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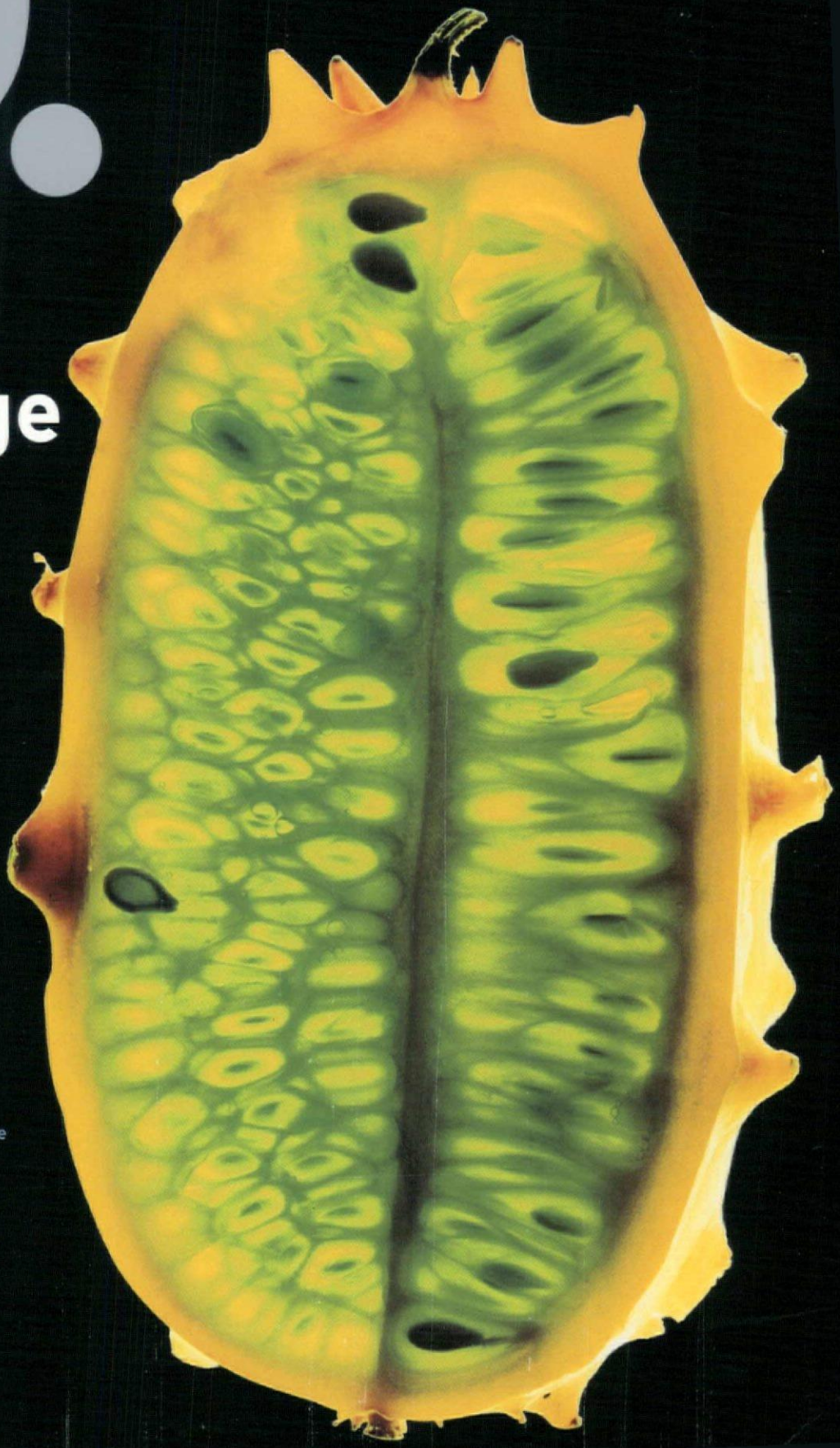
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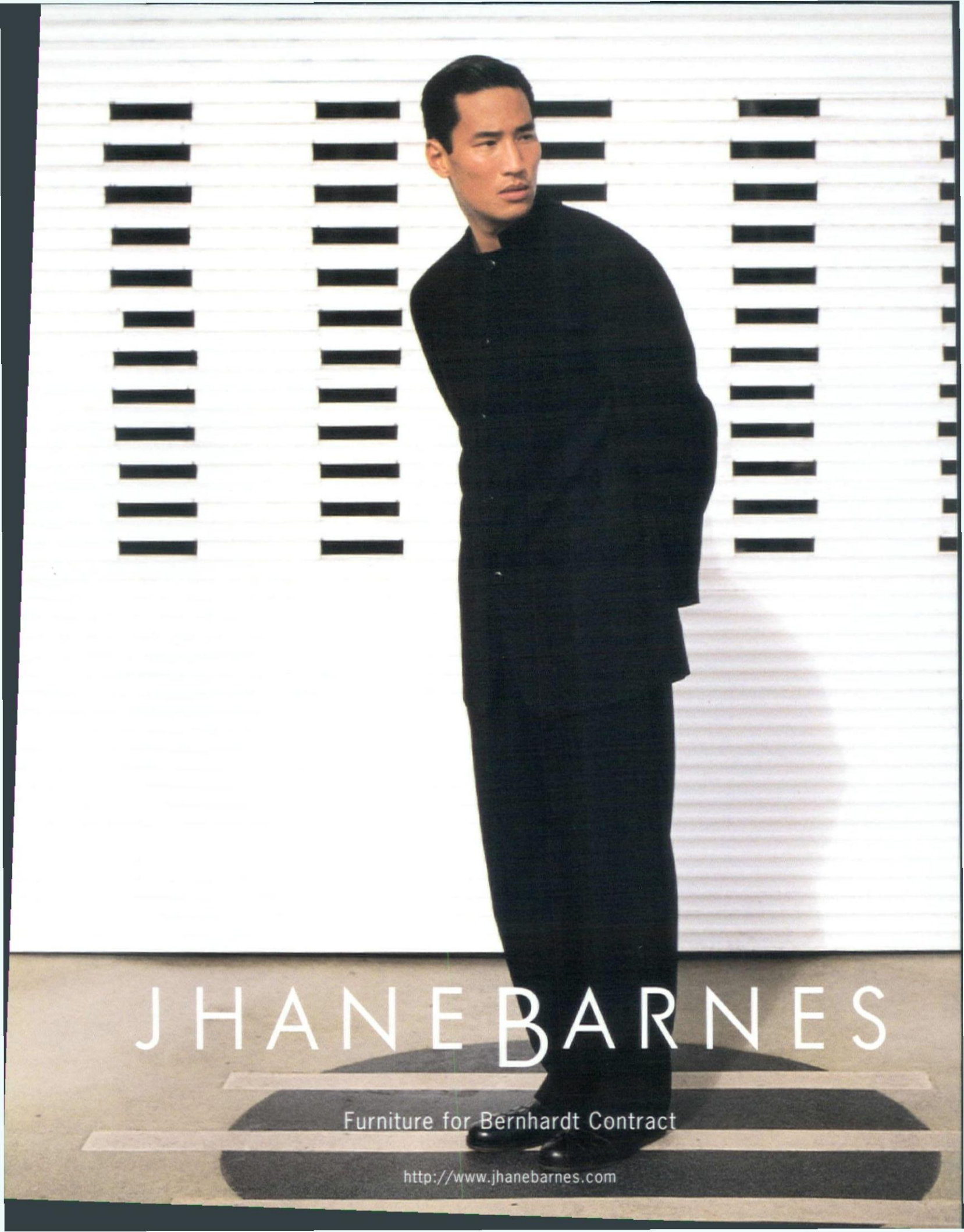
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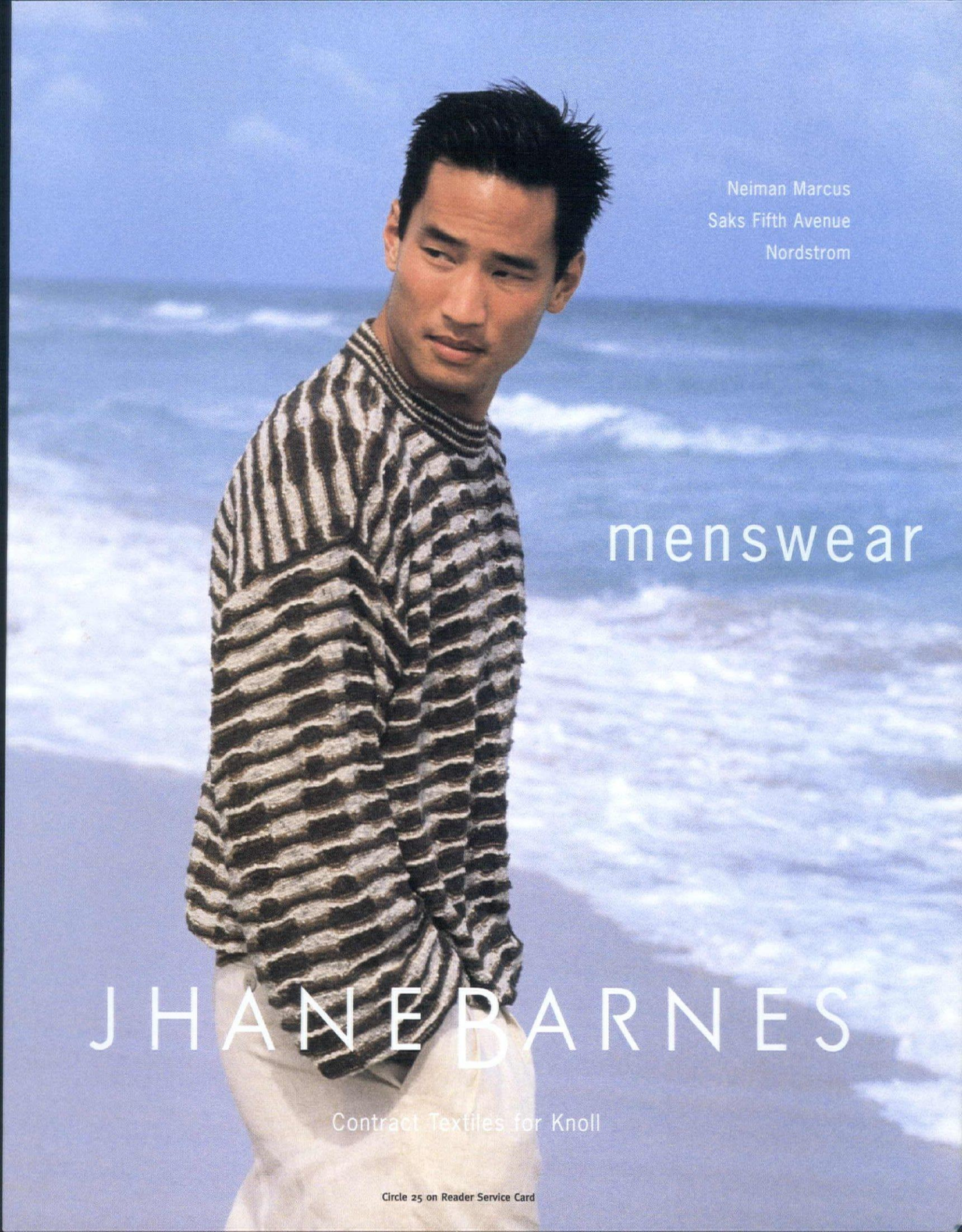
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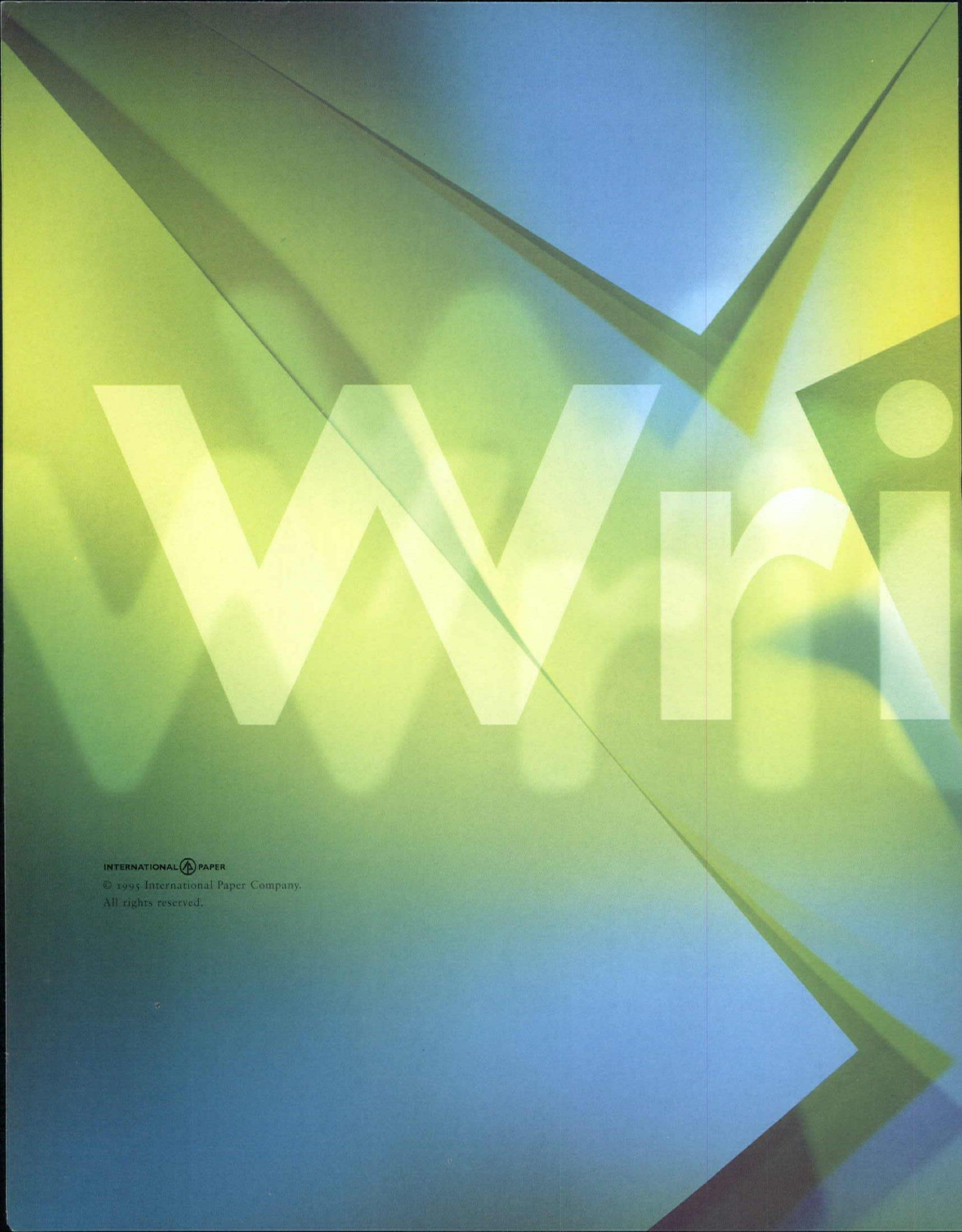
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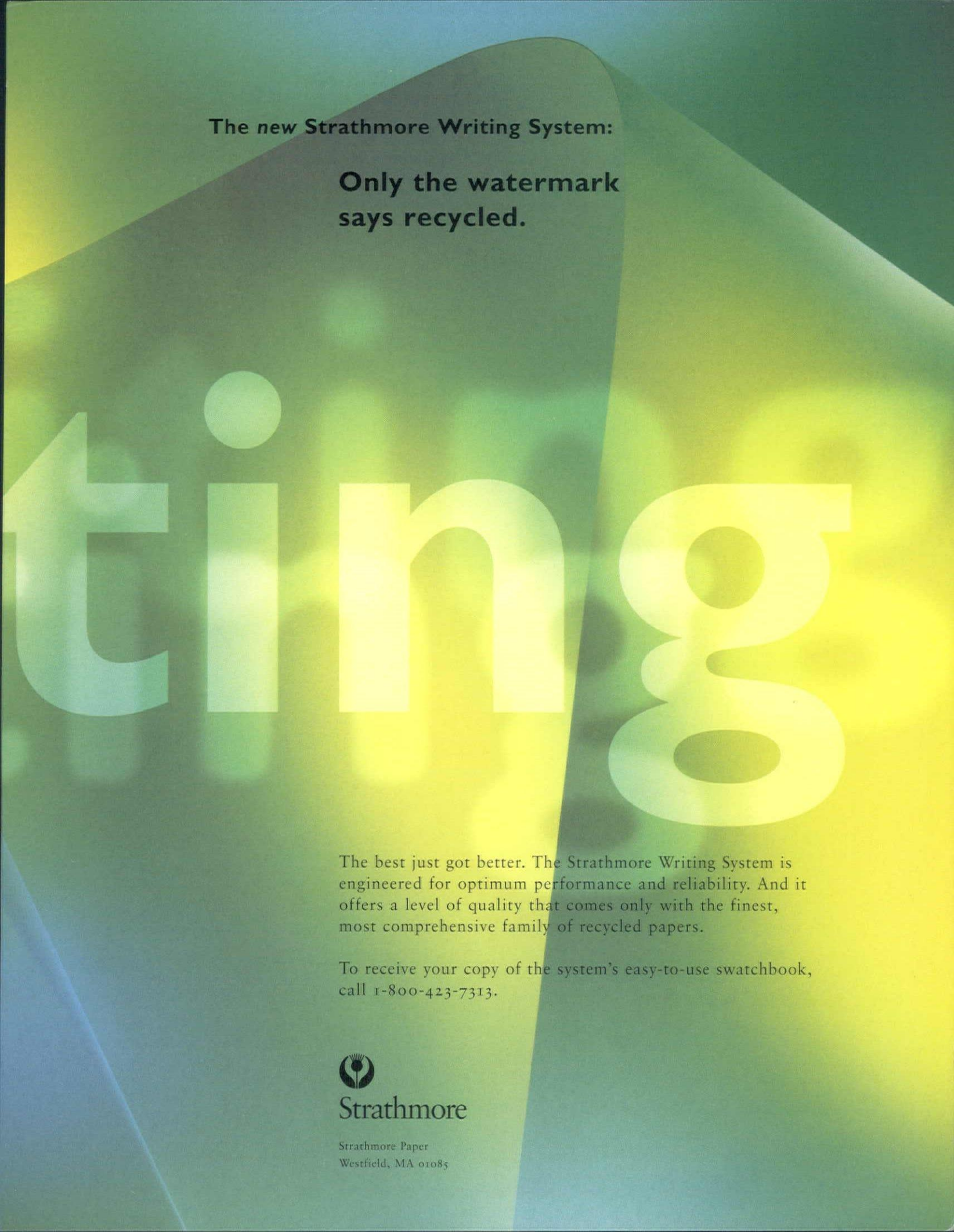


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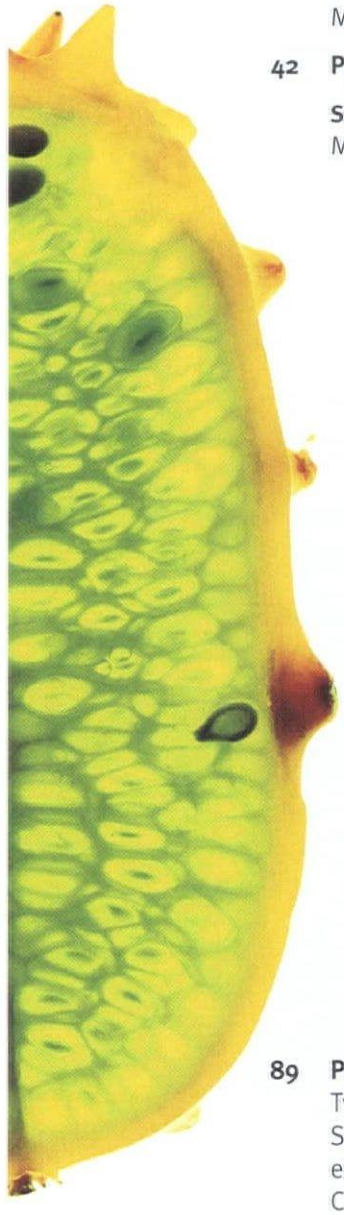
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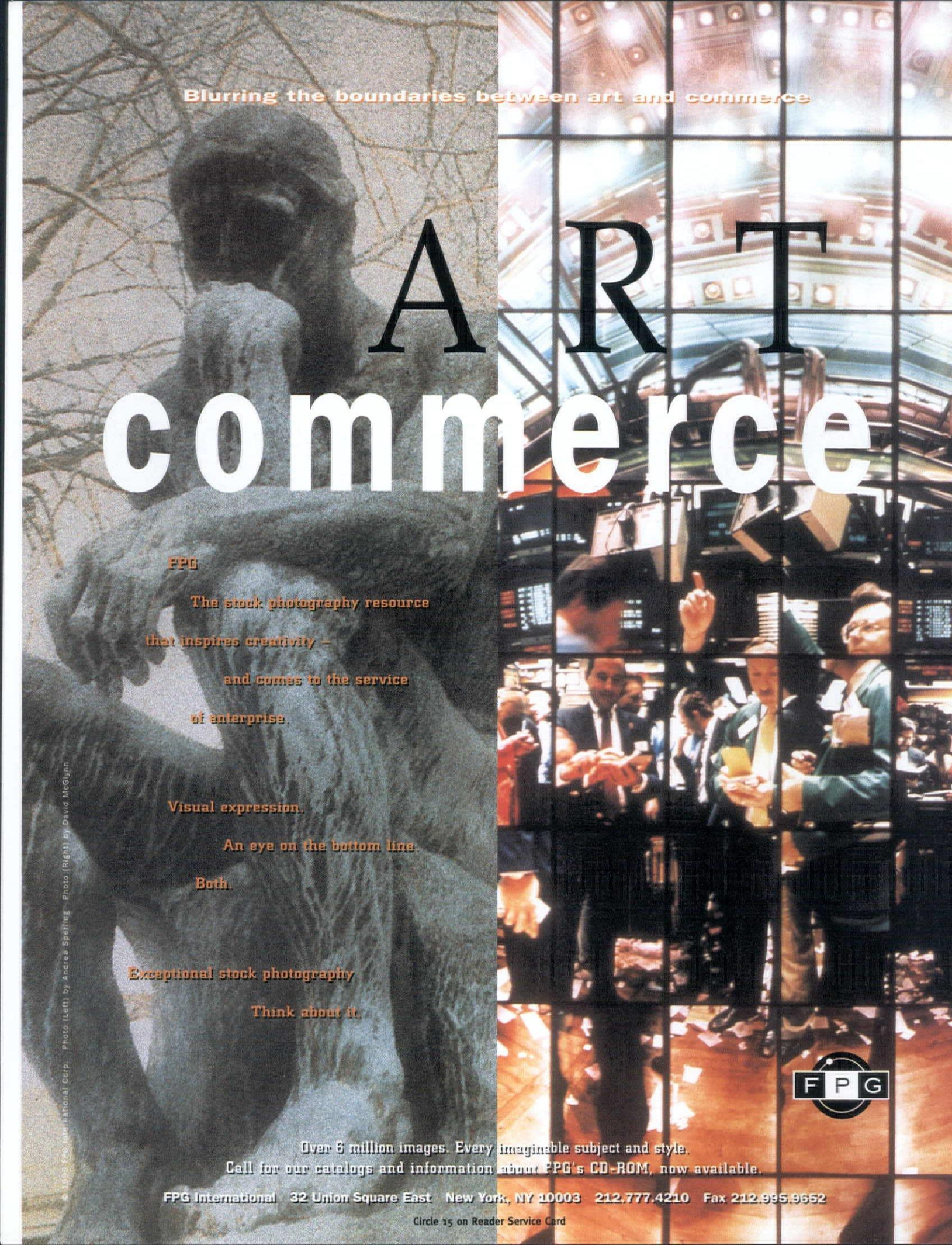
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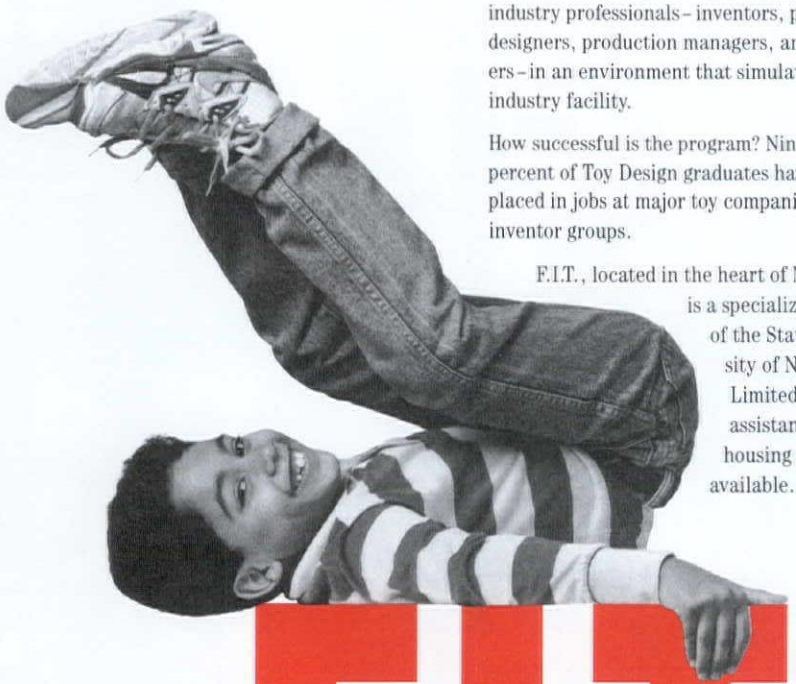
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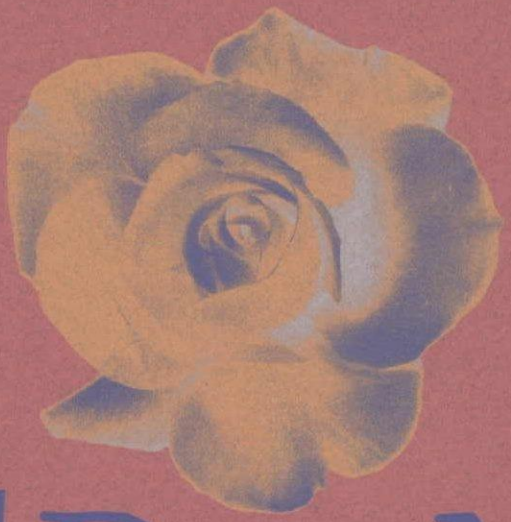


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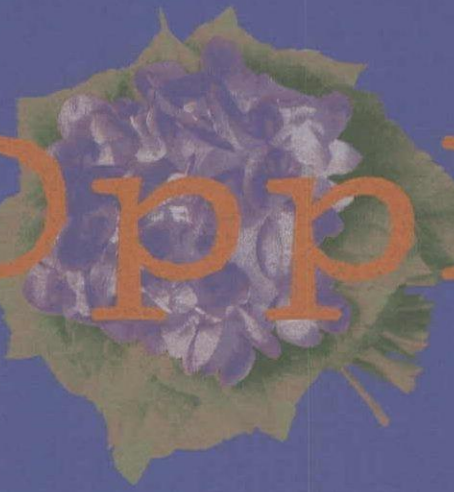
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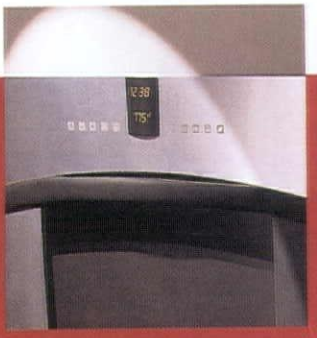


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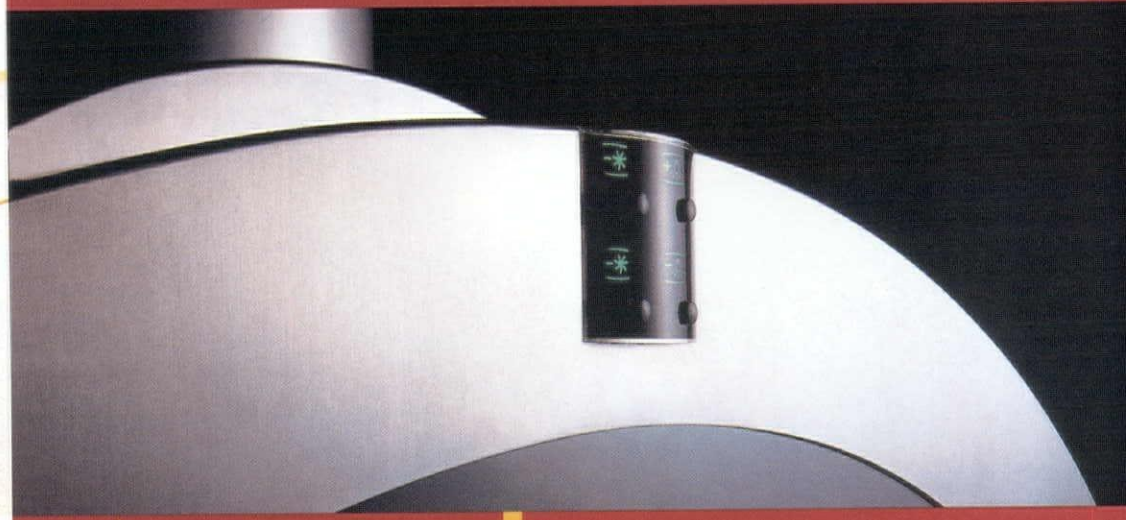
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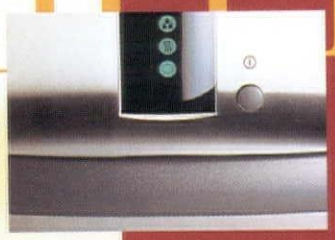
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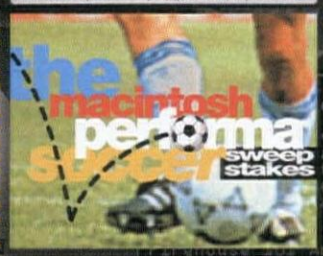




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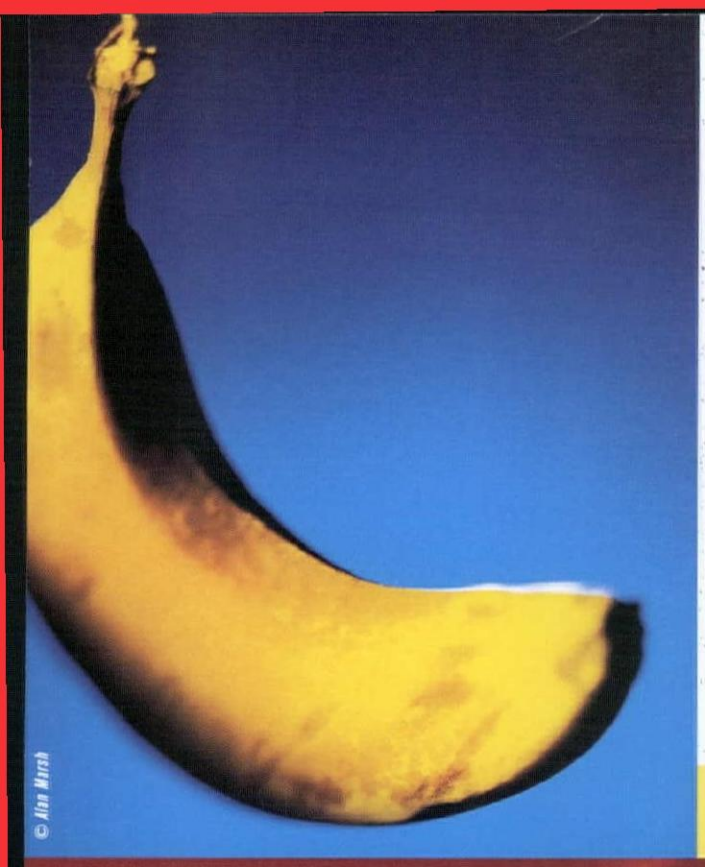
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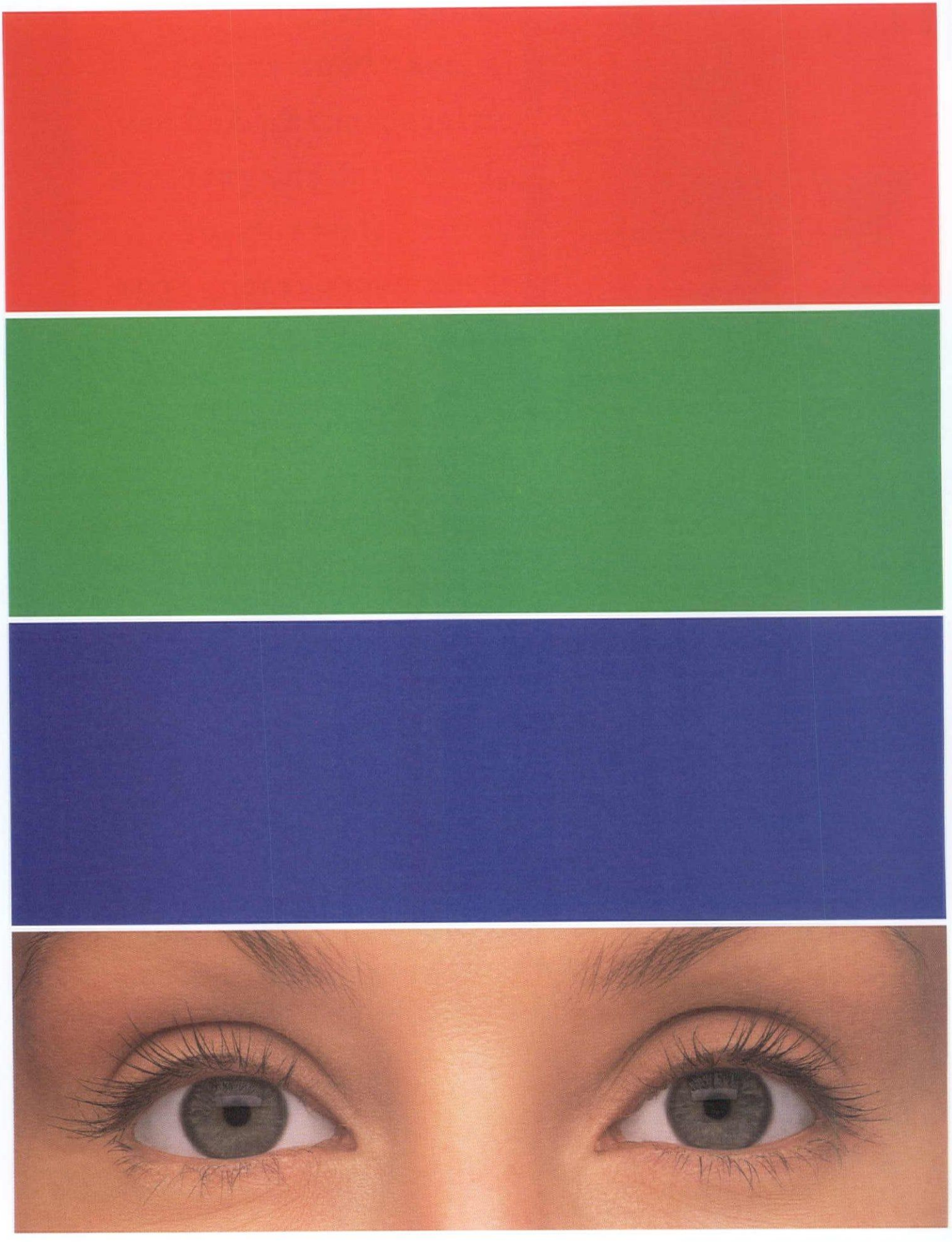
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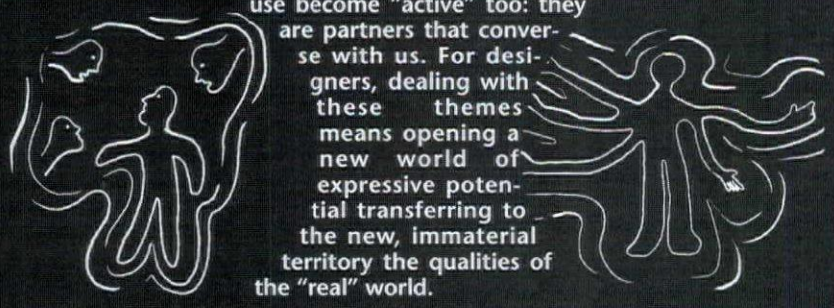


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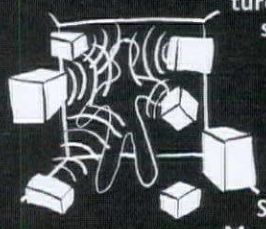
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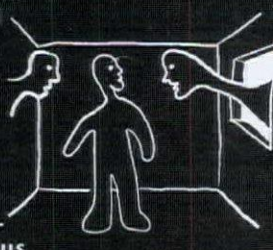
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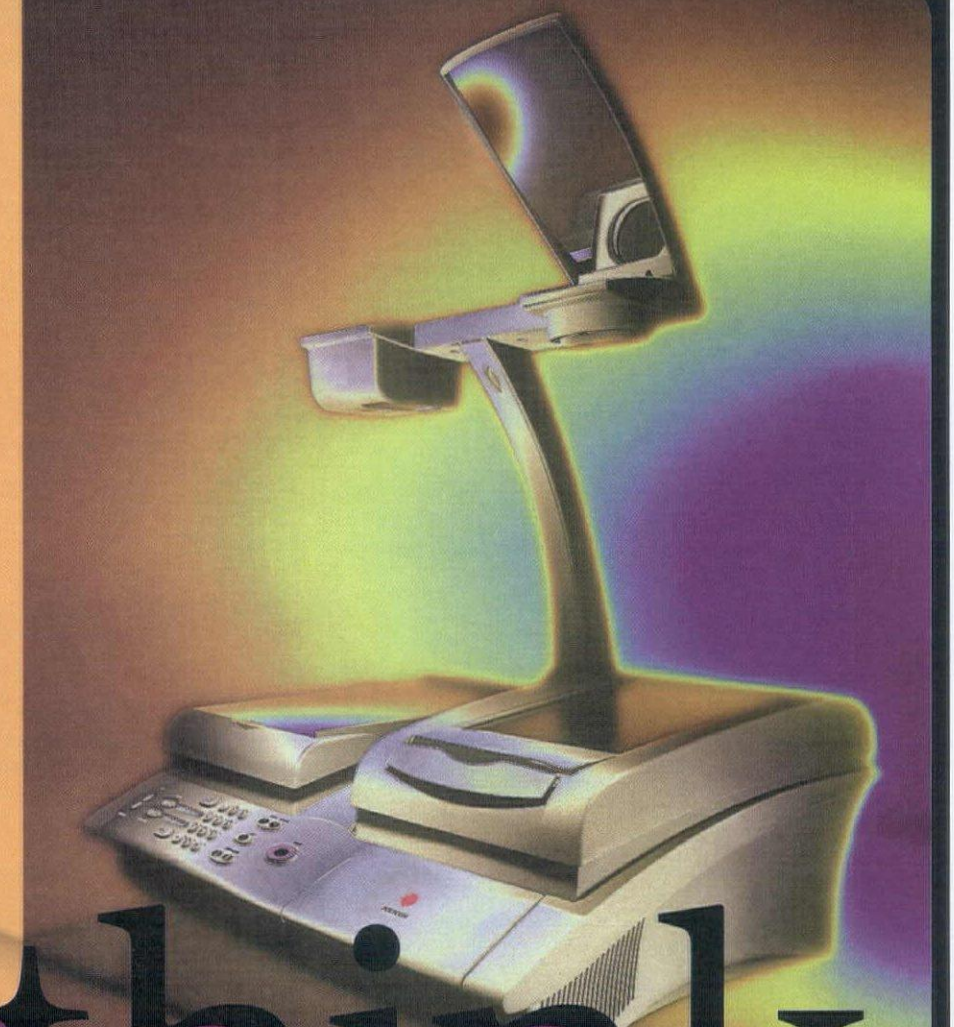
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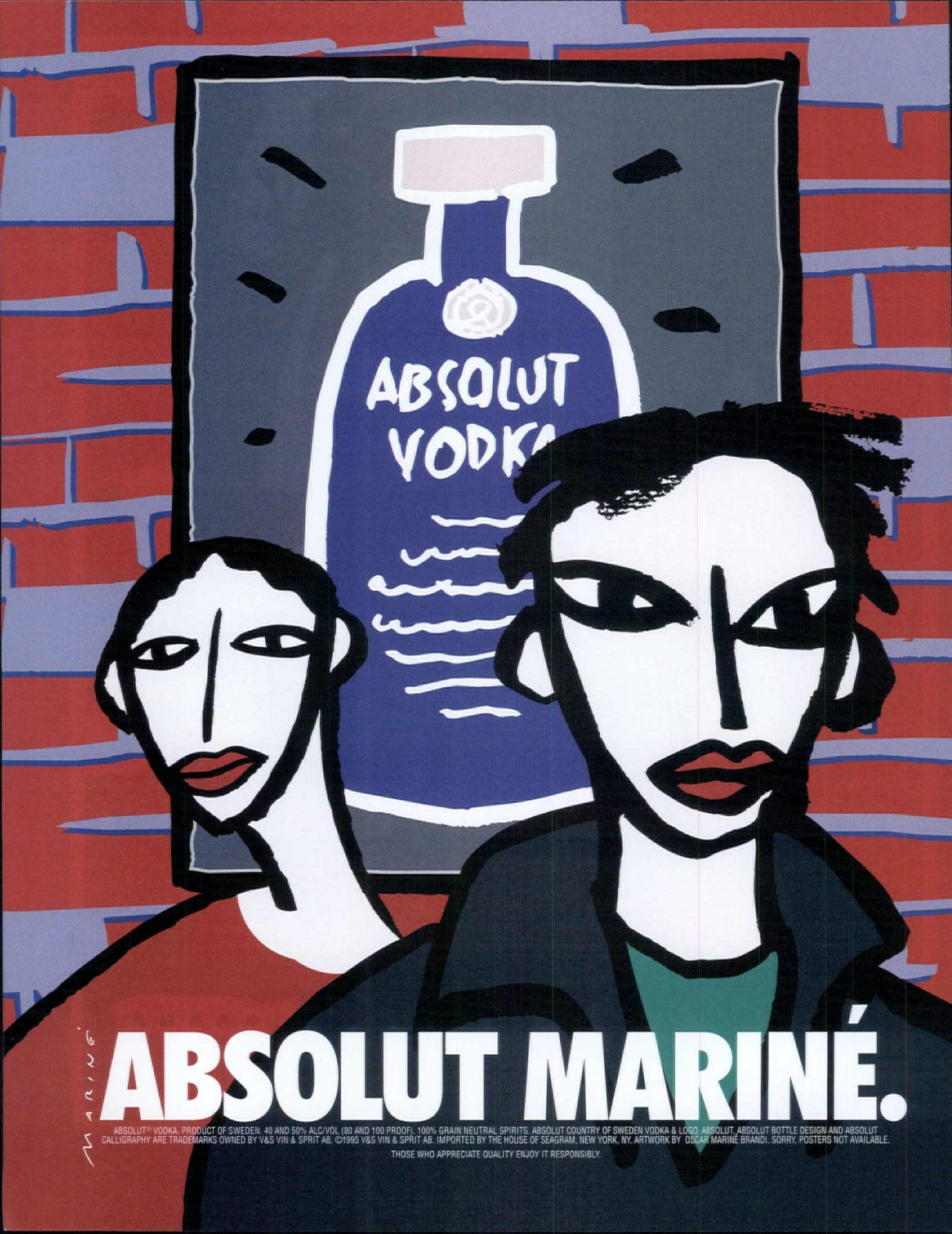
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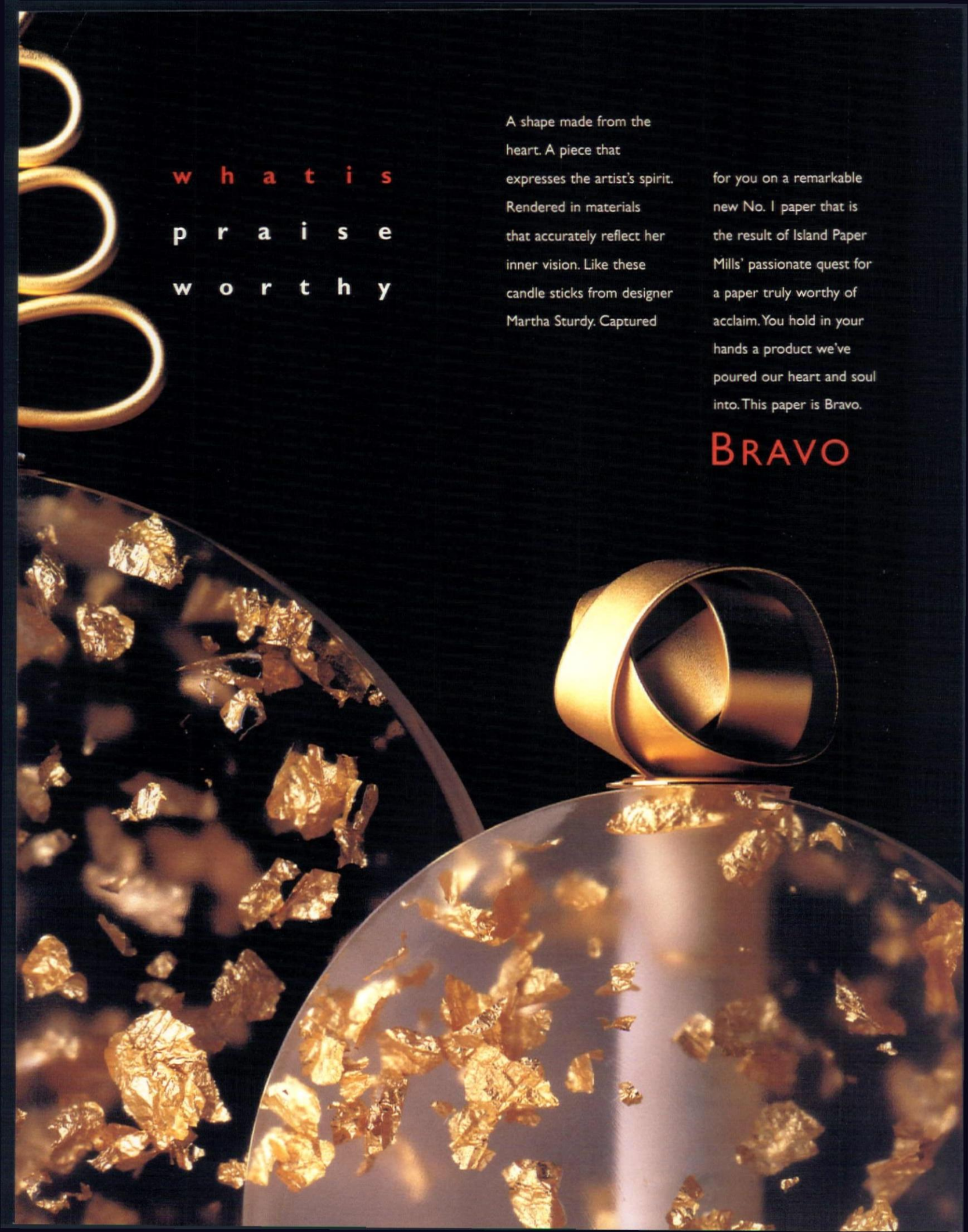
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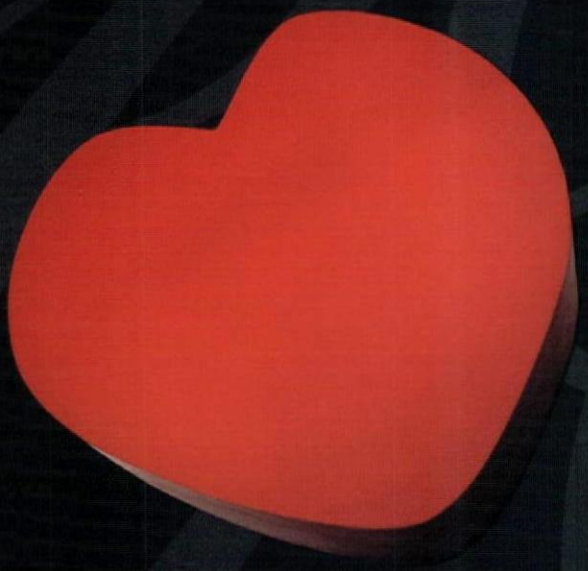
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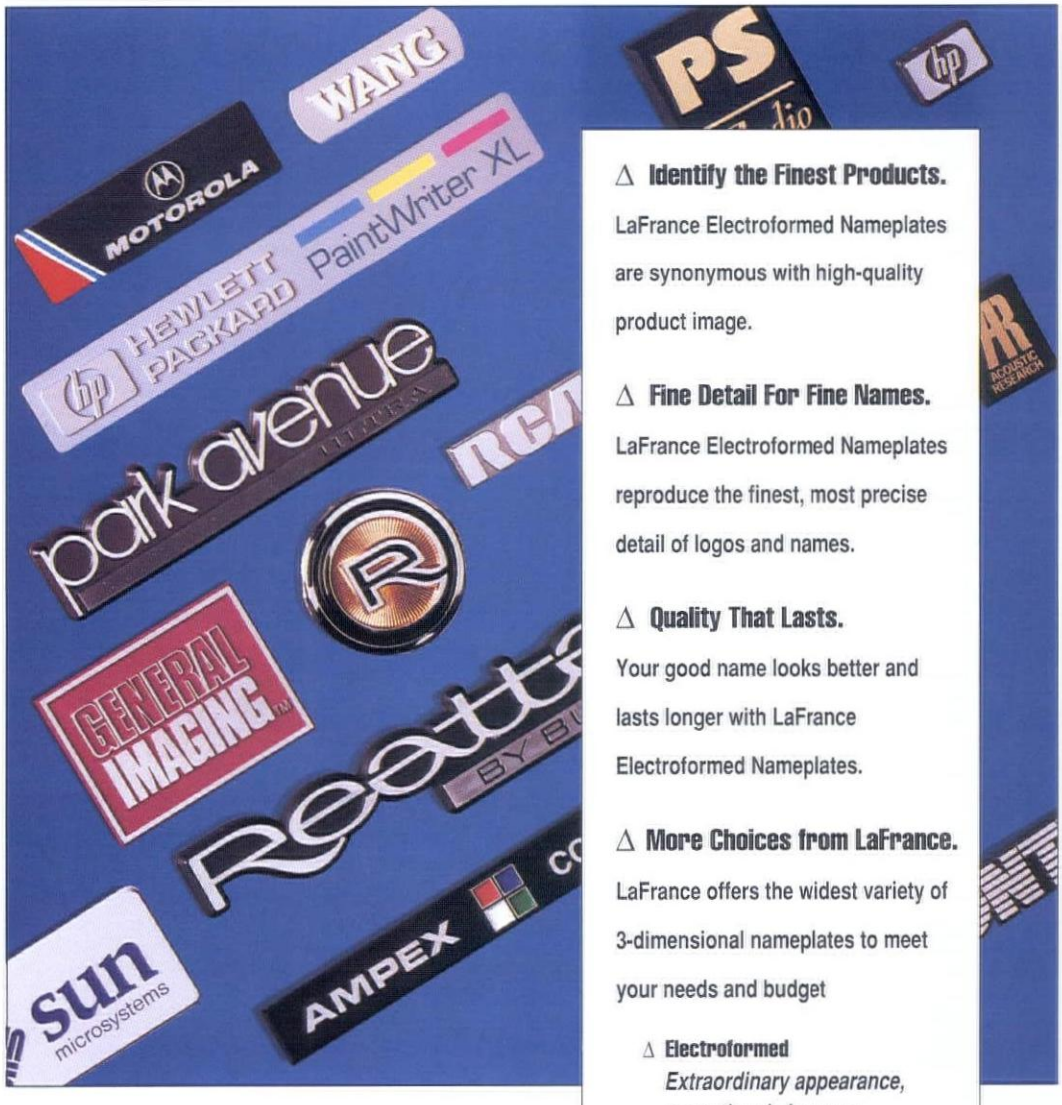
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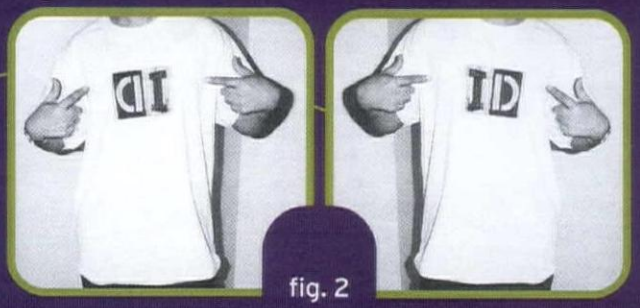


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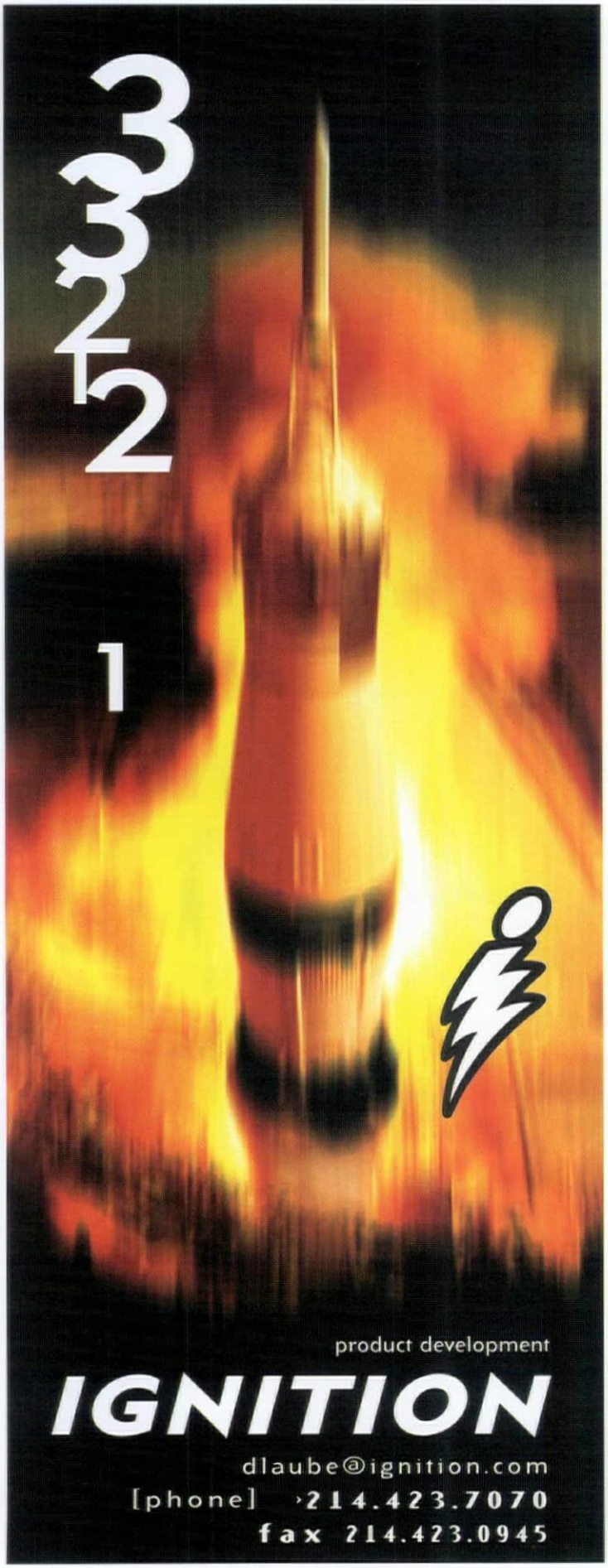
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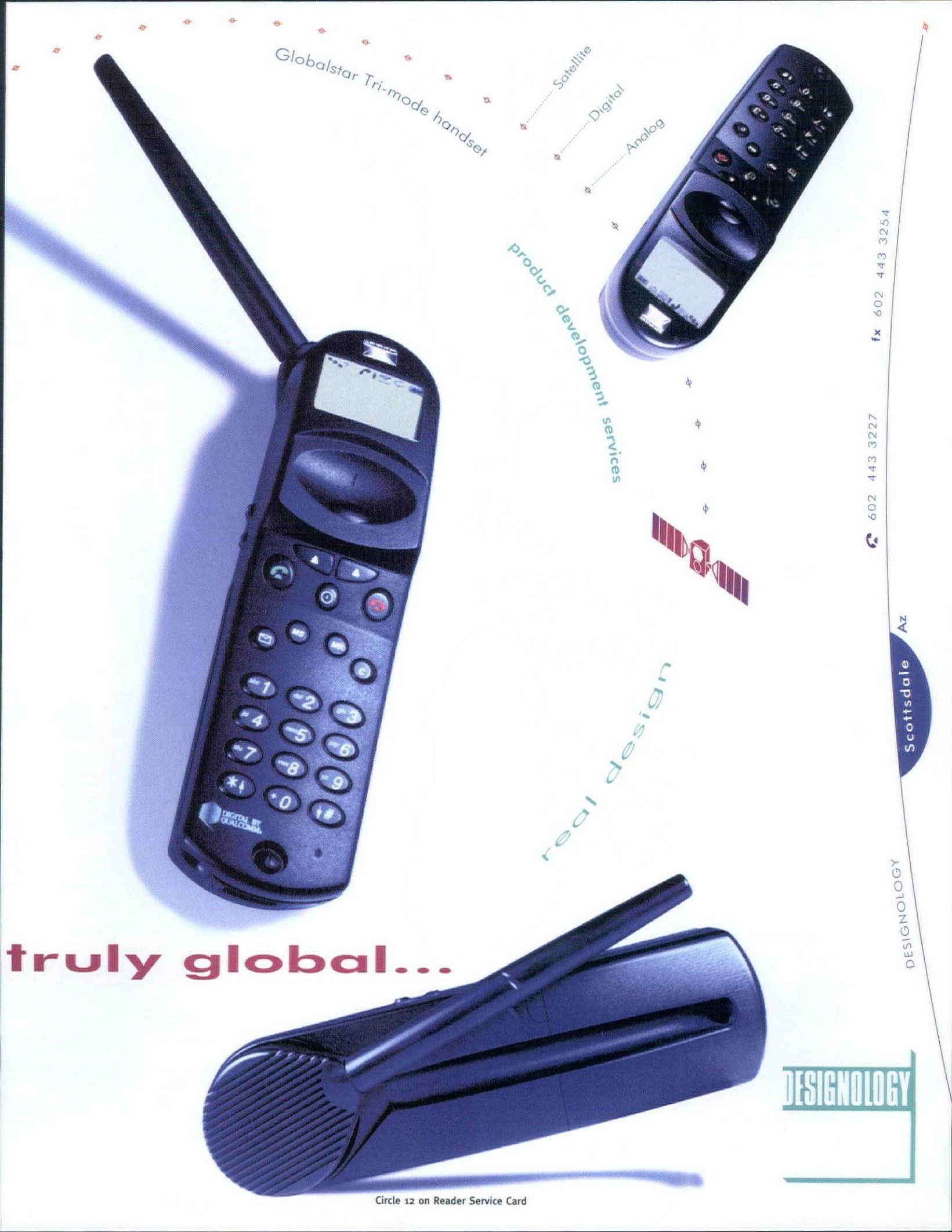
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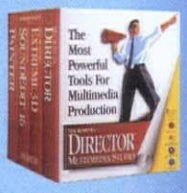
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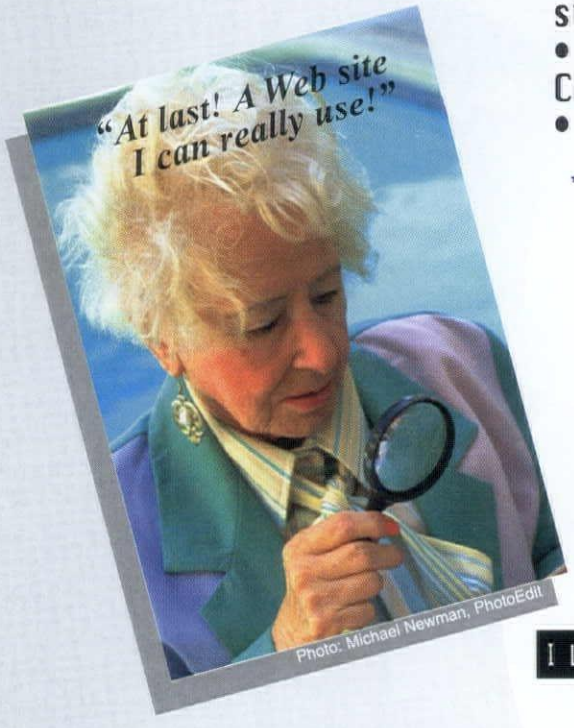
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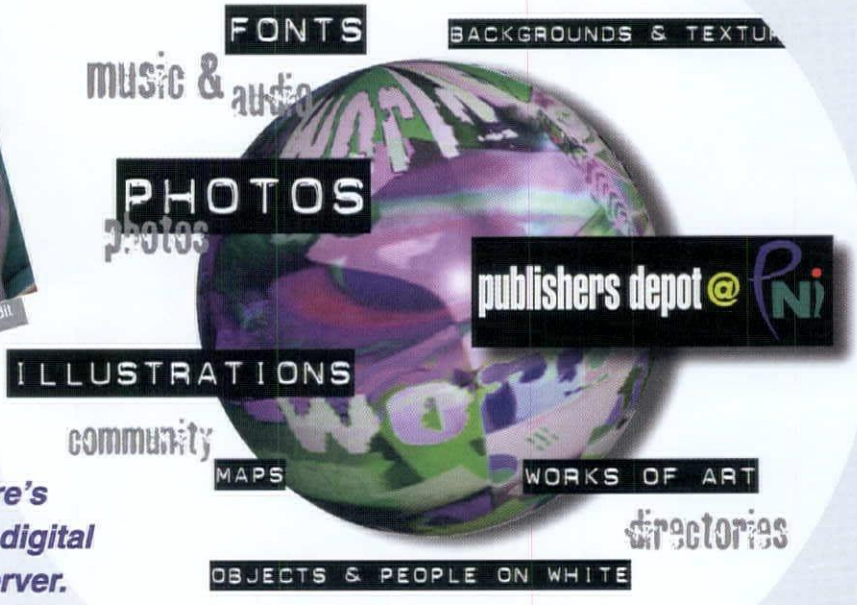
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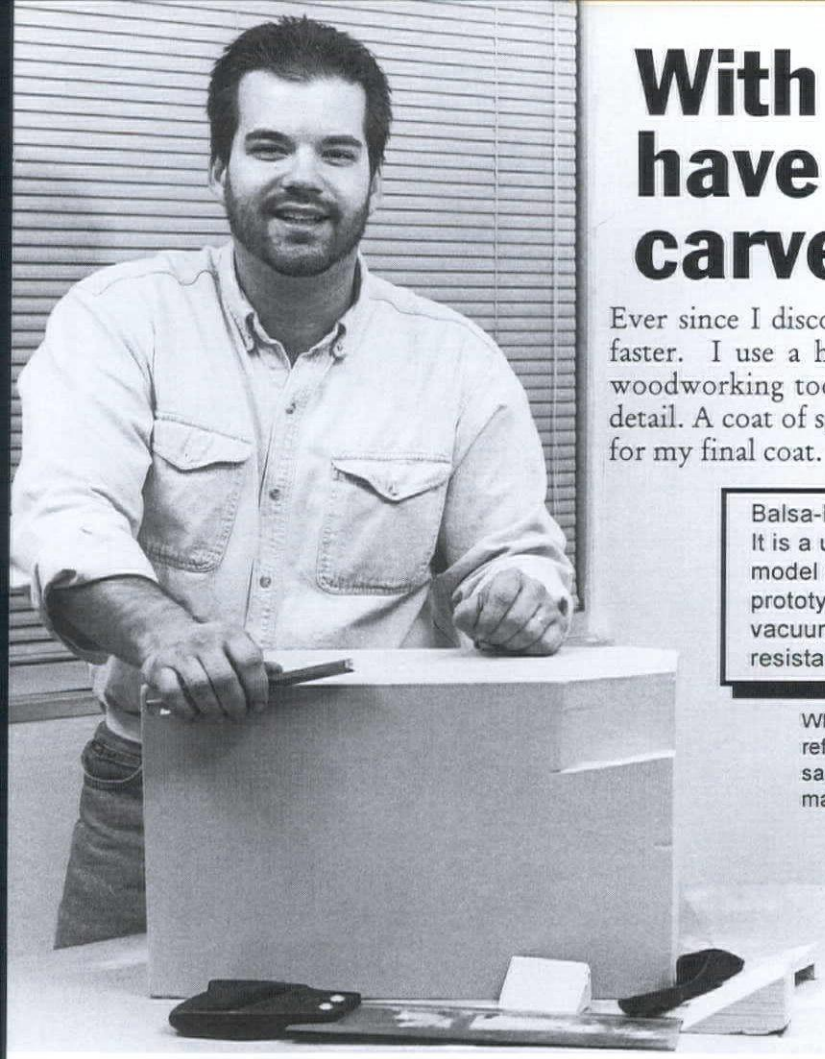
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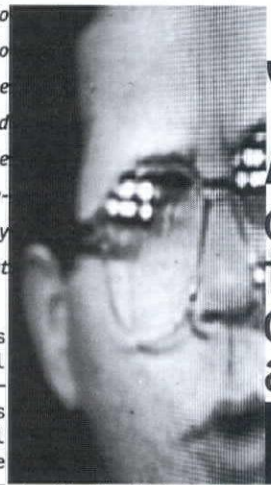
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As a matter of principle the department of Fine arts seeks to embrace all forms of contemporary fine art practice; but to do so bearing in mind the social and critical context as well as the practical conditions which together form the background against which that practice takes place and against which the work itself is seen. The department believes that it is the understanding of context which determines the contemporary relevance of practice, but also recognizes that being an artist is itself determined by individual orientation.

The department of Design concerns itself with that component of visual culture which is created in the context of commissions. The emphasis is on the practice and theory of visual communication, in other words on the production, distribution and consumption of visual information and its cultural implications. It is the intention to give greater depth to actual practice by dealing with its aesthetic, conceptual, programmatic and semiotic aspects.

The department of Theory primarily concerns itself with the formulation of theory in the field of the public sphere and the way visual arts, design and theory function within it. The department also investigates the possibilities, methods and traditions of theorizing itself with respect to visual culture (like philosophical aesthetics, cultural studies and anthropology) in their interaction with practice. Such inquiry is intended to promote this interaction and to lay the intellectual foundations for fruitful theoretical discussion.

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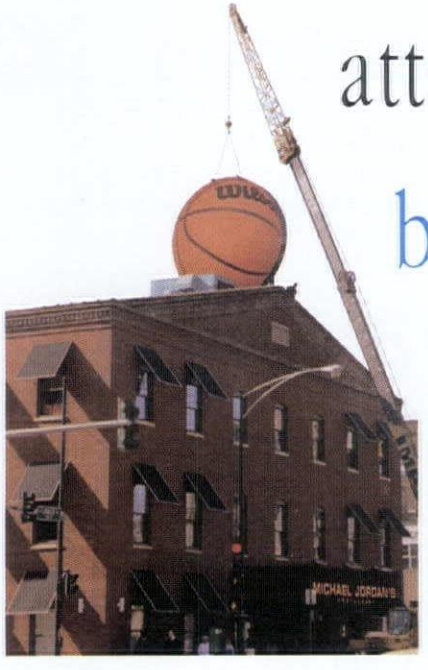
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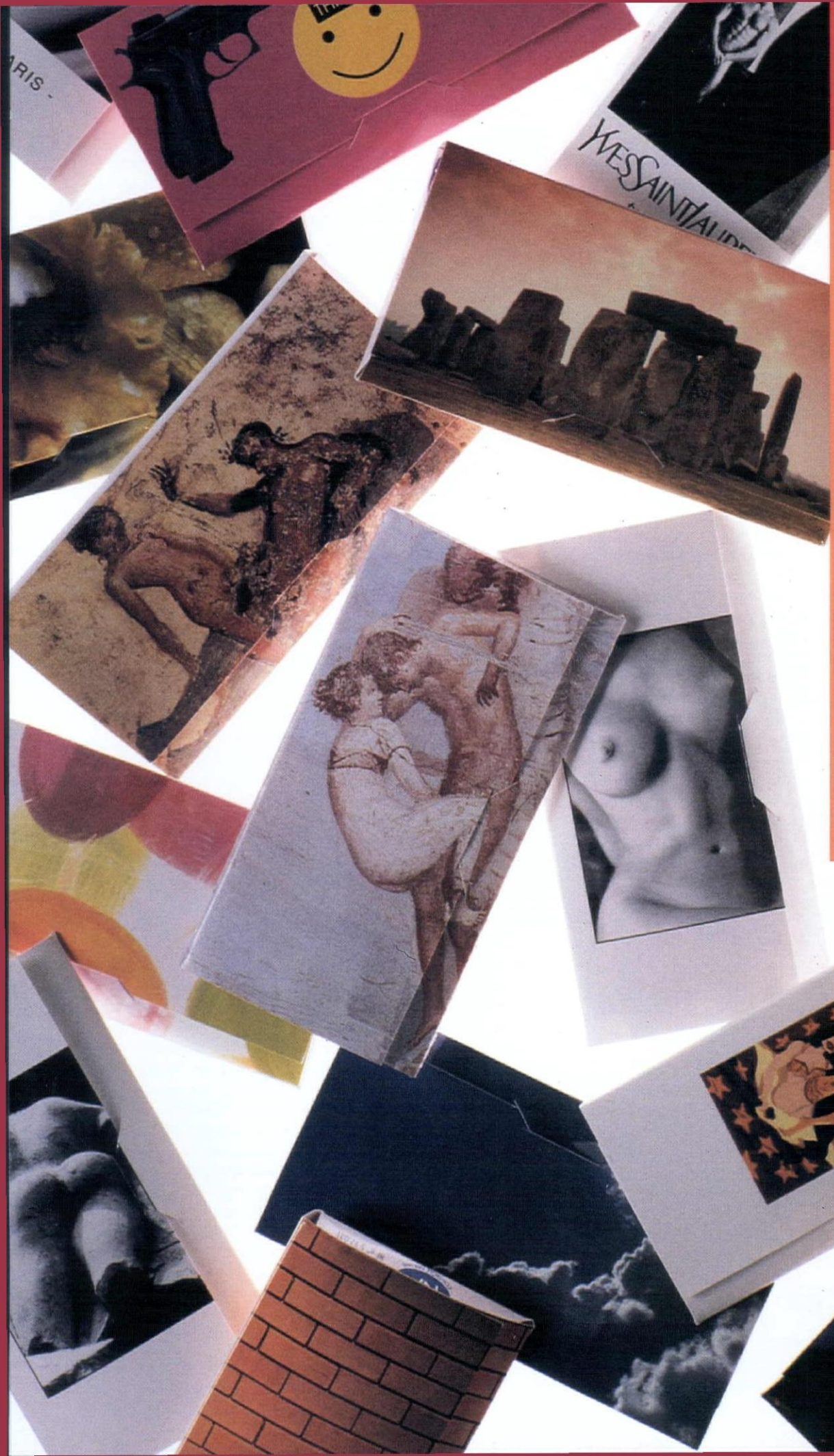


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EXPO

Rubber Soul

In 1992, in his quest to make condom use a natural, stylish impulse, Philippe Schoulz, at the tender age of 23, formed Ici Terre, a Paris-based design project that focuses on reusable condom packaging for promotional and commercial distribution by L.R.C. Nederland. Schoulz's strategy is to ease the psychological aspect of buying condoms through the use of design. Using a trading-card concept, he embellishes the packaging with everything from Pompeian frescoes to sexy black-and-white photographs to pop commercial logos and text. Since its 1992 inception, Ici Terre has launched dozens of promotional campaigns with such notable clients as MTV, Agnès B and Yves Saint Laurent. Most recently, Schoulz and his team introduced a plan to launch new packaging on every full moon for commercial distribution in Europe. Four years later, the United States is getting on the bandwagon, and Schoulz's designs will arrive later this year in the square format we all know so well. Once again, we can thank the French, who continue to make revolutionizing progress in matters of love. LESLIE HUCKO

NITIN VADUKUL

Exhibition

From Boom to Bust and Back

Oklahoma City entered the global collective conscience on April 19, 1995, when a now-notorious bomb demolished the Alfred P. Murrah Federal Building and much of the surrounding downtown area, killing 169 people in the process. The property damage was devastating — 10 buildings destroyed, 25 others left beyond repair and 300 with broken glass. In raising the specter of terrorism born here at home, psychic damage also took its toll, driving shards into America's heartland.

What's not well known to outsiders is that Oklahoma City has a history that is a veritable minefield of disasters intermingled with successes. The municipality was founded in one day, on April 22, 1889, when 10,000 people rushed to stake their claim for a piece of the prairie during America's first land run, instantly becoming citizens. Following this abrupt start was a pattern of ups and downs endured by generations who coped with everything from bumper crops and an oil boom to droughts and depressions.

Turning adversity into opportunity is a theme followed in "We Will Be Back: Oklahoma City Rebuilds," on view at the National Building Museum in Washington, D.C., through March 17



and cosponsored by the National Endowment for the Arts. Divided into three sections, the exhibition reviews the city's cyclical past, the bombing's physical and emotional impact and plans for redevelopment of the downtown area. Context is an important part of the story, as curator Sharon Blume explains: "What we learned is that people's reaction to the blast is easier to grasp if you know what they've been through since 1889."

Although the impact of design is often overstated, "We Will Be Back" demonstrates its power to mend shattered lives and businesses. Samina Quraeshi of the NEA's Design Program, which conducts the Mayor's Institute on City Design, convinced Mayor Ronald Norick to attend the event, even though it occurred only days after the bombing. Following that, the NEA started working with Oklahoma City officials and



CAROLYN BAUMAN, COURTESY FORT WORTH STAR TELEGRAM

Above: Employees of Walker Stamp and Seal board up the exterior of their Oklahoma City building. Left: Plans to redesign the downtown, created by the NEA's July design charette.

convened a design charette in July, bringing national design professionals — including Hugh Hardy, Peter Walker, Nancye Green and Elizabeth Plater-Zyberk — together with local teams to assess suggestions from citizens and the business community. The Urban Land Institute then conducted its own study in December.

The idea of the exhibition was to empower local groups to take steps to reshape their own environment. Businessmen and residents have worked in tandem with Oklahoman designers and planners to develop practical schemes for more on-street parking, better lighting and sidewalks, and the rezoning of the north downtown area with retail businesses rather than industry. Additionally the NEA advisors recommended a memorial site, and in response Mayor Norick created a task force to develop it, inviting families of the victims to participate.

The need for a strategy to revitalize this downtown is not new. Although I.M. Pei created an ambitious master plan in 1964, funding was not secured, leaving much of the city leveled ever since. Pei's model is on display, a reminder of shattered downtown dreams true of many cities left vacant during the flight to the suburbs. The bomb simply opened up a pre-existing wound. But in the end, its impact may have been a cathartic wake-up call that offered the Oklahomans a second chance to rethink their city and yet another challenge to test their mettle.

JUANITA DUGDALE



KEN COLLINS

MoMA's Red-Light District

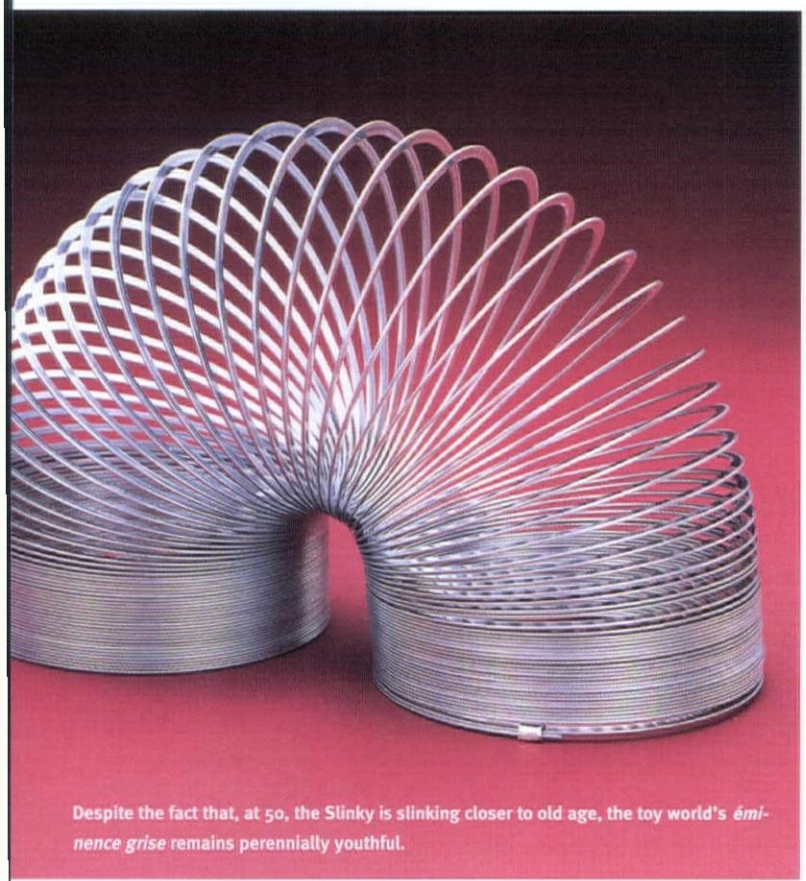
In the minds of most Americans, the Dutch city of Amsterdam is forever linked to two things: red-light districts and hash cafés. Be that as it may, it is surely coincidental that MoMA's recent transformation of its own café — which offers, alas, only standard New York fare — into a showcase for contemporary Dutch design, features light fixtures that consist of 100 plastic lamps, each equipped with a single red bulb. But Henk Stallinga's red-light effect is only one of many installations on view in MoMA's Garden Café. There's Droog-designer Tejo Remy's hanging milk-bottle lights, which cut a distinctly "readymade," Duchampian figure in this house of modernism. And Opera's red-lacquer café tables (at left) play off the restaurant's white and yellow walls in a most Mondrian-esque manner — which is only fitting, since the installation was launched in conjunction with the blockbuster exhibition of that Dutch master. An enviable array of graphics — posters, stamps, phone cards — goes a long way in proving that Mondrian's sense of visual balance continues to be an abiding quality of contemporary Dutch design. Conceived in collaboration with the Netherlands Design Institute and the Consulate General of The Netherlands, MoMA's installation was designed by Frans Bevers and Lies Willers of Opera, a three-dimensional design studio in Amsterdam.

Archives

Silver Slinky is Golden

The immortal Slinky has just celebrated its golden anniversary with only minor signs of aging: its wire has been coated for better durability and the ends crimped for safety.

Betty James, 77, CEO of James Industries, which manufactures the Slinky, attributes the toy's good health to its simplicity. Slinky is design mindful. Slinky is priced democratically — $1.99, up from its debut price of $1.00. Slinky doesn't require operating instructions. Coil in hand, we immediately know what to do — part it and rock the ribs from side to side making that distinctive reverberating sound.

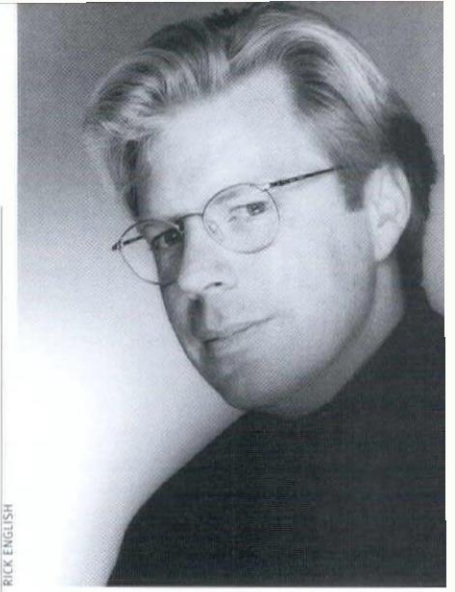


Despite the fact that, at 50, the Slinky is slinking closer to old age, the toy world's *éminence grise* remains perennially youthful.

Slinky was born out of a happy accident. In 1945, Richard James was working as an engineer at the Cramp Shipyard in Philadelphia, when a torsion spring fell off his desk, and lazily rolled over itself in a way that piqued his interest. James, convinced there was a toy here, took the spring home and showed his wife, Betty, the way it "walked." Amused, Betty pulled out the dictionary in search of a word to describe the wriggling coil. From "slinking" she christened the steel spiral Slinky. After devising a steel formula that allowed for regular movement, James paid a manufacturer to produce 400 coils, and set off to retail his product.

A Slinky in a box is not much of a toy. A Slinky in action is a must-have impulse buy. Persuading a Gimbels toy buyer in Philadelphia to give up a bit of counter space for an evening, James demonstrated Slinky's shake, shimmer and roll for an eager audience. The Slinky sold out in 90 minutes, and has been in demand ever since.

In 1960, Betty became CEO of James Industries after Richard left her and their six kids for a religious life in South America. She moved the company and her family to Hollidaysburg in central Pennsylvania, where James Industries is still located. The Slinky-making machines that Richard built are still in use. In round-the-clock shifts, 36,000 steel Slinkys are produced, packaged and shipped the world over. James Industries has produced over 250 million Slinkys, and Betty is credited with turning the Slinky into one of the toy industry's leading staples. HILARY JAY



RICK ENGLISH

Far From the Tree

Apple Computer's ebullient senior director of industrial design is leaving his post, effective as of this month. One of only a handful of outspoken, high-profile design directors in the U.S., Bob Brunner had become a potent symbol — along with a few others like Tom Gale at Chrysler, Lou Lenzi at Thomson, Jerry Hirshberg at Nissan and Jack Telnack at Ford — of design leadership at a high corporate level. His new job will take him out of corporate life and back to the consultancy arena from which he came: Brunner will become the newest partner of the multidisciplinary firm Pentagram.

On the part of Apple, Brunner's departure only reinforces the impression that the company is listing. While it has always been a fast-paced, volatile organization, Apple's design group, led by Brunner since 1989, when he was selected after a worldwide talent search, has served as a stabilizing oasis within the maelstrom. (John Sculley loved to hold up the designers' conceptual models as visible examples of corporate exploration and research.) Whether or not the company will promote a new director from within its talented design team remains to be seen.

For Brunner's part, the move to Pentagram San Francisco will allow him to apply his strategic and design expertise to a range of client requirements. And he'll have no shortage of new business opportunities: as Pentagram's only product design partner in the U.S., nine partners in graphics and architecture will act on his behalf as an automatic in-house referral service for the firm's many collaborative efforts.

CHEE PEARLMAN

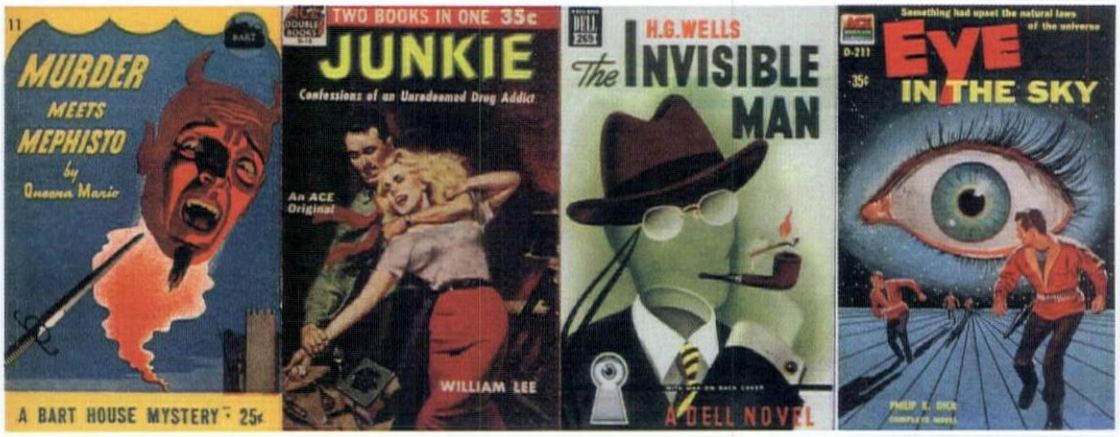
Designs on the Landscape

New organizations are sprouting on the urban design/landscape design frontier. The Van Alen Institute: Projects in Public Architecture is the successor to the former National Institute for Architectural Education, with a revised mission. Renamed for William Van Alen, architect of the afamed Chrysler Building, in whose honor the organization has sponsored the Van Alen Prize for the past 20 years, the New York–based VAI plans diverse programs that will help forge new relationships between design schools and professionals, city agencies and the public.

"Public Viewing in the Flatiron," the institute's inaugural project, asks nine architects, landscape architects, community activists and multimedia designers to take photographs highlighting potential sites for public design intervention in the vicinity of the VAI's headquarters.

The newly founded Designed Landscape Forum will provide an international exchange for designers, environmentalists, historians and artists concerned with the landscape. With a conference scheduled for November 1996 in San Francisco, and plans for publications, meetings and review programs to promote dialogue across the lines of existing organizations, DLF charter members include such renowned practitioners as Adriaan Geuze, Dan Kiley, Enric Miralles, Mary Miss, Laurie Olin and Billie Tsien. JANET ABRAMS

Van Alen Institute: 212/924 7000. Designed Landscape Forum: 510/849 9494.



Graphics

Pulp Culture

For most people these days, the words pulp fiction conjure up images of John Travolta and Quentin Tarantino. For Seattle designer and digital-imaging specialist Stephen Lodefink, however, the term still resonates with its original meaning: classic, cheap paperbacks from the the 1940s and '50s.

Lodefink, 29, first found himself bitten by the pulp bug a few years ago, when he got hooked on Vintage's series of Jim Thompson reissues. Curious to investigate the originals, he started scavenging for used paperbacks and magazines, eventually amassing a collection of over 500 titles.

It was around this time that Lodefink found himself working as a press operator for a Seattle printer. Sensing an opportunity to combine his job and his obsession, he chose a dozen books from his collection, scanned their covers, wrote some descriptive copy and created a small run of very entertaining trading cards.

Lodefink's cards display covers from a wide variety of 1940s and '50s pulp titles. Some, like *Eye in the Sky* by Philip K. Dick, *The Invisible Man* by H. G. Wells, and *Junkie* by William Lee (a pseudonym for William S. Burroughs), are classic books from well-known authors. Others, like Ralph M. Farley's *An Earth Man on Venus* and Queena Mario's *Murder Meets Mephisto*, lean more toward kitsch. And two of his choices — *The Pocket Book of Jokes* and John J. Anthony's *Marriage, Sex & Family Problems, and How to Solve Them* — aren't actually pulp novels at all. But all feature sensational, eye-catching cover illustrations.

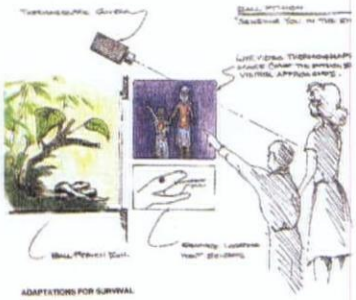
For the backs of the trading cards, Lodefink included information about each book's publisher, author and cover artist. And by running a few of the more outlandish passages from his books' back-cover blurbs, many of the cards speak for themselves.

Inspired by the festive packaging treatment of firecrackers, Lodefink hand-wrapped each set of cards in bright red paper and then pasted a colorful label atop each one. He printed only 350 sets, but has made few sales attempts outside of Seattle and still has over 100 sets left. When asked if he'll go to a second printing, he says no. For one thing, he no longer works as a pressman. And for another, his fascination with pulp fiction has been replaced by a new obsession: collecting specimens for a bowling ball garden.

PAUL LUKAS

Paperback Cover Art Trading Cards are available for $5 from Stephen Lodefink, 118 N. 84th Street, Seattle, WA 98103.





New designs for the Bronx Zoo's Congo Rain Forest will provide a "total immersion environment" in which visitors can interact with the animals on-site without disturbing them.

Zoos

Art Apes Life

Reflecting a new orientation heralded by its recent name change, the Wildlife Conservation Society (formerly known as the New York Zoological Society) recently broke ground on its newest and most ambitious attraction to date at the Bronx Zoo. Tentatively titled the Congo Rain Forest Education Center and located on a six-acre plot in a quiet, underused section of the park, the $30-million attraction will focus actively on conservation education, marking a new direction in exhibit design, says John Gwynne, WCS's deputy director for design.

Scheduled to open in the spring of 1999, the Congo Rain Forest will become home to the zoo's population of African lowland gorillas, okapis, baboons, mandrills and African peacocks, among other species. Gwynne's vision — to create a "total immersion environment" in which both visitors and animals can "get lost in the rain forest" — is being developed by David Helpern of Helpern Architects, along with a team of wildlife conservationists, animal behaviorists, sculptors, graphic designers, industrial designers and construction managers.

Whereas most of the African exhibits at the park have concentrated on savannah environments, the new exhibit will bring people into the forest, where manmade elements will be integrated seamlessly with natural elements, a hallmark of achievement of the zoo's in-house, 30-person Environmental Graphics and Design department. "Technology is increasingly being used to destroy nature; we're interested here in employing technology to help save it," Gwynne reflects. To that end, members of the design team are experimenting with new materials that mimic natural ones, but that are durable enough to withstand the formidable weight, strength and rambunctiousness of the gorillas.

The perspectives of animal behaviorists are proving invaluable, Gwynne reports, in terms of creating awareness among designers of what types of environments, elevations and psychological concerns should be factored into the exhibit to ensure the gorilla's long-term comfort. "It's psychologically important for gorillas to look down on us from a vantage point that gives them a broader perspective," says Gwynne.

For visitors, exhibit designers are taking pains to create an atmosphere in which people will feel as though they're stumbling over the gorillas in the wild rather than predetermined to do so. Although the gorillas will have a vast area of forested land to roam within, structures will be built into the site to allow for such "random sightings." One of these structures, a carefully obscured, naturalistic viewing tunnel, will appear to the gorillas like a felled tree over which they will have to climb to get from one side of the forest to the other, while providing visitors with a close-up but safe place from which to inconspicuously view the animals.

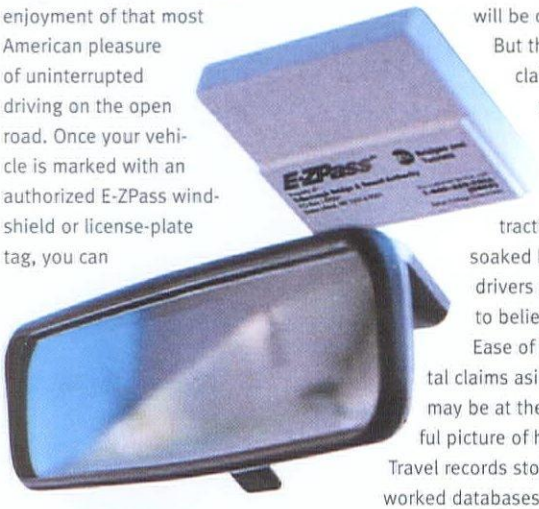
BONNIE SCHWARTZ

Transportation

Hello Road, Hello Car

From toasters that know how you like your bread and theater seats that sense when you've arrived to a smart home-plate that always knows the balls and strikes, designers and engineers are wiring responsive environments where everybody and everything is on a first-name basis.

Smart highways are now operating in a number of states where integrated networks of sensors, antennae and artificial intelligence software are controlling and communicating with traffic. Electronic toll collectors, like E-ZPass, a system that has just been installed on New York's Verrazano-Narrows Bridge, are part of larger national plans for "intelligent transportation systems," designed to improve safety and the enjoyment of that most American pleasure of uninterrupted driving on the open road. Once your vehicle is marked with an authorized E-ZPass windshield or license-plate tag, you can



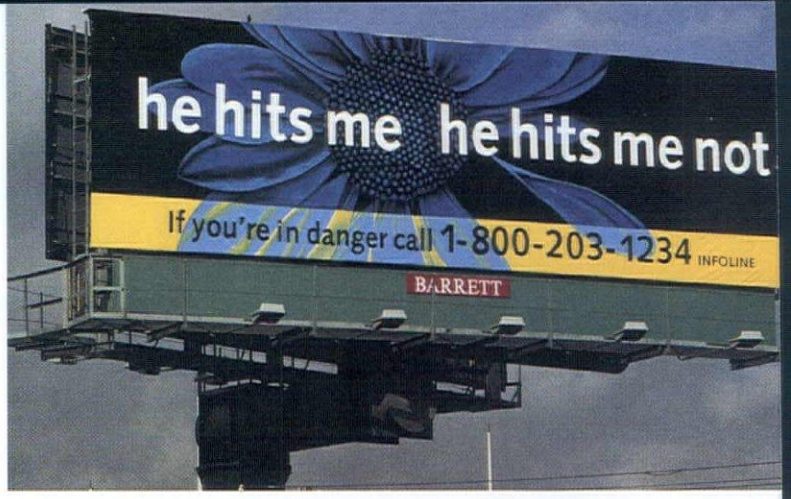
basically speed through those old toll booths, happily eliminating the need to stop, roll down the window and toss tokens or cash.

Crossing the busy Verrazano (total traffic last year was 63 million vehicles) with an E-ZPass tag is like driving your car across a mile-long supermarket checkout scanner. Tags the size of a thick credit card contain a 10-year lithium battery, electronics that identify the driver and an antenna for communicating with an overhead reader or in-pavement sensor. Initial installations will require vehicles to slow down as they pass through collection areas, but eventually there should be no reason to downshift. As the road or bridge recognizes the vehicle, tolls are automatically deducted from a pre-established account, while a roadside message board can be programmed to respond with banal pleasantries like "Have a Pleasant Trip" or "Account Low."

Designers of intelligent transportation systems envision literal information superhighways, with full two-way communication between the smart road and the driver of poor-to-average intelligence. Travelers could receive up-to-the-minute reports on traffic, construction or accidents as their vehicles, equipped with dashboard displays and global-positioning systems, glide them along the best routes. Smart road suppliers, like E-ZPass vendor Mark IV Industries, argue that driving will be quicker and easier. But they also make the claim that automated toll collection will reduce emissions caused by idling engines and distractions on our ad-soaked highways. But not all drivers are stupid enough to believe that.

Ease of use and environmental claims aside, privacy issues may be at the center of this cheerful picture of highway freedom. Travel records stored in huge net worked databases will certainly, like telephone and ATM transactions, become part of the growing panopticon, where drivers are always in virtual view of those with access to the files. Crossing a smart bridge in this scenario is not merely a quick way to get from here to there but yet another activity monitored and controlled by an information-hungry government agency. To avoid the loss of individual freedom for convenience, critics have proposed that vehicles be marked with anonymous reusable tags that drivers can purchase like phonecards or copycards in libraries. But maybe the E-Zest response is to drive less, carpool, take public transportation or walk and outsmart the highway.

DAVID COMBERG





Signs of Concern

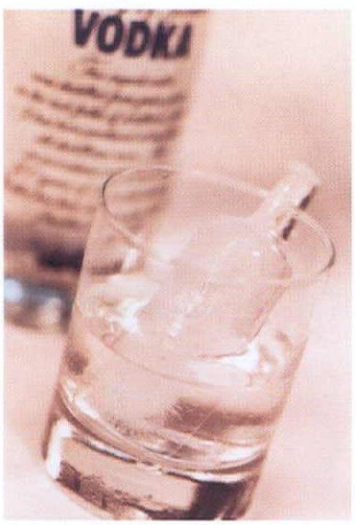
Yale's vocal art collective, Class Action, was back on the scene this fall with a billboard project for Barrett Outdoor Communications that dealt with the issue of domestic violence. The billboard, installed on a highway just outside downtown New Haven, appeared the same week as the O.J. Simpson jurors pronounced their verdict — to many shocking — of "not guilty."

Class Action chose to highlight the cyclical nature of domestic abuse by textually referring to the childhoood petal-plucking ditty, "he loves me, he loves me not." An oversized blue daisy shedding its petals appears on a threatening black background overlaid with the manipulated reference, "he hits me, he hits me not," and the 800-number to a domestic violence information line. Class Action hopes to take its black-and-blue billboard on the road, and is waiting to hear about a $9,600 grant from the Nicole Brown Simpson Charitable Foundation, which would enable the message to appear in other states around the country.

In its ongoing efforts to lick domestic abuse, the collective has also submitted a stamp-design concept to the U.S. Postal Service. Based on the billboard idea, Class Action's sheet of 32-cent stamps would present a scattering of intensely colored daisies against a black background; when the sheet is turned over, the back of each stamp offers up a hot-line number and statistics of domestic abuse in this country. *Submit letters of support for Class Action's stamp proposal to Class Action, c/o Graphic Design, Yale University, 212 York Street, New Haven, CT 06520-8270.*

Absolutely Fabulous

Long clued in to the ways in which art and graphic design can boost a product's marketplace image, Absolut Vodka has turned its sights to product design with the results of its 1995 Absolut Design Competition. Responding to a call to create "Absolut Bar Ware," designers from around the country responded with a variety of innovative products — from the grand prize–winning bar stools designed by Jeffrey Salazar and Jeffrey Hoefer, to a bottle-shaped bar faucet by Tim Robbins and Ingrid and Claude Martel's clever Absolut ice cubes, shown here.





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Fashion

Clothing With Culture

Cannon's fashion "converses" with the painting of abstract artist Mary Heilmann at the Cristinerose Gallery.

New York–based designer Elizabeth Cannon, whose clothing possess the "ceremony" of Dior and the "efficiency" of Givenchy, perhaps has the deepest ideological connection to early-20th-century French couturier, Paul Poiret. In his autobiography, Poiret posed the question, "Am I a fool when I dream of putting art into my dresses?"

Like Poiret, Cannon has made significant strides in her own work to blur the distinction between fine art and fashion design. In her collaborations with contemporary artists and through direct references to past masters, Cannon has shown ingenuity in both the fundamental and creative aspects of couture. Recently, her "conversation" with contemporary abstract painter Mary Heilmann was exhibited at the Cristinerose Gallery in New York, and attests to her ability to exist comfortably in the worlds of both high art and high design.

Cannon is a present-day fashion anomaly. In her tiny West Village atelier, a sophisticated clientele gathers to collaboratively invent extraordinary couture, or choose from a very affordable, predesigned line that Cannon then sews to order.

The elegant, extremely wearable clothing is informed by such varied influences as Goya, the Bloomsbury painters, Matisse, Verlaine, Shakespeare, French filmmaker Jean-Luc Godard and myriad contemporary artists. A few examples in her studio include a wedding dress on which lines from *As You Like It* are stitched onto the white, rotund skirt, and a leafy section of a Duncan Grant painting makes an appearance appliquéd onto the slim, dark skirt of a velvet evening gown. In other collaborations, such as a simple shift with a "cave painting" motif, Cannon has invited artists to paint directly on fabric, which she then shapes into unique pieces. Despite the unconventional source material, Cannon is exceedingly conscious of the body that must bring her work to life, and of the psychological dynamic of clothes-wearing in general.

Although Cannon's future plans do not involve commercial representation in the mainstream sense, she does talk of opening a more accessible shop and creating a commercial line called "Ecole Martine." Named after Paul Poiret's painting school where young girls painted on fabric that was then used for various Poiret products, the "Ecole Martine" line will likely involve artist-designed fabric. LESLIE HUCKO

Clip-Art Klepto

Designers accustomed to seeing clip art in those sterile Dover anthologies will get a genuine visual jolt from *Crap Hound*, a Portland fanzine that avoids the chronic 'zine bugaboo of weak writing by dispensing with it altogether. Aside from a few introductory and closing comments from editor Sean Tejaratchi, the magazine consists exclusively of small line-art images, with each issue devoted to an oddball theme. *Crap Hound*'s debut issue, for example, examined "Death, Phones, and Scissors"; issues two and three, the inspired pairing of "Sex and Kitchen Gadgets"; and the current issue, "Clowns, Devils, and Bait."

Tejaratchi's subject groupings may initially seem bewildering, but his layouts feature numerous revelatory juxtapositions that show surprising commonalities between seemingly disparate topics. In issue two, for instance, a drawing of a roast being wrapped in butcher paper appears next to a series of condom-deployment illustrations; a poultry baster and a douche, positioned side by side, are almost identical; and something called a "turkey lifter" is remarkably similar to the S&M bondage harness shown on the same page.

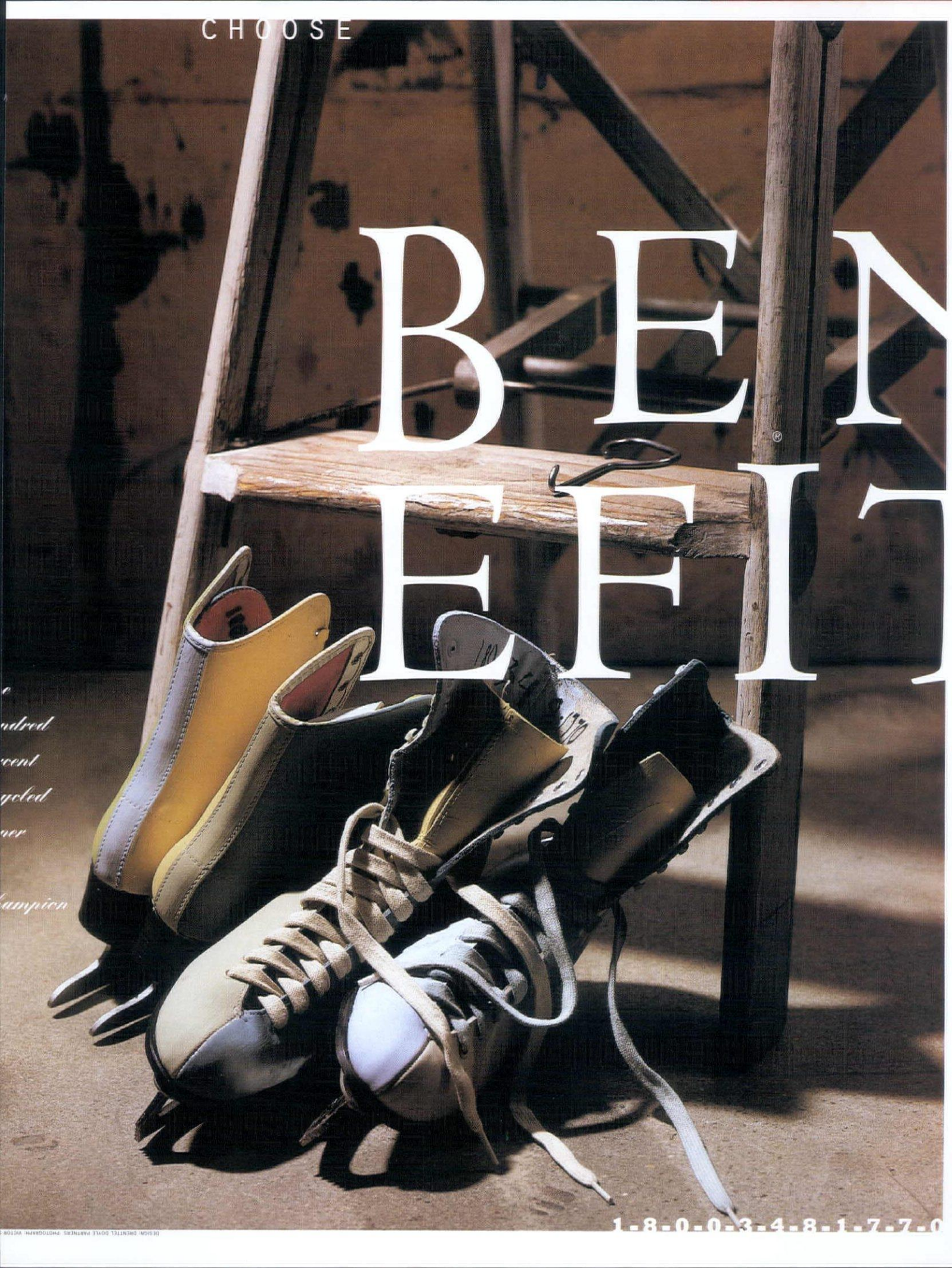
Tejaratchi, a 24-year-old graphic designer, began collecting clip art in 1988 and launched *Crap Hound* last year. He finds his images in catalogues, magazines, print ads and, he cheerily admits, the trash, and even carries a pair of scissors on his key chain for on-the-spot clipping.

"I don't have a possessive attitude toward the images," he says. "The people with the laziest ideas tend to hold onto things more tightly. I've come to the conclusion that I'm not going to run out of ideas, so I don't mind sharing."

Sharing, however, isn't always as simple as it sounds, especially when it risks running afoul of copyright laws. Tejaratchi originally conceived of *Crap Hound* as a designer's resource, carefully designing his pages with photocopy-friendly margins and urging his readers to "make things, publish something" with the images. After consulting with a copyright lawyer, however, he has dispensed with the magazine's original "Encyclopedia of Clip Art" subtitle, replaced it with "A Picture Book for Discussion and Activity" and cautioned his readers against recycling the illustrations, although he's clearly frustrated by these restrictions.

"I'm more careful about what I take and try to avoid anything actionable," Tejaratchi says, "but I think it's ridiculous that advertisers can overload us with anything they want and then forbid us to take it and use it for our own purposes." PAUL LUKAS




CHOOSE
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Exhibition

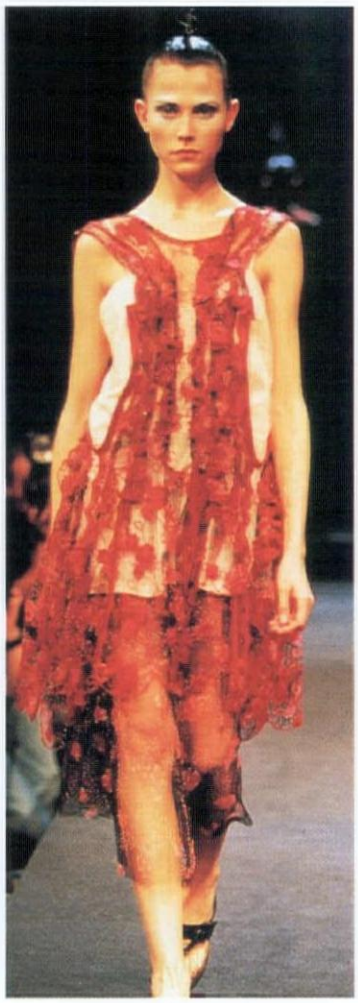
Alice in Wonderland

To this year's many Alice-related events — the release of a new Lewis Carroll biography and Robert Wilson's much-lauded performance piece with Tom Waits — an important, albeit unrelated, occurrence in Carroll's native land of England must be added.

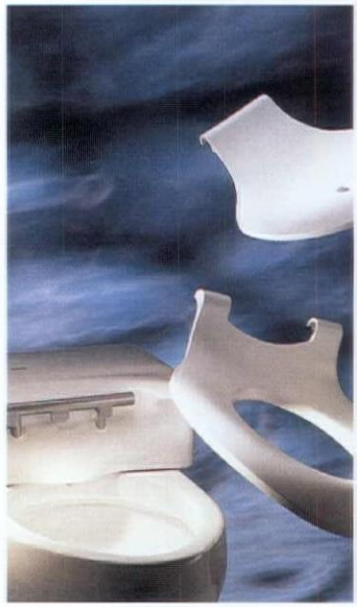
Rather than venturing through the looking glass or down the rabbit hole, the Alice in question here — *Financial Times* design journalist Alice Rawsthorn — has been given £27,000 (approximately $40,000) to purchase what she considers icons of design for the Conrad Foundation Collection of London's Design Museum.

Selecting products that, in her words, "address the changes in modern life rather than refining conventional forms," Rawsthorn's choices are eclectic and elegant — from a 1948 Charles and Ray Eames chaise designed for New York's MoMA (above) to a distinctly untarty red slip created by Comme des Garçons founder Rei Kawakubo out of nylon tulle chemical lace (right).

Other selections include a Jasper Morrison Ply Chair (Morrison was last year's Conran Foundation "shopper"), Arne Jacobsen bar accessories, a Scottie Kitchen Towel Box from Japan and a host of fashion designs by Gucci, Prada, Helmut Lang and Sabotage.



The Royal Flush

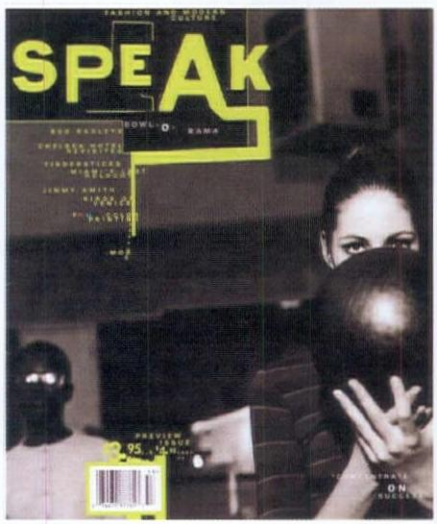


Born and raised on the Anatolian peninsula of Turkey, New York–based industrial designer Ayse Birsel is inspired by water and its purifying qualities. So when the Japanese bathroom and fixture company Toto approached her to design and develop an attachable toilet seat with a wash feature to be released in the American market this fall, it was the perfect match. Toto, which has cornered the "washlet" market in its own country of fastidious bathroom-users, wanted to enter the market here but was aware of the quintessentially prudish nature of the average American, who showers every day but would blush or laugh at the mere thought of using a bidet.

Thus Birsel designed the toilet seat, dubbed Zoë, more like a comfortable chair than your standard American porcelain god. Wide enough to accommodate the larger sizes of American posteriors, Zoë has the soft, biomorphic features of a baby pacifier, and a number of "fountain" functions that are controlled by a Sega-looking remote device. With remote-control icons reminiscent of those unbearably cute Japanese cartoons — the wash function is indicated by a seal spouting a stream of water that lifts a ball into the air, according to the desired height of the temperature-controlled fountain — Zoë masterfully masks its down-and-dirty purpose in euphemism.

Whether Zoë's user-friendly design will help induct American consumers into the brave new world of bathroom hygiene has yet to be seen, although Toto PR claims its U.S. introduction last October had buyers flush with excitement.

Musical Chairs

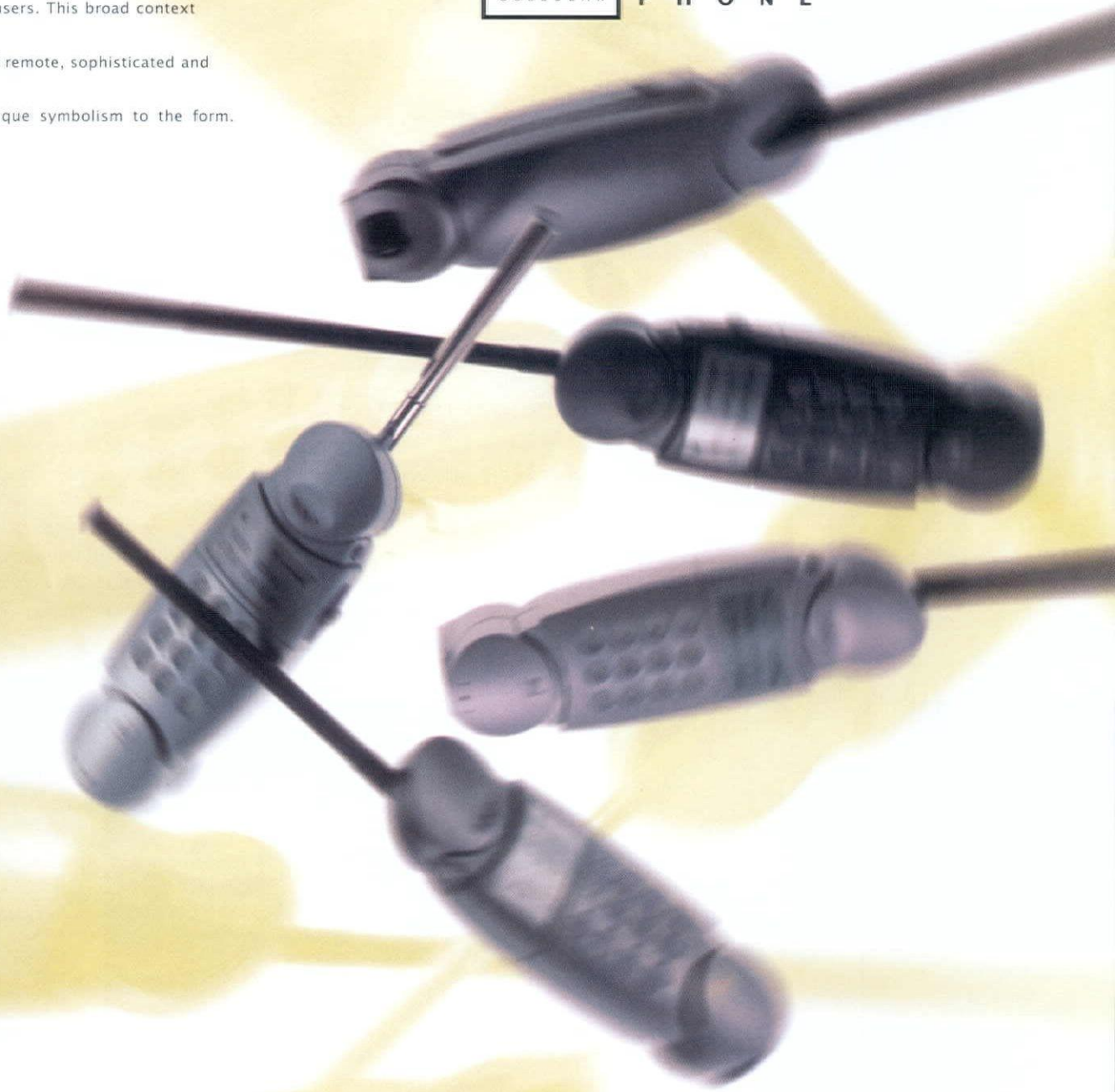


These days, it seems that keeping up with your favorite rock star is easier than keeping up with your favorite rock-and-roll art director. Take the case of David Carson, who after being relieved of *Ray Gun* — which was first given to Johnson & Wolverton, who quit after two issues, and then to an as-yet undisclosed British designer — was recently announced as the new art director for San Francisco's *Speak*. *Speak*'s premiere issue appeared in October, sporting the lively design of Cranbrook grad (and *Ray Gun* contributor) Martin Venezky, and some not-so-lively content. Publisher Dan Rolleri, who has admired Carson since *Beach Culture* days, soon thereafter offered Carson the art director position and Neil Feineman (*Beach Culture*'s former editor) the plum of editor in chief. (The two will work remotely from Southern California.) Says Venezky, who bears no grudge, "I should have known when they gave David the opening spread for free ad space."

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Designing History

Remembering and revering the late Bradbury Thompson.

By Michael Rock

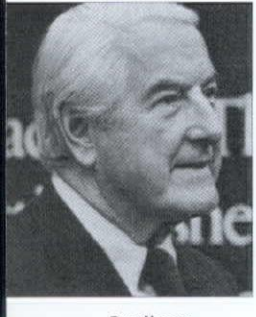


Bradbury Thompson died November 1, 1995, on All Saints Day, which was somehow fitting for a man who had for many become something of a design saint himself. For those who had the opportunity of knowing him, Thompson may be remembered as much for his kindness and ecumenical spirit as for the body of exemplary work he left behind. For others who knew of the man only through his beautiful work, the good humor, thoughtfulness and artistry that made him such an extraordinary person are clearly embodied in his design.

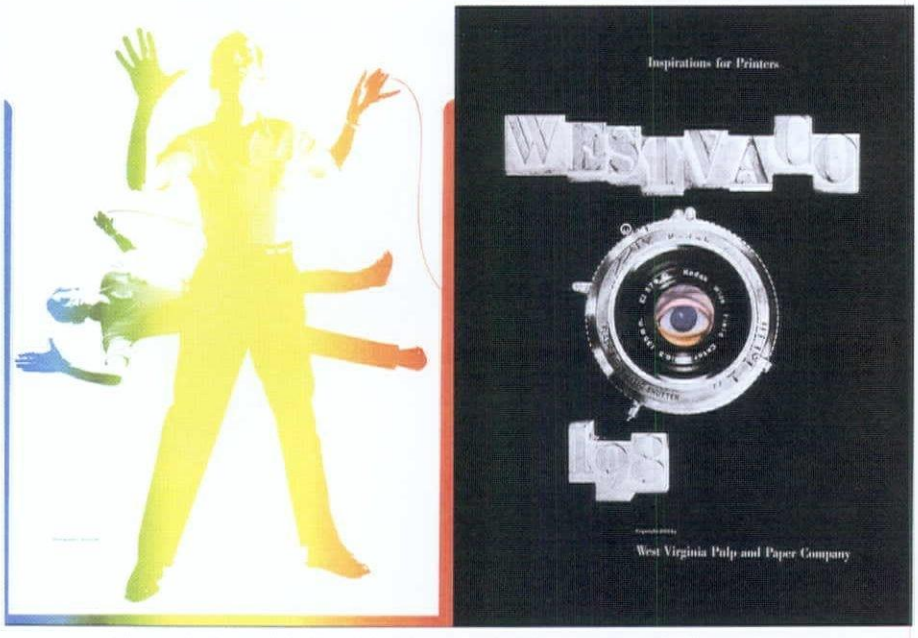
While I only knew Brad late in his life, it was never hard to imagine the young man: the prolific designer, the family man, the athlete and the tireless teacher. His growing frailty never masked that overwhelming charm and humanity. And while his endurance had weakened in the last few years, his dedication to his friends and students never wavered. (In his final days at Yale, he often had to rest between visiting groups of students, but he would never leave the office until he had the chance to meet with each one.) For Brad, there seemed to be little distance between his work, clients, students and family. He was as meticulous about his manners and the way he treated those around him as he was about the detail and precision of his typography.

Brad's death has brought forth an outpouring of good will and fond memories from all who somehow shared in his life. There are few men who are so widely loved and so sorely missed. But the passing of a figure so instrumental in the formation of the design profession also affords a certain retrospective opportunity to evaluate a career as a whole and place it against the backdrop of contemporary readings of historically significant work. Evaluating Brad Thompson's legacy — an oeuvre that spans almost the entire second half of the century — forces us to a complex and subtle reading of the world of postwar graphic design. A close examination of Thompson's life work reminds us that, recent critical debates notwithstanding, modernism in design is far from monolithic and includes a multiplicity of approaches, fractures and transmutations. And in the end, modernism is the work of men and women whose ideas evolve and are constantly shaped by the forces at work in the world around them.

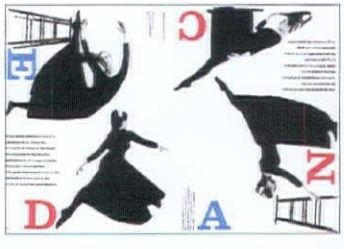
Thompson's story is well known by now. Like many designers of his generation — perhaps the first generation to construct their own design history through self-published monographs and carefully controlled public images —Thompson's biography has that quasi-mythic quality that comes from frequent repetition. His early days in

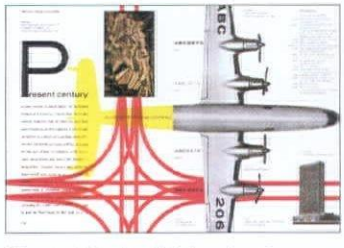


Bradbury Thompson 1911–1995



"Photo-Graphic Frontispiece I," designed by Thompson for Westvaco's *Inspirations* 198, 1954.





"Present Century" (above) and "Dance" (top) for *Inspirations*.

ALL PHOTOS COURTESY YALE UNIVERSITY PRESS

MOROSO



NEWTONE *By Massimo Iosa-Ghini*



MODERNAGE

102 Wooster Street NY, NY 10012 Phone 212 966 0669 Fax 212 966 4167

Topeka (Kansas) high school and Washburn College designing yearbooks and scouring the drugstore racks for the latest issues of *Vogue* and *Harper's Bazaar* have the homey touch of a Norman Rockwell illustration. Such an image can easily slip into saccharine romanticism, but Thompson pulled it off — mainly because in him it was completely authentic.

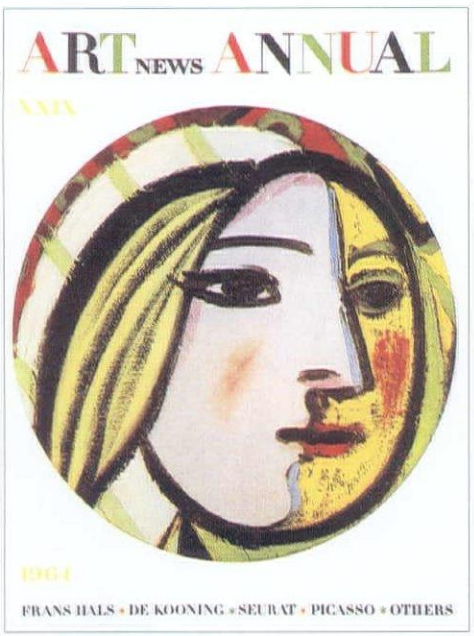
While Thompson moved to New York shortly after graduation, he never seemed to have lost an essential optimism. From the beginning his design reflected a quirky, eclectic mix of elements and styles — hardly canonical modernism. He never seemed to harbor the prototypical modern need to eradicate the past. While Thompson always sought a certain contemporary spirit, he never refrained from drawing heavily on historical models and images. In fact, from the start he seemed to embrace historicism and a deep respect for tradition derived from his commitment to the liberal arts and the spirit of humanism — a trait that did not endear him to dogmatic colleagues.

The past in fact is the most prevalent feature of much of his work, which relies so heavily on historical engravings, classic paintings, primitive and folk art and other found objects, mixed with printer's tricks, typographic games and playful layouts most notably in the long-running (1939–1962) *Inspirations* series for the Westvaco paper company. His work on *Inspirations* used the marketing device of the paper specimen as a platform for a wide range of conceptual experiments and typographic ruminations. *Inspirations* was Thompson's printed sketch book and there are few projects that so clearly define the career of a single designer.

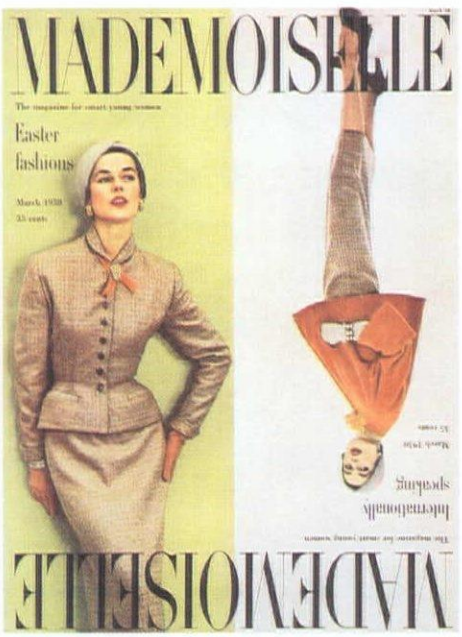
Thompson's earliest work in the New York period seems heavily influenced by the social realism of the WPA, the state propaganda of the Office of War Information and the homespun, commercial futurism of the 1939 World's Fair. (One of his tasks as a designer for OWI was to produce the multilingual magazines *USA* and *Victory*, "weapons" designed to break the will of the aggressors by promoting American values abroad. (Millions of copies were dropped over enemy positions late in the war.)

Like his contemporaries, Thompson admired the work of European artists and designers, and was educated in the minutia of modern painting through his association with the editors Alfred M. Frankfurter and Thomas Hess at *Art News*, which he designed from 1945 to 1972. His tenure as director of *Mademoiselle* afforded him the opportunity to forge relations with an astonishing variety of modern artists. Given the state of contemporary fashion magazines, it's hard to imagine a product for young women illustrated by artists like Joan Miró, Andy Warhol, Joseph Cornell, Isamu Noguchi, Larry Rivers and Jasper Johns. (It also serves to illustrate how wide the gulf between design and art has grown in the past 40 years.) Thompson's art direction of *Mademoiselle* was certainly influenced by the work of Brodovitch and Agha, but had a light, playful spirit that was uniquely his own. The format was loose and flexible, with typography that worked as meditations on the style of the illustration.

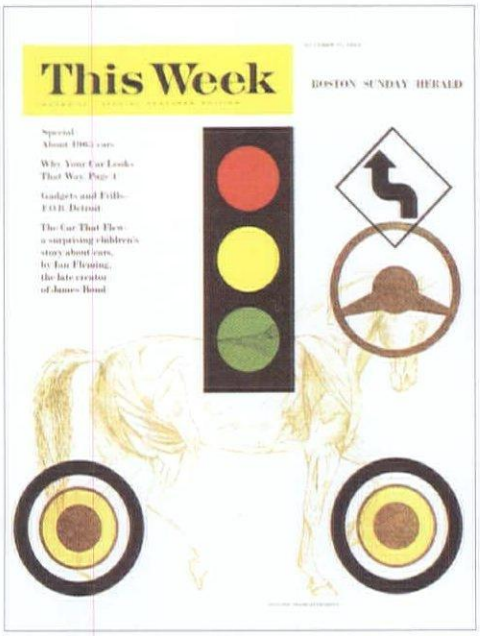
Thompson's continued fascination with all things modern led to his own attempt at creating a rational typeface based on Herbert Bayer's Bauhaus theory of a universal typeface. He first



Thompson's Picasso cover for *Art News*, 1964.



Fashion turned on its head: *Mademoiselle*, 1950.



The *Boston Sunday Herald* supplement, 1964.

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.

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promoted Bayer's theories in the mid '40s in *Inspirations* 145 and 152, and returned to the idea five years later in *Inspirations* 180. Thompson's Alphabet 26 borrows the idea of the single letter for each character — there are no upper and lower case, and size serves as the only distinctive feature — but passes on Bayer's attempt at a geometric form. Thompson's alphabet uses Baskerville and his examples are illustrated with familiar engravings from the Diderot *Encyclopédie*. Modern idea and traditional form are thus neatly intertwined.

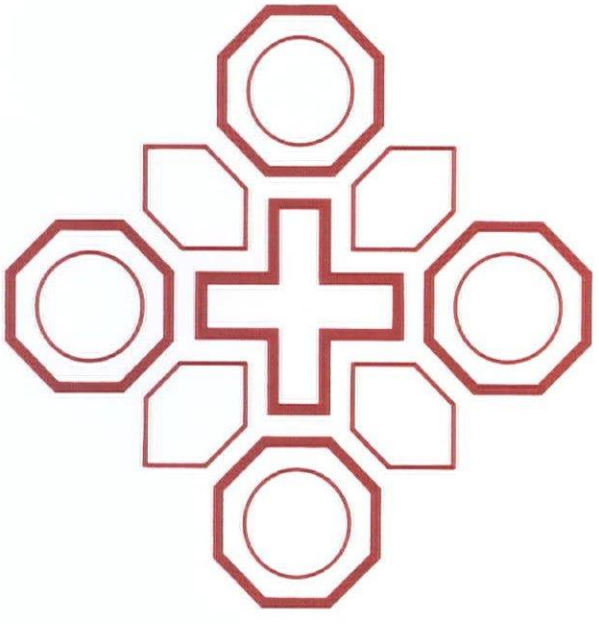
Thompson was surely liberal in his appreciation of influences and clearly eclectic in his approach to design. It is that eclectic spirit that most defines his approach and links him to postmodernity. He was at his best when he played with historical form, both appropriating and reinventing it. But his most interesting and important work, which defined the better part of his later career, was that which was reverential of and referential to historical book design.

The increasing historicism of Thompson's later work (and his Tschichold-like turn back toward tradition) is most evident in the design of a series of classic books for Westvaco, the format and design of *Smithsonian Magazine*, the "Homage to the Book" series for the Pierpont Library and the massive *Washburn Bible*. The *Washburn Bible* project was Thompson's last major project and came to embody his deep commitment to contemporary traditionalism. In this case, the ultimate literary classic is conceived in a modern setting (flush left/ragged right) in a Garamond-inspired typeface (Sabon) and illustrated with both renaissance religious art and Joseph Albers modernist prints.

Thompson set out to reimagine the form of the Bible, which had become fixed in justified columns since the time of the illuminated manuscripts. His new setting — lines of type broken like poetry and based in the cadence of speech rather than the artificial structure of the column — yielded a visually active, asymmetric page and suggested the way in which typography may restructure the actual reading and use of a text. Thompson's typography demands a certain kind of reading — thus a certain kind of interpretation — of the text. What starts off under the guise of a simple objective structure is in actuality a highly poetic form. Given the scale of the project and prominence of the subject, it is perhaps one of Thompson's most personal works.

Like much of his work, the *Washburn Bible* is a modern classic — something that is worthy to stand as a model. And at his memorial service, many speakers referred to the way in which Thompson himself has stood as a kind of model. He was a man who searched for principles and who reflected his era but also trusted in his individual interests and desires. Brad Thompson had strongly held positions, but also encouraged those around him to develop their own approaches based in their own experiences. He believed in tradition, but at the same time felt free to borrow from and dissect the past for completely contemporary ends. No single modernist description quite fits the life work of Bradbury Thompson, and in that he showed us that there is no single modernism. ✦

Michael Rock is an associate professor at the Yale School of art and partner in Michael Rock. Susan Sellers in New York.



Thompson's symbol for the *Washburn Bible*, 1979.

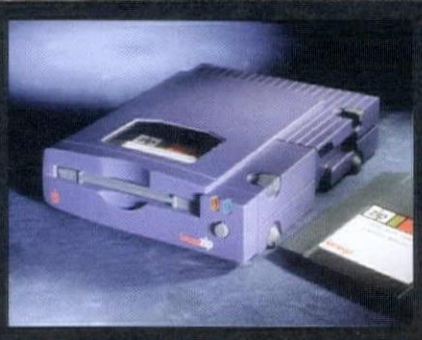


Postage stamps, from cameras to love.



Thompson's rational Alphabet 26, 1950.

Fitch Designs on Vellum



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When Ron Vish joined Fitch in 1990, the company's product development group had just adopted Vellum. Although an experienced Macintosh user, Vish was not familiar with the product. "I just jumped in and started using it," he said. "Vellum is so intuitive I was up and running with it from day one. I haven't done a traditional drawing on a drawing board since." Last year, Fitch reviewed its decision to use Vellum. It benchmarked Vellum against the most recent versions of four other leading CAD applications in terms of its overall feature set and ease of use. The result: Vellum won tenure at Fitch. "Vellum matches what our industrial designers need better than any other product," Vish said. "It's easier to use than any other product of its kind, yet more powerful than most people realize. Overall, using Vellum has significantly improved our productivity."

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NEW VOICES NEW VISIONS
A collaboration of Interval Research Corporation and The Voyager Company

By Michael Schrage

Cause and Effect

How to take the horse before the cart, and other tips.



Parkinson's Law, The Peter Principle, Deming's Quality Quest, Senge's Learning Organization — as any manager can tell you, profitably managing managerial myths and truisms can be such a nuisance. (My personal favorite is that hardy hypocritical perennial, "*Our people are our most precious resource.*") There's no shortage of clichés in the marketplace of management ideas.

Of course, what do designers care? Designers design and managers manage. The best design managers know enough to get out of the way of — excuse me, "empower" — their best designers if they want to facilitate design breakthroughs, right? Design management is regarded more as a necessary evil than as a value-added. Or are those just pop management myths, too?

But at a time when "teamwork," "cross-functional collaboration" and "creativity" are championed as values to be cherished, some truisms inevitably appear truer and more valuable than others. For example, managers who truly care about innovation believe that it takes innovative teams to generate innovative prototypes. What could be more logical? What could be more sensible? You need an innovative team of individuals to create innovative ideas. You need the right group of people to craft the right kind of artifacts. Enabling the right team is the essence of good management. Cause and Effect.

In practice, this simple design truism isn't just a little bit off or not-quite-hits-the-nail-on-the-head: it's fully 180 degrees off the mark. It's the sort of wrong notion that completely obscures the realities. When most organizations look — really look — at their dynamics of innovation, they discover not that their innovative teams generate innovative prototypes but that *innovative prototypes generate innovative teams.* More often than not, a prototype is more responsible for creating a team than a team is for creating a prototype.

This isn't mere management-by-wordplay. The fact is that an awful lot of companies have grown

comfortable — even complacent — by managing their innovation processes according to conventional wisdoms that completely invert actual Causes and Effects. That's not a good thing. That's mismanagement. Too many mainstream design managers fundamentally misunderstand how their innovative teams create innovation. It's not that these designers or managers are stupid; it's that they typically pay far more attention to what they're creating than what they're doing. They focus on content at the expense of context. Then everyone is frustrated and disappointed when "The Team" is unable to replicate either its success or its esprit.

What's going on here? Look at a company like Hewlett-Packard. This Silicon Valley behemoth grew up with what's called "the next bench" sensibility. That is, its engineers were supposed to take a look at what was going on at the next workbench — and they were supposed to invite comment on what was going on at their own bench. The idea was that people were supposed to use their prototypes to solicit comments, feedback and ideas. Best case: someone would get so excited or intrigued that they'd enlist themselves to help bring that bench

Companies have grown comfortable by managing their innovation processes according to conventional wisdoms that invert actual Causes and Effects.

prototype to the next level. Maybe a little demo would be arranged to show some of the folks in manufacturing or components what could be done. Perhaps a valued customer would be able to get a taste of the future and politely pressure the right HP people to get a field prototype out the door.

So what's the true source of innovation here: a dedicated team tossed into a room and nailed to an impossible deadline? Or a provocative prototype that gets people to rethink the idea in order to turn it into a profitable product? Hewlett-Packard owes a disproportionate amount of its success to its ability to grow teams around prototypes on the next bench than any formal top-down product planning with assigned teams.

This same model holds quite well at 3M, another company that has a superb reputation for innovation. Sure, 3M has product development teams — swarms of them. But even more importantly, it has an elaborate infrastructure of symposia and reviews that assure that bright innovators



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are exposed to each other's work. Indeed, 3M likes to encourage bottom-up teams and prototypes. For decades, the company's internal motto was "Build a little, sell a little." Admittedly, that's a nice incremental management approach for a relatively risk-averse company. On the other hand, it makes it fairly easy for people to come in and offer suggestions of how the prototype product can grow into a breakthrough. 3M's Post-It Notes collaboration of Stu Silver and Art Fry remains the essence of this kind of innovation culture. Again, a design team didn't create the prototype; the prototype created the team.

IBM is now more cognizant of the reality that working prototypes can be a better platform for innovation than paper plans.

IBM now offers an excellent example of an organization that has begun to change from a product team culture to one where "intrapreneurs" are freer to go around and get people excited about their ideas. This certainly has been the case with the Thinkpad PC group, but is also spreading to other parts of the once-troubled company. A decade ago, formal product plans and large development teams defined IBM's internal innovation process. Internal campaigning for resources with a prototype in hand just wasn't done. At the very least, it was frowned upon. Today, the company is far more cognizant of the need for speed and the reality that working prototypes can be a better platform for innovation than paper plans. To say that IBM now encourages what it once forbade would be going too far. However, it's not unfair to say that IBM engineers and designers are now willing to share their prototypes far earlier in the development cycle than they were even five years ago. What's the result? The prototype they're demonstrating plays as much of a role in determining who volunteers or gets assigned to the development team than the whims of a top-level manager trying to hit plan.

The IBM example illustrates another important point about prototype-generated teams. In highly functionalized and divisionalized organizations, it's tough to use prototypes and models to build teams. Why? Because, usually, people are only capable of building prototypes within their particular discipline. It's tough to get mechanical engineers excited about silicon or software breakthroughs if they're just not used to working with anyone else besides mechanical engineers. Indeed,

you can argue that organizations ghettoized by function desperately need something like a prototype as a medium to integrate their disparate and all-too-frequently disconnected activities.

Of course, there are enormous risks associated with prototype-driven teams. It's tough to navigate between the Scylla of "Don't Show Fools Unfinished Work" and the Charybdis of "This Project is Now Mine." There's always the problem of someone just not getting it when they see a prototype. Indeed, it's difficult to know what's worse: the twit who can't recognize the potential, or the *über*-enthusiast who bids up the expectations for the next iteration beyond any semblance of reason.

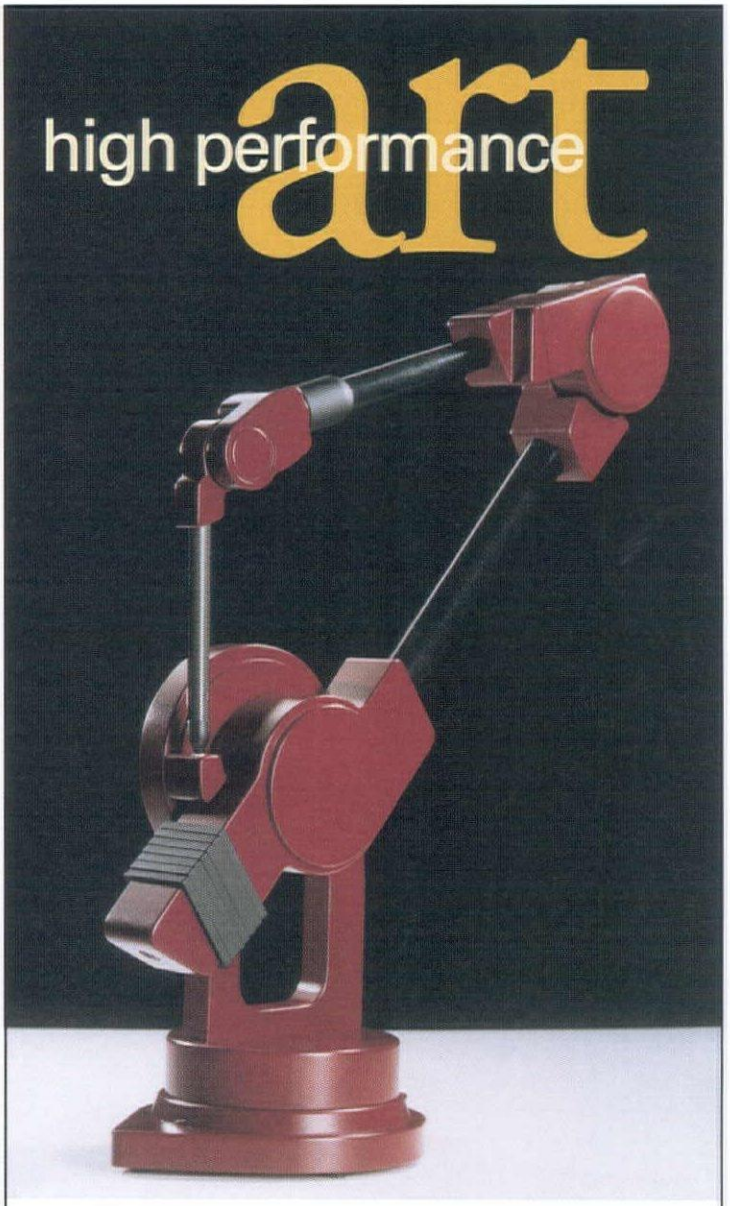
Then again, there's the politics of prototyping when, for example, a top manager or another division might simply choose to expropriate the prototype for themselves or set up a rival initiative on their own. That may be great for the success of the idea, but it sure is lousy for the people who came up with the original prototype.

Obviously, the ability to attract people — colleagues, customers, suppliers or bosses — to your prototypes will radically vary from organization to organization. However, that shouldn't be allowed to obscure the essential point that real teamwork is most often the dialogue between people who get excited and intrigued by prototypes, not the assignment of individuals to produce a breakthrough with a given budget and deadline. The ability to use

Today, the ability to use product models and simulations as a medium to get the right people involved is a management tool that is all too often overlooked.

product models and simulations as a medium to get the right people involved is a management tool that is unfortunately overlooked. Many of the world's most innovative — and successful — organizations understand that their creativity comes from the self-organization of talented enthusiasts who have the opportunity to mold an idea before their very eyes. That's not a truism; that's a simple, replicable fact. ✦

Michael Schrage is the author of No More Teams! The Dynamics of Creative Collaboration. *He is also an MIT Media Lab Fellow and a research associate at the Sloan School of Management.*

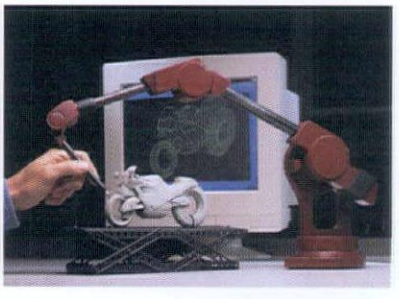


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Looking near and far with innovators from the U.S. and Europe.

It's January, which means it's time once again for the annual I.D. Forty. We launched this special issue three years ago, and there's no question that in just a short time the publication has taken on a life of its own. It begins each September when I.D.'s editors and contributors start compiling lengthy lists of candidates. Then the challenging and not-at-all-scientific process of debating and boiling down to a final cut begins. What is our mandate? There's no one set of criteria or "type" of designer who ends up here: a fresh, ever-curious and boundary-stretching approach is the name of the game. Indeed, a quick scan of the innovators in this issue reveals an unlikely gamut – from a newspaper designer in Alaska to a set designer in New York; from the designer of automotive control panels in Detroit to the head of a versatile *carrozzeria*, or car design studio, in Turin; and from a transcontinental creator of surreal commercials to a new software. (The promise of Sun's program Hot Java to animate the World Wide Web gives it special status as the only non-sensate creature to appear on the I.D. Forty.)

Sometimes we're asked if this is a list of designers *under* 40, but in fact age is not an issue in the selection of design mavericks. The Forties in these pages range from new media jockeys in their early 20s, like i/o 360, to the indefatigable Eva Zeisel, who at the age of 89 has more projects on her plate than many designers half her age. But the real news is that this year geography has just become less of a factor. After three years of focus on North America (see page 96 for the cumulative four-year list), we have broadened our purview to include Europe. Design is not restricted by locational boundaries (which is also the reason we are opening up this year's Annual Design Review to European entries), but cultural differences are instructive and worth our close attention. Diversity keeps our outlook fresh, so with this fourth edition of the I.D. Forty we aim for a dose of the unexpected. If we've challenged received notions of what great design is – and who the innovative designers are – then we've achieved our goal. As ever, we're counting on your tough critique.

CHEE PEARLMAN

Jonathan Barnbrook



● It all began in 1990 with the "Bible of Mail Order," as Next, the fledgling British fashion retail chain, liked to call its hip new home-shopping catalogue. Jonathan Barnbrook, then a graduate student at the Royal College of Art in London, had designed a "nifty line of quasi-religious type," according to his professor David Ellis, who immediately recognized an application for it in the "quasi-religious" Next catalogue he was then designing. When it was handed down to the people, the catalogue, adorned with Barnbrook's oddly retrospective display serif faces replete with crosses in the Os, garnered considerable attention.

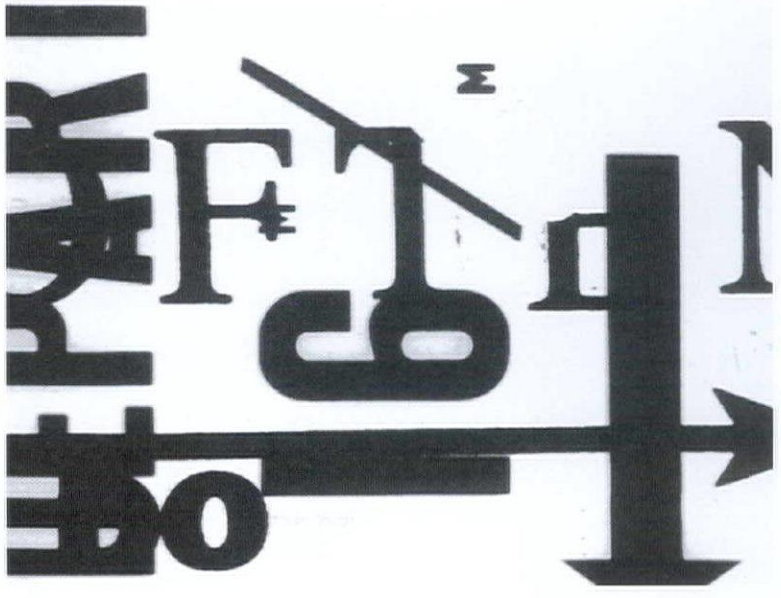
Barnbrook rode the wave of premature publicity that might have drowned him by keeping his head down and by continuing to explore the typographic paradoxes that preoccupied him: beauty and ugliness, religion and sacrilege, straight lines and curves. The coexistence of contradictory opposites within letterforms is a theme that continues to surface in the Barnbrook oeuvre. His most infamous example is Manson, a simultaneously romantic and macabre display typeface derived from studies of stone-carved letterforms in cathedrals, named after the mass-murderer. It was rebaptized with the innocuous name "Mason" by Emigre, its distributor, after complaints from the public that it venerated the killer. This winter Barnbrook intends to launch a series of fonts for his own foundry, Virus, an imprint within the Fontshop empire. They include a display face based on Gothic letterforms called Bastard, an "over-decorative and manic" serif face derived from lettering in Renaissance paintings and a script face drawn from an old American sign, called Nixon. "It's about the joyfulness of '30s and '40s typography that now seems dead and fake, like the American dream," says Barnbrook, "and Nixon, who was a criminal."

It is the originality of Barnbrook's type designs that enriches his occasional forays into television (via director Tony Kaye), often for such unlikely corporate clients as Prudential Life Insurance and Volkswagen. Working with the operator of a Flame editing system, John Hollis, Barnbrook choreographs animated typographic sequences for commercials that bring out the sheer expressiveness of his letterforms. In a spot for BBC Radio Scotland, Barnbrook turns his own type into forms reminiscent of flickering neon crosses to illustrate the spiritual overtones of the radio excerpt (which happens to be a judge explaining his metaphysical associations with the Atlantic ocean).

Equally striking are the classical proportions that underlie Barnbrook's jarring juxtapositions of ancient and modern letterforms onscreen. Like the original modernist type subversive, Wolfgang Weingart, whom Barnbrook cites as an inspiration, an understanding of optical letterspacing is considered crucial. "For the most part it's better to know these things than not to know them," he says. "Those are the things that have been lost – how to set a piece of text properly and understand the weight of characters." As one of the last generation of design students to learn typesetting on a Linotronic machine rather than a computer, Barnbrook may also be one of the last young designers to utter the words "History is an inspirational place for me."

PETER HALL

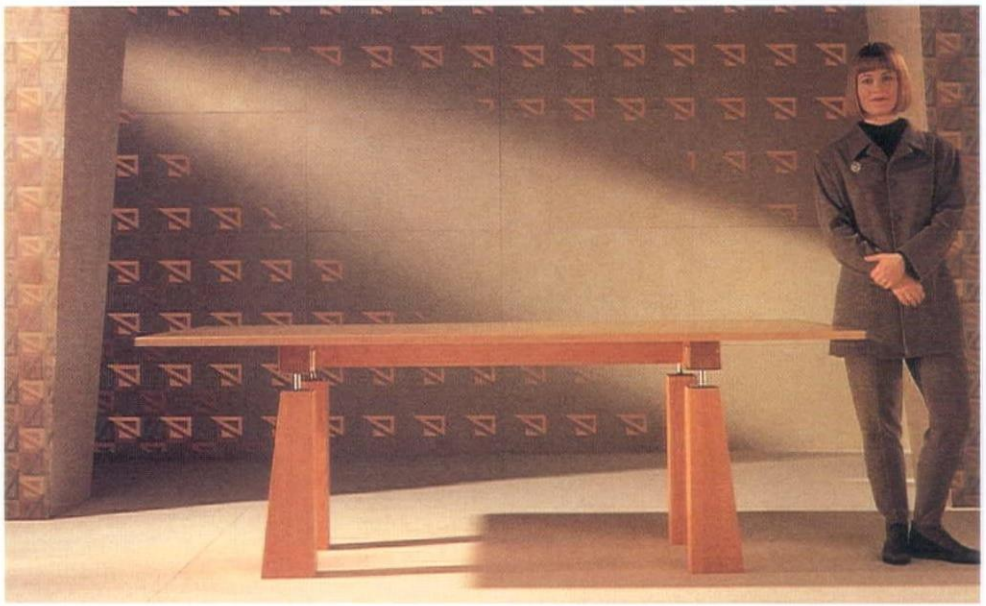




Left and Above: Two frames from Barnbrook's animated spot for BBC Radio Scotland demonstrate the 29-year-old typographer's flirtation with vernacular and classical forms alike.

Firm: Jonathan Barnbrook • Location: London • Age: 29 • Education: Royal College of Art, London • Greatest achievement: "Not answering pointless questions like this."

Jhane Barnes



● There may be other fashion designers who keep a theoretical mathematician on staff, although it is doubtful. But surely there are none who keep two, as Jhane Barnes does, constantly tweaking the computer programs she uses to design the shimmering fractal- and fern-inspired sweaters, suits and socks for which she has become famous.

Barnes brought software to ready-to-wear, and applied the computer to fabric design (notably for Knoll) and most recently to furniture, applying her mouse to a line of tables, couches and chairs for Bernhardt. Her success is in making it clear – once again – that the computer is a tool. It should be a needless demonstration, at this point, but Barnes's socks and sweaters and sofas demonstrate this truth for the surprising number of people who can still say such things as, "It doesn't look like it was done by a computer." That is because her work is so clearly "by" Barnes herself.

Barnes has been experimenting with computers ever since she got her first Atari in 1984, and these days, using her laptop on the way to work, she noodles with customized versions of pattern-generating programs like FractalSketch, MandelMovie, Expansions and Symmetry Studio.

These programs make use of "Vector Automata" – self-evolving algorithms that pump out the complex interweavings she manipulates to create the "computer currents" sweater or "modem plaid" jacket of her most recent menswear line. She calls them "seed" units that grow inside the computer into thickets of pattern. They may be thought of as friendly computer viruses – the yeast in the whiskey, the malt in the brew. Software lends Barnes a method that is jazzy and improvisational, and the iridescent results – like the folk weavings of some 21st-century tribe – remind us that the looms used to produce many of her fabrics are descendants of the French jacquard looms of the early 19th century, but are driven by a system of punch cards, which begat the first computers. But the results don't look "computerish," or tribal or anything else; her nearest antecedent would have to be Josef Albers or Eileen Gray.

Barnes can modem her designs to fabric mills, usually in Japan, but she often visits with her Japanese-born husband, Katsuhito Kawasaki. Japanese influence is as clear in the shapes of her new tables, couches and chairs as in their names: Tatami, Kasane and Otera. The odd thing is that Barnes's furniture tends to be straightforward in contrast to her kaleidoscopic fabrics. It could be the software behind the hardware, but perhaps it's something else: that simple cherry, oak, steel and nickel lounges and chairs provide the perfect foil for the complex upholstery patterns she designs for Knoll or her "Japonica" line of bedding for Michaelian and Kohlberg. Barnes gives suggestions of the modernist ideal of the *Gesamtkunstwerk*; if a Barnes chair looks severe by itself, perhaps that is because it looks best when its shape is enriched by a Barnes pattern: when someone wearing Barnes clothes sits on it.

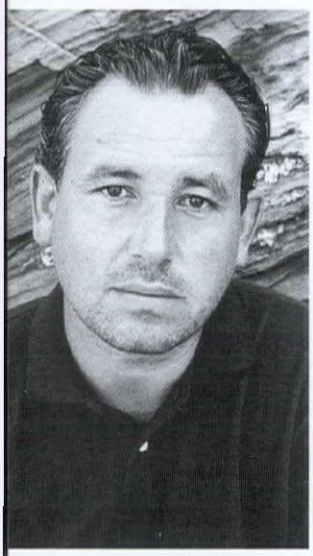
PHIL PATTON



Above: Barnes's Construction Textiles for Knoll were created with such low-born materials as acrylic resin, toothpick shavings, rayon yarn and woven paper arranged into patterns via sophisticated self-evolving algorithms.

Firm: Jhane Barnes Inc. • Location: New York • Age: 41 • Staff: 14 • Education: Fashion Institute of Technology, New York • Greatest achievement: "Designing in several different fields." • Hopes for the year 2000: "To maintain my level of enthusiasm and passion for design."

Fabien Baron



MALIN ERICSON

In the world of fashion, exacting one's pound of flesh from a super-saturated marketplace has its tried and true methods. According to insiders such as Calvin Klein, Hugo Boss, Giorgio Armani and Issey Miyake, one of the truest is hiring New York-based creative director Fabien Baron to whip up an ad campaign/editorial spread/perfume package/music video/coffeetable book for the bidding. Leaf through any fashionable magazine or walk down any urban street and you will be sure to see Baron's hallmark style writ large in billboards, or speeding down the street plastered to the crosstown bus – a blur of skin overlaid, most likely, with letterforms even longer-limbed and expressive than the models themselves. Is it ironic that an industry so fickle in nature turns continually to one designer? "I have no idea why they keep coming to me," Baron responds from his studio on New York's 57th Street. "Maybe it's because I have a signature style, although I change as well depending on the subject."

Fabien Baron's specialty is making the word flesh. An extremely artful typographer, Baron uses the letterform in astonishing ways that give depth to a chilly modernist aesthetic typified by an abundance of white space and striking black-and-white photographs. Raised in Paris, Baron grew up in a world where words were of paramount importance. His father, Marc Baron, was the original art director for Jean-Paul Sartre's radical-left newspaper *Libération*, which was founded on the very belief in the revolutionary power of language. "Words have great power," says Baron, "especially when they are isolated. They become pure definition."

But Baron's engagement with words has perhaps less to do with their imbued meaning than with the visual and sensual qualities of the type itself. Today, at the age of 36, Baron is an equal-opportunity employer of letters, using them in often identical ways when he designs editorial content – as he presently does for *Harper's Bazaar* (where he is creative director), and has in the past for *Interview*, *Italian Vogue* and Madonna's *Sex* book – and advertising campaigns. "I use words as signage," he says.



RAYMOND MEIER, COURTESY *HARPER'S BAZAAR*



STEVEN MEISEL, COURTESY NORMA KAMALI SPRING/SUMMER 1991

Above: Norma Kamali's 1991 Spring/Summer campaign features photos by Steven Meisel and Baron's hallmark use of type. Top: Matching Raymond Meier's photos with an oversized ampersand, Baron creates a spread for *Harper's Bazaar*'s August '95 issue.

At Baron's skilled hands, words are not so much lithe signifiers as they are accessories to seduction. Consider the letter "K" – a character that pops up throughout his oversized leather portfolios as readily as any supermodel, in campaigns for Norma Kamali, Michael Kors, Kikit and Calvin Klein. Baron is the consulting creative director on all of Klein's print and TV work, and has made great use of the ubiquitous Calvin logo. In a print ad for Calvin Klein underwear, featuring a comely Christy Turlington in a vulnerable, panty-clad pose, his aptly placed logo – it runs directly under the triangle of her pelvis – seems to spread her legs a little wider. And the typographic logo that Baron worked up for Klein's ailing jeans empire crawls all over model Kate Moss. Like a tattoo, Baron's type covers these often nearly nude models: an oddly effective display of coyness in these show-it-all days.

But Baron's typography is perhaps best revealed when it is allowed to play before the eyes without the interference of flesh and fantasy. A recent book for Hearst celebrating the U.N.'s 50th anniversary, highlight's Baron at his best. A sober but appealing typeface accompanying a timeline of the U.N.'s activities and photographs of historical events shows that when he wants to, Baron is able to deal with topics like famine and strife as well as fashion and the high life.

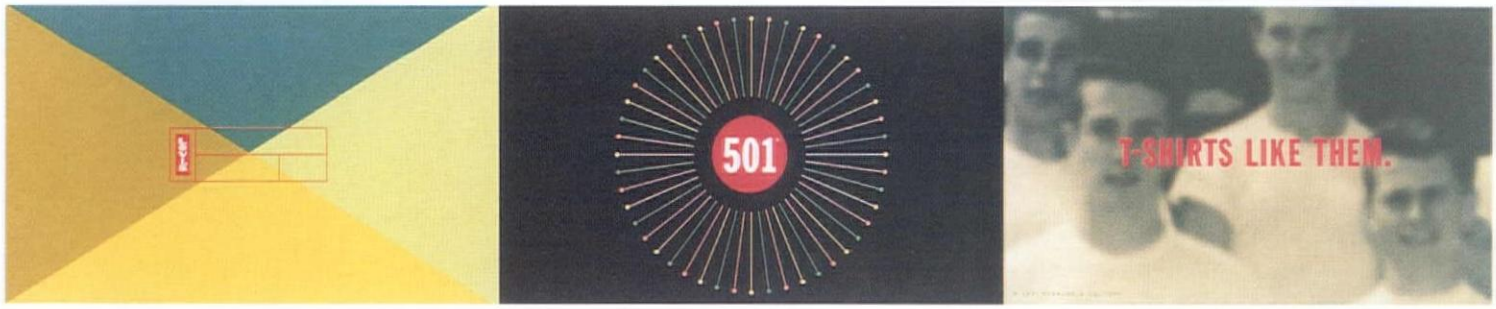
ANDREA CODRINGTON

Firm: Baron & Baron Advertising • Location: New York • Age: 36 • Staff: 8 • Education: Arts Appliqués, Paris • Greatest achievement: "My kids." • Hopes for the year 2000: "To keep my sanity."

Tom Bonauro



Left: Bonauro's announcement for an exhibition entitled "Creative Growth" highlights his distinctively surreal, sensual aesthetic. Below: Recent work as creative director for Levi's high-design 501 jeans campaign has Bonauro creating collateral material such as this lush counter card.



CHRISTINE ALICINO



● We all know the cliché about pictures and their relation to a thousand words. To the brilliant San Francisco graphic designer Tom Bonauro, that truism has become a powerful tool: beyond layers of text, he believes, lie singularly powerful "narrative images." The 40-year-old Bonauro is one of the leading exponents of a new style of graphic design that replaces the shifting typefaces, layered grids and screens of color that now dominate the field with single, often enigmatic images that float in abstract space. The giant black-and-white spiral that recently hovered over New York's Times Square and freeways everywhere is emblematic of Bonauro's work: only the "501" at its center gives any clue to its reference.

Tom Bonauro is also emblematic of a new breed of graphic designers, in that – like Los Angeles-based David Carson and fellow San Franciscan Rex Ray – he is self-taught, and as a result his references are "more often to Dada and Duchamp than to other designers." He moved from a few years as a student at De Anza Community College in Cupertino (home of Apple Computer) to curating its little art gallery and designing flyers for exhibitions. In the early 1980s he became, like many of his peers, sucked into the world of punk and New Wave, surviving by whipping off posters for clubs and ads for underground papers.

As New Wave fashions entered the commercial mainstream, so did Bonauro, and that movement is one he likes to repeat in his work: "I love bringing what is underground into the open, introducing hard-edged graphics that have a certain industrial narrative out into circulation." That includes his own (gay) sexuality, which he admits might have something to do with the "romantic" quality of his work. The sources seem to matter less than the result. In Bonauro's work, sledgehammers, partially dissected hands and diamonds all float against blue skies, bucolic landscapes or velvet drapes that don't have any direct relation to the product being sold or the story being told, yet evoke a certain, defiantly un-verbalizable, sense of connection to the matter at hand.

There is something mythic about Bonauro's work, as it transforms the urban narratives that lie embedded in the objects of everyday life into larger-than-life icons. It is also perfect for an advertising climate that is less concerned with physical product than with evoking a salable mood. A pair of blue jeans is just a piece of clothing, but in Bonauro's world its logo-encrusted button becomes an entry into another world. No wonder that Levi's and its advertising agent, Foote Cone and Belding, have made Bonauro overall creative director for the 501 campaign – the first time an outsider has been given such power.

Now Bonauro is working on a campaign for longtime friend Todd Oldham's line of fragrances, and his small studio has work as far afield as Frankfurt, Germany. Next, perhaps, is the virtual realm of music videos and the Web, whose floating worlds seem to cry out for Bonauro's grand visual anchors.

AARON BETSKY

Firm: Tom Bonauro • Location: San Francisco • Age: 40 • Education: Self-taught • Hopes for the year 2000: "To keep exploring and evolving."

Irma Boom



● Last year alone, Irma Boom single-handedly designed 10 percent of the best books in Holland; that is if you follow the Dutch "Best Boek" competition, which placed Boom's designs among the 50 books called out for distinction in 1995. While the figure may be slightly inflated, it may not be far from accurate. Books are Irma Boom's domain, and there are few designers who have pushed the staid art of book design into such compelling territory.

Those familiar with Boom's work only through regular publication in various periodicals may wonder about all the fuss. Unlike most graphic design that is enhanced by miniaturization and reproduction, her work translates badly. To understand the brilliance of Boom's work you have to hold it in your hand, feel the materials, experience the sequence and understand the way the book demands to be read. Boom's work is about structure and use – not decoration or arcane typographic manipulation – but her design is hardly utilitarian. Her choice of form is always concrete; an elaboration on, as well as an expression of, content.

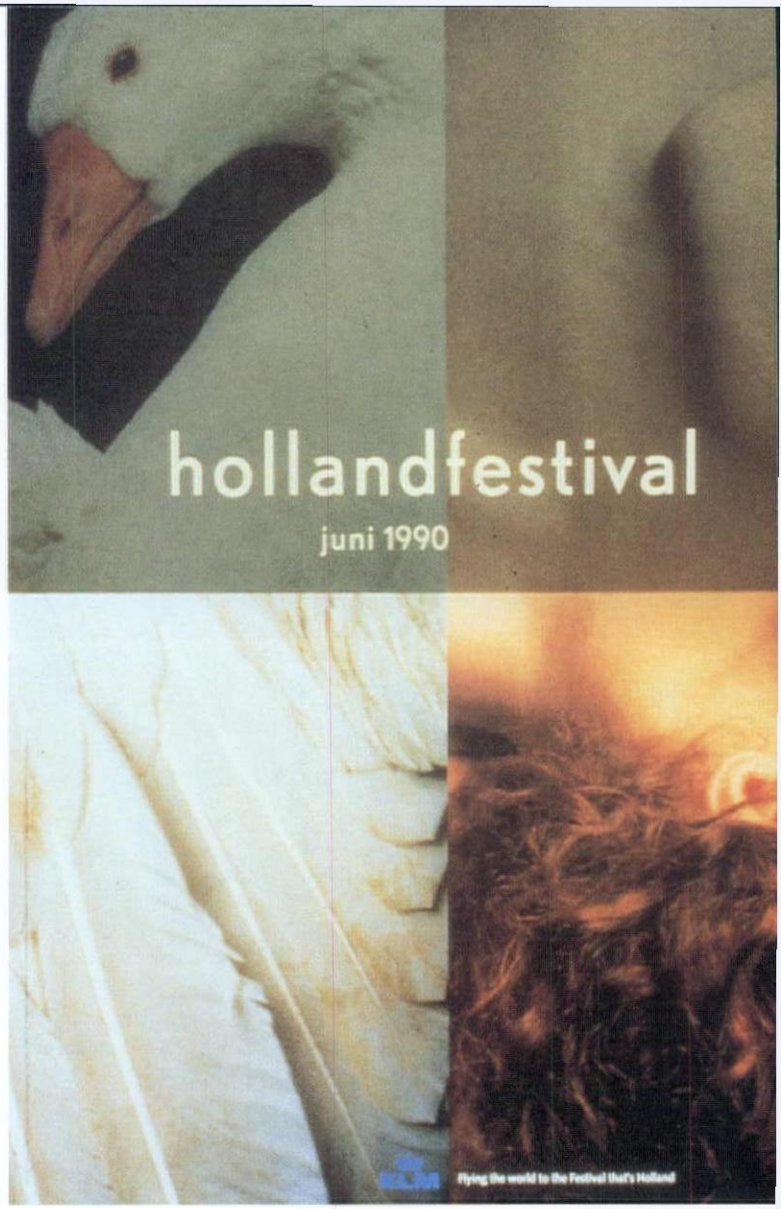
That commitment to expressive form is the result of an acute understanding of tactility as a design issue coupled with the will to take risks by experimenting with new materials and production techniques. (She claims her lack of technical expertise allowed her to try ideas she would have discarded had she actually known better.) From the start, Boom's projects have been inextricably linked to the methods used to produce them. Her first job landed her at SDU Ontwerpgroep, a large, semi-official studio that designs the graphic materials for Dutch government agencies. The SDU building also housed the printing factory that produced all of its materials and the proximity had an effect. As a young woman designer out of art college, Boom was thrust into the position of trying to convince seasoned pressmen to attempt alien printing and binding schemes. The results – a testament to Boom's tenacity and perseverance – use the methods of bookmaking to completely inventive ends.

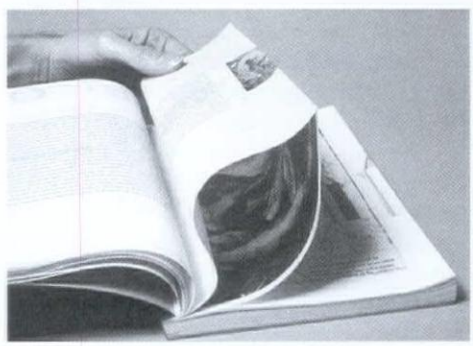
Boom's book projects are ruminations on conventional notions of how a book works, how it looks and how it is made. In an almost sculptural way, she begins her design process with both research and formal experimentation – dissecting an intellectual idea through paper or binding as well as through reading and investigation. In many projects she intentionally throws off the expected solutions and digs deeply for more complex and often more ambiguous ones. When the newly privatized PTT (the Dutch Postal Service) commissioned her to design a series of stamps on the subject of butterflies and flower-inspired phone cards – apparently material fitting to the sensibilities of a female designer – she twisted the assignments to fit her own agenda. The butterfly stamps became a dark paean to the rapid extinction of indigenous insects rather than frilly decoration; the flower cards came packed in a case scented with a sickly sweet perfume and are backed with a pattern of different seeds that slyly include human sperm.

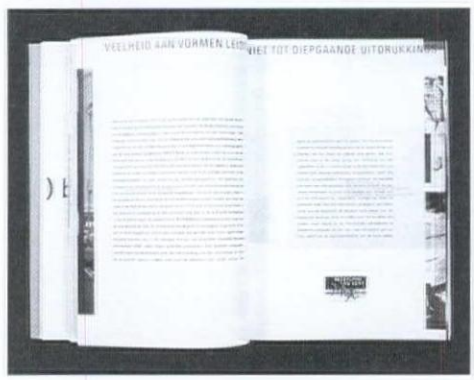
Since 1989, Boom's process has been put to the most rigorous test. Five years ago, one of Holland's largest companies commissioned her to create a special project celebrating its 100th anniversary. Teamed with a historian, research assistant and an unlimited budget, Boom has been hard at work ever since, and the culmination of a half decade of labor is due out this spring. It is perhaps one of the most unique commissions; work of such scale and freedom is a rarity in this profession. She remains resolutely tight-lipped about the results, but it promises to be one of the most involved of design projects. If it turns out to be another Boom book, it's a sure thing for the "Best Boek" 1996 – and perhaps even a contender for the heaviest book of the year as well. Whatever form it turns out to be, it will surely have Boom's distinctive touch – that special ability to enchant.

MICHAEL ROCK

Firm: Irma Boom • Location: Amsterdam • Age: 36 • Education: Academy for Art and Industry, Enschede, The Netherlands • Greatest achievement: "Doing the things I like." • Hopes for the year 2000: "Happiness."







Right and above right: Boom's investigations into binding processes have produced sculptural results, as in this specially commissioned book on stamps. Top right: Tightly cropped images give Boom's 1990 poster poetic resonance.

Achille Castiglioni

When the lecture started, the doors could no longer be pushed open, pinned shut, as they were, by the pressure of more then 700 students' bodies. Crammed in a classroom in the chaotic School of Architecture of the Polytechnic of Milan, we assembled twice a week to adore a small, nervous man on top of a table, either squatting to demonstrate the use of a wooden milking stool, reading with a light bulb on his forehead or making wide gestures in the air to show the imaginary trajectory of his Arco lamp. More than lectures, Achille Castiglioni's classes were truly entertaining performances.

Even after stepping off the table, Castiglioni would remain a giant. At age 77, he is among the most innovative personalities of European design and, like his objects, he has never ceased to be contemporary. And when he was given a much bigger stage at the Aspen Design Conference in 1989 – a stage he filled with objects and ladders and furniture and on which he paced and jumped restlessly – he was finally able to deliver his favorite pearls of wisdom to a larger audience: "Design demands observation" or "The function, what a nice form!"

Castiglioni, nonetheless, is as far from functionalist as he is from postmodern. Like many other Italian designers, Castiglioni started out as an architect right after World War II, in a practice he shared with brothers Livion and Pier Giacomo. Throughout his 50-year career, not only has Castiglioni created a host of design icons – the Arco and Parentesi lamps and the Mezzadro stool, to name just a few – but also many beautiful temporary installations for fairs and exhibitions. From his office in front of the castle in Milan – filled with a lifetime of projects, readings, objects, jokes and a famous collection of anonymous designs – he keeps observing reality as he distills from it ideas for his next designs.

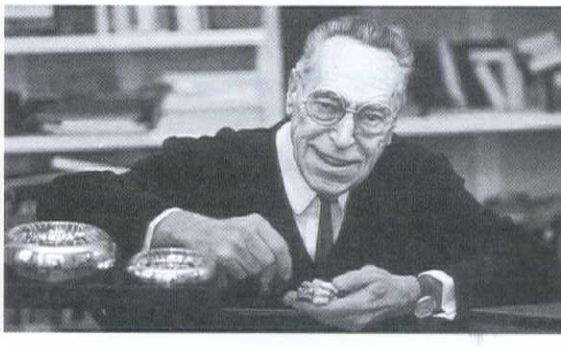
Looking at Castiglioni's incredibly diverse production, the only trait common to his body of work is the intellect that produced it. Castiglioni's oeuvre is based on wit, talent and an iconoclastic vein that has led him to invent completely new forms for objects that have been in use for a long time.

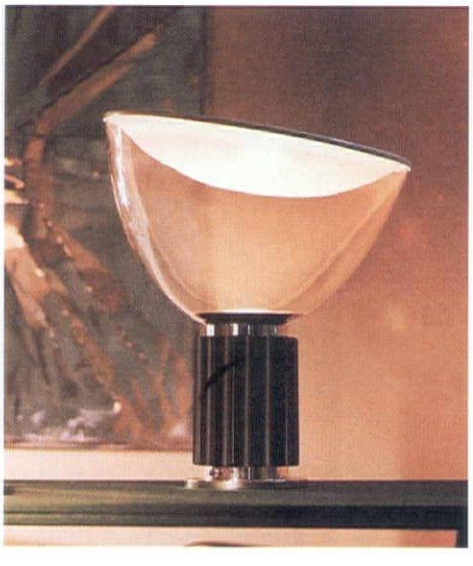
And along with these new forms, come new behaviors. His famous Arco lamp stemmed from the discovery of a need: having a ceiling lamp right in the middle of the dining table without breaking holes in the ceiling of a rented apartment. His Primate stool came from the attempt to merge the Japanese dinner seating posture with a more European distance from the floor. Ultimately, a quirky strong idea is the leitmotif of anything Castiglioni has ever designed, said or taught.

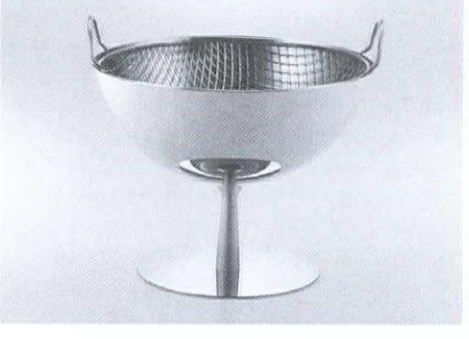
PAOLA ANTONELLI



MARCO PESARESI, AGENZIA CONTRASTO







Above: The indefatigable and endlessly inventive Castiglioni, who is now in his second half century as a designer, created the stepped Hilly sofa for Cassina in 1992. Right: The iconic 1962 Taccia table lamp for Flos. Far right: A 1995 wok-reminiscent fruitbowl/colander for Alessi.

Firm: Studio Achille Castiglioni • Location: Milan • Age: 77 • Staff: 6 • Education: University of Milan • Hopes for the year 2000: "To experience the same pleasure that I have when tackling today's problems of my family and tomorrow morning's of my job."

Droog Design



● The opening of MoMA's Dutch Café in October (see page 26) was marked by ultra-tight security: outside it was the UN's 50th anniversary; inside a bunch of heavy-hitting MoMA trustees were between meetings. Add to the mix the fact that, to Dutch designers, a sense of formality – let alone the concept of a dress code – is about as familiar as Sanskrit. So it was perhaps no surprise that Droog Design star Tejo Remy, for whom grunge would be like wearing a tuxedo, should so frequently find himself on the verge of arrest. But the MoMA's suits and trustees soon got the hang of it: whenever confronted by a tieless, wild-looking person, they learned to say, "You must be a Dutch designer."

In many ways it's absurd for someone so talented and lively as Remy to be in a group called "Dry" (which is what Droog – pronounced *droag* – means). But Dutch culture is filled with word games about water, or the lack of it (which in man-made Holland is better), so there's probably an obscure irony in the name that escapes me. What I do know is that Droog member Arnout Visser's oil and vinegar dispenser has been incredibly useful to me as I try endlessly to explain the "Dutchness" of Dutch design: it's functional, surprising and generally a jolly thing to have about the house.

Droog is more a loose federation than an aesthetically coherent group like the Italian phenomenon Memphis. It started in April 1993 as an exhibition at the Milan Furniture Fair organized by Renny Ramakers, an art historian, publisher, curator and magazine editor, and by Gijs Bakker, a jeweler, industrial designer, professor and curator. (Most players on the Dutch design scene are similarly multifunctional.) Bakker and Ramakers had realized that a number of talented *vrijvormgevers* (literally, "free designers," but better translated as designer/makers) were creating interesting objects that nobody outside The Netherlands knew about. So they came up with the concept of a thematic exhibition, found a gallery in Milan willing to stage the show and then raised money from various Dutch cultural organizations and funds to cover production costs.

The first Milan show was expertly timed and perfectly successful: while 500 furniture companies elsewhere were copying Jasper Morrison's well-behaved white-wood style, the Droog crew's witty use of both recycled and industrial materials to create strange-but-true functional domestic objects were a godsend to the journalists. And to some buyers.

In the '80s, a "statement" like the first Droog show would have remained a purely media-based event – but this time, when dealers and agents asked about buying the stuff, Droog members were able to respond positively. This was thanks to a collaboration with DMD (Development, Manufacturing, Distribution), a manufacturing network and distribution company set up by Teake Dulstra and based in the western city of Voorburg. Two years on, Droog products – there are 42 pieces in the complete collection – are distributed in the U.S., Canada, Korea, Japan, Australia and the major European countries.

And the show grows and grows. Presentations are planned for the Kunsthal in Rotterdam, the Louvre, Helsinki, Cologne and the now-annual April launch of new products in Milan. Wild-child Remy is miles apart from the ultra-refined tables, chairs, candlesticks and shower curtains of Gijs Bakker; the glass carafes of Ton Haas are quite unlike the reconstituted-fertilizer bulb pots of Andreas Möller or the lighting and domestic objects of Eibert Draisma, Marcel Wanders and Hella Jongerius. But Droog's clash – or at least nonconvergence – of styles emphasizes a Dutch capacity to trade across borders, whether they be cultural or national, that is unequaled in the rest of the world.

JOHN THACKARA





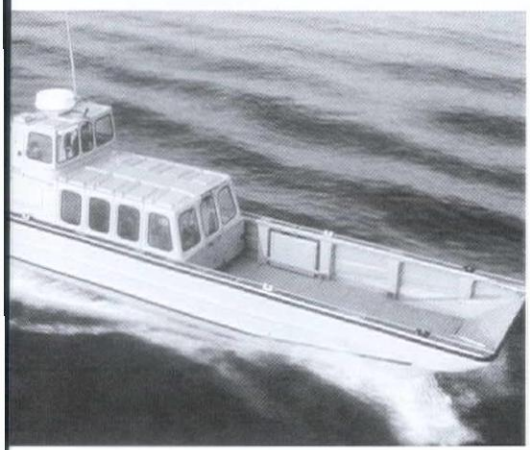
Above: Droog designer Andreas Möller's limited-edition Bolle Box (Bulb Box) is, appropriately, made of pressed fertilizer. Top: The maple and polyurethane Cross Couch, designed by Richard Hutten, exemplifies Droog's visual iconoclasm.

Firm: Droog Design • Location: Amsterdam • Principals: Gijs Bakker, Renny Ramakers • Ages: 53, 49 • Education: Konstfack Skolan, Stockholm (Bakker); University of Leiden (Ramakers) • Hopes for the year 2000: "To continue producing non-conventional and spiritual products that respond to our constantly changing cultural environment."



James Dyson





Above: Dyson designed the Rotork Sea Truck, an amphibious landing craft, in 1969 while still a student at London's Royal College of Art. Top: Marketed as "the world's first bagless vacuum cleaner," Dyson's DC 02 model is the culmination of a 15-year mission.

"It was only in my wildest dreams," says James Dyson, checking the latest report on Britain's vacuum cleaner market, "that I imagined things could turn out so well." It's understandable that the effervescent and boyish 48-year-old principal of Dyson Appliances seems mildly shell-shocked. The figures show that two years after its unheralded launch, Dyson's "bagless," dual-cyclone upright vacuum cleaner has caught the public imagination and laid waste to its rivals. Dyson sells 20,000 per month – nearly three times more than powerful competitors such as Hoover or Panasonic – and the "cylinder" style variant launched last spring is also surging up national sales charts. From a standing start, Dyson's British turnover has soared to over $105 million per year and the number of staff employed at his factory in the west country town of Malmesbury has mushroomed from 30 to 250 in two years.

Dyson's triumph in persuading people to "say goodbye to the bag," as his advertising slogan has it, is sweet vindication for a man who has stuck single-mindedly to his vision of product design for 25 years. It was as a student at the Royal College of Art in the mid-1960s that Dyson first encountered Buckminster Fuller's Dymaxion cars, prefab houses and geodesic domes, and adopted the inventor-cum-engineer as his inspiration and model. "I was smitten, as Fuller was, with the dream of developing new technology and incorporating it into a breakthrough product," Dyson remembers.

Dyson has been pursuing the dream ever since. At college he designed the Sea Truck, a landing craft that surfs on a layer of bubbles trapped under its hull. Its success – more than $750 million of worldwide sales so far – made him a director of its manufacturer, Rotork, by the time he was 25. But Dyson was determined to make consumer products. He shifted his attention to vacuum cleaners because "You can make money even if you have only 1 percent of the market."

But the struggle to make the Dual Cyclone himself became a 15-year mission requiring a Fulleresque sense of commitment. Five years and 5,000 prototypes after his first concept sketch in 1979, Dyson licensed his initial design in Japan (where it sells for $1,800 as the "G Force") and America (where it is still produced by Iona). But then he was "set back five years," as he says, by a legal dispute with an American manufacturing giant who ignored his patents and produced his designs under its own name. Only when he won the suit in 1991 was Dyson finally able to devote himself – and $6.75 million of overseas royalties – to producing his own machine.

Inevitably, with the emergence of his $375 million company Dyson has cast off the "cranky inventor" label forever. But he remains humble about his achievements. "I think it shows industry needs to give more power to designers because they know the things people want to buy and they understand how to make them too," he says. "The accountants or salesmen who are usually in charge of design decisions often don't have the talent for it."

DAVID REDHEAD

Firm: Dyson Appliances Ltd. • Location: Malmesbury, England • Age: 48 • Staff: 300 • Hopes for the year 2000: "World domination of domestic appliances."

Giorgetto Giugiaro



● Automobile manufacturers have realized that in these days of gridlock and valet parking, we buy cars as we buy clothes: to say things to the world about who we are, what we think and how we feel even when we are stationary. In Europe, small cars are very small – about 10-feet long and four-feet wide. Not much space in which to express big ideas about life. Very few automobile designers have been able to say much within such a cramped brief, and as a result Europeans have tended to drive anonymous boxes while Americans chill-out in horizontal acres of expressively bent metal.

In his 40 years of designing cars, Giorgetto Giugiaro has changed this by treating curved steel more like the drape of textile. Beginning his career at the age of 17, Giugiaro has worked his way into automobile design history, making his mark at Fiat, the Carrozzeria (car design studio) Bertone and the Carrozzeria Ghia before setting up his own company, Italdesign, with partner Aldo Mantovini in Turin. Among the 120 cars he has created since the studio's inception in 1968, some are now legendary: the 1971 Alfasud; Volkswagen's 1974 Golf, 1973 Passat and 1974 Scirocco; the 1972 Lotus Esprit; Fiat's 1980 Panda, 1983 Uno and 1985 Croma; the Seat 1993 Ibiza; the 1981 Isuzu Piazza and the 1974 Hyundai Pony. But greatest of all is his subcompact masterpiece, the 1994 Fiat Punto. The Punto's metal is draped and folded like a great suit. It hangs loose, tweaks the sexy bits, yet functions perfectly.

Giugiaro likes the floppy grace of good clothes, and his Punto reflects this. Its curves are soft yet firm, its stance light and weighty all at once. Giugiaro describes it as muscular around its bustled tail lights. (These lights running up the "C"-pillar are the car's all-important three-quarter rear "signature," distinguishing it from other B-class cars on Europe's crowded roads.) By cleverly extending the sheet metal of the wing side-panel up the pillar and running a muscular curve down the hood-line from the windscreen frame, the Punto's "A"-pillar gives the appearance of being carved from the solid.

This little car is no exotic fancy. Its rocketing sales saved Fiat from oblivion and, like the Golf Giugiaro designed 20 years ago to haul Volkswagen from the abyss, marks another new direction for European subcompact cars.





Above: With its clever aerodynamics and casual good looks, Giugiaro's Fiat Punto changed the face of European subcompact cars and saved the ailing Italian car company from financial oblivion. Top: The Lamborghini Calà, Giugiaro's wedge-shaped , high-performance sports coupe.

Listening to Giugiaro speak in his studio, it becomes clear that this man is a true democrat. The style and quality of the ordinary products we buy seem to matter most. To Giugiaro, the design of a pen, a button or a meal are as important as the design of a car. So in 1981, he evolved this enthusiasm for the ordinary into a product design division called Giugiaro Design, based in Turin. Through Giugiaro Design, his teams have created some real classics, among them the Nikon F3, cheap washing machines for Candy, keen tennis racquets for Head, leather and aluminum attaché cases, high-speed ferry boats and a clever extruded pasta for Pastificio that can hold sauce without dripping.

Million-dollar Ferraris and Lamborghinis have been the hallmark of Italian car design (Italdesign has penned a few in its time). But like ball gowns and military dress uniforms, they are dramatic, impractical and easy to make eye-poppingly expressive. At his best Giugiaro, like his fellow Italian Giorgio Armani, tailors delightful industrial art for the rugged necessities of everyday life. PATRICK UDEN

Firm: Italdesign and Giugiaro Design • Location: Turin • Age: 57 • Staff: 450 • Education: Accademia di Belle Arti, Turin • Greatest achievement: "Establishing client credibility for my work."



Konstantin Grcic

● The austere simplicity of his furniture and the earnestness of his philosophy might appear to place Konstantin Grcic firmly in the mainstream of Germany's functionalist design tradition. "I'm a rationalist," explains the Munich-based designer. "The forms emerge out of the necessity of designing functional, industrial, ecological products. It's about making complicated things simple." In fact, Britain has been a stronger force on the evolutions of Grcic's attitudes and his design aesthetic than his home country. The 30-year-old spent his formative years studying in England – initially at John Makepeace's School for Craftsmen in Wood and then at the RCA, where he says he soaked up the crosscurrents of engineering, fashion and pop culture and first came into contact with his mentor, the doyen of understated furniture, Jasper Morrison.

The British connection also helped kick-start Grcic's international design career. In 1991, shortly after leaving Morrison's studio, where he was working as an assistant, Grcic was commissioned by the renowned furniture company SCP to design Tam Tam, a simple wooden extending table. The project proved the launching pad for a series of commissions over the past four years from Italian manufacturers including Cappellini, Montina and Driade and Germans such as Classicon, Moormann and Authentics.

Even though the stripped-back purity of Grcic's cabinets for Classicon or his intriguing modular computer table for Driade have regularly drawn rave reviews at Europe's annual contemporary furniture shows in Cologne and Milan, it has not yet made him rich. Like most European furniture designers, Grcic relies on less glamorous sources to provide the lion's share of his income. Currently his best-selling product is one of the items he created for Authentics as part of a collection of inexpensive household products, including laundry baskets, coat hangers and ashtrays. "None of my furniture really sells more than 20 pieces a year," admits Grcic with a wry grin. "But Authentics has sold 18,000 of my plastic bins in the past six months."

DAVID REDHEAD





Above: Grcic poses in his Munich studio with his Start folding chair, produced by Cappellini. Above right: The all-metal Refolo, a 1995 trolley Grcic designed for Aleph/Atlantide to house TVs, stereos or computers. Top: Austere but playful, Grcic's 1994 School side table for A&W Edition includes an extra compartment for magazines, books and papers.

Firm: Konstantin Grcic Industrial Design • Location: Munich • Age: 30 • Education: Royal College of Art, London • Greatest achievement: "Independence." • Hopes for the year 2000: "Continued independence."

Hot Java

James Gosling is an inveterate hacker, from the old school of computer science – the school that has no trouble taking apart an entire system if it means building a better one. "What tends to happen to me," says Gosling from his office at Sun Microsystems in Mountain View, California, "is that I get something in my head that I want to do and the tools don't work. So I end up building new tools." Like all true hackers, Gosling then gives away his work.

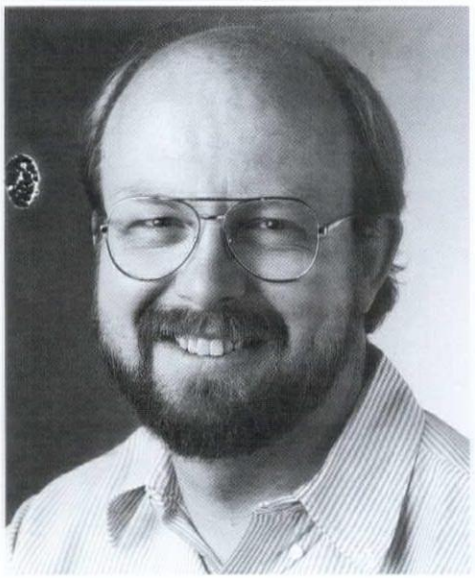
Gosling's latest gift is Hot Java, a programming language that turns otherwise static World Wide Web pages into dynamic three-dimensional environments. "Normal Web pages have a booklike feel to them," Gosling explains. "The point behind Hot Java is to let you do whatever you want." If you want, Hot Java makes it possible to include animated text, moving pictures, sound and software agents inside Web pages.

In the spring of 1995, Sun released Gosling's handiwork without fanfare. "We just threw it over the wall," Gosling remembers, "with stacks of documentation." Hot Java introduced the idea of "applets" – programs that download to your computer and then come to life inside Web pages. If you want to have sparkling text fly across the page, write an applet to make text fly and sparkle. Sound and movies – even immersive interactive models – can be embedded as applets within Web pages. You can then sell or give away your applets, creating a vast library of Hot Java functions.

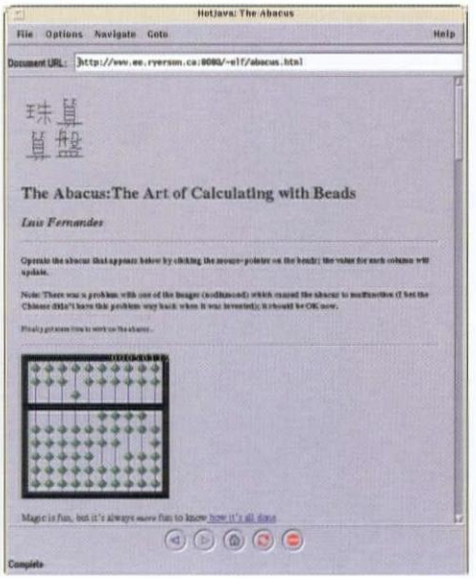
Gosling came to Sun 11 years ago. He eschews publicity, preferring to let his work speak for itself. His earlier hacks include the EMACS text editor in 1977, which allowed for multiple document windows. EMACS is still by far the most popular Unix-based editor. And in 1984, Gosling created the NeWS window system, which allowed designers to mix complex geometric forms and text onscreen using Postscript – meaning that what you saw onscreen actually matched what you got on paper. Both were given away.

Hot Java may be Gosling's greatest design to date. Applets use the power of local CPUs to run, freeing the network from the tyranny of overloaded server-centric models. With Hot Java, "The network is the computer," as Sun's motto says. Gosling sees Hot Java as a big step in the direction of a much more expressive and human medium. "I'm really interested in building a future people are comfortable with," he says. "The computer business mostly builds tools for geeks, and in some sense Java is a tool for geeks since they build the software. But the products they produce are not for geeks, they're for real people.

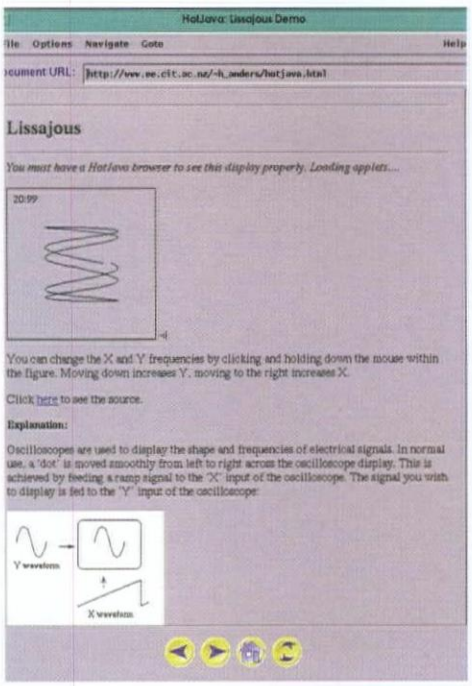
DAVID S. BENNAHUM

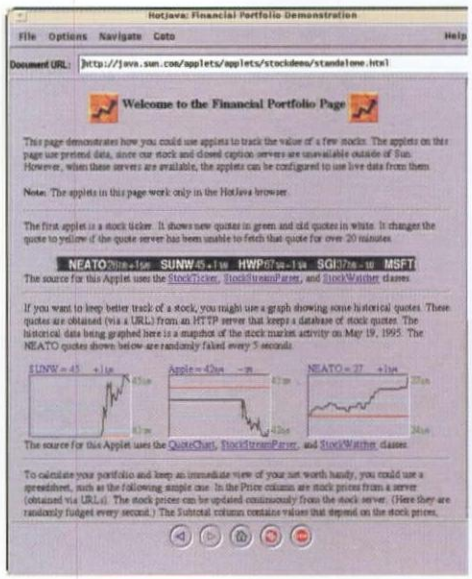


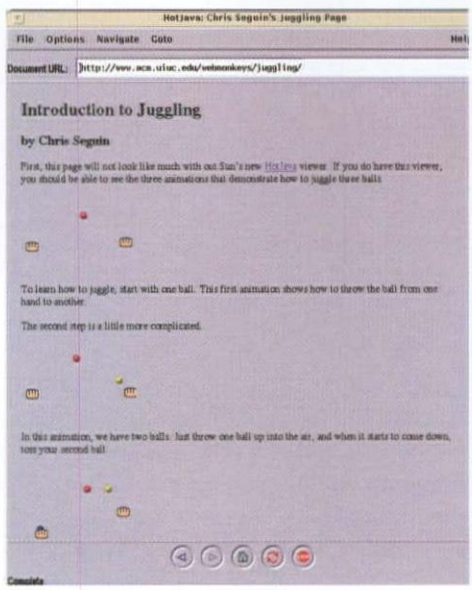
Firm: Sun Microsystems Inc. • Location: Palo Alto • Education: Carnegie-Mellon University, Pittsburgh.



Gosling's Hot Java enables the creation of "applets," or programs that facilitate the animation of Web pages, as those shown here.







i/o 360

● In the back of i/o 360's New York studio lurks the Monster: hard-drives individualized with given names like Elvis and Yoda, snaking cables and Houston Mission Control-style colored lights blipping in sequence aloft a console whose monitors are ranged side by side. It's emblematic, like the firm's title, of i/o 360's modus operandi: Input/Output, all-rounders, around the clock.

From this atmospheric battery of equipment, the five partners and their five full-time staff work on multimedia design and programming projects, ranging from Web sites for Sotheby's New York, to the interactive Web game Riddler for Interactive Imaginations, to CD-ROMs, to a custom operating system for Sony's booth at Comdex '95.

Founded in 1994, i/o 360's four creative partners bring to the Monster diverse backgrounds: three are Cooper Union graduates – Arkadiusz Banasik and Nam Szeto in photography, Dindo Magallanes in graphics – while Gong Szeto studied architecture at the University of Texas in Austin. Executive partner Bob Clyatt, trained at MIT and the London School of Economics, applies his extensive expertise in the computer and electronic publishing industries to steer the company's strategic development. And there are strong links with MIT's Media Lab: code specialist Kevin Brooks is a researcher in the Machine Learning Group and designer/programmer Robin Kullberg recently gained her Master's of Science from its Visible Language Workshop. Active as consultants for large conglomerates like Time Warner and Condé Nast's Condé Net, i/o 360 team members also find time to teach at Parsons School of Design and study at NYU's Interactive Telecommunications Program.

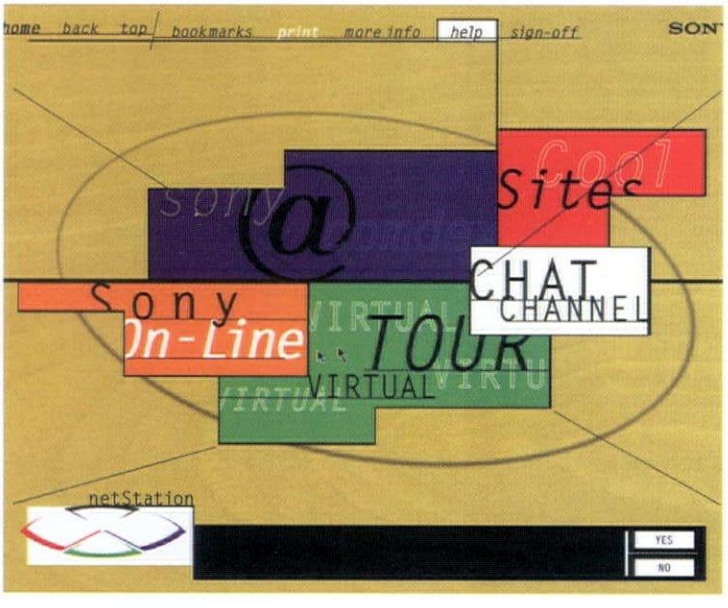
In its first year of operation, i/o 360's talents have been called upon to create Web sites for major corporations like Bellcore and IBM (based on Big Blue's "Solutions for a Small Planet" TV ad campaign, devised by Ogilvy & Mather), as well as nonprofits looking to expand their sphere of communication, such as the New York-based American Symphony Orchestra and the women's group information network, WomeNexus.

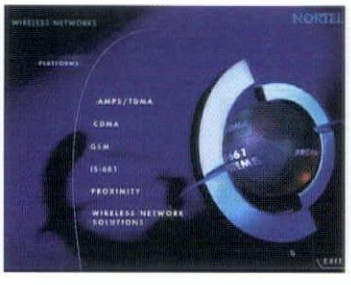


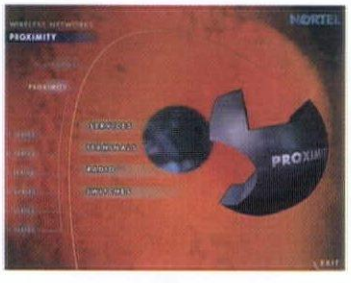
Clockwise from top left: i/o 360's Banasik, Gong Szeto, Nam Szeto and Magallanes.

On the Sotheby's site, launched in mid-October, some of the iconography of the traditional sale-room ritual is retained as the auction house enters the virtual arena. In i/o 360's design, the auctioneer's paddle acts as a heraldic device, appearing as a basic screen background, while interactive narratives about three hypothetical purchasers encourage Web-surfers to imagine themselves bidding on furniture, watches, and wine – with lots, prices and rival bidders to consider. Rich color, subtle animations and careful choices of typography (influenced, no doubt, by Magallanes's studies with Ellen Lupton, Irma Boom and Alex Isley) add up to a site with a definite caché.

The studio itself frequently finds itself called upon to realize, or at least envisage, the nirvana of information technology that telecommunications companies constantly promise us but have yet to produce. "Companies are climbing all over each other to declare the next big thing," says Gong Szeto. "They hire designers to make it accessible." Often, the Web site or video that i/o 360 is commissioned to produce serves as a focus of negotiation among a whole series of internal corporate agendas, from product management to marketing. "We often have to go through a painful process, meeting every product group," Szeto continues, "because there's no one person in these companies who knows what's going on. They hire us to create these demonstrable fantasies. And we like doing it because it could be some near, cool future." JANET ABRAMS



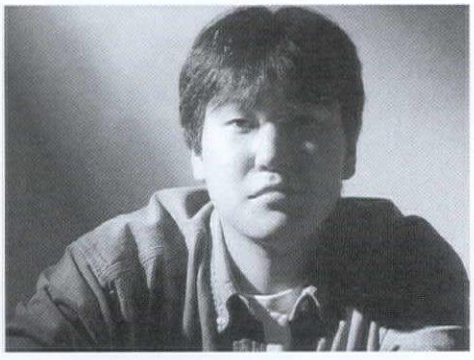




Left: i/o 360's customized operating system for Sony's booth at Comdex allowed visitors to chat with people on live video links and get product details. Above: An interactive display for Nortel exemplifies i/o 360's mixing of 2-D and 3-D elements.

Firm: i/o 360 digital design • Location: New York • Principals: Dindo Magallanes, Arek Banasik, Nam Szeto, Gong Szeto, Robert Clyatt, Ralph Lucci • Ages: 29, 24, 23, 28, 35, 23 Staff: 7 • Hopes for the year 2000: "To build a fully networked real-time 3-D drawing system that allows participants to draw, navigate and interact with each other's markings."

Takeshi Ishiguro

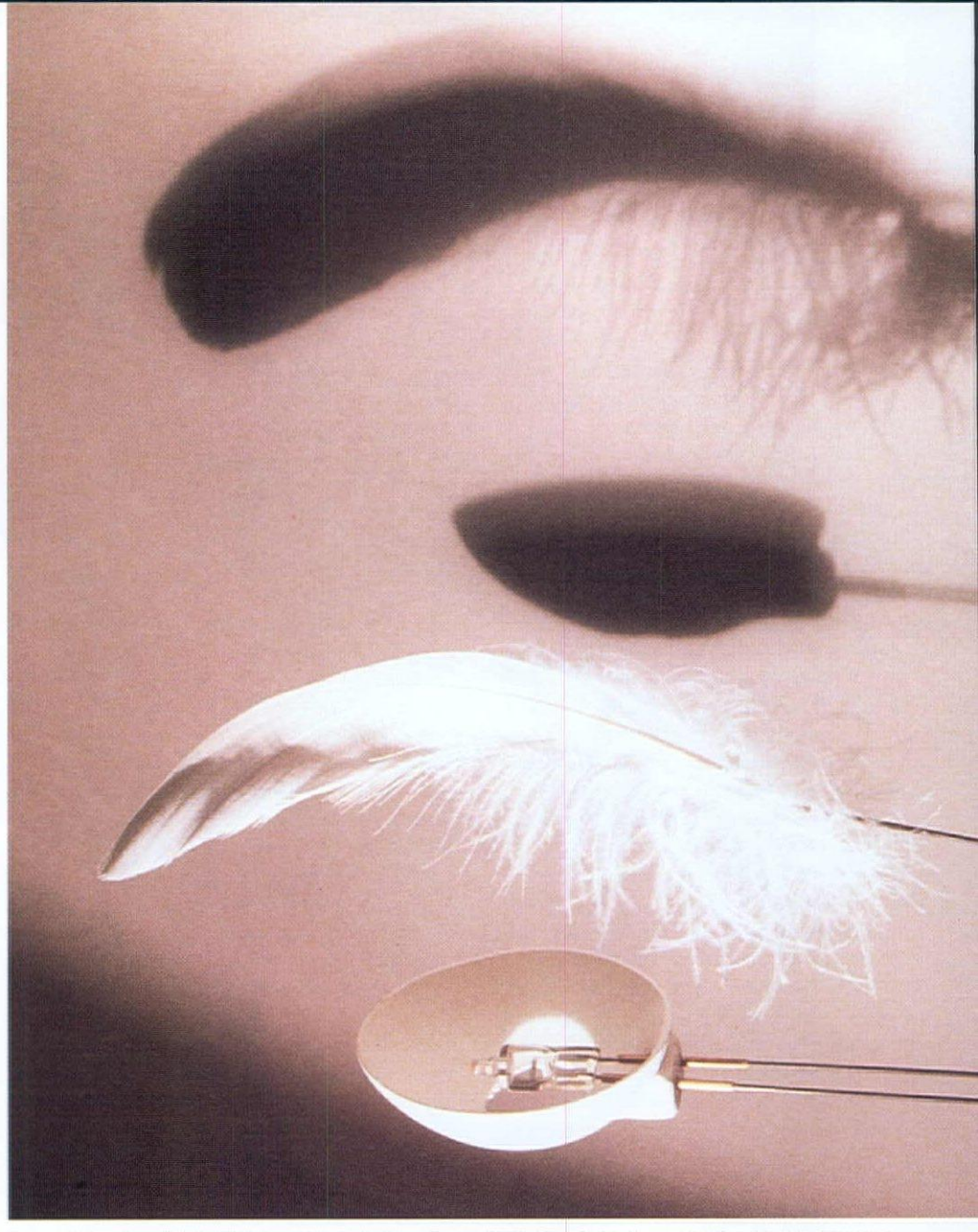


Paola Antonelli, MoMA's associate curator of design, tells a story about the day Takeshi Ishiguro came to the museum to install his light for her exhibition, "Mutant Materials." After making a tiny adjustment to Light Light, he would stand back and watch it intensely, sometimes for hours. Antonelli found this curious, until the day before the show opened and she found herself in front of the delicate object. An hour later a security guard was tapping her on the shoulder telling her it was time to lock up.

Ishiguro's Light Light is a product that can only be experienced over time and exists within a thin vector where light, heat and matter are precisely combined to activate its movement through space. The principle is simple: the faint heat generated by a halogen bulb provides enough energy to lift the feather poised above it. This keeps a Calderesque apparatus crafted from ultralight carbon fiber in perpetual motion as the feather swells with heat, rises and gradually descends. What's less simple is the invention and craft that went into its design.

"I get a lump in my throat whenever I describe it," says Bill Moggridge, a principal of IDEO, and now Ishiguro's employer. Moggridge spotted Light Light in last year's senior degree show at London's Royal Collage of Art, where it was displayed alongside Ishiguro's Rice salt and pepper shakers (both of which were nurtured in Daniel Weil's Product Design course). Looking again for nature's efficiencies and functional components, Ishiguro created

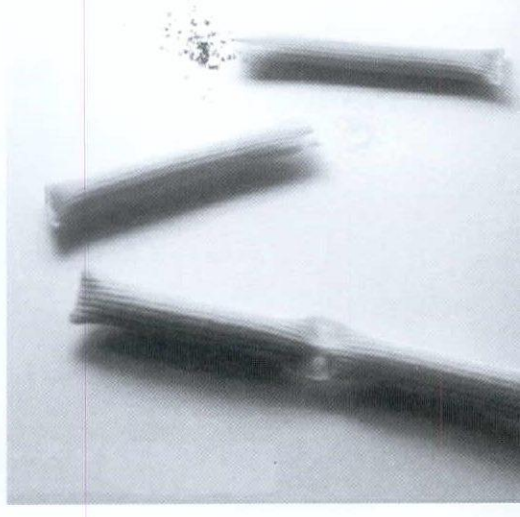
a process to extrude a slurry of rice – a staple of Japanese cuisine and a highly degradable, if not edible, material – into small packets that held salt and pepper. Upon seeing both Light Light and Rice, Moggridge and his IDEO associates were quick to make Ishiguro an offer. "Both represent a kind of break*back*, rather than break*through*," Moggridge reflects. "They are a return to the inherent strength of natural materials."



Above: Ishiguro's poetic Light Light consists of a feather rising and falling from the heat generated by a simple halogen bulb.

Below: Made of an extruded rice slurry, Ishiguro's packets of salt and pepper make clever use of natural materials.

Now, six months into his tenure at IDEO, Ishiguro is applying his passionate quest for the alchemical transformation and activation of materials to projects for Nike and NEC. In the design teams that are an IDEO trademark, Ishiguro plays a critical role: "People think he's crazy. But that's important to the process," says Moggridge. "He's the inspirational, emotional idea contributor." Meanwhile, Ishiguro is still hoping to find an intrepid manufacturer – one who is perhaps as touched as he is – to produce the highly refined Light Light. For the profession's greater poetic advancement, we hope he does. CHEE PEARLMAN



Firm: IDEO Product Development • Location: San Francisco • Age: 26 • Education: Royal College of Art, London • Greatest achievement: "To have become a designer."

Galie Jean-Louis



LIN MITCHELL

● Alaska might not be the first place to which one would turn expecting to find fresh ideas in newspaper graphics, but at the *Anchorage Daily News*, art director Galie Jean-Louis has designed new sections that knock a visual punch and hold their own – even innovate – in an age of pulsating electronic images.

Her posterlike front pages for the paper's daily "Impulse" entertainment section have garnered a cluster of awards (*ADN* now ranks third, just behind the *New York Times*, in total Society of Publication Designers' laurels) and increased dramatically the paper's 16-to-30-year-old readership with their compelling pop-culture aesthetic.

Trained at the Ontario College of Art in Toronto, Jean-Louis worked in corporate communications for a year before moving back to Anchorage, where she had grown up, to join *ADN* at the suggestion of then-editor Howard Weaver.

"It was an opportunity to think not just about the structure, but also about the content," says Jean-Louis, 29, who also serves as one of the "Impulse" editors, seeking analytical articles like those she admires in *Ms.*, *Mother Jones*, *The Economist* and the *Utne Reader* – "stories that ask questions and pose more intellectual challenges than what a starlet ate for breakfast that day."

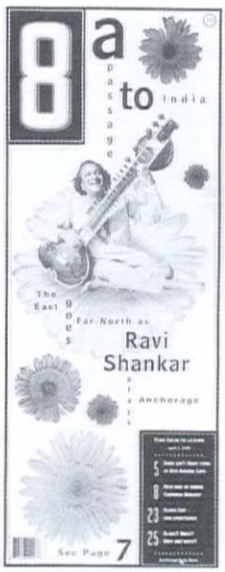
She thrives on coming up with a visual treatment for the lead story under tight time and budget constraints. "I may only have four hours to produce a page – sometimes just half an hour – and often only a black-and-white still from Warner Bros. or Elektra Records to work with."

Influenced by Dutch, Russian and Polish poster design, Jean-Louis plays freely with these standard promotional portraits, tossing type at them in cut-up bars or manuscript tracings that curve over facial contours like tribal markings (as in the multiple-award-winning Snoop Doggy Dog cover), and montaging them with other images and rich color. Using a full-frontal skull overlaid with a vivid red flower, she made an "illustrative, emotive" representation of music by the group Dead Can Dance. "It's about putting out a signal through rapid-fire image-making rather than 60 inches of copy," she says.

Responding to the soaring cost of newsprint and newsroom staff cuts, Jean-Louis rethought the paper's Friday arts and weekend entertainment section, "8," slashing it literally in half, vertically. The resulting slimline format – like a broadsheet folded by a deft subway reader – required some re-jigging of the presses, but produces a novel 8-by-21-inch grid whose inside feature pages are structured by long thin letterforms commissioned from type designers Denis Ortiz Lopez and Mike Bain.

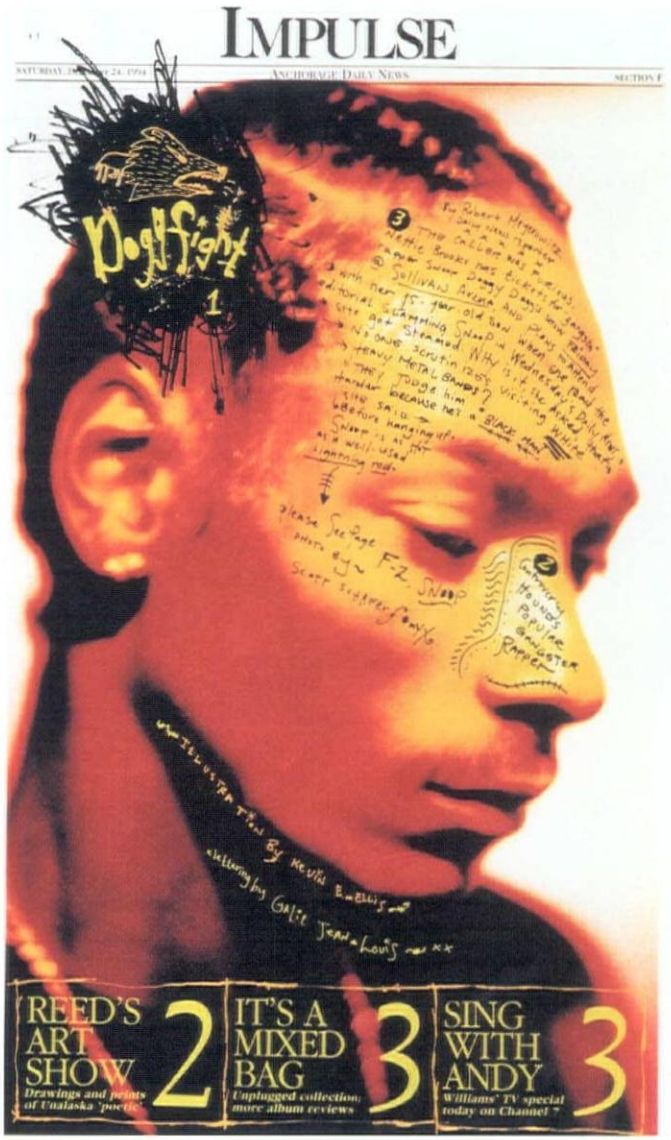
Recently appointed overall art director for the paper, Jean-Louis is now in charge of 25 different section fronts per week, and is beginning to focus on online publication design, not only for McClatchey Newspapers (*ADN*'s owner), but as a consultant working from her own studio, Galie Inc. She plans to bring "a more metaphorical and conceptual approach" to electronic media, but also looks forward to the metamorphosis of print.

"Magazine design has had a historical noose placed on it by publishers and editors," concludes Jean-Louis. "But there's such a tremendous opportunity to rethink the contextual nature of the product – how people read it, the interactivity of language and illustrative form." JANET ABRAMS



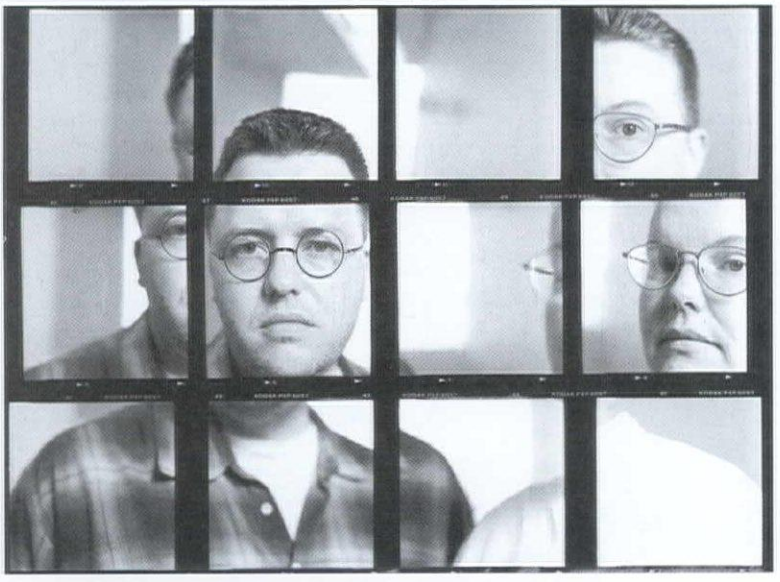


Left: Jean-Louis's nervy redesign of "8," the *Anchorage Daily News*'s arts and entertainment section, slashed the newspaper's previous broadsheet format in half. Right: For the newspaper's daily "Impulse" section, Jean-Louis tattooed a photograph of rap bad boy Snoop Doggy Dog taken by Scott Schafer with hand-rendered type and scratchy illustrations by Kevin Ellis.

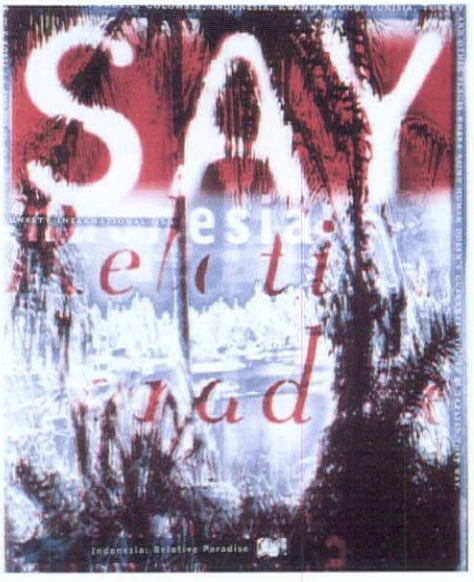


Firm: Galie Inc. • Location: Anchorage, Toronto and Vancouver • Age: 29 • Staff: 3 • Education: Ontario College of Art, Toronto • Greatest achievement: "Piloting small planes."

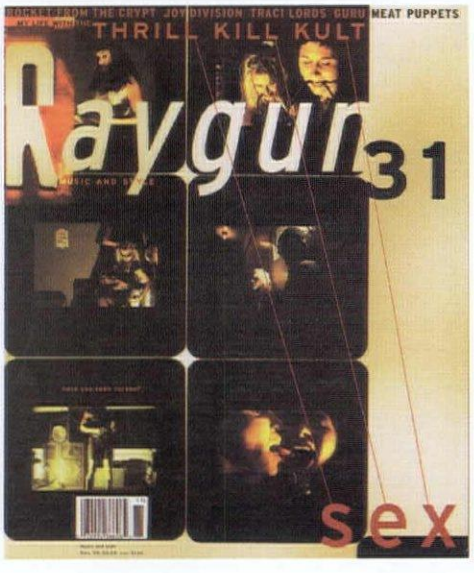
Johnson & Wolverton



ROBBIE MCCLAREN



Left: Despite a non-existent art budget and a limited two-color format, Johnson & Wolverton has given Amnesty's *Say* a youthful edge. Bottom left: Johnson & Wolverton's short-lived art direction of *Ray Gun* brought a distinctly more legible typographic ethos to the mix.



● Chances are that you will never see the best work ever produced by the 10-year-old partnership of Alicia Johnson and Hal Wolverton. In 1994, the Portland, Oregon-based graphic design firm got a call from the Democratic National Committee. The Democrats wanted to do a youth magazine called "*D*" to sell the issues of the Clinton administration to young voters and activists.

"The goal was to have this magazine become a town hall, to have it support the growth of a political culture," says Wolverton. The team created a prototype that presented smooth, stylish treatments of issues that were high on the Democratic agenda.

Wolverton continues, "It had to work inside the Beltway, so senators would be okay with it, and it also had to appeal to the activist audience. There was an activist portion you could tear off with phone numbers and rallies that were happening."

"*D*" was about to go to press in November 1994 when the Republicans swept the elections. There was a shake-up at the DNC and the youth-oriented magazine simply dropped off the list of priorities.

Meanwhile, Johnson and Wolverton continue to produce *Say*, a bi-monthly magazine that Amnesty International uses to promote awareness of human-rights issues among American college students. Restricted to a two-color format and no art budget, the designers conjure emotionally jarring spreads out of edgy type and found images.

"Sometimes," says Johnson, "we work from a fax of a Xerox of a passport photo."

Given out-of-focus photos, they exaggerate blurriness into an aesthetic. In a story about Indonesia, a fuzzy picture of a demonstrator being clubbed by a policeman is printed in blue and red, seemingly off-register, so it looks like a scene from a 3-D movie.

Late last year, Johnson and Wolverton's experience in designing for a college-aged audience won them a new client. As of the November 1995 issue, the firm is art directing *Ray Gun*, a magazine made famous by the anarchic style of its founding art director, David Carson.

"It was a total psyche out," comments Wolverton about assuming Carson's position. "O.K., so you're offered the job to be anti Christ..."

"...and you have eight days to do it," Johnson continues. "It was hell." (The magazine's design was winning awards but, according to Johnson, the editors were receiving unhappy missives from readers saying, "I really want to know about this band. Can you fax me the manuscript?")

Now, Johnson and Wolverton are trying to reinvent *Ray Gun*, to balance style and legibility. They're also pondering the inequalities between their two magazines: one has an art budget but no clear message, and the other has a clear message but no art budget. If only they could design a magazine called "*Say Ray Gun*," life would be perfect.

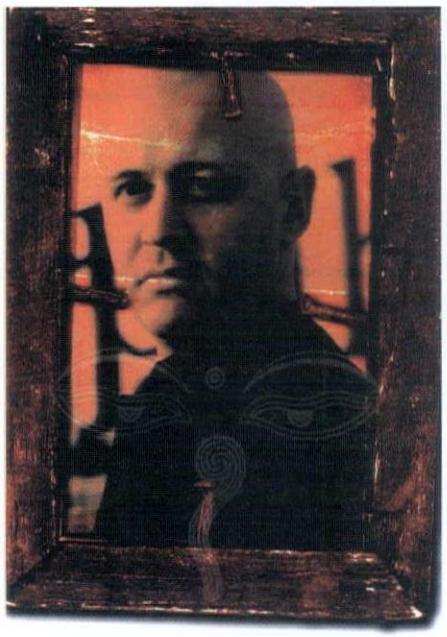
KARRIE JACOBS

Note: As I.D. *was going to press, Johnson & Wolverton announced that it was resigning as* Ray Gun*'s designer after two issues due to differences with the magazine's publisher. Such is life in the world of volatile, ultra-hip publications....*

Firm: Johnson & Wolverton • Location: Portland, OR • Principals: Alicia Johnson, Hal Wolverton • Ages: 35 • Staff: 10-20 • Education: School of Visual Arts, New York (Johnson); Pratt Institute, Brooklyn (Wolverton) • Greatest achievement: "A few times, we have actually said what we meant." • Hopes for the year 2000: "To find a way to absorb information through the skin."



Flavio Kampah



Above left: Executed entirely on a Macintosh, a frame from Kampah's award-winning TV spot for Cherry Coke features degenerated type and a super-saturated palette.

A common paradox for exiles is the feeling that the immediate environment offers a lease of freedom unparalleled in the homeland, yet is shadowed by a sense of absence. For designer and director Flavio Kampah, who was born in Parma, Italy (with Bodoni in his blood), his new home of Venice, California, epitomizes that paradox. "I'm a big fan of Venice. Creatively it's at the cutting edge, and it's important for my work to have these open spaces," he says. "But everything is new here, and I also feel that I'm missing something."

In Kampah's reel of lush TV spots and trailers, it appears that his most frequent response to this barren new land is to replenish it with a rich nostalgia. One classic example is his 60-second promo for Radius VideoVision, in which Puccini's reach-for-the-Kleenex aria "Nessun Dorma" swells beneath a mini-epic dream sequence of gratifying images that hint at personal associations; mountains, faded manuscripts, a ram's head and words of French and Italian in ornate serif faces slide across the screen in translucent layers. Though the intent is to demonstrate the full potential of the company's new editing board, the piece avoids slipping into hammy demo-land and instead hints deftly at a variety of (probably absent) meanings. "The good thing, as [broadcast designer] Harry Marks once said, is to know which rules can be broken," says Kampah.

Judging from the weighty wad of press clippings provided by Kampah's studio, magazines – especially trade and technical publications – are fond of Flavio Kampah. And why not? An affable, media-friendly fellow, he also has no qualms about giving away his studio's secrets. He'll provide every detail on how a spot for Cherry Coke was composed and executed – how the type was degenerated with a fax machine and photocopier and how "scratched" textures were scanned onto images from litho prints and cut strips of paper, to how much RAM was wedged in the Macintosh.

Kampah loves the Mac. "I like the feeling of being able to do everything myself. You can develop things quickly, and feel like you're jamming in a live concert." Out of this love for technology and susceptibility to romantic yearnings comes work of sometimes extraordinary elegance. For Chiat/Day's three Nexxus hair product spots, for instance, Kampah designed a series of animated type treatments, including a sequence of curling letters being dispersed by a hairdryer so effectively that it's a wonder no one has plagiarized it for a film opener yet.

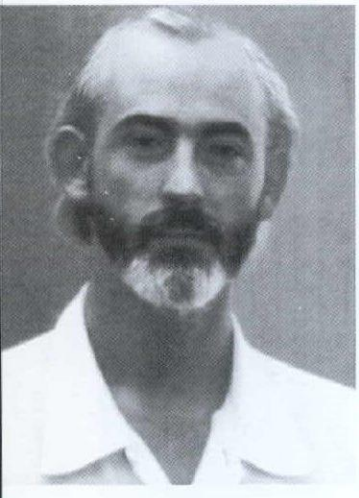
The creative director of the Nexxus spots, Gary Alpern, recently became Kampah's newest partner, joining Maria Angelo – whom Kampah met shortly after he arrived in L.A. at the ad agency Pittard Sullivan Fitzgerald – and Kampah's brother, Gino Campagna, the business manager. Associates include the director Pier Luca de Carlo of Ritts/Hayden and Mario Convertino, a broadcast designer who lives in Milan.

Note the predominance of Italian names in this organization. Another characteristic of expatriates is to stick together and disparage the immediate environment. But in Kampah's case, that environment – American television – gets off quite lightly. TV may be too eager to please too many people, but the commercials scene offers Kampah a big blank sky for creative expression. "People come to me because they see a European feeling mixed with something more cutting edge, and that's quite unusual." Compared with the U.S., "Italy is very conservative," says Kampah. Had he stayed in Parma, he might still be waiting for those commissions.

PETER HALL

Firm: Kampah Visions • Location: Venice, CA • Age: 33 • Staff: 6 • Education: Instituto Statale D'Arte Paolo Toschi, Parma • Greatest achievement: "AICP Show at MoMA." • Hopes for the year 2000: "Create a universal visual language for the new technology generation."

Ross Lovegrove



● When Connolly, the company that has for generations been kitting out thoroughbred British motorcars with handcrafted leather interiors, recently decided to expand into the business of making equally high-quality leather luggage, it chose Ross Lovegrove as its designer. It was an intriguing decision.

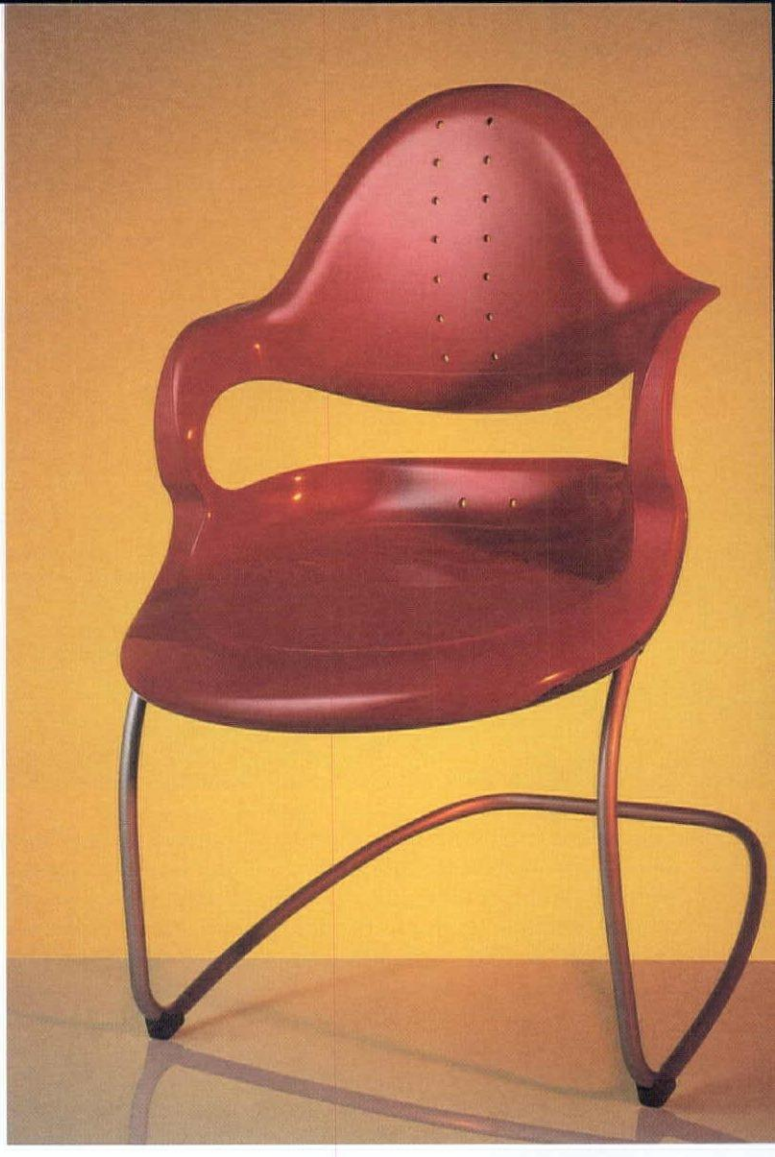
While Lovegrove, a graduate of the Royal College of Art who is still not yet 40, had worked for the luxury goods manufacturer Louis Vuitton, and built up a reputation as one of the most successful and confident of Britain's younger designers, it was clear that he had little sympathy for the overhanging cloud of nostalgia that has come to define Britain's design identity. Lovegrove is much more interested in the inventive and highly tactile use of materials than in evoking the past, and he was eager to use that sensibility to come up with a new definition of Britishness and quality for Connolly.

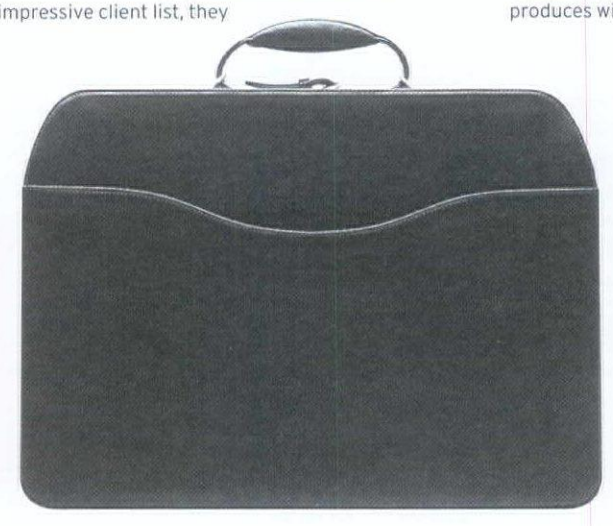
The first results of that collaboration went on sale in 1995, and live up to his ambitious agenda. Lovegrove has put together a vocabulary of forms and materials for the range that evokes the mood of the leather car upholstery for which Connolly is famous, but sharpens it with some beautifully considered details, such as specially cast aluminum catches, clasps and hooks.

Like so many British designers, Lovegrove has depended on an international outlook for his survival. After leaving the RCA, he worked for the irrepressible Hartmut Esslinger's frogdesign studio in Germany, then moved to Knoll in Paris. He has also managed an unusually broad range of work – he trained as an industrial designer, but with his spare, simple approach has shown himself equally at ease with furniture as with objects. The changes in direction that Knoll has gone through in recent years kept the extensive range of furniture that he did for that company from being produced. But his Arne Jacobsen-reminiscent plastic Figure of Eight chair for Cappellini has reached the market, and demonstrates an elegant economy of means, as well as a strong sense of form.

Lovegrove manages to adopt a variety of roles as a designer. He is ready and willing to display some of the flamboyant showmanship of a Philippe Starck or a Hartmut Esslinger, but he also talks a much more cerebral language of design. Lovegrove is always prepared to discuss his sources of imagery and its uses. He takes a highly sensual approach to his work, constantly looking for tactile effect, as well as exploring technology. When Lovegrove came back to London at the end of the 1980s, he established a short-lived partnership with another Royal College of Art graduate, Julian Brown. While their work attracted considerable attention and an impressive client list, they were perhaps both too independent-minded to collaborate for long.

Working in his own studio, Lovegrove has continued to refine an aesthetic that clearly owes a debt to the modernists of the 1950s – especially the Americans. Comparing a designer to Charles Eames is never a very comfortable idea, but it is possible to see memories of that period of technocratic optimism in the highly refined objects that Lovegrove produces with so much energy. DEYAN SUDJIC





Firm: Lovegrove Studio X • Location: London • Age: 37
Staff: 6 • Education: Royal College of Art, London •
Greatest achievement: "Reaching a position in my profession whereby my ideas and views are respected by people I respect." • Hopes for the year 2000: "To have acquired enough knowledge to create products that demonstrate an intelligent and sincere understanding of the technological and ecological issues that face humanity."

Left: Lovegrove's already-iconic leather bag for Connolly Leather Ltd.'s 1995 luggage collection features beautifully considered details such as specially cast aluminum catches, clasps and hooks. Above: A simple monocoque chair shell for Knoll demonstrates Lovegrove's combination of flamboyant showmanship and ergonomic experimentation.

Jim Ludtke

● "It was like an epiphany," says art director Sharon Ludtke, explaining the amazing thing that happened when her husband, illustrator Jim Ludtke, met his first Macintosh computer in the mid-'80s.

"I got a Mac Plus and learned how to use Hypercard and do a click-through tour of the brain," Jim Ludtke recalls. "I got hooked on the idea of letting people go in and explore."

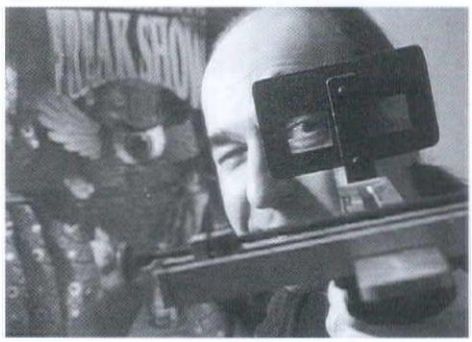
After moving from print illustration to computer animation, and from New York to San Francisco, where he has created illustrations for *Wired*, the *New York Times* and a TV commercial for Nintendo, Ludtke began to work intensively with The Residents, a reclusive Bay Area art-rock band. First he did a music video called "Harry the Head," about a man pickled in formaldehyde. Then, using characters The Residents concocted for a record called "Freak Show" and a rough map of a carnival sideshow drawn up by band members, Ludtke began the year-and-a-half-long process of creating *Freak Show*, the CD-ROM.

When it was released by Voyager in 1994, it was one of very few CD-ROMs that really explored the potential of the medium. This was not a simulation of a book, a repository of static images or a game. This was a three-dimensional world, one that truly allowed us to "go in and explore" unimpeded by windows, icon bars or pull-down menus.

In *Freak Show*, we enter a carnival side-show tent where a barker introduces Bouncing Benny the Bump, Wanda the Worm Woman and the other performers. Navigating with the mouse, we push past a sign that says "no admittance" and visit the trailers where the freaks make their homes. What's striking about *Freak Show* is the density of the world Ludtke has drawn. The computer screen is unusually dark and heavily textured: his walls are richly patterned, curtains are thick with folds and the trailers are cluttered with the freaks' personal effects.

"You'll never see a clean digital surface anywhere," says Ludtke, who has amassed an electronic library of surfaces and patterns. "I don't want to see the shiny computer screen coming through. I want to create worlds full of decay and entropy."

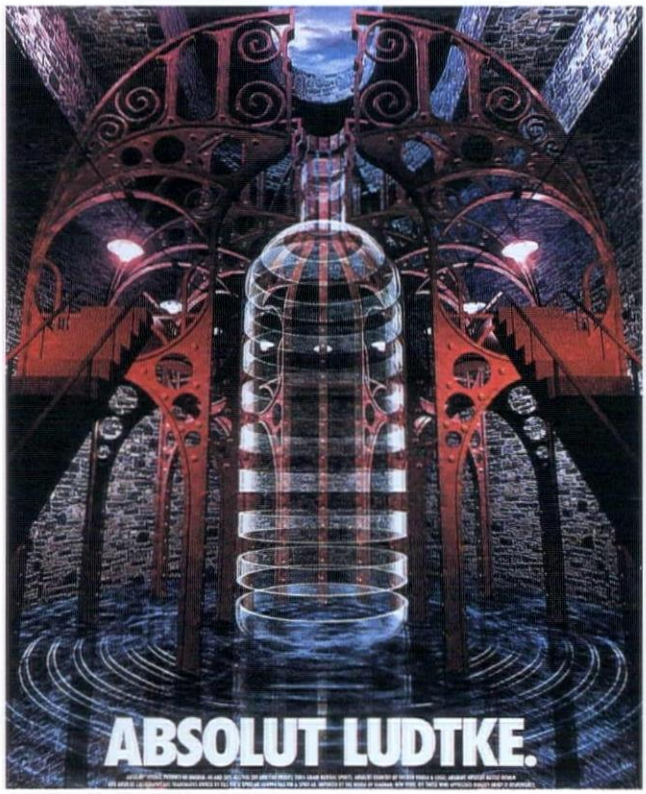
The second CD-ROM collaboration between Ludtke and The Residents, *Bad Day at the Midway*, was released in late 1995. The setting is a run-down amusement park – Coney Island at its worst – rendered in moody shades of violet and blue. The cast of characters includes Timmy, a round-faced little boy who looks a bit like Ludtke; Dagmar, an exotic dancer; and a woebegone man from the IRS.



The characters are based on video footage of actors who, like everything else in Ludtke's world, have been altered electronically and buried in layers of digital texture. More complex and faster than *Freak Show*, *Midway* is being marketed as a game. Players, who assume the role of one of the characters, are supposed to track a serial killer before the clock runs out.

Ludtke has no interest in computer games. Instead, he wants to make computer-generated worlds that are as effective as a good movie. "Some films, I just remember how it felt to be there," says Ludtke. "If I can do that with a computer, then I've won."

KARRIE JACOBS





Left: Ludtke's hallmark dystopia was featured last year in an Absolut Vodka ad. Above: A frame from The Residents' *Bad Day at the Midway*, designed and directed by Ludtke.

Firm: Ludtke Designs • Location: Santa Monica • Age: 43 • Staff: 2 • Education: Self-taught ("Nothing in art school 23 years ago could have prepared me for this career.") • Greatest achievement: "Being in the fortunate position to work with a small group of artists who share a strong sense of personal vision." • Hopes for the year 2000: "That within the next five years, a new form of expression emerges as artists and writers find ways to appropriate technology for their own means."

Serge Lutens



● Shiseido's creative director Serge Lutens is a designer like they don't make them anymore. He doesn't so much fulfill a brief to the requisite market specifications as impose his own creative world on a product range, regardless of any consensus of fashion or anything so bourgeois as the zeitgeist. And there seems no limit to his remit: at Shiseido he's in charge of mixing makeup colors, product design, advertising and promotional campaigns, for which he does his own makeup and photography, and creating two new scents a year for the perfume range Shiseido launched three years ago. Lutens even took control of the interior of the intricately decorated scent salon in Paris's Jardins du Palais Royal, from the frolicking insects on the Directoire-style dado panels to the snail-shaped handles on the storage drawers.

A Frenchman from Lille in northern France, Lutens began his career as a makeup artist for such magazines as French and British *Vogue*. He came up with outlandish ideas – notably, covering models' bodies entirely in black beads, like caviar – which even then were less about fashion than his own individualistic vision. Hired by Dior in 1969 to oversee its makeup ranges, Lutens began combining makeup with photography. Models would be covered in thick paste to resemble plaster, and be slowly transformed into Roman statues or African terracotta figures – almost unrecognizable as humans but for the surrealistic glint of a living eye.

Lutens's aesthetic is profoundly un-American. His lily-fleshed models look as though they have been kept and photographed in darkened rooms. They keep their eyes cast down and trail wisps of lace and chiffon across their faces and hands. There's a very European decadence here, an exquisite, high-cultural refinement that has found favor with Japanese ideas of femininity and poetic beauty. In his work with Shiseido, Lutens has traded an interest in ethnic art forms – African masks, Thai figurines – for more futuristic, digitally manipulated images and wild colors.

If the combination of Japanese high commerce and a free creative rein seems surprising, Lutens's alliance with Shiseido has been particularly long and fruitful: he joined the company in 1979. Today Lutens divides his time between Paris and his house in Marrakesh – the city that is part-time home to a series of rareified designers, from Yves St. Laurent to architect Bill Willis. For all the mystique that surrounds him, Lutens is a convivial man with a mischievous sense of humor who is clearly at home in the world of his creating. In a climate in which so many idiosyncratic talents fail to find a niche in which to flourish, there's something very satisfying in that.

EVE MACSWEENEY



Above: Lutens's art direction for the Paris-based cosmetics company Shiseido blends a sense of distinctly European decadence with Japanese ideals of femininity and visual poeticism.

Firm: Shiseido • Location: Paris • Age: 53 • Hopes for the year 2000: "To continue doing the things I am doing and to have confidence in my destiny."

M/M

● Anyone flicking through one of this season's fashion magazines might have spotted a shabby, slightly splintered Jean Prouvé chair in the otherwise sleek, stylized setting of a Jil Sander advertisement.

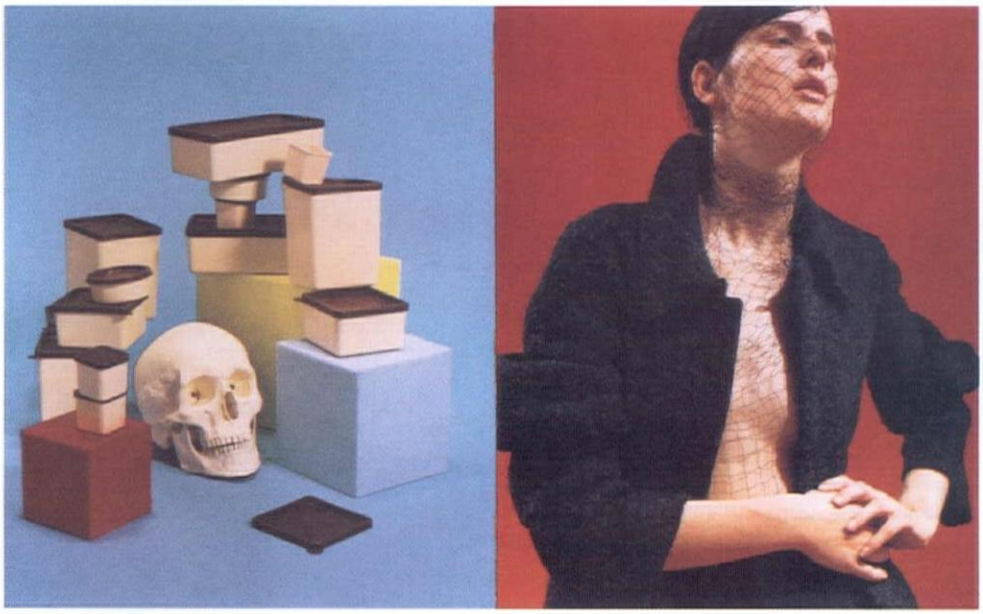
The juxtaposition between the worn wood of a Prouvé original and the Germanic glam of Sander's minimalist clothing is typical of the work of M/M, the French graphic design duo who created the ad with art director Marc Ascoli and photographer Craig McDean.

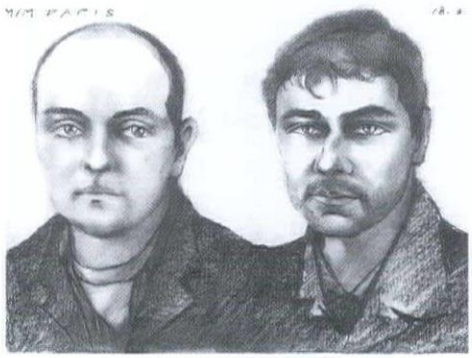
M/M, otherwise known as Michaël Amzalag and Mathias Augustyniak, have emerged as one of the freshest forces in European graphics through their work for Sander, Yohji Yamamoto, a string of French art institutions and A.P.C. boutiques. They met while studying graphics in Paris and started working together in 1990 after Augustyniak, now 28, returned to France from the Royal College of Art in London and Amzalag, 27, had spent a few years as art director of *Les Inrockuptibles*, the closest thing to *Ray Gun* on the French music scene. "We didn't like the idea of working with anyone else," said Amzalag, "and we really do work better together than we would on our own."

The two began by designing album sleeves, moving on to fashion after a friend introduced them to Marc Ascoli, a force on the French fashion scene who was then looking for new graphic collaborators. As their rapport with Ascoli developed, he called them in earlier in the campaigns to work on the concepts, thereby enabling them to challenge his ideas and him theirs, which is the way they prefer to work with all their clients.

M/M's style is one of itchily immediate modernism. They have cropped a shot in the current Sander campaign to show American model Amber Valetta striding out of the frame leaving nothing but a perfectly focused bag and hipstered leg.







Another image shows her swinging her hair forcefully away from the camera. The effect is poised, purposeful and (thanks to the Prouvé props) laced with an intellectualism that evades most fashion ads. It succeeds in showing off the clothes while implying that a Sander-clad woman will certainly have more important cares and concerns than what to wear.

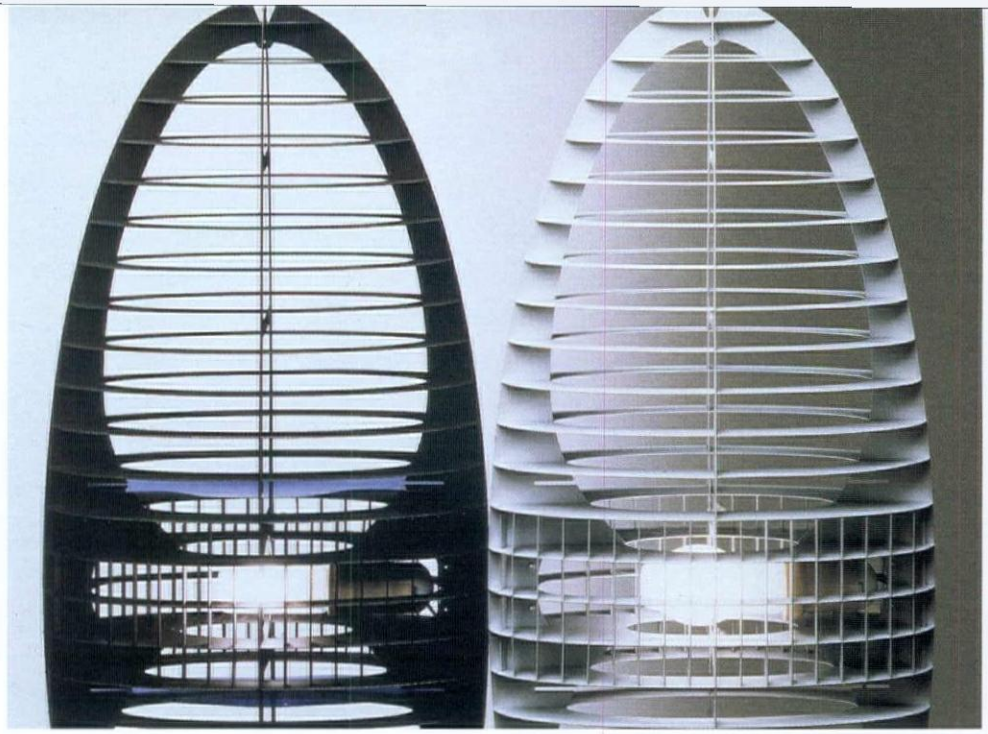
"We like mixing things up," says Amzalag. "We'll mix some rational elements with some from the street." This spring's Sander campaign takes their street stance further with Craig McDean shooting Guinevere, an unknown English model. They are also dipping into magazine design as art directors of *Document*, a French art quarterly, and into products with Agenda Quinquennal, the five-year diary they created for A.P.C. "That's the kind of project we like," says Amzalag. "It's a very rational piece of design, but slightly ridiculous. Who thinks five years ahead? It's a joke."

ALICE RAWSTHORN

Left: Art directed by M/M and Marc Ascoli, Yohji Yamamoto's Spring/Summer 1995 catalogue relies on eclectic assemblages of objects and odd model poses for a striking aesthetic. Above left: Before branching out to fashion, M/M's mainstay was designing album sleeves such as this 1993 cover and label for French rock singer Silvain Vanot. Top: A portrait commissioned by M/M for 280 FF, was created by an anonymous artist in front of the Pompidou Center in 1995.

Firm: M/M • Location: Paris • Principals: Michaël Amzalag, Mathias Augustyniak • Ages: 27, 28 • Education: École National Superieure des Arts Décoratifs, Paris (Amzalag); Royal College of Art, London (Augustyniak) • Greatest achievement: "Having met each other." • Hopes for the year 2000: "To teach."

Alberto Meda



● "Technology and new materials are a large warehouse of creative suggestions which, when looked at with interpretive ability, go beyond their strictly technical performance," writes Alberto Meda in an article explaining his subtle Softlight chair.

Meda is an exceptionally talented designer who is able to ground his imaginative, poetic sensibility in a very solid background as a mechanical engineer. His career started in the 1970s as technical director of Kartell, the plastics manufacturing company that wrote a chapter of Italian design history and its unique relationship with technology. Meda later opened his own consultant design practice in Milan and worked for clients like Alfa Romeo, while at the same time exploring the possibilities of advanced materials used to manufacture less technical objects.

Meda's recent work exploits unconventional materials and techniques for very conventional uses, and his further collaborations with companies like the Italian furniture firms Alias and Luceplan have brought about a number of objects that are consistent examples of inventiveness and economy in design – and the beauty they can express. In Frame, his recent series of seating, the apparently seamless continuity between the elastic fiber cushion and the metal structure is achieved by taking advantage of the latest aluminum extrusion and casting technologies and borrowing techniques from the world of sailing, such as the tension cables that hold the fiber in place. Based on the research and attention to detail they demand, these seats are technological masterpieces. The outcome, nonetheless, does not rely on technology as a formal style, but rather uses it to achieve fluidity and unity of shape and structure.

Meda muses on the paradox of simplicity and high-tech: "The more complex the technology, the more it is suitable for the production of objects for simple use" – a principle he well demonstrates with Light Light, his first carbon-fiber chair, manufactured in a small series by Alias in 1987 and later followed by the serially produced Softlight. Light Light, which weighs only four pounds, is not just a physical, but also a psychological representation of lightness. So light is it that user testing has shown it difficult to adapt to such an improbable piece of furniture. However visionary, Meda's objects thus also reveal new behavioral possibilities. And as a group, Meda's designs represent a breakthrough in the complicated marriage between advanced technology and objects of everyday use, and they open a new, more contemporary perspective on Italian design.

PAOLA ANTONELLI

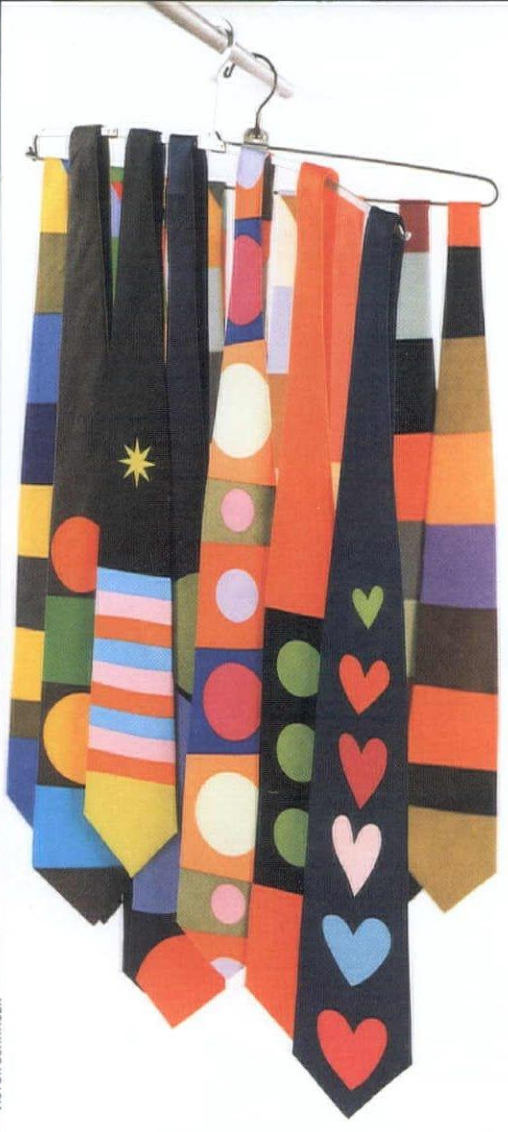




Above: Meda armed with a bevy of his lightweight chairs. Right: Manufactured by the Italian furniture maker Alias in 1987, Meda's Light Light chair combines formal simplicity with high-tech carbon-fiber. Top: Meda's elegant Titania light for Luceplan.

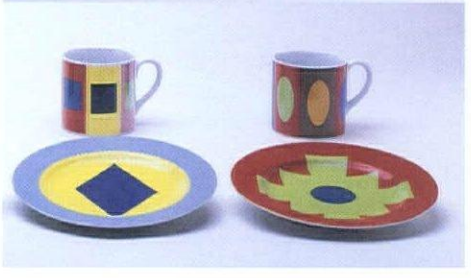
Firm: Alberto Meda Design • Location: Milan • Age: 50 • Staff: 7 • Greatest achievement: "Some innovative lamps and chairs."

Gene Meyer



VICTOR SCHRAGER





Master interviewer Charlie Rose gets asked a certain question a lot, he told the audience at last year's Council of Fashion Designers of America annual awards presentation: "Where did you get that tie?"

It's the same question that's been heard by everybody from 20-something account executives to 50-plus architects – at least when they're wearing ties designed by that evening's winner of the CFDA's Accessory Design Award, Gene Meyer.

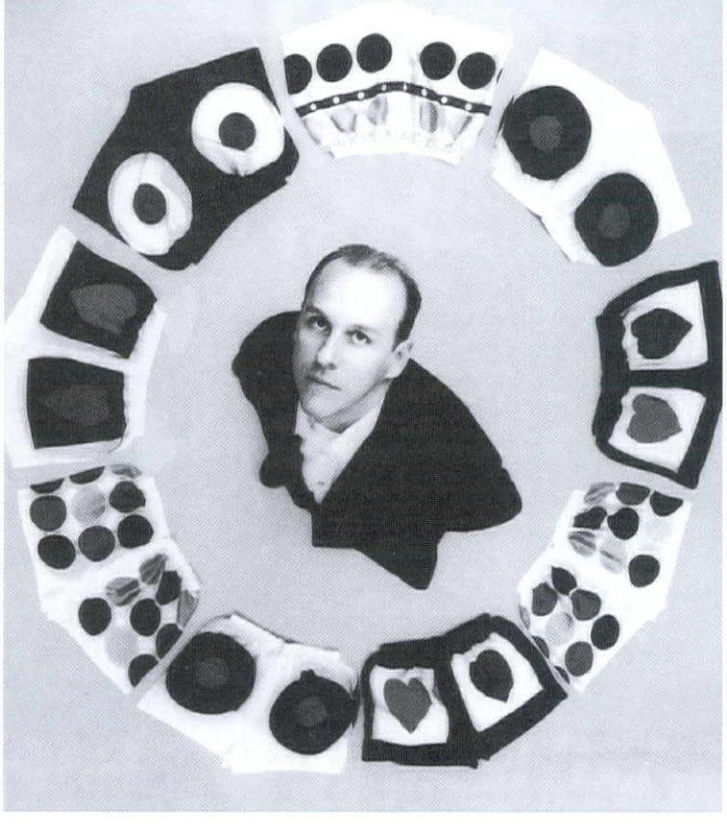
Men's ties generally fall in two categories: "serious" and "funny." The serious ties have regimental striping or subtle paisleys. The funny ties have pictures of beer labels or Mickey Mouse. Meyer's ties don't fall into either category. With their bold colors and overscale shapes, they stand out like posters in a world of sartorial wallpaper, conjuring up comparisons to everybody from Matisse to Ellsworth Kelly. Meyer can't quite explain why his ties look like no one else's. "I started by designing women's scarves, and the same company that made the scarves also made ties, so they asked me to try that," he explains. "I was a little naive about the whole thing because I didn't really wear ties myself."

The Louisville-born Meyer studied fashion design in New York at the Parsons School of Design, began his career at Anne Klein's accessories division and then worked as an assistant to Geoffrey Beene for more than a decade. "He was a genius," Meyer says of Beene. "It was like going to a great school for 11 years." Then in 1991, Meyer went on his own and launched his first tie collection. From the start, his ties had a bluntness that emerged directly from his working method. Whereas other designers often create neckwear using digital step-and-repeat functions, Meyer doesn't even know how to use a computer. "I do all my prints with cut paper," he says. "I like the little accidents that happen when you have 25 sheets of paper and you see two pieces lying together across the room."

Those happenstance juxtapositions let Meyer exercise his unique sense of color, a subject about which he can wax evangelical. As he asked *Vanity Fair* last year, "Why do people think that color is toxic? Look at the sky, look at flowers! Men wear bright golf or beach clothes and dress their children colorfully. Why do we reserve color only for the things that give us the most joy? It must be that American Puritan streak."

Now Meyer is in the midst of successfully launching a full menswear collection. "I always wanted to answer the question, 'What are people going to wear with these ties?'" And he doesn't intend to stop there. "I would love to get more into home furnishings," he says. "I'd love to get involved with sheets and towels." The famous Meyer aesthetic in the pastel world of comforter covers? Gene Meyer doesn't want to be watered down. So who knows? Perhaps in the not-too-distant future, the new question will be, "Where did you get that pillowcase?"

MICHAEL BIERUT

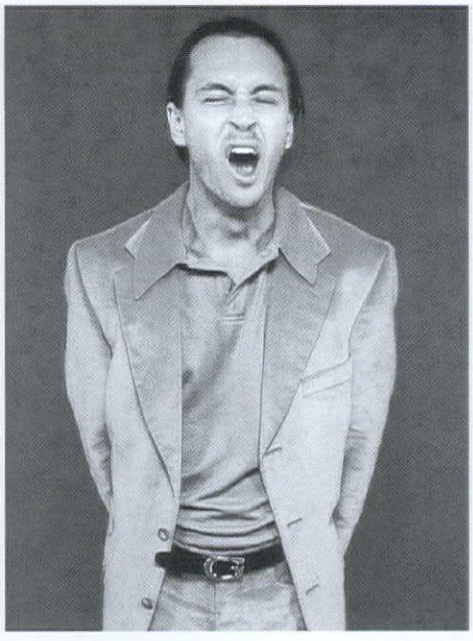


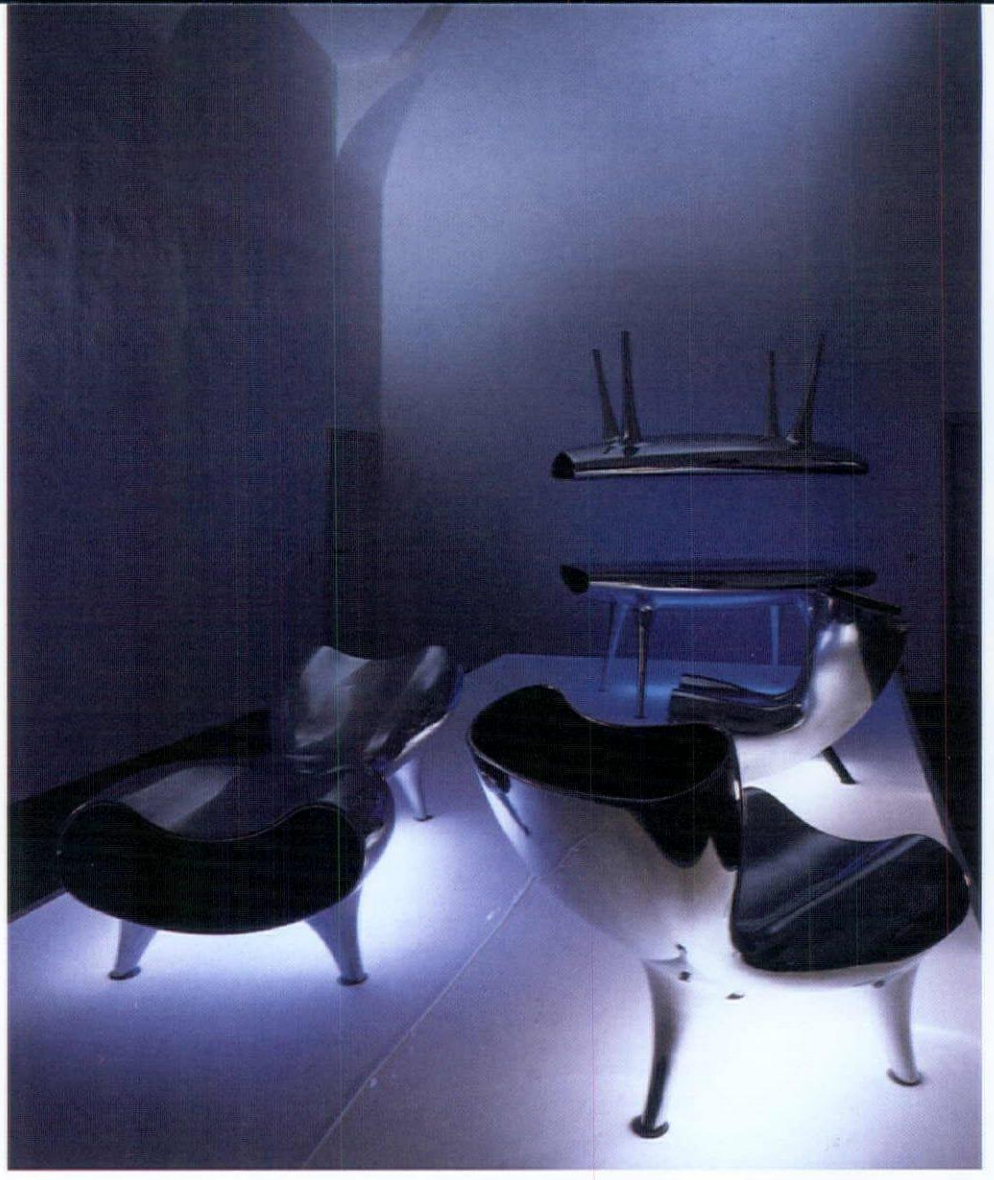
MICHAEL HALSBAND

Right: Meyer surrounded by silk boxers from his Spring 1995 collection. Above: Bold shapes and vibrant colors are the hallmark of Meyer's printed silk ties. Above right: The 1995 Star dessert set for Swid Powell proves that Meyer's trademark geometries have a plethora of applications.

Firm: Gene Meyer • Location: New York • Age: 40 • Staff: 2 • Education: Parsons School of Design, New York • Hopes for the year 2000: "Putting more joy and optimism into everyday living in the next century."

Marc Newson





● When a bunch of burglars broke into Claudia Skoda's fashion boutique in Berlin, they ignored the clothes and made off with Marc Newson's white and silver furniture instead.

Newson, 32, is regarded as one of the most talented furniture designers working in Europe today. His funkily futuristic style has won him a string of commissions from Flos, Cappellini, Venini, Idée, Shiseido and Cartier, which exhibited Bucky, a giant geodesic dome installation at its contemporary art foundation in Paris last spring.

A Marc Newson design is often deceptive. The playful shapes, bright colors and symmetrical silhouettes are so arresting, so "playtime for pop stars," that his work is all too easily relegated to the "all style, no substance" school of design. Ironically, the quality of thinking behind Newson's concepts and techniques is often far higher than that of more self-consciously cerebral designers.

Newson's bright, breezy aesthetic comes from Sydney, Australia, where he was born. He spent his childhood traveling the world with his mother, returning to Sydney for art school, then leaving for Tokyo, where he spent a few years designing for Idée, before settling in Paris in 1991. One of the things Newson likes best about Australia is that "there's no indigenous design tradition," which has enabled him to define his own approach to design, unlike his Italian peers, who seem doomed to never quite live up to the legacy of Joe Colombo and the Castiglionis, or the Americans, haunted by George Nelson and the Eameses.

Newson's work is infused with his chosen influences – the designs of the Castiglionis and Buckminster Fuller, Stanley Kubrick's films, Helmut Lang's fashion and his own Aston Martin DB4 sportscar. A favorite theme is outer space. The Skoda interior has the same sleek cyber look as André Courrèges's 1960s fashion, as do the globular lights and the TV screen chairs he designed for Coast, the London restaurant. Even Newson's Bucky – an installation when pieced together and 30 individual triangular-shaped chairs when disassembled – was inspired by a revolutionary carbon molecule discovered five years ago called the "Buckminster Fullerene," or "Bucky Ball," as it is the same shape as Fuller's geodesic dome.

After four years of flying from project to project, Newson now wants his work to be more focused. This means we can all look forward to a distinctly more colorful design landscape – not to mention higher security in fashion boutiques worldwide.

ALICE RAWSTHORN



Above: Bucky, Newson's colorful homage to the work of Buckminster Fuller, installed in 1995 at the Fondation Cartier in Paris. Top: An exhibition at the 1994 Milan furniture fair shows Newson's space-age Event Horizon Table, Orgone Chair and Alufelt Chair.

Firm: POD • Location: Paris • Age: 32 • Staff: 2-3 • Education: Sydney College of Arts • Greatest achievement: "Surviving as a designer." • Hopes for the year 2000: "Major involvement in the 2000 Sydney Olympic Games – specifically in designing the hurdles."



MIRO SVOLIK

ninaber/peters/krouwel

● Still waters run deep in the canals around the Leiden office of the Dutch design firm ninaber peters krouwel. Inside its office, too: no flashy reception. No awards on the wall. No fancy brochures. No carpet. No cappuccino. The operation consists of about 30 designers, serious computer workstations, a state-of-the-art model shop and in-house manufacturing facilities. All there on the spot. But strangely invisible. You have to search for them. All liminal, no cortex.

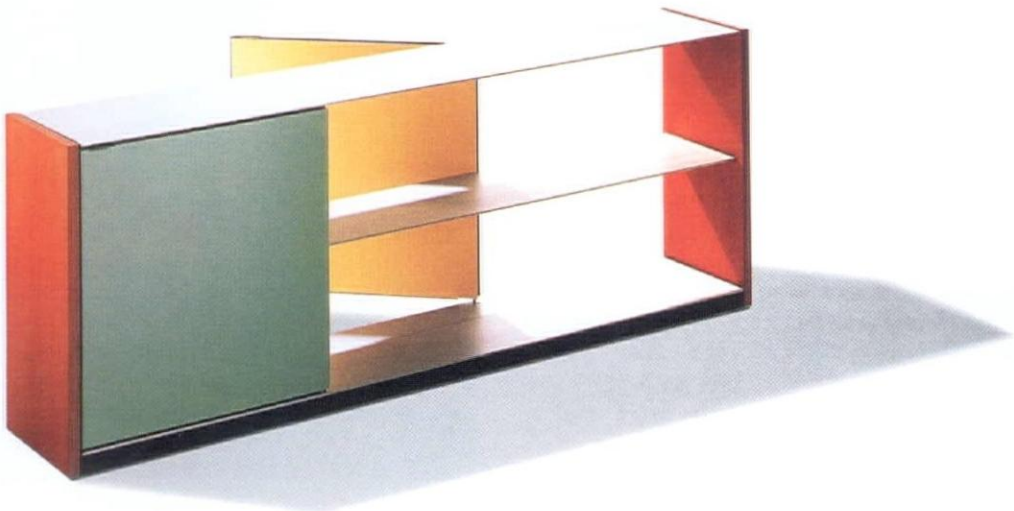
ninaber/peters/krouwel (their house style, like their business style, is lower case; people say they are "slickly understated" but for me there's no slick) was established in 1985 by three of the country's most experienced designers. Wolfram Peters and Peter Krouwel both studied at the Technical University of Delft (a kind of Dutch MIT); Bruno Ninaber van Eyben was a graduate of Maastricht Academy and by 1985 well-known internationally for his consumer product design, especially watch designs. The office includes few non-designers, and their process is "structured and systematic"; the designers make highly productive use of the "kit" that surrounds them. The basic concept of the operation is that they can conceive, model, prototype, engineer and, if necessary, produce, there on the premises.

NPK speaks through its work, and its work is just great. I've now lived with Krouwel's Perception cabinets (for UMS Pastoe) in my office (at the Netherlands Design Institute) for 18 months, and they give me pleasure every day: the long aluminum shelves are like aircraft wings, and technically not much less complicated, which means you can pile them high with books and they don't sag a millimeter. In the Institute's boardroom, we have a huge table by Bruno Ninaber that we nearly got rid of in the early days because it looked too big and formal. Then we started having meetings with 16, 20, 25 people around it and by some magic of geometry everyone is near everyone else, but not too near; there are no hierarchies, but everyone has sightlines to everyone else. This may sound obvious, indeed a minimum requirement for a boardroom table; but we also have large and beautiful tables that are psychologically rather uncomfortable and the sharp corners are good only for involuntary population control.

I'm less wild than some design editors and museum curators about Bruno Ninaber's desktop trinkets for the huge firm, Randstad. Not because they are badly done - they're intriguing and beautifully made - but because the world does not need them and they are a waste of matter. But the world does need key rings, and Bruno shamelessly bribed me 18 months ago with the best key ring on earth: a beautiful little aluminum cone object with a leather thong running through it and a knot at the end to keep the keys on. I've kept this in my pocket, in intimate proximity to my body, ever since.

I haven't used the team's Rodin-quality dentist's chairs, hospital beds or children's bicycle seats, nor their designs for AT&T/NCR, Alcatel, Ericsson, Grundig, Hamax, Landis & Gyr, Lever, Loewe Opta, Otis, PTT, Rosenthal and Siemens. But if I ever need to, I know it will be a pleasure. And if, by some disaster, I have to pay for the pleasure, I can always spend their famous Dutch coins. JOHN THACKARA

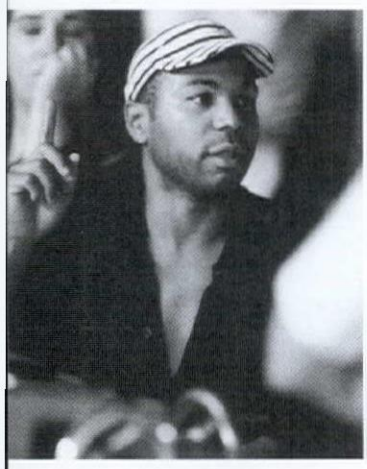


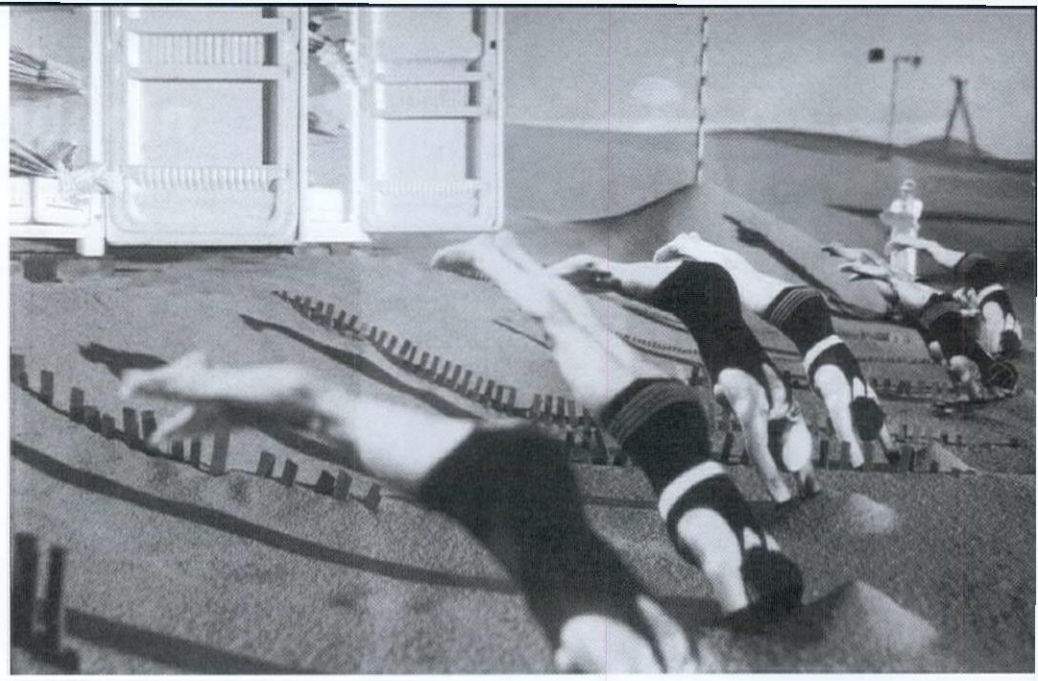


Above: NPK's Scorpio wheel straightener for Tacx. Left: NPK's understated Perception cupboard for UMS-Pastoe is multi-configurational due to a variety of surface finishes and colors.

Firm: ninaber/peters/krouwel • Location: Leiden • Principals: Bruno Ninaber, Wolfram Peters, Peter Krouwel • Ages: 45, 43, 43 • Staff: 30 • Greatest achievement: "I.D.'s article on us with the title 'Dutch Masters.'" • Hopes for the year 2000: "To create more common-day, durable products that stop the current downward spiral of cheapness and waste."

Osbert Parker





● With a showreel that surely rivals that of the young Ridley Scott – another British commercials director who headed to Hollywood – Osbert Parker, 31, is reinventing the art of animation, putting his talent to work for brands such as Budweiser, Coke, Sunoco, Gatorade and the California Lottery. Recently signed to film director Quentin Tarantino's new commercials studio, A Band Apart, Parker shuttles between London and Los Angeles with the nonchalance of an old hand – which he is, having worked during his final year at London's Middlesex Polytechnic making title sequences for MTV.

While training as a graphic designer at the Berkshire College of Art and Design, in his English hometown of Reading, Parker soon realized "I wasn't that brilliant at using typography with images," but had a gift for putting moving images with sound. "It's just gut instinct," he says of his ability to syncopate animation to music. "I have a different sense of timing in terms of motion."

And timing is everything: it took a full three weeks (and just under $1 million) to shoot the 30-second Budweiser "Sports Bar" spot, in which two lilliputian football teams appear to spring from a magazine and a TV screen for a counter-top clash, much to the amazement of the assembled life-sized barflies. In the Bud "Summer Games" spot, swimmers dive out of refrigerators, then race freestyle through sand, while a discus thrower hurls a bottle cap; the surreal shifts of scale are compounded by setting Riefenstahl-style monochrome athletes in a brightly colored landscape.

For spots such as these, Parker meticulously reconstructs the characters' movements by turning live-action footage into thousands of still photographs, which are then cut out like the individual frames of Eadweard Muybridge's dynamic turn-of the-century sequences, and painstakingly animated, pose by pose.

Parker fills countless sketchbooks with visual ideas from which he develops his imaginary landscapes, each tailored to the product at hand. He says his best ideas frequently come from serendipitous accidents: the "Sports Bar" piece developed from bending a Bud bottle cap, and realizing that it could symbolize a football. Prior to this commercial, all his collages had been done flat, and he refused to do the spot unless he could think of a new approach. "I had thrown all the photographs in the bin, and suddenly realized the footballers were standing up."

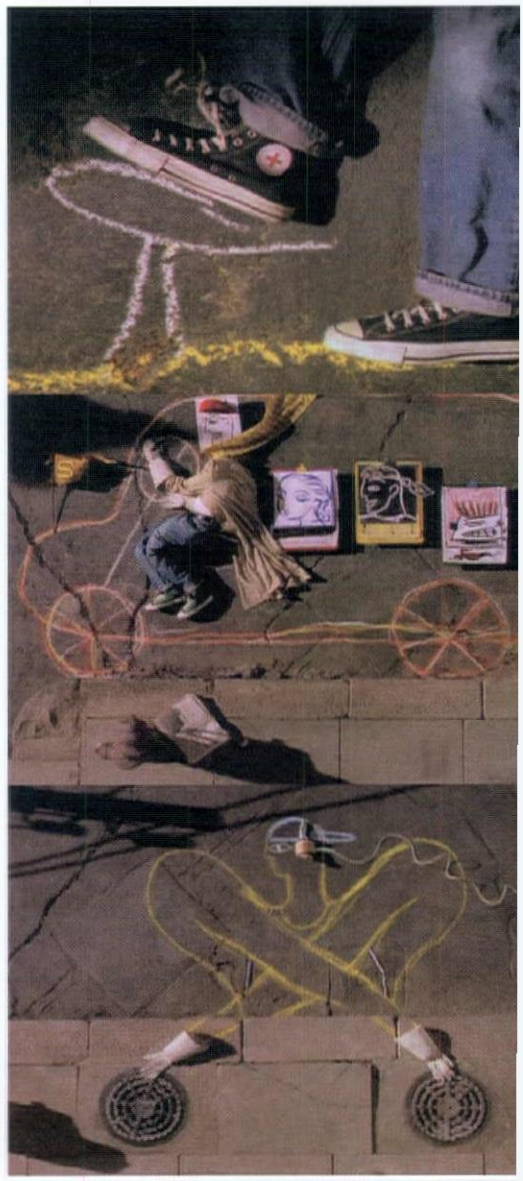
Creating many of his effects in-camera on a rostrum, but also using motion-control techniques, Parker's trademark is the giddy visual rush: a roller-coaster ride through a drinking straw for a Hi-C commercial; a ravishing infinite zoom through layers of Joseph Cornell-like bric-a-brac, suggesting the deepest contents of our minds, in a title sequence for a British youth TV program "A-Z of Belief"; and a literal exposition of the domino effect of losing endangered species, in a public service announcement for the World Wildlife Fund.

Though he's built a reputation for commercials that reposition brands for a new target market, Parker takes pride in noncommercial pieces that make a strong social comment – on saving the rhino, for the WWF, and on changing attitudes to race, using animated faces on strutting chalkboards, for MTV. In these, "it's not just about selling the product, but about trying to change the way people think, for the better."

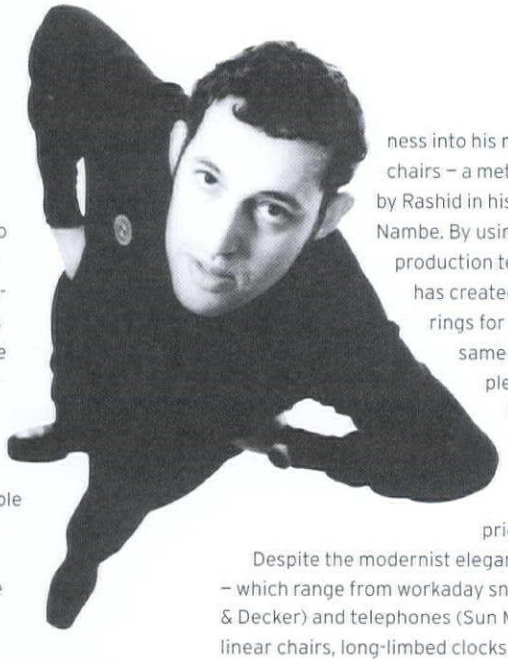
Parker sees film and commercials as "two parallel universes. One format is told in 30 seconds, the other in two hours. I don't see why you can't go from one to the other." He plans to do longer format pieces, and to experiment further with live-action. "I try to create a world where no one's been before," says Parker, "whether it's a collage world, computer-generated, or uses 3-D sculpture animation – with objects as characters." JANET ABRAMS

Firm: Osbert Parker • Location: London and Los Angeles • Age: 31 • Education: Berkshire College of Art and Design, England • Greatest achievement: "The ability to excite and inspire people through the use of a pair of scissors and a lot of imagination." • Hopes for the year 2000: "To be able to maintain my desire to play and explore in everything I do."

Above: Parker converts live-action footage to stills and reanimates i
Budweiser spot. Below: Parker's chalk graffiti figures for a Coke com



Karim Rashid



GEORGE WHITESIDE

● Karim Rashid has been thinking about mutability lately. He gingerly empties a bag full of apples, oranges and bananas into a prototype fruit bowl that looks like nothing so much as a translucent lotus flower, and watches as its flexible "petals" give when the space within is filled. "I am interested in developing a design language that engages ideas of change," says the industrial designer, chasing a renegade apple that rolls off the table. "I want to make objects that can change over time." That such a mundane household item as a made-for-assembly acrylic bowl can be transformed into a kinetic sculpture and still be targeted at the under-$10 crowd is a testament to Rashid's ability to, in his words, "marry technological process with physical possibility."

Rashid's impassioned, rapid-fire conversations are peppered with mentions of "variance," or the manufacture of nonserialized industrial products. As an example, he points to the work of Gaetano Pesce, an early mentor, who has designed randomness into his multicolored plastic chairs – a methodology picked up by Rashid in his recent work for Nambe. By using sophisticated production technology, Rashid has created a series of napkin-rings for Nambe that are the same length yet completely different and random in form – all manufactured identically in a high-tech but low-priced method.

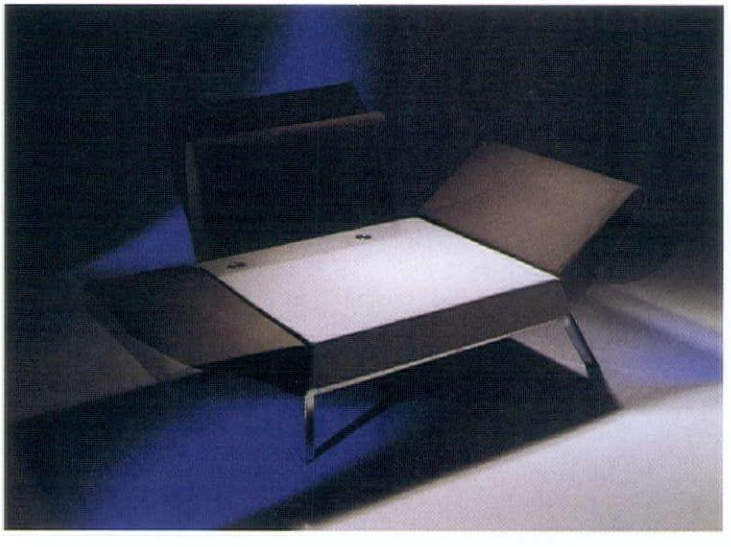
Despite the modernist elegance of his products – which range from workaday snow shovels (Black & Decker) and telephones (Sun Moon Star) to curvilinear chairs, long-limbed clocks and metal alloy tableware – Rashid believes in one-upping his creative forebears with a fuller exploration of the physical. "Form is much more seductive," he asserts, "when the product's aesthetics are experiential, and not just visual."

For Rashid, this means engaging the senses, whether through the distinctly feminine curve of a wooden lamp stand that is echoed in a pepper grinder and a Nambe candlestick, or the optical pleasure embedded in a glass stacking table that throws off shadows and multicolored reflections. "Today we are dealing with a society based on experience," says the 35-year-old Canadian industrial designer, "so objects need to blur experience with form so that they are inseparable." Rashid is fairly obsessed with this idea, which he makes manifest in the many products that roll out of his vibrant studio in New York's garment district, and the zeal with which he teaches graduate and undergraduate classes at Philadelphia's University of the Arts and Brooklyn's Pratt Institute.

Rashid's background is strictly high modernist. Born into a clan of artists and set designers, he and his brother (architect Hani Rashid) were weaned on the value of aesthetic order; family legend has it that Rashid Sr. taught his sons perspective at the age of two. While the retentive capabilities of toddlers may be called into question, Rashid's ingrained sense of structural harmony cannot. Since he first began designing at the tender age of 19, Rashid has obsessed over the things that litter our domestic landscape in the hopes of elevating objects into subjects. "Objects do not have meaning," admits Rashid. "But if an object is thoughtful we project meaning onto it in daily life."

ANDREA CODRINGTON



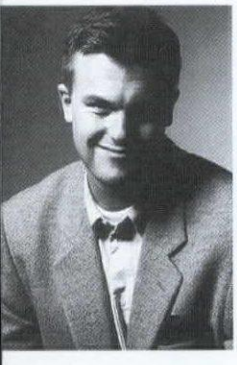


DOUG HALL

Above: Rashid's minimalist Triaxial Couch prototype offers up 16 different configurations, including a chaise longue, couch and bed. Left: Rashid offers distinctly high-tech variations on a theme for Nambe's 1995 polished metal alloy Studio Collection.

Firm: Karim Rashid Industrial Design • Location: New York • Age: 35 • Staff: 1-5 • Education: Massa Lubrense University, Massa Lubrense, Italy • Greatest achievement: "Sustainable lightness." • Hopes for the year 2000: "Perpetual pluralism."

Thomas Sandell

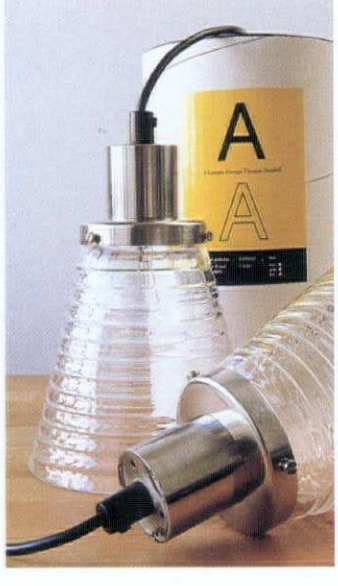


STEFAN ANDERSON

● No one has been more prominent in Sweden's design renaissance than Thomas Sandell. Since he and fellow architect and friend Thomas Eriksson first made their mark on the international furniture scene three years ago with their quirky but simple household objects – including key holders, clocks and candlesticks – for Cappellini's Progetto Oggetto collection, the younger designer's influence has been growing apace. The revitalized brand of Scandinavian "new functionalism" pioneered by Sandell has become the trademark style of the lively, young furniture companies – such as David, CBI and Asplund Editions – that have sprung up in Sweden over the past three years, and Sandell is rapidly emerging as a Scandinavian household name, constantly shortlisted for the region's most prestigious architectural and design projects. He is currently working on the interior of Stockholm's new Museum of Modern Art, developing an ambitious new home office range for Alvar Aalto's famous old Finnish company, Artek, and basking in the reflected glory created by the launch of PS, IKEA's daring new "designer furniture" range, a quarter of whose 40 pieces were designed by Sandell.

It's clear that Sandell's sudden success has not gone to his head. The softly spoken and unassuming designer sees his rise more as a collective achievement for the disciples of new functionalism than as an ego-inflating personal triumph. "It was always my ambition to bring a new momentum to Sweden's brand of modernist design," he explains. "And IKEA's decision to break with normal policy by using independent designers to make a mass-market range is what I dreamt might happen at the start." Although the international company prefers to keep precise sales figures a secret, its PS line is keeping pace with other important Scandinavian design companies such as Artek and Lammhults.

It's not difficult to understand why. Simple as it is, the wooden furniture and accessories by Sandell, Eriksson and friends have an appealingly cuddly and whimsical character that would have seemed alien to the serious-minded Scandinavians in the 1960s furniture heyday. "I think we have tried to bring a more playful and poetic character to Swedish design," says Sandell. "We are still making the sort of things and using the sort of materials that Asplund of Aalto might have. Our originality is that we aren't afraid of color and we have a sense of humor too." DAVID REDHEAD



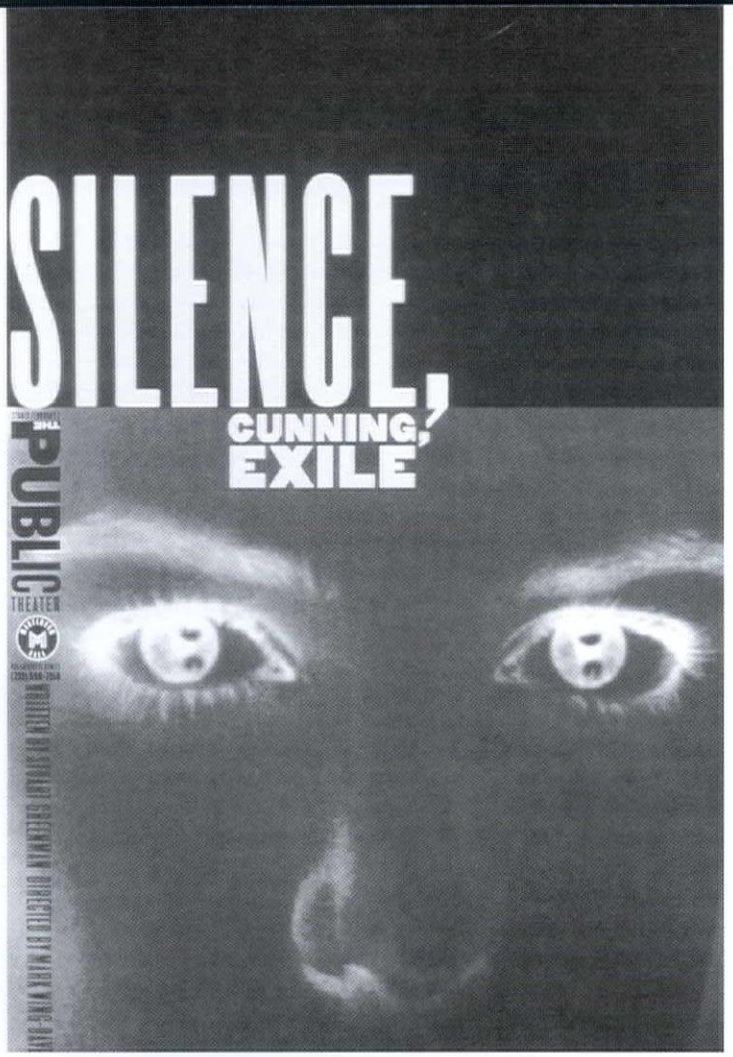
Firm: Sandell Sandberg • Location: Stockholm • Age: 36 • Staff: 8 • Education: KTH Architecture School, Stockholm • Greatest achievement: "Creating interior design for the new Modern Museum in Stockholm." • Hopes for the year 2000: "To be architect of Stockholm's new Children's Museum."

Below: Sandell's Small Drawer for IKEA'S PS collection. Bottom: A 1991 café for the Rönnberg/McCann ad agency in Stockholm adds bold geometry to an otherwise staid Swedish aesthetic. Bottom left: Sandell's 1991 functionalist glass and metal A-Lampa hanging light for Zero.

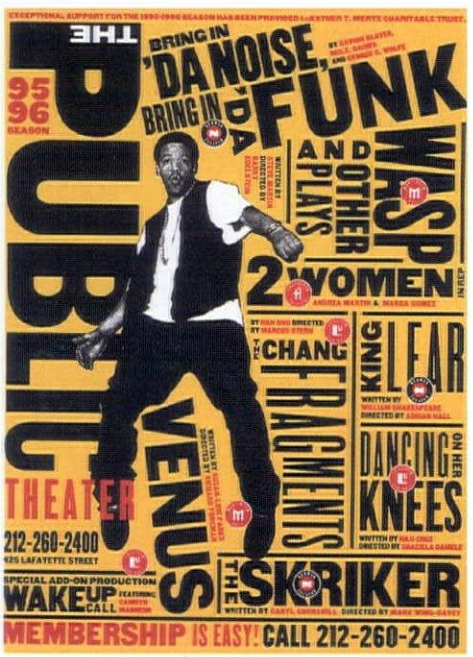


BOSSE H. ERIKSSON





Above: Scher's striking 1994 poster for the Public Theater's "Silence, Cunning, Exile" (a play loosely based on the life of Diane Arbus) makes use of juxtapositions of photography and type. Right: Using a kind of typographical be-bop of play titles and theater logos, Scher created this poster for the Public's 1995–96 season. Far right: When redesigning the retail identity of a Swedish candy chain in 1988, Scher invented the word "Öola" for its typographic clout and Scandinavian sound.



Paula Scher



PETER HARRISON

● "Posters have been taken over by the advertising industry. They used to be done by graphic designers. Now you look around and see a poster, but who did it? Foote Cone and Belding! Why aren't designers working in the street? Why can't we talk to a mass audience well?" With a vigilant sense of stolen territory being reclaimed, Paula Scher has produced dramatic posters that have given her illustrative approach to typography full reign.

Beginning as an art director at CBS Records, Scher later opened her own studio with partner Terry Koppel in 1983. Since 1991, she has been the only female among the 15 partners of Pentagram: "It's like having the football team ask you to the prom," she quips. The relationship with Pentagram has allowed her to operate on a larger playing field by giving her the credibility that a large design organization affords.

In the course of her 25-year career, Scher has won numerous awards, and has also been an outspoken critic of theoretical approaches to design and design education. Her impatience with theory – in favor of a no-nonsense "if it works it works" approach – marks her as a dyed-in-the-wool populist. She has described herself as freely rummaging through the "Big Closet" of design history, sampling from the Soviet avant-garde, Dada, American wood type, Piet Mondrian and whatever else she finds interesting. This eclecticism was informed by the groundbreaking work of the Push-Pin Studio, particularly her husband Seymour Chwast, whom she credits as having taught her typography.

The directness of some of Scher's stylistic quotations has brought criticism from peers. When she appropriated a classic Herbert Matter poster for use as a Swatch watch promotion, her sense of humor was mistaken for disrespect. But Scher is not a "designers designer": her pleasure in design comes from her ability to speak in a popular, entertaining and visually engaging way to large audiences. She is at her best when developing a voice for an institution, a corporation or a retail chain, in establishing a way of speaking to the public. For New Yorkers this "public" orientation has been evident in the powerful identity she has forged for the Public Theater. In this work, Scher is returning to the densely clustered wood type that distinguished several early CBS pieces. "We have a tradition of looking for something new. I'm not interested in what is good in a temporary way. I prefer 'smart' and 'good' to 'new.'" J. ABBOTT MILLER



Firm: Pentagram • Location: New York • Education: Tyler School of Art, Philadelphia • Greatest achievement: "Quitting smoking." • Hopes for the year 2000: "Growing an extra inch."

Nevenka Schumaker



DAN MURRAY

● Nevenka Schumaker drives a Porsche, but designs the most All American of Fords, the Taurus. Along with human factors engineer David Hoffmeister and electronics designer Mark Jarvis, she is responsible for the shape of the "Integrated Control Panel" (ICP), the centerpiece of the interior of Ford's new Taurus and sibling Mercury Sable – and proof that interface design can also be stylish and expressive.

Containing the controls for the sound and stereo systems, the oval panel in the center of the dashboard is also a kind of keynote for the oval theme of the car's form, visible outside – where the chief designer was Doug Gaffka – in the shape of everything from headlights to rear window and inside in such details as door handles.

Sensationally futuristic, the swelling ICP pod actually includes four different but related fascia designs, for the variety of sound and climate control systems (manual and automatic) that Ford offers on the car. Many of the electronic and mechanical components of these systems are actually located at more distant places inside the car, for security and economy, so the ICP is in effect a remote control.

Schumaker went through many preliminary sketches before coming to the final design. Looking at her energetic, almost nervous drawings, one sees a key theme – a hierarchical map of functions. But Schumaker says she did not arrive at the final shape until the night before a key meeting with executives.

The layout is based on extensive user testing, in which errors and slow response times were marked on test units with small dots to identify problem areas. Ford claims it reduced "task response times" 30 percent below those of the controls on the old model, thanks in large part to spacing the buttons farther apart. Schumaker worked carefully on distinguishing radio controls with white and climate ones with a golden amber. These graphics are applied in the mold in a new process.

In theory, all this translates into safety – fewer rear enders caused by drivers looking for the defroster or easy-listening station. During the tests, lane wobbling and the amount of time the driver's eye spent off the road were carefully tracked.

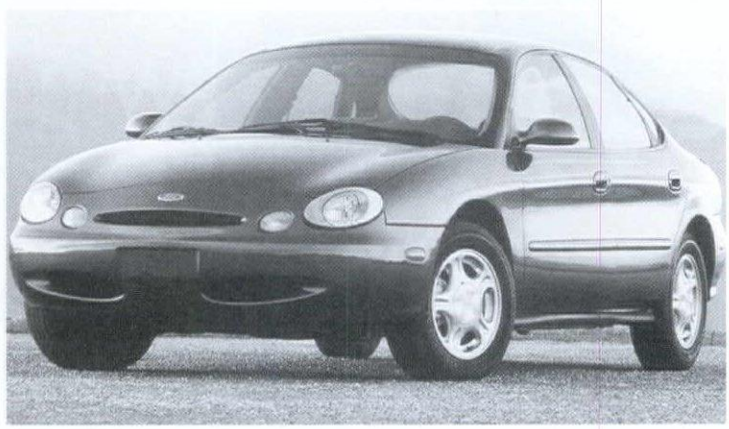
Many of Schumaker's rejected variant designs might have worked just as well ergonomically. But her oval is more than a designer's whim: it's the shape of Ford's logo, and ties the brand to design.

Ford has not hesitated to use the articulate and stylish Schumaker, who was born in the former Yugoslavia, for press purposes, letting her recount tales of looking for interesting knobs at garage and yard sales. Ford design chief Jack Telnack, who supervised the new Taurus, acknowledges that Ford has too few women designers and says he is looking for more. That Schumaker is a woman is not irrelevant when Ford is trying to increase the number of woman buyers of the Taurus; Schumaker worked under Mimi Vandermolen of the components design section on the project.

Ford knows that as much as grille and headlights, the dashboard interface is the part the customer sees head on. But Schumaker's work on the stylish ICP may also be taken as a reminder that while we may live in a digital age, we are analogue creatures, swayed as much by emotion as by reason.

PHIL PATTON





Left: Ford's 1996 Taurus uses the oval as its design leitmotif. Above: Schumaker's futuristic Integrated Control Panel was based on extensive user testing.

Firm: Ford Motor Company • Location: Dearborn, MI • Age: 47 • Education: University for Applied Arts, Belgrade • Greatest achievement: "Design and development of the Integrated Control Panel for 1996 Taurus/Sable vehicles." • Hopes for the year 2000: "To stretch the boundaries of component design in the automotive industry."



Seymour Powell



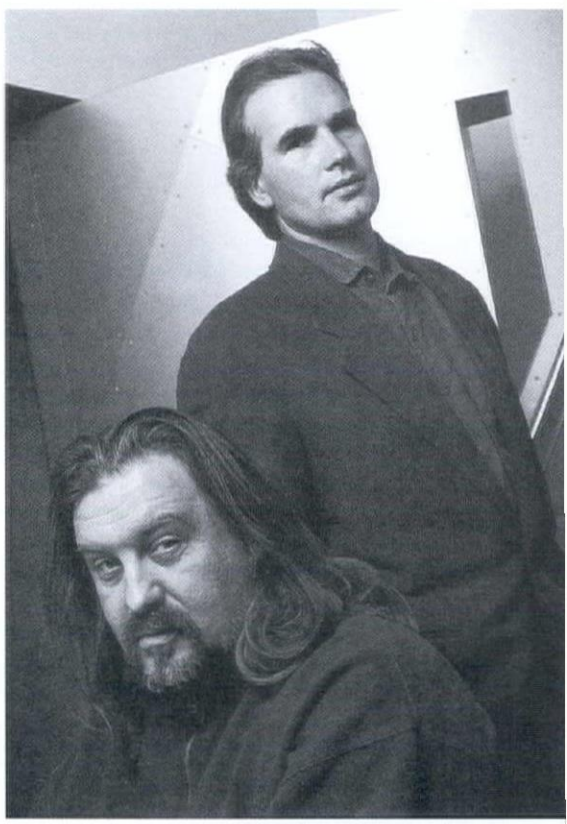
Above: Seymour Powell's sensual yet sensible kettle and food processor for Tefal. Top: Bringing their own passion for motorcycles to the project, the partners designed the sleek Skorpion for the East German manufacturer MZ.

● Richard Seymour came to industrial design by way of an unlikely route that involved an early career in advertising before he shifted to producing objects that carried messages rather than images. To that extent you could say that he was a self-taught designer. His partner, Dick Powell, had a more conventional background – the Royal College and work with a mainstream British design consultancy. But their own consultancy, Seymour Powell, formed in 1985, has always combined the partners' strong interest in creating a sense of identity through the use of design, with an intuitive interest in how things work. Both Seymour and Powell are as fluent with a pen as they are in talking about their work.

They were quick to become involved with electronic media – through a series of studies for personal digital assistants – and saw their intrinsic quality as objects, as well as the electronic and manual interaction with their users, as important issues. They have worked on the design of household appliances, as well as explored the creation of low-energy transport – notably a succession of power-assisted push bikes. Over a comparatively short period, Seymour Powell has established itself as occupying a central position in London's industrial design scene.

Yet the team's work remains deft and filled with a sense of wit. They come across as the antithesis of the bland, or the corporate. Everything they do carries with it a strong sense of personal engagement – and that includes the electronic guitar that they did for Motorhead's Lemmy, as well as the sturdy and sensible mass-market electric kettle they designed for Tefal. There could have been no consultancy more appropriate for the commission from the newly capitalist former East German motorcycle manufacturer MZ to design a bike that would be able to compete in the subsidy-free post-unification Germany. Both Seymour and Powell are enthusiastic bikers themselves, and have worked as consultants to Japanese manufacturers. But perhaps even more important than personal experience, they were able to bring to the MZ project a feel for the imagery of motorcycles as well as an appreciation of performance and handling.

The result was an extraordinary leap forward for the motorcycle company, shifting it from crude manufacturing quality and antiquated design of the past toward the leading edge of 1990s production. In the traumatic circumstances facing the company, no designer could have waved a magic wand to transform MZ's fortunes overnight, but the firm's work has given it the chance of a future that it never had before. Other Seymour Powell projects include a work for British Rail on a new generation of locomotives, which combine a sensitivity for the comfort and ergonomic issues of the driver's cab with a powerful sculptural form. DEYAN SUDJIC



Firm: Seymour Powell • Location: London • Principals: Richard Seymour, Dick Powell • Ages: 42, 44 • Staff: 18 • Education: Royal College of Art, London • Greatest achievement: "Building Seymour Powell to what it is today." • Hopes for the year 2000: "Keeping it up!"

Erik Spiekermann



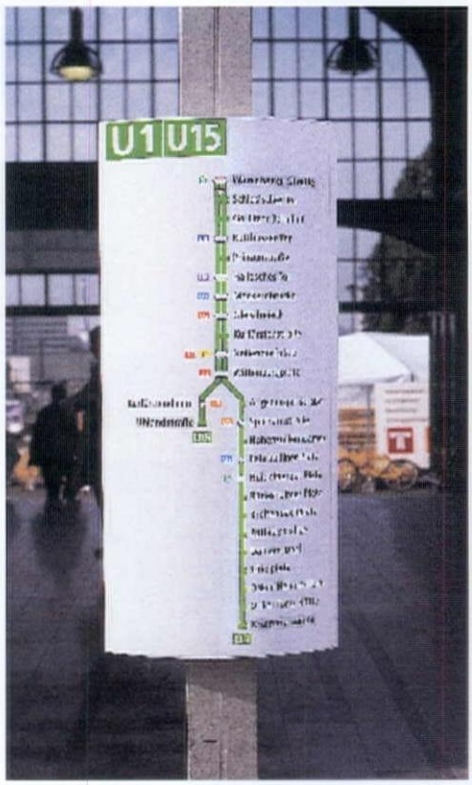
● It's been interesting to observe the progress of MetaDesign over the last 15 years, as the group – indeed the concept – has ridden the waves of world history. The exact genealogy of the firm awaits its chronicler: published accounts differ pleasingly. But we know that three German designers started the thing rolling in London and Berlin in 1979; and that the Meta project then mutated, grew, rested, exploded and spawned. Just now MetaDesign has three locations: with 50 designers working in Berlin-Kreuzberg, 16 in downtown San Francisco and eight or so in East-Central London. Two of these three offices sit within strong-framed 19th-century industrial buildings: not by chance, old homes to printing presses.

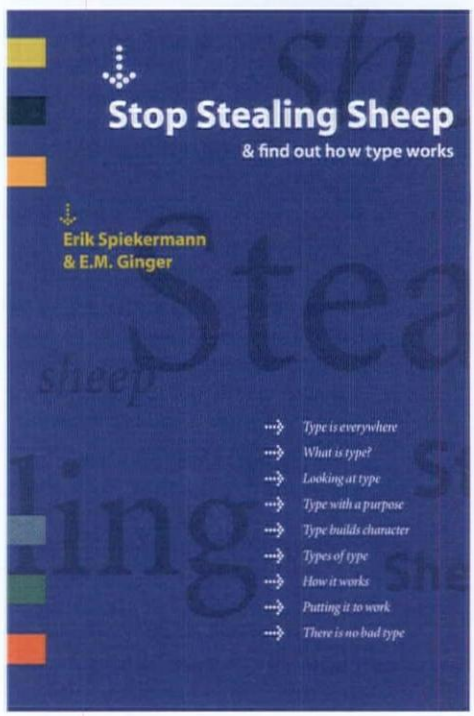
West Berlin, as we used to know it, was a pampered capitalist island within East Germany, to which dissidents from the Federal Republic migrated in order to escape the draft. This explains the presence there of founding partner Erik Spiekermann, who, a longtime Green Party sympathizer, still sticks to his beliefs. And at a critical juncture – just around the turning point of 1989 in Germany – he decided to make the practice grow. "MetaDesign plus" was born, with two new partners: Uli Mayer (she's more purely a graphic designer than word-and-type man Erik), and Hannes Krüger, who strengthened the business side. Now they are joined by Terry Irwin and Bill Hill in San Francisco and Tim Fendley and Robin Richmond in London. "Large clients want large design studios," Spiekermann explains. And why look for large clients? "Well, it's obvious: to improve life in the city, in the world."

Apple, Adobe, Hewlett-Packard, Cambridge University Press, Springer Publishing, VW-Audi, the Berlin transport authority, the city of Berlin itself and, fittingly, the German Green Party: these are among the large clients benefiting from Meta solutions. But the term "solutions" is misleading. For Meta's tendency is to bring the client into the process of design, and to develop flexible, organic products. Turning this approach back on itself, this year MetaDesign's Berlin office has been reorganized. It's now a federal structure comprising five groups of around six people each, serviced by specialists in typography, pre-press production (which adds 45 people to the office), industrial design, multimedia, writing and more. Mayer and Spiekermann operate as roving "creative directors." Spiekermann, who hates pretense, provides the sneer quotes here.

MetaDesign is different from the big design groups with which it now competes. True to its name, there's a backbone of intelligence in its work. This sets Meta well apart from the mushy platitudes of corporate design, and the useless confusions of postmodernism. But thanks to internal variety and youthfulness, the firm's work isn't dull. Most of all, there's a social impulse to what it does. Why go through the pain of endless meetings, arguments with producers and with clients, interviews with journalists and lectures at international conferences? To provide good services for the people in the city. So that the signs are clear and lift the spirits. So that people can get home at night, without driving the car, after more than just two beers. Design and the unfinished project of modernity meet here.

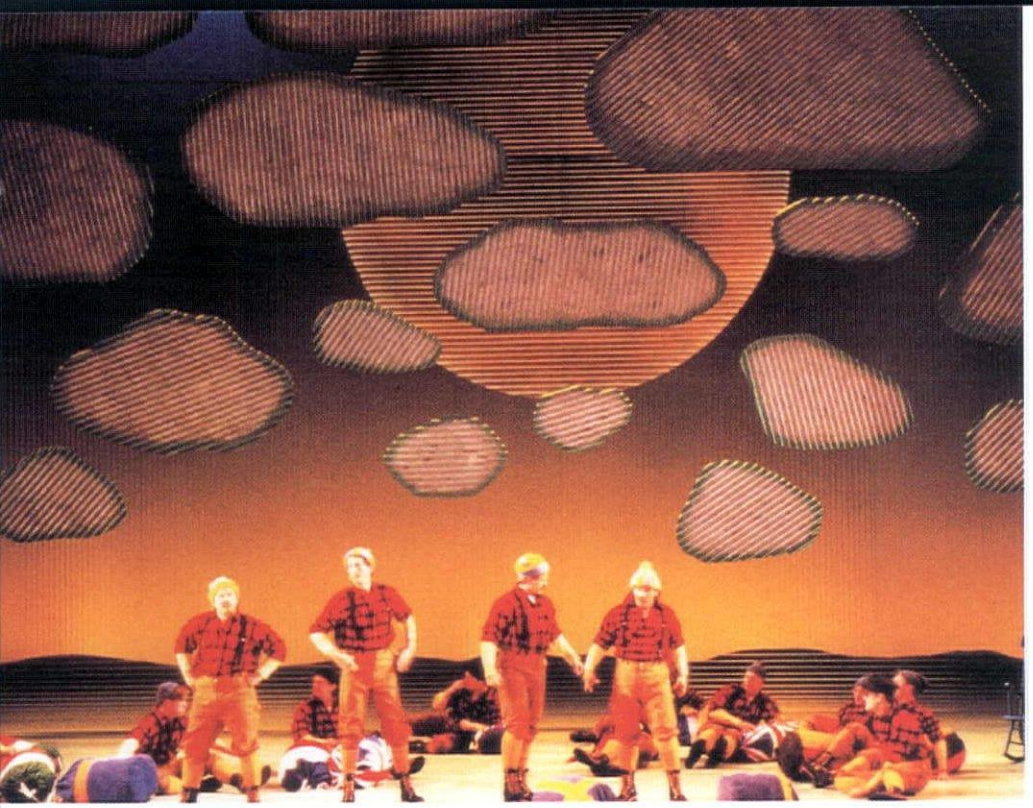
ROBIN KINROSS





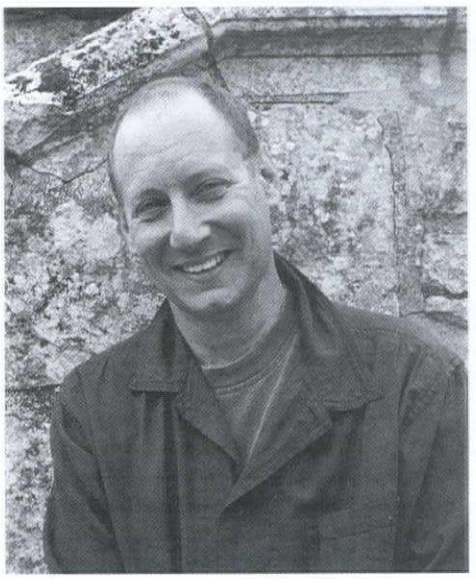
Above: Spiekermann wrote and designed *Stop Stealing Sheep*, a book about desktop typography for Adobe Press. Top: Meta's easily navigable subway diagrams for the Berlin transport system.

Firm: MetaDesign • Location: Berlin, London, San Francisco • Age: 48 • Staff: 120 • Education: Berlin Free University • Hopes for the year 2000: "To have made our world a little nicer."



GEORGE MOTT

Paul Steinberg



GEORGE MOTT

● Catching up with theater designer Paul Steinberg takes some perseverance. With productions in Tel Aviv, London, Glimmerglass, Cologne, Paris and Ghent as well as teaching duties at NYU, the 49-year-old Steinberg is the embodiment of the designer as peripatetic one-man band. In his case, the design projects have more to do with texts and subtexts than typography or structure

To label what Steinberg does "theater design" is more an issue of place than process. For him, "It's design, and the fact that it's theater design is only because it happens to be in the theater." Steinberg practices his profession in a strange world where the impermanent must appear permanent, and where everything can change in the space of a two-hour performance.

Like most designers, Steinberg works within the context of clients (as much the theater management as the director and the work being performed), budgets, schedules and materials. From this complicated mix, his job is to "bring design ideas to the production that help to illuminate the work for the audience."

Take his design for Puccini's *Madam Butterfly*, a war-horse of the opera repertory if ever there was one. Instead of the typical illusionistic cherry blossom-strewn set, the production in Antwerp projects a darker, more sinister reading of the story. The story's dramatic elements of violence, abandonment, imperialism and abuse clash with Puccini's lush score. The geisha's entrapment and isolation in Lt. Pinkerton's oriental fantasy are made poignantly obvious by placing all the actors on small red islands in a sea of raked blue gravel within a 30-foot-high shoji screen enclosure.

This approach applies especially to newer operas, which often confound audiences. The off-kilter sets for the recent Houston Grand Opera premier of the performance *Harvey Milk* provide views and clues that help illuminate the life and career of the slain gay activist turned politician. Through spare elements like an iconic portrait of Maria Callas or overlapping yellow and pink triangles, the audience cannot help but see the influences of Milk's life and identity.

Architecture and history are two themes that came together for Steinberg in 1982, when he became the first-ever Prix de Rome laureate in the field of theater design. At the American Academy in Rome, he studied the theater design of architects such as Bernini, Inigo Jones and Frederich Schinkel. He also steeped himself in the architecture, art and gardens of the Grand Tour itinerary.

While no minimalist, Steinberg, who was trained as an environmental designer at Pratt in the '60s, roots his work in a modernist doctrine; design elements are pared to essentials that tell the story. Nevertheless, he delights in the myriad of design projects within each project – the floor treatment, wall covering, place settings, furniture, signs, moldings and windows – that are part of the set. While he recognizes that having illusion on his side is an advantage, he admits that what he gives up is permanence. LEE JACOBSON



Above: Steinberg's design for *Turandot* at the Welsh National Opera makes use of a bold matrix of mug shots. Top: The American folk tale *Paul Bunyan* comes to life at the Glimmerglass Opera in Cooperstown, New York.

Firm: Paul Steinberg • Location: New York • Age: 49 • Education: Pratt, Brooklyn • Greatest achievement: "Balancing teaching in New York and designing operas in Europe." • Hopes for the year 2000: "To discover and design one of the lost Monteverdi operas."

Linda Stone



● Linda Stone, wrapped in a knit shawl, her dark hair conspicuously unstyled, could pass for the weaver and folk dance enthusiast she once was. After all, she still makes her own ceramic jewelry and occasionally spins wool into yarn because, she says, "I like how it feels." Stone, however, is no hippie artisan but rather a director of advanced technology at Microsoft.

Temporarily immobilized by a bad car accident in 1981, Stone began tinkering with a Timex-Sinclair computer, "an itty-bitty thing, hardly any memory." By 1986, she was working for Apple, where she passed eight years shaping the future of multimedia and establishing networks of designers, teachers, producers and technicians to collaborate on CD-ROMs. After leaving Apple in 1993, she started getting calls from Microsoft. "I got recruited," Stone explains, "to do whatever the hell I wanted."

By working with several of Microsoft's creative groups, she discovered that "making information to blare out at people" was not what she wanted. "People really like to talk to each other," Stone realized, and decided that her calling was to develop virtual worlds in which people could do just that.

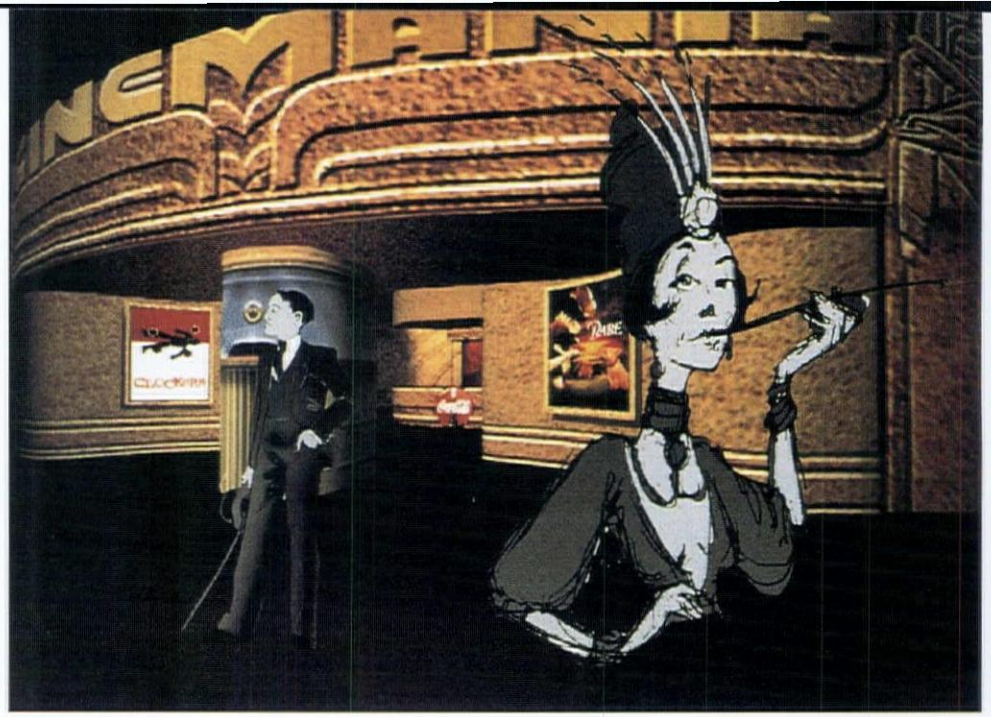
Stone's boss paired her with an engineer, Manny Vellon, who proved remarkably sympathetic. "The engineer thought it would be less nerdy if I led the group," Stone notes, adding, "I care a lot about warmth and tactility, and trying to bring those things to what would otherwise be a cold place."

For the past year, Stone has led a team of technicians, software designers, illustrators and animators in the development of V-Chat, a proudly idiosyncratic environment for interaction that can be found on the Microsoft Network. V-Chat supplies a series of dramatic settings – a theater, a fish bowl, a surrealist canvas – in which people can communicate through typed conversations and through the quirky body-language of their chosen "avatar."

"Avatars" are characters used by V-Chat participants to represent themselves onscreen, much as a Monopoly player uses a doggie or top hat. Ready-made avatars include a businessman, a cat and a "default avatar" who looks like the Pillsbury doughboy. A user can click on the icons of the "gesture bar" to make these characters smile, wave, flirt, pout, mug or act silly.

People can also choose to turn themselves into avatars by snapping a series of 20 self-portraits and having their Kodak dealer upload the photos to the Microsoft Network. A participant can then make his or her own face available for use by anyone on the network, thus becoming the V-Chat equivalent of a celebrity.

Stone hopes that she has planted the seeds of a genuine electronic city where a collection of lives, businesses and creative endeavors can develop over time. She wants people to find electronic environments in which they can hang out as if they were in the neighborhood coffee bar. She especially wants artists to use the software to create better environments. Because V-Chat, believes Stone, "is a place where a culture can evolve." KARRIE JACOBS





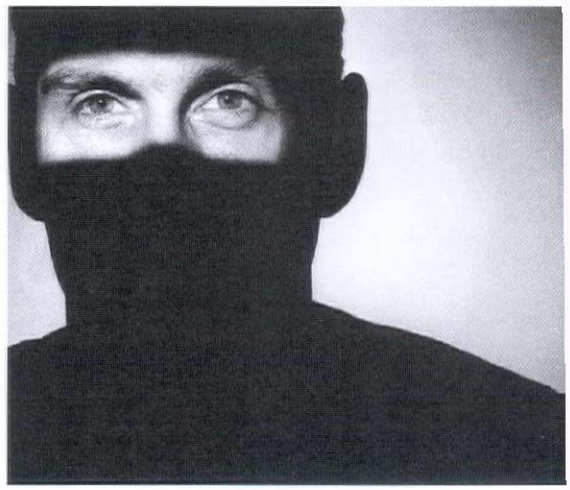
GET SURREAL

Above: BugWorld, the Microsoft Network's Miró-reminiscent V-Chat environment, offers up a host of surreal avatars from which to choose. Top: Cinemania places Microsoft Network users in a plush theater lobby environment.

Firm: Microsoft Corporation • Location: Redmond, WA • Age: 40 • Staff: 17,000 • Education: University of Washington, Seattle • Greatest achievement: "Pioneering in multiuser multimedia." Hopes for the year 2000: "To make contributions at the crossroads of art and technology."

TKO





IAN MCKINNELL

● It's faintly misleading to describe TKO as one of Britain's leading product design consultancies. True, since RCA graduates Andy Davey and his partner Anne Gardener founded the company back in 1988, the London-based practice has built up the sort of project portfolio that would be the envy of any of their British industrial design peers. But until two years ago, the partnership had never had a commission from a British manufacturer. Instead, TKO had relied almost exclusively on a network of contacts with Japanese manufacturers that Davey has been building up during regular visits to Tokyo over the past seven years. "It's hard to find good industrial design work when British businessmen would rather have a good accountant than a good designer," says Davey. "Making your own opportunities here means looking abroad."

A client list that includes big names such as Sony, Sanyo, Daiko and Seiko – to design, respectively, personal audio equipment, microwaves, lighting and eyewear – is testament to the popularity of TKO's idiosyncratic and expressive style with Japanese industry. In the past two years, the firm has designed a series of toys for Hasbro's European division such as the Magic Paintbrush – a whimsical paintbrush-cum-fountain pen– which has proved big sellers all over the continent. "I'm not such a slave to function and ergonomics as some designers are," says Davey. "With a toy, you can expect people to adapt to the product if you make it entertaining enough for them."

TKO's proven track record in consumer electronics was what garnered the firm one of its first British commissions, two years ago. The project called for the styling and packaging of the Baygen, a revolutionary windup radio that has been designed especially for developing countries where batteries are scarce. But while Davey says he will be pleased to take on any more work that comes his way in Britain, he clearly won't be going out of his way to look for it. "It seems to take years to convince people in Britain that they should be investing in industrial design, and even when you get there your opinion is rarely respected in the boardroom," he says. "Life's too short for that." DAVID REDHEAD

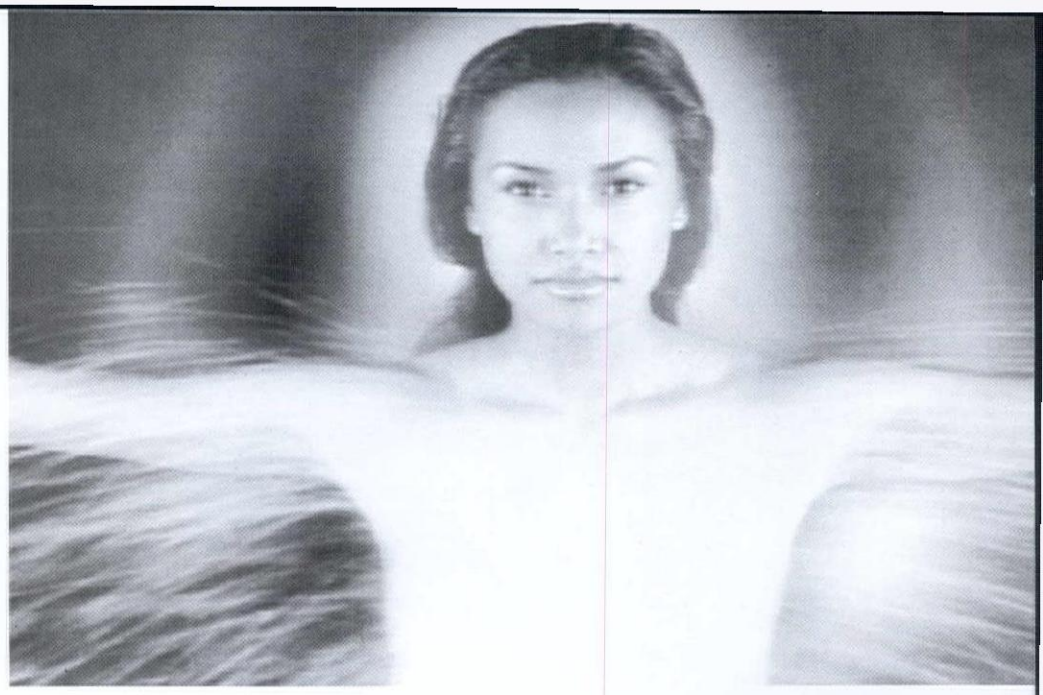


Left: A combination paintbrush and fountain pen, TKO's Magic Paintbrush for Hasbro Europe has proven a big seller. Top left: Created specifically for developing countries, TKO's Freeplay radio runs on a windup mechanism rather than batteries and electricity.

Firm: TKO Product Design Consultants • Location: London • Principals: Andy Davey, Anne Gardener • Ages: 33 • Education: Royal College of Art, London • Hopes for the year 2000: "To have been involved in the design of something that we are 100 percent happy with."

Tomato





● Having enjoyed four strong years to grow and ripen its style, Tomato is at last seeing its work plagiarized around the world. The funniest offspring is a television commercial for Bally's Health Club, which sandwiches live action shots of pumping thighs and buttocks in Lycra with type sequences fading in and out of focus on a black background. It's a cut-for-cut homage to Tomato/Wieden & Kennedy's "Freedom is a Movement" spot for Nike.

But as Richard Winkler, an executive producer at Curious Pictures, which represents Tomato in the U.S., observes, "People seem to have got the style, but not the content." This is perhaps what keeps the stream of gargantuan clients – Sony, Pepsi, Thomson, Levis, the BBC – knocking at the door of this London-based studio of creative malcontents to direct and design their TV commercials, print and, lately, multimedia. Or, as John Warwicker, the oldest (40) and most seasoned member of the group puts it, "We have a fairly well-formed conceptual discourse, and that separates us from everyone else." Pressed to expand on this line, Warwicker adds: "We all write our own stuff."

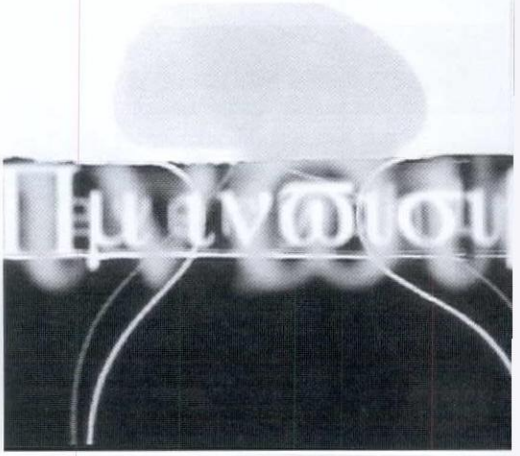
The absence of mainstream sloganeering is distinctly refreshing in founding Tomato partner Graham Wood's instantly recognizable noise TV. His highly poetic television commercials for BBC Radio Scotland, Nike and music videos "Tilt" for Scott Walker and "Cowgirl" for the London band Underworld – two members of which, incidentally, are also members of Tomato – show a comfort-level with written language that is frequently absent in pop and advertising media. Image fragments and words flicker and ebb on the screen, layered and illuminated in the most painterly way, but their meanings are suggestive and ambiguous, often slightly altered from the sung words to further elicit the fragility of meaning.

Tomato further confounds its imitators by refusing to divulge technical details. "When magazines ask us what technology we use, we always tell them the wrong ones," grins Warwicker. It emerges under interrogation that much of the typographic layering and rich texturing is achieved with the help of the group's "Fifth Beatle," John Hollis, on a Flame digital editing machine. Initial explorations, however, frequently begin with paper, low-tech repro methods and Hi-8 video. Warwicker and van Dooren also sold a client on a concept using Hi-8, and no script, casting or background to film an "advertising verité" campaign for Pepsi with Abbott Mead Vickers. It got a standing ovation at a convention in Singapore.

Tomato gleefully cultivates the mystique of a rock band, throwing out parables and grand claims to a lineage between its work and the Situationists, the Symbolist poets, Surrealists, Wittgenstein and Mallarmé, without a great deal of elucidation beyond name-dropping. But by the same token, a group that aspires to art and philosophical influences rather than taking cues from its peers in graphic design, television and advertising establishes a territory far removed from the faddish hunting ground of many graphic designers and agencies. And in this sense, Tomato is up there with the cream of the crop.

PETER HALL



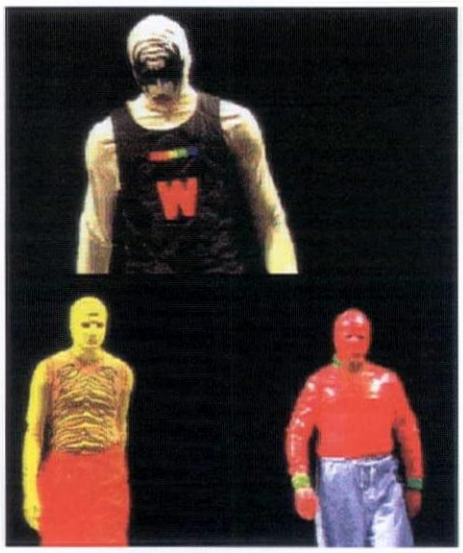


Above: Tomato's 1993 video "Cowgirl" for the U.K. band Underworld. Middle: A TV spot for the Sony Playstation, created by Tomato for Chiat Day. Top: A European commercial for Thomson likens technology to love.

Firm: Tomato • Location: London • Principals: Steve Baker, Dirk van Dooren, Karl Hyde, Dylan Kendle, Jason Kedgley, Richard Smith, Simon Taylor, John Warwicker, Graham Wood • Ages: 24-40 • Greatest achievement: "Jason's white Dirk Bikkembergs loafers." • Hopes for the year 2000: "Keeping them pristine."

W&LT



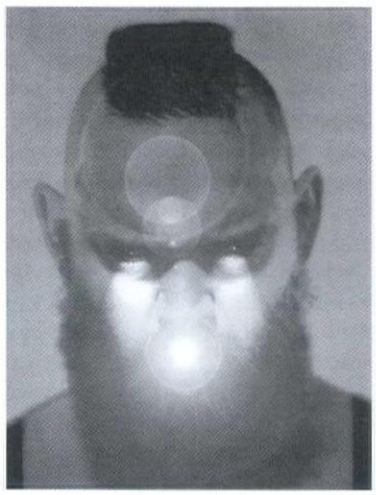




Borrowing the visual language of rubber fetishists and club kids alike, van Beirendonck's W&LT fashions are a far cry from the current European trend in minimalism.

● To judge by the clothing he creates, you would neither expect Walter van Beirendonck to be Belgian nor in his late 30s. But then to judge by appearances, you would be more likely to think the large and dangerous-looking designer – with his vast beard and hair shaved away but for a tufty lightening bolt – was a biker with an adventurous wardrobe rather than a graduate of the Royal Academy of Fine Arts in Antwerp.

Van Beirendonck's menswear label, W&LT (Wild and Lethal Trash), has received much European attention in its two-season existence, as much for the shock value of his catwalk shows as for the quality of his design. His latest outing last July at the Paris Lido involved an onstage horse, dancing girls and CD-ROM images projected onto the stage (by compatriot and fellow RAFA grad Dries van Noten), as well as runway models in blown-up latex masks so inadequately transparent that their wearers, unable to see the end of the stage, simply walked off it into the battery of cameramen.



Van Beirendonck is no newcomer to the fashion world. He has been successfully designing sportswear for 15 years, but has only recently put his own vision into production, thanks to the backing of the huge German jeans company Mustang. W&LT is design for an out-of-control future. Latex body suits represent an essential layer of protection ("Soon you won't be able to go out anymore without that protection," says van Beirendonck); synthetic fabrics, such as nylon and neoprene, are used for their aesthetic and hard-wearing properties, but equally to reflect the increasing artificiality of the world in which we live; a palette including lots of unnatural pinks and greens and fluorescent orange talks about the flamboyance and unreality of fashion; semitransparent plastic jean-style jackets come complete with inflatable sections around the biceps, pectorals and stomach – the perfect gym-enlarged body that we are told to crave.

Van Beirendonck's commitment to blending technology with fashion doesn't stop with his choice of materials, however. The use of CD-ROM at his latest show was a masterful use of the medium in the fashion context, adding an extra dimension – as well as extra content to the traditional catwalk format – as slogans were flashed before the audience. Meanwhile, the interactive W&LT CD-ROM of the Winter 1995-96 collection will take fashion away from the elitist confines of the invitation-only runway show once it becomes publicly available. The deftly designed multimedia package, produced by Medialab in Germany and with creative direction by Andreas W. Vichr, contains the show video, interviews with van Beirendonck, press clippings about W&LT and a CV that is interactive information graphics as it should be. Just when you think that fashion is getting left behind by the information revolution, along comes a Belgian to take you off to the cyber dance hall and beyond. CAROLINE ROUX

Firm: W&LT (Wild and Lethal Trash) • Location: Antwerp • Age: 38 • Staff: 9 • Education: Royal Academy of Fine Arts, Antwerp • Greatest achievement: "Despite all its trouble, still loving fashion."

Sylvia Harris Woodard

Is it too cynical to wonder if Sylvia Harris Woodard is one of the few people who has ever worked with the Clinton administration and actually gotten concrete results?

The fact is she has managed to nurture along a national project from its inception as an idea conceived in Little Rock to its journey through Washington bureaucracy to its congressional approval to realization.

The idea, discussed at the 1992 Presidential Round Table on Design (spearheaded by I.D., see March/April 1993), is to get more people – especially minorities – counted in government by redesigning the year 2000 census. The development involved Woodard working with her Yale students, consulting focus groups and getting herself officially assigned to the Census Bureau team – which oddly enough had never included a designer before.

"It was one of those obvious things," Woodard recounts. "The big flaw was they were producing an information product with no information designers."

The bureaucratic maneuvering got intricate when suddenly, without knowing about Woodard's involvement, Rep. Harold Rogers, the congressional member in charge of the Census Bureau's spending, called for a redesign of the old forms.

He protested, "People are not going to fill out these forms. Who designs these things?" Rogers proposed the hiring of a private firm to take care of the problem. Woodard, even though she was already part of the process at the Census Bureau level, faced being upstaged and squeezed out. She quickly put together a design team with her former partners at Two Twelve and bid for the project. Woodard served as the team's creative director.

They won, beating out market-research heavies.

The next step was to create a series of census forms from a postcard to a poster. Woodard's team designed the new forms to motivate, writing large messages like, "Being counted in the census gives you political power and helps to assure equal representation in Congress." The new forms received congressional approval last fall and are now being tested by the Census Bureau.

Whether in her early pioneering work in computer interface design at Two Twelve (Prodigy was a client in the early '80s) or her exhibition design work on African-American history or the recent census project, Woodard attributes her effectiveness to her ability to form "inclusive design teams."

"In product design, the minute you leave someone out of the team it destabilizes the product," she explains. "The product won't work for them or they'll want to sabotage it. Including the right people is the most important ingredient for success."



In 1989 and 1990, Woodard phased herself out of her responsibilities as a principal at Two Twelve. She broadened her own sense of global culture by traveling for long stints mainly in Africa and the East, and began exploring ways to construct a more positive role for design in the environmental crisis.

"The work that most of us designers do involves creating products that have style obsolescence built into them. It's part of the strategy of creating more demand. Given that our resources are running out, this is a strategy of insanity. We have to refocus ourselves away from building more products to creating sustainable objects."

For now, Woodard divides her time between teaching information design and community activism at Yale, continuing with interface design for major corporations such as Citibank and collaborating on activist design projects such as the recent inscription of multiethnic history on the walls of the Audubon Ballroom, where Malcolm X was assassinated.

In thinking about future projects, Woodard sees the inclusive design approach as fundamental to dealing with the "environmental holocaust," a process badly in need of the perspectives of people outside typical development cycles. MAUD LAVIN



Top: Woodard's clear, compelling design for the U.S. Census Bureau was developed to motivate a multiethnic audience to participate in the 2000 census.

Firm: Sylvia Harris Woodard • Location: Brooklyn • Age: 42 • Education: Yale University • Greatest achievement: Having traveled around the world in 180 days by land, sea and air." • Hopes for the year 2000: "To fund one major research project using the design process to solve problems of human evolution."

Fred Woodward

● Fred Woodward remembers the moment he finally started to hit his stride as art director at *Rolling Stone*. "It was around the time of a particular Sinéad O'Connor story, about 1989." He was laying out the opening spread of an interview with the bald Irish singer when he realized what he really wanted to do was blow up the letter "O" of her surname and cross it over from the opening spread to the next. This meant "begging for space" that might otherwise be filled with text – no easy task. But Woodward made the case that these dramatic graphic moments – he calls them "little explosions" – were fundamental to the magazine's personality.

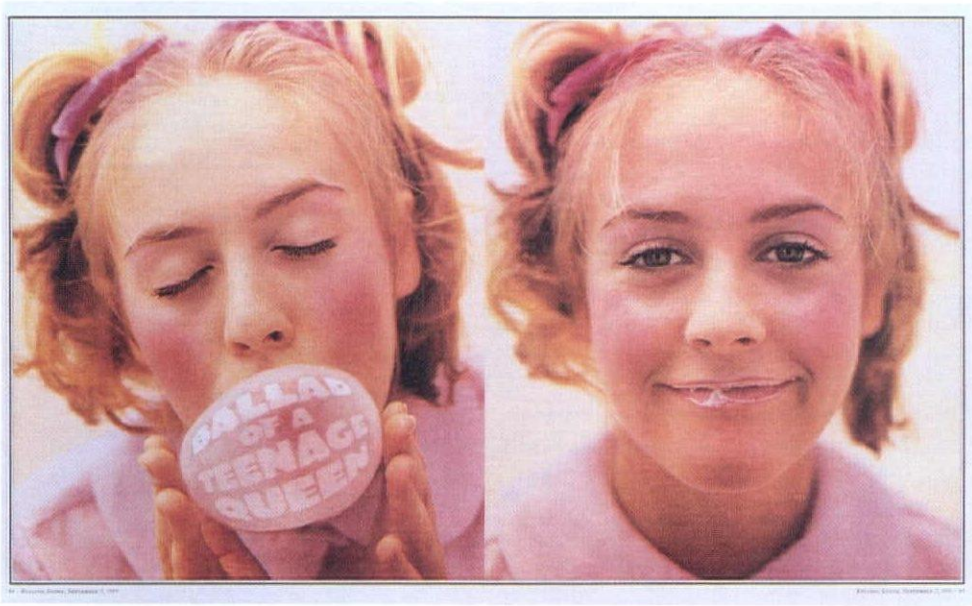
The resulting spread won nearly every design award on earth, provoked admiring phone calls from other designers and started Fred Woodward on a hot streak. "After that, I just hit a run where I got the feeling every time I sat down to design that something good was going to happen. Not that it always did," he admits with characteristic modesty, "but the feeling was the important thing."

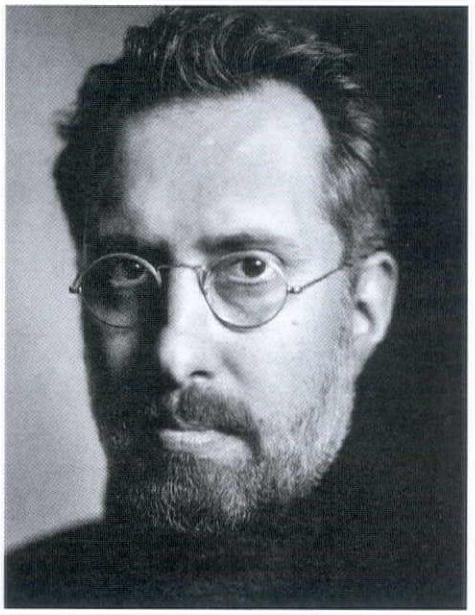
Putting his own stamp on *Rolling Stone* was a daunting challenge for Woodward when he arrived in New York in 1987 (after working as the art director of *Texas Monthly*, and then at *Regardie's*) to fill shoes previously occupied by such legendary feet as Roger Black, Tony Lane, Mike Salisbury and Bea Feitler.

But eight years later, Woodward and his talented staff have set a new standard for what editorial design can be, in what must be one of the longer hot streaks in magazine design history. Surveying his work, one is struck not just by its formal beauty and appropriateness, but by the sheer virtuosity of its design responses. An excerpt from T. Coraghessan Boyle's historical novel *The Road to Wellville* gets a precise, elegant typographic treatment; a story on horror movie director David Cronenberg is splattered with type as twisted as a serial murderer; and the layout of an interview with the Red Hot Chili Peppers screams with adolescent irreverence. As different as they are, all these pages seem to represent an aspect of the *Rolling Stone* style.

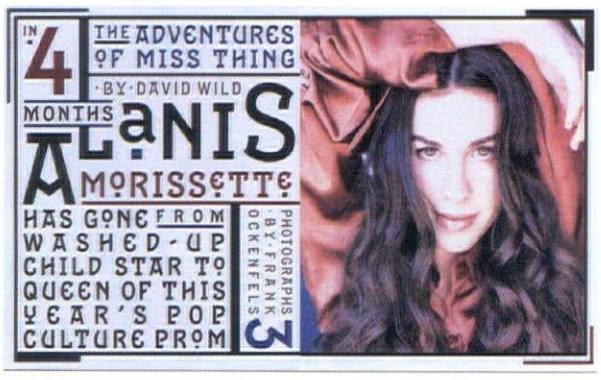
An identifying trait of that style has always been the interplay of type and photography. The work of superb photographers like Mark Seliger, Mary Ellen Mark and Albert Watson clearly suggest typographic responses that the *Rolling Stone* designers push to the limit. Woodward admits this wasn't easy at first. "Throughout my career I've always been really respectful of photographs and illustrations. I used to be careful about competing with them. But at *Rolling Stone*, instead of getting more respectful, I've gotten more competitive." Being responsive to the imagery has resulted in some memorable spreads, such as the one in which a photo of Arnold Schwarzenegger, ensconced in a giant inner tube, became the "O" in the story's headline, "Big Shot." Woodward is quick to admit that this, like many of his favorite moments in the magazine, was entirely accidental: he had the title and the picture for a while before he realized they could go together.

Of course, such realizations have to happen fast at *Rolling Stone*, where the production schedule means a closing every other week – an exhausting pace that makes the design staff's achievement all the more remarkable. Add to all that the three books that Woodward has designed in the last year. "I've been taking on a little too much this year," Woodward admits with typical understatement. But, understandably, he shows no sign of slowing down. Why mess with a streak? MICHAEL BIERUT





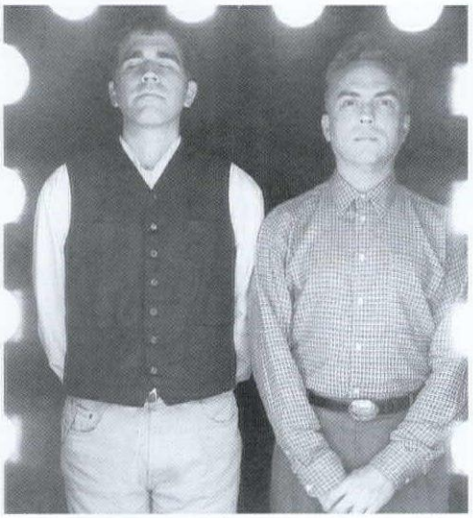
MARK SELIGER



Left: A bold woodcut-reminiscent type treatment appears in Woodward's *Rolling Stone* spread on singer Alanis Morissette. Above: Teen queen Alicia Silverstone gets pink-tinted photography and bubblicious typography.

Firm: *Rolling Stone* • Location: New York • Age: 42 • Staff: 7 • Education: Self-taught • Greatest achievement: "Having made the all-conference team as a sophomore." • Hopes for the year 2000: "Better work, saner hours."

World Studio



FRANK OCKENFELS 3



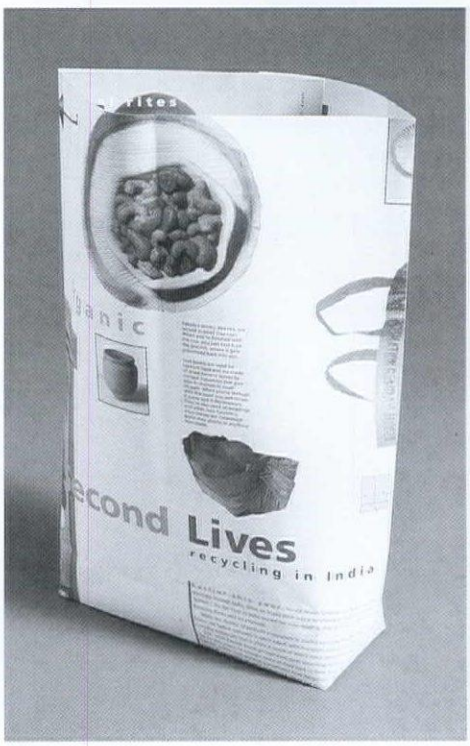
● Like many an inspired project, World Studio was born of frustration. "I had spent 12 years building up my business," says David Sterling, cofounder of the design firm Doublespace, "and I came to a point where I realized that the only thing on the horizon was bigger projects that paid more money." Although these prospects would be considered by most the very hallmarks of success, Sterling was not sustained: "I hungered to integrate my skills as a designer with some kind of social function."

Then, one Thanksgiving day three years ago, Sterling sat himself down and made a list of everything he cared about, and World Studio was conceived. "Everything issues from the word," says the 44-year-old designer, who proceeded to write stack upon stack of notes sketching out ideas for his dream studio. That's when Sterling called Mark Randall, then principal of his own graphic design firm, onto the scene to work on World Studio's graphic identity. After having settled on a simplified hand adorned with a spiral – an apt symbol for an organization whose dual goals are to inspire the creative community to reach out to a broader audience, and to aid underprivileged children in discovering their own creative abilities – the two continued fleshing out the World Studio concept throughout '93 and '94. Last year, Sterling and Randall left behind their old jobs to join forces in their own World Studio office, located in Manhattan's photo district

Although today World Studio is comprised of two discrete entities – a money-making design lab and a nonprofit foundation – there is a consistent ethos and aesthetic that binds all of its work together. Ongoing commercial projects for Marvel Entertainment Group, Chronicle Books and E.G. Smith socks earn the firm enough to be a viable, independent enterprise. Another commercial project in the making, World Studio's "Box Topics," is a series of activity kits based on the belief that children "learn by doing." Integrating art, science, games and craft projects, the kits – which deal with topics as far ranging as the Plains Indians to meteorology – will turn a profit as well as provide a percentage to the foundation.

For all this flurry of activity, the heart of World Studio is its nonprofit foundation, whose overriding goal is, according to Randall, "to increase diversity in the creative world." This August heralded the disbursement of the first World Studio Foundation scholarships – $10,000 given to six disadvantaged students who show great promise in the arts. Sterling and Randall raised money through the sale of their biannual magazine, *Sphere*, which highlights the work of creatives worldwide who are broadening the boundaries of their discipline, and through corporate sponsors like Donna Karan, Time Warner, Hennegan, Champion Paper and Typogram.

Diversity is a keystone to the World Studio ethos, and on any given day its own office plays host to interns and collaborators of myriad ethnicities and nationalities. In a definitive move to practice what they preach, Sterling and Randall have also hosted a mentoring program called "To Make the World A Better Place," directed by New York artists Elana Gutmann and Daniele Robbiani, and sponsored by Nikon. The program positions artists, designers and photographers with youths from varying socioeconomic backgrounds in an effort to engender collaboration. ANDREA CODRINGTON



Above: A spread from *Sphere*'s first issue features an article on recycling efforts in India that can itself be folded into a paper bag. Top: A promotional mailer for E.G. Smith typifies World Studio's vibrant aesthetic. Top left: World Studio's Mark Randall (left) and David Sterling.

Firm: World Studio • Location: New York • Principals: David Sterling, Mark Randall • Ages: 44, 36 • Staff: 5 • Education: Cranbrook Academy of Art, Bloomfield Hills, MI (Sterling); University of Washington, Seattle (Randall) • Greatest achievement: "Awarding $10,000 in scholarships to six minority students this summer." • Hopes for the year 2000: "To see the emergence of a more multicultural – as opposed to global – design aesthetic."

Eva Zeisel



LUCA VIGNELLI

● "I have one problem in my life. It's coming to an end," Eva Zeisel once said to me, sporting a devilish smile that belied this grim assessment.

It's been almost 60 years since Zeisel, born 89 years ago in Hungary, miraculously escaped execution during the Stalin purges in the '30s. She fled to the U.S., where she produced line after curvy line of the century's most beautiful pottery and other objects for Red Wing, Hall, Riverside and the Museum of Modern Art, among others.

But proud as she is of her life's work, Zeisel is not content to be relegated to arts and crafts museums or to be the "Judy Garland of dish queens," as one admirer put it.

"I suffer from projectitis," she says, having more eggs in more baskets than most designers half her age. She has produced a new line of Biedermeier-looking office furniture in cherry wood, which she characterizes as "not post-modern, not organic and not modernist" in design, but something new entirely, including a prototype of a file cabinet that turns into a desk. She is also working on a series of ceramic room dividers, which were exhibited at the Gift Show at the Jacob K. Javits Convention Center this past summer; a new line of pottery produced by the Granit company in Hungary (which produced her first lines in 1926); as well as a sleekly handsome retrofitting of an Original Leather store in SoHo.

I caught Zeisel most recently cabbing it down to Brooklyn, where Urban Glass Museum curator John Perrault had invited her to do a line of hand-blown glass pieces, a project she was undertaking with her usual eye on both business and art.

"Limited editions have a limit," she says, wondering how her glass, once completed, could make some money. It's been some time since she's handled the material, and even though she says the work "might be very sweet because I made the forms very luscious," she admits to being "terrified – I don't know exactly what I did."

At Urban Glass, Zeisel briskly handles the half-finished objects, including a large bell and decanter and smaller pieces that might be turned into candle holders or perfume bottles. She and glass blower Deborah Czeresko have shaped the objects from Eva's sketches; the stunning results, pure expressions in uncolored glass, are boldly sensual.

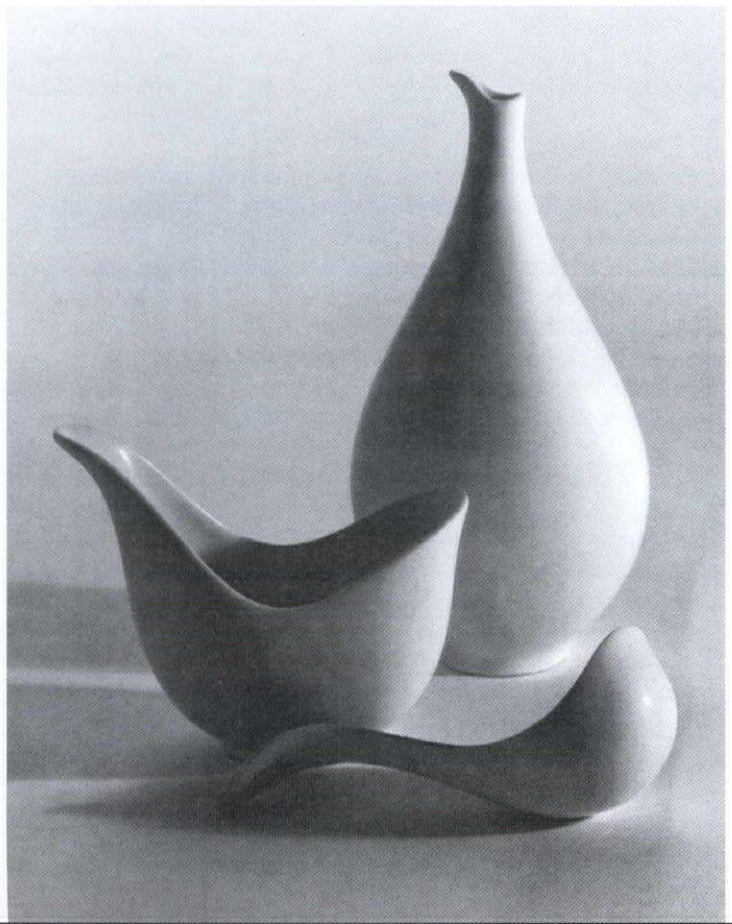
Her tactile design process is a wonderful thing to witness. "You don't need eyes to design. You can't visualize these things unless you touch and feel them," she says, hardly noticing that she has cut her hand and is being bandaged.

"She thinks on her feet a lot," Czeresko says. Unlike other artists who have blown glass, she says, "she's not rigid. She wants the material to speak to her, to come to a middle ground with it rather than dominating it. If another curve happens to come in, she considers it; she doesn't just throw it out."

Zeisel seems satisfied with her efforts as we cab back to Manhattan on a dismal rain-drenched afternoon. I think of another darkness at noon long ago, and we talk about Arthur Koestler, a childhood friend who based much of his book on Zeisel's two years of solitary confinement in a Moscow prison. I ask her if she ever experiences Post-Traumatic Stress Syndrome. "I am just happy to be a survivor," she says with cheerful matter-of-factness. "To be alive is a present."

For us as well, Eva.

SCOTT BALDINGER





Above: Zeisel's 1963 chair reflects her distinctly sculptural approach to design. Left: Zeisel's 1952 biomorphic ceramic set for Italcraft.

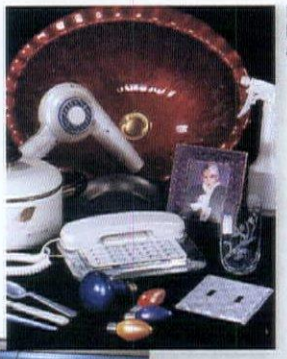
Firm: Eva Zeisel • Location: New York • Age: 89 • Education: Academy of Fine Arts, Budapest • Greatest achievement: "My daughter and son."



Pearl effects score high for eye-appeal in sporting goods



Pearl printing inks make graphics "pop" with appeal

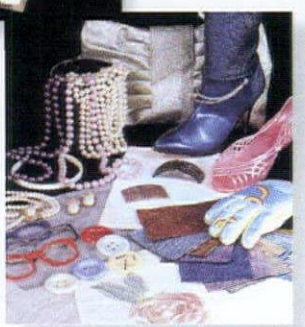


Pearl finds a home in housewares and appliances

Pearl packs eye-appeal into packaging materials



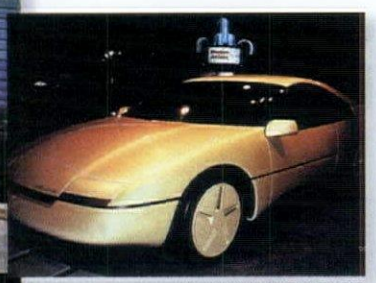
Pick-A-Pearl effect for playthings



Pearl colors look fantastic in fashions



Pearl colors win praise in home furnishings



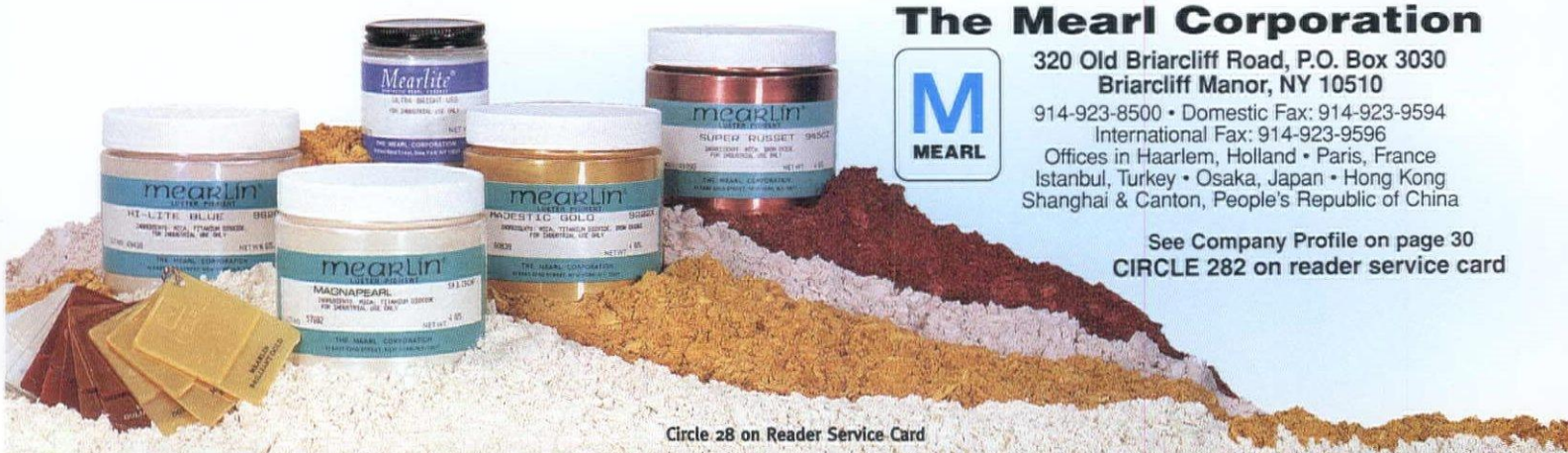
Pearl–the premium look today in automotive paint

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See Company Profile on page 30

CIRCLE 282 on reader service card

Typefaces

The Letter and the Law

A recent piracy lawsuit still leaves type designs without clear legal protection.

Typefaces are not protected by copyright in the United States. They are considered to be "useful articles," like wastebaskets or lampshades, objects whose original and distinctive features cannot be separated from their functional aspects. Computer software, however, is entitled to copyright protection.

This puts digital typefaces in an ambiguous position. On one hand, font software can be registered for copyright protection; on the other, the digital outline of each letterform is not protected. Consequently, anyone can legally copy a typeface by tracing its characters into a computer and generating a new font.

People have been copying typefaces ever since Gutenberg invented movable type. But in recent years, knockoffs (unauthorized copies) have had significant economic repercussions. The lack of legal protection for type designs has resulted in an upsurge in commercial font copying. Digital fonts are easy to reproduce, and the traditional marketplace of typographers and graphic designers has been expanded by vast numbers of computer users in offices and homes.

Before 1993, font cloners avoided legal challenges by working from printouts or pictures of type characters, usually by scanning them into the computer and tracing the designs. Such clones were commonly named after the earliest type designers, such as Garamond, Bodoni or Baskerville, whose names are in the public domain. Licensed or industry names, on the other hand, are protected by trademark law — cloners can copy Palatino, Gill Sans or ITC Garamond, for example, as long as they do not give their knockoffs the industry-standard names.

The 50-cent font

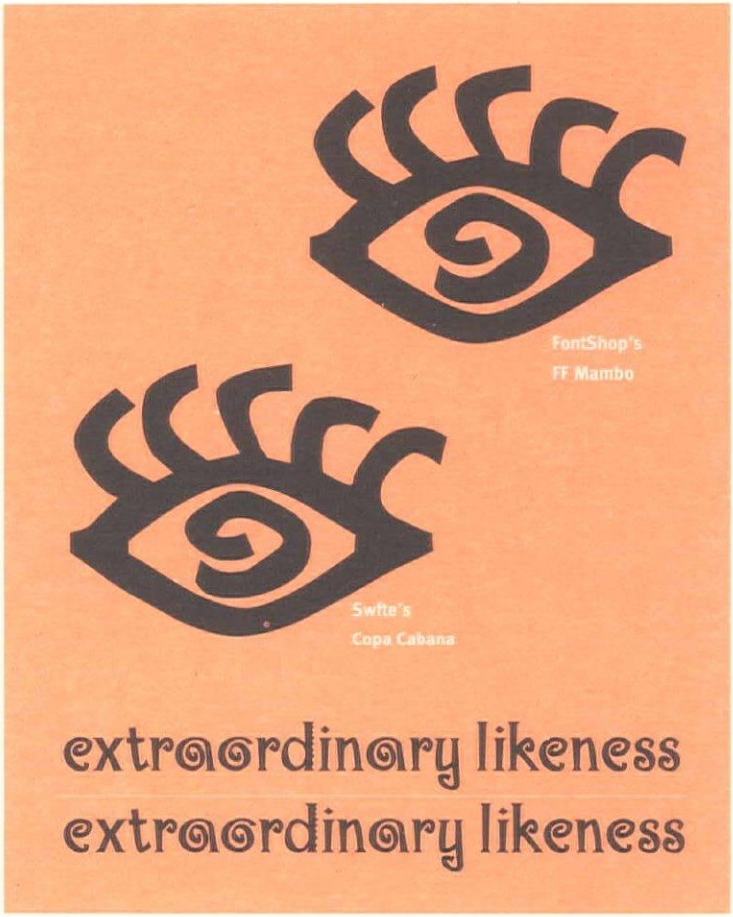
But the rules of the knockoff game changed dramatically in March 1993 when the Hockessin, Delaware–based software company Swfte International released Typecase III, a $50 collection of some 100 TrueType fonts for Windows. Like its predecessors, Typecase I and II, the collection contained knockoffs of trademarked typefaces from other manufacturers. However, Typecase III broke new ground in four respects:

- The collection included new and trendy display types rather than generic designs of other knockoff packages.
- The knockoffs were brought to market extremely rapidly — Swfte released Typecase III within a month of one of the designs it copied.
- The collection included non-alphabetic picture fonts that were eligible for copyright protection as illustrations.
- Many of the outlines were point-for-point identical to characters in the copied fonts, closer than could be expected to result from tracing scans of the originals.

The companies whose typefaces (valued at over $1,000) had been copied in Typeface III retaliated. A group of five foundries, including Bitstream, Adobe, FontShop/Canada, FontHaus and Emigre sued Swfte for "copyright infringement, unfair competition and misappropriation arising out of Swfte's sale of computer software that permits a computer to generate particular typefaces and certain original and unique artwork."

Swfte admitted that it had used commercial font-editing programs (FontStudio and Fontographer) to open fonts it had purchased on the open market, and had used these outlines in Typecase III. The company had then revised some of the type outlines, rearranged some character sets and created italicized or condensed variants.

This positioned the case as a test of whether the copyright that protects computer software in general would protect font software. A court ruling might have established that protection as a matter of legal precedent. In fact, the case never reached trial. In October 1993 the plaintiffs' attorneys announced that Swfte had adopted a non-infringing production process and was no longer selling the copied fonts. The plaintiffs would no longer pursue an injunction to prevent Swfte from selling Typecase III, and would await a judgment on damages. But the issue of damages did not go to court either. In September 1995 a carefully worded announcement from Adobe stated that the parties had "reached a mutually acceptable resolution of the lawsuit," and that Swfte had "agreed to pay an undisclosed sum to the plaintiffs."



Spot the difference? At the top of each pair of character examples is Fontshop's FF Mambo, by Val Fullard. At the bottom, Swfte's knockoff, Copa Cabana.

An inconclusive result

Such behind-the-scenes resolutions of font conflicts are common and unsatisfactory, as they leave us without a legal precedent. The Bitstream/Swfte case nevertheless established a few suggestive points: Swfte did, in fact, change its method of font production and replace the fonts created by the infringing process; it also removed the picture fonts — almost certainly protected by copyright — and changed the font names that infringed on trademarks. Swfte did also pay something to the plaintiffs. But it was far from a clear-cut victory for the five foundries; there are still ambiguities about what may be copied legally from an existing font.

Even if we did have a new precedent on these grounds, we'd be left with the difficulty that type designs are considered functional, therefore are not categorized with copyrightable works of graphic or applied arts.

Many European countries protect type designs, including England, France and Germany. As these countries and others in the EU establish the European Parliament, that protection will be standardized among many of America's most important trading partners. This could become an issue in the future, just as copyright in general has become an issue in our trade relations with China.

U.S. Copyright Law is revised from time to time. Now would be a good time to propose that Congress extend copyright protection to type designs. That would put an end to the ambiguity.

KATHLEEN TINKEL

Kathleen Tinkel writes about the computerization of design for Adobe Magazine, MacUser *and* MacWeek.

Conferences

Death of Masterplanning

At two professional gatherings in Chicago and Taipei, designers talked about "unlearning" their notions of control and responsibility

ICSID, Taipei

Downtown Taipei's rush-hour traffic is the perfect experiential metaphor for the fundamental issues confronting designers today. There are two predominant modes of personal transportation: automobiles and motor scooters. The scooters are everywhere, darting like fearless, faintly maniacal minnows in and among the larger vehicular predators, parked row upon row along streets, under colonnades, in doorways and driveways. The Taiwanese, surging to industrialize and modernize, are rather like these motor scooters: quick, entrepreneurial and fearless against the huge, established economies of the United States, Japan, Germany and Korea — and completely oblivious to environmental degradation.

Last October, Taipei was the host city of the biennial International Congress of Societies of Industrial Design (ICSID), whose basic purpose is to further the awareness of design and the influence of its practitioners. The Western consumerist lifestyle is now hungrily emulated in the developing world, and design's complicit role was often decried during the three-day conference. Japanese designer Kenji Ekuan argued bravely that leadership in design in the next millennium would shift back to the spiritualism of Asia and away from the materialism of the West; Ezio Manzini delivered a thoroughly depressing (for its inevitable accuracy) jeremiad about the effects of industrialization on the natural environment; Larry Keeley presented yet another new and convincing way for designers to think about their work and their future; and Kenneth Grange, who has coined and trademarked (honestly!) the term "ageless design," described his focus on making products easier to use and words easier to read by an aging population.

Next door to the conference site was a 200,000-square-foot design-oriented trade show called TIDEX, or Taipei International Design Exhibition. Exhibitors included a number of Taiwanese manufacturers (electronic gear, furniture and, yes, motor scooters); many design consultancies, primarily from Europe and Japan; members of ICSID; about two dozen design schools; and the entrants into the Taiwan government's G-mark competition of awards for good design. (The government of Taiwan is aggressively promoting and supporting industrial design as a means of building a powerful, export-oriented economy, à la Japan.) The exposition was packed with kids, in marked contrast to the weightier proceedings next door, and was — by my reckoning — much more about what's happening when design meets real people.

And what's happening is that people around the world want material comfort and economic prosperity, especially those who don't yet have it. The unfortunate byproduct of their desire is environmental catastrophe. Taipei's chaotic streets are a vivid illustration of Taiwan's explosive population growth (from less than 1 million in 1945 to the present 20 million), and hence the number one issue facing our species: that there are just too many of us.

It would be interesting, and instructive, if the next ICSID conference (to be held in Toronto in 1997 in conjunction with the annual IDSA gathering) were to come to grips in some way with the issue of population. Demographics and population dynamics are subjects more designers might benefit from hearing about so that, as they flog themselves and their profession, they might at least do so for the right reasons, recognizing that there are indeed some problems for which design and designers have not yet — and may never — discover solutions.

DAVID R. BROWN

David R. Brown is president of the Art Center College of Design in Pasadena.



Rush-hour traffic in Taipei, a riot of color, noise and pollution, and an apt metaphor for Taiwan's burgeoning and opportunistic economy.

Living Surfaces, Chicago

The mailer for the American Center for Design's "Living Surfaces: Design for the Internet" conference featured an elaborate diagram of the design process and an equally complex "concept map" of the Internet. Both illustrations — well researched and carefully articulated, with colored ovals connected by dashed lines — suggested clear and stable relationships between ideas, actions and intentions. But, in truth, designing for the Internet requires a radically different sense of relationships. It might have been better represented by a map of loose, sketchy lines and a diagram reflecting the random nature of the creative process.

According to at least one of the speakers at the conference held last October in Chicago, this idea should be at the top of any list of how design changes when it is applied online. The tradition of control, championed by a century of modernist designers, is being confronted, said Nathan Felde, director of the NYNEX Science and Technology program, by a medium that requires improvisation. Design in cyberspace is performance, said Felde to the 400 designers gathered within the warm, wood-paneled surroundings of the Harold Washington Library. "Web pages are nothing more than colorful Kleenex — disposable fluff," he contended, warning that the real challenge was to design "context and not content."

Felde, suggesting that designers may be unfamiliar with performance, recalled an outdoor piano recital during which the musician Abdullah Ibrahim modulated his rhythmic playing to the Doppler effect caused by a jet descending overhead, then returned to his original composition as the noise subsided. "I recognize your anxiety," Felde said. "Designers working on the Web are performing in public what they used to do in private."

Control and lack of it was also part of a lively delivery by Tom Rielly, a former high-tech marketing executive and now the principal energy behind Digital Queers, the "gay and lesbian global

village" of cyberspace. Rielly took it upon himself to bring a bit of sanity to an otherwise bizarre morning presentation by a marketing manager whose modest goal was "global reengineering and business transformation." The marketeer painted a utopian picture of how designers were "well positioned" to "strategically integrate" the "meta-images" of the "global telecommunications revolution." Rielly countered by describing communities — real and virtual — as organic, evolving and uncontrolled, held together by shared interests and values. He suggested that designers could contribute to building active participatory groups on the Internet by experiments in planning loosely structured sites (like Digital Queers) that enable dialogue within and across communities.

Is the Internet the end of design and "masterplanning?" Good typography and picture/word relationships may still be valuable, but the bigger work is ostensibly the design of meanings and interactive processes that make greater use of the ephemeral nature of the media. Loss of control is, of course, antithetical to business and corporate design, which constitutes a great majority of this country's design practice. Felde suggested, however, like Robert Venturi and Denise Scott-Brown did in *Learning From Las Vegas*, that graphic designers recognize the creativity in those not "professionally" trained. Rather than worrying themselves with bandwidth and arguments over Windows or Mac, they might step back and take the risk to "unlearn" and associate themselves with other communicators — poets, filmmakers, musicians and landscape architects, for example — where they might find resourceful and improvisational sensibilities.

Printed in small type at the bottom of the ACD poster there is an invitation for comments and criticism on the concept map. To mine I would add this: When diagramming a concept, start with a pencil, sketch and revise, emphasize ideas and keep the design loose. Don't typeset it, and consider not using a computer at all. DAVID COMBERG

David Comberg teaches and practices design in New York.

Competitions

Rising Stars of a Tiger Economy

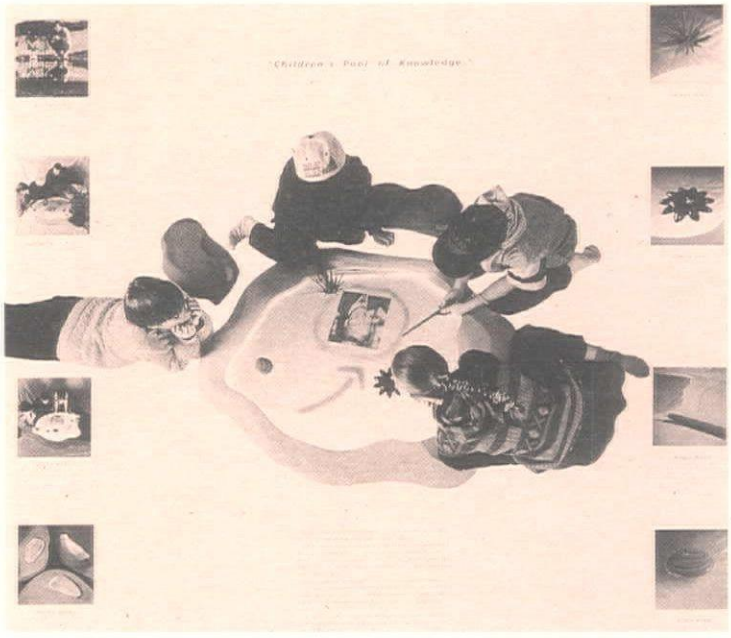
How an international competition for futuristic consumer products is raising the corporate profile of a Korean electronics manufacturer.

With Korea's annual export volume exceeding $100 billion for the first time in its history, the country's rapidly expanding manufacturing companies are showing signs of evangelical fervor toward the ancient art of product design. At the Seoul-based LG Electronics (the company formerly known as Goldstar), Design the Value-Bringer has been elevated to a prime position in the bid to capture international markets. "Design is an area that knows no boundaries, so it's only natural that it be a leader in globalization," said LG President John Koo at the recent prize-giving ceremony of the company's biennial design competition.

LG's patronage of conceptual student work through its design competition — now in its third year as an international occurrence — even prompted Uwe Bahnsen, the new president of ICSID (International Congress of Societies of Industrial Design) to draw comparisons with the sponsored contests that helped raise the prestige of Braun and Sony. Granted, LG's own product line still seems a long way from achieving the quality of these consumer-products giants, but by actively fostering an environment for innovation, the company is able to establish a dialogue with the young designers who in the future will be shaping the products on the markets it hopes to dominate.

Evidently, students are thinking ahead. The winning concepts in the latest competition applied new and futuristic technology to everyday situations, in highly finished models. They included a pocketable flexible leather cellular phone, a high-tech underwater navigation and walkie-talkie system for scuba divers and a mind-bogglingly minimal portable computer made of a flexible metal loop that, with a squeeze, would conjure up a hologram on a "virtual" monitor. However, the favorite design among the jury — which included 3DO president Trip Hawkins, Philips Corporate Design senior director Stefano Marzano and Nissan Motor chief designer Kimura Kazuo — was a wholesomely educational concept. The Children's Pool of Knowledge, by Jon Richardson of the Wellington Polytechnic in New Zealand, explored the analogy of a rock pool as an interface for a communal multimedia learning system, complete with a sea anenome for a microphone and a liquid crystal display "pool" for a screen.

Such is LG's confidence in its corporate design policy that all of the eight top prize-winning students were informally offered jobs at the company's expanding in-house design division, expected to grow from 160 to 180 employees over this year. This kind of rapid expansion seems indicative of companies in the region. Keeping an eye on the neighboring Japanese manufacturing empire, Korea's industrialists are benefitting from high saving and investment ratios propogated by the government — not to mention family-owned company networks more inclined to long-term investment than their Western competitors. And such are the characteristics of a "tiger economy," and the world's fastest-growing industrial nation. PETER HALL





Winners of LG 1995 (formerly Goldstar) included Jon Wellington's interactive Children's Pool of Knowledge (above) and Yun-young Joo's portable computer, Infinity (below).

Education

Learning On the Job

A seasoned recruitment consultant describes a solution to the chronic shortage of well-prepared industrial design graduates.



An MIT/RISD collaboration, the Plant Guardian automatically waters potted plants for up to two weeks using sized nozzles and gravity to control the flow of water.

In a survey conducted earlier this year, I asked some 30 design practitioners for their assessment of current industrial design graduates. Their most frequent criticism was of the quality of information imparted by faculty in second-tier schools. Basic skills such as research, modeling and concept development, and basic information about materials, manufacturing and human factors were all considered substandard. New graduates, said the survey respondents, demonstrated a lack of understanding of how industrial design fits into the real world, a willingness to be seduced by computer technology and an all-too-frequent arrogance, which made firms reluctant to hire them.

Without question, the preparedness of industrial design graduates can be improved through industry-sponsored and interdisciplinary product development projects, which can offer a lifeline to the demands of the real world. For a project sponsor, developing a relationship with the best students can lead to the opportunity to offer jobs to graduates. Generally, however, schools have been slow to recognize how these types of collaboration can be used to dismantle the barriers that have been erected between educators and practitioners.

Bright lights

There are a few exceptions to this trend. The school singled out in the survey for best preparing new graduates for work life was the University of Cincinnati, where internship is an integral part of the education process. UC students go to school for a total of five years, alternating an internship every three months with classroom teaching. It is astonishing that the program has not been widely imitated.

The Corporate Design Foundation, which was founded in Boston in 1985 with a mission to expand awareness of design management through education, has also played a model role, assisting in the establishment of interdiscplinary education programs in about 25 schools (see I.D., January/February 1994, p.66). The programs vary in structure. In some places, sponsors provide funds to cover the cost of materials, modelmaking and faculty; in others, sponsors also provide the focus of the projects. The teams, comprising industrial design, engineering and business students, work together for time periods ranging from 10 weeks to two semesters under the guidance of interdisciplinary faculty. Some of the more successful programs are now being expanded to include students majoring in cognitive psychology, cultural anthropology, graphic design and information design. A marketing specialist from a project's sponsor will also sometimes provide the necessary marketing (or engineering) information. At Brigham Young University, for instance, marketing managers from Makita USA provided market research information and feedback to industrial design students on the school's new NASA-sponsored product development program.

High maintenance

The CDF's first interdisciplinary programs began at Carnegie Mellon when an inspired faculty member, Dan Droz, convinced faculty from different departments and schools to schedule collaborative classes and give course credit. He then approached businesses — often local firms or those employing alumni — to fund or provide projects. Ongoing success at Carnegie Mellon has depended on continued faculty dedication. Equally important is the careful selection of team members — from diverse personality types and educational levels — and the selection of projects that can be realized within the given time and resources.

The broader perspective

Ideally, design education should also parallel the evolutions in business and design practice. These evolutions include corporate downsizing, shortening development time and internal restructuring to form collaborative product development teams, which generally cannot hold trainees. In design practices, the changes are taking place in design process, presentation and research technology and in the growing concern for conserving resources and making products universally accessible.

At last August's Interdisciplinary Practice and Teaching, Design Leadership Symposium, neither the faculty nor the students claimed it was easy to participate in these types of projects, but many referred to a major cognitive shift: the realization that prototypes provide the basis for developing a common language, that interactive skills are basic to performance appraisal and that the success of the team's accomplishments is more important than the individual's.

Touchy subjects

Sponsored projects, however, raise a number of issues, including questions over intellectual property, taking work away from professionals and getting work inexpensively from students. Schools have come up with varying responses. At the Art Center College of Design, according to product design instructor Katherine Bennett, the school owns intellectual property developed during sponsored projects and will negotiate on behalf of students if a sponsor wants to use it. At MIT's Sloan School of Management, student teams own the products they develop, according to Steve Eppinger, associate professor of Management Science. And at Brigham Young, "Industry participation is a donation to the university," says industrial design professor John Marshall. "Therefore, the company that sponsors the project owns the intellectual property developed."

Ownership questions aside, new graduates with meaningful work experience tend to find employment more quickly, and are less likely to be hired as just a "pair of hands."

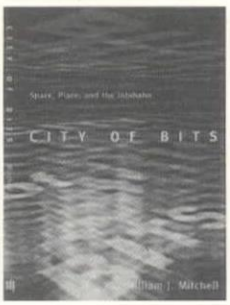
The demand for good designers with experience cannot be met. Yet most firms don't want to hire new graduates. With sponsor and interdisciplinary collaboration, it is possible to upgrade industrial design education, figure out how to get new graduates into the system faster and meet the demand for excellent industrial design.

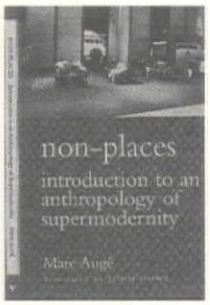
RitaSue Siegel

RitaSue Siegel is president of RitaSue Siegel Resources, an international search firm for designers and design managers.

Electronic Agoraphobia

In the totally wired world of tomorrow, no one can hear you scream.





CITY OF BITS: SPACE, PLACE AND THE INFOBAHN by William J. Mitchell • MIT Press 1995, $20.00

NON-PLACES: INTRODUCTION TO AN ANTHROPOLOGY OF SUPERMODERNITY by Marc Augé • Verso 1995, $16.95

These two books, though utterly different in tone and ostensible objective, can nonetheless be seen as reflections on the same theme: what is happening to space, and especially our concept of place, under pressure of accelerating communication and transportation technologies.

Bill Mitchell's *City of Bits* is a rather heady account of how our bodies, cities and artifacts are likely to be transformed by digital systems and devices. Written in the future-rhapsodic tense, it is infused by the same kind of gung-ho enthusiasm for the coming electronic nirvana that also pervades *Being Digital*, by MIT colleague, Nicholas Negroponte. The text is often structured in short paragraphs that tantalizingly allude to news reports of innovations and their first commercial application, but refrains from going into critical detail.

According to Mitchell, digital information is a "solvent" that is breaking down relationships hitherto inscribed in spatial terms, and allowing them to recombine in new "mutant" formations. Thus, the idea of a bank, once signaled by decorous neo-classical facades on Main Street, is now dematerialized and redistributed as an electronic orifice, with ATMs springing up like spores in environments from airports to supermarkets. The organization of rooms or departments in a building could once be read as a map of an institution's social structure, but these architectural hierarchies are becoming dismantled, Mitchell argues; the arrangement of things in space is rapidly being superseded by repositories of endlessly malleable information, software structures accessible from anywhere, with computer interfaces for portals.

In the sections on "Electronic Agoras," "Cyborg Citizens," "Recombinant Architecture" and "Soft Cities," Mitchell draws dichotomies between the physical and the virtual in almost every area of human life, from education to medicine to incarceration. Clearly influenced by Aristotle's *Politics*, to which he alludes several times, Mitchell recognizes that the city as a place of physical assembly is under threat from the asynchronous communication methods which, taken to their extreme, would seem to obviate almost all need for people to meet face to face in real places. He manages to sound both enthusiastic about the equipment and processes that might render the city obsolete, and yet anxious about the possibility that such a utopia could conceivably come to pass.

He acknowledges that the wish for community is not going to disappear, and that the shiny technological tomorrow drags with it some badly dented fenders from today: namely, problems of access, control and surveillance. "It is pleasant to imagine a nation of networked Aspens and cyberspaced Santa Monicas peopled by convivial bicycle-riding locals," he admits in his final chapter, "but the obvious danger is that such restructuring will instead produce electronic Jakartas — well-connected, well-serviced, fortified enclaves of privilege surrounded by miserable hyperghettoes."

But *City of Bits* stops far short of offering recommendations as to how this social dilemma is to be resolved. Here and there, the inequity of present-day reality pokes its way in: one of the reasons one might want to take advantage of remote manipulation techniques, he suggests, is to be able to "stay away from dangerous places like battlefields or the South Side of Chicago." This desperately poor, mostly black, neighborhood gets cited again later (along with South Central L.A.) as an example of a place where ATMs are sited, for safety's sake, in police station lobbies.

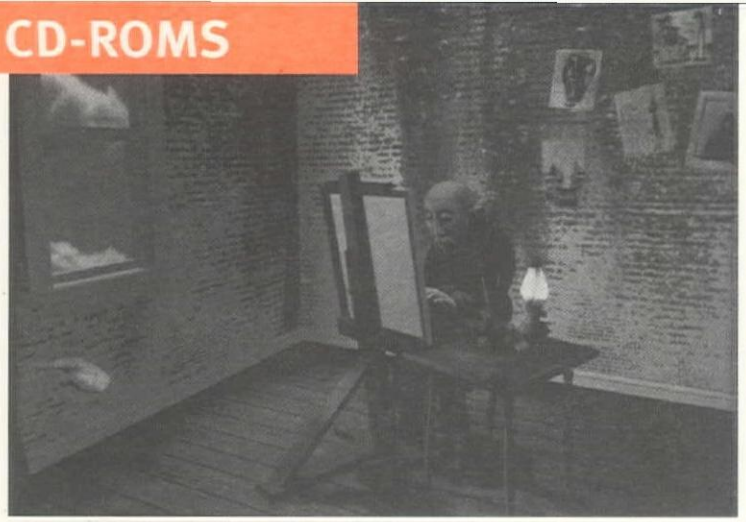
Mitchell seems torn between the utopian image of a world populated by totally wired monads, each cruising the planet in their own cocoon of instantaneous data transmission, and the plodding probability that if this lifestyle became accessible (let alone desirable) to all, it would be singularly textureless and lacking in social warmth. Try as he might to wish it away as simply some pulsing organic appendage to the vast global net ("your bag of skin," he calls it, as if one's corporeality were merely an information storage device devoid of personality or, dare one say, soul), Mitchell cannot entirely ignore the body, either individual, or politic.

Perhaps we already know the spatial character of Mitchell's techno-future, or can extrapolate it from environments already around us. My guess is that it will be like Marc Augé's *Non-Places*, only more so.

Augé's slim but dense essay is a thought-provoking consideration of a whole range of contemporary spaces that are so bland, and by now so ubiquitous, as to have hardly registered as places per se, let alone merited critical analysis. For Augé, director of studies at the Ecole des Hautes Etudes en Sciences Sociales in Paris, it is the very anonymity and interchangeability of such everyday settings as supermarkets, highways, airports and cash machines that deserves attention. "The world of supermodernity does not exactly match the one in which we believe we live," Augé writes, "for we live in a world that we have not yet learned to look at." His elliptical writing is an intriguing early attempt to do just this: to stare determinedly until one begins to distill its essence.

Non-places, according to Augé, are precisely spaces lacking in any social or historical richness. They stand in contrast to "anthropological place" — territory to which people attach specific value, defining their identity, collective relations and history in relation to it. Yet non-places are "the real measure of our time." Conduits to be passed through for the purposes of transport, commerce and leisure, they often come with "instructions for use," in the form of words, texts or ideograms that mediate between individuals and their surroundings (providing jobs, one might add, for legions of environmental graphic designers). Non-places are also timed spaces, overned by schedules and "lists of arrival and departure times in which a corner is always found for a mention of possible delays."

It is in the book's final chapter, "From Places to Non-Places," that Augé's description of today's plethora of non-places begins to sound eerily prescient of the world predicted in *City of Bits*. But what Mitchell views as the thrilling perpetual mobility of the global communications nomad, Augé perceives as the melancholy isolation of the average man, loaded down with cellphone, laptop and beeper, traipsing from one non-place to another with no sense of organic connection to any of them. "The only face to be seen, the only voice to be heard, in the silent dialogue he holds with the landscape-text addressed to him along with others are his own: the face and voice of a solitude made all the more baffling by the fact that it echoes millions of others." As Augé points out, the spaces of supermodernity deal only with individuals, and yet admission to them depends on being able to present credentials of one's unique identity, simply in order to surrender it, upon entering or leaving; his description of the protocol attaching to a passenger checking in at an airport sounds remarkably similar to Mitchell's account of the rites of access to computer systems. In a world constituted by the flux of transit and mediated transactions, we may have the means of constant communication, but nothing to say, and nowhere to go. JANET ABRAMS



The macabre but ultimately suffocating environment of *The Dark Eye*, an interactive narrative based on the life and works of Edgar Allen Poe.

While the professionals are still struggling to better MYST, a group of students consigned caution to the trash and produced a CD-ROM of chaotic surprises, irreverence and richness.

THE DARK EYE
Macintosh and Windows CD-ROM
Inscape, $59.95
310/312-5705

MYST, what hast thou wrought? While we can't blame the Miller brothers for the endless parade of mediocrity that is the software category "CD-ROM," their groundbreaking title seems to have become the blueprint for almost everyone attempting to dabble in the choppy waters of interactive storytelling.

Obviously, there's nothing wrong with building on the successful work of others; good design has always been as much about expanding and refining a shared language as it is about developing one's own unique and original style. The problem is that *MYST* is not a good general-purpose paradigm for creating interactive narratives. The sooner we start experimenting again, the better.

The Dark Eye, an interactive narrative loosely based on the life and works of Edgar Allen Poe, is a good example of a product that contains some interesting ingredients but makes no effort to create an original composition out of them. Structurally, *The Dark Eye* follows the traditional *MYST* model: first-person perspective of a 3-D space represented by still images through which the user navigates by clicking on certain predefined areas of the screen. This space is punctuated by short video segments, some of which occur full-screen, some of which are embedded into a still image.

There are some nice touches here, like walls that seem to be stained by the dripping text of a giant manuscript, but too often the effect is one of generic naturalism. The video also has some interesting qualities, including the use of hideous stop-action puppets in place of live actors to give the narrative a suitably macabre tone. But ultimately, it is the way assets are arranged, and how their arrangement responds to the user that is the crucial element of any piece of interactive media. In the case of *The Dark Eye*, so little attention has been paid to this aspect of the work that after a few minutes you begin pounding and clawing at the walls in a suffocating panic, looking for a way out.

The majority of the user's time in *The Dark Eye* is wasted treading and retreading the same blank hallways and empty rooms, one monumentally ponderous step at a time, searching for the "hotspot" that will trigger the next piece of narrative shenanigans.

Interactive narrative isn't an exciting new artform, it's an unsolved problem — and a difficult one at that. The challenge is to create a nonlinear, user-responsive experience that is capable of generating the same kind of emotional and intellectual effects as a novel, poem, song, play or movie. *The Dark Eye* makes no significant contribution to this goal. And neither do any of the other products that use *MYST* as a blueprint instead of confronting this challenge directly. FRANK LANTZ

CALIFORNIA INSTITUTE OF THE ARTS
25TH ANNIVERSARY
Macintosh CD-ROM
Designers: Michael Worthington with Deb Littlejohn
Office of Public Affairs, California Institute of the Arts, Valencia, CA

It's like a family album, only here the kids are up to all kinds of mischief — messing around with film, video, graphics, photography, theater, dance and music — and the old folks are trying their damnedest to keep up with them.

Yes: it's the silver anniversary of CalArts, and for the occasion, the school that brought you all those irresistible (and ubiquitous) type tykes has made an interactive portrait of itself in living color — bursting with fab fonts, quirky QuickTime videos and sonic blips — that almost makes you want to enroll by e-mail. Walter Elias Disney must be spinning in his cryogenic capsule to see what's resulted from his founding vision.

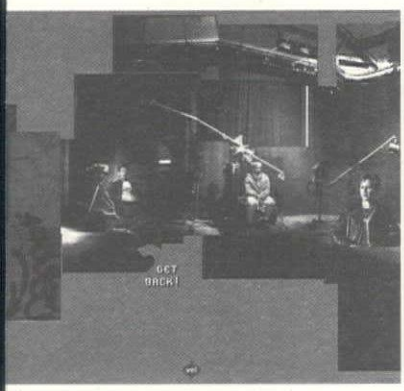
Opening with a masked, eroded Mickey Mouseman who zooms into view outside the Valencia, California, building, the CD's main menu springs together into a montage that offers three major domains to be roamed at leisure: alumni work, student and faculty interviews and a timeline. The latter scrolls vertically through a cascade of calendar year numerals on a vivid blue background, and you can stop the course of history by clicking on any pair to plumb the archives for photographs that would keep the current Dewars campaign busy for decades: "Remember the serifs you sported at grad school? Now we can all just move on."

Designed and produced by MFA graphics graduate Michael Worthington, the CD has a bright and breezy palette, the screen often layered but rarely too cluttered, the navigation unobtrusive. Silhouettes of the anniversary digits "2" and "5," either singly or in combination, are gently cut out of the radiused screen borders for direction; the volume slider is accessed from a tiny button that discreetly appears somewhere to signal available audio and video; and in the sections on alumni work, grouped under disciplinary categories, alphabetical rosters can be searched from a vertical scroller, pulling up virtual galleries of graduate accomplishments. When necessary, the hiatus of disk-searching is alleviated with a polite, and suitably archaeological request for patience: "Please wait, loading from the past."

The chief joy of this disk is the freshness and apparently uncensored diversity of voices that can be called up in the QuickTime interviews that are cannily melded into the screen landscape. "My relations with the students are excellent," says the droll head of Experimental



Above: A mad montage of departments opens the CalArts 25th Anniversary digital extravaganza, complete with an eroded mouse to take the Mickey. Opposite: A CalArts studio panorama, with QuickTime videos, animated by a mouse click.



Animation, Jules Engel. "I tell them what to do, how to do it and they do it. It is a pure democracy, only I am the one who is doing all the talking." But not on this disk. Says one student, "Style is everything. That's what I've learned. Mr. Keedy: he turns me on." Another, clearly less enraptured, comments that "It has its ups and downs...I think you're going to get that anywhere you go unless you're on heavy doses of lithium."

Dave Bravenec's brilliant typeface movie morphs from one zany alphabet to another — you can bet that if it's not in Emigre's catalogue now, it soon will be. Elsewhere, in graphics, don't miss James Stoker's thesis design for an Andy Warhol $20 bill, Geoff McFetridge's Digital Postcards and Richard Shank's "Drag Queen." Feast on Zach Zych's "Rumble" and Mark Kirkland's "Animal Crackers" in the film department, and for those who associate art school with a degree of indecent exposure, look up "Mayday '85" in Dance, and the two male photo students who proudly declare "We take pictures of our butts... using spray paint." JANET ABRAMS

Ghostbusters

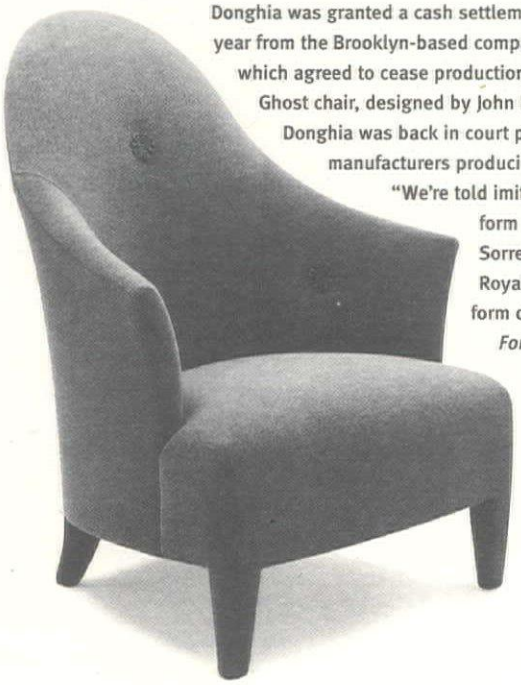


The Brooklyn clone.

In an industry rife with cheap knockoffs, conscientious furniture manufacturers are beginning to encourage each other to take decisive action against their imitators. The recent victory in a federal court for the New York company Donghia Furniture against a manufacturer producing copies of its Ghost chair was accordingly plucked as a feather in the cap of the Foundation for Design Integrity, a not-for-profit group of 30 companies set up in 1994 to combat piracy in the industry. "A few members have been very successful lately," says Michael Sorrentino, president of Donghia and vice president of the Foundation, "including J. Robert Scott and Weatherend, which didn't have patents on its furniture, but won a case on trade dress." The Foundation aims to educate the public about intellectual property, and provide encouragement and legal information to its members.

Donghia was granted a cash settlement at the end of last year from the Brooklyn-based company Furniture Masters, which agreed to cease production of the copies of its Ghost chair, designed by John Hutton. At press time, Donghia was back in court pursuing three other manufacturers producing alleged knockoffs. "We're told imitation is the highest form of flattery," says Sorrentino. "It's not. Royalties are the highest form of flattery."

For further information on the Foundation for Design Integrity, call 310/535-3989 or 212/642-8186.



The original Ghost.

Product News

● Emigre has released a meretricious homage to the late 19th-century typeface Caslon, named Not Caslon. Designed by Mark Anderson, it is available in two variations. 800/944-9021.

● Victor Papanek, the early proponent of sustainable design , has written a new book, *The Green Imperative: Natural Design for the Real World*, published by Thames & Hudson. 212/354-3763.

● Sun Microsystem's new range of UltraComputers, which aim to bring workstation computational power to the desktop — for prices starting at $16,495 — feature the industrial design handiwork of the San Francisco firm Montgomery/Pfeiffer. The design group created a product language for the Ultra 1, Ultra 2 Creator 3D and UltraServer 1 machines.

● America's favorite color is blue, according to the 1995 Pantone/Roper Consumer Color Preference Study, which reflects the country's yearning for tranquility in a "fast-paced, insecure world," says Pantone's executive director Leatrice Eiseman. Blue pulled in 35 percent of the votes and green — another soothing frequency on the spectrum — got 16 percent. For further information, call Pantone at 800/222-1149.

Dragnet

Aside from fun, games and design magazines, the World Wide Web is holding an ever-expanding array of resources for designers, from stock photo libraries to job postings. Point your web browser to:

http://www.rgajoblink.com to peruse the job listings of New York design recruitment consultant Roz Goldfarb Associates.

http://www.photodisc.com for a library of over 10,000 stock photographs (in a Web site designed by Clement Mok Designs). The images are displayed as thumbnails that can be downloaded as 10 mb images in exchange for a credit card number.

http://www.halcyon.com/artstock/ for a library of illustrations from three stock houses. It can be searched via categories (business, environment, health, people, education and sports), and plundered for low-resolution images for use as comps. The high-resolution artwork (from 50 illustrators) is available on a pay-per-use basis.

http://www.portfolios.com to reach Portfolios Online, a directory of graphic and industrial designers, illustrators, photographers and animators. To haul your own work up alongside offerings by graphic designers such as Michael Cronan and product designers including Alex Manu, it costs $100 per year per page (6 images), or $150 for a double page, with a limit of 12 pages for bandwidth hogs.

http://www.singlefile.com for a searchable online catalogue of furniture and furnishings for interior designers organized into an easily navigated interface. It works best in conjunction with Netscape Navigator software, and is available for a start-up fee of $100 plus 50 cents per minute spent online. For further information, call 800/831-8803.

The 1993 I.D. Forty

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American Center for Design, Chicago, IL
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Bob Brunner, Apple Computer, Cupertino, CA
Bureau, New York, NY
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David Carson, San Juan Capistrano, CA
Matthew Carter, Cambridge, MA
Wayne Cherry, General Motors, Detroit, MI
Sheila Levrant de Bretteville, Yale University, New Haven, CT
Niels Diffrient, Ridgefield, CT
Emigre, Berkeley, CA
Harmut Esslinger, frogdesign, Menlo Park, CA
Ed Fella, Valencia, CA
Frank & Frisch, Venice, CA
Jerry Hirshberg, Nissan Design International, San Diego, CA
Industrial Light & Magic, San Rafael, CA
Alex Isley, Alexander Isley Design, New York, NY
Dakota Jackson, Dakota Jackson Inc., New York, NY
Tibor Kalman, M&Co., New York, NY
David Kelley, IDEO, Palo Alto, CA
Knopf Books, Art Department, New York, NY
Ellen Lupton, The Cooper-Hewitt Museum, New York, NY
Tom Matano, Mazda R&D of North America, Irvine, CA
Errol Morris, Fourth Floor Productions, Cambridge, MA
The Pasanella Company, New York, NY
Stephen Peart, Vent Design Associates, Campbell, CA
Gaetano Pesce, New York, NY
Chris Pullman, WGBH, Boston, MA
Storefront For Art & Architecture, New York, NY
Bill Stumpf, Stumpf & Associates, Minneapolis, MN
Dan Sturges, Trans 2, Ann Arbor, MI
Thirst, Chicago, IL
Rheinhold Weiss, Rheinhold Weiss Design Inc., Evanston, IL
Lorraine Wild, California Institute of the Arts, Valencia, CA

Software/Hardware

Adobe Systems, Mountainview, CA
Aldus Corporation, Seattle, WA
Alias Research, Toronto, Ontario, Canada
Eastman Kodak Company, Rochester, NY
Quark, Inc., Denver, CO

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Design America, Coral Gables, FL
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Françoise Mouly, The New Yorker, New York, NY
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Achva Stein, University of Southern California School of Architecture, Los Angeles, CA
Abby Terkuhle, MTV Networks, New York, NY
Sara Little Turnbull, Process of Change Design and Innovation Laboratory, Graduate School of Business, Stanford University, Stanford, CA
Mimi Vandermolen, Small Car and Concept Studios, Ford North American Design, Dearborn, MI
Wieland Furniture, Grabil, IN
Ziba Design, Inc., Portland, OR
Zinc Details, San Francisco, CA

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SITE, New York, NY
Sony Electronics Inc., Park Ridge, NJ

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Saul and Elaine Bass, Bass Yager & Associates, Los Angeles, CA
Bates Hori, New York, NY
Bausman-Gill, New York, NY
William P. Bruder, Architect, New River, AZ
Donald Carr, AT&T Global Information Solutions, Dayton, OH
Eric Chan, Ecco Design, New York, NY
Art Chantry, Art Chantry Design, Seattle, WA
CKS Partners, Cupertino, CA
Colossal Pictures, San Francisco, CA
Eugene Figg, Figg Engineering Group, Tallahassee, FL
Dan Friedman, New York, NY
Tobias Frère-Jones, Font Bureau, Boston, MA
Andrew Ginzell and Kristin Jones, New York, NY
David Gresham, Fitch Inc., Boston, MA
Jonathan Hoefler, The Hoefler Type Foundry, New York, NY
IDEO Interaction Design Group, San Francisco, CA
Interactive Telecommunications Program, New York University, New York, NY
John Jay, Wieden & Kennedy, Portland, OR
Lanie Kagan, Luz Lampcraft, New York, NY
Jeff Keedy, California Institute of the Arts, Valencia, CA
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Mosaic, mmosaic@ncsa.edu
Jordan Mozer, Jordan Mozer & Associates, Chicago, IL
Ted Muehling, Ted Muehling Store, New York, NY
Number 17, New York, NY
Organization of Black Designers, Washington, DC
Post Tool, San Francisco, CA
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Smith-Miller + Hawkinson, New York, NY
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Achille Castiglioni, Milan, Italy
James Dyson, Dyson Appliances Ltd., Malmesbury, England
Droog Design, Amsterdam, The Netherlands
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Giorgetto Giugiaro, Giugiaro Design, Turin, Italy
Konstantin Grcic, Konstantin Grcic Industrial Design, Munich, Germany
Hot Java, James Gosling, Sun Microsystems, Palo Alto, CA
i/o 360, New York, NY
Takeshi Ishiguro, IDEO Product Development, San Francisco, CA
Johnson & Wolverton, Portland, OR
Flavio Kampah, Kampah Visions, Venice, CA
Ross Lovegrove, Lovegrove Studio X, London, England
Jim Ludtke, Ludtke Designs, Santa Monica, CA
Serge Lutens, Shiseido, Paris, France
M/M, Paris, France
Alberto Meda, Alberto Meda Design, Milan, Italy
Gene Meyer, New York, NY
Marc Newson, POD, Paris, France
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Thomas Sandell, Sandell Sandberg, Stockholm, Sweden
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Osbert Parker, London, England and Los Angeles, CA
Seymour Powell, London, England
Erik Spiekermann, MetaDesign, Berlin, Germany, London, England and San Francisco, CA
Paul Steinberg, New York, NY
Linda Stone, Microsoft Corporation, Redmond, WA
TKO Product Design Consultants, London, England
Tomato, London, England
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Rhode Island School of Design seeks nominations and applications for two full time faculty positions in the Department of Industrial Design commencing Fall, 1996.

The **entry level position** involves teaching design studio and communications as well as cognitive skills and technology as they relate to design processes. Applicants should have a graduate degree or equivalent in design and at least 5 years professional experience.

The **senior position**, in addition to design studio, will emphasize theory and processes. Qualifications for the senior position are: an advanced degree, experience as a design educator and a background as a designer with special interest in theory and research development.

Familiarity with computer-related design is desirable in candidates for both positions.

Responsibilities, in addition to teaching, include advertising and committee assignments. Faculty are supported in their design research and advancement by the Faculty Development Fund. Faculty are encouraged to practice professionally and/or develop sponsored design research projects within the college.

The Rhode Island School of Design is the oldest, and leading design and art specialty college in the United States. It houses 18 professional disciplines and the Museum of Modern Art, Rhode Island School of Design.

Applications should include a letter of interest, curriculum vitae, three reference letters or contacts and a carousel slide tray accompanied by a description sheet identifying projects, dates and project responsibilities. Include student work if applicable. Review of applications will begin January 31, 1996.

Send information to: Professor Marc Harrison, Chair of Search Committee, Rhode Island School of Design, Department of Industrial Design, 2 College Street. Providence, RI 02902-2784. Hearing impaired call 401 454-6565. RISD is an equal opportunity employer who encourages inquiries and applications from female and minority candidates. RISD does not discriminate on the basis of race, color, age, sex, religion, national or ethnic origin, sexual orientation or disability.

Rhode Island School of Design

Rhode Island School of Design seeks nominations and applications for a full-time Faculty/Head of Department position in the Department of Interior Architecture commencing Fall, 1996.

Housed within the Division of Architecture and Design, the Department of Interior Architecture is refocusing its curriculum towards closer relationships with other disciplines and the Museum of Art. The Head is expected to provide leadership to the faculty and students; teach design studio and/or seminars; recruit faculty; develop professional opportunities for students; make a strong commitment and consistent contribution to the department, division, college, and the profession of interior design.

The successful candidate will have a terminal degree in an art or design field or the equivalent; broad professional experience, a demonstrated ability to teach, and strong planning and organizational skills.

Rank and salary are open and commensurate with experience; the benefits package is competitive.

Interested candidates should send a letter of application, curriculum vita, and the names and phone numbers of three references to:

Jay Coogan, Dean of Fine Arts
Rhode Island School of Design
Two College Street
Providence, RI 02903

Review of applications will begin January 15, 1996 and continue until the position is filled. RISD is an equal opportunity employer who encourages inquiries and applications from female and minority candidates. RISD does not discriminate on the basis of race, color, age, sex, religion, national or ethnic origin, sexual orientation or disability.

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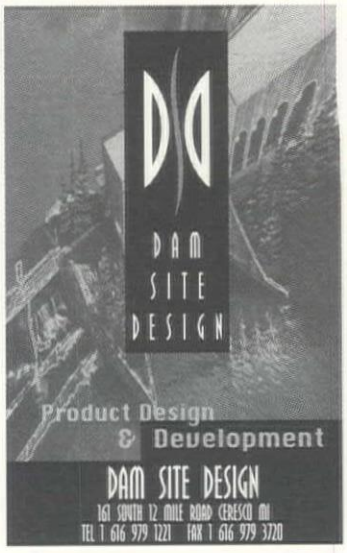


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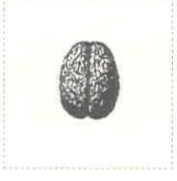
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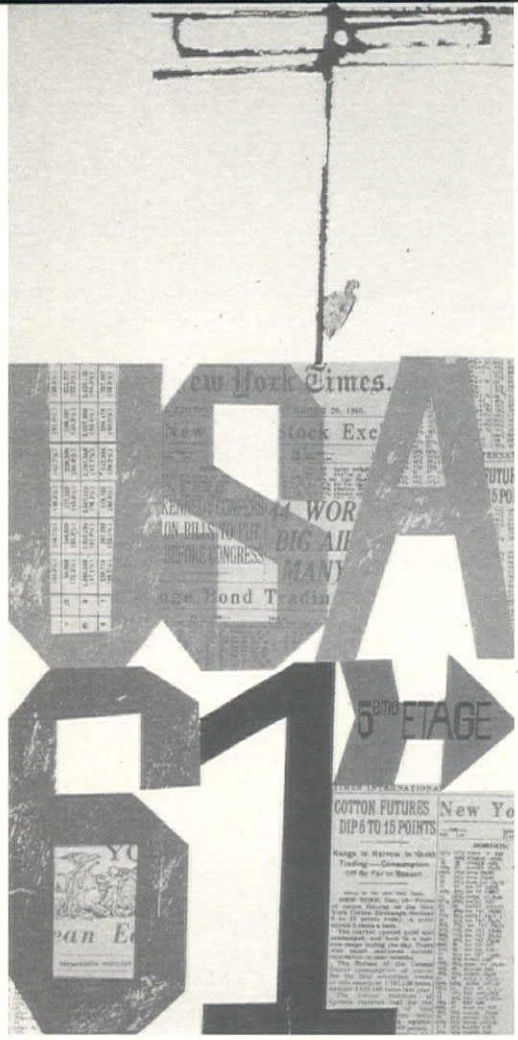
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Preview

TEDSell
Monterey, CA. Richard Saul Wurman's latest edition of his hugely successful TED (technology, entertainment and design) conferences will apply the TED themes to the future transactions of goods, services and information. TEDSell, which runs from Feb. 21 to 24, will feature presentations on developments in retail, entertainment, travel, real estate, financial markets and intellectual property by Ted Leonsis, America Online; Nancye Green, Donovan & Green; Stanley Marcus, Neiman Marcus; Russell Brown, Adobe Systems; Martha Stewart and a rumored appearance by the original material girl, Madonna. Info: 401/848-2299.

Art to Swatch
Chicago, IL. On view through Feb. 25, this exhibition explores the cultural phenomenon behind the Swiss-made Swatch watch, including a decade of design by painters, artists, architects, designers and filmmakers. The Chicago Athenaeum has assembled a work of art, industrial design or film from each artist together with their designs for Swatch. Keith Haring, Kenny Scharf, Vivienne Westwood, Christian Lacroix, Pedro Almódovar and Matteo Thun are among the artists featured. Twelve art clock towers commissioned for the 1996 Olympic Games are also showcased. The exhibition will travel to the Pacific Design Center in Los Angeles and the Design Exchange in Toronto during a two-year tour. Info: 312/251-0175.



Jean Widmer's advertisement of American products for Galeries Lafayette department store, from "Jean Widmer, Graphiste," at the Centre Georges Pompidou in Paris, France, through Feb. 12.

Jean Widmer, Graphic Designer
Paris, France. The Centre Georges Pompidou presents the first exhibition in Paris dedicated to the work of Jean Widmer, whose influential but little-known career spans from department store promotions for Galeries Lafayette in 1959 to the more recent identity program for the National Library of France. On view through Feb. 12, the exhibition showcases Widmer's work for the Musée d'Orsay and the Arab World Institute in Paris; the cities of Berlin and Rochefort; an innovative autoroute signage program of more than 550 pictograms and *Jardin des Modes* magazine, among others. Info: 33/144781233.

Behind the Screen
Astoria, New York. Inaugurating the February 17th reopening of the American Museum of the Moving Image's redesigned and expanded core exhibition space, Behind the Screen takes a comprehensive look at contemporary practice in the moving-image industries. Through the presentation of 1,000 artifacts, videotape and interactive displays and demonstrations, visitors are taken through the processes of producing, marketing and exhibiting films and television programs. Info: 718/784-4520.

Medicine Meets Virtual Reality
San Diego, CA. "Health Care in the Information Age: Future Tools for Transforming Medicine" is the title of the fourth international forum for health care providers and technology developers, to be held Jan. 17–20. Sponsored by the University of California, San Diego School of Medicine, MMVR seeks to shape the future of health care through advances in computing and communications technologies. Live on-line medical demonstrations will present ongoing projects from around the world. Info: 619/749-2498.

Exhibitions

New York

AIGA Gallery
Information Graphics: Design of Understanding features the winning entries from the AIGA's '95–'96 competition, which examines the designer's role in promoting understanding in all media, from print and broadcast to computers, Jan. 10–March 6. 212/807-1990.

American Craft Museum
Craft in the Machine Age 1920–1945, ceramics, furniture and consumer products, through Feb. 25. 212/956-3535.

Art Directors Club Gallery
The World's Most Memorable Poster, showcase of competition winners sponsored by UNESCO, through Jan. 19; Wieden & Kennedy will present an exhibition of billboards, bus-shelter posters and television commercials for clients such as Nike and Microsoft, Feb. 12–29. 212/674-0500.

The Brooklyn Museum
A Slice of Schiaparelli: Surrealism in Fashion from the Brooklyn Museum, hats, jewelry, belts and clothing from the couturier Elsa Schiaparelli, through March 1996. 718/638-5000.

Joseph Helman Gallery
Design: A Selection of Objects Designed by Architects, furniture, lamps, fabric and tableware by architects such as Gaetano Pesce, Frank Gehry, Charles Eames and Gio Ponti, through Jan. 20. 212/245-2888.

Metropolitan Museum of Art
Haute Couture, a technical examination highlights couture detail and tailoring, through March 24. 212/535-7710

PaineWebber Art Gallery
Six Bridges: The Making of the New York Megalopolis examines the impact of six major New York area bridges designed by Othmar H. Ammann; includes construction photographs, architectural drawings, maps and engineering diagrams, Jan. 25–April 19. 212/713-2885.

Queens Museum of Art
City Speculations, exhibition of alternative urban planning concepts by architects, designers and artists, panel discussions scheduled, through March 10. 718/592-9700.

Storefront for Art and Architecture
Jean Nouvel, the first U.S. exhibition for this French architect includes videos, architectural models, photographs, drawings and a site-specific installation, through Jan. 30. 212/431-5795.

Visual Arts Museum, School of Visual Arts
The Uncensored Posters of Henryk Tomaszewski, retrospective of the Polish artist's career covering over 55 years of poster design, Feb. 12–March 1. 212/679-7350.

CALENDAR

National

Carnegie Museum of Art
Pittsburgh, PA. Monolithic Architecture, part of the 1995 Carnegie International, brings together nine contemporary architectural projects, guest-curated by Rodolfo Machado and Rodolphe el-Khoury, through Feb. 11. 412/622-6509.

The Chicago Athenaeum
Chicago, IL. Legorreta Architects, a retrospective of Ricardo Legorreta's work, through Jan. 14; Designed for Time: Contemporary Clocks and Timepieces, through Jan. 31; Art to Swatch: 10 Years of Design, Swatch watches, through Feb. 25; Chicago Designs, current fashion design, Feb. 14–March 24. 312/251-0175.

Denver Art Museum
Denver, CO. New Concepts: Modern Architecture, Design & Graphics, 1750–1995, Betty Woodman ceramics; contemporary Italian design; an installation of ceramics, glass, metalwork and product design; architecture and graphics from the museum's collection, through Jan. 28. 303/640-2793.

Milwaukee Art Museum
Milwaukee, WI. Prairie School Collaborators: Frank Lloyd Wright and George Mann Niedecken, highlights of the relationship between Wright and interior designer Niedecken that produced furniture, rugs and lighting, through Feb. 4. 414/224-3200.

Minneapolis College of Art and Design
Minneapolis, MN. Recent Work from the Charles S. Anderson Design Company, graphic and product design, including designs for Polo Ralph Lauren, Sony, Levi's, Pantone and Turner Networks, Jan. 13–Feb. 11. 612/874-3793.

Philadelphia Museum of Art
Philadelphia, PA. Michael Graves: The Architect and The Tea Kettle, chronicles the product development process from original concept to production pieces, through Feb. 25. 215/684-7860.

San Francisco MoMA
San Francisco, CA. An Everyday Modernism: The Houses of William Wurster, drawings, photographs and models from the career of this Bay Area architect, through Feb. 11; Wild Designs: Designs for the Wild, product design for the outdoors, through April 16; Lebbeus Woods: The San Francisco Project, graphic reinterpretation of the city, through April 21. 415/357-4000.

International

Arc En Rêve Architectural Center
Bordeaux, France. Jasper Morrison, furniture, objects and drawings, through Jan. 14. 33/56527836.

Design Museum
London, England. Conran Foundation Collection, product design, though June 23; Paul Smith True Brit, fashion design, through April 10; Designing Messages: European Stamp Design, through Feb. 11. 41/714076261.

Neue Sammlung Museum
Munich, Germany. Signs of the Times, a multimedia exhibition designed by and featuring the work of David Carson, through Jan. 14. 49/89227844.

Movie star coloring books from the '40s and '50s are among the many artifacts from "Behind the Screen," an exhibition that marks the Feb. 17 reopening of the American Museum of the Moving Image.



Conferences, Fairs & Events

Networks Expo Boston '96
Feb. 13–15. Boston, MA. Exposition of state-of-the-art networking hardware, software and services. Info: 800/829-3976.

Panamericana Graphic Design Congress
March 4–6. São Paulo, Brazil. This international design symposium seeks to heighten awareness of the graphic design field in Brazil. Participants include organizer Alfred Troller, as well as David Carson, Paula Scher, Marty Pederson and Massimo Vignelli. Info: Enrique Lipszyc, Panamerican School of Art, 88/74200 phone, 88/42647 fax.

Deadlines

Sapporo International Design Competition '95
Deadline: Jan. 31. Entitled "Life and Culture in Snowy Countries: Enjoy Snow — The Light and Colors of Winter," this year's competition seeks designs of any genre that present images of winter life. Info: Secretariat of Sapporo International Design Competition, 81/112717574 phone, 81/112614882 fax.

I.D. Magazine's 42nd Annual Design Review
Deadline: Feb. 1. Annual competition for design in the following categories: Products, Graphics, Furniture, Environments, Packaging, Equipment, Concepts, Students and Interactive Media. Info: I.D. Magazine, 440 Park Avenue South, 14th Floor, New York, NY 10016, 212/447-1400 phone, 212/447-5231 fax. See entry form insert in this issue.

Eco Awards
Deadline: Feb. 1. Wilkhahn, Inc. is sponsoring the Ecology Design Awards Competition to recognize contract and residential interiors projects that are ecologically sound, visually appealing and comfortable. The winner will receive a trip for two to Europe. Info: Wilkhahn, Inc. 800/249-5441 phone, 212/486-4334 fax.

DuPont Benedictus Awards
Deadline: March 1. DuPont, the American Institute of Architects (AIA), the Association of Collegiate Schools of Architecture (ACSA) and the International Union of Architects (UIA) are cosponsoring an international call for entries for outstanding architectural projects using laminated glass. Info: Joanna Hanes-Lahr, The Benedictus Awards, 202/393-5247 phone; Francine Troupillon, UIA, 331/45 24 36 88 phone.

Java Cup International
Deadline: March 31. Sun Microsystems, Inc. is sponsoring an international contest to promote the creation of small, platform-independent applications called Java "applets." Categories: productivity tools, Internet/Web agents, educational tools, developer tools, entertainment and games and unlimited. Prizes include $1 million worth of Sun products. Info: http://javacontest.sun.com.

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

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