THE INTERNATIONAL DESIGN MAGAZINE
$25 US/$32.50 CAN JULY AUGUST 1994

I.D.

40th Annual Design Review

Products
Graphics
Furniture
Environments
Packaging
Equipment
Concepts
Student Work



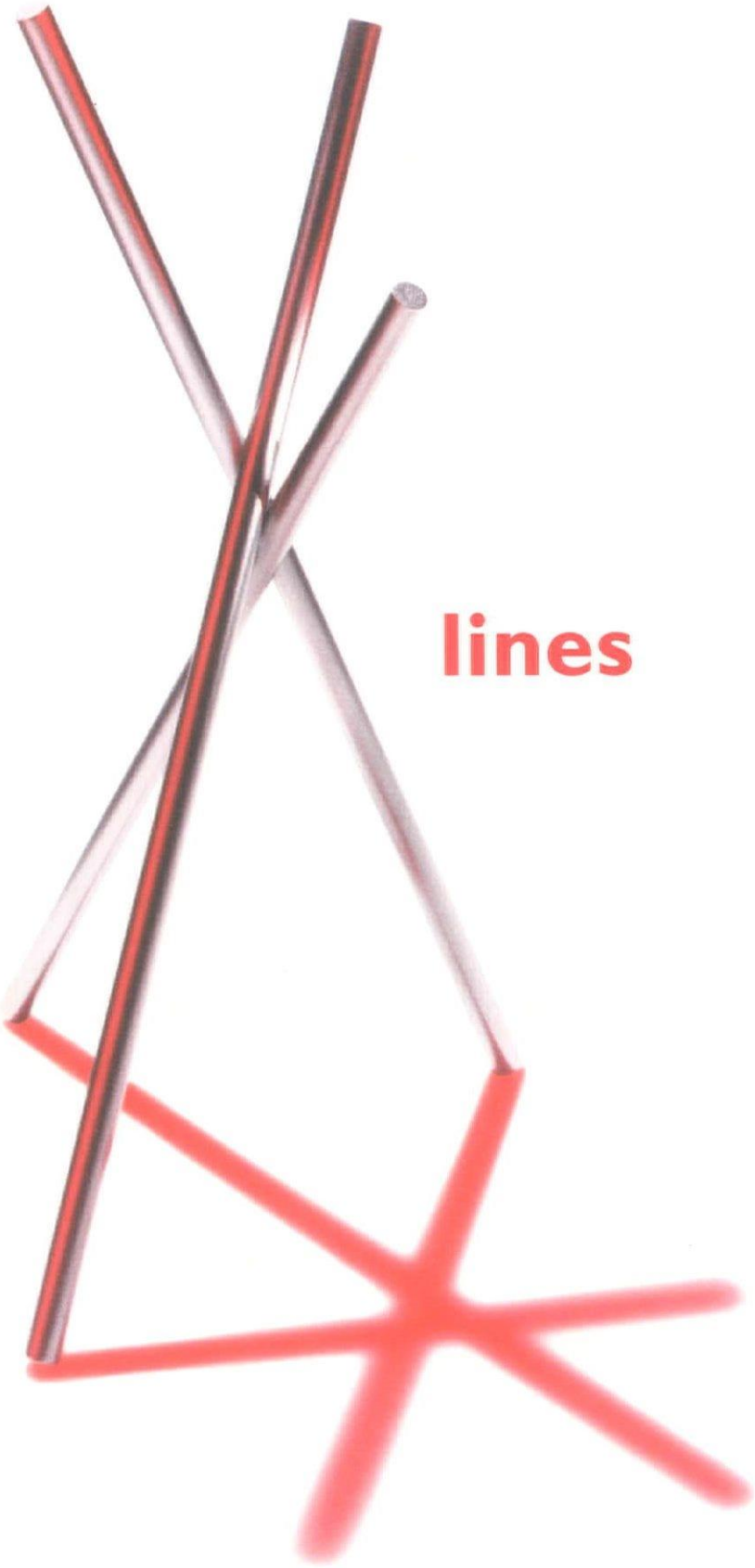
Rules to live by:

Be kind. Put things where they belong. Few are won over by misplaced, misalig misdesigned anything. Form, really, is function. Be kind to the user. Observe a Test everything—because sometimes "common sense" is neither. It's hard to m every product so understandable that people know how to use it before they it up. But it's worth shooting for. **Make things simple, but beautiful.** Elegant timeless beat fancy, gimmicky, or slick. Any day. **Make people lust for it.** Give competitive advantage. Make it worth looking at. Worth holding. Worth us Worth paying good money for. If the guy next to you on the train had one, wo you be more than a little curious? Envious? Good. **Make it makeable.** It doe matter how beautiful the thing is if you can't manufacture it. Befri the engineering team. Collaborate with the factory. Instead of design yourself into a corner, ask for their opinions. So you can produce it–by the thousar By the millions. Affordably. **Invent the future.** If you don't like your destiny, inven new one. Have some fun. Experiment. Invent a new product category. (Or a wh new industry.) Invent a new design language.

TONIC

Reset the corporate compass.

Tonic Industrial Design Palo Alto, California 415 325-1326



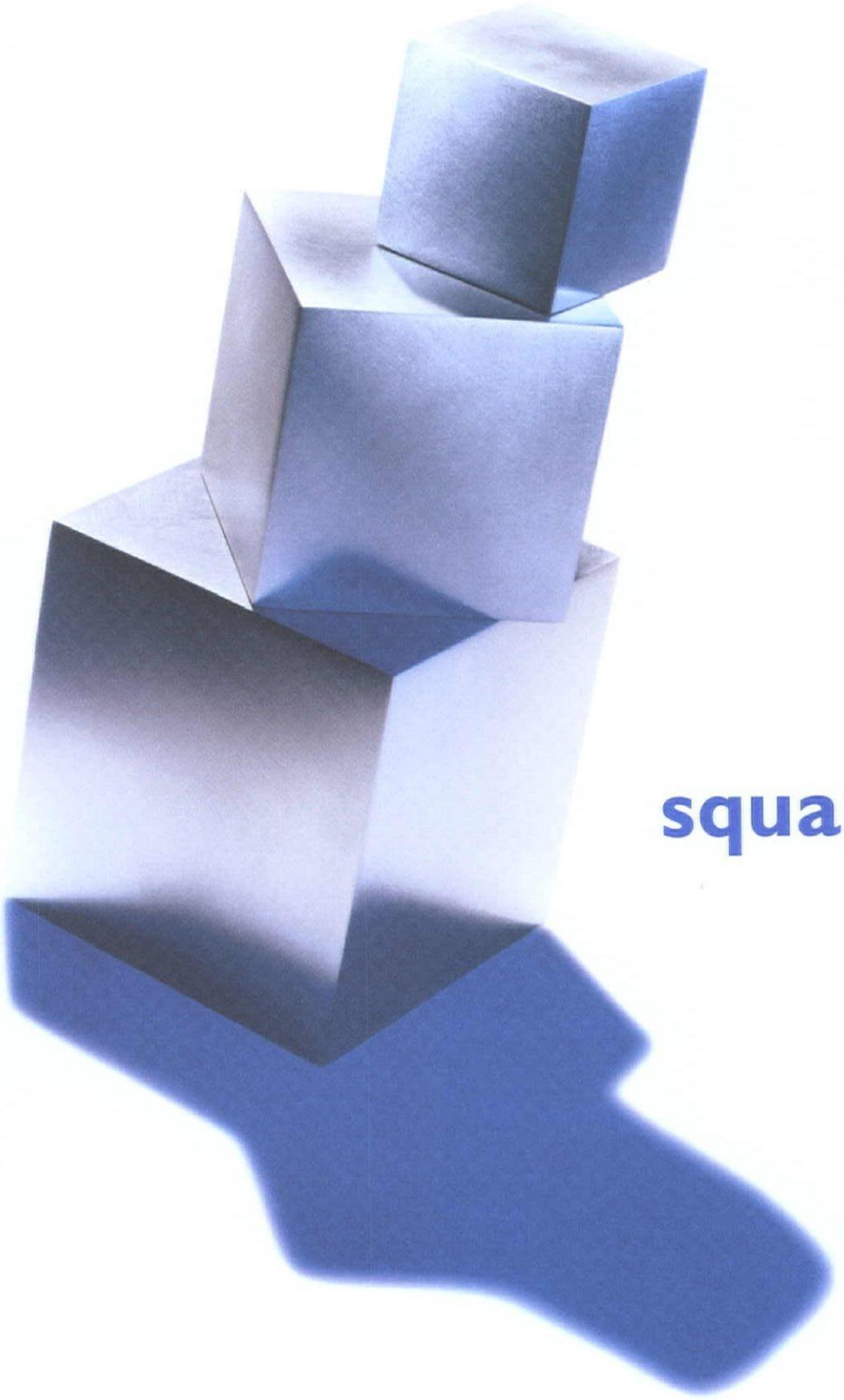
lines

THIS IS STRATHMORE ELEMENTS, SOFT RED LINES

dots



THIS IS STRATHMORE ELEMENTS, SOFT GREEN DOTS



squares

THIS IS STRATHMORE ELEMENTS, SOFT BLUE SQUARES

INTRODUCING

Strathmore Elements

Strathmore Elements is an entirely new kind of premium recycled paper, distinctive for its subtle color palette and unique patterned surface. It contains 60% total recovered fiber including 20% post-consumer waste, yet its smooth, level surface is ideal for all printing techniques and a wide range of applications.

Strathmore Elements is for those searching for a unique surface on which to communicate their design vision. To receive a swatchbook, call 1-800-423-7313.

INTERNATIONAL PAPER

© 1994 International Paper Company.
All Rights Reserved.
Strathmore and Elements are registered
trademarks of International Paper Company.

Strathmore

Westfield

Massachusetts

01085

Circle 3 on Reader Service Card

It's an attitude.

Functional Form #941
A collaboration of top desig
and engineering taler
Keeping an eye on manufacturin
without losing sight of aesthetic
Like attaching a police radio k
to a motorcycle helmet. Withou
drilling holes. Without using clamp
Just a two-part enclosur
that secures a microphone boor
two speakers, and cabl
Easy to install, repair, and replac
It's another complete produc
solution by Studio Re
Where functional desig
isn't a concept—it's a law

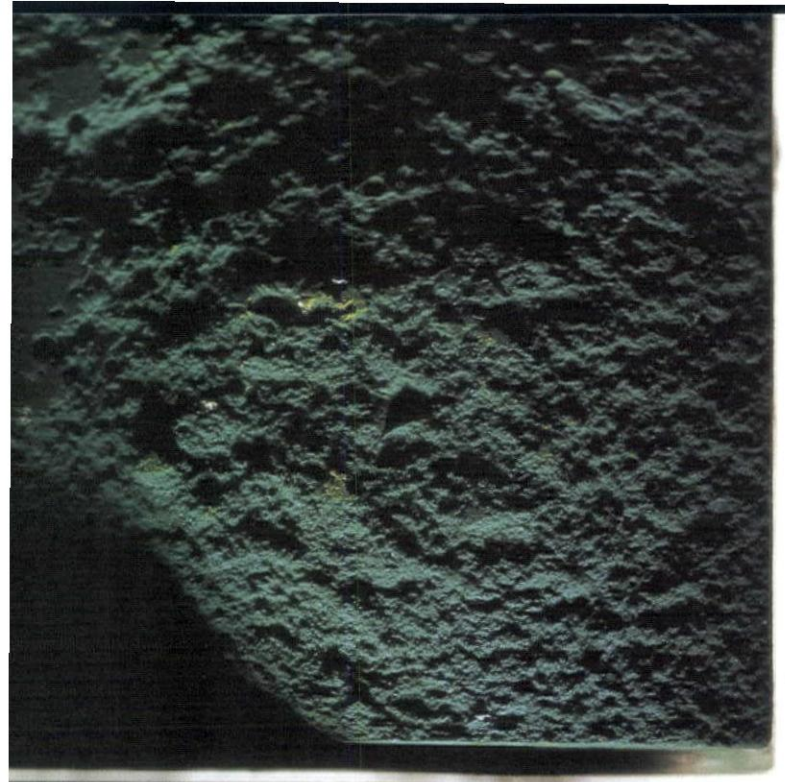
Studio Re
93 Fifth Avenue, Redwood City
CA 94063. 415-368-7828

Circle 29 on Reader Service Card



PRODUCT OF SWEDEN. 40 AND 50% ALC/VOL (80 AND 100 PROOF). 100% GRAIN NEUTRAL SPIRITS. ABSOLUT COUNTRY OF SWEDEN VODKA AND LOGO, ABSOLUT, ABSOLUT BOTTLE DESIGN AND ABSOLUT CALLIGRAPHY ARE TRADEMARKS OWNED BY V & S VIN & SPRIT AB. © 1994 V & S VIN & SPRIT AB. IMPORTED BY THE HOUSE OF SEAGRAM, NEW YORK, NY. © 1994 THIRST.
NUMBER 4 IN A SERIES CREATED EXCLUSIVELY FOR I. D. MAGAZINE BY THIRST/CHICAGO. SORRY, POSTERS NOT AVAILABLE.







Environments

108 **Jurors** Sheila Kennedy, Carl Magnusson, David Meckel
Moderator Janet Abrams

Equipment

124 **Jurors** Louis Nelson, Deane Richardson, Bronwen Walters
Moderator Peter Hall

Furniture

144 **Jurors** Paola Antonelli, Jim Biber, Brian Kane
Moderator Melissa Dallal

Concepts & Students

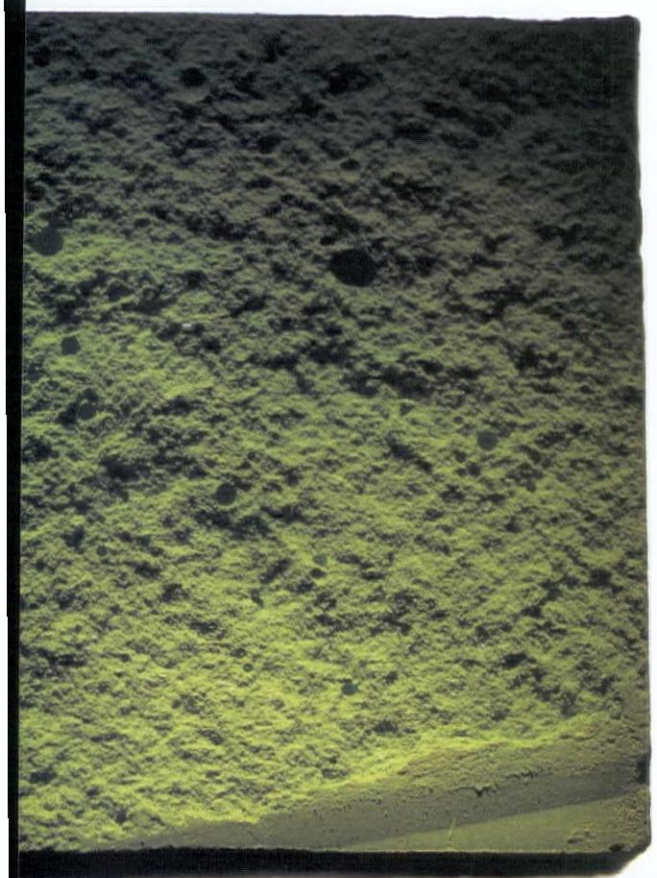
162 **Jurors** Samuel B. Frank, John Rheinfrank, Sylvia Harris Woodard
Moderator Peter Hall

Client Index 186
Designer Index 194
Classifieds 206

Contents

1994 Annual Review Jurors

Consumer Products	13
Packaging	14
Graphics	18
Environments	20
Equipment	22
Furniture	24
Concepts & Students	26
Editor's Note	43



Juror photography by Reven T.C. Wurman. Divider page photography by Bill Steele. Special thanks to Thomson Consumer Electronics for providing an RCA TV and VCR for viewing videos during the Design Review. Special thanks to Sony for providing a TCS-350 portable recorder to tape the Design Review proceedings.

Cover: The jewellike Metrokane Gallery Glasses, created by Laura Handler of New York, and photographed by Kenneth Willardt, won a Design Distinction award in this year's Consumer Products category.

I.D. Volume 41, Number 4

PHOTOGRAPHY BY BILL STEELE

Consumer Products

44 **Jurors** Jerry Hirshberg, V. Lorenzo Porcelli, Jill Shurtleff
Moderator Chee Pearlman

Packaging

66 **Jurors** Steff Geissbuhler, Jerry Kuyper, Robin Lynch
Moderator Aileen Rosen

Graphics

88 **Jurors** Stephen Frykholm, Marlene McCarty, Abby Terkuhle
Moderator Andrea Codrington

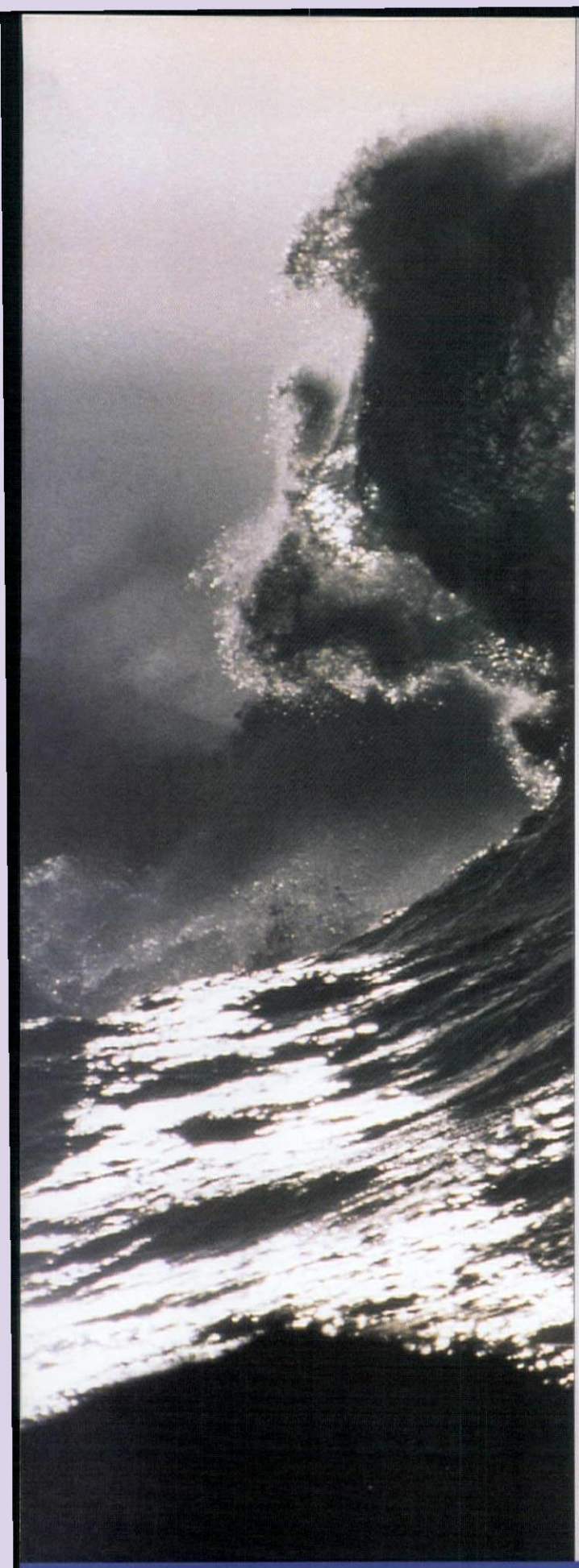
Give your clients three times more work to kill.



Introducing Power Macintosh™ from Apple. Run Photoshop up to four times faster. Run PageMaker up to four times faster. Run Quark up to ten times faster.* Run your existing Macintosh® system-based software. Run most MS-DOS and Windows software.** Try more ideas. Explore more possibilities. Show to client. Note blank stare. Crank out revisions in record time. For the name of your nearest authorized Apple reseller, call 800-732-3131, extension 800. Apple

Power Macintosh is here. What are you waiting for?

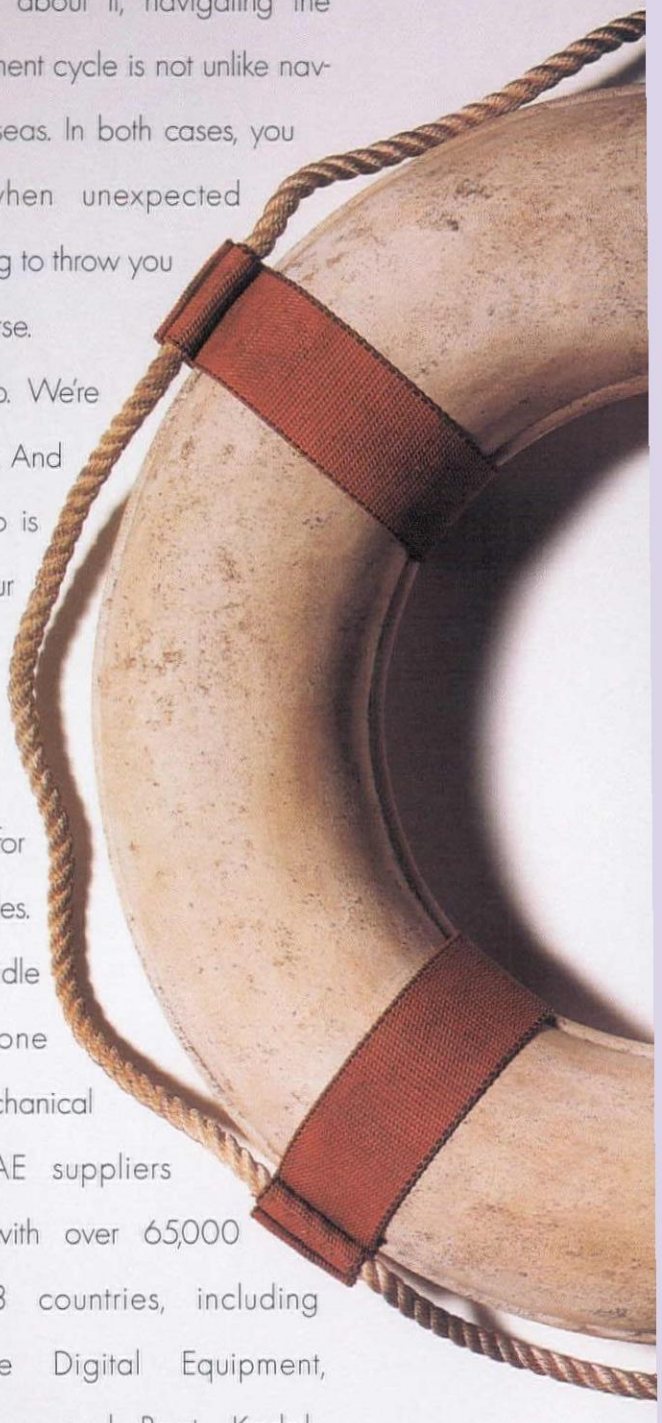
*Performance claims based on comparison to a Macintosh Quadra® 950. **Runs standard-mode Windows applications using SoftWindows™ from Insignia Solutions Inc. Depending on the Power Macintosh model you buy, you may need to purchase SoftWindows separately. ©1994 Apple Computer, Inc. All rights reserved. Apple, the Apple logo, Macintosh and Macintosh Quadra are registered trademarks of Apple Computer, Inc. Power Macintosh is a trademark of Apple Computer, Inc. Adobe Photoshop is a trademark of Adobe Systems Incorporated and may be registered in certain jurisdictions. PageMaker is a registered trademark of Aldus Corporation. QuarkXPress is a registered trademark of Quark, Inc. Windows is a trademark of Microsoft Corporation, and SoftWindows is a trademark of Microsoft Corporation used under license.



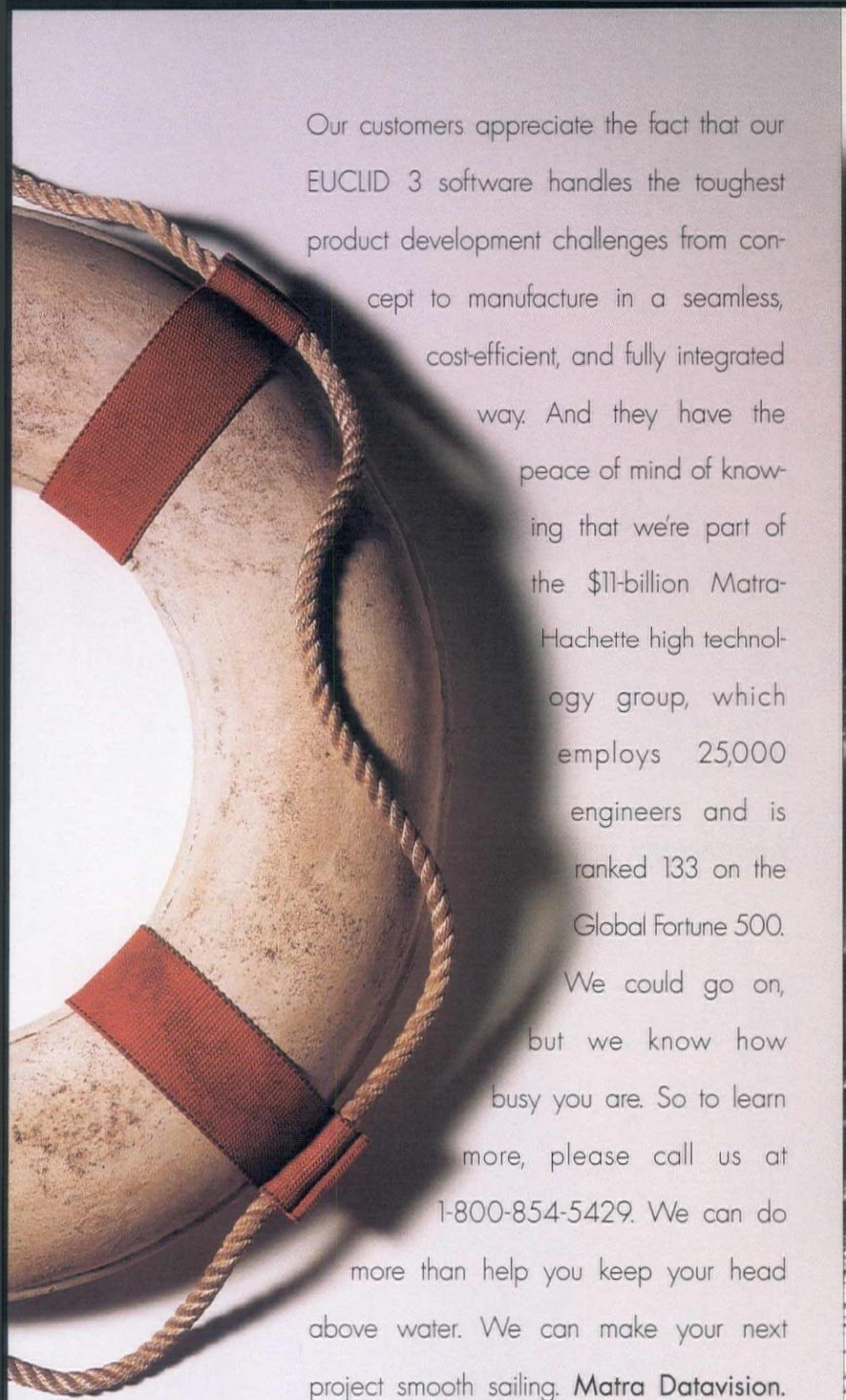
When you think about it, navigating the product development cycle is not unlike navigating the high seas. In both cases, you never know when unexpected changes are going to throw you perilously off course.

We can help. We're Matra Datavision. And everything we do is designed from our customers' point of view, to give them the proven solutions required for faster product cycles.

This is no idle boast. We're one of the top mechanical CAD/CAM/CAE suppliers in the world, with over 65,000 licenses in 43 countries, including companies like Digital Equipment, Whirlpool, Brown and Root, Kodak, Volkswagen and frogdesign.



NOW AVAILABLE FO



Our customers appreciate the fact that our EUCLID 3 software handles the toughest product development challenges from concept to manufacture in a seamless, cost-efficient, and fully integrated way. And they have the peace of mind of knowing that we're part of the $11-billion Matra-Hachette high technology group, which employs 25,000 engineers and is ranked 133 on the Global Fortune 500. We could go on, but we know how busy you are. So to learn more, please call us at 1-800-854-5429. We can do more than help you keep your head above water. We can make your next project smooth sailing. **Matra Datavision. Solutions for faster product cycles.**



RODUCT DEVELOPERS.

MATRA DATAVISION

HUMAN DESIGNS
PROSTHETIC & ORTHOTIC LABORATORY

QUIKSILVER

ZONA ROSA CAFE

SIMULTRONIX
ENTERTAINMENT GROUP

PIZAZZ

FREEDOMIST ART CENTER & EXHIBITION SPACE

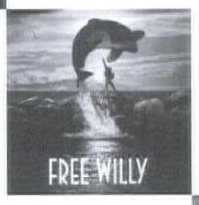


SmithBruni Design
CONSULTANTS
inc

553 s. oak knoll pasadena ca 91101 tel 818 792-2612 fax 818 792-9382

What's better than running your own design group?









Running one of ours.

IDEO Product Development, a leader in award-winning design and integrated product development, seeks an exceptional individual to lead a new industrial design group in our Chicago office. This position offers the freedom and responsibility of running an independent design group, backed by IDEO's reputation and administrative support.

This is a key position within the IDEO organization. First and foremost this individual must possess extraordinary design skills and methodology. They must have the ability to build and lead a team, develop new client relationships, manage multi-disciplinary projects, and demonstrate a vision for the role of design.

"ONE OF THE BEST SMALL COMPANIES TO WORK FOR IN AMERICA."
INC. MAGAZINE

This new group will operate closely with our existing engineering design group and collaborate with IDEO's worldwide offices. IDEO offers tremendous work diversity and the opportunity to make a strategic difference to the success of our client organizations.

Qualified candidates should send resume, brief portfolio, and professional objectives to:
Craig Sampson, IDEO Product Development
1033 University Place Evanston, IL 60201.

IDEO

SAN FRANCISCO PALO ALTO CHICAGO BOSTON LONDON

Chee Pearlman
Editor

Tony Arefin
Consultant Art Director

Andrea Codrington
Senior Editor

Luke Hayman
Art Director

Aileen Rosen
Assistant Editor
Design Review Coordinator

Melissa Dallal
Editorial Assistant

Ellen Lander Brodsky
Managing Editor

Aaron Betsky, Michael Bierut, Ralph Caplan, Clive Dilnot, Peter Hall, Steven Heller, John Heskett, Karrie Jacobs, Ann Marinelli, Michael McDonough, Phil Patton, Rick Poynor, Michael Rock, Michael Sorkin, Lucie Young
Contributing Editors

Barbara Jakobson
Editor at Large

Janet Abrams
Writer at Large

Bridget Sheridan Johnson
Publisher

Shari M. Grossman
Senior Advertising Account Executive

Barbara Chapman Jones
Advertising Account Executive

Emily Austin
Advertising Account Executive

Shannon A. Finlay
Classified Advertising Manager

Adrienne Levine
Circulation Director

Donald Crowl
Circulation Manager

Kathleen McTigue
Circulation Assistant

John R. Loor
Assistant Controller

Jose Colon
Otto Pampellonne
Accounting Assistant

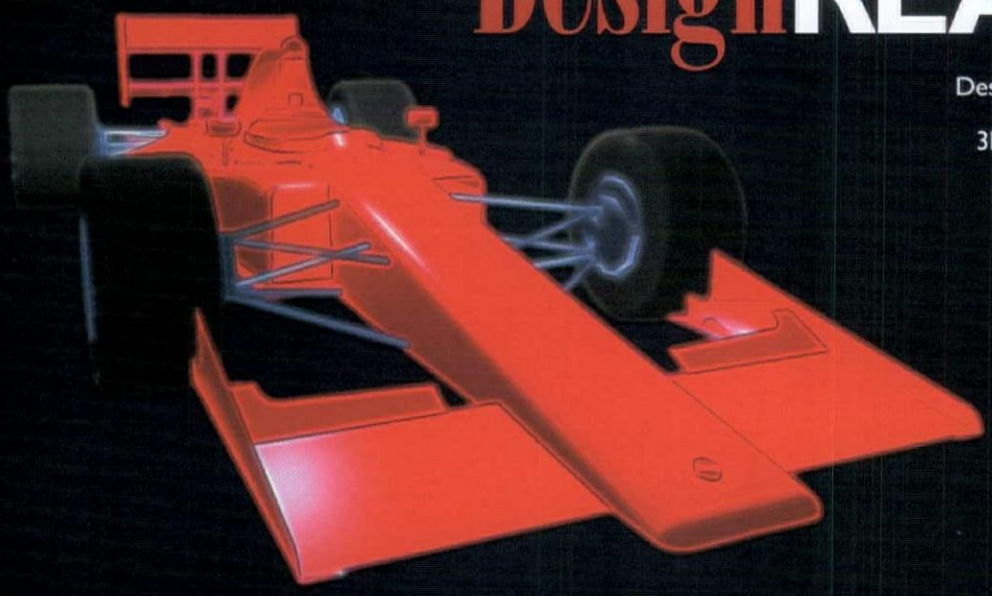
Marcelene Henry
Administrative Assistant

James F. Fulton
Publisher Emeritus

Jill Bokor
Publications Director

I.D.® Magazine
440 Park Avenue South, Floor 14
New York, NY 10016
Tel 212/447-1400
Fax 212/447-5231

DesignREALITY™



DesignReality is an advanced 3D surface modeler for Apple Macintosh and Power Macintosh. It is, however, unlike any 3D modeler you've ever seen. DesignReality redraws in near real-time on a midrange desktop CPU. This level of performance is critical to the experience of working within DesignReality's uniquely efficient interface.

you thought you needed a faster computer

The first, and perhaps most important test of a 3D modeler is its ability to make the most of the available resources. In other words, it has to be fast. Other considerations such as precision, ease of use, and file interchange are important, and DesignReality meets these, and many other challenges with ease. But the striking thing about using DesignReality for the first time is its blistering speed. Simple designs redraw in near real-time, inviting the user to "walk around" the work to inspect it from every angle. Even the most complex designs don't provide forced coffee breaks during redraw.

you might just throw away that sketch pad

The philosophy which drives the development of DesignReality is simple and elegant. It places the needs of the user first. Distractions to the creative flow such as floating palettes, dialog boxes, and even pull-down menus are eliminated wherever possible. The workspace creates a sense of stability by providing familiar real-world queues about spatial relationships and scale. Tool Palettes and the Control Panel, are accessible by simply dragging the mouse cursor to the edge of the screen. In fact, the entire interface is replete with simple, elegant innovations and shortcuts.

Call Ashlar at:

800-877-2745

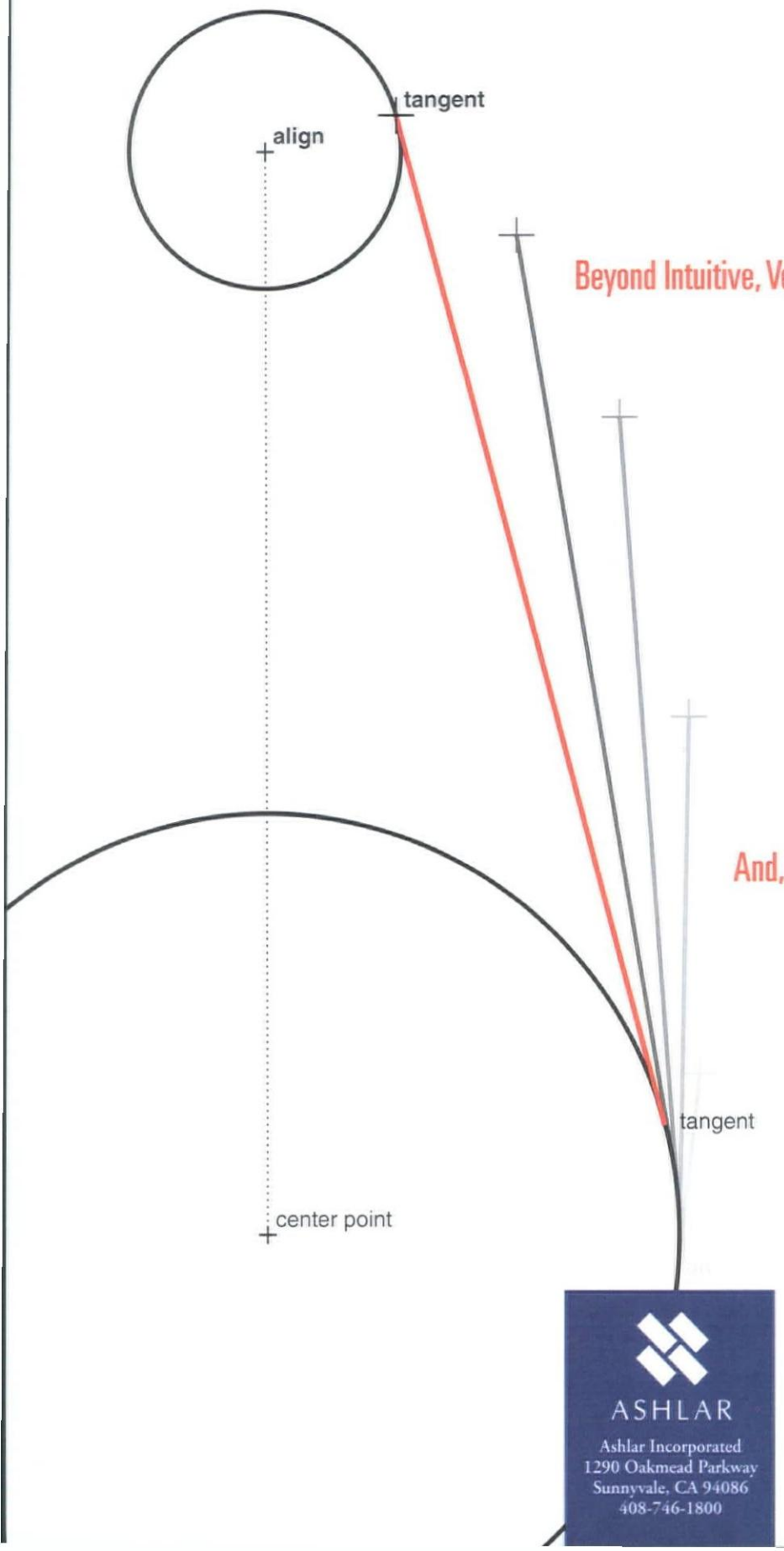
or 408-746-1800 for more information and the name of your local reseller.

©1994 Ashlar Incorporated. All rights reserved. Ashlar is a registered trademark and the Ashlar logo is a trademark of Ashlar Incorporated. DesignReality and the DesignReality logo are trademarks of Design Vision International. All other brand and product names are trademarks or registered trademarks of their respective holders.

ASHLAR

Ashlar·Vellum 3D

Intelligent Design Assistance



Vellum 3D is a professional design and drafting tool for Microsoft Windows and Apple Macintosh (including Power Macintosh). The powerful graphical interfaces of these platforms provide consistency and intuitiveness to the computing experience of most users.

Beyond Intuitive, Vellum Seems to Read Your Mind

Vellum takes full advantage of the graphical interface, but goes beyond pull-down menus and floating tool palettes by providing dynamic assistance to the design process. This patented technology, the Drafting Assistant™, gives designers and drafters a unique advantage, enhancing productivity and creativity. The key to the Drafting Assistant is its ability to detect and display relationships between shapes based on the proximity of the cursor and the functionality of the selected tool.

And, Vellum Keeps Track of the Details

Designers quickly become accustomed to Vellum's mind reading ability; no longer constrained by the interface, they are free to sketch and explore. And, Vellum's integrated parametrics and associative dimensioning make the transition from sketch to finished design simple and intuitive. Call now to receive a FREE video tape "Designing with Vellum" and a demo diskette of Vellum 3D:

800-877-2745

ASHLAR

Ashlar Incorporated
1290 Oakmead Parkway
Sunnyvale, CA 94086
408-746-1800

©1994 Ashlar Incorporated. All rights reserved. Ashlar and Vellum are registered trademarks and the Ashlar logo is a trademark of Ashlar Incorporated. All other brand and product names are trademarks or registered trademarks of their respective holders.

Circle 10 on Reader Service Card



GRAB IT
HOLD IT
SQUEEZE IT
WORK IT
SQUISH IT
PRESS IT
SCRUNCH IT
BEND IT
KNEAD IT
USE IT.

SoftSpot mouse,
keyboard, and
notebook pads.

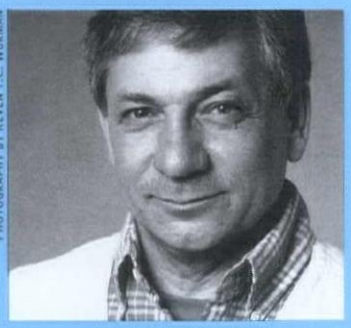
SOFTSPOT®

Envirogen International, Inc.
800 228 8839



ERVIN MONTAGUE DESIGN PRODUCT IDENTITY, COLLATERAL, PACKAGING, POINT OF PURCHASE, ADVERTISING 310 595 4224

Circle 37 on Reader Service Card



Photography by Reven T.C. Wurman







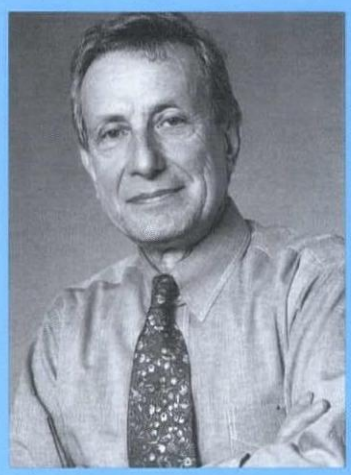


Jerry Hirshberg is vice president of Nissan Design International, Inc., the La Jolla, California-based design and engineering satellite facility of Nissan Motor Co. Since joining Nissan in 1980, Hirshberg has overseen the design development of cars such as the Infiniti J30, Altima, Quest Minivan, Pulsar NX, Pathfinder and the "Hardbody" pick-up trucks — all of which have garnered prestigious awards worldwide. Prior to Nissan, Hirshberg was an executive designer at General Motors Corporation, where he served as chief designer for Buick and worked at the Pontiac Division design studios. Hirshberg lectures widely on the topic of design and has served on numerous boards, including the Design Arts Panel for the NEA and the IDSA, where he was national director.

V. Lorenzo Porcelli is a New York–based industrial designer whose work is represented in the permanent design collections of the Museum of Modern Art, the Metropolitan Museum, the Cooper-Hewitt and Brooklyn Museum. His award-winning lighting designs have been produced in the U.S., Italy and Japan. A former chairperson of the New York Chapter of the IDSA, Porcelli recently completed teaching the seminar, "Design and Marketing of Luxury Products," a joint venture of Columbia University's Graduate School of Business and the Parsons School of Design.



Jill Shurtleff, a project industrial designer at Gillette in Boston, has designed shaving and personal-care products for the past nine years and has several patents to her credit. Designer of the much-heralded Sensor for Women razor, which won a 1993 Gold IDEA award, Shurtleff was a speaker at the 1993 IDSA National Conference and recently presented at the Cooper-Hewitt Museum as a part of its "Design=Bottom Line" series. Shurtleff earned her BFA and BID from the Rhode Island School of Design.

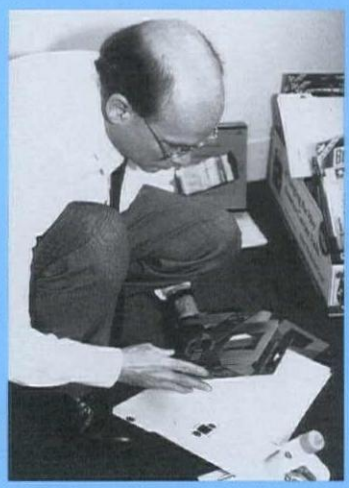


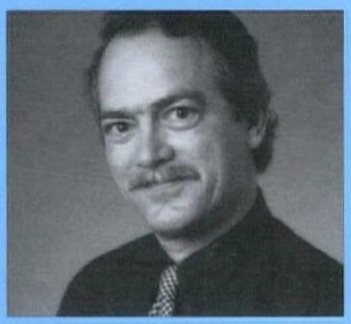


PHOTOGRAPHY BY REVEN T.C. WURMAN

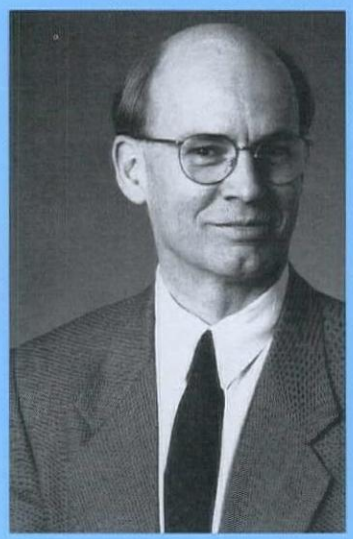
Robin Lynch was most recently senior art director/director of design at Elektra Entertainment in New York, where she was responsible for all packaging for the label. Previous to this position she was an art director at Warner Bros. in Los Angeles designing packaging, advertising and merchandising. She is currently principal of the New York-based design studio Negerkunst, which works for arts-related groups and for Spike Lee's feature films including *Mo' Better Blues* and *Jungle Fever*. Lynch received her BFA in graphic design from Howard University and her MFA from Yale University.



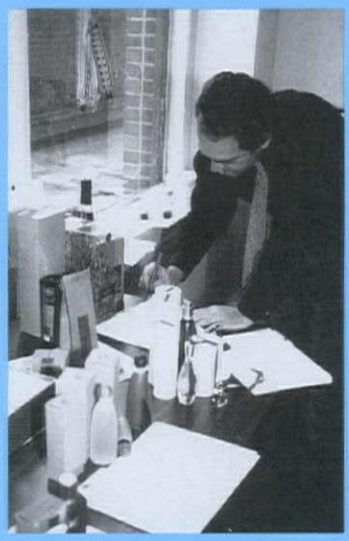




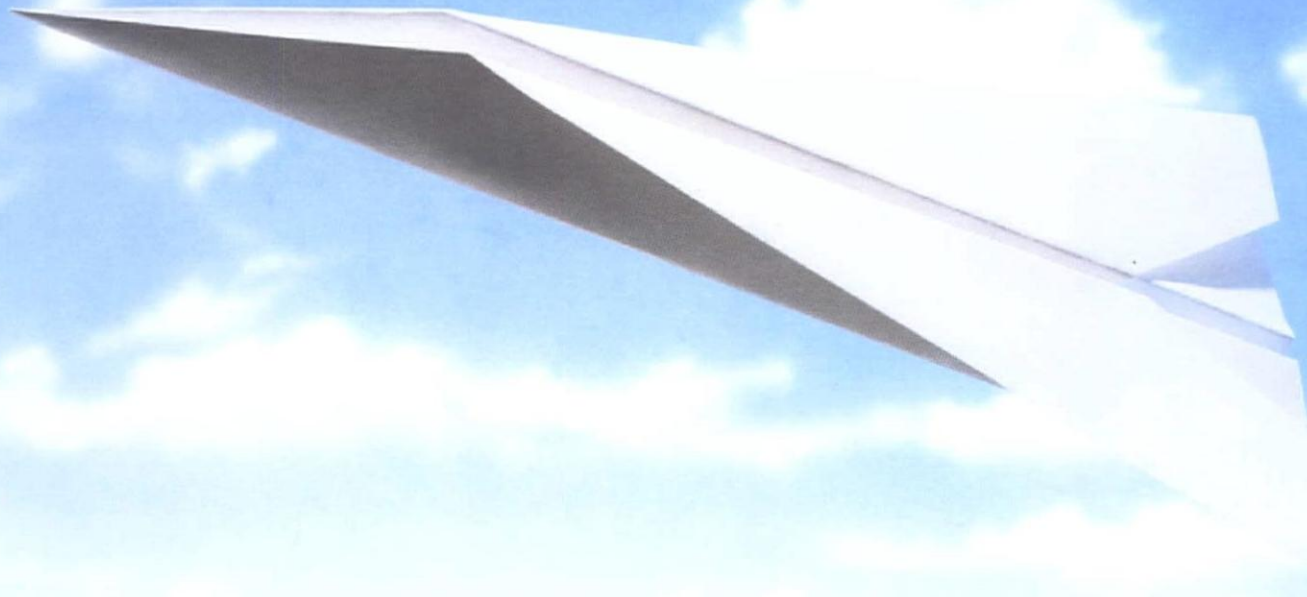
Steff Geissbuhler has been a partner at Chermayeff & Geismar Inc. in New York since 1979, where he has been in charge of graphics for major projects such as the bicentennial exhibit for the Smithsonian Institution, an identity and communications system for the U.S. Environmental Protection Agency and a complete sign system for the University of Pennsylvania. Geissbuhler has designed corporate identity programs for Time Warner, NBC, Merck, Telemundo, National Public Radio and CARE International, signage and graphics for the new IBM headquarters in New York and numerous publications and print material for major corporations such as Philip Morris, Morgan Stanley, the Alvin Ailey Dance Company and others. Geissbuhler has been recognized with numerous awards and is currently the U.S. president of the Alliance Graphique Internationale.



Jerry Kuyper is senior vice president and group design director for Siegel & Gale in New York and is currently directing a project for Digital Equipment Corporation. Prior to joining Siegel & Gale, Kuyper was creative director of corporate design at frogdesign in California and served as design director and principal of Landor Associates in San Francisco, where he directed corporate identity projects for clients in the high-technology, telecommunications, entertainment, hotel, publishing, banking and transportation industries in the U.S., Europe and Asia. Kuyper was also a senior graphic designer with Saul Bass, Herb Yager and Associates; Richard Saul Wurman in Los Angeles; and Cato Johnson in London. He has written widely on the topic of design and the environment and has taught and lectured in numerous locations around the world.



Is paper necessary? Maybe the visionaries are right. Maybe pretty soon everything will be e-mail, teletext, cd-rom, on-screen interactive multimedia and virtual reality, and graphic designers will be right in the middle of it. *Wonderful.* But won't it be nice to have something beautiful you can touch, just for old times' sake? MOHAWK. Makers of essential papers since 1935.



Mohawk Distributors

ALABAMA
Birmingham
Dillard Paper Co.
Montgomery
Dillard Paper Co.

ARIZONA
Phoenix
Butler Paper
LaSalle Paper Co.
Tucson
Butler Paper

ARKANSAS
Little Rock
Printing Papers Inc.

CALIFORNIA
Dublin
Unisource
Los Angeles
Noland Paper Co.
The Paper Source Ltd.
Unisource
Sacramento
Unisource
San Diego
Noland Paper Co.
San Francisco
Seaboard Noland
San Jose
Unisource
Santa Barbara
Noland Paper Co.

COLORADO
Colorado Springs
Butler Paper Co.
Denver
Butler Paper Co.
Fort Collins
Butler Paper Co.

CONNECTICUT
Bridgeport
Lindenmeyr/Munroe
Hartford
Carter Rice
Lindenmeyr/Munroe
RourkeEno
New Haven
Carter Rice
RourkeEno

DELAWARE
New Castle
First State Paper Co.

FLORIDA
Jacksonville
Butler Paper Co.
Dillard Paper Co.
Miami
Butler Paper Co.
Dillard Paper Co.
Orlando
Butler Paper Co.
Dillard Paper Co.
Tallahassee
Butler Paper Co.
Tampa
Butler Paper Co.
Dillard Paper Co.

GEORGIA
Atlanta
Dillard Paper Co.
Augusta
Dillard Paper Co.
Macon
Dillard Paper Co.
Rome
Dillard Paper Co.

ILLINOIS
Chicago
Bradner Smith & Co.
LaSalle/Whitaker
Peoria
Bradner Smith & Co.

INDIANA
Fort Wayne
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
Topeka
Nationwide Paper
Wichita
Southwest Paper Co.

KENTUCKY
Louisville
Nationwide Papers

LOUISIANA
New Orleans
A-Z Paper Co.

MAINE
Portland
Carter Rice
Select Robinson Paper Co.

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

MASSACHUSETTS
Boston
Carter Rice
Hobart/McIntosh Paper Co.
Select Robinson Paper Co.
RourkeEno
Springfield
RourkeEno
Worcester
Carter Rice
RourkeEno

MICHIGAN
Detroit
Seaman-Patrick Paper Co.
Grand Rapids
Carpenter Paper Co.

MINNESOTA
Minneapolis/St. Paul
Inter-City Paper Co.

MISSOURI
Kansas City
Butler Paper Co.
Nationwide Papers
Springfield
Nationwide Papers
St. Louis
Beacon Paper Co.
Shaughnessy Kniep Hawe

NEBRASKA
Omaha
Omaha Paper

NEW HAMPSHIRE
Concord
Carter Rice
RourkeEno

NEW JERSEY
Hackensack
Spaldo Paper Co.
Lyndhurst
Milton Paper Co.
Newark
Central Paper Co.
Paterson
Paterson Papers
Rutherford
Lindenmeyr Munroe
Trenton
Central Paper Co.
Union
J.B. Papers
West Caldwell
Hudson City Paper Co.

NEW MEXICO
Albuquerque
Butler Paper

NEW YORK
Albany
Alling and Cory
Hudson Valley Paper Co.
Binghamton
Hudson Valley Paper Co.
Buffalo
Alling and Cory
Farmingdale
Lindenmeyer Munroe

New York City
Allan & Gray
Alling and Cory
Bulkley Dunton
Gould Paper Corp.
Lindenmeyr Paper Corp.
Marquardt & Co.
Milton Paper Co.
Ris Paper Co.
Unisource Metro
Websource
Willmann Paper Co.
WWF/Royal Paper Corp.
Rochester
Alling and Cory
Syracuse
Alling and Cory
Seneca Paper Co.
Utica
Alling and Cory

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

OHIO
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
Carpenter Paper Co.

PENNSYLVANIA
Allentown
Alling and Cory
Garrett Buchanan
Erie
Alling and Cory
Harrisburg
Alling and Cory
Lancaster
Garrett Buchanan
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

SOUTH CAROLINA
Charleston
Dillard Paper Co.
Columbia
Dillard Paper Co.
Greenville
Dillard Paper Co.

TENNESSEE
Chattanooga
Dillard Paper Co.
Knoxville
Dillard Paper Co.
Memphis
Roach Paper Co.
Nashville
Athens Paper Co.
Dennis Paper Co.
Butler Paper

TEXAS
Austin
Monarch Paper Co.
Dallas
Monarch Paper Co.
Houston
Monarch Paper Co.

VERMONT
Burlington
Hudson Valley Paper Co.

VIRGINIA
Bristol
Dillard Paper Co.
Lynchburg
Dillard Paper Co.
Norfolk
Dillard Paper Co.
Richmond
Dillard Paper Co.
Roanoke
Dillard Paper Co.

WASHINGTON D.C.
Frank Parsons Paper Co.
Stanford Paper Co.

WEST VIRGINIA
Fairmount
Alling and Cory

WISCONSIN
Green Bay
Butler Paper Co.
Madison
Butler Paper Co.
Milwaukee
Butler Paper Co.
Bradner Smith & Co.
Wisconsin Rapids
Butler Paper Co.

CANADA
Belleville, Ont.
Graphic Papers
Dartmouth, NS
Graphic Papers
Kitchener, Ont.
Graphic Papers
Montreal, Que.
Les Papiers Graphiques
Ottawa, Ont.
Graphic Papers
Quebec City, Que.
Les Papiers Graphiques
Sudbury, Ont.
Graphic Papers
Toronto, Ont.
Graphic Papers

INTERNATIONAL AGENT
New York
P.L. Thomas

This is printed on Mohawk Poseidon, Vellum finish, 100 lb. text.

For the complete line of Mohawk papers, ask your merchant to show you the Mohawk Specifier. Or call 1/800 THE MILL for more information.

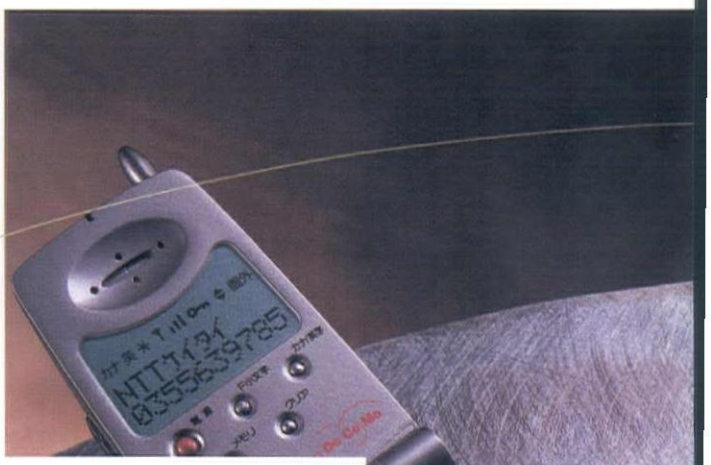
March, 1994

"...working with Fitch improves the performance of our Design Center by showing us a new approach and strong concepts which stimulate our in-house designers."

Seiji Wada, Department Manager, Mitsubishi Electric Industrial Design Center

FITCH +











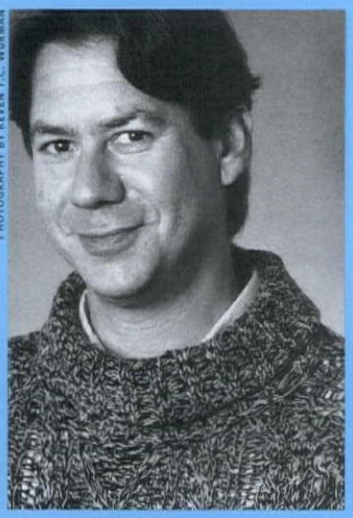
Cellular phone concept studies

For more information on Fitch:

BOSTON
617 367 1491

COLUMBUS
614 885 3453

LONDON
011 4471 278 7200

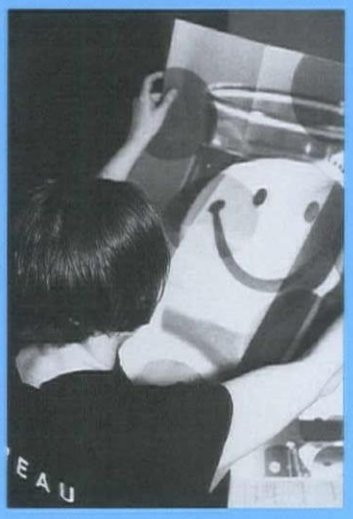


PHOTOGRAPHY BY EEVEN T.C. WURMAN





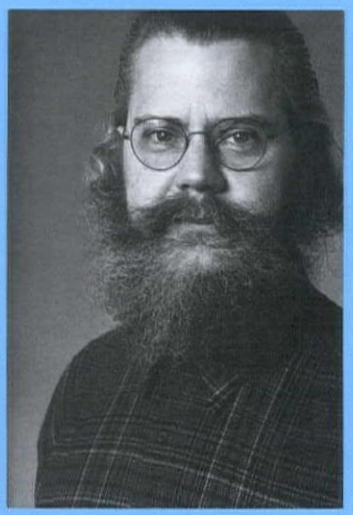




Abby Terkuhle is senior vice president of On-Air Creative and Animation at MTV in New York. In addition to expanding MTV's reach in the animation world, Terkuhle develops new characters and shows and oversees the channel's in-house animation studio. Current projects from Terkuhle's group include the development of "Beavis and Butt-head," "The Head," "Grunt Brothers" and "Joe's Apartment," a short film by John Payson that will be the network's first feature under MTV Productions. Prior to joining MTV in 1986, Terkuhle was a film segment producer for Saturday Night Live and a producer for Showtime/The Movie Channel.



Marlene McCarty is coprincipal with Donald Moffett at Bureau, a New York–based transdisciplinary design studio and collaborative. Bureau views the collaborative design studio in its most rudimentary form as a service provider and, more significantly, as an author of social messages. Bureau traverses established boundaries between artist, designer and author seeking a language that addresses contemporary issues. McCarty and Moffett are known for their collaboration as members of Gran Fury, an AIDS activist collective, and are currently adjunct professors in the graphic design department at the Yale School of Art. McCarty's art work has been exhibited throughout the United States and Europe.



Stephen Frykholm is creative director of sales and marketing at Herman Miller in Zeeland, Michigan, where he was hired as the company's first in-house graphic designer in 1970. In the 24 years that he has been at the renowned furniture company, Frykholm has designed advertising, brochures, catalogues, posters, installation manuals, price books and an ongoing series of award-winning annual reports that consistently push the envelope in corporate communication. Frykholm's work has been displayed in the Museum of Modern Art, the Renwick Gallery of the National Museum of American Art and the Walker Art Center and has been published widely. In 1985 Herman Miller was presented with the AIGA Design Leadership Award for graphic design excellence.



Some of your toughest competitors are already using Power Macintosh.

Pleasant dreams.

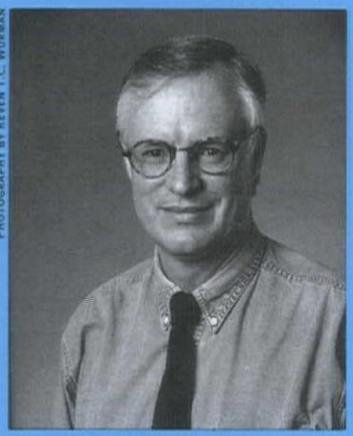


They're running Photoshop up to four times faster. They're running FreeHand up to four times faster. They're running Quark up to ten times faster.* They're running their existing Macintosh® system-based software. They're running most MS-DOS and Windows software.** They're doing more jobs. They're probably making more money. Something to think about. For the name of your nearest authorized Apple reseller, call 800-732-3131, extension 800. Apple

Power Macintosh™ is here. What are you waiting for?

*Performance claims based on comparison to a Macintosh Quadra® 950. **Using SoftWindows™ from Insignia Solutions Inc. Depending on the Power Macintosh model you buy, you may need to purchase the program separately. ©1994 Apple Computer, Inc. All rights reserved. Apple, the Apple logo, Macintosh and Macintosh Quadra are registered trademarks of Apple Computer, Inc. Power Macintosh is a trademark of Apple Computer, Inc. Adobe Photoshop is a trademark of Adobe Systems Incorporated and may be registered in certain jurisdictions. Aldus FreeHand is a registered trademark of Aldus Corporation. QuarkXPress is a registered trademark of Quark, Inc. Windows is a trademark of Microsoft Corporation, and SoftWindows is a trademark of Microsoft Corporation used under license.

Photography by Reven T.C. Wurman

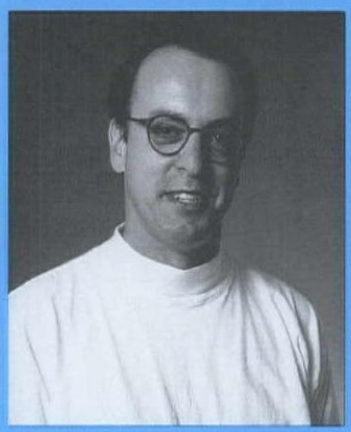


Carl Magnusson is senior vice president, director of design, for The Knoll Group in New York, where he has global responsibility for design. Magnusson, who was born in Sweden and educated in Toronto and Sweden, joined Knoll International as director of Graphics and Showroom Design in 1976 and was appointed director of Design for Europe in 1981, where he was responsible for all office and home products. Magnusson directed the design of Knoll showrooms in London, Frankfurt, Stuttgart, Zurich, Florence, Rome, Amsterdam and Turin. He assumed responsibilities as director of Product Design in 1984. Magnusson is on the board of advisors of Art Center College Switzerland and lectures regularly on design at universities throughout Europe.



Sheila Kennedy is coprincipal, with Frano Violich, of Kennedy & Violich Architecture, a Boston-based alternative practice that focuses on issues of the public realm as a field of action for projects of architecture. Their recent work has involved industrial fabricators, artists, archaeologists and public agencies in public design projects that explore new possibilities for civic architecture. The work of Kennedy & Violich has received regional and national recognition and has been published in *A+U*, *Progressive Architecture*, *Architectural Record*, *Contemporanea 21*, the *Wall Street Journal* and *Sculpture Magazine*.





David Meckel is an architect with a wide range of design experience. Beginning his career in the Office of Charles and Ray Eames, Meckel designed exhibitions and print graphics in Los Angeles and then joined the Jerde Partnership, where he worked on all aspects of major urban design projects. During his tenure at Jerde, Meckel organized and managed all of the environmental design work for the 1984 Olympic Games, which received special AIA and AIGA national awards. In 1987 Meckel founded Ei, a multidisciplinary design firm in San Francisco, with graphic designer Michael Manwaring. Meckel has been instrumental in framing design education in Los Angeles and San Francisco, having cofounded with Richard Saul Wurman the Interior Architecture Program at Otis/Parsons and having introduced with Michael Vanderbyl a new Industrial Design program at CCAC and the school's NAAB accredited architecture program.





ENVIRONMENTAL DESIGN AT ART CENTER COLLEGE OF DESIGN

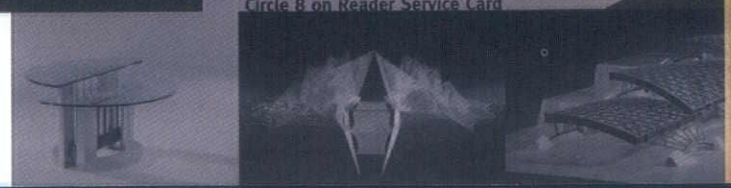
AT ART CENTER, COURSE WORK IN ENVIRONMENTAL DESIGN focuses on the development of the student's ability to conceptualize, emphasizing communication as well as technical skills. Upper-term students choose from classes in **EXHIBIT DESIGN, LIGHTING DESIGN, ENTERTAINMENT DESIGN, AND FURNITURE DESIGN**, as well as **INTERIOR ARCHITECTURE**. Students also have opportunities to explore environmental issues in collaboration with students in other majors and to address social and political issues. Studio programs in environmental design at Art Center culminate in B.S. and M.S. degrees. Art Center's environmental design alumni hold prominent positions in **ARCHITECTURE, INDUSTRIAL** and **INTERIOR DESIGN** firms, and in the **ENTERTAINMENT** industry.

FOR MORE INFORMATION, PLEASE CALL OR WRITE TO:

Art Center College of Design, 1700 Lida Street, Pasadena, California 91103

818.396.2373 Admissions Office









Circle 8 on Reader Service Card

Jurors

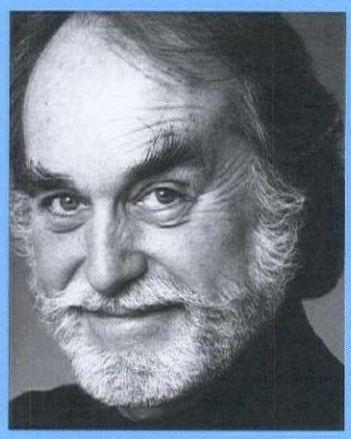
PHOTOGRAPHY BY REVEN T.C. WURMAN



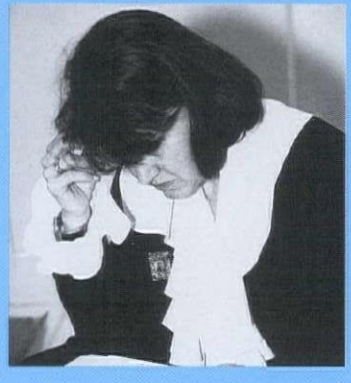
Bronwen Walters recently joined Becton Dickinson in Franklin Lakes, New Jersey, to establish an industrial design and human factors presence in that company. Walters' undergraduate degree is from Western Washington University and she is currently completing her Masters in Human Factors from Steven's Institute of Technology. She currently serves as the IDSA's human factors section chair, and was formerly director of research for Metaphase Design Group in St. Louis. Walters serves on the board of advisors for Pratt Institute's Management Program.

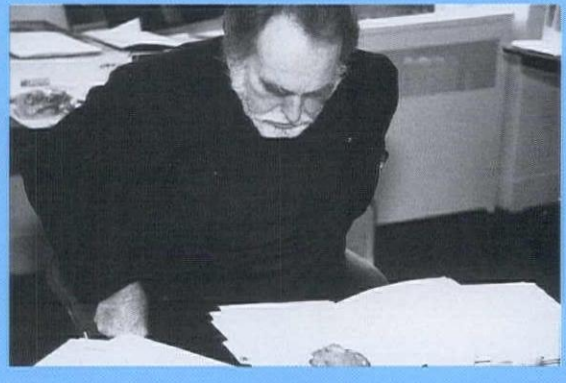


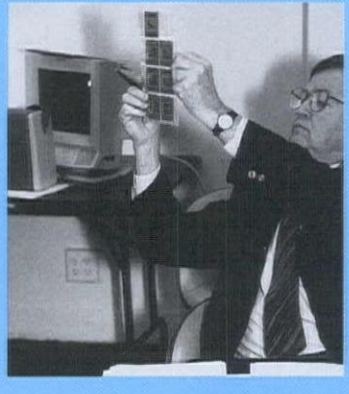
Deane Richardson, cofounder of Fitch RS (now called Fitch Worldwide), has helped make the Worthington, Ohio–based company one of the leading international design and research consultant offices. In 1987 Richardson was elected to the Executive Board of the International Council of Societies of Industrial Design (ICSID) in Helsinki and in 1991 elected president and directed an aggressive program of expansion. Richardson chaired the 1985 Worldesign ICSID Congress in Washington, D.C.



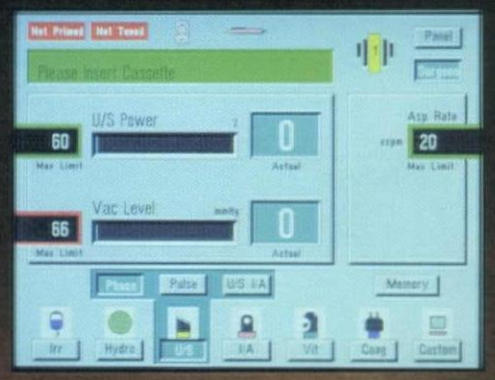
Louis Nelson is a designer, marketing and business consultant in New York and has directed programs throughout the U.S., Europe and Asia. As director of his own multidisciplinary design and planning firm, Nelson has achieved award-winning and profitable programs in product development, interiors, exhibitions, environmental graphics, information systems, corporate communications and packaging. Most recently he has designed the commemorative wall mural for the Korean War Veterans Memorial to be installed next year on the Nation's mall in Washington, D.C.







Alcon Surgical Series 20000 Legacy



Interactive Color LCD Touch Screen Software Designed by Patton Design

Industrial Design Excellence Award
SILVER 1994

Industrial Design

Graphic User Interface

Prototype Construction

Mechanical Engineering

PATTON DESIGN

8 Pasteur, Suite 170 Irvine, Calif. 92718 ph. 714.753.1595 fax 714.753.8836

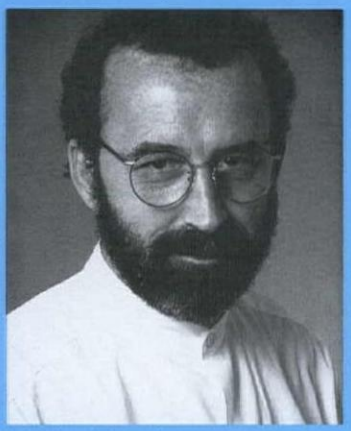
Circle 38 on Reader Service Card

PHOTOGRAPHY BY REVEN T.C. WURMAN

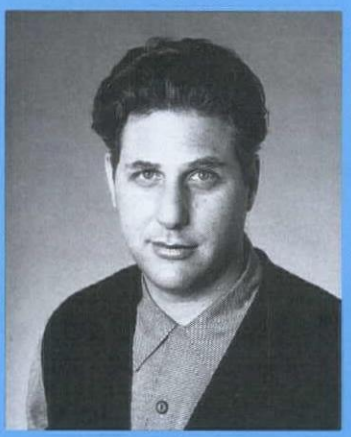


Paola Antonelli is associate curator in the department of Architecture and Design of the Museum of Modern Art in New York. Antonelli comes from Milan, where she obtained her degree in architecture at the Polytechnic and was a frequent contributor to *Domus* and design editor of *Abitare*. In 1989 Antonelli acted as Italian coordinator of the 39th International Design Conference in Aspen and has curated exhibitions on design throughout Europe, North America and Asia. Antonelli has taught Industrial Design History and Theory at UCLA and has written for numerous publications worldwide.





Brian Kane is principal of Kane Design Studio in San Francisco, a firm he established in 1989 that is involved in the design and development of products for a wide range of high-profile clients, including Steelcase, Wieland Furniture and Metropolitan Furniture Corp., where he was a partner and vice president of design and product development. While at Metropolitan Furniture, Kane was responsible for all aspects of design, including products, showrooms and graphics, and created furniture designs that accounted for over 75 percent of the company's annual sales volume in 1989. Prior to Metropolitan Furniture, Kane worked at Atelier International on special contract furniture design projects, showroom design and the start-up of the U.S. production of Italian designs.

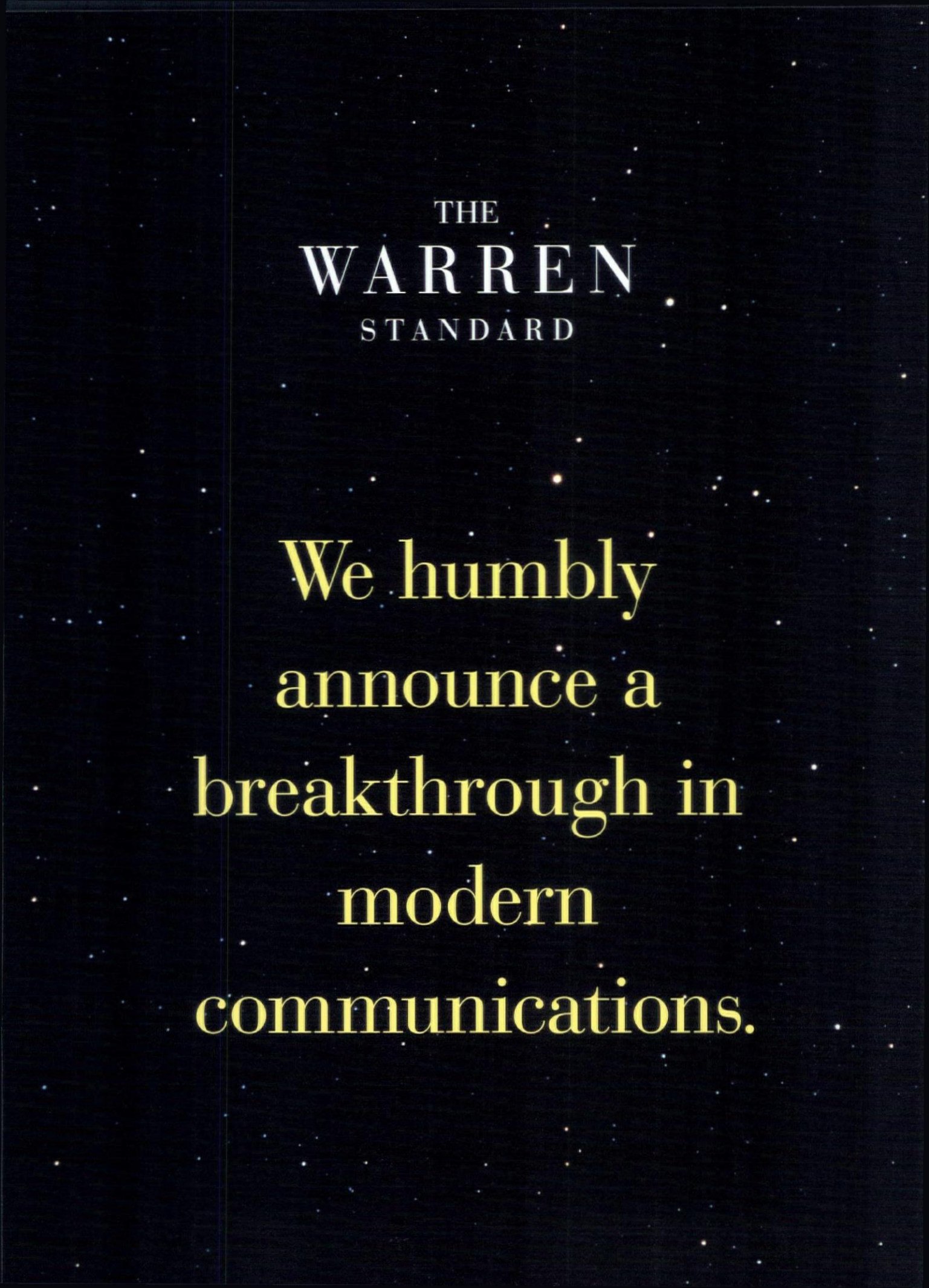


Jim Biber graduated with honors from Cornell University's College of Architecture, Art and Planning and was senior associate with Paul Segal Associates before forming James Biber Architect in 1984 in New York. Biber joined the New York office of Pentagram as a partner in 1991, where he established Pentagram Architectural Services, and has designed award-winning residences, restaurants, showrooms and offices in New York, including Bolo, One Fifth Avenue, Plus One Fitness Clinic, Mesa Grill, The Good Diner and the Lee Jofa showroom. Biber's work has been published widely and he has taught at Cornell, Syracuse and Parsons School of Design.








THE
WARREN
STANDARD
We humbly
announce a
breakthrough in
modern
communications.

Simplicity.

Warren Lustro Gloss is available in sheetfed basis 70 lb. (104 GSM), 80 lb. (118 GSM), 100 lb. (148 GSM) book and 60 lb. (162 GSM), 80 lb. (216 GSM), 100 lb. (270 GSM) and 120 lb. (324 GSM) cover; in web 70, 80 and 100 lb. book and 80 lb. cover. For printed samples of Warren Lustro Gloss or any other Warren paper please call 1-800-882-IDEA.

At S.D. Warren, we're as committed to the improvement of our environment and the preservation of our natural resources as we are to the making of paper. Trees are the foundation of our business, and we are dedicated to preserving the delicate balance between growing and harvesting. Each year, through natural regeneration and replanting, we grow more trees than we harvest. Over the years, both Warren and Scott Paper Company have won many awards from both industry and environmental groups for our efforts on behalf of the environment. In addition, the processes and techniques we use in our award-winning projects are shared with the rest of the industry, so that all companies can use the knowledge we gain to improve their environmental controls.

Printed in U.S.A. on Warren Lustro Web Gloss 80 lb. Warren can change the way you see things. S.D. Warren Company, a subsidiary of Scott Paper Company, 225 Franklin Street, Boston, MA 02110, 617-423-7300.

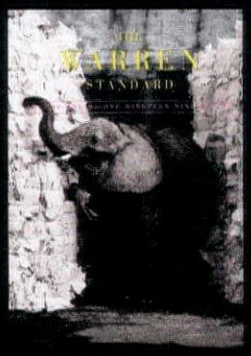
WARREN

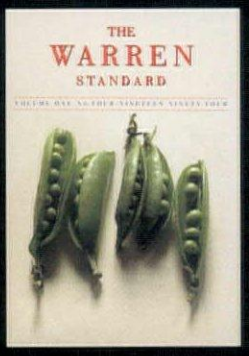
WARREN

© 1994, S.D. Warren Company, a subsidiary of Scott Paper Company, 225 Franklin Street, Boston, MA 02110, 617-423-7300. 94-5173.

Beginning this spring, we are changing the way we communicate with you. We are committed to leading the way in simplifying the mass of information and promotion that has grown up around the graphic arts industry, and in helping to simplify your work by simplifying our communication system.

In 1923, S.D. Warren introduced a publication called *The Warren Standard*. It was, as the masthead proclaimed, "published from time to time as a service to our customers."



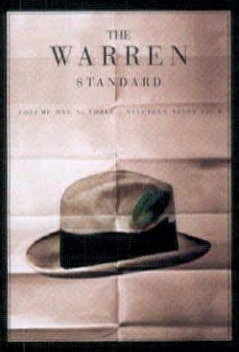


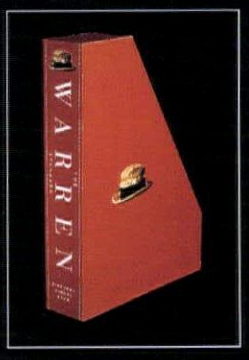
Beginning in May, we are relaunching *The Warren Standard*.

We understand the confusion that exists in the paper industry today, and the overwhelming number of promotions that are being published. We are setting out with this new system to raise the standards for the quality of our communication with you, and not the volume. Our goal is to make it easier to access and understand the differences among papers, to provide you with information that will help you use new technologies, and to make it simpler and more enjoyable to do business with the Warren Company.

We will produce nothing that does not have value to our customers. This will include communications on important product and service developments as well as our Educational Library and Technical Bulletins, which have been continually cited by you as some of the most valuable pieces published in the graphic arts field.

Everything we produce will be the same size. And we will make a slipcase available for easy storage and reference.





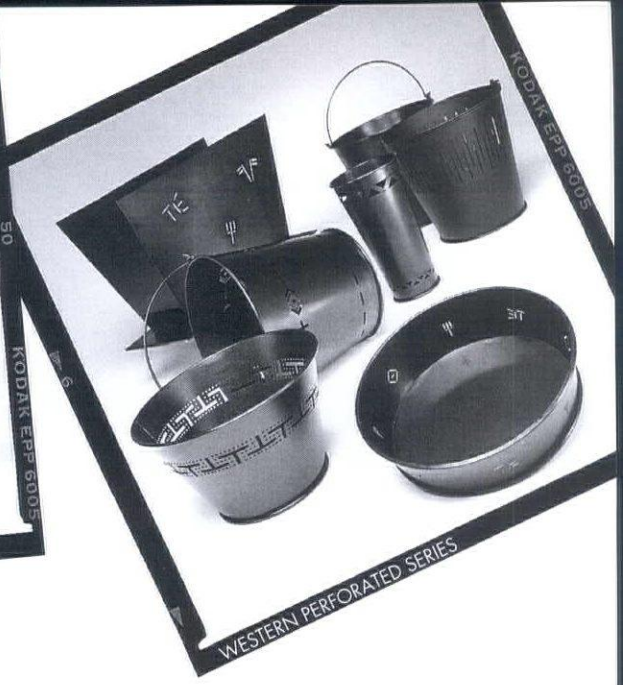
In addition, we have created a new design system for the S.D. Warren Idea Exchange, to make it more visible and easier to use. The IE is a free service, offering over 10,000 sample ideas in over 120 categories of design and production to provide creative inspiration and spark new thinking.

To receive a free subscription to *The Warren Standard* and the Warren Technical Bulletins, and a membership in the Warren Idea Exchange, just fill out the reply card at the back of this ad, or call 1-800-882 IDEA.

It's that simple.







555

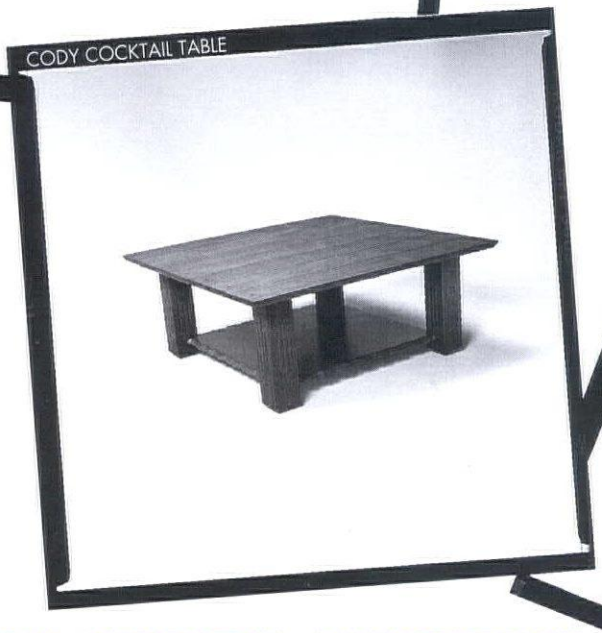
Automatic Inc.

PRODUCTS•PLANNING•FURNITURE•ACCESSORIES

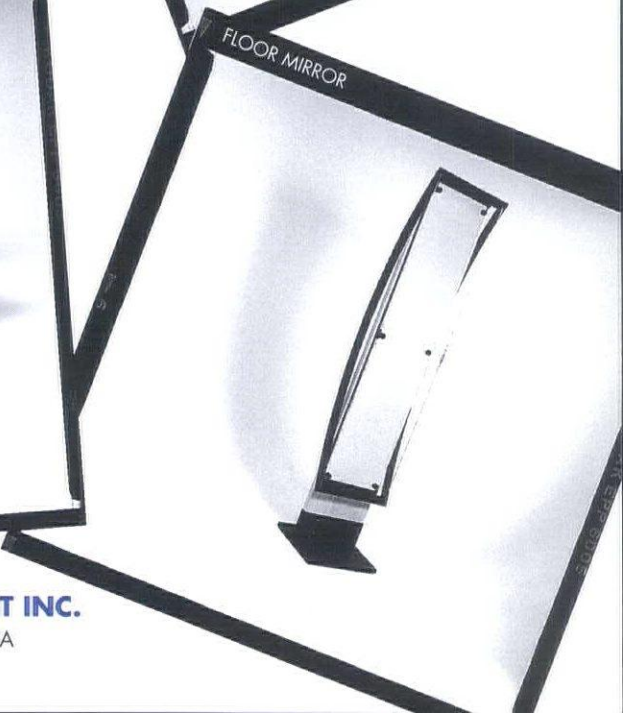












DESIGN • FABRICATION • MANAGEMENT INC.
1238 S. ASHLAND CHICAGO, ILLINOIS 60608 USA
312.733.6777 FAX.733.3083

Circle 16 on Reader Service Card

Jurors



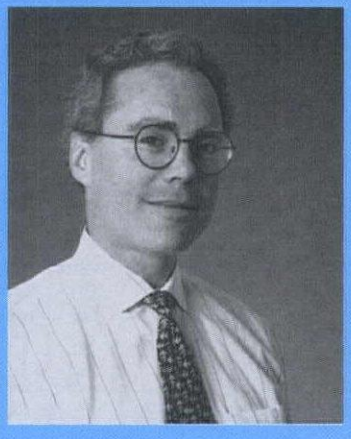
PHOTOGRAPHY BY REVEN T.C. WURMAN

Sylvia Harris Woodard is a visual communicator who specializes in the planning and management of user-friendly information services for diverse audiences. Through this expertise she helps institutions and corporations to design information services that respond to the complexity of the American population. From 1980 to 1993 Woodard was a founder and managing principal of Two Twelve Associates, Inc., a New York graphic design firm specializing in the design of communications for large public audiences. The company developed information programs for both the public and private sectors, including the Port Authority of New York and New Jersey, the New York Zoological Society and Fortune 500 corporations such as Citicorp and MasterCard International. Woodard is currently managing the public history exhibit for Columbia University's Audubon Research Center and is a design critic at the Yale University School of Art, where she is leading a project on the redesign of the National Census for multiethnic citizens.

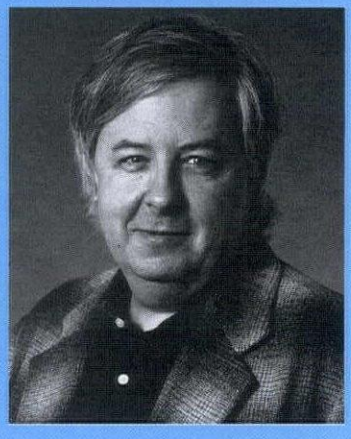








Samuel B. Frank has led interdisciplinary design programs in both academia and industry. From 1992 to 1994 he was director of architecture and design at Corning Incorporated, with responsibility for architecture, graphic and exhibit design and with an entrepreneurial involvement in product development. From 1986 to 1992 he served as dean of the Division of Architectural Studies at the Rhode Island School of Design, overseeing the departments of Architecture, Interior Architecture, Landscape Architecture and Industrial Design (including furniture design). He was educated in English literature at Princeton University, architecture at the Harvard University Graduate School of Design and architectural history, theory and criticism at the Massachusetts Institute of Technology.



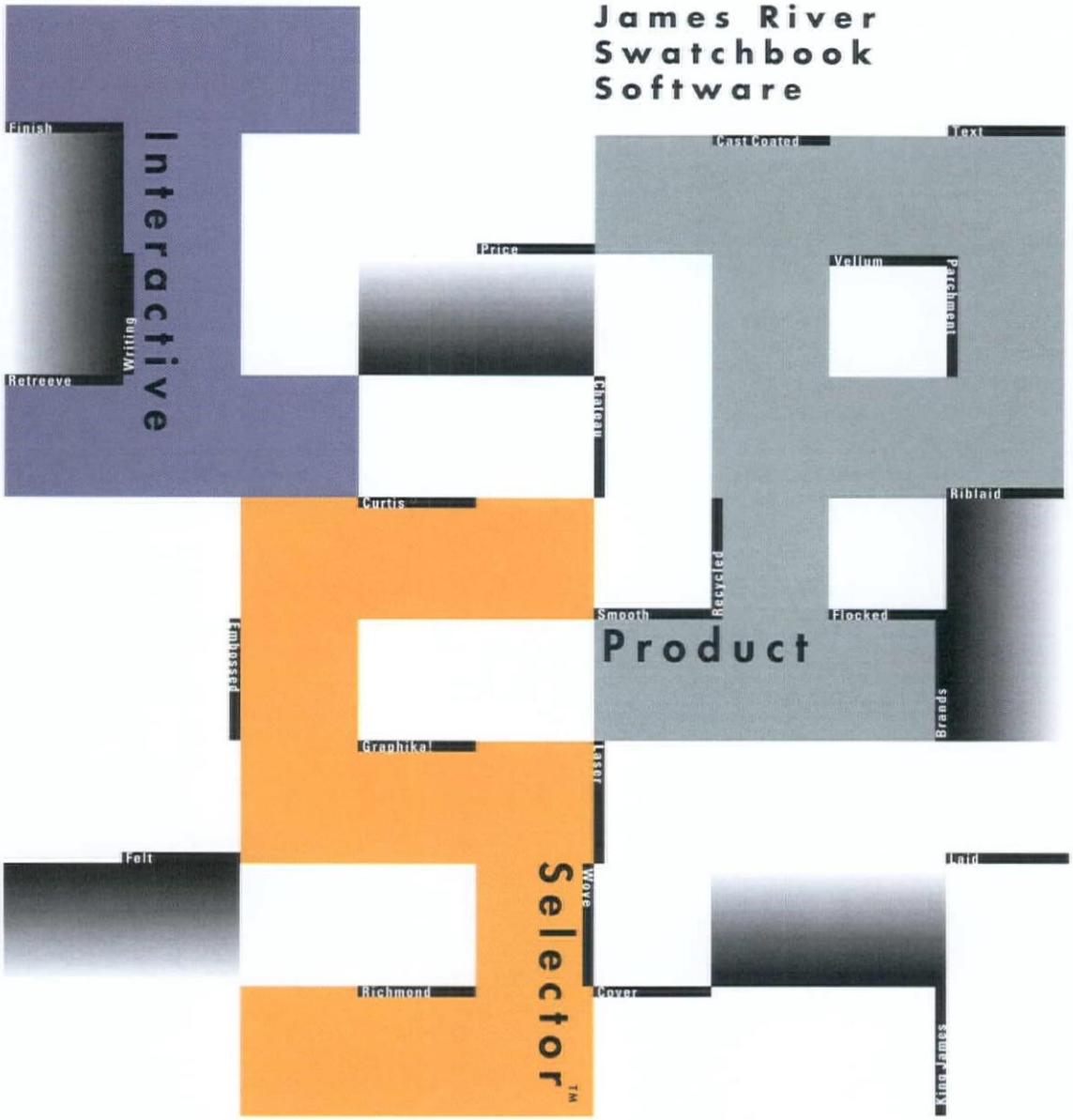
John Rheinfrank is a leading figure in the design field, specializing in the use of design as a strategic business tool. He is a former executive vice president of the international design firm Fitch Worldwide, where he built an international reputation for applying innovative strategic planning concepts to complex problems involving products, graphics, messages and information systems. At Fitch Worldwide, Rheinfrank cofounded (with Shelley Evenson) the former Exploratory Design Laboratory, a multidisciplinary environment for solving complex design problems. His clients have included Apple Computer, Eastman Kodak, Xerox, Philips, NCR, Nissan, Emerson Electric, IBM and Steelcase. Rheinfrank is an affiliate research scientist with the Institute for Research on Learning in Palo Alto. He is editor in chief of *Interactions* magazine and writes and lectures widely on design-related issues.





Circle 32 on Reader Service Card

James River Swatchbook Software



Paper selection enters the computer age with James River's Interactive Product Selector (IPS™). Now you can choose the perfect James River premium printing paper for your design without even leaving the computer. With a few simple clicks of your mouse—you can see the actual colors and textures of the papers you're considering. Choose by brand...by color...by weight...by texture...by price. And instantly see what's available—complete with standards charts and descriptive information. To order IPS™ software please complete the form below and mail with your check or money order for $9.95 for postage and handling to; James River, PO Box 246, Bellmawr, NJ 08099-0246.

Name _____

Company _____

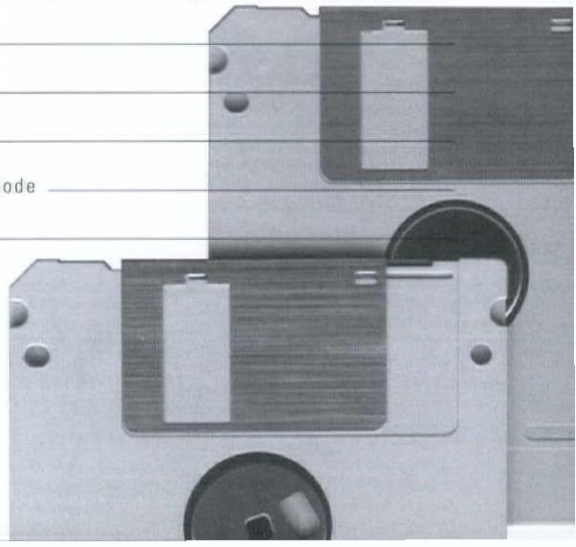
Address _____

City _____ State _____ Zip Code _____

Telephone _____

☐ Macintosh (Minimum system requirements 8MB RAM)

☐ PC/ Windows 3.1 (Minimum system requirements 2MB RAM, 6MB Hard Drive)

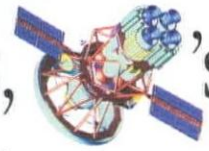
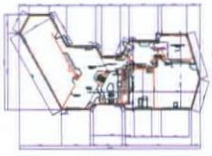


JAMES RIVER
PREMIUM PRINTING PAPERS
145 James Way, Southampton, PA 18966
215. 364. 3900

ID

Circle 21 on Reader Service Card

Yes,

you can do Windows™ and walls and doors and floors, ceilings, whole 's, 's, trains, boats, 's, chains, 's, diamond rings, 's and things, 's, power plants, topo maps, 's, helicopters, roads and bridges, circuit boards, 's power lines, 's, airports, furniture, digital terrain models, 's, skateboards, the 's, chemical plants, 's, golf courses, anything you can think of ... even the kitchen .

MicroStation. CAD software for Windows and Windows NT

Open yourself to a world of design possibilities with MicroStation CAD software. From 2D drafting to advanced 3D surface modeling, MicroStation Version 5 is the ultimate design tool for the Windows environment. And the most complete, with photorealistic rendering and animation. All in one package!

Join the many designers who have made the move to the CAD tool for the '90s.

Call 800-345-4856 for a free demo disk and brochure on MicroStation.

MicroStation
CAD *for the* '90s

INTERGRAPH

MicroStation models courtesy of Viewpoint Animation Engineering. Intergraph and the Intergraph logo are registered trademarks of Intergraph Corporation. MicroStation is a registered trademark of Bentley Systems Inc., an Intergraph affiliate. Other brands and product names are trademarks of their respective owners. © 1993 Intergraph Corporation, Huntsville, AL 35894-0001. DDAD14880

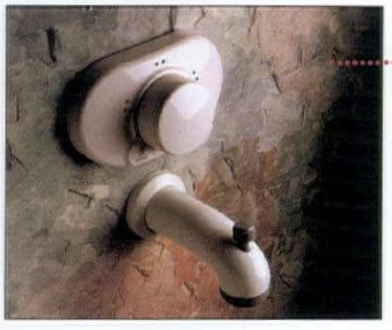
Circle 19 on Reader Service Card



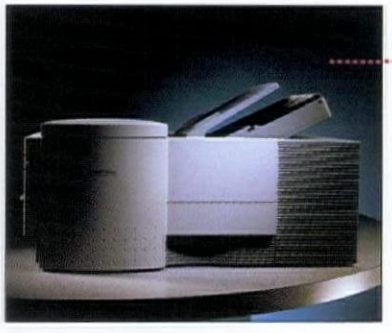
AV Communicator
Concept study



Cymbal Mount
Designed and engineered for Cymbal Crown, USA.



Bath Fixtures
Designed for Interbath, USA.



Integrated Office System
Designed for Digital Design, USA



Golf Clubs
Designed for Taylor Made, USA.



Computer Workstati
Designed and engineer
for The Panda Project, U

Photos: Sutherland Photo Design

We provide user-centered product development, designed and engineered for cost effective manufacturing.

Please contact us for further information.

S G Hauser Associates Incorporated
24009 Ventura Boulevard Suite 200
Calabasas California 91302, USA
Tel 818·591·8095 Fax 818·591·8306

Circle 48 on Reader Service Card

Please see us at our booth in Dearborn, Michigan at the IDSA conference

Pro•fes•sion•al•ism\ 1 : matching solutions to clients ' objectives **2 :** advising clients entirely based on their needs **3 :** working in cooperation on all levels with clients, their vendors, and suppliers. **4 :** continually offering strategies to compress project cycles **5 :** considering all details relevant to production **6 :** guaranteeing deadlines to meet critical dates **7:** guaranteed project costs **8 :** Gad Shaanan Design Inc. Montréal, Canada Tel (514 735 9550) Fax (514 735 3961)

Market analysis
Product positioning
Product design
Product engineering
Prototyping
Transportation design
Packaging design

Gad Shaanan Design

Canada USA Taiwan

Creative centre and head office: Montréal, Canada
Marketing Director: Kim Drummond Tel 514 735 9550 Fax 514 735 3961

Circle 33 on Reader Service Card

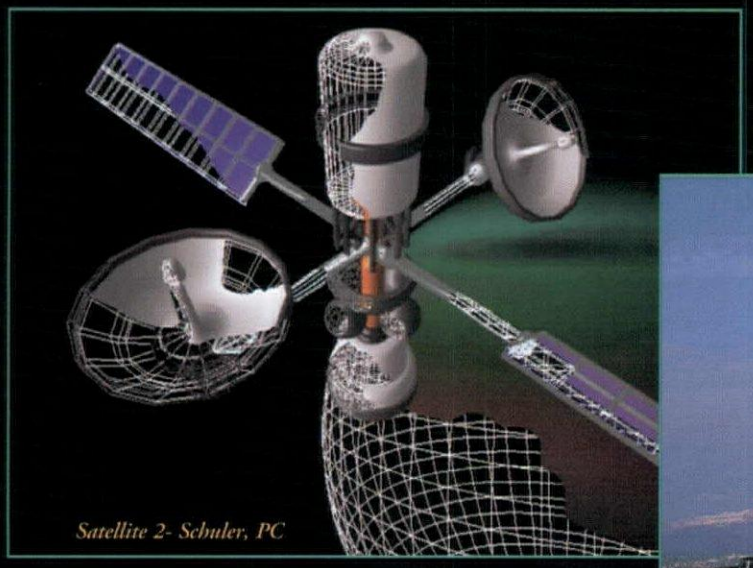
THE 3D COMPANY

STRATA

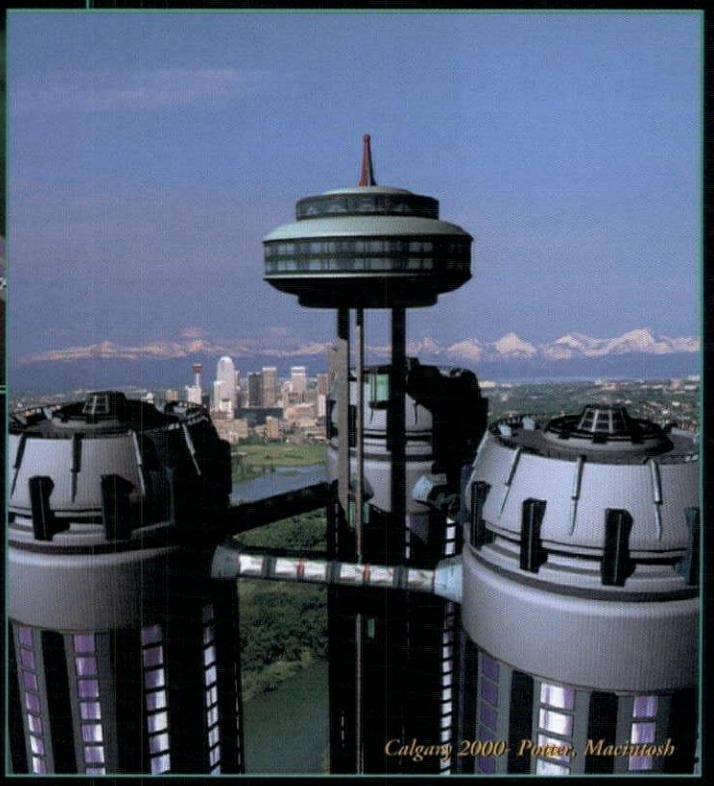
Unleash the power.



Gear- Fanning, PC



Satellite 2- Schuler, PC



Calgary 2000- Potter, Macintosh



Faucet- Probasco, Macintosh

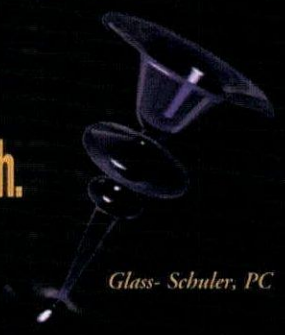
Strata's 3D power tools for the Macintosh, PC & Power Macintosh.

The power to create sizzling 3D images and animation is ready to be unleashed. Strata's StudioPro and StrataVision 3d let you harness that power today. Model, render and animate in 3D with advanced modeling capabilities, award-winning rendering algorithms, and a sophisticated Event-Based Animation System with studio-quality special effects. All programs incorporate an easy to use graphical interface with intuitive icons, pull down menus and dialog boxes, making it a breeze to build photorealistic images and broadcast quality animations, regardless of platform.

Whether you're just getting started or you're an accomplished 3D illustrator or animator, Strata has the 3D tools to unleash your creative power.

Call today **1-800-Strata3d** (800-787-2823)

Demo Versions Available

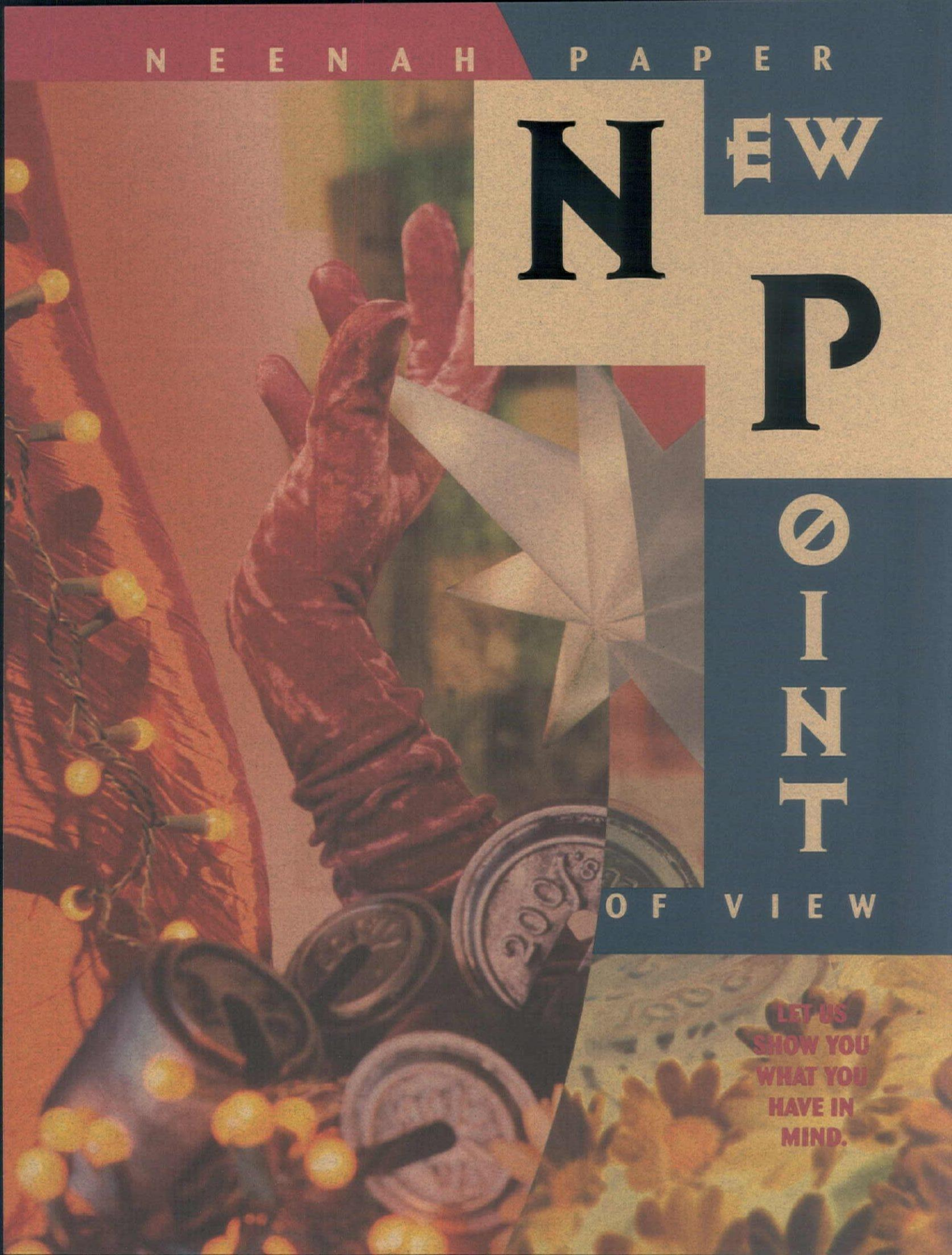


Glass- Schuler, PC

STRATA

Strata, Inc. • 2 West St. George Boulevard, Suite 2100 • St. George, Utah 84770 • (801)628-5218, fax (801)628-9756

Mac Users Circle #28 on Reader Service Card ▪ PC Users Circle #35 on Reader Service Card ▪ Power Mac Users Circle #36 onReader Service Card


NEENAH PAPER
NEW
POINT
OF VIEW
LET US SHOW YOU WHAT YOU HAVE IN MIND.

Ever wonder what happens when you combine paper colors, weights and textures? Wonder no more.

Our NEW POINT OF VIEW workbook lets you look at your options. Quickly, easily. It features several complementary paper combinations. And gives you the ability to look at thousands more. All on our most popular premium papers.

CLASSIC Laid, CLASSIC Linen, CLASSIC CREST Papers and ENVIRONMENT 100% Recycled Papers.

Their quality, their consistency, their affinity for ink are second to none. So is Neenah's dedication to continually offer you upgraded premium paper selections.

The NEW POINT OF VIEW workbook. A complete chip sampler up front, four complete swatch books in the back. An ideal idea source and easy way to make side-by-side comparisons of colors, weights and textures. It's like predicting the future.

Just call your Neenah Paper merchant specification representative for your free NEW POINT OF VIEW workbook, NP-215.

We'll instantly connect you with a merchant in your area.

NEENAH INK

Call 1-800-338-6077, Ext. 781, Mon.-Fri., 8 a.m.-5 p.m.


Color
N
P
NEENAH PAPE
Texture is a feeling.
In the most literal sen
obviously.
The surface of every paper has a
tactile quality to it. With to-the-touch
sensations crossing the range
of feelings—from refined to rugged.
Not always as immediately obvious—but equally
amazing once you put your finger
on it—is the feeling when varying textures
—chosen to complement, chosen to contrast—
share space in a single printed piece.
Turning from one to the other and back
again or moving on to still another
announces a change of mood.
CH AS, "O.K., WE'VE MADE
, BOLD CLAIMS. NOW LET'S
PACE, RELAX AND TAKE A
OK AT THE DETAILS."
And when you fan out the four
e provided, you'll also get a
+ OF VIEW
s Neenah Paper
projects.
N
P
Part 3: Texture

Neenah Paper

Kimberly-Clark Corporation

CLASSIC® LAID

CLASSIC® LINEN

CLASSIC CREST® PAPERS

ENVIRONMENT® PAPERS

KIMBERLY® WRITING

NEENAH® BOND

OLD COUNCIL TREE® BOND

UV/ULTRA® II PAPERS

ARTONE® COLOURS

KIMDURA® TEXT AND COVER

TEXOPRINT® TEXT

BUCKSKIN® COVER

PRIVATE WATERMARKS

SPECIAL COLORS

® Registered Trademark of Kimberly-Clark Corporation

© KCC 1994 All Rights Reserved

First Page Printed on CLASSIC® Laid Text, Peppered Bronze, 75 lb.

Second Page Printed on ENVIRONMENT® Text, Milky Way Parchment, 80 lb.

Over 55% recycled paper including 25% postconsumer fibre. Plus de 55% de papier recyclé dont 25% de fibres post-consommation.

M–Official mark of Environment Canada
M–Marque officielle d'Environnement Canada

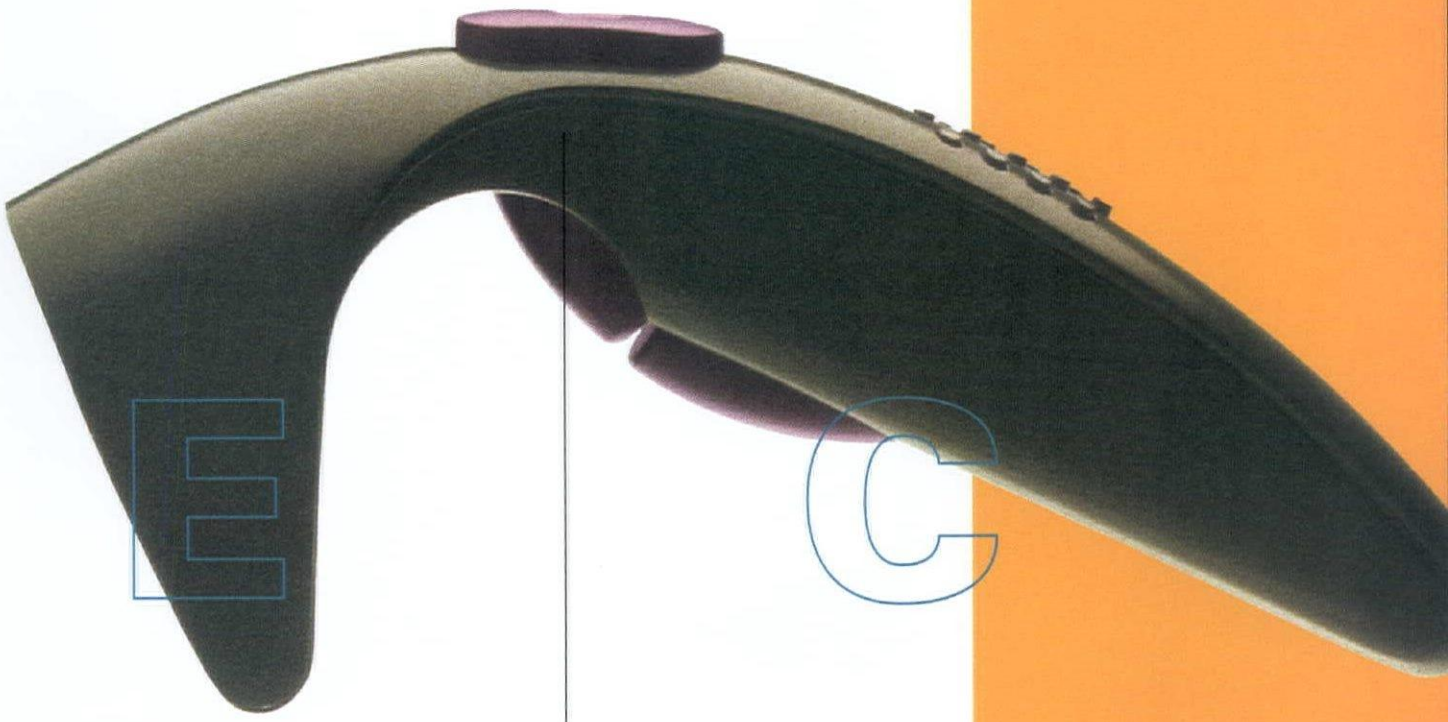
CLASSIC® Laid Recycled Papers

Over 75% recycled paper including 10% postconsumer fibre. Plus de 75% de papier recyclé dont 10% de fibres post-consommation.

M–Official mark of Environment Canada
M–Marque officielle d'Environnement Canada

ENVIRONMENT® Recycled Papers

We'll instantly connect you with a merchant in your area. NEENAHLINK Call 1-800-338-6077, Ext. 781, Mon.-Fri., 8 a.m.-5 p.m.



Distinction Award,
ID Magazine 94

Digital Image Design
Cricket

Goody
Ace Brush

IDEA Silver Award 94,
IDSA / Business Week

Corning
Revere Excel Cookware



ECCO Design Inc.
Industrial Design and Product Development

New York
212 989.7373 Tel
212 989.7381 Fax

San Francisco
415 957.0721 Tel
415 957.0707 Fax

Circle 15 on Reader Service Card

ECCO ID @ aol.com

Cooper-Hewitt, National Museum of Design

SMITHSONIAN INSTITUTION



Cooper-Hewitt, National Museum of Design, Smithsonian Institutio
is the only museum in the United S devoted exclusively to contempora historical design. Through its progr Cooper-Hewitt seeks to educate all people by exploring how design aff every aspect of our daily lives.

Enjoy the benefits of membership
Unlimited free admission to the mu
Program discounts
Discounts on books and gifts at the Design Museum Shop
Use of the museum's library and research facilities
For information, call (212) 860-687

Hours: Tuesdays, 10 a.m. to 9 p.m., Wednesday through Saturday, 10 a. to 5 p.m., Sunday, noon to 5:00 p.m

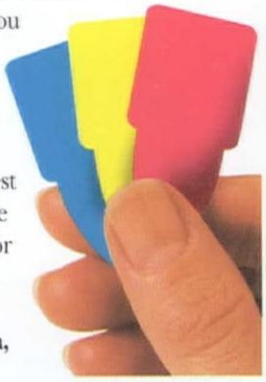
2 East 91st Street New York, New York 10128 (212) 860-6868

The Encyclopedia of Color



The Definitive Reference For People Who Choose Colors.

The Munsell® Book of Color is the classic that turns color theory into a practical tool for color selection and specification. This stylish, new workbook features larger, easily removable color chips allowing you to quickly compare and coordinate colors. It's filled with nearly 1600 superb color choices laid out in an orderly system that lets you select and communicate colors with pinpoint accuracy.



A complete selection of Munsell grays and supplementary colors gives you even greater versatility. It's the finest and most useful color reference guide there is. And it can be on your desk for only $525.

For more information, call 1-800-MACBETH. In Canada, 1-800-421-COLOUR.

Macbeth® Munsell® Color

405 Little Britain Road, New Windsor, NY 12553-6148. Tel: 914-565-7660 (Outside USA and Canada); Fax: 914-565-2511.

® Registered Trademarks of Kollmorgen Instruments Corporation.

Circle 59 on Reader Service Card

Designing ····▸ *the experience.*

No matter what the product or service, it is the total experience of your customers that forms their perception of your products and what your company stands for.

What we do:

- *Innovation*
- *Strategic Research & Planning*
- *Product Design & Development*
- *Visual Positioning*
- *Human Factors Analysis*
- *User Interface Development*
- *Packaging*
- *Rapid Product Development*
- *Retail and Corporate Environments*
- *Name Development*
- *Mechanical and Electrical Engineering*
- *Sales and Marketing Communications*
- *Corporate and Brand Identity*

Design Continuum is concerned with designing for the intellect as well as the heart, and all the senses in-between.



Design Continuum

Boston: 617.267.5115

San Francisco: 415.905.8380

Milan: 39.2.58.305.110

Circle 14 on Reader Service Card

PIERCEdesign
1945 East Ridge Road, Suite 22, Rochester, NY, 14622

Product Designers
that use experience to transform your ideas into products of the future. Open the window of opportunity and change the world. Satisfy your curiosity.
Fax 716.467.5408

Circle 40 on Reader Service Card

KS DESIGN
Since 1976
DESIGN & DEVELOPMENT IN CAD
SPECIALIZING IN:
ALL PHASES OF COMPUTER DESIGN & DEVELOPMENT FOR PRODUCTION OF INDUSTRIAL; CONSUMER & MEDICAL PRODUCTS. INCLUDING *PRODUCT DESIGN *MOLD DESIGN *PRODUCT MODELS *ELECTRONIC DESIGN & MANUFACTURE-PC BOARDS *CAD DRAFTING & DESIGN.
KS DESIGN- (201)728-2272 [FAX (201)728-7344]
9 TOMAHAWK PATH
RINGWOOD, N.J. 07456

Circle 43 on Reader Service Card

WHAT DO ACUSON, HEWLETT-PACKARD, APPLE AND SUN HAVE IN COMMON?



They use CAMEL TECH to produce state-of-the-art computer generated models, parts and prototypes. We are ready to receive a broad variety of data types including Pro-E part files, IGES trimmed surface files and most 2D geometry. Using Pro-Engineering and Pro-Manufacturing, CAMEL TECH can turn your design into reality. If your idea exists only in drawing form we can generate 3D CAD data for later use as well as solve most geometry and clearance problems prior to actually cutting a part. If all this sounds like the path you'd like your design to take give us a call at (408) 374-7117.

Circle 44 on Reader Service Card

PRODUCT DESIGN
ANDERSON DESIGN ASSOCIATES
175 New Britain Ave.
Plainville, CT 06062
203.747.0707

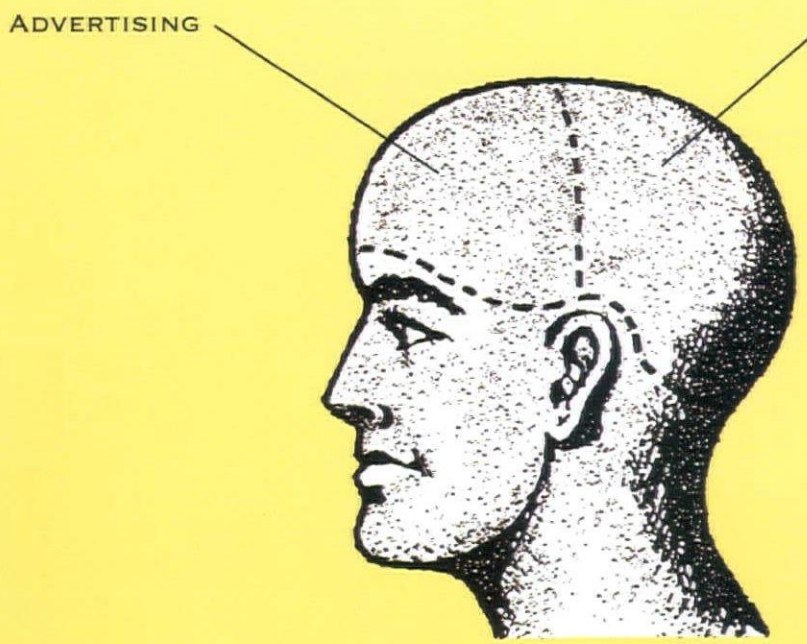
Circle 41 on Reader Service Card



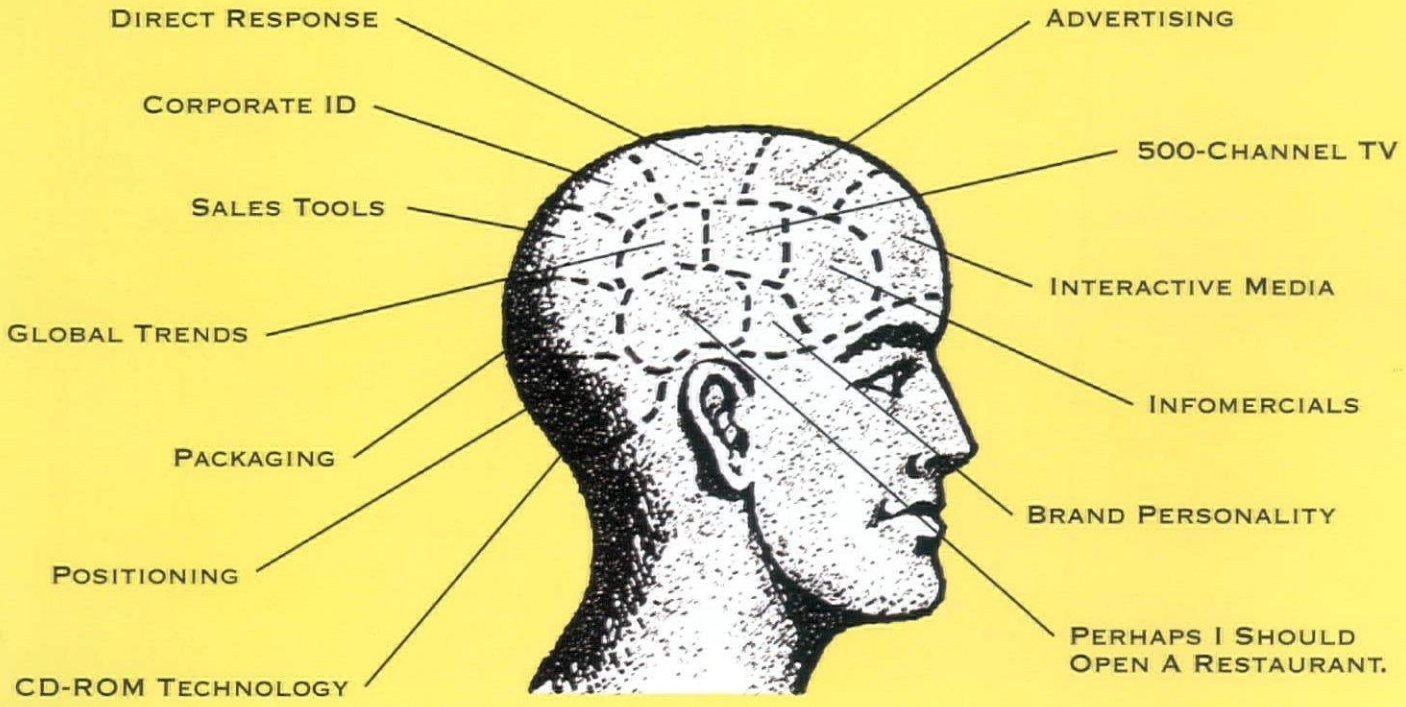
Circle 42 on Reader Service Card

INDUSTRIAL DESIGN
CADD/ CNC
MODELS / PROTOTYPES
GRAPHICS
URETHANE CASTINGS
VACUUM FORMING
3-D TECHNICAL SERVICES
255 INDUSTRIAL DR.
FRANKLIN, OHIO
513-746-2901

Circle 45 on Reader Service



ADVERTISING IN THE '80s.



ADVERTISING IN THE '90s.

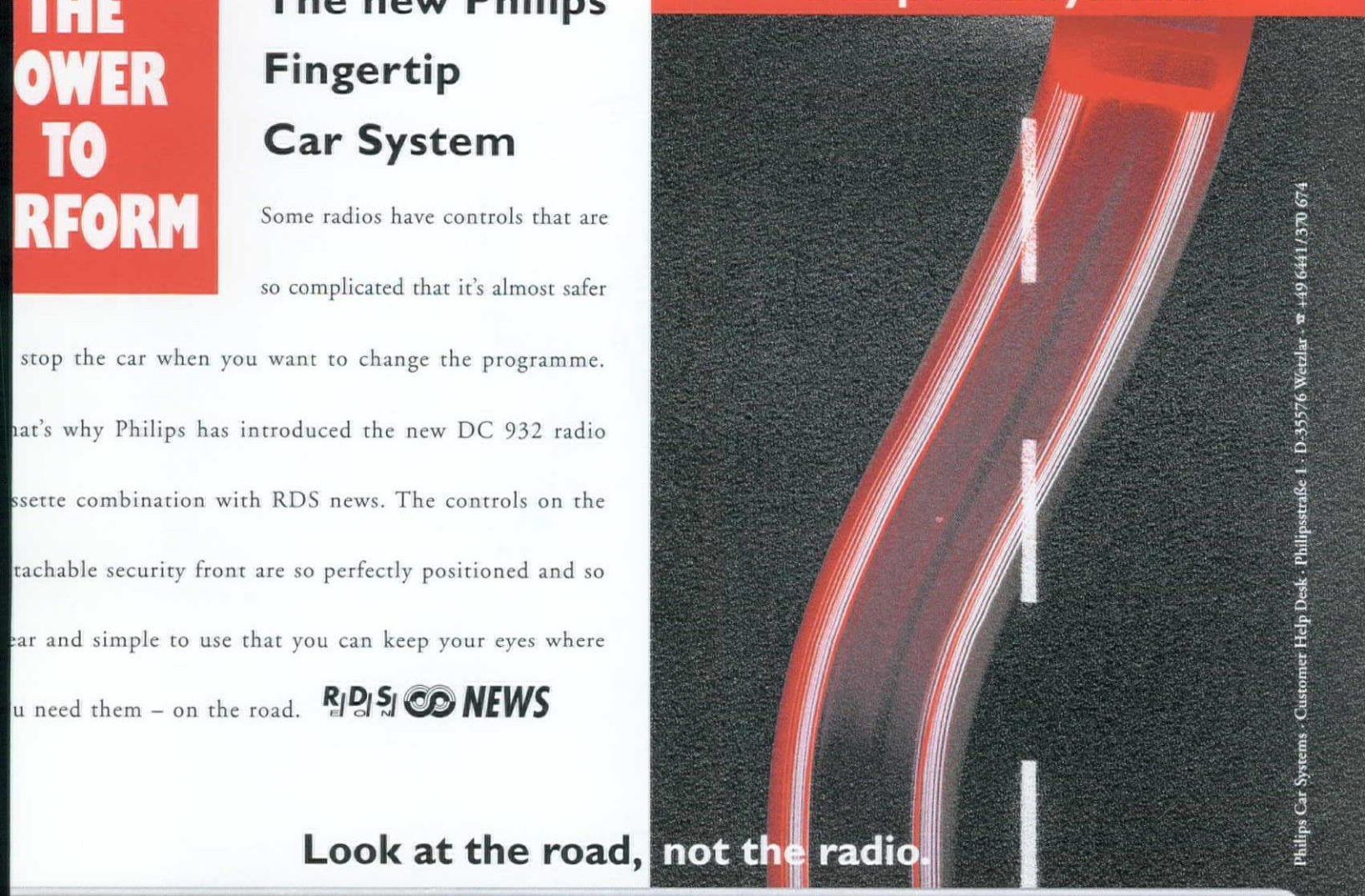
CKSPartners. *Just don't call us an ad agency.*
(408) 378 2444, SAN JOSE / (415) 905 1655, SAN FRANCISCO

THE OWER TO RFORM

The new Philips Fingertip Car System

Some radios have controls that are so complicated that it's almost safer stop the car when you want to change the programme. hat's why Philips has introduced the new DC 932 radio ssette combination with RDS news. The controls on the tachable security front are so perfectly positioned and so ear and simple to use that you can keep your eyes where u need them – on the road. RDS NEWS

Philips Car Systems



Philips Car Systems · Customer Help Desk · Philipsstraße 1 · D-35576 Wetzlar · ☎ +49 6441/370 674

Look at the road, not the radio.



.D. DC 932: Award-winner in I.D. Magazine's 40th Annual Design Review

I.D. Magazine 40TH ANNUAL DESIGN REVIEW WINNER 1994

PHILIPS INVENTS FOR YOU

PHILIPS

PHILIPS

IT'S A WHOLE NEW WORLD OUT THERE.

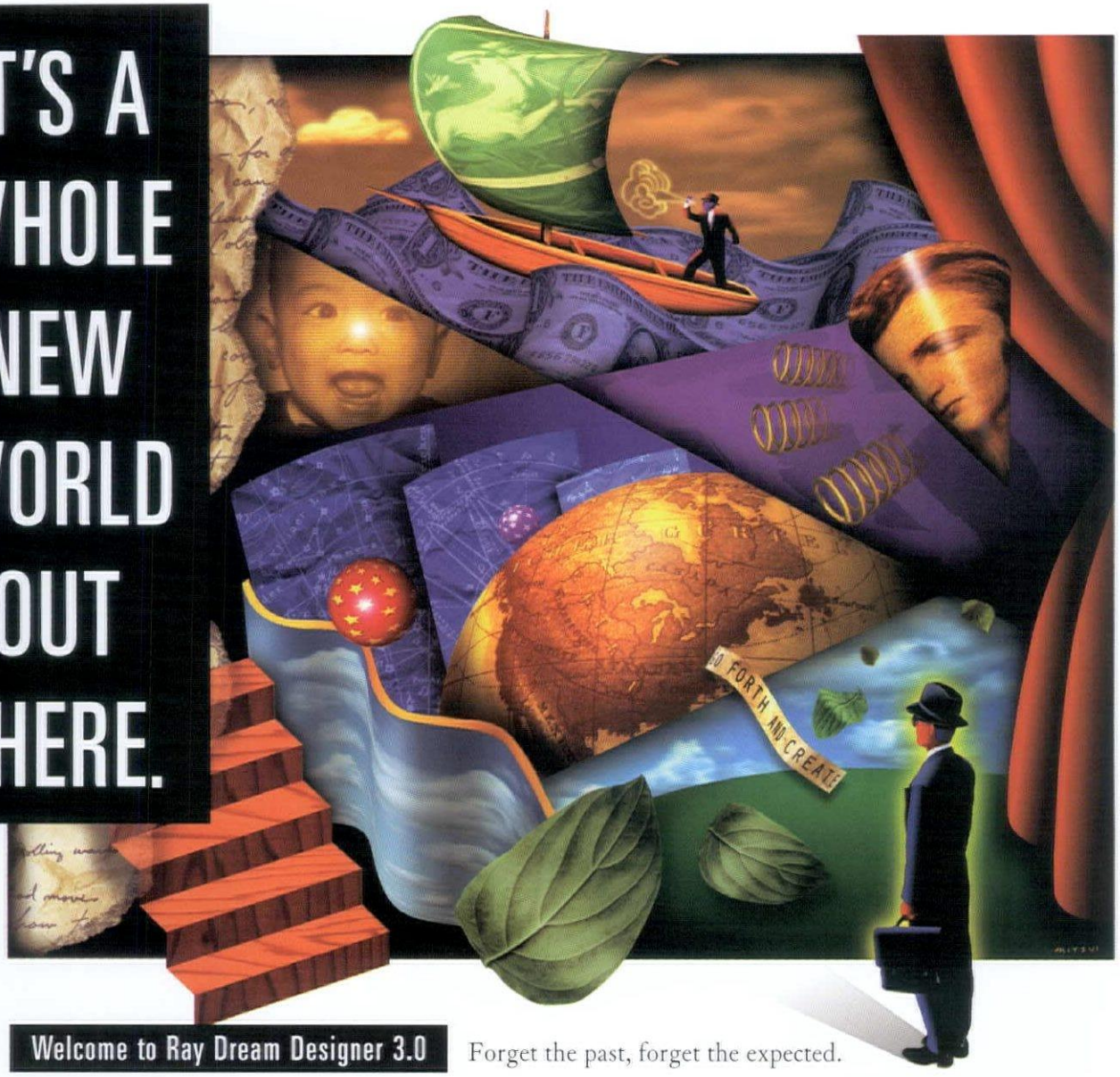
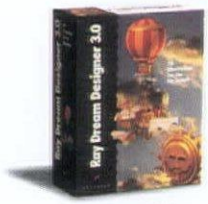


Illustration: Glenn Mitsui, Studio MD, Seattle

Welcome to Ray Dream Designer 3.0 Forget the past, forget the expected.

There's a new dimension in graphics today, and you can only experience it one way – with Ray Dream Designer®3.0, the best-selling 3D illustration application. It's 3D like you've never seen before. Now you can create full-color, 3D graphics – including perspectives, shadows, lighting, textures and reflections – automatically. And you can start working with its simple, familiar interface today.



Create complex 3D shapes quickly and easily with Designer's exclusive Modeling Wizard.™ Then brush color and texture directly onto the surface of your objects with 3D Paint. Don't worry about major industry standards, because Ray Dream Designer 3.0 supports them all, including multiple channels and special effects filters. It works with Adobe Photoshop™ and Fractal Design Painter,® as well as Adobe Illustrator™ and Aldus FreeHand.® Hey, the new world's waiting and it's yours for only $349. Call Ray Dream today. **800-688-9505**

RAYDREAM

©1994 Ray Dream, Inc. All rights reserved. Ray Dream Designer is a registered trademark, and Ray Dream and the Ray Dream logo are trademarks of Ray Dream, Inc. All other trademarks are the property of their respective holders.

Circle 27 on Reader Service Card

"What's up with the future?"

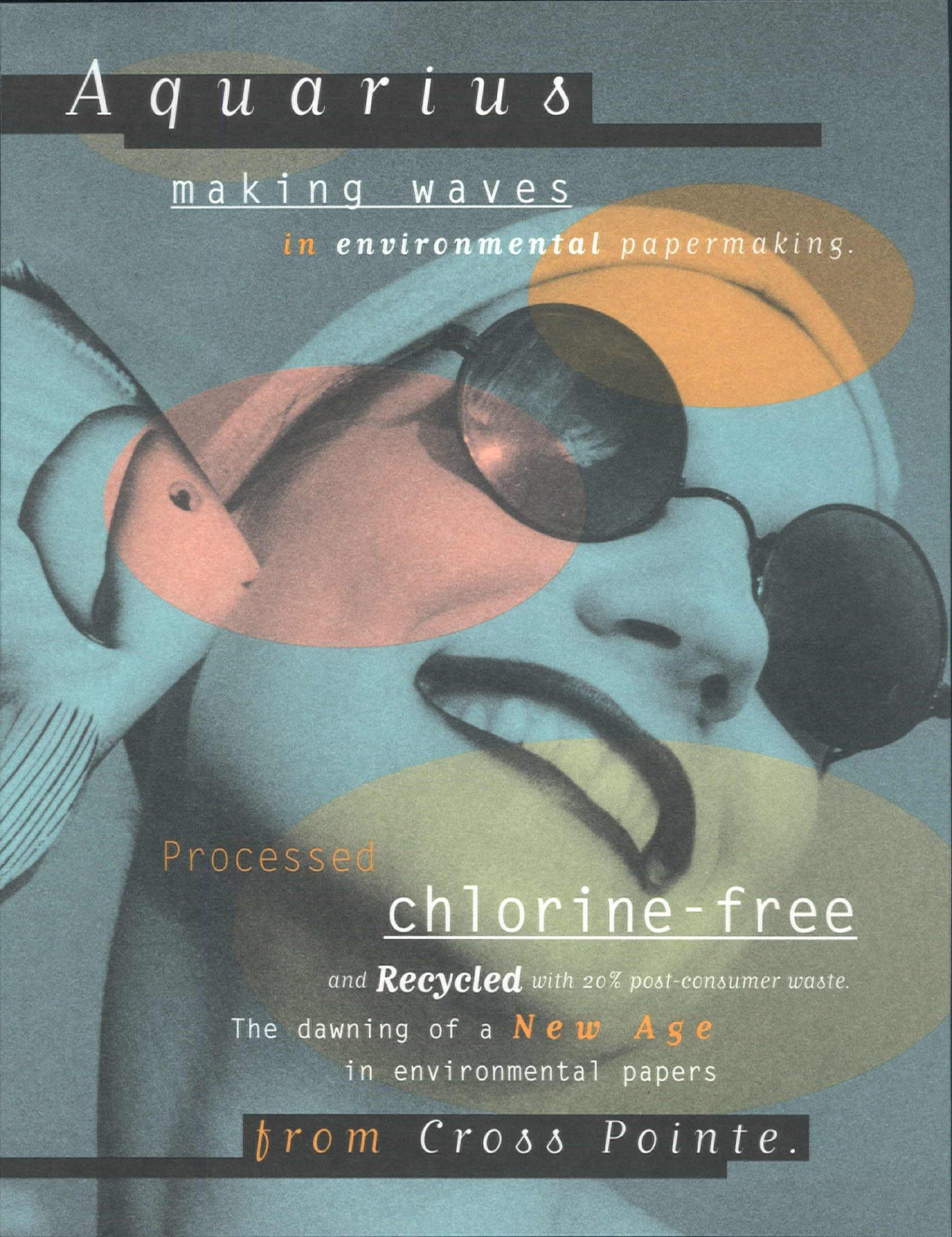
RCA

IS the place where you can BE true TO DESIGN

"Lou, how does your organization foster this type of thinking?"
It's more than the freedom to explore new ideas, you've go to get the skill mix right.

"Rob, why did you create Genius Theatre?"
I wanted to create a product my kids are allowed to use.

"Keith, how did you make it work?"
We connected a bunch of boxes together then made the thing do what a secon grade teacher wante


Aquarius
making waves
in environmental papermaking.
Processed
chlorine-free
and Recycled with 20% post-consumer waste.
The dawning of a New Age
in environmental papers
from Cross Pointe.

This is more than a ripple.

It's the beginning of a ground swell. A tide of change in environmental paper.

Our clean new Aquarius paper is manufactured without the use of any chlorine or chlorine derivatives. Even more remarkable, it is a recycled paper with **20% post-consumer waste.**

Your quality standards won't have to take a dive either. Aquarius prints beautifully your letterhead, inter-office materials, direct mail and annual reports. No matter which of the 3 weights and 7 colors you choose. What's more, it's strong and smooth enough to run trouble-free through your printer or copier.

So join the *next wave.* Help protect our water and spare our landfills. Ask your **Cross Pointe merchant** about Aquarius, the new wave in environmental papers from Cross Pointe.

CHLORINE FREE PROCESS

Whenever you see this symbol, you can expect the finest quality printing papers manufactured without any chlorine or chlorine derivatives. It symbolizes our commitment to preserving our water quality and the natural environment.

Cross Pointe® PAPER CORPORATION

Saint Paul, Minnesota 55108 • **A Pentair Company**

© Cross Pointe Paper Corporation 1994
Printed on Aquarius White, 80 lb. Text
4109 Printed in the U.S.A.

Editor's Note



PHOTOGRAPHY BY REVEN T.C. WURMAN

With this issue, I.D. celebrates forty years of its Annual Design Review. It's an anniversary that calls out for retrospection, since anything that survives as long as four decades in our trend-obsessed culture deserves special attention. That's why, on a sweltering New York weekend, I started pulling vintage volumes of I.D. off the shelves. Not surprisingly, much has changed — and much has stayed the same.

When *Industrial Design* was first launched in 1954, its editors Jane Mitarachi and Deborah Allen made the Design Review selections themselves, declaring: "The review is not, by a long shot, a complete coverage of every good product put on the American market in 1954. Nor is it a collection of immortal designs — they would have made a pretty skimpy issue." Instead the editors chose artifacts of "real design merit," devising categories to recognize designs that addressed "New Problems," "Familiar Problems," those engaged in "Selling," "Housing," "Invention," and a category called "Details," which took into account where Mies van der Rohe alleged God was located.

Selections that first year included George Nelson's inventive storage units for Herman Miller, Russell Wright's classic ceramic dinnerware, a "high-tech" Ampex reel-to-reel tape recorder and a two-ton Mosler bank vault designed by Henry Dreyfuss. Equally interesting are the designs that do *not* appear. The 1954 Thunderbird, for example, was conspicuous by its absence.

Some twenty years after that first Design Review, the profession had become so much larger and more diverse that the editors decided to get professional input. In 1976 they invited panels of leading designers (a stylishly mod Katherine McCoy, a wide-tied Deane Richardson) to join them in a juried selection process that has endured to this day.

Selecting the jurors for the Annual Design Review has become almost as much of a challenge as choosing the award winners in each category. (Sometimes we think Mitarachi and Allen had the right idea back in 1954, as we juggle the schedules, qualifications and egos of our twenty-one jurors over seven days of *in camera* deliberations.) This year's jurors range from a 24-year veteran of one of America's leading furniture companies, to a senior vice president at MTV, to the designer of the ubiquitous and highly successful Sensor women's razor.

To look back over forty years and a cumulative total of more than 6,000 projects brings perspective to the Design Review process. Yes, awards gratify and validate each year's crop of winners, but their larger value comes from the collective stories they tell. This issue documents design's role in the development of new products, effective communications and the better use of emerging technologies and materials. Our hope is that it will serve as a catalyst for more committed recognition of design's contribution to industry, innovation and culture.

Europe's design infrastructure: a model for emulation in the U.S.

Meanwhile, Americans look enviously at the infrastructure that provides visibility and patronage for design in Europe — and with good reason. On a recent visit to Amsterdam, I attended the European Community Design Prize ceremony in the same week that the ribbon-cutting took place for the Netherlands Design Institute's palatial new headquarters, idyllically located on the Keizergracht canal. A self-described "think-and-do-tank," the Vormgevingsinstituut was established in 1993 as an independent foundation with substantial funding from the Dutch government and a staff of ten people working under the direction of John Thackara.

An international meeting point between design, industry and culture, the Institute will focus

on new ways that design can contribute to the economic and cultural vitality of The Netherlands. Its main programs will center on two-dimensional graphic communication, three-dimensional man-made objects and "fourth-dimensional" communication using computers and interactive technology. "The fact that consumers can dictate so much about the products and services they buy," says Thackara, "has profound consequences for design, opening up the possibility for a kind of shared creativity between users, designers and producers." The Institute's organizational structure is consciously more dynamic and fluid than the old British Design Council's lumbering design policies (with which Thackara is familiar, having served in a previous life as an illustrious editor of its now-defunct journal *Design*) and could well act as a model for the U.K.'s reorganized Council, if not an example for a version of a Design Council in the U.S.

America's Presidential Design Awards: mere symbolism or a stimulus for action?

And what's become of the proposals for a U.S. Design Council? The question has been asked frequently since the publication of a whitepaper proposal ("Dear Mr. President," I.D., March/April 1993) that followed our meeting with President Clinton's transition team in Little Rock. The question was taken up by the NEA's Design Arts program, which held a three-day meeting with designers to produce another series of ideas for a government design agency.

But where does such an agency live? And who does it serve? Thus far it's been difficult for Department of Commerce officials to appreciate the merit of the idea, which is why a serious appeal to Commerce must be backed by the business community if it is to be viewed as more than designers' self-interest.

Not long before the presentation of the European Design Prize (which rewards small- and medium-sized companies for their general design excellence), the Presidential Design Awards were given out in Washington. Don't be alarmed if you've never heard of this program: it's a little-publicized quadrennial event given only to projects funded by the federal government. The most recent round was unfairly mired by the Bush administration, which wanted no association with the Award's administrative body, the NEA ("that upholstered playpen of the Eastern liberal establishment," according to Pat Buchanan). So the Awards were shelved until the Clintons resurrected them, last spring.

Bill and Hillary Clinton presided over a lovely White House ceremony, which gave invited designers an exhilarating sense of proximity to the seat of power. But who else noticed? Can anyone imagine the *Wall Street Journal* devoting five pages to design issues as a result of this event, as did the London-based *Financial Times* in connection with the European Community Design Prize? Several guests suggested to Mr. Clinton that the Presidential Design Awards should be expanded to include the private-sector as well. That's certainly a good idea. Programs such as this are excellent vehicles for raising public awareness. But they are not much more than that, unless they are connected to initiatives — within and beyond government — that carry more than symbolic value.

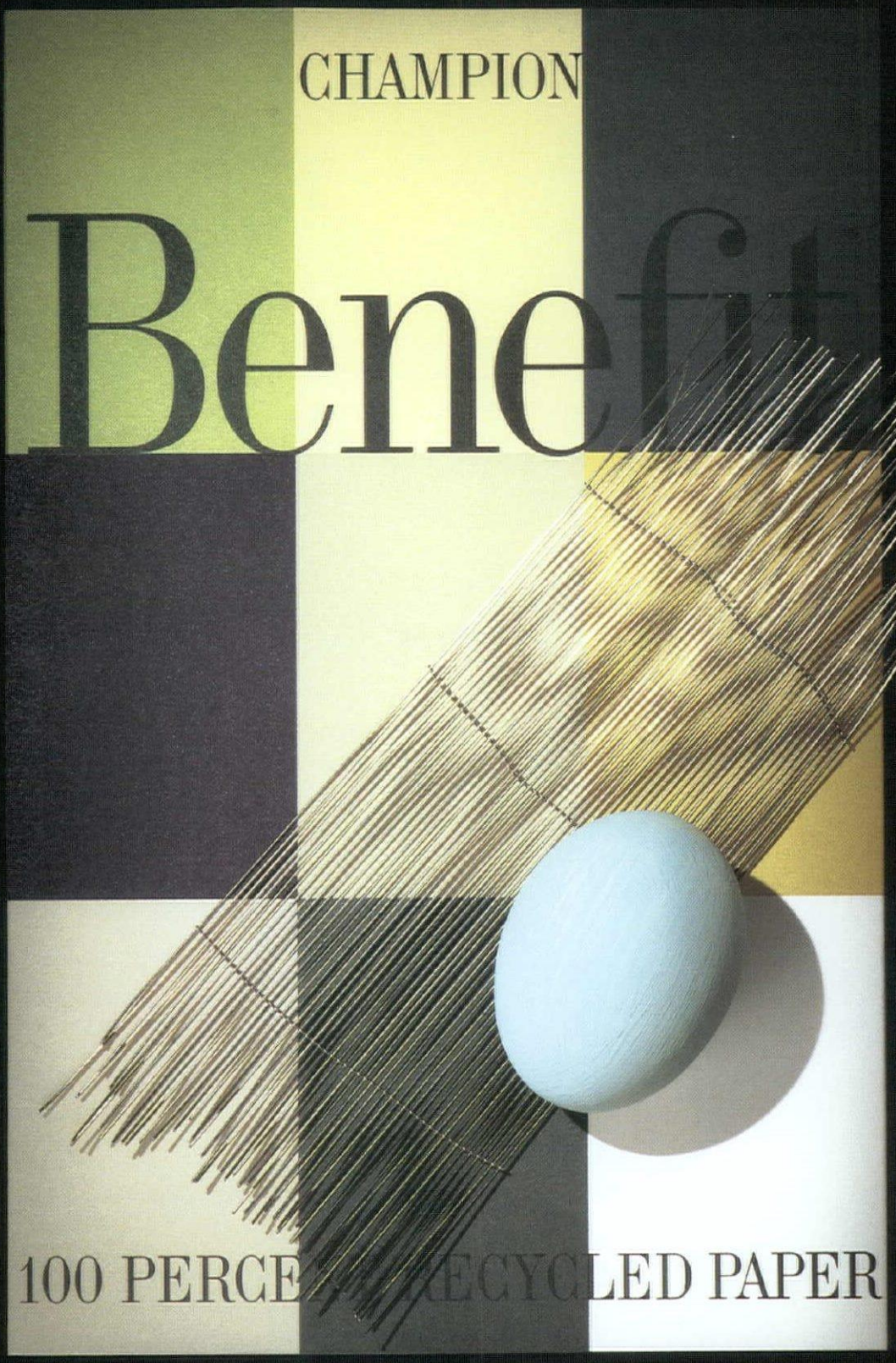
In the absence of a U.S. Federal Design Council, the I.D. Annual Design Review serves as the most comprehensive gauge of the diversity and quality of design in this country. Our jurors' rigorous evaluation of some 2,000 submissions — only 170 of which attained the accolade of publication in the following pages — can therefore be acknowledged as the best window onto the vigor of design in America today.

CHEE PEARLMAN

Consumer Products



LIMITED EDITION



NEW COLOR, NEW FINISH

INTRODUCING BENEFIT BLUEBIRD WAYLAID

FIRST COME, FIRST SERVED. THIS PAPER IS AVAILABLE ONLY WHILE SUPPLIES LAST.

FOR SAMPLES OR INFORMATION, DIAL 1 800 442-3463

The Consumer Products category, like any in the Design Review, reflects the myriad of changes ricocheting through the profession. To begin with, what is this beast called product design? After a 12-hour appraisal of 300 entries, the intrepid panel — Jerry Hirshberg, Lorenzo Porcelli and Jill Shurtleff — launched into a philosophical exchange on the products and processes they had just experienced.

One point, the issue of complexity and scale, provoked an eleventh-hour round of soul-searching as the jurors surveyed their selections and anguished over those that had been left out. Could a car that had not been chosen rightfully be held up against a set of plastic drinking glasses? Should the vast investment of human hours within a corporate context be compared to the small atelier occupied with fewer impediments? Yes, argued Hirshberg: "We're looking at terribly different problems and design briefs, but an object's entire gestalt is what's at issue." The challenge of the Design Review, the jurors concluded, was to determine what breakthroughs each artifact had achieved on its own terms. Or, as Charles Eames once wrote, "Design depends on constraints... and each problem has its own peculiar list."

The range of design problems this year is what continues to demarcate product design as truly a generalist's vocation. One now-prevalent theme is the integration of software into hardware, as demonstrated by the second-generation Newton. Here is a product whose extraordinary user interface, and improvements to its much-maligned handwriting-recognition, were deemed as successful as the deft resolution of its hardware. Another challenge, the updating of a classic, was skillfully addressed in the new Saab 900, which sacrifices none of its predecessor's quirkiness or idiosyncrasy to a redesign. And in the Metrokane drinking glasses, shown on this issue's cover, the challenge of transforming humble plastic goblets into an object of desire became the literal Holy Grail for the designers.

Materials can always exceed their limitations, as was demonstrated by the drinking glasses and other instances. With the Softspot wrist support, for example, the cushioning foam serves a dual function: it provides the added benefit of therapeutic exercise. And in the Vercingetorige alarm clocks, various recycled plastics are employed to effect a rich spectrum of textures and moods.

More than one of this year's winners was described as "breaking through taste," which was a polite way of saying they bordered on the ugly. The Air Ida shoe and the Vesuvio espresso maker were welcome for their fidelity to their intent, even if the jurors couldn't decide whether they actually agreed with their aesthetic.

The diversity of this year's entries was no surprise to the jurors. "As the profession matures and the boundaries of product design continue to expand," concluded Shurtleff, "it may become more and more difficult to give awards like this."

Jurors Jerry Hirshberg, Lorenzo Porcelli, Jill Shurtleff
Moderator Chee Pearlman

Best of Category

Philishave HS 190 Shaver

The Philishave HS 190, a tiny portable electric shaver, received the jurors' highest praise for its subtle yet utterly exquisite refinement of a mature (if not middle-aged) product category. "In a world that is not exactly begging for a new electric shaver," said Porcelli, "it's a big surprise that Philips would venture beyond its safe — and profitable — shavers to invest the resources that brought this to the point of near perfection."

Shurtleff, an industrial designer at Gillette and no stranger to the nuances of designing shavers, remarked, "As an object, this has tremendous appeal. You want to pick it up and hold it. It's extremely tactile, functional and well made."

With a shape that fits the hand like a smooth stone, the Philishave's plastic body is cloaked in a soft finish that gives no hint of the complex mechanics inside. "The surface feels like skin," said Hirshberg, "there's almost nothing to it. Yet it's so accomplished that it obviously required intensive effort."

To achieve such restraint, Philips' engineers in Europe and Japan had to reconfigure a number of internal components, including a new angled drive mechanism with redesigned motors and power supply that provides three weeks of cordless shaving time on a single pair of batteries.

As a shape, jurors agreed that the Philishave transcends its function. "I could see this as a remote control, or a flash light, because it fits the hand so well," said Porcelli. "The weight, balance and proportions are all exactly right." Hirshberg agreed, stating, "it has the feeling of quality without hitting you over the head, screaming 'I am high-tech.'"

After testing the product, the jurors' verdict was sealed. "I am very familiar with razor products, and I have never seen an electric give this kind of performance," said Shurtleff. "From a marketing standpoint," she added, "it's significant that the design fits the hands of men and women, something very few electrics can claim."





Frank Newman (left) and Masuru Miyazaki of Philips.

Frank Newman joined Philips in 1978 after receiving a degree in industrial design from Birmingham Polytechnic in England. He currently serves a dual role as design manager for Philips Car Systems worldwide and as office manager for Philips Corporate Design in Singapore. Masuru Miyazaki joined Philips 25 years ago and is currently assistant group leader for Personal Care products with the satellite design office in Tokyo.

Who initiated the project?
In 1992, the Philishave Business Group — a successful business that invests significant amounts in research to maintain its position — asked us to redesign its line of Travel Rotary Shavers. The brief involved two approaches: an "evolutionary" design intended as a refinement on current models, and a "revolutionary" approach that redefined the product and its perception in the market.

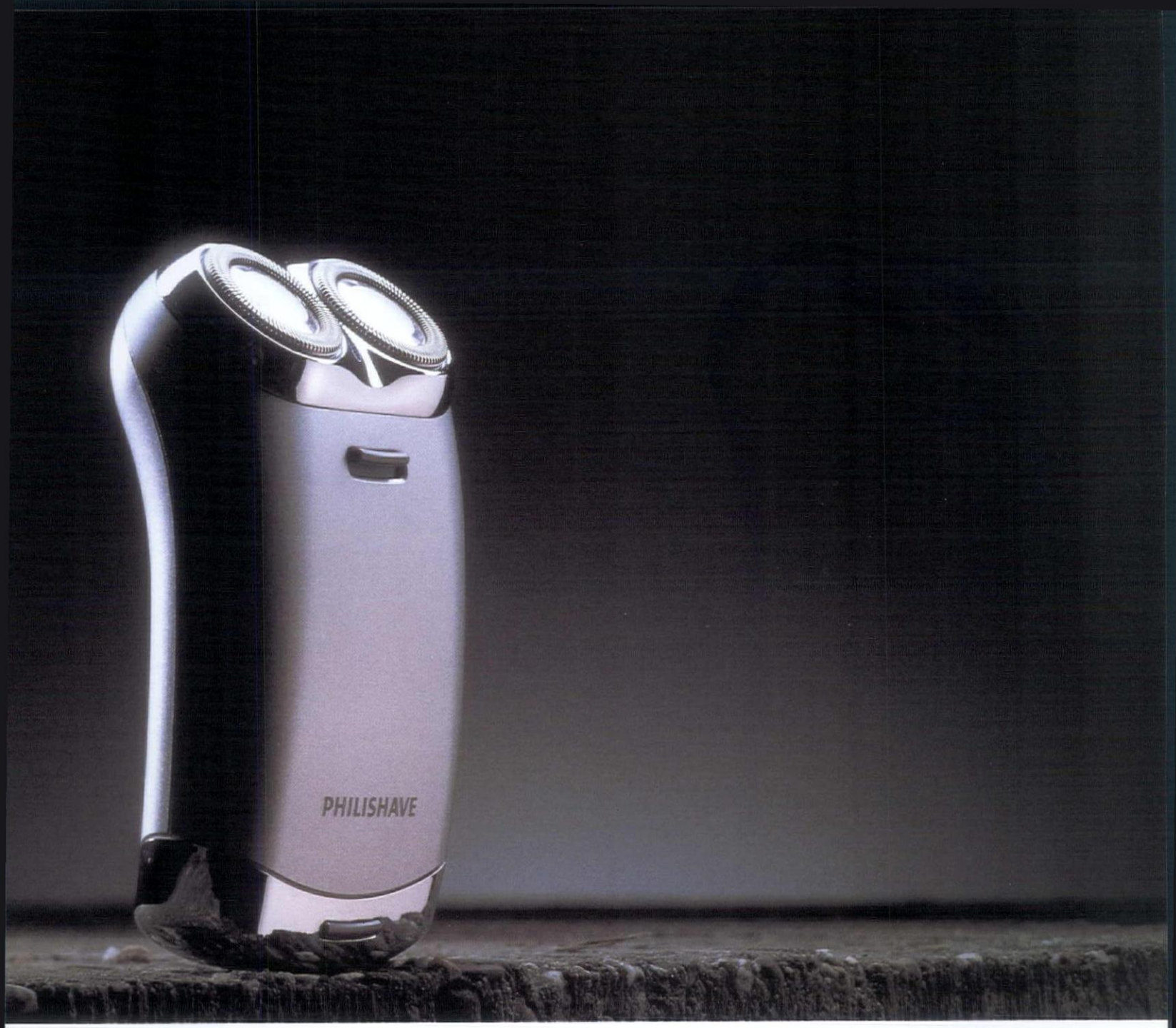
What was your major influence?
While creating concepts for the revolutionary design, we were urged to incorporate Philips' latest rotary-cutter mechanisms, motors and batteries, regardless of cost, which is often a limiting factor in products of this type. Inspired by the technology, we developed a new formal language to create an ergonomically sound product with strong emotional content. Since our style of design favors shapes that are soft and organic, we experimented with forms that evoke simplicity, functionality and character, trying to make something unique and satisfying to use daily.

What alternatives were explored?
After analyzing the strengths and weaknesses of current products, we developed a number of concepts in the form of sketches and soft models. These models were then assessed by groups within the organization for originality, functionality and industrial feasibility. This internal analysis, together with a small-scale market test, produced a preference for the final concept.

How different is the final product from your original concept?
The final model is very close to the original concept, which is a credit to all those who were involved. In our view, the product has its own personality, which, we feel, is often missing in consumer products today.

What was your biggest obstacle?
There were many complications and uncertainties to overcome before the concept became viable. First, it required a new angled drive mechanism in order for the design to work. We also wanted to use high-quality materials that would convey a sense of long-term durability in a product that had traditionally been sold in a "price-sensitive" end of the market. The chosen concept also had a complex sculptured form that was impossible to create without the use of CAD. Though many of these problems seemed insurmountable, the project had many supporters inside and outside the design sphere.

Evaluate your product's success.
In our view, the realization of this project demonstrates Philips' changing values and increasing receptivity to design as an important player in the product creation process.



CLIENT/COMPANY
Philips Domestic Appliances & Personal Care International, B.V., Groningen, The Netherlands

IN-HOUSE DESIGN
Philips Corporate Design, Eindhoven, The Netherlands. Frank Newman, design manager; Masuru Miyazaki, assistant group leader.

MATERIALS/FABRICATION
Chrome-plated ABS plastic and zinc; painted ABS plastic.

HARDWARE/SOFTWARE
Evans and Sutherland CDRS.

Best of Category

Newton Message Pad 110 and ChargingStation

After the hype and criticism surrounding the introduction of the first Newton MessagePad in 1993, the jurors were understandably skeptical about Apple's second personal digital assistant, the MessagePad 110. "When I first saw the 110, I was a little uncertain," Porcelli admitted. "But once I worked with it, I was amazed with how it feels and operates."

Though described by the company as a "second-generation" Newton, Apple's designers approached the MessagePad 110 as a clean slate, acknowledging its better handwriting recognition, expressive sound effects and outstanding user interface with a more responsive design. The most explicit change from the earlier model is the addition of a hard rubber-backed cover over the screen that folds back and snaps securely under the unit when in use. Gone is the original's flat stylus, replaced by a heavier spring-loaded pen that retracts to store neatly in the top of the unit. When joined with its ChargingStation, the MessagePad 110 assumes a desktop posture with computer connections, continuous charge and an upright pen in an "ink well" to clarify its identity.

"This is a sensual personal computer, a pleasure to touch and use," said Shurtleff. The jurors also noted the difference the 110's improved operating system and expanded RAM has made. To remedy the original's much-maligned handwriting recognition, the 110 offers letter-by-letter recognition, better number/letter differentiation and a "deferred recognition" option, which allows a scribble to be stored as "digital ink" and deciphered at a later time.

"I'm very impressed by how quickly Apple overcame so many of its earlier problems," said Hirshberg. "Now we can see how close PDAs are to achieving a breakthrough."

PHOTOGRAPHY BY RICK ENGLISH



Jonathan Ive (left) and Daniele Deluliis of Apple.

Jonathan Ive, lead designer of the MessagePad 110, was a partner at Tangerine, the London-based design group, before joining Apple in 1992. Daniele Deluliis, lead designer of the ChargingStation, joined Apple in 1991 having worked independently in New York and at ID Two in San Francisco. Their work has previously won a number of awards and has been widely published and exhibited.

Who initiated the project?
The Personal Interactive Electronics Group within Apple initiated the program to extend the MessagePad product family. We worked very closely with the group from the earliest stages of the project to help define the product boundaries.

What was your major influence?
We first wrestled with fundamental issues of object meaning and identity, which prompted our exploration of expressive qualities we felt would instill a sense of desire for the product.

Our primary focus became the design of the personal nature of Newton's intelligence: software that learns and adapts to the user's individual habits and preferences. Indeed, formulating an identity based on the product's own functionality — one minute it's a travel guide, the next a fax machine — seemed inappropriate.

To that end, we evolved a restrained formal language that incorporates a range of materials, including soft-feel paint, nickel-plated brass and rubber. We feel, however, that fiddling with the retractable pen or playing with the pop-up lid elicits the more abstract emotions of intrigue and surprise, which ultimately lead to the product's perception as personal.

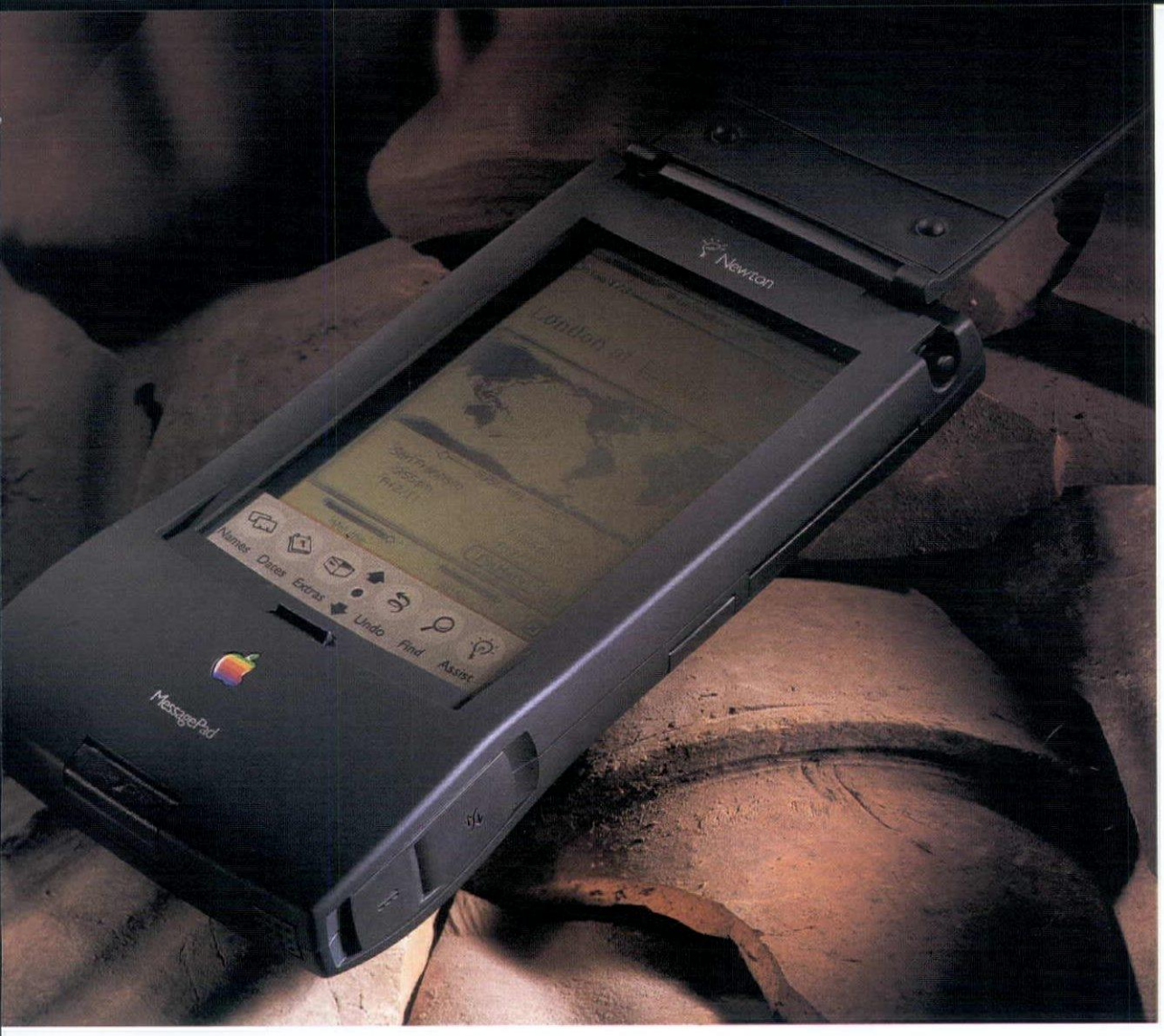
What alternatives were explored?
Different lid and pen-storage layouts formed the basis of much early exploration. We pursued a configuration that referenced the spiral note pad by storing the pen horizontally above the display, adjacent to the lid's hinge. The book analogy, hinging the lid on the left or right, was felt to be too culturally specific.

Alternatives for the ChargingStation ranged from a simple unit in which the product stood vertically, to the adopted concept of laying the product horizontally to allow use while charging. The addition of a pen and "ink well" at the top of the ChargingStation significantly extended the product's perceived identity and value.

How different is the final product from your original concept?
Both products are remarkably close to the early solutions with the exception of a few small details.

What was your biggest obstacle?
Without doubt the greatest challenge was developing the designs within a very aggressive schedule. In fact, from the actual decision to establish the program to the start of tooling was less than three months.

What would you like to design next?
Scissors or nutcrackers would be fun to work on — something in which the object's form, identity and function are both simple and synonymous.





CLIENT/COMPANY
Apple Computer Inc., Cupertino, CA

IN-HOUSE DESIGN
Jonathan Ive, key initiatives leader; Daniele Deluliis, lead studio designer; Robert Brunner, director of industrial design; Tim Parsey, studio manager.

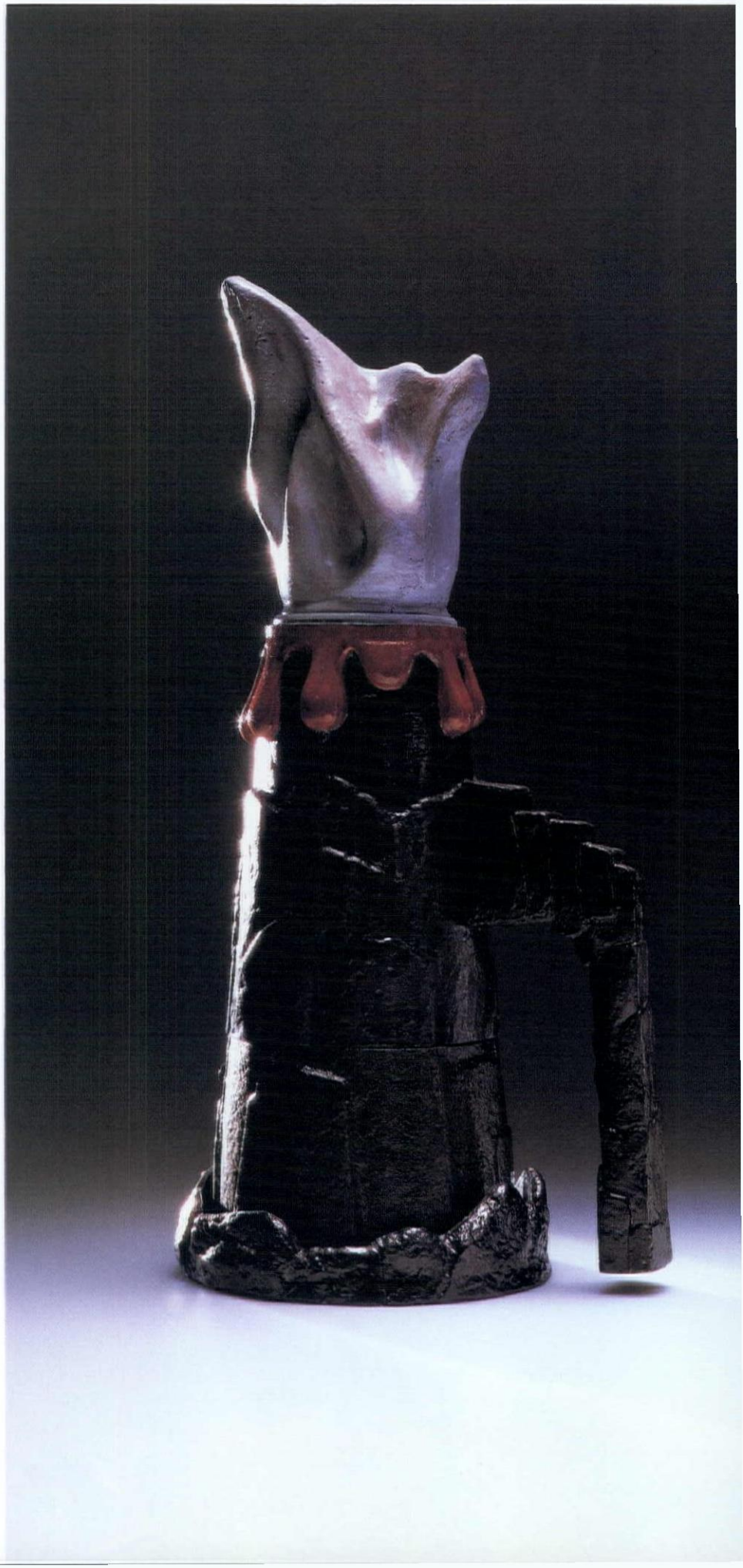
MATERIALS/FABRICATION
Injection-molded ABS, soft-feel paint, molded rubber, nickel-plated brass.

HARDWARE/SOFTWARE
Silicon Graphics Indigo R4000; Macintosh Quadra 800; Ashlar Vellum; Alias.

Vesuvio Espresso Maker

For those who view the kitchen as a surviving temple to modernism, Gaetano Pesce's Vesuvio gleefully dispels the notion. Cartoonish and brash, the Vesuvio home espresso maker bluntly announces its narrative intentions. Like its namesake, Mount Vesuvius, water inside erupts when heated; in this case steaming through coffee to create espresso. Its cast anodized aluminum body is sculpted to visually effect gray mountain rocks, while red "lava" drips over the coffeemaker's rim. Vesuvio isn't designed to outperform existing espresso makers — the formalist versions have all been perfected, according to the designer. Instead, it is "a symbol of Naples," a antidote to "the antiseptic nature of the modern-day kitchen."

While cheered by the iconoclasm and humor of this object, the jurors didn't entirely agree with its aesthetic. "It's a highly personal statement, and as such it's lyrical," said Hirshberg. But as Porcelli added, "it's also ugly. Which is oxymoronic: how can something be lyrical and ugly at the same time?" Nevertheless, homeliness was not deemed a setback to this exuberant design, which Hirshberg went on to describe as "breaking through taste. It broadens the context," he said, "and departs from the 'professional' design look to candidly say 'Form can do anything I want.'" In addition to their praise of Vesuvio's designer, the jurors made a point of recognizing its client. "This company has created a rare environment in which designers can try out provocative ideas," said Porcelli. "That's called a client with vision."



CLIENT/COMPANY
Zani & Zani, Toscolano, Italy.
Distributed by Peter Joseph Gallery,
New York, NY

CONSULTANT DESIGN
Pesce Ltd., New York, NY.
Gaetano Pesce, principal.

MATERIALS/FABRICATION
Cast-iron base; cast-aluminum body;
fire-resistant Bakelite handle and cover.



CLIENT/COMPANY
Logitech, Inc., Fremont, CA.
David Mcvicker, engineer; Scott Schulte, project manager.

CONSULTANT DESIGN
IDEO Product Development, Palo Alto, CA.
Paul Bradley, industrial designer.

MATERIALS/FABRICATION
Injection-molded ABS body; die-cut Teflon guide pads and rubber skid pads.

HARDWARE/SOFTWARE
Apple Centris; HP 700 workstations: Ashlar Vellum; Ultra Cam; Solid Designer.

Logitech Cyberman 3D Controller

As new generations of computer and video games come to market — offering three-dimensional control, faster graphics and more tactile feedback — advanced controllers have become a significant arena for hardware designers. And since today's game technologies are likely to influence tomorrow's mainstream "superhighway" applications, the jurors paid special attention to the Cyberman 3D Controller, a joystick that suggests the direction this future hardware may take.

Unlike two-handed input systems, such as mice or trackballs used alongside keyboards, the Cyberman offers the seamless X- and Y-axis control of a mouse combined with the digital pitch, yaw, roll and Z-axis control necessary to navigate in three-dimensions, all using just one hand. Though simple in appearance, the Cyberman is in fact complex. Its post slides from side to side or forward and backward for the X and Y motion; the head on top pulls, pushes and pivots to control up and down movement or change the pitch; and twisting the head manipulates yaw. In addition, the user receives pulsating feedback by way of a small motor imbedded in the post, providing a virtual experience of the action, whether it's bumping into a wall or the "feel" of an opponent's weapons bouncing off the user's armor.

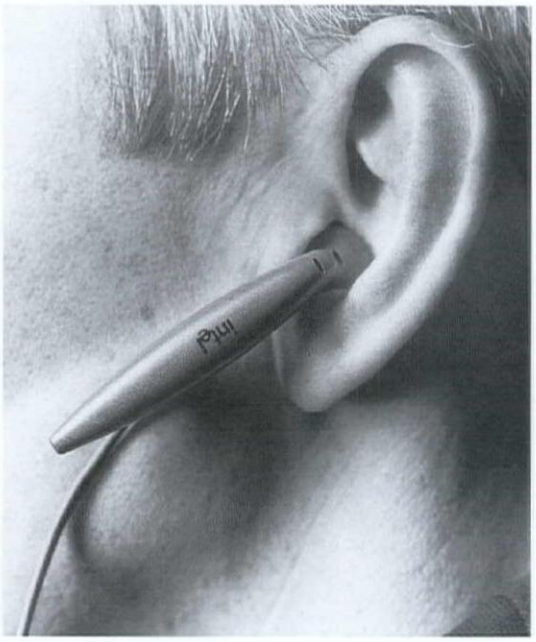
"While I question the values behind such games," said Porcelli, "I recognize that they provide a platform for hardware development. The Cyberman should be judged not as a toy, but as the first draft of what may become a tool of the future." Shurtleff agreed: "The product metaphor is immediately apparent, and the ergonomics are so well designed that I can easily see a similar device used to control three-dimensional CAD applications or perhaps navigate the Internet. The engineering is first-rate," she added.

CLIENT/COMPANY
Plantronics, Santa Cruz, CA

CONSULTANT DESIGN
Vent Design, Campbell, CA.
Stephen Peart, designer

MATERIALS/FABRICATION
Injection-molded polycarbonate thermoplastic; pressed-metal electronic components.

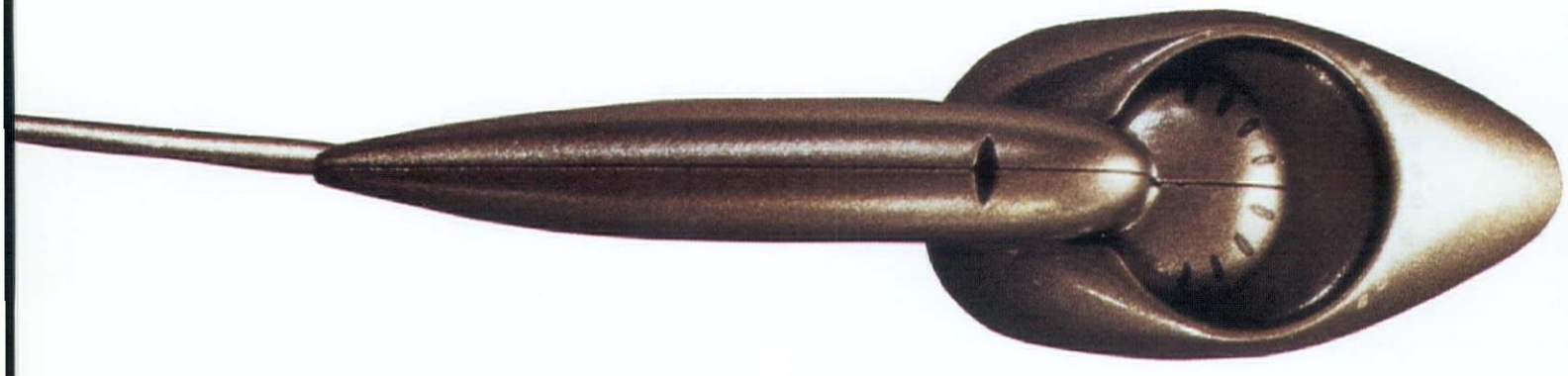
HARDWARE/SOFTWARE
Vent: Macintosh IICI; Quadra 800; Ashlar Vellum.
Plantronics: Committed Station; ProEngineer.



Plantronics Enterprise Earmounted Telephone Headset

In a discussion about the relative difficulty of designing small objects, the jurors took notice of the Plantronics Enterprise Earmounted Telephone Headset by Vent Design. "Smallness dictates a certain intimacy between product and user that magnifies mistakes," said Porcelli. "Yet a small design has to project its identity as clearly as any large one." There are many examples of products that, as they've grown smaller, have become more difficult to use. In fact, the effort needed to design something miniature can often be inversely proportional to its size.

With this in mind, the jurors praised the Plantronics headset for its delicate form, clear identity and superlative function. "I think it's a significant piece of design," said Hirshberg. "It's well balanced while in the ear, and the graphics are nicely integrated." The headset is also supplied with a holder for when it's not in use. "The fit between the earpiece and its stand is quite confidently handled," continued Hirshberg. Porcelli agreed: "Even the color is right. Everything about this product is appropriate, which is an achievement in itself."





CLIENT/COMPANY
Saab Automobile AB, Trollhattan, Sweden

IN-HOUSE DESIGN
Einar Hariede, chief designer, exterior;
Aina Nilsson, chief designer, interior.

MATERIALS/FABRICATION
Galvanized steel unitized body and chassis with steel side pillars and front/rear crumple zones; color-keyed self-restoring bumpers; dual air bags and three-point safety belts with automatic tensioners; aerodynamic headlamps with wipers/washers; four-wheel ABS disc brakes; 6 x 15 steel wheels; 195/60 VR 15 Pirelli P4000E radial tires.

HARDWARE/SOFTWARE
Silicon Graphics workstation; IBM RS/100; STRIM 100; Catia.



Saab 900SE

To redesign a classic, the jurors agreed, was one of the toughest assignments of all. For this reason they admired the 1994 Saab 900SE for its agile combination of old and new: an appropriate degree of restatement of its iconic predecessor (designed in 1978) combined with styling and technical improvements of the highest order. "For years, European auto designers have been so focused on maintaining tradition that they've designed themselves into a corner," said Hirshberg. "But with the new 900, Saab has completely updated itself while retaining its individuality and inimitable Swedish character."

Outside, the five-door hatchback's shape is familiar — an upright windshield with large areas of glass, heavy C-pillars, the same trapezoidal grill — yet updated, with redesigned wraparound stoplights and a sculpted trunklid spoiler. "Like the old 900, nothing is arbitrary," noted Hirshberg. "It's very sturdy and surefooted." Hidden drip canals, cutout door handles and black trim complete the look. Shurtleff agreed: "It's reassuring yet strikingly modern, firmly in the 1990s."

Inside, the design is versatile, with seating for five, 60/40 fold-down rear seats, Saab's trademark joystick-controlled air vents and a glare-reducing instrument panel that dims all gages except the speedometer during night driving. (Tachometer, temperature and fuel gauges light up only when necessary, e.g., when fuel is low.) Yet the Saab-style between-the-seats ignition key remains, for reasons of convenience as much as tradition. The jurors noted the sensitive use of materials, from the recycled iron engine block to the recycling-coded plastics. "To take such a giant step forward while still holding on to its cherished identity," said Hirshberg, "is an achievement many companies can learn from."



Berkley New Generation Fishing Reels

Although fishing is a popular family activity, the range of fishing gear for younger children is limited. To address this, Berkeley and IDEO Product Development created a complete line of integrated rods and reels — the Nibbler designed for ages 4 to 8, Wildfire, for ages 8 to 12, Black Lightning for early teens and Millennium for first-time adults — with everything needed to fish in a single package. Featuring an integrated rod, reel and handle for quick set-up, and the company's patented Quick Release Spool system for easy casting and retrieval, the shape and look of each model has been tailored for a specific age and skill level.

The designers configured the handles and reel with young hands in mind, moving the crank and line release closer to the center of the pole for better function, reducing the number of parts and making the rod retractable, like a car antenna. A detachable tackle box contains hooks, bobbers, bait and sinkers. Since the tackle box provides a surface for graphics, the product requires no additional packaging, reducing the cost of manufacturing and eliminating packaging waste.

"What I appreciate about this is how intuitively the rod and reel work," noted Shurtleff. "The smaller ones are certainly easy to set up and use. And I like their appearance. They're small but competent — not toylike." Hirshberg considered the lack of packaging an asset: "At the point of purchase, where so many rods and reels compete for attention, the clean presentation makes this product stand out, especially from a young person's perspective. Here is a rare example where the product design and packaging are holistically considered."

CLIENT/COMPANY
Berkley Outdoor Products, Spirit Lake, IA

CONSULTANT DESIGN
IDEO Product Development,
Palo Alto, CA.
Mike Nuttall, director of industrial design;
Mark Biasotti, industrial designer.

MATERIALS/FABRICATION
Recyclable ABS blend and EVA injection-molded plastic.

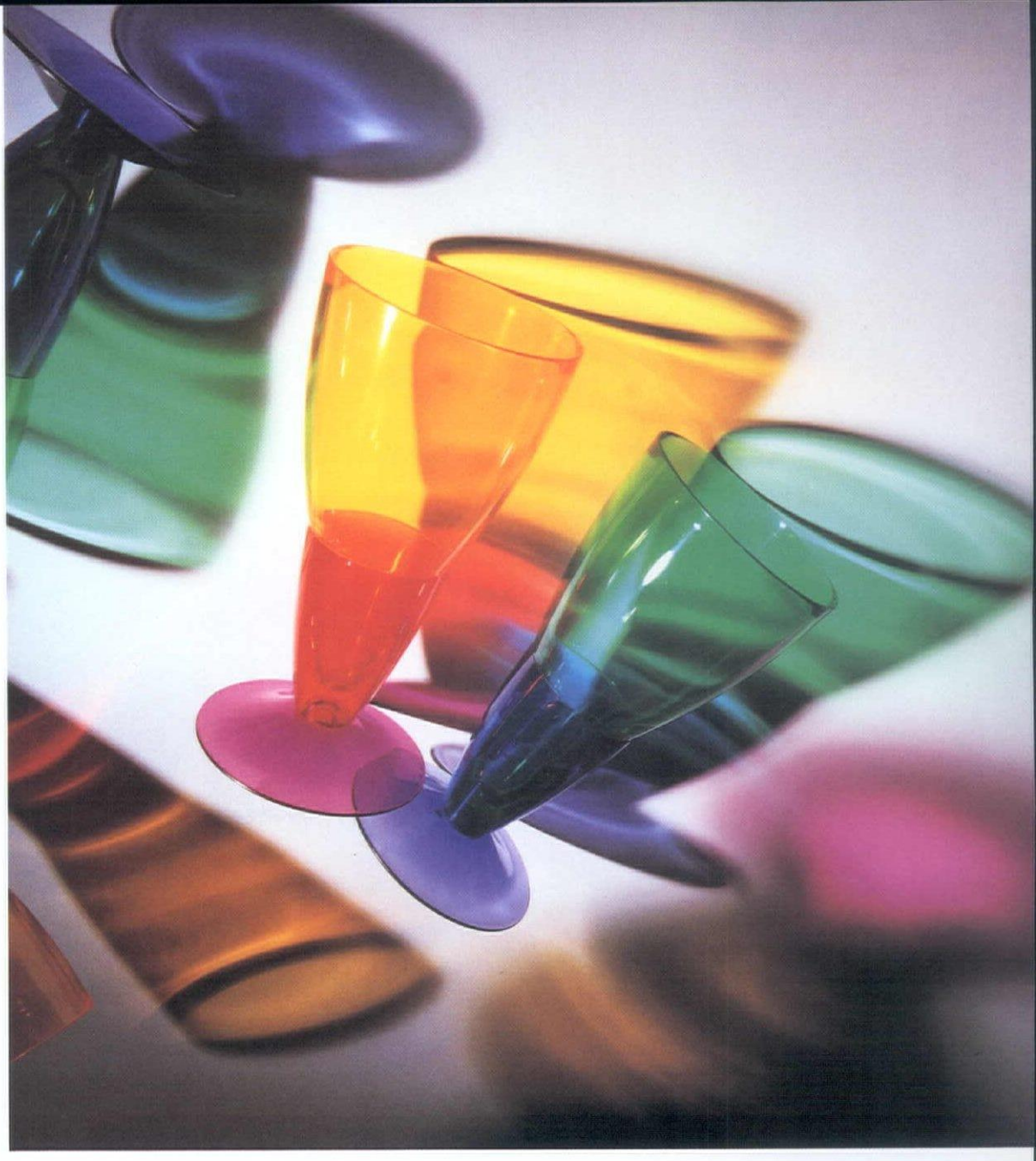
HARDWARE/SOFTWARE
Apple Centris; HP workstations; Ashlar Vellum; Ultra Cam; Solid Designer.



CLIENT/COMPANY
Metrokane, Inc., New York, NY.
Riki Kane and Bob Larimer,
principals.

CONSULTANT DESIGN
Handler, New York, NY.
Laura Handler, principal and designer;
Dennis Decker and Amanda Honig
Magalhaes, designers.

MATERIALS/FABRICATION
Cast acrylic resin; sonic sealing.



Metrokane Gallery Glasses

Diaphanous and jewellike, the Gallery Glasses for Metrokane were greeted enthusiastically by the jurors for their almost alchemic transformation of acrylic plastic. "It's not difficult to design well using expensive, beautiful materials," says designer Laura Handler. "But doing your best work using the cheapest materials is a challenge."

When conceiving the line of drinkware, the designers approached these utilitarian objects as if they were as precious as the high-end fragrance bottles and silver tabletop objects that are typical of the firm's work. In addition to their versatile shapes — "for anything from milk to margaritas" — the assembly technique emerged as a major asset to the design. Known as sonic sealing, the technique fuses the two separately molded layers together using high-frequency sound waves. The acrylic's natural translucency brings out the luminous blended colors of the overlapping parts. "The voluptuous shapes, depth of color and invisible seams of the glasses belie their materials," said Shurtleff.

When the jurors learned of the retail price, $5 each, they were all the more taken. "This is a wonderful object lesson that proves that good design doesn't have to cost a fortune," said Hirshberg. "They are great products, but to sell them at such a low price makes them spectacular."

CLIENT/COMPANY
Envirogen International, Inc., Huntington Beach, CA

IN-HOUSE DESIGN
Dale Montague, vice president; Glenn Cram, president.

CONSULTANT DESIGN
Ervin/Montague Design, Long Beach, CA. Lori Ervin and Darrell Montague, principals.

MATERIALS/FABRICATION
Injection-molded PVC base; self-skinning urethane pad; industrial foam rubber tracking surface.

HARDWARE/SOFTWARE
AST Premmia 4/66d CPU; Microsoft mouse; AST SVGA-LR color monitor; HP Deskjet 500 printer; Microsoft Windows; CoreDraw! 4.0.

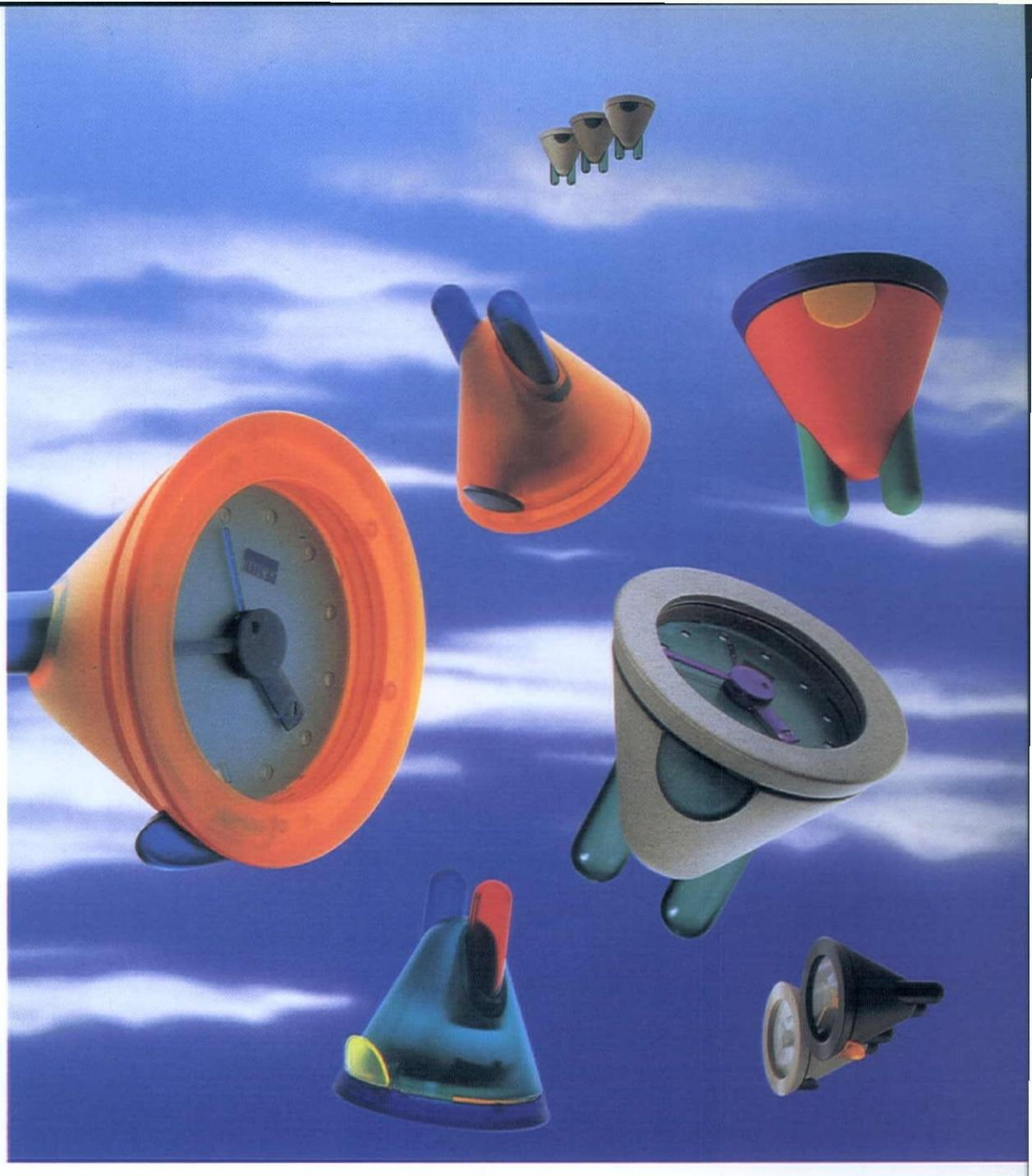


SoftSpot Wrist Support System

With the ubiquity of desktop computers in the work environment, serious physical disorders caused by repetitive keyboard motions are on the rise. The SoftSpot wrist support system addresses this problem in two ways. First, while using a keyboard or mouse it provides a cushion for the wrists; when not typing, the SoftSpot's detachable urethane pads take on a second life as an exercise system that improves the circulation and flexibility of hands and wrists.

The SoftSpot is the result of more than a year of field trials and research. The designers found that a neutral wrist position and occasional exercise of hand muscles were necessary to prevent fatigue and injury. To this end, they contoured SoftSpot's shape to allow the wrist to rest and pivot on a forgiving support, distributing weight and minimizing stress to the lower arms, shoulders and neck. They then consulted experts to develop the series of hand exercises that promote stretching and strengthening with the soft pads. Beneath each pad, printed instructions show the user how to exercise to maximum effect.

"It's a terrific and rare product that encourages people to engage with it to reduce stress," said Shurtleff. "Even five minutes with this while you were on the phone would be highly therapeutic." Appreciating SoftSpot's dual use, and its deft combination of ergonomics and exercise, the jurors concluded that the product's own motto best expressed its benefits: "Take a break to stretch your endurance."



CLIENT/COMPANY
Rexite SpA, Milan, Italy. Rino Boscets, director of engineering. U.S. Distribution: Cromwell & Co., Nashville, TN

CONSULTANT DESIGN
StudioBrown, Bath, England. Julian Brown, director/owner.

MATERIALS/FABRICATION
Natural Rynite composed of recycled photographic plates; transparent and milky polycarbonate; acrylic; ABS and Pebax.c.

Vercingetorige Alarm Clocks

The creaturelike Vercingetorige alarm clocks, a series of six clocks by Julian Brown, quickly raised the question, "Why design another clock?" There was no good reason, the jurors agreed, except that the degree of imagination and finesse demonstrated in this series was deemed excuse enough. Admiring their sensuous, animated forms, the jurors felt the clocks added a welcome dimension to the design dialogue. "They have a vocabulary and idiom all their own," said Hirshberg.

The clock's conical body ends in two parallel cylinders that act as stabilizing devices to prevent the body from rolling and give it, the jurors thought, an amphibious look. The designer, on the other hand, had another character in mind when naming them; Vercingetorige, the first century B.C. Gallic warrior, inspired the clock's Viking helmet imagery, which can be interpreted more comically as ears (the cylinders) and mouth (the alarm on/off lever).

The jurors also praised Brown's use of materials — from the recycled photographic plates of the Rynite to the lush, candy-colored acrylic — especially since the manufacturer creates all the variations using only one set of tools (almost unheard of in the injection-molding process). Lauding the "Swatch-like" versatility of the clocks, the jurors complimented the "rich spectrum of textures, colors and materials." As Hirshberg summed up, "If you put these on a shelf and watched people go by, the smile quotient would be enormous."



CLIENT/COMPANY
Goody Products, Inc., Kearny, NJ

CONSULTANT DESIGN
Ecco Design, Inc., New York, NY. Eric P. Chan, principal; Jeff Miller, senior industrial designer.

MATERIALS/FABRICATION
Injection-molded and textured ABS; natural boar bristles.

HARDWARE/SOFTWARE
Macintosh Quadra 950; Ashlar Vellum.

Ace Men's Hair Brush Line
A simple set of everyday brushes, this line by Ecco Design was singled out by the jurors as far from ordinary. Designed for Ace, manufacturer of Ace men's pocket combs, the brief called for a set of innovative brushes that would nevertheless remain in keeping with the company's reputation for durable, low-cost products.

Each of the five brushes required distinct attributes within a cohesive formal language. Additionally, the new products had to appeal to women, since market research indicated that women were more apt to buy brushes for men, than men were for themselves. Most appreciated by the jurors, however, was the essential simplicity of these products. "This designer woke up every day to the mantra 'restraint, restraint, restraint,'" said Porcelli. "I love their solidity, the slight arch of the neck that gives them such maneuverability and their really solid handle."

While there was some hesitation over their almost fetishistic matte black look ("ideal for those black-rubber-only designer porn shops," quipped one juror), the problem was overcome by the directness of the designs. "They're humble in a way that respects the Ace tradition," noted Porcelli. "Each has a certain individuality, but the designer has succeeded in creating an instantly recognizable product line." Finally Shurtleff pointed out that while the brushes were meant to have a "masculine demeanor," women would be inclined to buy them — if not use them themselves.





PHOTOGRAPHY BY ROSE STUDIO

CLIENT/COMPANY
Nike, Inc., Beaverton, OR

IN-HOUSE DESIGN
Tory Orzeck and Steve McDonald, product designers.

MATERIALS/FABRICATION
Full-grain leather; perforated Neoprene inner sleeve; full-length air sole unit; molded synthetic leather backstay with toggle for fit adjustment; molded thermoplastic heel counter; Nike "Regrind" high-traction recycled rubber sole; hand stitched and assembled.

HARDWARE/SOFTWARE
Macintosh Quadra 800; Silicon Graphics workstation; Adobe Illustrator; Camax.

Air Ida Shoes

A striking departure from Nike's high-performance, high-tech footwear image, the Air Ida's refreshingly low-tech look struck jurors as a savvy design and marketing innovation.

Ostensibly designed as an approach shoe for mountain climbers during the final phase of the ascent, the Air Ida may, in fact, be the ideal non-sneaker: light in weight, flexible and with excellent traction and durability. Best of all, it doesn't look like it should be worn in sweaty work-out emporiums or as unlaced hip-hop street wear.

Dubbed the "potato shoe," the Air Ida's design lineage includes Navajo moccasins and Japanese workmen's shoes, the perennially fashionable '60s Birkenstock shoe and the '80s retro look, exemplified by the 1989 Nissan Figaro car. "With this shoe," said Porcelli, "we have a design that is looking backward and forward at the same time. It's sophisticated and ugly — the perfect combination for life in the 1990s."

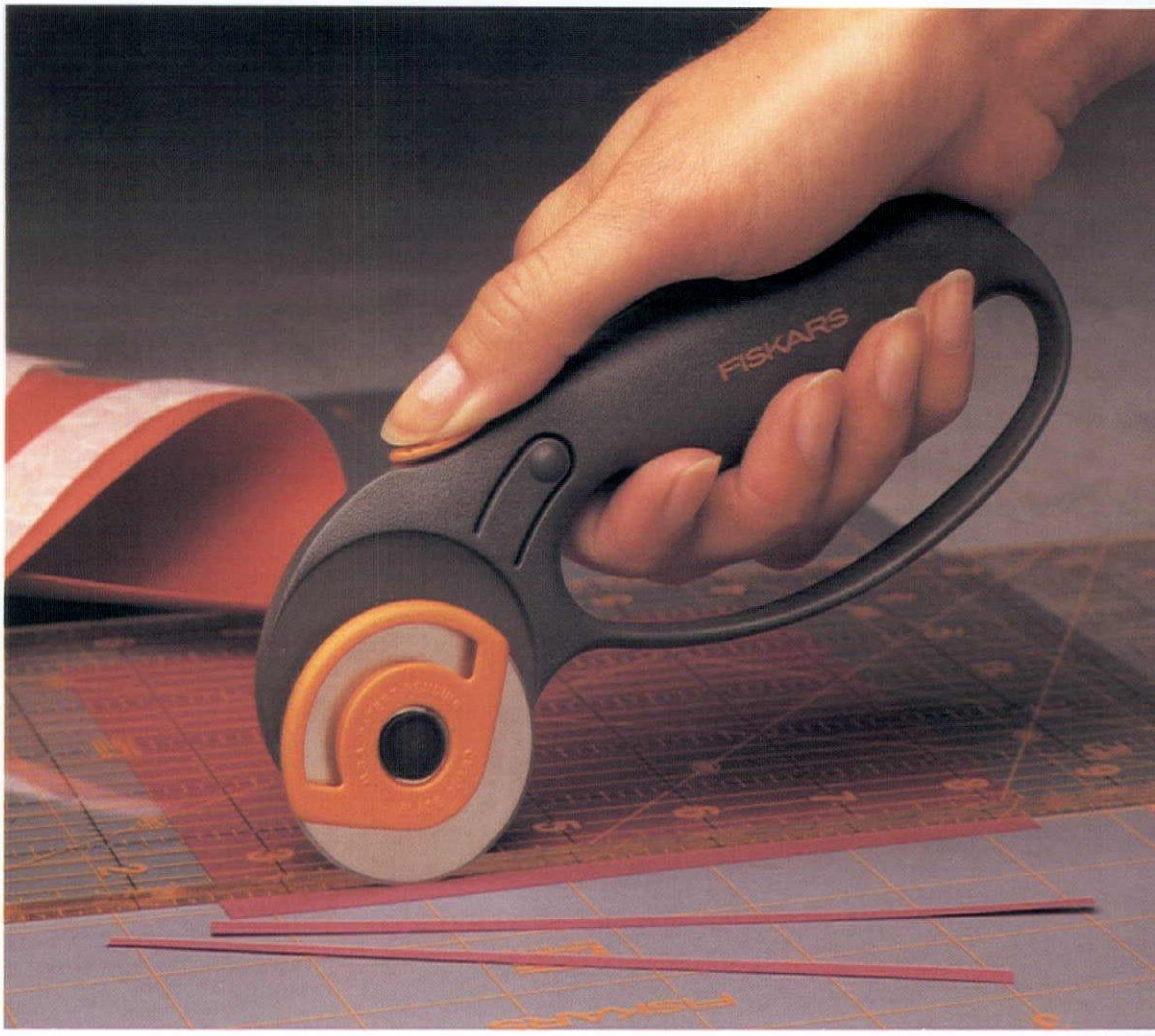
According to the designer, the project began with the question: "What would happen if we started by just putting a bag on your foot?" The "bag," closed by a drawstring and attached to a thick sole and heel piece, is soft and unstructured, allowing it to conform to the foot with little or no break-in. "If the Shakers had made shoes, they might look like this," said Shurtleff. "But the soles made of ground-up recycled running shoes mark them as particularly of our time." Hirshberg agreed: "In their blend of old and new, high and low, these shoes radiate a kind of truth."

CLIENT/COMPANY
Fiskars, Inc., Wausau, WI

IN-HOUSE DESIGN
Doug Birkholz, senior industrial designer; Jim Boda, director of product development; Bob Schofield, design engineer.

MATERIALS/FABRICATION
Injection-molded ABS handle; injection-molded Acetal plastic blade guard and actuator button; stainless-steel cutting blade; machined steel nut and knurled bolt; parts attached by ultrasonic welding.

HARDWARE/SOFTWARE
486 IBM PC; Auto CAD.



Fiskars Rotary Cutter

The Fiskars rotary fabric and paper cutter, a simple hand tool, was praised by the jurors for its remarkable attention to detail, user-safety, functionality and value. "For years, Fiskars' designers [who make a variety of scissors and cutting tools] have shown a sensitivity to hand-held forms that seems to elude most people," said Shurtleff. "Here again, we see the designers paying extraordinary attention to small actions." The jurors found the contours of this handle make it comfortable for any size hand, allowing the user to distribute downward pressure across the hand while maintaining a neutral arm position.

While developing the product, Fiskars set up focus groups consisting of women between the ages of 40 and 70. Using their recommendations, prototypes were tested for efficiency, durability and overall appropriateness.

For Porcelli, this near-obsessive attention to the user was apparent in the finished product. "The orange lever, which engages the blade, and the flush mounted gray release button on the side are extremely satisfying to use." As Shurtleff agreed, these were small details to most people, "but as a designer, it's obvious how much work went into resolving them." What was less satisfying, the jurors concluded, was the packaging, which they recommended was due for a redesign.



CTV Component Storage System
A versatile storage system for audio/visual components, the CTV System, designed in-house by Thomson Electronics of Indianapolis, was lauded for its effective cable management and open design. And unlike closed systems, which limit the size of components and cause heat buildup, the CTV System can accommodate up to a 60-inch monitor. As Porcelli pointed out, "It's a handsome update of the classic Metro shelving system for people who don't want to stack their components on top of their TV."



Philips CD Combi
The jurors were impressed by the CD Combi, an AM/FM radio and compact-disc controller with removable faceplate, designed in-house by Philips Corporate Design of Eindhoven, The Netherlands, for Philips Car Systems International. Mounted in the dashboard, the CD Combi simplifies complex functions while driving, but most beneficial for the urban driver is the simple removal of the faceplate for security. "Nice tactility, nice composition, nice forms," concluded Porcelli.

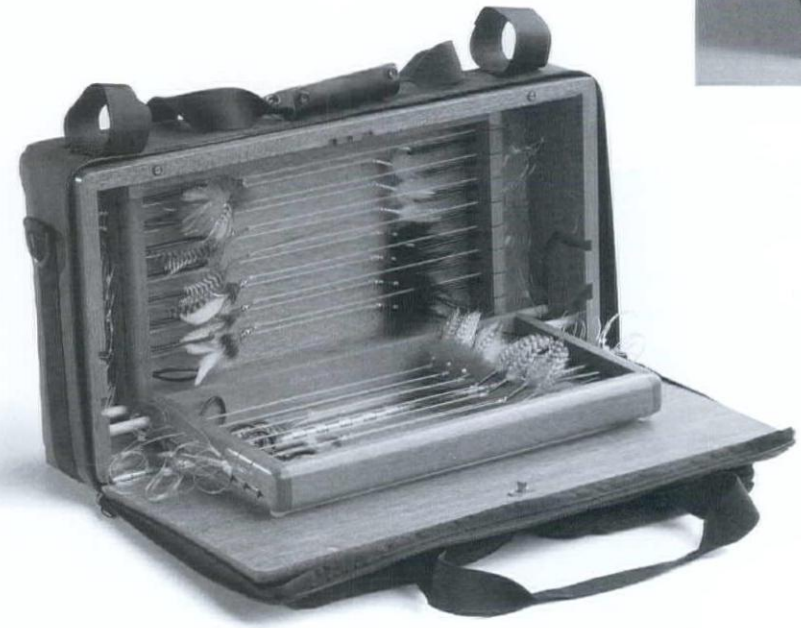
Knoll Lumbar Support
Breaking ground in the "retrofit" market, the Lumbar Support by Vent Design and Lovegrove, Studio X with the in-house design team of Knoll, addresses the issue that not all ergonomic chairs can accommodate their users equally. The Lumbar Support provides height-adjustable lower-back support that conforms to each user's profile through the use of heat-sensitive foam padding. Hirshberg observed, "I could see using this in a variety of situations, such as a car."





Satellite Collection

The Satellite Collection, a range of candlesticks, vases and salt-and-pepper shakers, designed in-house by Arsho Designs, Inc., of New York, attracted the jurors for its remarkable use of brushed aluminum. "The subtlety and voluptuousness of the forms in contrast to the severity of the planes is what makes these pieces intriguing," said Hirshberg. Made from minimal means, the finely wrought pieces reflect light in a range of colors and can be positioned to interlock when nestled together.

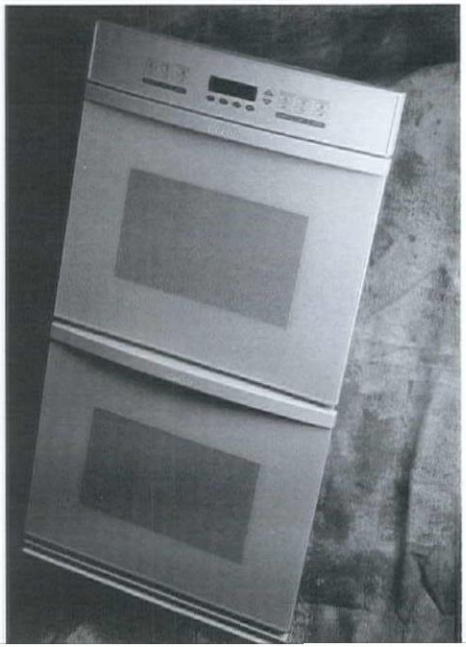


Natural Flats Saltwater Fly System

The Natural Flats Saltwater Fly System, designed in-house by Woods & Brooks, Inc., of Palos Hills, Illinois, raised controversy over whether it had been designed at all. "It's a purpose-built mahogany box. Similar ones have probably been used for generations," noted Shurtleff. The only update here is its Cordura nylon cover with zippered pockets and Velcro straps to hold the rod during transportation. "It honors the tradition of fishing and is unmistakably authentic," concluded Hirshberg.

Dacor Convection Plus Oven

The Dacor 30-inch Convection Plus Oven, by SmithBruni Design of Pasadena for Dacor, pleased the jurors for its distinctive appearance and sophisticated yet straightforward interface and controls. "Clearly the designers worked hard to make the product as simple and tailored as possible," said Porcelli of the gently curved handle that doesn't protrude from the cabinet front. "On a formal level, the curved handles are elegant and the touch-sensitive controls keep the appearance clean and uncluttered."





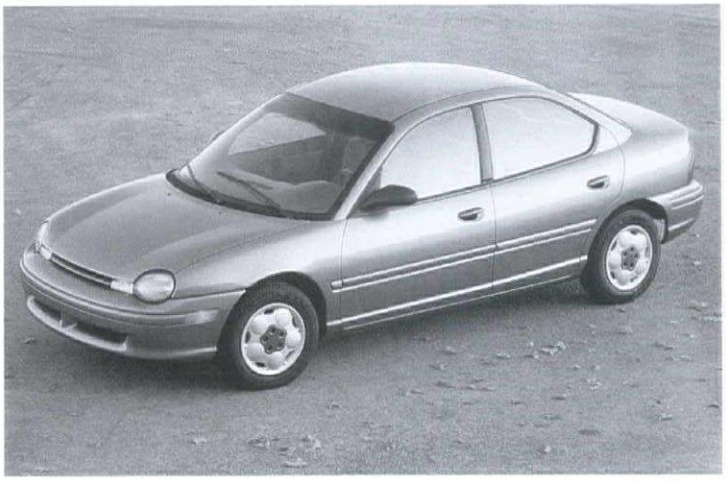
PHOTOGRAPHY BY NICHOLAS WHITMAN

Cyber Tech Case

"It's surprising that computer manufacturers don't make customized cases of this quality for their laptop computers," said Hirshberg, referring to the Cyber Tech Case, a ballistic nylon and leather carrier conceived in-house by JLF Designs of North Bennington, Vermont, and a winner of several past Design Review awards. "People make big investments in laptop computers," continued Shurtleff, "and they want something as beautifully made, organized and as exquisitely detailed as this to put them in."

Dodge/Plymouth Neon

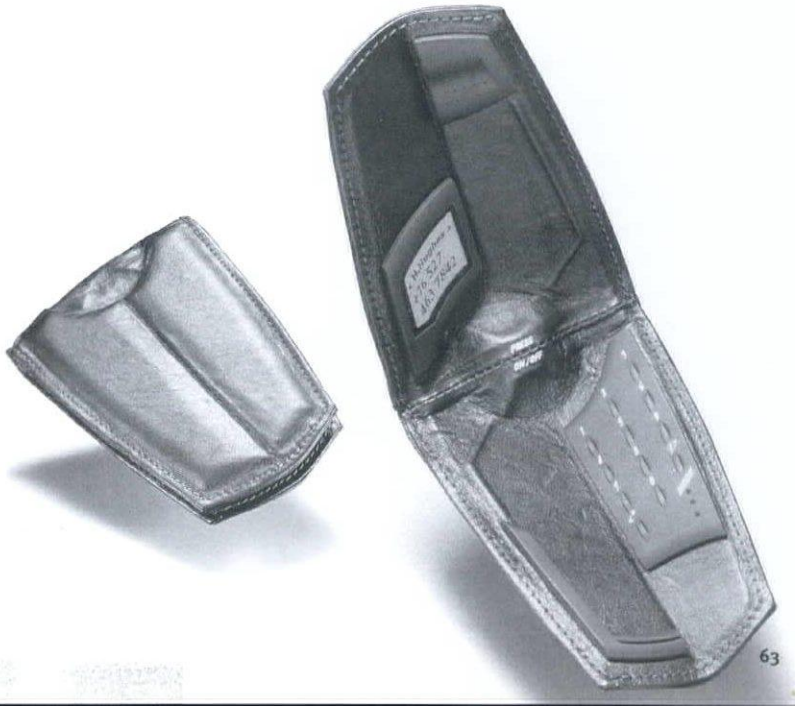
Based on a concept car unveiled at the 1991 Detroit Auto Show and designed in-house by the Chrysler Corporation of Auburn Hills, Michigan, the Dodge/Plymouth Neon was lauded for its fidelity to the original concept. "Pushing the wheels into the corners and moving the engine forward gives it a huge interior," noted Hirshberg. The jurors appreciated Chrysler's decision to invest the car with something other than machismo or speed and agreed that the Neon creates a new archetype for personal transportation.

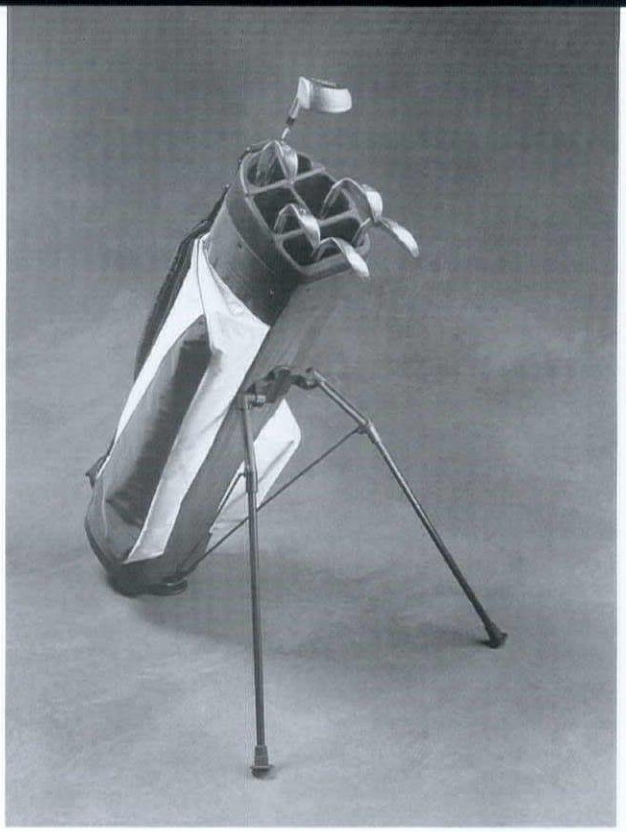


PHOTOGRAPHY BY RYUZO MASUNAGA

Soft Telephone

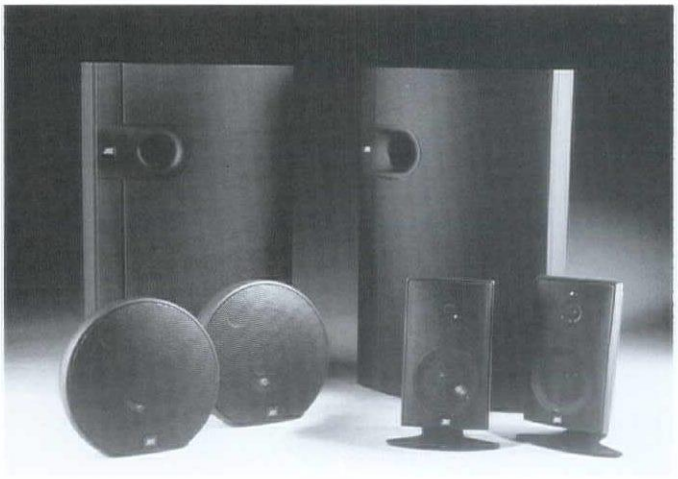
Continuing their campaign to eschew traditional form and materials, New York–based Emilio Ambasz Design Group's Soft Telephone for Nardis Corporation of Japan personalizes the cellular telephone, while giving it a unique form. "This is breakthrough design," Porcelli observed, "combining competence and technical sophistication with softness and comfort. It's as personal and tactile as a wallet." The origami-like folding action, he added, also encourages a ceremonial approach to the product.





Golf Bag

"It's smart, wonderfully intuitive and has a great insectlike personality," said Hirshberg of the Golf Bag, created by Design Labs, Inc. of Sacramento for USA Products. The bag is supported when not in use by a mechanical stand that automatically pops open when the bag is set down. The jurors were quite enthusiastic about the innovative action of the legs and the lightweight carrier for clubs, all packaged at around $40. Said Porcelli, "it's a seamless combination of mechanism, purpose and gesture."



JBL SoundEffects Home Theater Audio System

The JBL SoundEffects Home Theater Audio System, designed by Fitch Inc. of Boston with the in-house designers of Harman International, caught the jurors' attention for its departure from the conventional box. "With more homes outfitted with multimedia systems, the satellite and subwoofer design offers greater flexibility of placement as well as better sound," said Shurtleff. The jurors commended the system's various sculptural shapes for their visual interest and fit.

Riday T-91 MIDI Control Keyboard

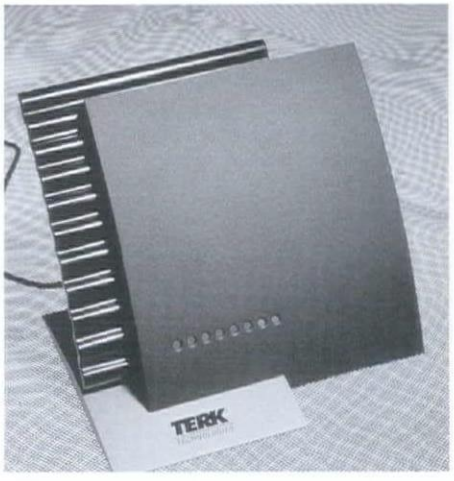
The jurors were intrigued by the Riday T-91 MIDI Control Keyboard, created by Walter Dorwin Teague designer Rick Riday for his firm Riday Systems of Kirkland, Washington. Using an innovative unified keyboard, the product allows the player to employ identical fingering patterns for all 12 key signatures, thus enabling the musician to have better finger options during difficult musical passages. "I'm intrigued by this completely new take on such a traditional way of playing music," Hirshberg remarked.



Q Powered Stereo Antenna

Shurtleff was impressed by the use of metaphor in the AM-FM Q Powered Stereo Antenna, designed by Tres Design Group of Chicago for Terk Technologies. "The placement of the controls, rippled panel and overall form conveys the product's function at a glance," she said. Using a "GaAs Mesfet," an advanced amplifier developed for the satellite industry, the antenna achieves maximum amplification with minimum distortion while giving its user precise tuning ability with a two-color LED indicator.

PHOTOGRAPHY BY DEBORAH FLETCHER



Cicena Telephone

"I love the handset on this telephone," said Shurtleff, who was impressed with its "shapely, '30s-style ear- and mouth-piece." The Cicena telephone, designed by Smart Design of New York for Cicena was enjoyed for its knowing reference to Henry Dreyfuss's paradigmatic telephone design in an inexpensive, mass-market and updated version. The handset, with its built-in volume control, hold button and LED indicator was found intuitive, and the jurors agreed, "wonderfully organic."

PHOTOGRAPHY BY ZAN



Dodge Ram Pickup Truck

Bold, blunt and big, the Dodge Ram Pickup, designed in-house by Chrysler of Auburn Hills, Michigan, celebrates the size and power that make trucks the archetypal American vehicle. Its wide stance, oversized detailing and extremely tall cab, recalls the fat and prosperous cars and trucks of the '50s. "It's a great machine — a truck on steroids," joked Porcelli. While the interior was considered a sharp contrast to the rest of the vehicle, the jurors nevertheless agreed that the Ram was a striking departure with verve.



Packaging



Packaging, it seems, is increasingly wrapped up in environmental considerations, as were jurors Steff Geissbuhler, Jerry Kuyper and Robin Lynch in evaluating the 200 entries in this year's Packaging category. "Our choices reward the simple solution," Geissbuhler observed, "and are especially sensitive to issues of ecology, use and function rather than to the elaborate, complex schemes favored not too long ago." Hence, the trio of radically different projects that share this year's Best of Category — the contemporary Paradice Ice Bag, the classicist program for The Tea Box at Takashimaya and the corporate Morningstar Binder — are linked, however loosely, by the emphasis each placed on a single aspect of environmentalism: reusability.

In the same manner that Robert Venturi venerated everyday roadside architecture, the jurors praised Duffy Inc.'s Paradice Ice Bag — a simple, graffitoed plastic bag — for incorporating the message of reusability into its entirely basic, resealable design. Owing to the ice bag's function, the jurors only briefly grappled with the inescapable fact of its being plastic.

This was not the case with m/w design's ever-so-delicate use of metallic ink in the firm's multitextured, multipart program for The Tea Box at Takashimaya, a tea shop and café. Noting the eco-cruelty of faux gilt, the jurors nonetheless concluded that this elegant packaging embodied eco-consciousness due to its overall use of materials like creped kraft paper, and its strong potential for reusability.

But perhaps the signal project among the three for its built-in insistence on reusability was the in-house design team at Morningstar and Fitch Inc.'s all-plastic, high-tech Morningstar Binder. Its very function — to house 10 booklet-sized financial reports in an easily accessible way — embodies reusability, while its innovative design secures it a position as archival packaging.

Although most projects this year displayed at least a modicum of environmental sensitivity, there were entries that edged the jurors quite near to uttering the word "slick" or another of those not entirely forgotten '80s euphemisms for "excessive." "The best packaging today addresses environmental issues as the driving force of its design," observed Kuyper of this year's Design Review winners. "But even packaging that is entirely steeped in the realities of the mass marketplace is still less glossy, and more simple and timeless than in previous years."

It is increasingly clear that to simply alter the surface characteristics of a package is not enough — especially if it is still shrink-wrapped, or enveloped in additional outer casings, or fraught with structural excess. In conclusion, Lynch posited an alternative direction for the future: "Packaging that steps behind the product and is more minimal — maybe it's just stickered or simply a label — would be just as effective, if not smarter than, packaging that is extravagant."

Jurors Steff Geissbuhler, Jerry Kuyper, Robin Lynch
Moderator Aileen Rosen

Best of Category

Paradice Ice Bag

In a category continually plagued by such eco-nemeses as poly bags and shrink wrap, a welcome plastic bag is indeed hard to find. Hence, the jurors were themselves a bit surprised by their enthusiasm for the decidedly minimal Paradice Ice Bag. "A good plastic bag for a change," declared Geissbuhler. "A phenomenal bag, considering the materials," agreed Kuyper.

Designed by Duffy Inc. of Minneapolis for Eagan, Minnesota-based Paradice, the boldly patterned bag comes in six- and 20 lb. sizes to hold lodes of the company's unique cylinder-shaped hollow ice cubes, made from "mother earth's deep, hidden, chemical-free waters." The jurors noted how the distinctive features of the ice were reflected in the striking design of these cool silvery bags, which emphasize the differences between their product and the rest of the ice pack. Central among these differences, the jurors recognized, is that Paradice bags are not only reusable, but clearly relay that reusability to consumers. "They may be ordinary plastic bags," Kuyper observed, "but they look wonderful enough and are durable enough to invite reuse. I could see them being amazingly good for storing food in the refrigerator, to name just one possibility." To reinforce the message of reusability, the bags are equipped with sturdy Ziplock-type closures to enable repeated resealing, and are also plainly inscribed "reusable" in the copy's characteristic scribbley style of hand lettering.

Overall, the zestful feel of the text and graphics and the playfulness of the tattoolike illustrations that include a spiral-filled sun and an earringed "ice god," provide a contemporary alternative to such longstanding ice-bag icons as the polar bear and the penguin. "The free-hand style used here works exceptionally well at conveying the festivity, fun and wittiness of this product," noted Lynch. "They really succeeded in making something distinctive that also looks great with ice in it."



Chittamai "Kobe" Suvongse of the Duffy Group.

Chittamai "Kobe" Suvongse received his BFA in graphic arts from Silpakorn University in Bangkok, Thailand, and a Masters degree in graphic design from Iowa State University. After working at Minneapolis-based Design Center, he joined the Duffy Group in 1992 as a senior designer responsible for such clients as The Coca-Cola Company, Chums Ltd., The Phillips Beverage Company and The Stroh Brewery.

Who initiated the project?
Paradice asked us to design reusable ice bags for their premium-quality ice.
What was your major influence?
The hope of differentiating the Paradice brand from the competition was our main influence. We decided to emphasize the product's high quality and its unique characteristics.
What alternatives were explored?
The alternative design was very clean. It was more stripped down and used a different transparent color to show the product's crisp, cool, clear nature. However, the client preferred the imagery of the current design and so we went with that one.
How different is the final project from your original concept?
The design didn't change much at all: after a few refinements, the final design was produced.
How is this project like or unlike anything you have previously designed?
In the first place, who would have thought of creating an identity and packaging for an ice company? When it comes to ice cubes, consumers rarely compare brands in search of higher quality, which made it especially interesting to use design to generate those thoughts and in turn separate Paradice from the rest in its category.
What was your biggest obstacle?
We had the most trouble finding a reputable printing company that was capable of doing a good job producing a resealable bag as well as printing excellent flexography.
Has your design been aided or shaped by materials or technology?
By using flexography, we didn't need to worry so much about lining things up to match the registration. Not only did the design lend itself to this process, but we also had more freedom in this case with the design.
What would you like to design next?
I would next like to design the identity and packaging for a toy company.



CLIENT
Paradice, Eagan, MN

CONSULTANT DESIGN
Duffy Inc., Minneapolis, MN.
Chittamai "Kobe" Suvongse, designer.

MATERIALS/FABRICATION
Resealable plastic bags with five-color flexography printing; transparent and opaque identicales; hand-lettering.

Best of Category

Program for The Tea Box at Takashimaya

The entire lower level at the Fifth Avenue specialty store Takashimaya houses The Tea Box, a café and tea shop where nearly 40 varieties of fragrant loose tea are measured and sold from large bulk boxes. Once purchased, tea is slipped into a meticulously die-cut, creped kraft paper and gold foil–lined tea bag, the graceful centerpiece of the multipart program created by New York–based m/w design for Takashimaya New York.

"Everything about the packaging for The Tea Box is exquisitely simple," Geissbuhler observed, "including its name: just three, three-letter words." The jurors were unanimous in commending the elegant simplicity of this delicate, beige-on-beige group of objects, which were designed in a contextually sensitive fashion to harmonize with the "refined-rustic" style interiors of the store, and to complement one another. In addition to the slender tea bag, the program includes a small light-wood truffle box that is wrapped in a furrowed piece of creped kraft and bound in a fine gold thread; a die-cut hangtag looped through with a thin jute string; and a set of faux gilt and linen-edged menu and check holders, made in Newsprint-covered chipboard. Across this program, the interplay of coarse and smooth textures provide a strong sensual counterpoint, prompting Kuyper's suggestion that "this could probably be understood and judged purely without being looked at, by touch alone."

Somewhat guiltily, the jurors admired the designers' ever-so-sparing use of environmentally hazardous faux gilt. Ultimately, however, Lynch put the issue to rest with her conclusion that, "Although they used metallic inks, they did it carefully. Otherwise," she added, "it's very low-end eco-conscious packaging, parts of which can even be reused. Geissbuhler, concurring, said, "This is done so tastefully that I'd call it Zen — another three-letter word, see?"

PHOTOGRAPHY BY GENTL + HYRES



J.P. Williams and Allison Muench of m/w design inc.

m/w design inc. was started in 1993 by J.P. Williams and Allison Muench. Prior to their company's formation, Williams was senior art director at Bergdorf Goodman for three years and Muench was a design director at Carbone Smolan Associates, where she worked for nine years. Recent projects include a prototype issue of a new magazine, *Classic Home*, for Hearst publications; a gift registry program for Pottery Barn; and fragrance packaging, advertising and several direct mail pieces for Takashimaya. Other clients include Jennifer George, Brioni, Baume & Mercier and Delorenzo 1950.

Who initiated the project?
Corky Tyler of Takashimaya New York approached us to create a packaging program for the café and tea shop that were to be built on the store's lower floor.

What was your major influence?
The store itself, with its mixture of texture, cultural influences and myriad shades of beige, was our primary inspiration.

What alternatives were explored?
We experimented with several types of textured Kraft-type paper for the tea bags, testing for die-cutting and adhesiveness.

How different is the final project from your original concept?
The finished pieces are actually remarkably close to our original comps. A shopping bag was also part of the original program, but due to cost, was never produced.

How is this project like or unlike anything you have previously designed?
This particular project echoes our belief that inexpensive, everyday materials can be rendered elegant by their context and usage, and that visual richness can be conveyed with a minimum of decorative elements.

What was your biggest obstacle?
Not losing our patience. Most of the materials used in this program are not within the traditional framework of a graphic designer's tools, therefore sourcing was a major undertaking. It was very difficult to convince the tea-bag manufacturer (the actual fabricators, not the broker) that a laser die-cut bag would work, much less in a creped stock. And since the quantity was fairly small and the time frame limited, we needed to make many compromises.

Has your design been aided or shaped by materials or technology?
We knew from the outset that, with each piece being produced by a different manufacturer, we'd be unable to match colors accurately throughout the program. We therefore chose a palette of complimentary paper stocks, browns and golds, to eliminate the likelihood of inconsistencies.

What would you like to design next?
Our own stationery.



CLIENT
Takashimaya New York, NY

CONSULTANT DESIGN
m/w design inc., New York, NY.
Allison Muench and J.P. Williams, creative directors; Allison Muench, designer.

MATERIALS/FABRICATION
Tea bag: Offset printing; 30 percent creped kraft paper with a polypropylene-lined foil bag; laser die cut.
Hangtag: Offset printing; Fox River Confetti; laser die cut.
Menu: Offset printing on sticker; French Durotone Newsprint pasted to chipboard; faux gilt edging.
Chocolate box: Offset printing on sticker; wooden box with creped kraft wrapper.
Logo: Gill Sans and Kabel; Kanji hand lettering.

HARDWARE/SOFTWARE
Macintosh Quadra 800 and Duo 230; QuarkXPress.

Best of Category

Morningstar Binder

"It's not only lighter than we all expected at first glance," said Lynch palming the Morningstar Binder and thumbing the documents clipped inside it, "it's far more user-friendly." Massive in scale yet simple and lightweight, the molded plastic binder that offers a new take on the old three-ring system impressed the jurors with the strength of its innovation and design.

Devised by Fitch Inc. of Columbus, Ohio, and Chicago-based financial analysts, Morningstar, the high-tech binder was designed in response to the needs of Morningstar's customers, subscribers to the company's biweekly mutual fund report who, until recently, used large three-ring binders that Morningstar had provided to enable access to and storage of the booklet-size publications. "Awkward" and "cumbersome," however, were how many subscribers characterized the experience of grappling with the old binder's clenched jaws. Hence, the new binder was designed to provide greater flexibility and ease of use.

As the jurors noted, the binder's redesign in fact accomplished these aims with its innovative system of polypropylene clips that edge each report and make it a cinch to pop them in and out of the binder's grooved inner spine. "This is great," Kuyper said demonstrating the process. "With a quick tug, the document snaps right out. Another advantage to this," he went on, "is that Morningstar did not have to redesign their reports because the clips were designed to accommodate the existing format."

Such details as the deep indentation in the binder's outer spine, which allows it to be easily picked up by any size hand, and the series of ridges lining its outer edges that appear as high-tech ornament but actually lend additional protection against chipping, were also commended by the jurors. "This is archival packaging and is meant to endure," Geissbuhler summed up. "It's utilitarian, durable and it's also beautifully done."

David Gresham, a former director of design at Steelcase Details, earned a BS in industrial design from Georgia Institute of Technology and an MFA from Cranbrook Academy of Art. His work at Fitch has included programs for Eastman Kodak, Hitachi, Emerson Electric and Xerox. John Davison holds an AOCA in industrial design from Ontario College of Art and an MFA from Cranbrook Academy of Art. At Fitch, he has worked on programs for Fisher, Amoco and Thomson. Don Staufenberg joined Fitch in 1989 and holds a BS in industrial design from Kent State University.

Who initiated the project?
Robert Soto, director of design for Morningstar.

What was your major influence?
The Morningstar sales force had gotten feedback from users indicating that the earlier binder needed to be easier to use. Ultimately, the users of the product were our main influence in the design process.

What alternatives were explored?
Although various configurations were considered, the concept and approach were determined early in the project and never varied.

How different is the final project from your original concept?
They are basically identical. Designers, engineers and toolers worked concurrently so very little change was necessary from concept to final product.

How is this project like or unlike anything you have previously designed?
Although this is the first binder system that we have designed at Fitch — and unlike anything we have ever done before — it results from a process of understanding the user and the client that we build into our design approach, which makes it like everything we do.

What was your biggest obstacle?
Morningstar's schedule was our biggest hurdle; the development was compressed. In addition, there were cost constraints because the new binders needed to be cost competitive with the traditional binder.

Has your design been aided or shaped by materials or technology?
Materials selection was critical to certain components of the design, primarily the edge clips that hold the pages and snap into the spine.

What would you like to design next?
Good projects are the result of good clients. We just seek more opportunities from good clients like Morningstar.



Left to right: Don Staufenberg, John Davison and David Gresham of Fitch Inc.





CLIENT
Morningstar, Chicago, IL

IN-HOUSE DESIGN
Robert Soto, project manager; David Williams and Philip Burton, designers.

CONSULTANT DESIGN
Fitch Inc., Columbus, OH.
David Gresham, project manager; John Davison and Don Staufenberg, designers.

MATERIALS/FABRICATION
Injection-molded ABS plastic; polypropylene booklet clips.

HARDWARE/SOFTWARE
Macintosh Quadra 800; Ashlar's Vellum for documentation and drafting; Auto Desk's Auto Cad for engineering.

Mississippi Madness Packaging

"Distinctive," the jurors agreed, aptly describes the six tidy tetrahedron shapes comprising the Mississippi Madness line of Southern specialty food gift packages. According to its designers at the Mississippi-based Communication Arts Company, the line of "Delta Paks" grew directly from the client's challenge to create packaging that conveys "some of the mystery and magic of Southern cuisine and culture." Hence the palm-size pyramids echo the form of the Mississippi Delta, and each, by way of a color-coded strap label, is printed with a brief story based in local folklore that tells a tale about the pack's contents.

The jurors were delighted to see the stories continue inside each label, where recipes for such contents as "Gambler's Guardian Angel" black-eyed peas and "Sharp As A Tack" cheese straws are also printed. "The whole label idea is perfect," commended Geissbuhler. However, the jurors' hopes of finding perfection in the products' additional outer packaging — bulky cardboard boxes — were unfulfilled. As Lynch noted: "This is a case where the inner packaging is very smartly done yet the outer boxes are unfortunately extraneous."



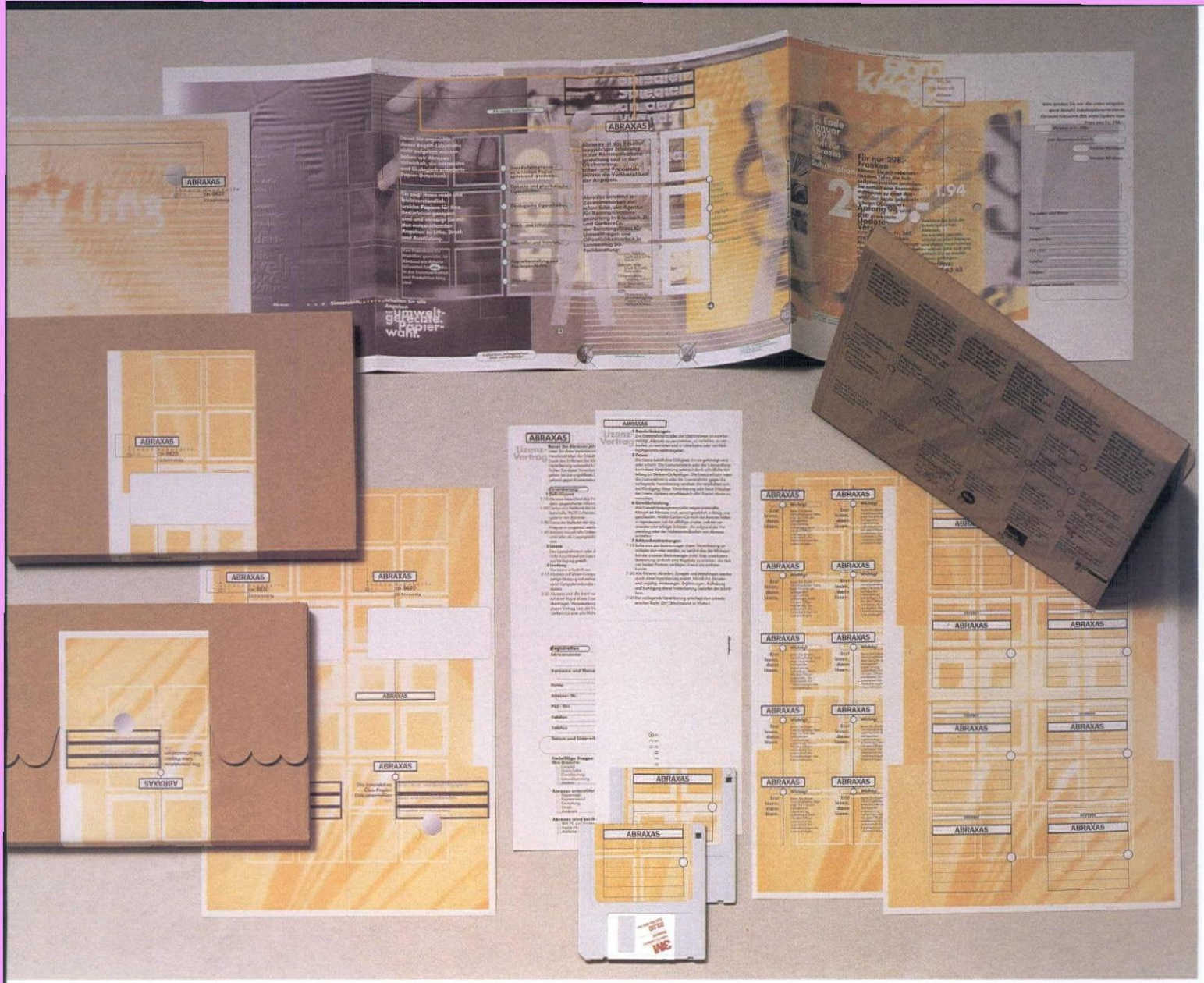
CLIENT
Mississippi Madness, Inc.,
Clarksdale, MS.
Nancy McNamee, proprietor.

CONSULTANT DESIGN
Communication Arts Company,
Jackson, MS.
Hilda Stauss Owen, art director; David Adcock, copywriter; Ashley Barron, graphic designer.

MATERIALS/FABRICATION
Laminated cellophane bag with glued, fold over bottom seal; 3M #622 High Performance clear tape.
Strap labels: Offset lithography; Caslon and Copperplate type.
Triangular face labels: Flexography printing; white, matte litho and perm adhesive stock.

HARDWARE/SOFTWARE
Macintosh IICI; Macintosh Duo 230; UMAX 1200 Scanner; Ofoto; Adobe Photoshop; Aldus FreeHand; Aldus PageMaker.





CLIENT
Eclat Design Agency, Erlenbach, Switzerland

IN-HOUSE DESIGN
Robert Krugel-Durband and Alain Petit-Prestoud, designers.

MATERIALS/FABRICATION
Offset printing; recycled cardboard; Futura, Futura Bold, Zapf Dingbats and Carta type.

HARDWARE/SOFTWARE
Macintosh IIFX; Quadra 650 and 800; Aldus Freehand and SuperCard; Adobe Photoshop; QuarkXPress; Fontographer.

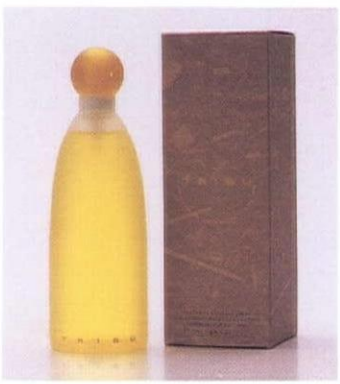
Abraxas Disk Box

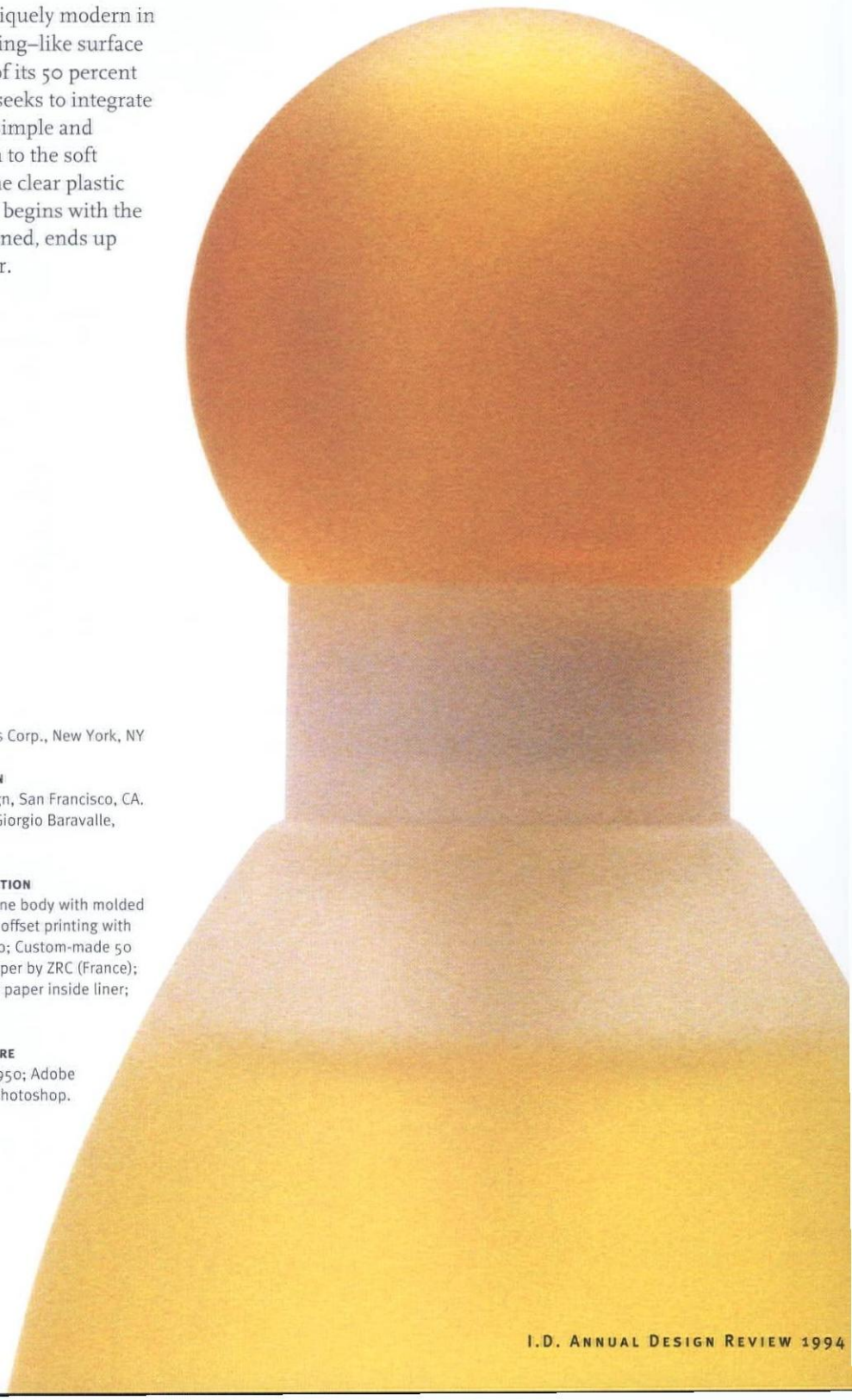
Commended by the jurors as one of the category's most versatile packages, the Abraxas Disk Box is a deceptively simple sheath of die-cut, corrugated cardboard. Created by the Swiss Eclat Design Agency, the package houses a two-disk set of Abraxas software — an electronic swatchbook and data base of recycled and ecological papers — and, in abracadabra-like fashion, may be easily transformed from a flat shipping carton to either a tent-shaped instruction manual or an in-store display.

While dubbing the subtle shades of plum and ochre used for the text and graphics "unusually pretty," the jurors also voiced admiration for the way those colors act to enhance the cardboard's sensuality. In fact, designers at Eclat hoped the box would demonstrate the tactile appeal of recycled materials — something that virtual paper can not yet do. As Lynch noted, "The very understated materials appeal to me, and I would naturally consider recycling this. But this is something I would definitely rather keep."

Tribù Body Oil Bottle and Packaging

As elemental and archetypal as an Aldo Rossi building, Benetton's Tribù Body Oil bottle was cited by the jurors for its grace and simplicity. In creating a signature look for the Tribù line of fragrances, San Francisco–based Tamotsu Yagi and Giorgio Baravalle aimed to design containers that were natural in spirit, yet uniquely modern in their aesthetic. The jurors admired the action painting–like surface of the gray flecked carton, which reflects the spirit of its 50 percent recyled stock, and praised the bottle's form, which seeks to integrate "the soft and asymmetric shape of an egg with the simple and functional shape of a test tube." And all were drawn to the soft yellow-hued liquid inside that lends a radiance to the clear plastic container. "I very much like the way this packaging begins with the carton — a neutral, earthy gray — which, when opened, ends up revealing a bright surprise inside," observed Kuyper.





CLIENT
Benetton Cosmetics Corp., New York, NY

CONSULTANT DESIGN
Tamotsu Yagi Design, San Francisco, CA. Tamotsu Yagi and Giorgio Baravalle, designers.

MATERIALS/FABRICATION
Bottle: Polypropylene body with molded Surlyn cap. Carton: offset printing with a debossed foil logo; Custom-made 50 percent recycled paper by ZRC (France); 50 percent recycled paper inside liner; Gill Sans type.

HARDWARE/SOFTWARE
Macintosh Quadra 950; Adobe Illustrator; Adobe Photoshop.



CLIENT
JBL, Woodbury, NY

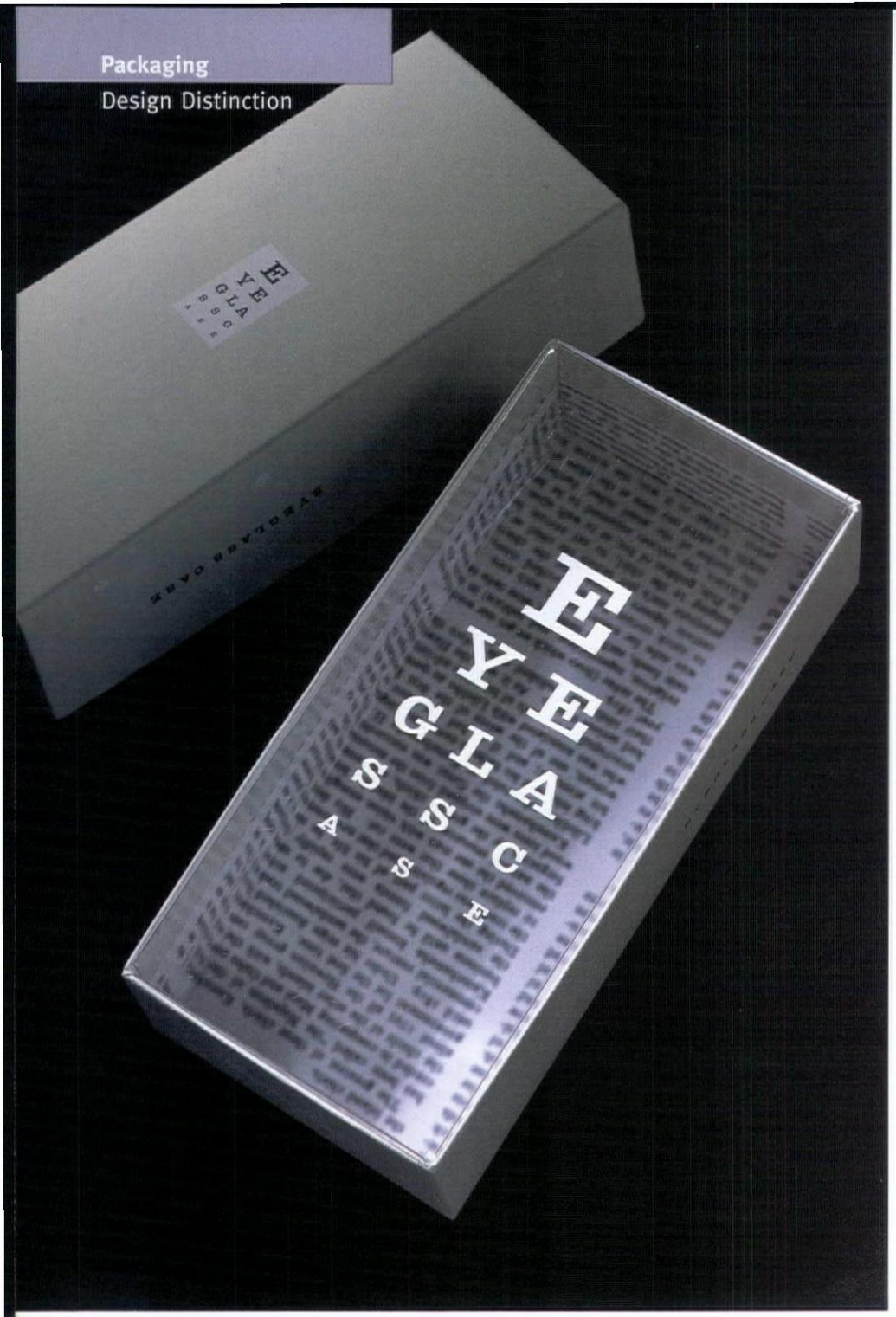
CONSULTANT DESIGN
Fitch Inc., Boston, MA.
Ann Gildea, project manager; Kate Murphy, designer; Mike Mooney, information designer; Jennifer Boyle, production.

MATERIALS/FABRICATION
Two-color flexography printing; Kraft-colored corrugated board; Univers, Bodoni and Courier type.

HARDWARE/SOFTWARE
Macintosh Quadra 800; Aldus Freehand.

JBL SoundEffects Packaging

"It has a particularly strong clarity," said Lynch of Fitch Inc.'s bold and basic packaging program for the JBL SoundEffects home audio system. The jurors commended the "consumer-friendly" graphic style of the kraft-colored cartons, praising their effective use of a warm-toned palette, large type, pop graphics and accessible, humorous cartoons. The packaging's accompanying instructional material also drew praise from the jurors for both its clear visual connection with the structural packaging and its well-illustrated informational design. On that score, all were impressed by the material's straightforward manner of guiding consumers through the notoriously labyrinthine process of installing speakers. After voicing regret that the back sides of these instruction sheets had not also been used, Kuyper noted, "They did an excellent job of using all the elements of design to facilitate — rather than work against — communication."



Bloomingdale's Eyeglass Case Box

"Ordinarily, there is nothing very witty in the way eyeglass cases are packaged," remarked Lynch, holding up Todd Waterbury's Eyeglass Case Box for Bloomingdale's, "but this is definitely the exception." According to Waterbury, such modest materials as paper, chipboard and clear plastic were selected both to stay within the prior season's budget and to relay the nature of the product itself. Since those who wear glasses identify with the sensation of clear and blurred images, the package is designed with a see-through plastic lid and cunningly conceived graphics that take the forms of intentionally blurred text and an optometrist's eye chart. "I think the box's transparency and its play on the classic eye chart and unreadable text," said the bespectacled Kuyper, "really captures the way I see things when I take off my glasses. They are all ingenious design devices."

CLIENT
Bloomingdale's, New York, NY

IN-HOUSE DESIGN
Todd Waterbury, designer; Carol Kono, assistant designer.

MATERIALS/FABRICATION
Box: Two-color offset printing outside; one-color halftone printing inside; die-cut chipboard wrapped and lined in uncoated, textweight stock; Egyptian type.
Lid: One-color screenprinting; die-cut and scored plastic.

HARDWARE/SOFTWARE
Macintosh Quadra 800; QuarkXPress 3.2.

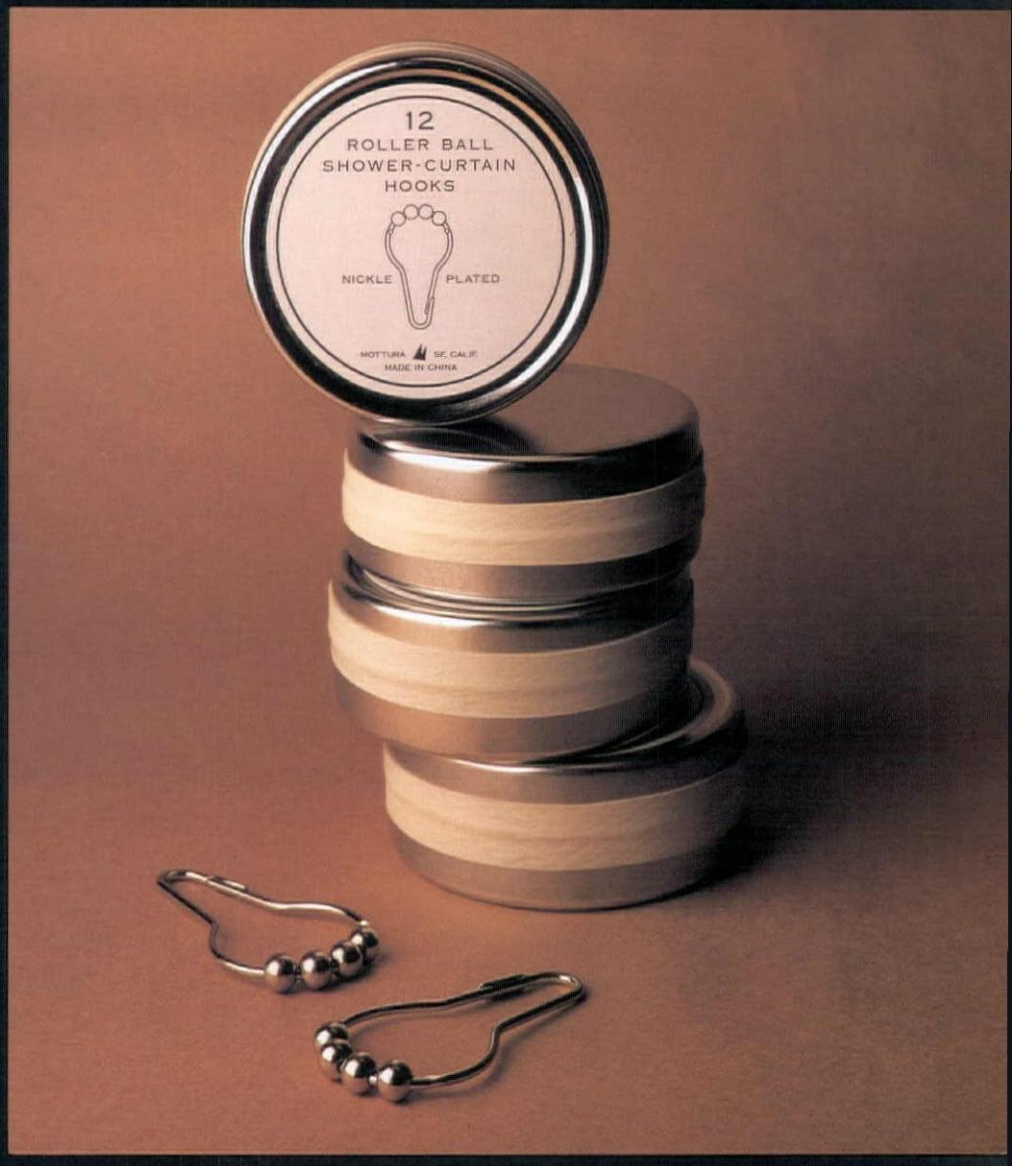
CLIENT
Mottura, South San Francisco, CA

IN-HOUSE DESIGN
Gary McNatton, Mario Muto and Ed Figlewicz, designers.

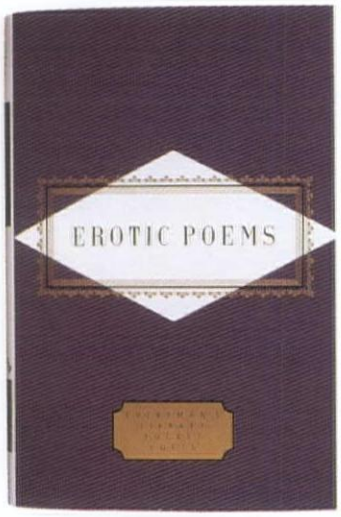
CONSULTANT DESIGN
Michael Mabry Design, San Francisco, CA.
Michael Mabry, graphic designer.

MATERIALS/FABRICATION
Offset printing; aluminum tin fastened with wide rubber band; Copperplate type.

HARDWARE/SOFTWARE
Macintosh Quadra 800; Adobe Illustrator for label only.



Mottura Rollerball Shower-Curtain Ring Packaging
Its designers deemed it "a great reusable package." The jurors, in turn, unanimously agreed: the sleek rubber-band-bound tin for Mottura's Rollerball Shower-Curtain Rings deserves kudos for its keepability. Citing the "absolutely refreshing" minimalism of both the product and its package, the jurors noted the added pleasure they felt when faced with so basic a design. "It's so serene and clear," observed Lynch. "The illustration perfectly renders what you're purchasing, and the package appropriately expresses the product's durability and elegance. It all just really works."



Everyman's Library Pocket Poets Jacket Design
The jurors agreed that Barbara de Wilde's jackets for the bite-sized "Everyman's Library Pocket Poets" series, published by Knopf, are novel for the exquisiteness of their materials and design. To launch this 10-volume series that includes eight books by such individual poets as Dickinson, Rimbaud and Shakespeare, and two collections, *Erotic Poems* and *Love Poems*, de Wilde sought a way to visibly unify the group yet still distinguish each title. By de Wilde's admission, in that way more people might be encouraged to buy additional titles, if not, à la baseball cards, "collect them all." Hence, she designed each cover in delicate diagonal stripes but in different colors and let the spines, detailed with finely wrought gold and black tracery, do the hard work of creating strong distinctions. "Besides looking utterly attractive side by side on the bookshelf," Geissbuhler commented, "the spines are like different characters in an alphabet and really stand out from one another."

CLIENT
Alfred A. Knopf, New York, NY

CONSULTANT FIRM
Barbara de Wilde, New York, NY.
Barbara de Wilde, designer.

MATERIALS/FABRICATION
Offset printing with flat inks; white coated paper stock with matte lamination; Brillianta book binding material; silk head bands and ribbons; Bayer Light 3 type.





CLIENT
JAV Food Corp./Agata & Valentina, New York, NY.
Joe Musco, president; Agata Musco, vice president.

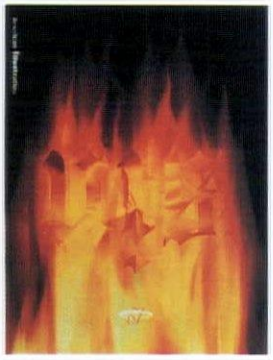
CONSULTANT DESIGN
Drenttel Doyle Partners, New York, NY.
Stephen Doyle, creative director; Gary Tooth, designer.

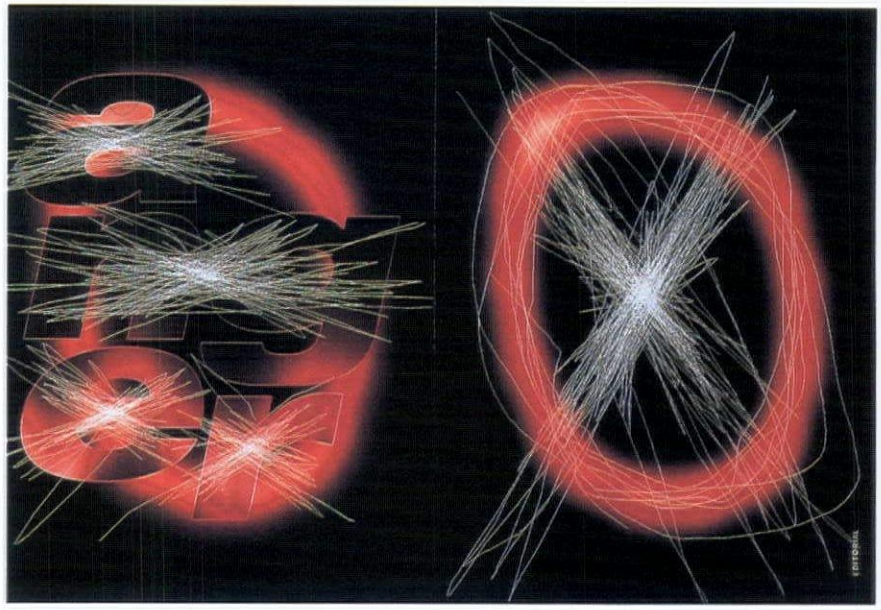
MATERIALS/FABRICATION
Offset lithography printing; white crack and peel labels; Gill Sans and Garamond type.

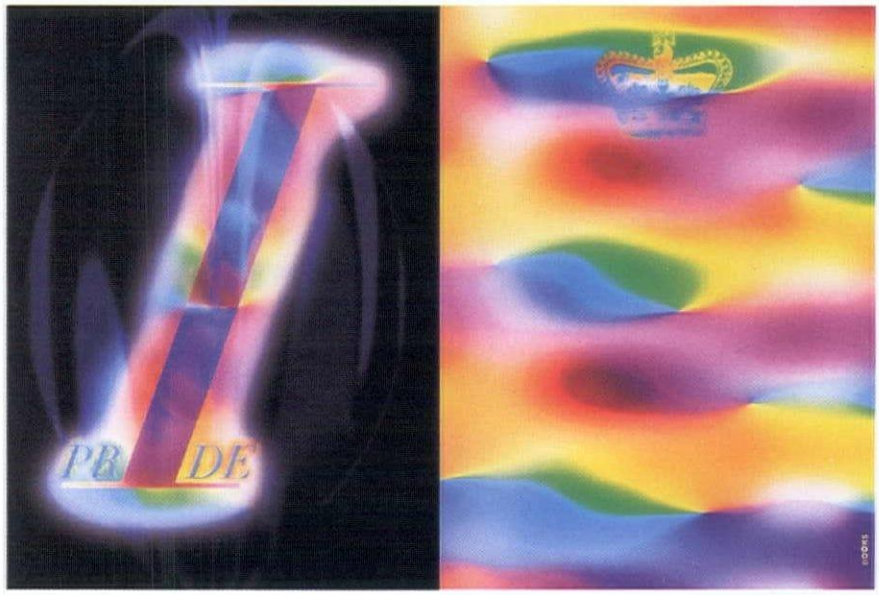
HARDWARE/SOFTWARE
Macintosh Quadra 840AV; QuarkXPress.

Agata & Valentina Packaging

The jurors were especially pleased by the classic simplicity of these labels for the Agata & Valentina brand of olive oil and vinegar. Created by Drenttel Doyle Partners, the group of labels, while designed using limited means, manage effortlessly to convey an upscale product. "What makes these labels unusual, beside their simplicity," noted Geissbuhler, "is their use of a contemporary typeface to create an old-world look, instead of just borrowing retro images, like everybody else is doing." Also effective in conveying a quiet elegance was the designers' use of three clear and distinct visual layers — black type, gold logo and the muted olive tones of the delicately drawn illustrations. "I see this design as absolutely timeless," noted Kuyper. "In fact, had I uncovered the bottles 30 years ago in Greece, I would have bought them then."







CLIENT
American Illustration, New York, NY.
Edward Booth Clibborn, editor.

CONSULTANT DESIGN
Frankfurt Balkind Partners, New York, NY.
Kent Hunter, creative director;
Ruth Diener, designer; Johan Vipper, illustrator.

MATERIALS/FABRICATION
Four-color printing; 106 lb. U-lite Matte-coated stock; Blur type.

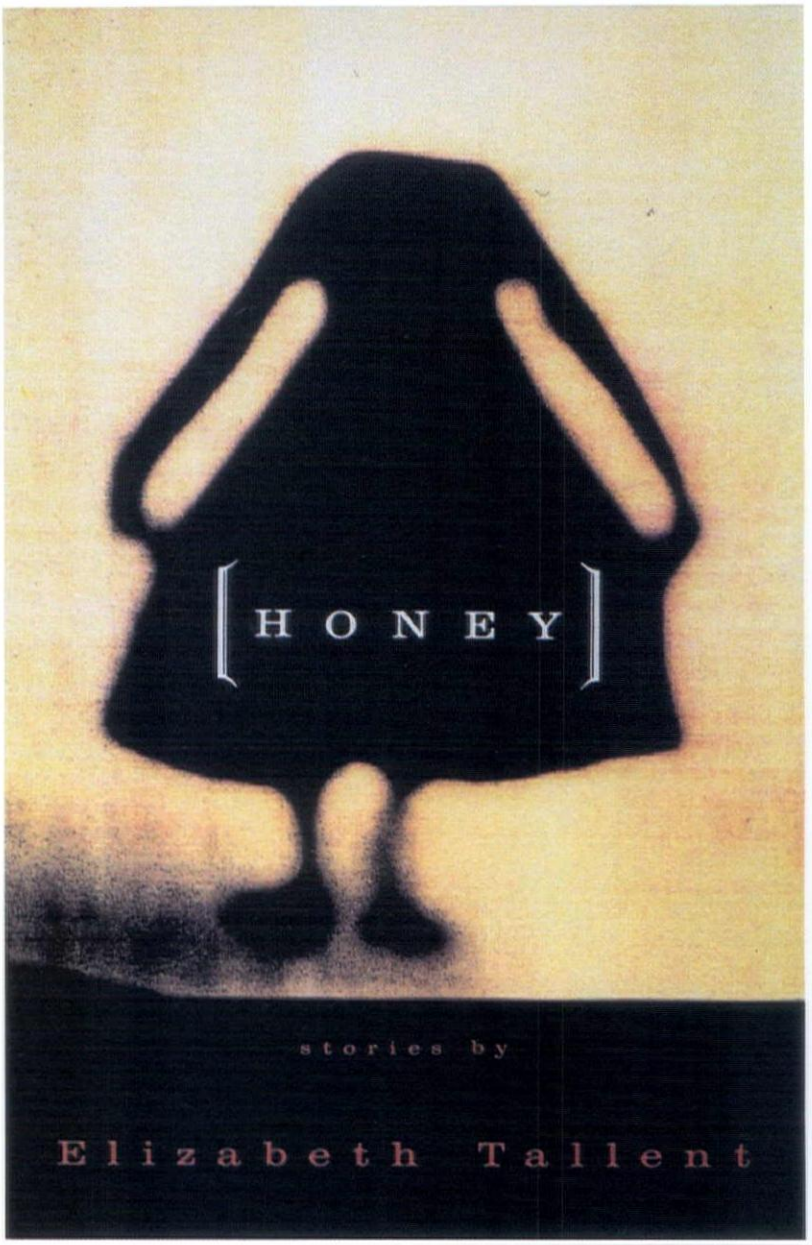
HARDWARE/SOFTWARE
Macintosh Quadra 700 and 950; Adobe Photoshop.

American Illustration 12 Jacket Design

The pair of volatile-colored flaming plumes emblazoned on the front and back covers of *American Illustration 12* instantly convey the idea of something hellish, which is just what Frankfurt Balkind Partners in New York intended. In designing the jacket for this annual of leading-edge illustration, Frankfurt Balkind took as its theme for the cover and divider pages the classic "Seven Deadly Sins," and created a series of powerfully pop illustrations using Adobe Photoshop. Through their use of that software, they hoped to signal "a blurring of the lines between illustration and design." The jurors were unanimous in praising both the concept and the technical skill used to evince it in the jacket's brand of "tasteful heavy metal" graphics. "It obviously has a strong visual appeal," said Geissbuhler, "but its concept is especially important in setting it apart from other annuals, which so often are just books filled with examples of other people's work."

Honey Jacket Design

Archie Ferguson is blunt in discussing his book cover design for *Honey*, a collection of dark-toned short stories by California-based fiction writer Elizabeth Tallent: "No computer came within 10 miles of this project," states the Knopf designer. The cover's provocative image of a headless, curtseying girl, whose silhouette appears about to dissolve into a glowing, pumice-like background, was made by manipulating an original photograph by Peter Macomber on a color copier. The jurors found the cover intriguing as well as disturbing. "It's a very haunting image," Geissbuhler commented, "and makes you want to pick up the book and check it out." While the jurors concurred that the book's title visually benefited from being set within a pair of brackets, debate ensued as to the precise meaning of this typographical device. Ultimately, such an enigma, they recognized, added much to the design's overall mystery and power, and perhaps most importantly, as Kuyper appreciatively remarked, "It makes you have to think about what you are looking at."



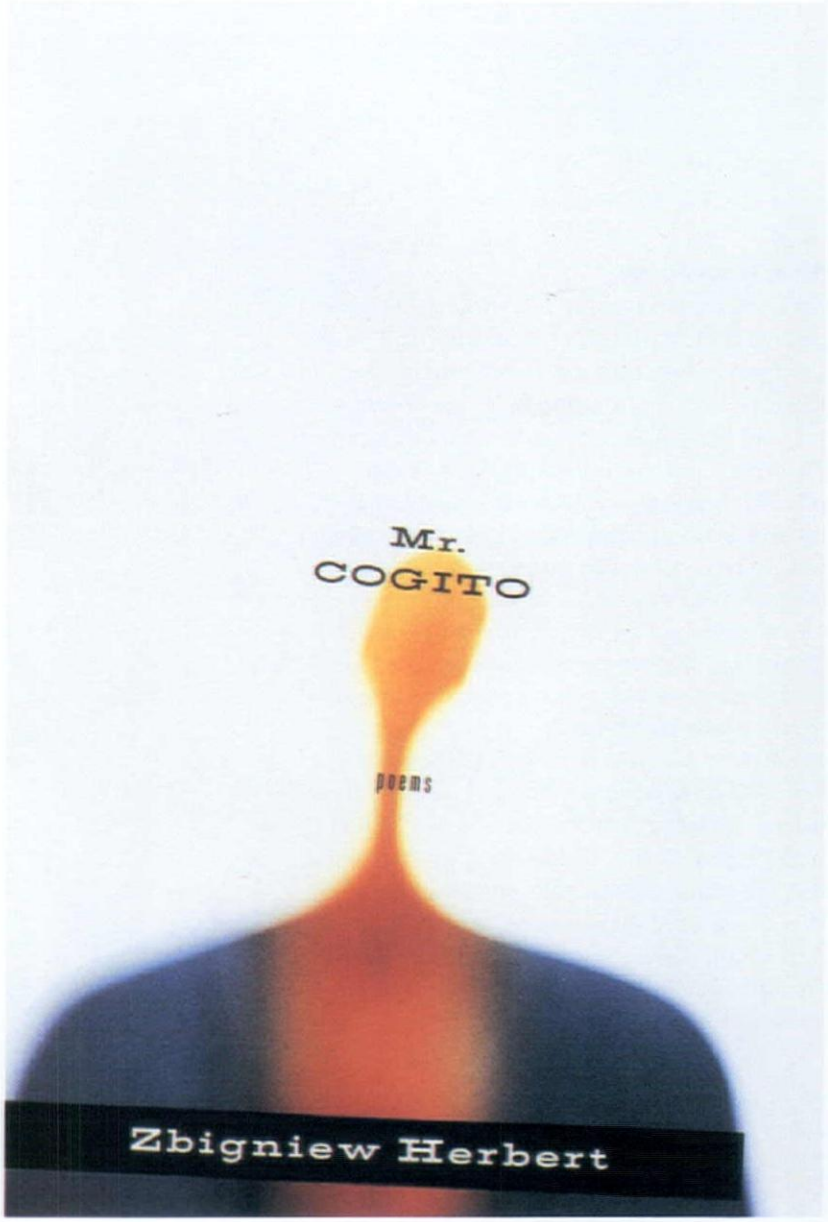
CLIENT
Alfred A. Knopf, New York, NY

IN-HOUSE DESIGNER:
Archie Ferguson, designer; Peter Macomber, photographer.

MATERIALS/FABRICATION
Four-color process from color xerox of original photograph and fifth color with matte film; 80 lb. white laminated stock; Centurius 3 type.

Mr. Cogito Jacket Design

"No question about it — this is an intriguing cover," noted Geissbuhler of Chip Kidd's wonderfully phantasmagoric jacket design for *Mr. Cogito*. A collection of poems by the Polish-born poet Zbigniew Herbert published by Alfred A. Knopf, the volume centers on the character of one Mr. Cogito, a fictive everyman whose name, however, marks him as someone especially absorbed in existential thought. The jurors admired the design for its singular brand of wit, delighting in the visual pun resulting from Kidd's placement of the book's title in hatlike configuration atop the head of an attenuated and almost vanishing man. "The image is strong enough to stand on its own," Kuyper observed, "but a great deal is gained by the type's playing with the form of a thinking cap." The jurors also cited the design's overall type treatment: a gradual tilting of the text from the jacket's upright back cover to its slightly askew front. While Kidd intended this decentering as "a visual metaphor for Mr. Cogito's eventual collapse," the jurors simply agreed that it was thought provoking.



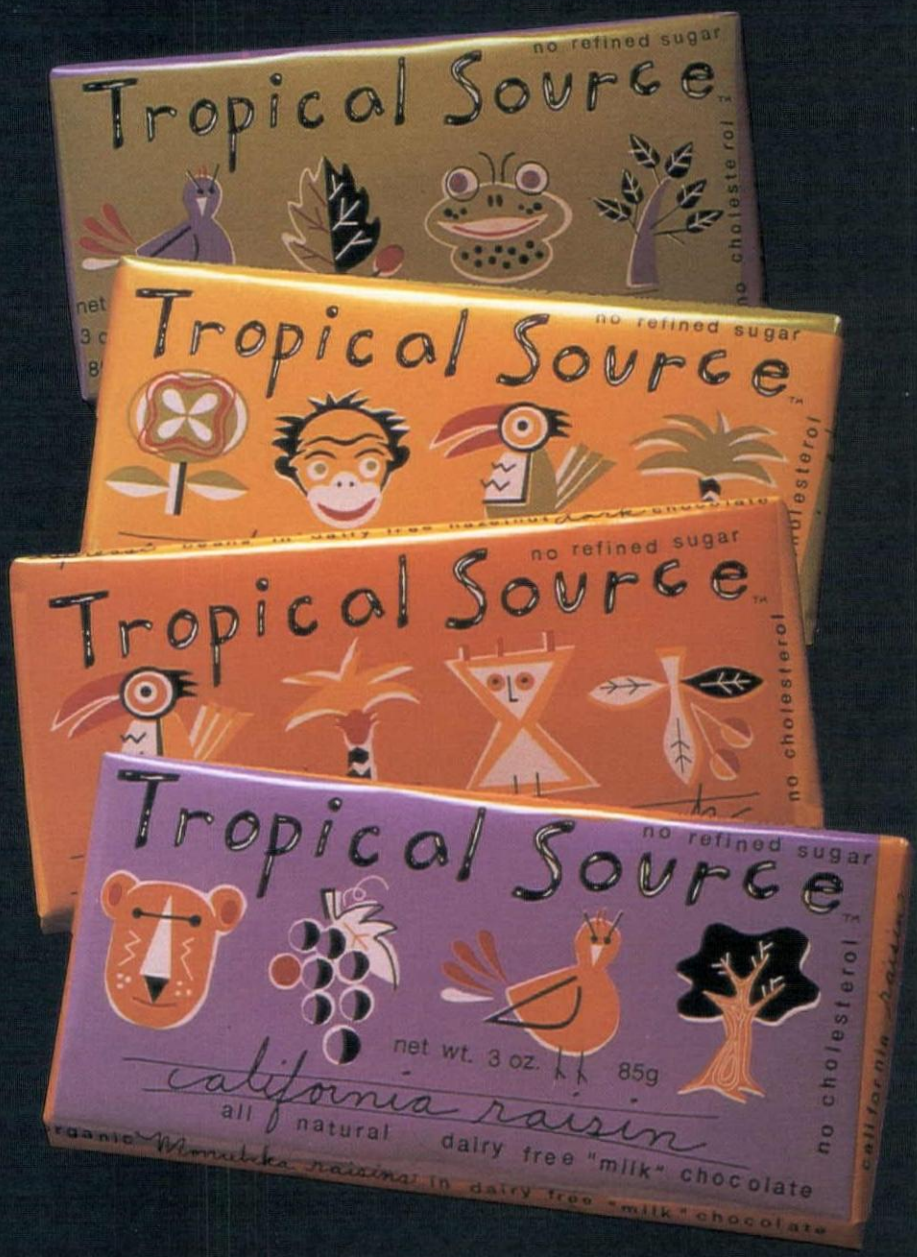
CLIENT
The Ecco Press, Hopewell, NJ

CONSULTANT DESIGN
Chip Kidd, New York, NY.
Chip Kidd, designer; Sheena Land, photographer.

MATERIALS/FABRICATION
Four-color printing; coated stock with matte U.V. coating; Fulton Ferry Expanded #4 type.

Tropical Source Candy Bar Wrappers and Display Box

With Ben and Jerry's line of Smooth ("No Chunks!") ice creams threatening to start a trend in the texture of things sweet, the jurors readily admitted their still-fierce attraction to chunky stuff — the kind of nutty, dried banana-packed sort found inside the vibrant wrappers of the Tropical Source line of "all natural" dairy-free candy bars. The jurors admired the line's inventive packaging, designed for Cloud Nine by Minneapolis-based Olson Johnson Design, which features playful, rain forest–themed illustrations and a pop-up die-cut display box, "of strong but simple engineering," as Kuyper put it. According to designer Haley Johnson, the loose, spontaneous style of the wrappers and box aim to help consumers "easily differentiate the bars from more traditional chocolate bars." In fact, the design may have gone beyond that: "This makes me think I'm going to get a quality product, and a tasty one," concluded Lynch.



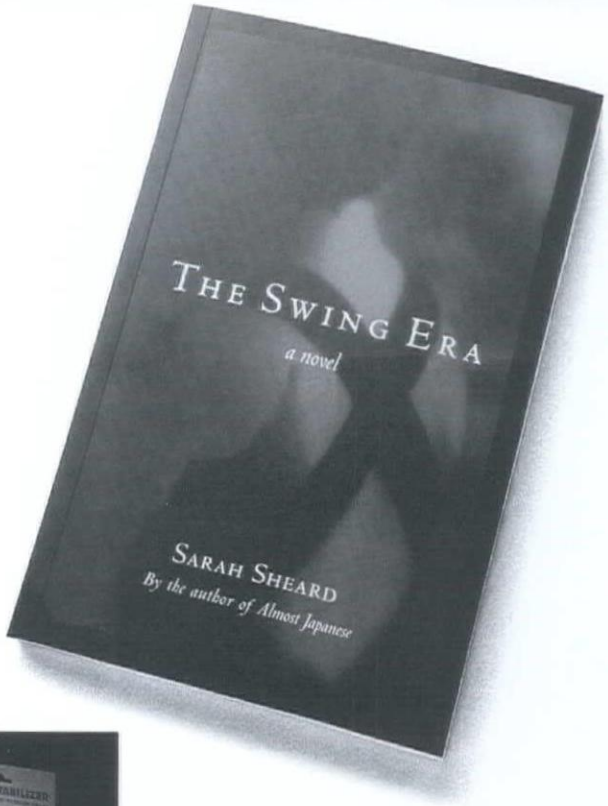
CLIENT
Cloud Nine Inc., Hoboken, NJ

CONSULTANT DESIGN
Olson Johnson Design Co.,
Minneapolis, MN.
Haley Johnson, designer.

MATERIALS/FABRICATION
Offset printing; recyled litho paper for wrappers; C1S liner board (custom die) for display box; hand lettering and Helvetica type.

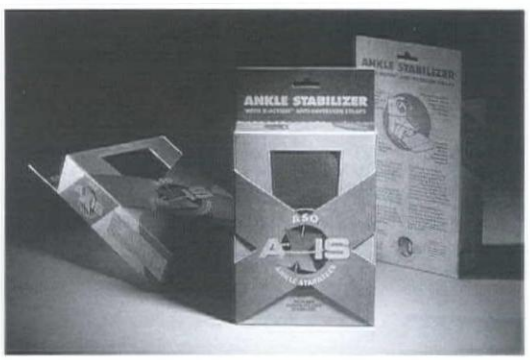
HARDWARE/SOFTWARE
Macintosh IICI; Aldus Freehand.





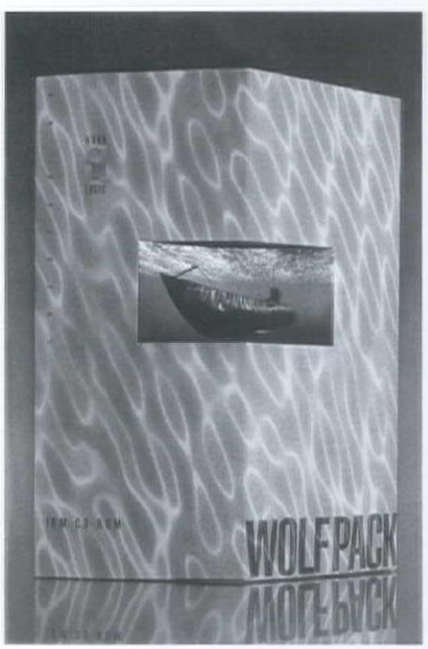
The Swing Era

Concrete Design of Toronto's evocative jacket design for *The Swing Era*, a novel published by Alfred A. Knopf Canada, was cited by the jurors for its graphic simplicity. Using four-color black-and-white lithography with a matte varnish and Centaur type, the cover summons a moody, sepia-toned past yet retains a contemporary edge.



Axis Ankle Stabilizer Packaging

The jurors commended the strong shelf appeal yet reproved the excesses of the funky, high-tech Axis Ankle Stabilizer packaging, designed for Medical Specialties Inc. of Charlotte by North Carolina–based BOLT. The recycled paperboard box is fastened with a crisscross strap that emulates both the axial form and supportive function of the product, an ankle brace.



Wolf Pack

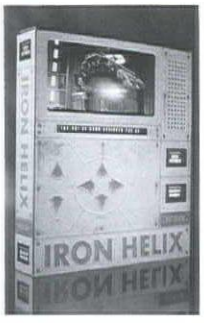
Troubled by Wong & Yeo of San Francisco's rather outscaled packaging for the popular interactive game Wolf Pack, the jurors nevertheless praised it for its eye-catching shape, rippling underwater graphics and artful die-cut detail. The box's watery aesthetic prompted a pop-culture flashback for Geissbuhler: "This has the great, mysterious feel of Jacques Cousteau."

Los Lobos CD Collection

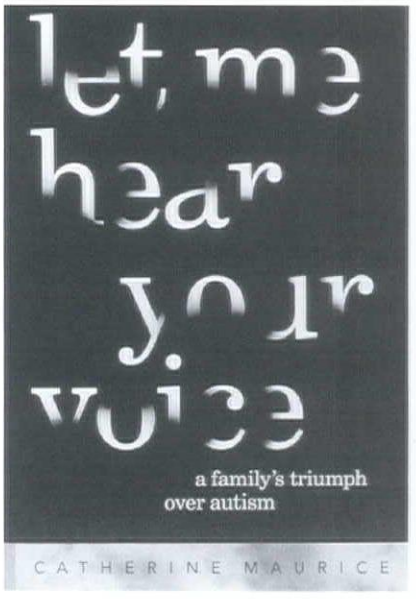
Silvery black-and-white photographs and jittery type convey an urban sublime in the Warner Bros. packaging for Los Lobos' "Just Another Band From East L.A.: A Collection." The striking images in this two-CD set offer a surreal-tinged glimpse of street life in the Mexican-American neighborhood that continues to nurture the music of this 20-year-old band.



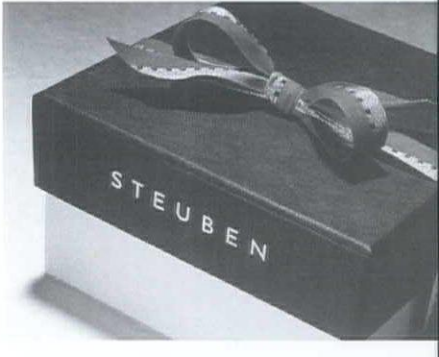
Iron Helix
Rather than cross the forbidden frontier into packaging surfeit, the outer sleeve by Wong & Yeo for the computer game Iron Helix "might actually encourage people to keep the whole package." The sleeve glides up and down while its future-past graphics simulate the control panel of an abandonded space cargo carrier.



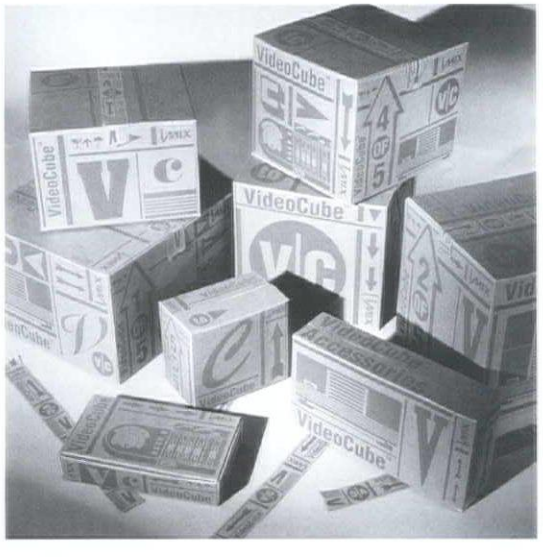
Let Me Hear Your Voice
Dematerialization conveys solid meaning in Pentagram's stark, graphic type treatment for *Let Me Hear Your Voice*, a mother's account of life with her autistic child. Designed for Alfred A. Knopf, the book jacket reflects the distant, fragmented style of communication characteristic of autism.



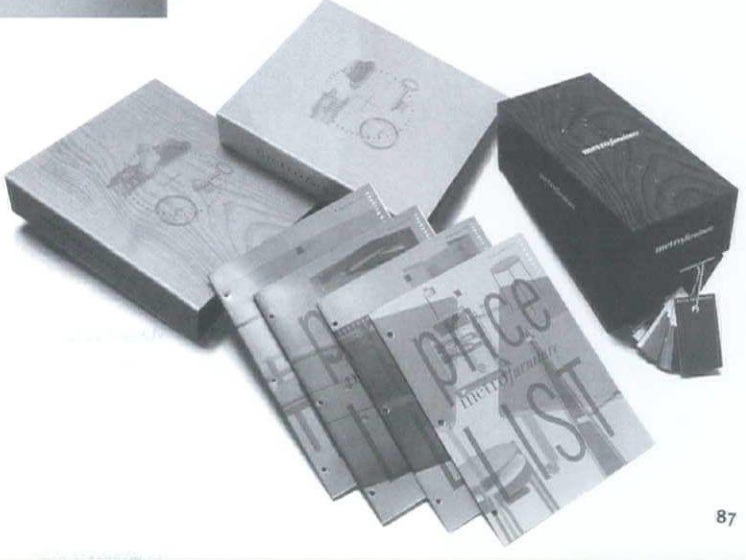
Steuben Packaging and Identity
Jurors admired the strong, simple black-and-white box tied with a red jacquard ribbon that is a pivotal element in the decidedly modern identity program designed for Steuben by New York–based Carbone Smolan Associates. "It's sober, classic and understated," said Geissbuhler admiringly.



VideoCube
Unlike most shipping cartons, which use arrows to signify which side goes up, the VideoCube sports omnidirectional arrows as a purely graphic motif. Created by Sayles Graphic Design of Des Moines, this striking corrugated cardboard container for a video editing software system is sealed with a blue-on-brown tape to match the carton.



Metro Furniture
Designed by San Francisco–based Michael Mabry Design. Metro Furniture's catalogue and sampling program includes a box and set of binders made from recycled paper printed in solid colors that augment the overtly graphic surface of wood and leather grain, which neatly refer to the furniture finishes offered inside.



Graphics



The opposite of love, it is said, is not hate, but indifference. Needless to say, faced with 520 entries — magazines, annual reports, posters and various forms of designed ephemera — jurors Stephen Frykholm, Marlene McCarty and Abby Terkuhle felt their fair share of all three emotions. The long, caffeine-enhanced day of judging was spent in part weeding out those projects that evoked the latter responses, whether because they were dully standard, ecologically insensitive or just plain precious. (McCarty's reaction to one entry of the precious variety — "It's elegant and pretty and just made me clench my teeth" — elicited strenuous head bobbing from both Frykholm and Terkuhle.)

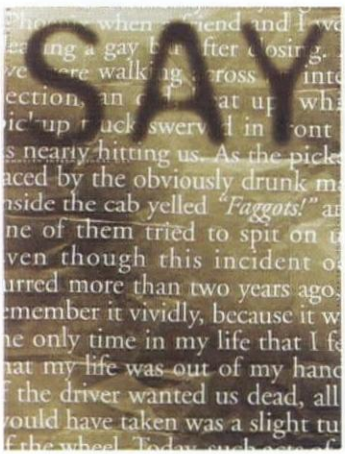
Today, pretty is just not enough. Jurors instead responded to those projects that succeeded in balancing the graphic medium — and all its attendant tricks and sleights of hand — in a way that delivered a message powerfully and effectively. As they readily found out, the seamless blend is rare. But rare did not mean that original, well-resolved work was nonexistent. Johnson & Wolverton's *Say* magazine for Amnesty International, for example, combines the hipness of surf-and-skate 'zines with an urgent call-to-action directed at today's TV-numbed youth. "It's great to see that serious ideas don't always have to be hidden in bad design," enthused McCarty.

Sometimes, as in the case of Barbara Glauber's *Lift and Separate*, the medium is the message. Covered in a mustard-colored velour jacket, Glauber's exhibition catalogue explores the way in which contemporary graphic designers have cannibalized the worst of American mainstream taste while somehow remaining above it — thus turning an arch, critical eye on herself and her contemporaries. To vastly different effect, graphic designer Susan Silton and artist Kim Abeles chose the medium of a 1960s World Book Encyclopedia to present the latter's oeuvre. Admired for its efficient organization of heterogenous information as well as for its conceptual richness, Silton's entry represents design at its simplest and most communicative.

Despite a slowly recovering economy and consequent downward-spiraling spirits, humor was evident in full force this year. Jurors lauded type designer Bob Aufuldish's unexpected Big Cheese font, a sassy, altogether surreal series of pictograms that, in his words, "act as symbols for nothing in particular." For although the design community may be accustomed to seeing retro clip-art, how often does it encounter a Richard Nixon icon or a flame-haired smiley face?

As in the past, the jurors this year chose to pass on the Best of Category award. "We had to judge things in relationship to their functions," explained Terkuhle, and those functions, as the reader will see, are indeed multifarious. Whether unusual or commonday, high-tech or "low-brow," this year's winners did share one thing in common: "They are created," observed Frykholm, "to make us a little smarter."

Jurors Stephen Frykholm, Marlene McCarty, Abby Terkuhle
Moderator Andrea Codrington



Say Magazine

The pixelated photographs, layered type and bold headlines of *Say* magazine may well lead to comparisons with surf-and-skate magazines of equal hipness — but don't judge a book by its cover. Rather than hawking the latest snowboards, this publication, designed by Johnson and Wolverton, initiates its high school- and college-aged target audience into Amnesty International's human-rights advocacy to great effect. "It's encouraging to see design like this in a project that has a real purpose," noted McCarty, who along with the other jurors, expressed weariness at the self-referential tendencies of contemporary graphic design. Featuring field reports from different human-rights trouble spots around the world as well as names and addresses of people to write in protest, *Say* provides a call-to-action for America's increasingly media-dazed Generation X. Impressed by the publication's economical and ecological considerations — the magazine uses only two colors (no black ink) and is printed on recycled stock — the jurors concluded that *Say* displayed an artful use of the now-ubiquitous digital style.



CLIENT
Amnesty International USA,
Washington, DC.
Janice Christensen, program director.

CONSULTANT DESIGN
Johnson & Wolverton, Portland, OR.
Alicia Johnson and Hal Wolverton, creative and art directors;
Hal Wolverton, Kat Saito, Jerome Schiller and Chris King, designers.

MATERIALS/FABRICATION
Two-color offset printing (no black ink); Evergreen Recycled Matte stock; Bembo and Gill Sans type as well as various type from Adobe bitstream and Monotype libraries.

HARDWARE/SOFTWARE
Quadra 840AV (IICI for older issues); QuarkXPress 3.1 and 3.2; Adobe Photoshop 2.5.



CLIENT
EG&G, Inc., Wellesley, MA.
Debbie Lorenz, vice president of investor relations.

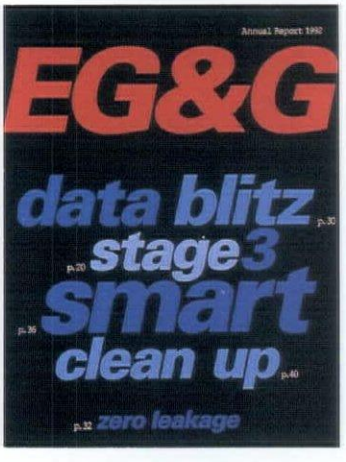
CONSULTANT DESIGN
Frankfurt Balkind Partners, New York, NY.
Aubrey Balkind and Kent Hunter, creative directors;
Andreas Combuchen, designer;
Hans Neubert, junior designer;
Arnold Newman, photographer;
John Berendt, copywriter.

MATERIALS/FABRICATION
Six-color offset web printing; Carolina Federal Paper Board, CIS (cover) and 50 lb. Documatte Text (text and financials); Univers, Courier and Monaco type; perfect bound.

HARDWARE/SOFTWARE
Macintosh Quadra 950 and 700; Macintosh 840AV; QuarkXPress; Adobe Photoshop; Adobe Illustrator; Altsys Fontographer.

EG&G Annual Report

Masters of appropriating design's subculture for corporate projects, Frankfurt Balkind Partners has done it again with the EG&G 1992 annual report. Looking more like the latest Barbara Kruger exhibition than a financial document and corporate profile, Frankfurt Balkind's design addresses EG&G's desire to transform its image from a defense- to infrastructure-based science and technology conglomerate. "It looks fresh and modern, but it doesn't go crazy with that layering stuff," noted McCarty of the project, which features information snippets on technology convergence taken from the news matched with factoids about EG&G's involvement in this newly rising industry. Double-page color spreads with such disparate photos as a radar imaging of 3,118 aircraft in flight over the U.S. and farmers wading on the Nile's riverbanks pepper the text with sudden bursts of color. "I liked the boldness and clarity of it," concluded Terkuhle, who, along with the other jurors, agreed that shareholders would be likely to find the report memorable.





Champion's Subjective Reasoning #7: Notes on the Ottoman Legacy

One of the most polemical entries in this year's Graphics Category, Pentagram's *Subjective Reasoning #7* elicited positive and negative responses alike from the jurors. "If I want to know about Sarajevo I'm going to read the *New York Times*," argued McCarty on writer David Rieff's essay about the war in Bosnia, "not some paper sampler." McCarty's objection to a paper promotion masquerading as a magazine was echoed throughout the day by the jurors, who generally expressed frustration at the glut of designed samplers that fill their mail slots. "Yet this goes to designers, who I think should be knowledgeable in world events," countered Frykholm. Despite her initial reaction to the project, McCarty conceded that *Subjective Reasoning #7* did provide substantial analysis of the Bosnian situation in an easily accessible manner; Rieff's concise text is tipped-in with chronological maps depicting the Balkans' constantly shifting borders. The jurors unanimously agreed that Champion — which clearly admits on the magazine's credits page that *Subjective Reasoning #7* is first and foremost a paper sampler — should be lauded for its creative daring in producing such a literate, high-quality project.

CLIENT
Champion International, Stamford, CT. Tony McDowell, director, creative services.

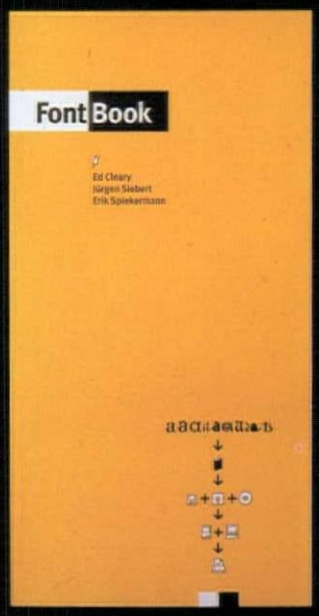
CONSULTANT DESIGN
Pentagram Design, New York, NY. Michael Gericke and Paula Scher, partners and art directors; Michael Gericke, Sharon Harel and Donna Ching, designers; David Rieff, writer. Drenttel Doyle Partners, New York, NY. William Drenttel, art director.

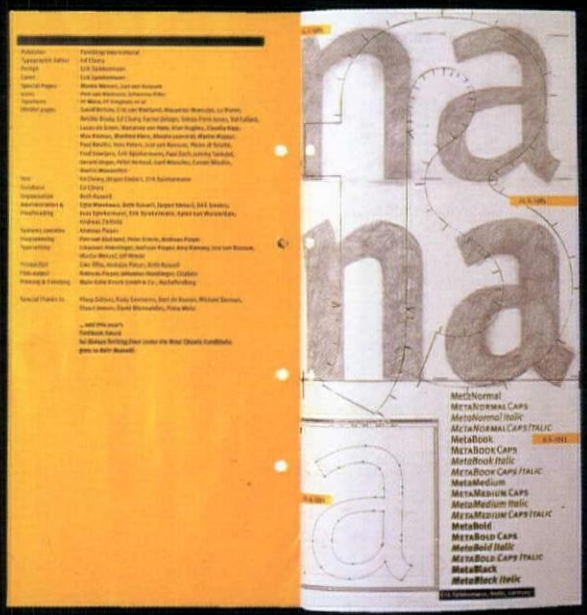
MATERIALS/FABRICATION
Four-color lithography; Kromekote Recycled 1S Cover/12 pt. and Kromekote 2S Cover/6pt.; Garamond #3, Helvetica Compressed type.

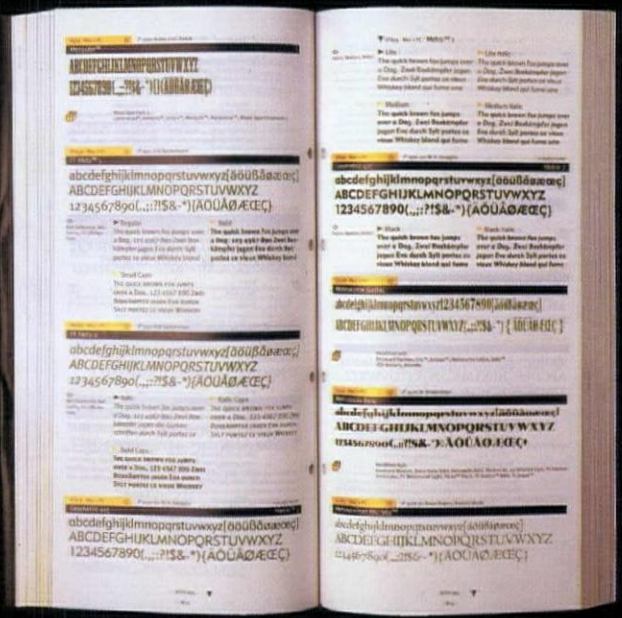
HARDWARE/SOFTWARE
Macintosh Quadra 650; QuarkXPress; Adobe Illustrator.

FontShop International FontBook

"There is something so Michelin about this," commented Terkuhle on Meta Design's *FontBook* for FontShop International. Reminiscent of the famous restaurant and hotel guide in both size and shape, this digital type compendium could well become as indispensable for designers and art directors as the Guide Michelin is to tourists. Referencing more than 8,000 fonts and 15,000 decorative symbols in all weights and families available from FontShop, *FontBook* was the brainchild of Berlin-based type designer Erik Spiekermann, well known for his Meta type (used in the pages of I.D.) and FontShop, the worldwide network of digital type foundries. "For someone like me, who was trained using linotype and typositor catalogues, this is invaluable," noted McCarty. "These days there are so many fonts that I don't even know what they're called." Indeed, in the *FontBook*, Helvetica and Frutiger rub shoulders with such unlikely new fonts as Virile and Old Dreadful No. 7. A handy at-a-glance insert indexes the fonts alphabetically for quick reference.







CLIENT
FontShop International, Berlin, Germany

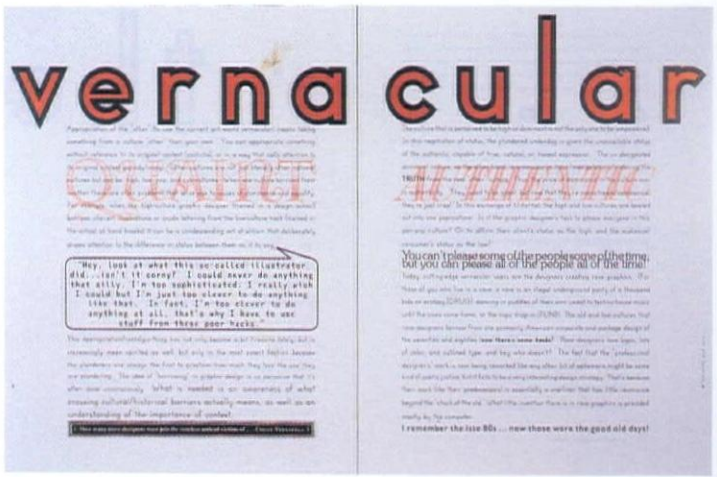
IN-HOUSE DESIGN
Erik Spiekermann, designer; Ed Cleary, typographic editor.

MATERIALS/FABRICATION
Offset web printing; 90 g/qm white matte Eurowib stock; FF Meta+.

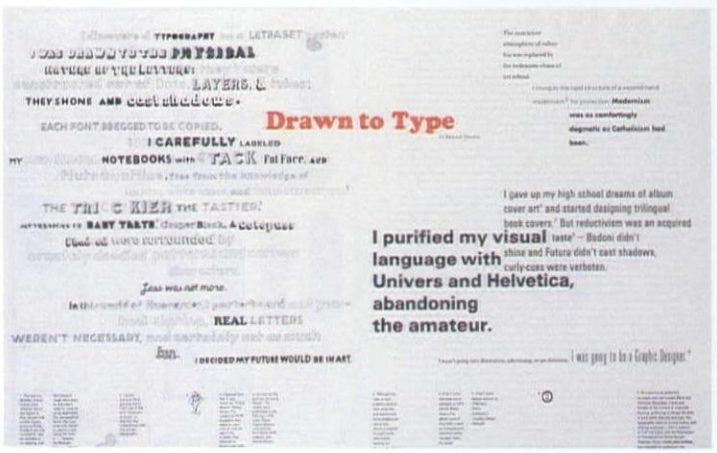
HARDWARE/SOFTWARE
Numerous Macintosh platforms; Filemaker Pro; QuarkXPress; custom-written Quark extensions.

Lift and Separate: Graphic Design and the Quote Unquote Vernacular

Much attention has been given in recent years to the interstices between "high" and "low" art. New York–based designer and curator Barbara Glauber's exhibition catalogue *Lift and Separate* explores this topic as it pertains to graphic communication. Despite a tongue-in-cheek title reminiscent of the corny '70s "Cross-Your-Heart Bra" ad campaign, Glauber's exhibition (held at the Cooper Union in New York last year) and catalogue actually refer to the manner by which designers lift popular forms of visual communication and separate them from their original context to create often arch, ironic commentaries. "The jacket suits the topic perfectly," said Terkuhle of the cover, which bears a gold foil-stamped title on La-Z-Boy mustard velour. Although many renowned contemporary designers and design critics contributed to the catalogue, the jurors praised Glauber above all for her unique typographic vision. Matching graphic precision with a sense of humor, Glauber created original fonts of her own, including the cleverly titled Gill Log Cabin and Highway Inline.







CLIENT
The Herb Lubalin Study Center for Design and Typography/The Cooper Union; New York, NY.
William Bevington, director; Lawrence Mirsky, exhibition coordinator.

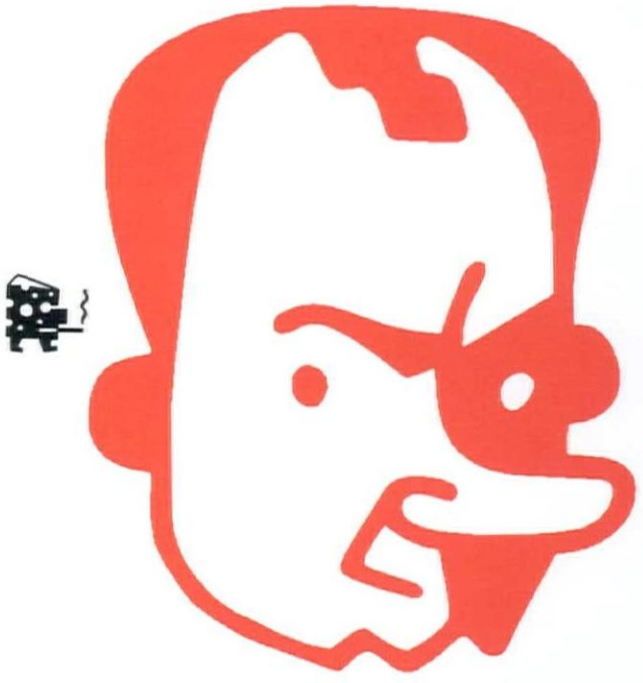
CONSULTANT DESIGN
Barbara Glauber/Heavy Meta, New York, NY.
Barbara Glauber, editor; Catherine Gudis, editorial consultant; John Downer, Barbara Glauber, Steven Heller, Natalia Ilyin, Jeffery Keedy, Sojin Kim, Somi Kim, George LaRou, Mike Mills, Margaret Morton, Laurel Shoemaker and Lorraine Wild, designers and writers.

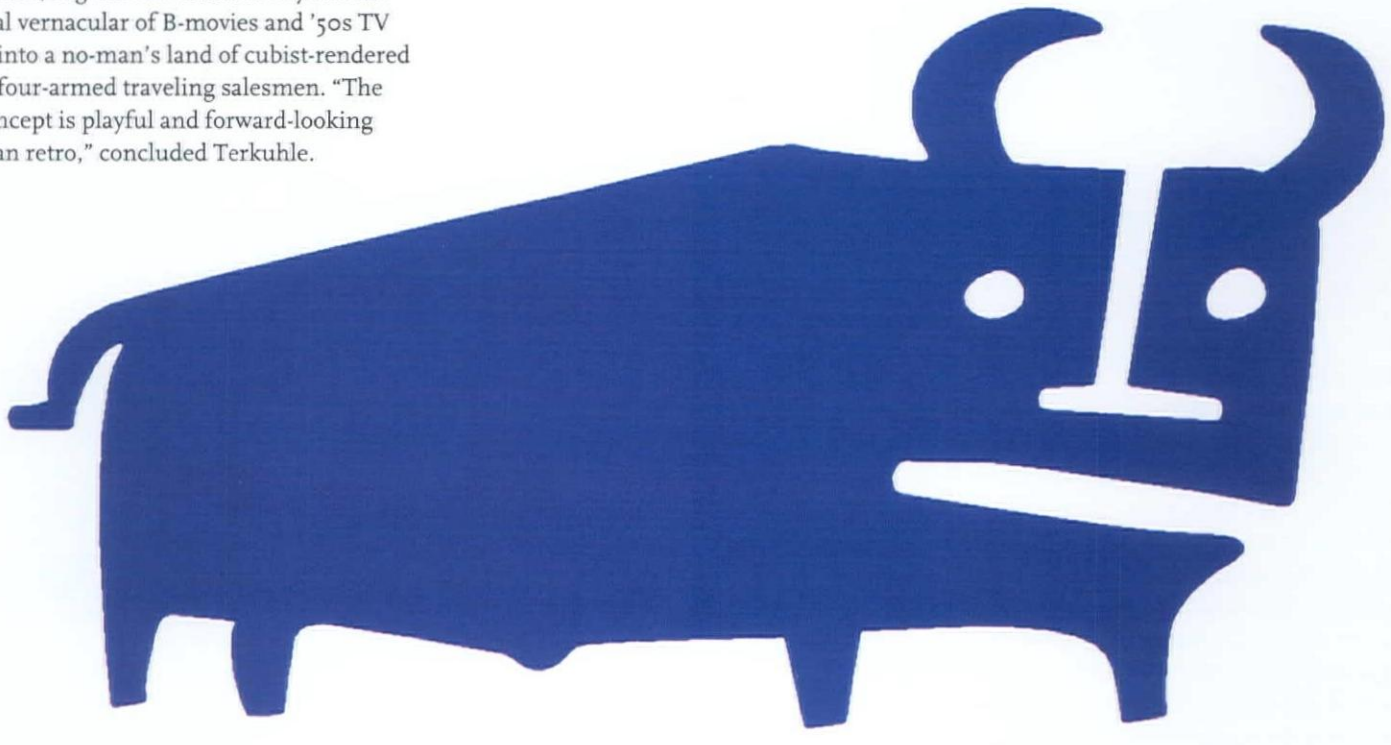
MATERIALS/FABRICATION
Three-color offset sheet-fed printing; foil-stamped cover on paperbacked velour; 80 lb. Productolith Dull Text; Template Gothic, Personal Font, Cooper Black and ManuSans type.

HARDWARE/SOFTWARE
Numerous Macintosh platforms; QuarkXPress; Aldus Pagemaker; Adobe Photoshop; Aldus Freehand; Altsys Fontographer.

Big Cheese Typeface

Navigating the twists and turns of life often necessitates the creation of symbols — a fortunate fact for designers, who profit from such work. Flying in the face of design convention, typographer Bob Aufuldish and illustrator Eric Donelan have come out with Big Cheese, a series of pictograms on disk that, in their words, "look like signs yet act as symbols for nothing in particular." How to use a Janus-headed Nixon symbol or a pictogram of white jockey shorts? Any way you like, according to the designers: "We are interested to see what meanings the pictograms acquire through use in different contexts." Commissioned by Zuzana Licko for Emigre fonts, Big Cheese ventures beyond the traditional vernacular of B-movies and '50s TV sit-coms into a no-man's land of cubist-rendered pigs and four-armed traveling salesmen. "The whole concept is playful and forward-looking rather than retro," concluded Terkuhle.





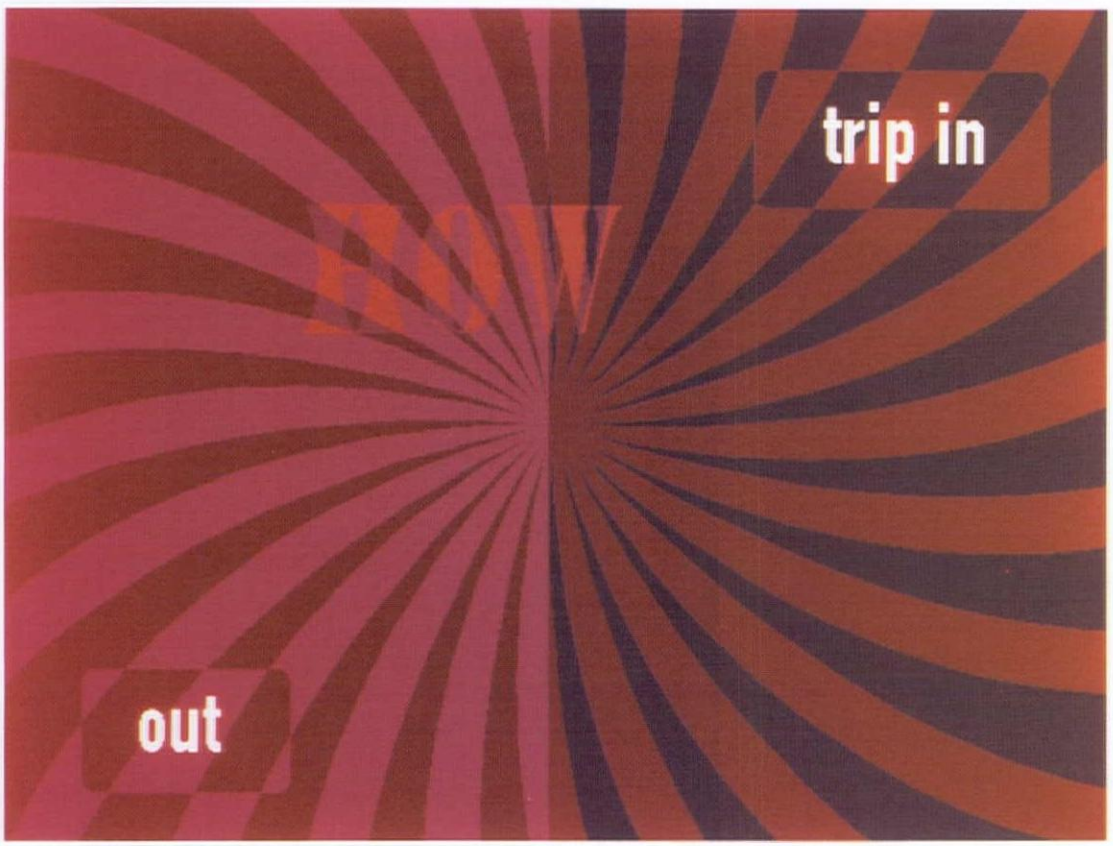




CLIENT
Emigre, Sacramento, CA.
Zuzana Licko.

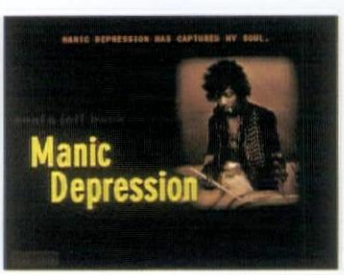
CONSULTANT DESIGN
Aufuldish & Warinner, Mill Valley, CA.
Bob Aufuldish, designer;
Eric Donelan, illustrator.

HARDWARE/SOFTWARE
Macintosh IIcx 8/80; MicroTek ScanMaker II; Altsys Fontographer.



Stone Free: A Tribute to Jimi Hendrix
Electronic Press Release

"This is very cool," enthused McCarty of Post Tool's design for the multimedia press release of the Warner Bros. album compilation, "Stone Free: A Tribute to Jimi Hendrix." Jurors were impressed by the project's vivid interface, which swirls hallucinatorily on the screen. Oversized black-and-white photographs of the afamed rock guitarist offer a counterpoint to the riot of color that draws the user into the inner menu, which samples the music of contemporary bands playing Hendrix covers. Working under severe time constraints and technical limitations — the project was produced in under three weeks and accessed through a computer disk rather than CD-ROM — Post Tool's designers were unable to fully explore the nonlinear capacity of multimedia. Showing a sense of humor nonetheless, the San Francisco–based firm designed an exit mechanism to the promotional disk that says "trip out"; when clicked, the user hears Hendrix's guitar solo on the song "How long can it go on like this?"



CLIENT
Reprise Records (Warner Bros.), Burbank, CA.
Jeri Heiden, Dirk Walter and Jeff Gold, art directors.

CONSULTANT DESIGN
Post Tool, San Francisco, CA.
David Karam and Gigi Biederman, designers.

HARDWARE/SOFTWARE
Macintosh IICI; Macromind Director; Adobe Photoshop.



Canada in Space Postage Stamps

"It's a hullogram!" joked Frykholm about the "Canada in Space" postage stamps, which feature a hologram-rendering of a space shuttle in orbit over Earth. Designed to commemorate Canada's contributions to space exploration and two Canadian astronauts' experiments concerning the effects of anti-gravity on humans, the stamp series depicts two views: the astronaut's view of earth from space and our view of space through the TV screen–shaped hologram. "The high-tech aspect of the hologram is appropriate to the topic of space exploration, which is about as high-tech and sci-fi as you can get," noted Terkuhle. Although they can be used for domestic and international postage, the stamps will most likely end up in collector's books due to their striking graphic appeal.

CLIENT
Canada Post Corporation, Ottawa, Ont., Canada.
Iain Baines, project coordinator.

CONSULTANT DESIGN
Adams + Associates Design Consultants Inc., Toronto, Ont., Canada.
Debbie Adams, designer; Canadian Centre for Remote Sensing, aerial photography; Masterfile, earth photography.

MATERIALS/FABRICATION
Hologram stamp: Four-color offset printing; pressure-sensitive hologram reproduction.
Offset stamp: Four-color process offset printing plus red and special mix of metallic colors.

HARDWARE/SOFTWARE
Macintosh IICI; QuarkXPress; Adobe Illustrator.



Thomson Telephone Quick Set-up Instructions

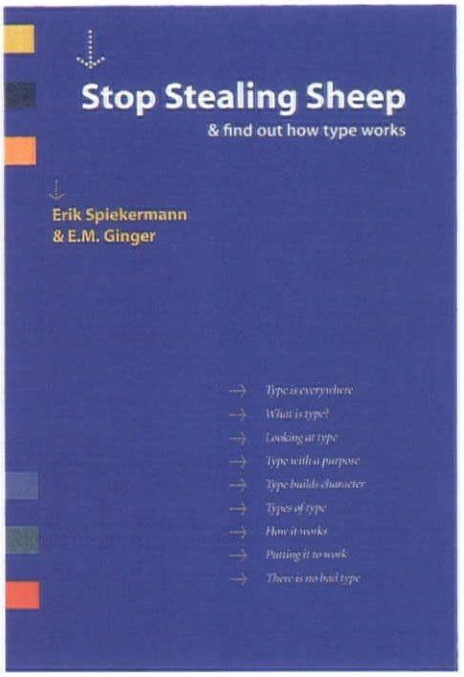
"When you compare this to the instruction books you normally get," said Frykholm holding up the Thomson telephone instructions, "it's obvious there has been a lot of thought put into making this as clear as possible." Aware that even the simplest of written instruction manuals can cause great confusion among consumers eager to set up their new phone systems, designers at Thomson Consumer Electronics matched concise text with life-size images, directional arrows and information bubbles. Although with its basic black-and-white format the project didn't push buttons for its aesthetics, the jurors appreciated the simplicity with which it was executed. "It's not beautiful, it's not seductive," noted McCarty, "but it works. You know exactly what to do." The recyclable 14-by-20-inch sheet is printed on both sides with instructions for desk and wall-mounted assembly.

CLIENT
Thomson Consumer Electronics, Inc., Indianapolis, IN

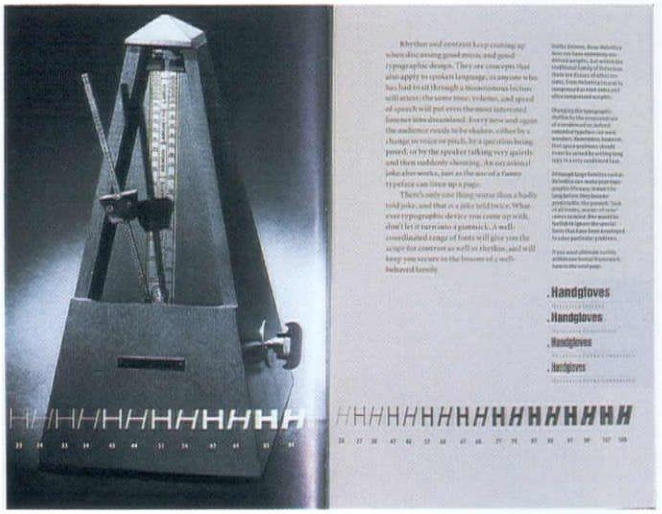
IN-HOUSE DESIGN
Mike Gallagher, design account manager, telephones.

MATERIALS/FABRICATION
Two-color offset web printing; newsprint; Univers 47 Condensed Oblique.

HARDWARE/SOFTWARE
Macintosh IIFX; Aldus Freehand 3.0.







Stop Stealing Sheep

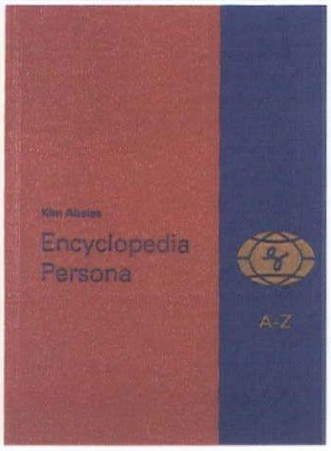
The enigmatic title of Meta Design's instructive book on how type works in the electronic age is taken from American typographer Frederic Goudy's equally enigmatic phrase, "Anyone who would letterspace lower case would steal sheep." Written by Erik Spiekermann and E.M. Ginger for Adobe Press, *Stop Stealing Sheep* provides the novice and expert alike with a concise guide on how to make type a powerful tool of communication. "This book is not preaching to the converted," noted Terkuhle of the Adobe publication, which combines eclectic photographs and historical information with imaginative recipes for typographic success: "How do you design stories about children born with three heads, or families that glow in the dark, or nine-month-old babies who can bench press their moms? Easy: take bold, preferably condensed typefaces, randomly distort the shapes electronically, put outlines around them, mix several together and insert on the same page." Lauded by the jurors for its humor and clear-headed graphical navigation of complex subject matter, *Stop Stealing Sheep* proves to be a necessity to anyone interested in designing type. "And since everybody these days can," concludes Frykholm, "they might as well know how to do it correctly."

CLIENT
Adobe Press, Mountain View, CA.
Patrick Ames, editor.

CONSULTANT DESIGN
Meta Design, San Francisco, CA.
Erik Spiekermann, Bill Hill and Terry Irwin, art directors; Jeff Zwerner and Nancy Zeches, designers; George Jardin, typographer; Erik Spiekermann and E.M. Ginger, authors.

MATERIALS/FABRICATION
Eleven-color offset sheet-fed printing; 80 lb. Pointe Clear Matte; Myriad and Minion type and hundreds of Adobe fonts.

HARDWARE/SOFTWARE
Macintosh Quadra 700, IICI and Powerbook 170; 128 MB Magneto-Optical drives; Ethernet Network; QuarkXPress 3.1; Adobe Illustrator 3.2; Adobe Photoshop 2.5.



CLIENT
Santa Monica Museum of Art and Fellows of Contemporary Art, Santa Monica, CA.
Karen Moss, curator;
Kim Abeles, artist.

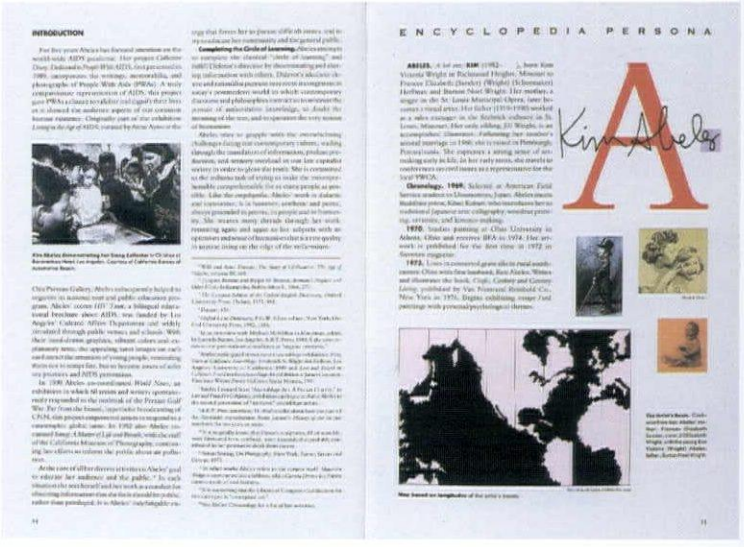
CONSULTANT DESIGN
SoS Los Angeles, Los Angeles, CA.
Susan Silton, designer.

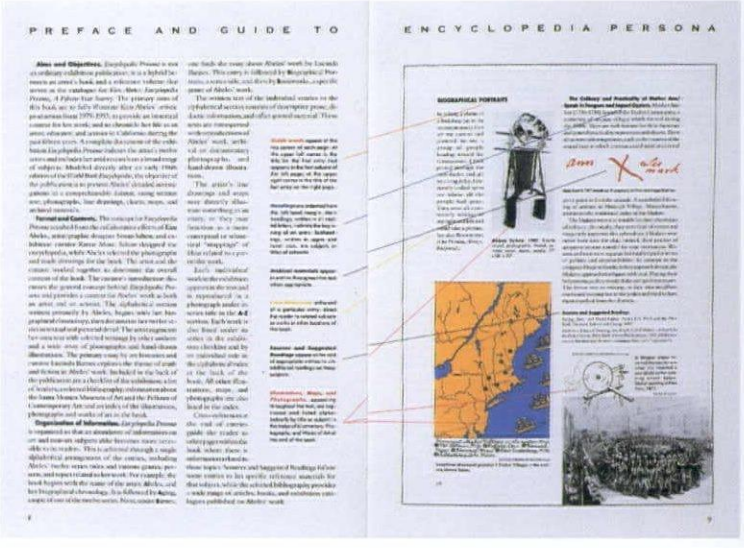
MATERIALS/FABRICATION
Offset lithography and foil stamping;
Vintage Velvet and Lexotone stock;
Futura, Bembo, Clarendon, Univers and Copperplate type.

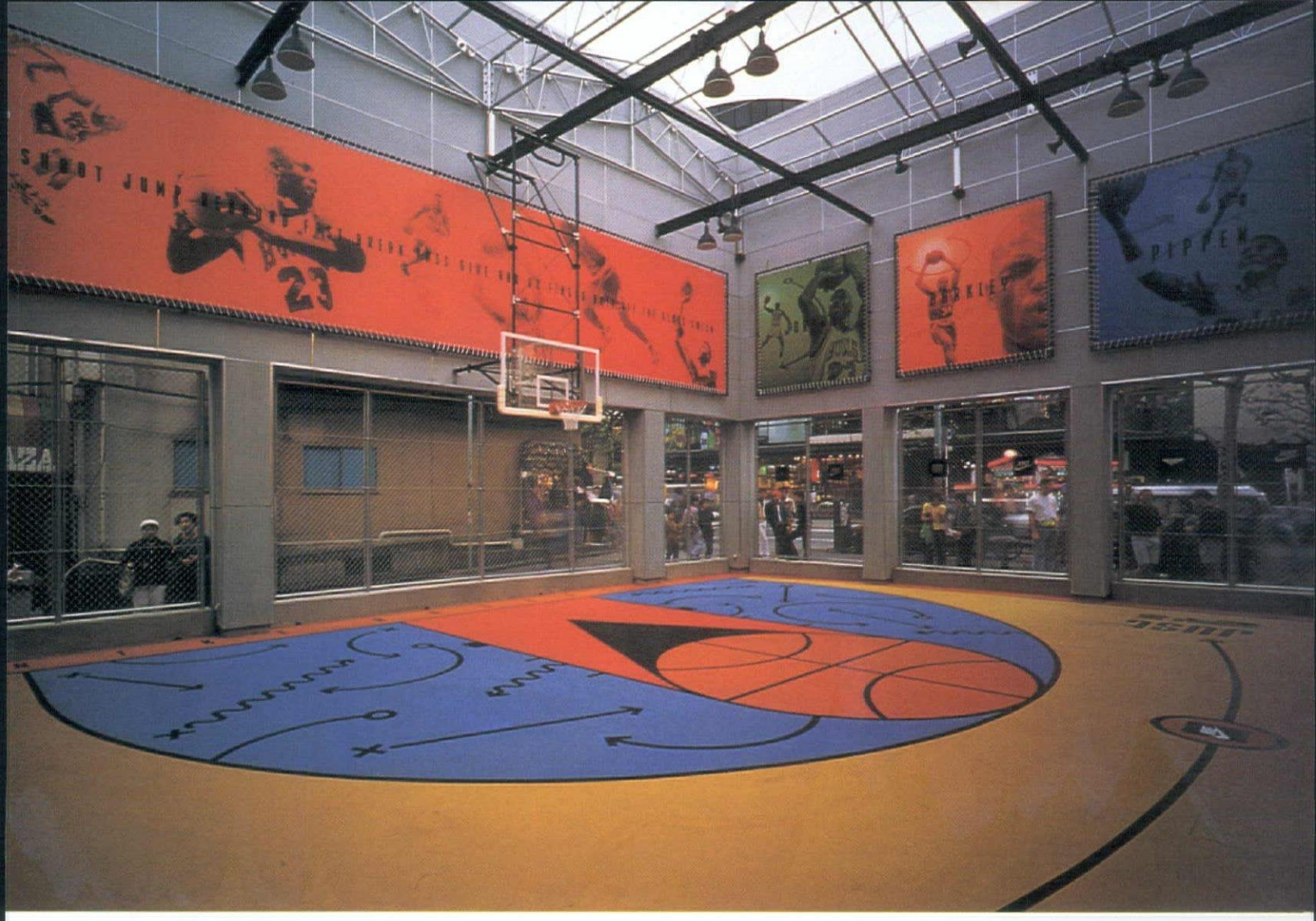
HARDWARE/SOFTWARE
Macintosh IIX; Aldus Pagemaker; Aldus Freehand.

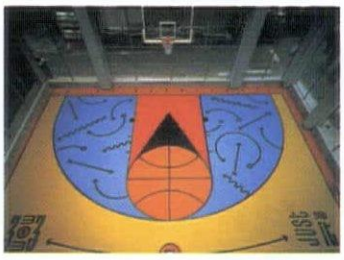
Encyclopedia Persona Catalogue

"This is a rich and beautifully resolved conceptual project," noted McCarty of Susan Silton's design for *Encyclopedia Persona*, a hybrid artist's book and reference volume for artist Kim Abeles's exhibition of the same name at the Santa Monica Museum of Art. Complete with faux wrinkled-leather cover, maps, photos and written text, the project uses as its organizing metaphor an early '60s *World Book Encyclopedia* to fully illustrate Abeles's artistic production over the past 15 years. The jurors were particularly impressed with the way in which Silton, Abeles and curator Karen Moss managed to avoid the usual traps of contemporary design — ubiquitous digitized type and Photoshopped images. "That in itself is refreshing," noted Terkuhle. Like the encyclopedia it imitates, the catalogue serves as a reference book not only of Abeles's multifarious oeuvre but offers sidebars on her inspirations, historical facts and even a bibliography of suggested reading at the end of each entry.









CLIENT
Nike Inc., Beaverton, OR

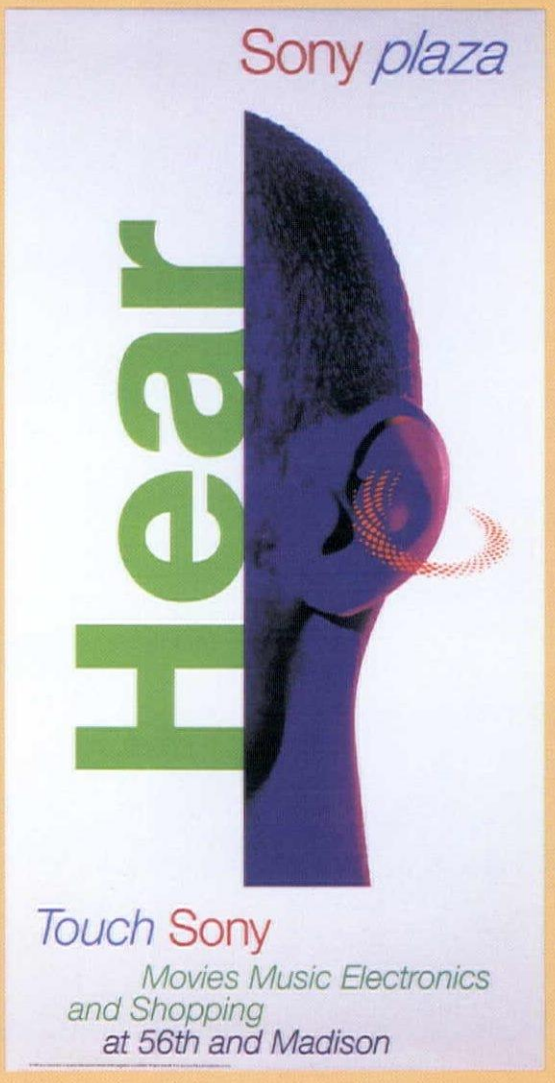
IN-HOUSE DESIGN
John Norman and Jeff Weithman, art directors; John Norman, designer; Brad Berman, store architect; John Norman, Ben Wong and Gerald Bustamante, illustrators; Bob Lambie, copywriter.

MATERIALS/FABRICATION
Steel signage; Scan A Mural image process for mural and banner art; offset printing for posters; Moisture Rite Matte stock; varying type.

HARDWARE/SOFTWARE
Numerous Macintosh platforms; QuarkXPress; Adobe Photoshop; Adobe Illustrator.

Alley Hoop Basketball Environment Graphics
The Japanese government may be unwilling to embrace the idea of importing American products, but the country's youth happily welcome American pop culture. At least that's what Nike is banking on with its recently opened Alley Hoop Basketball Environment in the Harajuku District of Tokyo. "The design is reminiscent of those footsteps painted on dance school floors," noted Frykholm of the wood three-on-three court, which is boldly decorated with lines, squiggles and directionals. Intended to create enthusiasm about Nike basketball — and, consequently, products — among Japanese youth, Alley Hoop also includes a retail "basketball concept shop." Perhaps even more so than the company's mega-tech retail Nike Towns, the Alley Hoop Basketball Environment relates through its graphics the exaggerated flash this American-inscribed sport has created in mainstream culture worldwide.

Sony Plaza Outdoor Advertising
Designed by Frankfurt Balkind Partners for the recently opened retail and public space at Sony Plaza on New York's tony Madison Avenue, these backlit bus-shelter posters and bus ads were admired by the jurors for their almost retrographic simplicity. "I must say I'm surprised that you young folks are digging it," joked Frykholm, "because it's really classic design." Despite Sony Plaza's "wired" image, the campaign is notable for its expressed lack of trendy typefaces and high-tech referents. Instead, designers chose a sedate Helvetica — much-loved, even now, in the corporate world — and simple images in bold, supersaturated color. To express the interactive nature of Sony Plaza, where visitors are invited to try out the latest in video and audio equipment, Frankfurt Balkind visually and textually focused on the senses: a brilliant blue hand twisting in midair asks the passerby to "Feel," a larger-than-life ear, backlit in purple, to "Hear."



CLIENT
Sony Plaza, Inc., New York, NY.
Cindy Williams.

CONSULTANT DESIGN
Frankfurt Balkind Partners, New York, NY.
Aubrey Balkind and Kent Hunter, creative directors; Robert Wong, designer; Kenji Toma, photographer; Steve Elliot and Robert Wong, copywriters.

MATERIALS/FABRICATION
Bus shelters and telephone kiosks: Six-color offset lithography printing; Helvetica Neue Light Roman Italic (modified) type.
King bus poster: Six-color silk-screened vinyl; Helvetica Neue Light Roman Italic (modified).

HARDWARE/SOFTWARE
Macintosh Quadra 950 and 700; Macintosh 840AV; QuarkXPress; Adobe Photoshop; Adobe Illustrator; Altsys Fontographer.





CLIENT
Dun & Bradstreet Software, Atlanta, GA.
Stephen Klein, director of marketing, international;
Hank Holland, president.

CONSULTANT DESIGN
Koepke International Ltd., Magnolia, MA.
Gary Koepke, creative director; Diddo Ramm, designer; Sebastian Buffa, arts editor; Michael Schulze, editor.

MATERIALS/FABRICATION
Four-color web printing; 40 lb. Ultraweb Text and 60 lb. Warren Cover; Helvetica 55, Helvetica black, Sabon roman and italic and Janson roman and italic type; perfect bound.

HARDWARE/SOFTWARE
Macintosh IIFX; QuarkXPress; Adobe Photoshop.

World Tour Magazine

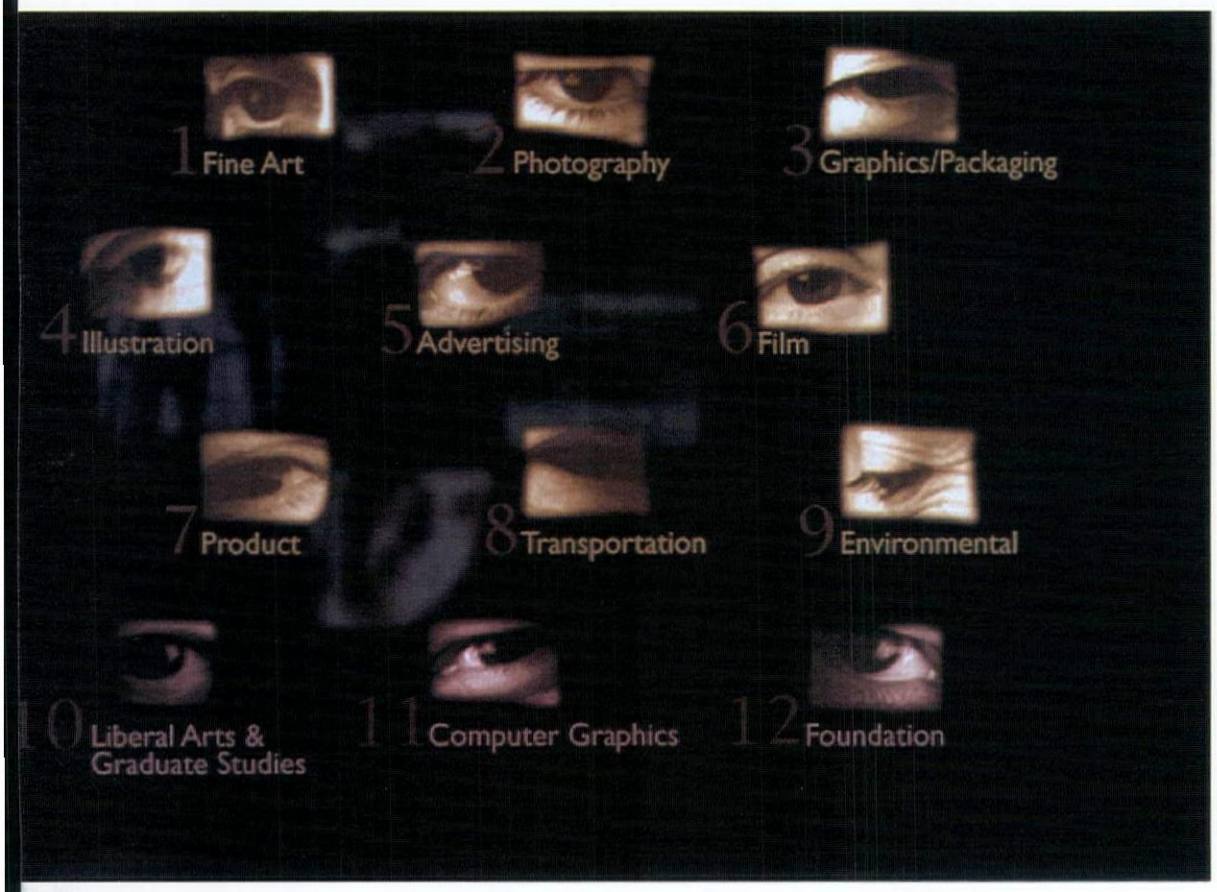
"The fact that this magazine is the mouthpiece for Dun & Bradstreet's Software Division is astonishing," exclaimed McCarty about *World Tour*, the much-heralded tabloid-sized publication designed by Gary Koepke. Sent by Dun & Bradstreet to executives on their mailing list who most likely have no time to read traditional magazines, *World Tour* is a three-year old "occasional" magazine that serves as a concise compendium of business and technological information culled from a data base of over 100 publications. Matched with vivid, full-page bleeds of such disparate images as the Green Bay Packers and Nigerian novelist Chinua Achebe, *World Tour*'s editorial content packs a visual wallop. "For all the information it transmits, the magazine is striking in its simplicity," noted Frykholm. "It communicates well." Taking into consideration the glut of data — both paper-based and electronic — that clutters the contemporary office, Koepke successfully pares down *World Tour*'s typography in a manner that would please even the strictest of modernists.





Art Center Digital Catalogue

"I can see this being a real turn-on for 18-year-old kids looking for art schools," said McCarty of the Art Center digital catalogue, an interactive multimedia kiosk installed in the school's reception area that, the jurors agreed, surpasses the ability of the average two-dimensional college prospectus. Intense research into hard- and software, graphical user interface and marketing needs led Art Center designers to create a touch-screen interface and easily navigated, yet multileveled, content that allows prospective students to explore the college's history, departments, professors and curriculum. The jurors observed, however, that the digital catalogue, much like most multimedia products on the market, does not take full advantage of its nonlinear format. "The look is still reminiscent of a two-dimensional book," noted Terkuhle, "although I think that will be bound to change if more innovative projects like this are explored."

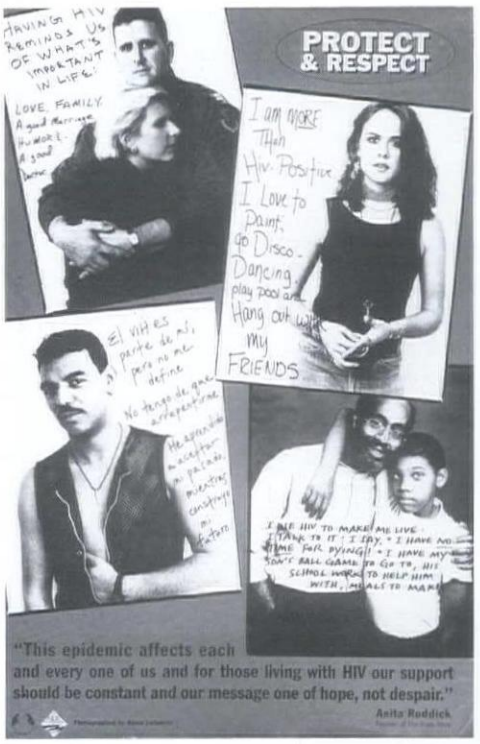


CLIENT
The Art Center Multimedia group, Pasadena, CA

IN-HOUSE DESIGN
Kent Campbell, producer; Bryan Dorsey and Matthew Neri, creative directors; John Grøtting, project architect; Dina Temkin, director of photography; Bobby Chang and Martin Todd Belle, kiosk designers.

MATERIALS/FABRICATION
Gill Sans, Industria and Caslon type.

HARDWARE/SOFTWARE
Macintosh Quadra 800 and various other Quadras; Radius Video Vision; Macro Media Director 3.1.3; Adobe Photoshop 2.5.; Adobe Premiere 3.0; Sound Edit Pro.

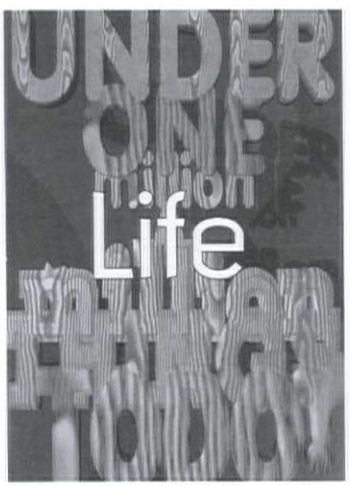


The Body Shop AIDS Awareness Campaign

In keeping with its politically proactive reputation, the Body Shop has launched an AIDS awareness poster campaign to educate its customers. Chilling facts about the AIDS virus are punctuated by black-and-white photographs of people from all walks of life taken by Annie Liebowitz, making the poster a sobering commentary on the disease's increasingly widespread nature. The jurors agreed that the poster was not terribly eye-catching, but applauded its intention.

Minneapolis College of Art and Design Catalogue

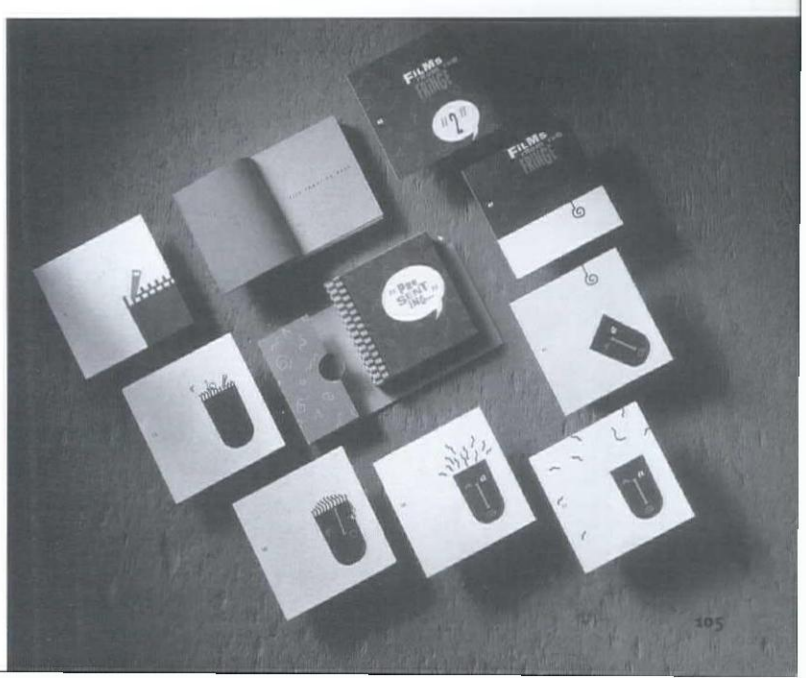
"Although I'm sick of seeing digital layered design, Scott Makela really deserves credit for establishing this territory," said McCarty of the widely imitated "paper and cathode" designer's catalogue for the Minneapolis College of Art and Design. Using Hi-8 video footage as a primary photographic source, Makela has purveyed an eerie, color-saturated style reminiscent of surveillance cameras and acid hallucinations.

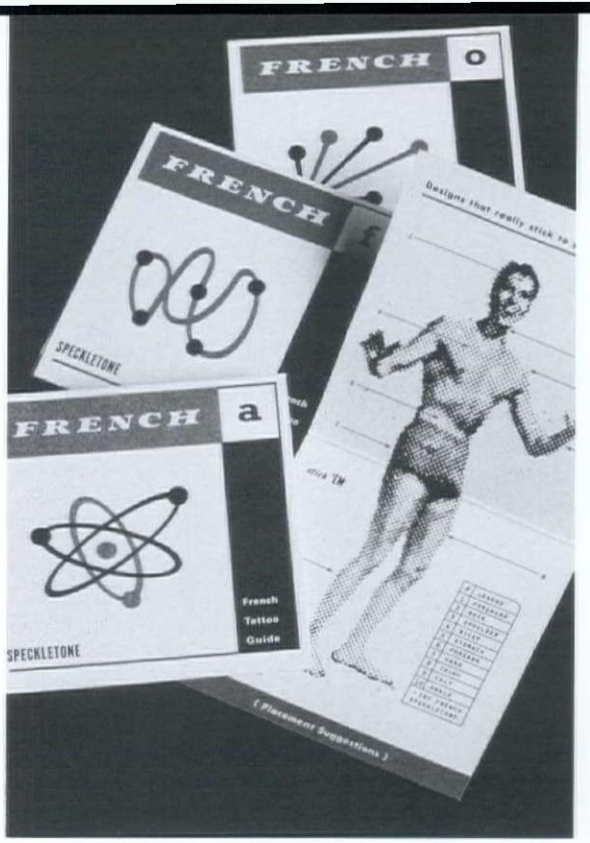




AIGA Flip-book Invitation

"Too bad you can't bind this into your magazine," said Frykholm of this flip-book invitation, which charmed jurors with its simple animation and ingenuity. Created by Melanie Bass and a host of illustrators and designers in the Washington, D.C. area, the flip book announces the local AIGA's "Films from the Fringe" event. Flipped front to back, a zippered purse morphs into a face whose features are spelled out by the letters "AIGA," which in turn becomes a pull-down shade emblazoned with the event's title.



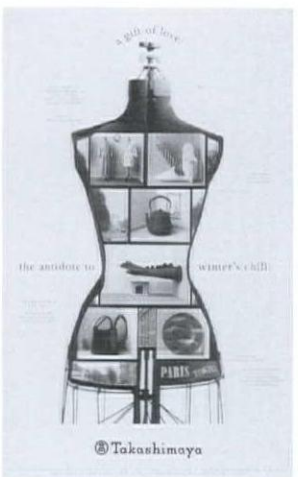


French Paper Company Tattoos

"If you seriously talk about the contribution of design to a business situation," noted Frykholm, "Charles S. Anderson has helped French Paper a lot." And it's no wonder: Anderson's French paper samplers and peripherals have become a ubiquitous example of vernacular design. Although the jurors expressed concern that Anderson has become stuck in a single retro style, they were charmed by his temporary tattoos for French — wipe-on images of tape dispensers, staple guns and granny chairs.

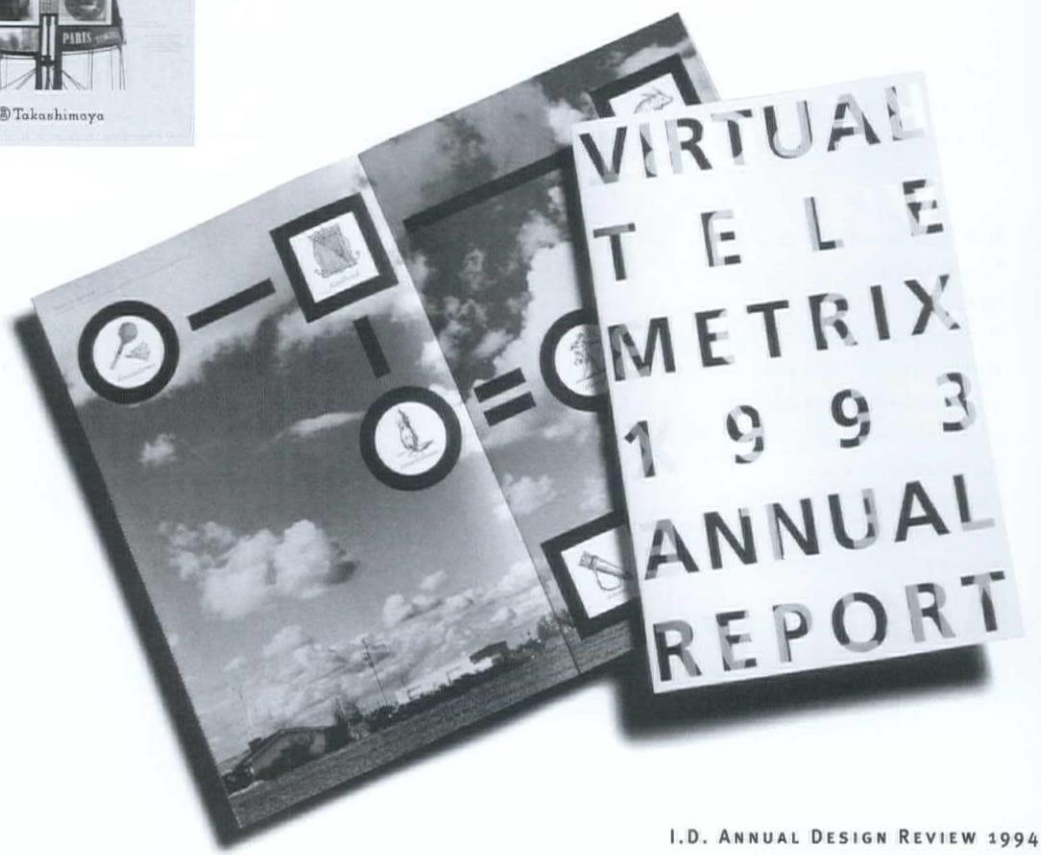
Takashimaya Print Ad Campaign

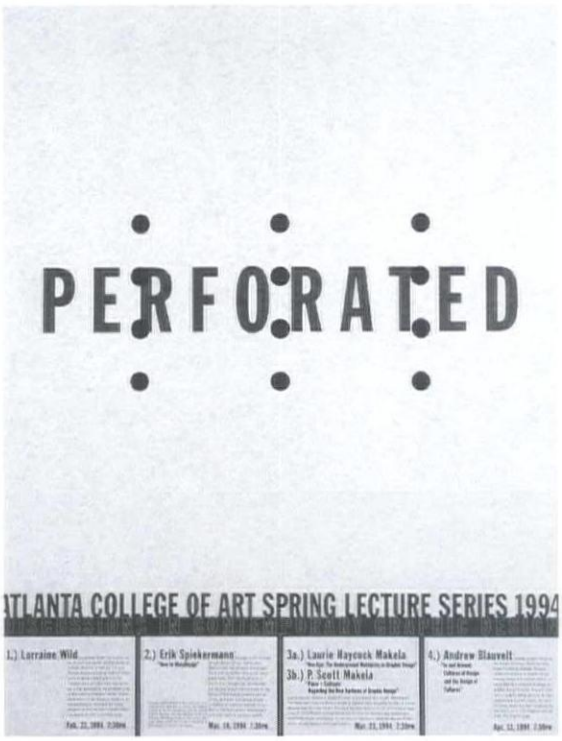
Using the offbeat work of renowned photographer Geof Kern, New York–based design firm m/w has created a series of elegant holiday season print ads for the *New York Times* that, according to McCarty, "plays nicely with a Magritte-like surrealism." Combined with Kern's artful photographs of Takashimaya's wares — a disembodied hand casting dice highlights black silk wrist cuffs, for instance — clever copy reflects the holiday season and the store's pancultural flair.



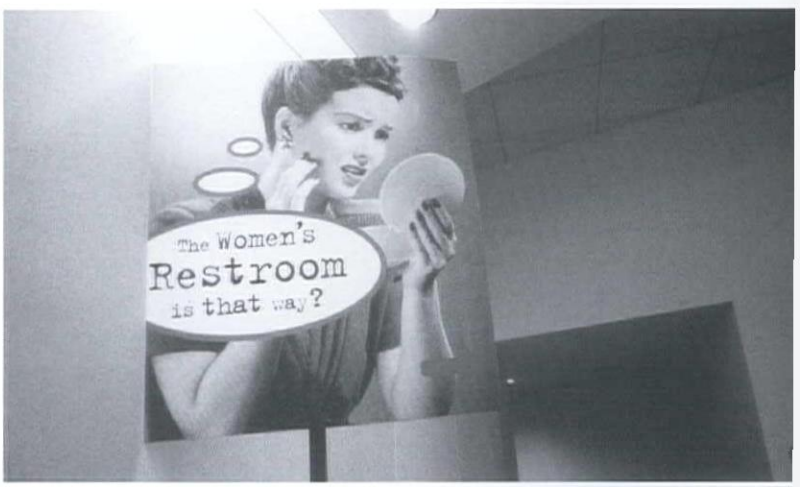
Virtual Telemetrix Annual Report

"This is a real insider one-liner," said McCarty of the Virtual Telemetrix annual report, a spoof of the typical over-designed corporate annual report created by Bielenberg Design of San Francisco and distributed to designers across the country. From the nonsensical name to the last page, "Report of Independent Auditors," that reads "Financial information not interesting at time of publication," the project sends up in no uncertain terms those very corporations that provide graphic designers with so much work.

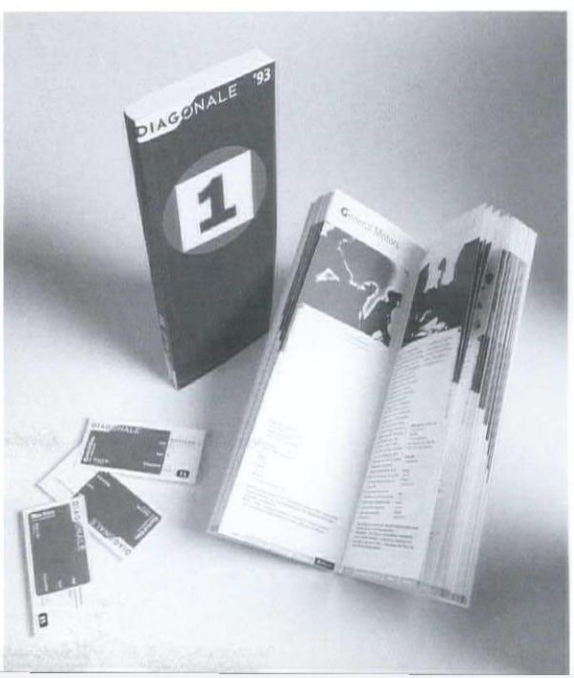




Perforated Lecture Series Posters
"Now this is truly interactive design," mused Terkuhle about Andrew Blauvelt's posters for the Atlanta College of Art Gallery's graphic design lecture series, "Perforated." In keeping with the series' name, Blauvelt designed the multicolored posters with detachable cards — similar to apartment-for-rent notices — so that passersby can rip along a perforated line and take a reminder of the lecture's whereabouts and guest speaker, as well as samples of his or her work.

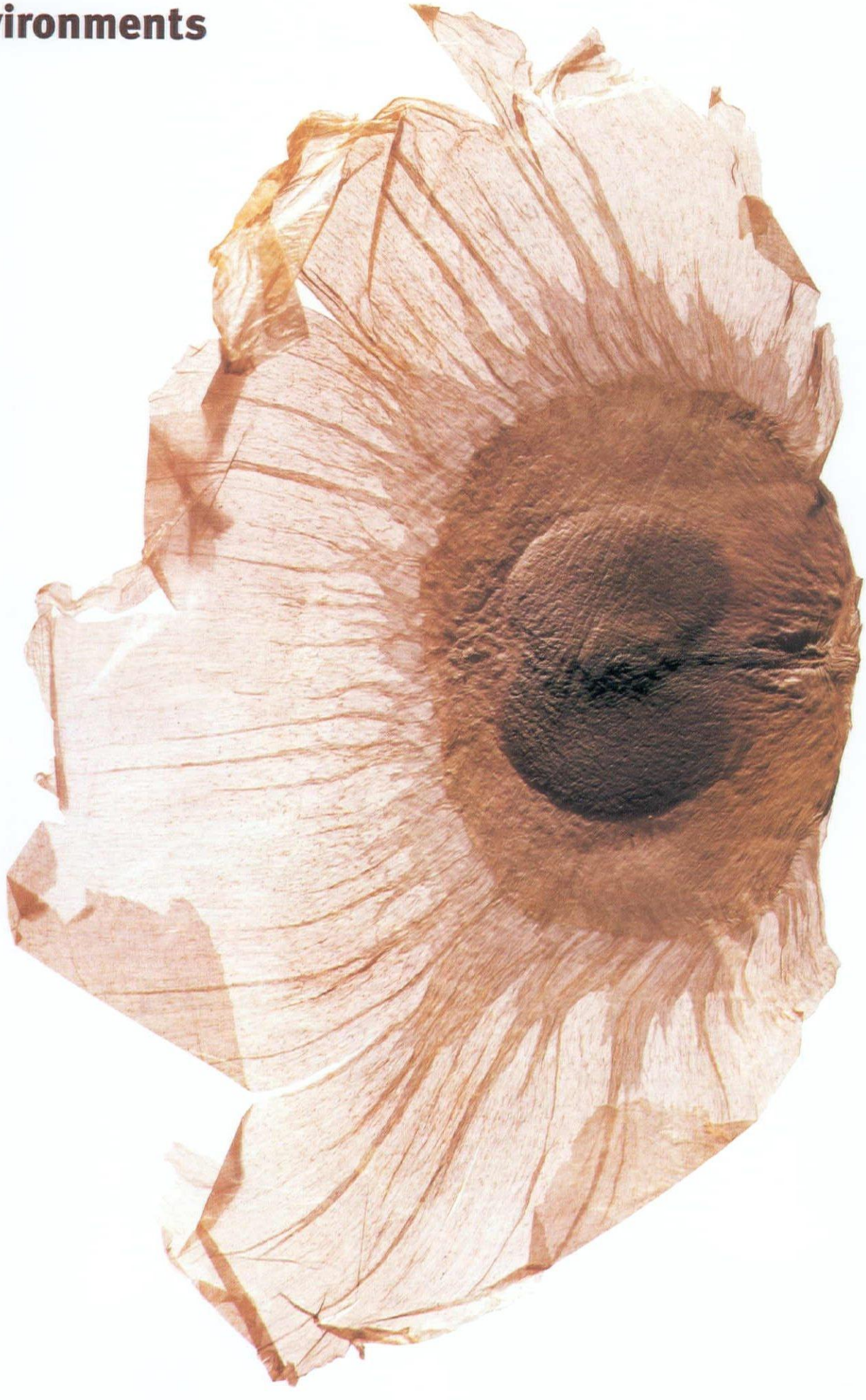


The Limited Shareholders Meeting
The jurors agreed that Frankfurt Balkind's design of The Limited's annual shareholders meeting added visual interest to what might otherwise be a dry event. Huge blowups of black-and-white vintage photographs depicting water ballet performers and horn-rim bespectacled scientists were hung from the cross beams of Peter Eisenman's recently opened Columbus convention center to direct the 7,000 participants through the confusing space and generate enthusiasm for the company.



Diagonale '93 Film Festival Catalogue
"I wonder if this is bulletproof," joked Terkuhle about *Diagonale '93*, a thick, compact program to the annual Festival of Austrian Film in Salzburg. The jurors were impressed with the guide's intuitive format and portability. Organized by Vienna-based art director Susanne Dechant according to film type — from documentaries to avant-garde videos — the brochure offers film grabs and concise synopses on every page, as well as production credits and screening times. The catalogue features an elegant midnight-blue cover overlaid with a red circle.

Environments



The term "environments" is loose and getting looser. Even before jurors Sheila Kennedy, Carl Magnusson and David Meckel had begun to assess this year's entries, they were quickly immersed in an etymological debate. What does it mean to speak of an "environment" in the early 1990s? Does this term imply environmentalism, in the "green" sense of ecological sensitivity? (Yes, that's always a consideration, though not a prerequisite for submission.) Could it mean public environments, such as outdoor spaces and civic infrastructure systems, defined by furniture, signage and other designed components, rather than a zone within fixed walls? (Most certainly. We'd dearly like to see more of those next year.) Is there a useful distinction to be made between architecture and interior design, or do those labels simply help demarcate professional and, hence, publishing turf? (Not so far as this magazine's concerned. We're interested in all kinds of moldbreaking solutions in three dimensions.)

The jurors were on the lookout for projects that explore space-making in a critical sense, rather than providing a visually sleek background to showcase specific objects. The two Best of Category nominees could hardly be further apart in terms of material resources. And yet Class Action's austere and poetic installation on AIDS in New Haven — a temporary display at a small community art center — was felt to be as powerful, albeit in a different register, as Ralph Appelbaum Associates' impressive permanent exhibit in a national institution, the Holocaust Museum. Both projects generated doubts as well as praise, especially about the "pity factor" and "compassion-fatigue" that come into play with such somber subjects. But their ability to stir these critical reflexes was what ultimately placed them above the rest.

Class Action's entry reminded the jurors of the split, especially for younger designers, between commercial work and more experimental projects, often shown only to friends. "Yet this 'hidden work' is what carries the more important message. There's a missed opportunity unless the two worlds are merged," said Meckel.

While entries came from a broad range of practitioners, certain professions were conspicuous by their absence (notably landscape architects), and public projects were again parlously thin. Too many submissions relied on a handful of photographs, invariably devoid of people — "They deserve to go to Design Hell for that," said one exasperated juror — and omitted crucial plans and sections. Surprisingly few were accompanied by video, which is encouraged in this category.

The fluidity of this section of the Design Review throws into relief the changes that are taking place on all fronts in design. As technologies proliferate and converge, it becomes increasingly difficult to determine where objects stop and environments begin. The challenge for designers is to recognize the dissolution of this once-finite border and give shape to the intermediate spaces that are emerging.

Jurors Sheila Kennedy, David Meckel, Carl Magnusson
Moderator Janet Abrams

Best of Category

Aiding Awareness: Women's Stories

Simple and stark, Class Action's Aiding Awareness installation inspired lengthy debate among the jurors, not least because it appeared to challenge the very category of Environments. Could an entry consisting primarily of a few cheap metal lampshades and sundry old chairs — disposed apparently at random on a bare wooden floor — deserve that nomenclature? Most definitely yes, it was decided, because these material props were harnessed to convey a substantial message through graphic and auditory channels.

In the fall of 1993, Class Action created a space in which to make audible the first-person testimonies of New Haven women affected by AIDS. Sixteen secondhand chairs were arranged around four suspended light fixtures: the lamps served to conceal speakers from which four edited audio tracks were played, and to illuminate spiral-bound volumes containing transcripts of the testimonies. Posters juxtaposed quotations from the womens' stories against descriptions of plague victims from Boccaccio's *The Decameron*, while advocacy cards listed agencies serving people who are HIV positive.

"This comes as a bit of fresh air," said Kennedy. "It's crossing over into a whole other realm of the environment: that of the installation, where understanding unfolds over time. Here the designer is an editor, choosing things, positioning them in place, constructing the relationships between them. You are asked to complete a thought." For Meckel, "What's significant is that the *program* is different. There's a very definite agenda here, the kind of message any designer would like to propagate." Magnusson felt the project was "very successful and appropriately cerebral. It gives one a moment to pause and think about the sense of isolation that's portrayed." Here, then, is an environment that shows how — with thoughtful design and serious content — frugal resources can speak volumes.



Class Action, a group of Yale students who prefer to keep egos out of the picture.

Class Action is a group of graphic designers and artists composed of present and former students of the Yale School of Art. Its goal is to create and increase awareness of social issues through pro-active design. Class Action works directly with New Haven community members and agencies on issues such as reproductive rights and domestic violence.

Who initiated the project?
ARTSPACE, a New Haven community arts organization, asked if we would participate in a show they were curating on the issues of AIDS. Class Action traditionally initiates its own projects, producing work that goes out into the community. But we welcomed this opportunity to extend awareness of AIDS issues from one community to another.

What was your major influence?
The women of New Haven who have been affected by the disease; New Haven has one of the highest incidences of AIDS-related illness among women and children in this country. Many of these women wanted to share their personal experiences, from the perspectives of healthcare provider, patient, mother, sister, daughter, wife or lover.

What alternatives were explored?
Everything from projecting statistics relating to AIDS on the wall to videotaping the interviewees. We considered benches, tables and other seating as a way of providing a quiet, contemplative environment. It was essential to create an intimate relationship with the audio and the printed testimonies.

How different is the final product from your original concept?
It is similar. As in other projects, some aspects of the first idea hold up through the design process. In all of our work, we strive to let the content drive the formal decisions.

How is this project like or unlike anything you have designed previously?
It is similar in that we start with an issue and then formulate a comment on that issue, which then hopefully initiates a debate. Our work is based on listening to the audience most in touch with the subject we are addressing. This project is also similar in that we had to find ways to fund the work, which usually means we have a very limited budget.

This project is unlike our other work because we were not constrained by traditional graphic design forms. By communicating through sound and space, we could tap into the emotional and personal content of actual lives affected by the disease rather than an abstract representation. For the first time in our collective efforts we felt we were facilitators rather than authors and/or designers.

What was your biggest obstacle?
Editing and sound posed a technical challenge as we had little experience with this kind of equipment. On a conceptual level, we had many conversations about whether and how to edit the interviews, and our responsibility toward that subject matter.

Has your design been aided or shaped by materials or technology?
Because of limited funds we employed only the simplest of technologies. Most of the equipment was borrowed; all of the furniture was second-hand.

What would you like to design next?
It's not a matter of what we would *like* to design. At any given time, Class Action members come together around a topic that is of both personal and collective concern.

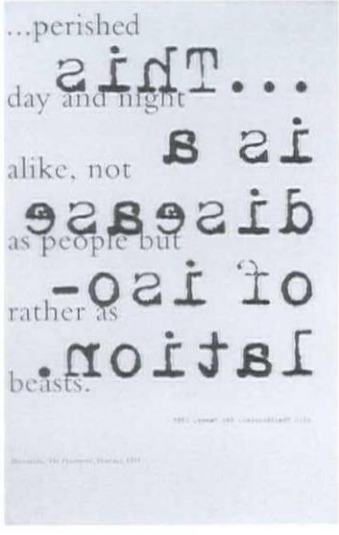


CLIENT/COMPANY
ARTSPACE, New Haven, CT

CONSULTANT DESIGN
Class Action, New Haven, CT.
Research sources: AIDS Project New Haven, AIDS Interfaith Network, Fair Haven Health Clinic, Hill Health Center, New Haven Health Department, Hispanos Unidos Contra El SIDA Inc.

MATERIALS/FABRICATION
Books, posters and advocacy cards set in Trixie Regular and Syntax. Books are laser printed and wire bound. Advocacy cards printed offset litho. Chairs; metal light fixtures.

HARDWARE/SOFTWARE
Macintosh Centris 650; QuarkXPress.



Best of Category

United States Holocaust Memorial Museum

An engaging exhibition about the Holocaust, designed for thousands to pass through: sounds like a contradiction in terms.

Yet that is what Ralph Appelbaum Associates achieved at the United States Holocaust Memorial Museum in Washington, D.C. RAA's permanent installation in Pei Cobb Freed's building earned the jurors' acclaim for creating a compelling yet dignified three-dimensional narrative without trivializing its daunting subject matter. Artifacts, oral testimonies, photographs and other evidence are displayed in over 40,000 square feet of exhibits that aim to "move the visitor from an understanding of what happened during the Holocaust to an awareness of its continuing relevance for us all."

"I don't know too many people who would volunteer to design this project," admitted Meckel. "It's so intimidating, just as an idea. How do you even approach something as horrific as this without turning it into Holocaust Disneyland?" RAA's exhibit manages to avoid such an outcome by creating "very layered, visceral spaces that allow vital personal reflection. One might move through this exhibit a number of times over the course of one's life."

For Kennedy, "The power of this project is that it utilizes the unique things that are proper to design: spacemaking; positioning of artifacts; integration of the container and the contained. It evokes the sense that these are not just objects in a museum, but objects in this room — and you could be in this room, sleeping in this bed."

"I'm convinced this is a very effective environment," said Magnusson, "and that walking through here you would get a strong experience, something equivalent to seeing *Schindler's List*."

Meckel felt that the exhibition was "certainly more interactive than watching a movie, because it's an environment, not a film, or a story, even though there is a narrative here." And the jurors all agreed that, while this exhibition might not represent the *only* way to tell the story, what's most important is that the story be told.



Ralph Appelbaum, foreground, with his team at Ralph Appelbaum Associates.

Ralph Appelbaum Associates, founded in 1979, is a New York–based firm comprised of planners, designers and producers of award-winning museum exhibits, visitor centers and educational environments, especially in the areas of history and natural sciences.

Who initiated the project?
The United States Congress unanimously passed legislation for the museum, and the United States Holocaust Memorial Council commissioned RAA to design the permanent exhibition.

What was your major influence?
The difficulty of the subject matter itself. The presentation could neither glorify, sensationalize, or trivialize it, nor lecture to or traumatize the public.

What alternatives were explored?
The main choice was between a presentation based on chronology and an issue-oriented one. Alternatives were more content- than design-driven.

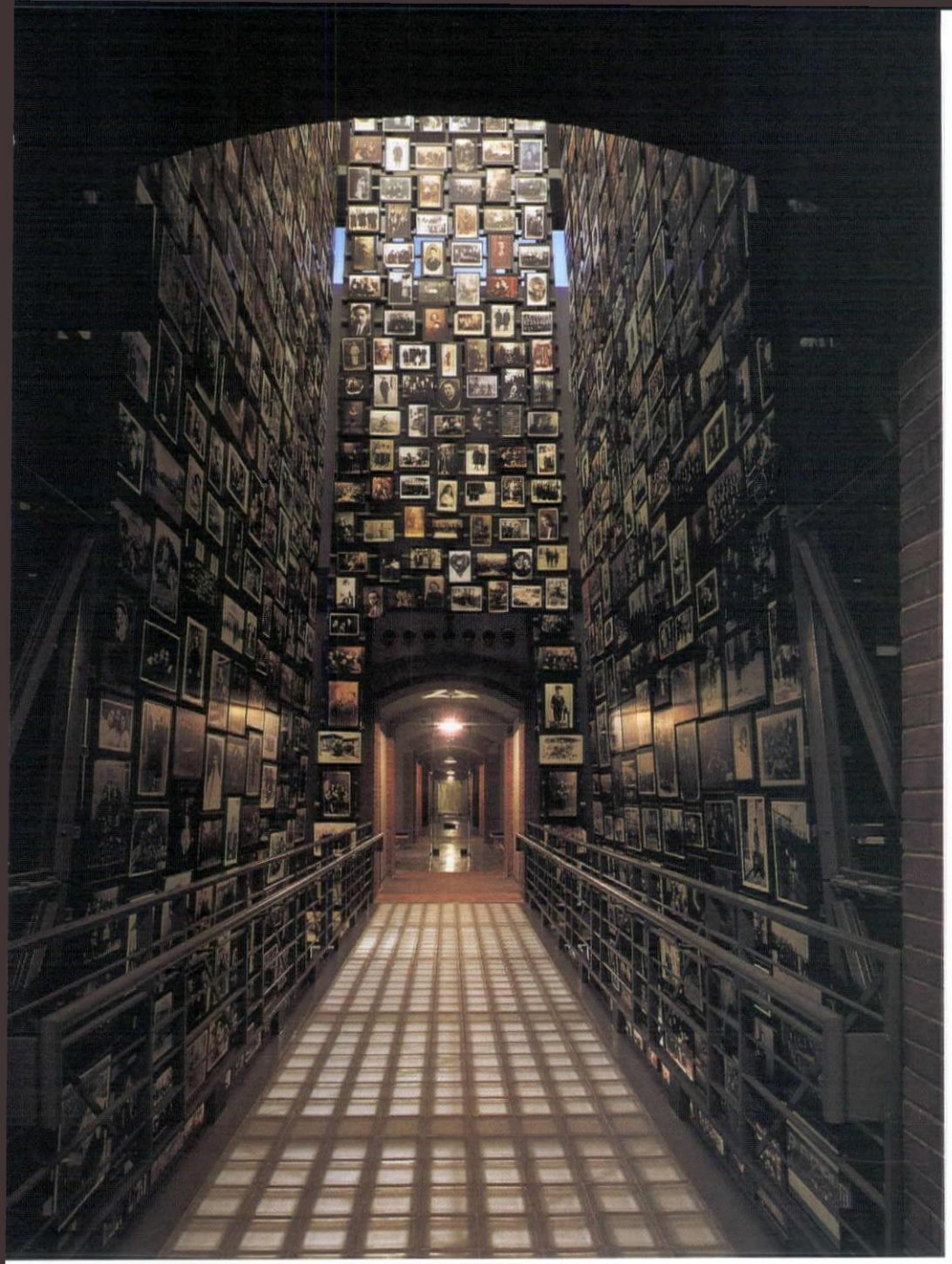
How different is the final product from your original concept?
It does not differ. The design vocabulary was determined early on to reflect the harshness of the subject matter and to work with the architecture and interior spaces set aside for permanent exhibits. Various segments changed location as the interpretation evolved.

How is this project like or unlike anything you have designed previously?
The museum is in the tradition of our cultural history projects, such as the Heard Museum and Thomas Jefferson's Monticello. But here we are exploring the dark side of human history. Artifacts are presented not as treasures but as implements of a crime. We needed to present the unspeakable in a manner tolerable to the general public who visit Washington museums essentially in tourist mode.

What was your biggest obstacle?
There were three. RAA was given a fast-track construction schedule and had to interpret and produce a monumental story in half our usual time frame. We had to coordinate with the architect to integrate our desired architectural modifications after construction drawings had been completed. And we had only a limited opportunity to install large-scale artifacts and materials through an accessway that was later closed to test the HVAC system.

Has your design been aided or shaped by materials or technology?
The latest baked-on paint finishes and textures are used, and all A/V interactive stations are fed by the latest fiber-optic cabling. We usually control artifact environments on a case-by-case basis. But here the HVAC offers total computerized environmental control, allowing visitors to walk through in the same environment as the artifacts, and experience their physicality.

What would you like to design next?
We wish to continue presenting the pivotal ethical issues of our time, as well as to present scientific concepts in the context of the human experience.



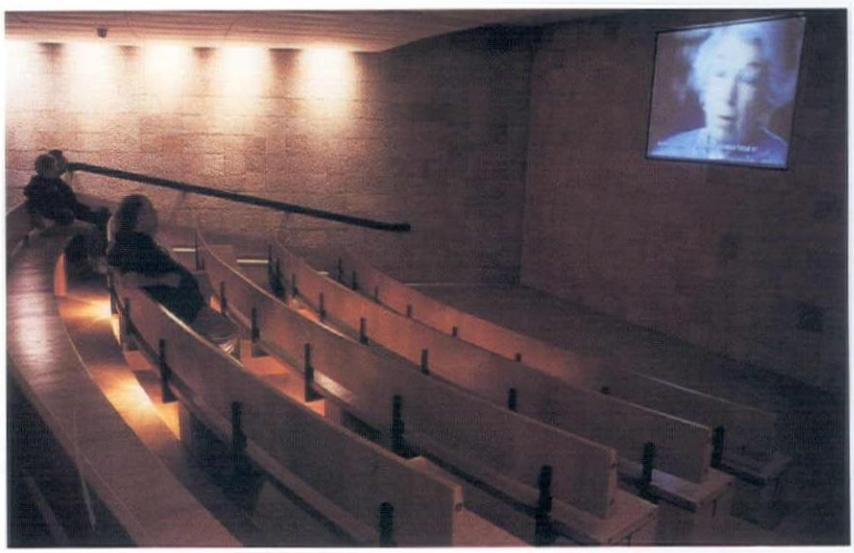
CLIENT/COMPANY
United States Holocaust Memorial Museum, Washington, D.C.
Martin Smith, concept; Jeshajahu Weinberg, museum director; Michael Berenbaum, museum project director/writer; David Luebke, writer; Rae Farr, exhibits director.

CONSULTANT DESIGN
Ralph Appelbaum Associates Incorporated, New York, NY.
Ralph Appelbaum, concept/exhibit designer; Christopher Miceli, project director; James Cathcart, Kai Chiu, Victor Colom, Robert Homack and Shari Berman, designers; Sylvia Juran, editor; Paul Pugliese, cartographer; Cindy Miller and Ann Farrington, coordinators; Vicci Ward, administrator.

MATERIALS/FABRICATION
Safety-laminated and tempered glass, both clear and sandblasted; hot-rolled and custom blackened steel; precast concrete with sandblast finish, and cast-in-place concrete with hand-trowel finish; Cedar Rose granite, honed finish; drywall with custom sand-textured finish. All graphics were silkscreened onto hot-rolled steel panels. All materials were researched to determine their strength, durability and vandal resistance.

HARDWARE/SOFTWARE
Macintosh IICI with Syquest drive; Apple Scanner for FPO art; QuarkXPress; Adobe Illustrator; Adobe Photoshop.

PHOTOGRAPHY BY TIMOTHY HURSLEY



PHOTOGRAPHY BY CHRISTOPHER MICELI

CLIENT/COMPANY
Architects & Heroes, San Francisco, CA

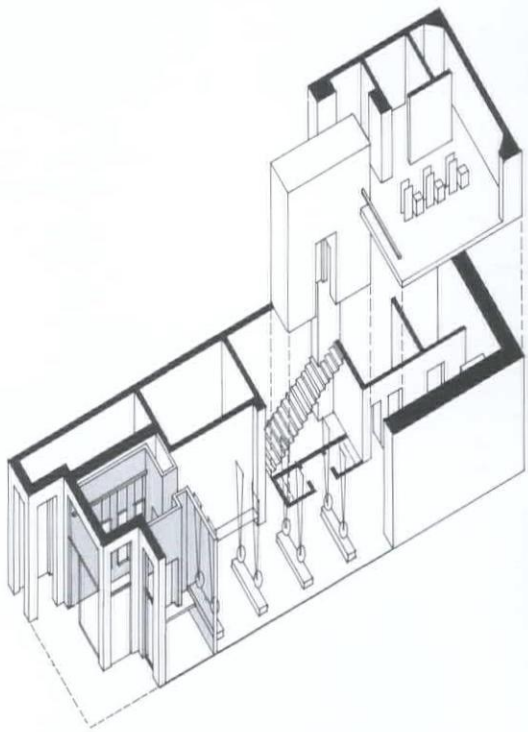
CONSULTANT DESIGN
Kobeou Associates, San Francisco, CA. Erik Anderson, partner; Tim Kobe, principal; David Tsai, designer; James Kasannin, designer; Lou La Bonte, photographer.

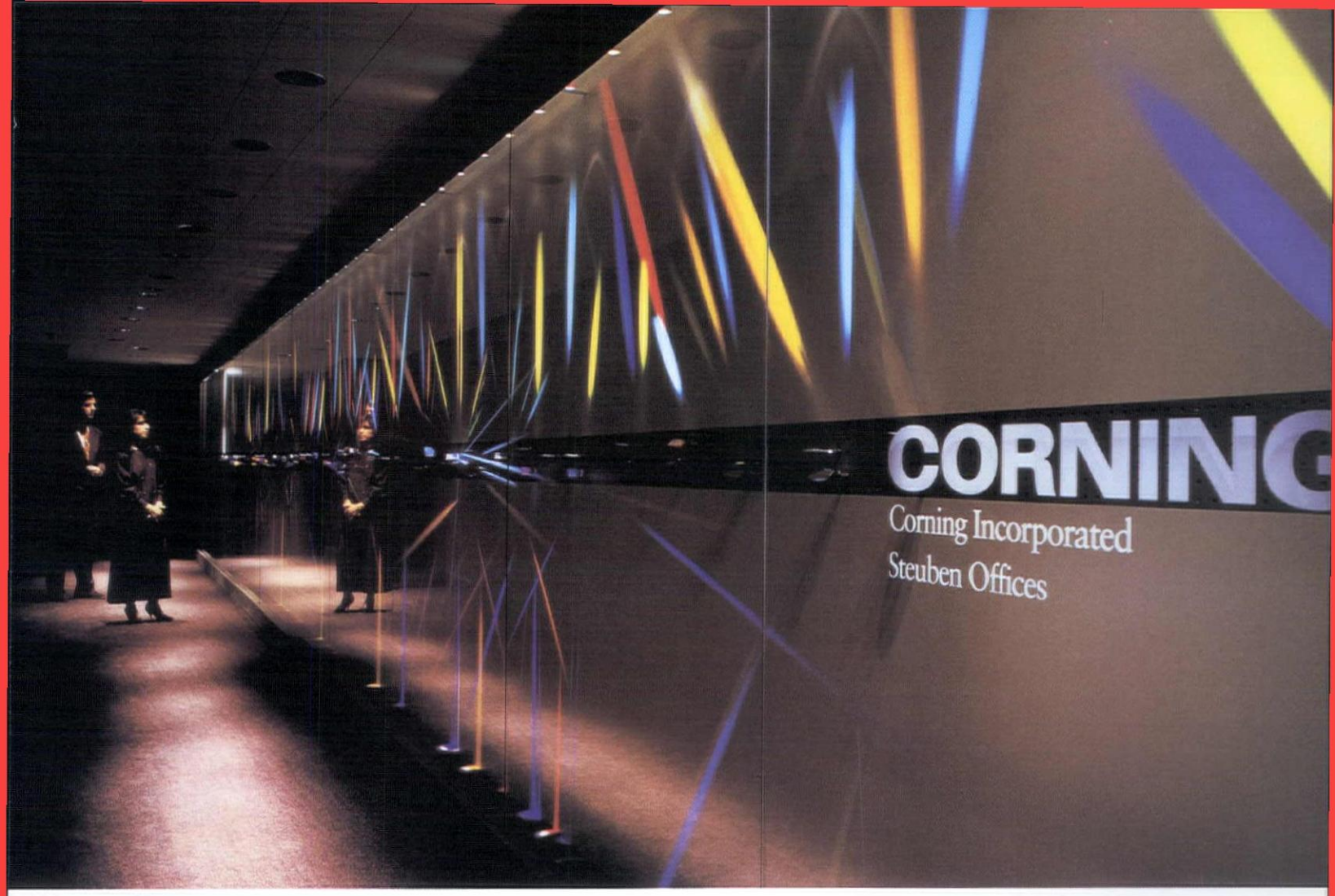
MATERIALS/FABRICATION
Wall covering: vinyl mesh (greenhouse sunscreen material) on metal stud wall. Shelves: glass, aluminum and cherry wood suspended by round steel rod. Styling room fixtures: cherry wood. Guard rail and waiting bench: Douglas fir.



Architects and Heroes Hair Salon/Gallery

For many, having one's hair done is the nearest modern equivalent to the sybaritic pampering of the Roman baths. Kobeou Associates' Architects and Heroes salon in San Francisco — third in a series — makes every effort to ensure that the mundane rituals of shampooing and shearing are elevated to a sensuous experience. The 1,800-square-foot salon demarcates these activities in two zones: a single high volume flanked by an inclined wall for hair-cutting, punctuated by suspended circular mirrors; and a low-ceiling hair-washing area where more subdued lighting enhances the meditative quality of this aqueous treatment. Full-height fabric walls, made of a greenhouse-covering material, define the reception area, which doubles as a retail section for specialized hair-care products and marks the transition into the cutting area. "It seems to me a redefinition of what a hair salon could be," said Magnusson, though he wondered what it would really look like with hair all over the floor. Kennedy agreed that "to an extent, the typology of the hair salon is rethought. The different elements do work together to produce a coherent space." In the light of contemporary coiffure, however, she doubted whether its elegance was relevant. "I'm thinking about the things people do with these days. It's not always elegant." Magnusson reassured that "the space can be elegant even if that's not necessarily wanted for the hairstyles. I see it as a pretty fresh job on the scene." All three appreciated how economically the project had been accomplished. "What immediately caught my eye is that the construction cost was only $89 per square foot, which is not a lot to spend," said Meckel. "They put the detail — the iconography that makes it a hair salon, like the mirrors — where it was necessary."





CLIENT/COMPANY
Corning Inc., Corning, NY.
Christopher Hacker, design director, Steuben.

CONSULTANT DESIGN
Donovan and Green, New York, NY.
Michael Donovan, partner; Allen Wilpon, designer. Engineer: Consentini Associates. Fabricator: Maltbie Associates.

MATERIALS/FABRICATION
White light, dichroic filters, prisms, optical mirrors; operated by an ETC Microvision FX computer with custom software.

HARDWARE/SOFTWARE
Macintosh Quadras; Adobe Illustrator.

Corning International Corporate Headquarters Exhibition

For Corning's new international corporate headquarters in New York, Donovan and Green decided to make an entrance that exploits those materials fundamental to the company's business for over a century and a half: glass and light.

Having begun manufacturing red and green glass lenses for railroad signals in the 1850s, in Corning, New York, the company remains involved in the altered transmission of light; Corning is a leader in the development of fiber optics for communication, optical-wave guides and liquid-crystal display glass. The designers' challenge was to capture the essence of this high-tech multinational in a narrow entrance corridor.

Having worked on a historical presentation of Corning over 20 years ago, Donovan and Green aimed to produced "a visceral experience that also told a story" that conveyed Corning's corporate values. Their solution was a showcase for the transformation of pure white light.

The dark corridor is now enhanced by a 50-foot-long wall, on which an ever-changing symphony of colored light dances like a linear kaleidoscope. Dichroic filters separate white light, from point sources, into the colors of the visible spectrum. Mirrors, prisms and computer-controlled light sources ensure that the pattern and hue changes throughout the day.

"This is a pleasant surprise," confirmed Magnusson. "You come up the elevator, enter a labyrinth of corridors and suddenly there it is: a celebration of the joys and play of light. The fact that there is nothing on the opposite wall makes it that much stronger. It's a corporate logo that is also an investigation of what Corning does."

Kennedy concurred that it is "an efficient representation of the company. It's commercial but in a positive sense, using an economy of means."



The New York Transit Museum Gift Shop and Information Center
As anyone who has used the New York subway system recently will know, the Metropolitan Transit Authority is engaged in a hearts-and-minds campaign, aimed at convincing passengers of improvements in its stations and services. Slogans like "Going Your Way" and a new MTA logo by Siegel & Gale are part of the program, as is this new gift shop and information center at Grand Central Terminal, the first of its kind outside NYCTA's Brooklyn Transit Museum. Drenttel Doyle Projects were given three months to design and build the 1,400-square-foot store, using only surplus supplies from MTA inventory. The resulting store, entirely fabricated by NYCTA craftsmen and artisans, employs a repertoire of utilitarian materials identified with the subway vernacular, but here assembled to yield an altogether more sophisticated ambience. All components are designed for reuse when the store eventually relocates.

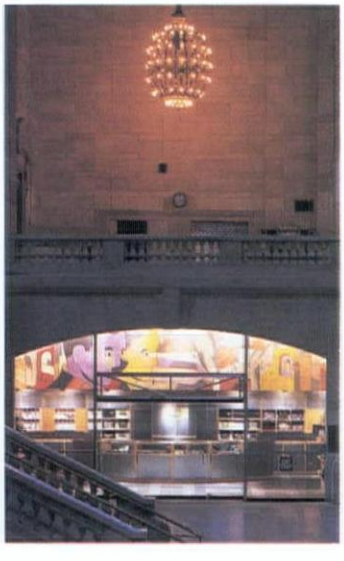
A large mural by illustrator Brian Cronin serves as a colorful beacon to draw in passengers from Grand Central's concourse; once inside, they can purchase gift items including several designed by DDP. Magnusson thought the design "elevates the subject above the mass" — pun intended. "Here you have a bureaucratic client, and a design team that pulls off a very high-quality design using surplus materials and existing technology and labor." Kennedy had qualms about the use of industrial materials, which have become something of a cliché in retail interiors. "The ethos of rawness brings an evocation of industry and production to a space of consumption," she remarked. "But in this case it's legitimate, because they really *are* industrial materials. Maybe it just needs some graffiti!"

CLIENT/COMPANY
New York City Transit Authority, New York, NY. Gabrielle Schubert, director, New York City Transit Museum; Michael O'Halloran, contractor, NYCTA.

CONSULTANT DESIGN
Drenttel Doyle Projects, New York, NY. Miguel Oks, architect; Stephen Doyle, design director; Bill Drenttel, project manager; Mats Hakansson, graphic designer; Brian Cronin, illustrator.

MATERIALS/FABRICATION
A-grade plywood; perforated sheet; terrazzo tile; satinated steel sheeting; expanded metal.

HARDWARE/SOFTWARE
Macintosh Quadra 950; Autocad.



The Moscow Metro: Underground Paradise

For an exhibition about the world's most grandiose subway system, the design team of Michael Sorkin Studio with graphic designers Barbara Glauber and Susanna Stieff set two plywood "trains of thought" in the rotunda of the World Financial Center's North Gatehouse. On each of these structures, photographs and texts explained the aesthetic and ideological evolution of this remarkable public works enterprise as a reflection of the Soviet state under Stalin.

On the longer, 13-car train, contemporary color photographs of the stations were juxtaposed over archive shots of Stalin-era subway workers and passengers. The shorter "history" train charted the development of this mass-transit system from 1932 to 1954; these four cars were connected by quotations cut from three-dimensional red letterforms. A giant plywood "M," resembling the Metro's ubiquitous logo, served as the emblem for the show, which is a modular system, capable of reinstallation at other sites. "It's designed to allow a person passing in a short period of time to get a sense of the Moscow Metro," Magnusson observed. "I like the two planes that suggest the idealistic situation — the architecture as an expression of a dictatorial society — and then the reality behind it."

Kennedy confessed that the iconography, offputting at first, had grown on her. "I'm more and more drawn to the awkward power of these wheels. Because of the perpendicular crossing of the grains, you can make circles out of plywood as easily as anything else. It's simple and smart."

Meckel enjoyed the exhibition's dense but clear layering of information. "This simplicity in communication is going to come back, because it works. The bang for the buck here is pretty good. I like the clunkiness of the big move through the space. What I want to know is, can I get the "M" for my son Matthew?"



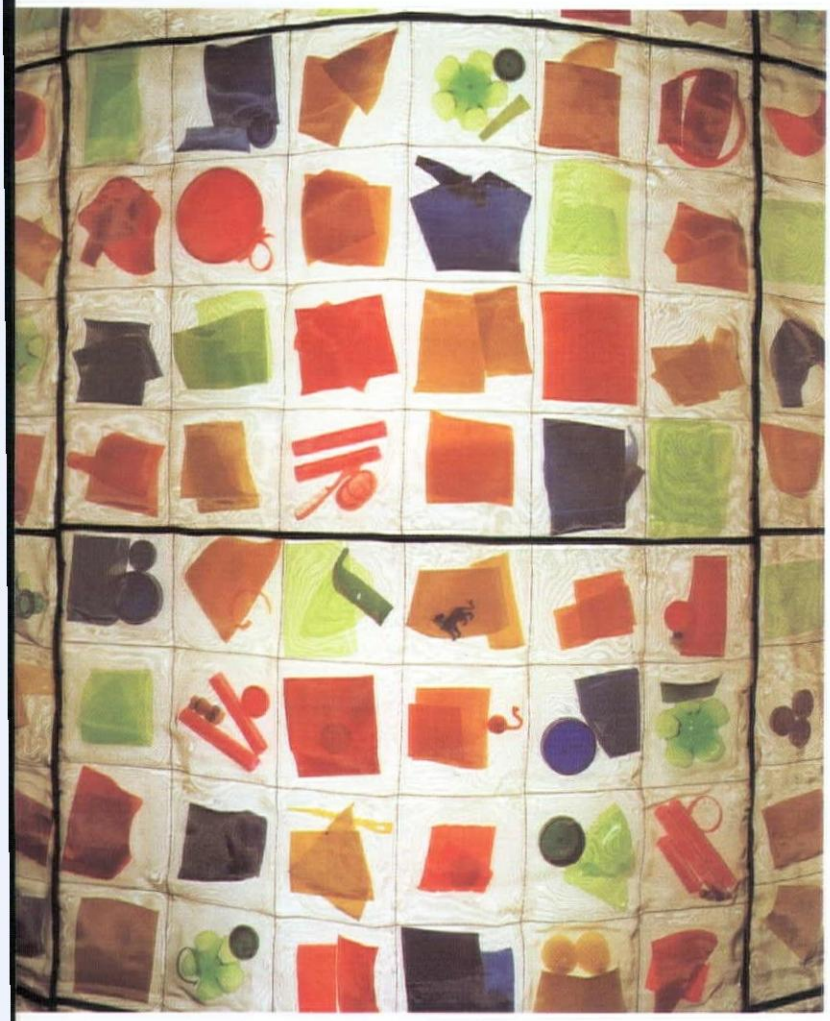
CLIENT/COMPANY
World Financial Center Arts and Events Program, New York, NY. Exhibition presented by WFCAEP; The Cooper Union, New York, NY; and the Moscow Metro Art Association, Moscow, Russia.

CONSULTANT DESIGN
Exhibition design: Michael Sorkin Studio, New York, NY. Michael Sorkin, Doug Bergert and Andrei Vovt, designers. Graphic design: Heavy Meta, New York, NY. Barbara Glauber and Susanna Stieff, graphic designers. Exhibit organizer: Yuri Shutovsky, Moscow Metro Art Association. Metro stations photographer: Ralph Richter. Construction: Alex Manuele.

MATERIALS/FABRICATION
Train cars: plywood with attached metal pipe arms holding color photographs. Images: xeroxes covered with sheet vellum (long train), photostats mounted on plywood (short train); Text transferred directly onto cars using INT output; red letterforms of one-inch gator board.

HARDWARE/SOFTWARE
Macintosh IICI; QuarkXPress.





Luminous Changing Room

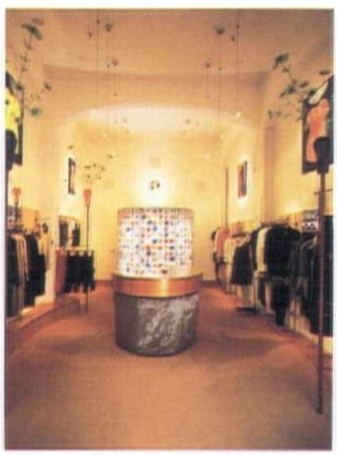
Is it a sign or a space? The jurors argued back and forth about this magic lantern, which doubles as a dressing room and an alluring visual icon for a San Francisco maternity clothing store. A lightweight metal frame supports an exterior surface of stainless-steel wire mesh, backlit by fluorescent lights. This surface is stitched to create a quilt of pockets, each of which traps a colorful plastic toy or object. The interior of the changing room is of varnished poplar plywood, and has a continuous grab rail for safety. A portable cylinder capable of installation in various retail spaces, it provides an entertaining focus for children while their mothers try on clothes, and is designed with the special needs of the expectant woman in mind. "Its glowing quality acts as a kind of sign," noted Meckel.

The random array of plastic "treasure" on the outside surface reminded Kennedy of works of New Figuration, such as Tony Cragg's sculpture. "Everyone was very much intrigued by these little bits of plastic detritus. My only reservation is that anything that addresses the issue of pregnancy needs not only to have an external manifestation, but also needs to deal with the condition of interiority. I just wish it was as interesting on the inside as it is on the outside."

CLIENT/COMPANY
Japanese Weekend, San Francisco, CA.
Barbara White and Judy Gittelsohn, store owners; Terry Watson, store manager.

CONSULTANT DESIGN
r + e =, San Francisco, CA.
Richard Lee Parker, designer; Evie Dunham, Diana Kelly, Li Wo Guang and Rob Soule, assistants.
Fabrication: Zebra Awning Company, Alicia and Michael Spear.

MATERIALS/FABRICATION
Welded metal frame; stainless-steel wire mesh; plastic items; varnished poplar plywood; flame-proof cotton canvas drapes.





CLIENT/COMPANY
The Cooper-Hewitt National Museum of Design, Smithsonian Institution, New York, NY

IN-HOUSE DESIGN
Ellen Lupton, graphic designer, exhibition designer and curator.

CONSULTANT DESIGN
Boym Design Studio, New York, NY. Laurene Leon and Constantin Boym, product and exhibition designers.

MATERIALS/FABRICATION
Special materials included concrete platforms for washing machines; vinyl flooring; aluminum counter-edging; bedsheets; ScotchPrint, silkscreen and offset printing.

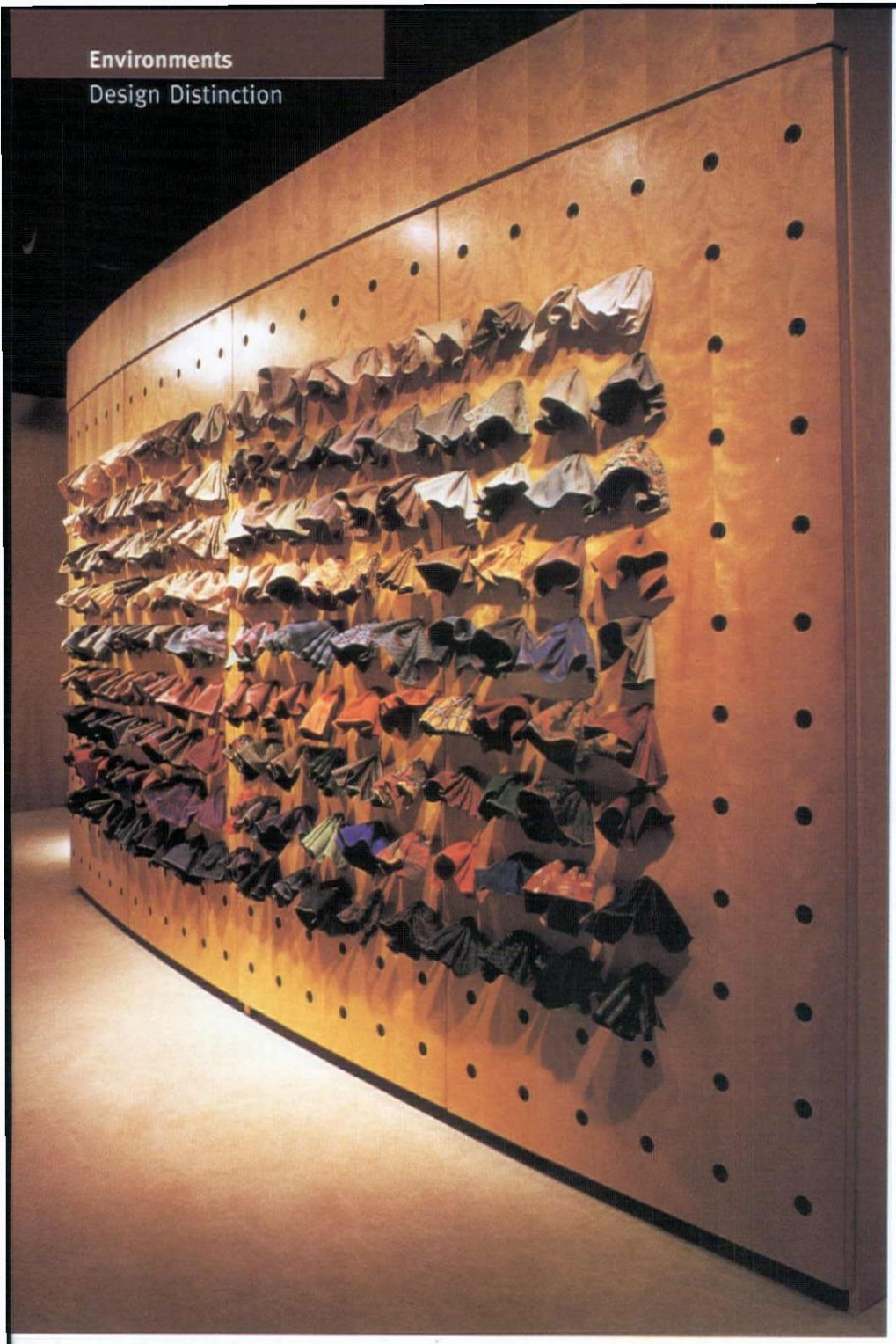
HARDWARE/SOFTWARE
Macintosh IICI; QuarkXPress; Ashlar Vellum 2D and 3D; Adobe Illustrator 5.0.

Mechanical Brides: Women and Machines From Home to Office
Drawing on scholarship in women's history, sociology and media studies, the Cooper-Hewitt's 1993 "Mechanical Brides" exhibit offered a new perspective on some familiar 20th-century design icons. By displaying these products in conjunction with original magazine advertising and other popular images, the exhibit showed how industrial design has served to define, and occasionally even facilitate, "women's work" in the domestic and corporate realms. "It's a very worthwhile subject to take a look back on now that many of the things displayed have already left our lives and gone into museums or flea markets," commented Magnusson.

"Ooooh, we had one of those" was frequently overheard as visitors perused antique appliances — from irons to typewriters — and several speculative prototypes, such as Laurene Leon's kitchen devices based on *The Wizard of Oz*. The show made manifest a body of historical and theoretical studies on women, work and mass-production goods, but succeeded in bringing a lighthearted touch to what could too easily have been a mere feminist harangue. Several interactive elements were presented, including a video of women's working lives, and a "Telephone Wall" that displayed a montage of women using phones in movies and advertisements, while touch-tone keypads gave access to recordings of first-person testimonies.

For Kennedy, the show "opens up an interesting new dimension for what an environment is: a space created between manufactured goods and the way they are disseminated in our culture — that is, through advertising. It looks critically at how advertising projects a cultural sensibility around objects we normally take for granted."





Bernhardt Furniture Company, Chicago
Showroom 1993

In a long corridorlike space on the third floor of the Chicago Merchandise Mart, Vanderbyl Design created an elegant interior for Bernhardt Furniture that the jurors found "way better than most retail spaces" they had recently seen.

A freestanding wall of veneered birch plywood forms a backdrop for window displays toward the interior corridor, while swagged draperies divide the 4,500-square-foot showroom into six different areas for showcasing various products. A serpentine side wall enlivens the long narrow space, and at the rear, a large built-in display cabinet houses the company's textile collection.

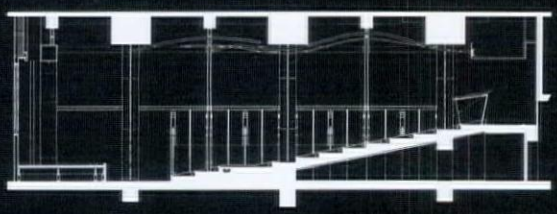
Here, fabric swatches can be pulled through perforated doors, creating a bright festoon of colored materials, rather like a vertical herbaceous-border. A glass storefront entrance with double doors announces the front of the showroom, while a sandblasted glass wall separates an office and conference room at the back. "I think this is one of Vanderbyl's best jobs," said Magnusson. "It's not excessive; it's just extremely well done."

"We've been quite critical of this particular self-declared category of the showroom," concluded Meckel, "but within that category Vanderbyl exceeds the other projects we've seen."

CLIENT/COMPANY
Bernhardt Furniture Company, Lenoir, NC

CONSULTANT DESIGN
Vanderbyl Design, San Francisco, CA.
Michael Vanderbyl, principal in charge, designer; Peter Fishel, project manager, designer; Stacy Mar, design assistant.
General contractor: Merchandise Mart Properties Inc.
Contractors: Thomas Swan Signs, signage and drapery hardware; Bernhardt Textiles, drapery; Stratton Commercial Carpet, carpet.

MATERIALS/FABRICATION
Walls of birch plywood installed over framing; polished aluminum and stainless-steel cable hardware; sandblasted glass; carpet.



CLIENT/COMPANY
National Aeronautics and Space Administration, Washington, D.C. Susan Johnson, executive officer.

CONSULTANT DESIGN
Greenwell Goetz Architects, Washington D.C. Lewis J. Goetz, principal in charge; Mansour Maboudian, senior project architect; Lisa Amster, project manager; Jeanne Talbot, project interior designer. General contractor: McDevitt Street Bovis, MD; lighting designer: Coventry Lighting, Washington, D.C.; acoustical engineer: Cerami and Associates, New York, NY; MEP engineers: Flack and Kurtz, New York, NY; metal fabricator: AK Metals, VA; photographer: David Patterson Photography, Washington, D.C.

HARDWARE/SOFTWARE
Gateway 2000 model 486 DX250; Autocad version 12.



NASA Auditorium

With its "Star Trek"-style split infinitive, the National Aeronautics and Space Administration's mission is "to boldly expand frontiers in air and space, to inspire and serve America and to benefit humanity." Commissioned to create an auditorium worthy of this grand enterprise, Greenwell Goetz produced a space graced with a finesse unusual in government facilities.

"The designers said it was meant to be an architectural environment that challenges the audience both intellectually and emotionally, and I tended to believe them," said Magnusson.

The 4,000-square-foot auditorium seats 230 people beneath an undulating ceiling of perforated anodized aluminum, contoured to meet precise acoustical standards. A curvilinear batten running through the center of this wavelike canopy allows great flexibility in lighting, while HVAC is integrated into the ceiling.

The interior facades of the auditorium and its proscenium are layered into a series of superimposed grid systems, articulated in a range of materials and surface finishes. Steel channels arranged in cruciforms imply the primary grid, while fabric-wrapped acoustic panels comprise the secondary system.

Seating is separated from the entry vestibule by a screen wall of perforated brushed aluminum panels, held in place by sculptural steel fin assemblies that have a faintly Vienna Secessionist tinge. The maple wood proscenium and pine-plank stage are designed to provide an organic contrast to the predominant metallic aesthetic.

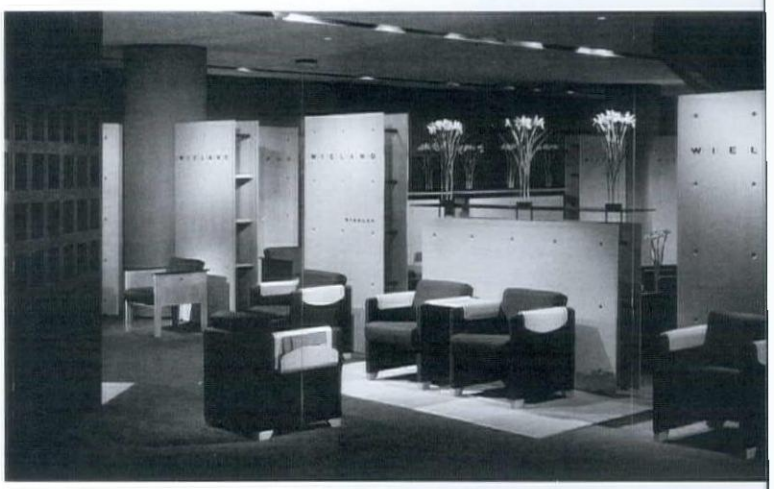
"We've all been in so many damn government buildings that are faceless and nameless, and here somebody just persisted and got something done," exclaimed Meckel.

"If we can encourage better government work — more of this quality of design — we will have done something today," concluded Kennedy.



Seattle Espresso Bar

"One day coffee bars will be seen as a hallmark of the early '90s," said Meckel of New York's Seattle Espresso Bar, by local firm Adams Rosenberg Kolb Architects. Praising the design, the jurors called the project "a believable public space that non-trendy people would know how to use." Materials are chosen to withstand heavy traffic: gunmetal steel for table bases, black granite counter tops and stained particle-board for cabinetry. Rails are glass tubes filled with coffee beans — "for bean counters," quipped Magnusson.



Wieland Furniture Showroom

To launch its health-care seating into the corporate contract market, Wieland Furniture commissioned a 2,500-square-foot temporary installation at the Pacific Design Center. Adapting the basic Wieland construction concept, Kane Design Studio of San Francisco devised "a piece of furniture that would perform as architecture": two maple-ply panels held rigid with steel tubes. These multipurpose "monoliths" serve as space dividers, and can carry shelving and armatures for textiles, lighting or other top surfaces.



Walz Design Studio

For his own design studio, Kevin Walz organized a 1,200-square-foot triangle in New York's Flatiron district to convey the "fluid sense of an atelier rather than the feudal rigors of corporate style offices." Workstations and management islands are customised of structural framing and various planar components: chipboard counters, fir plywood vertical supports and dividers, cork pinboard surfaces and fiberglass sheeting. Angled shelves (deepest toward the ceiling) seem to recall the cliffhanger mountain dwellings of ancient cave peoples.



Ackerman McQueen Advertising Office
On the top floor of a 12-story tower in Tulsa, architects Elliott & Associates of Oklahoma City reconfigured a space for Ackerman McQueen Advertising within an environment defined by the forceful tectonics of a poured-in-place concrete structure. Deploying light for a heightened sense of theatricality, and various kinds of glass — clear, etched and black — the office is presented as a stage set of communication whose layering suggests a spatial corollary to the "subliminal" messages conveyed through advertising.

Ponce de Leon Bank
Asked to devise a new image for this bank in the South Bronx, New York architects Fox and Fowle came up with a design that brings stability and elegance to a neighborhood deprived of such luxuries. With a curved granite teller wall, maple booths for platform officers and a limestone floor, the interior projects permanence and security, while the clear glass facade (pierced by the teller wall) offers a visible welcome to the local community. The jurors thought the design took the bank "to a higher level of civility."



Bazaar Bizzoso, Arts Festival of Atlanta
"Everything was thrown together and built by gut instinct," Atlanta-based designer Jan Lorenc declares unabashedly of Bazaar Bizzoso at the Arts Festival of Atlanta. Working with a $500 budget, Lorenc Design coralled volunteers to create a carnivalesque identity for this "alternative" section of the art fair, producing vivid signage, a 20-foot-high "Tower of Junk" and 40 artists' booths from scraps of recycled garbage and junkyard trove. The jurors admired "the exuberance and the stretch they gave to an extremely impoverished budget."



Equipment



During the judging of this year's Equipment Category, jurors Bronwen Walters, Louis Nelson and Deane Richardson found themselves caught up in a spirited hunt for a definition of design with which to assess the diverse range of entries. The sighting that launched this hunt was a submission from the film industry: a full-sized animatronic whale designed for the Warner Bros. movie *Free Willy*. Did the frolicking cyber-mammal fit under Walters's definition of industrial design as the design of objects for mass production? Or should industrial design be defined as the design of objects for the mass market, as Nelson argued? Clearly, Willy reached a mass audience — perhaps even a larger constituency than any other design entered in the category. But the project was not mass-produced. How could a one-off robot whale be assessed alongside, say, the slew of medical equipment entered this year?

Eventually the jurors agreed that to illustrate the breadth of entries, outstanding examples should be selected from informal sub-categories within the equipment field, ranging from notebook computers to medical devices to design in film (Willy's special category). The task then became to define the criteria of good design across the field — quite a challenge at a time when, as Nelson observed, "design continues to be an unclear, unfocused, uncentered and undefined profession."

Three distinct, but not incompatible, criteria were ventured by each of the jurors. Walters was concerned with the usability of a design: its interface and attention to human factors, and the hazardous chasm between "design in theory and design in real life." Richardson cited the benefit of "restraint," particularly in cases where a project is the output of a design team and is intended to appeal to a broad cross-section of people, as with much personal computer equipment. Nelson, on the other hand, singled out the designer's role as an "expressive individual," and argued that those projects that revealed fresh thinking should be particularly rewarded.

Surprisingly, for such a melee of perspectives on the jury, one group of entries seemed to satisfy all three criteria of usability, restraint and expression. Apple Computer's Audio Vision 14 Display, Macintosh Quadra 605, Apple Speakers, Color StyleWriter Pro and Personal LaserWriter 300 — though entered separately — were felt by the jurors to collectively represent a continuation of a tradition of extraordinarily competent and imaginative design management at Apple Computer's Industrial Design Group. A special, corporate award was accordingly created by the jurors in recognition of Apple's achievement.

Jurors praised the variety but consistency of Apple's design language, which has kept the company emerging, evolving and growing. "I don't think any designer or executive product manager would disagree with that," concluded Nelson.

Jurors Louis Nelson, Deane Richardson, Bronwen Walters
Moderator Peter Hall

Best of Category

Apple Computer Industrial Design Group

In recognition of the consistently high level of design at Apple and its development of the "Espresso" design language , which manages to both differentiate and unify the company's product lines, jurors elected to recognize issues larger than individual designs. For although the following five products were submitted individually, the jurors felt that the products collectively illustrated the broader success of Apple's corporate design language and philosophy. "You see continuity but you don't necessarily see repetitiveness," noted Richardson. "And I think that's very important in today's market." Nelson added: "The nice thing about the design approach is that you'll find some elements that appear to be simple, although they are in fact the result of considerable experimentation."

One hesitation was aired, however. Were Apple's industrial designers, in the context of the fiercely competitive market, committing the environmental felony of building obsolescence into the company's products? Richardson offered this perspective: "Lawn mowers and refrigerators were restyled every year, often without any improvement to the products, and that is building in obsolescence. But the problem with associating technology with obsolescence is that it's not the industrial design that's necessarily creating the obsolescence. It's the technological progress." Nelson threw in a rhetorical question for designers: "There's a quest to improve the product. Are you then to diminish the communication of that improvement by putting in the same box? By not communicating it?"

The dilemma is not easily resolved, although in the case of the Quadra 605, Apple did in fact put a new product in an old box, as Nelson had suggested, with successful results. In conclusion, the jurors commended the contributions of Apple's outside design consultants in achieving the "shared vision" of the industrial design group. This vision has not just consistently led the field in user-focused computer design, it has been applied by consultants outside the corporation without becoming diluted or stereotyped.



PHOTOGRAPHY BY RICK ENGLISH

Clockwise from top left: Mark Biassotti, Ray Riley, Bob Brunner, Chris Loew, Cal Seid, Tim Parsey, Ricardo Salinas and Daniele Deluliis of Apple's Computer Industrial Design Group.

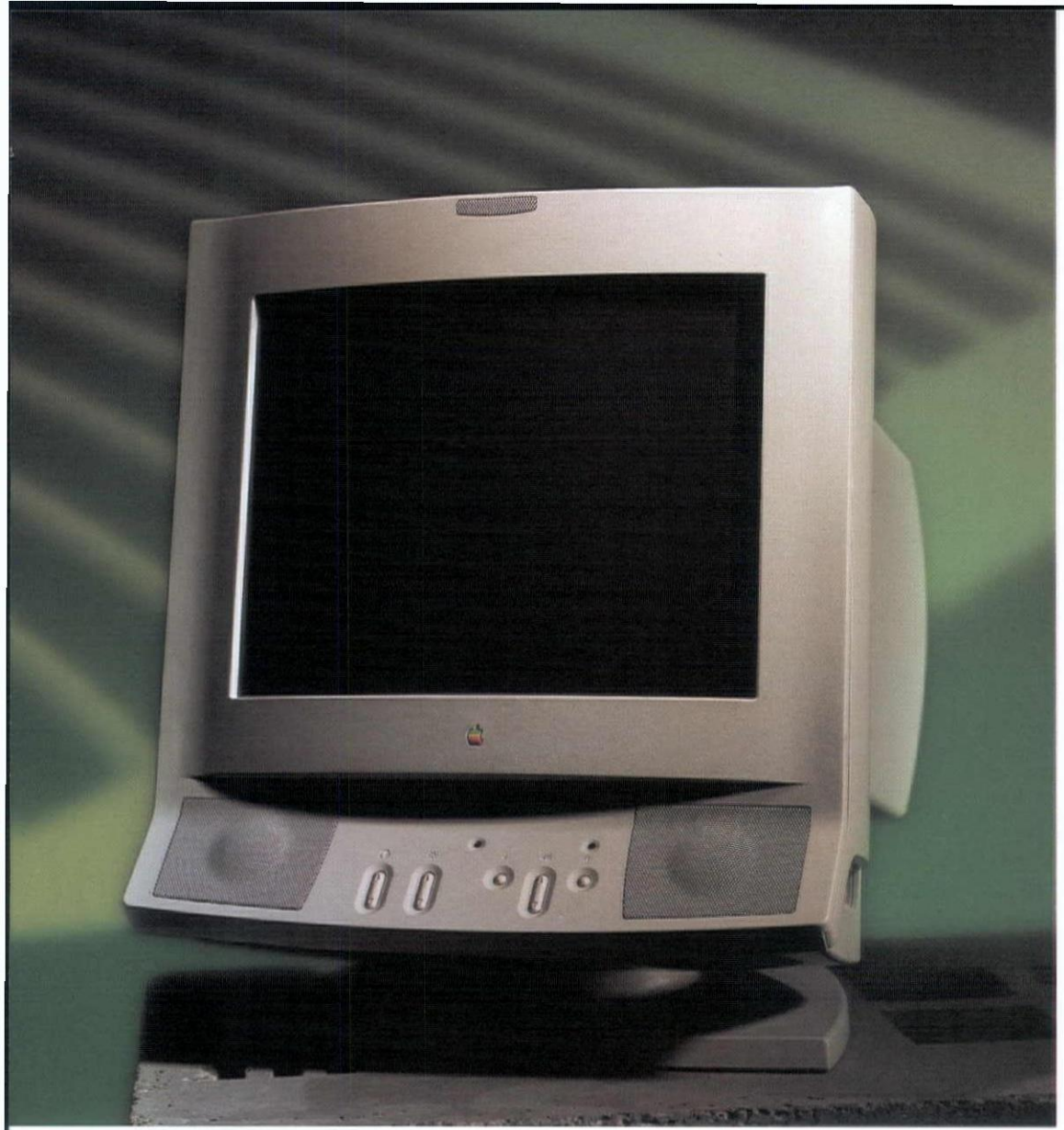
The Apple AudioVision 14-inch Display, which incorporates audio and video features for multimedia use, is perhaps the most striking example of how Apple has used its corporate design vernacular to highlight a product's individual characteristics. Designed to take advantage of the integrated telecommunications and speech technologies of the Quadra and Power PC product family, the AudioVision Display includes a speaker "chin" area to accentuate its stereo sound quality, and tilt/swivel mechanism to facilitate positioning of the monitor. A proprietary isolated acoustic chamber in the bottom cavity of the monitor raises the sound quality of the relatively low-cost speakers to a level comparable with $200 speakers. Richardson, praising the careful treatment of the display's rear, noted: "It's not a box anymore. They've made it very expressive."

The Personal LaserWriter 300, a compact printer for home and small business use, presented its designers with a different problem. Cost constraints dictated that the housing for the printer chassis could only consist of one unmodifiable plastic part. The task, then, was to achieve an appropriate "intimate" personality for the machine within the consequent technical constraints. This was achieved by giving the form a low-lying horizontal emphasis and by visually echoing the flow of the paper through the printer. The chassis has a slightly funneled form, with a central division between "engine" compartment and paper output area, and a ventilation pattern suggesting the function of the engine area.

The Color StyleWriter Pro is designed to visually convey its market position, between the StyleWriter II and the LaserWriter line of printers, by adopting an aesthetic of solid simplicity. The only visible controls are the power switch and paper load lever, with various touchable forms to suggest functions: soft scopes around the power button, cable connection and at the front output tray.

The Apple Design Speakers establish a direction for the company's new speaker range. While designed to reflect a desktop design language, the speakers are also intended to recede from view, creating minimal distraction when seen from the front. To reduce tooling costs, the molding draft is built into the shape of the plastic parts, so that during manufacture the injection-molded ABS falls out of the mold without requiring special tooling. This prompted the development of the speaker profile from the top view, where the shape suggests the idea of sound radiating out to the listener.

The Macintosh Quadra 605, a considerable commercial success for the company, was in fact designed, tooled and manufactured in six months. To meet cost and schedule constraints, the design team reused tooling from the old Macintosh LC, while visually maximizing the differences between the new and old products. The 605's innovations include the integration of components on the printed circuit board to cut down on energy use, and an elliptical floppy disk drive opening to accommodate disabled operators using mouth-stick disk-insertion devices. The top cover of the casing snaps off by disengaging two molded latches, so that the user can service components and perform upgrades.



APPLE AUDIOVISION 14-INCH DISPLAY

CLIENT/COMPANY
Apple Computer Inc., Cupertino, CA

IN-HOUSE DESIGN
Raymond Riley, product line leader; Robert Brunner, director of industrial design group; Dave Lundgren, product design.

CONSULTANT DESIGN
IDEO, Palo Alto, CA
Mark Biassotti, Ricardo Salinas and Chris Hosking, industrial designers; Mike Nuttal; design director.

MATERIALS/FABRICATION
Molded ABS and PVC with glass fill.

HARDWARE/SOFTWARE
Macintosh FX; Hewlett Packard Apollo 400 Series; Auto CAD; Ashlar Vellum; Unigraphics 3D.



THE PERSONAL LASERWRITER 300

CLIENT/COMPANY
Apple Computer Inc., Cupertino, CA

IN-HOUSE DESIGN
Daniele Deluliis, lead studio designer.

MATERIALS/FABRICATION
Injection-molded ABS blend.

HARDWARE/SOFTWARE
Macintosh FX; Ashlar Vellum 2D.

Best of Category

Robert Brunner is director of industrial design at Apple Computer in Cupertino, California.

How would you describe Apple's "Espresso" design language?
Espresso has a high emotional content and emphasizes curvature, central symmetry, complex surfaces, surface tearing and bulging, overt expression of function and general detail consistency. Forms are intended to not only express functionality, but to define an individual character appropriate to both the product and the end user.

Espresso serves as a unifying theme to define Apple as a whole, with built-in flexibility for us to grow our product line into new areas. Because a formal set of rules would be too rigid and could be invalidated with the introduction of a single new product, we manage the language through our team, evolving it slowly and tracking its consistency and diversity.

Who initiated this approach?
When I joined Apple in 1989, it had become clear that the "Snow White" language was nearing the end of its life. It was highly emulated throughout the industry and had become predictable. In addition, it was very "desktop centric." As our business plans had us expanding our product line into new areas, my department decided to move on to something new.

After a few unsuccessful attempts using external consultants, we began to build upon the Espresso theme as an outgrowth of an internal study we did for a set of future advance products. We first rolled Espresso onto the product line two years ago, and today we are 90 percent complete in the transition.

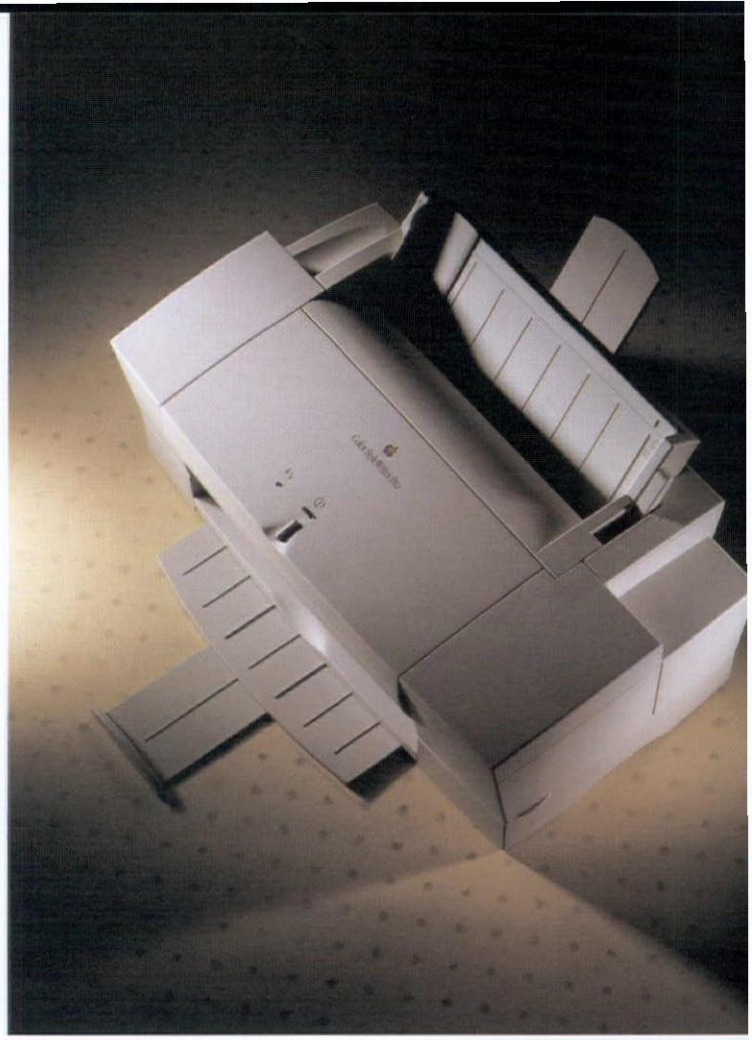
How far can Apple's designers push existing forms when developing new products?
We are given a high degree of freedom, but with that comes a large amount of responsibility. We are held accountable for appropriateness and user value in our designs, which keeps us grounded. We take risks where appropriate. We push form very far, and have invested heavily in computer and machine tools to allow us to realize and define new forms within our intense time-to-market environment.

We tend to explore a wide variety of ideas early in the process, but as we get feedback we quickly focus on a singular direction to allow us the maximum time to refine and to keep our development teams across the company moving forward.

How does a design language evolve with the development of technology?
Technology is becoming increasingly personal. We are moving away from monolithic, ubiquitous computing solutions to varied, scalable and personalized forms of computing. Products will be geared toward communication, creation, browsing and entertaining. We will allow for personal preference and environmental needs. For a corporate design language to be successful, it must allow this diversity to occur while enhancing the company's valuable design equity.

How would you summarize Apple's design philosophy?
We build our design philosophy upon the company principle of user-focus and the idea that products can transcend their functionality and have a sense of character. Apple products are useful, fun and expand one's intellect. They are also serious investments and should be designed as such.

What have been the biggest obstacles to evolving that philosophy?
Extreme business pressures: time to market, declining profit margins, reduced development budgets and intense competition. Although we still carry a large support network at Apple, we are constantly adapting our process to meet the needs of today's business.



THE COLOR STYLEWRITER PRO

CLIENT/COMPANY
Apple Computer Inc., Cupertino, CA

IN-HOUSE DESIGN
Tim Parsey, industrial design studio manager.

CONSULTANT DESIGN
IDEO, San Francisco, CA.
Christopher Loew, senior industrial designer.

MATERIALS/FABRICATION
Injection-molded ABS.

HARDWARE/SOFTWARE
Macintosh 2ci; Ashlar Vellum.

THE APPLE DESIGN SPEAKERS

CLIENT/COMPANY
Apple Computer Inc., Cupertino, CA

IN-HOUSE DESIGN
Tim Parsey, industrial design studio manager.

MATERIALS/FABRICATION
Injection-molded ABS.

HARDWARE/SOFTWARE
Macintosh Quadra 700; Ashlar Vellum.







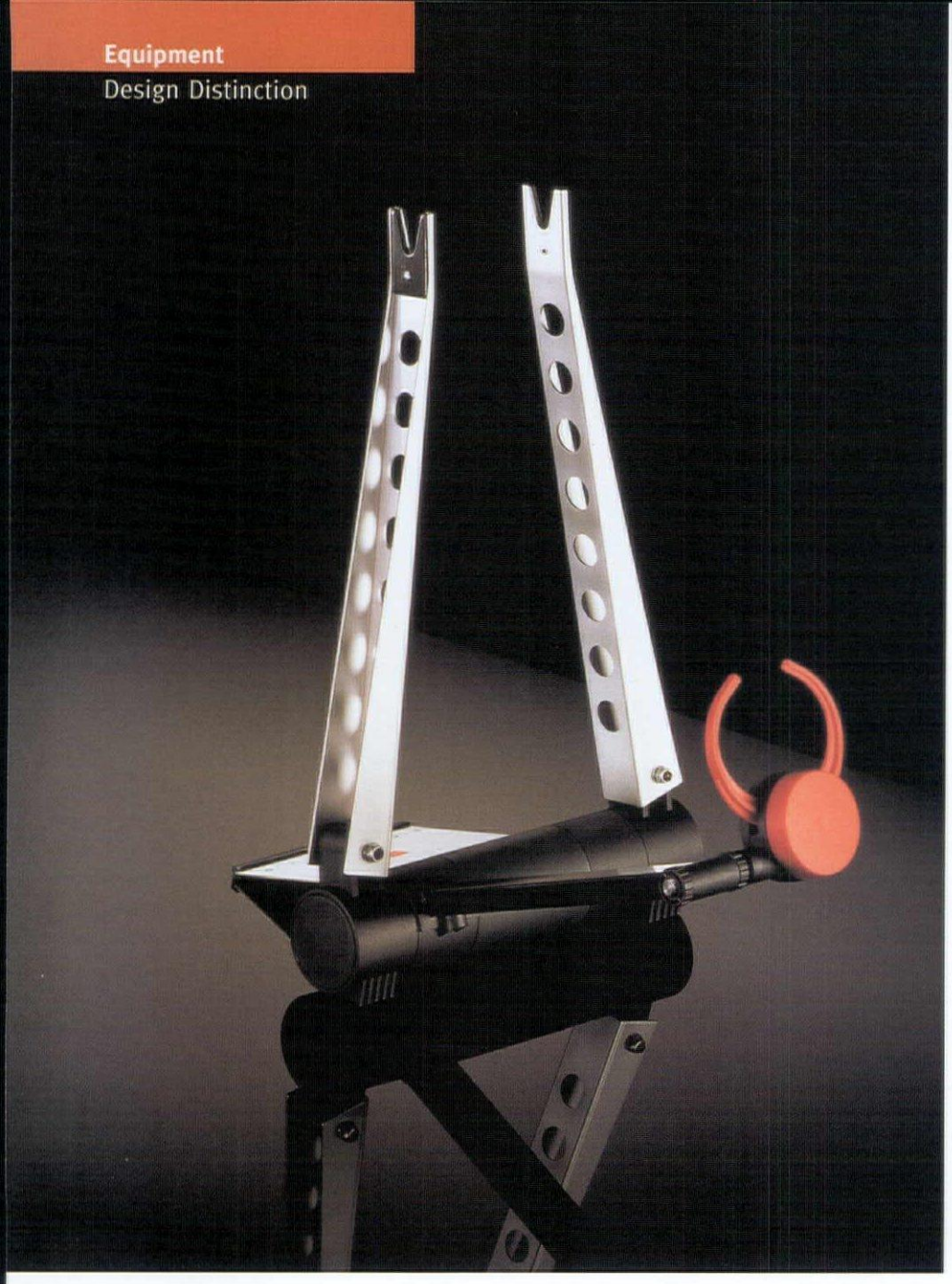
MACINTOSH QUADRA 605

CLIENT/COMPANY
Apple Computer Inc., Cupertino, CA

IN-HOUSE DESIGN
Calvin Seid, industrial designer and industrial design program manager; Robert Brunner, director of industrial design; Tim Parsey, industrial design studio manager; Bill de Meulenaere and Braxton Lathrop, product design engineers.

MATERIALS/FABRICATION
Injection-molded ABS housing, stamped sheet metal interior shield.

HARDWARE/SOFTWARE
Model and design control drawings: Macintosh IIFX and Quadra 800; Auto CAD Release 11.
Final production data: Hewlett Packard Apollo Workstation; Unigraphics 3D.



Tacx Scorpio Wheel Straightener
Designed to facilitate the delicate and frequently frustrating task of straightening bicycle wheels that have been bludgeoned out of shape by typical roadway hazards, the Tacx Scorpio was selected by the jurors as an example of an oft-quoted goal in design: "The good integration," as Richardson put it, "of function and aesthetics."

The straightener enables users to detect lateral and radial errors in the wheel rim, by placing the wheel on the arms of the device, spinning it and examining fluctuations against two adjustable red "sensors" positioned on either side. It also allows users to examine whether the rim as a whole is centered at the middle of the wheel, a procedure that normally requires a separate hub-tester tool.

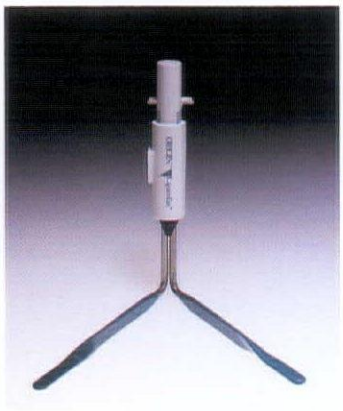
Priced to be affordable enough for amateur enthusiasts as well as professionals, the device folds into a flat form for storage. The jurors were particularly impressed by its intelligent color scheme, in black and metal shades of deltatone-coated steel, with the sensors and adjustment knobs in bright red polyamide to demarcate what the designers call the "center of activity." Walters commented: "Normally I hate red and black, so it's amazing this has worked for me. It's strong visually, having the focal point in red as opposed to black or aluminum." Nelson praised the product's elegant but playful aesthetic, adding: "It's a fun project. The form is really wonderful."

CLIENT/COMPANY
Technische Industrie Tacx, Wassenaar, The Netherlands

CONSULTANT DESIGN
Ninaber/Peters/Krouwel, Leiden, The Netherlands.

MATERIALS/FABRICATION
Polyamide and steel.

HARDWARE/SOFTWARE
Technical detail drawings: IBM compatibles; Sun Microsystems; Macintosh network; Auto CAD.



Laparolift Surgery System

As a device that provides the means for a new form of abdominal surgery, the Laparolift System was described as an innovation with "profound benefits" by the jurors. "It uses technology," said Walters, "and addresses human-factors issues from both anthropometric and task implementation perspectives."

Over recent years, conventional open-abdominal surgery for operations such as gall-bladder removal has been largely replaced by "keyhole" surgery (laparoscopy), employing a method in which carbon-dioxide gas is used to balloon out the abdominal wall to create a working cavity into which long, thin surgical instruments are passed via gas-sealing abdominal ports. The disadvantage of using gas, however, is that it can cause cardiac, respiratory, blood-flow and metabolic complications, and the use of long instruments through valve ports makes the surgical procedure more tedious and cumbersome than conventional open surgery. The Laparolift System, comprising a fan retractor and mechanical arm, allows laparoscopic surgery to be carried out using a gasless, mechanical method that can reduce patient complications and decrease the overall operating time.

The fan retractor is placed into the abdominal cavity via a small incision, its plastic blades spread out by squeezing a lever control and then lifted by pushing a button on the motorized arm, which elevates the abdominal wall. Short, conventional surgical instruments may then be inserted through small incisions, giving the surgeon more control than in the gas-based procedure.

Special research was used to determine the length and profile of the blades to create ample clearance in the working cavity, distribute weight evenly and avoid damage to the abdominal wall. The jurors noted that the instrument was developed with a sensitivity appropriate to surgical equipment. "It addresses the needs of not only the caregiver but the care-receiver," concluded Walters.

CLIENT/COMPANY
Origin Medsystems, Menlo Park, CA

IN-HOUSE DESIGN
Albert K. Chin, M.D., vice president of research; Frederick H. Moll, M.D., vice president, medical director; David Forster, engineering project team leader; Charles Gresl, Jr., senior design engineer; Milton B. McColl, M.D., director of marketing.

CONSULTANT DESIGN
Lathrop Engineering, Campbell, CA. Robert E. Lathrop, Jr., president; Rick J. Kaufman, Rick E. Emerson, James E. Wiley and James M. Sklenar, senior design engineers.

MATERIALS/FABRICATION
Fan retractor: Polyetherimide fan blades, stainless-steel wire-formed shafts, injection-molded polycarbonate housing. Mechanical arm: Aluminum sections, electric motor worm gear drive.

HARDWARE/SOFTWARE
IBM 486 clone; Auto CAD Release 11; Cosmos software.





Unisurge Laparoscopic Tool

Although the minimal invasive surgical procedures (MIS) currently gaining popularity in the medical field have the huge benefit of reducing scarring, trauma and hospitalization period for patients, the tools surgeons must use are generally cumbersome (one to two feet in length) adaptations of existing instruments.

The Unisurge product was designed to overcome some of the problems posed by existing tools by integrating several basic functions and tools into one unit purpose-designed for MIS. The product also merges the benefits of reusable tools (reduced cost and waste) and disposable tools (high performance) by incorporating in its design a counter that ensures each instrument is used only six times (after which they decrease in performance) and a reusable grip that is common to all tools.

Much research went into improving the ergonomics of existing MIS tools in the Unisurge. Its form replaces the existing paradigm for conventional MIS tools with a design that positions the surgeon's hand in a gun grip–like position, while maintaining the natural scissor movement. For surgeons this means minimal wrist strain and more freedom of movement by avoiding the conventional raised elbow position.

"One of the common concerns about using the conventional instrumentation," Walters noted, "is having to remove one tool and put in another tool," during which time the instruments are removed from the surgeons' field of vision (a 2-D video presentation is used in MIS). The Unisurge is designed to allow tools to be loaded through the rear of the grip, so that the grip can remain in the field and orientation is maintained. A ratchet tool is also provided for prolonged grasping, and a thumb wheel controls 360-degree rotation.

The jury agreed that this was a thoroughly researched and well-conceived product. "I have spent much time designing medical products," said Walters, "and I've always thought there should be a laparoscopic Swiss army knife. This comes very close to that."

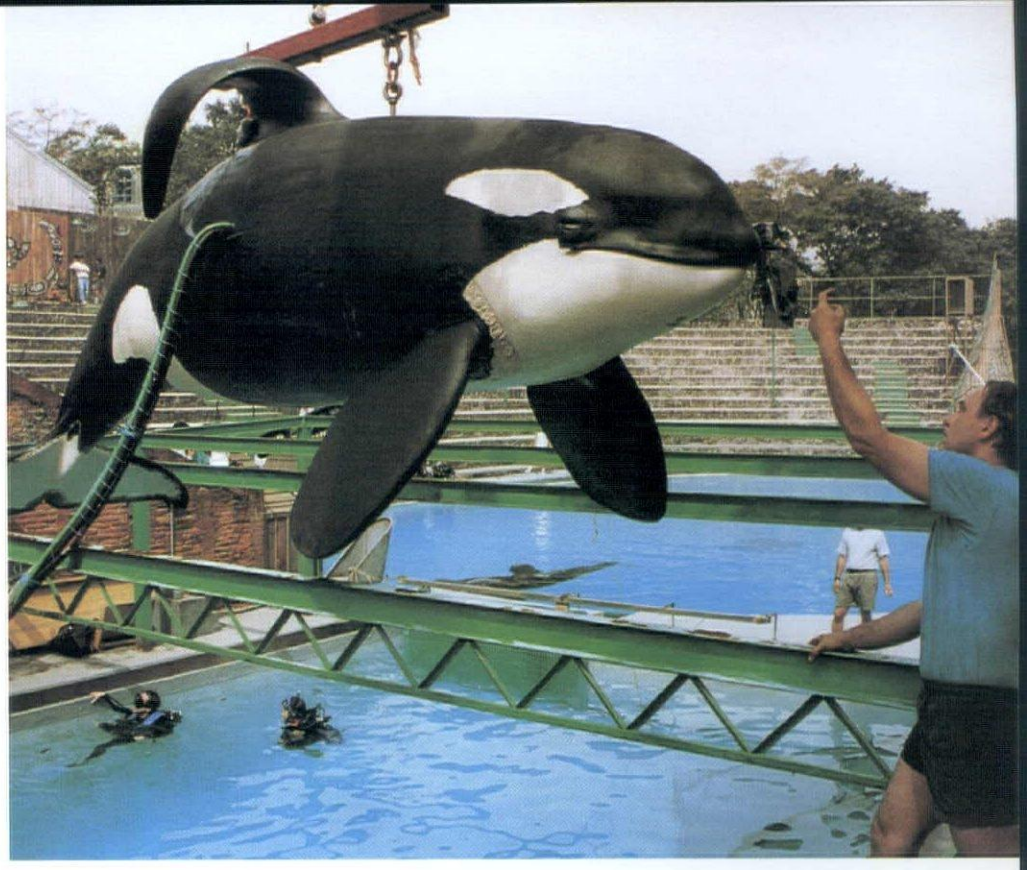


CLIENT/COMPANY
Unisurge, Cupertino, CA

IN-HOUSE DESIGN
Elisha Tal, industrial designer; Michael Orth, project manager; Jeffery Christian, vice president; Janine Robison and Sid Grandionco, mechanical engineers; Tony Jager, CAD/CAM engineer.

MATERIALS/FABRICATION
Injection-molded plastic, stainless steel.

HARDWARE/SOFTWARE
IBM compatible; Auto CAD; Surfcam.



CLIENT/COMPANY
Warner Bros. Studios, Burbank, CA

CONSULTANT DESIGN
IDEO Product Development/Edge Innovations, Palo Alto, CA.
Dan Adams, Rick Anderson, Mitch Barham, Ty Boyce, Bill Boiko, Dave Caldwell, Walt Conti, Steve Davy, Gene Duval, Stephanie Englert, Pieter Folkens, Jonathan Horton, Krissy Luster, Raul Maldonado, Russel Mead, Greg Richards, Scott Riley, Mark Terzich, Jeff Weintraub, John Williams, Mark Wolfe.

MATERIALS/FABRICATION
Welded aluminum frame, machined aluminum and high-strength steel components; cast-urethane rubber exterior; fiberglass molds and under structure.

HARDWARE/SOFTWARE
HP Workstation; ME30.

Free Willy Animatronic Orca Whale

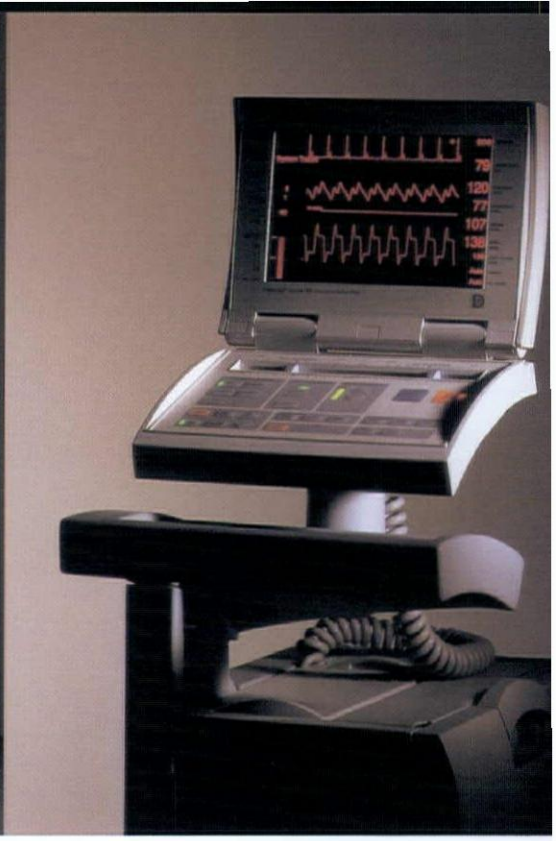
The 20-foot, 3.5-ton mechanical stand-in for an Orca whale in the movie *Free Willy* was one of the most unusual entries in this year's Equipment Category, prompting praise from the jurors for its inventiveness and sheer realism, and sparking a debate over how it should be recognized in the Design Review process. "It's a wonderful marriage of technology and art," said Walters. "My struggle is that it's not a mass-produced item. It should be in a category of its own." Richardson concurred, but argued that recognition for the importance of design's role in the film industry was long overdue.

The whale, engineered and designed to replicate the movements of a real Orca from video footage, and operated off-camera using joystick control boxes interfacing with hydraulics, enabled the filmmakers to shoot scenes which would have been too dangerous or too traumatic for a living animal (about 50 percent of the footage).

Conventionally, a model whale would have been made in separate pieces and filmed at strategic angles. The full-sized animatronic, however, enabled the director to shoot the Orca from all angles and safely put an actor on its back. As Nelson pointed out, the achievements of the design team in *Free Willy* reflect a rapidly growing discipline with considerable economic importance: "I think we're talking about the work of designers in the entire entertainment business, from animation to amusement parks, and I would like to encourage the expansion of the horizons of our profession to include this area." He added: "It fooled me entirely. I had no idea it was a fake whale."







System 97 Intra-Aortic Balloon Pump

The jury was unanimous in its praise of the all-in-one intra-aortic balloon pump system, a unit for regulating the supply of oxygenated blood from the coronary arteries to the heart (after heart damage) specifically designed to function in both hospital environments and emergency service vehicles. Walters acknowledged the advantage of easy disassembly and a small footprint for the switch from hospital to mobile environments. "It addresses the real estate issue," she said, "and it is mobile and easily dismantled."

Existing equipment of this kind tends to have an appearance that can seem threatening to patients, who are often alert while undergoing intra-aortic balloon therapy. Transportation versions, meanwhile, lack the ergonomic design and capabilities of the larger in-hospital versions. The designers' task was to bring the benefits of both versions together in one unit. By adopting a soft, sculptural aesthetic, with tactile urethane coatings, large castors and easy grip handles, the System 97 is intended to bring a new, unthreatening vernacular to the genre while maintaining a rugged and easy-to-use design for medical staff. For transportation, the user-friendly monitor and pump module are detached from the cart, and the monitor is mounted on top of the pump, or detached for in-vehicle use.

Considerable research data was gathered from interviews with medical staff and from on-site measurements of operating rooms and emergency vehicles — including ambulances and helicopters — to prepare the design. As Nelson noted, thorough research is not always a moot point, even in an area as crucial as medical equipment. "Just because something is manufactured doesn't mean it is designed right," he said. "But this looks well-thought out, easy to push around and very stable."

CLIENT/COMPANY
Datascope Corporation, Montvale, NJ

IN-HOUSE DESIGN
Nicholas Barker, corporate design manager and industrial designer; Hema Deswani, graphic designer; Rick Reveal and Ken Jones, mechanical engineers; John Di Liddo, marketing.

CONSULTANT DESIGN
Aerial, San Francisco, CA.
Tracy E. Moon, principal; Julienne M. Christensen, color consultant.

MATERIALS/FABRICATION
Pump module: noryl structural foam, aluminum chassis.
Monitor module: lexan plastic.
Cart: sandcast aluminum, urethane coating.

HARDWARE/SOFTWARE
Feasibility studies: SunSPARC 2 workstation; Cadkey.
Final design and engineering: SunSPARC 2 workstation; ProEngineer.

The Cricket 3-D Interaction Tool

"Multifunction control handles or operative handles can become very complicated if you let the human hand dictate all its surfaces and characteristics," said Richardson, discussing the Cricket. "I think in this case the designers have taken account of both comfort and action with a simplicity that often does not exist in this area."

The Cricket is an evolution of the point-and-click control device that provides scientists and researchers comprehensive visual and tactile feedback when working with three-dimensional computer applications. It incorporates magnetic, ultrasonic and LED sensing technologies to enable the operator to maneuver it in front of the computer screen rather than a flat surface. Instead of adapting the existing form of the 2-D mouse, as do many 3-D point-and-click devices, the Cricket adopts a pistol-grip orientation, with operating buttons positioned under the thumb and forefinger, and vibrating buttons in the palm area to provide the user with tactile feedback. This configuration overcomes the unnatural posture and often confusing control orientation of mouse devices, as well as the limitations of more common virtual reality data gloves (which require gestures to distinguish functions, and have limiting tethers).

The jurors commended the product's "well-resolved interface" and ambidextrous orientation. Nelson remarked that the aesthetic form "has such a personality that at first it almost seemed too strong. But I can see now that with use it becomes a shape very appropriate to its function. It allows operators to point their way to what they want the object on the screen to do and get feedback along with it. It's a very inventive system."



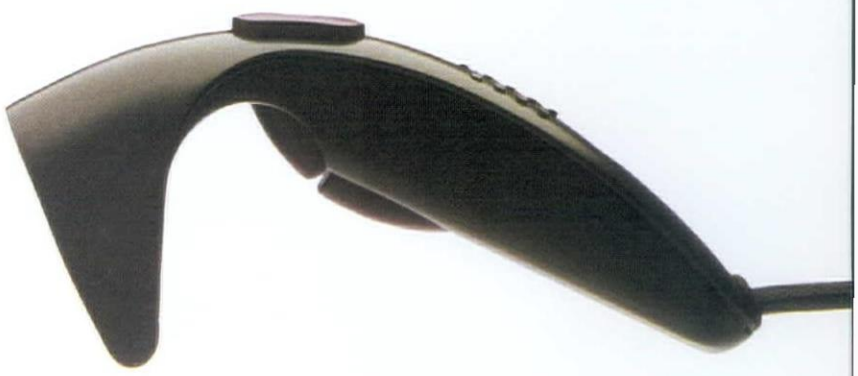
CLIENT/COMPANY
Digital Image Design Incorporated, New York, NY.
W. Bradford Paley, functional design, inventor; Clifford G Beshers, domain expert, interactive visualization.

CONSULTANT DESIGN
Ecco Design Inc., New York, NY.
Eric Chan, Jeff Miller and Eyal Eliav, designers.

MATERIALS/FABRICATION
High-impact polyurethane casing with EMI and magnetic shielding.

HARDWARE/SOFTWARE
Product: Macintosh Quadra 950; Ashlar Vellum.
Interface: Silicon Graphics Indigo.







IBM PS/55E (Model 5538)
The jurors unanimously singled out the IBM PS/55E from many desktop and notebook PC entries as the most thorough reappraisal of a now-familiar form, with a high level of refinement and attention to detail. "This is one of a new generation of personal computers that are changing their orientation to a vertical position," said Walters, "which means there's less bulk on the work surface."

The machine employs new display technology, energy efficient components and a resourceful configuration that both reduces the footprint and allows the screen height to be adjusted on a pivot mechanism with a system box that doubles as a display mount. Thinking ecologically, the designers made efforts to source recyclable thermoplastics, use less material on the casing and packing for shipping and to design in upgradable features. Aesthetically, the LCD display becomes the focal point of the configuration, and gives the equipment the appearance of a light, unobtrusive, almost floating object.

Richardson, noting the computer's aesthetic neutrality, concluded: "While the computer is very restrained, it's certainly not 'vanilla' design."



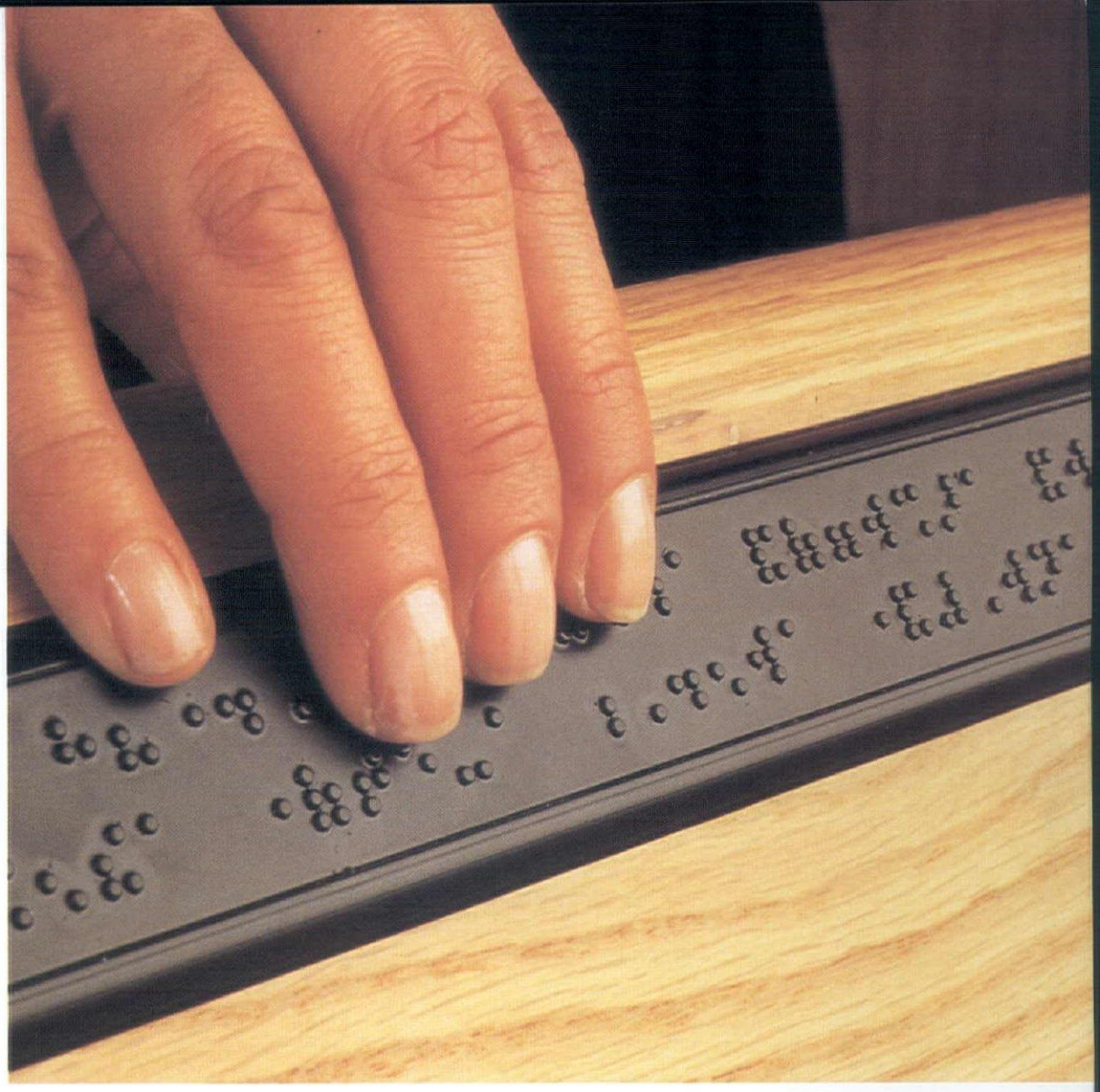
CLIENT/COMPANY
IBM Corporation, Armonk, NY

IN-HOUSE DESIGN
John Wiseman, PCC design manager, IBM; Tomoyuki Takahashi, designer, IBM Japan; Kazuhiko Yamazaki, design manager and designer, IBM Japan.

CONSULTANT DESIGN
Richard Sapper, Milan, Italy

MATERIALS/FABRICATION
ABS-PVC; ABS; painted sheet metal.

HARDWARE/SOFTWARE
IBM 5080; CATIA.



CLIENT/COMPANY
Coco Raynes Associates Inc., Boston, MA

IN-HOUSE DESIGN
Coco Raynes, designer and inventor; Karen Leduc and Matt Kanaracus, designers.

CONSULTANTS
Caroll Center for the Blind, Newton, MA. Brien Charlson, senior computer consultant; Betty Gayzajian, Braille consultant. Massachusetts Commission for the Blind, Boston, MA. Alan White, rehabilitation teacher.

SPONSOR
Massachusetts Eye and Ear Infirmary, Boston, MA

MATERIALS/FABRICATION
PVC, polymer, wood, aluminum.

HARDWARE/SOFTWARE
Macintosh IIsi; Aldus Freehand.



The Raynes Rail System

Despite the fact that there is a section in the 1992 Americans with Disabilities Act mandating that all doors within public buildings be identified with Braille, there is no stipulation that the passages between entrances be guided in any way. The Raynes Rail, a flexible rail system incorporating information in Braille, was created in response to this deficiency, and provides the blind or partially sighted with better means of navigating a public area. "It's one of the most thoughtful ADA-compliant solutions I've seen," said Nelson.

The Braille section of the rail is manufactured in PVC — chosen for its tactility — and can be surface-mounted on an existing rail or inserted into a custom groove cut into the back of a handrail. At strategic points along the wall, the rail-end incorporates a battery-operated audio device activated by a button to deliver recorded messages to those unable to read Braille.

Richardson concluded with a personal point in support of installing rails in public buildings. "When I started wearing trifocals," he noted, "I found that I was more comfortable going down stairs if there was a rail to run my hand along. Many of us need a rail, so why not put Braille into it? It's a good idea."



Highly Parallel Supercomputer

Cited by the jurors as an example of designers working in concert with engineers to bring a "human element" to technical equipment, the Highly Parallel Supercomputer is the result of six years of research at Massachusetts-based Kendall Square Research into overcoming the problems in managing the memory of highly parallel (100 to 1,000 processors) computers for the requirements of mainstream industries. Unlike mainframe or supercomputer systems, large-scale parallel computers, which work on the principle of dividing a computing task among thousands of small microprocessors, have previously been restricted to military applications, where the programming headache of assigning a task to the microprocessors was considered a fair trade-off for the extra power.

The design team's assignment was to create a modular system — for companies working in fields such as banking, insurance, aerospace and petroleum — that would allow users to easily add memory and computational power. Rather than hide the components with superfluous covers or lights, the team created a skeletal structure of shelves and vertical supports to form a system of freestanding towers assembled on-site. Towers are linked by an overhead cable way that creates a sense of place and provides greater accessibility than in an environment with cables under raised flooring. The towers are also staggered, with wide-swinging doors to facilitate repair work, and the configuration minimizes the distance electrical currents travel, to increase computational speed.

Overall, the design conveys a sense of an easier interface and a less intimidating environment than other supercomputers, a point fully appreciated by the jurors. "All it takes is a screwdriver to assemble the frameworks," said Richardson. "It's successful because it has a degree of uniqueness that's related to its function."

CLIENT/COMPANY
Kendall Square Research Corporation, Waltham, MA

CONSULTANT DESIGN
Design Continuum Inc., Boston, MA. John Costello, industrial design manager; Benjamin Beck, senior industrial designer; Rich Leitermann, affiliate.

MATERIALS/FABRICATION
Cast and machined aluminum with Nextel finish, painted structural foam.

HARDWARE/SOFTWARE
IBM compatibles; Auto CAD.

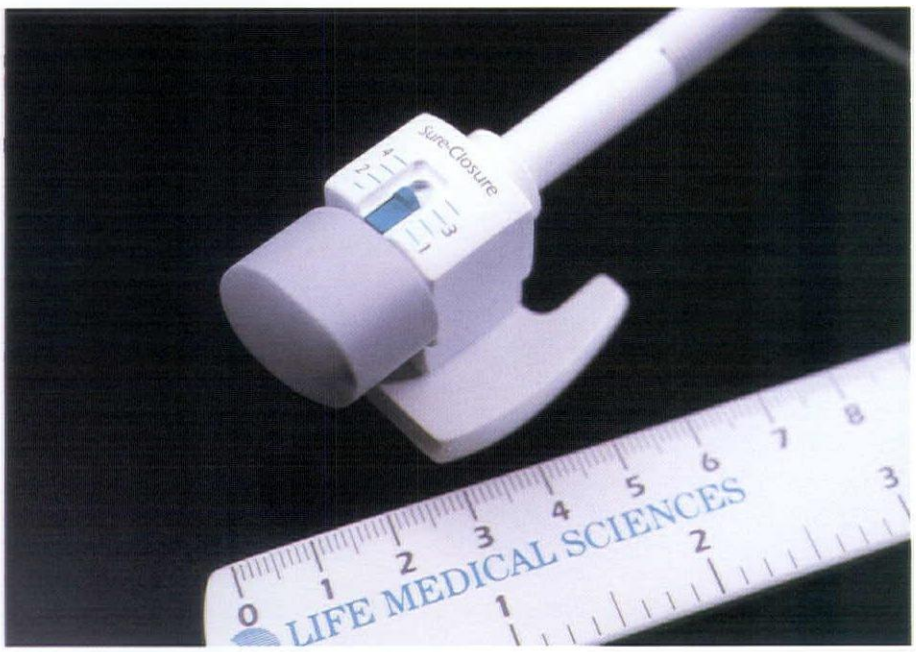
CLIENT/COMPANY
Life Medical Sciences, Inc., Princeton, NJ

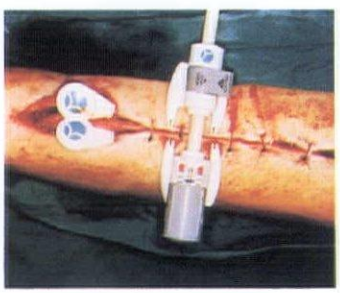
IN-HOUSE RESEARCH AND DEVELOPMENT
Julian Borgia, Ph.D, vice president, chief scientific director; Charlie Putnam, vice president research and development; Edward Quilty, president/chief executive officer; Prof. Bernard Hirshowitz, FRCS, research and development.

CONSULTANT DESIGN
Steiner Design Associates, Greenwich, CT.
Mark Steiner, industrial designer.
Synectic Engineering, Milford, CT.
Jeff Stein, president/chief engineer;
Dan Rodak, design engineer.

MATERIALS/FABRICATION
Threaded rod: fiberglass reinforced polycarbonate with Teflon additives. Indicator and internal bushing: nylon. Other parts: injection-molded polycarbonate.

HARDWARE/SOFTWARE
Gateway computer; Auto CAD Release 12.



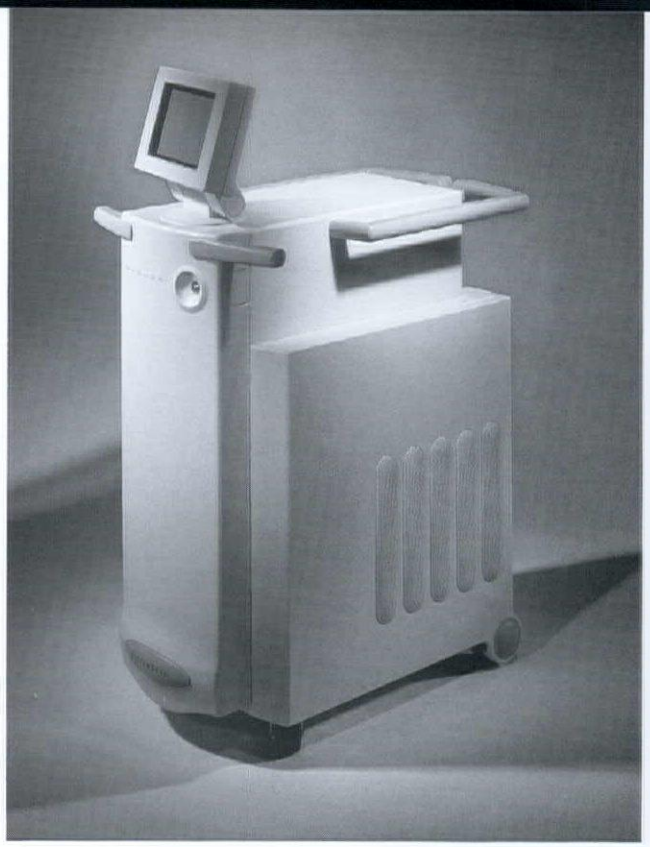


Sure Closure Skin-Stretching Device
Originally conceived by a surgeon in a small hospital in Haifa, Israel, to close the shrapnel and gunshot wounds of soldiers, the Sure Closure Skin-Stretching Device brings into mainstream surgery a new method for closing skin deficit wounds without relying exclusively on an often costly and complicated skin graft procedure. The jurors were impressed with the simplicity of the design.

The product was invented to overcome the problems associated with secondary-closure techniques such as skin grafting and flap rotation, which require a second injury (graft site) to repair the first. Utilizing the visco-elastic properties of skin, the skin-stretching device slowly brings the margins of a wound to a point where they can be stapled or stitched together by conventional means. Two intradermal pins are first threaded through the wound margins to distribute the tension over a wider area, the device is deployed, keeping force required to stretch the skin at a constant and the tension is adjusted over a period of time (usually 20 to 40 minutes).

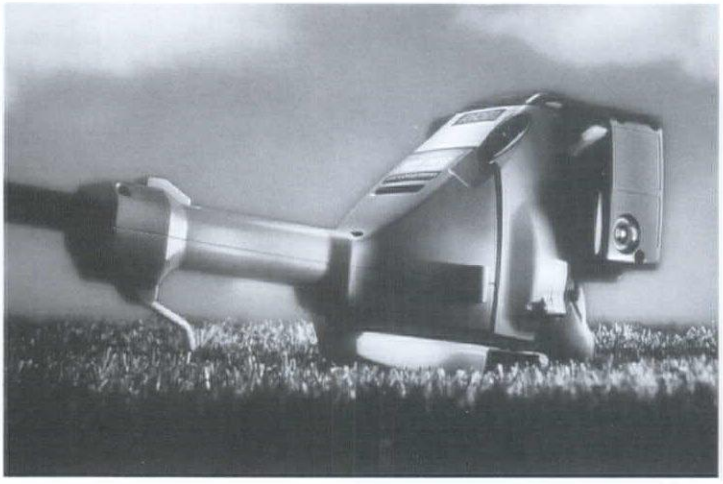
The design team was retained to develop the device for mass production from an original metal prototype, and to overcome problems encountered with over-tensioning, which results in skin tearing. Over a period of seven months, the designers developed a number of prototypes incorporating a tension gauge and safety clutch, which disengages the device if tension becomes excessive.

As Walters concluded, the form of the product is communicative rather than terrifying. "The design has a calculated aesthetic representing its function rather than the raw nature of its performance. You wouldn't know it's supposed to grab skin to cover gaping holes in the body."



Coherent VersaPulse Select Surgical Laser

Created by Lunar Design of Palo Alto for Coherent, the VersaPulse surgical laser was singled out by the jurors as a proficient solution to a common problem. Seeking to create a sophisticated but sturdy mobile laser device that took up as little floor space as possible, designers included an adjustable touch-screen, crash-protection handles and a remote device to allow operators to control the equipment from a non-sterile area.

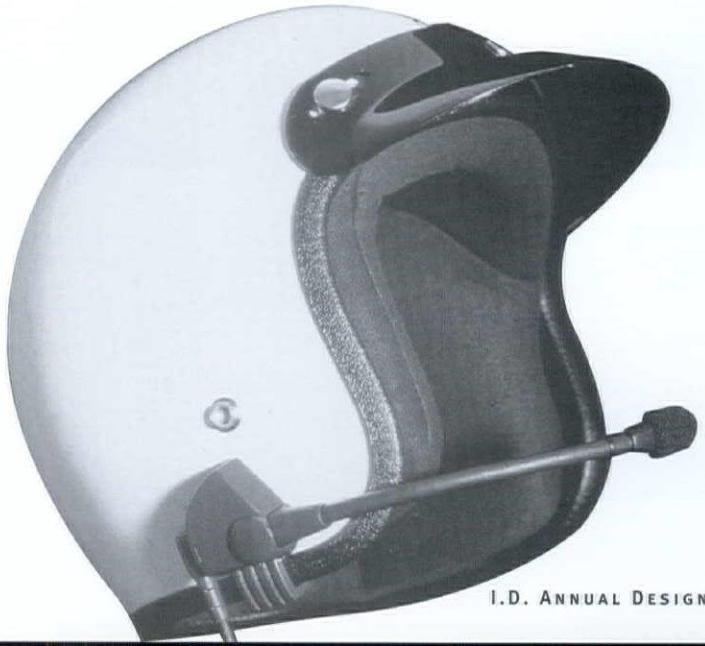


Pro4Mor Gas Engine

A portable gasoline engine for grass and weed trimmers, the Pro4Mor, designed in-house at Ryobi Concepts International of Chandler, Arizona, is intended to meet California's proposed exhaust emission standards for 1999. The first four-cycle engine small enough for hand-held use, the machine uses 30 percent less fuel than its noisier two-cycle counterparts, and uses a vibration isolation system to shield the operator from engine vibration. "It's a big improvement over what's on the market," said Richardson.

Police Motorcycle Helmet Radio Kit

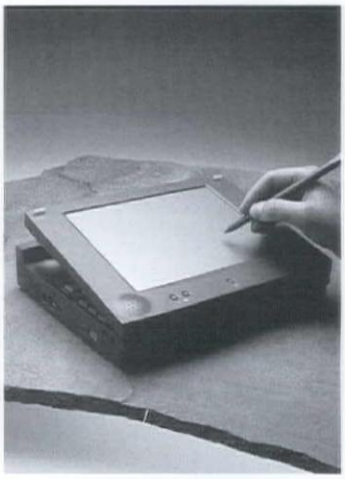
Although some doubts were aired over the potentially vulnerable location of this helmet radio's microphone, the jurors were impressed by this project, by Studio Red of Redwood City for the Setcom Corporation. "It's more than a working prototype," said Nelson, "it's had a design eye at work." Consisting of a microphone boom, two speakers mounted inside the helmet and a connector cable, the radio kit can be installed without drilling holes in the helmet and, once in position, can be serviced without removal.





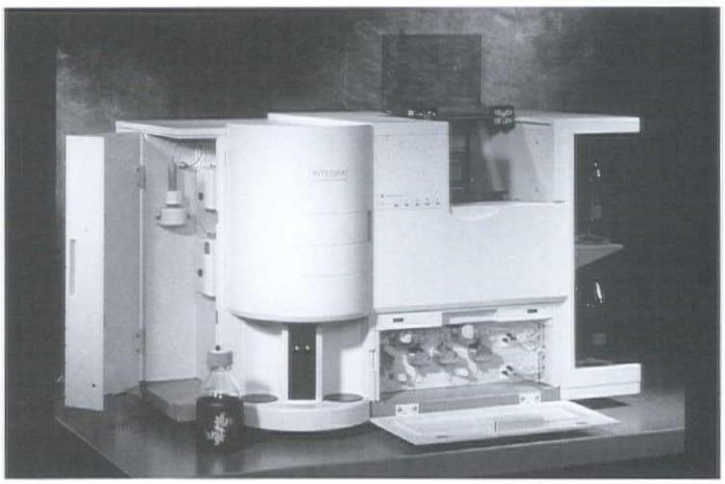
Chicony NB5 "Dualtop" Convertible Notebook PC

The integration of pen-based technology with a notebook computer in this compact product, designed by NOW Product Design of San Jose for Chicony Electronics, immediately caught the jurors' attention. The display can be rotated 165 degrees for presentations, then folded down over the keyboard at a 15-degree angle for pen-based input. "I like the juxtaposition of technology with organic forms," concluded Walters of the product's "warm" aesthetic.



Integral Micro-Analytical Workstation

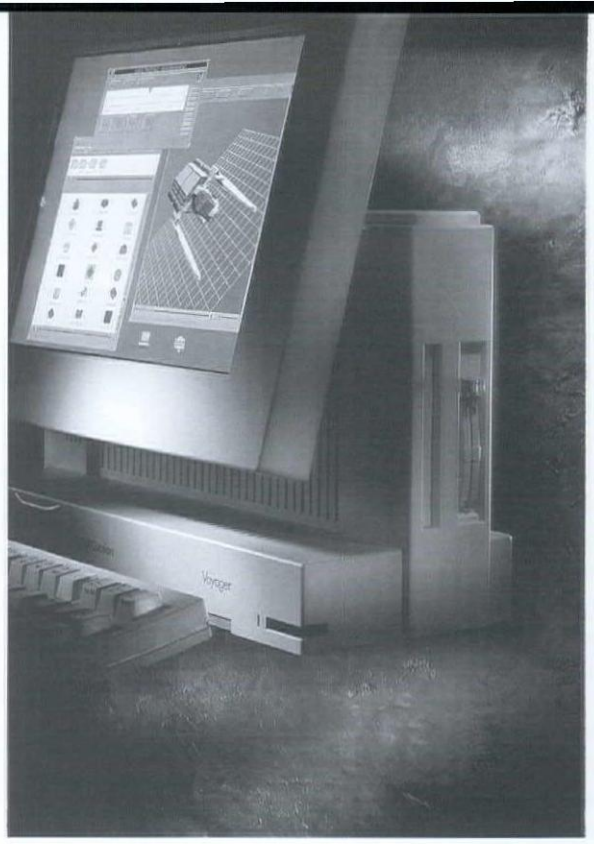
To speed the development of prescription drugs, and thus reduce their cost, the Cambridge, Massachusetts, firm PerSeptive Biosystems developed a new chromatography technology allowing the bio-separation of proteins, peptides and polynucleotides. Local design consultancy Product Genesis was then retained to develop an ergonomic enclosure for the separator, which would take up minimum space in crowded laboratories. The jurors commended the project for its thorough human-factors research.



Xircom Pocket Ethernet Adapter

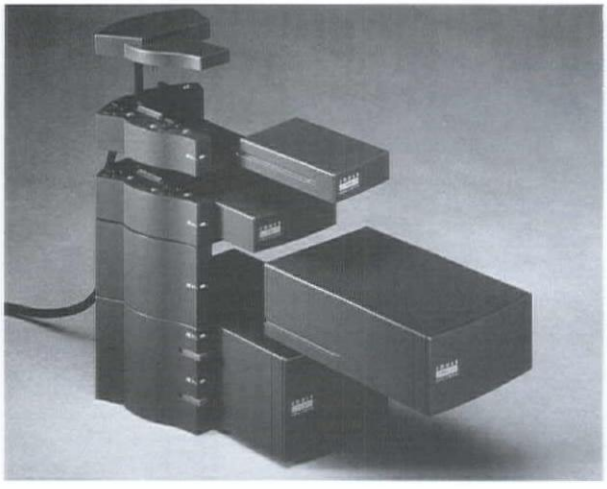
The conspicuous innovation in this universal device for connecting laptop computers to local access networks is a patented "TractorGrip," which enables the user to screw the unit into the rear computer port by one-handedly turning a central band. As Richardson pointed out, this saves a lot of time and trouble scrabbling around the backs of computers. The adapter was designed by Control Alt Design of Lexington, Illinois, and an in-house design team at Xircom in Calabasas, California.





Sun Microsystems SPARCstation Voyager

Sun Microsystems' first portable workstation was designed by an in-house team with consultants Montgomery/Pfeifer of San Francisco. The jurors were surprised at its restrained aesthetic, but reasoned that the design team was "keeping within a consistent product line." The workstation includes an energy-efficient, zero-emission flicker-free flat-screen and vertical configuration to take up minimum desktop space and allow fan-free cooling.

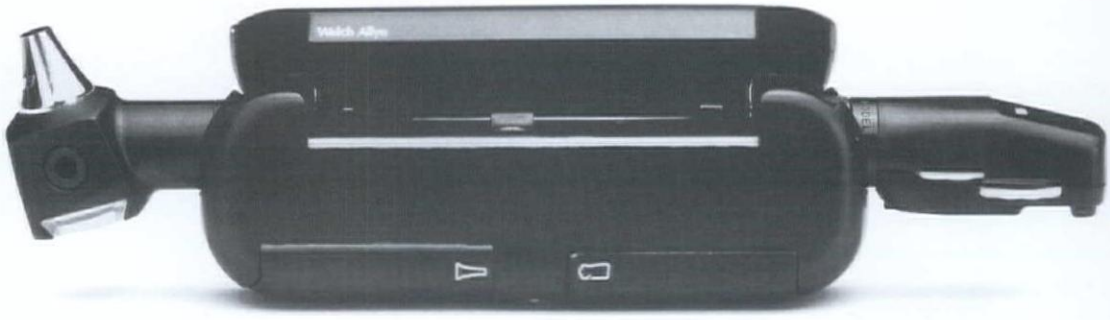


LaCie Joule Drive

A desktop mass storage system for Macintosh computer users, the Joule Drive was designed by Ziba Design of Portland, Oregon, for LaCie Ltd. Its aesthetic echoes the "plug-and-play" philosophy of Macintosh products, with an upgradable modular configuration. "In today's search for metaphors or languages that express something about a product other than it being an electronic box, this is quite successful," said Nelson. "It combines different intersecting forms, yet remains clean in format."

CompacSet

Brownlie Design of Skaneateles, New York, designed this pocketable diagnostic set for eye and ear examinations. Combining an ophthalmoscope and otoscope in one unit, the CompacSet, manufactured by Welch Alwyn, enables physicians who examine patients outside their offices to carry one hard-cased unit operating from one power source instead of two separate instruments. The ear specula are also neatly stored behind a small door in the handle, rather than in a separate sleeve.

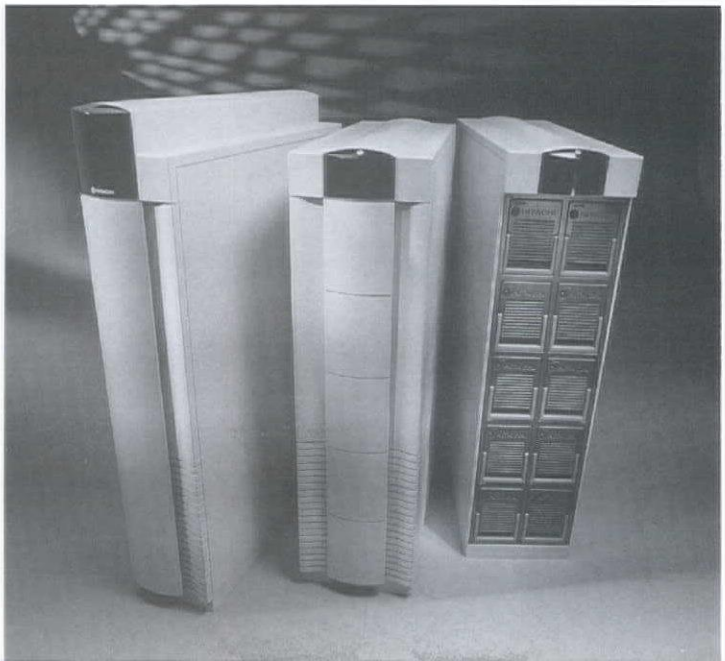




IBM Thinkpad 750 Family
"The market for these is a cross-section of people from executives to tech heads to designers and publishers," said Richardson of the IBM Thinkpad notebook computer family, designed by Richard Sapper of Milan and an in-house team at IBM. "What I like about them is that they show enormous restraint," said Richardson. The 750 series computers are lightweight (up to 6.1 lbs.) and cater for a range of uses, including pen-based input, multimedia presentations on a flip-over screen, voice, data and fax communication.



Caterpillar Narrow Aisle Reach Truck
To reduce fatigue for operators using reach trucks, Brownlie Design of Skaneateles designed a vehicle for manufacturer Material Handling Associates that would allow its users to adopt a variety of controlling positions. Its steering, braking and maneuvering controls are similarly positioned to facilitate long-term use by a variety of people. Richardson observed a pleasing contrast between the soft, contoured forms of the cushions, pads and controls on the interior and the more angular shell.



Hitachi Array System
This modular computer disk array system, designed by Patton Design of Irvine for Hitachi, aims to facilitate emergency replacement of disk arrays, which are accessed by simply opening the panels and pulling on the prominent handles. Modules can be gradually added and locked into the system when required. The jurors were impressed by the soft, monolithic aesthetic of the unit. "I like the dichotomy between its architectural form and the fun, expressive green handles," said Walters. "It's mischievous."

Furniture



As the furniture industry rebuilds itself in the wake of the recession, designers and manufacturers are concentrating their efforts to ensure that their products fit the needs and budgets of today's market. These efforts entail a marked design rigor and economy of thought directed toward answering specific questions of use. Although these steps toward industry renewal may seem conservative, many of the winners in this year's Furniture category show how within the realm of task-oriented products, clever design solutions can be just as refreshing as those conceived on a more fanciful level.

For jurors Paola Antonelli, Jim Biber and Brian Kane, it was this year's Best of Category winner, Knoll's Surf Board corner unit, that symbolized the success of industry efforts to produce pieces that were small in scale and affordable in price. An accessory designed to retrofit the corner of an office desk system in order to provide an extended work surface, the Surf Board was recognized by the jurors for expanding the definition of the category to include projects that fall somewhere between office hardware and contract furniture. While the Surf Board was the leader in the area of aftermarket products, other winning designs such as the Healthy Armrest and the BackPack Storage Drawer were also cited as refined solutions that served as alternatives to buying a new chair or file cabinet.

Office systems were another area where task-orientation guided new designs. A considerable number of projects including the Teamwork conferencing products, Activity Products, Metropol workstation and Interaction Counterforce Tables were praised for offering mobile and adaptable variations on the traditionally static configuration of both the office landscape and the individual desk system.

Amidst the more socially determined trends were designs that attracted the jurors for having ventured beyond the accepted material boundaries of the furniture world. With the Less Chair, wood, fabric and foam were combined to create a soft laminate called Softwood. And with Gaetano Pesce's 543 Broadway Chair, polyurethane resin has been manipulated in molded form to exploit its plasticity and translucency.

As for lighting, the jurors selected projects that addressed both aesthetic and functional issues. Achille Castiglioni's Brera lamp and Ettore Sottsass's Artos track lighting blended artful formalism with decorative appeal, while the LightLight "Art" wall-mounted track system expanded the role of track lighting by enabling it to suspend paintings.

With many of this year's winning projects incorporating ergonomic solutions as a result of analysis of the user's interaction with their office systems, the jurors believed that furniture design is becoming more solidly grounded in its quest to find smart ways both to refine existing products and to create new ones.

Jurors Paola Antonelli, Jim Biber, Brian Kane
Moderator Melissa Dallal

Best of Category

Surf Board Corner Unit

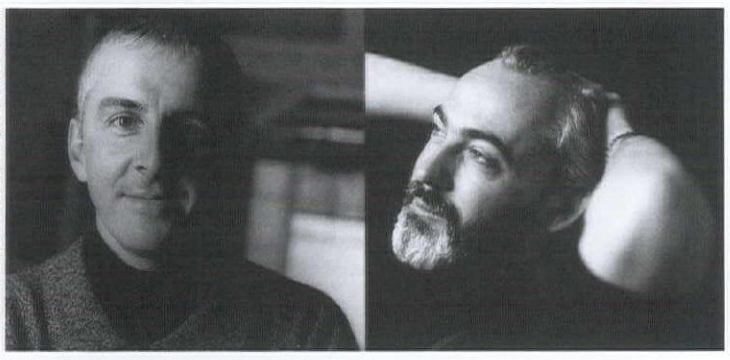
"Is it furniture?" was the first question the jurors asked themselves when encountering the Surf Board corner unit from Knoll. "It's certainly an important accessory," answered Biber, noting that the growing aftermarket for products in this area has redefined traditional preconceptions of furniture.

The Surf Board, a unit that is set on top of a desk corner to add space, is one in a line of computer accessories from the renowned furniture company. The products, which include a keyboard wristrest, mousepad, footrest and seating lumbar support, are called the Surf Collection primarily because of their biomorphic shapes, made in part from Neoprene, the material used in wet suits.

Describing the need for the unit, Biber noted, "Because computer monitors have grown in size and are usually placed in desk corners, there is often not enough space for a keyboard and a mousepad. It's not uncommon to see people pull their keyboard off to the side of the desk." This was an incredibly simple way, he continued, "to meet the need for an extended surface in an office system corner."

Unlike previous corner units, which provide only a few extra inches of perpendicular depth, the Surf Board offers 14 inches of extended depth and creates a 24-inch-wide video-display terminal corner. Its uniquely designed one-inch rolled-front detail allows the unit to slide into place without the use of attachment devices. The Surf Board's rubberized bumpers on either end of the rolled edge butt up against the sides of any desk corner to hold it in place.

The jurors stressed the significance of the Surf Board's identity as an aftermarket product. After considering the alternatives to creating a desk accessory, they quickly realized the difficulty, wastefulness and expense involved in manufacturing a desk unit with rounded and extended corners. Said Antonelli, "If you incorporated an extended corner in the design of a desk system, you would waste materials in the cutting." Overall, the jurors agreed that they preferred this simple, flexible and less expensive solution to extending the corner surface. "It's an important move for the industry to start inventing smart ways to retrofit office systems," concluded Biber.



Photography by Rick English (left), Jake Chessum

Stephen Peart (left) and Ross Lovegrove.

Ross Lovegrove holds a BA from Manchester Polytechnic and a Master of Design from the Royal College of Art in London. He worked for Knoll International in Paris before cofounding Lovegrove and Brown Design Studio in London and, in 1990, establishing his present firm, Lovegrove, Studio X in London. His client list includes Knoll International, Louis Vuitton, Philips and Cappellini.

Stephen Peart holds a BA from Sheffield City Polytechnic and a Masters Degree from the Royal College of Art in London. Peart worked for frogdesign in Germany and California before establishing Vent Design in Campbell, California, in 1987. His client list includes Apple Computer, Nike, GE Plastics and Sun Microsystems.

Who initiated the project?
The Surf Board was initiated by the marketing and sales team of Knoll Extra with the guidance of Carl Magnusson, senior vice president and director of design. Our collaboration was based on the premise that the combined knowledge of furniture and computing could be an asset to the final product.

What was your major influence?
Looking for soft images, we imagined pools of paint poured out of a can. That image also influenced our choice of materials — a rubberized finish for a warm touch with inherent mouse trackability. We were also influenced by other products we had designed for Knoll's Surf Collection. Indeed, the major influence was the situation itself.

What alternatives were explored?
We considered different methods of attachment under the work surface, however their complexity and cost give rise to the final rolled-form solution.

How different is the final product from your original concept?
In its final form, the Surf Board is very close to the original concept.

How is this project like or unlike anything you have designed previously?
Typically, everything we design is totally unlike anything we've done before, so it is a new adventure every time. However, the product's overall aesthetic was tuned to compliment the Surf Collection.

What was your biggest obstacle?
Our biggest obstacle was trying to increase usable area on desks of different table thicknesses and edge treatments with an aftermarket product.

Has your design been aided by materials or technology?
This design could not have been done without using steel sheet. Laser cutting allowed us to create a very controlled shape and surface while rounding the edge at the same time. Indeed, when a flat, heavy surface with a durable silhouette is called for, steel is the answer. The question suggests the need for progressive new materials technology. Yet the furniture industry is very conservative; to design the Surf Board was thus a matter of employing the most cost-effective solution for the function — and consequently enriching the perceived value of the materials by design.



CLIENT/COMPANY
The Knoll Group, New York, NY.
Carl Magnusson, senior vice president and director of design; George Wilmot, vice president of advanced research.

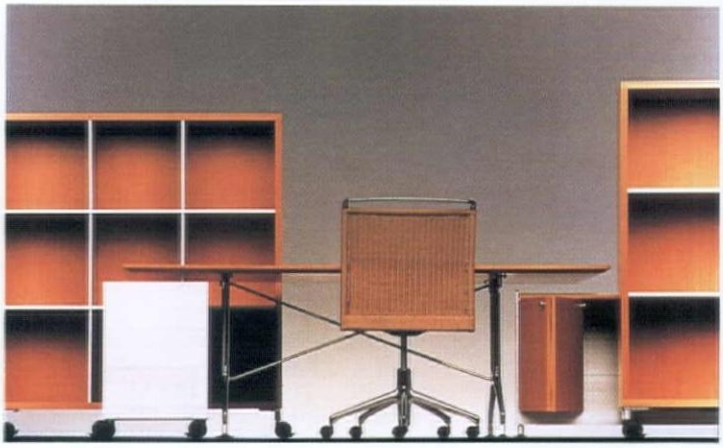
CONSULTANT DESIGN
Vent Design, Campbell, CA.
Stephen Peart, designer.
Lovegrove, Studio X, London, England.
Ross Lovegrove, designer.

MATERIALS/FABRICATION
1.8-mm thick epoxy powder-coated milled-steel sheet backed with 1 mm-thick synthetic fiber-filled cushioning pad; injection-molded thermoplastic; elastometric polyurethane end-bumpers.

HARDWARE/SOFTWARE
Vent: Macintosh IICI, Quadra 800; Ashlar Vellum.
Studio X: Macintosh Quadra 900; Minicad.







CLIENT/COMPANY
Vitra AG, Biersfelden, Switzerland.
Rolf Fehlbaum, chairman of the board.

CONSULTANT DESIGN
Antonio Citterio, Milan, Italy.
Antonio Citterio and Glen Oliver Löw, designers.

MATERIALS/FABRICATION
Pearwood veneer table tops, doors and drawer fronts, bookcase cabinet; cast aluminum with chrome finish table bases; extruded, anodized-aluminum pedestal and sideboard cabinets.

Spatio Desk System

Inspiring comparisons to George Nelson's classic designs for Herman Miller, the Spatio system's minimalist aesthetic was cited by the jurors as referential to a period in furniture when new ideas were conceived and quickly produced. The reference to Nelson's light scaling and use of metal and wood in his desk systems was viewed by the jurors as a bid to add warmth to the traditional steel office system. "This is much more like residential furniture than an office set," said Kane, responding to what the designers and manufacturers of the system cite as a growing need for executive and office furniture with safer, more domestic qualities. In contrast to the case-goods industry in the U.S., Spatio's design was viewed as "on a higher level, concerned with detail, quality and craftsmanship," as Kane expressed. The system, which is comprised of a table available in three sizes, a mobile pedestal, two sideboards and a bookcase on casters, allows for subtle discovery of its meticulously wrought design details. "The corrugated surface of the interior wall of the sideboard is only revealed as its doors are opened," noted Biber, who went on to praise the way the sides of the pedestal and sideboard are joined to create an elegant counterpoint between the aluminum and pearwood.

543 Broadway Chair

Molded so that no two models are the same, Gaetano Pesce's 543 Broadway chair signals the designer's continued research into what he calls the "diversified series." The exploration began in 1984 with his famed Pratt chair, when the designer produced nine different urethane chairs from the same mold by varying the density, temperature and pressure within the production processes. With the 543 Broadway (which happens to be his studio's address), Pesce spent a year and a half looking for an appropriate material to work with before he selected a translucent polyurethane resin that could be injected with different colors in the mold. Extensive experimentation had to be done to pull the air out of the resin to prevent bubbles from forming.

The jurors were impressed by the chair's exploration of plastic's protean characteristics — its changing color, translucency and structural capabilities. "Synthetic materials such as plastic should be explored for their strengths and presented as elegant material solutions, not just as inexpensive alternatives," said Kane. Also noted were the chair's sprung feet that cause it to sway and waver in tune with the sitter's movements, making the chair, as Antonelli described, "curiously comfortable."



CLIENT/COMPANY
Bernini S.p.A., Carate Brianza (Milan), Italy

CONSULTANT DESIGN
Pesce Ltd., New York, NY.
Gaetano Pesce, designer.

MATERIALS/FABRICATION
Bent stainless steel structure and springs; molded translucent polyurethane resin seat (in various colors) and backrest; black nylon supports.



CLIENT/COMPANY
Parallel Design Partnership Limited, New York, NY

IN-HOUSE DESIGN
Ali Tayar, designer.
Consulting engineer: Attila Rona, Hartsdale, NY. Manufacturer: Tripyramid Structures Inc., West Concord, MA. Tim Eliassen, president.

MATERIALS/FABRICATION
Extruded aluminum wall-mounted track and brackets; stainless-steel pins; 1/4-inch diameter holes stamped along web of wall-mounted track to allow 1.5-inch incremental adjustability of shelves; 1-inch wide brackets slotted and drilled to slide onto the track; two brackets support a 30-inch long, 10-inch deep, 3/4-inch thick shelf.

Ellen's Brackets: A Wall-Mounted Aluminum Shelving System

Designed to provide a generic, yet high-quality alternative to commercially available stamped steel bracket systems, Ellen's Brackets are elements in a well-engineered wall-mounted aluminum shelving system. "I think they are an elegant structural solution," said Biber, who praised the organic contours of the brackets, which are derived from the force-flow diagram of a cantilever.





Originally developed for a specific loft renovation and now mass produced, the system consists of three elements — a track in the shape of a structural T-section, a bracket and a notched pin — and is assembled by mounting the main track vertically on the wall, sliding the bracket down onto it and inserting the pin through one of the holes along the track's web to secure it. After the brackets have been locked into place, wood, medium-density fiberboard, glass or Plexiglas shelves can be inserted. Because the brackets grab the shelves from above and below, standard 3/4-inch-thick and 10-inch-deep shelves must be used. Pointing to the bracket's rounded edges and the notched pin, the jurors commended the system as a whole for its finely finished details.

Less Chair

"This is a brilliant and surprising manipulation of an archetypal material," said Biber, describing the Softwood seat and back of the Less Chair, designed by Milan-based Marco Ferreri for Nemo. Patented by Nemo, Softwood is a laminate made from various fabric layers finished with a flexible external wood veneer. Sandwiched between the laminate is a thin layer of padding, hence the name Softwood.

The jurors took note of the chair's fabrication process, which begins with the fabric layers brought to a high temperature, at which point they soften and act as an adhesive between the two layers of wood, making glue unnecessary. This technology, which has been used for fashion accessories and in bag and case manufacturing, was embraced by the designer as he researched techniques to make the basic wooden chair more comfortable. In form, the Less Chair is a simple and traditional stacking chair, which, as Antonelli pointed out, "was a deliberate choice in order to enhance the surprise of the Softwood." Overall, the jurors expressed the hope that the innovative spirit in which the Less Chair was created would encourage furniture designers to venture beyond their traditional domain in search of new material solutions. "This is a nice demonstration that other technologies can be adapted and transferred to suit the purposes of furniture designers," concluded Antonelli.





CLIENT/COMPANY
Nemo, Rovellasca, Italy.
Carlo Forcolini, president and art director.

CONSULTANT DESIGN
Marco Ferreri, Milan, Italy

MATERIALS/FABRICATION
Beech frame; seat and back of die-pressed 6-mm beech ply and Softwood, a patented laminate of various fabric layers finished with a flexible sheet of wood with a polyurethane padding core.

HARDWARE/SOFTWARE
Macintosh VX; Adobe Illustrator.

Tuffet Stool

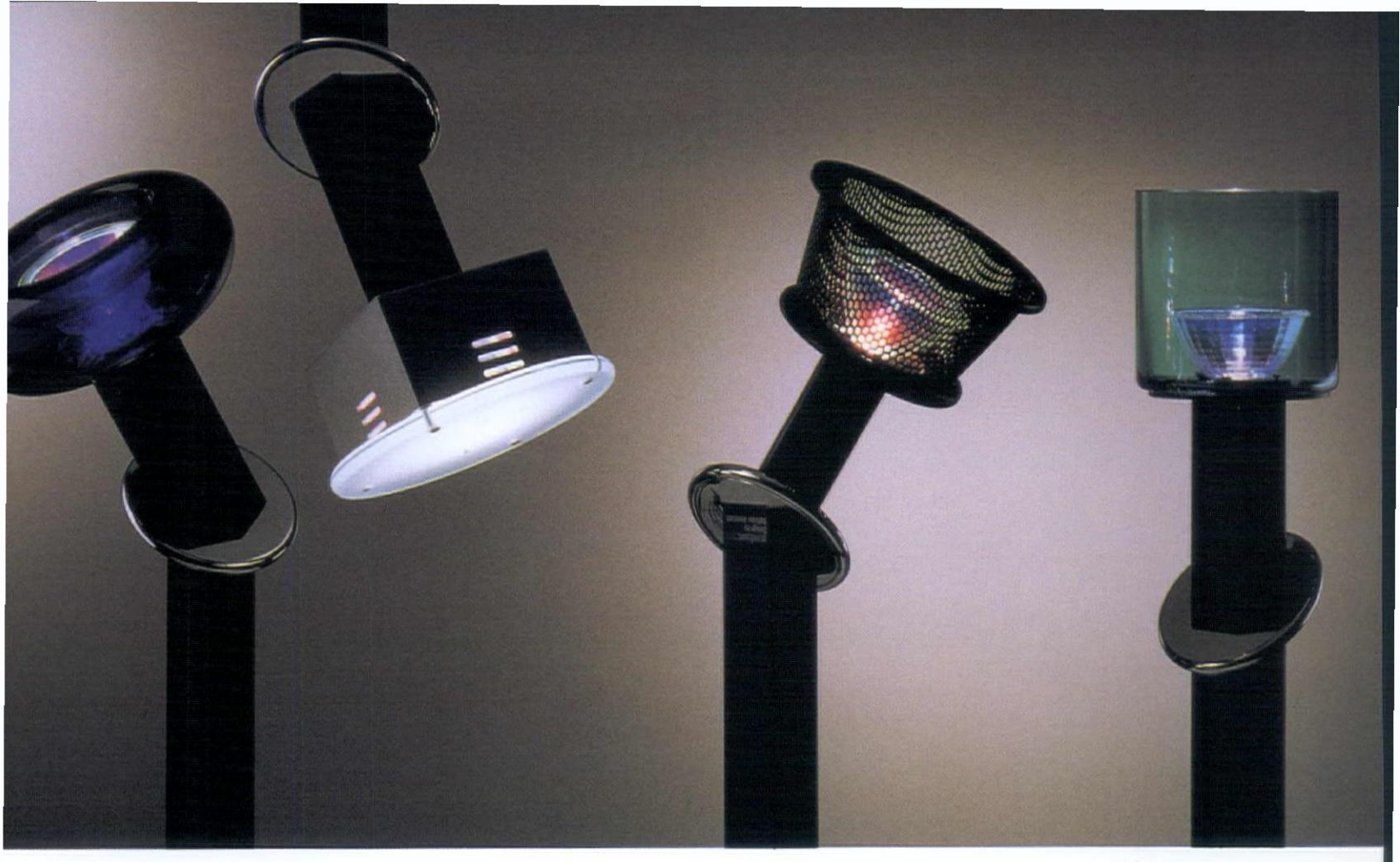
A member of a collection of furniture called Waggle designed to challenge and delight the user through mobility and interaction, the Tuffet stool by Lisa Krohn provides several unexpected elements of playfulness. The stool is surprisingly responsive; its combination of stacked plywood and foam layers allows it to wiggle as the sitter shifts from side to side. "If you can't sit still, put your muffet on the Tuffet stool!" writes the designer. The other surprise came when one juror lifted the Tuffet stool's seat to reveal a hidden storage compartment — "A great place for kids to hide toys and candy." The jurors not only enjoyed sitting on the stool, but commended the designer for combining diverse materials such as wood and foam to achieve a unique effect. "The proportions of the wood and foam are just right," noted Biber, noting how, by acting as a flexible joint, they allow the user a relative sense of stability. The jurors also welcomed the idea of furniture as a process as opposed to a static object. "Furniture as experience allows for the unexpected," said Kane, "and the unexpected is always refreshing."

CLIENT/COMPANY
Gemini Consulting, Morristown, NJ.
David Teiger, chairman.

CONSULTANT DESIGN
Krohn Design, Los Angeles, CA.
Lisa Krohn, designer; Michael Simonian, assistant. Manufacturer: Adobe, Los Angeles, CA

MATERIALS/FABRICATION
Alternating layers of 3/4-inch Baltic plywood and 3/4-inch low-density closed-celled polyurethane foam; brushed stainless steel solid rail legs; seat upholstered in wool mohair velvet.





CLIENT/COMPANY
Zumtobel Licht AG, Dornbirn, Austria.
Jorg Zumtobel, president; Wolfgang Stix, segment manager; Geri Bösch, project manager; Helfried Schadauer, project engineer.

CONSULTANT DESIGN
Sottsass Associati, Milan, Italy.
Ettore Sottsass, Marco Susani and Richard Eisermann, industrial designers.

MATERIALS/FABRICATION
Available in three-phase, low-voltage and wall- and ceiling-mounted versions. Molded polycarbonate sleeve and dimmer knob; 220-V–12-V transformer; 2.5-mm x 2.5-mm painted aluminum extrusion with a 45° joint in chromed cast zinc alloy; interchangeable, bayonet-mounted lamp heads available in chromed cast zinc alloy, expanded metal mesh, painted cast aluminum with plate glass and blown glass.

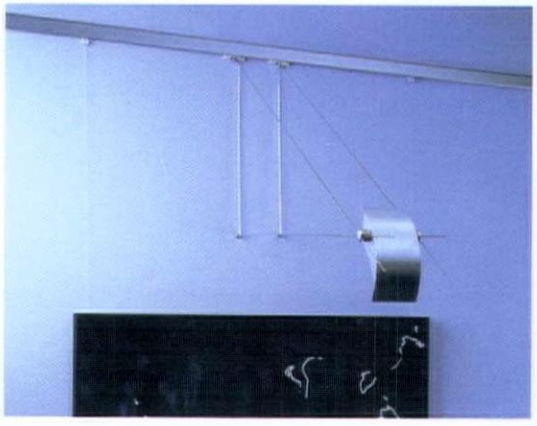
Artos III Halogen Lighting System

"It's always refreshing to see track lighting that is not explicitly technical," said Biber of the Artos III Halogen Lighting System by Sottsass Associati. "Track lighting that doesn't disappear is in fact a step in the right direction," he continued, praising the expressive shapes of the system's bayonet-mounted heads as a welcome addition to the existing vocabulary of track lighting. Designed to provide a decorative appeal, Artos III's look can be easily and dramatically modified via interchangeable lamp heads. Within the line of seven lamp heads, varying tectonic forms such as the cone, pyramid, cylinder and cube are manipulated in a range of materials that include chromed cast zinc, painted cast aluminum, metal mesh and blown glass. The jurors appreciated the aura cast by the combination of light and material, calling it unique to track lighting. Another feature noted by the jurors was the use of a miniature transformer, which eliminates the need for an external transformer box and gives the light unit a more compact profile. With this added streamlining, the bold articulation of the unit's arm and rotating disc corner becomes a part of the total formal composition as opposed to a zone of technical support.

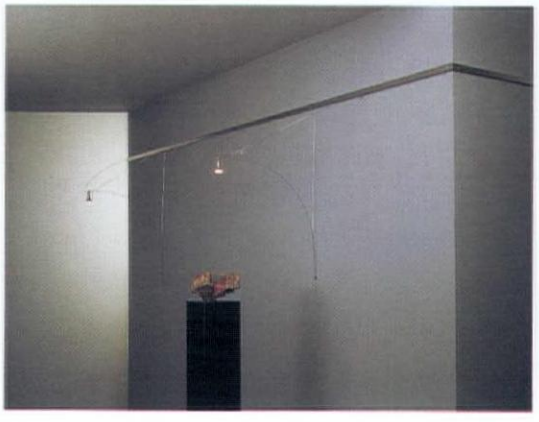
CLIENT/COMPANY
Buschfeld Design, Cologne, Germany.
Ellen Buschfeld, president.
Distributed by Light Project International, Washington, D.C.

IN-HOUSE DESIGN
Professor Hans Buschfeld, designer.

MATERIALS/FABRICATION
Aluminum tracks with brass conductor inside; aluminum alloy rods; polymide fixture connectors; 12-V halogen lamps.









LightLight "Art" Light Fixture
Created to fulfill the need to spotlight and hang pictures in a gallery setting, the LightLight "Art" light fixture by German designer Hans Buschfeld uniquely combines these requirements in a wall-mounted track system. LightLight "Art" was developed as part of a series that explores wall-mounted track systems. Based on aluminum filigree structures from which pictures and lamps are suspended, the system was commended by the jurors as an elegant, well-executed solution. "The idea of a picture rail and light combination as a continuous band around the room makes a lot of sense," said Biber. Also noted by the jurors was the fact that wall-mounting allows the system to solve wiring issues in old buildings that don't have suspended ceilings. As for the LightLight's features, the fixture unit is equipped with adjustable lamp heads and may be both locked into the track and repositioned with great ease. Power tracks are fastened to the wall with clips and support 12-V halogen fixtures.

Brera/S Suspension Lamp

Admired by the jurors for the purity of its oval form, the Brera/S suspension lamp, designed by Achille Castiglioni, takes its inspiration from a Piero della Francesca painting that hangs in the Brera Museum of Fine Art in Milan. The painting, titled *The Montefeltro Altarpiece*, depicts the Madonna and child seated in a chapel surrounded by saints. Suspended from a silver cord over the Madonna's head is an ostrich egg, a symbol of the virgin birth. Whether or not Castiglioni was concerned with the religious symbolism of the ostrich egg, his translation of it as an object in the Brera/S communicates a purist aesthetic characteristic of the designer's work.

"The oval shape enables a very effective distribution of light," said Kane of the lamp's function as a light source. Assembled from glass and translucent thermoplastic parts, the lamp employs either a 100-watt standard incandescent bulb or an energy-saving 15- or 23-watt compact fluorescent bulb, and when lit, appears as a glowing mass. A diffuser mounting device unique to the lamp enables it to be either suspended or used atop a stem for companion floor-lamp versions. Said Antonelli, "It's a perfect light in that it is symbolic of good design, intelligence and logic."



CLIENT/COMPANY
Flos S.p.A., Brescia, Italy

CONSULTANT DESIGN
Achille Castiglioni, Milan, Italy

MATERIALS/FABRICATION
Blow-molded glass form with injection-molded thermoplastic parts; steel cable; sheathed power supply cords.

Stowaway Chair

For many of this year's furniture entries, a return to a familiar and sometimes traditional formal language was intended to evoke the idea of sensible and durable design. It is in this spirit of pragmatism that New York–based designer Marco Pasanella created the Stowaway Chair as part of a series of double-function furniture. Combining a chair with storage space, the Stowaway comes with either a shelf or drawer underneath its seat. In the shelf version, the jurors praised the replacement of the traditional four stretchers of a school desk with one sheet of wood for added sturdiness and formal cohesion. "It's a good poetic gesture," said Antonelli of the shelf detail. Impressed with the chair's minimalist form, Kane commended its elegantly crafted joints and luxuriously smooth wood surface. As for the available range of colors — with names such as blueberry jam, creamed corn, pumpkin pie — and optional tie-on cushions, the jurors agreed that such details added to the traditional vernacular of the chair.



CLIENT/COMPANY
The Pasanella Company, New York, NY

IN-HOUSE DESIGN
Marco Pasanella, president.

MATERIALS/FABRICATION
Solid cherry or maple wood (available in five colors).





CLIENT/COMPANY
Steelcase, Inc., Grand Rapids, MI

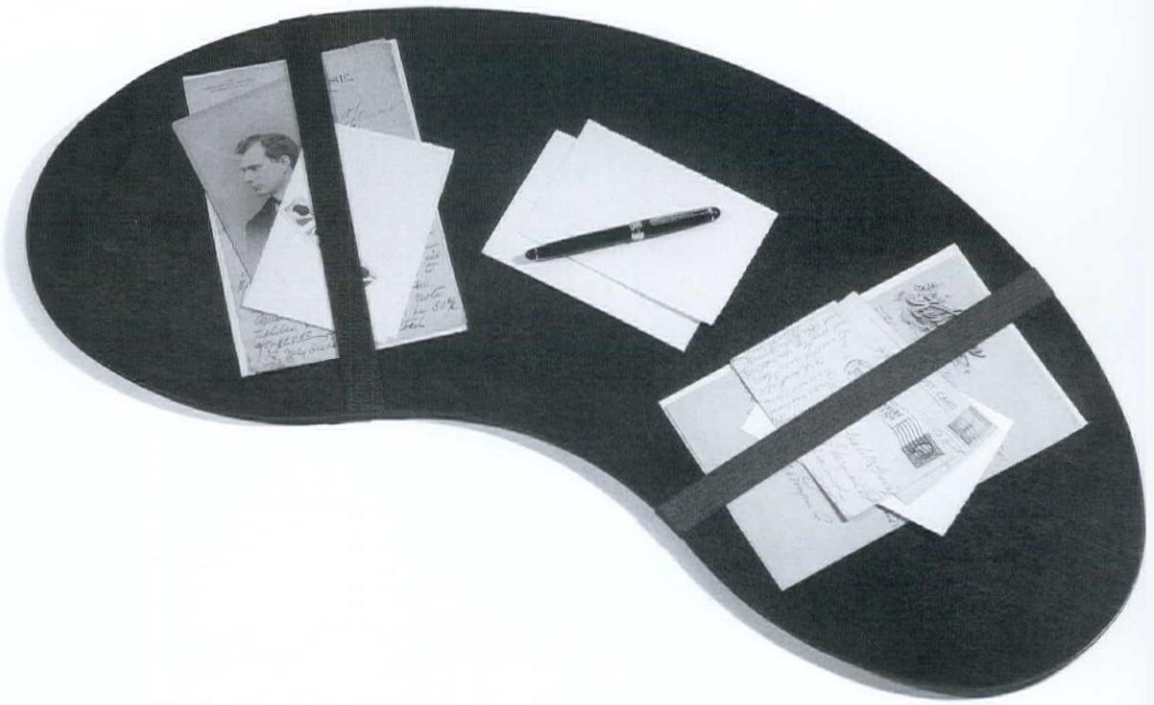
IN-HOUSE DESIGN
Michael Deimen, senior industrial designer.

MATERIALS/FABRICATION
Injection-molded ABS, vinyl and krayton; nylon-coated extruded aluminum; compression-molded powdered metal; hydraulic-formed steel; in-mold water-blown urethane foam (CFC free).

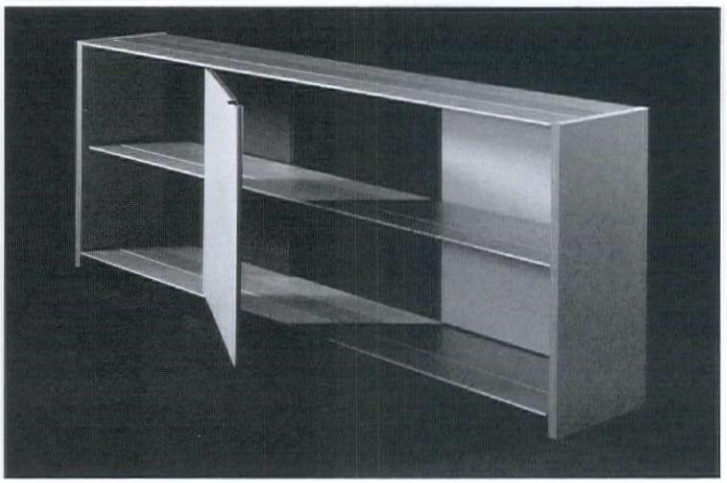
HARDWARE/SOFTWARE
IBM 6091; Catia Version 3.0; CDI 3D Modeling; CVNC CAD 5.0.

Healthy Armrest

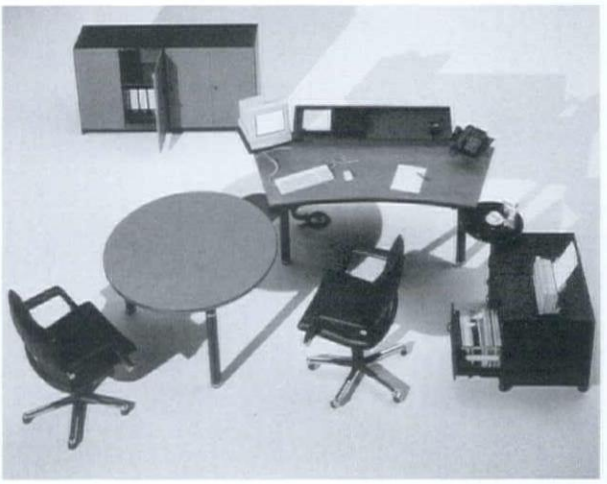
Expanding the definition of furniture to include task-oriented products, the Healthy Armrest from Steelcase was praised by the jurors as one of the first steps in the development of adjustable ergonomic seating. "It's a terrific innovation," said Biber, noting that having an adjustable chair arm makes a lot of sense. The system, designed to allow the user continual support of forearms while working at a computer, provides comfort and addresses cumulative trauma disorders by relieving tension in the neck, shoulders and forearms. "It's absolutely responsive to the way you want to use it," said Antonelli, pointing to the designer's success in making the armrest simple and self-evident in operation as it allows the user to custom tailor the position. Available in two versions for two lines of office seating, the first provides only height adjustment with a four-inch vertical range from seven inches to 11 inches above the seat in 1/2-inch increments, and the second provides height and width adjustment with the same vertical range and an eight-inch horizontal range from 11.5 inches to 19.5 inches. To move up or down, the trigger on the front of the arm must be squeezed with the hand in an upright position and raised or lowered vertically. To move from side to side, the arm cap must be grasped and slid horizontally. There is also the option to upgrade from the single level of adjustability to the double with minimum expense and difficulty.



Levenger Lap Desk and Stand
Faced with the question of whether they were responding to the function or form of the Levenger Lap Desk, designed in-house by Levenger of Delray Beach, Florida, the jurors agreed that the shape seemed to evolve naturally from the need of the product. "It's really the right shape," said Antonelli, responding to the design objective to make use of the space around the user, not just the lap area. Lightweight and made from double-sided cherry plywood, the desk can rest on the user's lap or on chair arms.



Perception Cupboard System
Combining slender aluminum shelving and multiplex uprights, Perception is an adaptable cupboard system that can be completed with reversible hinged doors, drawers and cupboard backs in wood or diafoss laminate. Designed by ninaber/peters/krouwel of Noordeinde, The Netherlands, for UMS Pastoe, the system was praised by the jurors for the graphic quality of its horizontal emphasis on clarity of line. Also appreciated as an added element of dynamism: the doors' ability to swing to both sides.



Metropol Workstation
"Essentially, it's a high-quality flexible system," said Antonelli of the Metropol office desk/workstation by Mario Bellini of Milan, and Dieter Thiel of Basel, for Vitra. Designed to clear up cluttered work surfaces, Metropol organizes its system of adjustable trays and shelves on a technical beam, while it houses and provides easy access to equipment such as the phone, computer, task lighting and storage. Also admired by the jurors was the system's cable snake, which takes wires from a cable tray to an outlet.

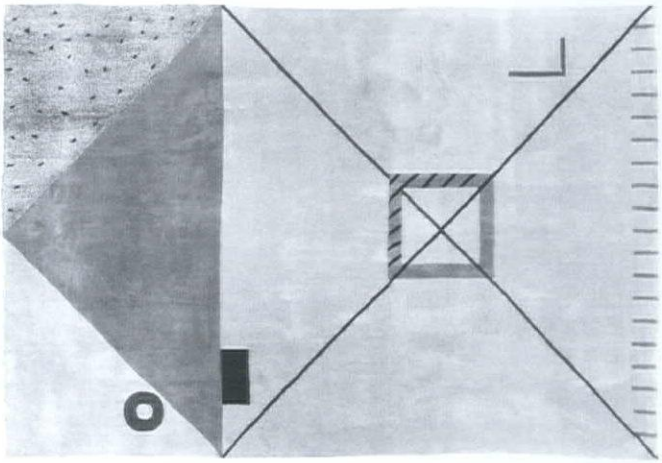
Kellen Chair

Praised by the jurors for its attention to color and surface, the Kellen chair, by California-based designer Elizabeth Kellen for Design America, uniquely employs automotive paint as a finish to its schoolhouse-inspired wooden frame. In selecting the finish, the designer considered the opacity of the paint of primary importance as well as its depth and subtle pearlescent highlighting effect on the chair's curved surfaces. Ash wood was chosen for its deep grain to provide a strong texture that would show through the paint.



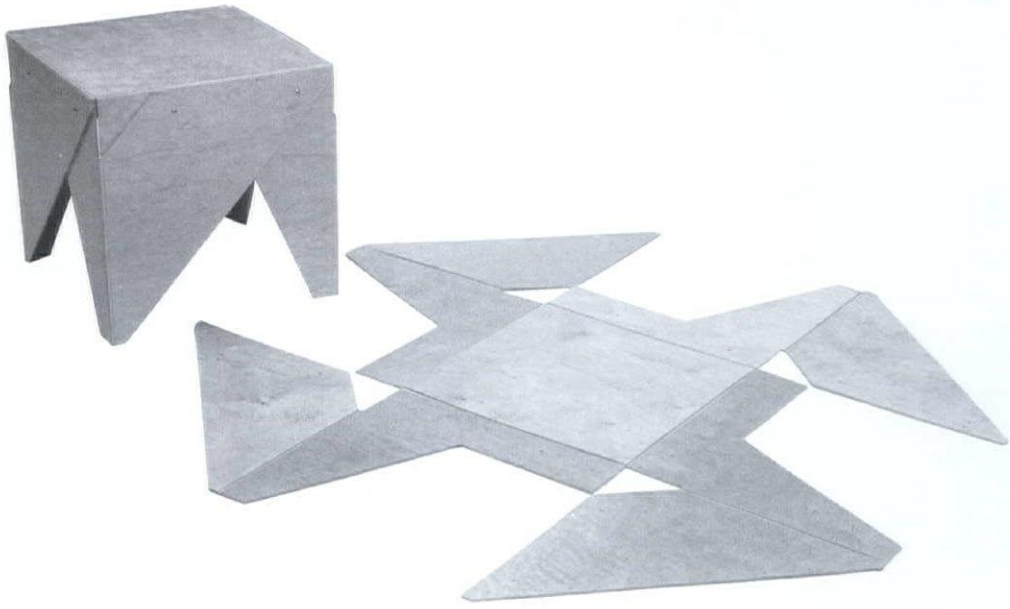
Floor Plan Rug

Commended by the jurors for extending the idea of design and illustration into the realm of rugs, the Floor Plan Rug, by Jeff Jackson of Toronto-based Reactor Art & Design, refers explicitly to the famed Modulor proportion system developed by Le Corbusier. With its architecturally inspired markings and modernist palette, the rug seeks to communicate a sense of harmony by using the golden mean as a tool of linear and optical measure. The rug, which measures six by nine feet, is made from custom-dyed wool.

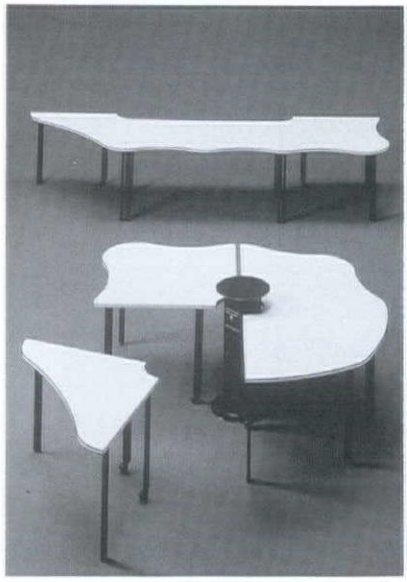


Folding Tables

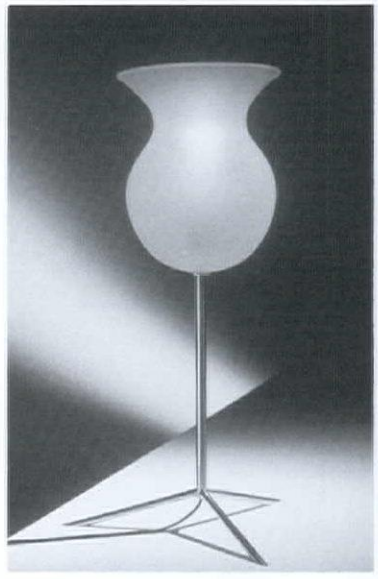
"Here the cleverness lies in actually bolting the folds together," said Kane of the Folding Table by Patty Johnson of Toronto-based Johnson Furniture. Designed to be "technology free," the table is made from a single sheet of 1/4-inch Baltic birch plywood that has been slotted and glued with canvas and wood strips to create fold lines. For assembly, the sides are folded, each side over the next, and held in place by stainless-steel bolts and acorn nuts. The table also can be shipped flat in a four-by-four-foot crate.



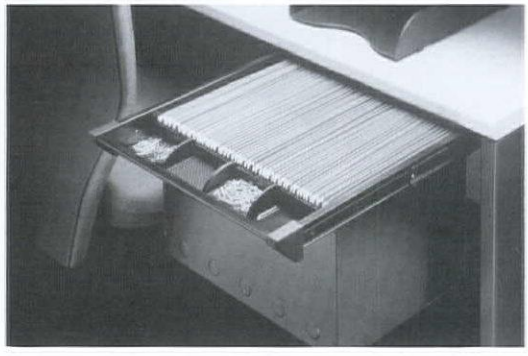
PHOTOGRAPH BY JEREMY JONES



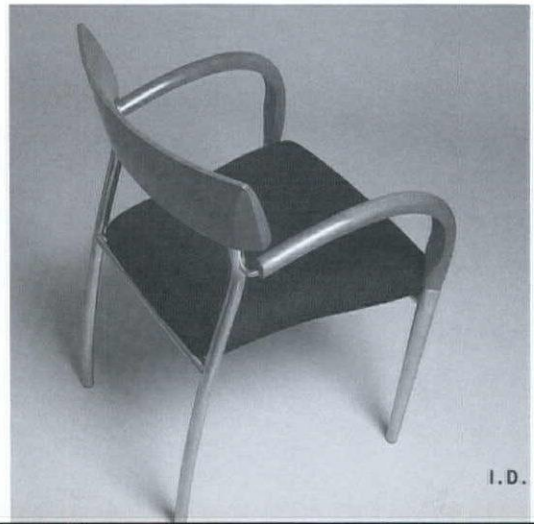
Activity Products
Designed by Douglas Ball of Senneville, Canada, for Steelcase, Activity Products are mobile elements, including six differently shaped tables, a docking power post, screens, cart and bench. Proxemic and anthropometric research dictated the unusually shaped work surfaces, which the jurors admired for their ability to accommodate multiple configurations.



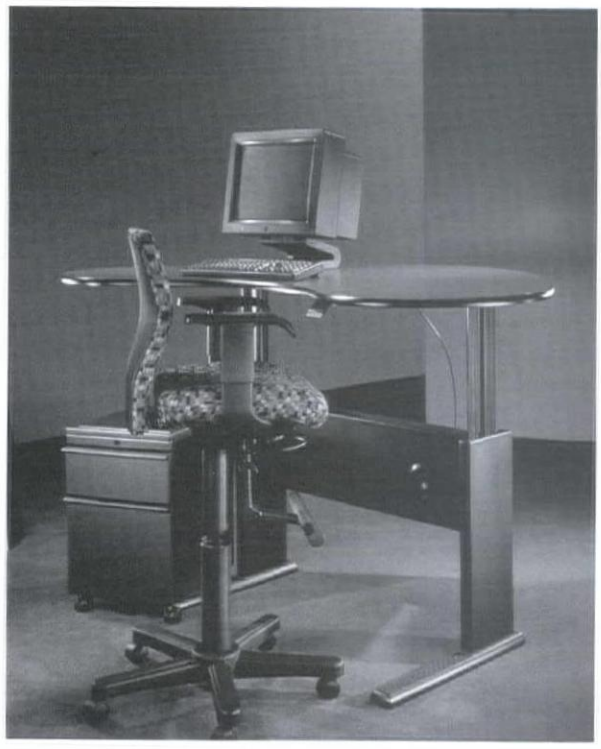
Dulcinea Lamp
The Dulcinea Lamp, by New York–based Karim Rashid Industrial Design for Abaxial Studio, is a regular voltage table lamp that provides ambient and area lighting. Cited by the jurors for its wit and contrapuntal relationship between its spindly brass legs and sensual yellow glass shade, the lamp gives off a glow of color that is seemingly suspended in space when in a dark environment.



BackPack Storage Drawer
Commended by the jurors for eliminating the material redundancy of a drawer within a decorative case, the Knoll BackPack Storage Drawer, by Robert Edward Reuter Design of Stony Brook, New York, caters to the growing aftermarket product area. Functioning as a suspended file drawer, the BackPack can be mounted beneath any table or desktop.



Studio Chair
Inspired by what he terms the "straightforward elegance of traditional hand tools," Toronto-based Tom Deacon's Studio Chair for the Bernhardt Furniture Company impressed the jurors as an effective design metaphor. Imitating the way in which the handle of a rake or awl is fitted, the Studio Chair's wood arm is elegantly inserted into its tapered metal front leg.



Interaction Counterforce Tables
The Interaction Counterforce Tables, designed for The Knoll Group by Rizzi Design of Weston, Connecticut, addresses the problem of muscle fatigue by providing a series of computer tables with adjustable work-surface heights. "It's very smart to address this market," noted Biber, who agreed that you shouldn't be seated at a desk all day. Unique to the system is the ability to adjust the weight load balanced on top by turning a dial, thus allowing the table to move effortlessly up and down even when loaded.

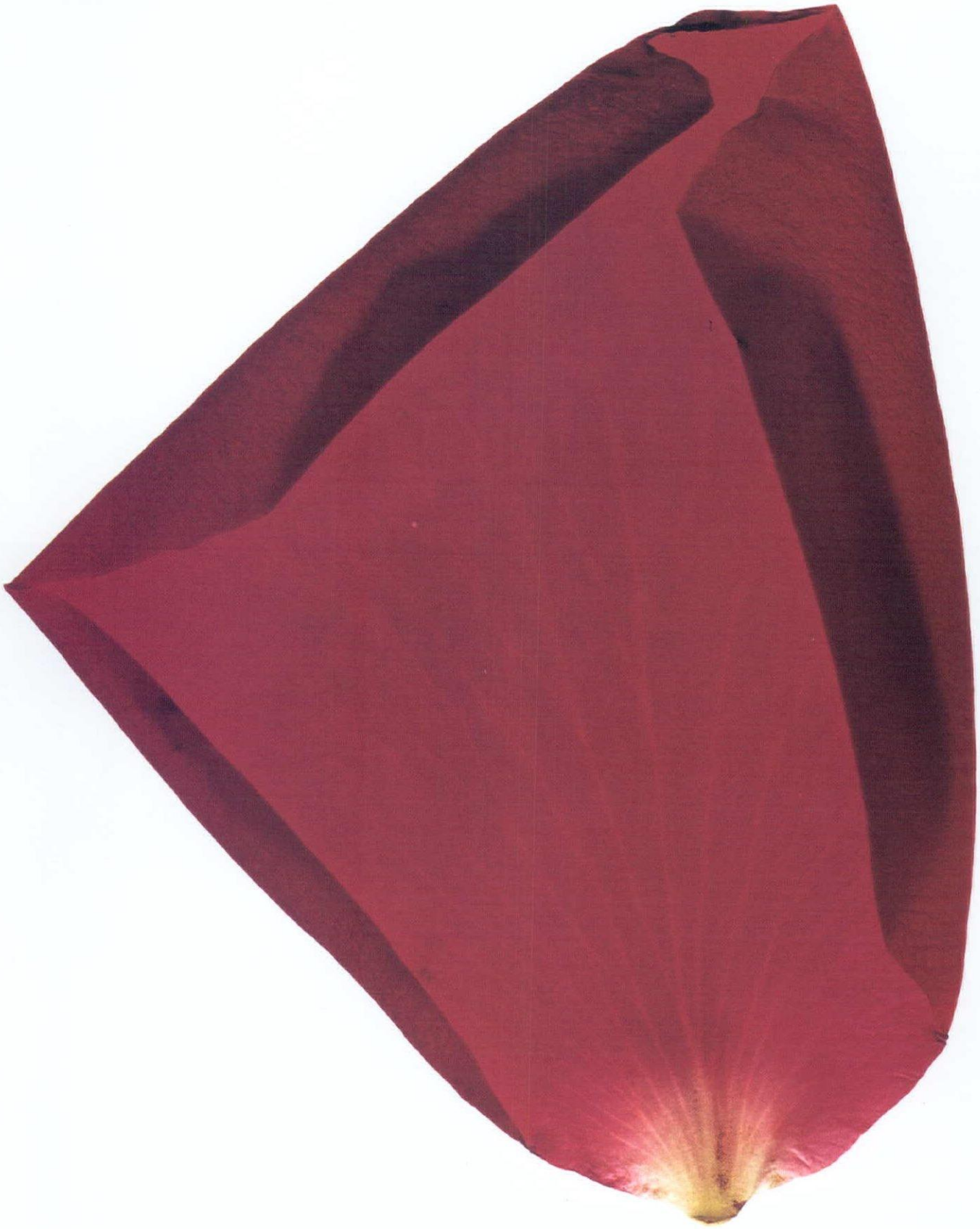


Toothpick Cactus Coffee and End Table
The Toothpick coffee and end tables designed for The Knoll Group by Laske Design of Libertyville, Illinois, address the ever-dissolving boundaries between home and office furniture. Inspired by the cactus of the Southwest and designed to emphasize the supporting function of the legs, these multilegged tables were admired by the jurors as a simple, well-executed idea. Tabletops for the collection are available in a range of maples, slate and aluminum, while base finishes include natural and dark gray maple.



Teamwork
Created to address the needs of a collaborative work environment, Teamwork is an integrated range of 12 conferencing products that are otherwise not available from one source. Designed collectively by Thiele and Graham and the Gensler & Associates, both based in San Francisco, and in-house by the Metro Design Team for Metro Furniture, the system's Fifth Wall Media and Storage Cabinet was cited by Kane as "a good solution for conference rooms where presentation boards and storage space are seldom united."

Concepts/Students



Integration was the dominant theme in this year's Concepts and Students category: the integration of technologies, metaphors, functions and design disciplines, as was evidenced in projects ranging from a portable electronic desktop that resembled a sponge bag, to a wearable computer mouse. But as Sylvia Woodard and her fellow jurors John Rheinfrank and Sam Frank observed, this process of integration is far from complete. Perhaps it is because, as Woodard hinted, we have not yet adapted to working in interdisciplinary teams. "Computers have brought software and graphic designers together," she noted, "and it's starting to happen in industrial design. What's interesting is how teams reconfigure themselves with each challenge." Or perhaps it has not occurred because we are still clinging to old paradigms, as some of this year's educational software concepts illustrated. Do students learning on a computer still need an authority figure designed into an interface to tell them what to do?

Inevitably, conceptual projects inspired by the convergence of technologies raise problems. The jurors observed a tendency among designers to overcomplicate the communication process in their zeal to embrace new media. A simple phone call, for instance, could potentially turn into an excruciating game of Chinese whispers when put into the hands of voice-to-text recognition technologies. And a software tool intended to facilitate teamwork in planning multimedia projects could potentially end up getting in the way of communication.

But as Frank pointed out, "We are in the Concepts category, not the *completed* Concepts category, so if we see flaws in a project, the point is to think about in what way they might lead to new ideas." Flaws were often evidence of risk-taking that was to be applauded, the jurors agreed, as well as evidence of speculation over how technologies might work. "I guess we've just defined a good concept," said Rheinfrank. "A good concept gets us thinking about other themes."

Certainly, the futuristic concepts among this year's entries were thought provoking. But in the end it was the simplest projects that won the day — particularly those that succeeded in integrating ideas and technologies into solutions for everyday problems."What I like about the student projects we've selected," said Woodard, "is that they are responding to real issues and real scenarios."

This year's Best of Category winner, the zero-emission OHM scooter, struck a chord with all three jurors for its directness in the midst of entries that seemed to demonstrate an unwarranted fear of obviousness. The scooter confidently addressed an issue (pollution) in a practical and witty way. "It's an honest, straightforward attempt at an urban transportation device," said Frank.

Indeed, if the jurors were to venture one collective wish for next year, it would be for more simple, workable prototypes, among the entries.

Jurors Sam Frank, John Rheinfrank, Sylvia Woodard
Moderator Peter Hall

Best of Category

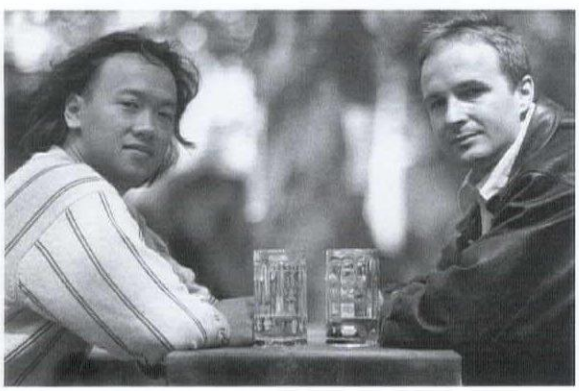
OHM Scooter

Presented with a series of lively, colorful sketches and models that immediately enchanted the jurors, the OHM scooter stood out in this category as a remarkably cohesive project that brought a touch of wit to transportation design without sacrificing practical considerations. After a discussion, the jurors unhesitantly awarded the scheme the Best of Category prize.

A zero-emission city vehicle powered by a 12-volt rechargeable battery and small electric pancake motor, the OHM was designed in response to a number of pilot schemes in Europe to ban cars from city centers, and allow only non-polluting vehicles. The concept, according to Rheinfrank, "seems feasible. We've done some projects with Nissan and GM on electric vehicles, and this is pretty much in line with what could be accomplished." The designers undertook a degree of research in automotive engineering to establish how the vehicle should be powered, and for aesthetic inspiration, studied classic post-war Italian- and German-built scooters such as the Vespa, Lambretta and Zündap. These "generously shaped" scooters, say the designers, convey a more friendly message than the aggressive, sportive machines of today.

The simple form of the OHM particularly appealed to Frank. "Having the battery sitting down there at the bottom and storage where you can reach it, all indicate that the designers have thought about the center of gravity, ergonomics and protection. But they've also minimized the features."

The scooter chassis would be superformed in one piece of aluminum to facilitate manufacture, reduce tooling costs, and allow for easy recycling. The fabrication and form also gave the vehicle a pleasing gravity, noted Rheinfrank. "Transportation entries are generally not my favorite because to me they usually look like dressed-up gumball machines," he said. "But this has real solidity to it."



Joe Tan (left) and Achim Anscheidt, graduates of Art Center.

Joe Tan is currently working on a sponsored project for IDEO Product Development and Logitech, and graduates in August from the Art Center College of Design in Pasadena with a BS in product design. Before winning a scholarship to study at the Art Center, he studied for a year at the Art Center (Europe) in Switzerland. He was born in Germany in 1971, where his parents emigrated from Indonesia.

Achim Anscheidt graduated with a BS in transporation design from the Art Center in March, and is now working with the automobile manufacturer Porsche in Stuttgart, which also awarded his scholarship to study at the school. Before Art Center, he studied at the transportation school Fachhochschule Pforzheim in Germany. He was born in Germany in 1964.

Who initiated the project?
We inititated the project as a study independent from our school projects at the Art Center. We decided to choose a subject that would link both our majors: product design and transportation design.

What was your major influence?
We felt that there was a need for a non-aggressive and environmentally sound means of transportation — a vehicle that would make conserving energy a status symbol. The visual appearance is inspired from the scooters of the '50s and '60s, and recalls a gentler era.

What alternatives were explored?
One of our strongest visual concepts was that of a snail. it was an "extreme" identity to help visualize passive (defensive) means of transportation. We also explored alternative fuels such as hydrogen or fuel cells, but decided to go for a solution that is feasible for production within five years.

How different is the final product from your original concept?
Our vision of what this scooter was going to be about, the way it would look and the overall message it would communicate was fairly clear at the outset. The process only improved the result.

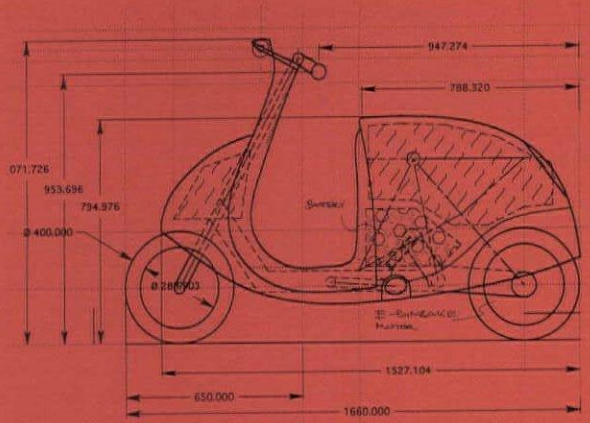
How is this project like or unlike anything you've designed previously?
It was an incredible experience to bring together our two distinct design approaches. The outcome of this team effort shows the unique interrelationship between product and transportation design, resulting in a "transportation product."

What was your biggest obstacle?
Sex, drugs and rock 'n' roll.

Has your design been aided or shaped by materials or technology?
Through the use of super-formed aluminum we have a lightweight and recyclable body that increases fuel and material efficiency. The electric pancake motor in conjunction with a regenerative braking system also conserves energy. The motor's rear-wheel placement gives the user a much larger protected storage space (compared with conventional scooters), which allows more space for personal items.

What would you like to design next?
Whatever it is, it will encompass the thinking we applied to the scooter.





DESIGN
Achim Anscheidt, Joe Tan, students, Art Center College of Design, Pasadena, CA.
Andy Ogden, instructor
Chris Meyrs, Ivo Horvat, students (project assistants).

MATERIALS/FABRICATION
Aluminum.

HARDWARE/SOFTWARE
Macintosh Quadra 800; Adobe Photoshop; Adobe Illustrator; Ashlar Vellum.

CLIENT/COMPANY
North American Thought Combine and SDA, New York, NY

CONSULTANT DESIGN
Steiner Design Associates, Greenwich, CT. Mark Steiner, industrial designer; Ben Gorbaty, marketing manager.

MATERIALS/FABRICATION
Injection-molded plastic.

HARDWARE/SOFTWARE
Macintosh Quadra 650; Ashlar Vellum.





Retractable Wall Cord

This simple, utilitarian device is intended to remove the time-honored process of hunting for a tangled extension cord and AC power outlet. The designer came up with the idea after watching how nurses in operating rooms are often required to move heavy equipment to AC outlets. The retractable wall cord allows the users to do the reverse; take the AC power to the equipment, by pulling the cord to the desired length until the ratchet mechanism behind the faceplate locks it into place. The red-colored terminal socket is designed to be highly visible and easily accessed; when fully retracted, it still extends 1.5-inches beyond the recessed surface of the faceplate.

The device, which includes a built-in surge protector, is intended for environments such as workshops, house renovations, new building constructions and hospitals, where portable equipment requires a temporary power supply. The jurors commended its simplicity. Woodard proposed that it might provide an "interim" solution in the general drive to make workplace equipment more portable. Frank, enumerating previous problems with awkward cables, added: "It solves the problem of the portable extension cord not always being there. I'm hoping that it is easy to get that plate off the wall, to get to the retractor if you need to repair the cord."

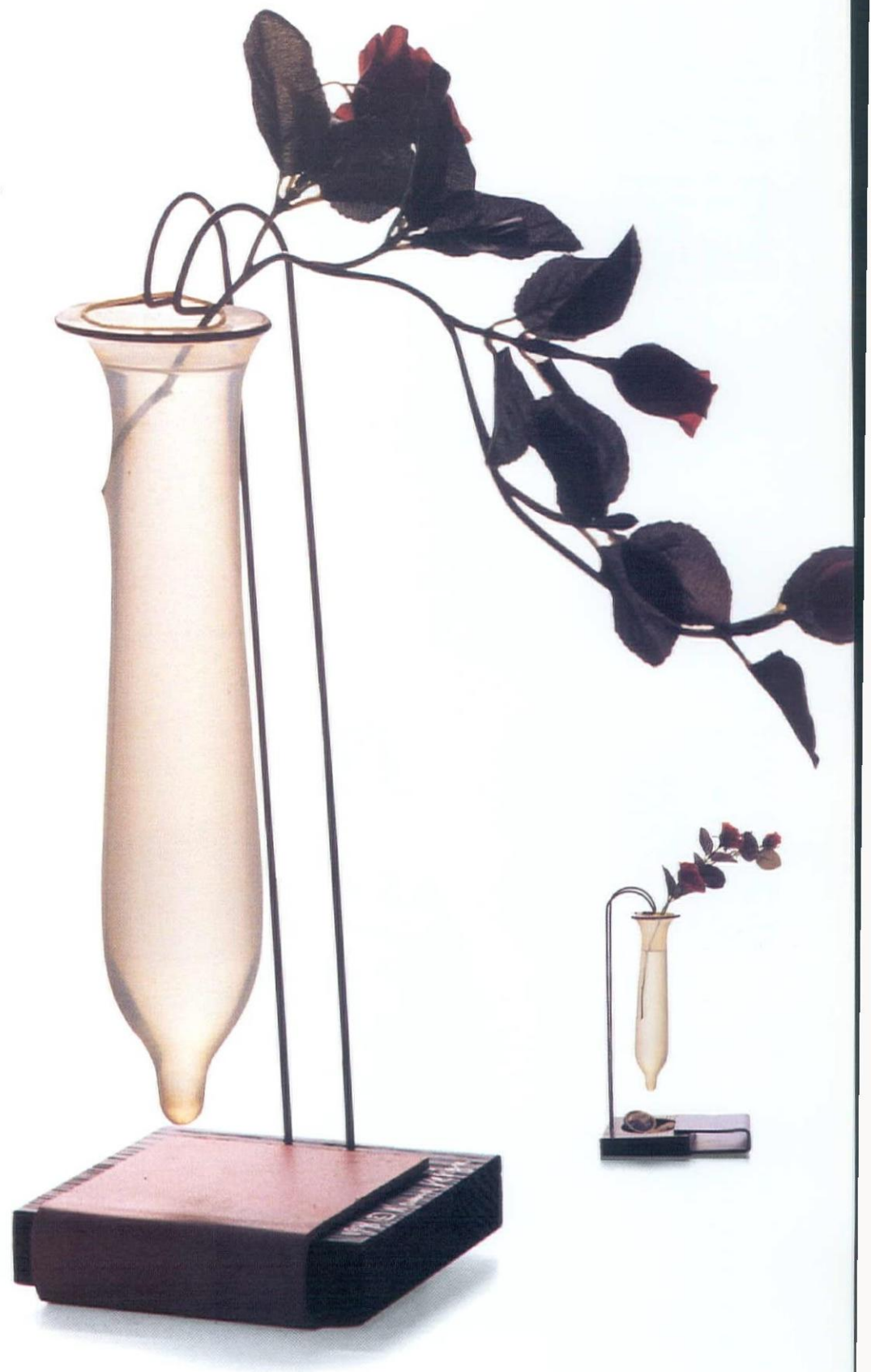
Generally, the jurors were impressed by the thorough research behind the device. "The designer obviously observed how people try to access electricity in the workplace," said Woodard. "It's a nice, direct solution to an obvious problem."

Condom Vase

Fabricated in steel and replaceable latex, the condom vase was one of the few concepts this year that did not focus on communication from a technological standpoint. "It's a low-tech solution, which is refreshing, and effective commentary," said Woodard. "I'd consider having one of these in my house. Wouldn't you?"

The idea for a vase using the leakproof and symbolic attributes of a condom came out of the designer's recognition of the need to raise AIDS awareness, and promote the use of condoms as a means to prevent the spread of the disease. It aims, in a playful way, to break down people's preconceptions and initiate a dialogue about condoms. Used as a bedroom ornament, the designer suggests, the condom vase might even inititate the use of condoms for safe sex. The vase's wood or plastic base incorporates a small drawer for storing new condoms.

The jurors noted how the piece metamorphoses into a attractively solid-looking form when you add water. "It's treading a line between design and sculpture, which is really the nicest part about it," said Woodard. Rheinfrank singled out the idea for its modesty and wit: "There's an awful lot of self-importance and seriousness in some of the things we've looked at. But this is simply a designer's way of thinking, used to produce something that communicates a message."



DESIGN
Nanna Design, Long Island City, NY.
Henner Kuckuck, designer.

MATERIALS/FABRICATION
Steel rod; wood or plastic base; latex rubber condom.

DESIGN
Scott Richardson, Eric Blackmore, Dan Cuffaro and Michael Gavorksi, designers, Cleveland, OH.

MATERIALS/FABRICATION
Injection-molded plastic; flexible LCD screen.

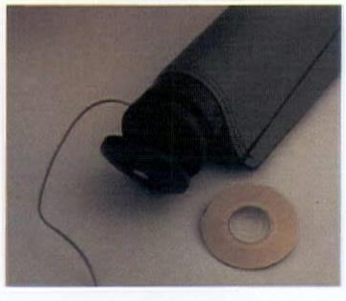
HARDWARE/SOFTWARE
Macintosh Quadra 800; Ashlar Vellum.

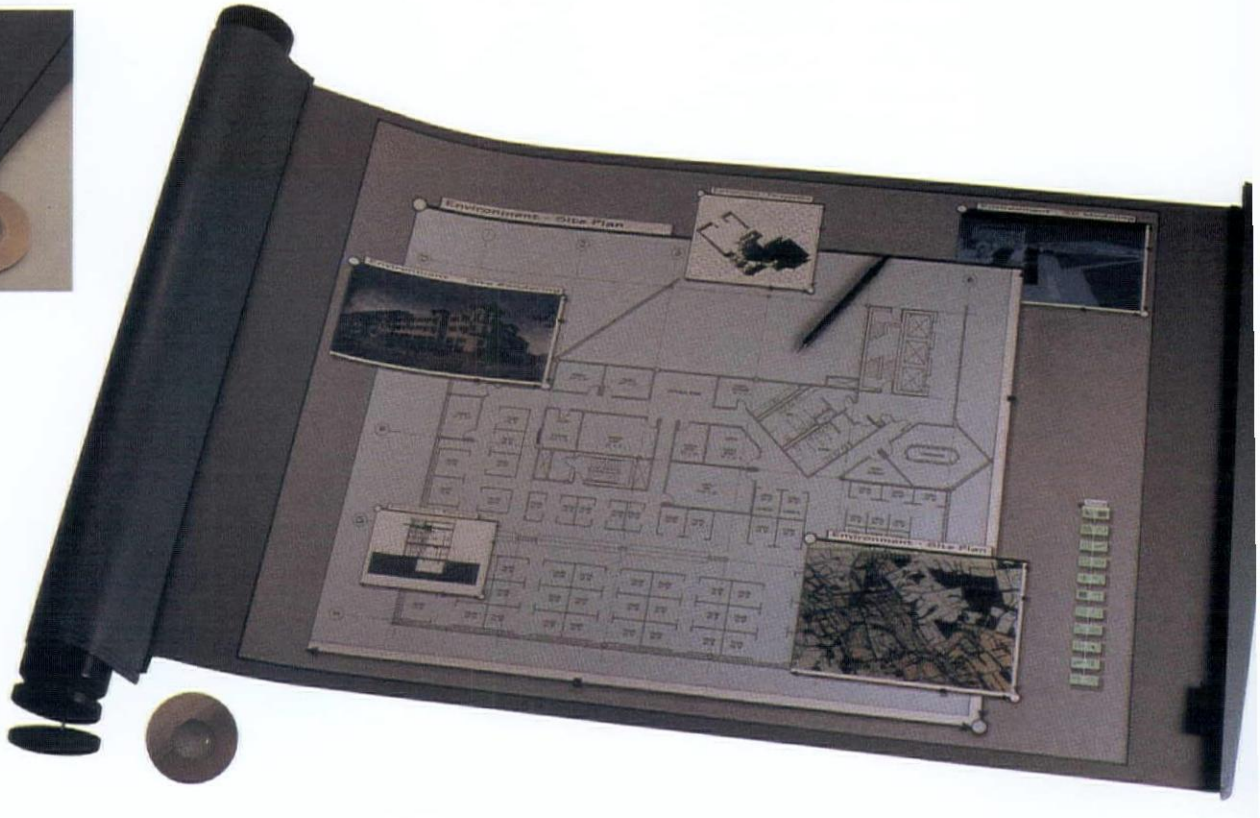
Architek Input Device

Designed to enable architects to input site information into a sophisticated CAD program while working in the field, the Architek concept was praised by the jurors as a thoughtful attempt to fill the gap between traditional architectural tools and computers. "Formally it is taking its cues from architecture," said Woodard. "It's not trying to be a computer, it's actually trying to be a bridge between a computer and architectural plan, which makes it an inviting thing to look at."

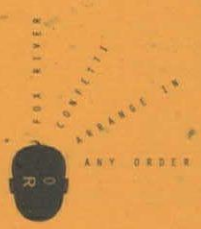
Four independent consulting architects collaborated on the Architek. The concept, which employs a number of future technologies not yet available, was inspired by the designers' own frustrations with the laborious process of inputting information gathered on site into a CAD program in the office. Incorporating touch-screen technology and a liquid crystal display, the Architek is portable, but large enough to allow work on full-scale documents. The flexible screen is retracted and carried on site, where it can be used for surveys, making modifications and presentations. It would also include a built-in CD-ROM drive for accessing information libraries, and an internal sonargraphic device for measuring distances between walls, ceilings, floors and ground planes and generating 3-D drawings.

Though some doubts were expressed over the feasibility of some of the proposed technologies, the jurors concluded that the Architek opened up a number of possibilities across the design and research disciplines. Woodard proposed a version for graphic designers working on signage projects and Frank envisioned it as a means of speeding the communication between architects and contractors. "Given that people are spending less time in their offices and more time with customers out in the field," concluded Rheinfrank, "this could be a really interesting future direction."





O L L Y W E



LOOK CLOSELY BETWEEN

THE LINES AT THE RANDOM MIX OF

COLOR, AND YOU'LL DISCOVER A PLEASING ORDER IN

THE WORKINGS OF YELLOW CONFETTI® BY FOX RIVER PAPER

COMPANY. AS PART OF AN ENTIRE FAMILY FOR MATCHED WRITING,

TEXT, AND COVER APPLICATIONS, YELLOW CONFETTI® SPRINKLES

A RICH NEW PALETTE OF "GENUINE CONFETTI BITS"™ THROUGHOUT THE 100%

RECYCLED PAPER. SOPHISTICATED, VERSATILE, AND DYNAMIC, YELLOW

CONFETTI BY FOX RIVER PAPER COMPANY APPEALS WITH THE

RANDOM LOOK OF HAND-CRAFTED PAPER, YET IT BRINGS A POLISHED SENSE

OF ORDER TO YOUR TOTAL DESIGN CONCEPT. YELLOW CONFETTI FEATURES A

SMOOTH FINISH, WHICH DELIVERS EQUALLY SUPERB RESULTS FROM

BOTH CONVENTIONAL AND SPECIALTY PRINT PROCESSES. IN ADDITION,

CONFETTI COVERS ALL YOUR APPLICATIONS WITH COMPANION

WHITE AND CREAM SELECTIONS THAT ARE CLEAN RECYCLED

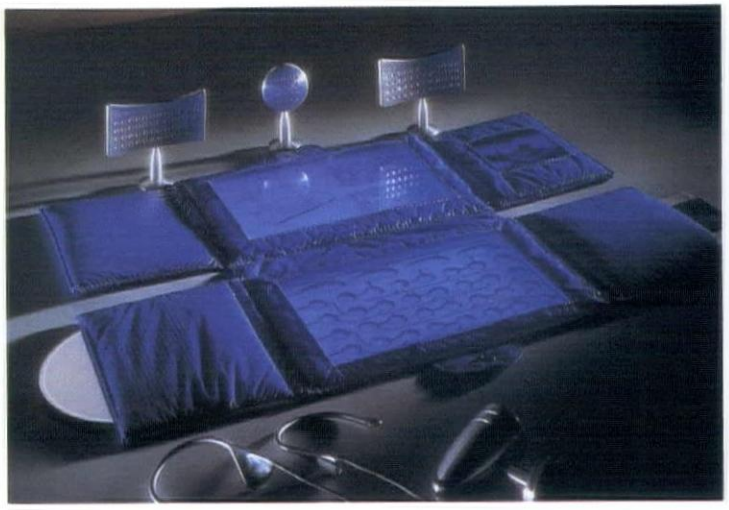
SHEETS FREE OF FIBER AND CONFETTI BITS. YELLOW

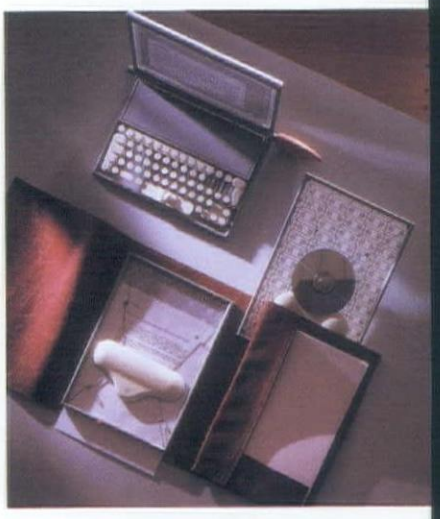
CONFETTI BY FOX RIVER PAPER COMPANY.

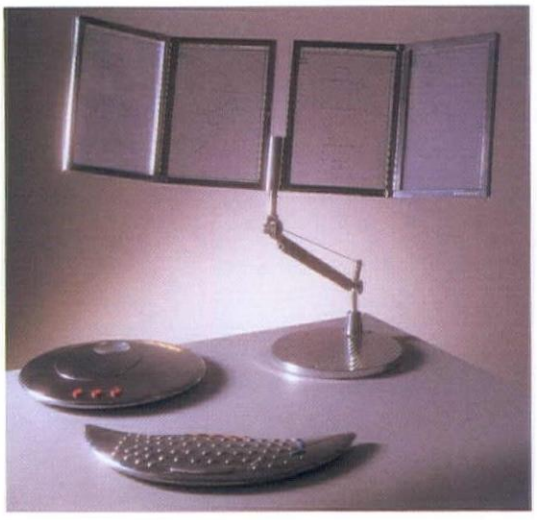
IT INVITES CREATIVITY.

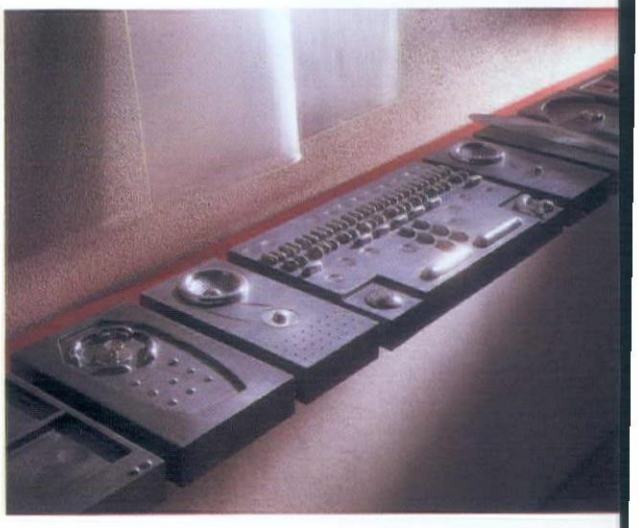
FOX RIVER PAPER CO® 100 WEST LAWRENCE STREET P.O. BOX 2215 APPLETON WISCONSIN 54913-2215 1-800-543-SMPL

100% RECYCLED 50% POST CONSUMER WASTE









CLIENT
Philips Corporate Design, MD Eindhoven, The Netherlands.
Olivetti S.p.A., Ivrea, Italy.

IN-HOUSE DESIGN
Philips Corporate Design, MD Eindhoven, The Netherlands.
Olivetti Design Division, Milan, Italy.

MATERIALS/FABRICATION
Book; video; exhibiton.

Philips and Olivetti Workshop

After the initial judging, the jurors instinctively turned to Philips and Olivetti's exploration of the "new office landscape" — a provocative visual thesis presented in a booklet, exhibition and video — to thrash out the issues it raised. A number of reservations were aired over the project's assumptions about lifestyle, and over the designers' tendency to invent icons where less personalized forms might have suggested more, but ultimately the project was praised as an important first step. "The work environment and the changing nature of business are absolutely critical issues today," said Frank.

Over the span of a week-long workshop, the team of 13 Philips and Olivetti designers came up with tools for three potential work environments: a "tech survival kit" — a soft, portable desktop with attachable notebook computer and electronic notepad/phone for work on the road; a "docking office" for group use, equipped with high-tech devices that could be configured into personalized "toolboxes"; and an "empty room," or communications hub (video wall and workstation) inconspicuously equipped for multimedia viewing and interaction.

The sensual forms of the products evoked several responses. Woodard enjoyed the detailing of some of the objects, and Rheinfrank was impressed with the effort to start with "people's natural activities," rather than technology. "A lot of workplace issues are being explored by a number of different companies, in a number of different settings," concluded Frank. "We are several rounds away from integrating these discussions into anything that relates to design. But computers have assembled such a powerful set of symbols, that only by countering them can we begin to open up a discussion. This project seems to be a pre-discussion; and it's a commendable cooperation of two design-conscious organizations."

Signpost 101 Videophone

Based on the idea that future telecommunications devices will not only use voice transmission and numeric entry but voice recognition, touch-screen control and a highly developed software-based interface, the Signpost 101 is a concept for a videophone incorporating a combination of new and future communications technologies.

The jurors particularly liked its attempt to redefine the form of the videophone by making visual imagery central to the module rather than secondary to voice-based communication. "It's expanding the way we think about a telephone," said Rheinfrank, "because it challenges communication now, when we are just limited to the voice channel." Frank added: "This simple piece of unedged glass takes on all kinds of possibilities. It shows people's faces, or an incoming fax in the background while you speak. It's flexible, not a simple on-off device."

The system also aims to lay a foundation for future software-based interfaces. The central module of the unit is a display that would reflect the type of information received on the phone with a series of colored, abstract images. Along the periphery of the display are additional appliances such as speakers, handsets and cameras, as well as small abstract objects with dedicated functions such as directory and hold, which interact with the on-screen imagery.

CLIENT
AT&T Global Information Solutions, Dayton, OH

CONSULTANT DESIGN
NCR Consulting Design Group, Dayton, OH. Donald Carr, consultant industrial designer; Mark Sylvester, interface designer.

MATERIALS/FABRICATION
Reclaimed metal; plastics; rubber.



Palm Mouse

This evolution of the computer keyboard mouse into a wearable object was described by Frank as "an intriguing idea." Woodard liked the designer's impulse to move away from stereotypical finishes, illustrated in his specification of simulated tortoiseshell for one model: "It actually makes it more a part of your world than the computer's world," she said. "It could go a little further with that, but it feels good, more like a pair of glasses than a mouse."

As a wireless device, the Palm Mouse is intended for use on small work surfaces, even a chair armrest or pant leg — thus capitalizing on the general shift in computing away from the office desktop. Its antenna and saddle-shaped cushion form a "tail" that can be adjusted to the contour of the operator's hand, and the body is curved to fit the shape of the palm.

Rheinfrank cited the product's potential ergonomic benefits: "With an unattached mouse, you are always trying to re-grab it and position it. But if you can wear it, you have much more control. You activate it by using your thumb rather than your fingers, so it requires much less muscle movement."

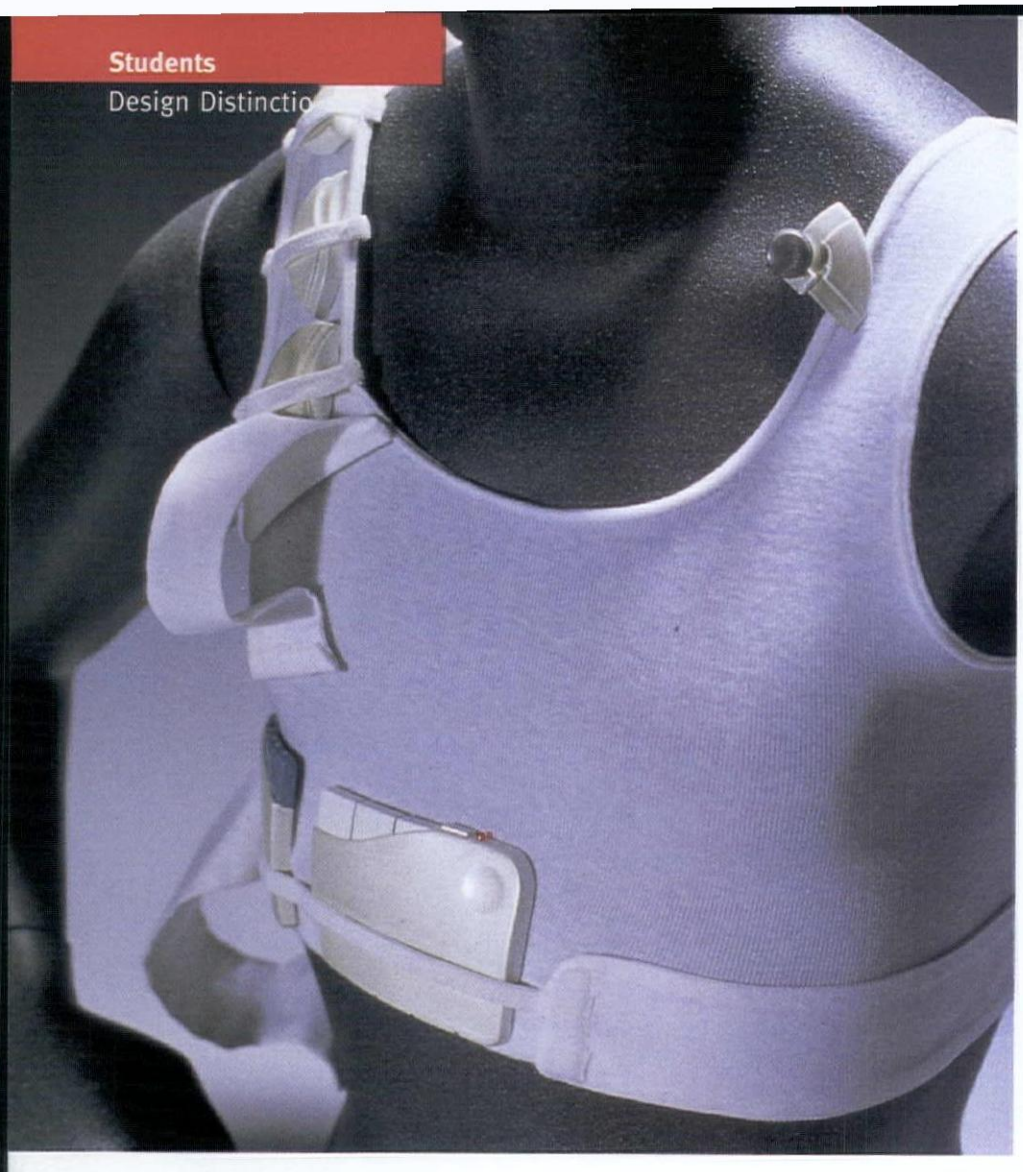
Woodard, however, raised one wistful question: "What happens when the phone rings?"



CLIENT
AT&T Global Information Solutions, Dayton, OH

CONSULTANT DESIGN
NCR Consulting Design Group, Dayton, OH. Donald Carr, consultant industrial designer; Mark Sylvester, interface designer.

MATERIALS/FABRICATION
Polycarbonate body; rubberized saddle; acetate antenna tail.



DESIGN
Steven Cozzolino, student,
University of Notre Dame, IN.
William Goralski, instructor.

MATERIALS/FABRICATION
Amplifier, vibration units and battery pack: Injection-molded plastic
Undergarment: 75 percent cotton, 25 percent Lycra Spandex.

Sound System for the Deaf

"What I like about this project is the fact that the designers did their homework," said Woodard. "When you are designing for a constituency different from your own, you can come up against very hard problems. The students should be commended for the level of research they did to get to this solution."

A system of wearable components that electronically process sound and music into vibrations, the "Euphomy" system is intended to help deaf people distinguish types of music and learn the rhythms of speech. As Rheinfrank pointed out, the system is feasible in the sense that vibrations are at the heart of all music: "There are deaf musicians who can follow in orchestras from the vibrations," he said.

Woodard ventured a number of suggestions that she felt would push the project further: "Ultimately I think the goal would be to get all these components down to very small little discs and have the system built into a T-shirt or undergarment." To take it to the next stage, she added: "It needs to be tested out in the field, and reviewed in the light of the responses."

Research behind the project included the student's attendance of a "silent weekend" with deaf people, correspondence with Alice Ann Darrow, a professor of music therapy and author of a book on the significance of music in the deaf culture, and a series of questionnaires put to deaf students at Gallavdet University.

Frank concluded: "It's taking an imaginative, well-researched look at a multifaceted problem in an extremely positive way."

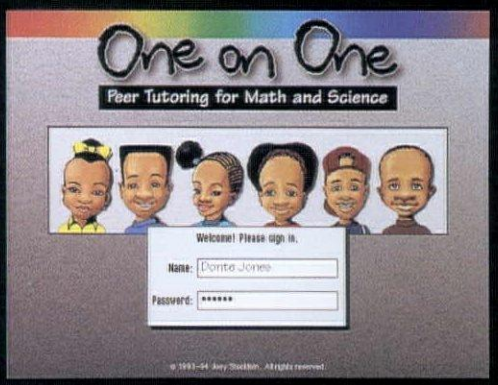
One on One Teaching Software

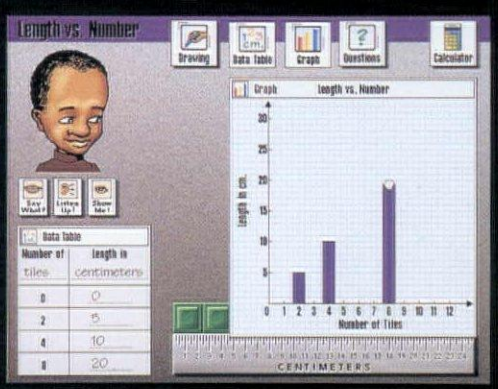
As a means of giving personal attention to kids in overcrowded classrooms, this "peer tutoring" mathematics teaching software program for grade-school students attracted considerable attention from the jurors.

The prototype program's primary feature is an interface that allows the student to choose one of six personal tutors, who then appears in animated form in the corner of the screen, providing audible instructions in everyday language. Woodard, Rheinfrank and Frank all concurred that this was a commendable innovation, which nevertheless raised a number of problems. Rheinfrank observed that the tuition method relied on a "transfer modality," which insisted on pushing mathematical terms at the student. "The transition between the vernacular and the math terms was a little jarring," agreed Frank.

On the other hand, the jurors were amused and impressed by other aspects of the interface, such as the use of buttons labeled "show me"(to ask the tutor for demonstrations), "say what?" (for repeated instructions) and "listen up" (for tutor help). "That was very well done," said Woodard, and Frank added: "The kid's facial and shrugging expressions were great."

The software prototype was developed after its designer spent weeks observing classrooms, where he developed a language for peer tutors, and identified a need for an all-in-one solution to tutoring in schools where materials are frequently missing.







DESIGN
Joey Stocklein, graduate student, Institute of Design, Illinois Institute of Technology, Chicago, IL.
Patrick Whitney, instructor/advisor.

MATERIALS/FABRICATION
Adobe Tekton and Fontek Compacta type.

HARDWARE/SOFTWARE
Macintosh platform; Allegiant SuperCard; Adobe Photoshop 2.5.1; Macromedia Sound Edit Pro 1.0; Bright Star InterFACE.



DESIGN
Christopher Aiston, student, Illinois Institute of Technology, Institute of Design, Chicago, IL.
Dale Fahnstrom, Martin Thaler and Christopher Nemeth, advisors.

MATERIALS/FABRICATION
Provision module: injection-molded polycarbonate; Compressed oxygen container: Fiberglass wrapped aluminum. Liquid oxygen container: Vacuum panel; insulated aluminum.

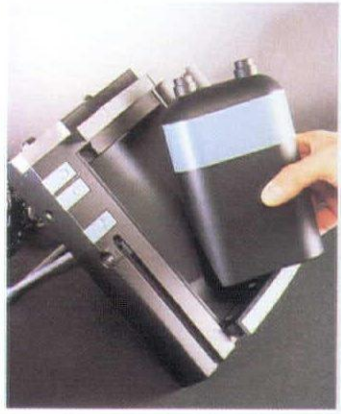
HARDWARE/SOFTWARE
Macintosh platform; Ashlar Vellum.

Breath Oxygen Supply
A portable rehabilitation aid for patients with Chronic Obstructive Pulmonary Disease — a condition in which the lungs are unable to assimilate adequate amounts of oxygen — Breath was singled out by Frank as a project that demonstrated "depth, clarity, content, form and social utility."

The system is designed to allow patients to interchange the type of oxygen supply (compressed or liquid) according to their needs. The supplies and controls are housed in a "provision module," which is carried over the shoulder, and incorporates an LED display to indicate oxygen and battery levels. An alarm alerts the patient when the oxygen level is approaching empty.

Much of the student's work on the design went into making the unit easy to operate. The research process included interviews with COPD patients and specialists, and a presentation of the final prototype to patients for assessment.

Woodard commended the project's thoroughness, but expressed reservations over its form, which she said resembled "military gear" rather than a personal device. Frank countered that high visibility for such equipment "is not necessarily bad. If I were somebody who depended on this for my life, would I want it to look technical and reliable, or would I want it to look like my purse?" Rheinfrank proposed that ideally it might sit somewhere between the technical and personalized design approaches, but concluded: "As an exploration of form and utility, it's a nice accomplishment."





DESIGN
John Edson, student, Stanford University, Palo Alto, CA.
Rolf Faste, Matt Kahn and David Kelley, professors; Sara Little Turnbull, director of research, Process of Change Laboratory; Jeffrey Weisman, visiting professor.

MATERIALS/FABRICATION
Aluminum hinges with stainless steel pins; rods and springs; maple and walnut wood body and neck; leather strap.

HARDWARE/SOFTWARE
Macintosh Quadra; Ashlar Vellum.



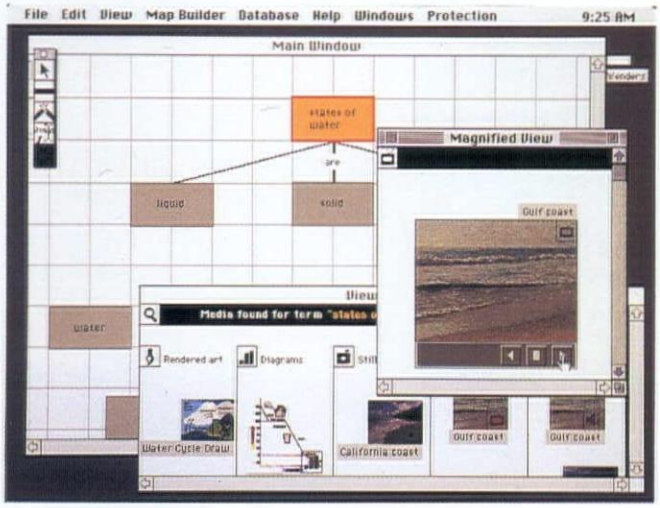


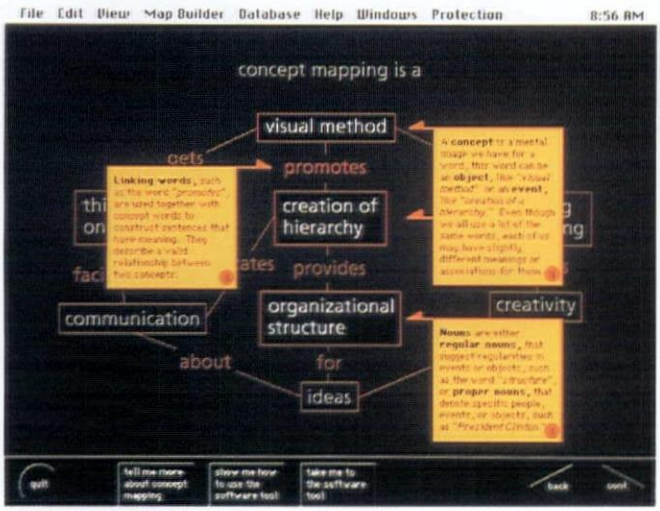
Walkabout Portable Electric Guitar

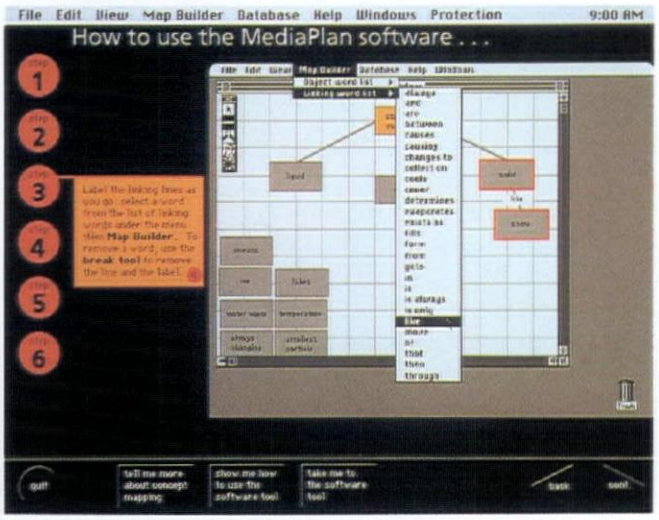
As the weapon of strolling balladeers and traveling rock stars, the guitar is renowned for its portability. But few overhead bins in airplanes, luggage lockers in train stations or trunks in small cars are large enough to hold a full-sized guitar in its case. The Walkabout portable electric guitar overcomes this perennial problem for musicians without roadies by incorporating a case and full-sized fingerboard into a guitar that measures only 3.5 inches wide and 30 inches long.

This compactness is achieved by the use of a headless guitar neck (the tuning pegs are located at the bridge) and built-in hinged flaps, which lock into place over the front of the guitar body to protect the strings, pickups and tuning pegs during transportation, and open out in use to give the guitar the feeling of a full-sized instrument. Other features include a battery-operated headphone amplifier built into the guitar body and a zippered pocket in the carrying strap, for storing earphones and guitar picks.

The jurors selected the project as a strong example of a designer identifying a simple problem, then logically and thoroughly working it through. The research process for the Walkabout included the construction of several preliminary prototypes in order to incorporate the suggestions of professional musicians on the instrument's ergonomics. "I thought the strength here was typical of the Stanford program's projects," said Rheinfrank. "They are carried all the way through to a working prototype."







MediaPlan Software

Multimedia is becoming an increasingly enticing and affordable way of communicating information. But how do you plan a multimedia project if it is to incorporate a variety of presentation media and involve a variety of professionals, possibly working at a variety of locations? The jurors picked out the MediaPlan prototype, a software tool that aims to facilitate the planning of a multimedia project, as a thoughtful attempt to move ahead from the traditional pen-and-paper planning methodologies of electronic publishing.

The software provides a comprehensive help and instruction menu, a data base of stored images, video and sound to help each team member express their ideas and planning screens. By using a strategy known as "concept mapping," which employs family tree–like diagrams and applying it to software, the project aims to provide a "non-linear" but hierarchical methodology for organizing team projects.

The jurors agreed that one of the benefits of a software tool for planning was the potential for networking, thereby facilitating the logistics of team projects. But Woodard questioned the assumption that this was therefore better: "I wonder if putting a computer between people gets in the way of real interaction."

Rheinfrank, praising the thinking behind the project, concluded: "There's a lot of value in concept mapping. It's a nice sideways move to bring an idea that's already out there to a problem like mixed media."

DESIGN
E. Heidi Fieschko, graduate student, Illinois Institute of Technology, Institute of Design, Chicago, IL.
Patrick Whitney and Dale Fahnstorm, thesis advisors; Dr. Diane Salmon, Ph.D., National Louis University.

HARDWARE/SOFTWARE
Macintosh Quadra 700; Adobe Photoshop; SuperCard; scanned content from Scott, Foresman products for multimedia data base.

Vehemence Racing Bicycle

The jurors commended this racing bicycle as a serious effort to refine a form that has already undergone a considerable amount of refinement. A racing bicycle that aims to provide high performance in time trials, the Vehemence is driven primarily by aerodynamic and ergonomic considerations. A professional bicycle designer and composites expert were consulted during the project to establish which materials might work best with the design, and unidirectional carbon and Kevlar fibers were ultimately chosen for their strength and lightness. The prototype was hand-built to ensure that these fibers could be oriented in their strongest position.

The bicycle's gear is based on an expanding ring mechanism that opens up like a camera aperture as the rider's speed increases. The wheels are hubless, and magnetically support the moving outer rims. The design also includes a fairing behind the seat, which improves air flow, provides a back support for the rider to push against to exert more force on the pedals and stores a drink, which is pressure-fed through a tube mounted on the handlebar.

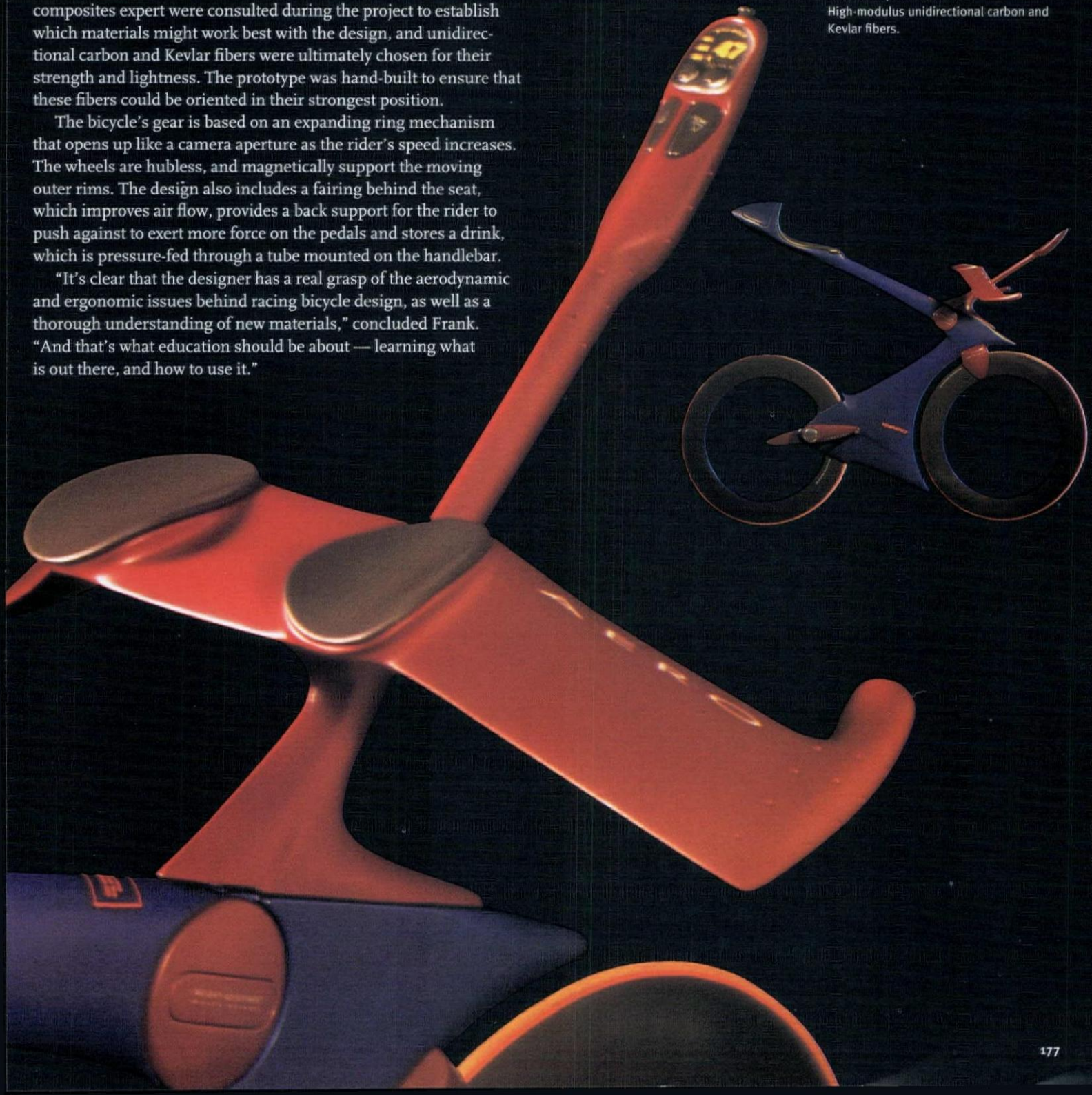
"It's clear that the designer has a real grasp of the aerodynamic and ergonomic issues behind racing bicycle design, as well as a thorough understanding of new materials," concluded Frank. "And that's what education should be about — learning what is out there, and how to use it."

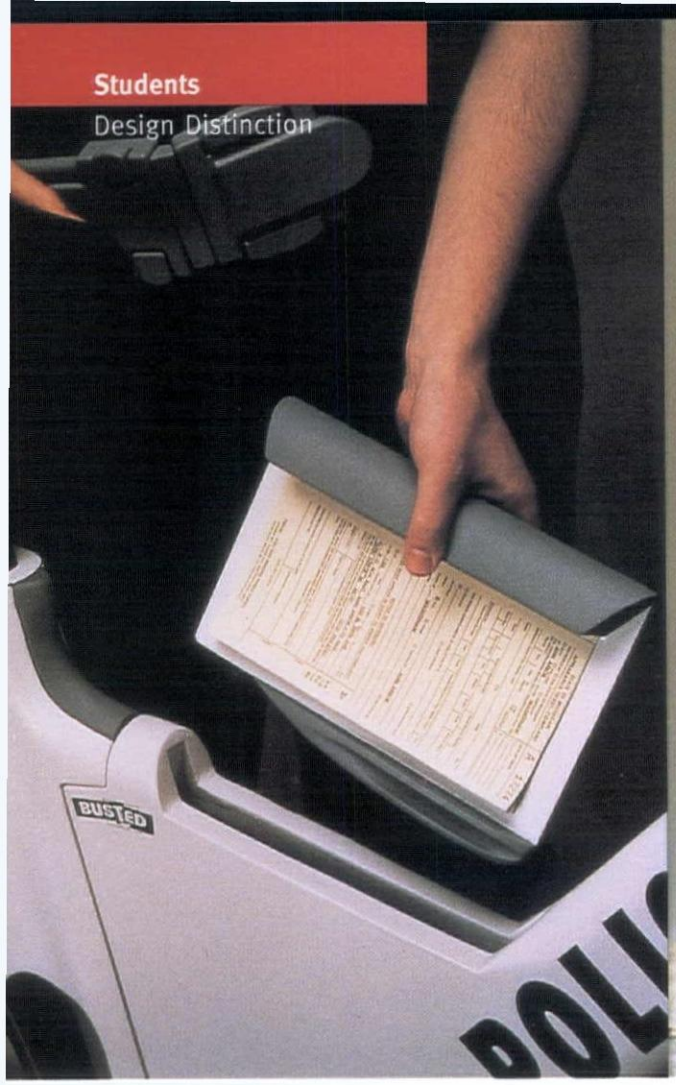
DESIGN

Jarrod Lane-Linton, student, Wellington Polytechnic, School of Design, Wellington, New Zealand.
Graeme Pearson, advisor; Blair Barnes and Leon Yap, instructors.

MATERIALS/FABRICATION

High-modulus unidirectional carbon and Kevlar fibers.







Busted Police Bike

The advantages of putting cops on bikes in cities are numerous: better access through congested traffic, parks, tight alleys and mall areas; no pollution; and an added degree of stealth. "I think the bicycle is an extraordinarily interesting police tool," said Frank in praise of this police bike project, "and for any mechanical device to be titled 'Busted' I think is great."

Although the numbers of bicycle-mounted police have been steadily increasing since Seattle introduced its first patrol in 1987, no model has been specifically designed for police use — a fact that has made it necessary for officers to conform to the capabilities of the bike. Busted's advantages over conventional bicycles include non-pneumatic tires for flat-free rides, an integrated lock system, lighted ticket tablet for nighttime note-taking, battery recharger and an easily accessed rear pack. Though the jurors expressed some doubts over the bike's occasional "gratuitous features" such as a beer-bottle opener and demountable construction, they were particularly pleased with the designer's preparations for the project, which included a night ride with a bicycle patrol and an interview with a policewoman.

"I think it's great that the interview was included in the entry, so you can hear the officer's responses," said Woodard. "That's what makes it strong. The student didn't even have to construct a scenario. He found a real person, built a scenario around her activities and addressed every issue with humor and acuity."

DESIGNER
Donald Crum, student, Center for Creative Studies, College of Art and Design, Detroit, MI.
Stanley Thorwaldsen, instructor.

MATERIALS/FABRICATION
Carbon-fiber frame; solid polyurethane tires.

Echo Voice Fax

"In many of these product designs, presentations have been either self-conscious, over the edge, or not enough," noted Woodard. "But this student is an excellent communicator."

The Echo voice fax — a device that eliminates the need to write out faxes by employing a voice-to-text interface — was submitted with a presentation sketchbook that set out the aims of the project in graphic and illustrative terms.

The Echo's constituent parts include a mini CD-ROM memory for storing incoming and outgoing faxes and memos, a microphone unit and an intelligent interface that converts a spoken message into a formally or informally worded fax. The jurors were not convinced by the idea that the art of letter writing could be pared down to two tones — formal (represented on the machine by a tie icon) and informal (a T-shirt icon) — but agreed that the idea could be developed. Frank ventured another development idea recalling the learning capabilities of handwriting recognition software: "If the machine had a kind of neural network where it learned how you like to express yourself formally, then I'd be all for it."

The jurors were most impressed with the graphic icons, which included a mushroom cloud on the "erase" control. "A paper airplane for send/fax is the best icon I've seen in years," concluded Frank.

DESIGN
Alex Ross, student, Art Center (Europe), La Tour-de-Peilz, Switzerland. Wolfgang Jonsson, instructor.

MATERIALS/FABRICATION
Model: Ciba tool; aluminum tubing; acrylic sheet. Production version: Injection-molded ABS; extruded aluminum legs.



Astrofun

An educational aid for encouraging young children to learn astronomy, the Astrofun project was selected by the jurors as a good example of an industrious development process that explored a number of different routes for a design solution. Woodard observed: "I think the process is actually stronger than the product. It invents metaphors that kids understand, like the hobby horse, and it takes into consideration issues like recycling."

The Astrofun project suggests that while astronomy is an accessible subject that fascinates many people, it is neglected in schools because of a lack of equipment. Accordingly, the Astrofun product incorporates a four-inch reflector telescope, compass, star pointer, LCD screen and a series of games with audio and visual feedback. The unit is designed to resemble a hobby horse, with easily cleaned and recycled components.

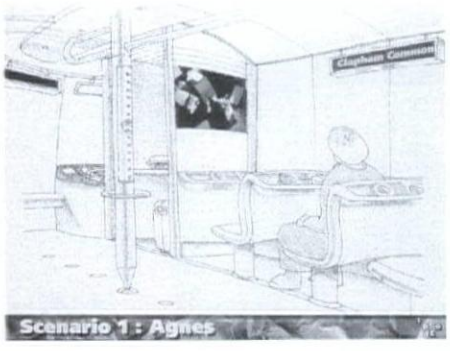
One reservation over the philosophy behind the product was aired by the jury. "There are two sides to this argument," said Woodard. "One is that kids should be introduced to adult things at an early age, in this case a telescope. The other side is to design specific toys for kids, and keep them away from adult things until they are old enough." The Astrofun ambitiously straddles the two approaches by incorporating a working telescope within a toy.

DESIGN
Satyendra Pakhale, student, Art Center (Europe), La Tour-de-Peilz, Switzerland.

MATERIALS/FABRICATION
Injection-molded, blow-molded and extruded thermoplastics.

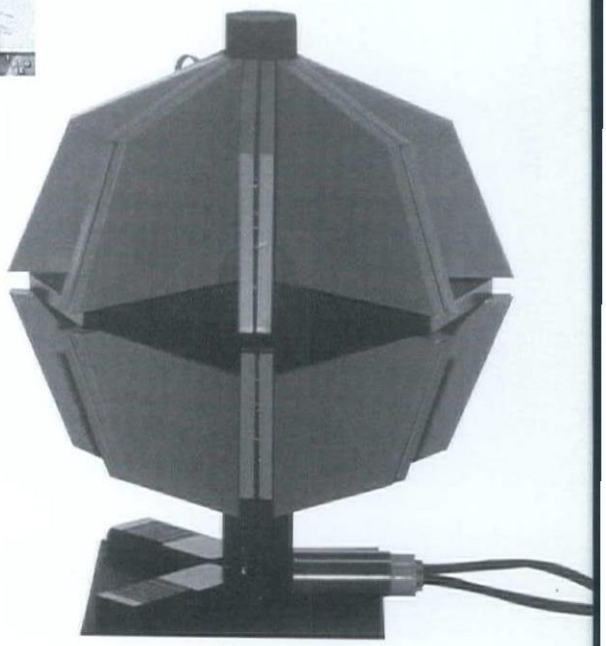






Urban Bus Project

"One of the most positive things about this project was the use of stories of people in the city as the basis for conceptualization," said Rheinfrank of the Urban Bus project, put together by IDEO Product Development of London. The proposals, which the jurors felt would benefit from further development, covered the breadth of the passenger's bus ride, from the floor heated, enclosed glass bus shelter with built-in ticket machine to the spacious bus interior, with visual information and automated announcements.

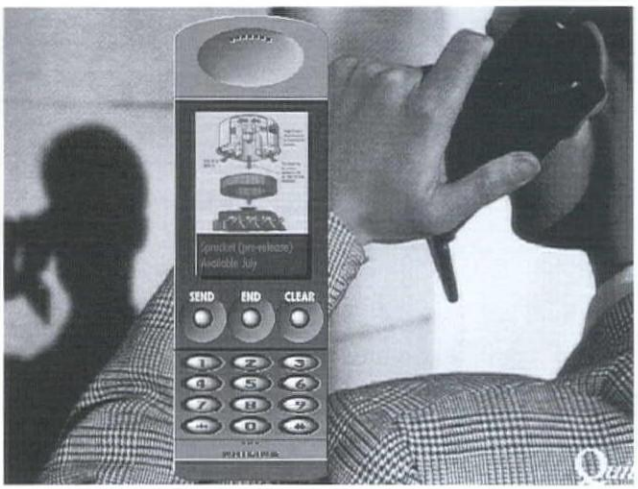


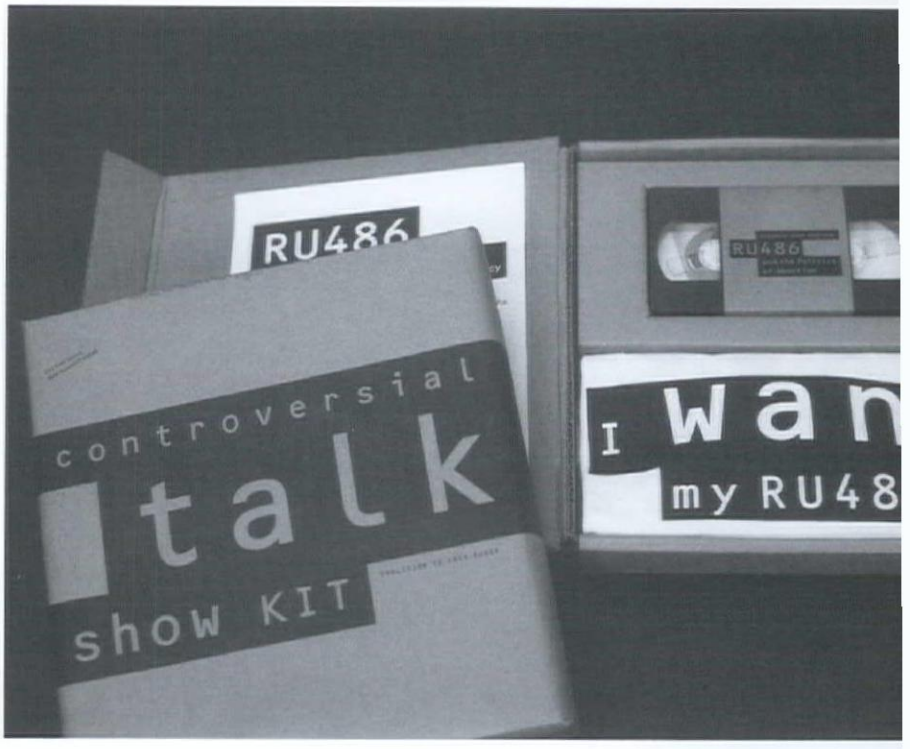
Molecular Computer

Opinion was divided on this concept for a parallel processing computer, which uses optical technology rather than cables to transmit data. Frank and Woodard expressed reservations over the form, while Rheinfrank praised it as a "very honest and efficient expression of future technology." Developed by a team of industrial designers, engineering developers and computer scientists at Tandem Computers of Cupertino, the computer explores a process likely to be available in about eight years' time.

Virtual Phone

Developed by IDEO Product Development in Palo Alto for the Generics Group in Cambridge, England, this touch-screen capitalizes on the capabilities of an emerging cellular network in Europe that is capable of carrying a limited amount of data with the users' voice. The jurors commended the presentation of the interface, which incorporates buttons with a three-dimensional appearance, and a rolling directory of images. The screen would be used in conjunction with a personal computer or a screen phone.

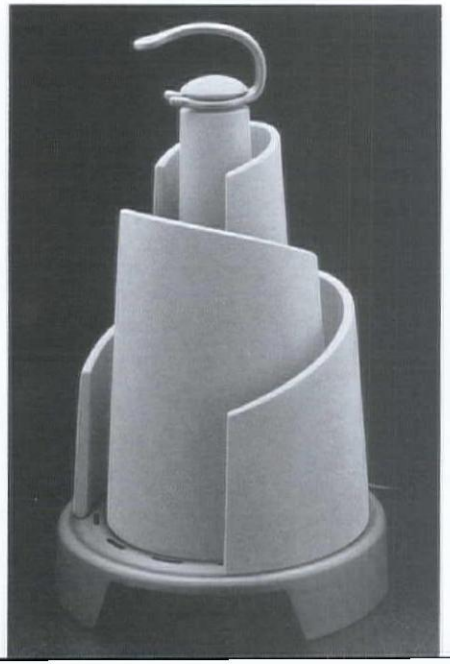




Controversial Talk-Show Kit
This hypothetical media talk-show kit, to assist the spread of information on RU486 — the "morning after" pill that's still banned in America — was designed by Yale School of Design students Lisa Ashworth, Diana Cadwallader, Amy Goodwin, Jeanne Kim, David Pelletier, Thomas Starr and Julia Whitney. "The aim of this project was to do a gritty, street-oriented piece that would get attention," said Woodard. "This is a little closer to the point than a lot of the frenetic, pseudo-political stuff so prevalent."



Garden Tool Set
These lightweight, tactile garden tools were designed by students Mark Sidelnyk and Jenel Durbin of the University of Illinois Urbana in Champaign, specifically for older people with arthritis and other conditions impeding mobility and dexterity. The jurors praised both the series of presentation sketches and completed product. The tool handle is made of injection-molded thermoplastic elastomer, which is stretched over a die cast magnesium alloy tool, providing a cost-efficient product with a durable finish.

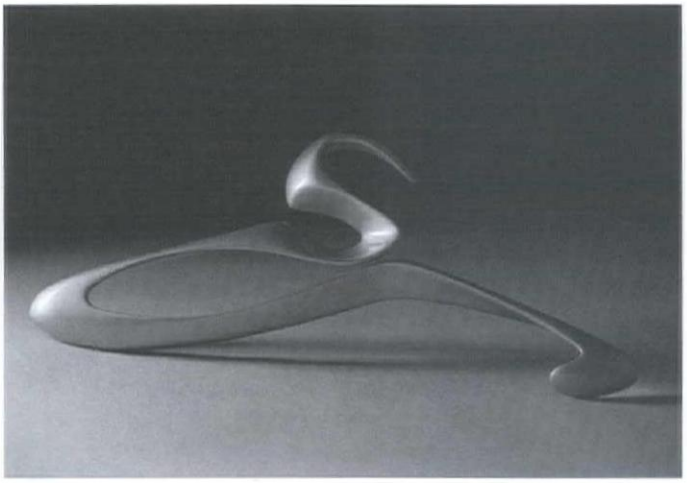


Electric Heater
Whereas once the fireplace was a central gathering place in the home, today's domestic heater has little connection to its origins, according to Cranbrook graduate Sven Adolph, who designed this portable, electrically powered domestic heater to reinforce our archetypal associations with heat. Made of reticulated ceramics and cast metal, the heater's three layers can be rotated around the core element to regulate the heat supply. The jurors commended the design's bold, monumental aesthetic.

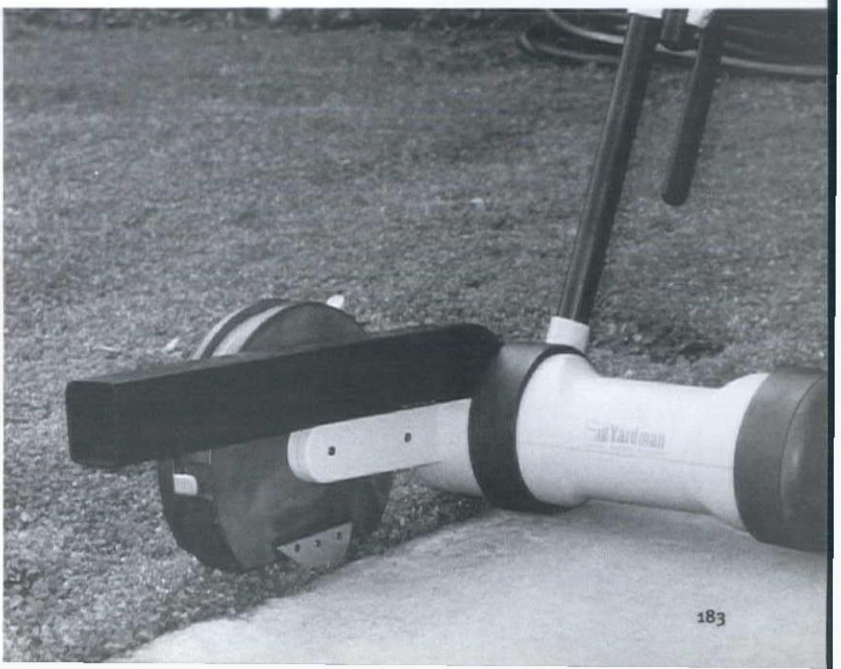
Rotating Gas Cooktop
This cooktop, designed for the elderly and physically challenged, features new ceramic heating elements in a way that appealed to the jurors. "When students are given a new material, they tend to be futuristic," said Woodard. "What I love about this is that it reaches back to a kind of craft aesthetic." Designed by Kevin Kinch of the Pratt Institute, in Brooklyn, the cooktop's rotating feature is intended to limit user fatigue and stress.



Hanger
Inspired by the elegant calligraphic flourishes of Japanese Hirigana characters, San Jose State University student Eddie Edwards' hanger design was applauded by the jurors as a "great idea" and a commendable effort to reinvent a universal form. The hanger, which could be fabricated in aluminum, plastic or wood, is intended for T-shirts and turtlenecks, and snakes into the shirt without the user having to go to the trouble of unbuttoning or stretching the collar.



Yardman Electric Edger
"I like the idea of multiple functions and easy folding for transport," said Frank of the Yardman electric edger/blower, by Greg Tanaka, a student at Cal State University, Long Beach. "It's ultimately collapsible into something extraordinarily neat. It has a focused, problem-solving approach that should be commended." The tool, which is powered by a one-horsepower motor, converts from an lawn edger to a leaf blower by simply folding down the handle shaft.



"Design, at its best, can enrich our lives, beautify our surroundings, improve our productivity and performance, even help to effect social change."

William J. Clinton

PRESIDENTIAL
Design Awards
1995

For Further Information

For an entry form or information about the Presidential Design Awards, call Thomas Grooms at (202) 682-5437.

The President Design Awards are administered by the Design Program of the National Endowment for the Arts, a federal agency.

Call for Entries

To recognize excellence in design accomplishments and to honor those individuals who have made outstanding contributions to federal design, the White House is pleased to invite entries for the Fourth Round of the Presidential Design Awards.

Who May Enter

Current federal employees, former federal employees, and federal contractors, state, and local governments, and nonprofit organizations that have completed design works for the federal government may enter.

Deadline

Entries must be received by 5:00 pm E.S.T., Monday, October 31, 1994.

Eligibility

Works that have been sponsored, authorized, commissioned, produced, or supported by the government of the United States of America are eligible.

Works must have been completed and in use between June 1, 1984 and June 1, 1994.

Architecture

Engineering and Energy Conservation

Graphic Design

Historic Preservation

Interior Design

Landscape Architecture

Industrial and Product Design

Urban Design and Planning

