world situations, the design team at Nissan Design International concluded that Quest should be defined as a tool that is both useful (offering maximum flexibility) and handsome, while keeping heroic styling gestures to a minimum.

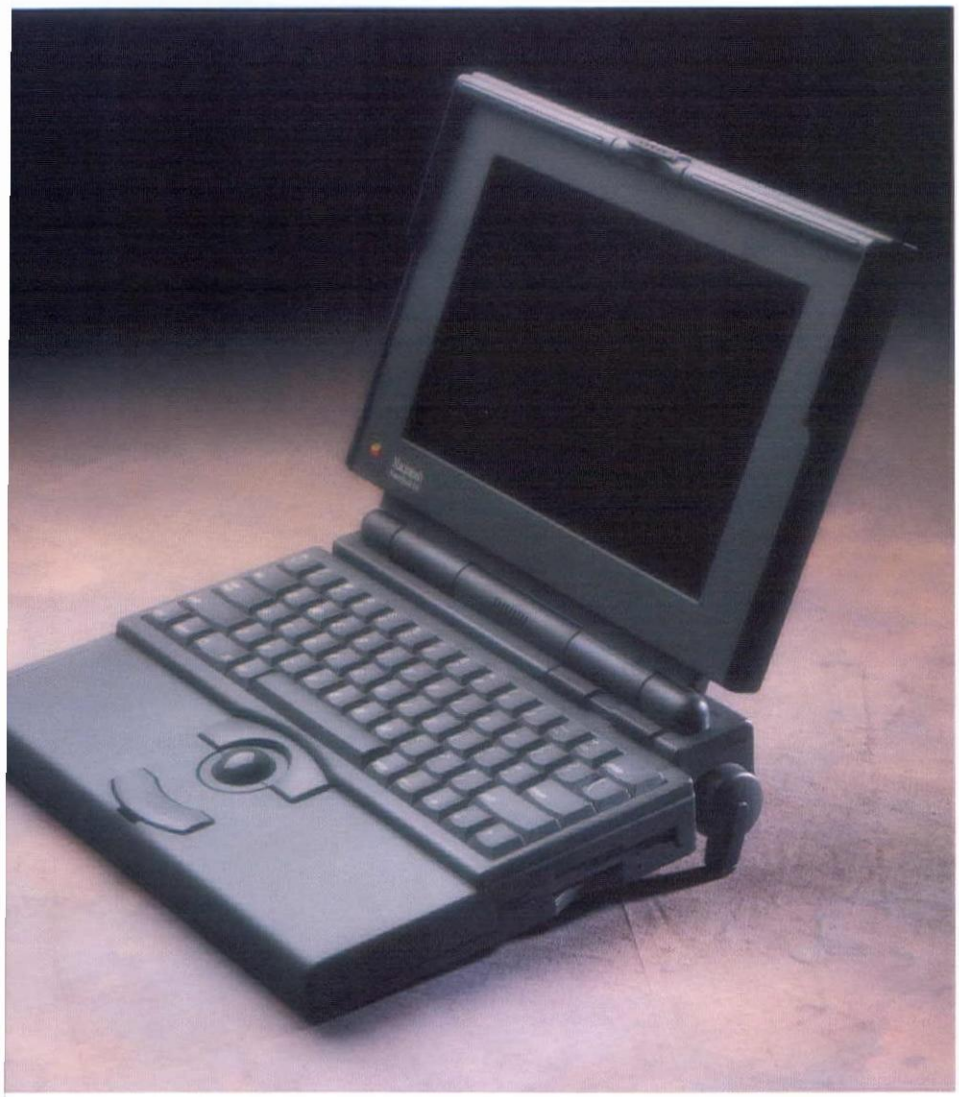
With these parameters in mind, the designers built the vehicle from the inside out, devising an innovative folding/sliding seat system that was patented by the NDI design staff. The system allows up to 14 different seating configurations and an extremely large storage capacity without having to increase the overall size and weight of the vehicle. "It was important that all the designers became van users during the design process," said Evans. "Clearly this has benefited the inside-out approach that Nissan took."

Since the same design would be offered by both Ford and Nissan, two versions were created, each with its own "family resemblance": the Villager features the Mercury Sable light-bar, and the Quest maintains its resemblance to the Nissan Maxima. "To design a product with so many restrictions and still give it two different personalities was a tough proposition," Specht observed.

The result of a bicultural collaboration at NDI's automotive design hothouse, this vehicle clearly signaled a progressive development in design and marketing strategies. Competition between the two vehicles will be fierce, Evans pointed out. "Yet, in the end, both corporations will benefit from the partnership."

Client
Nissan Motor Corp., USA, Carson, CA.
Earl Hesterberg,
vice president, Nissan Division.

Consultant Design
Nissan Design International, Inc.
San Diego, CA.
Gerald Hirshberg, vice president;
Tom Semple, chief designer,
associate director of design;
Bruce Campbell, chief designer;
Diane Taraskavage, designer.



Client
Apple Computer, Inc., Cupertino, CA

In-house Design
Robert Brunner,
manager of industrial design;
Gavin Ivester, project designer;
Mike Antonczak, staff designer;
Susanne Pierce, staff designer.

Consultant Design
Lunar Design, Palo Alto, CA.
Ken Wood and Matt Barthelemy,
designers.

Materials/fabrication
PowerBooks 140 and 170: injection-molded polycarbonate.
External floppy drive; AC adaptor; battery rechargers: injection-molded ABS.

Macintosh 140 and 170 Powerbooks

"Since the design of laptop computers hasn't advanced beyond the original clamshell portables," Specht noted, "the product has become almost generic with very little improvement."

This was the challenge for the new Apple Powerbook series: to design a portable computer that could compete with the dozens of IBM-compatible laptops on the market without compromising the Mac's famed user interface. This meant incorporating a cursor control as well as a standard keyboard while decreasing the machine's overall dimensions to a "notebook" size that is smaller than a laptop.

Thus, after extensive user testing, the keyboard was moved toward the screen, with a centered trackball (accessible for both right- and left-handed users) and flat palm rests, which reduce lateral wrist angle when working in a cramped space, such as an airplane seat. This arrangement allows the user to move the ball with one thumb and click its button with the other, without moving the hands from the keyboard. To prevent the thumb from pressing the upper trackball button when trying to press the space bar, the designers provided a small horizontal ridge to separate them. "This shows once again the value of user testing during the design process," noted Handler.

To distinguish the PowerBooks from larger Macs, the designers evolved a subset of Apple's design language that would be better suited to mobile use, substituting raised ribs for the larger Macs' traditional slots. These ribs help not only to protect surfaces from scratches, but are easier to mold in the lightweight, thin wall thicknesses used in laptop products. Focus groups confirmed that a dark gray exterior makes the PowerBook seem smaller, more powerful and more expensive. "Dark gray also hides dirt," claim the designers.

"Apple has been criticized for being the last manufacturer to introduce a useful portable," Specht noted. "But doing things differently and getting it right takes time. With this product, Apple has truly saved the best for last." [As a designer of the PowerBook 100, Evans did not comment on or participate in judging the Powerbook series.]



Beolab 8000 Loudspeakers

The confidence with which these products eschew the traditional visual language of loudspeakers was warmly welcomed by the jury. "They represent a refreshing break from the walnut jungle," said Specht. "They are ground-breaking, though, happily, I wouldn't accuse them of being overdesigned."

Fabricated in polished aluminum and black Lycra, the design of the Beolab 8000 Loudspeakers was inspired by the shape and acoustic properties of an organ pipe. Function, in this case, follows form: while the speakers' height is 52" (including the cast-iron base), their diameter is just four inches. To maintain this slenderness, manufacturer Bang & Olufsen embarked on an extensive research program to develop an "impossibly small" active bass reflex loudspeaker. This involved integration of built-in power amplifiers and active crossover networks. Furthermore, the units are magnetically shielded so that they can be linked to a television set without interference, while the choice of materials is intended to complement the home environment. "They make a powerful statement," said Handler. "There are other speakers that try to be like furniture, but these have a lot of appeal. There is a hint of sculpture — like a Brancusi on a base."

Discussion arose among the jurors as to what extent a loudspeaker would be purchased for its appearance, but Handler praised the "wit and humor" of the design. "They are playing with another sense that has become almost as important as the sound," she observed. "And I've never seen speakers accomplish that as well as these."

Client
Bang & Olufsen, Struer, Denmark

Consultant Design
David Lewis Industrial Design, Copenhagen, Denmark.
David Lewis, designer.

Materials/fabrication
Aluminum; cast iron; black Lycra.



Client
Jason Empire, Overland Park, KS

In-house Design
George Egon,
vice president marketing;
Ray Bernal, service manager;
Byron Saper, merchandise manager.

Materials/fabrication
Soft rubber eyeglass guard over
ABS plastic body.

GlassesOn Binoculars

Eyeglass wearers wishing to use binoculars have traditionally had to either remove their glasses and try to compensate for the resulting loss of vision or fold down the binocular's rubber eyecaps to minimize the distance between the eye and binocular lens. To solve this problem, the GlassesOn binoculars feature wide-angle lenses that allow for the extra distance between the eye and lens, so that the field of vision falls directly on the eye rather than in front of it. The designers also developed a patented soft rubber eyeglass guard to prevent scratching or smudging of eyewear.

Jurors praised the innovation as a welcome accommodation of a population that is rarely acknowledged. "The one handicap that's overlooked to a substantial degree is that a lot of people wear glasses," said Handler. "These also invite the user to hold the binoculars in the correct position." The incorrect position, Specht demonstrated, is to press the lenses against the eye; the GlassesOn binoculars ensure that the instrument is kept at a proper distance. An additional advantage is that on a bright day, the binoculars are suitable for a user with 20/20 vision wearing sunglasses.



Effigy Tray and Stand

This product demonstrates a wonderful balance between ritualism and a contemporary functional object," said Handler of the Effigy Tray and Stand. One of nine products manufactured by Alessi after the company staged an international competition for designs based on the theme of memory, the stainless-steel tray and aluminum stand were inspired by Native American traditions. Tribes in the Northwest carved effigy bowls in likenesses of animals or humans lying on their backs and believed that the symbolic powers of the animal or human were assumed by drinking water from the vessels. The drinker could, for example, take on the flight of a hawk, or the sight of an owl.

Jurors praised the poise and sculptural qualities of the objects, which are fabricated in materials according to their "hierarchy" of use. The section that comes into contact with the user — the tray — is highly polished, while the more servile stand is cast in roughly polished aluminum. Handler concluded: "I'm impressed with the way this product combines an animal-like image with a modern function. This is about totemistic design, which is not usually pulled off with the subtlety and refinement that we see here."

Client
Alessi Spa, Crusinallo, Italy

Consultant Design
Lisa Krohn, Los Angeles, CA,
and Martha Davis, New York, NY

Materials/fabrication
Stamped stainless-steel tray;
cast-aluminum table.

Plus-Four Garden Tools

The visual and tactile appeal of the Plus-Four range of garden tools was quick to catch the jurors' attention. "The traditional approach to these products has been to treat them as flatware rather than tools," Handler observed. "Yet these implements are unusually responsive to the task at hand." Designed originally as a speculative concept for the Osaka International Design Competition on the theme of "terra," or earth, the organic shapes are drawn from seed, bulb and plant forms and lend themselves to automated polishing, which is employed to produce a smooth yet worn-in surface texture.

Handler praised the choice of material — a partially recycled aluminum alloy — that gives the tools an appropriate weightiness and solidity and weathers with age. "Aluminum gets nicer as it gets used and scratched, and I enjoy materials that gain a history as they get older," she said. Jurors noted with pleasure the pointed tails on the handles, which are intended for seeding and planting, and praised the ergonomically rendered handles that gently slope at an angle in order to reduce wrist strain. The pointed tails, Specht observed, also serve to discourage the user from tapping the ends with the palm of the hand, which has been known to cause nerve damage. For a handle that allows a variety of grips and uses in a well-resolved total product, jurors warmly welcomed the Plus-Four garden tools into the Consumer Products category.

Client
Allen Simpson Marketing,
Eden Mills, Ontario, Canada

Consultant Design
Todd Wood Design,
Ottawa, Ontario, Canada.
Todd Wood, designer.

Materials/fabrication
Die-cast aluminum, part recycled,
part alloy.





Photography by Mike Wessel & Phil Alwitt

Zing SLR Bag

"I admire such an elegant solution to a very simple problem," said Evans of the Zing SLR Bag, a lightweight padded covering for most makes of single-lens reflex cameras. Designed as an alternative to custom-made vinyl or leather bags, the Zing applies the protective and elastic properties of neoprene to a versatile product with distinct fashion appeal. "It's made in a material eminently suitable for its function as well as for color and fashion variations," observed Evans of the Zing, which is also reversible.

Jurors noted that the bag would also provide a substantial degree of protection against wet and cold weather conditions and would fit cameras with larger lenses. "That's one problem I always have," remarked Specht. "I own all these camera cases that I can't use because I've since acquired a lot of expensive glassware that is an inch longer than any of the cases."

A unique feature of the bag is its patented latch: a cover flap stretches over the lens, which is inserted through a hole at the front of the bag. The simple configuration thus eliminates the need for breakable plastic fasteners and greatly reduces material costs. Convenient and lightweight to carry, the Zing Bag can be hung from the camera with a nylon clip and webbing strap, making it extremely unobtrusive when the camera is in use. A breakthrough in materials application, the Zing was welcomed by the jurors as an efficient solution realized with ingenuity.

Client
Zing Designs, San Francisco, CA

In-house Design
Phil Alwitt, designer and owner.

Materials/fabrication
1/4-inch die-cut neoprene; stretch nylon laminate; nylon clip.





Photography by Kenro Izu

Scoop Loop

As a product designed to add a touch of dignity to an otherwise embarrassing chore, the Scoop Loop won the jurors' admiration for its simplicity and ingenuity. "I like the economy of the materials coupled with the fact that it all works visually," said Evans. "Even better, conscientious city-dwelling dog-owners don't have to look completely foolish using this."

Placed inside a plastic bag, the "wand" is used to scoop the poop into the loop, and the happy dog owner is left with clean tools, clean hands and a plastic bag containing the unwanted waste. Rival products, jurors noted, range from the Sunday newspaper or devices that end up becoming soiled.

Made of aluminum and steel, the device is lightweight and — the manufacturers claim — can be slipped like a paper clip over any pocket edge for easy carrying. "Perhaps this will become a fashion accessory?" quipped Evans.

Client
Zak Enterprises, Honolulu, HI

Consultant Design
Tanaka Kapec Design Group,
South Norwalk, CT.
Jeffrey Kapec, principal;
Kazuna Tanaka, principal;
Allan Chochinov, staff designer.

Materials/fabrication
Extruded anodized aluminum;
stainless-steel wire; O-rings.

Walking Man Clothing

"The relationship one has with a piece of clothing is unlike anything else," Handler observed. "We tend to appreciate most things from a distance — yet with clothing there is no distance. So when you're wearing something special, a unique intimacy takes place. Understanding this and getting the relationship right is what's most difficult for a clothing designer."

The fact that the Walking Man line was developed by a graphic designer greatly impressed the jurors who expressed high regard for his decision to launch a start-up company to manufacture the line. Praising their quality, casual good looks and remarkable flexibility of movement, jurors were struck by the overall "rightness" of these garments as they passed around sweaters, trying them on. "These clothes clearly weren't conceived by looking at other garments and then modifying existing patterns," said Evans. "They were designed for a particular lifestyle, one that is exemplified by the designer."

Adaptable to a wide range of social situations, the Walking Man line functions as "the user's first environment," whether the wearer is working, relaxing at home, traveling or "anyplace where one doesn't wear a tie." Cut generously for extra room, the cotton-knit fabric provides warmth as well as ventilation. Elastic waistbands are finished inside and out, so they can be rolled up or down, and pockets have been moved from the seat of the pants to the ankles to provide easy access while sitting or walking.

Inside and out, every detail has been carefully considered, jurors agreed. "Even the seams on the shoulders of the sweater turn a necessary evil to a small pleasure," said Handler. "The designer seems to have captured a look and a mood that a lot of people can identify with, even though these clothes are clearly a personal statement. They've been done with enormous respect for every detail and with an understated subtlety that can truly be admired."







Client
Cronan Artefact, San Francisco, CA.
Karin Hibma, president.

Consultant Design
Cronan Design, San Francisco, CA.
Michael Cronan,
president and designer.

Materials/fabrication
Preshrunk 100 percent cotton knit,
machine washable.



Rollerblade Metroblade

One drawback for rollerblade users who skate to work, school or even on the street is the need to take baggage with them, particularly a cumbersome pair of shoes. By incorporating removable shoes into the rollerblade, the Metroblade enables style-conscious bladers to skate freely without excess baggage and walk safely when they reach their destination. Jurors were impressed with the pragmatic thinking behind the product: "Everything makes sense here," said Handler. "This is a young product category with room for growth. But this isn't simply a refinement, it's a whole new concept."

In addition to the shoes, jurors found several innovations noteworthy. The shell and blade are made of one piece of injection-molded nylon, eliminating the need for a two-part construction of blade and shell. The shoe, in turn, uses a padded elastic construction around the ankle to eliminate pinching, with a breathable material at the toe for ventilation. It clips into two locating points in the footbed of the shell, one at the toe, which secures the foot during braking, and one under the midfoot, which secures the foot while leaning forward. In addition, a semi-rigid tongue between the shoe and shell acts as a scuff plate and retainer.

One point of discussion raised was the degree of functionality of two products merged into one. "The question I'd ask is whether I'm as happy with the combination of blade and shoe as I would be with each one separately," said Specht. "As with a sofabed," Handler observed, "there's a trade-off when what you want is a product that does more than one thing." In this hybrid product, however, jurors agreed that the advantages were substantial. "I'd say they're onto something here," said Evans. "It's a strong concept backed by a well-executed design."

Client
Rollerblade Inc, Minnetonka, MN

Consultant Design
Design Continuum, Boston MA.
Michael Arney, principal designer;
Carl Madore, industrial designer.

In-house Design
Bennan Olson,
director of research and development;
Bob Johnson, mechanical designer.

Materials/fabrication
Injection-molded nylon lower shell and blade; polyurethane cuff; Lycra; neoprene; leather and cordura shoe with polyurethane tongue.







l.a. Eyeworks Eyewear

A 13-year-old business founded by designers/entrepreneurs Gai Gherardi and Barbara McReynolds, l.a. Eyeworks has radically redefined our perception of eyewear. With an award-winning ad campaign ("A face is like a work of art. It deserves a great frame.") and an iconoclastic approach to design, the two partners have turned the notion that glasses are merely prosthetic devices on its ear. The team's indefatigable creative output, yielding hundreds of designs to date, has practically institutionalized the notion that eyeglasses can reinvent the wearer. Indeed, as the designers have demonstrated, the number of personae that can be evoked by these pieces of facial architecture is now limitless.

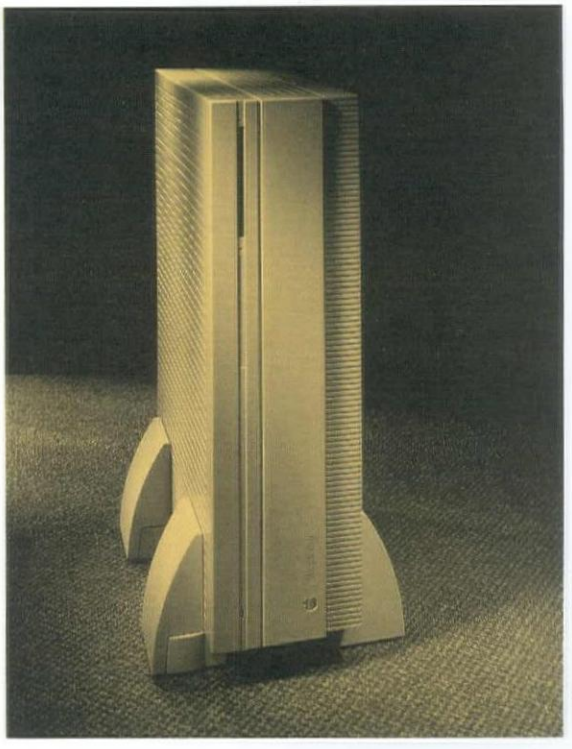
With the selection of just a few recent pairs of glasses, jurors stressed that in fact their award was in recognition of the long-standing creative spirit of the company. "It is a difficult problem to design innovative yet wearable eyeglasses," said Handler. "While glasses must exist as interesting objects, they fail if they are not functionally successful. These designs achieve this delicate balance." Especially appreciated was the considered detailing common to all the company's glasses, notably the hand-stamped engraved aluminum frame of Bill (top), and the delicate laser-cut detailing of Padre (middle)and XOX (bottom). "The degree of craftsmanship combined with their functionality and sense of fun makes these products something to covet," Evans concluded. "These glasses are exactly what good eyewear should be."

Client
l.a. Eyeworks, Inc., Los Angeles, CA

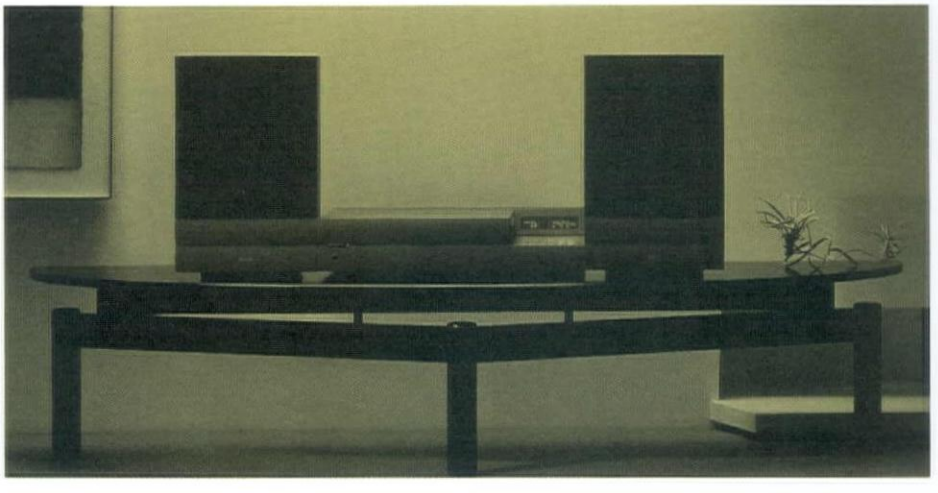
In-house Design
Barbara A. McReynolds
and Gai T. Gherardi,
designers and owners.

Materials/fabrication
Laser-cut stainless steel; laminated block plastic; hand-stamped anodized aluminum.

Consumer Products Honorable Mention



"This is proof that even the humblest object can benefit from thoughtful design," said Specht of the Computer Processor Support by IDEO Product Development, Palo Alto, CA, for Details. The support allows a desk-bound CPU to be mounted on the floor, thus increasing valuable desk space. Made of two ABS units that ratchet together, the support's adjustable lock and release mechanism secures the CPU and prevents it from tipping over. "By designing two identical units, tooling costs were cut in half," added Specht.

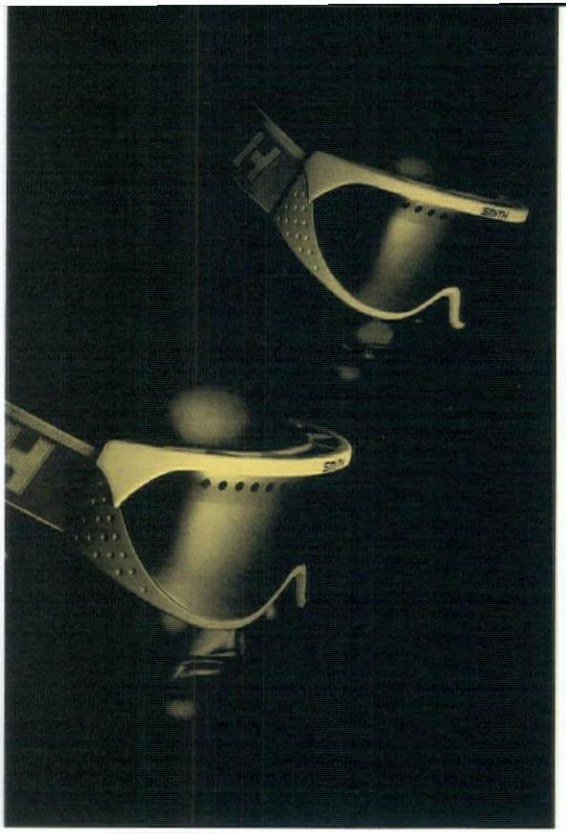


The Nakamichi SoundSpace 7, designed by Holon Design, Tokyo (system unit), and John Paul Lizars, Torrance, CA (speakers), for Nakamichi America, combines sonic excellence with a sophisticated low-profile exterior. Jurors agreed with Evans' assessment of the unit's "understated elegance." "The controls can be neatly hidden away," he observed. The Soundspace 7 includes a seven-disc CD changer with an internal "6+1" stocker that loads like a single-play machine. "The skin gives no hint of its complex interior," said Evans.



The Seiko Label Printer Pro, designed by S.G. Hauser Associates, Calabasas, CA, for Seiko Instruments USA, is a small stand-alone computer and high-resolution thermal printer that jurors applauded for its restraint and simplicity. "This is a genuine cross-over product," observed Specht, "an instance where a tiny dedicated computer is buried behind a truly friendly interface. No superfluous details here." Configured to print on a variety of label sizes, the printer's housing snaps together during assembly with a minimum of tools.

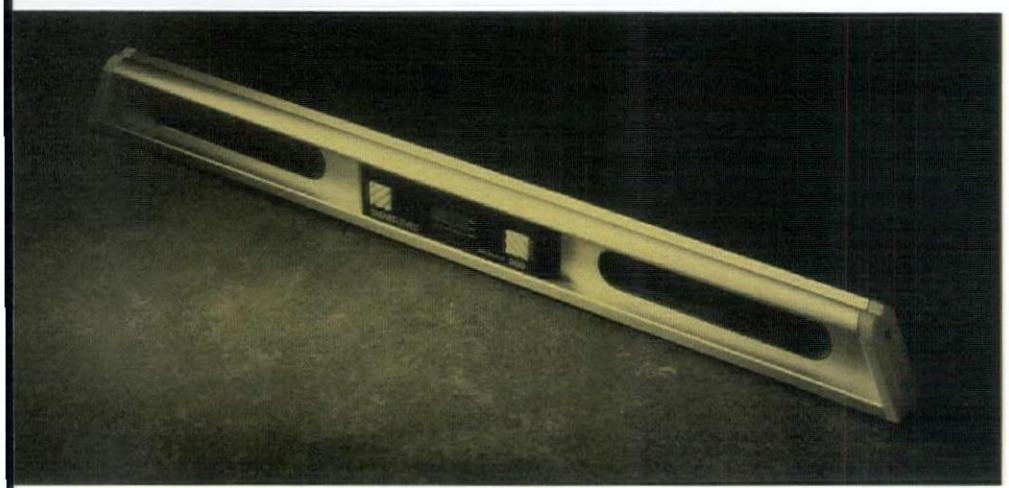
Consumer Products Honorable Mention



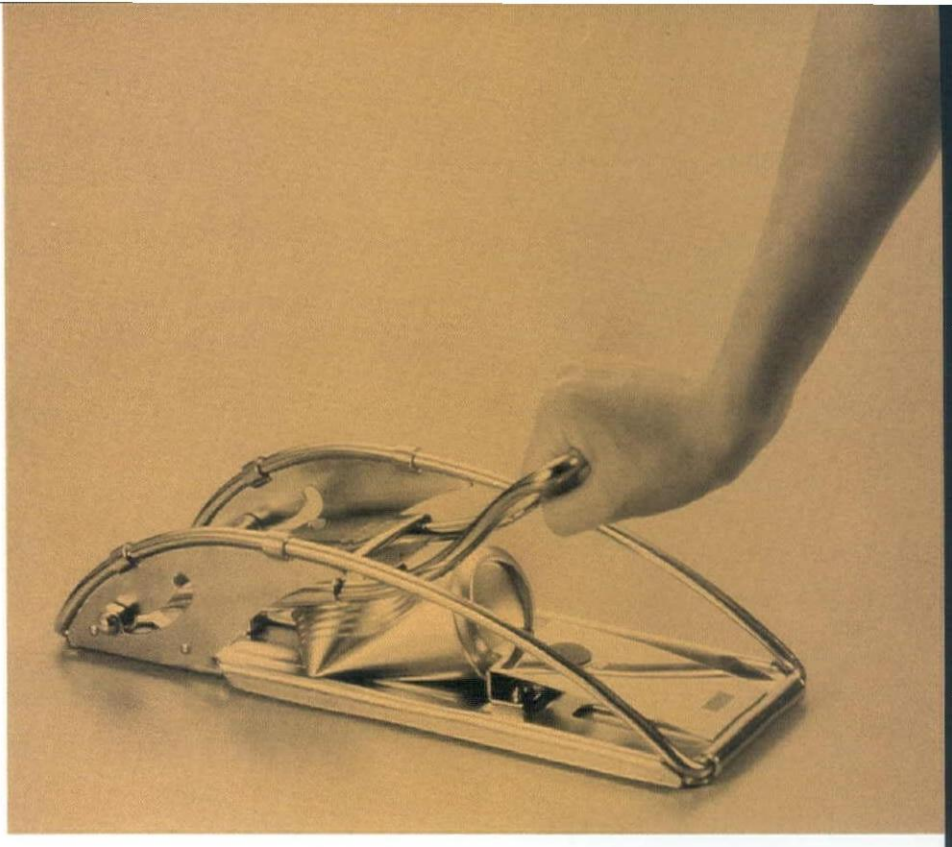
In a market crowded with high-tech optics, the Matrix PMT ski goggle, designed by IDEO Product Development, Palo Alto, CA, for Smith Sport Optics, Inc., establishes a new benchmark in function, appearance and human factors. "While researching the product, every aspect of the standard goggle was reexamined," Handler noted, including field of vision, ventilation, ease of use and the ability to change lenses. The goggle's two-part frame design allows for different color combinations and makes for easier molding.



The Quadro Photo Album, designed by Kuno Préy, San Candido (Bolzano) Italy, for Nava Design, holds its contents in three removable sections that are secured in the album by magnets. "This is an especially clever system for preserving photographs without using damaging placeholders or adhesives," noted Handler. The three sections also allow more than one person to look at the photos at the same time. "The quality of the design, the superb materials and the overall feel of this book are first-rate," said Handler.



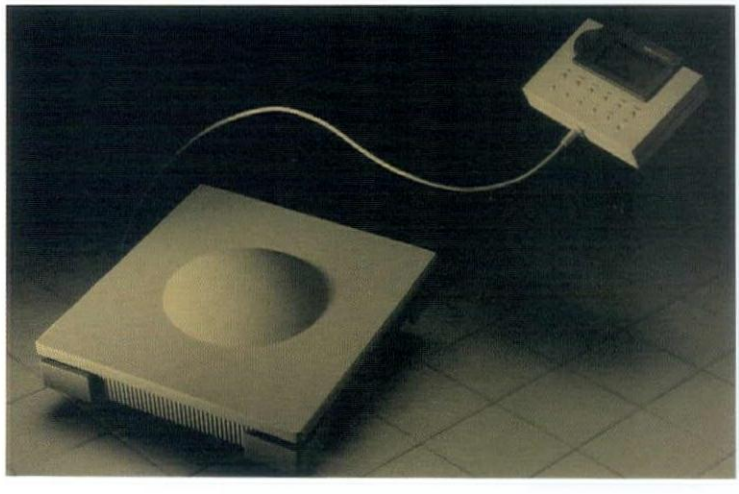
"This is exactly as it ought to be," said Specht of the SmartLevel, an electronic carpenter's level, designed by GVO, Inc., Palo Alto, CA, with the in-house designers of Wedge Innovations, San Jose, CA. Praising the liquid-crystal display that can measure angles through 360 degrees, Specht added, "It's accurate, extremely rugged, cheap to make and also fun to use — a testament to what can be done on a very tight budget. This product is designed for the real world," he concluded.



The Can to Can tabletop crusher, created by Best Designing, Tokyo, for Kawashima Industry, Ltd., "allows can recycling to become an integral part of household life," said Evans. "In addition to its function, the product is remarkably attractive. It's almost sculptural." Made of high-strength tempered steel, the crusher's balanced design makes it easy enough for even a child to use. "It's a smart way to instill the recycling habit," added Specht.

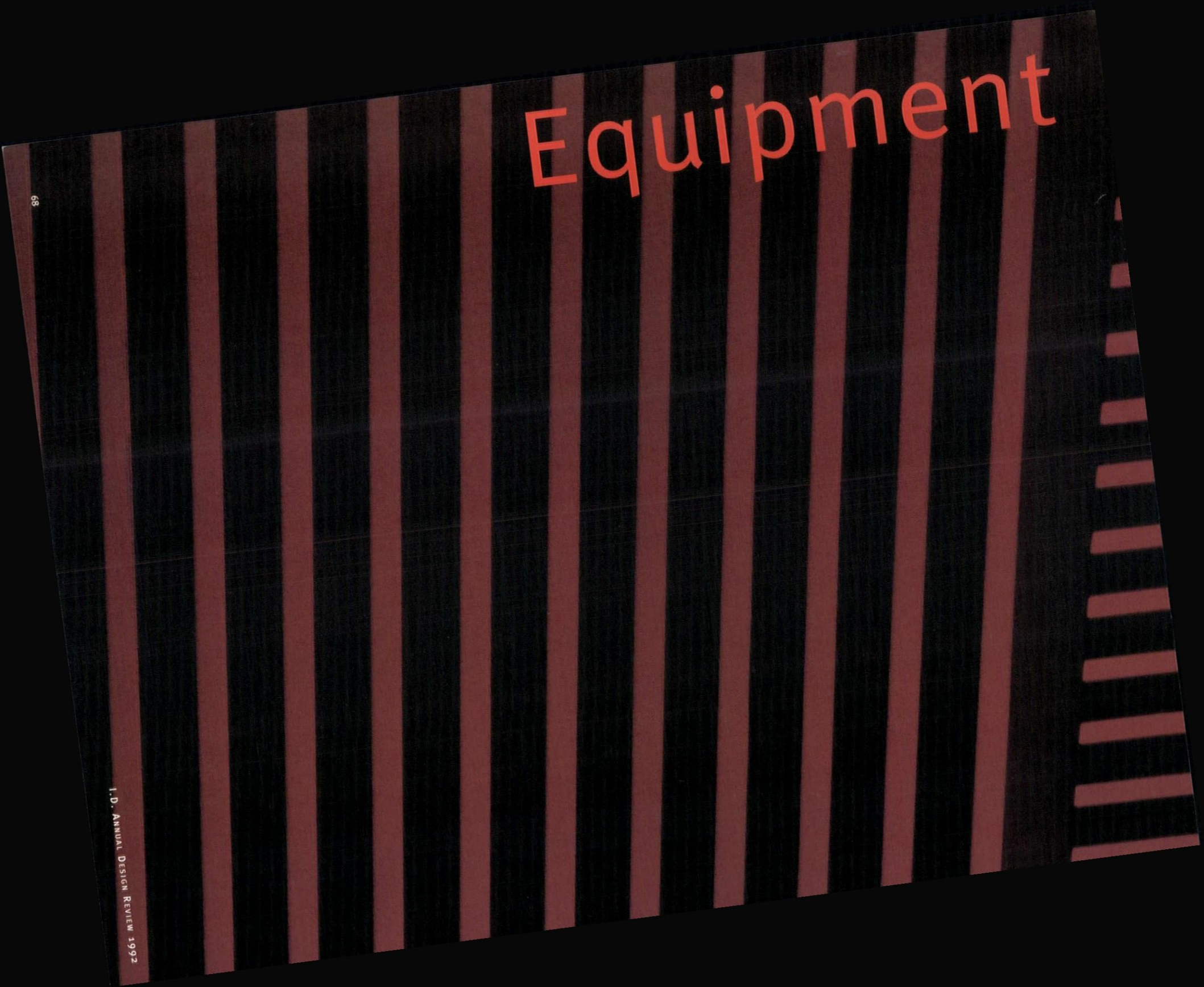


Designed by Braund Creative Design, Campbell, CA, for Momenta, the Momenta Pentop computer combines the features of a DOS laptop computer, a pen-based notebook, a modem and a paperless fax machine in a package no bigger than a three-ring binder. With its touch-sensitive screen and electronic stylus, the Momenta can access and modify files, dial distant networks and transmit electronic mail in transit or at a desk. Jurors were impressed with the capabilities and "extremely clever" design of this notebook computer.



The Tanita Health Meter, designed by Ziba Design, Portland, OR, for Tanita Corporation, brings pleasure to the ordeal of weighing oneself. Not only does it measure the user's weight, the Tanita translates the measurements into weekly or monthly bar graphs, providing analysis on the ideal weight for any given age, height and sex. Jurors were particularly taken with the scale's convex platform. "This has a wonderfully tactile relationship with the feet," Evans remarked.

Equipment



"To renounce clear thinking," said Albert Schweitzer, "is to declare mental bankruptcy." Although Equipment jurors Gordon Bruce, Paul Montgomery and Andrew Serbinski all found examples of designs that were metaphorically in arrears, they were collectively encouraged by the numerous examples of intelligent and effective problem-solving among this year's nearly 200 entries. While their selection of award-winning projects ranged from the humble to the awe-inspiring, the dominant issue that arose during the judging process was the question of how designers should respond appropriately and intelligently to the growth and advancement of technology.

The two projects selected as co-Best of Category winners perhaps best encapsulate this developing area of critical debate. The first example is the NCR 3125 NotePad computer. Using the idea of a pen and a pad of paper as their starting point, the NotePad's designers struggled to imbue the power of the computer with a previously unrealized immediacy and intimacy. Consisting of a hand-held tablet and electronic stylus, the NotePad's design breaks down the barriers between the user and technology.

Antithetical to this approach is the design of the CM-5 Massively Parallel Supercomputer. Housing the power of a teraflop — the ability to process one trillion calculations per second — the CM-5's austere facade provoked reactions of awe, wonder and unease among jurors. Here, the jury believed, the designer's response to a technology so powerful that it is literally beyond the scope of human understanding was appropriately one of bravura showmanship leavened with a healthy dose of respect.

Surveying all the entries, jurors detected several nascent issues that may have a significant impact on the design professions. Foremost among them, as mentioned above, was technology. With the advent of radical miniaturization in electronic and medical products, many of the designer's more traditional roles may yet become moot. Montgomery called for a renewed examination of the role of designers in both product development and design. He then cited several projects where the product really was the technology, and the contribution of industrial design was almost incidental. "This is a situation that we all have to grapple with," he added.

Noting that there was indeed ample evidence of projects guided by the designers' clarity of thought, the jury also observed that more and more companies were using design intelligently and were beginning to reap the benefits. "This is good news for designers," Bruce concluded, "but it's no time for professional complacency."

Jurors Gordon Bruce, Paul Montgomery, Andrew Serbinski
Moderator Nicholas Backlund

Best of Category

CM-5 Massively Parallel Supercomputer

Capable of machine speeds of 40 billion instructions per second and, with the addition of successive modular units, of achieving teraflop-computing speeds of one trillion instructions per second, the CM-5 Massively Parallel Supercomputer houses a level of technology that is almost beyond comprehension. Recognizing the profound implications of this level of technological capability, jurors were unanimous in acknowledging both the challenge and the delicacy of developing an appropriate design language for this product. "In many respects," Montgomery noted, "there needs to be a separate category for a product like this. What can you compare it to? It's enormously complex in terms of functionality and there is no formal lineage for products with such tremendous power. This stands as an icon to another kind of intelligence."

Each CM-5 modular unit is six feet long, nearly three feet deep and seven feet high. Additional modules, when attached, overlap one-third of the previous unit, with a succession of modules creating a zigzag or lightning-bolt form. Tall columns of red LED displays give programmers visual indications of which connections within the computer are activated. Jurors noted that apart from its functional attributes, this feature was akin to "making the thought process tangible." Despite the formal austerity of the CM-5, jurors noted that the product posed an extremely difficult technical problem because the computer generates great heat when activated that must be directed away from its sensitive components.

The jurors further cited with admiration the company's decision to involve Maya Lin in the design of the CM-5. "It is utterly appropriate to involve someone with an expertise in monument design," said Serbinski, "because this is really the ultimate monument to computer technology."

The product's uncompromising formal severity evoked a strong response among the jurors, who were alternately awed or discomfited by the CM-5's appearance. "There is an angst-ridden quality to this that is oddly appropriate," Montgomery observed. "The implications of this technology go beyond our wildest dreams; if the designers had tried to dilute that truth, they would have done a disservice. With products of this nature there is always a temptation to try to reference something we know. But with this that's exactly the point — we don't know this level of capability."

Since the CM-5's design adheres to a vocabulary of materials in keeping with many of its predecessors, the jury applauded the creation of a strong product identity for the full range of the Thinking Machines Corporation computers. Remarking on the degree of showmanship inherent in the CM-5's design, jurors agreed that with a price tag of $15 million per modular unit, showmanship was not only appropriate but even called for. "It is fitting to celebrate the technological achievement represented by this computer," said Bruce. "This design is really a virtuoso presentation of a power that is almost beyond human comprehension."

Sheryl L. Handler, Ph.D., is president of Thinking Machines Corp. in Cambridge, MA, which she founded in 1983. In 1986, the company introduced the first massively parallel high-performance computer system. Danny Hillis, Ph.D., is co-founder and chief scientist for Thinking Machines Corp. Hillis has done extensive research on methods and applications of parallel computers and their architecture.

Who initiated the project?
The Thinking Machines engineering team, lead by CM-5 architect Danny Hillis, initiated and carried the project through to completion.

What was your major influence?
The major design influence was the need for a packaging methodology that could scale from modest-sized supercomputers all the way to our biggest, enormously powerful systems. So we had to think in terms of sections that could stand alone or be connected ad infinitum.

What alternatives were explored?
The CM-5's computer network is a complex but very orderly structure that suggests a number of ways to cluster the major assemblies. We examined a lot of possibilities: we built cubes, slabs and blocks that could be experienced by walking into, through and around.

What was the biggest obstacle?
The hardest thing was maintaining the balance between the commitment to deliver a functional design that was also an aesthetic design.

What would you do differently?
We'd like to explore alternative designs or materials in parallel processing, in the hope that the discoveries and innovations then would not be subject to the restless pressures of the development schedule.

Evaluate the project's success.
The CM-5 design has been acclaimed as a dramatic and practical package for a dramatic and practical new form of computer. While we are proud of this design, we hope we can do even better in the future.

What would you like to design next?
The next generation of the CM-5 supercomputer. The pace of product evolution in the computer industry dictates that new models of a product must deliver increased functionality in the same or less volume.

What are the primary issues facing designers today?
Even though supercomputers are becoming ever larger and more complex, we must try to ensure that they are still accessible, both visually and logically.

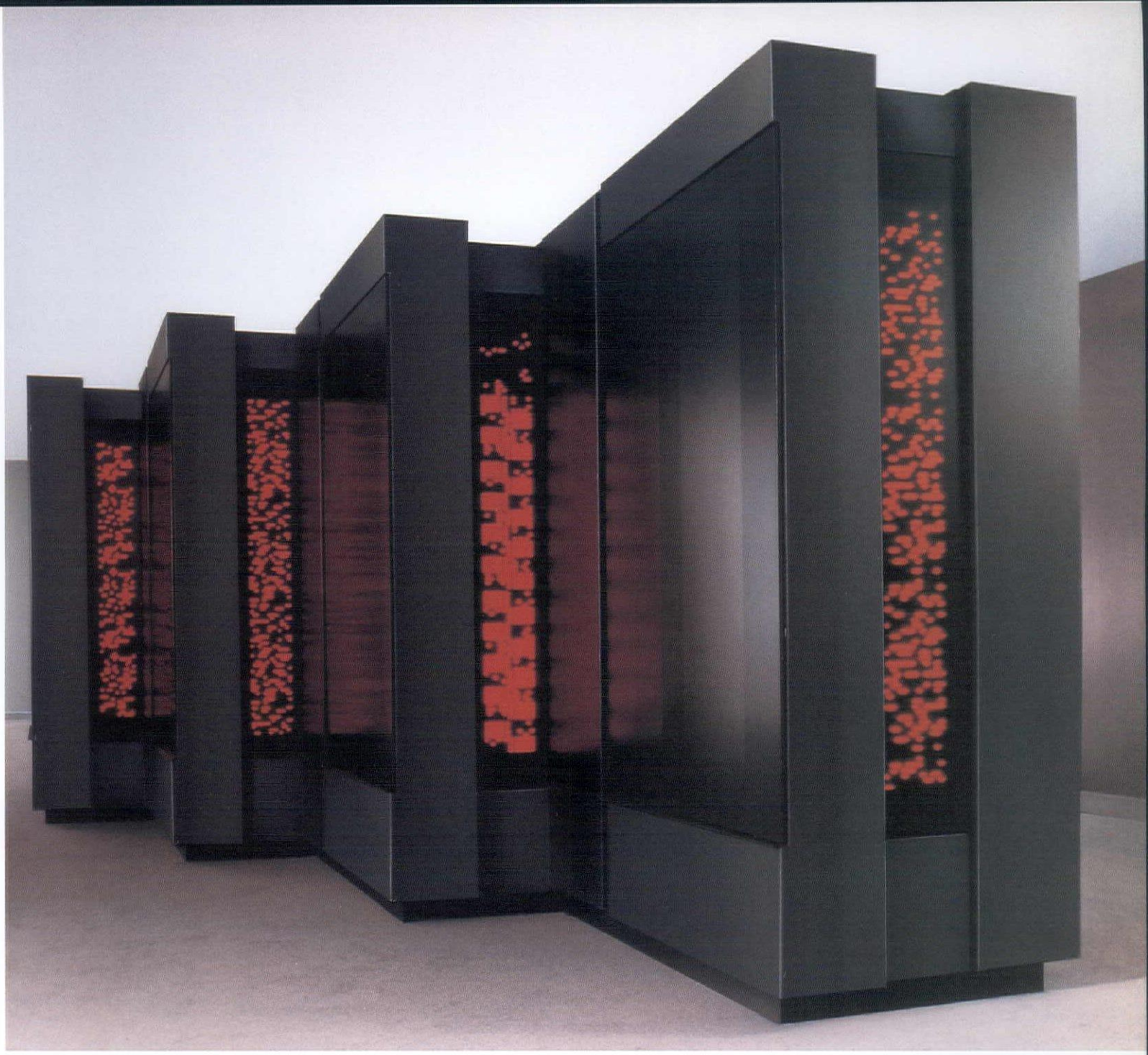
Corporate commitment to excellence in design must take its place alongside America's rediscovered awareness for quality, service and environmental responsibility.



Sheryl L. Handler



Danny Hillis



Client
Thinking Machines Corp.,
Cambridge, MA

Consultant Design
Maya Lin, New York, NY, and Marc Harrison, Portsmouth, RI, consultants.

In-house Design
Danny Hillis,
co-founder and chief scientist;
Don Moodie,
manager, electronic packaging;
Sheryl Handler,
co-founder and president.

Materials/fabrication
Zinc-plated steel; aluminum extrusions; welding; riveting; cast fiberglass; Lexan; multiple anodized paint and clear coatings.

Best of Category

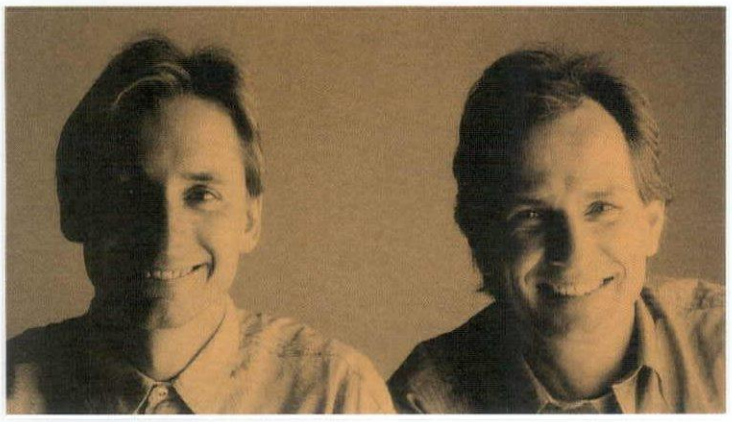
NCR 3125 NotePad Computer

"This product represents the next generation of personal computers, said Montgomery of the NCR 3125 NotePad computer, "and that's an impressive achievement." While the manufacturer claims it is the thinnest and lightest personal computer in the world, the NCR 3125 NotePad still boasts all the power and performance of an 80386 sl/20Mhz processor chip supported by a 16KB cache memory. Command, data and text entries are made directly on the display screen by means of a cordless electronic stylus.

Jurors responded enthusiastically to the simplicity of the NotePad's design, likening it to a clipboard. "It's wonderful to see a product designed with so much restraint," Serbinski noted. "It could easily have been tarted up with superfluous details and decoration. Yet it's very much like a pad of paper with a curved binding, which is eventually what we'll want a computer to be like. This product comes closest to that ideal."

The NotePad's simple design is composed of three parts: a detachable battery pack, an LCD/digitizer visual display and an electronic stylus input device. "Where this product differs from many look-alikes is that it truly offers the same power and functions as desktop models," said Bruce. "Together with its portability and its handwriting recognition features, the NotePad truly defines a new category of computing." This new category is marked, jurors agreed, by the increasing personalization of technology; the NCR NotePad is representative of this growing intimacy between users and computers.

The jury also noted that like many other winning projects this year, the force of technology was as important to the success of the NotePad as was the contribution of design. But the jurors agreed that the NotePad's designers were in many ways grappling with formal and technical issues that will become increasingly more prominent. Summarizing the jurors' admiration for the NCR 3125 NotePad computer, Montgomery said, "This design is like a clipboard with a window to the world on it. It brings us closer to the creation of an 'intelligent piece of paper,' and this is unexplored territory."



Tom Schönherr and Andreas Haug

Andreas Haug and Tom Schönherr are principals and owners of Phoenix Product Design in Stuttgart, Germany, a multidisciplinary design firm established in 1987. Phoenix Product Design works with numerous clients, including AEG, NCR Ford Europe, Lamy and Duravit.

Who initiated the project?
NCR initiated the project as part of a newly established pen-based products strategy. Werner Stephan, industrial design manager at NCR's Advance Development Group, approached us in October 1990 with the project proposal.

What was the major influence?
Our intent with the NotePad was to avoid stylized forms or fashionable influences and instead maintain a simple pen and paper metaphor that would transcend cultural preferences and emphasize simplicity of operation.

What alternatives were explored?
At the very beginning we explored a variety of different shapes and two versions were developed all the way up to the detailed model phase. One of the original versions had a totally integrated power pack with flat batteries inside.

What was the biggest obstacle?
Integrating the laser technology into such a slim portable housing posed the greatest obstacle to the design's simplicity and to the success of the project. Also, keeping the NotePad's shape clean and simple was a major challenge in the face of the endless options and features that were required.

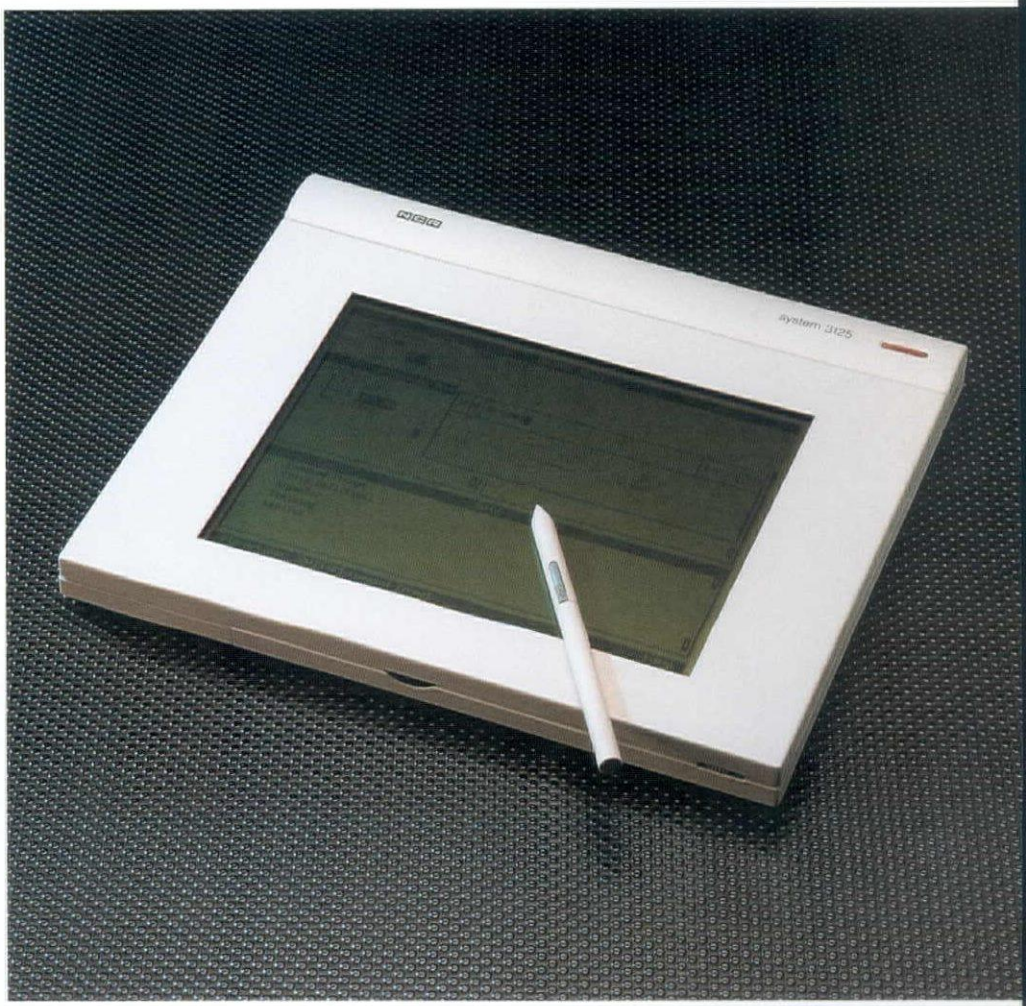
What would you do differently?
At this point we are still learning how people are accepting and using this emerging technology and input system. Future iterations of this product will need improved displays and longer battery life as the technologies mature. The designs will also need to be stronger and more durable to withstand the abuse that is common in the active, physical jobs of the new users.

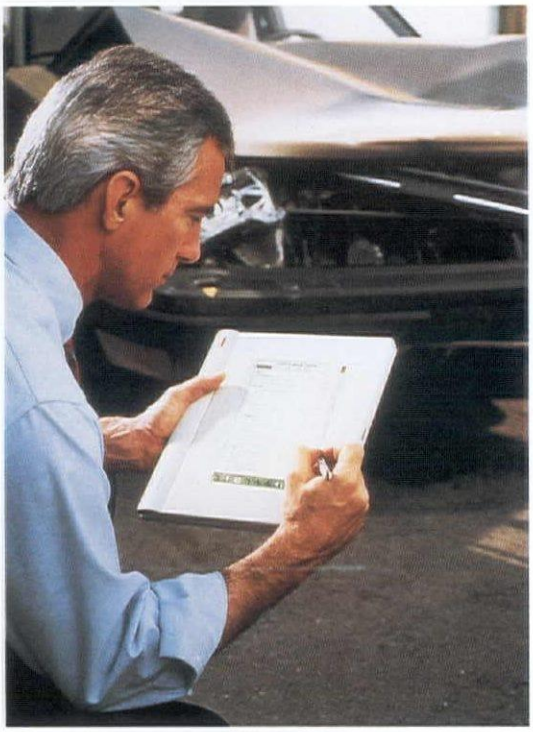
Evaluate your project's success.
The 3125 NotePad has firmly established NCR's dominance in this new market with the thinnest, lightest and only product on the market available internationally. It opens the computer market to those who do not work in an office environment and are not oriented to keyboards or computer technology in general.

What would you like to design next?
We would like to explore technical innovations and new ideas regarding the use of communications, especially the merging of computer power and portability with communication.

Products that address growing environmental concerns are greatly needed. This may have the single greatest influence on all new product development and will present the greatest challenge to the industrial design profession.

What are the primary issues facing designers today?
In a time of overpopulation and overconsumption, the designer's responsibility is to ensure that products pay much more attention to the needs of consumers and of society in general. We can choose to see these forces either as restrictions or as challenges.





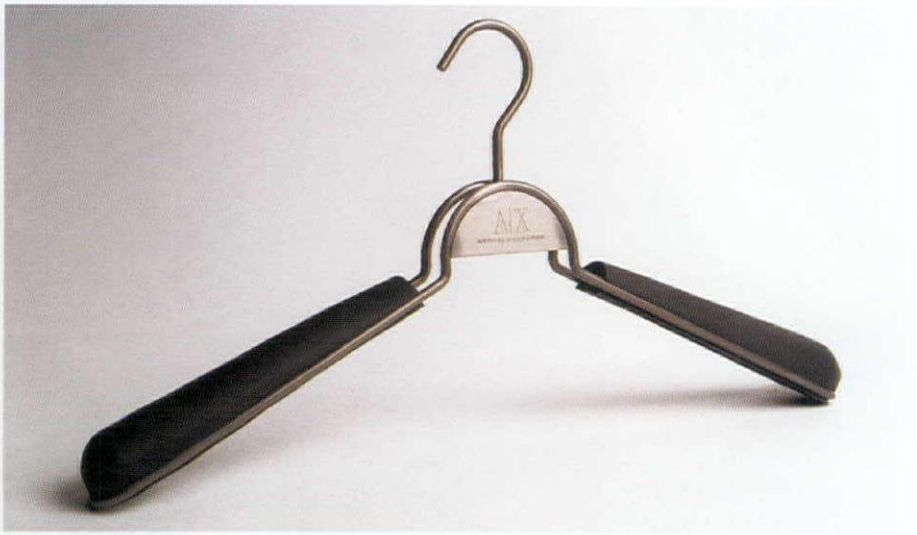


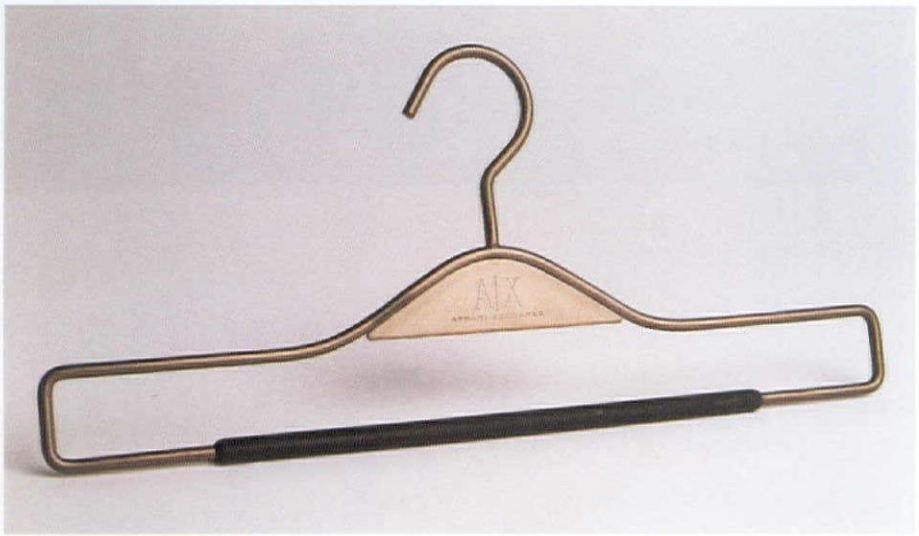
Client
NCR Corp., Augsburg, Germany

Consultant Design
Phoenix Product Design,
Stuttgart, Germany.
Andreas Haug and Tom Schönherr,
principals.

In-house Design
Werner Stephan, manager,
industrial design.

Materials/fabrication
Plated and painted injection molded polycarbonate housing; etched and tempered glass; injection-molded ABS stylus.







Armani Exchange Hangers
Designed for use in a retail environment, the Armani Exchange clothing hangers drew praise from jurors for their elegant simplicity and assurred use of materials. "The hanger is such a prosaic object, but this design takes the standard hanger and extends it beyond what you would expect," Montgomery said. Remarking on the use of cold rolled steel and rubber, Bruce praised the design's "collision of materials" and said that the hangers had a "pronounced appearance of mass-produced elegance." Serbinski concurred and praised the form of the coat hangers' shoulder pads and the "quality appearance" of the store's etched nameplate.

Client
Simint USA/Armani Exchange, New York, NY.
Kevin King, director of visual presentation.

Consultant Design
Design Fabrication Management Inc., Chicago, IL.
James Greir, president;
Peter Williamson, designer.

Materials/fabrication
Wire formed cold rolled steel; cold rolled stamped identity nameplate; rubber shoulder insert and pant bar; custom clips.

MicroCosm Virtual Reality System
Constituting a complete, self-contained desktop system for authoring and experiencing virtual environments or "realities," the design of the MicroCosm Virtual Reality System engendered much debate among jurors, who ultimately praised it for its resolution of complex human factors criteria and for groundbreaking design on the frontier of a new technology.

"This design presents us with an interesting paradox," Montgomery noted, "because the actual product is really virtual space and not necessarily the hardware." While agreeing with this basic assumption, Serbinski observed that "you still require hardware to get the experience." But how best to package technology that delivers the ultimate in ephemerality, jurors wondered.

The MicroCosm System is composed of a standing Control Unit tower and two interface peripherals, the EyePhone XVR head-mounted display and the DataGlove XVR. Each of the components had to enclose and integrate a number of complex subsystems requisite for generating a virtual three-dimensional world of sound and imagery. Noting that there were obvious constraints on the designers due to the nature of the technology and the precise fit required between the user and the head and hand interfaces, Serbinski commended the MicroCosm's design for its "combination of unusual forms."

"A project like this presents a difficult challenge," Montgomery said. "It's uncharted territory. Within the next few years, I think we will look back on this product as exemplifying that first little step into a real range of new products."





Client
VPL Research, Redwood City, CA.
Jaron Lanier, chief executive officer.

Consultant Design
IDEO Product Development,
Palo Alto, CA.
Doug Satzger, senior designer;
Nick Top, designer.

In-house Design
Ann Lasko-Harvill,
director of product design.

Materials/fabrication
RIM molded ABS.



Fluke 30 Series Clampmeters

"It is very rare indeed that you see a technological device take on the attributes of traditional tools," said Bruce of the Fluke 30 Series Clampmeter. "This, however, conveys its respectable character as a tool; it comes across as being an honest product." The Clampmeter, used by electricians and technicians to diagnose electrical power distribution systems, won the admiration of the jury for its clear and intelligent controls, its logical use of color and its exquisite detailing.

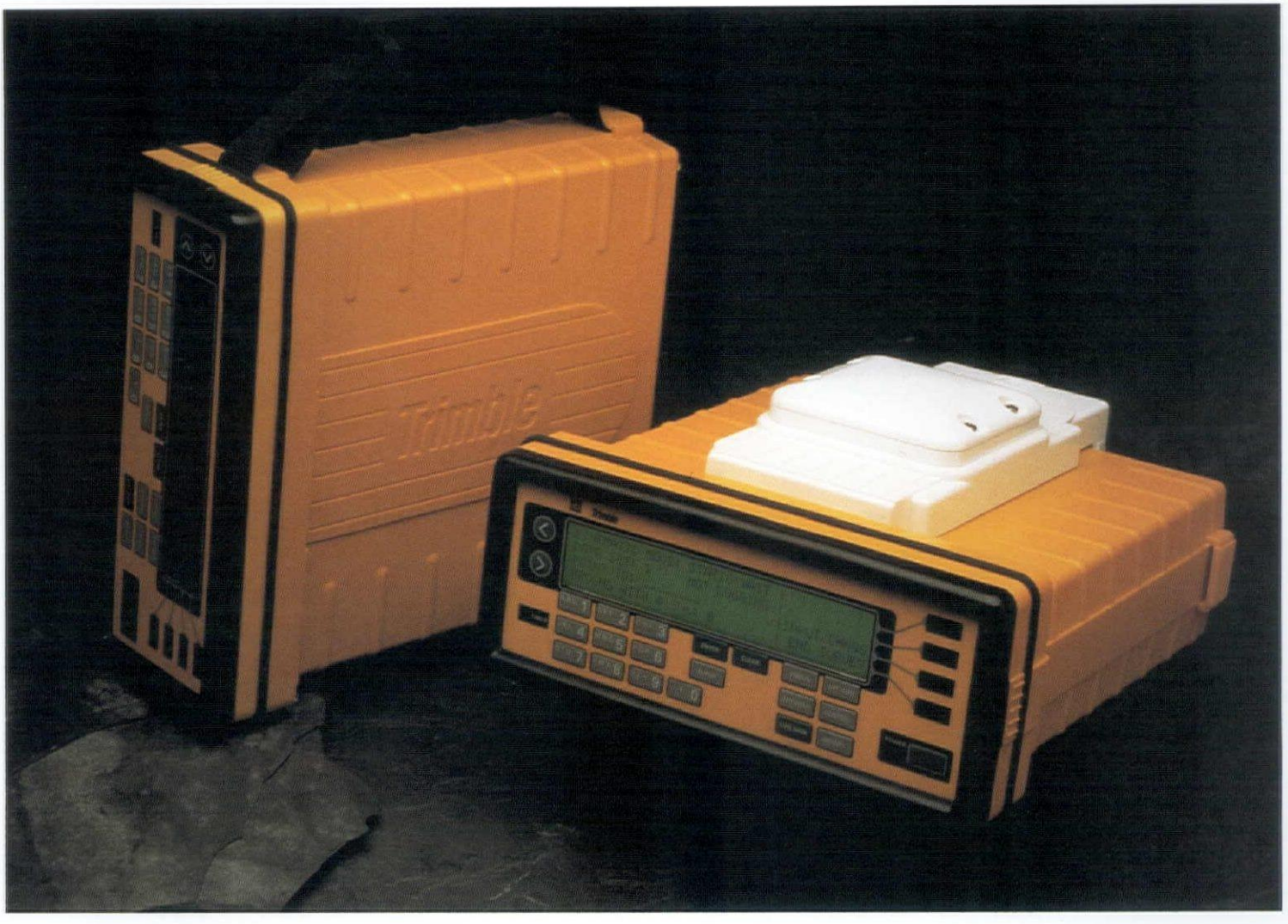
"There's an aesthetic at work in this product that's very refreshing," said Montgomery. "It has to do with making things obvious, but not in a way that insults the user. The design is so straightforward that the moment you pick the product up, you immediately know what it does and how to use it." Jurors noted with approval that every action performed by the user is met with visual or audio feedback on the Clampmeter. As Serbinski noted, "You could not push a button on this and not know what you had just done."

Jurors also praised the designers' use of color to inform and enliven the product. They noted that the "business end" of the product — where the Clampmeter comes into contact with high-voltage wires — is appropriately red. The Fluke 30 Series Clampmeter also elicited jurors' praise for the company that designs and manufactures the product. "This company is truly a standout in a fairly stodgy industry," said Serbinski. "In typical fashion, the company has taken a simple device and paid a lot of attention to the subtlest of details. It's a complete package."

Client
John Fluke Manufacturing Co.,
Everett, WA

In-house Design
Indle G. King,
corporate design manager;
George L. McCain,
project manager, industrial design;
Jefferey C. Brown,
senior industrial designer.

Materials/fabrication
Injection molded ABS housing; injection molded glass-filled polycarbonate jaws; elastomeric silicon keypad.



Series 4000 Land Surveyor

Intended for field use by surveyors, the Trimble Series 4000 Land Surveyor is a rugged modular GPS survey system for one-person topographical and boundary mapping. Although the Land Surveyor is indeed designed for on-site use, it nevertheless houses sensitive electronic components and has a base price of $20,000. "Clearly, reliability is a factor here," Serbinski observed, pointing to the product's protective ribbing and rubber-clad front bezel, "and this design really looks as though it could withstand some rough handling. The character of the materials is appropriate."

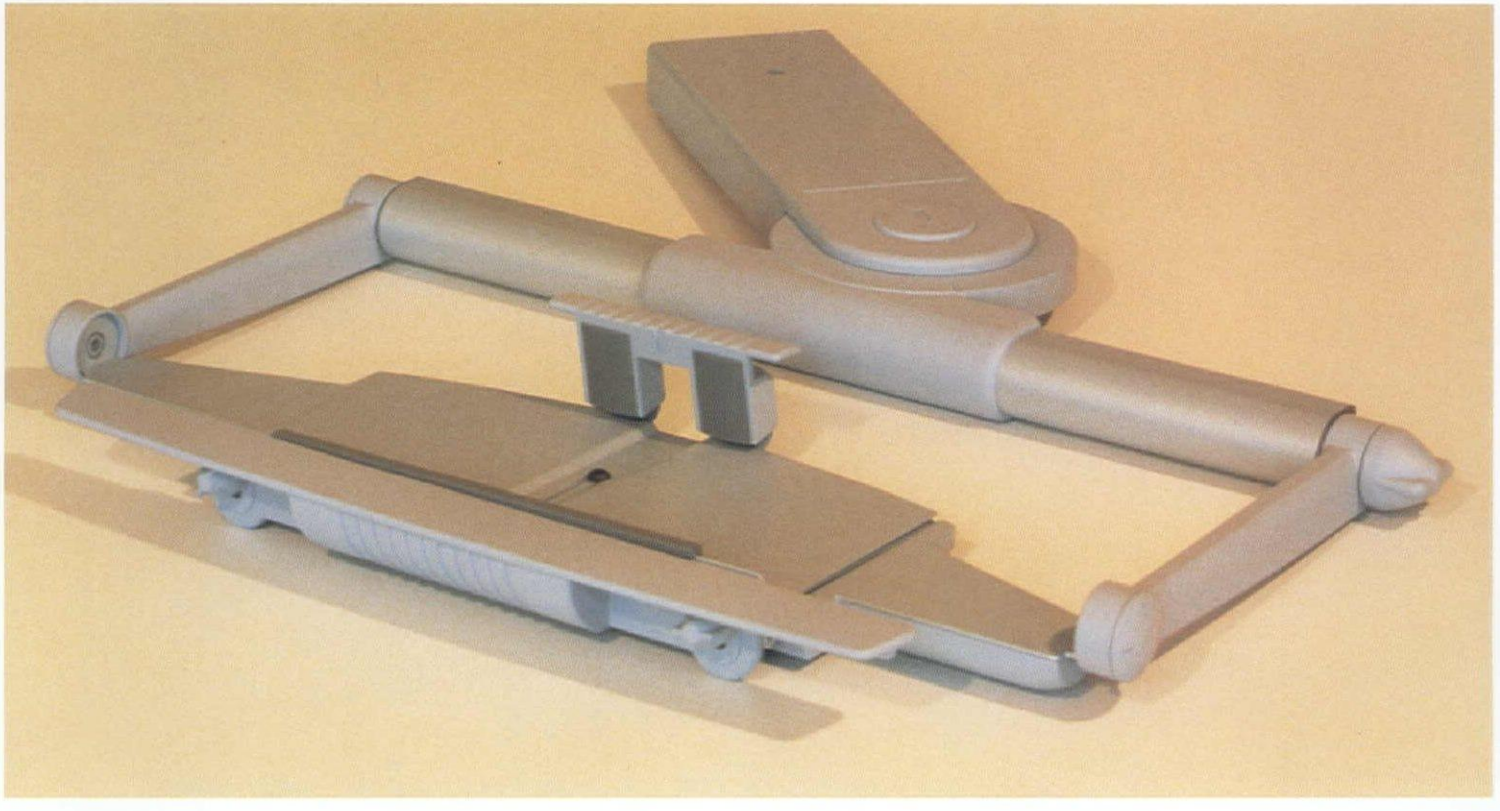
Jurors also cited the Land Surveyor's interface as being appropriately laid out and easy to understand. "The interface incorporates a hierarchy of controls — some buttons are hard and some are soft. Together with the way in which they are arranged, it's clear that the designer has given some real thought to the order in which commands and information are inputted," Bruce said. "This is a solid product that resulted from a lot of honest, straightforward problem-solving."

Client
Trimble Navigation, Sunnyvale, CA

Consultant Design
Daniele De Iuliis Industrial Design, San Francisco, CA.
Daniele De Iuliis, designer.

In-house Design
Mike Detro, project leader and mechanical engineer;
Tony Serksnis, mechanical engineer.

Materials/fabrication
Injection molded high impact ABS housings; membrane control panel.



Details Articulating Keyboard and Mouse Support

"This is certainly the best product of this type that I have seen," said Bruce of the Details Articulating Keyboard and Mouse Support. "Most similar products tend to be utterly inappropriate to the technology they're supporting. It's refreshing to see a product that, beyond its functional attributes, is almost more interesting than the keyboard itself." The Articulating Keyboard Support moves 20 inches to either side, swivels 180 degrees to accommodate shared tasks and allows unlimited tilting to provide optimal keying angles. When not in use, the support tucks in discreetly under the work surface.

Jurors noted that computer support products are often a requirement in situations where the existing furniture or workstations were not designed to accommodate the equipment of the technological office. "This appears to be an exceedingly well-engineered product," Serbinski said. "The ergonomic issues also appear to have been very well resolved, although I would question the appropriateness of some of the technical-looking details within the context of the average office." With the rising awareness of the health implications of computing and repetitive motions, the jury commended the Articulating Support for addressing an area of growing concern with a sound ergonomic solution. Noting the materials from which the Keyboard Support is constructed, and the means of attaching it to the desk, jurors concluded that the product would indeed provide a solid yet adjustable platform on which to work.

Client
Details, New York, NY

Consultant Design
IDEO Product Development,
San Francisco, CA.
Tim Brown and Gary Banik,
industrial designers;
Bill George, mechanical engineer;
Jane Fulton,
human factors psychologist;
Julie Christensen, consultant designer.

In-house Design
Kenneth R. Krayer, Jr., senior designer and design manager;
Rich Benoit, product manager.

Materials/fabrication
Keyboard support: injection molded polycarbonate; extruded aluminum; pressed and rolled steel; painted finish. Mouse support: steel; diecast aluminum; injection molded ABS; mylar.



Client
Logitech Inc., Fremont, CA

Consultant Design
IDEO Product Development,
Palo Alto, CA.
Paul Bradley and Lawrence Lam,
designers.

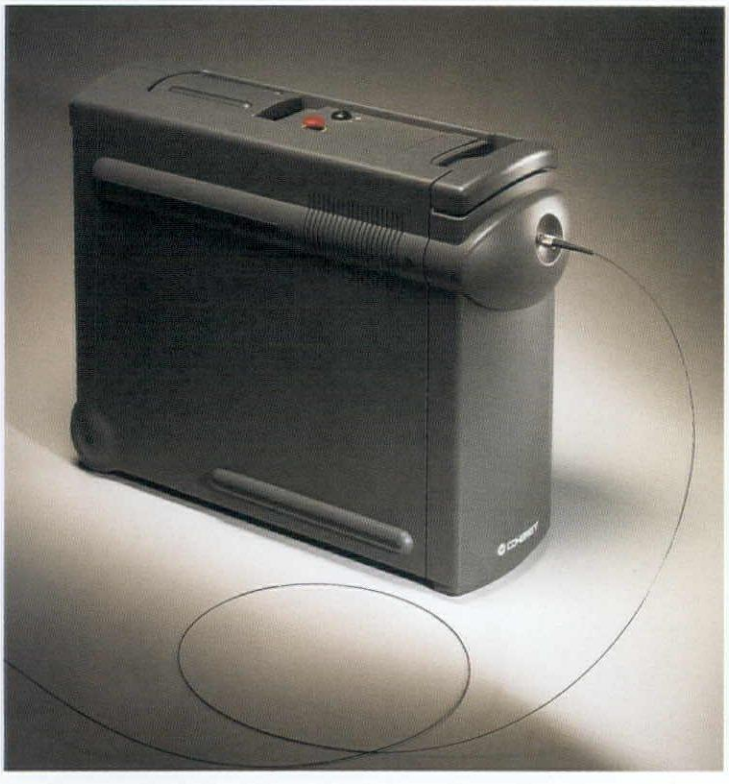
In-house Design
Jim Barnes, project leader.

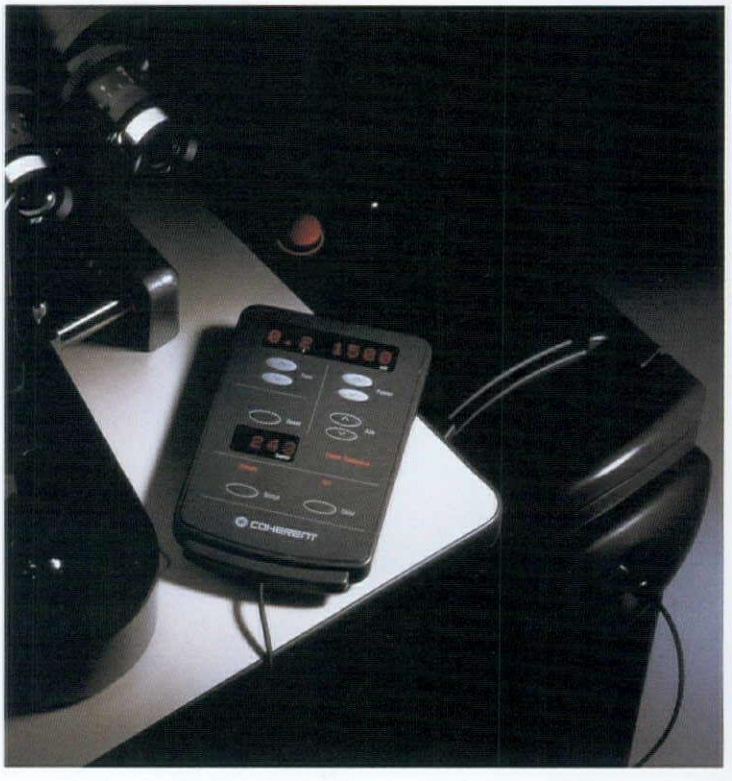
Materials/fabrication
Injection molded ABS body; low durometer silicon cables; open celled neoprene foam speaker covers.

Logitech 3-D Mouse

The Logitech 3-D Mouse is a five-button input device for use with sophisticated three-dimensional software applications, such as advanced CAD/CAM, computer animation and robotic control programs. "This product really explores new design issues and the implications of new technologies," said Bruce. "There aren't really any antecedents to this product and the fact that its design isn't constrained, that it does explore new possibilities, is very healthy and commendable."

Three separate components allow the system to accurately track 3-D position and orientation data: a position reference array composed of three ultrasonic speakers that send signals to the mouse; the mouse itself with its three microphones that sample signals from the position reference array; and a CPU that converts the mouse's signals into position, orientation and button information. The CPU control unit's audio-out function also allows the mouse to serve as a microphone to provide audio signals to speech and sound recognition systems and software. Summarizing the opinion of the jury, Serbinski praised the design of the Logitech 3-D Mouse as being "adventuresome, but well reasoned and well resolved."





Ultima 2000 Argon Laser System
A compact argon laser for use in retinal surgery, the Ultima 2000 Laser System was praised by the jury for its logical, compact design and for its easy portability. "This design facilitates time-sharing of the device among doctors," said Bruce, "and in that respect it addresses the high cost of treatment. It's a design advance with implications beyond its clinical function."

The Ultima 2000 consists of two primary components: the laser housing itself and a remote control pad that is the focus of the interaction between the user and the device. All of the Ultima 2000's accessories, including a foot switch and the control pad, can be snapped securely onto the laser housing. The housing unit also features a retractable handle and integrated wheels which facilitates the transport of the device.

Although restrained in its appearance, the Ultima 2000 evoked associations among jurors as disparate as luggage and the classic Electrolux vacuum cleaners. "The reference to luggage is appropriate in light of the device's portability," Serbinski observed. "The main unit's rounded gun-barrel form reinforces the idea of the power contained within it, and the eyelike form at the end clearly indicates where the laser beam exits the housing." Summarizing the opinion of the jury, Montgomery concluded that the Ultima 2000 System's designers had "successfully addressed the issues of portability in a sophisticated medical device" and had done so in a ruggedly elegant manner.

Client
Coherent Inc., Palo Alto, CA

Consultant Design
Lunar Design, Palo Alto, CA.
Max Yoshimoto, project manager;
Bill Evans and Gerard Furbershaw, principals;
Gil Wong, Keith Willows and Paul Hammerton-Kelly, designers.

In-house Design
Peter Keenan,
opthalmic program manager;
Dave Youngquist,
Ultima 2000 project manager;
Martha Trupiano,
marketing program manager;
Jeff Saito, mechanical designer.

Materials/fabrication
Laser housing: aluminum sheet metal frame with RIM polyurethane bezel side panels, handle and machined pull-out handle. Remote control pad: injection molded ABS.

Laser Link Slit Lamp Adapter
A companion product to the Ultima 2000 Argon Laser (opposite page), the Laser Link slit lamp adapter is a laser delivery device that allows doctors to use laser light in conjunction with a familiar piece of opthalmic equipment: the diagnostic slit lamp. "This is a serious, elegant medical device," said Montgomery. "The design is self-assured but appropriately unintimidating."

As with the Ultima 2000, the Laser Link allows patients to receive sophisticated therapeutic treatment in a doctor's office rather than in a hospital as was previously required, an asset that the jurors commended highly. "There is nothing ungainly about this product," said Serbinski. "It is far more refined than similar products and very sophisticated in the manner in which its component parts have been configured and integrated."

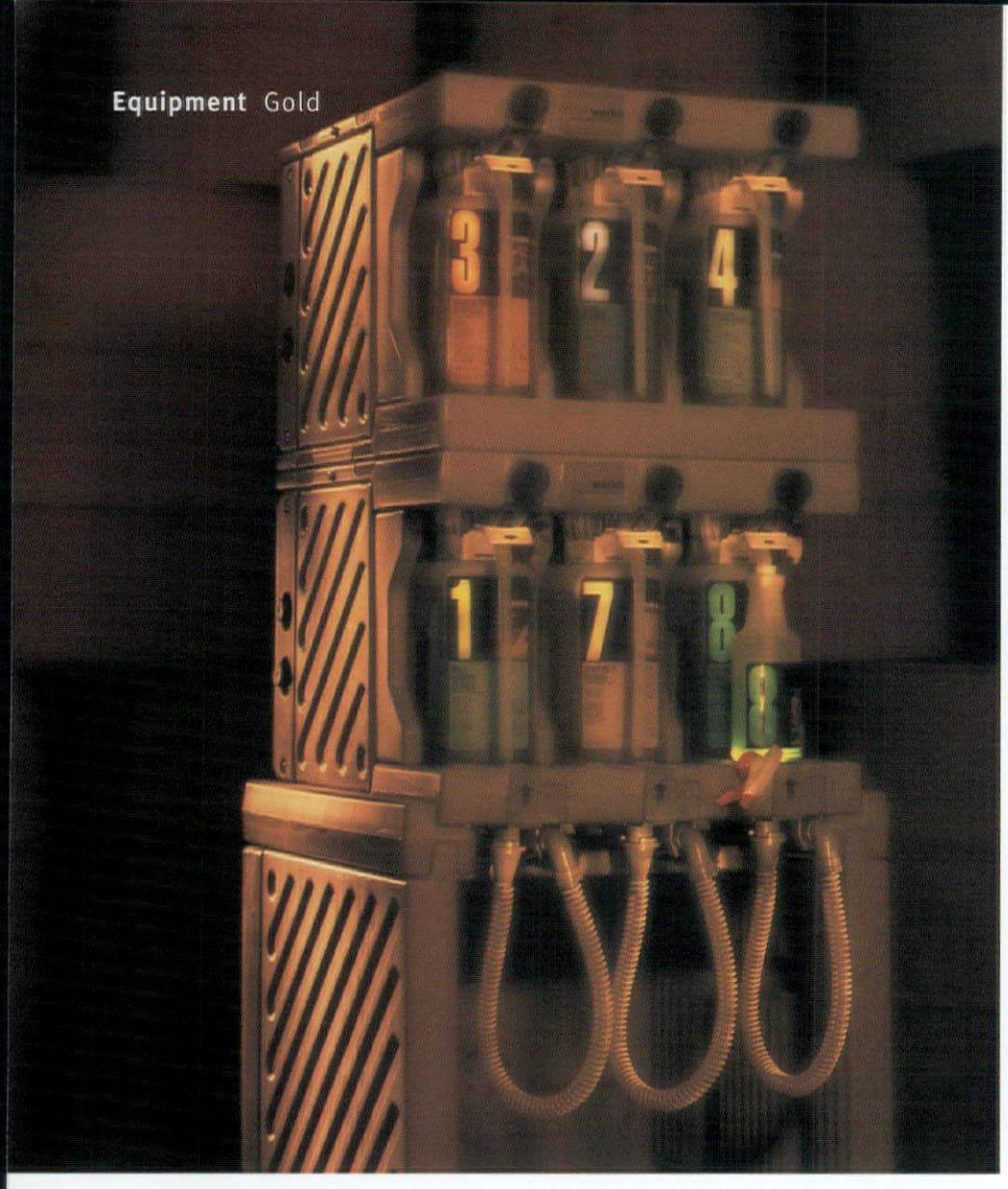


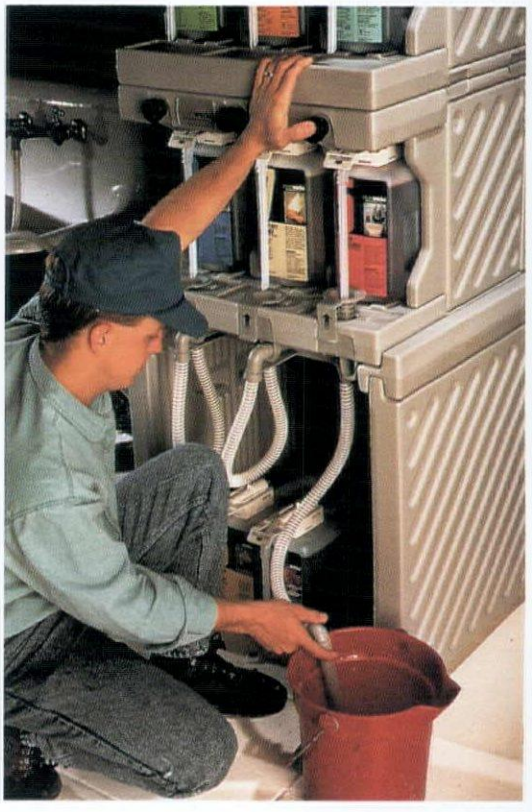
Client
Coherent Inc., Palo Alto, CA

Consultant Design
Lunar Design, Palo Alto, CA.
Max Yoshimoto, project manager;
Bill Evans and Gerard Furbershaw, principals;
Gil Wong, Paul Hammerton-Kelly and Braxton Lathrop, designers.

In-house Design
Peter Keenan,
opthalmic program manager;
Mike Hmelar,
Laser Link project manager;
Martha Trupiano,
marketing program manager;
Paul Lovato, mechanical designer;
Dave Dewey, opthalmic designer.

Materials/fabrication
Injection molded ABS; machined aluminum; cast aluminum.





Cleanworks Dispensing System

Designed to provide a modular dispensing system for industrial cleaning fluids, the Cleanworks was praised by jurors for exemplifying a highly practical design solution that offered tangible and substantial benefits to the user. Typically, cleaning fluids are stored in large 55-gallon drums whose contents are composed of up to 90 percent water. Cleanworks, by employing up to six small 2.5 gallon containers of concentrated solution, replaces this inefficient practice with one compact, integrated dispensing unit. When connected to a water supply line, Cleanworks will deliver the cleaning solution ready-to-use in the correct proportion safely and easily.

"It is the aggregate effect of small decisions made during the course of this product's development that make it so successful," Serbinski said. "From the choice of materials, to the way it is assembled all the way down to the graphics, this is a totally thought-out design." Jurors also noted that beyond the benefits inherent in the product itself, the Cleanworks system delivered added values as well. By eliminating the need for 55-gallon drums, the Cleanworks reduced the need for on-site storage facilities and improved workplace safety. "Every little part of this product has been carefully considered," said Bruce. "It is a thoughtful, systematic, low-tech solution that is infinitely more practical than the products it replaces."

Client
Scott/Sani-Fresh International Inc.,
San Antonio, TX

Consultant Design
Bally Design, Pittsburgh, PA.
Alex Bally, president;
Gerald E. Proctor, vice president;
Charles Kraeuter, senior designer;
Doris Wong, designer.

In-house Design
James Rubenstein, Ph.D.,
senior marketing manager;
Allen Brandenburg, P.E.,
manager of engineering.

Materials/fabrication
Blow molded polyethylene refill container; blow molded high density polyethylene dispenser panels; injection molded PVC proportioning pump.



HP ScanJet IIc Scanner
Intended to be Hewlett-Packard's low-cost entry into the international scanner market, the HP ScanJet IIc was praised by the jury for its subtly provocative form and unobtrusive profile. Jurors pointed to a number of details that separated the design of the ScanJet from its competitors. Referring to the area on the ScanJet's front face where its ribs are scalloped into a recess to provide access to the document cover, Montgomery said, "This is an area where there is a limited number of solutions and the staggered ribs are an interesting way of handling the problem. It's a solution that was clearly executed with a great deal of restraint."

Jurors also cited the attention to detail evident in the product's design, noting that consideration had even been given to the placement and appearance of the electrical and mechanical parts that are visible through the glass scanning surface. Although the jurors felt strongly that the company logo and product graphics were in conflict with the scanner's elegant forms, Serbinski concluded, "If I were in the market for a scanner, I'd buy this one."

Client
Hewlett-Packard, Greeley, CO

In-house Design
Mo Khovaylo and James Dow,
senior industrial designers;
Jerry Bybee,
project manager, engineering;
Douglas Fleecs and Walter Auyer,
mechanical engineers;
Jesse Gerrard, manufacturing engineer.

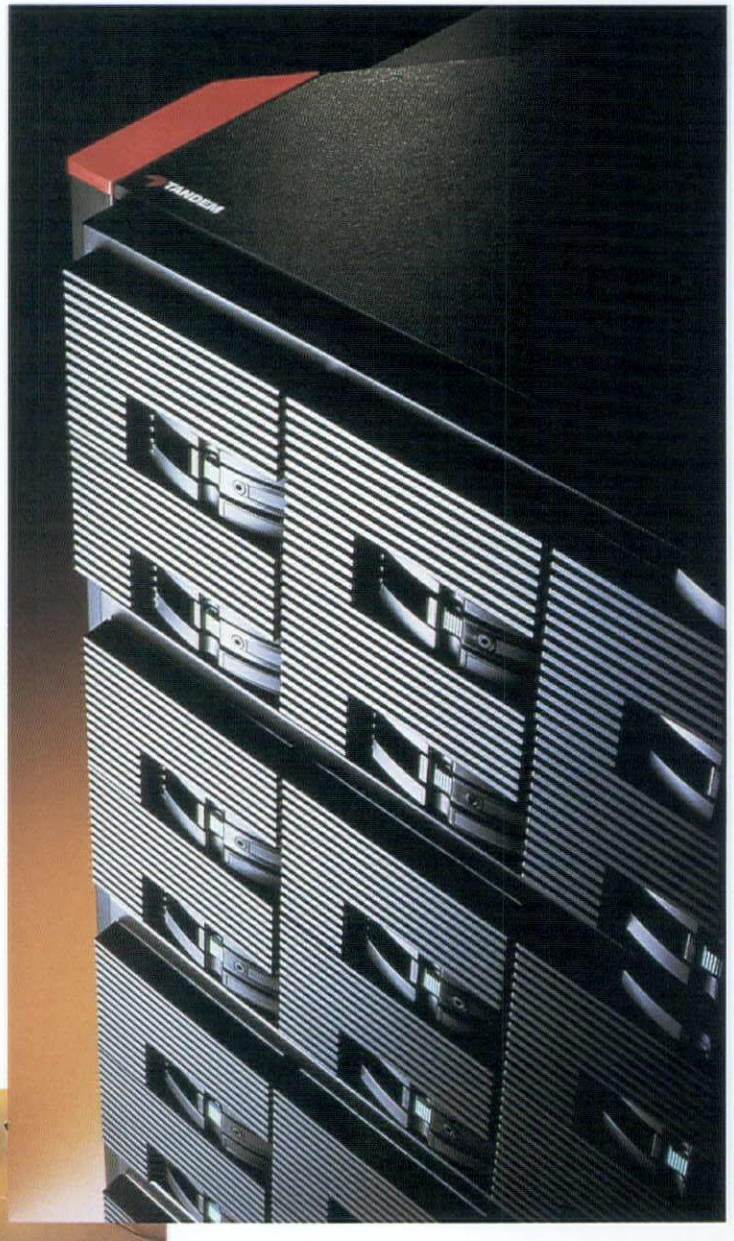
Materials/fabrication
Formed, painted sheet steel chassis;
injection molded ABS/polycarbonate
blend caseparts; injection molded
polypropylene document cover.

4500 Disk Subsystem

The Tandem 4500 Disk Subsystem, an expandable storage system for large database applications, was cited by the jury for being a "distinctive and radical break from this company's previous design language." The system is based on modular units housing six 5.25-inch disk drives. Depending on user requirements, one such module could comprise an entry-level system; as user needs grow, additional modules may be stacked vertically to expand storage capacity.

"There is a certain straightforwardness in the logic of this design," said Montgomery, "that is turning back to the scale of furniture." Jurors further noted that the 4500 Disk Subsystem successfully addressed a need in the market for affordable and cost-effective mass storage systems that are readily expandable. They also praised the design's practical details such as providing cableways in the modules' hollow extruded aluminum frames.

"This design strikes a nice balance between practicality and performance," Serbinski added. "The modules are complexly detailed but they are executed with taste and successfully evoke the notion of power." Finally, all the jurors agreed that in establishing a new paradigm for the company's products, the 4500 Disk Subsystem was an important and seminal design within the history of Tandem's product line.

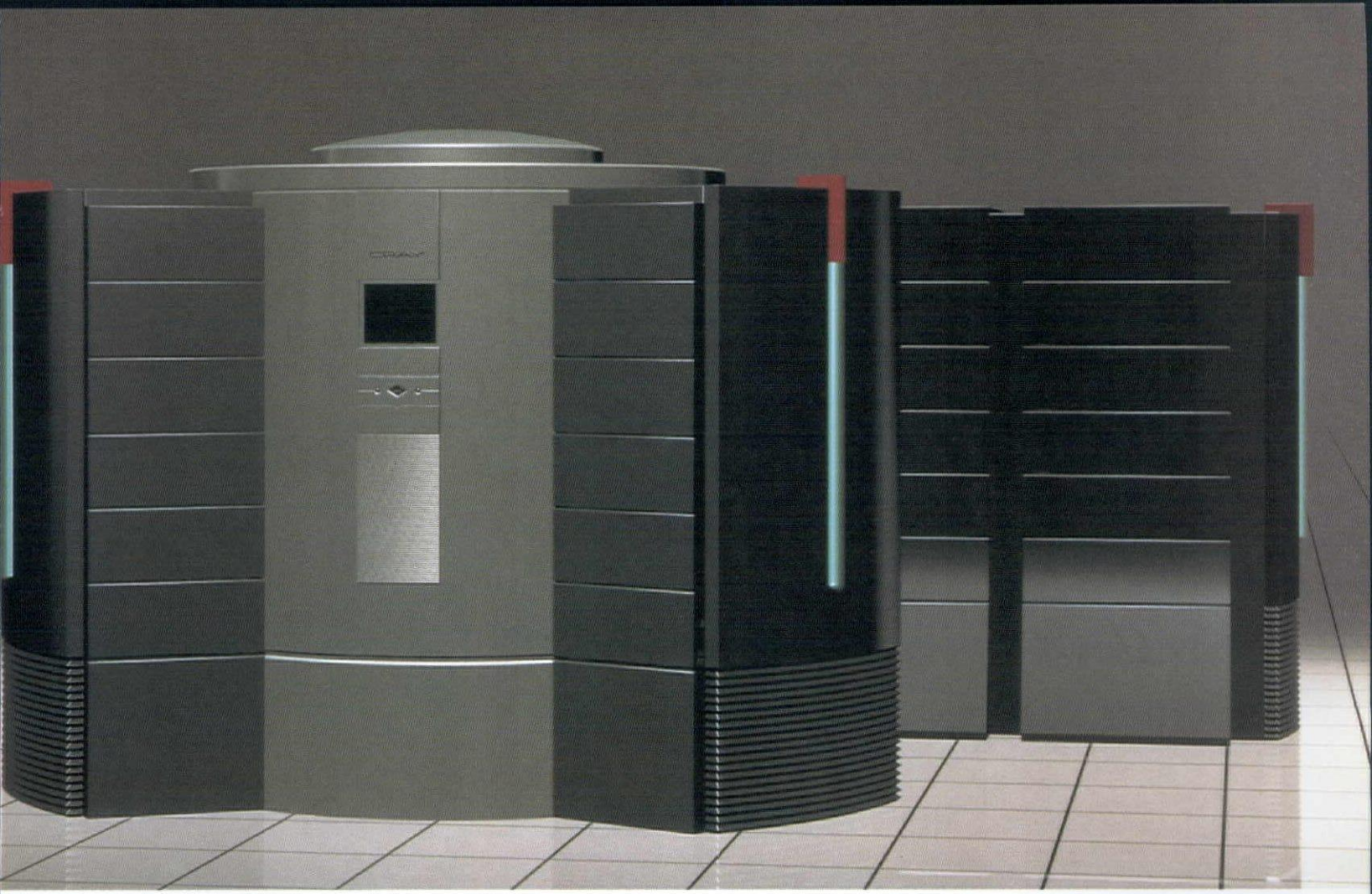


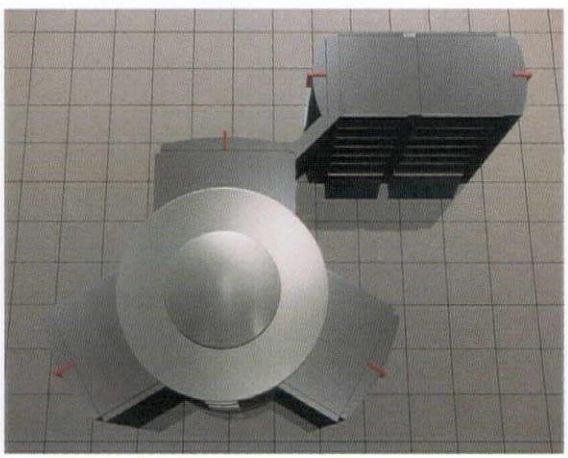


Client
Tandem Computer Inc., Cupertino, CA

In-house Design
Tandem industrial design and mechanical engineering departments.

Materials/fabrication
Stamped sheet metal module enclosure; extruded aluminum shelves; injection molded ABS gaskets; sheet metal disk drive enclosure; injection molded polycarbonate and foam molded bezels.





Client
Cray Research Inc., Chippewa Falls, WI

Consultant Design
Povlika Logan Design, Minneapolis, MN.
Eugene Reshanov, president;
Eric Mueller,
principal industrial designer;
Danny Cunigan,
vice president, engineering;
Kevin Lochner, design engineer;
Tighe Belden,
principal interface designer.

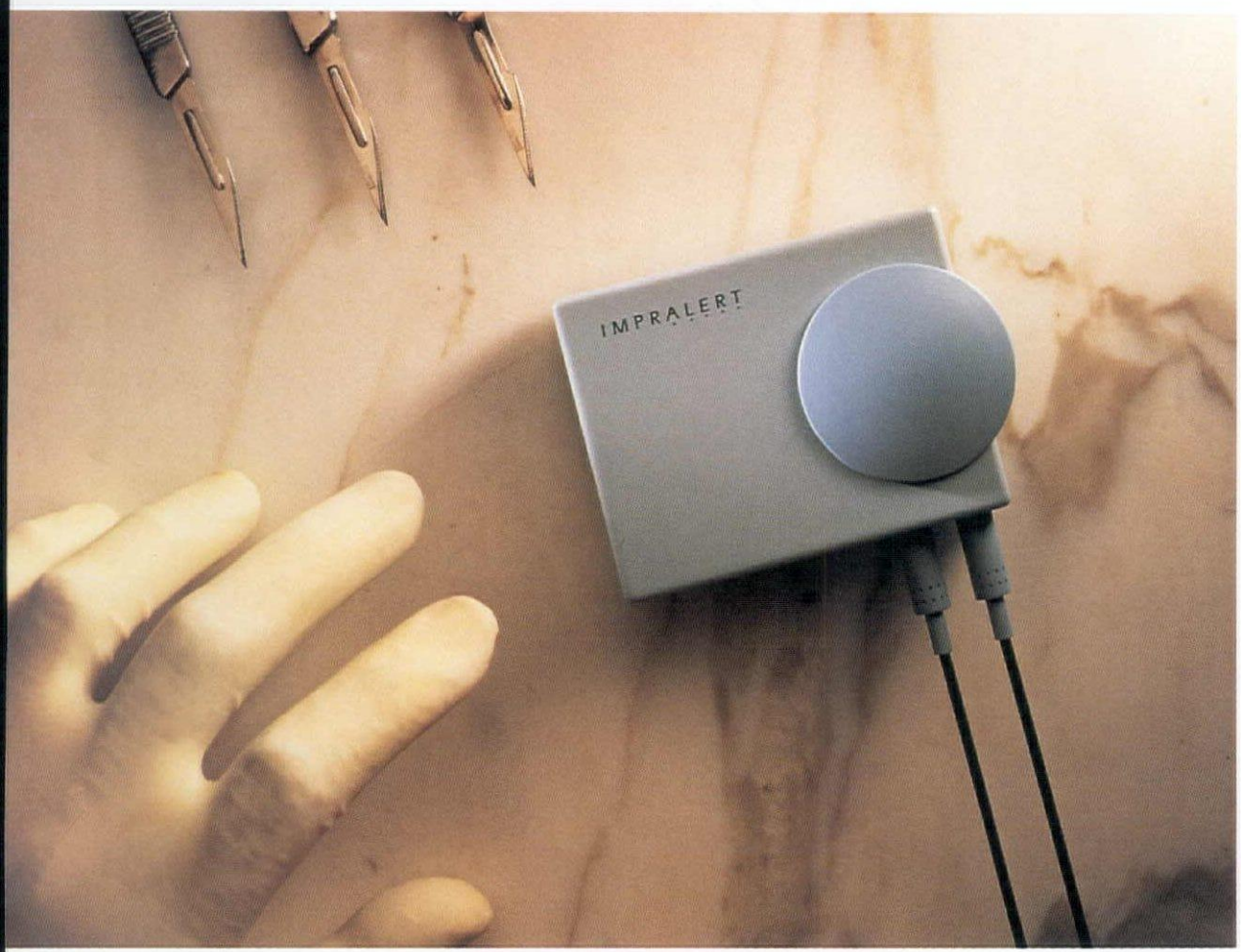
Materials/fabrication
Fabricated aluminum, fiberglass
and RIM components.

Cray Y-MP C90 Supercomputer

"There's an appealing mystery to this design," said Bruce of the Cray Y-MP C90 Supercomputer, "that evokes some kind of magical power lurking within it. Through its form, colors and details, the product signals that something powerful occurs inside it." Serbinski concurred, saying the forms were "enigmatic," and that "the design exhibits excellent atypical imagery."

The Cray Y-MP C90 Supercomputer is claimed to be the most parallel, highest band-width vector supercomputer ever built. The potential inherent in this technology gave jurors the occasion to discuss the appropriate design response when faced with such tremendous power. "The product is the technology," Montgomery said, "and the contribution of design is ultimately one of generating symbology." The other jurors largely agreed, but noted that the Cray's central circular housing was a logical response to finding the shortest distance between interlinking processors.

Within the context of Cray's product family and the acknowledged threat now being posed by offshore competitors, Serbinski concluded that the design "significantly contributed to the evocation of power," and that "it was a bold move for Cray at a time when it needed to make one."



Impralert Puncture Detection System

"Here is a product whose practical rewards are outstanding," said Bruce of the Impralert puncture detection system. "This answers real problems and health concerns through the use of design." The Impralert system, intended for use by surgeons and dentists, discreetly monitors the integrity of surgical gloves. The user wears the Impralert alarm under his or her gown and small skin patches, linked by means of a conductive cable through which flows a low voltage current, are attached to both the surgeon and the patient. In the event of a glove puncture, a gentle audio alarm is sounded and the unit vibrates lightly, alerting the surgical staff that a change of gloves is required.

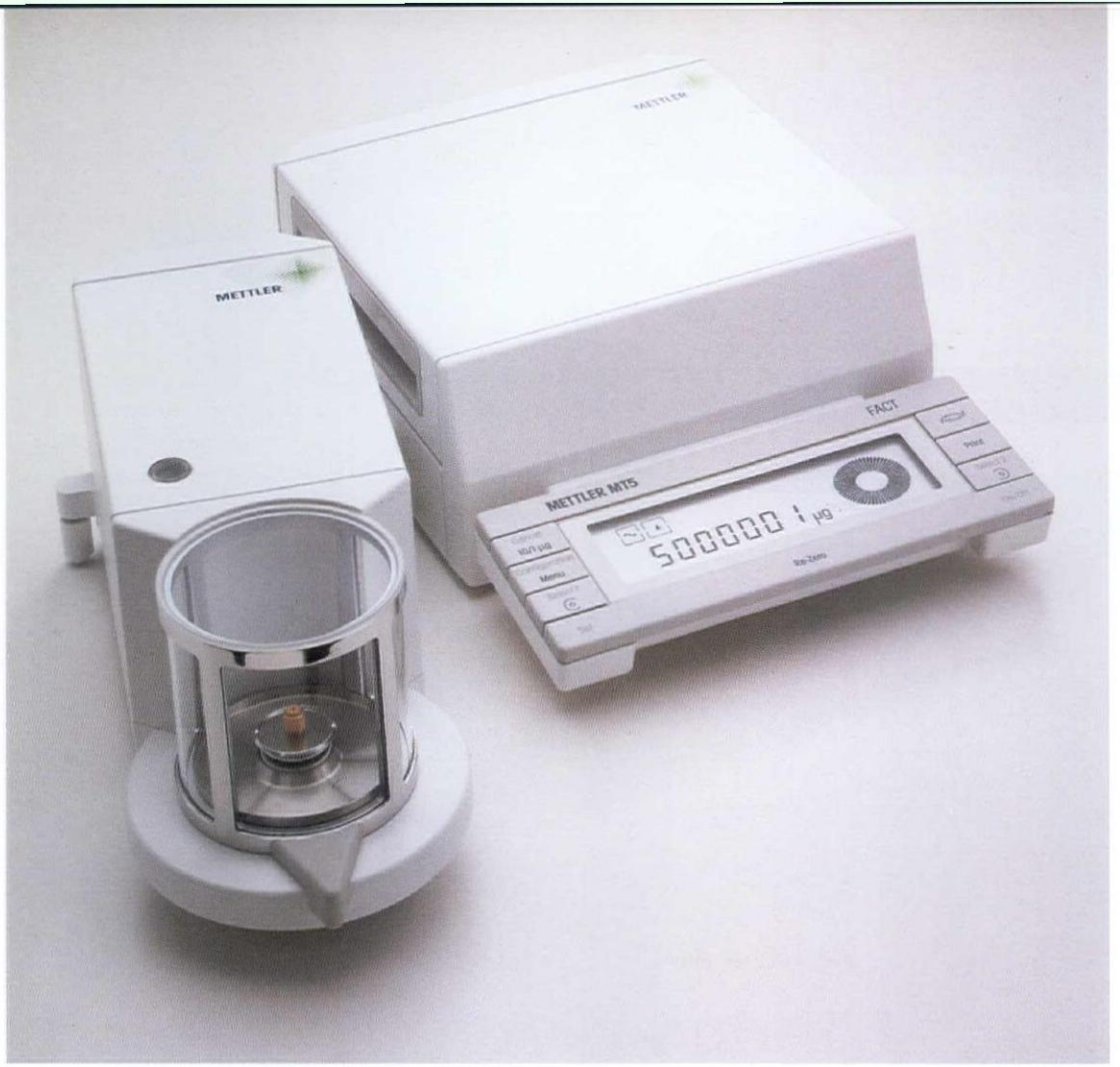
"The subtlety of the design is crucial; it appears to be no more obtrusive than a beeper," Montgomery said. "That gives it an emotional dimension, because the patient, obviously, doesn't want to think that he is being viewed as a threat to his doctors." For the Impralert's pragmatic benefits, its intentional restraint and ease of operation, Serbinski cited the product as a "laudable example of fine design."

Client
Impra Inc., Tempe, AZ

Consultant Design
Ziba Design, Portland, OR.
Sohrab Vossoughi, president;
Tom Froning, industrial designer.

In-house Design
J.B. Sinnott, project manager;
Perry Guinn, engineering manager.

Materials/fabrication
Injection molded polytherimide and elastomer rubber.



Mettler MT 5 Laboratory Scale

Intended for use in laboratories where extreme precision in the measuring of materials is imperative, the Mettler MT 5 Laboratory Scale was cited by the jury for its highly rational design. Acknowledging that the Mettler scale's appearance did not necessarily break new ground, Serbinski nevertheless cited the MT 5 as being "an extremely competent product that definitely warrants recognition."

One of the Mettler MT 5's innovative features is that the weighing mechanism can be detached from the unit that houses its electronic controls, thereby assuring that results cannot be thrown off by the heat they generate. Jurors cited the clear, unobtrusive graphics as further evidence that every aspect of the product had been meticulously thought through. "This product seems appropriately clinical and precise," said Bruce. "Its success lies in the aggregate effect of a designer paying attention to the smallest details."

Client
Mettler-Toledo AG, Zurich, Switzerland

Consultant Design
Multiple SA, La Chaux-de-Fonds, Switzerland.
Remy Jacquet, principal and general manager;
Peter Handblauer, general manager;
Yves Marmier, senior designer; William Kohler and André Wicky, designers.

Materials/fabrication
Injection-molded polycarbonate.



HP 88781A Tape Drive
A vertically oriented data storage and retrieval tape drive targeted for the telecommunications industry, the HP 88781A was praised by the jury for its clean minimalism and visual simplicity. The surface of the white drive housing is interrupted only by a window onto the interior of the machine, a small control panel and a concave half-circle that serves as a door handle. "For such a straightforward design, there is a pleasing harmony in the repetition of the circular forms," Bruce said. The cabinet's austerity is further enlivened by the brilliant cobalt blue color of one of the interior tape spools. Acknowledging that the technology involved — old-style tape spools — was somewhat retrograde, jurors nevertheless praised the HP Tape Drive's designers for imbuing the product with "a logical configuration enhanced by an elegant graphic dimension."

Client
Hewlett-Packard Co., Greeley, CO

In-house Design
Mo Khovaylo, James Dow, designers;
Dave Sims,
project manager, engineering;
Jacklyn Dowdy, Mitch Hanner,
Mark A. Smith and John Thelen,
mechanical engineers;
Robert Brooks,
manufacturing engineer.

Materials/fabrication
Machined and powder-coated sand-cast aluminum base; painted injection molded Lexan foam cover door; Lexan sheet window; injection molded polycarbonate head cover, reel hubs and roller caps.



Client
Intel Corp., Hillsboro, OR

Consultant Design
Ziba Design Inc., Portland, OR.
Sohrab Vossoughi, president;
Christopher Alviar,
senior industrial designer;
Robert Dillon, industrial designer.

In-house Design
John Archer, mechanical engineer;
David Williams, engineering manager.

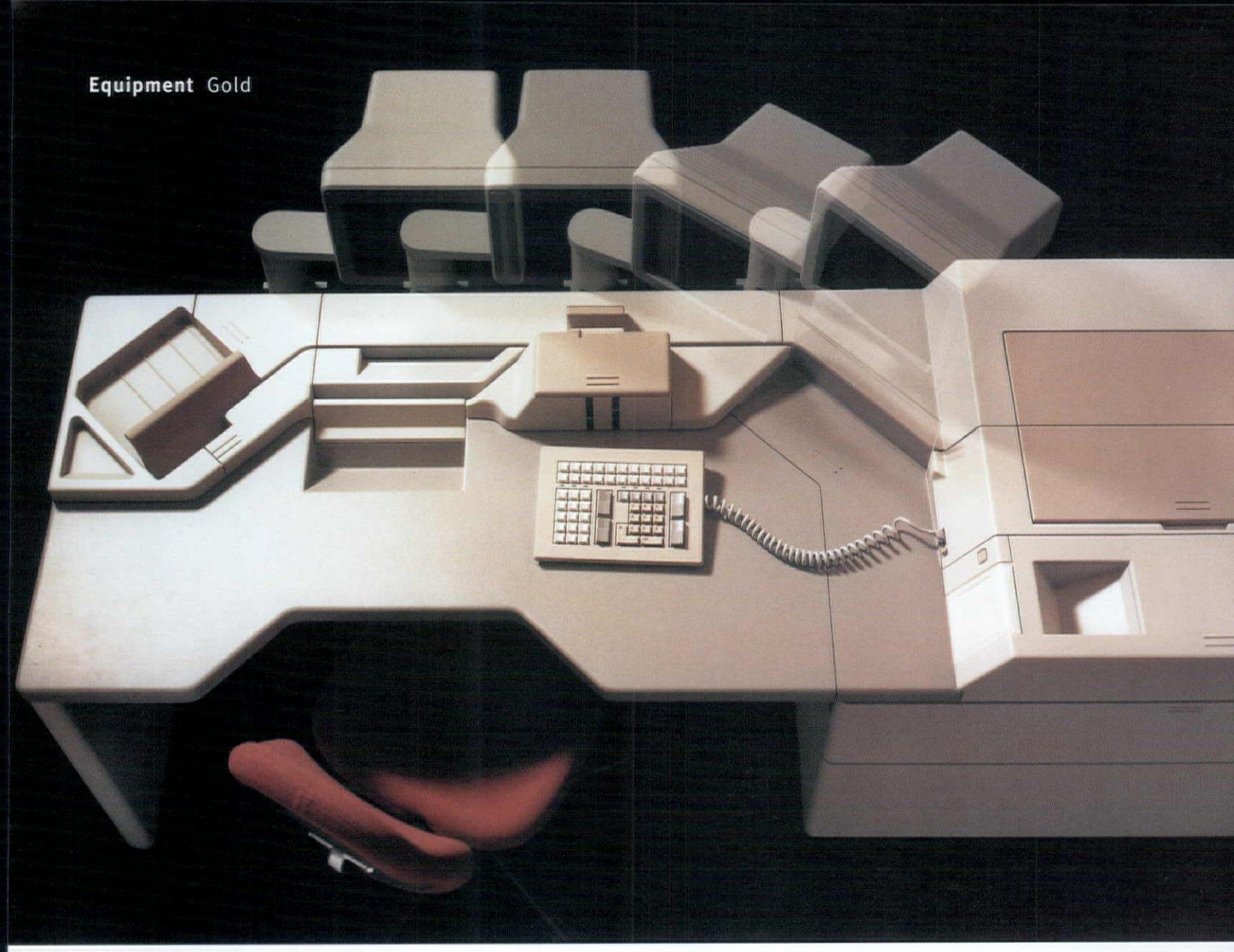
Materials/fabrication
Injection molded ABS front bezels; silicon rubber keypad; fabricated sheet metal chassis; injection molded ABS cover.

Intel Enterprise

An application-specific server for local area networks (LANs), the Intel Enterprise is used as a multipurpose data tool to manage and enhance computer networks; its exact function can be varied with software. "This is an elegant and appropriate solution that for me called to mind high-priced stereo components — it's an atypical approach for equipment of this type," said Bruce.

Composed of a central processing unit and a drive module, the Intel Enterprise can be linked to other components across a broad range of system configurations, allowing users to tailor the product to their own particular needs. Many of the Enterprise's functions can be controlled through simple, menu-driven settings that do not require software access through the network. The LCD screen enables users to make necessary adjustments directly, instead of having to use a workstation for access and control.

"This product's appearance is restrained and very spare," Serbinski observed, "but it's animated through the way in which the three-dimensional forms have been handled. It's a beautiful solution."



DP 500 Multipurpose Document Processor

"There's nothing particularly glamorous or sexy about this product, but its design has successfully organized a large number of complex components into an efficient and effective workstation," said Serbinski of the DP 500 Multipurpose Document Processor. Used to mechanically sort and process thousands of checks, bills and receipts at a time, the DP 500's efficiency lies in part with the operator's increased ability to troubleshoot the paper flow and interrupt document processing at any time.

"This product has been literally designed around the operator," Bruce said. "Its work surface has been divided into clearly articulated task zones that simplify the operator's task." Jurors noted with approval such features as the adjustable CRT display that can be used by the operator in a seated or standing position, and the ample work surface surrounding the operator's console. "The challenge," Montgomery noted, "was to facilitate the processing of a huge amount of material in an efficient manner. Looking at the topography of this desk, you can see how much thought went into laying out its configuration — it almost serves as a schematic diagram of the flow of work."

Client
Unisys, Plymouth, MI

In-house Design
John E. Buck, design center manager;
Daniel Quinlan,
senior industrial designer;
James Caie, CAD technician;
Joseph Vassalo, model maker;
Jerry Sims, activity manger.

Materials/fabrication
Stamped and welded steel frames and workstation modules; painted sheet metal front and rear cover panels; open celled foam; structural foam; Lexan G.F.R. for mechanism plastic parts; polycarbonate track.



Timesavers 300 Industrial Sanding Machine
The design of the Timesavers 300 industrial sanding machine was cited by Serbinski as being "a successful response to a complex design problem that was very well thought out and executed." Developed to replace an antiquated model, the Timesavers 300 represented, Bruce said, "much more than a cosmetic makeover." The new machine features greatly improved ergonomics and safety features and has been designed to consume less energy. "Industrial products of this type are often an overlooked area, and designers too rarely have the opportunity to apply their expertise," Serbinski concluded. "This is an example of what design can accomplish and the results are to be applauded."

Client
Timesavers Inc., Minneapolis, MN.
Howard Grivna,
executive vice president;
Gordon Schuster,
chairman of the board.

Consultant Design
De brey Design, Minnetonka, MN.
Robert J. De brey, design consultant;
André R. De brey, marketing consultant.

In-house Design
Lee Stump, vice president, engineering;
Dan Hagen, project engineer.

Materials/fabrication
Formed and welded sheet steel outer housing; perforated molded rubber conveyor belt; extruded aluminum perimeter safety rail; plastic sheet with subsurface engraving control panel.





Portable Privacy Station

Designed to provide a portable, private environment in which blood donors could respond to a personal history questionnaire mandated by the Food and Drug Administration, the Portable Privacy Station was praised by jurors for its strict economy of means and elegant minimalism. "The sheer, beautiful simplicity of this design is impressive," Serbinski said. "It represents the purest, and most logical, solution."

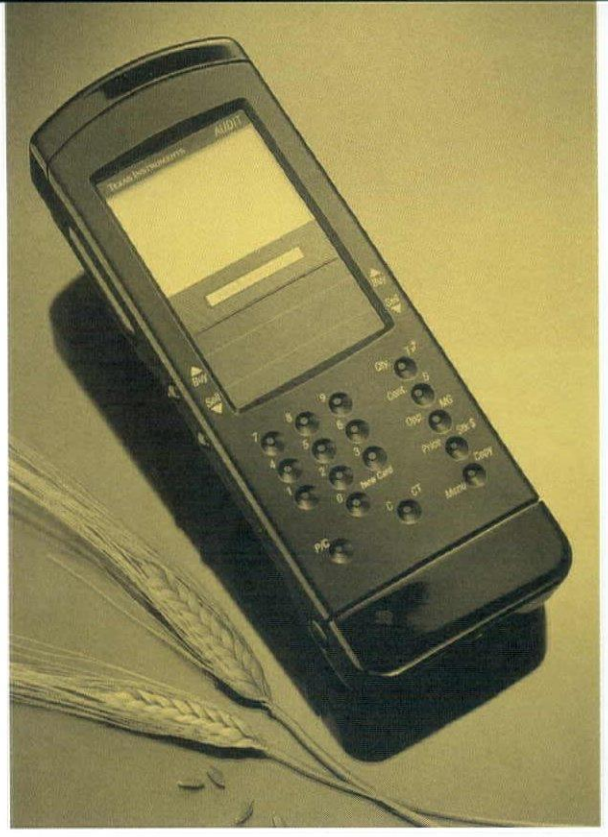
Made from a sheet of corrugated polyethylene, the Portable Privacy Station's design allows it to be transported easily and set up by one person. Two plastic poles and a series of small plastic feet give the Privacy Station's corrugated sheet its form, while vertical support comes from the material itself. "This appears to be a rather prosaic solution," said Bruce, "but there are enormous benefits to be gained from the intelligent use of this material." Jurors noted that the Privacy Station was extremely inexpensive to produce, and its configuration could be easily adapted for use in a variety of environments. "In this case," Bruce concluded, "less really is more."

Client
Blood Systems Inc., Scottsdale, AZ.
Michael Lamb,
associate executive director;
Gary Pinkstaff, director,
projects and program development;
Phil Kolo, mobile coordinator.

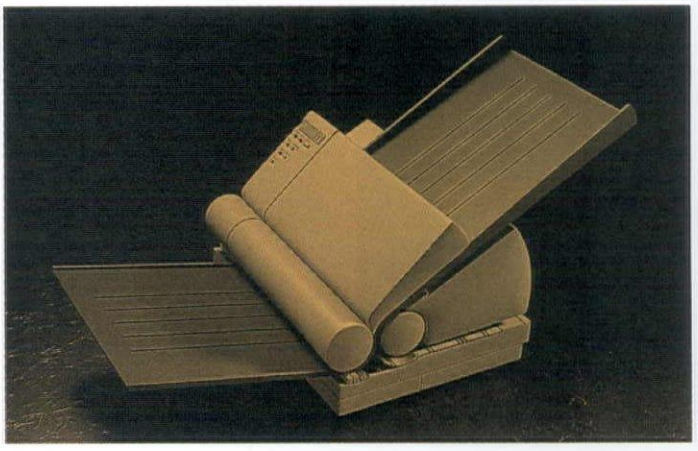
Consultant Design
Designology Inc., Scottsdale, AZ.
Roy Fischer, president;
Randall Toltzman, vice president.

Materials/fabrication
Corrugated polyethylene sheet;
PVC poles, bases and feet.

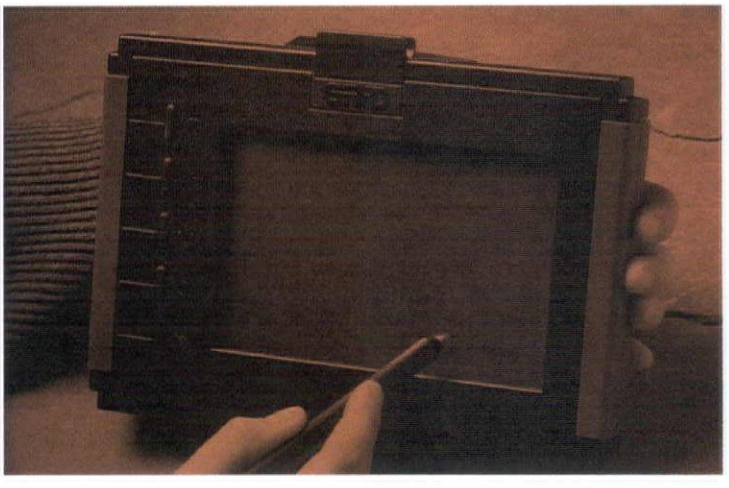
Equipment Honorable Mention



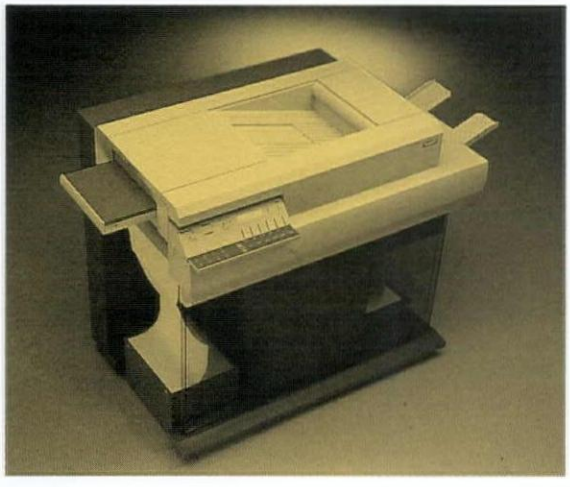
The Audit, designed in-house by Russell Stilley of Texas Instruments, Dallas, TX, is a hand-held trading computer designed to replace the antiquated trading cards used in the commodity pits of the Chicago Board of Trade. The Audit was praised not only for its design but also for the benefits that would ensue from its implementation. Said Bruce, "The design of this product is as strong as the concept that drove it. From details such as the cups surrounding the buttons to the product graphics, this is a well-resolved product."



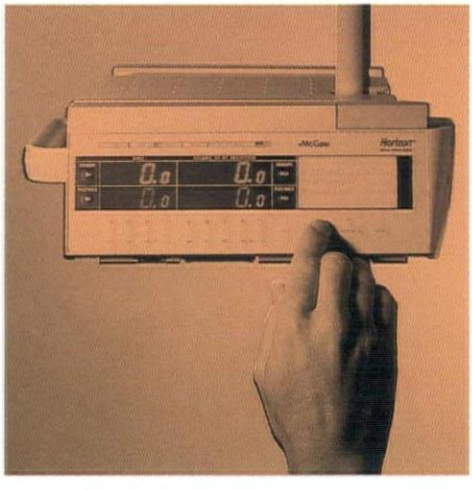
Designed by Technology Design, Bellevue, WA, for Star Micronics, the Star Low Cost Laser Printer was cited by the jury for its "successful accommodation of expressive form within the limits of functional constraints." Intended to sell for only $500, the Star Laser Printer is targeted at small businesses and home users who, Bruce noted, "would likely respond to this product's non-technological aesthetic." Serbinski further praised the Star's "unusual printer configuration."



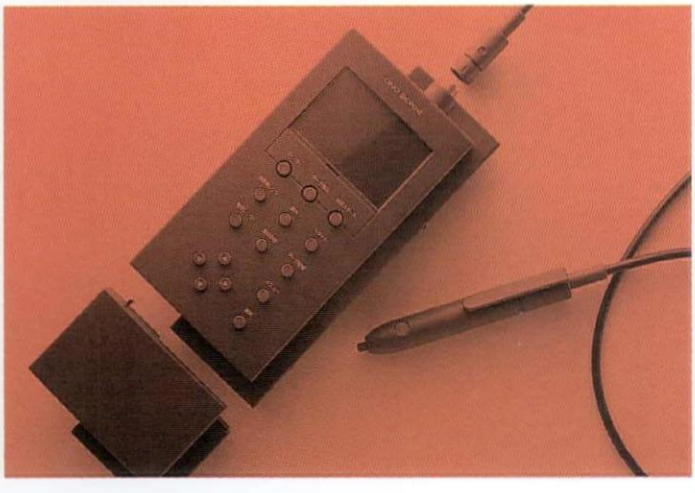
Designed by IDEO Product Development, Palo Alto, CA, for Grid Systems, the Palmpad pentop computer input device was praised by jurors for thoughtful ergonomic details and the tactile qualities of its co-injection molded thermoplastic grip. "This is a thorough solution that addresses convenience and productivity issues," said Bruce. Montgomery concurred, praising the design as "straightforward." Jurors especially lauded the resolution of the area of contact between the computer and the user's hand.



The Toray GPX 1150 Printer, a network-based industrial printer for both sheet-cut and fan-folded paper, was lauded by jurors for its "excellent user interface, logical organization and crisp detailing." Designed by GVO Inc., Palo Alto, CA, for Toray Industries, the GPX 1150 Printer was further cited for the intelligent hierarchy of its controls based on levels of complexity; for its appearance of reduced volume; and as one juror said, for "standing out in a market filled with 'me-too' solutions."



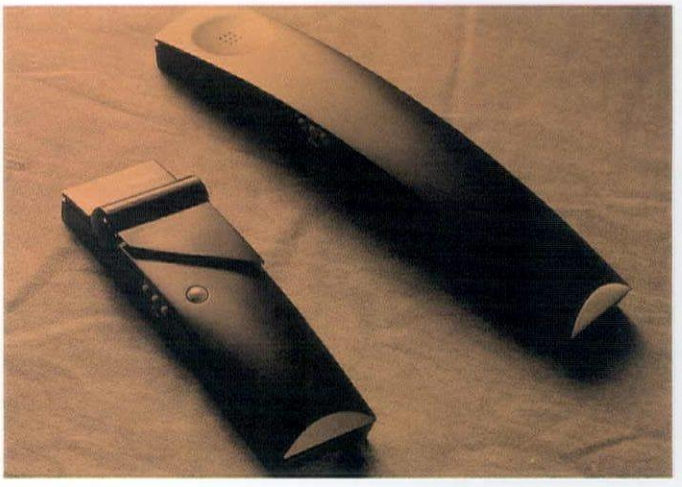
"This design is accomplished in all respects," said Serbinski of the Horizon Infusion Pump, designed by IDEO Product Development, Palo Alto, CA, for McGaw Inc. Used to deliver precisely measured doses of therapeutic fluids or medications, the Horizon was praised for its logical configuration. "It is eminently practical for this device to have a horizontal orientation," said Bruce, "since they are typically stacked on an I.V. pole." Jurors also cited the "clear and intelligent" layout of the control panel and operator interface.



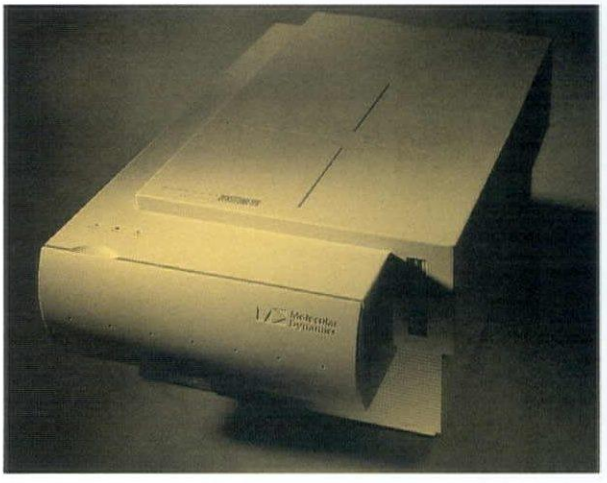
"This is distinctive and elegant," said Bruce of the Ono Spectrum Analyzer. "The ergonomics have been successfully resolved without impacting the product's character." Designed by Ziba Design, Portland, OR, for Ono Sokki Ltd, the Ono Sokki Analyzer is a hand-held diagnostic tool used to measure vibration, sound and frequency in large industrial machinery. Jurors noted the product's departure from common bench-mounted design solutions, thus allowing technicians to troubleshoot equipment more directly.



Intended for use by children with physical disabilities, the Dukki chair, designed by EJOK Design, Rotterdam, The Netherlands, for Huka Seating, features practicality, user sensitivity and lighthearted character. The Dukki chair, which may be wheeled over a toilet or into a shower for bathing, provides comfort, support and security to disabled children. Made of aluminum and polyethylene, the Dukki chair's design was cited by jurors as "a complete solution to a difficult problem, solved with grace and dignity."

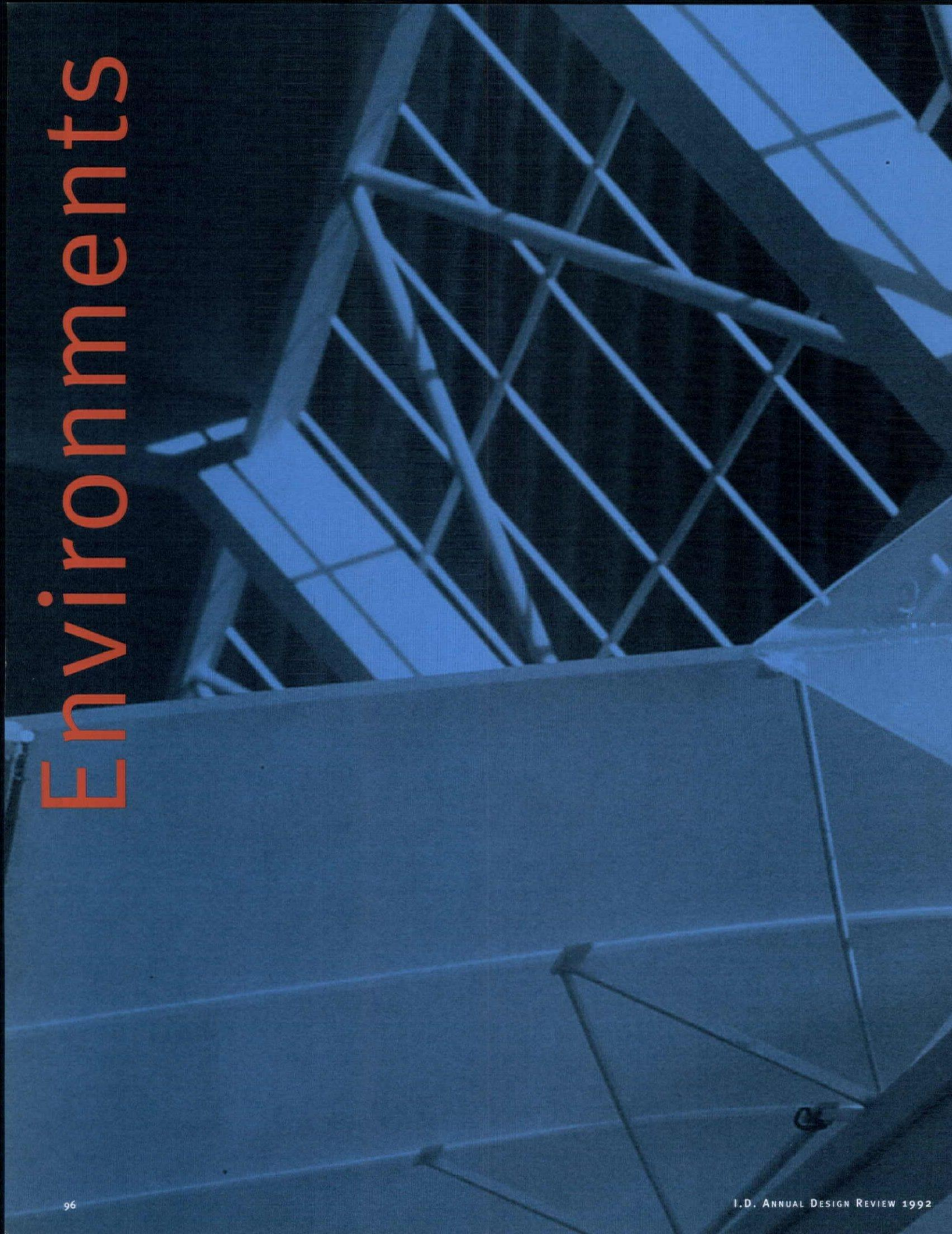


Designed by Philips Corporate Industrial Design, Eindhoven, The Netherlands, for Philips Professional Audio Development, the Infra-Red Congress Receiver and Museum Wand were praised by the jury for their "elegant forms" and "masterly transition from planes to curves." Two components of an integrated system, the Congress Receiver and Museum Wand are hand-held audio receivers for use in situations where simultaneous translation or commentary is required, such as during conferences or in museums.



An instrument used by laboratory personnel to determine photographic or optical density, the Personal Densitometer Laser Scanner, designed by Lunar Design, Palo Alto, CA, for Molecular Dynamics Inc., was lauded by jurors for its "appropriate character enhanced by the intelligent use of product graphics." With its minimal footprint and front-oriented controls, the Personal Densitometer, the jury concluded, was "unobtrusive and thoughtfully designed for ease of use."

Environments



Given that the environment, writ large, has taken a larger-than-usual place in people's consciousness, it is not surprising that the jurors stressed appropriateness as a criterion for winning entries in the Environments category. The overall message seemed to be: gimmicks are out, honesty's in. "It's what these projects don't have that sets them apart," commented juror Michael Maltzen, referring to this year's winners. "They don't indulge in design clichés; they don't employ a technology just because it's available; and they don't use materials without first understanding their impact."

This is not to say that a number of non-winning projects didn't try to put one over. "In several cases, the designers were really trying to achieve a kind of two-dimensional image in three dimensions and were using materials in a completely decorative way," said James Harb. "That's understandable in the midst of so much visual clutter, but it doesn't make for very effective work." The winners here tended to shun such superficiality. In these projects, as in all the best work, observed Leslie Gill, "the designer is honest about intentions, even to the point of providing a critique of them. After that, it becomes a matter of the conceptual clarity and the thoroughness with which design ideas are explored."

Another common trait among the winners was their designers' evident desire to take nothing for granted. Smith-Miller + Hawkinson's Best of Category winner for Continental Airlines took the whole concept of airline travel and brought it back to the drawing board, yielding surprising results. The firm returned to the golden age of air travel for inspiration, but came up with a solution firmly rooted in the actual present-day experience of flight.

This same spirit of adventure and nonconformity ran through all the winning schemes. The designers of Resurgens Orthopaedics, for instance, found a way to make the physical space in which surgery is performed less terrifying than the procedure itself — no mean feat, considering the majority of medical design. Those who built the offices for Reach Networks discovered that design in a loft space needn't be dictated solely by the existing configuration; they placed a strong diagonal element in the middle of a large rectangular area and activated the entire project.

Winning designs were as plain as the one for the Gagosian Gallery, with its severe, Minimalist orientation, or as baroque as the one for the Home Rooms installation, which mixed styles and metaphors freely to offer a reinterpretation of Thoreau's ideas on dwelling. One of these ideas could be said to apply to all the winning schemes here — that is, they seemed to have "grown from within outward ... out of some unconscious truthfulness, and nobleness."

Jurors Leslie Gill, James Harb, Michael Maltzen
Moderator Scott Gutterman

Continental Airlines Facility

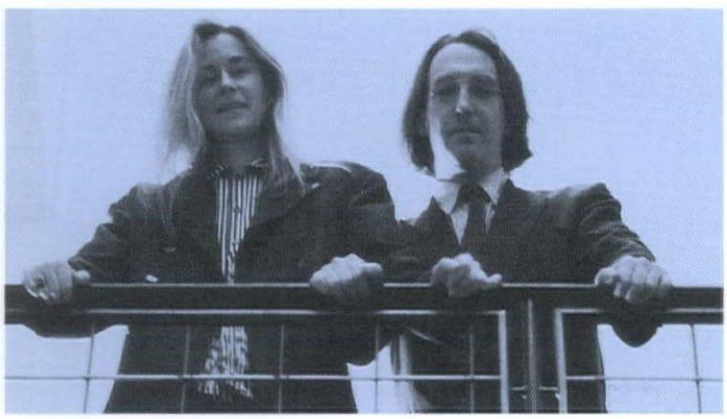
The whole experience of flying is looked at afresh in this ambitious program for Continental Airlines. "Flying has become so pedestrian, it's like taking the bus," observed Harb. "This project brings back a lot of the excitement to something that, when you think about it, is really quite extraordinary."

According to their written statement, where the designers sought to reflect more accurately the reality of current travel, "distances are no longer understood as physical ... but are expressed in a measureless abstraction." In their thinking, the airplane has an almost supernatural power, since it is "capable of transcending and linking the diverse and sometimes unfamiliar."

Ideas about flight animate each of the project's design elements. An overhead canopy for the ticketing area tilts like an airborne wing, and the skylight above refracts light through its glass panels. The ticket counters themselves seem aerodynamically streamlined, as do the surrounding details. "The architects address our nostalgia for air travel as a glorious adventure," said Maltzen. "In that way, the project recalls the great Saarinen airports. But rather than taking the same biomorphic approach, they deal openly with the specific mechanics of flying."

Gill was most impressed with the conceptual complexity of the project and the way in which that complexity was played out. "It captures not only the tremendous escalation of speed inherent in flying, but also the sense of standing still, of being out of time," she commented. "The architects use edge, for instance, to define space, but they also leave room for an intriguing ambiguity."

Light and totality of concept were two more categories in which the project received enthusiastic praise. "The light genuinely modifies the space. It performs an architectural function, which is so rare," said Harb. "This is not just an accumulation of elements, but a true elaboration and exploration of a set of ideas," commented Gill. Concluded Maltzen, "This is the kind of project that seems to open up endless possibilities."



Laurie Hawkinson and Henry Smith-Miller

Founded by Laurie Hawkinson and Henry Smith-Miller in 1982, Smith-Miller + Hawkinson is a design-oriented architectural firm with offices in New York and Los Angeles. Recent projects include the corporate headquarters for New Line Cinema in Los Angeles and New York, the Rotunda Gallery for the Borough of Brooklyn, NY, a master plan, outdoor amphitheater and outdoor cinema for the North Carolina State Museum of Art in Raleigh, NC, and a multiple-use speculative building in the historic center of Telluride, CO.

Who initiated the project?
Lippincott and Margulies (L&M) developed the idea of a "New Image" program for Continental after conducting a survey of the airline, its facilities, aircraft and graphics programs. They realized that the airline had little or no corporate identity and as a result of its consolidation of other airlines (People Express, Frontier, etc.), its fleet and facilities design lacked a cohesive structure. Kathleen Boyd, director of marketing for Continental, worked together with Steve Lawrence of L&M to initiate the project, then retained Smith-Miller + Hawkinson as architects for the project.

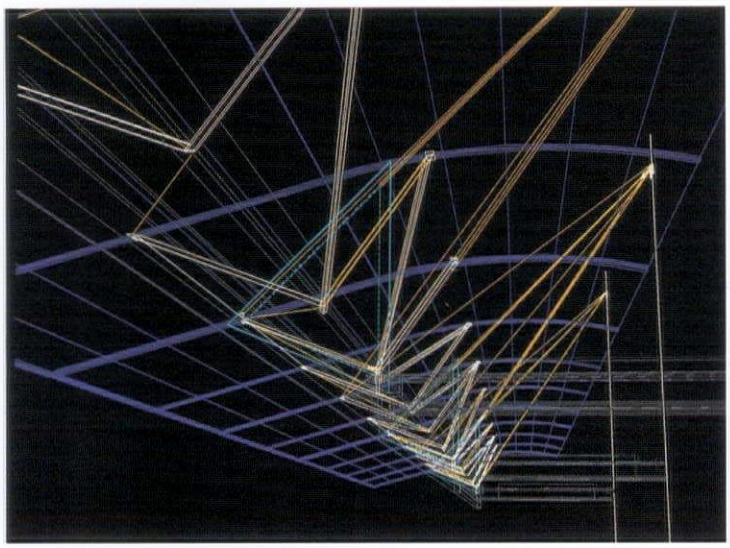
What was your major influence?
We reviewed the airline facilities as an extension of the experience of flight and travel. We started by questioning the normative ideas of travel — such as fixed points, or gates, defining departure and arrival — and proposed that the travelers' experience was a continuous one, defined by change and time. As such, we saw each component linked to the others, their specific characteristics illuminated by their position in the sequence of events. Thus, the curbside check-in was similar in design to the airport ticket office, yet fabricated of more durable materials, as it was located outside the terminal. An inquiry into the tectonics of construction also informed the design process.

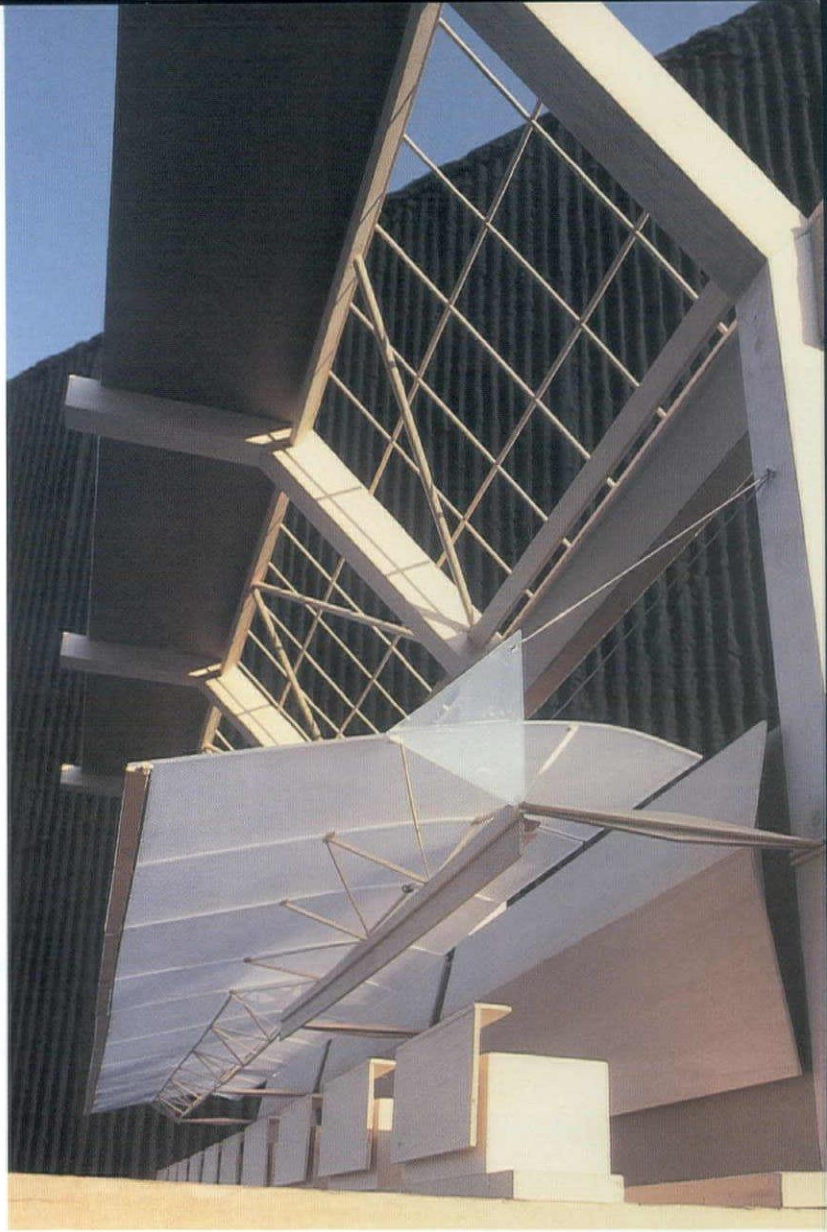
What alternatives were explored?
With almost all the components — the City Ticket Office Prototype, the Airport Ticket Office Counter, the LaGuardia Canopy, seating and finishes — we investigated the very nature of the passengers' relationship to the idea of flight and proposed the design and use of atypical materials. For the flooring at concourses, we used asphalt rather than carpet; for casework, stainless steel and composites; for the Canopy, a very thin shell and composite structure, rather than steel blinds or sheet-rock canopy.

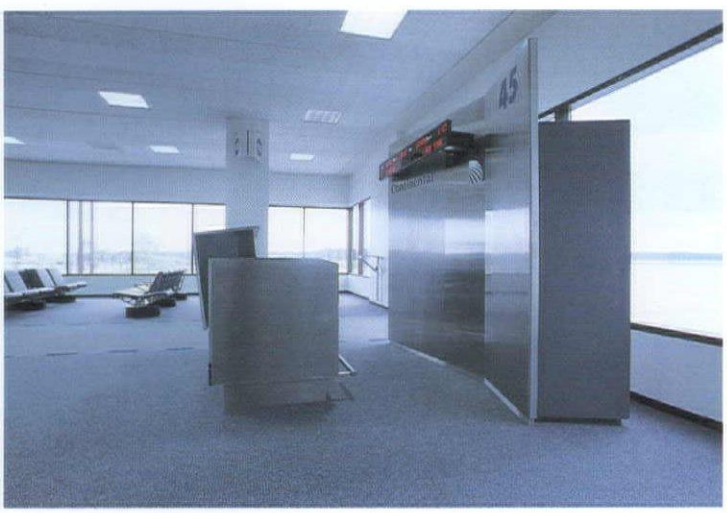
What was your biggest obstacle?
The obstacles were to link diverse design elements, plan for their consolidation over time, review critically industry-wide practices and suggest alternatives to the facilities management team.

What would you do differently given the constraints of this project?
We would have reconfigured the architecture of the terminals, questioning accepted design practices for the positioning of baggage check-in, ticket office counters, security and passenger waiting areas.

Evaluate your project's success.
While the program has and will be implemented only at selected regional hubs as well as at local airports, many of the design ideas and concepts developed for the program are finding application in our work elsewhere. For Continental, the program represents a major step in its building an image that is commensurate with the extent of the network it serves.



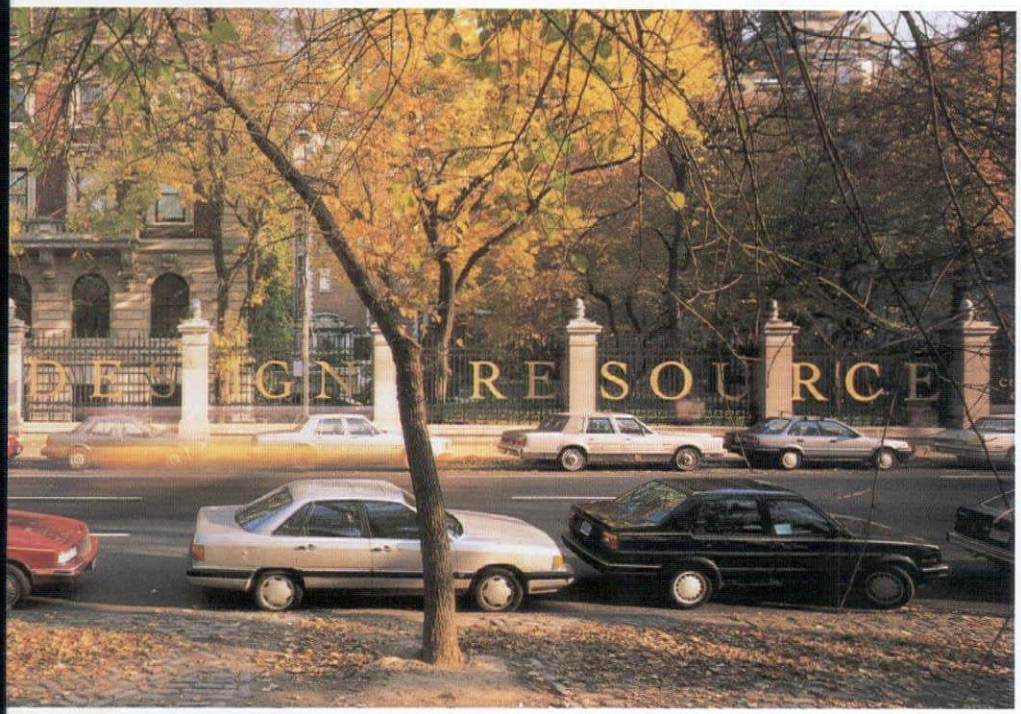




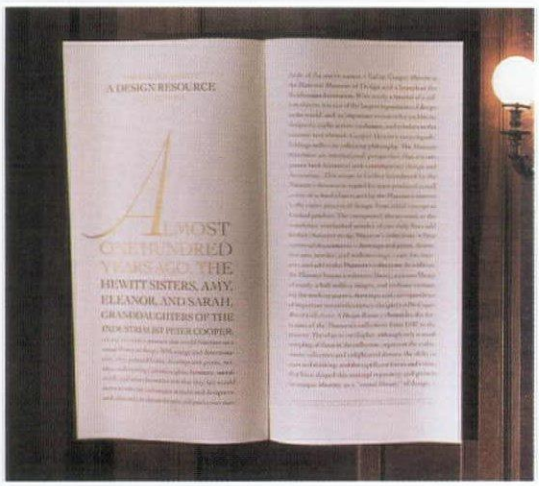
Client
Continental Airlines, Marketing Division, Houston, TX

Consultant Design
Smith-Miller + Hawkinson Architects, New York, NY., with
Lippincott & Margulies, Corporate Image Consultants, New York, NY.
Ray Poelvoorde, project director (Lippincott & Margulies);
Eric Cobb, project manager (Smith-Miller + Hawkinson);
Guy Nordenjon, project engineer (Ove Arup & Partners).

Materials/fabrication
Canopy: molded reinforced honeycomb core panels; laminated tempered glass brackets; high-strength stainless steel rods and fittings; mild steel struts; aluminum inserts and light fixtures. Counters/backscreen: 18-gauge stainless steel; vacuum-injected composite laminate; anodized aluminum corner detailing; neoprene edging; lexan counter surface; plastic laminate inserts.



A Design Resource Exhibition Display
Exhibition display receives several new twists in this multipart, spread-out environment. The exhibition's title is spelled out in oversize letters on the museum's wrought-iron fence; the structure outside the museum entrance, plastered with posters for the show, recalls a Parisian news kiosk; and a book motif is used inside for wall text, making reference to the exhibition's didactic and storytelling functions. Jurors praised the sense of invention throughout. "This treats the experience of an exhibition like a walk through a large city," said Harb. "It leads you from one place to another, but encourages you to make a number of different visual connections along the way." Gill observed that the book motif "puts spatial ideas in the form of chapters and pages." She also commented, "A book has about it the idea of a personal vision, which is also true of an exhibition." Noted Maltzen in conclusion, "The book motif has traditional overtones, but the design as a whole is wonderfully playful."



Client
The Cooper-Hewitt Museum,
New York, NY

Consultant Design
Drenttel Doyle Partners,
New York, NY.
Stephen Doyle,
creative director/ designer;
Andrew Gray, designer.

Materials/fabrication
Wooden cutout letters painted gold,
Borco silkscreened black and gold,
mounted to custom plywood and
plexiforms.



Gagosian Gallery

The Gagosian Gallery stood apart from most of this year's entries with its unapologetic, super-stripped-down minimalism. "This is really about non-design, yet it's highly considered," said Harb. Jurors agreed that attention to detail is what makes it work. Gill cited the grid-like entrance, in particular, for "picking up the line of the street and working with it." Also mentioned were the straight-cut doorways, well-articulated entry desk and the subtle halogen lighting that supplements the abundant natural light. Maltzen noted that despite its studied simplicity, the gallery is not a standard white cube. "The three skylights are an important part of the scheme," he said. "This is not just a perfect box, but a very broken one, which makes it more exciting." Gill concluded, "The gallery revives a design language that has in other cases lost its vigor."

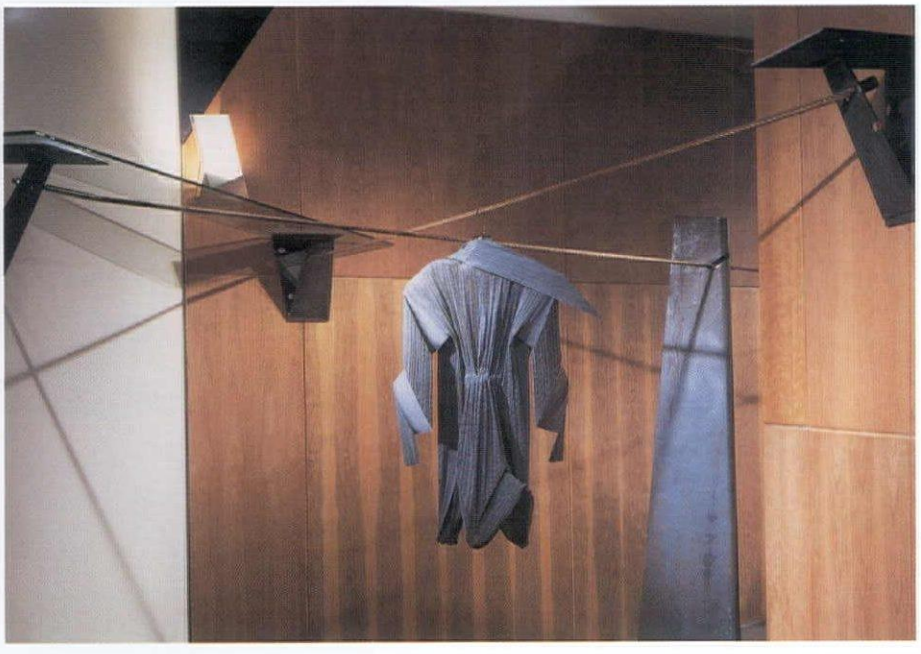


Client
Gagosian Gallery, New York, NY

Consultant Design
Richard Gluckman Architects,
New York, NY.
Richard Gluckman, design principal;
Jennifer Crawley, project architect;
Ross Dalland, structural engineer;
Ambrosino Depinto Schmieder,
mechanical engineer.

Materials/fabrication
Burnished concrete; steel beams;
Kalwall skylights; halogen lighting.





Designer Clothing Shop

As part of the unusual Edgemar complex, which includes both high-end shopping and the Santa Monica Museum of Art, this store for designer Japanese clothing has some prominent neighbors. Jurors found the shop made itself right at home through its highly dramatic design. "This is shopping as theater, in the sense of animating and engaging people in an architectural space," observed Gill. Clothing is hung from an assortment of cables, giving the space a hi-tech, slightly futuristic look. Maltzen cited the details, especially the notched steel display units, as refreshingly original, adding, "The store has a surprisingly relaxed feeling, given the severity of this kind of design." Harb felt that the ropes and cables throughout "helped make the whole project more dynamic" and that the basic configuration of elements "really directs the person through the space; you become almost an actor on a stage." Most important, he said, "the space elevates the clothing shown within."

Client
Buffalo, Santa Monica, CA

Consultant Design
Margaret Helfand Architects,
New York, NY.
Margaret Helfand, principal;
Marti Cowan, associate.

Materials/fabrication
Cherry wood paneling; gypsum board; bronze, steel; glass; concrete.

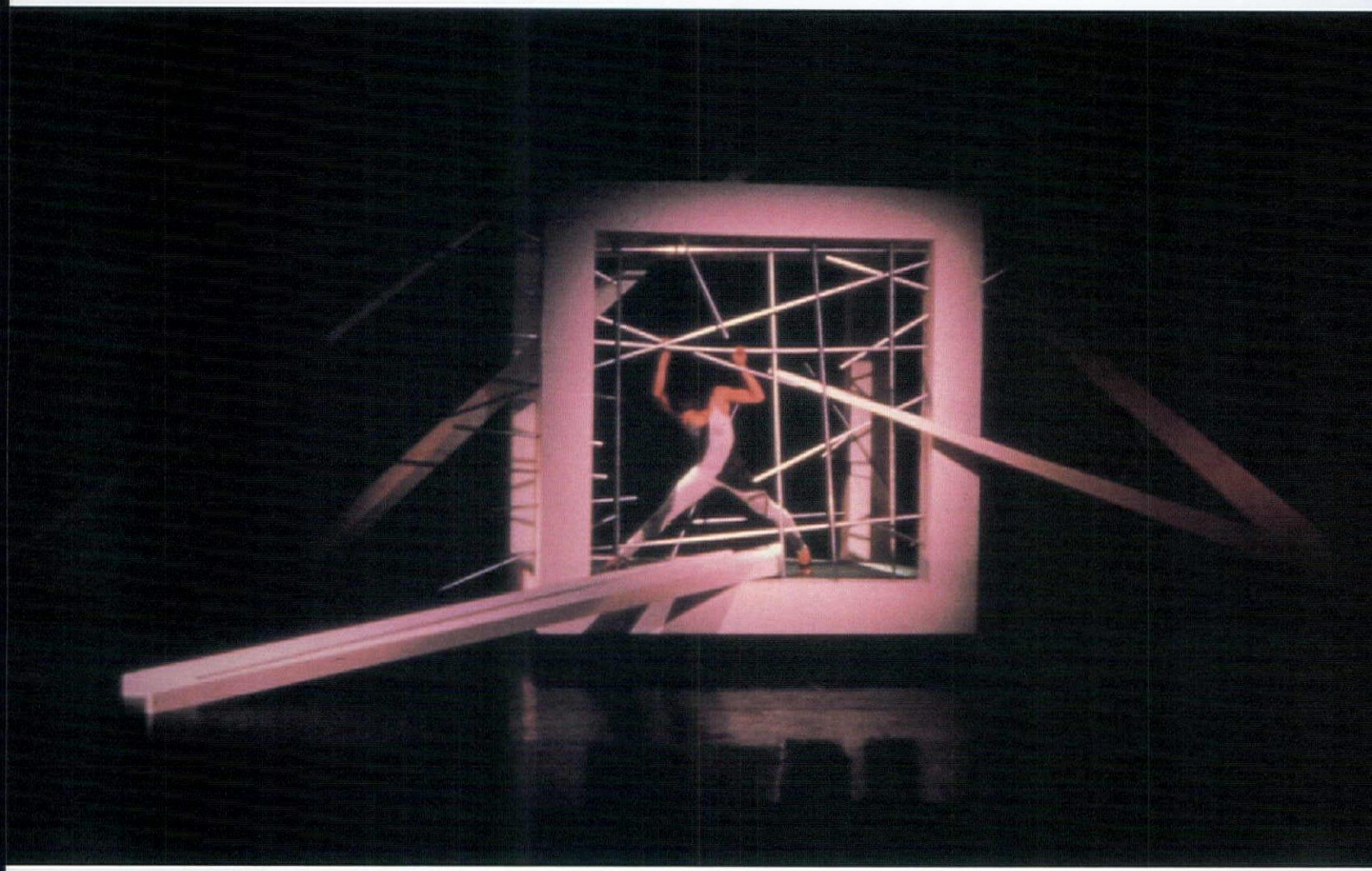


Client
University of Massachusetts
Fine Arts Center, Amherst, MA

Consultant Design
Anderson/Schwartz Architects,
New York, NY.
Frederic Schwartz,
partner-in-charge, designer.

Materials/fabrication
Exposed 2 x 4 studs; gypsum wallboard; stained plywood; parachute cloth; wood flooring; concrete block; copper; miscellaneous hardware.

Home Rooms Installation
Using Thoreau's Walden Pond as both inspiration and counterpoint, this wild, mixed-metaphor installation explores contrasting ideas of home. Like Thoreau's ideal room, it has no ceiling; parachute cloth functions as the metaphorical "lower heaven over one's head." Unlike Thoreau's ideal room, it does have a Venturi chair, a Rossi espresso pot and other designer artifacts. These in turn are balanced by homelier trappings, such as snowshoes placed in a corner and a frieze made of plates. Harb praised the "unabashed use of materials." Said Maltzen, "It's almost an inverse of Thoreau; instead of simplicity, you have multiplicity." Gill observed, "This project forces you to take a critical look at what makes up the contemporary home." Concluded Maltzen, "The whole thing stays just above the level of kitsch, enough so that it becomes a knowing parody of itself."



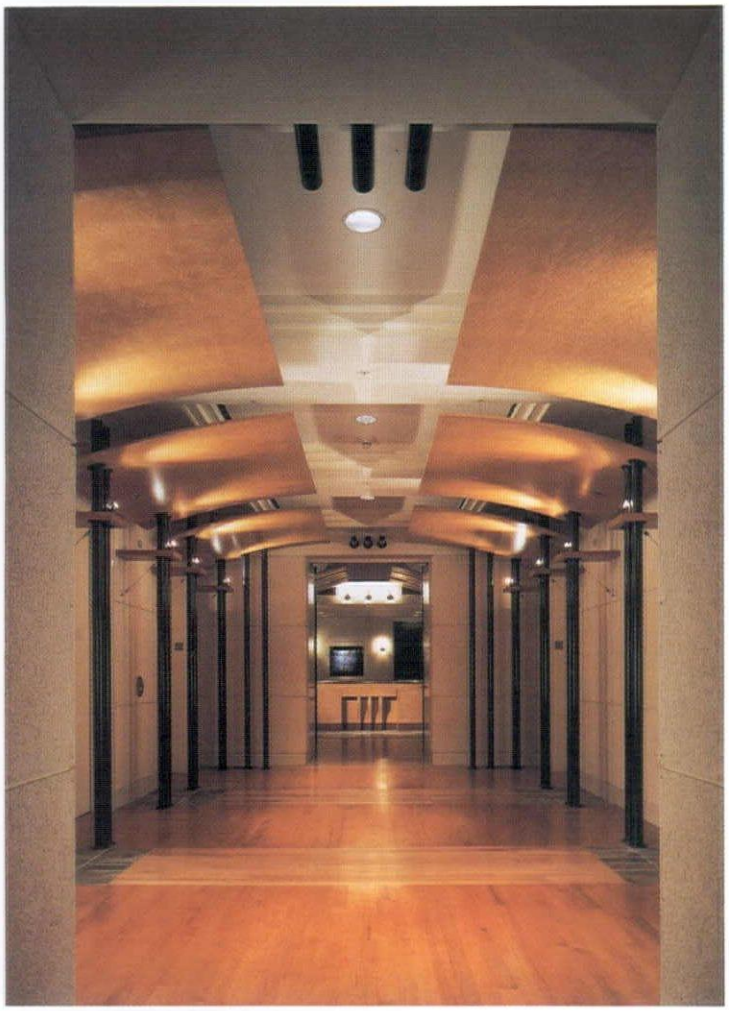
Out of Bounds Dance Set

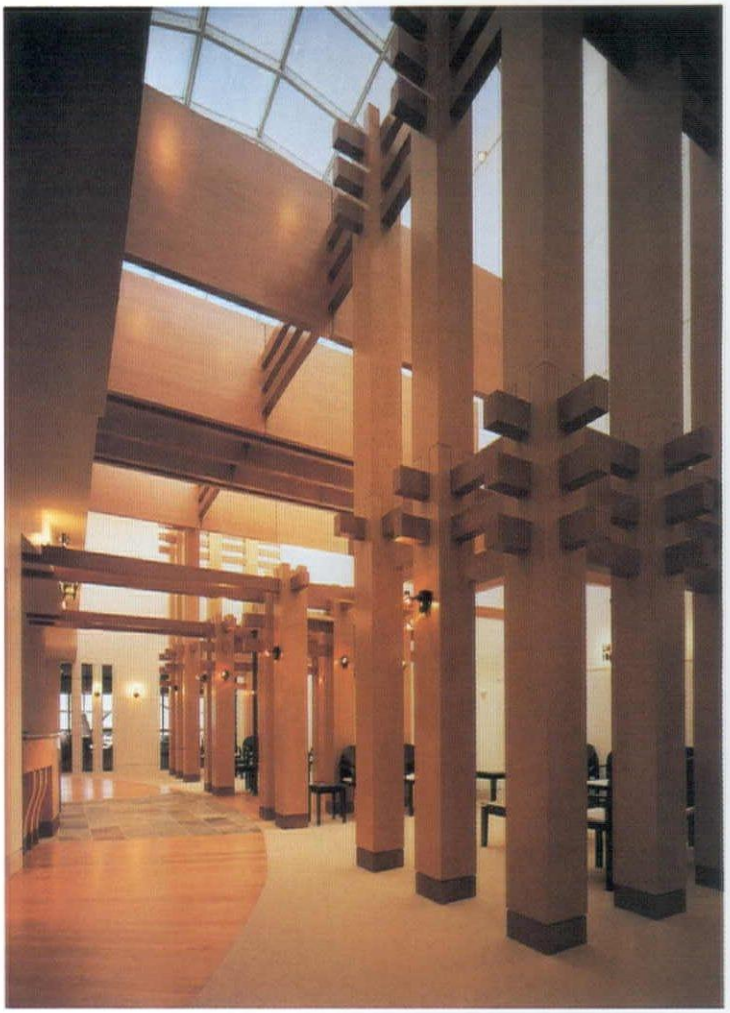
The designer cites as an influence for this project the sculptor Isamu Noguchi, who in 1946 wrote, "It is the sculptor who orders and animates space, gives it meaning." Martha Graham, who worked with Noguchi, seems to be another reference point for this commissioned work, around which a dance was choreographed. In this highly charged work, spears intersect an enormous white cube, making for a challenging space in which the dancers must maneuver. Jurors cited the resulting 700-pound object primarily for its sculptural strength. Said Maltzen, "This is one of the few projects that creates presence with an object rather than with an enclosed space." Harb observed, "It makes a great translation from the conceptual to the physical, from the sketch to the actual work." Because of the way the spears intersect the cube, this object "not only animates its interior space, but the space surrounding it," said Gill.

Client
Jazz Unlimited Dance Co., Encinitas, CA

Consultant Design
Steven Lombardi, Laguna Beach, CA

Materials/fabrication
Mahogany spears painted white; galvanized metal rods.





Client
Resurgens Orthopaedics, Atlanta, GA

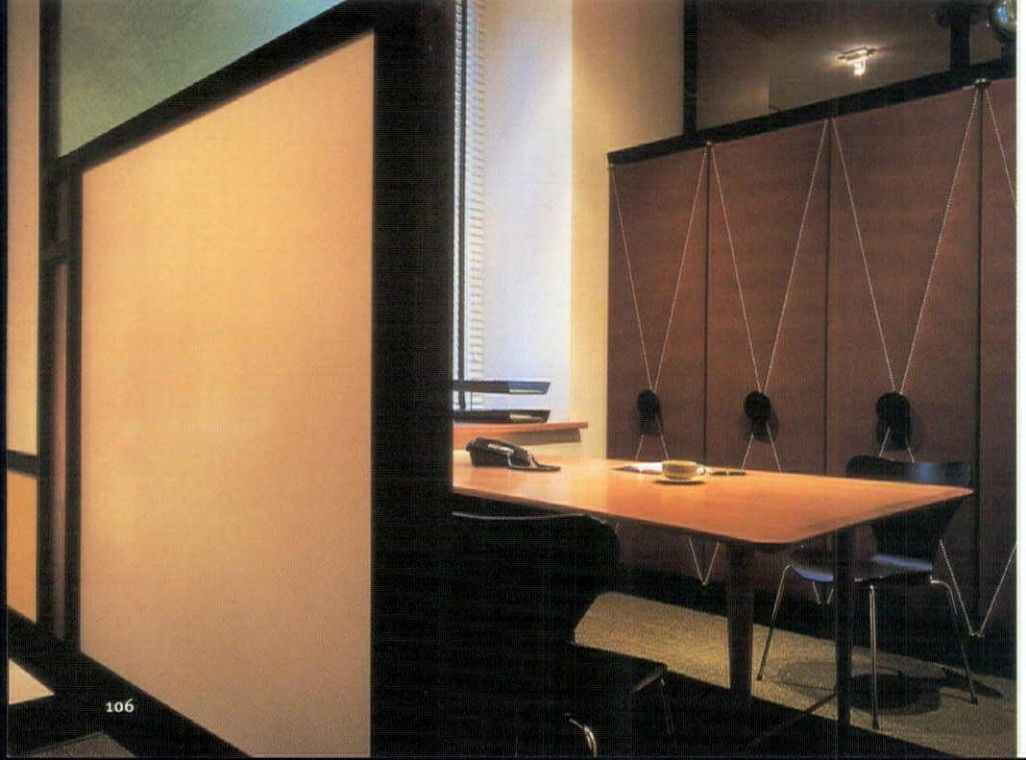
Consultant Design
Farrington Design Group, Atlanta, GA.
Sheila Spriggs Nall,
senior project manager;
Hiro Isogai, design director/
senior project designer;
G. Mac Hicks, project architect;
Judy Asher, technical coordinator;
Juliette Apicella, designer;
Nancy Shea, designer;
Jeffrey Beilfuss, graphic designer.

Materials/fabrication
Custom-designed millwork conference table, reception desks, signage; natural oak; bird's-eye maple; marble; slate.

Resurgens Orthopaedics

Using architectural elements that, according to its designers, "express the relationship between the body's muscular and tendinous systems," this project for an orthopedic center drew praise for its ambitious program and skillful execution. The theme of joints and muscles is abstracted everywhere, from interlocking beams to a design for a tabletop. The interplay of curved and straight lines is also distinctly humanoid. Harb mentioned that by drawing parallels to the body, the designers effectively humanized the space. "The architecture here, especially the central skylit area, helps take some of the terror out of having a medical procedure performed," he noted. Said Gill, "It's all about connections as joints and encasements as skin. Very few medical facilities will own up to what they actually do the way this place does." Maltzen cited the project for "having the courage to say something and for saying it well."





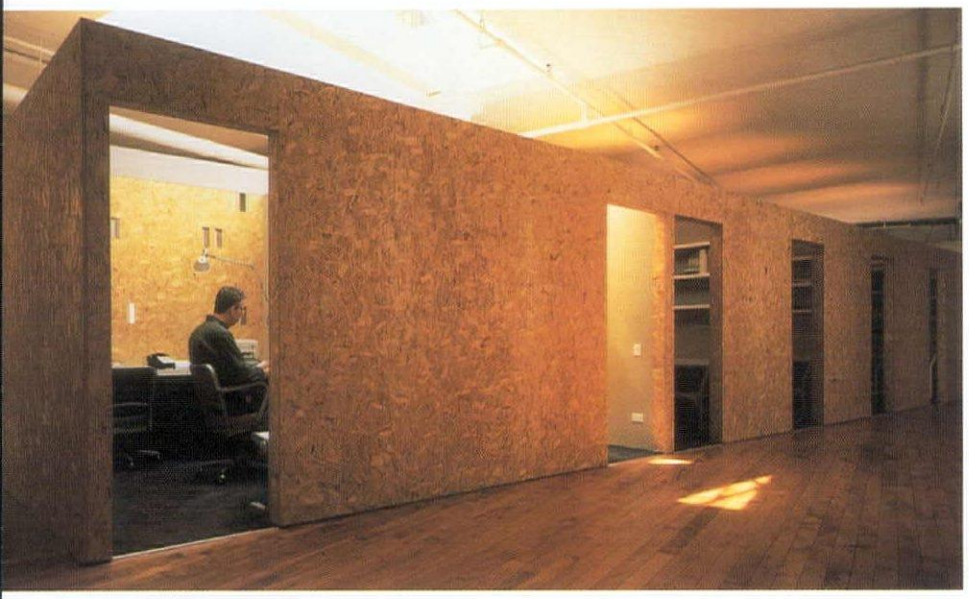
Wilke-Rodriguez Showroom
This showroom for an emerging menswear company was cited for its efficient use of space and for its strong, consistent design concept. "It uses a '30s, de Stijl vocabulary very effectively," said Harb, "not just in terms of color but also in its materials and articulation." The shift in palette from de Stijl's primary colors to the softer pastels seen here offers just enough variation on the central theme, and touches such as a bronze-chain dividing curtain keep the project from getting stuck in the past. Observed Maltzen, "Given the program requirements and budget restrictions, the designers have managed to do a lot with a little." Gill noted the "delicacy" of the project, adding, "It has a sense of completeness that sets it apart from more fragmented design projects."

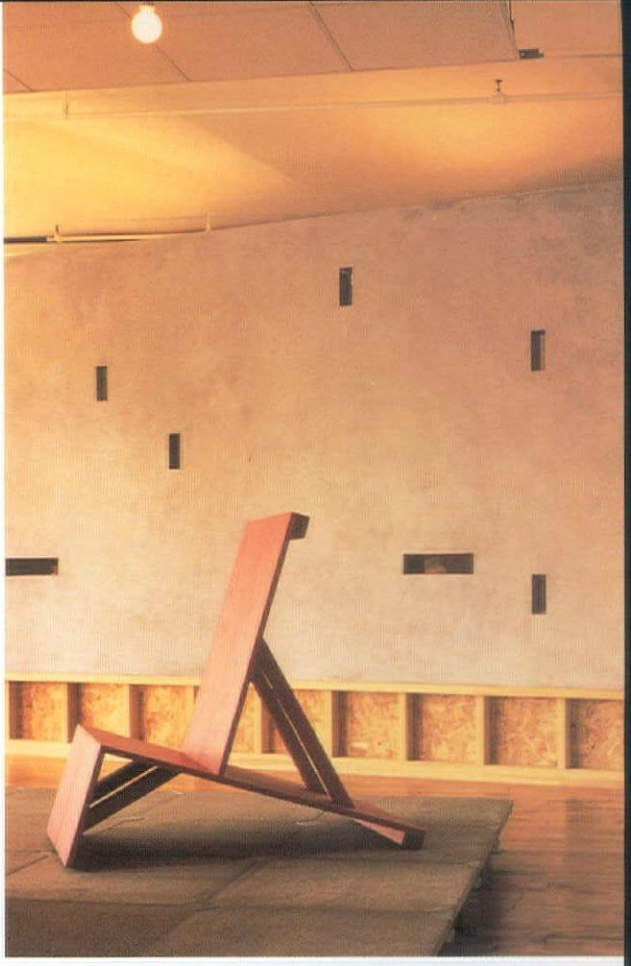
Client
Wilke-Rodriguez, New York, NY

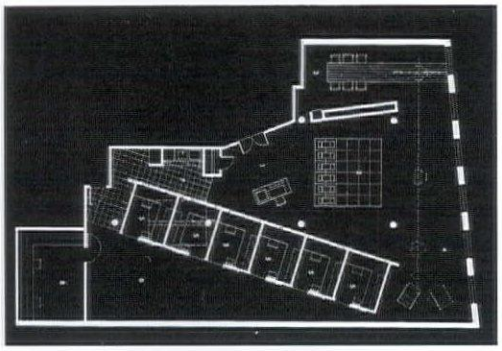
Consultant Design
Thad Hayes Design, New York, NY.
Natalie O'Hayre, designer;
Trisha Elliott, fabric and furniture coordinator.

Materials/fabrication
Limed red oak; ebonized and limed oak; fiberglass; Plexiglas; sisal; bronze chain curtain; plaster; brushed steel.

Photography by Scott Frances/ESTO







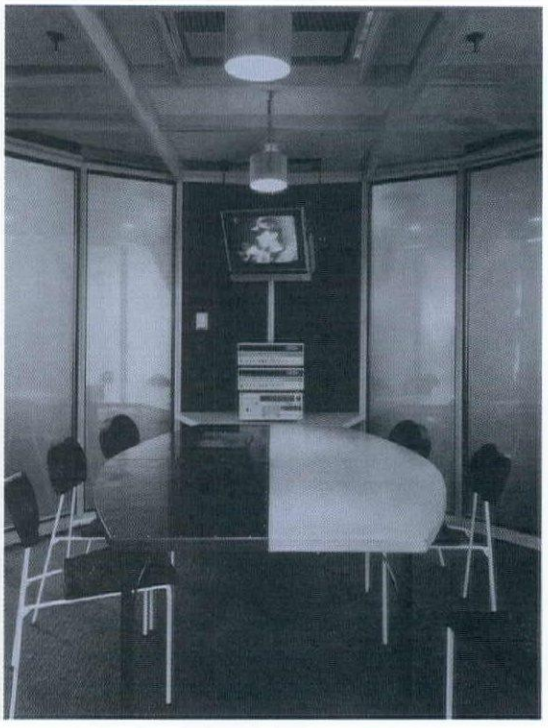
Offices for Reach Networks

In designing the offices for this software company, the architects reconceived the classic loft space by reinterpreting all its elements. A central corridor of offices introduces a dramatic diagonal into an otherwise simple box of a space. The wall for this corridor features irregularly punched rectangular windows and an odd raised chipboard base. Nonetheless, "the piece that locks this whole project together," said Maltzen, "is the raised computer floor in the center of the space. The architect has made a surprising element out of something that almost always gets hidden." Gill praised the long corridor wall for "making the offices private, yet still maintaining some visual connection to the rest of the space." Harb cited the originality of the concept, adding, "There's a kind of open-endedness here that's very appealing."

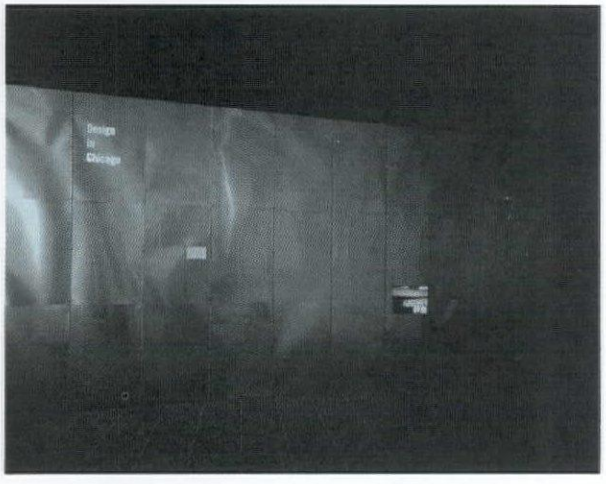
Client
Reach Networks, Inc., New York, NY

Consultant Design
Anderson/Schwartz Architects,
New York, NY.
Ross Anderson, partner-in-charge,
designer;
M. J. Sagan, project architect;
Joanne Robinson, project team;
Caroline A. A. Schiele, project team.

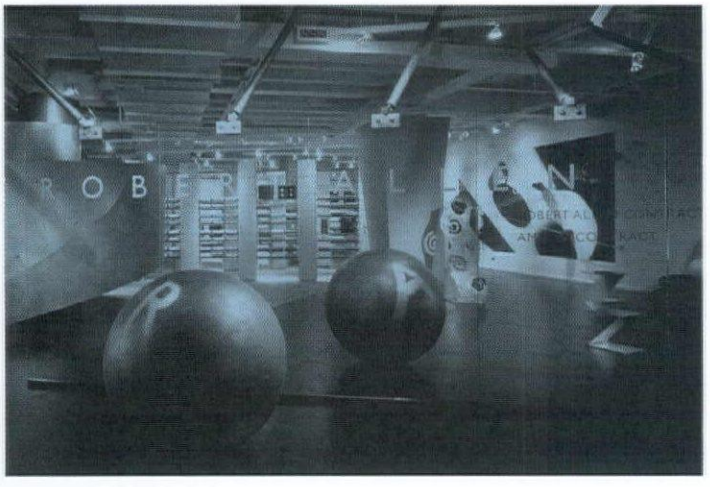
Materials/fabrication
Tinted plaster with carborundum grit; graphite stained plywood; precast concrete raised access floor; OSB office partitions; Homosote; exposed poplar framing; vinyl flooring; Sheetrock; acoustical tile ceiling; custom furniture.



The offices of The Island Trading Co., designed by Kevin Walz, New York, NY, house a company that produces a range of music, including rock, jazz, rap and world beat. The look here is correspondingly eclectic. Twelve large skylights give an airy feeling, and areas such as the conference room are decidedly casual. Jurors praised the ease and comfort of the design, as well as the clever use of tactile materials. "As usual," Harb said, "this designer has employed an imaginative re-use of the ordinary."



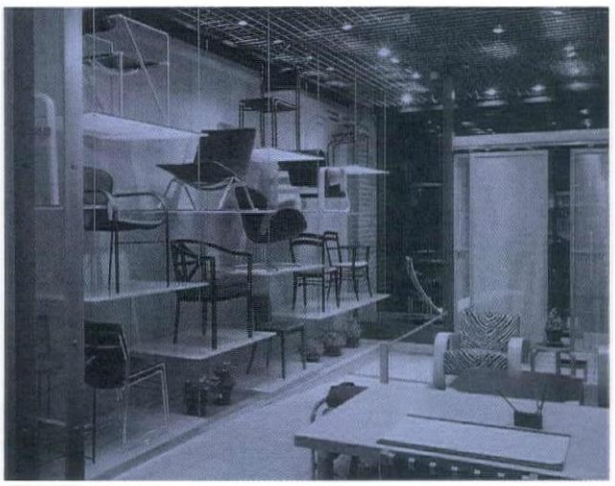
Harry Wirth and Steven Quinn Design of Salem, WI, turned an unpromising space at the Hilton Hotel in Chicago into a temporary display of the history of graphic design in that city. Maltzen described the shimmering entranceway to the exhibition as "a striking object that sets an intriguing tone." Gill went on to praise the material used in the dividing walls saying, "this is a beautiful use of an unusual material and one well-suited to working sympathetically with the objects being displayed."



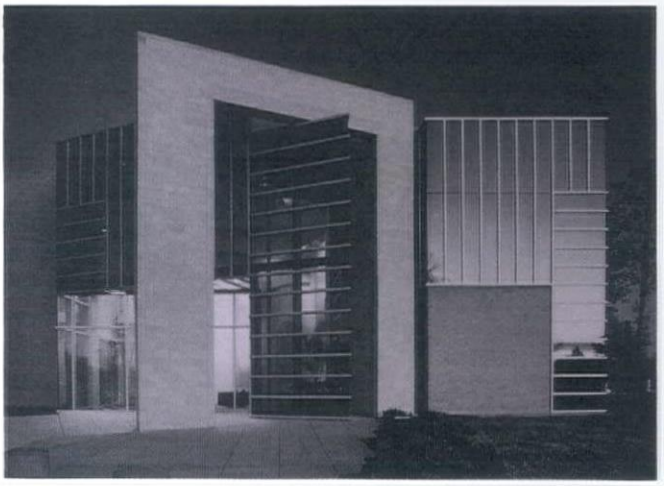
The look for this Robert Allen contract showroom, by Susan Slover Design of New York, NY, has "an appealing Alice in Wonderland feeling," said Gill. Using such elements as rubber spheres and zigzag sculptures, Slover put the emphasis on play in hopes of appealing to the sometimes jaded designers who make use of this company's services. These elements, the jurors concluded, added "A great deal of spatial depth without obvious 'perspective tracks.'" Harb also praised the designer's "ingenious use of abstracted shapes."



This combination of studios, offices, and showrooms by Anderson/ Schwartz Architects, New York, NY, is ideally suited to its client, hot young fashion designer Isaac Mizrahi. With its combination of elegantly plain materials and flexible display spaces, this design has "a lot of variety, a lot of different experiences in a neutral container," observed Maltzen. Said Harb, "It has an appropriately chic aura." In addition to the aura of understated elegance, the jurors also praised the design for being "eminently useable."



The design standards set by ICF furniture showrooms around the country are met in that company's San Francisco outpost, executed by Jon Otis and Janine James of a firm called The Moderns, New York, NY. Jurors cited the clever melding of materials, from brick to frosted glass, and the manifold ways in which furniture is presented, both in terms of display and office use. Maltzen praised the design for having a "similar resonance with the furniture itself" and further cited "the excellent execution of the display methods."



The intersecting diagonals of a Jasper Johns painting served as the inspiration for this project, the WCNC-TV corporate headquarters by Jenkins-Peer Architects of Charlotte, NC. Everything from balconies to chairs carries through the diagonal motif. Gill observed that "the detailing and overall concept are both very strong, especially in the way they shape space." Concluded Harb, "with a minimum of means, this says a lot about its client: pure and simple."

Furniture



"What an enormously energetic time for design," exclaimed Rob Harvey as jurors began their discussion of I.D.'s 1992 Furniture category. Wendy Evans Joseph and Susan Grant Lewin agreed with him that the entries they had just examined displayed a remarkable diversity, "whether for better or worse." "We're in a state of real flux," Harvey went on to say, "without the dominance of any single style or ideology. But the tremendous array of designs we've seen today is really encouraging." Lewin added that the "brash iconoclasm" of the '80s had served as a useful catalyst for creativity, although jurors noted with relief that this year's Furniture entries exemplified a more restrained approach to design.

Indeed, it was this quality of restraint, which Joseph described as "a kind of pure clarity," that characterized a number of projects selected by the jurors, most notably their co-Best of Category, the Shaker Screen by Katherine Krizek Design. The lighting designs that received Gold awards were also cited for their minimalism, with jurors agreeing that in each of these cases, the functional demands of the design brief had been resolved with unusual grace and simplicity.

Another tendency that jurors discussed with appreciation was what Harvey termed "an increasing attempt to legitimize materials that we had never before thought of as having any particular merit." Lewin pointed out that the Spine Chair K1 was an intriguing example of this trend, featuring as it does a construction based almost entirely on the manipulation of Koroseal. In addition, several Honorable Mention award winners were chosen for their creative reuse of materials, with both the Recycle Design Site Furniture Series and the Swords to Plowshares Series Table offering environmentally sound challenges to the conventional design repertoire.

Continuing their discussion of what Lewin called "design's building blocks," jurors noted that a special emphasis on new materials was in fact evident in this year's Furniture category, which had its first ever award of Best of Category bestowed on an upholstery fabric, the boldly graphic Checkmate, by Jhane Barnes, Inc. "We need this kind of basic innovation to do our own work better," said Joseph, who also pointed to the importance of sophisticated computer software in creating the Checkmate pattern. Similarly, Syndecrete and Numetal were highlighted as surfacing materials that, said Lewin, "give designers options that can't be found in nature, yet are quite naturally beautiful nonetheless." Calling for more work to be done in developing products that recycle existing materials, jurors agreed with Harvey when he concluded, "Lowering the impact of our work upon the environment is perhaps going to be the most crucial challenge for furniture designers in the coming years."

Jurors Rob Harvey, Wendy Evans Joseph, Susan Grant Lewin
Moderator Annetta Hanna

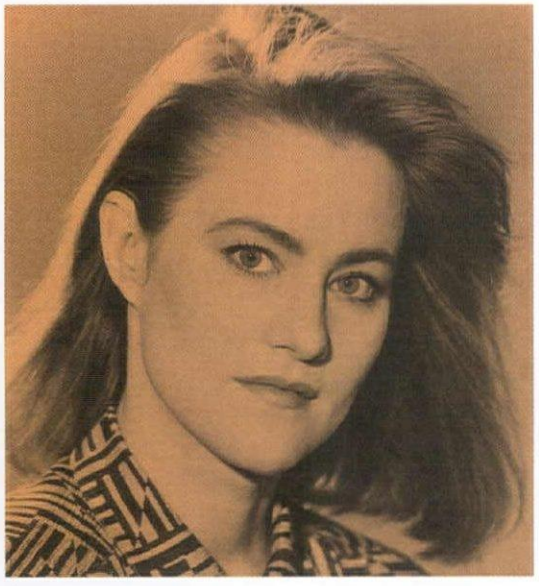
Best of Category

Checkmate Fabric

Part of a line of upholstery patterns called the Whimsical Traditions Collection, Checkmate was a design that elicited enthusiastic admiration from the jurors. This wool, polyester and rayon double woven jacquard with a checkerboard pattern was cited for its sophisticated design, bold use of color and successful resolution of manufacturing requirements, including high durability and flame retardancy at a moderate price. "There's a real sense of richness and movement in this pattern that's produced by a smart understanding of color and geometries," said Joseph. "Depth and three-dimensionality is suggested," added Lewin, who called the textile pattern "a kind of decorative abstraction."

Jurors also noted that the development process involved in creating the Checkmate design represented, in Harvey's words, "an imaginative experiment with the latest technology." Sophisticated computer graphic and textile programs were used to warp and pull the pattern's one basic geometric shape, which was then replicated and manipulated to create a balanced final design. The client participated in this experiment with technology by ordering the fabric straight from the computer print-outs, rather than wait for woven swatches. Lewin said, "Although we'll undoubtedly have more examples of this kind of working process in the future, it's encouraging to see one of the first attempts turn out to be such a success."

Noting that this was the first time an upholstery pattern had been chosen as Best of Category in the Annual Design Review's Furniture category, jurors agreed that they were choosing a project that, in Lewin's words, "represents the best work on a lot of different levels: it's beautiful, appropriate, functional and on the cutting edge of technology. It's where we want to be encouraging designers to go."



Jhane Barnes

Jhane Barnes, a graduate of New York's Fashion Institute of Technology, designs both apparel and textiles. She won her first COTY for menswear in 1980, the youngest person and only woman so honored. Among the Fortune 500 firms whose corporate headquarters feature her textile designs are IBM, Xerox, Nestle, Kellogg, Quaker Oats, Olivetti and Apple Computer.

Who initiated the project?
Each year the marketing people at Knoll come to me with their needs and we discuss various options. When we met last year, we agreed that the new collection should consist of patterns that were distinctly different from traditional contract upholstery. I felt that the best way to reach this goal was to use bold and clear patterns. At the same time, I had to be concerned with the state of the economy and so price was also a big consideration.

What was your major influence?
I have been using a computer for the past few years to accelerate my design process. It seems that every time I get a new graphics program, there is at least one new feature that I haven't seen before, and this allows me to create totally new fabrics.

What alternatives were explored?
I tried many different types of patterns to see which would translate best into upholstery. For example, some of my favorite designs had to be eliminated as they simply could not be downsized effectively. There were others that I felt were too busy for the office environment.

What was the biggest obstacle?
Double-woven jacquards are one of the most difficult and most exciting fabrics to develop because they use two warps and two wefts. Without the aid of the computer, it would have been almost impossible for me to create these textiles. Due to the large number of colors used in the fabric, there are also many possible color crossings. I therefore had to balance the colors and make sure an overplaid was not created.

What would you do differently?
Now that we have filled the niche for pattern, I want to move away from bold patterns to more subtle colors and textures.

Evaluate your project's success.
Checkmate has been widely specified throughout the country on a variety of projects, both large and small. Architects and designers have told me the pattern can work from the CEO's office to the secretarial pool. In the contract business, specification is the best measure of success!

What would you like to design next?
I never really know until I start. But I think it should involve some totally new direction.

What are the primary issues facing designers today?
The major problem I am facing as a designer is that I am constantly asked to create beautiful, wonderful fabrics but at a moderate price. This has forced me to become a sort of modern-day textile alchemist. It also means that the design process for contract textiles is taking much longer than before.

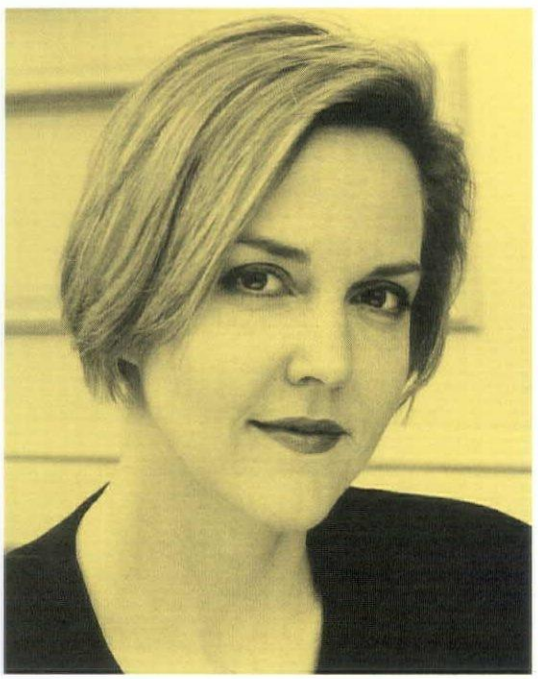
Best of Category

Shaker Screen

"This is like a breath of fresh air," said Lewin, as jurors began their discussion of the Shaker Screen. This simple modular design, which is self-supporting and collapsible, folds to a single panel width for storage. It can be extended indefinitely thanks to its connecting "fingers," making the screen highly adaptive to the requirements of different users and environments.

It was this imaginative use of a hinging effect that jurors found especially intriguing. Said Harvey, "The unity of the form and the way the fingers join to make the screen functional is clear and self-evident. The design has been stripped down to a few basic elements but the proportion of each panel in relation to the others make it seem quite substantial."

Joseph went on to praise the graceful curve that is created by linking the panels together. "There's a real beauty to this wave-like effect that also serves to define a space. And the curve makes the screen more stable, so the form is actually very functional." Jurors agreed that the screen was decorative as a result of its "pure expression of material and line," with Joseph saying, "The designer's use of woodgrain and traditional dovetailing is both elegant and elemental." Pointing to the design's "affinity to the work of Aalto," Lewin summarized the jurors' warm appreciation for the Shaker Screen by saying, "Work like this, which is so articulated and intuitive, represents a kind of poetic minimalism that is very welcome these days."



Katherine Krizek

Katherine Krizek presently heads her own design studio in New York, specializing in industrial design and interiors. Her work is produced in Italy and the USA. In 1991, her Mezza Luna knife was selected for the Premio Compasso d'Oro in Milan.

Who initiated the project?
Many of my projects are initiated by my own personal interests. I live in an open loft space and am always thinking of ways to carve out small, temporary personal niches.

What was your major influence?
I began as a painter at Parsons School of Design in New York, and then got a degree in architecture from Cooper Union. In furniture, a screen is the closest thing architectonically to a wall, so I felt quite at home with this typology. This screen in particular approximates a room: it can envelop the user the way permanent construction does. The difference, of course, is that this room is transportable and adaptable to the needs of the user.

What alternatives were explored?
Some alternatives of color and texture were explored. At one point I thought it would be interesting to have two panels of different colors interweave at the joints. Since the sections of the panels are revealed at the "finger" joints, the laminate that worked best was natural wood.

What was the biggest obstacle?
The biggest obstacle is always to convince a manufacturer to take a chance on a new designer, to let the inherent value of the product instead of a name or a trend determine what gets to the marketplace.

What would you do differently?
I would work together with the manufacturer on the interior structure of the panel to make it lighter in weight. However, I am very happy with the results of our efforts.

Evaluate your project's success.
Public reaction to the screen has been good. I have received many calls from people who have seen it in magazines and want to buy it. Also, the critics and press have been very generous with their attention, which makes me feel good. Work sometimes is not accepted right away in the marketplace. This piece has been lucky for me.

What would you like to design next?
I have already designed many products since the Shaker Screen, many of which are in prototype stages with various companies. While I also design single items, I find it most satisfying to solve complex problems of multiple use. With groups of objects or furniture, whether they exist within the contract or domestic market, you can generate the most "environment" possible. I design for the long run.

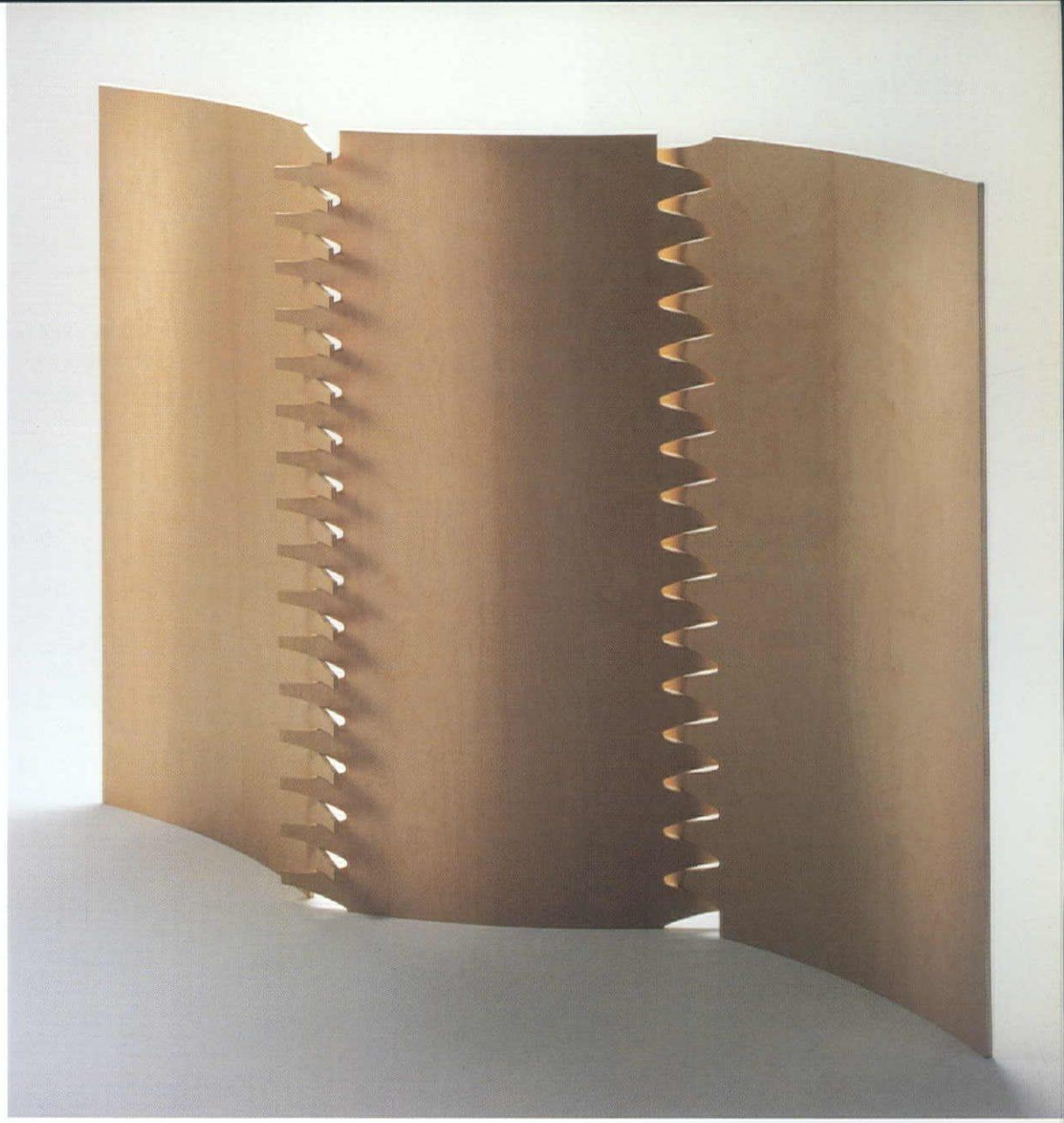
What are the primary issues facing designers today?
Design can really bring a global competitive edge to a company, even in difficult economic times. Many manufacturers view what's already on the market as the sole source of ideas for what can be produced. The climate this kind of thinking creates can be difficult to overcome. I strongly believe, however, that with patience and persistence, innovative ideas can eventually find a sympathetic forum.

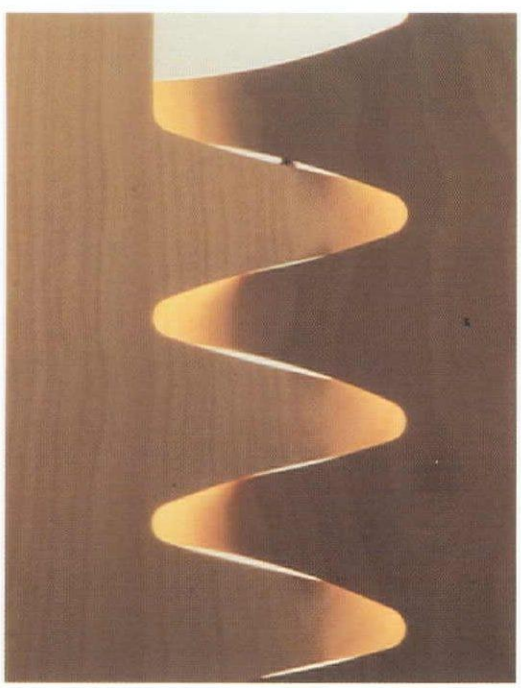


Client
Knoll Textiles, New York, NY.
Nancy Zarin, vice president.

Consultant Design
Jhane Barnes Inc., New York, NY.
Jhane Barnes, designer.

Materials/fabrication
53 percent wool, 25 percent polyester, 22 percent rayon; 54 inches wide; 13.5 ounces per linear yard.

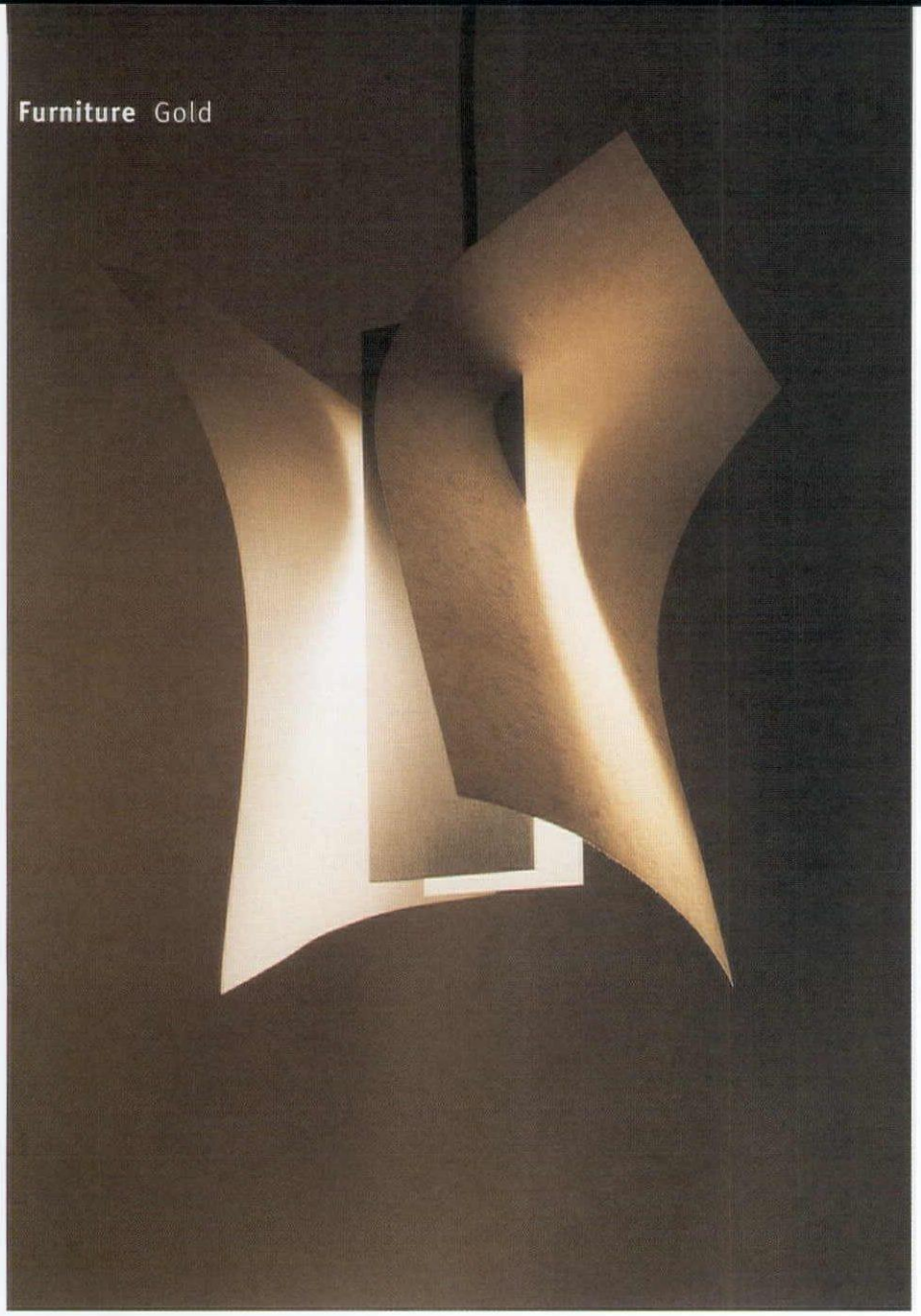




Client
Cappellini Spa, Arosio, Italy

Consultant Design
Krizek Design, New York, NY.
Katherine Krizek, designer.

Materials/fabrication
Bent plywood; panel dimensions: 183 x 114 cm, 160 x 90 cm; finishes: natural, hazelnut, smoke.



Theo Pendant Light

Jurors were struck by the imaginative use of materials in the Theo pendant lamp, with Lewin noting, "The aesthetic here is similar to what we've seen in various paper lights, but the simple, direct use of Nomex and anodized aluminum makes this design really distinctive." Originally developed by the electrical component industry as an insulating material, Nomex is an aramid fiber material with light-diffusing qualities. The design of the Theo is simplified and rationalized, with angled shapes generating a sophisticated articulation of the diffuser material; fine laser-cut slots in the Theo's aluminum plates accomodate friction fitting of the Nomex sheets. Responding to this combination of materials, Joseph praised the "jewel-like" interplay between translucent and reflective forms, saying, "There's a depth to this design that's quite mysterious." Harvey agreed and added, "I could see this light working beautifully in a number of interior spaces."

Client
Manifesto, Seattle, WA.
Harold Kawaguchi, Doug Varey.

Consultant Design
Naylor Ball, Seattle, WA.
Maxine Naylor, designer.

Materials/fabrication
Anodized aluminum plates; painted steel chassis; die-stamped Nomex/Mylar composite diffuser.



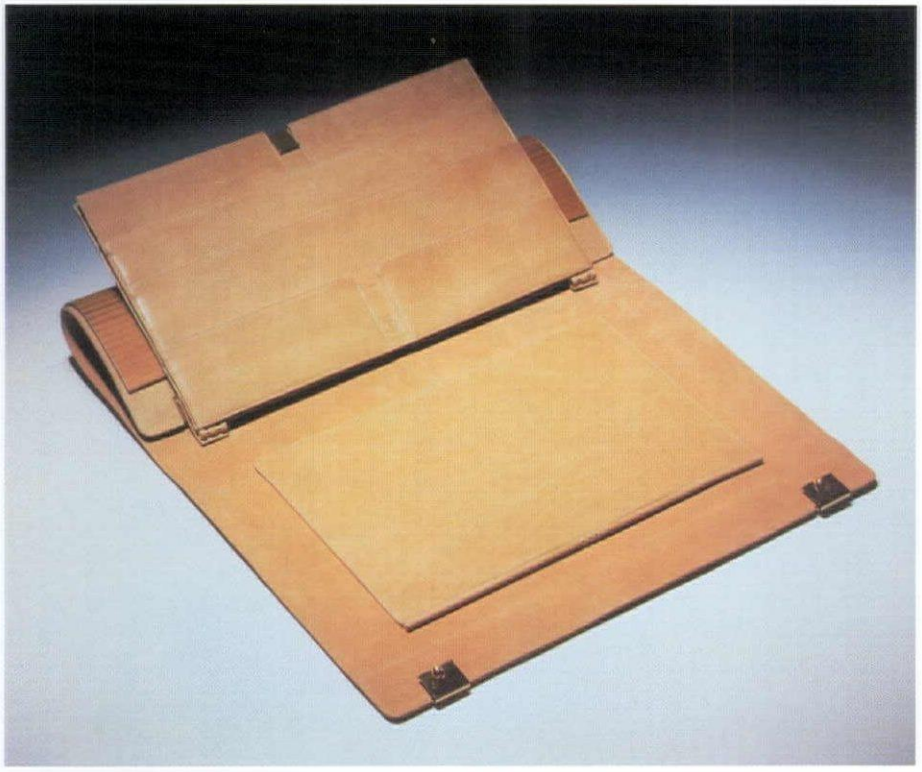
Client
Knoll Group, New York, NY.
Andrew Cogan, vice president, design.

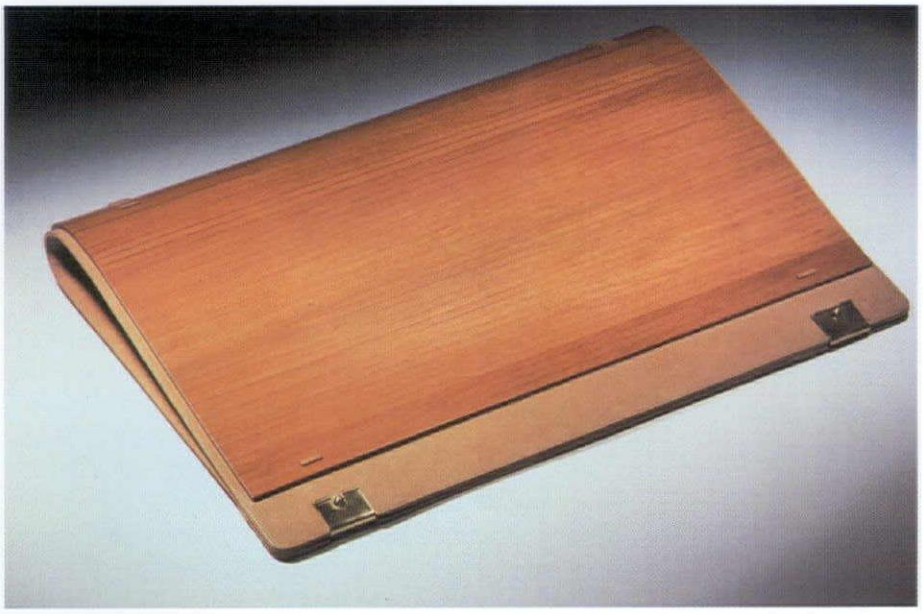
Consultant Design
Frank O. Gehry and Assoc. Inc.,
Santa Monica, CA.
Frank Gehry, architect.

Materials/fabrication
1/32 inch laminated strips of maple;
3M glue; stain.

Gehry Collection

The objective of this project was to create a collection of side chairs, lounge seating and tables that was not only aesthetically distinctive but also manufacturable, appropriate for the contract market and able to pass stringent industry testing. Inspired by orange crates, the designer proposed a moderately priced line of functional, ergonomic maple bentwood furniture that is held together by glue, with virtually no metal fasteners. Jurors greeted this design with appreciation for its translation of time-honored vernacular imagery into an innovative exploration of material and form. Discussing the intricate weaving that characterizes the Gehry Collection, Joseph said, "There's a whimsical, ornamental quality that comes from the actual construction method. Mass has been created through the use of a very delicate, linear form." Harvey commended the designer's imaginative use of materials and said, "I could really see these working well as accent pieces in most environments." Lewin concluded the discussion with warm praise for both the "simple ease" and "graceful poetry" of this project, saying, "These pieces change your perception of the space they occupy."





Dune Writing Case

"What an extraordinary exercise in craftsmanship," exclaimed Lewin, as the jury discussed the Dune Writing Case. Made of the highest quality wood, leather and metal, this design received warm praise not only for its "exquisite" use of materials but also for its "superb" execution. "The way the top rolls back to create a support for the writing surface is stunning — there's a sense of opening one pleasure after another," said Lewin. Although jurors noted that this portable writing case epitomized luxury, they agreed that the design in and of itself was admirable. Harvey said, "I could imagine this being just as appealing in more commonplace materials, because the cleverness doesn't reside so much in the materials as it does in the idea." As Joseph put it, "The design demonstrates an intensive study of a particular activity — writing. The result of this analysis is a simple but elegant rethinking of the desk."

Client
J. Tresserra Design SL,
Barcelona, Spain

In-house Design
Jaime Tresserra Clapes, designer.

Materials/fabrication
Walnut; Catalan leather; buckskin; hand-burnished brass.







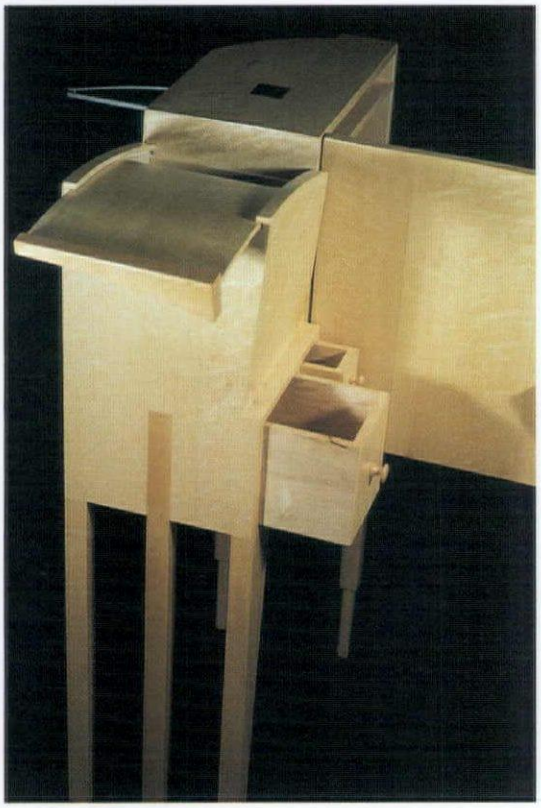
Client
Numetal Surfaces, Riverside, NJ

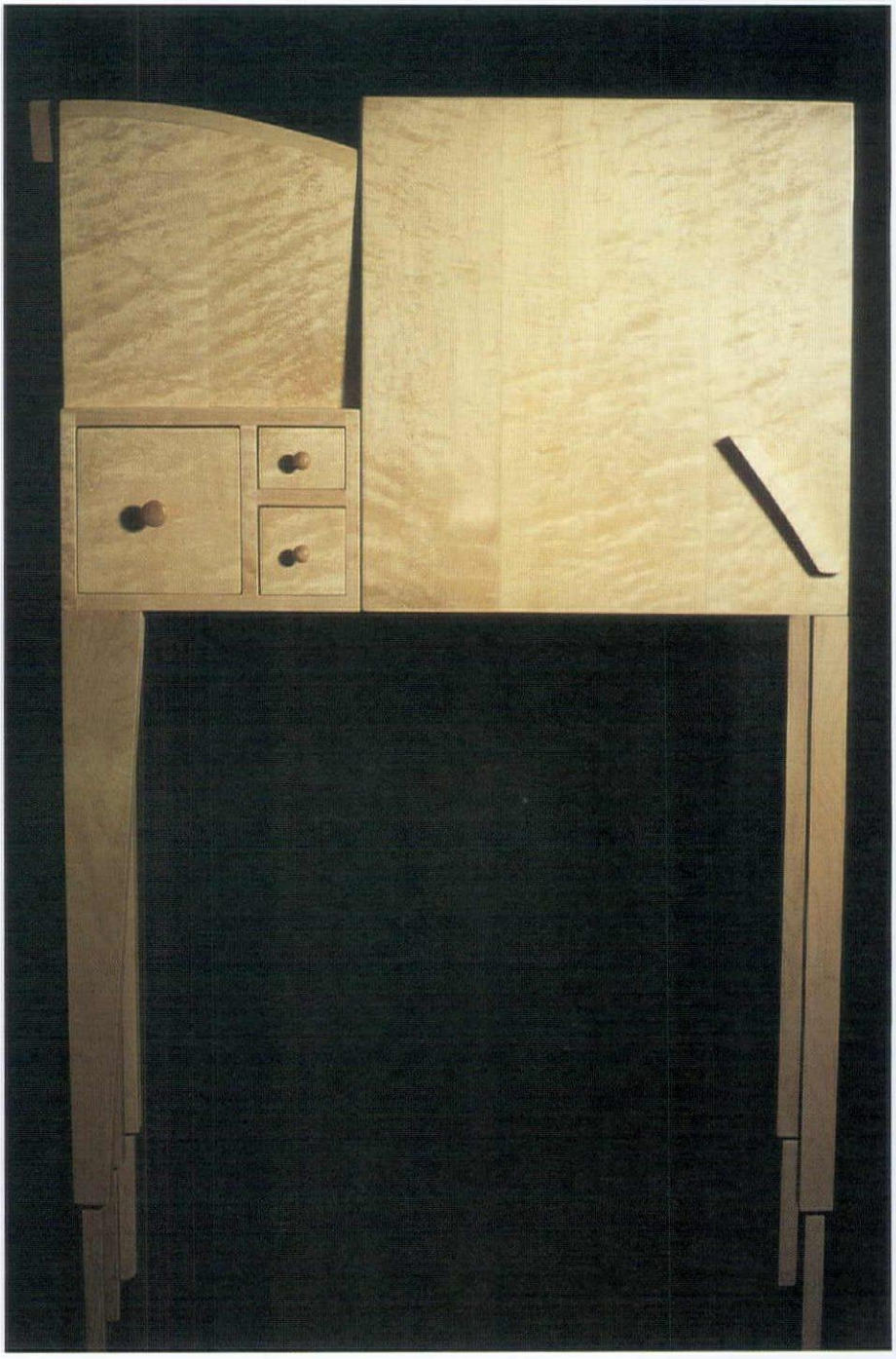
In-house Design
Irene Iwaniw, director of design; Louise Russell, textile designer, colorist.

Materials/fabrication
Wallcover application: metal fused to a paper and polymer base; flexible metal wallcovering material can also be laminated to different materials; all other applications: metal fused directly to glass, metal and other bases.

Numetal

Jurors received this innovative surfacing material with warm enthusiasm. Fusing real metals and natural pigments to a variety of different bases, the designers of this product created a line of flexible wallcoverings and surfacing materials that reflect the original and unpredictable properties of metals while providing practical applications through the refinement of color, texture and durability. The possibilities range from the look of milled steel to fossilized wood, granite, malachite, sand, aged gold and gilded copper. Said Lewin, "This product offers all the conveniences of man-made materials without having either the look or feel of faux." Harvey also pointed out the versatility provided by Numetal's ability to be fused to almost any substrate, including wood, aluminum, paper, glass or fabric. "The fact that this can be applied to furniture, lampshades, walls and portfolio cases really opens up a world of creative options," he said. Joseph summed up the jury's evaluation by exclaiming, "Numetal could be a design gold mine!"





Wooden Container

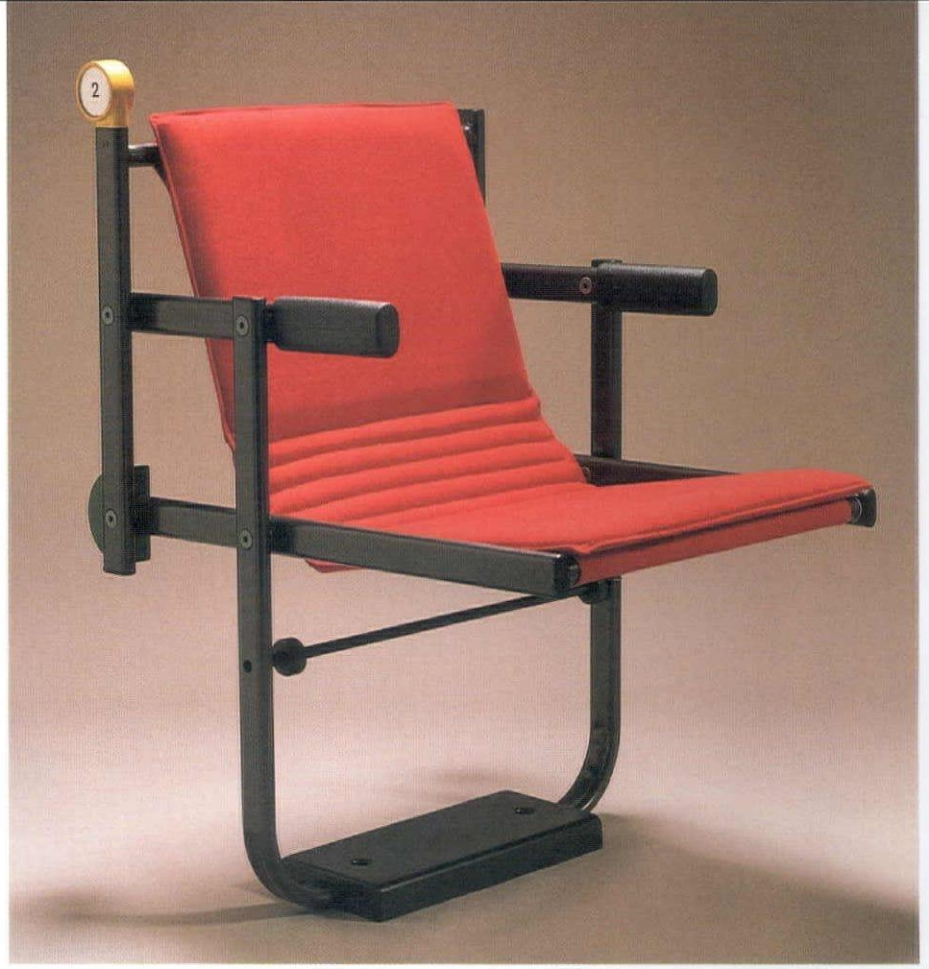
Jurors were impressed with the "intriguing" personal statement conveyed by the Wooden Container. "There's a remarkable simplicity to this design," said Joseph, "yet it's also very sophisticated." Praising the Container's confident use of materials, the jury repeatedly referred to a Shaker-like purity and naïveté that pleased them in this design. "Shaker furniture often has a quality of surprise to it — it's somewhat eccentric," Harvey explained. "This piece is also idiosyncratic, yet its formal elements are successfully integrated." Discussing the role of function in the Container, jurors noted that the design conveyed both playfulness and mystery in its varied compartments and drawers. The jury concluded by highlighting the design's enigmatic qualities, agreeing with Lewin's statement that the Container "is elegant yet innocent, architectural yet intimate."

Design
Sheri Schumacher, associate professor, Auburn University, Department of Architecture, Auburn, AL.
Kevin McPheeters, Auburn, AL, manufacturer.

Materials/fabrication
Bird's-eye maple veneer; plywood substructure; solid maple legs; steel rod; copper tube; marble inlay.

Clipper Auditorium Chair

Jurors enthusiastically lauded the Clipper Chair for its elegant and effective resolution of auditorium seating, an often overlooked area of design. Among the stated objectives of this project were to create a moderately priced chair with low tooling and manufacturing costs that offered easy delivery and assembling. But what especially impressed the jury was the Clipper's efficient folding action: the seat, armrests and back flip in when the chair is not in use, creating more space between rows and facilitating access. "A lot of thought went into this design," said Harvey, "and the result is a product that will not only improve the ordinary use of an auditorium but could actually save lives in an emergency situation." Jurors also noted with appreciation the details incorporated into the Clipper, including its easily removed fabric covering that allows for quick maintenance and its "simple, clear and tasteful" seat numbering device. "Overall," said Joseph, "this project demonstrates the advantages of integrating designers into the widest range of furniture manufacturing."





Client
Projeto S.A. Productos e Objetos Projetados, São Paulo, Brazil.
Leo Seincman, president;
Arnoldo Seincman,
development director.

Consultant Design
MHO Design Ind. e Com. Ltda.,
São Paulo, Brazil.
Sergio Ariel Halaban, senior designer.

Materials/fabrication
Oval cross-section steel tubing, electrostatic epoxy paint; semi-rigid integral-skin polyurethane foam arms; laminated wood chassis; flexible polyurethane foam upholstery; removable fabric covering.



Bacchetta Lampholder

Intended primarily for use in showrooms or retail environments, this lampholder required a design featuring maximum adjustability, a minimum number of parts and high durability. Jurors cited the Bacchetta for successfully fulfilling these demands, but went further in their discussion to praise the "straightforward visual restraint" exhibited in the design. "Sometimes," said Joseph, "an understanding of minimalist principles is all that's needed to make a design really stand out. But that understanding is not as easily acquired as one might assume. This project demonstrates that its designers were able to use the best of the Modernist ideals in order to create something that's appropriately understated." The jury agreed with Harvey's comment that the Bacchetta lampholder represented "a coherent resolution of design and engineering requirements — it's industrial design at its best."

Client
Halo Lighting, Elk Grove Village, IL

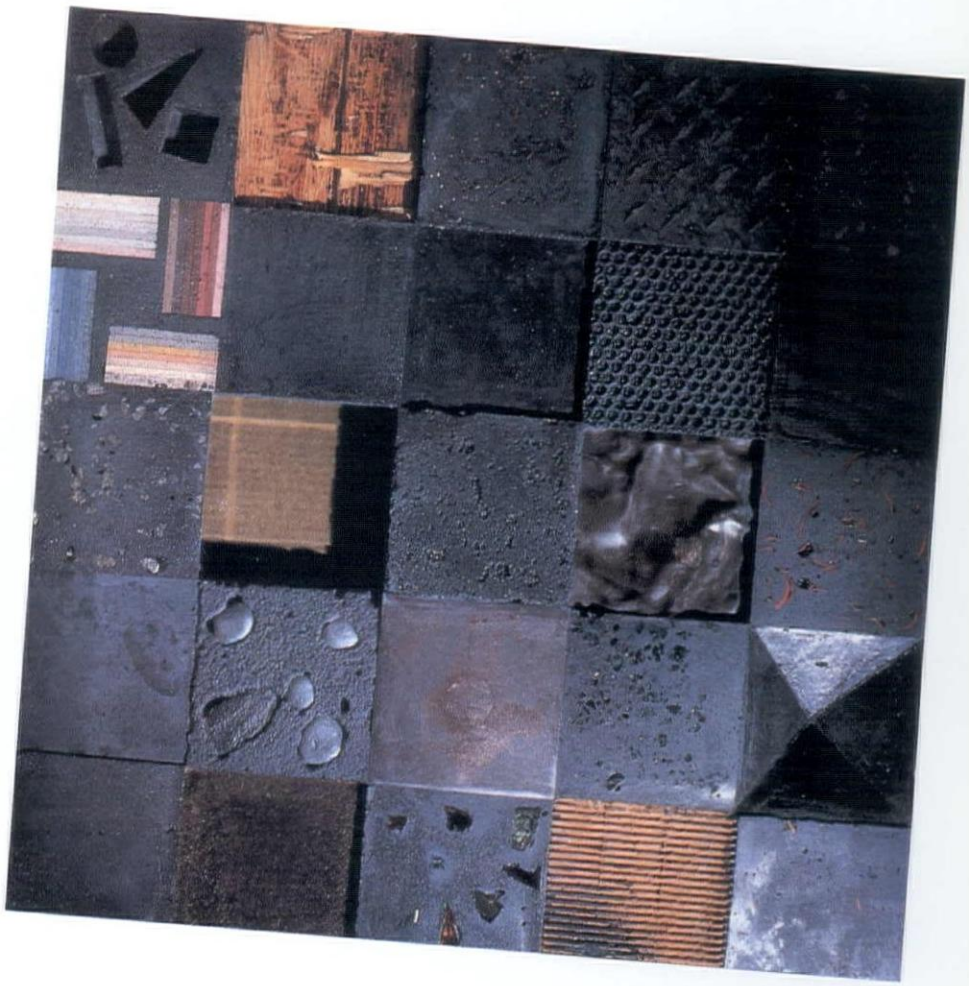
Consultant Design
Inno, Atlanta, GA.
Lionel Gillespie,
senior industrial designer;
Steven Gamper, industrial designer.

In-house Design
Halo Lighting design and
engineering staff.

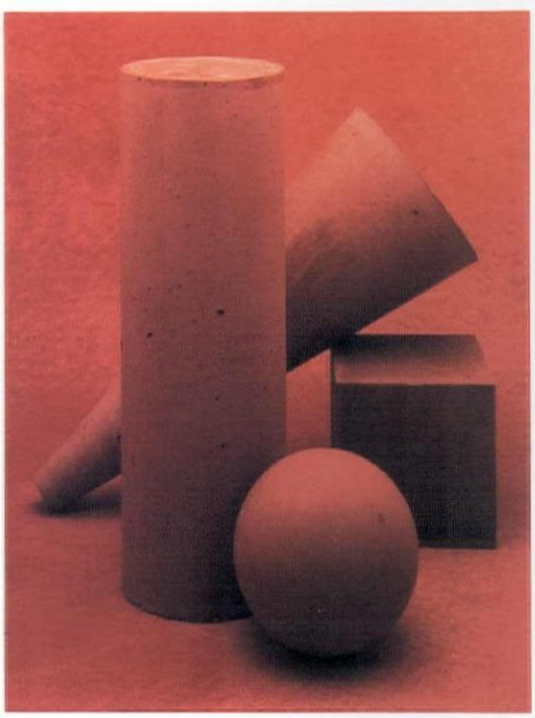
Materials/fabrication
Die-cast metal frame; injection-molded electrical housing and knobs.

Syndecrete Material

As an alternative to both synthetic solids and limited natural materials such as granite or marble, Syndecrete is a solid precast surfacing material composed of natural minerals. Half the weight of typical concrete, the product is workable with woodworking tools and can be made in an unlimited combination of colors, textures, surfaces and forms. Recycled and scrap material aggregates such as stone, wood, plastic, steel chips and shavings can be introduced in the Syndecrete custom mix designs, prompting Lewin to praise the environmental efficiency of this material. "Not only do we not need to use natural materials but we can actually recycle old materials with this product," she noted. Jurors were also impressed with the versatility offered by Syndecrete, which can be used in a wide variety of designs, including furniture, accessories, wall and building panels, counters, bathtubs and landscape elements. As Harvey put it, "The creative development and use of new materials are going to become more and more important in the coming years. This product bodes well for us."







Client
Syndesis Inc., Santa Monica, CA.
David Hertz, president.

Materials/fabrication
Custom formed, poured, hand-finished precast composite, made of natural materials.





Spine Chair K1
"What is so wonderful about this piece," said Lewin, "is how it composes mass from a flat sheet of material." Jurors hailed the designer of the Spine Chair K1 for his innovative use of Koroseal material to create a collapsible, weather-resistant and comfortable seat. The material is routed in order to allow the chair to be folded, with an interior metal construction giving the Koroseal its form. Exploring the problems of designing collapsible chairs, the jurors agreed with Joseph's comment, "Most fold-down furniture looks a bit flimsy. But you would never guess that this form was generated by the need for or the possibility of collapsing it. So there's an element of surprise and pleasure in realizing that the Spine Chair's solidity still allows it to be folded and stored." Harvey added, "There's a marvelous contradiction here between mass and compression." The jurors also praised the "simple, utilitarian" use of metal to form the chair's substructure and handles, with Joseph saying, "This kind of essential craftsmanship reveals a lot of creativity."

Client
Nanna Design Inc., New York, NY

In-house design
Henner Kuckuck, designer.

Materials/fabrication
Koroseal; aluminum; metal nuts and bolts.

Tamrong Fabric

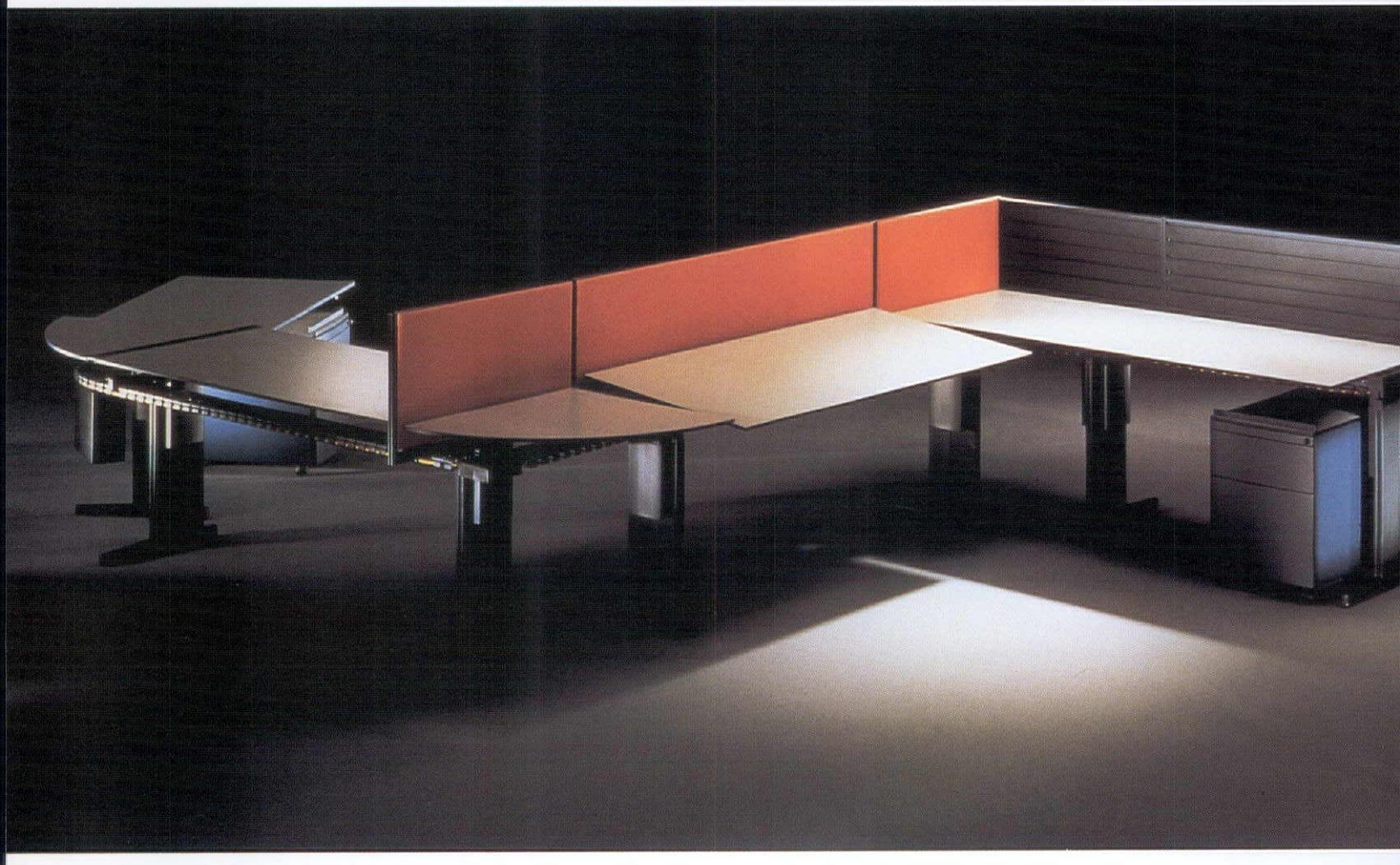
"What I like about this pattern," said Lewin as the jurors discussed the Tamrong Fabric, "is that an unusual quality of three-dimensionality has been added to what is obviously only a flat surface." The jury agreed that fabrics intended for use with contract furniture tend to be "dull and pedestrian," and noted that the Tamrong successfully avoided standard design conventions while still serving its purpose. "The subtle iridescence of this fabric brings a sense of depth," said Joseph, "while the pattern itself is both boldly linear and decorative." Harvey summarized the jurors assessment by saying, "The Tamrong offers a rich and inviting example of what designers can do with textiles."

Client
Fujie Textile Co., Ltd., Tokyo, Japan

Consultant Design
Hiroshi Awatsuji Design Studio,
Tokyo, Japan.
Hiroshi Awatsuji, designer.

Materials/fabrication
53 percent rayon; 47 percent cotton.





Ypso Office System

Ypso is a flexible, freestanding office furniture system that was commended by the jurors for its appealing resolution of technological issues. Multiple adjustments can be made to the components; desktops can be inclined and are height adjustable; cable transport and storage are incorporated into the design; and a variety of efficient management and storage possibilities are offered. Noting that the link approach to office furniture is the standard European design idiom, Harvey said, "Although this type of product is common overseas, the elements here are handled in an uncommon way." Joseph pointed to the design's creative integration of electronic cabling, saying, "The most technical and unsightly aspect of any office system becomes a decorative element with this use of a dentil-like track." After touching on the de Stijl influences evident in the Ypso's color blocks, jurors discussed the lightness of scale that resulted from this design's emphasis on surfaces rather than on mass. "Along with excellent ergonomics," said Harvey, "the design allows for a more playful, less leaden office environment."

Client
Aspa, Utrecht, The Netherlands

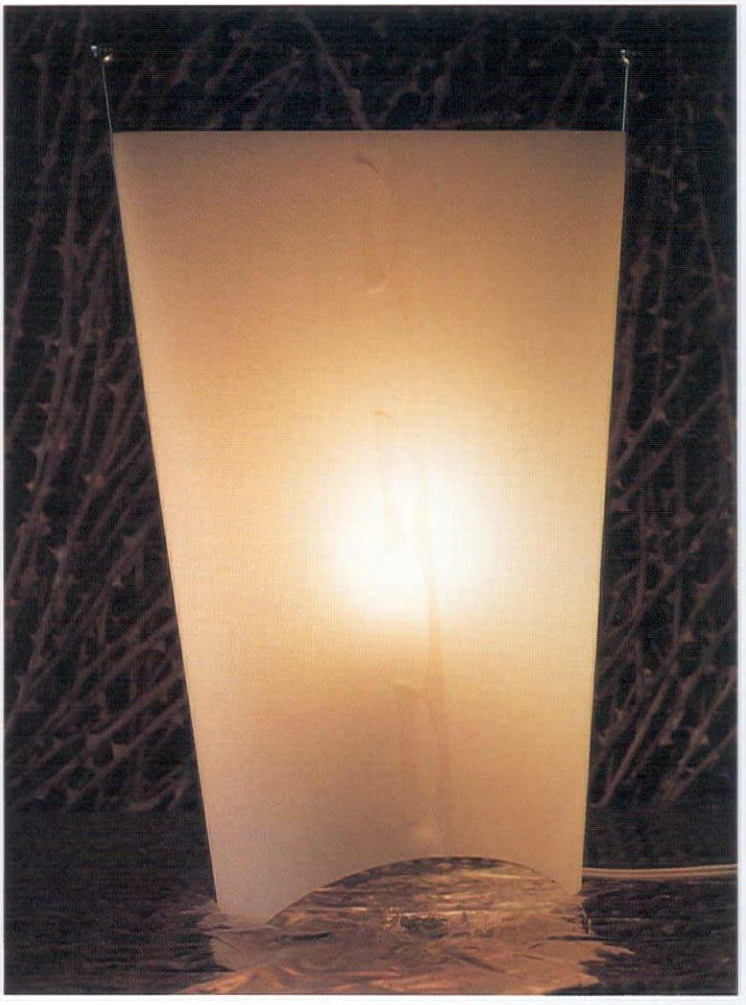
Consultant Design
Ninaber/Peters/Krouwel, Industrial Design, Leiden, The Netherlands.
Assenburg, Tilburg, The Netherlands, manufacturer.

Materials/fabrication
Painted steel; hard and soft injection-molded plastic parts; high-pressure laminate tops.

Squeeze Lamps

This series of lamps was praised by jurors for taking creative advantage of the tensile qualities of two flexing materials. The Mylar bands in all the versions lock together without glue, using, instead, a tongue-and-groove arrangement. Similarly, the internal metal springs exert pressure against the taut plastic sheaths to keep the lampshades snugly in place. In the suspended version of the Squeeze lamp, the metal rod flexes against the inside of the translucent belt of Mylar; in the wall-mounted model, the translucent plane arcs from the pinch of the metal rod within, while a structural shade supports the freestanding version. In each of these, the act of squeezing defines the lamp's form and character, with small spheres at the spring ends preventing the metal and the Mylar from disengaging.

It was this ingenious exploration of common materials to create a low-cost design that charmed the jurors as they examined the Squeeze Lamps. Said Harvey, "I keep looking for new metaphors for joinery in furniture design, and this example is really refreshing." Joseph pointed to the small balls at the tip of the metal rods as being both "playful and functional," and added, "The ornamentation is also the connection here." Comparing this design to the familiar Noguchi designs, Lewin concluded, "There's a sculptural quality to the Squeeze lamps that's wonderful because of its sheer simplicity."

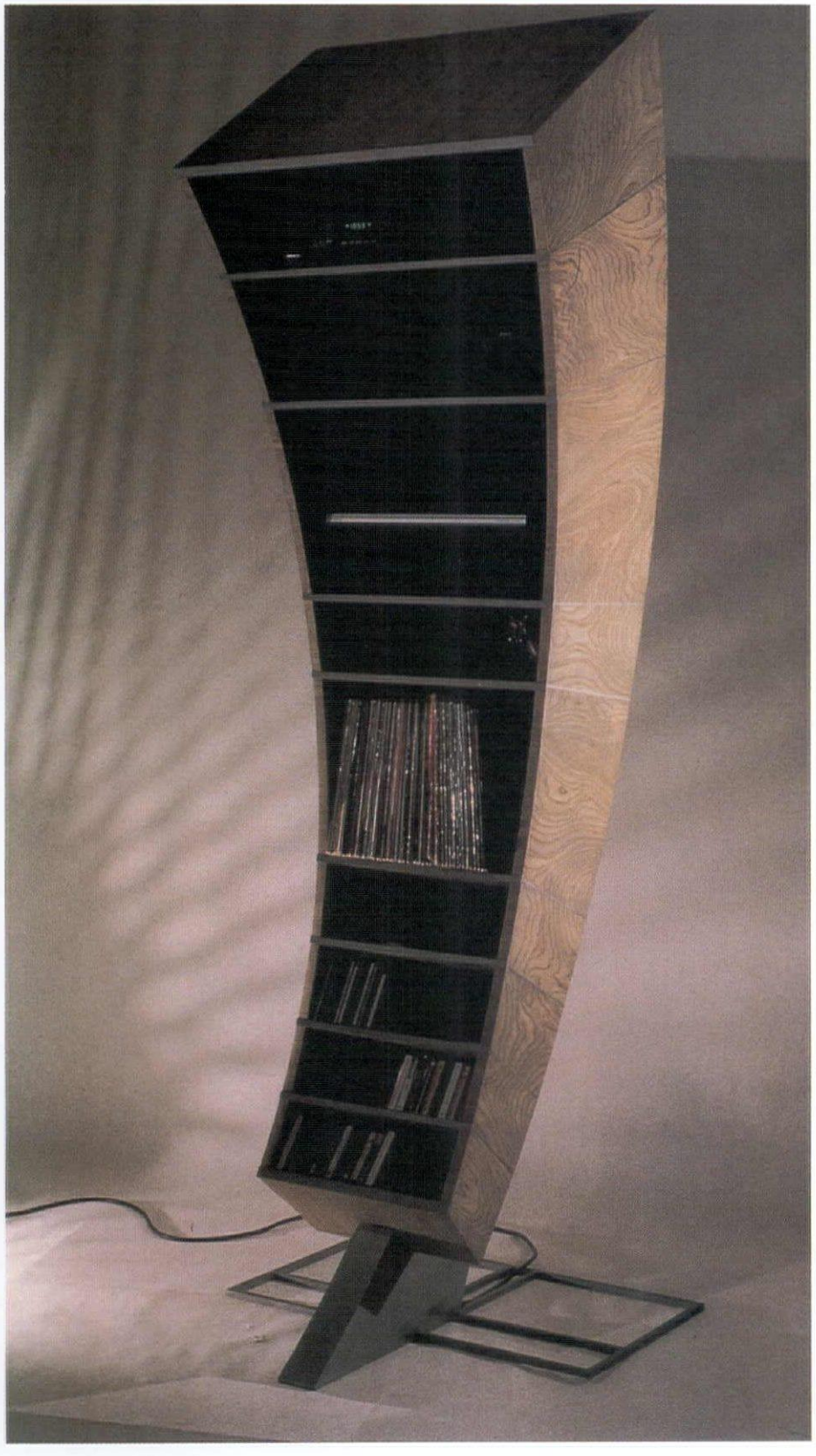




Client
George Kovacs Lighting Inc.,
Glendale, NY

Consultant Design
Lisa Krohn and Christian Dufay,
Los Angeles, CA, designers.

Materials/fabrication
7 mm Mylar plastic drafting film;
metal springs.



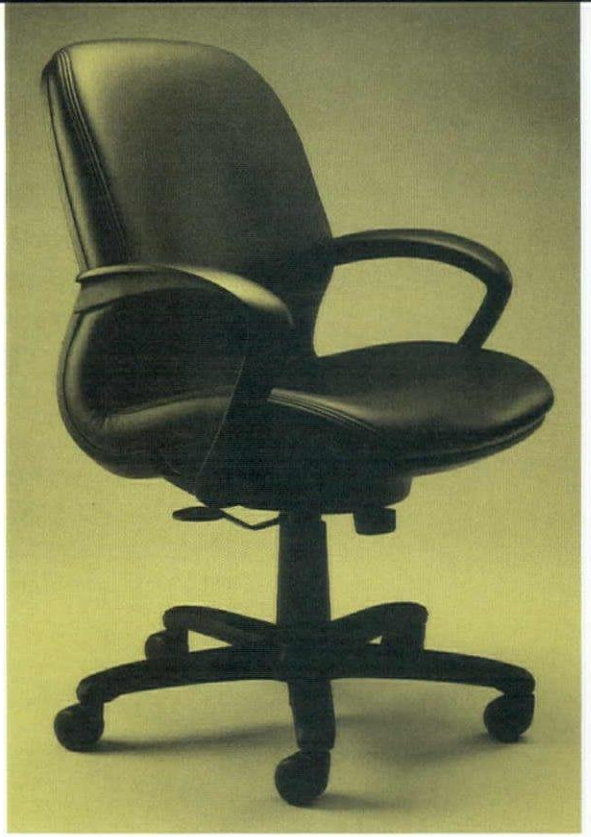
Crescendo Cabinet

"Why aren't more furniture designers coming up with creative ways of integrating technology into our homes?" asked Harvey, as jurors examined the Crescendo Cabinet. They agreed that this project offered an imaginative solution to the problem of storing the many accoutrements of audio technology. After citing the references made in this project to previous designs, the jurors went on to discuss with appreciation its careful detailing and elegant use of materials. For example, side panels were cut and fitted between inlaid steel strips so that the path of the wood grain focuses toward the center of the cabinet arc. "The curved steel spine along the back of the shelves and the inlaid steel forms along the sides are both utilitarian and distinctive," said Joseph. Praising the careful geometries required to make the curve of the cabinet functional, the jury commended the Crescendo as a "smart and graceful" design.

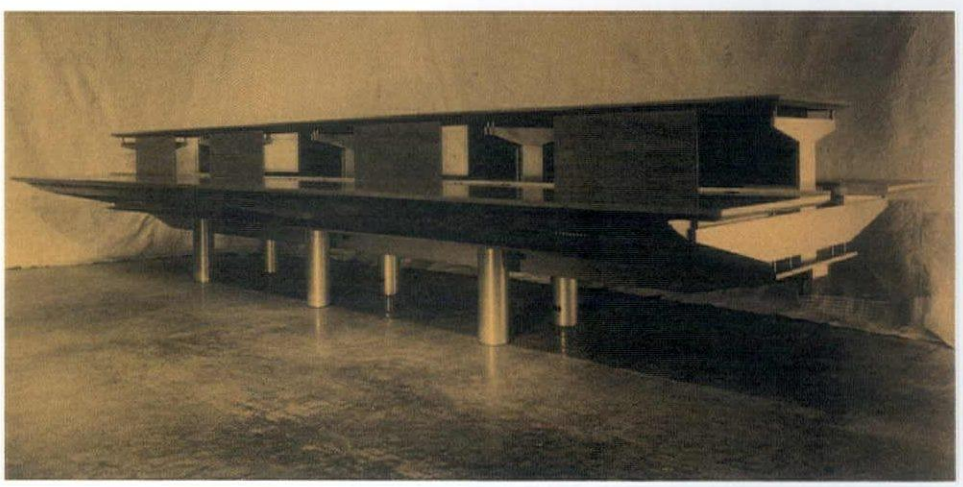
Design
Andrew R. Hope, student,
Stanford University, Los Altos, CA.
Matt Kahn, professor.

Materials/fabrication
Birch and ash plywood; ash veneer;
cut, welded and bead-blasted steel.

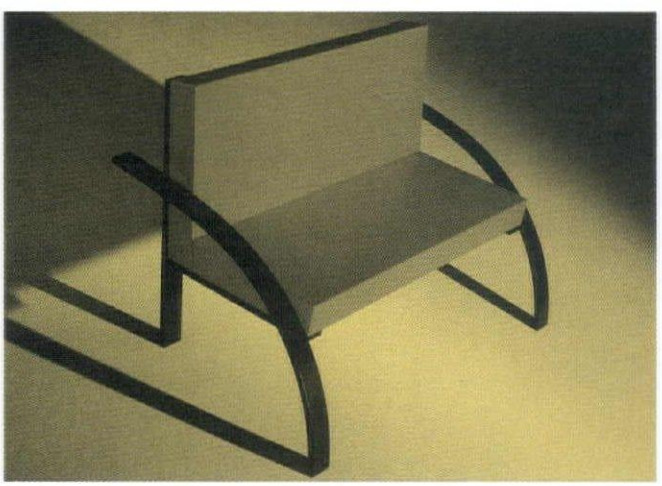
Furniture Honorable Mention



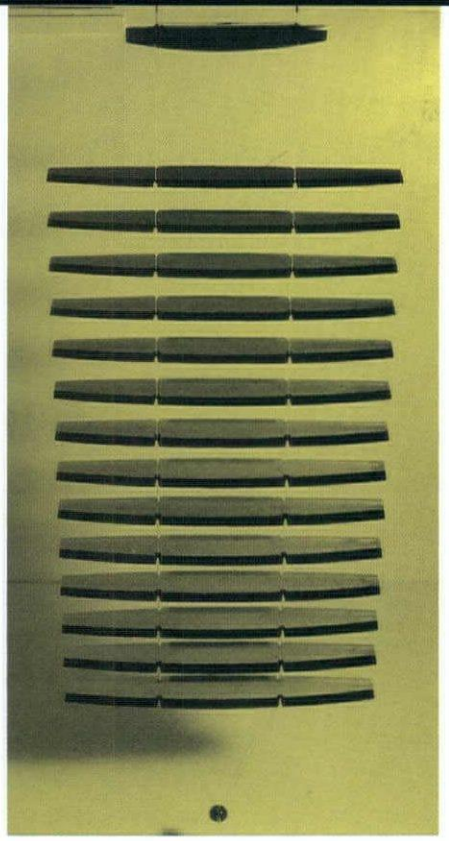
Praised by jurors for its "confident handling" of the many requirements for office seating, the Rally Chair, designed in-house by Steelcase Inc., Grand Rapids, MI, is a competitively priced ergonomic product that features what Harvey called "crisp geometry." The no-front-rise design promotes proper posture and virtually eliminates any pressure on the legs when the chair tilts back. Lewin also noted with appreciation that the chair had been designed to permit easy disassembly for recycling.



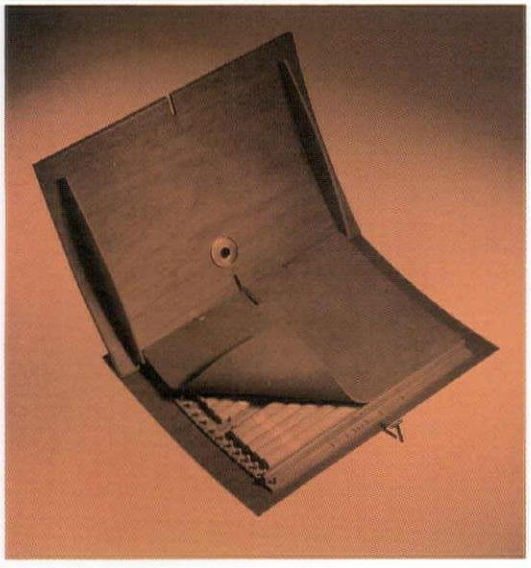
The Trader's Desk/Conference Table, designed by Mark Horton, Architect, San Francisco, CA, for Farallon Partners, seats eight traders comfortably and incorporates a variety of computer/data systems. A central computer "trough" ensures easy organization for these systems. Jurors noted that this design was not only "suitably substantial," but also adeptly resolves its many technological requirements. Said Harvey, "This is an impressive design for a very hectic environment."



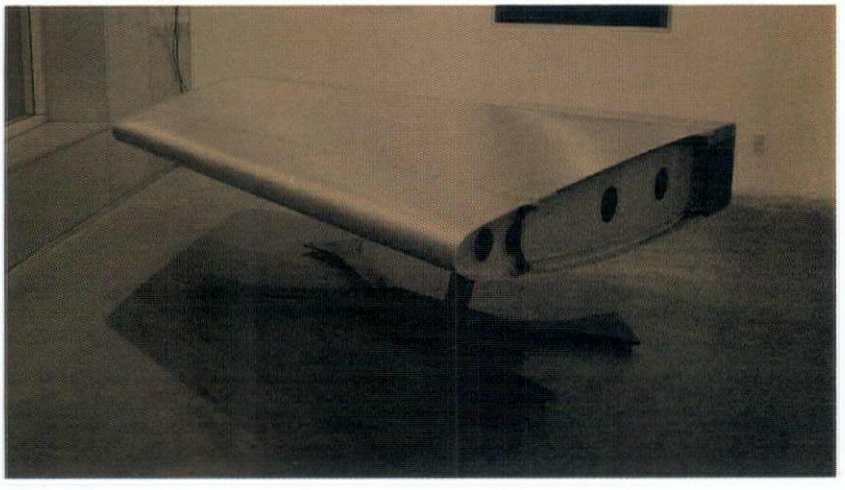
Made of powder epoxy painted aluminum with an injection-molded polyurethane foam seat and back, the Parigi Chair, designed by Aldo Rossi, Turate, Italy, for Unifor Inc., was praised by Joseph for its "sweeping lines and bold profile. There's a distinctive crispness to the form," she added, "that relates to the designer's work in general. This is design at a high level." Jurors also applauded the chair's versatility, noting that it would be equally comfortable in either a home or an office environment.



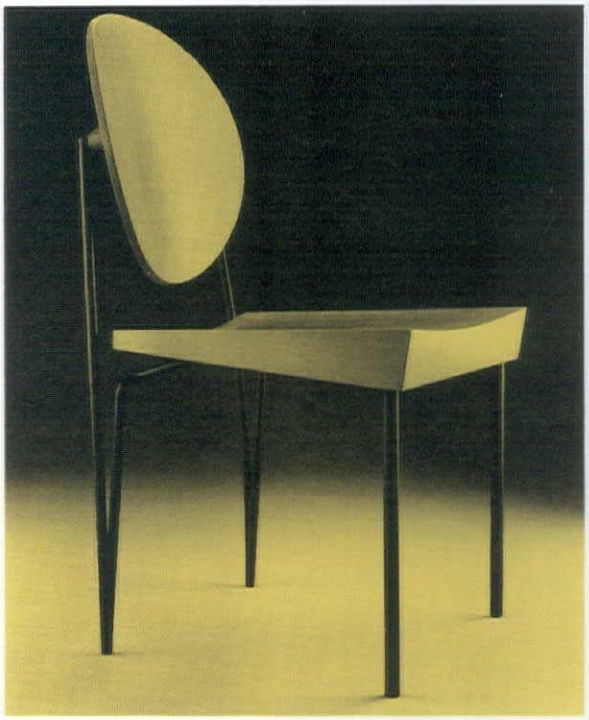
Designed in-house by Ecco Design, New York, NY, the Solar Blind uses innovative technology to create an energy-efficient window shade that absorbs sunlight during the day, stores the energy in a rechargeable battery, then releases light at night. Made of aluminum sheet, its electrical components include a thin, flexible photovoltaic cell at the rear of each cell and an electro-luminescent strip at the front. Jurors declared this product groundbreaking, and called for more of this kind of environmentally sensitive design.



Intended for use in hotels or restaurants, the Havanera Cigar Box, designed in-house by J. Tresserra Design SL, Barcelona, Spain, was praised by Joseph for its "exquisite detailing" and "elegant use" of fine leather, wood and brass. Two open-arc curves face each other on slightly off-set axes, placing the rear edge of the lower lid in position to serve as a handle. Jurors were particularly impressed by "the process of unveiling" that is engendered as each layer of the box is opened to finally reveal the cigars.



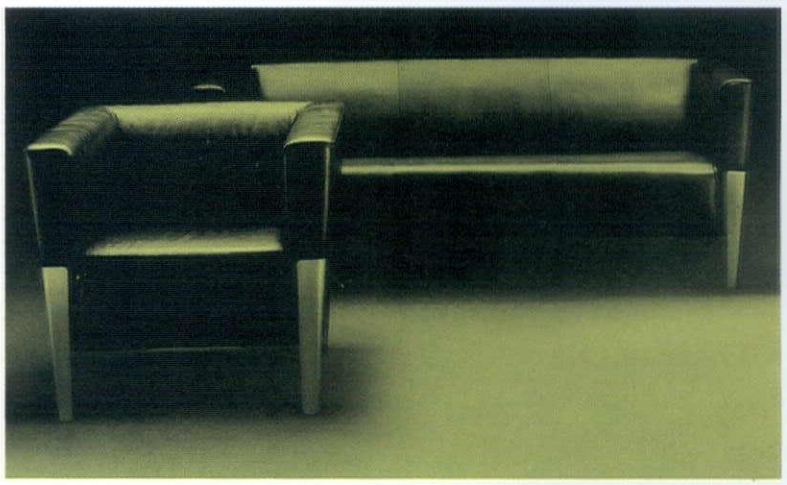
With its bench slats made of 100 percent recycled HDPE from milk bottles and its structural aluminum frame made of largely reclaimed materials, the Recycle Design Site Furniture series, designed by Fahnstrom/McCoy, Chicago, IL, for Eaglebrook Products Inc., was lauded by the jury as "a responsible and creative alternative" for use in such public areas as parks and recreational areas. Ease of assembly and installation, extended durability, and improved appearance were among the benefits also noted by the jurors.



Jurors agreed that the Vik-ter Stacking Chair, designed in-house by Dakota Jackson Inc., New York, NY, was an especially attractive wooden stacking chair. They noted that the design of the chair, with its flexible back, was both biomorphic and geometric, allowing the form to maintain a crisp aesthetic while still conforming to the body's own contours and movements. Joseph said, "The subtly curved backrest is very pure and very elegant," with Lewin adding that the design was "distilled to its essential parts."



The Swords to Plowshares Series Table, designed in-house by S.M. Tolkin, Santa Monica, CA, uses discarded military components such as aircraft subassemblies to create furniture that the jury called "a truly imaginative approach to recycling." Harvey also cited the "intrintsic beauty" of the series' components, which would vary according to supply but would include aircraft horizontal stabilizers and other examples of the twentieth century's "exquisitely detailed" military machinery.



The Sierra Collection, designed by Kane Design Studio, San Francisco, CA, for Bonaventure Furniture, was cited by jurors for its elegant lines and thoughtful balancing of proportions. Harvey praised the upholstered chair's simple break-formed sheet metal legs as being especially well resolved. The jury also noted that the design has the presence, scale and comfort required for lounge and lobby use, but could translate into a smaller scale to respond to office space limitations.

Graphics

"I think we need to caution ourselves that in any competition there is going to be a lot of good work that doesn't get in," said Bill Drenttel. "This is not to say that work is a waste of paper or that it shouldn't have been printed. Rather, the question is: What crosses the line into being great work?" Central to the discussion among Drenttel and fellow jurors Carol Carson and Louise Fili was an attempt to discern, among the nearly six hundred entries, those projects that clearly crossed that line.

In attempting to separate the good from the inspired, jurors found that they responded most favorably to projects where the designer brought more than mere competence to bear on the task. "We saw a lot of imitations today, and I think that's what we're all weary of," Carson observed. "This group of winners has a strong sense of identity, some quality that separates it from the rest." Drenttel concurred and agreed that despite the generally high level of design shared by most of the entries, "there were no real breakthroughs" in evidence. "In the coming years," he continued, "this will come from the more personal work. All of these selections reveal evidence of designer's personality working the content."

Especially notable this year, in addition to the high volume of entries, was the jury's decision not to award a Best of Category to any of the winning projects. "The designs we have selected are all extremely well executed," said Carson. "They're all work to be proud of, but there is nothing among them that is fundamentally so superior to the others as to warrant being Best of Category." Fili and Drenttel agreed with Carson's assessment, and both echoed her praise for the work that was finally selected.

Drenttel went on to observe that he detected a certain unease among graphic designers. "I don't know if it's caused by social, economic or environmental concerns, but there seems to be a lot of confusion about what constitutes responsible design," he said. "We've cycled through a lot of developments in the past few years, and now it seems as if designers are grappling with the question of how to take the profession forward."

Jurors agreed with Fili's observation that, "The projects we didn't give awards to are the best representation of the kind of work that is being generated today." Drenttel, however, added that, "this raises a real concern. The readers of this magazine won't get the opportunity to see the work that was passed over. Perhaps they can imagine what it was like, but they should be assured that certainly it wasn't all bad." No, the jury concluded, it was more a matter of, as Fili observed, that "it now takes a lot to stand out."

Jurors Carol Carson, Bill Drenttel, Louise Fili
Moderator Nicholas Backlund



Phelps Stationery

"This project combines a handmade sensibility with the surprise of the found object," said Fili of the Phelps Stationery, designed for a Minneapolis-based photographer. Centered on two labels, one that doubles as both business card and letterhead, and one for mailing letters and packages, the design of the Phelps Stationery was praised for its simplicity and versatility. "The designer has given his client the ability, in effect, to design and implement this system as his needs dictate," said Carson. Jurors also praised the qualities of the various materials — ranging from newsprint to chipboard — that are used in conjunction with the printed labels. "So many apparently low budget projects in fact require a lot of effort to achieve the desired effect," Drenttel observed. "This, however, wasn't designed to appear cheap; it is cheap."

Client
Bill Phelps, Minneapolis, MN

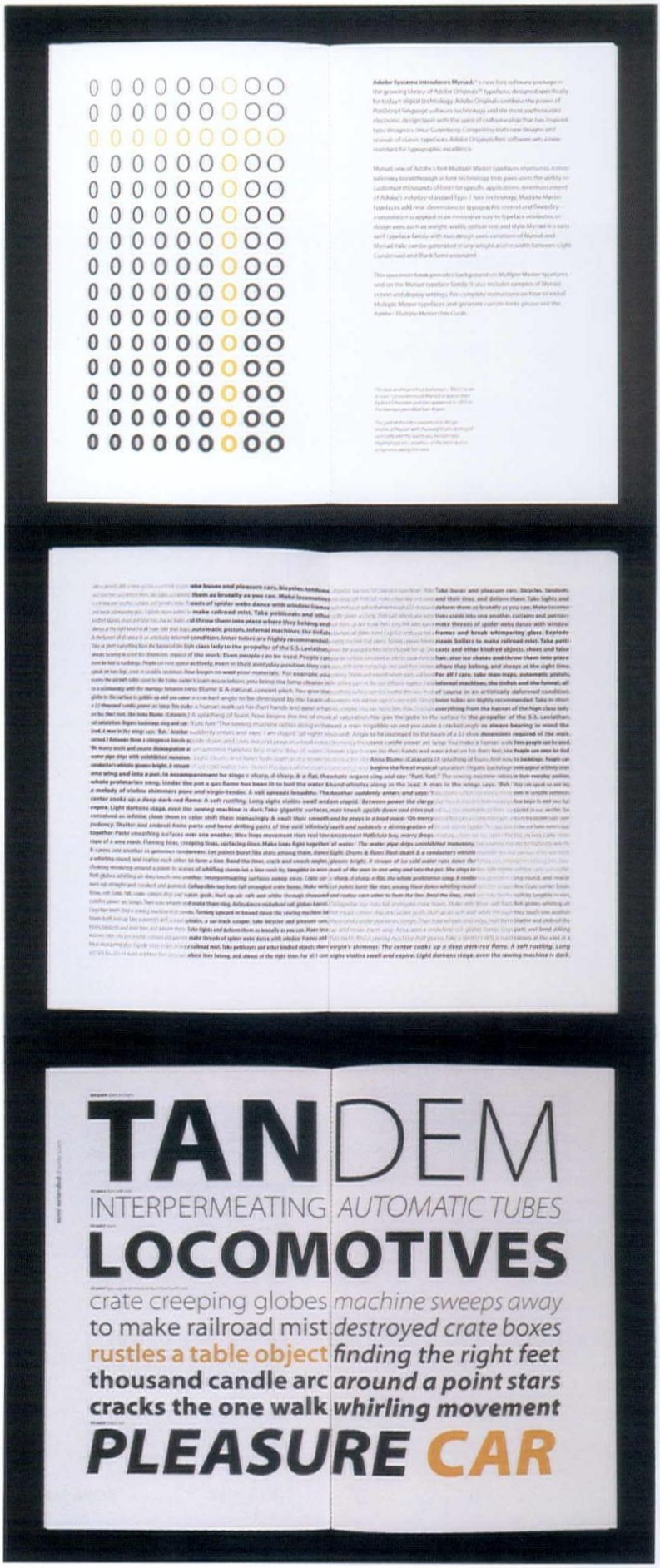
Consultant Design
C.S. Anderson Design,
Minneapolis, MN.
Halley Johnson, art director.

Materials/fabrication
Recycled MacTac labels printed in one color; variety of industrial stocks, including Raincote and Newsprint; Triple Tuff envelope.

Myriad Specimen Book

"This retains some of the flavor of older type books," said Drenttel of the Myriad Specification Book. "It's both useful and attractive." Designed to demonstrate new user-variable features included in the Myriad face, the Myriad Specimen Book was cited by the jury for its balance of clear instruction and aesthetic considerations. "There's a nice handling of the personality of this face throughout the book," said Fili. "Its presentation is well handled over a wide range of sizes."

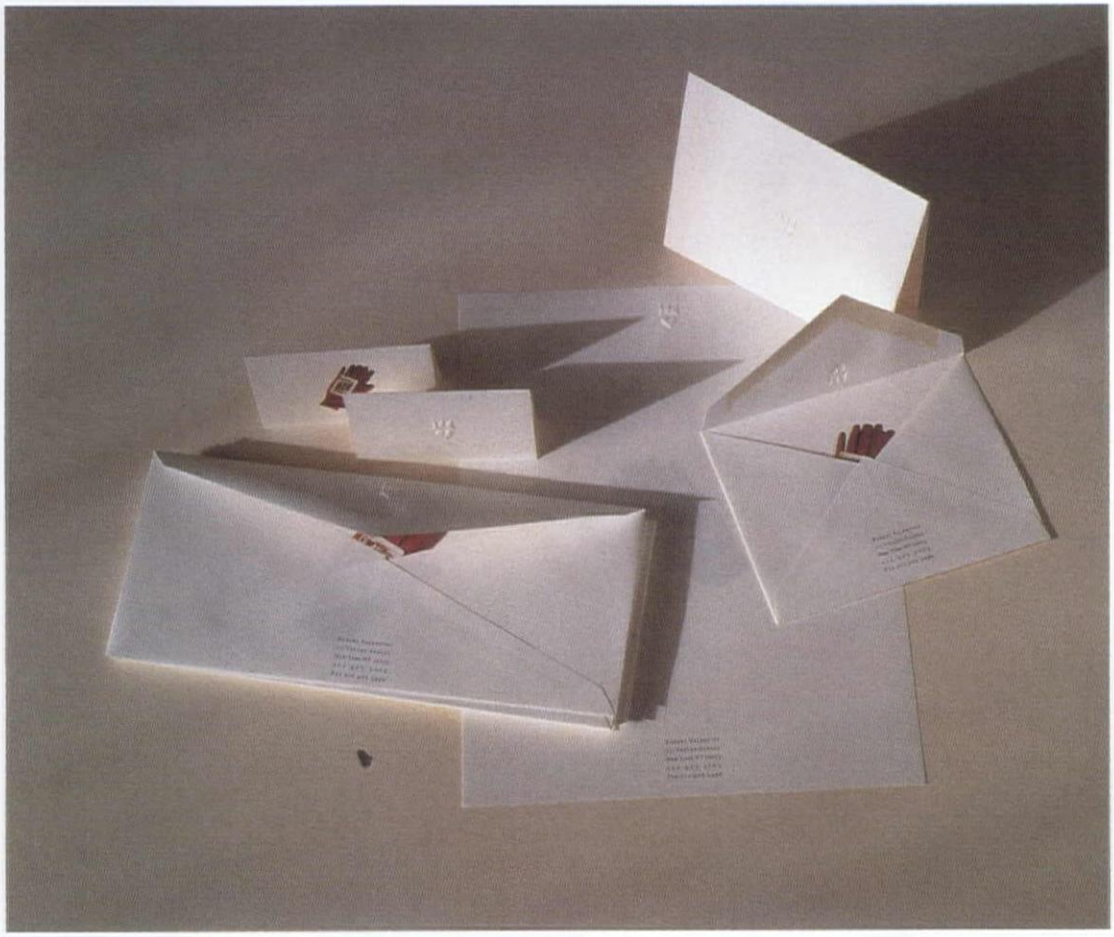
Jurors also praised the amount of information contained in the Myriad Specimen Book, noting that "it functions beautifully as a pocket reference guide." The aesthetic character of the book also drew praise from the jurors for presenting a digital type face in a way that was not dominated by a "computer aesthetic." Concluded Drenttel, "It's modest, informative and nicely designed. It accomplished what was required of it."



Client
Adobe Systems Inc.,
Mountain View, CA

In-house Design
Laurie Szujewska,
art director and designer;
Margery Cantor and James Young,
designers.

Materials/fabrication
Offset printing; Mohawk Superfine stock; Myriad type; autobind.



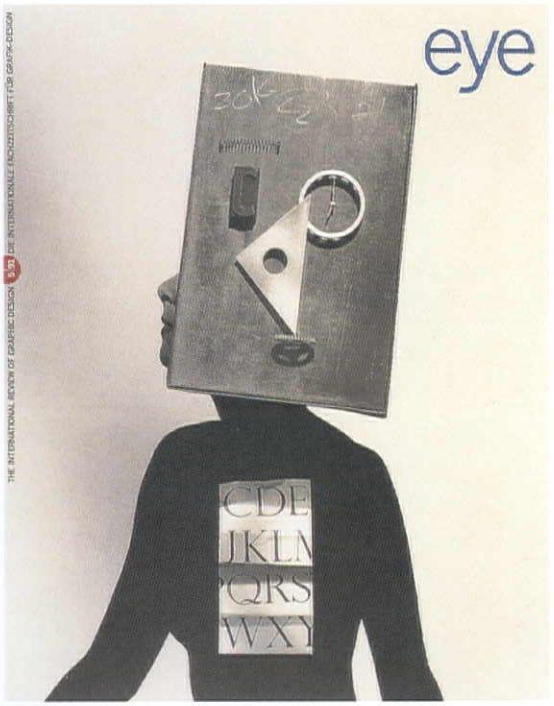
Robert Valentine Inc. Identity Program
"Of all the identity programs we've seen today, this one stands out," said Drenttel of the Robert Valentine Inc. stationery and identity program. Jurors praised the clean and unaffected appearance of the stationery and noted that it was at once minimal and richly textured. "There's a great subtlety to this design," said Carson, "that is strengthened by a concern for detail."

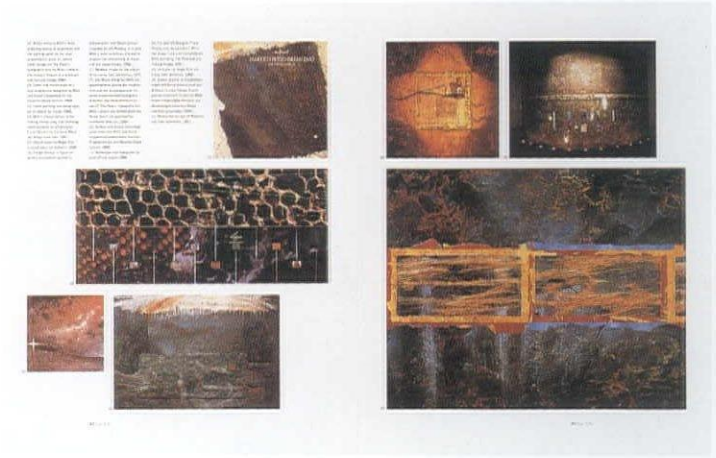
By limiting himself to three elements — an embossed icon, an image of a hand holding a playing card and a small block of type — the designer, the jurors agreed, had established a personal iconography that could be applied across a wide range of applications. Drenttel in particular praised the organic quality of the embossed symbol, observing that it "seems to transcend the sterility of many embossed logos." Carson concurred and concluded, "This program gives you a sense of the designer's sensibilities."

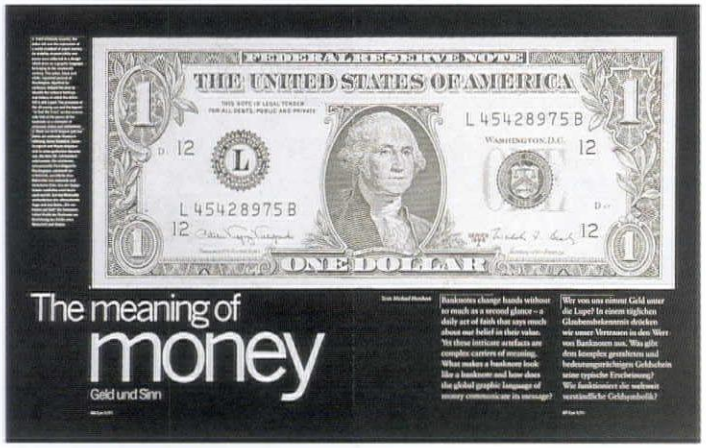
Client
Robert Valentine Inc., New York, NY

In-house Design
Robert Valentine,
principal and art director

Materials/fabrication
PMS 540/4-color process printing, blind embossed with sculptured die; Gilbert Neu-Tech Ultra White, Wove 28 lb. Bond and 80 lb. Cover stock; Berkeley Oldstyle small caps type.









Client
Wordsearch, London, England.
Peter Murray, publisher;
Deyan Sudjic, editorial director.

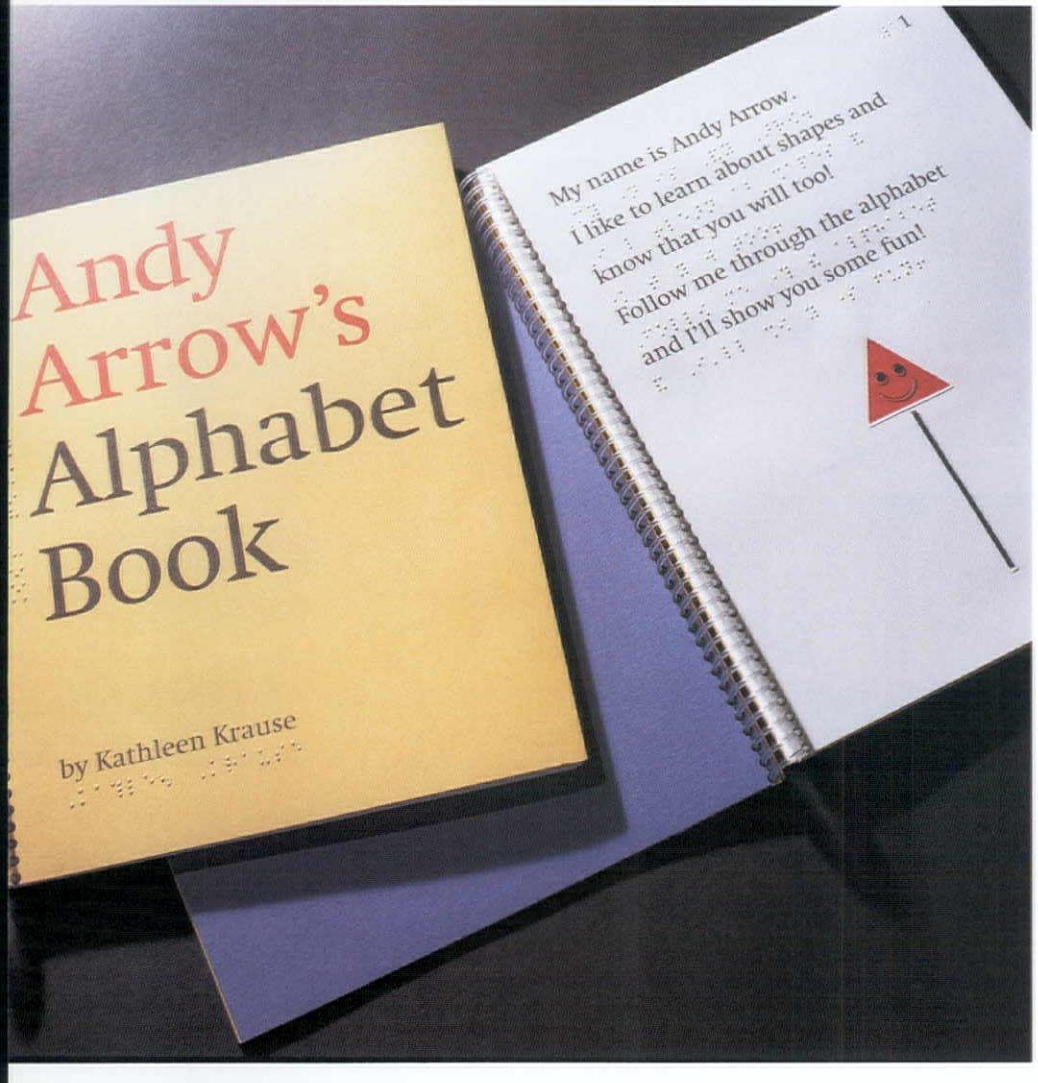
In-house Design
Stephen Coates, art director;
Rick Poynor, editor;
Erik Spiekermann, associate editor;
Liz Farrelly, assistant editor;
Robin Barton, Phil Sayer and
Mel Yates, photographers.

Materials/fabrication
Webb offset printing; Consort Royal Supreme Matt and Metaphor Wheat stock; Monotype News Gothic and Linotype Sabon type.

Eye Magazine

Eye, a bilingual magazine covering graphic design, was cited by the jury for both its editorial format and art direction. Running editorial text in English and German, jurors agreed, presented a difficult challenge to the magazine's designers. Too often, Drenttel observed, texts in additional languages interfere with the pacing and sensibility that are unique to magazines. "In this case," he said, "the designers have dealt with the language issue in an intelligent and unobtrusive way."

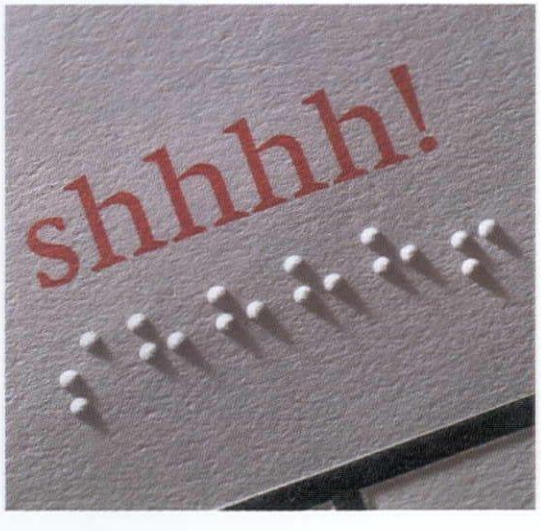
The jurors further praised the magazine's art direction and design for "evoking a contemporary sensibility without pandering" to designerly trends. Carson praised the handling of the typography and choice of stock, while Fili applauded the presentation of the imagery. Summarizing the jury's opinion, Drenttel concluded, "This is really designed to feel more like an editorial magazine on design rather than a succession of portfolios with captions. It doesn't fall into the trap of giving over its own identity to its subject matter."

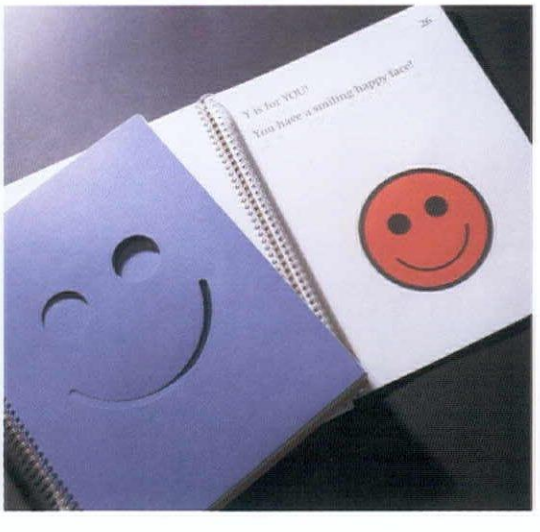


Andy Arrow's Alphabet Book

"This project offers a welcome redefinition of the typical paper promotion," said Drenttel of Andy Arrow's Alphabet Book, the first alphabet book for the blind that can be totally understood tactually. "If that were all it did, it would be laudable enough. But this design brings something of real value to its intended audience." Until this edition, the book had been hand-assembled on an as-needed basis by an educator working with blind children. When invited by the client to produce a "smart" promotional piece, the designer decided instead to use the allocated budget to produce this volume and distribute it to libraries and schools.

"This sets an important precedent," said Carson, "because it stands the traditional promotion on its head. The intended audience is no longer primarily designers; the audience is children." Apart from its nobility of purpose, jurors also praised the book's "playful use of imagery" and its "elegant integration of braille embossing and typography." Concluded Drenttel, "while in no way disparaging the physical design of this book, I think that the best single design solution in this entire project was the reallocation of the budget from something that is typically wasteful into something of merit and value."





Client
Kathleen Krause,
sponsored by Gilbert Paper,
Menasha, WI.
Su McLoughlin, manager, marketing strategy and communication.

Consultant Design
Thirst, Chicago, IL.
Kathleen Krause,
concept and field testing;
Rick Valicenti,
project design and coordination;
Ilse Krause, typography;
Tardis Typography,
braille typography;
Horizons for the Blind,
braille consultant.

Materials/fabrication
Offset printing and embossing; Esse Accent Yellow Smooth 80 lb., Accent Blue Texture 80 lb., and White Smooth 80 lb. stock; Gerhard Unger's Swift type; plastic spiral binding.



Client
The Sunshine Mission/Casa da Rosas, Los Angeles, CA

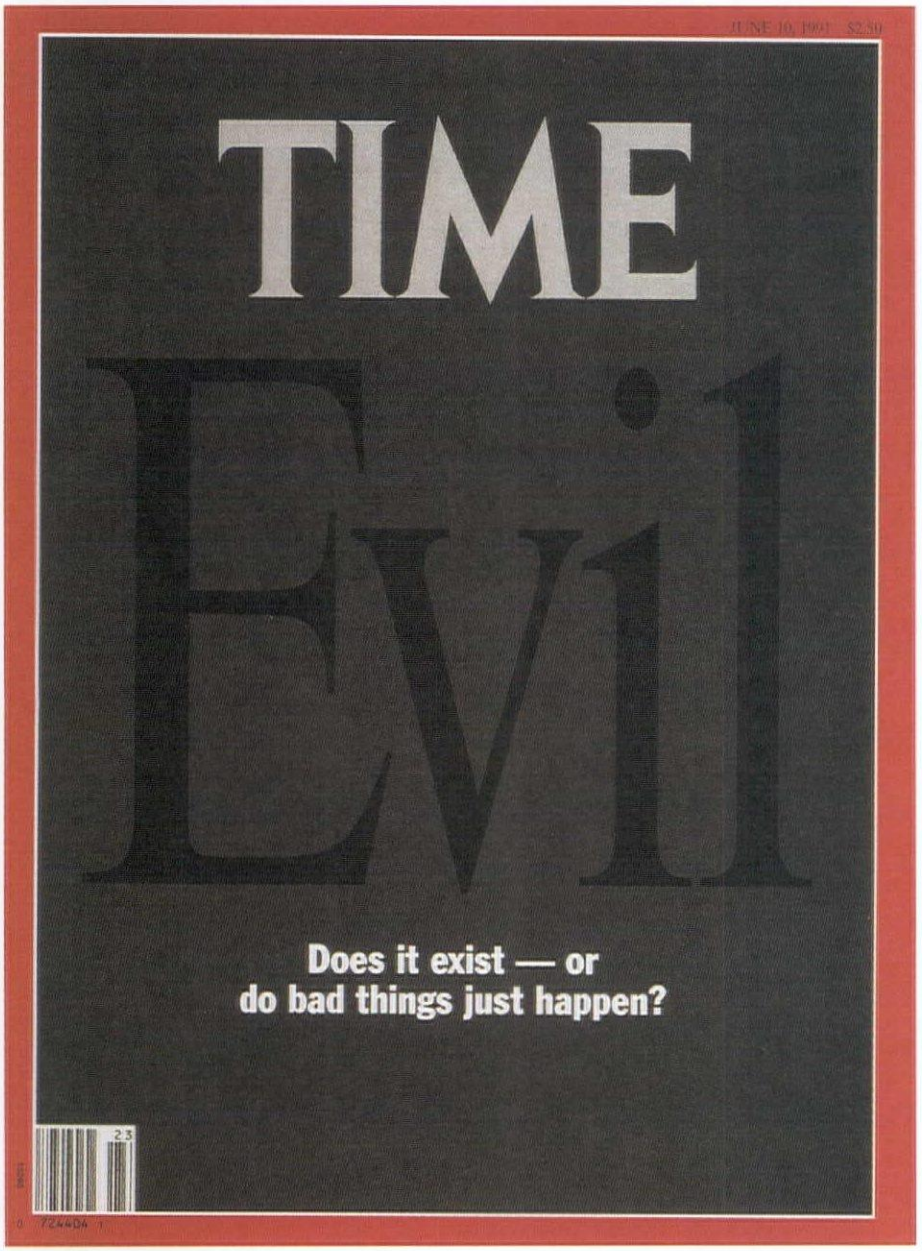
Consultant Design
SoS, Los Angeles, CA.
Susan Silton, principal and designer

Materials/fabrication
Offset and silk-screen printing; Esse by Gilbert stock; News Gothic and found type; hand-glued and stitched.

27 Chairs Catalogue

A catalogue designed to accompany a fund-raising auction for a Los Angeles shelter for homeless women, 27 Chairs was cited by the jury for its double-sided accordian-fold format, rich palette and combination of materials. "This is a nice format for a catalogue; it's a comfortable size, and it has a lot of movement to it," Drenttel said. "The content is very accessible but in a lively way."

Containing an entry for each of the 27 artists' works to be auctioned, along with information on homelessness among women in Los Angeles and a brief history of the Sunshine Mission, the catalogue's design was praised by jurors for avoiding maudlin or melodramatic imagery. "This was not the appropriate format for a polemic," Carson observed. "The point was to help the shelter raise money. The tone, content and presentation of this design are in sympathy with that objective."



Time Magazine Cover on Evil

"For one week, this cover reinvented what Time magazine looked like," said Drenttel of the magazine's June 10, 1991, issue. "This really surprised people, and it was a good example of the power of design to do just that." Jurors all praised the subtlety and daring of the cover's simple, dichromatic design. "This is the only time in my memory that Time magazine has taken a risk of this magnitude," said Carson. "For them, this was quite an extraordinary design."

Beyond its deviance from the magazine's norm, the Evil cover was also cited by Fili for "taking wonderful advantage of Time's typographic formula, which is extremely restricting." Jurors also noted that with a cover devoted to the subject of evil, the potential for hideous design choices was immense. "What we've all responded to in this design," concluded Drenttel, "is that it is a simple, very powerful statement."

Client
Time Inc., New York, NY

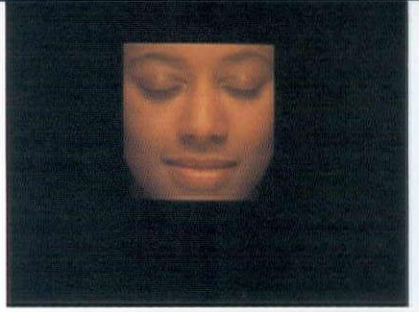
In-house Design
Rudolph C. Hoglund, art director; Arthur Hochstein, design director; Mirko Ilić, designer.

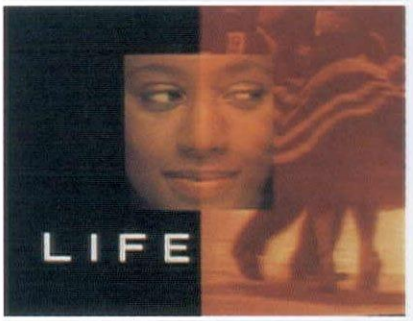
Materials/fabrication
Second application of black ink over black background; Times Roman condensed 70 percent.

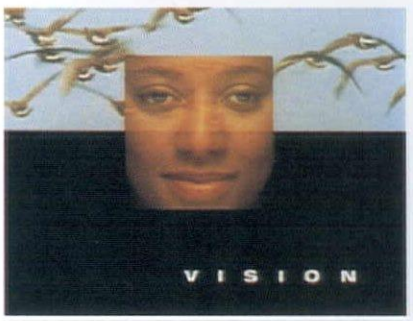
Lifetime Station Identifiers

"Virtually everything else in this genre of design is perfectly dreadful," Fili observed, "but these identifiers are very classy, very powerful and brilliantly conceived." Lifetime Cable Television Network's on-air identifiers, consisting of eight spots ranging from five to ten seconds in duration, were highly praised by the jury for their vitality, sophistication and effectiveness. "This program really reinforces the identity of the station," said Drenttel, "and it does so with a great deal of variety and imagination."

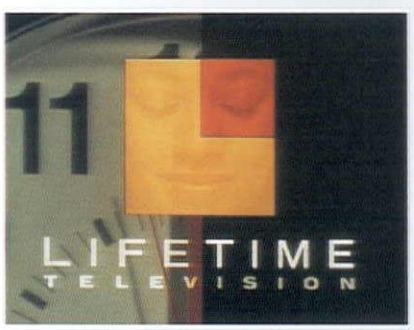
Jurors noted with admiration the manner in which the designers successfully exploited the configuration of the cable company's logotype, which they did not design, and incorporated it into the live-action footage of the station identifiers. "These designs mark the beginning of what's possible on television," concluded Drenttel. "In the context of the design world in general, perhaps they're not revolutionary. But for television, they're groundbreaking, and that's no small achievement."

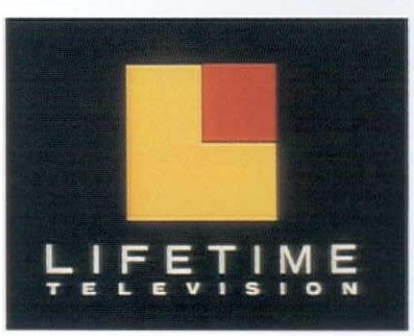












Client
Lifetime Cable Television Network,
Astoria, NY.
Marge Sandwick,
senior vice president, communications;
Linda Ong,
director, on-air promotions.

Consultant Design
M&Co., New York, NY.
Emily Oberman,
designer, art director and editor;
Andy Jacobson, producer;
Tibor Kalman, creative director;
Chris Callis, live-action photographer;
Laurie Anderson,
music and voice-over.

Materials/fabrication
Live-action and stock footage;
videotape.



Un Libro en Imágenes (A Picture Book)

"Looking at this, I felt as if a world was put into my hands," said Drenttel of Un Libro en Imágenes, a visual collaboration between art director and designer Robert Valentine and photographer Craig Perman. Taking Mexico's Holy Week celebrations as its inspiration, Un Libro en Imágenes is a photographic essay that explores the contemporary life of a 4,000-year-old civilization.

"This is an intensely personal meditation," said Fili. "It has a genuine point of view. Its subject has been beautifully evoked and reinforced through the page layouts and photo editing." Carson agreed, and further praised the book's rich and gritty color palette, the shifting scale of the imagery and the effect brought about through the use of a printed vellum slipcover. "This designer is clearly not trying to follow any trends," Carson concluded. "This is a truly original piece of work and very, very beautiful."

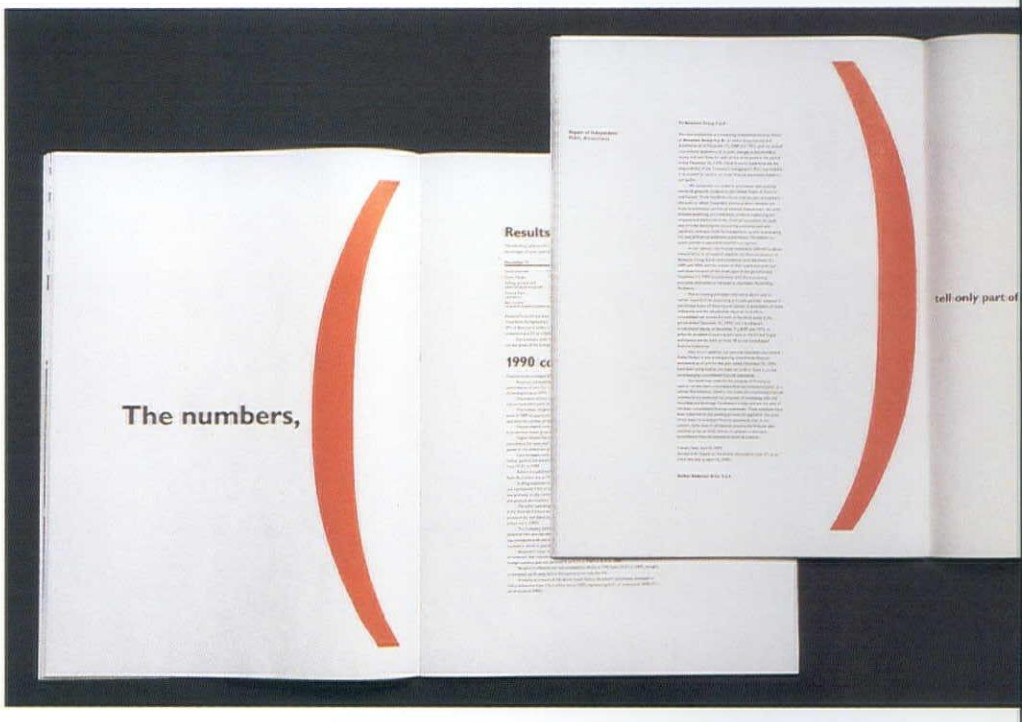
Client
Gilbert Paper, Menasha, WI.
Su McLoughlin, manager, marketing strategy and communication.

Consultant Design
Robert Valentine Inc., New York, NY.
Robert Valentine, art director;
Craig Perman, photographer.

Materials/fabrication
Four-color process printing, with opaque white and four match colors; heat set web; Esse White Smooth 80 lb. cover, 80 lb. text and Gilclear 17 lb. stock; Baskerville Regular and Italic type.

Benetton Group Annual Report 1991
The Benetton 1991 Annual Report was praised by jurors for the "lucidity, vibrancy and intelligence" of its design. With its large format, oversized typography and colorful images, the Benetton Annual Report stood apart from a slew of annuals that, the jury observed, tried too hard to be avant-garde without sufficient regard for their intended audience.

"The approach to typography in this report really deals with how people read and digest this material," Drenttel said. Carson praised the pacing of the design and the shifting scales of text and imagery. "This is not a 'me-too' design," she concluded. "This annual successfully breaks some new ground; it is remarkably fresh."

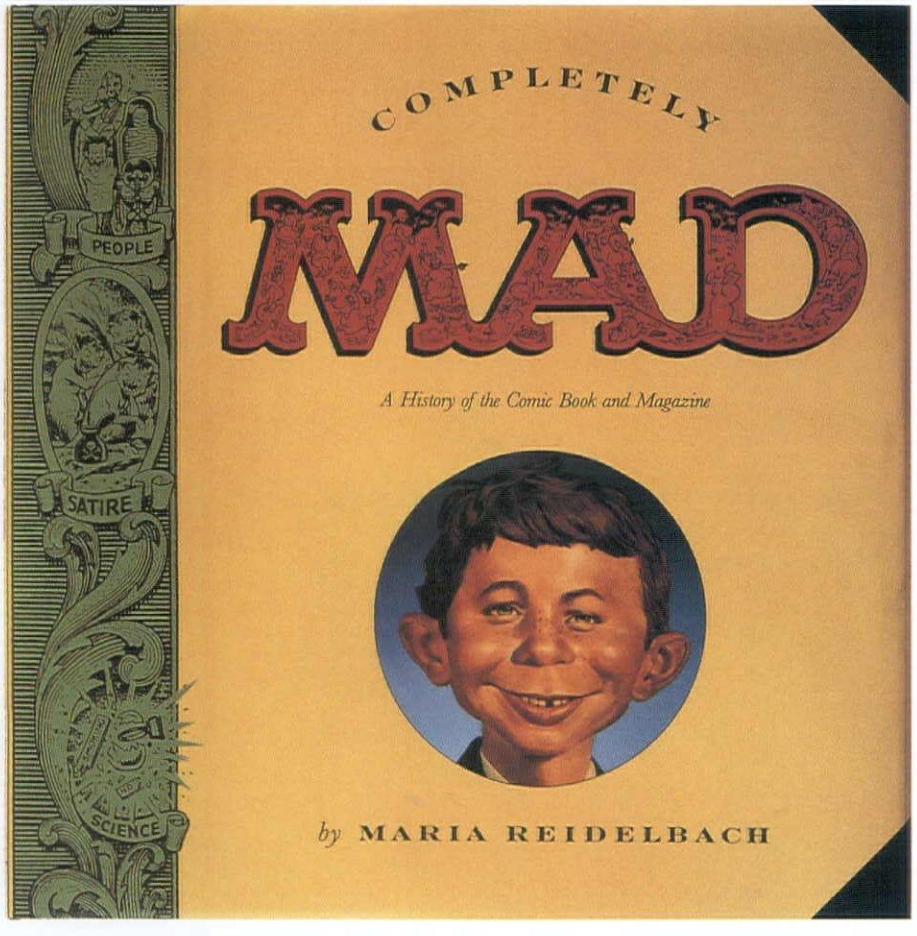


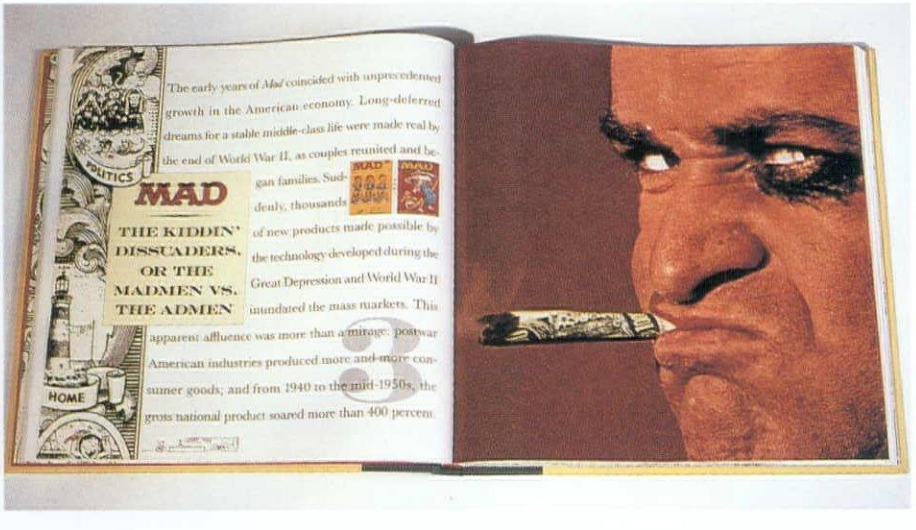


Client
United Colors of Benetton,
Ponzano Veneto (TV), Italy

In-house Design
Douglas Riccardi, art director;
Melanie Roberts, designer;
Oliviero Toscani, photographer.

Materials/fabrication
Offset lithography; 120g/m2 EcoPaper;
Gill Sans type; saddle-stitched binding.





Completely Mad

Commissioned to commemorate the 40th anniversary of *MAD* magazine, the design of *Completely Mad* drew praise from jurors for its wit, vitality and inventiveness. "This project posed a very difficult design problem," said Fili, "because where do you go from the material itself? This design successfully gets to the heart of the spirit of the magazine and yet it's still a very readable and engaging book."

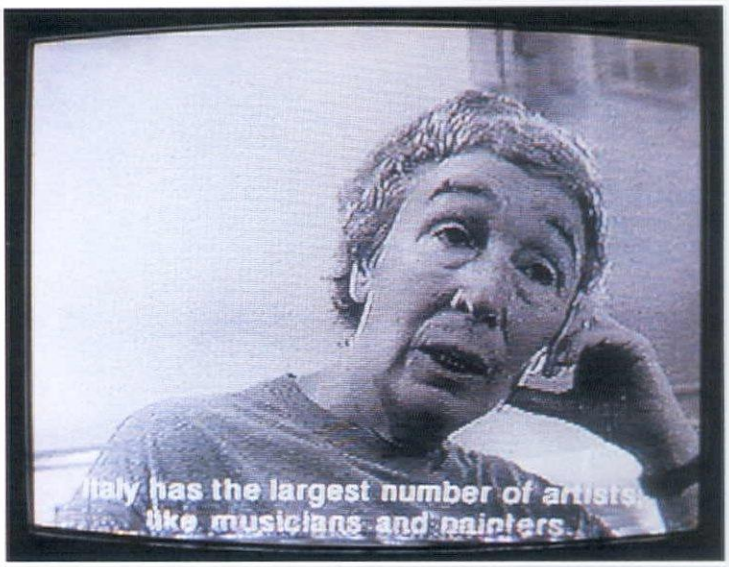
Its running text interwoven with an exhaustive selection of graphic ephemera from *MAD*'s archive, *Completely Mad* is both a visual documentary and an examination of the magazine's role in contemporary popular culture. "This book is informed by intelligent choices," Carson noted. "There is an enormous amount of information presented to the reader, but it never overwhelms." Drenttel agreed and concluded, "This book has a rich texture that brings out the content of the magazine. It's obvious the designers had fun with this, but not too much."

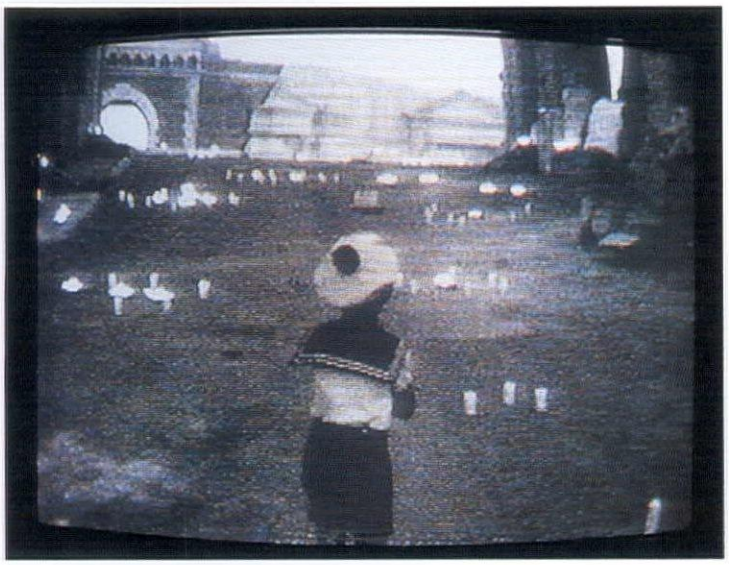
Client
Little, Brown & Co., Boston, MA.
Pat Mulcahy, editor.

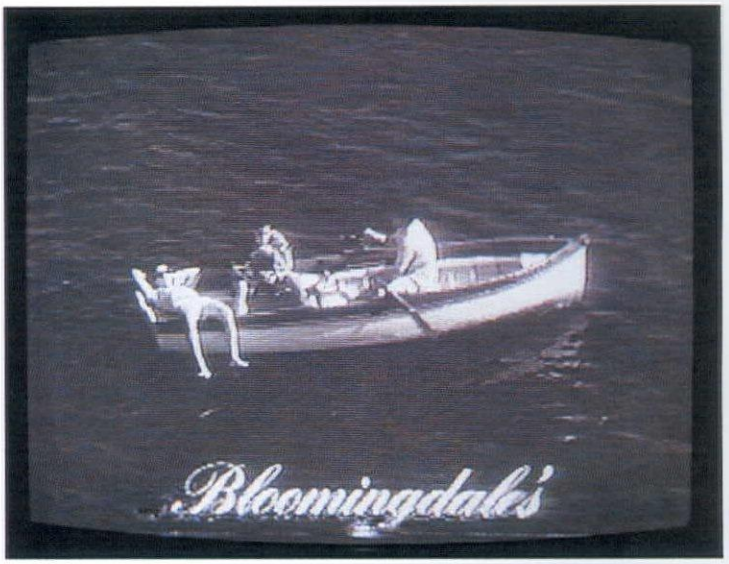
Consultant Design
Alexander Isley Design, New York, NY.
Alexander Isley, art director;
Lynette Cortez, designer.

Materials/fabrication
Web printing; Nymolla Art stock;
Baskerville #2 text and Engraver's
Bold display type.









Tempo D'Italia Documentary Video
One component of an in-house promotional effort, Tempo D'Italia, a seven-minute video, was cited by jurors for its filmic qualities and sophisticated direction. The video combines scenic footage of Italy with designers such as Gae Aulenti, Romeo Gigli and Franco Moschino describing the influence of their country on their work. "As advertising, this is far superior to much of what we have seen today," said Carson. "The video is effective because it shows designers talking about why they do what they do."

Jurors also remarked that the video was successful within the context of Bloomingdale's larger promotional effort — one that included television spots, print advertisements, posters, etc. — because the Tempo D'Italia video was not explicitly selling products, but rather conveying the spirit of a country. "I give Bloomingdale's credit for the way in which they use travel to sell products," said Drenttel. "This video really captures this spirit of the store, of appreciating the way things are designed around the world and bringing different parts of the world to their customers."

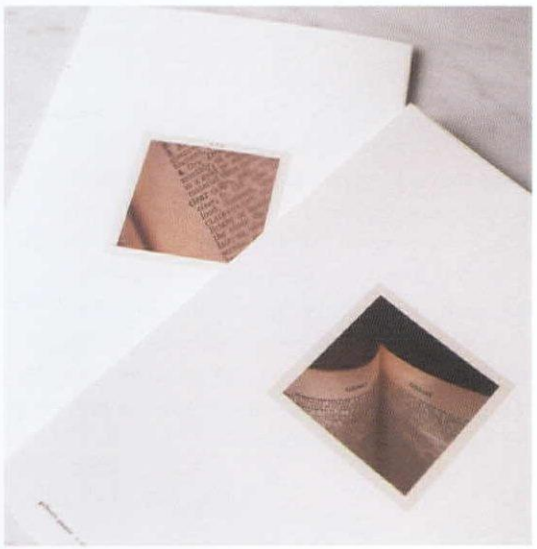
Client
Bloomingdale's, New York, NY

In-house Design
John Jay, creative director;
Jim Christie,
executive art director and director;
Michel Comte, director;
Robert Leacock,
director of photography;
Richard Drutman, editor;
Bruce Schechter, on-line editor.

Materials/fabrication
Filmed on location in 16mm;
transferred to videotape.



Gilclear Swatch Book
"I think the operative word here is appropriate," said Drenttel of the Gilclear Swatch Book. "The design and choice of printing techniques is perfectly tailored to the qualities of the paper." Jurors pointed to the photographs of dictionary pages featuring words that relate to the stock being featured as an especially ingenious device. "This is a very handsome little book," said Fili, "and the atmospheric quality of the photography complements the stock beautifully. Summarizing the jurors' assessment of the Gilclear Swatch Book, Carson concluded, "This is just sweet. It's quiet, careful and very well-executed."





Client
Gilbert Paper, Menasha, WI.
Su McLoughlin,
marketing and strategic planning.

Consultant Design
Thirst, Chicago, IL.
Rick Valicenti, designer;
Michael Giammanco,
project coordinator;
Tony Klassen, Macintosh engineer;
Rick Valicenti and Tony Klassen,
photographers.

Materials/fabrication
Offset and web printing, with foil stamping and embossing; Gilbert Gilclear and Neu-Tech, Ultra White, Wove 28 lb. stock; Century Schoolbook type.

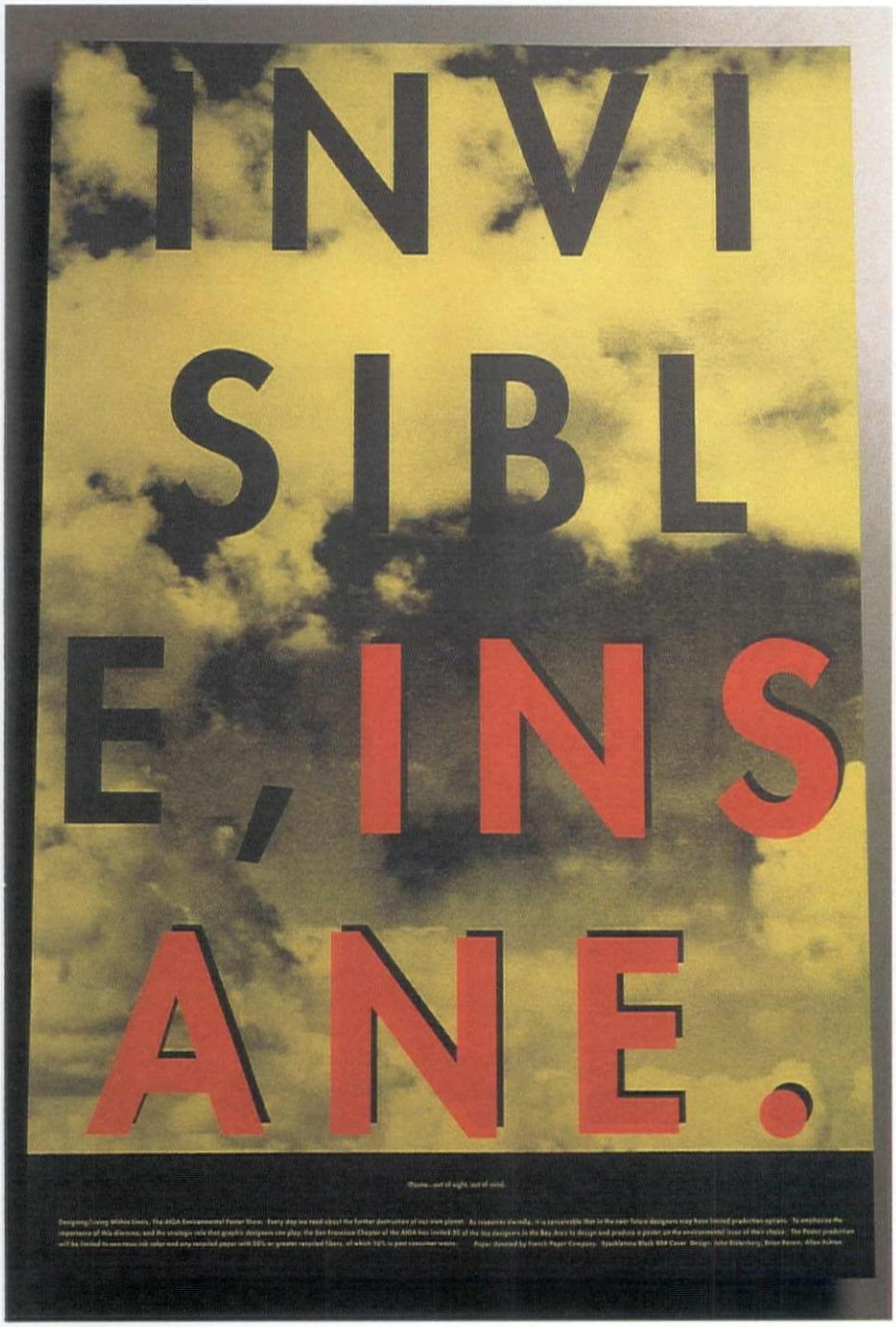


Client
Williamson Printing Corp., Dallas, TX

Consultant design
The Duffy Design Group,
Minneapolis, MN.
Todd Waterbury and Sharon Werner,
art directors and designers;
Geof Kern, photographer;
Tim Duffy, model construction;
Chuck Carlson, copywriter.

Materials/fabrication
Four-color process plus two metallics
and two match colors; Mohawk
Superfine stock; letterpress type
with die-cut plate holes.

Williamson Poster
Designed to promote the client's proprietary technique for combining metallic inks with four-color process printing, the Williamson Poster was cited by the jury for the designers' creative response to the company's brief. "This is not an overwhelmingly beautiful image," said Carson, "but it makes its point with energy and vitality." The poster was printed on each surface, front and back, and jurors all praised the unique interaction between the two images when viewed through the translucent stock. "There's a nice rawness to this design," concluded Drenttel, "and given the intention behind it, I think it's quite successful."



Invisible, Insane Poster

"This works extremely well as a poster — it's highly legible," said Carson of the Invisible, Insane poster, "and these are attributes in short supply among many of the other posters we've seen today." Designed at the invitation of the San Francisco AIGA chapter, the poster was intended to promote environmental awareness among designers and the public through a design that used nontoxic inks and recycled paper. The subject addressed in this poster is ozone depletion.

Drawing its title from the old adage "Out of sight, out of mind," the Invisible, Insane poster was cited by the jury for its bold imagery and effective use of "green" materials and processes. "This poster effectively demonstrates that designers need not feel unduly constrained by the use of alternative ink and materials," said Fili. Drenttel concurred and praised the poster for being "bold and visually rich."

Client
American Institute of Graphic Arts, San Francisco, CA

Consultant Design
Bielenberg Design, San Francisco, CA.
John Bielenberg, Allen Ashton and Brian Boram, designers;
Allen Ashton, photographer.

Materials/fabrication
Silkscreen printed with nontoxic inks; Speckletone Black 80 lb. cover stock; Futura type.



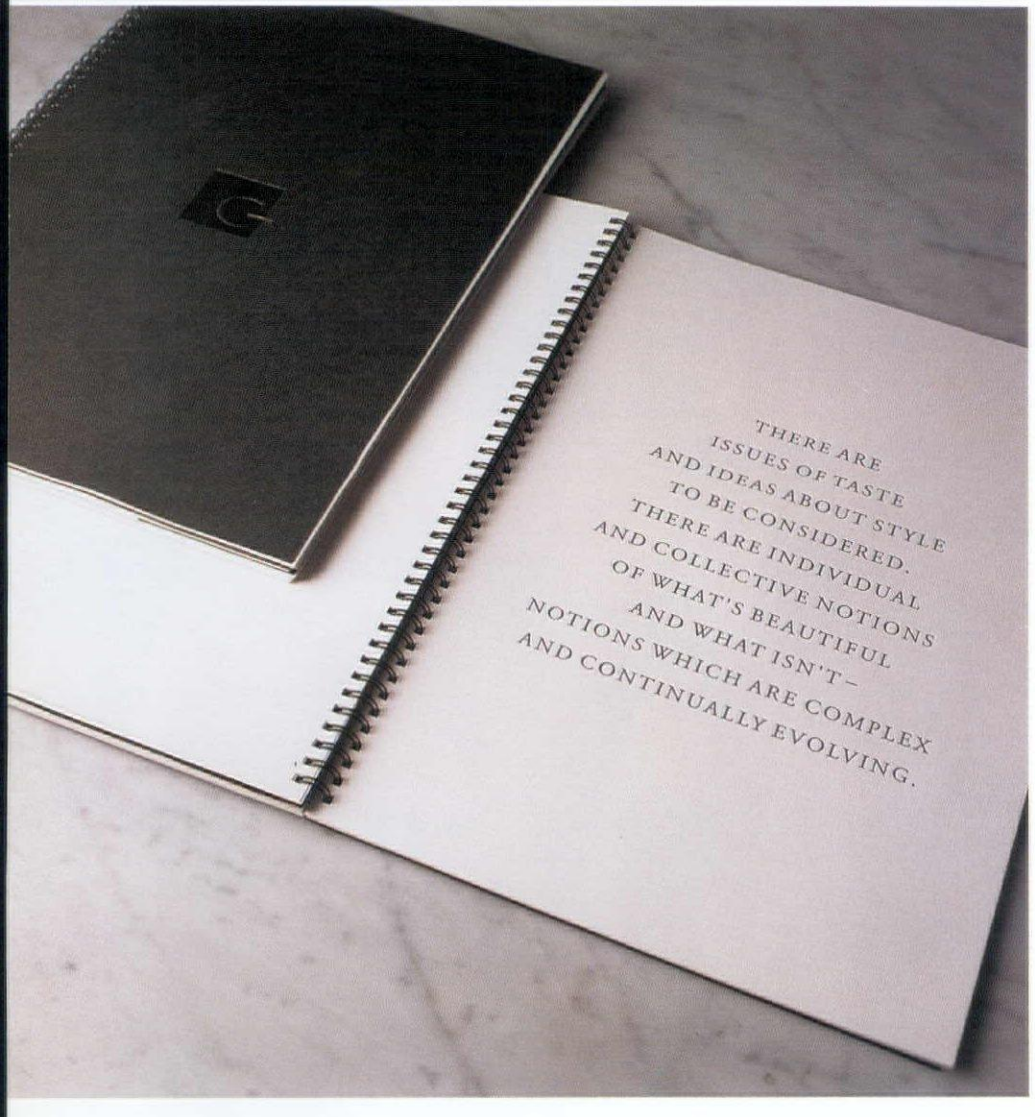
Client
Mohawk Paper Mills Inc., Cohoes, NY.
Laura Shore, manager, communications.

Consultant Design
The Pushpin Group, New York, NY.
Seymour Chwast,
art director and designer;
Roxanne Slimak, designer;
Steven Heller, copywriter.

Materials/fabrication
Offset printing in a variety of techniques, including four-color process and special match colors; spot gloss, dull varnish, gatefolds, die-cuts, pull-outs and a letterpress booklet insert. Stock: Mohawk Poseidon Perfect White Cover, 100 lb.; Innovation Cover, 65 lb.; Cool White Vellum Text, 100 lb.; Tan Vellum Cover, 65 lb.; White 50/10 Matte Cover, 65 lb.; Golden Star Vellum Text, 74 lb.; Softwhite Superfine Cover, 65 lb.; Venus Light type.

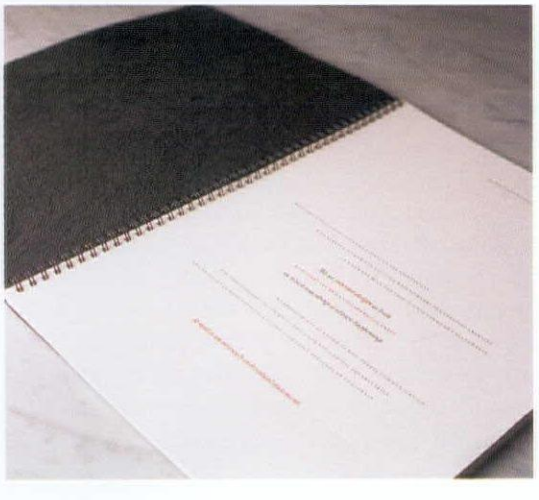
Design & Style #7: The Bauhaus
"This project is to be applauded for taking a rather academic approach to its subject matter," said Drenttel. Jurors all agreed that through its content and restrained presentation Design & Style #7: The Bauhaus avoided the inanity of many other similarly well-intentioned promotions and provided designers with a concise, elegant resource.

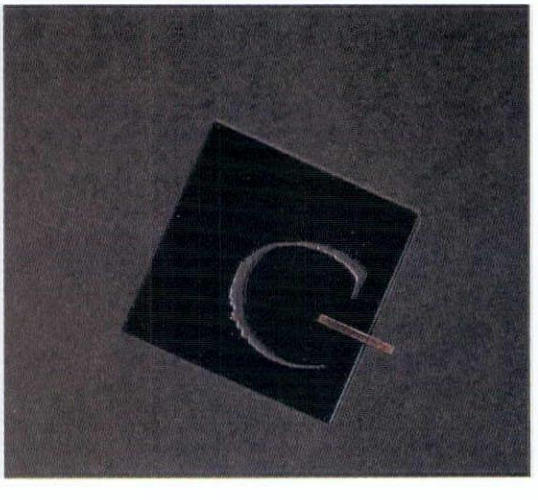
"The choice of images is very thoughtful," said Carson, "and that lends a lot of movement to the succession of the spreads." Fili concurred and noted that the designers wisely avoided the temptation to ape the style of the subject matter with which they were working. "The design strikes the right balance between restraint and inventiveness," she concluded.



Cooper Group Capabilities Brochure
This limited-edition capabilities brochure, designed for a Boston-based interior designer, drew praise from the jury for its sumptuous tactility and no-nonsense tone. "This is just a fine piece of work," said Carson of the Cooper Group Capabilities Brochure. "From the quality of the letterpressed pages to the selection of the paper, this project is as beautiful as it is ingenious."

Although the jurors expressed reservations over the reticence of the brochure's cover, they concluded that the Cooper Group brochure was a fresh approach to a tired category of design. "The typography is especially well handled; there is a certain open-endedness in the way it is styled between traditional letterpress sensibilities and more current styles," said Drenttel. "This really feels as if it would be a surprisingly effective sales tool. It forcefully conveys quality in both design and production."

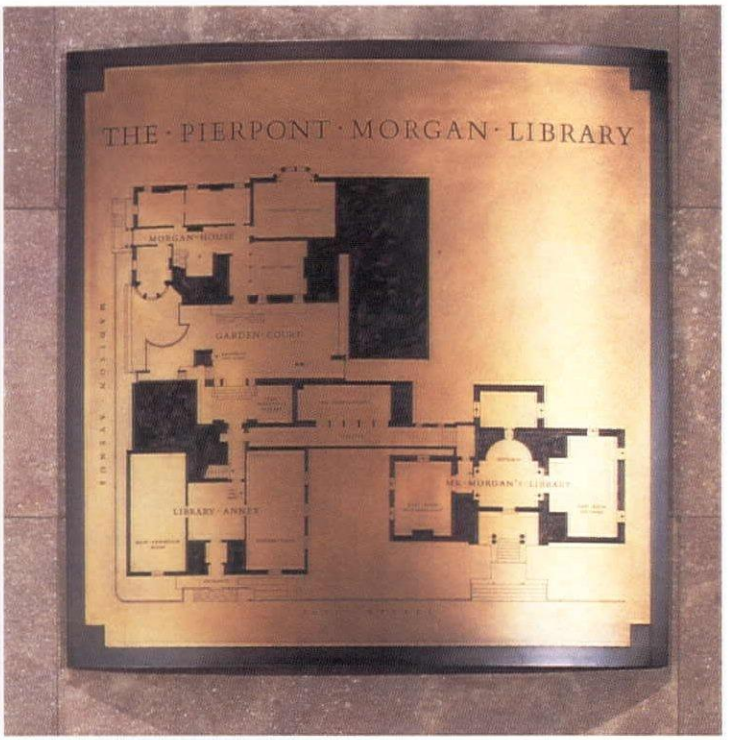




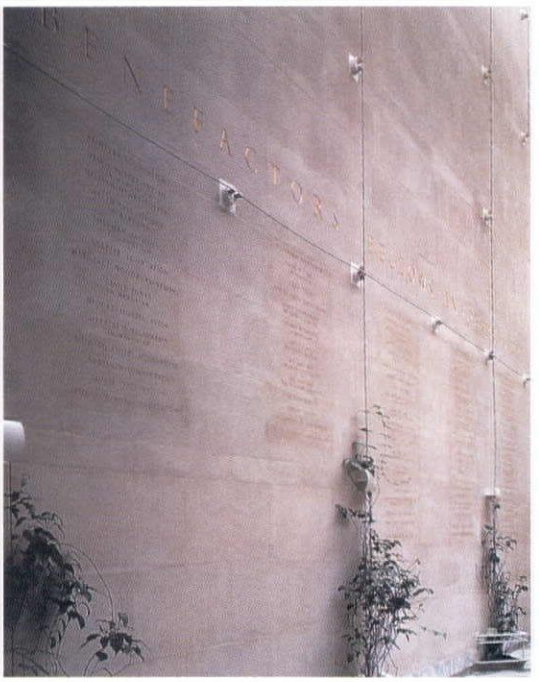
Client
The Cooper Group, Inc., Boston, MA.
Celeste Cooper, principal.

Consultant Design
Thirst, Chicago, IL.
Rick Valicenti and Ilse Krause, designers and typographers;
Barb Valicenti, project coordinator.

Materials/fabrication
Offset and letterpress printing with foil stamping; Gilclear Brite, Buckskin, Rives BFK, Mulberry, Kromekote, Maya Romanoff wallcovering and Kozimomi stock; Galliard, and Franklin Gothic type; spiral bound.



The Pierpont Morgan Library Signage Program
Cited for its simplicity, elegance and use of materials, the design of the Pierpont Morgan Library Signage Program was also praised by the jury for its sophisticated response to an idiosyncratic architectural environment. "This isn't a signage program in the accepted sense," said Carson, "because the signs vary somewhat from one to the next." Indeed, jurors all agreed that this feature was in large part responsible for the program's success. "Avoiding a 'blanket identity' was an inspired choice," said Drenttel, "because each of the signs responds to the particulars of its environment while still maintaining the cohesion of shared attributes." Pointing to the choice of materials, refined typography and subtle detailing, Carson concluded, "This program is much nicer than anything of its kind I have seen lately."

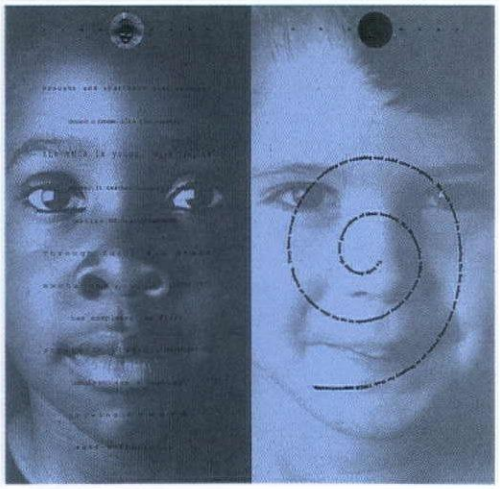




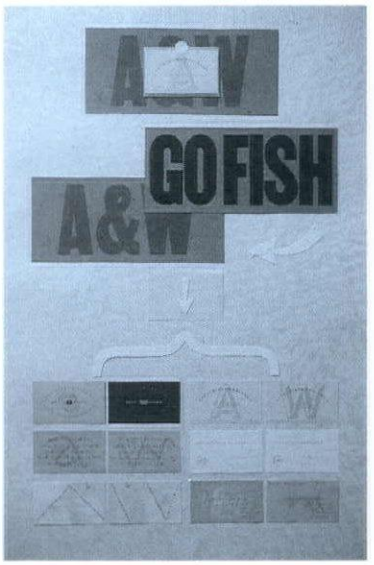
Client
Voorsanger and Associates,
New York, NY.
Tom Brahares, vice president.

Consultant Design
Carbone Smolan Associates,
New York, NY.
Ken Carbone,
principal and design director;
Beth Bangor, designer.

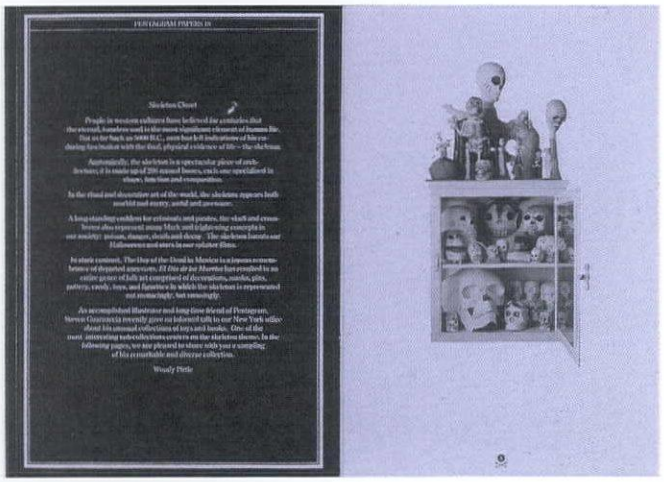
Materials/fabrication
Bronze, cut and milled, hand-finished and sealed; paint-filled, etched Bembo type.



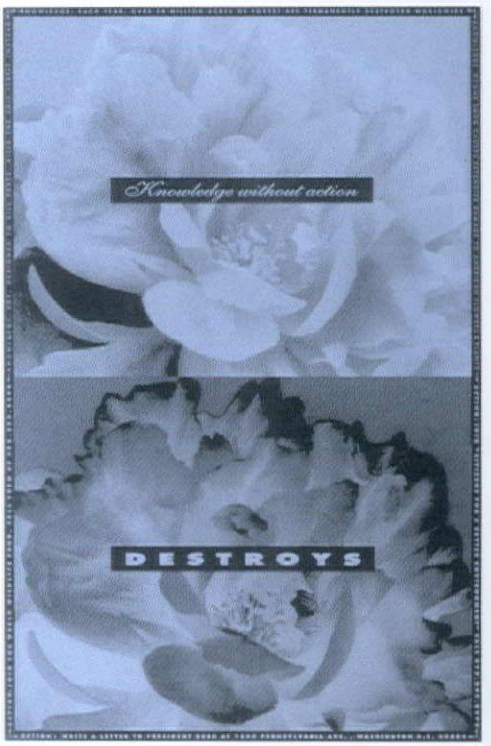
Designed by Samata Associates, Chicago, IL, for the YMCA of Metropolitan Chicago, the YMCA Annual Report was praised by the jury for being "modest but not falsely so." Printed on one accordian-folded sheet of paper, the annual report's design, featuring hot colors and photographs of children's faces, "yields an impact greater than its physical stature." Concluded Carson, "This is a successful annual report that doesn't look like one. The designer made good use of the format."



Noting that designer's self-promotion pieces are often "thoroughly self-indulgent and overdone," the jury praised Go Fish for the inventive modesty of its design. Conceived by Bob Aufuldish and Kathy Warriner to promote their design practice, Aufuldish & Warriner, Larkspur, CA, Go Fish consists of six playful business cards executed in a variety of styles. "There's a range of sensibilities here," said Carson, "that, if a little schizophrenic, at least shows some vitality and playfulness."



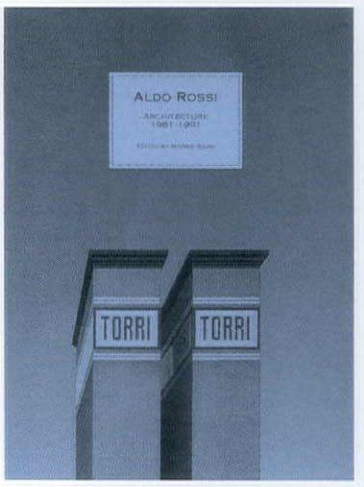
Pentagram Papers 18: Skeleton Closet, designed in-house by Pentagram, New York, NY, presents readers with a peek at illustrator Steven Guarnaccia's collection of quirky memento mori. "I was taken by the energy of this design," said Carson. "It has a comfortable size and is handsomely produced." Jurors also praised the deft photo-editing and the shifting scale of the objects presented. As Drenttel concluded, "Maybe this is not of earth-shattering import, but it's quite a nice little keepsake."



An environmental call to arms, "Knowledge without action destroys," designed by Morla Design, San Francisco, CA, for the AIGA San Francisco Chapter, was cited by the jury for the economy of graphic means used to forcefully convey its message. Printed on recycled paper using non-toxic inks, the poster made "an effective statement with a modicum of graphic tricks." Jurors noted with appreciation the eerie juxtaposition of two images. "It has a morbid quality to it," said Carson, "which is appropriate given the topic.



Designed by Copeland Design Inc., Atlanta, GA, for Kimberly-Clark/ Neenah Paper, The Uncards were developed to demonstrate the results of printing on several varieties of uncoated stock. "It's an interesting concept to tie this to playing cards," said Carson, while Fili likened them to "designer flash cards." While variations in the stock and color of the cards make them impractical for actually playing card games, taken together, the jury agreed, The Uncards comprised "an interesting little collection."



Aldo Rossi, Architecture 1981–1991, designed by Studio Architettura New York/Aldo Rossi, New York, NY, for the Princeton University Press, was cited by the jury for "its clarity of presentation" of the architect's work of the past decade. Noting that it had an almost textbook-like quality to its design, the jurors appreciated the degree of correspondence between the images and the expository text. Drenttel praised, in particular, the design of the cover and the use of full-bleed photography throughout the book.

Packaging



As the newest category in I.D.'s Design Review, Packaging faced a tough battle: the popular conception of packaging, according to juror Tom Geismar, is that it is "both ubiquitous and generally vilified." A second problem was more pragmatic: what, for the purposes of this competition, constitutes packaging? Broadly speaking, the category encompasses traditional packaging, meaning bags, boxes, containers, wrappers, hang tags, and so forth. But the Packaging category also embraces CDs and book jackets in the cases where the design emphasis is on the cover. By establishing a stand-alone Packaging category, it is hoped that this area of design may come to be seen as worthy in its own right, not merely a lowly subset of a more virtuous endeavor called "graphic design."

The winners shown here seemed to pick up on the hostility regarding in-your-face packaging, and responded with work that is, in Leslie Smolan's words, "not attacking or accosting. In some cases, that means almost non-packaging." Said Eva Stefenson, "When designers let the materials speak for themselves, the result is a package that says, 'Trust me.'" Nowhere was this more evident than in the Best-of-Category winner, Alexander Isley Design's packaging program for Armani Exchange. With its simple black-and-tan color scheme and finely wrought details, it embodied the aesthetic found in a number of this year's projects: cool, understated, sophisticated.

Three of the book designs selected (*Asya*, *Harlot's Ghost* and *The Everyman's Library*) featured highly simplified solutions, and a fourth (*A Handbook for Drowning*) juxtaposed a limited number of elements to convey its disturbing message. In contrast, the designs for two CDs crammed a range of visual information into a small space, then wrapped it all in a sleek package.

Concern for the environment informed a number of projects, ranging from Mottura Bath and Shower Gel, with its nature-derived symbols and efficient roll-up key, to the Cleret Squeegee, which offers an attractive alternative to paper towels. Nostalgia was in evidence in the design for Cloud Nine Candy Bars, which drew on hand-lettering and pastels to create a surprising, refreshing package, and social concern was expressed in the San Francisco AIDS Foundation Condom Box, which employed a playful, witty design to convey a serious message.

Despite the number of low-key winning projects, the jurors never found themselves longing for more razzle-dazzle. "These packages are far from boring," observed Smolan. "At their best, they are subtle and provocative." Stefenson attributed the stripped-down tendency to a "New Age influence, a desire to reduce clutter." Geismar put his feelings in suitably succinct terms: "The winning projects here have clean designs that get straight to the point."

Jurors Tom Geismar, Leslie Smolan, Eva Stefenson
Moderator Scott Gutterman

Best of Category

Armani Exchange Packaging/Graphics Program

Certain words kept coming up in the jurors' assessment of this multi-part project; they included "fresh," "inventive" and "tactile." "It's perfectly appropriate to what the company is trying to do with its clothing," commented Geismar. "The idea is, here are the basics. And the packaging lets that message come through."

The simplicity of the packaging program by Alexander Isley Design let its details shine. "The stitching across the bottom of the bags is wonderful," said Stefenson, "and the use of clothesline for a box handle is very clever." Clothing tags created by 555 Design Fabrication Management Inc. were also praised for their functional aspect. "It's nice to be able to see what size a pair of pants is without taking them off the rack," said Smolan. Much discussion ensued about the name of the exact color that recurs in all the packaging. "Yellower than oatmeal, lighter than tan" was as close as anyone could get, but all agreed that this can't-quite-put-your-finger-on-it quality of the palette was part of what enlivened the whole project.

The design team's mixture of the elegantly plain and the decidedly eccentric also appealed to the jury. In one especially nice touch, boxes are punched with rows of holes that "read as black," notes Stefenson, "and that work perfectly with the base color." Part of the effectiveness of these boxes derives from their "surreal quality," Geismar said. "There's a little bit of mystery to them." Likewise, wrapping paper is both straightforward and slightly loopy. It shows all the items sold by Armani Exchange and assigns each a code: "J" for "jeans," "C" for — what? Either "chambray" or "chemise," but again, a little ambiguity goes a long way.

Overall, Smolan called the Armani packaging "understated, but with an industrial edge," Stefenson said that it had "all the right touches," and Geismar referred to the project as "minimalism at its best." In brief, the jury was unanimous.

Based in New York, Alexander Isley Design creates promotional, advertising, packaging, marketing and graphic designs for a wide range of companies, products and services. Clients include Poland's Solidarity Newspaper, MTV, Random House, the Brooklyn Academy of Music, Paramount Video and the American Museum of the Moving Image. Prior to establishing his firm, Alexander Isley was the art director of Spy magazine. Before that he was a senior designer for M&Co.

Who initiated the project?
We were originally approached by the advertising firm of Weiss, Whitten, Carroll, Stagliano, who had been awarded the A/X account. They had also been asked to provide designs for the packaging, signage and collateral material for the store, and requested our collaboration.

What was your major influence?
It was Giorgio Armani's love of beige. We also looked at sewn fertilizer sacks as inspiration for the shopping bags and archival museum cases for the shoe boxes.

What alternatives were explored?
We tried for the longest time to have the boxes made with industrial metal corners, but they needed to be collapsible for distribution purposes.

What was the biggest obstacle?
The timing. We had to design, source and manufacture all the packaging and signage in about four and a half months. The easiest part was design approval; the clients were at all times enthusiastic and supportive, even when it came to poking holes in the boxes.

What would you do differently?
Overall, the signage and packaging programs turned out as we'd hoped. My only regret is not insisting on a trip to Milan as part of the deal.

Evaluate your project's success.
We achieved the marketing goals of creating signage and packaging that are useful, stylish, simple and memorable. In fact, when people shop in the stores, they very often ask for extra boxes and bags to take home.

What would you design next?
A sofa. I can't find one I like.



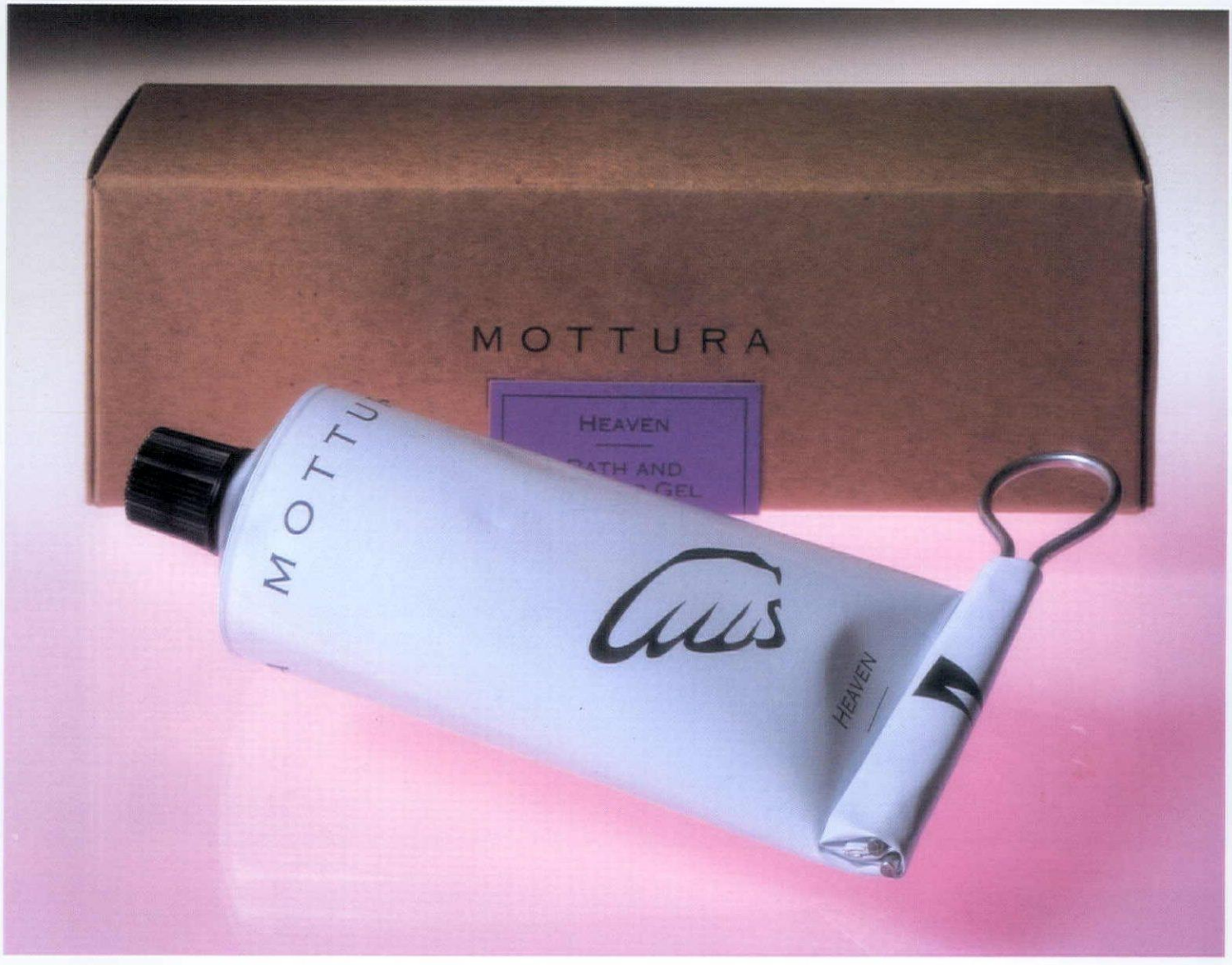
Alexander Isley Design (left to right): Barbara Sullivan, Bruno Nesci, LaTanya Autry, Alexander Isley (seated), David Albertson, Tim Convery, Kay Schuckhart and Philip Brutter



Client
Giorgio Armani, New York, NY

Consultant Design
Alexander Isley Design, New York, NY.
Alexander Isley, art director;
Alexander Knowlton, designer;
Bruno Nesci, designer;
Tim Convery, designer.
Clothing tag: 555 Design Fabrication Management Inc., Chicago, IL.
James Geier, president;
Peter Williamson, designer.

Materials/fabrication
Packaging: custom board and paper, etched steel with fabric swatches.
Tag: aluminum rim marking tag; Antiquity stock; raw stainless safety pin and S-hook.



Mottura Bath and Shower Gel
With names like "Heaven," "Earth" and "Grass," the Mottura Bath and Shower Gel line emphasizes the elemental, which is also evident in its environmentally responsible packaging. The use of the old-style roll-up key insures minimal waste of the shower gel, while the aluminum container, evocative of "those wonderful old shaving cream and toothpaste tubes," can be recycled.

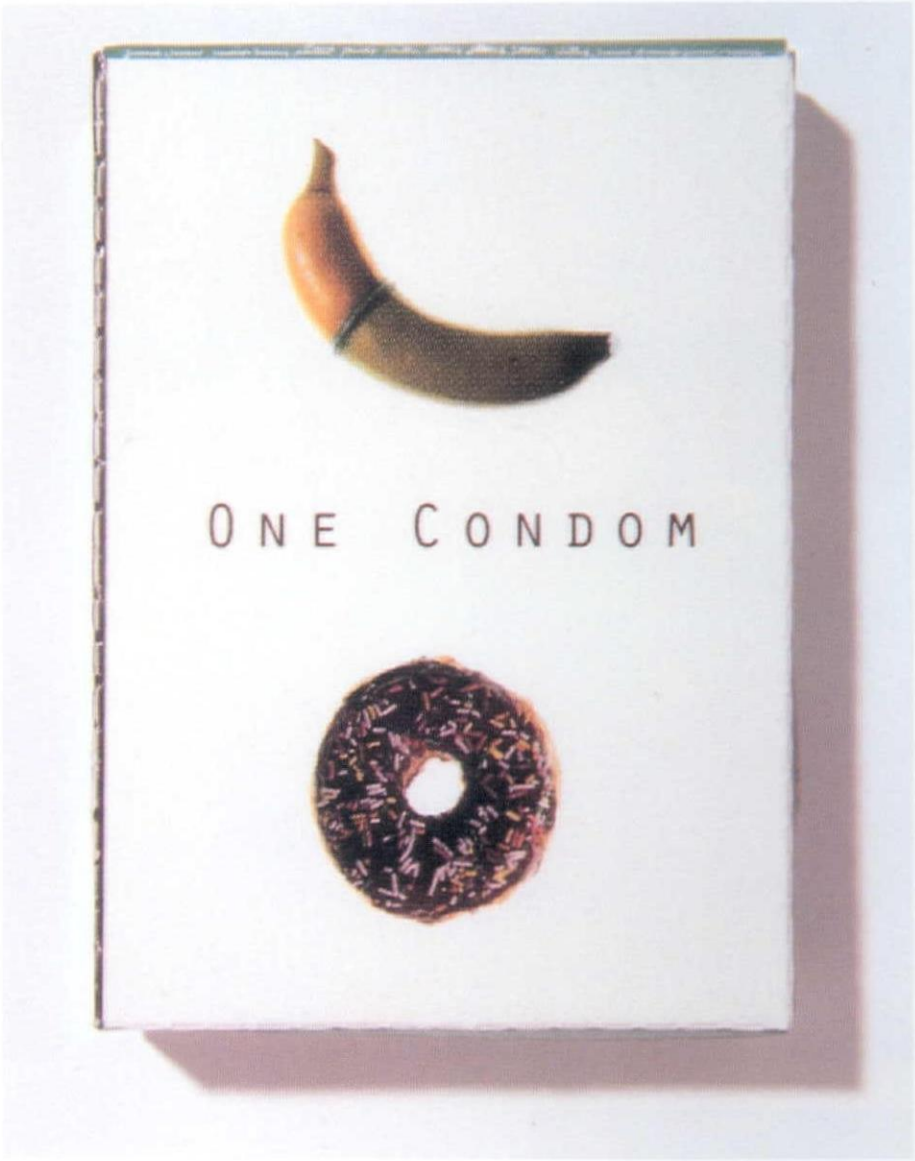
Particularly admired were the "hieroglyphics" denoting the products' different scents. These illustrations — simple black-and-white line drawings of a wing, the planet earth and blades of grass — contributed greatly to the packaging's all-around appeal. "I think even the way the boxes are manufactured and substantially constructed adds to the quality of the product," concluded Smolan.

Client
Mottura, South San Francisco, CA

In-house Design
Pauline Gravier, Ed Figlewicz and Gary McNatton, product designers; Paul Lebus, graphic designer.

Materials/fabrication
Two-color screened aluminum tube; specially made key; recycled chipboard box; Copperplate typeface.

San Francisco AIDS Foundation Condom Box
This wonderfully humorous and informative condom package to be distributed by the San Francisco AIDS Foundation, created by Chuck Routhier and Stuart Watson of the Earl Office studio, escapes the hokey sunset scenes found decorating most condom packages. In order to be both non-gender or race specific, the designers chose to represent male and female elements with a condom-clad banana and a chocolate-sprinkled doughnut. "It shows the product and how to use it, but does so with sophisticated humor," said Smolan, "and we could use some humor now." Appreciating the package's otherwise generic look, jurors thankfully noted the product's lack of machismo. "There is no brand name like 'Super Stud.' It communicates on a different level, in a more intelligent way," noted Stefenson.



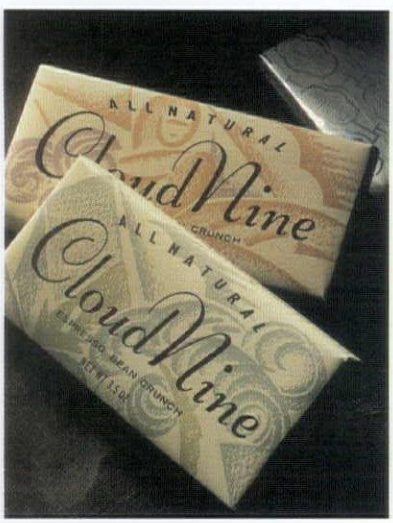
Client
San Francisco AIDS Foundation,
San Francisco, CA

In-house Design
Earl Office, San Francisco, CA.
Chuck Routhier, designer;
Stuart Watson, photographer.

Materials/fabrication
Four-color lithography; C1S paper;
Orator typeface.



Cloud Nine Candy Bars
To package a line of environmentally correct, all-natural gourmet chocolates produced by Cloud Nine, the C. S. Anderson Design Co. opted to use loose, fresh illustrations and paper packaging materials that are both recycled and recyclable. "Pastels are a nice change," noted Smolan about the packaging, which comes in soft mauves, blues, tans and lavenders. "They're not garish and they don't scream at you," Stefenson agreed, adding that the product "has a romantic feel, a sort of '40s look." Jurors agreed that the flowing script lettering of these packages contributed to its general elegance and appeal. "It's certainly not your typical candy bar packaging with screaming primary colors," added Geismar. "It's much more up-market, and adult buyers are therefore likely to be attracted by the design."



Client
Cloud Nine Inc., Hoboken, NJ.
Joshua Taylor, president.

Consultant Design
C. S. Anderson Design Co., Minneapolis, MN.
Haley Johnson, art director, designer, illustrator;
Daniel Olson, designer.

Materials/fabrication
Foil paper printing; offset lithography; recycled stocks; Venus and other typefaces.



Client
Warner Bros. Records, Burbank, CA

In-house Design
Tom Recchion,
art director/designer, illustrator;
Michael Stipe,
art director/designer, illustrator;
Frank Ockenfels, Doug and Mike Starn,
David Greenberger, photographers;
Ed Rogers and Ben Katchor,
illustrators.

Materials/fabrication
Recycled papers; velum sleeve; natural fibers and materials; offset lithography; Futura typeface.

Out of Time Limited Edition CD

Designed by Tom Recchion of Warner Bros. Records and Michael Stipe, lead singer of R.E.M., this collector's edition CD of the band's latest album, *Out of Time*, features what Stefenson termed "intelligent soul and symbolism." Taking the form of an artist's portfolio, the package includes a loose-leaf selection of seemingly unrelated artworks ranging from the Starn Twins' wistful photo-collages to illustrator Ben Katchor's fragments-of-the-past cartoons reproduced on recycled paper postcards.

Although impressed by the package's obvious artistic merits and aesthetic appeal, jurors were even more intrigued by what they considered its inherent possibilities of deconstruction. "It's interesting because you can remove whichever insert you want," said Geismar. "You can even take each postcard and mail it off." Jurors also noted with appreciation that the CD's woodgrain-look patina ironically brings into question the notion of "high tech."



Too Legit to Quit Limited Edition CD

The limited edition CD package for rap star Hammer's album *Too Legit to Quit* is built for speed and maximum visibility. "This is one case where quiet, understated type would not be appropriate at all," said Stefenson. Made predominantly of cleverly die-cut aluminum and silkscreened with images of Hammer by Annie Leibovitz, the CD packaging is an idealized visualization of the superstar's music: slick and hard-hitting. "If you are going to give it the star treatment," Smolan commented, "you might as well give it the no-holds-barred star treatment. That's what this package does, and it scores points by not shying away from the message it is trying to convey."

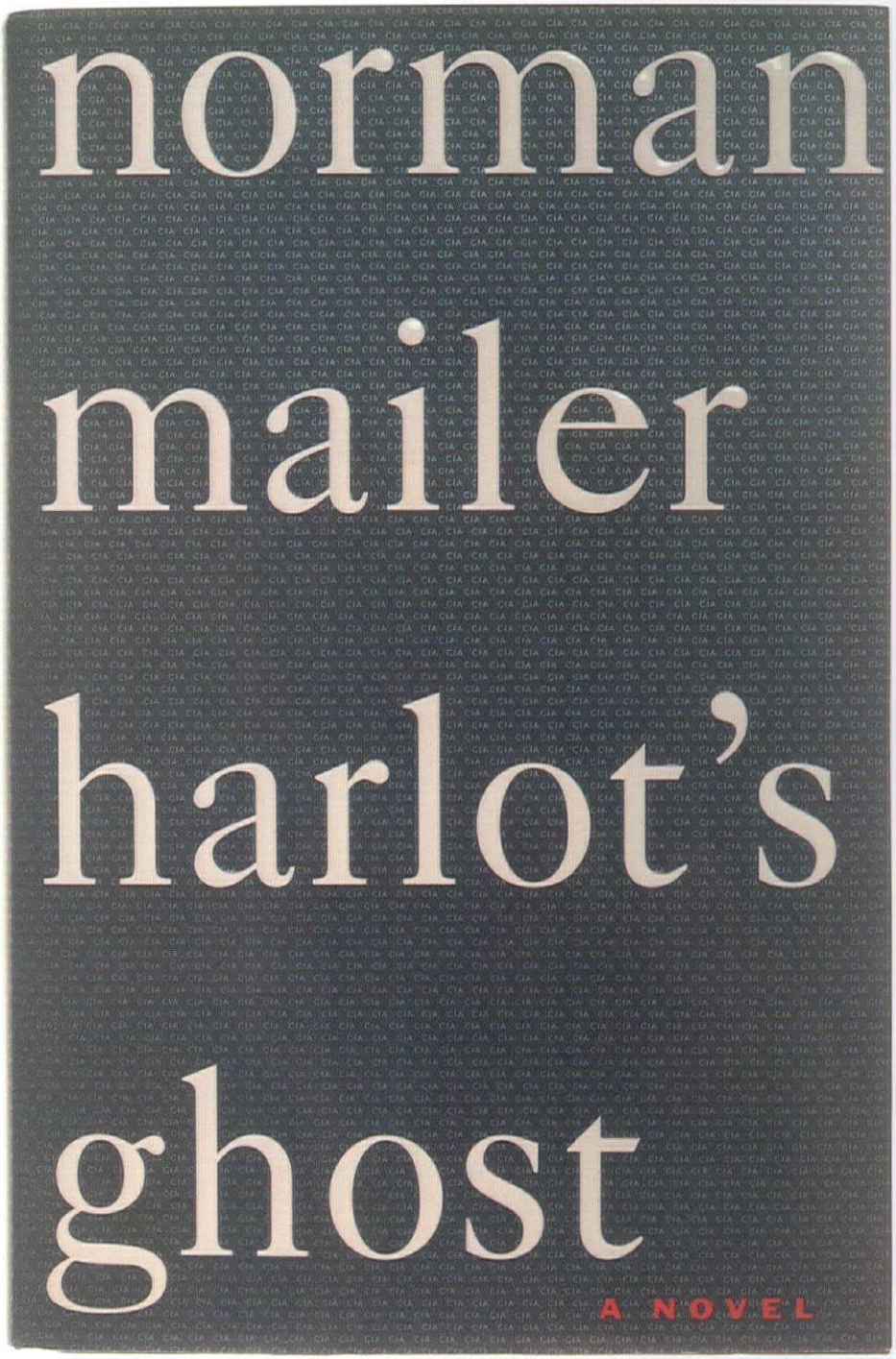
Due to its prolific use of both aluminum and copper, the design did not rank high on the environmental issues list, however. "Perhaps," mused Geismar, "the people who buy it assume that the CD will last forever. It's certainly sturdier than old LP covers."

Client
Capitol Records Inc. Hollywood, CA

In-house Design
Tommy Steele, art director;
Stephen Walker, designer;
Annie Leibovitz, photographer;
Jim Ladwig, production coordinator.
Album Graphics Inc., printer.

Materials/fabrication
.026 gauge aluminum mounted to chipboard; one-color clear varnish silkscreen (outside); one-color clear varnish and metallic copper (inside); label: one-color clear varnish; booklet: four-color process and metallic copper on Gilbert Esse 80 lb. text stock, light gray textured.

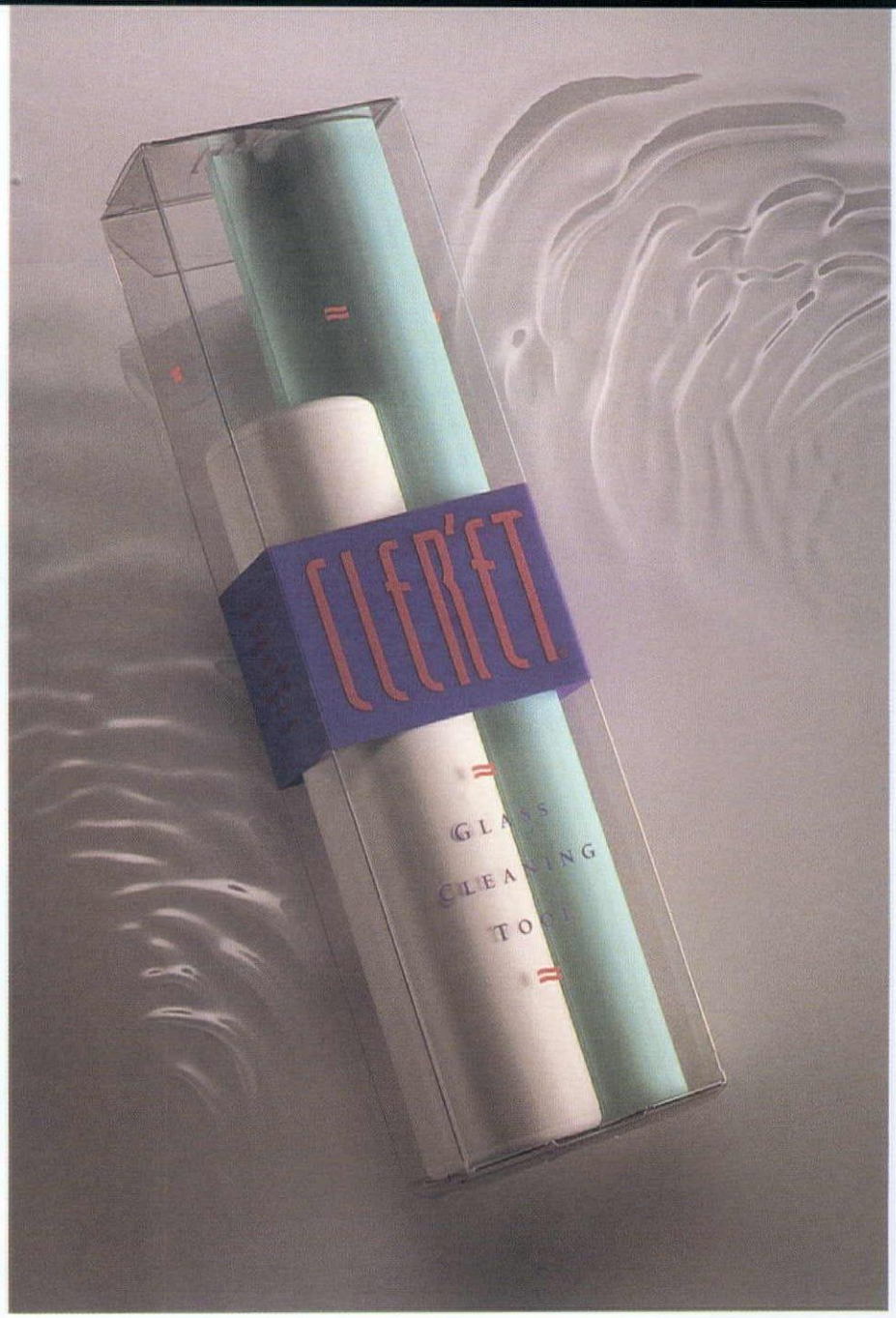
Harlot's Ghost Jacket Design
Jurors agreed that Condé Nast designers Rochelle Udell and Wynn Dan had produced a strong, authoritative cover for literary superstar Norman Mailer's long-awaited book *Harlot's Ghost*. An "undercover" pattern of small CIA logos covers the entire jacket — an appropriate introduction to a more-than-1,000-page novel on Secret Service intrigue. Atop the background pattern sits the book's title and author's name in oversized type. "The imagery is handled so well," commented Stefenson, "and the type is so strong on its own that it doesn't need anything else." Smolan said, "This is a case of not doing too much, of knowing when to stop." Concluded Geismar, "The design makes a blunt statement, but the background adds a welcome degree of subtlety."



Client
Random House Inc., New York, NY

In-house Design
Condé Nast Publications Inc.,
New York, NY.
Rochelle Udell, art director;
Wynn Dan, designer.

Materials/fabrication
Offset printing; semi-gloss cover stock;
Caslon 540 typeface; embossing;
metallic inks.



Photography by Michael Jones

Cleret Squeegee

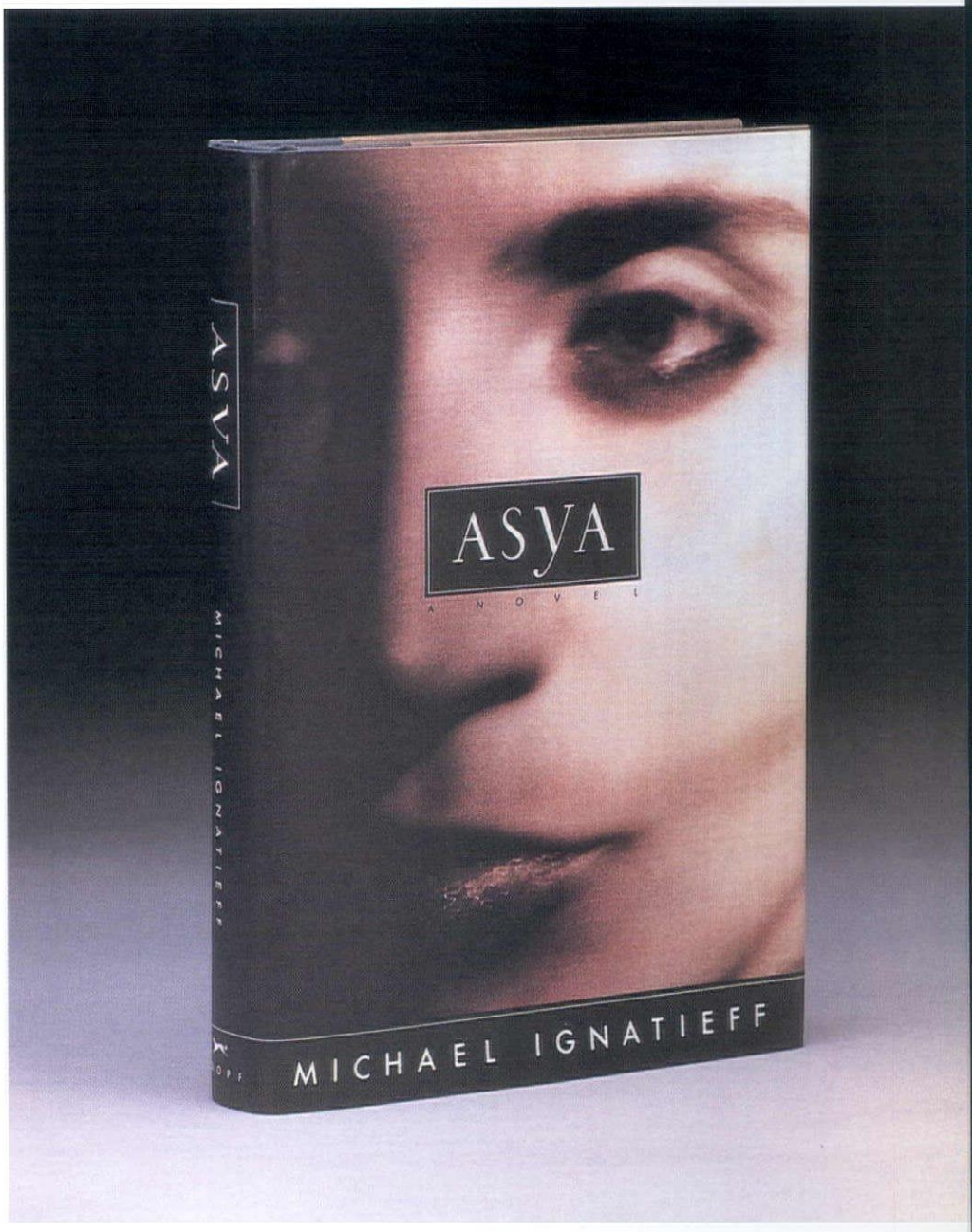
When faced with the task of marketing this bathroom squeegee, the Portland-based Ziba design group decided to create a package that would draw attention to the content of the product rather than hide it amid flashy and deceptive advertising. Following the application of the design, product orders for the Cleret Squeegee increased by more than 600 percent — a fact that attests to the effectiveness of its honest, soothing packaging. Jurors found the package refreshing in its simplicity and "lack of hype." The transparent polyvinyl of the retail package reveals the aquamarine-colored household tool. According to Stefenson, "The design as a whole evokes an underwater atmosphere appropriate to the product."

Client
Hanco Co., Portland, OR

Consultant Design
Ziba Design, Portland, OR.
Don Rood, graphic designer.

Materials/fabrication
Transparent polyvinyl; recycled chipboard; two-color screen printing; one-color lithography.

Asya Jacket Cover
Archie Ferguson of Knopf appropriately created hand-lettered type from the original Russian alphabet for the title of this novel by Michael Ignatieff about a fictional Russian heroine, Princess Asya Galitzine. Diana Klein's alluring photograph, reproduced from a color laser print, lends an ethereal tone to the jacket design. "The position of the book's title directly on the face is interesting," noted Geismar. "It seems like an intentional intrusion." The jurors agreed that Ferguson's type placement created a certain tension that lent to the jacket's mysterious aura. "Who is this woman named Asya?" asked Stefenson. "The design compels you to find out more about her." Smolan agreed, saying, "The cover image makes you want to know more about what's going on inside, and that's one of the hallmarks of good packaging."



Client
Alfred A. Knopf, New York, NY

In-house Design
Archie Ferguson, graphic designer;
Diana Klein, photographer.

Materials/fabrication
Hand-lettered type from original Russian alphabet; color laser Canon print used as original.





Fossil Watch Tins

Attuned to America's never-ending hunger for nostalgia, the C. S. Anderson Design Co. of Minneapolis created clever retro-looking tins to package the correspondingly antique-feeling Fossil Watches. The tins recall everything from child-size watercolor kits to lunch boxes with whiz-bang graphics. "This design seems to have a kind of free-floating nostalgia," commented Smolan, "the kind of nostalgia that has no real relationship to any particular era but simply has the feeling of another time."

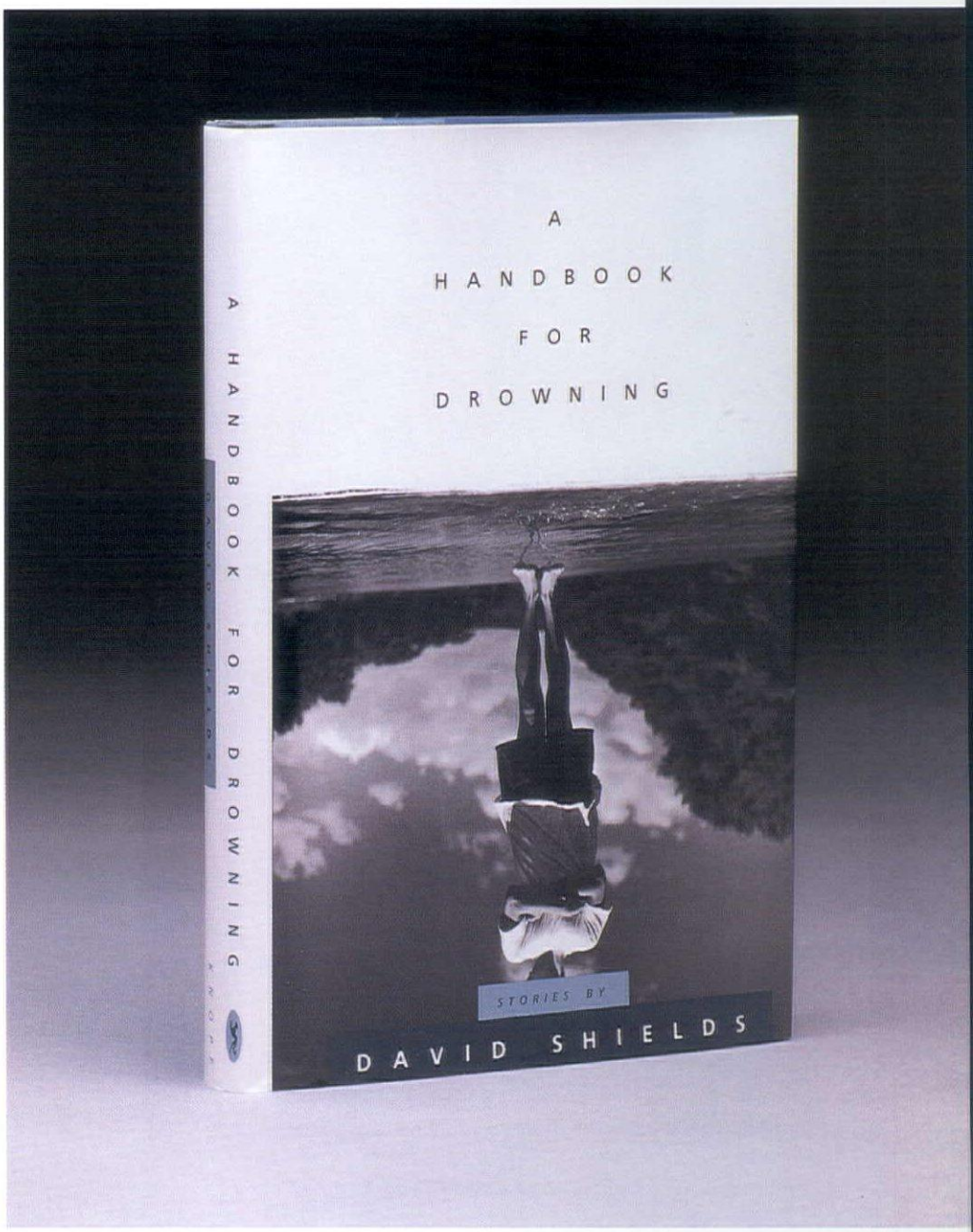
The 16 different designs are screened in flat colors with dull satin finish onto the tin containers, which resemble pencil boxes. With witty allusions to time ("Don't Get Ticked Off," "Fossil Watches: It's All in the Wrist") and funky, Leave-it-to-Beaver-like graphics, the tins, the jurors agreed, are eminently collectible and heighten the product's market appeal.

Client
Overseas Products International Inc., New York, NY

Consultant Design
C. S. Anderson Design Co., Minneapolis, MN.
Charles S. Anderson, Haley Johnson and Daniel Olson, art directors, designers.

Materials/fabrication
Offset lithography; various metal types.

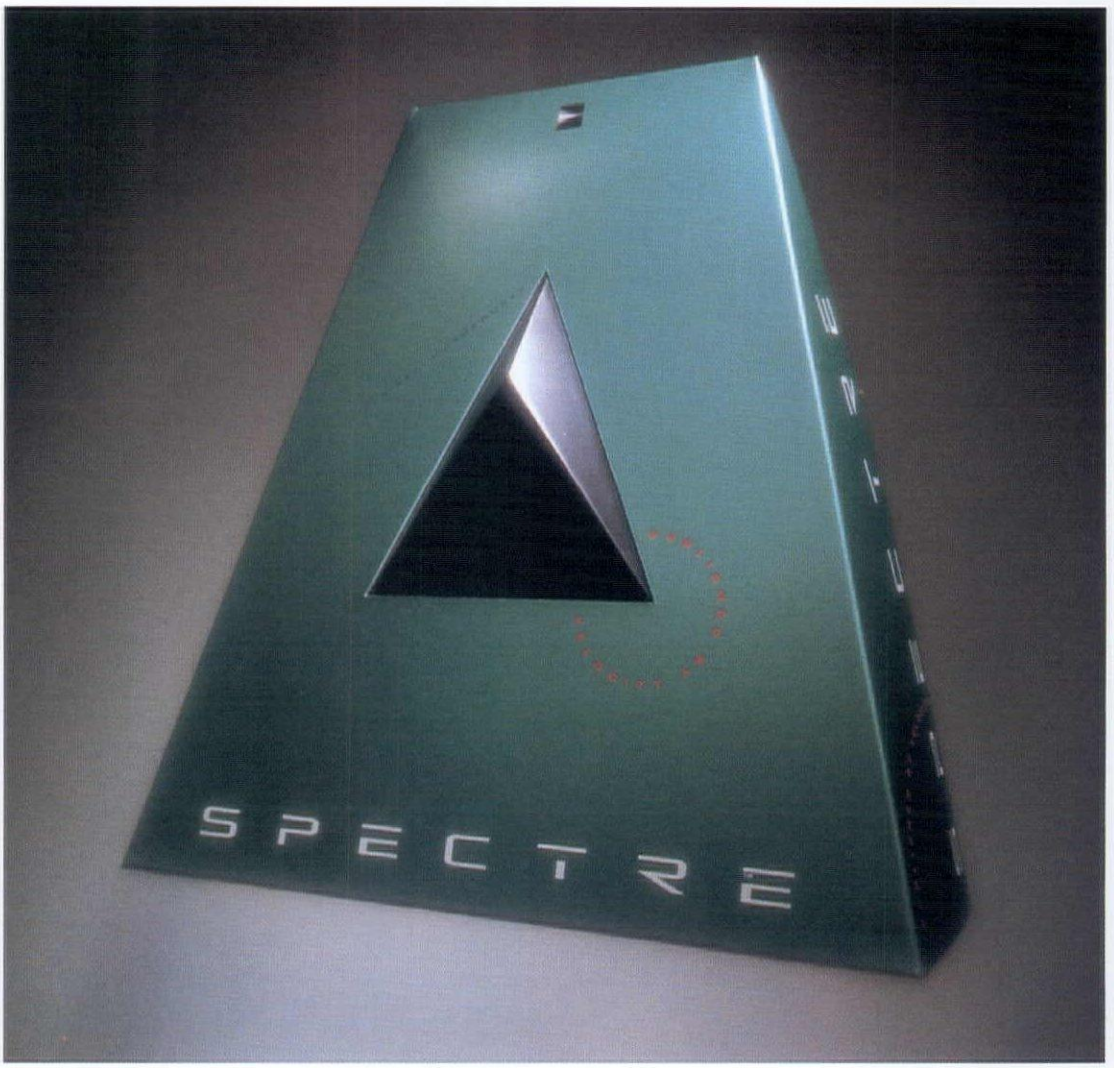
A Handbook for Drowning Jacket Cover
"I saw this in a bookstore and immediately went over to it," claimed Smolan, proving that sometimes a book should be judged by its cover. Knopf's Barbara de Wilde and Chip Kidd created a provocative jacket design for this collection of stories by up-and-coming writer David Shields. "It's the kind of design that uses ambiguity to leave a strong impression," observed Stefenson. "And the various elements are handled cleanly and intelligently." Photographer David Barry's puzzling cover image — is the pictured character jumping into or out of the water? — as well as the sparse type treatment add to the book's disturbing nature. According to Geismar, the treatment "shows the designers' elaboration and interpretation" of the writer's central theme.



Client
Alfred A. Knopf, New York, NY

In-house Design
Barbara de Wilde and Chip Kidd,
graphic designers;
David Barry, photographer.

Materials/fabrication
Four-color offset printing; coated stock.

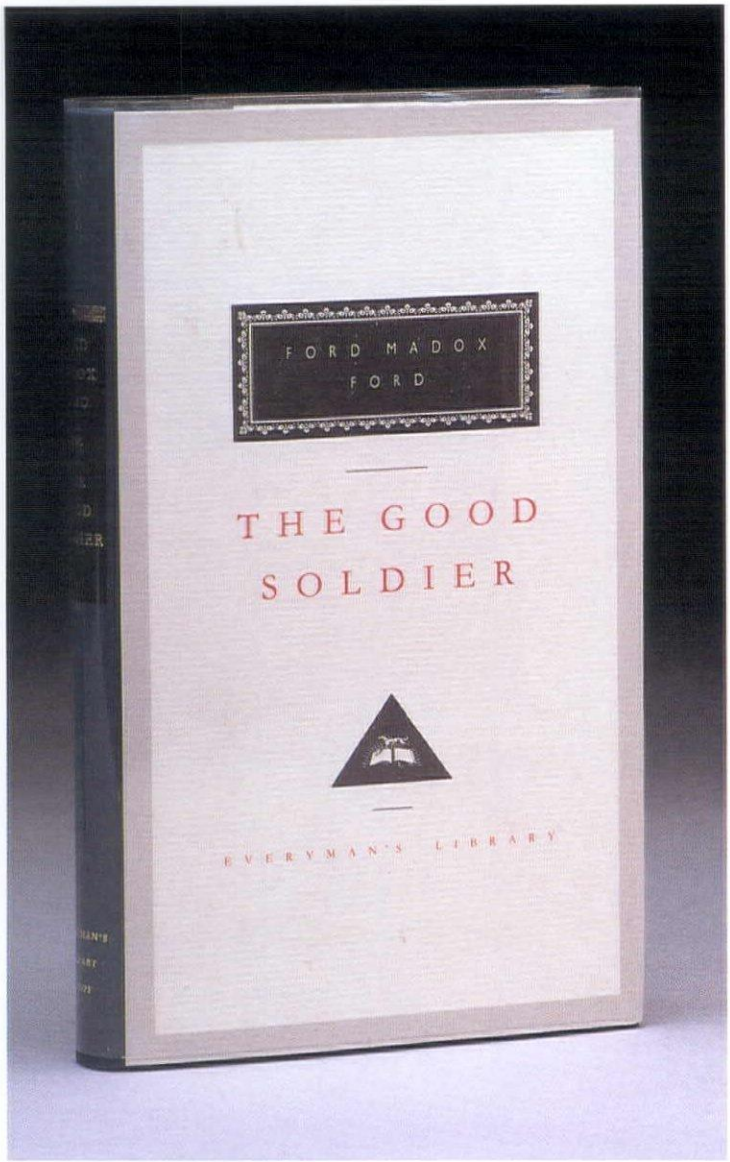


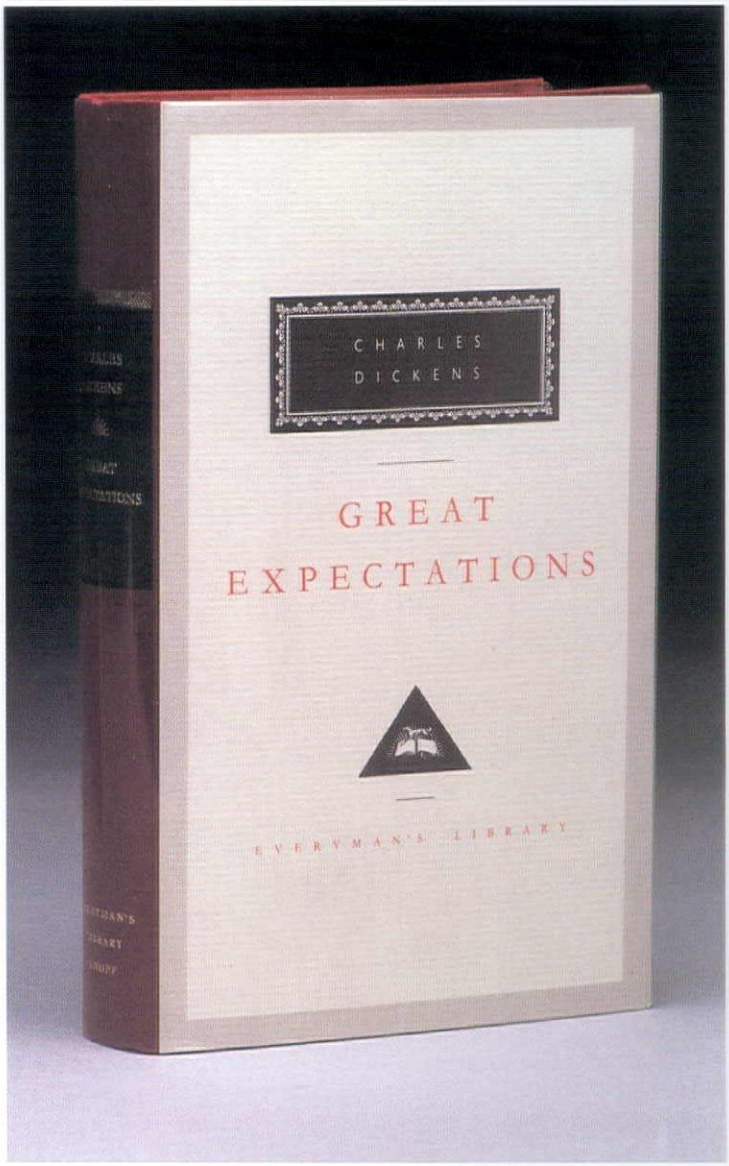
Spectre, A Network Intrinsic Computer Game
Created by the Design Office of Wong & Yeo for Velocity Development Corp., the futuristic packaging for this tremendously popular interactive computer game caught the jurors' eyes with what Stefenson called its "imaginative construction and hypnotic coloration and form." The unusual pyramidical and wedge-like structures that comprise the package convey, according to Geismar, "the idea that it's some kind of futuristic game, without ever saying so directly." Remarked Smolan, "I find the sculptural use of the box to be very intriguing." All the jurors voiced admiration for the clarity of the design, with Stefenson concluding, "This is an obviously well-engineered product."

Client
Velocity Development Corp.,
San Francisco, CA

Consultant Design
Design Office of Wong & Yeo,
San Francisco, CA.
Hock Hwa Yeo, partner.

Materials/fabrication
24-point SBS paperstock; 20 mm molded black Styrene plastic.





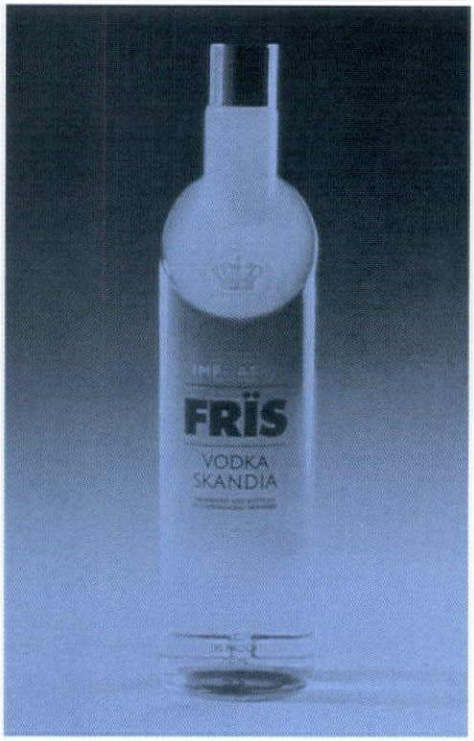
Series Design for Everyman's Library
Creating a new cover and title page for this library of classics of literature from the past three centuries led Knopf designers Barbara de Wilde and Carol Carson to produce what Stefenson termed "a wonderful reinterpretation of what is timeless, yet done with a modern feeling." The jurors spoke extensively about whether the book's paper, typography, binding and illustrations reworked classical themes or were truly innovative design elements. Although the project is by nature a redesign — "taking something that existed before and putting it into a new package" — jurors agreed that the project "respects the heritage and tradition of classical bookbinding." Like the classics within its covers, the book jacket will "survive the test of time," said Smolan. "That's its appeal."

Client
Alfred A. Knopf, New York, NY

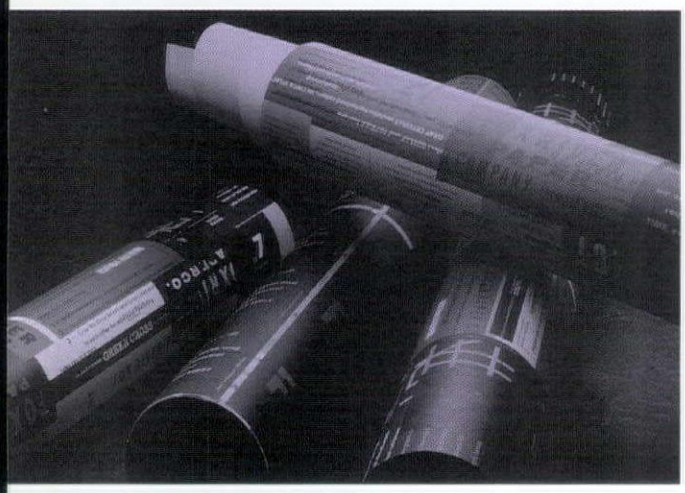
In-house Design
Barbara de Wilde and Carol Carson, graphic designers.

Materials/fabrication
Two-color photo typesetting; Tomahawk paper; acetate wrap.

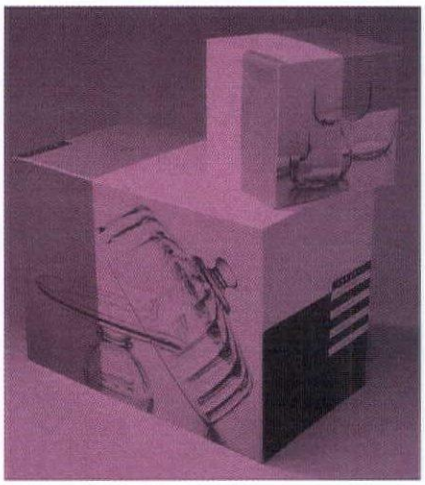
Packaging Honorable Mention



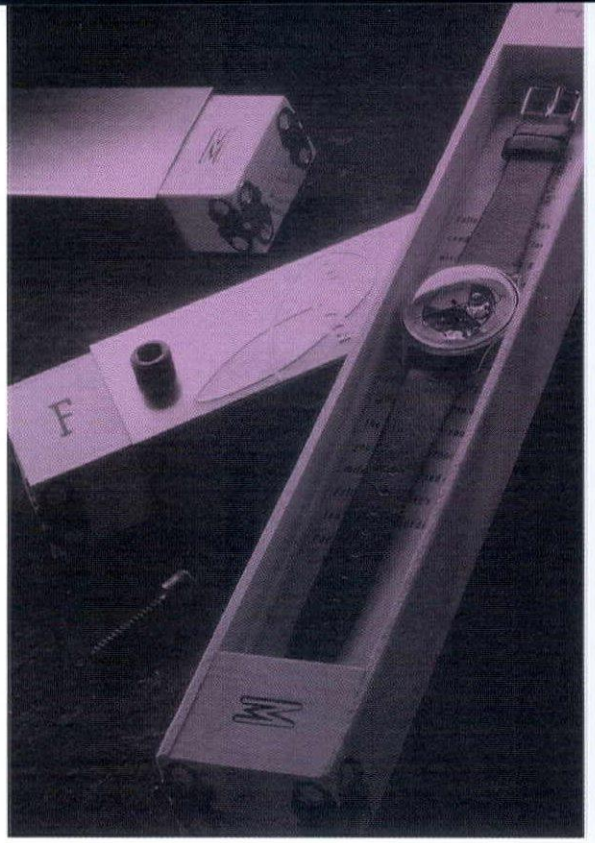
This striking concept for the Fris Vodka Skandia's bottle, designed by Siegel and Gale, New York, NY, was admired by the jurors for its simplicity of design and "sculptural qualities." Noted Smolan, "It looks cold and white and has the frosty look that conjures up a good chilled vodka." Jurors also cited the design for "breaking out of the hackneyed pack." Added Geismar, "The bottle has a strong identity, strong enough to make you stop and look at it."



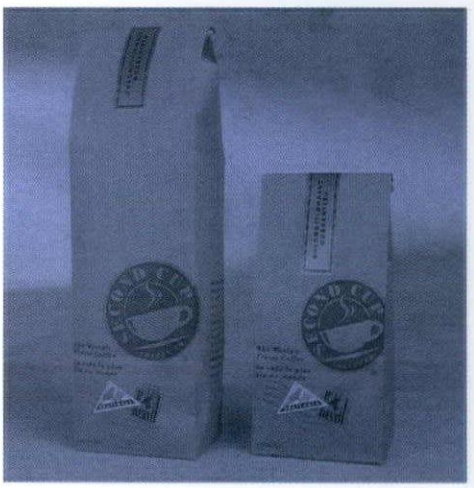
In an atmosphere saturated with "green" marketing techniques, jurors found Fox River Poster Tubes, by the Duffy Design Group, Minneapolis, MN, to be "the best of the recycling ideas." The tubes are covered with existing make-ready press sheets from Fox River swatchbooks, which lends what Smolan termed "a nice collage feel." Stefenson further noted that this design demonstrated that "environmental 'restraints' aren't restraints at all to a designer who remains open to new ideas."



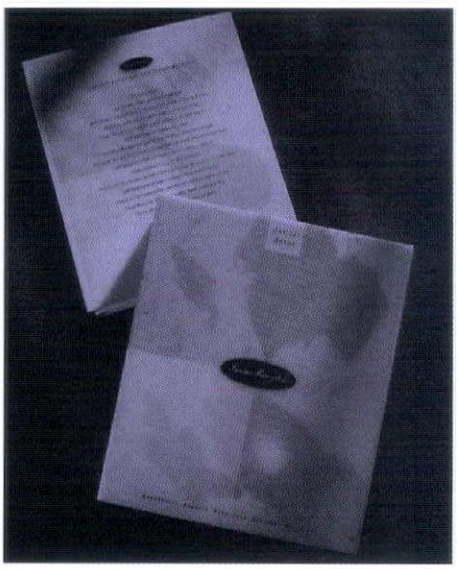
In this redesign of Toscany glassware packaging, Susan Slover Design, New York, NY, sought to streamline and update the product's retail image. Praised by jurors for its "refreshing, soft colors" and "nice, modern quality," the resulting product was commended for its ability to "compete in chaotic retail departments." Geismar added that the new packaging was part of a larger identity makeover and said, "This solution carries the client's identity right on to the shelf."



Commissioned by the advertising firm Fallon McElligott to design a watch and gift box commemorating its tenth anniversary, The Duffy Design Group of Minneapolis, MN, decided to use existing Timex components to form what Geismar considered "an innovative and intriguing" gift to clients and employees. Although jurors found the metal-edged reinforced wood box difficult to open, to Stefenson it just added to the gift's appeal. "Like a toy," she said, "you can tinker with it for a while."



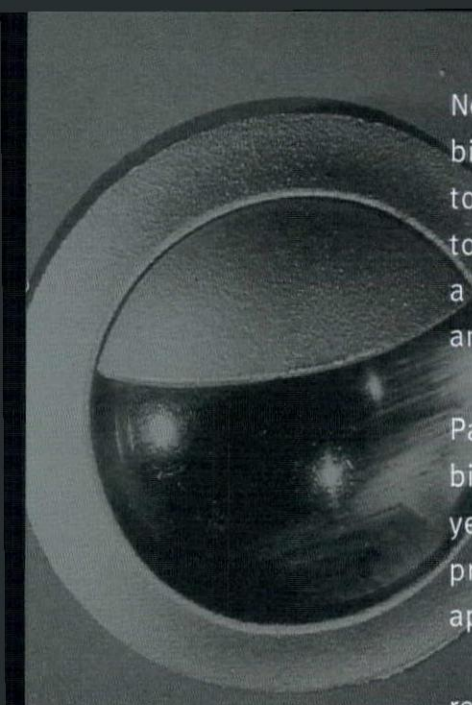
"It's neat, clean and sophisticated," commented Stefenson on the redesign of Second Cup Coffee Bags. Using travel stamps from such exotic places as Kenya and Guatemala, the designers at Spencer Francey Peters, Toronto, Ontario, managed to give the package "a natural, world-traveled look." The jurors also praised the choice and composition of the graphic elements saying that "everything on these bags looks well refined." Stefenson also noted that the design "communicated nicely."



This product package, a specifier's binder for a company that recycles plastic and turns it into carpet, sought to reflect environmental concerns. Jurors agreed that Maureen Erbe Design, Los Angeles, CA, succeeded in creating a binder for Image Recycled Carpet Mills that addresses material transformation in an "elegant and informative manner." "There is a good concordance between the designers' use of the plastic binder and the raw materials from which the carpet is made," said Smolan.

Concepts+Students





Neither bound by the requirements of production nor limited by technical feasibility, conceptual designs occupy the gray area between what is and what is yet to be. They also represent an act of faith by their designers and pose a challenge to industry. Indeed, conceptual projects are rarely incremental refinements of a mature product category; instead they ask us all to consider new possibilities and depart from the status quo.

Comparing this year's entries to those from the past, jurors Alex Bally, Michael Patrick Cronan and Susan Yelavich concluded that the gray area between feasibility and blue-sky musings seemed to be shrinking. "For the most part, this year's Concept winners are more realistic and down to earth," said Cronan. "Unlike previous years, many of these selections are so thoroughly researched that they appear ready for production with only minor modifications."

As is typical with the best of the Concepts submissions, the winning projects represented a high degree of designer initiative. A fully-engineered prototype like the Mia Breast Pump, for example, could be easily manufactured with little or no additional R&D investment. This same level of refinement is also evident in the Wooden Flatware, a handsome alternative to throwaway plastic cutlery.

Other Concept winners represent examples of corporate enterprise: investments in design R&D that look to the promise of technology to advance the culture of a company. This year's Best of Category winner, a series of conceptual devices developed by Apple Computer that include the Apple Guide remote cellular navigation device, demonstrates the new directions that emerge when a forward-thinking company puts its design resources to work. In a similar vein, the Italian electronics manufacturer Brion-Vega sponsored the Handkerchief TV, a folding hand-held television that treats technology as if it were malleable.

Another development this year was the dramatic rise in the quality of student designs. "From the evidence we've seen here," said Bally, "there is a revolution occurring in design education. In some cases, these students are exceeding the levels of research and innovation found in many corporate projects."Jurors cited the Air Bass as achieving "a perfect balance of imagery and ingenuity," thus it was chosen Best of Category among the student conceptual designs.

With this issue of the Annual Design Review, I.D. will celebrate the work of the most promising young designers in America by judging and featuring student work as a distinct group within the larger Concepts category. These fresh efforts now deserve to be recognized in a professional forum of their own, and with this venue we offer a challenge to educators and practitioners: to raise the level of professional standards from the very first day of a designer's career.

Jurors Alex Bally, Michael Patrick Cronan, Susan Yelavich
Moderator Chee Pearlman

Best of Category

Appleseed Navigation Guide and Concepts Program

"As the computer shrinks and wireless communication becomes more widespread, a huge market will emerge for friendly hand-held components," said Yelavich in praising the Apple Computer Guide, a personal navigation assistant designed as part of the company's "Appleseeds" program. Designed to mount on the handlebars of a bicycle or even onto a briefcase, the Guide concept would direct the user to a chosen destination by displaying pictures of the surrounding environment (street intersections, recognizable buildings, etc.) with specific instructions when certain points are reached.

By calculating its location from nearby cellular telephone transmitters, the Guide would download maps, pictures, instructions and traffic information from the cellular network and allow the user to select the most direct or the most scenic route. According to Bally, "such ideas have been in concept cars for years and are now being developed for production vehicles. Yet this concept represents a new level of thinking in terms of orienting people in complex environments. The Navigation Guide also implicitly promotes alternatives to automotive transportation."

Discussion was raised on the psychology of wayfinding, touching on issues of user interface and the levels of abstraction found in mapmaking. In appreciation of the Guide's literal information base, Yelavich noted, "It's common for people to ask for verbal directions and landmarks, even when they have a map in their hands." Jurors also paid tribute to the Guide's control system, which includes menus of options, a Macintosh-style arrow cursor and blue force-sensitive joy stick, with selection buttons on either side. The unit would be designed for mobile use, with an LCD display, internal microphone and speaker, cellular transmitter/receiver and printer port wrapped in a molded-rubber outer chassis. Its centered design allows the Guide to be worked by both left- and right-handed users, and with its speaker, microphone and voice recognition technology, the device could even assist blind users.

Jurors elected to award the entire Appleseed program for its spirit of inquiry and forward thinking within a corporate environment. In addition to the Guide, the in-house design group's proposals include the Timeband personal time manager, a radio-transmitted data device conveying constantly updated schedules, phone messages and other information, and the slightly tongue-in-cheek Exchanger that converts one currency into another.

"Even when they are being playful — as with the Money Exchanger — this group is taking a hard look at how near-future technologies can be combined with the Mac interfaces in a variety of smart applications," said Cronan. Jurors admired the "modulated futurism" of all these designs. With reference to the telemetric Guide device in particular, Yelavich added, "This object is gently extrapolated into the future in a way that is very imaginable." As a group, she continued, "they are all the more provocative. These concepts tease you with their imminent functionality."

Apple's Industrial Design group (IDg) is a 17-person team responsible for the design of all Apple products. Led by industrial design manager Robert Brunner, the team is also responsible for setting the strategic design direction of the company. As part of its program, IDg frequently conducts design explorations geared to advanced thinking on the nature of personal computing.

Who initiated the project?
The project originated within Apple's ID group as part of the Appleseeds program to apply "Apple thinking" to experimental product concepts and dispel the belief that Apple is a computer box company.

What was your major influence?
Since Macintosh technology permeates our existence within the ID group, we began to explore applications beyond the CRT tube. When we combined these thoughts with emerging technologies and mixed in a little tongue-in-cheek humor the ideas began to flow.

What alternatives were explored?
As we brainstormed, we constantly walked the line between possibility and absurdity. For example, we looked at concepts for testing the taste of food, or a product that would strap to your face and act as a language translator. Nevertheless, we plan to build more of our conceptual prototypes.

What was your biggest obstacle?
Finding the time to do this exercise and ensuring we didn't reveal any of Apple's future business plans.

What would you do differently?
I think we could have spent more time resolving the product concepts and the solutions, but if we had, they might not have been as fresh.

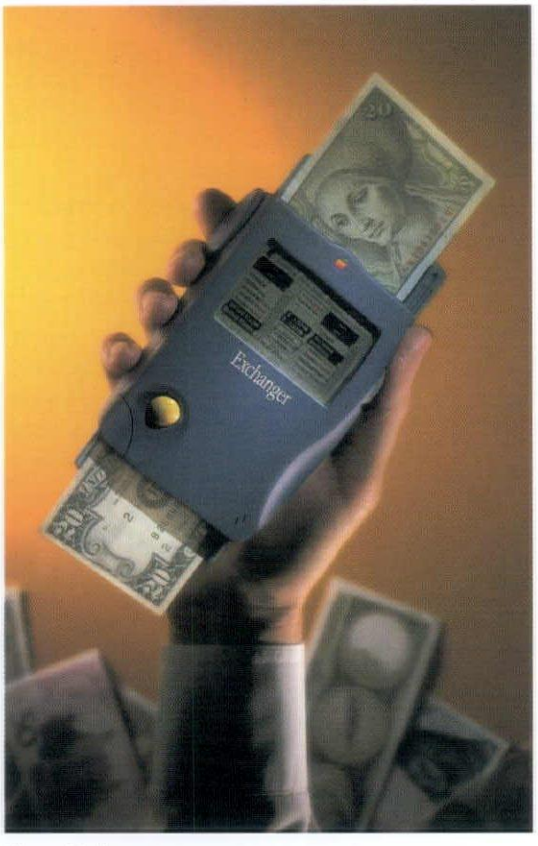
Evaluate your project's success.
It's been very gratifying to see people react so positively to our ideas. We have had requests for information about these concepts from all over the world.

What would you like to design next?
As our technology matures and we move toward more application-specific products, we will be designing more "appliances" that incorporate personal computing technologies. From our point of view, the 1990s will be design heaven.

What are the primary issues facing designers today?
Three things: using our brains to fix a few of the world's problems; simplifying life rather than complicating it; and satisfying our egos despite real-world constraints.



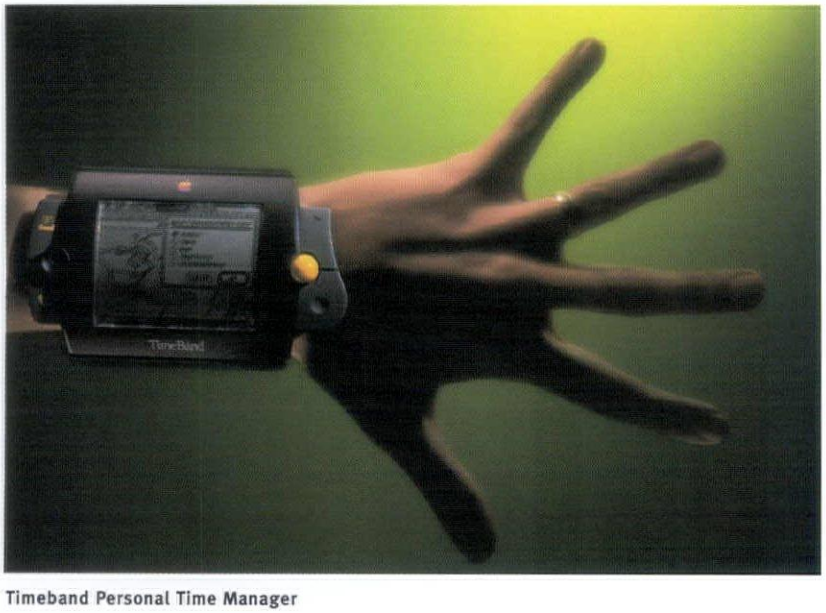
Appleseed team, left to right: Tom Jacobson, Robert Brunner, Susanne Pierce, Larry Barbera, Gavin Ivester and Mark Pruitt (not pictured)



Money Exchanger



Apple Computer Guide



Timeband Personal Time Manager

Client
Apple Computer Inc., Cupertino, CA

In-house Design
Robert Brunner,
manager of industrial design;
Gavin Ivester, Tom Jacobson, Susanne Pierce, Larry Barbera and Mark Pruitt, designers.

Materials/fabrication
Injection-molded glass filled polycarbonate; ABS; urethane rubber.

Best of Category

Air Bass

For its deft combination of technology, function and artistic form, the jurors unanimously selected the Air Bass as the best student design of the year. "Reducing such a classic shape to a gesture without disturbing its function is the ultimate achievement," Cronan noted. "The strength of this design exists on every level: technical, functional and spiritual."

The shape of the Air Bass pays homage to yesterday's analog technology with an appearance reminiscent of letters used in hot-metal typography while incorporating the latest electronics and a built-in amplification system. The selective use of natural wood (which is compatible with the tradition of such instruments) softens the feel and appearance of its metallic superstructure, which allows the instrument to be manufactured in separate pieces and disassembled for easy travel. In addition, the Air Bass is virtually immune to humidity and temperature changes. "The old instrument has been dematerialized with the kind of confidence, depth of feeling and verve that the young Picasso would have admired," said Yelavich.

The reductionist design of the Air Bass ultimately appealed to both head and heart. "The strength of this product lies in its overall grace and lack of extraneous indulgences," Cronan explained. "The combination of old and new, looking backward and forward at the same time, is completely in tune with our age, both intellectually and spiritually." In conclusion he remarked: "This is a pure, unself-conscious gesture drawing that functions. It's heartfelt, and for that reason very satisfying."



Paolo Lanna

A recent graduate of Art Center College's Product Design department, Paolo Lanna has won second prize in the Sony International Design Competition and has received a gold award from the IDSA for his conceptual product designs. Currently Lanna is working in Pasadena with graphic designer Maria Diaz and managing Flopshop, a small ski accessories company that markets his own products.

Who initiated the project?
The idea derived from a class in advanced product design taught by Instructor Steve Diskin. Rather than design a completely new instrument, I chose to update the classical upright bass, the backbone of modern jazz, into a truly modern instrument.

What was your major influence?
I love jazz and listen to bands such as Count Basie, Stan Kenton and Buddy Rich constantly. I often visited a local jazz club and just listened — not only to capture the mood, but to see how the bass player interacted with the instrument. Being in the same environment, I wanted to capture the icon, and to convey the lyrical, musical qualities of the instrument with my design.

What alternatives were explored?
I explored a lot of shapes in the beginning, then reduced these possibilities to a single sketch. There were a number of alternatives, such as integrating an amplifier with the unit, because it is more convenient for the musician to hear the sound without having to carry a separate amplification system.

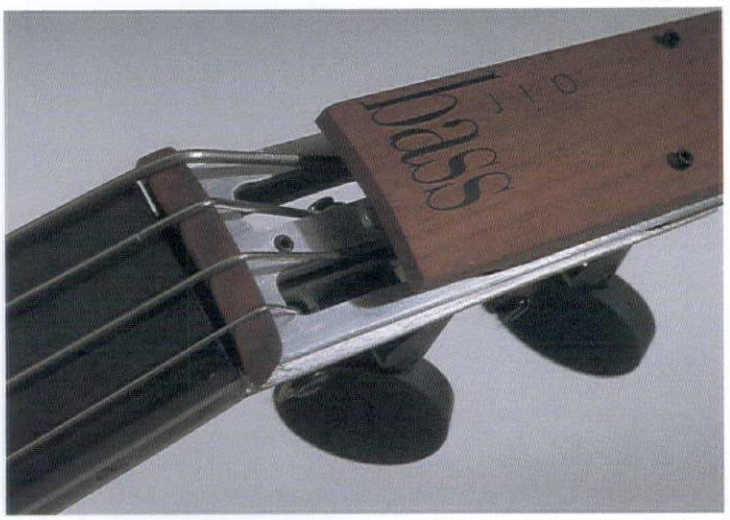
What was the biggest obstacle?
Making it work. The tension on the bass created by the strings ranges from 200 to 300 pounds. So I had to reinforce my initial structure to counterbalance the tension.

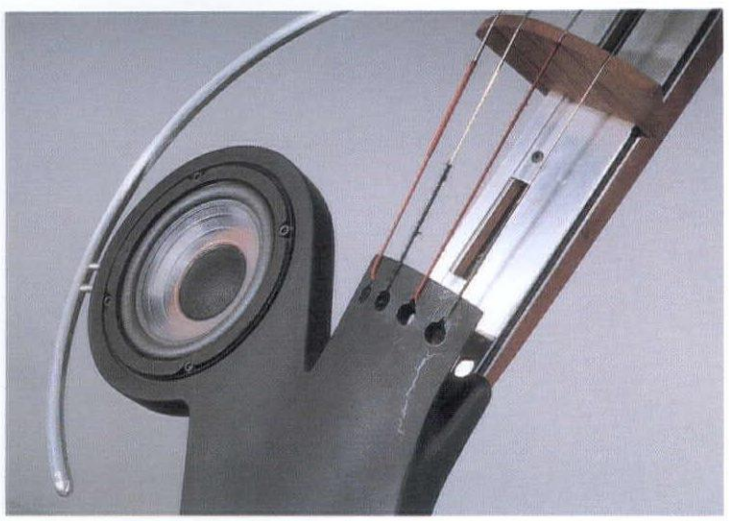
What would you do differently?
At the bottom of the bass is a rather obvious reference to a musical note, which I feel should be less emphatic and more of a suggestion of the idea of music. It should be toned down so that it blends better with the entire instrument, creating a more fluid and more unified design.

Evaluate your project's success.
Taking into consideration that the classical instrument has been around for hundreds of years, this was an intimidating project. I didn't approach the project with the idea of creating a new standard, although I think one must always be motivated by that concept. In the end I was pleased with the design because it preserves the classic appearance and it's fun to play. Half the fun of performance is watching the instruments being played.

What would you like to design next?
I would enjoy designing furniture, chairs and items that don't involve a great deal of electronics. I'm finding that when I don't have so many technical parameters, the basic design can emerge more freely. I want to capture more emotion with my work.

What are the primary issues facing designers today?
I cringe when I see products in the marketplace, because I know they'll be discarded within a few years. We should be concerned with the life cycle of every product, design them for disassembly, use recyclable materials and always factor in the cost of recycling and/or disposal. To the extent that products can motivate and inspire people toward an awareness of social good, designers should exert their influence — not only on corporate management, but on society as a whole.







Design
Paolo Lanna, student,
Art Center College of Design,
Pasadena, CA.
Steve Diskin and Martin Smith,
professors.

Materials/fabrication
Sculpted and machined aluminum
and hardwood.





Handkerchief TV

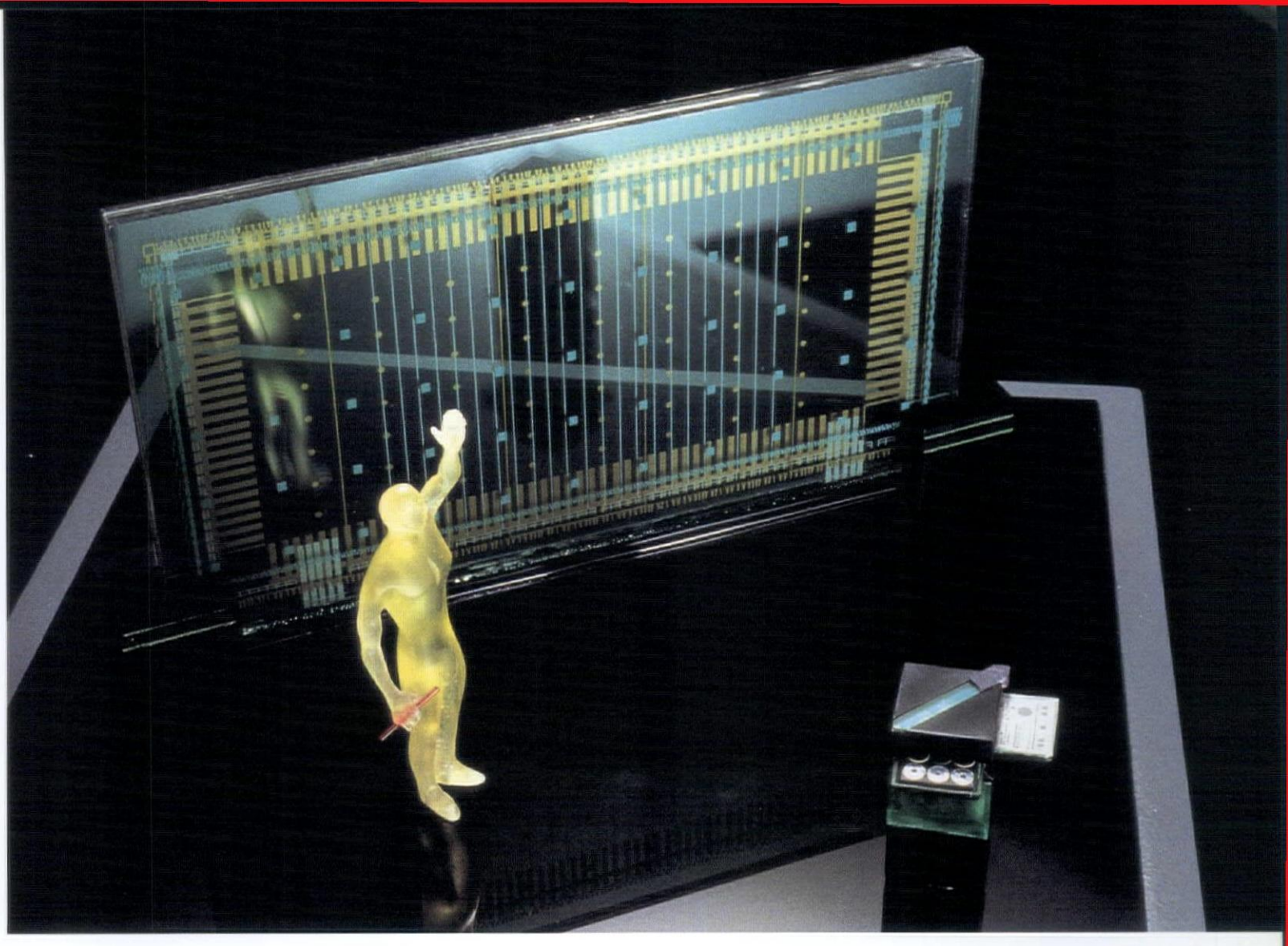
The familiar notion that products are designed with their electronic components neatly configured inside a hard casing or shell has been provocatively challenged by this proposal. The Handkerchief TV posits that with the miniaturization of technology, products can be freed from their traditional physical requirements. Using only the most essential manufactured materials, this portable TV is encased in a folded leather "handkerchief," with each square plane serving a distinct function: flat screen, antennae, battery/speaker and external ports. When the lifespan of this television is over, states the designer, one need simply cut open its organic skin to reclaim the interior components, leaving a minimum of materials for the landfill.

Jurors lauded the conceptual leap that used technology to create expressive, emotional products. "The idea of hardware not being hard may sound rather basic, but it's rarely put into practice," said Bally, who compared the Handkerchief TV with a favorite billfold, which had acquired a "worn, organic quality" as it had aged but was kept functionally up-to-date with the replacement of credit cards and other data. On the subject of the TV's handkerchief analogy, Yelavich observed that "there's magic in a handkerchief, though instead of revealing a rabbit, this contains a television." Jurors agreed that had the product's technology been interactive, rather than passive, the "proposal would have been even more satisfying." However, all found the Handkerchief TV to be "conceptually exquisite" and remarkably successful in its ability to "play on the emotions and sense of comfort."

Client
Brion Vega, Milan, Italy.
Dr. Ennio Brion, president.

Consultant Design
Emilio Ambasz Design Group, New York, NY.
Emilio Ambasz, chief designer; Masamichi Udagawa, designer.

Materials/fabrication
Injection-molded polycarbonate component cases; sewn leather with foam padding; rubber; glass; steel; aluminum.



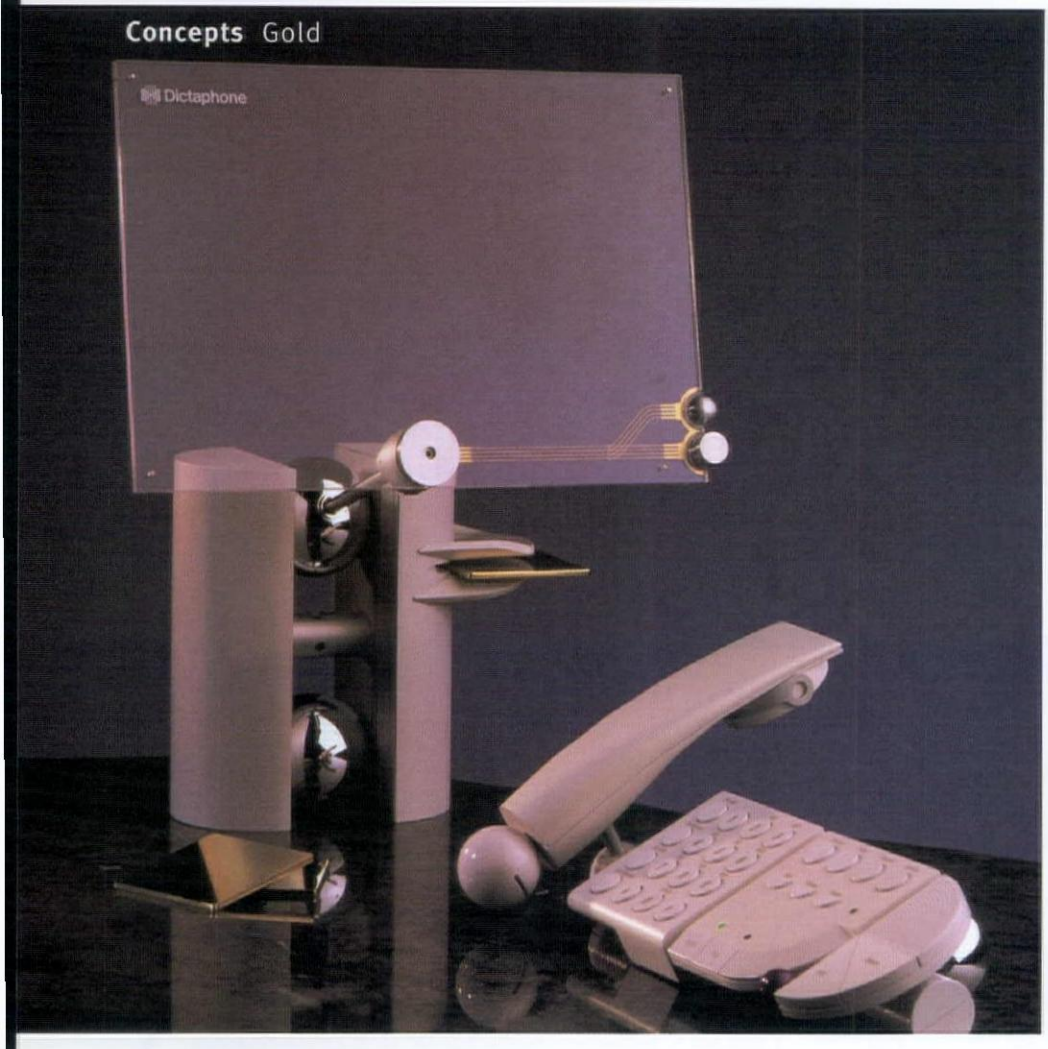
Symphony Multimedia Presentation
A human-machine interface that responds to hand and body gestures, Symphony is a concept for a product showcasing the technology known as ubiquitous computing — the idea of integrating computers so well that they seem to disappear.

Symphony suggests a future in which computers of differing sizes will be scattered throughout an environment, working simultaneously in response to voice and gesture. In this case, the setting is a large multimedia presentation. Wearing clip-on sensors and a transmitter on different parts of the body, the user — or performer — forms a series of patterns in space that are recognized by Symphony's central processor, creating signals that control images, sound or a variety of other effects.

The main element of the system is a digital high-definition flat screen that comes alive with a mixture of video, text and imagery at the user's direction. The second element is a pedestal-shaped central processing unit that transmits commands from the user to the appropriate receptor on the screen and records gestures onto rewritable CD-ROM disks. The third element is the series of clip-on sensors worn by the user, who can transmit commands to the system. "Symphony comes alive in proportion to the user's personality," noted Bally. " I give it high marks for the conceptual possibilities it permits as well as for the fact that it embraces and brings some very exciting emerging technologies to a human level."

Design
José Raúl Padrón, New York, NY

Materials/fabrication
Laminated flat screens with flat foil circuitry; steel and aluminum extrusion frame; injection-molded polycarbonate body panels; injection-molded ABS parts.





Executive Information Center

An advanced prototype, the Executive Information Center offers an intriguing forecast of what the next-generation desktop telephone/computer might look like. Using both existing and speculative technologies, the design combines simple geometric forms in an organized combination — a control console with a handset and keyboard alongside a "communications tower" supporting a full-color display that becomes transparent when not in use.

Jurors praised the concept as sculpture as well as design. Yelavich described it as "extremely refined. The contrast between the thinness of the display and the density of the communications tower is quite effective." Bally enjoyed the idea of "seeing through" the information on the display. "There's something about information and transparency that is definitely worth exploring. This makes heavy technology airy and light." In contrast, the heavy ball-joint connection on the communications tower gives the object weight and stature, Bally remarked.

Jurors agreed with Yelavich's suggestion that the design paid homage to the sophisticated functionalism of Henry Dreyfuss, who often speculated on the future shape of objects. While the Executive Information Center was designed for the future, Cronan noted, "it does not look too futuristic. All of the technology is well within reach and could actually be made in the not-too-distant future. This concept also works beautifully as a prestige object. It's a kind of table jewelry."

Client
Dictaphone Corp., Stratford, CT

Design
Dictaphone Industrial Design Group, Stratford, CT.
Sandor F. Weisz, director, industrial design.
Cousins Design, New York, NY.
Michael A. Cousins, president.

Materials/fabrication
Injection-molded with pearlescent additives for handset, control console and communications tower housing; non-ferrous alloys for chassis, adjustable armature and components; transparent LCD display screen; ceramic composite information module.

Mia Breast Pump

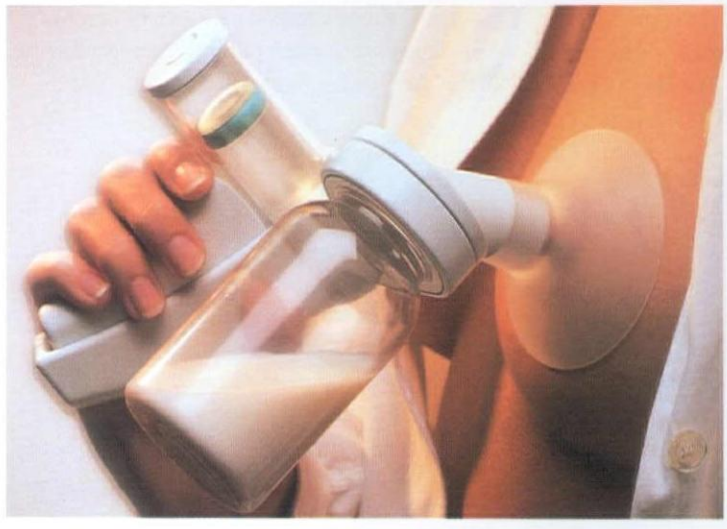
Generated as a result of personal need — three of the partners in this design consultancy had babies in the same year — the Mia Breast Pump won kudos from the jurors for its adaptability, ease of use and effectiveness in stimulating milk for proper breast-feeding.

Unlike existing piston and cylinder type pumps, which require two hands and considerable force to operate, the Mia pump can be used with a single hand by simply squeezing the handle. The soft silicone rubber nipple flange contours to the breast and rotates 360 degrees to accommodate either hand. Since milk is fed directly into standard bottles, the pump eliminates transferal problems and reduces contamination possibilities. Most important, the pump's internal vacuum release-valve creates a gentle suck-release-relax cycle that mimics a baby's suckling action, thus facilitating the milk ejection reflex and preventing any possible damage to breast tissues.

"This product would be a very welcome addition to the existing products directed toward nursing mothers," said Yelavich. "The design constitutes a breakthrough that would have obvious home applications, but could be used in hospitals as well."

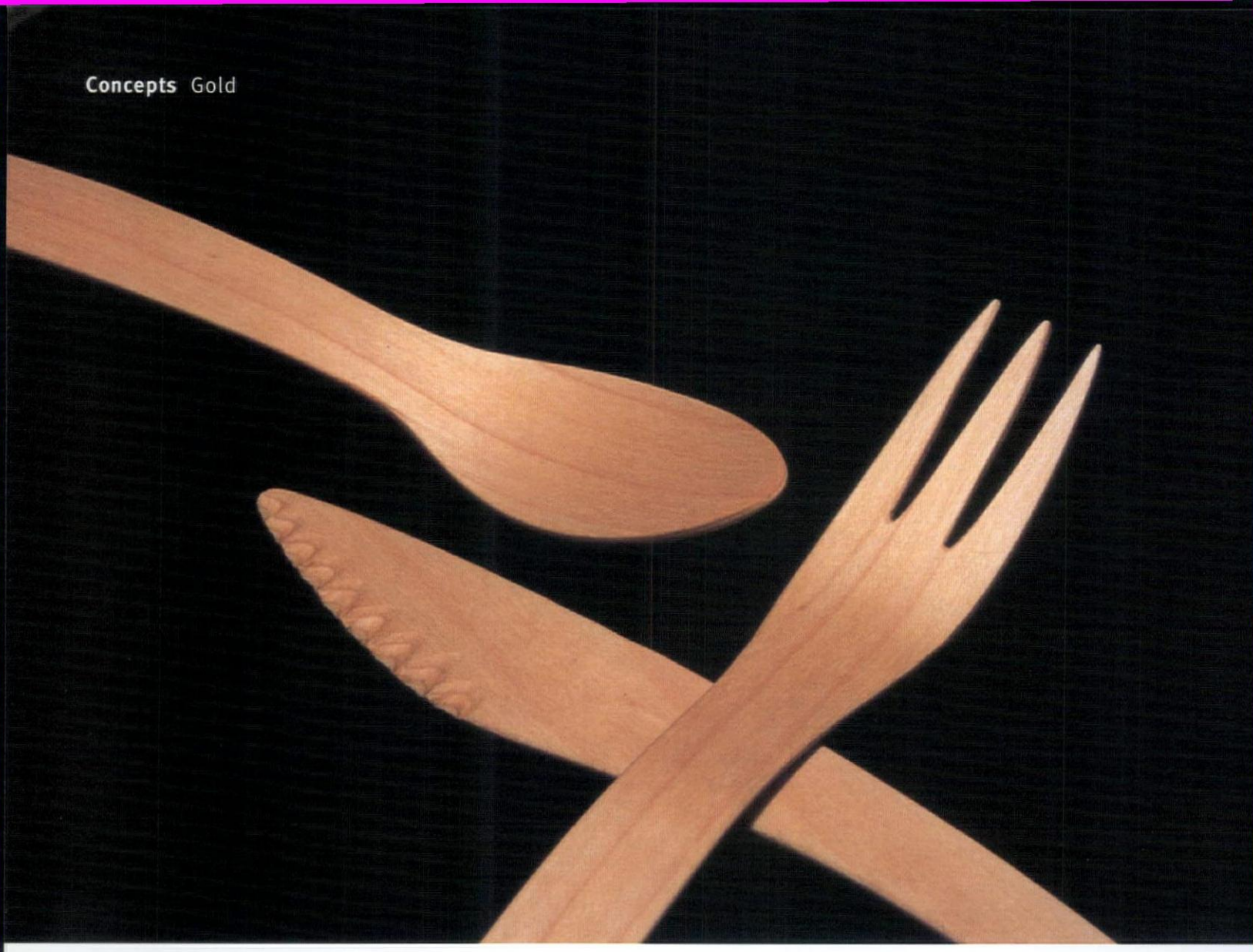
In their research, the designers asked three nursing mothers to evaluate existing products, review various concepts and prototypes and offer feedback on appearance and ergonomic issues. A nationally recognized lactation support group also provided consultation on physiological and psychological issues about breast-feeding. "Anything that reduces stress and fatigue in the early phases of parenthood should be roundly supported," added Yelavich. In addition to praising the mechanics of the pump, especially the milk receptacle — which Yelavich rated as "brilliant" — the jurors lauded the design's appealing and graceful form.





Design
Palo Alto Design Group Inc.,
Palo Alto, CA.
Tom Shoda, Dallas Grove, designers.

Materials/fabrication
Surgical grade silicone rubber; injection-molded polycarbonate housing.



Wooden Flatware

In search of an alternative to disposable molded plastic cutlery, the designers of the Wooden Flatware offer a renewable resource as an option. Their proposal for lightweight, limited-use cutlery began with research into varieties of sustainable domestic hardwood that would hold up even under repeated use. Their alternative to the pervasive clutter of plastic knives, spoons and forks is wooden cutlery made of renewable maple veneer that can be used repeatedly "with less negative impact than plastic on both the environment and the waste stream."

Jurors responded strongly to the graceful lines of this flatware, which evoke Japanese utensil design in its simplicity and refinement. "Even though these are designed as picnicware, they have such elegance that I would put them on a table," remarked Cronan. And while jurors agreed that there were still inherent problems in considering the Wooden Flatware as a replacement to plastic — issues of cost and environmental trade-offs were raised — they nevertheless admired the approach. "This is the category of the Design Review where proposals for appropriate technologies and design solutions should be floated," said Yelavich. "And the proposal here seems to have been especially well considered."

Design
John A. Field, Donald W. Stucke Jr., New York, NY

Materials/fabrication
1/32 plies of maple veneer, stamped and sanded; vegetable oil-based coated seal.

Lever Action Wheelchair

Jurors enthusiastically praised the direct, unadorned approach taken by the Lever Action Wheelchair. "This no-nonsense design is meant to work, to take you from point A to B without a lot of niceties," said Cronan in appreciation of this student project. "The model may be crude, but it's a remarkably sound proof-of-concept."

The Lever Action Wheelchair, which works by pumping the levers in a rowing action, requires much less power than would be needed to push the wheels of a standard chair. It also can travel faster, and by virtue of its hand brakes, it is easier to stop without causing hand burns that result from the rims of traditional wheels. Finally, this design folds up into a compact package that is smaller than normal wheelchairs.

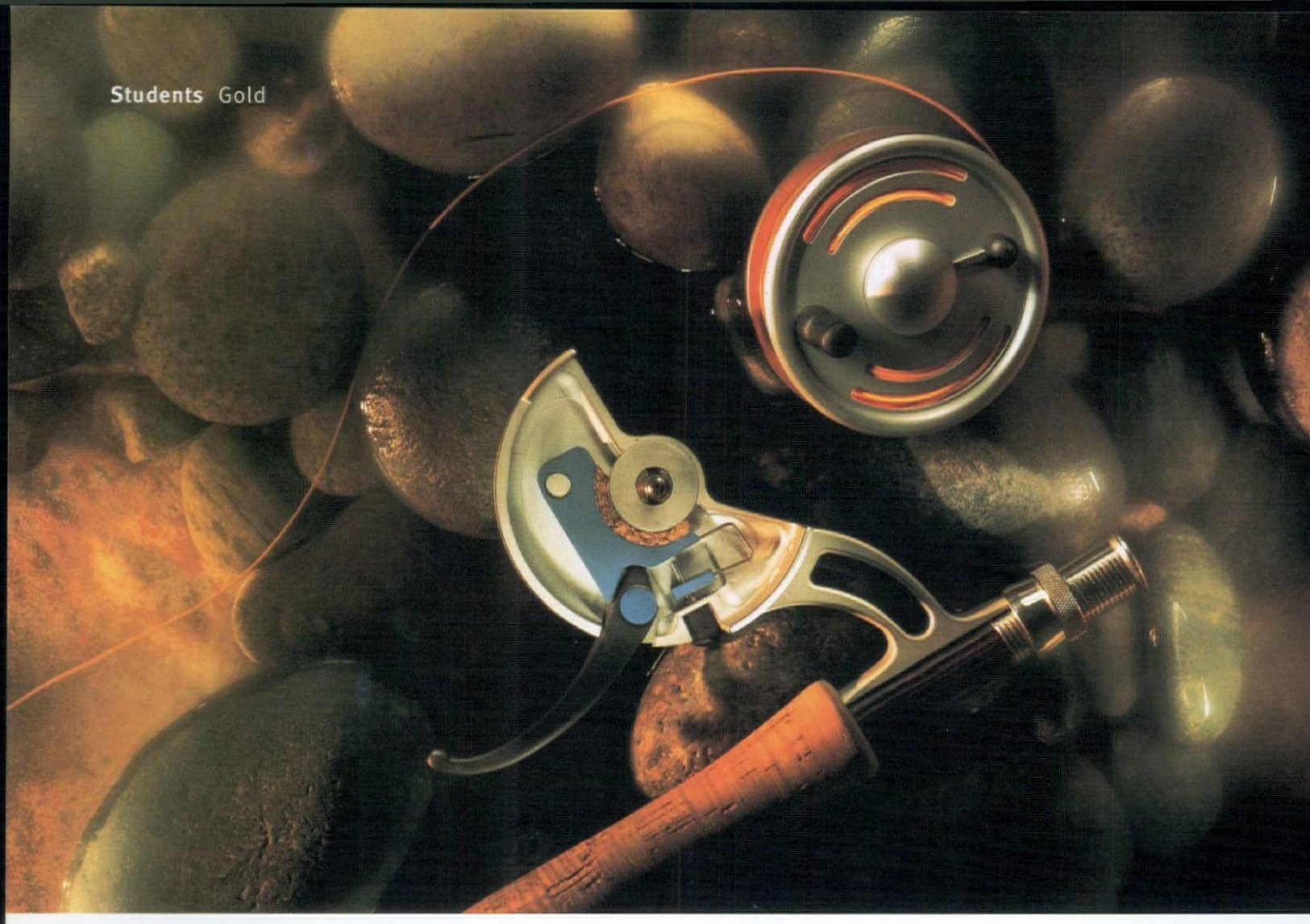
"This concept is eminently practical; it's great for people who can't afford more expensive motor-driven models, and it provides the extra benefit of upper-body aerobic exercise in cases where that would be appropriate," said Cronan. Bally pointed out that like an ultra-light aircraft, this design had a "homespun vernacular" quality: off-the-shelf parts were pressed into service. "The design isn't complete as far as refinements are concerned," Bally remarked. "But I'm impressed by how much it breaks from the wheelchair stereotype. It deserves to be recognized for the number of innovations that are packed into a solid feasibility model," he concluded.





Design
Douglas D. Clarkson, student,
Art Center College of Design,
Pasadena, CA.
Martin Smith, professor.

Materials/fabrication
Carbon fiber seat; torsion bar rear suspension; aluminum tube frame.



Lever Release Fly Reel

"I believe that prototypes should be harshly tested," writes the designer of this Lever Release Fly Reel, which was put through rigorous analysis in New Brunswick, Canada, and rewarded its creator with a nine-pound salmon. Recognizing that fly reels had become "mired in tradition, with little variation or innovation," the designer of this concept decided to update the reel's visual appearance and ergonomics while preserving the integrity of the device.

By making improvements to the drag lever so that tension on the line can be varied with a single hand, and by redesigning the spool rim so that it can be "palmed" for better stability, the reconfigured reel offers serious users more control. Other alterations include canting the fishing reel's forward "foot" (where the reel is attached to the rod) to improve the overall center of gravity, thus reducing the effort required during casting.

Jurors were impressed by the designer's understanding of the product. "Clearly, this was created by someone who knows fishing, and has made improvements based on firsthand experience," said Bally. "It's both an elegant and an innovative solution to a product that many would consider too mature for further enhancement." Noting that more than 30 parts were fabricated by the designer, Yelavich remarked, "Testing of the mechanism has proven it to be extremely precise. This designer has taken the problem beyond theoretical constructs and decorative models to a design that required a lot of investigation and learning. That effort is worth applauding."

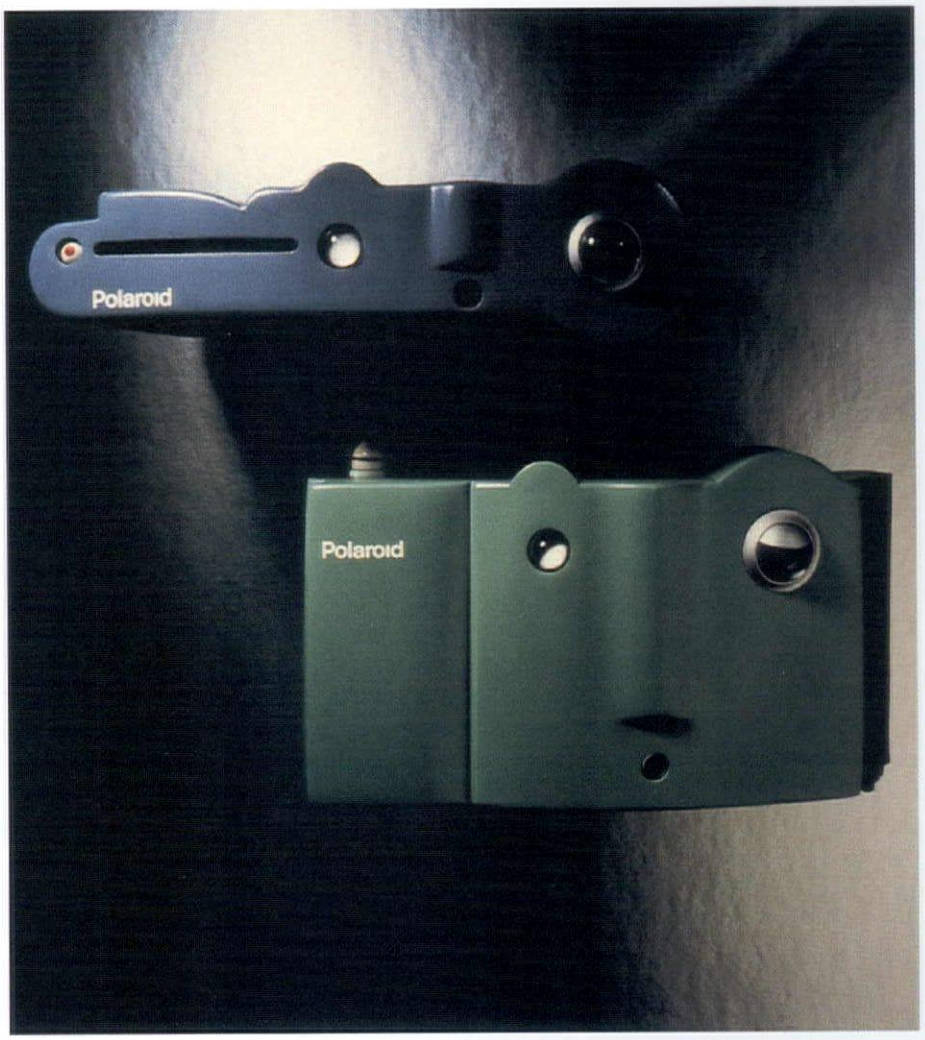
Design
Peter Nils Skillman,
graduate student, product design,
Stanford University, Palo Alto, CA.
Bill Burnett, Bill Scott, John Larkin,
David Beach, professors.

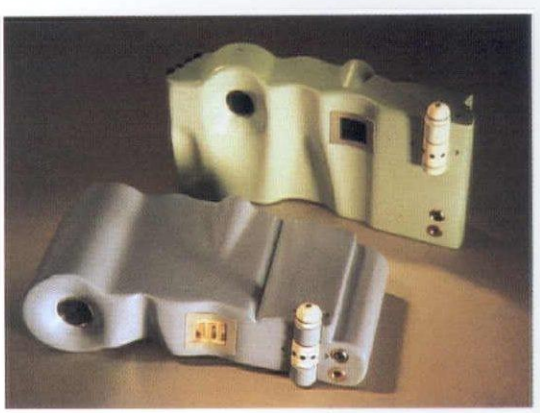
Materials/fabrication
6061-TG anodized aluminum;
303 stainless steel; Teflon bushings
and graphite impregnated cork.

Mug Shot Imaging Devices

Developed by two students as a senior thesis project sponsored by the Polaroid Corp., these electronic imaging devices intrigued the jury with their anthropomorphic facial features. "They seem to render the human condition into one little expression," said Cronan. In the horizontal camera particularly, the lens with its "eyelid" that gently closes when the camera is turned off acts as an electronic extension of the human eye. The second "eye" is the flash, which is activated by an infrared beam emitted by the round "mouth." The backs of both cameras contain a series of soft curves that correspond to the face of the user.

Jurors talked at length about the value of product semantics in this type of design. "Both camera devices are abstract enough so that I don't have to deal with the product semantics if I don't want to, which I appreciate," said Yelavich. Jurors agreed that the semantics of these two masklike objects were understated and restrained, which allowed them to escape "the corny overkill that the term product semantics sometimes implies." As Yelavich remarked, the Mug Shot imaging devices went beyond the obvious to bring in associations as "diverse as robotics and ancient art." Jurors were delighted with the success of these designs as products as well as sculpture. "With just a few elegant gestures, these shapes are extremely expressive," Cronan summed up. "They remind us of our humanity, which is what I find most wonderful about them."





Client
Polaroid Corp., Cambridge, MA.
Senior degree thesis sponsor,
Peter Rolicki, manager,
industrial design.

Design
Joan DeMaio, Jacqueline Wilkinson,
students, The University of the Arts,
Philadelphia, PA.
Jack Andrews, professor;
Charles Burnette, chairman.

Materials/fabrication
High density industrial foam model
painted with latex paint.

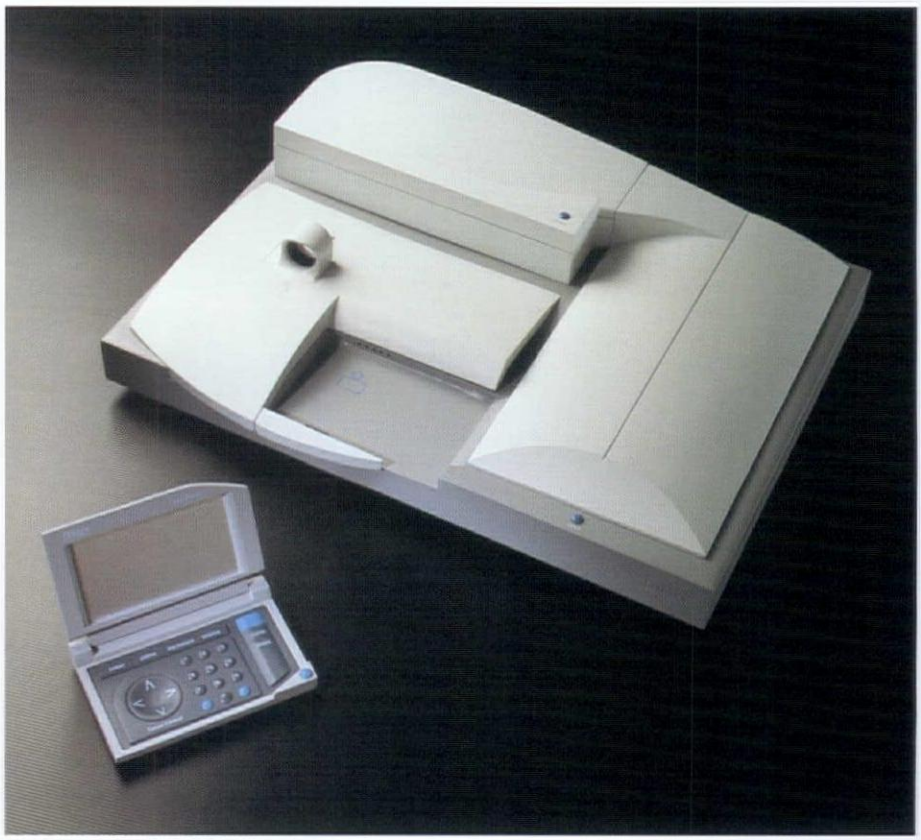
Hilary Dialysis System

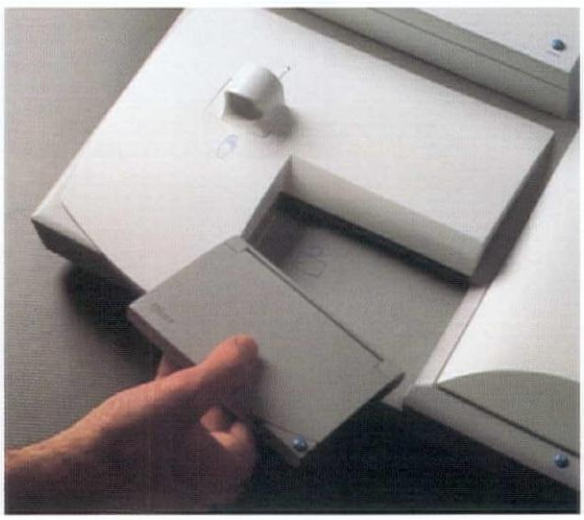
"This is serious student industrial design work," said Bally of the Hilary dialysis system. First a thorough investigation into the requirements of the dialysis process was made: Patients with little or no kidney function must continually balance their dietary intake with regular Continuous Ambulatory Peritoneal Dialysis (CAPD) treatment to remove impurities from the blood and maintain good health.

The goal of the Hilary — named after the designer's mother, who is a nurse — is to create a home CAPD system that can also record dietary intake and use this information to control waste removal from the patient's body. The system incorporates a pocket diet monitor, which keeps track of food and beverages consumed, factors in the patient's body weight and blood pressure to establish an estimate of the patient's nutritional status, and then downloads this information into the base unit, which in turn adjusts the dialysis solution to match the patient's immediate needs.

"It's obvious that the designer analyzed the problems with dialysis in depth and pinpointed the most difficult problem of all," said Bally, "which is to discover a way to adjust the dialysis solution to the patient's individual needs." Yelavich agreed, adding, "Keeping weight and water production down is as essential as the dialysis itself. The concept and design are intelligent, and the combination of hardware and software here is extremely elegant."

Jurors particularly admired the designer's level of research and written project report, which included interviews with dialysis nursing specialists, case-study videos on home dialysis, a survey of relevant texts and journals, and consultations with medical engineers and vendors on technical issues. In Cronan's opinion, "this level of research surpasses what is normally called for with a concept. In fact, it surpasses even the more stringent requirements of a finished product. This is very thoughtful and humane product design."





Design
Barry Sween, student,
California State University at
Long Beach, Huntington Beach, CA.
Bruce Hatch, professor.

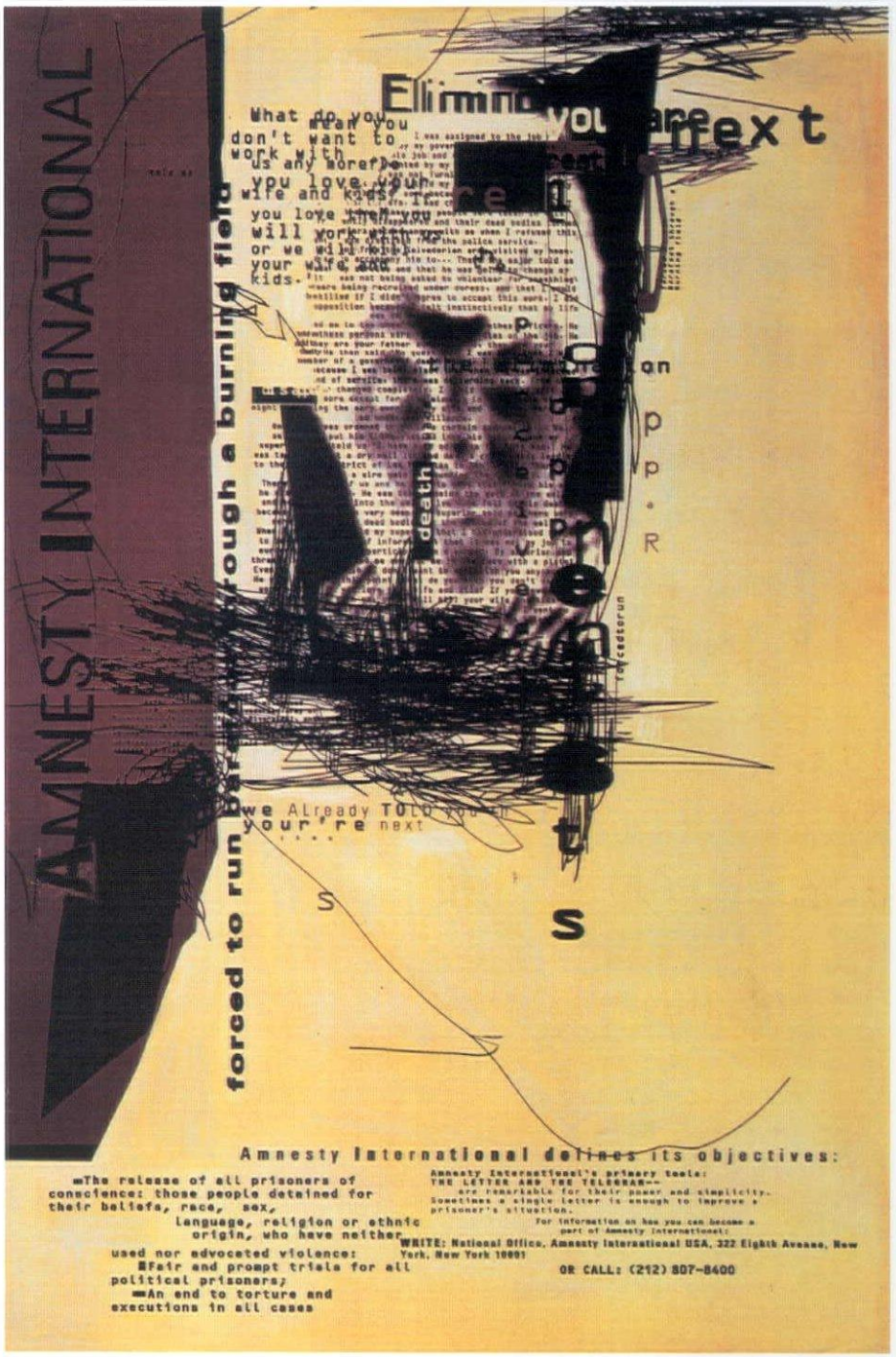
Materials/fabrication
ABS and acrylic model.

Amnesty International Poster

Of all the entries in the Student category, this design engendered the most debate. A poster created to stimulate interest and increase membership in the human rights organization Amnesty International, the image is composed of text describing the objectives and methods of AI, as well as two stories obtained by the organization in El Salvador. One of these stories describes the victims of that country's death squads, and the other tells of a death squad member who was coerced into participation.

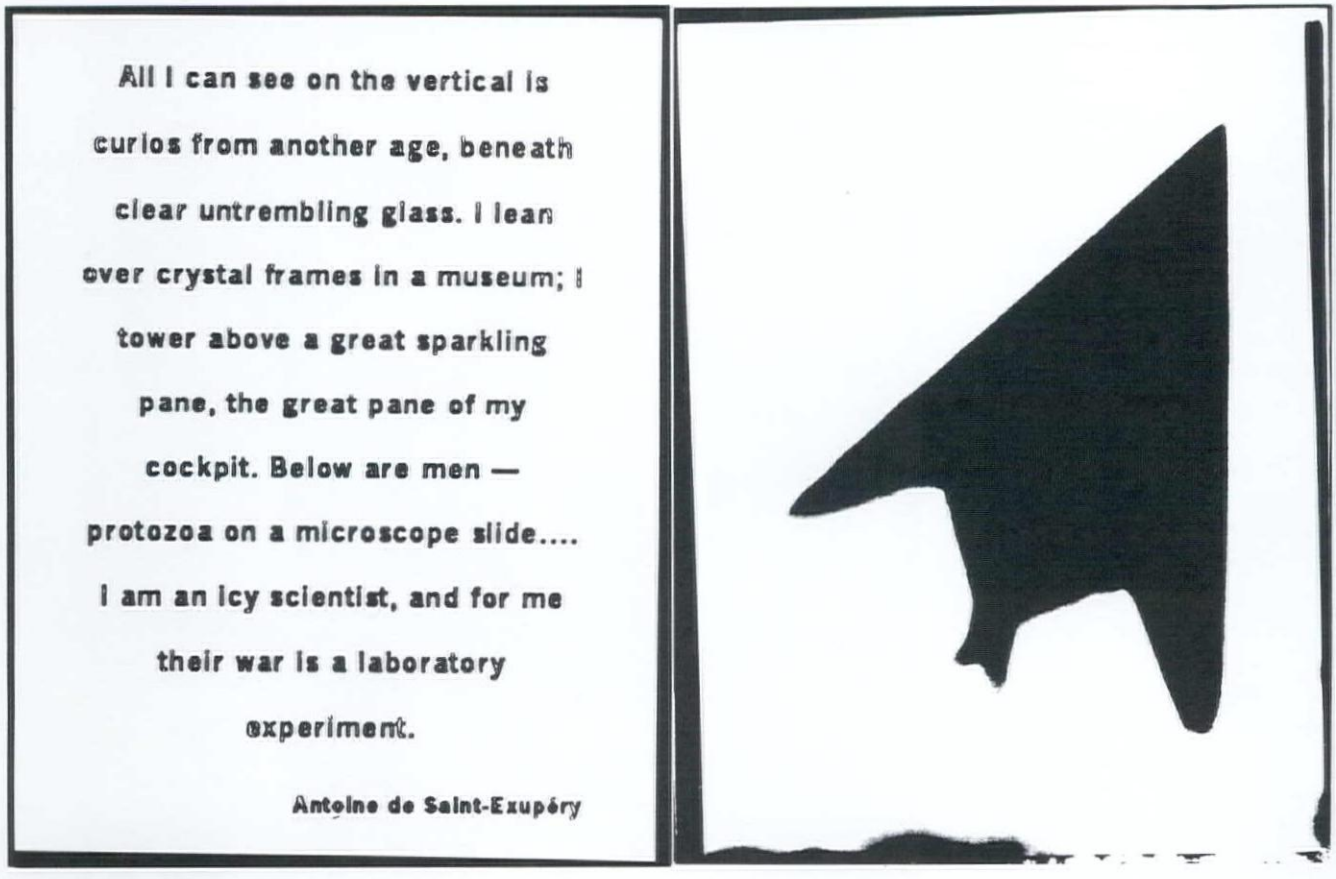
The controversy began over the definition of a poster, a topic on which Cronan voiced strong opinions: "A poster's job is to unequivocally identify a context and then provide an aesthetic experience for that information. But the context has to come first. Here, I find that if I took out the word 'Amnesty,' then we have lost the context." Yelavich, citing various levels of information and visual content, offered the inverse logic in her argument for the poster's appeal. "I feel strongly that the very fact of its indirection draws you in. The designer dealt with highly sensitive material with a stark, poetic use of language and drawing. The sense of violation and imminent threat sends a clear message even before you read the text."

While the issue of a poster's function was left open to debate, Cronan readily acknowledged that the design on its own terms succeeded in every way. "It's a beautiful image," he said. And issues of its appropriateness as a poster aside, he was in agreement with Yelavich that this was reason enough to honor the AI poster.



Design
Joan Dobkin, graduate student,
Cranbrook Academy of Art,
Bloomfield Hills, MI.
Katherine McCoy, professor.

Materials/fabrication
Linotronic output in combination with color copies, colored pencils and pastels; Boxie, Franklin Gothic and OCRB typefaces.



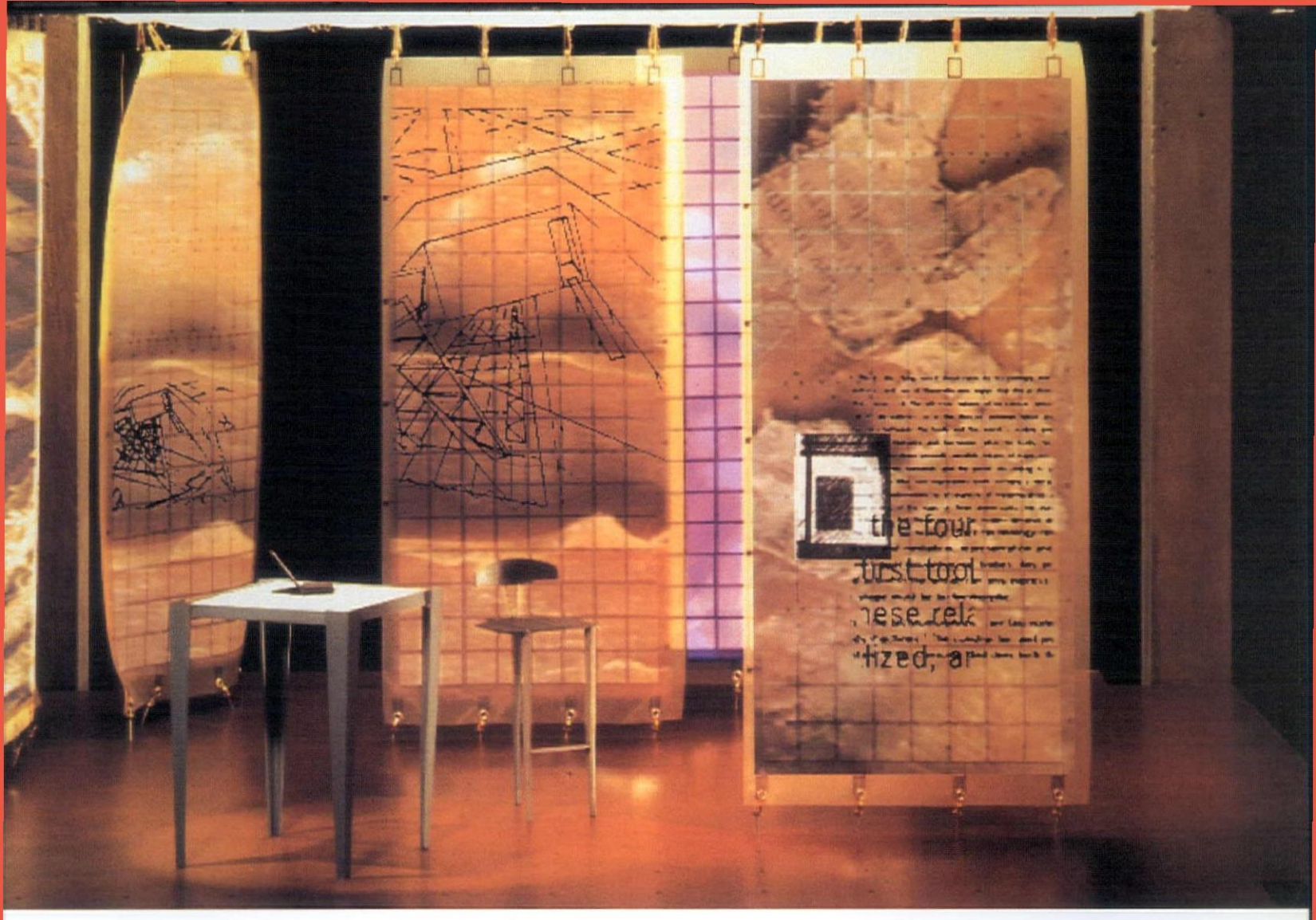
Mythological Study

Jurors responded warmly to this bifurcated poster, with its hovering Stealth fighter on the right and a quotation from French author and World War I aviator Antoine de Saint Exupéry on the left. As part of a graduate thesis, the designer describes his intention to "question the position of graphic design within the political and social environment of contemporary culture."

"This poster has a remarkable effect," said Cronan. "The image's two disparate elements stimulate a synthesis, which is the moment when design is created." He went on to describe that the processing of the two associative elements in this piece would be different with each viewer. "Your mind does the work," he pointed out, "which is what makes this poster so fabulous." Also noted was the handling of the poster's content — the distillation of the Stealth's high technology into the essence of the plane and the unpolished effect of the type and image resulting from the photogram technique. "What excites me about this piece is the absolute elegance of the choices made," Cronan concluded. " And the fact that it's handled in a low-tech medium gives it an exceptional freshness."

Design
Joseph M. Coates, graduate student,
Rhode Island School of Design,
Providence, RI.
Thomas Ockerse,
head of graduate program;
Jan van Toorn, thesis adviser.

Materials/fabrication
Darkroom-made photograms on vellum.



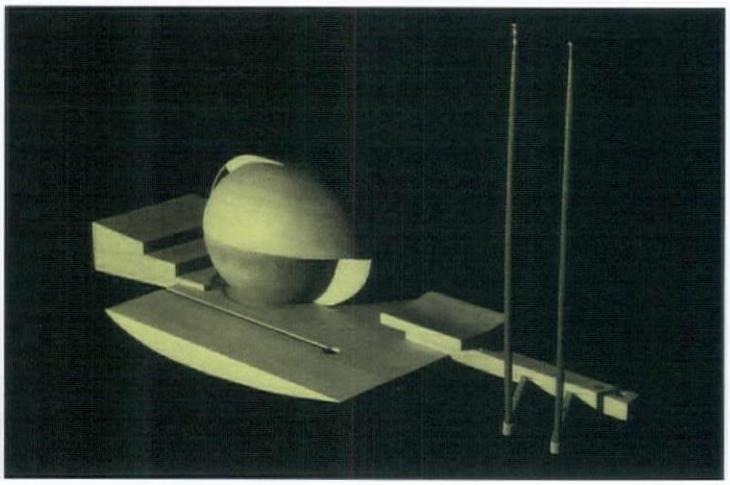
Design
Abigail J. Shachat, student,
Cranbrook Academy of Art,
Bloomfield Hills, MI.
Michael McCoy, professor,
Richard Bates, computer-imaging.

Materials/fabrication
Computer simulation of four-inch-square LCD screens, arrayed in vertical panels, connected to a printed circuit board woven onto a flexible core. Curtains powered via connections in tracks above and below.

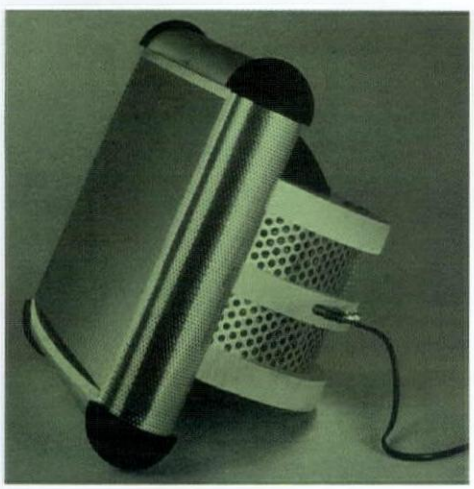
Information Tapestries

The designer of this concept posits that as computers move from the office to the home, interior architecture will become a natural receptacle for the vast pipeline of information that advanced technology can produce. In this light, Information Tapestries, a computer simulation, explores how text and imagery can be used to enhance an architectural setting. Combining the flexibility and decorative qualities of tapestry with information transmission, the curtain would integrate a computer circuit board covered by a grid of interactive LCD screens. The screens are connected to computers to provide an interweaving display of light, pictures, color and text. The curtain redefines the interior landscape as it mutates from moment to moment. For example, lighting conditions could be transmitted from the exterior of a building to the tapestries within, thus recreating the phenomenon of natural light in interior spaces.

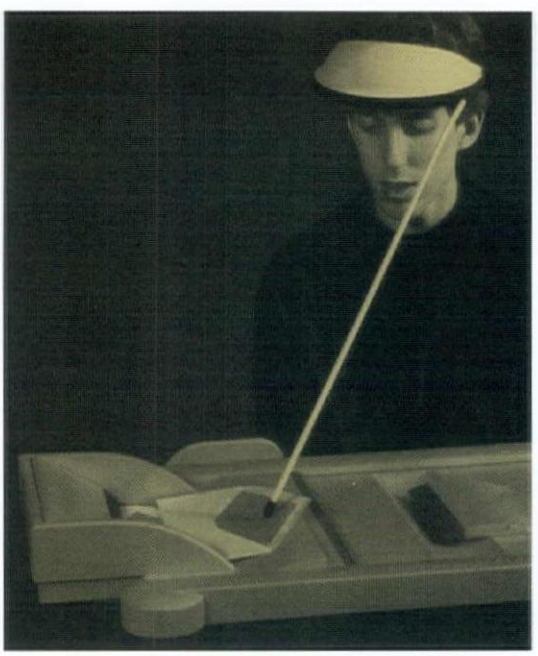
While Cronan considered the grid concept compelling, Yelavich felt that a flexible curtain of information need not be broken up by the rigid consistency of squares. However, jurors were impressed with the thinking that would add additional dimensions to three-dimensional space. "Experiencing information through architecture brings physicality back to the phenomenon of data exploration that has been lost at the desktop," said Bally.



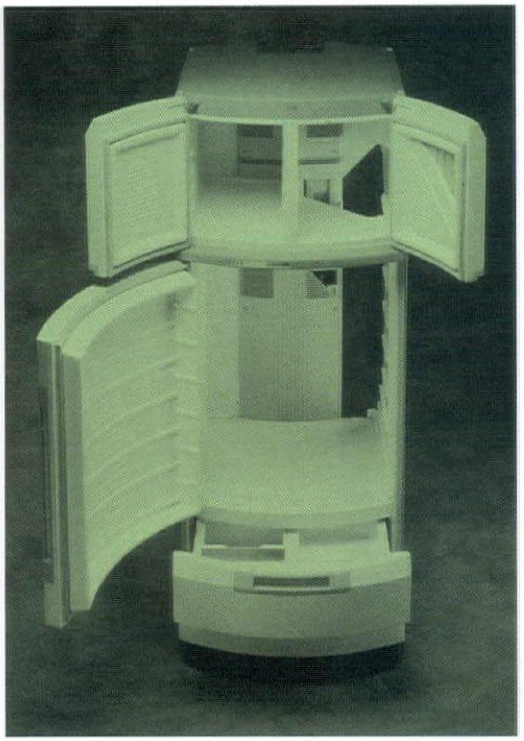
"It looks like a little World's Fair pavilion. It's heroic, and food is unabashedly celebrated as entertainment," said Cronan of the Food Assemblage Service Set, designed by April Greiman and Michael Rotondi of April Greiman Inc./Roto ndi in Los Angeles, CA. Created for Swid Powell, this assembly of various architectonic food service containers, made of silver, lacquer, ceramic, copper, glass and wood, is loosely based on the food serving concepts of France, Italy and Japan.



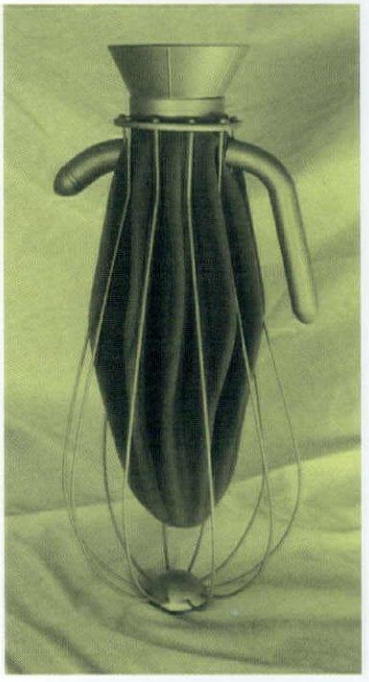
"I'm not sure if the morphology demonstrates its function, but I think it's exceedingly elegant," said Cronan of the 13-inch Color Television designed by Art Center student Gouram Kumar Mitra of Pasadena, CA. Made of aluminum and injection-molded ABS, the television, with its stylized fittings and finishes, is a concept created to merge consumer electronics with furniture. Designed to be admired from many views, this television can be placed anywhere in the room. "It's exceptionally handsome," added Yelavich.



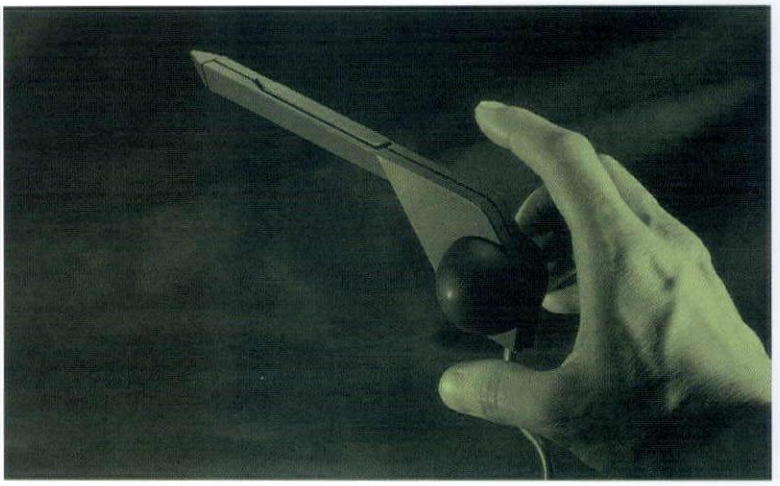
"Not only did the designer interview disadvantaged workers using similar machines, but he used it himself," stated Yelavich of the Adept Mailer Envelope Insert Station by Vincent L. Haley, a graduate student at North Carolina State University, Raleigh, NC. Developed for Copymatic, a division of United Cerebral Palsy, the unit is meant to provide employment to disadvantaged adults with neuromuscular impairments. The headstick serves as an artificial finger to manipulate pieces of paper.



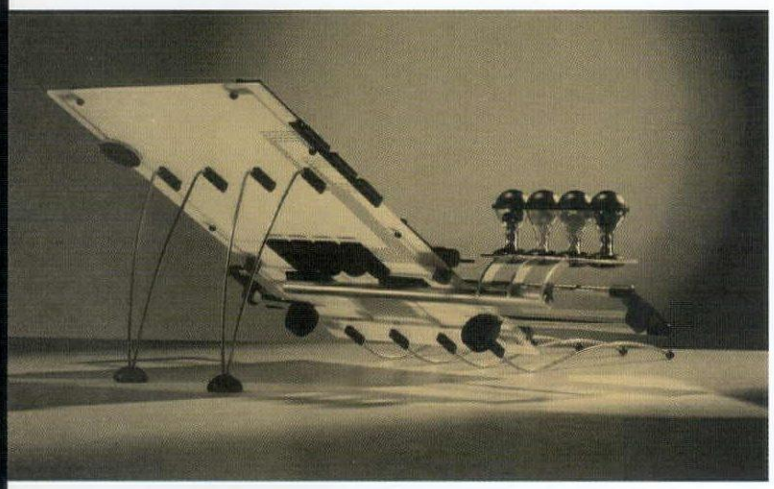
The Concept Refrigerator for GE Plastics was designed by Richard Watson of Polymer Solutions Inc., Pittsfield, MA. Jurors commended the project as a first step by a major manufacturer to rethink environmentally liable products subject to pending legislation. They went on to praise the comprehensive approach to manufacturing, service, disassembly and material compatibility demonstrated in this design. The Concept Refrigerator's pleasing curved form was also commended.



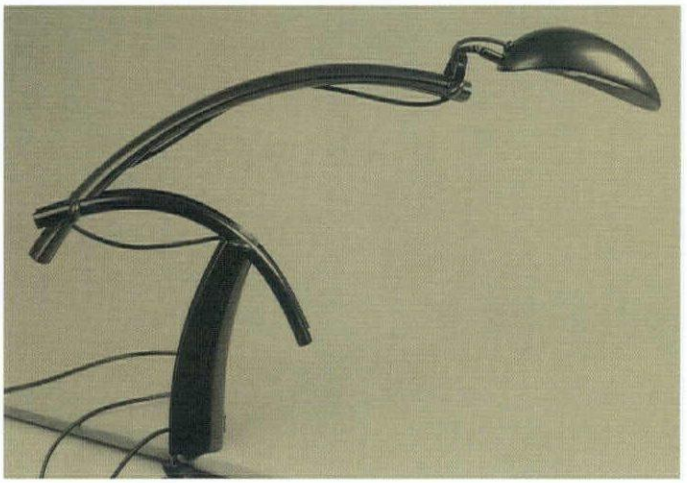
A multisensory input device based on Polhemus magnetic sensing technology, the Presence Wand is an attempt by Digital Equipment Corp., Maynard, MA, to make working with computers more intuitive than the current desktop metaphor. "The whole idea of directing a computer and moving information is difficult, and the mouse and keyboard are not the most successful solution," said Bally. "Dealing with that issue in a new way is important." Jurors praised the fusion of technology and design in this multipurpose input prototype.



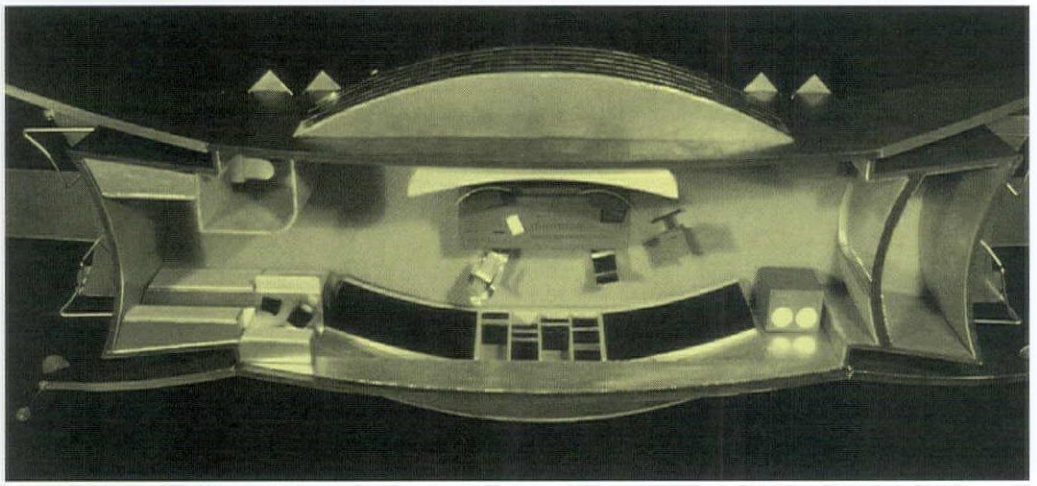
An exploration of design using symbols and icons as a point of departure, Henry, The Expanding/Contracting Jug, reminded jurors variously of an ice pack, an udder and an evening bag. Designed by Jacqueline Wilkinson, a student at the University of the Arts, Philadelphia, PA, Henry is made of a rubber bladder supported by steel wires, funnel, spout and handle. Henry was appreciated for its "sensual nature" and its visual cues concerning the quantity of liquid remaining in it. "I enjoy the tremendously visceral nature of this product," said Bally.



A small desktop color output device, the Ithaca Color Printer was designed for NCR by Donald Carr of Bloomfield Hills, MI. The externalization of the primary components gives visual cues regarding the status of the paper tray, ink quantities and resident fonts. According to Yelavich, "It's like a latter-day Pompidou Center, but it's much more elegant." Added Bally, "The printer is very explicit and puts components like the printed circuit and the paper tray into a good relationship to the flow of the paper."



Inspired by the bone structure of birds, the Tern Task Lamp by Andrew Schloss, a student at Pratt Institute, Brooklyn, NY, was designed with the goal of creating a high-quality, flexible desk light. Made of injection-molded structural thermoplastics, the lamp uses a 2700 k compact fluorescent bulb that has a life span of 10,000 hours, is highly energy efficient, provides a good color rendering index and generates very little heat. Jurors uniformly appreciated the lamp's organic wing-like forms and energy efficiency.



Developed as a high-end, relocatable recording studio and shelter, the Audiopod by Michael Jantzen and Assocs., Beverly Hills, CA, was praised for its aesthetically pleasing form derived from architectural conventions and for the possibilities it offers to record music in remote locations. Made of wood, aluminum, steel and a thin cement panel, the unit retracts to allow it to be towed behind an automobile. According to Cronan, the studio conjured visions of an "Amazon Buddhist temple."

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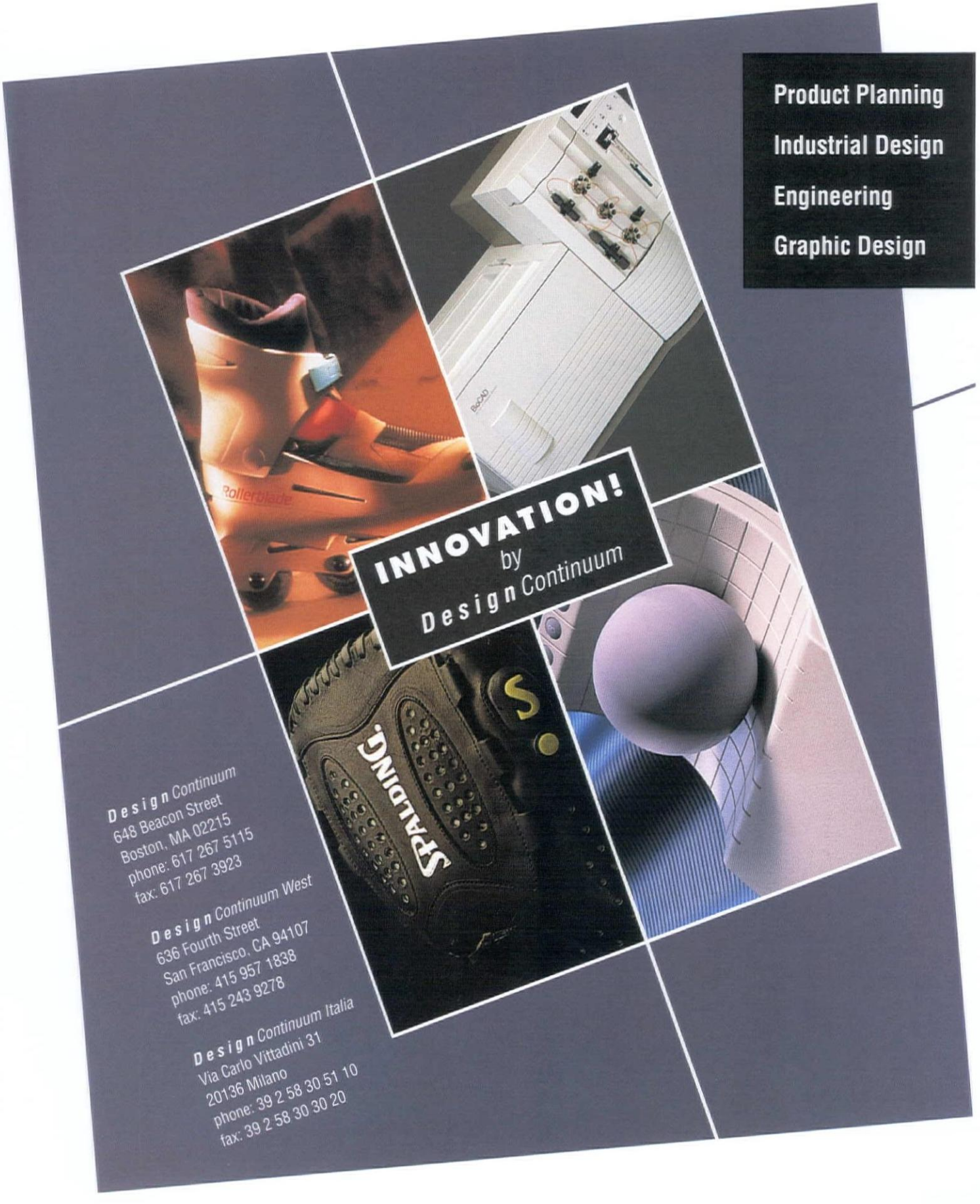
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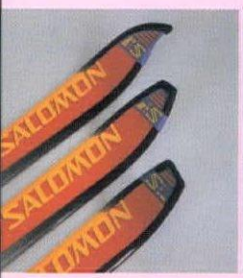
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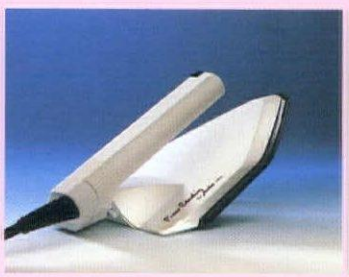
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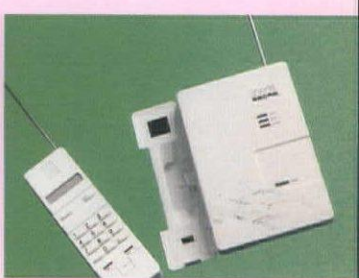
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