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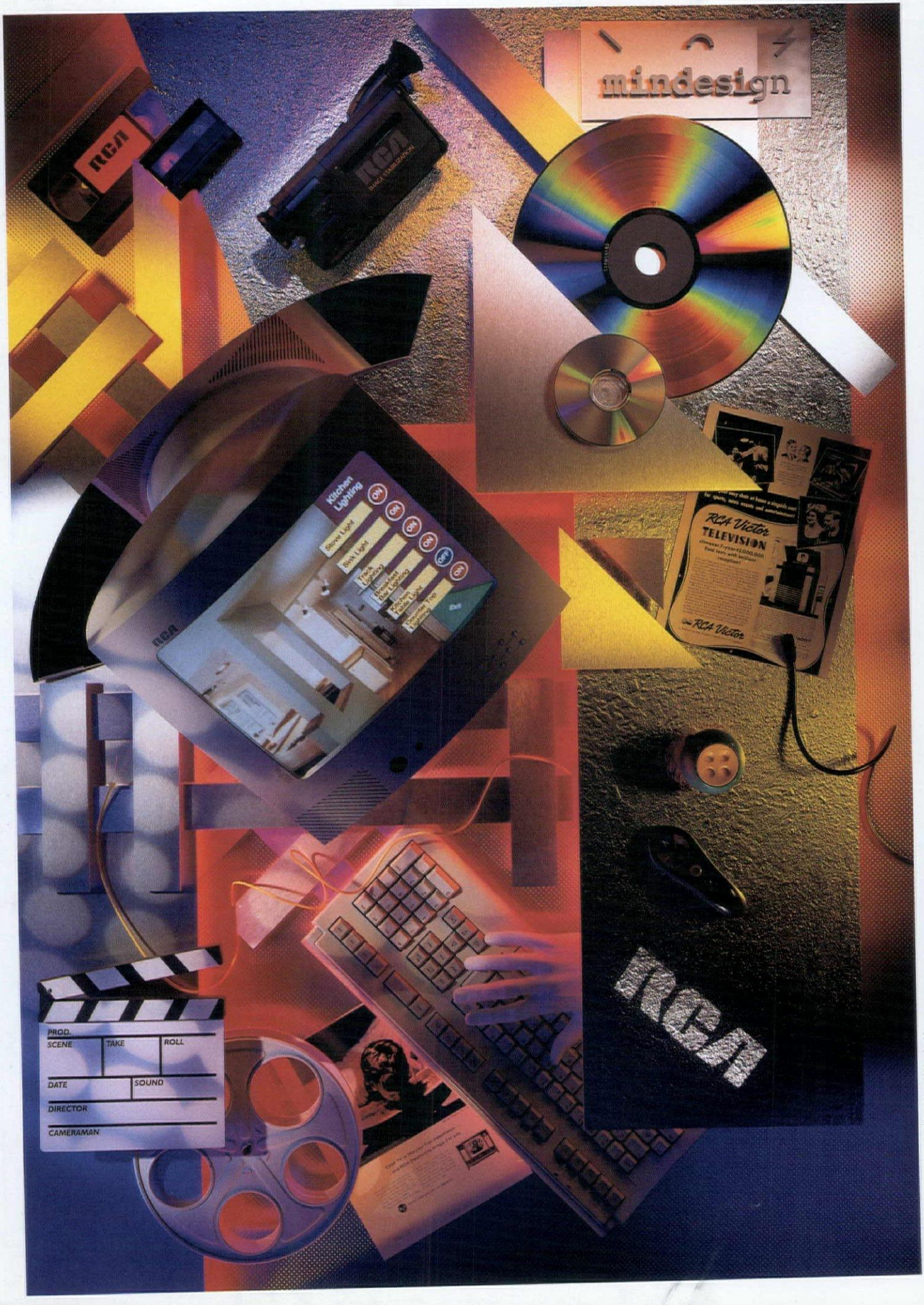
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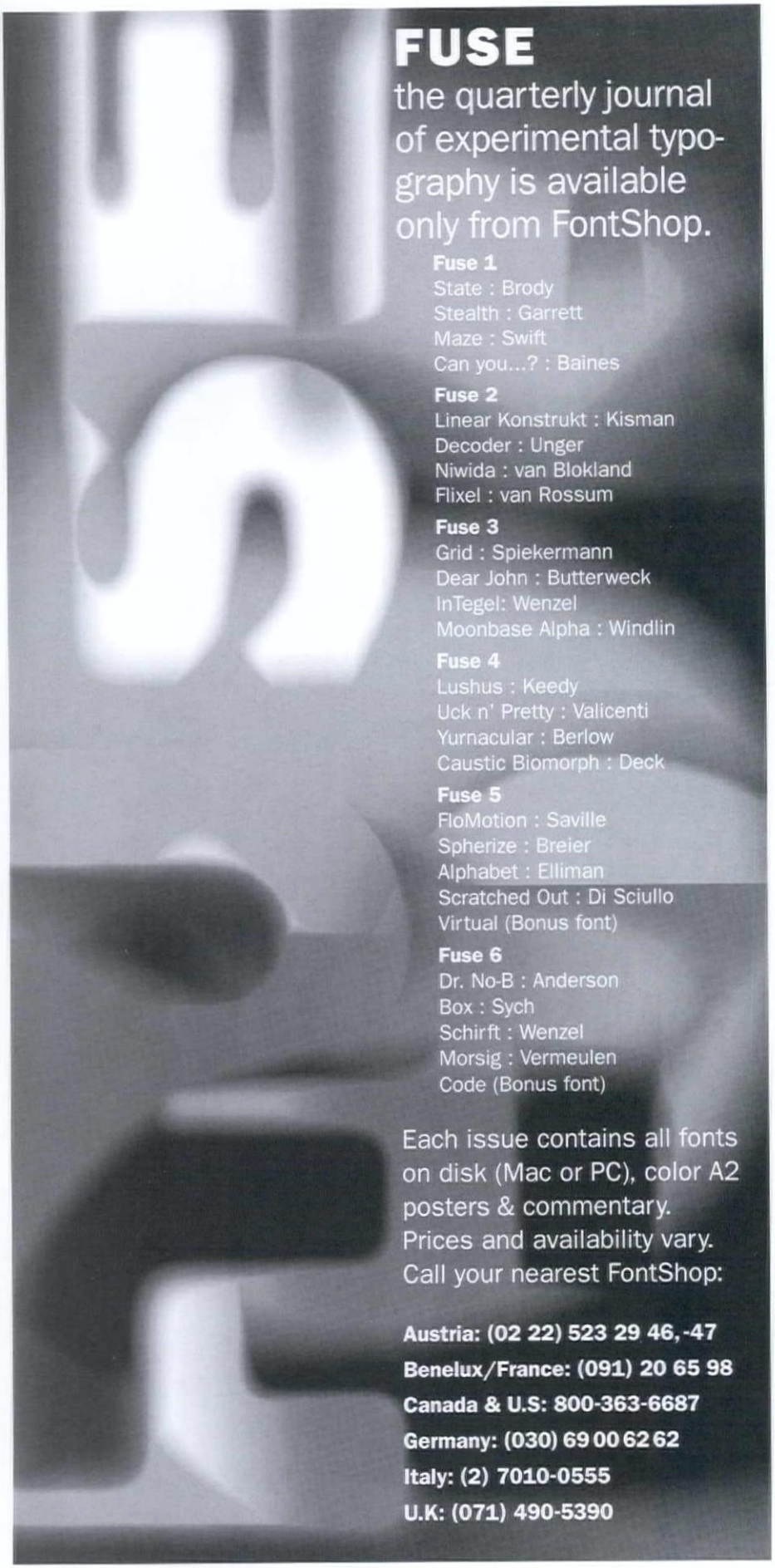
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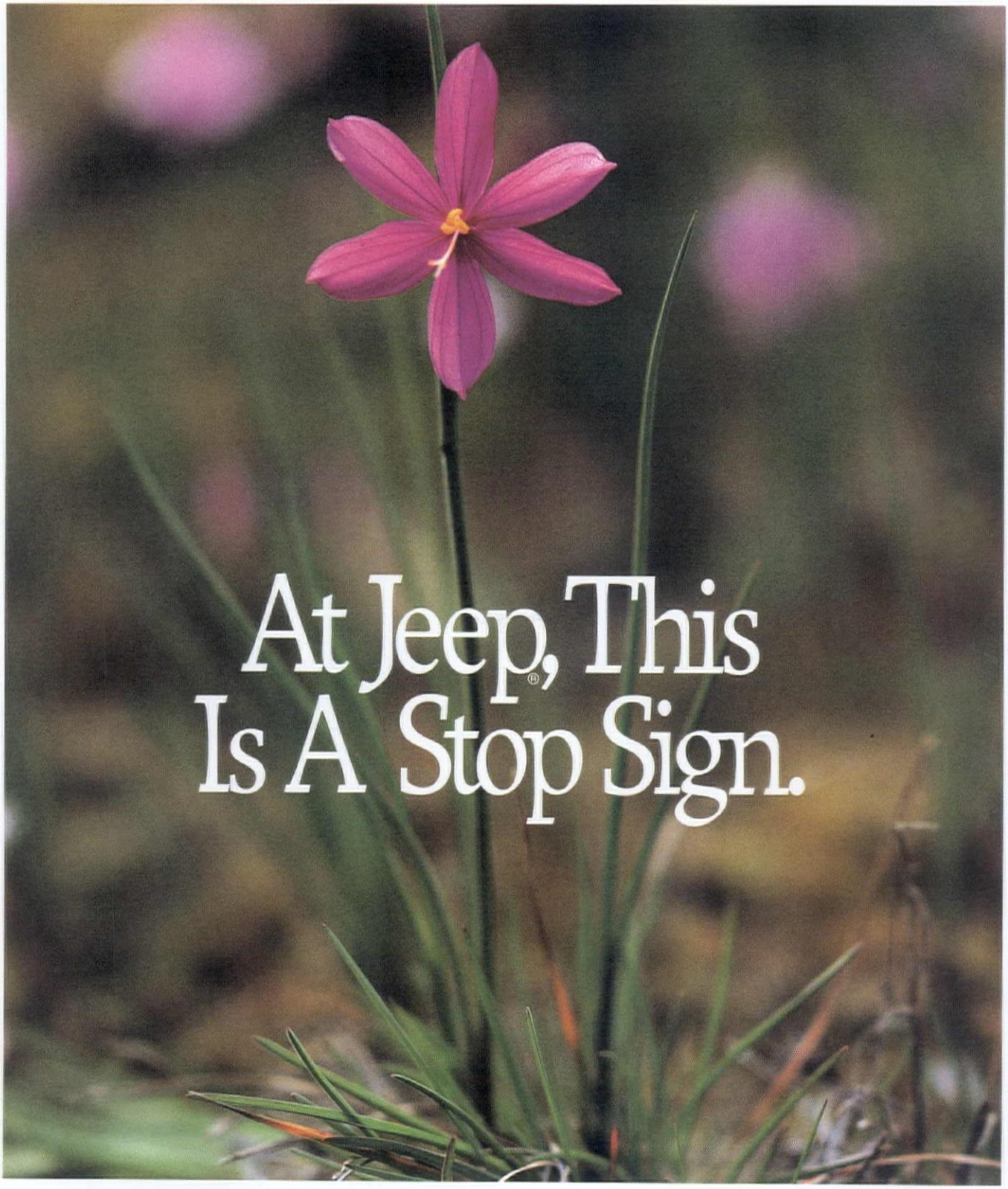
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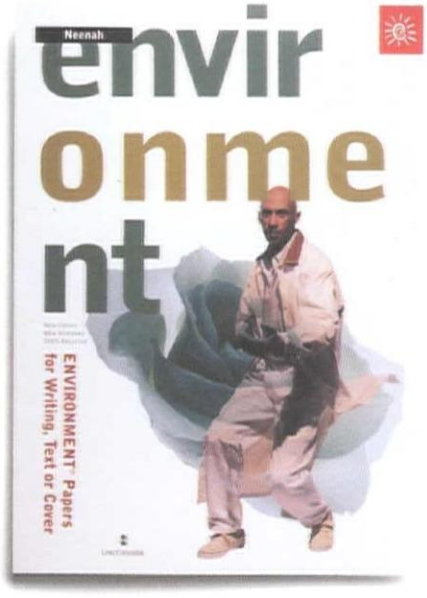
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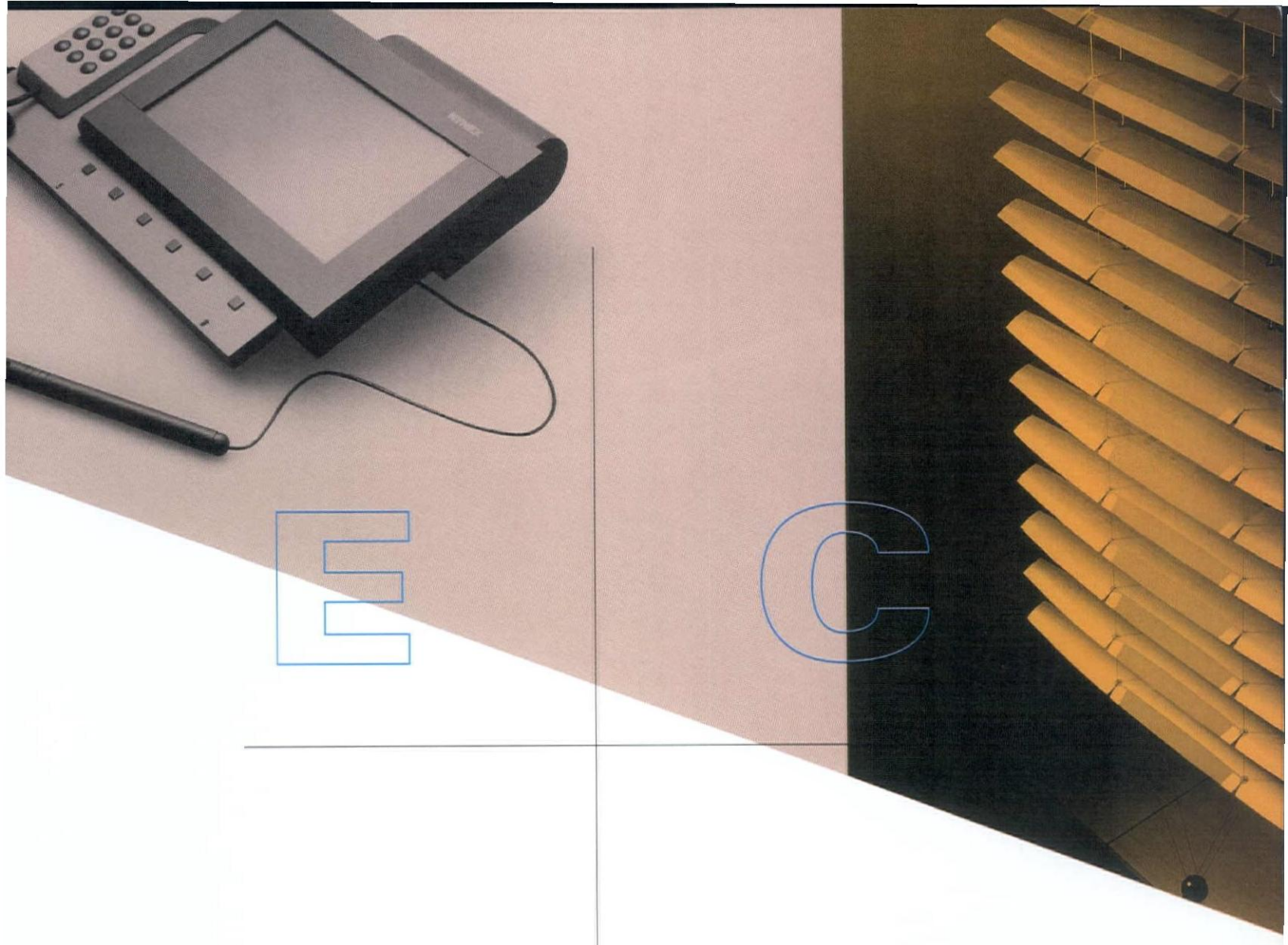
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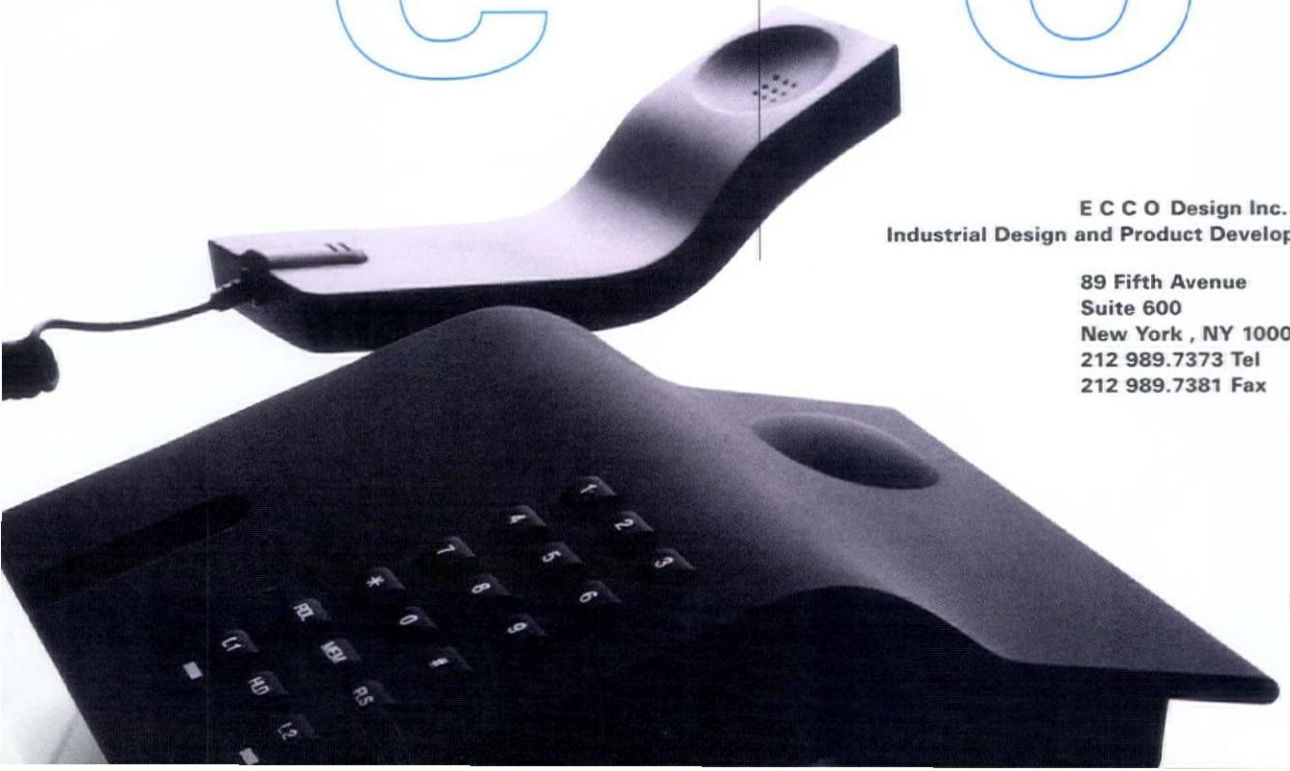
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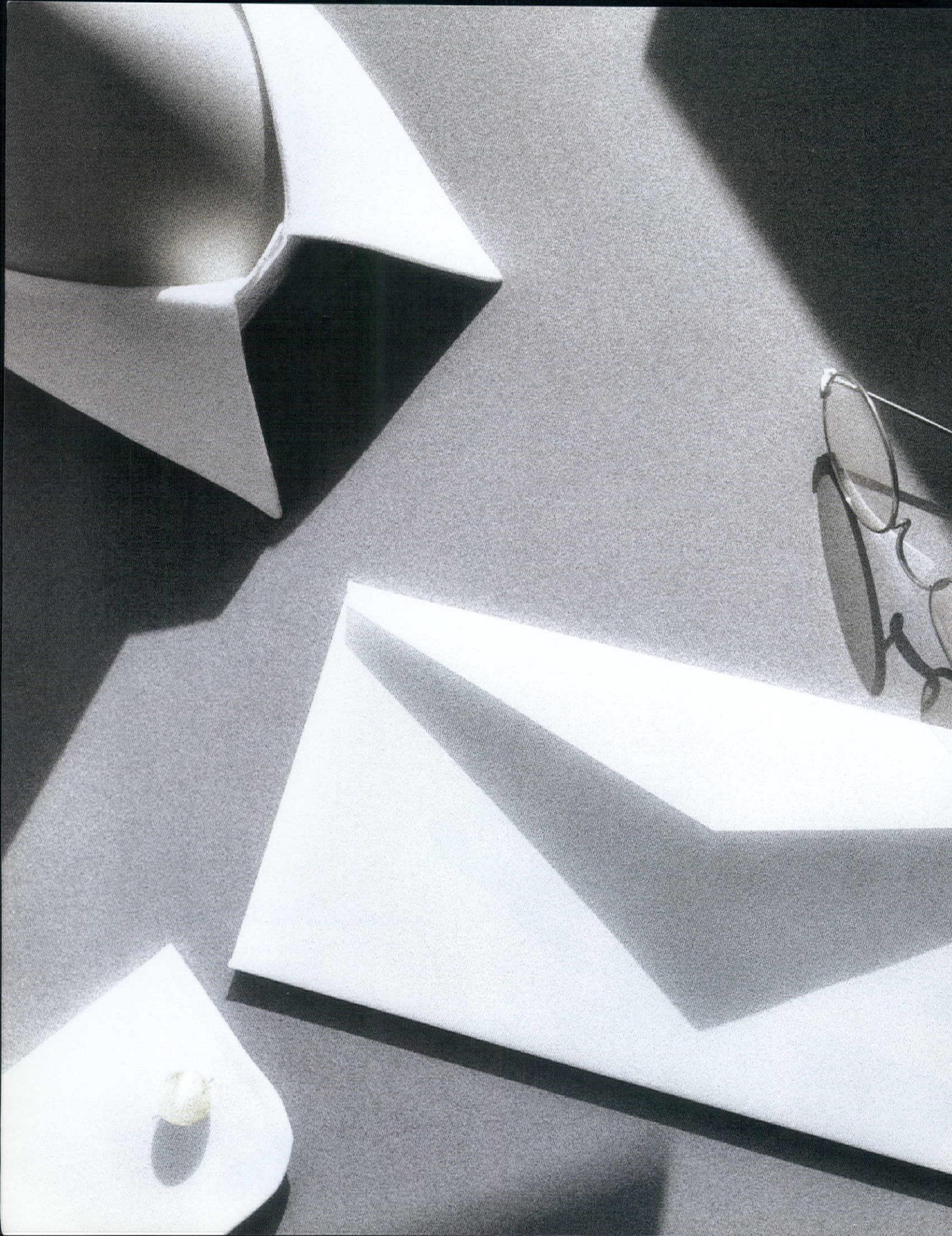
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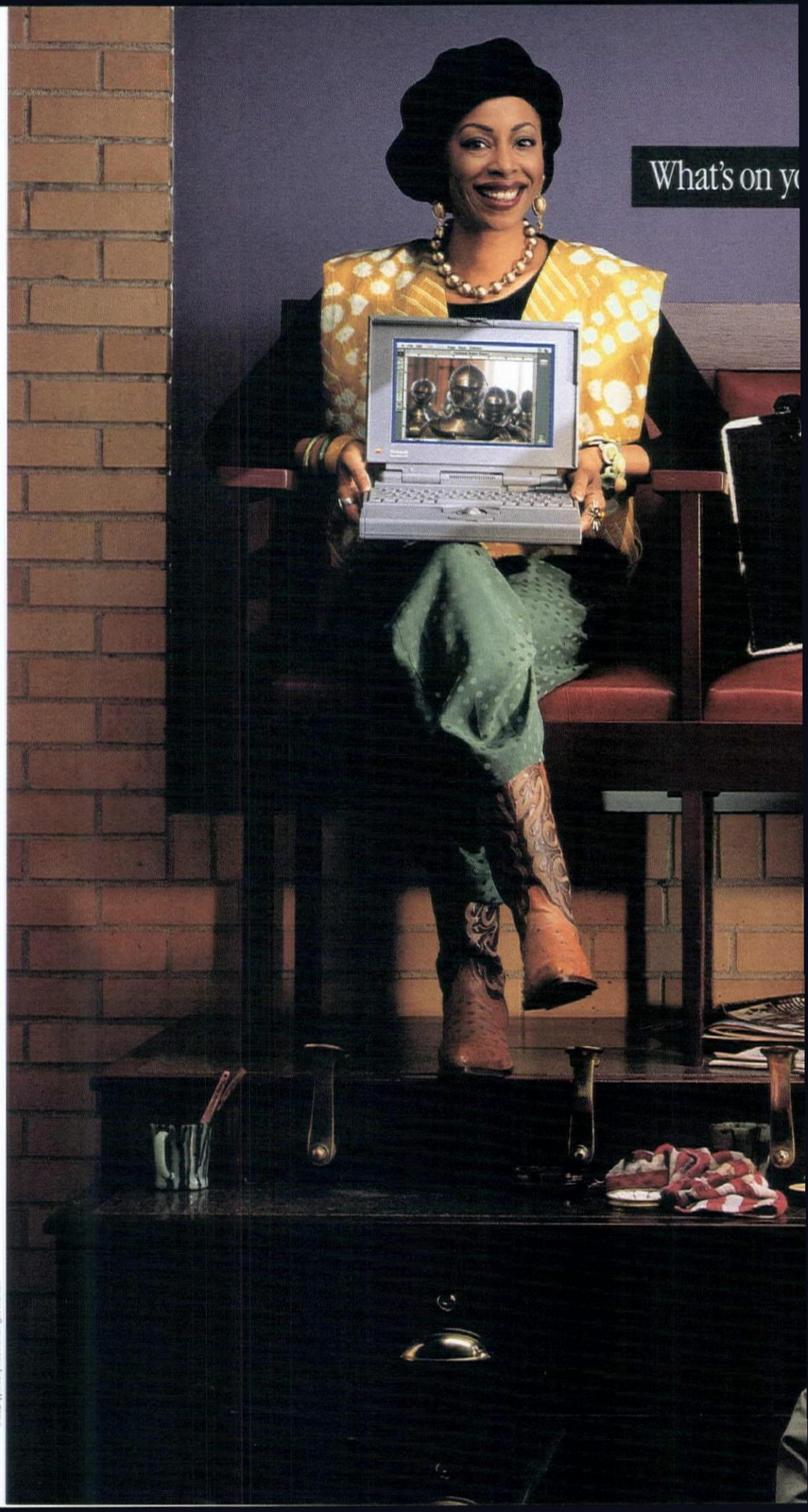
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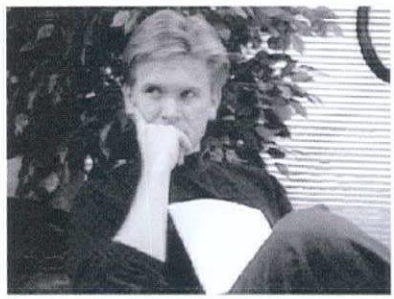
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Gai Gherardi is co-designer and owner of l.a.Eyeworks, Inc., which was founded in 1979 as an alternative to conventional retail optical stores. Prior to opening l.a.Eyeworks Melrose, she worked as a licensed optician. With her partner, Barbara McReynolds, Gherardi began to design the l.a.Eyeworks collection in 1980; a multinational wholesale division, Eyeworks 3, which distributes the company's optical designs, began in 1984. She was briefly involved with restaurant work when she opened the CITY Café, followed by three more restaurants. Gherardi served on the Board of Directors of Los Angeles Contemporary Exhibitions from 1985–1991 and is currently on the Board of Directors of the Southern California Institute of Architecture.

Dan Harden is vice president of design at frogdesign inc. in Menlo Park, California, where he has created products and directed programs for numerous clients including AT&T, EO Computer, GE, Hyundai, IBM, Logitech, Motorola and Zenith Data Systems. Prior to joining frogdesign in 1989, Harden was a project director at Henry Dreyfuss Associates in New York, a designer at Dolphin Design in Esslingen, Germany and an intern at Fitch Richardson Smith, George Nelson and Hewlett Packard. His work has received numerous design awards and dozens of patents. Harden graduated from the University of Cincinnati, College of Design, Architecture and Art in 1982.













Gordon Thompson has been director of design for Nike's Image Department since 1991, before which he served as creative director of the company's Environmental Design Department. During his time at the company, Thompson has headed the design of Nike Towns in Orange County, California, Chicago and Portland, Oregon and has organized numerous product launch exhibitions around the world. Thompson holds an advanced degree in Environmental Design from the Art Center College of Design in Pasadena.



Photographs of the Annual Design Review jurying process were excerpted from a video taken by Jocelyn Taylor.


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Robert Blaich spent 11 years as managing director of Corporate Industrial Design at Philips Electronics N.V. in The Netherlands. In 1991 he returned to the U.S. and established Blaich Associates, a design management consultancy in Aspen, Colorado. Blaich holds an Honorary Doctor's Degree of Fine Arts at Syracuse University and is a fellow at both the Industrial Designers Society of America and the Royal Society of the Arts, U.K. Blaich has been knighted by Queen Beatrix of The Netherlands and is on the Board of Directors of the American Center of Design, the Advisory Board of the International Design Conference in Aspen and a Professor at the University of Industrial Arts, Helsinki. Most recently he has written, with Jan Blaich, *Product Design and Corporate Strategy*, published in 1993 by McGraw Hill.



Doug Patton is principal of Patton Design in Irvine, California. He graduated from California State University of Long Beach with a B.S. in Industrial Design. His firm specializes in human interface design, mechanical engineering, industrial design and electronic engineering. He has received over 70 design awards and engineering patents, many of which are in permanent collections at the Smithsonian Institute and Museum of Modern Art in Germany. Patton's work has been featured in numerous publications internationally. His clients include Alcon Surgical, Apple Computer, Hewlett Packard, Hitachi, Mitsubishi, McDonnel Douglas, Philips, Rubbermaid, Soundstream, Steelcase and 20th Century Fox.

Sue Booker currently runs her own consulting business, BookerDesign, in San Carlos, California, which specializes in human-computer interaction. She provides a range of clients with design services including visual interface design, prototyping, behavior and use studies, design session facilitation and product planning. She is a strong advocate of applying design solutions to a wide variety of users, particularly those with disabilities. Booker spent five years at Apple Computer, where she was a user interface designer and industrial design product manager for the Newton project. Before joining Apple, Booker spent three years as an interaction designer and project manager at IDEO. She is a cum laude graduate from the University of Michigan, where she earned a B.F.A. in Industrial Design.




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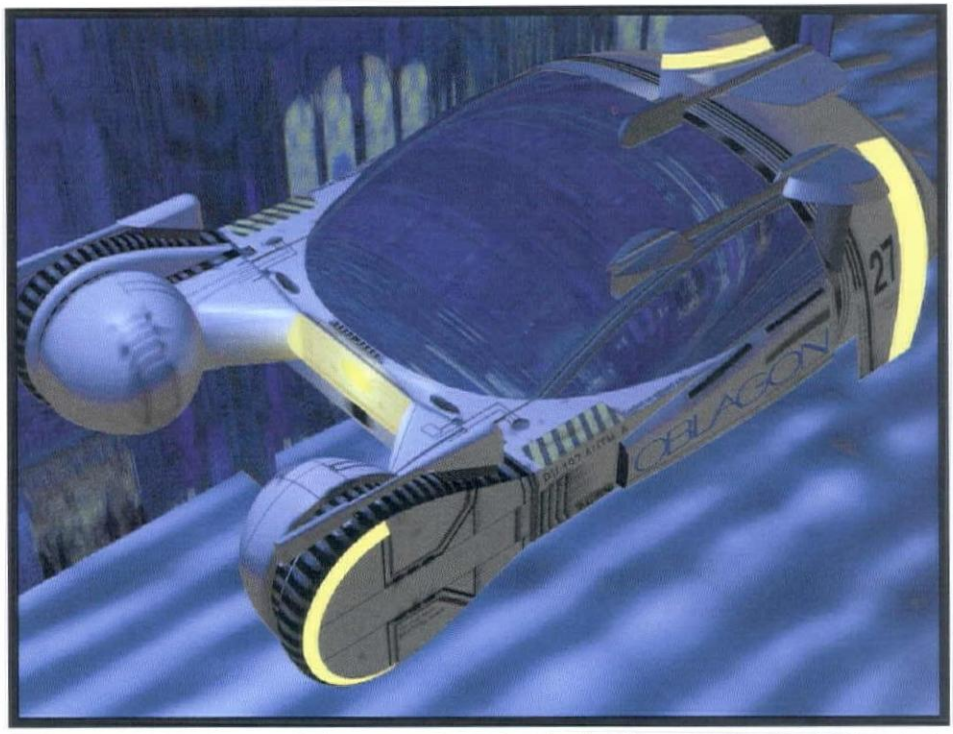
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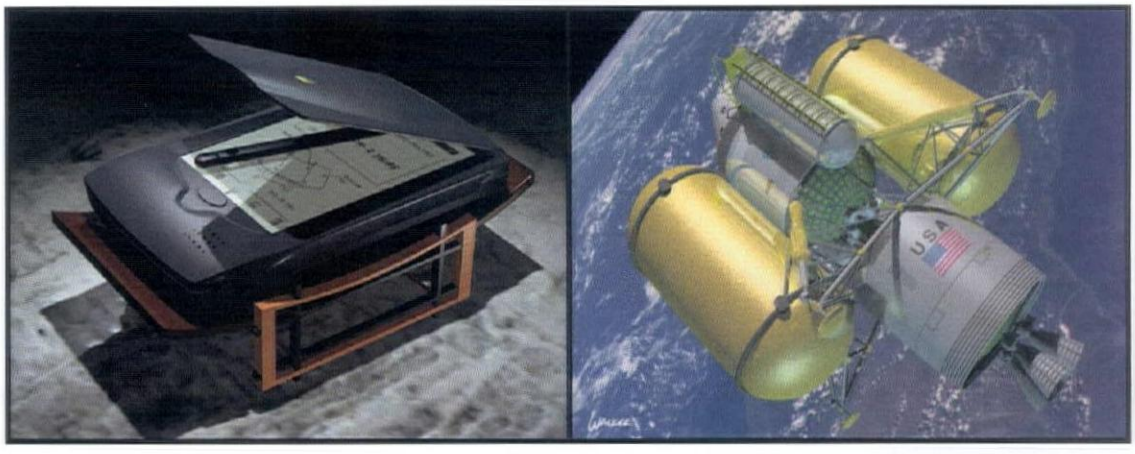


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Nigel Holmes was educated in England and is a graduate of the Royal College of Art. From 1967 to 1977 he ran his own graphics business in London, gradually concentrating his attention on information design. In 1977 he joined *Time* magazine, became deputy art director in 1980, and in 1988 assumed his present position as graphics director. He is the author of *Designer's Guide to Creating Charts and Diagrams*, *Designing Pictorial Symbols* and *Pictorial Maps*. His freelance maps and charts have appeared in most major U.S. publications and in many advertising campaigns. His week-long "Information Graphics Workshop," held at the Rhode Island School of Design, is now in its tenth year.



Lorraine Wild is a partner at ReVerb, a graphic design firm in Los Angeles, and teaches graphic design and graphic design history at the California Institute of the Arts, where she was director of the Program in Graphic Design from 1985 to 1991. Wild is also a tutor in the graphic design program at the Jan van Eyck Akademie in Maastricht, The Netherlands. She has received numerous awards for her design work from organizations such as the AIGA and the ACD, and her writings on design have been published in I.D., the *AIGA Journal*, *Emigre* and other publications.

Rick Valicenti is principal of Thirst, a Chicago-based graphic design firm he launched in 1988. Best known in the design world for his purveyance of "art with function," Valicenti's experimental typefaces and computer-generated images frequently appear in his collaborations with such companies as Gilbert Paper, Cooper Lighting and Details, as well as the "Oprah Winfrey Show." His work has been recognized in competitions around the country, including the I.D. Annual Design Review and the ACD 100 Show.



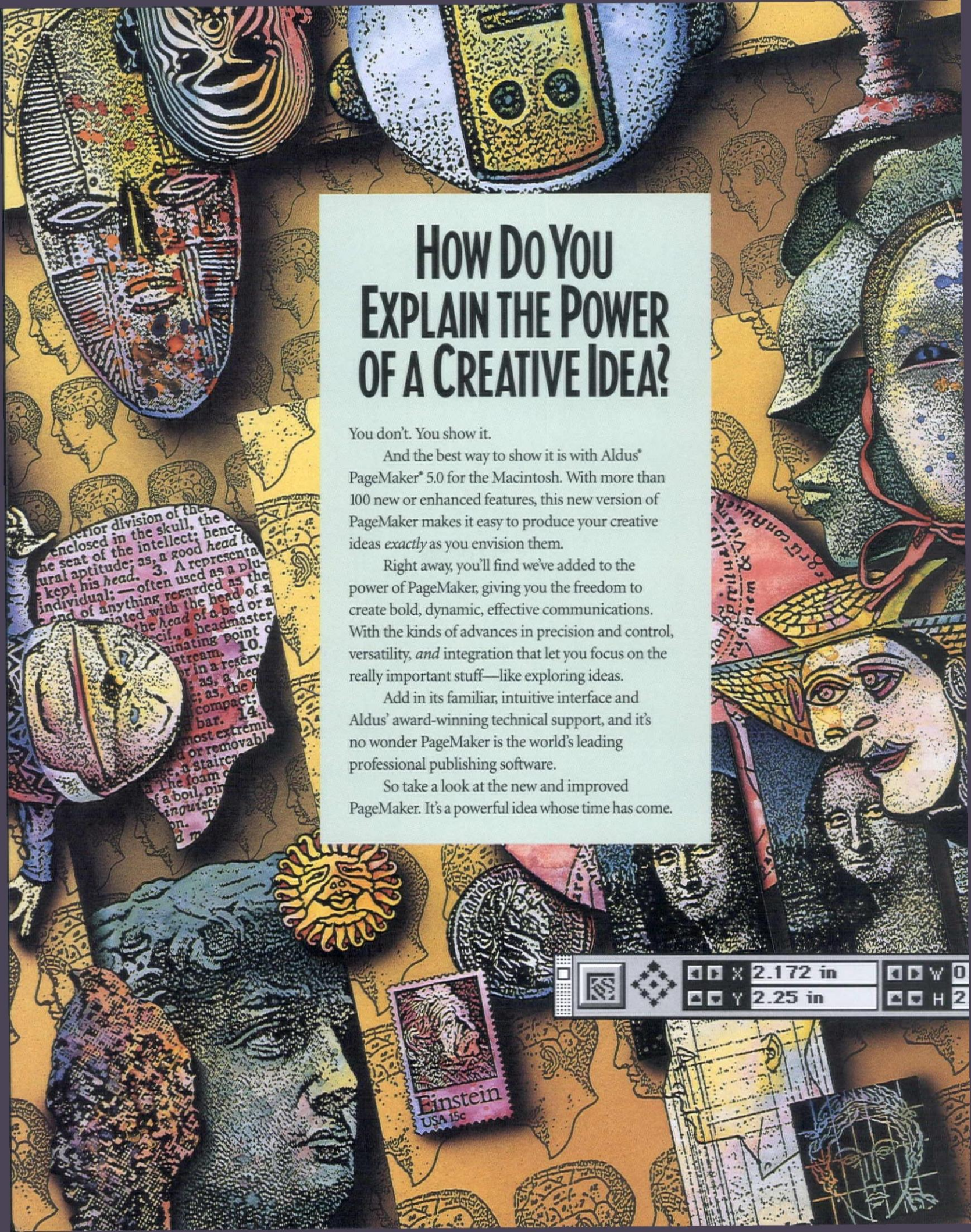












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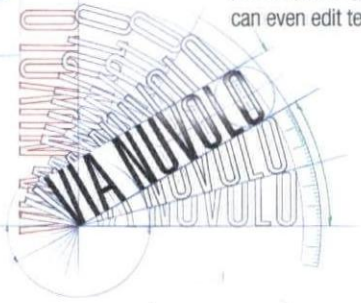
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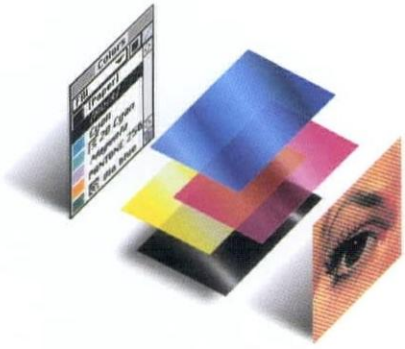


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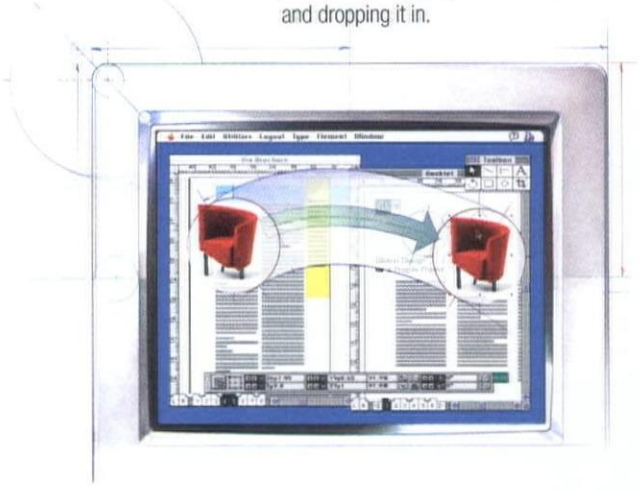
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Paula Scher is a graphic designer and partner in Pentagram, New York. She received a B.F.A. from Tyler School of Art in 1970. From 1972 to 1982 Scher was an art director at CBS Records, where she produced ads, posters and approximately 150 record covers a year. In 1984 she joined forces with magazine designer Terry Koppel to found Koppel & Scher. Scher's graphic design work includes packaging, identities, promotional material and advertising for a range of clients. Her work has been widely published and is represented in the collections of the Museum of Modern Art, the Library of Congress, the Zurich Poster Museum and the Centre Pompidou in Paris. She has authored numerous articles on criticism and the practice of design.

Alexander Isley founded his New York–based firm, Alexander Isley Design, in 1988. Isley and his staff create graphic, packaging and environmental designs for a range of clients including MTV, Random House, Warner Bros., Polo Ralph Lauren, PepsiCo and the American Museum of the Moving Image. Isley also serves as art director for *Archaeology* and *Forbes FYI* magazines, and is design director for the forthcoming Nickelodeon magazine. Prior to establishing his firm, he was the art director of *Spy* magazine and a designer at M&Co. Isley received a B.A. in Environmental Design from North Carolina State University School of Design and a B.F.A. from The Cooper Union. Isley is a faculty member of the School of Visual Arts in New York, teaching classes in design and typography, and has served on the Executive Committee of the New York Chapter of the American Institute of Graphic Arts.



Keith Yamashita is a senior copywriter at Riney, Bradford & Huber, a design agency within Hal Riney & Partners Advertising in San Francisco. He works on a wide range of accounts, including Saturn Corporation, Mirage Resorts and Trimble Navigation. His background is in the launching of new products and developing strong brand personalities. Before joining Riney, Bradford & Huber, Yamashita was a creative director within Apple Computer's Creative Services group. He was responsible for leading the team of 25 designers, writers, video producers and editors that launched Newton, Apple's hand-held personal digital assistant. Yamashita also worked at NeXT Computer. He holds an undergraduate degree in quantitative economics and a master's degree in organizational behavior from Stanford University.









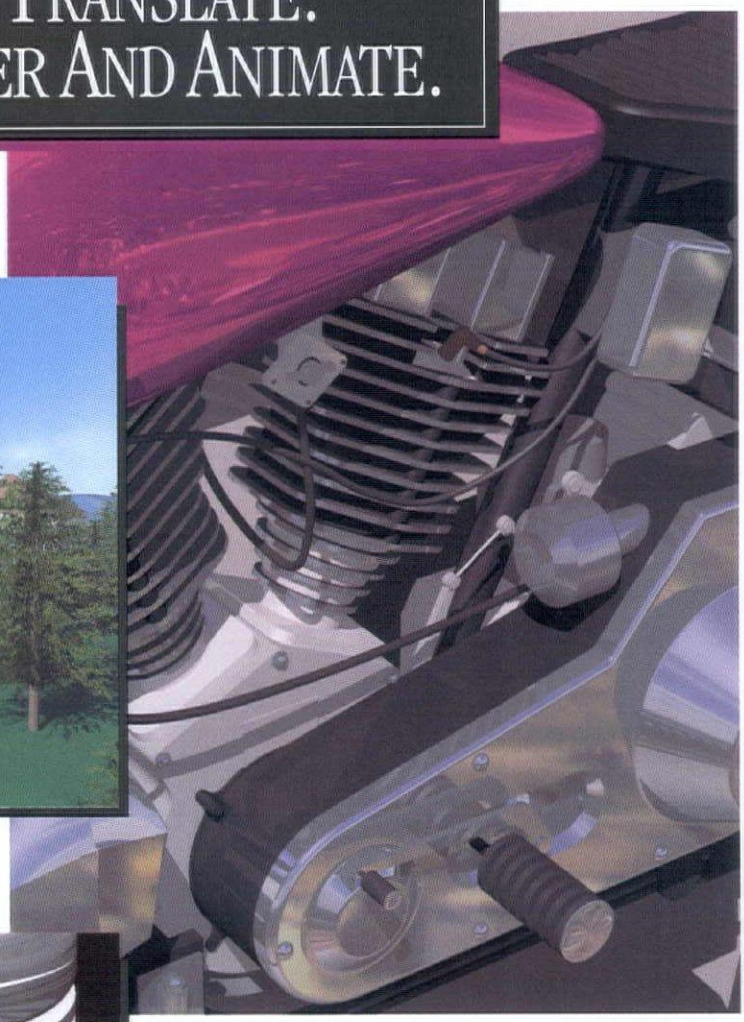




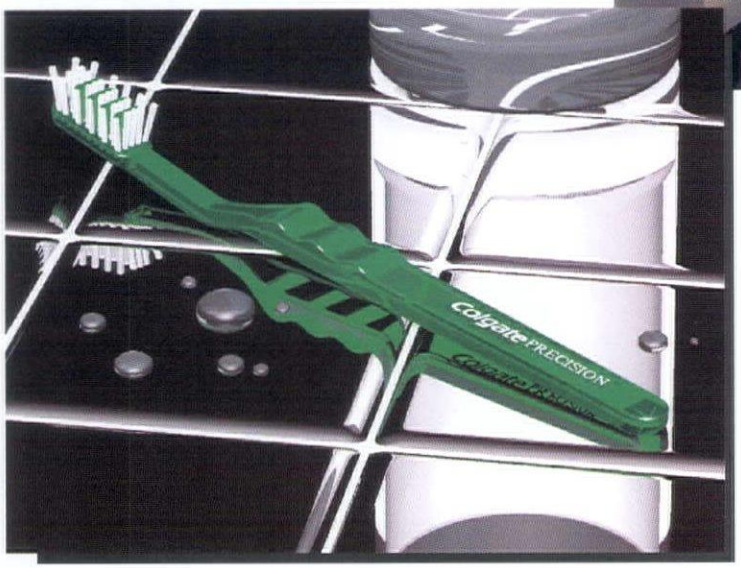
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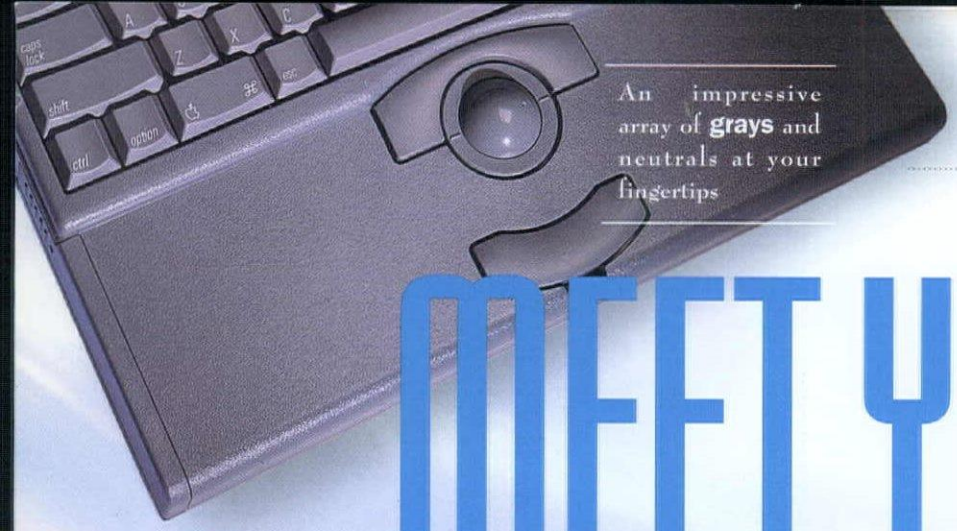
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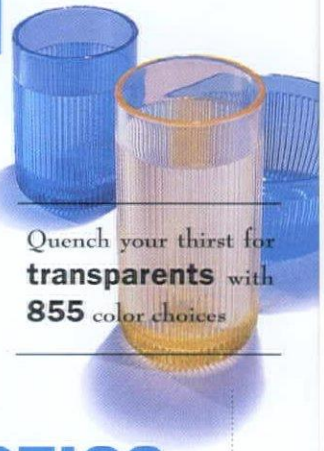


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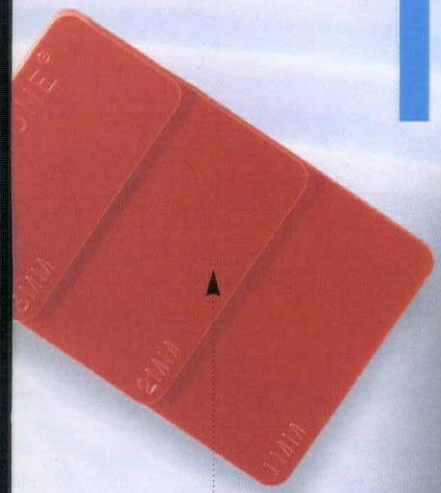
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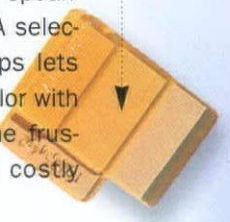


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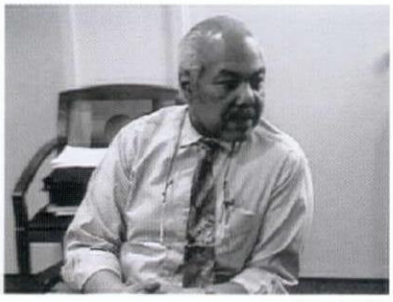







Peggy Deamer received her B.A. from Oberlin College, B.Arch from the Cooper Union and her Ph.D. from Princeton University. She is a principal in the firm of Deamer + Phillips, which specializes in residential architecture. Her articles have appeared in various journals and anthologies, including *Assemblage*, *Architecture and Body*, *Thinking the Present* and *Drawing/Building/Text*.

Max Bond received undergraduate and graduate degrees in Architecture from Harvard University. He was recently made a partner at Davis, Brody & Associates in New York, where he has worked since 1990. Before joining DBA, Bond was a founding principal of Bond Ryder and Associates, a certified Minority Business Enterprise he co-founded in 1969. Since 1985, Bond has served as dean of the School of Architecture and Environmental Studies at City College of New York. Prior to that, he was Chairman of Columbia University's Graduate School of Architecture and Planning. He has also been a member of the New York City Planning Commission and the Municipal Art Society Board.



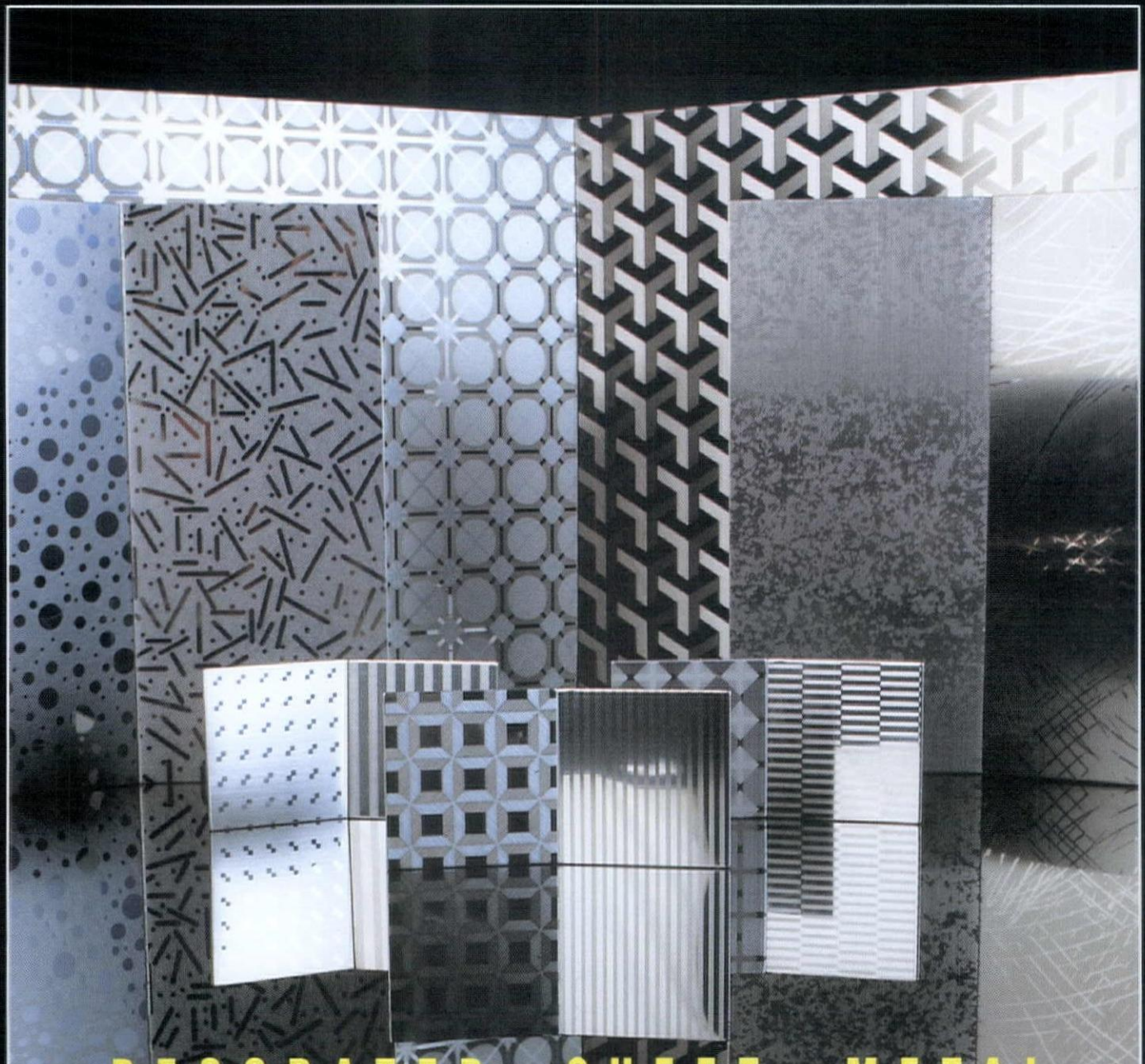
Michael Donovan is a designer whose work includes exhibitions, graphics, product design, interiors and architectural signage. Since 1984, Donovan has directed programs for major American corporations and institutions in a wide variety of applications. Projects have ranged from corporate identity and advertising for the contract furnishings industry to exhibits on topics as varied as volcanoes and the history of Hollywood. Donovan holds degrees from Iowa State University and Parsons School of Design, where he taught for several years in the Environmental Design Department. His interest in design education has led him to projects sponsored by the National Endowment for the Arts, where he and his partner, Nancye Green, have pioneered one of the original programs in what is now the Architects-in-the-Schools Program.



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George M. Beylerian is an independent design consultant in New York and a senior advisor to the Steelcase Design Partnership. Over the past three years, Beylerian has produced more than 20 exhibitions, including "Mondo Materialis" and "Industrial Elegance," that have appeared in such venues as the Cooper-Hewitt Museum and Chicago Athenaeum. Beylerian has taught Marketing Design at Parsons School of Design.









Marco Pasanella is president and creative director of The Pasanella Company Inc., which designs, manufactures and distributes high-end furniture and home accessories for such clients as Chambers, Gump's, Portico, Zona, D.F. Sanders and Barney's. His work has been featured in numerous publications, including the *New York Times* and *Time* magazine. Pasanella has received awards from the International Contemporary Furniture Fair and the "2001: How Will We Live?" national design competition. He is a Charter Member of Furniture New York, a Renewable Energy committee member for the Creative Coalition of the Arts and an executive committee member of the Contemporary Arts Council of the Museum of Modern Art. Pasanella received his B.A. from Yale.

Brigitte Shim and her partner Howard Sutcliffe maintain an interdisciplinary practice based in Toronto, Canada, with work ranging from furniture to architecture to landscape architecture. A graduate of the University of Waterloo with degrees in Environmental Studies and Architecture, she is currently an assistant professor at the University of Toronto as well as acting associate dean; she has also served as a visiting critic at many universities in North America. Shim was the recipient of a Governor General's Award for a garden pavilion and reflecting pool in Toronto in 1992 and has just received a Canada Council Grant "B" to study the relationship between modern and vernacular architecture in Scandinavia.





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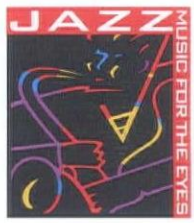
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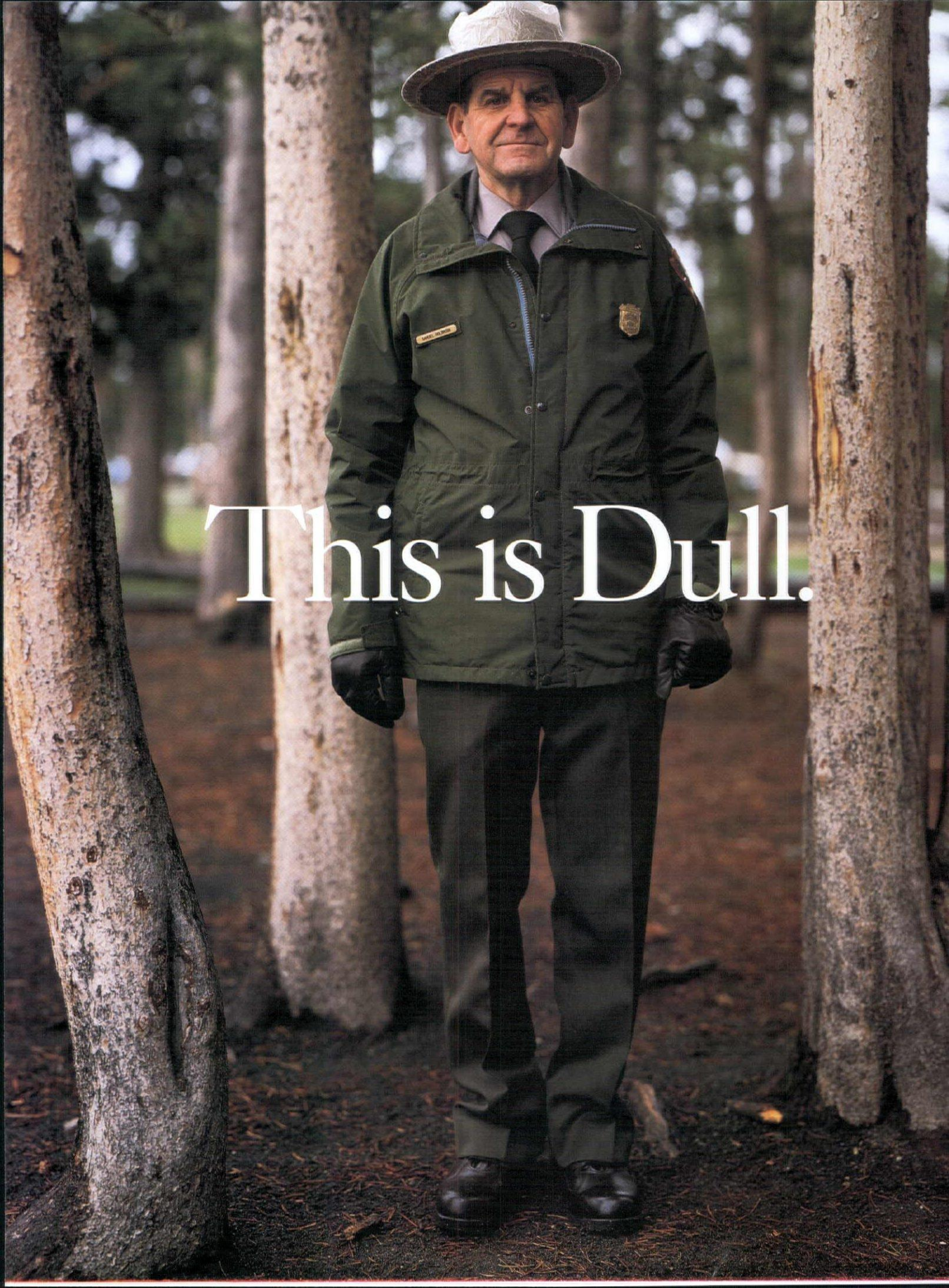
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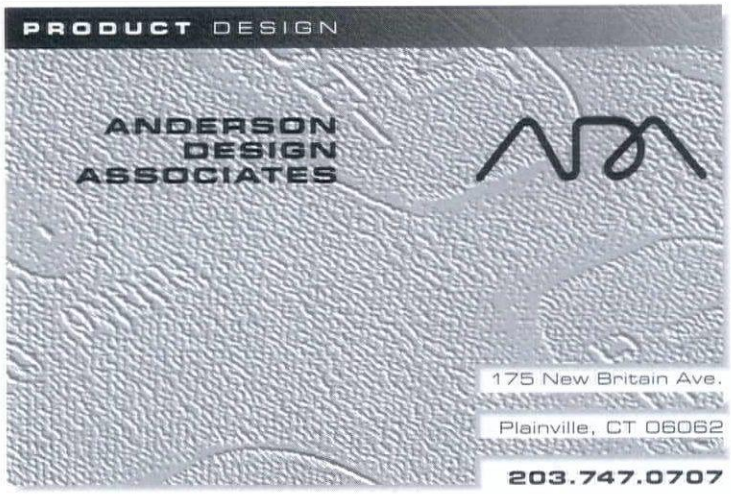
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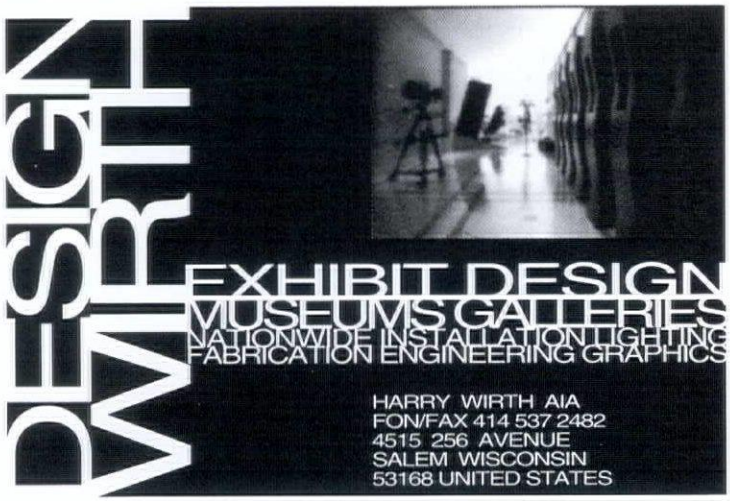
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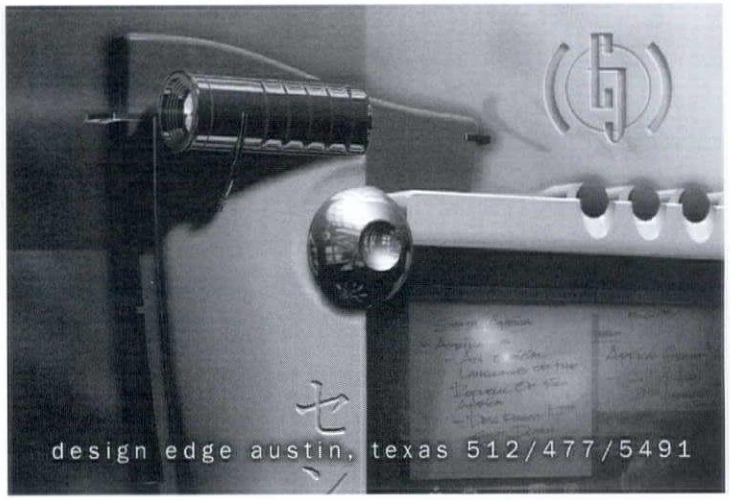
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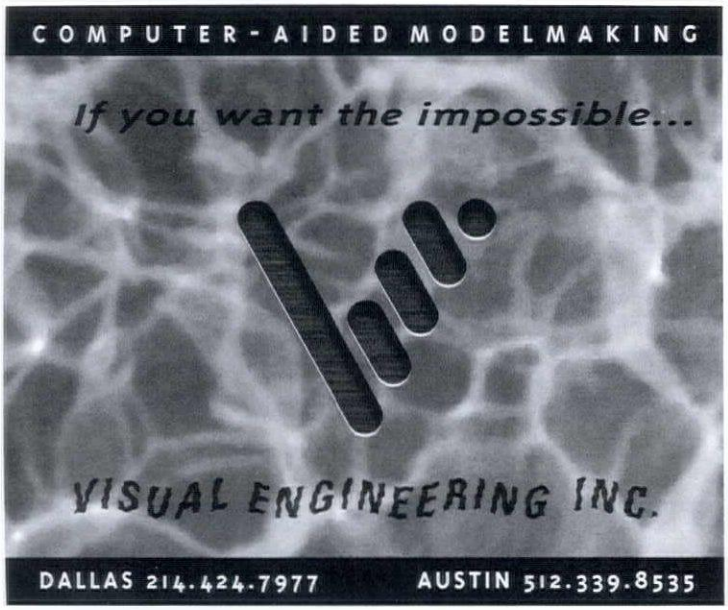
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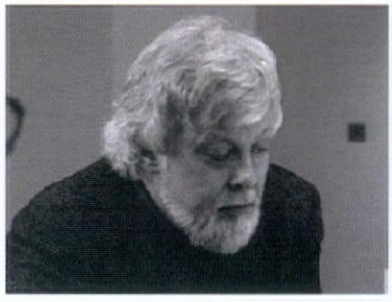
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Richard Buchanan is a professor and head of the Department of Design at Carnegie Mellon University in Pittsburgh. He teaches communication design, design theory and methods of design practice, with special emphasis on the rhetoric of design. Buchanan received his Ph.D. from the University of Chicago in 1973, where he studied rhetoric and philosophy. He has taught in the Department of Visual Communication at the School of the Art Institute of Chicago and at the University of Illinois at Chicago. Buchanan is an editor of *Design Issues*, an international journal devoted to design history, theory and criticism.



James Wines is the president and co-founder of SITE Projects, Inc., an architecture and design firm established in 1970 to explore a socially and environmentally responsive approach to the design of buildings, interiors and public spaces. From 1984 to 1990 Wines served as chairman of the Department of Environmental Design at Parsons School of Design. In 1991 he became distinguished professor of Architecture at the New School for Social Research. Author of the books *On Energy*, *Architecture as Art*, and *De-Architecture*, Wines is currently at work on a book about the building arts in the Age of Ecology.

Ellen Lupton is the curator of contemporary design at the Cooper-Hewitt Museum in New York and was previously curator at the Herb Lubalin Study Center at The Cooper Union. She is currently preparing her first major exhibition for the museum, entitled "Mechanical Brides: Women and Machines from Home to Office," which opens in August. Her essays on design history and theory have appeared in journals such as *Design Issues*, *Print* and *AIGA Journal of Graphic Design*, and in the books *Design Discourse*, *Graphic Design in America* and *Success is a Job in New York: The Commercial Art of Andy Warhol*. She is the author of *The Bathroom, the Kitchen and the Aesthetics of Waste*.

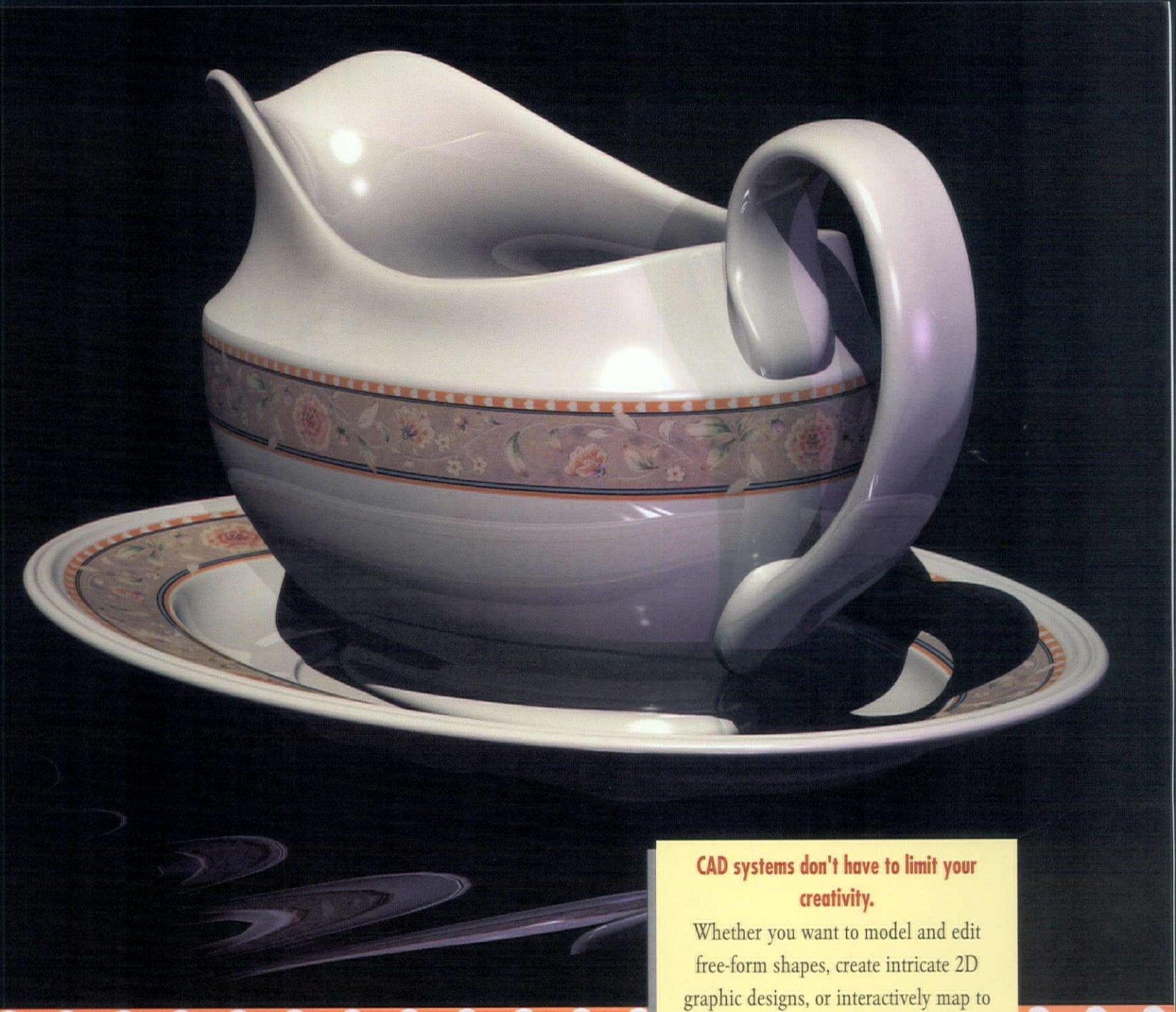












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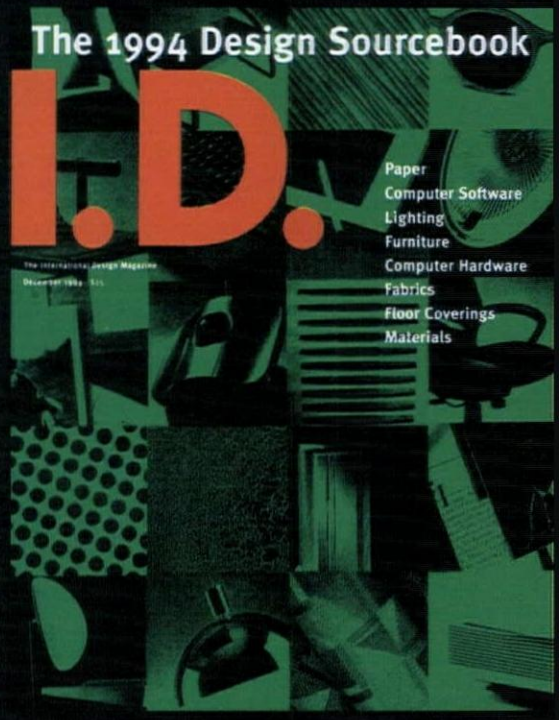
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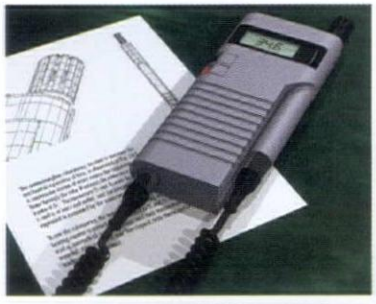
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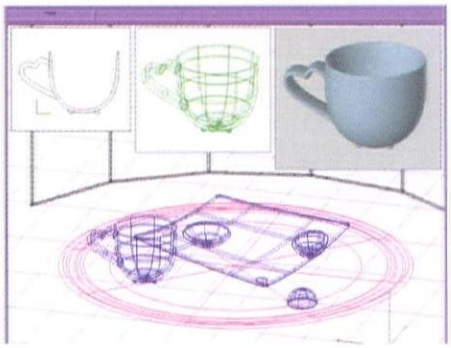
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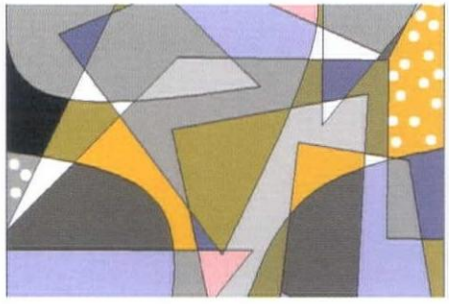
Sketching

Construct surface models with just a few curves to define the outlines. Digitize hand-drawn sketches and use them as underlays for designing the curves.



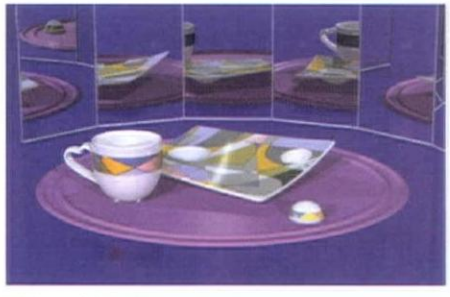
Modeling

DeskArtes transforms outline curves into a surface model. Trim and join surfaces to each other with smooth blended surfaces.



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Immediately visualize models with fast shading. Edit colors, materials, and light points in real time. Produce high-resolution ray traced images as batch processes.

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Calendar

Preview

A Perspective on Design

MONTREAL, CANADA. Through Sept. 19, the Montreal Museum of Decorative Arts features "A Perspective on Design," an international survey of design in the 1980s. All 75 pieces are recent acquisitions from the collection of Gallery 91, New York's renowned industrial design gallery, and include furniture, lighting, metal and graphic work by designers such as Shiro Kuramata, Shigeru Uchida, Andrea Branzi and Robert Venturi. 514/259-2575.

Gerrit Thomas Rietveld

PARIS, FRANCE. The Centre Georges Pompidou presents a retrospective of Dutch architect and furniture designer Gerrit Rietveld through Sept. 27. A leading figure of the De Stijl movement, Rietveld brought Mondrian's aesthetic principles into the third dimension. The exhibition shows not only Rietveld's architecture and mass-production furniture, but also De Stijl publications that disseminated the group's ideals and Rietveld's correspondences with other modernist legends. 33/1/44 78 12 33.

Mechanical Brides

NEW YORK, NY. Opening Aug. 17 at the Cooper-Hewitt Museum, "Mechanical Brides" looks at the marketing of domestic and office machines for women. From typewriters to washer/dryers, these neutral objects have become inextricably linked with female users, for better or for worse, through advertisements, films, commercials and women's publications. The show runs through Jan. 2, 1994. 212/860-6894.

Montage 93

ROCHESTER, NY. From July 11 to Aug. 7, "Montage 93: Festival of the Image" explores the merging of art and technology as the future of visual communication. Exhibitions, lectures panels and workshops focus on desktop publishing, photography, filmmaking, video, animation and even holography. 800/724-4332.

Steven Holl and Martin Szekely

BORDEAUX, FRANCE. The Arc en Rêve Centre D'Architecture hosts two summer exhibitions: on American architect Steven Holl and on French furniture designer Martin Szekely. Closing Aug. 29, "Steven Holl" features the recent work of the New York–based architect whose keen interest lies in contextualism. "Martin Szekely" runs through Sept. 26 and shows the last decade of the designer's furniture, ranging from one-of-a-kind pieces to mass-production. 33/56 52 78 36.

Design Renaissance

GLASGOW, SCOTLAND. Between Sept. 5–9, the third international design congress "Design Renaissance" will attempt to address three interdisciplinary design themes: "Ethical Dilemmas: Citizenship, Morality and Design," "Fantasy Versus Reality: Visions of the Future" and "Solutions to the Dilemmas: Creating the Future." The relation of design to business, industry, society and education will be discussed by speakers such as Jack Lange, Stefano Marzano, Javier Mariscal, Tibor Kalman and Paula Scher. 071/631-1510 phone, 071/580-2338 fax.



Interior of the Fukuoka housing project by Steven Holl, at the Arc en Rêve Centre D'Architecture, through August 29.

Exhibitions

New York

American Craft Museum
Gertrud and Otto Natzler: Collaborative/Solitude, ceramics, July 15–Oct. 10; Paul Soldner: A Retrospective, ceramics, July 15–Sept. 5. 212/956-3535.

Brooklyn Museum
Fancy Feet: Historic Collection of Ladies' Footwear from the Brooklyn Museum, through Dec. 31. 718/638-5000.

Cooper-Hewitt Museum
Mechanical Brides: Women and Machines From Home to Office, Aug. 17–Jan. 2; Czech Cubism: Architecture and Design, 1910–1925, through July 25; A Memorial to Jan Palach, by John Hejduk and David Shapiro, through Sept. 26; Process of Design: Cheryl R. Riley, from the African-American Design Archive, through Sept. 26; Tools for the Table, through Sept. 26. 212/860-6868.

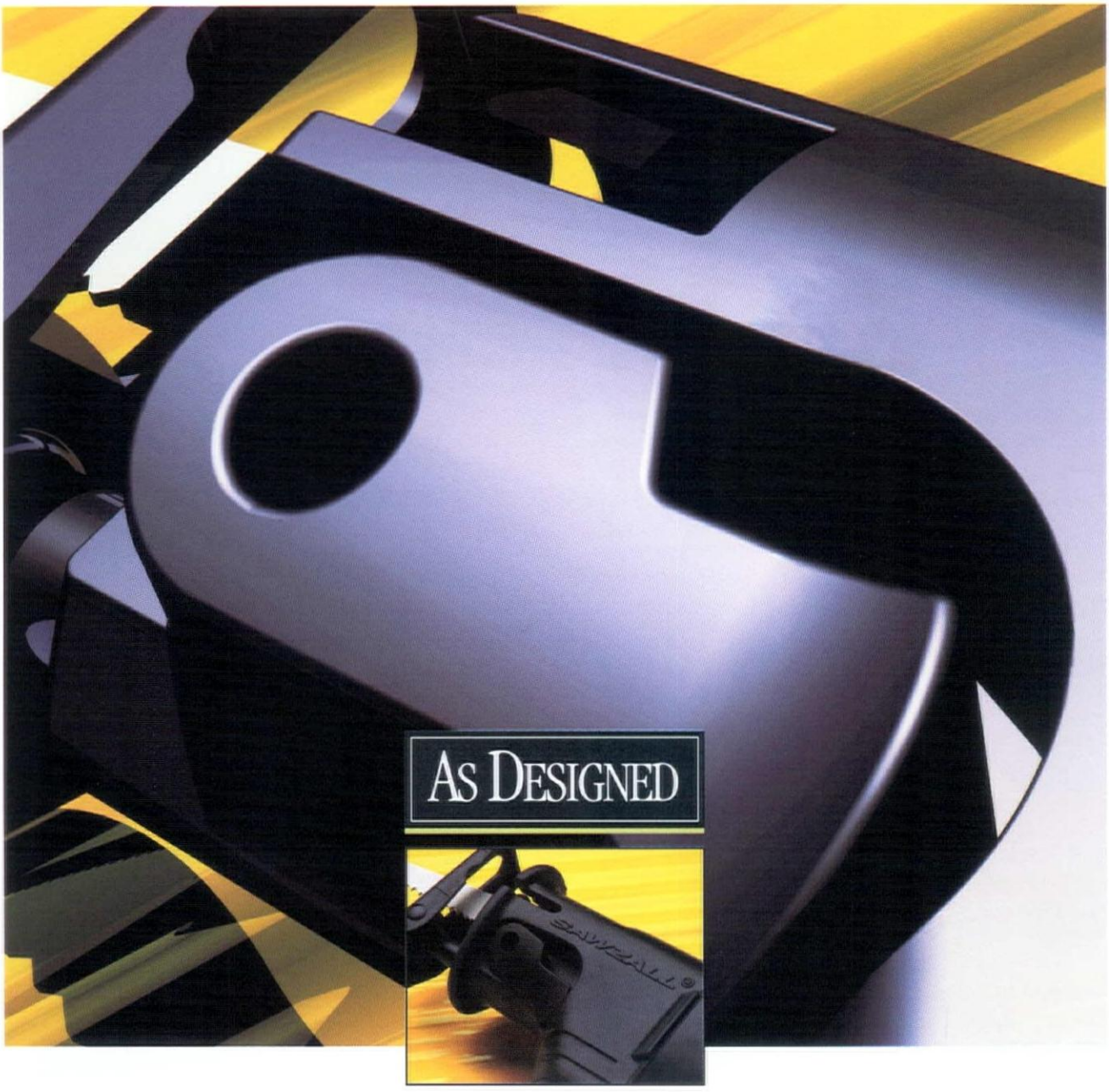
Grand Central Waiting Room
Red Grooms at Grand Central, 21 large-scale installations, through July 31. 212/340-2507.

International Center of Photography Uptown
Commodity Image, consumerism in photography, through July 18. 212/768-4680.

Metropolitan Museum of Art
Decorative and Industrial Design, 1900–1986, permanent collection. 212/879-5500.

Museum for African Art
Secrecy: African Art that Conceals and Reveals, inaugural exhibition, through Aug. 8; Home and the World, architectural sculptures, through Sept. 10. 212/966-1313.

Museum of Modern Art
Latin American Artists of the Twentieth Century, through Sept. 7; 20th-century Design, permanent collection. 212/708-9480.



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Calendar

New Museum of Contemporary Art
Carpet Angel, installation, through Aug. 15. 212/219-1222.

Peter Joseph Gallery
Group Exhibition, art furniture, through Sept. 3. 212/751-5500.

Queens Museum of Art
Keith Haring, graphic design and fine art retrospective, through Aug. 31. 718/592-9700.

Whitney Museum of American Art
In the Spirit of Fluxus, art from the 1960s, July 9–Oct. 17; Hand-Painted Pop: American Art in Transition, 1955–62, July 16–Oct.3. 212/570-3633.

National

Art Institute of Chicago
The Moscow Avant-Garde in Architecture, through Aug. 15. 312/443-3600.

Carnegie Museum of Art
Pittsburgh, PA. Frank Gehry: New Bentwood Furniture Designs, Sept. 13–Nov. 13. 412/622-3200.

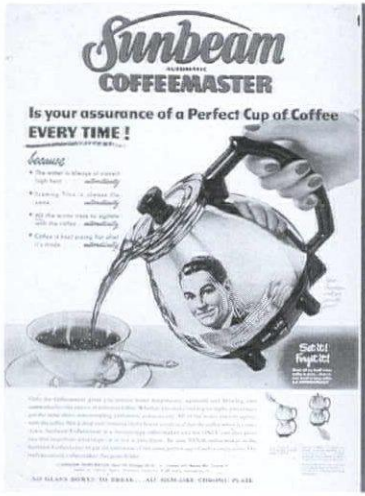
Chicago Architecture Foundation
Chicago, IL. New Public Realm, architecture and urban planning, through July 17. 312/922-3432.

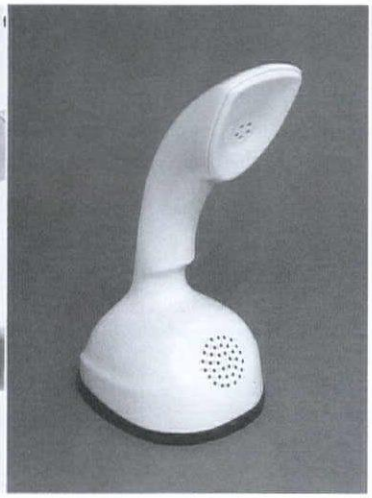
The Chicago Athenaeum
Chicago, IL. Women in Design, through July 31; The New American Urbanism: Planning the Future of American Cities, through Aug. 3; Design Diaspora: Black Architects and International Architecture 1970–1990, through Aug. 20. 312/280-0131.

Columbia Museum of Art
Columbia, SC. Out of the Ordinary, the 8th Arango International Design Exhibition, through Sept. 30. 803/799-2810.

Computer Museum
Boston, MA. First Impressions, digital photography, through Sept. 6. 617/426-2800.

Contemporary Art Museum
Houston, TX. Krzysztof Wodiczko, projections of images on public buildings, through Aug. 22. 713/526-0773.





Domestic love in an ad for Sunbeam Coffeemaster and a 1956 Ericophone designed by Lysell, Blomberg and Thames for the Swedish company Ericson, from "Mechanical Brides" at the Cooper-Hewitt, Aug. 17–Jan. 2.

Dallas Museum of Art
Dallas, TX. Decorative and Industrial Design, 1900–1986, permanent collection. 214/922-1200.

Hagley Museum and Library
Wilmington, DE. Art from the Lathe, through Nov. 30. 302/658-2400.

Henry Ford Museum
Dearborn, MI. The Automobile in American Life, permanent exhibition. 313/271-1620.

Hirshhorn Museum
Washington, D.C. Jean Dubuffet 1943–1963: Paintings, Sculptures, Assemblages, through Sept. 12. 202/357-2700.

Indiana University Fine Art Museum
Bloomington, IN. From Media to Metaphor: Art About AIDS, multimedia, Sept. 3–Oct. 23. 812/855-5445.

Katie Gingrass Gallery
Milwaukee, WI. Born With a Silver Spoon, flatware design, through Aug. 30. 414/289-0855.

Museum of Contemporary Art
Los Angeles, CA. Thinking is Form: The Drawings of Joseph Beuys, through Aug. 15; Robert Irwin, installation, through Aug. 15. 213/621-1748.

National Building Museum
Washington, D.C. From Mars to Mainstreet: American Designs 1965–1990, government-sponsored projects, through Dec. 1993; To Build a Bridge, suspension bridge construction, permanent. 202/272-2448.

National Gallery of Art
Washington, D.C. Helen Frankenthaler: Prints, through Sept. 6; Drawings from the O'Neal Collection, including architecture and stage design, through Aug. 15. 202/737-4215.

Newark Museum
Newark, NJ. Furniture From the Decorative Arts Collection, through 1994. 201/596-6550.

San Francisco Museum of Modern Art
San Francisco, CA. Richard Prince, multimedia, through July 25; Carrie Mae Weems, photography, through Aug. 4; General Idea's Fin de Siècle, installations, July 15–Aug. 29; John Heartfield Photomontages, July 22–Sept. 19. 415/863-8800.

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

Textile Museum
Washington, D.C. Inspirations: Exploring the Art of Faith Ringgold, through Sept. 19. 202/667-0441.

University of Nevada
Las Vegas, NV. Julia Couzens: Charcoal Drawings, July 6–Aug. 15. 702/739-3535.

University of State of New York
Albany, NY. Mirrors: Reflections of Society & Self, through Oct. 24. 518/474-5842.

Virginia Museum of Fine Arts
Richmond, VA. Cajun Music and Zydeco: Photographs by Philip Gould. 804/367-0852.


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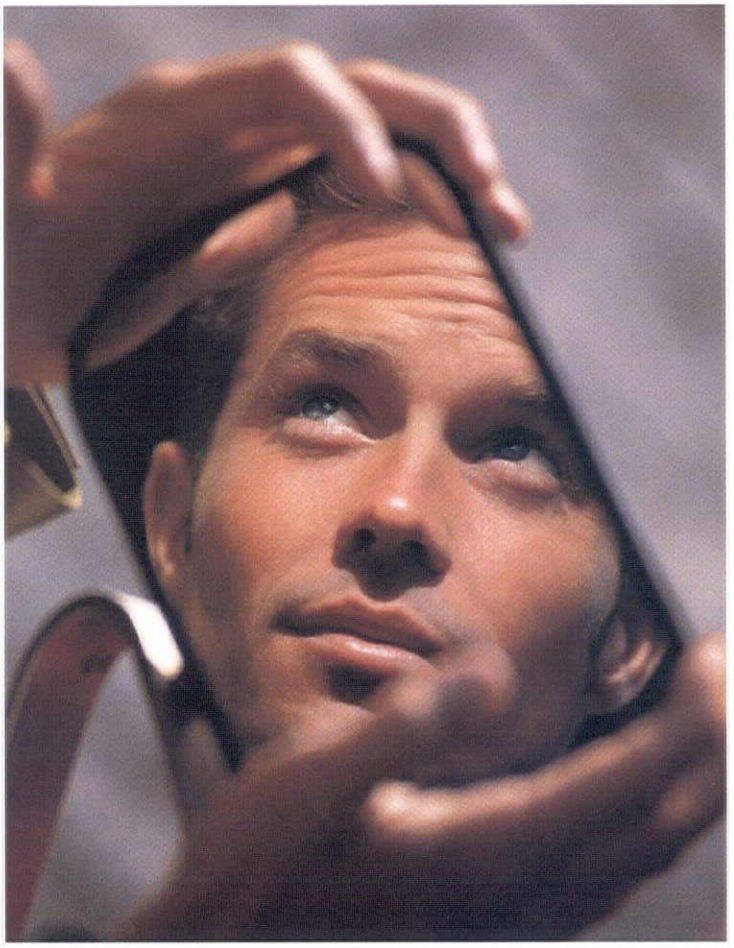
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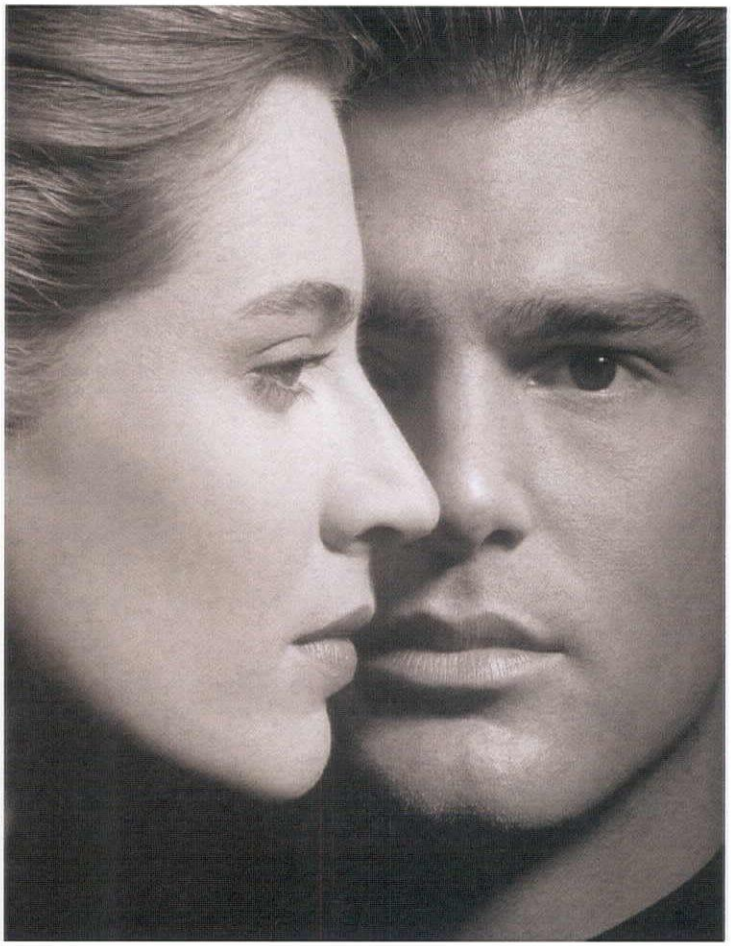


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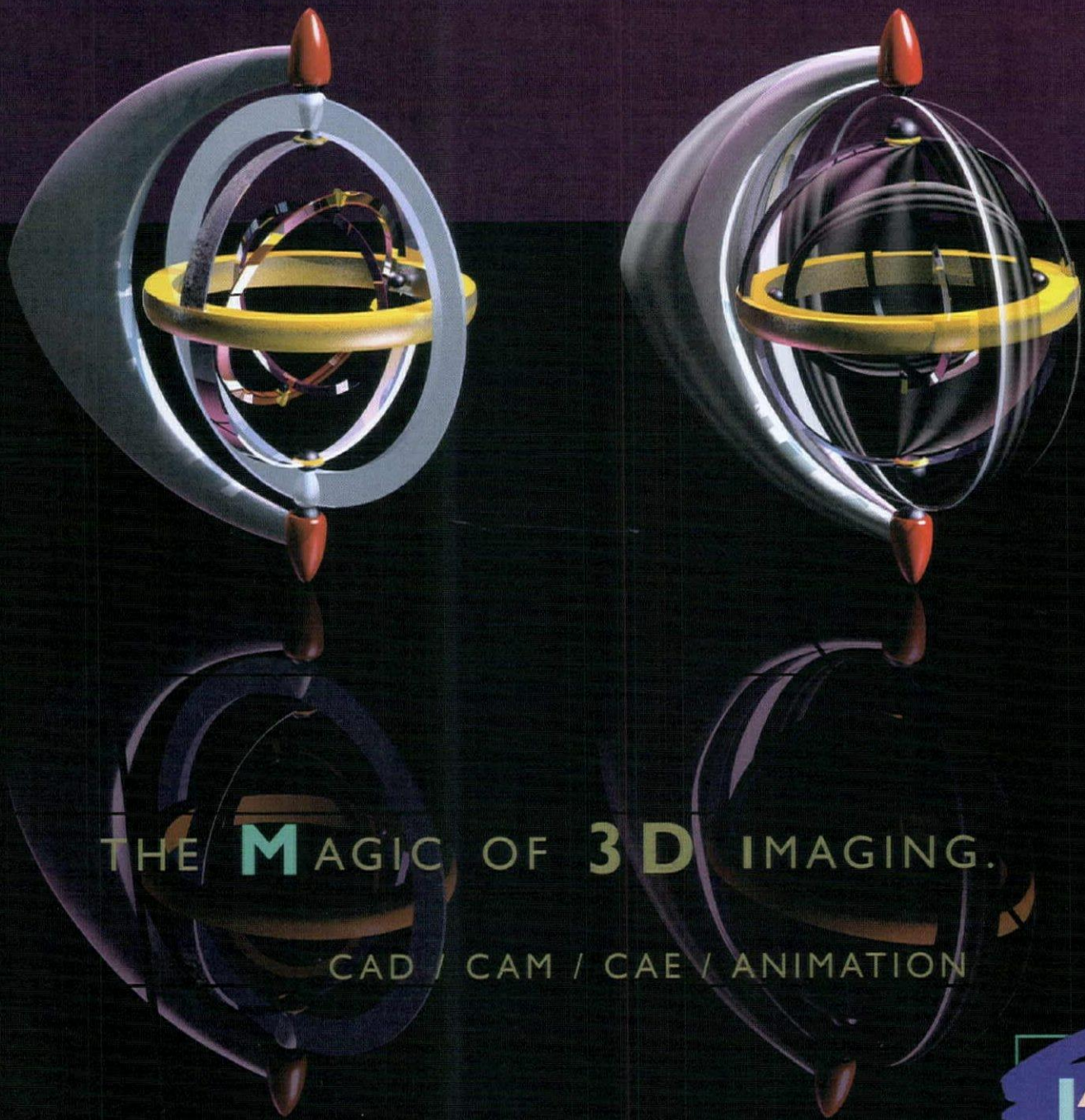


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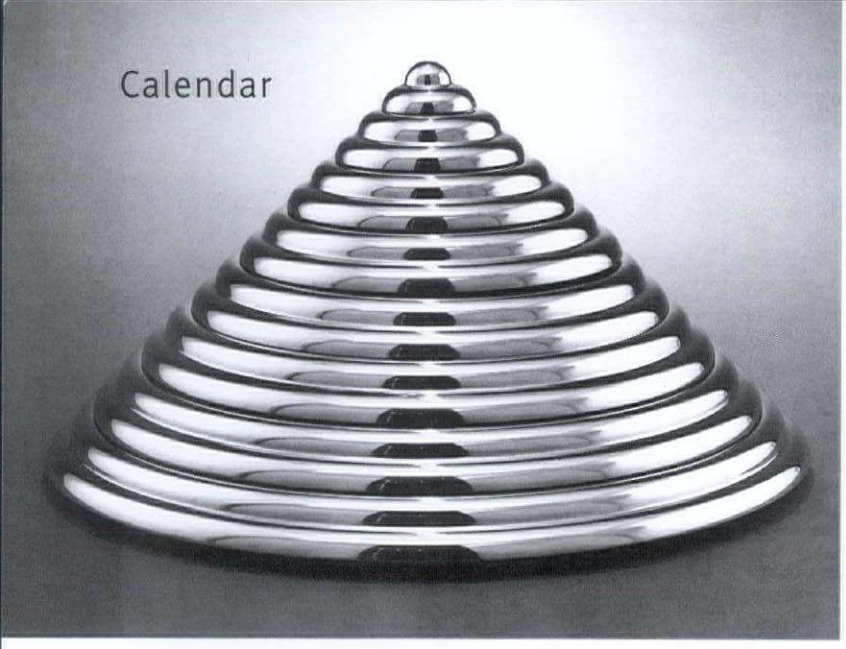
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Calendar



Masayuki Kurokawa's Pyramid Stacking Trays from "A Perspective on Design" at the Montreal Museum of Decorative Arts, through Sept. 19.

Wexner Center for the Arts
Columbus, OH. Beth B: Under Lock and Key, installation, July 10–Oct. 10; Mary Jo Bole: My Yard, installations, July 31–Oct. 10. 614/292-0330.

International

Arc En Rêve Centre d'Architecture
Bordeaux, France. Steven Holl, through Aug. 29; Martin Szekely, through Sept. 26. 33/56 52 78 36.

Centre Georges Pompidou
Paris, France. Gerrit Thomas Rietveld, furniture and architecture, through Sept. 27. 33/1/44 78 12 33.

Design Museum
London, England. Ideal Homes, housing in the 20th century, through Aug. 22; The Electric Guitar 1930–1970, through Oct. 3; Industrial and Graphic Design, permanent collection. 41/71/407-6261.

Grand Palais
Paris, France. Design: Mirror of the Century, design from the 19th-century to the 21st-century, through July 25. 33/1/40 15 73 00.

Montreal Museum of Decorative Arts
Montreal, Canada. A Perspective on Design: Japanese, American and European Design in the 1980s, through Sept. 19; Design 1935–1965: What Modern Was, design, Oct. 15–Jan. 30; permanent exhibition. 514/259-2575.

Vitra Design Museum
Weil am Rhein. Citizen Office: Ideas and Notes for a New Office World, architecture and design by Andrea Branzi, Michele de Lucchi and Ettore Sottsass, through Sept. 26. 49/76 21 70 22 00.

Conferences & Fairs

Montage 93: International Festival of the Image
July 11–Aug. 7, Rochester, NY. Imaging technology. Info: Montage 93, 31 Prince Street, Rochester, NY 14607-1499. 800/724-4332 phone, 716/442-8931 fax.

Siggraph 93
Aug. 1–6, Anaheim, CA. Design and technology, with special focus on multimedia and machine culture. Info: ACM Siggraph, P.O. Box 95316, Chicago, IL 60694-5316. 312/321-6876 fax.

Design/Research Collaboration
Aug. 10–12, Atlanta, GA. Billed as an interdisciplinary approach to design education. Info: IDSA, 1142 E. Walker Rd., Great Falls, VA 22066. 703/759-0100.

IDSA National Conference
Aug. 11–14, Atlanta, GA. This year's theme "Design the Big Picture," will focus on technology, multinational design and client relations. Info: IDSA, 1142 E. Walker Rd., Great Falls, VA 22066. 703/759-0100.

New York International Gift Fair, Accent on Design
Aug. 15–19, New York, NY. Info: George Little Management, Inc., 2 Park Avenue, Suite 1100, New York, NY 10016-5748. 212/686-6070 phone, 212/685-6598 fax.

International Design Congress Glasgow 1993
Sept. 5–9, Glasgow, Scotland. Info: IDC, 29 Bedford Square, London, WC1B 3EG, England. 44/71/613-1510 phone, 44/71/580-2338 fax.

11th Meeting of Industrial Design Students in Mexico
Sept. 27–Oct. 2, Guadalajara, Mexico. Info: Universidad de Guadalajara, Facultad de Diseño, Extremo norte de la calzada Independencia, Apdo. Postal 1-4130 central, Guadalajara, Jalisco, Mexico. 3/638-0295 phone, 3/638-7883 fax.

Graph Expo East
Oct. 3–6, New York, NY. Communication design exposition. Info: Graphic Arts Show Company, 1899 Preston White Drive, Reston, VA 22091-4367. 703/264-7200 phone, 703/620-0994 fax.

Intercycle Cologne
Oct. 5-9, Cologne, Germany. International fair for cycles and accessories. Info: KölnMesse, Messeplatz 1, Postfach 21 07 60, D-5000 Köln 21 (Deutz). 02 21/821-0 phone, 02 21/821-25 74 fax.

Deadlines

International Lathe-turned Objects Challenge
Deadline: July 10. Lathe-turned objects in any material. Info: send a SASE to Albert LeCoff, Wood Turning Center, P.O. Box 25706, Philadelphia, PA 19144. 215/844-2188.

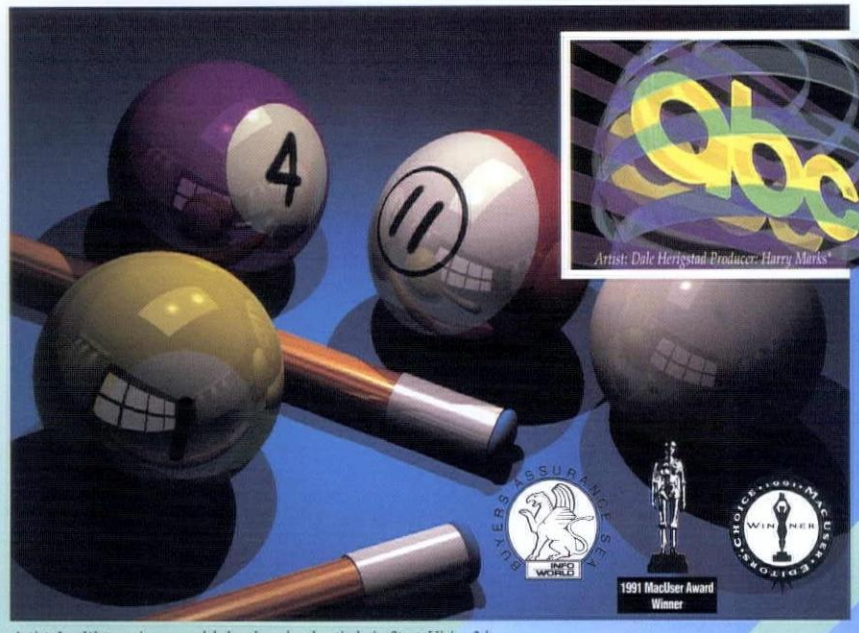
Dream House Competition
Deadline: July 15 registration. Info: Dream House Competition, AIA Cincinnati, Longworth Hall Design Center, 700 West Pete Rose Way, Cincinnati, OH 45203. 513/421-4661.

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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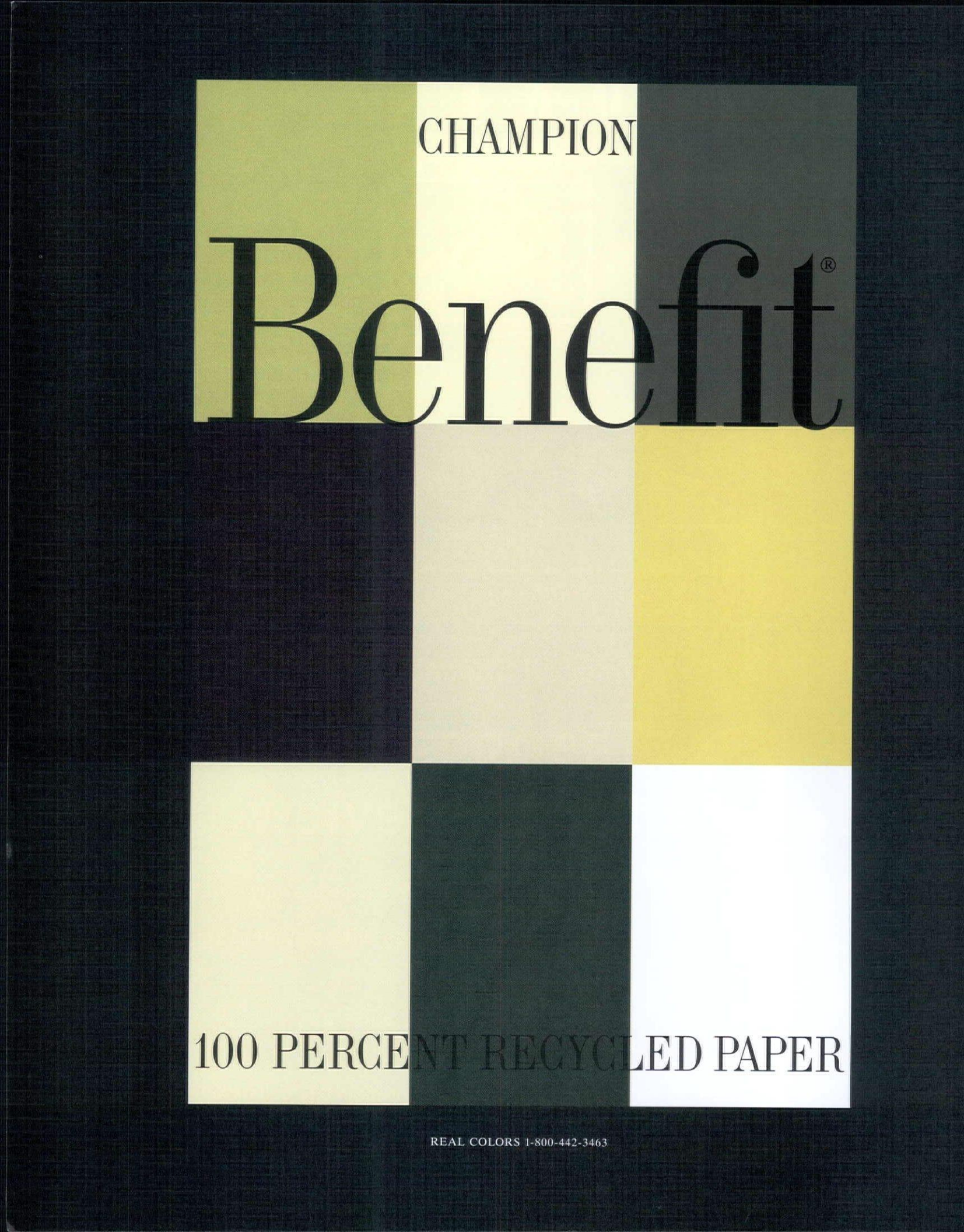
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Editor's Note

If designers forecast and project our cultural zeitgeist, then this year's crop of Annual Design Review winners tells a compelling story. For most readers, however, the tale will come as no surprise. Even though some of the high gloss and luxe of the '80s has trickled into the current decade, we are now clearly in an era of pared-down resourcefulness.

Across the Design Review's seven categories, which are rigorously examined by separate panels of leading professionals, designers are defining their briefs in direct terms that eschew gratuitous gestures. A large number of selections this year display clever solutions grown out of a desire for simplicity and candidness. Look to the Zip-Light on this issue's cover, a graceful structure assembled with two zippers; the CPR trainer, an admittedly homely cardboard mannequin; the ergonomic Apple Adjustable Keyboard; or the sophisticated book covers for Knopf. These Best of Category winners exemplify how successful design can aid the user while employing the greatest economy of means.

While much of the 39th Annual Design Review illustrates this point, it also reveals another trend: More companies and the consultants who work for them are taking the design contribution seriously, so much so that submissions have risen to a record 1,900. Of these, 180 were honored with either a Best of Category Award, an I.D. Award (which replaces last year's Gold Award) or an Honorable Mention. This is a trend that all of us at I.D. find extremely gratifying, for while our offices are deluged with entries and samples (which we insist must be sent for evaluation), and then turned over to two weeks of judging sessions, the process is always stimulating. The big picture begins to emerge, the enormous creative energy of the design professions is revealed.

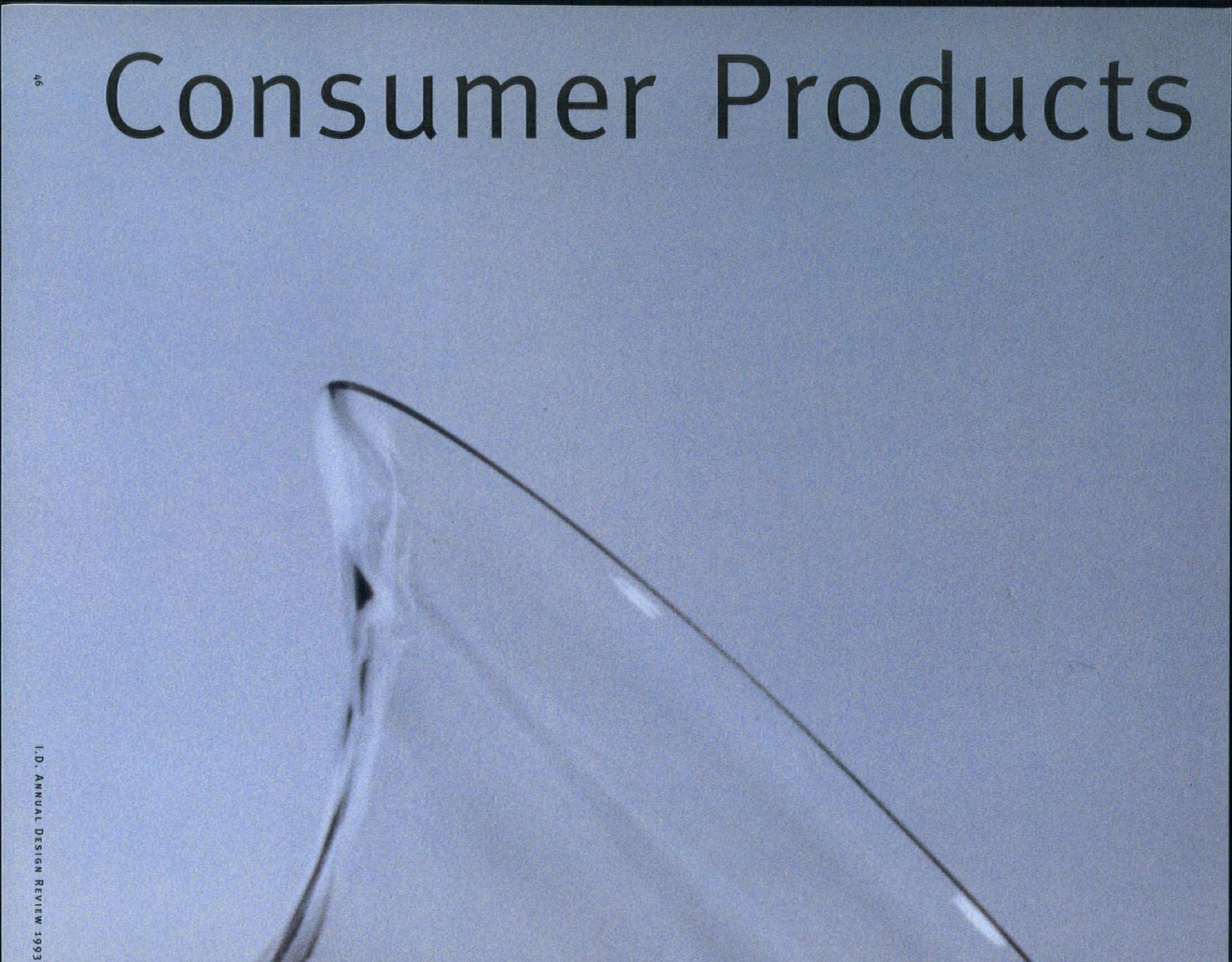
I wish to thank all of our jurors for their extraordinary level of intelligence and hard work, given over for no compensation in service of the community. And the staff and designers of I.D. deserve many thanks for the inordinate effort they put into this project. But the real congratulations go to all of the designers who contributed to this process. Thanks for the rigor, imagination and boundless enthusiasm; believe us, it shows!

CHEE PEARLMAN





Consumer Products



As the world of product design responds to continuing belt-tightening and an uncertain global economy, the designer's role has never been more complex. In addition to navigating the basics — from the form a product should take to ways of streamlining the manufacturing — designers today must look beyond the packaging of commodities and become well versed in the needs of the user and the vagaries of the market.

In this year's Consumer Products category, juried by Dan Harden, Gai Gherardi and Gordon Thompson, the response to these challenges came in a number of forms. Invention and ingenuity, in accessible, low-cost products, are always welcomed, even in mature product categories. The clever Swing Wheel luggage cart by the Emilio Ambasz Design Group, the user-tailored Vistalite bicycle headlight system and even the Nissan Altima — where the designers metaphorically fit six pounds of sugar into a five-pound car — are examples where designers focused intently on the user to ensure functional, cost-conscious results.

Ergonomics are always a designer's priority, and this year jurors were quick to recognize thorough solutions. One was the Microsoft Mouse 2.0, the result of extensive research into the physical and psychological interface between user and computer. And two bicycle-related products — the Bryne X/2 pedal and the SP Systems mountain bicycle frame — exemplify careful engineering and materials innovation in the service of efficient improvements.

As for new trends, the collaboration between designers and the military industrial complex, played out in the research-driven development of the Night Mariner binoculars, offers promising possibilities. Here designers were called in to help commercialize ITT Defense's night-vision technology used in Desert Storm. That designers are able to play a vital role in ITT's technology transfer suggests the rich potential for more such opportunities.

But even with these and other practical offerings awarded in this year's competition, design's emotional appeal has not been driven into exile. Products as varied as the Abaxial Clocks, the Wobbling Vases and the Mazda RX-7 were chosen largely for the visceral response they provoked in the jurors. Finally, this year's Best of Category selection, a CPR mannequin, exemplified how humble materials can be coaxed into meaningful products. Devoid of styling, this educational, if homely, object is pure problem-solving: it is an interactive trainer used to teach life-saving skills at a low cost. "If we send out any kind of message with this award," said juror Thompson, "it would be that design has to have a purpose. As basic as this cardboard mannequin is, it proves that styling is really the least of the designer's concerns."



Jurors Gai Gherardi, Dan Harden, Gordan Thompson
Moderator Chee Pearlman

Best of Category

Laerdal Family CPR Trainer

An unexpected recipient of the Consumer Products' Best of Category award, the Laerdal Family CPR Trainer is a cardboard mannequin used to teach CPR skills to non-professionals. Although it has been proven that CPR saves lives, public training in CPR skills is on the wane, and the need for inexpensive, easily cleaned personal training mannequins became clear to the designers through their research. The trainer, which sells for $39.95, is more than a cardboard box with a head. In order that it serve as a learning tool, the designers had to ensure that it would give feedback to trainees. In addition, the designers discovered that more people would use the trainer if sanitation issues were addressed. Thus the entire airway — face mask, valve and lung — were created to be easily removed and replaced.

Impressed with the performance and articulation of parts that are rendered out of cardboard, Harden remarked: "It comes remarkably close to emulating the act of saving a life using CPR. It's so simple, but the motions are surprisingly realistic." Gherardi and Thompson agreed that the designers had coaxed true innovation out of a crude material. "They went all the way to make manufacturing easy," said Gherardi. "The fact that it is assembled by handicapped workers bears that out." As for aesthetics, jurors were in agreement: this product has none. "There is no styling here whatsoever!" said Thompson. "This is a pure, inexpensive response to a real problem. I don't think it belittles the achievement one bit even to say it's ugly."

In making their selection of the CPR trainer as Best of Category, jurors emphasized the didactic nature of their choice. The CPR trainer falls under the category of meaningful design, they emphasized, expressing the hope that it would send the message that problem-solving is the first order of business for designers.





Garth, Patterson, Cline and Hamilton of Laerdal California; Egelandsdal, Naerheim and Johnson of Laerdal Norway.

John Hamilton graduated from the University of Cincinnati with an industrial design degree in 1990. He joined Laerdal California that year. Charles Patterson, who has worked with the company since 1984, holds a degree in industrial design from California State University, Long Beach, and was co-designer of the HeadBed, which won Best of Category in Equipment in 1989. Geoffrey Garth co-founded California Medical Products (now Laerdal California) in 1981; his firm has produced a number of award-winning medical products including the HeadBed, the Stifneck and V-Vac Pump.

Who initiated the project?
The idea for a low-cost mannequin made of corrugated board occurred to our company's president in 1985. An initial prototype was developed, but never pursued. In 1991, the prototype was "dusted off" and a development program began.

What was your major influence?
Discussions with medical professionals, CPR instructors and students essentially defined the design objectives. The mannequin was to be inexpensive, easily transported, easily cleaned, and had to meet the requirements set forth by the American Heart Association.

What alternatives were explored?
On average, over 50 variations of each corrugated part were created. For some of the pieces, more than 100 designs were evaluated. Alternatives to the metal compression spring used in most previous mannequins were also considered. Ultimately, a blow-molded polypropylene bellow was selected, which not only costs less than a steel spring, but also more accurately simulates the compression of a person's chest.

How different is the final product from your original concept?
Through interaction with customers and experienced CPR instructors, a number of features were added, including visual and auditory prompts to aid students in developing proper technique. The concept of a low-cost mannequin built primarily of corrugated board, however, remained essentially unchanged.

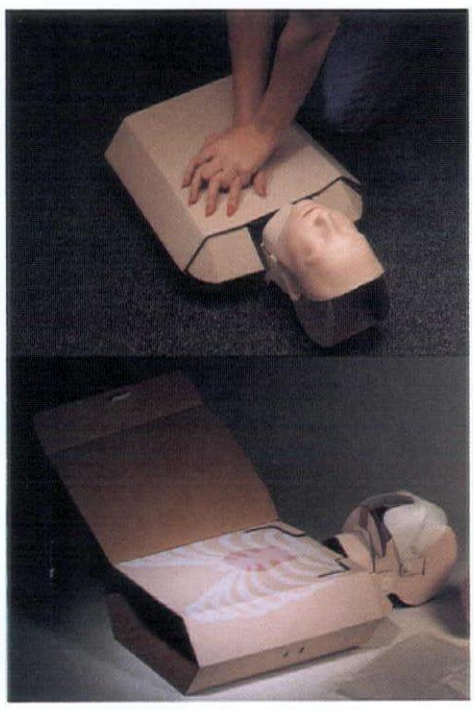
How is this project like or unlike anything you've designed previously?
While our parent company has been the leading manufacturer of CPR mannequins for 30 years, all of its products had been designed to be sold to medical professionals. To ensure that unsupervised students would be able to correctly learn the important life-saving techniques of CPR, it was necessary to reorder certain priorities.

What was your biggest obstacle?
The biggest challenges we faced were associated with the inherent limitations of corrugated board. By working closely with our suppliers, we succeeded in creating a product that can be produced in a manufacturing plant that typically makes shipping cartons. With attention to detail and high standards for quality, we were able to overcome the objection, "You can't build a CPR mannequin out of cardboard!"

Has your design been aided or shaped by materials or technology?
Working with corrugated board posed significant challenges. However, by combining it with the face mask molded by our parent company, we were able to produce a product with the needed realism, while meeting the defined price.

What would you like to design next?
We are developing a new device that simplifies the placement of an endotracheal tube, a procedure that can be critical for a patient with a serious injury.

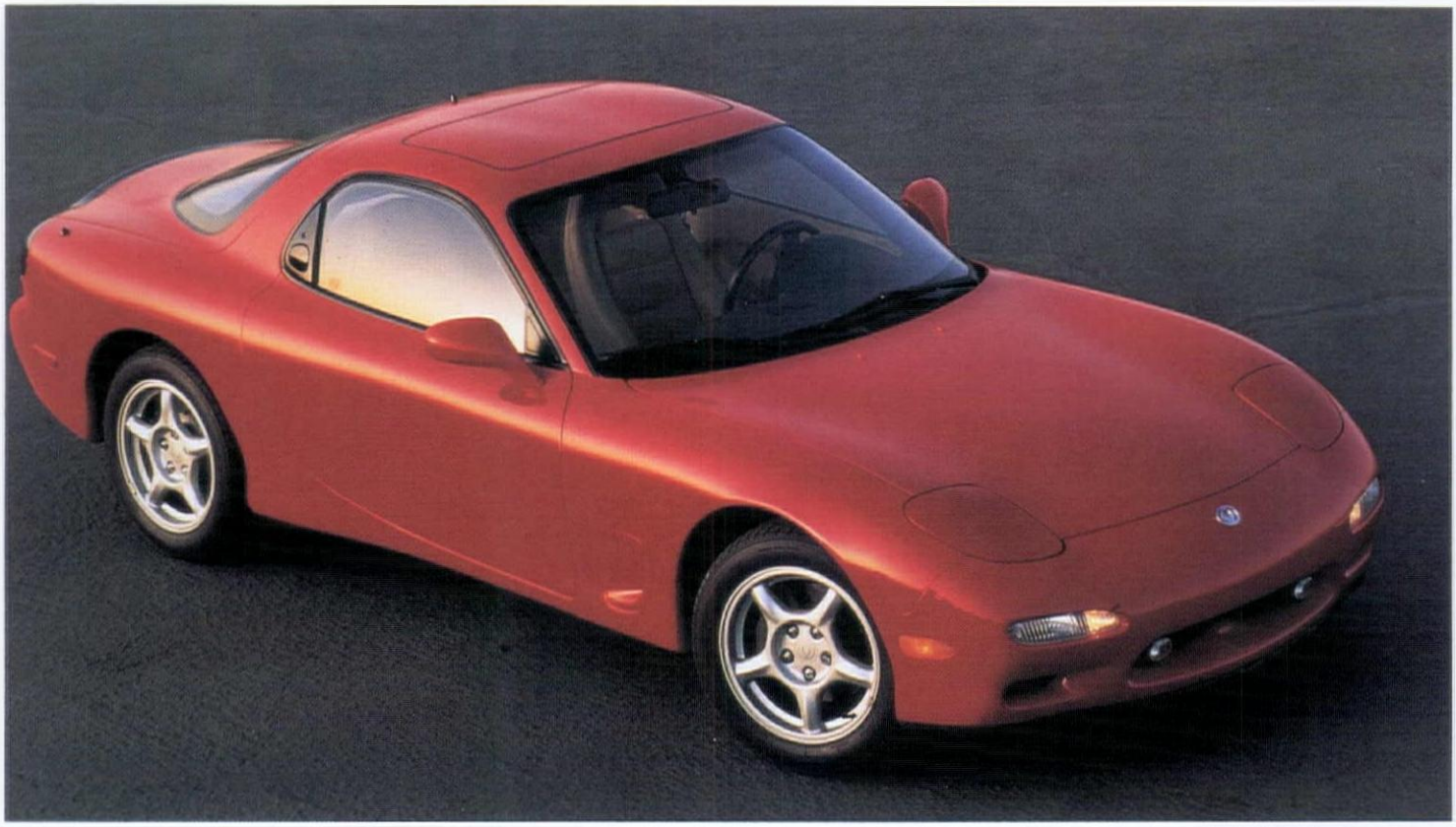




Client/Company
Laerdal California Inc., Long Beach, CA

In-house Design
John Hamilton, product designer;
Charles Patterson,
vice president, product design;
Geoffrey Garth, president;
John Cline, product designer.
Laerdal Medical, Norway:
Gunnar Naerheim, manager,
R&D mechanics;
Einar Egelandsdal, in-house engineer;
David Johnson, marketing/product
manager, basic life support.

Materials/fabrication
Die-cut and scored corrugated board
with water-based inks; blow-molded
polypropylene compression bellows;
injection-molded PVC face mask;
plastic parts, OEM components.

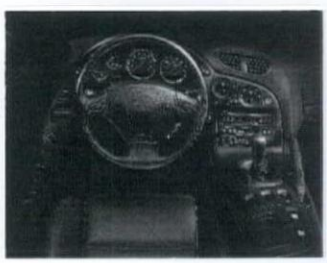


Mazda RX-7

To celebrate its 25th year of rotary engine production, Mazda undertook to create the third generation of its flagship two-seater, the RX-7. Smaller and lighter than its rivals, the RX-7 is a basic, almost elemental sports car packed with power and head-turning design. Mazda arrived at the design by creating a competition between its California and Japanese design studios. In 1986, each team began producing sketches and clay models in isolation. The results were brought together for a final showdown in 1988, when Tom Matano's California studio was given the green light. To maintain the Mazda "family spirit" while designing the new car, the team kept two earlier RX-7s in the studio, never looking at the competition.

Jurors were struck by the car's ground-hugging shape, which they described as having "no excess fat and perfect front/rear balance." Its appeal, they agreed, came from the RX-7's evocation of earlier sports cars rendered in a high-tech form. "The lines are absolutely sensual," said Harden. "And the details — like the small dip in the roof and the hideaway door handles — are superb."

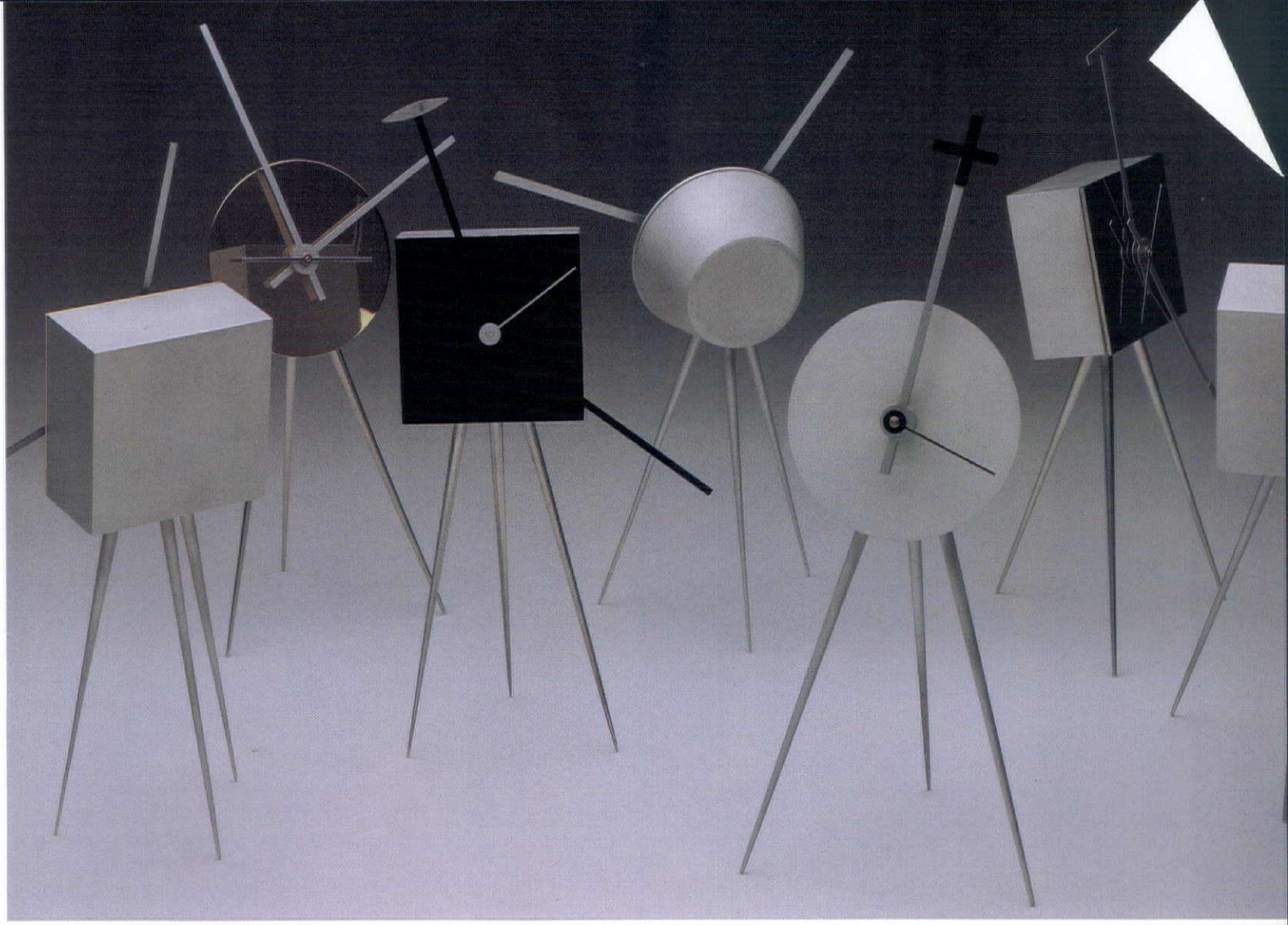
As for the interior, the cockpit is shaped around the driver; in fact it was designed, according to Matano, from the driver's seat out. "It has an incredible fit," said Gherardi. "It's as though it were tailor-made around you." As jurors agreed, few sports cars transmitted this level of "sensory gratification," both inside and out.



Client/Company
Mazda Motor Corporation,
Hiroshima, Japan.
Yoichi Sato, chief designer.

In-house Design
Mazda Research and Development
of North America, Inc., Irvine, CA.
Tom Matano, executive vice president;
Wu-Huang Chin, lead designer.

Materials/fabrication
Marker, pastel and airbrush sketches;
one-fifth and full-size clay and fiberglass models. Finished vehicle: all-steel arc-welded monocoque body.



Abaxial Clocks

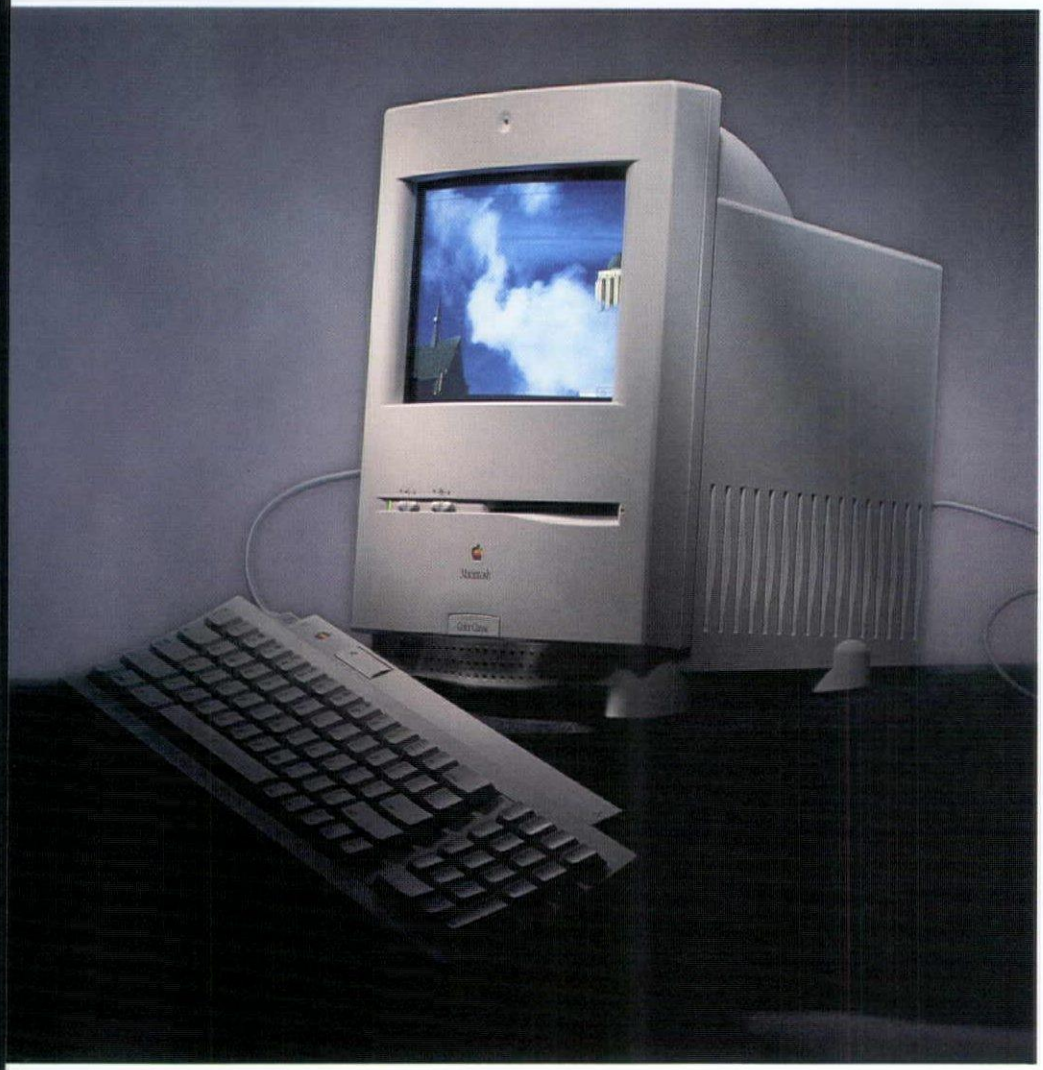
A line of clocks that explore the relationship between time and space and the metaphysical qualities of change and event, the Abaxial Clocks are, as the designer describes, "effigies that can assume a completely different character at different times of the day." Rather than occupy a confined space, these clocks are designed to penetrate and energize their place of occupancy.

The amusing, buoyant quality of the clocks pleased the jurors. "Their elegance is derived from the contrast between the superfine, almost threadlike legs and the rather boxy clock housing," said Harden. "The hands sweeping through space around the body produce a lively, precarious-looking effect." The variety of shapes and finishes of the different models evoke a crowd of anthropomorphic creatures, arms waving in the air animatedly. As jurors concluded, the exaggerated, humorous quality of the Abaxial Clocks was exactly what made them memorable. "It's rare to discover a product that is so quirky and that works so well," said Harden.

Client/Company
North Studio, Inc., Toronto, Canada

Consultant Design
Karim Rashid Design Studio,
New York, NY.
Karim England Rashid, designer;
Lesley Horowitz, designer.

Materials/fabrication
Cast and lathed aluminum legs;
stamped-aluminum hands; gold plate,
polished or anodized finish.



Macintosh Color Classic II

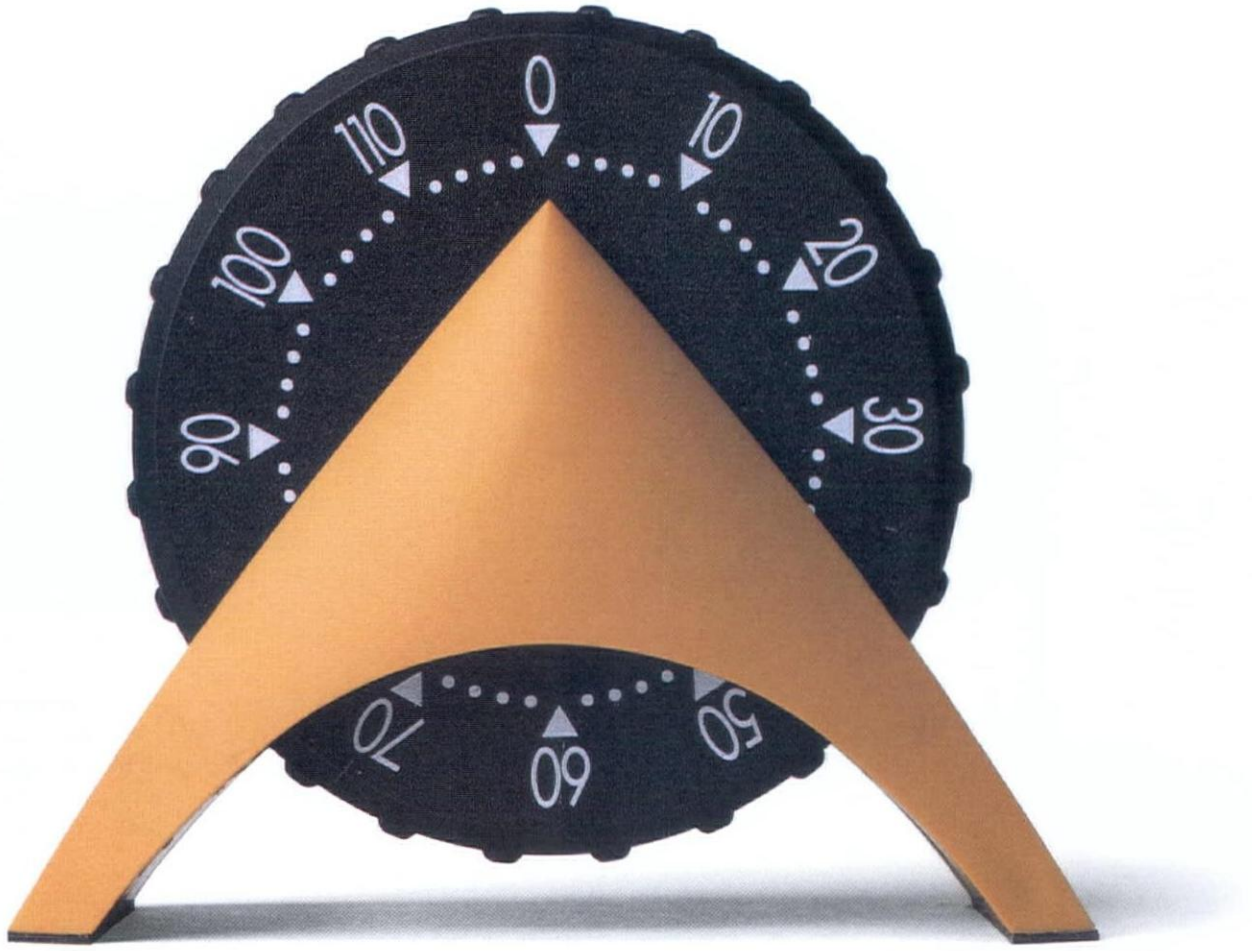
"In a product area that is traditionally very staid," said Thompson of the Color Classic II, "this offers an entirely different point of view." Discarding the last vestiges of the "Snow White" approach of the previous decade, Apple's designers created a fresh, though still recognizable, product language for this long-awaited Mac. More powerful and expandable than previous Classics — with a 16-Mhz 68030 microprocessor, 4MB of RAM, an 80MB-hard drive, and a 10-inch color display — the new Classic has been repositioned with a decidedly more expressive persona. While it maintains the original Mac footprint, it is more user-focused than before, featuring an oversized front bezel that is tilted back six degrees for better viewing, volume and contrast buttons below the screen, a built-in microphone in its "forehead" and four stubby legs that both elevate the machine and give it a fresh identity.

"Here is a product with character," said Harden. "It has legs. Not just feet, but legs!" As Gherardi put it, it was as if the product line had visually evolved "from high Realism to sophisticated Abstraction." Jurors were struck by the corporate attitude that would support such a quirky, animated design. Yet in the volatile world of computer equipment, they agreed, the technology of most machines would go out of date long before the design language would become stale. In conclusion the Color Classic II was commended as emblematic of a company whose image has long kept apace with its technology.

Client/Company
Apple Computer, Cupertino, CA

In-house Design
Robert Brunner, manager of industrial design;
Larry Barbera, designer;
Daniele Deluliis, designer.

Materials/fabrication
Injection-molded ABS.



Kitchen Timer

Stripped down to its basic components, a turning wheel and two legs, the Kitchen Timer was found a satisfying example of a product that can functionally perform its task with a minimum of parts. Jurors found the palm-sized object sculptural, citing the pleasing geometry of the circle and triangular legs that become the timer's pointing mechanism. Calling it "broadlegged and lively," jurors praised the frankness of this design. "It can sometimes take more to make an object that is so simple," said Harden, who, like other jurors enjoyed the range of primary colors the timer comes in. "Not to overstate the case," continued Harden, "there is humor in this design. It's not an earthshattering breakthrough, but the simplicity and directness of this timer make it unusually smart."

Client/Company
Rosti Housewares A/S,
Roskilde Denmark and Kenilworth, NJ

Consultant Design
Mads Odgård Design,
Copenhagen, Denmark.
Mads Odgård, designer.
Bernt Nobert Industrial Design,
Copenhagen, Denmark.
Bernt Nobert, designer.

In-house Design
Birgit Rorby, project manager.

Materials/fabrication
Injection-molded plastic;
mechanical clockwork.



Swing Wheel Luggage Cart
Recognized by jurors as a significant improvement over existing designs, the Swing Wheel Cart is a lightweight, compact luggage carrier that folds in two simple steps and holds up to 175 pounds of luggage. Key to its performance is an innovative wheel assembly made of rugged nylon fiber plastic, which retracts and locks into a flat position (25 inches long and just three inches thick) for easy storage under an airline seat or in an overhead bin. The Swing Wheel Cart reopens by pulling the extension bar: as the luggage rack lowers the wheels flip out in a single fluid action. During loading and unloading, the carrier stands level on the floor, off its wheels, to avoid slipping or rolling.

Jurors were impressed that so much improvement could be achieved in such a mature product. "The beauty of the design lies in the fact that it has been distilled to its basic parts," observed Harden. "There is not one extraneous detail here, which gives it an austere aesthetic appeal. The wheel design is particularly clever." Where the Swing Wheel did fall short, the jurors felt, was in its release knob, which they found wasn't immediately intuitive. Nevertheless, they were pleased to see that the designer had kept the product simple. As Gherardi said, "The fact that it folds up flat is wonderfully advantageous." Thompson concluded with: "At a retail price of $35 there is a lot of innovation-per-dollar packed into an ingenious little product."



Client/Company
E&B Giftware Inc., Mt. Vernon, NY.
Paul Ross, president.

Consultant Design
Emilio Ambasz Design Group,
New York, NY.
Emilio Ambasz, designer in charge;
Barry Scott, designer.

Materials/fabrication
Bent metal tube; injection-molded plastic connectors and wheels; nylon and rubber bungee cord.



Night Mariner

Jurors were intrigued with the ITT Night Mariner, binoculars used to enhance night vision for boaters, on a number of levels. The product began as a request by ITT to seek commercial applications for its military night-vision technology (proven in Operation Desert Storm). As its first foray into the night-vision market and with no prior experience designing for the consumer market, ITT gave designers Machen Montague an unusually open brief. Yet before deciding what form the product should take, the designers conducted a market-research study to identify which applications had the greatest potential. From an initial list of 20 possible applications, the designers whittled it down to three, the most promising being the leisure marine market. "Without this initial research, the project could easily have gone off course," recounts Edgar Montague.

With the help of ITT's in-house staff, the designers modified and fit the interior of ITT's military nightscope into an impact- and water-resistant clamshell design with a tactile grip and large autofocus buttons for easy one-handed operation in low-light conditions. Inside, ITT's technology gathers and amplifies light up to 2,000 times, then projects the resulting image onto a pair of tiny phosphor-coated screens.

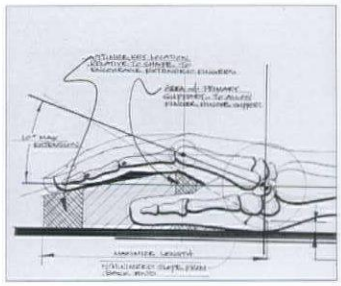
Overall, jurors were pleased to see designers play such a key role in converting military technology to civilian use. "If handled well, the opportunity for designers to adapt esoteric technology is immense," noted Thompson. Here, jurors felt, the conversion had been successfully executed and they expressed hope that the designer's involvement in future technology transfer would become more routine.

Client/Company
ITT Defense, Roanoke, VA.
George W. Williams, manager, Electro-optical Systems;
Gary Palmer, engineer.

Consultant Design
Machen Montague, Charlotte, NC.
Edgar Montague, design principal;
Bob Gibson, principal;
James Boiter, principal/graphic designer;
Dennis Huguley, industrial designer;
Mark Gildersleeve, industrial designer.

Materials/fabrication
Xenoy plastic housing, silicon rubber handgrip and eyecups.





Microsoft Mouse 2.0

Since the launch of its Windows graphical operating system, Microsoft has received numerous requests from users for a more functional and comfortable mouse. The development of the optimum pointing device, however, meant discarding all existing mouse concepts — including Microsoft's own award-winning mouse design — and beginning again from scratch.

To establish the proper design criteria, Microsoft's team of designers and engineers worked with experts in the fields of office safety, product psychology, biomechanics and hand/upper-limb anatomy to research the physical and psychological interface between the user and the Windows environment. After hundreds of hours of observation, the designers tested more than 50 models on right- and left-handed workers for comfort, performance and overall appeal. Further testing of grip architecture, finger placement and movement patterns was conducted using a VPL Data Glove.

The resulting product is a balanced pointer that works efficiently within the Windows environment, while encouraging a neutral hand posture with reduced wrist and forearm strain. Comfortable in either hand, the design allows the user to anchor the lower palm near the mouse's "tail," position the fingers on the keys and glide the device across a pad for precise cursor control.

"The success of this product is a testament to the value of consulting users and conducting research before choosing the final design," said Gherardi. "With repetitive stress injuries growing to epidemic proportions, this company should be applauded for its enlightened approach to worker safety and comfort."

Client/Company
Microsoft Corporation, Redmond, WA

In-house Design
Steven T. Kaneko, senior industrial designer; Dick Liu, mechanical engineer.

Consultant Design
Ergonomic consultants: Edie Adams, The Joyce Group, Seattle, WA; Bryce Rutter, principal, Michael Austrin, senior researcher, Metaphase Design Group, St Louis, MO. Primary researchers: Karl Newell, Vernon MacDonald, Mary Carlton, Department of Kinesiology, University of Illinois. Industrial design, connectors: Domenic Giuntoli, Michael D. Nelson, Stratos Product Development Group, Seattle, WA.

Materials/fabrication
Injection-molded ABS housing; PVC cables and overmolds; Teflon glides.



Nissan Altima

Charged with the task of designing a small sedan, the design team at Nissan began its research in 1988 by studying the best small luxury cars on the road. Four years, 527 sketches and 14 clay models later, the result is the Altima, a car with a spacious interior, progressive environmental and safety features and a base price of $12,999.

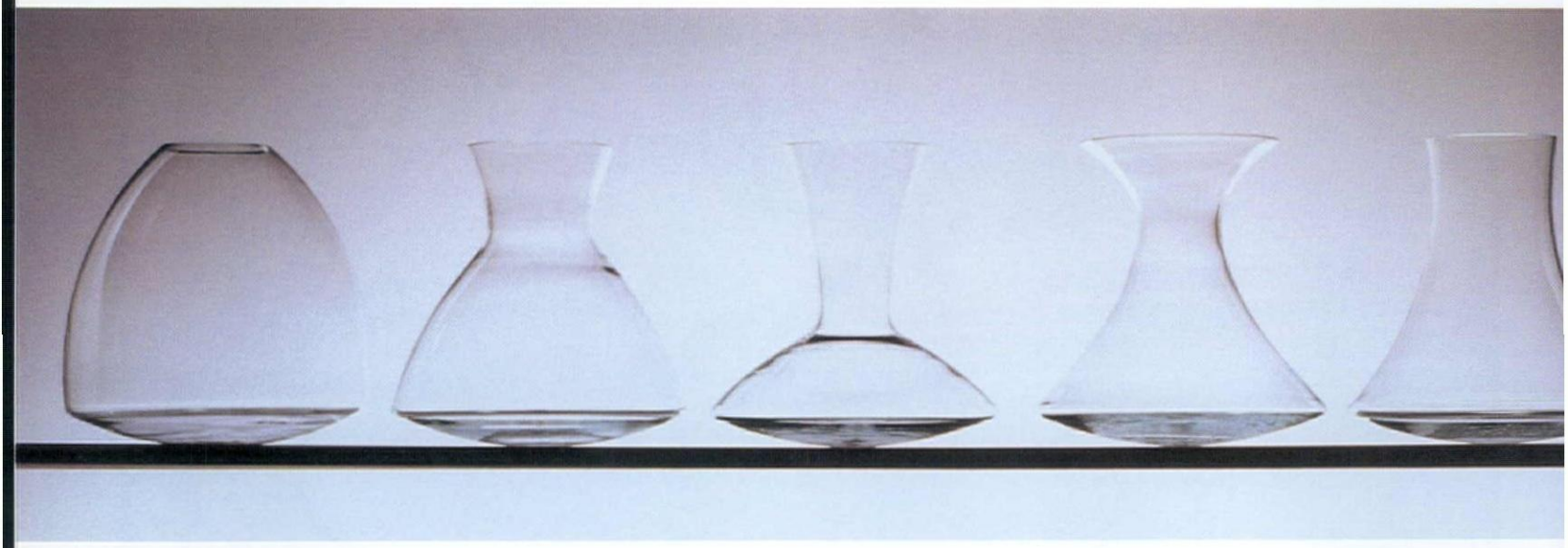
According to the designers, the aim of the Altima was to reposition the company from a maker of niche cars to a producer of quality mass-market vehicles. Thus rather than gain attention through excessive styling, the car's lines are kept clean. To reduce costs and improve ride quality, the car's body was designed for robot manufacture with a maximum tolerance of 1.0 mm. And taking "cab forward" design a step further, the Altima is also "cab backward," shortening the hood and trunk while enlarging the passenger compartment in between.

The result is a design that jurors felt was distinctive and would have great longevity. "The look is conservative, as cars in this segment should be, yet well-styled and modern," said Thompson. Best of all, the Altima was designed with a conscience. Fully 63 percent of its plastic parts are stamped with SAE ingredient codes for efficient recycling. The car's water-based coat virtually eliminates the volatile chemicals and solvents normally associated with painting. And air conditioning, seat foam and other components avoid using ozone-depleting CFCs. "This is the kind of thinking that should go into all products," concluded Thompson.

Client/Company
Nissan Motor Corp. USA, Carson, CA.
Earl Hesterberg, vice president, general manager, Nissan division.

In-house Design
Nissan Design International, Inc., San Diego, CA.
Gerald Hirshberg, vice president; Allan Flowers, senior designer.

Materials/fabrication
All-steel unitized body, 2.4-liter, 16-valve 4-cylinder engine; 5-speed manual transmission; 4-wheel independent suspension with front and rear stabilizer bars; power-assisted rack-and-pinion steering; power-assisted brakes; 6.0JJ by 15 steel wheels; 205/60R15 tires.



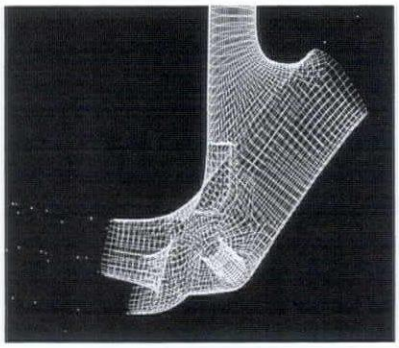
Wobbling Vase
In terms of elegance, simplicity and a sense of playfulness, the Wobbling Vases were chosen by the jurors for hitting just the right note. Deciding that one selection in the Consumer Products category should simply satisfy the aesthetic contribution of design, jurors deemed this series of five glass shapes pleasing to the eye and touch. Once filled with water and a spray of flowers, the vases do indeed wobble until they reach their natural center of balance, slightly off center, and remain at an asymmetrical tilt. Citing a sense of humor in the designer's decision to introduce the unexpected — a base that is not a base and does not provide stability — jurors found the leap refreshing. "They aren't afraid to break the rules," said Gherardi of the vases. "And either individually or as a group the shapes are successful."

Client/Company
Landmark, B.V.,
Watertorenweg, Rotterdam
The Netherlands.
U.S. distribution: Cymann International,
New York, NY.

In-house Design
Ton Haas, director and designer.

Materials/fabrication
Hand-blown glass.





SP Systems Mountain Bicycle

Even with years of experience building state-of-the-art composite structures — including carbon-fiber racing hulls for the America's Cup — SP Systems found itself in need of outside design expertise when it came to developing a mountain bike. Examining the structural components of the client's rough prototype, the designers realized that by using the company's proprietary trapped-rubber process they could produce an "amazingly lightweight" carbon-fiber frame that could be molded and cured in a single piece.

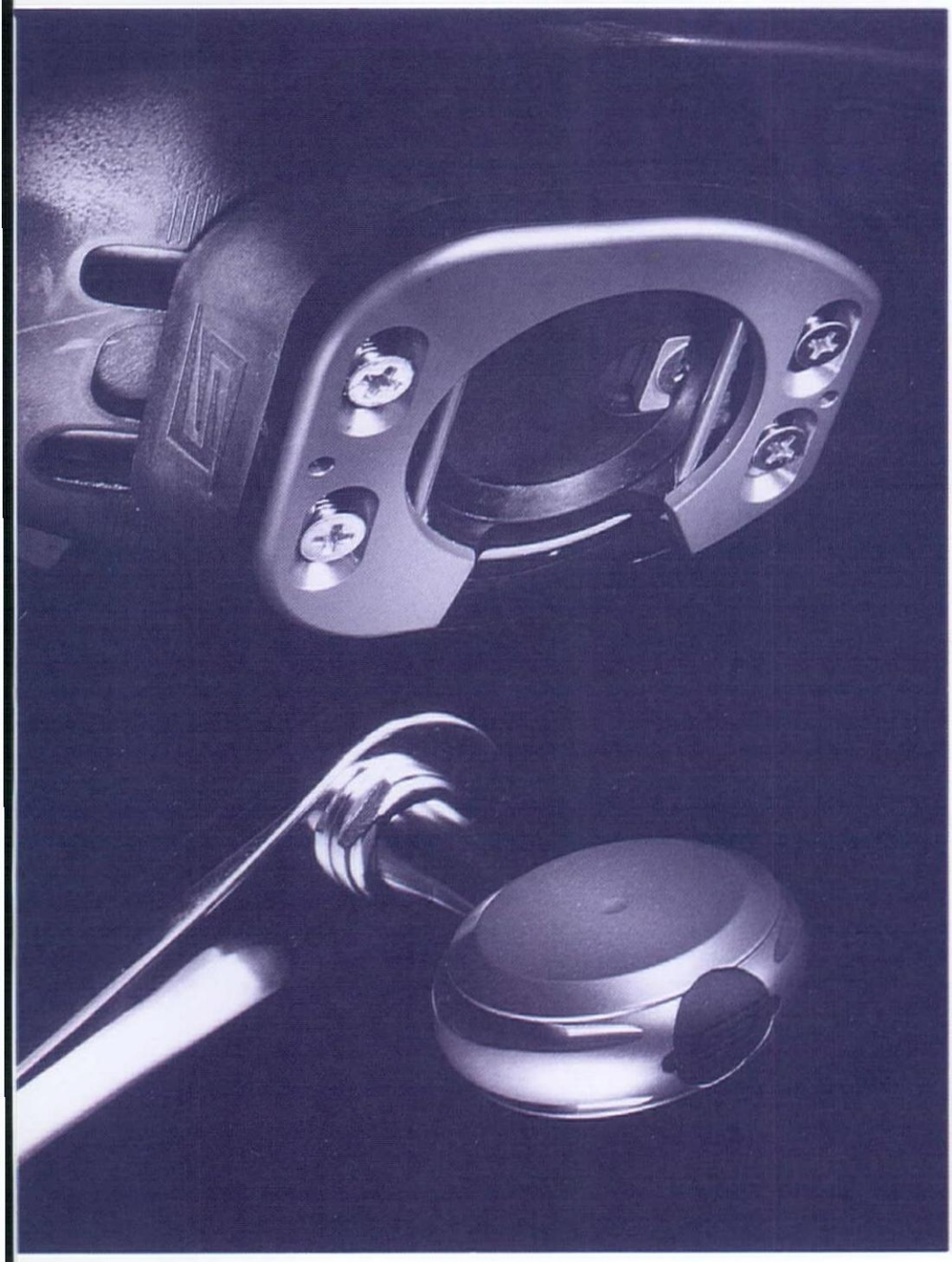
A study of conventional mountain-bike geometry, finite element analysis and structural tests led to three iterations. The chosen design featured a low standover height for improved ergonomics, no top tube for improved safety, internal cable routing and an integral rear suspension for better control and visual appeal. The secret to the design's strength lay in SP Systems' ability to orient individual carbon fibers to strengthen specific areas, making this structure stronger than bikes with a more conventional geometry.

"Using this kind of material to its fullest potential is a designer's dream job," said Thompson, who like other jurors was impressed with the three-pound frame. "This bike draws its strength from its simplicity." Harden agreed, underscoring how the designers eliminated the traditional diamond shape: "It's almost an engineering solution: very pure, but also muscular with an underground aesthetic. The integration of composite and metals parts is first-rate."

Client/Company
SP Systems, Camarillo, CA.
Don Carmichael, president;
Chris Hornsee-Jones, designer;
Andrew Cecka, technical director.

Consultant Design
Designworks/USA, Newbury Park, CA.
Charles W. Pelly, president;
John Cook, senior designer;
Jim Holtorf, senior designer.

Materials/fabrication
Unidirectional and woven graphite, glass and paramid fibers in an epoxy matrix formed and cured using a proprietary molding process; titanium dropouts, steel brake mounts and aluminum tubular fittings.



Bryne X/2 Automatic Pedal System
After years of innovation in bicycle design, relatively little attention has been paid to the points of greatest energy transfer between rider and bike: the pedals. In most cases, however, fixing a cyclist's feet to the pedals — allowing the legs to push as well as pull in a circular fashion — severely limits the range of foot/pedal positions.

Unlike conventional clipless pedals, the Bryne X/2 consists of a circular body with two machined grooves around its circumference. When pushed into its matching cleat (which mounts on various brands of racing shoes), a pair of spring-loaded bars hold the two parts together, yet allow the foot to rotate a full 33 degrees (5 degrees inward and 28 degrees outward) without disengaging. This mobility encourages the rider to develop the most efficient pedal stroke. Being symmetrical, the Bryne X/2 can be entered quickly from both sides by stepping down and pivoting the heel outward. Once engaged, the pedal positions the foot close to the pedal spindle for more efficient transfer of power while slightly reducing the pedal-to-seat distance — subtle advantages that are taken quite seriously by devoted cyclists.

"It would be hard to improve upon such a simple, elegant design," remarked Thompson. "This designer's knowledge of every nuance of the sport undoubtedly gave him first-hand insight." Since its debut at the 1992 Olympics, the Bryne X/2 pedals were used to win the Men's National 40-km Championship and to set a world record in the 1992 "Race Across America."

Client/Company
Speedplay, Inc., San Diego, CA.
Richard Bryne, president;
Sharon Worman Bryne, vice president.

In-house Design
Richard Bryne, inventor/designer;
Steve Ball, mechanial engineer;
Daniel Meza, graphic designer.

Consultant Design
Dyna-Pac Design, San Diego, CA.
Bob Colson, principal,
Mark Foley, CAD draftsman.

Materials/fabrication
Pedal spindle: chrome-plated chrome-molybdenum alloy. Pedal body and cleat base: anodized aluminum. Cleat: 30 percent glass-filled nylon.

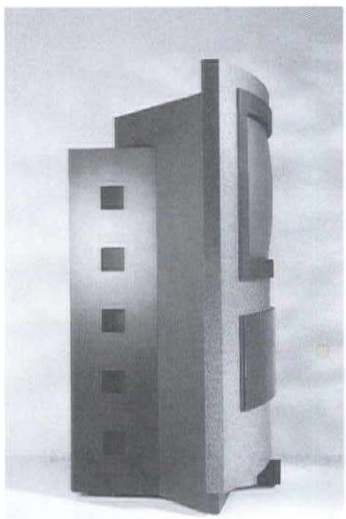


RCA CinemaScreen Television

Charged with creating a television cabinet that would convey the essence of its powerful new home entertainment system, designers at Thomson Consumer Electronics sought to create an architectonic presence without alienating the normally conservative large-screen TV buyer. "The CinemaScreen's design had to send a signal to the consumer and industry that a higher level of color TV had emerged," recalls Thomson's Louis Lenzi. The 16-by-9 CinemaScreen, designed for both conventional broadcasts and widescreen "letterbox" programs, was the result.

With the screen set into a softly curved front panel on an X-shaped plinth, the design is finished in the back by stepped masses that allow the set to be positioned against a flat wall, in a corner, in the middle of a room or built into an interior. The tweedy fabric on the front panel (concealing six stereo speakers) softens the massive form and protects it from finger marks and dents. In addition, the designers carved out space for VCR and video-game storage behind two black glass doors that echo the shape of the screen above.

"I appreciate the fact that the screen has a neutral, almost boring backdrop, which allows you to focus on the image," said Harden. Gherardi concurred, adding that the CinemaScreen is the first TV in years that does not resemble a machine on a stand. "It's a piece of interior architecture," she explained, "It looks great from the back, something that is rarely taken into consideration. The fact that it can be recessed into a wall is also a first-rate feature."



Client/Company
Thomson Consumer Electronics,
Indianapolis, IN

In-house Design
Dennis Erber, manager,
color television division;
Louis Lenzi, general manager,
industrial design;
Thomas Renk,
senior industrial designer.

Materials/fabrication
Pressure-formed bezel and one-piece cloth cover; vinyl-covered and painted wood cabinet.



BlackCurrant Peripheral Line
For BlackCurrant, a line of peripherals that simplifies PC network operation, the designers took on the challenge of giving the series a new identity in an overcrowded market. The design of the system does not attempt a literal interpretation of the complex workings inside, but instead conveys a sense of the power and mystery of the machines. The modular series, which provides an uninterrupted power supply, automatic backup for hard drives, a network to link printers and other functions, was created, according to the designers, with an intentionally "enigmatic quality, which looks as though it had been extracted from deep within the Earth."

The black ABS forms have deeply scored sides, a smooth shield-like face and a simulated cut down the middle of each. When the machines are running, a glowing LED signals that computing processes are taking place. During development of the BlackCurrant line, efforts were made to consolidate parts and simplify assembly and disassembly. For example, the ABS has no embedded metallic components, which facilitates recycling.

For the jurors, the approach was intriguing. "The designers avoid preciousness by giving the products a rough texture," said Harden. "And they have succeeded in creating an identity that is clear, yet somewhat inscrutable." Gherardi and Thompson were impressed by the design's tactile quality. "It transcends ordinary plastic texturing," said Thompson. "Without being intrusive, this design has presence."

Client/Company
BlackCurrant Technologies, Inc.,
Costa Mesa, CA.
Pit-Kin Loh, president.

Consultant Design
S.G. Hauser Associates, Inc.,
Calabasas, CA.
Edward Cruz, project manager;
Barry Sween, senior designer;
Terron Newman, mechanical engineer.

Materials/fabrication
Injection-molded ABS housing; stamped sheet metal internal foundation.



Vistalite Series Headlight System

Appealing to the needs of leisure as well as serious riders, the Vistalite VL400 is a versatile, upgradeable bicycle lighting system that consists of quick-release high- and low-beam halogen lamps that mount onto the handlebars, a rear safety light and a weatherproof battery pack that can be easily removed when the bike is parked.

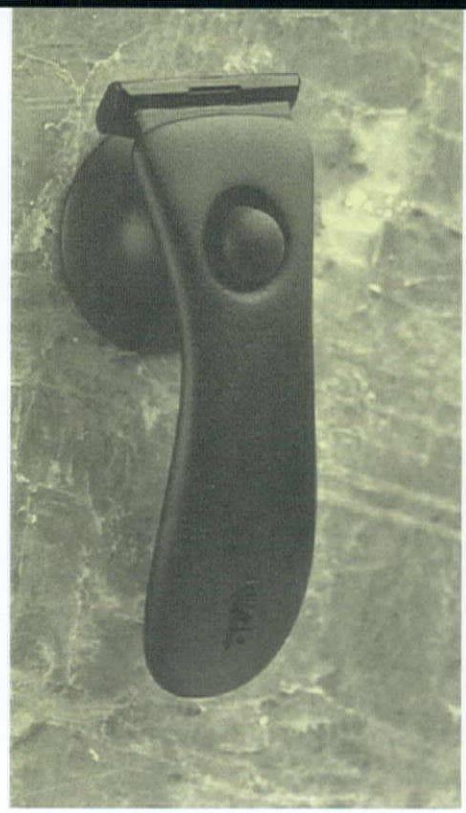
Impressed by the lamps' compact design and rugged ergonomic construction, jurors praised the Vistalite system's simplicity and flexibility. Depending on the task at hand, the light can function using standard AA or rechargeable nickel cadmium batteries. The halogen lamps have an adjustable focus ring, allowing the rider to reconfigure the beam pattern while in motion. When using the two headlights, for example, the Vistalite can project either a concentrated converging beam on rough terrain or a combination wide/extended pattern for street riding. Precise rotary joints on each lamp facilitate the manipulation of the beam path.

"The fact that the system is lightweight, rugged, and can be upgraded as a rider's needs change shows an astute understanding of this particular market," noted Thompson. "Rather than impose a single product for all riders or design multiple systems, the Vistalite is a tailored solution. Though it's a modest product, the attention to detail and intelligence displayed meet high expectations."

Client/Company
Vistalite, Inc., Lancaster, PA.
Robert Choi, executive vice president;
Kwai Kong, vice president,
product development and research.

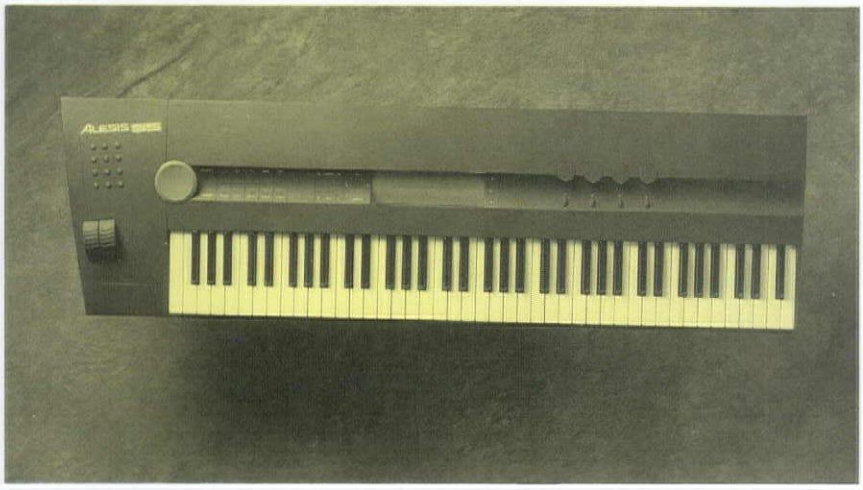
In-house Design
Scott Sutherland, manager,
research and development;
Thomas Geraty, product manager.

Materials/fabrication
Custom injection molding.



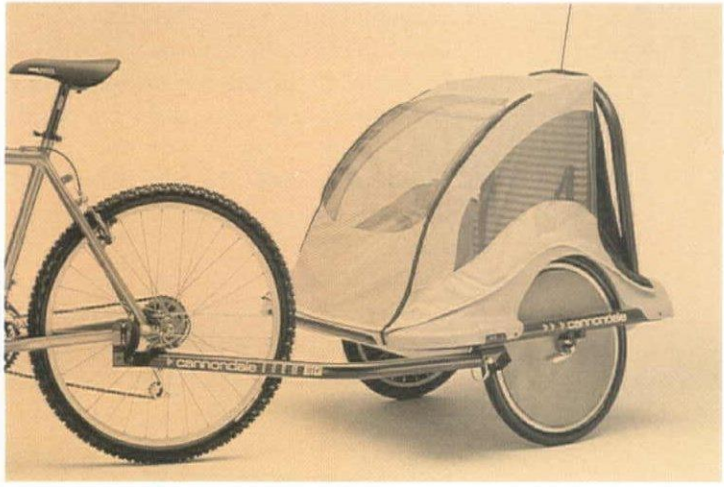
Wally Razor

Designed and produced by Hoke 2 of Campbell, California, the Wally Razor offers some basic improvements on the conventional shaver. Impressed with the number of simple yet obvious refinements, jurors specifically cited the razor's flexible ergonomic handle, the clever suction holder that mounts anywhere and the fact that the design is appropriate to the hands of either men or women. "This is not just a marketing gimmick," said Harden. "The improvements here are genuine."



QuadraSynth Keyboard

A new professional standard for the 76-key master keyboard, the QuadraSynth 76 by Ashcraft Design of Los Angeles for the Alesis Corporation is an interface that gives musicians greater control over synthesized sounds in live performances, recording and MIDI studios. Jurors found the controls logically organized and readable, and were particularly impressed with the crisp resolution of this varied and potentially complex interface.



Stowaway Bicycle Trailer

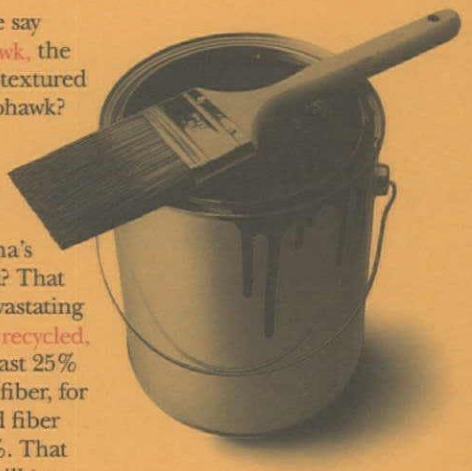
"Design takes on a very different function when there's a child involved," said Thompson. "It is more about safety than anything else." Features that appealed to jurors about the Stowaway Collapsible Bicycle Trailer, designed at Cannondale Corp, in Georgetown, Connecticut, were the polyethylene shell supported by a rugged aluminum frame, as well as the reflective color and safety belts. "Parent and child security are not given short shrift here," said Thompson.

Hype free color!

MOST PEOPLE don't claim to know a lot about design, but everyone has an opinion on color.

The chief executive officer who decides after a great deal of serious thought that the perfect color for the corporate logo is (surprise!) dark blue. The researcher who announces that the brochure cover will have to be reprinted because yellow means (oh-oh) bad luck in Sri Lanka. The trend-monger who decrees that next year "dusty chartreuse" will be out and (hmm) "tawny celery" will be in?

So what can we say about Tomohawk, the affordable felt-textured paper from Mohawk? That its new rich color palette evokes the stunning vistas of Arizona's Painted Desert? That all of these devastating colors are now recycled, including at least 25% postconsumer fiber, for a total recycled fiber content of 50%. That your printers will love how well it prints and your clients will love how much it costs? That Tomohawk looks good enough to eat?



Look, maybe we've said enough already. Why not forget all the hype and see the new colors of Mohawk Tomohawk for yourself? We can send you a little swatchbook. In fact, if you're up for it we can even send you a little book about the Painted Desert. Just call your merchant or 1/800 THE MILL.

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Denver
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Fort Collins
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Lindenmeyr/Munroe
Hartford
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Lindenmeyr/Munroe
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New Haven
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RourkeEno

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First State Paper Co.

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Ace Paper
Bradner Smith & Co.
LaSalle/Whitaker
Peoria
Bradner Smith & Co.

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Carpenter Paper Co.
Indianapolis
Crescent Paper Co.
Ris Paper Co.
South Bend
Ris Paper Co.

IOWA
Cedar Rapids
Butler Paper Co.
Des Moines
Butler Paper Co.

KANSAS
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Nationwide Paper
Wichita
Southwest Paper Co.

KENTUCKY
Louisville
Nationwide Papers
Ris Paper Co.

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A-Z Paper Co.
New Orleans
A-Z Paper Co.

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C.H. Robinson Paper Co.

MARYLAND
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Baltimore Warner Paper Co.
Dillard Paper Co.
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Salisbury
Dillard Paper Co.

MASSACHUSETTS
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Carter Rice
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RourkeEno
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Alling and Cory
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Lindenmeyr Paper Corp.
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Milton Paper Co.
Ris Paper Co.
Unisource Metro
Websource
Willmann Paper Co.
WWF/Royal Paper Corp.
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Alling and Cory
Syracuse
Alling and Cory
Seneca Paper Co.
Utica
Alling and Cory

NORTH CAROLINA
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Dillard Paper Co.
Greensboro
Dillard Paper Co.
Raleigh
Dillard Paper Co.
Wilmington
Dillard Paper Co.
Winston-Salem
Dillard Paper Co.

OHIO
Akron
Alling and Cory
Cincinnati
Ris Paper Co.
Cleveland
Alling and Cory
Ris Paper Co.
Columbus
Ris Paper Co.
Dayton
Ris Paper Co.
Toledo
Alling and Cory
Cannon Paper Co.

OKLAHOMA
Tulsa
The Southwest Paper Company

PENNSYLVANIA
Allentown
Alling and Cory
Garrett Buchanan
Carter Rice/Lehigh Valley
Erie
Alling and Cory
Harrisburg
Alling and Cory
Lancaster
Garrett Buchanan

PENNSYLVANIA (CONTINUED)
Philadelphia
Alling and Cory
Carter Rice
Garrett Buchanan
Pittsburgh
Alling and Cory
Plains
Whiteman Tower Inc.
Reading
Garrett Buchanan
Scranton
Alling and Cory
York
Dillard Paper Co.

RHODE ISLAND
Providence
Carter Rice
RourkeEno

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Columbia
Dillard Paper Co.
Greenville
Dillard Paper Co.

TENNESSEE
Chattanooga
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Graphic Papers

GREAT BRITAIN
Oxford
Peter Gilbert Papers

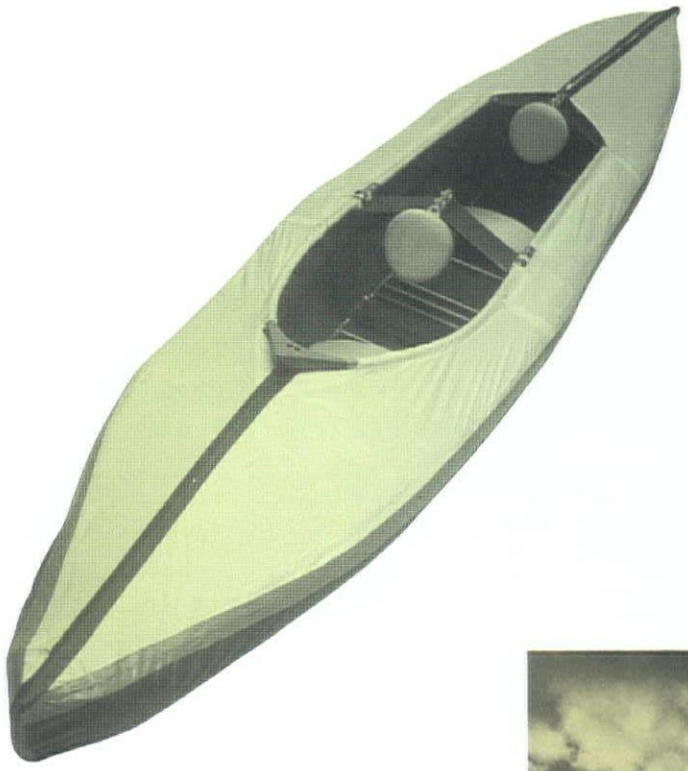
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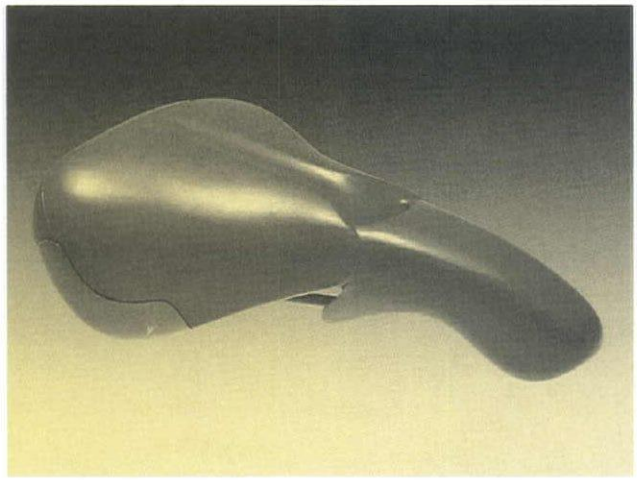
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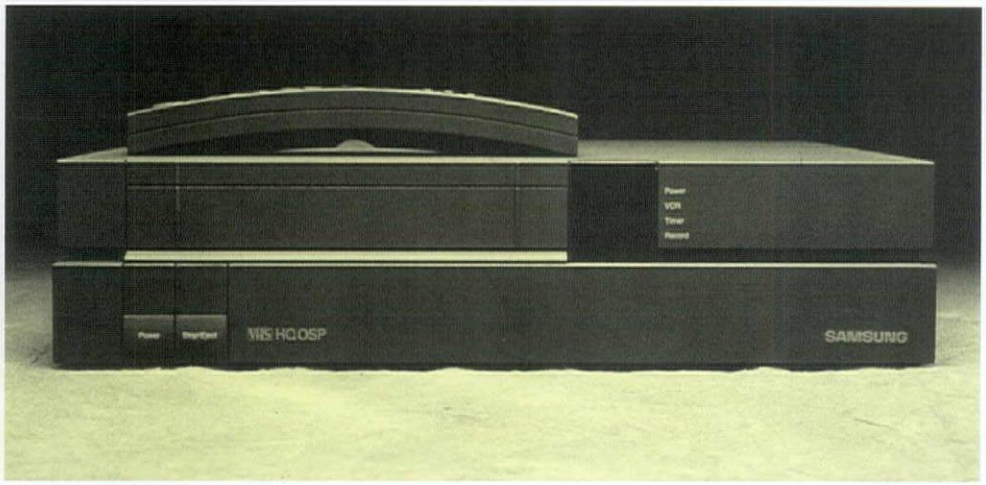
Hirondelle Ultralite Folding Canoe
Citing an innovative use of materials, the Hirondelle Ultralite Folding Canoe, designed by Jürg Brühlmann of Lenzburg Switzerland, impressed Harden as being "a whole new genre. Solving the problems of weight and bulk, it resembles a pop-up tent." Stretched around an aluminum and plastic skeleton, the nylon canvas skin has four air tubes, making the 35-pound craft virtually unsinkable. "With its exoskeleton design, this boat has a real homemade feel," said Thompson.



Walking Man Origami Coat
The Walking Man Origami Coat, by Cronan Design, Inc., San Francisco, for Cronan Artefact, delighted jurors for the various ways it can be worn, making it an ideal garment for traveling. The coat can be transformed from a formal jacket to a casual wrap by folding and buttoning the elements in different ways, hence the name. "The proportions are like a Chinese Mandarin jacket, which is very flattering," noted Gherardi. "And the minimal approach transcends of-the-moment fashion."



Rabican Bicycle Seat
The Rabican Bicycle Saddle, designed by Slam Design of Venice, California, for Hobson Associates, unseats the competition by providing support and comfort with a unique air passage in the center to vent heat. Impressed that the designers consulted sports physicians on the effects of current designs on their bicycle-riding patients, Thompson noted: "This design addresses the problem by realizing that comfort is a question of form, not padding."



Samsung VCR

The new family of low-cost two- and four-head VCRs by Design Continuum, of Boston for Samsung Electronics, is designed around a common chassis with fixed control locations for the lowest possible manufacturing cost. The arch-shaped remote enables the user to direct a signal to the VCR without cocking the wrist. Most enjoyed by the jurors, however, were the clean lines and organized controls of a product notoriously difficult to use. "I also appreciate the sculptural control," said Gherardi.



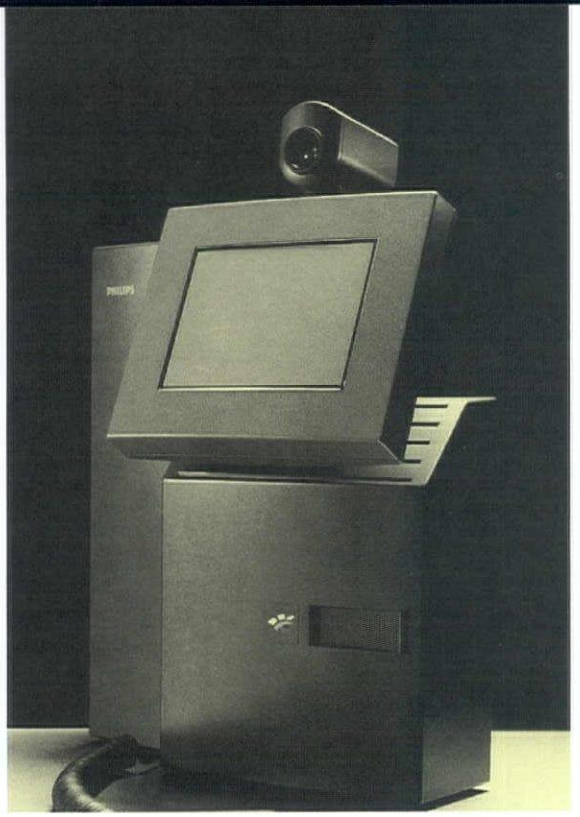
Polaroid Vision Camera

The Polaroid Vision Camera, designed by the New York–based Henry Dreyfus Associates, allows pictures to develop in a visible internal chamber while the user continues to shoot. "As a genuine single-lens reflex camera, this design closes the distance between compact 35-mm cameras and previous Polaroid cameras," observed Harden. The camera's folding design reduces manufacturing costs by consolidating all electronic components onto a single circuit board.

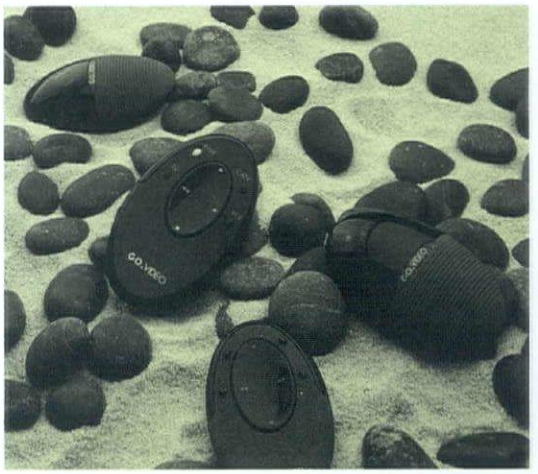


Rolliter/Rolling Highlighter

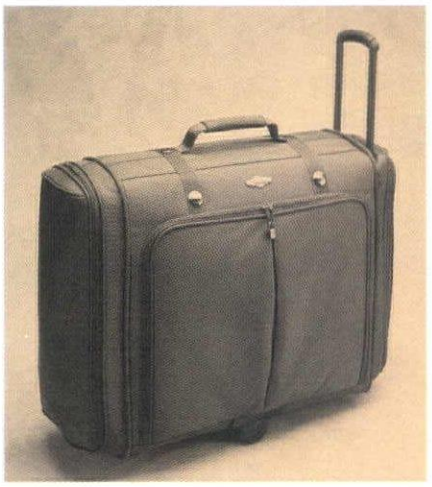
Since highlighting on documents cannot be reproduced during photocopying, the Rolliter Rolling Highlighter, designed in-house at Inventure Development Corporation of Gardena, California, applies ink in a dot-screen pattern that allows it to be read by photocopiers and faxes. The pen's ink delivery system uses only 30 percent of the ink used in a felt-tip highlighter. "There is a substantial amount of innovation packed into this small product," said Harden.



Session Videotelephone
Most people are not yet familiar with the genre of product known as videotelephone, which prompted the designers at Philips Corporate Design in Eindhoven, The Netherlands, to create an identity for their Session Videotelephone. The display unit, document camera and telephone, which provide face-to-face communication and video transfer of documents, were praised for their architectonic stature, although reservation was expressed about the prominant placement of the peering camera.

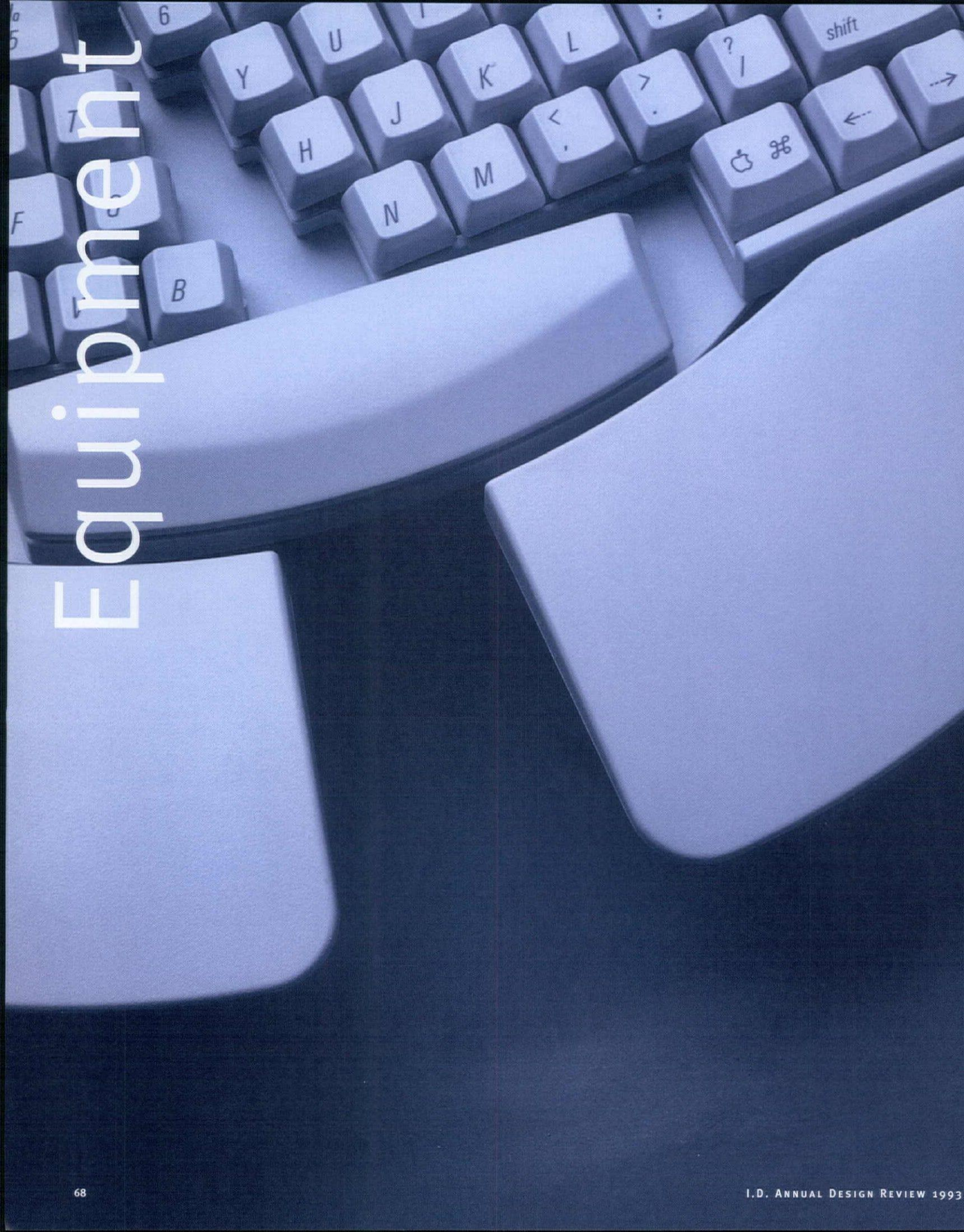


Palmate Universal Remote
The Palmate Universal Remote, designed for GO Video by Patton Design in Irvine, California, combines advanced ergonomics with an soft, pebblelike form. Resting comfortably in the hand, a depression on the top for the thumb rocks forward, back and side to side to adjust VCR and television functions. "This remote really serves as an extension of the hand," said Gherardi, "and does its job while eliminating a lot of unnecessary buttons. It's extremely well done."



EasyTurn Pullman Garment Bag
"This is an ideal application of a simple physical law," said Harden. "The center of gravity is kept low." Jurors praised the concept behind the EasyTurn Pullman luggage designed in-house by American Tourister, of Warren, Rhode Island. With a wheel system at the center of the case, stabilized by two smaller wheels at either end, the EasyTurn can be pulled, pushed or spun on a dime without tipping. Jurors called it a welcomed solution.

Equipment



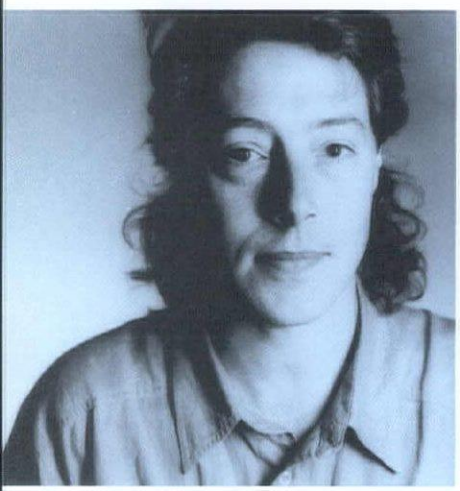
Best of Category

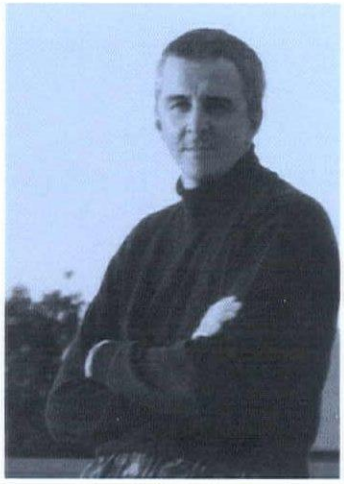
Apple Adjustable Keyboard

The idea of splitting a keyboard in the center to ease touch typing is not new. Numerous studies have demonstrated that the split configuration allows users to straighten out their wrists as they type, leading to more comfort and less strain. With this product, Apple Computer and Vent Design have brought to the table a thorough analysis and elegant execution of the concept. "It's difficult," said Booker, "to make a split keyboard that doesn't look clumsy or broken." Blaich added, "I've seen investigations of these projects that were heavy-handed or just looked like a keyboard that got smashed in two."

The keyboard's real innovation is to be found in the enlarged space bar and moveable, removable wrist rests, which give the design a coherent whole. Although Patton felt the design could have been pushed even further, he conceded that the project "creates a new reference point for keyboard design in the future."

With this entry, Apple was able to dispel preconceived notions of what a keyboard ought to look like and introduce its version successfully to a mass market at a reasonable price. "Keyboards are sacred objects," said Patton. Because of its radical appearance and relatively low price, the split keyboard has become a high-visibility image product for Apple, and the only product so far to come out of the company's behind-the-scenes program to develop a prototype for an entirely new desktop computer — monitor, CPU, mouse and keyboard. Jurors agreed that this project should receive high honors because, as Blaich concluded, "it clearly demonstrates how design can take the lead in creating cutting-edge products that not only look good, but also significantly improve the comfort of the user. The company took a risk to market an idea that no one has been able to sell in the past."





Ray Riley (left) of Apple Computer and Stephen Peart (right) of Vent Design.

Ray Riley is an in-house designer at Apple Computer in Cupertino, California. He was responsible for directing the design of the Mac LC and is currently working on the Newton Project. Stephen Peart is principal of Vent Design in Campbell, California.

Who initiated the project?
The project was initiated by Apple Computer's Portfolio Projects group, whose charter was to develop alternative keyboard concepts focused on challenging known keyboard technology. Vent Design was hired to develop conceptual models based on the team's directives.

What was your major influence?
Keyboard design has changed very little over the last decade. Apple and Vent Design felt it was high time to embark on alternative designs that enhanced comfort and usability while increasing productivity. A series of conceptual models steered the project on a path of user-centric, emotionally driven solutions. "Touch and feel" won out over manufacturability and time to market.

What alternatives were explored?
Numerous design concepts were developed, debated, prototyped, debated, tested, researched and debated. In the beginning, the team was driven by solving problems only for touch typists, although, over time the goal shifted to producing a marketable product for both touch and non-touch typists. This directive narrowed the playing field and forced us to focus on solutions for the mass market.

How different is the final product from your original concept?
It's a matter of defining the original concept. In the beginning there were parallel projects developing similar solutions. Eventually the teams merged and pooled resources to produce a marketable product. One of the original solutions is very close to the final product.

How is this project like or unlike anything you have designed previously?
The product continues to amaze all of us [Apple and Vent] with the amount of press and positive feedback we've gotten.

What was your biggest obstacle?
Time. The project started years ago with a few select team members. As the project gained momentum, it also gained people with varying opinions. When the project entered the production phase, the types of features were debated ad nauseam. The wrist rests, for example, kept getting excluded or redesigned for cost savings.

Has your design been aided or shaped by materials or technology?
Of course the project was developed with all the latest tools any computer manufacturer uses. The technology that stands out is really not high-technology at all. Extensive research and user-testing were the most important tools in developing this product.

What would you like to design next?
Apple will continue to push the envelope of user-based advancements in the human input area. Vent Design is waiting for the phone to ring.

The Equipment category epitomizes the profession of industrial design as the bridge between a product's technology and its ultimate use. In designing the tools that professionals require on the job, the industrial designer is often charged with making specialized — and sometimes esoteric — technologies accessible to users. In judging the entries of this year's Equipment category, jurors Robert Blaich, Sue Booker and Doug Patton were drawn to those designs that aided users with special needs, such as children and the disabled. But not every project can change the world, they were quick to point out, and in the case of basic tools such as computer accessories, laboratory equipment or diesel engines, jurors were drawn to products that displayed the most appropriate, well-resolved response.

For the two designs awarded Best of Category, the Apple Adjustable Keyboard and the EPT Blazer Catheter, jurors felt their designers made significant contributions by applying sensitive human-factors research. They are also solutions appealing to the eye and comfortable to use. As Blaich pointed out, exemplary products like the adjustable keyboard and the catheter — extensions to the human hand — can significantly ease the burden on the user over long periods of time. As Booker explained, the design of the keyboard in particular meets the needs of a population that is not usually empowered to bring about changes in products they use every day. Jurors cited a number of other products for special audiences, including play equipment for toddlers, a child's bicycle seat designed for maximum safety and a board conceived to ease the movement of people with limited motor skills in and out of a wheelchair.

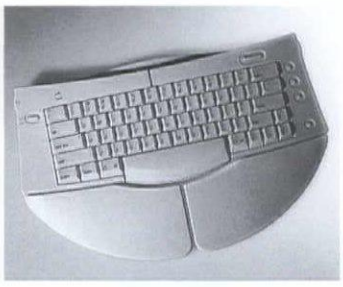
Jurors looked for consistency and clean design statements to distinguish this year's entries, which were predominantly computer or electronic equipment for scientific or medical use. Rather than redefining the forms of these products that have now become ubiquitous (and tend to look alike no matter what their function), jurors found that the best designs used color, texture and interface design to establish a product's identity within a company's larger line.

Despite their enthusiasm for crafted enclosures, jurors were concerned that the digital interface on many products was often unresolved or considered outside the realm of the industrial designer. No awards were given on the basis of software interface design alone, despite the fact that the jurors expressed the belief that interface is one of the most important factors in the design of today's equipment. At a time when computerized displays are taking over more and more of the functions once held by knobs and buttons, this would seem to be a sadly missed opportunity.



Jurors Robert Blaich, Sue Booker, Doug Patton
Moderator Julie M. Trelstad





Client/Company
Apple Computer, Inc., Cupertino, CA

Consultant Design
Vent Design, Campbell, CA.
Stephen Peart, principal;
Eric Chin, designer.

In-house Design
Harold Welch, project creator;
Dave Shen, product design;
Ray Riley, industrial design manager.

Materials/fabrication
Injection-molded ABS and polycarbonate with 20 percent glass fill.

Best of Category

EPT Blazer Catheter

Until recently, heart arrhythmia, a genetic condition that causes electrical signals in the heart to become out of sync, could be treated with medication, although not cured. Medical advances in recent years, however, have made it possible for a cardiologist to use catheters inserted into the patient's arteries to map out the heart, find degenerated pathways and destroy them, allowing electrical impulses to find a new way through healthy tissue. The procedure is considered "elegant" among surgeons, because the heart can be reached by a thin cord inserted at a single incision in an artery, rather than by opening up the chest, which requires extensive surgery and hospitalization.

E.P. Technologies was previously testing a device used to perform this procedure when it approached Human Factors Industrial Design to reconfigure all the plastic parts and the radio frequency generator for its cardiac catheters. The designers began by meeting with the users, cardiologists who perform the ablation procedure, and asking questions while observing them at work.

Because procedures can last up to eight hours and require great dexterity, the designers had to provide cardiologists with a tool that gave not only a comfortable and appropriate hand posture, but steering controls that can be easily operated with one hand. The large hand grip with convolutions provides superior handling, while the oversized asymmetrical steering knobs can be easily manipulated with the thumb and forefinger.

Jurors found the solution commendable on several levels, including careful attention to ergonomics and mechanical engineering. The solution also looks good, they concluded; all details were carefully thought out, from the subtle and elegant graphics to the way the cord meets the unit.

Bert Heinzelman, vice president of Human Factors Industrial Design in New York, has directed the design of over 30 medical devices. Don Lamond, design director, has recently completed design development of Colgate's new precision toothbrush. Chris Brooks, senior development director, acts as an in-house technical consultant for materials, CAD and manufacturing.

Who initiated this project?
E.P. Technologies, Inc., a start-up medical products company in Sunnyvale, California. The company was already testing a catheter design, but wanted something new in under five months in order to introduce it at the Annual American Heart Association Meeting.

What was your major influence?
We attended several ablation procedures in catheter labs (a medical setting less formal than an operating room) and interviewed cardiologists. Because doctors don't spend much time thinking about the mechanics of a procedure, it was much easier for them to walk through it as they performed it. We were most interested in improving on the performance and ergonomics of existing catheters.

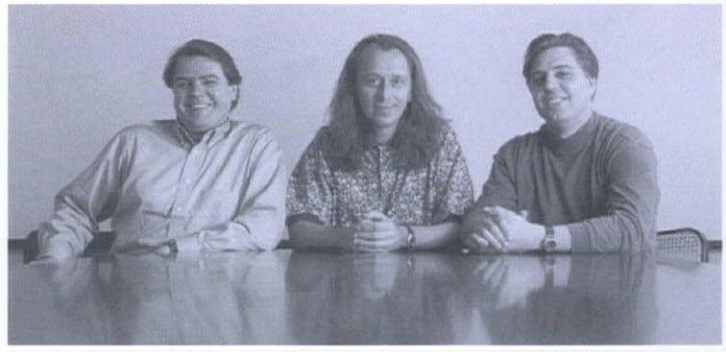
What alternatives were explored?
We tested a number of different models, varying the control devices, shape and size. Before we settled on the controls being two opposing asymmetrical knobs, we tried slide switches and put the knobs in several different places.

How different is the final product from your original concept?
Because our firm works concurrently with design and engineering, working closely with the client and the molding vendor throughout the design process, no changes in design were introduced after the concept had been approved.

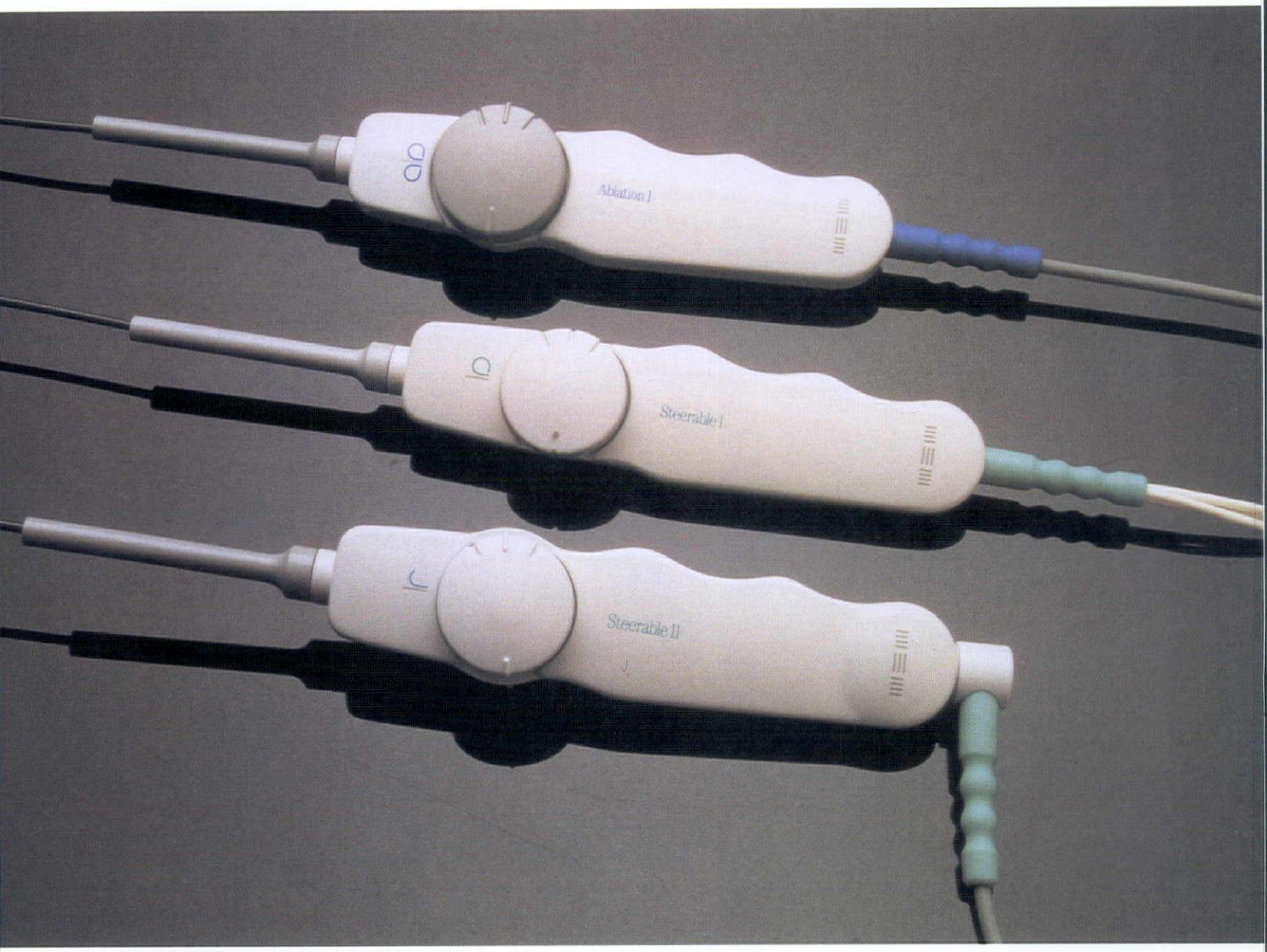
What was your biggest obstacle?
The entire project, including tooling and molding, was completed in only five months. Our success in meeting the deadline was due to quick decision-making and cooperation with the client and molding vendor.

Has your design been aided or shaped by materials or technology?
Materials selection for the steering mechanism at the tip of the catheter played a large role in reducing the force needed to control the steering knob. CAD engineering and documentation greatly reduced the lead time for tooling and enhanced communication with the tooling vendor.

What would you like to design next?
We would like to do more higher visibility projects. We've done a lot of medical work and we think it might be fun to do a guitar, exercise equipment or even orthopedic surgical power tools.



Left to right: Chris Brooks, Bert Heinzelman and Don Lamond of Human Factors.



Client/Company
E.P. Technologies, Inc., Sunnyvale, CA.
Jerome Jackson, director of
engineering and development.

Consultant Design
Human Factors Industrial Design, Inc.,
New York, NY.
Bert Heinzelman, vice president;
Don Lamond, design director;
Chris Brooks, engineering director.

Materials/fabrication
Injection-molded thermoplastic shells
and control components.



OrthoLogic SpinaLogic Bone-Growth Stimulator
Every year, approximately 125,000 people in the United States undergo spinal fusion surgery to alleviate chronic lower-back pain. Because of the high rate of failure of this kind of surgery, often resulting in additional procedures that cost up to $50,000 each, electromagnetic bone-growth stimulators are used to aid the healing process.

Until now, the only devices that could deliver the required magnetic fields were either an implantable device or a relatively high-energy device that needed to be worn for eight hours a day. The technology for the SpinaLogic 1000 was a breakthrough because it need only be worn by patients 30 minutes a day.

To improve on this increased comfort even further, Human Factors Industrial Design conducted anthropometric reviews and patient-fitting trials to find a solution that was both effective and comfortable. The unit incorporates a magnetic coil and a microprocessor-controlled signal generator that requires only a small power supply. Patton praised the strong visual cue that the "positive/negative" relationship between the form and the wearer provided, and Booker commended the way the form suggested the shape of the body.

Client/Company
OrthoLogic Corporation, Phoenix, AZ

Consultant Design
Human Factors Industrial Design, Inc., New York, NY.
Bert Heinzelman, vice president; Don Lamond, design director; James Toleman and Bob Pandorg, industrial designers.

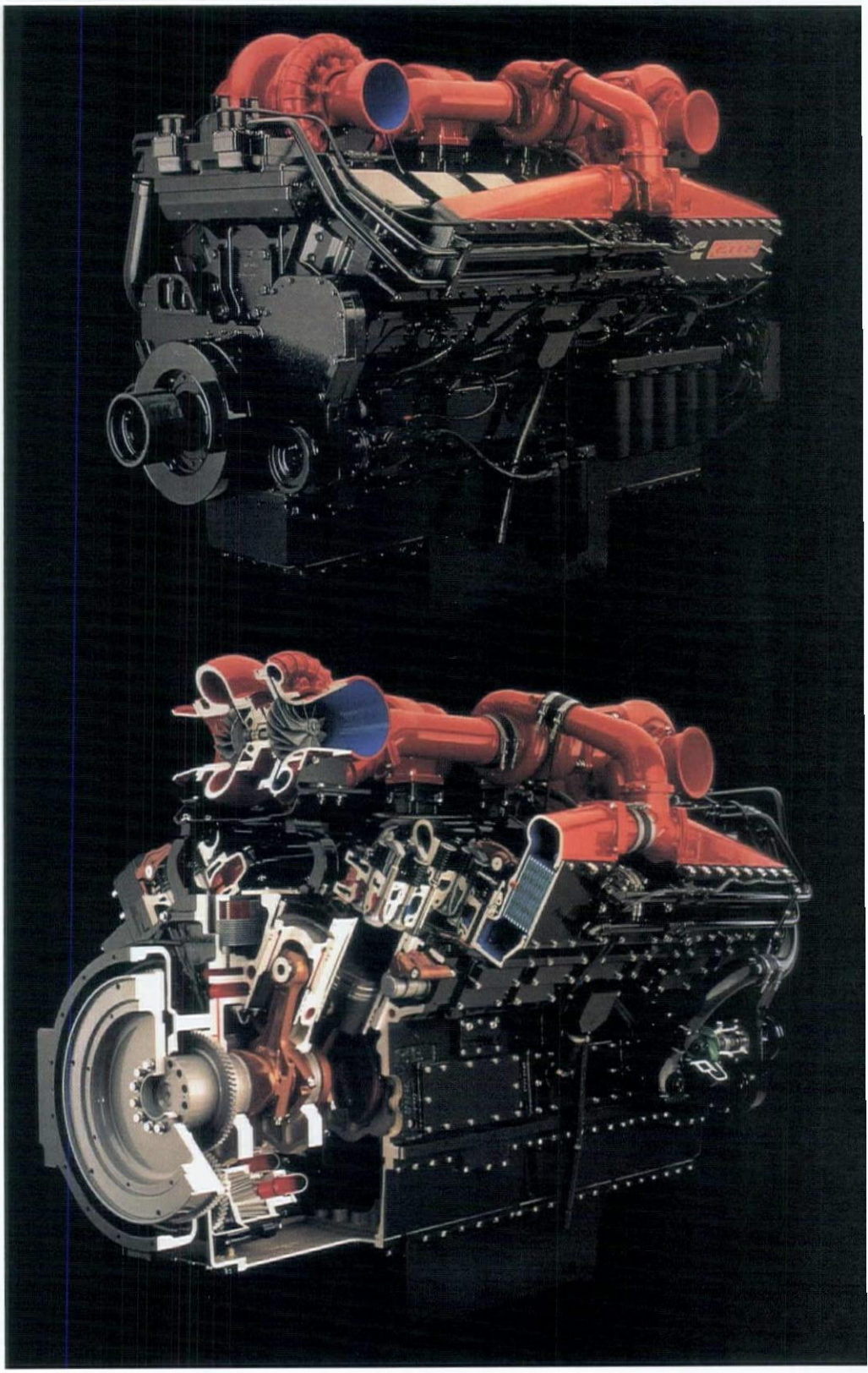
Materials/fabrication
Semi-rigid elastomeric shell construction; soft rubber waistband.

K-2000E Engines

"I like the fact that a manufacturer of engines has called on the skills of a design professional and let that person have a strong input in the engineering process," said Blaich of the designs for the new K-Series engines. "This product could be put on a pedestal at the Museum of Modern Art."

For the most part, industrial designers are not invited to work on equipment such as diesel engines for rock-crushing machinery. In his role at Cummins, however, consultant Emilio Ambasz worked with the engineers, helping them find the best-designed solutions by helping them learn to question the decisions they make.

The K-Series engines, which range from 450- to 2,000-horsepower and weigh from 3,600 to 10,895 pounds, are aggregate products that are constantly being updated and completely redesigned only once a decade or so. The recent redesign of the K-Series engines represents an overhaul of an existing line to save up to 10 percent of the fuel over previous models by taking advantage of state-of-the-art integrated electronics. The most visible design contributions are color coding and modularization of parts; a bright red indicates parts that get the hottest, but also helps mechanics reassemble pieces appropriately.



Client/Company
Cummins Engine Company, Inc.,
Columbus, IN

Consultant Design
Emilio Ambasz, New York, NY.
Emilio Ambasz, chief design consultant.
Techcom, Indianapolis, IN.
Pat Adams, cut-away model creation.
Price-Weber Marketing
Communications, Louisville, KY.
Ron Patterson, color selection;
Joe Boone, photography.

In-house Design
Ed Claypool, chief engineer,
K-Series Engine.

Materials/fabrication
Cast iron and aluminum; formed and machined steel; fully integrated electronic monitoring and guidance systems.



Photography by Ed Horrigan



Open Office Enclosure Family Cabinets

As powerful mid-range and high-end computers shrink, they emerge from the enclosed air-conditioned computer rooms and appear in the office environment. What, then, is done with all the pieces — including servers, network products and storage devices — in a shared work environment? To clean up the clutter, Digital Equipment Corporation has designed a series of cabinets for its equipment that, according to Patton, "bridges the gap between equipment and furniture." Because DEC designed boxes for its own equipment, the designers were able to maintain a family identity.

DEC brought together focus groups to determine size, cabling, color, form and potential uses for the computer equipment enclosures. It decided that the units should come in three sizes, depending on computing needs. Common parts were used for the different configurations to save tooling costs. Although the solution was economical in cold-form steel and aluminum, jurors commented on the fact that "it could have been a very basic box, however, this involves some sensual curves that should be applauded."

Client/Company
Digital Equipment Corporation,
Maynard, MA.
Ken Olsen, president and CEO.

In-house Design
Robert Hanson,
industrial design supervisor;
Meg Hetfield,
senior industrial designer;
Scott Baucom,
principal mechanical engineer;
James Wells, engineering manager.

Materials/fabrication
Structural parts, rear plenum and side covers: bent cold-rolled steel. Doors: extruded aluminum. Top cover, door trim cap and medallion: molded Lexan. Base: cast aluminum.



Park Scientific Instruments Scanning Probe
The AutoProbe is designed to examine objects on the nanometer scale. Unlike the optical microscope, samples placed in the AutoProbe are not seen through a magnifying lens on the unit, but are scanned for viewing on a computer screen. Because the internal workings of the mechanism are so delicate, the designers conducted research on the effects of noise, movement and electromagnetic interference on precision measurements to determine how the unit could be protected from disturbance.

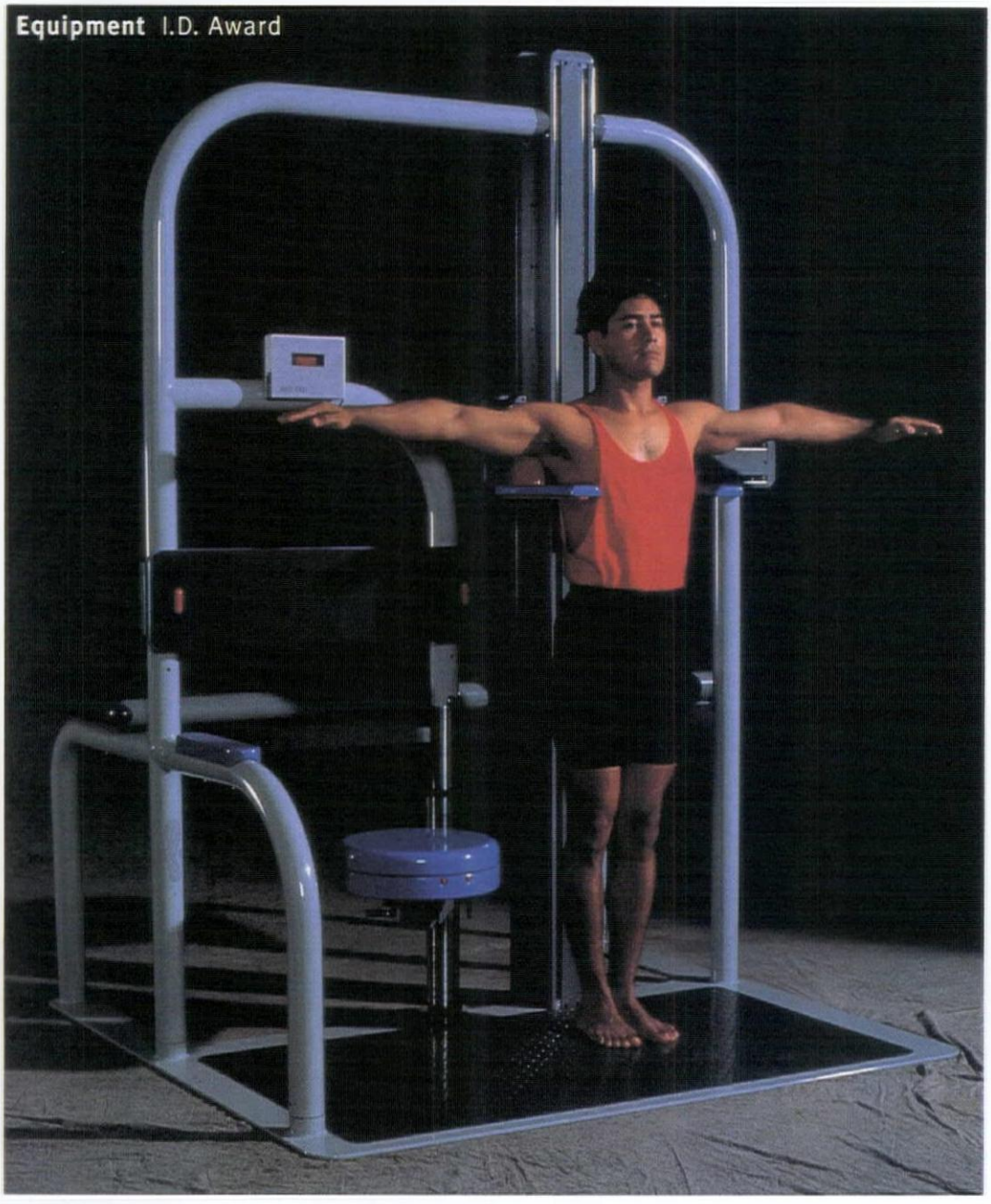
With this goal in mind, the designers proposed a cylindrical canister with a broad, square base. Booker felt that the shielding provided by the AutoProbe was represented well by the design, which provoked a "sense of mystery when the doors are closed."

Client/Company
Park Scientific Instruments,
Sunnyvale, CA

Consultant Design
Lunar Design Incorporated,
Palo Alto, CA.
Gerard Furbershaw, principal;
Max Yoshimoto, industrial design project manager;
Gil Wong, industrial designer;
Paul Hamerton-Kelly, mechanical engineer;
Marieke Van Wijnen, product designer.
Mechanical Engineering: Sung Kim, Function Engineering, Palo Alto, CA.

In-house Design
Fred Linker,
senior mechanical engineer;
Michael Kirk, vice president, R&D;
Sang-Il Park, chief executive officer.

Materials/fabrication
Housing: sheet metal. Doors and feet: RIM polyurethane.



Anthropometric Measuring System

When Boeing wanted to customize planes for different populations, the company found that existing measurement tables did not provide enough information. The aircraft manufacturer wanted to know how people with different body proportions perform tasks inside aircraft, so they commissioned the design of a permanent human factors testing station. Said Patton, "making these kinds of tools available to designers is very important to help them make people comfortable and safe — even in very tight spaces."

It is not surprising that the jurors mistook the Anthropometric Measuring System for gym equipment at first, because it is made of tubular steel construction. Instead of providing weights, however, the system takes 73 measurements of dimensions and ranges of motion. As the subject goes through movements, this system loads measurements into a computer. All information appears on an electronic read-out and is output to a computer database, creating electronic "mannequins" that can be used to develop CAD models.

Client/Company
Boeing Flight Deck Research,
Seattle, WA

Consultant Design
Walter Dorwin Teague Associates, Inc.,
Redmond, WA.
Steve Ward and Kevin Falk,
senior industrial designers;
Mark McLean and Keith Shapland,
industrial designers.

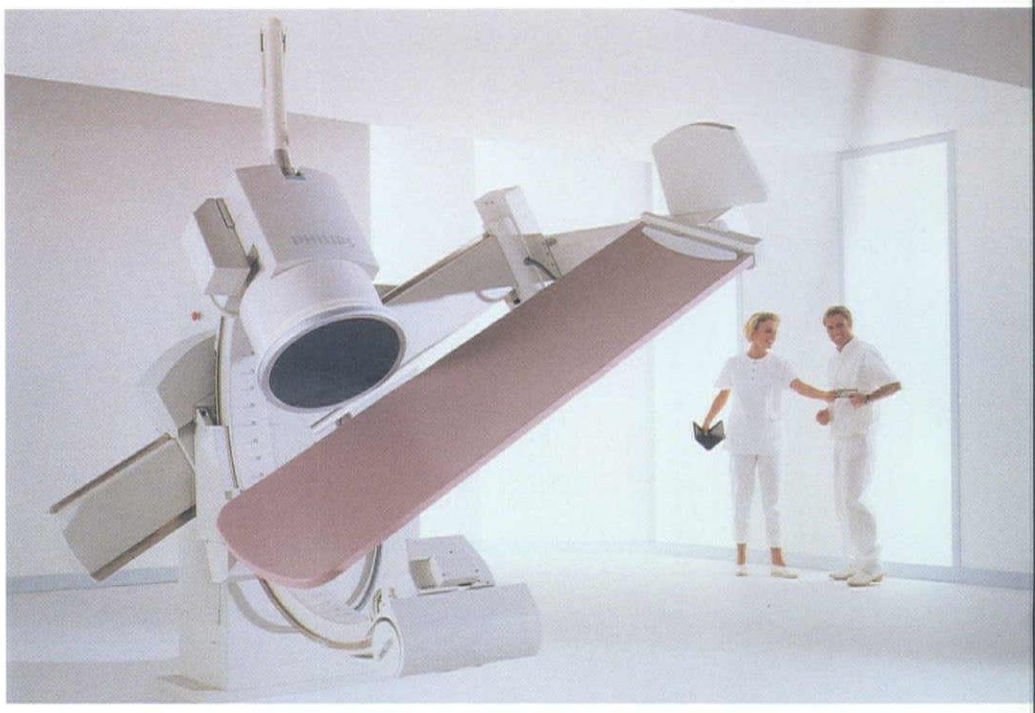
In-house Design
R. Conway Underwood and Rush
Greene, crew systems analysts.

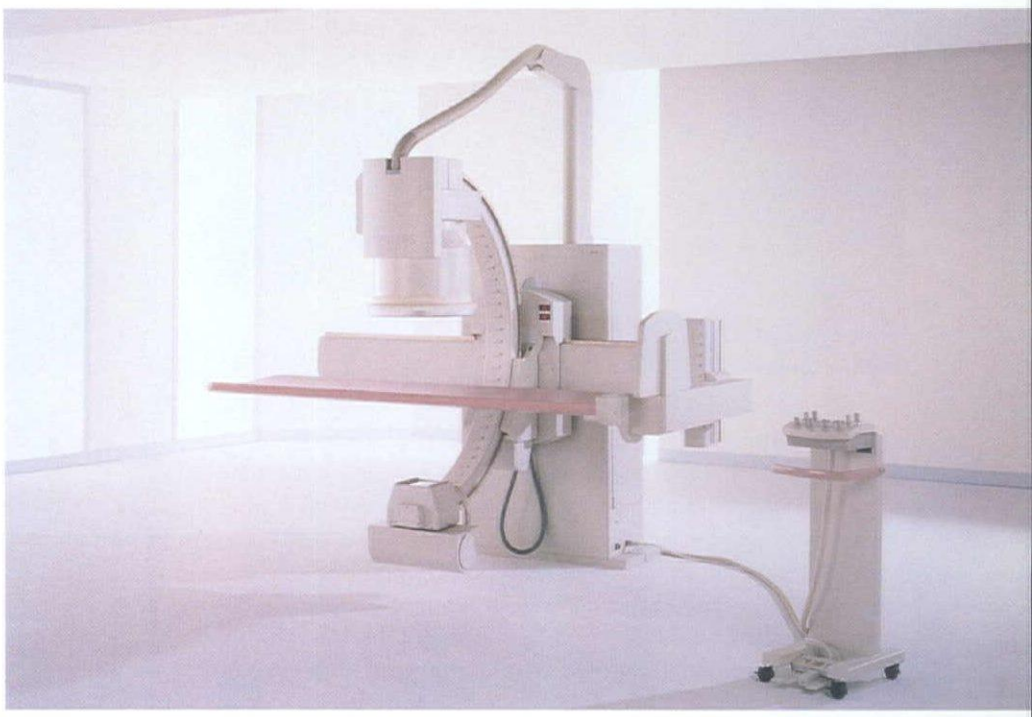
Multi-Diagnost 3 X-Ray Machine

Undergoing diagnostic tests, whether they are invasive or non-invasive, can be traumatic for patients and a complicated procedure for physicians and technicians, so Philips Medical Systems set out to design an X-ray machine that is kind to all parties involved. Beginning with its straightforward colors and shapes, which jurors found "comforting and soothing," the Multi-Diagnost 3 addresses problems that commonly arise when using this kind of machinery.

By suspending the examining table of the digital diagnostic X-ray system from one arm in a C-configuration, it is possible to perform any diagnostic procedure without requiring the patient to move, making it easier for the physician to work quickly. Concentrating the controls on a single panel that can be connected to the table or placed on a moveable pedestal allowing the operator to be near the patient is a design detail that Booker called "very reassuring to the patient."

Patton praised the involvement of graphic designers, which was apparent in the resolution of the interface of the control panel and the Philips logo. Booker was also impressed that the company's involvement in the product's design does not stop when the equipment is manufactured, but continues into hospitals, where the company helps to design total environments for its hardware.

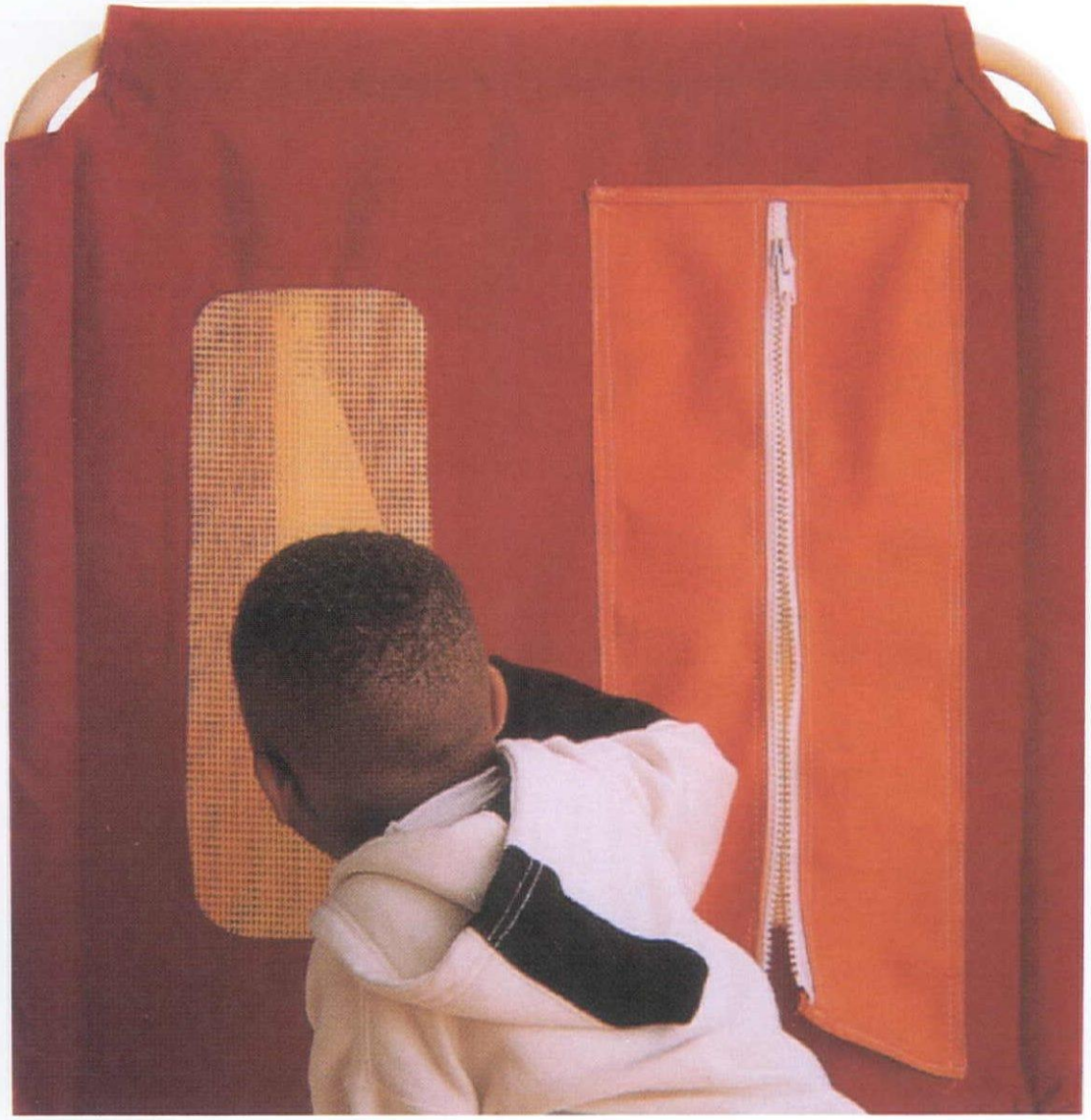




Client/Company
Philips Medical Systems,
Best, The Netherlands

In-house Design
Philips Corporate Design,
Eindhoven, The Netherlands

Materials/fabrication
Sheet metal, die-cast and milled elements from steel and aluminum. Carbon fiber sandwich structure for patient support.





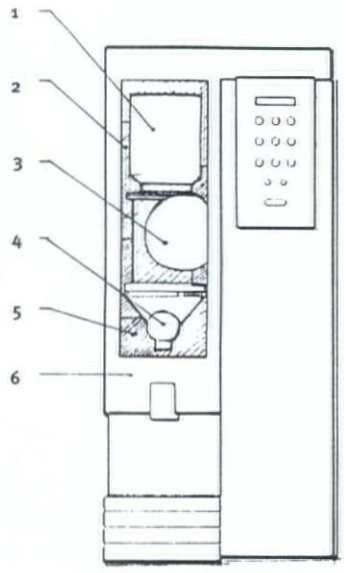
FirstPlay Equipment
Most play equipment for toddlers (ages 8–36 months) is the same as that for older children only scaled down. Toddlers just learning to walk, however, need environments that will facilitate mental and motor skill development. With its resilient surfaces, bright colors and strategically placed hand-holds, FirstPlay is also accessible to older children with disabilities.

Modular pieces allow configurations of many sizes. The innovative "camlock" feature and light individual components makes for easy assembly by a single daycare worker. Materials were specially selected for low toxicity, easy cleaning and resistance to fading and wear. Jurors were delighted with the equipment's playful colors and circuslike forms.

Client/Company
PlayDesigns, New Berlin, PA

In-house Design
Michael Griffin, product development;
Darryl Rarich, product safety;
Dale Miller, president;
Kevin Owens, product design.

Materials/fabrication
Galvanized, powder-coated steel tubing; machined steel with rust resistant coating; structural exterior plywood with polyethylene laminations; marine-grade fire-retardant fabrics; cast, water-blown polyurethane foam with fire retardants and UV stabilizing top skin; injection-molded parts of acetyl and polyethylene.



1 **Coffee bin**
2 **Back-lit area**
3 **Filter roll**
4 **Dispensing nozzle**
5 **Translucent area**
6 **Opaque area**



Client/Company
VKI Technologies Inc.,
St. Hubert, Canada

Consultant Design
Ziba Design, Portland, OR.
Sohrab Vossoughi, principal;
Tom Froning and Song Kee Hong,
industrial designers.

Materials/fabrication
Front panel: injection-molded clear and opaque polycarbonate. Modular control panel: molded polycarbonate panel with discrete PCB-mounted buttons. Enclosure: sheet metal.

FilterFresh Coffee Dispenser
For the recasting of a commercial coffee vending machine, the designers were asked to "break with conventional thinking about how a vending machine should look and operate." According to the designers' research, the conventional coffee maker is a garish machine that offers stale coffee. In the FilterFresh, jurors particularly liked the simple control panel and the fact that it can be used as either a coin vending machine or a corporate coffee center.

Because the FilterFresh takes five to seven seconds longer to deliver coffee than traditional brewing methods, the designers decided to "stage" the process, inviting customer participation by illuminating the machine from within as the coffee is made. Once set in motion, the FilterFresh dispenser becomes a kinetic sculpture: fresh coffee is dispensed, the filter moves into place, the water flows from above and hot coffee fills the mug. The drip tray was designed as a modular "stack" to allow users to dispense coffee into either a single mug or into a carafe, which was widely requested by customers who drank business coffee primarily in meetings. FilterFresh's dark brown color and clean lines hide stains and also lend the machine a corporate look that sets it apart from the competition.



Apple LaserWriter Pro 600 & 630 Printer
This new LaserWriter from Apple shows the continuing evolution of the company's design language into more expressive forms. Configured around a new printer engine from Canon, the unit is taller but narrower in width and depth than old laser printers. In contrast to the convoluted path that paper takes through the workings within the printer, paper is delivered fluidly out the top. The rounded top serves as a clever metaphor for the way the paper uncurls as it comes out of the printer, noted jurors. "It's a nice, elegant touch," said Blaich.

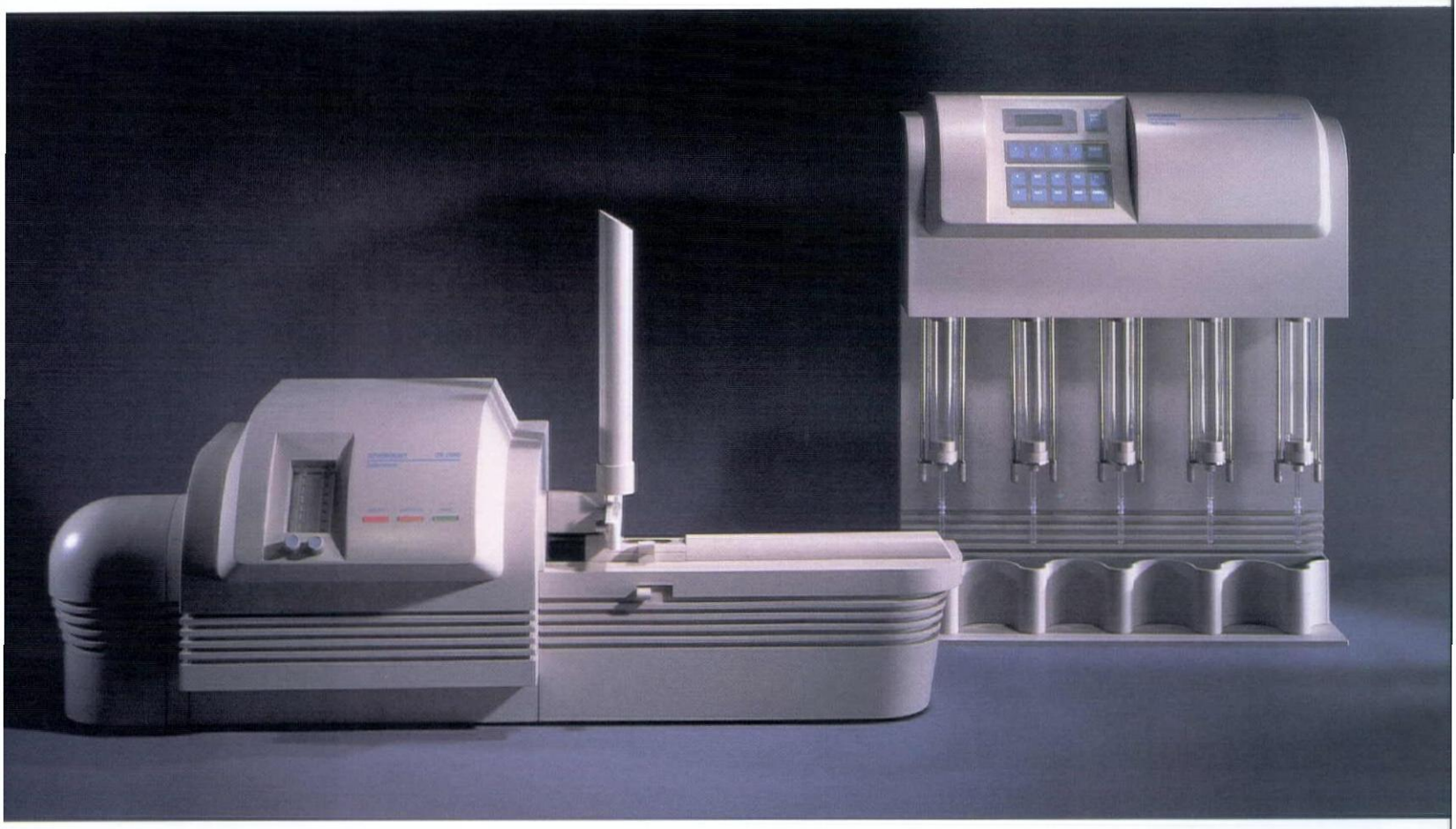
What struck Patton most was Apple's apparent shift in the graphic treatment of the product — what he termed "the move from the asymmetrical to the symmetrical logo statement." For the jurors, it was a potent example of how Apple and its consultants are able to maintain a consistent design language that is recognizable, yet continues to evolve to find independent solutions for new products. Blaich was impressed with the "clean statement that was executed without any fussy details," while Booker regarded the LaserWriter as a "piece of sculpture for the office environment."

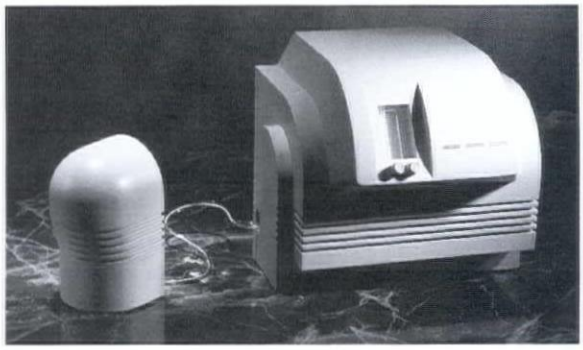
Client/Company
Apple Computer, Inc., Cupertino, CA

Consultant Design
Lunar Design Inc., Palo Alto, CA.
Ken Wood, project manager and industrial designer;
Jeff Smith, principal.

In-house Design
Robert Brunner, manager, Apple industrial design group;
Jim Stewart and Grant Ross, Jr., industrial designers.

Materials/fabrication
ABS injection-molded plastic.





Client/Company
Rosemont Analytical,
Santa Clara, CA

Consultant Design
Hall Design, Palo Alto, CA.
Jack Hall, design director.

In-house Design
Kathleen Boe, project manager;
William Robinson, engineer.

Materials/fabrication
Reaction injection-molding using polyurethane plastic in low-volume production.

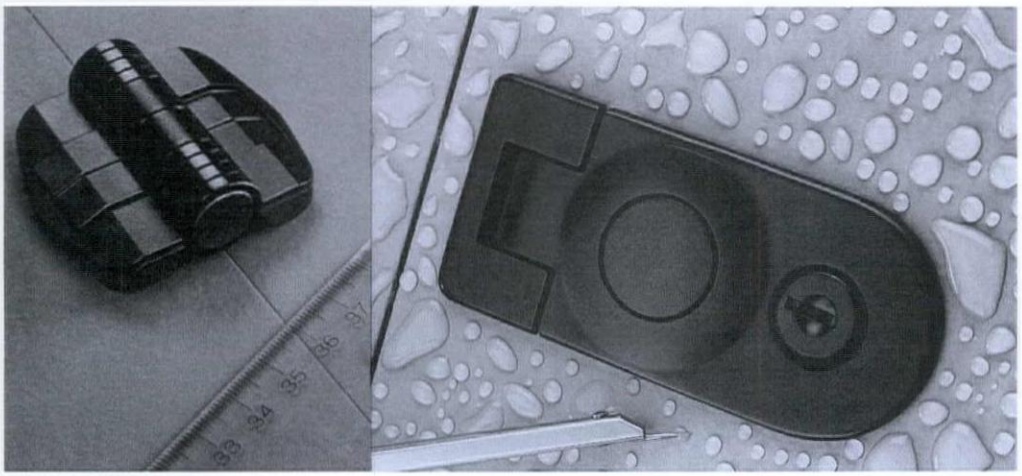
Water Hylide Analyzer

Jurors were surprised, and pleased, to see that streamlined design has now shown up in the chemistry laboratory. The DX-20 Hylide Analyzer is used to determine the potability of water by searching for impurities and contaminants such as lead. When the designer began to experiment with forms, he explored fluid organic shapes that would echo the flow of water through the device. The system comes in three modules that are designed to work together.

Blaich compared the design to a 1940s radio or a Frank Lloyd Wright building. The visual language may hearken back to the glory days of industrial design, but the design was able to sell the client on the more pragmatic aspects of its form, noted jurors. Although scientists may not always appreciate design metaphors, they do appreciate the easy-to-clean shapes and the horizontal grillwork that fulfills the instrument's ventilation needs.



Bicycle Child Carrier
This child's seat for a bicycle, designed by Pogue & Associates of San Diego for Troxel, demonstrates a high degree of concern for safety. Patton found the seat "well equipped to keep children's feet out of the spokes," and added that "the foam inner pad appears very comfortable." He also praised the integration of the headrest and foot guard. Jurors commended this project in particular as an example of how industrial designers can promote safety for children.



Sealed Lever Latch and Door Hinge
"The refinement in design of both the Lever Latch and Door Hinge," noted Patton, "goes to show that the simplest, most utilitarian things can be tremendously improved." The latch, designed by the Bressler Group of Philadelphia and Southco of Concordville, Pennsylvania, installs in a simple rectangular hole and seals the opening from moisture and dirt. The hinge, which was designed by Southco for the Juliana Design Group in Exton, Pennsylvania, holds a door open in a given position.



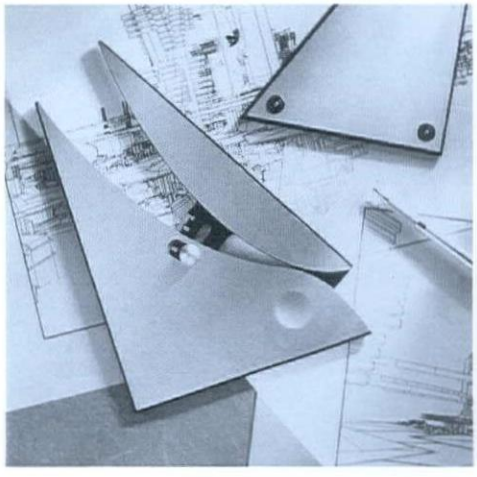
John Deere Utility Vehicles
The objective of the New York–based Henry Dreyfuss Associates project for John Deere was to create two new off-road utility vehicles to replace old models. Design for assembly part consolidation and the use of a combination of stamp structural and plastic appearance parts brought a 30 percent part reduction, making the vehicle more reliable and cost-effective. Jurors praised the long-term, innovative relationship between designer and client.



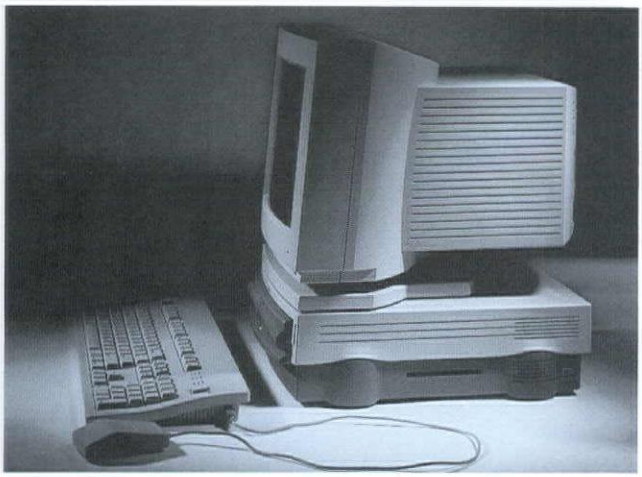
OTIS Electronic Translator
OTIS, an electronic translation device designed in-house by Tandem of Cupertino, California, allows the company's computer systems to be connected to other devices. Patton was intrigued by the product's aesthetic, which wavers between that of equipment and that of a consumer product. Blaich called it the "high-tech high-fi" approach, and commended the company for effectively carrying through on the design language they've worked out over the last several years.



Bull Z-lite
For the design of a sub-notebook-sized computer (3.9 lbs) for Zenith Data Systems, frogdesign of Menlo Park, California, wanted to relay to the consumer that it was part of the Zenith line of personal computers while at the same time forging an identity for this new product. The solution was to make the object look and feel like a daily planner rather than a laptop computer. Jurors appreciated the flexibility afforded by the detachable trackball bar on the front of the product.

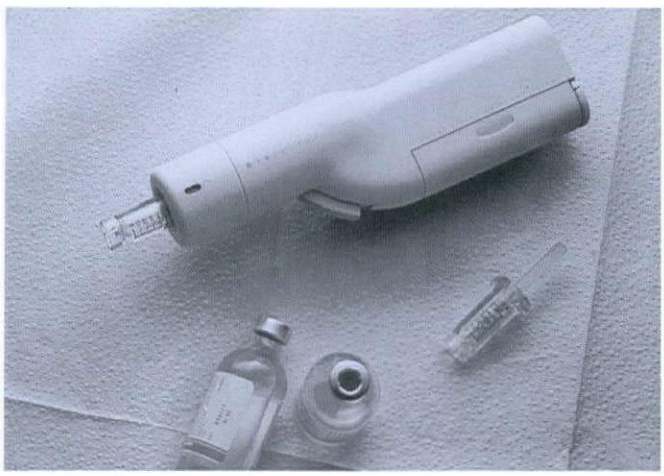


The Align Drafting Tool Collection
"If I wanted to impress my clients," said Blaich of the Align Collection, "I would have these on my drafting table." Booker echoed the group's sentiment that "since industrial designers are always designing tools for everyone else, it's nice to see something for us." The tools, created in-house by Align of New York, are made of acrylic sandwiched between two layers of clear anodized aluminum, providing a substantial feel in the hand. Ball bearings retract when pressure is applied.



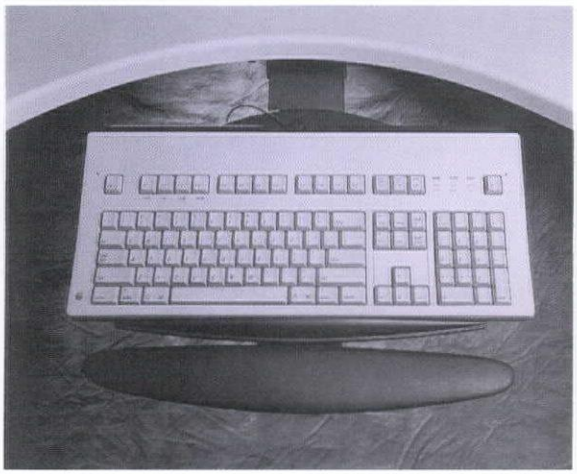
Macintosh Duo System

"The most powerful thing about this product from Apple," said Blaich, "is the docking concept." The idea that computer users can have both a portable computer and a desktop machine in one system is terrific, jurors agreed. The resolution of the PowerBook portion of the design is a refinement that results in a more portable machine than past models, although the jurors expressed reservations about the desktop unit's compromise between two diverse design languages.



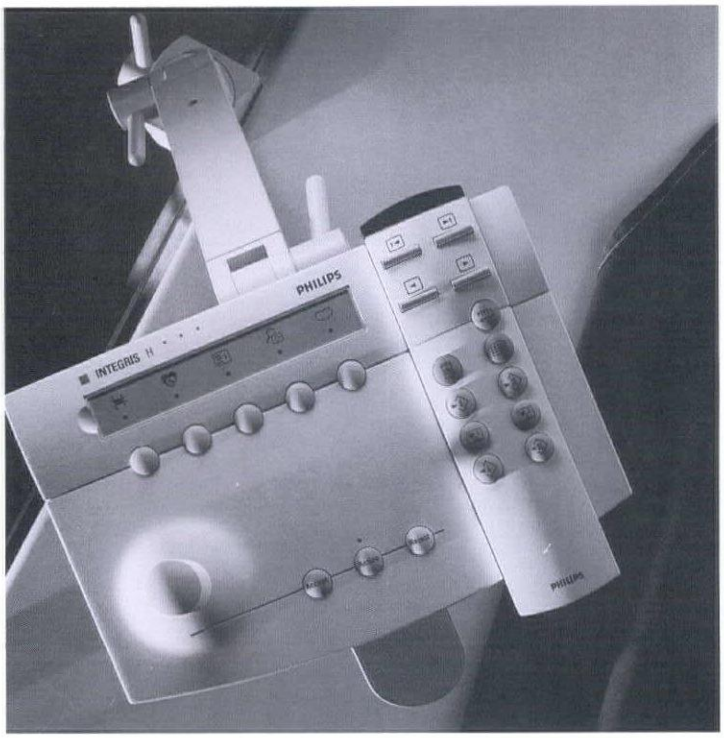
Biojector Injection System

The biojector technology represents a technical innovation as an injection system designed to deliver immunizations and medication through the skin without a needle. The redesign of this equipment by Ziba Design of Portland, Oregon, for Bioject, Inc., decreased the size of the unit considerably, helping to convey the innovation of the technology without making it intimidating to the patient. Jurors felt the Biojector was considerately designed for comfort in the hand.

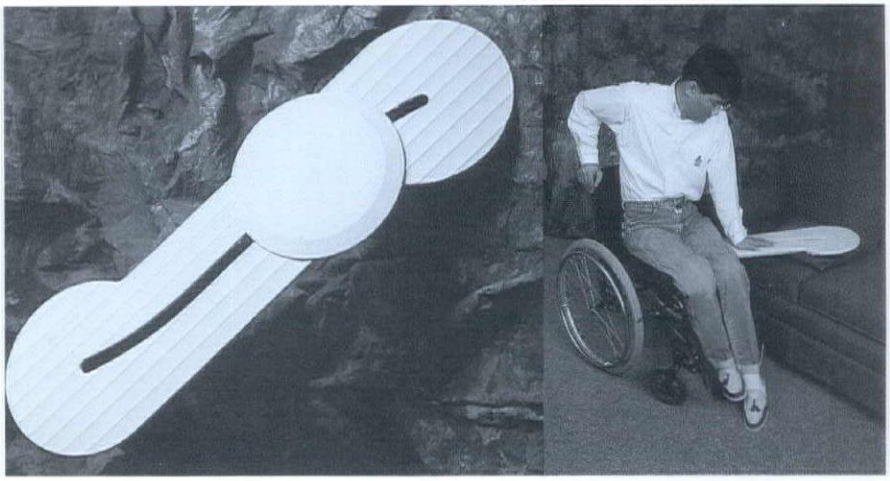


Adjustable Keyboard Pad

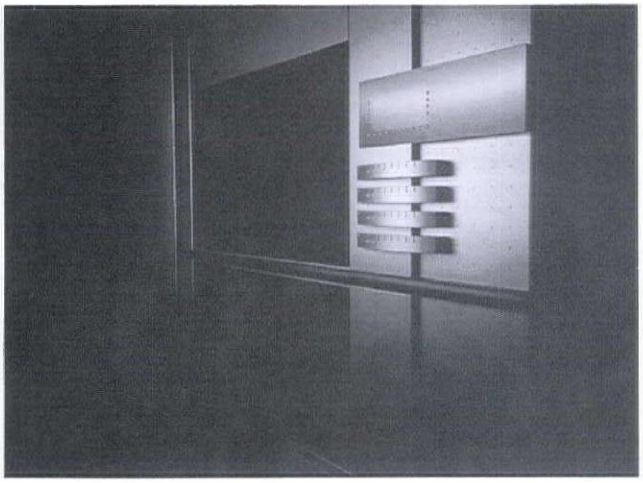
When designers at Haworth in Holland, Michigan, set about reconfiguring the company's keyboard pad, they sought to improve on the existing product's stability, adjustability and the user's control and comfort, while at the same time keeping the production cost low. Jurors appreciated the flexible backstop, which can be fitted into one of six holes on the keyboard's arm, and adjusts automatically to the exact size of the unit. "It frames the keyboard as if it were a piece of art," said Patton.



Integris Cardiac Control Units
Jurors enjoyed the way the user-friendly buttons looked and worked with other components on these medical control panels designed in-house by Philips in The Netherlands. Digital cardiac imaging allows the cardiologist to view the heart through real-time X-ray, and requires the physician to make continuous inputs to the system. The Integris Cardiac Control Units include a table-side operating module with a dockable remote control and a patient handling workstation.

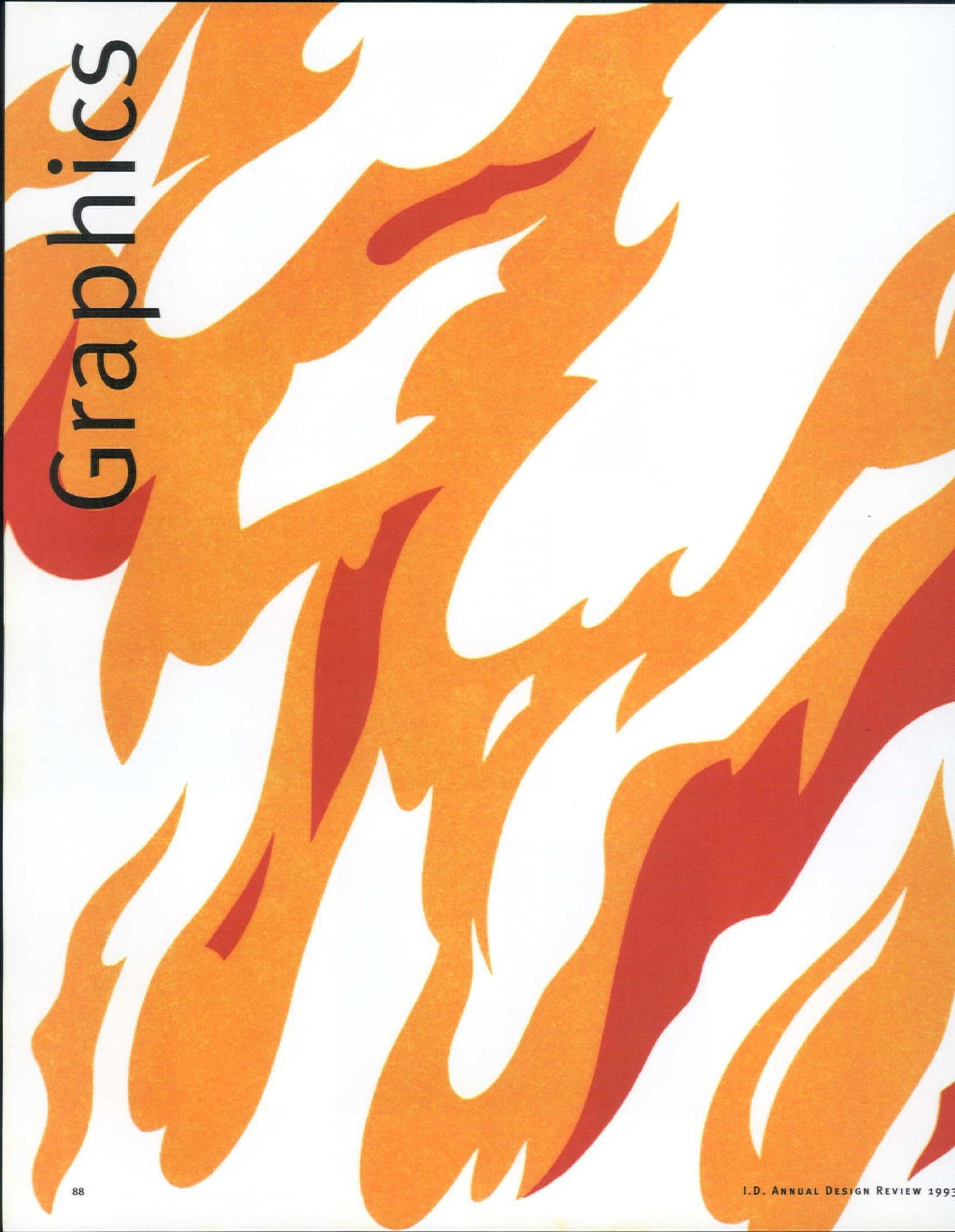


BeasyTrans Transfer Board
In the past, the only way to transfer a patient with limited motion from a wheelchair to a bed or another chair was either to lift them by hand or use a wooden board. Runquist & Associates of Minneapolis, Minnesota, designed a 36-inch-long Delyrne board for Beatrice M. Brantman, Inc., with an attached 12-inch disk that slides across a series of ribs, allowing the patient to move without skin friction and strain. Jurors commended the project for its clarity of solution.



DST 800 Cassette Library
Behind its sleek good looks and well-organized controls, the DST 800 library can store up to 6.4 trillion bits of information in only 22 feet of floor space — less than one-third the space a data library of this type usually requires. Created in-house by the Ampex Systems Corporation of Redwood, California, the unit was praised by jurors for its clever design, which imparts a sense of massive storage space, utility and reliability.

Graphics



Getting beneath the surface of graphic design has long been a concern for designers and critics alike and was, not surprisingly, a main issue with this year's jurors, Nigel Holmes, Rick Valicenti and Lorraine Wild. Jurors discussed on more than one occasion what Wild termed the "sociology" of a project: the culture *from* which it has been generated and the culture *for* which it has been created. "So many of the entries I liked exhibit content-driven design," explained Valicenti, "which means design that is truly fused with its audience." Entries such as Smart Design's *Your Health, Your Pregnancy*, a health guide written explicitly for African women, demonstrated what jurors called an "appropriate response." In this case, the book was designed with the rural reader in mind.

In a year that saw over 500 entries in the Graphics category alone, jurors were glad to spot the rare project that did more than preach to the digitally converted. Jurors grew weary of design that was purely technologically driven. Indeed, the low-tech appeal of Herman Miller's elegant and witty annual report, with its hand-drawn illustrations and chatty text, was not lost on them. A moving announcement for the Authors & Artists group in New York was a big hit for much the same reason; simple illustrations, letterpress text and vellum stock had jurors commenting on the design's timeless quality. "After all," said Holmes, "even though much of commercial graphic design is about manipulating perception, we can still be charmed."

But being charmed and being seduced are two different things, as Wild noted early on. Slickness did not rank high with the jurors, who by the end of the day had been saturated with the knowing winks of self-referential design projects. "I have been most impressed with the projects that display a sort of emblematic modesty," Wild noted, citing Doublespace's brochure for Details as an example. "This year's best work is almost anti-surface," said Valicenti, who noted the lack of ubiquitous design tricks in the selected entries. "Where are the blue gels on the magenta faces?" he asked about the Walker Art Center book, *In the Spirit of Fluxus*, which garnered praise from the jury for its innovative yet predominantly black-and-white format.

Like last year, the jurors declined to award any project with the Best of Category, but for seemingly different reasons. "We all have our favorite entries," said Valicenti about the jury's decision, "but none of us are willing to judge one of these vastly different projects as being clearly better than the rest." "They are all 'state of the art' in one way or another," added Wild. To single out one project over the others, jurors concluded, would give short shrift to one of the design industry's greatest assets: diversity.



Jurors Nigel Holmes, Rick Valicenti, Lorraine Wild
Moderator Andrea Codrington



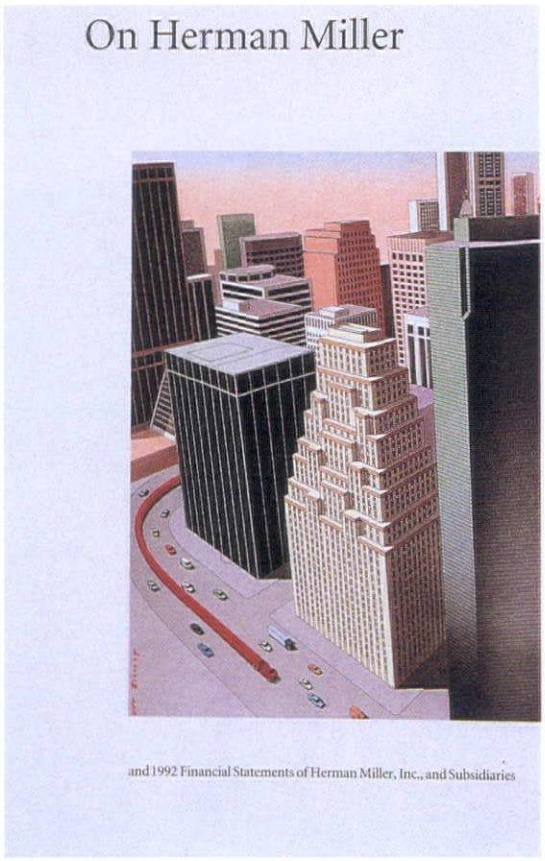
Fuse Publications 1–6

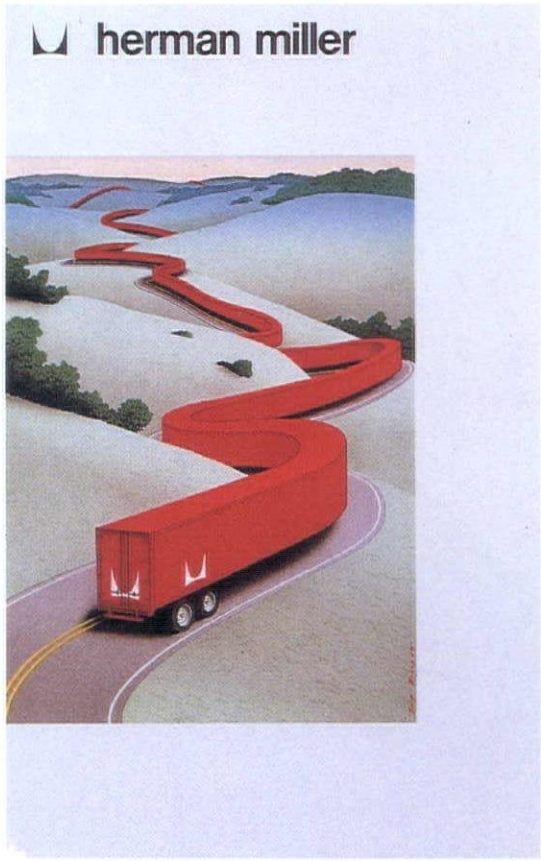
"Why does typography appear so marginal?" demanded the first issue of *Fuse*, a quarterly interactive publication on experimental typography. Contributors to *Fuse*, which has been published by the Berlin-based FontShop International for the past two years, do their best to answer this question and to bring typography into the general consciousness. Enclosed in each *Fuse* package are four experimental typefaces by four designers on colored posters of their own creation. The typefaces are also enclosed on computer disk, encouraging the user to experiment with his/her own design. "Everybody rises to the occasion," said Valicenti about *Fuse* contributors such as Neville Brody, Jeffrey Keedy, David Berlow, Erik Spiekermann, Rick Vermeulen and Paul Elliman. "These publications contribute to the archive of design,"noted Holmes. "These are a very good measure of what is going on in the field right now," agreed Wild, "but they may well be more important in the future." As *Fuse* anticipates, that future will herald "a new sensibility in visual expression, one grounded in ideas, not just image."

Client/Company
FontShop International,
Berlin, Germany.
U.S. Distribution:
FontShop Canada,
Toronto, Canada.

In-house Design
Neville Brody, design, concept;
Jon Wozencroft, editor;
John Critchley, designer;
Jürgen Siebert, production.

Materials/fabrication
Specially designed cardboard box;
recycled stock for posters; exclusive
type made for each publication.





On Herman Miller Annual Report

"For the designers out there who are still boasting that they redefined annual reports, yet continually deliver schmaltz," implored Valicenti, "please take a look at Stephen Frykholm's work over the years." Indeed, the creative director of Herman Miller's Customer Communications Department has overseen the company's annual report with style and wit. "It doesn't say annual report anywhere," noted Holmes, "which makes you read it in a different way." *On Herman Miller* looks more like a charming book of French aphorisms than an annual report whose job it is to relay the news to shareholders that the company lost money for the first time last year. The Franco-feel is not incidental. Illustrated by French artist Guy Billout, the book's form — pithy text under punchy headlines — is based on the work of 17th-century French essayist Michele de Montaigne. Also used as an introduction to new CEO J. Kermit Campbell, *On Herman Miller* is something "the shareholders might want to keep around," as Valicenti said.

Client/Company
Herman Miller, Inc., Zeeland, MI

In-house Design
Customer Communications Department.
Stephen Frykholm, creative director;
Yang Kim, graphic designer;
Clark Malcolm, writer;
Guy Billout, illustrator;
Marlene Capotosto, production.

Materials/fabrication
Offset printing; Champion Benefit stock; Minion type; perfect bound.



3-D Pro-Choice Poster

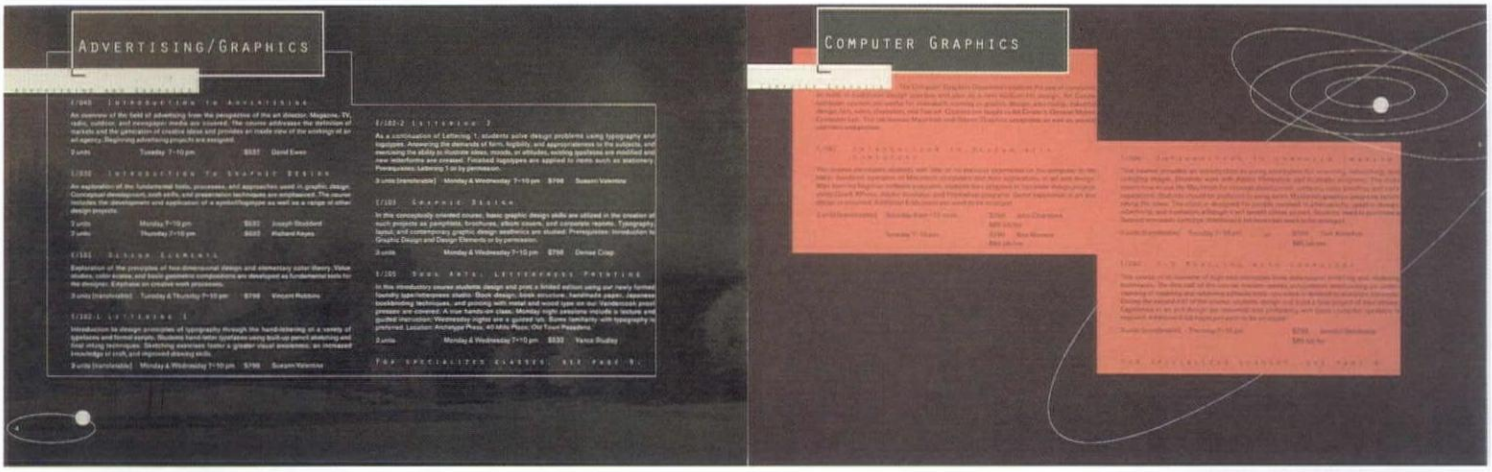
The Portland-based design firm Bang Bang Bang created this disturbing, three-dimensional pro-choice "poster" by appropriating the clothes hanger as a symbol. "This is such an easy object to recognize," said Valicenti of the hanger, which is standard dry-cleaner's fare. "It's amazing that such an ordinary object can be imbued with so much horror." Feeling that most pro-choice poster campaigns are overly semiotic, the designers opted for the more visceral — they say "rhetorical" — approach. Instead of simply combining elements for the viewer to decode, the designers have written and created an argument that must be confronted. Although the hanger has been used in pro-choice rallies for many years, jurors noted the particular potency of this black-and-silver object. "Everytime you take a shirt off you're going to be reminded of it," remarked Holmes.

Client/Company
Citizens for the Right to Choose, Portland, OR.
Sheryl Hinman, executive director.

Consultant Design
Bang Bang Bang, Portland, OR.
Jerry Ketel, art director;
Allyson Wright, copywriter.

Materials/fabrication
Offset printing; white ink on black 80 lb. Filare text stock; Trade Gothic and Baskerville type; hand assembled.





Art Center at Night Catalogue

Through the use of infrared photography and experimental printing processes employed to evoke the night, this piece subtly sells the idea of design education through its form. Indeed, the Art Center College of Design's night school brochure convinced jurors of the institution's commitment to innovative education. "This is the most effective recruitment piece I have seen in a long time," commented Wild. "It has a kind of life to it and a tactile qualilty." Interspersed with diagrams of the moon in different phases that serve as page markers, the brochure, which contains course listings and descriptions, registration form and tuition fees for the college's extension program, makes full use of metallic and dull inks that accentuate the absorption and reflection of light. "This would make me want to go back to school," noted Holmes. "I would think I was going somewhere really exciting."

Client/Company
Art Center College of Design, Pasadena, CA

In-house Design
Rebeca Mendez, art director; Tara Carson and Rebeca Mendez, designers.

Materials/fabrication
Offset 2/2; Matrix DU11 80 lb. Cover stock; Akzidenz type; metallic and dull inks; saddle stitched.



18th Street Services Speed Poster

"This poster is interesting because of its mix of a scary, black-humor cartoon style with authoritative text," noted Wild of the Earl Office's 18th Street Speed poster and ad campaign. Created to address San Francisco's rampant use of the drug speed, this pro-bono poster employs a black-and-white line drawing by cartoon artist Gary Baseman and simple directives about how not to get infected with the AIDS virus. The poster has been plastered on storefronts in the city's gay neighborhoods, where speed is readily available and often used as a prelude to unprotected sex. It has also appeared as an ad in gay publications. The Earl Office has worked with 18th Street Services since its inception three years ago, and has provided the group with effective graphic design campaigns such as this one. "To me the kind of formal clarity of the text and image helps hit the message home," noted Holmes. "It covers the bases."

Client/Company
18th Street Services, San Francisco, CA.
Mike Shriver, director.

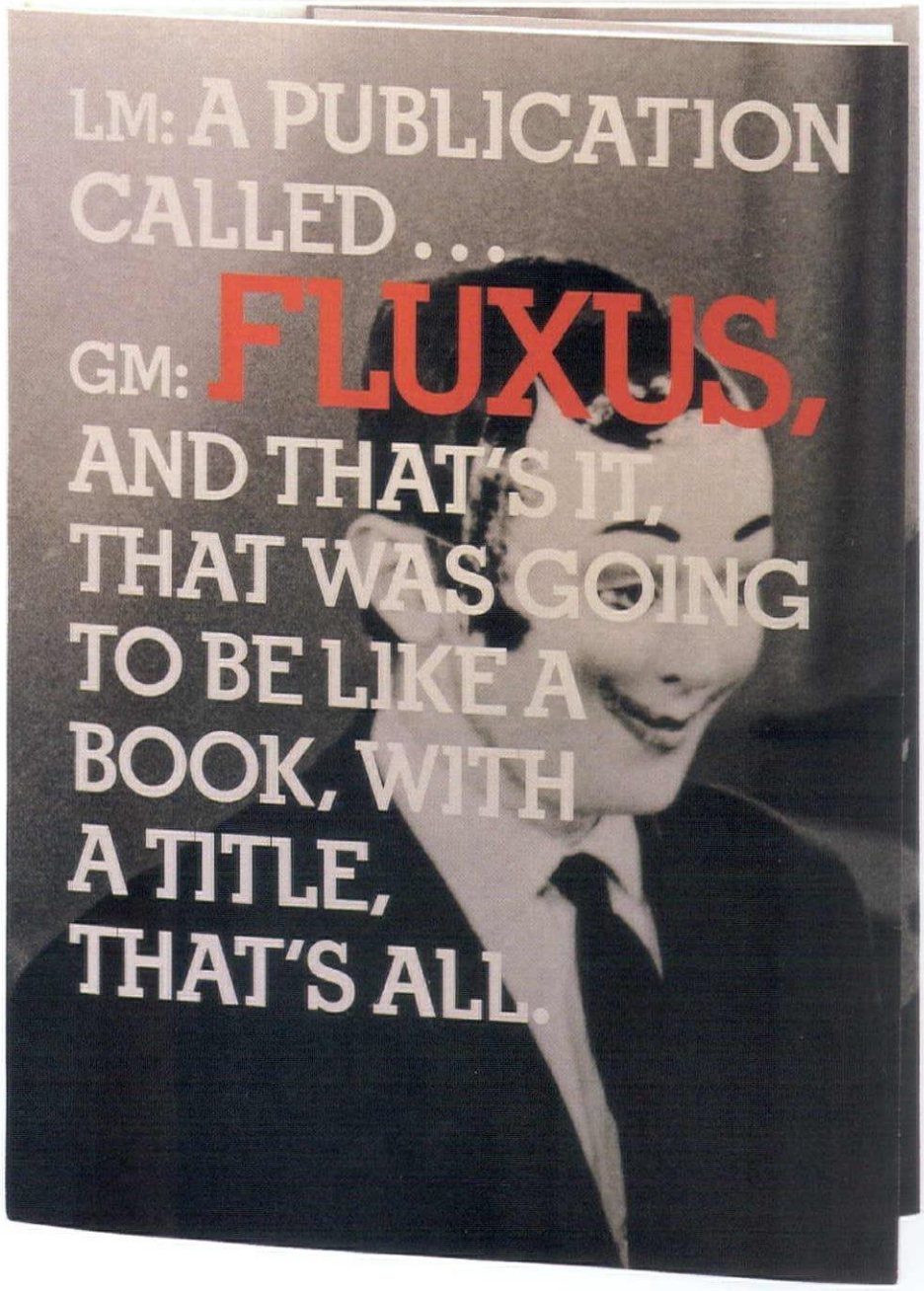
Consultant Design
Earl Office, San Francisco, CA.
Chuck Routhier, art director, designer.
Gary Baseman, illustrator.

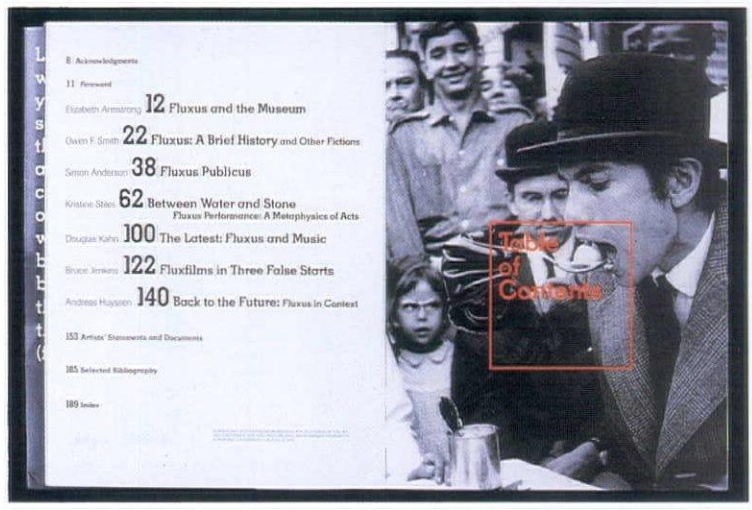
Materials/fabrication
Silkscreen, one-color printing;
Bookman type; Beverage index 12.

Photography by Glenn Halverson

In the Spirit of Fluxus

To translate the often absurd Dadaist attitude of the 1960s Fluxus movement in a catalogue without making it look nonsensical is no mean feat. The Walker Art Center rose to the challenge with *In the Spirit of Fluxus*, a 192-page publication that accompanies a traveling exhibition of the same name. "I know all the other books on the topic and this is the first one that actually makes me want to read it," said Wild. The jurors particularly admired the book's cover, which they felt draws the reader in immediately with both text and image. The spontaneity, humor and range of Fluxus activity is well documented throughout; photographs from the extensive Walker collection of Fluxus-related documents and objects are punctuated by straightforward scholarly texts and artist manifestos alike. "The book succeeds because it doesn't attempt to use the language of Fluxus," noted Holmes, "which would be overkill. It is a book on Fluxus, not an imitation of the movement itself."

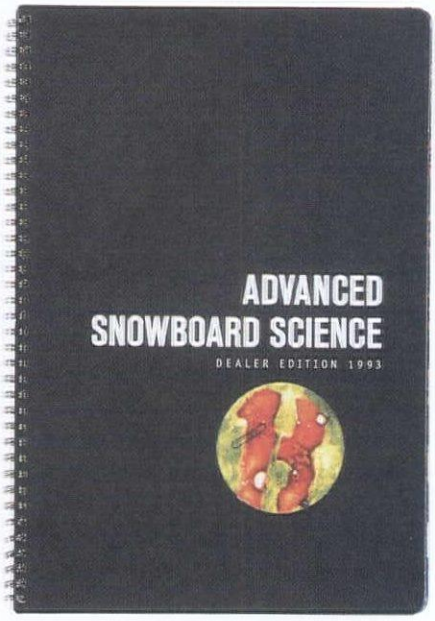


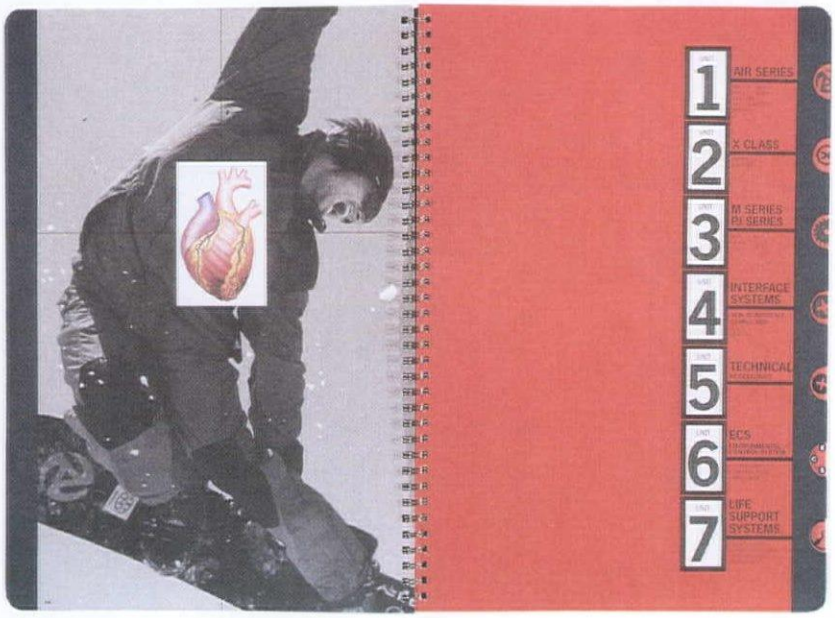


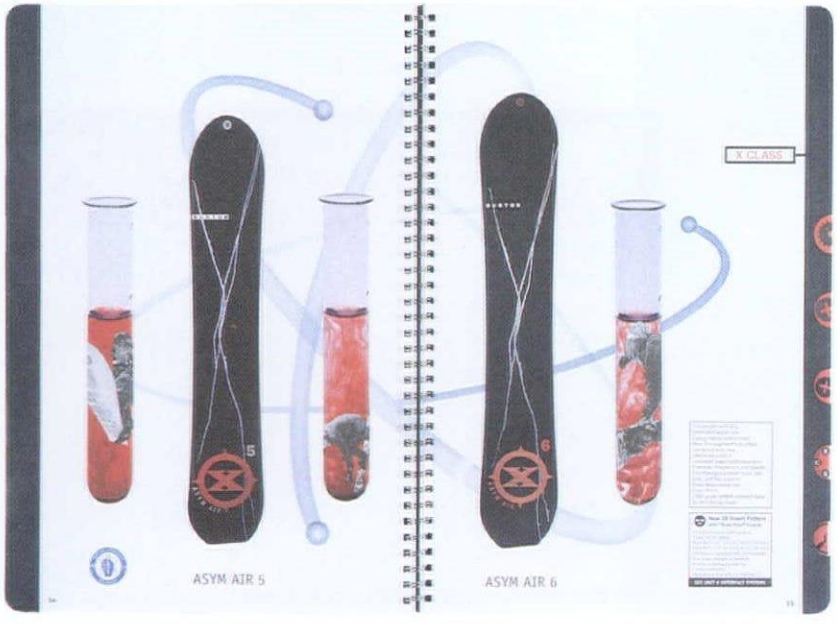
Client/Company
Walker Art Center, Minneapolis, MN

In-house Design
Laurie Haycock Makela,
design director;
Mark Nelson, designer;
Eric Malenfant, typesetter;
P. Scott Makela, font designer.

Materials/fabrication
Offset printing; Espel stock; Carmela, Imago and Trade Gothic type.







Burton Snowboard Dealer Catalogue
"This brochure takes the idea of sports performance technology and subverts it," noted Wild of the Burton Snowboard catalogue. With the many new technical advances made by Burton in 1992, designer Jager Di Paola Kemp decided that the science book was an appropriate visual metaphor to help organize and explain the new product in the irreverent and sardonic humor needed to keep snowboarders entertained. Referencing old high school biology books, the designers produced an appropriate format for what Burton calls "Advanced Snowboard Science." Test tubes, cell-division charts and anatomical cross sections intermingle with illustrations of Burton's cutting-edge equipment and ski clothing. "Of all the stuff we've seen," admitted Valicenti, "I think this best captures the kind of punk humor of the ski and skate culture."

Client/Company
Burton Snowboards, Burlington, VT

Consultant Design
Jager Di Paola Kemp Design, Burlington, VT.
Michael Jager, creative director; David Covell, art director; David Covell and Adam Levit, designers.

Materials/fabrication
Offset; 130 lb. Simpson Starwhite Cover, 65 and 80 lb. Weyerhaeuser Cougar Opaque stocks; Officina and News Gothic type; Wire-o binding.



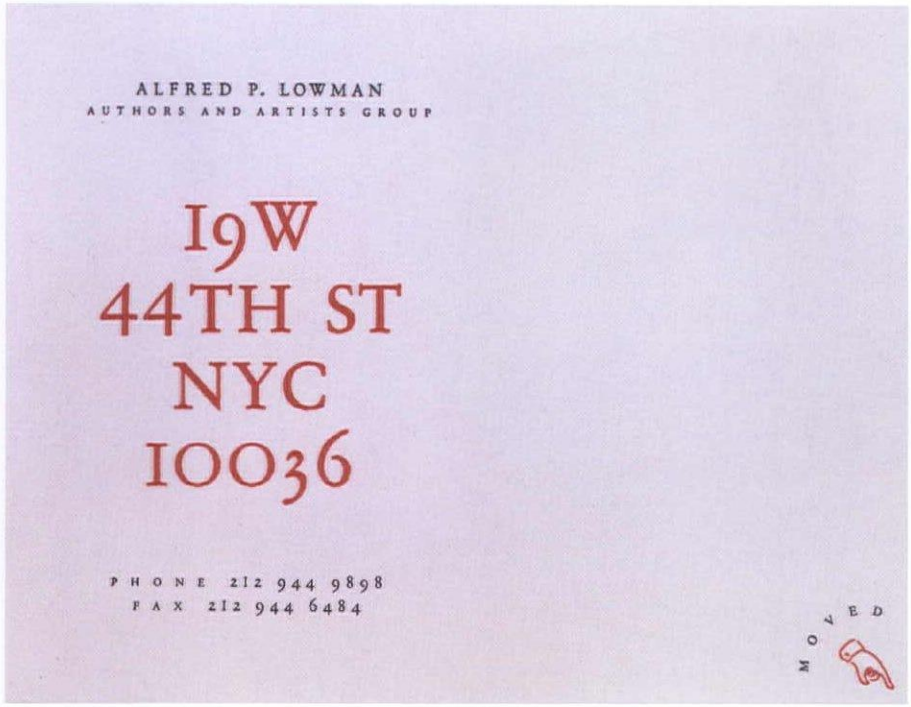
Design Quarterly

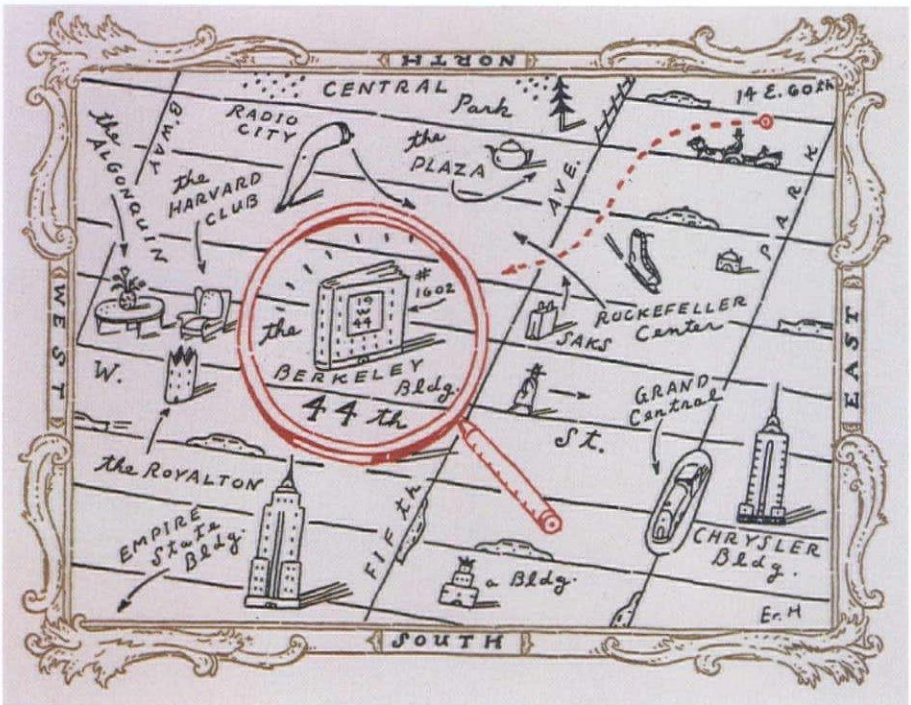
The Walker Art Center's redesign of *Design Quarterly* was met with admiration from the jurors. The apparent simplicity of the magazine's design, with its abundance of white space and thoughtful type choices, is in vast contrast to the lively, sometimes conflicting opinions expressed in its pages. "This is a new breed of journal," said Valicenti of the magazine, which has actually been around since 1946. Once given to exploring single topics in each issue, the publication has now been recast to provide the design community with a multidisciplinary venue. The book's lack of vibrant color photos and glossy paper bespeaks a '90s modesty and resourcefulness. "What I think is interesting about the whole redesign of the magazine," said Wild, "is that it is also, in effect, redefining the way an art museum functions. The glossy days are over for both museums and publications."

Client/Company
Walker Art Center, Minneapolis, MN.
Martin Filler, editor.

In-house Design
Laurie Haycock Makela,
design director;
Eric Malenfant, typesetter.

Materials/fabrication
Offset printing; Mohawk Superfine stock; OCRB, Cochin and Futura type.





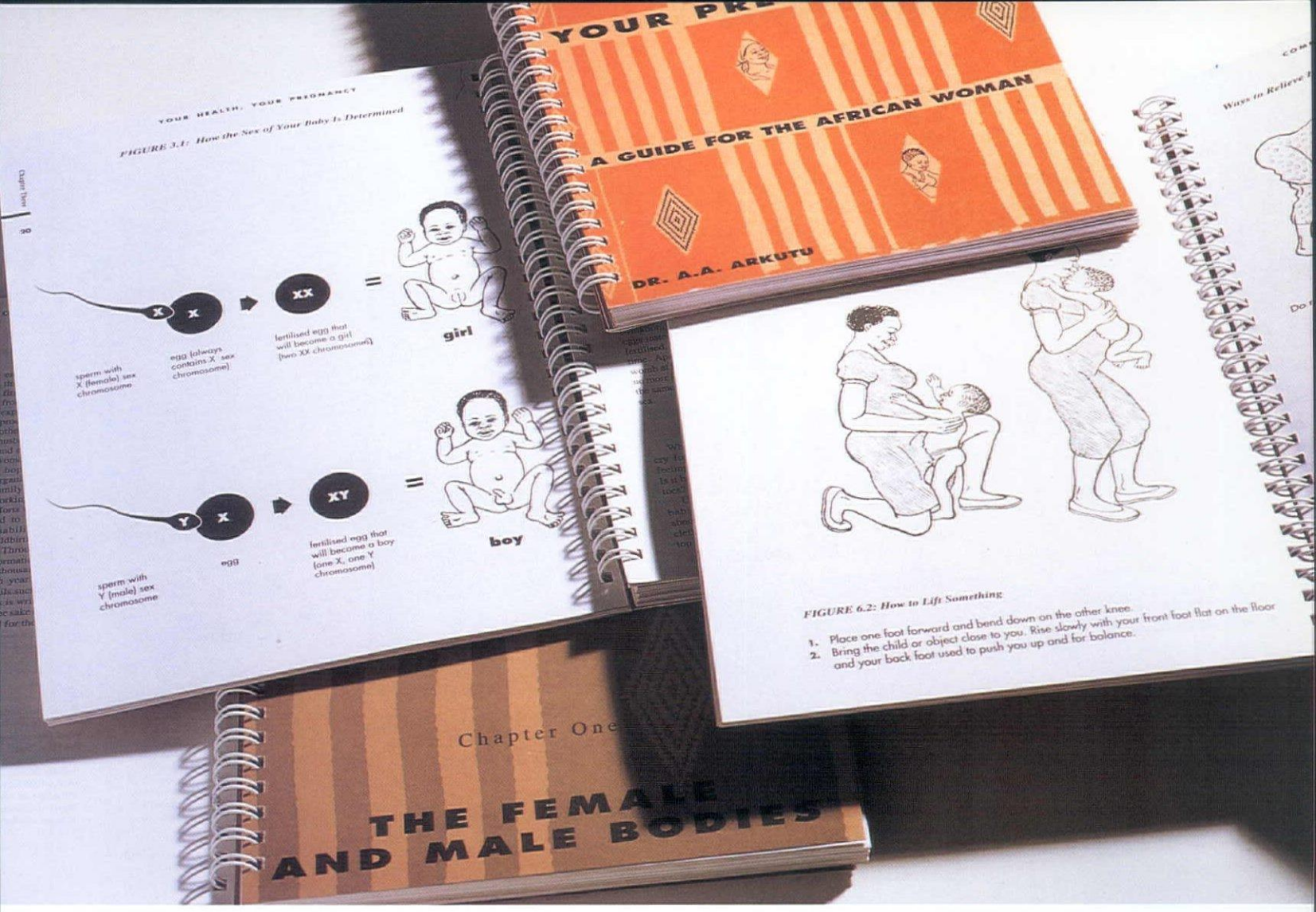
Authors & Artists Group
Moving Announcement

"Far in the future," noted Valicenti about the Authors & Artists Group moving announcement, "someone will find this in a used bookstore and consider it a treasure." Jurors agreed that the letterpress announcement was a definite keepsake due to its fine production quality. Used to announce the move of the Authors & Artists Group within Manhattan and to launch the organization's new identity, the vellum card is illustrated with clever renderings of New York landmarks located near the organization's new address, such as the Royalton and Algonquin hotels. Cut with a gold-bevelled edge, the card, according to Wild, "fits into the vernacular category without being corny. It's a real object, not a fake version of a real object."

Client/Company
Authors & Artists Group, New York, NY.
Al Lowman, president.

Consultant Design
Robert Valentine Incorporated, New York, NY.
Robert Valentine, art director; Robert Valentine and Wayne Wolf, designers; Eric Hanson, illustrator.

Materials/fabrication
Letterpress, three- and two-color; four-ply Strong's Fine 100 lb. Vellum stock; Sabon and M. Garamond type; cut and bevelled.



Client/Company
Family Care International,
New York, NY.
Jill Sheffield, president;
Ann Starrs,
senior program associate;
Lauren Schneck,
production coordinator.

Consultant Design
Smart Design Inc., New York, NY.
Tamara Thomsen, project director;
Debbie Hahn, senior designer;
Evelyn Teploff, designer;
Regina C. Faul-Doyle, illustrator.

Materials/fabrication
Printed in Nairobi, Kenya. Paper stock was specified in the U.S. and a best-approximate match was made by the printer in Nairobi; spiral binding.

Your Health, Your Pregnancy Manual

Designed as a manual of essential information about maternal health for urban and rural health-care workers throughout Africa, *Your Health, Your Pregnancy: A Guide for the African Woman* garnered much attention from the jurors. At first intrigued by the book's undesigned appearance — or what might seem undesigned compared to some of this year's more visual entries — the jury commented extensively on the book's eminently practical structure. Written by an African obstetrician, the manual contains sections of information and diagrams pertinent to different stages of pregnancy. Spiral binding allows the book to lay flat on Xerox machines for easy photocopying. "That way a health-care worker can dispense the relevant information to women in each stage of pregnancy," noted Holmes. Designed in New York but printed and distributed throughout Africa via UN agencies, governmental and non-governmental organizations and individual health concerns, the book's electronic production allows for easy updating and language changes. "If you can't read the text you can look at the illustrated exercises and diagrams," said Wild. Taking into consideration that 1 in 24 women die from pregnancy-related causes in Africa, jurors agreed that *Your Health, Your Pregnancy* is one of this year's most necessary and far-reaching graphic projects — one that displays, in Valicenti's words, "an appropriate design response."



Knoll Corporate Capabilities Brochure

"This is the state of our profession at its most competent," said Valicenti of Chermayeff & Geismar's Knoll Corporate Capabilities Brochure. The publication is a comprehensive and elegant piece that gives clients an understanding of Knoll's philosophy, products and services. Photographs of high-Modernist furniture from the Knoll Archives are interspersed with video-look layered images in brilliant colors that reflect the company's interest in keeping abreast of technology without loosing sight of its Bauhaus heritage. Text splashed on the brochure's tomato-red cover bespeaks Knoll's concern of redefining form and function to accommodate the new dimensions of design introduced by the digital age. Jurors agreed that this brochure is proof of Knoll's ongoing commitment to graphic design. "The catalogue creates a red carpet for the sales person," concluded Holmes.

Client/Company
The Knoll Group, New York, NY.
David Bright,
vice president, communications;
Andrew Cogan,
vice president, marketing.

Consultant Design
Chermayeff & Geismar, New York, NY.
Tom Geismar and Ivan Chermayeff,
principals.

Materials/fabrication
Offset printing; Karma, Strathmore Grandee cover stocks; Helvetica black and Bodoni book type.

Photography by Tony Russo



Client/Company
Gary Fisher Bicycle Company,
San Rafael, CA.
Gary Fisher, president;
Mark Martin, vice president.

Consultant Design
Cronan Design, Inc., San Francisco, CA.
Michael Cronan, art director;
Michael Cronan and
James Curl, designers.

Materials/fabrication
Four-color process printing; 60 lb.
Northwest gloss cover, 70 lb. white
Lowell offset interior stocks;
Bank gothic type.

Gary Fisher Bicycle Company Brochure
"I guess sales forces out there would be pretty fired up if all catalogues looked like this," said Holmes of Cronan Design's brochure for Gary Fisher bicycles. Produced on a very small budget with virtually no waste paper, this catalogue of high-end mountain bikes garnered admiration from the jurors for its combination of funk and functionality. "It manages to include a great deal of technical information," noted Holmes, "without being intimidating to the non-technical reader." Indeed, the catalogue is packed with information about construction and materials that is written in techno-speak. Fortunately, the pages also include stunning duotone and four-color images of the products, which sport clever, punning names, such as Gemini (for a tandem mountain bike). "I can't wait to see this catalogue 20 years from now," said Valicenti. "It is so indicative of this time." Although the design is trend-conscious, jurors agreed that the catalogue is, first and foremost, an effective bicycle brochure.



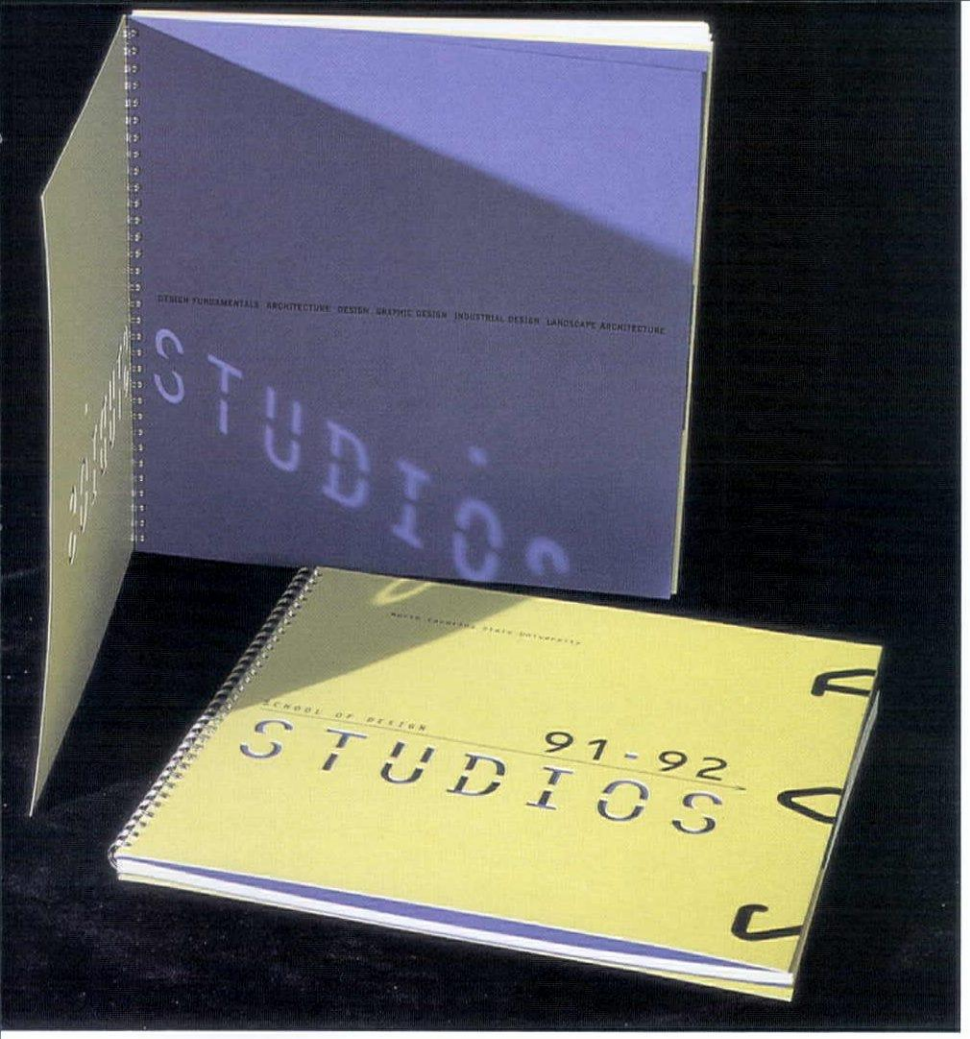
Details Catalogue

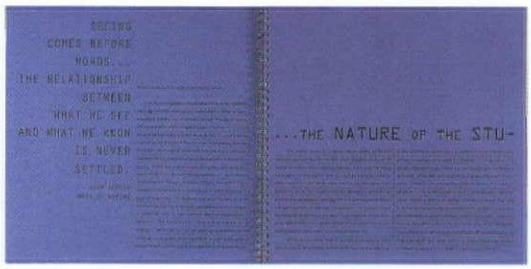
"Taking designed objects that are quite elite by nature and making them so friendly is a difficult task," noted Valicenti about Doublespace's catalogue for Details, the office accessories branch of the Steelcase Design Partnership. High on Doublespace's objectives was to unify all product literature for Details, whose collateral had been fragmented in the past due to new product lines being introduced with such frequency. The catalogue was designed to be modular; its Wire-o binding enables updates to be added when new products are released. In addition to displaying the company's wares, Details's publication expresses concern for America's increasingly poor office working conditions. Side to side with product shots are black-and-white line drawings that demonstrate how physical strain can be relieved. Jurors praised the catalogue for its easy-to-understand diagrams. "These little drawings are not annoyingly slick," said Wild.

Client/Company
Details, New York, NY.
Dan Klein, director of marketing communications;
Ken Krayer, director of design.

Consultant Design
Doublespace, New York, NY.
David Sterling, Monica Halpert and Jane Kosstrin, art directors;
Klaus Kempenaars, project designer;
Elliot Kaufman, photographer.

Materials/fabrication
Offset printing; soy-based inks;
Gilbert Esse stock; Rotis type;
Wire-o binding.







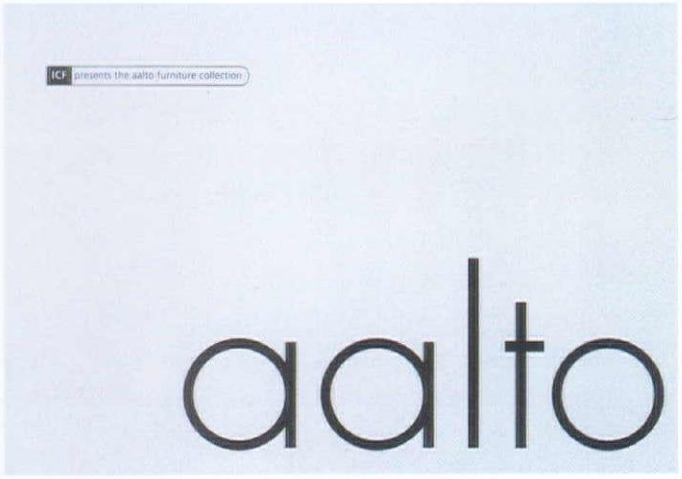
North Carolina State Studios Publication

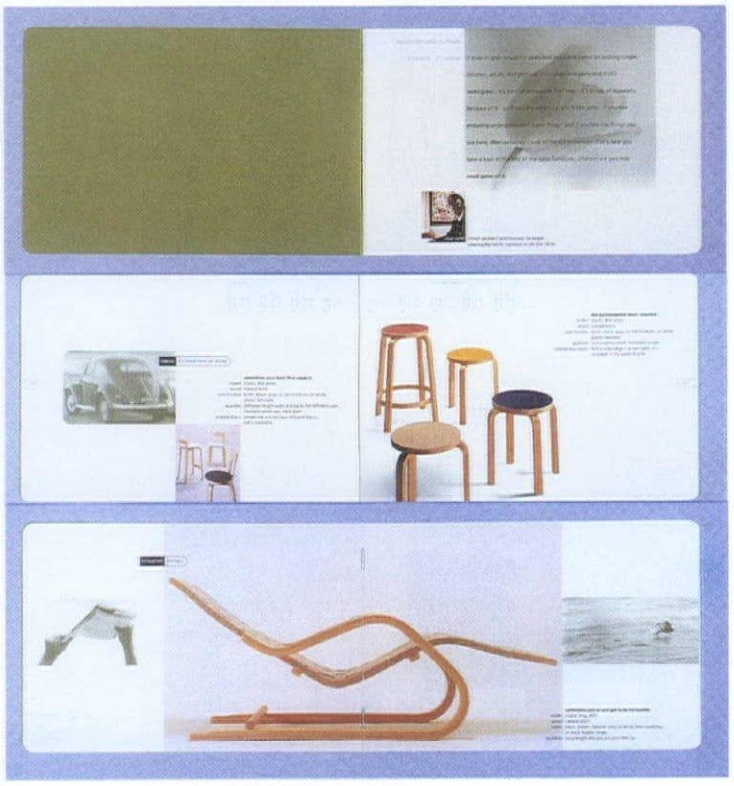
"If my child went here and I received this publication I would be reassured that my investment was in a good institution," commented Valicenti of North Carolina State University's Studios publication. Highlighting student work produced in all studios at the School of Design, this document was applauded by jurors for its simplicity and lack of what Wild termed "visual seduction." "It takes the opposite tack of a lot of school publications that are also supposed to function as recruitment pieces," she said. The fluorescent green and royal blue wire-bound document evokes an edgy, youthful feeling echoed in the black-and-white photographs that punctuate each project while providing a logical catalogue raisonné of what the students have learned in their studios. "This brochure relays a lot of information in a very easy-to-read manner," concluded Holmes.

Client/Company
North Carolina State University
School of Design, Raleigh, NC.
Thomas Regan, dean.

In-house Design
NCSU Department of Graphic Design.
Andrew Blauvelt and
Joani Spadaro, designers;
Prakash Patel and
Kathleen Kincaid, photographers.

Materials/fabrication
Offset lithography; diecut, Gilbert Esse 80 lb. Accent Blue text, Productolith Dull, Beveridge Railroad Board cover stock; Bell Gothic, OCR A and B and Orator type; Wire-o binding.





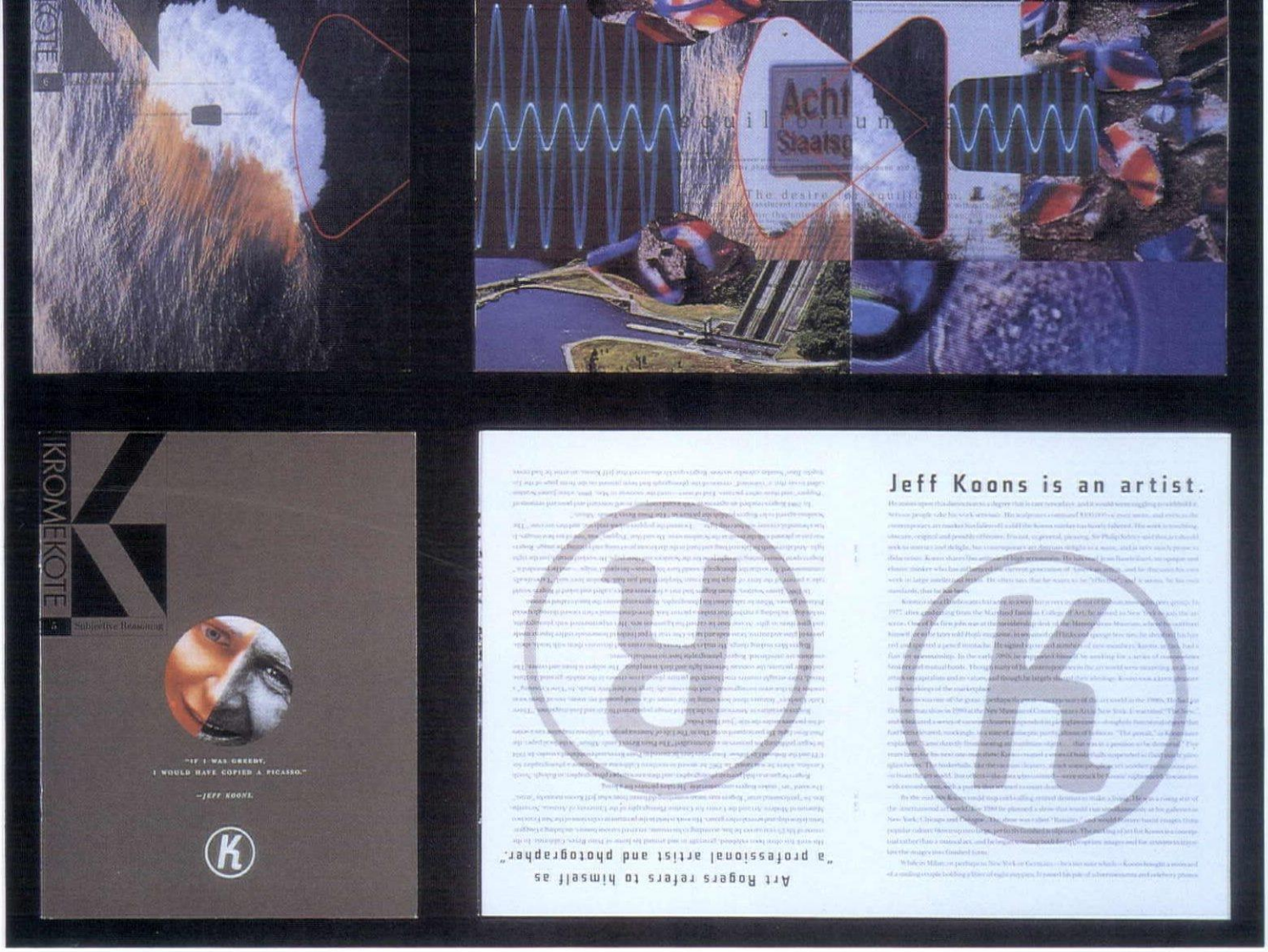
Aalto Furniture Catalogue

"This is aimed at the domestic consumer," noted Wild of Studio Morris' catalogue for Aalto furniture, which is produced, in fact, by a contract furnishing company. In order to appeal to consumers and architects, the firm created an artful catalogue whose form, with rounded edges, echoes that of furniture by Finnish designer Alvar Aalto. To relay a sense of simplicity and classicism, the catalogue's designers included muted black-and-white photographs of ubiquitous, well-worn objects such as a VW Bug and a felt fedora that interplay with clever, pithy text ("sculpture the kids can't knock over") backdropped against color images of the furniture. The catalogue's general effect, the jurors agreed, was elegant but familiar and warm. "The typography," said Valicenti, "seems gentle. The colors are sympathetic."

Client/Company
ICF, Orangeburg, NY.
Dan Fogelson,
vice president, marketing.

Consultant Design
Studio Morris, New York, NY.
Jeffrey Morris, creative director;
Jeffrey Morris and
Patricia Kovic, designers.

Materials/fabrication
Four- and six-color process;
Econofix gloss stock; Frutiger type
and hand-drawn type based on
Futura proportions.



Client/Company
Champion International Corp.,
Stamford, CT.
Tony McDowell,
director of creative services.

Consultant Design
Drenttel Doyle Partners, New York, NY.
William Drenttel, editor;
Pentagram, New York, NY.
Paula Scher, editor;
Stephen Doyle, Paula Scher, Duane Michals, Michael Vanderbyl, Chip Kidd and Hard Werken Design, contributing designers.

Materials/fabrication
Variety of printing methods and type on Champion Kromekote stock.

Subjective Reasoning Paper Promo Series
"This is a paper sample doing what it's supposed to do," commented Valicenti on the Champion "Subjective Reasoning" series. Under the art direction of New York–based Drenttel Doyle Partners, the series highlights the visual and written work of designers, writers and artists alike. Jurors singled out two issues of the six-part series for discussion in particular. Issue five, designed by Chip Kidd, is dedicated to both sides of the lawsuit against Jeff Koons over artistic plagiarism. The text-heavy design visually depicts both sides of the argument. Kidd's use of gate folds is particularly clever: when the publication is open, the original photograph appropriated by Koons appears on the left, and his plagiarized sculpture is on the right. Behind the gatefolds are the two texts that start at the center and can be read front-to-back as well as back-to-front. Issue six, designed by the Rotterdam-based firm Hard Werken, was admired by jurors for its elegiac qualities. "This is a collection of beautiful images," noted Holmes of the issue, which is subtitled "the phases of water, the faces of man." "It's about fluctuation, population and immigration," observed Wild. "These pieces range from documentary to poetry," concluded Holmes, "and there's place for both."



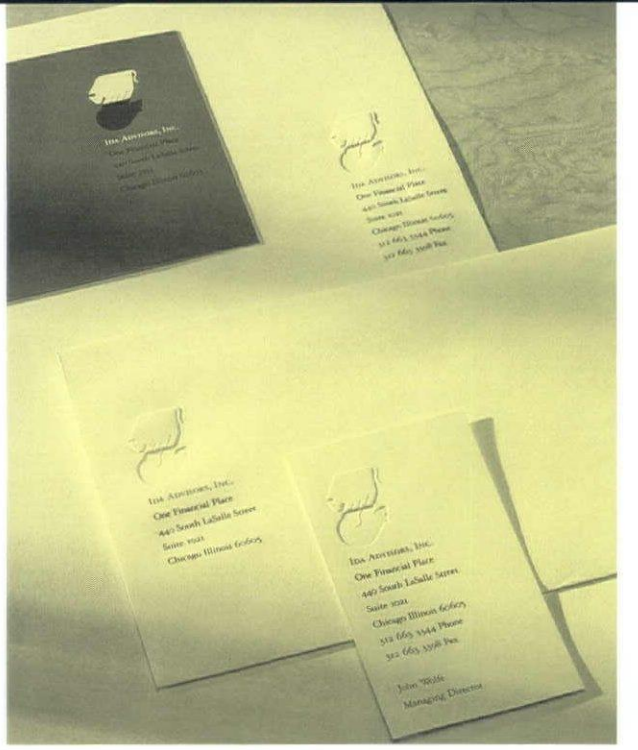
Time Warner 1991 Annual Report

"Entertainment is driving this, not information," said Holmes of the Time Warner annual report, which garnered much conversation from the jurors. Frankfurt Gips Balkind's design for Time Warner makes liberal use of the latest in graphic design vernacular. The whole report comprises over 350 computer-manipulated images of logos, mastheads and movie stars superimposed on a timeline tracking the success of Time Warner projects during 1991. "I hope the designers are smart enough to realize the big tongue in the big cheek," mused Valicenti. "All of the elements for this huge corporate report have been plucked straight from cutting-edge design." In addition to hyped images and popping logos, the catalogue adds Template Gothic and Esse paper to its self-consciously hip design repertoire. Although the jurors cringed a little at the resulting "corporate America meets Emigre" style, Wild concluded that "for better or worse, this seems to sum up where design is right now."

Client/Company
Time Warner, New York, NY

Consultant Design
Frankfurt Gips Balkind, New York, NY.
Kent Hunter and Aubrey Balkind, creative directors;
Ruth Diener and Kent Hunter, designers.

Materials/fabrication
Four-color process with type in 2 PMS colors; web printed; Gilbert Esse stock; Template Gothic type; perfect binding.

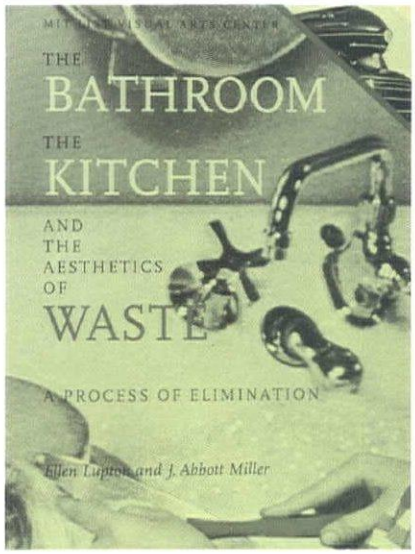


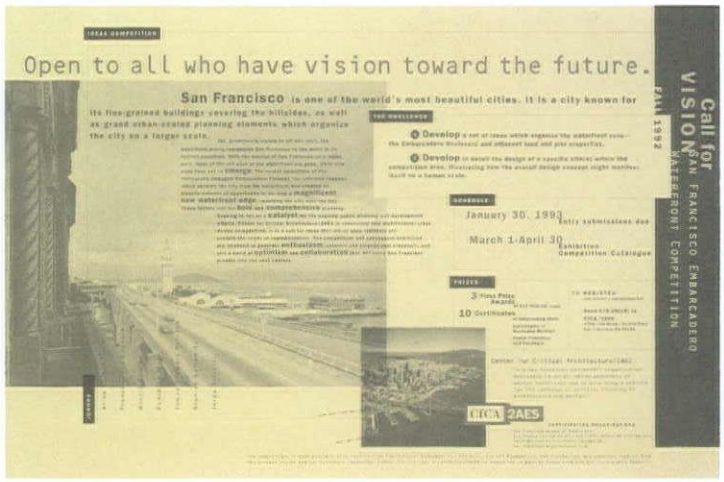
IDA Advisor Stationery System
Jurors agreed that Chicago-based Kym Abrams Design created an effective stationery system for this financial consulting firm. "The locking symbols of bear and bull are very clever," observed Holmes of the logo, which visually communicates the nature of IDA's market-neutral investment strategy. Also noted by jurors was the innovative use of emboss and deboss engraving, which lends the stationery system an air of elegance.

Eye Magazine
Eye magazine was cited by jurors for its continuing excellence in graphic design (it won an I.D. Award in last year's Annual Design Review). The design of *Eye* seeks to create a relatively neutral and also accessible container for the display and discussion of contemporary and historical graphic design. Neutral does not mean boring, however. "The pages are always striking," noted Wild of the magazine, which features texts in both English and German.

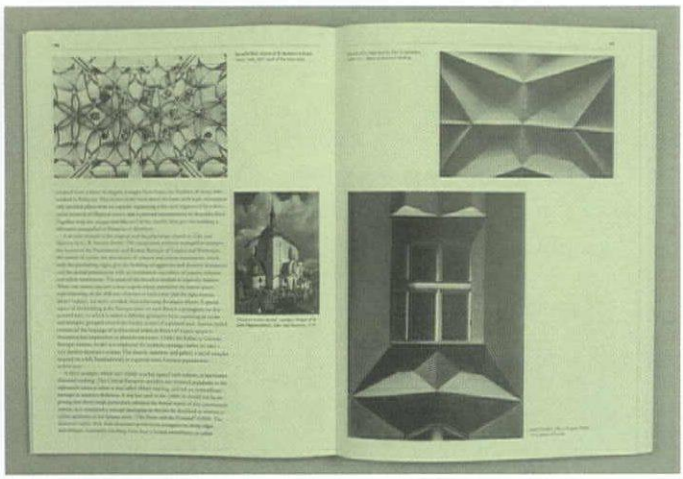


The Aesthetics of Waste Catalogue
With the express purpose of linking economic consumption with biological consumption, New York–based Design Writing Research created *The Bathroom, the Kitchen, and the Aesthetics of Waste*, which was lauded by jurors for its intelligent image and text combinations. "This is an important contribution to design studies," said Wild of the book, which is the result of considerable archival and bibliographic research into the ideology and aesthetics of modern design.

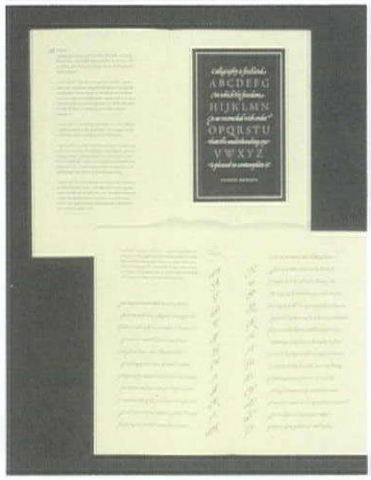




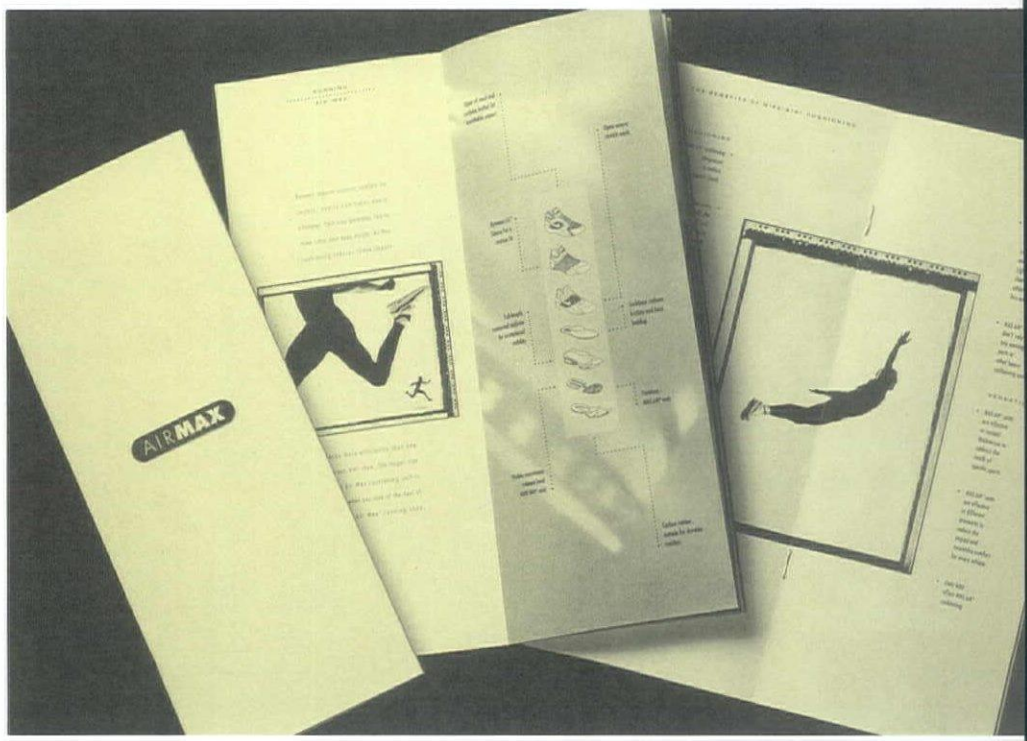
San Francisco Waterfront Poster
This poster by Tenazas Design in San Francisco was conceived as a call for entries open "to all who have vision toward the future," specifically in developing ideas for the city's waterfront zone and its adjacent area in the aftermath of the earthquake and the Embarcadero Freeway's demolition. There are two distinct sides of the poster: one serves to orient those interested in the competition and the other presents the designers' conceptual ideas and shows a more poetic composition.



Czech Cubism Book
The design of New York–based Princeton Architectural Press' *Czech Cubism* is a contemporary interpretation of that movement's aesthetic, and combines elements of the avant-garde and the classical in type and book design. "This book has dignity," said Valicenti, "without being difficult to access." The cover design echoes the dynamism of Cubist compositions with its angular configuration, while the interior pages organize the extensive images and text with clarity and variation.

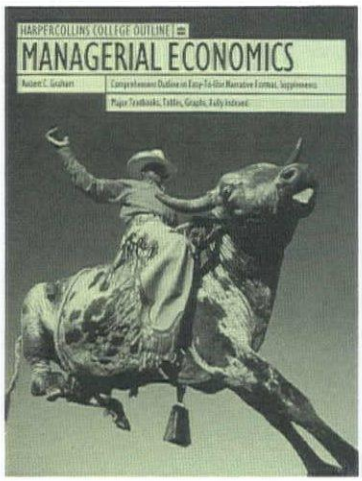


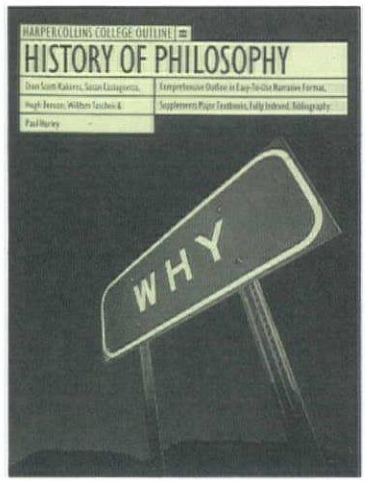
Poetica Specimen Book
"Adobe is a lifesaver for our profession," commented Valicenti on the Poetica specimen book. Based on formal chancery handwriting scripts of the Italian Renaissance, the type specimen book was designed in-house at Adobe's offices in Mountain View, California to help users identify characters within each font and understand the correct way to use each character. "I think it's great that Adobe has put so much emphasis on this gentle lettering," noted Holmes.



Air Max Brochure

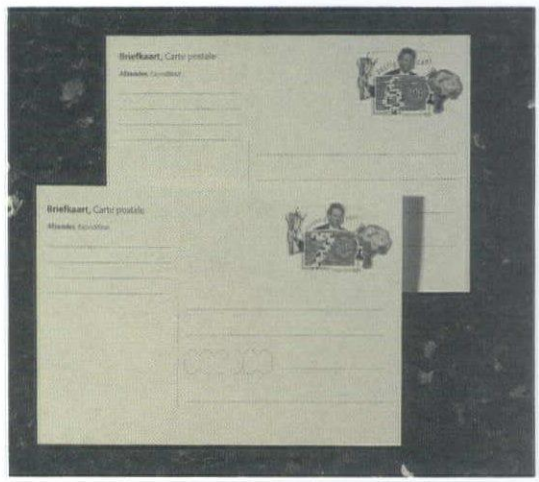
"The engineering that goes into these shoes is amazing," said Holmes about the new Nike Air Max line. "They are quite right to trump it up." Jurors remarked on what Valicenti termed the "no-nonsense" design of this brochure, created in-house at Nike's Beaverton, Oregon headquarters. The thin, vertical booklet bears none of the gaudiness that marks so many sports equipment publications; especially remarkable to the jurors was its lack of celebrity endorsements.





Harper Collins College Outlines

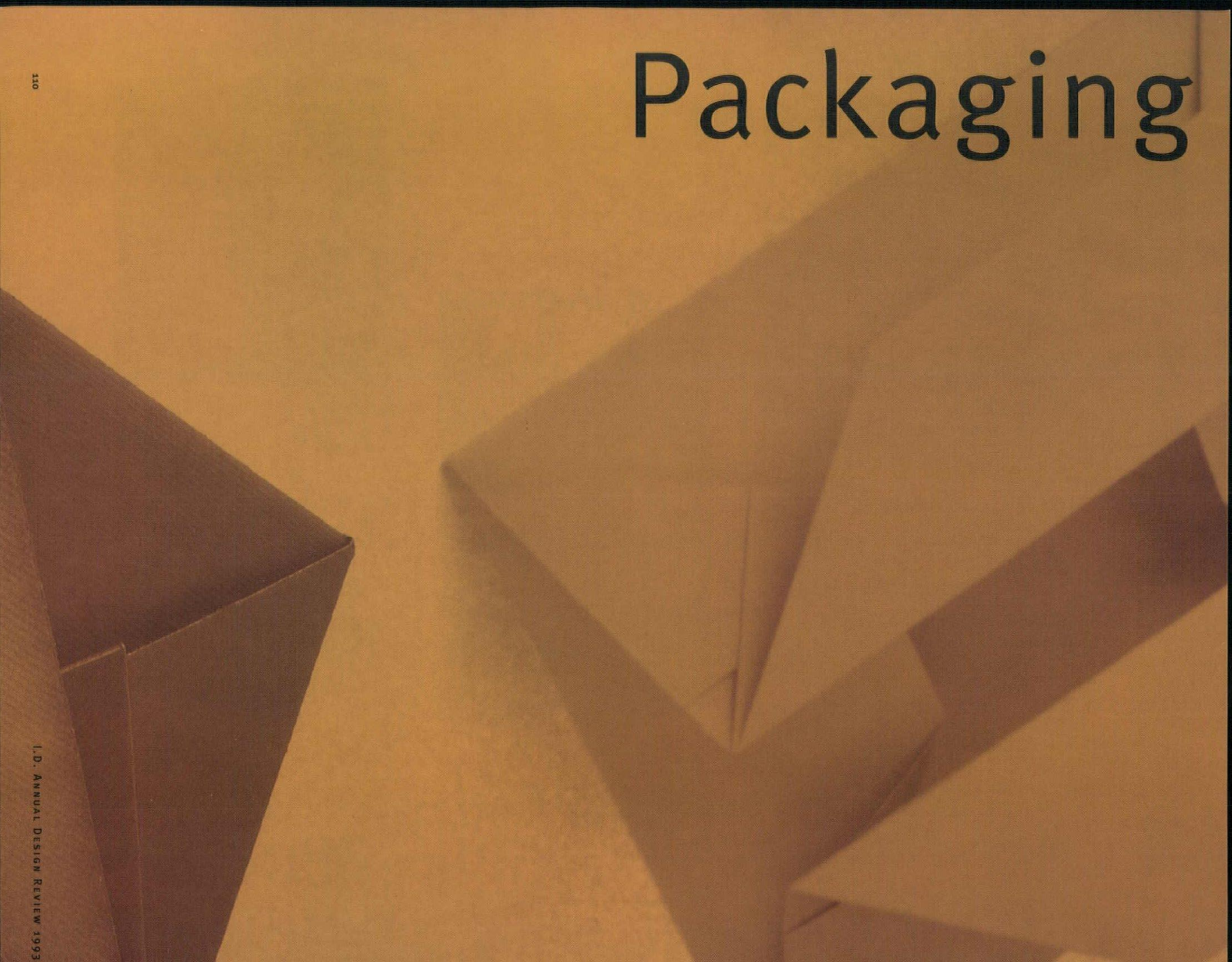
"These are incredibly clever," said Holmes of the Harper Collins College Outlines, designed by Drenttel Doyle Partners in New York. Jurors voted to continue praise for the ongoing series, which won in last year's Annual Design Review. These guides are highlighted by striking photos that wittily refer to the topics. (The cover of "History of Philosophy" features a huge green highway sign that reads "Why," whereas "Managerial Economics" favors a cowboy riding a bucking bull.)



Prepaid Postcard

"George Washington, birds and Elvis will forever grace our stamps," lamented Valicenti upon looking at Hard Werken's design of a prepaid postcard for the PTT, Holland's government-owned postal and telecommunications conglomerate. The design of the stamp, featuring a television set and crossword puzzle, reflects the aim of the user since prepaid postcards in Holland are mainly used for entering sweepstakes, TV or radio shows.

Packaging



Judging a book by its cover may be a bad policy in the metaphorical sense, but in this year's Packaging category doing so helped jurors nominate Alfred A. Knopf's design team as a group to the Best of Category. As Alex Isley, Paula Scher and Keith Yamashita discovered, this year's Design Review winners exhibited qualities that went far beyond mere surface beauty. "It's hard for me to separate the books from the design," said Scher of the range of Knopf entries. Jurors noted that the Knopf designers had thoroughly researched their market, consistently producing covers that visually relay the content's meanings. "The trouble with viewing this work as packaging," said Isley, "is packaging by its very nature is meant to be opened, its contents removed, and then discarded. With book covers this is clearly not the case." Nor was it the case with most of the other packaging winners this year.

Ideally packaging represents both the product it houses and the company that has manufactured it. "Consistency is an important element of packaging as a marketing tool," observed Scher, who commended Knoll's Finish Sample Boxes for their design, which included the company's hallmark use of Helvetica type and vibrant, slightly off-primary colors. "It's a useful tool," agreed Isley about Knoll's consistent design vernacular. "They're not trying to flashily sell you something." Flashiness was not, for the most part, evident this year, except in Warner Bros.'s appropriately trendy Prince CD, which sported a gold-foil, purple-embossed case. "This represents Prince to a T," noted Yamashita. "In fact, I think he has pants made out of this material."

Simplicity and utility seem to go hand in hand in this year's winning entries. The single-sheet EJO Origami folder, for example, is a lyrical but eminently practical alternative to the standard manila envelope. And packaging for the innovative Zip-Light, a product awarded Best of Category in Furniture, makes clever use of leftover leather and rubber scraps to form handles for easy transportation and product identification.

A sense of environmental responsibility was also evident in this year's category — not only in the many projects that opted to use recycled, no-bleach cardboard, but also in structural design innovations that help reduce the waste stream. The partially recycled plastic Inch Pack CD container, a welcome alternative to the jewel box, garnered kudos from jurors for its easy-to-use sliding drawer. "Jewel boxes are materials-intensive and often break and are thrown away," noted Yamashita, "but the Inch Pack seems durable, long-lasting." Quality packaging design, jurors concluded, stands the test of time long after its initial purposes — attracting, protecting, storing — have been fulfilled.



Jurors Alex Isley, Paula Scher, Keith Yamashita
Moderator Andrea Codrington

Best of Category

Alfred A. Knopf Publications

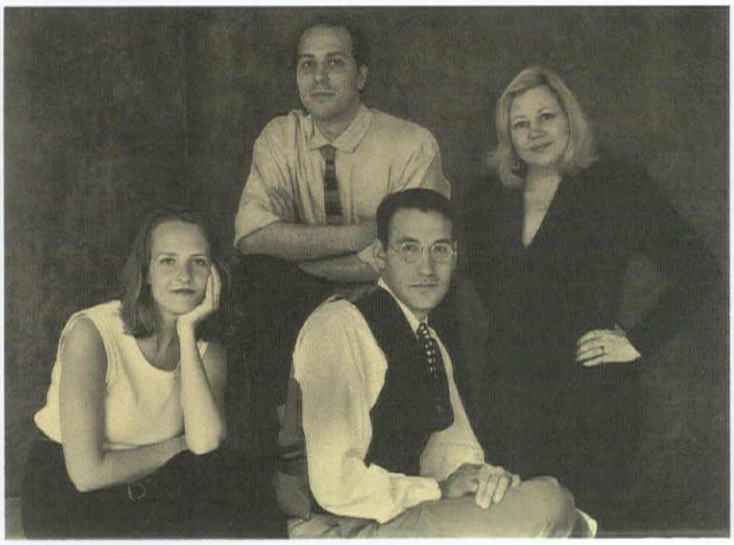
Innovation does not necessarily come from computerization, noted the jurors of this selection of Alfred A. Knopf book covers, which were all designed without the ubiquitous Mac. "They are moving the whole publishing industry forward without the benefit of high technology," noted Scher.

Low-tech design does not imply dowdy, as can be seen in the "Everyman's Library Children's Classics" series, which sports brightly hued cloth covers, tip-in illustrations and gold embossed titles. "For kids used to seeing books with a plastic cover these really seem like keepsake artifacts," claimed Yamashita. Jurors agreed that even the most world-weary, Nintendo-playing child would want to pick up these books because of their tactile quality.

Form seems to follow content in these projects and much research goes into creating the appropriate cover. In the case of Donna Tartt's much-discussed novel *A Secret History*, designers Chip Kidd and Barbara de Wilde researched ancient Greek sculpture to find a cover image that would serve as an allegory to what happens in the book.

Knopf designers have a refreshing sense of humor about their industry, which cranks out far more pulp novels with flashy covers than well-designed literary masterpieces. The cover for *Degree of Guilt*, a gripping courtroom novel, wittingly pokes fun at the supermarket checkout bestsellers, with its shiny, Dymo-labeled title text. "This book is designed to really use and send up 'bestseller language,'" remarked Scher.

"Knopf's design goal is to make books precious so that you can love and enjoy them," concluded Isley. "And that is how you learn to love reading and how you keep reading." In this age of instant media gratification, the jurors concluded, that is no mean feat.



Left to right: Barbara de Wilde, Archie Ferguson, Chip Kidd and Carol Devine Carson.

Carol Devine Carson has worked in publishing in New York for the past 20 years, the last six of which she has been art director of Alfred A. Knopf. Barbara de Wilde graduated from Penn State's graphic design program in 1985. After two years of advertising design work at Ketchum, she was recruited by Carol Carson to design book jackets. Archie Ferguson graduated from the School of Visual Arts with a BFA in 1985 and has been working freelance at Knopf since 1988. He became a full-time staff member in January 1992. Chip Kidd graduated from Penn State's graphic design program in 1986 and started working at Knopf shortly thereafter.

Who initiated the projects?
The books themselves, the authors and the actual text are our starting points. We do not want to impose a design upon a book because that kind of design might be popular thought or current trend. It has to come from the written work and compliment it.

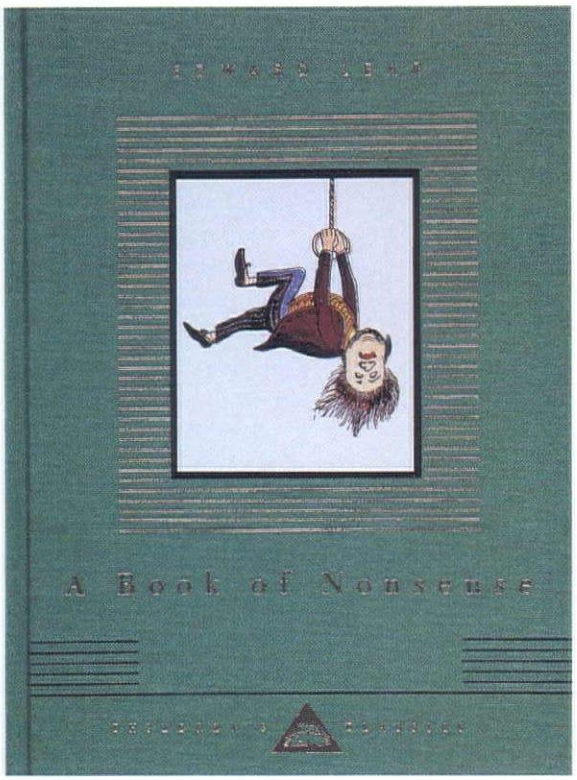
What are your major influences?
Specific influences are hard to pin down in work that seems to be so diverse. But generally speaking the biggest influences are the text themselves, and a desire to make something truly interesting to look at. We want to avoid repetition, which is difficult considering the number of titles we read, research and design each year (180). Sometimes there is collaboration within the staff. We may all be looking over each other's shoulders or trying to work or research independently.

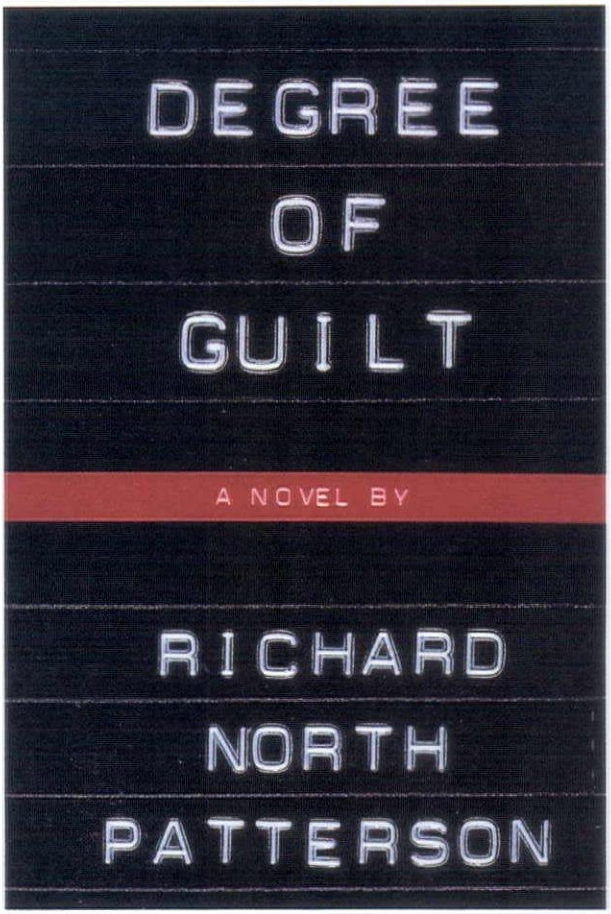
How different are the final products from your original concepts?
In the case of all the designs shown here these were all first sketches, accepted from editorial and marketing without changes. That reinforces the merits of the design.

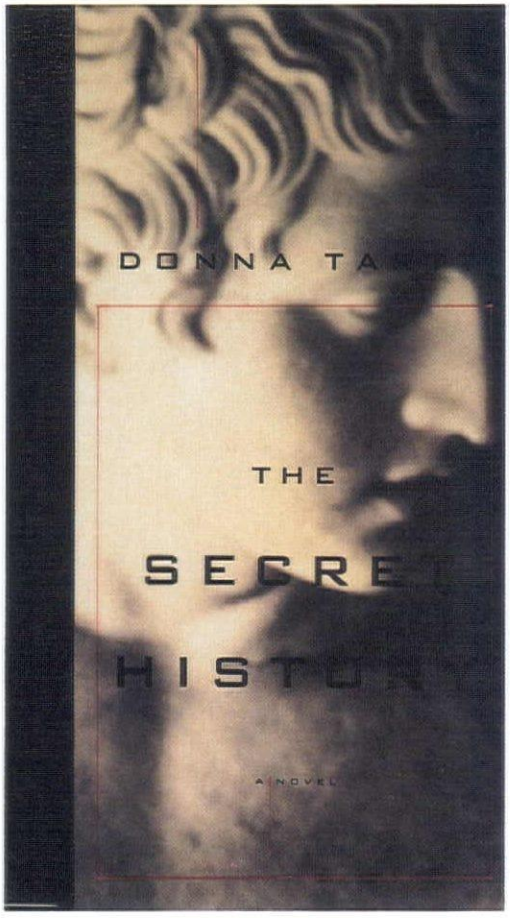
What was your biggest obstacle?
Right now we feel the hardest thing is not repeating ourselves. Using photography to illustrate fiction has become the norm, as has the use of fluorescent inks, metallic inks with matte film, details of heads and type that is relatively small yet perfectly legible. But none of this was true five years ago. The two most popular questions people ask are: 1. Do you read the books? Yes, yes, yes + yes. We cannot imagine successfully approaching this work without some sort of working knowledge of the text. 2. Do you use computers? No, no, no + no. The greatest resource we have is each other, and the support of our publisher, Sonny Mehta. We cannot emphasize enough how important it is for us to strive to surprise him at every turn. He expects no less.

Have your designs been aided or shaped by materials or technology?
As mentioned, modern technology hasn't touched down yet at Knopf, though the computer storm clouds are brewing. We often look to antiquarian sources: 75-year-old title pages, rusted toy tractors or 1950s pulp magazines. We do look forward to translating this into something via computer, but will have to wait and see how each one of us relates to it.

What would you like to design next?
There is always an interesting book on the horizon, or perhaps the challenge of interpreting a new writer.



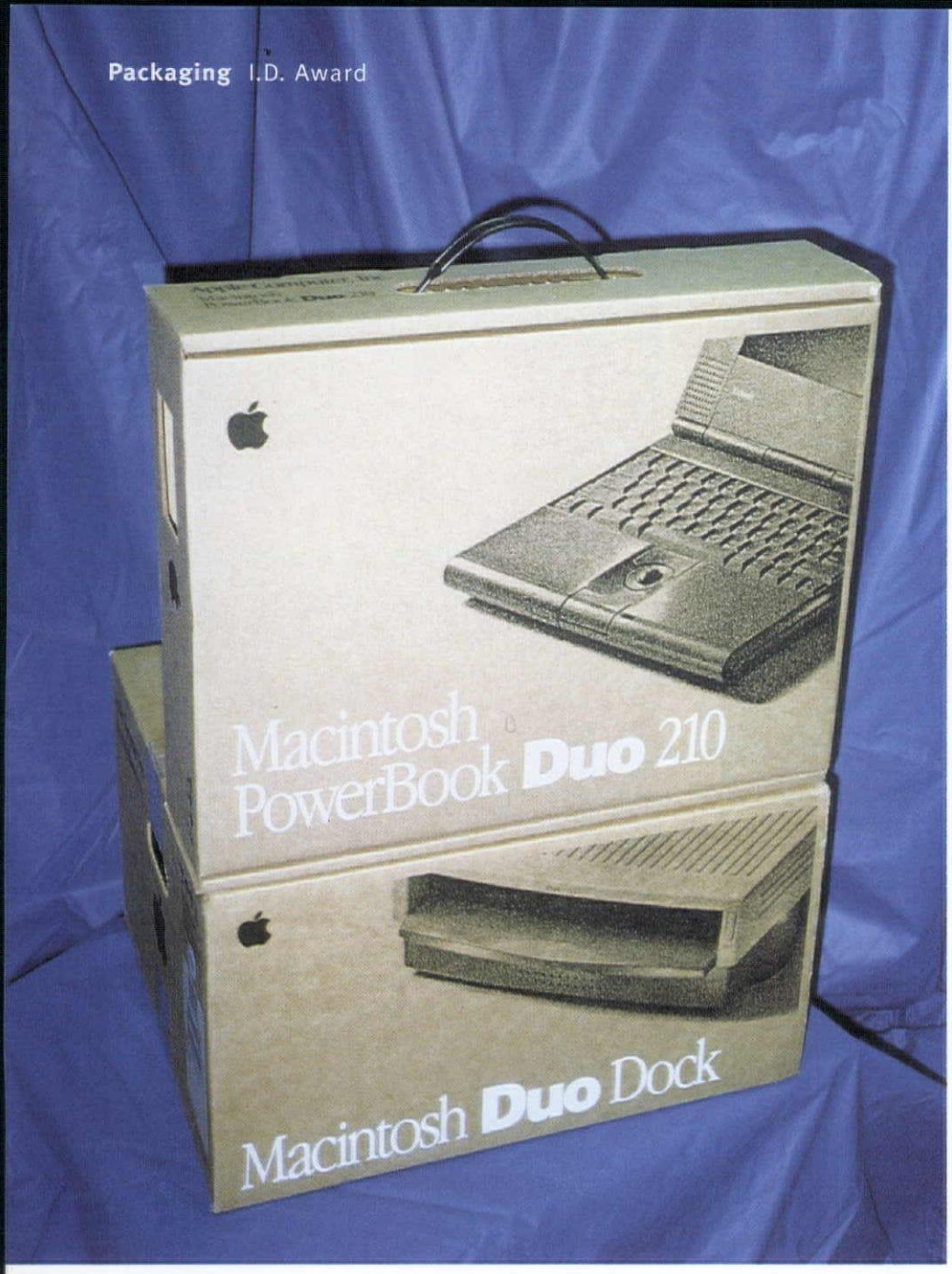




Client/Company
Alfred A. Knopf, New York, NY
and Random House Audiobooks,
New York, NY

In-house Design
The Secret History: Barbara de Wilde
and Chip Kidd, designers.
"Everyman's Library Children's
Classics": Barbara de Wilde, designer.
Peppers (not shown):
Chip Kidd, designer.
Degree of Guilt: Carol Devine Carson,
art director, designer;
Andy Hughes, production manager.
*The Vampire Chronicles Audio Boxed
Set* (not shown): Chip Kidd, designer;
Marjorie Anderson, art director;
Amy Guip, photographer.

Materials/fabrication
The Secret History: Acetate wrapped
around paper-covered book.
"Everyman's Library": two-color
blocking on full cloth, tipped-in
label; Futura and Caledonia type.
Peppers: four offset colors on
coated stock.
Degree of Guilt: typeset with Dymo
labeler, Canon color copied, four-color
separation, printed with
fifth-color black, sixth-color red
and multiple embossing.
The Vampire Chronicles: four-color
and metallic printing.



Macintosh PowerBook Duo System Packaging
"Most companies would just haphazardly throw in a bunch of junk so that it looks like the instrument is protected," noted Isley, "but Apple goes through and organizes everything." Jurors were in agreement that Apple's PowerBook Duo System packaging was spot-on in its simplicity and effectiveness. "The Duo shipping package suggests the easy portability of the product," noted Yamashita. "It has the proportions of a briefcase, as well as a handle." Although the flat-box cardboard form differentiates the PowerBook Duo line from the rest of the PowerBook family, the graphic style makes it recognizable as a Macintosh. "Essentially the cardboard is there to protect the instrument as well as to protect the environment," said Scher. Indeed, throughout the design cycle, assembly-line personnel and engineers from each product manufacturing site worked with cushion and carton samples to ensure that the ergonomics of the package worked within their process limitations.

Client/Company
Apple Computer, Inc. Cupertino, CA.
Roger Mohme,
Duo System project leader;
Dave Rothschild,
Duo System marketing manager.

In-house Design
Apple Computer, Inc., Santa Clara, CA.
Leslie Lindsay,
portables packaging engineer;
Peggy Jensen and Jane Rosenbush,
graphic designers.

Consultant Design
Falcon Foam Plastics, Inc.,
Los Angeles, CA.
Stuart Honma, Duo Dock cushions.
Styro-molders Corp.,
Colorado Springs, CO.
Shell Bieker, PowerBook Duo cushions.

Manufacturers
Colorado Container Corp., Denver, CO.
Styro-molders Corp.,
Colorado Springs, CO.
Pacific Southwest Container, Inc.,
Modesto, CA.
Foam Fabricators, Ltd., Modesto, CA.

Materials/fabrication
Flexo lithography printing; corrugated fiberboard; shape-molded expanded polystyrene.



Verve CD Covers

Packaging for a series of 10 CDs for Verve Records' Essential Series won praise from the jurors for its charm and simplicity. There have been numerous record reissues in recent years that have capitalized on the elegiac black-and-white photographs taken of jazz greats such as Sarah Vaughan, Charlie Parker, Dinah Washington, Louis Armstrong and Billie Holiday. With this in mind, Verve decided to differentiate its series by using illustrations by artist Laura Levine. The unassuming, quirky covers, which were based on photographs of the musicians, have actually become an effective marketing tool in a most competitive industry. "I like the fact that someone's established a series identity based just on illustration, on graphic technique," asserted Isley. "These show a lot of caring for the subject matter," agreed Scher.

Client/Company
Verve Records, New York, NY

In-house Design
Polygram Records, New York, NY.
Alli Truch, art director;
Laura Levine, artwork;
Patricia Lie, inside layout;
Michael Lang, project supervisor.

Materials/fabrication
Shorewood type.



Gaea Personal Care Identity & Packaging

"This is terrific when you consider what's probably at home in your bathtub right now," said Scher, who suffers, in her words, from the "bubble-bath in horribly shaped bottles" syndrome. Named after Gaea, the pre-Hellenic earth goddess and mother of the Titans, this system for a new line of personal care products was created by Seattle-based ABC Design for "easy visual identification." The packaging, like the text that explains its contents ("These are products of which we're sure [Gaea] would approve. Nothing we create does harm to her animals"), is purely PC "in keeping with both the environmental and cost consciousness of the client." Highly recyclable bottles and 100-percent post-consumer waste recycled papers bear the imprint of the full-figured earth mother to distinguish these products from the client's existing household line. "As a genre, soap products are marketed almost entirely by their packaging," said Yamashita. "And this system is very intelligent and seductive."

Client/Company
Greenway Products, Inc.,
Port Townsend, WA.
Dianne Roberts,
marketing communications manager;
Jim Whittaker, chairman,
board of directors.

Consultant Design
ABC Design, Seattle, WA.
Linda Muggli, designer, illustrator;
Pamela Mason-Davey, copywriter;
Dan Muggli, project coordinator.

Materials/fabrication
One-color printing; #2 HDPE bottles;
80 lb. Simpson Quest cover stock;
Copperplate Gothic, Thirty One BC,
Garamond Three, Berthold Bodoni
and DIN Engschrift type.

Warner Bros. Promotional CD Packaging
Jurors agreed that the various designs explored in the Warner Bros. CDs presented here show particular sensitivity to the artists' vastly different music styles, which is important since they are sent to industry executives, music critics and disc jockeys. Noted Yamashita of R.E.M.'s "Automatic for the People" special package, "The wood container and inner shots of the band fit R.E.M. well: droning, sad, percussional." Similarly, Isley noted the relevance of the K.D. Lang "Ingénue" CD packaging to her music, which is simple, strong and unaffected. The corrugated cardboard promo CD pulls no punches and "ties up the image of what her music is all about." Perhaps most indicative of a recording artist's impact on CD packaging is Prince's new promo. "Prince has created his own kind of world with clothes and design," commented Yamashita about the gold foil–covered box with purple embossing. "I think it is perfect for the audience," concluded Scher. "This is the essence of Prince, just like Helvetica is the essence of Knoll."

Clients/Company
Warner Bros., Burbank, CA and
R.E.M. Athens Ltd., Athens, GA;
Paisley Park, Chanhassen, MN;
Sire Records, Burbank, CA.

In-house Design
R.E.M.: Tom Recchion, Jeff Gold,
Michael Stipe, Jim Ladwig,
art directors;
Tom Recchion and Michael Stipe,
designers;
Anton Corbijn, photographer.
Prince: Jeff Gold and Greg Ross,
art directors, designers;
Sotera Tschetter, creative director;
Jeff Katz, photography;
Laurie Griffin, typography;
Lorna Stovall, hand lettering.
K.D. Lang: Jeri Heiden, art director;
Jeri Heiden and Greg Ross, designers;
Glen Erler, photographer;
Doyald Young, name and title logotype.

Materials/fabrication
R.E.M.: wood; cardboard;
plastic; vellum and cotton ribbon.
Prince: debossed and metallic
gold foil–stamped love symbol
on jewel cases and norelco boxes.
K.D. Lang: offset lithography; E-flute
cardboard with liner and belly band
printed in one-color on recycled
stock; button and string closure.





Sony Telephone Packaging

In the telecommunications industry, multicolor graphics and wasteful polystyrene foam are standard ho-hum fare, which made Sony's subtle phone packaging a welcome change in the jurors' eyes. "This is progress," said Scher, who noted that huge companies such as Sony usually "don't think external packaging is important." Made of recyclable cardboard offset-printed with simple graphics, the Sony IT-B5/IT-B3 system package is a one-piece, no-waste, color-coded box that works well displayed in both vertical and horizontal formats. "Loosing the foam and excess material was the first step," says the project's senior designer Masayuki Hata. "Our next goal is to replace the recycled plastic bags." Projected sales for the company's first "Slim Line" style phone was half of what the actual sales have proved to be, thanks in large part to the package, which echoes the simple, attractive and highly functional telephone within.

Client/Company
Sony Corporation of America,
Park Ridge, NJ

In-house Design
Masayuki Hata, senior designer.

Materials/fabrication
Offset printing; recyclable cardboard.

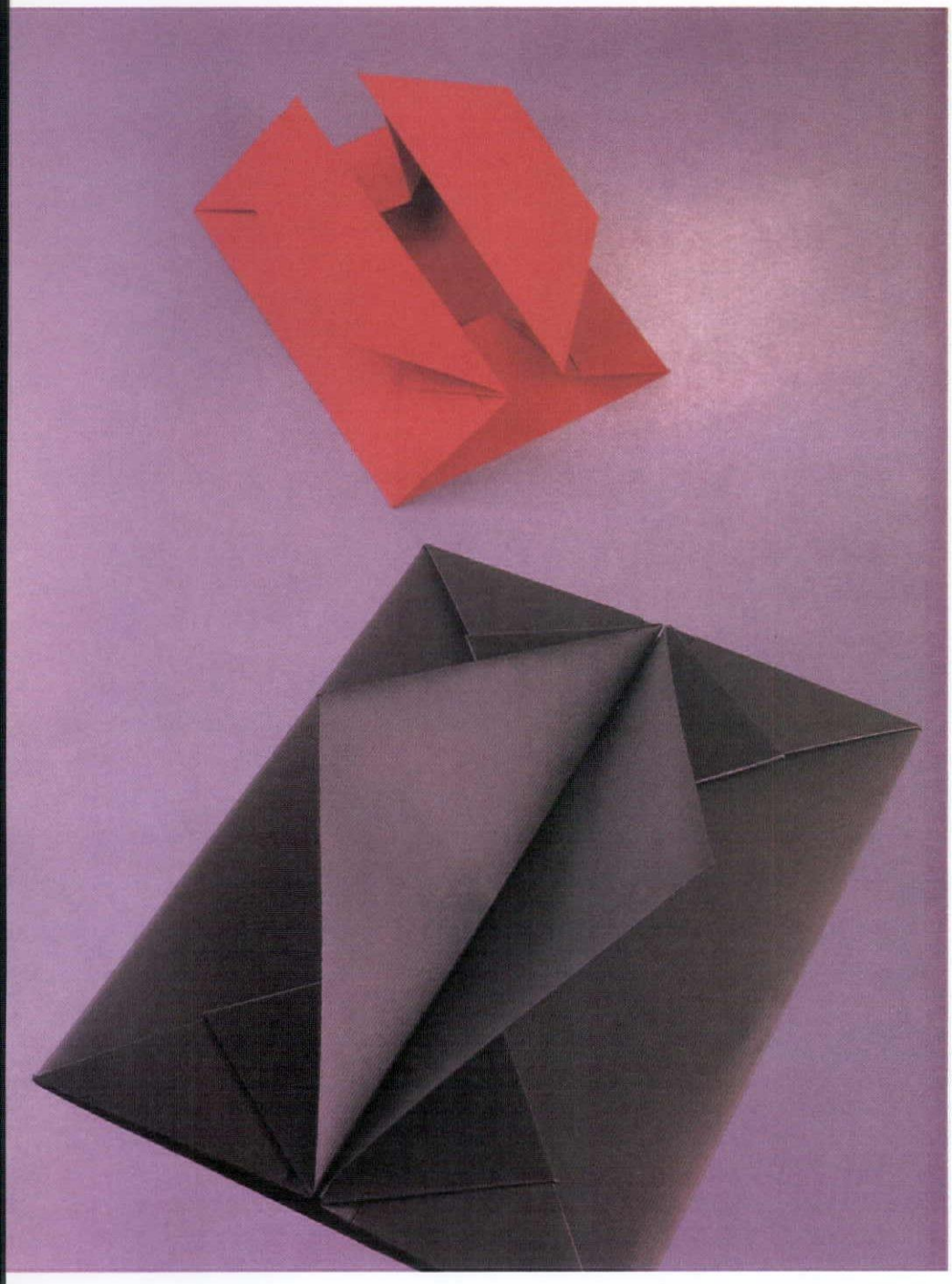


Knoll Finish Sample Boxes
"I'm so sick of seeing sample chips on chains," asserted Isley. "They are much more useful in a box like this," he said referring to the Knoll Group's simple yet effective alternative. Made in different sizes to accommodate wood and metallic sample chips that aid clients in choosing various finishes for contract furnishings, the boxes provide a color reference for easy distribution and company recognition. "These boxes are perfect for the product and the company," said Scher, who was relieved that Knoll designers chose to construct the box from an elegant cover stock rather than from ubiquitous cardboard. "The feel is satiny and the quality is consistent with Knoll's identity," agreed Yamashita, noting that the stock is uncoated, therefore considerate to the environment.

Client/Company
The Knoll Group, New York, NY

In-house Design
Knoll Graphics, New York, NY.
Alison Choate, design director;
Alan Bianchi, designer.

Materials/fabrication
Offset printing; Starwhite Vicksburg 100 lb. cover stock; smooth channel score and die cut; Helvetica Heavy, Bodoni Book type.

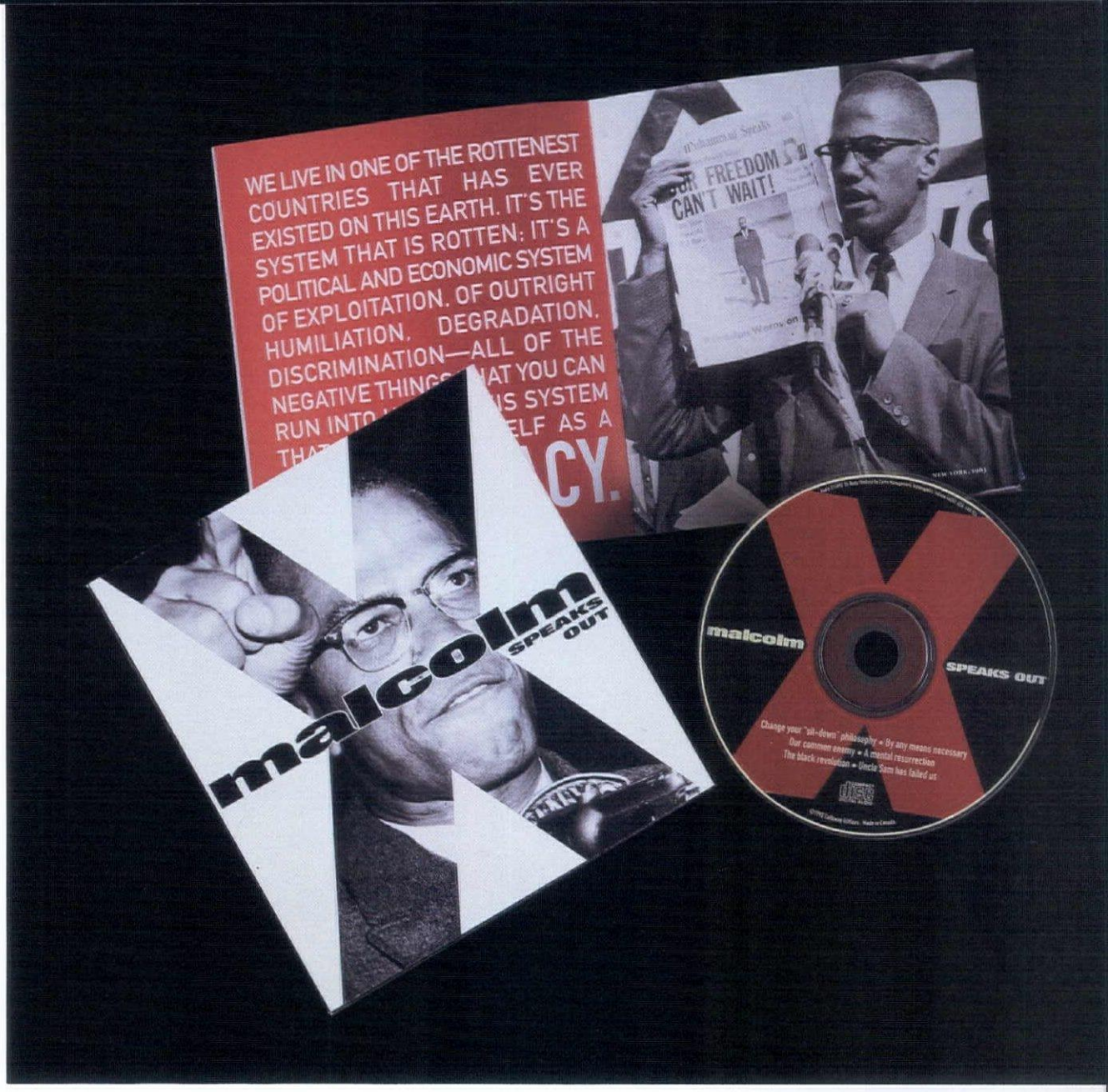


EJO Origami Presentation Folder
Eric Jones of the Staten Island–based Jones Studio is so confident of his EJO origami presentation folder that he provides an unconditional money-back guarantee with every purchase. It's no wonder, since these innovative folders seem to be exactly what the jury has always been looking for. "Unlike a lot of the other packaging we've seen today, the EJO does not sell anything," noted Isley. "It's more than just a container." Jones and creative director Pui-Pui Li's study of origami folding techniques led to the design of the EJO, which securely holds flat items of assorted sizes and shapes. Business cards may be placed in a small slot, thus acting as a presentation label. Rendered from a single blank piece of paper without cutting or gluing, the origami folder is a low-tech, Zenlike solution to presentations. "Finding a presentation folder as nice and simple as this is next to impossible," concluded Yamashita.

Client/Company
Jones Studio, Staten Island, NY

In-house Design
Eric Jones, designer;
Pui-Pui Li, creative director.

Materials/fabrication
Machine-scored and hand-folded Strathmore series 400, Wyndstone Tuxedo and Curtis linen 80 lb. stock; optional letterpress printing, foil-stamping and embossing.



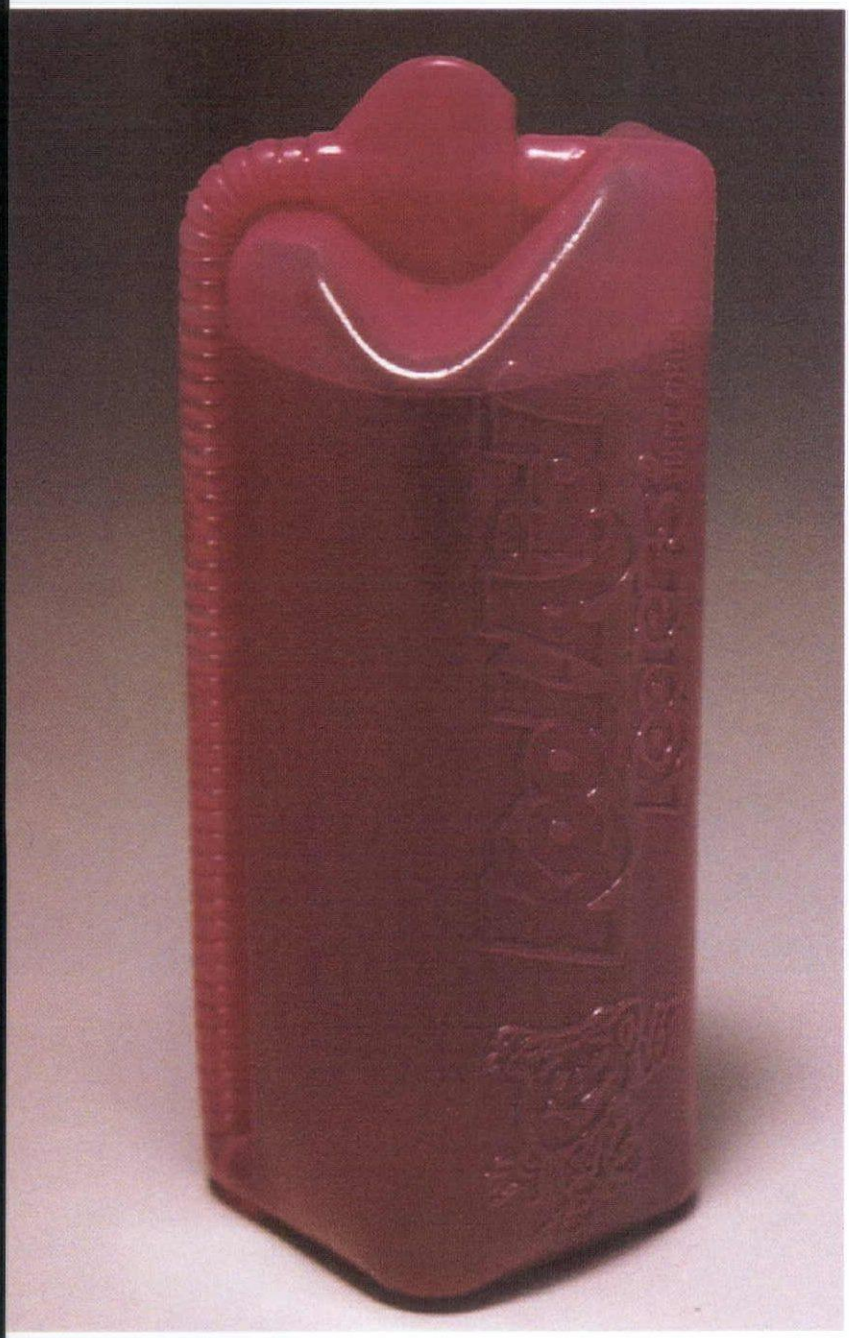
Malcolm X Speaks Out CD

Initiated long before Spike Lee's movie of Malcolm X's life was released, Callaway Editions' "Malcolm X Speaks Out" effectively creates a portable portrait of the charismatic leader through his own words and pictures. "It's such great subject matter that the project is bound to be compelling," said Yamashita of the "BoundSound Book," which combines vivid black-and-white photographs with text and sound bites on an accompanying CD. Indeed, the designers selected visual and verbal information that would have a powerful and immediate impact. Created specifically for a younger generation that has become enthralled by Malcolm X through the movies and hip-hop culture, the package places maximum emphasis on the "X," which, as Scher expressed, is an element imbued with "guaranteed power."

Client/Company
Callaway Editions, New York, NY.
Nicholas Callaway, president.
True Sims, vice president, production.

Consultant Design
Reiner Design Consultants,
New York, NY.
Roger Gorman, creative director;
Rick Patrick, designer.

Materials/fabrication
Sheet-fed offset in three colors;
80 lb. St. Lawrence Matte stock;
perfect-bound; UV lamination on
10 pt. C/I/S Carolina, various type.



Kool-Aid Plastic Drink Box

Overjoyed to come across interesting packaging aimed at a mass-market, the jury fairly bubbled over with praise for the Kool-Aid Plastic Drink Box. "If I were eight," said an animated Scher, "I bet I would love this!" Created by consultants Andrew Kostanecki, Inc. as a low-cost, easily manufactured container that is "lunch-boxable, easily opened and child-friendly," the Kool-Aid Drink Box appealed to the jurors for practical and fantastical reasons alike. The spill-resistant bottle, which jurors claimed resembles something out of your grandpa's medicine chest or a creature from *Aliens*, is easily grasped by small hands and includes a built-in straw. But the container's well-thought-out features were secondary to the jury, who proved more excited about the product's post-drink possibilities. "I like this because of the things you could do with it afterwards," asserted Isley. "Look. You can make an elephant!"



Client/Company
Kraft General Foods, White Plains, NY.
Richard Kaufman, packaging research;
Theodore Kovacic and Matt Bostwick,
beverage research managers.

Consultant Design
Andrew Kostanecki, Inc.,
New Canaan, CT.
Andrew Kostanecki, president;
Robert Brainard, associate;
Patrick Nolan, junior designer.

Materials/fabrication
Extrusion blow-molded, low-density
polyethylene.





Inch Pack CD Packaging

"You know how difficult it is to open CD packages," lamented Yamashita, who got nods from the rest of the jury. "Well this is a really nice way to handle it." The Inch Pack is easy to use, durable and can provide 15 percent more surface area for graphics than the standard jewel boxes that drive even the most nimble users into blind rages. Rather than struggle with a difficult-to-open hinged cover, the consumer merely slides a thin plastic drawer out of the container to reach the CD within. David Cowan, chief designer of the Brooklyn-based Inch Inc., built the package to provide a Lego-like stacking capability that enables the cases to form a modular storage system without racks. Less likely to end up in the waste-stream because of rugged durability, the Inch Pack incorporates at least 10 percent recycled, post-consumer plastics into its fabrication. "You can't say that it's environmentally unsound just because it's made of plastic," concluded Scher. "It is socially conscious because you're not throwing it away."

Client/Company
Inch Inc., Brooklyn, NY

In-house Design
David Cowan, chief designer;
Dominic Sinesio, designer;
Ken Bosley, engineer;
Matthew Pacetti, graphic designer.

Materials/fabrication
High-heat polystyrene; injection molding; Sonic Weld; LangenPac insertion machine.



Vertech Packaging
"I could see skiers loving this," commented Scher about the packaging for the Vertech Wrist Instrument, "since the product is a real gadget." A high-end product designed to quantify ski or hiking performance, the instrument measures altitude, daily descent, vertical rate of descent and number of runs skied or feet climbed. The triangular box, which moves up and down telescopically, cleverly echoes the function of the product and can be displayed both vertically and horizontally. In a market dominated by high-gloss packaging, the chip-board box fulfills the designers' goal of developing bold, innovative and ecologically sound packaging that stands out as trend setting. Jurors noted, however, that the eco-friendly container stands in high contrast to the actual accessory, which is made of plastic.

Client/Company
Avocet, Inc., Palo Alto, CA.
Rick Boucher, vice president, marketing.

Consultant Design
Damore Johann Design, San Francisco, CA.
Rita Damore, art director; Rita Damore and Robert Mesarchik, designers.

Materials/fabrication
Offset lithography; A-Board stock; Industria and Gill San type.



Client/Company
Goods!, Berkeley, CA.
Sigmar Willnauer, product chief.

In-House Design
Sigmar Willnauer, product chief.

Consultant Design
Middendorf Design, San Francisco, CA.
Claudia Middendorf, principal.

Materials/fabrication
Offset printing; recycled double-faced corrugated craft board, 100 lb Manila Springhill Tag, vegetable-tanned American leather or custom-formulated rubber-blend; Copperplate Gothic, Universe 57 and Linoscript type.

Zip-Light Package

"This matches the lamp's identity perfectly," said Yamashita of Middendorf Design's Zip-Light packaging. (The light itself received I.D.'s Best of Category award in Furniture.) Inspired by what the designers term "rigorous common sense," principal Claudia Middendorf and Goods! product chief Sigmar Willnauer created an ecologically sensitive solution with showroom quality. "A warehouse aesthetic would not be acceptable for this product," they maintained. Jurors were particularly impressed with the package's thrifty use of left-over product material. "The leather and rubber handle and ties indicate the model's color and material," noted Yamashita. The Zip-Light portfolio requires no additional packing to transport it from the store to the purchaser's location — "a benefit to both the consumer and the environment," Isley concluded.

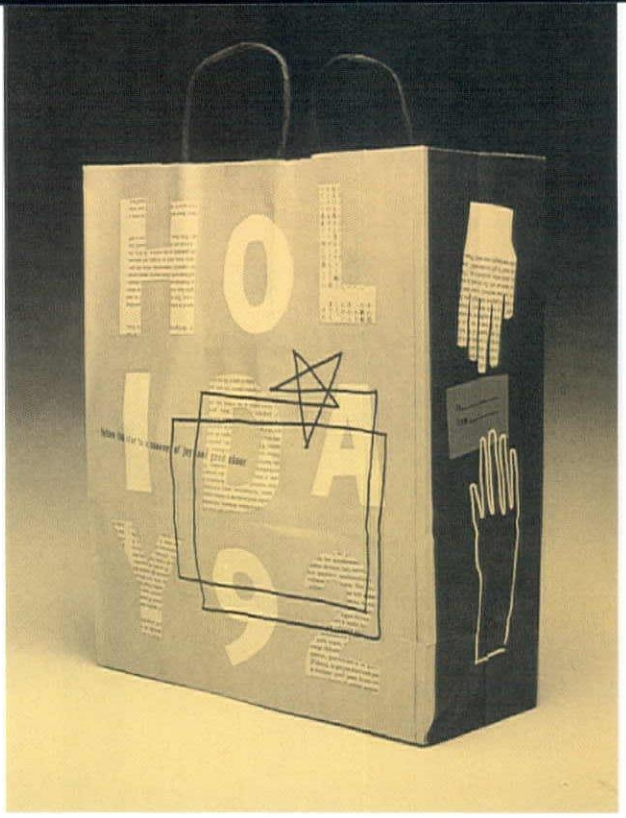


Vistalite 300X Headlight System Packaging
Despite the fact that most bicycle enthusiasts tend to be environmentally conscious, packaging for bicycle products in the past has been singularly eco-insensitive. Designers at Vistalite Inc. decided to take a stance against this with low-key packaging made of recycled cardboard. "Normally these products come in boxes marked by flashy color and high-gloss varnish," noted Yamashita of the 300X series packaging. Opening up the box, whose plain cardboard background is lightly overlaid with a green, red and blue illustration of a bicycle light, reveals information about Vistalite as well as user specifications for the halogen headlight. All of the information necessary to assemble the light is printed on the inside flaps, eliminating the need for excess paper inserts. "This company has really been able to separate themselves from the competition," noted Isley. "I would say the product is more appealing because of the box's lack of flash."

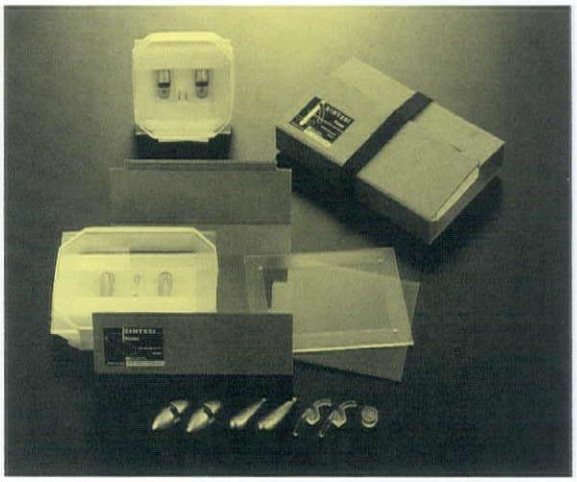
Client/Company
Vistalite Inc., Lancaster, PA

In-house Design
Cathy Choi, graphic designer;
Robert Choi, executive vice president.

Materials/fabrication
Uncoated, partially recycled SBS material.



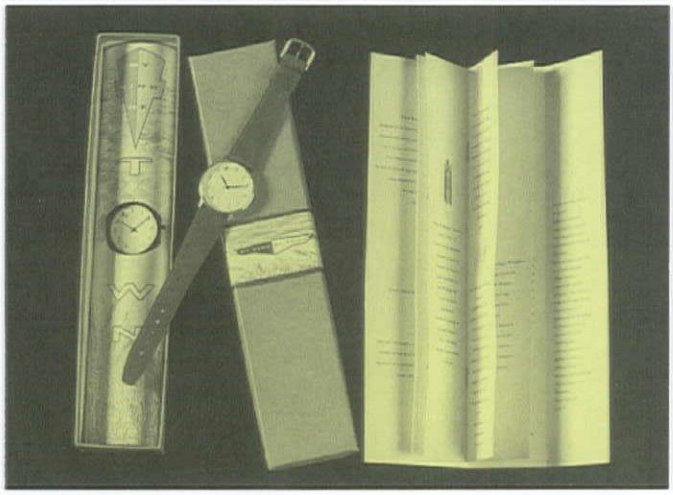
Bloomingdale's Holiday Bag
The in-house design department of Bloomingdale's in New York created this shopping bag to illustrate the concept of gifts and to promote the excitement of the holiday season. The bag, covered with festive reds and silvers, incorporates texts in several languages that have to do with gift giving. Cheery slogans — "follow the star to a season of joy and good cheer" — hype the holiday and evoke in the consumer a feeling of generosity that no doubt also benefits the store.



Sintese Photo Frame Packaging
"These are quintessentially Japanese," noted Yamashita of Osaka-based Jun Sato Design Inc.'s sparse packaging for the Sintese photo frame. "In the genre of the superplain cardboard," commented Isley, "these were really well done." Comprised of nothing more than heavy corrugated cardboard, a black-and-white label and thick black rubber band, the package provides protection to the frame inside as well as an impressive minimalist aesthetic.



Lilliput Compilation CD
Designed as a visual and musical overview of the London-based independent label 4AD, the Lilliput compilation CD caught the jurors' eyes for different reasons. The low-tech, cardboard look of the cover, which is seemingly bound together by packing tape, is in contrast to the book's inner pages, which flaunt high-gloss photos and maximum design. "This has a really inviting flavor," said Scher.



My Kind of Town Box
This packaging for a watch that is, in Tanagram, Inc. designer Anthony Ma's words, "specific to the energy and environment of Chicago," where the designer is based, pleased the jurors for what Yamashita termed "imagination with simplicity." Indeed, the only design element on this plain particle kraft box for the My Kind of Town watch is the label, which echoed the quirky sense of humor of this Windy City product.



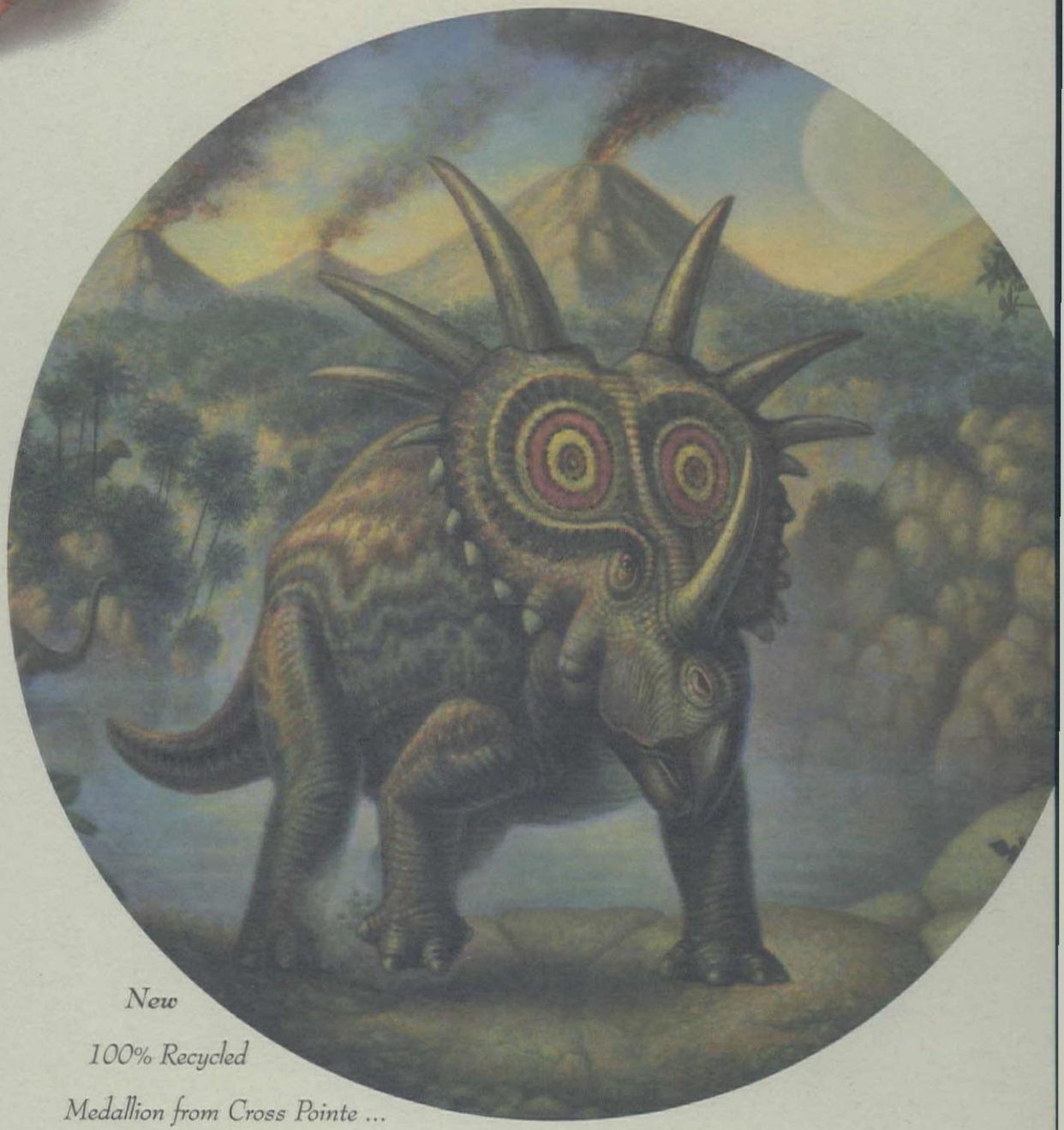
French Paper Company Sample Folder
"This is an accurate representation of what this paper really is," noted Isley of Minneapolis-based C.S. Anderson's French Paper Company Sample Folder. Indeed, the two pads of paper enclosed in the folder hold blank sheets of 100-percent recycled paper, which can be used as a notebook after displaying French's wares. The package's simplicity of construction and materials reflects the utility of these basic American industrial papers.



Guess? Eyewear Case
To create a distinctive packaging look for the Christmas season, New York–based firm Parham Santana Inc. took these advertising images from the Guess? Jeans campaign and applied them to an aluminum eyewear case for the sportswear company. "The Guess? ad campaign as such didn't really do anything for me," noted Yamashita, "but it looks quite good on these cases." A sleek matte finish heightens the aluminum's lustrous appearance, making these cases definite keepers.

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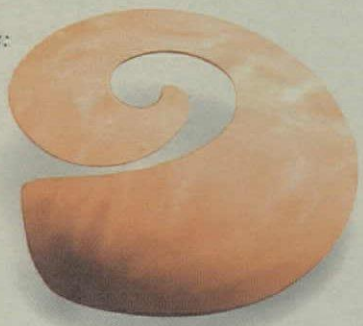
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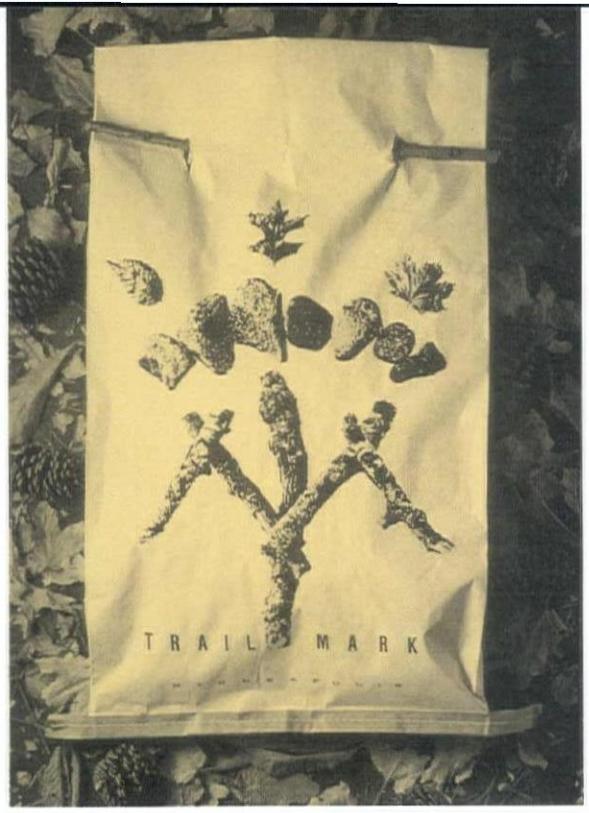
it survival of the best-designed. The distinctive markings of the Styracosaurus dinosaur stopped his enemies in their tracks. Today we borrow nature's markings to "knock'em dead" in gentler fashion. The same principles of Natural Selection apply at Cross Pointe. Each of our papers must measure up to our own continually-rising recycled paper standards. That's why new Medallion is made with 100% de-inked recycled fiber, including at least 15% post-consumer waste. Now in two finishes: naturally printable felt and new vellum. With two new double thick cover weights. And an entirely new, rich color palette. All acid free. So for your next brochure, direct mail campaign or annual report, make the naturally better selection. For quality printing for your budget and for our environment, specify new Medallion from Cross Pointe.



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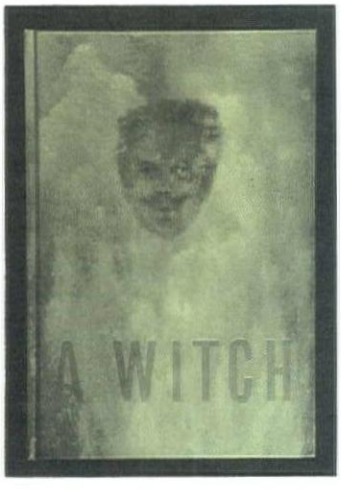


Trail Mark Packaging System
Minneapolis-based Joe Duffy Design's Trail Mark packaging system echoes the natural outfitter-type sensibility of the retail store it services. "It's very Daniel Boone," commented Yamashita of the system, which uses feed bags, bailing twine and wooden dowels. Although Duffy's packaging solution is environmentally friendly, the jurors found the bags user unfriendly. "Perhaps they should have used a twig instead," noted Isley wrily as he struggled to remove the dowel to open the bag.

Crate & Barrel Pizza Set
All jurors agreed that Northbrook, Illinois–based Crate & Barrel designer Sandro Franchini did a good job of making this pizza-making kit as appealing as possible using a modicum of design tricks. The box that houses the kit is made of plain white cardboard, the top of which has the words "Pizza Set" written in the kind of vegetables one would find on top of a pie. "Good use of broccoli!" concluded Scher.



A Witch Book Jacket
"In order to express the volcanic mood of the text, we integrated images of fire with period photographs," says art director Robert Shapazian of the Venice, California Lapis Press book, *A Witch*, by early 20th-century Swedish writer August Strindberg. All jurors agreed that the excessive quality conveyed by the images, in addition to the heavy paper, contributed to the publisher's intended visceral effect.



Environments

Raw concrete, exposed metal and sandblasted glass interiors have become ubiquitous in the last two years as the 1990s reaction to the excessive '80s continues this year in the Environments category. Jurors Max Bond, Peggy Deamer and Michael Donovan cited a proliferation of interiors that incorporate the use of elegantly applied industrial materials. While these projects appeal to a current revision of a Modernist belief that materials should be used in a straightforward fashion without unnecessary decoration, those designs that stood out from the rest possessed a quirky individuality.

An example of this are the two projects awarded Best of Category this year: the self-styled offices of Jim Jennings Arkhitekture and the Kuth/Ranieri LEF Foundation offices. With their moveable partitions and storage elements, both projects were awarded for their refinement of materials, inherent flexibility and unique characteristics. Among the I.D. Award winners, the JSM Music Studios by Hariri & Hariri demonstrates how the designers' inventive use of seemingly neutral materials — plaster, steel and glass — can be used to create unique spatial and visual effects.

This is not to say that everything entered this year was of a single type or style. Design vocabularies among the entries varied as widely as the designers and clients who conceived them. Jurors were particularly attracted to those designs that demonstrated strong, personalized statements and a sense of craft epitomized by Jordan Mozer's elaborately baroque design for the Cypress Club restaurant.

Unfortunately, much of the exhibition and trade show designs entered this year left jurors feeling that they were too often compromised and overwhelmed by their commercial intentions. Perhaps this is why they chose to award two exhibitions that aimed to help people understand how space can be used to manipulate the viewer: "Sighting the Gallery" demonstrates that even the neutral "white box" affects the way people view art, and "Emotional Transportation" proves that ordinary materials displayed artfully can have a profound effect on people's perception of their environment.

Surprisingly this year computer technology seemed to play a minimal role in the design process or aesthetics of the winners, with the notable exception of the Bankers Trust Command Center. Jurors would like to believe that this is because in a world bombarded with electronic media we need real places with genuine, solid materials. But even with the emphasis on the material world and worldly pleasure and comfort, projects that aimed to improve the quality of the public realm were conspicuously missing this year.



Jurors Max Bond, Peggy Deamer, Michael Donovan
Moderator Julie M. Trelstad

Best of Category

25 Brush Place Studio

When Jim Jennings Arkhitekture set out to create its own studio, the designers knew they wanted the space to represent the practice's philosophy of design, which is a commitment to contemporary technologies and materials. Because the office occupies one room measuring only 22 by 60 feet, the practice also required a flexible work environment. Situated within the shell of a 1934 furniture manufacturing plant, the office features drawing tables, workstations and a conference room that can be adjusted, moved or removed easily.

According to the architect, the inspiration for the circular, portable conference room is based on the ceremonial social clubs of the Anasazi Indians, which were round enclosures for gatherings placed within the rectilinear pattern of stone cities. Rather than copying the forms of the Anasazi, however, Jennings explored how the objects were used to modulate and control the space; his rendition in standard-sized clear anodized aluminum sheets forms a distinctively modern enclosure. Jurors cited the custom furniture and partitions such as the entryway, which consists of an indoor screen in sandblasted glass and galvanized steel gates that can be shut tight at night, as an example of the architect's command of materials. The tiny holes in the shutters create a serendipitous pinhole camera effect, projecting tiny, upside-down images on the sandblasted glass screen. Jurors noted that this was an elegant solution to the onerous problem of security and a graceful blending of an industrial and a refined aesthetic.

Jurors commended this project for the architect's artful use of standard materials such as aluminum and glass. "The studio seems honest about its construction," noted Deamer, while Bond pointed out that "the design pays tribute to the elegance of the old building, while working in an up-to-date industrial aesthetic." Although jurors saw many projects using a similar aesthetic, they felt this studio's combination of refinement and directness of construction made it worthy of high honors.

Jim Jennings is the principal of Jim Jennings Arkhitekture in San Francisco, where he received his Bachelor of Architecture at UC Berkeley in 1977. He currently teaches at the California College of Arts and Crafts.

Who initiated the project?
I did. We moved our offices into a new location.

What was your major influence?
Ancient architecture, Robert Maillart, P.L. Nervi, Jean Prouve, Carlo Molino, Eileen Gray, Luis Barragan, the Eameses, Kahn, Schindler and Frank Lloyd Wright are all contained in this project, although some more obviously than others.

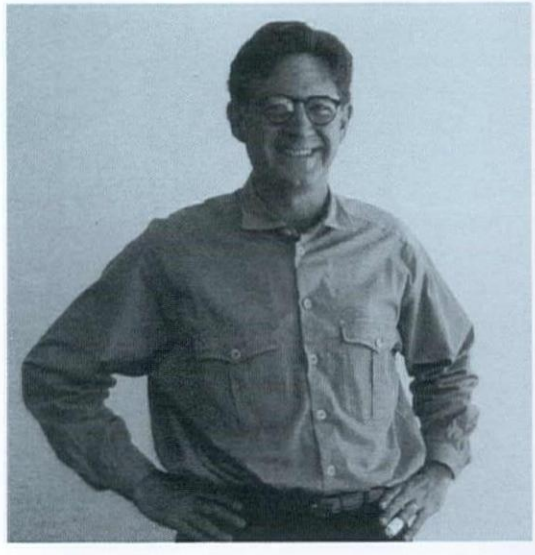
What alternatives were explored?
No alternatives were explored once the scheme was determined, except in the design of specific details.

How is this project like or unlike anything you've designed previously?
It is different in two respects. First, it was designed for me, and second, the traditional realm of architecture — the building's structure — is less important here than are the objects within the space.

What was your biggest obstacle?
As always, it is a toss-up between time and money.

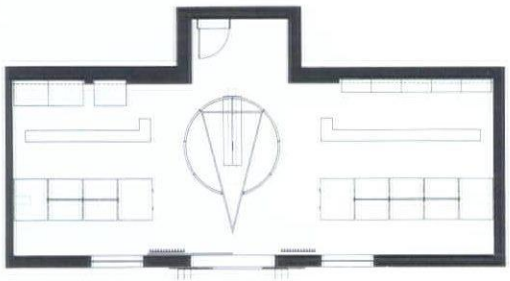
Has your design been aided or shaped by materials or technology?
All of the design's elements — table tops, undercarriage structures, steel shutters, chairs and the aluminum room — are shaped by the sizes and characteristics of the materials used. The aluminum "Kiva" evolved much in the way that the original architecture did, while the dimensions of the materials used (panels rather than mud bricks) determined the diameter of the room, and the limitations of the material made an the outer framework necessary. Together, the interior skin of the panels and outer skeletal frame make a very rigid structure. Another example is that each section of the table top and separate, portable drawing board are made from the same sheet of plywood without waste of material.

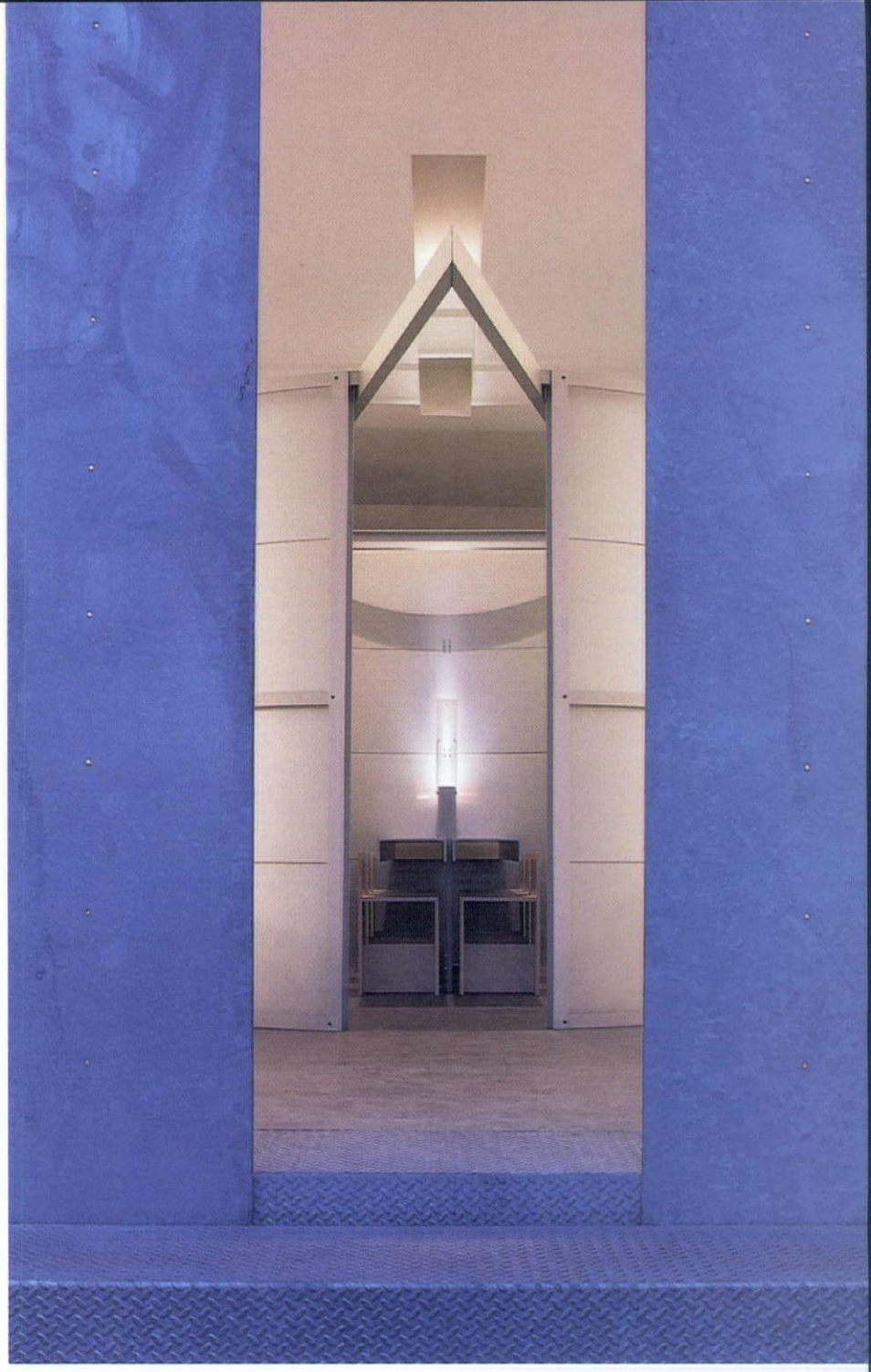
What would you like to design next?
Furniture and objects smaller than architecture. I never want to stop making architecture, but I am very interested in design and the effect of scale on materials.



Jim Jennings of Jim Jennings Arkhitekture.







Photography by Alan Weintraub

Client/Company
Jim Jennings Arkhitekture,
San Francisco, CA

In-house Design
Jim Jennings, principal in charge; John Holmes, project architect.

Materials/fabrication
Conference room: clear anodized aluminum panels and machined frame. Radiators: enameled steel, hot-water supply and return, custom fabricated mounting brackets. Steel and glass door: steel, etched tempered glass, stainless-steel sliding hardware. Steel shutters: 1/4-inch galvanized steel plate, stainless-steel sliding hardware and locking mechanism. Wood and glass door: ebonized white oak, clear tempered glass. Tables: steel, bleached birch plywood, aluminum lamp brackets with steel rods providing adjustable drawing-board positions. Chairs: bleached maple plywood. Floor: Ardex synthetic self-leveling filler.

LEF Foundation

For the offices of a non-profit arts foundation that awards grants for projects that connect art with social and community needs, designers Byron Kuth and Elizabeth Ranieri (in partial collaboration with Jim Jennings, who served as the registered architect of record) devised a plan for placing required storage systems on tracks that allow them to roam free in a converted 200-year-old stone winery building. Jurors found the solution, which allows for the flexible rearrangement of the space and elements within it, ideal for the program, which required file storage, a vault for drawings, offices for a director, a library and open gallery space.

Jurors cited the project as an example of how furniture can be used as architectural elements to delineate space . Said Deamer, "The relationship between furniture and architecture is blurred here." The designers thought of the mobile pieces as not only part of the architecture, but as sculptural expressions of the building's living inhabitants, evocative of the relationships between art, architecture and society. Donovan pointed out the striking "anthropomorphic quality" of the cabinets in the details, such as in the way that the "legs" cross each other. Bond lauded the project's use of industrial elements in a way that contrasts rough and smooth surfaces, old and new materials. Ultimately, jurors commended this project above others because it not only provided a flexible and imaginative solution to the program, but also brought with it a subtle use of metaphor and the sensitive use of materials.



Elizabeth Ranieri and Byron Kuth of Kuth/Ranieri.

Elizabeth Ranieri and Byron Kuth both graduated with a degree in Architecture from the Rhode Island School of Design. In 1988, they relocated to the West Coast to teach at the California College of Arts and Crafts. They established Kuth/Ranieri in 1989.

Who initiated the project?
The LEF Foundation, which funds projects that focus on the integration of art and the environment, came to us for the design of a new center that would include a gallery, conference room, library, offices for the executive director and support space. Our approach was to make objects out of the individual elements required by the program and to let them "roam" throughout the space.

What was your major influence?
In representing the objectives of the LEF Foundation, we gravitated toward a design that focus on details that both represent the movement of the human body and echo the clean lines of Minimalism. To do this, we alluded to living forms within the geometric confines of the cabinetry.

What alternatives were explored?
Throughout the project, we explored the relationship between the construction of frame and skin. Walls, storage units and moveable panels all portray their essential construction. The materials, connections, fasteners and assembly techniques all went through a great deal of investigation and refinement.

How different is the final product from your original concept?
The project is actually very close to our original concept. The difficulties we encountered were for the most part technical, but they were not significant enough to alter our original approach. Because we work in model from the initial phases of any project, we had a very clear idea of the spatial and formal relationships that determined the final outcome.

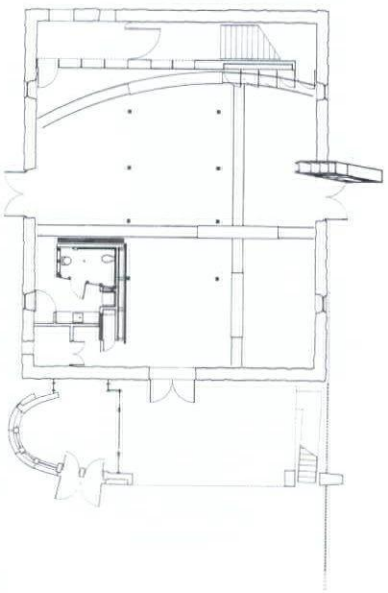
How is this project like or unlike anything you've designed previously?
The project is individual in that the work is highly site- and program-specific. It is consistent, however, with the greater body of our work that addresses ideas regarding the interpretation and presentation of culture.

What was your biggest obstacle?
In order to establish a neutral but efficient background space we had to develop formal solutions addressing HVAC systems, seismic bracing, electrical outlets and lighting. They had to compliment our intervention in the space without disrupting the character of the existing building.

Has your design been aided or shaped by materials or technology?
In terms of the technics of mobility, we initially thought of the storage units as boats with rudders. When we understood the technics in terms of a train, we developed a system that allowed the units to glide across the tracks through space.

What would you like to design next?
We are moving away from an analytical approach toward a more emotional one. We are finding that the work coming out of our office now is much more eccentric.





Client/Company
LEF Foundation, St. Helena, CA.
Marina Drummer, executive director.

Consultant Design
Kuth/Ranieri, San Francisco, CA
with Jim Jennings Arkhitekture.
Byron Kuth and Elizabeth Ranieri, principal designers; Douglas Thornley, project manager (space); David Robb, project manager (furniture). Cello + Mandru Construction Co., general contractor. Joe Owings Design, furniture fabricator. Joe Farrais Studio, moveable partitions fabricator. Paul/Scott, cabinet builder. Melinda Morrison, lighting designer.

Materials/fabrication
Mobile units: steel tube frame, sheet aluminum and steel, MDF. Walls: MDF, integral color plaster and a glass-curtain wall system.



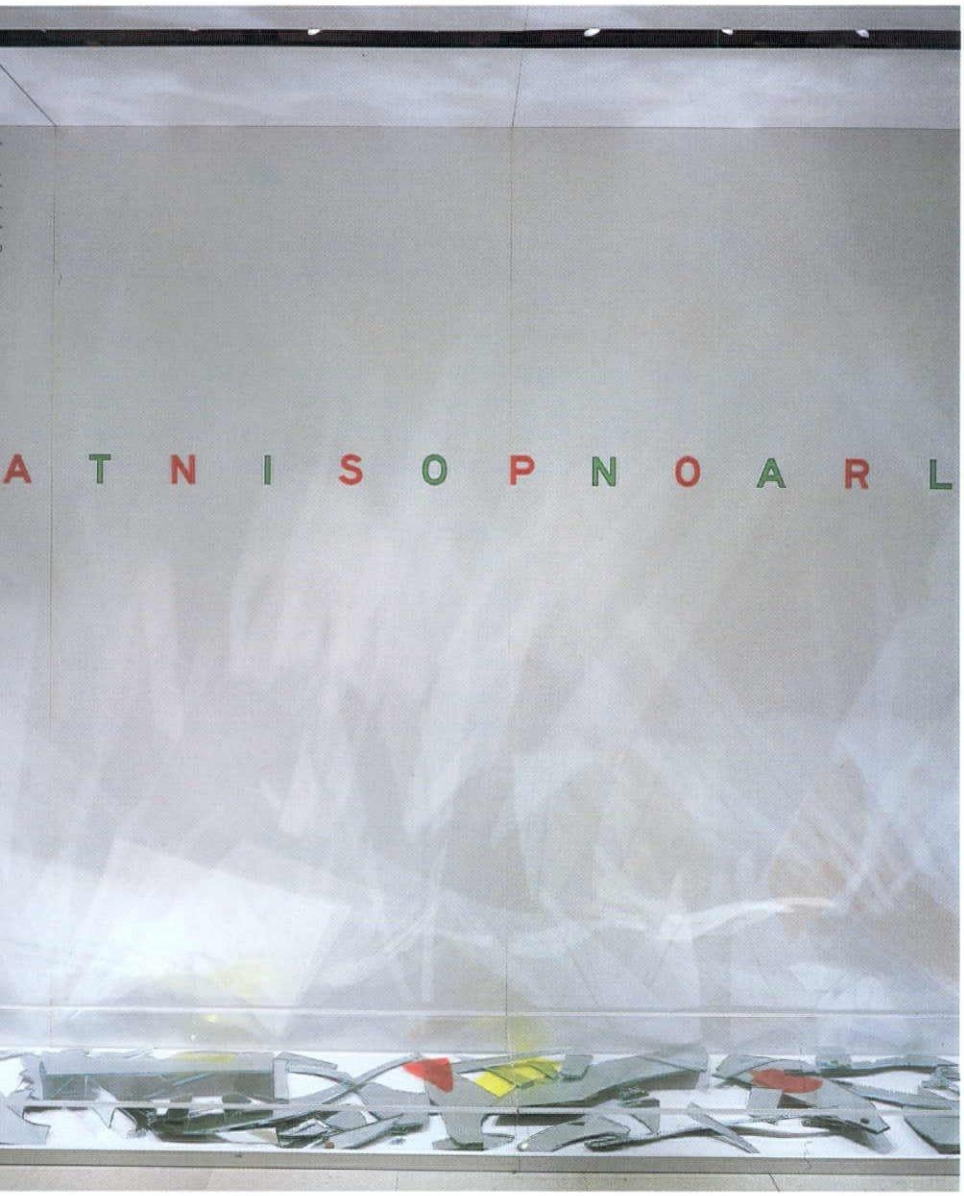
Niedermaier 900 Showroom
For the design of a joint showroom/retail store in a renovated warehouse space in New York's SoHo, architectural elements were fabricated by the Niedermaier furniture company's shop and shipped to the site for quick assembly and set up. The pieces provide variable display opportunities and effectively separate areas. "It makes the furniture the hero," said Donovan of the simple, straightforward presentation. "It is also a metaphor for the skill Niedermaier brings to the craft of their products."

The street façade is dominated by a simple large box suspended in the window that forces a perspective inside, and a cantilevering glass counter also leads customers toward a series of suspended curtains that divide small partitioned spaces for the display of product groupings. A series of suspended ball chains creates an open ceiling screen above. "The complexity of hard and soft display areas," noted Deamer, "makes for an effective way of displaying furniture."

Client/Company
Niedermaier, Inc., New York, NY

In-house Design
Thomas Schlesser, design director.

Materials/fabrication
Plywood, fabric, steel ball chain, steel tubing, steel cable and glass wire.



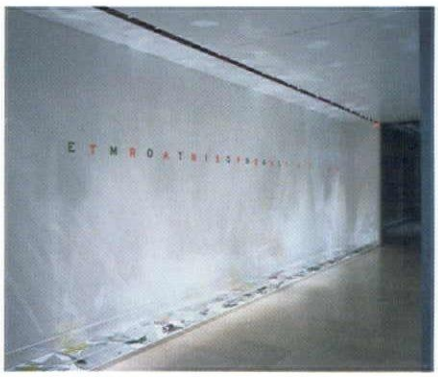
Emotional Transportation Installation
For those who question whether or not environments have an effect on people, the Phantom Gallery, which appears unpredictably in different public places in Oklahoma City, is a convincing case study. Last year's exhibit by architect Rand Elliott took over a hallway connecting several downtown office buildings. It was installed covertly over a weekend and discovered by workers on a Monday morning. The display was taken down one month later.

Elliott came up with the idea for this exhibit when shards of a broken bathroom mirror created an incredible burst of light when swept up under low-voltage lights. He describes how the serendipitous discovery of the light from the mirror changed his mood suddenly from one of distress (the fallen mirror had set off a burglar alarm) to joy. By displaying shards of broken glass to re-create that effect in an unexpected place, the environment conveys the idea of "emotional transportation," the movement of one mood to the next. The "poetry of this statement" in both the architect's text and his refined use of lighting, caught Deamer's attention, while the other jurors agreed that a difficult concept had been pulled off with "a lot of control and skill."

Client/Company
The Arts Council of Oklahoma City for Phantom Gallery, Oklahoma City, OK

Consultant Design
Elliott + Associates Architecture, Oklahoma City, OK. Rand Elliott, AIA, president and designer.

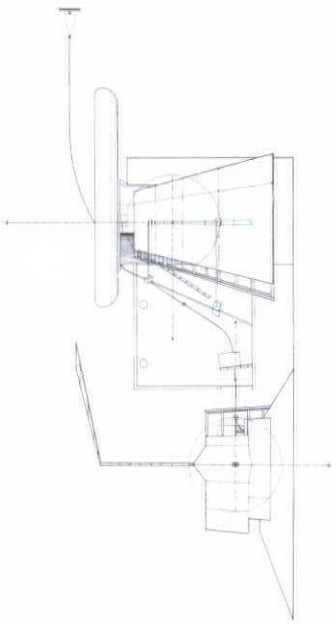
Materials/fabrication
Wall, floor and ceiling panels: prefabricated of white plastic laminate glued to 1/2-inch plywood and nailed to 2-by-4 studs and 2-by-6 joists. Floor panels: hand-broken mirror pieces topped with a Plexiglas box, track lights.





Sighting the Gallery Installation
Is the all-white gallery really a neutral or natural exhibition space? This is the question architect Joel Sanders and sculptor Scott Sherk asked themselves when they proposed the exhibition "Sighting the Gallery," which was displayed at Artists Space in New York at the end of 1992. Unlike most entries in this year's competition, this is a project without a specific function in mind. As "architecture for art's sake," the jurors found it worthy of commendation for the thought-provoking issues it raised.

By peeling away bits of the predictable white Sheetrock wall, and rigging the lighting from the floor rather than the ceiling, the project aims to make the viewer aware of the ways that the typical "white cube" gallery space becomes a barrier between the viewer and the artwork. The designers reveal the construction behind the pristine cube and "frame" the places usually off-limits to gallery visitors — the administrative offices, rest rooms and emergency exit. Inverted track lights cast strong shadows of the viewers as they move. Says Deamer, "It is like lifting up the skirt of the gallery so that you can see it is not the space it appears to be."



Client/Company
Artists Space, New York, NY.
Caros Salana, director.

Consultant Design
Joel Sanders Architects
New York, NY.
with Scott Sherk, sculptor,
Marc Tsurumaki, assistant.

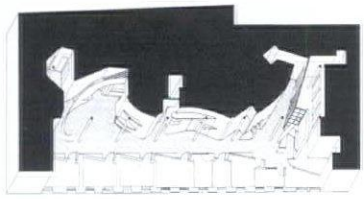
Materials/fabrication
Steel studs, Sheetrock, plywood, Plexiglas, steel, MR16 light bulbs, paint.

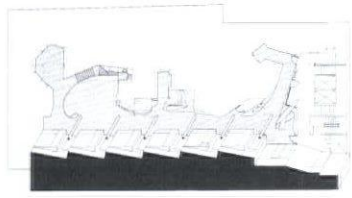


Client/Company
JSM Music Studios Inc., New York, NY
John Silberman, owner.

Consultant Design
Hariri & Hariri, New York, NY.
Gisue Hariri and Mojgan Hariri, principals; Paul Baird, Martha Skinner, Harry Zernike, design team; John Bennett, Sigrid Geerlings, Brigid Hogan, interns. Mechanical: Marcy Ramos. Consultants: Rudie Berkhout, hologram; Robert Silman Associates, structural. Contractors: Kern/Rockenfield, Metal Work; A&S Windows, curtain wall; Manhattan Marble, stone work; Halton Hall, color plaster; Brian Good, floor finishes; Dunsmore, carpentry; Stefan Rhoner, mill work.

Materials/fabrication
Walls: hot-rolled steel paneling, color plaster. Furniture by Hariri & Hariri: cloud lights, reception desk, stainless-steel cabinets, round table, amoeboid coffee table, bar stools, s-seats.





JSM Music Studios

For the Manhattan offices of JSM Music, designers at Hariri & Hariri developed an organizational strategy for both administrative and recording spaces, based on their interpretation of the relationship between music and architecture. They accomplished this by creating different shapes for the two walls of the long, narrow space they were given to work with: one an angular "beat" through a repetitive series of cubical elements, and the other a free-flowing, curvilinear "melody." Rather than being a literal interpretation of a musical instrument, the design is intended to convey how it might feel to travel through a musical piece.

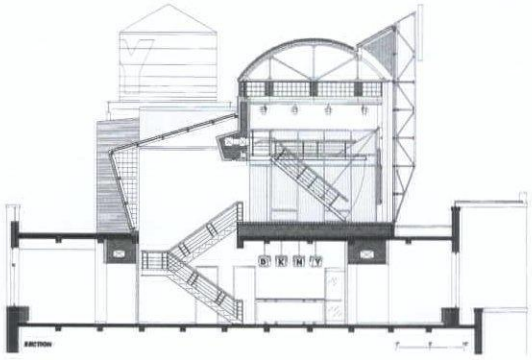
The aesthetic of JSM Music Studios, with its exposed raw materials, was described by jurors as "post-nuclear chic." Jurors found the resolution of details, which blend hard-edged and curvilinear forms, set this project apart. Such details as a hologram in the entryway, the steel and sandblasted glass furniture and the free-form lighting fixtures designed by the firm were "not just done in a single style," as Deamer noted, rather "each is a careful reconsideration of the object's form."



DKNY Showroom

The DKNY showroom, a barrel-vaulted penthouse added to the top of an existing building in New York's garment district, serves as a multipurpose space for sales, photo shoots and fashion shows. Reflecting the company's advertising campaign, which features gritty images of New York, the showroom has a 30-foot-high glass window wall and balcony that overlook the city, creating a dramatic, natural backdrop for both day and evening events. Sunshades integrated into the structure can be pulled down to create perfect lighting conditions for photography.

As Deamer remarked, "The city becomes the theme in every way." Bond appreciated the way the design orients audience members toward the window, "playing people, posters and clothes displays in front of the spectacular view and taking advantage of natural light." The steel structure of the wall, which was prefabricated and lifted into place by crane, was designed to mimic the superstructure of adjacent Times Square billboards, and cleverly frames a DKNY billboard mounted on a building a few blocks away.



Client/Company
The Donna Karan Company,
New York, NY

Consultant Design
FTL Architects, P.C., New York, NY.
Nicholas Goldsmith, partner in charge;
Ronn Basquette, project architect;
Ross Dalland, structural engineer;
folding bleachers, Charles Hoberman.
Contractor: Herbert Construction.

Materials/fabrication
Steel structure: shop-fabricated and lifted and erected on top of the existing 12th-story roof by crane.



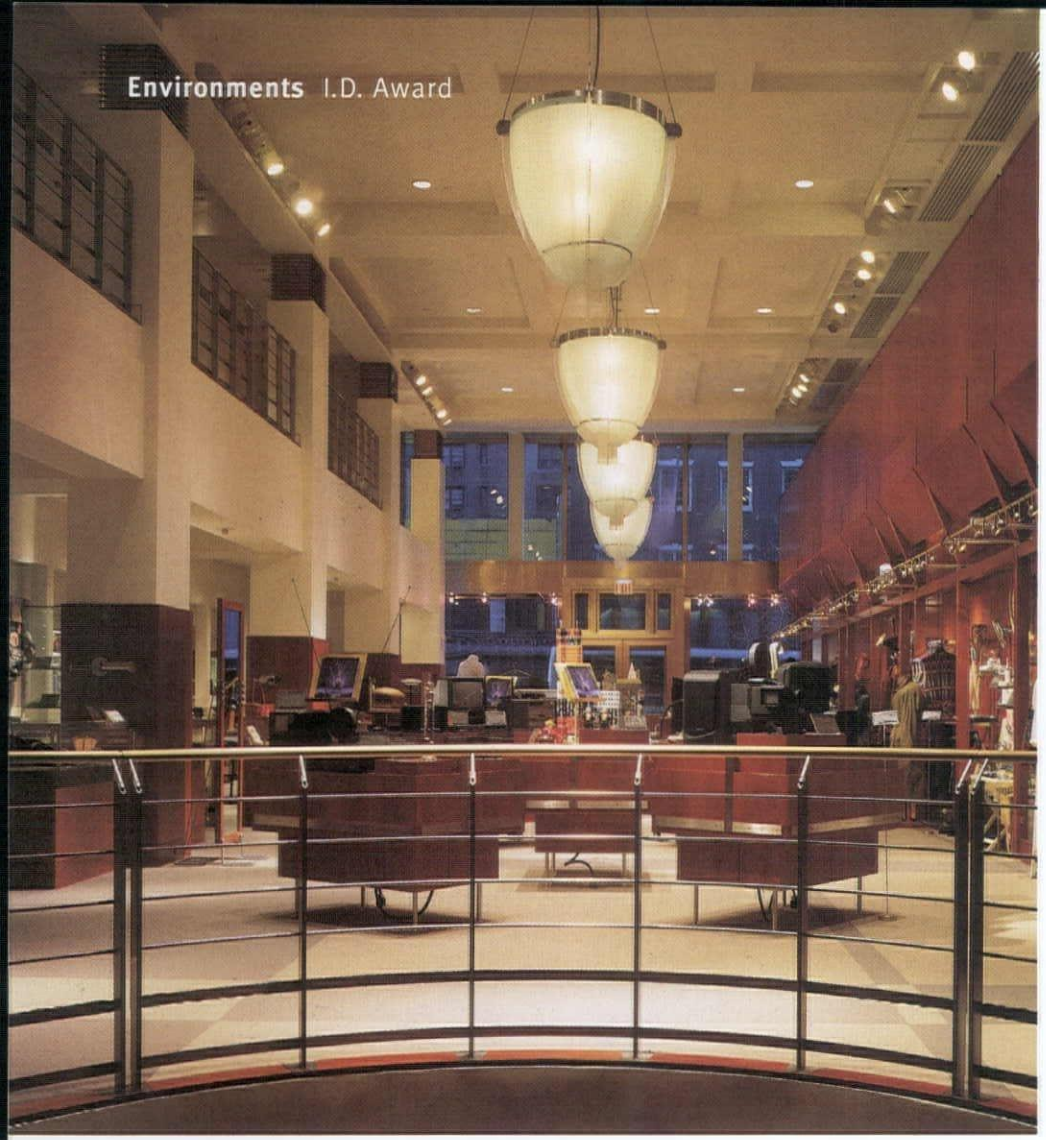
Client/Company
Cypress Club, San Francisco, CA.
Heron Financial, landlord.

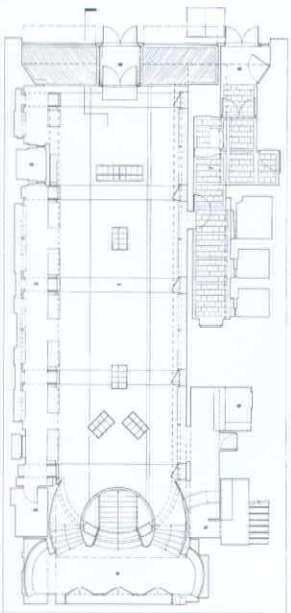
Consultant Design
Jordan Mozer & Associates, Ltd.,
Chicago, IL.
Jordan Mozer, John Bolchert
and Frank Gartner, designers.
Mutual Construction Company,
general contractor.
Drapery: Paige Mayberry.
Kitchen equipment: Federighi.
Special cast hardware: Nina Levy,
Chicago Fine Arts Foundry
and Great Lakes Art Foundry.
Lighting: Blown glass
by Opal Glass Studios.
Mural: Jordan Mozer with Karen Lilly.
Seating: Jordan Mozer
for Shelby Williams.
Stone mosaic work: Marble Emporium.
Sculptural walls: Charles Paris.
Special cabinets: Hamlin & White
and KWI Custom Cabinets.
Special wrought metals:
Michael Biondi Metal Design.
General millwork: Arnold and Egan.

Cypress Club Restaurant

Bond called the Cypress Club restaurant "overkill in the most delightful way." The space, which the designer says is inspired by the "pudgy and powerful streamlining of a '48 Hudson," is a restaurant unlike any other. Each object, in fact, was designed by Jordan Mozer in collaboration with craftspeople and then handmade. Jurors praised the designer for making such a lively and entertaining space. They cited the restaurant's diverse elements, including bulging copper "hog walls," plaster columns and ceiling beams, plush velvet and mohair upholstery and draperies, mosaic floors and the "parachuting donut" blown-glass light fixtures that work together in an eclectic, albeit successful whole. "This sensual, hedonistic space satisfies the need to be entertained on an evening out on the town," said Bond.

With its elaborate, relentless decoration, the restaurant is nevertheless organized and straightforward. "All of this stuff doesn't get in the way," said Deamer, "it actually adds up to a very benevolent environment with elegant transitions from public to private spaces." Jurors conceded that the designer handled "something that could be chaos" with utmost skill, adding that many designers wouldn't be able to pull this off.





Hammacher Schlemmer Store

For over 144 years Hammacher Schlemmer has been in business in New York, selling startling new technology, contemporary objects and wacky gadgets. In keeping with this, Byrnes, Kendall and Schieferdecker wove together the contemporary with the traditional in the organization and detailing of this store. Jurors praised the design, which they happily noted, did not resort to trendy "Post-modern" moves.

On the exterior, a dramatic three-story display window was recovered. Inside, the architects were able to carve out an additional lower level of retail space. Jurors were most impressed, however, with how the designers, in keeping with the store's reputation for unusual merchandise, created one-of-a-kind display platforms and fixtures. A two-story-high display system crafted of fine veneer wood unifies the two levels. Donovan found this element of the design "simply wonderful in its ability to harmonize the architecture with details and fixtures without making the store seem cluttered."

Client/Company

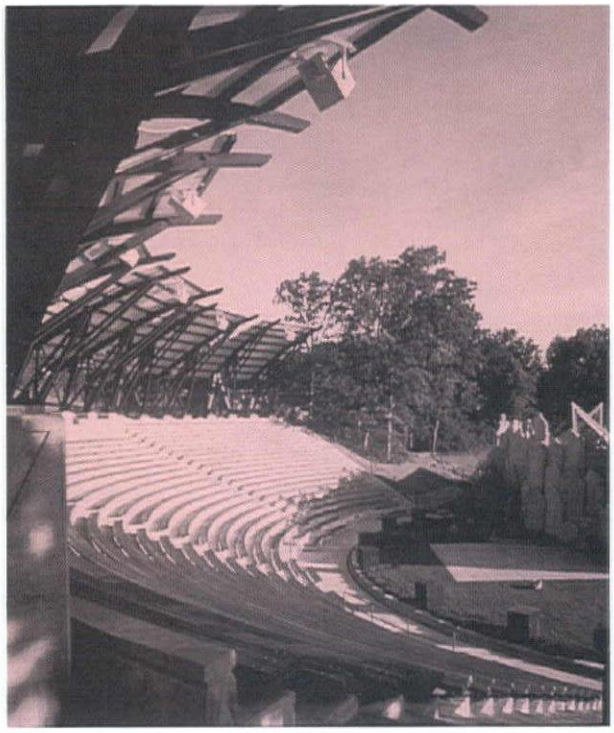
Hammacher Schlemmer,
Chicago, IL and New York, NY.
John Semmel, president;
Beth Sommers, New York store manager;
Carter Johnson, director of construction.

Consultant Design

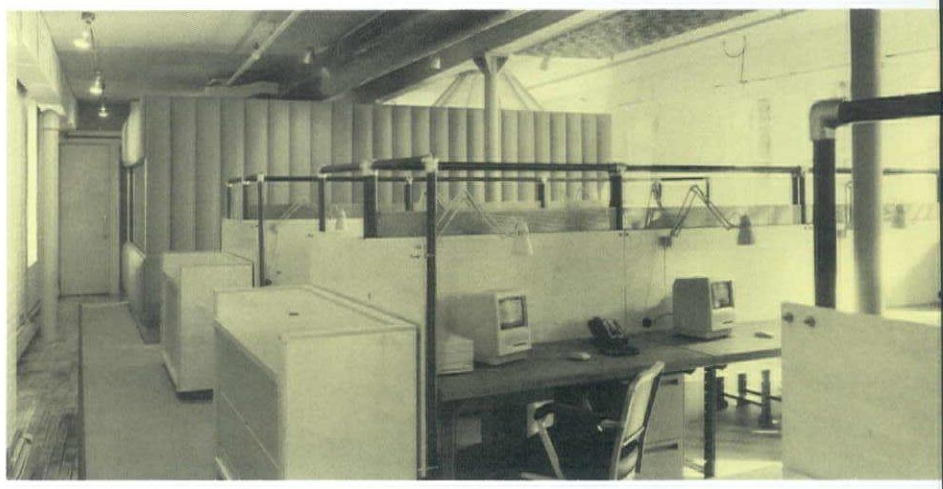
Byrnes, Kendall and Schieferdecker, New York, NY. George Schieferdecker, partner in charge; Ambrose Kelly, project manager; Ken Fisher, Brian O'Tuama and Mason Wickham, project team. Mechanical, Electrical Plumbing, Fire Protection: Ambrosino, dePinto and Schmeider, New York, NY. Lighting: Jerry Kugler Associates, New York, NY. Structural: Gilsanz, Murray, Stefick, New York, NY. Specifications: Construction Spex, Inc., Brooklyn, NY. Code Consultant: Plots and Plans, New York, NY. Construction Manager, Clark Construction, New York, NY.

Materials/fabrication

Millwork: Petersen Geller; Metalwork: Royal Metal, Fayston
Iron and Steel Works, Pine Iron and Studiosource; Carpet: Rosecore; Custom lights: Fayston Iron and Steelworks and Lightron, Inc.; Tinted Plaster: Art in Construction.



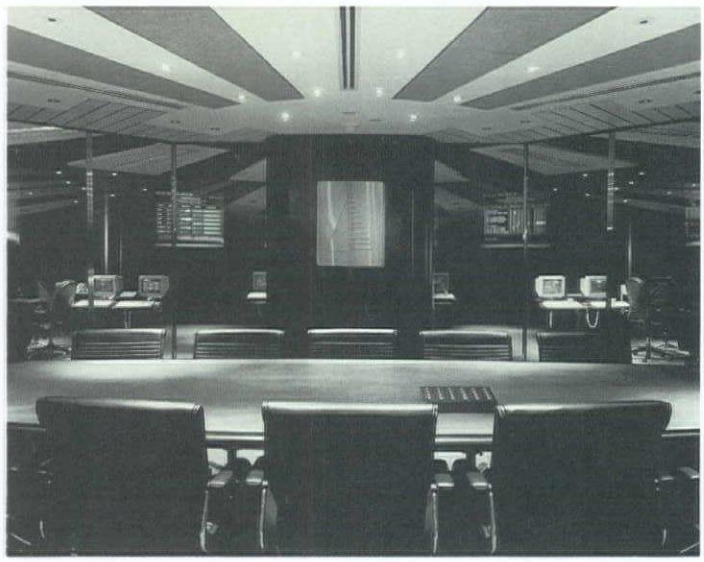
Weesner Family Amphitheater
By employing simple, inexpensive materials such as concrete, steel and fiberglass to create a series of six winglike canopies, Minneapolis-based architects Hammel Green & Abrahamson have captured a sense of flight in a 1,500-seat amphitheater for performing birds at the Minnesota Zoological Garden. Jurors admired the imagery the designers had adapted from da Vinci drawings as well as the way in which the amphitheater was situated in the landscape.



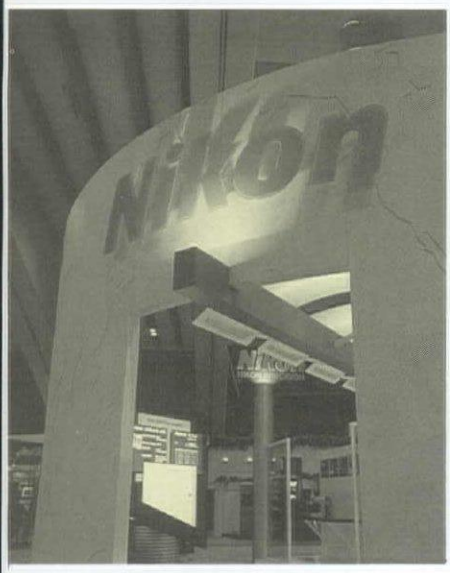
Chelsea Pictures Offices
Located in the top floor of a New York landmark building, the new offices for a TV commercial production company by Anderson/Schwartz Architects of New York reflect the themes, materials and colors of the '40s. The plan, however, is geared to a contemporary production office and includes a screening room and storage for 500 videocassettes. The materials, including steel pipe, industrial workbenches and quilted vinyl wallcovering, evoke the mood of a past era while being economical.



Digital Exchange Service Bureau
The business of providing output services for computer users is endlessly in flux, as new equipment is constantly replacing last year's hot technology. It was with this in mind that Smart Design chose to make "chaos" the main theme of the Digital Exchange interior. Jurors appreciated that rather than hiding the messy side of high technology, the New York–based firm exposed it as much as possible. The designers rendered the storefront in neon brights and eye-catching graphics.



Bankers Trust Command Center
The New York–based Phillips Janson Group Architects built this new computer command center around the old one so that the Bankers Trust Company could continue its round-the-clock data monitoring as the new facility was constructed. Jurors were intrigued by the use of a glass paneled wall separating the command station from the presentation/marketing room. When an electronic charge is applied, the wall changes from opaque to clear, revealing the computer operations behind it.



Nikon Exhibit
The large front wall of this Nikon exhibit is actually a world map in relief. Of the trade show exhibits entered in this year's competition, the jurors felt that this one, designed by Color & Design Exhibits, Inc. of Portland, Oregon, carries the strongest conceptual ideal by playing off the metaphors of glass and light that characterize photographic instruments. The use of colors white, blue and warm gray with accents of yellow act as subtle cues of the corporate identity.



The Museum at Portland Head Light
The Portland Head Light lighthouse in Maine is a popular destination, so a new exhibition installed in the landmark by Woodworth Associates and local architects Van Dam & Renner traces its history from the economic, social and political development of the region. Material for the exhibition is displayed chronologically on prefabricated plywood and aluminum panels silkscreened with text and graphics. A steel rail running around the room's perimeter provides a time line.

SIMPSON EQUINOX

THE ART OF RECYCLING

Constant yet ever-changing, new Equinox reflects nature's spontaneity in a palette featuring an intriguing secondary level of complementary colored chips.



A paper for all seasons, Equinox is made from 100% recycled fiber with 50% post-consumer waste. Its unique felt finish comes in a palette of 14 contemporary colors that invite a wide range of artistic variations.

100% RECYCLED SIMPSON 100/50 50% POST-CONSUMER

THE RECYCLED ART OF

DAN PICASSO

Paper: Equinox Autumn Blush Text 70 lb. Printing: Four-color process plus two match greys.

About Equinox

Nature's artistry is captured in new Simpson Equinox, a totally recycled paper featuring 14 contemporary colors with a fascinating secondary level of colored chips that reflects the base palette. Like the cycles of the seasons, this interplay of colors creates a visual rhythm that brings contrast and continuity to the whole. Made from 100% recycled fiber, including 50% post-consumer waste, Equinox has a unique felt finish and offers versatile printing performance comparable to non-recycled sheets. Available in 70 lb. text and 80 lb. cover weights, Equinox is surprisingly affordable and an excellent value.

About Recycling

Simpson offers more recycled grades than any other fine printing paper manufacturer. Available in a range of colors and textures, all Simpson recycled text and cover papers—including Coronado, Gainsborough, Equinox, EverGreen, and Sundance—meet or exceed federal EPA guidelines. Simpson also makes Quest, America's first 100% post-consumer, nondeinked premium paper.

About the Artist

Dan Picasso has been a working artist since he was 13 years old, earning money painting "flame" designs on hot rods and his Dad's truck in Sioux City, South Dakota. Since then, his award-winning illustrations have appeared in such major magazines as *Newsweek*, *Outside*, and *Hemispheres*, and in many corporate publications. Picasso lives in Minneapolis with a Doberman named Hank, collects old cars, and loves to frequent junk yards.



About the Art

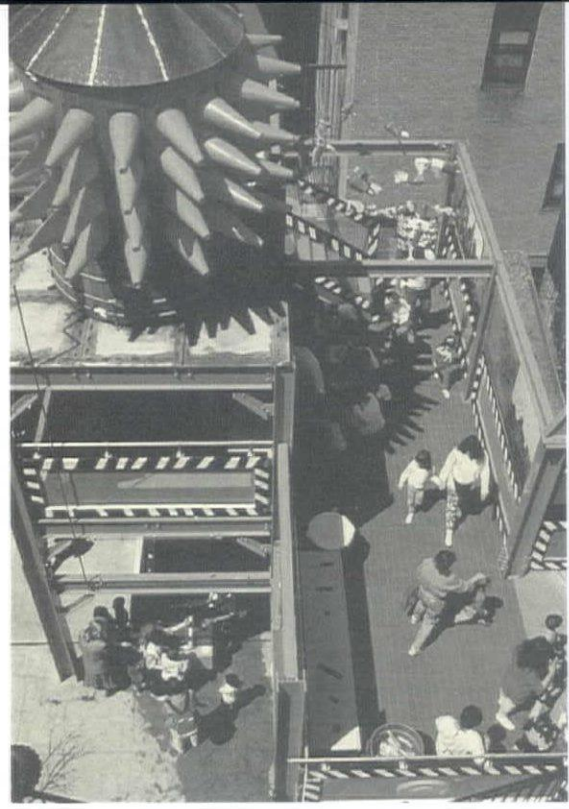
Dan Picasso's sun-and-moon symbol for the cover of the new Equinox brochure was so compelling that Simpson asked him to interpret it in metal. An avid junk yard treasure hunter, Picasso collected steel rods and other materials at an industrial recycling yard. After drawing a paper pattern of the Equinox symbol, he collaborated with his friend, furniture designer and sculptor Suzy Janse-Vreeling, to create a three-dimensional image out of metal. As an aside, Picasso adds that after being photographed, the sculpture accidentally fell out of the car and "now looks different."

⊛ For more information about Equinox, please contact your nearest Simpson paper distributor.

E Q U I N O X

S I M P S O N

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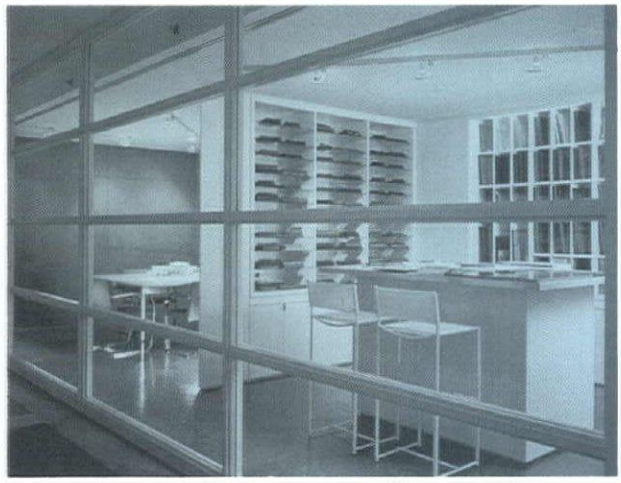


Urban Treehouse at Children's Museum of Manhattan

Jurors felt that this outdoor environmental exhibit is an engaging environment for kids that "doesn't pander to them." The exhibit, designed as a collaboration between Chermayeff & Geismar and Jane Clark Chermayeff Associates, both of New York, is made of "pieces of the city." Bales of crushed plastic, orange traffic cones and construction safety netting in a steel-frame structure help build an awareness of the processes hidden underground and behind city walls.

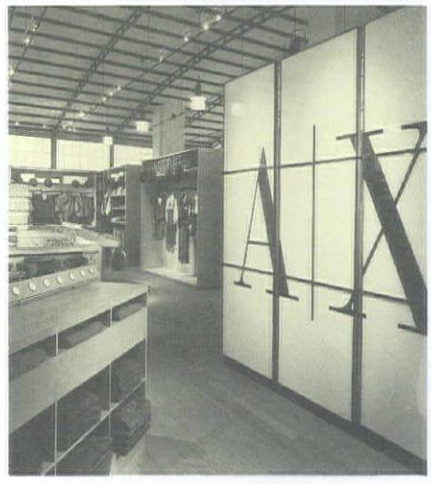
Lehman/Smith/Wiseman Offices

For the design of their own Washington, D.C. offices, the architects wanted to demystify the design process for their clients by placing the samples and models area in the most visible part of their offices — the area where clients enter and meet with designers. The office is divided into two other zones for studio and support staff. Jurors thought the organization was logical and appreciated the clean aesthetic of white lacquer, aluminum, glass and painted concrete.



A/X Armani Exchange Retail Store

For a retail store in New York, Naomi Leff & Associates developed a boutique for the Italian clothing manufacturer that could be adopted to department stores and freestanding boutiques. Jurors noted the sense of drama created by the open ceiling, which the designers adapted loosely from the idea of a "Quonset Hut." To counter the expansiveness of the space, wares are displayed as if in an open-air Italian market: goods are wrapped in paper and placed in removable trays of sun-drenched wood.



Photography by Michael Moran

Furniture



Despite an all-pervasive recession-induced industry crisis, this year's Furniture category revealed a refreshing breadth of work, infused with humor and innovation in both function and material. There was also a renewed entrepreneurial vigor among many small design consultancies, with an extraordinary number of winning designs coming to fruition without a client.

For many of these pieces, their conceptual strength was obviously sufficient to attract a suitable manufacturer. And, as ever, many low-tech projects were produced by the designers themselves. This trend should not be considered cause for alarm, however. Quite simply, it bears out the truism that exceptional times require exceptional measures. To their credit, many manufacturers are recognizing the potential in these speculative ideas. American furniture companies Spinneybeck and Palazetti are notable for having demonstrated a much-needed interest in finding new ways to work with and to help support the flourishing indigenous design community.

In an attempt to face up to the recession, this year's crop of designs worked harder than ever; multiple functions and adaptability are the new orders of the day. Jurors George Beylerian, Marco Pasanella and Brigitte Shim were particularly impressed with designs that used unusual combinations of features, such as a chaise longue that converts into a sofa and a bed, and a children's seating module that also works as a table or an extendable system of bench seating.

The two designers who won the Best of Category award both cited the Shakers' elemental designs as a guide to "stripping away unnecessary decoration." But neither design was accomplished at the expense of playfulness or sensuality. The Zip-Light in particular enchanted jurors with its use of industrial-strength plastic zippers to transform two pieces of soft fabric into a sculptural and functional object. Lighting was a particularly strong category in terms of materials innovation. And jurors welcomed the apparent reverse trend against the cold, "alien-looking" designs of the '80s.

The needs of small apartment dwellers emerged as a popular area of investigation. A veritable deluge of tables, chairs and lights that can expand, compress or both was presented. "This is a fascinating area of inquiry, but one where many of the results are not fully resolved," noted Shim. Many entries resorted to cumbersome joints or substituted visual ingenuity for comfort.

Overall, the jurors concluded that the inertia of the recession has not asphyxiated the design talent in America and Europe. On the contrary, as design doyenne Andrée Putman has said: "We are now purged of the '80s. And furniture makers are free once more to seduce us by details and happy surprises."



Jurors George Beylerian, Marco Pasanella, Brigitte Shim
Moderator Lucie Young

Best of Category

Zip-Light

"It is so simple. Two flat pieces of material transformed by two zippers," said Beylerian in praise of the Zip-Light by Goods!. Jurors were impressed with designer Sigmar Willnauer's innovative use of a modern industrial fastening device to elevate soft materials into a sturdy functioning object. In the past, the zipper has been relegated to the world of luggage and sportswear. But it obviously has applications beyond its current use. Jurors also commended the way the zip is celebrated in the design by being left exposed.

"Although the light could have been made out of cheaper materials," observed Shim, "one of the design's strengths is its joyous use of rich materials." In fact, the designer originally planned to use a foam base in a range of bright Swatch-like colors. As the project evolved, he refined the materials in keeping with his appreciation of Shaker design.

Particularly welcome was the designer's choice of leather for the base. Jurors enjoyed the fact that the leather will age well, taking on a patina and a unique character like a comfortable pair of shoes. To date, leather has not been popular in lighting, although this year there were two winning lamps using the material in innovative ways. Jurors felt this heralded a reverse trend in lighting against the cold, high-tech designs of the '80s. (The lamp is also available in black rubber.)

The designer's scrupulous attention to detail was also commended. Although the light safeguard, which ensures that the shade hangs securely from the cone, is structurally unnecessary, it was nevertheless installed to reassure the user that the design is stable. Shim pointed out that the electric cord had been handled elegantly and with restrain; it simply exits through a small nick in the base.

Parallels were drawn between the Zip-Light and Isamu Noguchi's lamps because of their comparative ease of assembly and capacity for compression — a feature with obvious benefits during shipping and storage.



Sigmar Willnauer of Goods!.

Sigmar Willnauer trained in industrial design in Germany. After four years at frogdesign in California, he cofounded That, a consultancy whose client base included Apple Computer and Esprit. He recently established his own design firm in Berkeley, California, called Goods!. "The company name," he says, "reasserts the true meaning of the word. When you purchase something you expect to get a fair product, something that doesn't promise more than it delivers."

Who initiated the project?
The project came from my desire to design a product without an outside client.

What was your major influence?
Previously I had designed camping tents and luggage using soft materials and experimenting with different forms of tension and compression. These kinds of "soft" objects offer more challenges than objects made out of molded plastics, where you can do anything because there are no structural constraints. Another factor in the Zip-Light's design is my fascination with zippers. Initially I wanted to create a light that would have different personalities by wearing different "clothes."

What alternatives were explored?
I tried out all sorts of materials for the light shade — everything from woven stainless steel to plastics with marbleized and rice-paper finishes. But in the end, I went for the calmest solution: titanium dioxide–coated polyester film. It has tremendous heat resistance and rigidity. It will also be UV-stable for at least 20 years. Because the material doesn't distort with time, it is used to plot aircraft wings.

How different is the final product from your original concept?
The original concept was a symmetrical form with a foam base. I had intended to give it a Swatch-like quality whereby you could change the personality of the lamp by using different-colored bases. But then I moved on to a consideration of leather and rubber. The breakthrough came when I realized I didn't need a conical base and could go to an asymmetrical design. Some have said that the resulting shape looks like a nun. The likeness is unintentional, but it is a welcome association.

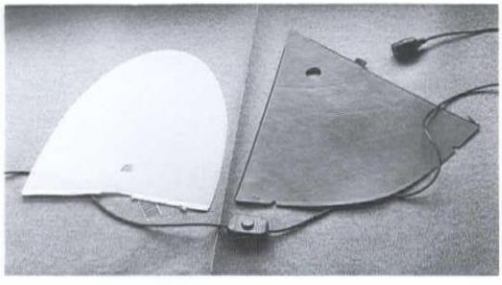
How is the project like or unlike anything you've designed before?
At my previous company I used zippers while designing carrying cases for the Apple Macintosh portable computers.

What was the biggest obstacle?
To have enough of what the Germans call *Sitzfleisch* (perseverance) to go back and forth between focusing on detail and seeing the big picture. Also to have the courage to create the conditions that would allow a classic design to surface.

Has your design been aided or shaped by materials or technology?
The design evolved out of my interest in soft materials that could be structurally strengthened to form an object but also disassembled and packed flat. The main idea was to create a product that would be easy to ship and to store, which is a great benefit from both the manufacturers' and retailers' point of view.

What would you like to design next?
My house. I would also like to do a project with Rolf Fehlbaum at Vitra.

Photography by Fritz Gelhaus/Goods! Product



Client/Company
Goods!, Berkeley, CA

In-house Design
Sigmar Willnauer, product chief;
Ringit Gürlich, manufacturing expert;
Cathy Lang Ho, evangelist;
Myron and Kari Glaser,
manufacturing consultants;
Janet Brockett/Elements,
graphic consultant;
Stephen Goldstine,
director of promotion.

Materials/fabrication
Vegetable-tanned American leather;
custom-formulated titanium dioxide–
coated polyester film; incandescent
light bulb; Vislon zip.

Best of Category

Kinderlink Children's Furniture

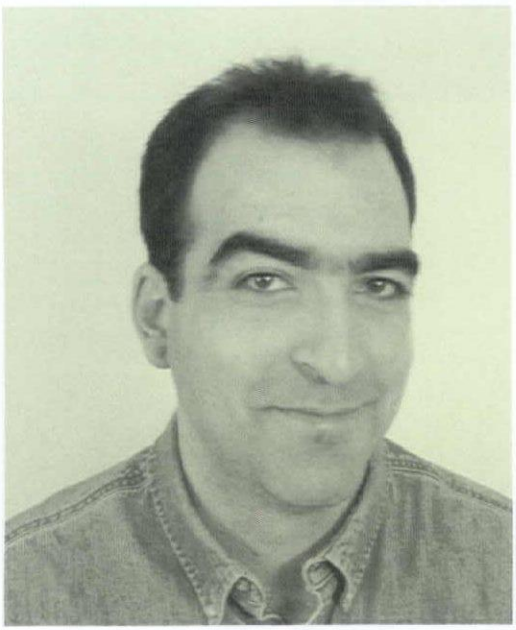
"The striking feature of this children's furniture is that it is not condescending," remarked Pasanella of the Kinderlink system of seating by Bashir Zivari. "It does not pretend to be mini-adult furniture, nor does it overstate the case that it is for children," he continued.

Jurors were impressed by the formal simplicity and versatility of the Kinderlink design. "It encourages play in a similar way to building blocks," said Shim. The design comprises one standard module that can be linked together in three different ways, depending on which slot and leg configuration the children choose to fit together. By interlinking modules, children can make an eight-foot-wide circle, a "snake," a love seat or a stool. In the future, marine-grade glues will be used in the manufacture of the Kinderlink, enabling the system to be used outdoors.

The design can be used at home as well as at school. Shim thought that in the home environment the Kinderlink would be sure to find a lot of unintended applications in the hands of adults. She liked its potential as a foot stool; Beylerian as a nightstand.

Children's furniture is a notoriously difficult area, noted jurors, not least because the designs have to meet the approval of various government agencies. As the designer learned, the rigors of this process often result in uninspired pieces.

In this year's Furniture category, half a dozen or more of the entries were for children's designs. Although many of the items were well made, none had the formal simplicity or the intelligence of the Kinderlink, with its promotion of greater social interaction, improved manual dexterity and spatial understanding.



Bashir Zivari.

After graduating from the Pratt Institute, Bashir Zivari founded his own furniture design company, Zivari Design, in Brooklyn, New York. He also collaborates on corporate interiors with a local architect.

Who initiated the project?
It started as a graduate project at Pratt. I was investigating ways of using plywood in children's furniture. At that stage, I was working with little pieces of paper, looking at different ways to link furniture together in a chain. It wasn't until two years later that I started to soak 1/8-inch-thick pieces of plywood in my bathtub to see if I could create the wedge shape necessary for my design.

What was your major influence?
I wanted to create an object that offered a subtle kind of play and would prompt children to consider different ways of sitting. I also wanted something modular that could go into every kindergarten in the country.

What alternatives were explored?
Right now Kinderlink is available in maple and mahogany, because these woods have the best torsion and durability. I considered using all sorts of veneers, as well as adding red and blue pigments to the water-based lacquer to create brighter colors.

How different is the final product from your original concept?
A famous designer once said to me that if you get 50 percent of what was originally designed you've achieved a lot. Right now we are at around 75 percent and holding the line.

How is the project like or unlike anything you've designed before?
To date this is the only furniture I have designed for children. Our client, Skools, now receives inquiries asking if I could scale up the seating for adults, too. I think this type of flexible furniture is something that contemporary design hasn't addressed. Adults would also like something that is versatile and enables us to interact with each other.

What was the biggest obstacle?
Nothing came easily. A major hurdle was having to submit to government testing agencies. They made a number of recommendations about stability and safety. On their advice, I changed the design so that children won't get their fingers caught if someone tries to link the pieces together while they are still holding on to the sides. None of the agencies gave me a definitive "go for it," probably because of the litigious atmosphere in the U.S. They feel they will be liable if they approve your design. My most recent hurdle is keeping production costs down.

Has your design been aided or shaped by materials or technology?
Making the stool in plastic would have necessitated the addition of a thicker or toughened structure underneath. Wood was the only material we could use realistically, and even then only certain types had a sufficiently flexible grain to accommodate the tight radius of the stool. The process was very low-tech, and consisted mostly of gluing veneers together for ease of manufacture. But we are still investigating other options to reduce the cost, which would enable us to mass produce the stools.

What would you like to design next?
Right now I have designs in waiting, ranging from a sofa to candlesticks, and as soon as I have time I will get to them.



Client/Company
Skools Inc., New York, NY.
Riaz Jurney, president.

In-house Design
Bashir Zivari, designer;
Jonathan Locke, craftsman.

Materials/fabrication
Vacuum-formed African mahogany
or maple plywood.



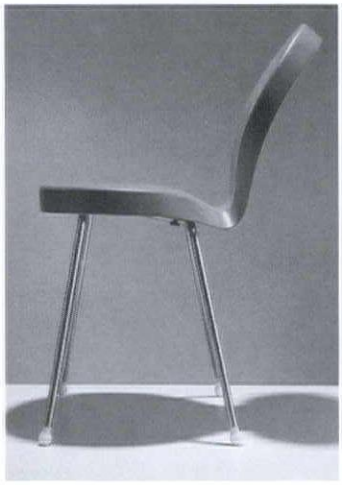
Twist Desk Lamp

In recent years Germany has produced a number of lighting designers that rival Italy's best. Notable among the new breed is Tobias Grau, whose Twist desk lamp delighted jurors with its excellent workmanship and appealing range of three high-quality finishes. Beylerian felt that these factors, combined with a Brancusian elegance, would guarantee the lamp a place amidst design classics. "It has an incredible sculptural quality that will survive many decades," he maintained. Grau's light pairs a strong aesthetic presence with a powerful light source. Jurors were further impressed by the lamp's precise ability to direct its light source. This is achieved by an extraordinarily simple, low-tech device that received accolades from the jurors: a wooden ring in which the elliptical aluminum base fits snugly. "The Twist delivers an incredible amount of good light from quite a small lamp," noted Shim.

Client/Company
Graudesign, Hamburg, Germany

In-house Design
Tobias Grau, design director.

Materials/fabrication
Anodized aluminum and brass core; matt nickel, chrome or black finish; adjustable wooden-base ring; halogen bulb.



Client/Company
Cappellini International Interiors,
Arosio, Italy.
Giulio Cappellini,
delegated administrator.

Consultant Design
Lovegrove Studio X,
London, England.
Ross Lovegrove, president.

Materials/fabrication
Injection-molded polyamide
plastic shell; stainless steel frame;
white rubber feet.

Figure of Eight Chair

The shape for British designer Ross Lovegrove's Figure of Eight chair came from toying with a loop of paper. By pinching the loop in the middle, Lovegrove created the curvaceous line that defines the body of this new chair. The simplicity and organic line of the design reminded jurors of Arne Jacobsen's press-molded, one-piece armchair. "Both designers use the materials appropriate to their period to great effect," said Pasanella. For Lovegrove that was polyamide plastic, a material that combines strength with a comfortable degree of torsion. In addition, the material allows the stainless-steel legs to be screwed straight in. Jurors also commended the chair's attention to detail. The Figure of Eight design is currently being adapted to create a line of beam seating and an office version upholstered with neoprene pads.

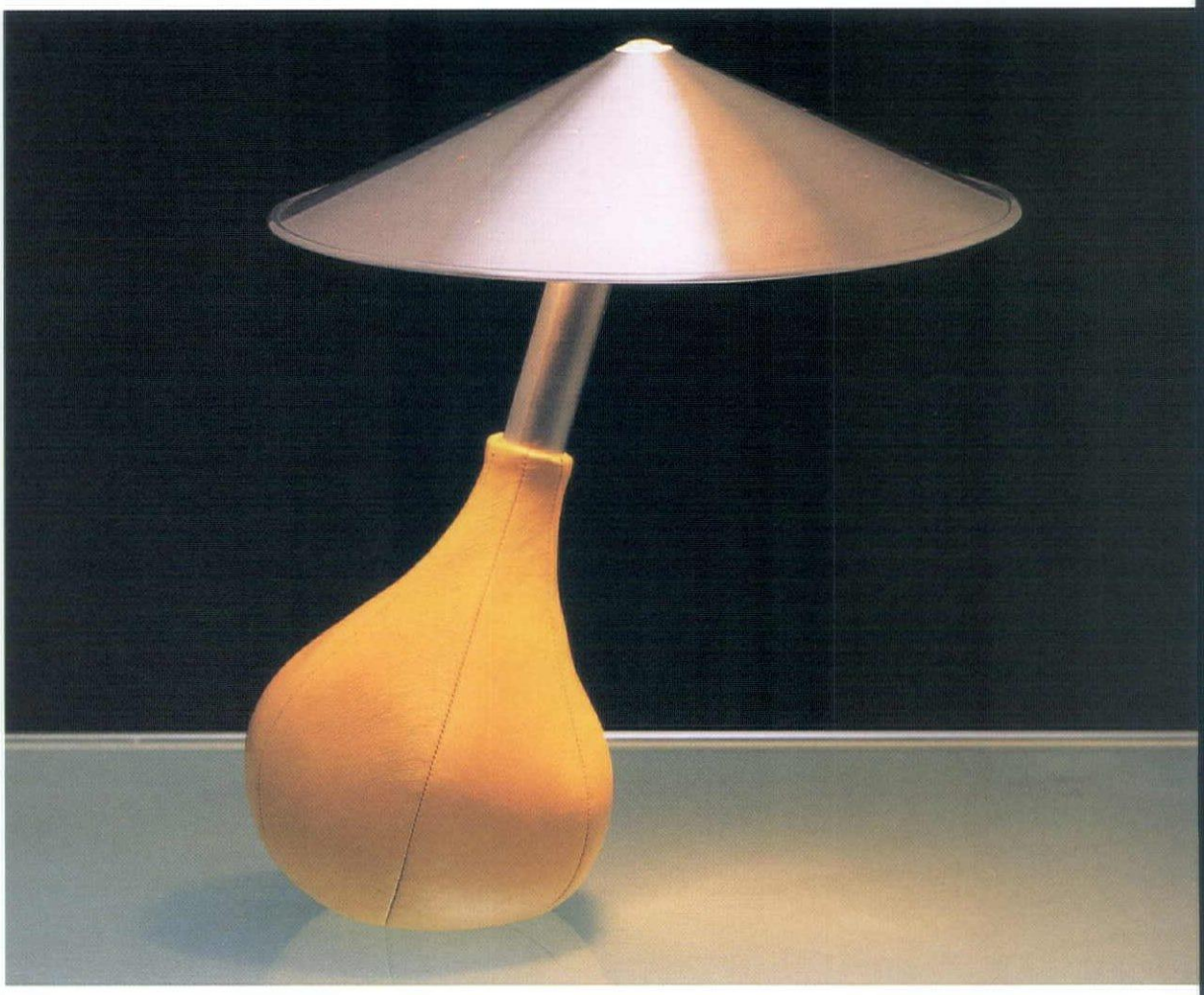


Four O'Clock Chair
The AM/PM collection from Vecta is a family of three office chairs with two different seat adjustment options. (AM stands for Active Mechanism and PM for Passive Mechanism.) The collection breaks with the accepted principle in office design that secretaries spend long hours in repetitive tasks and therefore need manually adjustable (AM) chairs. Executives, on the other hand, are constantly on the move and need a chair that automatically mirrors their movements (PM). With the new Vecta line, one can purchase a so-called secretarial chair with a sophisticated pneumatic adjustment, if it is desired. Jurors welcomed the line, which provides real ergonomic choices rather than mere cosmetic options, such as fabrics and finishes. Jurors were split, however, over the chair's aesthetics. All appreciated the sturdiness of the cast aluminum base and the solid, luxurious leather upholstery, although some jurors found the overall effect heavy and aggressively macho. Pasanella, however, pointed out that "the chair doesn't try to signal that it's new through slick styling devices. It doesn't copy anybody else's chair. It just does a better job."

Client/Company
Vecta, Grand Prairie, TX

In-house Design
Jeff Cronk, design manager.

Materials/fabrication
Die-cast aluminum base with epoxy paint finishes; pneumatic or mechanical height adjustment; molded plywood seat and back connected by steel supports; aluminum support bar with self-skinning polyurethane arm cap; leather upholstery.



Piccola Lamp

A consideration of Starck's Little Miss — a petite, plastic table lamp — gave San Francisco–based designer Pablo Pardo the idea to create his own tiny lamp. Rather than maintaining the decorative inertia of Starck's design, however, Pardo chose to create an object that could interact with the user. Jurors were delighted by the animated quality of the Piccola. "It is almost human," noted Shim. "You can change the shape and make it your own by rocking the base," which is filled with metal filings to weight the lamp when it's moved.

Beylerian found the use of lambskin, a leather more familiarly used in the manufacture of gloves, "very sexy." One of the happy accidents of the design came when Pardo discovered that the shade tilted more naturally when sitting on the tubular incandescent bulb without the usual securing clip. Some jurors were concerned about the strength of the light source. However, Pardo has recently obtained approval for the light to use a brighter halogen bulb of the same shape. The new bulbs will fit into a custom-formed glass "test tube" that duplicates the look of the old incandescent bulb.

Client/Company
Spinneybeck Design America, Amherst, NY. John Young, president; Jack Barret, vice president.

Consultant Design
Zulia, San Francisco, CA. Pablo Pardo, president.

Materials/fabrication
Lambskin base (dyed in 12 colors); metal filings; hand-spun, perforated aluminum shade; aluminum tube with brushed lacquer finish; halogen or incandescent bulb.



Hat Box Table

A commission to create a furniture object that stores hats sparked the imaginations of Arizona architects Susan Frank and David Frisch. The result is a design that does double duty as a table and a storage container. Jurors equally praised the design's wittiness and practicality. A major breakthrough came when the architects discovered the ready availability of cheap prefabricated plywood cylinders. Chopped into short units, these cylinders gave the team a preformed core for "the box," which was then upgraded with a maple veneer. Jurors also praised the way the solid volume of the box appears to float above the ground on its elegant arrangement of umbrellalike steel spokes. The inspiration for this light constructivist support, claim the designers, came from the water towers in their native Arizona. Jurors also commended the practicality of the design, noting how additional elongated steel spokes could be used to support a hat rack or a mirror.

Client/Company
Palazzetti, New York, NY.
Sergio Palazzetti, president.
Jimi Napoli, marketing director.

Consultant Design
Frank and Frisch, Venice, CA.
Susan Frank and David Frisch, designers.

Materials/fabrication
Tig-welded, sandblasted, cold-rolled steel; maple plywood "box."

Constructions Textiles

Menswear designer Jhane Barnes' ability to blend color and texture has led to a long association with KnollTextiles. Her most recent work for the group is a range of seven different textured wall coverings. Jurors were unanimous in their praise of the "highly sophisticated" results. "Barnes has been able to get some wonderful effects from mundane materials such as wood chip and paper," observed Shim, who enjoyed the fact that the wood chip is derived from recycled material from the manufacturing of toothpicks. According to the designer, when the material was first mulched and glued onto paper, the effect was bland. But by giving the backing paper a granitelike print and dying the wood chips a second color, the design developed a striking three- dimensional quality. None of the processes or materials used in the Constructions series are wholly new — at least not in Japan, the country of manufacture. What is unique is the number of processes Barnes put the materials through, and what the jury considered "a refreshing choice of colors." A home computer, explains the designer, proved invaluable in establishing a vivid palette that wouldn't "look like mud" when minutely repeated.

Client/Company
KnollTextiles, New York, NY.
Nancy Zarin, vice president;
Michael Laessle, director
of marketing and design;
Laura Noe, marketing manager.

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

Materials/fabrication
Acrylic resin granules; toothpick
shavings; rayon yarn; woven paper.





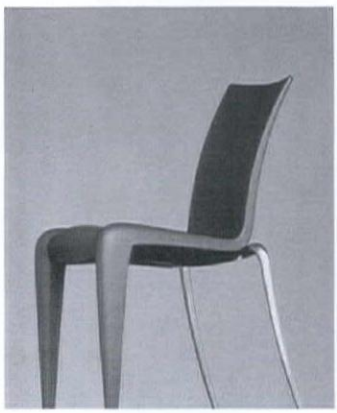
Clover Table
Although the Clover table was produced for the first time last year, conceptually it is over 40 years old. Canadian designer Vello Hubel first came up with the idea for a top-stacking table as an undergraduate at the College of Art in Ontario. Jurors were delighted with the table's simplicity of design. "We should all be able to think as clearly as this," said Beylerian. They also praised the lightness of the piece, which is due largely to the choice of medium-density particle board for the top and the tiny diameter of the table's wrought-iron legs. Pasanella particularly "enjoyed the way the design is playful without being saccharine." The clover shape evolves naturally out of having the tables stack from above. Achieving the right-sized slots for the legs to slip into was not easy, however. Too narrow a slot meant the legs had to be so thin they couldn't support the weight of two more tables on top. Alternately, if the slots were too wide they would cut into the usable surface area.

Client/Company
Creative Space Limited,
Toronto, Canada.
Edward Azis, vice president, marketing.

Consultant Design
Vell Hubel Designs, Toronto, Canada.
Vello Hubel, design director.

Materials/fabrication
1/2-inch medium-density particle board (finished in five colors) or steel table top; 3/8-inch-diameter steel legs.





Client/Company
Vitra International AG,
Basel, Switzerland.
Rolf Fehlbaum, president.

Consultant Design
Philippe Starck, Paris, France

Materials/fabrication
Blow-molded polypropylene body;
natural cast aluminum rear legs
and armrests.

Louis 20 Chair

Vitra gave French designer Philippe Starck a formidable brief for its new Louis 20 chair. It had to be multipurpose, lightweight, stackable, reasonably priced and suitable for high-volume industrial production. Jurors were impressed with the chair's ingenuity, noting that "there's real invention here. It's not simply another object designed to court media attention." They also welcomed the choice of materials. This is the first chair ever designed to use blow-molded polypropylene, a process that traps significant quantities of air to ensure that the material stays warm to the touch in winter and cool in summer. It also makes the chair lightweight and fully recyclable. Jurors commended the way in which the chair's aesthetic suggested its function. "The idea of stacking is implicit in the front view of the chair," concluded Shim.





Chaise Longue Faventia/System of Umpire's Seats
Spanish designer Josep Llusca's two designs evolved out of competitions to celebrate 1992, the year Spain hosted the Olympic Games and the World's Fair. The Faventia chaise (left) was an entry in the Casa Barcelona competition, a revival of the 1929 event that gave birth to Mies van der Rohe's celebrated Barcelona pavilion and chair. Noting that of all modern furniture, the chaise longue had not evolved since Le Corbusier, the designer brought the Faventia into the present by giving it greater versatility so that it could also be transformed into a sofa and daybed. "I don't know of any other piece of furniture that does this," marveled Beylerian. A hydraulic mechanism of the sort usually used in office chairs facilitates the transformation and bicyclelike wheels counterbalance the back support.

Llusca's second winner, a System of Umpire's Seats for tennis and table tennis, initially captured the jury's attention for its innovative design solutions. Llusca began by repositioning the steps so that the umpire needn't turn his/her back to the audience to reach the chair. The design of the seat is taken from Llusca's 1987 BCN dining chair for Enea. Jurors admired the practicality of a universal seat that could be adapted to suit different sports. The umpire's seats were used in the 1992 Olympic games and have since been approved by the International Tennis Federation and the table tennis committee, which will use them for events worldwide.

Clients/Company
Oken S.A., Rubi, Spain (Faventia).
Astral S.A., Polinya, Spain (Umpire's Seats).

Consultant Design
Josep Llusca Disseny Industrial S.l., Barcelona, Spain

Materials/fabrication
Faventia: steel frame; injected foam pieces; hydraulic mechanism; steel and plastic wheels. Umpire's Seats: stainless-steel frame; injected aluminum and polyester-reinforced fiberglass.



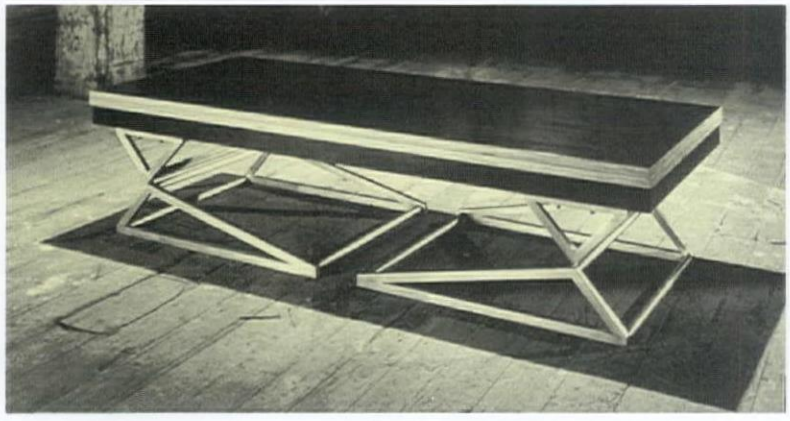
Haywire Lamps

African fishing traps were the inspiration for designer Robert Lewis' Haywire lamps. For years, Lewis has collected and customized these baskets to use as lights. Now he has successfully developed his own primitive-looking table and floor lamp designs. Lacking the craft skills necessary to weave a shade, Lewis uses Chinese bamboo, which is softened in warm water, stained with acrylic paints and then stitched onto a hand-welded steel frame. The strange organic-shaped lamps combine an interest in African art with a passion for exotic fruits and vegetables. Jurors praised the animated quality of the lights. Pasanella drew a parallel between Lewis' work and that of Noguchi, who created similar elemental forms. For Beylerian, however, the lights were at times too close to some of the more kitschy products designed in that postwar period. All commended the lamps' exuberant range of colors and their versatility of use on the table or the floor, either individually or together as a family.

Client/Company
Haywire Designs, Miami Beach, FL

In-house Design
Robert Lewis, design director.

Materials/fabrication
Chinese bamboo; steel frame; acrylic pigments.



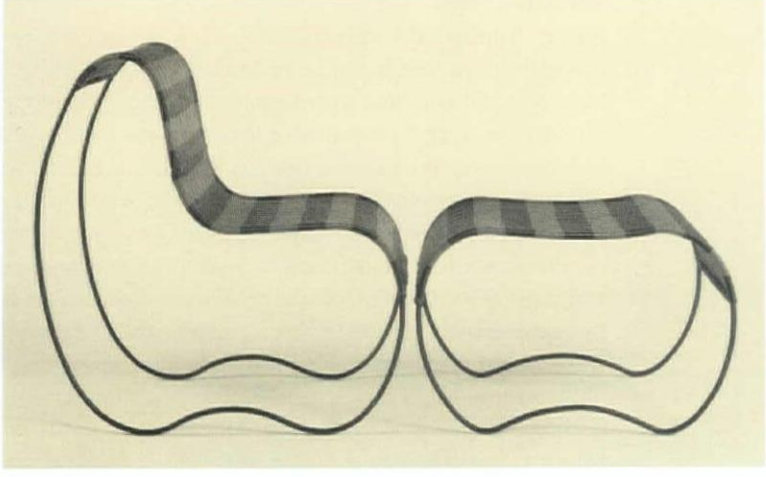
Kneeling Table

Many entries this year addressed the problems of living in confined, urban spaces. The most ingenious of these designs was the Kneeling Table by Bryce Sanders Design of New York. To transform this piece of furniture from a dinner table to a coffee table, Sanders devised a way to hinge the aluminum legs so that they can fold horizontally underneath. Jurors greatly admired the table's ingenuity and Sander's kneeling metaphor.



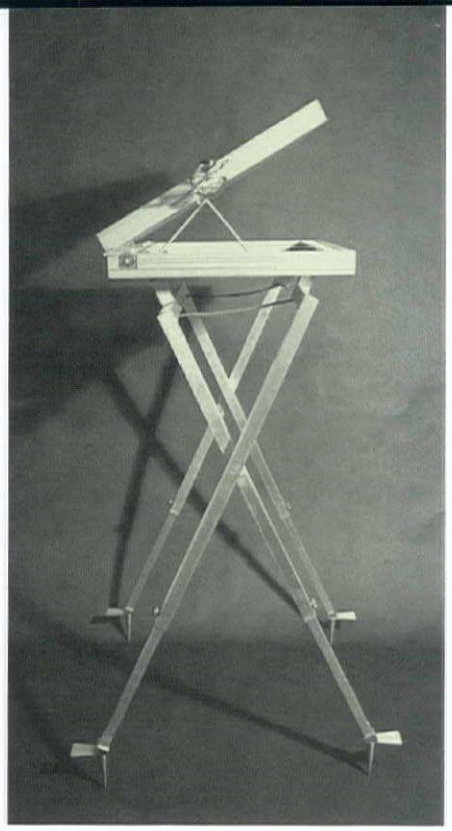
Puzzle Armchair

"To take a flat sheet of anything and make it into a dimensional, working object is a great achievement," said Beylerian. In the case of the Puzzle armchair by David Kawecki at San Francisco–based 3D Interiors, this feat has been accomplished without recourse to fastenings. The chair's components simply interlock. The precision of the design was achieved using state-of-the-art laser-cutting technology, and light birch plywood was chosen to minimize the chair's weight.



Pebble Chair and Ottoman

The romance of a beach chair and ottoman that "merge with the landscape as they sink into the sand," amused and delighted jurors. The Pebble chair and ottoman by designer Kirsti Alopaeus of Mexico City is made of half-inch steel rod (a factor that worried Beylerian, who thought its tolerance might be too weak) and from hand-woven plastic cord, which allows a generous flow-through of air. Jurors regretted that more designers did not tackle furniture for outdoor use.



Naturalist's Field Table

The Naturalist's Field Table by Rocco Ceo of Anhinga, Florida, was deemed a delightful piece of narrative design by the jurors, who were impressed with its attention to detail. "It is a little piece of Louis Vuitton with its oiled canvas shoulder bag, hand-blown glass inkwell, apple veneered table top and aluminum legs," said Beylerian. Jurors were also impressed by the table's ability to adjust to three different positions (sitting, standing and laptop) and to fit into a backpack.



Viola Lounge Chair

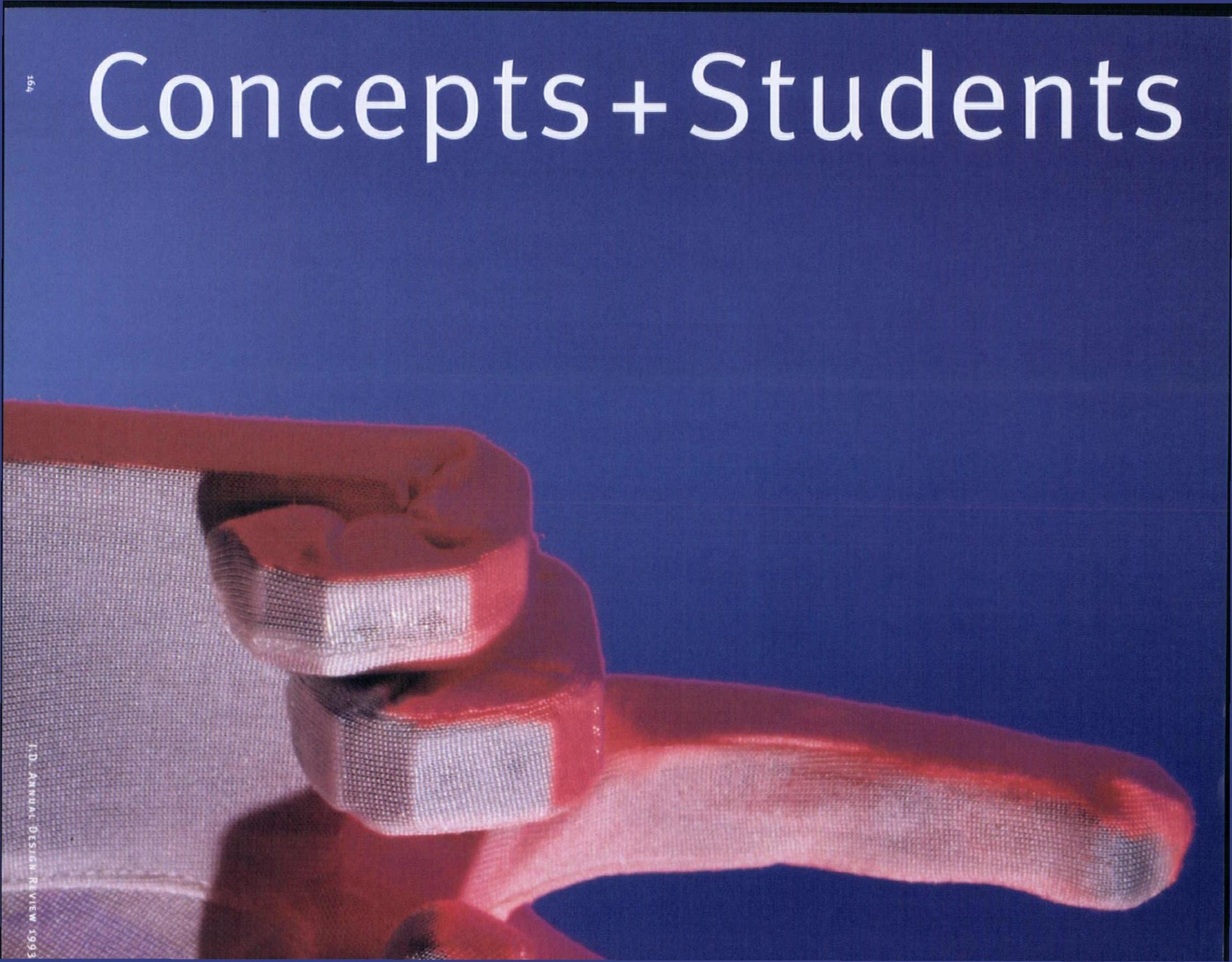
Designed by David Ritch and Mark Saffell at 5D Design in Los Angeles, the Viola Lounge's "button-down collar" style armrest impressed jurors with its beautiful detailing. The design evolved out of new ways of using sheet propylene. The arms are upholstered with their propylene flaps in the natural upright position. These are then pulled down and fastened to the arms. The tension created by doing this gives the arm its shape and extra flexibility.



Conference Table

Designer Ralph Ball of the NaylorBall Design Partnership in Seattle has imbued his conference table for the Seattle Arts Commission with imagery that suggests "a meditative floating presence for discussion and contemplation." Jurors praised the gentle "winged" curve of the maple-ply tabletop. Said Pasanella, "The shape should encourage people to lean closer and become involved in discussion."

Concepts+Students



As a forum for imaginative and thought-provoking ideas rather than technically accomplished, finished designs, the Concepts/Students category posed a number of judging dilemmas for jurors Richard Buchanan, Ellen Lupton and James Wines. How do you compare a project that teaches woodworking skills to homeless women with IBM's new high-tech concept computer? The evaluating criteria necessarily changes with each project and attaining some sense of conclusiveness at the end of the day can be a challenging task.

If there was one dominant theme in this year's competition, however, it was how the designer can make computer technologies accessible to a wide variety of users. From the extensive research and painstaking improvement of the Fingerspelling Hand (this year's Concepts Best of Category winner), a device that makes communicating via a computer easier for people who are both deaf and blind, to the experimental approach to interactive computer-based education taken in Science Now (a Students I.D. Award), it was clear that students and designers of conceptual projects have wholeheartedly taken up the challenge of interface design, which only two years ago had been cited as a neglected area by jurors in this very category. As an extreme example, jurors cited the Nirvware Cyberdesk, which proposes that the computer become an organic, jewelrylike extension of the body. "In the past designers had to adapt to the rigid location of the product," noted Richard Buchanan. "Now we're looking at ways of being able to move and take the product with us."

Jurors noted a restlessness afoot this year, as designers search to replace what Wines termed "the dated amoebic look" that marks so much product design of the past. Indeed, jurors witnessed a return to design that reveals, rather than conceals, its function. The East German Skorpion concept motorcycle, for example, exposes its stripped-down engine for full aesthetic — and practical — effect.

Many of the winning entries were chosen because they displayed a broader vision of design's potential. The Day Bed project for the Homeless, the didactic installation "Our Feminism" and even the Leapfrog computer demonstrated aspirations beyond those of mere styling or niche-finding. Indeed, projects that displayed a modicum of social responsibility were appreciated by jurors.

But the most popular piece this year, the Media Blanket (the Students' Best of Category), took on both the interface issue and the question of styling. "I like anything that makes technology look dirty and organic," admitted Lupton of this felt environment coursing with information and imagery. Wines agreed, concluding that a good concept, such as the Media Blanket, "is forward-thinking, but retains a ground relationship to the user."





Jurors Richard Buchanan, Ellen Lupton, James Wines
Moderator Peter Hall

Best of Category

Fingerspelling Hand

As a device that provides both a vital means of communication to a particular group of people with disabilities and increases accessibility to electronic information, the Fingerspelling Hand was praised by jurors as "an intelligent realization of an innovative concept." Echoing the opinion of the group, Lupton added that "it's important for designers to address the needs of small populations, because these are the forgotten consumers."

The project is specifically designed to help people who are deaf and blind communicate without having to rely on an interpreter. Because the majority of the target audience lose their sight gradually in young adulthood, they are taught to learn sign language and fingerspelling rather than braille. Since braille is difficult to master as an adult, many people who are deaf and blind communicate by using a hand-on-hand version of the American One Hand Manual Alphabet. The Fingerspelling Hand works by translating letters received by computer into corresponding finger movements, which are felt by the user. The system consists of an electromechanical hand mounted on an enclosure housing the motor and computer hardware and a custom software program.

One of the key benefits of this design, a third-generation prototype, is the elimination of a "neutral" hand position between letters, which caused recognition problems among users testing earlier prototypes. By identifying finger movements from one letter to the next, the design and engineering teams developed software to simulate a real hand. Buchanan concluded that "the integrative thinking demonstrated by this concept represents the best trends in contemporary design. Because the final result expresses human values and social relevance, this project is significant."



Left to right: David Jaffe, Doug Schwandt and Jim Anderson of the VA.

David Jaffe, Doug Schwandt and Jim Anderson work at the VA Rehabilitation Research and Development Center in Palo Alto, California, a federal laboratory established in 1976 to develop assistive technology and evaluation tools to improve the quality of life of veterans with disabilities. Administered by the Department of Veterans Affairs, the center brings together around 50 engineers and scientists who work on projects ranging from computer simulation of the neuromuscular system to bone modeling. Jaffe is a research biomedical engineer whose expertise is in microcomputing. Schwandt is a mechanical engineer specializing in CAD. Anderson is a machinist and modelmaker.

Who initiated the project?
This project is the third in a series of Fingerspelling Hands. The first two designs were student projects at Stanford University in 1985 and 1988. The need to fully evaluate this technology prompted Gallaudet University to fund our construction of this prototype.

What was your major influence?
Everyone needs to communicate, including people who are deaf and blind. They have a particularly difficult time connecting with others. The encouragement of colleagues and the enthusiastic reactions of deaf and blind people who have tested our prototypes motivated us to pursue this project.

What alternatives were explored?
The first design used compressed air to operate pneumatic cylinders that flexed the fingers. The system worked, but was too bulky to be practical. The second prototype, as well as the current design, employed servo-motors, which resulted in a much more compact unit.

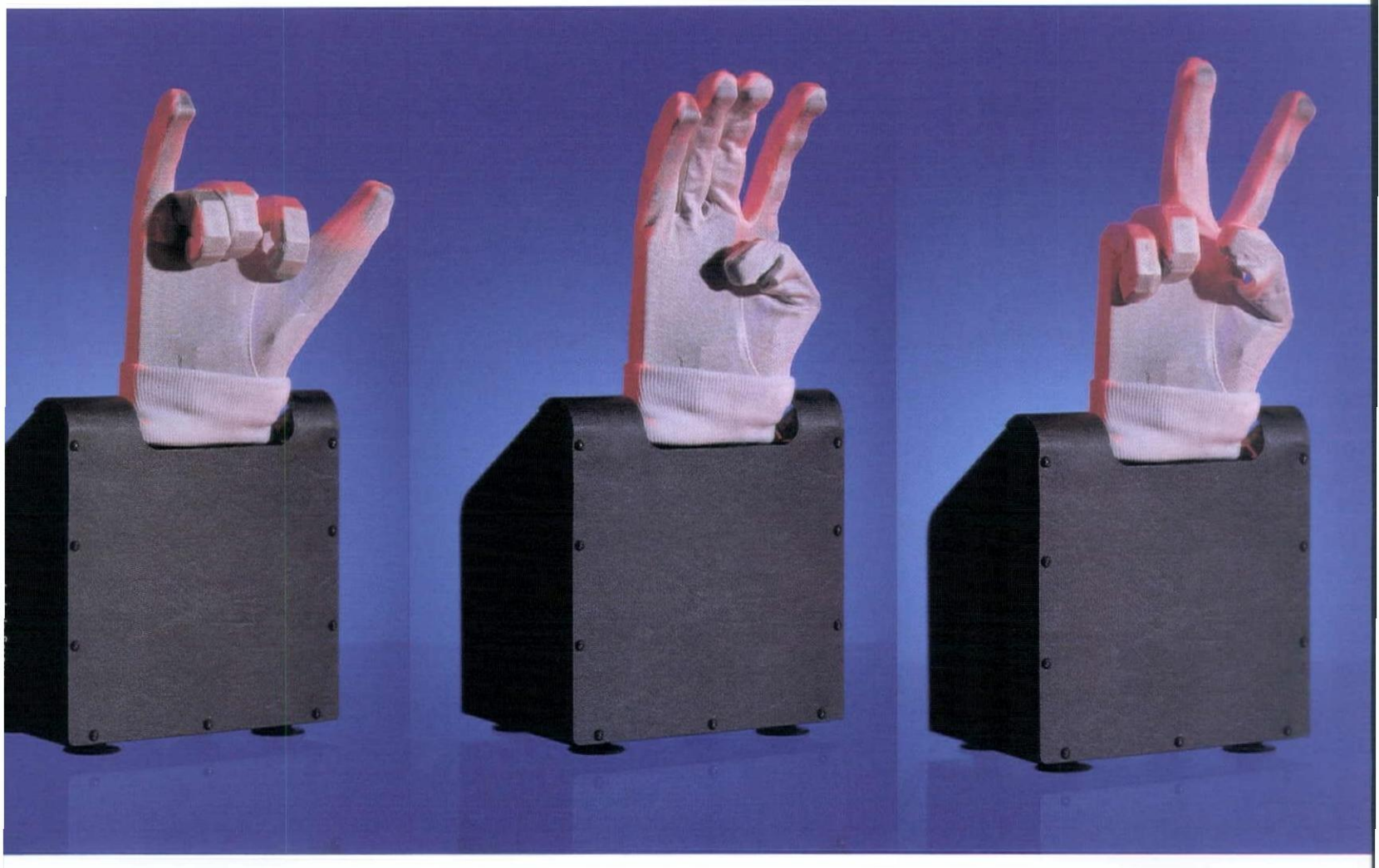
How different is the final product from your original concept?
Our experience in working with earlier designs helped us immensely. We knew what had worked well and how we had to improve the design. We generated a complete set of hardware and operational requirements that we closely followed during construction. We succeeded in meeting those specifications.

How is this project like or unlike anything you've designed previously?
All the prototypes we've worked on look like hands, but each successive design has major improvements in the mechanical, computer and software systems.

What was your biggest obstacle?
The hand has many moving parts that had to be sized and located so they don't interfere with each other in operation. Another challenge was packaging the motors and computer in a compact housing.

Has your design been aided or shaped by materials or technology?
We use strips of carbon fiber to connect finger segments made from Delrin. The carbon fiber makes an excellent flexible hinge and provides the force required to straighten the fingers while Delrin is easy to machine. The servo-motors we used to actuate the fingers are small, have high torque, move quickly and are easy to control by a computer. Advances in microcontroller technology make the control and choreography of the hand possible in a portable device. Finally, our CADRA CAD system proved invaluable in designing the complex parts and in visualizing how they fit together and move.

What would you like to design next?
Hand exercise equipment, communication and computer access interfaces, sensate robotic and prosthetic hands.





Client/Company
Project contracted by Gallaudet University, Washington D.C., with funding from National Institute of Disability and Rehabilitation Research. Judy Harkins, principal investigator (Gallaudet University).

Consultant Design
Rehabilitation Research and Development Center, VA Medical Center, Palo Alto, CA. David Jaffe, computer designer; Douglas Schwandt, mechanical designer; James Anderson, modelmaker. Applied Science and Engineering Laboratories, Wilmington, DE. Rick Foulds, Tim Gove and William Harwin, researchers.

Materials/fabrication
Delrin; carbon fiber; aluminum; Kydex.

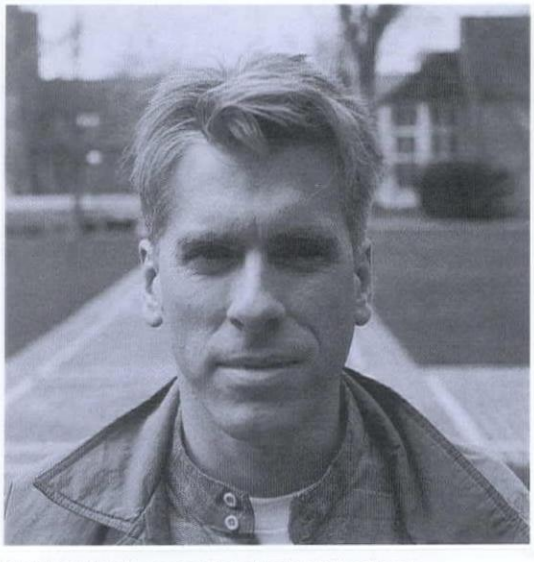
Media Blanket

"This is a brilliant project," said Wines of the Media Blanket, "because it is connected to the most mundane, and in a sense, archaeological side of life, yet it is clearly of our time." As a concept aimed at engaging people in a casual, tactile way with electronic media, this project garnered the jurors' unanimous enthusiasm. All expressed an appreciation of its "duality," as Wines put it — the sense in which it is both a physical and electronic environment. "You're receiving information and using high technology, but you're given other frames of reference," said Buchanan. "That dynamic creates a very powerful environment."

The student project consists of a malleable, 12-by-5-foot self-standing piece of industrial felt, which sandwiches a thin layer of polyester housing a network of electronic circuitry and flexible LCD screen. The felt "blanket" can be adjusted to form an enclosed piece of furniture, or opened and used as a screen for group viewing. It houses circuitry and components for playing music and making telephone calls, includes a reading light and computer terminal port and a remote control built into a pillow.

The blanket's combination of high and low tech drew a number of comments from the jurors. Symbolically and literally the blanket material insulates the user from, or connects the user to, its electrical components. Jurors also enjoyed the concept's fresh rethinking of interface design. As Buchanan pointed out, "In terms of how a young designer deals with issues of media technology, this represents a way of thinking that we may be seeing a lot more of in younger people."

Wines summed it up by praising the unexpected "materiality" of the project. "It's perverse. Oscar Wilde once said that an idea that isn't dangerous isn't an idea. He was right."



Mark Stockwell, a recent graduate of Cranbrook.

A graduate of the Cranbrook Academy of Art's Three-Dimensional Design Department, Mark Stockwell is a recipient of the Robert T. Gersin Design Insight Foundation Scholarship. His interest in interface design, or the "territory" between users and objects, as he puts it, stems from the working methods he evolved in Industrial Design courses he took at the California College of Arts and Crafts. He has a BA in Economics from the University of Washington.

Who initiated the project?
While on an internship in Japan last summer, I had the opportunity to research the cultural and design-related differences between Japan and the U.S. The Media Blanket was a result of this research and the experience of living in Tokyo.

What was your major influence?
The sponsor of my internship, Noboru Inoue. We went to lunch everyday together and would talk about whatever interested us. On one occasion he said that architecture is considered furniture in Japan, and that people simply take off their shoes and climb into their furniture. This comment triggered a whole new way of thinking for me. The second major influence was a team project that involved rethinking computer interfaces. A quote by Richard Bolt from the book *The Human Interface* keeps reoccurring: "The person is the true terminal of any computer-based information system."

What alternatives were explored?
Several alternatives were considered throughout the design process. The project is less about device and more about mapping an appropriate territory between the user and the object. I was thinking about creating a "place" in which events could happen.

How different is the final product from your original concept?
The final product is quite faithful to my original concept of user interaction, furniture as an ephemeral event and multiple uses. Did I expect to come up with something like this when I first started working on the concept? Definitely not.

How is this project like or unlike anything you've designed previously?
I haven't designed much furniture, that's one reason I wanted to explore this area. I also haven't designed much architectural work and the scale of this piece approaches architecture, so in this way it is new for me. On the other hand, the process I took is similar to that of other projects.

What was your biggest obstacle?
The scale of the piece. I wanted to build it full scale so I could feel how this object would relate to the human body. But with this came a lot of logistical problems, such as limited space. And, of course, finances are always an obstacle.

Has your design been aided or shaped by materials or technology?
The circular shape of the Media Blanket is related to the sound-absorbing nature of industrial felt, the wall thickness is related to developments in thin-screen LCD developments and the miniaturization of electronic components.

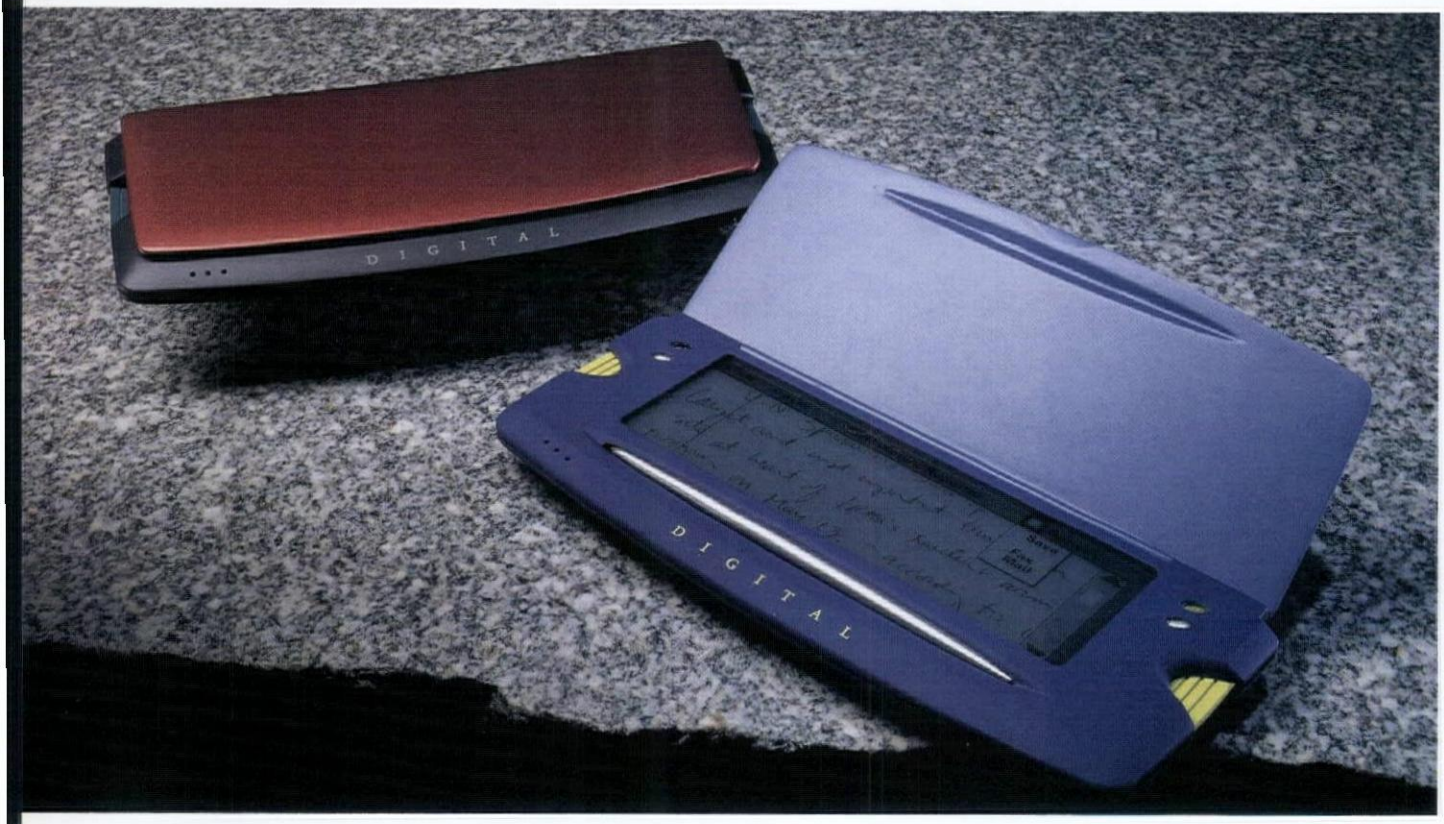
What would you like to design next?
The question isn't so much what but rather how I want to design next. We are in the midst of tremendous social and technological change, which calls for a complete rethinking of current structures and assumptions. One way is to evaluate what needs to be done without the baggage of previous decisions. This process may lead to objects that are more relevant to today's users.





Design
Mark Stockwell, graduate student,
Cranbrook Academy of Art,
Bloomfield Hills, MI.
Michael McCoy, professor.

Materials/fabrication
Polyester resin, 0.375-inch layer,
LCD screen, soft industrial felt,
electrical circuitry and components.



Pocket PC

One of several personal computer concepts submitted this year, Digital Equipment Corporation's Pocket PC was singled out by jurors for its soft, personalized feel. "It reminds me of a checkbook," said Buchanan. "It's not a threatening item. The curves are gentle enough that this could slip into a purse or pocket. It's a flexible and interesting solution."

Created as part of a development effort to explore the design of pen-based computers for a market three years in the future, this model allows the user to record both written and verbal information and connect to fax, modem or desktop computer. For written information, an electronic pen-based operating system is proposed that has scrolling, windows, type-enlargement capabilities and translates handwriting into fonts. For verbal information, the PC has a built-in digital recorder operated by three buttons on the bottom of the case, which would operate much like a dictaphone. A longer-term development, according to DEC, would see the incorporation of software that translates voice-input information onto a screen text display.

"The innovation is very much in the size and in the focused use," said Buchanan, who also noted DEC's place in an industry-wide move to take PCs away from the desktop. "Like others, this company is venturing away from the fixed workstation," he said. Given that objective, jurors found the attraction of this product to be in its non-corporate feel. Noted Wines, "This device has a voice."

Client/Company
Digital Equipment Corporation,
Maynard, MA

In-house Design
Meg Hetfield,
senior industrial designer.

Materials/fabrication
Case and cover: glass-filled Lexan.
Pen: plastic or turned aluminum.

Nirvware Cyberdesk Headwear

"I think the most shocking thing about this is the use of a mucouslike slime as the substrate for high-tech wires and connections," said Lupton. "Lisa Krohn has really embraced the — probably revolting — idea of the computer as an extension of the body." The Nirvware Cyberdesk concept incorporates video camera and sound amplification technology, telecommunications and microprocessing within a single system operated by a mouse worn on the chest, and viewed via retinal scanning (a low-intensity laser beam that projects images onto the retina). The idea is to "extend" the wearer's powers of sight, hearing and voice, allowing him or her to make telephone or video calls and providing access to various databases.

Composed of a network of electronic parts connected by a fiber-optic grid and set in elastomeric polyurethane, the system would run on nickel metal hydride cells charged by body heat and ambient light via photovoltaic cells. Buchanan felt the concept verged on a styling exercise, albeit an important one: "The ongoing theme of a lot of these products is the breakdown of the monolithic computer interface. Many of the projects we've seen today have a sameness to them, almost as if there's too much emphasisusability. This project, however, keeps the presence of a designer's voice." Jurors concurred that technology for such a product may well be feasible in the near future. Wines added: "I've seen a lot of this type of thing, but this concept has a kind of deviant edge to it. There's a quality here that one might call inspired."





Design
Krohn Design, Los Angeles, CA.
Lisa Krohn, designer;
Christian Dufay, Christopher Meyers, Goutam Mitra and Mersedeh Nourbakhsh, assistants.

Materials/fabrication
Fiber-optic grid; elastomeric polyurethane.



Skorpion Bike

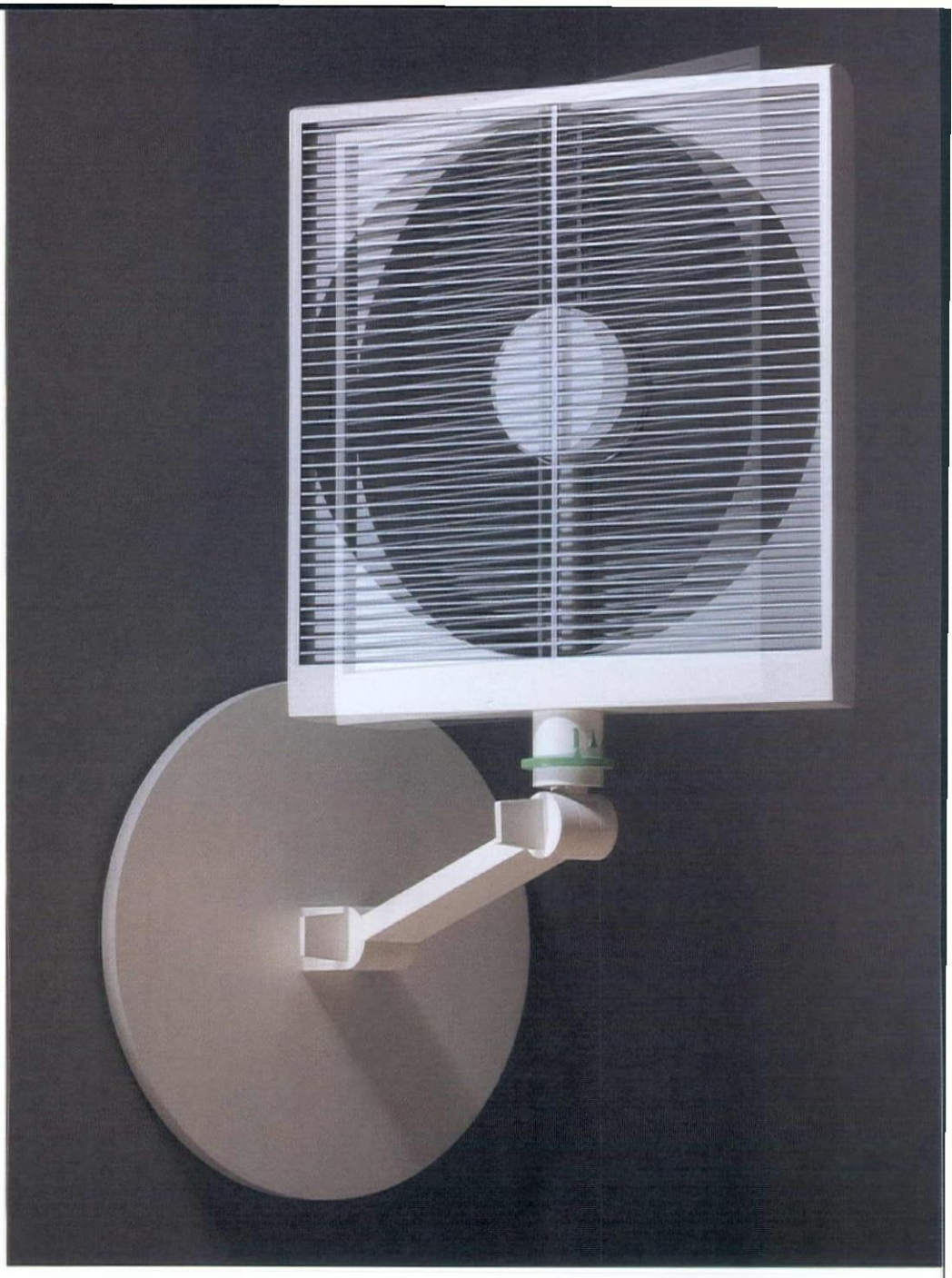
A British-designed effort to rejuvenate the ailing East German motorcycle manufacturer Motorad und Zweir Adwerk GmbH — its market having collapsed along with the Berlin Wall — the Skorpion was praised for its functional simplicity and stripped-down aesthetic. "There's a certain grandeur in watching a machine when the technology is exposed," said Wines. "Generally speaking, the more you cover the more you tend to lose touch with what a machine is doing."

With this model — now about to go into production — the company is attempting to adapt its former mandate for "cheap and simple" machines to the '90s, in order to compete against the influx of foreign imports into eastern Germany. By taking a "back to basics" approach, the design team claims to have created a vehicle with 30 percent fewer parts than comparable machines. The seat doubles as an airbox for the carburetor, the frame functions as an oil tank. To simplify production, the designers opted to glue the chassis together, thus avoiding the thermal stresses associated with welding. "This bike demonstrates the philosophy of 'less is more' when it comes to materials," concluded Lupton. "Letting the machinery become visible is a good impulse in design, both aesthetically and environmentally."

Client/Company
Motorad und Zweir Adwerk GmbH, Zschopau, Germany.
Peter-Karel Korous, director;
Mike Jackson, managing director, MZ UK.

Consultant Design
Seymour Powell, London, England.
Richard Seymour, partner;
Adam White, designer.

Materials/fabrication
Steel alloy; GRP; metal gluing.



Photovoltaic Fan

Jurors were unanimous in their appreciation of this concept for a desk fan powered by light via photovoltaic cells. "I like the idea of the energy source being ambient light," said Buchanan, "and I think the lines are clean and attractive."

A low-cost, wall-mounted object, the fan was prompted by a desire to create "objects without tails," as designer Jonathan Crinion puts it, and to free up more work surface space in the office environment. The photovoltaic cells would generate a direct current much the same way that a calculator works, powering the type of silent brushless "pancake" motor commonly used in computer fans. Crinion is currently investigating its potential for production.

The appeal of a wireless, non-intrusive and somewhat playful object had the jurors waxing lyrical. Wines mused over its form as an "extension of your psychological connection to being cool," and added, "people do play with objects and manipulate things, and that manipulative aspect should be made part of the design. It certainly is here." Lupton, meanwhile, described it as "like having a bird cage or a little window, as opposed to a threatening fan, sitting on your desk. It is really very unusual."

Design
Crinion Associates, Toronto, Canada.
Jonathan Crinion, principal and designer; Michael King, modelmaker.

Materials/fabrication
Injection-molded plastic;
Soft polypropylene blades.



Compact Electronic Gas Meter

The standard American gas meter installed in millions of homes every year is in fact based on a decades-old design, which, though accurate and durable, is considered something of an eyesore. Jurors singled out this project as a welcome effort to improve on the gas meter's aesthetics and praised the addition of a reading capability that can be accessed remotely from a parked service vehicle. "It serves a distinct need," said Lupton. "It has an appearance that's more pleasing than current meters, and the possibility of being able to drive by and take readings is very exciting."

The prototype meter incorporates a new system for measuring gas flow electronically that was initially developed by the Illinois Institute of Technology for the Gas Research Institute of Chicago. This system was first installed in a prototype built by the Alnor Instrument Company with IIT, which was considered too bulky and expensive for manufacture. The British firm DCA Design Consultants was brought in to reduce the size, cost and number of components in the meter, and still come up with a rugged, aesthetically pleasing and ultimately manufacturable design. The resulting prototype, which includes a solar cell–powered LCD display, is currently awaiting further funding allocations from the Gas Research Institute.

The high-tech appearance of the prototype prompted the jurors to draw comparisons with computer hardware design. Buchanan concluded: "It has a kind of techno aesthetic, but I don't find that unpleasant. It's a good concept. And personally, I'm tired of opening doors for meter readers."

Client/Company
Alnor Instrument Company, Skokie, IL.
Price Hodson, new product development manager.

Consultant Design
DCA Design Consultants, Warwick, England, external design consultants.
Chicago Gas Research Institute, Chicago Il, external research consultants.

Materials/fabrication
Cast aluminum components, GRP molding for regulator cover.



Client/Company
Chrysler Corporation,
Auburn Hills, MI

In-house Design
Thomas Gale, vice president,
design staff;
Trevor Creed, director,
jeep/truck design;
John Sgalia, manager,
jeep design;
Glenn Abbott, designer,
exterior;
Gary Guichard, designer,
interior.

Materials/fabrication
Full-running concept in aluminum
and plastic.

Jeep ECCO Sport Utility Concept

"As an off-road vehicle that conserves energy, I think this project is very strong," said Wines of the ECCO Sport Utility Concept. Chrysler's "jeep for the year 2000," an internally generated project that revives the classic wartime vehicle, won the jurors' praise on the strength of its environmentally sensitive aspirations.

The ECCO is designed to be easily disassembled for recycling and runs on a low-emission two-stroke, three-cylinder, all-aluminum engine with low-pressure tires that "won't crush mushrooms," as its engineer put it. The lightweight body and engine increase fuel efficiency and aluminum-bonded parts (rather than welded) assist the recycling process.

"It seems like a smart marketing idea to put an ecological spin on an off-road vehicle," said Lupton. "Probably a lot of people that like ecological products would also like to go out in the country and drive around in the woods." Questions were raised over the likelihood of the ECCO ever reaching the market and Chrysler verified that no current plans are in place to put the vehicle into mass-production, although the idea of an electric-powered, on-road version is being floated at the corporation.

Jurors confessed to having a strong attachment to the familiar shape and appeal of the original classic jeep, but felt this deviation to be interesting enough to merit an award. Lupton noted its amphibious styling: "It rejects the jeep aesthetic in favor of a gremlin aesthetic, and in a way looks like a little frog, which is quite appealing."



Daybed Project for the Homeless

A lively debate broke out among the jurors over this project, submitted by an artist, architect and cabinetmaker, to teach woodworking skills to homeless women. The issue was over the parameters of what could be considered a design concept. Lupton was in little doubt, commending the creators for "thinking about the methods of production as well as consumption." Buchanan had a different take, however. "There's no question about the value," he said, "but I don't see the design."

The centerpiece of the project is a daybed that can be made for $40 out of a single sheet of plywood. The idea (inspired by the work of Habitat for Humanity, an international organization providing new dwellings for homeless and low-income families) is to equip homeless women with basic woodworking skills and the facilities to produce pieces of furniture that they could sell to raise money.

Jurors agreed that the project should be recognized on the grounds of motivation above all else. "As a piece about process as much as product," said Wines, "this proposal has something to contribute to the design community and the way it thinks."

Client/Company
Artspace Inc., New Haven, CT.
Barbara Webster, executive director.

Consultant Design
Lindroth + Newick, New Haven, CT.
Linda Lindroth, artist;
Craig Newick, architect;
Debra Simon, consultant,
Wood Shop Inc.

Materials/fabrication
Single plywood sheet.

4 x 5 Instant Digital Camera

The advent of the digital camera opens up considerable possibilities in the field of instant image processing, transmission and manipulation. The 4 x 5 Instant Digital Camera concept is an ambitious proposal to harness several of these emerging technologies within a compact, modular product for amateur and professional photographers.

Not surprisingly, it was the "instant playback" feature that caught the jury's imagination. The rear of the camera incorporates a color LCD screen, providing the photographer with an instant preview image, thus reducing the need for photo-processing chemical wastes. A media disk drive would be built into the front of the camera for image storage, and the unit would allow the photographer to send and receive images via a modem. Other features would include voice record/playback and wireless transmission, a contact printer and electronic pen for annotating images with a record of date, time, job number and credits.

The various components of the camera are intended to be rugged, reliable and, because it is modular, easy to upgrade. Lupton remarked on the appearance: "What I like about this is that semantically, it relates more to a Polaroid than a sexy new attenuated 35-mm camera. That seems like a nice link, since both involve instantaneous processing."





Design
Gordon Bruce Design, New Milford, CT.
Gordon Bruce, owner and designer.

Materials/fabrication
Molded plastic covers; LCD panels; interchangeable lens.

Leapfrog Computer

The result of a four-year investigation at IBM, the prototype Leapfrog computer was commended by jurors as a welcome sign of new thinking at IBM and a bold effort to expand the company's product range. New technologies employed in the working prototype include a specially shaped tablet with integrated processor that can be rotated and used with pen, voice or keyboard-and-pointing-device. The tablet can be removed from the base and used as a writing tablet, or maneuvered into a variety of positions on the desktop base, thus "liberating" the office professional from a desk-bound environment.

While some reservations were expressed over the color and texture ("I wonder when a new venture into color and surface texture will emerge with success in computer design," said Buchanan), jurors were intrigued by the rhombohedron form of the Leapfrog. Wines referred to its "monolithic" quality and concluded: "In terms of proportions, there's no question that it's beautifully designed."



Client/Company
International Business Machines Corporation, Stamford, CT

In-house Design
Sam Lucente, program manager, strategic design.

Consultant Design
Richard Sapper, IBM industrial design consultant.

Materials/fabrication
Cover: 1mm carbon fiber–reinforced plastic. Bottom cover: 1mm magnesium. Keyboard: ABS plastic housing.



Go-Folio Portfolio

Inspired by several precarious attempts to bicycle to school with a portfolio of important artwork under his arm, student John Edson's simple and practical solution to the problem earned much praise from the jurors.

The hard-shell portfolio case fits vertically on the back of a bicycle and is quickly fastened or unfastened with a nylon strap. Much experimentation was carried out before settling on the vertical format, including the design of a horizontally mounted version, which considerably increased the width of the bicycle and was more likely to interfere with a rider's journey. The project is the product of a 10-week assignment to define a "real world" need and design a solution using CAD and real materials. The case shell is made of Kydex thermoformed acrylic-PVC alloy, a tough composite that will not crack if dropped.

Doubts were raised by Buchanan over the effect a strong gust of wind might have on a bicycle with the device fitted, but Lupton disagreed: "I think that would be the case even without this strapping device. Any time you try to carry a big flat package on a bicycle you're going to be dealing with wind." Upon graduating, Edson plans to approach manufacturers with the prototype.

Design
John Edson, student,
Stanford University, Stanford, CA

Materials/fabrication
Shell: thermoformed acrylic-PVC alloy over plywood pattern with inserts for each half.
Strap: nylon web, Fastex.



Our Feminism Graphic Installation

"I like this because it is using design as a medium for consciousness-raising," said Lupton of the graphics project, Our Feminism. "It rethinks what it means to be a design student."

An installation of 253 photocopies mounted in the wood panels of the common room at Yale's John Edwards College, the project sets up a graphic dialogue on the subject of feminism in relation to the immediate concerns of college-aged women. Divided into six subject areas, the images include question panels, students' answers to the questions and photographs of feminists. Questions range from "Are You a Feminist?" to "Who will compromise more, you or your husband?"

Jurors were at first slightly thrown by the choice of a faux-Gothic, heavily ornamented "old Yale" setting for the installation, but after some consideration began to make sense of it. "Knowing what that environment is like," said Buchanan, "it creates a striking juxtaposition." Designer Miko McGinty explains that to give the exhibition its most obvious interpretation, women's voices literally speak out from the institution's hallowed walls.

"The project encourages all the people who use the space to think about their own relationship to the questions," added Lupton. "And if design can do that — especially graphic design, which is about communication — it's successful."

Design
Miko McGinty, graduate student, Yale School of Art, New Haven, CT.
Michael Rock, assistant professor, advanced graphic design.

Materials/fabrication
253 Xeroxes mounted into existing wood recesses.

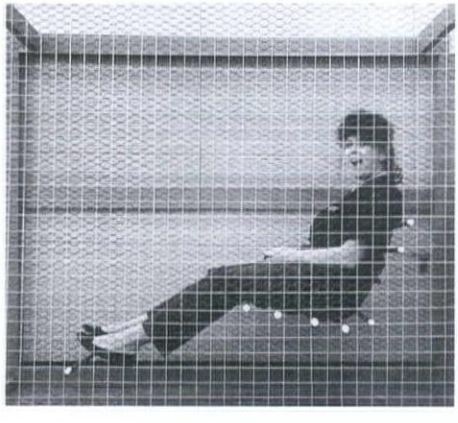
Mothra Chair

"This represents a different kind of trend in design that doesn't emphasize aesthetics, but demonstrates a lot of careful research," said Buchanan of the Mothra Chair. "I'm not sure of the final resolution, but the methodology needs to be encouraged."

Jurors agreed that the project, an adjustable office chair suited to a broad range of different-sized people, was impressively documented. It includes historical studies into the cause of spine, neck, shoulder and limb problems caused by seating postures, an account of the relationship between seat angle and disc pressure, a survey of favored seating positions and a conclusion in favor of a reclining position as opposed to "sitting up straight." Reclining is argued to be the easiest position to maintain for long periods with the least fatigue and the least respiratory interference. Another practical investigation with an adjustable seating cage (shown below) and various users was also undertaken before beginning on the development of the Mothra Chair.

Wines found the chair itself "intriguing." With three suspended adjustable seat pads connected to the chair spine by a shock-absorption system with an adjustable "twist" movement to accommodate back motion, the Mothra represents a dedicated ergonomic solution. "The final result is perhaps too complex," said Lupton, "but it's a very earnest, intense study, that should be commended."

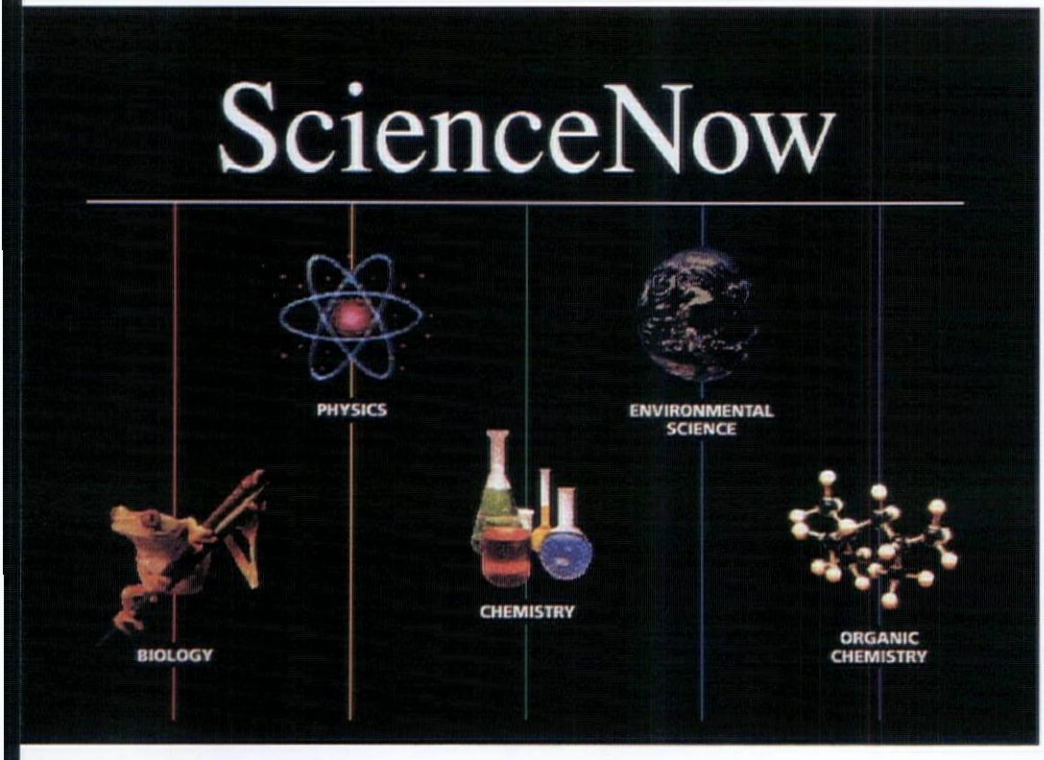


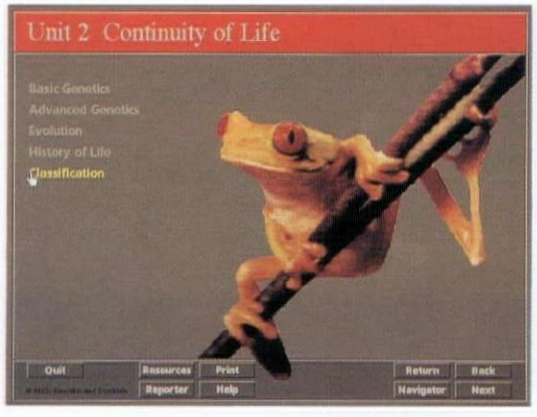


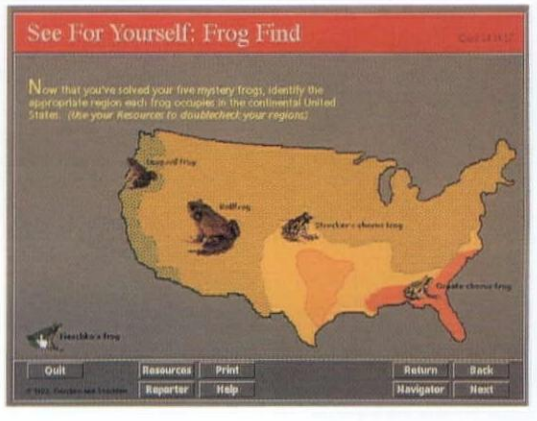
Client/Company
Metamorphosis Design & Development, Inc. Atlanta, GA.
Philip Murphy,
executive vice president.

Design Consultant
Richard Norwood, student,
Georgia Institute of Technology,
College of Architecture, Atlanta, GA.
William Bullock, director,
industrial design program.

Materials/fabrication
High-strength aluminum tubing; cast aluminum; molded plastic and rubber; galvanized and plastic-coated wound-steel cable.







Science Now Learning System

"What is interesting about this project," said Lupton of the Science Now customized learning system, "is the idea that each student is assigned a learning style. The way information is accessed in the science textbook database varies, depending on the user's profile."

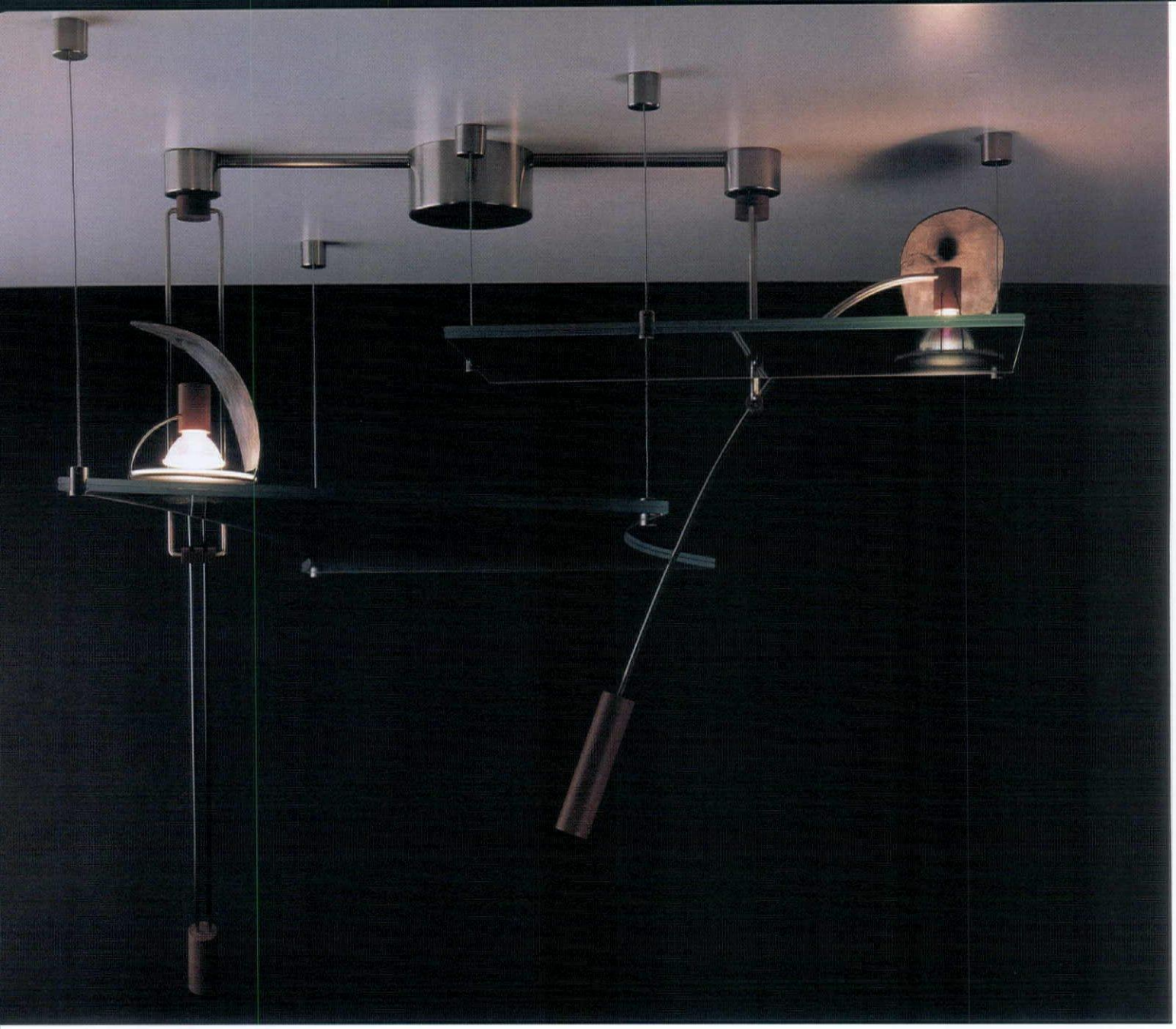
This prototype, a Macintosh SuperCard interface design, is supported by a theory of learning based on different psychological profiles. People collect information, it is argued, by sensing and intuiting information by thinking and feeling. Science Now begins with a series of on-screen tests to categorize the student's learning style from four Jungian types, and adjusts the subsequent teaching method accordingly. The aim is to avoid the scenario of rote teaching in overcrowded classes at the rate of the average student. Instead computers are used as interactive "textbooks" and teachers as mediators rather than sources of all knowledge.

Features of the system include a video encyclopedia and investigative or research-type games, depending on the student's learning style. The software also makes adjustments to the program as the student proceeds, based on the idea that poor performance in one task is due more to the student's level of interest in the subject than his or her intelligence. Users are also able to cross-reference subjects in other contexts.

Pleased to see such a thorough, well-conceived interface program created at the student level, Buchanan concluded, "I am very impressed with the intelligence, creativity and seriousness of this project."

Design
E. Heidi Fieschko and
Joseph Stocklein, graduate students,
Institute of Design,
Illinois Institute of Technology,
Chicago, IL.
Patrick Whitney, instructor/advisor.

Materials/fabrication
Designed and written in SuperCard
on Apple Macintosh computers.



Design
Tod Babick,
Rhode Island School of Design,
Providence, RI.
Karim Rashid, associate professor.

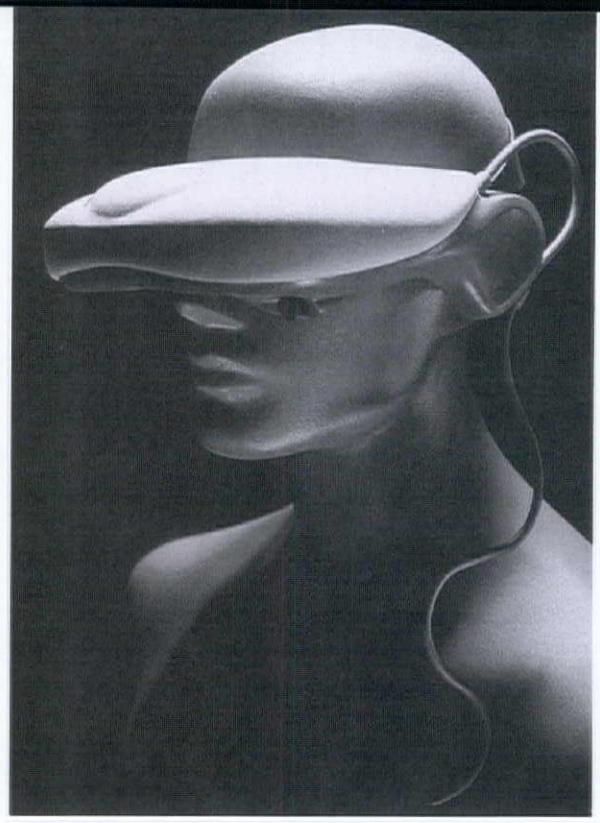
Materials/fabrication
Spun and satin nickel-plated brass, phenolic, flashed opal glass, clear glass, linear polarizing filter, Tyvek, bent steel wire, braided stainless-steel wire, 50 watt MR16 halogen lamps, 100 watt toroidal transformer.

Kinetic Luminaire

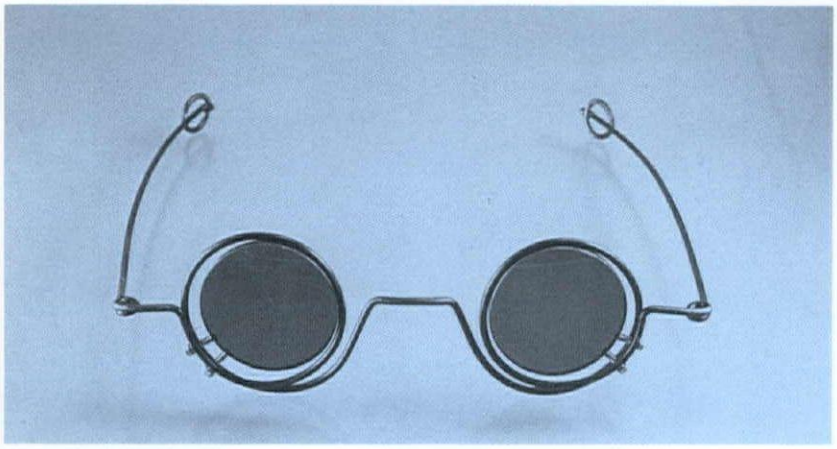
Based on the premise that constantly changing ambient light has a beneficial psychological effect, the Kinetic Luminaire is an effort to create a similar effect with artificial light. "What's remarkable is this kinetic element," said Lupton, "whereby the lights change gradually over time in a manner analogous to sunlight during the day, through movement and filters."

The Luminaire consists of two low-voltage halogen lamps mounted on counterbalanced arms that spin continuously in response to air currents, heating and activity in the room. The heat of the lamps creates an updraft against black Tyvek shades, causing the arms to move more slowly. The arms also conduct electrical current from ceiling hubs to the lamps. As the lamps move, they pass over polarizing filters that alter the intensity and color of the light, from crisp white through moody blue.

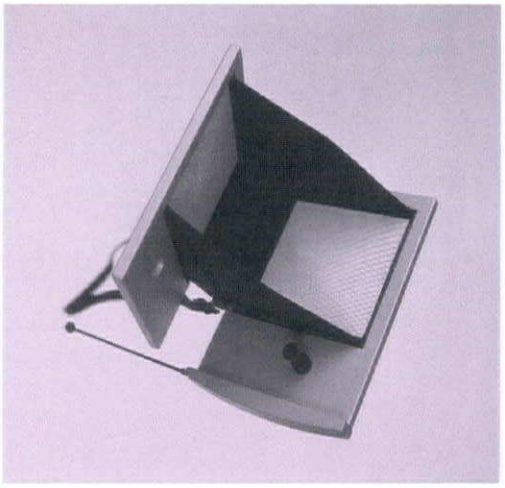
Jurors were impressed by the project's perception of lighting design as more than the creation of sculptural products. "This is a lighting experiment that goes beyond just the form of an object," said Buchanan. "It reaches out to the environment." Lupton added: "Lighting is more wonderful when it's part of the environment, when it's not an event unto itself."



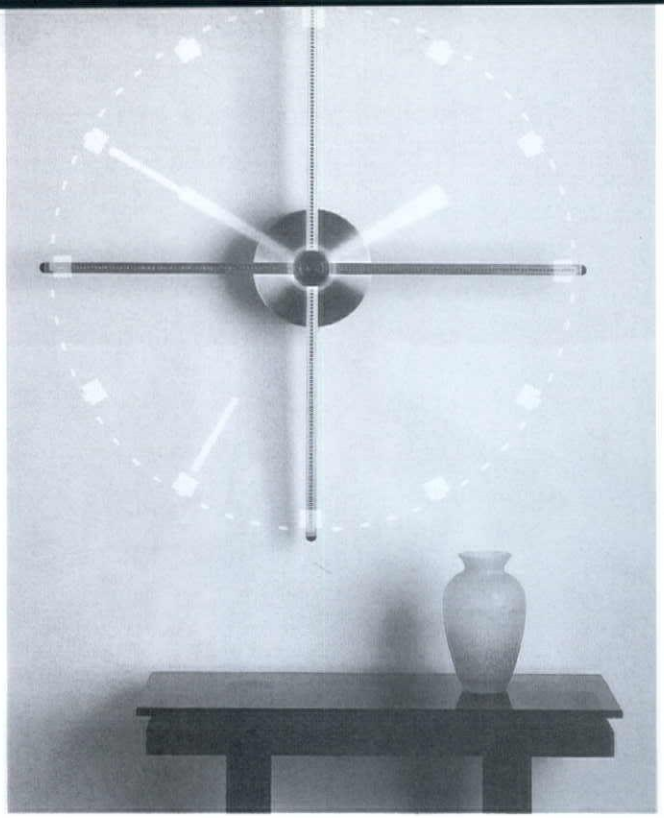
Low Vision Enhancement System
A portable, battery-operated unit for people with severe vision loss, this concept would function like a closed circuit television, transmitting black-and-white images of the immediate environment to the viewer through a series of lenses and mirrors. A project initiated at the Johns Hopkins School of Medicine, this prototype was designed by Walter Dorwin Teague Associates of New York to fit a broad range of users, taking into account facial variations and bone structure.



Eyeglasses Series
"The designer here has found an innovative way of doing something that has been done a million times, with a certain kind of sculptural dynamic," said Wines of this series of eyeglasses, subtitled "Might Have Been a Coathanger" by Deb Stoner of Portland, Oregon. The design draws its aesthetic from the functional aspects of eyeglasses, such as lens screws, as well as claiming influence from 18th- and 19th-century spectacles, which were custom-made.

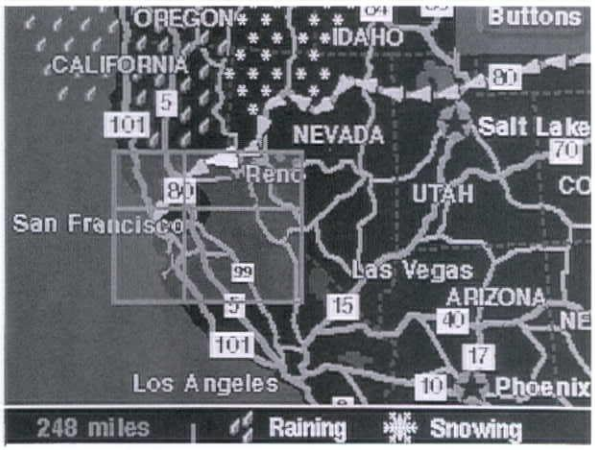


Portable Navigation Unit
"For someone who travels extensively, access to a database of geographical information would be sensational," said Lupton of this navigation device. Designed by Kobeou Associates of San Francisco, the project includes a hand-held unit equipped with screen, joystick and receivers for accessing a database of maps and local information. Wines called the project "lively and intense," while Buchanan praised its maritime aesthetic: "The folding form evokes the shape of a sextant."

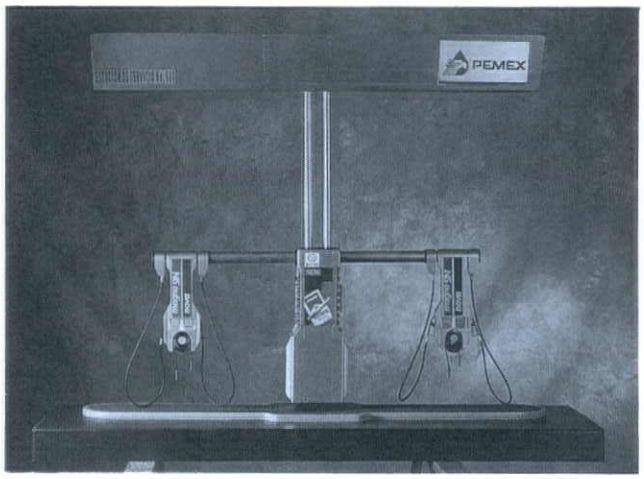


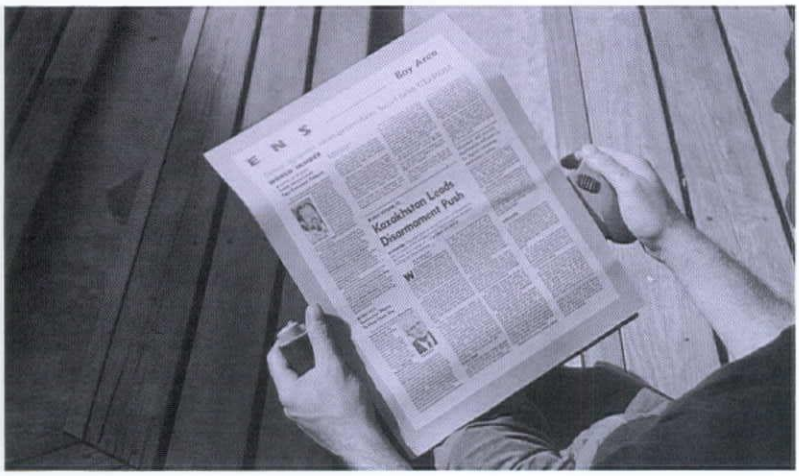
Virtual Image Clock
A 38-inch-diameter clock designed for public spaces, this working prototype consists of four radial arms that rotate at 120 RPM, each with lines of high-intensity LEDs. The diodes are pulsed by on a board computer so that the arms become a blur while the red lights form a "virtual" clock-face to the human eye. Created by Leo Max Fernekes of Electrokinetics in New York, the Virtual Image Clock was praised as "an intriguing exploration of time and motion."

Motorola In-Car Navigation Assistant
A combination of hardware controls and "soft" controls that appear on a 4-by-5-inch color touch-screen LCD, the Motorola In-Car Navigation Assistant, designed by Aaron Marcus and Associates of Emeryville, California, includes zoomable and pannable maps, global satellite positioning and two-way radio frequency contact with traffic information centers. "Although the idea of in-car navigation is hardly new," said Buchanan, "this concept is boldly resolved."

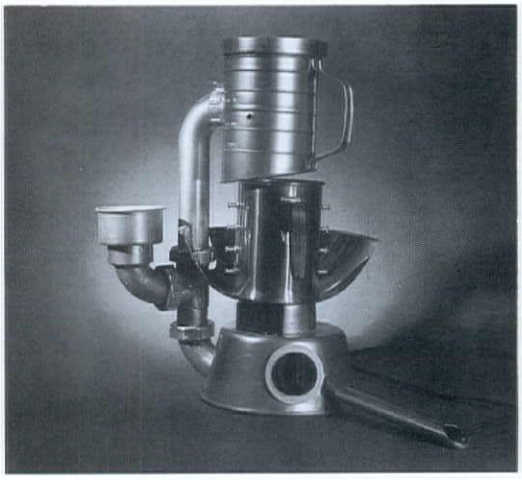


Gas Station
A project aimed at improving the deteriorated image of Petroleos Mexicanos, this design for a refueling module as the centerpiece for a gas station refurbishment was commended by Buchanan as "strategically important for the company and an interesting solution in itself." Designed by Sergio Gutierrez, Enrique Rivas, Octavio Barroso and Alejandro Ramirez of Mexico City, the module is intended to facilitate pumping, maintenance and operation by grouping all services in one unit.

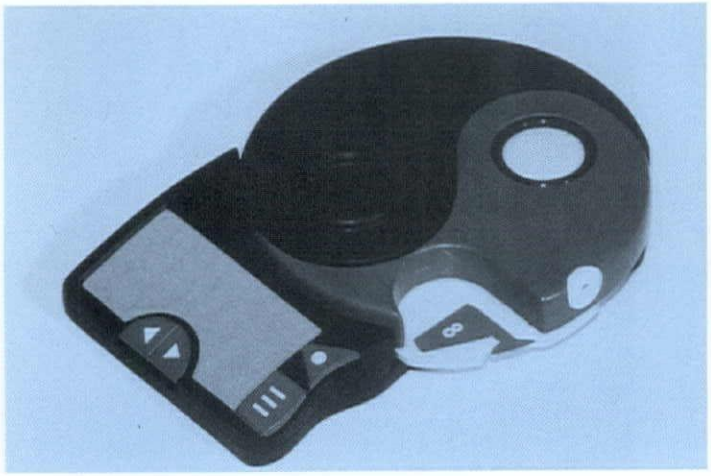




Electronic News Scroll
This project, designed by student Thierry Mougin of San Jose State University in California, was singled out by the jurors from a number of submissions proposing an ecologically minded alternative to the newspaper. "This solution attempts to maintain some of the tactile feel of a newspaper," said Lupton. "It's not simply a TV monitor with print on it." Users would simply plug their rented flexible polymer scrolls into newsstands or the telephone line to download the latest editions.



The Wizard of Oz Product Range
"This is very inventive, sweet and insanely carried out in its detail," said Lupton of this project to apply the textual and visual identity of the film *The Wizard of Oz* to a family of domestic appliances. Designed by Pratt Institute graduate student Laurene Leon, the project is an effort to invest products with emotional and mythical qualities. The Oz range includes a Wicked Witch electric blender and an Oz washing machine.

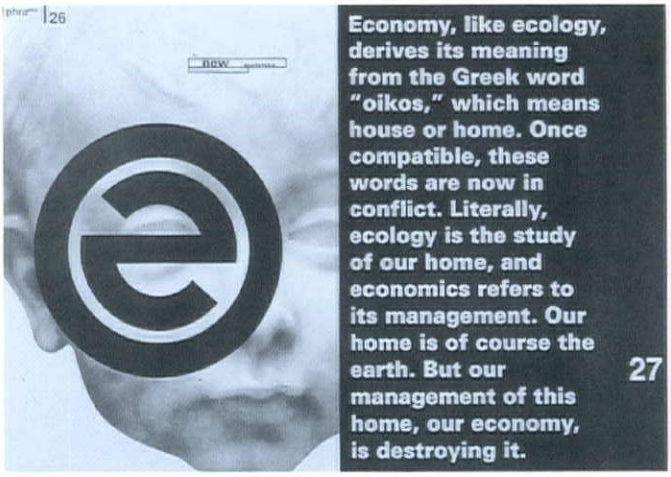


Diabetes Management Pack
Developed by University of Wisconsin, Stout, student Neil Amundsen, himself a diabetic, the Diabetes Management Pack was commended by jurors as a well-executed and practical solution to a real problem. The compact and portable unit enables diabetics to monitor their condition while on the move, with enough insulin injection and glucose testing equipment for an average four-day period. Noted Buchanan, "Such a system would make staying healthy a lot easier."

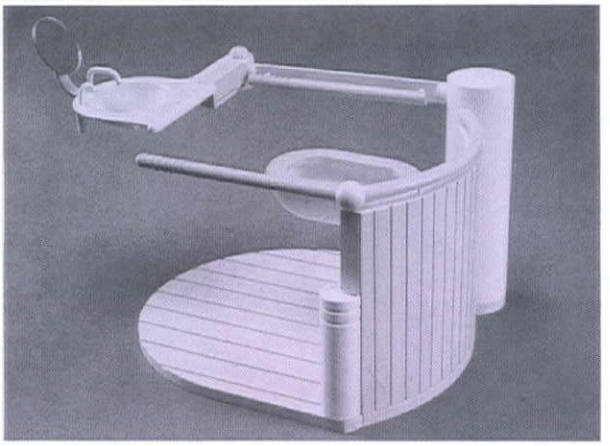


Water Container
This container/vest, designed by Art Center College of Design student Steven Farb of Pasadena, California, was praised by Lupton as "a wonderfully simple solution to a very serious problem." Designed for the U.S. Center for Disease Control for use in Latin American countries where water contamination, leading to cholera, is a hazardous problem, the polyethylene sailcloth vest includes a built-in measuring device for adding bleach to purify the water. "It draws on the life vest idea," noted Lupton.

The New Economics
Designed in response to a class assignment to create an introductory spread for a magazine article calling for reunification of the economy and the ecology, The New Economics caught jurors' eyes as a particularly bold offering in graphic design. Iowa State University design student Michael Braley's own analysis of his design was of an "unfinished E" representing the unresolved relationship between the two disciplines, placed over the unseeing face of a child.



Public Restroom for Special Users
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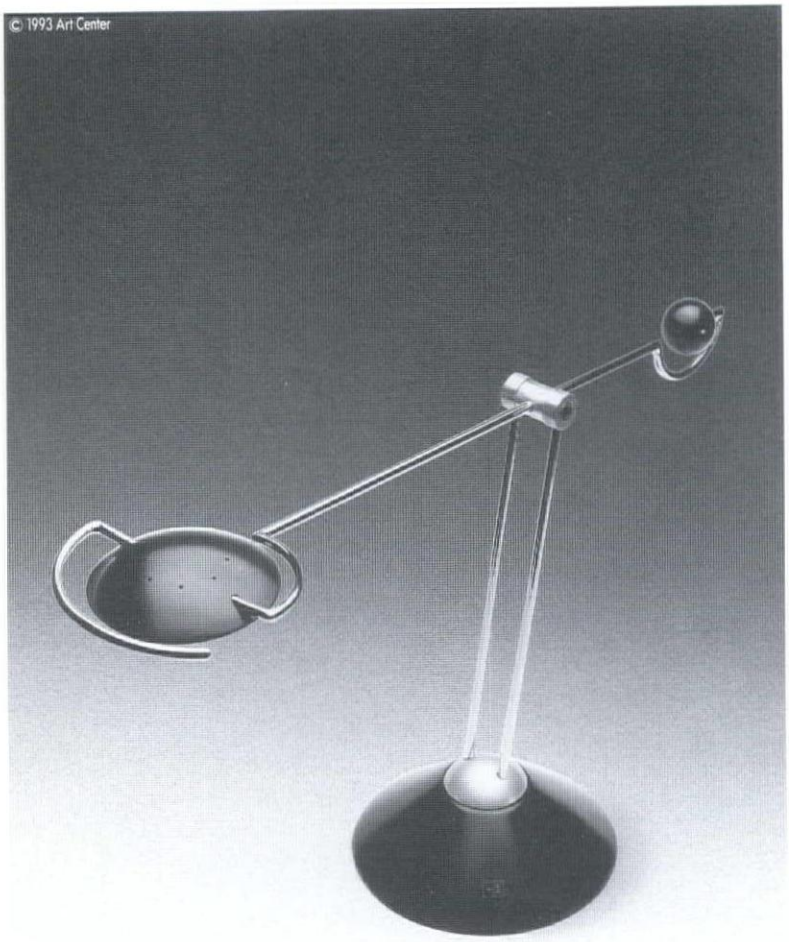
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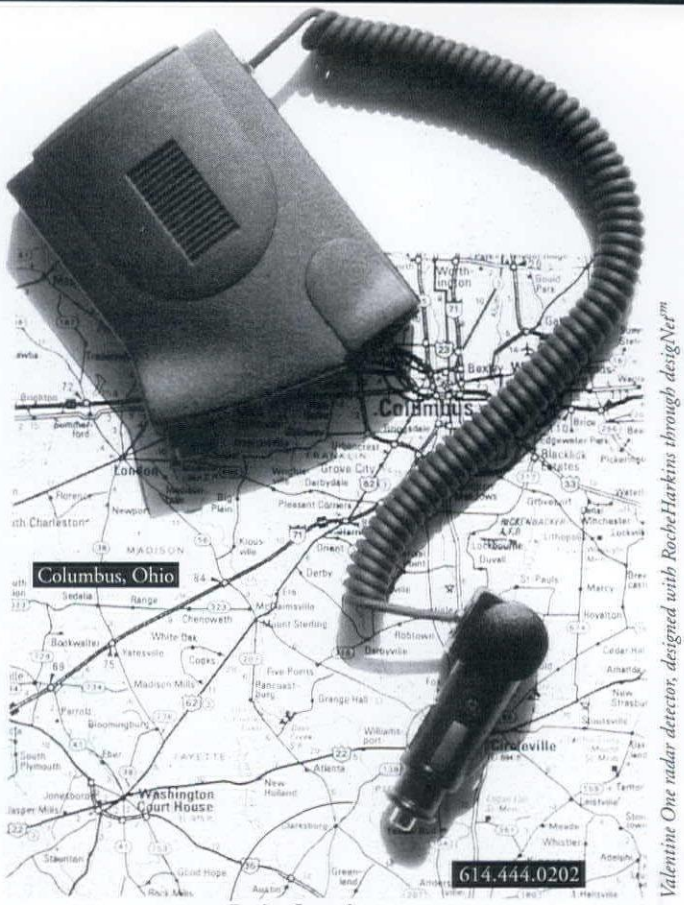
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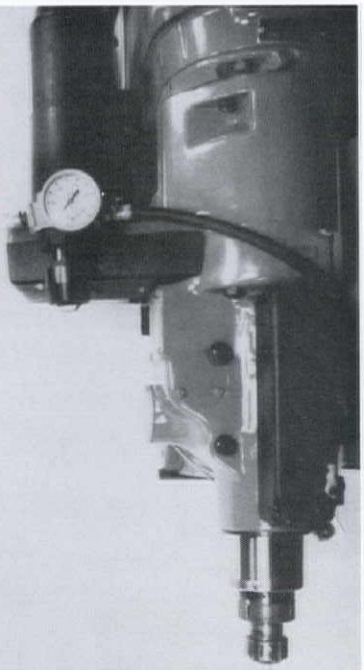


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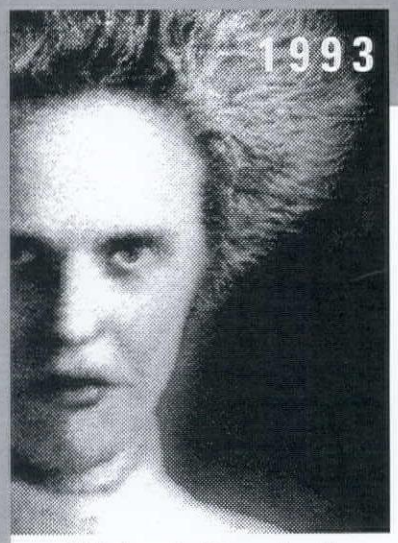


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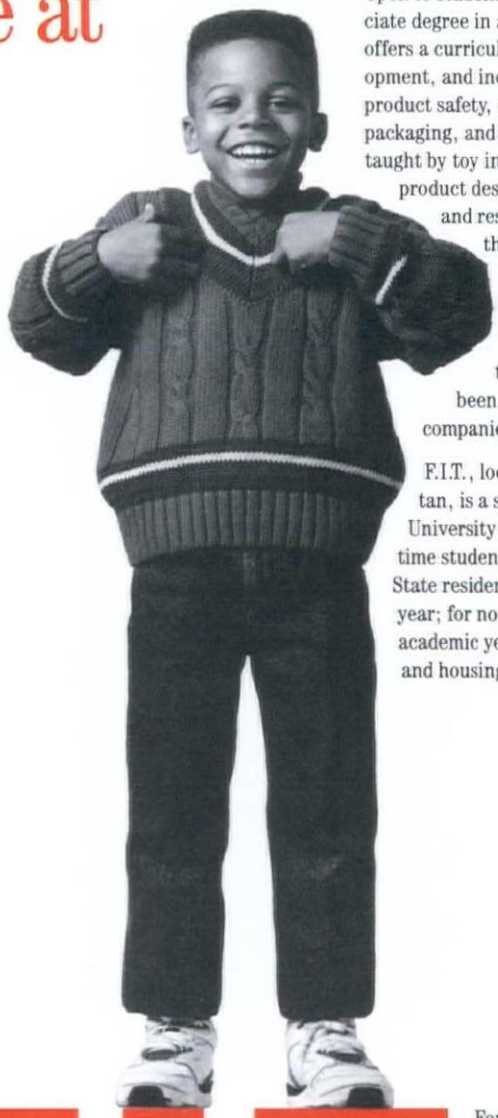
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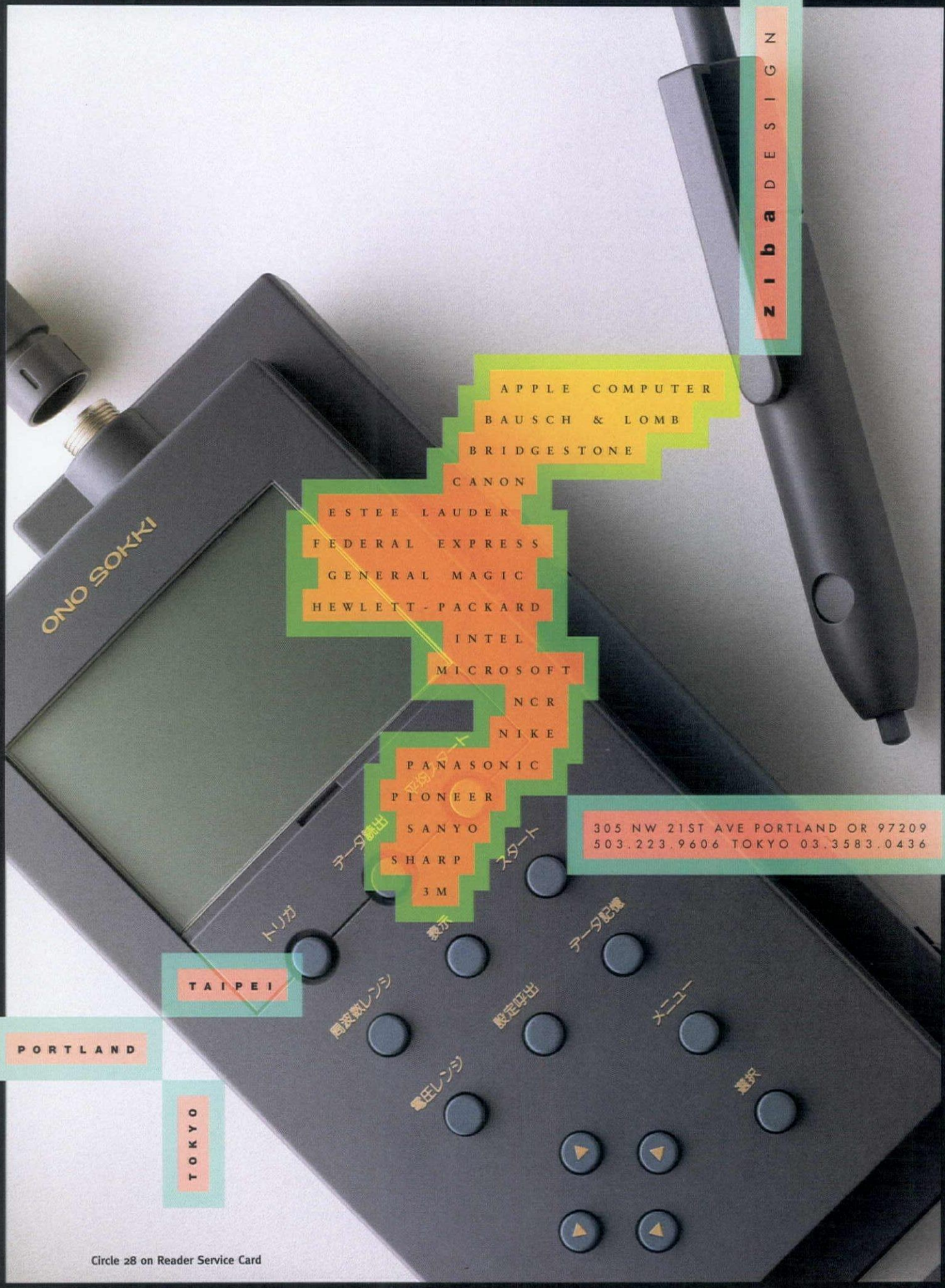
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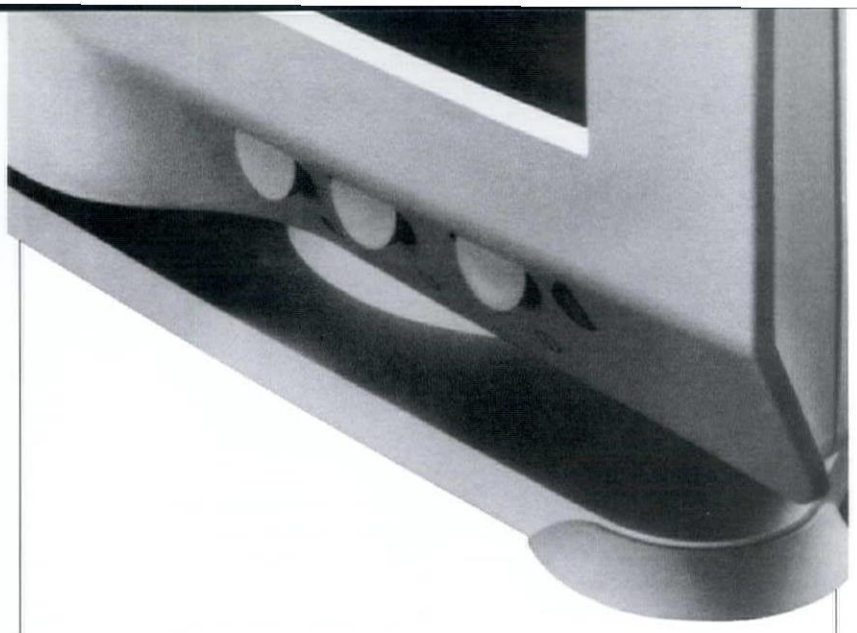
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