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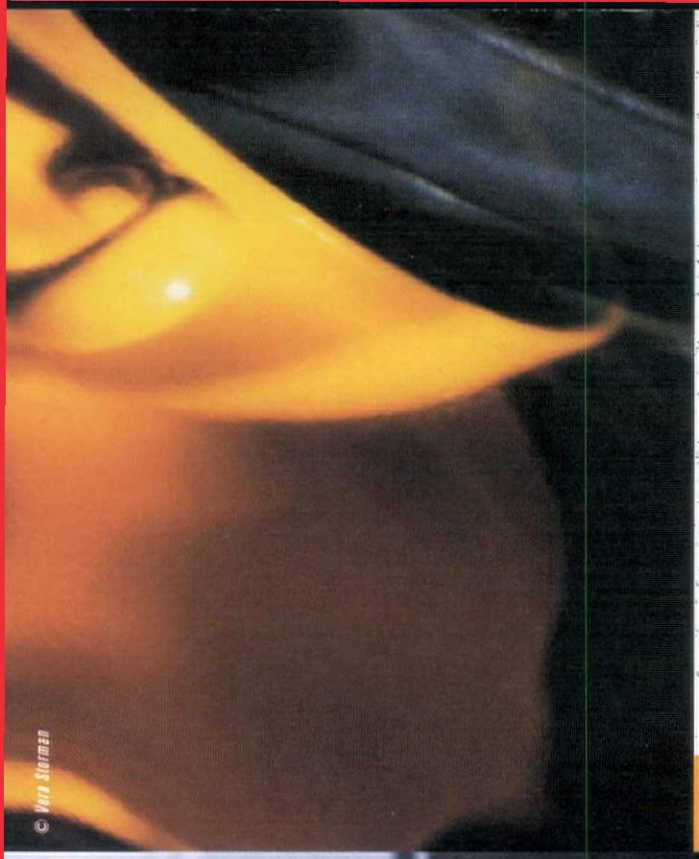
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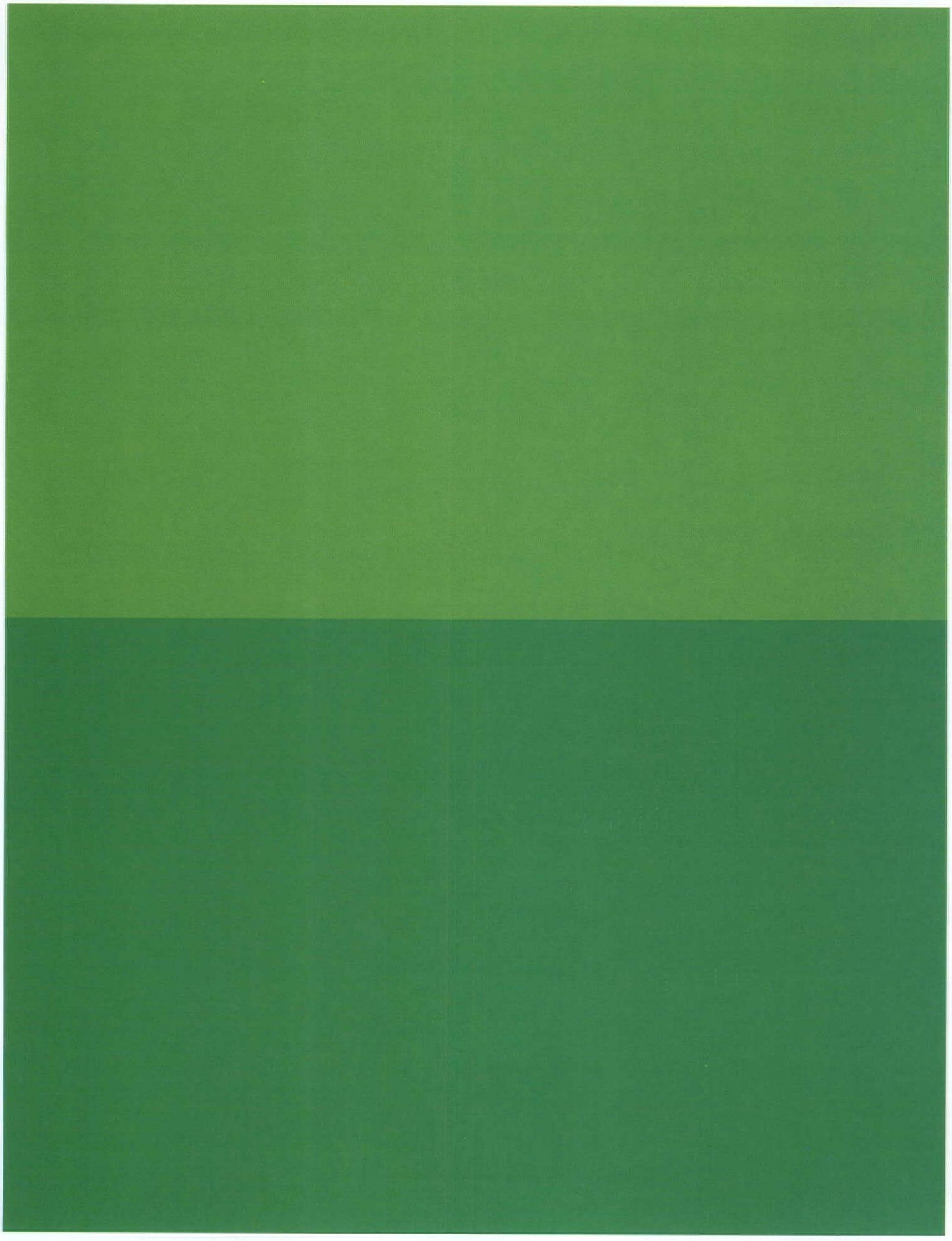


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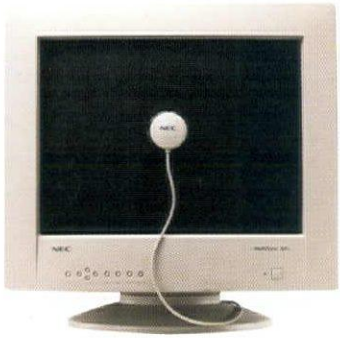
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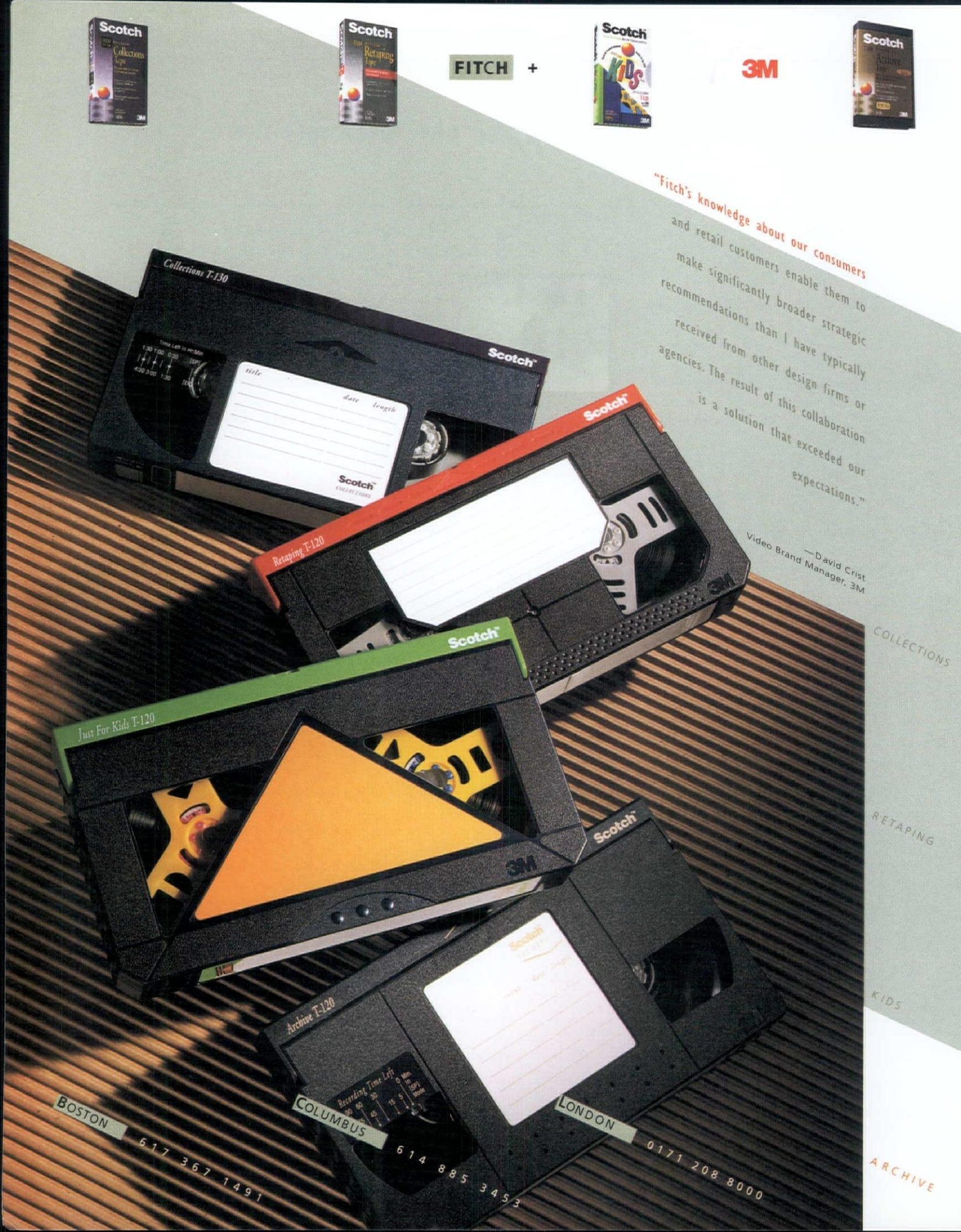
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CONTENTS

CONSUMER PRODUCTS
64 **JURORS** David Gresham, Jonathan Ive, Bruce Nussbaum
MODERATOR Chee Pearlman

INTERACTIVE MEDIA
86 **JURORS** Bob Cotton, William J. Mitchell, Gillian Crampton Smith
MODERATOR Jessica Helfand

PACKAGING
104 **JURORS** Carol Chen, Kenneth Cooke, Clive Piercy
MODERATOR Aileen Rosen

GRAPHICS
122 **JURORS** Ed Fella, Barbara Kuhr, J. Abbott Miller
MODERATOR Peter Hall

ENVIRONMENTS
144 **JURORS** Ralph Appelbaum, Kevin Lippert, Donna Robertson
MODERATOR Janet Abrams

FURNITURE
164 **JURORS** Niels Diffrient, Debra Lehman-Smith, Jordan Mozer
MODERATOR Melissa Dallal

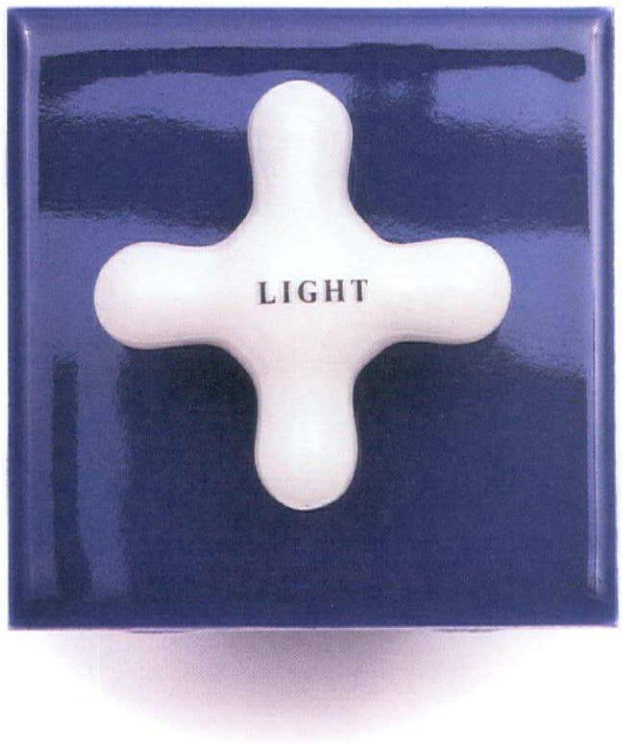
EQUIPMENT
186 **JURORS** Noel Mayo, Judy Riley, Jeff Smith
MODERATOR Peter Hall

CONCEPTS & STUDENTS
204 **JURORS** Sergio Canetti, Donald Carr, Meredith Davis
MODERATOR Andrea Codrington

ANNUAL REVIEW JURORS
34 Consumer Products
36 Interactive Media
38 Packaging
40 Graphics
42 Environments
44 Furniture
46 Equipment
48 Concepts & Students

63 **EDITOR'S NOTE**

230 **CLIENT INDEX**
232 **DESIGNER INDEX**
237 **CLASSIFIEDS**



I.D. Volume 42, Number 4

Cover and this page: IDEO's conceptual lightswitches.
See page 211. Photography by James Wojcik.



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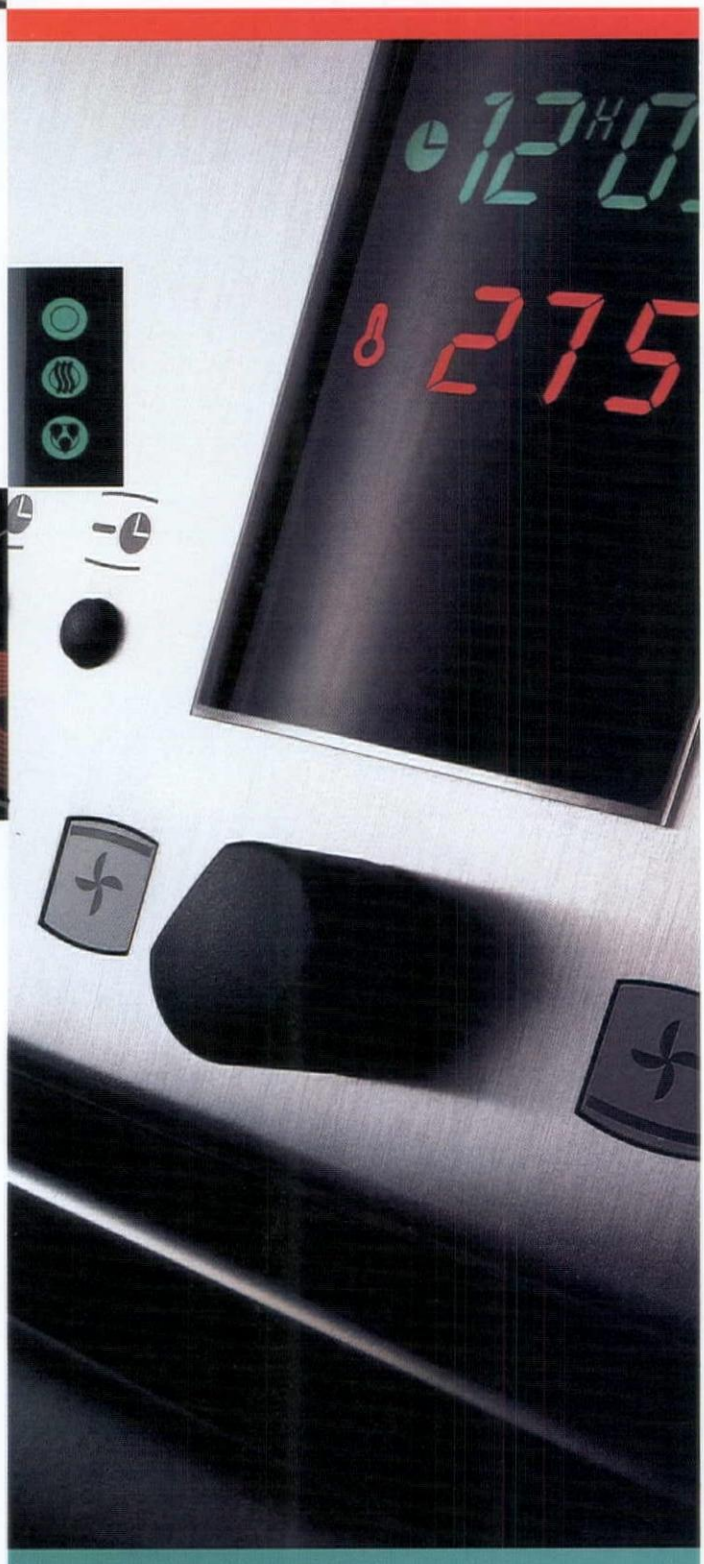
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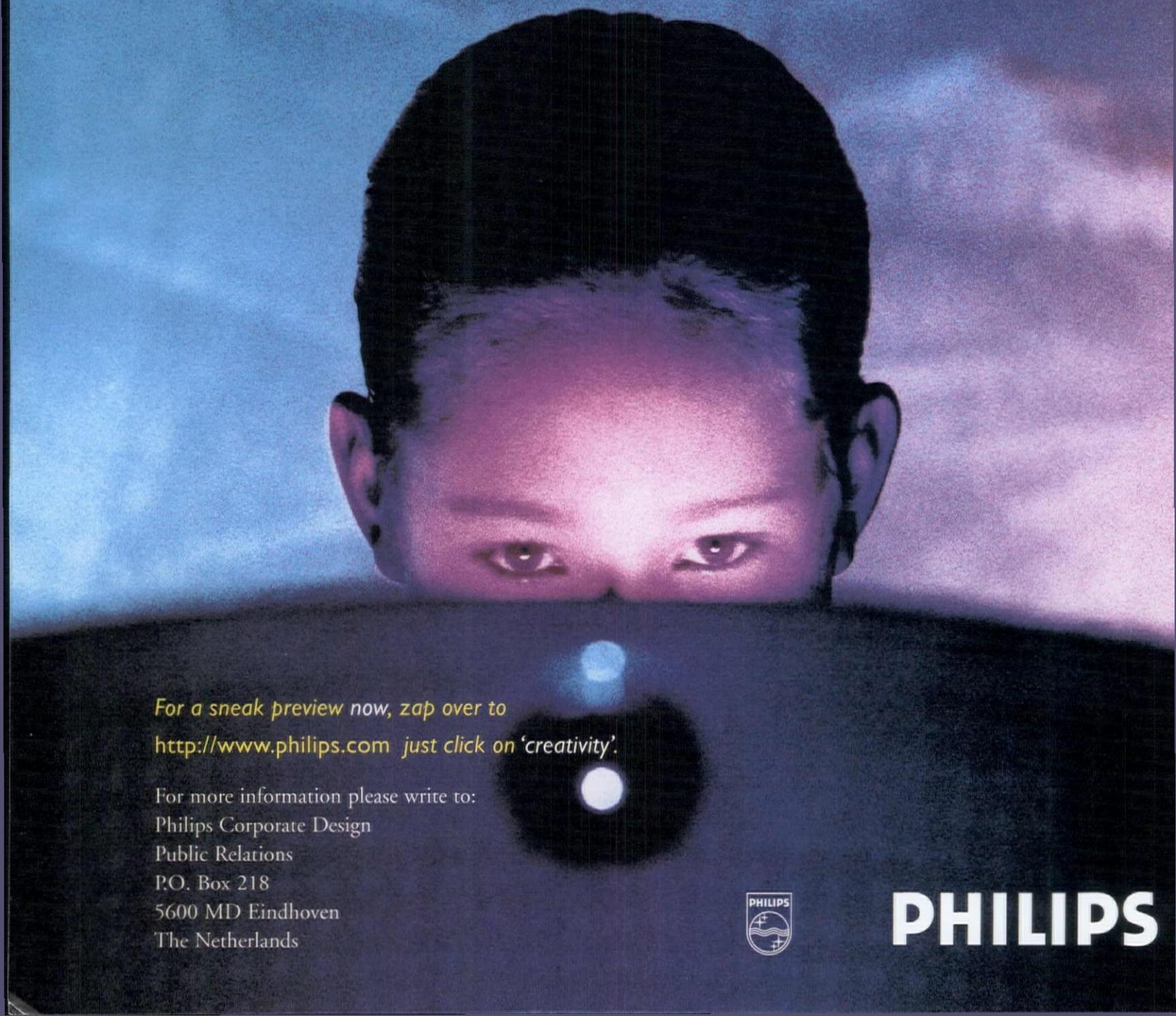
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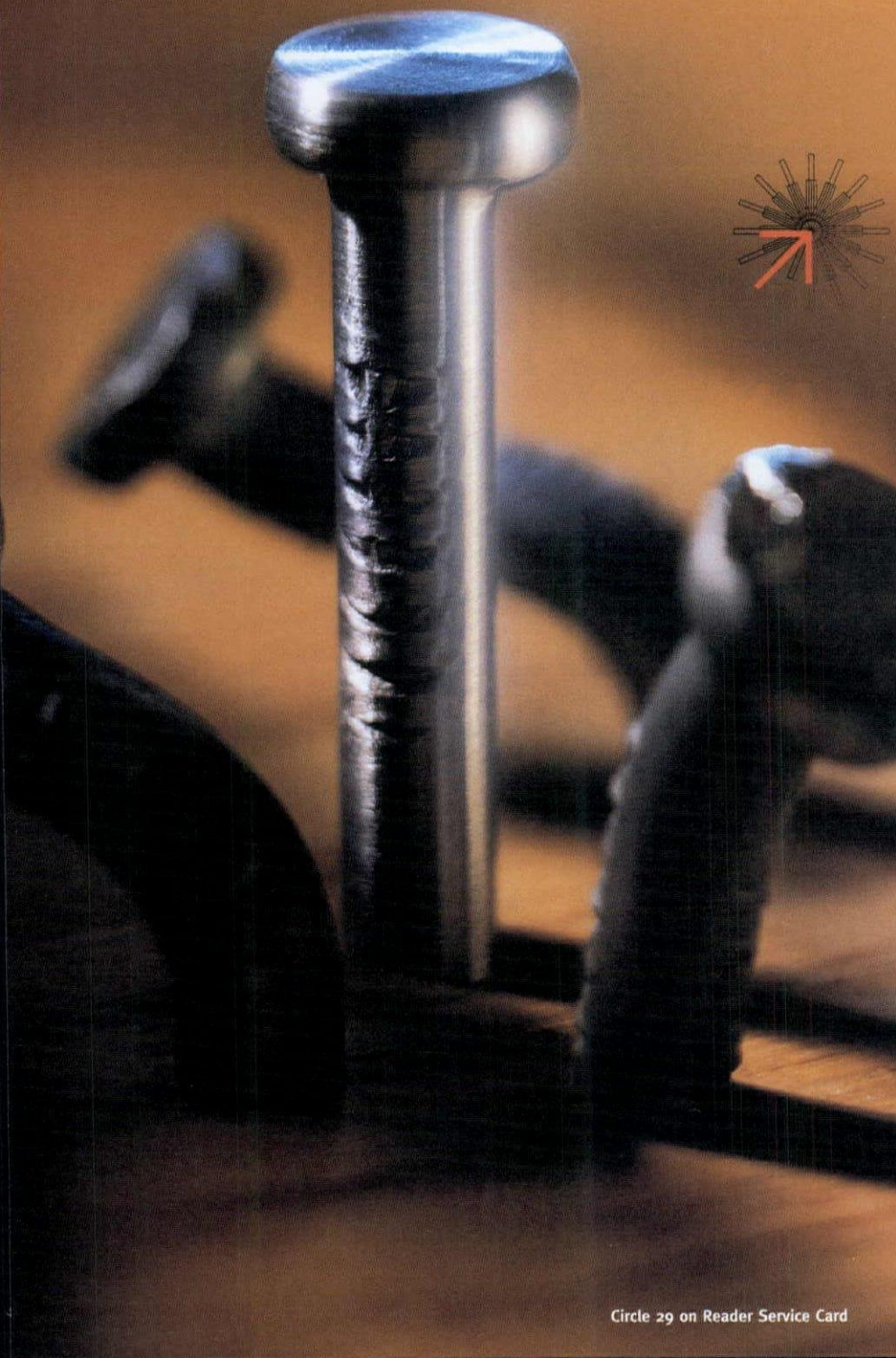
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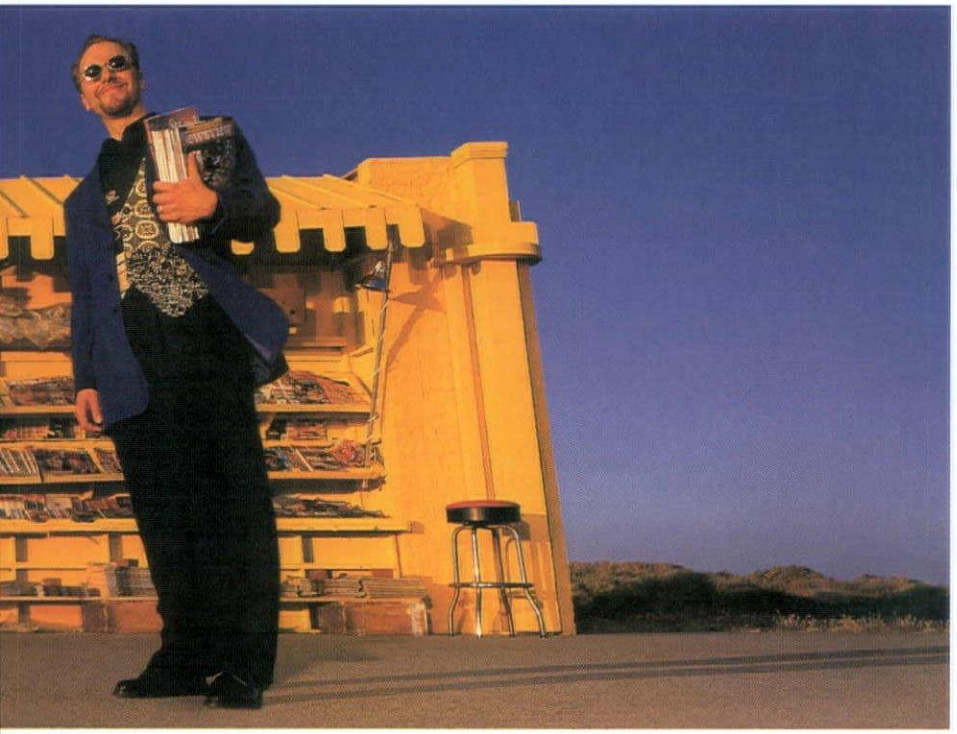
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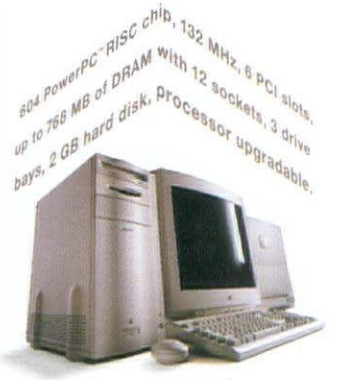
You send out dupes of your layout to twelve pubs electronically, *but* you don't wait.

And as you're walking out to lunch, it suddenly hits you:



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It's not how powerful the computer is.



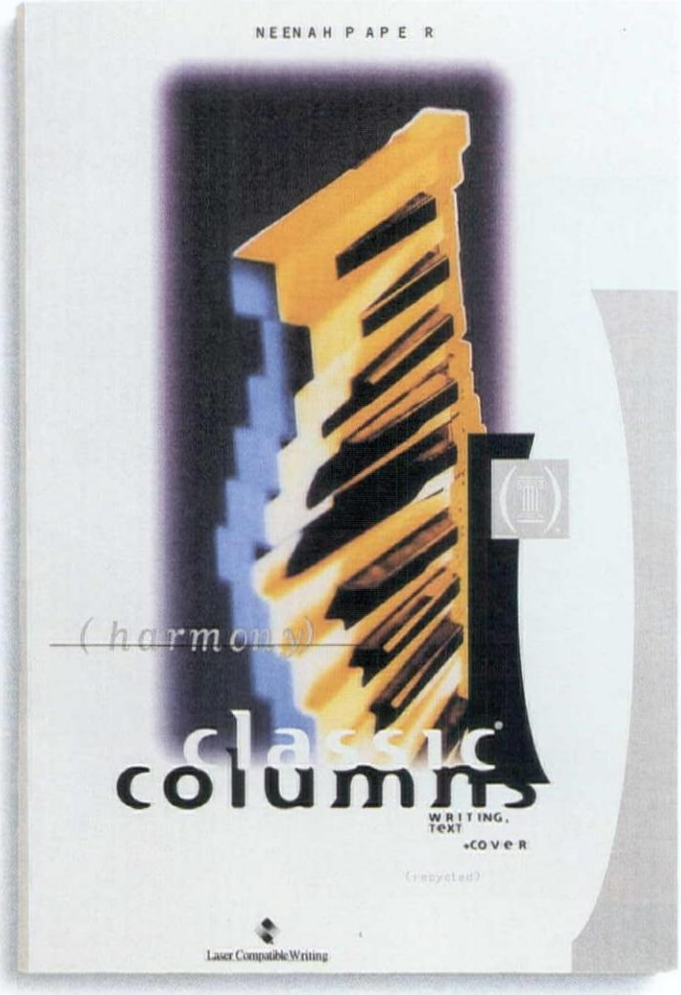
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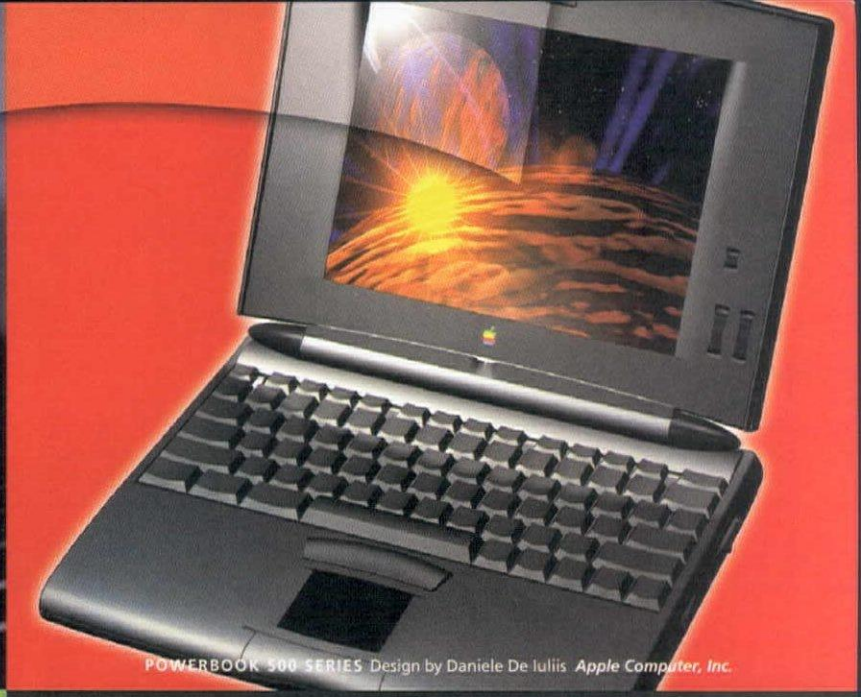
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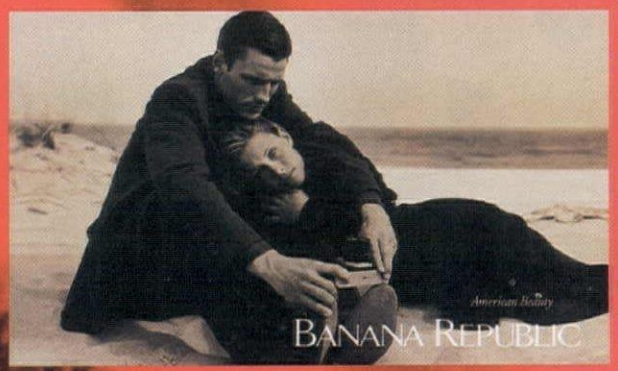
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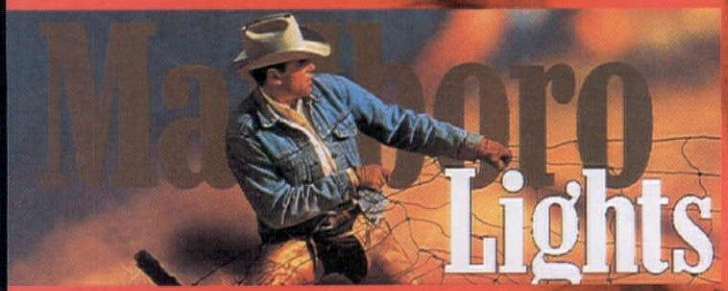


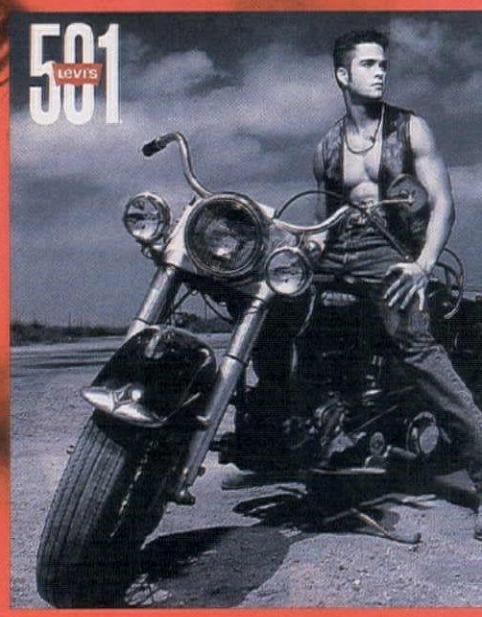


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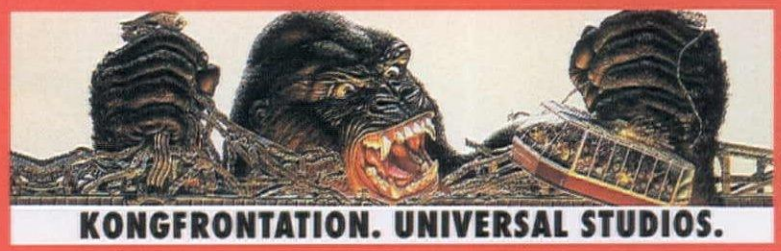
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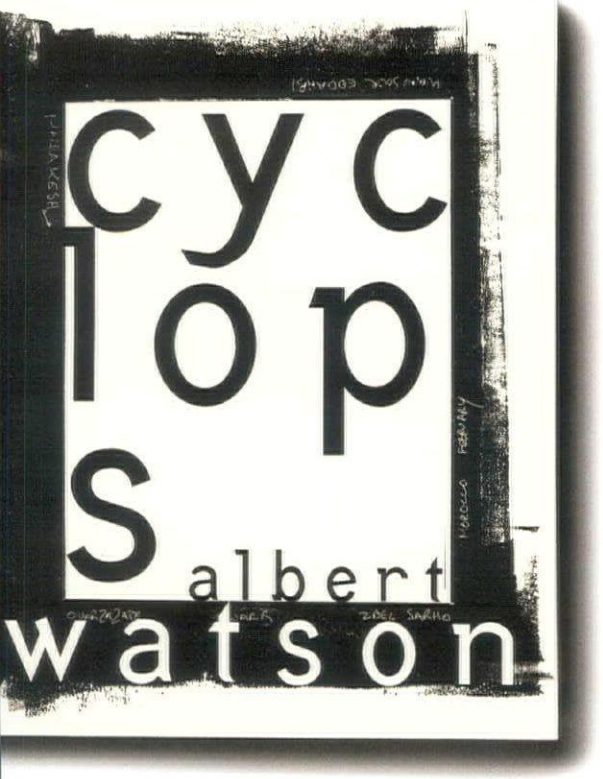


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What Albert Watson sees with one eye.



Anothe r WHITE PA PER
from S.D. Warren

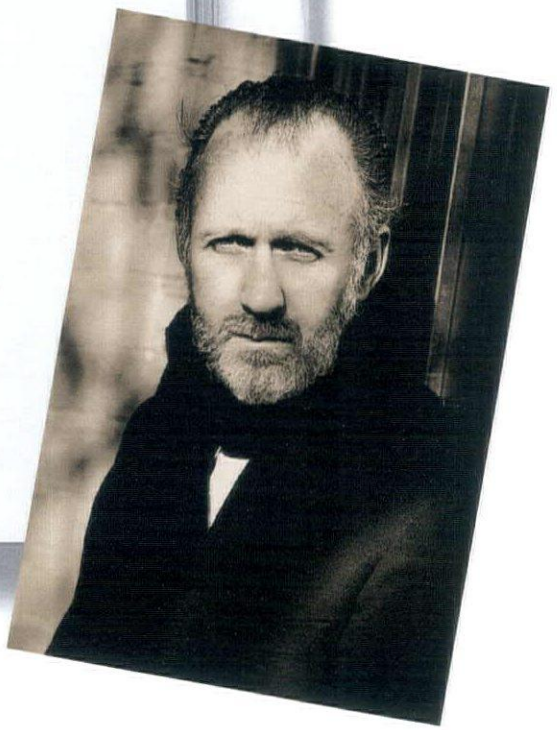
 To begin with, I have no sight in my right eye, so on that level, as a name for the book, *Cyclops* worked. Beyond that, there's no deep meaning. It's just a simple way of saying "One eye, one camera, one lens." I also liked the way the word looked. was trained as a graphic designer in typography, so therefore I liked the shape of the word.

 I don't come in a nice, comfortable box that's very recognizable. I mean, I come in quite a lot of disguises and sometimes they're good, and sometimes they're not. Howeve I'm always looking for some kind of

strength and mystery mixed together. So if you look through my entire book, you can always apply those terms, strength and mystery, to all of these things.

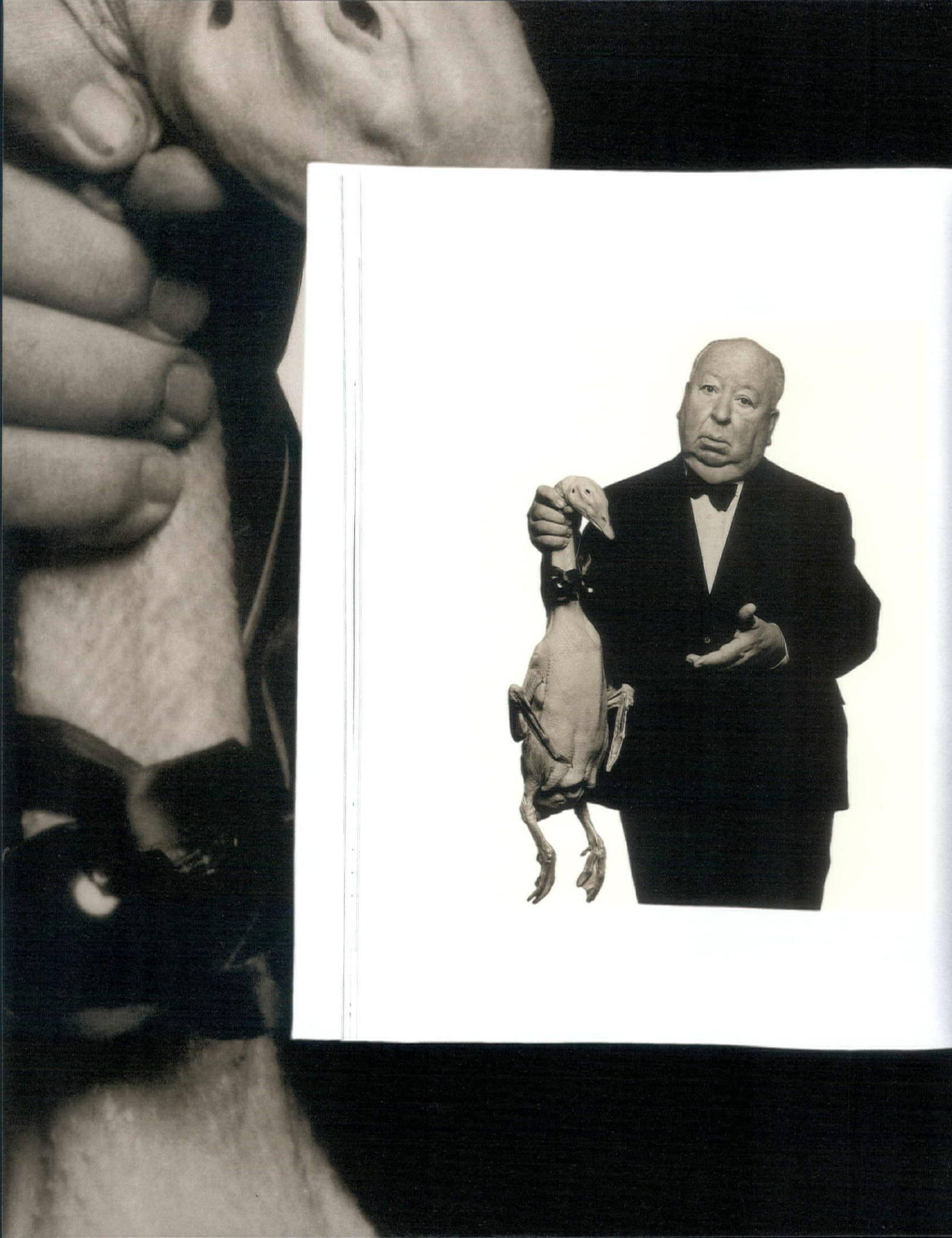
I'm from the North, I'm Scottish—there's quite a lot of dark romance up there. Also, Scottish people are essentially Gothic, in some way or other. I think that has a lot to do with my passion for black and white.

There's a magic line that runs straight from the eye of the photographer, as he takes a shot, to the darkroom. So, anytime a photogra-



pher is there making his own print, that fine line gives hir
the only true perspective as to what is a good print or a bc
print. Even though a technician's print may be possibly
technically better, the photographer's is always going to b
better because it's an extension of that line.

I often use pin registration. In other words, I use mult
ple negatives to make one image. Essentially, you're print
the same way a printer does—it's called a quarter-tone. W
do you need a quarter-tone to produce one black and whit
image? Why not use just one plate to make it all? The pro
lem with that is that if you pile enough ink on to make it
black enough, then you're into your whites. And then if y
ease back so your whites don't get dirty, you don't have a
black. So therefore you do a duo-tone. But then what hap
pens is you say, "I want it even blacker than that. I need
more ink." So you go to a tri-tone, and it gets better and b
ter. And then eventually someone says, "Let's try four he





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Let's try two blacks and two grays, so that your two grays go to 1 and 50, and then 50 to 100." That's the beauty of having four negatives—you can build up anything you want in the relationship. Essentially four is about as far as we go; five becomes too subtle.

I'll grab anything that can make things easier. I mean, what did we do before the Polaroid? But the thing is, while technology is important, in some ways it's not important at all. It's all part of a marriage; it's all part of seeing in stereo. Technique and the idea. You just want to get all of that stuff off your back so you don't have to think about it—so the idea can come through.

I'd done several projects with S.D. Warren, and had a nice relationship with them. They also have great paper. That's why I wanted them involved with *Cyclops*, and I think, in the end, it was a brilliant collaboration.

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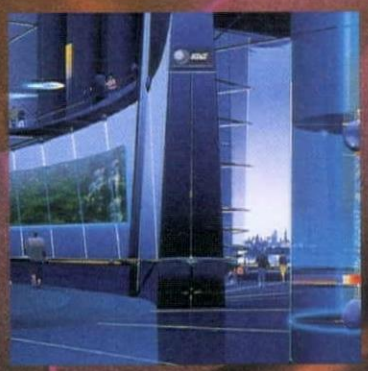
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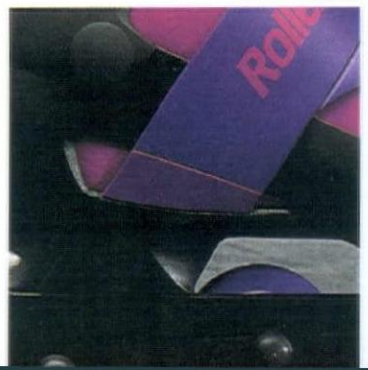
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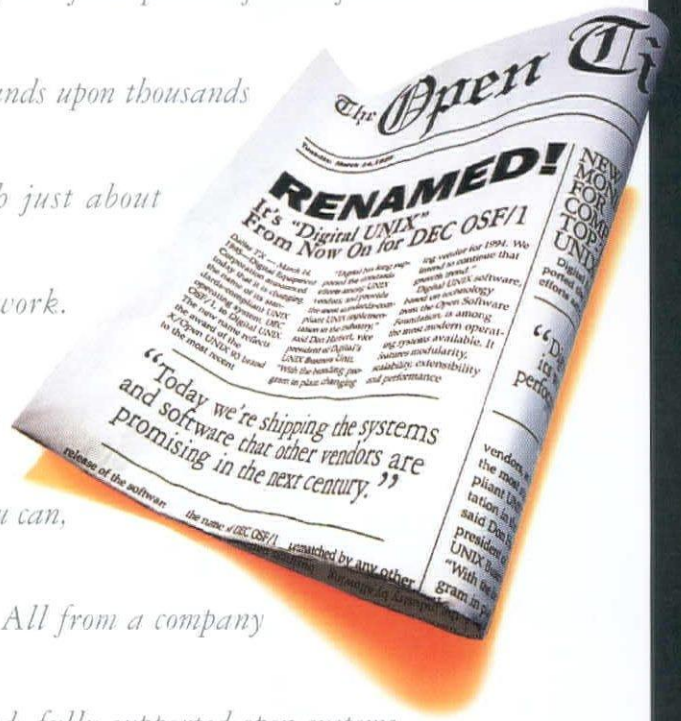
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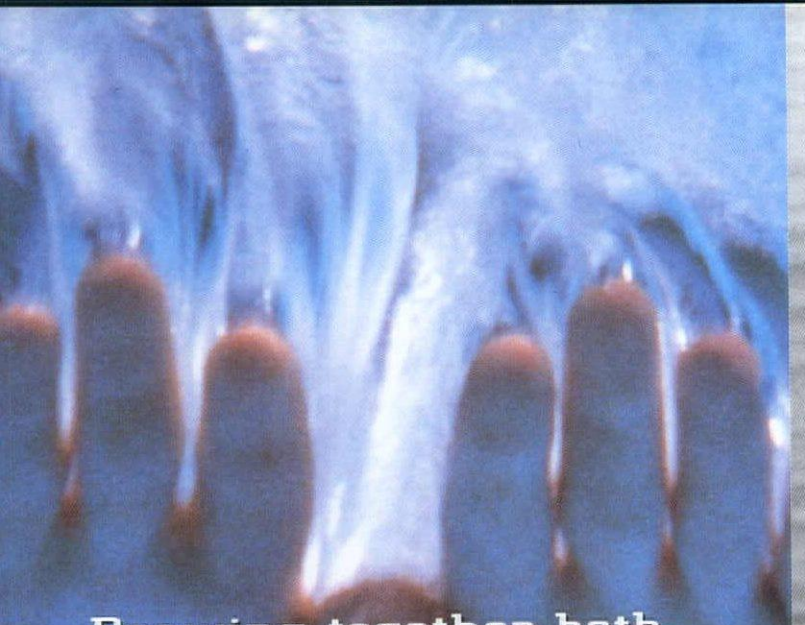
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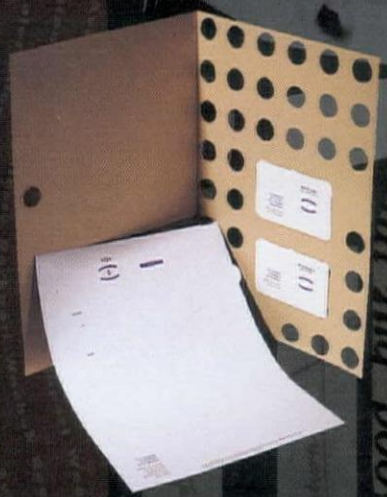
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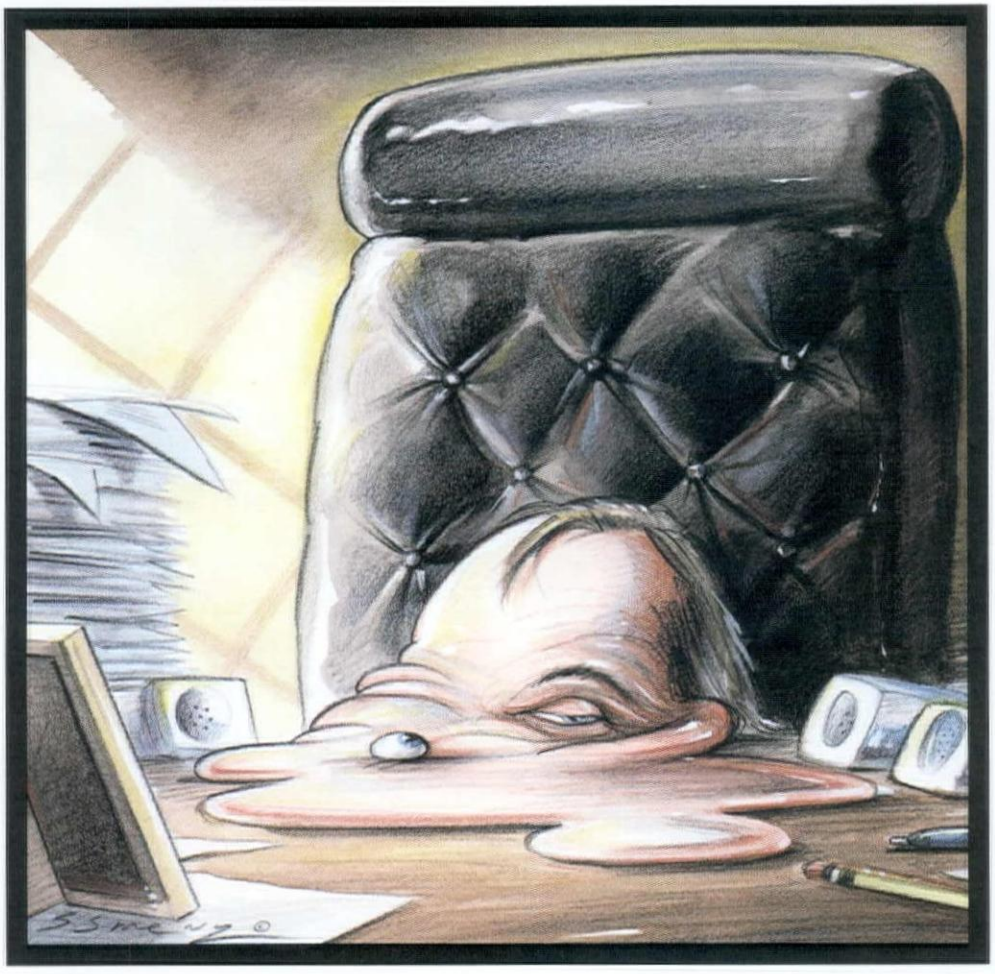
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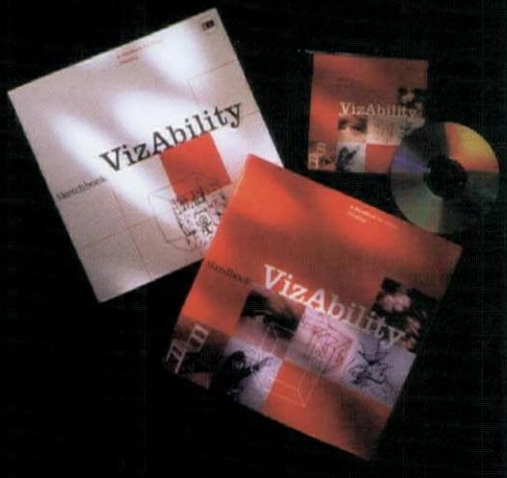
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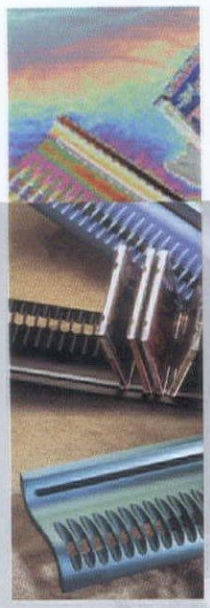
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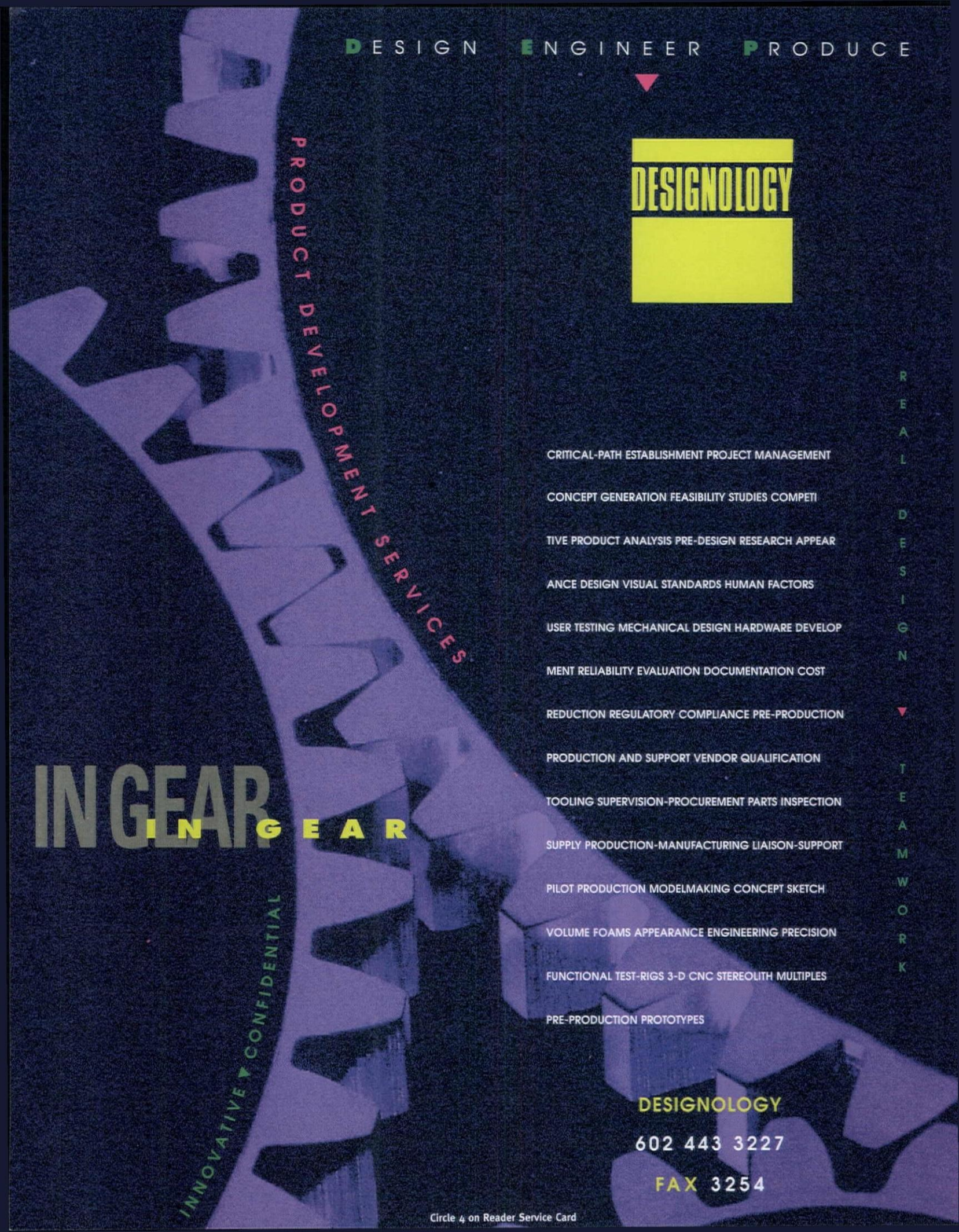
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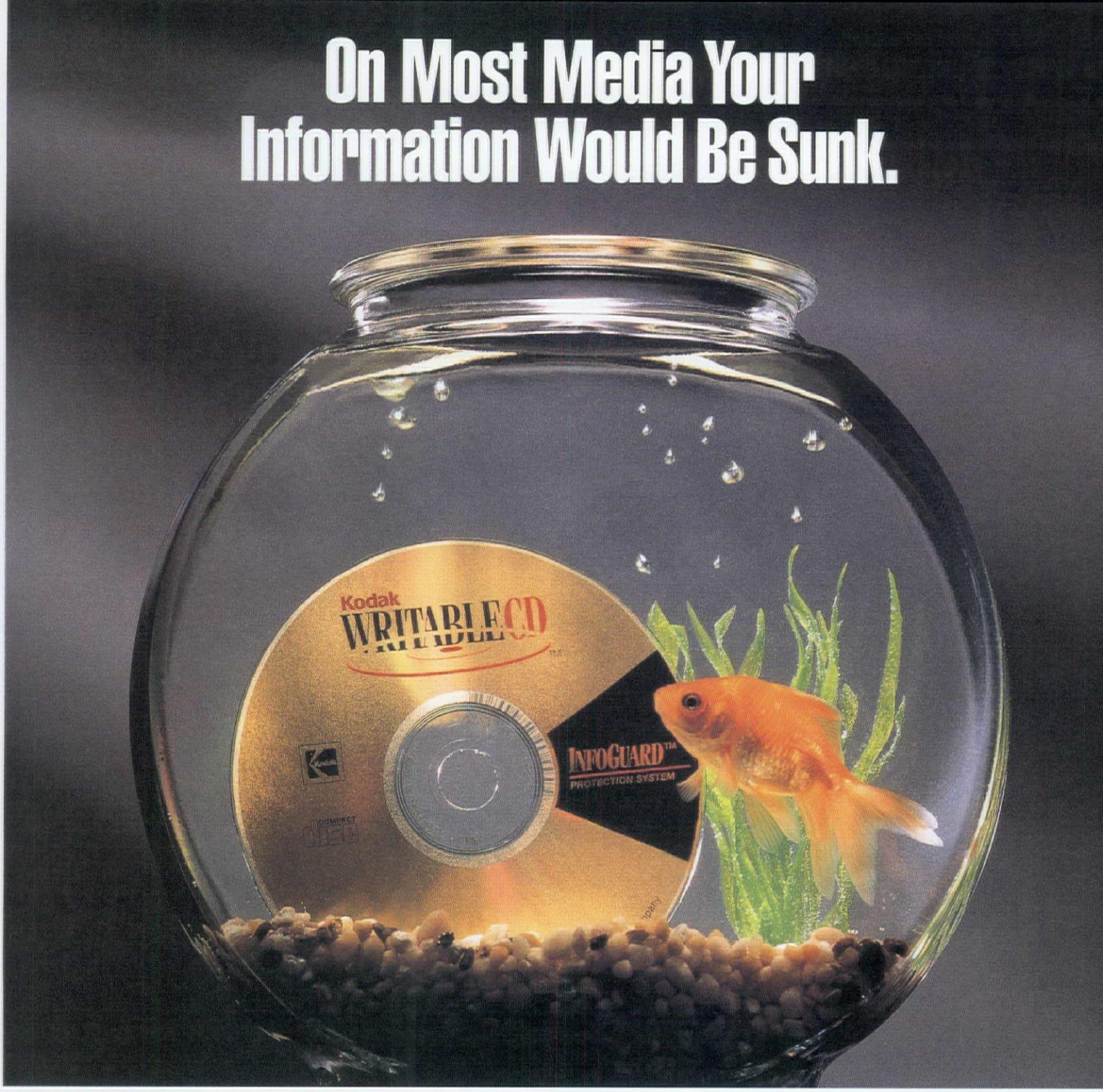
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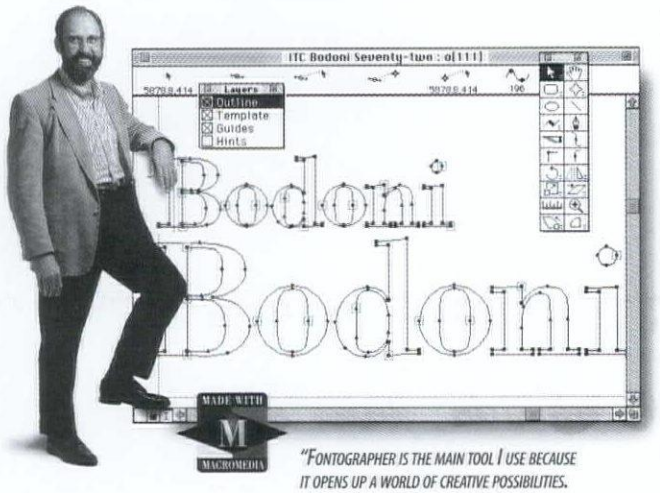
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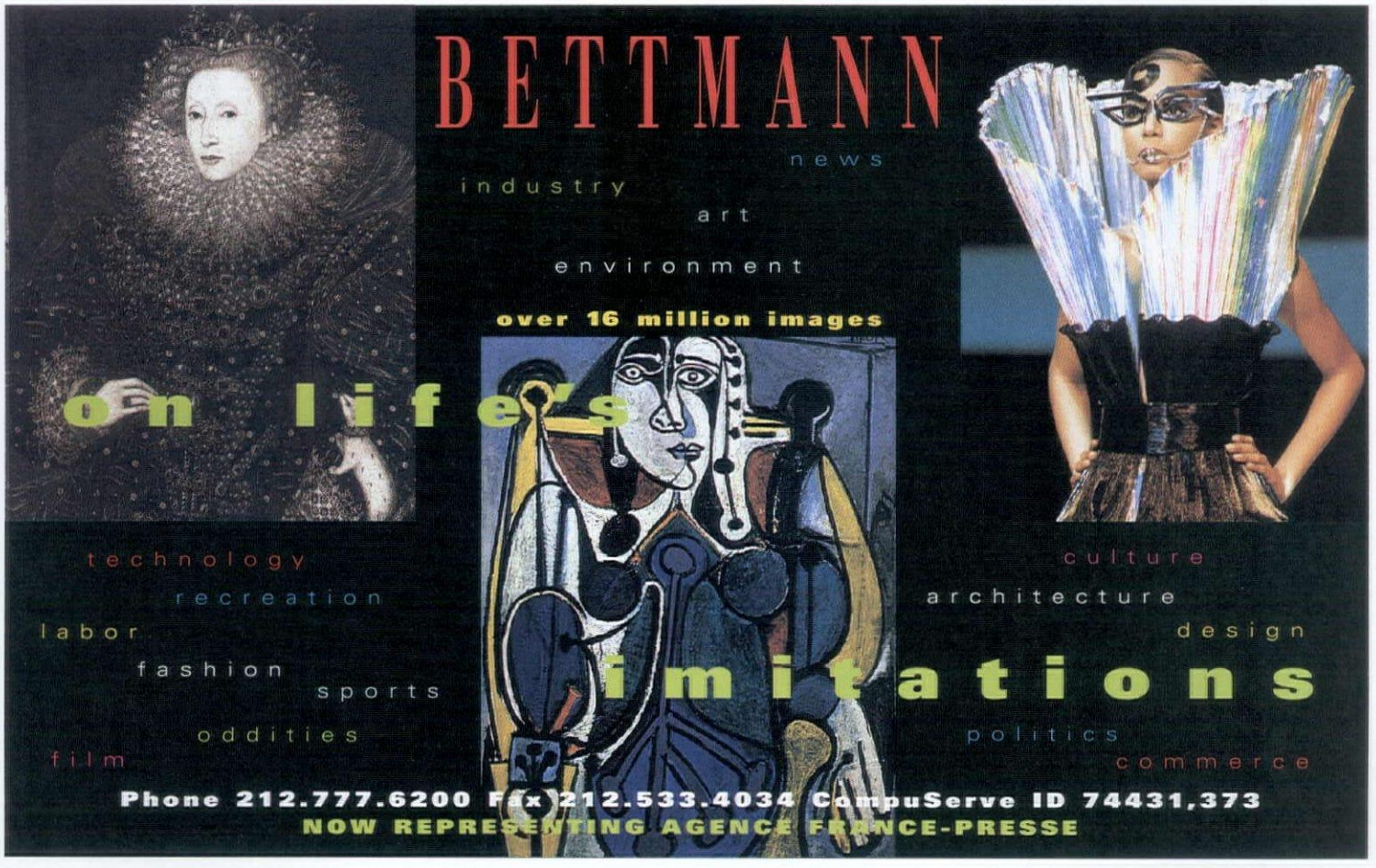
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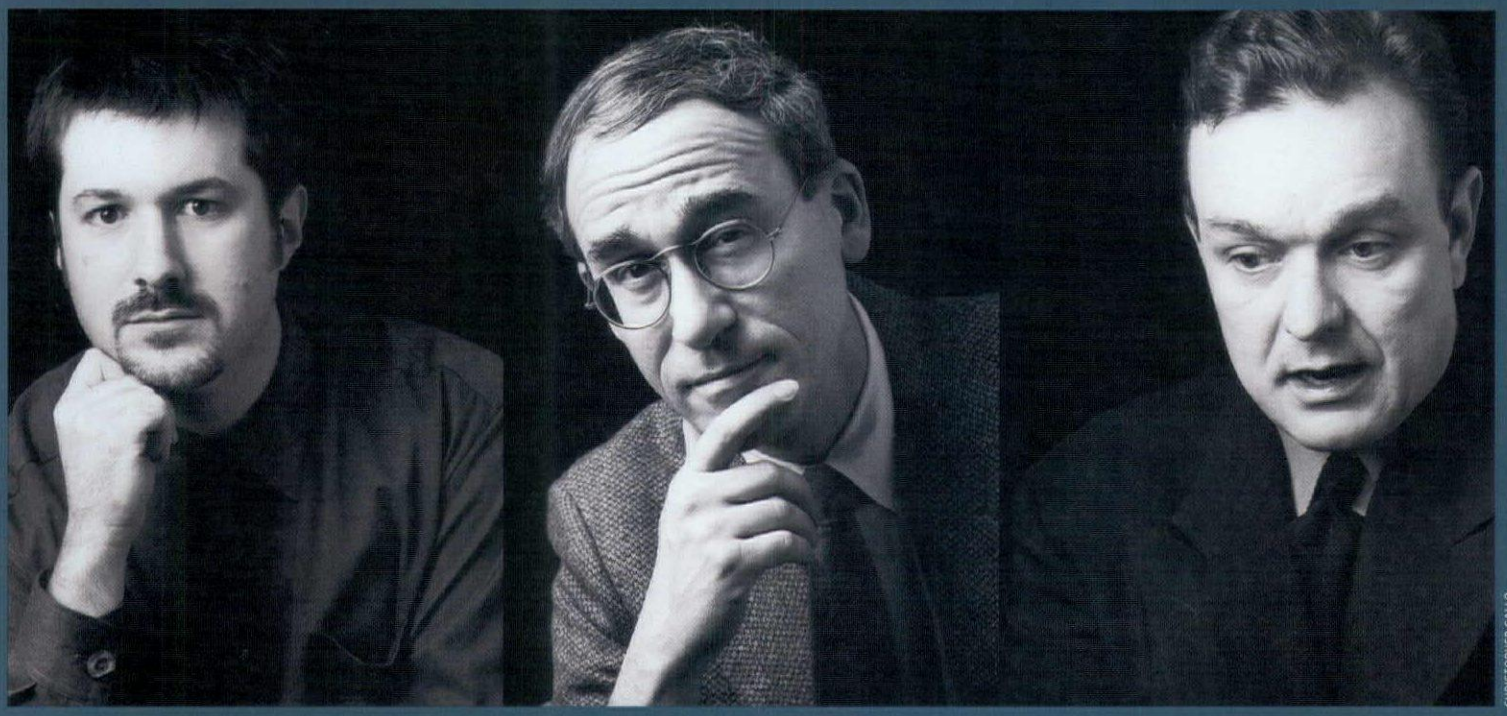
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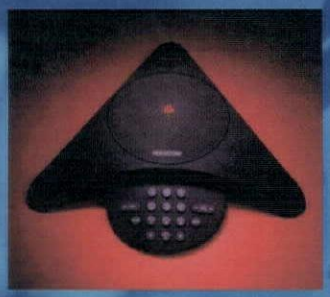
CHRISTOPHER GALLO

JONATHAN IVE is an industrial design manager at Apple Computer Inc., where he has worked since 1992. While managing studio designers and projects, he remains an individual design contributor on key programs. As the designer of the Newton MessagePad 110, which was released last year to wide critical acclaim, Ive won a number of prestigious international awards, including Best of Category in the Consumer Products section of I.D.'s Annual Design Review. Formerly a partner in the London-based design group Tangerine, he has worked with clients in the U.S., Europe and Asia. His broad-ranging work has included the design of ceramic ware, televisions, hairbrushes and pens and has received recognition through both publishing and exhibition forums.

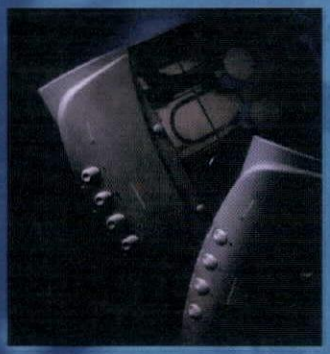
BRUCE NUSSBAUM is a native New Yorker with more than 27 years of journalism experience. Beginning his career covering international finance and business at *BusinessWeek*, Nussbaum went on to complete numerous editing and writing projects, including the critically acclaimed books *The World After Oil: The Shifting Axis of Power and Wealth* (Simon & Schuster) and *Good Intentions* (Atlantic Monthly Press). In 1991 Nussbaum returned to *BusinessWeek* — first as senior writer, then as editorial page editor — where he covers, among other international topics, the role of design in business. His articles on the topic include "Smart Design," "I Can't Work This !@#$%! Thing!" and "Hot Products." Through Nussbaum's efforts, *BusinessWeek* has supported the IDSA's annual Industrial Design Excellence Award.

DAVID GRESHAM, vice president at Fitch, has extensive experience in designing and developing successful products and systems for an array of high-tech business and consumer-product manufacturers, including Eastman Kodak, Hitachi, Emerson Electric and Xerox, among others. Before joining Fitch Boston, Gresham served as director of design for Details, a division of the Steelcase Design Partnership in New York, and was the principal and founder of Design Logic, a Chicago-based product-development firm. Throughout his career, Gresham has been recognized by numerous design organizations for expanding the boundaries of traditional product design, many of which are housed in permanent museum collections. He earned his BS degree in industrial design from the Georgia Institute of Technology and a MFA from Cranbrook Academy.

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BOB COTTON has extensive experience in interactive media, with program credits dating as early as 1987, when he designed and produced the first English hypermagazine, *High Bandwidth Panning*. He is currently engaged in new product development of disc-based and telemedia network programs, games and services for a variety of clients. In addition, Cotton is an interactive media consultant for the Viacom/BSkyB children's television channel Nickelodeon. He has lectured widely on the topic of the information superhighway and has authored numerous books, including *Designing for Desktop Publishing, The New Guide to Graphic Design* and most recently, *The Cyberspace Lexicon* for Phaidon Press.

GILLIAN CRAMPTON SMITH is a professor of computer-related design at London's Royal College of Art (RCA), where she is responsible for developing new curriculum to advance the role of art and design in the interactive environment. She studied philosophy and art history at Cambridge University before turning to design and working for the *Sunday Times* and the *Times Literary Supplement*. Crampton Smith began introducing digital design into her own work in 1981 and set up a postgraduate course for graphic designers at St. Martin's School of Art. She moved to the RCA in 1989 and has served as a supervising consultant on the program's research project, developing new computer tools for the British fashion industry. From 1992 to 1994, Crampton Smith was a consultant to Apple's Advanced Technology Group and is now collaborating with Interval Research.

WILLIAM J. MITCHELL is professor of architecture and media arts and sciences and dean of the School of Architecture and Planning at MIT, where he teaches courses and conducts research in design theory, computer applications in architecture and urban design and imaging and image synthesis. His most recent book, *The Reconfigured Eye: Visual Truth in the Post-Photographic Era*, deals with the social and cultural impact of digitally altered photographs and synthesized photorealistic scenes. Mitchell, who is a Fellow of the Royal Australian Institute of Architects, came to MIT in 1992 from the Graduate School of Design at Harvard. In addition to numerous articles, Mitchell is also the author of *Digital Design Media* and *The Art of Computer Graphics Programming*. His study, *City of Bits: Space, Place, and the Infobahn* is due out this summer from MIT Press.

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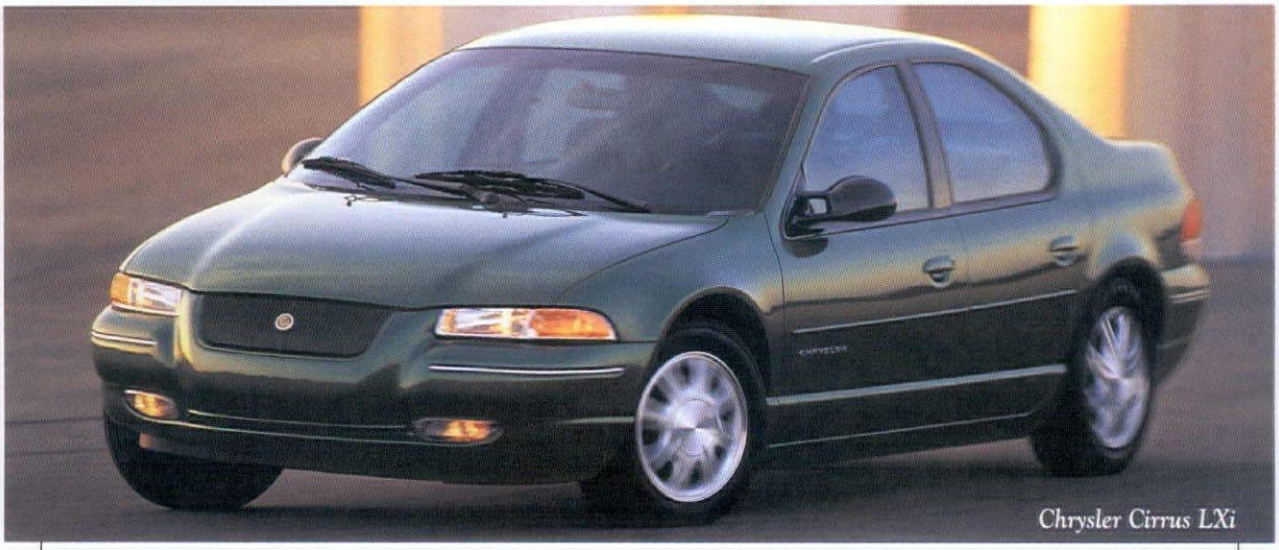


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CLIVE PIERCY, founder and partner of Santa Monica–based Ph.D, A Design Alliance, is involved in design and communications for such diverse clients as Warner Bros. Records, Herman Miller, Propaganda Films and the Lightspan Partnership. Ph.D's work has won awards from all of the major national and international design competitions. Piercy graduated with honors from Brighton School of Art in England and was a designer at BBC Television for four years before moving to America to become creative director of the Rod Dyer Group. He currently serves on the faculty at the Otis School of Art and Design in Los Angeles.

KENNETH COOKE, creative director at Siegel & Gale, is responsible for design and creative strategy on corporate and brand-identity assignments worldwide. He has managed voice and identity programs for Harley-Davidson, 3M, Dell Computer and NYNEX. Prior to joining Siegel & Gale, Cooke held senior positions at Frankfurt Balkind and Landor Associates, and was a founding partner at IDENTICA. He received his fine-arts education at Virginia Commonwealth University and has taught at such distinguished schools as Parsons School of Design, the Columbia Business School and the Cooper Union. His work has been honored by the AIGA and the Packaging Designers Council, among others.

CAROL CHEN is currently design director for Epic Records, where she is responsible for packaging, advertising and visual presentations of Epic and Sony Classical recordings. She worked at EMI Records as a designer before moving to Sony Music in 1989. Chen received her AB from Occidental College in Los Angeles, where she received the Charles List Award for outstanding work. Her publications and honors include *Graphis International*, the Art Directors Club Merit Award, the *Print Annual* and AIGA/Los Angeles's Young Designers show, "20 under 30."



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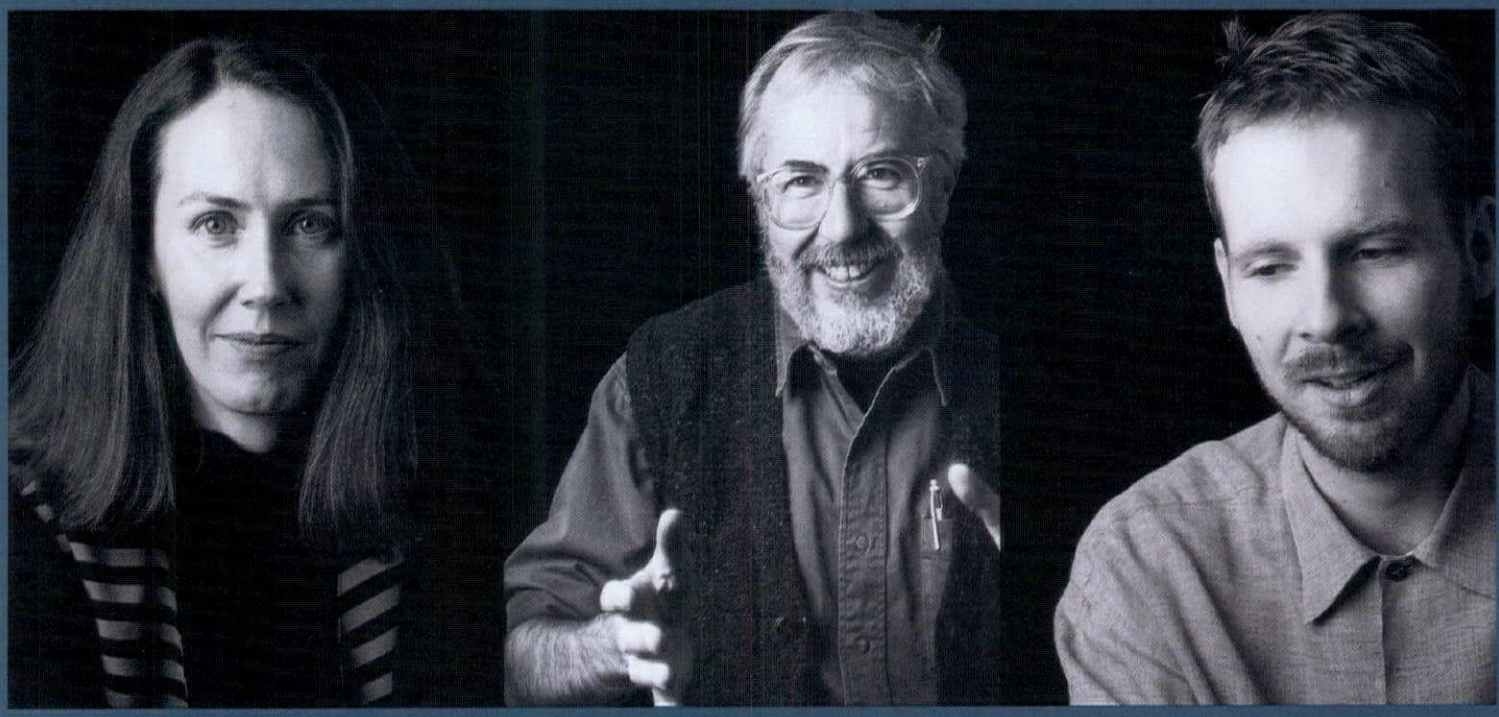
"We were looking for the most significant vehicle in the market."
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The *Motor Trend* Car of the Year award. Not only is it one of the standards by which the automotive industry gauges the worth of its works—it establishes one car as a standard of excellence for the industry to follow. This year, the standard is Chrysler Cirrus. Cirrus achieves its new status by delivering, in *Motor Trend*'s words, "a solid helping of convenience, utility and value"—combined with "refined road handling demeanor" and "a 'driver's car' feel in virtually all situations." Cirrus is a new level of automobile—a car that masterfully combines the true road feel of a sport coupe with the luxurious comfort and room of a family sedan. Its array of safety features includes anti-lock brakes, driver and front passenger air bags† and an available integrated child safety seat. And just as comforting is the control that you'll feel thanks to Cirrus' 24-valve V6 engine and modified double-wishbone suspension system. "On the merits of its superb design, top-notch quality and outstanding value," the editors write, "we enthusiastically proclaim the Chrysler Cirrus *Motor Trend*'s 1995 Car of the Year." We enthusiastically accept. For more information, call 1-800-4-A-CHRYSLER.

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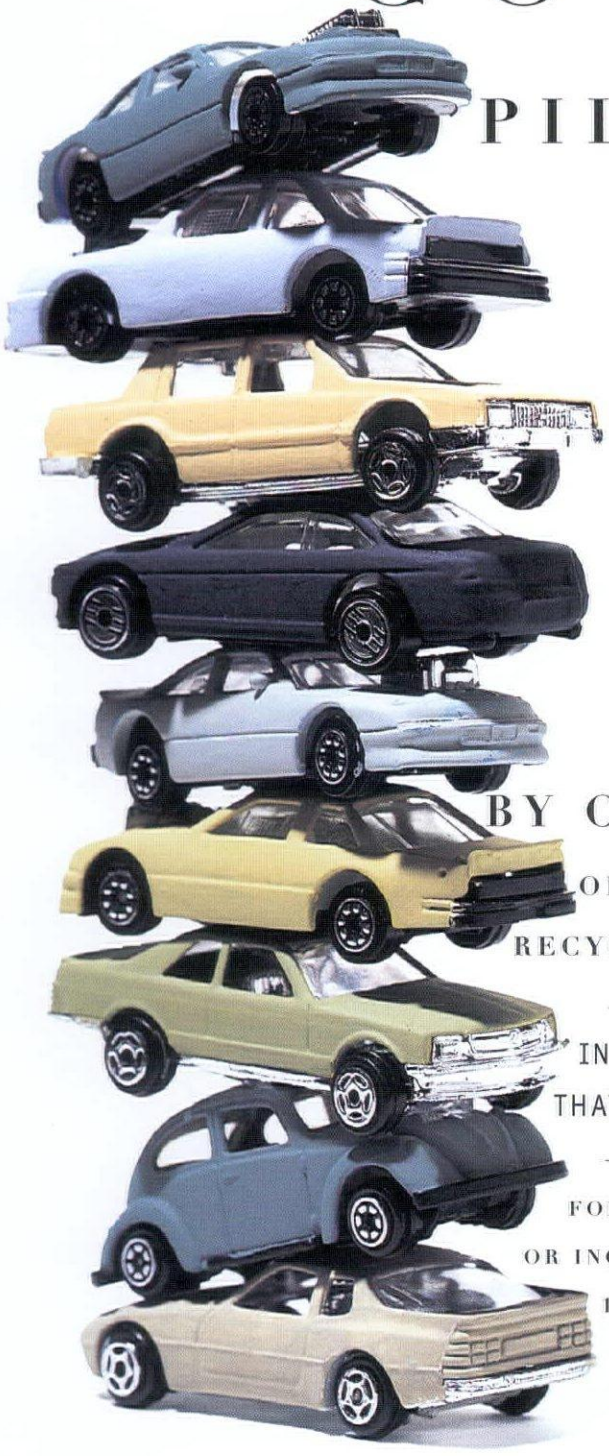
CHRISTOPHER GALLO

BARBARA KUHR and her partner, John Plunkett, are the creative directors of *Wired* magazine and *HotWired*, an electronic publication on the World Wide Web that was launched last October. Prior to forming their partnership, Kuhr worked on signage and exhibition projects for the New York design firms Chermayeff & Geismar and Carbone Smolan. In 1987, Kuhr and Plunkett worked in Paris on the visitor-information system for the Louvre Museum with Carbone Smolan and I.M. Pei. In 1992, they helped found *Wired* magazine with their partners, Louis Rossetto and Jane Metcalfe. Kuhr now commutes via air and modem from her home in Park City, Utah, to projects around the country, including the Carnegie Hall Museum and the Sundance Film Festival.

EDWARD FELLA is a profesor of graphic design at CalArts in Valencia, California. He arrived at a career in academia after 30-some years as a commercial artist in Detroit. During the '70s, lectures about his experimental work were influential on the student designs at Cranbrook Academy, which he attended a decade later as a graduate student. Fella's body of work merges high culture with low vernacular in the form of catalogues, posters and announcements. Most notable and controversial are his designs for the publicly funded Detroit Focus Gallery, which offered him the same degree of freedom as its artists enjoyed. His most recent designs include Fellaparts, a collection of 170 illustration elements for EmigréFonts. Professional debate over Fella's work continues in publications such as *Eye*, *Emigré* and *Design Quarterly*.

J. ABBOTT MILLER, director of the New York–based studio Design Writing Research, has worked with a variety of clients in fashion, entertainment, publishing and education. Cofounded in 1985 with his wife, Ellen Lupton, the studio's interest in typography, symbols, photographs and drawings is evident in its work on the history and theory of graphic, industrial and architectural design. Miller has curated and designed exhibitions, as well as accompanying publications, on topics of typography, the aesthetics of waste and Bauhaus design theory. His work for the quarterly magazine *Dance Ink* was chosen as a gold-medal winner for the 1993 Society of Publication Designers awards.

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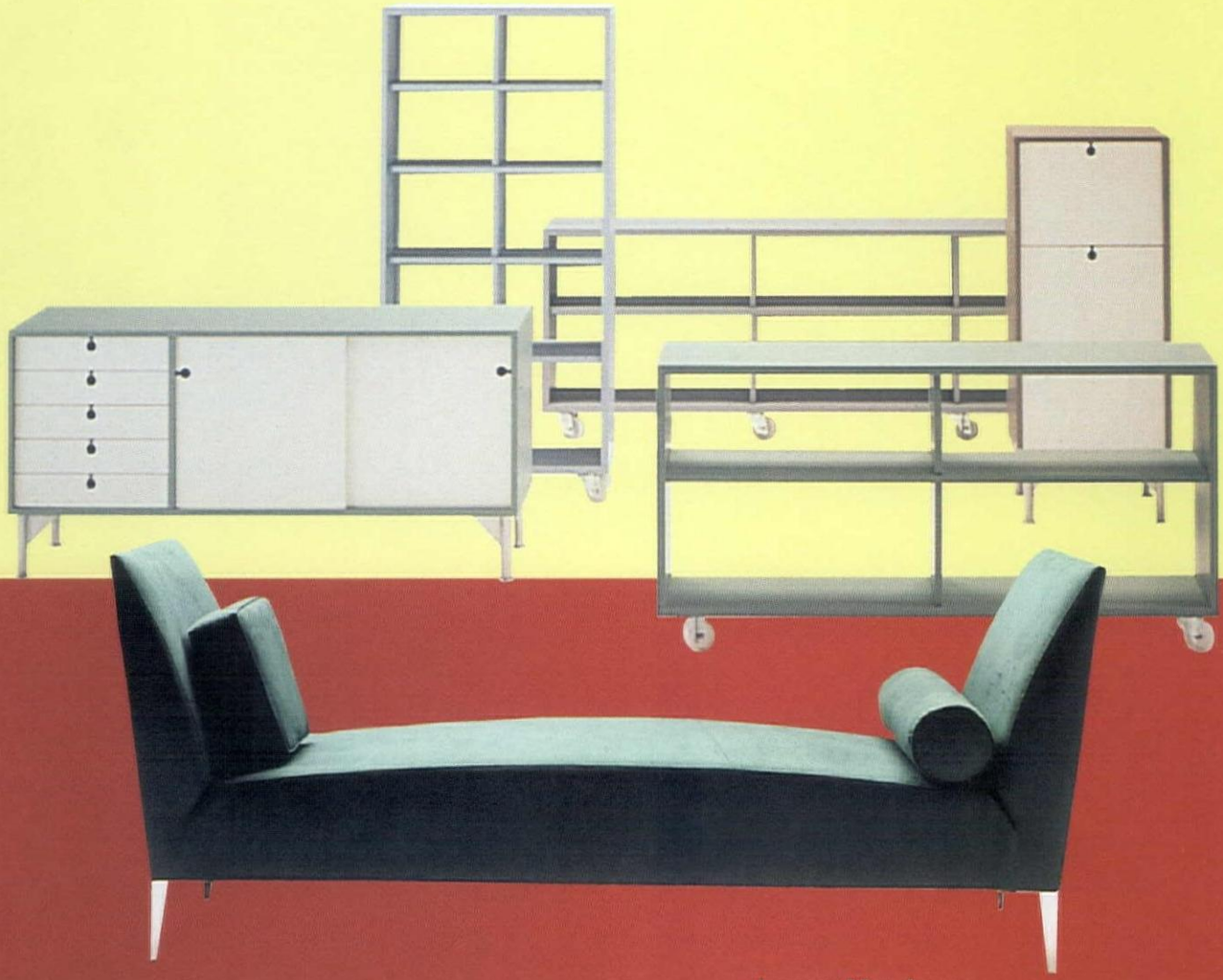
CHRISTOPHER GALLO

KEVIN LIPPERT is founder and publisher of the Princeton Architectural Press, which specializes in books on design and architecture. Lippert is the recipient of an American Institute of Architect's Honor Award for his work with the Press, which also received the AIA's Publisher of the Year award in 1993. He is also president of Design Systems, a computer consulting firm focusing on multimedia presentations, computer graphics and on-line information services. Lippert is a graduate of the Princeton School of Architecture, where he teaches a course in computer-aided design and animation. Lippert actively serves as trustee of the National Institute for Architectural Education.

DONNA ROBERTSON is currently dean of the School of Architecture at Tulane University in New Orleans, having advanced from previous academic positions at the University of Virginia, Barnard College, Columbia University and Harvard. She has been a practicing architect since 1983 and is a founding partner of Robertson McAnulty Architects. Robertson serves as the mayoral-appointed commissioner of the Historic District Landmarks Commission in New Orleans and is an active member of the Architectural Review Committee. As vice chair for the New York State Council on the Arts, Robertson reviewed planning and design grant proposals from 1988–1991. She has lectured extensively on topics such as the future of architectural education and her design and research work has been published in *Assemblage*, *Artforum* and *Lotus International*.

RALPH APPELBAUM, founder and president of New York–based Ralph Appelbaum Associates, has had extensive involvement in every facet of museum and exhibit design. After graduating from Pratt Institute with a BID degree, he served as an industrial designer at Robert P. Gersin Associates. He subsequently joined Raymond Loewy International, where he became vice president of exhibits and museum environments. Since its beginnings in 1978, Ralph Appelbaum Associates has been credited with over 90 major projects, including the Corning Glass Center, the American Museum of Natural History and the award-winning United States Holocaust Memorial Museum. Appelbaum has taught for 15 years at Pratt Institute and at New York University, where he is an assistant professor of museum studies.

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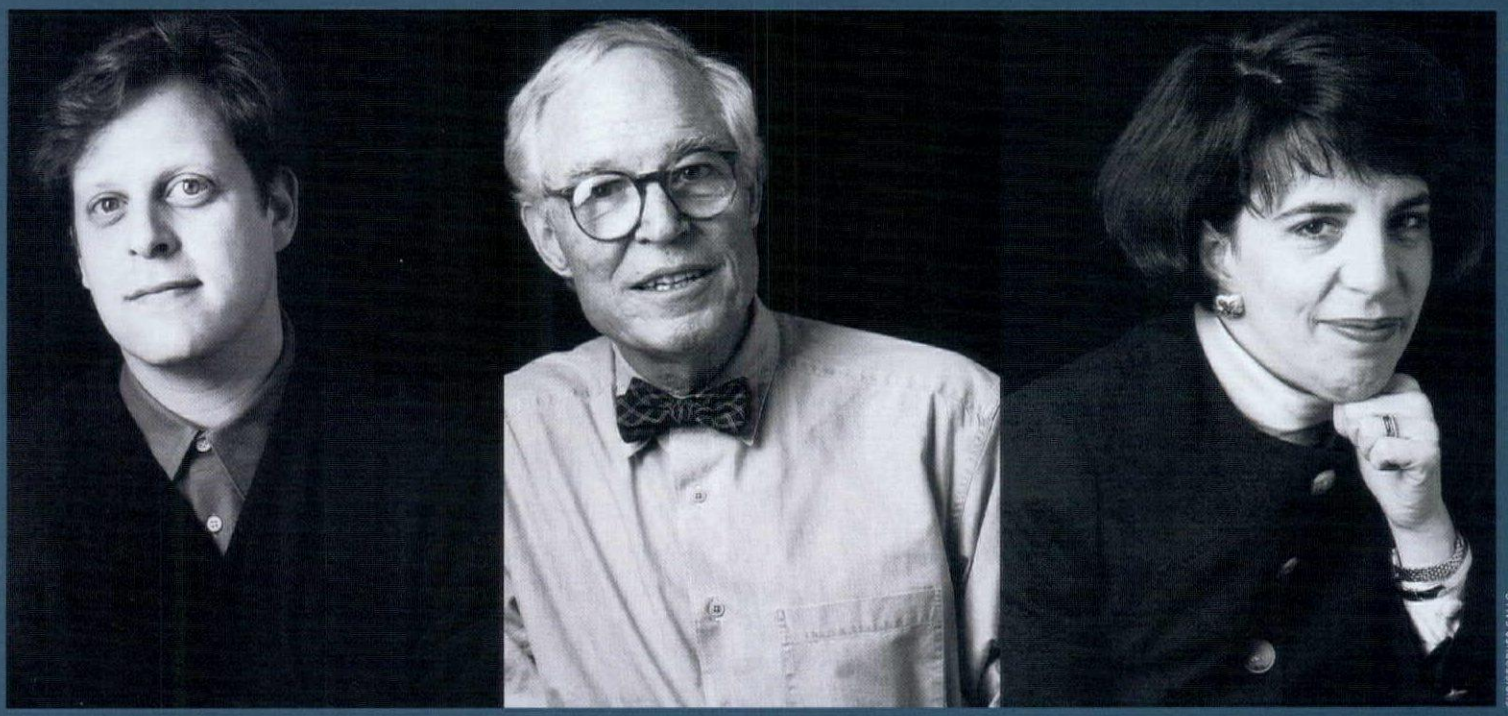
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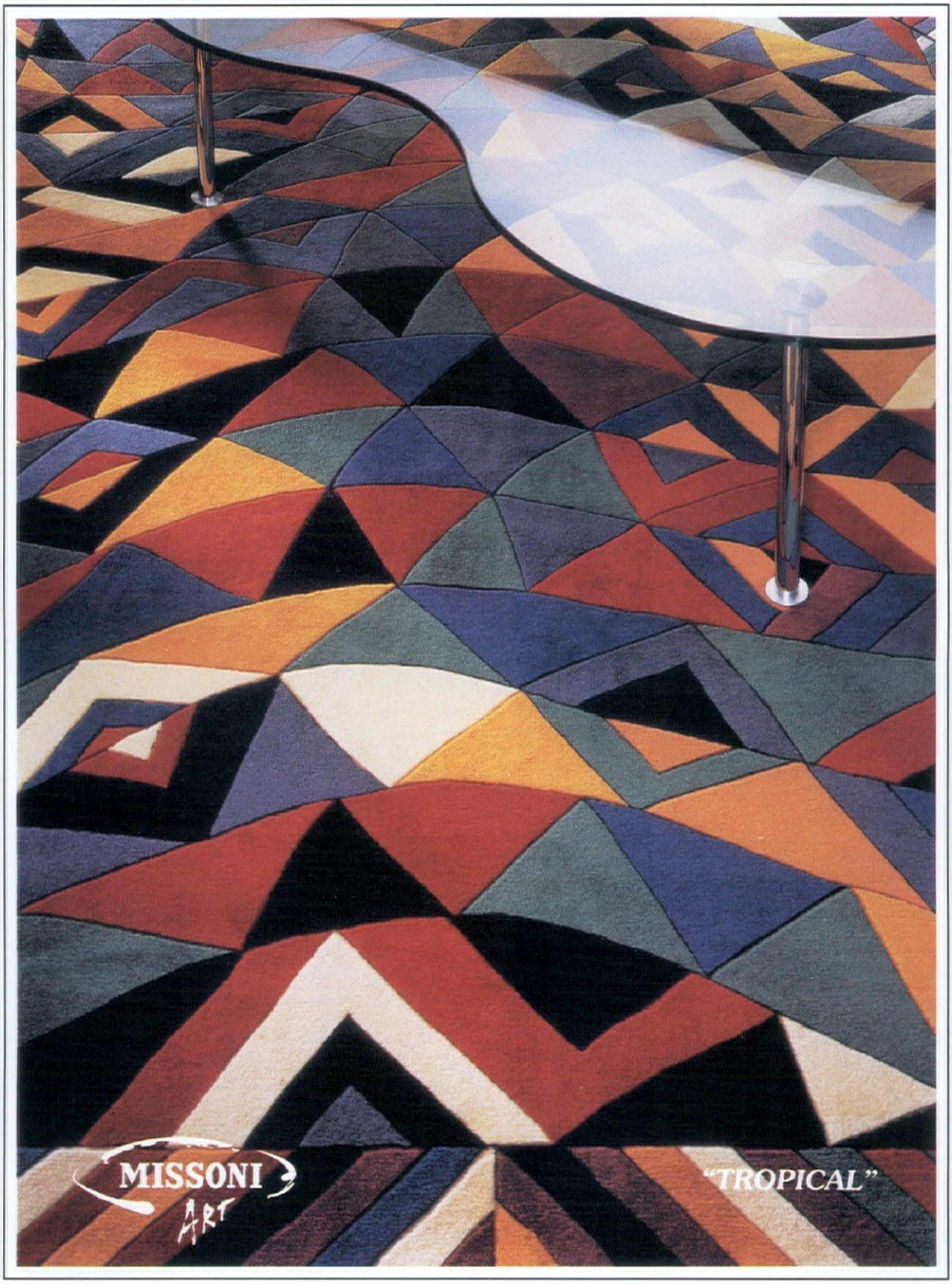
JORDAN MOZER, a native Chicago designer and principal of his own firm, has built an international reputation for converting restaurant spaces into fantastical dining environments. Trained as a sculptor, industrial designer and architect at Chicago's University of Illinois, the 36-year-old Mozer made his name with the city's Vivere restaurant five years ago. At last count he has been involved in the design of 50 restaurants and clubs worldwide, including the Cypress Club in San Francisco, Iridium in New York and the Surf 'N Turf in Japan. Mozer designs and fabricates nearly everything in these environments, from lamps and barstools to doorknobs and floor tiles. His work has been widely published in *DesignWeek*, *Interiors*, *Food & Wine*, Germany's *Der Spiegel* and the *New York Times*.

NIELS DIFFRIENT is an independent designer with a wide range of experience. Starting his professional career in the office of architect Eero Saarinen, Diffrient assisted in the design of the Knoll #71 and #72 chair series before joining Henry Dreyfuss Associates, where he spent 25 years designing such diverse products as plumbing fixtures, medical products, home appliances, construction equipment and airplane interiors — many of which have earned him mechanical and design patents. In 1981, Diffrient left his tenure as general partner to form his own practice focusing on the design of commercial seating, office systems and tables. He received his BFA in design and architecture from Cranbrook and was awarded a Fulbright grant for travel to Italy in 1954–55.

DEBRA LEHMAN-SMITH is a founding partner of Lehman/Smith/Wiseman & Associates in Washington, DC, where she specializes in interior design. Since its inception in 1991, the firm has assembled a portfolio of high-profile clients as diverse as Houston Industries, Turner Sports, Inc. and the U.S. Olympic Committee. Lehman-Smith's architecture and interiors have garnered regional and national recognition, including *Interiors* magazine's 1995 Designer of the Year Award. Lehman-Smith's design signature extends beyond commercial interiors to fabric, tableware and a proprietary line of furniture. Prior to forming Lehman/Smith/Wiseman, she was an associate partner with Skidmore, Owings & Merrill.

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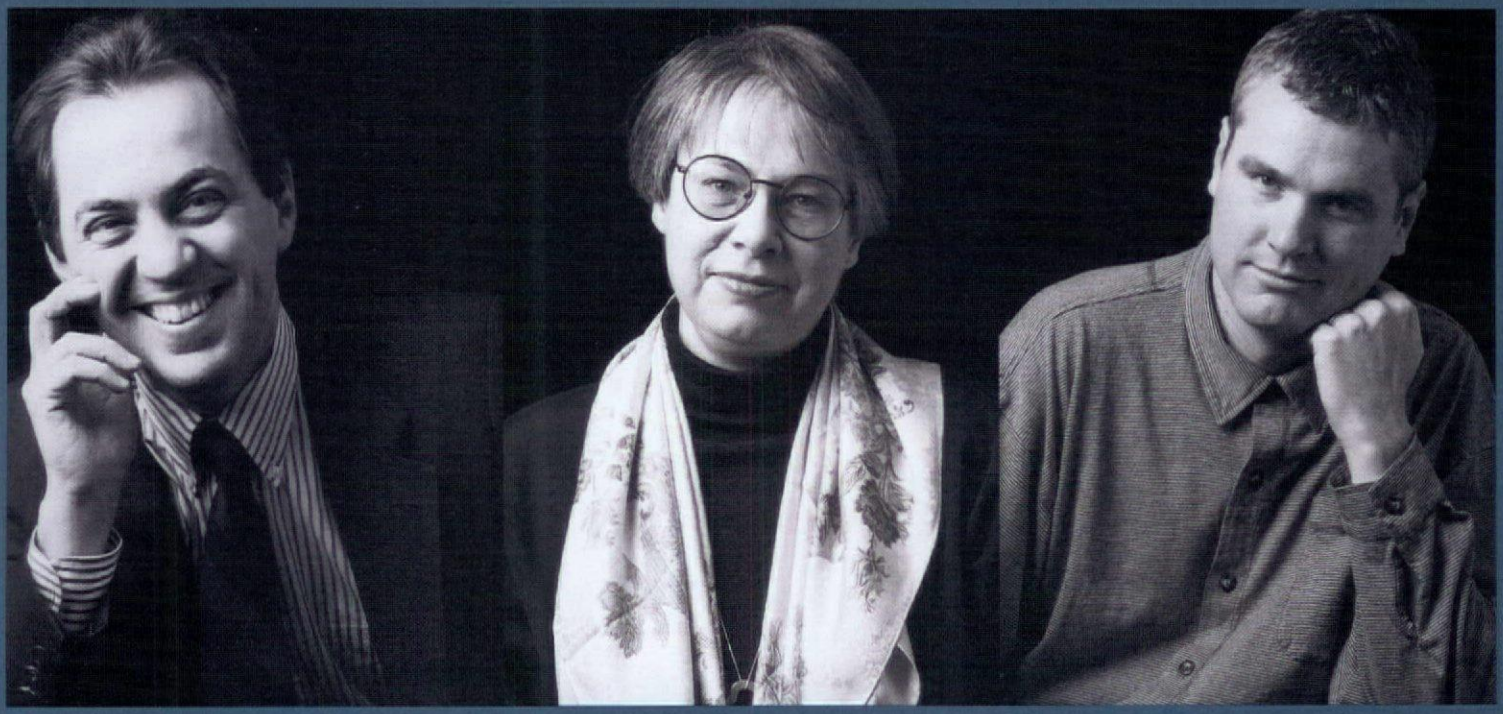
NOEL MAYO is founder and president of the Philadelphia-based Noel Mayo Associates, where he specializes in industrial design. Since his firm's opening in 1963, Mayo has amassed a sizable portfolio of projects, particularly in the public sector, including the Detroit Downtown Signage Program and technical exhibits for NASA. In service of private industry, he has designed light-dimming devices for Lutron Electronics, industrial vacuum cleaners for Black & Decker and telecommunication consoles for IBM. For the past several years, Mayo has held the distinguished position as eminent scholar in art and design technology and professor of Industrial Design at Ohio State University.

JUDY RILEY was the second woman to graduate from the Industrial Design Department at Ohio State University. Graduating with honors in 1978, she began her career at Rubbermaid, designing general products for the kitchen, bath and home. During her career, Riley has designed a broad array of products, from copiers and surgical instruments to household appliances and consumer electronics. In 1982, Riley joined Playskool as a design manager, where she developed several original toy concepts for the Preschool and Action Toy Division. Since 1984, she has been manager of industrial design for the Timex Corporation. Her most recent design successes for Timex include licensed watch lines for Nautica and Timberland. Riley is a tireless advocate of environmental improvements and looks to integrate the reality of corporate America with the idealism of eco-friendly design.

JEFF SMITH has worked as a San Francisco Bay-Area industrial and product design consultant for more than 16 years. He has spent the last 10 years as president of Lunar Design, an internationally recognized industrial and product design firm. Both Smith's personal work and the work of Lunar consistently win awards and recognition in annual design competitions sponsored by IDSA, I.D. Magazine and *Communication Arts*. Over the last several years, Smith has been an active public speaker presenting topics ranging from "The Impact of New Materials on Product Development" to "Designing Products To Have the Right Cool." Prior to forming Lunar Design in 1984, Smith was a founding principal of Menlo Park's Interform.



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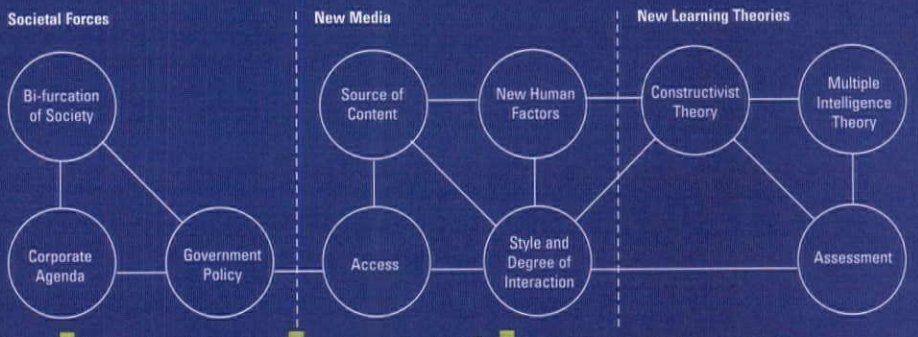
SERGIO CANETTI is currently technical director at the Multimedia and Information Services Laboratory of NYNEX Science and Technology. His work focuses on user-requirements studies leading to the design and prototyping of new network-based services, particularly in the education and health-care fields. Prior to joining NYNEX, Canetti worked at the User Interface Institute of IBM's T.J. Watson Research Center. He holds degrees in both industrial and graphic design from the Catholic University of Rio de Janeiro and has also received a master's degree in Interactive Telecommunications from New York University, where he serves as adjunct professor.

MEREDITH DAVIS has served as head of the Department of Graphic Design at North Carolina State University since 1991. She holds master's degrees in education and design from Penn State and Cranbrook, respectively, and has authored the design curricula for both Michigan and North Carolina public schools. Davis was president of Communication Design, Inc., a graphic design firm in Virginia, for 10 years, where her clients included the United Nations, the National Building Museum, Best Products Company and several museums throughout the U.S. She is the recipient of eight grants and is on the editorial board of *Design Issues* and for six years was editor of *Statements*, a quarterly published by the American Center for Design. She is an active member of the AIGA and serves on its national board of directors.

DONALD CARR serves as a senior consultant for AT+T's Consulting Design Group, where he has initiated a series of in-house workshops for the strategic development of future AT+T products. In 1981, Carr received his BFA in industrial design from the Rochester Institute of Technology and went on to gain his professional experience from companies like Savin and NCR. Carr took a sabbatical from NCR to pursue an advanced design degree at Cranbrook Academy, and in 1992 earned a MFA for his work on a series of cross-disciplinary collaborations. Carr has gained national recognition for his design work through institutions such as the IDSA, the Museum of Modern Art, the Cooper-Hewitt Museum and the American Center for Design.

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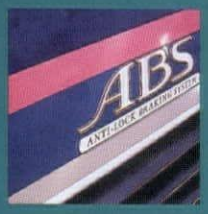
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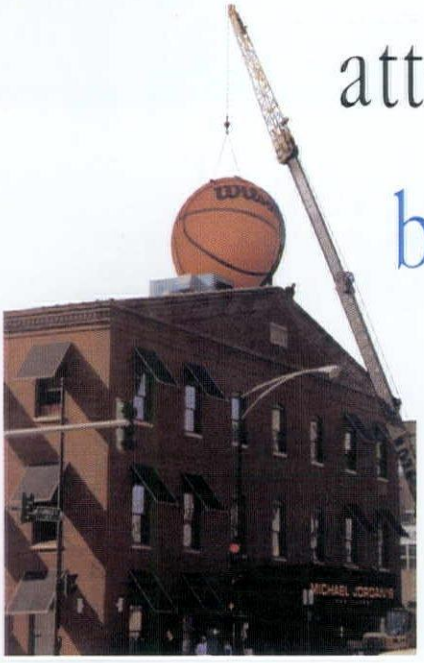
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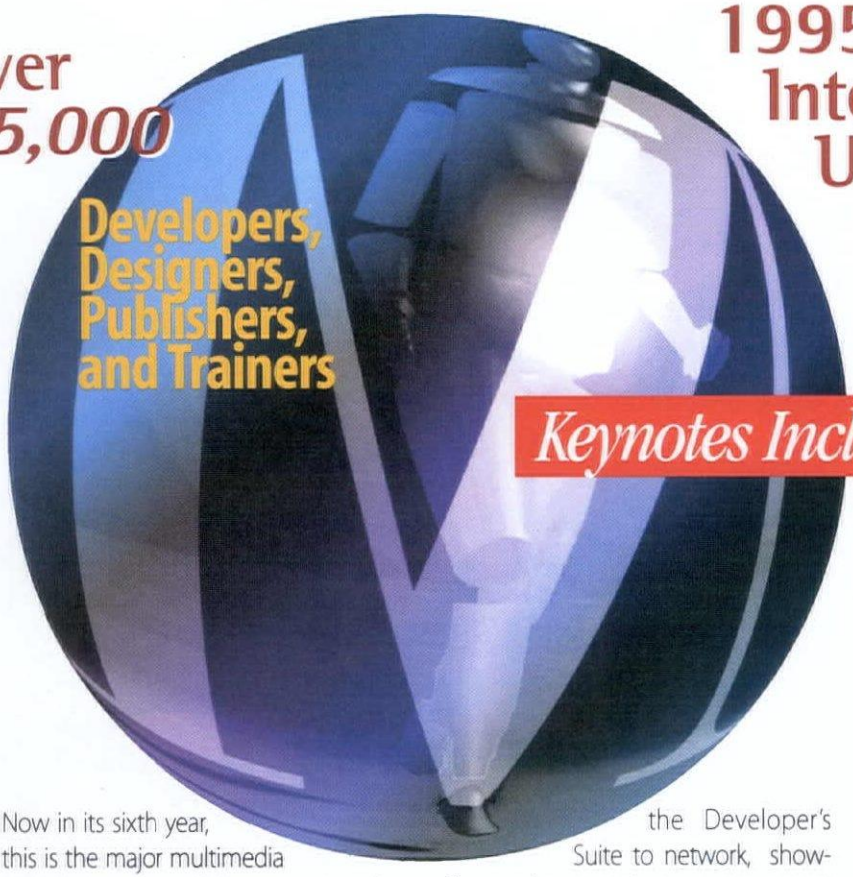
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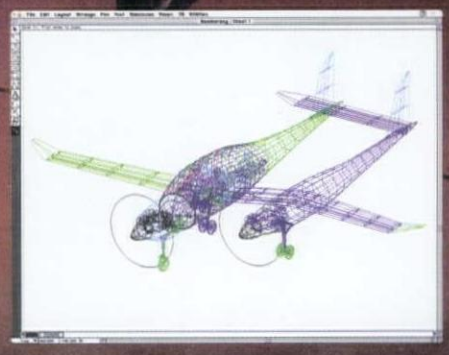
Burt Rutan Makes Vellum Fly

Two years after the Voyager completed its record-shattering around-the-world flight, you could still find its designer, Burt Rutan, working at a drafting table with pencil and paper.

Hardware wasn't the problem. He had computers. His company could buy any design system worth owning. What kept Burt grounded was software. CAD so clumsy, it squashed creativity. Or so weak, it simply couldn't do his job.

Maybe that's why the first time he sat down to design with Vellum®, Burt compared the experience to the exhilaration of flying. Vellum is the first CAD program with an autopilot.

Burt's creativity and willingness to explore uncharted territory is exemplified by this sneak peek at one of his latest designs produced (of course) in Vellum.



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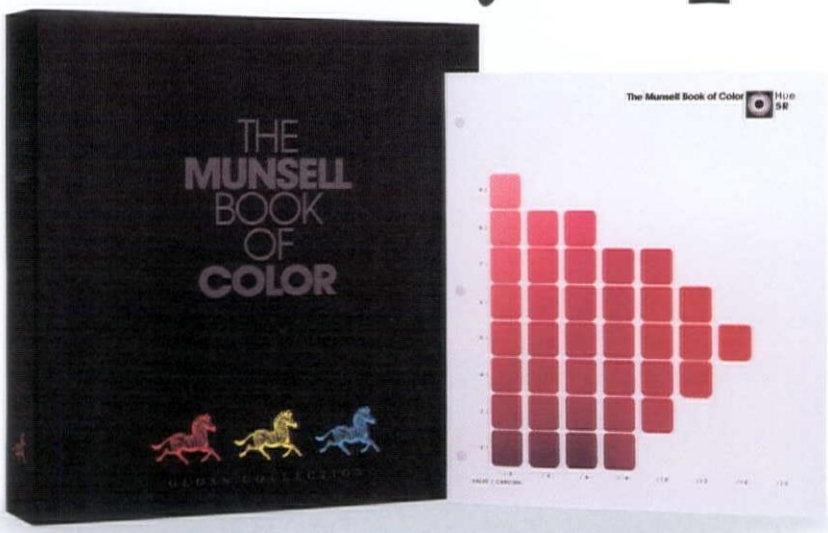
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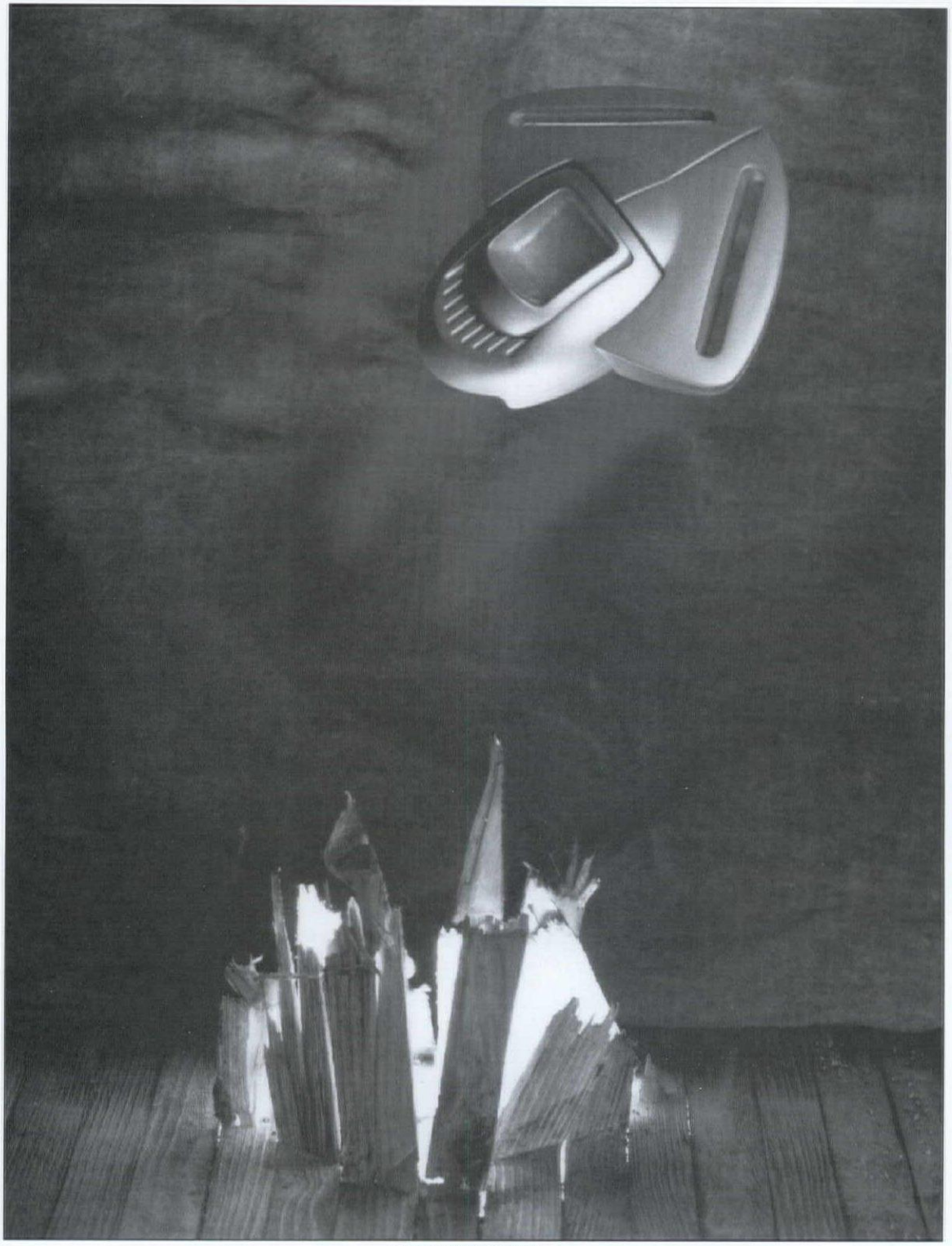
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Based on the model originally designed by James Cameron for the 20th Century Fox film, *Aliens*.

Plastic Sculpturing Material for Model Makers

When Paul Steeves, a senior in the industrial design program at the Art Institute of Pittsburgh, discovered Balsa-Foam, he had already started work on his model of the "drop ship" from the movie, *Aliens*. Right away, he could see that this was the material that would enable him to carve the complex shapes in the futuristic design. "I was having difficulty getting the detail I needed," Paul said, "but when I switched to Balsa-Foam, it was a breeze."

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Balsa-Foam is available in three densities (soft, medium, and hard) to match a range of model-making needs. The softer density Balsa-Foam I offers almost no resistance to a sharp knife or chisel. It makes very fast work of form studies and concept models. Medium-density Balsa-Foam II results in a more durable model and is still easy to carve and shape. Balsa-Foam III provides maximum durability while retaining good sculpturing characteristics.



Paul Steeves at work on his Balsa-Foam model at the Art Institute of Pittsburgh.

Balsa-Foam is compatible with both water-based and solvent-based coatings, so you can achieve any surface from textured to glossy. Since Balsa-Foam will not be affected by heat up to 350° F, it is an effective material for making vacuum form molds. The cockpit section of the model above was vacuum-formed over a Balsa-Foam master. Balsa-Foam has also been used to make masters for fiberglass molds and silicone casting molds.

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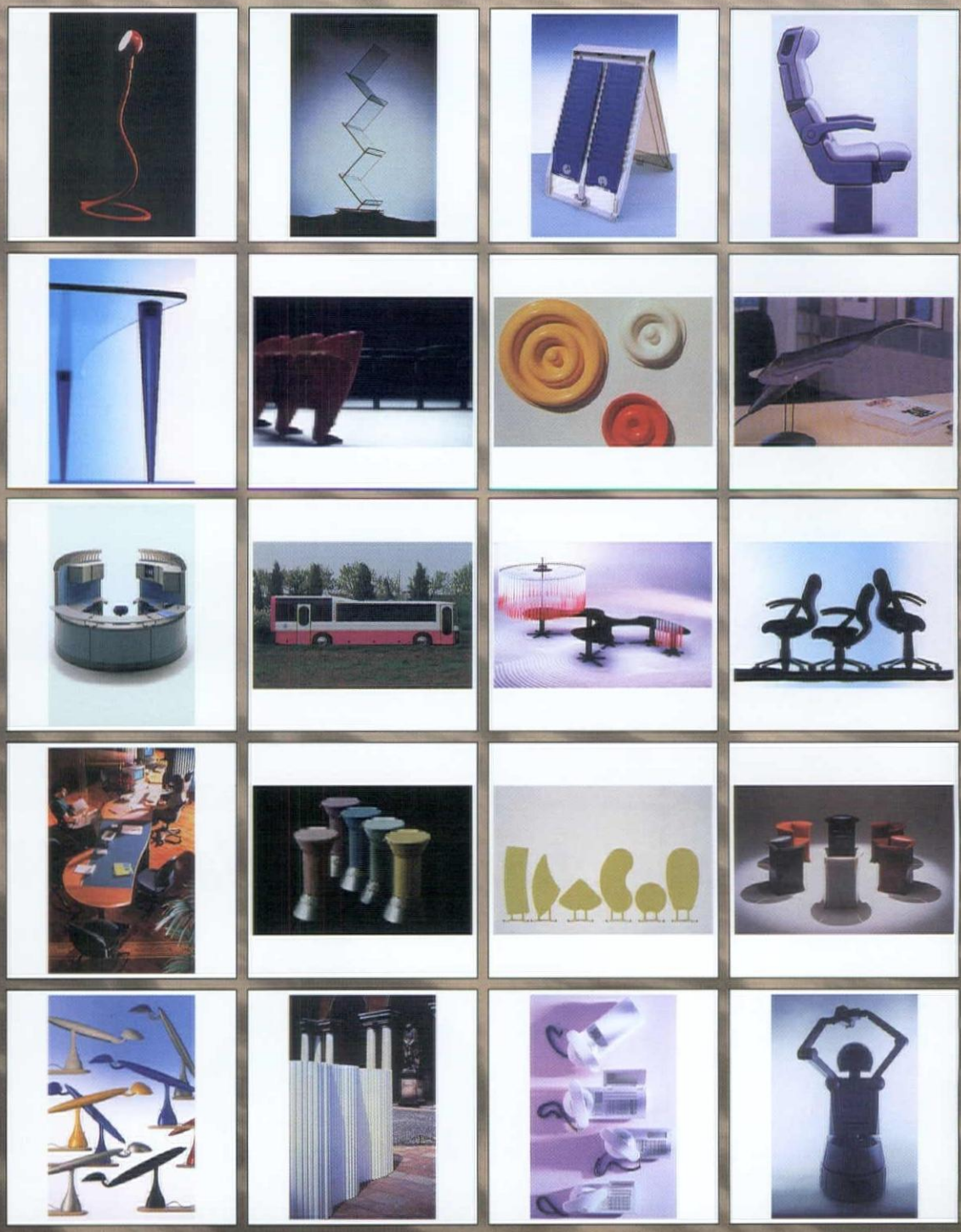
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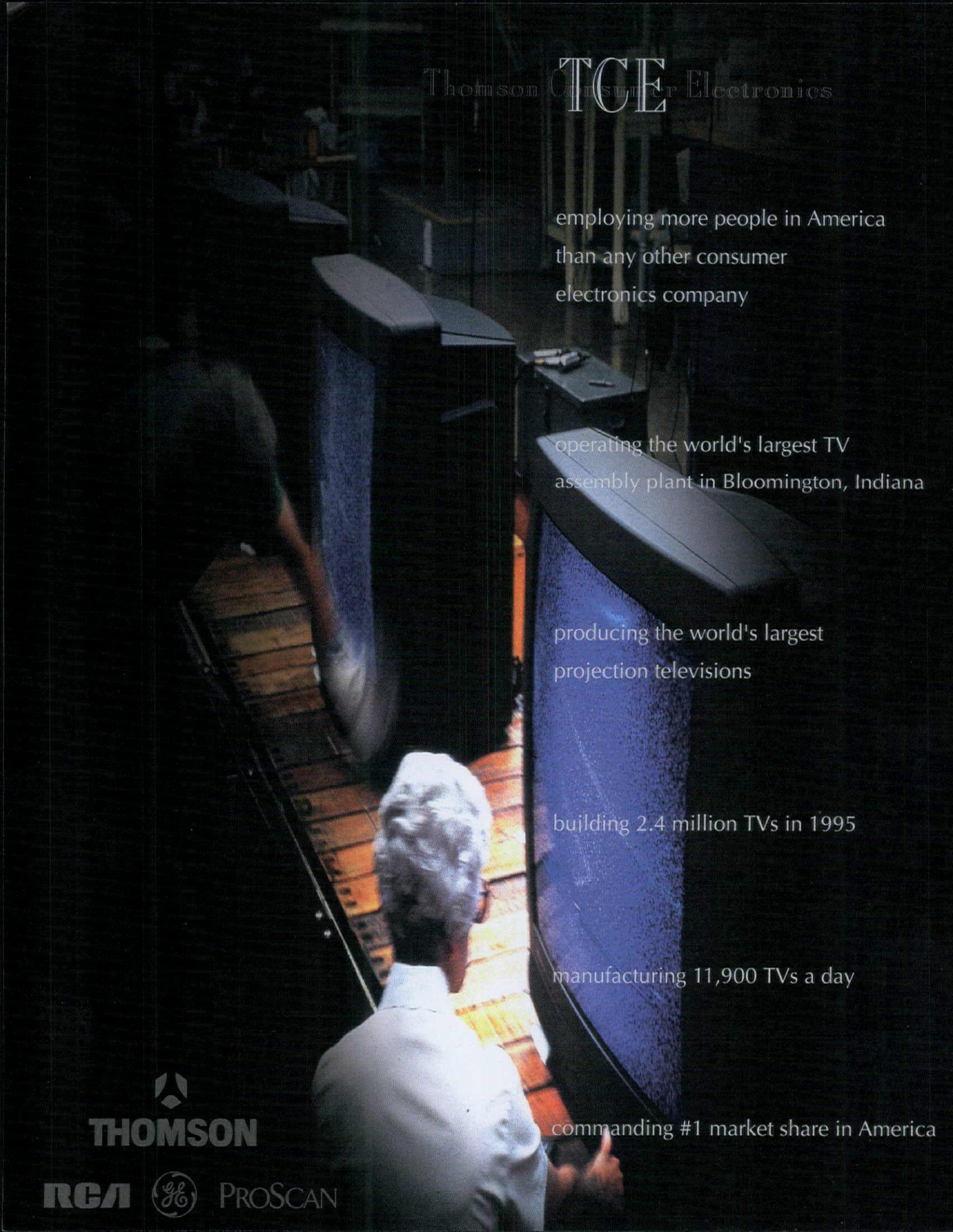
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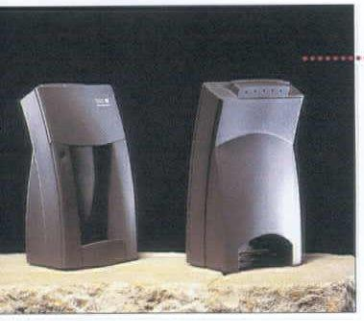
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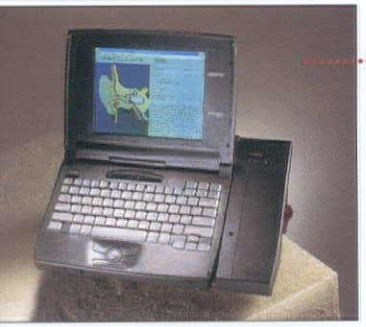

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than any other consumer
electronics company
operating the world's largest TV
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producing the world's largest
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building 2.4 million TVs in 1995
manufacturing 11,900 TVs a day
commanding #1 market share in America
THOMSON
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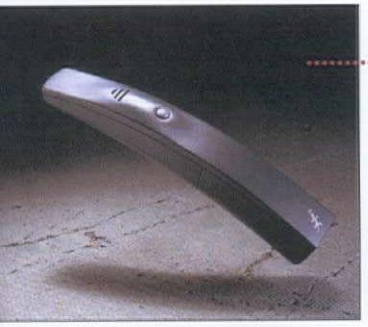
Bath Fixtures
Designed for Interbath



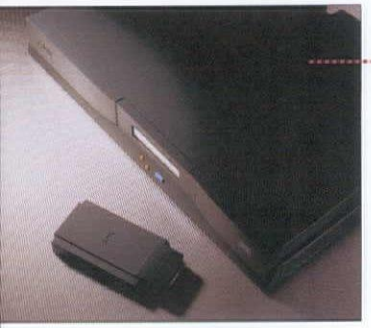
Business Card Reader
Designed for Seiko Instruments, USA



Notebook Computer & Docking Station
Designed for Compaq



Voice-activated Remote Control
Designed for Voice Powered Technology



Satellite Communication Terminal
Designed for Ark Telecom



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CONSUMER PRODUCTS

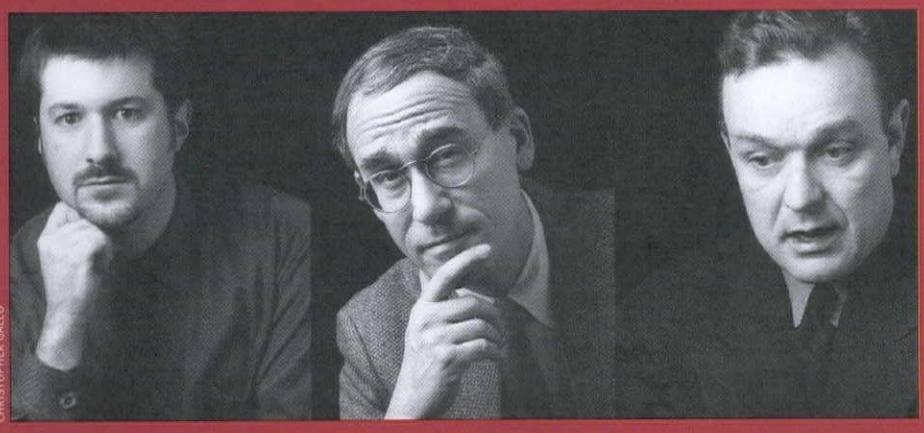
It's easy to develop product lust when faced with a roomful of cars, cameras, clocks, household appliances and all manner of tools and toys artfully presented for maximum appeal. But the covetous reflex doesn't last long. For as jurors David Gresham, Jonathan Ive and Bruce Nussbaum experienced, what qualifies as successful product design involves a host of criteria — some easily measured and others teased out as a result of group dynamics and a long day's deliberation.

Unlike many others in the Annual Design Review, Consumer Products remains a category that celebrates the *objectness* of our material world, an arena where designers can still luxuriate without apology in the use of rich materials and sensual forms. In fact, in something of a backlash, digital interfaces were virtually absent from this year's product selections. In the case of the Nikon 28Ti, a co-Best of Category winner and one of the few technologically driven products selected, the reaction against the look of digital information was answered with a series of analogue displays that convey data using an iconic black needle against a white dial. In a further nod to this universal interface, the camera's frame counter moves in six-degree increments, which, like a clock, can be read intuitively.

Materials innovation and ergonomics were the source of admiration in many of this years' selections, as exemplified by both Best of Category winners. The Nikon's indulgent black titanium cladding, refined to a tactile pebble-grain finish, was welcomed yet expected of this company's most sophisticated products. The seamless melding of materials (metal and plastics) discovered in the Kata eyewear, on the other hand, impressed jurors as a breakthrough. Straying from familiar and comfortably predictable materials often proves challenging in a conservative manufacturing context — a risk designers approach cautiously, if at all. This year, with the Kata collection's proprietary technique of combining materials without using hardware, or the Sonic Bicycle's decorated plastic body panels that transform basic construction into a lively and inexpensive youth-market bike, or the Olympus LT-1's chic faux-leather wrapping, juxtaposition of contrasting elements proved fertile design terrain.

Finally, different audiences require different answers. This point came through clearly with a series of product dualities chosen by the jurors to illustrate the necessity for variation, whether in protective headgear, a fishing reel or a car. As demonstrated in the various pairings presented in this chapter, what you wear on your head while riding a horse is vastly inappropriate for tearing down a hill on a mountain bike, even if the materials and function of the product are the same. In Ive's summary, "there's a good strong message here that the best solutions can come in many different forms." A lively selection of answers, along with I.D.'s second Corporate Design Award — bestowed this year to Thomson Consumer Electronics — are presented herewith.

JURORS Jonathan Ive, Bruce Nussbaum, David Gresham
MODERATOR Chee Pearlman



CHRISTOPHER GALLO

ABOUD SODANO

EDITOR'S NOTE

It is a strange irony that paper consumption has increased exponentially with the rise of digital media. In the case of this magazine, the formula has proved accurate. The issue in your hands is the largest published in I.D.'s history for one simple reason: the Annual Design Review covers all aspects of the world that are made more rational, accessible, attractive, stylish, smart and marketable thanks to design. The onslaught of digital communication simply means that the designer's realm has become even vaster.

With this 41st edition of the Design Review we introduce a new category called Interactive Media — a name chosen deliberately to emphasize its experiential nature — and thereby launch a dialogue about what makes for powerful, well-designed interaction on the other side of a cathode ray screen. The challenges are complex and give rise to questions as compelling as the answers they suggest, which is good news for those of us who approach the digital frontier with excitement and a healthy pinch of skepticism.

But just because the cyberworld has burst noisily onto the design scene doesn't mean the rest of our material and visual environment has scuttled off in retreat. Quite the contrary; we register the palpable energy of the design fields in the hundreds of packages that arrive for the Design Review deadline in February (most probably keeping FedEx in business for at least a day). The process of reviewing nine categories with 24 leading practitioners takes the full might of our staff for nearly three weeks. The larger picture of design emerges as some 2,000 total entries are argued over, analyzed, enjoyed and rigorously distilled into the final selection presented in these pages. All who participate help to create something vital in America right now — a vibrant and engaged design community. Our gratitude goes to everyone who helped make this issue the most gluttonous consumer of paper to date.

CHEE PEARLMAN

I.D. would like to thank the Eastman Kodak Company, especially Deborah Vogel, for generously providing the facilities and technical support for the inaugural Interactive Media category. We are also greatly appreciative to Thomson Consumer Electronics for lending an RCA TV and VCR for the Design Review proceedings and to Haworth for the use of furniture. The jurors were photographed by Christopher Gallo and the divider pages in this issue were created by the photography/design team of Alan Aboud and Sandro Sodano.



CHRISTOPHER GALLO

The moderators, from left to right: Janet Abrams, Melissa Dallal, Andrea Codrington, Chee Pearlman, Peter Hall, Jessica Helfand and Aileen Rosen.

Kata Eyewear

Citing its flawless manufacture and sculptured styling, jurors singled out the Kata Eyewear collection as co-Best of Category for breaking with expectations in a vastly overcrowded marketplace. The concept behind Kata (Japanese for "shape and form") is eyewear design that is artful yet wearable. The series comes in two collections: Gaia, which, according to designer Blake Kuwahara, "pays homage to the earth with a series of nature-inspired creations," and Ethos, "inspired by the purity and fluidity of human motion."

"Both collections are original yet unself-conscious," said Ive with admiration while modeling a pair. "Each frame has soft, mellifluous curves but is still quite restrained. They're pretty wicked, actually, without being over the top."

The designs of the Ethos Collection by Kuwahara and Norman Schureman were achieved by new casting techniques that integrate plastic (cellular propionate) and metal (monel and nickel silver) components without the need for external hardware, allowing the materials to form a seamless and fluid transition. "The match between metal and plastic is so flawless," Ive continued, "the frames act as a kind of graphic, a little line that extends across and around the face."

Throughout the Kata line, jurors found many details to praise. "On the sides, where the decorated area becomes a perfect cylinder and the way the nosepads work is very smart," said Gresham. "Every millimeter of the frame has something to say." The decorated elements of the Gaia collection — the tiny fish, bamboo and salamander forms — reminded one juror of Japanese netsuke. "Yet they are very subtle," Gresham added.

Nussbaum, an eyeglass wearer, appreciated the Kata glasses most for their simplicity and light weight, pointing out how the lenses are balanced delicately on a strong horizontal band. "The designers have developed an extensive and scalable design language across quite a diverse product range," he concluded. "The work transcends the competition."



Blake Kuwahara.

Blake Kuwahara, a Phi Beta Kappa graduate of UCLA, received his Doctorate of Optometry degree from the University of California, Berkeley. Before joining eyeOTA in 1993, where he holds duel positions as designer and senior vice president, marketing and sales, he served as director of product development for Wilshire Designs.

What specific needs does this project address?
Until recently, eyewear has been considered a medical and ophthalmic device, in part because our industry is regulated by the Food and Drug Administration. There was a void in the marketplace for frames that were at once beautiful but also wearable. The project was developed to fill this niche.

How does this project distinguish itself from others of its kind?
The design foundation for the Ethos Collection is based on the fluidity of movement and the aerodynamic lines of the human body. Rather than impart a literal theme for this collection, it is more about bringing a certain spirit, personality and emotion to the frames.

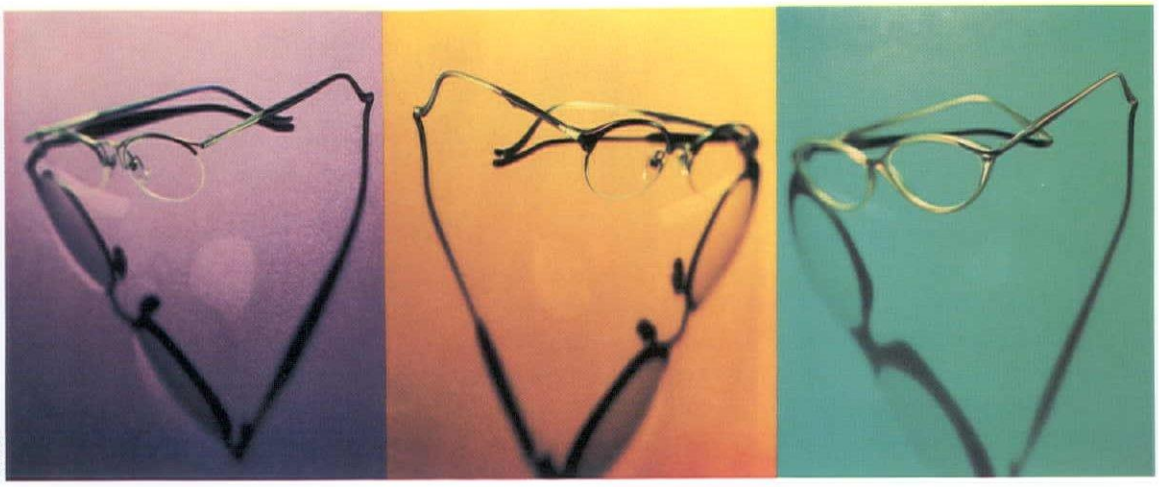
How is this project similar or dissimilar to other projects you've designed in the past?
Kata is the Japanese word for "shape and form." My first collection, Gaia, takes its inspiration from the shapes and forms of nature. Hints of leaves, twigs and stone motifs found in the sides of the frames are meant to be reminders of the wonderfully simple forms from nature that we often encounter and frequently ignore.

What role, if any, has new technology or materials played in shaping this project?
In order to achieve the seamless juxtaposition of the metal and plastic portions of the frames, a new technology was employed. The trick was developing the proper coloring technique since metal and plastic require different finishing temperatures.

In retrospect, would you have done anything differently in the design process?
Hmmm ... I guess not.

What would you most like to design to redesign?
A new desk for my office.


consumer
product



AMADEO



CLIENT/COMPANY eyeOTA, Culver City, CA.
IN-HOUSE DESIGN Blake Kuwahara, principal designer; Norman Schureman, industrial designer.
MATERIALS/FABRICATION Cellular propionate plastic; monel and nickel silver metals.

Nikon 28Ti Quartz Camera

"Camera design has followed the super-curvaceous Luigi Colani formula so far that it has gone off the deep end," said Gresham examining the Nikon 28Ti Quartz Date autofocus camera. "This camera, on the other hand, is almost humble in its square simplicity."

The jurors thoroughly enjoyed the use of a design language that seemed only to understate the technology within the product. Clad in a black titanium case, the 28Ti (the 28 mm version of Nikon's 35Ti of two years ago) offers advanced optics, center-weighted and 3-D matrix metering systems, infrared automatic focusing and, of most interest to the jurors, a top-mounted analogue display.

"I find it so refreshing that Nikon has chosen to use analogue instrumentation," said Ive. "The camera is not anonymous, not obsessed by its own technology. It tells a very simple story."

Key to the high-end (so-called "supreme-class") casual-yet-still-professional status of the 28Ti is its 28 mm f/2.8 Nikkor lens, designed for performance and versatile panoramic picture-taking, and a sophisticated exposure system that can operate automatically or in various custom modes. Inside the viewfinder, LCDs outline the picture frame, indicating change of format from 35 mm to panorama, and providing essential exposure information alongside the frame. The built-in flash system is also automatic or user-controlled, with red-eye reduction and fill-flash capability.

Jurors were most impressed, however, by the 28Ti's clarity. "There is something very right about the tactile pebble-grain texture and the placement of the controls," said Nussbaum. "It seems to share a quality with cameras built when controls had to be designed as an extension of the hand. It reminds me of an old Brownie." Gresham's analogy was to another camera maker: "It's a challenge to Leica, which made cameras like this for decades." Clearly an unambiguous black needle against a white dial struck a powerful chord with the jurors. "Of course Nikon can take this approach because they have the rest of the market covered," pointed out Ive. "Yet even if this has exactly the same capabilities as another camera, the added perception of value and precision is tremendous."



Left to right: Daiki Tsukahara and Hitoshi Suyama.

Hitoshi Suyama joined Nikon in 1974. His major product designs for the company include the Nikonos V, the N6006, N8008, N90, One Touch 3 and the 35Ti. Daiki Tsukahara has been with Nikon since 1978. His leading products have included the Tele Touch2, Tele Touch 300, Zoom Touch 800, 35Ti and F3 accessories.

What specific need does this product address?

Nikon needed to address the market demand from professional and advanced amateur photographers, who expressed a desire to have a high-quality and high-performance camera that provided the convenience of today's compact cameras, but with the kind of optical performance associated with SLR cameras. Having produced the Nikon 35Ti, we discovered that photographers also wanted a similar model with a wider angle lens.

How does this product distinguish itself from others of its kind?

The Nikon 28Ti, as well as its predecessor the Nikon 35Ti, are unique in the market. Features such as Nikon's 3-D Matrix meter, combined analogue/digital information display and the total optical package provided by the lens, a specially design shutter positioned within the lens and its autofocus system and construction, are combined to achieve high performance.

What role, if any, has new technology or materials played in shaping this product?

Nikon features a variety of new technologies in the Ti camera series. Each pointer of the analogue display module has its own motor and is controlled by Nikon's exclusive central processing unit. This allows the photographer to designate the position of the pointers without restriction. Another advantage to the 28Ti is the precise autofocus system. The camera displays camera-to-subject distance with a scale designed to meet the actual sense of distance. Of special note is the use of titanium for the camera's exterior construction; it adds to the camera's overall strength, and compliments the basic design.

Why was an analogue display used in addition to an LCD?

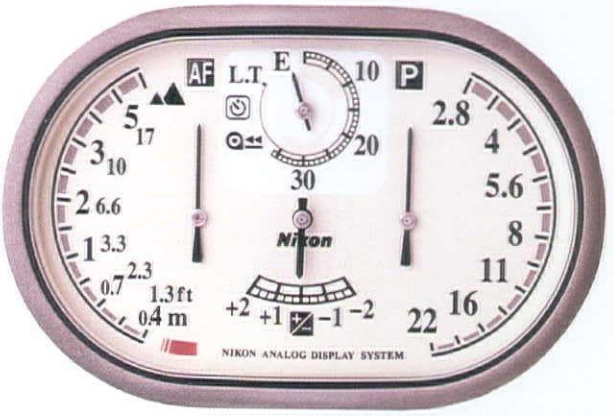
The analogue frame counter adds a functional information element, which is also attractive and compliments the camera's retro-style. The frame counter moves six degrees for each frame. This is the same movement as a clock, allowing the user to intuitively read the frame number by the pointer without seeing the number plate. While the camera has a retro design appearance, it was important for us to ensure that its performance was leading edge. For this reason, we provided a viewfinder LCD to give the user exposure and parallax information while the picture is being composed.

What features would you like to include if another Ti-series camera is produced?

Before we begin a new Ti camera, we will conduct extensive market research to determine the needs of photographers. Their experience in using the 28Ti, combined with our research, will guide us toward future designs.





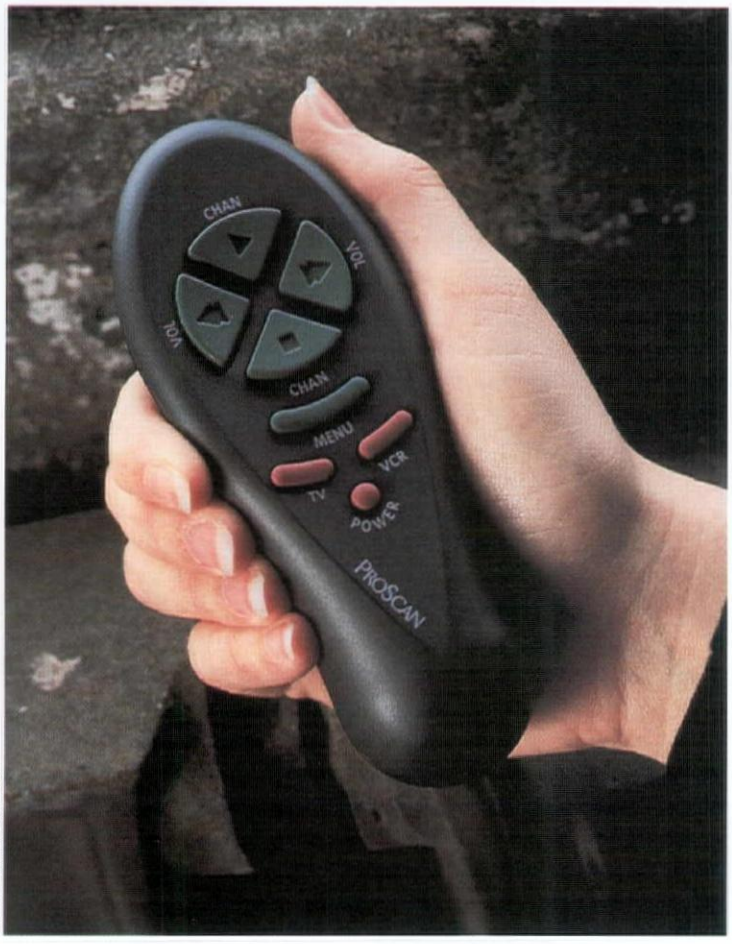


CLIENT/COMPANY Nikon Company, Chiyodaku, Japan.

IN-HOUSE DESIGN Hitoshi Suyama, manager, photo design (cosmetic design); Daiki Tsukahara, manager, photo design department (mechanical design).

MATERIALS/FABRICATION Die-cast titanium body, metal alloy lens barrel, focusing helicoid and film gate, low-dispersion glass lens and viewfinder.

HARDWARE/SOFTWARE Mechanical design: Computer Vision; CADDS 4x software. Cosmetic design: IBM computers; Macintosh computers; Catia; CADAM; Adobe Photoshop; Adobe Illustrator; Aldus Freehand.



WM PHOTOGRAPHIC SERVICES

CLIENT/COMPANY Thomson Consumer Electronics, Inc., Indianapolis, IN.

IN-HOUSE DESIGN CRK61 Remote Control: Sheila Augaitis, user interface designer; Steve Schultz, manager, video & accessory products; Rich Scheer, student designer. RCA Superflat 35-inch Television Receiver: Richard Bourgerie, principal industrial designer. RCA 27-inch Portable Television Receiver: Gretchen Barnes, industrial designer. RCA VCR VR514: Doug Goodner, program manager, video & accessory products; Doug Satzger, senior industrial designer. RCA VCR VR678: Doug Goodner, program manager, video & accessory products; Rob Huber, account manager, color television products.

MATERIALS/FABRICATION CRK61 Remote Control: injection-molded plastic parts ABS; Lexan; silicone. RCA Superflat 35-inch Television Receiver: painted, injection-molded styrene cabinet. RCA 27-inch Portable Television Receiver: painted, injection-molded polystyrene cabinet. RCA VCRs: painted and unpainted ABS plastic parts; ABS injection-molded base; vinyl-clad sheet metal top cover.

HARDWARE/SOFTWARE CRK61 Remote Control (clay models): Macintosh Quadra 800; Ashlar Vellum 3D 2.5; Aldus Freehand 4.0; surface blending and 3-D geometry-TDI; ProEngineer; Computer Vision; SLS Modeling. RCA Superflat 35-inch Television Receiver (cabinet): Macintosh Quadra 800; Ashlar Vellum. On-screen interface design: IBM Power PC; Macintosh Quadra 800; Visual Basic; Adobe Photoshop; proprietary software. RCA 27-inch Portable Television Receiver: Macintosh Quadra 800; Ashlar Vellum; converted into 3-D surfaces on CV. RCA VCR VR514: Macintosh Quadra 800; Ashlar Vellum 3D 2.5; Adobe Illustrator 5.0; AutoCad. RCA VCR VR678: Macintosh Quadra 800; Ashlar Vellum 3D 2.5; Adobe Illustrator 5.0; AutoCad.

Thomson Consumer Electronics

With a hefty number of entries spanning many product types, this year's message from Thomson Consumer Electronics could not be missed. Finding a high level of consistency — but not necessarily conformity — in the design direction of the company, jurors elected to go beyond individual product recognition to acknowledge the well-orchestrated efforts of Thomson's in-house design team. Thus the decision to bestow an I.D. Corporate Design Distinction Award (an accolade given only once before, to Apple Computer) opened the jurors' conversation to larger issues of corporate design ideology and its challenges.

"This company is moving in such a strong direction," praised Gresham. "Both the quantity and quality of the work show they are pushing themselves like no other in their field." Under the leadership of design director Lou Lenzi, Thomson has weathered substantial change (the current company is a conglomeration resulting from Thomson's acquisition of RCA and GE consumer electronics in the late '80s). And yet the visual language has not retrenched. "The designers obviously have plenty of free rein," noted Ive. "You can see the process of experimentation with conceptual models, which allows the team to develop feedback and enthusiasm that is not always easy to achieve in a large corporation."

In agreement, Nussbaum went on to discuss the strategic role of Lenzi's team. "Rather than take a reactive stance in a crowded marketplace, Thomson is leading. Although I may not find every one of these products to my personal taste," he said of one or two of the entries, "if you consider how far and how fast the design culture of this company has evolved, and with so many products, you have to stand back and say, Bravo, job well done!"

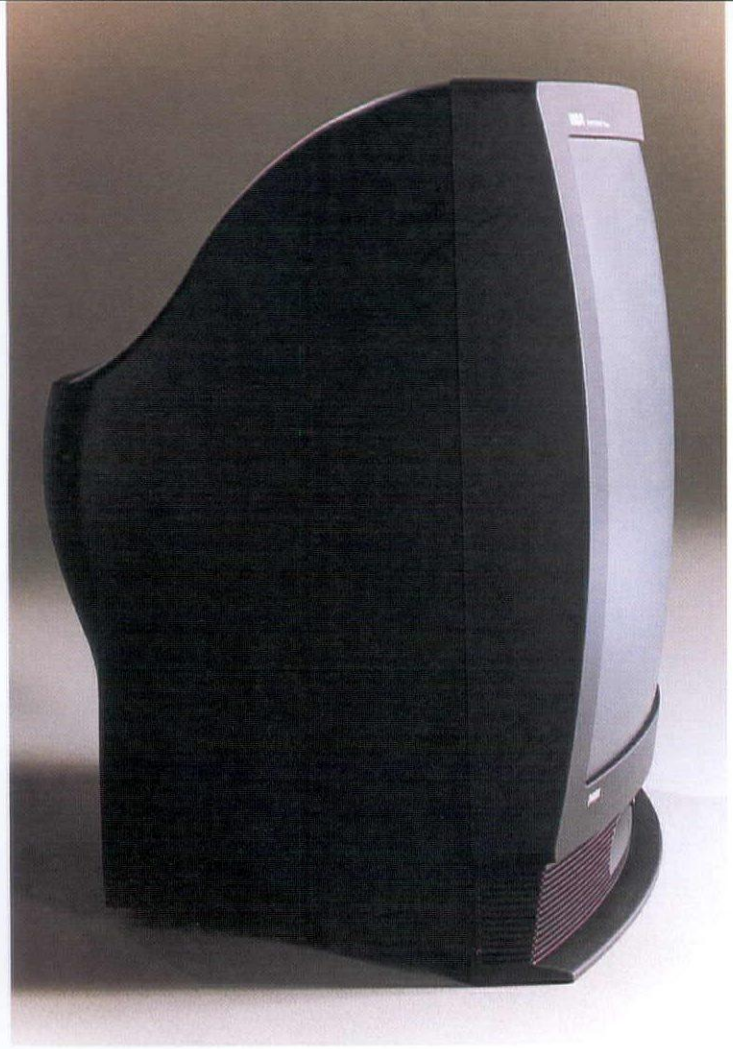
Of the nearly two dozen products submitted, the jurors singled out the following for individual recognition:

CRK61 Remote Control (above left)

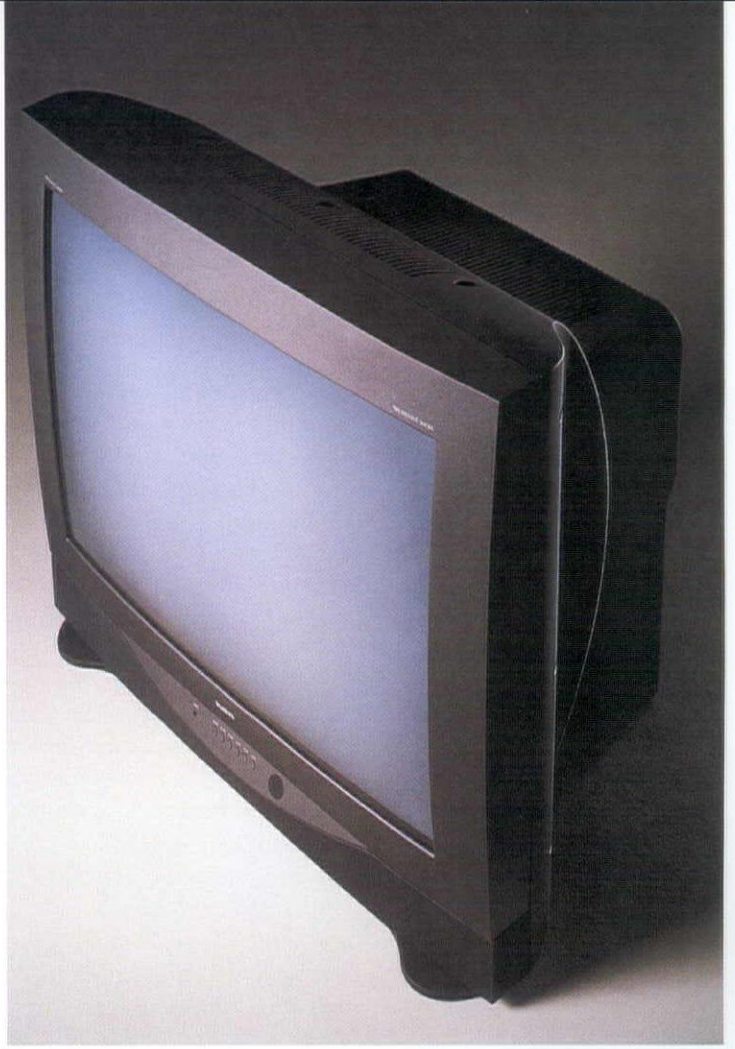
"The best of all of Thomson's breakthroughs is in this tiny remote," said Nussbaum. "It's simple. It doesn't bury you with a million buttons. It's logical and it works." Governing the basic functions of a TV/VCR, the vastly simplified eight-button controller operates seamlessly with the television's on-screen interface. The ergonomic form — the result of extensive user-input from both genders, left- and right-handers and a range of ages — was found refreshingly intuitive, causing jurors to wholeheartedly describe it with a phrase they otherwise shunned: "a new paradigm."

RCA Superflat 35-Inch Television Receiver (opposite, right)

Designed to highlight RCA's new 35-inch "superflat" picture tube, while minimizing the overall mass of the product, this TV features a clean, squared-off front, concave curves on each side and a graphic arrangement of ventilation slots on the back. "The forms and surfaces are beautifully arranged," noted Gresham, "with clear, consistent and functional controls."



RCA 27-Inch Portable Television Receiver (above)
Another favorite among the jurors, the 27-inch TV features a similar screen design, with a "wave" treatment in the back and a cute "flip" hairdo that reminded one juror of the spoiler on last year's Saab 900. "The wave is a brilliant move," said Ive. "Unlike the larger set, which needs feet to make it appear lighter, the narrow plinth on this product makes it look grounded. This helps differentiate one from the other."



RCA VCR VR514 and RCA VCR VR678 (below)
Two of Thomson's stereo VCRs with integrated cable box controls (the VR678 offering DDS, Direct Digital Satellite capability as well) attracted notice from the jurors. Their clear, functional controls, with a large shuttle knob for fast forward and rewind and their clean overall shape were commended. "It's rare to find a VCR that treats all sides of the cabinet as seriously as the front," noted Gresham. "This is one unit that doesn't have to be hidden in a cabinet."





Junior Pro Children's Golf Clubs

As specialization in the adult sporting-equipment market increases, it comes as no surprise that manufacturers would apply a similar strategy to ever-younger audiences. Raymond Smith, a designer best known for his work on the *Back to the Future* rides at Universal City theme parks, found this to be the case last year when he received a request from the Chinese Productivity Center (a government agency) to design a series of child-size golfclubs for Dynamic Precision Casting, a Taiwanese manufacturer.

"The design brief called for clubs that would serve three different age groups — 6 to 8 years, 9 to 11 years and 12 to 14 years," said Smith. "Other than that, we were given a free hand."

After conducting ergonomic studies of children hitting balls at a nearby driving range, Smith tailored each set individually. "The difference between an 8-year-old and a 10-year-old golfer is immense," said Smith, who also discovered that younger players were bored by silver or black clubs. "The young ones wanted the wildest possible colors," he recounts. "Yet the 12-to-14-year-olds wanted clubs that looked adult."

Thus for the smallest clubs Smith chose indigo blue and lime green with purple grips; green inlaid graphics instruct the user how to hold the club. Bright green and yellow were used for the 8-to-10-year-olds, silver and gray for the older group.

Jurors were impressed with the notion that the clubs could be flamboyant without becoming condesending. "They are not toys," said Nussbaum, who with the others praised these well-targeted and appropriate designs.



DAVID BENITEZ



CLIENT/COMPANY Dynamic Precision Casting, Hsien, Taiwan. Chinneng Lin, president; Paul Lui, designer.
CONSULTANT DESIGN SmithBruni Design, Inc., Pasadena, CA. Raymond Smith, president and designer.
MATERIALS/FABRICATION Stainless steel heads, lost wax casting, injected with foam; graphite shafts; molded rubber grips.
HARDWARE/SOFTWARE NEC computers; AutoCad; Correl Draw.

Sonic Bicycle

When evaluating the Sonic Bicycle, the jurors acknowledged that they brought preconceptions to this product category. "My first response was that the designers had used plastic construction to hide a cheap facade," said Ive. "And for me the beauty of a bicycle is its simplicity of form and function."

The Sonic takes a different approach. Designed for low-cost manufacturing and a minimal price point, the bicycle begins with a simplified steel frame that is then fitted with large molded panels to give the bike a distinct visual identity. According to the designers, the cost savings with this method, which has world patents pending, is so great that the Sonic can effectively compete with imports from the Far East.

"There has been so much noise about super-expensive composite bikes that it tends to drown out developments at the low end," observed Nussbaum. In addition to providing visual character, the panels supply built-in mudguards, lights and reflectors. They can also be removed, recycled and replaced in case of damage or to keep the bike's image up to date. Recycling codes are molded into each panel.

While acknowledging Ive's reservations, Gresham offered an alternate take. "Purists will always prefer the kind of super high-tech bike that Jonathan describes. But for younger riders with $150 to spend, this highly graphic bike is closer to all that cool stuff that comes out of skateboard culture." The approach has also found admirers in the marketplace. In its first 12 months, more than 100,000 Sonic Bicycles were sold worldwide.





CLIENT/COMPANY Moore Large & Co, Ltd., Derby, UK.
CONSULTANT DESIGN Hodges and Drake Design, Leicester, UK. Chris Drake and Kevin Hodges, partners; Colin Parkinson and Alan Crummey, designers.
MATERIALS/FABRICATION Subframe: fabricated steel tubes; painted finish. External panels: high-pressure injection-molded ABS; various colors and finishes.
HARDWARE/SOFTWARE SunSparc Station V; Variametrix 3-D surface modeling software.



CLIENT/COMPANY Chrysler Corporation, Auburn Hills, MI. John E. Herlitz, vice president, product design.

IN-HOUSE DESIGN William A. Dayton, chief designer, exterior design and fit and finish; Darrell L. Morley, manager, exterior design; Michael Santoro, designer.

MATERIALS/FABRICATION Steel chassis and body panels; recycled PTT headliner labeled metal/plastic parts for later recycling; water-based paint; non-CFC air conditioning; low-resistance Green-X tires.

HARDWARE/SOFTWARE IBM mainframe; IBM RS 6000 workstations; Catia 3.0; Evans & Sutherland CDRS software.

Chrysler Cirrus

Evidence of the ongoing design revitalization at Chrysler, the 1995 Cirrus compact sedan earned accolades for its balanced form and intelligent use of computer-aided design, which shaved the development cycle to just three years. "Even with powerful computers and lavish budgets, automotive design is still amazingly complex," Nussbaum noted. "Considering the thousands of design elements and engineering details, this car's speed to market is impressive." Some 592 designers, engineers and manufacturing specialists worked on the project using elaborate CAD/CAM systems in a virtually paperless process.

Derived from the Cirrus concept car, which first appeared at the 1992 Detroit Auto Show, the production model extends the now-familiar cab-forward concept with the wheels pushed even further toward the corners for reasons of styling, better handling and increased interior space. With a windshield that extends past the front axle, the Cirrus' smooth silhouette replaces the conventional boxy compact sedan with a shape that is distinct and instantly recognizable.

Even though Ive was put off by the Cirrus' "Mick Jagger drooping lip" below the front grill, all considered the design more risk-taking than the sedate Mazda Protegé (opposite), which was discussed alongside the Cirrus. Jurors were also impressed by many thoughtful details throughout the vehicle, such as the Day-Glo yellow service caps under the hood, which are visible even in the dark.

"Clearly Chrysler is rediscovering the secrets of the classic American car," Gresham concluded, "a product that is sensual, sculptural and timely with good details and a very reasonable price."



Mazda Protegé

Compared to the brand-new Chrysler Cirrus (opposite), the Mazda Protegé subcompact is the fourth generation of a model that first appeared in the '70s and has been the best-selling Mazda for the past 10 years. With the decision to redesign the car in 1989, attention was paid to maintaining and enhancing the Protegé's historic attributes: passenger safety, interior space, agile handling and a very competitive price.

"The Protegé is an honest design statement," said Nussbaum. "Nothing is hidden. And you know exactly what you are getting." To ensure the success of the new Protegé, Mazda assembled a "trinity team" composed of design, engineering and product planning groups. Together they developed the "OptiSpace" concept to minimize engine space and provide 95.5 cubic feet of space inside the car — more than any competing subcompact, so the designers claim. "As a highly targeted product," said Ive, "it gives its customers a lot."

The interior is based on a series of subtle concave surfaces: a high arched roofline above; curved door panels for more shoulder and elbow room at the sides; front seats that curve inward to increase rear passenger legroom; and a glove box that slopes away from the front passenger. In a discussion that brought up the styling differences between the Protegé and the Cirrus, jurors concurred that the Protegé was perhaps more bland, "but may have more longevity." As Gresham stated, "The use of space is quite masterful. If Mazda's competitors haven't considered benchmarking Protegé for its interior, they should think again."



COURTESY MAZDA MOTOR OF AMERICA, INC.

CLIENT/COMPANY Mazda Motor Corporation, Hiroshima, Japan.

IN-HOUSE DESIGN Mazda Research and Design of North America, Irvine, CA. Tom Matano, executive vice president, design; T. Hayashi, program manager; T. Kawaoka, chief designer.

MATERIALS/FABRICATION Organic-coated steel chassis and body panels; sound-deadening steel panels; noise control sheeting; urethane foam roof pilars; coded recyclable plastics for interior and exterior parts; non-CFC refrigerant air conditioning; non-asbestos gaskets and brake lining; recycled plastics for selected parts.

HARDWARE/SOFTWARE Proprietary Cray supercomputer software used in engineering checking.





Specialized Air Piranha Helmet

The life-saving benefits of wearing a bicycle helmet have by now been so well validated that the U.S. Cycling Federation requires racers — and many states require children — to wear them. The challenge to the makers of helmets for both markets (and all those in between) is to persuade a resistant audience to keep this essential riding gear on their heads. The Air Piranha goes far in addressing this problem in several ways.

The sleek, elongated shape, slotted with perforations, is styled humorously after the man-eating fish. A gaping mouth in front, complete with tiny teeth, is complemented by the Air Piranha's small rubber "fin" along the back. "It doesn't matter if the law requires children to wear head protection, many still don't," points out designer Steve Sasaki. "Unless the helmet has personality, kids just ignore it."

Weight is, of course, another essential factor. Specialized has taken the lead in materials innovation, deploying a super-lightweight, impact-absorbing composite formulated by GE Plastics. But many helmet companies have remained competitive, so the emphasis of the Air Piranha was shifted to "mega-ventilation," with some 20 slots on the helmet. Surprisingly, the entire process was done without the aid of high technology. "We tried using computers," recalls Sasaki, "but it didn't work. The surfaces were too complex." Jurors appreciated the impressive structural achievements of this 7.5 ounce head-protection device, but responded most to the playful styling. "I think their company motto says it all," summed up Nussbaum. "Just as they claim, Specialized is 'Devouring the Competition with Innovative Design.'"

CLIENT/COMPANY Specialized Bicycle Components, Inc., Morgan City, CA.
IN-HOUSE DESIGN Steve Sasaki and Robert F. Egger, designers.
MATERIALS/FABRICATION Outer shell: high-density GECET foam; EPS injection/heat expansion molded. Plastic cover: vacuum-formed PETG co-polymer; silk-screen graphics applied on a thin plastic film; polyester web chin strap.

IRH Riding Helmet

Head protection gear emerged as a recurring theme in this year's Annual Design Review, and the occasion to evaluate two very different approaches to the problem of helmet design yielded a lively exchange. The IRH Riding Helmet, like the Air Piranha (opposite), impressed jurors for its exceptional use of high-tech materials. As a horseback riding helmet for professional and recreational riders as well as for riding schools, the IRH had to meet or exceed all relevant safety standards. But the intriguing issue for the jurors came up when the discussion turned to product differentiation through formal language.

"Visually, this is exciting in the way it juxtaposes the traditional design of equestrian helmets using state-of-the-art materials," said Nussbaum. "It's high-tech but still speaks to the horsey set." The IRH's inner liner is formed from GECET, a lightweight foam composite developed by GE Plastics specifically for helmets and the automotive industry with a thermoformed PVC outer shell. "I love how the shape and detailing of the outer shell suggests a proper riding helmet," concurred Gresham. The visor, secured by Velcro, is designed to absorb energy and break away under impact, thus reducing the chance of injury.

"On one level, the two helmets have the same function," noted Gresham, comparing the two entries. "Yet their different product languages make them worlds apart. The Air Piranha suggests a sense of speed, humor, and even a bit of danger," he continued, "while the IRH is layered with historical reference and a sense of its origins. They are both exceptional for their markets."

CLIENT/COMPANY International Riding Helmets, Inc., Staten Island, NY. Frank Plastino, president.

CONSULTANT DESIGN The Design Workshop, Ontario, Canada. John Tutton, principal; Laura Mahan and Walter Zanetti, junior industrial designers; Rod Muir, intermediate industrial designer.

CONSULTANT ENGINEERING Biokenetics and Associates, Ltd., Ottawa, Canada. Dr. J. Newman, principal; Nicholas Shewchenko, senior engineer; José Descôteaux, junior engineer.

MATERIALS/FABRICATION Outer shell: Carom 49 thermoformed PVC sheets; screen printed labels. Protective liner: expanded GECET foam. Comfort liner: die-cut polyester foam with fabric covers. Retention system: nylon and actetal hardware; hook and hoop fastener; polyester webbing; leather.

HARDWARE/SOFTWARE Macintosh Quadra 700; PC 486-DX2 computers; PC 486/SCO UNIX; open desktop Aries ConceptStation solid modeler; Science Accessories GP8-3D Sonic Digitizing System; Ashlar Vellum 3D; AutoCad; custom software.



STEVEN FENN



Berkley SP 2000 Integrated Spinreel

Like high-end stereo equipment, quality fishing gear is usually offered as separate units — rods made by one manufacturer, reels by another. Yet Berkley has belied the trend. "Fifty years ago, manufacturers made separate components out of necessity," claims IDEO senior designer Mark Biasotti, "but these days, it's largely a marketing decision. Separate rods and reels can carry a higher price."

Noting that in last year's Design Review Berkley and IDEO spearheaded the idea of all-in-one rod/reel combinations with a series for the youth market, Gresham commended the continuation of the trend with this model for adults, appreciating especially its "amazing retail price" of $39.99. Much discussion centered on the integration of the reel into the rod handle, wherein the designers moved the mounting strut to the rear of the handle, counterbalancing the reel. Remarking on the molded grip, Nussbaum found it "intuitive, with a remarkably precise fit between product and hand." Below the flattened plastic top, the lower portion of the Berkley SP 2000 is coated with a cold-molded rubber skin for increased tactility.

Because the underlying fiberglass pole has a different molecular structure than the rod handle, users are able to feel the vibration that travels down the pole as the fish takes the bait. "In the past, you had to keep one finger on the line to feel that vibration," claims Biasotti, who credits IDEO's in-house fisherman, Peter Skillman, for suggesting various features and testing the final product. As with the youth series, this new Berkley rod is sold with virtually no packaging. The flattened rod handle carries the principal graphical message.

"Obviously, the Berkley product is quite different from the Fenwick," said Ive in reference to the casting reel (opposite). "I'm pleased we chose both designs — they explore two extremes of the designer's task and show that there's no one answer."

CLIENT/COMPANY Berkley, Spirit Lake, IA. Brad Benit, vice president of marketing; Jim Rumbaugh, design engineer.
CONSULTANT DESIGN IDEO Product Development, Palo Alto, CA. Mark Biasotti, senior industrial designer; Mike Nuttal, director of industrial design; Leif Huff, designer.
MATERIALS/FABRICATION Injection-molded ABS, EVA, silicon rubber, various fabricated machined parts.
HARDWARE/SOFTWARE Hewlett-Packard workstation; Macintosh Centris workstation; HP Solid Designer; Ashlar Vellum 3D; Camax.

Fenwick World Class Casting Reel

The brief behind this product was the design of a high-quality aluminum-body casting reel for a (relatively) mainstream audience. It was the first casting reel for Fenwick, and a large part of the objective was to break into this new market with a statement. Additionally the design needed to use the existing — but not yet perfected — technique of die-casting aluminum reel housings, making it the first entirely die-cast reel offered.

Although Patton Design brought no prior experience of fishing equipment to the table, the designers willingly immersed themselves in the problem with an extended "research excursion" to nearby Lake Irvine to thoroughly test the competitors' equipment. "We understood Fenwick's goal," recalls senior designer Christopher Anzalone. "They wanted a simple case that would remind you of your father's old reel."

One challenge emerged with positioning the internal mechanism, which proved to be clumsy, but could not be redesigned. The designers addressed this by moving the gearing forward for a better center of gravity and a more natural shape. Color and finish complete the theme, giving the reel the rugged look of a classic nautical device.

"This isn't a design breakthrough, but then it's not supposed to be," remarked Ive. "As a product that pushes some nostalgia buttons, it is beautifully resolved and totally appropriate. And it's great with an old-style cork handle."



ED MITCHELL AND CHRISTOPHER ANZALONE



DOUG PATTON

CLIENT/COMPANY Fenwick, Huntington Beach, CA. Ben Speciale, project manager.
CONSULTANT DESIGN Patton Design, Inc., Irvine, CA. Doug Patton, president; Christopher Anzalone, senior designer.
MATERIALS/FABRICATION Die-cast aluminum; injection-molded polyurethane.
HARDWARE/SOFTWARE Macintosh Quadra 800; Ashlar Vellum; Adobe Illustrator 5.0; AutoCad.

Bausch & Lomb Premier HDR Spotting Scope

The Bausch & Lomb Premier HDR Spotting Scope, the result of months of research, was developed for a fast-growing yet demanding audience of weekend bird-watchers. Unlike similar products, the weight of the HDR scope has been distributed to achieve optimal balance when mounted on a tripod; additionally, a rubber skin encourages hand-held use, while an eyepiece that tilts up to a 45-degree angle facilitates viewing at various positions.

"There is something inherently sophisticated in the form of this scope," noted Ive. "It looks and feels rugged, yet at the same time is very optical and precise. That is a difficult combination, because optical equipment is so fragile by nature." Indeed, although high-end, there is nothing to discourage users from taking the product into the rain and mud.

As a bird-watcher himself, Nussbaum was most impressed by the HDR's eyepiece. "When people go bird-watching in groups, someone is always shorter or taller than the others. The tilt feature allows the scope to be set up on a tripod without anyone getting neck strain."

Another practical feature is the front lens cap, which flips down so that it cannot be lost. "It would have been easy to over-style this product," observed Gresham, of the extremely straightforward, almost nondescript, quality of the scope. "It concentrates on the essentials and resists the temptation to go too far." Gresham's only complaint centered on the scope's gray-green finish. "The rubber cover is a nice touch, because it separates warm hands from cold metal. I only wish that Bausch & Lomb would improve on the color."

CLIENT/COMPANY Bausch & Lomb Sports Optics Division, Overland Park, KS.
CONSULTANT DESIGN Huckenbeck Industrial Designers, Tehachapi, CA. Claus Huckenbeck, president.
MATERIALS/FABRICATION Die-cast aluminum body; molded rubber skin; computer-controlled grinding/polishing equipment for manufacturing lenses.





Olympus LT-1 Compact Camera

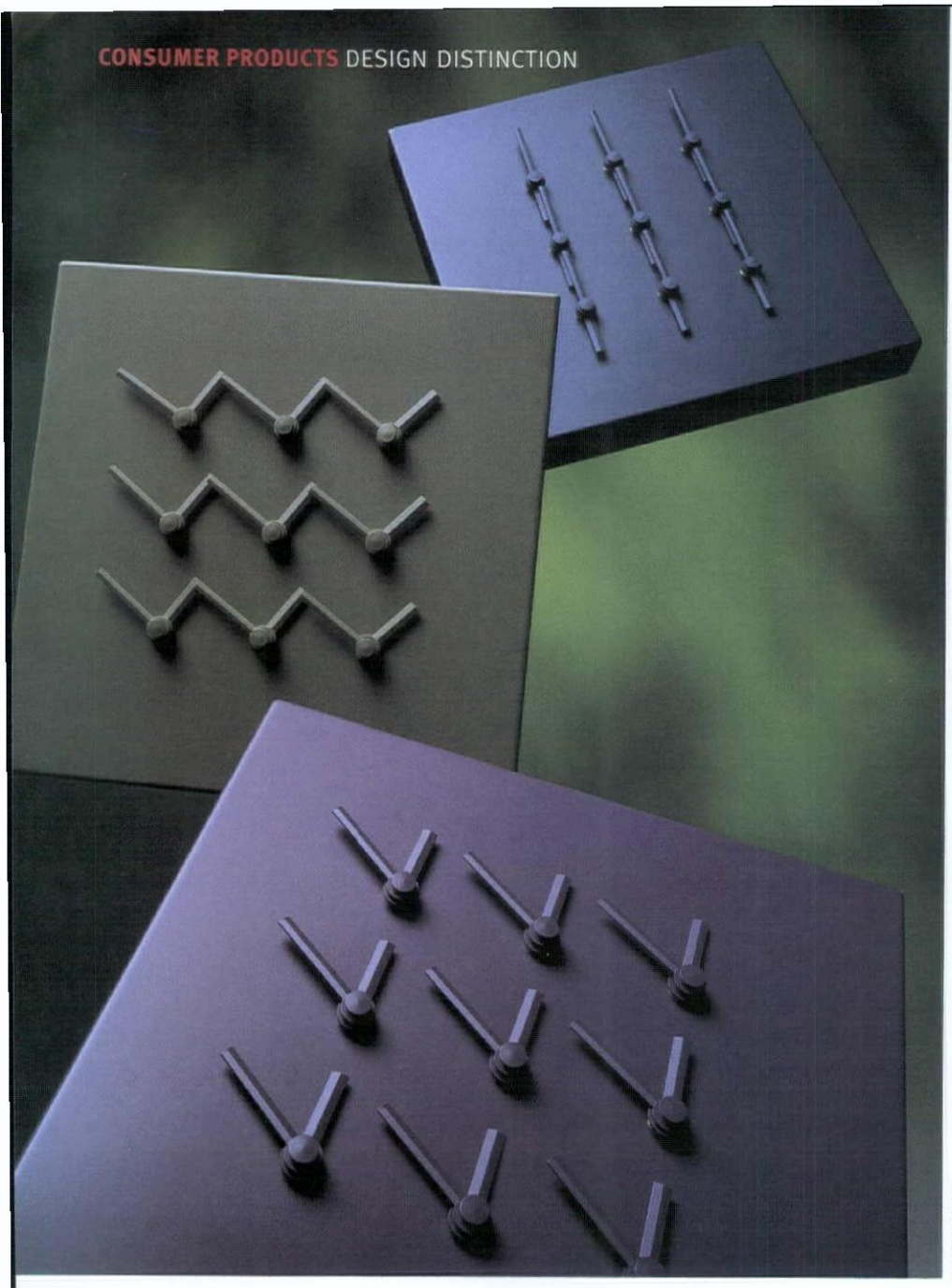
The Olympus LT-1 35 mm compact camera, with its tactile, almost retro product packaging, elicited a positive response from the jurors, who agreed that wrapping a hard-edged mechanism in a soft, leatherlike covering was a striking innovation.

"It's a sound use of synthetic material," observed Ive, who like the others at first believed the leather was genuine. The designers' answer to the need for a lens cap and a case, addressed by the self-enclosing cover that wraps around and clasps with a magnetic snap, was likened to a camera encased in a soft leather wallet.

A successor to the highly practical "case-free" design first launched with the Olympus XA camera in the '80s, and continued in the Infinity Stylus series, the LT-1 consists of an automatic 35 mm mechanism, electronic shutter, automatic film load/rewind and built-in flash. The difference here, however, lies in the technology developed to integrate the artificial leather into the body of the camera — a process researched at Olympus for four years. "The juxtaposition of hard and soft, slipping a gut mechanism into a leather body, has been proposed before by other designers and at schools like Cranbrook," Gresham reminded. Here, the jurors agreed, the concept had been successfully and handsomely executed.



CLIENT/COMPANY Olympus Optical Company, Ltd., Woodbury, NY.
IN-HOUSE DESIGN Kazuo Yamamoto, industrial designer; Hiroyuki Ando, engineer; Tatsuya Suzuki, chief engineer.
MATERIALS/FABRICATION Conventional camera mechanism and lens; artificial leather (urethane, nylon), polycarbonate and special in-mold technology used in forming the camera's outer shell.
HARDWARE/SOFTWARE Interpro 3000; Interact 3000 workstation; Interserve 3005 server; I/EMS and I/FEM analytical software; Modelview.



MARSEL LOERMANS

Nine O'Clock Clock

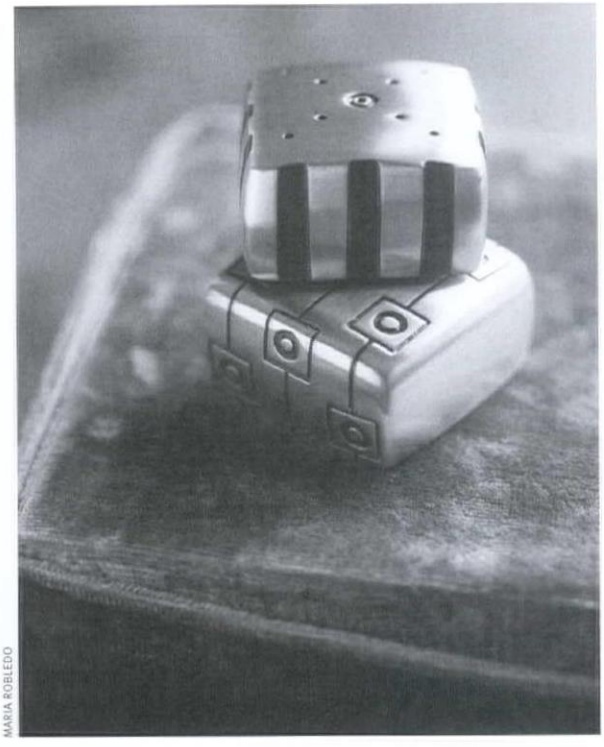
"I love the honesty of the designers of this product," Ive noted while reading the statement accompanying the Nine O'Clock clock. Indeed, the designers nearly boast that their design has "no objective, no benefits, no advantages, no cost reduction or improved functionality. In fact," they quip, "it is more expensive, harder to read and uses more energy" than any standard clock.

It would be reasonable, then, to question the utility of this product. But as Charles Eames has written, who can claim that pleasure is not useful? Watching the nine pairs of rotating hands, the jurors warmed to this kinetic clockworks. "To see the repetitive motion, the arrangement of the hands aligned, is really quite beautiful," said Nussbaum. Jurors agreed with the designers' assertion that "the hands create a little ballet that surprises every time you look at it. [It is] a modest poem on time, showing time's synchronicity through an ever-changing graphic pattern." The exploration of pattern and repetitive motion transformed this quotidian object into something quite mesmerizing. "There are an infinite number of stupid designer clocks out there," said Gresham. "This one is fresh and doesn't sink to the level of gimmick."

CLIENT/COMPANY DMD, Voorburg, The Netherlands.
CONSULTANT DESIGN Flex development bv, Delft, The Netherlands. J. Hoekstra and R. Lewerissa, industrial designers.
MATERIALS/FABRICATION Painted sheet metal; standard "Junghans" electronic clocks.

Checker/Stripe Salt and Pepper Shakers

Acclaimed New York–based jewelry designer Lisa Jencks has ventured into the consumer goods arena, bringing her Wiener Werkstätte–inspired sensibility with her. The geometric Checker/Stripe Salt and Pepper Shakers, made of a high-grade pewter, feel solid and weighty in the hand, yet their runelike hieroglyphics lend a playful edge. Jurors found the salt and pepper shakers functional, jewel-like and decorative — "in the best sense of the word."



MARIA ROBLEDO

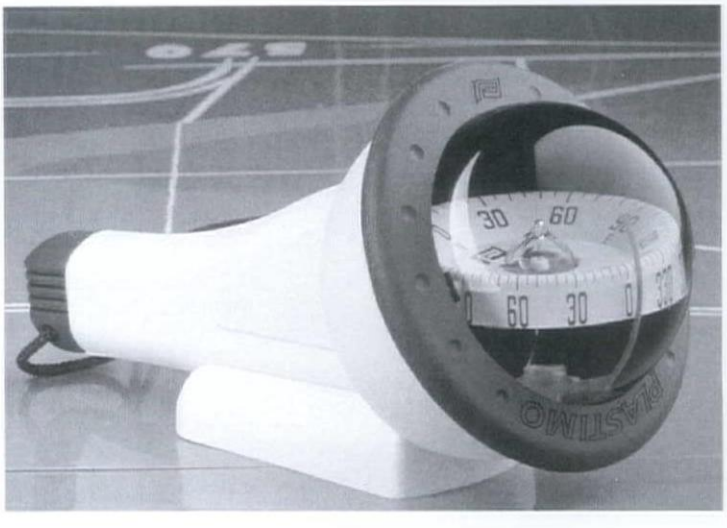
Street Rocket Bicycle

The Street Rocket limited edition bicycle frame, developed by a group of riders/designers/machinists in San Francisco calling themselves Greenheart Design, is a "street specific" short-wheelbase bike providing steep head and seat angles for the agile response needed in an urban environment. The steel frame offers greater durability and less road shock than conventional designs, which the jurors appreciated for its grassroots, purpose-built aesthetic.



Iris 100 Universal Compass

The Iris 100 Universal Compass by Dia Design of Cergy, France, for Plastimo International of Lorient, France — a world leader in marine compass manufacturing — impressed jurors with its exceptional versatility. For stationary use, it can be installed at any inclination or position. All the while, the gimballed magnetic direction-finder remains horizontal, regardless of the angle of the compass. The body of the Iris 100 is encased in rugged yet soft rubber for a better grip and increased shock resistance. When dropped in water, it floats.





PHOTOTOWN

Brainchild Educational Device
According to Ive, the Brainchild PLS 1000 "instantly clues the user about how to hold and use the product." The work of Ion Design of Edgewater, New Jersey, for Brainchild Corp., the machine is a handheld electronic educational device that uses subject-specific software cartridges (from elementary- to college-level material) with a contoured LCD display. "The buttons are positioned for very different thumb lengths," said Gresham, "which makes it useful for children or adults."

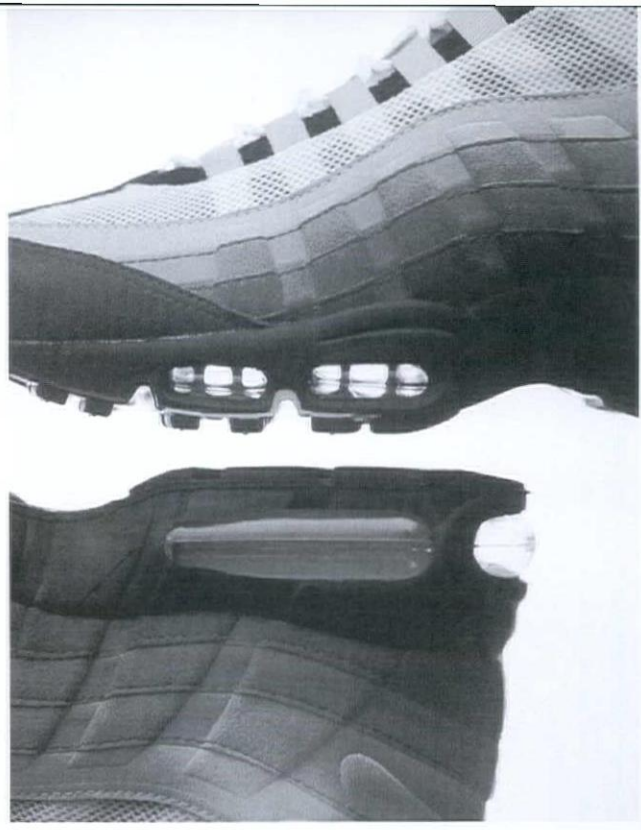


Halo Watch
The jurors enjoyed the Halo Watch, designed by Vignelli Associates of New York for Pierre Junod, Bienne, Switzerland, for its use of colored interchangeable plastic frames to expand the watchface into a subtle halo. "The concept and design are exceedingly retro, which I like!" said Gresham. Four colored frames (blue, aubergine, black and frost) transform the watch's look from day to day. "Using the different colors is a very '70s idea," says Ive, "which is amusing but holds up here quite well."



WALTER ZERLA

Copernico Water Tap
The Copernico hot and cold water tap, designed by King-Miranda Associati of Milan, for Fratelli Fantini S.p.A., Pella (Novara), Italy, combines high function with a strong and innovative visual image that intrigued the jurors. "Controlling the water flow and temperature with the wheel is quite natural," said Nussbaum. Copernico is turned on by moving the handle toward oneself; rotating the wheel left or right controls the temperature. "It's almost phallic," Gresham joked, "but the design is also quite innovative."



Nike Air Max

Jurors appreciated the combination of research and engineering in the Nike Air Max running shoe, designed in-house by Nike, Inc. of Beaverton, Oregon. The design provides both anatomically correct cushioning and support. Embedded in the sole are three pressurized bladders: one 20-pound-per-square-inch chamber under the forefoot and two under the heel. "My only problem is with the styling," Ive concluded. "Visually, the shoes are very noisy. Isn't there a way to achieve status without shouting?"

Push-Button Grass Trimmer

The Push-Button Start Grass Trimmer, designed by Carrol Gantz of Pittsburgh and Joel Wittkamp of Morrisville, North Carolina, signals a major change in the product design philosophy at Homelite, of Charlotte. Lightweight, well balanced and non-intimidating in operation and appearance, the product has been targeted specifically to the non-mechanical homeowner. "The details are extremely well resolved," said Ive, "even the handle." The overall shape of the product inspired Gresham to call it "a lollipop on a stick."



DAVID L. SMITH

Cuisinart Coffee Maker

The Cuisinart Coffee Maker, designed for Cuisinart of Stamford by Smart Design, New York, combines the traditional Teutonic concept of the coffeemaker-as-efficient-machine with a more American sense of roundness and friendly detailing. Jurors found the design immediately recognizable relative to the rest of the Cuisinart line, yet the shape of the pot, handle and the brewing chamber were, according to one juror, "more sensual than we have come to expect from a Braun or Krups design."



INTERACTIVE MEDIA

There is no question that designing in a participatory environment poses a new series of challenges for visual communicators. But how do we define such participation? By clicking on a button? Scrolling through a menu? Is it enough for a user to make choices, and if so, how does a designer anticipate those choices and make them come alive on the screen? And perhaps most importantly, what role does the designer play in shaping this new and varied content?

In its first year, the Interactive Media category drew nearly 200 entries from the world over. For two days in March, the jurors — Bob Cotton, Gillian Crampton Smith and William J. Mitchell — pored over CD-ROMs and disks of all shapes and sizes, looking at portfolios and product demonstrations, electronic reference books and music samplers, digital magazines and health information systems. There was entertainment for all ages, from the nostalgic strains of Bob Dylan's *Highway 61* to the goofy refrains of Rodney Alan Greenblat's *Dazzeloids*. There were sobering messages in health-oriented pieces like Carolyn Sherins's *Women at Risk*, one of two student-produced interactive projects that addressed the difficult issue of AIDS education and public awareness. There were product demonstrations, ranging from the thoughtfully pragmatic (Clement Mok's interactive tour of the Herman Miller Aeron chair) to the delightfully fictional (Brad Johnson's 3-D animation for an imaginary clothespin manufacturer entitled *Pinch*). There were examples of six-figure budgets poured into elaborate CD-ROMs (Microsoft's *Encarta* and *Explorapedia*) and miniature portfolio presentations (i/o 360 and Sound Toy) squeezed onto double-density floppy disks.

As in all processes of evaluation, the jurors were faced with questions of appropriateness: how was a particular form suited to its content and, moreover, what compelling reason was there for it to be interactive? In the case of portfolios, the form/content connection presented an even more tempestuous relationship, as the jurors struggled in many cases to determine what was to be considered — the interface or the work within?

Truth be told, much was expected of the work in this category. Like television, we want immediate gratification: speed, sound, perpetual activity on the screen. Like print, we look for excellent typography and a well-paced narrative structure, a sense that the organization of the material adds to its readability and, indeed, to its credibility. The consumer in us craves a superior level of product performance, a flawless ride. And as designers, we are adamant in our pursuit of visual solutions that are innovative and well-executed.

In the end, the jurors were encouraged by much of what they saw — in particular, one student project that so impressed with its thoughtful and medium-appropriate exploration of the life of Pablo Picasso that it took Best of Category. If such work is any indication, the future of interactive design is promising, indeed.

JURORS Bob Cotton, Gillian Crampton Smith, William J. Mitchell
MODERATOR Jessica Helfand



CHRISTOPHER GALLO

ABOUD SODANO

Picasso Interactive Documentary

Picasso, an interactive thesis project by Art Center student Kristen Ding, reveals its greatest achievement through biographical visualizations. Part photo album, part documentary film, this interactive journey through the life and work of one of the 20th-century's most celebrated artists combines historical events with personal anecdotes, typographic nuance, video annotation and audio voice-over. The result, from both a technical and aesthetic standpoint, is exquisite. "What this does," explained Mitchell, "is succcessfully invent a new convention for presenting art. This is genuinely a breakthrough."

The functional goal in *Picasso* was to find a content-driven way to present multiple kinds of information at once. "Here," says the designer, "interactive media can succeed where traditional media fail, telling a story with emotional richness and compelling detail." The jurors agreed that this piece offers a set of insights not easily attained from another medium. "This is somebody who understands photography very well and has a delicate sense of the technology," Mitchell observed.

One of the more engaging features of the interface is a tableau of Picasso's signatures over time that becomes what Cotton aptly termed "a kind of typographic portrait of a century." In another section, scrawled years function as buttons leading the user directly into various parts of Picasso's life. Elsewhere, a chronological grid of photographic portraits of the artist mimics the formal structure of the signatures and years, "filling a gap," according to Cotton, "between biography and art history." As an additional option on these screens, a clickable photograph of the artist himself is featured surrounded by significant people in his life at that time.

Seamless musical underscoring (by seminal 20th-century composer Erik Satie) helps minimize breaks between sections, making the narrative flow more smoothly for the user. "It is something that is more suggestive than informational," concluded Crampton Smith, "which is just as it should be." As an example of the fundamental unity between content and form, the jurors were impressed by the imaginative use of richly varied source material to generate new patterns of storytelling, which focus on the dramatic, immersive experience taking place on the screen.



JUNI B. BANICO

Kristen Ding

A recent graduate of the Graphic and Packaging Design Department at the Art Center College of Design in Pasadena, Kristen Ding developed this interactive prototype in response to an Interface Design class assignment. In March, she presented it at a multimedia conference in Japan. Originally from St. Louis, Ding holds a previous degree from Stanford University, where she completed a double major in Psychology and Design. She is currently designing new media projects as an art director at AND Interactive in Los Angeles.

What specific need does this project address?

This interactive multimedia piece is designed to integrate the different facets of Pablo Picasso's life and work. Using the program, we can take a look at his personal life and loves; the 20th-century world around him; significant cultural figures who made up his circle of friends and colleagues; and last, but not least, his works of art.

How does this project distinguish itself from others of its kind?

This piece is not just a retrospective catalogue or database of Picasso's art. In addition to seeing his work, we can listen to his words and those of people around him, getting a glimpse into how he lived from his own perspective, as well as those of his contemporaries. In 1917, for instance, we can choose to examine life with Picasso from his wife Olga's point of view.

How is this project similar or dissimilar to other projects you've designed in the past?

In all of my work, I strive to bring a level of sophistication and strong design to this new interactive medium — to push beyond the expected. I try to move away from buttons and menus on the standard desktop to create an interface that will bring added depth to the content. This particular interface was designed to serve as an elegant and peaceful backdrop for the events of Picasso's full life and career.

What role, if any, has new technology or materials played in shaping this project?

This interactive program takes advantage of many of the benefits of the new medium. As a reference tool, it can store a huge amount of information and poresent it in an involving way. Music and voice are new design elements that bring an added dimension to episodes in Picasso's life.

In retrospect, would you have done anything differently in the design process?

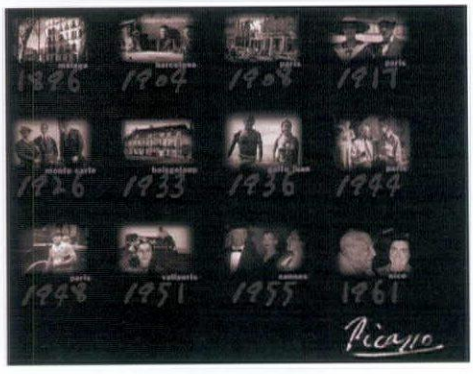
I would like to have added more depth to the design of the timeline.

What would you most like to design or redesign?

Broadband interactivity is growing very rapidly, and I am looking forward to designing interfaces for interactive television and other dynamic media as more technology becomes available, allowing me much more freedom in the design of interactive media.


interactive
media



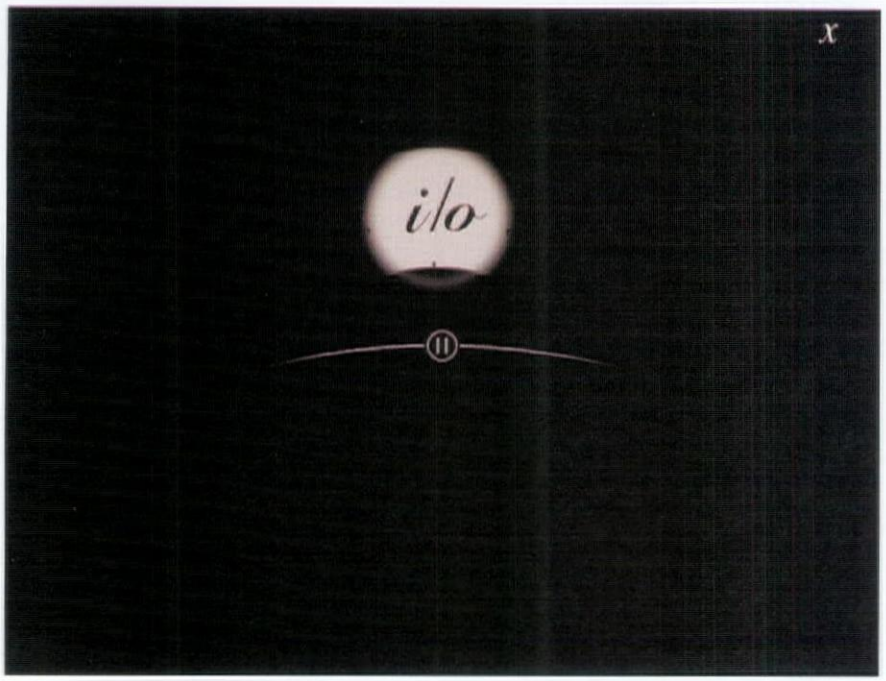


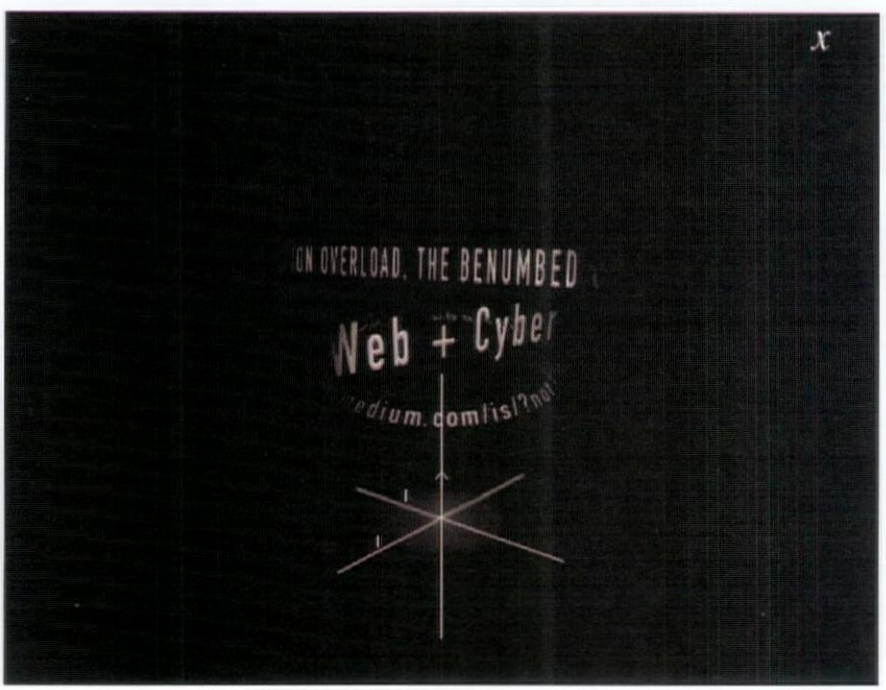




DESIGN Kristen Ding, designer-student, Art Center College of Design, Pasadena, CA.
Linda Norlen, Associate Chair, Graphic Design.

HARDWARE/SOFTWARE Power MAc 8100/80 CD AV; Radius Precision Color Display 17 monitor; Sony computer speakers; LaCie 100MB external hard drive; 44MB Syquest drive; Adobe Photoshop 3.0; Macromind Director 4.0.3; SoundEdit 16; Adobe Premier 4.0.





i/o 360 Portfolio

"Like an old penny arcade game or a radio dial," was how Cotton described the restrained peek-a-boo quality of the i/o 360 portfolio. Working within a minimal black-and-white palette, the designers' objective was to convey their New York–based firm's identity and services as an interactive design group.

Early on, the firm's partners decided against a portfolio of visual examples, opting instead for "a kind of experiential gestalt" that would reflect their aesthetic and technical capabilities. In addition, they hoped to distribute the finished product on a high-density floppy disk, with no compression. The result convincingly provides — and with very limited means —a highly developed sense of three-dimensionality, or what Mitchell termed "the illusion of interacting in free space."

The basic interface consists of a dial, as though viewed through a keyhole, listing categories of the firm's work. Clicking and dragging the mouse takes the form of slider controls — a technique elegant in both form and function. In another section, a skewed weathervane accomplishes much the same thing: with its white lines penetrating the black abyss of the screen, the illusion is one of gravitating in infinite space. Finally, a play on words invites the user to click on the monosyllables "do" and "undo," spelling out a lyrical interactive monologue that, though seemingly unrelated to any particular content, offers a pleasing conclusion to this miniature presentation.

CLIENT/COMPANY i/o 360, New York, NY.
IN-HOUSE DESIGN Arkadivsz Banasik, Nam Szeto, Dindo Magallanes and Gong Szeto, partners.
HARDWARE/SOFTWARE Quadra 650, Dell Pentium–90; Macromind Director 4.0; Adobe Photoshop; Adobe Illustrator; 3-D Studio.



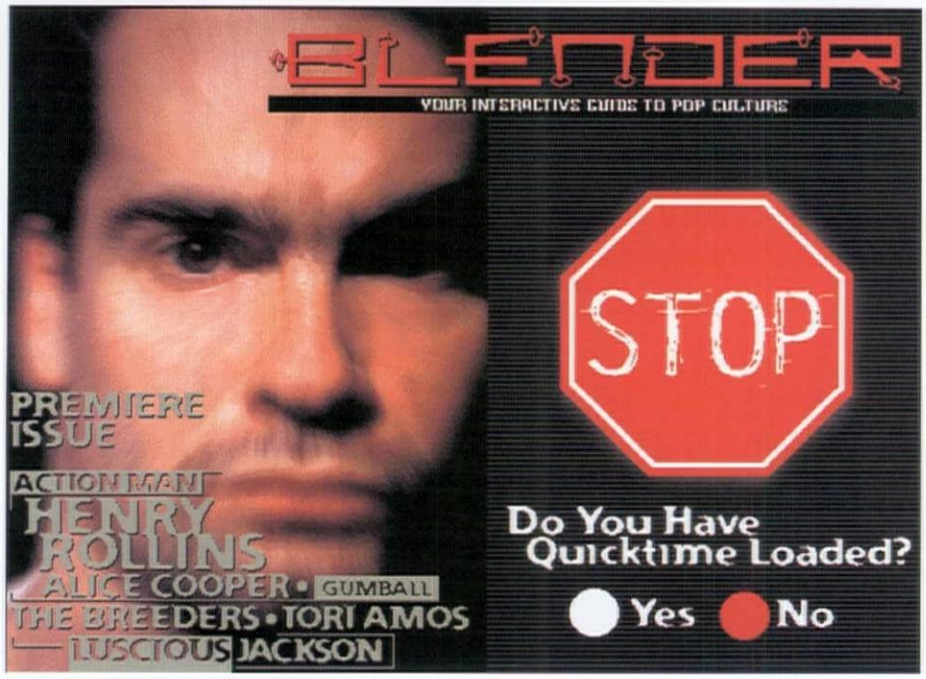
American Center for Design's Interact CD-ROM

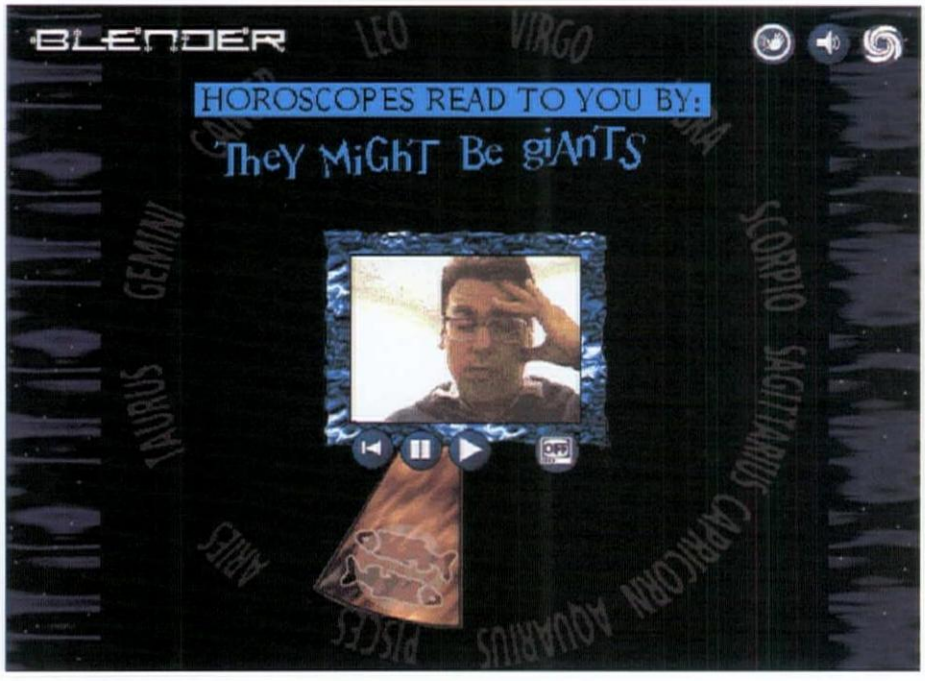
The American Center for Design's *Interact* CD-ROM was intended to appeal to a Macintosh-literate, multimedia-aware and visually opinionated audience — namely designers. Its second goal was to create an interface suitable for a diverse range of interactive projects from some 28 designers, including 8vo, P. Scott Makela, Daniel Boyarski, Gitta Salomon, Aaron Marcus and others. Along with these pieces each designer (or team) submitted an article that was published in an issue of the *ACD Journal* that accompanied the CD-ROM. The challenge of presenting classic editorial content in an electronic medium was made greater by the need to package multiple articles in an information space that offered additional, but unobstrusive, commentary to the user.

In an inventive remodeling of the classic table of contents, IDEO's Peter Spreenberg created an environmental image map linked to constellations that, when clicked upon, reveal nested articles waiting to be accessed. "It takes advantage of what's spatial," noted Crampton Smith, pointing out the added functionality of a space bar that accesses a navigation palette in the form of a border around the primary space. In addition, a mouse pointed in any direction activates the map's movement along a particular directional axis: north, south, east or west. The net effect is the suggestion of an elliptical, if not infinite, surface.

Though the integration of editorial material in an interactive environment is not always successful, the jurors were greatly impressed by the dynamic quality of this particular aspect of the interface, which combined linear mapping schemes with aspects of three — and even four — dimensionality.

CLIENT/COMPANY American Center for Design, Chicago, IL.
CONSULTANT DESIGN IDEO Product Development, Palo Alto, CA. Peter Spreenberg, interaction design; Tanagram, Chicago, IL, *Interact Journal* designers.
HARDWARE/SOFTWARE Macintosh Quadra 700 with 20MB RAM; LaCie 100GB external hard drive; Macromedia Director 4.0; Adobe Photoshop 2.5; Adobe Illustrator 5.0; Aldus Freehand 4.0; Macromedia Sound Edit 2.0; Berkeley Systems After Dark 2.0.





Blender Digizine CD-ROM

Part celebrity fanzine, part computer game and billed as a "pop culture encyclopedia" on CD-ROM, *Blender* combines music sampling and horoscope predictions in what is essentially a conventional magazine format that relies on a standard feature-well and department structure. These conventions, while borrowed from the print idiom, make it "easy to browse," in the words of Crampton Smith.

The animation is luscious: goofy and artistically uninspired but flawless, with a high degree of attention paid to the orchestration of movement and its attendant musical underscoring. There is a fair amount of journalistic coverage here too — from album reviews to music samples — making the *Blender* experience not unlike a trip to Tower Records, minus the privacy of headphones. And too bad, in some cases, because the noise level is consistently loud throughout, with clips ranging from rap to reggae to sound effects of all kinds. A lead story on adrenaline rocker Henry Rollins boasts extensive sidebars with data and discographies; the horoscope section is hosted by a series of video vignettes made comical by an editing strategy that includes frequent repetitions of exaggerated zooms, tilts and pans. This slapstick editorial technique continues in the form of a relentless quit function — of the "are you sure you want to quit?" variety — and even includes a bout with nails scraping a blackboard.

Enough said?

Blender was found sophomoric and silly but smooth as glass — combining, in the designers' words, "ambient loops of music with design." "Despite so much happening, there's a real homogeneity about it," noted Cotton, while Mitchell commented favorably on the pacing and "unfolding in time of both words and pictures."

CLIENT/COMPANY Dennis Publishing, New York, NY.
IN-HOUSE DESIGN Jason Pearson, creative director; David Cherry, type director.
HARDWARE/SOFTWARE Power Mac 8100/80 and Quadras 840 and 650; Radius Videovision Studio Boards; Dell Pentium 90; JVC ROM-maker; Audiomedia Board; Macromind Director; Adobe Premiere; Adobe Photoshop; Adobe Illustrator; COSA After Effects; Kai's Power Tools; Alien Skin Filters; Quark Xpress; T-26 typefaces; Pixar Typestry; Ifini-D Visual Basic; Movieshop.



Highway 61 CD-ROM

It is without doubt a testament to the ageless popularity of this celebrated musician — if not the CD-ROM itself — that in idle moments during the two days of judging this category, the whiny strains of Bob Dylan's *Highway 61* could be heard emanating from every computer within earshot.

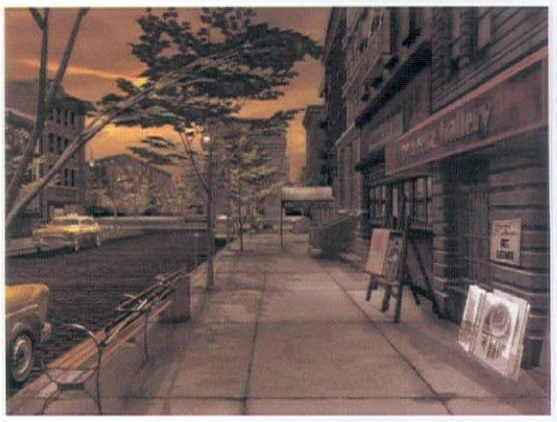
Combining music sampling with voluminous quantities of 3-D illustration with over three decades of Dylan-o-bilia, this CD-ROM engaged the jurors' attention because of its sheer wealth of resources — "part rockumentary, part exploratorium, part history lesson," according to its producers. Though more than one juror pointed out the discrepancy between the project's style of illustration and its fundamental content, there is a dynamism about the environment that makes crusing down *Highway 61* a compelling journey, indeed. Also included are celebrity interviews, rare and unreleased versions of classic songs and a virtual timeline that helps place it all in chronological perspective.

The introductory interface features a cumbersome collage of "hot" elements. Clicking on different images launches tours — and detours — of spaces within which the Dylan story gradually unfolds: the streets of Greenwich Village, Washington Square Park, the Vietnam War. Here, *Highway 61* follows in the *Myst* wayfinding paradigm, although the connection between illustration and experience is a slightly more jarring one. These form/content discrepancies notwithstanding, the CD- ROM is noteworthy for its masterful orchestrations, combining audio samples, video clips and, for the true Robert Zimmerman fan, extensive databases of Dylan trivia.

CLIENT/COMPANY Graphix Zone, Inc., Irvine, CA.

IN-HOUSE DESIGN Mitchell Rubinstein, Julie Wittig, Frank Balogh and John Sidoli, designers.

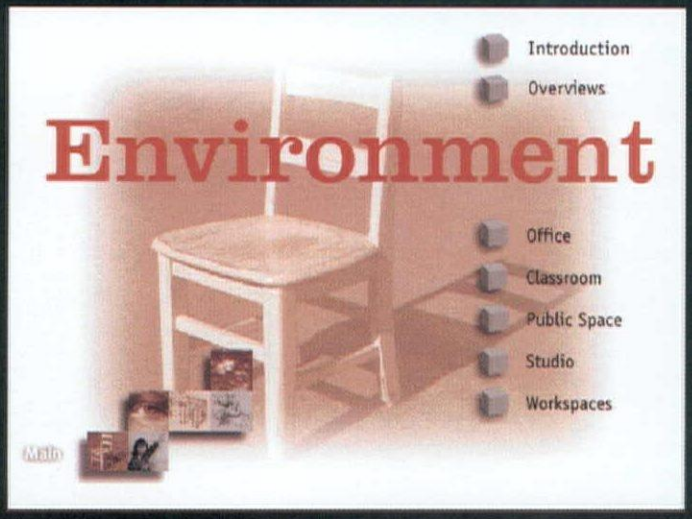
HARDWARE/SOFTWARE Apple 8150 PowerPC 8100, Power PC, 6100 PowerPC, 840 AV, 800 AV and 650 AV; 810 Laserwriter; Avid Media Composer 1000; Creative Lab's Sound Cards; Digidesign 8-track audio interface; FWB Jackhammer card; 4200 FMF-W Array; Hewlett-Packard Vectra computers; MDB hard disks; Microtek Scanmaker 45 T; Scanmaker 11; 600ZS scanner; NEC Multisync Monitors; Pentium 90; Pentium 60; 486/66PC; Radius Monitors; Le Mans graphics cards; Precision Color graphics cards; Video Vision Studio Board; Video Vision Breakout Box; Sony TCRX Cassette Deck; Wacom digitizing tablets; Autodesk 3D Studio; Adobe Illustrator; Adobe Photoshop; Quark Xpress; Imspace Kudos Image Browser; Fractal Design Painter x2; HSC Kai's Power Tools; Electric Image; Autodesk 3D Studio; Animator Pro; Macromedia Director; Disk-to-disk; Radius Video Vision Studio; Avid Media Composer; Adobe Cosa After Effects; Adobe Premiere; ASDG Elastic Reality; Gryphon Morph 11; Alaska Digitrax.

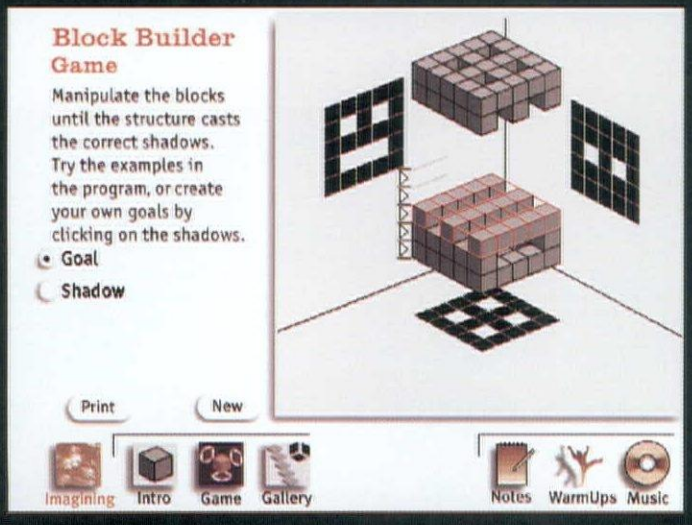


CLIENT/COMPANY PWS Publishing, Boston, MA.

CONSULTANT DESIGN Metadesign, San Francisco, CA. Terry Irwin, creative director; Jeff Zwerner, project director; Kristina Hooper Woolsey and Bill Hill, executive producers; Bill Purdy, producer; Wendy Slick, video producer; Don Ahrens, video editor; Scott Kim, puzzle designer; Marabeth Harding, programmer; Cindy Rink, writer; Jym Warhol, art production.

HARDWARE/SOFTWARE Macintosh Quadra 950; Quadra 840 AV; Quadra 800; Quadra 700; Power Mac 6100; Radius VideoVision Board; Macromedia Director; Adobe Premiere; COSA After Effects; Adobe Photoshop; Adobe Illustrator; Strata Vision 3D; Macromedia Sound Edit Pro; Microsoft Word.





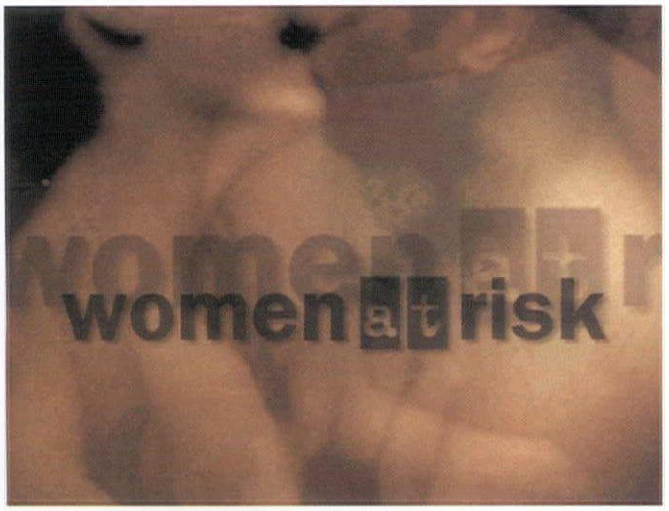
VizAbility Visual Thinking Course

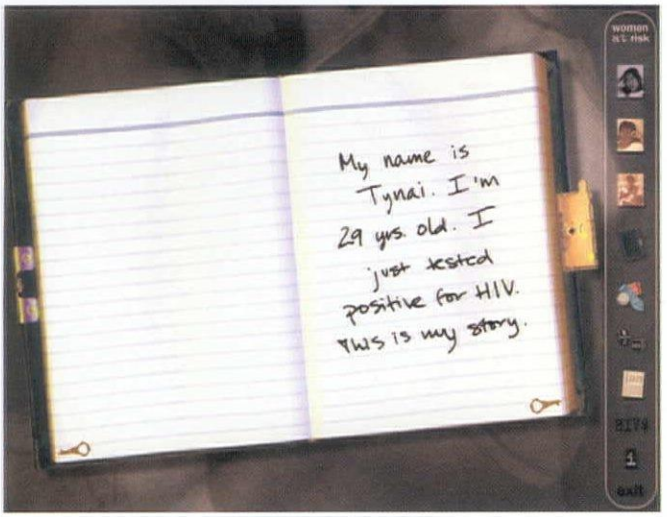
VizAbility is based on an afamed Stanford University course developed by Bob McKim that teaches industrial designers and engineers how to augment their cognitive-thinking abilities. Through progressive interactive assignments, the user/student is guided through seeing, drawing and diagramming exercises that collectively work to enhance visual acuity.

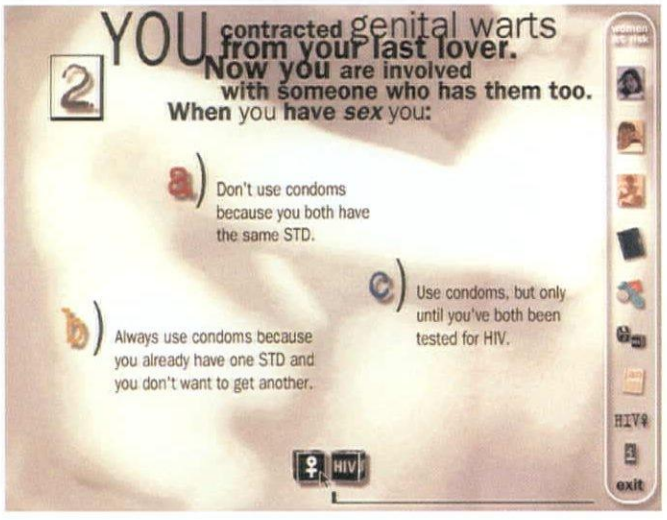
The jurors were impressed by the simplicity of the interface and the grace with which its content is packaged, calling it "appropriate" for the medium and noting specifically the effectiveness of "time-based experimentation" that the program addresses. The educational effectiveness is further enhanced by a companion textbook and sketchbook, inviting a more exploratory and self-paced series of activities to unfold in conjunction with the CD-ROM.

Meta Design conducted extensive research on the design of interactive systems, with particular attention paid to typography, functionality and navigational issues. A palette of readily identifiable word/image keys provides a consistent and thoughtfully designed control panel that visually serves to unify the different categories within the program.

Reflecting the pragmatic considerations of design in everyday life, VizAbility presents information in context-sensitive relationships, urging students to consider more than just the formal discipline of reproducing what they see. An exercise in which a cropped photograph is juxtaposed with the larger image from which it was selected invites students to carefully observe overall texture as well as microscopic detail. Other exercises provide similar opportunities to inform visual thinking by synthesizing data that is often quite complex. On an entertaining note, a movable music panel enables users to select background music suitable for these exercises: selections range from Bach to bossa nova.







Women at Risk

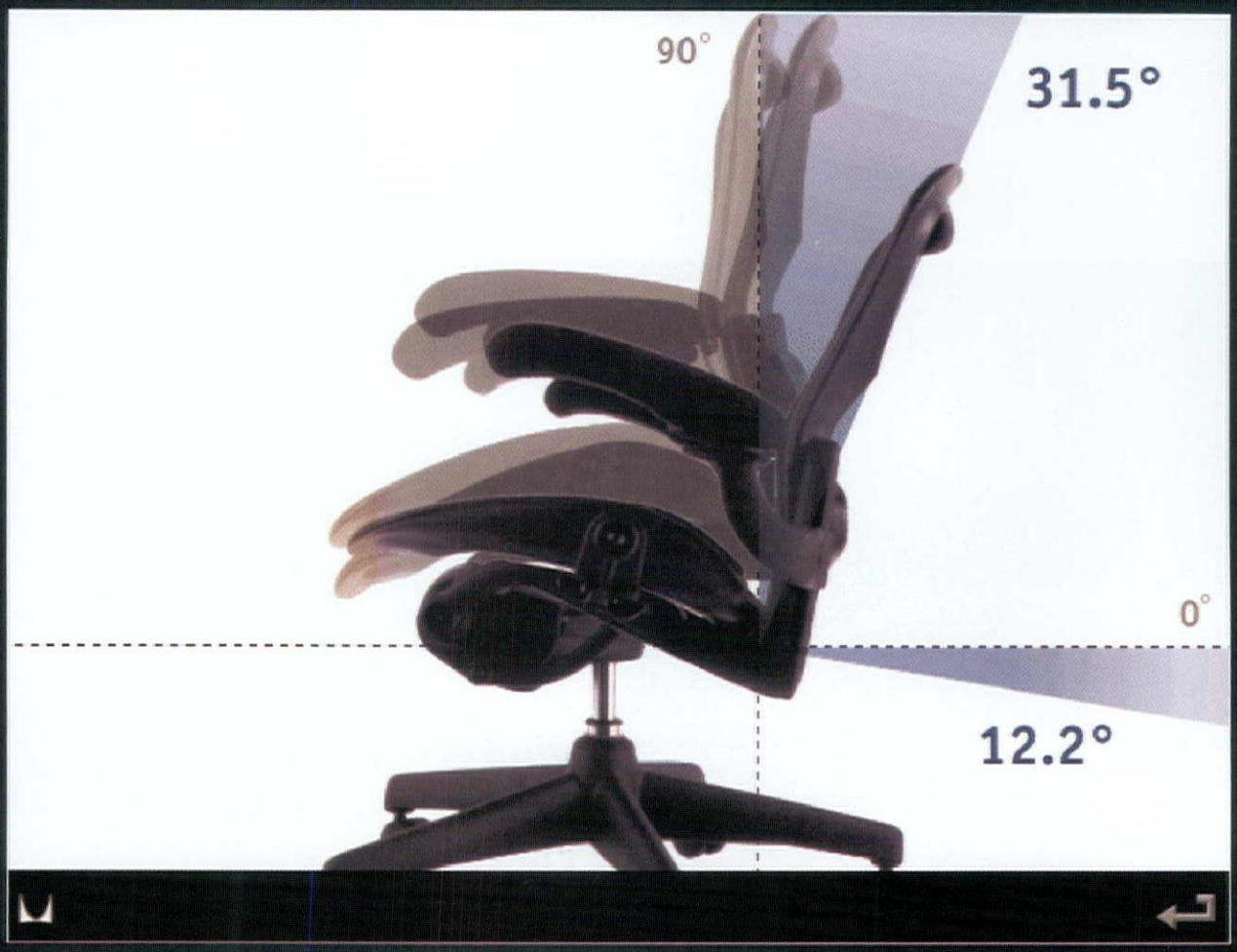
Carolyn Sherins's graduate thesis project, *Women at Risk*, uses interactive media to raise public awareness about the danger of HIV infection among women. Designed as a touchscreen interface to be housed in a public space, Sherins opens her prototype with an "attract loop" — a self-repeating series of images that dissolve into each other, juxtaposing romantic pictures of couples with startling social messages. Touching the screen stops the loop and launches the program, which subdivides into areas exploring such topics as risk factors, social attitudes and proper prophylactic use. This last section features an inspired choreographic animation of colored condoms that, though irreverent, provides a welcome respite from the seriousness of the topic and succeeds in delivering the necessary information with clarity and purpose.

Sherins delicately negotiates the challenge of presenting private information in a public context by introducing a diary metaphor to her project. Here, the prurient dynamic of perusing a diary to elicit story particulars activates the user's awareness of shame, fear and anger — emotions that are central to the subject matter and critical to the designer/author's point of view. "The point here is to connect up to individuals and give a sense of their voice and personality," noted Cotton, adding that the "whole idea of it and the way it is pitched — the integrated use of videos and dialogues — is extraordinary."

The jurors agreed that this was a hugely ambitious undertaking for a student project, understandably constrained by budgets and deadlines. "If you just take the fundamental problem of getting to the target audience at a really convincing emotional level, this piece truly succeeds," concluded Mitchell.

DESIGN Carolyn Sherins, art director/designer; Taek Jun, still photographer; Keith Sherins, John Glen and John Tichert, cinematography students Art Center College of Design, Pasadena, CA; Linda Norlen, Associate Chair, Graphic Design.

HARDWARE/SOFTWARE Quadra 950 with 40MB of RAM and external 1 GIG drive; Power PC 8100 with 20 MB of RAM and Radius Board; Adobe Illustrator; Adobe Photoshop 3.0; Premiere 4.0; Cosa's After Effects 2.0; Strata Studio Pro; Video Vision.



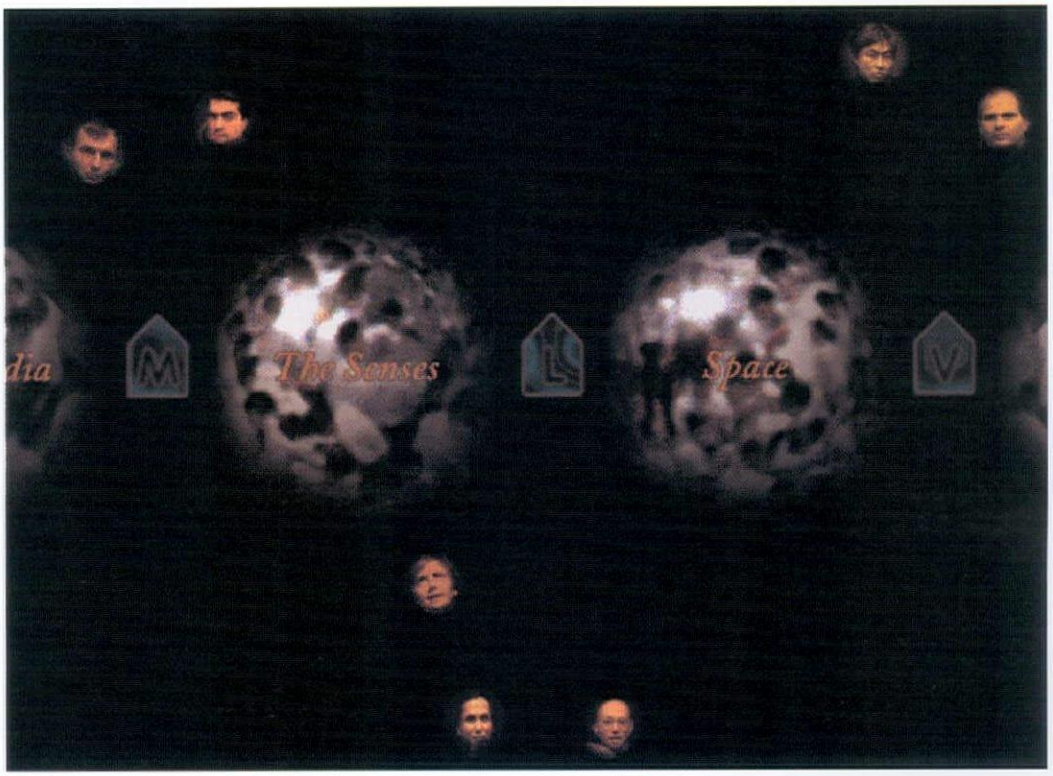
CLIENT/COMPANY Herman Miller, Grandville, MI.
CONSULTANT DESIGN Clement Mok Designs, San Francisco, CA. Claire Barry, art director/designer; Paula Meiselman and Blair Beebe, designers; Stan Musilek, photographer; Dan O'Sullivan, programmer; Bill Stumpf and Don Chadwick, chair codesigners.
HARDWARE/SOFTWARE Macintosh PowerBook; Kodak Digital Camera; Supermac Digital film; QuickTime; Adobe Photoshop; Cosa, Premiere; Macromedia Director.

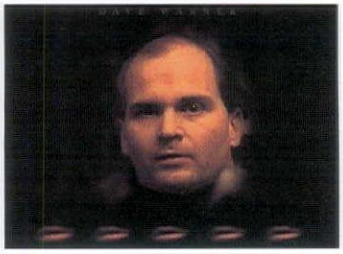
Herman Miller Navigable Chair

The Aeron chair, now in the permanent design collection of the Museum of Modern Art in New York, took 12 years of research and development before it was introduced to the public. In preparation for its international launch, Clement Mok Design created a trilingual, interactive CD-ROM to introduce users to some of the chair's maverick attributes.

The jurors were impressed by the careful orchestration of information and illustration, particularly with regard to some of the more diagnostic features of the chair's product profile. Call-out dimensions are gracefully superimposed over images of the chair, and users can click and drag to see the chair from different angles. Additionally, a concept book accompanies the CD-ROM to explain the genesis of the chair and to highlight key features. A pair of 3-D glasses is included also, lending another kind of interactive experience to the act of reading. Finally, a "teaser" videotape was included in the overall product launch strategy, creating a truly multimedia-centered marketing plan.

Throughout the materials, there is a consistent emphasis on the chair's ergonomic performance. Through extensive user-testing of this "navigable movie," the designers cultivated a clearer view of how to conceptualize, visualize and personalize this information. While the jurors felt that the design might have been more dynamic in certain areas, they agreed that this CD-ROM presents a clear and consistent interface for presenting product information and that the navigable feature provides a participatory point of entry for prospective buyers of all nations.





Doors of Perception CD-ROM

Intrigued, perplexed, amused — these are just some of the reactions the jurors had to *Doors of Perception*, the CD-ROM companion to last year's interactive media conference, hosted by the Netherlands Design Institute. And true to form, this battery of conflicting emotions was precisely what its designers had in mind, seeking to address some of the rivaling dualities inherent in this new medium, such as accessibility v. challenge, literal reading v. immersive experience and informational clarity v. dramatic impact.

Though the jurors agreed that the interface did not always succeed in its ambitious goal, they were impressed by the designers' efforts, in Crampton Smith's words, "to undertake something intellectually quite difficult." The idea of trying to package an entire conference was viewed as an enormous challenge, particularly given that the material, as Mitchell pointed out, was so "unruly."

Mediamatic's designers experimented with rearranging conventional organizational structures in an effort to establish an interface appropriate for its content and engaging to its audience, who may not have been at the conference. By dividing the CD-ROM into different areas, they were able to address the actual conference proceedings in one section (transcripts of the speaker presentations are downloadable) while engaging in more playful interactive strategies in another. In the end, the designers were less concerned with remaining faithful to the material, and more devoted to the idea of inventing a lively framework that would provide access to multiple kinds of interactivity in a single shared space — much like the conference itself.

CLIENT/COMPANY Mediamatic, Amsterdam, The Netherlands.
IN-HOUSE DESIGN Willem Velthoven, senior designer; Mari Soppela, interaction designer; Kristi van Riet, image editor; Sander Hassing, junior interaction designer; Leo Anemaet, sound designer; Jules Marshal, editor.
HARDWARE/SOFTWARE Macintosh LC 475; Adobe Photoshop; Adobe Premiere; Macromedia Director; Macromedia Sound Edit Pro; Claris Filemaker Pro.



CSCA Interactive Catalogue

This CD-ROM presents an interactive showcase of the winners from last year's Columbus Society of Communicating Arts exhibition. Entry information, video interviews with winners and color photography of over 70 winning pieces are organized in a simple interface that compartmentalizes the screen in elegant and effective ways. While the jurors initially argued that the interface overwhelmed much of the work within, they eventually agreed that it was the most "functional" and "easy to use" of the portfolios submitted.

The opening screen offers a row of out-of-focus frames, representing the show's categories: clicking on one brings that frame into focus and launches the section. "The menu bar is interesting as a functional device in the main interface because you're actually splitting up the catalogue information from the individual pieces," observed Cotton, who was impressed by the CD-ROM's logic and visual minimalism. He further noted the refreshing change from standard informational interfaces that too often rely on "the convention of having a menu bar at the top of the screen."

A standardized template includes a scrollable panel of statistical information on the upper right, while the bottom portion of the screen is reserved for a series of thumbnail sketches of the award-winning entries. Red grease pencil-like circles around the objects make them easy to locate, and clicking on them enables them to be viewed at a larger scale. The overall effect is one of an active matrix, rich in visual content.

CLIENT/COMPANY Columbus Society of Communicating Arts, Worthington, OH.
CONSULTANT DESIGN Resource Marketing, Columbus, OH. Dan Shust, associate creative director, interactive media; Dennis Bajec, interactive media designer; James Towning, senior interactive media designer; David Tinapple, production.
HARDWARE/SOFTWARE Macintosh computers; Hewlett Packard Flatbed Scanner; Nikon Slide Scanner; Macromedia Director; Adobe Photoshop; Macromedia Freehand; Claris Works; Adobe Premiere; Macromedia SoundEdit 16.

Joshua Distler Portfolio

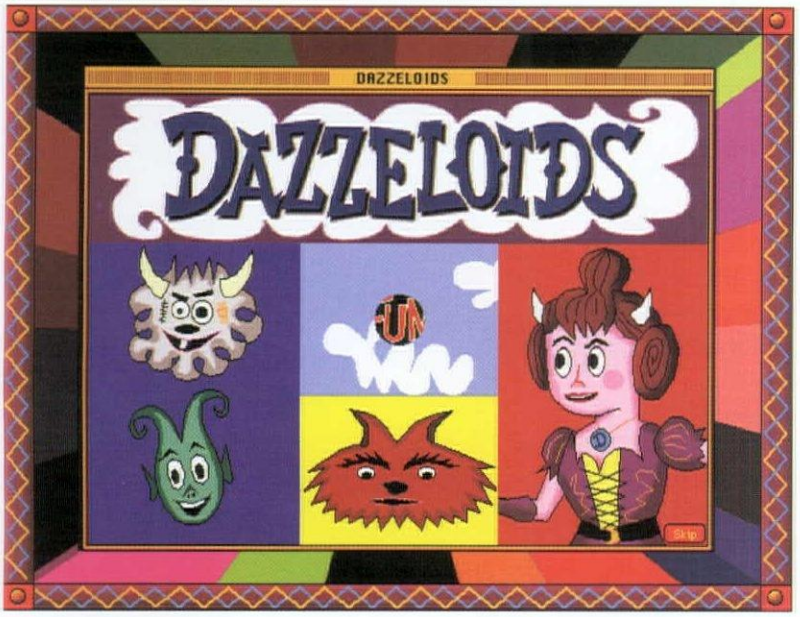
"Making coherence out of rather disparate work" was how Crampton Smith described Joshua Distler's portfolio, an amalgam of graphic and interactive work packaged in a simple, grid-based interface. The "integration of a gridlike navigation device with the overall visual structure of the portfolio" was viewed as highly successful by Cotton, and all the jurors agreed it was graphically strong for precisely this reason.

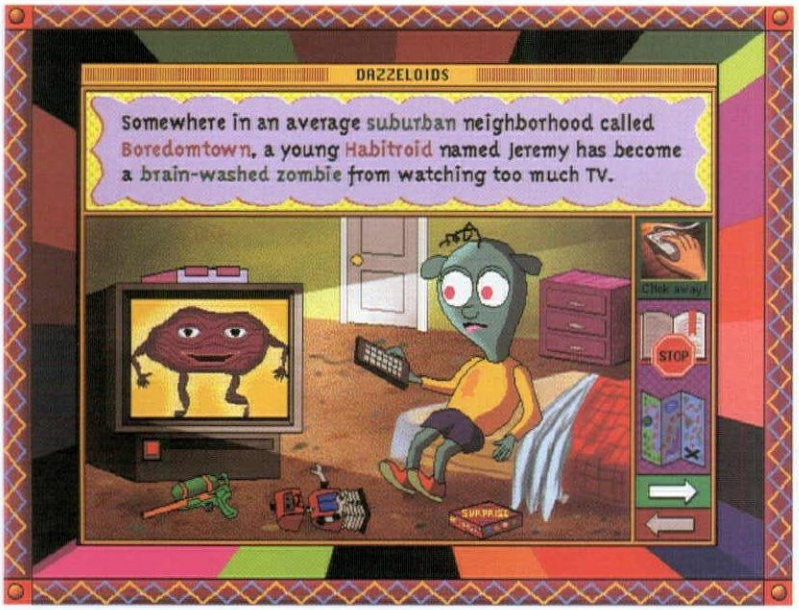
The interface is designed not to interfere with the images shown, although the imagery is influenced by the path the user takes in choosing to view the work. Distler's objective was to make it more than a slide show. In addition, he was interested in exploring digital media's potential to share resources and materials: his portfolio fits on two high-density floppy disks, demonstrating the potential for interactive design to succeed within an economy of both space and time.

The navigational palette of green square "buttons" changes when a piece with related materials is accessed, here, peripheral purple squares surface to suggest additional screens to be viewed. This control panel serves an editorial as well as a navigational function, a feature the jurors felt to be not only innovative but well-executed.



CLIENT/COMPANY Joshua Distler Design, Burlingame, CA.
IN-HOUSE DESIGN Joshua Distler, creative director and designer.
HARDWARE/SOFTWARE Power Mac 8100/80; Macromedia Director 4.0; Adobe Photoshop 3.0; Adobe Premiere; Adobe Illustrator 5.5.





Dazzeloids CD-ROM

The jurors — when they weren't doubled over in fits of laughter at the brilliantly irreverent humor of this CD-ROM — were enormously taken by *Dazzeloids*' colorful interface, distinctive animations and the consistently innovative quality of its storytelling. "It's really beautifully drawn, with an understanding of what you can get away with in this medium," observed Mitchell. The other jurors shared Mitchell's view that "within its genre, it's absolutely impeccable."

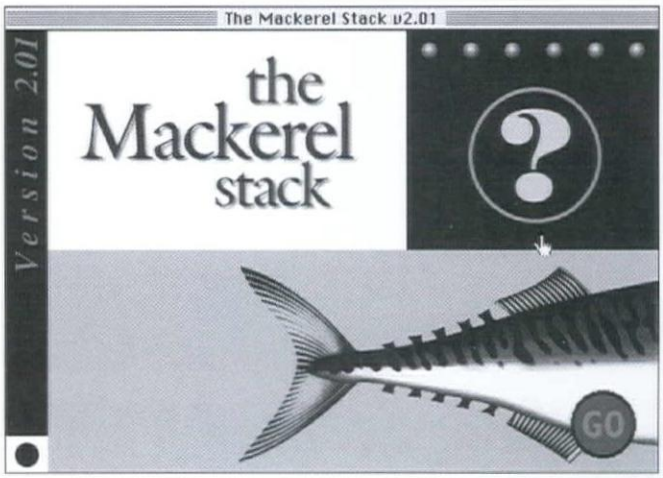
One particularly novel aspect of *Dazzeloids* is its attention to peculiar detail: waiting for resources to load at the beginning (a function generally accompanied by the unimaginative visual representation of a clock hand turning) is, in this case, illustrated by a rapid-fire series of descriptions about what's really happening: the "Complicated Initialization Procedure" (appropriately titled for the curious child) includes such technical functions as "Entering Boot Camp" and "Fleecing Sheep." Further delays in loading resources throughout the program are accompanied by a funny song about the confusion of waiting — a feature deemed "brilliant" by more than one juror.

The sophistication of the storytelling also caught the jurors' attention, in particular the fact that it succeeds on many different levels at once. "Jokes are language-based rather than picture-based, animation rather than interaction-based," noted Crampton Smith. Indeed, in "A Child is Bored," an excerpt from "The Wonder Prunes" features an exchange between the two protagonistic prunes who volley back and forth with the same dialogue for what seems like an eternity. Film buffs may recall an identical scene from Delbert Mann's 1954 Oscar-winning release *Marty*, starring Ernest Borgnine.

CLIENT/COMPANY The Voyager Company, New York, NY.
CONSULTANT DESIGN Center for Advanced Whimsy, New York, NY. Rodney Alan Greenblat, director, author and designer; Jenny Horn, project manager and designer; David K. Anderson, programmer.
HARDWARE/SOFTWARE Macintosh computers; Macromind Director; Adobe Premiere; Adobe Photoshop Freehand; Sound Edit 16; Studio Vision; Inspiration; Fractal Design Painter; Sculpt 4D.

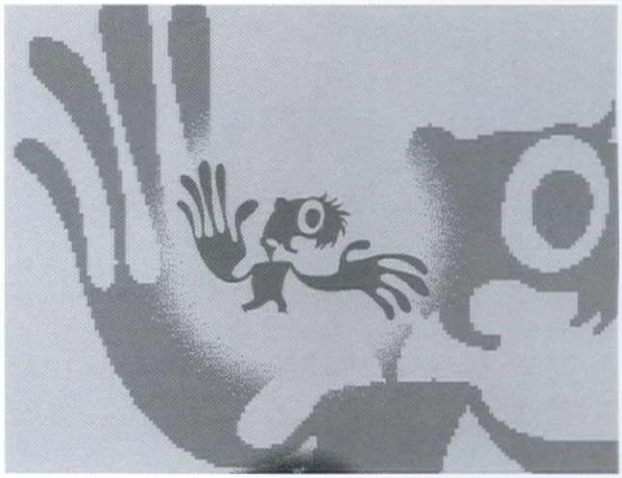
Mackerel Promotion

Toronto-based Mackerel Interactive Multimedia's name and logo are a sentimental reference to an early collaboration of founding partners Kevin Steele and Dave Groff, who established a student publication called *Fishwrap* when in art school. Their love of technology and evident sense of humor are abundantly clear in this disk, where novelty events like a game of interactive bubble wrap share space with a more conventional portfolio line-up. In all the jurors found it clear and well-produced.



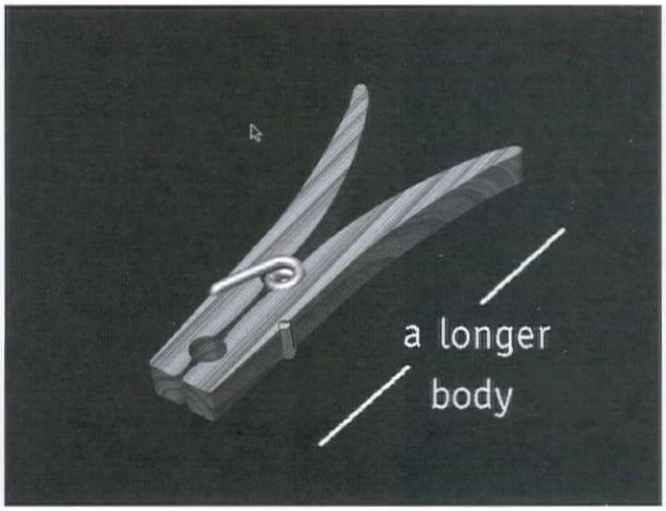
ZeitGuys Font

Though its interactive activity is negligible, the jurors thought that ZeitGuys — an illustrated font from Emigré — was worthy of being cited here due to its extraordinary beauty. As one of many entries in this year's competition seeking to present a portfolio within the limited real estate of a high-density floppy disk, ZeitGuys — created by Bob Aufuldish and Eric Donelan — focused on emphasizing its irreverent qualities and, in so doing, draws the user's attention to the quirkiness of the letterforms themselves.



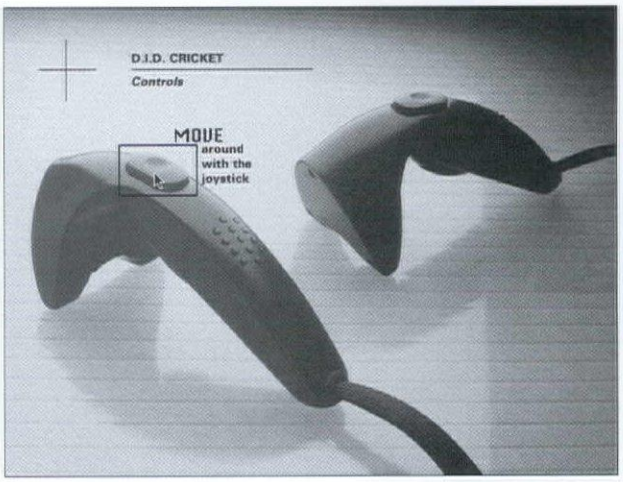
Pinch Promotion

"This piece uses 3-D animation to show a product in a really impeccable way," observed Mitchell, who was impressed with the way this project — a self-promotion for Berkeley-based designer Brad Johnson — addressed the medium. Crampton Smith found "the music and pacing good, but slow," and Cotton summarized the jurors' collective response to *Pinch*, citing it as the category's "best non-interactive piece." A fictitious product demo that's really just a series of looped animations, *Pinch* is a beautifully orchestrated clothespin dance.



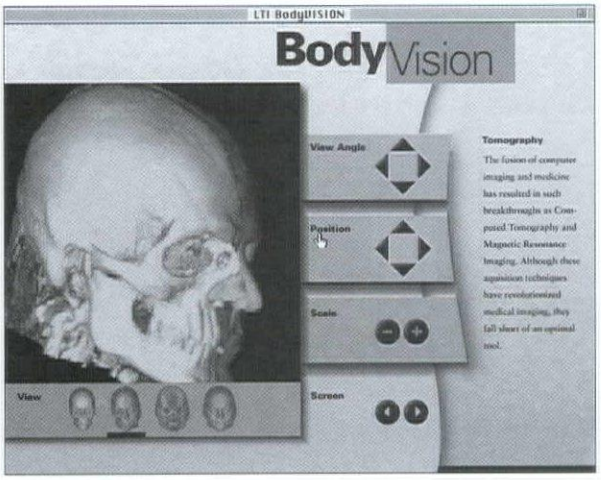
Ecco Promotional

Designed as an interactive promotional piece to introduce Ecco Design's capabilities to a broader market, this is a product demonstration masquerading as a portfolio. "It's a nice piece of work," said Cotton. President Eric Chan's objective was to maintain visual simplicity while maximizing content and minimizing navigational options. In spite of a considerable amount of data included in the disk, the jurors thought it didn't "tell you very much," but agreed that its overall design and performance were very effective.



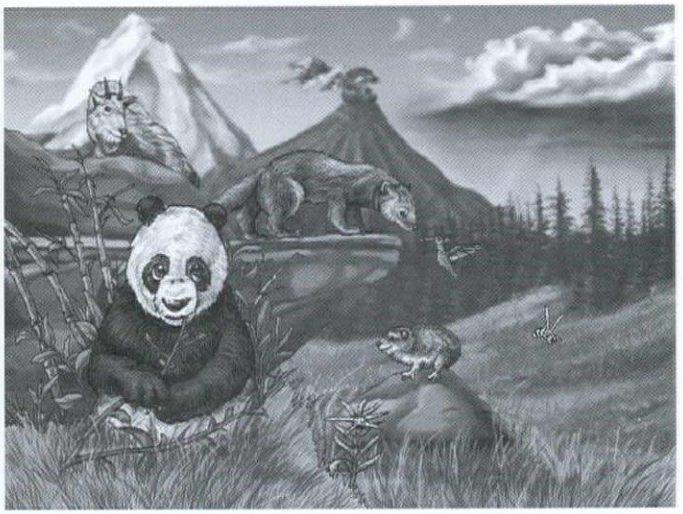
Body Vision

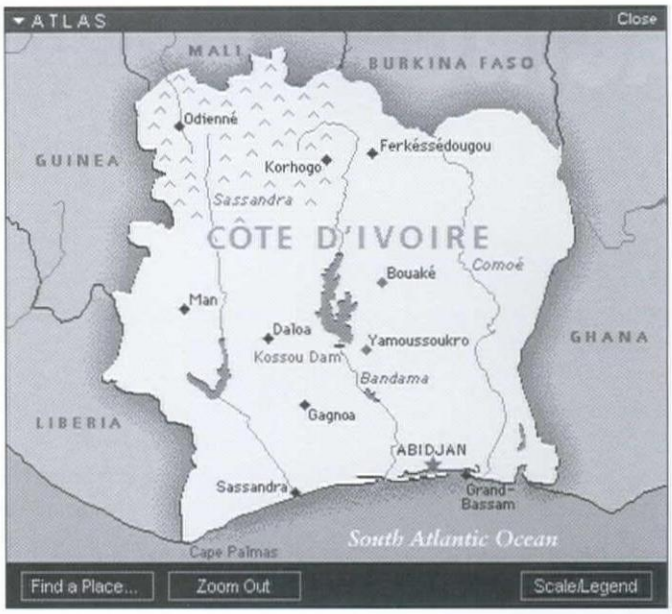
Body Vision, submitted by Learn Technologies Interactive-Time Warner as an early demo of a massive, navigable 3-D model of the human body, will allow users to fly through body parts at varying levels of anatomical depth. Although this journey is accompanied by multimedia "annotations" that clarify one's path, the jurors agreed that the project's delivery was "crude" and "only a sketch." While extremely promising, they concluded that Body Vision had navigational issues that remain to be addressed.



Explorapedia

Geared primarily to children under the age of 10, Microsoft's *Explorapedia* is a self-described "fun, engaging experience while allowing for serious research as well." It is precisely this dichotomy between fun and function that troubled the jurors. "Certain elements of interaction were found "delightful," but seemed to lack a clear relationship to the information. While the jurors agreed to cite *Explorapedia* for its technoloigcal merits, they summed up that its emphasis on entertainment would ensure "that American children remain completely confused."





Encarta

The jurors were impressed by the PC format graphic sophistication of this CD-ROM. As the grown-up version of the *Explorapedia* series, Microsoft's *Encarta* features a revised color palette and simplified typographic scheme for its Windows interface that focuses on better wayfinding systems and more heightened levels of user feedback.

Post Tool Portfolio

"Are we evaluating the work itself, or merely the presentation of the work in a new form?" asked Mitchell of this electronic portfolio. As prolific designers in interactive media, Post Tool's David Karam and Gigi Biederman produce formally complex visual vocabularies, leading the jurors to conclude that the portfolio interface itself might have been simpler to navigate.



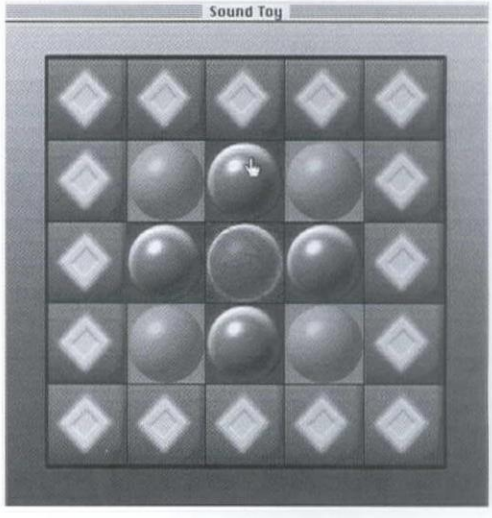
Shabba Interactive Press Kit

The objective of this project was to create a sample interactive press kit for presentation to the recording labels at Sony Music. "This succeeds in getting its point across quickly and vividly," noted Mitchell of art director and designer Nicky Lindermans work. Crampton Smith's review was less charitable, describing Shabba as merely "throbbing for the joy of it."



Sound Toy

Brooklyn-based designer C. Todd Robbins's Sound Toy had jurors poking at multicolored geometric shapes that elicited the sounds of banjo strumming. Although they wondered a bit about the Sound Toy's ultimate purpose, the playful dynamic of varied orchestrational choices made the project's interactivity an engaging exploration for all the jurors.



PACKAGING

While exploding packages of the Unabomber variety have sparked mass interest and major news stories, a less volatile pair, which nonetheless explode convention, were awarded this year's Best of Category in Packaging by jurors Carol Chen, Kenneth Cooke and Clive Piercy. The extraordinarily artful container for Comme des Garçons Eau de Parfum and the playfully subversive CD package for alternative New York band H.P. Zinker's "Mountain of Madness," designed by Sagmeister Inc., share a will, if not a passion, to rethink packaging. For instance, the Comme des Garçons Eau de Parfum bottle, fashioned by vanguard clothing and furniture designer Rei Kawakubo, is an elegant flask that lies resolutely flat, resisting the longstanding convention for perfume bottles to stand, be displayed and used in an upright position. And Austrian-born designer Stefan Sagmeister's cherry red-tinted CD jewel case is both a package and a whimsically sardonic toy: when the inner booklet is removed from its case, the cover image abruptly changes, from benign to punkishly nasty, as does the text inscribed on the face of the disk.

In fact, many of this year's winners, chosen from among nearly 200 entries, exhibit similar qualities of irreverence, wit, quirkiness and originality, or possess what Chen dubbed an "anti-packaging attitude." Speculating on the rise of such unorthodoxies — from the palpable rawness of a folder housing the paper promotion Four Views on Intolerance, to the handmade look of the Stila Loose Powder bottle, which critiques the slickness of much cosmetics packaging — Chen posited a growing ambivalence among designers as one possible source of contentiousness. "Designers may be a bit ambivalent about packaging right now, and are expressing that ambivalence, because they're torn between a desire to consider ecological issues— issues about waste and plastic — and marketing forces, which frequently tend to prevent them from doing what they want, like downsizing packaging."

Although this year's winners include a substantial number and diversity of both book and CD packaging, the jurors, noting the impact on book publishers of MTV and other kinetic forms of electronic media, deemed jackets an area of especially dramatic change. "Five or six years ago, book covers were the most conservative, under-marketed, yawn-worthy category," Cooke summed up. "Now they are leading the way."

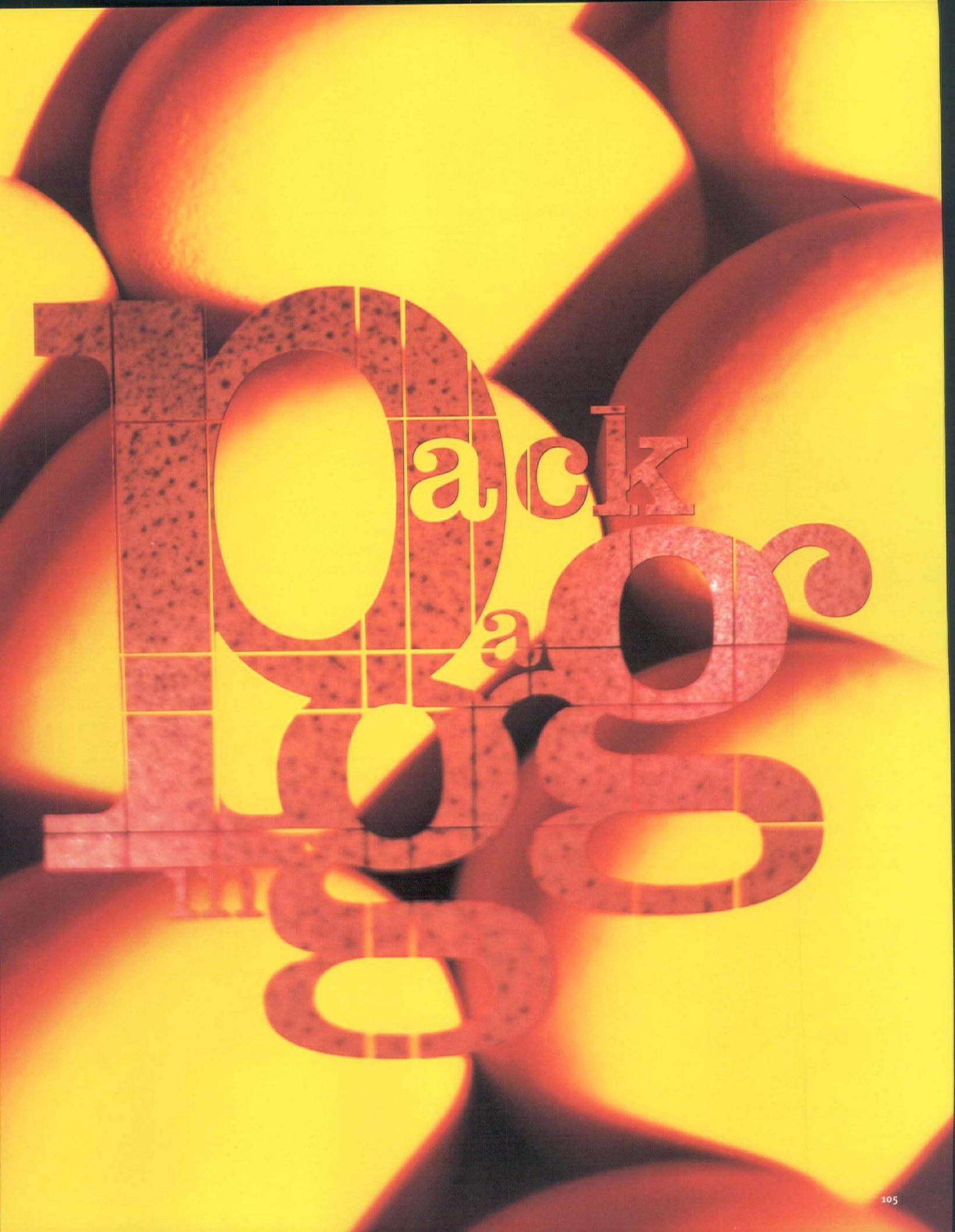
An explicit regard for restraint also pervades this year's winning designs and is evidenced by the prevalence of recyclable materials and the preponderance of simple, elegant structures and graphics. "In the '90s," observed Piercy, "more people appear to be exercising discretion and saying, 'Since I'm only going to buy one thing, I'm going to buy the one with the most integrity.' I think packaging design is also responding to that shift toward integrity," he concluded. "And one hopes it will continue to keep changing for the better."

JURORS Clive Piercy, Kenneth Cooke, Carol Chen
MODERATOR Aileen Rosen



CHRISTOPHER GALLO

ABOUD SODANO


back

Comme des Garçons Eau de Parfum Bottle and Packaging

The stark white box — a small minimalist sculpture — is marked only with the blunt generic name of the product it contains, a bar-code, one European and one American recycling symbol and basic product information. The very laconism of the Comme des Garçons Eau de Parfum package lends it an outright subversive quality. Unlike other perfume boxes, it thwarts rather than stokes our expectations, resisting engagement in such conventional modes of consumer seduction as appealing to a specific gender. Like the clothing and furniture designs of its Paris-based creator, Rei Kawakubo, this packaging articulates a highly personal vision, extraordinary for its artfulness and iconoclasm, and rewarded as such with the jurors' unanimous kudos.

Curled chrysalis-like inside the box is a clear plastic vacuum-pack, which, rather than envelope, say, frozen spinach, is shrunk around a palm-sized glass flask filled with pale gold perfume. Once free of the carton, the plastic unfurls to over one foot in length and takes on a singular crumpled appearance. "When it comes out of the box," said Piercy, "the vacuum pack reveals an absolute fit with the Comme des Garçons aesthetic, but with a surprise: each one of them is different." Beyond the sheer individuality of each plastic seal, it has the added benefit of making any inner packaging unnecessary while also ensuring, in an age acutely conscious of contagion, that whomever opens it is the first to have access to the bottle.

An elegant, asymmetrical object that mirrors the outer packaging's utter simplicity, the flask shuns the tradition dictating that perfume bottles be displayed and used in an upright position, by lying resolutely flat. "It can't fit in your medicine cabinet or be hidden; it has to be out," observed Chen. "And besides, that way you can't forget to put it on." In fashioning the bottle, Kawakubo found inspiration in such disparate supine objects as a whiskey flask and a pebble. "Everyone tends to discard an idea because it's too bold or unconventional," Cooke summed up. "Meanwhile, this packaging is just one nonconvention after another, which adds up to a totality that maintains the utmost integrity. It's tremendously powerful."



TIMOTHY GREENFIELD-SANDERS

Rei Kawakubo.

Rei Kawakubo, a designer of clothing, furniture, interiors and, most recently, perfume, established Comme des Garçons Co., Ltd. in Tokyo in 1973. The company has since grown to include two stores in Paris, where Kawakubo is based, and one in New York; nearly 300 shops in Japan currently sell the Comme des Garçons line of 12 brands. Last year, Kawakubo created the Parisian subsidiary Comme des Garçons Parfum S.A. and launched her new fragrance. She is currently developing another fragrance with an entirely new concept.

What specific needs does this project address?

The objective of the Comme des Garçons fragrance bottle and packaging was to create an aesthetic object that would be in keeping with the Comme des Garçons spirit. It was intended to be an extension of our line of clothing, furniture and interiors.

How does this project distinguish itself from others of its kind?

Overall, this project distinguishes itself from most other perfume projects because we were able to take an uncompromising approach to the design of every aspect of the perfume. Also, as far as we know, this is the first time that plastic has been used as an integral part of the design of a perfume. And we are quite sure it is the very first time that a perfume has been vacuum-sealed, which has the added benefit of eliminating the need for inner packaging. By juxtaposing luxury (the perfume) with something commonplace (the plastic), an interesting contrast and synergy is created.

How is this project similar or dissimilar to other projects you've designed in the past?

I begin every design in the same way: I start from zero, yet with an abstract idea. I try to begin without preconceptions. My aim is to create something that did not exist before, to look forward. In that sense, this perfume project was no different from any other of my creative endeavors. Perfume, for me, is an abstract concept, which is why I was interested in creating a fragrance but am not interested in producing something more concrete, like cosmetics.

What role, if any, has new technology or materials played in shaping this project?

New technology or new materials as such did not play a role in shaping this project. Rather, it is the juxtaposition of pre-existing materials and the use of an older technology (vacuum packing) that could be considered new.

In retrospect, would you have done anything different in the design process?

No. I never go back, nor do I reflect on something I have already done. I prefer to use my energy to look ahead.

What would you most like to design or redesign?

A second perfume for Comme des Garçons.



BOTTLE: JAMES WOJCIK; BOX: LAZIZ HAMANI



CLIENT/COMPANY Comme des Garçons Parfum S.A., Paris, France.
IN-HOUSE DESIGN Rei Kawakubo, designer; Marc Atlan, graphic designer.
CONSULTANT DESIGN Comme des Garçons Co., Ltd., Tokyo, Japan.
MATERIALS/FABRICATION Bottle: verre blanc twice fired with asymmetric neck and Bakelite cap. Vacuum pack: multilayered transparent non-thermal film; hand-operated automated sealing. Carton: offset printing; coated half-matte paper by Trucard (France); Helvetica Neue 65 and 75 typefaces.
HARDWARE/SOFTWARE Macintosh Quadra 700; Adobe Photoshop; QuarkXPress.

H.P. Zinker, Mountains of Madness CD Packaging

"It's an amazingly clever CD package," declared Chen plucking the booklet from the H.P. Zinker "Mountains of Madness" jewel case and watching expectantly as the image on its cover, like a jump cut, abruptly changed. "I really like the way it provides one surprise after another. It's pretty hilarious."

In the case of the cherry red–tinted jewel box with the irreverent contents, devised by Sagmeister Inc. of New York for the independant label Energy Records, the jurors expressed unrestrained appreciation for a design both brilliantly inventive and darkly funny. "I like everything about this," Piercy pronounced. "I like the detail, the way it's taken all the way through to the CD label, and I like the reward you get for buying the CD — you get to have fun with it."

In fact, the jurors found playing with the "Mountains of Madness" CD package irresistible, taking turns sliding its red-and-green-colored booklet in and out of the red-tinted jewel box, which acts as a decoder. When the booklet is removed, not only does the photograph on its cover suddenly shift — from an image of a rather placid-faced old man to one of the same old man gone all at once crazed and grimacing — but the content of every photo inside the booklet follows the same pattern of change, from benign to punkishly nasty, as does the text inscribed on the CD's label. Such a game of optical illusion and montagelike transformation, the jurors agreed, was especially innovative in a music CD package for teasing out of still images and text an almost rock-video quality of movement. The jurors further commended the packaging's brand of hip sardonicism, citing it as perfectly suited to accompany the music of a downtown underground band whose lyrics deal with madness and angst in the urban realm. "I love it," Cooke said, summing up. "It has a spirit and a singlehandedness that runs throughout. And I think it just falls right into that category of totally satisfying design."



Stefan Sagmeister.

Stefan Sagmeister, a native of Austria, received his MFA in graphic design from the University for Applied Arts in Vienna, and a Masters degree in communication design from the Pratt Institute in New York. In 1986, he was awarded a Fulbright grant. Following a stint as creative director at the Hong Kong offices of Leo Burnett, Sagmeister joined M&Co. and in 1993 formed the New York–based Sagmeister Inc. Sagmeister's clients include David Byrne, the New York band Pro-Pain and Austrian fashion retailer Blue.

What specific needs does this project address?

It had to visually represent the music of H.P. Zinker, preferably in a way that would entice browsing customers in a record store to pick it up.

How does this project distinguish itself from others of its kind?

The lyrics of H.P. Zinker deal with angst in the inner city — something every urban dweller, including myself, is familiar with. For example, one day walking the streets of New York, a fairly distinguished looking older man passed me by. Suddenly, he freaked out and started screaming his frustration to passersby. We used this incident to visualize H.P. Zinker's lyrics. The front cover features a calm, sedate-looking gentleman, but when the booklet in the red-tinted plastic case is removed, the old man goes berserk.

How is this project similar or dissimilar to other projects you've designed in the past?

We have previously used techniques that require the involvement of viewers. But the type treatment of the lyrics is a major departure from other work we have done. We've never used this many faces in one single project before.

What role, if any, has new technology or materials played in shaping this project?

The availability of tinted jewel cases enabled us to design this project. We could have done it by supplying a red-tinted acetate, but that would have produced a less elegant result.

In retrospect, would you have done anything different in the design process?

Yes. I would have specified a bluer green for the cover; as it is, the whole thing looks a little Christmasy. I would have specified a matte varnish with a hint of yellow over the entire booklet.

What would you most like to design or redesign?

1. Cuban cigar boxes (when they become legal in the U.S.).
2. Airplane safety instructions.
3. The King Crimson Reunion CD cover.
4. The London subway system logo (work on it for three months and then recommend to the client that they leave it the same, exactly as it is).
5. Barbie Doll packaging.



CLIENT/COMPANY Energy Records, New York, NY.
CONSULTANT DESIGN Sagmeister Inc., New York, NY. Stefan Sagmeister, art director/designer; Veronica Oh, designer.
MATERIALS/FABRICATION Red-tinted jewel box; six-color offset printing on coated stock; Peignot, Spartan, Courier, Bembo, Helvetica, News Gothic, Folio, Franklin Gothic, Futura, Galliard, Times, Typewriter and Garamond typefaces.
HARDWARE/SOFTWARE Macintosh Quadra 650; Adobe Illustrator; Adobe Photoshop; QuarkXPress.

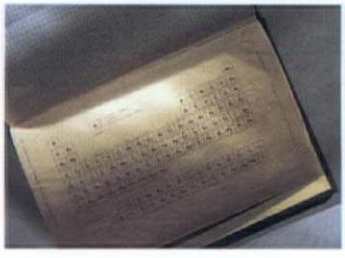




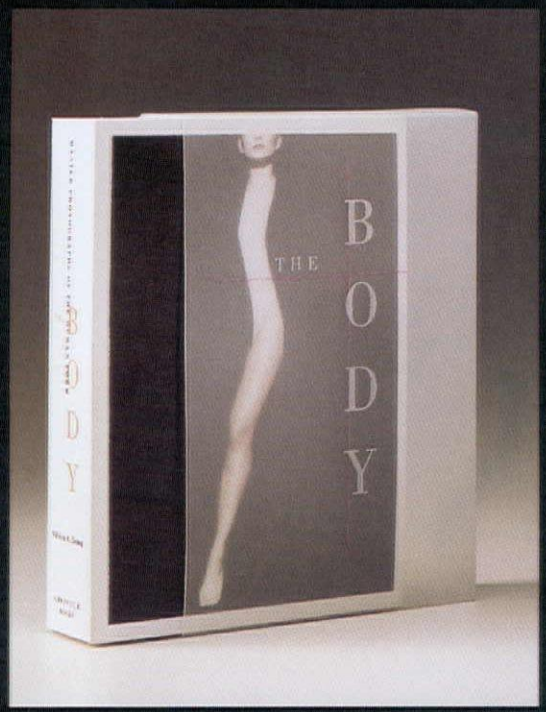
Asyst Lab Book

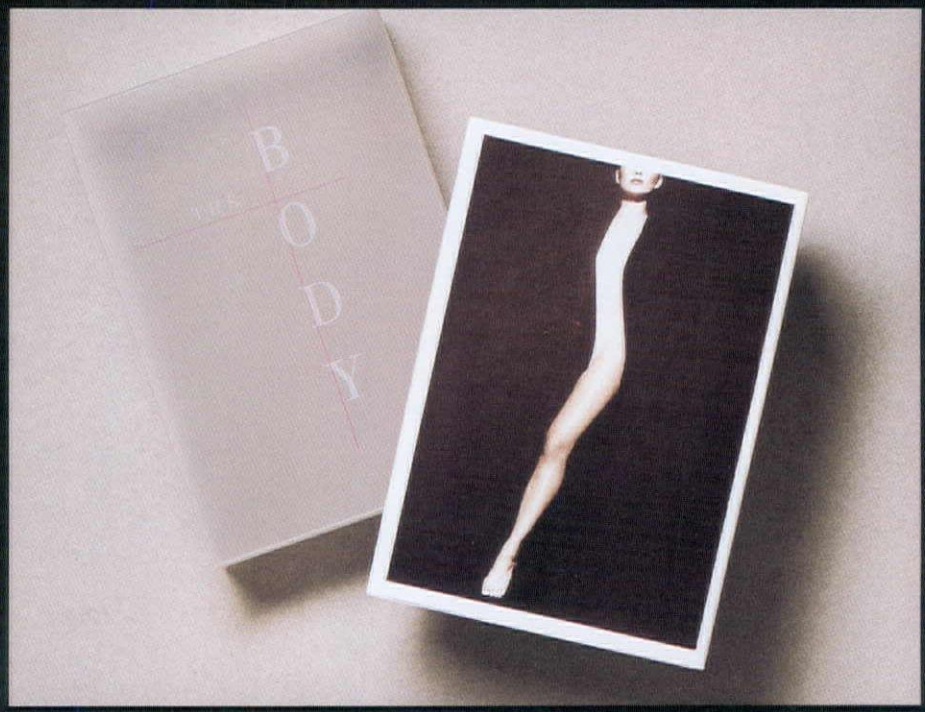
Trade show give-aways — those portable, made-to-be-disposed-of tokens of corporate identity — are rarely more inspired items than pins, T-shirts, magnets and bags. Occasionally, however, an object of real quality and usefulness surfaces and becomes much coveted amid the marketing fray. The Asyst Lab Book is just such a find. A dark-blue, cloth-bound day journal evoking a '50s-style schoolbook, the lab book was devised by San Francisco–based Tolleson Design to irresistibly appeal to the engineers and scientists attending a semiconductor trade show at which Tolleson's client, Asyst Technologies, had a booth.

Poring over the cover's intentionally geeky details — from its wide, encircling rubber band to its tip-on label that uses a slew of tiny, idiosyncratic fonts to spell out such classic compulsive commandments as, "If lost return to..." — the jurors reached a frenzy of appreciation. "I love its dryness and restraint," declared Piercy. "The rubber band is a stroke of genius," enthused Cooke. "It implies a real usefulness because it can hold things. And it shows an understanding of these anal-retentive people who would never take things from a trade show and just throw them all into a bag." In Chen's view, the lab book "is almost too nice to write in." But nonetheless, it ultimately succeeds in an unexpected way: "It makes nerdiness truly cool."



CLIENT/COMPANY Asyst Technologies, Milpitas, CA.
CONSULTANT DESIGN Tolleson Design, San Francisco, CA. Steve Tolleson, art director/designer; Jean Orlebeke, designer.
MATERIALS/FABRICATION Cloth-covered book with tip-on label, smythe-sewn bindery; industrial rubber band; Orator, Helvetica, Triplex, Madrone and Garamond 3 Italic typefaces.
HARDWARE/SOFTWARE Macintosh Quadra 840AV; Adobe Illustrator; QuarkXPress.





The Body Slipcase and Jacket Design

Reveling in the feel of it, each juror took turns palming *The Body*, measuring its girth, then gliding the smooth transparent skin of its slipcase back and forth over the thick book encased inside. They variously exclaimed their satisfaction in the activity, reluctant to release the volume, to hand it over to the next juror.

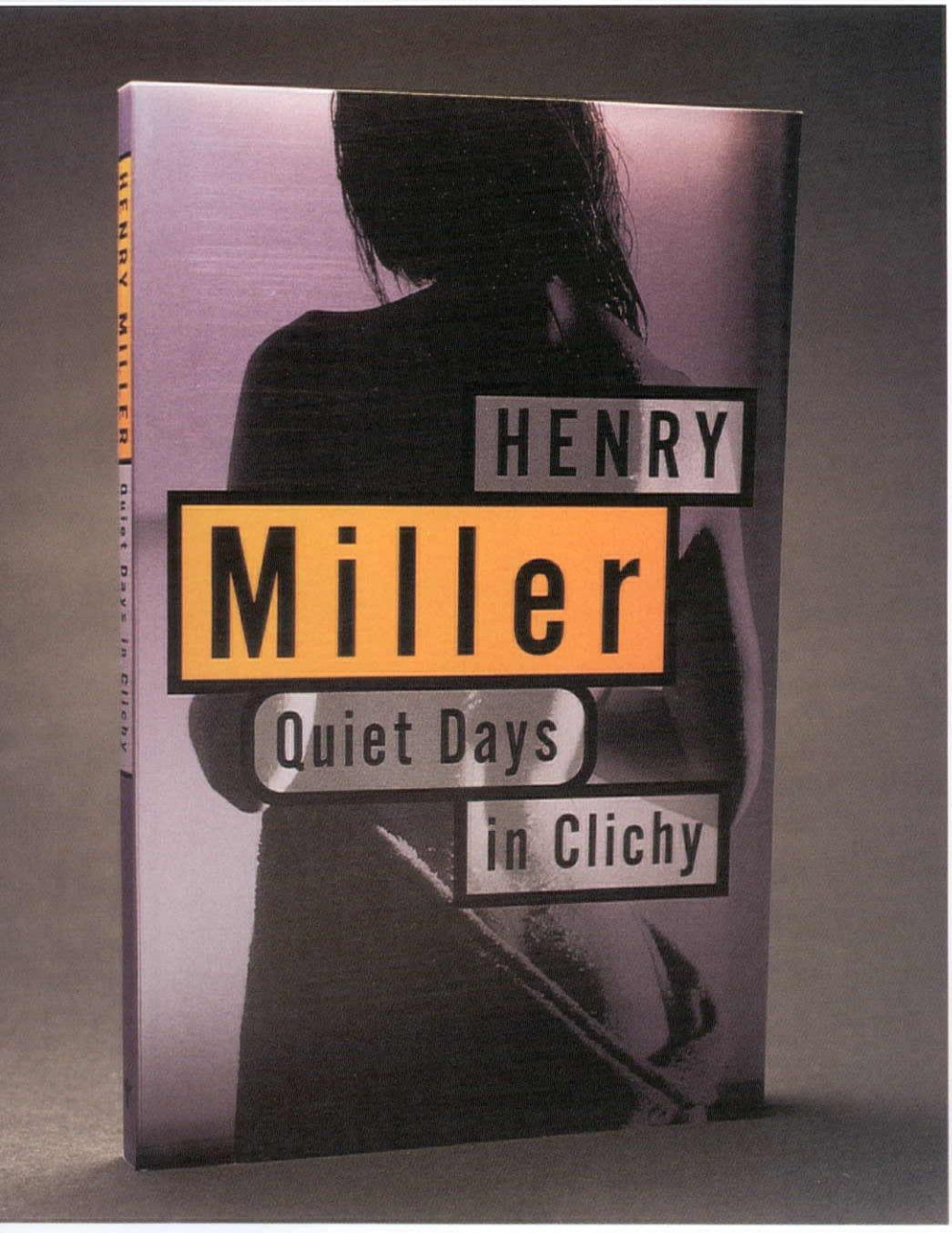
Piercy: "Wow, that tight fit! It actually forms a vacuum."

Cooke: "It is a precision fit."

Chen: "It's really sensual."

The frosted plastic slipcase and exquisitely restrained cover design for *The Body*, Chronicle Books' repackaging of an archive of over 350 potent photographic images of the human form, is the work of San Francisco–based Tenazas Design. In formulating this seductive yet cerebral book package, design director Lucille Tenazas says she sought "a way to simulate the process of removing a layer of clothing, so that the act of taking the book out of its cover was synonymous with undressing it." While sensuality and packaging are indeed frequent bedfellows, Tenazas's slipcase and cover for *The Body* appear to transcend that norm. "This book is impossible not to pick up," declared Piercy. "It's so tactile, so connected, and the scale and the typography are just perfect. In short, it's glorious."

CLIENT/COMPANY Chronicle Books, San Francisco, CA.
CONSULTANT DESIGN Tenazas Design, San Francisco, CA. Lucille Tenazas, design director; Todd Foreman, designer.
MATERIALS/FABRICATION Slipcase: Two-color silkscreen printing on 0.7 mm thick polypropylene; thermal rivets; Bodoni typeface. Book cover: Bon Ivory matte stock; Bodoni typeface.
HARDWARE/SOFTWARE Macintosh IIci 8/80; QuarkXPress; Adobe Photoshop; Aldus Freehand.

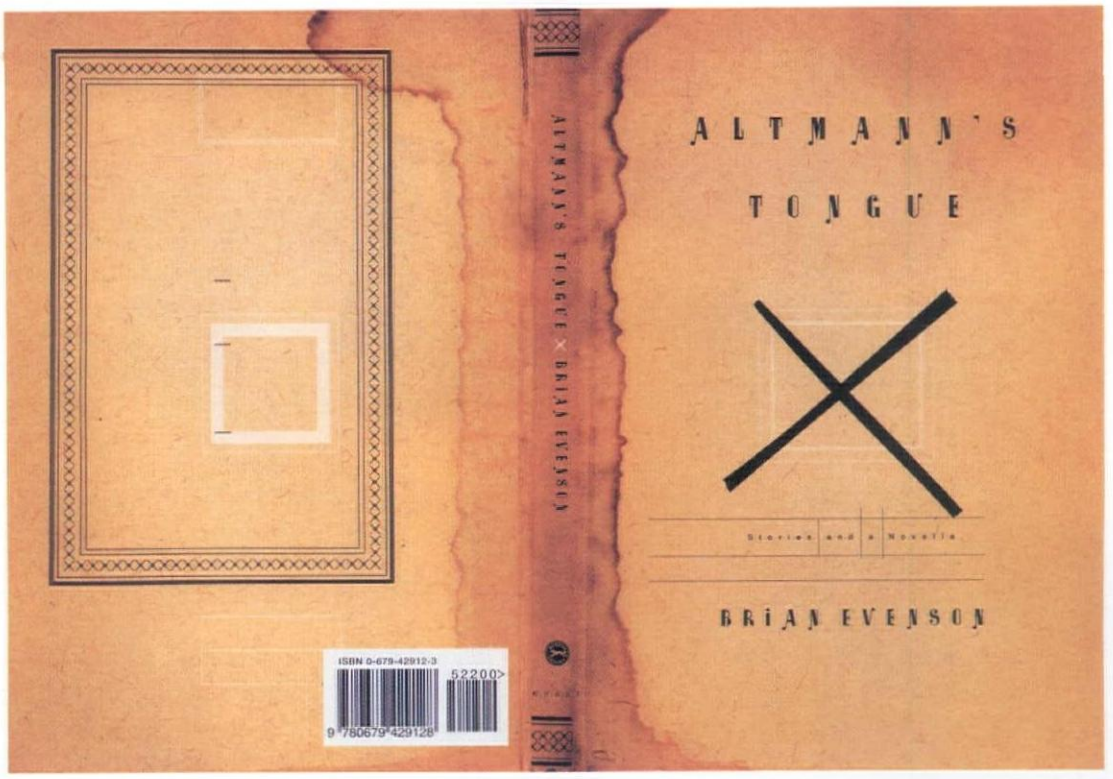


BOB WAGNER

Quiet Days in Clichy Jacket Design

A zip of fluorescent orange ignites a muted color field of matte metallic violet in John Gall's striking jacket design for *Quiet Days in Clichy*. The first of publisher Grove/Atlantic's redesigns of the Henry Miller backlist, the brilliantly colored jacket employs just a few strong, simple elements in an effort, Gall explains, to create "a flexible system that can be adapted to future covers in the series." Gall's selection of a pared-down, albeit vivid, three-color palette, and his use of stock photography, were strategies additionally intended to help keep down costs. Nonetheless, the jurors deemed the results exceedingly rich. "It's an involving and powerful jacket," noted Cooke, "which are qualities that would cause me to pick up the book. But I really like the fact that, although Henry Miller's not exactly a contemporary writer, this would also encourage young readers to pick up the book, which is the first step in reading it." And should those same young readers be unaware of Miller's early, scandalous reputation, the tasteful sauciness of the cover photograph that reveals a woman's partially draped, water-dappled back, will likely act to clue them in. "It creates a suggestive, contemplative mood," Piercy observed. "I think it really works."

CLIENT/COMPANY Grove/Atlantic Inc., New York, NY.
IN-HOUSE DESIGN John Gall, art director/designer; Barnaby Hall, photographer.
MATERIALS/FABRICATION Three-color printing with fluorescent, metallic and black inks; 10-point Carolina stock, coated on one side ; matte film finish; Alternate Gothic typeface.
HARDWARE/SOFTWARE Macintosh Power PC 7100; QuarkXPress.

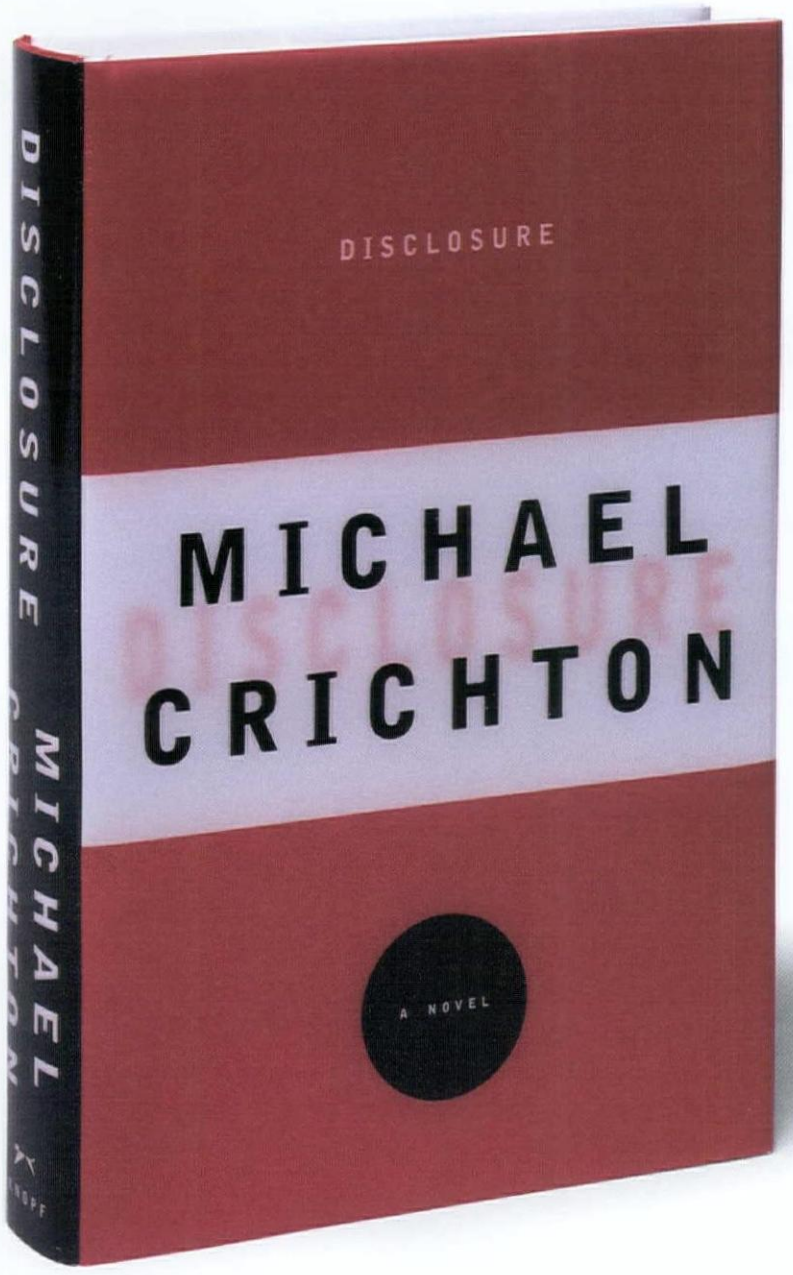


Altmann's Tongue Jacket Design

Barbara de Wilde's powerfully evocative jacket design for *Altmann's Tongue*, a collection of stories and a novella by new fiction writer Brian Evenson, published by Knopf, was commended by the jurors for its intriguing imagery and its typographic strength. "I like the overall sense of ambiguity; it's provocative and makes me want to know more about the book," noted Cooke, pointing to the covers' variety of framelike elements — one dramatically slashed through with a black "X" and the others drawn in so delicate a fashion they seem on the verge of evaporating. According to de Wilde, these allusive motifs aim to suggest a theme of absence that occurs throughout the book, from the story "Altmann's Tongue," in which a murder victim's tongue is removed, to the pervasive sense within the book of a "great absence of morality and traditional social structure."

"My favorite thing about the jacket," noted Chen, "is the spine. The way it's printed to look stained and dirty gives it a great feeling, as if it were once someone else's book." In fact, all the jurors cited the jacket's distressed quality — its almost romantic re-creation of dinginess and age — as especially compelling, and noted how the paper stock's pearly texture and the type's offbeat, contemporary feel act to further enhance a sense of mystery.

CLIENT/COMPANY Alfred. A. Knopf, New York, NY.
CONSULTANT DESIGN Barbara de Wilde, Brooklyn, NY. Barbara de Wilde, designer.
MATERIALS/FABRICATION Offset printing in four colors; back side of white-coated paper stock with UV press varnish; Brodovitch typeface.

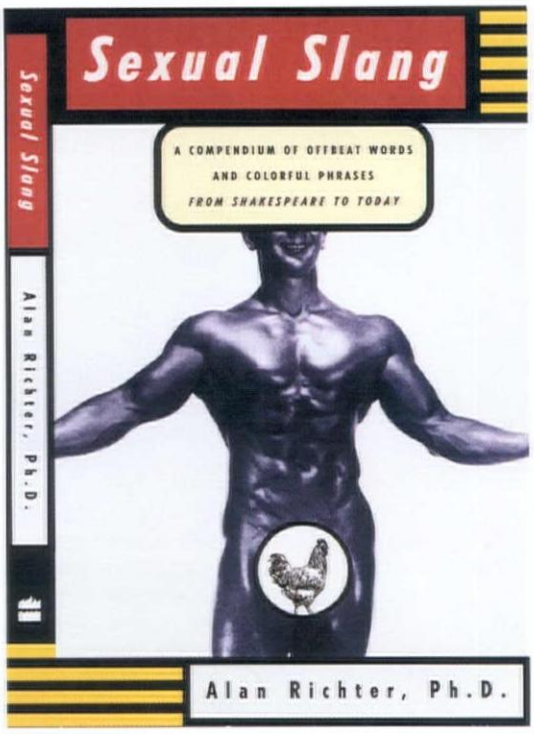


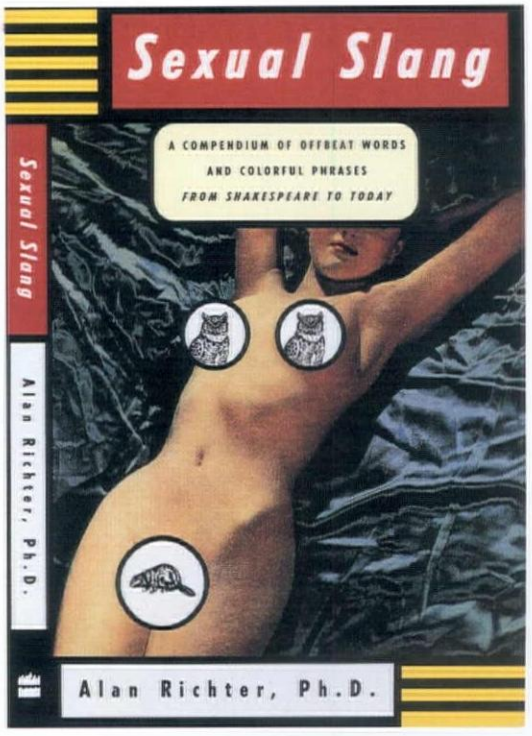
Disclosure Jacket and Binding Design

Very smart and very handsome, the jurors agreed, aptly describes the latest effort by Knopf designer Chip Kidd on behalf of a Michael Crichton novel, in this case, Kidd's arrestingly simple jacket and binding design for *Disclosure*. (Kidd devised the now-iconic, dinosaur-bone bedecked cover for Crichton's earlier bestseller, *Jurassic Park*.)

As the follow-up to *Jurassic Park*, says Kidd, "*Disclosure* presented the chance to design a scheme that was immediate and direct without being cheap or tawdry." It also aimed to reflect the content of this novel about concealment, truth and memory. And it does that quite ingeniously, using a transparent stripe of white to offset the red jacket and ever so subtly "disclose" the book's title printed on the binding underneath. While the title appears elsewhere on this jacket, according to Kidd, its position on the binding — sandwiched between the author's first and last names — is intended as text "to be read between the lines." For the jurors, such visual metaphors were pleasing, if perhaps "a little corny." But, as Chen reasoned, alternate readings are possible. "Another way to view this cover," she posited, "is that its type, which has depth and movement, rolls like movie credits. Everyone knew that this book would be made into a movie; so why not roll the title and the name of the author?" After a pause, Cooke responded, "It's still an exceptionally well-done cover for mass market."

CLIENT/COMPANY Alfred A. Knopf, New York, NY.
IN-HOUSE DESIGN Chip Kidd, art director/designer.
MATERIALS/FABRICATION Two-color offset lithography; vellum stock; Bell Gothic Bold typeface.



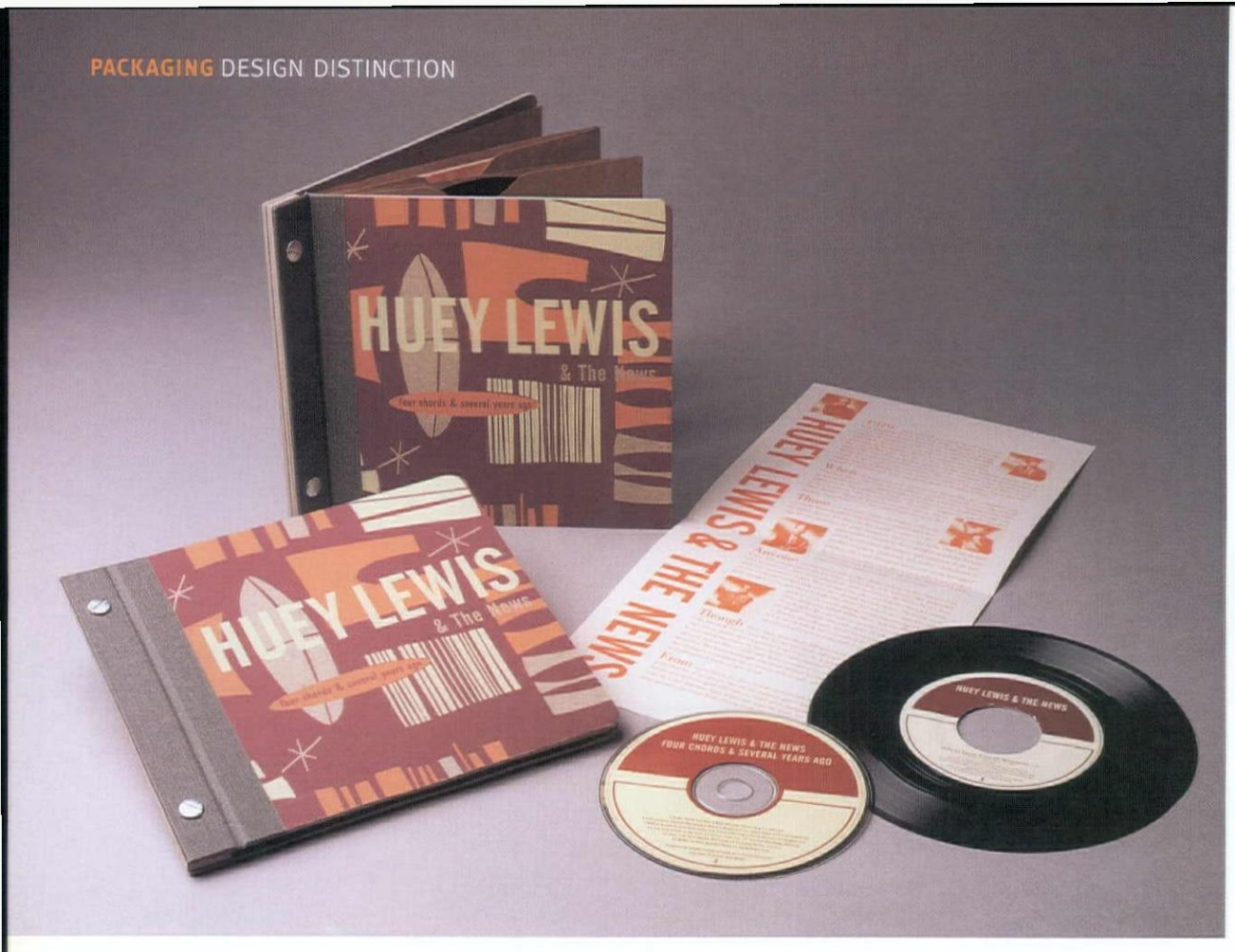


Sexual Slang Cover Design

"It's something that might normally be brown-wrappered," Chen joked of *Sexual Slang*," but I think its humor will successfully defuse any discomfort one might feel in buying it." A dictionary of "offbeat words and colorful phrases from Shakespeare to today," this paperback adaptation was launched with a choice of two cover designs — one featuring a woman in the buff, the other sporting a nearly naked man — devised with unequivocal wit by Chip Kidd for HarperCollins. Recognizing that the covers were intended to appeal separately to male and female markets, the jurors first commended Kidd for having concocted that concept, then puzzled for a while over which gender would be likely to choose which version. From there they commenced analyzing the covers' blend of high and low sources, isolating a slew of possibilities from Barbara Kruger and Charles Atlas to Betty Page and old nudist-colony photos. "I love the way Kidd plunders references and puts them together in a completely fresh, original and never nostalgic way," said Piercy.

Delighted by Kidd's cunning use of animal icons to conceal the vital parts of his male and female cover pinups, the jurors could not resist deconstructing each visual pun. They were quick to figure out the slang for owls, and beaver simply spoke for itself. But one puzzle remained. "I think Kidd may have made a mistake with the rooster," Cooke posited, "since it looks to me like it may be a picture of a hen. But either way," he concluded, "it's sort of a 'fowl' language thing here, isn't it?"

CLIENT/COMPANY HarperCollins, New York, NY.
CONSULTANT DESIGN Chip Kidd Design, New York, NY. Chip Kidd, designer.
MATERIALS/FABRICATION Four-color offset lithography; card stock with gloss lamination; Tempo Heavy Condensed Oblique typeface.
HARDWARE/SOFTWARE Macintosh Quadra 650; QuarkXPress.



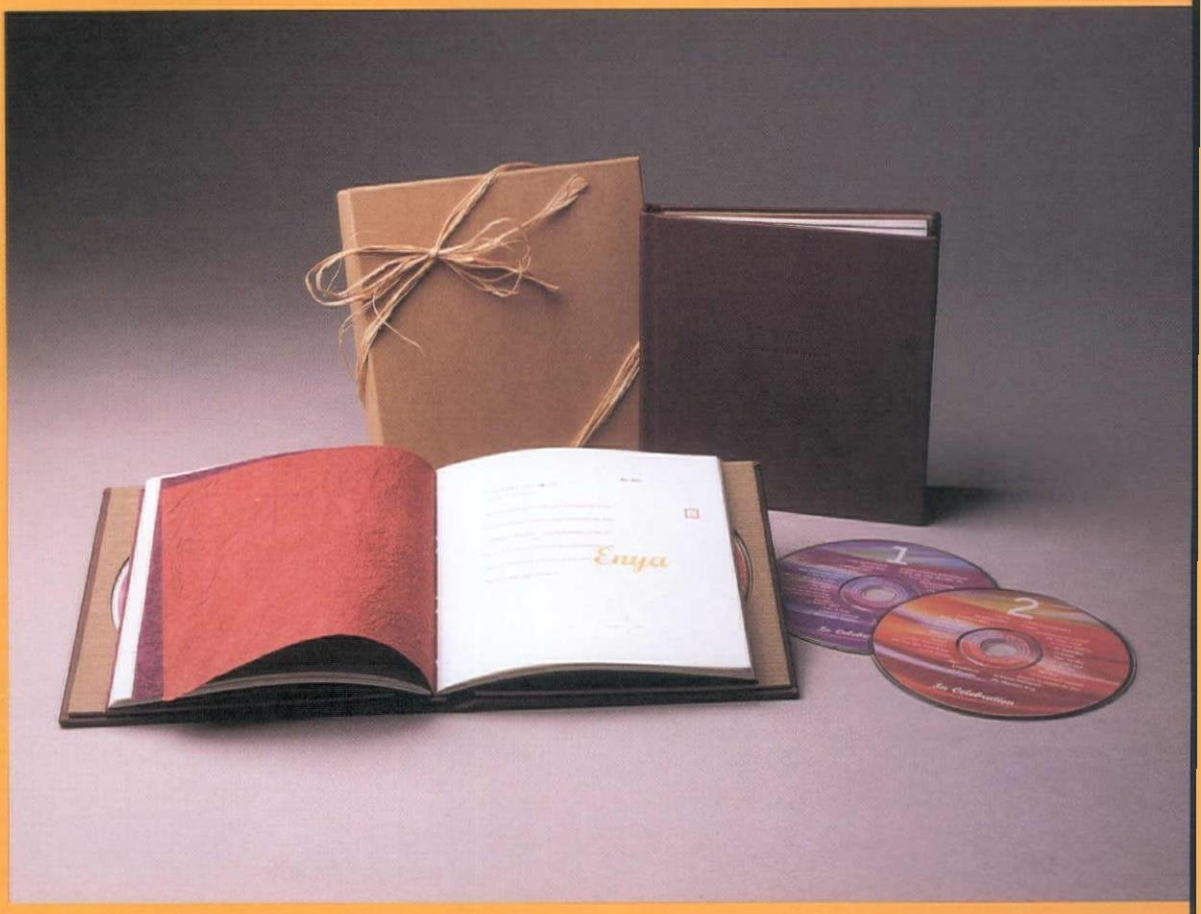
Huey Lewis Promotional CD and Seven-Inch Vinyl

The essence of '50s rhythm-and-blues recordings is a distinctive lo-fi sound, a rich, warm muddiness produced by period equipment like tube amplifiers and original microphones. In designing a promotional CD and seven-inch vinyl set containing a host of '50s R & B hits — all newly covered by American rock'n'roll band Huey Lewis and The News — Robin Lynch and JoDee Stringham at Elektra Records in New York conceived a visual equivalent for that luscious sound.

Rather than package the recordings in an album sleeve or jewel box, Lynch and Stringham opted for a more keenly vintage solution by fashioning a sturdy, binder-style cover reminiscent of the sort once used for 45s and 78s. Made of kraft-covered recycled chipboard and edged in a coarse and tactile cloth tape fastened with metal grommets, the carefully detailed binder exudes an aura of permanence and authenticity. "And yet," mused Chen, "it doesn't feel too borrowed or appropriated. It looks just right."

According to Lynch, the designers incorporated such elements as the binder's biomorphic-patterned cover design evoking '50s textiles, the simple label used for both the CD and seven inch, which unpreciously reflects '50s automated labeling, and the vinyl itself, in hopes of creating "a completely familiar object." As Piercy concluded, "The casing uses a variety of old materials, but then you get a CD; I really like that marriage. It resists the feel of a period piece and instead becomes not only contemporary, but really memorable."

CLIENT/COMPANY Elektra Records, New York, NY.
IN-HOUSE DESIGN Robin Lynch and JoDee Stringham, art directors/designers.
MATERIALS/FABRICATION Silk-screen and offset printing; recycled chipboard; binders tape; metal grommets; offset stock and kraft paper; Trade Gothic, Alternate Gothic and Dom Casual typefaces.
HARDWARE/SOFTWARE Macintosh Quadra 950; QuarkXPress.

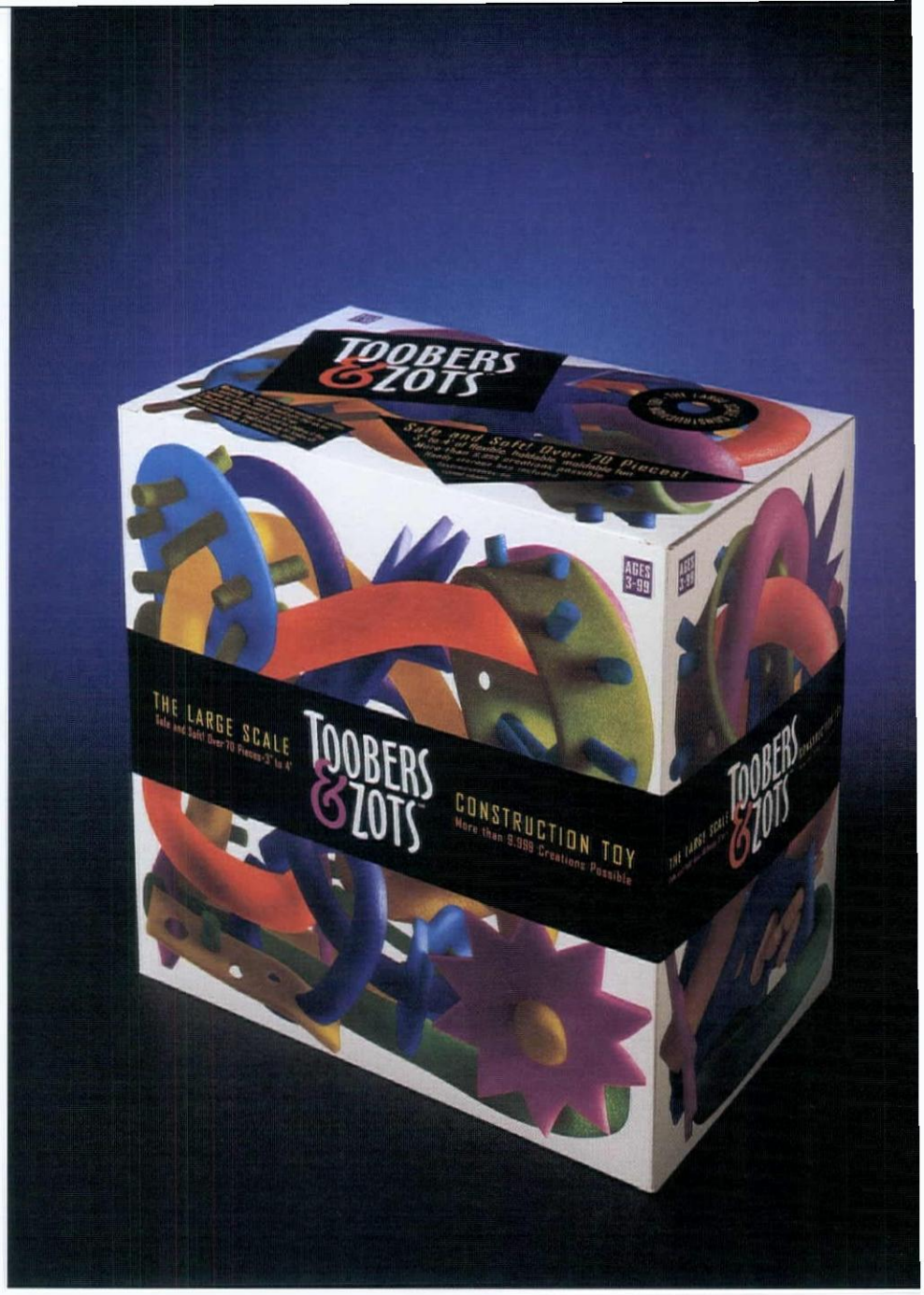


Warner Music Group Holiday Gift Package

The Warner Music Group Holiday Gift Package is an exquisite hand-bound book created to promote this parent company's pan-cultural mix of recording artists. Nestled like coins inside its thick covers are two compilation CDs and their accompanying booklets, which supply information about each artist and track. Thumbing through this opulent, limited-edition volume, the jurors luxuriated in such lush, "impeccable" materials as the embossed, chocolate-colored leather used for the covers and the batch of crinkly handmade papers — some a deep violet, others a dark burnt orange — that act as divider pages. The inside front page, of heavy kraft-colored stock subtly imprinted with a watermark, drew appreciative sighs. As Cooke observed, "For a handmade product, this is very rich and precise without being at all artsy-craftsy."

While the lavishness of this packaging owes much to its high-quality production and its uniqueness as a specialty gift, it's also the result of designers Robin Lynch and JoDee Stringham's desire to use "stock and materials from diverse regions to complement the international content of the book." Only the outer carton wrapped in raffia twine, however, received few compliments from jurors, who noted its eco-friendliness but felt it seemed "a bit gratuitous." Yet overall, as Chen summed it up, "The whole package is really well done. In fact, we all find it astounding."

CLIENT/COMPANY Elektra Records, New York, NY.
IN-HOUSE DESIGN Robin Lynch and JoDee Stringham, art directors/designers.
MATERIALS/FABRICATION Blind-embossed leather hand-bound book; offset printing; handmade Italian and Japanese papers; recycled American stock; Bell Gothic, Bank Gothic, Garamond and Poster Bodoni typefaces.
HARDWARE/SOFTWARE Macintosh Quadra 950; QuarkXPress.



Toobers and Zots Packaging

"The graphics aren't childlike; they don't pander," observed Chen, admiring the bold-hued box containing the children's foam construction toy Toobers and Zots. "Actually," she added, "I think the graphics would most appeal to the people who'd be buying the toy. But they still make it look like fun."

The work of Watertown, Massachusetts–based Big Blue Dot for HandsOnToys, the Toobers and Zots packaging depicts on a spare white ground a to-scale example of one of the toy's "more than 9,999 creations." This particular version, an exuberantly twisted, multicolored cloverleaf form comprised of nearly a dozen of the toy's 70 flexible pieces, reveals the product's intended lack of gender specificity as well as its endless capacity for pliant playfulness. That the box's graphics so clearly capture the dynamism, intelligence and spirit of the toy strongly appealed to the jurors. So did the wide black band that encircles the box and sports the product's name as well as other vital information. "They didn't try to put the type on and then fit the product around the typography," commended Cooke. "They let the product expand to the edges of the box, much as it does inside, and then they applied those stickerlike graphics over it. And I really like that."

CLIENT/COMPANY HandsOnToys, Cambridge, MA.
CONSULTANT DESIGN Big Blue Dot, Watertown, MA. Scott Nash, art director; Nancy Crane, designer; Tim Nihoff, project director.
MATERIALS/FABRICATION 24-point clay-coated Newsback; aqueous coating; fluorescent inks; Humanist Condensed, Humanist Condensed Bold, Oz Howdi Craft and Bureau Eagle typefaces.
HARDWARE/SOFTWARE Macintosh Quadra 650/950; Adobe Photoshop; Adobe Illustrator.

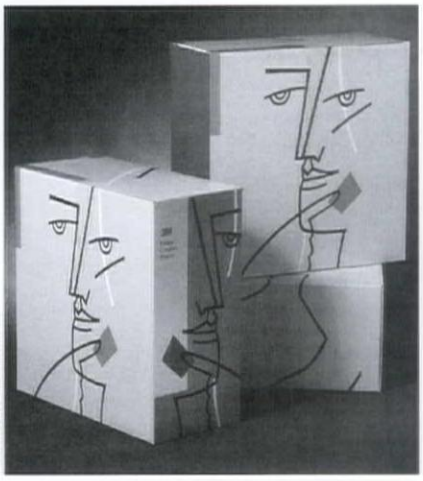


Packaging Program for Scholastic Safe/Schools Safe Streets

A fresh approach to the packaging of teaching materials, Safe Schools/ Safe Streets by New York–based Parham Santana Inc., in collaboration with Scholastic, is comprised of three vibrantly colored boxes, each aimed at a different grade level. The corrugated containers are enlivened with photographs printed on a rich mustard-hued background and contain materials for helping students confront substance abuse and violence.

3M Patient Comfort System

"We're all intrigued with this box," said Cooke of the mysterious but compelling 3M Patient Comfort System, a boldly decorated container designed to house a new electronic anesthesia product for dentists. Created by the Brian Collins Studio of Minneapolis, the packaging supplies notably few written clues as to its contents, instead employing elegant Léger-esque graphics and vibrant accent colors to convey that vital information. "Unlike the dental chair," quipped Chen, "the graphics are really friendly."



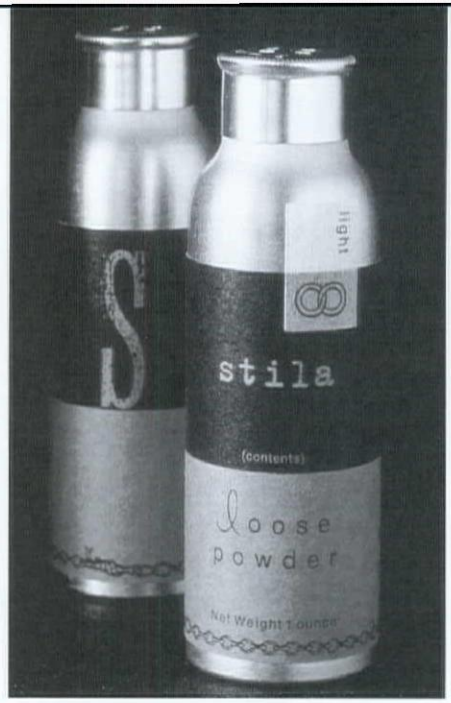
PAUL SINKLER PHOTOGRAPHY

Boingo: Limited Edition Special CD Package

Created by the in-house design team at Warner Bros. Records in Los Angeles, the Boingo CD case and booklet are distinct, contrapuntal elements cunningly bound together with a paper band that evokes a cigar ring. While the cover art for the case features hip, creepy photographs of grotesque, sideshow-type beings, the booklet, covered in a battered-looking faux woodgrain, spins an even weirder mood with images of outsider art. "It's a clash of several things," said Piercy, "but that's why I like it."



VICTOR BRACKE



PAUL IRMITER, IRMITER PHOTOGRAPHY

Stila Loose Powder Bottle

"It feels like smart packaging: it's beautiful, functional, recyclable and minimal," said Chen of the Stila Loose Powder bottle, a small silvery cylinder created by Minneapolis-based Haley Johnson Design for Make-Up Group of Los Angeles. The bottle features a kraft paper label with a loose "compy" look that aims to differentiate itself from traditional cosmetic packaging.



SCOTT GORDON

Vistalite Boxes

The straightforward appeal of basic corrugated and its eco-friendly nature are foregrounded in Choice Design of Pennsylvania's spirited Vistalite boxes, designed to contain a line of bicycle headlights and accessories. The jurors cited the boxes' sensitivity to materials and particularly admired the warm palette used in their labels, which offset the corrugated's tawny tones.



KENT DAYTON

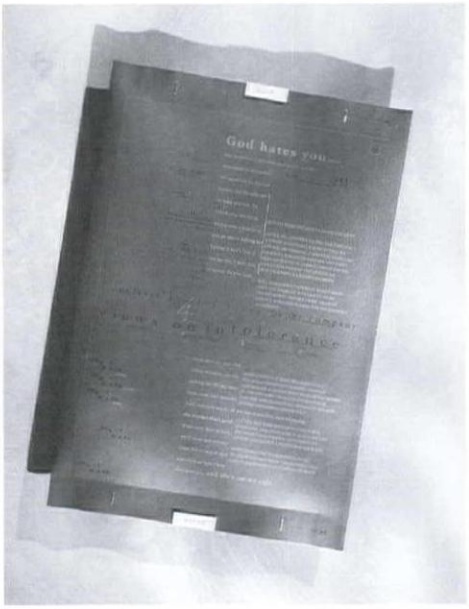
Soon CD Package

"Soon," a promotional CD designed by Boston-based Visual Dialogue for Castle von Buhler Studios, pairs the work of several illustrators with the music of over a dozen unsigned bands. The jurors commended the packaging's handsome typography and rich and varied graphics, noting how the soft-focus cover image works to establish a strongly introspective mood.



David Byrne: Limited Edition Special CD Package

The David Byrne special CD package, an oversize book whose black-on-black cover summons the somber drama of the Vietnam War Memorial, was cited for its exquisite detail and the high quality of its images. The jurors, however, chided New York designers Art W/O Borders for their overzealous use of "typography as image."



Four Views on Intolerance: Packaging for Fox River Paper Promotion

Scored, glued and nonchalantly stapled, the rough-hewn folder housing Fox River Paper Company's promotion, "Four Views on Intolerance," struck the jurors as an inspired example of "anti-packaging." The overall promotion, which includes the folder and a set of four booklets, addresses the topic of prejudice while showcasing the ruggedness of Confetti stock. Created by Minneapolis-based Tolleson Design, the packaging has the raw, improvised quality of handbills.

OK Soda Cans

Wieden & Kennedy's iconic, pure pop design for the series of seven OK soda cans provoked long and impassioned semiotic analysis among the jurors. "It's bold anti-branding," said Chen of the striking silvery set. "Actually, it's more like quasi-anti-branding, because OK's from Coke." "Either way," Cooke added, "it's okay." "In any event," said Piercy, "it's an unmistakable identity." Devised to suit a "slacker" niche market, the cans feature a brooding, underground comic-style of imagery and wry, self-reflexive copy.



Smartwool Sock Packaging

"As a totality, I think it works very well," said Cooke of Duffy Design of Minneapolis' inventive structural packaging for Smartwool socks. A flexible sock box comprised of recycled paper, the packaging is unusual for its eccentric, square-but-curved shape and offbeat use of lime and tangerine hues. Such elements, its designers say, were intended to convey both packaging and product's shared commitment to the environment. The jurors, on the other hand, felt the message could have been more clearly conveyed, but nevertheless admired the attempt.



GRAPHICS

At a time when print is up against more competition from rival media than ever before, print designers are increasingly engaged in a search for a voice that expresses a kind of identity crisis. This year's Graphics jurors were acutely aware of this predicament from their own professional lives — all having played a significant part in the quest for visual forms that might tackle the new, unsteady role of print.

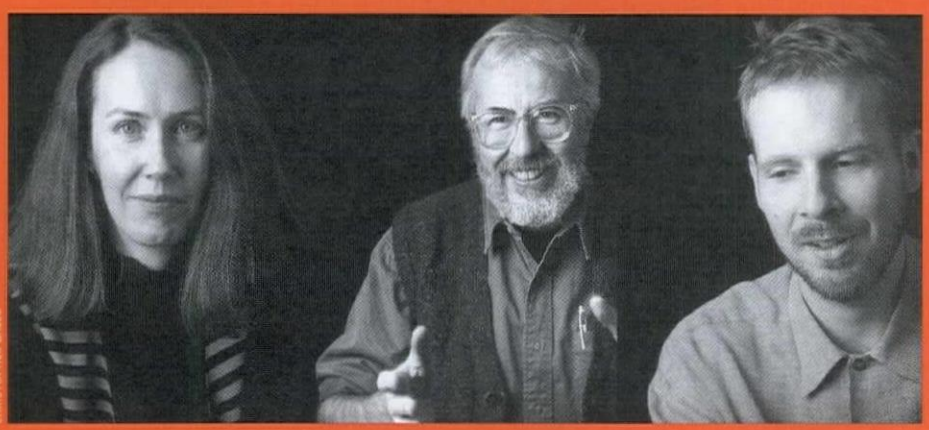
It is not surprising then, given their professional contexts, that these jurors should have identified among the slew of entries this year a certain trend — perhaps even a fin-de-siècle phenomenon — that Fella termed "the end of print": a sense of irony, a proliferation of distressed typefaces, overlayed type and image and many self-conscious design conceits. "Everything that you can possibly do in print has been done, as far as technique is concerned, right?" proposed Fella. "You can layer type and you can degrade it until it's at the very end of legibility. So the next step, really, is motion graphics and integrated media, because with these you can start peeling type apart and augmenting it with audio."

This suggestion only seemed to make the boundaries of graphic design more difficult to define. What precisely made an on-air promo or a television commercial a piece of graphic design? Was it the presence of type, as Fella suggested, or evidence of the "building of a visual ethos," as Miller proposed. According to Kuhr, we are witnessing the blurring of distinctions between formerly clear-cut fields. "We're at an interesting crossroads, because now more than ever interdisciplinary skills are coming into bearing. And I think the distinctions between those skills will get more confusing over time."

A long, hard day's judging, however, sailed by with the jurors in generous spirits and resulted in a sizable array of winners selected from a befittingly pluralist-minded perspective. There was a small identity program parodying a particular workboot retail vernacular (Tomandandy) and a monolithic identity program refreshingly lacking in irony (FedEx). There were short run and personal projects with a touch of preciousness (*Meet Isabelle* birthday book, "The Rescinded Muse" paper promotion) and colossal advertising campaigns offering a degree of street wisdom (Nike and OK Soda).

The clear favorite became apparent early in the proceedings. The Art Center's 1995–96 catalogue seemed to distill many of the themes running through the Graphics category in one coherent form. Its playfully distressed type and half-destroyed appearance evoked that "last gasp of print," as Fella put it, but it also functioned admirably as an advertisement for the school. "The catalogue seems like a culmination of developments in design over the last few years," Miller concluded, "and I think that's what's appealing. I haven't seen anything that looks like The New Thing, but this piece speaks out loudly as a kind of summation."

JURORS Barbara Kuhr, Ed Fella, J. Abbott Miller
MODERATOR Peter Hall



CHRISTOPHER GALLO

ABOUD SODANO


graphics

Art Center College of Design Catalogue 1995–96

The book that announced its own demise scored a mighty hit with the jurors for its distillation of recent design trends and for its downright appropriateness to an art school.

Recipients of the Art Center Catalogue initially encounter all the trappings of a traditional, solid volume, right down to its simulated leather cover and red ribbon bookmarks. This impression, however, is undermined on closer examination, when it appears as if the book has had its binding torn off and is riddled with perforations through the entire width — apparently to facilitate those who have no use for it other than ripping it in half. In fact, the binding and perforations are the first of a series of implicit design references to the book's transmigratory status. In its next appearance, the Art Center catalogue may well be delivered in a digital format.

In typographic terms, Art Center's prospectus, with its deliberate juxtapositions of classic and contemporary fonts, masterfully condenses many design-school explorations from the last decade. "It takes people to refine and synthesize raw graduate-program ideas," said Fella, "and that's finally happening here. This is a really wonderful, intelligent example of the type activation of text."

Miller acknowledged the originality of the binding — "It's one of those things I'm sure we'll see a lot of now" — and observed a design conceit running throughout the book, in which the same faculty meeting was photographed several times, and then cropped and captioned at each chapter opening to highlight the relevant faculty members. "When they get to one of the faculty members who was not at the meeting, the caption just reads 'not pictured,' which is very funny," said Miller. "It's a great design idea."

Kuhr concluded with a note on the impact of the catalogue. "You can talk about the educational evolution that's going on, but for me it works because it really functions. It opens easily, it makes you want to touch it, hold it, go through it and wonder why the perforations are there. It does all the things that a promotional book for an art school should do, and really seems to get you excited about it."



MÉNDEZ: STUART I. FROLICK, OTHERS: STEVEN A. HELLER

Left to right: Stuart I. Frolick, Rebeca Méndez, Darin Beaman and Chris Haaga.

Founded in 1986 by President David R. Brown, Art Center's Design Office is responsible for all the college's printed material. Stuart Frolick, vice president and creative director, has supervised the office since 1987. He was joined by Design Director Rebeca Méndez in 1989 and Senior Designer Darin Beaman in 1991, both Art Center graduates. Chris Haaga, a freelance designer, graduated from the college in 1990 and contributes frequently to Art Center publications.

What specific need does this project address?
The objectives of the catalogue are to attract, seduce and stimulate the minds of the brightest people, aged 18 to 23, who are considering applying to Art Center; to demonstrate, through the book, the school's philosophy, curriculum, attitude and style; and finally to show prospective applicants the campus, its distinctive architecture and the wide range of work produced by its students.

How does this project distinguish itself from others of its kind?
Art Center designs and produces a new recruitment catalogue every other year. In the spring of 1993, when this book was conceived, we perceived that Art Center, its students, the creative marketplace and graphic design as a practice were all at a flash point of transition. The college's design office staff wanted to capture and reflect that moment.

What was your major influence?
In the conceptual phase we looked at the broad implications of non-linear narrative and of the shift from analogue to digital — as they related to each of Art Center's nine undergraduate degree programs and to culture in general. Transition became the overriding theme of the book. We looked at books such as *The Reconfigured Eye* and other published work that addressed new media and technology.

How is this project similar or dissimilar to other projects you've designed in the past?
The catalogue is a conscious reaction against the "preciousness" of work designed by our office in the past few years. We wanted to change the format and aesthetic from the catalogues produced earlier, and we wanted to integrate an interactive element into the design.

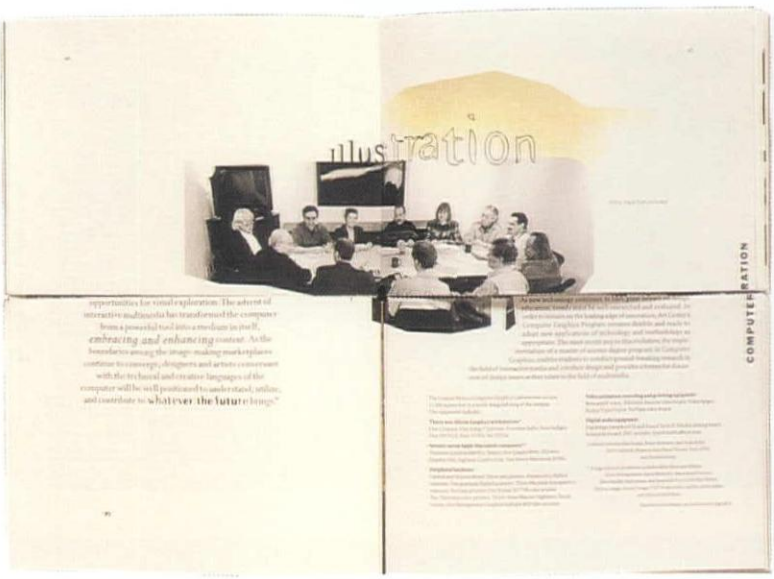
What was your biggest obstacle?
Schedule, budget and limited staff, as usual.

What role, if any, has new technology or materials played in shaping this project?
We looked at the impact that new media and technology were having on the book itself, and realized that this might be our last printed Art Center Catalogue. The idea of a reconfigured book, one that could be literally "broken," emerged. The perforated pages symbolize the inter- and multi-disciplinary environment at Art Center (if the perforation is broken, the reader can see different departments together simultaneously). The potential applicant is also challenged to question why the pages are perforated and whether he or she prefers to leave them intact or tear them.

The typographic treatments in the catalogue combine and contrast traditional faces like Perpetua with a variety of contemporary fonts, including one designed for the book, Lip. The type reflects a range of expressions and activates the text to the point at which the reader may feel that nothing has been left untouched.

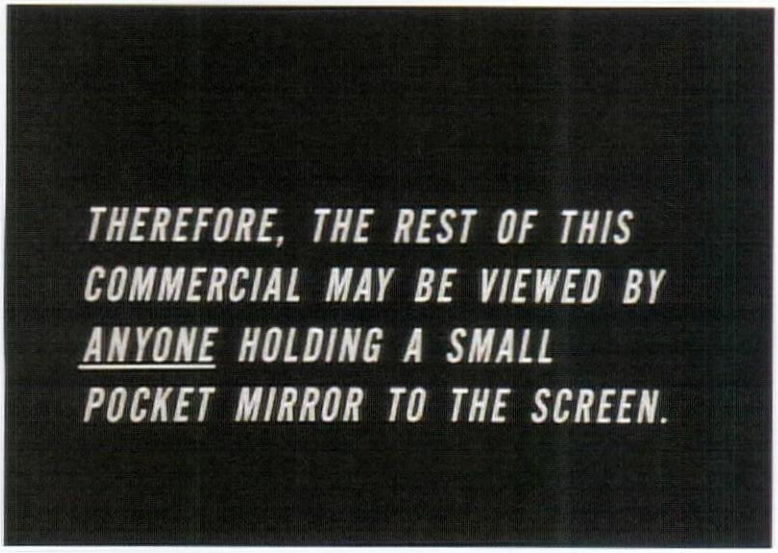


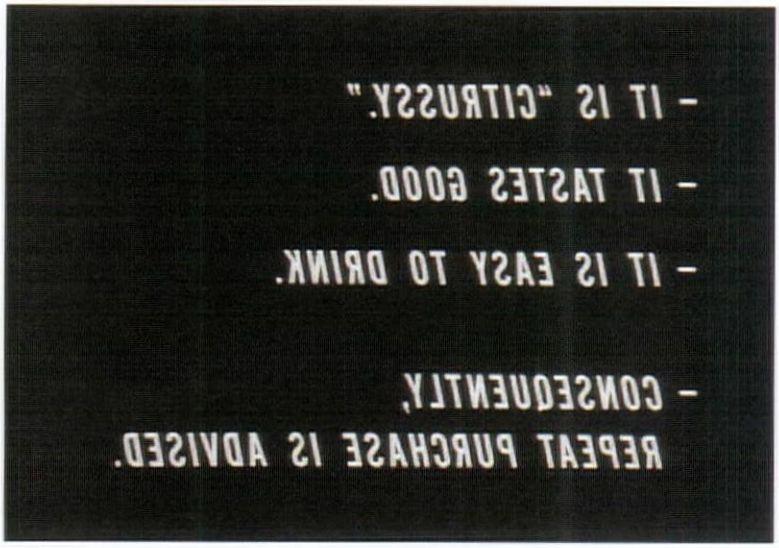


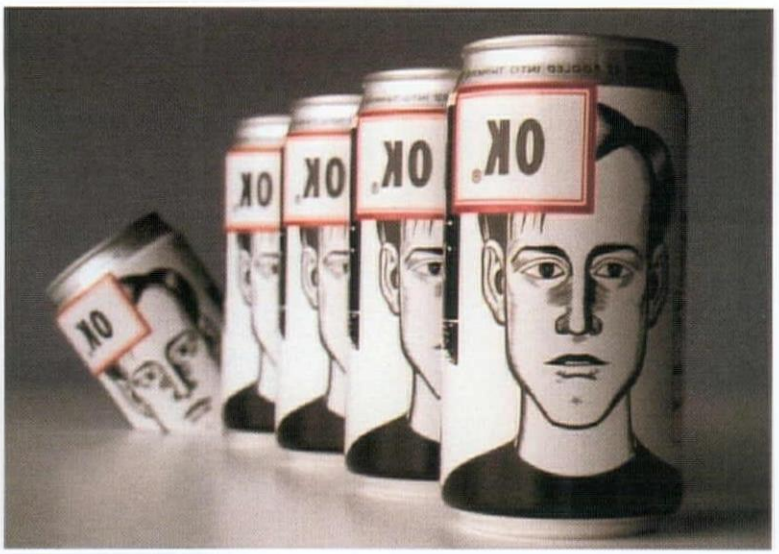




CLIENT/COMPANY Art Center College of Design, Design Office, Pasadena, CA.
IN-HOUSE DESIGN Stuart I. Frolick, creative director; Rebeca Méndez, design director; Darin Beaman, designer; Steven A. Heller, photographer; Chris Haaga, associate designer; Julie Suhr, editorial.
MATERIALS/FABRICATION Four-color process printing on 100 lb. Matrix Dull Text; dull inks and varnish; Lip, Perpetua, Franklin Gothic, Helvetica, Minion, Tema and Mekanik typefaces; perforation, exposed binding, smythe sewing.
HARDWARE/SOFTWARE MacintoshQuadra 800; Video Camera; Adobe Photoshop; QuarkXPress; Streamline; MACVAC; Adobe Illustrator; Quickeys.







OK Soda Identity Program

In stark contrast to Coca-Cola's mainstream advertising campaigns, the sales pitch for OK Soda was delivered deadpan, with flat graphics and borrowed vernacular. The jurors were initially overwhelmed by the scale of the project. "It's so ubiquitous," said Fella, "a total blitz, with the logo, packaging, mobiles and commercials. It's rare that a company has the resources to do something on this scale for a new product." As Miller indicated, this was a design-led assault from an industry giant. "I'm just thrilled to see design become so important to them."

Though design is not meant to appear important to this "anti-design" brand soft drink for teenagers, the diffident selling tactic, drab-gray and communist-red colorways, clumsy hand-rendered type and cheap spy-novel illustrations effectively translated across all media. Created entirely by Wieden & Kennedy, the identity was launched with a chain letter, followed by print advertisements and TV and radio spots promoting a toll-free number (1-800-I-FEEL-OK), with implicit references to answering-machine vernacular, party lines and instructional tapes.

The jurors felt particularly favorable toward the television commercials, which intercut images of OK cans performing through-the-tabletop acrobatics with promotional messages in white type on a black screen. Miller also praised the mobile. "It's a ridiculous point-of-purchase display that sums up, in physical form, the graphics. It recalls this whole era of advertising that's kind of hokey. It's so drop-dead flat-footed that you're not supposed to like it."

CLIENT/COMPANY The Coca-Cola Company, Atlanta, GA. Sergio Zyman, executive vice president, marketing; David Wheldon, director of advertising.
CONSULTANT DESIGN Wieden & Kennedy, Portland, OR. Todd Waterbury, creative director, designer; Peter Wegner, creative director, writer; Charlotte Moore, creative and art director; Charles Burns, Dan Clowes and Calef Brown, illustrators.
MATERIALS/FABRICATION Cans: four-color flexography on aluminum. 12-Pack: four-color flexography on laminated recycled chipboard. Inserts, posters, labels: five-color offset on Starwhite Vicksburg 60# cover. Vending machine, logo wild-postings and T-shirts: three-color silk-screen. Outdoor: five-color flexography. Typefaces: Alternate Gothic, Akzidenz Grotesk, Courier, Modern Condensed Gothic, News Gothic.
HARDWARE/SOFTWARE Macintosh Quadra 950; QuarkXPress; Adobe Illustrator 5.0.

Public Theater Graphics

"I like the fact that an institution got behind a graphic design firm and let it have the latitude to deal with this program in an integrated way," noted Miller of the Public Theater identity. "It really works."

The acclaimed thespian/design partnership began when the New York theater's new producer George C. Wolfe hired Pentagram to reinvigorate the image of the venue and the individual companies it incorporated. The aim was to reflect Wolfe's vision of the Public Theater as an accessible and contemporary place open to a diverse audience. Pentagram accordingly devised an identity based on a variety of bold wood faces of mixed weights that evoked a street vernacular, and expanded the theme to incorporate flexible print advertisements, posters, banners and signs.

Fella noted the influence of poster campaigns from European cultural institutions earlier this century. "In this case, however, it's not direct appropriation, it's quite removed from historicism," he said. "Somehow the effect denotes a public theater — a distinctly more proletarian place than a private theater." The jurors were also unanimous in their predilection for one poster in particular, promoting the Sam Shepard play *Simpatico*. "I'm generally taken by the sense of color in some of the posters," said Kuhr, "but *Simpatico* stands out because of its simplicity and the correlation between typefaces."

Miller agreed. "I live in this neighborhood and Pentagram's campaign has transformed the Public, from its interior to its exterior. You see these posters around the city, too, and it's really a great case study of the impact of an institution on an environment."



CLIENT/COMPANY The Public Theater, New York, NY. Wiley Hausam, director of special projects; George C. Wolfe, producer.

CONSULTANT DESIGN Pentagram Design, New York, NY. Paula Scher, partner, designer; Ron Louie and Lisa Mazur, designers.

MATERIALS/FABRICATION Four-color offset; silk-screen on canvas.

HARDWARE/SOFTWARE Power Macintosh; Adobe Illustrator.





Cherry Coke Commercials

These two 30-second spots for Cherry Coke each play on the fierce contrast between two scenes. In a duotone setting, a blurred figure paces inside a small, weathered doorway at the center of the screen. With each tick of a clock or drip of water, a word is imprinted onto a textured surface around the figure. Once the line — "I gotta do something different or I'm gonna go crazy" or "Every day on earth should be different from the last" — is spelled out, an alarm rings and the second scene floods the screen: a trippy sequence of fast-cut montages in highly saturated and fluorescent colors, accompanied by shreds of sound and the slogan "Taste the Cherry Coke" in funky, distorted type. Executed entirely on a Macintosh by Venice, California–based Kampah Visions for Chiat Day/Los Angeles, the commercial was produced to revive the ailing brand and target it at a younger audience.

Though some reservations were expressed by Miller over the familiar theme and pacing of the spot — "life is quiet, young people are loud" — the jurors were unanimous in their appreciation of the rich palette of colors and textures, as well as the striking application of type. "I'm very impressed by the integration of type, sound and moving image," said Kuhr. "It's a classic example of the graphic designer taking the reins of advertising and making it work better than ever before."

CLIENT/COMPANY Chiat Day/Los Angeles, Los Angeles, CA. Jerry Gentile, art director; Lee Clow, creative director; Scott Vincent, copywriter; Jennifer Golub, producer.
CONSULTANT DESIGN Kampah Visions, Venice, CA. Flavio Kampah, director; Vance Burberry, director of photography.
HARDWARE/SOFTWARE Macintosh Quadra 950; Adobe Illustrator; Premiere; Adobe Photoshop.

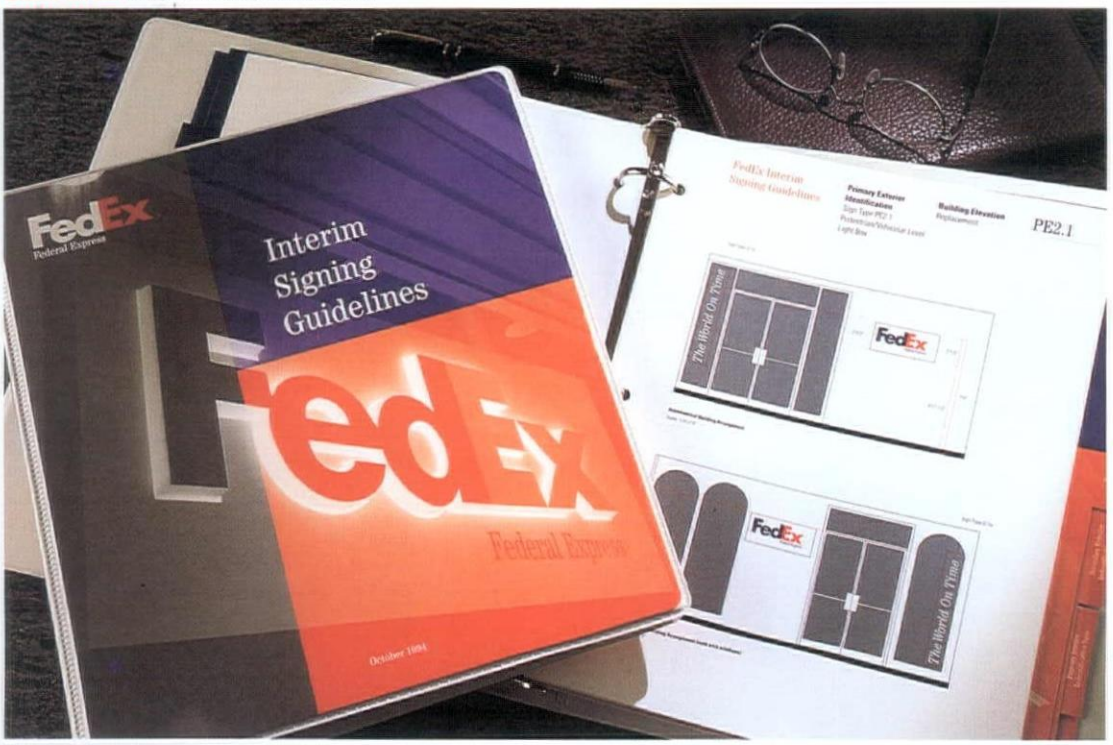
Nike NYC Campaign

Wieden & Kennedy adopted an unusually covert tactic with its efforts to promote the Nike brand on the streets of New York and establish an "ongoing dialogue with young [basketball] players." The undercover campaign began by "seeding" a Nike NYC logo (applying it to walls and surfaces as rubdowns) into the city environment, allowing it to weather, and photographing it to create wild bus and subway posters. Another wave of billboards went up — some imitating the style of graffiti artists, and others showing basketball players in action in playgrounds around the city — that employed vernacular lines of text gathered from local legends of the game. When a six-story-high mural incorporating slang from the game and part of the subway map was painted in Times Square, the Nike branding was so subtle that the *New York Times* took the mural for an MTA-sponsored art project.

The jurors were intrigued and yet puzzled over how to treat such an extended branding project. "I worry about these things being chosen because they're so impressively vast," said Miller. "But on the other hand," countered Fella, "this is an example of somebody at that level doing it right." They settled for singling out individual posters that demonstrated the impact and elegance of the operation, in particular the mural. "The black-and-white ads with a red bar of delicate typography cutting through them are also quite beautiful," added Miller. "These all stand up on their own outside the campaign."



CLIENT/COMPANY Nike, Beaverton, OR.
CONSULTANT DESIGN Wieden & Kennedy, Portland, OR. Dan Wieden and Susan Hoffman, creative directors; John C. Jay, art director; Jimmy Smith, copywriter.
MATERIALS/FABRICATION Silk-screen printing on various stocks for billboards, bus shelters and posters.
HARDWARE/SOFTWARE Power Macintosh 8100/80; Adobe Photoshop; Adobe Illustrator.



CLIENT/COMPANY FedEx, Memphis, TN. Gayle Christensen, corporate communications manager.

CONSULTANT DESIGN Landor Associates, San Francisco, CA. Courtney Reeser, executive creative director; Lindon Gray Leader, senior design director; Wally Krantz, designer; Bruce McGovert, implementation director.

MATERIALS/FABRICATION Offset lithography on various stocks; ITC Century Book Condensed typeface.

HARDWARE/SOFTWARE Macintosh Quadra 700; Adobe Illustrator; Adobe Photoshop; QuarkXPress.

FedEx
Federal Express

FedEx Corporate Identity

Landor Associates' refurbishment of the 21-year-old Federal Express identity was chosen by the jurors as one of the few entries this year to demonstrate a strong solution to a tough corporate identity problem. A project that was born out of a speculative brand survey by Landor, followed by a presentation to the courier in 1990, the search for FedEx's new identity necessitated an 18-month research program that culminated with the application of a new image to 450 aircraft, 32,000 vehicles and countless paper products.

The research program revealed that the old company name had become problematic in some Eastern European and Latin Amercian countries, where the term "Federal" is associated with all things bureaucratic, slow and even corrupt. The new logo buries a white arrow between the "E" and "X," signifying "dynamism," according to Landor, and draws on the potency of the abbreviated name, which has become a generic verb for overnight delivery. In devising the new aircraft livery, the designers eliminated much of the purple paint used in the fleet's previous garb, which reduced the surface temperatures of the planes by 40 percent, amounting to considerable energy and cost savings.

"This is one of those ubiquitous things we live with every day, and never actually consider judging," concluded Fella. "It's the seamless execution of a transparent kind of design."

Tomandandy Identity

"This is an interesting little identity that seems to be using a tool-brand, hardware-store vernacular," said Fella of the Tomandandy project by designer James Spindler. "It's kind of amusing as a corporate-design parody."

Tomandandy is a company of two composers and producers whose work includes the film soundtrack to *Killing Zoe*, music for the assassination scene in Oliver Stone's *JFK* and "musical collages" for various organizations and directors, including MTV, U2, AT&T and Quentin Tarantino. Rather than attempt to visualize the composers' diverse and off-beat music in visual terms, the designer chose to adopt the language of a big-fish business identity for the small-fry company, and then applied it to various merchandise. For a Valentine's Day promotion, the identity's orange-and-blue safety colors and bold sans-serif type were applied to a chocolate bar, and for a Christmas promotion, to a sleeping bag.

"They've taken a specific language and pushed it to a third level," said Miller. "It is the recycling of themes, rather than an entirely new aesthetic, but as an identity for a couple of guys in the music industry, it's nicely conceived."





JACK MISKELL

CLIENT/COMPANY Tomandandy, New York, NY.
CONSULTANT DESIGN James Spindler, New York, NY.
MATERIALS/FABRICATION Offset lithography with laser die-cutting; Mohawk Superfine; Helvetica Neue Light, Medium and Black Oblique typefaces.
HARDWARE/SOFTWARE Macintosh Quadra 900; Adobe Freehand 3.1.





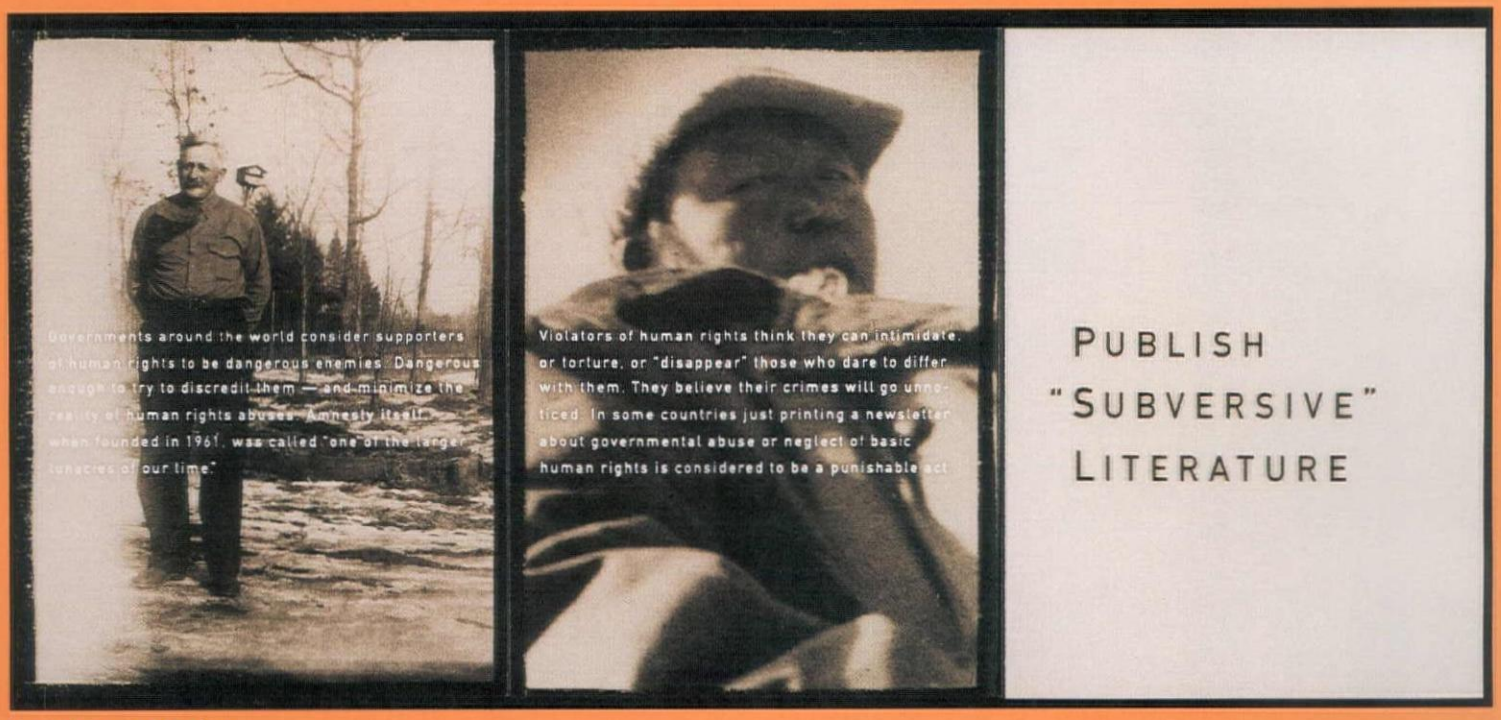
CLIENT/COMPANY Burton Snowboard MFG, Burlington, VT.
CONSULTANT DESIGN Jager Di Paola Kemp Design, Burlington, VT. Michael Jager, creative director; David Covell, art director; Dan Sharp, Ian Factor and Keith Brown, designers.
MATERIALS/FABRICATION Catalogue: four-color offset lithography on various stocks; wire-O binding with die-cut, folded and glued cover; Clarendon, Univers, Frutiger Futura, Gill Sans and Akzidenz Grotesk typefaces. Snowboards: Silk-screen on various surfaces.
HARDWARE/SOFTWARE Catalogue: Macintosh Quadra 700, 950, 660AV; Aldus Freehand, Adobe Photoshop; QuarkXPress. Snowboards: Quadra 660, 959, 700; Aldus Freehand; Adobe Illustrator; QuarkXPress.

Burton Snowboards and Dealer Catalogue

The jurors found this vibrant dealer catalogue for snowboards and related paraphernalia pleasingly difficult to pin down. Kuhr noted its "tongue-in-cheek exuberance," adding, "it's addressing its audience using historical design references, yet they're not clichéd." Miller found an "engineering and science textbook vernacular" in the design and noted that the whole design idiom is also very male. "But it's not treated as coyly as a lot of other subjects."

Designed by Jager Di Paola Kemp Design of Burlington, Vermont, the catalogue consists of four books of different sizes, stocks and layout styles, all spiral-bound together in one folder. Opening with an emblem of the Burton factory and the slogan, "They used to make guns here," the catalogue maintains a vivacious and varied pace throughout, ending with a page of signatures and a message to dealers to sign and pass on the folder when they're done, as "reuse is the best kind of recycling."

The jurors also noted that the publication manages to adopt retrospective graphic devices and humor without slipping into self-consciousness or obscurity, making it a concise but entertaining showcase of Burton's products for a youthful international audience. Kuhr also commended the snowboards themselves. "Quite often the graphics applied to these products are awful, but this is an example of a manufacturer doing them amazingly well."



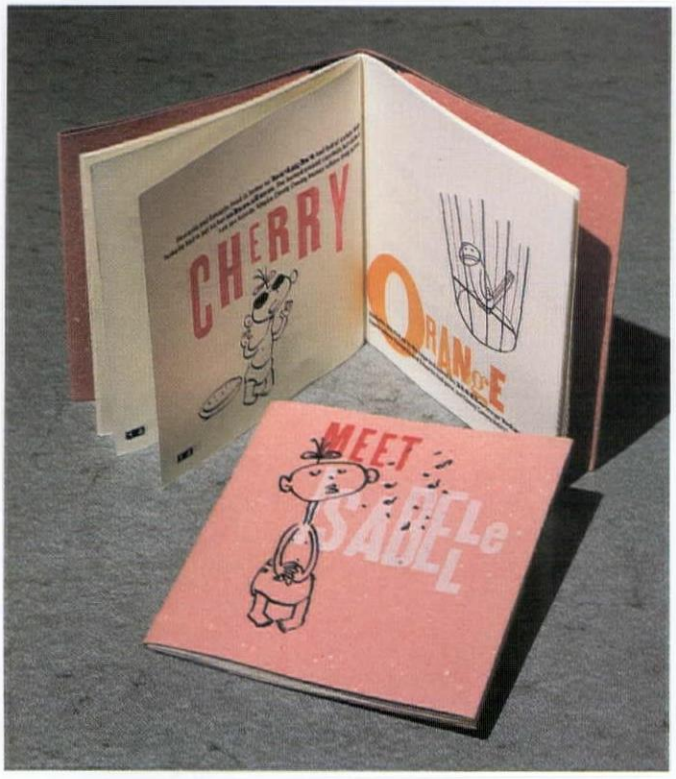
Spread Rumors Brochure

While adopting a confrontational tone in its copylines, this small recruitment brochure for Amnesty International employs surprisingly subtle moves in type, image and pacing that allude to the ghastly subject of human-rights abuses without resorting to shock tactics. "I think it's one of the most successful examples of Johnson & Wolverton's work for Amnesty, partly because it's so direct," said Miller. "It isn't as self-conscious as other work in this style."

A fold-out piece consisting of five panels, the brochure uses provocative copylines enticing readers to spread rumors, publish "subversive" literature and propogate "lies." Copylines are printed in a typeface that appears scorched onto a surface. These panels are interspersed with faded sepia-tone photographs reminiscent of newspaper "victim" shots, overlaid with a white news-bulletin typeface and copy explaining how Amnesty supporters can, by employing the tactics of victimized dissidents, pressure corrupt governments from afar and prevent human-rights violations.

"I really liked this," said Kuhr. "It's a good example of something simple that a kid is going to look at, read and think about. Where other professionally designed political pamphlets can be overly sterile, this does its job in the environment it is intended for, and appeals to youth impulses."

CLIENT/COMPANY Amnesty International USA, Washington, DC. Janice Christensen, program director.
CONSULTANT DESIGN Johnson & Wolverton, Portland, OR. Alicia Johnson and Hal Wolverton, creative and art directors.
MATERIALS/FABRICATION Duotone offset lithography; Simpson Evergreen stock; DIN Mittelschrift typeface.
HARDWARE/SOFTWARE Macintosh Quadra 840 AV; Adobe Photoshop.

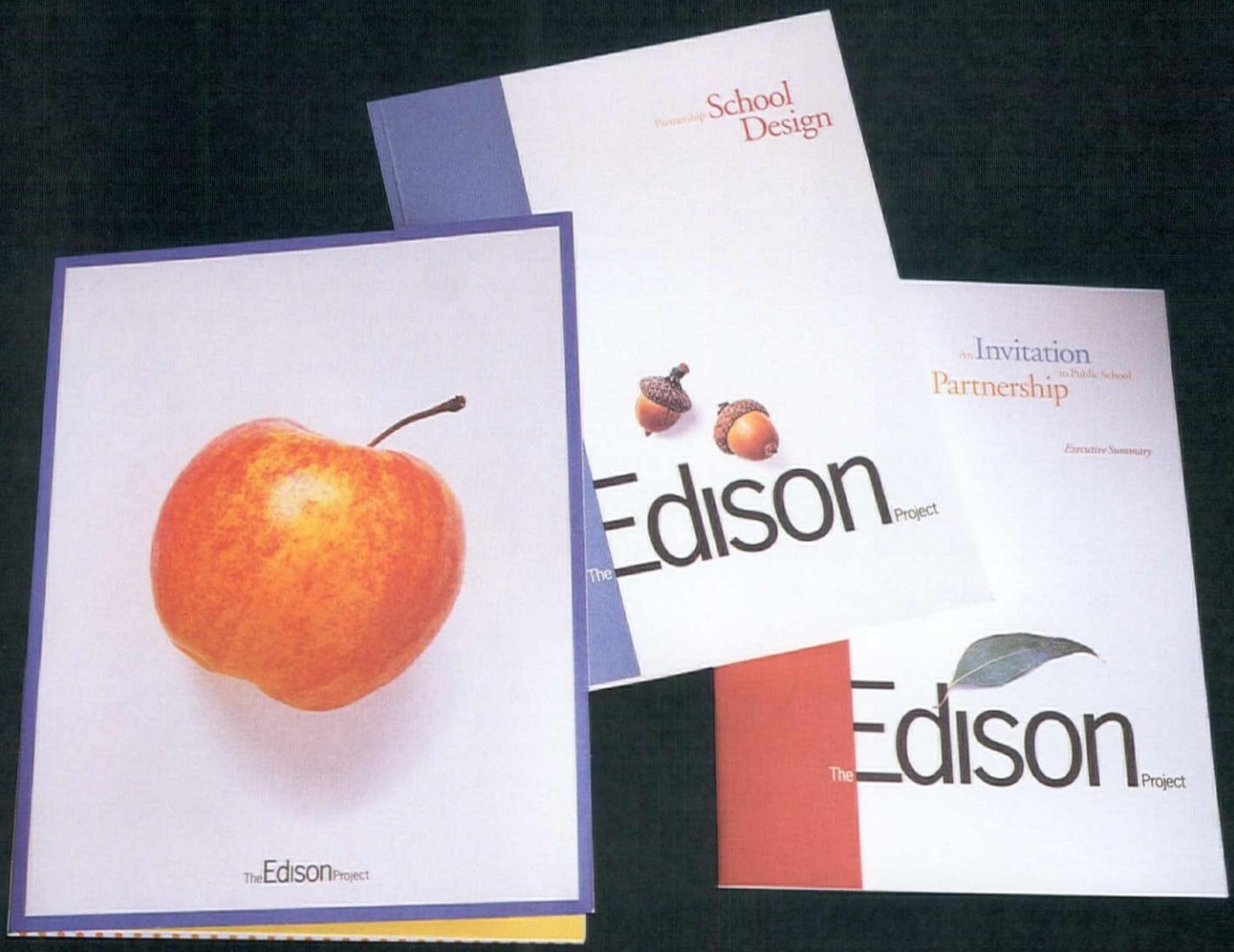


CLIENT/COMPANY Isabelle Miller, Los Angeles, CA.
CONSULTANT DESIGN Let Her Press, Los Angeles, CA. Heather van Haaften, designer, printer; Howard Baker, illustrator, cowriter; Eduardo Santiago, cowriter.
MATERIALS/FABRICATION Letterpress with wood and digital typefaces; Blackoak and Franklin Gothic typefaces; Rives-Bfk paper with handmade cover stock.
HARDWARE/SOFTWARE Macintosh 840AV; Adobe Photoshop; QuarkXPress.

Meet Isabelle Birthday Book

Driving to an art opening in Los Angeles, designer Heather van Haaften and animator Howard Baker decided they would make a book for their neighbor Isabelle's first birthday party. Written, illustrated and printed on van Haaften's personal letterpress in two weeks, the book tells the story of Isabelle's strange-but-true neighbors at Silver Lake, who include van Haaften herself in a green polyester bell-bottom pantsuit, illustrator Baker and his friend Eduardo Santiago, the cowriter. The book ends with the party girl being filmed on her father's camcorder, an event that actually took place at the birthday party as the book was being read out loud.

The jurors were charmed and amused nearly to the point of tears. Coming to their senses and admitting that really this was probably too small a project to merit a Design Distinction award, they gave it one anyway. "These design shows always have one piece that's an anomaly," offered Fella by way of justification. "I think that slightly flat, off, '40s palette is really evocative," said Miller. Kuhr was more open. "I read the whole thing. It's beautiful," she said, "but it's not sugary sweet."



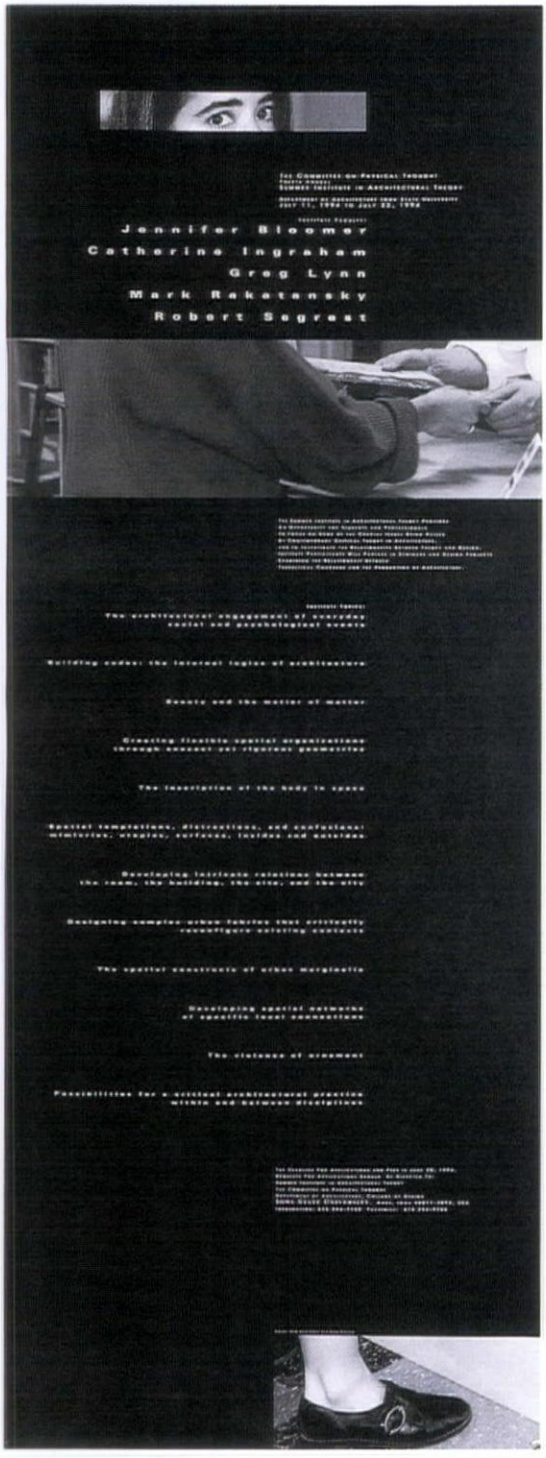
The Edison Project Literature

With this ambitious education initiative backed up and running on the fuel of a $30 million new funding deal, the jurors felt it an appropriate time to commend the clear, flexible and accessible design approach to the Edison Project's literature and identity by New York–based Drenttel Doyle Partners. A privately sponsored effort to create a national network of innovative private schools running at public-school costs, the Edison Project sets out in its literature an outline for an educational system that puts a computer on every teacher's desk and in every student's home, introduces a wide-ranging curriculum and operates over longer school days and years.

The designers set out to create a graphic identity that communicated the "exuberancy" of the program while remaining consistent with the voice of the academic world. For the stationery and each of the six books proposing "academies" for different age groups, a series of color bands are employed, with clean, colored News Gothic and Garamond type, and watercolor illustrations. The strongest motif is the dotting of the "i" of "Edison" with picture-book images, ranging from a speckled egg to a NASA spacecraft.

At a time when privately funded alternatives to schooling appears to have become a necessity, the jurors agreed that Drentell Doyle's design made the option seem tangible and appealing. "These books are appropriate for their audience," said Fella, "and quite graceful."

CLIENT/COMPANY The Edison Project, New York, NY.
CONSULTANT DESIGN Drenttel Doyle Partners, New York, NY. Stephen Doyle and Tom Kluepfel, creative directors; Gary Tooth, Rosemarie Turk, Katrin Smitt-Tegge and Mats Hakansson, designers.
MATERIALS/FABRICATION Four-color printing; Champion Benefit and Champion Benefit Vertical stock; News Gothic and Garamond typefaces.
HARDWARE/SOFTWARE Macintosh Quadra 800, 840 AV, 630; QuarkXPress; Adobe Photoshop.



Summer Institute in Architectural Theory Poster

Though admittedly by far the largest poster submitted this year, this piece for the Summer Institute in Architectural Theory at Iowa State University attracted the jurors' attention less on the strength of its size than on the appeal of its unusual spatial qualities. "You can't help but pause and look at it," said Kuhr. "It's interesting," added Fella, "because I can barely read the typography from a certain distance because of the letterspacing, yet it's not an amateurish design in any way."

A conscious attempt to abandon preconceptions about the rules of poster design, the piece adopts the scale of a human figure to determine its dimensions and content, and is sectionalized in thirds. The figure photographed appears to exchange money for a book authored by a faculty member, while looking out through a window at the viewer of the poster, thus creating a playful and complex series of exchanging relationships related to the theme of the poster — "money for books, money for knowledge, one look for another," as designer Mark Rakatansky put it.

"It's like an architect's consideration of windows," mused Miller, "and there's something very blunt about it — the eyes, the typography, the foot — that certainly doesn't hurt the design either."

CLIENT/COMPANY Department of Architecture, Iowa State University, Ames, IA. Robert Segrest, chair.
CONSULTANT DESIGN Mark Rakatansky Studio, Ames, IA. Mark Rakatansky, concept and design; Doug Pfeiffer and Greg Scheideman, photographers.
MATERIALS/FABRICATION Silk-screen; 80 lb. worn Lustro coverstock; Avant Garde Book and Block Univers 75 typefaces.
HARDWARE/SOFTWARE Macintosh IIci; Apple ColorOne scanner; Ofoto; QuarkXPress.



The Rescinded Muse Paper Promotion

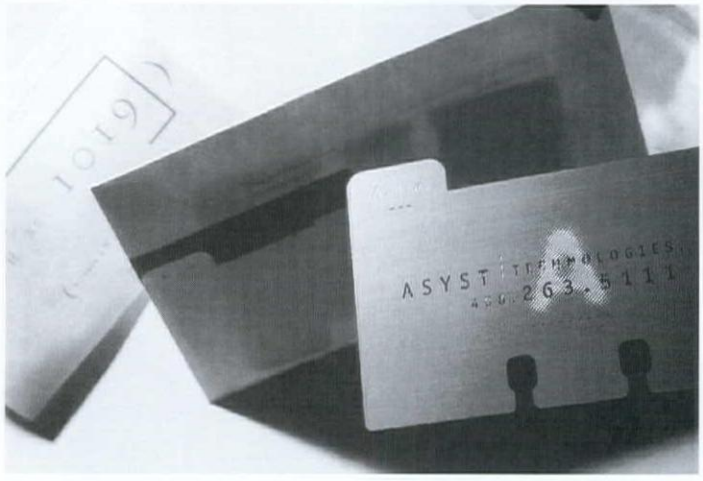
Although paper promotions in design competitions can be as overly rich and excessive as "too much dessert," as Kuhr put it, this piece for Potlatch by New York–based Bates Hori was the most arresting and provocative item on this year's sweets trolley. An ode to music that sets out to question our preconceptions of the senses through lavish, but ambiguous, photography and wordplay, the piece arrives in the mail as a poster, but by tearing along the perforations, can be divided and stapled into a booklet. Instructed by Potlatch that the prefix "re" should be emphasized in the piece — to tie in with an advertising campaign stressing a commitment to recycling — the designers responded to the spirit of the brief and minimized wastage. The entire press sheet, with color bars and registration marks, is incorporated into the design so that no trims are required.

Reservations were voiced over the content of the piece, which Miller found somewhat oblique, although Fella was outspoken in his praise. "It's very personal, idiosyncratic and beautiful. This is really Bates Hori at its best."

CLIENT/COMPANY Potlatch Corporation, Northwest Paper Division, Cloquet, MN.
CONSULTANT DESIGN Bates Hori, New York, NY. Allen Hori, art director, designer, photographer; Charlie Becker and Rob Eberhardt, designers; The Kuester Group, project coordinator; Gaye Chan, photographer.
MATERIALS/FABRICATION Six-color offset on Heidelberg Speedmaster 102 HD 28x40, four-process colors, match metallic silver, spot dull varnish. Process cyan magenta and yellow contain 25 percent fluorescent ink.
HARDWARE/SOFTWARE Macintosh Quadra 950; Adobe Photoshop; Adobe Illustrator, QuarkXPress.

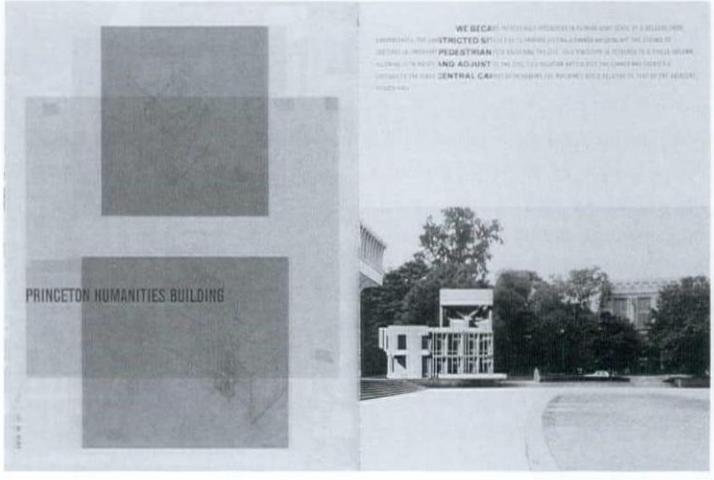
Asyst Rolo Card

"In this very immaterial, papery world we work in, this is refreshingly material," said Miller of this aluminum Rolodex card, a promotional mailer for Asyst Technologies by Tolleson Design of San Francisco. The Rolo Card was sent out to potential customers before a semiconductor industry trade show as a booth invitation/Rolodex card. The aluminum is etched twice at different depths, illustrating one of the processes involved in the client's line of business, creating sterile environments for silicon chip manufacturers.



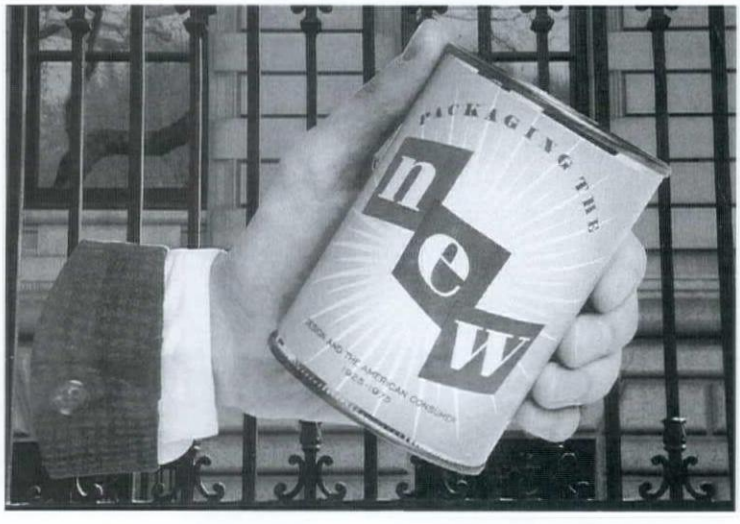
Morphosis Buildings and Projects, 1989–1992

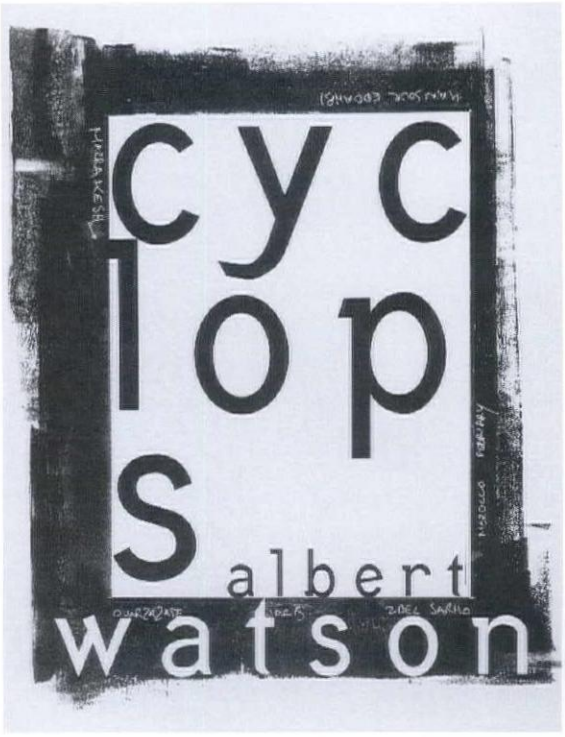
A hefty examination of the work of Morphosis, this Rizzoli book introduces a number of exploratory design techniques that mirror the research-driven nature of the architectural group's work. Across the tops of the book's pages, commentary on the work is flowed in various weights of Monotype Grotesque, which change mid-sentence to echo compositional lines in the photographs. Designed by ReVerb of Los Angeles, the book earned praise for its rigorous design.



Packaging the New

New York–based Alexander Isley Design's distinctive palette of retrospective colors and motifs produced effective graphics for this exhibition at the Cooper-Hewitt National Design Museum that deals with products and advertising between 1925 and 1975. The central device, an all-purpose can motif, appears on signs and a brochure, effectively containing the designs of the 50-year period covered by the show. "It's clever," said Kuhr. "It's the recycling of old ideas, but it's recycling to make a point about the show's content."



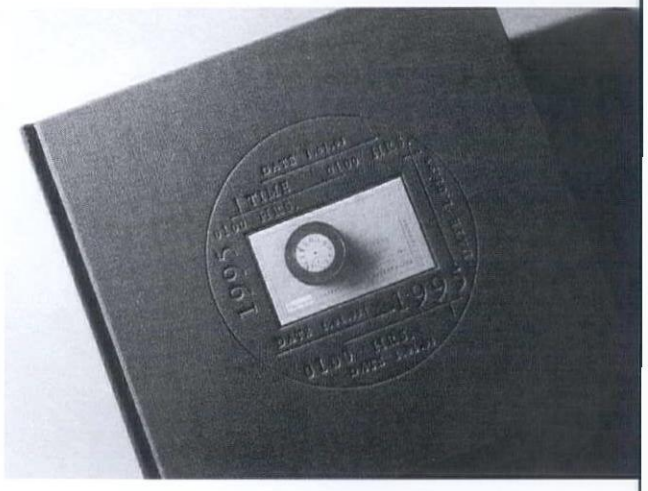


Cyclops

"David Carson is the Paganini of typographers," said Fella, "in the sense that he uses more notes than necessary, and this book makes no bones about that." Miller agreed that the strength of this book of Albert Watson's hard-pop photography — copublished by Bullfinch Press and Callaway Editions — is that Carson's virtuosity with pacing, sequence and degraded type adds an extra dimension to the work. "The book may in fact be much better because of the type," concluded Miller.

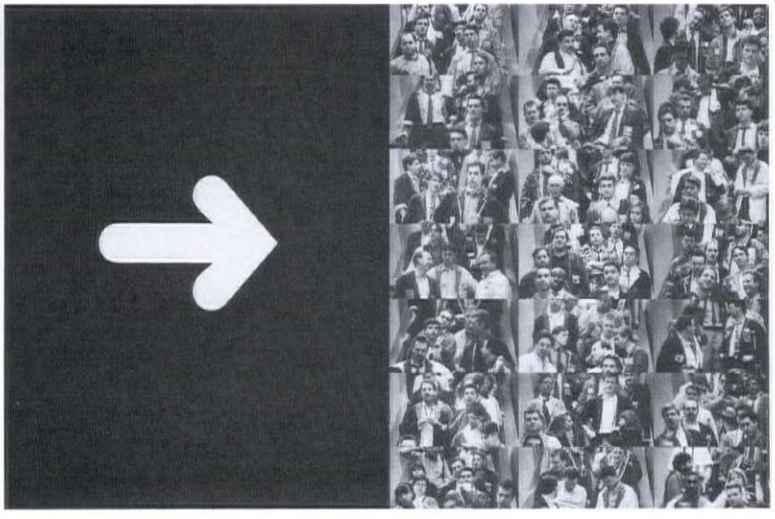
Confetti Time Capsule and Calendar

The jurors were drawn to the "precision engineering" aesthetic on the desk calendar pages of this lavish, clothbound and smythe-sewn paper promotion for the Fox River Paper Company. Masterplanned by Tolleson Design of San Francisco, the book incorporates a time capsule element in which three design firms visually reflect on how our culture spends its time. "There are a lot of pages I like in it," said Miller, "but I especially like the fussy, linear, busyness of the calendar part itself."



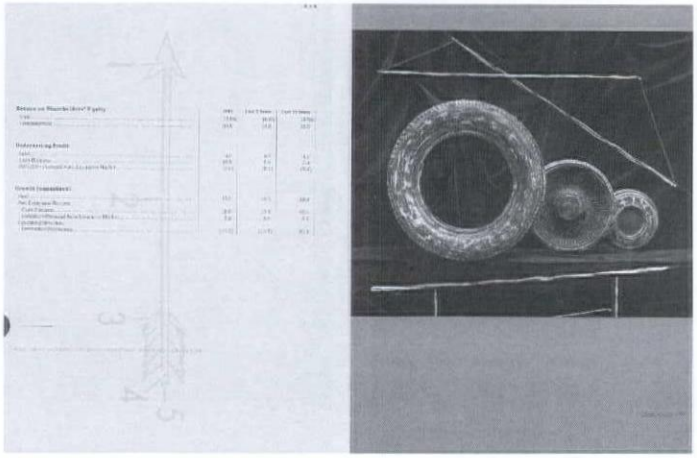
Chicago Board of Trade Publication

This brochure designed by Chicago-based VSA Partners for the Chicago Board of Trade adopts a grand scale (11 by 17 inches), loud typographic voice and bold, active colors (red, black and white) to reflect the pace and nature of the organization's trading activities. The jurors praised the impact and immediacy of these pages, but questioned the quieter, full-color treatment of the central section of the book. "I can appreciate the contrast between the two sections," said Fella, "but the outside pages have the most power in my opinion."



Progressive Corporation Annual Report

"As annual reports go, this is more intriguing than any of the others we've seen," said Kuhr of the automotive insurance company's publication. Briefed to interpret Progressive's new customer-friendly business strategy, the Cleveland-based design team of Nesnadny + Schwartz came up with a report based on literal and visual interpretations of the word "progressive," using a palette of muted reds, blacks and greens, clip-art and photographer Zeke Berman's charming, diagrammatic car tableaux.



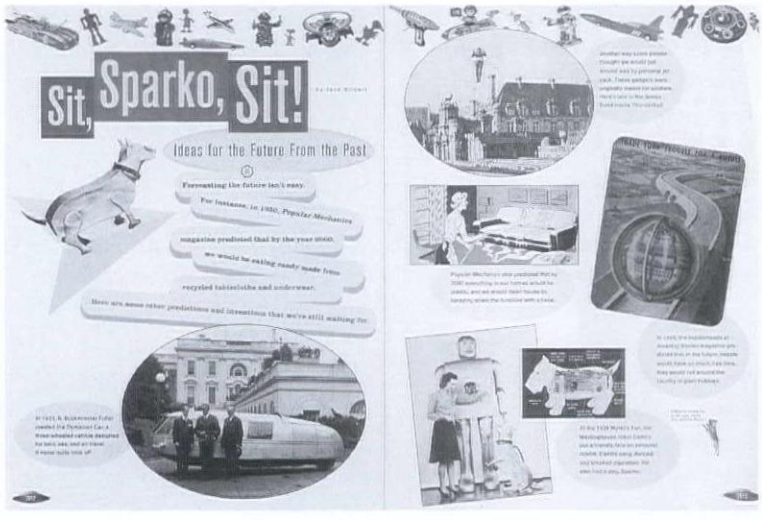
Tim Smith Corporate Identity

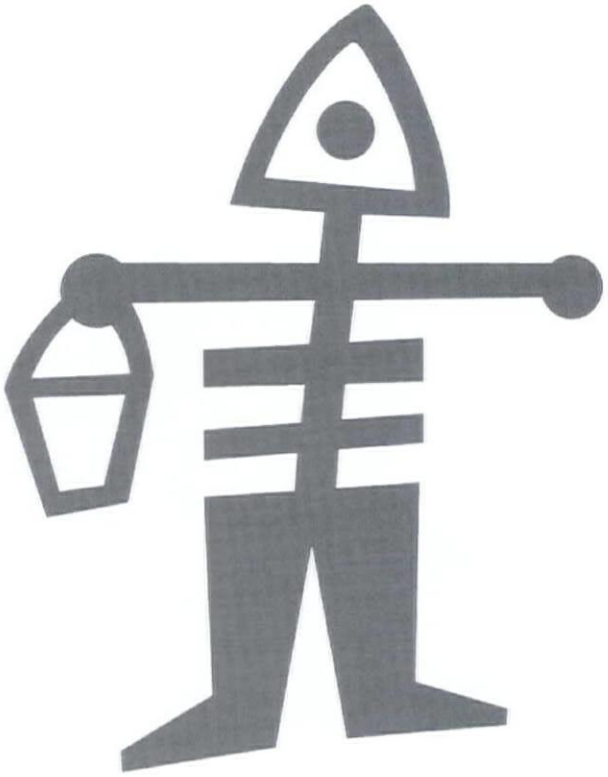
"I can't resist it," said Fella of designer Tim Smith's clever self-identity. Accordingly, the Dublin, Ohio–based designer sidled into the Honorable Mentions category with Fella's "too clever to pass up" award. A logo to undersell all others, the word "Smith" is spelled backwards in gray Univers type, with the middle three letters highlighted in black to form the name "Tim." The jurors recommended that the logo might be produced on transparent material to appreciate its audacious economy from both sides.



Nickelodeon Magazine

The in-house design team responsible for *Nickelodeon Magazine* continues to maintain the publication's distinctively free-form appearance by avoiding formatted pages and drawing continuity from its color palette and font family. The jurors found the effect to be unusually sophisticated for an audience of kids, and singled out a spread from one issue on predictions from this century about the future as particularly indicative of its aims and design influences. "These vintage design ideas are an interesting form of educational reporting," concluded Miller.



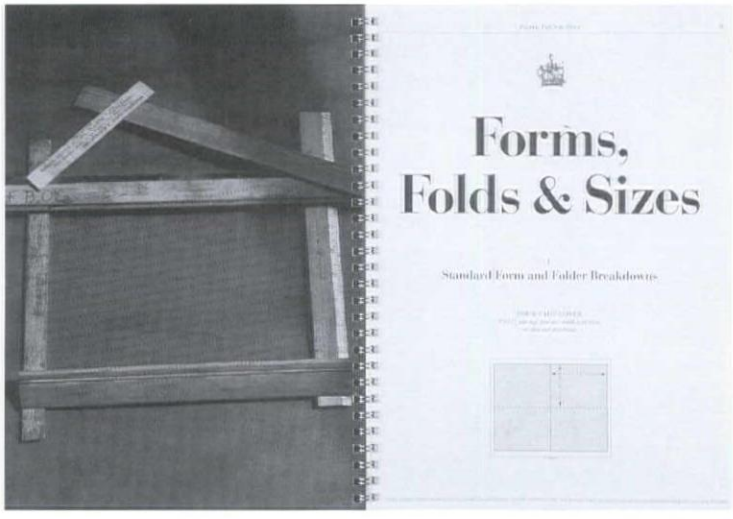


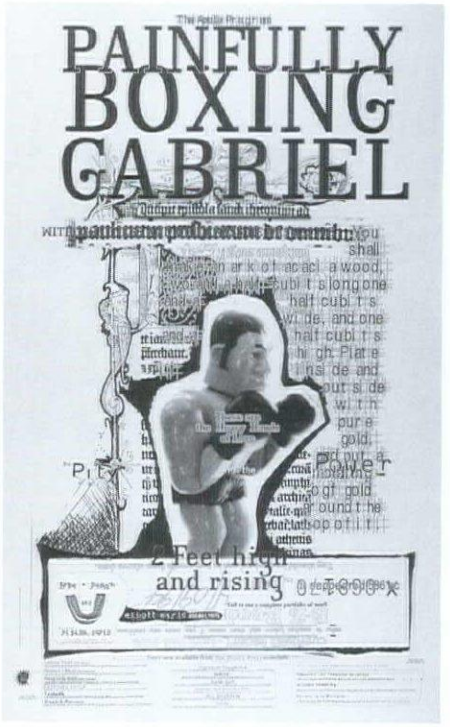
Gutter Patrol Logo
The Gutter Patrol initiative to reduce the single largest source of beach and coastline pollution — storm drain run-off — was established by the Santa Monica–based organization Heal the Bay. The identity, designed by Team One Advertising of El Segondo, is used on publicity material explaining the problem with throwing trash in the gutter and recruiting volunteers ages to help clean up. The jurors concurred that, if the accompanying wordmark was a little lacking, the anthropomorphic logo was original and befitting.

Salon de Thé Corporate Identity
The image of chubby angels cavorting around a cup of tea — particularly apt for a San Francisco clothing boutique and tea shop — was unearthed on a vintage postcard after some extensive hunting, according to its designers, Tsang, Propp and Guerin, also of San Francisco. The illustration is linked with a pictogram "T" that is based on a Chinese character and the roman letters spelling out the French word for the gentle beverage. The jurors found this to be the most charming of the small identity projects entered.



The Warren Standard Vols. 1 and 2
A paper promotion doubling as a production resource, the Standard Weights and Measures volume provides designers with a comprehensive reference guide to standard forms, sizes, weights, cuts and folds. Designed by Frankfurt Balkind of New York, this volume —one of a series promoting the S.D. Warren paper — was singled out for its typographic finesse and practical value in bringing together information. "We like it because it's useful," said Kuhr. "It's a tool rather than a pretty paper collection."





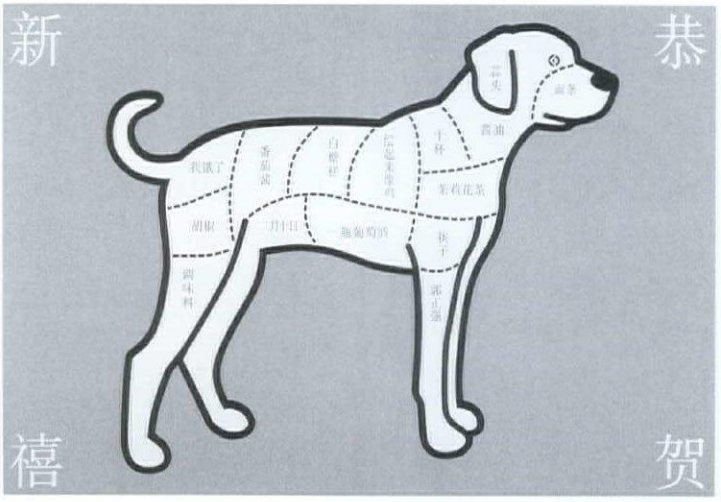
The Apollo Program Posters

A series of posters promoting new typefaces and exploring "a process of defamiliarization," according to designer Elliott Peter Earls, these designs prompted a long debate among the jurors over the future of what Fella called the "late, degraded type tradition." Experimental movements, as Fella pointed out, are often in danger of becoming self-parodying. Kuhr concluded that the posters and typefaces conveyed a kind of "gutter whimsy. The typefaces are almost unusable, but that's why I like them."



Archive Poster

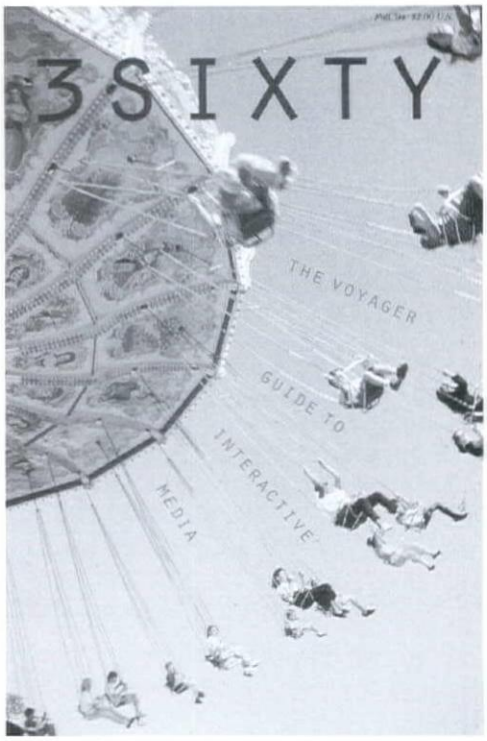
The photograph of a designer lying face down, apparently having collapsed on a pile of clip-art, had the jurors in giggles. "We finally get to see Anderson's working process," quipped Miller. The jurors agreed that the image, which appears on the back of Charles S. Anderson Design's poster promoting its stock art archives, played a refreshing twist on the Minneapolis-based firm's retro-design theme. "It seems able to laugh at itself," added Miller. "And to me that is instantly appealing."



Happy New Year Poster

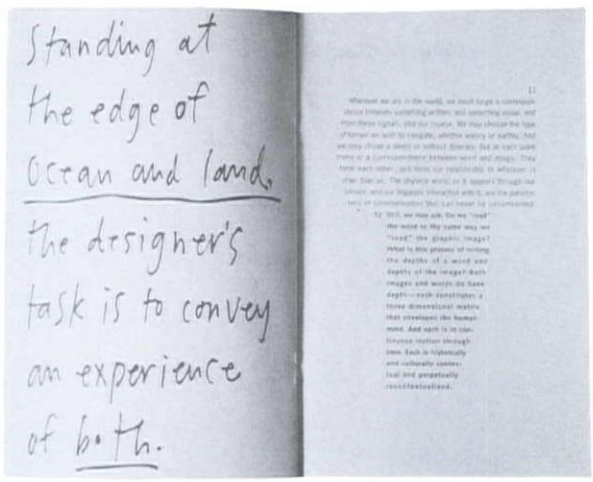
"This is simple and humorous, yet mysterious at the same time," said Kuhr of the Happy New Year poster.

A high-impact, low-budget self-promotion piece for the Kuo Design Office in New York, the bright orange poster celebrating the Chinese "year of the dog" managed to breed a lively debate among the jurors. Was it essential to understand the meaning of the Chinese letterforms (which all, in fact, represent words relating to the act of eating, such as "chopsticks" and "garlic"), or did the linguistic barrier in fact add to the poster's enigmatic appeal?

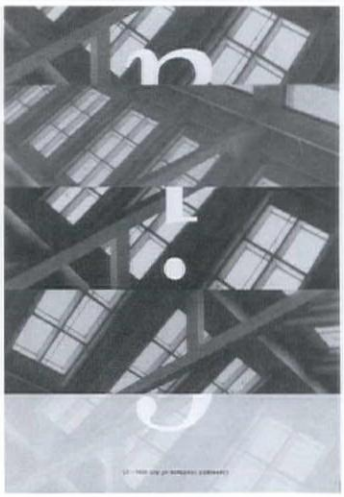


3Sixty Catalogue
Crammed with images and text and faintly reminiscent of a nautical magazine, the Voyager Company CD-ROM catalogue aims to introduce people to the medium through a design aesthetic reminiscent of the dense, layered windows of interactive cruising. The jurors found the hyperactive look, devised by Alexander Isley Design of New York, entirely appropriate. "Some of the spreads have an almost rhetorical complexity, which starts to grate on me," said Miller. "But I also think it's some kind of achievement."

Philosophy, Notoriety, Actuality Booklets
"The rationale for this project really impressed me," said Fella of these promotional books for the California College of Arts and Crafts. "It places the emphasis on the students' work rather than the teachers." To undermine the traditionally slick design school promotion, designer and CCAC instructor Bob Aufuldish specified recycled paper, two-color printing and images referring to hard physical labor. The most heavyweight essays accordingly appear in the smallest booklet.



Cleveland Institute of Art Catalogue
Introducing a colorful, magazinelike approach to school recruitment brochures, designers Nesnadny + Schwartz of Cleveland also saved the school an estimated 50 percent in design and production costs by creating three different covers for the next three academic years — inside pages stay the same. Miller, responding to the catalogue's surprisingly successful eclectic pacing, observed: "It has a funny mix of semi-experimental work and an advertising feel in some of the type play." "The color quality is quite distinct."



ENVIRONMENTS

Two things were clear in this year's Environment category: theming still reigns, even though jurors Ralph Appelbaum, Kevin Lippert and Donna Robertson all thought the '80s were over; at the same time, those few projects that contain real ideas do get noticed, even when they are constructed on minuscule budgets.

"We're at the top of the bell curve of themed restaurants," Lippert sighed, as the jurors sifted through several specimens, ultimately selecting Nobu, in New York's TriBeCa, as the pinnacle of this genre. "If you look back on 1994, all the money is going on entertainment architecture — on this search for nostalgia, or 'centeredness.' Are we just clinging onto something? Are we all in a state of denial?" wondered Lippert.

"Themed environments are definitely a phenomenon," Robertson agreed in the ensuing discussion of the "Disneyfication" of various pleasure domains. "Architecture has always been in the service of the spectacle, but now the image is becoming increasingly important. But it also undercuts architecture as somehow not enough."

"It's very easy to build superficial triggers for your eyes, or emotions, but I wonder how fresh such places will look in a few years," said Appelbaum, who saw the trend as symptomatic of the fin de siècle. "People are gathering up all the cultural patrimony they can get their hands on, and turning it into theme-bound buildings."

Theming mania aside, this year's Design Distinctions all explore Modernist issues at a high level, though they range from the very elaborate to the remarkably modest, including a Toronto nightclub, a pair of public lavatories in Boston and a program of architectural inscriptions at a skid-row shelter in downtown Los Angeles. But merely excelling within a recognized design tradition was not deemed sufficient for the Best of Category award. Those nominations went to schemes that made exceptional efforts to bridge the gap between theory and practice, and in which an enlightened client was instrumental in provoking design breakthroughs.

Breaking with I.D.'s own tradition, one Best of Category was awarded for two projects: New York's Storefront for Art and Architecture was cited as the patron of an adventurous 1994 exhibition program that included "Slipping Space" and "Floating in the Suburbs of Utopia," both of which literally reshaped the slender SoHo gallery space on virtually nonexistent budgets. Still virtual, but in a very different context, Gaetano Pesce's design for Chiat/Day's New York office also garnered Best of Category for shattering longstanding workplace stereotypes.

"In both cases," concluded Appelbaum, "you have the sort of informed clients who are prepared to risk functionality — even the health and happiness of their workers and visitors — to create an environment that is not in a dialogue with style. They are willing to explore new directions, and it's time to encourage a more outrageous, probing vocabulary."

JURORS Kevin Lippert, Donna Robertson, Ralph Appelbaum
MODERATOR Janet Abrams



CHRISTOPHER GALLO

ABOUD SODANO

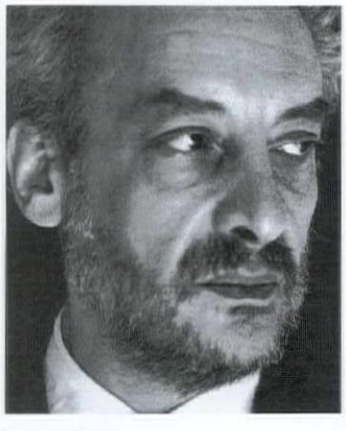

environments

Chiat/Day Offices

Vaunted as the paradigm of the "Virtual Office," Gaetano Pesce's design for the New York premises of Chiat/Day Advertising Inc. (now TBWA Chiat/Day) proposes a brightly colored playground for the foot soldiers of the information age. On the 38th floor of a shrink-wrapped steel-and-glass monolith at Manhattan's southernmost tip, with spectacular city views, the account executives and creatives behind the Energizer Bunny and Fruitopia campaigns are guinea pigs in this demonstration of the Factory of Tomorrow. "This design opens up all kinds of worker-to-environment relationships that are really intriguing," said Appelbaum. "It uses a broad palette of materials, yet doesn't pay homage to much of anything."

Permanent desks, perimeter cubicles and, allegedly, the status hierarchy that went with them are all banished in favor of a fluid series of work zones, held together by Pesce's vibrant Crayola-tinted vision. Employees each get personal vertical storage instead of a desk: they check in, stow personal belongings in face-shaped lockers, check out a PowerBook and a cell phone and park themselves at a cluster of movable sound-insulated carrels. Those who need to socialize while they work use larger tables in the commissary, known as "The Pub."

Under founder Jay Chiat, personal space and "nesting" are strongly discouraged. Productivity is said to be measured by the quality of work done, rather than the hours spent producing it. An ambient hum said to be the air conditioning lends a strangely *2001* quality to the environment, and the mood of ferocious concentration is broken only by voices wafting from meeting rooms and the doppler effect of private conversations made unavoidably public as employees conduct intense cell-phone conversations while strolling round this workplace wonderland. Pesce's design "reexamines fundamental concepts concerning the modern workplace," according to Lippert, but he spoke for all three jurors when he admitted that "I do wonder how much work I could get done sitting in those spaces!"



Gaetano Pesce

Gaetano Pesce lives and works in New York where his studio, Pesce Ltd., undertakes diverse projects in architecture, sculpture, industrial design, exhibit design, fashion and urban planning. A graduate of the University of Venice Faculty of Architecture, he has taught at the Cooper Union and in Strasbourg, France, where he is a professor at the Institute of Architecture and Urban Studies. Pesce has had long working relationships with Cassina, B&B Italia, Knoll International and Vitra, and his designs are in many permanent collections, including those of the Museum of Modern Art and the Centre Georges Pompidou in Paris, where he also maintains a studio.

What specific needs does this project address?

For the past 30 years, I have been trying to give architecture back its capacity to be "useful," by quoting recognizable, figurative images commonly associated with street life and popular culture, and by generating new typologies. I strive to seek new materials that fit into the logic of construction, while performing services appropriate to real needs.

Architecture of the recent past has mostly produced cold, anonymous, monolithic, antiseptic, standardized results that are sad, tiresome and uninspiring. Through the Chiat/Day project, by contrast, I have tried to communicate feelings of surprise, discovery, gaiety, optimism, stimulation and originality. Anybody who works eight hours a day in an office aspires to a space capable of suggesting this state of mind.

How does this project distinguish itself from others of its kind?

The Chiat/Day office project attempted to tackle the challenge of what an ideal workspace should be at the end of the 20th century. Offices worldwide tend to communicate seriousness, professionalism, conservatism and efficiency through workspaces that are classical, austere, colorless, uniform and conformist. This solution is no longer adequate for our time.

How is this project similar or dissimilar to other projects you've designed in the past?

The Chiat/Day office project inscribes itself into my usual vocabulary, with some variations owing to the fact that it was the first time I had properly executed an office space.

What role, if any, has new technology or materials played in shaping this project?

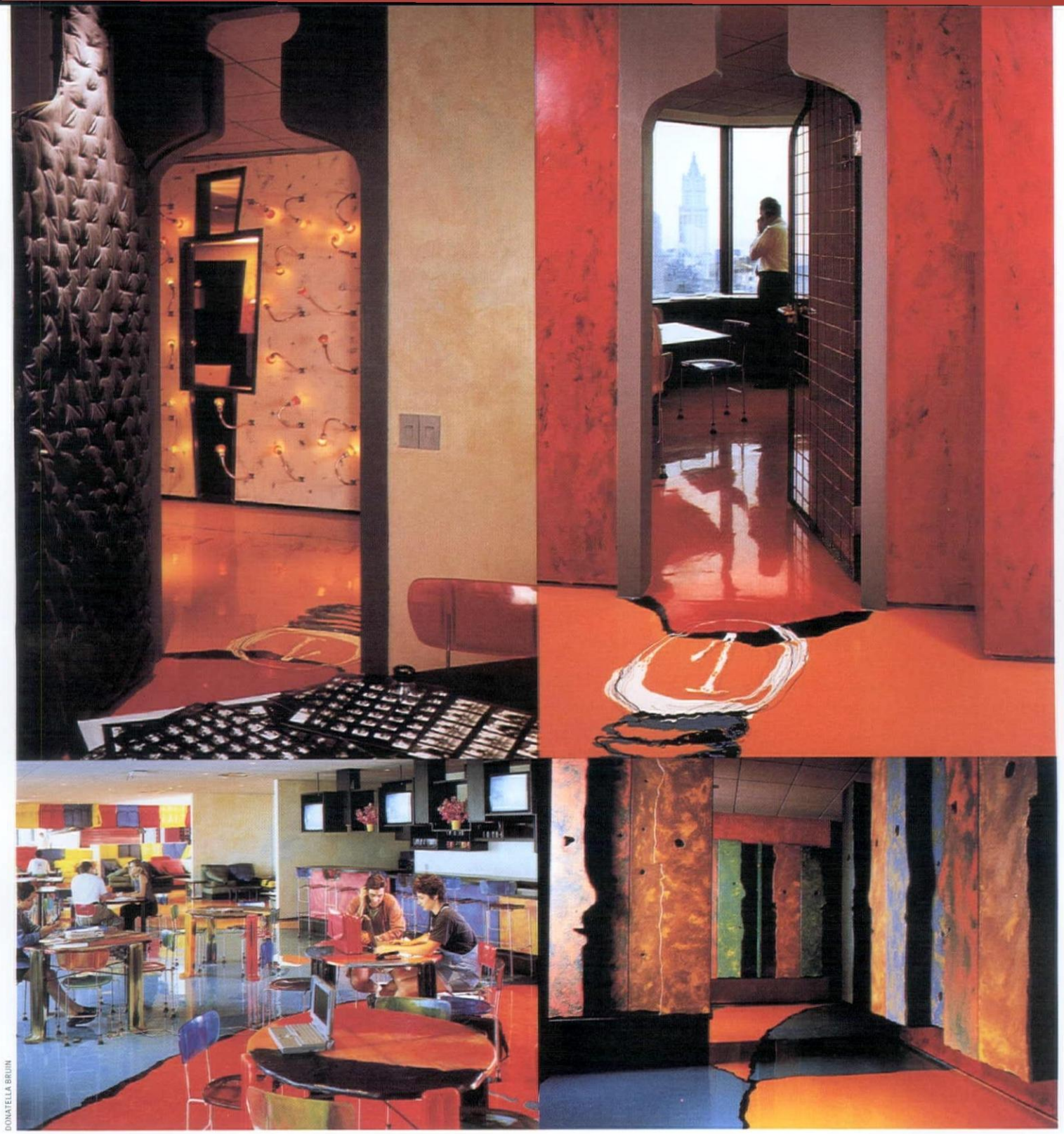
The new technology underpinning communication allowed me to conceive a new genre of workplace. Thanks to the open-minded approach of our client, Jay Chiat, and his desire to innovate, we have been able to move beyond what has commonly been termed the "landscape" workspace. Hereafter, we are dealing with a non-sedentary space, in which employees can move around freely, choosing not only their space, but also their proximity to other people in the office, as dictated by work priorities or simply their mood.

In retrospect, would you have done anything differently in the design process?

I would perhaps have changed certain details that I was not able to develop at the time because of the tight budget, though the Chiat/Day offices were by no means an expensive project. I can say with a certain satisfaction that the price per square foot was actually close to the minimum usual for commercial space in Manhattan.

What would you most like to design or redesign?

I envision the architect's work as an activity deeply linked to innovation. My main concern is the search for new typologies in the fields of architecture and design.



DONATELLA BRUIN

CLIENT/COMPANY Chiat/Day Advertising Inc., New York, NY.

CONSULTANT DESIGN Pesce Ltd., New York, NY. Gaetano Pesce, principal/design; Kent Hikida, project architect; Olafur Thordarson, David Bers and Patrick Rannou, project team; Joseph Sabel, Michael Whitney, Jason Tillman, Michael Schinelli and Leonid Yentus, custom fabrication; Jaros Baum & Bolles, consulting engineers (mechanical, electrical, plumbing); Thornton Thomasetti, structural; Walters-Storyk Design Group, acoustical design.

CONTRACTORS The Quality Group: wall and ceiling construction. Penguin: mechanical. Nead Electric: electrical. Milan Industries: millwork. Metalforms: metal fabrication. Rolm: telephone installation. Paintcraft: painting. Versailles: custom furniture and fabric wall finishes.

MATERIALS/FABRICATION Floor: polyurethane resin, pigments. Video-room walls: recycled Chiat/Day demo-reel video cassettes. Cafeteria wall: "Sleeping bags" (custom-made mattress). Conference room: recycled felt wall. Projection room wall: TV remote control "bricks" set in plaster. Computer stands: "seaweed" recycled fabric and resin.

Two projects, submitted by their respective designers, earn an unprecedented joint Best of Category. The citation also recognizes their mutual client, New York's Storefront for Art and Architecture, for its patronage of risk-taking architecture exhibits that push the boundaries of theory and practice, and manage to do so while turning on a dime — spatially and financially.



Left to right: Kyong Park and Shirin Neshat, codirectors of Storefront for Art and Architecture.

Slipping Space at Storefront

With four weeks' notice and a $1,000 budget, the three partners of op's were asked to coordinate the work of 14 artists in "Queer Space," an exhibit held last summer at Storefront for Art and Architecture that explored how sexuality and space are mutually articulated. Their installation, entitled "Slipping Space," brought the gallery's ground floor and basement into an intentionally unsettling dialogue, designed to coax reconsideration of such dichotomies as above/below, public/private, clean/dirty and straight/queer.

"The thing that was extremely clever about this show was the way they engaged the underground space at Storefront, and quite literally penetrated right through the floor," Lippert explained. "You were asked to go down the steps, and then you could see the whole mechanism below these items of furniture, supported by springs attached to the floor."

Three stools, a bookshelf and a table were anchored in such a way as to render the floorplane a permeable membrane, offering physical sensations of dislocation as well as visual awareness of the normally hidden subterranean level. The stools deflected like a shooting stick when sat on, while the bookshelf's center shelf was cut out from the gallery floor, creating a slot through which the entire structure dipped down into the basement, gradually ascending back into the gallery as its live load of books was sold.

"As visual as it is, this show is actually more intellectual and conceptual," Appelbaum remarked. "The fact that the designers are taking a philosophical approach to materials is impressive because there are so few people doing that."

Artist Jürgen Mayer, working in collaboration with op's, coated the stairway and stool tops in heat-sensitive paint that recorded visitors' body temperature in vivid yellow prints. "This project encourages a heightened body awareness, even a hyper-awareness, which strikes me as befitting the topic of the show," said Robertson, who also commended "the studied way the designers present their ideas in the documentation. It's a strong project."

Floating in the Suburbs of Utopia at Storefront

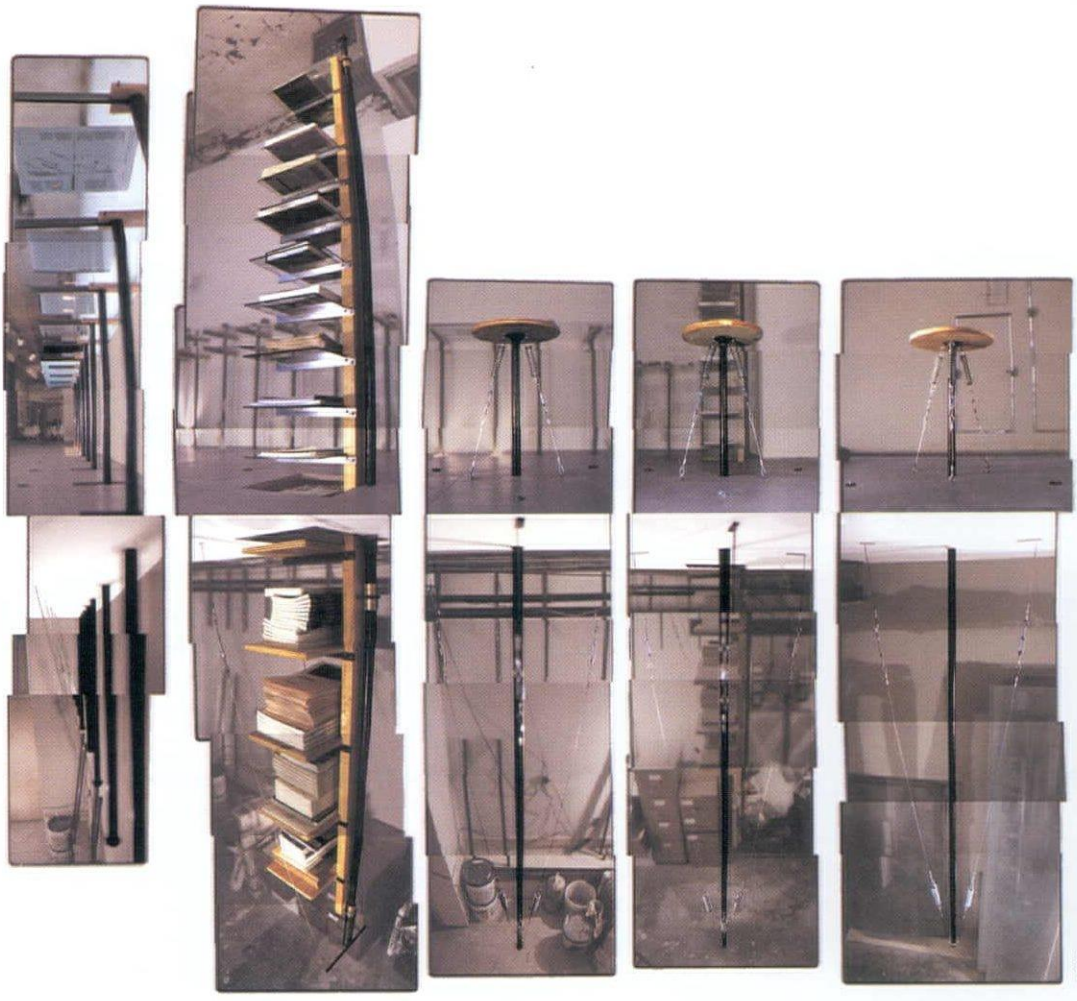
"This show turns the normal conditions of exhibition design on its head," Robertson noted enthusiastically of the self-built retrospective by the Michael Sorkin Studio mounted at Storefront for Art and Architecture last fall. "Usually you're not supposed to touch the display materials; everything is hard, rigid and in place. Here, they're shrink-wrapped but you're meant to touch them, to put them in play in random ways."

Visitors were required to wade through a shoal of backlit and sidelit "jellyfish," as the designers termed their novel display units: sepia drawings of the studio's recent urban design projects were printed on translucent Mylar and held in place by friction between large transparent rubber sheets. Skeins of plastic tubing attached these gelatinous creatures to the floor and ceiling with suction cups, allowing them to dangle and wobble provocatively. "Though I'm not so much in love with the plastic-spaghetti look of the exhibit, I really admire the concept and some of the chances it's taking," said Robertson. The density of the display meant that visitors came into bodily contact with renderings of speculative proposals for Beirut, Budapest and Weed, Arizona, as they pushed their way toward the Storefront's narrow prow.

The interior of the gallery was painted a deep marine blue, augmenting the sense of an exotic undersea universe that could be peeked between the pivoting panels of the gallery's jigsaw-like front wall. Of all the projects at Storefront since the facade renovation — recently completed by Steven Holl and Vito Acconci — Lippert felt that "Floating in the Suburbs of Utopia" seemed "the most successful in engaging the exterior space of the gallery. By painting the interior blue, and having this very hypnotic underwatery feel, they literally turned the gallery into a fishbowl."

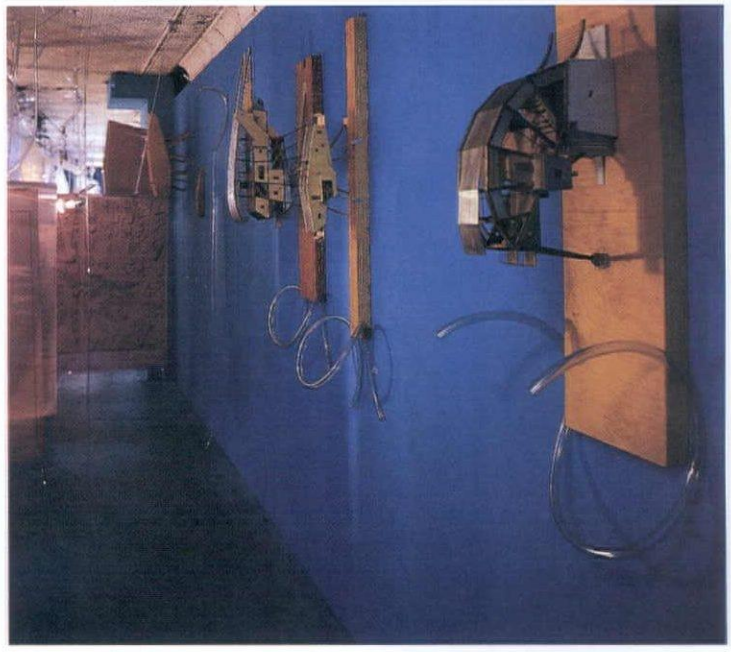
"These designers were really thinking about how to make communications and exhibit spaces work," said Appelbaum. "I'm quite intrigued with the gallery space and applaud the way Storefront encourages people to explore ways of using it."

CLIENT/COMPANY Storefront for Art and Architecture, New York, NY. Kyong Park and Shirin Neshat, codirectors.
CONSULTANT DESIGN op's, New York, NY. Paul Lewis, Peter Pelsinski and Marc Tsurumaki, partners.
MATERIALS/FABRICATIONS Found materials from Storefront basement: black steel pipe; pipe flanges; plywood stools and bookshelf; glass. New materials: turnbuckles; brass sleeves; steel u-bolts; compression springs; maple bookshelf; temperature-sensitive paint; floodlights.
HARDWARE/SOFTWARE Macintosh Quadra 650; Adobe Photoshop; QuarkXPress.



OP'S





FRANK HULSBOMER

CLIENT/COMPANY Storefront for Art and Architecture, New York, NY. Kyong Park and Shirin Neshat, codirectors.
CONSULTANT DESIGN Michael Sorkin Studio, New York, NY. Michael Sorkin, principal; Andrei Vovk and Peter Kormer, designers.
MATERIALS/FABRICATION Clear rubber sheets; plastic tubing; lighting; suction cups; sepia prints on Mylar; paint.

Slipping Space by op's

Op's is a New York–based practice founded in 1991 by Paul Lewis, Peter Pelsinski and Marc Tsurumaki, all graduates of the Princeton University Master's in Architecture program. Their projects have been featured in exhibits at the Chicago Athenaeum, the Urban Center, New York, and at the Wexner Center for the Arts, Columbus, Ohio. "Slipping Space" was their first built joint venture as op's.

What specific need does this project address?
The project used the typical furniture found in a gallery as a mechanism for inducing slippages and oscillation between the basement and the gallery. The needs nominally solved by these pieces of furniture — sites of rest, display, storage — were but a pretense, then used to drive these conceptual/tactile exchanges. For example, the chairs, in providing a site within the gallery for rest, simultaneously induce a registration of bodily presence/weight within the basement.
How does this project distinguish itself from others of its kind?
It exists within the floor between two pre-existing spaces, and relies upon extremely subtle, primarily non-visual strategies to interrogate this relationship. Indeed, the fact that these objects penetrate the floor often went unnoticed. Storefront's very lack of preciousness as a gallery facilitates and encourages self-critical work — in this case allowing itself literally to be incised with 36 holes in the floor and ceiling.
How is this project similar or dissimilar to other projects you've designed in the past?
Consistent tactics in our work include creating joints and slippages between forms and programs, producing mutations from within existing conditions as opposed to imposing from without, and a delight in pushing banality to the point of abnormality. The project is dissimilar because it was built.
What role, if any, has new technology or materials played in shaping this project?
Given the temporary and temporal nature of the installation, which was incapable of being perceived from a single point in time or space, digital recomposition of multiple photographs was the necessary means for representing the sectional complexity. Otherwise, everything was built from items commonly found in basements.
In retrospect, would you have done anything differently in the design process?
Internal conflict persists on this subject.
What would you like to design or redesign?
Quite frankly, anything, with the possible exception of coffee pots and houses for our mothers.



Left to right: Peter Pelsinski, Paul Lewis and Marc Tsurumaki of op's.

Floating in the Suburbs of Utopia by Michael Sorkin Studio

Michael Sorkin Studio is a practice based in New York that is involved in architecture, urban design and exhibition design. Its principal, Michael Sorkin, teaches in Vienna, and at the Cooper Union in New York. He is the editor of *Variations on a Theme Park* and the author of *Local Code* and *Exquisite Corpse*, an anthology of essays from the *Village Voice*, where he served as architecture critic for 10 years.

What specific needs does this project address?
The installation sought to be, as seamlessly as possible, of a piece with the recent work of the studio. It was also obliged to inhabit another recent architectural work, the renovation of Storefront, which was itself of very strong character. The budget was small to the point of invisibility (less than $3,000).
How does this project distinguish itself from others of its kind?
It may have been the first to have applied such strong color in the gallery, in an attempt to reinforce the installation's floaty, submarine quality, which was also pursued in the suspension and illumination of the plastic "jellyfish." We tried to add an element of tactility to the show by incorporating these gelatinous display materials, allowing viewers to squeeze between them, feeling them and setting them in motion.
How is this project similar or dissimilar to others you've designed in the past?
It's certainly funkier than our other exhibition work — and wigglier. The forms, though, are in the same vaguely biomorphic family as others that we like. We also built the show ourselves.
What role, if any, has new technology or materials played in shaping this project?
While the materials used aren't exactly new, they were new to us and in that sense, experimental (never mind that we bought everything on Canal Street). We're particularly pleased with a detail in the design that allowed the drawings to be mounted in the jellyfish without adhesives, and held in position by friction and static electricity.
In retrospect, would you have done anything different in the design process?
Yes. Painted the floor a day earlier.
What would you like to design or redesign?
Oklahoma City.



Left to right: Andrei Vovk, Peter Kormer and Michael Sorkin of Michael Sorkin Studio.

Orchid Nightclub

The jurors were ready to catch a plane to Toronto to get down and boogie at Orchid, a nightclub that manages to avoid the prevailing trends in '90s nightclub design — minimalist "black hole" and suburban "theme" club. "Within the programmatic type of the nightclub, this one does what it needs to do with style and grace," said Lippert.

An array of curvilinear biomorphic forms and freestanding elements preserve an intimate scale within the 11,000-square-foot club. Using color to distinguish the "hot" dance floor from the "cool" main bar walls, Orchid is defined as a series of smaller spaces for conversation, dancing and seductive promenading. Particular attention is paid to the ceiling, which becomes an important plane when the dance floor gets filled.

"So many of the interiors we've seen have been like a salad of visual cues. Compared to them, this one is pretty simple. Even though the shapes are dramatic, the design is very minimal and open. It's not overly fussy, yet it has a big sense of personality," said Appelbaum.

High-quality materials and special finishes — many applied by hand by artists — appear throughout. Even the washrooms are a tactile and optical feast, while murals based on Indian and Persian erotic art make no bones about the principal subtext of the clubbing scene. "A nightclub has to appeal to rather conventional definitions of sexy space," said Robertson. "Not *sexed* space, but *sexy* space. This one seems to acknowledge that a nightclub is about flirtation, but without doing it in an overblown or overheated way. Would I like to go? Sure I'd go!"

"Everywhere I look I see an attempt to be innovative and stylish, from the furniture to the lighting, to the constantly shifting materials. I like the big, generous sweep of everything," said Appelbaum, clicking his heels.



ROBERT BURLEY, DESIGN ARCHIVE

CLIENT/COMPANY Orchid Nightclub, Toronto, Ontario, Canada. Dan Pansky, president.
CONSULTANT DESIGN Yabu Pushelberg, Toronto, Canada. George Yabu, creative director; Alessandro Munge and Gerald Anacleto, designers.
MATERIALS/FABRICATION Special plaster finish over drywall; hand-painted murals; polished and sealed concrete flooring; morricite flooring (thin-set epoxy terrazzo); molded fiberglass and reinforced plaster columns; stainless-steel with hairline satin finish; translucent fiberglass panels; granite composite bar tops; solid ash cabinetry with satin-finish lacquer; metal laminate and ceramic tile.

The Architecture of New Prague 1895–1945

During the fall 1994 "Celebrate Prague" Festival at New York's World Financial Center, an exhibit of buildings from 10 of the city's suburbs was presented in an installation designed by Drenttel Doyle Projects as a room within a room. Taking its palette from the blueline reproduction — that erstwhile staple of architectural graphics — the interior room was an elegant rhythm of vertical plywood supports. Images of buildings in various architectural styles were mounted on panels separated by tall, slender openings, through which a photographic panorama of the city could be glimpsed on the wall behind. The exhibition images were drawn from a soon-to-be published book by Czech architectural historian Dr. Rostislav Svacha, and curated by Irena Murray, head of McGill University's Blackader Lauterman Library of Architecture and Art. A freestanding, hoodlike structure provided a dramatic introduction to the interior display "courtyard," drawing visitors through its deep inky-blue funnel to focus their attention on the exhibit's title panel.

"Because the show is about Modernism and purism and functionalism, the simplicity and straightforwardness of the structure works nicely with the theme of the show," said Appelbaum. "It's clean and direct."

Robertson agreed that the design had "an appealing lack of pretension. We're in an age of highly developed exhibition design, and many shows have to accommodate enormous amounts of information. So when you get a small-size show like this, and the installation isn't more gestural than it needs to be, it seems fresh. I like this theme of a room within a room, of viewing in and viewing out."

For Lippert, the excellent craftsmanship was "very seductive, but there's something about the extraordinary care that's gone into it that makes me think it was actually meant to look a little more rough and ready! But in fact it's beautifully made."



CLIENT/COMPANY World Financial Center Arts and Events Program, New York, NY. Anita Contini, director.
CONSULTANT DESIGN Drenttel Doyle Projects, New York, NY. Miguel Oks, architect; Stephen Doyle and William Drenttel, creative directors; Rosemarie Turk, designer.
MATERIALS/FABRICATION MDF particle board; plywood; blueprints on exhibition panels; Benjamin Moore latex paint; basswood; screws.
HARDWARE/SOFTWARE Macintosh Quadra 950; AutoCad; QuarkXPress.

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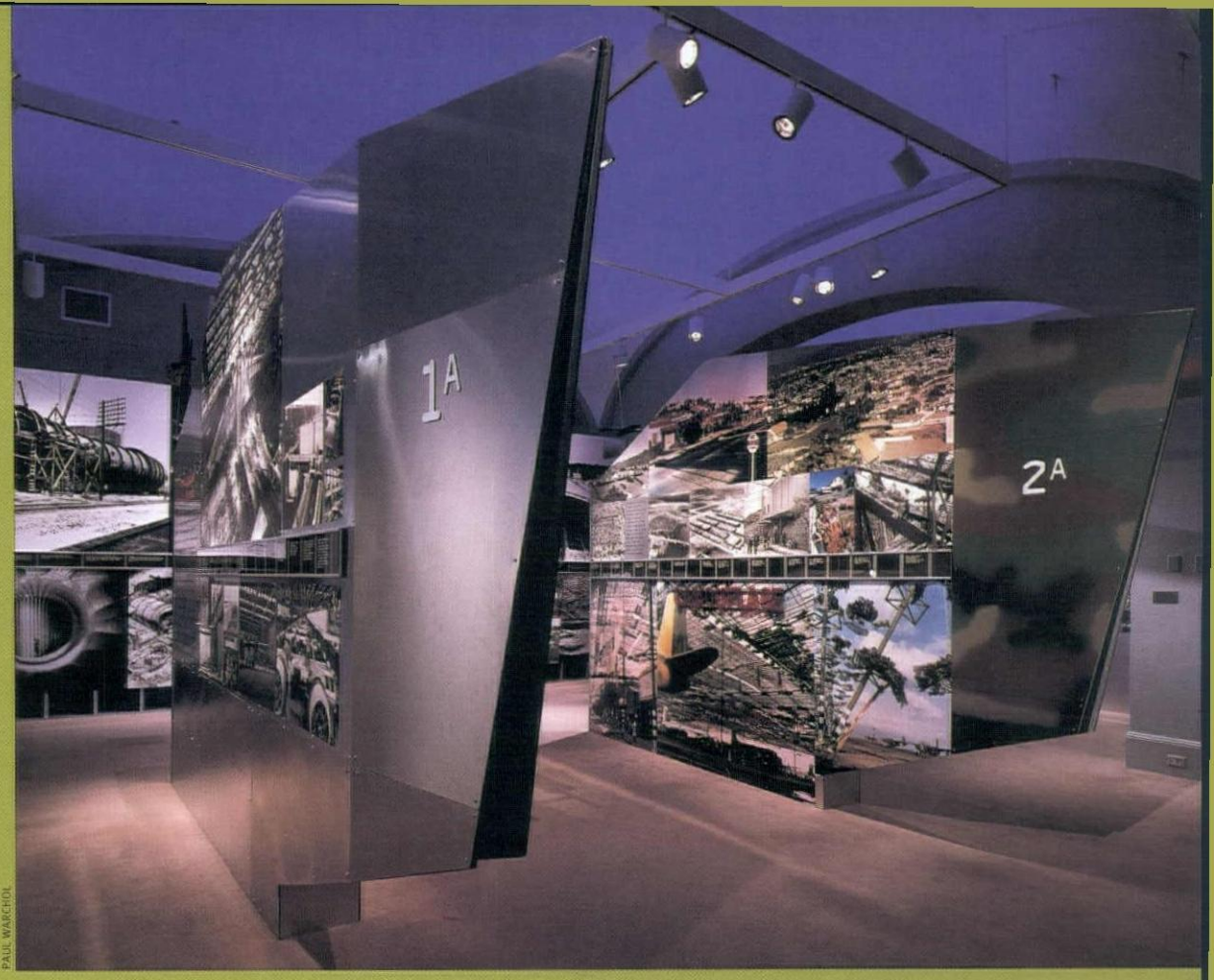
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PAUL WARCHOL

World War II and the American Dream

The collaboration between an architect and a graphic designer "clearly shows through here," Lippert remarked of this exhibit on the impact of the Second World War on American architecture and design. Opened at the National Building Museum in Washington, DC, in November 1994, the installation was jointly designed by Michael Sorkin Studio and Design Writing Research. The exhibit, curated by Donald Albrecht, shows how America's mass-production capabilities, pivotal in achieving victory, were also responsible for the postwar years of material prosperity that were the apotheosis of the "American Dream."

Densely layered photography conveys the monumental scale of the war effort, expressed in massed ranks of goods and personnel. Red typography relieves the overall palette of military gray, and recaptures the propagandistic tone of the visual media that represented the conflict to the public.

"I like the feel of it — stark and direct, none of the usual exhibition nonsense," said Appelbaum. "It's refreshing to find contemporary stories being told, and really nice to see materials used more metaphorically. The construction has a rigorousness and straightforwardness that works well with the building."

"It does seem to replicate the sensibility of the products it's meant to display," said Robertson. "When I look at exhibition design, I'm often struck by how everything seems to be of a similar scale, and there's no differentiation to help edit the material for the viewer. This one seems not only to have a scalar approach, but also a spatial approach that gives visual hierarchy to the installation."

CLIENT/COMPANY National Building Museum, Washington, DC. Susan Jones, director.
CONSULTANT DESIGN Exhibition design: Michael Sorkin Studio, New York, NY. Michael Sorkin, principal; Andrei Vovk, Peter Kormer and Doug Bergert, designers. Graphic design: Design Writing Research, New York, NY. Abbott Miller and David Williams, designers. Lighting design: George Sexton Associates, Washington, DC. George Sexton, principal.
MATERIALS/FABRICATION Aluminum studs covered with wood on wood.
HARDWARE/SOFTWARE Macintosh Quadra 840; QuarkXPress; Adobe Illustrator.

Quiet Light: Akari Light Sculptures at Takashimaya

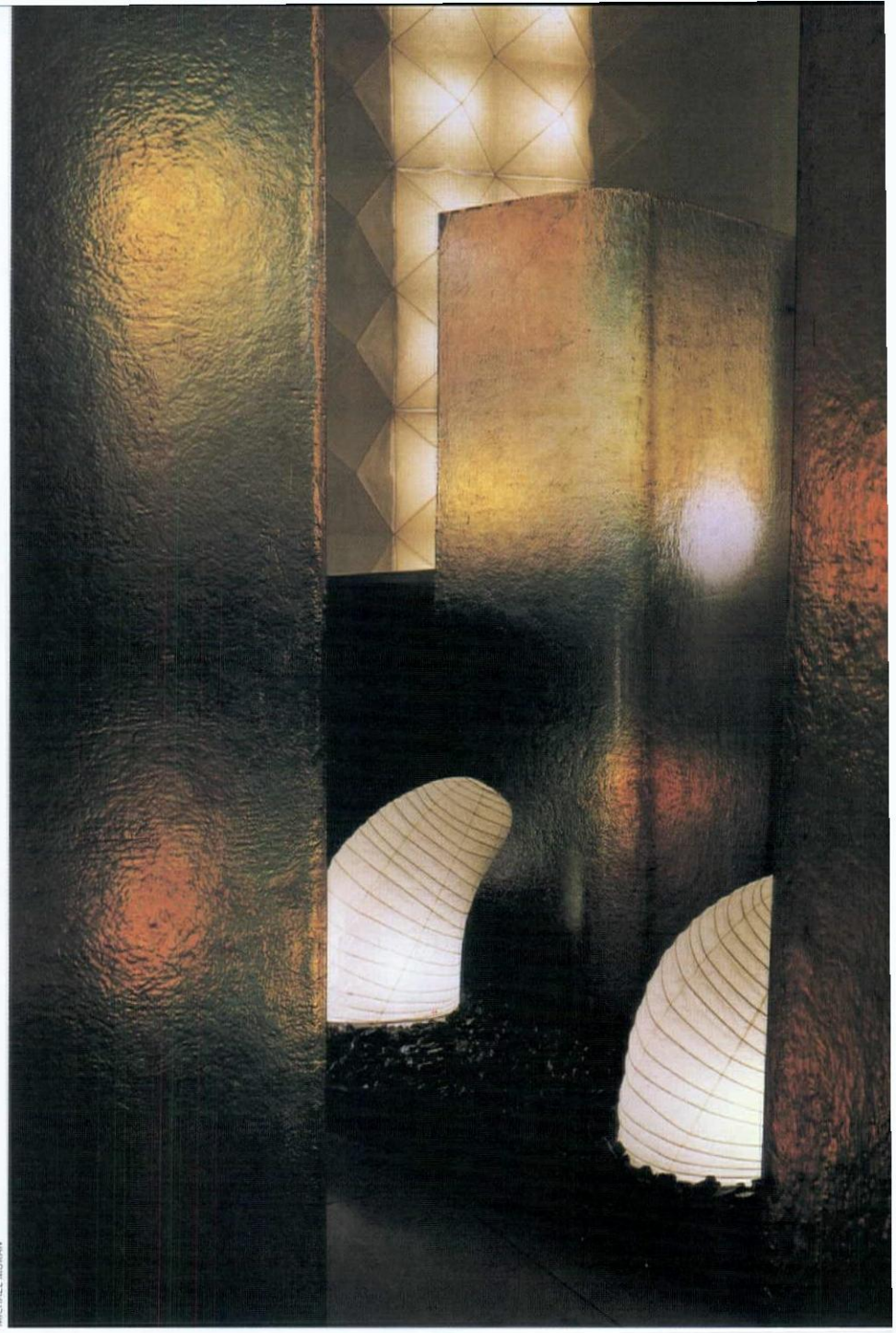
The temporary installation of Isamu Noguchi lamps at New York's Takashimaya department store suggested "a surreal image of light mushrooms or sprouts out of the ground," according to Robertson. The first floor display of Akari Light Sculptures was the first stop on a U.S. tour presented by the Noguchi Museum, which will reuse the display designed by Tod Williams, Billie Tsien and Associates.

The architects adopted Noguchi's philosophy of "art for use" in creating the translucent fiberglass screens that frame the paper, metal and bamboo lamps, which are set on a central "river" of black obsidian pebbles. Cast on galvanized bent metal forms, the blue and amber screens filter light in a similar way to the lamps and are easily demountable.

"It's a direct and simple vocabulary," commented Appelbaum. "I appreciate the sensibility, particularly since so many of the interiors we've seen today have been, in a way, skinned with fiberglass, almost like a papier-mâché surface."

Lippert was impressed by the use of materials to "reinforce the question of white and color, and to engage what it's trying to show in an extremely creative way."

For Robertson, the installation succeeded in taking a number of disparate objects and, through the device of the river of rocks, providing a reference to the culture from which this design work came. "The architecture provides a clever grouping that helps overcome the problem of so many shop installations where all the products are so individual you can't see the forest for the trees. This one makes a definitive forest of an environment."



MICHAEL MORAN

CLIENT/COMPANY Takashimaya Art Gallery, New York, NY. Hiroaki Yamamoto, Lynn Gumpert and Mary Beth Smalley. The Isamu Noguchi Museum, Long Island City, NY. Bruce Altschuler, director

CONSULTANT DESIGN Tod Williams, Billie Tsien and Associates, New York, NY. Betty Chen, project architect; Fred Hatt, Chris Haynes, Erick Johnson (Noguchi Museum) and John Vallelee (Takashimaya Art Inc.), assistants; Roca Noto Sculpture Studios (Mario Noto and Alfredo Estabanez), fiberglass panels fabrication; Hand Fabrication (Tom Hand), formwork for panels; Charles Dinstuhl Cabinetmakers Inc., cabinetwork.

MATERIALS/FABRICATION Galvanized metal forms, bent and used as base to lay up fiberglass; rubber washers; aluminum poles; wooden dowel; black obsidian; black granite bench.

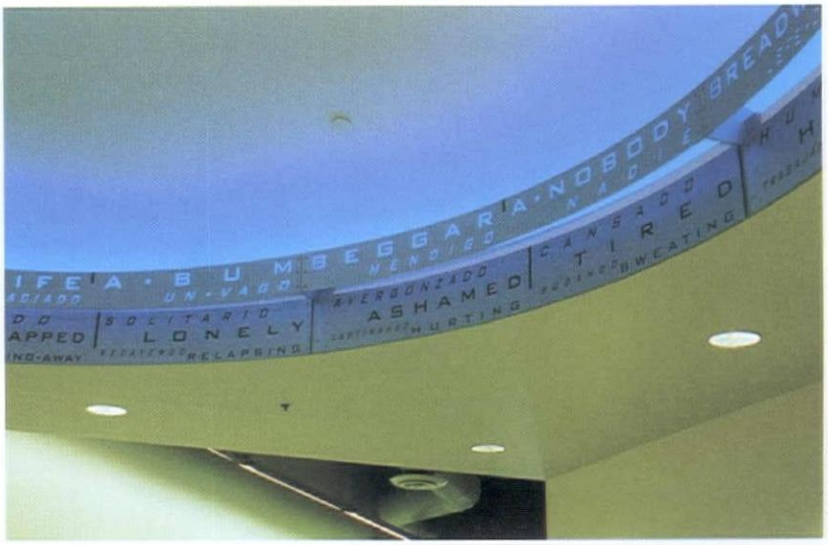
Voice of the Homeless

Friezes of heroic names and noble statements carved in stone are familiar on the architecture of high culture institutions, but they are rarely applied to buildings serving society's dispossessed. In a project funded by the National Endowment for the Arts and the Los Angeles Endowment for the Arts, the occupants of the Union Rescue Mission in downtown L.A. are given a public voice through an inexpensive ($47,600), two-part program of architectural inscriptions. Their words are permanently emblazoned in a circular frieze inside the existing building's Orientation Rotunda and transmitted to the immediate neighborhood via an electronic signboard outside.

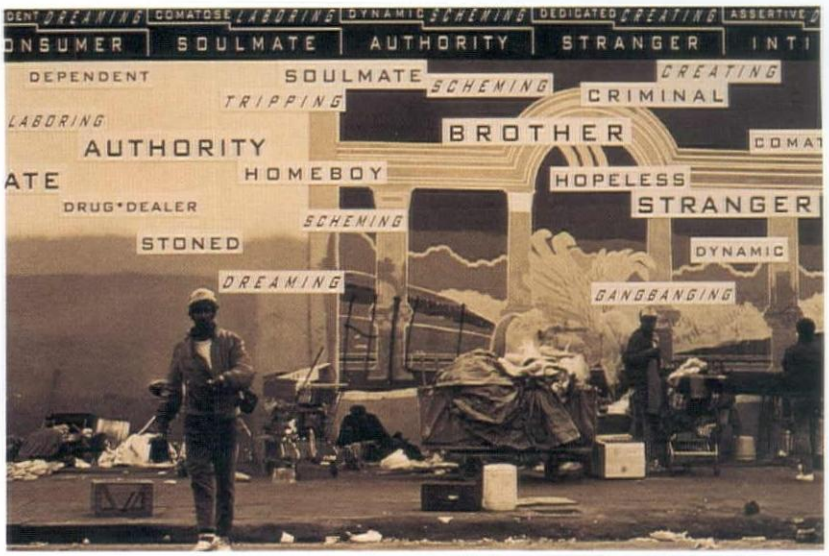
Working with the mission's counseling staff, designers BJ Krivanek Art + Design interviewed residents, asking them to articulate their sense of relative social status, then translated their responses into a verbal/visual structure, painted in English and Spanish in the rotunda. Residents compose and administer messages on the electronic signboard via a dedicated computer terminal, which augments the mission's computer-training programs.

"It's hard to imagine what other ways you could spend that small amount of money and send out such an effective message about homelessness," Lippert exclaimed. "There's something terrific, also, about this writing on buildings, done in a classical way, but with a very modern sensibility."

"To give a building like this a collective voice is a good idea, and important. This is exactly the kind of project they're trying to cut by zeroing the NEA: projects that empower people on the fringes," concluded Appelbaum.



JEFF KURT PETERSEN

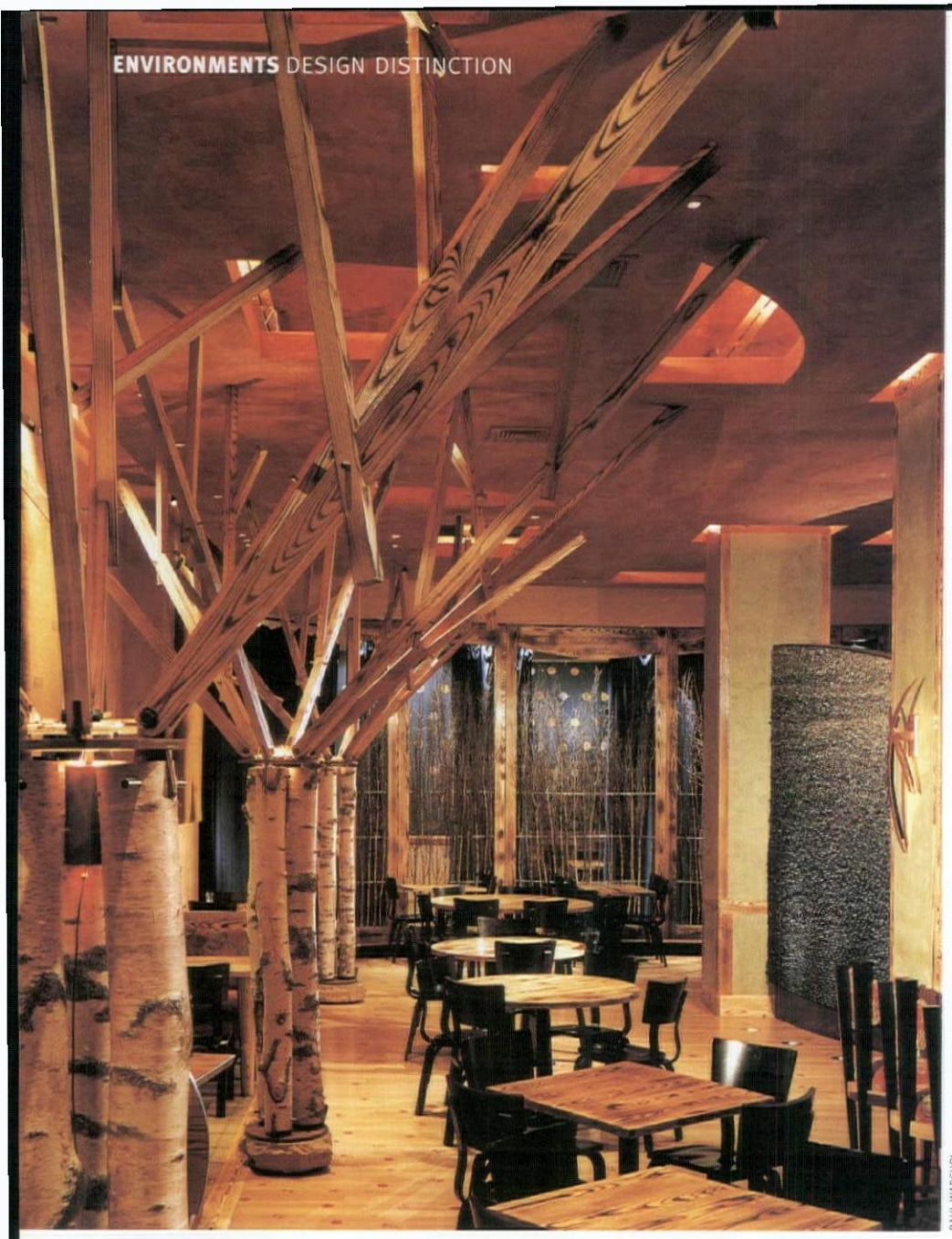


CLIENT/COMPANY The Union Rescue Mission, Los Angeles, CA. Barry Fager, associate executive director. Funded by the Union Rescue Mission Foundation, Los Angeles; The National Endowment for the Arts/Design Arts Program; the Los Angeles Endowment for the Arts/Los Angeles Cultural Affairs Department.

CONSULTANT DESIGN BJ Krivanek Art + Design, Los Angeles, CA. BJ Krivanek, director of design; Joel Breaux, designer; Martha Najera, technical assistant; Peter Carlson Enterprises, Sun Valley, CA, fabrication and installation.

MATERIALS/FABRICATION Electronic statement: customized matrix LED unit, manufactured by Litek driven by remote IBM PC and Litek system software. Support structure: aluminum; LED unit; horizontal aluminum members. Orientation rotunda: aluminum inscription bands and support structure; die-cut vinyl letterforms; applied die-cut vinyl; indirect cold cathode illumination.

HARDWARE/SOFTWARE Macintosh IIvx and Centris 650; Adobe Freehand; Adobe Illustrator, Canvas software.



PAUL WARCHOL

CLIENT/COMPANY Nobu Restaurant, New York, NY. Drew Nieporent, Nobu Matsuhisa and Robert DeNiro, owners.

CONSULTANT DESIGN Rockwell Architecture, Planning and Design, P.C., New York, NY. David Rockwell, Chris Smith and Andrew Fuston, project team.

MATERIALS/FABRICATION Tree sculptures: birch tree trunks; rusted steel plates; solid ash-wood branches. Floor: beechwood with stenciled red blossoms. Sushi-shaped walls: handmade ceramic tiles; rusted steel; Japanese riverbed stones. Private dining room walls: copper and gold-leaf polka dots on indigo. Indigo velvet drapes; halogen lights; sound-absorbing panels upholstered in golden Italian chenille; birch twigs; gauzy cotton "kimono" window treatments; woven birch branches; scorched wood.

HARDWARE/SOFTWARE Macintosh; Mini-CAD; HP Design Jet 600.

Nobu Restaurant

Architecture as sushi: that's the recipe at Nobu, the restaurant in New York's TriBeCa district co-owned by Drew Nieporent, Robert DeNiro and the eponymous chef Nobu Matsuhisa. Located in a former bank building, Nobu is a feast of fabrics, surfaces and luminosities, intended to evoke the sensuality of Japanese cuisine; its spatial organization, with the long sushi bar at center stage, alludes to the drama of Kabuki theater. The quintessential "theme" restaurant of 1994, this upscale dining space draws on Japan's rural landscape for inspiration: a curved wall of pebbles blocks the waiter station from patrons' view while three tree sculptures — made from birch tree trunks, rusted steel and solid ash wood — bring yet more nature indoors.

"The strength of Nobu is that it brings together 30 or so different interiors specialists and craftspeople — everyone from wrought-iron workers and glassblowers to upholsterers — to make a highly personalized environment," said Appelbaum. "It pushes architects to become impresarios, bringing together diverse skills. People used to go to Paris for this, and now they can't afford it. So they stay home, and essentially buy themselves highly stylized fantasy worlds. This lust for visceral environments that actively communicate all kinds of ideas about the place is everywhere."

Lippert felt that some elements were on "a very slippery slope down to kitsch. The chopstick-legged chairs have unfortunately fallen off the edge!" But he acknowledged that the restaurant "represents the best of that wildly popular genre known as entertainment architecture. Architects like David Rockwell seem to be far more successful than those who have staked out what they consider to be higher moral ground."

"The theme restaurant is such a phenomenon," Robertson concurred. "What we're seeing is a heightened emphasis on the image, which usually involves some aspect of narrative. The architects says they are trying 'to achieve a soft translucent look not unlike sushi.' That's such a great line!"

Politix Men's Clothing Store

"We're all suckers for ribbed structures," exclaimed Lippert, and for that reason the jurors alighted happily upon Politix, a men's clothing store on the sixth floor of the Beverly Center in Los Angeles, whose main feature is a dramatic suspended ceiling of Douglas fir ribs. In contrast to the ephemerality of much retail design, the Politix store evokes the warm, solid feeling of old barns and lofts with its exposed timber ceiling trusses. Appelbaum speculated that the trend toward such geometric expression "comes out of the way architects are beginning to see structure and interiors during the visualization process. They get this kind of layering from the framework they put on the computer, and just don't erase it. Instead of the overly mannered skin, they get the mannerism out of the structural design. They find new places to stop the development." Architect George Yu confirms that "there's an underlying structure that we draw to the surface." Wide roll-up doors used for the two storefronts at either end are aimed to emphasize the shop's linear volume and maintain continuity with the mall.

Satisfying the client's expressed desire for an atmosphere of warm wood, Douglas fir is also used for the flooring. Rectilinear forms — mobile shelving units on casters and window mannequins that fold down to form horizontal surfaces — create attractive platforms for the clothing, simply detailed in birch veneer and sandblasted steel. "I find these clothes hangers very clever: you can wheel them up to the window, then wheel them away. So there's a changeability to the front store display, but it's based on the system," said Robertson. "The design builds on a certain kind of '90s typology that uses wood planes held together with metal hardware. But it's comprehensively handled here."



BENNY CHAN

CLIENT/COMPANY Politix, Los Angeles, CA. Viken Momdjian, owner.
CONSULTANT DESIGN George Yu Architects, Culver City, CA. George Yu, principal architect; Andrew Liu, John Jennings and Silvia Kuhle, designers.
MATERIALS/FABRICATION Ceiling: Douglas fir studs; threaded rod; steel structure; wire; plywood; stud frame. Floor: Douglas fir; floating plywood subfloor. Display units: birch veneer plywood; sandblasted steel. Walls: painted drywall; birch veneer paneling.
HARDWARE/SOFTWARE Macintosh Quadra 700 and 840AV; Minicad+; StudioPro; Adobe Photoshop.



MICHAEL MORAN

SMA Video, Inc. Offices

Anderson Schwartz Architects' design for SMA Video Inc., a state-of-the-art video production facility, defines a grandly meandering landscape in a SoHo loft, where flexible spaces for work, meeting and musing zig-zag in and around the rectilinear column grid.

Appelbaum felt the design has "an easy self-confidence about it that allows it to make all kinds of design moves in very simple, fresh ways." The tinted plaster walls of a wide corridor "canyon" orient staff and clients to changing views of lower Manhattan, and keep the sound stage and support shops (tucked behind its south wall) separated from the machine room and mechanical equipment (behind its north wall). "The strongest moment in the whole project is that hallway," believed Robertson. "The tilted wall planes work well with the strong figure of the columnar grid, which is an interesting formal problem."

Served from the galvanized metal-clad machine room, individual digital editing suites are designed for optimal acoustics and sight lines and finished in a rich palette of materials, including cherry, maple, limestone and *pietra cardoza*. These suites are accessed from a perimeter "street" that acts as a buffer to light, noise and vibration, while allowing a continuous glazed promenade.

Exiting the elevator into a dramatic "cage" of steel mesh and pine timbers, one is released into a mysterious twilight space and lured toward the glowing cube of the reception desk. Behind the desk, a snaking "bunker" accommodates private offices and the art department and shields a bank of workstations grouped against the west wall. Rectilinear apertures pierce the MDF-paneled walls of the "bunker," echoing the monocular "windows" that poke through the walls of the canyon.

CLIENT/COMPANY SMA Video, Inc., New York, NY. David Satin, vice president, engineering.

CONSULTANT DESIGN Anderson Schwartz Architects, New York, NY. Ross Anderson, partner in charge; Stephen O'Dell, project architect; Aaron Bentley, M.J. Sagen and Caroline Otto, project design team. General contractor: Clark Construction, New York, NY. Christopher Clark, president; John Houshmand, general manager. Mechanical consultants: I.P. Group Consulting Engineers, New York, NY. Ivan Pollack and Leslie Kahn, P.E.s and principals. Acoustic consultants: Shen Milsom & Wilkie, Inc., New York, NY. Fred Shen, P.E., principal; Francis Daniel, senior associate.

MATERIALS/FABRICATION Tinted plaster; exposed concrete; galvanized sheet metal; MDF; eucalyptus hardboard; heavy pine timbers; steel wire mesh; Lexan; perforated sheet steel; stone; fiberglass panels; birch panels; poplar framing; linoleum and maple flooring; custom furniture and light fixtures.

Public Bathroom Project, Boston Center for the Arts
Rodin's "Thinker" would be right at home on the john at the Boston Center for the Arts. Required to switch the men's room into the former women's room and vice versa (for budget and existing plumbing reasons), architects Kennedy & Violich determined to leave visible the scars of this gender reassignment. The surfaces of each room attest to the reconstructive surgery, while translucent and transparent materials provoke reconsideration of the notion of "public hygiene."

Evidence of the reversal is made into architectural features: the hollow chase wall in the new women's room is filled with fragments of cast iron parts excavated during city sewer work — prompting Appelbaum to comment that "using this bathroom would be like a visit to a science museum." Meanwhile, in the new men's room, a pristine white ceramic tiled block (the urinal chase wall) floats above floor level, suspended from the supporting wall and ceiling.

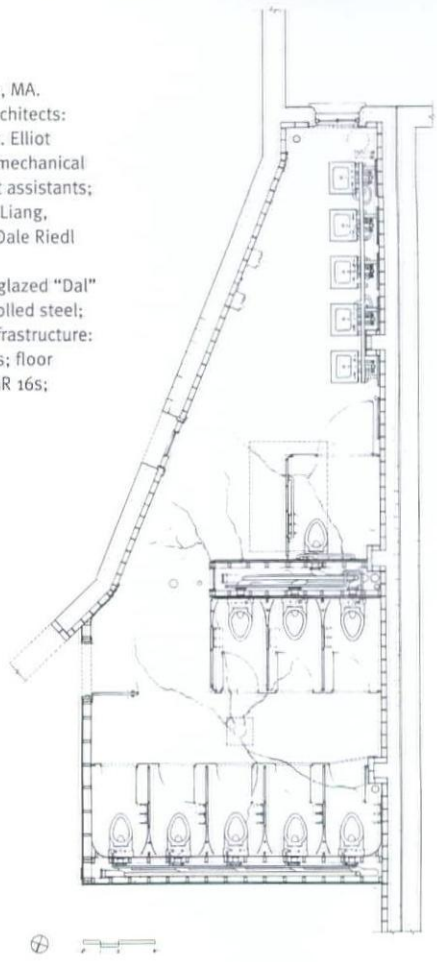
Women's washbasins are positioned in line where the men's floor-mounted urinals once stood. Now cut flush with the floor, the urinals are reduced to mere logos, their white cross-sectional outlines filled with clear epoxy resin. White epoxy-filled circles mark where stack pipes once passed through the men's room floor. Fiberglass resin cladding, used for stall doors in both bathrooms, allows voyeuristic shadow play as patrons reach for coats, door latches or flush handles.

"The designers have obviously thought hard — maybe too hard — about the project," said Lippert, "but have actually managed to produce interesting architecture. It's very cleverly done."

Appelbaum agreed that "maybe there shouldn't be that much theory and drawing related to a public bathroom, but perhaps that's the culture of architecture in 1995. A lot of resources and brain power have certainly been brought to bear. It ends up being a themed public restroom."



CLIENT/COMPANY Boston Center for the Arts, Boston, MA. Susan Hartnett, director.
CONSULTANT DESIGN Kennedy & Violich Architecture, Boston, MA. Sheila Kennedy and Frano Violich, principals. Associate architects: Arrowstreet, Inc., Somerville, MA. Jim Batchelor, president. Elliot Yama, steel work; Preston Ruff and PLR Mechanical, Inc., mechanical and plumbing; Chris Hanson and Sharon Johnston, project assistants; Suzanne DiSalvo, Donald Hearn, Hana Kassem, Peter Yen Liang, Zachary Miller, Craig Mutter, Brandon Noel, Albert Presti, Dale Riedl and Jane Yates, construction crew.
MATERIALS/FABRICATION Fiberglass (standard roll product); glazed "Dal" ceramic tile; glass mirror; copper flashing; 18-gauge hot-rolled steel; white and clear epoxy; sinks; toilets; urinals. Plumbing infrastructure: HVAC ducts and exhaust vents; plumbing stacks and vents; floor drains; toilet paper dispensers; hand blowers. Lighting: MR 16s; fluorescent tubes.





GORDON FILEWYCH AND TONY WESTMAN

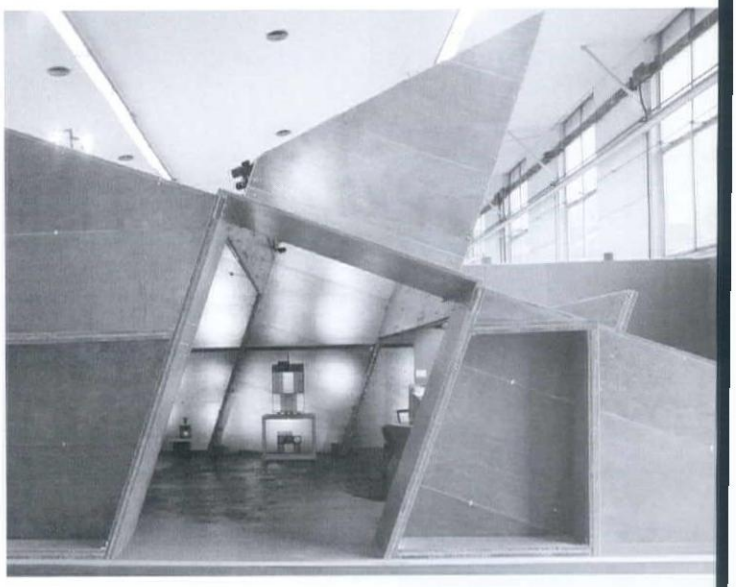
Mine Games at Science World

In the age of Nintendo and computer games, it's an uphill battle to try engaging young minds in something as down-to-earth as the earth sciences. How do you "interpret the Sedimentary Cycle to the 'Beavis and Butt-head' generation"? But architect Gordon Filewych of onebadant, and Wake/Bradburne Partnership managed to do so persuasively in this 6,000-square-foot exhibition at Vancouver's Science World. "The way the installation's graphics and overall look are geared toward the adolescent boy is pretty well done," said Robertson.

Visitors use a series of hands-on three-dimensional game boards to determine whether a prospective gold/copper mine should proceed in the fictitious British Columbia town of Grizzly, where the ecological and sociological stakes are high: salmon, grizzly bears, a native Indian band and beautiful wilderness are just some of its features. This invented narrative links different themed areas: "High Stakes," about discovering gold; "Wild Things," addressing environmental effects; "Blast It," depicting mine construction; "Boulderdash," which explores metal testing in a simulated mountain-bike store; and "Helter Smelter," a galvanizing demonstration. The cylindrical "Hotseat" theater features a 16-monitor multimedia display and two concentric walls with contrasting metal finishes: copper sheet scales for the outer drum's exterior, recycled printing plates and perforated metal, respectively, for the inner wall. Colorful flooring, checkerboard patterns and numbered dice reinforce the "game" concept, while over 50 tags explain the properties of the various metals used in the display materials.

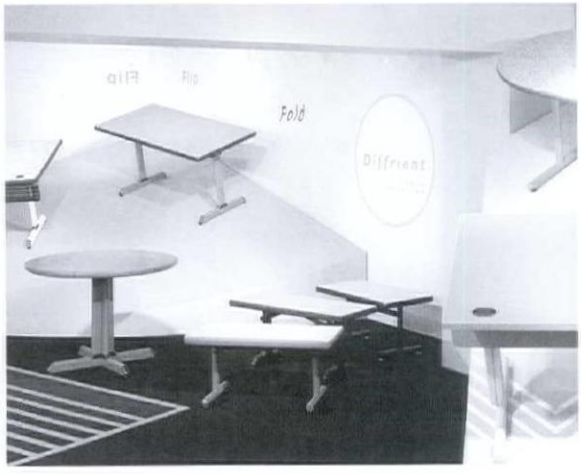
"Most museums of science and technology tend to be like interactive gymnasia, where there's a big anonymous space and lots of furniture," said Appelbaum. "This one tries to create very specific spaces that have their own personality, where the floors and furniture are themed for specific storytelling functions. It's successful because it has a sense of being a complete environment, not just a pedagogical machine."

CLIENT/COMPANY Science World, Vancouver, British Columbia, Canada.
CONSULTANT DESIGN Conceptual design and project management: Wake/Bradburne Partnership, Vancouver, British Columbia, Canada. Drew Ann Wake and James Bradburne, principals. Architecture and design: onebadant, Calgary, Alberta, Canada. Gordon Filewych, principal; Don Moar, draftsman. Exhibition design: Gail Jenkins, Science World. Research: Sheila Hill and Darwin Piroschco, Science World. "High Stakes" tabletop design: Dan Planko, Interactive Environments, Vancouver, British Columbia, Canada. Computer games: Rage Pictures, Vancouver, British Columbia, Canada. Audiovisual: Tony Westman, Beluga Productions, Vancouver, British Columbia, Canada. Construction management: Robert Thomas, Science World.
MATERIALS/FABRICATION 20-gauge steel stud wall; steel cables; torch-cut entry signage letters; vinyl floor tiles.



PIL Inc. Furniture Exhibit

Jurors admired the experimental use of an expendable material in this stand designed by David Bassett for PIL Inc. Lagunitas, California, at the 1994 Milan Salone del Mobile. The walls and ceiling were constructed of honeycomb, a high-strength, lightweight material commonly used in FedEx packaging and aircraft. With its tilted light tower and translucent surfaces spotlit from outside, the prefabricated structure became a glowing beacon, successfully attracting a stream of visitors.



Howe Showroom

Charlestown, Massachusetts–based Skolos/Wedell's design for Howe Furniture's Neocon showroom in Chicago had "an appealing graphic and spatial sensibility," jurors agreed. They admired the activation of the floor plane, with line-art diagrams inlaid into the carpeting or painted onto the display platforms to show the sizes and configurations of Howe's popular table lines: Storm, Diffrient and Tutor. Bright colors and playful typography animate the platforms while emphasizing the tables' foldable versatility.



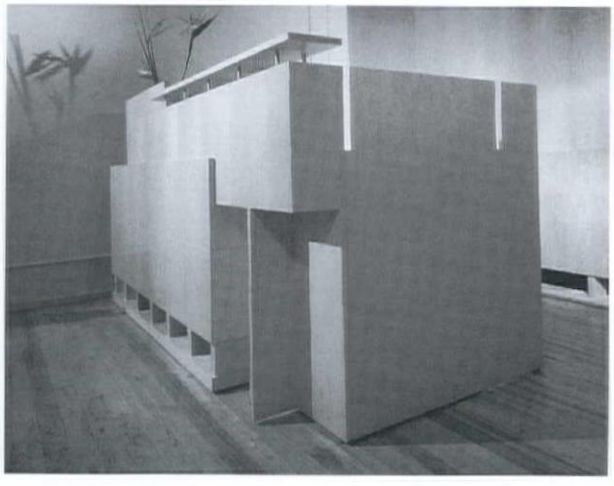
Zinc Details Store

On a skinny budget of $8,500, Ply Design of San Francisco produced this local showroom for Zinc Details where hand-crafted artists' and designers' artifacts are presented in an environment made of materials usually considered as construction grade or garbage: hard board and structure board for the floor; found windows salvaged from construction sites; and recycled plywood and carbon steel for the display walls and islands. Jurors particularly liked a revolving display unit that accommodates objects on shelves, in frames or on countertops.



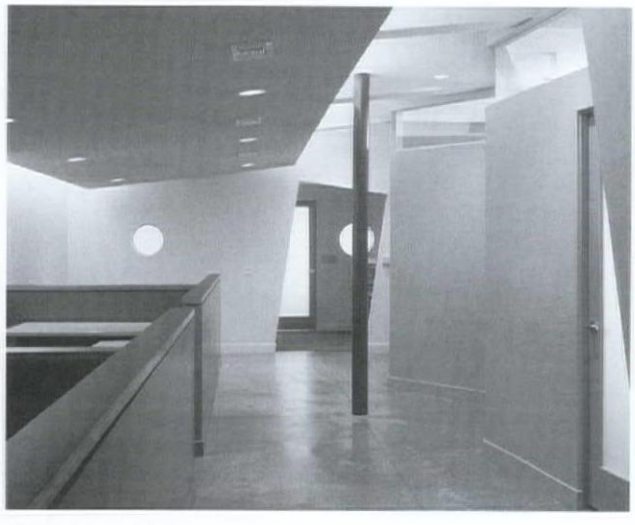
Teknion Exhibit

Spencer Francey Peters of Toronto based their exhibit design for Teknion Furniture Systems on the furniture company's research data on "Wellness in the Workplace." Iconic elements, such as a giant measuring tape and an out-of-focus eye chart, humorously convey Teknion's belief that health and productivity improve when office workers' physical differences are accommodated within a universal furniture system. "This one would speak out comically at a trade show," concluded Lippert.



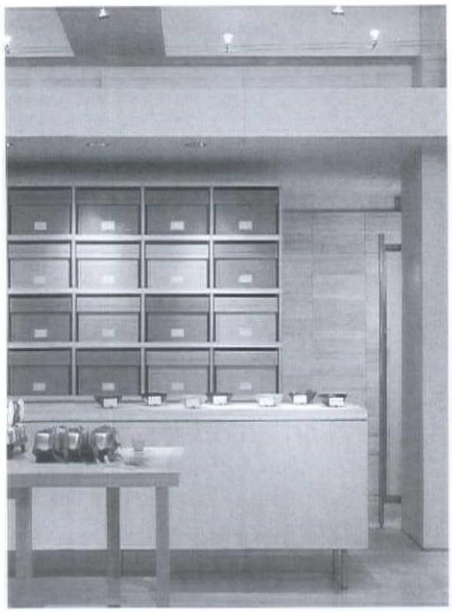
Shepardson Stern & Kaminsky Office

On the 11th floor of a New York loft, the employees of Shepardson Stern & Kaminsky enjoy the benefits of an open plan that provides privacy when needed. Working in consultation with the staff of this strategic communications company, New York–based architects Phillips Janson Group devised workstations and partition walls made from white maple, whose grain and coloration was brought out as a natural pattern. "Donald Judd does office chairs!" quipped Lippert.

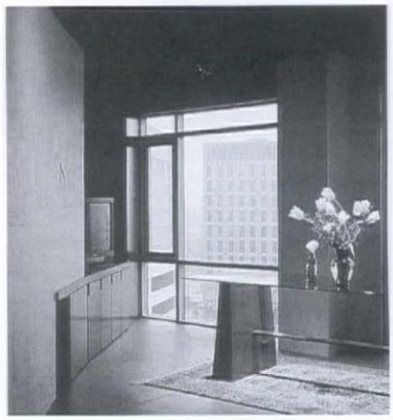


Christina Development Offices

From a space with low ceilings and little natural light, Kanner Architects of Los Angeles conjured a luminous 1,800-square-foot interior for Christina Development in Malibu, by introducing clerestory windows and a glazed, floor-to-ceiling storefront. Recapitulating the pastel colors and forms of previous buildings for this client, the office accommodates 10 staff, executive suites and a conference room in "a streetscape turned inside-out." Said Lippert, "This has a breath of sincerity to it." Appelbaum agreed: "Charming is the word."



The Tea Room at Takashimaya
In the basement of Takashimaya, the Tea Room offers a soothing oasis from the bustle of midtown Manhattan. MGR Architects and Designers of New York created serenely billowing fabric ceilings and walls that slide past each other like shoji screens, allowing a spatial flow from the retail area, through the café, into the "grotto" dining area.



Boston Film Company
For the Boston Film Company, which needed temporary office and production space, Brian Healy Architects of Cambridge, Massachusetts, managed to liven up 1,600 square feet in a building near Kendall Square by devising walls, screens and wooden boxes that mediate between the corporate hallway and a none-too-appealing outside view.



Make Systems Exhibit
To "wake up and shock the typical trade-show attendee" was Palo Alto–based Mark Anderson Design's strategy for Make Systems' stand at Interop, Las Vegas, a computer trade show. Lights projected onto translucent white plexi panels created "a sense of theater, of something colorful and magical going on inside," said Lippert of the stand's effectiveness.

JBL Live 94 Trade Show Exhibit
For the European introduction of JBL's "SoundEffects" home-theater audio system in London, Fitch Inc. of Boston showcased the new line with a theater, a mini-van and four retail displays. A light structural frame of Russian pine gave visual definition to the ensemble. One facade of turquoise acrylic sheets made a suitably aqueous metaphor for "making waves in sound."



FURNITURE

"From Richard Meier to Rubbermaid" was the phrase jurors Niels Diffrient, Deborah Lehman-Smith and Jordan Mozer coined to describe the extraordinary scope and diversity of their selections for this year's Furniture category. Representing a sophisticated formal solution for an executive office desk system, the Richard Meier Collection was one of this year's two Best of Categories. And while only an Honorable Mention, the Rubbermaid Snapease Computer Desk and Hutch was regarded with equal seriousness as an inexpensive yet high quality desk option for children and young adults.

Paired with Meier's project as the second Best of Category was the Herman Miller Aeron chair, a technologically advanced ergonomic task chair, which was recognized for its efforts to set new industry standards. A product of three years of research and development, the chair innovatively redefines conventional tilt dynamics, seating suspension and over-all proportioning.

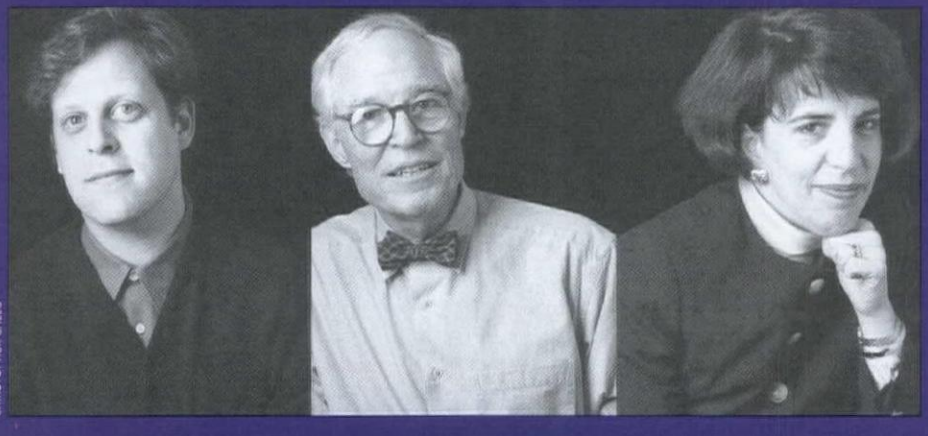
Many of this year's winning entries addressed the impact of modern technologies on working environments. The Steelcase Personal Harbor, a self-contained workspace that allows for multiple configurations, provides seclusion but also allows users to customize their degree of access to the adjacent collaborative space. Among the other technologically accommodating projects were the Knoll Propeller Table, which uniquely handles wire management through its double conduit S-shaped legs, and the Flex-Edge Input platform, a resilient desk edge surface created to reduce pressure on the wrists for those spending long hours working at a computer.

Each Design Review turns up projects that express a distinct sense of visual humor, and this year was no exception. The jurors delighted in the Drop Light, a soft, molded silicone sconce light from Flos, and the Clothespin Table, a side table that uses the metaphor of a wood and wire clothespin in the pairing of its Baltic plywood table top and steel legs that are held in place by a simple spring mechanism, eliminating the need for fasteners.

Also cited by the jurors were several projects by the German manufacturer Wilkhahn. In selecting a range of the company's designs that included a modular lounge seating system, conferencing tables, an office chair and a tiltable stool, the jurors commended what they took to be a strong overall company design language.

While there was no single trend that defined the direction that the furniture field is currently taking, the jurors were quick to point out that the industry does seem to be moving forward and diversifying its roles to penetrate both the consumer-product and interior-design markets. "Although the designs we have seen approach innovation in different ways," concluded Lehman-Smith, "this work indicates that furniture designers and manufacturers are continuing to set challenges for themselves — and that is what is important."

JURORS Jordan Mozer, Niels Diffrient, Debra Lehman-Smith
MODERATOR Melissa Dallal



CHRISTOPHER GALLO

ABOUD SODANO

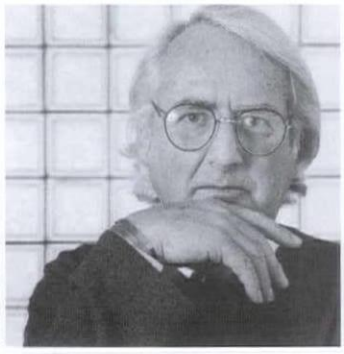

future

The Richard Meier Collection

Conceived as an integrated series of freestanding pieces that can be arranged in any number of configurations, the Richard Meier Collection evoked comparisons to Frank Lloyd Wright's Prairie Style work. Like Wright, whose formal vocabulary of that period is a dialogue between classical rigor and spirited asymmetry, Meier establishes a proportional system to lend order to what the jurors considered to be a commendably exhaustive casegoods collection. "There is a formal logic at work here that seems so meticulously considered, it could only be the product of a great architect," suggested Diffrient. "For me, Meier follows in the tradition of Wright more than anyone else."

While the jurors marveled at the elegance of the collection's overall conception and structure, they also appreciated how the abstract interplay of verticals and horizontals rendered each piece a distinct object. "With casegoods systems, it is easy for the individual pieces to lose their identity," noted Lehman-Smith, "but here, each piece has its own personality."

Suitable for either a private office or an open-office environment, where it could be used to define space, the collection takes into account the need for flexibility in the contemporary workplace. Among its interchangeable components are an office desk, reception desk, movable return, conference table, sofa, club chair, bench, workwall with an optional run-off, high and low credenzas and 20 freestanding pedestals, which are all equipped with wiring channels. All pieces can be specified in either maple with black painted legs and anodized aluminum hardware or mahogany or figured anigre with aluminum hardware.



TIMOTHY GREENFIELD-SANDERS

Richard Meier.

Richard Meier received his architectural training at Cornell University. He established his office in New York in 1963, and since that time his practice has included housing and private residences, museums, high-tech research facilities, corporate headquarters, major civic commissions such as courthouses and city halls in the United States and Europe and product and furniture design. Among his most well-known projects are the High Museum of Art in Atlanta, the Frankfurt Museum for Decorative Arts and the Canal+ Television Headquarters in Paris. A recipient of the Pritzker Architecture Prize and the Royal Gold Medal from the Royal Institute of British Architects, Meier has taught at Cooper Union, UCLA, Harvard and Yale and has lectured extensively throughout the United States, Europe, South America and Japan.

What specific need does this project address?
The furniture in the Richard Meier Collection was designed to provide highly flexible components — interchangeable and adaptable — that are also unified by a strong geometric formal logic. As the modern workplace becomes less rigid, I think that these pieces form a necessary bridge between closed and open working environments, and provide another means by which space can be manipulated and shaped.

How does this project distinguish itself from others of its kind?
All of the furniture in this collection was formally determined by the square, the cube and the golden section, creating a clear sense of interrelationship between the individual pieces. The collection also incorporates such features as recessed wiring channels and detached pedestals, allowing for easy connections and flexibility, while preserving the visual integrity of the ensemble.

How is this project similar or dissimilar to other projects you have designed in the past?
My work for Stow Davis shares with my previous furniture designs a concern with formal unity and a belief that furniture is an integral part of virtually any spatial conception. I think that there also distinct affinities between the Stow Davis Collection and my architecture, in that planes and cubic solids rendered as floating forms are bound by an ordered regulating system.

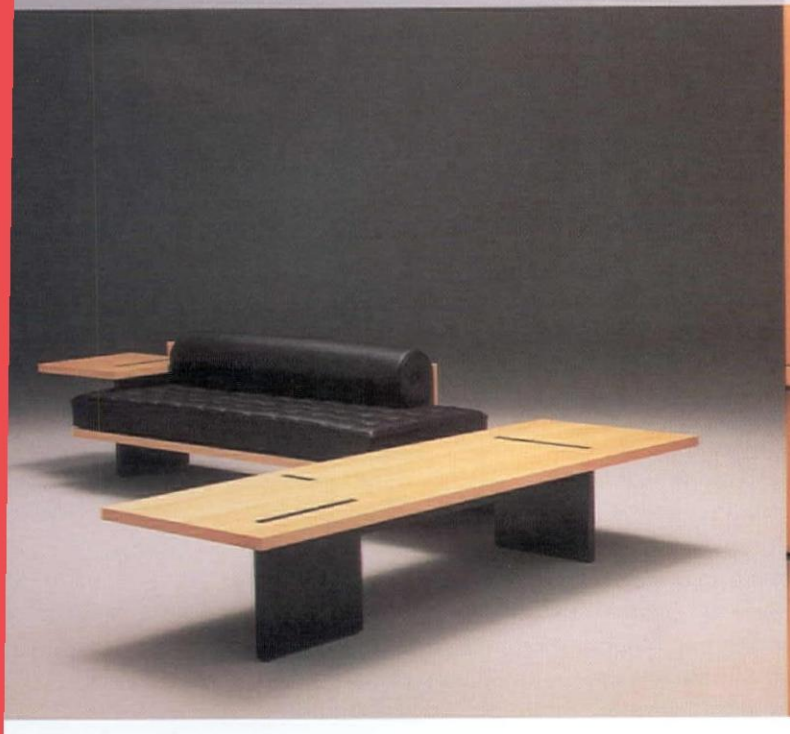
What role, if any, has new technology or materials played in shaping this project?
The construction of the furniture is quite straightforward, but the impact of modern technology on the conception and the design of the collection is very clear. Modern working environments are becoming increasingly open and mobile as communications and data technologies flourish; this collection was designed to respond to rapid changes in an office's physical environment.

In retrospect, would you have done anything differently in the design process?
No.

What would you like to design or redesign?
The various elements of this furniture collection can be combined in an almost infinite variety of configuration and ensembles to create or to accommodate different working environments. Probably the only thing currently missing is a chair.









CLIENT/COMPANY Stow Davis, Kentwood, MI.

CONSULTANT DESIGN Richard Meier & Partners, New York, NY. Richard Meier, principal; Michael Duncan, associate.

MATERIALS/FABRICATION Standard finishes include: maple with stained black legs and black anodized aluminum hardware; all mahogany with aluminum hardware; figured anigre with aluminum hardware.

Aeron Chair

"Now this is a real tour de force," exclaimed Diffrient, voicing his highest praise for the Herman Miller Aeron chair. "It would be safe to say that Chadwick and Stumpf have subjected almost every conceivable ergonomic office chair component to rigorous research and radical redesign."

A product of three years of research and development, the Aeron originated from Herman Miller's desire to create a chair that would set new industry standards for task seating. By enlisting Don Chadwick and Bill Stumpf as project consultants — the two had formerly collaborated on Miller's Equa chair in 1984 — the company made sure that new technologies and production methods would be thoroughly explored. With this criteria at hand, the chair was designed to provide radically innovative solutions in terms of tilt dynamics, seating suspension and over-all proportioning.

While the jurors pointed out that just about all of the Aeron's qualities distinguish themselves from the conventions of ergonomic task seating, they agreed that the chair is most recognizable for its lack of upholstery. "It's really quite remarkable that they have done away with foam and approached the issue of support by creating a shell from a woven material," noted Lehman-Smith. The material, called Pellicle, is a lino-woven combination of Hytrel elastomeric polyester, Lycra and fibers that was developed specially for the chair. The Pellicle's stretchable, meshlike nature allows for air to pass through, thus preventing heat buildup, and conforms to the body as it equitably distributes weight to the seat and back.

Available in three sizes, the Aeron provides adjustability for height, armrests, hip pivot and vertical and horizontal lumbar support, in addition to a Kinemat tilt mechanism, which allows the body to naturally and simultaneously pivot at the ankles, knees and hips. Although initially the jurors were a bit troubled by the apparent complexity of the chair's mechanistic looking controls, Mozer, after sitting in the chair, assured them that they were surprisingly easy to access and to operate.



Left to right: Don Chadwick, the Aeron chair and Bill Stumpf.

Bill Stumpf is a designer, author, theorist and lecturer on design. He received his B.F.A. at the University of Illinois and his M.S. in Environmental Design at the University of Wisconsin. Having served as a design research associate and vice president of Herman Miller Research Corporation, Stumpf became a consultant to Herman Miller Inc. in 1972, the same year he founded William Stumpf Associates Inc. Among his designs for Herman Miller are the Ergon chair, Equa chair, Ergon 2 and Ethospace office system.

Don Chadwick holds a B.A. from the University of California, Los Angeles. He worked in the office of Victor Gruen Architects & Planners from 1959–63, before starting Don Chadwick & Associates, a design office specializing in graphics, products and furniture. In 1972, Chadwick began his working relationship with Herman Miller, and since then has garnered numerous design awards and has had his work featured in design exhibitions and collections throughout the U.S.

What specific need does this project address?

BS: Three real issues propelled the research and development of the Aeron chair. First and foremost, new socio-ergonomic research data based on increased human stress levels; secondly, the emergence of national and international health and safety codes for office workers; and lastly, an awareness of the need to "re-naturalize" the artificiality of work environments.

How does this project distinguish itself from others of its kind?

DC: We had accumulated considerable research from earlier projects that enabled us to establish new performance criteria. This led to the development of improved tilt dynamics and a new seating suspension system that uniquely handled load deflection. Breaking through the convention of foam and upholstery construction allowed us to rescale the chair, thus reducing its profile and required materials, while maintaining the integrity of its form and structure.

How is this project similar or dissimilar to other projects you have designed in the past?

DC: Having worked with Herman Miller developing the Equa chair more than 15 years ago, there was a similar underlying resolve to this project: a burning desire to set new standards.

BS: Money has replaced time as a driving motivation in the design process. We used to brag about how much time Herman Miller put into the research and design of its products (five to six years). Today we extol the fact that it took three years to design not only one chair, but in essence, the nine chairs that comprise the Aeron range. To achieve this we employed CAD and concurrent research methods, as well as an interdisciplinary market, engineering and production team. From the outset, this team had the financial control and accountability to resolve the program on a shortened schedule.

What role, if any, has new technology or materials played in shaping this project?

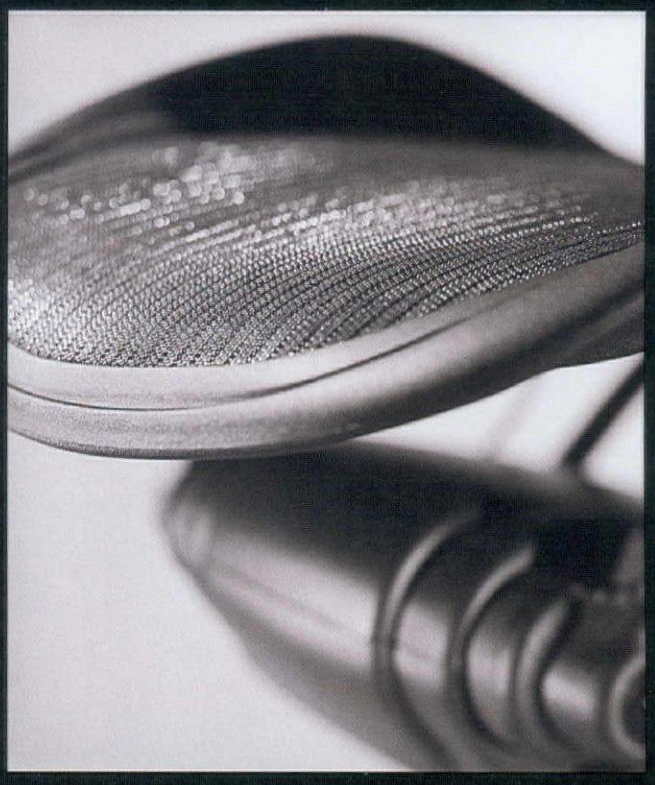
BS: The only "off-the-shelf" technology used in the Aeron are its casters. We deliberately wanted to design from scratch using new technology and production methods. We embraced recyclable materials but emphasized the need to design a "life conscious," durable and repairable chair that had the ability to accommodate long-term product improvements without destroying the original's infrastructure.

What would you like to design or redesign?

DC: Gardening tools.

BS: A 747 that returns the experience of flight to one and all, à la Norman Bel Geddes's visions of future airplanes in the '30s.









JAMES WOICIK

CLIENT/COMPANY Herman Miller, Inc., Zeeland, MI.
CONSULTANT DESIGN Don Chadwick Associates, Santa Monica, CA. Don Chadwick, designer. William Stumpf and Associates, Inc., Minneapolis, MN. William Stumpf, designer.
MATERIALS/FABRICATION Die-cast aluminum arms, frame and base; Pellicle fabric (a lino-woven combination of Hytrel elastometric polyester, Lycra and fibers that create different colors); injection-molded, glass-filled polyester elastomer carrier ring.
HARDWARE/SOFTWARE HP 735 workstation; Pro-Engineer.



BOB SHIMER/HEDRICH BLESSING

Wilkhahn Tubis Modular Lounge Seating

Responding to the streamlined aesthetics of the Wilkhahn Tubis Modular Lounge Seating, the jurors made comparisons to the Eames Tandem Sling Seating from the '60s. "It's definitely in the same category as the old Eames airport seating," suggested Diffrient. "Its elegantly done and just as comfortable." Created as modular seating for public waiting areas, the system comprises a two-seat unit, a three-seat unit, a four-seat non-upholstered freestanding bench and a mobile footrest. The units can be combined and extended to any length desired and can be configured back-to-back or in single-line formation.

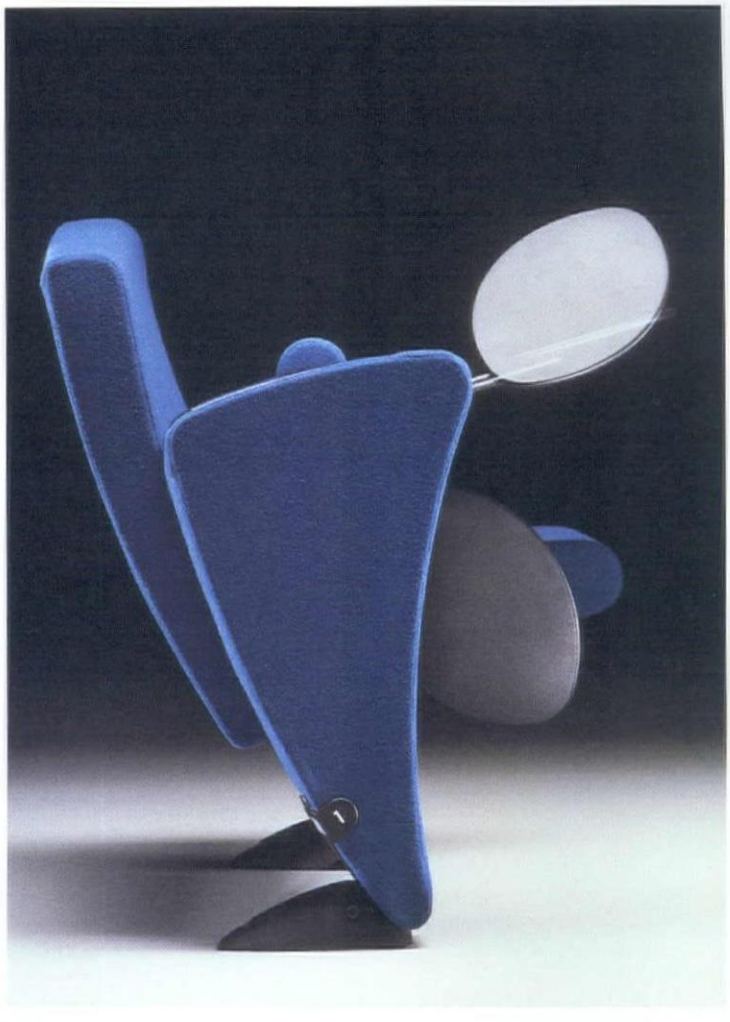
The jurors called attention to the way the seating lends itself to large-scale public spaces, citing the articulated structural lines within its perforated steel seats, sleek aluminum frame and open lattice struts. "There is a certain elegance and movement to its forms that convey a sense of transportation appropriate to transit waiting areas," concluded Mozer.

CLIENT/COMPANY Wilkhahn, Inc., New York, NY. Diane Barnes, president.
CONSULTANT DESIGN Wiege Wilkhahn Entwicklungs GmbH, Eimbeckhausen, Germany. Fritz Frenkler, president.
MATERIALS/FABRICATION Aluminum legs, struts and beams; perforated, galvanized steel seat shell; fire retardant seat pads; steel-reinforced, solution-dyed integral foam armrests (available in black or graphite); molded plywood tables; foam-upholstered steel footrests (available with removable covers).
HARDWARE/SOFTWARE HP 700 workstations; PTC ProEngineer.

Dune Theater Seating

"It's a great variation on the traditional theater seat," exclaimed Mozer of Isao Hosoe's Dune armchair collection for the Italian manufacturer Arflex. The jurors agreed that it would have been easiest to approach the design of a theater seat from the singular object, and commended the designer for considering the seats' configuration as a group within a vast space. Available with four different seatback shapes, which are meant to be arranged in varied "wave formations" — hence the name Dune — the chairs were created to add an element of fluidity to the often staid environments of performance and conference halls. Each chair is designed with a slim profile, cast-iron base and lightweight tubular steel structure to easily adapt to various floor inclinations and layout needs. Backrests are inclined to provide ample knee and leg room, and optional courtesy lights and writing tablets are also available. "These seats have a strong individual personality, yet they also work well when grouped together," added Diffrient, "and for me that qualifies as great design."





CLIENT/COMPANY Arflex International, Guissano (Milan), Italy.
CONSULTANT DESIGN Isao Hosoe Design, Milan, Italy. Isao Hosoe, principal; Ann Marinelli, designer; Alessio Pozzoli, designer.
MATERIALS/FABRICATION Tubular steel structure; fire-proof polyurethane foam padding; cast-iron base.
HARDWARE/SOFTWARE Macintosh Quadra 700; Power Macintosh 8100; Top Cad (2-D).



Tropical Rug

Produced as an addition to the Missoni Carpet and Rug Collection, the Tropical Rug was appreciated by jurors on the level of a work of art. Marked by its expressive, brightly colored graphics and luxurious sculpted surface, the rug possesses the signature patchwork quality of the Missoni line of clothing. "It's a personal game of aesthetics," claims designer Ottavio Missoni, describing his approach to the rug's design, which he also attributes to his observations of materials and colors in the natural world. "It's nice to see a varied pattern on a carpet as opposed to the more common symmetrical designs," noted an enthusiastic Lehman-Smith. The rug is handwoven and made from 100 percent wool. It can be ordered to both stock (5 feet 7 inches by 7 feet 10 inches) and custom-size specifications.

CLIENT/COMPANY Missoni, Golasecca, Italy.
IN-HOUSE DESIGN Ottavio Missoni, designer. Manufacturer/Distributor: Roubini Inc., New York, NY.
MATERIALS/FABRICATION Handwoven 100 percent wool area rug.

Clothespin Table

"It's simply ingenious," exclaimed Diffrient, who, like all the jurors, was charmed by the Clothespin Table's inventive use of metaphor. Like a traditional wood and wire clothespin, the table pairs a Baltic plywood tabletop with steel legs that are held in place by a simple spring mechanism. "The points of connection between the legs and tabletop are remarkably well detailed," noted Mozer, "and that it can be easily assembled without screws or fasteners is an added bonus." The jurors were also enthusiastic about the table's inexpensive price (ca. $100), which designers Andrew Jones and Mara Bartolucci of Toronto-based Andrew Jones Design considered from the start when they employed standard materials that could be worked through computerized production processes. Measuring only 19 inches across and standing 2 feet tall, the table is available in a wide variety of materials and finishes.





JOHN HOWARTH

CLIENT/COMPANY Andrew Jones Design, Toronto, Ontario, Canada.
IN-HOUSE DESIGN Andrew Jones, designer; Mara Bartolucci, designer.
MATERIALS/FABRICATION 3/8-inch stainless steel rod legs with a brushed satin finish; 3/4-inch Baltic plywood or painted MDF tabletops.



MARIO CARRIERI/PAUL WARCHOL

Salsa Lounge Seating Collection

Conceived to be versatile and easily reconfigured, the Salsa Lounge Seating Collection delighted the jurors for allowing its user to select and specify an overall visual statement. "The designers really understood that the market can no longer survive solely on providing prepackaged furniture solutions," suggested Lehman-Smith. "It's important and smart to give the customer a range of options so that they can tailor the units to their needs and tastes." The collection, designed by New York–based Stamberg Aferiat Architecture, comprises a lounge chair, settee and sofa, each sporting splayed steel tubular legs. The sides and backs of the units also have aluminum tubular shelf supports for optional matching shelves to hold beverages, magazines or other small items. "I like the playfulness that the shelf cantilevers lend to the collection," remarked Diffrient, citing the full scope of veneers and finishes available for the frames, legs and shelf supports, and concluded, the multicolored version [seen above] is definitely my favorite."

CLIENT/COMPANY The Knoll Group, New York, NY.

CONSULTANT DESIGN Stamberg Aferiat Architecture, New York, NY. Peter Stamberg, designer; Paul Aferiat, designer.

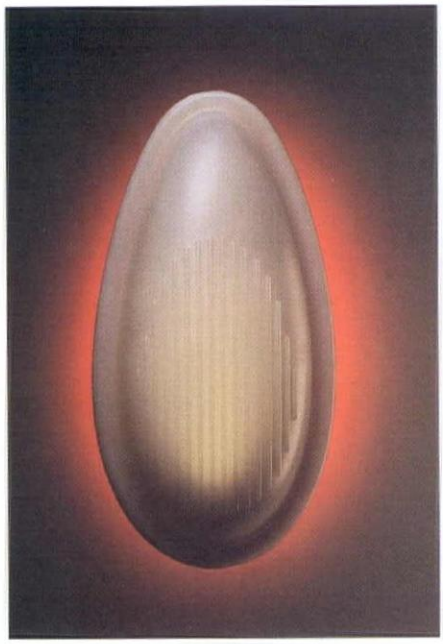
MATERIALS/FABRICATION Natural wood veneer pressed over medium density fiberboard frame and shelves; painted steel weldments with catalyzed urethane internal frame; powder-coated die-cast aluminum shelf support; powder-coated aluminum screws for shelf fasteners; powder-coated steel legs with injection-molded nylon glides; high-density urethane foam cushions; routed plywood frame cushion support with stretched elastometric membrane.

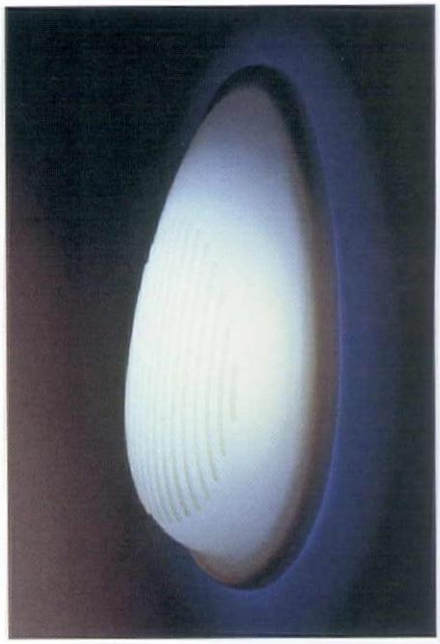
HARDWARE/SOFTWARE HP 9000 Unix series; AutoCad; ProEngineer; Ashlar Vellum.

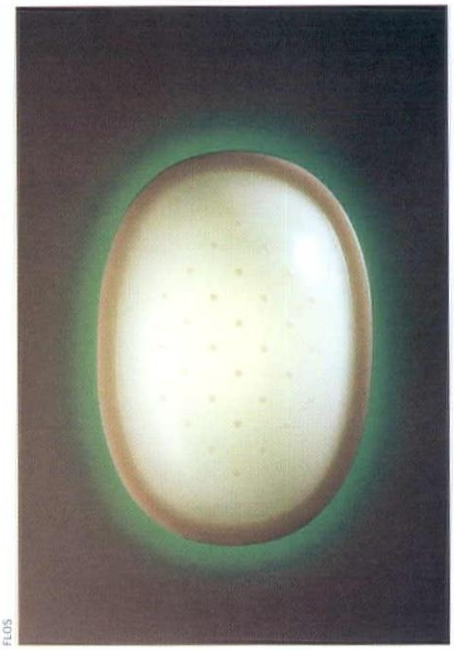
Drop Light

As their first-time encounter with a pliable, molded-silicone lighting sconce, the jurors were both startled and excited by designer Marc Sadler's Drop Light for the Arteluce Collection by Flos. "Not knowing that the light is soft until you touch it creates a welcome element of surprise," noted an intrigued Mozer. "It's an innovative use of a material that you would not normally associate with a light fixture," added Diffrient, recognizing the light as an important new material application.

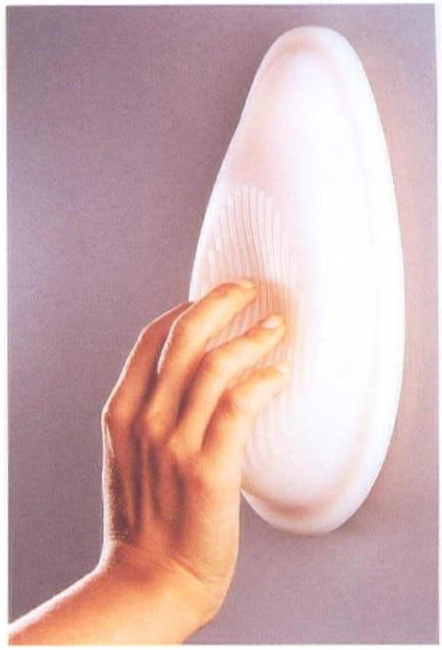
Approved for damp location applications such as kitchens and bathrooms, the light is designed as a small-scale wall- or ceiling-mounted fixture in two versions. Drop 1 is marked by its ribbed surface texture, measures 5 inches wide by 9.7 inches high and houses one nine-watt fluorescent lamp; Drop 2 has a pimpled surface texture, measures 7.5 inches wide by 10 inches high and houses two nine-watt fluorescent lamps. The silicone diffuser, which for both lamps has a four-inch profile, stretches onto a tinted polycarbonate backplate that provides a subtle colored backlight. In addition to commenting on the light's novel material, the jurors remarked upon the almost incandescent quality of light given off by the diffuser. Mozer concluded, "The material adds an unexpected warmth to the fluorescent light source."







FLOS



CLIENT/COMPANY Flos S.p.A., Brescia, Italy.
CONSULTANT DESIGN Marc Sadler Design S.A.S., Asolo, Italy.
MATERIALS/FABRICATION Molded silicone diffuser; tinted polycarbonate backplate (available in three finishes).



ANDREA ZANI

Aries Fluorescent Pendant Light

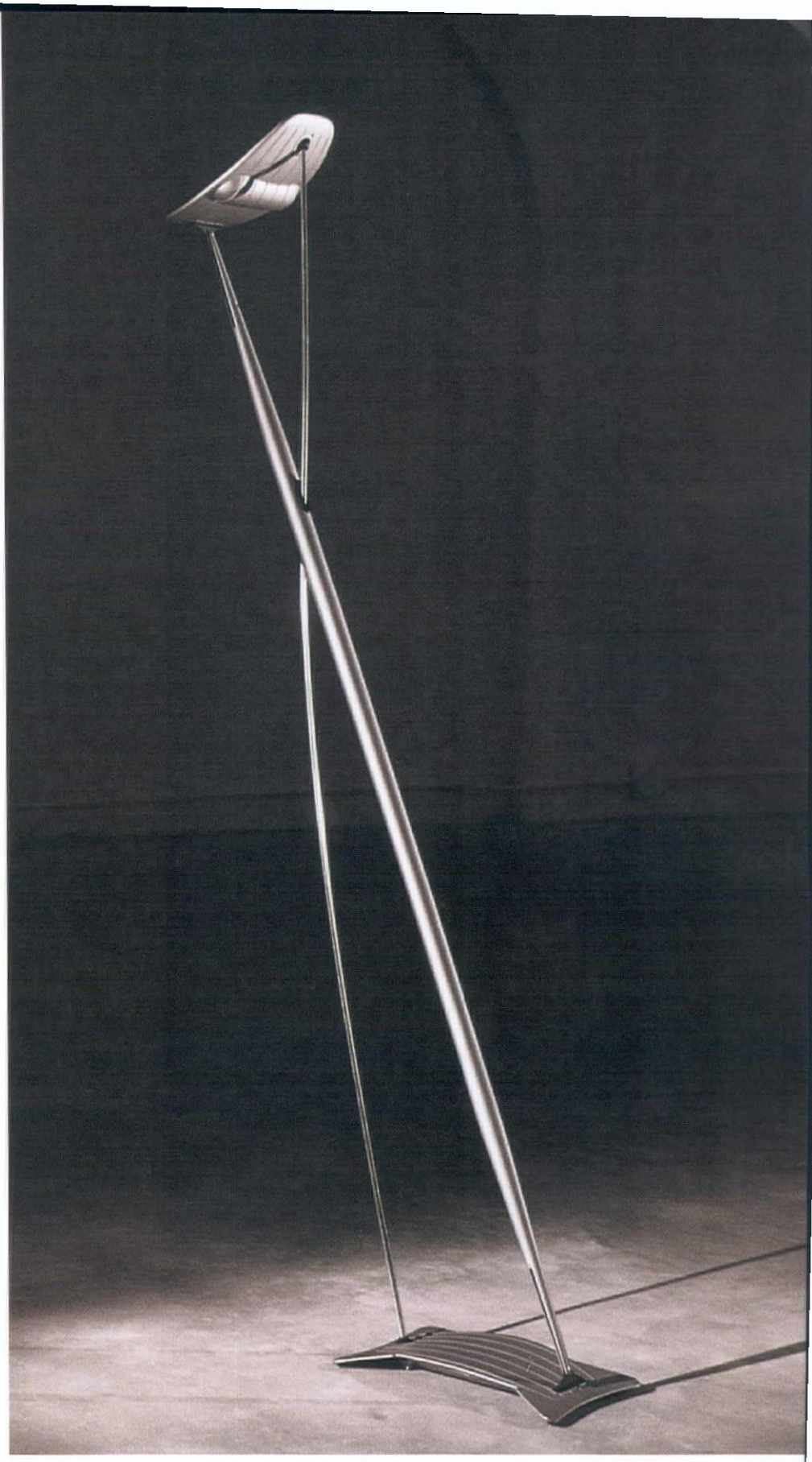
"This is not just another pendant fixture with new housing," exclaimed Lehman-Smith of the Aries Fluorescent Pendant Light. "It's a well-considered solution that takes into account the need for varied lighting in a space," she continued, citing the lamp's provisions for both glare-free direct and indirect fluorescent light with an option for personalizing colored light emitted laterally. Characterized by the elegant combination of its broad winglike diffusers made from sanded textured glass and the strong geometry of its slatted aluminum body, the lamp is part of a range that includes suspended, ceiling and wall-mounted fixtures. Intended for offices and shops, the suspended models are available in either five- or six-foot-long versions that measure about a foot in width. Looking back at the history of fluorescent lighting, Diffrient observed, "We went from pendant fixtures, which were popular in the '20s and '30s, to surface-mounted fluorescents and then finally the luminous ceiling, which virtually every architect did in the '50s and '60s. Then it started going backwards again to recessed fluorescent fixtures and surface-mounted fluorescents. Now we've come full-circle!"

CLIENT/COMPANY Flos Inc., Huntington Station, NY.
CONSULTANT DESIGN King-Miranda Associati, Milan, Italy. Perry A. King, designer; Santiago Miranda, designer.
MATERIALS/FABRICATION Die-cast and extruded aluminum body; sanded textured glass diffuser; steel suspension rods or wires; painted steel ceiling bracket.

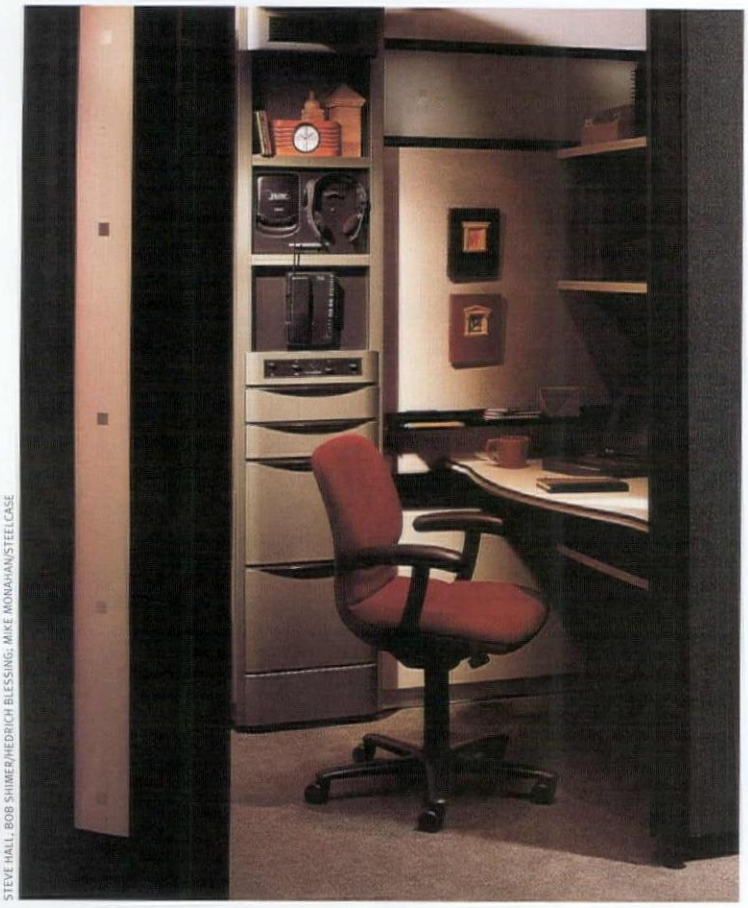
Air Floor Lamp

Admired by the jurors for its elegant posture and graceful movement, the Air is an adjustable floor lamp that accommodates a range of positions to provide indirect light. Unique to the lamp is a movable frame that enables direction and quantity of light to be controlled by one hand. By taking hold of the two asymmetrical stems — "like one would a musical instrument" notes the designer, the lamp can be moved from side to side in an arced trajectory. The smaller of the two stems is connected to a touch dimmer that controls the amount of light, while the larger creates a spring tension with the smaller so that the frame glides when adjusted. Because the tension is engineered to bring the lamp back towards the 12 o'clock position, only minimal friction is required to hold it in place.

While the jurors appreciated the designer's efforts to create a new way to interact with a lamp, they also praised the lamp's highly refined vocabulary of parts. "It is obviously well thought out from an industrial design point of view," noted Diffrient, pointing to the lamp's die-cast aluminum head, which masks any glare that would normally result from angling the light. Standing just over six feet tall, the lamp is the latest in a series of lighting innovations from New York–based designer Stephan Copeland.



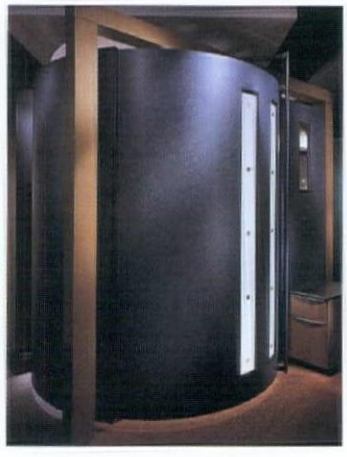
CLIENT/COMPANY Stephan Copeland Studio, New York, NY.
IN-HOUSE DESIGN Stephan Copeland, designer.
MATERIALS/FABRICATION Die-cast aluminum head and base; swaged aluminum stems; 450-watt halogen bulb.



STEVE HALL, BOB SHIMER/HEDRICH BLESSING; MIKE MONAHAN/STEELCASE

Steelcase Personal Harbor

Designed as a "self-contained, private workspace that gives people the seclusion they need to concentrate on solitary tasks while offering them ready access to surrounding collaborative spaces," the Steelcase Personal Harbor Workspace is a furniture system that assumes a role most frequently played by architecture in defining work environments. "This really moves furniture in an exciting new direction," noted Lehman-Smith, who was also impressed that the unit maintained a strong personal space yet enhanced the relationship to the team workspace. Intended to be collocated like tents around a campfire, the individual units are defined by a patented door geometry that increases interior volume as the workspace becomes totally enclosed. Inside the unit is the Totem, which centralizes and stacks file and personal drawers, lighting and airflow controls, a telephone, a wireless audio system and electrical wiring. Also within the unit are a five-shelf tower, an adjustable worksurface, a table on wheels and built-in marker board and tackable wall surface. At the front of each Personal Harbor is an area intended to allow people to expand beyond their interior spaces by using carts, mobile tables, pedestals, guest chairs or screens. While the discussion of the Personal Harbor led the jurors to question whether the unit was too imposing as an object, they nevertheless accepted it into the Design Review as a commendable first incarnation and hoped that, in the future, the idea would inspire variations.



CLIENT/COMPANY Steelcase Inc., Caledonia, MI.
IN-HOUSE DESIGN Mark Baloga, principal inventor; Paul Siebert, coinventor/principal designer; Steve Eriksson, coinventor.
CONSULTANT DESIGN Robert Luchetti Associates, Inc., Cambridge, MA. Robert Luchetti, principal; Michael Tingley, architect; Greg Daudt, designer.
MATERIALS/FABRICATION Field-assembled, individually formed and finished steel post and beam framework; textured vertical laminates; laminated wood worksurfaces.
HARDWARE/SOFTWARE Initial prototypes: IBM 5080; CADAM. Subsequent development: IBM 5080; ProEngineer. Finishes and materials: Silicon Graphics workstation; Alias.

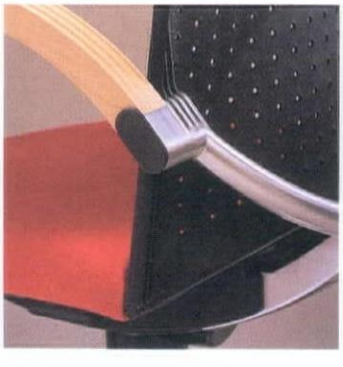


BOB SHIMER/HEDRICH BLESSING

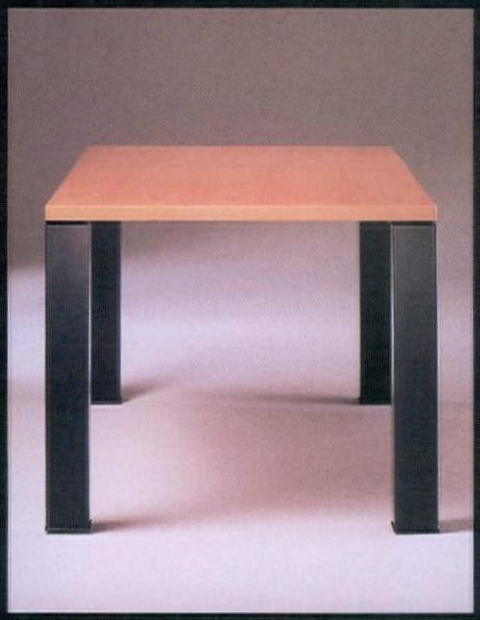
Wilkhahn Picto Chair

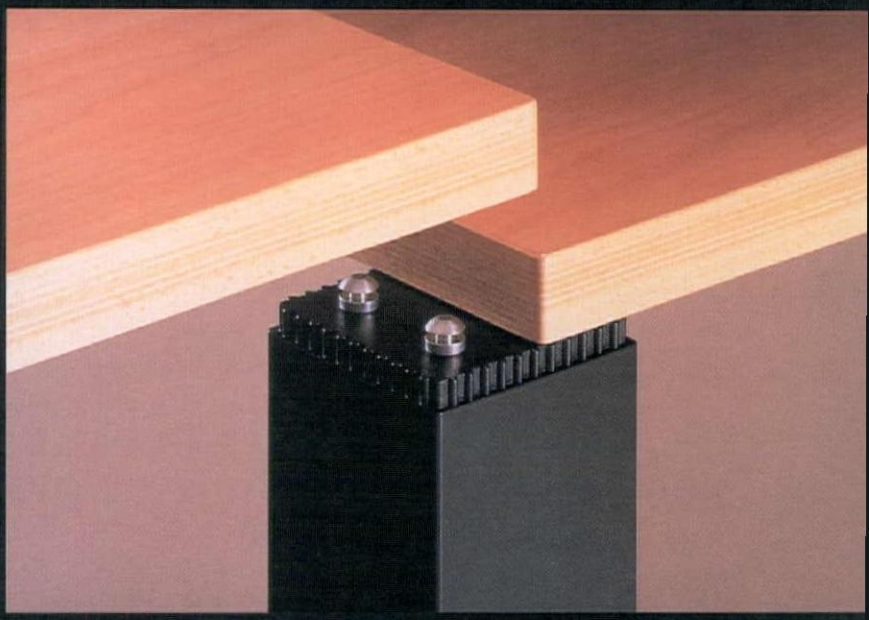
"It's certainly very distinctive," exclaimed Diffrient, admiring the articulated architectonic forms of the Wilkhahn Picto Chair. Created as a line of ergonomic office chairs, the Picto is equipped with a unique suspension system that automatically adjusts seat and back angles according to the weight, posture and movements of the user. "I like the fact that there is no gadgetry involved," observed Lehman-Smith, "and that you don't need to make any adjustments to it."

Although the chair's perforated back, padded seat, wood armrests and aluminum base and frame seem to lend themselves more to style than to function, each of these elements nonetheless serves a purpose. The back is perforated for ventilation and curved to support the shoulders; the cushion that extends itself from the seat to the back provides pelvic and lumbar support; the front of the seat has a rounded edge permitting free leg movement; and the armrests are curved to allow for easy lateral movement. The chair is made from 95 percent recyclable materials and is available with a swivel or sled base, high or low back and with or without arms.

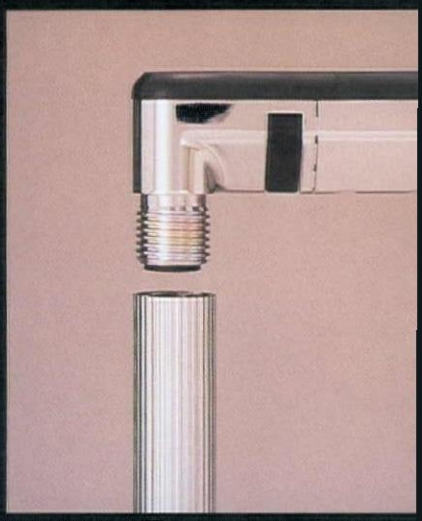


CLIENT/COMPANY Wilkhahn, Inc., New York, NY. Diane Barnes, president.
CONSULTANT DESIGN Product Entwicklung Roericht, Eimbeckhausen, Germany. Burkhard Schmitz and Franz Biggel, designers.
MATERIALS/FABRICATION Perforated CFC-polypropylene backrest; aluminum-reinforced laminated beech or polypropylene armrests; polypropylene seat shell; molded polyurethane foam pelvic support; polished or coated die-cast aluminum base and frame; powder-coated base for sled-base version.
HARDWARE/SOFTWARE First stage: Macintosh Quadra 700 and 900; Ashlar Vellum. Final stage: HP 700 workstations; PTC ProEngineer.









BOB SHIMER/HEDRICH BLESSING

Wilkhahn Thema and Palette Tables

"Both these tables share what seems to be an overarching company design philosophy," observed Lehman-Smith of the Wilkhahn Thema and Palette tables. "Form and function seamlessly combine, allowing clean and sparing forms and elegant mechanical solutions to harmoniously coexist." While the two tables can stand as singular units and come in a variety of sizes, they can also be connected together for conferencing or group work environments. The Palette tables, which are characterized by their thinly profiled wood tabletops — available in rectangular, bow-ended and quarter-ellipse form — and large-scale square aluminum legs, can be locked together invisibly by an innovative bayonet connecting mechanism that appears as a fluted spacer at the top of each table leg. The Thema table also has a concealed patented locking mechanism at each of its tabletop corners that requires no tools to assemble, locks with a single movement and releases by finger pressure. "The detailing works well to articulate the points of connection," observed Diffrient.

CLIENT/COMPANY Wilkhahn, Inc., New York, NY. Diane Barnes, president.
CONSULTANT DESIGN Wiege Wilkhahn Entwicklungs GmbH, Eimbeckhausen, Germany. Fritz Frenkler, president.
MATERIALS/FABRICATION Thema: Laminate or wood veneer tabletops; chrome or powder-coated aluminum frame and legs (available in platinum, slate graphite or black); die-cast zinc table corners. Palette: 1 1/4-inch veneered blockboard tabletops (available in laminate or longitudinally or cross veneered beech, ash or pearwood); squared aluminum tube legs.
HARDWARE/SOFTWARE First stage: Macintosh Quadra 700 and 900; Ashlar Vellum. Second stage: HP 700 workstations; PTC ProEngineer.



PETER MAUSS

Anthropomorphic Table

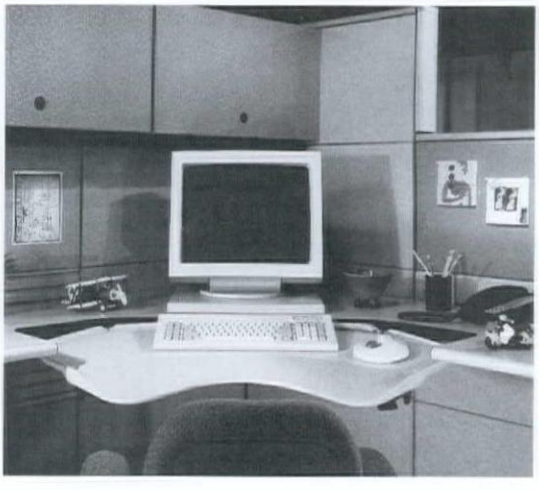
"What would design semanticists say about this?" questioned Diffrient of the bonelike structure of the Anthropomorphic Table by New York–based Architecture + Furniture. While the jurors debated the table's success in balancing the literal with the fanciful, they finally agreed that even though its skeletal influences remain primary to the design, the table also makes a considerable creative departure from its inspiration. "Although it is certainly bizarre," noted Mozer, "the complexity and grace of the human skeletal parts that inspired this design have been translated with just the right amount of abstraction." The jurors also appreciated the table as a sculptural work, taking note of the execution of its hand-casted aluminum base. They commended the designers' choice of material, which they felt lent itself quite well to the modeling of bones. As the designers point out, "We used aluminum for its strength and lightness, as well as for its ability to be easily reproduced in complicated forms." And further demonstrating the high level of craft involved in the table's design, special polishing techniques were used to articulate the difference between the hard edge and the hollow of bone forms.

CLIENT/COMPANY Architecture + Furniture, New York, NY.
IN-HOUSE DESIGN John Petrarca and Robin Guenther, partners; Gregory Talmont, project architect. Manufacturer: Monmouth Pattern Works, Union Beach, NJ. Richard and Stephen Wolter, pattern makers.
MATERIALS/FABRICATION Sand-cast aluminum table base; glass tabletop.



Propeller Table Collection

Responding to the technological and environmental changes in the workplace, the Propeller Table Collection is a series of training and conference tables created by New York–based architect and designer Emmanuela Frattini for the Knoll Group. Central to the tables' design is its unique S-shaped leg, inspired and derived from airplane propellers. The leg, which the jurors cited as "ingenious," features double conduits for wire management: one channel for power connection and the other for communication.



Flex-Edge Input Platform

Created to reduce pressure on the wrists of those who spend long hours at the computer, the Flex Edge Input Platform is a resilient front-edge surface that can be specified with selected Herman Miller worksurfaces or custom-ordered according to a client's needs. According to the surface's designers, Grand Haven, Michigan–based Studio 222, research has indicated that as opposed to the more common hard wrist support surfaces, the Flex Edge reduces the amount of wrist pressure by 25 percent.



JEFF GOLDBERG/ESTO

Rock Chairs

"It's a great concept," exclaimed Mozer of the Rock Chairs designed by New York–based Chermayeff & Geismar for the training offices of Gemini Consulting. While the jurors were amused by the designer's play on perception — the chairs look like rocks but are actually made from dense, lightweight foam — they also appreciated how they worked within the wilderness-themed offices designed by Roto Architects Inc. Carved with knives and coated with texture paint over a vinyl coating, the chairs can be configured in a group or individually.



Cos Chair

Citing the complementary nature of its sculpted wood legs and contoured leather seat and back, the jurors praised the Cos Chair as a particularly graceful seating solution for use in either home or office settings. Designed by Barcelona-based Josep Llusca Disseny Industrial SL for Cassina, the elegant, comfortable chair is made from a plastic frame covered with saddle leather that is available in a range of colors. It also comes with a choice of cherry or natural beechwood bases.

LFI Bench

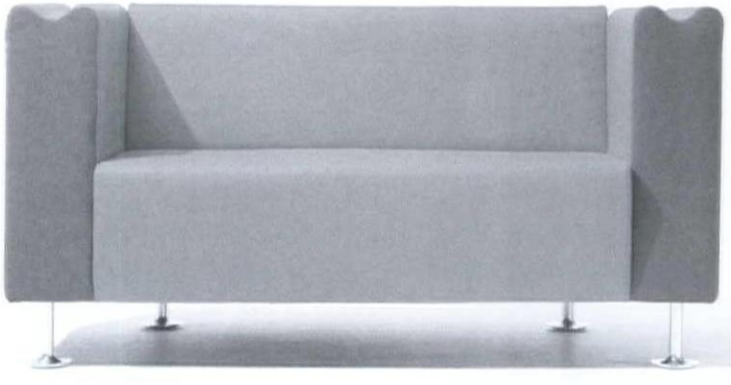
Admired for its soft contours and graceful profile, the LFI Bench was cited by the jurors as an elegant reinterpretation of the classic outdoor bench. "I like the way the designers have chosen forms closely related to traditional sofa designs," noted Lehman-Smith, "and the slender proportions of the steel rod horizontal members also lends to its air of refinement." Designed by San Francisco–based Kane Design Studio for LFI/Landscape Forms, the bench is available with a wood or poly-site seat.



LFI/LANDSCAPE FORMS

M Sofa System

Combining stately solidity with curvilinear tactility, the M Sofa Collection is intended, according to its designer, to create a "subtle mix between the masculine and feminine." As Mozer observed, "The sofa is straightforward and whimsical at the same time," pointing out in particular its discreetly curved armrest and two-tone fluorescent upholstery. Designed by London-based Lovegrove Studio X for Moroso S.p.A., the polymorphous sofa is constructed of a wooden structure that is covered with brightly hued polyurethane foam.



JOHN ROSS



TOM JENKINS

Grasshopper Screen

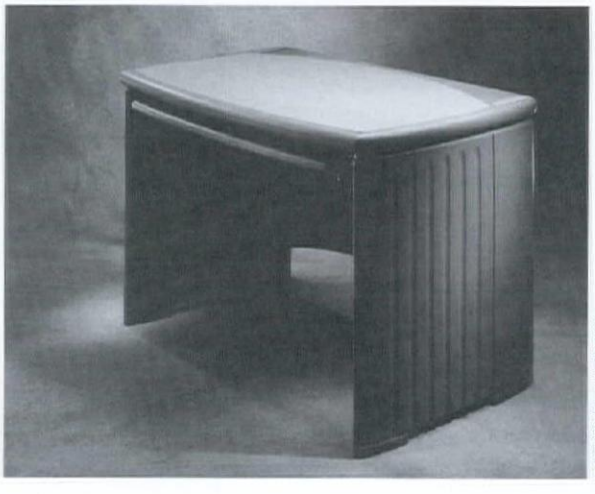
Intending to create an an ultra-lightweight piece of furniture, designer Russell Norton Buchanan chose to experiment with Dacron as an integral material for his Grasshopper Screen. For the jurors, the screen artfully evoked the aesthetics of kite construction as it stretches the material over its thin oak subframe. Standing seven feet tall, the screen is set on casters.



BOB SHIMER/HEDRICH BLESSING

Wilkhahn Stitz

Designed as a tiltable stool for use in active work environments, the Wilkhahn Stitz provides users with a seating option that is somewhere between sitting and standing. A quartz sand-filled flexible back elastomer pouch anchors the stool, allowing it to tilt without falling over. Praised for its functionality, Stitz comes with cork or black embossed leather seat insets.



STEVE GIRARD, DOUG PATTON

Rubbermaid Snapease Computer Desk

"Finally, a good computer table for the masses!" exclaimed Lehman-Smith of the Rubbermaid Snapease Computer Desk by Patton Design Inc. of Irvine, California. Stylishly designed to appeal to both children and young adults, the desk is made from high-density polyethelyne and can be assembled in five minutes without tools.

TD Collection

Codesigned by Grand Rapids–based Thomas J. Newhouse Design and DAS Designs of Holland, Michigan, for Herman Miller for the Home, the TD Collection is a subtle but distinctive home office desk and storage system. Made from solid cherry, the system comprises a table desk with optional drop leaves, keyboard tray, return, storage cabinet and bookcase.



Nike Tennis Bench

Belonging to what the jurors called the "theme-furniture" category, which included projects made especially for retail environments, the Nike Tennis Bench — designed in-house at Nike — was admired for its clever yet sophisticated use of a tennis racket metaphor for the design of a bench to be used in Nike Town Atlanta's tennis pavilion. The bench's structure has a welded steel I-beam core that is glued with glass carbon fiber-encased MDF. For added durability, the frame is painted with an emron polyurethane enamel.



Angeles Base Line Classroom Furniture

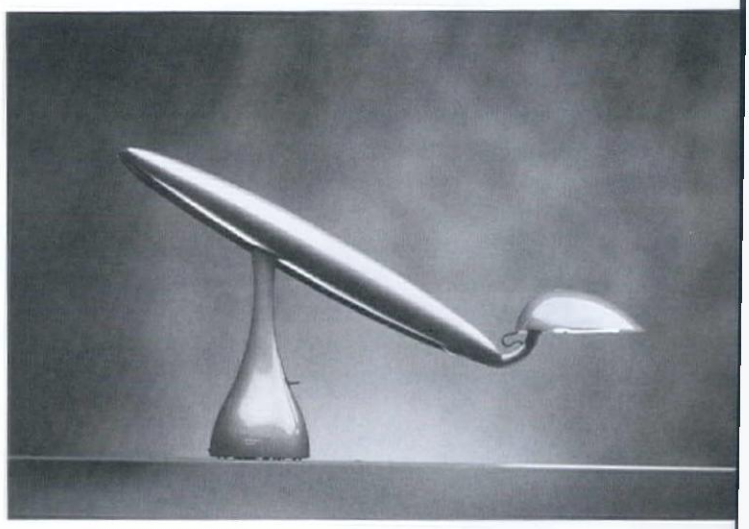
Intended for daycare or educational environments, Angeles Base Line is a range of children's classroom furniture designed by San Diego–based Nissan Design International for the Angeles Group. "This is not just a scaled-down version of adult furniture," observed Diffrient. Characterized by its tapered forms and soft edges, the range is made from a lightweight laminate-covered paper core for safety, durability and easy maintenance, while PBC color tubing is used for the chairs.



MICHAEL BALDERAS PHOTOGRAPHY

Heron Office Lamp

Delighted by its creaturelike form, the jurors praised the Heron Office Lamp for definitively bridging the gap between humorous and serious design. Characterized by its elegantly tapered curves, the lamp assumes its birdlike posture via an internal pantograph mechanism, which always keeps its head parallel to the worksurface. Designed by Isao Hosoe with Alessio Pozzoli for Luxo Italiana, the lamp is made from injection-moulded glass-filled nylon and is available in either halogen or fluorescent versions.



EQUIPMENT

If the digital age has set designers free in a playground of invention, it has also assigned them a minefield of problems. Equipment designers — such is their lot — are lumbered with a sizable share of the burden. It is in this category that we find designers wrestling with the questions of how we might cross the threshold between the physical and digital world in comfort and ease, and cross it again and again. It is here, too, where designers often have to work within the narrowest parameters, hired as consultants in transactional relationships to fix, rather than invent. And it is here that environments for new designs are the most trying and the least forgiving.

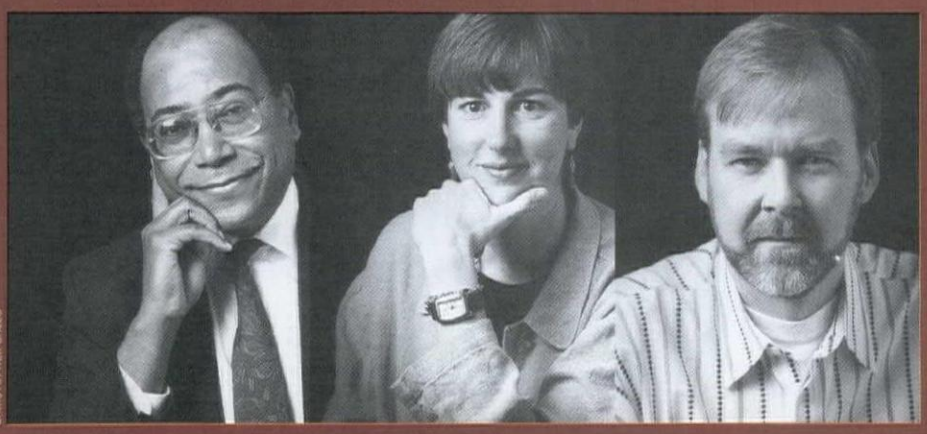
A remarkable number of projects that deal with the pitfalls of interfacing with the digital world — not the least of which are carpal tunnel syndrome, eyestrain and system crashes — were encountered by this year's jurors, Noel Mayo, Judy Riley and Jeff Smith. An array of notebook and laptop computers quietly jostled for the jurors' attention (of which the Apple PowerBook 540c surfaced as the most outstanding), all of them struggling with the dilemmas of combining digital interfacing with portability, comfort and distinctiveness for a conservative, but competitive market. Meanwhile, no less than four distinct efforts to rethink input devices for the computer (the Videoman, the Aero Duet wireless input device, the Logitech Zyx 6D Controller and the Spacetec Space Controller) were considered worthy of recognition in this category, illustrating just how pressing the issues of interface design have become.

Having enjoyed rebelling against the Modernist mantra of "form follows function" when silicon-chip technology first arrived, designers now seem to be at pains to find other means of expression than arbitrary metaphors for the ubiquitous electronic box. "People are tired of the familiar desktop forms," observed Smith, to which Mayo added: "The range of effort to develop new forms is surprising on one hand, and disappointing on the other. So many products take on sculptured shapes to speak for their function, but have nothing inside. It's an interesting contradiction."

Some of the most interesting explorations in this year's Equipment category were in fact appropriated from other design languages. The Zyx controller adopted the styling of video-game controls, for instance, while the Crown range of warehouse operating vehicles brought a luxury car aesthetic to its interior controls in a concerted effort to improve ergonomics.

This year's Best of Category winner, Videoman, which, with its suggestions of some human/cyborg morphosis and its faux-industrial truss, established a striking language of its own while maintaining a discreet functionality. "It doesn't look like a camera, and it doesn't look like an eye in the top of your computer — it's a whole new category," said Riley. "This is an instance where a product is defining its own terms."

JURORS Noel Mayo, Judy Riley, Jeff Smith
MODERATOR Peter Hall



CHRISTOPHER GALLO

ABOUD SODANO

Videoman Conferencing Camera

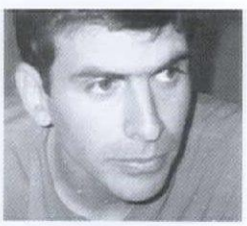
"This is an example of how new forms are evolving because of the capabilities of computer-aided design," observed Mayo of the Logitech Videoman." We're seeing much more subtle shapes that couldn't have been done six or seven years ago, and the base of this camera demonstrates that. It uses materials appropriately and delivers a real surprise, although it's quiet enough to sit on your desk."

A pioneering figure in the world of videoconferencing, the Videoman stole the show as the first desktop color digital camera on the market, and one whose evocative anthropomorphic personality sends out a challenge to its competitors to be imaginative. Smith described it as "an inspired desktop sculpture with thoughtful functionality," adding, "I think the way the designers manipulated the material is good. It's producible, but it doesn't look or feel cheap. It has a contemporary form and shows innovation in the introduction of translucent material, which has a strong consumer appeal."

One of the most disorienting aspects of videoconferencing is the lack of eye contact, a result of the fact that the camera is generally positioned to the side or on top of the monitor. The Videoman addresses this issue by enabling users to position the camera head perpendicular to the support stand so that the lens is as close as possible to the videocaller's screen image. The interlocking camera head can also be positioned on either side of the base, or hand-held. The unit is configured to facilitate a variety of activities, so that the head can be titled to photograph documents, raised or lowered to the height of the user, or moved out of sight behind the monitor, with its head leaning forward.

Riley praised the stability of the unit in comparison to other maneuverable digital cameras on the market. "You feel that it will stay where it is set up to stay," she said. "The trusslike system isn't really needed in terms of its weight or strength, but it's visually communicative of this maneuverability and solidity." The base is weighted with die-cast aluminum to keep it from toppling.

Ultimately, the jurors acknowledged, this was an inherently ephemeral product, by virtue of its developing technology. Its designers Montgomery Pfeifer are already at work on the second Videoman, which explores alternative means of attaching the head to the monitor. Within five years, the designers predict, flat-screen technology will allow the camera to be imbedded in the screen itself.





Left to right: Paul Montgomery and Herbie Pfeifer.

Paul Montgomery holds a MFA from Cranbrook Academy and a BED from North Carolina State University. He worked as a designer at PA Technologies and as design director at frogdesign California before founding Montgomery/Pfeifer in 1990 with Herbie Pfeifer. Pfeifer received his degree as Diplom Designer in Schwäbisch Gmünd, Germany. Prior to forming Montgomery/Pfeifer, he worked at frogdesign in Germany and California as vice president design and general manager.

What specific need does this project address?

Although a product such as Videoman may be available before there is an actual need for it, desktop video conferencing is gaining momentum with enabling and affordable technologies that help people to communicate better — or just differently — and work together over distances.

How does this project distinguish itself from others of its kind?

Videoman is the first digital video camera specifically designed for desktop video conferencing. Its features and technical requirements were based on extensive user studies, and incorporated in an ergonomically comprehensive model. Within an expected and projected range of tasks, Videoman does all things well: a flowing path of operation has been achieved for its various positions, from portrait to document to object-filming mode.

How is this project similar or dissimilar to other projects you've designed in the past?

It is similar in that it is a computer input device like a mouse, a pen, a digital still camera, a microphone, a keyboard or a scanner — all of which we have designed in the past. All need attention to the same issues: ease of use, care for details and passive-aggressive — it must blend in and stand out — integration into digital desktop environments.

It is dissimilar in the sense that it introduces a new product category that has no history to speak of, but one with a predictably bright future, and therefore plays the role of a pioneer, or stepping stone toward some new, advanced, integrated, hidden-behind-the-display-technology. For now, we are working on the next generation, which will be better, smaller and cheaper.

What role, if any, has new technology or materials played in shaping this project?

Charge couple device technology has been available for more than a decade. Technology integration has made the product available for the mainstream at reasonable prices.

New materials that have aided considerably in the Videoman's design include ABS polycarbonate blend, transparent polycarbonate and die-cast aluminum.

In retrospect, would you have done anything differently in the design process?

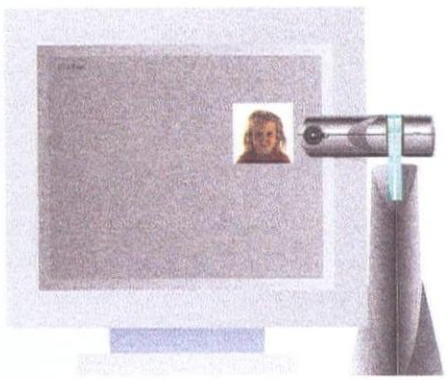
Maybe we could have done it faster with desktop videoconferencing.

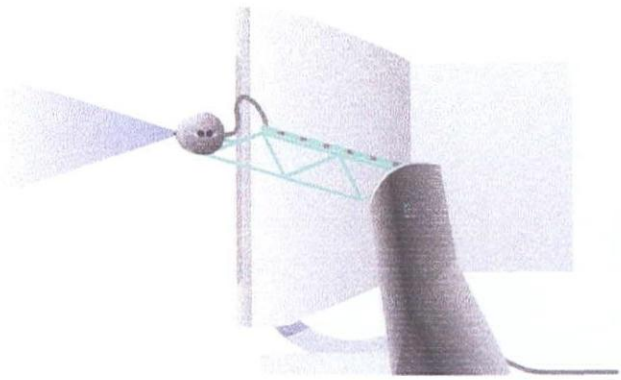
What would you most like to design or redesign?

Restrooms for the infobahn.


ment

DIETMAR HENNEKA





CLIENT/COMPANY Logitech Inc., Fremont, CA. Susan Egnato, marketing consultant; Jay Feldis, program manager; Dave McVickers, Paul Huang and Alex Pechiu, mechanical designers; Dominique Pitteloud, director of video products.
CONSULTANT DESIGN Montgomery/Pfeifer, San Francisco, CA. Sven Adolph and Mike Ely, designers; Uwe Kortmoller, design intern; Paul Montgomery and Herbie Pfeifer, principals.
MATERIALS/FABRICATION ABS polycarbonate blend; transparent polycarbonate; die-cast aluminum.
HARDWARE/SOFTWARE Quadra 840 AV; Aldus Freehand; Ashlar Vellum; Sun Microsystems workstations; Aries.



RICK ENGLISH

Steelcase Power Pincher

According to estimates by the Environmental Protection Agency, between 30 and 40 percent of office workers leave their equipment and lights running when they leave the building, even over weekends. The Steelcase Power Pincher is a relatively low-cost device invented to compensate for the resulting energy and profit losses by allowing selected equipment to shut down when no one is present in a workspace.

Using an infrared sensor to detect movement in a work area, the power strip automatically shuts off the electricity supply to three of its five outlets when no movement is detected. When the worker returns, the sensor reactivates the power strip, a feature that has additional use to those with reaching limitations. The two non-switched outlets are intended for answering machines, fax machines and computer hard drives. To account for the fact that people work with different levels of movement and according to different patterns — it may not be viable, for instance, to shut down and power up a workstation every time its user runs out for coffee — a programmable time delay allowing between one and 30 minutes before power shutdown was incorporated in the final design, and the sensor is equipped with an easy-to-install, Velcro tape backing and 360-degree rotation.

The jurors questioned whether the form of the product, with its consumer-product inspired arches, ellipses and strategic bulges, was as adventurous as it might have been to differentiate the Power Pincher from its non-sensing power-strip rivals, but were impressed by the concept, especially that it had been developed by the furniture industry. "It's a memorable product with a valuable function," said Smith, "and it's great that the biggest name in the contract-furniture business is taking on environmental issues."

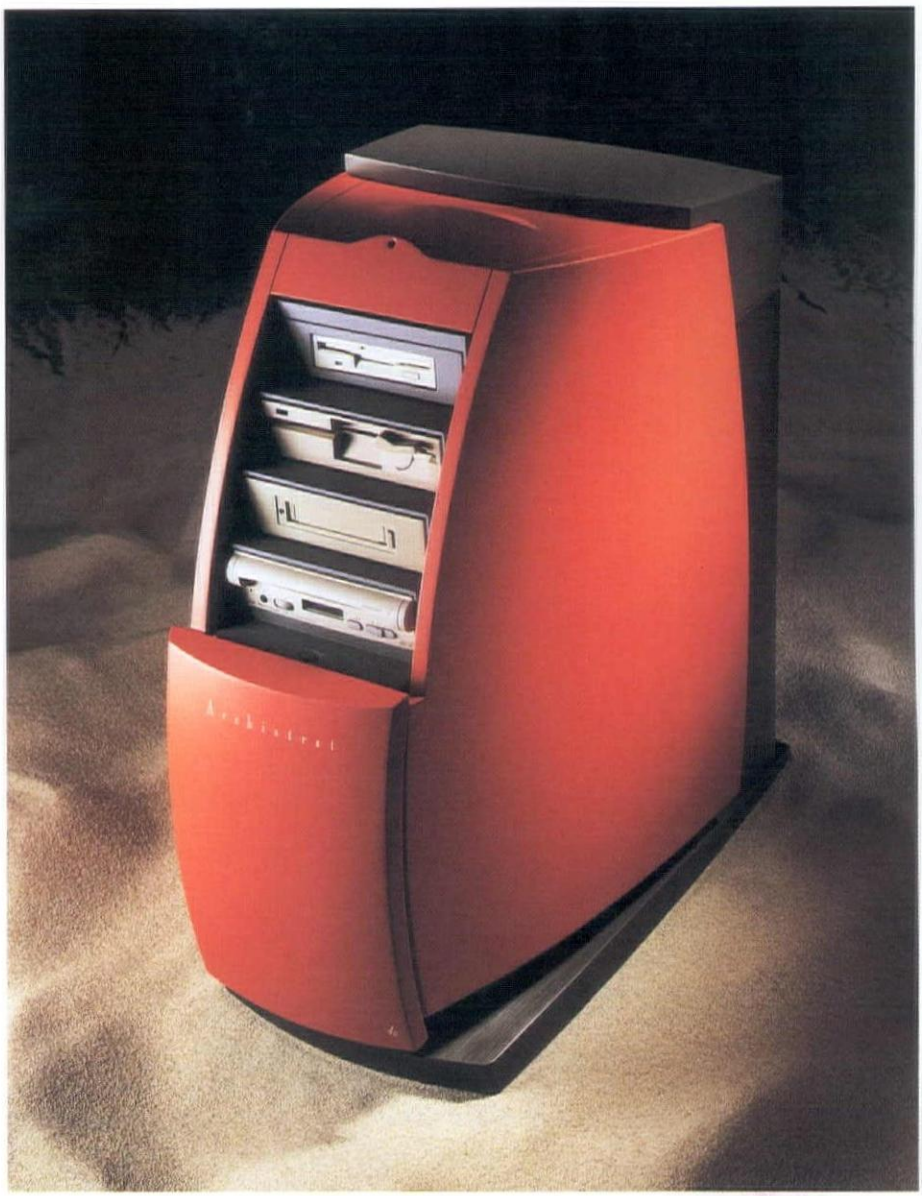
CLIENT/COMPANY Steelcase, Caledonia, MI.
IN-HOUSE DESIGN Roger Burdi and Alvin Lehnerd, product concept invention.
CONSULTANT DESIGN IDEO Product Development, Palo Alto, CA. Chris Stringer and Jon Guerra, industrial designers.
MATERIALS/FABRICATION Injection-molded ABS.
HARDWARE/SOFTWARE Macintosh IIci; Ashlar Vellum 2.5.

Panda Archistrat 4S Network Server

"This is very refreshing," said Smith of the Panda Archistrat 4S Network Server. "It's a strong and sorely needed statement in the world of computer products — and a very contemporary expression of the tools the designers are using." Produced by the Florida-based Panda Project, the Archistrat is the first in a new line of high-powered servers that use a proprietary connector technology. This new technology is reported to increase system processing by three times the speed of conventional circuits, and allows operating systems to be interchanged and processors to be upgraded by simply plugging in new boards.

The unusual shape of the server is derived partly from its cooling and service requirements. Because the high-speed processing creates high temperatures, the components are arranged vertically with chimney-like exterior structures to facilitate the quick dispersion of heat. Cable connectors are also oriented upward rather than to the rear, enabling system administrators to get at them easily by removing a top connector cover. For accessing other components, the cowling-shaped enclosure slides forward on tracks, and a touch control on the surface activates a motorized front door to reveal the internal drives — also on a sliding track.

The jurors all appreciated a rebellious aesthetic at work in the computer hardware business. Mayo noted the "armadillo" reference in the styling of the enclosure, which effectively communicates security and solidity, and Riley concluded, "the shape is very new, but it's also amazing just how much the color influences its impact. Have you ever seen a pumpkin computer product before?"



CLIENT/COMPANY The Panda Project, Boca Raton, FL.
IN-HOUSE DESIGN Stadford Crane, president; Maria Portuondo, director of technology.
CONSULTANT DESIGN S.G.Hauser Associates, Calabasas, CA. Shaun Fynn and Barry Sween, industrial designers; Vince Razo, design engineer; Edward Cruz, project manager.
MATERIALS/FABRICATION Cowling: polycarbonate structural foam; urethane catlized coating. Card cage, internal frame, small bracketry and rear cover: sheet aluminum; steel. External frame: extruded, transparent-anodized aluminum. Base: vacuum-cast, dye-anodized aluminum.

Aeroduet Input Device

"When you look closely, this piece is both elegant and thoughtful, with a real subtlety of form," said Mayo. The Aeroduet combines an infrared pen, receiver and mouse in a three-part digital-input ensemble for operating a variety of applications on IBM-compatible personal computers.

The product allows users to switch between the two different input methods at random. The mouse can be used conventionally or lifted to signify a raising motion to the computer, or as a remote control for slide-show type applications. The curved form of the shell allows it to fit snugly into the palm of the hand, and is intended to facilitate lifting it off a surface. Alternatively, the infrared pen can be used to operate the computer, either by identifying coordinates in space, or in what its designers refer to as "gesture-based interaction," for applications such as paint programs where a swiping movement, for instance, signals a splash of paint on the virtual canvas. The pen operates in conjunction with the base receiver unit, which contains two infrared sensors in its arms.

The pen barrel, which derives its form partly from its contents — two standard AAA-sized batteries and a printed circuit board — includes a non-cylindrical section to prevent it from rolling off the table. More tidy-minded users are provided with a housing for the pen in the back of the receiver unit.

"The configuration is memorable, and it's a tight, professional implementation," concluded Smith. "The other thing I like about this is that its aesthetic seems to demonstrate an understanding of the role of the product on the desk. It's not egocentric, but it's distinctive. You can move it all to the side of the desktop, and it doesn't scream at you for more attention than it should be getting."





CLIENT/COMPANY Creative Labs, Milpitas, CA. Creative Technology, Singapore. Scott Dewalt, product manager; Wee Hwa, senior mechanical design engineer; Hiroshi Hida, mechanical manager; Tony Wong, product marketing manager; Bernard Lim, senior product engineer.

CONSULTANT DESIGN Gingko Design, San Francisco, CA. Scott Yu, principal, design director; Irene Chan-Jones and Sean Ro, industrial designers; Lisa Voge-Levin, ergonomic consultant.

MATERIALS/FABRICATION Injection-molded ABS housing; transparent acrylic infrared lens; stamped sheet metal; metal-coated injection-molded ABS touch sensors.

HARDWARE/SOFTWARE Macintosh Quadra 700 and Quadra 840 AV; Silicon Graphics Elan R4000; Alias Studio 5.1.1; Ashlar Vellum 2.5.



SpaceController Input Device

The limitations of a computer mouse as an input device for product designers are already well known, but the perplexing search for a satisfactory means of controlling a 3-D model on a monitor remains largely unfulfilled. The jurors were intrigued, however, by this simple interface solution based on an evolution of the trackball.

The SpaceController allows its operator the computationally complex task of raising the model on the screen, by lifting the ball from its cradle. Simultaneous motions are also possible. The model is moved closer or further away by pushing or pulling the ball, while rotating the ball twists or turns the model. Three buttons are also placed at strategic points around the ball for more conventional point-and-click operations, such as pulling down the menu bar, selecting a setting and re-zeroing an object on the screen. These are recessed in scooped indentations to help the operator find them without looking, and can be programmed for left- or right-handed people.

The jury was generally struck by the iconic and inviting look of the device, with a usefully small footprint. Mayo raised the question of the ball's size, and asked whether it would comfortably fit a large hand, but Smith countered with a point in its favor: "It's getting closer to achieving the kind of control an input device should be capable of, and it does have a purity of form that's quite distinct."

CLIENT/COMPANY Spacetec IMC Corporation, Lowell, MA.
IN-HOUSE DESIGN John Hilton, senior vice president, research and development; Dennis Gain, president; Joyce Ovellette, vice president of sales and marketing.
CONSULTANT DESIGN IDEO Product Development, Palo Alto, CA. Scott Stropkay, industrial designer; David Privitera, Chris Lada and Alan Vale, mechanical engineers; Bob Hallock, design validation specialist.
MATERIALS/FABRICATION ABS 95-V2.
HARDWARE/SOFTWARE Hewlett Packard series 700 workstations; Camax; ME30.



Apple Macintosh PowerBook 540c and Powered Speakers II

The deluge of laptop and notebook computer entries in this year's Design Review prompted a lengthy debate among the jurors over the problems — weight and short battery life — and market positions of the various brands. The PowerBook 540c was upheld by the jurors as the designer's laptop of choice, and an illustration of how Apple has maintained a well-defined place in the arena through its immediately identifiable styling. As Mayo pointed out, the 540c combines a number of innovations with a distinctive design language derived but not cloned from the first 100-series PowerBooks. "Apple has been skillful in continuing a product strategy," he said, "and using advanced styling with yet another unique pointing device — the trackpad — and the best stereo delivery yet, to stay at the forefront of this genre."

Code-named Blackbird, the 500-series PowerBooks are identified by their characteristically curvaceous and streamlined aesthetic and various technical improvements based on customer response to the 100 series, including two battery bays — one of which can accept PCMCIA modules — and the distinctive trackpad, which allows users to move the cursor on screen by tracing a finger across the pad's surface.

After some discussion, the jurors agreed to commend at the same time the similar evolution of a design language in the Apple Design Powered Speakers II, which draw their basic form from their higher-priced predecessors, but add a unique positionable foot for adjusting the angle of the speakers.

"Both products show," concluded Smith, "the company evolving its design-leadership language and then bridging the gap between office and home, desktop and portability."



RICK ENGLISH

CLIENT/COMPANY Apple Computer, Cupertino, CA.
IN-HOUSE DESIGN PowerBook: Daniele Deluliis, designer; Lawrence Lam, product line leader. Speakers: Susanne Pierce, industrial designer; Larry Barbera, program manager.
MATERIALS/FABRICATION PowerBook: injection-molded, glass-filled ABS. Speakers: injection-molded ABS body; stamped perforated steel screen.
HARDWARE/SOFTWARE PowerBook: Macintosh Quadra 700; Ashlar Vellum 2D; Hewlett Packard workstation; Unigraphics V9; Silicon Graphics workstation; Alias Studio. Speakers: Macintosh Quadra 700; Ashlar Vellum; Hewlett Packard; EDS Unigraphics; Silicon Graphics Indy; Alias Studio.



Logitech Zyx 6D Controller

Initially conceived by its designers as a video-game control, the Zyx controller developed during the design process into a multipurpose manipulation tool for 3-D applications, from CAD to animations. "It certainly attracts attention, because it's straddling some interesting areas," observed Smith. "You don't quite know whether it's a case of game controls migrating to the office, or the office migrating to game controls."

Taking its name from the grid coordinates it uses to manipulate on-screen objects, the Zyx controller features a floating joystick-type control with an additional up-down movement (the Z axis). As the ball is moved or lifted, it sends signals to the computer via infrared sensors in the base cup in which it is suspended on flexible rubber strings. An additional ring beneath the control ball can be spun around to allow the operators to "look back" as they fly forward in a virtual space. Buttons on the left side are deliberately restricted to "select" and "fire" functions to clearly distinguish these from the movement controls on the right. All the buttons in the unit can be programmed to perform functions according to application requirements.

Riley commended the effort to make people use two hands in a relaxed position to manipulate objects in a 3-D environment, thereby reducing fatigue. "This looks very professional and has a good evocative shape," she added. "As a future-oriented device, it's a little unfinished, but it's definitely something that should be noticed."

CLIENT/COMPANY Logitech Inc., Fremont, CA.
IN-HOUSE DESIGN James Barnes, product unit manager.
CONSULTANT DESIGN Joe Tan and Jon Guerra, industrial designers.
MATERIALS/FABRICATION Injection-molded ABS; elastic strings; molded rubber.
HARDWARE/SOFTWARE Macintosh Quadra 800; Ashlar Vellum; Adobe Illustrator; Fontographer.



Vision Water Purifiers

The use of chlorine to treat swimming pools brings with it a number of environmental hazards, as well as blighting many swimmers with the temporary irritation of red, itchy eyes after a dip. The Vision Water Purifiers provide an environmentally responsible alternative to chemical treatment in domestic pools, by using proprietary catalysis method of purifying water.

The Cambridge, Massachusetts, design firm Product Genesis was hired by the product manufacturer to update the design of its line of purifiers, and create robust and servicable high-pressure enclosures. The designers set about improving the appearance of the products, improving access to the unit's internal cartridge — which must be changed by the pool owner every six months — and reducing manufacturing costs. The result was two versions: a smaller purifier for above-ground pools with a cap that can be opened with a large screwdriver, and a larger one for in-ground pools, with a ring handle for removing the top. The new designs also eliminated fasteners, and reduced the overall parts count, weight and amount of material, thus decreasing the assembly time and cost.

As one of the few non-computer-related entries this year, the jurors found the design refreshingly free of familiar styling conceits. "The design immediately communicates what it does," noted Smith. Its composition, in UV-stabilized polypropylene, means that "it's going to weather well, and not bleach out," he added.

"Its nautical appearance and colors are very appropriate," added Riley, "and the openings at the tops seem reminiscent of submarines." She concluded with a note on the product's communal benefits: "The frogs that fall in won't die from the chlorine. So it also encourages wildlife to join you in the pool."

CLIENT/COMPANY Fountainhead Technologies, Providence, RI.
IN-HOUSE DESIGN Frank Lubrano, president; David Sykes, executive vice president; Charles Heinig, resident scientist and inventor; Dave Snow, director of operations.
CONSULTANT DESIGN Product Genesis, Cambridge, MA. Diane Brancazio, product manager; Susannah Gardner, mechanical engineer; Matthew Hern, senior industrial designer.
MATERIALS/FABRICATION Injection-molded polypropylene, 20 percent talc-filled and UV-stabilized.
HARDWARE/SOFTWARE Power Macintosh; Ashlar Vellum; SGI Indy; ProEngineer; SGI Indigo; Alias.

Crown Lift Truck Controls

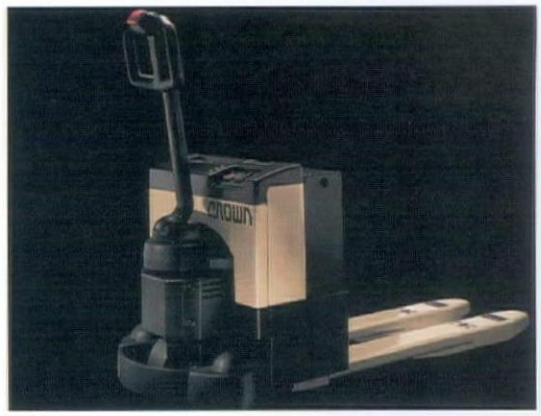
Repetitive stress injury and carpal tunnel syndrome have become common problems among operators of lift trucks, due to the repetitve motions required to operate the machinery. The jurors were unanimous in their praise of the Crown Equipment Corporation's ergonomic and anthropometric investigations of lift truck operators and the application of their findings in the fleet of new Crown vehicles. Unable to single out one particular truck, the jurors chose instead to recognize the company's achievement in producing stress- and strain-reducing controls throughout the line, with enlightened recycling and pollution prevention manufacturing policies that earned it an Environmental Protection Agency award.

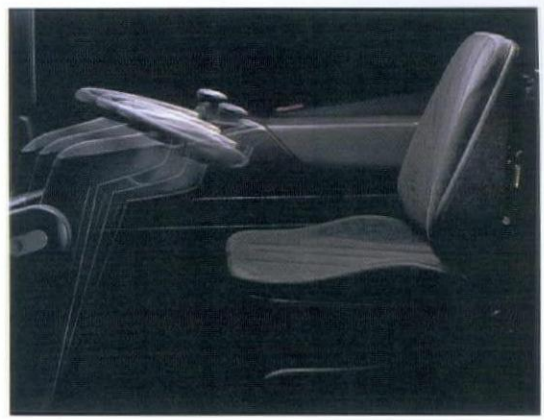
The GPW 1000 Series Pallet Truck, adapted — shortened in head length — from a European version to improve its maneuverability in trailers and tight areas, incorporates a new control handle developed by the Columbus-based firm Design Central that is shaped to fit the optimum operating position, with essential controls in easy-reach positions. The WE 2000 Series Walkie Stacker uses the same control handle in a shelf-stacking unit, designed to be used in confined retail and wholesale warehouse spaces. The SP 3000 Series Stockpicker features a new structural architecture that supports greater visibility, with a simplified information display panel and an angled steering wheel. The 3000 Series Electric side-sit reach truck, designed to be used in narrow aisles, introduces a series of improvements on its predecessor, including easy-adjust steering wheel, microprocessor-based fork controls requiring minimum force to operate, soft-touch elastomer levers and a horn button adjacent to the lift controls.

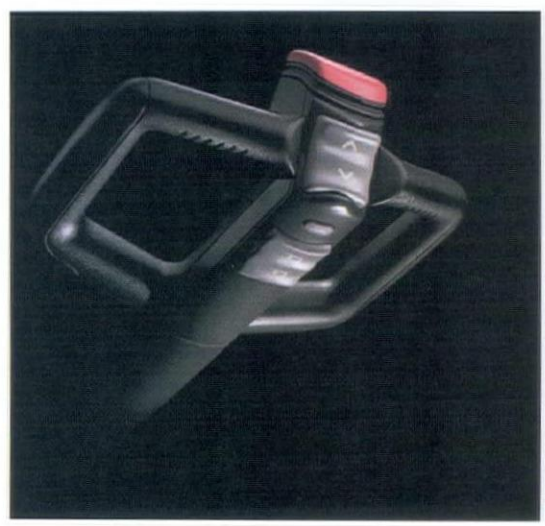
"Crown has kept the overall expression of its trucks extremely safe, from a standpoint of form," noted Smith, "but it has spent a lot of effort on dealing with the controls. Everywhere I look, the controls have that language of a sophisticated automobile interior. I think they're doing a good job of it."

CLIENT/COMPANY Crown Equipment Corporation, New Bremen, OH.
IN-HOUSE DESIGN Robert Drobeck, director of design. Stock Picker: Don Brown, project designer; Scott Juergens, model maker. Pallet Truck: William Davis, project designer; Neil Baker, design intern; Scott Juergens, model maker. Walkie Stacker: Jurgen Butzke, designer. Side-Sit Reach Truck: Robert Henshaw, project designer; Craig Rekow, designer.
CONSULTANT DESIGN Pallet Truck and Walkie Stacker: Design Central, Columbus, OH.
MATERIALS/FABRICATION Stock Picker: fabricated bar stock; sheet metal; self-skinning water-born foam; pressure-formed ABS consoles; injection-molded key caps and electrical modules; polyurethane injection-molded interface areas; aluminum cast mechanical housings; silk-screened graphics. Pallet Truck: sheet metal (bent and stamped); casting; pressure forming; plastic injection molding; self-skinning foam; CNC cutting; sand blasting; water-based paint. Walkie Stacker: steel chassis; sheet metal; pressure-formed ABS shrouds; cast aluminum; injection-molded, welded frame; water base self-skinning foam tiller handle. Side-Sit Reach Truck: steel mast, frame and exterior; pressure-formed ABS; injection-molded PPO; self-skinning foam interior.
HARDWARE/SOFTWARE Power Macintosh 6100; Ashlar Vellum 2D/3D; Aldus Freehand; Hewlett Packard; RISC Unigraphics CAD.

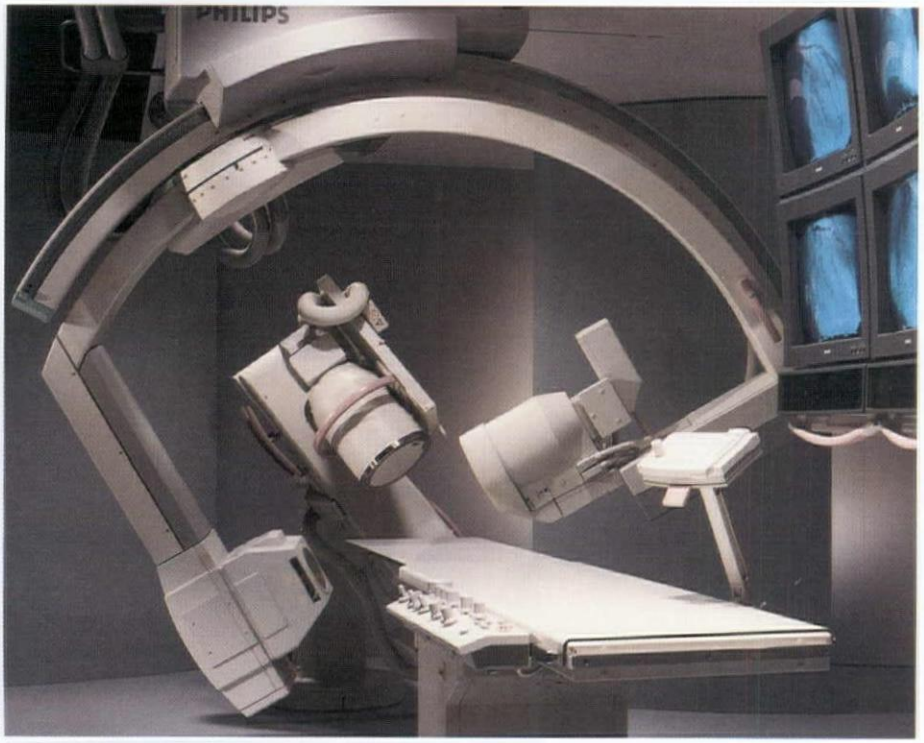








ED LEE LONDON AND ALEXANDER GLASS INGERSOL

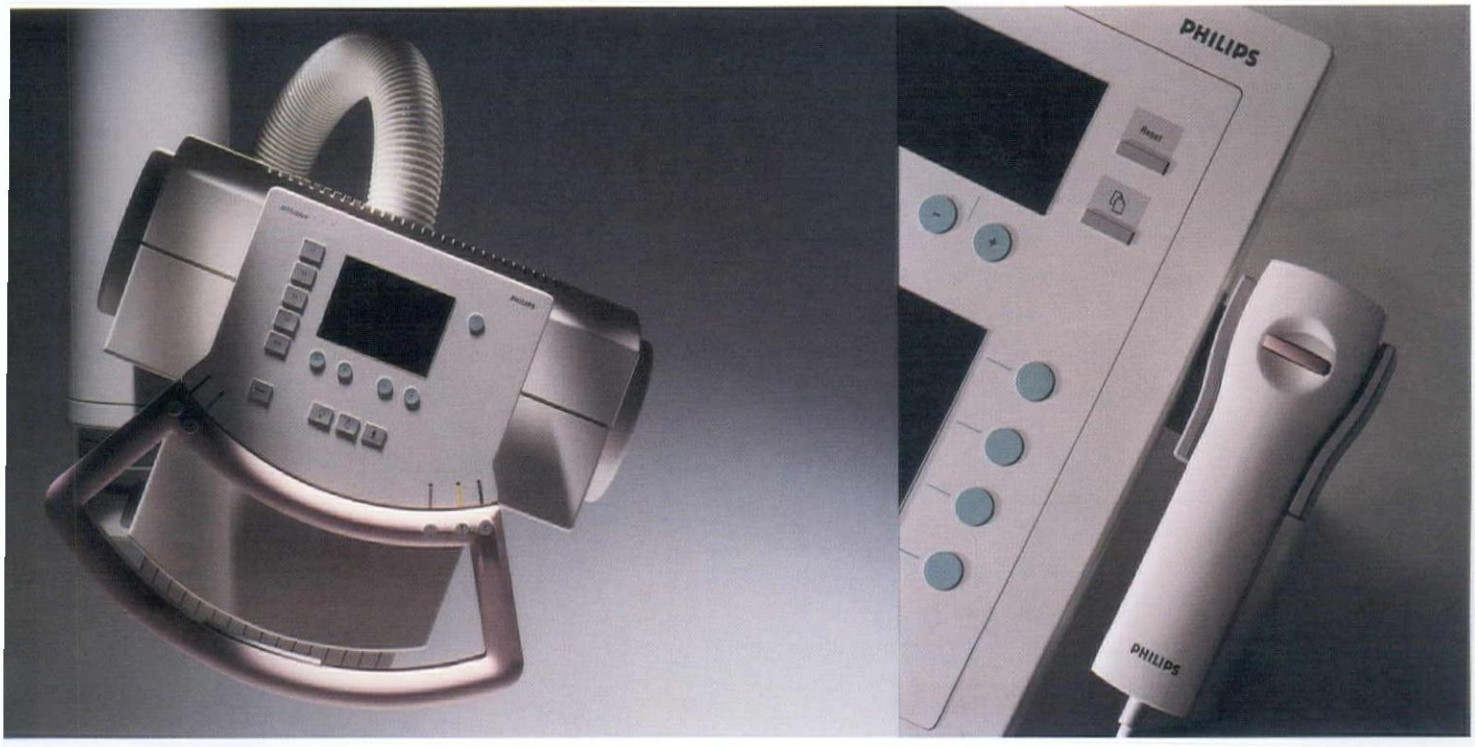


KORFF VAN MIERLO

Lateral Arc C/N X-Ray System

Design, reports Philips, is increasingly a relevant buying argument in the market for cardiovascular diagnostic systems. This ceiling-suspended, double-armed carrier for use with floor-standing neurologic or cardiographic facilities is intended to communicate that the X-ray procedure will be a safe and comfortable experience for the patient, while facilitating the process for specialists and assisting personnel. The overhead C-arm carrier provides a lateral beam with 45-degree rotation and angulation in a strikingly emphatic form, without appearing too intimidating. Handgrips, tube and collision protection are color-coded and integrated into the structure to create an elegant and accessible impression. Riley observed that the system appeared to allow medical personnel largely unrestricted movement: "It's a huge piece of equipment, but it's fresh and well-integrated." Mayo questioned whether the table-top controls might have been less of a potential obstruction if recessed, but concluded: "It's less enclosing than other systems and quite amiable. Conceptually, I think it's very good."

CLIENT/COMPANY Philips Medical Systems Nederland B.V., Best, The Netherlands.
IN-HOUSE DESIGN Jan-Paul van der Voet and Jan-Eric Baars, product designers; Caroline de Brouwer, product graphic designer.
MATERIALS/FABRICATION Chariot and outer C-arm: cast aluminum. Inner U-arm: steel. Covering parts: ABS.
HARDWARE/SOFTWARE Intergraph Interpro 6880; Macintosh Power PC 7100; I/EMS and I/Design Intergraph software; Aldus Freehand; Adobe Photoshop.

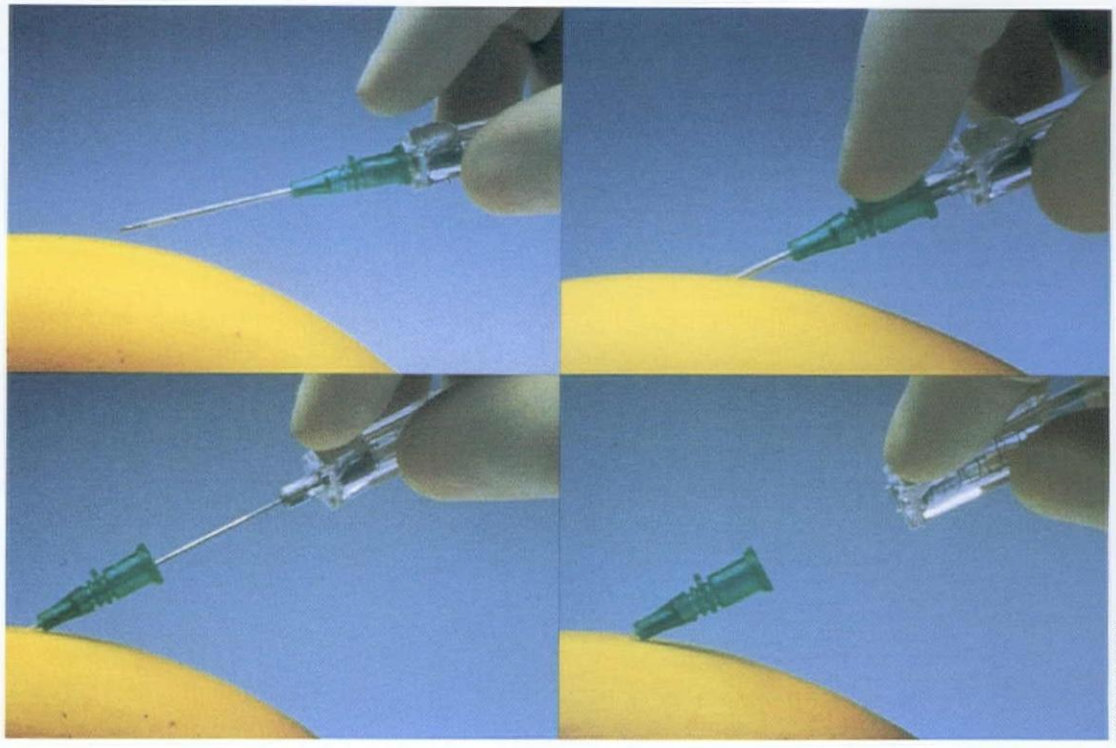


Bucky Diagnostic System

This low-end, all-purpose X-ray diagnostic system was praised by the jurors for its emphasis on usability and serviceability. "All the components demonstrate clear design in terms of expression of function," observed Mayo. "It gives good cues on how to work it."

After some research into existing systems involving hospital visits, the design team established that the system's focus of attention needed to be the control area connected to the X-ray tube, where adding more functions and simplifying the interface would improve the doctor's ability to communicate with the patient and reduce trips to and from the separate generator console. The resulting system took on a distinctive form with a unique semantic at work in the large pink control handle. Riley and Smith responded cautiously to the "almost too consumer-oriented, too feminine" gesture, but resolved that in its contrast to Philips' highly professional Lateral Arc system (opposite), the Bucky exhibited the company's versatile approach to product semantics.

CLIENT/COMPANY Philips Medical Systems Hamburg, Hamburg, Germany.
IN-HOUSE DESIGN Khodi Feiz, senior product designer; Carolien de Brawer, product graphics designer; George Raliers, ergonomist.
MATERIALS/FABRICATION Pressure-formed ABS housing; aluminum cast.
HARDWARE/SOFTWARE Intergraph platform and software.



KENNETH C MUSGRAVE

AutoGuard Safety Intravenous Catheter

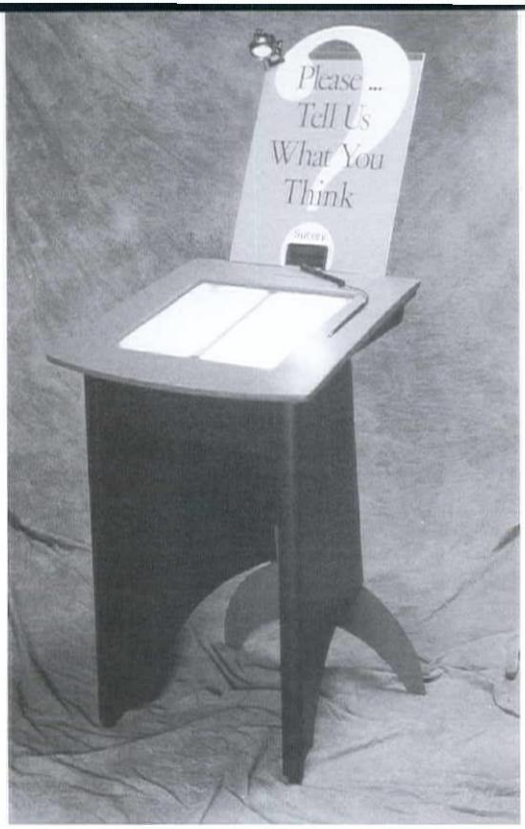
"One of the biggest problems for people working in hospitals is the danger of pricking themselves with a contaminated needle," said Mayo. "It's a tricky issue and this is the first answer I've seen."

The AutoGuard catheter reduces the chances of accidental needle-stick injury by introducing a retraction button into the classic catheter design, which, when depressed, encloses the needle in the plastic handle. The device is based on existing products in order to keep unit costs low, and — equally importantly — to minimize interference with the health-care workers' techniques of administering an intravenous catheter, which can take years of experience to develop.

The design therefore employs the same manufacturing strategy as the unprotected catheter. The addition of a button is intended not to alter catheter-placement techniques, but to simply add another step: the button is pushed after the needle is withdrawn. Construction is deliberately simple. Apart from a stainless-steel needle that is glued in place, the parts are snap- and press-fitted together to minimize the need for solvents or adhesives. It was established in tests that once the needle is retracted, up to 100 lbs. would be required to remove the barrel and expose it.

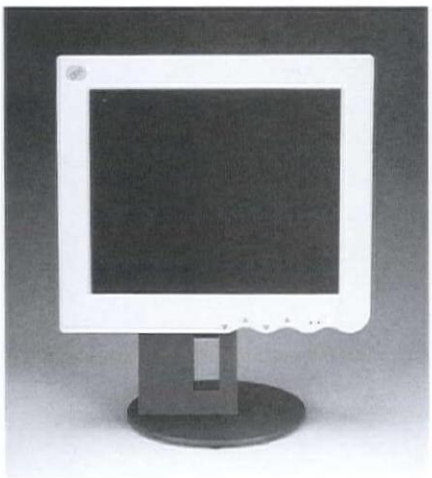
According to the AutoGuard's designers at Becton Dickinson, thousands of accidental needle injuries take place every year, with a small percentage of them resulting in the transmission of Hepatitis B or HIV to the health-care worker. This, concluded Smith, is "a fairly simple solution to what is effectively an infrastructure problem." The jurors added the hope that a safety catheter might become standard issue, and that some refinement of this product could then follow.

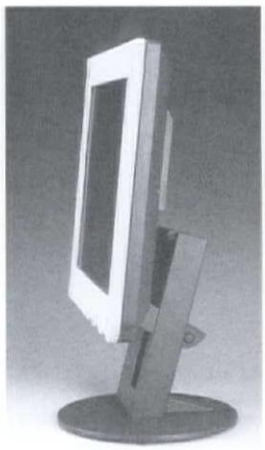
CLIENT/COMPANY Becton Dickinson Vascular Access, Sandy, UT.
IN-HOUSE DESIGN Tim Erskine, Ken Musgrave and the Insyute AutoGuard design team.
MATERIALS/FABRICATION Catheter: Vialon (polyurethane) tubing, stainless steel, polypropylene. Placement handle: stainless steel needle and spring, transparent and white polycarbonate, polypropylene needle cover (removed before insertion).
HARDWARE/SOFTWARE Silicon Graphics Indigo2; SDRC Master Series; AutoCAD; Macintosh Quadra; Adobe Illustrator; Adobe Photoshop.



In Touch Electronic Survey Stand
This electronic survey stand adopts a passive, welcoming pose to entice the public to fill out questionnaires, and a functional design to facilitate setting up the system and transmitting the data gathered via a phone line to a central computer. It was designed by Nepean, Ontario–based firm The Design Workshop for the local consumer survey company, In-Touch. The new stand is accessible to people in wheelchairs, has a reduced assembly time and lower shipping weight than its predecessor.

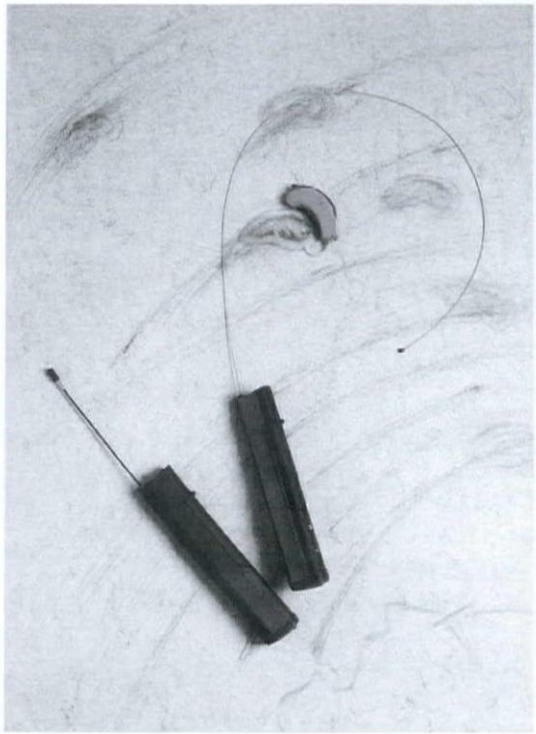
IBM 16" TFT Monitor
Targeted initially at the Japanese market, where there is a growing demand for full-size, color, high resolution monitors that occupy a minimum of desk space, the IBM 16" TFT (thin film transistor) was designed by Richard Sapper of Milan, Italy, in conjunction with the IBM Japan design team in Yamato. The jurors had reservations about the wave forms identifying the monitor controls, but concluded that the application of emerging technology in this maneuverable and clean design merited attention.





Corneal Topographic Modeling System (TMS-2)
Devices for measuring and evaluating the corneal surface of the eye have a tendency to be intimidating, noted Smith, "but this system is really friendly and has a simplicity of form that works." The TMS-2 was designed by Ion Design of Edgewater, New Jersey, for Computed Anatomy of New York. Its features include a one-hand-operated joystick control, a simplified user interface and a substantially reduced imaging head to help the doctor better communicate with the patient.





FM miniTX Transmitter

A transmitter to boost signals to hearing aids for users who are seated at some distance from speakers in lecture halls, meetings and classes, the miniTX was designed by Raveddesigns of Herzlia, Israel, for Aur Communications. The jurors cited its social usefulness, and commended the effort to appeal to users — a large number of whom are children – with visual references to the design language of portable audio appliances, rather than that of medical equipment, which may appear intimidating.

Blood Gas Analyzer

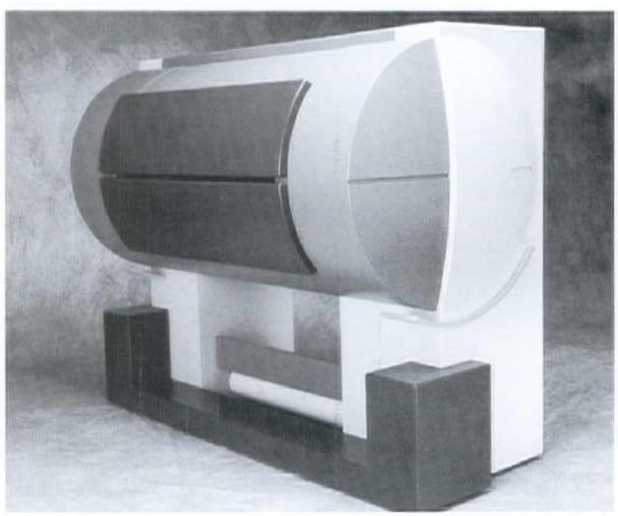
There is a growing demand in intensive care units for equipment that can measure the blood's levels of oxygen, carbon dioxide and pH values quickly and accurately on site, rather than in the laboratory. The 248 pH/Blood Gas Analyzer was designed specifically for intensive-care environments by the Suffolk, England–based firm Design Technology with an in-house team at Ciba Corning Diagnostics. It is a third the size of available products, with a brightly lit, intuitive interface.





Summachrome Printer

"These types of printers are usually huge and dumb-looking," said Mayo, "but this one is very well done." A high-resolution color thermal wax transfer printer for large images (up to 24 by 40 inches), the Summachrome's key innovation is the separation of process colors onto 2-inch-wide cassettes rather than carrying all colors on a continuous roll of film. Its designers, the Austin-based firm Design Edge, aimed to communicate this proprietary function by stressing the motion of the rotating circular turret (containing the cassettes) in the circular forms of the housing.



Intermec Visual Language

"This gives bar-code scanners a very fresh, contemporary feel," noted Riley of Palo Alto–based IDEO Product Development's visual identity for the Intermec Corporation. Applying a distinctive blue and yellow color scheme and robust fabrication across a diverse range of automated data collection instruments, which had previously evolved without a consistent look, the language is intended to provide accessible, hands-on interface areas, while reflecting a gradual shift toward higher (radio frequency) technology.



Colortron Digital Color Sensor

The Colortron brings digital technology to the critical stage of color printing, combining a densitometer, colorimeter and spectrophotometer in one 32-band color measurement instrument. The objective, according to its designers, IDEO Product Development of Palo Alto, was to simplify the process of sighting and sampling color by reconfiguring the traditional pivoting densitometer into a vertically oriented mass, sculpted to keep the user's hand and wrist in a comfortable position, with LED indicators always in view.



Quickcam

Designed and manufactured in 10 weeks, the Quickcam digital video camera has, since its launch last summer, become a ubiquitous shape in computer publications and on desktops, with projected sales five times the manufacturer's original expectations. The $100 unit, which captures four-bit grayscale video and still images, was designed by Chase Design of Skaneateles, New York, for the Connectix Corporation. Smith argued that the camera head's surface seemed a little unfinished, but concluded, "It's a strong, recognizable icon."



CONCEPTS/STUDENTS

Blue-sky conjecture is a hallmark of our much-hailed "digital age," and necessarily of the Concepts and Students categories, which call upon the — in principle — limitless imagination of design students and professionals. As jurors Sergio Canetti, Donald Carr and Meredith Davis discovered, however, the inherent future possibilities of new technology do not necessarily result in limitless imagination. This was evident in the sheer number and, moreover, uniformity of most digital entries submitted for both categories.

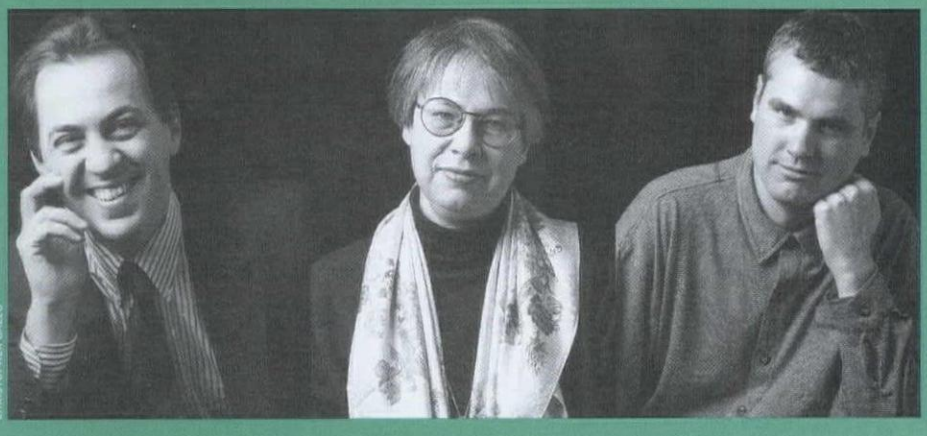
Like Shakespeare's belief that the sonnet — that strictest of literary forms — is the English language's one true liberator, this year's best-loved projects were defined from the very beginning by simple, even narrow, terms. In a moment that could well stand in for the event at large, one juror, considering a distinctly mundane object — a student-designed storage case for fishing flies — termed it "blissfully non-technological," a comment that garnered a wistful nod from all present. Jurors questioned their largely negative reactions to the overly complicated projects set before them. Why is it that a bait-and-tackle box holds more appeal than an electronic gadget that could potentially do the taxes, tuck the kids in and book a ticket to Bermuda? "Maybe it's the sense of a need that's real, that's understood," suggested Carr of this conundrum.

Whether there is truly a movement afoot on the part of students to design objects for use in nature, a preponderance of winning projects this year were savvy redesigns of outdoor equipment — from the aforementioned Fly Trap to a rolled sleeping bag–reminiscent camping stove and an elegant, birdlike pocket knife. The jurors' Best of Category choice for a student project went to a well-conceived, multiuse Rescue Air Cushion, which was inspired by the often hazardous, inaccessible slopes of the Swiss Alps.

As the Concepts category proved, however, technology need not mean limitless complexity, or what Davis termed "reinventing the wheel syndrome" — although in one case it did, in fact, mean reinventing the light switch. IDEO's conceptual exploration of this banal household item charmed and surprised the jurors, who were accustomed to the California-based design engineering company's more high-tech creations. "Just when you thought there was nothing else to be said about the light switch!" exclaimed Canetti of the real and virtual manifestations produced by IDEO's designers.

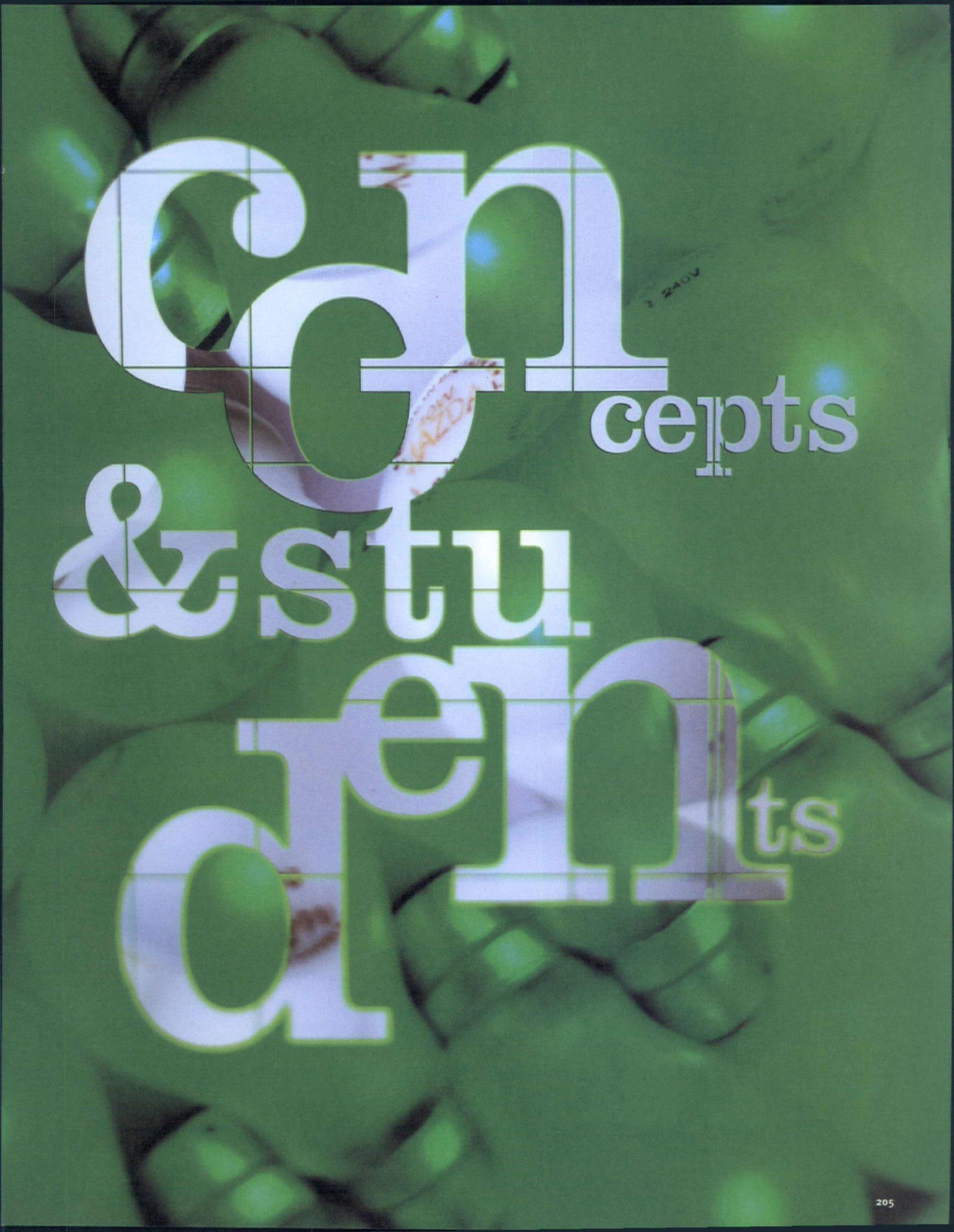
All this said, there is such a thing as necessary complexity — a fact attested to by Apple Computers' Shared Conceptual Model Design Process, this year's Concepts Best of Category. Choosing to design a *process* rather than a product, Apple's winning entry addresses the increasing need for interdisciplinary collaboration in the creation of near-future technologies. Applying this process to three models of a sample product, the "Integrated Communicator," Apple gives true credence to the saying that a machine can only be as smart as its creator — a most important reminder in this age of technological hyperbole.

JURORS Sergio Canetti, Meredith Davis, Donald Carr
MODERATOR Andrea Codrington



CHRISTOPHER GALLO

ABOUD SODANO


concepts
& students

Apple's Shared Conceptual Model

Although a perennial winner in Equipment and Consumer Products categories, Apple Computer is clearly not content to rest on its laurels. Apple's Industrial Design and Advanced Technology groups have attempted this year to merge the normally separate tasks of hardware and software designers in the traditional product development process. The result, a highly original and thought-provoking white paper dubbed the Shared Conceptual Model, earned the jurors unmitigated admiration for its concerted effort to delineate a forward-thinking, integrated *process*, rather than a product. "This acknowledges that interface and industrial designers should be trying to solve problems together," praised Carr. "It overcomes the 'throw it over the wall' approach to product development."

Focusing on the development and evaluation of alternative conceptual models — defined by Apple as "the user's mental image projected onto a product in response to the characteristics of the product" — Apple's multidisciplinary team tested the Shared Conceptual Model design process through the research development of the "Integrated Communicator," a near-future product concept that would combine phone, voice mail, e-mail, fax and online services. After the entire team worked together to generate a technology overview, investigate current practices and problems and define the product concept, three alternative conceptual models of this product were developed — the Extended Phone Model, Writing Machine Model and Message Center Model. "I like the fact that this recognizes evolution rather than revolution," noted Canetti, who, along with the other jurors, has grown weary of the over-hyped technology marketplace. "If you use this process a few years from now, the starting point would be different and the resulting product would house a small, significant change."

User interviews before the development of the models and customer research after resulted in a very important finding for the team, namely that although each design had the same functionality, users perceived each one as being very different in value, usefulness and style of interaction. More than just an alternative integrated design solution, the team concluded, Apple's Shared Conceptual Model also has obvious potential in marketing strategy. "It's time that industry and designers realize that concept relates to management as much as it does to the end product," concluded Davis.



RICK ENGLISH

Left to right: Masamichi Udagawa, Heiko Sacher, Nancy Silver and Charlie Hill.

Masamichi Udagawa is an award-winning senior industrial designer in Apple's Industrial Design Group. He holds an MFA from the Cranbrook Academy of Art and has worked with Emilio Ambasz, NYNEX, IDEO London and the Yamaha Product Design Laboratory. He is currently on the faculty at the California College of Arts and Crafts in San Francisco. Heiko Sacher is a product designer skilled in human interface design and industrial design practice. He has taught in the U.S. and Germany and was recently a visiting scholar at Apple's Advanced Technology Grou Process. Nancy Silver is an interface designer working as an intern in Apple's Advanced Technology Group. She is working remotely on her MS degree in Human Computer Interaction from the University of Toronto. Charlie Hill is an interaction designer at Apple Computer, Inc. His current work includes integrated hardware and software products, personal organizing software and novel graphical user interfaces. Prior to Apple, he researched and taught interaction design at London's Royal College of Art, and was a partner in Designers in Production.

What specific need does this project address?
The goal of this project was to develop an interdisciplinary design process involving industrial designers and interaction designers that both supports the creation of a unified user experience for integrated hardware/software products and helps define appropriate design directions and product categories for the promotion of unfamiliar technology.

How does this project distinguish itself from others of its kind?
In the practice of user-participatory design explorations, the goal of design is to maximize product usability. Such practice solves a series of mechanical/ergonomic problems in order to make complex products at least usable. The recent addition of cognitive science and anthropology — particularly in the field of computer human interface design — enables designers to address not only the usability of hardware elements but also the behavior of software elements. The Shared Conceptual Model Design Process, which creates and evaluates alternative representations of technology, addresses the user's subjective value judgment about *usefulness* and can be a valuable bridge between marketing and user-participatory design.

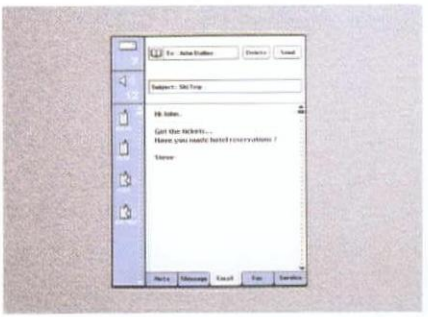
How is this project similar or dissimilar to other projects you have designed in the past?
The collaboration of various design disciplines made the project a unique experience. The team had to start from understanding the "cultural differences" between industrial design and interface design. The attempt to integrate a semiotic design approach, a user-participatory design approach and marketing was also a new experiment to all involved.

What role, if any, has new technology or materials played in shaping this project?
A need for the continuous development of new technology in our market-oriented economy gave this project its general context.

In retrospect, would you have done anything differently in the design process?
This project was a process of crafting a design process. A discussion on design processes is one step removed — a kind of "meta" design — and a discussion on the process of making the design process is even further removed. In retrospect, we weren't fully articulating ourselves in this "meta-meta" design level.

RJ MUNA

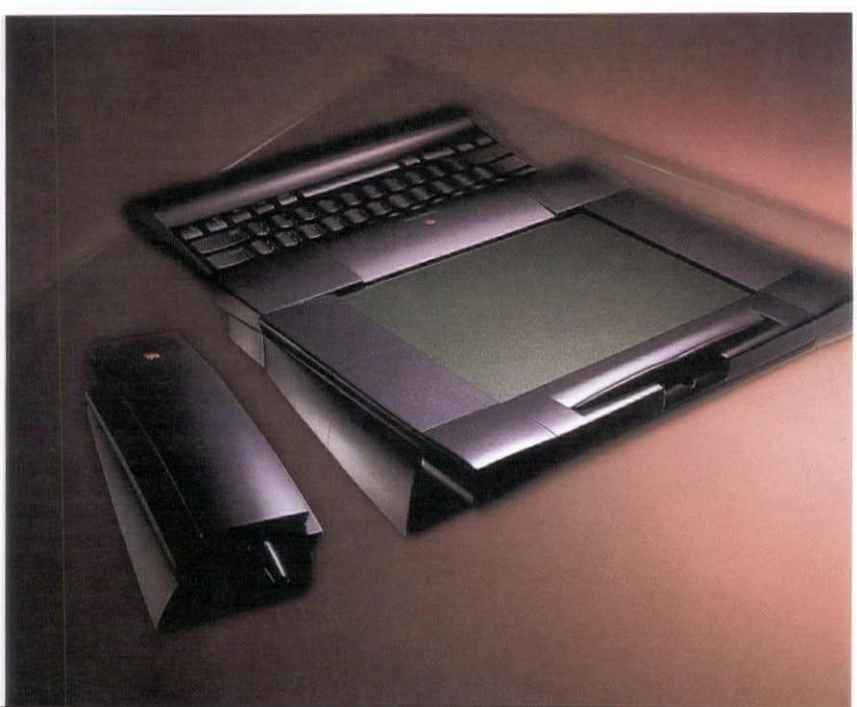












CLIENT/COMPANY Apple Computer, Inc., Cupertino, CA.

IN-HOUSE DESIGN Masamichi Udagawa, senior industrial designer; Heiko Sacher and Charlie Hill, interaction designers; Nancy Silver, interface designer.

MATERIALS/FABRICATION Prototype: modified PowerBook 160 with resistive touch screen and controller; three screw-on "face plates" for each model. Appearance models: solid ABS.

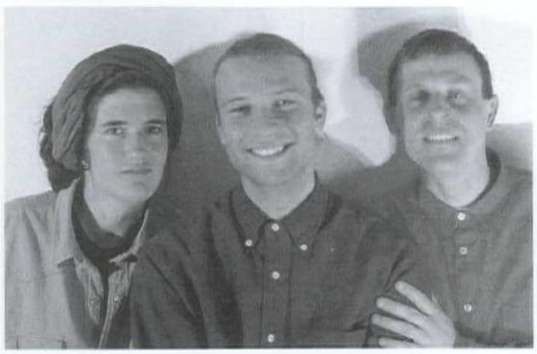
HARDWARE/SOFTWARE Macintosh Quadra 840 AV; MacroMedia Director 4.0.

Rescue Air Cushion

"We see so much styling and performance in ski accessories," noted Davis regarding this year's Students Best of Category, "but it's unusual and commendable for a student to focus the same kind of attention on designing equipment for emergency situations." An improvised rescue device for the transport of people injured while in the mountains, RAC — short for Rescue Air Cushion — garnered praise from the jurors for its sophisticated materials research and portability. Whether used by day-tripping skiers or rock climbers, the RAC is durable enough to simply ease down slopes or slide over trickier terrain with a modicum of bulk.

Created by Michael Thurnherr, a Swiss industrial design student, the RAC pays special attention to the inherent hostilities of the surrounding alpine terrain and weather, which can change in a matter of minutes. In the case of an accident in the mountains, improvised sleds are usually made up of materials available on the spot, such as skis, an avalanche shovel and some rope — elements that are hardly able to take into consideration the comfort of the injured person and the very real danger of hypothermia. Using a high-tech nylon fabric lined with a thermal material, Thurnherr created a cocoonlike environment for the injured person — zipped up sleeping bag–style, the RAC warmly enshrouds everything but the face — that rests on top of an easily inflatable air cushion.

Taking into consideration that 239 ski-related accidents were reported last year in Switzerland alone, the jurors saw a great future for Thurnherr's rescue sled — for amateurs and professionals alike. "This combines several large problems of portability," concluded Carr. "The RAC's thermal qualities along with its inflatable qualities create a wonderful alternative to those stiff toboggans that professional life rescuers use in such situations."



Left to right: Nadine Rütsche, Michael Thurnherr and Roland Kurth.

Michael Thurnherr, creator of the Rescue Air Cushion, is an industrial designer and recent graduate of Zurich's Höhere Schule für Gestaltung. He has worked in Germany at ProduktEntwicklung Roericht and in the United States at West Office Design Associates and Gingko Design and currently runs his own studio in Switzerland. Nadine Rütsche is a graphic designer living and working in Zurich. Roland Kurth is an industrial designer living and working in Zurich.

What specific need does this project address?
Imagine being on a ski tour in the mountains: a blue sky, bright sunshine, excellent visibility and a panoramic view surround you. Not all touring experiences end with good memories, however. In 1994, the Swiss Air Rescue Team (REGA) were called for rescue operations 1,845 times.

How does this project distinguish itself from others of its kind?
The RAC project is based on a new concept for an inflatable life cushion, an improvised rescue device. The design of the project is based on the fact that, unlike organized rescues by professionals, the improvised rescue is performed by people who are not specially trained in handling life-saving sleds. An accident in the Alps, far away from any rescue party, presents two specific problems: cold and transportation. But RAC, with its air chambers and protective cover, offers both the best protection against cold, wind and humidity and the greatest comfort. In a more symbolic way, RAC inspires more confidence because it doesn't look like an improvisation.

How is this project similar or dissimilar to other projects you've designed in the past?
It is similar to other projects in regard to its search for real innovation. In terms of how it differs, I've never worked before in the field of emergency rescue, which was a great experience, and I haven't worked with soft textiles as a primary material.

What role, if any, has new technology or materials played in shaping this project?
The sled's high-tech textile and pneumatic construction actually determined its overall form. It was a big challenge to find the right wind and cold resistant material for such specific needs: a textile with as little volume and as little weight as possible.

In retrospect, would you have done anything differently in the design process?
From the project's inception I enjoyed great help from different people, including professional guidance and on-site experience with REGA, as well as insights from experienced expeditioners and cross-country skiers. Without them I wouldn't have been able to achieve this result in such a short time. Next time, however, I would like to work closer with industry. Had I done so with this project, I would have saved a lot of time finding the appropriate materials.

What would you most like to design or redesign?
I'm a young industrial designer and very, very curious. I'm interested in almost everything. One of my goals is to be involved in every project I undertake from the very beginning. Finally, I'm looking forward to cooperating with innovative companies and people in the search for the best solution in any situation.



DESIGN Michael Thurnherr, student, Höhere Schule für Gestaltung, Zurich, Switzerland. Helmut Winter, professor; Roland Kurth, industrial designer; Nadine Rütsche, graphic designer.

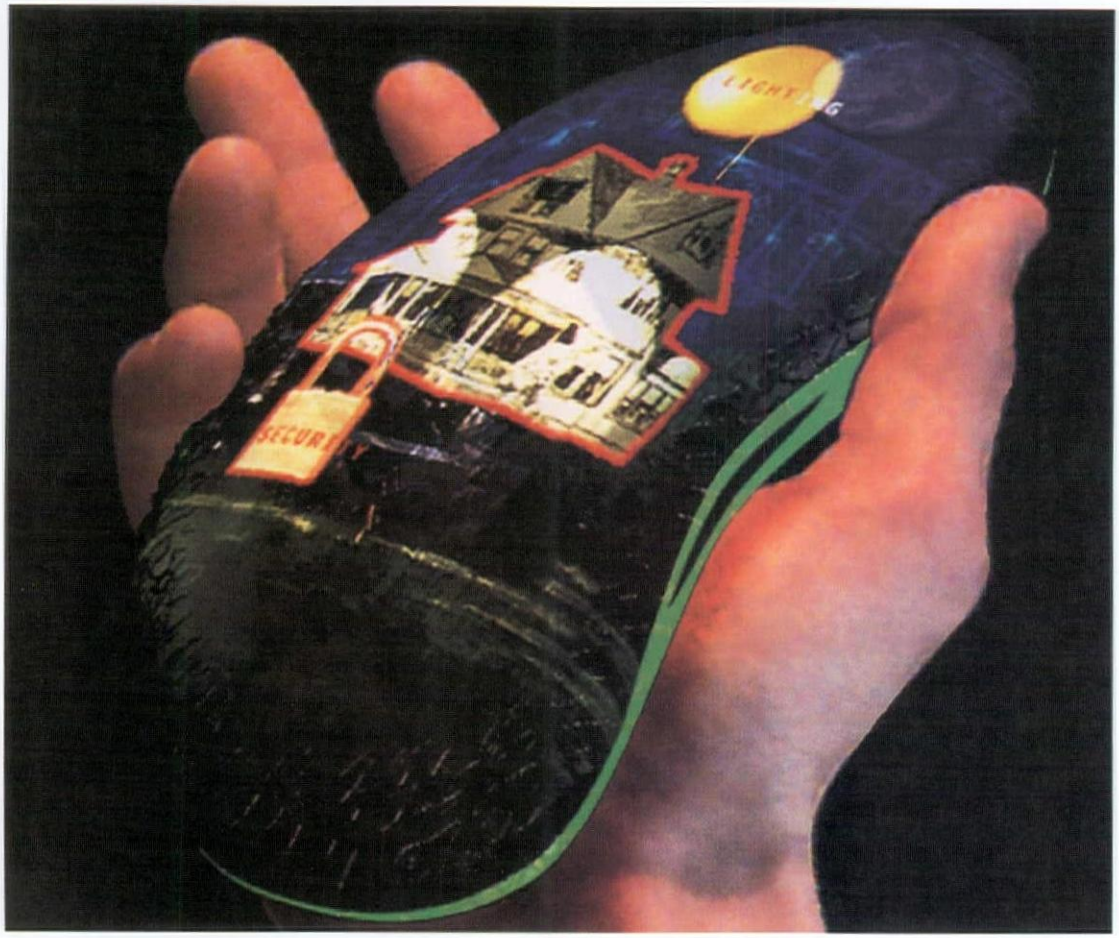
MATERIALS/FABRICATION High-frequency welded high-tech nylon fabric with a layer of Ph on one side.

HARDWARE/SOFTWARE Macintosh Quadra 630 and IIfx; QuarkXPress; Adobe Illustrator; Adobe Photoshop.



N. ATHANASION





CLIENT/COMPANY Fahnstrom McCoy Design Consultants, Chicago, IL.
IN-HOUSE DESIGN Michael McCoy and Dale Fahnstrom, partners; David J. Van den Branden, studio manager; Scott Ternovits and Denise Heckman, designers.
MATERIALS/FABRICATION Touch-sensitive, active-matrix color LCD display; infrared and radio frequency remote-control systems encased in a translucent silicone envelope.
HARDWARE/SOFTWARE Macintosh Power PC 8100, Quadra 950, Quadra 650, Centris 650 and IIVx; Epson ES600C Color Scanner; Apple QuickTake digital camera; Fujix Silver Halide Color Printer; NEC Color Displays; Syquest removeable media and drives; US Robotics and Zoom Modems; JVC AM/FM Stereo Receiver/Audio Compact Disc Player; Strata Studio Pro 1.5; Ashlar Vellum 2.5; Adobe Photoshop 2.5 and 3.0; Apple Remote Access; Cassady & Green's Snap Mail 2.0.

The Haptic Software Controller

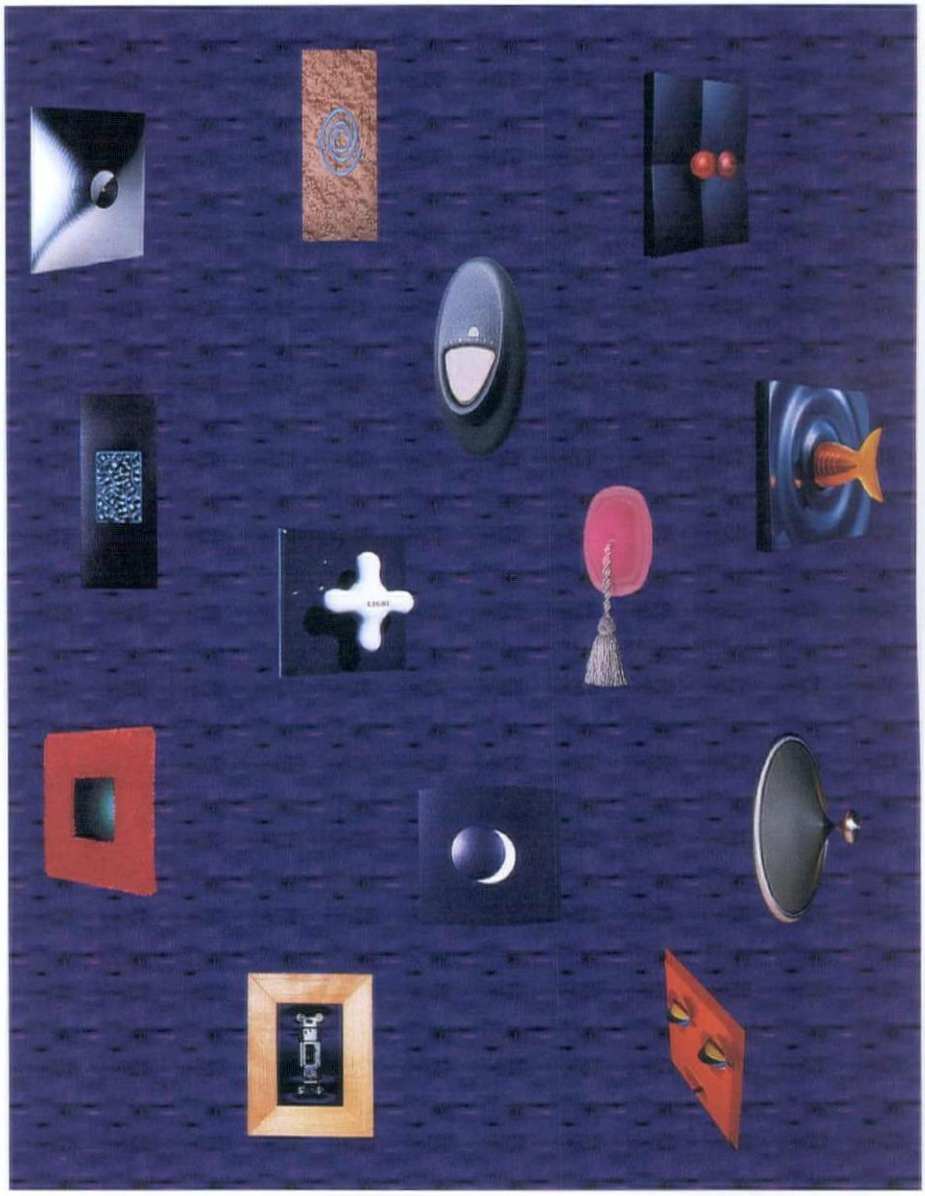
Fitting the hand like a smooth stone, Fahnstrom McCoy Design's Haptic Software Controller is a universal remote concept that struck the jurors with its sensual shape and visual poetics. In contrast to most remote controls, which tend to be small plastic boxes with a complex assortment of buttons and on-screen abstractions, the Haptic is a touch-sensitive LCD display encased in a soft, clear silicone envelope. It uses color photographic and real-time video images to represent various functions, which could include anything from controlling TV, stereo and appliances to monitoring heat, lighting and security systems around the house. "The controls become dynamic mini-movies," explain the designers, "teaching you and leading you along with instant cinematic feedback as you control the functions of the system."

The jurors lauded the concept's attempt at blurring the boundaries between hardware and software, but felt that it didn't go far enough. "There's almost a denial of form," noted Carr of the kidney-bean shaped unit, "although the fact that the interface can take on practically any appearance or invoke any response is provocative." What the Haptic lacks in formal invention it makes up for with a compelling and mutable graphical user interface. Providing instant gratification for the user, the remote control illustrates precisely what is occuring as a result of its use. (Shown here, a house's security system is turned on and depicted by a lock marked "security" being clicked into place; turning on the outside lights similarly results in two spotlights illuminating the front and side of the house.) "In this case the software defines the hardware," concluded Canetti, who praised the project's extended visual metaphor.

Light Switch Exploration

"Just when you thought there was nothing else to be said about the light switch ...," quipped Canetti about IDEO San Francisco's Light Switch Exploration, an inventive 12-piece formal and stylistic meditation on this traditional household device. The first in a series of explorations into the mundane objects of everyday life, IDEO's project has no express brief. "The only constraint," say the designers, "is that there are no constraints — the irony being that this is often difficult for designers to face."

Fortunately for IDEO, the constraints of freedom appear not to have been so daunting. These are no mere plastic switches, rather pink acrylic and hemp-tassle pasties; translucent yellow fish tails disappearing in pools of cool blue; porcelain bathtub faucets; and black rubber and orange fake-fur light plates that would please even the most extreme of fetishists. "It's really about contrast and the fact that many designers undertook this project," commented Carr on the eclectic and often humorous interpretations created by the 10-designer team. Witty as they may be, however, the switches are the result of serious research into the history and context of the device, and intended to develop contextual platforms for particular lighting scenarios. The use of unexpected materials such as rubber, fur and hemp have, the designers claim, shed new light on both the manufacturing and operation of this household helpmate.



CLIENT IDEO Product Development, San Francisco, CA.
IN-HOUSE DESIGN Tim Brown, Naoto Fukasawa, Phil Grebe, Sam Hecht, Rick Lewis, Ian MacColl, Matt Rohrbach, Chris Stringer, Joe Tan and Wolfgang Wagner, designers.
MATERIALS/FABRICATION Birch; upholstery foam; satin; polycarbonate; porcelain; ceramic; ABS plastic; electroluminiscent panel; anodized aluminum; rubberized Lycra; polished aluminum; acrylic; braided hemp; bird's-eye maple; stainless steel; polyurethane; conductive cloth; rubber; fake fur.
HARDWARE/SOFTWARE Macintosh PowerPC 7100, Quadra 700 and IIci; Silicon Graphics Indigo workstation; Ashlar Vellum; Alias.



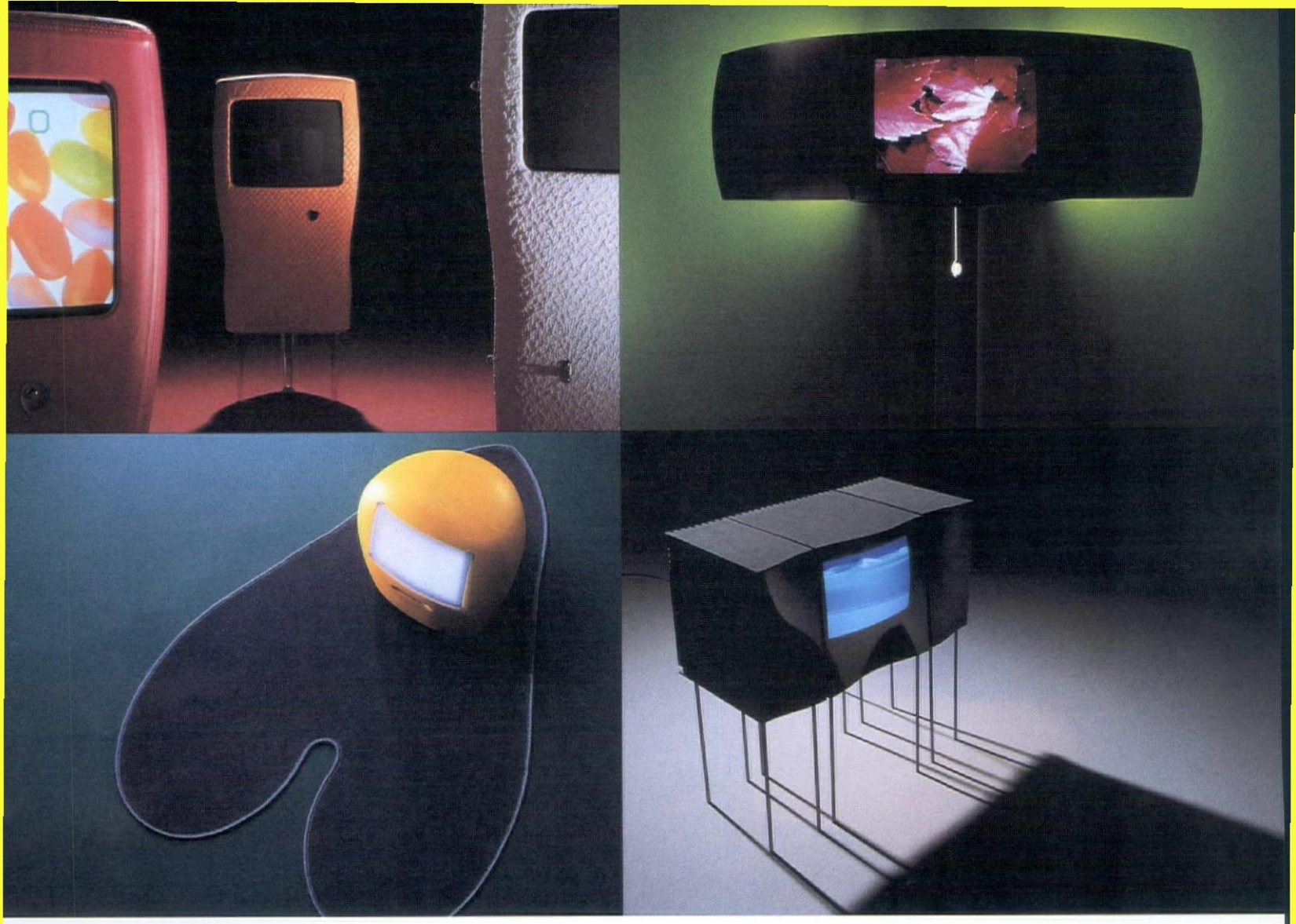
STEVE GIBERSON

Specialized Electra Globe Bicycle

"The objective of this concept," explains the designer of the Electra Globe bicycle, "is to eliminate the excuses people have for not riding" — oft-copped pleas about flat tires, monster hills and greasy chains. A commuter bicycle that looks like a hybrid of a BMX, French-style *mobilette* (minus the accompanying baguette) and, as Davis remarked, "a Ronco product," the Electra Globe charmed jurors with its awkward, banana-yellow frame and fully hidden rear wheel. "I think this kind of clunkiness is a reaction to the mountain bike, which has become an expression of technological prowess," noted Carr of the concept, which is in fact created by Specialized Bicycle Components, a leading maker of state-of-the-art bicycles and slick accessories.

The Electra Globe distinguishes itself from other commuter bikes with its power-assist electric motor, which can help a rider easily reach speeds of 18 mph. The rechargeable battery holds enough charge for about 15 minutes of full-power operation — enough to get you over that killer incline but not enough to absolve you completely of your physical duties. The motor, battery, chain and seven-speed drivetrain are housed within lightweight body panels, resulting in the distinctly goofy look that so charmed the jurors. "The relationship between the front and back wheel is a bit funny," concluded Davis. "It's like this little open wheel has to drag this big heavy thing in the back."

CLIENT Specialized Bicycle Components Inc., Morgan Hill, CA.
IN-HOUSE DESIGN Robert Egger, designer.
MATERIALS/FABRICATION Chromoly main frame; carbon fiber; fillet welding; vacuum-formed side panels and fenders.



CLIENT/COMPANY Philips Corporate Design, Eindhoven, The Netherlands.

IN-HOUSE DESIGN Alessandro Mendini, Andrea Branzi and Stefano Marzano, workshop directors; Paul Bas, Roland Bird, Wa Francis Chu, Khodi Feiz, Graham Hinde, Yasushi Kusume, Benny Leong, Lacides Marquez, Bertrand Richez and Jane Worthington, designers; Kemo B.V., modelmakers; Korff & Van Mierlo, model photography; Rik van den Wiildenberg, Jos Jansen and Orsola Branzi, workshop photography; Philips Corporate Design Brand & Product Presentation Group, exhibition design.

MATERIALS/FABRICATION Aluminum; polystyrene; "siba-tool" polyurethane foam; Tempex foam; elastic thread; acrylic paints; leather; silk; "flocks" finishing.

HARDWARE/SOFTWARE Macintosh Quadras; Silicon Graphics workstation; Intergraph; Alias; Pro-Engineer; CAD Key; Adobe Illustrator; CDRS.

TV at the Crossroads

To explore the future of television, Philips Corporate Design initiated an ongoing project, "TV at the Crossroads," which consisted of three workshops guided by internationally renowned designers Alessandro Mendini, Andrea Branzi and Stefano Marzano. Set up like a Florentine Renaissance artist's studio, the workshops had 10 Philips designers working as "pupils" under the more experienced "masters" to come up with 16 unique visions for the black box — a format that appealed greatly to the jurors. "Having visiting mentors who prompt thinking in certain areas takes the design team back to their time as students, when the day-to-day constraints on problem-solving or patterns of corporate behavior weren't primary forces driving innovation," commended Davis. "This has to be liberating."

By examining the television — and our relationship to it — on social, emotional and rational levels, the workshops conjured up concepts as disparate as a table-top TV that doubles as a primping mirror and a televisual magic-carpet that visits holiday vistas while providing a direct line to booking agents, to boxes that, once turned off, become a vital part of the domestic setting in the guise of a table, clock, or piece of artwork. "Philips has made a real push to reclaim the connective or associative qualities that have been stripped from these objects," noted Carr. "They reinforce the idea that we can and should consider the object in context."

"Although some of the models are very appealing," agreed Canetti, "they look like different packaging for essentially the same thing: one box with one screen. I would like to have seen some attempts at blending the elements into the environment."





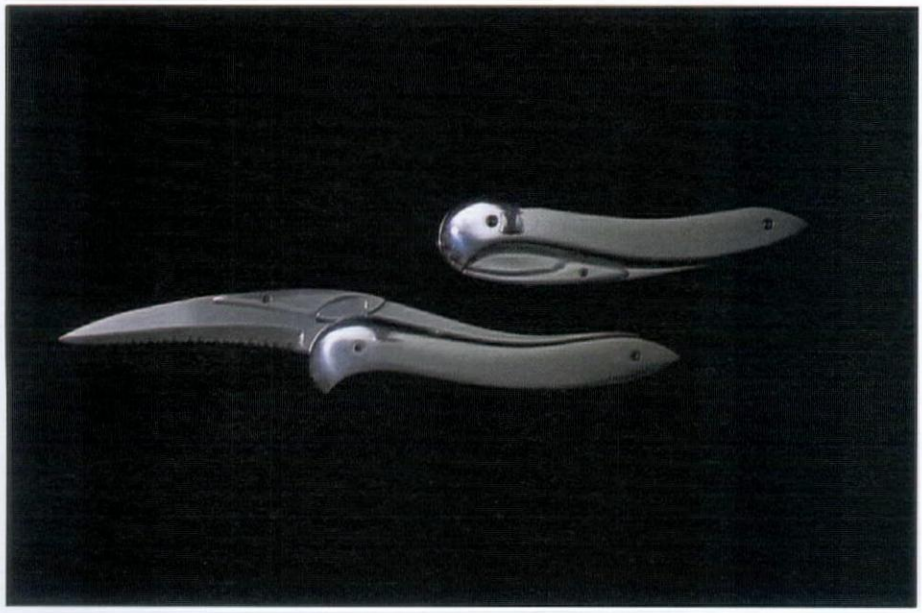
Talisman Cellular Phone Concepts

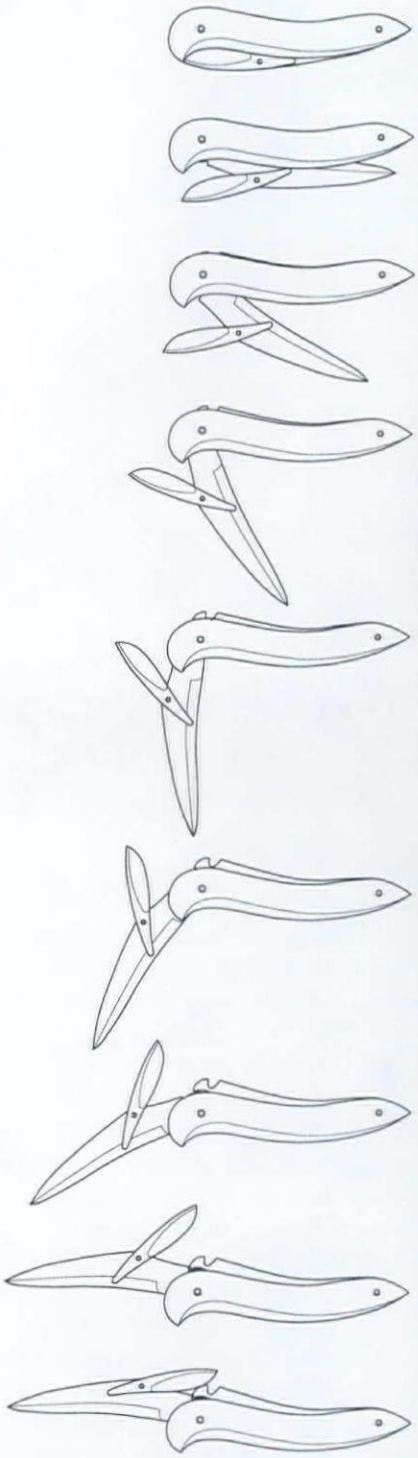
Similar to what happened during the deregulation of the U.S. phone industry in the early '80s, the Japanese telecommunications industry has been moving toward privatization in the '90s — a fact that compelled Mitsubishi to invest in the development of new consumer phones for the now-burgeoning market. In response, Fitch has developed two cellular phone concepts with the code name "Talisman," a rubric that was carefully chosen by the Ohio-based consultancy for its magical, ritualistic connotations. "This use of finish," observed Carr, "suggests a kind of permanence that obviously many of these products on the market don't express."

Talisman I, a folding concept, is an ultra-compact phone that becomes a curved, human-factored form when the microphone portion of the phone is extended and angled to the user's mouth. The Talisman II, a non-folding format, was built to be thin enough — approximately 10 mm — to slip into a commuter's breast pocket undetected. A distinction is made between the phone's soft body, which has a personal, jewelry-reminiscent quality, and interchangeable power supplies that bespeak a technical formal language.

When cradled in the hand, both models have precious characteristic that fit Mitsubishi's mandate for a high-end product for a specifically Japanese market. But the jurors were left wondering whether there was any true formal innovation in the Talisman concept or if it stopped with styling. "I guess we're beginning to understand that this particular audience demands certain characteristics that are more than just ergonomic," concluded Davis.

CLIENT/COMPANY Mitsubishi Electric Corporation, Ofuna Kanagawa Kamakura, Japan. Seiji Wada, manager, Information Systems Department; Takanobu Fujimoto, manager, Information Systems Group 2.
CONSULTANT DESIGN Fitch Inc., Worthington, OH. Greg Breiding and Keith Kresge, vice presidents Product Development; Deane Richardson, cofounder and chairman emeritus.
MATERIALS/FABRICATION Ren Shape; acrylic.
HARDWARE/SOFTWARE Macintosh IIci; Ashlar Vellum; Mastercam.





Pocket Knife

A variation on the traditional Swiss Army Knife, which offers blades, files, screwdrivers and toothpicks too often at the expense of ergonomic ease of handling, Andrew Lyle Walston's elegant Pocket Knife pares things down to a single sharp blade. Taking into account the polar opposites inherent in the creation of even the simplest of knives — open v. closed, danger v. safety — Walston created a thumb piece that, in his words, "allows the blade to be opened without the aid of industrial-strength fingernails."

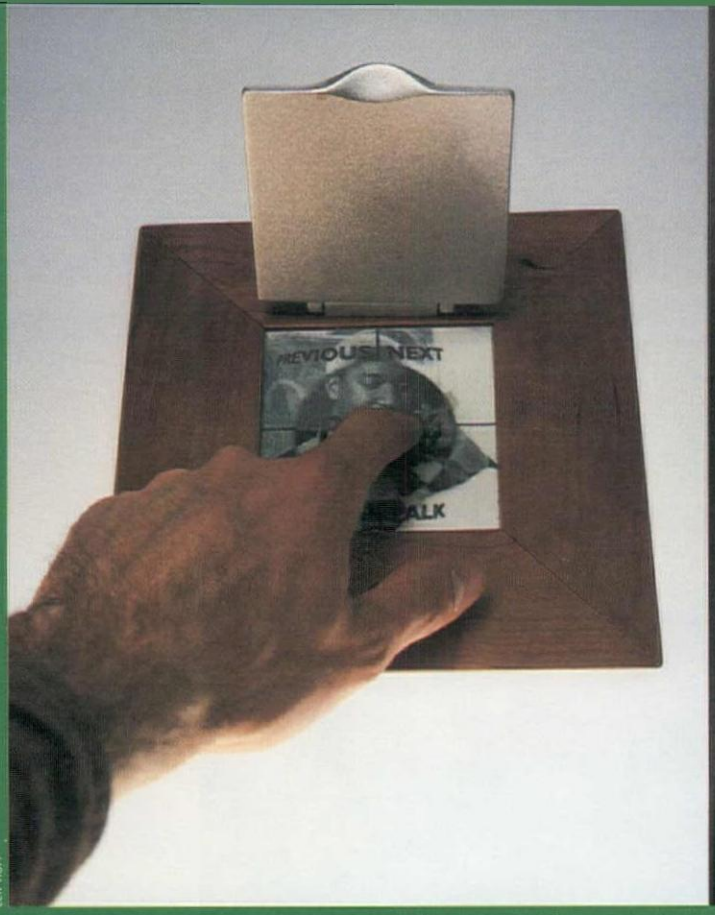
"There is always a tenuous moment as you open a folding knife," observed Carr, "a fear of the release," and it is this danger that Walston addresses directly with the addition of the thumb piece. Intuitively grabbing this device, the user is able to lever the blade out in a graceful movement that, when fully extended, eases the knife into a small hooked locking mechanism. The teardrop profile of the thumb piece also offers up more surface area for handling and decreases unnecessary pressure placed on the wrist while bearing down on the blade.

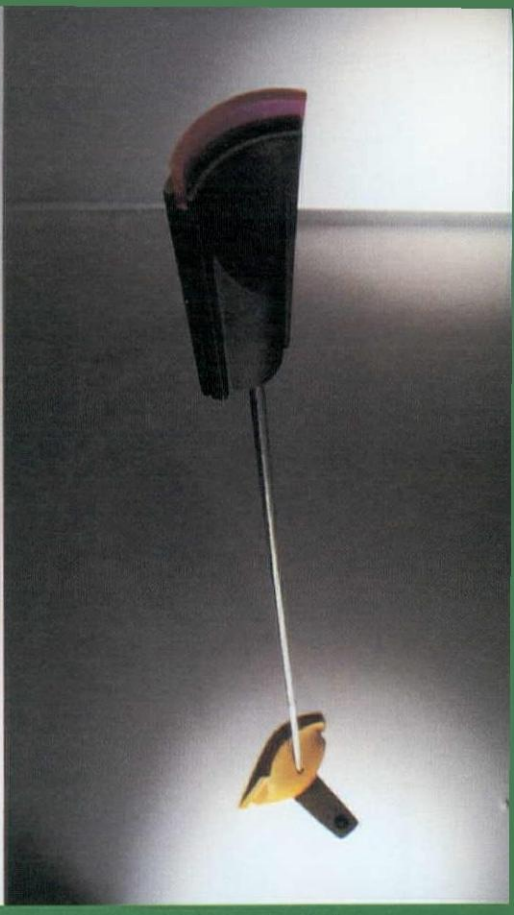
Already in great admiration of the knife's formal simplicity and innovation, the jurors were additionally charmed by a flip-book that demonstrates the blade's folding and unfolding motion. "I instantly understood the operation," praised Davis of the flip-book, which she found a much more effective method of description than "five or six paragraphs of hyperbole." While referencing that most treasured of grade-school creations, Walston's flip-book was made sophisticated by CAD-rendered illustrations of the knife. "The fact that the computer was in the middle of the process but not its focus was refreshing," concluded Canetti.

DESIGN Andrew Lyle Walston, student, Western Washington University, Bellingham, WA. Indle King, professor.

MATERIALS/FABRICATION Prototype: hand-finished CNC aluminum. Blade: laser-cut 440a stainless-steel RC 56–57. Body parts: die-cast magnesium alloy. Spine and thumb piece: polished investment-cast stainless steel.

HARDWARE/SOFTWARE 486 PC; Macintosh Quadra 840 AV; Autocad release 12; Easy Mill CNC; Alias Sketch; Adobe Photoshop; CNC Milling; Bridgeport R2E3.





LEIF HUFF

Messager and Message Viewer

Two interpretations of the same device — a digital answering machine — the Messager and Message Viewer are Cranbrook graduate Leif Huff's investigation into the cultural and social environment in which electronic products are used. Taking as his starting point the belief that technology needs to be mediated, or made friendlier, by the devices that we use everyday, Huff created two distinct concepts that, according to Carr, "form an interesting dialogue when taken together."

The Messager, a tall, skinny object that seems to stand guard in the domestic setting, is triggered when a person enters the room. The maddeningly small blinking red dot of most answering machines takes the form of a large illuminated pink plastic wafer that extends from the end of the Messager's long antenna like a beacon. Messages are retrieved by voice command. "This is different from most other telecommunication devices that are taking over the desktop," said Davis, who appreciated the small footprint of the Messager's floor-lamp form.

In contrast to the Messager's anthropomorphized, public form, the diarylike Message Viewer is a more intimate variation on the theme. Possessed of a videophone component that demands more privacy, the Message Viewer consists of a flat, horizontal LCD screen framed with wood that is concealed under a heavy cast-iron lid. The sensual experience of opening the lid and brushing one's hands over the polished wood frame to the smooth screen lends the message-viewing ritual a more humanized component than that of the hands-off Messager. "You wouldn't expect this selection of materials in a device like this," noted Carr, who, along with the other jurors, found the Message Viewer's "ritual of closure and revelation" to be a poetic and practical form study.

DESIGN Leif Huff, student, Cranbrook Academy of Art, Bloomfield Hills, MI. Michael McCoy, professor.
MATERIALS/FABRICATION Concept: molded plastic; cast aluminum; wood. Model: hard foam; aluminum; wood.
HARDWARE/SOFTWARE Macintosh Quadra; Ashlar Vellum.



BOB NEUMANN, JULIE LINE

Office-in-a-Box

"There's a nice reference here to the traveling road show," said Carr of Haworth's Office-in-a-Box, a self-contained, fully mobile office that offers users control over their immediate environment and a sense of individual ownership in the age of the shrinking — and potentially disappearing — workplace. As its name denotes, Hayworth's concept does indeed evoke the well-traveled equipment cases of a band on tour or, as Davis observed, "a basic tool set" complete with collapsible table, pop-up shelf, tack board, storage pockets, mail slot and a removable wastebasket that are compactly contained in an exterior shell of recycled plastic and print fiber. Electrical outlets, a phone jack and a LAN port permit easy access to a building's power and communications lines.

"The most interesting aspect of this concept is the contrast to other modular action offices, which create walls and divisions with paneling systems," noted Canetti of the Office-in-a-Box, which was conceived, ironically, by a company whose bread-and-butter comes primarily from the manufacturing of these very paneling systems. In an age that may well trade in the middle-management comfort of the actual workplace for the virtual office-without-walls, even the smallest gesture at providing personal space should be welcomed. "This kind of idea holds the hope open that we will become more communal and experimental in our offices," concluded Carr.

CLIENT Haworth, Inc., Holland, MI.
IN-HOUSE DESIGN Brian Alexander, senior industrial designer; Steven Beukema, design modeler.
MATERIALS/FABRICATION Exterior: polyethylene PET; air-laid newsprint fiber. Interior: aluminum; natural woods; sand-cast and hard-routed wood.
HARDWARE/SOFTWARE PTC; Pro Engineer.



DARIUS MILNE

Multisport Helmet

The merits of wearing a sports helmet have been frequently enumerated in medical reports and consumer magazines alike, and any weekend jaunt to a local park will reveal a host of swiftly moving rollerbladers and cyclists clad in black, silver, fluorescent, polka-dotted or tiger-striped plastic headgear. The fact that most helmets are designed for single-sport applications like cycling inspired Josh Morenstein to conceive a modular, multisport helmet. Created specifically for "ball-and-stick" sports like lacrosse and ice and roller hockey, which have a greater element of danger due to flying objects and enthusiastic, if not violent, body contact, Morenstein's helmet was praised by jurors for its sophisticated, "something-for-everyone" approach.

Rather than flaunt styling for styling's sake — a tendency a number of this year's student-designed helmets held in common — Morenstein's mutable creation is primarily function driven. "It looks like a standard bike helmet until you examine things like the neck support, face guard and mouthpiece," noted Carr. "The various elements are clearly interrelated. You can envision these other options being added or subtracted." The Multisport's eerie visual references — part World War I trench helmet, part *Friday the 13th* slasher — bespeak more than just its utility as an instrument of defense, however. The intimidation factor in such games, it is clear, can also provide aesthetic inspiration. As Morenstein writes in his brief, which includes three profiles of people who could benefit from the multisport helmet, a weekend athlete named Wil "sees his participation in lacrosse as a means to create an identity of toughness that his suit and tie do not express."

DESIGN Josh Morenstein, student, San Jose State University, San Jose, CA.
Leslie Speer, professor; Alan Hardy, consultant.
MATERIALS/FABRICATION Liner: EPS foam. Ft-liner: vacuum-formed polycarbonate.
Face guard: injection-molded ABS plastic. Release buttons: silicone rubber.
HARDWARE/SOFTWARE Macintosh Centris 610; Adobe Illustrator.

The Fly Trap

At the same time that design students worldwide were busily exploring the mind-expanding benefits of digital technology in do-everything wonder gadgets, Sally Bergacker Marrack was standing knee-deep in water at a fly-casting clinic in San Francisco's Golden Gate Park researching her Fly Trap, a "prototype that institutes a paradigm shift in fly box design." While the kind of paradigm-shifting involved in reconceiving a fisherman's companion may be more within reach than, say, that of a personal digital assistant, Marrack's project impressed the jurors with its thorough-going formal and stylistic tweaking of the traditional outdoor accoutrement.

"The engineering doesn't really go very far," observed Canetti of the sensually configured, hand-fitted container, "but the jewel box does show great respect for what it's designed to hold." In contrast to traditional plastic tackle boxes and the frequent haphazard displays on crumpled canvas hats, Marrack's Fly Trap combines an interior of Polyolefin stems that keep flies in place if dropped or exposed to wind and prevents colorful feather hackles from being crushed, with an innovative, easily gripped exterior that acts as a display case to exploit the beauty of these fishing fetishes. "The object and this material are not things you would normally think to put together," praised Davis. "Rather than just a tackle holder, it's a little environment that's unexpected."





DESIGN Sally Bergacker Marrack, student, Stanford University, Stanford, CA. Bill Burnett and Bill Scott, professors; Peter Skillman, teaching assistant.
MATERIALS/FABRICATION Aluminum casing; magnetic closure; invisible hinges; polyolefin stems.
HARDWARE/SOFTWARE Macintosh Quadra; Ashlar Vellum; Gibbs.



PenPal Digital Communicator

In considering the design of an Internet-access tool for young children, a group of Stanford design students decided to combine physical and computer-based elements in a single interface. "It's a melding of hardware and software into an experiential zone that children tend to navigate naturally," noted Carr of this personal digital communicator, which consists of an easily hand-held plastic carapace that accomodates different snap-on frames depicting various environments like the jungle or an automobile dashboard.

More than just decorative, these frames determine the actual look of the interface — a monkey swings across the screen, the jungle scenario's intelligent agent — and coordinate with software tools that slot into the PenPal's side. These tools, which take the form of data cards, can store up to six images on one side and an e-mail address on the other. "There's a real sense here that kids are causing certain actions to happen in more than just a point-and-click kind of way," commended Davis. Jurors agreed that the PenPal's combination of actual and virtual tools was an appropriate response to the limited symbolic reasoning, short attention span and preliteracy of 4-to-6-year-olds. The jurors felt, however, that not enough explicit information was given of the relationship between hardware and software. "There are so many possible frames," concluded Canetti, "but not many examples of what they could mean. The project has a lot of potential but needs to be developed even further."



ROBY STANCEL

DESIGN Ramon F. Feliciano, Jon Marsh, Vicki O'Day, Philippe Piernot, Roby Stancel and Marc Yvon, students, Stanford University, Los Altos Hills, CA. David Kelley and Terry Winograd, professors.

MATERIALS/FABRICATION Laser-cut acrylic sheets; body filler; metallic lacquer paint.

HARDWARE/SOFTWARE Hardware design: Macintosh Quadra 700; Ashlar Vellum. Software design: Quadra 660 AV; Macromedia Director 4.0; SoundEdit Pro. Image digitizing and testing: Apple Quicktake camera and software; Sony Handycam.

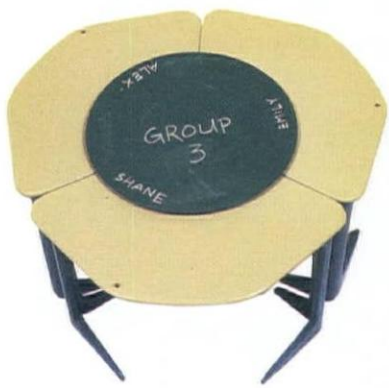
Cooperative Learning Classroom

Andrew Dahley's Cooperative Learning Classroom, a project that approaches the difficult task of designing a modular desk and seating system for junior high school work groups, garnered high praise from the jurors. Noting that big contract furniture companies have variously approached the issues of group work in an office setting, the jurors were pleased to see that the same kind of thorough research was being done for much-needed public-school seating. "When you think of the environments that these go into, they need to be flexible and cross-functional," confirmed Canetti.

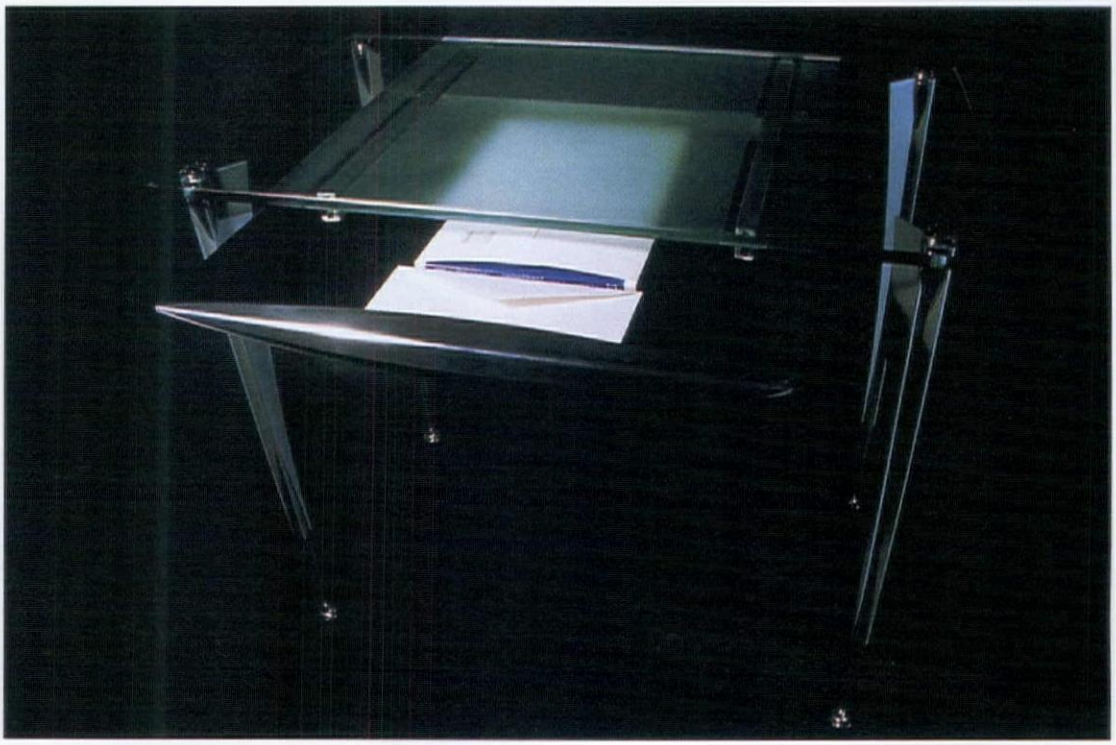
Extensive research into the cooperative learning process — a highly effective method of teaching that has students working in groups of three or four on interactive research projects rather than individually in competition — and a review of already existing classroom furniture led Dahley to his design concept, which consists of contoured rubber seats with legs and backs of recyclable plastic, a book tray and tables that fit together in various configurations that allow for a lazy-Susan-style chalkboard that slots in the middle. "One thing I found so appealing about the system is its reference to the physical awkwardness of this age group," noted Davis of the table and chairs' distinctly knock-kneed appearance. "Because of the nature of this environment," concluded Carr, "this concept may well be more successful than the explorations of huge established furniture companies."



ANDREW DAHLEY



DESIGN Andrew Dahley, student, University of Michigan, Ann Arbor, MI. Alfredo Montalvo, professor.
MATERIALS/FABRICATION Acrylic; paint.
HARDWARE/SOFTWARE Macintosh; Pagemaker; Powerdraw.



Writing Desk

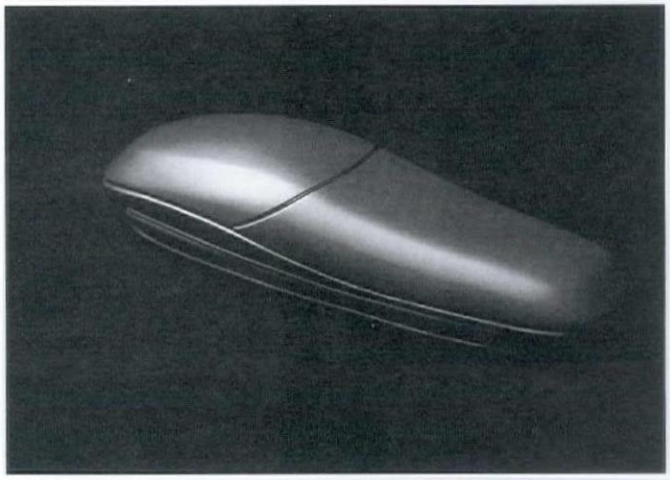
Today's office and home working surfaces — replete as they are with computers and printers, telephones, faxes and modems, not to mention the occasional stapler, pen holder and tape dispenser — are more likely to evoke visions of meet-the-deadline frenzy than quiet contemplation. Modeled in part after an old French writing desk, albeit in starkly contemporary form, Kai Halsinger's meditative glass and aluminum Writing Table was conceived, in the designer's words, "to create a personal letter-writing space."

Although the jurors in fact found the table to be more Japanese-inspired than French, they praised its simplicity of form, which is built for disassembly with just one tool. "This is one of our strongest structural pieces," noted Carr. "It gets an awful lot of mileage out of a few basic gestures." The desktop's translucent glass clearly invokes what Davis called "the ritual aspect of writing, with its view to the contents of the drawer, which is almost part of the preparation of beginning a letter," while also referencing the high-tech appurtenances of contemporary life. "If you were to tilt the surface up at an angle, it would look like an LCD screen itself," concluded Canetti.

DESIGN Kai Halsinger, student, Western Washington University, Bellingham, WA. Indle King, professor.
MATERIALS/FABRICATION Glass; T 6061 aluminum.
HARDWARE/SOFTWARE PC 486/SO; Autocad R.12.

Coffin Concepts

Taking as their premise that death is itself a journey, Toronto-based Wilcox + Iori have come up with a new concept for coffin design that — roll over Raymond Loewy! — is inspired by transportation design, particularly the innovative use of plastics, which would enable coffins to be less expensive, more durable and preclude the leaking of effluence from casket finishes. "I give them credit for approaching an area that most designers wouldn't touch," commended Carr. "This really is the dark side of design."



Airport Community Farms

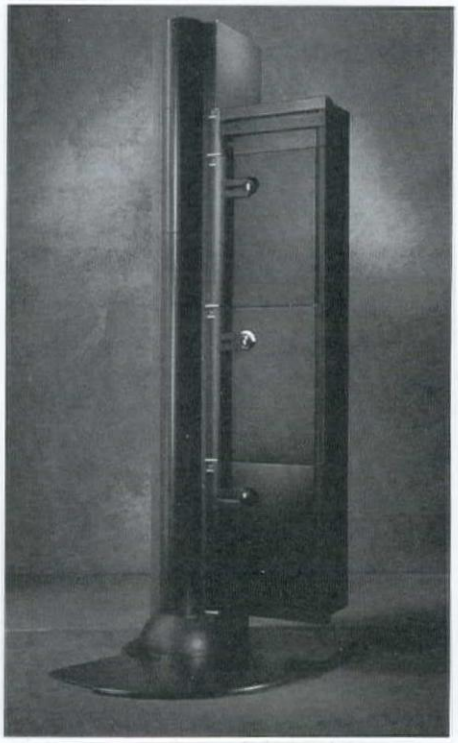
A visionary project based on the premise that excess land around airports could be used for farming, James and Kimberly Busyn Burnett's Airport Community Farms concept struck jurors with its utopian directives. Having evaluated six airports around the country, the Burnetts estimated that surrounding land could offer food and jobs for a number of people, as well as offer air travelers a close-up view of regional expression. "I know plants grow better to classical music," jibed Davis, "but to sonic booms?"



Vu•Man 3

Created by a multidisciplinary team at Carnegie Mellon University's Engineering Design Research Center, the Vu•Man 3 is a wearable computer system that provides mobile access to vital on-the-job information. "This is taking the miner's cap, with its head-mounted light, and evolving it a step further," noted Davis of the design, which the jurors found refreshing for its practical, distinctly unfetishistic approach to high-technology. "It just smacks of being implementable," concluded Carr of the heads-up concept.





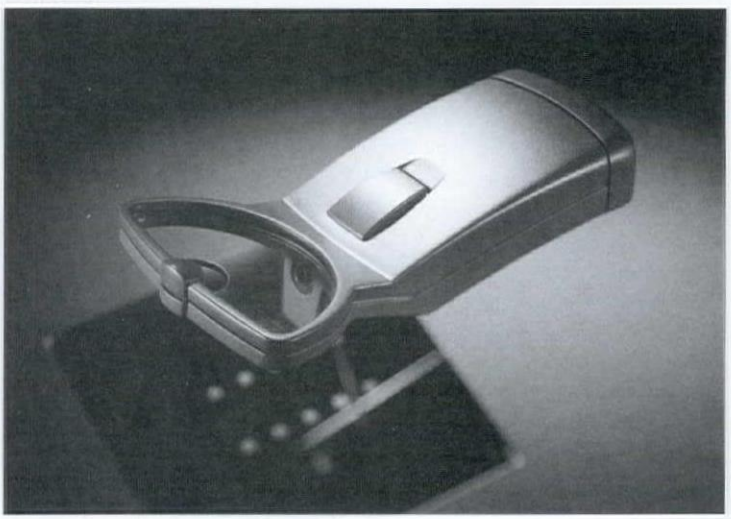
Expandable Rack System

Meg Hatfield and John Guenther of Cupertino-based Tandem Computers have conceived of a solution to the tangled wiring closet environment with their Expandable Rack System concept. By integrating a pivoting hinge for the rack-mounted products to attach, the rack can be located against the wall, which provides more space to work in. Vertical support columns that direct cables and wiring toward runways in floors or ceilings could also supply integral cooling, exhaust or power busing according to a system's needs.



Vantage Gardening Tool

A transgenerational gardening implement, London-based Seymour Powell Ltd.'s Vantage impressed the jurors with its recognition of a common problem and its innovative formal solution. The mechanical advantage in this pair of clippers is achieved by a closed hydraulic system that enables the user to operate them according to their individual strength. Pumping the lever provides more power for those with particularly weak or impaired hands. "It's refreshing in the midst of all this high-tech stuff," concluded Davis.



Hand-Held Laser Imaging Unit

In an increasingly global software and hardware market, there is more room for fraud and counterfeit attempts — a fact that Malcolm Smith and Dallas Grove of Palo Alto Design Group, Inc. address in their Hand-Held Laser Imaging Unit. Using the latest technology in laser holography, this implement would illuminate a tiny trademark that is an integral part of the legitimate product and project it on an image screen that would allow for immediate verification of its authenticity by an inspector.

ASK I.D. EXPLORE I.D. LEARN FROM I.D. RESPOND TO I.D. ENJOY I.D. CRITIQUE I.D. KEEP UP WITH I.D. DEPEND ON I.D.

I.D.

ASK I.D. EXPLORE I.D. LOOK TO I.D. FIND OUT IN I.D.

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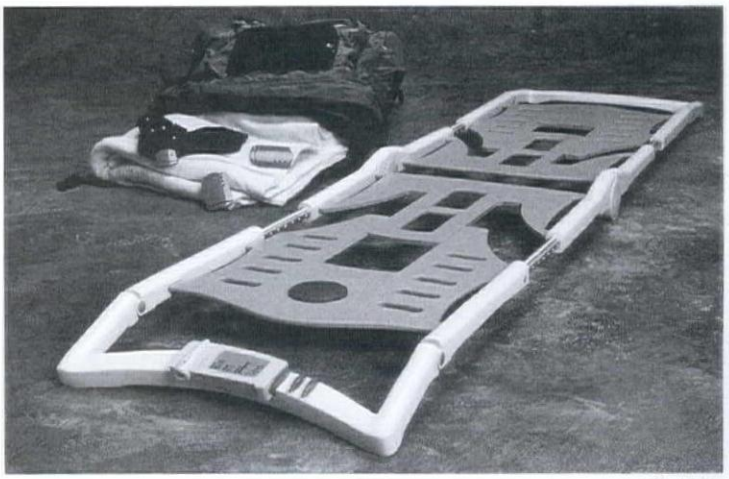
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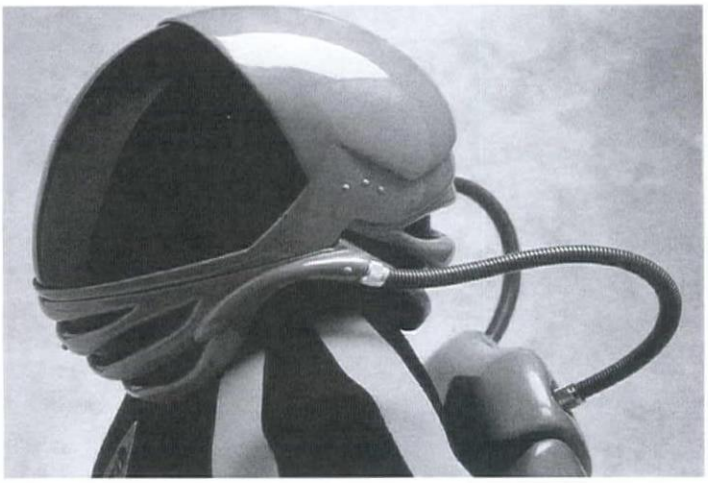
Bio-State System

San Jose State students Jay Bautista, Kevin Nagatani and Joel Young's Bio-State System is a compact life-monitoring device for outdoor emergency teams that consists of a stretcher, cooling/heating blanket and chest pad with sensors. Based on sensor technology developed by NASA to monitor astronauts during space flights, the Bio-Stat would be constructed from environmentally sensitive materials. "The design has clearly identified a specific need and there is real potential for using it," concluded Canetti.



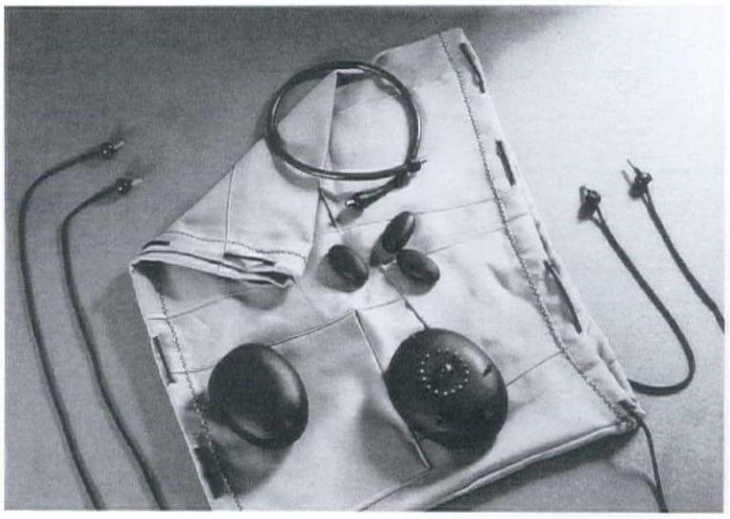
Mariner Rebreather Diving System

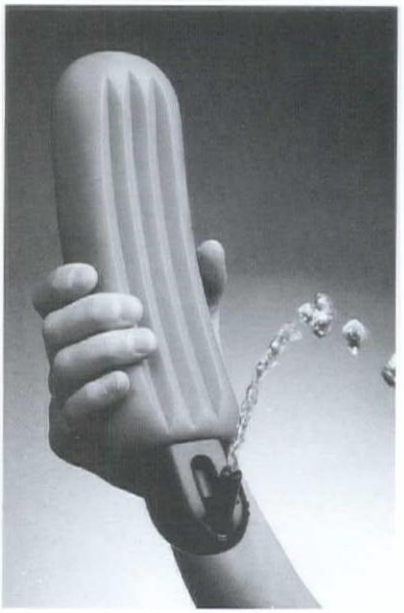
"This is the complete blending of man and creature," quipped Canetti upon seeing the Mariner Rebreather Diving System, a concept designed by students Greg Chambers, Dave Gonzoles and Dustin Rosing of San Jose State. Created as a high-end diving suit that is constructed to "rebreathe," or recycle the air in its tanks to provide longer dive times, the Mariner consists of a unified, turtlelike back-strapped tank and helmet, sensor-embedded nylon undersuit and neoprene wetsuit.



The Camping Stove

"This has so many wonderful ritualistic qualities," praised Carr of Pratt graduate students Jeng Neng Fan and Hui Chih's Camping Stove, which goes far beyond the standard sterno-burning Coleman. Comprised of a metallic fabric bag that stores the components of the stove and acts as a windshield, and a heating element that disassembles into stone-like objects, the stove charmed the jurors with its poetical reference to traditional campsite rituals like the rolling up of sleeping bags and gathering around the fire.





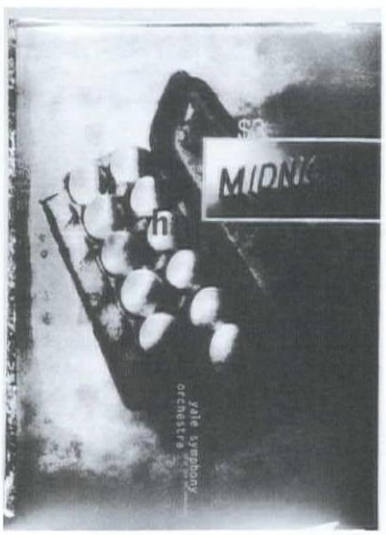
Canteen for In-line Skaters
Created by a team of RISD industrial design students, MBA candidates from MIT's Sloan School of Business and MIT engineering students, the Canteen for In-Line Skaters is an easy-to-use object that enables skaters to drink while watching the road. The blue, kidney-shaped appendage straps onto the skater's waist while not in use, leaving hands completely free.



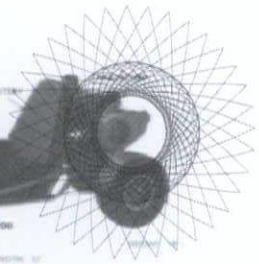
Image Capture Unit
A successor to the VHS camcorder based on Kodak's future PhotoCD technologies, RIT undergraduate David Kidder's ICU is shaped to form-fit the hand in the same way that a worn baseball glove would and allows the user to scroll through captured footage to grab a particular moment and save it in a dedicated sector of the PhotoCD for future paper film developing.



Whizzard Conferencing Tool
Whizzard is a device for the quick transmission of images through a wide range of media. Conceived by Darmstadt College of Design graduate Matthis Hamann as the ideal conferencing tool, the Whizzard impressed the jurors with its use of available technologies and elegant form. The Whizzard can be linked to a network or connected to periphery devices.



Halloween Concert Poster
Yale graduate graphic design students Cynthia Flaxman and David Israel have in this poster fêted the university's annual Halloween concert, in which the orchestra dresses up and plays musical pranks on the conductor and audience — acts that lead up to a frenzied egg fight. "I like the way you have to construct what this message is yourself," noted Davis of the clever poster.



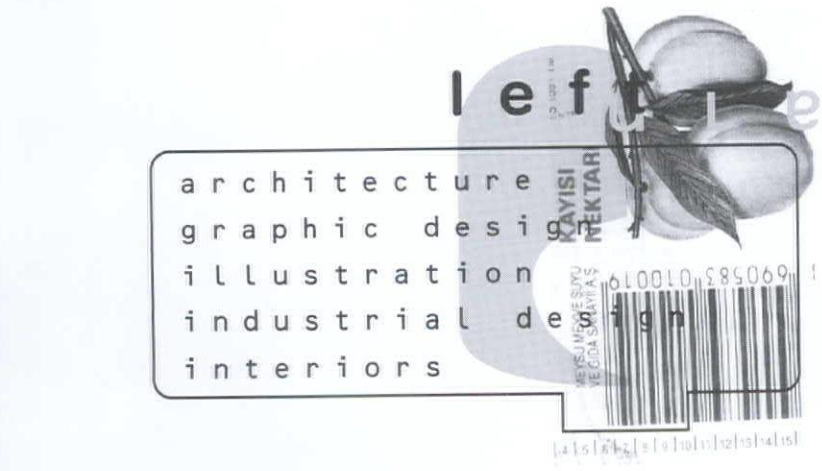
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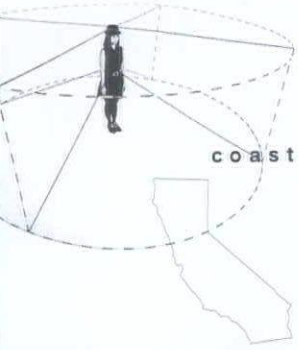
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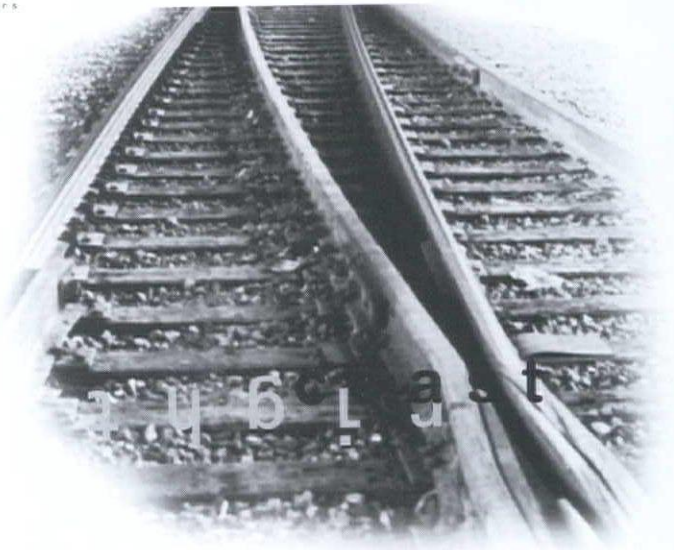
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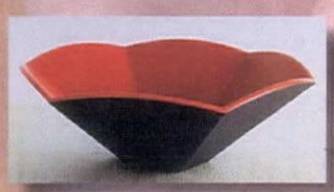




The design competition focusing on recycled-content material in new product design.

CALL FOR ENTRIES





Products shown above are selected entries from the 1994-95 Competition.

ENTRY CATEGORIES

Furniture, Lighting, Consumer Products, Building Materials, Clothing and Packaging.

JURORS:

Tucker Viemeister, Smart Design; Wendy Brawer, Modern World Design; Indle King, Fluke Corp.; John Hornall, Hornall Anderson Design Works; Julie Lewis, Deja Inc.; Martin Smith, Art Center College of Design.

Please send your name, address and telephone number to Johnson Design Studio, 347 N.W. 105th Street, Seattle, WA 98177. Phone 206.789.0949, fax 206.782.1256, email:compuserve 73313,2072.
Entry fees as follows: Individual entry $50.00 ($75.00 outside North America). Inquire for group entry discounts. Enclose your check payable to Design Resource Awards. All entrants will be mailed a kit which includes a resource directory, materials samples and specific entry requirements.

ENTRY CRITERIA

The entries should:

- Contain a high degree of post consumer recycled material.
- Demonstrate the ability to add value to the recycled commodity and increase it's usage.
- Contain information about the technical characteristics of the material gained through the development of the prototype.
- Be designed for future recyclability.
- Be suitable for mass production.

DATES

ts will be available eptember 1, 1995. Entries ust be received in Seattle March 1, 1996. Winning ntries will be exhibited Seattle during the month June and a catalog will be ublished featuring all the ntries.

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ere's a unique opportunity select from representative mples of new recycled ontent material available in orkable sizes. Kits will ontain sheet materials and bricks made from recycled ass, plastics, mixed waste aper, building and onstruction debris, and ubber from tires.

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INTERNATIONAL Design RESOURCE AWARDS COMPETITION

INDEX

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The personal computer is nearly 20 years old. At birth it was a number cruncher, then a word processor. As it comes of age, it has evolved into an essential tool for film makers, writers, musicians, animators, photographers and designers. As the artistic community becomes more intrigued and integrated with the available technology, we are witnessing the birth of a new genre: works created expressly for the computer.

Last year more than 2,000 people from around the world responded to our call for entries, and 550 of them sent their work for review. The winning pieces were shown to a sell-out audience at the New York Video Festival and were exhibited for two weeks at Stanford University. We are again seeking digital works from the creative community.

A CALL FOR ENTRIES: 3 Awards of Merit $5,000 Each. Objective: To support creative people using computers for original works. Deadline: Postmark or online posting July 15,1995. Entry Requirements: Digital works that can be sent in their entirety, any subject, no installations.

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117 Peter Street, Toronto, ON M5V 2G9, Canada
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5201 Congress Avenue, #C-100, Boca Raton, FL 33487
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Building SX, P.O. Box 218, 56000 MD Eindhoven, The Netherlands
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Röntgenstrasse, Hamburg, Germany
PHILIPS MEDICAL SYSTEMS NEDERLAND B.V. 198
Building QA VII, P.O. Box 218, 5600MD, Best, The Netherlands
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5 Rue de la Furzelen, Bienne, CH-2502, Switzerland
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7282 Sir Frances Drake Boulevard, P.O. Box 57, Lagunitas, CA 94938
PLASTIMO INTERNATIONAL 83
15, Rue Ingénieur-Verrière BP 435, Lorient Cedex, 56325, France
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14141 Covello Street, Van Nuys, CA 91405
POST TOOL DESIGN 103
246 South Van Ness, #210, San Francisco, CA 94103
POTLATCH CORPORATION, NORTHWEST PAPER DIVISION 137
2201 Avenue B, Cloquet, MN 55720
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6300 Wilson Mills Road, Mayfield Village, OH 44143
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425 Lafayette Street, New York, NY 10003
PWS PUBLISHING 94
20 Park Plaza, Boston, MA 02116
RIZZOLI INTERNATIONAL PUBLICATIONS 138
300 Park Avenue South, New York, NY 10010
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21 Luquer Street, Brooklyn, NY 11231
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1455 Quebec Street, Vancouver, BC V6A 3Z7, Canada
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The Chapel, Archel Road, London, W14 9QH, England
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568 Broadway, 11th Floor, New York, NY 10036
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100 Avenue of the Americas, 10th Floor, New York, NY 10014
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550 Madison Avenue, New York, NY 10022
SPACETEC IMC CORPORATION 193
600 Suffolk Street, Lowell, MA 01854
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15130 Concord Circle, Morgan Hill, CA 95037
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6100 East Paris Avenue, Caledonia, MI 49316
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74 Reade Street, #6, New York, NY 10007
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97 Kenmare Street, New York, NY 10038
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693 Fifth Avenue, New York, NY 10022
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THOMSON CONSUMER ELECTRONICS INC. 70
10330 North Meridian Street, Indianapolis, IN 46290
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THE VOYAGER COMPANY 100, 143
578 Broadway, New York, NY 10012
WARNER BROS. RECORDS 119, 120
3300 Warner Boulevard, Burbank, CA 91505
WILKHAHN INC. 170, 179, 180, 184
885 Third Avenue, Suite 2900, New York, NY 10022
WORLD FINANCIAL CENTER ARTS AND EVENTS PROGRAM 152
World Financial Center, New York, NY 10281
ZINC DETAILS 161
105 Filmore Street, San Francisco, CA 94115

Designer Index

ALFRED A. KNOPF 114
201 East 50th Street, New York, NY 10022
ALEXANDER ISLEY DESIGN 138, 143
361 Broadway, #111, New York, NY 10013
ANDERSON SCHWARTZ ARCHITECTS 158
180 Varick Street, New York, NY 10014
ANDREW JONES DESIGN 173
25 Winchester Street, Toronto, ON M4X 1A6, Canada
APPLE COMPUTER INC. 194, 206
20730 Valley Green Drive, Cupertino, CA 95014
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157 Chambers Street, New York, NY 10007
ART CENTER COLLEGE OF DESIGN 124
1700 Lida Street, Pasadena, CA 91103
ART W/O BORDERS COMPANY 120
459 West Broadway, #2-NW, New York, NY 10012
AUFULDISH & WARRINER 101, 143
183 The Alameda, San Anselmo, CA 94960
BJ KRIVANEK ART + DESIGN 155
2050 Walgrove Avenue, Los Angeles, CA 90066
BATES HORI 137
251 West 19th Street, #1E, New York, NY 10011
JAY R. BAUTISTA 225
74 Parnell Avenue, Daly City, CA 94015
BECTON DICKINSON VASCULAR ACCESS 200
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126 North Third Street, Minneapolis, MN 55401
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169 Msgr. O'Brien Highway, Cambridge, MA 02141
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5030 5th Avenue #211, Pittsburgh, PA 15232
CENTER FOR ADVANCED WHIMSY 100
61 Crosby Street, New York, NY 10012
GREG CHAMBERS 225
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1400 East Genesee Street, Skaneateles, NY 13152
CHERMAYEFF & GEISMAR INC. 182
15 East 26th Street, New York, NY 10010
CHIP KIDD DESIGN 115
Alfred A. Knopf, 201 East 50th Street, New York, NY 10022
CHOICE DESIGN 120
1015/B Marietta Avenue, Lancaster, PA 17603
CHRYSLER CORPORATION 74
800 Chrysler Drive East, Auburn Hills, MI 48326
CIBA-CORNING DIAGNOSTICS 202
Chilton Industrial Estate, Sudbury, CO10 6XQ, England
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600 Townsend Street, PH, San Francisco, CA 94103
COMME DES GARÇONS CO., LTD. 106
5-11-5 Minamiaoyama, Minato-ku, Tokyo, Japan
COMME DES GARÇONS PARFUM S.A. 106
16 Place Vendôme, 75001 Paris, France
CROWN EQUIPMENT CORPORATION 197
14 W. Monroe Street, New Bremen, OH 45869
ANDREW DAHLEY 221
409 East Kingsley, #4, Ann Arbor, MI 48104
DAS DESIGNS 184
93 West 14th Street, Holland, MI 49423
DAVID CARSON DESIGN 139
432 F Street, #503, San Diego, CA 92101
BARBARA DE WILDE 113
601 10th Street, Brooklyn, NY 11215
DENNIS PUBLISHING 92
25 West 39th Street, #1103, New York, NY 10018
DESIGN CENTRAL 197
68 West Whittier Street, Columbus, OH 43206
DESIGN EDGE 202
1205 Rio Grande Street, Austin, TX 78701
DESIGN TECHNOLOGY 202
16 High Street, Hadleigh, IP7 5AP, England
THE DESIGN WORKSHOP 77, 201
18 G Enterprise Avenue, Nepean, ON K26 0A6, Canada
DIA DESIGN 83
Le Jardin Tropical, 3 Rue Des Chênes Pourpres, F-95034 Cergy, France
KRISTEN DING 88
545 1/2 North Orange Drive, Los Angeles, CA 90036
DON CHADWICK ASSOCIATES 168
2050 Broadway, Santa Monica, CA 90404
DRENTTEL DOYLE PARTNERS 135
1123 Broadway, New York, NY 10010
DRENTTEL DOYLE PROJECTS 152
1123 Broadway, New York, NY 10010
DUFFY DESIGN 121
901 Marquette Avenue South, Minneapolis, MN 55402
ELLIOT PETER EARLS 142
2 View Street, Greenwich, CT 06830
ECCO DESIGN INC. 102
89 Fifth Avenue, #600, New York, NY 10003
ELEKTRA RECORDS 116, 117
75 Rockefeller Plaza, New York, NY 10019
EMMANUELA FRATTINI ARCHITECT 182
588 Broadway, New York, NY 10012
ENGINEERING DESIGN RESEARCH CENTER 223
Carnegie Mellon University, 5000 Forbes Avenue, Hamburg Hall #2203, Pittsburgh, PA 15213
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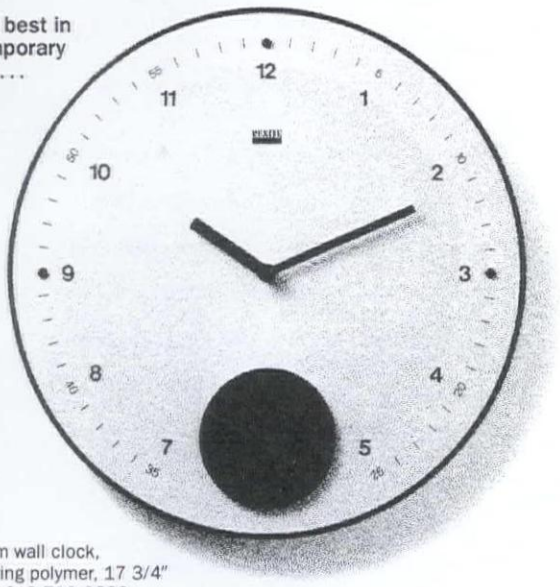
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MICROSOFT CORPORATION 102, 103
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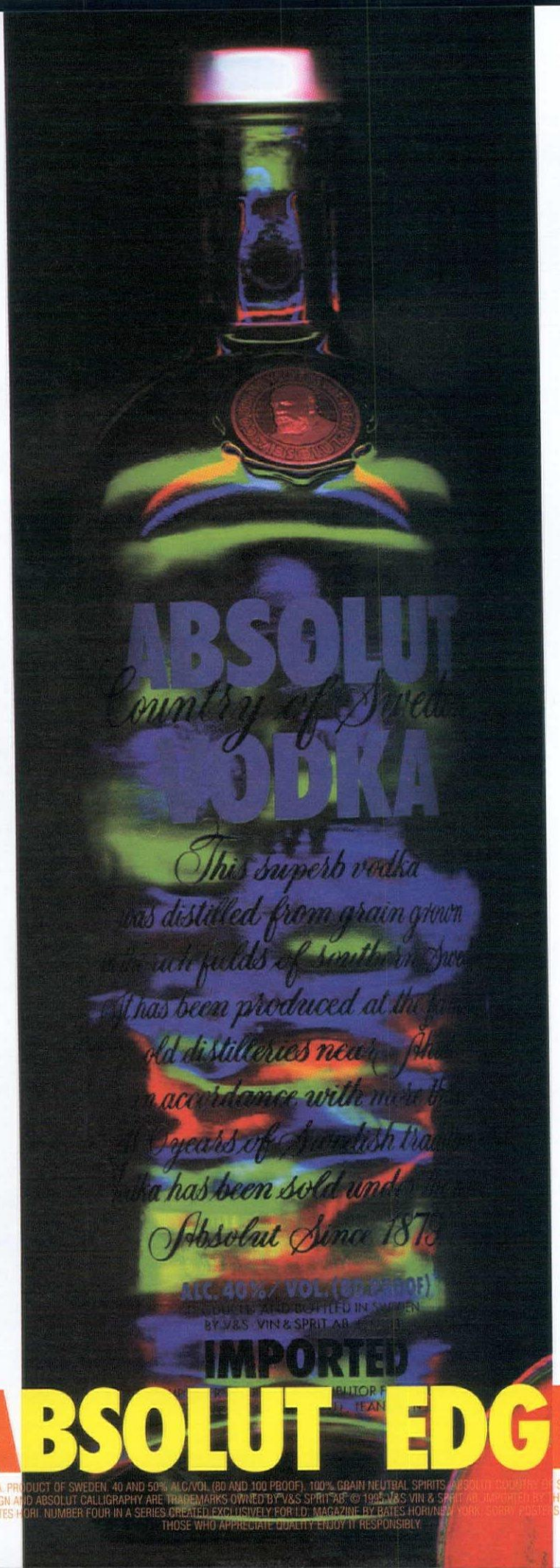
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Please send copy and payment to Shannon Finlay, Advertising Department. I.D. Magazine, 440 Park Avenue South, 14th Floor, New York, 10016. Phone number 212/447-1400 and fax number 212/447-5231.

September/October issue closes July 25.

Positions Available

Industrial Designer
Top notch New York area firm seeks designers with 0-5 years experience. Ability to develop hi-tech products in CAD environment, from initial concepts through production liaison. Send resume to I.D. Magazine, Box 301, 440 Park Avenue South, 14th Floor, New York, NY 10016.

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International hand held game company seeks innovative designers with 0-4 years experience to join growing in-house design team located in Dallas. Requires B.S. Industrial Design, strong conceptual and problem solving skills for developing game play interface and plastics design. Send Sketches/Slides or Fax Resume: Industrial Design Manager 13628-A Beta Rd. Dallas, TX 75244 Fax 214-490-0809.

Exhibit Designer
Established Michigan-based exhibit design and fabrication company seeks a creative degreed designer. Ideal candidate will have exceptional graphic design skills, an understanding of/experience in three dimensional design, rendering ability and visual presentation skills. Computer experience, a broad education and interest in humanities, science and history, and an appreciation of the exhibit's role in learning are preferred. If you are this person and would appreciate working in a small, pleasant community boasting little crime or traffic and a dedication to the cultural arts, please send your resume with cover letter to: Design Craftsmen, P.O. Box 2126, Midland, Michigan 48641-2126. Equal Opportunity Employer.

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Precor, Incorporated, a manufacturer of innovative, high technology aerobic fitness equipment, is seeking an Industrial Designer. We are looking for a candidate who is able to develop conceptual design solutions through sketching, modeling, and CAD skills; has a high degree of mechanical and manufacturing knowledge; and has the ability to manage a cross-functional product development team. Ability to work well with others in a fast-paced team environment is essential. BS or BA degree in Industrial Design with four years of experience using human factors and ergonomic principals in product design is required.

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Can you make a difference in the exhibit industry? Are you a leading edge designer? Must have no lose attitude and sense of humor. Send resume and samples of work. Make it exciting! Color & Design Exhibits, Attn: Lynn Neff, General Manager, 1911 Lundy Avenue, San Jose, CA 95131.

Modelmakers
MODELMAKERS wanted for architectural, product and engineering prototype models. 3-5 years experience required. AutoCad a plus. Interested applicants should submit resume to KMCA, 85 Willow Street, New Haven, CT 06511 (203) 562-8400.

Senior Designer/Project Director
METADESIGN SAN FRANCISCO is looking for a Senior Designer/Project Director with 7+ years experience. Respondents should have a degree in graphic design and a high level of expertise and/or obsession with typography. Position involves experience with both print and 'online/electronic' design, project coordination, direct client contact and a thorough understanding of new media technology. Please respond by fax only. Include resume and salary requirements. 415.627.0795.

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DIGITAL PRODUCTION SPECIALIST Future-oriented and progressive-minded pro will join our graphic design team to work on a broad range of demanding national and international accounts. We are seeking a unique individual with excellent communication skills, technology-based visions for the future including interactive multimedia potential, and a thorough understanding of complex digital print production and prepress preparation. Candidates must have a mastery of, and move seamlessly between, the latest versions of Photoshop, Illustrator, Freehand, and Quark, and have exposure to Director, De-Babelizer, Macromodel, Strata 3-D Pro, Premier, etc.

EXPERIENCED PRODUCTION MANAGERS with substantial, high-level advertising, print, and point of purchase experience are also invited to submit their resumes.

RESPOND TO

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Creative Director
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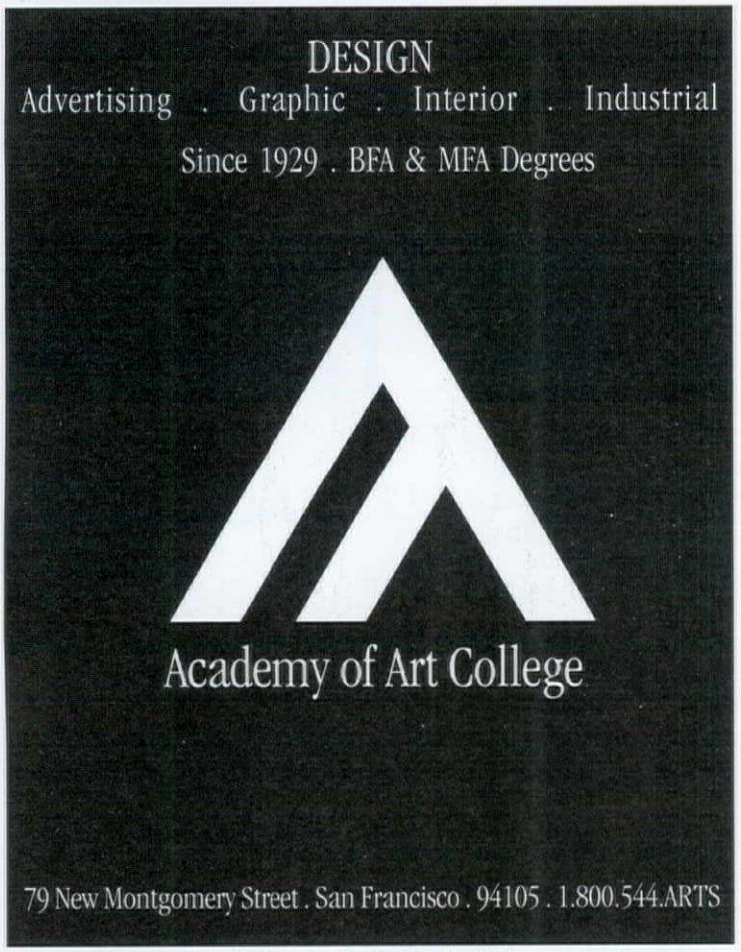
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Design Schools



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Three new Master Degree courses in Industrial Design!

Transportation Design
Advanced Product Design
Interaction Design

Entry qualifications: BA in Industrial Design or equivalent. The courses will be run in English. Applicants are required to submit a portfolio. Instructions are given in the application forms.

The period of study is 2 years. There will be no tuition fees. The courses start in January -96.

Final application date: October 1st 1995

Please contact us for further information.

Institute of Design, Umeå University
S-901 87 Umeå, Sweden.

Tel +46 90 16 69 96, Fax +46 90 16 66 97
E-mail: Institute.of.Design@designum.umu.se
http://www.dh.umu.se/

Circle 62 on Reader Service Card

Advertisers Index

	Page	RS#
Academy of Art College	240	59
A.I.G.A.	236	
Alias	13	1
Anderson Design Associates	238	60
Apple Computer, Inc.	10, 11	
Art Center College of Design	233	
Ashlar Incorporated	53, 55	2, 3
Bates Hori	30	
Bleck Design Group	35	5
California College of Arts & Crafts	227	6
Champion Paper	41	
Chrysler Corporation	39	
Cooper-Hewitt Museum	228	
Cross Pointe Paper	152A	
Design Central	6	
Design Continuum Inc.	17	
designOnline	57	7
Designology	28	4
Digital Equipment Corporation	18, 19	
Discreet Logic	7	8
Eastman Kodak Company	32	
eyeOTA/Kata Eyewear	31	
Fitch Design	4	
FPG International Corp.	21	9
frogdesign	C. 4	
Gad Shaanan Design	25	10
Hammermill Paper	24A	
Harry Shaw Model Maker, Inc.	239	55
Hewlitt-Packard	29	
House of Seagram	235	
Institute of Design Illinois Institute of Technology	49	
I.N. Incorporated	23	11
Industrial Designers	58	12
Interval Research Corporation	231, 233	
IRIS Graphics	54	13
Isao Hosoe Design	60	
Jiffy Foam, Inc.	59	15
Kenneth M. Champlin & Associates, Inc.	239	56
KS Design	239	53
Lunar Design	47	16
Macbeth, Division of Kollmorgen	57	17
Macromedia	33, 37, 51, 56 18, 19, 20	
Metromedia Technologies, Inc.	52	22
Modern Age	43	
Monadnock Paper Mills	200A	
Museum of Modern Art	233	
NEC Technologies, Inc.	2, 3	
Neenah Paper	12	
Nuovo Melodrom	24	24
Pacific Data Images	C. 3	25
Philips Corporate Design	8	
Professional Design & Models Corp.	239	
PWS Publishing Company	26	21
Resource Marketing	14	
RKS Design	27	26
RitaSue Siegel Resources	237	51
Roubini Inc./Missoni	45	23
S.D. Warren Paper	16A	
Seymour Powell Ltd.	20	
S.G. Hauser Associates	61	28
Simpson Paper Company	22	
Stone & Co.	237	50
Strategic Design Corporation	9	29
Strathmore Paper Company	8A	
Tasus	50	30
Technology Management Resources	238	61
Ten-Fifty Design	32A	
The Bettman Archive	33	31
The Corporate Image	51	32
The Design Resource Awards	229	
The Manhattan Model Shop	239	57
Thomson Consumer Electronics	62	
3-D Technical Services	239	52
Tonic Industrial Design	15	
Tony Stone Images	C. 2, 1	33
Triangle Tool Company, Inc.	239	58
UMEA University	240	60
Vision Graphic Technologies	16	34