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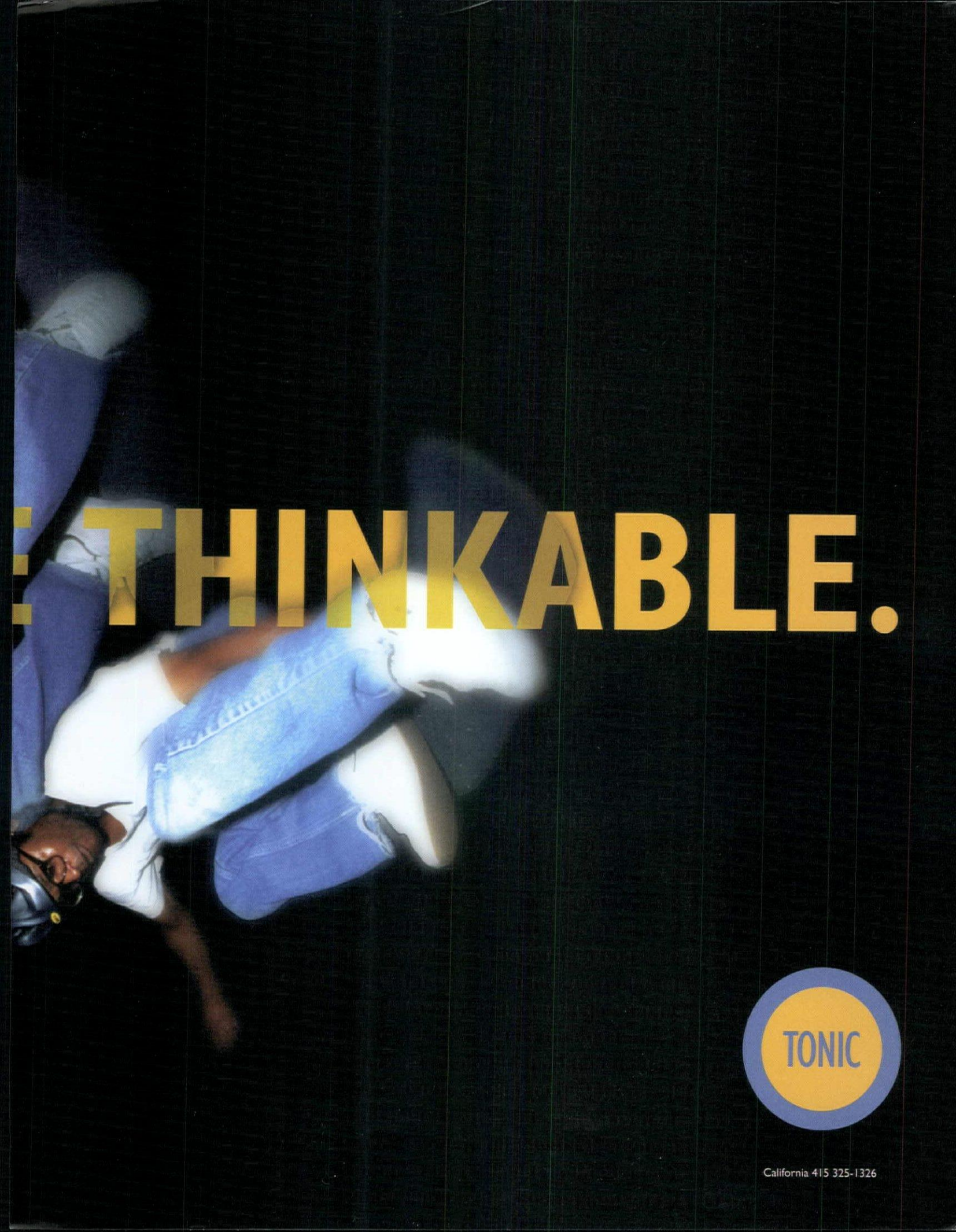
I.D.

42nd annual design review

GRAPHICS
ENVIRONMENTS
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CONCEPTS



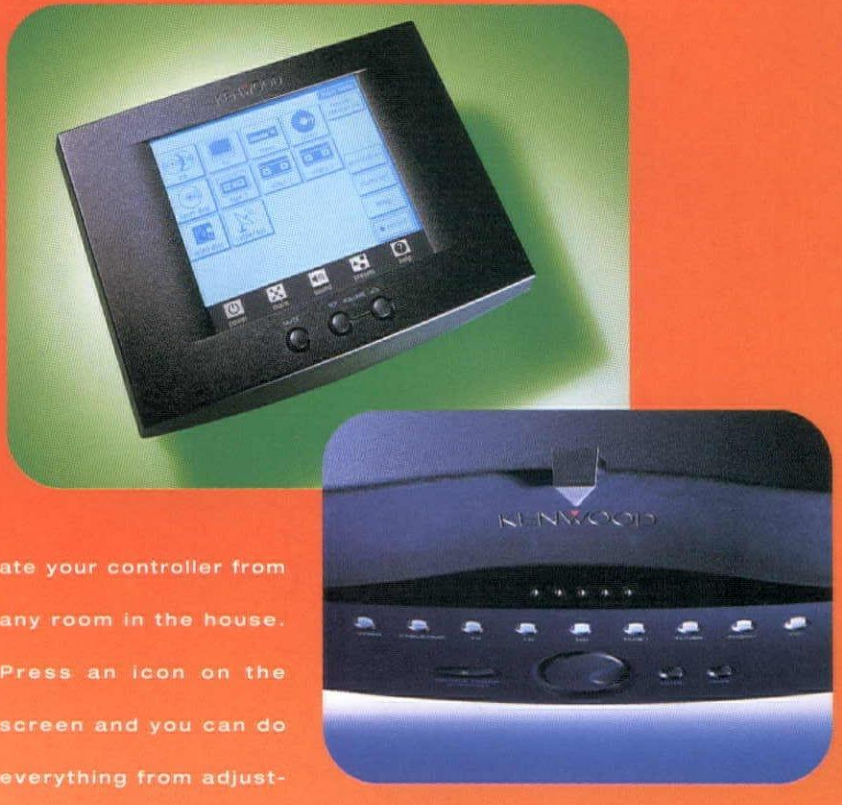
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Input Device Product Line
Client: Kensington
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Electronics and Software: Kensington

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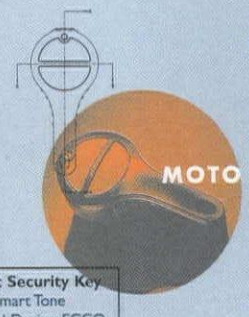
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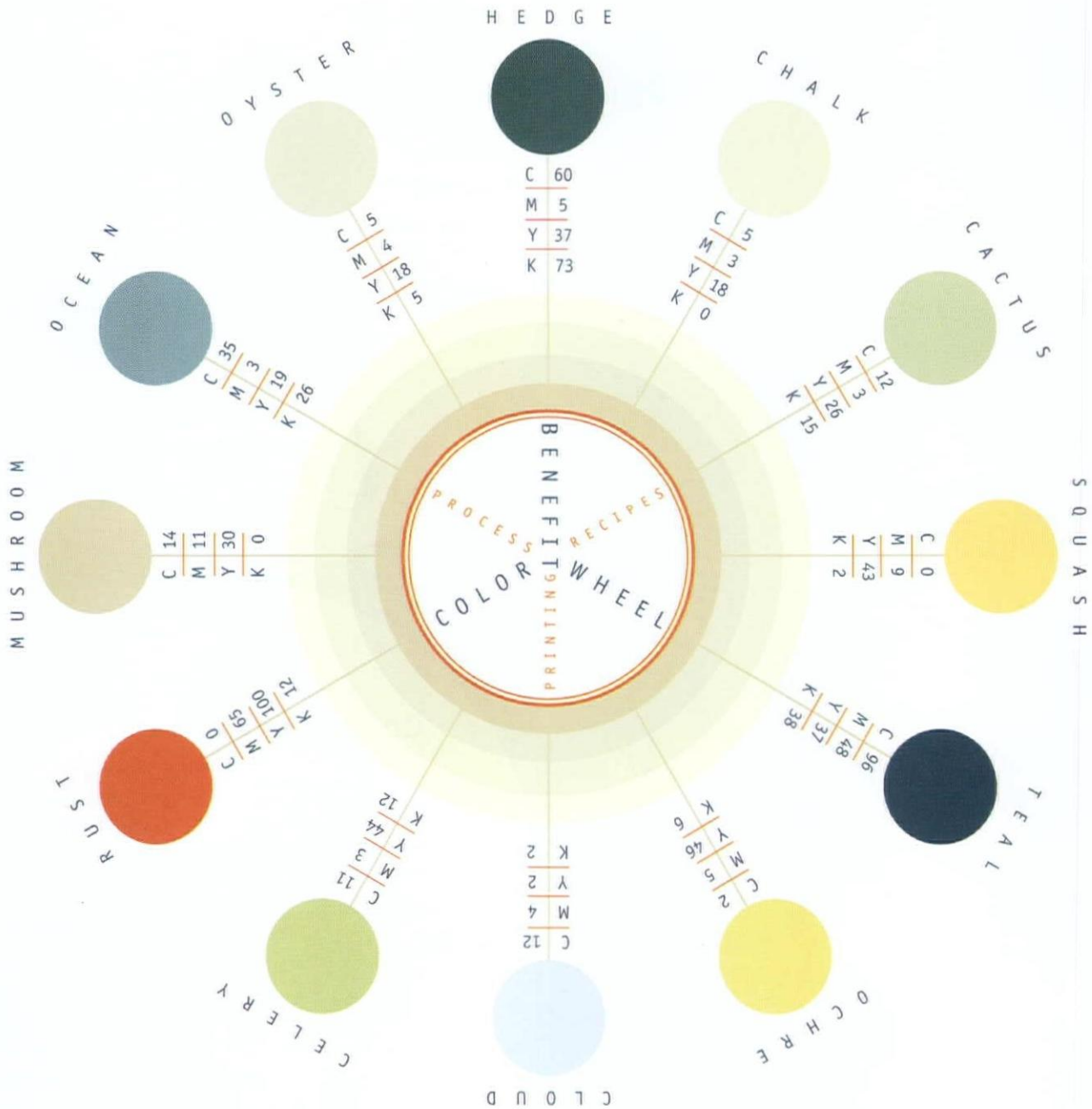
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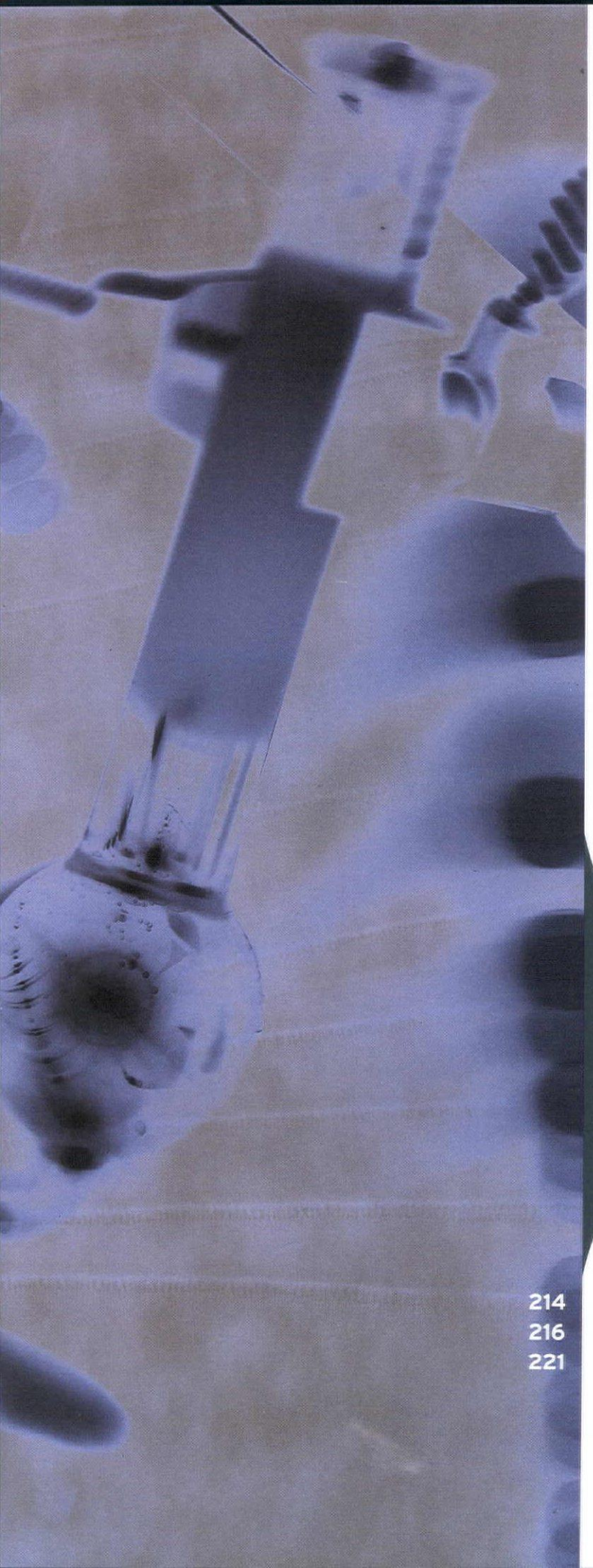
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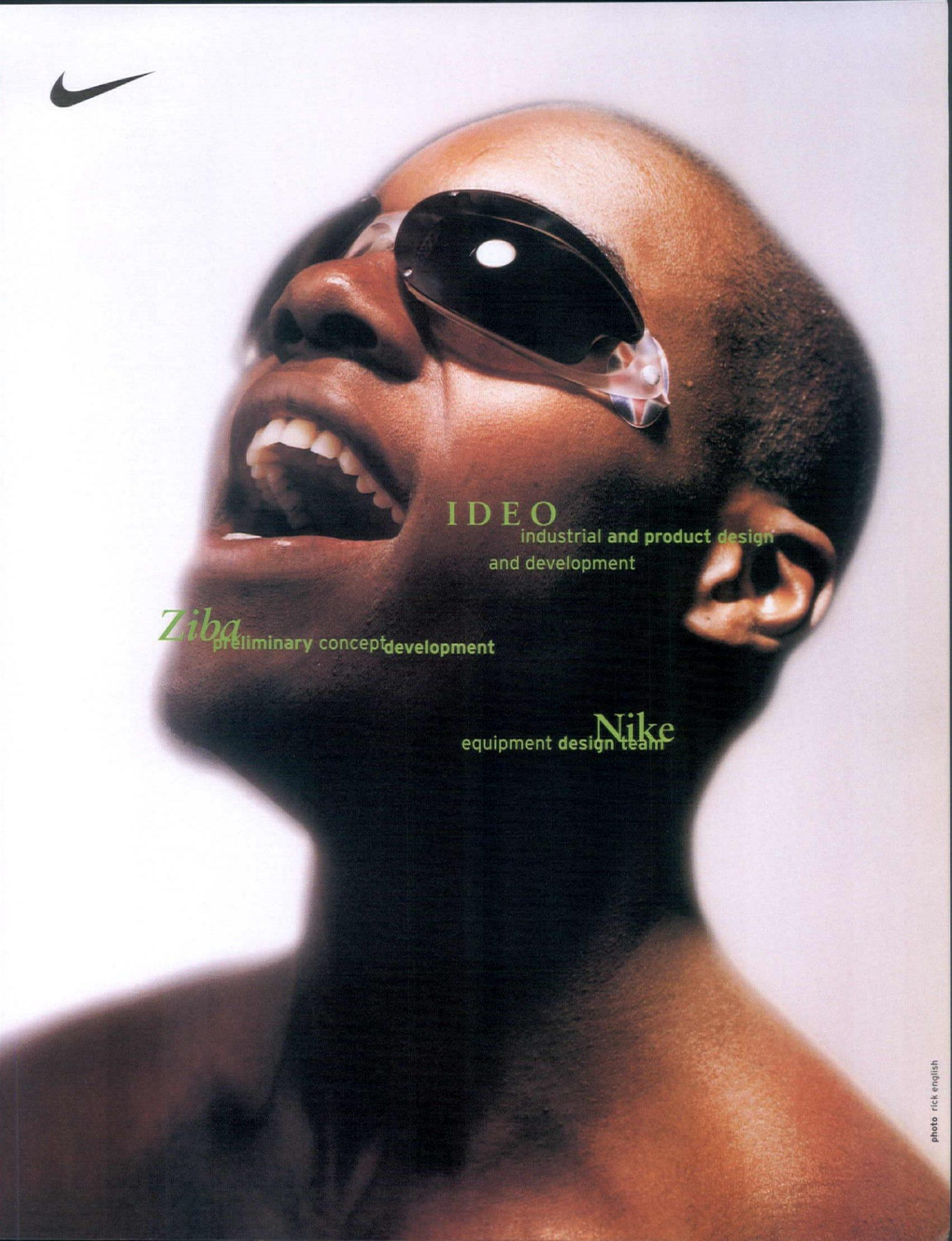
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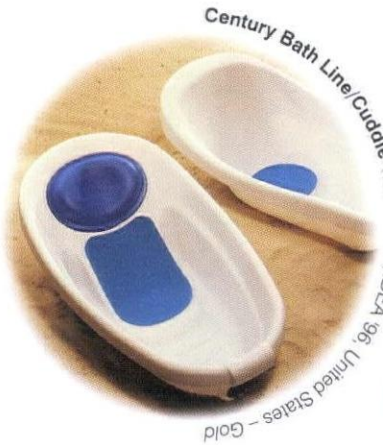
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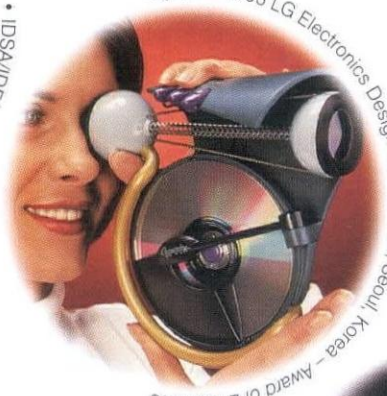
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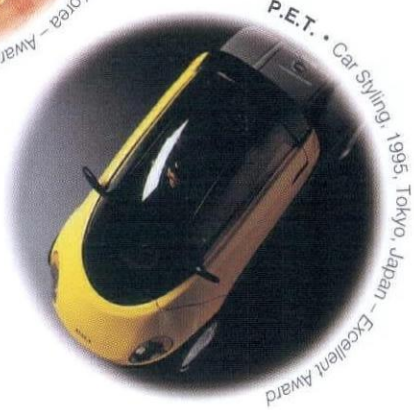




Century Bath Line/Cuddle Tub • IDSA/IDEA '96, United States – Gold

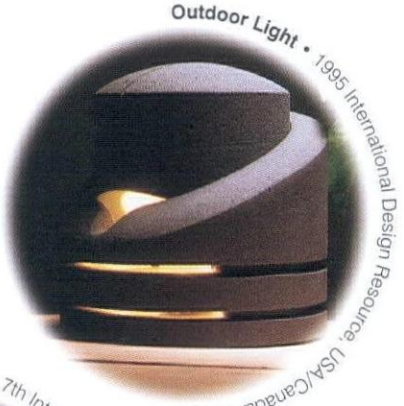


Optyx • 1995 LG Electronics Design Competition, Seoul, Korea – Award of Excellence

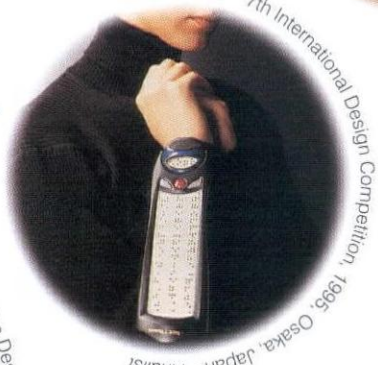


P.E.T. • Car Styling, 1995, Tokyo, Japan – Excellent Award

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Outdoor Light • 1995 International Design Resource USA/Canada – Award



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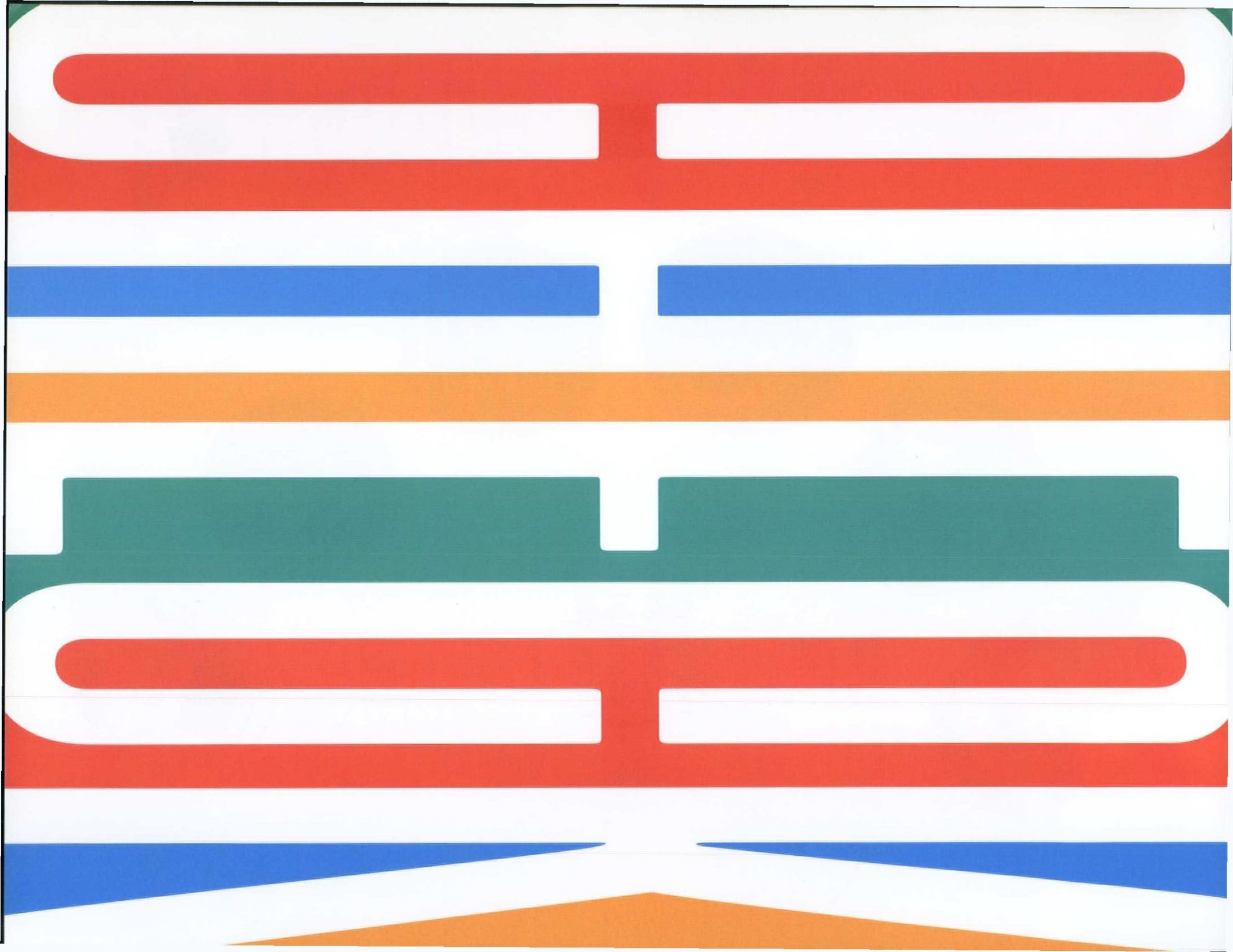
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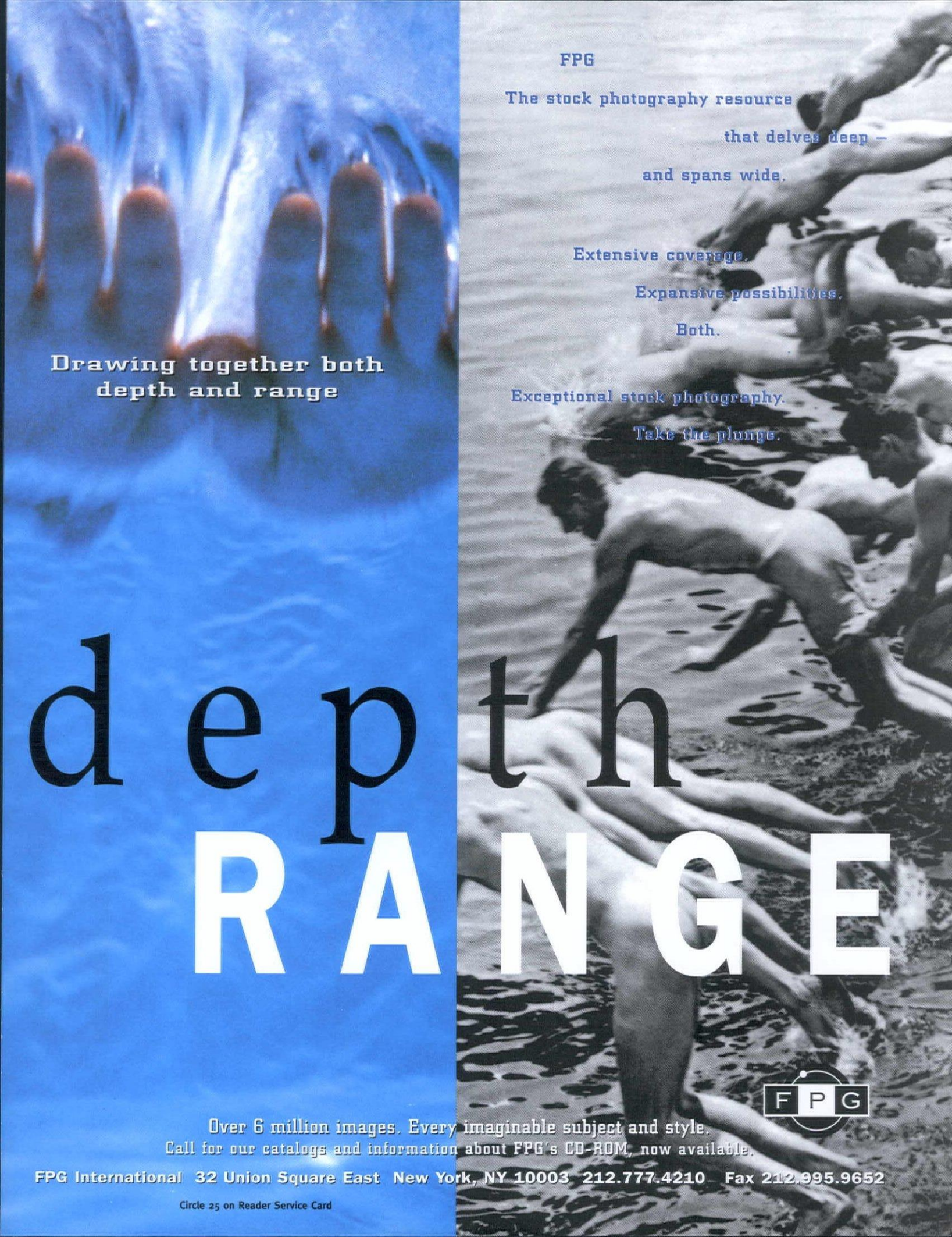
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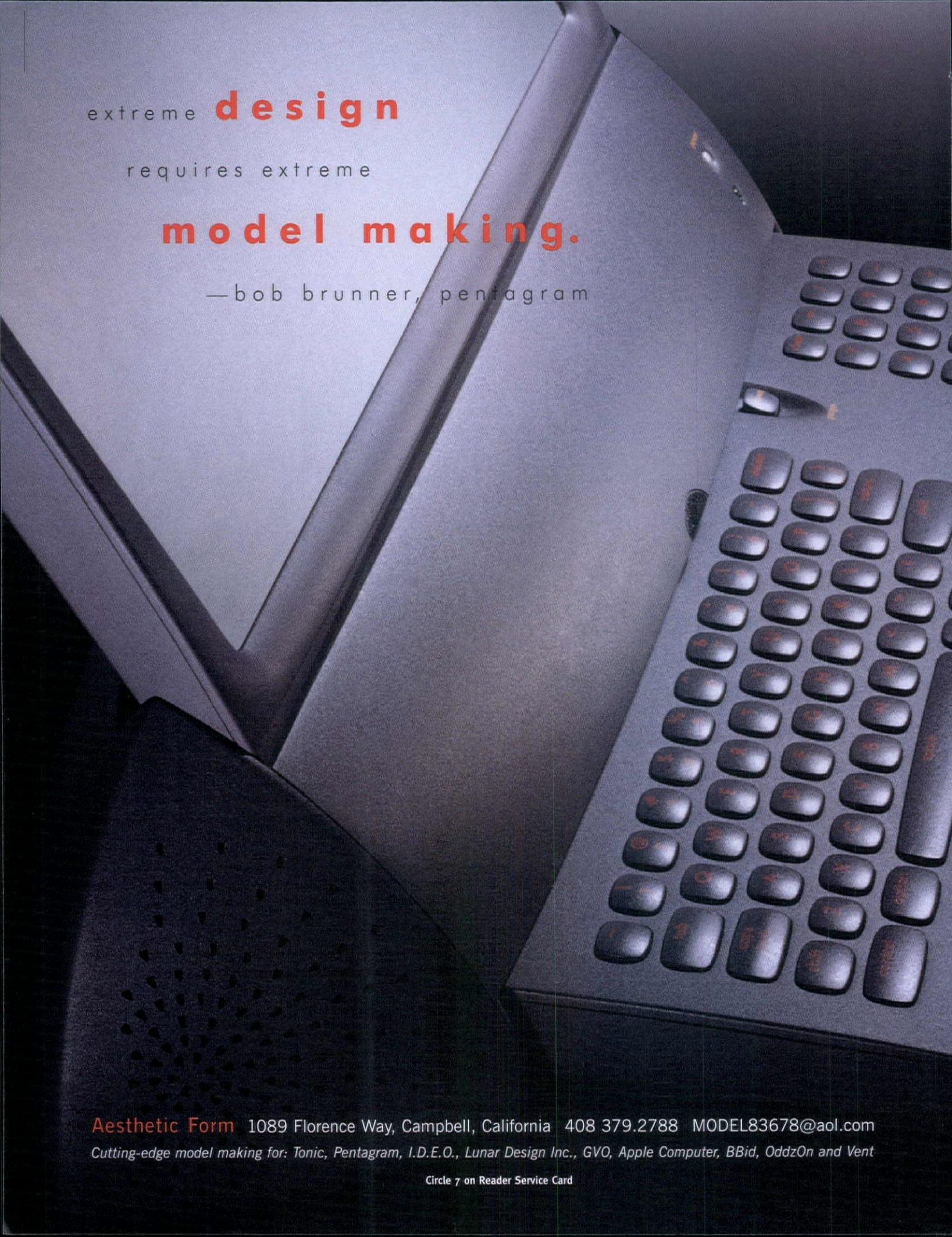
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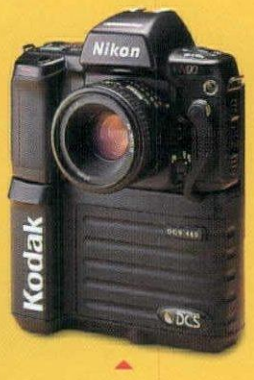
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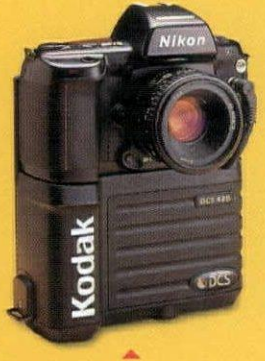
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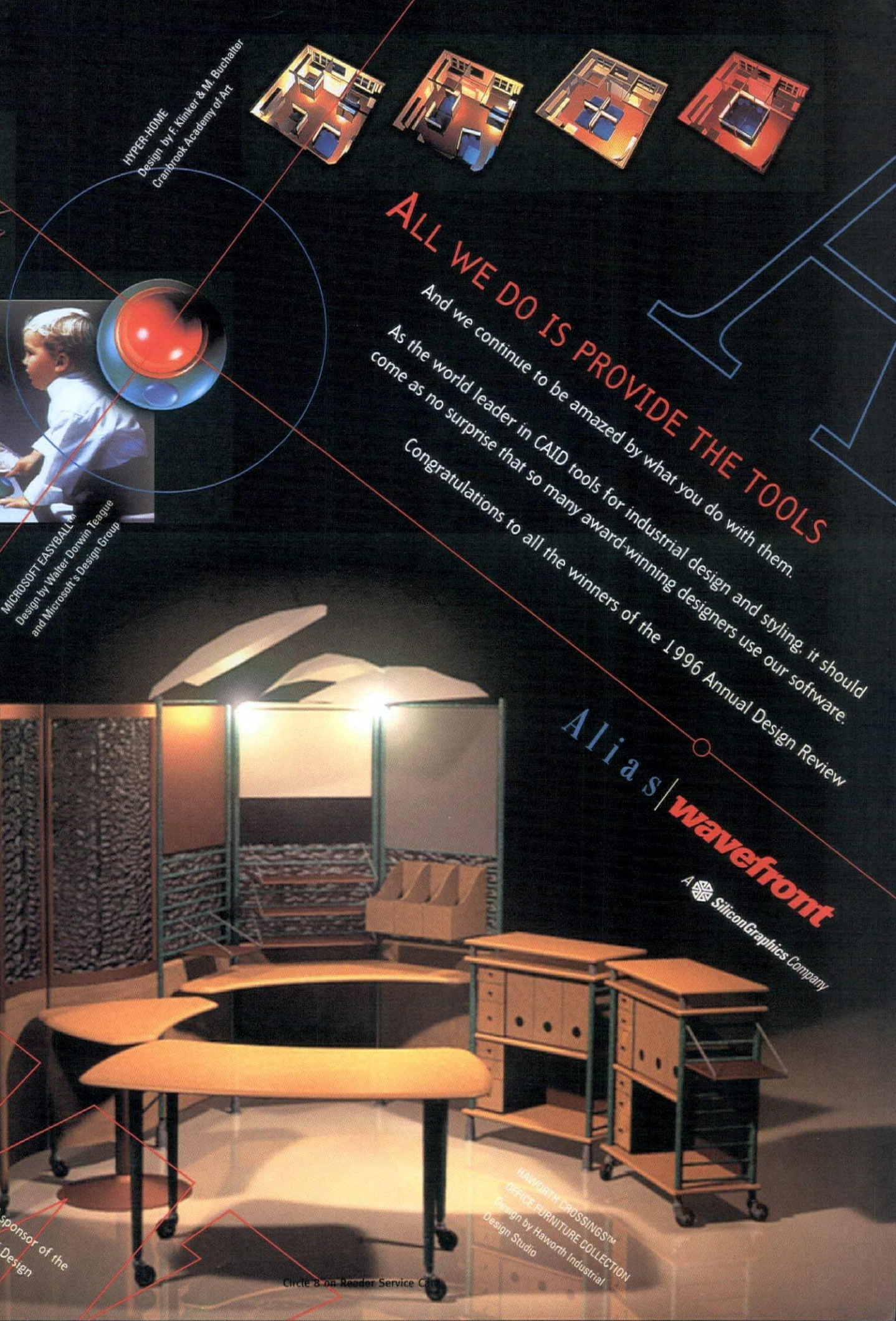
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amy: when Matt proposed, he hid the ring in the petals of a dozen long stem roses
allison: Jason hid mine in a piece of apple Pie his mom baked from an old family recipe
jen: really, how sweet... Sean found mine in the pages of some design magazine, it's the Post ring by Whitney Boin.
I mean, have you seen it? it won the Diamonds of Distinction Award, you know, not exactly the kinD of thing you'd want to hide in a pie...

jen: Allison... Allison, are you still there?

jen: Amy?

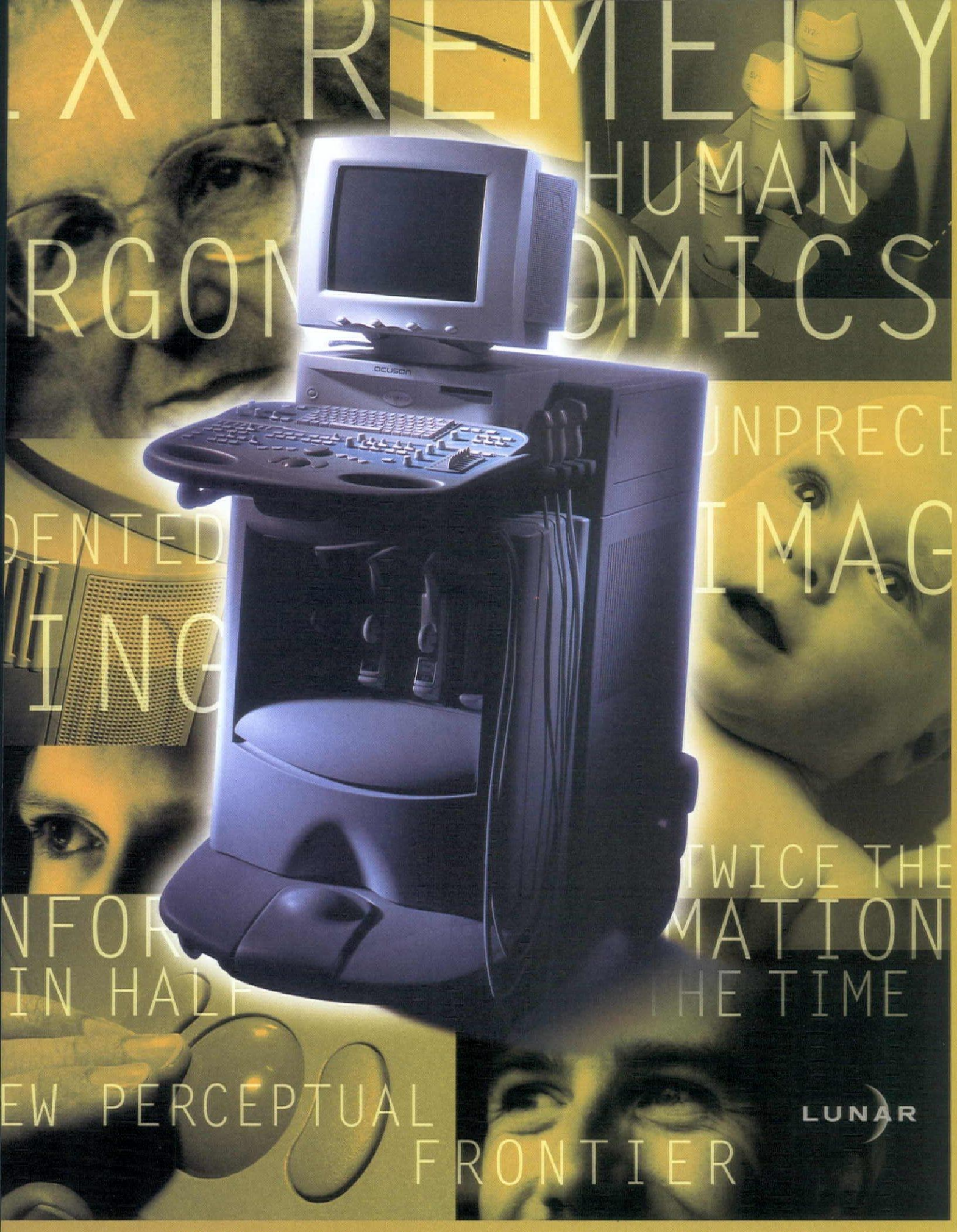


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1955 SAWYER VIEWMASTER STEREOSCOPIC VIEWER



1957 WASTE KING IMPERIAL HUSH FOODWASTE DISPOSER



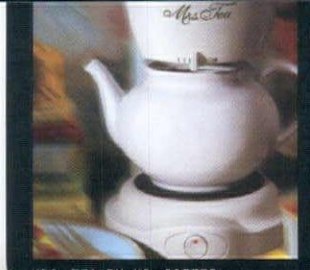
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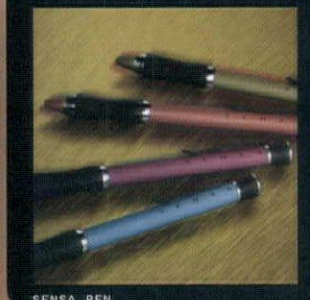
1966 WATERPIK ORAL IRRIGATOR



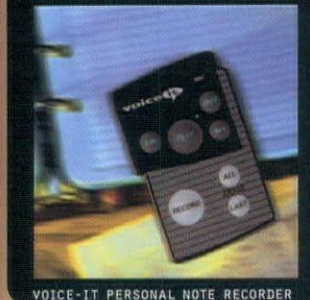
1972 SHOWER MASSAGE BY WATERPIK



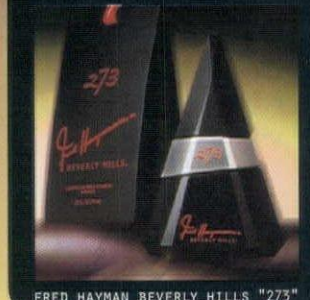
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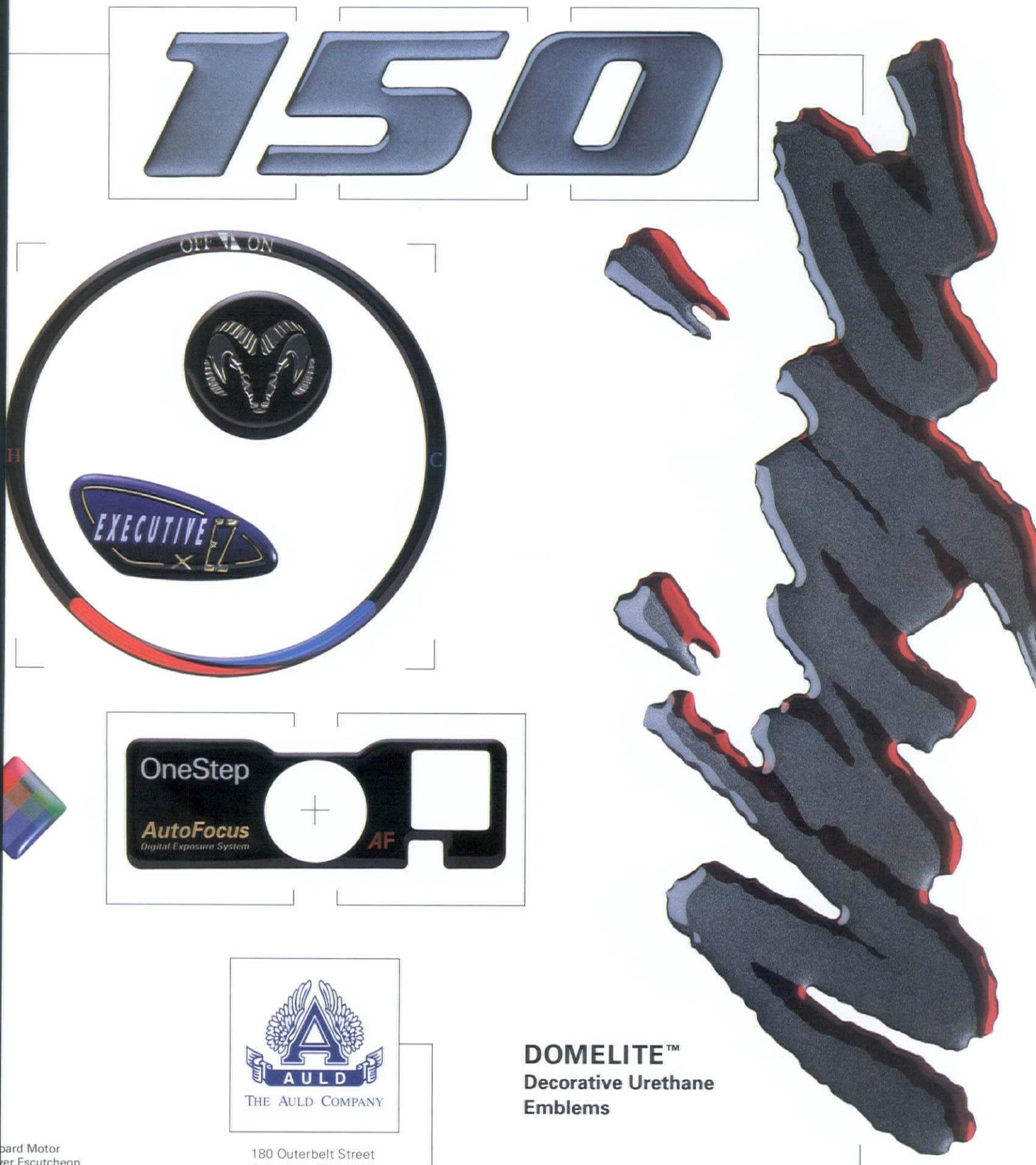
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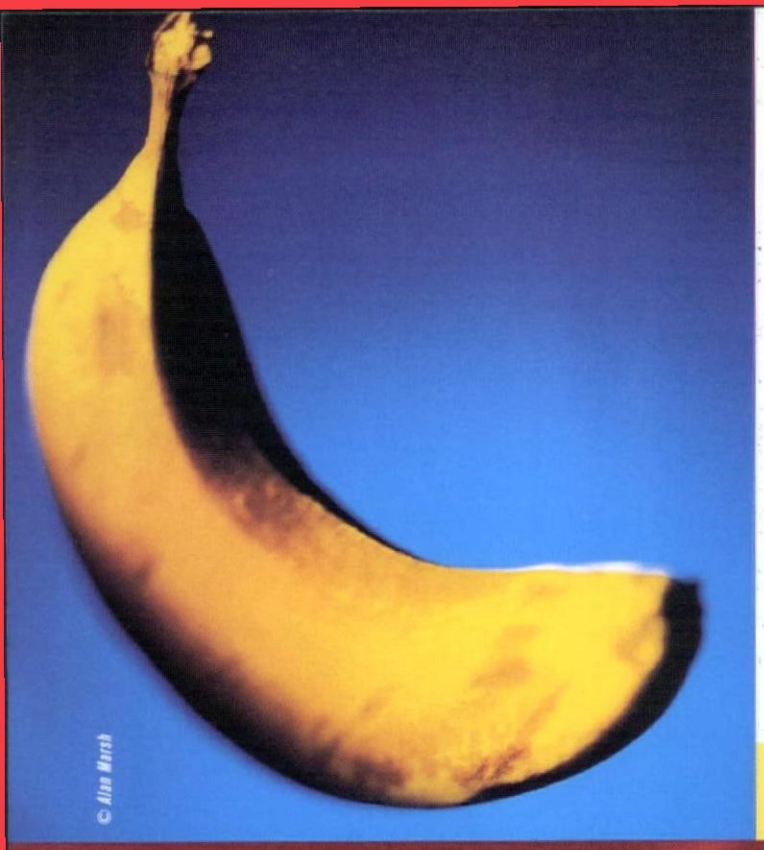


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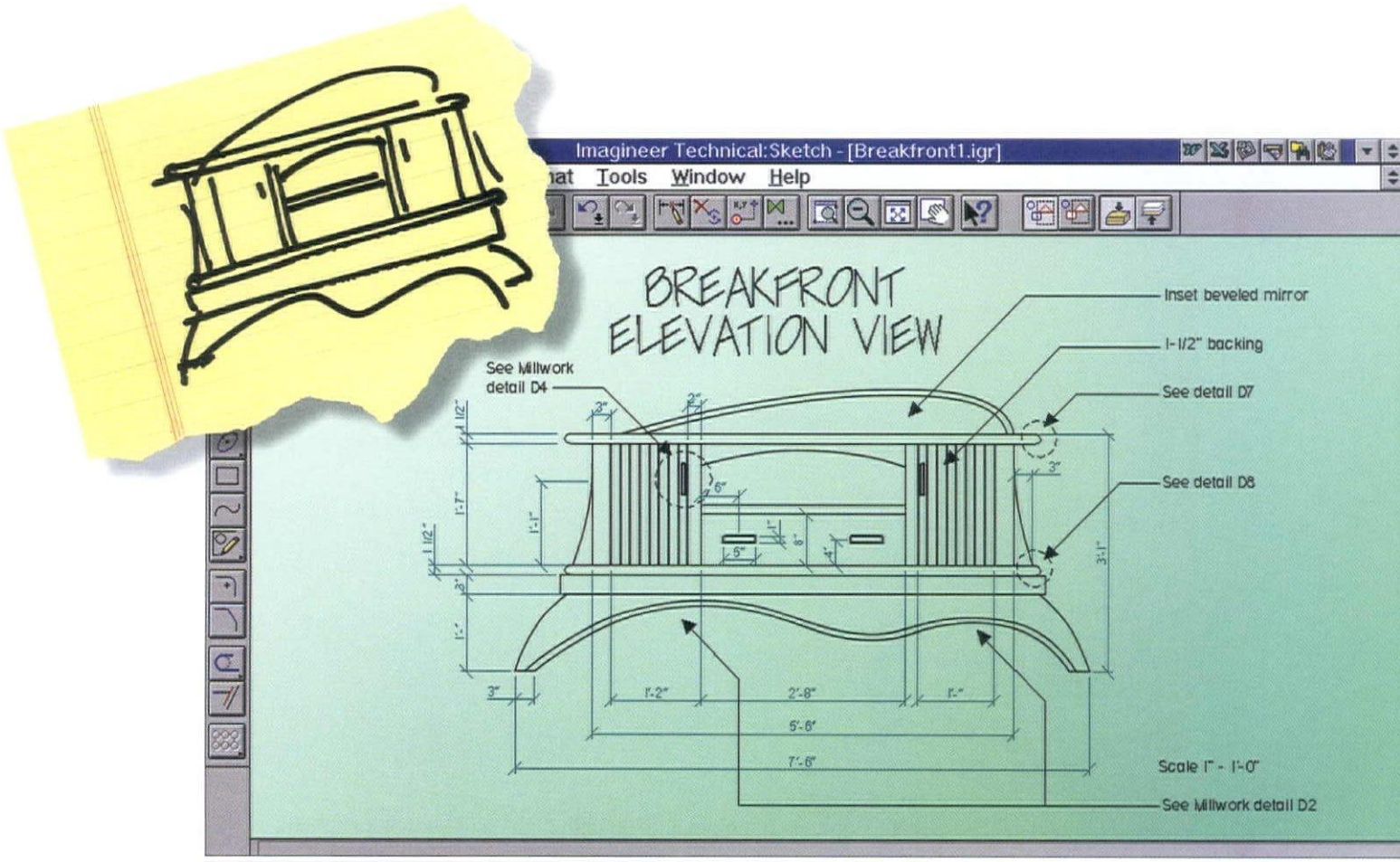


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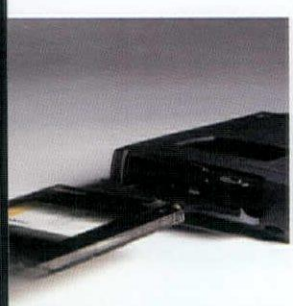
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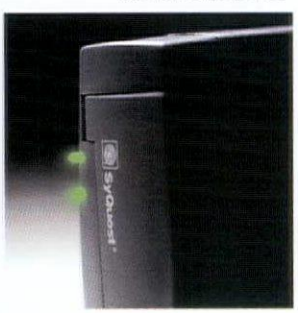




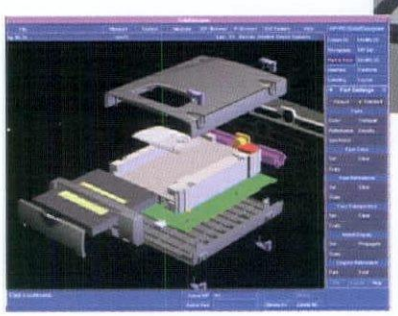
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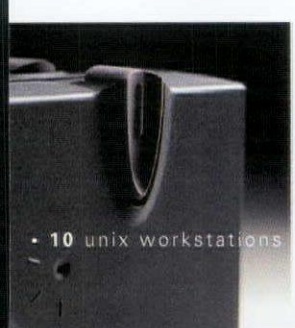
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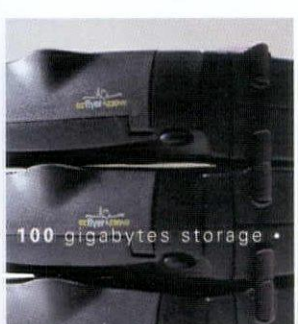




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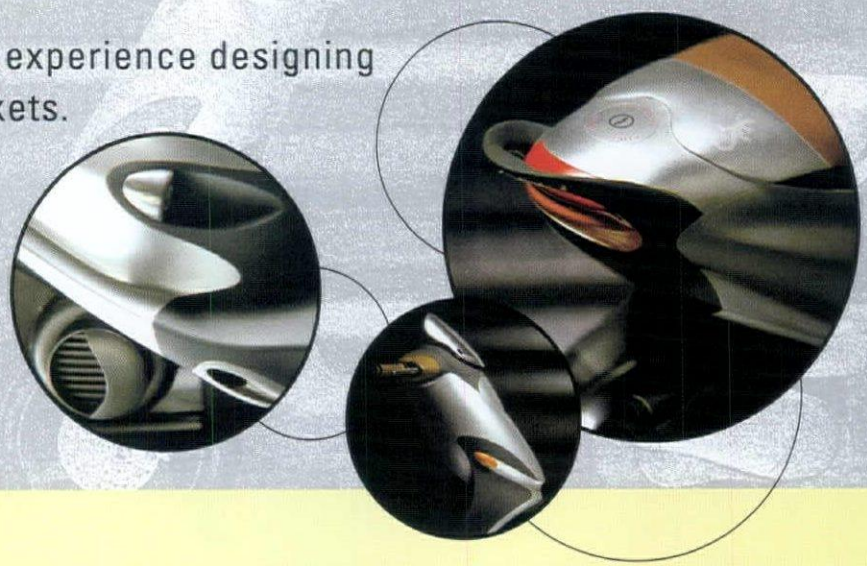
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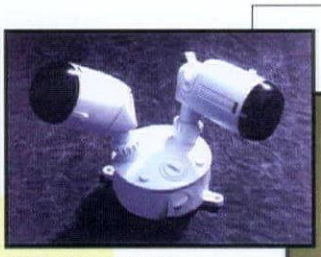


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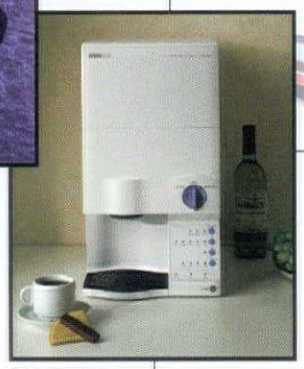


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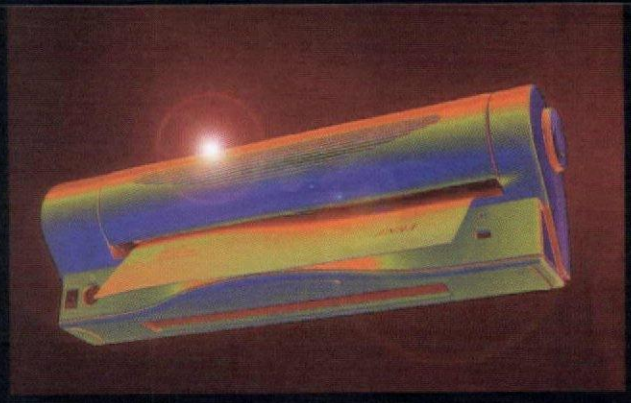
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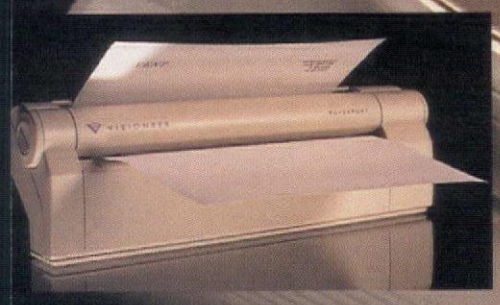
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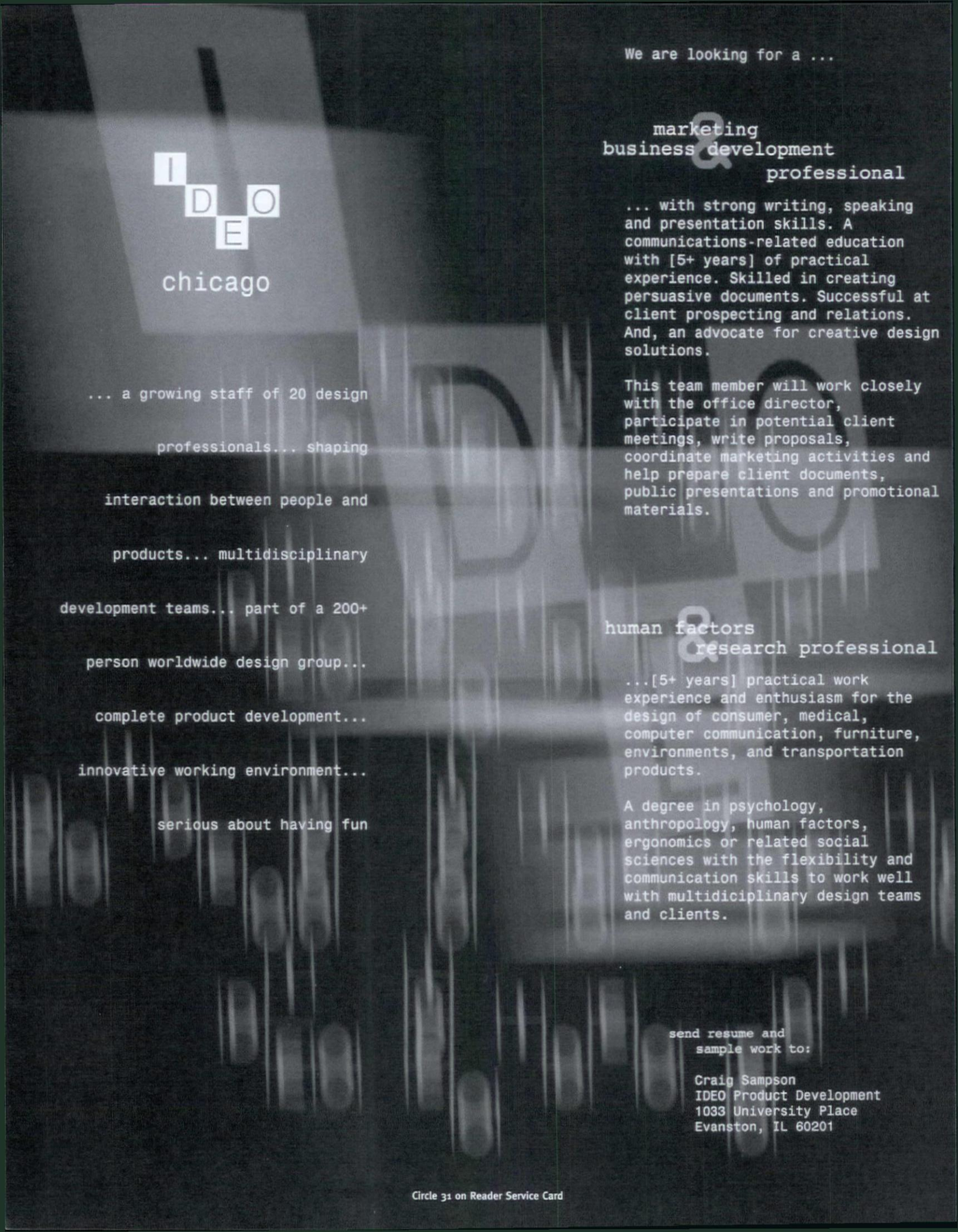
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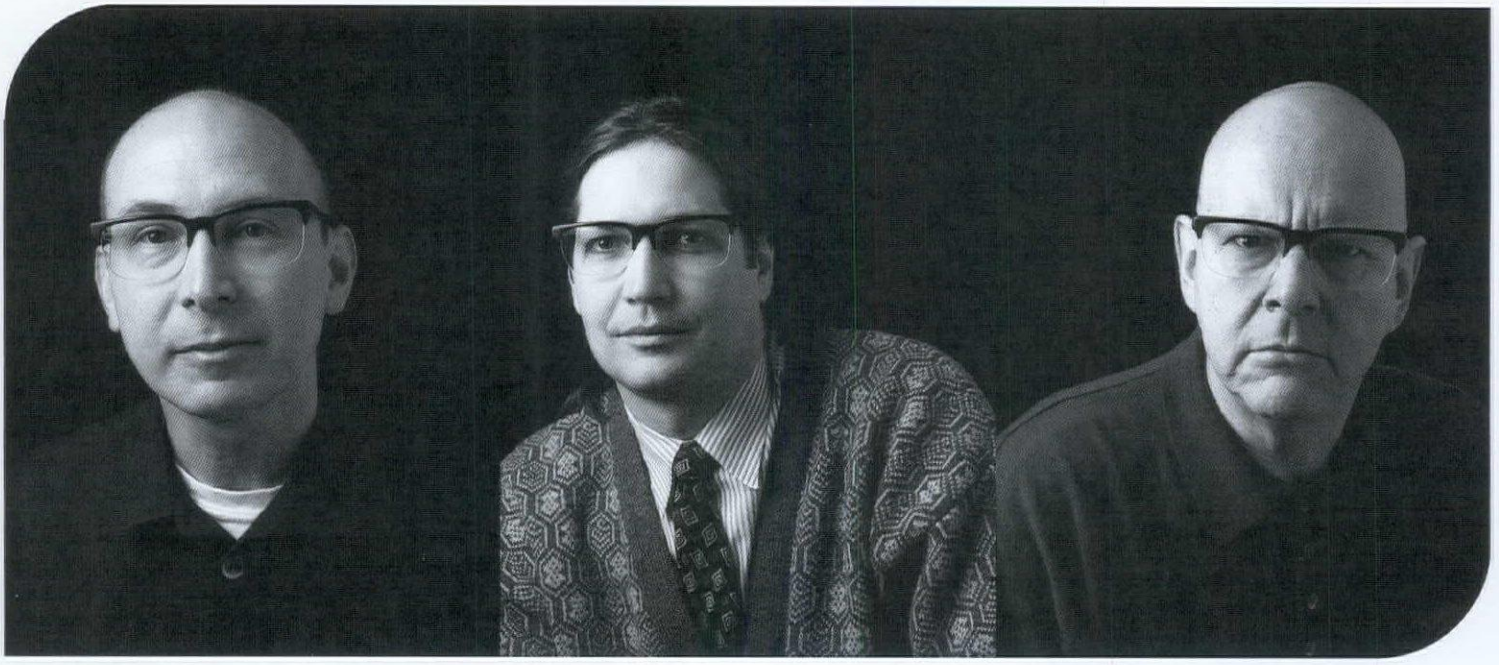



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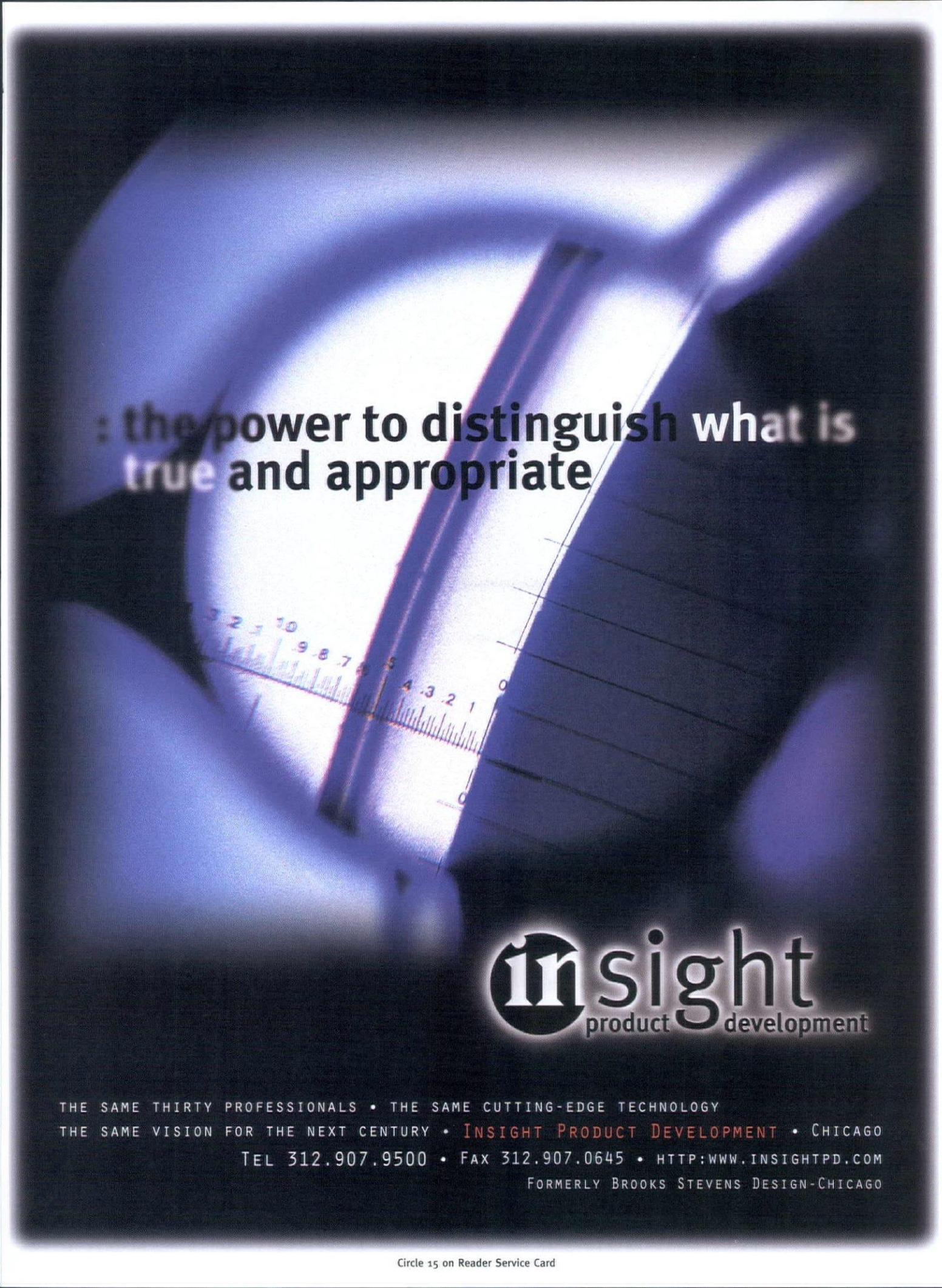


PHOTOGRAPHY BY CHRIS GALLO

MURRAY MOSS plays the role of curator as much as capitalist in the operation of his SoHo retail store, Moss, where he presents a personal, highly edited collection of contemporary international industrial design. A native of Chicago, Moss studied art at New York University and pursued a career as an actor before opening a store on Madison Avenue with Dutch fashion designer Ronaldus Shamask in 1978. He also created men's and women's collections under his own name and consulted with home furnishings retailers before opening his current design store in 1994. Moss lives in New York and London with his companion, television producer Franklin Getchell.

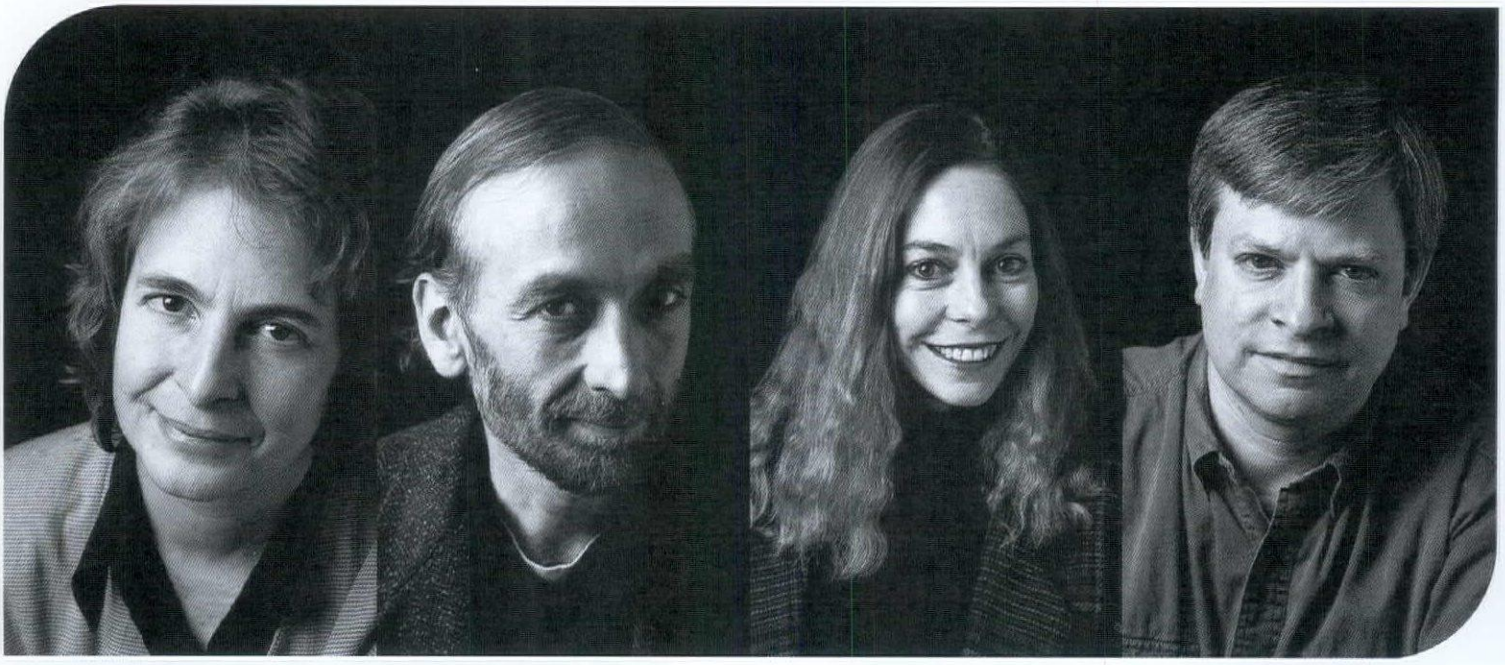
SAM LUCENTE, who recently became director of user experience at Netscape Communications in San Francisco, is best known as one of the designers of IBM's ThinkPad series of notebook computers. The ThinkPad family has garnered numerous awards, and is represented in the permanent collection of the Museum of Modern Art in New York and the Cooper-Hewitt National Design Museum. As IBM's program manager for strategic design from 1989 to 1995, Lucente also worked on IBM's Leapfrog concept computer, a long-term projection of pen- and voice- based technology intended to become as intuitive as the telephone. Before joining IBM in 1981, Lucente studied industrial design at the University of Cincinnati and at Art Center College of Design.

TIBOR KALMAN, best known as the principal of the multidisciplinary New York design firm M&Co., was born in Budapest and emigrated to the United States at the age of seven. He began his design career creating window displays for Barnes & Noble before founding M&Co. in 1979. His work there spanned various commercial and non-commercial ventures, from bank brochures to cultural projects, film titles to architectural design. While at M&Co. he also served at various times as art director of *Artforum* and *Interview*. In 1993 he closed M&Co. and moved his family to Rome, where he edited the Benetton-sponsored magazine *Colors* for two years. Last year, the family returned to New York, where Kalman is developing a number of high-profile projects in design and media. He is married to the author/illustrator Maira Kalman and has two children.



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INTERACTIVE MEDIA
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GLORIANNA DAVENPORT is principal research scientist at MIT's Media Lab, where she directs the Interactive Cinema Group, a research program focusing on interactive production tools and media prototypes. Her exploration into production has resulted in the invention of such interactive moviemaking tools as Video Streamer and ConTour. Davenport has also pioneered interactive forms for documentary and fiction, including the "evolving documentary," in which media material can be added as the story evolves in time, and "multiple perspectives," in which stories can be told from the points of view of different characters. In 1991, Davenport was awarded the Gyorgy Kepes Fellowship for excellence in the Arts at MIT. Currently, she is finishing a book about narrative forms for digital media.

TOM NICHOLSON has worked at the forefront of interactive media development for over a decade. Prior to forming Tom Nicholson Associates in 1987, he focused on the development of interactive exhibits for museums and other public forums. His multimedia installations for the United States Pavilion at the 1982 World's Fair, the Baseball Hall of Fame and the Los Angeles Olympics brought millions of visitors into contact with the digital communications revolution. Nicholson, who studied architecture and film at the University of Detroit and design at Cranbrook Academy of Art, has done multimedia projects for Apple Computer, IBM, Major League Baseball, NBC, *Reader's Digest* and Condé Nast Publications.

KATHLEEN WILSON, creative director for Viacom Interactive Services, works closely with such Viacom properties as Nickelodeon, Showtime's Sundance Channel and Blockbuster Entertainment Group to design and develop Web sites, online services and new forms of interactive products. Wilson holds a doctorate in Human Development and Psychology from Harvard University and a degree in art from Middlebury College. She began her career in multimedia at the Bank Street College Center for Children and Technology in New York, where she conducted ongoing design research and observational studies on the way people use multimedia products in schools and museums. She has developed a variety of commercial multimedia projects, including the *SimTown* CD-ROM, video games for Atari, travel kiosks for American Express and point-of-view ticketing for Madison Square Garden.

RICK PRELINGER'S archive of over 33,000 advertising, educational and industrial films provides a window on past and present social and cultural issues. Prelinger, who was director of archival development for HBO from 1989 to 1995, began collecting films in 1982 while researching *Heavy Petting*, a documentary on sex and romance in America. Footage from the Prelinger Archives can be seen in *Roger and Me* and *Natural Born Killers*, as well as television shows for Nickelodeon, The Comedy Channel and HBO. The Voyager Company has recently released the first four volumes of Prelinger's *Our Secret Century*, a series of 12 CD-ROMs that explore themes of designed objects, mass production and social behavior.



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GARY KOEPKE who recently joined the Portland, Oregon, advertising agency Wieden & Kennedy as an art director, is known for his association with music publications such as *Creem*, Time Inc.'s urban-music magazine *Vibe* and David Byrne's recent book *Strange Ritual*. The Massachusetts-based designer first gained national recognition in 1984 as the art director of *Musician* magazine. As the principal of Koepke International, Ltd., he has also designed *26*, a typographic magazine for Agfa Corporation, and the second issue of *Colors* for Benetton. Koepke's work on *World Tour*, a quarterly business and technology review for Dun & Bradstreet, earned him a Best of Show award from the New York Art Directors Club and a silver medal for the Society of Publication Designers.

ALICIA JOHNSON shares creative credit with her husband and partner Hal Wolverton at the Portland-based graphic design firm Johnson & Wolverton. One of their most critically successful efforts has been their work on *Say*, a bimonthly magazine that Amnesty International uses to promote human rights awareness among college students. The firm's clients also include Wieden & Kennedy, AT&T, Nike, the Democratic National Committee and the block party committee of their neighborhood association. Johnson's work has been honored by the Society of Publication Designers, the Type Directors Club and the American Institute of Graphic Arts. A graduate of New York's School of Visual Arts, Johnson lives in Portland with her husband and their dog, Emit.

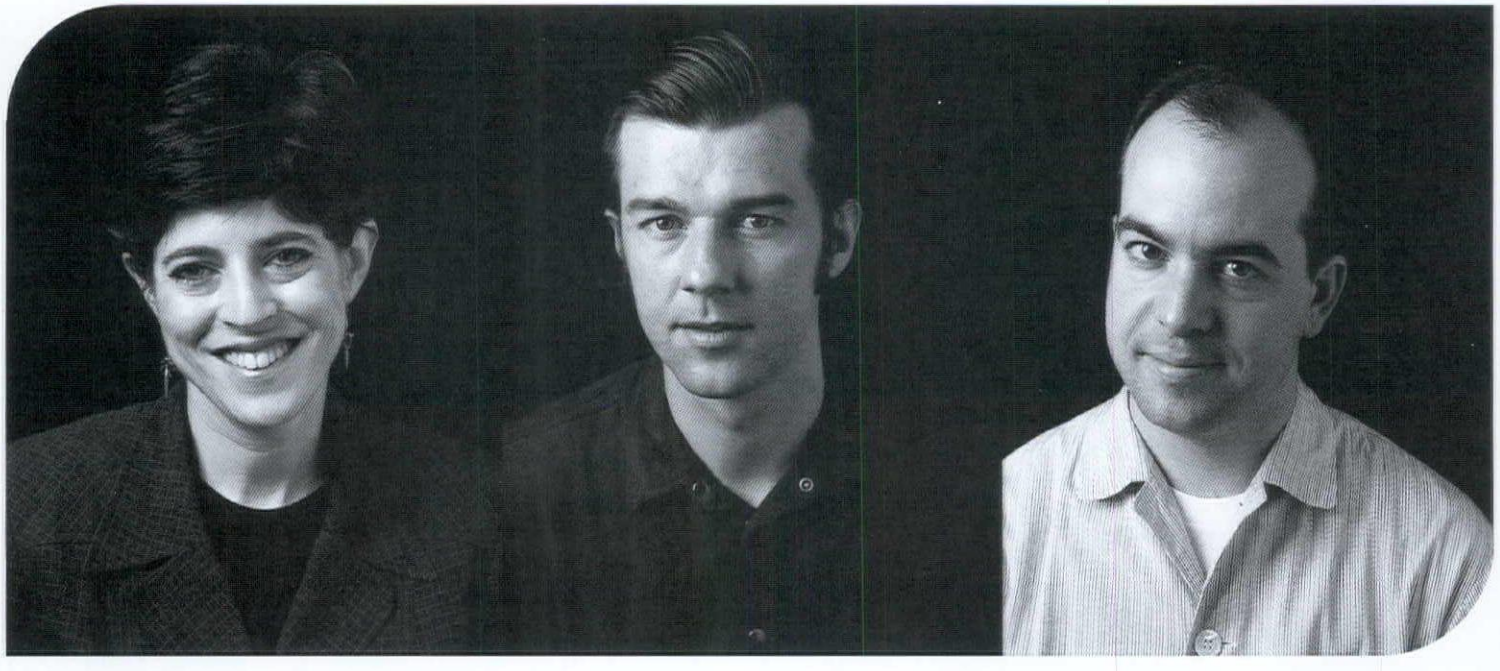
GAEL TOWEY, the creative director of *Martha Stewart Living* since its founding in 1990, also oversees related books, products, marketing tools, new media ventures and graphics for the *Martha Stewart Living* television show. Towey began her career as associate art director at Viking Press and later became the first art director at the book publisher Clarkson N. Potter. While at Potter she oversaw the design and production of more than 50 books a year and designed many award-winning books herself, including *English Country* and *Martha Stewart Gardening*. She began working in magazine publishing with a one-year stint at *HG* prior to the startup of *Martha Stewart Living*. Towey has won numerous design awards for *MSL*, including a 1995 National Magazine Award. Towey is a graduate of Boston University and a frequent lecturer. She lives in New York with husband Stephen Doyle and their two children.



2 1 3 . 9 5 7 . 5 3 7 0



PACKAGING
jurors



PHOTOGRAPHY BY CHRIS GALLO

TAMAR COHEN is co-principal, with her husband David Slatoff, of the New York-based graphic design firm Slatoff & Cohen, which counts among its pop culture clients Nickelodeon, The Gap, HarperCollins and MTV Networks. She and Slatoff met while working as designers at Doublespace, where her projects included work for the Museum of the Moving Image, Elektra Entertainment and *Audubon* magazine. Prior to joining Doublespace, Cohen worked as a designer at Vignelli Associates, during which time she focused her talents on assignments for Museum of Contemporary Art in Los Angeles, the International Design Center/ New York and numerous corporate identities. She and Slatoff travel frequently, collecting images and printed ephemera that inform both their design work and the collage paintings upon which they collaborate.

STEFAN SAGMEISTER, a native of Austria, received his MFA in graphic design from the University of Applied Arts in Vienna and, as a Fulbright scholar, a master's degree in communication design from the Pratt Institute in New York. Following stints at M&Co. in New York and as creative director at the Hong Kong office of the advertising agency Leo Burnett, Sagmeister formed the New York-based Sagmeister Inc. in 1993. Although he has designed graphics and packaging for David Byrne, Energy Records, Aerosmith, Warner Bros. Records, Lou Reed, HBO Studio Productions and Viacom, Sagmeister still aspires to design airplane safety instructions, the London subway system logo and Barbie doll packaging.

TODD WATERBURY, creative director for Portland, Oregon-based Wieden & Kennedy, spends lots of time in foreign hotel rooms sipping overpriced mini-bar beverages while working on campaigns for such clients as Coca-Cola, Nike and Microsoft. Prior to joining Wieden & Kennedy in 1994, Waterbury worked for two years as design director for Bloomingdale's in New York and, before that, as an intern at the Duffy Design Group in Minneapolis. He holds a degree from Iowa State University in graphic design. Waterbury's work can be found within the permanent collections at the Library of Congress in Washington, D.C., at the Victoria and Albert Museum in London, and in his parents' family room in Macomb, Illinois.



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DAVID ROCKWELL'S name has become nearly synonymous with the term "entertainment architecture." Since 1983, his New York-based Rockwell Group and its predecessor firm, Haverson/Rockwell, have produced the restaurants Nobu, Monkey Bar, Tatou, Vong, Torre di Pisa and the Official All Star Cafe in New York alone, not to mention over 30 versions of Planet Hollywood from Atlanta to Jakarta. Although he studied architecture at Syracuse University and London's Architectural Association, it was the lights of Broadway that lured Rockwell to New York for his first job, assisting a lighting designer. Rockwell's sense of the theatrical has landed him some of the biggest clients in entertainment, hospitality and retail, including Disney, Marvel Comics, Caesars Palace, Loews Hotels, 42nd Street Redevelopment, CBS and Sony.

NANCYE GREEN is a founding partner, with her husband Michael Donovan, in the New York-based design firm Donovan & Green. She concerns herself with harnessing a wide array of media in shaping experiences that inform, entertain, educate and sell. With degrees both in political science (from Tulane University) and environmental design (from Parsons School of Design), Green began her design career working with communities in designing and reshaping schools, parks and community centers. She regularly brings together teams of architects, designers, writers and media producers to create highly integrated environmental "products" such as the Liberty Science Center in New Jersey and the public exhibition at the Ronald Reagan Presidential Library in Califiornia. She is a past president of both the American Institute of Graphic Arts and the International Design Conference in Aspen.

GISUE HARIRI and her sister Mojgan opened their New York architectural firm, Hariri & Hariri, in 1986, but they began their architectural collaboration while they were still students at Cornell University. In the time between, the Iranian-born Hariri apprenticed with Jennings & Stout in San Francisco and Paul Segal Associates in New York. The firm was selected for the 1990 Young Architects Forum sponsored by the Architectural League of New York, and in the following year they were one of eight firms selected to participate in the Urban Housing Festival in The Netherlands. Hariri has taught graduate and undergraduate courses at Columbia University, Parsons School of Design, Yale University and Cornell. Hariri & Hariri's work of the past ten years has recently been featured in a monograph published by Monacelli Press.

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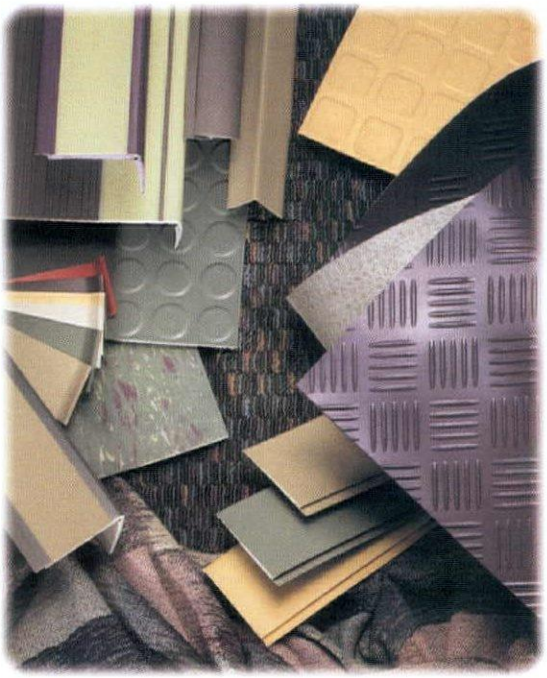
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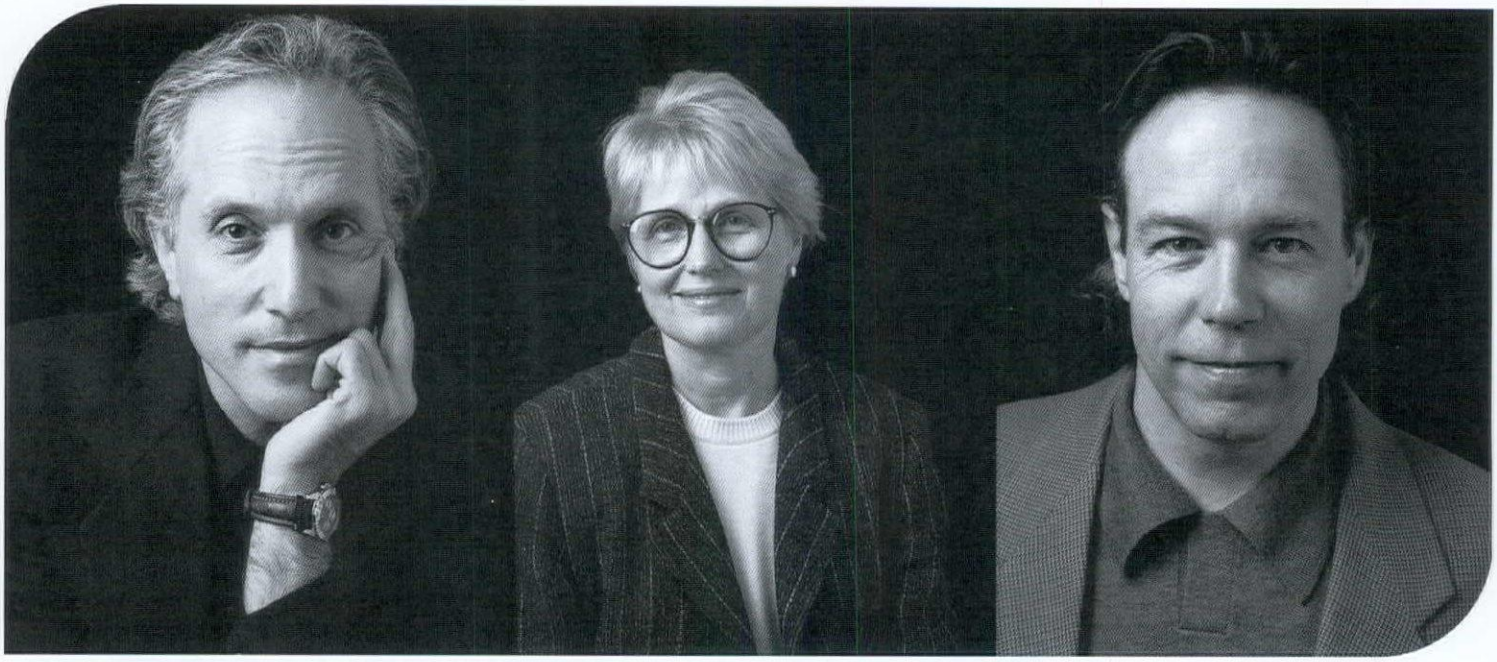
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FURNITURE
jurors



PHOTOGRAPHY BY CHRIS GALLO

DAKOTA JACKSON was born in New York City in 1949 into a family of magicians, and his early years were infused with the aura of show business. After years of practicing his craft, he became a special effects consultant to other magicians, film producers and performers, inventing new effects and mechanical devices. It was then that he discovered his aptitude for woodworking. One of the original proponents of the 1970's "art furniture" movement, he built his reputation as the architect of custom pieces: finely crafted desks, cabinets and objects with self-moving parts, disappearing drawers and secret spaces. Jackson has designed both residential and contract furniture for such varied clients as Yoko Ono, Robert DeNiro, Walt Disney Studios, Revlon and Francesco Scavullo. In 1994, he entered into a licensing agreement with the mass-market manufacturer Lane Furniture.

AGNES BOURNE, a long-time leading-edge design enthusiast, has since 1981 operated both a furniture showroom and a design studio at San Francisco's Showplace Design Center. She is an outspoken proponent of original and contemporary designs that subscribe to the tenets of modernism, that are exacting in detail and that communicate with the soul as much as interact with the body. Bourne's activity in a multiplicity of professional and community organizations and events is felt throughout the country. Aside from her full schedule of lecturing and jurying, she is currently a member of the Board of Trustees for the Cooper-Hewitt National Design Museum, the San Francisco Art Institute and the Corporate Design Foundation, and has recently funded an extensive design resource center scheduled to open at the Cooper-Hewitt in 1997.

THOMAS M. EDWARDS is owner and principal of the Spring Lake, Michigan-based contract furniture design firm Design Allegro and assistant professor of industrial design at Kendall College of Art & Design. Included in his roster of award-winning designs are the Improv Chair for Haworth, Wieland Furniture's line of Reflect seating and Knoll's Calibre File. Prior to launching his own design firm in 1986, Edwards worked for Herman Miller Inc. from 1984 to 1986 in design planning and administration, during which time he established the company's strategic product planning processes. From 1982 to 1984 he functioned as Herman Miller's international design manager, centering his activities on developing functionally and culturally appropriate products for diverse markets.

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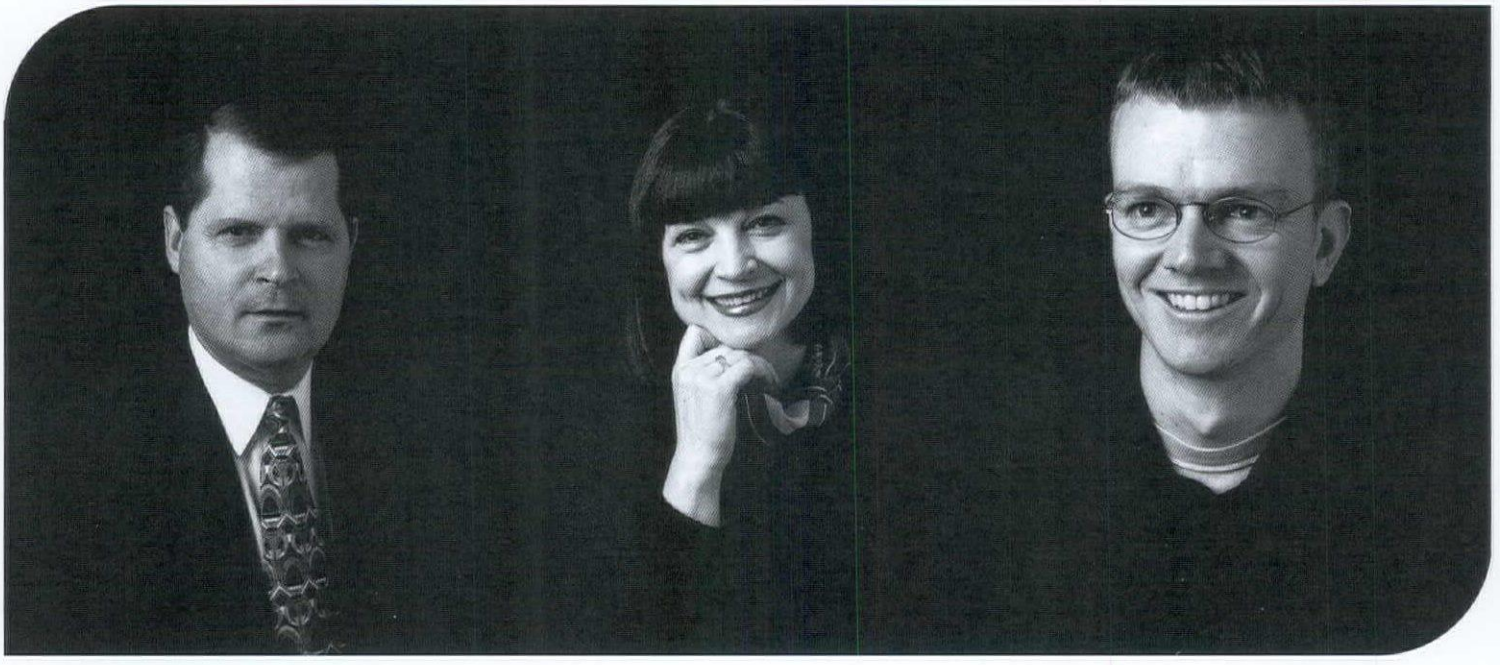
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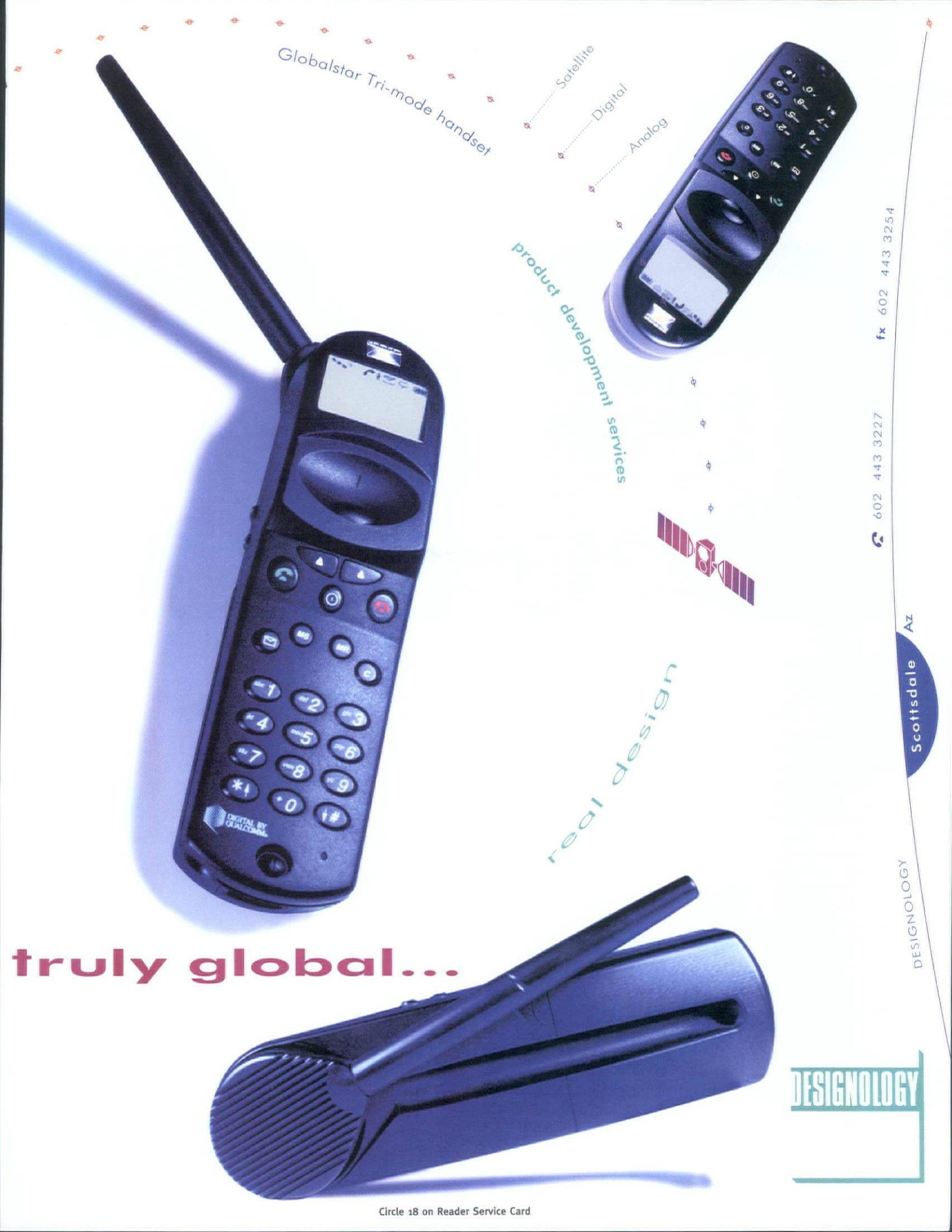


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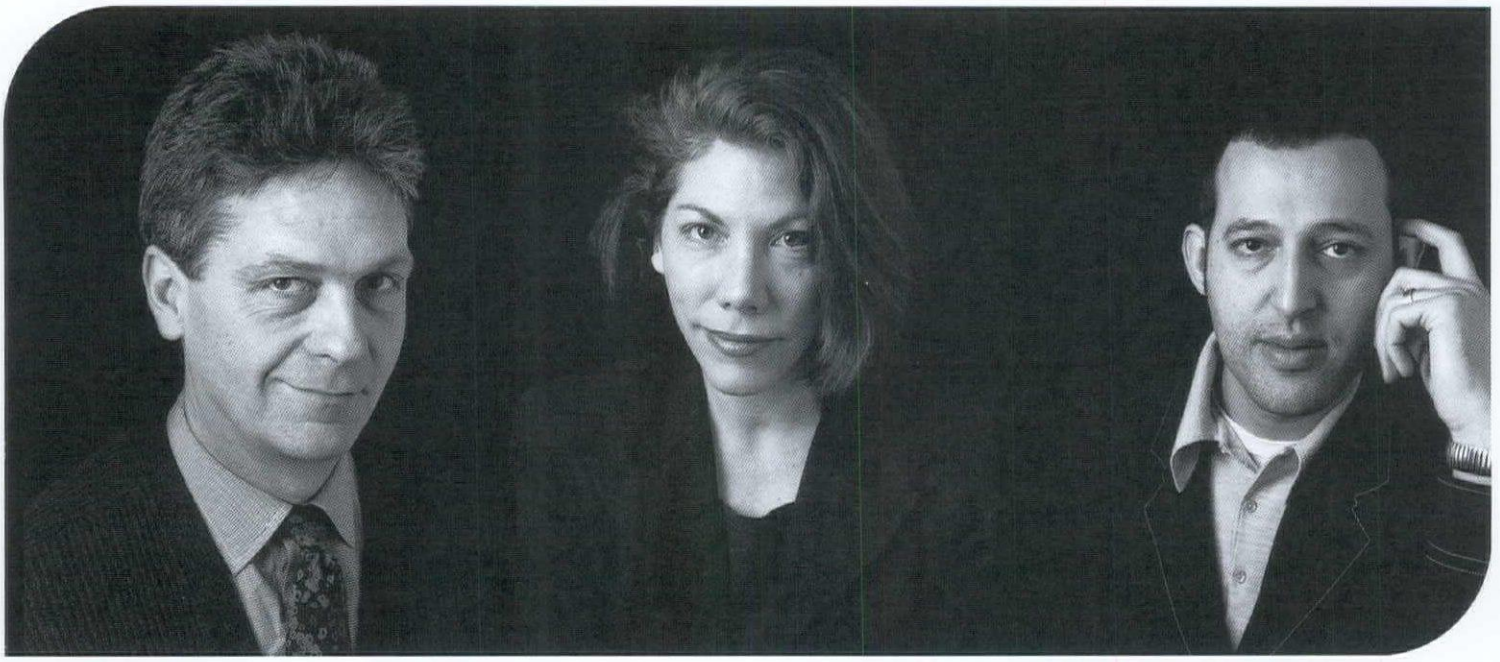
RICHARD M. SATAVA, a physician and a Colonel in the U.S. Army, has spent his career in the military and is currently on assignment as Special Assistant to the Director on Biomedical Technology within the Defense Advanced Research Projects Agency (DARPA) in Arlington, Virginia. He also practices surgery and conducts research at Walter Reed Army Medical Center. His undergraduate training was at Johns Hopkins University, and he studied medicine at Hahnemann University of Philadelphia. Satava is active in surgical education and research and has published more than 125 articles in the field of advanced surgical technology, including "Surgery in the Space Environment," "Video and 3-D Imaging," "Telepresence Surgery" and "Virtual Reality Surgical Simulation." While he continues to devote himself to clinical surgical practice, Satava is simultaneously pursuing advanced technologies with the goal of helping to formulate the architecture for the next generation of medical practice.

NEVENKA SCHUMAKER is a designer in the Advanced Design Studio at Ford Motor Company in Dearborn, Michigan, where she specializes in audio and control components. Following graduation in 1974 from the University of Applied Arts in Belgrade, Yugoslavia, with a bachelor's degree in product design, Schumaker began working with Rockwell International's Automotive Operations. In 1978, she joined the Ford Motor Company Design Center, where her interest in ergonomics led her to work on intuition-friendly remote entry key fobs, audio systems and climate controls. Her most rewarding project thus far has been the development of the Integrated Control Panel, an oval arrangement of audio and climate controls for the 1996 Ford Taurus and Mercury Sable. Schumaker is currently applying her knowledge of and interest in human factors in design in the development of audio and climate control components for the next generation of Ford cars and trucks.

GAVIN IVESTER is the founder of Tonic, a four-year-old industrial design firm in Palo Alto, California, that does conceptual and product development for companies such as Samsung, Bell Sports, Silicon Graphics, Nike, Digidesign, Hewlett-Packard and his erstwhile employer, Apple Computer. During his 11-year tenure at Apple, Ivester worked on two of the company's most notable products, the Macintosh PowerBook and the Newton MessagePad. His real-world manufacturing experience has also contributed to the invention of products ranging from children's bike helmets and cellular voice/data phones to music recording equipment and high-end computing stations. Ivester, whose interests include snowboarding, biking, playing bass and guitar, and "petting dogs, but never cats," earned his bachelor's degree in industrial design from San Jose State University.



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PHOTOGRAPHY BY CHRIS GALLO

JOHN THACKARA is on a global mission to preach the virtues of a profitable collaboration among the business, academic and design communities. Born and raised in England, Thackara studied philosophy at the University of Kent and journalism at the Centre for Journalism Studies. In 1981, after working for five years as an editor of art and architecture books, Thackara became editor of the London-based *Design* magazine, a post he held until 1986. Since then, he has contributed to several British newspapers and magazines, written six books (including the forthcoming *Web Publishing Strategy* for Thames & Hudson), and lectured on design and business in 24 countries. In 1993, Thackara was appointed the first Director of the Netherlands Design Institute in Amsterdam.

LAURIE HAYCOCK MAKELA and her husband, P. Scott Makela, will become co-chairs of 2-D design at the Cranbrook Academy of Art this fall. She is currently design director at the Walker Art Center in Minneapolis, where she directed the center's graphic identity and produced catalogues for such exhibitions as "In the Spirit of Fluxus," "Bruce Nauman" and "Willem de Kooning." A graduate of Berkeley and of Cranbrook, where she received her MFA, Haycock Makela taught graphic design at the California Institute of the Arts and Otis Art Institute and designed books and posters for Los Angeles-area museums before joining the Walker. She is currently developing an interactive multimedia project called "Digital Campfires: Stories of Life and Liberty."

KARIM RASHID, an industrial designer, professor and writer, shares with his former teacher Gaetano Pesce a passion for industrial processes that leave room for randomness and irregularity. Among his noted designs are a series of tableware pieces for Nambe and the Triaxial Couch, which features 16 different configurations, including a chaise longue, couch and bed. Born in Cairo and raised in England and Canada, Rashid studied industrial design at Carleton University in Ottawa before becoming head designer at KAN Industrial Designers in Canada. He is currently a full-time associate professor at the University of the Arts in Philadelphia, and teaches part-time at the Pratt Institute in New York. Since opening his own design studio in New York in 1992, Rashid has designed products ranging from everyday snow shovels and two-legged kitchen timers to curvilinear lamps and glass stacking tables for companies such as Vidar, Area, Umbra and Swid Powell.

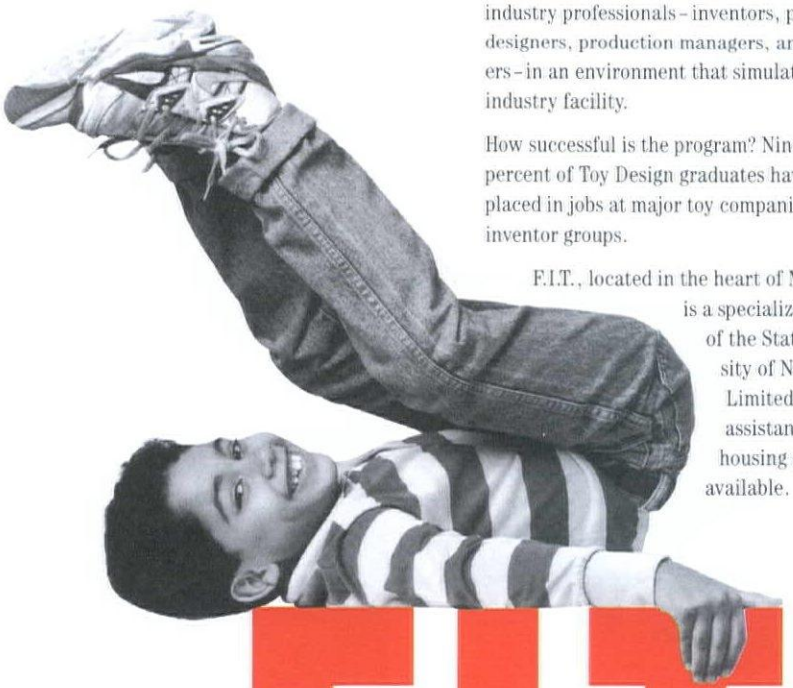
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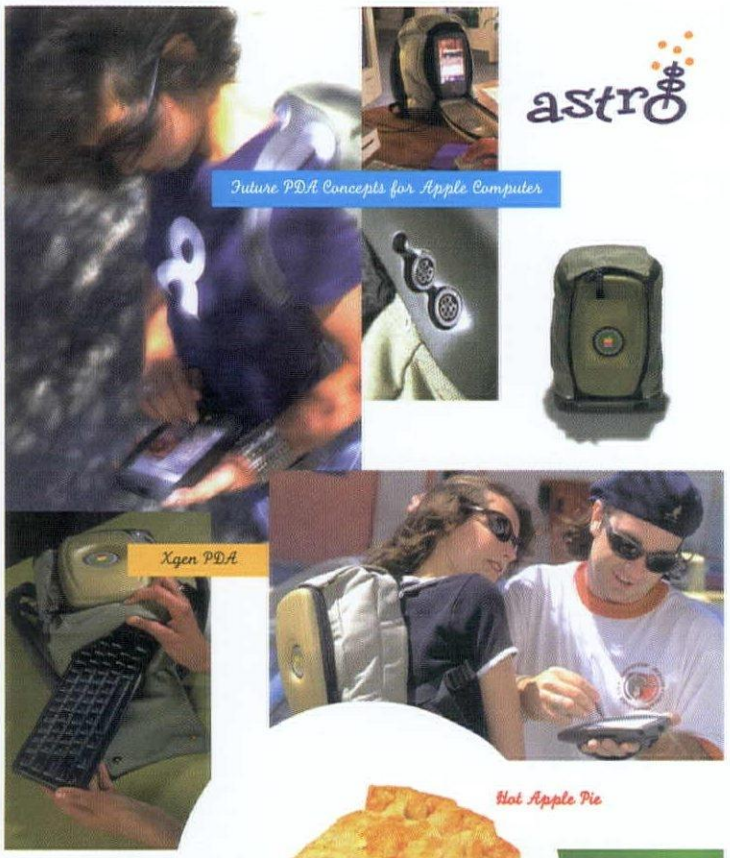
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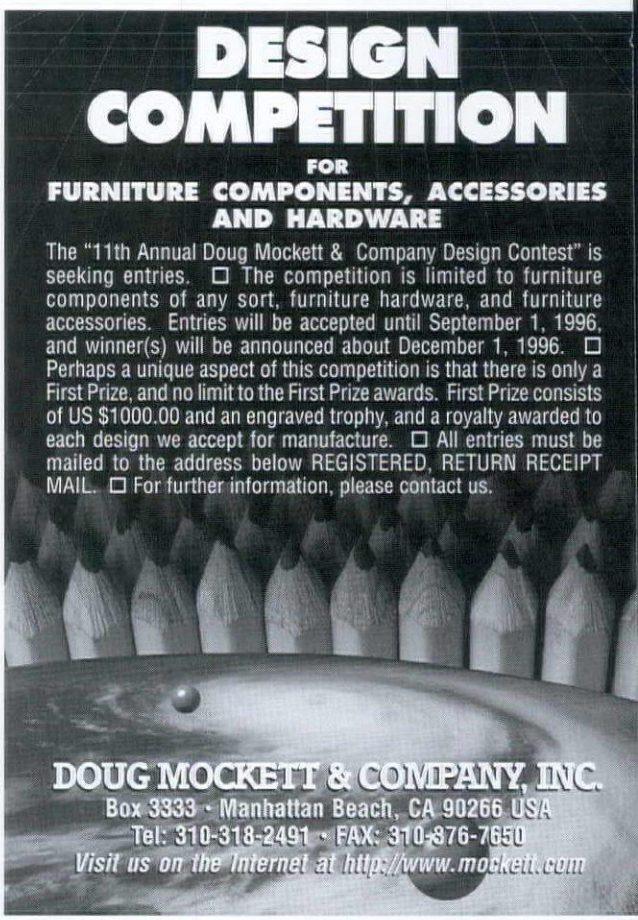
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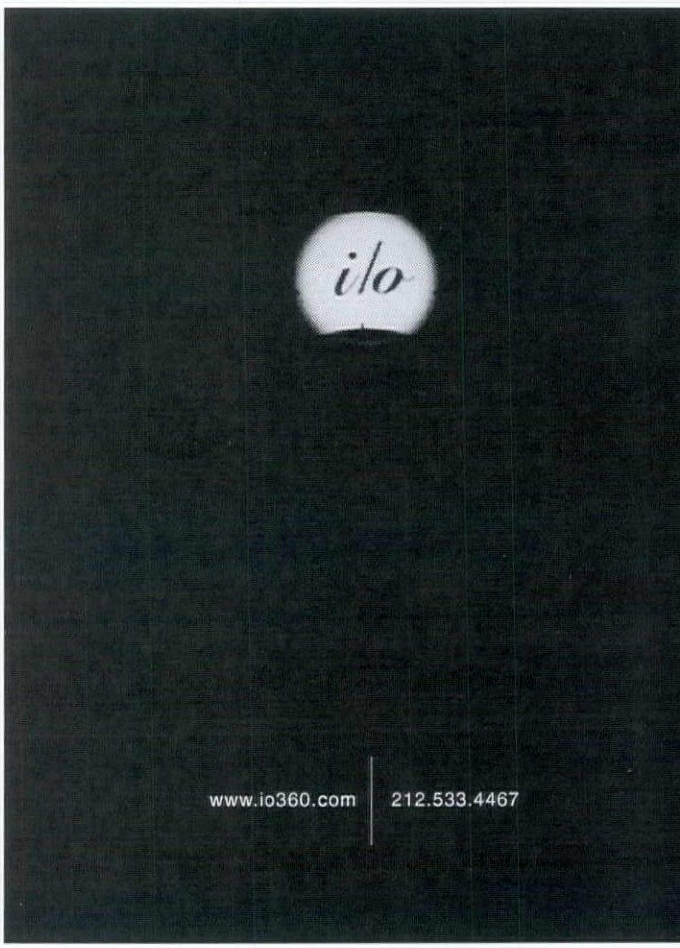
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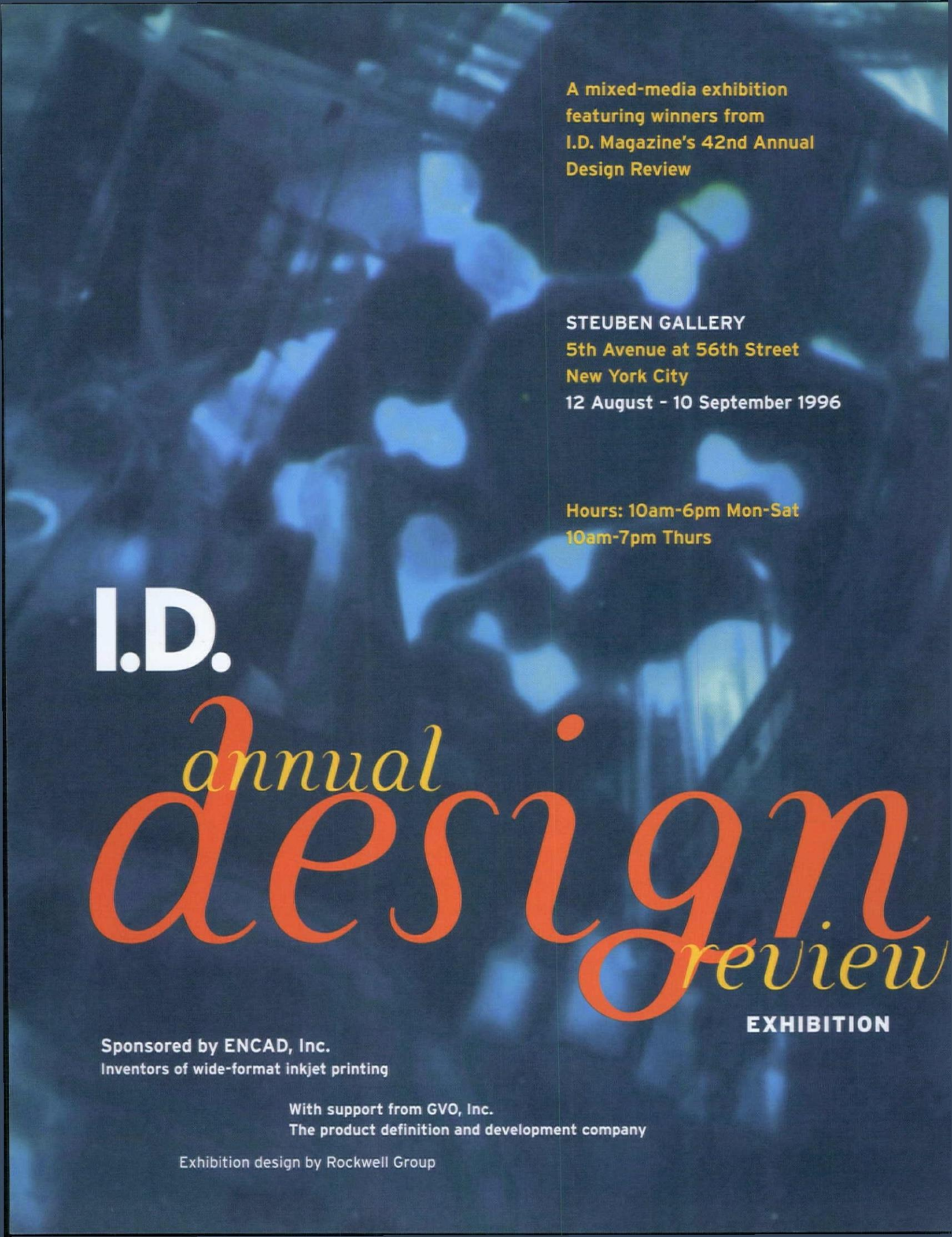
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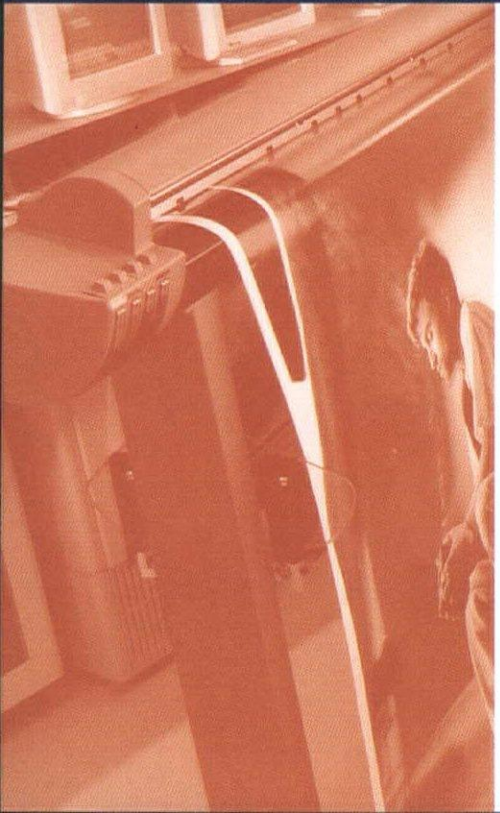
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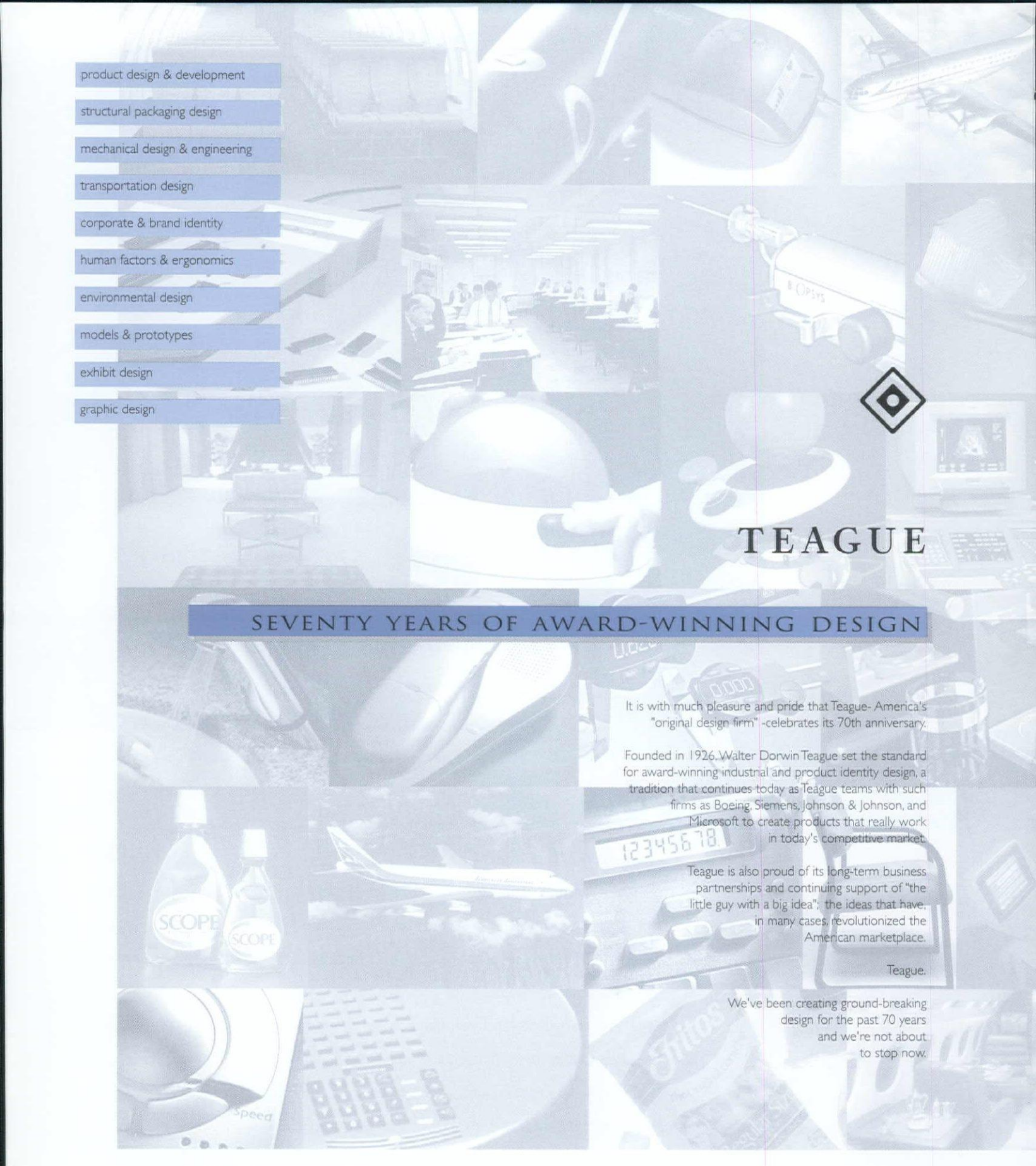
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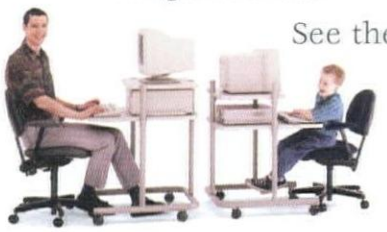




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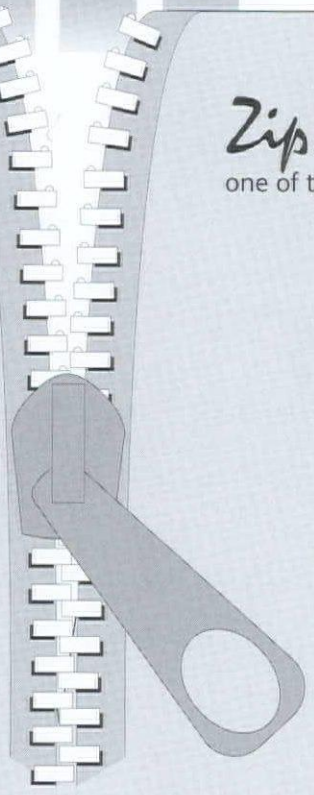
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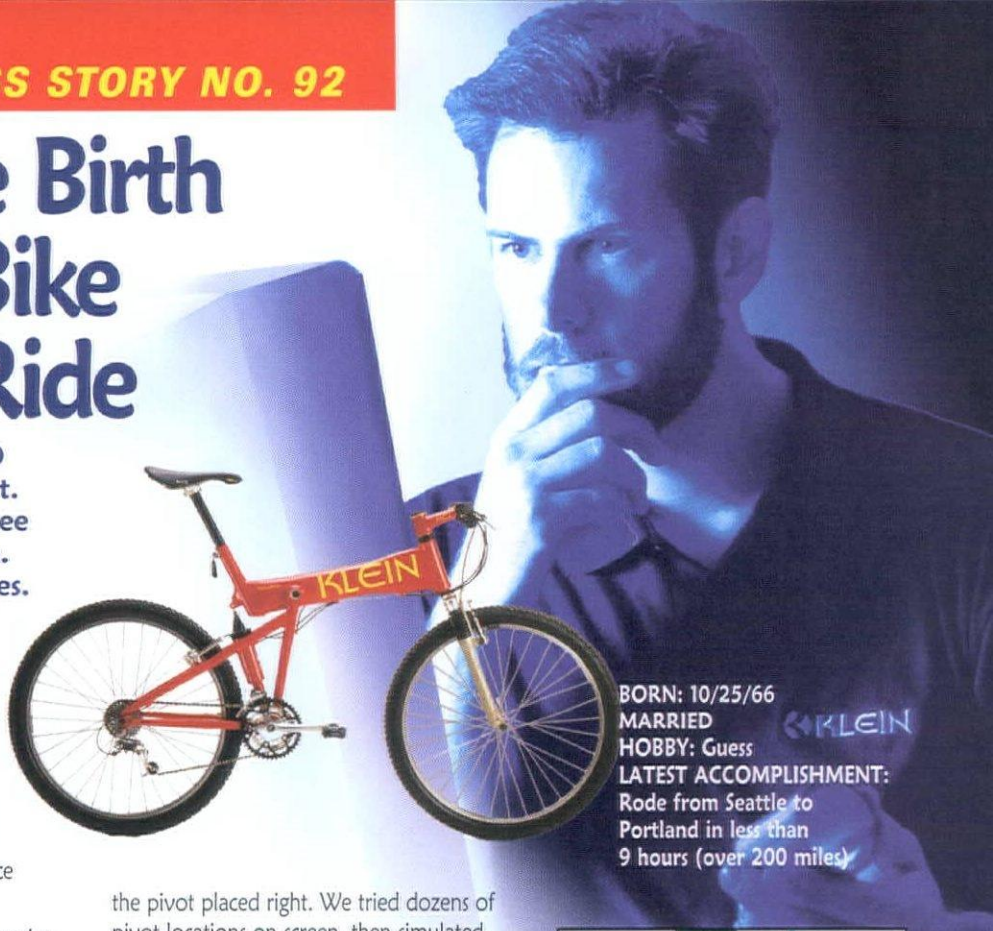
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Darrell Voss, V.P. Operations
Klein Bicycles, Chehalis, WA

Klein Bicycles specializes in highly-engineered, precision mountain bikes. They make many of their own parts and draw their own tubing to manage stresses and loads. To meet performance goals, they rely on CAD software.

Until recently, that software was mini-based, expensive and awkward to use. Then they discovered CADKEY.

"We switched 100%," said Voss, Klein's operations chief. The reason: "People here get more done in CADKEY than other software. This is a very competitive business. We can't ship first-generation, half-developed bicycles. Our users expect our bikes to dazzle."



Lower Price, Higher Performance

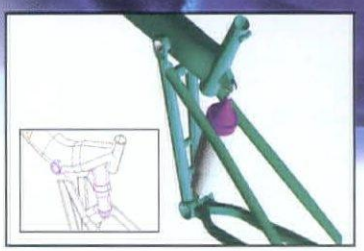
Voss compared several CAD programs before picking CADKEY, including AutoCAD®. CADKEY's low price was a big factor, allowing him to add seats at work and in homes. But it was productivity and the quick time-to-market for new models that clinched Darrell's decision.

CADKEY Action: Klein's New Mantra

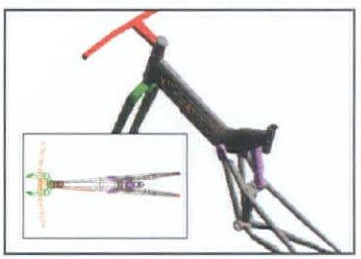
Klein's new Mantra fully suspended mountain bike was designed in CADKEY. The design goals: get the rider's energy into the drive train, limit flex, keep tire contact with the ground, and be highly durable. To meet these goals, the Mantra team used three design elements: unified rear triangle (URT), a high pivot point and a single main frame aluminum tube with constantly varying wall thickness.

"Using CADKEY, we modeled some turn-of-the-century URT frame patents," said Voss. "But nobody had the pivot placed right. We tried dozens of pivot locations on screen, then simulated riding stresses on them using a database program. When we got it right, we modemed part files to overseas suppliers. They air-shipped samples so we could build prototypes fast."

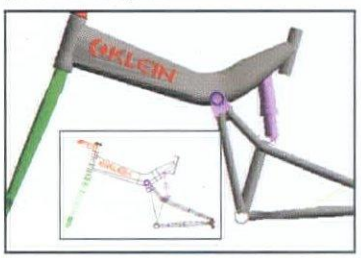
"We build fewer prototypes, and now they assemble right the first time."



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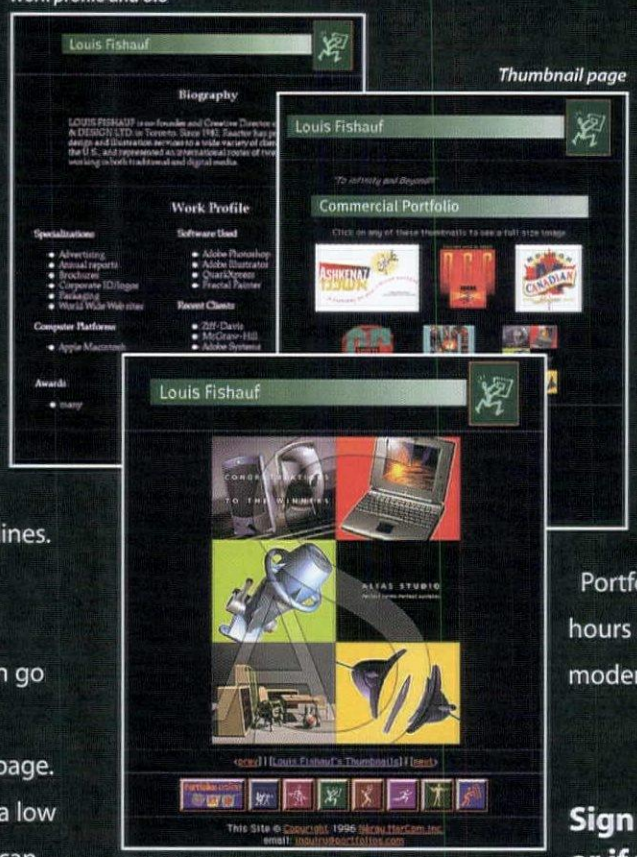
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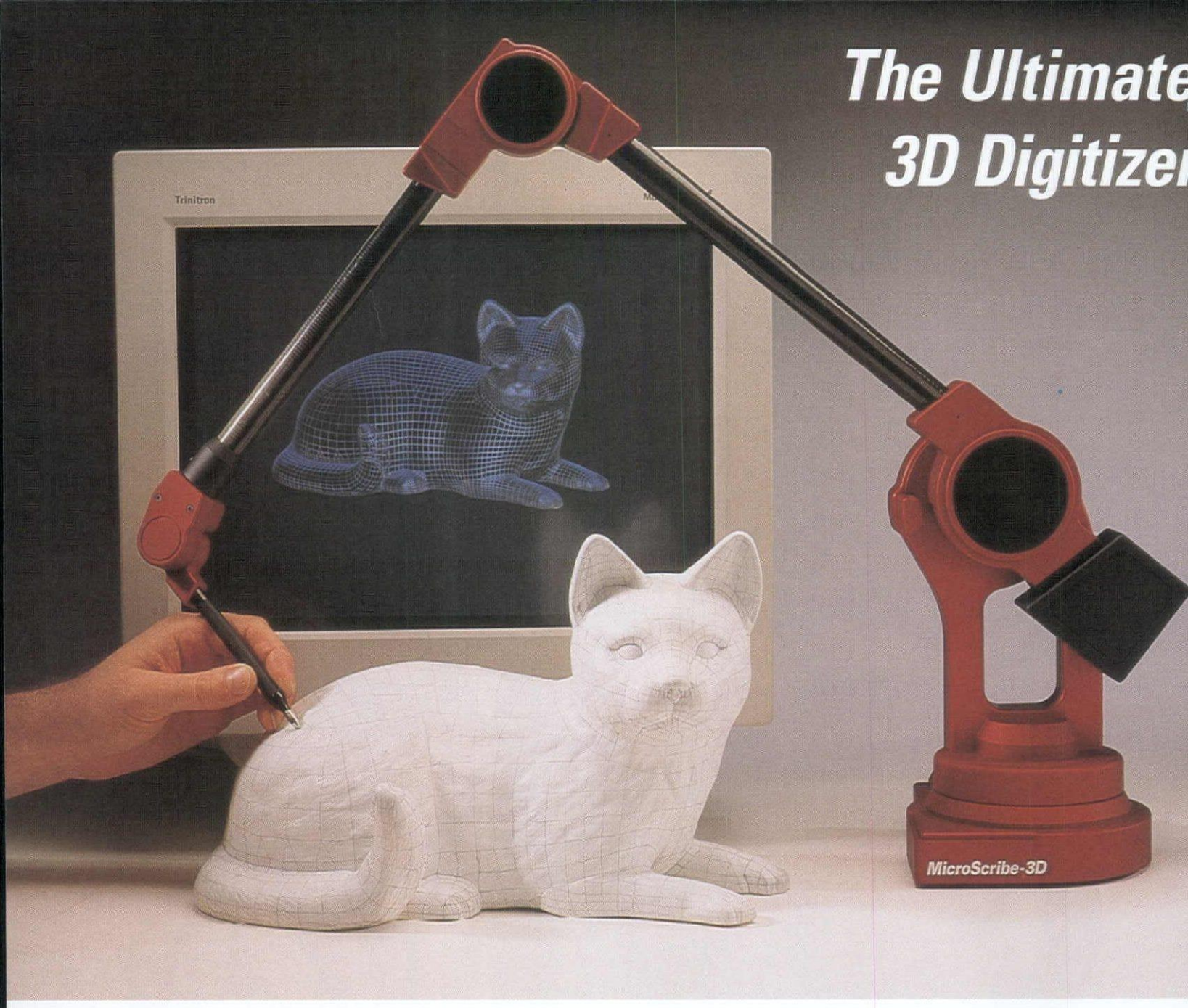


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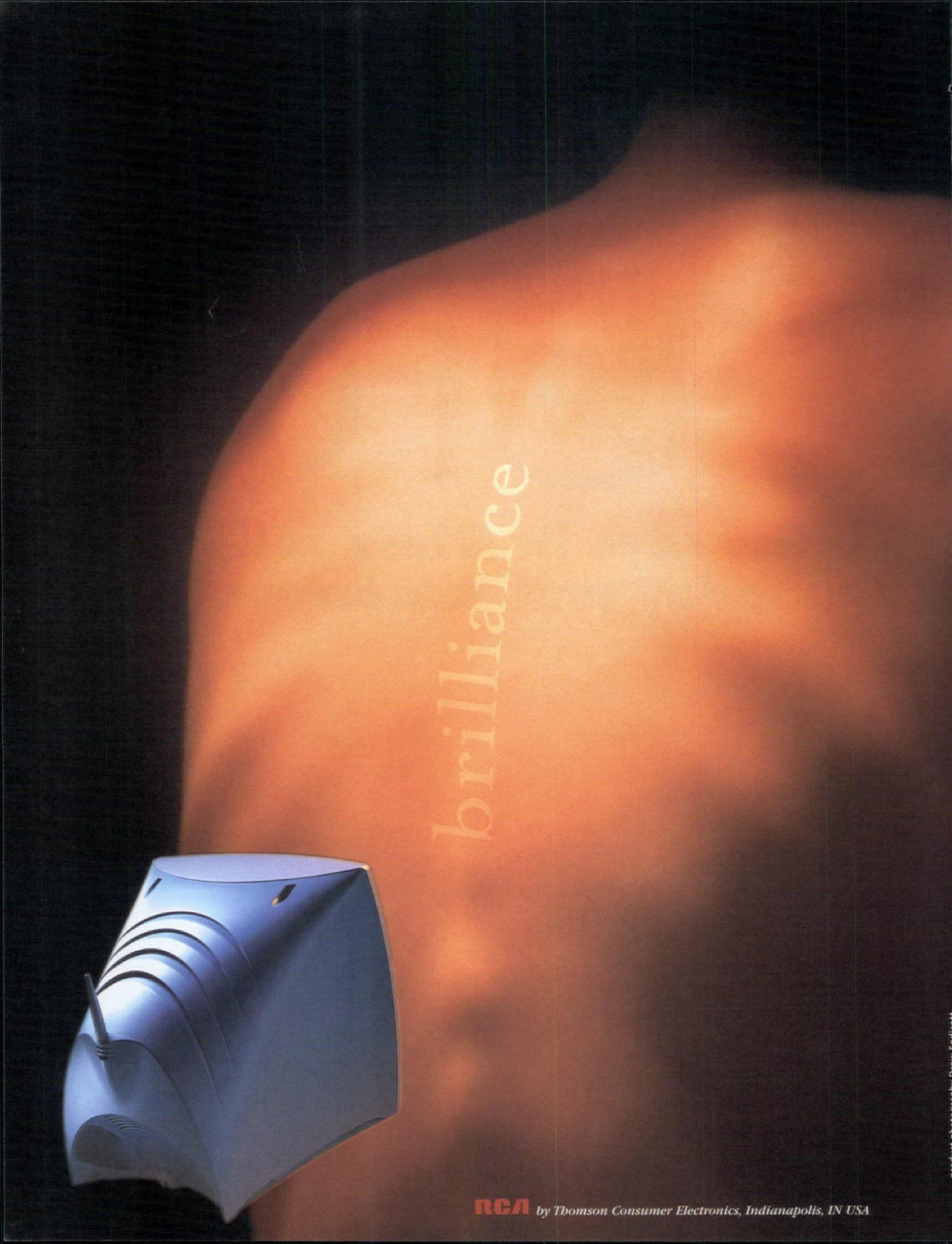
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brilliance
RCA by Thomson Consumer Electronics, Indianapolis, IN USA

Editor's note

WELCOME TO THE ANNUAL DESIGN REVIEW, the juggernaut of I.D. Magazine's publishing cycle. This edition drives much of what we think about at the magazine, for at least two reasons. One is the impact of the sheer mass of entries that flood our offices: over 2,300 products and projects across eight categories of design were at our door by February's deadline. To witness this influx of new work is to have a privileged view onto the panorama of the design professions. As we navigate through our elaborate annual routine – logging in and processing the entries, submitting them for three weeks of evaluation by 25 outspoken and individualistic jurors, and, finally, reporting the results – we realize that we are once again giving ourselves a crash course in the year's achievements in design.

Which is the second reason this annual double issue has such an effect on the overall content of I.D. Read through these pages and you quickly realize that the selections and jury discussions provoke more questions than they answer: What else can we put a chip into, and why should we? How long will it be before electronic products completely disappear? Is print now considered a consolation prize to digital? How shall we determine the best metaphors in interactive media? When such questions are posed throughout this process, we know we are doing our job. We are asking our readers and ourselves to consider where this unruly discipline known as design is headed.

One place it is going, unquestionably, is digital. Today's much-noted division between atoms and bits is played out explicitly with the inclusion in this issue of a CD-ROM. We produced it not because we think this particular medium is the future of information, nor because it is a substitute for the magazine you hold in your hands (still one of the best interfaces), but because the design conversation is increasingly focused on interactive media. So to help you understand it, we decided to show it: working in partnership with Fitch Inc., we have excerpted short demos from each of the 18 winners in the Interactive Media category, now in its second year, and included them on the disk. Will we be viewing digital interaction in a CD-ROM format in five years? Most pundits think not; the CD-ROM is most likely a transitional technology. But since the Design Review is the premier showcase for the best design in North America and Europe, it is also the ideal venue for experimental publishing. Let us know what you think of this experiment, as the Design Review – and all of you who contribute to it – plunge full steam ahead into the design and technology challenges of the next century.

CHEE PEARLMAN

I.D. Magazine extends special thanks to Fitch Inc. for their work in the development of our first Design Review CD-ROM, to the Eastman Kodak Company for providing facilities and technical support for the Interactive Media category, to Meadows Office Furniture for providing furniture for the jury process, and to Thomson Consumer Electronics for the use of an RCA television and VCR. The juror portraits, the photo at right and the photos at the introduction to each category were taken by Chris Gallo.



Shellshocked but pleased after three weeks of juries, the I.D. Magazine team. Seated, left to right: A. Arefin, Melissa Dallal, Chee Pearlman, Nancy Herrmann, Aileen Rosen. Standing, left to right: Andrea Fella, Peter Hall, Bonnie Schwartz, David Bennahum, Janet Abrams, Karrie Jacobs, Mark Alden Branch.



Consumer Products

ONE OF THE PRODUCTS CHOSEN for recognition in the Consumer Products category this year was a projection TV that is a svelte 12 inches deep. Which begs the question: how long before electronic products disappear entirely – into the wall, into the guts of your computer, into cyberspace? In the years to come, many of the products that were reviewed by jurors Tibor Kalman, Sam Lucente and Murray Moss may not even exist as objects in the tangible sense. As a result, "user interface" is becoming not just an aspect of design but the better part of it for some products.

This phenomenon led to a kind of division between traditional, tangible products and electronic items with more ethereal functions. As Kalman put it, "interface design was just not an issue when you designed a hammer." The jurors were more enthusiastic about low-tech and no-tech entries – the crank-powered portable radio they chose as Best of Category, a vacuum cleaner, a set of plastic bowls, an ergonomic toilet seat – than the electronic equipment, which Kalman said represented "a crisis of interface design." Lucente agreed: "It's rare that good hardware design and good interface design come together. We need to work with hardware and software as if it's one medium."

The problem, said Kalman, is one of integration: industrial designers, interface designers, graphic designers and package designers "have specialized themselves into separate corners of the process of bringing products to market." This issue was especially clear in the case of graphic design – the jurors frequently complained about a product being "attacked" by graphics that looked like an afterthought. But the seeming dissonance between a product's form and its function also came up often, especially in the case of the FreePlay Clockwork Radio, which the jurors nevertheless chose as Best of Category. Said Moss of the radio, "If the intent was to look like what it is, it's not successful. The design and technology appear to be at cross-purposes."

The jurors' prescription? Better integrated teams of designers working on products from the outset. "We need generalization, not specialization," declared Kalman. "Specialization is destroying many of these products."

Murray Moss, noting the number of products described as "ergonomic" and "user-friendly," complained that too many didn't live up to the description. The jury developed a healthy skepticism about "ergonomic" claims, preferring to reward products that addressed a clear ergonomic need – the toilet seat, for example.

Moss said that many of the products that claimed to be "user-friendly" weren't, and wondered if it was appropriate to expect a new technology to be instantly cozy and familiar. "When the telephone was invented," he said, "it would have been inappropriate for people to be comfortable with it instantly." Lucente suggested that it was a matter of priorities: "We're willing to invest time in learning to drive a car or to use QuarkXPress, but you want to be able to walk into someone else's house and know how to use the toilet seat."



JURORS: Murray Moss, Sam Lucente, Tibor Kalman
MODERATOR: Mark Alden Branch



FreePlay Clockwork Radio

It's hard not to admire the idea of a battery-free wind-up radio, especially when you learn that it was invented in order to help disseminate information about public health and natural disasters in underdeveloped areas of Africa. The jurors loved the idea of the radio so much that they deemed it Best of Category despite serious reservations about its form and appearance.

The FreePlay is the brainchild of British inventor Trevor Baylis, who convinced a number of companies and a British government office to invest in the idea that the radios could be sold in the West (and in Africa) to help pay for their distribution by aid agencies. Product designers TKO were brought in with a challenging design brief: Create a look for this product that will appeal to African consumers (who favor a heavy-metal, 1970s look) and Westerners, while making sure the product is easy to use and durable enough to be dropped from an airplane.

Kalman was especially blunt about the radio's shortcomings: "It doesn't look good and does not accept its own homeliness. The designers have failed to communicate the benefits or even the spirit of this radio. Instead they have opted for tepid early '70s sleek shapes, a few Memphis dots and soulless graphics in a frozen-food blue-and-yellow color scheme." Lucente agreed that the graphics were "bad," but was more enthusiastic about the design, citing its recessed controls for durability, its simple two-part assembly for ease of production and the expression of the moving crank, which slowly but visibly unwinds as the radio plays. "I like it when products go a step further to delight the user, and that's what the crank does."

While the jurors were not in agreement on the radio's formal success, they wanted to recognize its creation as, in Moss's words, "an intelligent and brave thing to do, and one that will have all kinds of reverberations, including political ones." At the same time, Moss and Kalman felt the project represented an unfortunate consequence of "how the engineering and aesthetic parts of design have segregated themselves," and said that in choosing the project, they were pointing out that design merit includes function, durability and cost as well as aesthetics.



Anne Gardener, Gabby Clarke and Andy Davey.

Andy Davey received an M.A. in industrial design from the Royal College of Art in 1986 and subsequently worked for a wide range of client companies in Britain and Japan. In 1990 he founded TKO with fellow RCA graduate Anne Gardener, specifically to concentrate on international work. TKO's client base includes major Japanese corporations, and the firm's work has been featured in publications and exhibitions worldwide.

What specific needs does this product address?
The radio was developed and designed to provide a cheap, clean, convenient source of power for mass communications in the developing world. It was also designed to be used in extreme conditions with a tough casing capable of withstanding an air-drop from an aid-agency plane in areas of drought, famine or war. The radio is being distributed in remote regions where effective radio communication is seen as a vital tool in many initiatives – preventive health care, refugee assistance, aid supply and distance learning.

How does this product distinguish itself from others of its kind?
In simplest terms, Baylis's invention is a clockwork radio (which has previously existed in other forms), but it contains a clever gearbox that converts minimum human energy into maximum radio output. The internal spring-driven generator, when wound for 25 seconds, efficiently generates and stores electricity for constant delivery over 30 minutes of playing time. It needs no other form of power and can be used anywhere, anytime. It is also remarkable for having been conceived out of concern for the needs of the developing world and supported by government agencies in the United Kingdom and South Africa.

How is this product similar or dissimilar to other projects you've designed in the past?
In many ways it was unique; the combination of an inventor's ingenuity, government enlightenment, an accountant's acuity and one of the most rewarding objectives a designer can imagine doesn't ofte come together in one brief. But in other ways, there were all the frus trations, limitations and cul-de-sac usually found in product design. Luckily for everyone concerned, there were also some moments of inspiration. Because as well as needing to be tough, functional and attractive in many markets, this product was also designed to be manufactured and assembled in a relatively low-tech production environment, to very tight cost constraints.

What role, if any, has new technology or materials played in shaping this project?
Apart from the computers used in designing it and refining it acousti cally, the radio is refreshingly low-tech, reminding us that pure and simple mechanical engineering solutions still have a major problem-solving place in a mind-bogglingly complex electronic world.

In retrospect, would you have done anything differently in the design process?
Tough question. Ultimately yes, bu isn't that always true?

What would you most like to design or redesign?
We're actually designing that very thing at the moment, would you believe?

Dual Cyclone DC02 Vacuum Cleaner

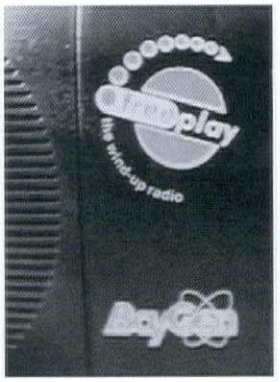
Two years ago, British designer/entrepreneur James Dyson introduced the Dyson Dual Cyclone, which he billed as "the world's first bagless vacuum cleaner." Last year, he added a canister model, the DC02, to the line. Both models use a pair of "cyclone chambers" to filter dust centrifugally into a removable transparent bin. The advantage, says Dyson, is that the system is 100-percent efficient, unlike vacuum-cleaner bags whose pores gradually clog with fine dust particles, reducing suction. A pair of additional cartridge filters make the vacuum appropriate for the special needs of asthmatics and allergy sufferers. The DC02 combines two large rear wheels with a small front caster for maneuverability around corners; the design also offers greater stability on stairs.

The jurors were equally taken with the product's appearance and the "better mousetrap" pluck behind the improved function. While Lucente admired the "businesslike, industrial approach to the design," Kalman maintained that it "looks like a puppy." It reminded Moss of Jean Nouvel's furniture. All the jurors agreed that it would be fun to watch the bin fill up with dirt. "You know, everybody loves staring at the clothes dryer," said Moss.

CLIENT/COMPANY Dyson Appliances, Ltd., Malmesbury, Wiltshire, England
IN-HOUSE DESIGN James Dyson, chairman; Mark Bickerstaffe, engineering director; Andrew Thompson and Alex Knox, design engineering managers.
MATERIALS/FABRICATION injection-molded ABS, PC, PP and PA; vacuum-compression-molded rubber.
HARDWARE/SOFTWARE Grimm laser dust particle analyzer; Versacad.



IAN MCKINNELL





CLIENT/COMPANY BayGen Power International, Ltd., South Africa, and BayGen Power Europe, Ltd., London. Christopher Staines, CEO and project leader; Trevor Baylis, inventor; Rory Steer, marketing director; Bob Skelton, design engineer.
CONSULTANT DESIGN TKO Product Design Consultants, London. Andy Davey, principal and creative director; Anne Gardener, project manager; Gabby Clarke, designer.
MATERIALS/FABRICATION Injection-molded ABS or recycled polymers (outer casing); acetal (spring cartridge and gearbox assembly); stainless steel (spring).
HARDWARE/SOFTWARE Macintosh Quadra, SGI workstation; AutoCAD, MiniCAD, Aldus Freehand, a stack of paper and pencils.



DOUGLAS MACRAE PHOTOGRAPHY

Tracker Hands-Free Mouse

Madenta Communications of Edmonton specializes in "assistive technology" products, or things that help people with disabilities use computers and other technology. This product allows people without the use of their hands to move a cursor by means of simple head movements, which are "read" by an infrared light when the user wears a reusable plastic dot on his or her forehead. (Mouse clicks can be simulated with quick head movements, with a sip/puff device, or with a switch, if the user is able to operate one.) The device works in "regular mouse" and "joystick" modes.

Commissioned to design the product, Calgary's Outsource Group was told that products for the disabled too often look like "garage prototypes" rather than finished products. "The objective," say the designers, "was to design a product that would appear as 'cool' to end users as anything they might find in a computer showroom." They combined the eyeball-like sensor with the device's other electronic components in one unit, where there had previously been two parts. The resulting enclosure attaches to the top of a desktop or notebook computer.

"Computers are important to people with disabilities," said Kalman. "The object itself is nothing special, but it's important to recognize people doing work like this. This is a place where industrial design can make an incredible difference in people's lives: someone is suddenly able to communicate."

CLIENT/COMPANY Madenta Communications, Inc., Edmonton, Alberta. Randy Marsden, president; Jeff Lewis, programmer/analyst.
CONSULTANT DESIGN The Outsource Group, Calgary, Alberta. Keith Hanna, president; Barry Wylant, vice-president, industrial design. Eleven Engineering, Edmonton, Alberta, consulting engineers. John Sobota, president.
MATERIALS/FABRICATION injection-molded ABS and santoprene; stainless steel hook.
HARDWARE/SOFTWARE Macintosh Quadra 700, HP 700, Cubital 4600 Rapid Prototype Machine, Inter Microstation; ProEngineer.

EasyBall Trackball

In creating the EasyBall, a trackball for children ages 2 to 6, Microsoft and the design firm Teague wanted to make an object that would be "enjoyable to look at and touch even when it is not being used as an input device" on the theory that such "play value" would get children interested in the computer. After investigating the possibilities of many kinds of input devices for children's home use – trackballs, pens, mice, touchpads and keyboards – they determined that this large trackball, with its prominent button, would best accommodate the gross movements of small children. (The ball's sensitivity can be adjusted as the child's skills become more refined.) The EasyBall comes with a developmental software program called Pointerland, which teaches children to point and click on an animated farm scene.

The design responds to the sometimes conflicting comments the designers heard from parents, who wanted a product that would "appeal to the tastes of children" but "made it clear that they did not want the home computer to be confused with a child's toys." Thus the bright colors and elementary shapes of the moving parts are balanced by a housing rendered in the ubiquitous putty gray plastic of home computer products.

The jurors responded positively to the self-explanatory nature of the product's form. Said Kalman: "You know how to use it. You don't need instructions. You know that the first thing you want to do when you see a big, yellow egg yolk like that is grab it, and that's what 2-to-6-year-olds will do." But they were reluctant to praise its design from an aesthetic point of view, faulting the base color and the graphics.

Said Lucente: "This is the beginning of a lot of products that we're going to see directed at children. But one thing that interests me is that, in the Microsoft tradition, they did a tremendous amount of research."



CLIENT/COMPANY Microsoft Corporation, Redmond, WA. Steven T. Kaneko, design manager; Christopher Alviar, senior industrial designer; Edie Adams, ergonomics manager; Dick Liu, mechanical engineer.
CONSULTANT DESIGN Teague, Redmond, WA. Rick Riday, industrial designer; Fernd van Engelen and Jim McCay, senior industrial designers.
MATERIALS/FABRICATION Injection-molded ABS.
HARDWARE/SOFTWARE Silicon Graphics, Hewlett Packard and Dell Computer hardware; Alias Studio 5.0, ProEngineer, AutoCAD 13, Personal Designer and Grade CAM software.

TOM VACK



CLIENT/COMPANY TOTO Ltd., Tokyo. Koichi Watanabe and Junichi Tani, designers.
CONSULTANT DESIGN Birsel Design Ltd., New York. Ayse Birsel, president.
MATERIALS/FABRICATION Injection-molded ABS, silicon rubber bumpers.
HARDWARE/SOFTWARE Hewlett Packard workstation, Sun workstation, DEC workstation; ME10, CADDS, Marc.

zöe Washlet

"Toilet seats are pretty well ignored in America," asserted Kalman. "We have 15 or 20 video game joysticks in this room, but something like a toilet seat, which is actually a more important part of people's lives, is left out because people are embarrassed to talk about it, embarrassed to design for it."

Until zöe, that is. The Japanese manufacturer Toto has decided to brave our bathroom taboos with the first American version of their "washlet," an ergonomically designed toilet seat with a spray of water like that of a bidet. The seat, says the manufacturer, is designed "like a chair to contour to the body, rather than the shape of the toilet." The water feature taps into the existing water supply to the toilet, providing the advantages of a bidet without extensive plumbing and renovation work. The product's other features include a fan/filter device that removes odors from the air, a remote control for the water nozzle and an optional heated seat. The seat and lid are detachable for cleaning.

Moss – who sells the washlet in his store – observed that while many products claimed an ergonomic benefit, sometimes dubiously, "this is something where ergonomic design is highly appropriate. And finding a way to have a bidet without the obstacle of another set of plumbing means this product can actually change the way you live." Further, he said, "they made it easy to install. They realized they had enough taboos to fight that they didn't need to make it where you had to renovate your whole bathroom. It costs six or seven hundred dollars, but at least you can take it home, plug it in and it's done."



Super V DH Active Mountain Bike

Cannondale's Super V DH Active mountain bike is among the first designed specifically for downhill – as opposed to cross-country – mountain bike racing. As such, the design emphasizes "wheel travel" – the amount of vertical play in the wheels – an attribute that is articulated in the distinctive gold front fork. It also features four safety devices to prevent the chain from slipping off – a common and dangerous problem in downhill racing.

While the jurors found both bikes visually appealing, they also wanted to recognize the bicycle industry for its responsiveness and innovation. "We're really interested in all these young, small innovative companies that are reinventing a form of transportation that's been around for years," said Kalman. "You wish you had this kind of choice about cars." Lucente noted that the Super V DH Active handled graphics better than most bikes.

CLIENT/COMPANY Cannondale Corp., Georgetown, CT.
IN-HOUSE DESIGN Mario Galasso, director of research and development; Chris D'Aluisio and David Shreeve, designers.
MATERIALS/FABRICATION TIG-welded/heat-treated aluminum, CNC milling.
HARDWARE/SOFTWARE ProEngineer.

Mantis Screaming V Bicycle

The jurors were quite taken with both of the bicycles on this page, each from small American manufacturers, and while there are important differences in their design, the jurors admired them equally and asked that they be presented as a pair.

The Mantis Screaming V, designed by Kinetic Design Group for Ingenuity Sports International, is the first mountain bike made from thermoplastic carbon fiber, a material developed for the underside of the F-22 fighter plane. The material absorbs vibration without sacrificing stiffness, resulting in a lightweight frame and what the designers call a "velvety ride."

CLIENT/COMPANY Ingenuity Sports International, Altadena, CA. Tom Akeley, owner; Steve Olson, composite project manager.
CONSULTANT DESIGN Kinetic Design Group, Kirkland, WA. J. David Schultz, principal.
MATERIALS/FABRICATION Bladder-molded nylon-reinforced carbon fiber, 6061 aluminum. CNC machining on a Fadall mill.
HARDWARE/SOFTWARE Macintosh, Cadkey; Ashlar Vellum, FastSurf.



Gazelle Expresso Bicycle

Unlike the mountain bikes the jurors chose (opposite), the Gazelle Expresso is designed for urban use. Its innovative curved frame design is said to improve stability and maneuverability, and its low mounting height – preferable for older people – addresses issues of universal design. Other features of the genderless bike include a front-mounted bag that can be removed and carried as a backpack and a transparent plastic chain shield to protect coats.

Its designers explain that its target audience is "people who pay attention to the design of daily products," and the jury was very enthusiastic about its formal elements. "I know this sounds like a cliché," said Lucente, "but this bike invites you to get on it." Kalman agreed. "It's stunning. I would put it in just based on that line from the bottom of the seat to the front fork."

In comparing the Expresso to the mountain bikes, Moss suggested that they represented "the twin evolutions of the bicycle." The Expresso, he said, was well suited to its function in that "it actually attempts to look beautiful rather than racy."

CLIENT/COMPANY Gazelle, Dieren, The Netherlands. Jo van Benthem, product manager.
CONSULTANT DESIGN Van de Veer Designers, Deil, The Netherlands. Peter van de Veer, design manager; Thomas Paulen and Martijn Wegman, designers.
MATERIALS/FABRICATION Steel and plastic.
HARDWARE/SOFTWARE Macintosh Power PC; Adobe Illustrator, Graphisoft Minicad.





ENDICOTT/LADIG PHOTOGRAPHERS

CLIENT/COMPANY Thomson Consumer Electronics, Indianapolis.
IN-HOUSE DESIGN Ron Lytel, industrial designer.
MATERIALS/FABRICATION ABS plastic, wood byproducts, sheet metal.
HARDWARE/SOFTWARE Macintosh Power PC; Ashlar Vellum, Macromedia Freehand.

ProScan Widescreen LCD Projection Television

The ProScan's 52-inch LCD screen allows for a 12-inch footprint that will "reduce home space intrusion," in the words of manufacturer Thomson Consumer Electronics. Its large screen is proportioned for the cinema-style letterbox format that will soon come to television via digital video disk technology. The television also features a high-end audio component, with subwoofer below, midrange speakers on the side, and high-frequency compression drivers placed visibly at the top to "emphasize the integration of sound and picture quality."

Lucente hailed the designers for dealing well with a difficult mass-market problem: "They tried to capture the thinness of the product through the form. These things are extremely hard to design and to make marketable. This has to appeal to the midwestern family with the plaid couch and to people in L.A., New York and Connecticut."

But Moss argued that a bolder design could have reflected the product's technological advances. "I don't think it necessarily follows that it wouldn't be marketable," he said. "You just have to do it brilliantly."

Spaghetti and Amazonia Vases

These soft, rubberlike vases by Gaetano Pesce's Fish Design are conceived in a fashion somewhere between art and industrial design – and made in a process somewhere between handcrafting and mass production. The variations in the Amazonia Vase come from a casting process that blends colors and yields an irregular surface with bubbles and imperfections. The Spaghetti vase (left) has a somewhat regular molded interior but is surrounded by an unpredictable tangle of colored, extruded resin strands.

Said Moss: "This material completely dictates the way that these things look, but from a technological point of view, it's very sophisticated, and the result of 35 years of relentless exploration." Kalman saluted Pesce for undertaking to produce the vases himself: "What I think is important about it is the passion of the designer to just manufacture it. I think that is a very important way that new ideas are brought to market."

CLIENT/COMPANY Fish Design, New York.
IN-HOUSE DESIGN Gaetano Pesce.
MATERIALS/FABRICATION Cast flexible polychrome resin (Amazonia vase); cast resin and extruded colored resin (Spaghetti vase).



MARKUS RICHTER



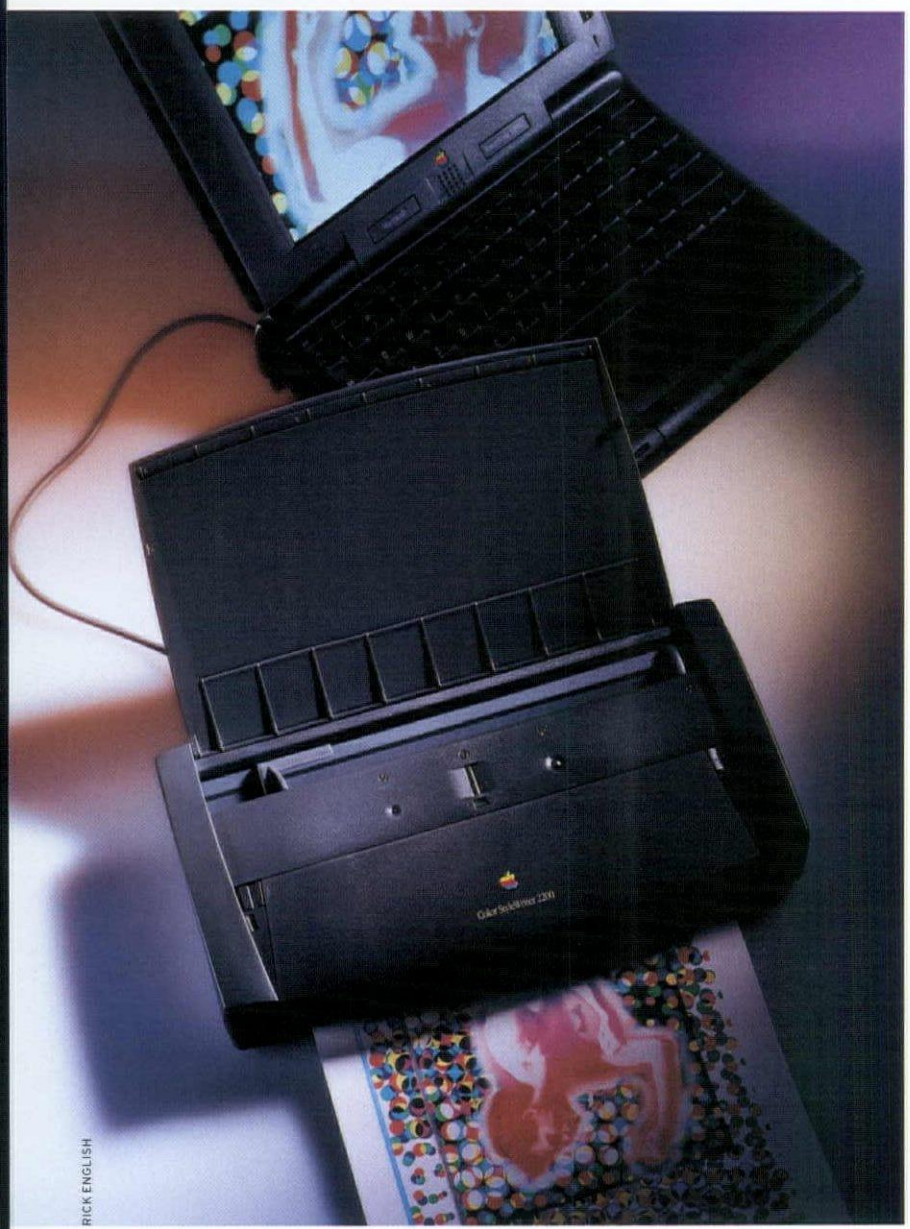
"CUP" Plastic Containers

Hans Maier-Aichen's extensive Authentics line of plastic household products ranges from wastebaskets to hooks to coat hangers, all with a flawless matte finish that resembles sandblasted glass. These pieces – a tumbler and two bowls – all feature a thin-wall construction (one millimeter at its thinnest point) that both saves on materials and permits a greater translucence. The outer surface has a matte finish, while the inside is glossy.

Lucente praised the objects' high manufacturing quality. "Typically, on cheap products like these, you don't see this kind of smoothness, like at the place where the plastic enters the mold, or at that thin rim that's supposed to touch your mouth. I was surprised at how well they were handled."

Moss liked that the design "is letting the material do all the work. And I think the matte finish on the outside and the glossy finish on the inside is very beautiful and hard to duplicate."

CLIENT/COMPANY Authentics, Holzgerlingen, Germany.
IN-HOUSE DESIGN Hans Maier-Aichen, designer.
MATERIALS/FABRICATION Translucent polypropylene.



RICK ENGLISH

Color StyleWriter 2200

Conceived as a companion to Apple's PowerBook computers, the Color StyleWriter 2200 is a portable color printer that folds to the same thickness as a PowerBook, allowing battery-powered or corded printing on the road for under $400. It holds up to 30 pages and promises the same print quality as desktop StyleWriters.

Lucente explained to the other jurors that the product is actually a Canon bubble jet printer for which Apple designed a new casing. "What's interesting," said Lucente, "is that they spent time retooling the cover. Somebody else might have just picked up the Canon box, put their logo on it and that would be that. But they made this look like an Apple product, in a distinct Apple color."

The jurors admired the product's small size and low cost, and were impressed by its ease of use. But since the technology behind the product was Canon's, the jurors concentrated on design features specific to Apple's version. Much of what they liked, they said, were details common to all Apple products. Kalman complimented the interface design, noting that the instructional icons molded into the plastic – an Apple hallmark – are "self-evident, and come in handy when you can't find your stupid manual."

CLIENT/COMPANY Apple Computer, Inc., Cupertino, CA.
IN-HOUSE DESIGN Masamichi Udagawa, lead industrial designer.
MATERIALS/FABRICATION Injection-molded ABS/polycarbonate blend.
HARDWARE/SOFTWARE Macintosh Power PC and SGI workstation; Ashlar Vellum, Alias and Unigraphics.



RICK ENGLISH

Versa 2000 Notebook Computer

CLIENT/COMPANY NEC Corporation and Design, Ltd., Tokyo.
CONSULTANT DESIGN IDEO Product Development, San Francisco. Jochen Backs, senior industrial designer.
MATERIALS/FABRICATION Injection-molded ABS.
HARDWARE/SOFTWARE Macintosh Power PC 7100; Ashlar Vellum 2-D. Files were transformed into 3-D Surf Cam for CNC machining to create an appearance model.

At $2,500, NEC's Versa 2000 is considered a "low-end" notebook, but the company wanted the design to "convey NEC's reputation for quality" and to conform to the visual language that IDEO has developed for the company's computer products.

IDEO designed the product to seduce would-be users with contours that appear "softer and more friendly" than other notebooks, making them "curious to open it up and to use it." Once they are inside, user needs are considered with such details as a larger-than-usual palm rest and a touchpad that is placed off center to sit beneath the thumbs of a touch typist.

"They were able to address cost issues yet maintain a high level of design quality," said Lucente. "They build well on the metaphor of the notebook computer as a clamshell or booklike form."



Zip, Jaz and Ditto Drives

Before Iomega introduced this line last year, you might not have thought that emotion would be an issue in the product category known as "removable-data storage drives." But when the company first set out to reposition its products, market research revealed an interesting trend: "Listening to consumers talk about their storage needs made it clear that they no longer think of their information as 'data,' but as something very personal."

As a result, Iomega and Fitch developed a set of three products with catchy names, a bold color palette and a strong family identity: the purple Zip Drive, which at $200 introduced removable-data storage to a new market; the larger-capacity Jaz Drive, rendered in emerald green and aimed at multimedia and graphics professionals; and a restyled mauve version of the Ditto backup tape drive.

Fitch explains that the design strategy was to emphasize the drives' power by employing strong geometry, their ease of use by minimizing controls and their compactness by employing interlocking volumes that make the product appear smaller. While the design of each product was geared to its specific market, they share a common language – one that was conceived to be flexible enough to address future technologies.

"Since this was a new format for this technology, the aesthetic departure from the traditional data drive box was very appropriate," said Lucente. "This is an example of leveraging design for the marketplace."



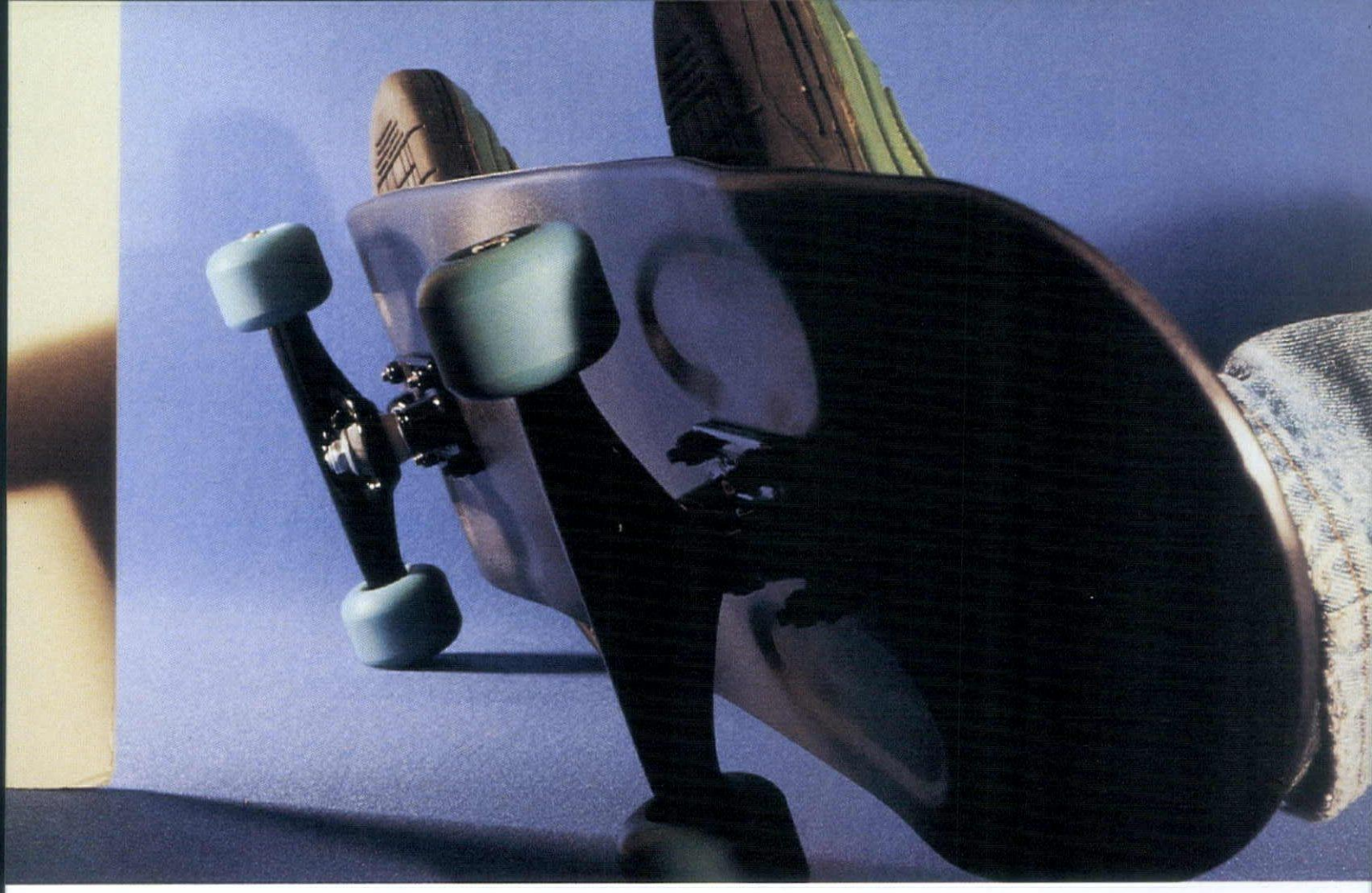
MARK STEELE, FITCH INC.

CLIENT/COMPANY Iomega Corporation, Roy, UT. Kim Edwards, president and CEO; George Krieger, senior director of research and development. Zip: Dave Jones, Andy Grolnik. Jaz: D.W. Griffith, George Meyer. Ditto: Mark Perona, James Kelly.

CONSULTANT DESIGN Fitch Inc., Worthington, OH. Spencer Murrell, vice-president; Nicholas Brawne, associate vice-president; Maaike Evers, senior associate.

MATERIALS/FABRICATION Injection-molded ABS-polycarbonate blend.

HARDWARE/SOFTWARE Macintosh Power PC, SGI Indigo 2 Extreme; Ashlar Vellum, SRDC Ideas.



Nuwood Skateboard

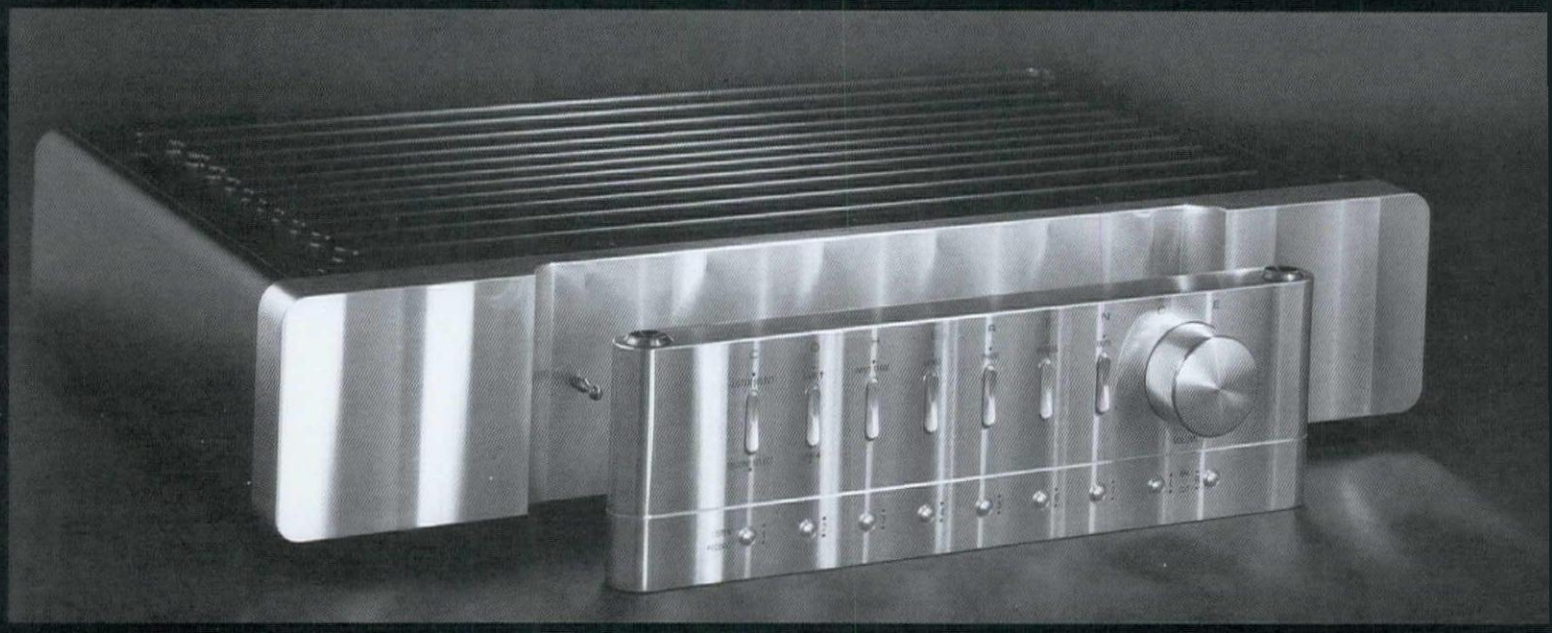
A skateboarder develops a relationship with his board not unlike that of a musician to his instrument, according to Vent Design Associates, and for more than sentimental reasons: "Just as a well-used violin has its subtle finger grooves and sounds, a skateboard has its own personality that it develops through use."

Traditionally, sugar maple has been regarded as the best material for skateboard decking, but its availability and quality are in decline. Thus Santa Cruz Skateboards asked Vent Design to develop a molded plastic board that could match the flexibility, weight and "feel" of wood, right down to the marks that constitute "a condensed history of the riding pattern of its user."

The designers' research yielded a composite material consisting of plastic laced with carbon fibers that imitate the structure of a fibrous plant. They say the material has a longer life than wood and is recyclable; the company provides a "send-back voucher" for return and recycling of the board.

"What's credible here is that they weren't just replacing natural materials lightly," said Lucente. "They spent a lot of time focusing on the feel of it and how it responds to the point where they ended up patenting this new structural process."

CLIENT/COMPANY Santa Cruz Skateboards, Santa Cruz, CA. Tim Piumarta, design manager.
CONSULTANT DESIGN Vent Design Associates, Campbell, CA. Stephen Peart, principal and designer.
MATERIALS/FABRICATION Injection-molded recycled "post-industrial" nylon 66 combined with short carbon fiber in a microcellular unidirectional matrix.
HARDWARE/SOFTWARE Macintosh Quadra 800; Ashlar Vellum.



Coherence Preamplifier

At 43 and 40.5 pounds, respectively, the Coherence preamplifier and accompanying power supply made a distinct impression on the Design Review staff who had to muscle them into place. Their weight is a consequence of a design that seeks to avoid "even the smallest microvibration": the preamp is machined from a single piece of 3.5"-thick aluminum plate.

The product's shape is also determined by acoustical considerations: Research by manufacturer Jeff Rowland indicated that the use of proportions based on the golden rectangle produced "an audible reduction in unwanted harmonic resonances." These proportions are thus used throughout the preamp, even in the deep ribs in the top cover. The preamp's other significant feature is its detachable faceplate, which allows the user to operate the controls from the "listening position."

The jurors thought the product represented an admirable devotion to authenticity and quality among high-end audio producers and consumers. "It seems like such a religious conviction under which these people operate," said Kalman. "I'd like to see more computer equipment done this way. While it's not perfect, it points up the sameness of all the other audio products we see." They also appreciated the fly-cut diamond finish on the aluminum body. "It could have gone with the hype and the seemingly high-technology route with rubber bits added and different colors, but they chose to work with this material, which is very beautiful," said Moss.

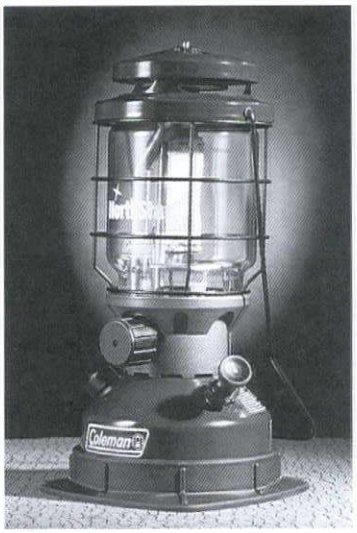
Lucente pointed out the virtues of the back of the product, with its rows of input and output jacks. "It's amazingly uncluttered, and it seems like it would be simple to connect the cables to it."



TODD DROY PHOTOGRAPHY

CLIENT/COMPANY Jeff Rowland Design Group, Inc., Colorado Springs, CO. Jeff Rowland, president and chief electrical engineer; Mark Medrud, electrical and software engineer.
CONSULTANT DESIGN Carter Design, Inc., Denver. Jim Carter, president.
MATERIALS/FABRICATION Machined aluminum plate with fly-cut diamond finish. Production machining by Vertec Tool, Inc., Colorado Springs, CO.
HARDWARE/SOFTWARE Sun SPARC IPC; AutoCAD.

Coleman Camping Lantern
Human Factors Industrial Design of New York had to contend with the brand equity of the venerable Coleman lantern when designing this updated version. They added an electronic ignition, a wire-form globe guard and a new elastomeric base for stability. The jurors praised the designers for respecting the original product while enhancing its ease of use. "They had the confidence not to change all the forms," said Moss.

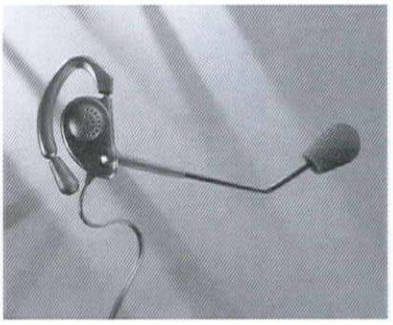


JOHN MOLDAUER

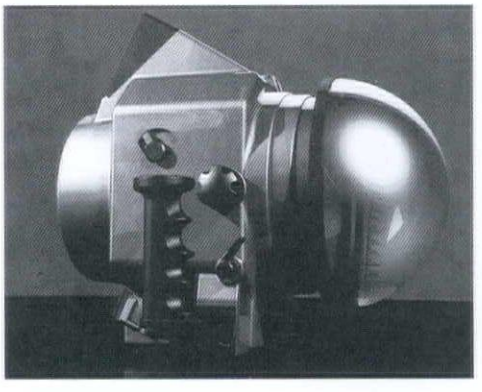
Snow Sled
The jurors loved the simplicity of the Rubbermaid snow sled, designed by Timm Fenton for the company's Seasonal Products Division. The sled features curved outer runners that allow the user to steer simply by leaning. "You don't have to teach anyone to use it," said Kalman. "It will bend to your body. It's cheap, recyclable and so far it has no flaming decals."

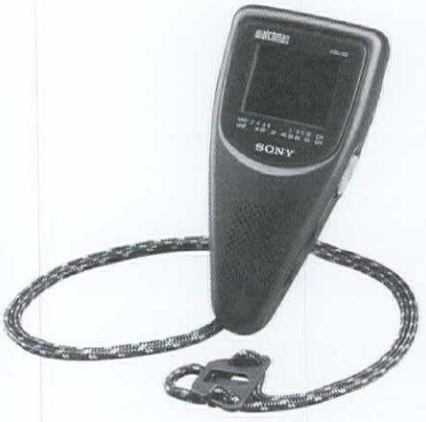

STUART SIMONDS

Anti-Noise Computer Headset
The jurors chose this product by Andrea Electronics of Long Island City, New York, for its comfort and for its easily adjustable ear piece. Lucente stressed the importance of anthropometric testing "as electronics get closer to our heads." The headset, which is used for speech-driven computer applications, can also be placed on a desktop stand for other uses.


SPENCER JONES

Aquatica 67 Underwater Camera
Bob Katz of Katz Design, Montreal, learned to scuba dive in order to design the Aquatica 67, a $7,000 underwater camera for Aqua Vision Systems. The camera's full-size viewfinder means that shots can be composed through a face mask without interference. Lucente admired the intuitive way the camera fits the hand and the easily accessible controls. The camera design was recently licensed to Nikon.





Sony FDL-22 LCD Color Watchman
It was the soft strap – which doubles as an antenna – that got the jurors excited about this product, which was created by Sony's in-house design team. But the shape – which Moss described as "like Snow White's mirror" – was also noted approvingly. "The shape looks handheld; it's a unique shape," said Lucente.

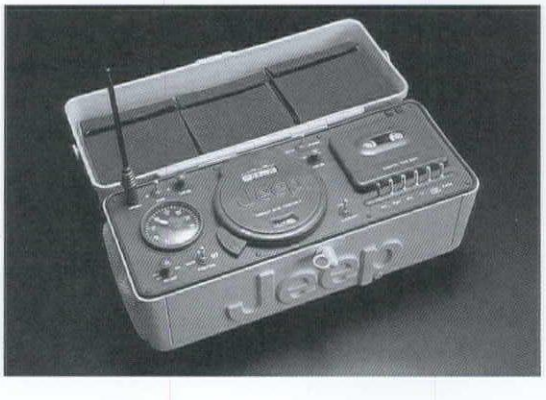


ENDICOTT/LADIG PHOTOGRAPHERS

RCA RP2121 Personal CD Player
One outstanding detail of this product – the elliptical button that contains the most frequently used controls – caught the eyes of Lucente and Moss. Lucente praised the "integration between hardware and software" shown in the control button, which is placed at the front of the machine and is backlit for night operation. The player also has an RF transmitter to broadcast to an FM radio (as in a car, for example) over radio frequencies.



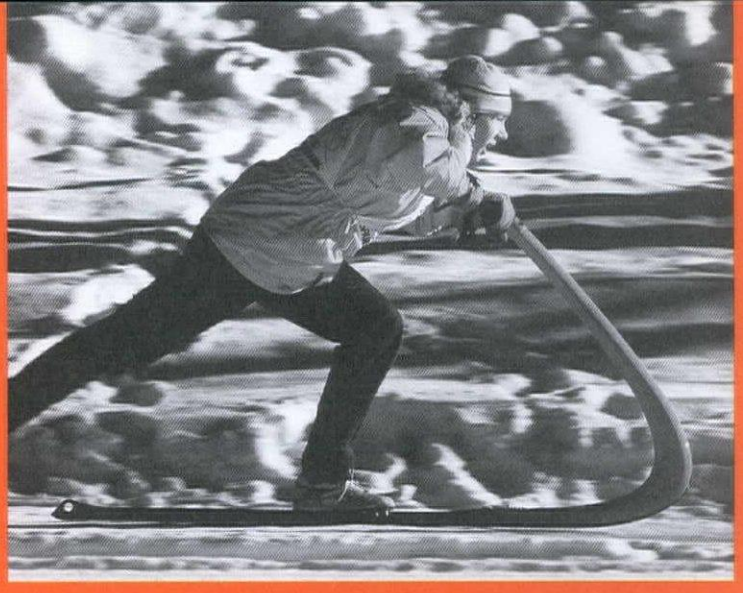
Mrs. Tea
While Kalman didn't hesitate to call this offering from the makers of Mr. Coffee "a totally stupid product," he spotted "a kind of wit" in the combination of the plastic housing with the ceramic teapot and in the topside resting place for the pot's lid. Moss was similarly amused: "If it was 'Signora Tea,' it could be the newest Alessi offering." Mrs. Tea was designed by Emerson Johnson Mackay of North Hollywood, California.



JOHN MOLDAUER

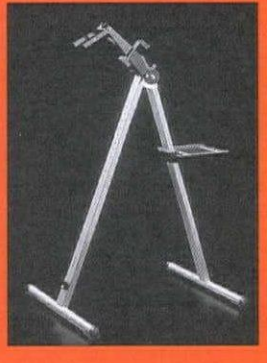
Jeep Portable Stereo System
In the "brand leveraging" department, the jury was impressed with the way that Human Factors Industrial Design of New York made this product look like "the radio equivalent of a Jeep." That was precisely the intention of the client, Kash 'N Gold, which had obtained a license from Chrysler to use the Jeep name for consumer electronics. The jury was less taken, however, with the product's formal qualities.

Monomed
Inspired by the traditional two-runner kick sledge used in northern Sweden, the Monomed was conceived as "a simple and uncomplicated vehicle for winter transportation." Created by Bengt Pettersson Industrial Design of Jönköping, Sweden, for Tratradition, the single-runner sledge is made of laser-cut steel with a detachable birch handle. Moss said he "likes the shape. The form suggests what it does."

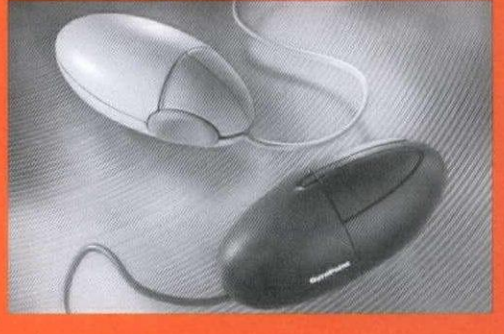


PER ERIICSSON

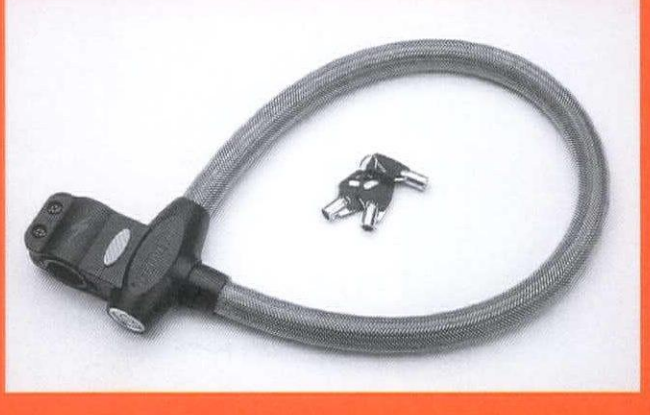
Tacx Cyclestand
Not surprisingly, the jury that selected three bicycles also appreciated this bicycle mounting stand by the Dutch industrial designers ninaber/peters/krouwel for Technische Industrie Tacx. Designed to hold bicycles in place for repair, the stand is collapsible for storage and transportation. Said Kalman: "It's someone paying attention to a product that usually gets no attention."

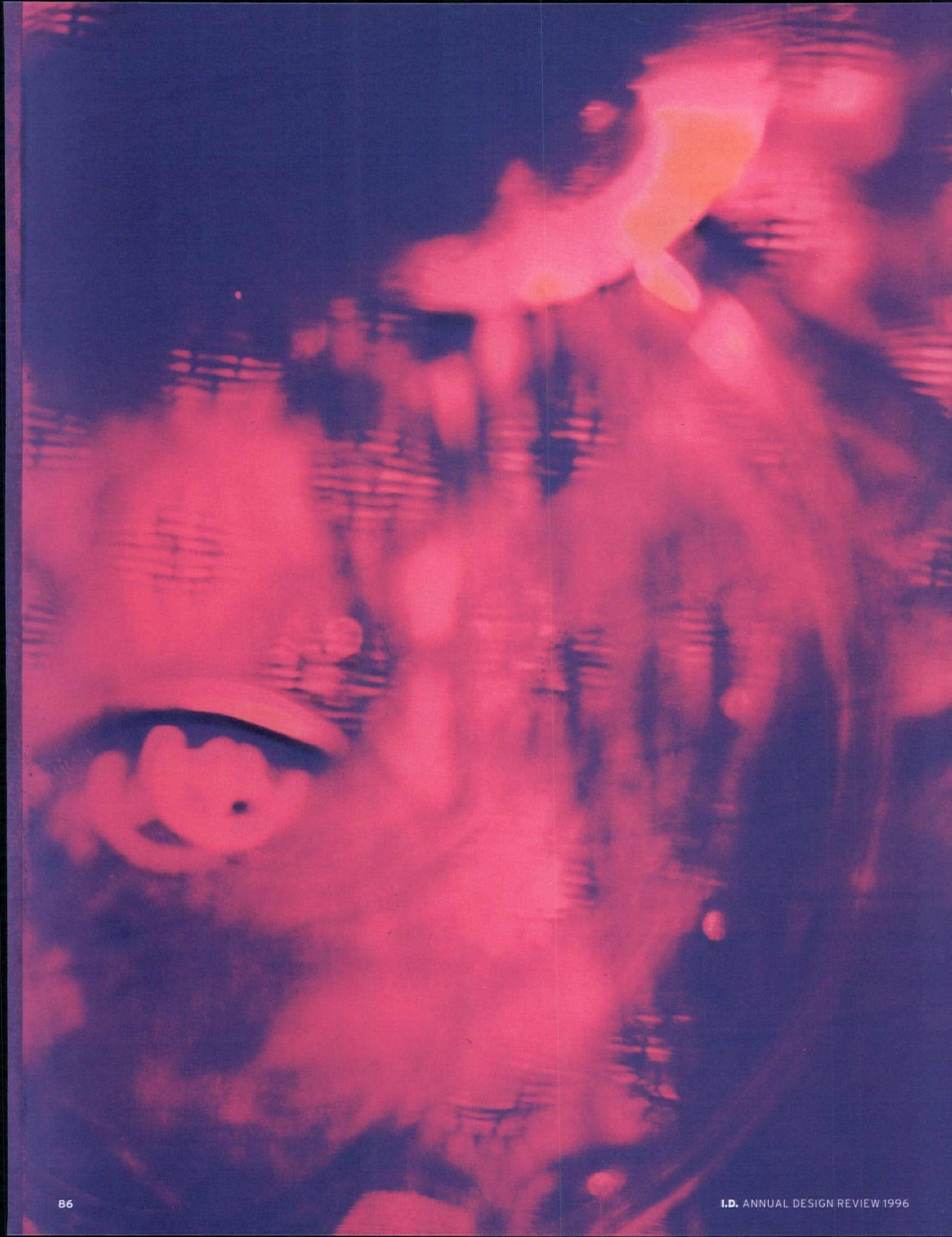


GyroPoint Pro
The GyroPoint Pro is a handheld, wireless device that acts in place of a mouse for computer presentations, allowing the presenter to walk freely around the room. Designed by Greg Smith of Gyration, Inc. of Saratoga, California, for Speck Product Design, the product drew admiration from the jurors for its ergonomics. "I love to hold it," said Moss. "It feels perfect."



Hardlock Rapper Bicycle Lock
Lucente noted that the Hardlock Rapper, a lightweight, flexible bicycle lock from Specialized Bicycle Components of Morgan Hill, California, "really looks like a powerful lock," which is half the battle in deterring theft. As for the other half, the lock uses a combination of materials that requires multiple tools to penetrate. Kalman added that it "attaches to a bike in a very obvious way. And it's good-looking."





Interactive Media

INTERACTIVE MEDIA TRACES ITS GENESIS back to a fall day 28 years ago at the Civic Auditorium in San Francisco when, before several thousand computer professionals, a scientist named Douglas Engelbart introduced the metaphors that now frame our experience of the virtual. Engelbart wanted to remake the image of the computing machine from a cold, monolithic mathematical engine into a tactile, personalized "knowledge assistant" for navigating "information space." While he demonstrated the use of a "mouse" to navigate through "windows" and "icons," the audience sat silently for two hours, processing the experience, watching Engelbart as he moved through layers of information, clutching a mouse, staring into a screen, surfing.

Today this image is pedestrian, a common part of everyday life. In just a short time, Engelbart's metaphors successfully spread like a virus and now define our experience of interactive media. In fact, of the 200-plus entries submitted to the Interactive Media category this year, nearly all embraced the same lexicon – drag-drop, open-close, point-click. Without this lingua franca there would be no critical mass, no World Wide Web or nascent digital culture.

While the metaphors may be universal, the storage devices these entries used comprise a grab bag of digital media, which presented us with a challenge – how to de-Babelize all the different formats – Syquest, CD-ROM, floppy, optical, URL, Zip – and load the programs. Patterns emerged: students and artists tended to use Syquest cartridges and optical disks to store noncommercial projects, while corporations submitted work on CD-ROM or using World Wide Web Universal Resource Locators (URL). In this, the second year of the Interactive Media category, submissions using the Web rose sharply, reflecting the growing importance of design in networked environments. Our jurors – Glorianna Davenport, Tom Nicholson, Rick Prelinger and Kathleen Wilson – gamely placed order upon this chaos, filtering and distilling until the very best became clear. Along the way, they faced a philosophical question: should we celebrate familiar interactive metaphors wrought so well that they transcend expectations, or should we honor the arrival of new metaphors, metaphors that point in unexpected directions?

Over two days of intensive interaction with the entries, this theme rose in prominence, highlighting the paradoxical state of interactive media as a simultaneously undefined yet established genre. Interactive media have a rich history spanning 30 years, which explains the patches of fossilized, hidebound design conventions already encrusting the field. Many of the best entries, the jurors noted, toyed with these established metaphors, confounding expectations and, to everyone's delight, at times transcended them.

Best of Category came down to a single choice between two entries that embodied this dilemma. One entry – *The Book of Lulu* – pointed to the past, and transcended it, taking the metaphors we know so well to create an extraordinary environment with emotional resonance and beauty. The other pointed to the future, a glorious redesign of the mundane that turned the humble desktop calculator into a series of tactile objects. The winner, *Calculators*, authored by nine students at the Royal College of Art in London, nudges us in a fresh direction, reminding us that there is still much to uncover in the world of interactive media.



JURORS: Glorianna Davenport, Tom Nicholson, Kathleen Wilson, Rick Prelinger
MODERATOR: David Bennahum

Calculators

"Magical" is how Davenport described the world of *Calculators*, the collaborative project produced by nine students at London's Royal College of Art. Instructor Colin Burns gave students a one-week "pressure project" to redesign the humble desktop calculator that comes bundled with the Macintosh operating system. The students were asked to rethink the calculator from a tactile perspective, emphasizing the qualities of interaction. Our familiarity with the standard calculator allowed the students to experiment with surprising visual metaphors, which Nicholson described as "a true step forward." "These students have broken out of the box," he added. "They have introduced soft industrial design to interactive media in a really inspiring way."

Each of the nine calculators stands completely apart from the others, interpreting the experience of calculation using a wide range of designs. One calculator resembles a transparent three-dimensional sphere, another uses the metaphor of logic gates and circuit boards to trace the act of calculation. Others depart more radically from the familiar: in one calculator, two balls that store numbers are rolled across the screen and placed into holes. Then, depending on their position, a kind of electric current connects the balls, producing a calculation. Figuring out how the calculators work is central to the experience, and each interface rewards the user's perseverance, blending the useful with the whimsical.

To build their calculators, the students used Macromedia Director, which is fast becoming one of the most popular authoring tools for designers because it allows people to create interactive media without having to master computer programming, opening the doors to an even wider pool of potential authors. *Calculators* is a reflection of what can happen when technical barriers are lowered.

"A great deal of experimentation is permitted by the fact that it is based on something familiar, the calculator," Prelinger explained. "There is a playfulness that we haven't seen before," Davenport said, adding, "It's almost like a screen saver. You could imagine having a series of those where the first thing you do when you turn on your computer is play with your calculator." Wilson was equally inspired. "I was really impressed with the design challenge given to the students. I would have loved to be in this class."

The Calculators student design team with tutor Colin Burns (far left).



The Royal College of Art's Computer-Related Design Course spans the disciplines of graphic design, film and animation, industrial design, electronic and software engineering. Colin Burns, the tutor in charge of the Calculators project, is an independent consultant on industrial design and user interface design. He has taught computer-related design at the RCA since 1990. Gillian Crampton-Smith, director of the course, began teaching graphic designers about computers in 1981 and joined the RCA in 1989. The interview below is with Crampton-Smith.

How did the Calculators project get started?
My colleague Colin Burns gave the students the raw code for a calculator and we then asked them to design an alternative to the Apple desktop calculator. We wanted them to concentrate on different ways the calculator could be represented and to focus on detailed interaction design, the kind of quality of the interaction.

What was the objective?
It was an exercise to explore what the possibilities might be rather than to solve a problem, to see what you could do with the medium using the problem of the calculator as a vehicle.

How central were interface-design issues to this project?
They were absolutely central to our course. The program is about computer-related design, but it is really about all kinds of interaction design.

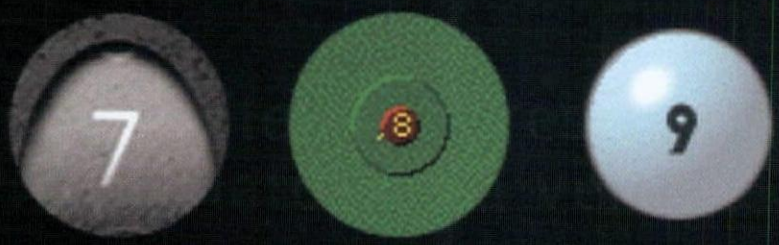
What is an interface?
It's a way you operate a virtual tool, I suppose.

Is there a distinction between the interface and the object itself?
No, they are one and the same. Originally the interface was seen as a kind of control panel to a tool. Now, particularly as things are getting smaller, it is seen as part of the whole, and not as something separate. We encourage students to design from the experience out, from the form to the experience. What often happens is the designers are given the kind of box to design and then people think about how to control this thing. We try to do it the other way around, and think "What kind of experience do we want people to have using this thing?" From the way you would interact with it, what does the form need to be like?

Was there a sense of limitations of this medium? What were they?
Every medium has its qualities, so maybe there are two kinds of limitations. There is the limitation of the way we were working on a computer that has a keyboard and a mouse. That kind of interaction is a limitation. There is also a limitation of tools. We were using Macromedia Director to make these, so there are things you can make more easily than others, though our students got really good at doing a wide range of things, so it would be difficult to say exactly what those limitations are, but I am certain they are there.

What did the students gain from this project?
They learned about the craft of making interactive things, and how tiny aspects of that craft make a great difference to the user's experience and enjoyment. We tend to do a lot of work that is conceptual, thinking about the broad approaches of computing in the world and in people's lives, and this was really coming right from the other end: the very tiny fined-grained craft of making something beautiful.

Why beautiful?
Don't you think there is a belief that we should make things that work well and are beautiful? It is difficult to do both, but we should try.







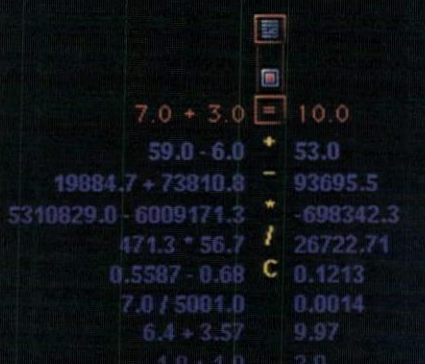


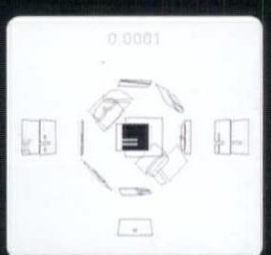








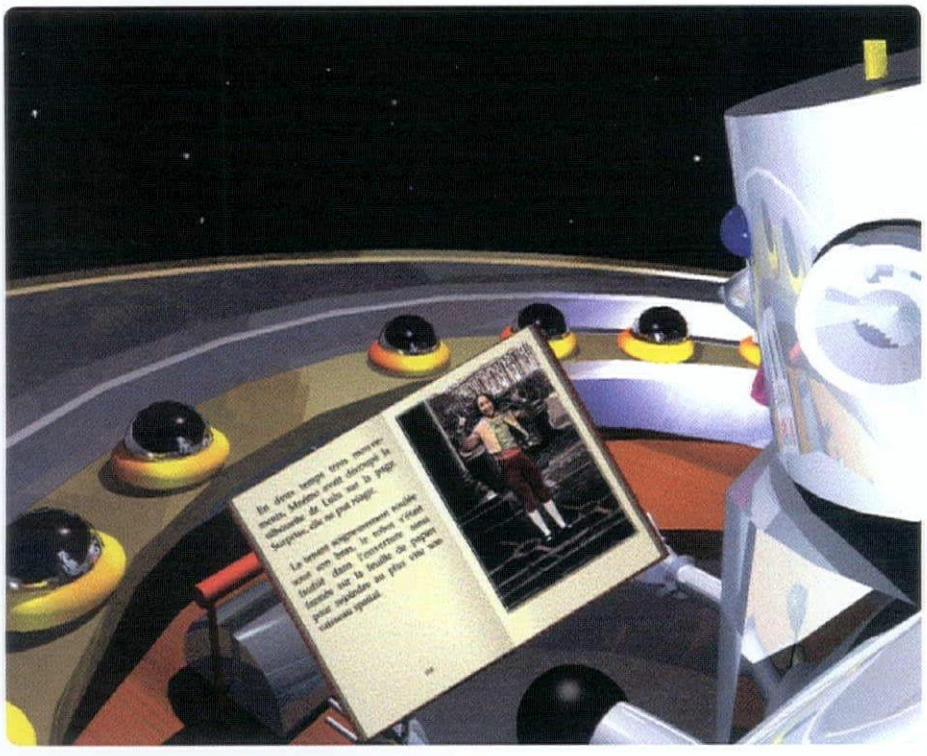


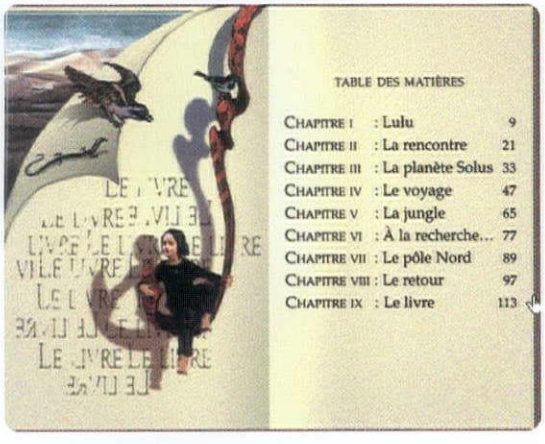




DESIGN Computer-Related Design Master's Course, Royal College of Art, London. Gillian Crampton-Smith, course director; Colin Burns, tutor in charge; William Gaver, Durrell Bishop, Jason Lewis, technical help; Elaine Brechin, Marion Buchenau, Andrew Donald, Lukas Girling, Andrew Hirniak, Peter Hodgson, Robert Strong, Kate Waters, Neil Wilson, designers.

HARDWARE/SOFTWARE Macintosh Power PC; Macromedia Director, Adobe Photoshop.



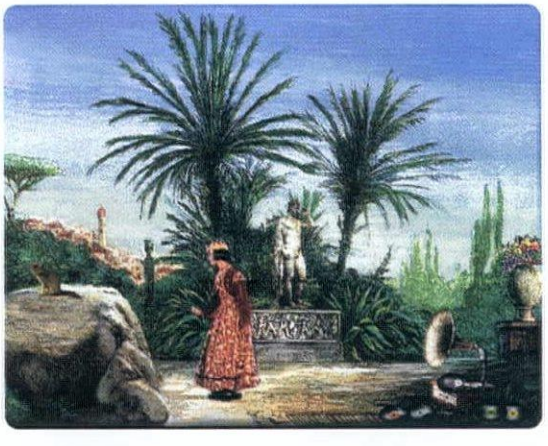


CLIENT/COMPANY Organa, New City, NY.
CONSULTANT DESIGN Romain Victor-Pujabet, director; Olivier Pryszlak, music; Brigitte Millon, graphics; Marc Peyruc, 3-D animation; Jean Philippe Peugeot, programming director; Murielle Lefévre, special effects and animation; Caroline Saux, graphics and animation; Bernard Grimal, programming; Dominique Victor-Pujabet, literary advisor. Shooting and video production: CUMAV á Castres. Music composing, editing and mixing: Dada Média.
HARDWARE/SOFTWARE Macintosh; Macromedia Director, Adobe Photoshop, QuickTime, Strata Studio Pro, Adobe Premiere.

The Book of Lulu

The Book of Lulu, a CD-ROM produced by Organa, presents an intimate, sophisticated environment that truly reflects the possibilities of the phrase "interactive book." Finely drawn etchings, similar to those found in Victorian children's literature, illustrate the story of Lulu, a little girl who lives in a French chateau. The precocious child spends her days alone, playing in the attic and garden, until one day a robot named Mnemo (from the Greek *mneme* for memory) comes crashing down from outer space. Lulu agrees to help Mnemo search for what he calls "warmth," which sounds a lot like a desire for love. Together they set off on a globetrotting adventure, from the Sahara to the North Pole.

Embedded within the text and images are interactive elements – some subtly hidden, others plainly obvious – that enhance the story, creating an environment that offers the linearity of a story while giving the viewer the ability to explore Lulu's world. "The technical side is exceptional," Davenport said. "That the characters work the way they work is extraordinary." "This is the kind of product I would definitely want to take home with me," Nicholson said, "It felt organic, as if the story were coming to life, jumping off the page." The author cleverly gives the characters the recognition that they live in a book, allowing them to spontaneously address the viewer and eventually "walk" out of the book itself. Prelinger found this toying with narrative exciting. "I like its logic. It keeps the idea of the interactive book alive. It brings the whole idea of interacting with a linear story to another stage. The problem is how to deal with a linear medium and have it work on a computer. Lulu shows us how."



Pop Up Computer

Designed by Gento Matsumoto and produced by Saru Brunei of Tokyo, *Pop Up Computer* is a nonlinear series of 26 vignettes, each matched to a letter of the alphabet. Matsumoto set out to create a virtual pop-up book for children, aspiring to show that the CD-ROM format can hold its own against established media like books and music CDs. He succeeded, and the result is very much like a children's book, but one with great appeal to adults as well. Using graphical iconography reminiscent of cartoons and comic books, a monkey named Saru is the primary character in most vignettes. These vignettes appear within the pages of an open book, "popping up" as the pages are turned. Clicking on the image brings it to life, and the viewer enters an interactive world inspired by a letter of the alphabet.

The jury was particularly impressed by how well *Pop Up Computer* worked as both a complete package and as 26 separate environments. They also appreciated its universality. Matsumoto blends a potpourri of international pop-culture icons with a distinctly Japanese twist: all spoken words and lyrics are vaguely comprehensible yet unintelligible, reflecting the strange use of English around the world. Many of these vignettes are extensive. For instance "H: Hieroglyph" allows users to operate a virtual Macintosh computer and type with six various symbol fonts such as Braille, Morse code and hieroglyphics. "S: Sky" takes our little monkey through a maze-like airport, with customs, immigration and eventual boarding onto a flight. "R: Record" uses an old-fashioned record player controlled by the monkey to select between four scratchy records, each with original music. Every page, from A to Z, can be printed, along with instructions for cutting out the figures and assembling a complete paper version of the *Pop Up Computer*. "We enjoyed it," Prelinger said, "We wanted to linger over all the pages."

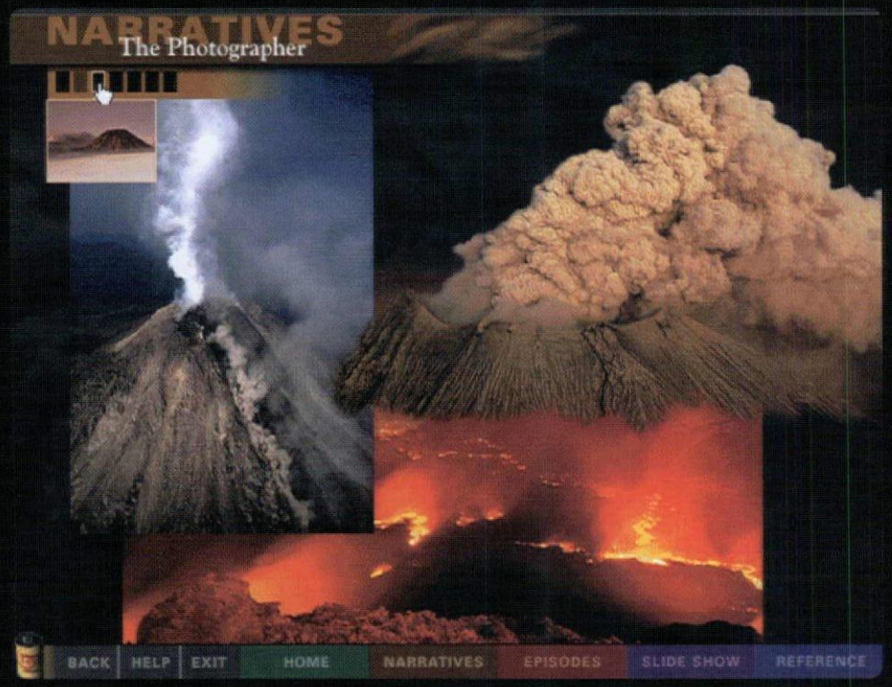
CLIENT/COMPANY Ask Kodansha Co, Ltd., Tokyo.
CONSULTANT DESIGN Saru Brunei Co, Ltd., Tokyo. Gento Matsumoto, designer.
HARDWARE/SOFTWARE Macintosh; Macromedia Director, Strata Studio Pro, Adobe Photoshop, Adobe Illustrator.



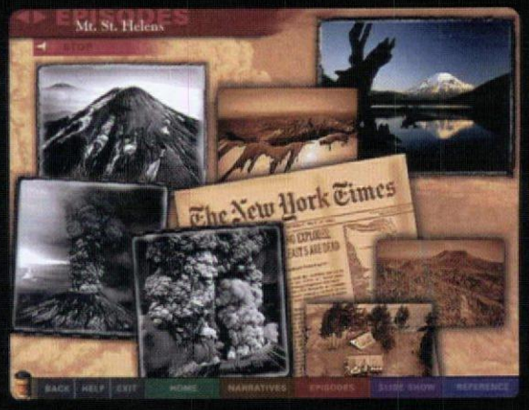










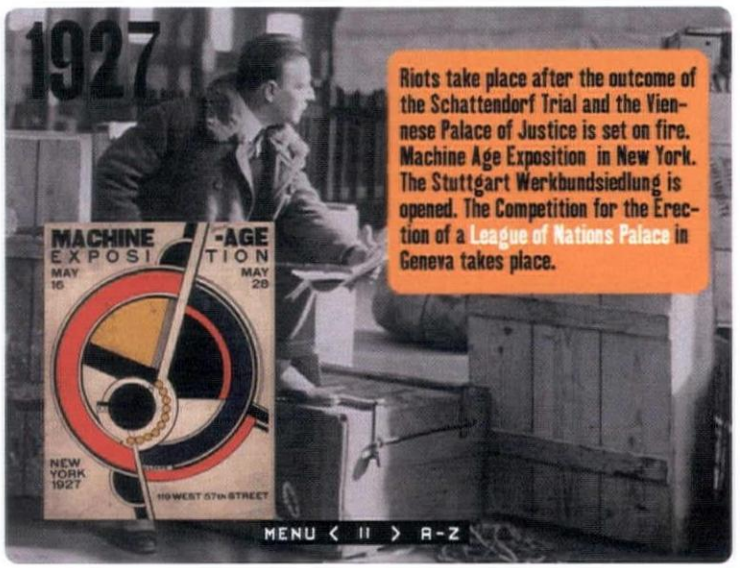


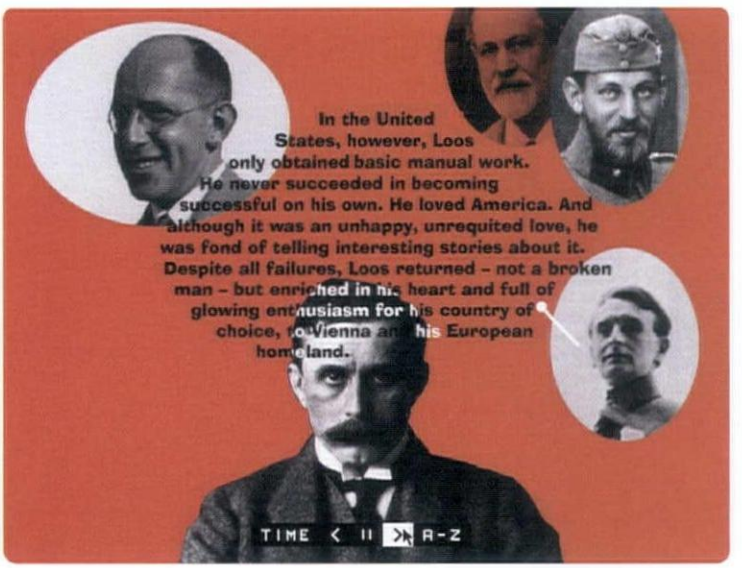
Volcanoes: Life on the Edge

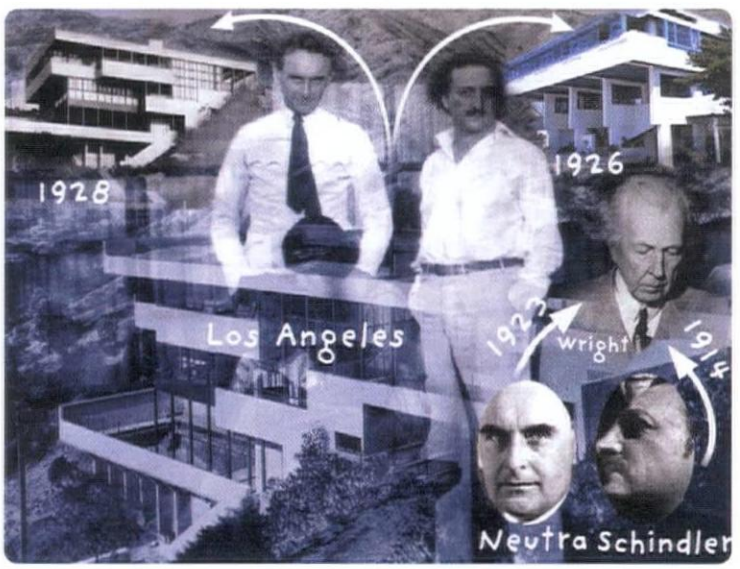
Volcanoes: Life on the Edge, an interactive CD-ROM by Corbis, takes viewers on a 14-month journey with photographer Roger Ressmeyer as he explores life on the edge of active volcanoes. Corbis set out to present *Volcanoes* using as minimal an interface as possible in order to draw attention to Ressmeyer's photographs. Viewers can also explore a rich history of volcanic eruptions (from Pompeii in A.D. 70 to Mount Pinatubo in 1991), browse an extensive reference section and create their own "slide shows" based on Ressmeyer's images. Corbis also combined traditional storytelling, through voice-over narration, with interactivity to create multiple pathways that, according to the jury, demonstrated how a CD-ROM can both entertain and educate.

The jurors particularly enjoyed how the CD-ROM supported the goal of presenting Ressmeyer's photographs and demonstrating the process of creating such stunning images. "They made being behind the scene with Ressmeyer the front of the scene," Wilson explained, "and that made *Volcanoes* really refreshing." Prelinger concurred, saying that "It did a good job of showing how someone goes about making exceptional photographs. It was something we don't see enough of." The jury felt this feature would be especially appealing to students. The interface also drew praise for its ease of use and simplicity, as did the module that allows users to create their own slide shows using Ressmeyer's work. "The slide show gave the disk a constructive edge that was missing in many of the educational entries," Davenport said.

CLIENT/COMPANY Corbis Corporation, Bellevue, WA.
IN-HOUSE DESIGN Mark Hall, creative director and producer; Pei-Lin Nee, interface designer and art director; Jennifer Tobin, developer; John Frook, screenwriter; Helen Mirren, narrator; Byron Ricks and Jennifer New, editors; Pei-Lin Nee, Michelle Drewien, Garret Anthony and Chris Harrington, graphic designers; Roger Ressmeyer, principal photography; Jeff Essex, Dave Howe and Mark Hall, sound design and engineering; Mark Arend, programmer; Curtis Wong, executive producer.
HARDWARE/SOFTWARE Macintosh; Macromedia Director, Adobe Photoshop, Adobe Illustrator, Debabelizer, Microsoft Word, Microsoft Excel, 3-D Studio, Sound Designer, Microsoft WaveEdit, Deck II, Macromedia SoundEdit 16, L1 Ultra Maximizer, Studio Vision Pro.







CLIENT/COMPANY Organa, New City, NY.
CONSULTANT DESIGN Science Wonder Productions, Vienna. Architekturzentrum Wien, design support; Michael Perin-Wogenburg and Stefanie Sachweh, design and conception; Wolfgang Oblasser, programming and music; Stefan Wagner, Florian Schmeiser and Hans Josef Steiner, sound; Angela Althaler, Sebastian Stephan, image digitization; Otto Kapfinger, Dr. Matthias Boeckl, Adolph Stiller, research.
HARDWARE/SOFTWARE Macintosh; Adobe Photoshop, Adobe Illustrator, Macromedia SoundEdit 16, Fontographer, Macromedia Director, Debabelizer.

Visionaries in Exile

Designed by Organa in collaboration with Science Wonder Productions, *Visionaries in Exile* captivated the jury. With nearly 700 megabytes of information, the CD-ROM explores the role Austrian expatriate architects played in influencing American architecture of the 20th century. The disk features a near-encyclopedic collection of information, yet succeeds in presenting it in an organic and fluid manner. The content can be browsed using different filters: individual architects can be searched for by name, or time periods can be used as reference points. Within each narrative there are links to other people, buildings or movements, creating a third means of browsing.

Visionaries in Exile uses voice-over narration to accompany images of the buildings, and text to relate the biographies of individual architects, including Richard Neutra, Rudolf M. Schindler, Frederick Kiesler, Josef Frank and others. It contains 2,000 images, music, video and text. Visual cues keep the information from seeming cluttered, allowing the user to navigate without feeling overwhelmed. Nicholson praised the CD-ROM for "mining a very rich subject area, and communicating it at a level suitable for architects as well as individuals who know little about architecture." Prelinger felt *Visionaries in Exile* "was like an exhibition catalog – very easy to use. It is difficult to describe someone's life and work, and this did so extremely well," he said.



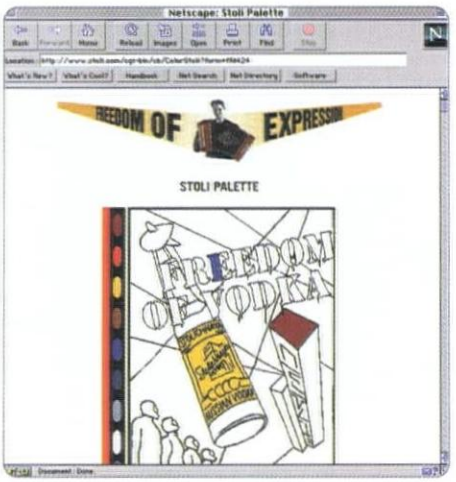
CLIENT/COMPANY Inscape, Los Angeles.
IN-HOUSE DESIGN Russell Lees, writer and creative director; Michael Nash, executive producer; Erik Loyer, interface producer; Brock LaPorte, lead software engineer; Rebekah Behrendt, art director; Alex Arko, 3-D animator; David Hutchins, production systems manager; Doug Beswick, stop-motion animation consultant; Joel Fletcher, lead stop-motion animator; Thomas Dolby and Headspace, music and sound design.
HARDWARE/SOFTWARE Macintosh Power PC 8100; Adobe Photoshop, Adobe Premiere, Macromedia Director, Form Z, Video Vision Studio.

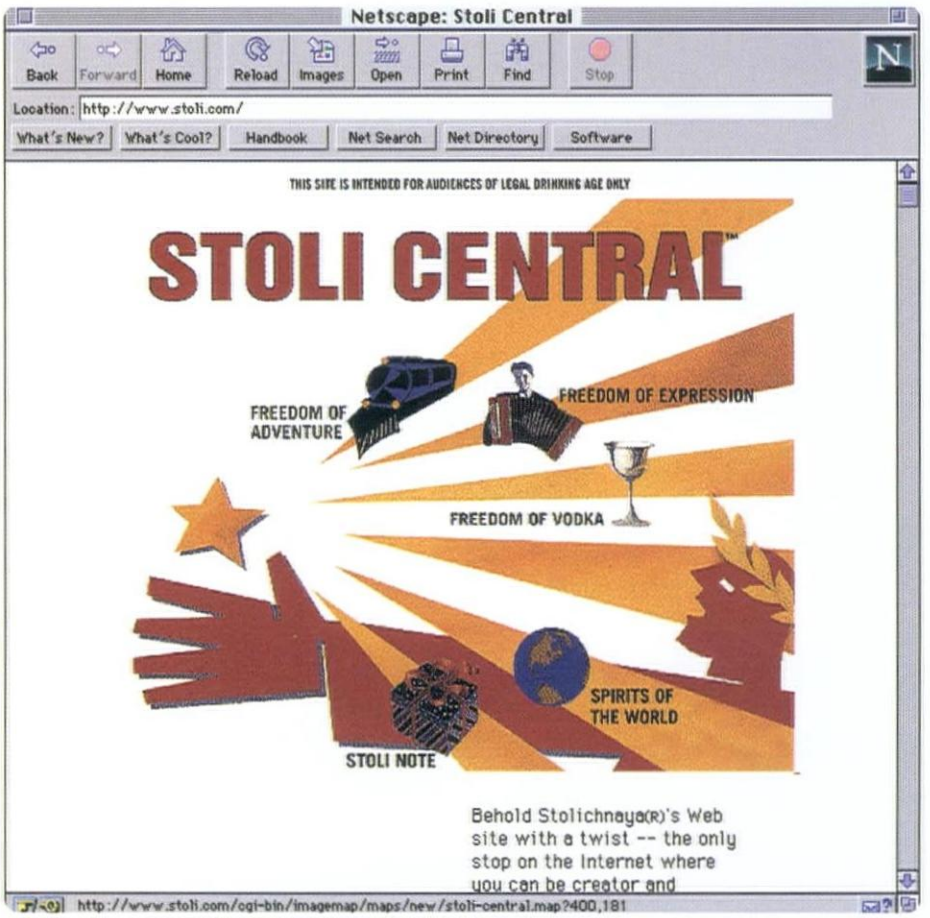
The Dark Eye

"Is all we see or seem but a dream within a dream?" Edgar Allan Poe once asked. That quote sets the theme for *The Dark Eye*, a CD-ROM computer game designed by Inscape and inspired by Poe's literary world. The game places you directly into an eerie, dysfunctional environment where you wander, awake at first, through a malevolent world, only to find yourself tossed into a parallel world of nightmares and dreams. The jury was impressed with how well the game's interface design matched these thematic ambitions. They especially liked the use of a disembodied hand as the main interface and navigational tool.

"What stood out was the hand, not just as a cursor, but as inspiration and narrative," Davenport explained, "It brought you into the right frame of mind for this sort of literature: mysterious and a little scary." The hand changes form and texture, reflecting what actions are possible at each point of the game. These ongoing metamorphoses held high promise for *The Dark Eye*, but the jury decided in the end that the story did not live up to the standard set by the images and design, preventing the user from being completely immersed in the environment. However, the jurors agreed that Inscape did an impressive job of recreating the zeitgeist Poe embodied in the 19th century. "Poe in his time had some relationship to popular media and was seen as somewhat pulpy by the readers in those days," Prelinger said. "This disk is an attempt to remap that sensibility into newer media today, and *The Dark Eye* builds the backdrop and environment with a literate and smart awareness."







Stolichnaya Web Site

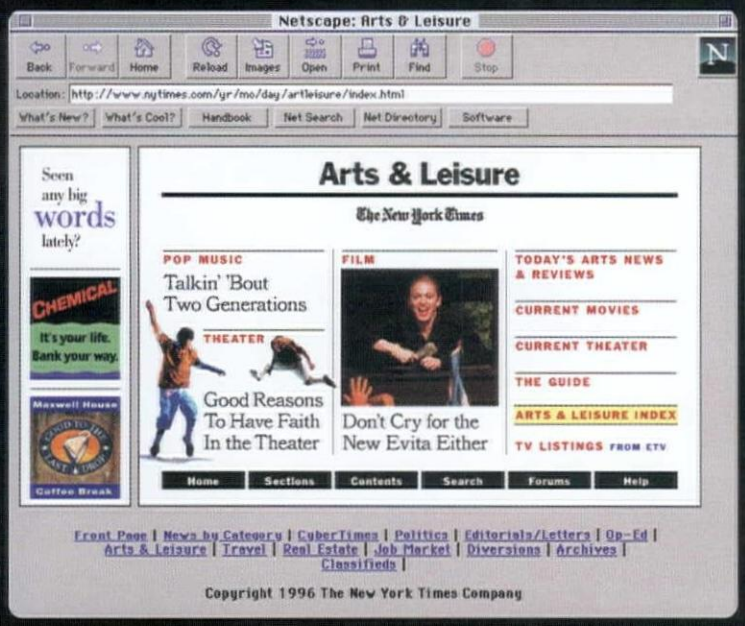
CLIENT/COMPANY Carillon Importers, Ltd., Teaneck, NJ. Michael Roux, president; Patricia Barroll, vice president of marketing communications.

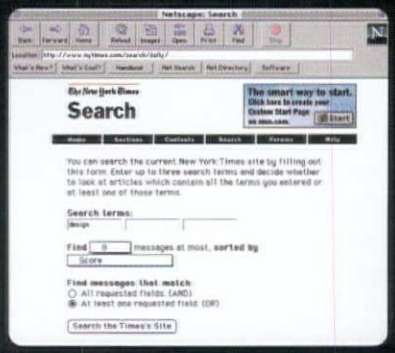
CONSULTANT DESIGN Margeotes Fertitta + Partners, New York. Sorel Husbands, executive producer; Dana Wallace, art director; Damian Fraticelli, copywriter; Blake Robin, webmaster. Cybersight, Portland, OR. Peter Brau, creative director; Michael Brattner, producer; Galen Huntington, software designer.

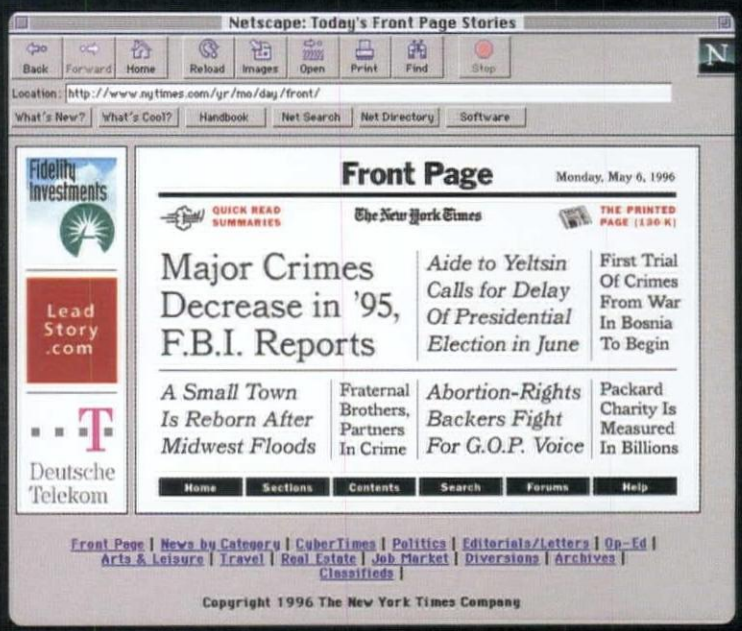
HARDWARE/SOFTWARE Power Macintosh 8500; BB Edit, Adobe Photoshop, QuarkXpress.

Freedom is the theme of the world-wide advertising campaign for Stolichnaya vodka, and the "Stoli" Web site uses that concept to inspire an interactive environment where the user is "free" to be both "creat or and critic." The designer, Cybersight, achieved its goal of designing a Web site that entertained while increasing awareness of the Stolichnaya brand. Adopting the Russian Constructivist iconography of the brand's print ads, the Stoli Web site is recognizably part of the brand, yet capable of incorporating design elements impossible to recreate on paper. Games allow users to color in a Stoli poster or create drinks from a menu of ingredients. "You play the bartender," the site instructs. "You choose the ingredients. You decide the unit quantities, as well as serving suggestions and glass specifications. And you even get to serve it up to the public."

This successful combination of entertainment with advertising is one of the central attributes the jury appreciated. "The Stoli Web site is more than just commercial speech," Prelinger explained. "It is entertainment in its own right." Faced with a surplus of Web-based advertising, the jury cited Stoli's use of simple colors to speed loading times as a plus. "They did a great job with minimal graphic power so that you could download it fairly rapidly," said Davenport. Prelinger concurred, adding that "it is relatively efficient to navigate and there are rewards within just a few mouse clicks." Stoli's ability to turn the technological limits of the Web into assets demonstrated that bloated, overly detailed images could be avoided online without sacrificing beauty or looking cheap. "Ads in an interactive environment will have to work this way," Nicholson said. "Otherwise viewers will not be interested."







The New York Times Web Site

The jury was divided over whether the *New York Times* effectively translated its mission in digital form, or if its Web site was simply a glorified version of the paper "shoveled" onto the Web. Designed by Jessica Helfand Studio, the site, as Prelinger pointed out, must fit within the context of 145 years of near-hagiographic tradition. "I don't think we can expect it to go in a direction that is terribly divergent from the original," he explained.

Yet Nicholson questioned whether the project should have pushed received convention further. "It echoes the newspaper well, but does not go beyond that. I was looking for an example of interactivity, a Web site that added value to the newspaper." Davenport, on the other hand, found the site successful because of the very reasons that Nicholson raised. She praised its faithfulness to the original, citing this as an essential feature since it made the site familiar and thus easy to navigate. She also was impressed by the search engine, which she felt added real interactive value. "That's truly appreciated when you are reading text on a screen," she explained. "It lets you quickly search for facts and themes in the news."

The jury was unanimous in praising the possibility of fewer trees being sacrificed to provide the *Times* with pulp. Jurors also appreciated that the site allowed people living outside of New York to have easier, less expensive access to the paper of record. The final consensus was that the *Times* and its design consultants did a faithful of job of reproducing the paper online, and that, as Nicholson said, it provided a solid framework from which evolution could take place. "It is a very good foundation. I look forward to seeing where it goes next."

CLIENT/COMPANY *The New York Times*, New York. Ron Louie, design director.
CONSULTANT DESIGN Jessica Helfand Studio, New York. Jessica Helfand, creative director.
HARDWARE/SOFTWARE Power Macintosh 8100/av; Adobe Photoshop.





Male Strip Show

Male Strip Show, created by Jim Avignon and Eyeyou of Berlin, oscillated between being supremely irritating and engrossing. Self-consciously campy, *Male Strip Show* seems to have no point, other than to drive people half-mad through its use of puzzle games appealingly packaged in a vivid illustrative style. Yet the jury was won over by the disk's sense of humor, agreeing that its "playful animation" charmed them at first sight. They were also pleased by its compact size (the application fits on a floppy disk) in an era of bloated CD-ROMs.

The objective is to successfully complete seven games. Each time the user wins a game, a cartoon male stripper removes another article of clothing. With titles like "I want to be a stereotype," "Trippy Disco" and "The Boy Who Can't Relax," the games use illustrations by Jim Avignon as objects to be moved around. "The games are absolutely mindless," Davenport said, "but virtuosic in their ability to engross and entertain."

CLIENT/COMPANY Jim Avignon, Berlin. Artwork and sound.
CONSULTANT DESIGN Eyeyou, Berlin. Mina Hagedorn, concept realization and directing; Antenne Springborn, concept and realization; Didier Roy, programming; Matthias Spreen, sound editing.
HARDWARE/SOFTWARE Macintosh; Macromedia Director, Adobe Photoshop, Macromedia SoundEdit 16.

Chinatown

Created by Geoff McFetridge for his California Institute of the Arts thesis project, *Chinatown* is a CD-ROM exploration of McFetridge's Chinese-American roots through the use of kitschy cultural stereotypes. The disk presents the user with an interactive journey through a curio shop at the end of an alley. The shop is filled with objects, or "curios," each of which contains information and narrative exploring the commingling of American and Chinese culture. Successfully navigating through the curios leads to the grand finale, described by McFetridge as "a crappy Atari-style video game ('Kitsch-Fu') where you kick and punch kitsch to reveal text."

"It was dynamic and futuristic, expressing what I know to be a real multicultural sensibility," Prelinger said. The other jurors agreed that *Chinatown* captured a Chinese-American sensibility and deftly employed clichés and stereotypes to highlight the complex cultural strata of Chinatown.

DESIGN Geoff McFetridge, Los Angeles.
HARDWARE/SOFTWARE Macintosh; Macromedia Director, Macromedia SoundEdit 16, Adobe Illustrator, Adobe Photoshop.









DESIGN Karl Ackermann, San Francisco; Paul Kim, New York.
HARDWARE/SOFTWARE Macintosh; Macromedia Director, Macromedia Sound Edit 16, Adobe Illustrator, Adobe Photoshop.

Love Disk 95

Love Disk 95, a personal project by Karl Ackermann and Paul Kim, is a celebration of the gross, the romantic and the absurd on CD-ROM. Ackermann listed his objectives in making *Love Disk* as "To amuse people. To work with my good friend Paul. To satisfy a certain *je ne sais quoi*, and mindless entertainment." The pair succeeded on all fronts, creating what Nicholson called "interactive folk art" and what Davenport described as "independent work that is made just for the fun of making it."

Using a little dog as an interface, the user travels into a series of different environments. The jury particularly enjoyed the interactive backrub and "Deconstructable Uncle" with movable body parts and a pig on his face. ("Umm, could you take this pig off my face," he asks.) "It works very simply," Wilson said, "but it pushes you into deep engagement with the environment." The illustrations shared a fascination with the gross, in an illustrative style reminiscent of Beavis and Butthead. "Decayed Head" involves moving "boogers" around; "Green Head" instructs, "Hit the green head with a hammer until it explodes . . . then put it back together and dress it up with things from the Tub-O-Fun." Other sections are just plain silly, like the "Potato Finder," which looks for potatoes buried in a field.

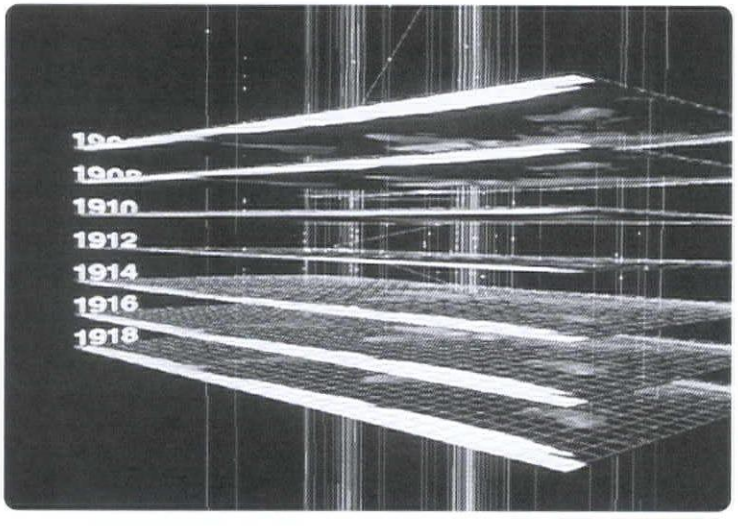
"It expresses joy in an unedited and unself-conscious way," Prelinger explained. "Its unpolished character is completely winning." The jury appreciated the democratization of access to interactive media that *Love Disk* represents. "It shows what's possible when you get the tools into the hands of people who don't have to be computer programmers," Nicholson said. The jury also appreciated the strong sense of authorship and the intimate feeling of sharing in someone else's joy. A hand-drawn instruction manual that came with the disk shows a heart and dotted line connecting cartoons of Ackermann and Kim with the words "love disk" between them.

The Millennium Project

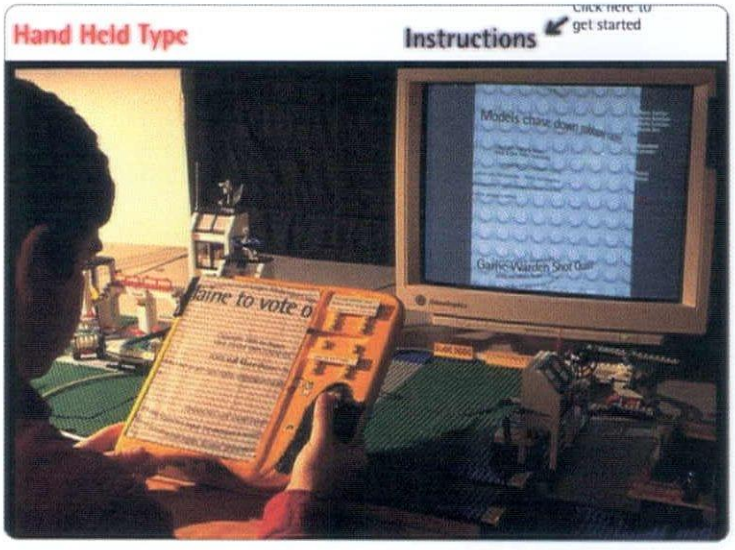
Designed by students in the Visible Language Workshop at the MIT Media Lab, the Millennium Project presented the jury with a seductive vision of cyberspace as a true information space with volume and motion. Conceived under the guidance of the late Muriel Cooper, the Millennium Project represents the idea that one can map user movement through information space with dynamic database queries, turning otherwise complex databases into relationships that can be accessed and experienced intuitively.

Taking a period of history from 1906 to 1918, the user can "fly" over historical information that is placed geographically within the context of a world map. Relationships between historical events are not fixed; instead, they can be reformed dependingon the user's individual perspective, or journey, through the database. Navigate to, say, Vienna in 1908, and Gustav Klimt's painting of "The Kiss" is one of many images that appear. Select this painting and the database reforms itself to show how myriad historical points, like the assassination of Archduke Ferdinand in Sarajevo or the October Revolution, are related to Klimt's work. This ability to change perspective is the essence of historical interpretation, and something to which interactive media is uniquely suited. The Millennium Project, as the title suggests, requires technology beyond our grasp in 1996: it used a Silicon Graphics Onyx, a workstation costing approximately $500,000.

The jury concluded that the MIT students were successful in creating a new possibility for personalizing massively heterogeneous databases in a way that empowers individuals to focus on seeking knowledge, rather than on the process of seeking knowledge. They also admired the interface design for its clean use of typography and three-dimensional objects.



DESIGN MIT Media Lab, Visible Language Workshop/i-Space, Inc., Cambridge, MA. Earl Rennison and Lisa Strausfeld, designers and programmers; William Mitchell, Muriel Cooper and Ron MacNeil, advisors. Amy Schneider, Vivek Palan, historical research assistants.
HARDWARE/SOFTWARE Silicon Graphics Onyx Reality Engine; Programming language: C++, Inventor 2.1.

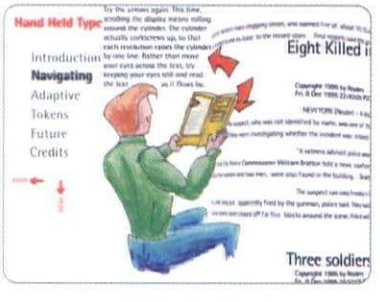


Hand Held Type

Created by David Small, a graduate student at the MIT Media Lab, *Hand Held Type* presented the jury with a redesign of a "community weekly" newspaper. Small created a handheld computer, framed in LEGO blocks, composed of a flat LCD screen, a single button and a communications interface for transferring data. The device reads news and presents it to the user, changing information according to the user's physical location within a hypothetical village community (in this case a seaside town). While the jury was skeptical about the benefits of altering news coverage to match physical proximity to news, they were impressed by Small's innovative use of gestural interfaces.

By tilting the device, the user can scroll up and down through the news, changing the speed of scrolling by adjusting how steeply the device is inclined toward or away from the user. News can also be reformatted into wheels, strips or cylinders, creating new ways to skim through digital information. The jury was unanimous in applauding the possibilities brought on by Small's interface, and felt he succeeded in creating a plausible model of what a digital newspaper could look like.

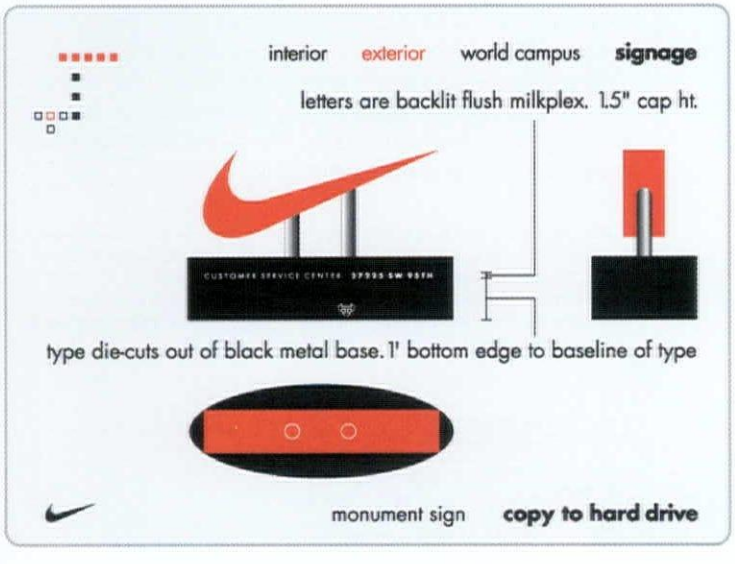
DESIGN David Small, MIT Media Laboratory, Visible Language Workshop, Cambridge, MA. William J. Mitchell, Muriel Cooper, advisors. Illustrations: Jonah Scholen, LEGO, Billund, Denmark.
HARDWARE/SOFTWARE Silicon Graphics Onyx Reality Engine, LEGO Control Lab interface, Flock of Birds position/orientation sensor; custom written software C++, SGI Performer, LEGO Control Lab software.



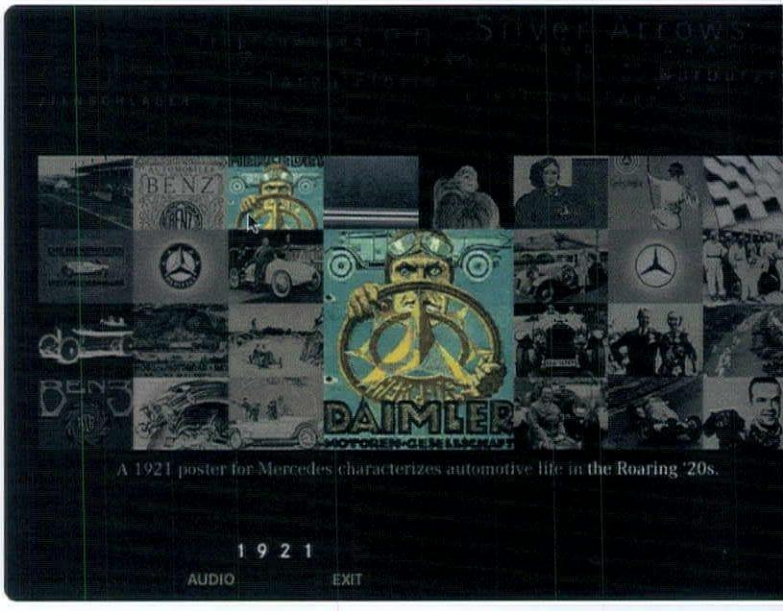
Nike Graphic Standards

In 1996, Nike redefined the use of the "swoosh," the signature logo that accompanies all Nike ads and products, to "stand alone." To get the message across to designers working for Nike, the company created a CD-ROM standards manual outlining how the design change should appear in all media – print, television, corporate correspondence and billboards. The CD-ROM contains video clips of television ads, photos of billboards and examples of typography for internal correspondence between divisions and for use in print advertising. Nike, with a world-wide advertising campaign, employs far-flung design teams, and the CD-ROM is meant to convey the same message consistently, regardless of geographic location. Along with examples of appropriate uses of the swoosh, there are examples of inappropriate uses, and templates that designers can copy from the CD-ROM for their own use.

The jury found that the CD-ROM employed a navigational interface that was immediately understandable, allowing the user to browse the content easily. The interface and design of the CD-ROM matched the look and feel of the Nike graphic standards, reinforcing appropriate use of the swoosh. "They did a beautiful design job in terms of interaction and provided appropriate content," Nicholson said. "It is a great example of how multimedia can bring a lot to the table, since in a typical graphics standards manual you cannot show how a logo gets used in a television commercial." The jury agreed that this CD-ROM did what few graphic standards manuals do – they made it fun to read. They especially liked the humor in the "don't do this" examples, finding that it complimented Nike's youthful feel and aesthetic.



CLIENT/COMPANY Nike, Inc., Beaverton, OR.
IN-HOUSE DESIGN Ron Dumas, creative director; Clark Richardson, designer; Bob Lambie, writer; Krista Panfilio, multimedia producer.
HARDWARE/SOFTWARE Macintosh Power PC; Adobe Photoshop, Adobe Illustrator.



It's Time

Mercedes-Benz produced the *It's Time* CD-ROM as a part of its marketing effort for the new E-Class automobile, released last November 8th. Created by The Designory, the CD-ROM served as a teaser campaign for the new car. Mailed to individuals who requested it, the CD-ROM arrived five days before the launch of the E-Class. It begins by presenting a sleek time line of stamp-sized photographs of cars from Mercedes's history. The idea is to show that the E-Class was "110 years in the making." The time line ends with the unveiling of the new car, unlocking new segments for the user to explore on each of the five days preceding the launch. The jury was impressed with the overall integration of the CD-ROM. It is easy to use, thanks to a simple interface that "slides" the time line left or right, and makes good use of audio feedback to indicate selection. The look and feel of the time line echoed the look and feel of Mercedes: sleek, sophisticated, efficient. What drew the jury's attention was what was missing. Davenport felt Mercedes-Benz should have placed this content on the Web, widening the audience. Prelinger noted the gap between 1939 and 1950 in the Benz time line, which he felt left users with no option but to "mine the gap." These omissions aside, the jury concurred that the package was an excellent application of interactive media for marketing purposes.

CLIENT/COMPANY Mercedes-Benz of North America, Montvale, NJ.
CONSULTANT DESIGN The Designory, Inc., Long Beach, CA: Lennon Tanchum, executive creative director, New Media Group; David Glaze, creative director, New Media Group; Claire Lofrese, project coordinator, New Media Group; Tim Meraz, senior creative director, Mercedes Team; Mark Wronski, creative director, Mercedes Team; Rich Conklin, Dalin Clark, copywriters, Mercedes Team. Cow, Inc., Santa Monica, CA. Bryan Dorsey, project director and designer; Hiro Niwa, designer; Syko Song, editor; Jann Castor, composer.
HARDWARE/SOFTWARE Macintosh; Macromedia Director, Adobe After Effects, Adobe Photoshop, QuickTime.



Gearheads

From the moment *Gearheads* appeared onscreen, the jury was captivated by its clever use of graphics and game design. Created for Philips by R/GA Interactive, *Gearheads* is a deceptively simple computer game. A cast of a dozen "wind-up" toys faces off along a square board. The goal is to get 21 of your toys over to the other side before your opponent, which can be either the computer or another person. Each of the 12 toys, colorfully rendered in three dimensions, has its own characteristics, strengths and weaknesses. For instance, the giant bulldozer pushes back opposing toys, "Handy" rewinds stopped toys and "Deadhead" makes them reverse direction.

R/GA describes their approach to creating interactive software as "rhizomatic design" because a rhizome "grows in an horizontal, open-ended fashion, as opposed to a vertical hierarchical structure." In plain language, this means that *Gearheads* uses a few rules (e.g. toys move in one direction, they lose power over time) that combine in many permutations to create a complex environment. The jury was impressed at how well this translated into game play, discovering that while *Gearheads* seems simple, it is actually quite difficult to master.

R/GA uses witty visual cues to reflect the characteristics of each toy, and this was a good example of how to design compelling feedback using interactive media. "The cast of characters was very engaging visually," Wilson said. "This is a well-thought-out application of graphic design to communicate complex information simply," Davenport added, referring to the scene of two dozen Gearhead characters interacting all at once on the playing field. The jury particularly liked the option to play human against human while sharing the same keyboard, creating a sense of intimacy and immediacy that enhanced the game. "It was fun," Nicholson said, "and an example of how good design can make a child's game seductive for adults."

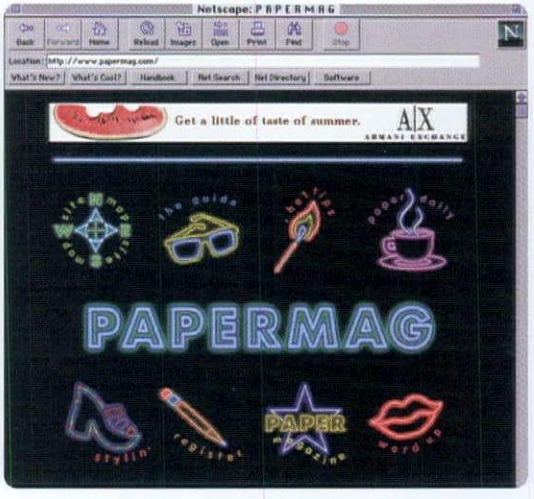
CLIENT/COMPANY Philips Media Games, Los Angeles. Dave McElhatten, president; Howard Soroka, director of development; Jennifer Sward, project manager.
CONSULTANT DESIGN R/GA Interactive, New York. Brian Loube, executive producer; Frank Lantz, game concept and design; Eric Zimmerman, game concept and design; Susan Brand, animation director.
HARDWARE/SOFTWARE Silicon Graphics Workstations, Macintosh Power PC 8100/80, Macintosh Quadra 840 AV; Softimage 3-D, Adobe Photoshop, Adobe Illustrator, Fractal Painter, Specular Infini-D, Debabelizer, Kaos Tools Terrazo, KPT Vector Effects.

Paper Magazine Web Site

Paper magazine caters to a fashion- and trend-conscious audience living in New York City (or wanting to live there), providing readers with a lively mixture of profiles and stories and an extensive listing of ongoing events. When *Paper* decided to build a Web site, they focused on the medium's ability to deliver timely information, creating an ever-changing real-time guide to what's happening in the Big Apple. The site, designed by the New York firm Socio X, impressed the jury by using a design language that clearly reflects the place *Paper* holds in New York nightlife, while supporting the magazine's goal of providing readily accessible, timely information.

The site presents the viewer with icons modeled after neon signs on a black background. "This is an effective use of city imagery," Nicholson said, nothing that the icons took little time to download while creating an easy-to-understand menu of choices. "It's a good information resource," added Wilson, "and the design carried the site's intention." For instance, the Guide section contains a clever set of icons that play off their content – a skeletal fish to signify food listings, a bottle to signify bar listings, a guitar for music listings. The use of neon creates a harmonious feel, linking these disparate images.

The jury praised this clean design, emphasizing that the *Paper* site has to be functional if people are going to use it as more than just a novelty. "A lot of sites get very fussy with their design at the expense of what is supposed to be accomplished," Prelinger said. "The *Paper* site does a very good job of linking design with information in a way that justifies putting a magazine on the Web."





CLIENT/COMPANY *Paper* magazine, New York. Kim Hastreiter, editor and publisher; David Hershkovits, editor and publisher; Julia Leach, director of new media.
CONSULTANT DESIGN Socio X, New York. Bridget de Socio, art director. Production: Avalanche Systems, Inc.
HARDWARE/SOFTWARE Power Macintosh, Power PC; Adobe Illustrator, Adobe Photoshop, KPT Vector Effects.



CLIENT/COMPANY Bettmann Archives, New York. Dan Pierce, marketing coordinator.
CONSULTANT DESIGN Carbone Smolan Associates, New York. Ken Carbone, principal and design director; Justin Peters, designer.
HARDWARE/SOFTWARE Power Macintosh; Adobe Photoshop, Borland C++, QuarkXpress.

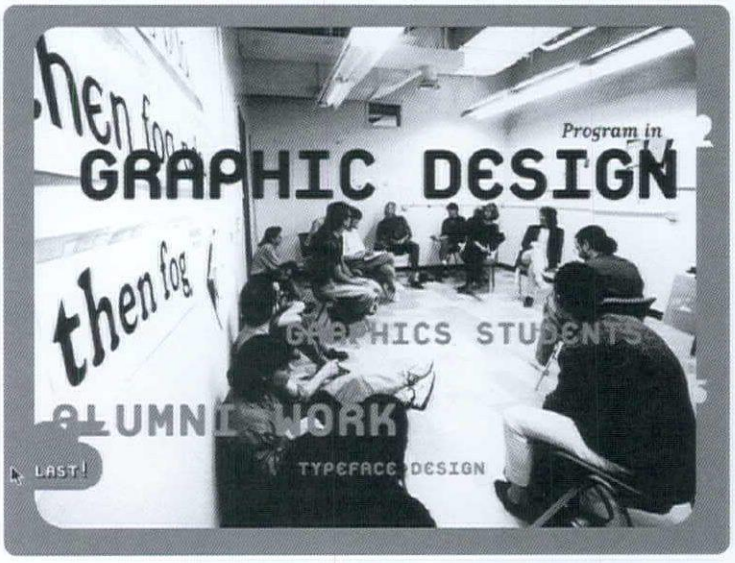
Bettmann Archives Screen Saver

Designed by Carbone Smolan Associates, the Bettmann Archives screen saver takes 20 images representative of Bettmann's 17 million-image collection – including animals, historical personages and anonymous figures – and randomly reassembles segments from each image to create a composite. It's a clever idea that leads to 160,000 different combinations. Carbone Smolan Associates worked from the theme that the screen saver should expose "a few of the faces and the thousands of possibilities at Bettmann." They searched the archive to find images that, when randomly assembled and disassembled, fit together across a large number of permutations; at the same time, the images had to reflect "a wide range of media, moods, cultures and time periods spanning from ancient times to the contemporary period." The screen saver is intended primarily for people in the image marketplace, to raise their awareness of the Bettmann Archives.

"This is practical," Prelinger said. "It is a very nice solution to getting your name and identity before the public. It shows the relevance of archival material in a funny way, and it is a good application of the technology." Nicholson agreed, saying, "It's to be applauded for its simplicity, its elegance, the fact it fits on a floppy. It all adds up to a brilliant concept, nicely executed. It's an example of what good advertising should look like in an electronic world because it brings people joy and value apart from the company's promotional purposes." The jury particularly respected the small size of the program, given the complexity of the resulting images. Evoking the spirit of the Surrealist game "Exquisite Corpse," where a drawing is begun by one player and passed on to the next, the screen saver reminded jurors, as Davenport explained, of "those games as a child where you had to figure out how to assemble the face."

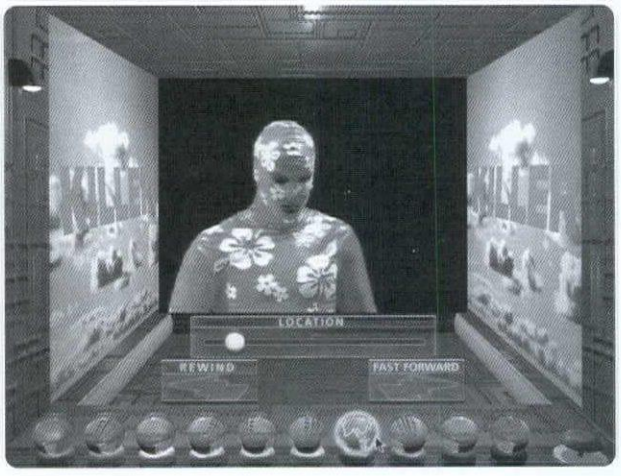
CalArts 25th Anniversary CD-ROM

The jury had high expectations for the California Institute of the Arts 25th Anniversary CD-ROM, designed by Michael Worthington and Deborah Littlejohn, hoping it would match the quality of this institution's legacy. Noting that the overall interface and presentation didn't live up to the quality of individual pieces, the jury still praised the disk as an important step in the direction of creating an archive of CalArts's contribution to arts education. "It responds well to the challenge of creating a desktop archive that isn't deadening," Prelinger concluded.



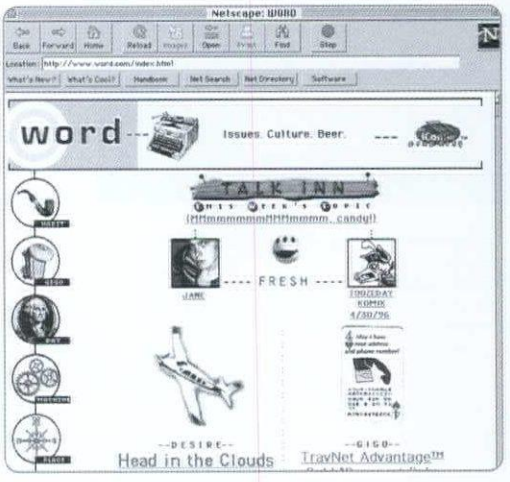
W.&L.T. Interactive 1

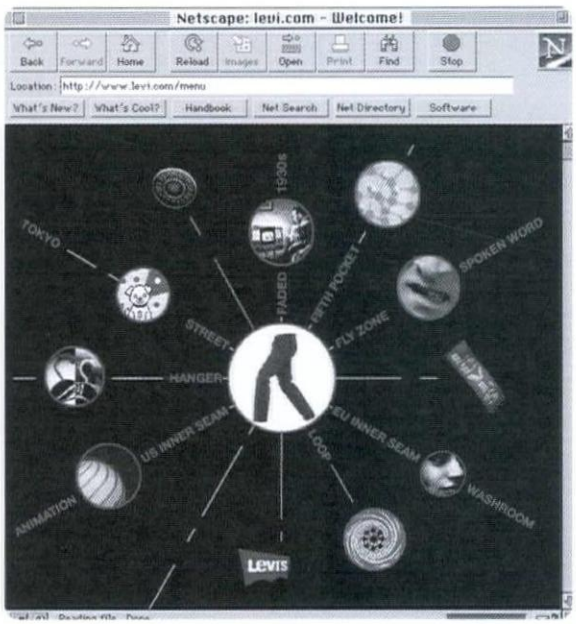
W.&L.T. Interactive 1, designed by Munich-based Medialab, showcases the ego and aesthetic of Belgian fashion designer Walter Van Beirendonck. The jury both cringed and grinned when faced with W&LT's ambition to be "the digital future of the fashion world." Nevertheless, Puk Puk and his intergalactic friends, Miss ZuluZap 7, W-UP and N-D, charmed the jurors, who agreed that, hyperbole aside, this CD-ROM "did a good job of showcasing fashion using interactive media."



Word Magazine

Designed by Icon International, *Word* is an electronic magazine published on the Web and focusing on "issues and culture." The jury admired *Word*'s collaborative feel, noting that each story had a different design and that the magazine used the technology of the Web well, doing justice to the phrase "electronic magazine." "It's a nice example of what's possible using the Web," Wilson noted. "By letting designers manage their own pages, there's a sense of change, community and experimentation."



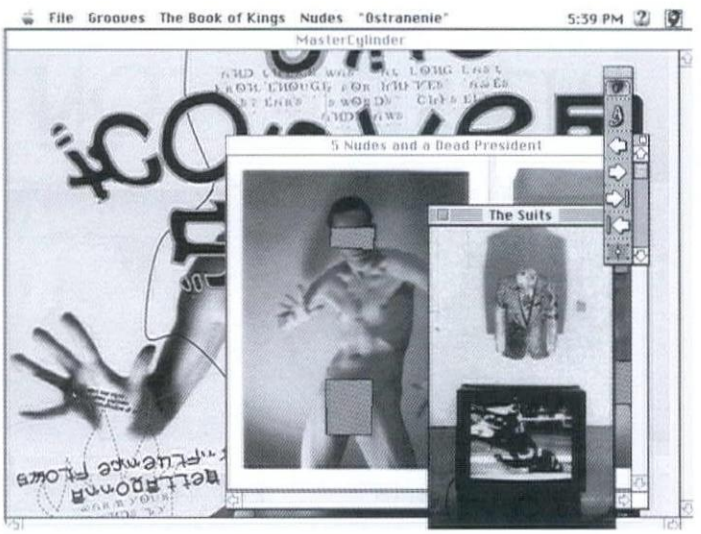


Levi Strauss Web Site
Brass tabs, metal buttons, red labels, denim – these familiar icons mutated into virtual icons when R/GA Interactive turned the blue jean, that emblem of global youth culture, into an interactive metaphor for the Levi Strauss Web site. Designed to appeal to 18- to 24-year-olds around the world, the site uses the jean as a universal language – metal buttons become navigational buttons, labels become pointers. The jury appreciated this site's clever design and the fact that, after decades, blue jeans still have a way of being cool.

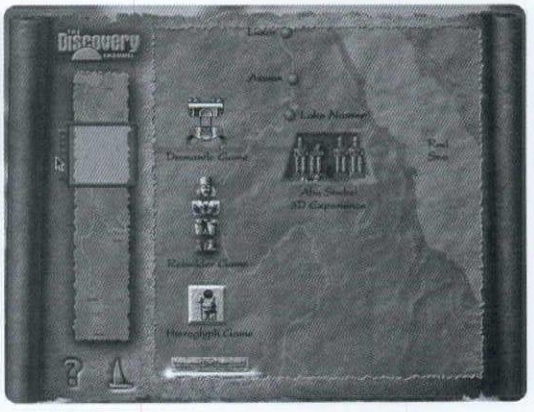
The Residents' Bad Day on the Midway
Created by Jim Ludtke and the art-rock band The Residents for Inscape, *The Residents' Bad Day on the Midway* is an interactive game on CD-ROM that takes place in a carnival of the damned. Over a 12-hour period, the user explores a dozen characters, assuming their point of view, "reading" their thoughts and uncovering the story line. The jury appreciated *Bad Day* for going "beyond predictable characterization in interactive environments," and being "interesting graphically." However, the jury was unimpressed by the disk as a game



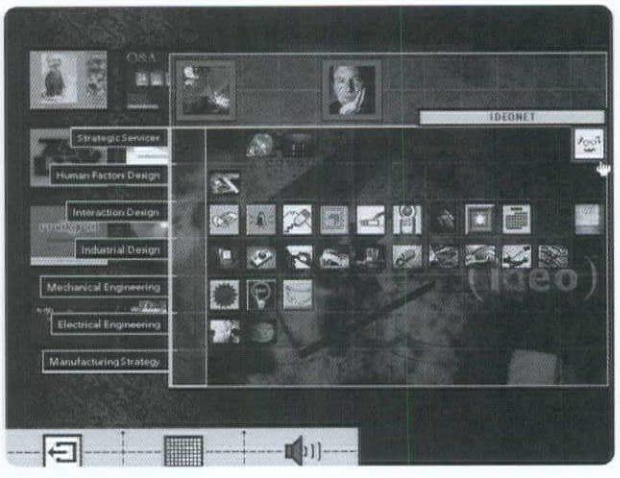
Throwing Apples At the Sun
This CD-ROM combining music and images by Elliott Peter Earls is, in his words, "an attempt to work towards a new definition of the 'designer.'" The jury found *Throwing Apples at the Sun* obtuse, failing in its objective, yet seductive, an example of art within this category. Nicholson praised its "experimental typography combined with a risk-taking interface," and Prelinger liked its "curmudgeonly outsider quality," citing the help section, which reads in full, "It's pretty simple. Single click on objects in windows."



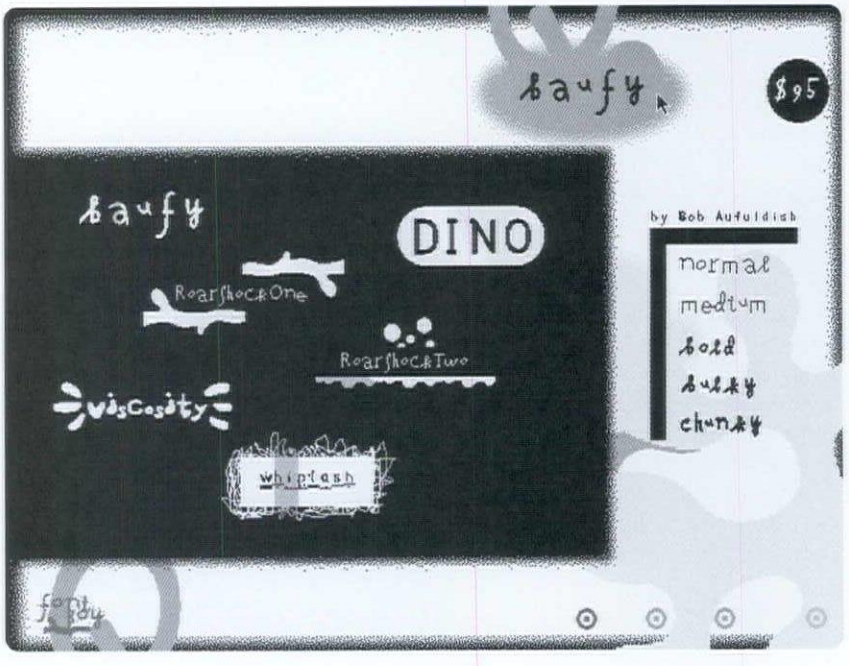
Nile: Passage to Egypt
The jury felt the CD-ROM *Nile: Passage to Egypt*, designed by Human Code for Discovery Communications, bit off more than it could chew, choking on its grand ambition to use the "most promising techniques of the new media." Using the metaphor of a journey down the Nile, the user explores the history of ancient Egypt. Still, the lavish graphic detail, down to different rock and tree types along the riverbank, impressed the jury.

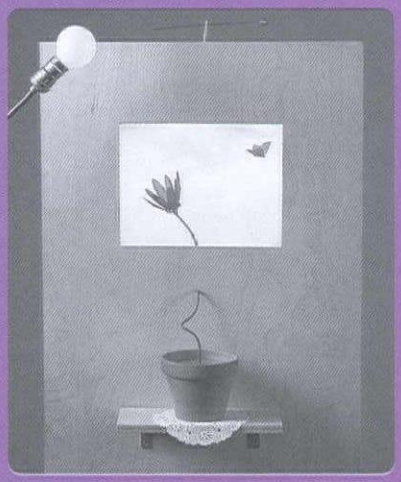


IDEO Tour Disk
IDEO created this CD-ROM to showcase its work as a design firm to clients. Designed along a simple two-dimensional matrix, with each box in the array corresponding to a particular project – such as the design of the Microsoft mouse or One 2 One cellular phone – the Tour Disk lets the user access information quickly and easily. "The visual presentation was well done," Nicholson said, "It expressed the exciting possibilities when industrial designers get involved with CD-ROMs."

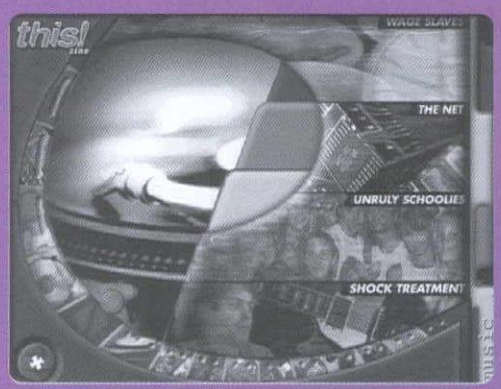


FontBoy Interactive Catalog
"FontBoy doesn't want to be in the catalog printing business," explain designers Aufuldish & Warinner of San Anselmo, California, of their typeface venture. So they created an interactive catalog – with musical accompaniment – where viewers can click on floating type to see (and print) sample alphabets. "This was a nice match of means and ends," Prelinger said. "It uses type without the necessity of paper and expresses a love of letterforms nicely and economically."

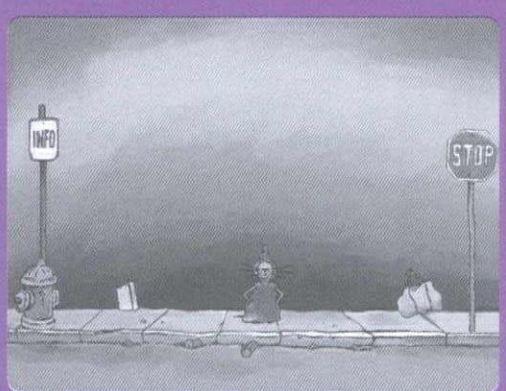




Little Flower At My Window
Created by Sigi Moeslinger, a student in NYU's Interactive Telecommunications Program, *Little Flower At My Window* is an interactive installation combining an onscreen flower with a real flower pot. The flower responds when the user adds water to the pot or provides light from a light bulb. The jurors called it "an interesting attempt to link the computer with the physical world."



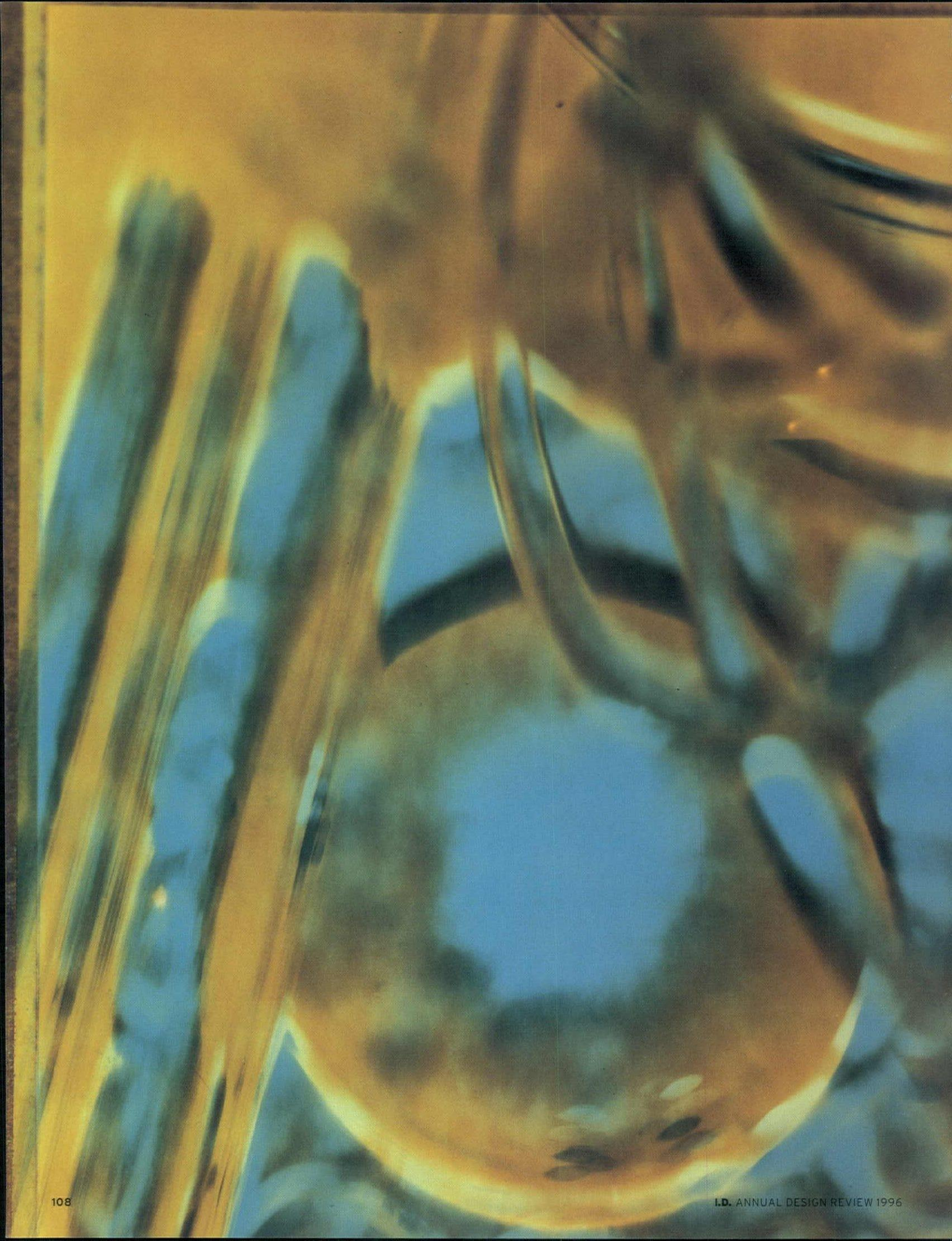
This!Zine
The jurors praised *This!Zine* for not "pandering to a Gen-X audience," and for having "a fresh feel, which you get from a lot of Australian media." An interactive multimedia magazine on CD-ROM, created by Big Hand, *This!Zine* presents a pastiche of pop culture from Down Under, with a fun and humorous feel that the jury found "dynamic and lively" with "irreverent humor that doesn't insult."



Ruby CD-ROM Prototype
Ruby is an urban update of the traditional Red Riding Hood tale. Designed by Planet Interactive for MouseBooks, Inc., the CD-ROM takes children through a collection of adventures with Ruby as she heads to Grandma's house. The jury found *Ruby* "sweet and engaging," and admired the illustrations. But even though the product was tested with 4-to-8-year-olds, jurors were frustrated by navigational dead ends.



WordNozzle
WordNozzle, by Royal College of Art student Jason E. Lewis, was designed to let novice users experiment at "painting with type and facilitating the easy exploration of type forms." Using the metaphor of a faucet and hose, text is sent through the "word nozzle" and reformatted to take on user-selectable type forms. The jury liked the concept, but agreed that *WordNozzle* needed more development.



Graphics

"TO GET INTO THE BEST society nowadays," said Oscar Wilde, "one has either to feed people, amuse people, or shock people." The maxim came remarkably close to describing the standards of this year's graphics jurors, Alicia Johnson, Gary Koepke and Gail Towey. Confronted with a slew of entries, their award-giving spirits seemed only to be stirred by those entries that were either funny, shocking or – in the way that books were once said by MTV to "feed your head" – nourishing.

This resulted in a strange batch of winners. Diverse in geography, visual approach and media, the year's choices did not reveal a clear aesthetic thread or hint at a future stylistic direction in graphic design. Rather, they illustrated the dramatic growing pains that the profession is going through. As Koepke put it during the summing-up period of a hard day's judging, "Design's in a screwed-up spot right now."

As increasing numbers of print designers drift over to Web pages, CD-ROMs and things digital, the print job begins to be viewed like a consolation prize. A common response to this beguiling and novel presence of sound and motion over the wall – not to mention the money being poured into new media – is to struggle to ape its pace and impact in print, or to self-consciously parody the old graphic conventions. At times, this tack is successful; at others, the layered, juxtaposed graphics and the postmodern inclination to overturn and parody the old rules look careless.

The winners surfaced through a combination of value systems: old-fashioned analysis of ideas and execution, and the more arbitrary criteria of humor, shock value and nutritional content. In the latter category of winners, art and fashion books fared well, providing eye and brain candy for the jurors and reinforcing the indefatigable aspects of print. Such diverse subjects as the new crop of London artists, Bruce Nauman and fashion designers Vera Wang and Geoffrey Beene were all represented in print among the winners, illustrating in a pleasingly tactile and random-access way that there are some things that new media can only dream of imitating. In the amusement category, meanwhile, came a vast array of pranks, puns and parodies, from the pig and the tablecloth endpapers in the Dutch Levies Department's first annual report to the outrageous melee of Japanese pop culture samples in the exhibition video *Live Nude Girls!*

The shockers, which included Kyle Cooper's excruciating film titles for the Hollywood thriller *Seven* and a breakneck speed motorcycle commercial for Team Lucky Strike demonstrated how effective motion graphics can be when narrative conventions are re-examined. The rules for print are quite different. Johnson pointed out that in motion graphics, you can even get away with sloppy typography. "When the type is fast and continuously moving along," she noted, "you don't have time to look at it carefully."

Naturally, the best of show went to an object that seemed to fit all three of Oscar Wilde's criteria. Rem Koolhaas and Bruce Mau's hefty volume of trivia, philosophy and architecture, *S, M, L, XL*, was paced like a fast-cut video, addictive and packed with ironies. Witness the jurors' responses to the book at four o'clock in the afternoon:

Towey: "I want it really bad."

Koepke: "Truly obsessive, like architecture."

Johnson: "It's almost as if we had coffee."

Towey: "The coffee of the show."



JURORS: Gary Koepke, Alicia Johnson, Gail Towey
MODERATOR: Peter Hall



S, M, L, XL

The most inviting of self-indulgent books ever to have sat on the *New York Times* best-seller list, *S, M, L, XL* is an architectural monograph gone awry, comprising 1,344 pages of photographs, meditations, manifestos and fairy tales on the theme of the contemporary city and the work of Rem Koolhaas's Office of Metropolitan Architecture (OMA).

Originally spawned by a publisher's request for a Koolhaas monograph, the book began to take shape with a counterproposal from Koolhaas and Bruce Mau Design to contrive a more vital, organic embodiment of architectural practice in a format derived from "folding" the conventional monograph in half, thus doubling the length. The collaboration between Mau in Toronto and OMA in Rotterdam lasted five years, in monthly sessions of six days apiece.

The jurors were overwhelmed by the volume and thoroughness of the book, which Koepke found "obsessive." "We've seen a lot of self-promotion," said Johnson, "and this falls into that category as an autobiography. But it's passionate." All three were seduced by the experimental pacing, which layers and reveals its themes in a mode they found closer to musical composition than to conventional book narrative. Architectural projects are distinguished from each other and from the essays with varying paper colors and layout schemes, as though each one were a slim volume in itself. A chronology, for instance, appears on bright yellow paper, the proposal for a ferry terminal at Zeebrugge in Belgium is in purple, and an essay on "bigness" is set in oversized type on white paper. Winding through the entire book is a left-hand column of incidental details, observations and meditations, with each entry listed in alphabetical order. "It's constantly changing," said Towey, "which is really inspiring. From black and white to color, from typeface to typeface, from pictures on top of charts to charts on top of pictures. We've seen so much that is consistent all the way through. This is consistently changing."

The jurors' last acknowledgment was to the high production, particularly the binding, which was strong and flexible enough to allow this "brick" of a book to stay open at any page. Ultimately, the experience of carrying the book, let alone reading it, was exhausting. "This is just very impressive," said Koepke. "It's best of show. Can we go home now?"

Clockwise from top left: Bruce Mau, Rem Koolhaas, Jennifer Sigler, Kevin Sugden, Nigel Smith, Greg Van Alstyne, Alison Hahn, Chris Rowat, Carol Moukheiber.



Founded in 1985, Bruce Mau Design is currently working with a variety of publishers, cultural institutions and artists, including Zone Books, the Getty Research Institute, Walt Disney Concert Hall, the Whitney Museum, Claes Oldenburg, Coosje van Bruggen and Frank Gehry. The company principal, Bruce Mau, has taught and lectured widely in graphic design and architecture, including a recent position as visiting Cullinan professor at Rice University in Houston.

What were the objectives of the book?
The object was to create an object, not so much about a particular office or architect, as about the state and fate of urbanism, architecture, design, and even more generally, creative practice. It's about what it takes to produce new work today. It's about the creative and intellectual resources extracted in the process of living this way. It's about the mix of enthusiasm and suspicion, steely nerves, brutal sophistication and naive megalomania necessary to create postindustrial culture. It's a book about how we can sustain a nervous hyper-connection to a supercharged global image machine without simply reproducing the most horrific parts of the milieu that we work in.

How, where and when did the project begin?
The project began five years ago with a call from OMA to consider the design of a monograph. But it didn't end there.

What were your influences?
I was influenced by Dieter Roth, an Icelandic book maker. He does in book form what Chris Marker does in film, that is, he goes out the other end of interest. Other influences include artists Richard Prince, John Baldessari, Gerhard Richter, John Cage and Lorraine Wild. Chuck Jones is also an influence, as he solves problems by reaching off screen, a pretty good way to live.

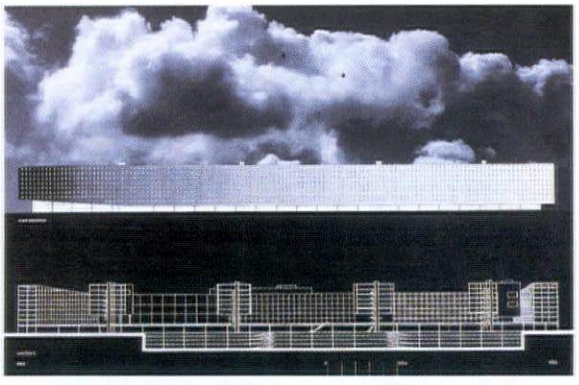
How does this project break new ground?
Probably the greatest impact of the work will be to recontextualize architectural practice onto a much broader field of living, where design is not separated or segregated from life but instead is integrated with other messy flows. Design in this context engages directly with the world.

What was your biggest obstacle?
The biggest obstacle was the publishing business. As a structure, it has very difficult time dealing with collaborative innovation without boundaries. Monacelli, the publisher, proved able to take the enormous stress that this process generated. And they were rewarded with a unique product that could have been produced in no other way.

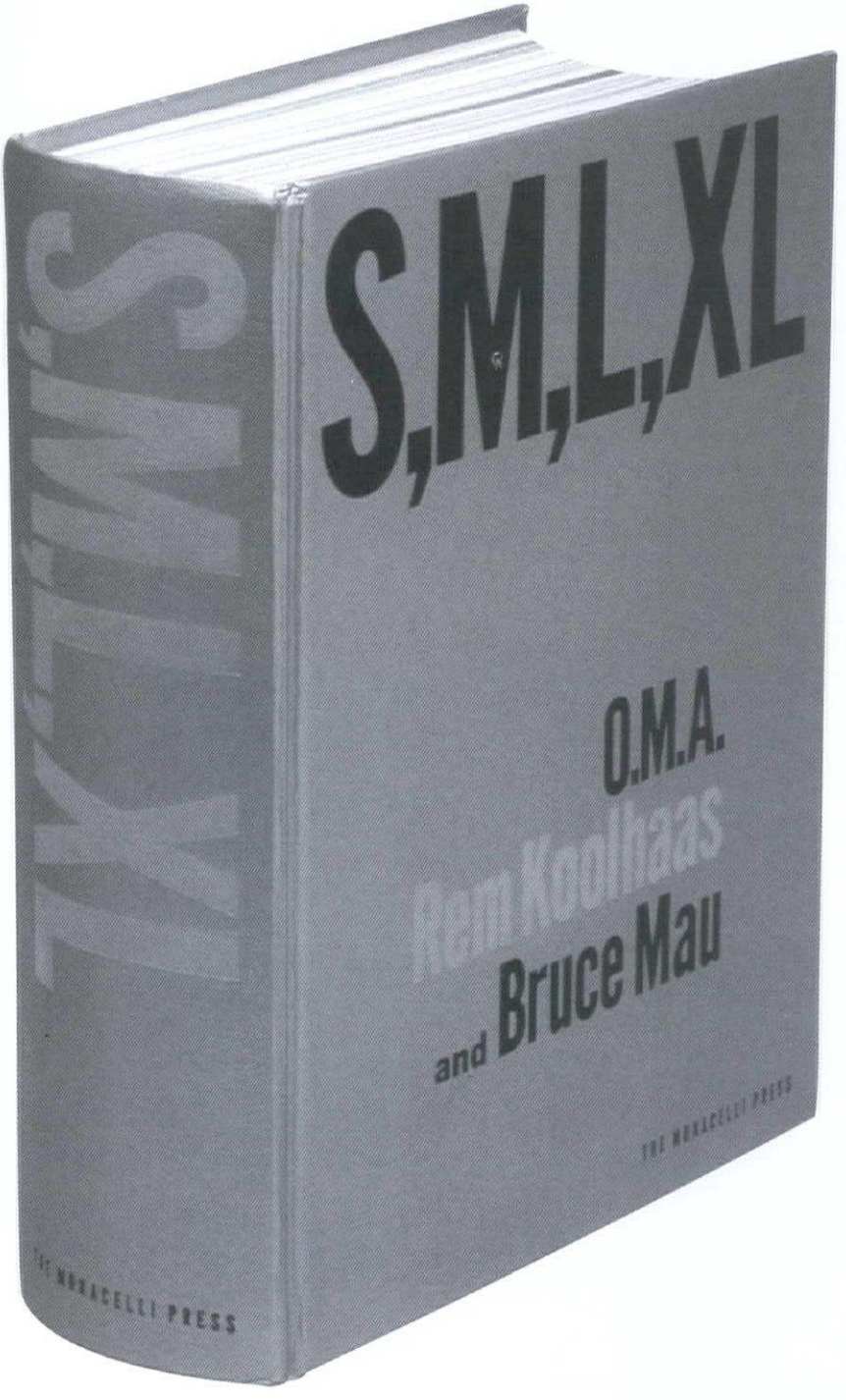
What role, if any, has new technology or materials played in shaping this project?
S, M, L, XL could have only been produced today. An international collaboration that involves a New York publisher, a design studio in Toronto and an architecture office in Rotterdam, it relies on FedEx, airplanes, telephones, fax, modems and other advanced systems of communication and circulation.

In retrospect, would you have done anything differently in the design process?
If there is one thing that we could have done differently, we would have had more cash at the beginning. But all the same the design process couldn't have gone more efficiently, nor could it have been more fun. Some people are alarmed that it took five years to produce. But it is nothing for an author to work on a book for five to ten years. It shouldn't be different for a designer. When you consider the amount of work we did, it happened at breakneck speed.

What would you most like to design or redesign?
Cinema and sound.







CO-AUTHORS Rem Koolhaas and Bruce Mau.
PUBLISHER The Monacelli Press, New York.
DESIGN Bruce Mau Design, Inc., Toronto. Bruce Mau with Kevin Sugden (design manager) and Nigel Smith, Greg Van Alstyne, Alison Hahn, Chris Rowat, Carol Moukheiber, Richard Hunt (typesetter), Jennifer Sigler (editor), Andrea Monfried (press editor), Hans Werlemann, (photographer).
MATERIALS/FABRICATION Sheet-fed offset printing on Perigord Mattestock. Two-color foil stamping on Kivar and board cover. Bell Gothic, Grotesque and various other typefaces.
HARDWARE/SOFTWARE Macintosh; QuarkXPress 3.31.

Live Nude Girls! #10: Japan-o-Rama

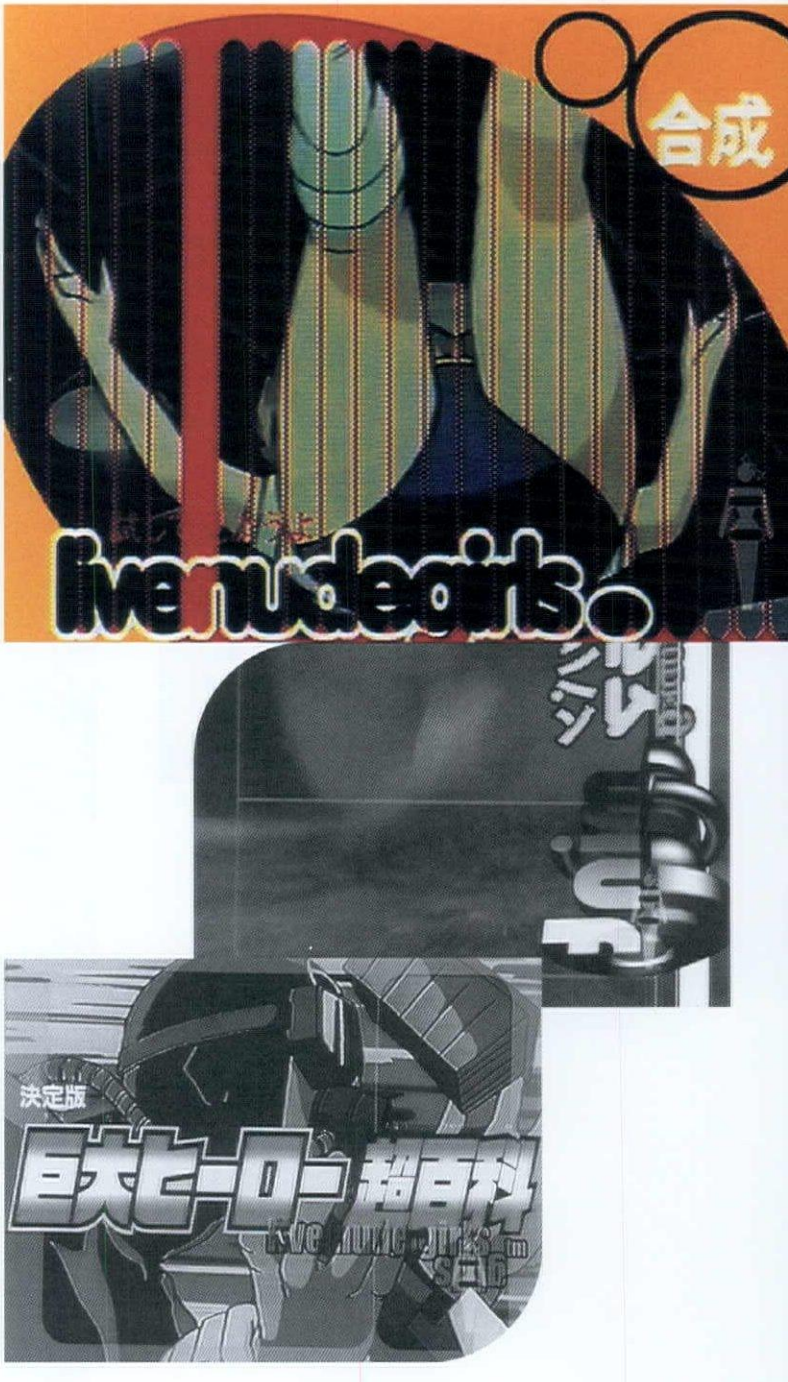
Like channel surfing through 20 years of bad Japanese television and Japanimation in 15 minutes, this high-velocity video montage, charged with sex, violence and fast-cut jokes, had the jurors pinned to the walls. "Unbelievable," moaned Koepke. "Excellent," groaned Johnson. "You never know where you are," sighed Towey, "but you know you're someplace really wild."

Whether or not *Live Nude Girls!* actually qualified for an award went up for debate. Confronted with this highly produced visual cocktail of appropriated TV samples, graphics, kanji and random advertising slogans used intermittently to promote the mysterious *Live Nude Girls!* brand name and logo, the jurors initially suspected a hoax. "It's a joke," ventured Johnson, "and a very good one."

Further investigation, however, revealed that its creator, a mysterious Seattle design group known as Eng][ne (complete with eccentrically spelled moniker), was none other than a pair of former RISD students-turned-Microsoft employees with access to a formidable array of digital editing equipment. The video was commissioned for an exhibition of Japanese pop culture at the city's Center on Contemporary Arts, after the show's curator saw Eng][ne's public-access television show of similarly composed montages, named after a San Francisco peep show, *Live Nude Girls!*

The resulting compilation, complete with sound bites such as "If I'm killed by a microwave oven I'll never live it down," type bites such as "Live Nude Girls: Easier on your stomach than aspirin," and video loops of Godzilla leaping up and down, won unanimous praise. "I was trying to look for straight graphic reasons why to give it an award," said Johnson, "and actually there are lots of compositional details that you don't notice at first. In a shooting sequence, for example, the images are overlayed with rings resembling bullet holes that fade in and out. It's really audacious and fun."

"We saw something that we didn't expect to see," concluded Towey. "Can we see it again?" pleaded Koepke.



CLIENT/COMPANY Center on Contemporary Arts, Seattle. Clarke Fletcher, curator.
CONSULTANT DESIGN Eng][ne, Seattle. Matthew Clark, editor, 3-D animator, graphic and sound designer; Mason Nicoll, graphic and sound designer, assistant editor.
HARDWARE/SOFTWARE Power Macintosh 8100/80, 8500/120, Radius Videovision Telecast, SGI Indigo2 Extreme, SGI Onyx, Microtek Scanmaker III, Laci Silverscanner III, Sony Digital Videocassette Recorder DVW-A500; Discreet Logic Flame 4.0, Adobe Photoshop 3.0.4, Adobe Illustrator 5.5, Adobe Premiere 4.0.1, Microsoft Softimage 3.0, Aldus Freehand 5.0, Macromedia Soundedit 16 1.01.



CLIENT/COMPANY Vera Wang, New York. Deborah Moses, producer.
CONSULTANT DESIGN Socio X, New York. Bridget de Socio, art director; Ruven Afanador, photographer.
MATERIALS/FABRICATION Silver foil stamping and offset printing on Ebony Gainsborough, Frostbrite Matte and Cream Permalin stocks; Centaur and Caslon typefaces.
HARDWARE/SOFTWARE Macintosh PC 8500; QuarkXPress, Adobe Photoshop and Illustrator.

Vera Wang Fall 1995 Book

This small, tactile volume plays with the time-honored properties of translucent paper to simultaneously cover and reveal, as the pages are turned, Vera Wang's Fall 1995 designs. Photographs and typography are printed alternately on vellum and opaque text paper and paced so that the models appear to be framed by words, letters and photographic details or moving in front of other models, as if on a catwalk.

The book was published in lieu of a fashion show in order to give clients something "more permanent." The use of vellum overlays was inspired by the semi-sheer fabric that has become a signature style for Wang's bridal couture. It also helps convey a sense of Wang's geometric approach to clothing the body. "The see-through overlays are really well thought out," said Koepke, "and you can tell that they're not random at all. The designers worked hard to make the images fit together. It's also just a beautiful picture book."

The jurors also commended the texture and dynamism of Ruven Afanador's photographs. "The combination of black-and-white and color is also what makes the images work together," said Towey. "And somehow the women in here look more intelligent."

The book of veils thus fulfilled many promises. "It just goes to show," concluded Johnson, "that vellum is with us forever."



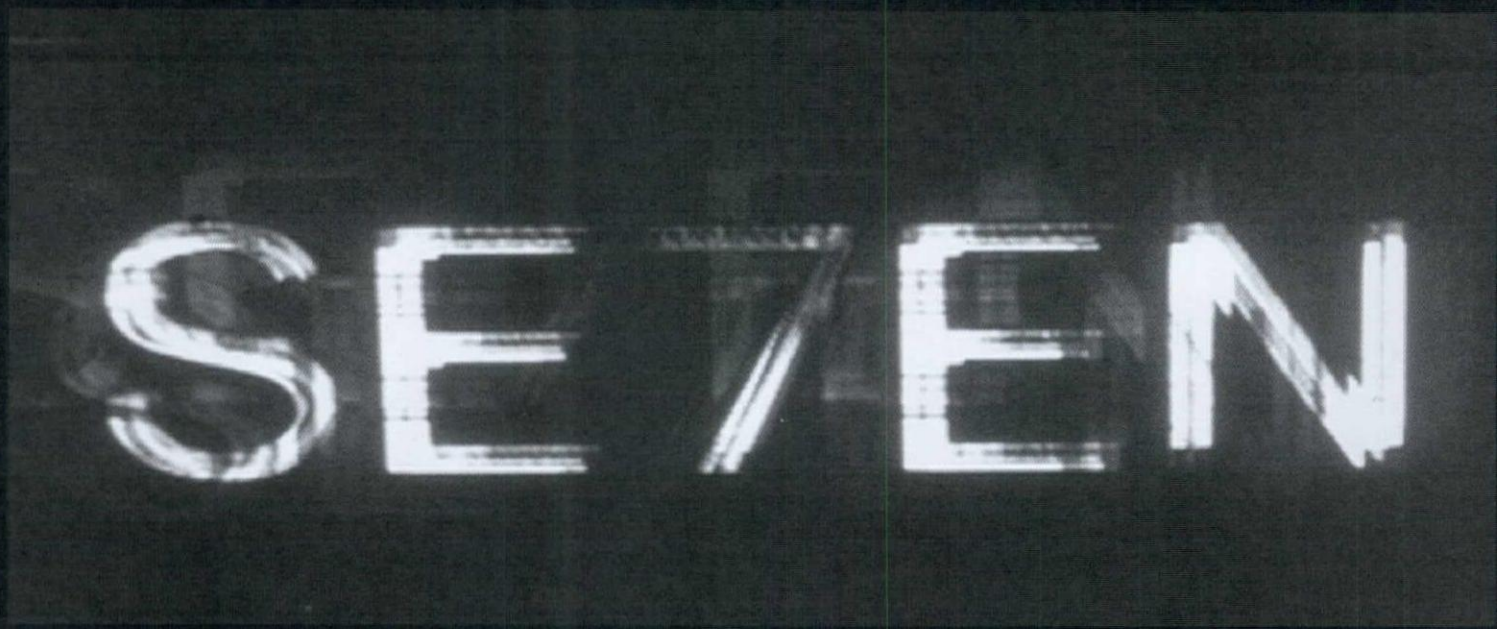
Progressive Corporation Annual Report

True to its forward-looking name, the Progressive Corporation's 1994 annual report is largely given over to work commissioned from the contemporary artist Carter Kustera, whose vividly colored silhouette portraits are based on the titles attributed to talk-show participants. Each image is labeled with a hand-scrawled, one-line description such as "Lother, not ready for the computer age," and "Warren, is not religious but loves Christmas bonuses."

The jurors were enchanted with this refreshing adaptation of an insurance company's annual report. They praised the quiet design treatment that allowed the art to carry the report's message, the tolerance and nurturing of diversity. "It's a happy thing, very positive," noted Towey. "And the design is very restrained except for this one idea, which is consistent throughout." The illustrations are intermittently punctuated by brief testimonials from various employees on the theme of diversity, set in multicolored type on negative leading. "It's concise, well written and makes you want to read it," said Towey.

According to the Ohio-based design team Nesnadny + Schwartz, such adventurousness in a relatively conservative medium comes out of its 13-year relationship with Progressive, a company that collects and houses one of the largest contemporary art collections in the world. Koepke ventured that the portraits might even in fact be based on Progressive staff. "I get the feeling that 'Sung, family embarrassed by his interracial marriage,' and 'Walter, has foot fetish,' are real people," said Koepke. "It communicates that the company is diverse and interesting, and that the people there are honest. You also feel comfortable that you're not being sold too hard."

CLIENT/COMPANY The Progressive Corporation, Mayfield Village, OH.
CONSULTANT DESIGN Nesnadny + Schwartz, Cleveland. Mark Schwartz and Joyce Nesnadny, art directors; Michelle Moehler, designer.
MATERIALS/FABRICATION Four-color printing and hot stamp on Mead Sig-Nature Satin and French Dur-O-Tone Butcher White stocks. Perfect binding with offline letterpress scores on face hinges.
HARDWARE/SOFTWARE Macintosh Quadra; QuarkXPress.







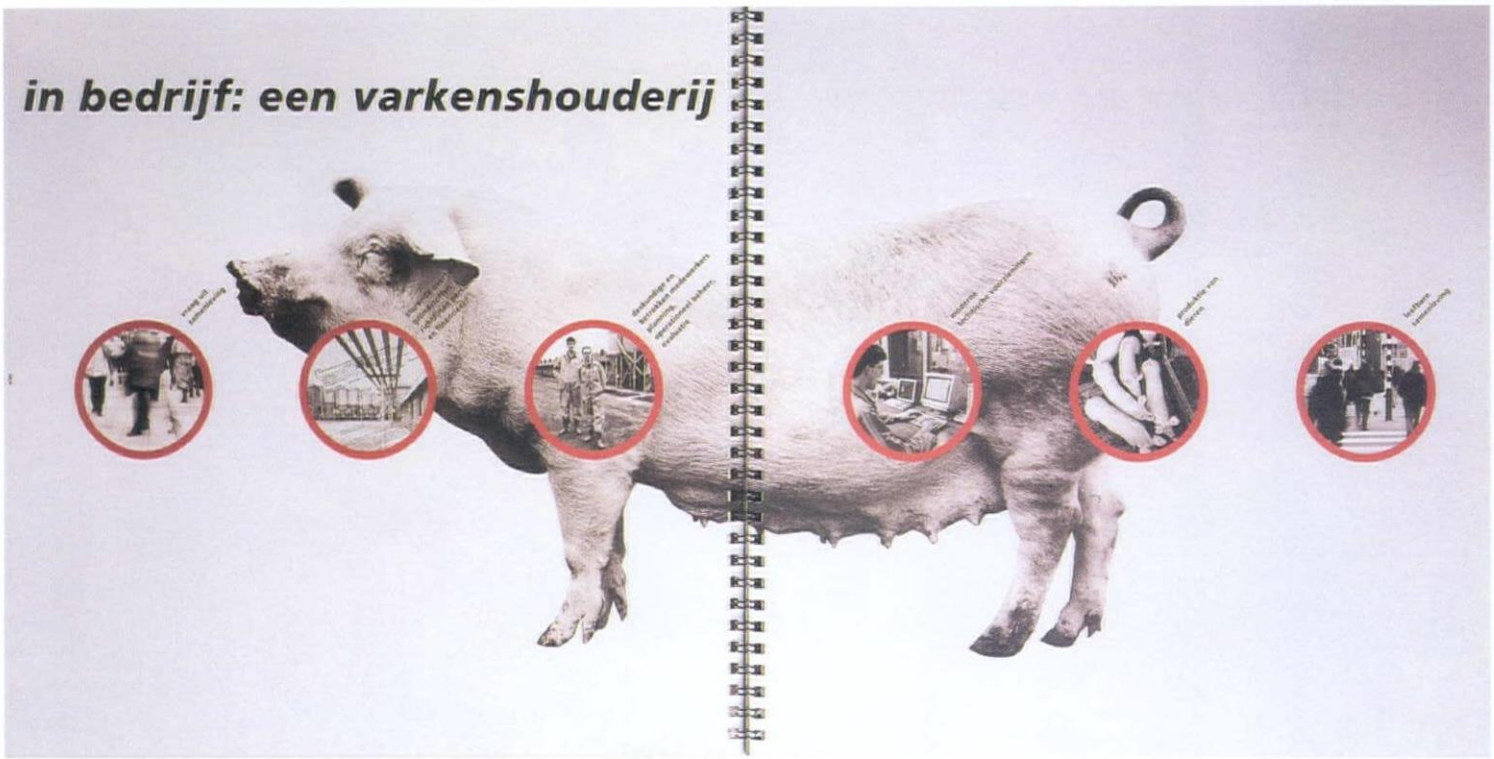
CLIENT/COMPANY New Line Cinema, Beverly Hills, CA. David Fincher, director.
CONSULTANT DESIGN RGA/LA, Hollywood, CA. Kyle Cooper, designer/director; Jenny Shanin, designer; Peter Frankfurt, executive producer; Stephen Puri, line producer; Angus Wall, editor; Harris Savides, director of photography; Finley Bunting, special image engineer.
HARDWARE/SOFTWARE Avid, Macintosh, ARI 2C film camera, optical printer; Adobe Photoshop.

Seven

Described by their designer, Kyle Cooper, as "bleak yet playful bookends for the feel-bad movie of the year," the titles for *Seven*, a film about a serial killer who picks on perpetrators of the seven deadly sins, have garnered more attention in design circles than the film itself. The jurors were particularly impressed with Cooper's adaptation of recent print trends and treatments to the motion picture. "Typographically, it's very anti-film title," said Johnson. "For a while, you can't really make out what's happening, and then you really get sucked in. It unfolds in a sequential, cropped, printlike way."

The sequence is also intended to evoke a sense of "anti-film" by capturing every film optical error previously avoided, from letters that swim out of focus to scratches on the celluloid. The type is jittery and scratchy to the point where it seems painful, reflecting the quality of the killer's handwriting. Early in the sequence, the uncensored camera eye glimpses the killer's bony fingers using a razor blade to slice the skin off his fingertips – to remove all possibility of fingerprint evidence, it is later revealed. Implicit in the sequence is the idea that the killer, a meticulous, obsessional character, may have prepared the titles himself.

According to Cooper, who designed the sequence at RGA/LA, the aim was to terrify the audience long before the killer is revealed. At this, admitted the jurors, the project was highly successful. "By showing just a small piece of the action the sequence becomes so much scarier," said Towey. "The detail is the part that makes it so hard to look at."



Bureau Heffingen Annual Report 1994

Bureau Heffingen, a pleasant-sounding phrase that translates to the less pleasant-sounding Levies Department, is the part of the Dutch Ministry of Agriculture responsible for implementing agricultural policies. Its politically sensitive mission is something of a juggling act between the welfare of the Dutch agricultural industry and concern for the environment, which results in controversial acts such as manure legislation. Its first annual report makes efforts to reveal the department's working methods to an audience inclined to view Bureau Heffingen as a meddlesome creature.

The result, a large, ring-bound, square shaped book of varied pacing, rich, magazine-like photographs, and no small amount of humor, convinced the jury of its intent. "The photography is beautiful, particularly the treatment of the portraits. There's a kind of heroism and nostalgia in the portrayal of the farmer," said Towey. "But graphically it's very modern, which makes for a good combination. I think that's why I found it entertaining. The reader seems to be able to travel backward and forward through the report."

The department's role and methodology are depicted in text and illustrations that are directly related to the annual figures; the numbers are not banished to the back. Other elements are more frivolous, including the use of tablecloth-patterned endpapers and a recurring image of a giant pig. Johnson correctly identified the latter as the element that eventually won over the jury. "The pig cracked me up. I hope this was successful for them, because they did take some chances."

Only Koepke aired reservations, which concerned a spread where the beloved pig of the previous pages became just a silhouette. "All of a sudden it looks cheap," he said. Towey, however, analyzed his concern. "You don't like the fact that the pig's gone?" she asked kindly.

"Yes," confessed Koepke. "I want to see the pig."

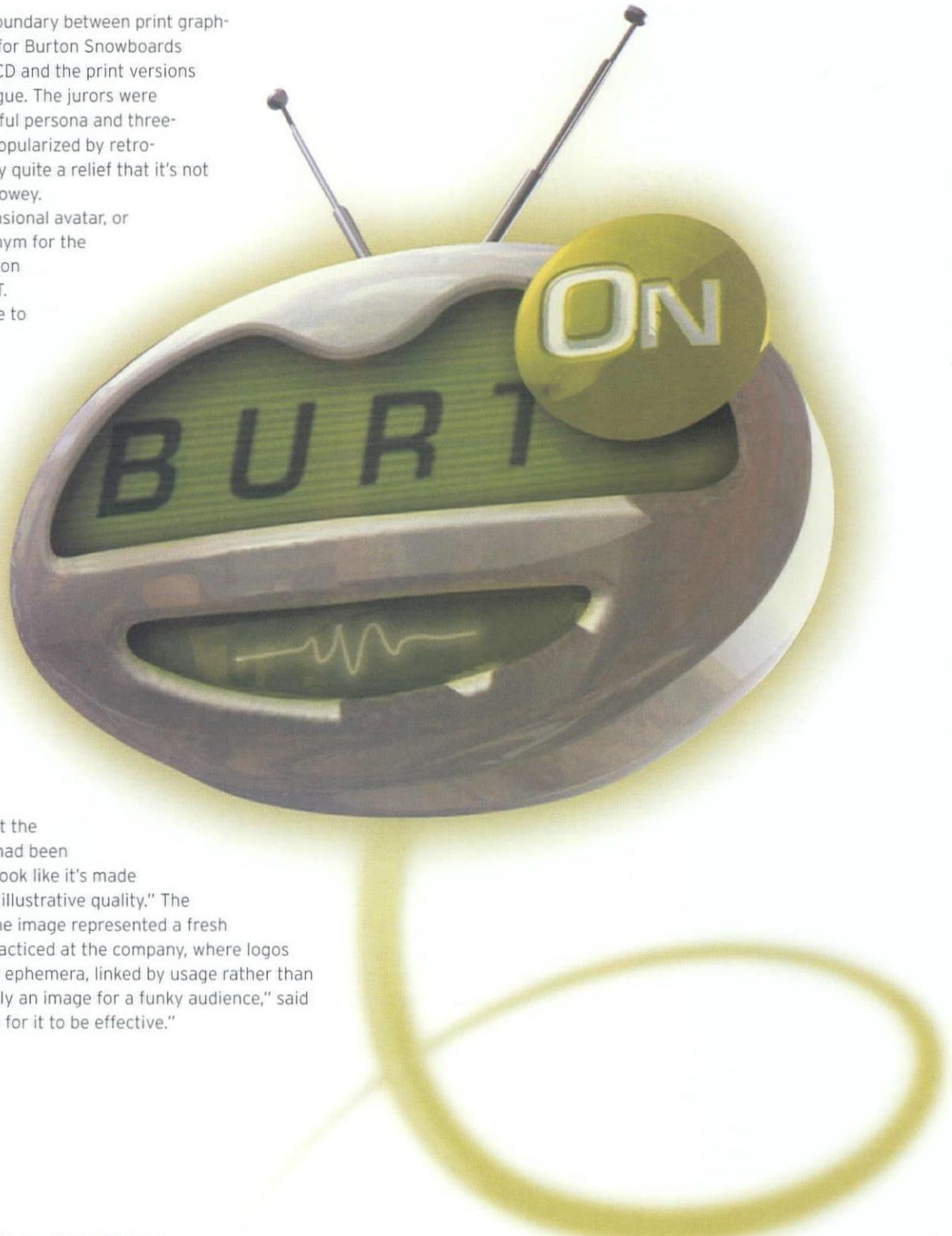
CLIENT/COMPANY Bureau Heffingen, Assen, The Netherlands.
CONSULTANT DESIGN Tappan, The Hague, The Netherlands. Jörgen Steenbergen, designer; Marjan Derksen, Johan de Bakker, copywriters; Albert Brunsting, photographer.
MATERIALS/FABRICATION Offset printing on Biotop and Freelife stock; Metalic wire-o binding; Frutiger typeface.
HARDWARE/SOFTWARE Macintosh IIfx; QuarkXPress 3.11; Adobe Photoshop 2.5.

Burton Logo

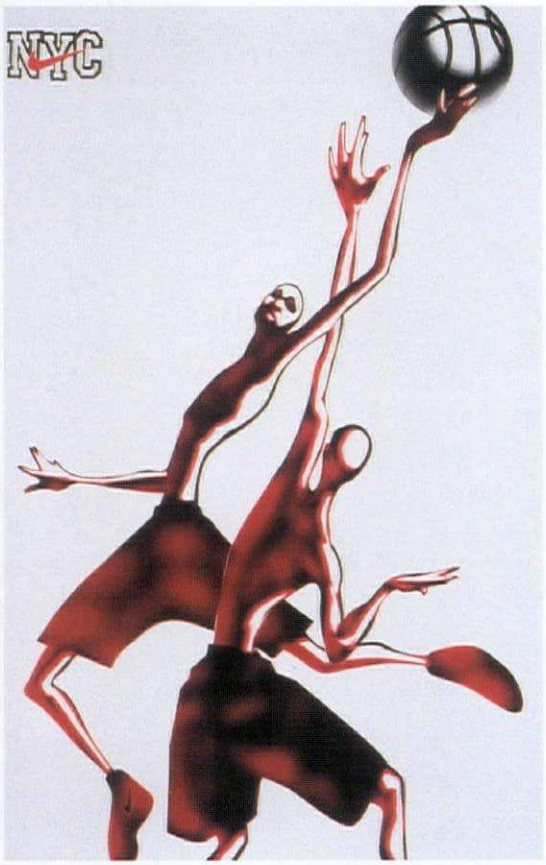
Straddling the ever-diminishing boundary between print graphics and digital graphics, this logo for Burton Snowboards appeared in both the interactive CD and the print versions of the Burton 1996 Dealer Catalogue. The jurors were immediately attracted to its colorful persona and three-dimensional quality in a market popularized by retro-monochrome clip art. "It's actually quite a relief that it's not a black-and-white graphic," said Towey.

The logo is in fact a two-dimensional avatar, or character, called B.U.R.T., an acronym for the insensibly complex-sounding Burton Utopian Riding Technology. BU.R.T. appears throughout the catalogue to introduce the technical innovations of the company's new snowboard line. Appropriately, the character was shaken out of a cocktail of standard software applications: QuarkXPress, Adobe Illustrator and Photoshop. While intended to portray a super high-tech tour guide, it appears to be made of low-tech antennae, an old-fashioned green oscilloscope readout, and an oversized "on" button. A green vapor trail completes the mix of metaphors, suggesting the genie in the bottle.

Koepke had reservations about the finish. "I like it a lot. I just wish it had been executed better. It's supposed to look like it's made of plastic, but you can still see an illustrative quality." The jurors concluded, however, that the image represented a fresh approach to corporate identity practiced at the company, where logos are produced and disposed of like ephemera, linked by usage rather than visual resemblances. "It's obviously an image for a funky audience," said Johnson, "and referential enough for it to be effective."



CLIENT/COMPANY Burton Snowboards, Burlington, VT. David Schriber, global marketing coordinator; Dennis Jenson, senior vice president, director of marketing.
CONSULTANT DESIGN Jager di Paola Kemp Design, Burlington, VT. Michael Jager, creative director; David Covell, art director, designer; Jim Anfuso, designer.
HARDWARE/SOFTWARE Power Macintosh 8100/80; QuarkXPress, Adobe Illustrator and Photoshop.



Nike City Campaign

The elongated, agile forms of Nike's "purple, blue and red guys" were singled out by the jury as exemplary of the standards of the company's long-standing city campaigns in Los Angeles and New York. Spray-painted for Wieden & Kennedy by Javier Michalski, a former graffiti artist, the unearthly basketball figures appeared throughout the city on billboards, lending an underground, independent air to a mass-media campaign. "They're *out there*," as Johnson put it, and Koepke added, "I'd say that Nike has been pretty successful in building a rapport with the street players in the city."

Likewise, the L.A. campaign draws from the city's rich basketball heritage and unique style of playing, this time pinning hallowed phrases resembling lines of scripture in Mason type over images of the players. A magazine ad tribute to Ed O'Bannon, for instance, reads, "The sun rose in the East. He rose in the West," while John Williams is adorned with the line, "They called him Allah."

CLIENT/COMPANY Nike, Beaverton, OR.
CONSULTANT DESIGN Wieden & Kennedy, Portland, OR. Dan Wieden, John C. Jay, creative directors; Imin Pao, Young Kim, art directors; Jimmy Smith, copywriter; Javier Michalski, illustrator; Nicole Misiti, Jessie Huang, designers; Exum, John Huet, Brad Harris, photographers; Robert Leacock, Julia Tortolani, directors; @radical.media, production; Jill Andresevic, agency producer; Livio Sanchez, editor; Mad River, editorial; Tag, music.
MATERIALS/FABRICATION Four-color silkscreen printing on various media.
HARDWARE/SOFTWARE Power PC Macintosh; QuarkXPress, Adobe Photoshop.

Nike Japan Baseball Campaign

Part of the ongoing mission to distribute Nike-branded street wisdom around the world, this year-long TV, print and billboard campaign introduces a new baseball and cross-training shoe to the Japanese market, where baseball is considered a conservative and regimented sport. This campaign sets out to counter that image with culturally friendly messages that focus on popular Japanese virtues such as effort, discipline, friendship and feats of superhuman strength.

For the jury, the highlight of the campaign was a series of sequential television commercials, using a mix of animation and live action, in which the Super Nike team pits its wits against its opponents, the Blackhearts. The heroes eventually win with the help of hard training, chance premonitions in their opponents' dreams, and by hitting the ball so hard it ends up in someone's dinner.

Combining the creative skills of local sportswriters, players and a "manga" comic artist in Tokyo, the campaign won unanimous praise from the jury. "Perfect for the Japanese audience," concluded Koepke.

CLIENT/COMPANY Nike Japan, Tokyo.
CONSULTANT DESIGN Wieden & Kennedy, Portland, OR. Nike Japan Baseball "Manga" TV: Dan Wieden, creative director; John C. Jay, art director; Jamie Barrett, copywriter; Ben Grylewicz, agency producer; Kunikazu Toda, character design. Animation and production: Colossal Pictures. Gordon Smith, director; Anne Smith, producer. Sound Design: Stephen Dewey/ Machine Head. Nike Nomo Baseball TV: Dan Wieden, creative director; John C. Jay, art director; Evelyn Monroe and Naoki Morita, copywriters; Beth Harding, agency producer; Robert Leacock, director. Production: @radical.media. Jim Haygood, editor. Sound design: Reinhart Dehnke/ Primal Scream.Nike Nomo Training Center: Dan Wieden, creative director; John C. Jay, art director; Evelyn Monroe, copywriter; Dan Duffy, agency producer; Simon West, director. Production: Propaganda. Special effects: Site Effects. Editor: Bob Jenkis.
MATERIALS/FABRICATION Four-color silk screen on billboards and TV campaign.
HARDWARE/SOFTWARE Macintosh; various software.





Fusion Restaurant Identity

Food critics have devoted a surprising number of column inches to the palatable nature of the graphics at Fusion, a high-end Los Angeles restaurant that specializes in Asian, South American and American cuisine. In primary red with News Gothic type, the identity avoids reflecting the multicultural array of cuisines on the menu, offering instead a sharp and minimal image to cut through the noise. "I like how simple and straightforward it is," said Towey, who had the foresight to dine at Fusion before the graphics jury date. "You see the sign outside right away. The color is just great, and I thought the explanation of why they took such a minimal approach to the project was really accurate; it doesn't try to be too interpretive."

Located in the competitive dietrict of West Hollywood, the new restaurant has enjoyed a surprising popularity aided by the rejuvenation of its home, the Pacific Design Center, where Fusion's design team has also assisted the new president, Andrew Wolf, in a general overhaul. The connection to the center is endorsed in a smaller point size below the restaurant name, and the logo is echoed throughout the interior, on plates, cups and menus. Johnson noted the quality of materials used in the scheme. "The matte laminate cover material on the menus makes them washable," she said, "and the paper insert helps convey the general idea of freshness, that they change things every day."

"The fact that this project is underdesigned is very appealing to me," concluded Towey. "It just indicates that they're interested in getting the food out." More importantly, she added, "There's not a lot of verbiage about the sauces."

CLIENT/COMPANY Fusion Restaurant, West Hollywood, CA. Andrew Wolf, project coordinator.
CONSULTANT DESIGN Adams Morioka, Beverly Hills, CA. Sean Adams, project manager, designer; Noreen Morioka, designer; RAW Architecture, architect.
MATERIALS/FABRICATION Offset printing, Doc-u-tech on Strathmore Writing, Champion Benefit, Champion Carnival; News Gothic, Monotype Scotch typefaces.
HARDWARE/SOFTWARE Macintosh Quadra 630/650, Power Macintosh 8500/110; Adobe Illustrator, Photoshop, Dimensions; Aldus Pagemaker.

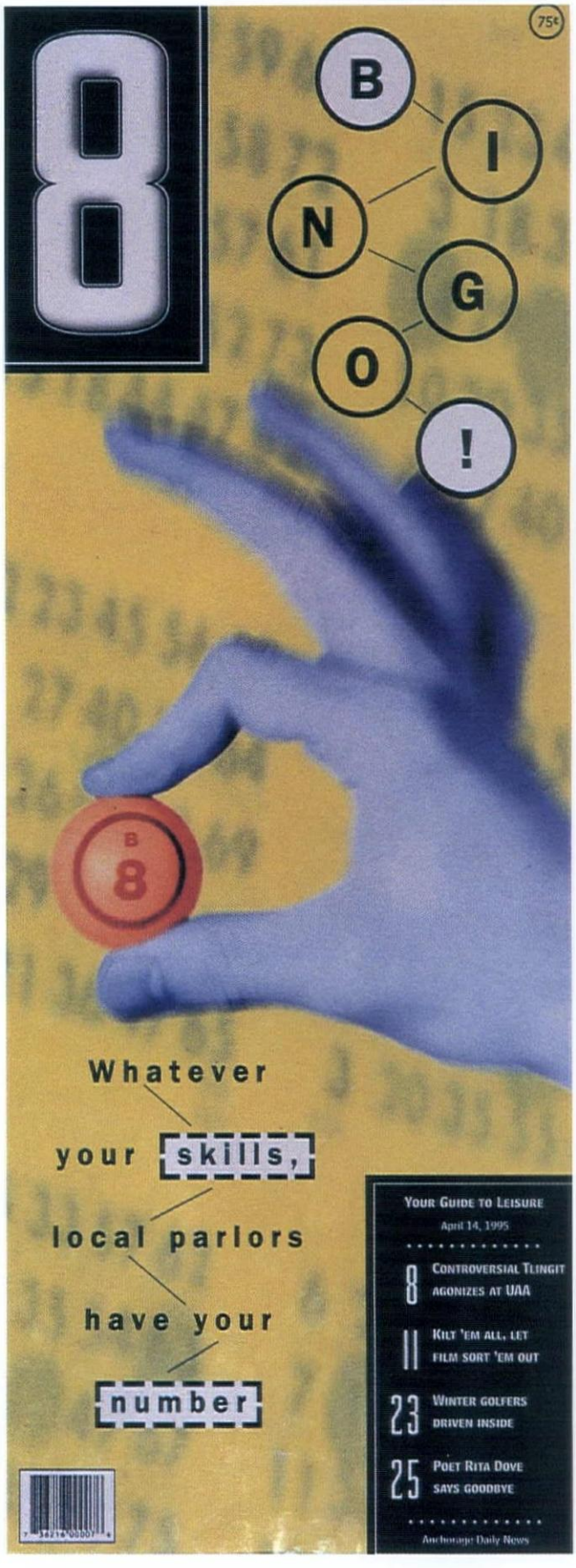
"8" Magazine

"I like the format," said Koepke, demonstrating to the jury a typical commuter pose enhanced with a copy of "8," the arts and entertainment supplement of the *Anchorage Daily News*. "It's basically a single sheet, folded in half. It's easier to hold, and on a crowded bus you fold a newspaper to this size anyway."

The narrowsheet magazine emerged from the fusion of two ailing sections of the Alaska newspaper – the weekly tabloid entertainment supplement and the Sunday arts pages – after a survey of reading habits had revealed that the newspaper's existing arts and entertainment coverage was failing to reach readers under the age of 35. The replacement, incorporating articles on subjects ranging from karaoke bars to the effects of the Alaska climate on Ravi Shankar's sitar, sports a baseball shirt-inspired masthead, elongated type treatments and three custom fonts commissioned from type designers Michael Bain and Dennis Ortiz-Lopez. Vibrant color illustrations and photographs appear on the cover and centerfold amid clean but jaunty black-and-white layouts.

By adopting the conventional press sheet size, the format provided a solution to the rising cost of newsprint and to a reduction in budget and staff size. Inevitably, one reader wrote in to complain, "I don't like the toilet-paper size of "8." I don't understand the point. The covers make me annoyed. I don't know why." The jurors were more measured, however, and argued that the design gives the impression that readers are getting something more, not less.

Koepke praised the overall achievement at the newspaper of its design director, Galie Jean-Louis, who is now based in Vancouver. "To do this on a daily basis is very hard, and to do it with graphic enthusiasm is even harder."



CLIENT/COMPANY *Anchorage Daily News*, Anchorage, AK. Mike Campbell, editor; Pat Dougherty, editor.
IN-HOUSE DESIGN Galie Jean-Louis, design director, designer. Michael Bain and Dennis Ortiz-Lopez, type designers.
MATERIALS/FABRICATION Four-color offset printing on newsprint. Custom typefaces, Bell Centennial, New Century Schoolbook.
HARDWARE/SOFTWARE Macintosh; Adobe Illustrator, Photoshop, Fontographer, QuarkXPress.


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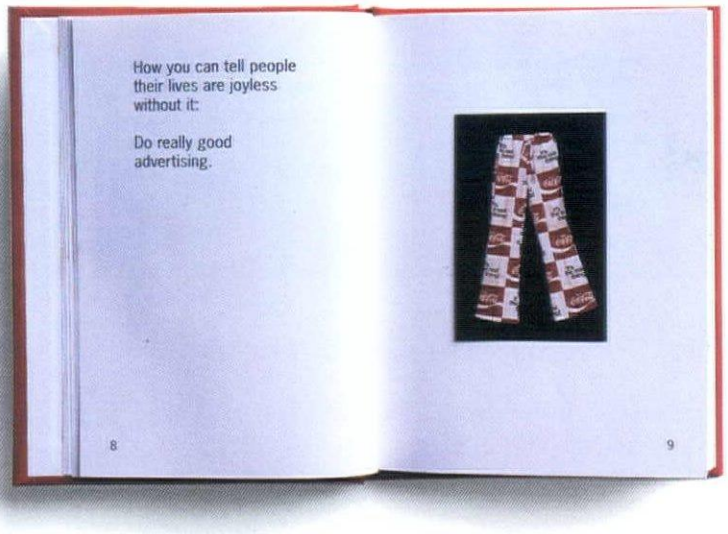
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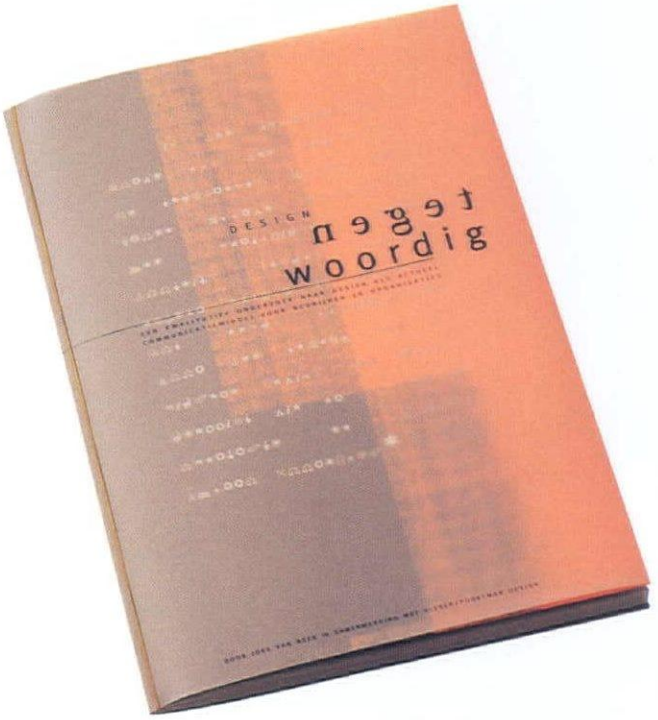
A Brief on the Agency Brief (In Brief)

Resplendent with double-bluff simplicity, this small, red, hardback containing Wieden & Kennedy's response to Coca-Cola's request for a document on how to brief an agency, delivers its punch like a Dick and Jane book. The text, consisting of banal simplifications of the advertising process, is set in News Gothic opposite images from the Coca-Cola archive. Copylines include, on page six, opposite a photograph of a 45 rpm Coca-Cola single by the 1970s band the New Seekers: "How you can make people buy more product: Tell people their lives are joyless without it."

According to the agency, the quality and tone of the book was inspired by the fact that its readers – the managers of Coke's 34 brands, and the agency itself – would have to live by the results for years to come. "To interpret the project this way, with these kinds of questions, makes it so relevant," said Towey. "It also feels brief, from the size of the type to the minimal illustrations. Everything seems to support its intent."



CLIENT/COMPANY The Coca-Cola Company, Atlanta. David Wheldon, director of advertising.
CONSULTANT DESIGN Wieden & Kennedy, Portland, OR. Todd Waterbury, creative director, designer; Peter Wegner, creative director, writer.
MATERIALS/FABRICATION Offset printing on Starwhite Vicksburg and Productolith stock; News Gothic typeface; Smythe-Sewn binding.
HARDWARE/SOFTWARE Macintosh; QuarkXPress, Adobe Photoshop.

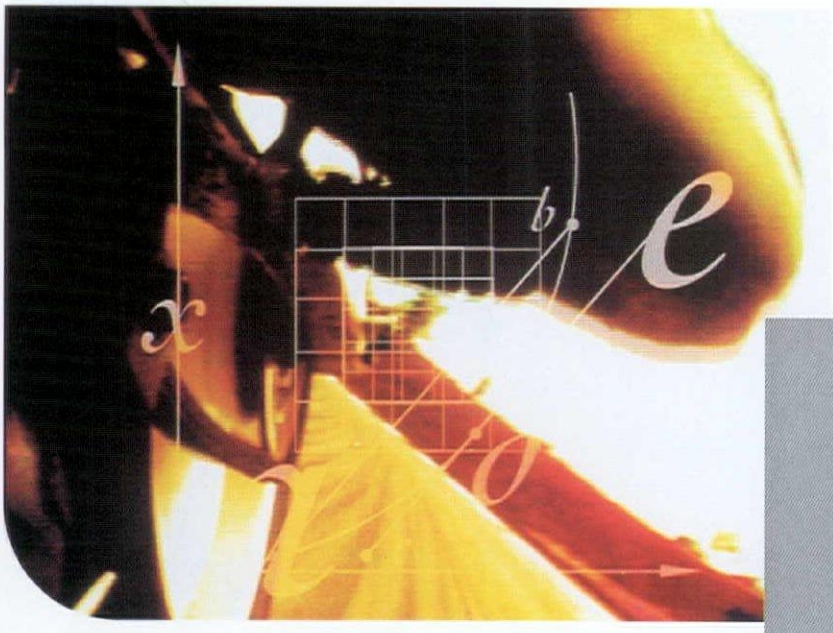


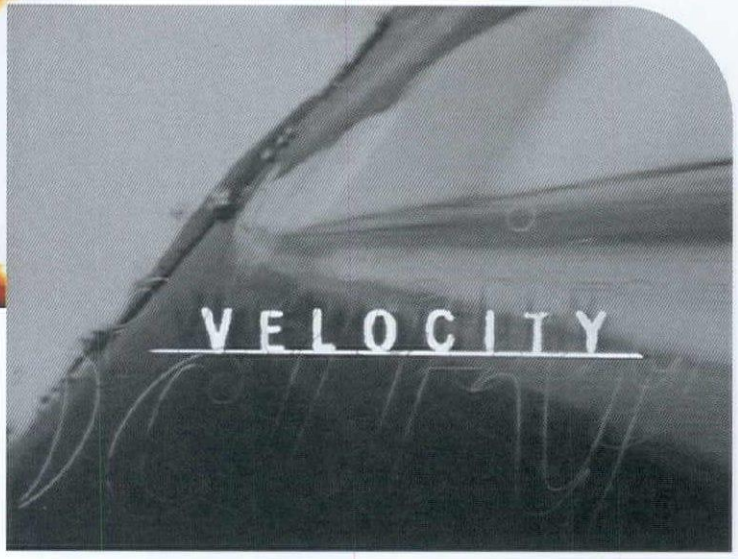
Design Tegenwoordig Brochure

"The construction is really good," said Towey of this promotional brochure about the role and function of design in modern society. Printed on fax paper and various other stocks, bound with staples and a rubber band, *Design Tegenwoordig* (Design Today) struck for the jurors a delicate balance between conveying freshness and sobriety. "It gives the impression that it is the important work of a large organization, but at the same time it's very immediate, appealing and rough," said Johnson.

A prelude to a larger research thesis sponsored by Visser/Poortman Design in Amsterdam and carried out by University of Utrecht student Joke van Beek, the brochure was circulated among designers and clients of the firm. It incorporates extracts from interviews with 17 corporate decision makers about the effects of design in present society. Distorted, elongated and smudged type treatments take the place of images, and pages are printed with a vivid orange spot color. "It held my interest without pictures," said Koepke. "When everyone else is relying on images, this just uses type. I also like the fact that with the rubber-band binding and the personalized back cover it clearly becomes supply and demand printing."

CLIENT/COMPANY Visser/Poortman Design, Amsterdam.
IN-HOUSE DESIGN Doc Visser and Huber Jaspers, concept and design; Will Holder, designer; Joke Van Beek, text.
MATERIALS/FABRICATION Offset printing, photocopied and faxed artwork on calco Ideaal Puro and Mediumcoat.
HARDWARE/SOFTWARE Macintosh; QuarkXPress 3.31, Adobe Photoshop 3.0.





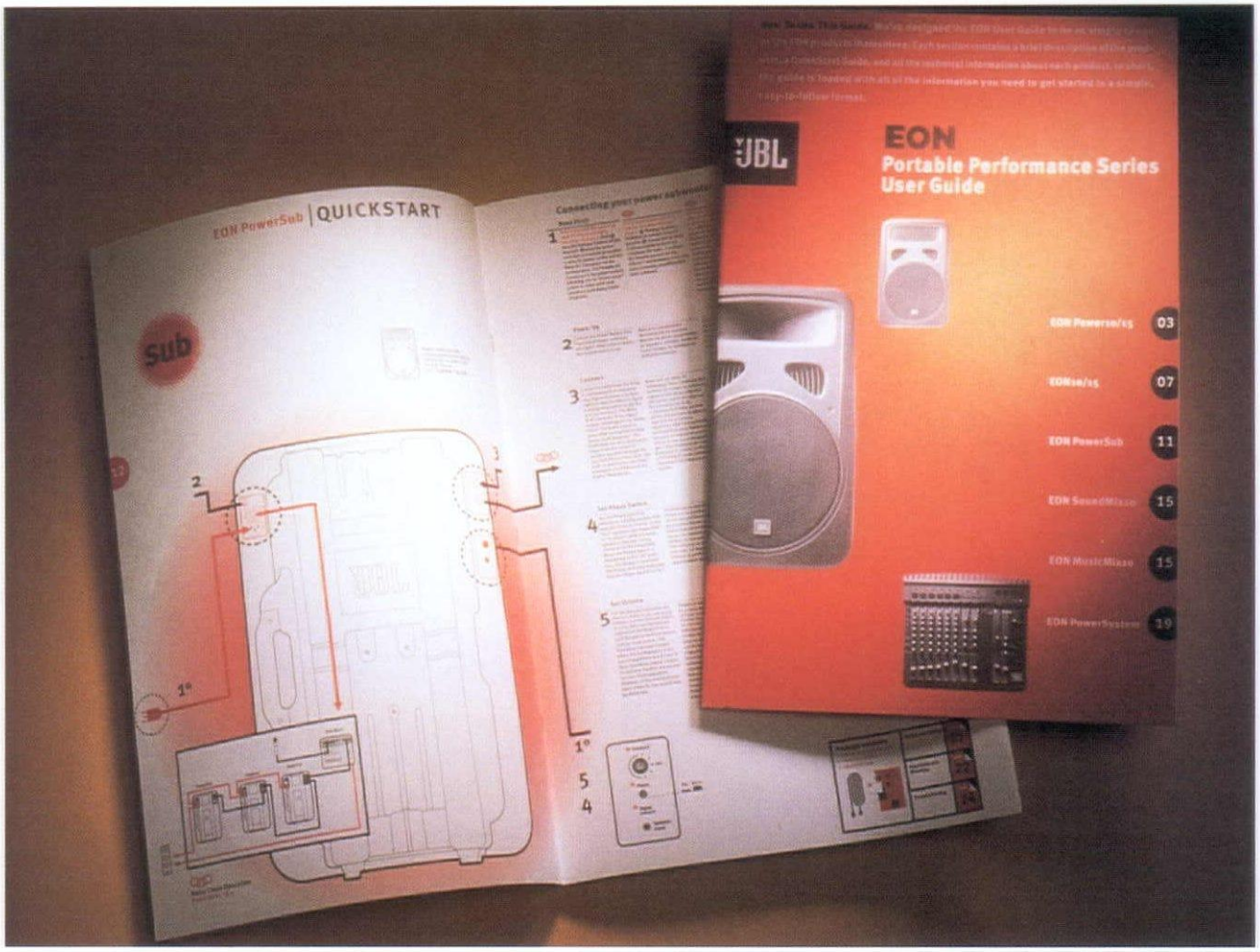
Team Lucky Strike "Physics" Suzuki Commercial

Koepke admitted that it was "hard to watch" this 60-second commercial, which delivers a physics lesson on the properties of force with the help of footage from motorcycle races, mathematical notation and a thundering hard-core music track. But like all good information overload, this makes it compelling. "If I had to watch a commercial ten times in a row, over and over," he added, "it would be this one."

Cigarette advertising takes on a distinctly '90s flavor in this fast-paced spot promoting the Lucky Strike-sponsored motorcycle team to an international audience. Composed on a medley of digital editing equipment, the commercial begins with a mock-vintage cinematic opening: flickering type over a gentle string sound track reads "Team Lucky Strike Introduces The Fundamental Concepts of Physics (Grand Prix Style)." Then follow fast-cut, wide-angle images of speeding and crashing motorcycles overlaid with scrawls, dingbats, symbols and, concurrently, the words of the equation: "velocity plus power divided by trajectory times pressure plus mass divided by balance minus displacement times acceleration equals force." In case attentive physics students fail to get it down, a vocalist screams out the same words to a driving rhythm and a distorted guitar sound track.

Towey commended the integrity of the type treatments, primarily in Stamp Gothic, when edited with the sound and image. "The type fits with the racing, and comes over as visually exciting," she said. "It's not arbitrary. It actually makes sense here."

CLIENT/COMPANY Team Lucky Strike, Louisville, KY. Bert Kramer, sponsorship manager; Kevin McDonagh, brand associate. Agency: Bates USA, New York. Howard Roughen, group head, senior copywriter; Victor Mazzeo, group head, senior art director; Donna Ventrice, producer; Mike Robertson, executive creative director.
CONSULTANT DESIGN Two Headed Monster, Los Angeles. David J. Hwang, designer/director; Christopher Willoughby, editor; Ruth Schiller, executive producer; Treena Loria, assistant editor; Dana Walbaum, assistant designer. John Ehrlich & Co., music.
HARDWARE/SOFTWARE Avid, Discreet Logic Flint, Macintosh, Quantel Henry; Adobe Illustrator, Colorstudio, Photoshop 4.0. Typeface: Stamp Gothic.



EON User Guide

A large-format instruction booklet aimed at the technically challenged, the JBL EON User Guide brings out the hitherto hidden aesthetic appeal of enlarged schematics of electronic circuitry and equipment. "When you get to the inside pages," said Johnson, "you can imagine this tech-head going at it. It's completely over the top."

While JBL is known for its high-end professional equipment, the EON series of portable mixers and power speakers is aimed at the amateur end of the market, occupied by disk jockeys, karaoke disk jockeys, schools, churches and musicians. (The product itself received an Honorable Mention in the Equipment category; see page 193.) The system is intended, therefore, to be low-cost and easy to use, incorporating a passive mixer and powered speakers so that if disk jockeys change their speakers, they do not need to know how to calibrate the mixer. Unlike conventional loudspeakers, power speakers give optimum performance at any volume level.

To make the instruction booklet for the series accordingly accessible and easy to use, the design team reduced 100 pages of technical information into 28 pages of simplified diagrams and concise instructions in five languages. The cover includes a welcoming statement of intent and a contents index. Each product section is designed to be self-sufficient, providing a description, a "QuickStart" installation method, features and detailed specifications. Information is layered in an effort to accommodate the varied approaches to installation; at the corner of each enlarged QuickStart diagram is a box cross-referencing other sections of the document.

Such was their admiration for the enlarged diagrams that the jurors wondered if the cover of the document might have been more indulgent. "The diagrams are it," said Towey. "They should have been the cover." Johnson concluded, however, in favor of the logical ordering of instructions throughout the booklet. "It's total information design," she said, "made big enough to see."

CLIENT/COMPANY JBL Professional, Northridge, CA. Mark Spector, director of marketing communications.
CONSULTANT DESIGN Fitch, Inc, Boston. Jeff Pacione, vice president, art director; Art Tran, associate, designer; Mark Henson, associate, writer; Kate Murphy, freelance designer; Francis Cozza, associate, illustrator; Patrick Newbery, senior associate, production; Jennifer Javorski, associate, project coordinator; John Shotwell and Glen Cramer, photographers.
MATERIALS/FABRICATION Two-color offset printing on Finch text stock. Meta typeface.
HARDWARE/SOFTWARE Power Macintosh; Adobe Illustrator 5.5, QuarkXPress 3.3.



"Brilliant! New Art from London" Catalogue

This Walker Art Center exhibition catalogue, designed to replicate the experience of leafing through a pile of sensational British tabloid newspapers, sparked a lively debate among the jurors. "I think the newspaper quality, with its odd juxtapositions, really fits with this kind of subject," said Towey.

"But it seems to go back and forth between reporting on something and making a statement on its own," argued Koepke. "I can't tell what part of it is the work of the artists and what part is the design trying to be art."

"What's wrong with design being art when you're talking about art that's new and unestablished?" asked Towey.

Thus was articulated a long-standing issue: should design be a subservient frame for art or should it draw attention to itself? The catalogue, packed with essays and low-resolution reproductions of the work of a crop of new British artists, had a visceral quality that was at once invigorating and bewildering. "I like it," said Koepke, "but the communication process starts to break down. As a designer you're supposed to make it easier to communicate."

"Well, you're supposed to make it thought-provoking," countered Towey. The cover itself, showing a photograph of an area in London's financial district after the 1992 Irish Republican Army bombing, for example, immediately evoked the political context of the artists' work – disenchanted young people who had grown up under a conservative government. "If you can communicate what is going on in the exhibit on these first couple of levels," said Johnson, "you have a better chance of getting a person to understand what it's about. In this instance, the design melding into the art supports the chances of somebody understanding the exhibit itself."

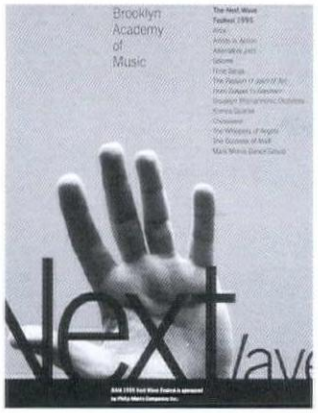
Ultimately, the jurors concluded that their debate would remain unresolved, at least until they had seen the exhibition. "Who knows how successful that is if you haven't seen it?" concluded Towey.

CLIENT Walker Art Center, Minneapolis. Michelle Piranio, project manager; Joan Rothfuss, Kathleen McLean and Douglas Fogle, editors.
IN-HOUSE DESIGN Matt Eller, art director; Deborah Littlejohn and Santiago Piedrafita, designers; Laurie Haycock Makela, design director.
MATERIALS/FABRICATION Web-printed on 50-pound vellum.
HARDWARE/SOFTWARE Macintosh 6100/66; QuarkXPress, Adobe Photoshop.

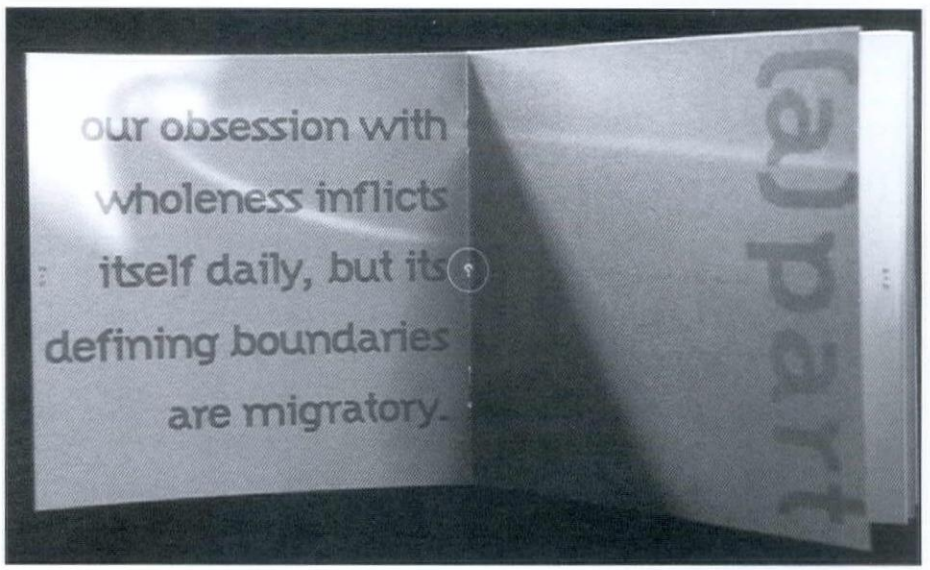
ChemTrak 1994 Annual Report
Amid a slew of lavish, overdesigned publications, this low-budget, monochrome, palm-sized annual report for ChemTrak, designed by Cahan & Associates of San Francisco, struck a chord with the jurors. "It's tasteful and I liked the economy of it," said Towey. Design was driven by necessity: Since ChemTrak had published heavy losses, a low-budget report was considered essential. Cahan's design also manages to incorporate a brochure about the company's flagship product – a hand-held device for measuring cholesterol – along with the financial statements.



Brooklyn Academy of Music
The Brooklyn Academy of Music's Next Wave festival has a legacy of strong publicity material, though its identity has been somewhat inconsistent. This all-encompassing identity program, by Pentagram's New York office and the BAM marketing department, brings the entire year's events together in a bold design based on a stripe motif and the typeface News Gothic set in a size that appears to burst out of its boundaries.



Sum of the Parts
Exhibition Catalogue
This catalogue, designed by Anne Bush at the University of Hawaii at Manoa Art Gallery, seemed appropriately tactile and hand-sized for an exhibition of art about the human body. Johnson commended the division of the book into five separate volumes to reflect the five senses and separate the written essays from the work. "As you go into each of the books, you get a sense of the overall pretty quickly," she said. "You get taken into a little world."

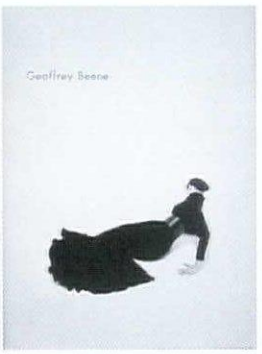




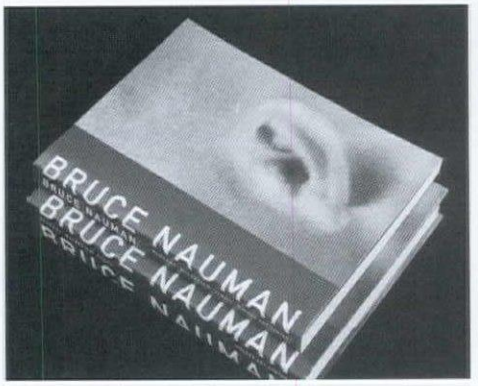
Dialog
This renaming promotion by the London-based corporate identity specialist formerly known as David Lock Design was commended purely for its new logo. Introducing the new company name, Dialog, the logo is set in News Gothic, but the letter "g" is represented by two speech balloons. "It's one of the few good logos I've seen," said Towey. "It's funny, and simple."

dialog

Geoffrey Beene
Towey praised the New York-based company Design/Writing/Research for the spacious layouts of this retrospective volume of Geoffrey Beene's haute couture. "I like the juxtaposition of photographs and colors, the simple and plain design, and the pacing," she said, "which is beautiful." But the other jurors reacted against the typeface Renner – a quirky sans serif based on Futura.



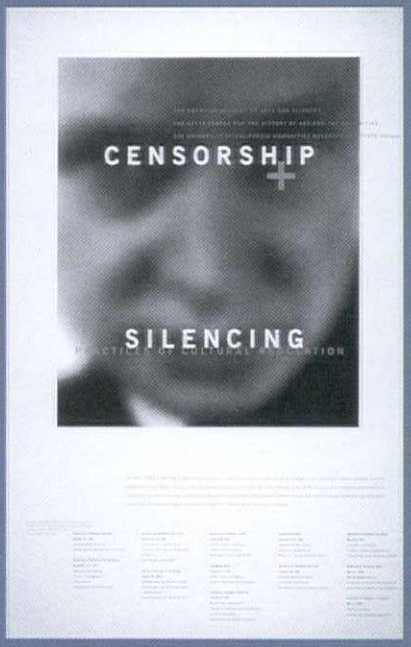
Bruce Nauman Catalogue
A mixed-media artist who pokes fun at his audience, himself and the art gallery environment, Bruce Nauman makes a tricky subject for an exhibition catalogue. This volume, designed in-house for a retrospective at the Walker Art Center in Minneapolis, evokes Nauman's own wordplay with type treatments that spill over the margins. "It's not trying to be overly designed," said Koepke. "And there are some interesting little details."



Minnesota Children's Museum
With methodical type, bold colors and the playful use of hand gestures as directional devices, this identity and signage program for a museum in St. Paul, Minnesota, by Pentagram's New York office, conveyed an immediate familiarity to the jurors. "My favorite part was the use of fingers to count off the floor levels," said Johnson. Koepke felt that perhaps the treatment was a little too retrospective.



Censorship & Silencing Poster
Viewed close at hand, this poster for a series of conferences on issues of censorship and cultural regulation appears to consist of words overlying a topographic map or composition of abstract shapes. As the viewer moves away, however, the map image becomes a human face, whose eyes and mouth are effectively gagged and blindfolded by the words "censorship" and "silencing." It was designed by Adams Morioka of Beverly Hills, California, for the Getty Center for the History of Art and the Humanities.



BRD Shirt
Since the spread of company T-shirts, baseball caps and buttons is reaching epidemic proportions, the Hollywood firm BRD Design (pronounced "bird") decided to release a company promotion closer to its "gas station graphics" aesthetic. The personalized BRD workshirt, in 50 percent polyester, 50 percent cotton, with a thick silkscreen logo and the client's name embroidered on the right breast, was all but shoplifted by two of the jurors, who were enamored of its coarse, all-American appeal.



Independent Feature Project Poster
Every year, New York's Angelika Theater is given over to a week-long independent feature film festival. The publicity material for the 1995 festival, by Studio XL of New York, uses a beloved technique of projecting type on faces to suggest the direct involvement of the audience in filmmaking. "I like that we're seeing type in some other form than flat on a page," said Johnson. "It's refreshing, and in the case of the 'female' poster, it's also funny."





Packaging

JOHN UPDIKE FUMED RECENTLY IN the *New Yorker* that "They – the corporate powers that control our lives – have apparently decided, in regard to one product after another, to make it, advertise it, ship it, *but not let us into it.*" The problem with packaging, he avers somewhat paranoically, is that it is impenetrable. And impenetrable packaging is of course not functional, and so it follows that it is also not user-friendly or consumer-oriented, and with its excess outer wrappings it is certainly wasteful and probably ugly too.

Packaging, or at least some of it, may well be sinking into ignominy. In fact, Tamar Cohen, Stefan Sagmeister and Todd Waterbury, jurors in this year's Packaging category, did voice some complaints. For instance, they very much hoped to pick at least one exemplary CD-ROM package from the substantial and diverse group present. But the task proved impossible: while poring over the packages, the jurors found they could not condone the inflated boxes that are now endemic to the packaging of what are, after all, simply small disks. No matter how tantalizing the graphics, and no matter how vital CD-ROM marketers believe is the need for "added value," such packaging, the jurors concurred, is universally unacceptable for its wastefulness. They urged that the industry look to and emulate the success of downsizing in the packaging of music CDs.

Discontent arose again for the jurors in their efforts to choose outstanding "everyday product-type" packaging from what was perhaps a too narrow array of entries. But as Sagmeister queried in frustration, "When was the last time some packaging in a supermarket made you think, 'Hmmm, that's actually very nice?' Why isn't there better in-store packaging?"

On the other hand, the jurors easily discerned the merits of the Aquablock, a strikingly minimalist, stackable water bottle made of recyclable PET and designed by the New York arm of Japan's Adam and Eve Corporation. (The bottle is currently sold only in Japanese supermarkets and stores.) In awarding it Best of Category, the jurors cited such features as its originality, structural elegance, purity, functionalism and beauty, and ultimately declared it a "step forward" in packaging. Sagmeister said, "I would have liked to design it myself." Not only was his enthusiasm shared, it led to a not entirely whimsical detour in which the jurors happily envisioned whole walls and even entire houses built, in glass block fashion, out of gleaming rows of Aquablocks.

Other packages inspired equal delight. As Cohen noted, "The Tools for Modern Prose packaging and the perfumes and many of the book jackets show a trend toward simple typography, simple shapes and not over labeling or over packaging. None of them are quick hits. They're all great packages that evolve."

Waterbury then hazarded that the winning entries "might indicate a slight return to modernism" manifested by the absence of excess, pastiche, layered type and applied design. "Like our winners, the best work conveys a reason why. It's functional and operates conceptually on a number of different levels," he concluded.

Such packages let us in.



JURORS: Tamar Cohen, Stefan Sagmeister, Todd Waterbury
MODERATOR: Aileen Rosen

Aquablock Water Bottle

Curved contours, with their evocation of bubbles, droplets and drips, are practically an institution in the packaging of drinking water. The more unusual faceted form of the Aquablock water bottle struck the jurors as strongly refreshing, while its true innovation – stackability – went far in quenching their collective thirst for excellence.

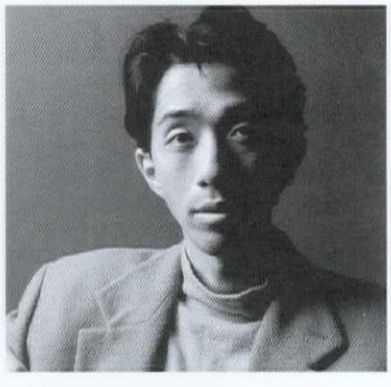
Created by Jun Tomita of the Adam and Eve New York Corporation for Ohmi Mineral Water Service of Japan, the 1.6-liter bottle features an cap and base that interlock, enabling its transport, storage and display in a space-saving chain of crystalline vertical links. The bottle is composed of a thin husk of recyclable PET, a material known more for its lightness than for its strength. Yet, remarkably, the Aquablock is capable of withstanding the weight of several filled bottles. Such a feat owes to the bottle's own stack-of-blocks-type design – a smaller cube set atop a larger rectangle – which helps to prevent buckling, and to its inclusion of a series of horizontal ridges. Resembling vents, the ridges punctuate each side, lending strength as well as good grip, a feature the jurors lauded as especially smart.

"The bottle overall is a very minimalist, beautiful statement," Waterbury observed, "and it's a real step forward in package design." Concurring, Cohen said, "It succeeds because it's so original, so different from the usual conception of water bottles."

Sold in Japan as Spec spring water, where its upper half is boldly wrapped in a turquoise, red and white label, the Aquablock holds a U.S. patent but has yet to find an American distributor.

"If there's a 'blow-me-away' factor, then this bottle has it," Sagmeister summed up. "The fact is, it seems like a very obvious solution, but it's not."

Jun Tomita.



A native of Japan, Jun Tomita is a 1990 graduate of New York University where he earned a B.S. in Studio Art. After a brief stint at Emilio Ambasz & Associates in New York, he joined the Tokyo-based Adam and Eve Corporation and its U.S. subsidiary, the Adam and Eve New York Corporation, where he is currently chief director. Tomita's recent work also includes designing alarm clocks.

What specific needs does this project address?
My object was to create a more efficient way to store bottled water in all kinds of spaces, but I also wanted to make a bottle that would be conceptually close to the image of modern drinking water, which is accessible, functional and convenient. Also, I wanted to satisfy my client, who was specifically seeking something impressive, by designing a bottle with marked characteristics.

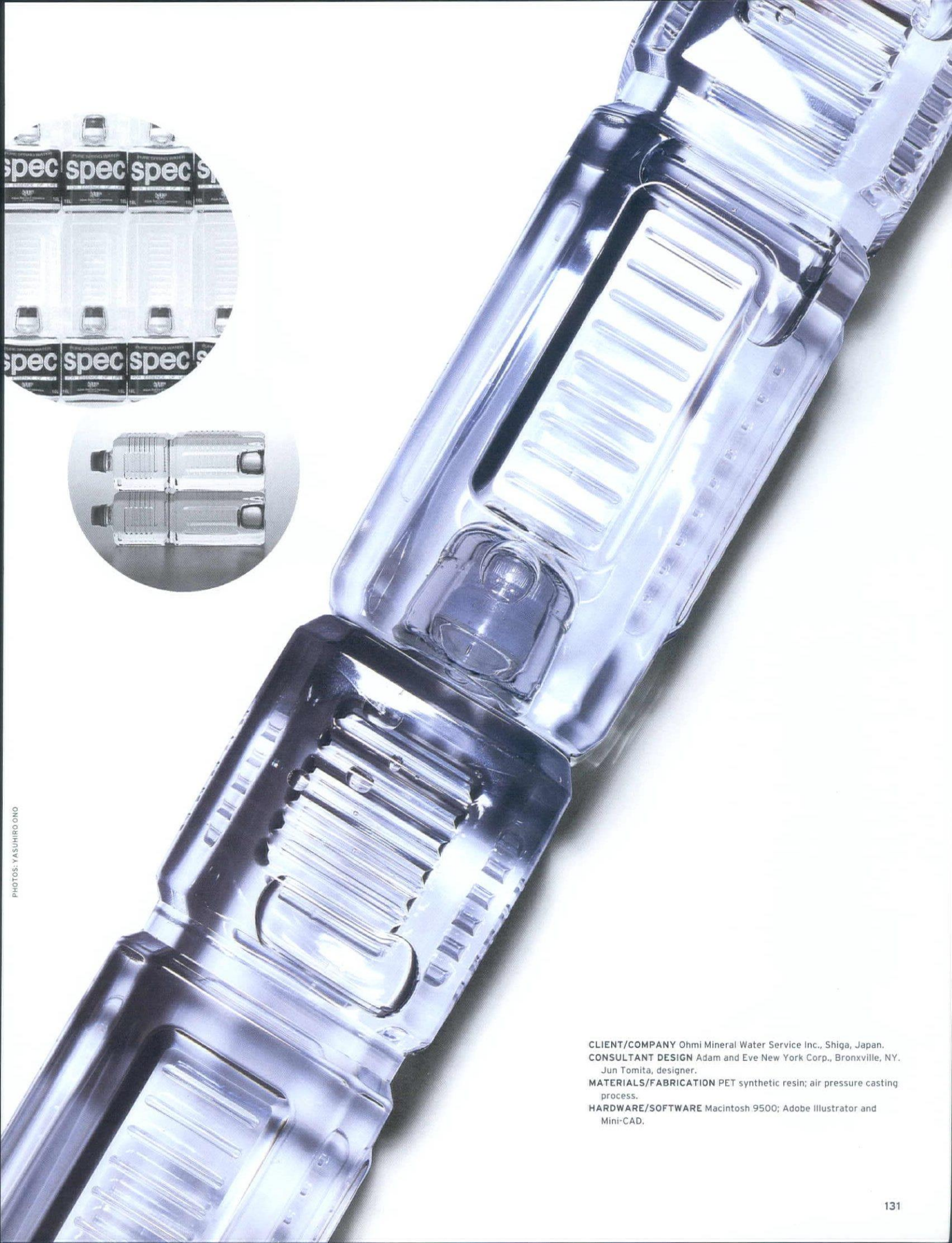
How does this project distinguish itself from others of its kind?
From the beginning, I was concerned not only with the bottle's aesthetic value but with improving the efficiency of transporting and storing it. Although at first it seemed impossible to create a bottle out of PET that would be thin and yet strong enough to withstand the weight of several bottles stacked on it, I was drawn to the challenge and thought the project might generate other prospects. As it turned out, the fact that no stackable PET bottles existed before the Aquablock has made it stand out among the other water bottles in store and supermarket displays.

How is this project similar or dissimilar to other projects you've designed in the past?
My earlier projects did not have the social dimension Aquablock had, which dealt with the issue of drinking water, a basic and important human need.

What role, if any, has new technology or materials played in shaping this project?
The conventional casting machine could not meet the specs to inflate a prefoam into this intricate shape so we had to reengineer it. On the materials side, I wanted to use PET resin because it's recylable, but I also hoped this project might help to widen PET's use beyond ordinary water and juice containers.

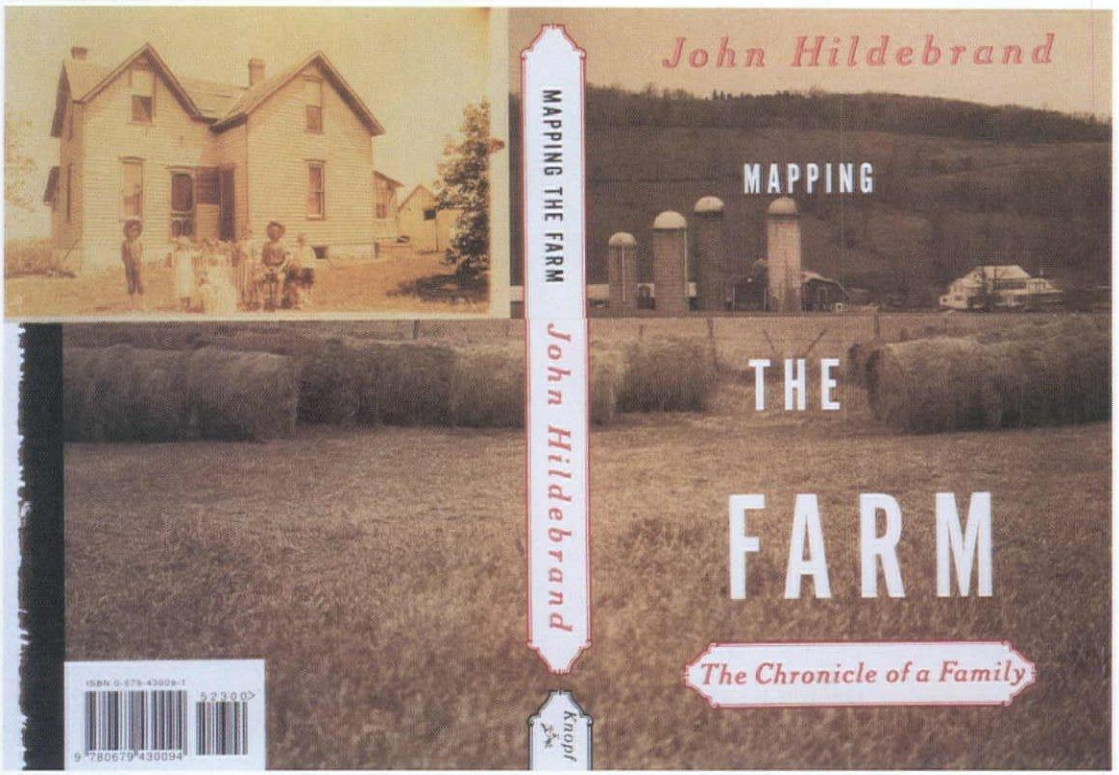
In retrospect, would you have done anything different in the design process?
I don't think so. We experimented with different shapes of contact planes and found this design to be the best for resisting deformation.

What would you most like to design or redesign?
I'd like to design chairs and lamps next. As for redesigns, I am working on banding Aquablocks into two- and four-bottle units so they can be displayed in stores in large pyramids.



PHOTOS: YASUHIRO ONO

CLIENT/COMPANY Ohmi Mineral Water Service Inc., Shiga, Japan.
CONSULTANT DESIGN Adam and Eve New York Corp., Bronxville, NY. Jun Tomita, designer.
MATERIALS/FABRICATION PET synthetic resin; air pressure casting process.
HARDWARE/SOFTWARE Macintosh 9500; Adobe Illustrator and Mini-CAD.



Mapping the Farm Book Jacket

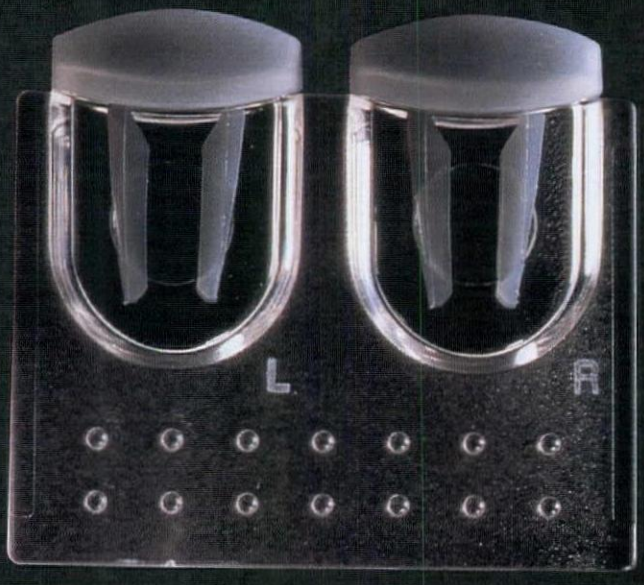
Reverence reigned in the jurors' discussion of *Mapping the Farm*, a nonfiction book from Knopf with a ravishing and resonant jacket design by Barbara de Wilde. "She's just incredibly sensitive to type and image," said Cohen, acknowledging de Wilde's work in general. "It's amazing."

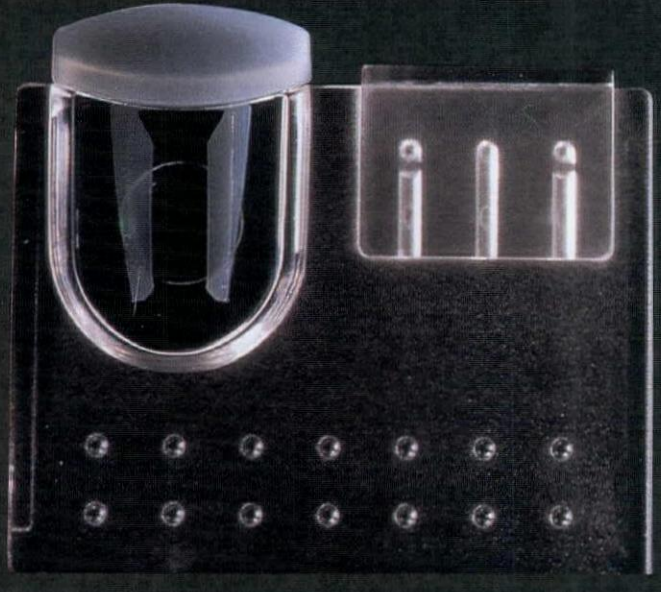
For this book about the vanishing era of the family farm and, by extension, the dissolution of the American dream, de Wilde created a many layered jacket that evokes a profound sense of desolation. The cover, which collages eerily silent photographs of farmland in sepia hues, folds out like a map. In fact, inside a map of cropland is revealed along with a long column of field notes, some ancestral portraits and more images of landscape. The title, arranged in step-like dimensional type, and a motif of ornately bordered labels – the sort likely to be found on old journals – overlay the images and further the mood of a time receding. The label elements also act to fashion a cohesive spine by containing such vital information as the author's name and, cunningly, the Knopf logo. "The detail is very well worked out," said Sagmeister, unfurling the cover and watching as the overlapped labels became discrete. "It's really beautiful."

Although the jurors in this case condoned the use of additional paper, noting that it contributes "a surprising interactivity" and reinforces the book's mapping metaphor, they wondered whether by packaging its volumes with such extras as fold-out paper and die cuts, Knopf is perhaps shunning graphical innovation in favor of surface novelty. "Knopf not only set the standard for book design," noted Waterbury, "it set the standard for all design." Nonetheless, he concluded, "This is just wonderful and refreshing work."



CLIENT/COMPANY Alfred A. Knopf, New York.
IN-HOUSE DESIGN Barbara de Wilde, designer. Farm, hay rolls and landscape photographs by Victor Schrager. All other jacket photographs and images courtesy of the O'Neill family.
MATERIALS/FABRICATION Offset printing in four colors with one additional ink printed flat; white, 60 lb. uncoated stock; Cheltenham Shaded italic and Alternate Gothic typefaces.
HARDWARE/SOFTWARE Macintosh Quadra 650; QuarkXPress.





CLIENT/COMPANY NKL Nederlands Kontaklens Laboratorium bv, Emmen, The Netherlands.
CONSULTANT DESIGN ninaber/peters/krouwel industrial design bv, Leiden, The Netherlands. Wolfram Peters and Erik van der Hout, designers.
MATERIALS/FABRICATION Matte, translucent polycarbonate and evoprene.
HARDWARE/SOFTWARE Compaq Prolinea 5120; AutoCAD 12.

Contact Lens Packaging

The jurors' vision was clear for the strikingly minimalist Contact Lens Packaging, designed by ninaber/peters/krouwel of the Netherlands for the Dutch contact lens manufacturers NKL (Nederlands Kontaktlens Laboratorium bv).

"This should be given a special 'Looks Great' award," declared Cohen.

"It does look beautiful," concurred Sagmeister.

"I wear contacts," added Waterbury, "and I've never seen or been given or bought anything for lenses that looks this great – this simple, functional and appealing."

In addition to its sheer aesthetic allure, the lens packaging neatly succeeds in performing a dual function. Its first aim is to serve as a leak-free vessel for inexpensively shipping lenses by mail between the manufacturer and the optician. Hence, the packaging is eminently mailable: it is a jot larger than a microcassette, wafer-thin and lightweight. Made of durable matte, translucent polycarbonate and evoprene, its design is modular, capable of sporting either a single or double lens container; the single container is frequently used as a show set by the optician. Each of the thumbnail-shaped containers holds one lens and is capped by a delicate-looking stopper that terminates in a tiny pair of tongs. While providing a leakfree seal, the stopper acts to securely hold the lens and suspend it in an amount of saline solution that is as small as possible "without endangering the lens's protection." The packaging also includes two rows of raised dots that evoke Braille but act to create a good grip, and a removable cliplike section that holds a code meant for the optician. The clip's small scale reflects an effort to keep waste to a minimum.

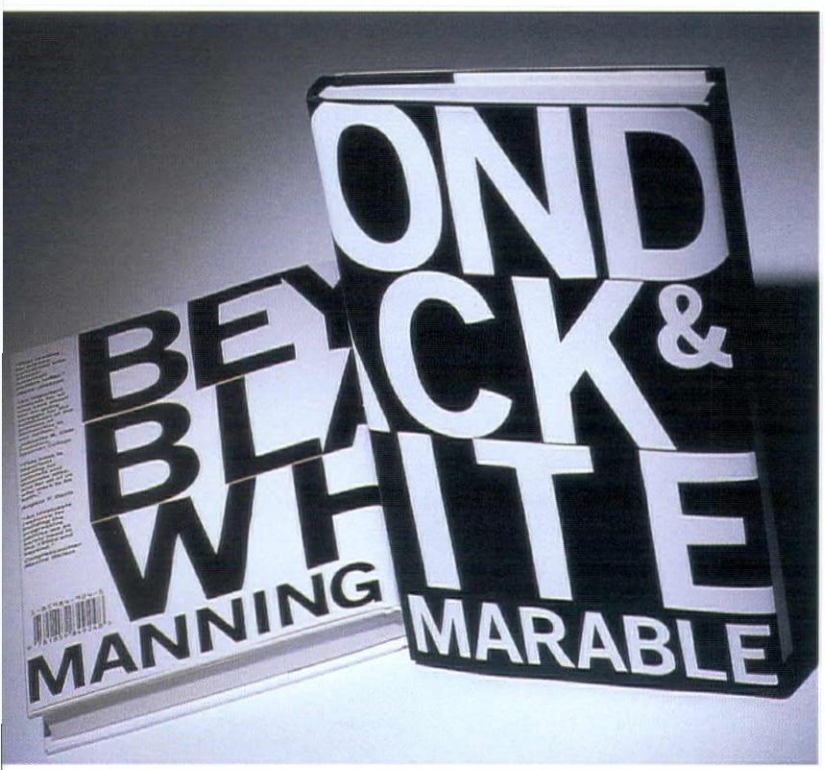
The packaging's other function, as an everyday lens container for consumers, also arose from its designers' desire to avoid waste, in this case, the waste caused by opticians discarding the packaging after shipping.

Beyond Black and White Book Jacket

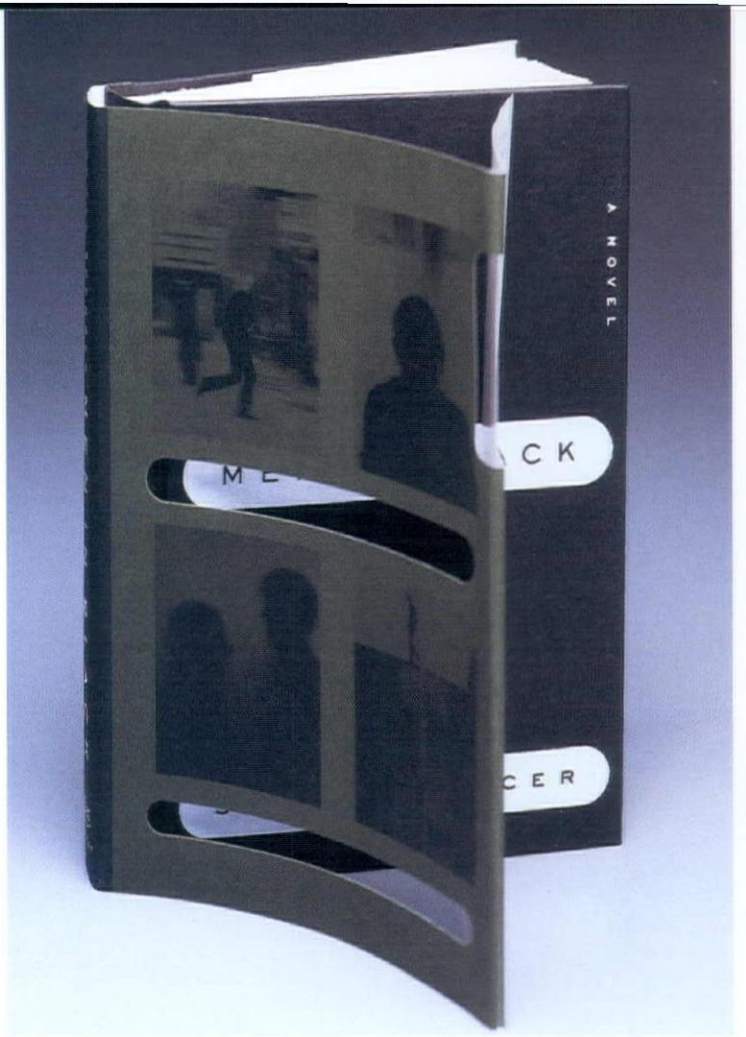
At first glance, agreed the jurors, the concept of dual black and white jackets for *Beyond Black and White*, a book of essays on race relations published by Verso, appears utterly obvious. "But though they look completely simple," Sagmeister noted, "the jackets are actually very sophisticated and multilayered." Cohen, setting irony aside, added, "and it's an exceptionally well-integrated, unified design."

The work of New York–based Alan Hill Design, the pair of bold hand-lettered covers aim to challenge readers "to question assumptions about appearances, expectations, information." And they do so by abstracting the book's title literally beyond its proper boundaries, a feat much lauded by the jurors. "Every single book I've ever seen has a title on its cover," said Waterbury. "But Hill has overthrown that convention and shown how little hard information a cover can convey and still be truly compelling and powerful. It's brilliant."

CLIENT/COMPANY Verso, New York. Colin Robinson, managing director.
CONSULTANT DESIGN Alan Hill Design, New York. Alan Hill, designer.
MATERIALS/FABRICATION Two-color offset lithography; coated text stock; matte laminate film; Helvetica Neue typeface and hand lettered.
HARDWARE/SOFTWARE Macintosh Quadra 700; Adobe Illustrator, Adobe Photoshop and QuarkXPress.



RICHARD SYLVARNES



Men in Black Book Jacket

Its palpable aura of intrigue, silence and darkness impressed the jurors, but Alexander Knowlton's jacket and binding design for the Knopf novel *Men in Black* was praised in particular for the beauty of its die cuts. "I've never seen this done on a book cover before," said Sagmeister, indicating where, in file folder fashion, one of three die cuts cleanly wraps the jacket's outer corner. "I would have liked the design anyway for its weird composition: the four photos underscored by only two lines of type. But the die cuts are a surprisingly simple, intelligent device." "I think they lend the cover mystery," Waterbury observed, "a feeling that while some information is being shown, some is also being withheld." Indeed, the cover's powerful ability to convey a sense of the enigmatic and the hidden is aptly suited to this *X Files*-era novel, which touches on the conspiracy culture of UFO enthusiasts.

CLIENT/COMPANY Alfred A. Knopf, New York.
CONSULTANT DESIGN BEST Design Incorporated, New York. Alexander Knowlton, designer. H. Armstrong Roberts, photography.
MATERIALS/FABRICATION Two-color printing on UV-coated paper; die-cut case; white foil stamp on plain black linen binding.
HARDWARE/SOFTWARE Macintosh Power PC 7100/80; Adobe Photoshop and QuarkXPress.

Perfume Veils Bottles and Packaging

A poetic if not polemical play of text and textures enlivens the packaging and bottle design for Perfume Veils, a line of three fragrances devised by Sarah Schwartz of New York's Proverbial Inc. With such apparently laconic names as Pure, Lucid and Beauty, the fragrances are intended to be worn "singularly, layered or discreetly placed, defining the public experience from the private." Itself an intriguing succession of layers, the packaging also explores similar notions of public and private.

The line's outer packaging, its public face, is composed of three sturdy telescoping tubes wrapped in dark-violet-hued, matte paper. The effect is of density and even concealment. Atop the paper, however, are two silver labels bearing informational text in a stark Scala Sans. Their cool moonlike sheen contrasts with the dark outer tube, gently lighting it.

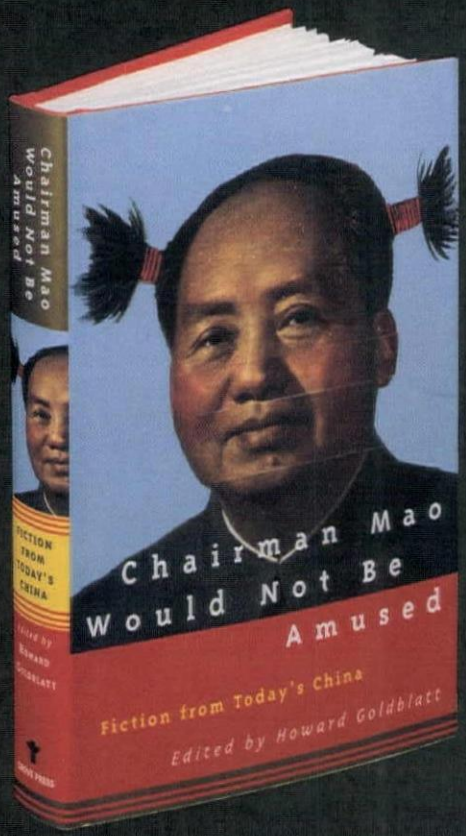
Inside, in the realm of the private, the line's clear cylindrical glass bottles, filled with champagne-colored liquid in varied tones, evince a brighter light that acts paradoxically to reveal the essence of these essences: a dark side. For while each bottle is plainly etched with its fragrance's name, a second word, blurred and seeming black, can be distinguished through the liquid. Thus unveiled are Pure Deceit, Lucid Agony and Beauty Ravish, what Schwartz calls "dualities and contradictions" and sees as native to the unconscious.

The jurors commended the packaging's conceptual attributes but also discerned its physical differences within the fragrance category. "I really like the packaging's open-ended feel and sophistication," Waterbury said. "It's not positioned as romantic or flowery or natural so it avoids the trappings that typically befall most fragrance packaging."

"I think it works very well, especially because it works for the perfume," Sagmeister concluded. "Unlike other fragrance packaging, it never takes over the product."

CLIENT/COMPANY Proverbial Inc., New York.
IN-HOUSE DESIGN Sarah Schwartz, principal/designer; Jilly Simons, Concrete, consultant.
MATERIALS/FABRICATION Bottle: Two-ounce cylinder flint glass; 20-millimeter crimp top with raised palladium twice-fired identification; valois crimp on fragrance pump with silver finish and actuator. Plinth: Raw aluminum with blade cut marks, tooled bottle recesses and stamped identifiers; felt. Packaging: Two-piece telescoping tube of spiral-wound liner board with curl and disc ends; .007 ultra blue plain outer wrap; Scala Sans typeface.
HARDWARE/SOFTWARE Macintosh Quadra 650; Adobe Photoshop, Adobe Illustrator and QuarkXPress.





Chairman Mao Would Not Be Amused Book Jacket

John Gall's deft and irreverent jacket design for *Chairman Mao Would Not Be Amused* offers an unforgettable portrait of the former leader of the People's Republic of China.

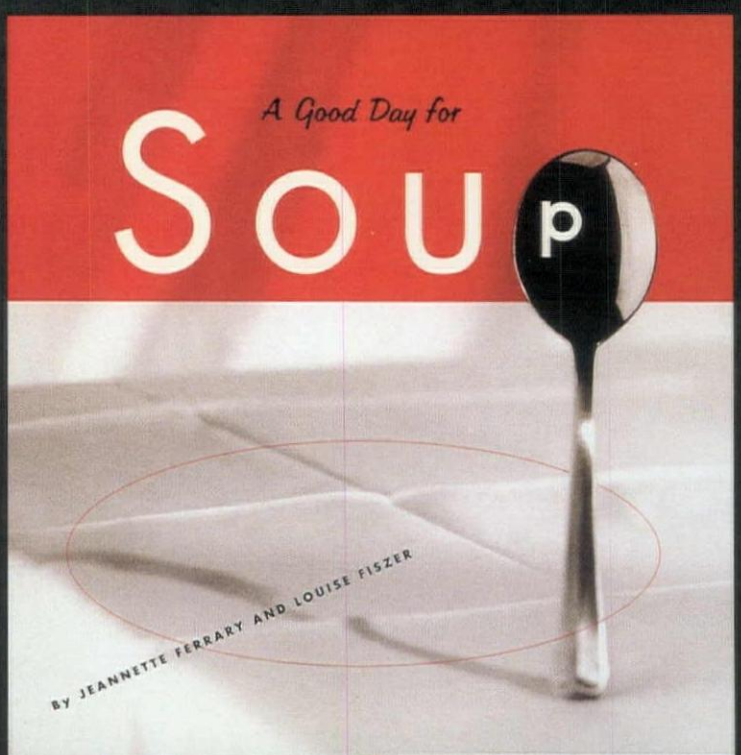
Published by Grove/Atlantic, the book is the first collection of contemporary fiction to emerge from post-Tiananmen China. Hence the cover's provocative – and the jurors agreed, amusing – image of a pigtailed but stoic-faced Mao acts as a startling reminder of the old, moribund China. In Waterbury's view, the cover's rich lacquerlike red offset by gold also "suggests an interesting, funny comment on traditional Chinese colors." While a recurring pattern of horizontal banding struck the jurors as both artful and attention grabbing, the spine, with its detail of Mao's face, proved especially noteworthy. "The cover is great," said Cohen. "But the spine alone makes you want to pull this book off the shelf."

CLIENT/COMPANY Grove/Atlantic Inc., New York.
IN-HOUSE DESIGN John Gall, art director/designer; Zhang Hongtu, illustrator.
MATERIALS/FABRICATION Five-color offset lithography; coated stock; matte film lamination; Triplex typeface.
HARDWARE/SOFTWARE PowerMacintosh 7100/66; Adobe Photoshop and QuarkXPress.

A Good Day for Soup Book Jacket

A hearty portion of tomato soup red warms the silver-toned cover of *A Good Day for Soup*, a compendium of soup recipes, designed by Sharon Werner of Minneapolis-based Werner Design Werks and published by Chronicle Books. The jurors cited the design for its eschewal of such classic cookbook cover clichés as four-color photographs of food, and commended its subtle wit, strong imagery and successful use of varied typography – one face cleverly alludes to the Campbell's brand vernacular while another references the winsome white noodles of alphabet soup. "What's best about this cover is the small 'p' overlapping the spoon," said Sagmeister. "The small 'p,'" Waterbury agreed, "and the implied soup bowl are really smart, fresh ways of graphically representing soup." "It's a real 'what's not to like' cover," concluded Cohen, "and that, after all, is what soup's all about."

CLIENT/COMPANY Chronicle Books, San Francisco.
IN-HOUSE DESIGN Jill Jacobson, designer.
CONSULTANT DESIGN Werner Design Werks Inc., Minneapolis; Sharon Werner, designer; Darrell Eager, photographer.
MATERIALS/FABRICATION Offset printing; 55# natural finish B-16 Gladfelter stock; notch binding with gloss lay-flat lamination; Trade Gothic Bold, Bembo Expert, New Century Schoolbook, Futura, Helvetica and Copperplate typefaces.
HARDWARE/SOFTWARE PowerMacintosh 8100; Adobe Photoshop, Adobe Illustrator, Adobe Streamline and QuarkXPress.





Filter Short Bus CD Packaging

"The packaging lets you know what the sound's going to be like; it really reflects the music," said Sagmeister of the Filter *Short Bus* CD package, devised for Reprise Records by Warner Bros.' Deborah Norcross to introduce a new band's brand of industrial-tinged alternative rock. "And while we've all seen this style done before," he continued, "with the bar code and the big number on the front cover, this one's so well done, such a good combination, that it feels new."

Riffing on the "labeling merely to label" zeal of Eastern Bloc packaging, the emphatically logo-laced outer sleeve and jewel box are simple and modern yet also convey a retro mood. They sport an exquisite, pared-down palette of dulled-down red, green and black-speckled beige, and are printed to appear as damaged and lined as the "found" covers of old vinyl albums. The sleeve, which left jurors unperturbed about potential eco-danger since it was deemed "part of the product," features a tiny purplish photograph of a woman's face, her pinky fingers jammed wormlike into her eye sockets. The smart oddness of the image attracted the jurors who also commended its interesting use as a recurring element. "The photo's unpredictable feel is absolutely great," noted Cohen. "It's exciting and a real surprise to find it printed large on the back." Concurring, Waterbury said, "All the choices that were made in terms of photography, color, type, scale and material are very well resolved. I really like it."

CLIENT/COMPANY Reprise Records, a division of Warner Bros. Records, Burbank, CA.
IN-HOUSE DESIGN Deborah Norcross, art director/designer.
MATERIALS/FABRICATION Uncoated 80# text stock and board stock; Franklin Gothic and Folio typefaces.
HARDWARE/SOFTWARE Macintosh Quadra 950; Adobe Photoshop and QuarkXPress.

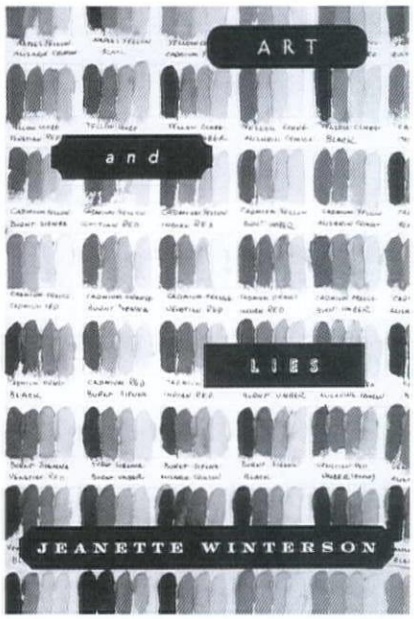


Tools for Modern Prose

"Tools for Modern Prose" is one of several gift items created in connection with last fall's "Beat Culture and the New America: 1950-1965," an exhibition of eclectic Beat artifacts and texts at New York's Whitney Museum of American Art. The gift is an inspired repackaging of Jack Kerouac's "List of Essentials," a piece from his 1959 *Belief and Technique for Modern Prose*, which proffers a series of 30 writing tips that include such directives as, "Try never get drunk outside yr own house" and "Blow as deep as you want to blow." Each such directive, screened in white on an eraserless matte black pencil, is meant with time and use to become fragmented and the pencils jumbled, "turning into an ad hoc stream-of-consciousness poem." The omission of erasers on the pencils also reflects an effort to reify a Beat ideal: creative work should occur freely and spontaneously, without the self-censorship of correction or editing.

Fashioned for the Whitney by Scott Stowell of New York-based Four Eyes, the Tools are artfully housed in a long, pale unfinished-poplar box graced only with a white crack-and-peel label. "It looks expensive," Cohen observed, palming the smooth slide-top box. "Yet it's perfectly simple and in no way overdesigned." Indeed, Stowell hoped the stripped-down box would suggest the utilitarianism of a carpenter's toolbox, lending support to the Beat's notion of the pencil as tool. "I love the thought and care that went into this," Waterbury declared, "and the restraint shown in, for instance, not borrowing Beat typography for the label. This packaging could have been predictably retro," he concluded. "But instead it feels timeless."

CLIENT/COMPANY Whitney Museum of American Art, New York.
CONSULTANT DESIGN Scott Stowell, Brooklyn, NY.
MATERIALS/FABRICATION Unfinished poplar slide-top box; one-color offset lithography on white crack-and-peel label; News Gothic, Trade Gothic and Univers typefaces.
HARDWARE/SOFTWARE Power Macintosh 7100/80AV; QuarkXPress.



Art and Lies Book Jacket
For the novel *Art and Lies*, which explores "art, language, time and identity," Archie Ferguson at Knopf has created a deceptively straightforward jacket design. The cover plays with the motif of an artist's variegated palette: on its front are earth-toned dabs of paint laid out in lovely, even clusters and underscored by the handwritten names of colors. On its back, in cunning Leonardo-esque fashion, the mirror opposite is revealed. "This jacket is pure visual seduction," observed Cohen.

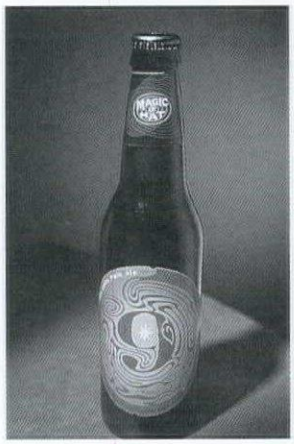
Banana Republic "M" Cologne and "W" Eau de Parfum Bottles and Packaging
While the jurors greatly admired the concept behind the spare and elegant Banana Republic "M" Cologne and "W" Eau de Parfum bottles, they balked at the faux-woodgrain outer packaging, wishing the in-house designers had simply left the cartons white. Nevertheless, they praised the way the designers forged a creative solution from budgetary constraints: "I love the fact that the two bottles really look different even though they're the same bottle," said Sagmeister. "Actually, I was fooled."



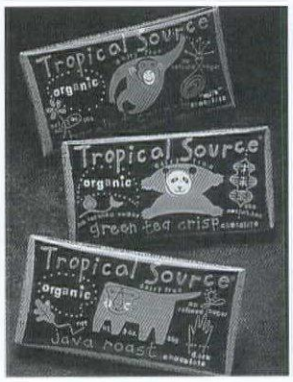
Packaging Program for Mark Cross
To provide Mark Cross, America's oldest leather goods manufacturers, with an updated packaging program, New York-based Desgrippes Gobé & Associates combined a modern tone with a sense of the august. The packaging features a streamlined griffon-type crest, a simple proprietary typeface and color palette of muted greens, and a subtle checkerboard pattern that meshes with the retail store's environment. Done in recycled paper, the packaging includes such rich details as antique bronze grommets.



Magic Hat Brewing Co. #9 Label
From Jager Di Paola Kemp of Burlington, Vermont, comes a touch of funky neo-psychedelia in their label design for Magic Hat, a "not quite pale ale." "It really captures that microbrew aesthetic: the your-friend's-cousin-who-went-to-art-school-made-it kind of appeal," quipped Waterbury.



Tropical Source Organic Chocolate Bar Wrappers
Distinguishing itself from its all-natural dairy-free forebears, the new Tropical Source Organic line of chocolate bars features wrappers with loose, colorful graphics unified by black backgrounds. Created by Minneapolis-based Haley Johnson Design for Cloud Nine Inc., the wrappers won kudos for their strong integration of typography and illustration.

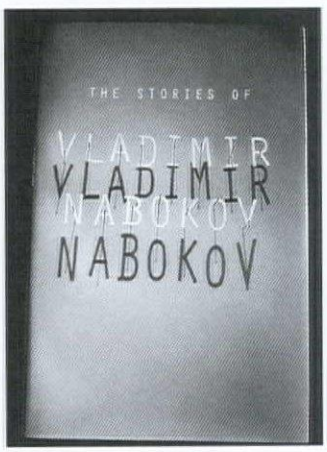


Blind Melon Soup CD Packaging
The "Soup" CD from Blind Melon is encased in the mock-fancy vernacular of a roadside diner menu: clear vinyl edged in black leatherette with gold filagree corners. Designed by Tommy Steele at Los Angeles' Capitol Records, it's an offbeat, memorable package, well suited to a first album.



DANNY CLINCH

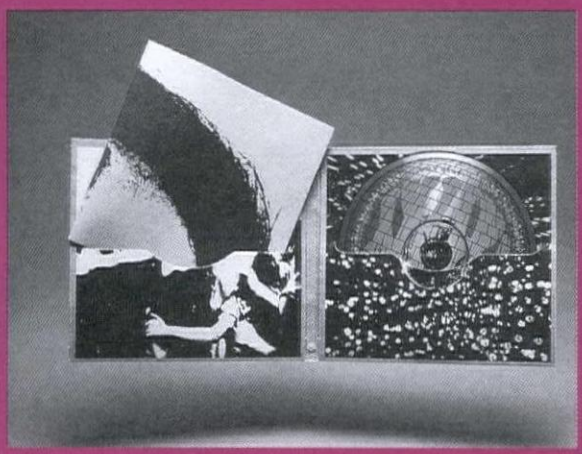
The Stories of Vladimir Nabokov Jacket Design
Drenttel Doyle's jacket design for *The Stories of Vladimir Nabokov*, created for Knopf, makes reference to the author's somewhat macabre passion for lepidopterology through the ingenious use of letters mounted like butterflies. "It's nice to know that something can feel so fresh as this simple way to represent typography," Waterbury noted.



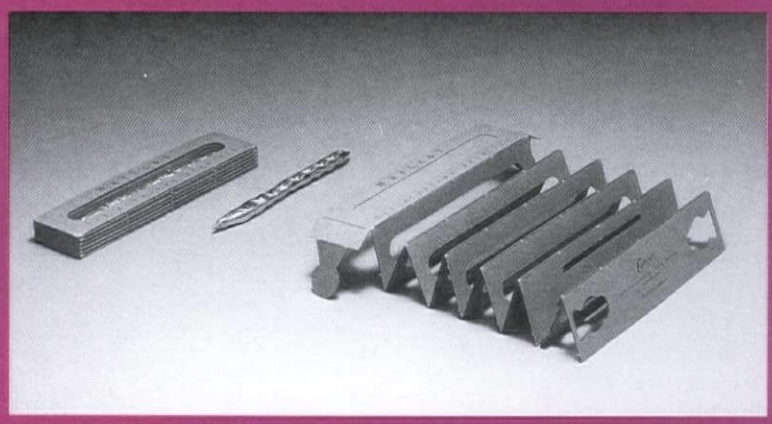
Antonio Carlos Jobim, The Man From Ipanema CD Packaging
A tad troubled by its "layers of gimmicks," the jurors nonetheless praised Antonio Carlos Jobim's *The Man From Ipanema*, a three-CD set designed in soothing tropical hues by Giulio Turturro at Verve Records. The origami-like CD holders are made of paper folded to represent a fish, a shell and a frond. The jurors found such playfulness appealing, and also admired the set for packing a lot of information into a compact size.



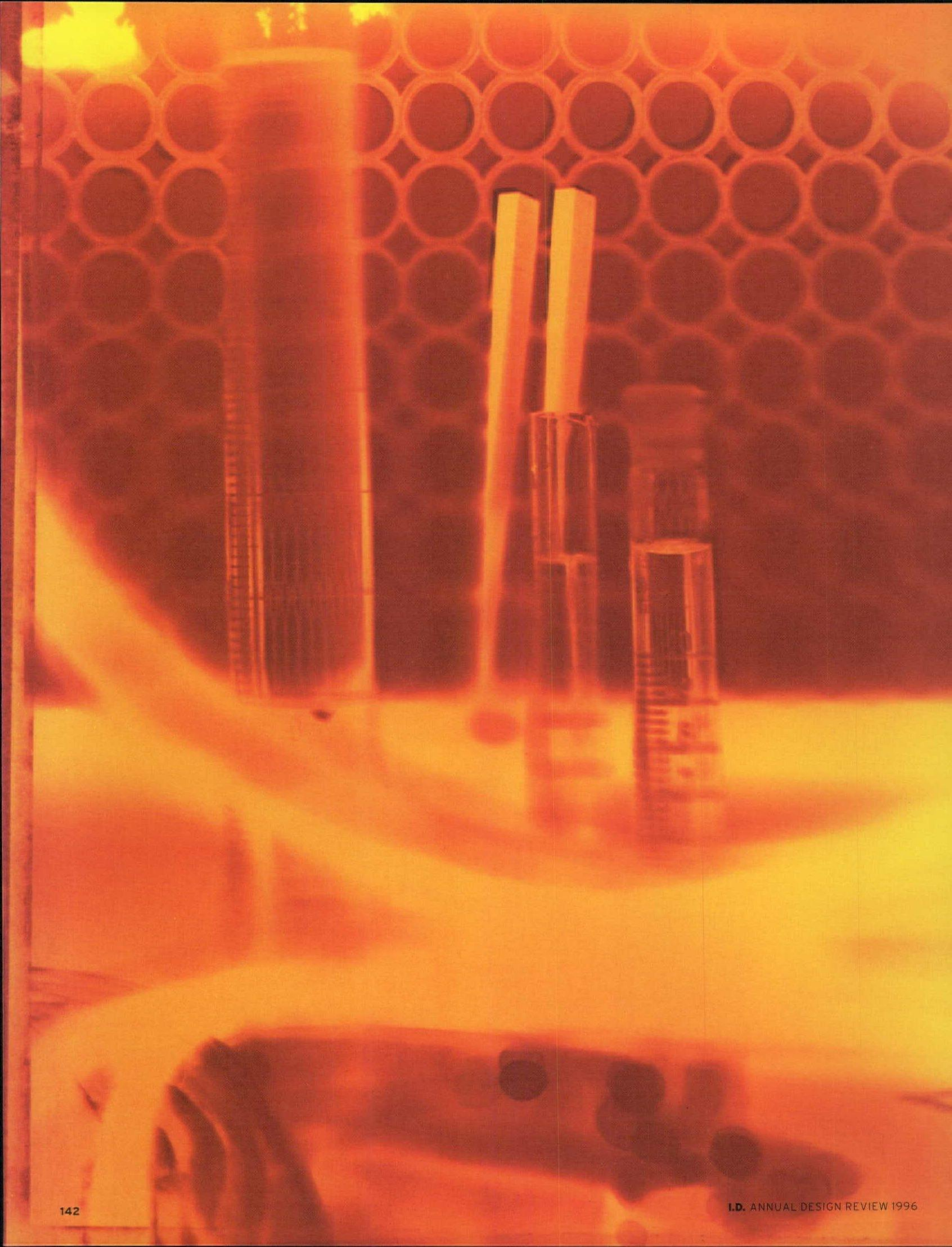
Neil Young Mirror Ball CD Packaging
Gary Burden at R. Twerk & Co. of Malibu, California, created a complex and intriguing package for Neil Young's Warner Brothers CD *Mirror Ball*. With its mix of dark, fragmented imagery, brash '70s-style typography and the down-to-earth feel of recycled materials, the package was intended to recreate the mystery of album-cover art in the pre-MTV era, "when the album cover was how we saw our music."



Haricot Pen Packaging
Devised by Adatte Design of Le Mont, Switzerland, for the Boston-based firm, Copyrite, this simple and durable package houses the bean-shaped aluminum Haricot Pen. While resembling a box, the package is in fact a rectangular hollow, made by folding a single, flat cardboard element a dozen times. The jurors were delighted by the ingenious, novel structure of the package but were concerned by its overuse of materials.



Y.P. COCHET



Environments

EVERY YEAR, INTO THE WEIRD calculus of competition jurying, come new sets of variables. In this case, the first set was the jurors themselves, with three distinct sensibilities: David Rockwell, an architect best known for his pull-out-the-stops approach to restaurant design; Nancye Green, whose exhibition and showroom designs are highly focused and tightly edited; and Gisue Hariri, an architect with a passion for minimalism. High praise came in three flavors: "It's beautiful" (Rockwell), "It works" (Green) and "It's simple" (Hariri).

While the views of the three jurors were quite different, they quickly reached consensus on a key point: a winning environment is one in which an identifiable idea is carried all the way through. The jurors, in other words, were looking for total-immersion environments. While there was much wrangling about the aesthetic qualities of the submitted designs, spaces ranging from the furiously decorated Marimekko shop to the starkly modern Swiss Federal Railways public seating shelter were judged on the degree to which the designer succeeded in remaking reality. Exhibitions like "Contrapartes," done by a Boston-based design firm for a museum in Mexico, triggered philosophical discussions; do 704 balls of string hanging from a ceiling constitute sculpture or environment? The American Museum of Natural History's Dinosaur Halls prompted Hariri to ask: "Am I voting for the dinosaur or am I voting for the way the dinosaur is being exhibited?"

Entries that could be linked clearly to an identifiable trend – minimalist fashion boutiques or multiple computer monitors as the main element of an exhibition or trade show – were routinely dismissed. "If you're going to do that minimal, incredibly sleek, contemporary modernist interior for clothing, then you'd better do something that's really extraordinary," remarked Green as she encountered one such boutique. Each of the winners was picked because it presented to the jurors a pleasing balance of functional and experiential qualities, a good ratio of sensuality to information.

The other set of variables was, of course, the submissions. This was the first year that the Design Review was open to entries from outside the U.S. and Canada. Broadening the field made the competition tougher and produced an unusually eclectic set of winners. In this category, half the Design Distinction winners are located in other countries. And the Best of Category, "Sun Power: No More Daisy," is one of two winning projects by American firms for foreign clients.

It can be argued that, in choosing the Best of Category, the jurors picked the one thing that they lacked the vocabulary to criticize, the environment that did not fit neatly into one stylistic niche. Said Green: "Your curiosity is tickled because of something you can't describe." Rockwell agreed: "I think this really succeeds on a very visceral level." Designed by Hodgetts + Fung of Santa Monica, California, for a German electric company, "Sun Power: No More Daisy" speaks a visual language that can best be described as a Creole, a blend of Northern German and Southern Californian, peppered with technological jargon and given a metaphysical twist.

It can also be argued that "Sun Power" won because it represents that happy moment when visionaries – a client and a designer – meet and understand each other perfectly. Jurors, no matter what their aesthetic leanings, recognize and appreciate such moments. At their best, design competitions take all the variables – the trends in materials and technologies, the biases of the judges, the pool of entrants – and use them to prove the existence of "that moment."



JURORS: David Rockwell, Nancye Green, Gisue Hariri
MODERATOR: Karrie Jacobs

Sun Power: No More Daisy

So fresh, so unexpected, so seemingly inexplicable is Hodgetts + Fung's "Sun Power: No More Daisy" that it grabbed the jurors' attention and was deemed Best of Category with very little argument. For this exhibition, housed in the headquarters of a small, German electric company, the California-based architects used sophisticated electronic circuitry and lightweight aerospace materials to create a look that fits no one's preconceptions about technology. "It's so out there that it transcends being high-tech," said Green. "Which I think is what makes it sort of mythic," said Rockwell. "It appeals on a pure, raw, emotive level."

At first, while watching a narration-free, videotaped tour of the "Sun Power" exhibition, the jurors were baffled but intrigued. Lingering shots of a man waving his hands above an array of glass tubes – a gesture that generated as much noise as a New York City fire engine – and views of weird meters housed in industrial metal provoked endless questions.

"I think these are not things to look at, but to understand," commented Hariri hesitantly. "I'm curious to know what these things are."

Housed in a building designed by Frank O. Gehry & Associates, "Sun Power" appears to be the work not of contemporary designers but of mad scientists. None of the elements fit into a familiar style. There are none of the earmarks of mid-'90s exhibitions design – no type floating on translucent screens, no computer monitors. Even Gehry's characteristically tall, oddly shaped ceiling – "like an upside-down ship" says Hodgetts – has been transformed; the designers rigged it with mirrors that direct sunlight to the various components and displays.

"This all feels like you stepped in a big attic," noted Green, "and there are old pieces and parts, and you go over and tinker at a table."

The glass tubes, it turns out, are part of the "Helio-organ," which plays its cacophonous music when sunlight – bounced to it by means of mirrors and prisms – is interrupted. There's also a "Solar Timepiece," a large rotating disk where sunlight burns a continuous trail. Each disk lasts a season and, in the end, contains a three-month record of the sun's intensity. Every mysterious piece of apparatus has a remarkably logical explanation. Hodgetts + Fung intend each element to provoke visitors into meditating on the idea of solar power – and imagining what the earth might be like without the sun's rays.

Hsin-Ming Fung and Craig Hodgetts



"From teaspoons to city blocks" is how architect Craig Hodgetts describes the range of projects taken on by him and his partner, architect Hsin-Ming Fung. Recent clients have included Microsoft, which hired Hodgetts + Fung for the relatively modest task of designing a "mad, insane" trade show booth, and a Glendale, California, animation company that needed 1.5 million square feet of offices and studios. Known for pushing the conventional limits of materials and technologies, Hodgetts + Fung has been recognized by the American Institute of Architects for their UCLA library, a 36,000-square-foot aluminum-and-fabric tensile structure, and for their design of the 1991 exhibition "Blueprints of Modern Living" at Los Angeles's Museum of Contemporary Art.

Who initiated this project?
Frank Gehry actually initiated it. He found this incredible client, Manfred Ragati, who owns an electric company in Bad Oeynhausen, a very small city in Germany. He is a tremendous idealist, and sought out Frank on the basis of the Vitra Design Museum.

What specific needs or desires does this project address?
Ragati has an ecological concern. He's not by any means devoted to the idea of electricity. So he wanted to acquaint people with some of the philosophical underpinnings of energy and its impact on life.

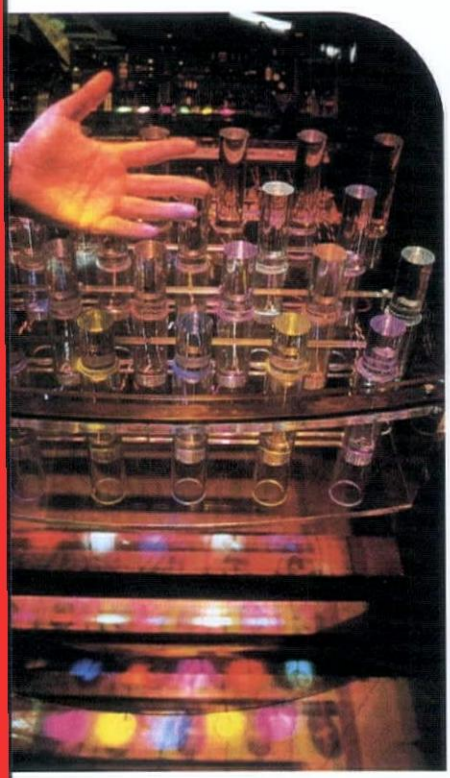
Who is the intended audience?
The townspeople. And it turns out that the town is on the main route between Frankfurt and Amsterdam so the building gets an enormous number of visitors.

Can you explain the project's title?
"No more daisies" was the conceptual breakthrough point for us. Here we are in Southern California, where sun is plentiful. So our original approach was to think "Oh this will be great, we can create all kinds of solar-generated gizmos and whirligigs." But when we began to explore the realities of the German solar situation, we changed our perspective. We then proceeded with what we hoped was a kind of poignancy in thinking about the sun.

How is this project similar or dissimilar to other projects you've designed in the past?
As with our other projects, this is very experimental. We just like to build all of these invented kinds of machines.

What role, if any, have new technologies or materials played in shaping this project?
We wanted to have a solar organ but there were difficulties, because, if you imagine a keyboard fueled by the sun, the sun getting brighter or dimmer could inadvertently trigger a cascade of sound. So we had to develop a circuit that was speed-dependent. Jon Biondo, who we work with on a lot of different projects, was able to scotch one up in a couple of days.

What would you most like to design or redesign?
Hodgetts: I'd like to design an electric automobile.
Fung: I would like to redesign a city, Los Angeles being one of them.





CLIENT/COMPANY Elektrizitätswerk Minden-Ravensberg GmbH, Bad Oeynhausen, Germany. Frank O. Gehry & Associates, Inc., design architects; Dr. Manfred Ragati, director.
IN-HOUSE DESIGN Hartwig Rullkötter, executive architect; Jürgen Miethke, project organizer; Hans Jürgen-Kötter, civil engineer.
CONSULTANT DESIGN Hodgetts + Fung Design Associates, Santa Monica, CA. Craig Hodgetts and Hsin-Ming Fung, principals; Stevens Wilson and Ken Mattiuz, project coordinators; Blake Hodgetts, soundscape composer; Jon Biondo, electronic circuitry; Ralph Hudson/Serrurier Associates, fabricator.
MATERIALS/FABRICATION Steel, wood, Plexiglas, mirrors, aluminum. Table of Consumption: Zinc teffa coating over MDF, household appliances. Apollo Sculpture: fiberglass reinforced concrete. Gauges: aluminum and galvanized steel. Solar Disk: Fresnel lens, wood disk, dichroic glass, gears, pulleys. Curtain: silkscreened fabric. Solar Organ: wood frame, photo cells, programmed computerized music. Exterior solar trackers: Bomin Solar.

Mutant Materials Exhibition

In her first major exhibition, curator Paola Antonelli managed to shatter preconceptions of how an exhibition should comport itself in the rarefied environment of New York's Museum of Modern Art. The aim of the show was to demonstrate the ways that new materials and new uses of conventional materials transform the look and feel of everyday things. "Therefore," explained Antonelli, "it was imperative to enable visitors to really see and touch as many objects and materials as possible."

To achieve this, Antonelli and her colleagues designed an exhibition where many items – gel-filled bicycle seats or samples of composite substances – were accessible to visitors and positioned in ways that invited the curious to override the museumgoer's First Commandment: thou shalt not touch. Small, valuable or fragile objects – Gaetano Pesce's Seaweed Chair or Richard Sapper and Sam Lucente's Leapfrog Computer – were placed out of reach, deep within the spotlighted display platforms or under small transparent plastic domes. With walls painted deep blue, the room's festive atmosphere was created by displaying a multitude of brightly colored design objects on illuminated white stages.

Hariri praised "Mutant Materials" for being simple without being sterile. Rockwell cited the ease with which one could view the objects: "It was very crowded the two times I was there," he said, " but it really flowed."

Most of all, the jurors admired how different the "Mutant Materials" exhibition was, in Green's words, from MoMA's usual "hard-edged rational" approach. "It seemed livelier, more dynamic," she observed. But the jurors also noticed that the innovative aspects of the exhibition's design were entirely at the service of the artifacts on display. In other words, Antonelli's real trick was making "Mutant Materials" look like a furious retort to the cool reserve of the museum's permanent design gallery, while achieving the traditional goal: to make the design object the star.

CLIENT/COMPANY The Museum of Modern Art, New York. Paola Antonelli, associate curator, Department of Architecture and Design.
IN-HOUSE DESIGN Paola Antonelli, curator and exhibition designer; Jerome Neuner, exhibition designer; Greg Van Alstyne, graphic designer.
MATERIALS/ FABRICATION Birch plywood, Novaply pressboard, latex paint, Plexiglas labels and domes, low-voltage spotlights, glass panels, brass mounts, monofilament, carpet, drywall.



MICHAEL MORAN



CLIENT/COMPANY American Museum of Natural History, New York. Dr. Lowell Dingus, project director; Dr. Michael J. Novacek, vice president and provost; Dr. Eugene S. Gaffney and Dr. Mark A. Norell, curators; Richard Slawski, director of construction; Melissa Posen, senior project coordinator; Phillip Fraley, Jeanne Kelly and Steven Warsavage, supervising exhibition assistants.

CONSULTANT DESIGN Ralph Appelbaum Associates Inc., New York, restoration, interior and exhibition design. Ralph Appelbaum, principal designer; Melanie Ide, project director/senior designer; Miranda Smith, content coordinator; Elisabeth Cannell, Douglas Balder and Rick Sobel, designers; Laura Genninger, art director/senior graphic designer; Shari Berman and David Ortega, graphic designers; Francis O'Shea, project administrator; Vicci Ward, graphics manager; Sylvia Juran, editor. Kevin Roche John Dinkeloo & Associates, Hamden, CT, architects. Lehrer McGovern Bovis, Inc., construction management. C Wave, computer software. Hall Train, animation. H.M. Brandston & Partners, Inc., lighting design. The Chedd-Angier Production Company, video software. Electrosonic, Inc., audio-visual systems. Maltbie Associates, exhibit fabrication. Sculpture House Casting, castings.

MATERIALS/FABRICATION Clear, predrilled and tempered glass; custom-milled stainless steel and structural steel; four-color, sand-cushion, poured-in-place terrazzo and precast terrazzo (with interpretive diagram inlay); narrow heart cherry-stained custom-milled wood with internal structure for cantilevered specimen mounts. Graphics silkscreened onto glass or painted masonite substrate. Primary typeface: Frutiger. Additional typefaces: Perpetua, News Gothic Condensed, Monospace and News Gothic Bold.

HARDWARE/SOFTWARE Power Macintosh 6100, Macintosh Quadra, UMAX UCG30 color scanner; QuarkXPress, Adobe Illustrator, Photoshop.

Dinosaur Halls

The newly reopened Dinosaur Halls in New York's American Museum of Natural History have not failed to seduce anyone who has walked in. "They are just beautiful," gushed Rockwell. The exhibition's power can be attributed partly to the ethereal quality of the light in the remodeled rooms and partly to the dinosaurs' eternal ability to inspire wonder. "They're such mysterious creatures," mused Hariri. "The whole environment gives you a feeling . . . you don't even know you're walking on Earth."

What's fascinating about the design of these halls is how they bridge time, from the Mesozoic era to the information age. They are an ingenious – often unsettling – marriage between the remains of 200-million-year-old creatures and emerging instructional methods. The Dinosaur Halls, explain the designers, are intended as a way of placing the museum "in the forefront of the dialectical approach." According to Ralph Appelbaum Associates, "The information isn't presented as 'truth' but as hypotheses, science's ongoing, tentative attempts to understand the past." The hope is that "visitors will see that science is a field of questions, not answers."

The use of layered information caused debate among the jurors. Green admired the overall qualities of the rooms but contended that the design doesn't allow the visitor "to get into the material." She maintained that the exhibit's "didactic stuff" is very difficult to use. Hariri, on the other hand, was intrigued by Appelbaum's style of dispensing facts: "Wherever you look there are about five or six more layers of information," she said in admiration.



LEX VAN PIEDERSON

Dutch Shopping Center Identification

For Hariri, what made this Dutch shopping center distinctive was the way the animated red dots of the LED sign, a rolling mountain range of light, look when reflected in the expanse of water in front of the complex. "The impact it has on the environment is quite successful," she declared. To Green, it was the photograph of the 850-foot-long sign viewed from below, at an angle that reveals its structure. "You really understand how elegantly thin it is," she observed. To Rockwell, it was the realization that, even though individual merchants have affixed their own unlovely neon signs to the display, the overall look comes through. "I think the strength of the idea is that it works even with those signs on it," he said.

WAAC's, a division of the Rotterdam-based design firm, Studio Dumbar, managed to completely transform the look of a shopping center – a homely, rectilinear spread just like its American counterparts – by mounting 25,000 plastic boxes within a steel grid that runs the length of the shopping center's façade. In each box are 25 red LEDs, 625,000 lights altogether. Like the Times Square "zipper," the sign is programmed to deliver messages including news, traffic and weather. But the designers insist that it will also offer passersby "jokes, poems and parts of famous plays." The designers programmed a number of dances for the lights to perform, including "mosquito," in which a single pixel buzzes randomly around the sign, and "explosions," in which concentric circles expand to the outer edges of the sign.

The jurors' enthusiasm for the project had much to do with the fact that the designers have fashioned a solution to a very familiar problem: what to do with the ugly malls that, in this country, are everywhere.

CLIENT/COMPANY MAB, The Hague, The Netherlands.
CONSULTANT DESIGN WAAC's – Studio Dumbar, Rotterdam, The Netherlands. Joost van Alfen and Dienand Christe, product designers; Henri Ritzen, graphic designer. Verhijen/Verkoren/de Haan, building architects.
MATERIALS/FABRICATION Injection-molded Luran S, high voltage neon, LEDs.
HARDWARE/SOFTWARE Macintosh; MiniCAD 5.0.2, Adobe Illustrator 5.5 and custom light-operating program.



NICK WOODS

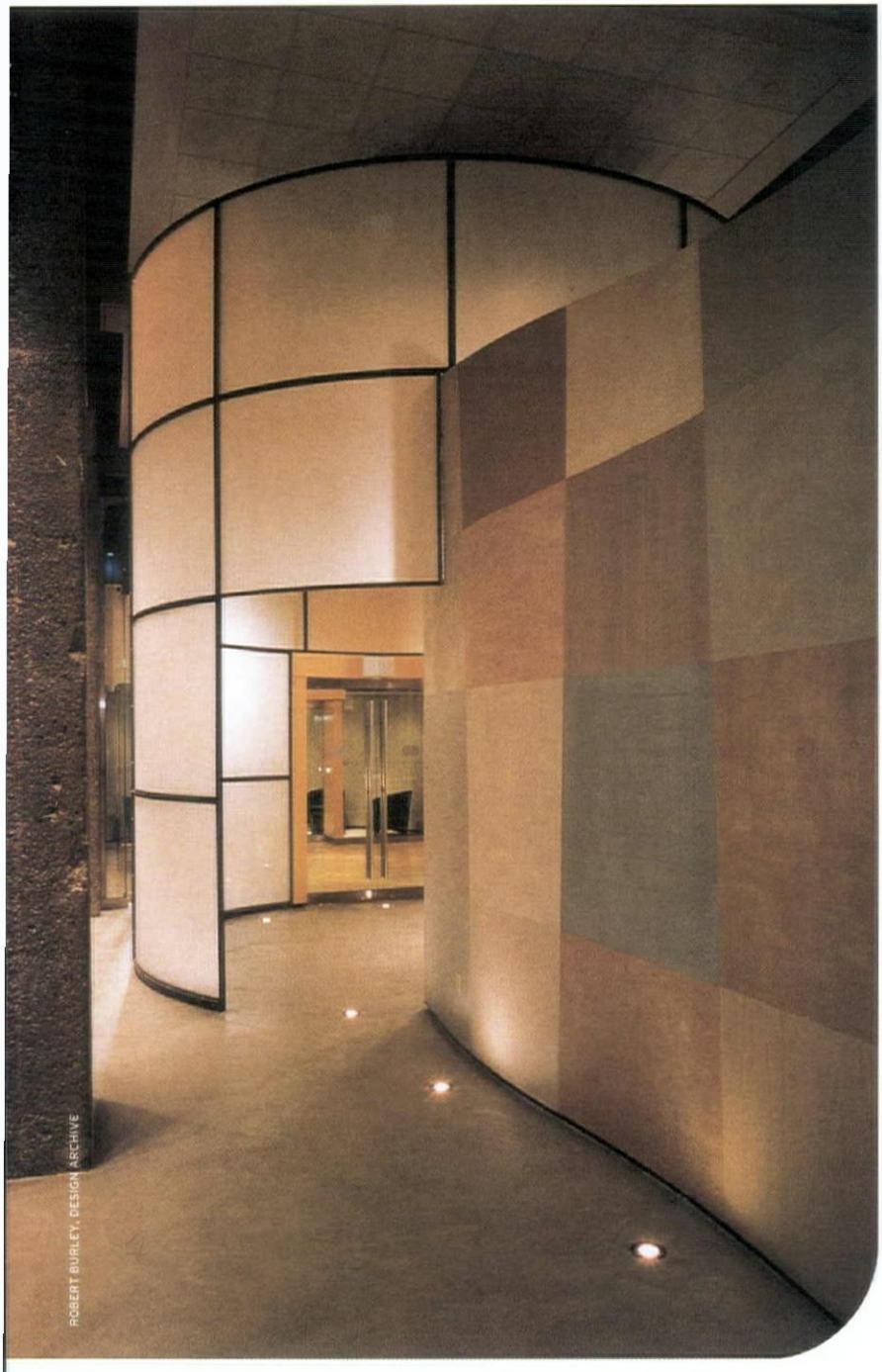
The Secret War Exhibition

On the history of espionage for London's Imperial War Museum. Green was reacting less to the artifacts, densely arrayed in display cases, than to Land Design Studio's strategic use of flooring and wall coverings to create different moods for this dark, atmospheric show. In the section about the British M15 and M16 secret communications agencies, the floors are made of polished wood and the informative display panels are surrounded by shiny stainless steel. The story of World War II strategic operatives is told inside the ribbed frame of a dismantled bomber. The floor is made from industrial steel plate. Elsewhere, raw concrete walls and floors are used to dramatize the story of the "secret soldiers."

Aspects of the exhibition were too stagy for some of the jurors. A seemingly bombed-out section of wall – one views another portion of the show through the hole and a grid of twisted rebar – got a mixed response. "It's been done before," complained Hariri. "I know it's been done before, but I like the idea that you can see through to what is happening over there," countered Green. "If they took a stone wall and really blasted a hole through it, that would be fine," suggested Rockwell.

"The basic plan intentionally disorients the visitor," claim the designers. This strategy was not lost on the jurors. "It's a very sinister exhibit on what is a very sinister subject," commented Green, adding, "I wouldn't be comfortable being there." She intended her remark nicely. "I *would* feel very comfortable with this," stated Hariri, whose psyche is clearly calibrated a little differently than Green's. "It's very surreal," she added happily.

CLIENT/COMPANY Imperial War Museum, London. Penny Ritchie Calder, head of exhibitions; Mark Seaman, curator.
CONSULTANT DESIGN Land Design Studio, London. James Dibble, design director; Peter Higgins and Shirley Walker, designers; Junia Brown, head of graphics.
MATERIALS/ FABRICATION Flooring: Pirelli rubber, Jarrah, bright and distressed steel checkerplate, rough-sealed screed slate. Walls: MDF, rigidized stainless steel, perforated steel, distressed concrete and reinforcing steel, scenic gauze. Laminated glass cases. Half-silvered glass. Graphic panels: Versatec electrostatic printing.
HARDWARE/SOFTWARE Overall system: Electrosonic VCU controller, Eslinx analogue control module. Six Pioneer LDV4300 laser disc players split between video and interactive workstations. Computer interactives: Ellinor Touchmates audio. 8-channel Electrosonic Sound Stores amplifiers. Denon PMA 240 and 350 Tannoy 636 speakers.



ROBERT BURLEY, DESIGN ARCHIVE

CLIENT/COMPANY The Japan Foundation, Toronto.
CONSULTANT DESIGN Yabu Pushelberg, Toronto. George Yabu, creative director; Gary Pushelberg, managing partner.
MATERIALS/FABRICATION Special finishes over pierced and shaped drywall; polished concrete and slate tile floors; clear, sandblasted and reeded glass panels; darkened stainless steel; solid ash and ash veneer cabinetry; cast terrazzo countertops; glass tile mosaic; custom designed and fabricated library lighting.

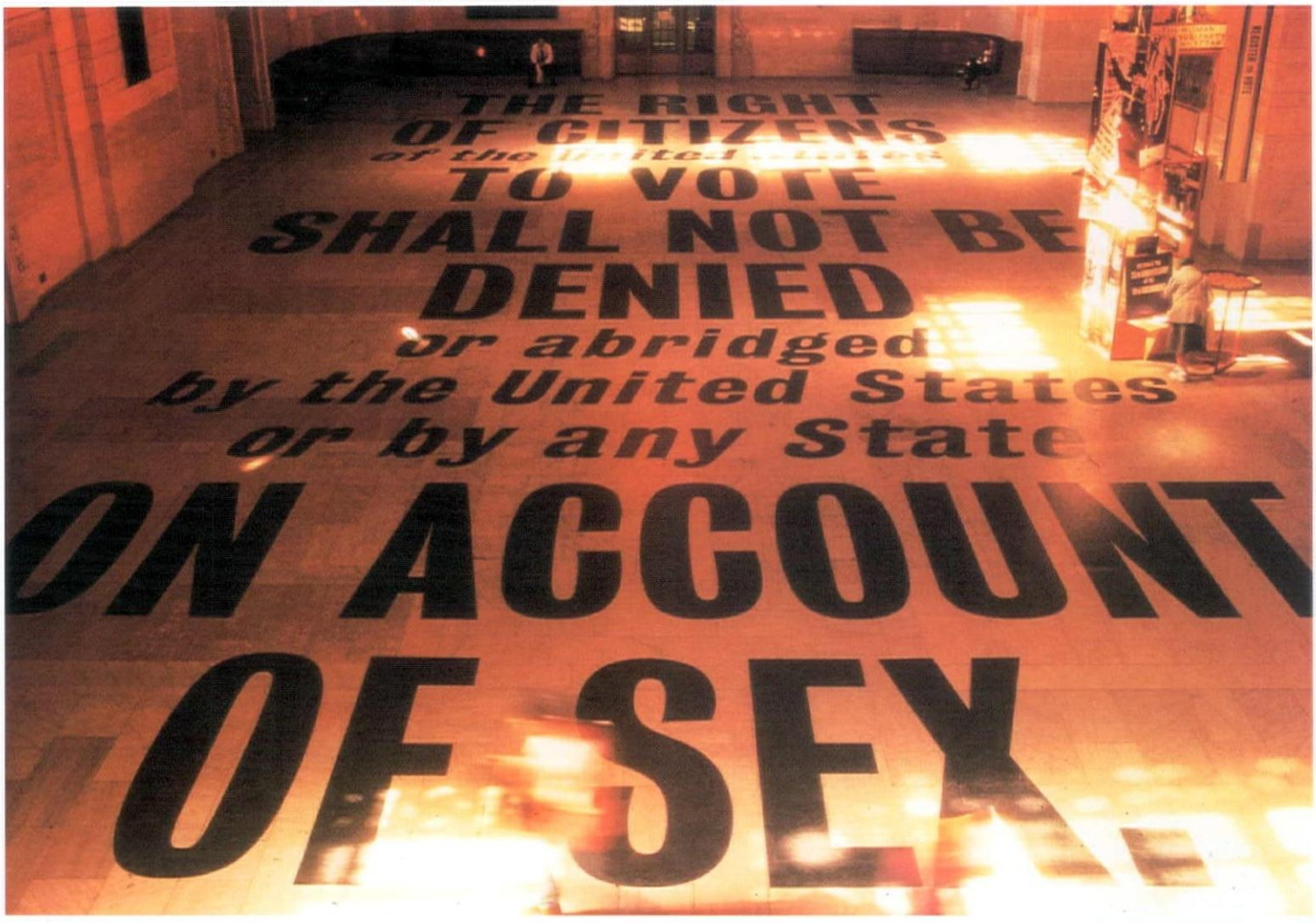
The Japan Foundation Cultural Centre

"Canada meets Japan" is how the jurors characterized the interior design of Toronto's Japan Foundation Cultural Centre. The mandate for this facility, which includes administrative offices, an auditorium and a library, was to "create an environment that embodies the spirit of Japan and its people." The firm Yabu Pushelberg fashioned an environment that borrows broad themes from Japanese design, including references to shoji screens and the use of glass walls to investigate the idea that, in Japanese culture, "privacy is a state of mind rather than one that depends on physical isolation." Still, the smooth language of the design speaks of the West more than the East.

While many similarly understated interiors were examined and, ultimately, rejected in this competition, what distinguished the Japan Foundation, in Green's view, were its "surprises": curved walls, unusual shapes cut out of the ceiling, unexpected bursts of light or color. Green imagined that these details offer small moments of pleasure to the people who work in or use the space on a regular basis. "I think it takes risks in a whole new way," added Green. "To me, taking risks in architecture is a little bit like humor. You don't know when you tell the joke whether or not that particular audience is going to think it's funny."

To Hariri, the project's best feature is the way it meets the stated goal of investigating transparency and translucency. The Centre's exterior walls are fashioned from clear glass so that "the work, study and display areas are visible from the outside" but visitors within "feel sheltered rather than exposed," according to the designers' statement. "They said that they wanted to work with the idea of masking and revealing," remarked Hariri, "and that's what they're doing very successfully."

"What works here is plain, old-fashioned, wonderfully detailed, romantic, evocative materials," declared Rockwell. "There's just a real mastery of the materials they're using."



SCOTT FRANCES/ESTO PHOTOGRAPHICS

19th Amendment Installation

CLIENT/COMPANY New York State Division for Women, New York. Lynn Rollins, deputy director.
CONSULTANT DESIGN Drenttel Doyle Partners, New York. Stephen Doyle, William Drenttel and Miguel Oks, creative directors; Stephen Doyle and Lisa Yee, designers; James Hicks, architectural designer; Cameron Manning, project manager.
MATERIALS/FABRICATION Letters: 3M Scotchgard floor graphics marking film. Tower: mahogany and ash woods, joined by epoxy, tensioned with steel cables. Electronic imagery: Duggal Color Projects.
HARDWARE/SOFTWARE Macintosh; QuarkXPress.

To commemorate the 75th anniversary of the amendment that gave women the right to vote, Drenttel Doyle Partners placed the text of the law in eight-foot-high letters on the marble floor of Grand Central Terminal's main waiting room. This profoundly simple, brilliantly literal gesture became the subject of the most contentious debate in the Environments category.

The jurors could not agree whether filling the floor with type created an environment that the public could actually experience or was simply an opportunity for a powerful photograph. Rockwell was the first to realize that there was no way for a visitor to the waiting room to get the bird's-eye view shown in the photo. "It would be different if this were done on the main concourse, where there's a balcony," he pointed out.

"I think, as an environment, it works very strongly," countered Hariri. "I think it's a great idea to display something on a plane that you would normally take for granted."

"But you would never know what it was, unless someone told you," argued Green.

And so the discussion went, Hariri believing that the very presence of the words on the floor transformed the room and Rockwell and Green maintaining that because the piece works best as a photographic image it can't truly be considered an environment.

The knottiness of this philosophical dispute, unresolved at the end of the judging, suggests that Drenttel Doyle has broken new ground with this temporary monument. The question remains: Did the designers err on the side of excess, making their statement too big to be seen, or did they devise an elegant, low-budget way of celebrating both the scale of the station's architecture and the magnitude of the occasion?



ANDREW BORDWIN

CLIENT/COMPANY Pentagram Design, New York.
IN-HOUSE DESIGN Pentagram Architecture, New York. James Biber, partner/architect; Michael Zweck-Bronner, project architect; James Cleary and Leslie Wellott, project team.
MATERIALS/FABRICATION Bronx Builders, contractors. Mary Bright Originals, textiles. Pentagram, light fixtures.
HARDWARE/SOFTWARE PCs; DataCAD, AutoCAD.

Pentagram Design Studio

"I have never seen a design office that is so underdesigned," commented Hariri enthusiastically about Pentagram's well thought out, highly functional new studio in Manhattan. "Going back and looking at the plans, everything is so simply organized," she continued. "It seems like such a good use of space."

So underdesigned is James Biber's renovation of a building that began life in 1913 as the Lincoln Trust Bank, and that for a period in the 1980s housed an edgy, concept-heavy nightclub called MK, that the jurors were forced to wrestle with the question: what did the architects actually do?

According to Biber, the first thing he did was figure out how to please his partners, five graphic designers with varying tastes. Then there was the matter of Pentagram's "corporate culture," which "demanded space for a paradoxical combination of formal and casual needs": impressing straitlaced clients, actually doing the design work, serving lunch to the entire staff and taking into account the fact that "one partner's dog spends the day in the office."

"I think it suits who they are," stated Green. "But it's hard to tell what they *did*."

What they did was to devise an open, multilevel work space that gives the partners a bit of distance from the lower-echelon employees, but no place to hide. And it gives everyone in the office a sense of being part of a larger enterprise. The space is all business – even the posters on the walls are from the in-house portfolio – except for the conference room, which is lent a ceremonial air by a huge arched window.

"Where this succeeds brilliantly is in the category of adaptive reuse," argued Rockwell. "And probably another category that it succeeds in, one that you don't think about a lot, is in choosing the space that best suits what you want to do."



SAMELI RANTANEN

Marimekko Store

Admittedly, the Marimekko Store located in the center of Helsinki and designed by the architects known as Animal Design recalls last year's much-celebrated Chiat/Day headquarters located in lower Manhattan by Gaetano Pesce. The "2D3D-store" designed for the "TV/computer/video-game/internet-generation" is all bright colors and bold patterns. While Marimekko has long marketed fabrics printed with loud designs, the shops themselves have been relatively staid. Here, even the white floor is crawling with squiggly figures. Like Pesce's project, the Finnish design uses brash style to attract those who are media-saturated and to celebrate the saturation itself. "The whole shop acts as a window display relating strongly with the concept of the theater," proclaim the architects. "The external view of the interior reflects the techniques from the world of communication, computers and copy machines. It is pure theatrical fiction, giving simulated memories of classical plays via fax machine."

But what does this store sell? Initially the jurors were concerned that the power of the interior design might overwhelm the product. But as it turns out, the store is a perfect fit, specially designed to sell the "Lisko" (lizard) line of "animalistic youth-oriented unisex products" created by Antti Eklund, one of the shop's architects. The line includes denim jackets, sheets, umbrellas, shirts, bandannas and silk ties.

"I find this so energetic," said Rockwell of the combination of product and environment. "It would be great fun to be in." Hariri expressed admiration for the fitting room, a black stall supported by pointy blue pillars mounted on wheels. Green, in support of the quirky interior, added, "It's got a point of view. It's got passion, and I give it a lot of credit for that."

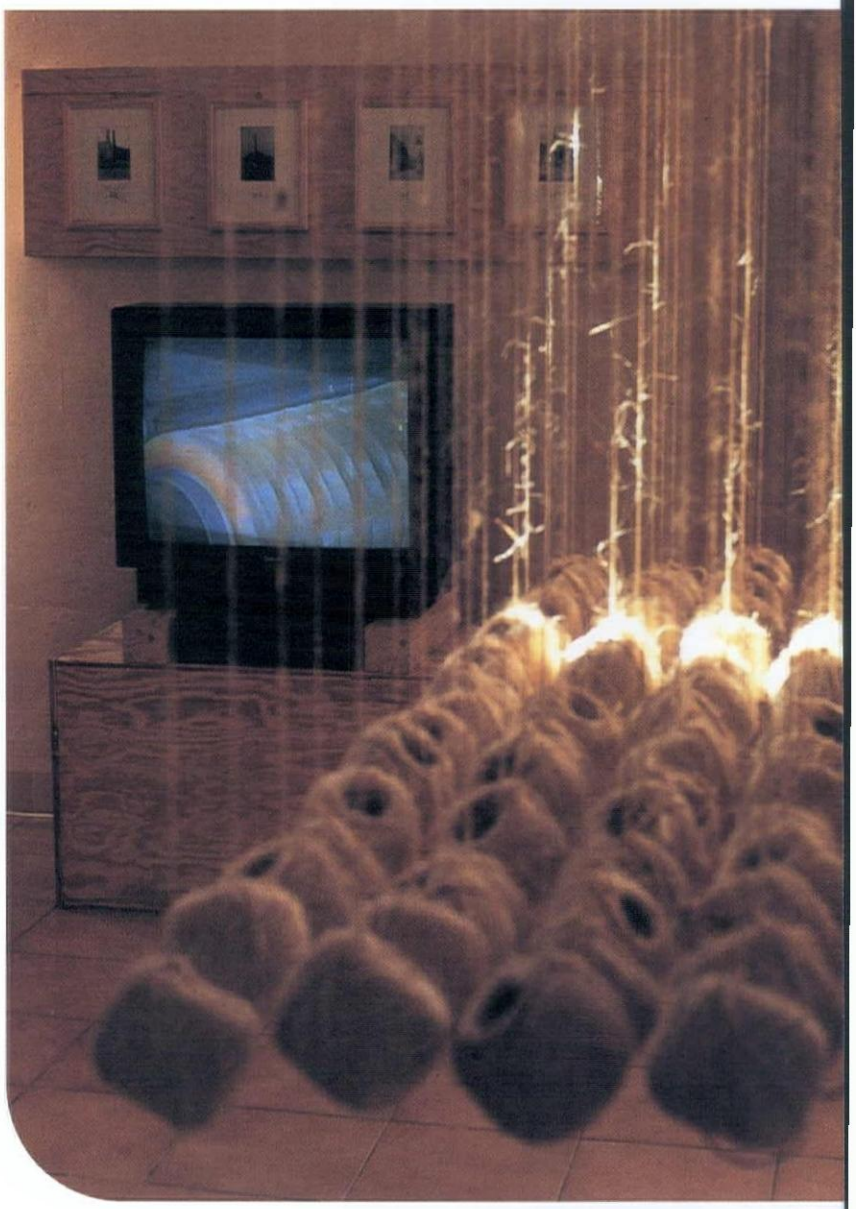
CLIENT/COMPANY Marimekko Oy, Helsinki. Kirsti Paakkanen, CEO.
CONSULTANT DESIGN Animal Design Oy, Helsinki. Antti Eklund and Nicolas Favét, architects. Fat Douglas Oy, Helsinki. Jouni Repo, construction and furniture manufacturing. Andyhill Design Oy, Helsinki. Jukka Tuominen, lamp manufacturing.
MATERIAL/FABRICATION Silkscreen printing on furniture, laser cutting on lamps, epoxy resin paint on floors (garden watering cans used to paint figures), brass casting on door handles. Walls covered with steel plate, blue paint or mirrors. Metal and glass racks.
HARDWARE/SOFTWARE Macintosh; Aldus Freehand.

Contrapartes (Counterparts): The Cultural Geography of Nylon and Twine

Suspended from the ceiling of a handsome, sunlit room in the 16th-century Bishop's Palace that today houses the contemporary art museum of Merida (on Mexico's Yucatan peninsula) are 704 balls of twine. Half of them are made from *henequen* (sisal), a plant with tough fibers that was used by the Mayans for weaving and for building the scaffolding needed to construct ancient cities. Until recently, henequen was widely cultivated throughout the Yucatan. The other half are made from synthetic petroleum-based nylon, which has largely replaced natural fiber in the manufacture of rope and twine. In the center of the room, the strands from all the balls of twine are loosely woven together into a thick rope, what the designers label "a cord of undecidable identity."

The point of the exhibition, according to the designers, is to demonstrate the ways in which "industrial products and environments are inextricably and reciprocally intertwined." Maps and photographs documenting the history of the largely defunct henequen industry are mounted in raw wooden frames hung on the walls. A television monitor shows tapes comparing the manufacturing processes of the two types of twine, natural and synthetic, and interviews with Merida residents who were asked, "What are the differences between these two balls of string?"

At first the jurors believed they were looking at a very ambitious piece of macramé. Then, slowly, they began to understand that the room full of twine was meant to tell a story. Unlike exhibitions in which the items on display are inherently compelling – the American Museum of Natural History's Dinosaur Halls, for example – "Contrapartes" required the ingenuity of the designers to lend allure to mundane artifacts. "What they've done is used the environment as a way of really bringing drama," observed Green. "It's a simple idea impeccably executed," concluded Rockwell. "It supports the content very powerfully."



CLIENT/COMPANY Museo de Arte Contemporaneo Ateneo Yucatan, Merida, Mexico. Lic. Miguel A. Madrid J., director; Lic. Victor Belmont, assistant director. Funding: National Endowment for the Arts; Instituto Nacional de Bellas Artes; Cordeleria Santa Ines, S.A. de C.V.

CONSULTANT DESIGN Kennedy & Violich Architecture, Boston. Frano Violich, architect; Malcolm Coehlo, principal assistant; Ruben Manrique Ray and Jorge Montuy de la Cruz, assistants; James Moore, project delineation.

MATERIALS/FABRICATION *Henequen* (sisal) and nylon twine and rope; Brazilian plywood sheathing over wood furring strips; metal screw-eye anchors; snap-line chalk; VHS video/audio tape, deck and monitor; wood picture frames; black-and-white photographs, color maps.

Swiss Public Seating Shelters

Philip Johnson's Glass House comes to mind, as does Mies van der Rohe's National Gallery in Berlin. This glass house is for transients – passengers on the Swiss Federal Railways – and is built from a set of lightweight modular components. Benches, telephone booths, handrails and signal control equipment can all be incorporated as a given station location demands. It is like a Kenner Build-It set for ruthlessly practical adults.

Hariri was the first to see beauty in this calculated environment, lauding it as "a very simple structure for sheltering."

"Do you think this is a simple structure?" Rockwell inquired skeptically.

"Yes," replied Hariri. "Two people can actually assemble it," she argued, and then read the following sentence written by a Swiss railroad architect as if she were quoting Le Corbusier: "The means of construction is visible and visualizes the design theme."

"Compared to a lot of the stuff we've seen, it is very precise looking," Rockwell admitted.

"Aesthetically, don't you think it works with trains and tracks?" asked Hariri.

"Yes, it disappears," observed Green.

"If you start to look at the corner detail, it's very easy and beautiful," said Rockwell, warming.

"It's a beautiful piece of industrial design, actually," affirmed Green.

And suddenly an expression of rationalism so pure that it borders on poetry won the jurors over where a hundred fancier, more effusive designs failed. Modernism lives.

CLIENT/COMPANY Swiss Federal Railways, Berne, Switzerland.
IN-HOUSE DESIGN Toni Haefliger & Fredi Voegeli, architects.
CONSULTING ENGINEER J.F. Mayer AG, Berne.



DOMINIC ULDRY



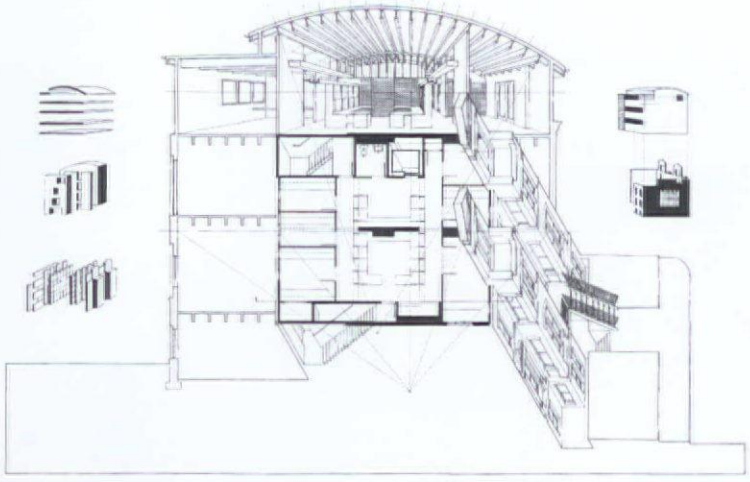
MICHAEL MORAN

National Minority AIDS Council

The headquarters of the National Minority AIDS Council, a group that coordinates the efforts of community groups fighting the spread of AIDS and HIV, stands in a neighborhood of Washington, D.C., that was destroyed by the 1968 riots. The Council and architect Peter F. Hapstak, III, wanted the building, a restoration of two derelict, turn-of-the-century town houses, to double as practical, efficient office space and as a monument to the victims of AIDS. As it turns out, it is also a tribute to the increasing sophistication of adaptive reuse. With a modest budget of $700,000 to overhaul both the exterior and 7,500 square feet of interior space, the designers succeeded in fashioning a bold marriage of architectural styles that is unafraid to let its seams show.

"It's deceptively clever, " commented Rockwell, pointing out that the brick buildings appear from the front to have been lovingly but conventionally restored. The rear view, however, exposes a corrugated metal addition that includes a new, curved roofline and a blue metal staircase that travels diagonally across the width of the two linked buildings. The shiny metal is in sharp contrast to the weathered brick. The project is reminiscent of Coop Himmelblau's dissonant retrofit of its Vienna building or of the disturbing metal "scabs" that Lebbeus Woods proposed to attach to the war-damaged buildings of Sarajevo. But Hapstak's work, compared to such strident architectural statements, seems natural and relaxed.

"It's a very consistent message from the outside to the inside," said Rockwell. Indeed, there are also walls of red brick and shiny galvanized metal inside the inexpensively but thoughtfully designed office spaces. "It doesn't look overdesigned or intimidating," noted Hariri. At a time when a pared-down look is fashionable for high-priced boutiques and restaurants, it is heartening to see minimalism used cheaply and well. "The inexpensive materials are not used just as a style," Rockwell pointed out. Nor, in the case of this ambitious retrofit, is style sacrificed to the constraints of the budget.

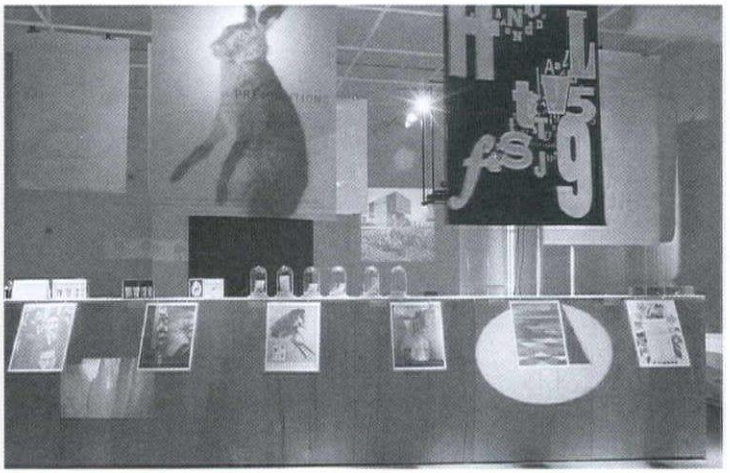


CLIENT/COMPANY National Minority AIDS Council, Washington, DC. Paul Akio Kawata, executive director.

CONSULTANT DESIGN CORE, Washington, DC. Peter F. Hapstak, III, design principal; Dale A. Stewart, managing principal; Vyt Gureckas, project architect. Malin Construction, Inc., general contractor. The Jenco Group, developer.

MATERIALS/FABRICATION Exterior: existing brick construction, sheet and corrugated galvanized metal, structural steel, single-ply membrane roof, custom hand-forged security grates. Interior: Otis elevator, Bently carpet, Benjamin Moore paint, aluminum door frames, particle-board counters, maple plywood vertical supports, plastic laminate cabinets, perforated steel and fluorescent strip light fixtures, scaffolding, corrugated plywood, glass.

design NOW!
A traveling exhibition of contemporary Dutch graphics, products and architecture, "design NOW!" focuses on the work of young designers. Ontwerpwerk, based in The Hague, created an atmospheric (but portable) display from diaphanous fabric and projected patches of light. Hariri regarded the exhibition, with its discrete areas, as "a field of objects" rather than a coherent whole, but was struck by the beauty of each individual section.

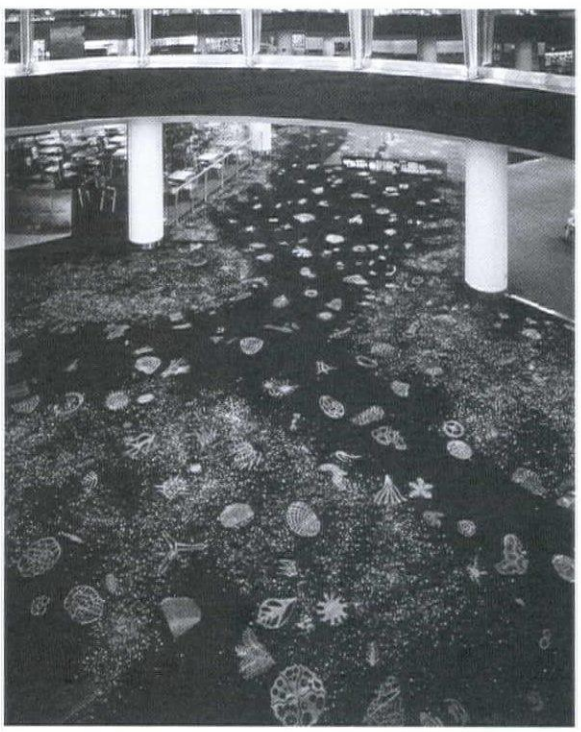


Royale Cards and Gifts
The sinuous wall of greeting cards that runs the length of this Greenwich Village gift shop drew the admiration of the jurors. Architect Stephen Alton, working with a tight budget and time constraints, fashioned the ingenious card wall from sheets of perforated metal mounted on floor-to-ceiling photographer's poles. "The card wall," said Rockwell, "is so cool."



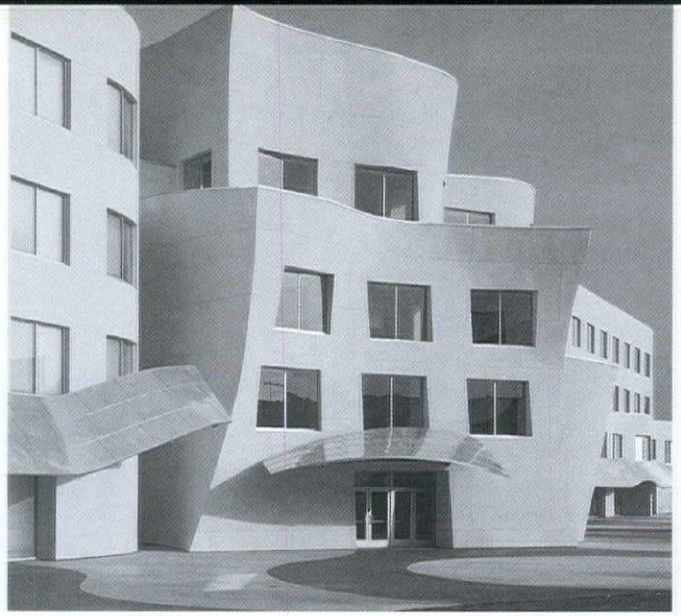
EDWARD HUEBER–ARCH PHOTO

A Walk on the Beach
In Miami International Airport's new Concourse A, artist Michele Oka Doner has embedded 2,000 bronze reproductions of sea creatures and plants in a glistening black terrazzo floor. A sprinkling of mother-of-pearl is used to simulate the markings left by waves as they wash up on the shore. "An incredible concept," says Rockwell, "executed so beautifully."

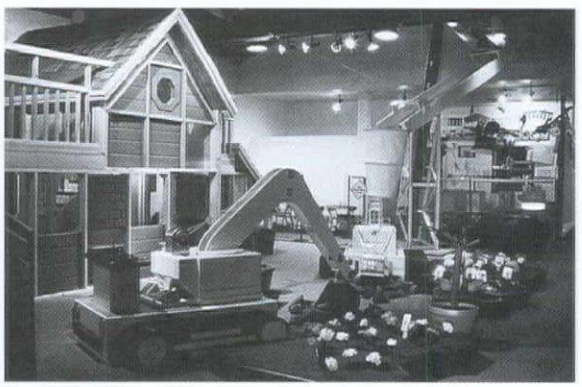


NICK MERRICK/HEDRICH BLESSING

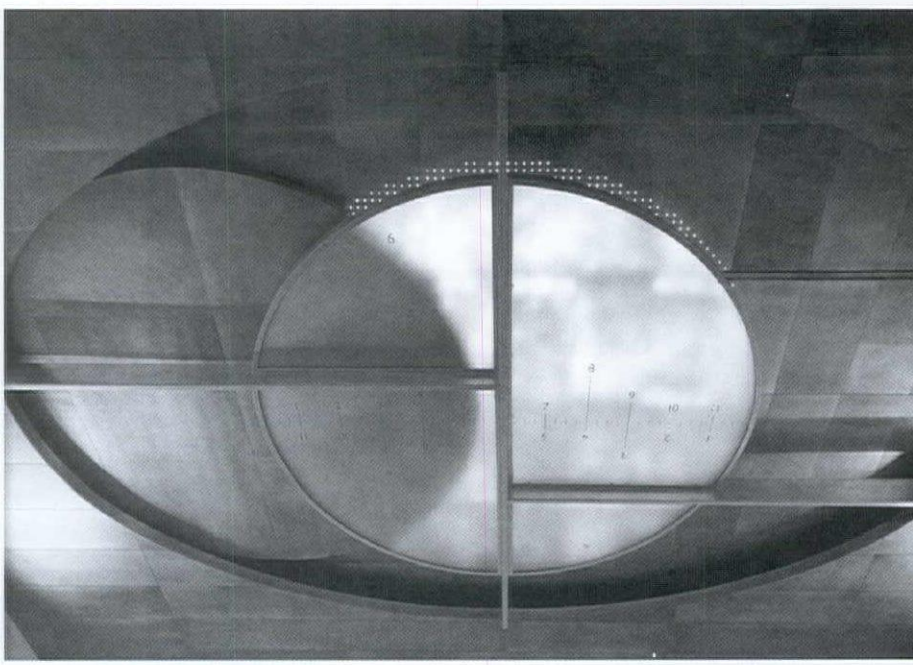
Team Disneyland Administration Building
Standing at ground level in the cream-of-tomato-colored atrium of this building by Frank O. Gehry & Associates, one can pretend to be on a "Fantastic Voyage" gazing up at the loopy forms of the organs within the human torso. "It is just so voluptuous with wonderful curves, and it almost looks like it's exploding with color," said Rockwell.


FRED AND LORI STOCKER

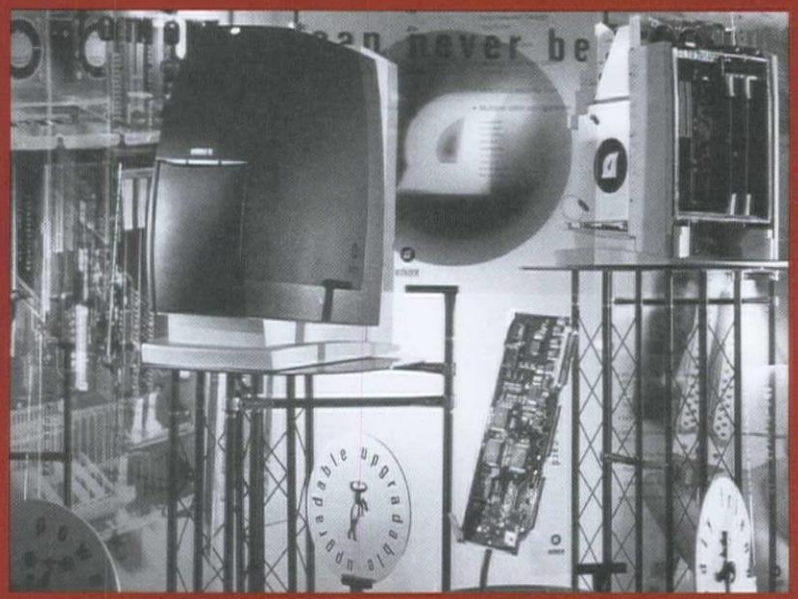
The Construction Zone
Developed and designed in-house by the staff of the Kohl Children's Museum in Wilmette, Illinois, this exhibit allows children from two to eight years of age to participate in construction activities. Kids can don hard hats and toy tool belts and apply stick-on foam shingles to a colorful two-story playhouse. Or they can fashion souvenirs of their visit using real power tools in "child-safe" workstations.


JOHN MEYER

Eclipsed Time
Just inside the new entrance to the Long Island Railroad's portion of New York's Pennsylvania Station, architect Maya Lin has mounted a clock on the ceiling. A glowing white glass orb is eclipsed by an aluminum disk that moves slowly back and forth during the course of a day. "Since it takes a few minutes to actually see the clock move," explains Lin, "it presents almost a still moment in the hectic passageway."

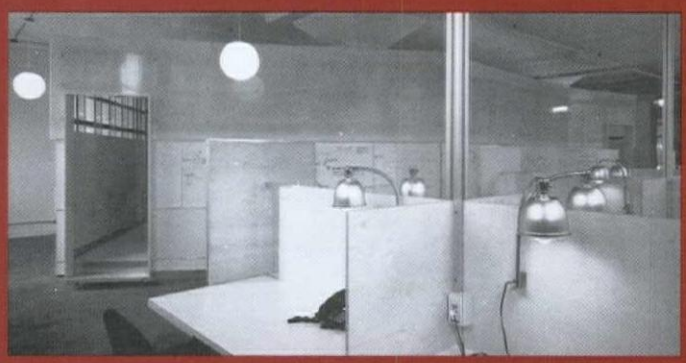

DAVID REGAN

Archistrat PC Expo
Trade Show Exhibit
The Moderns, a New York-based design firm, used Archistrat's vivid yellow-green trademark color to draw attention to a booth that they hoped would be "strong, yet serene." Unusually shaped computer prototypes were displayed in a "sculpture garden" at the front of the exhibit area. The designers' aggressive use of both form and color made Archistrat the only trade show exhibit to get a nod from the jurors.



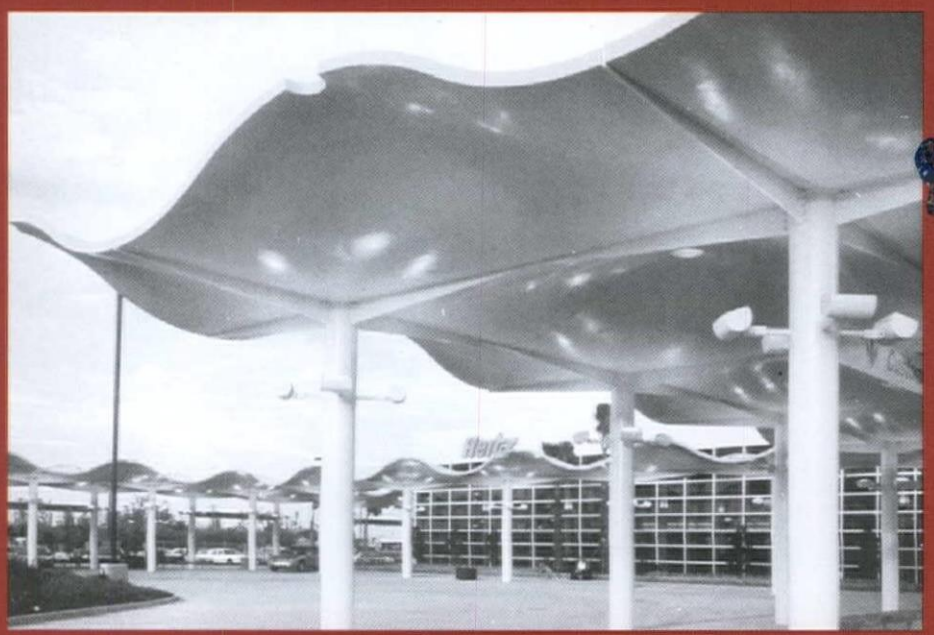
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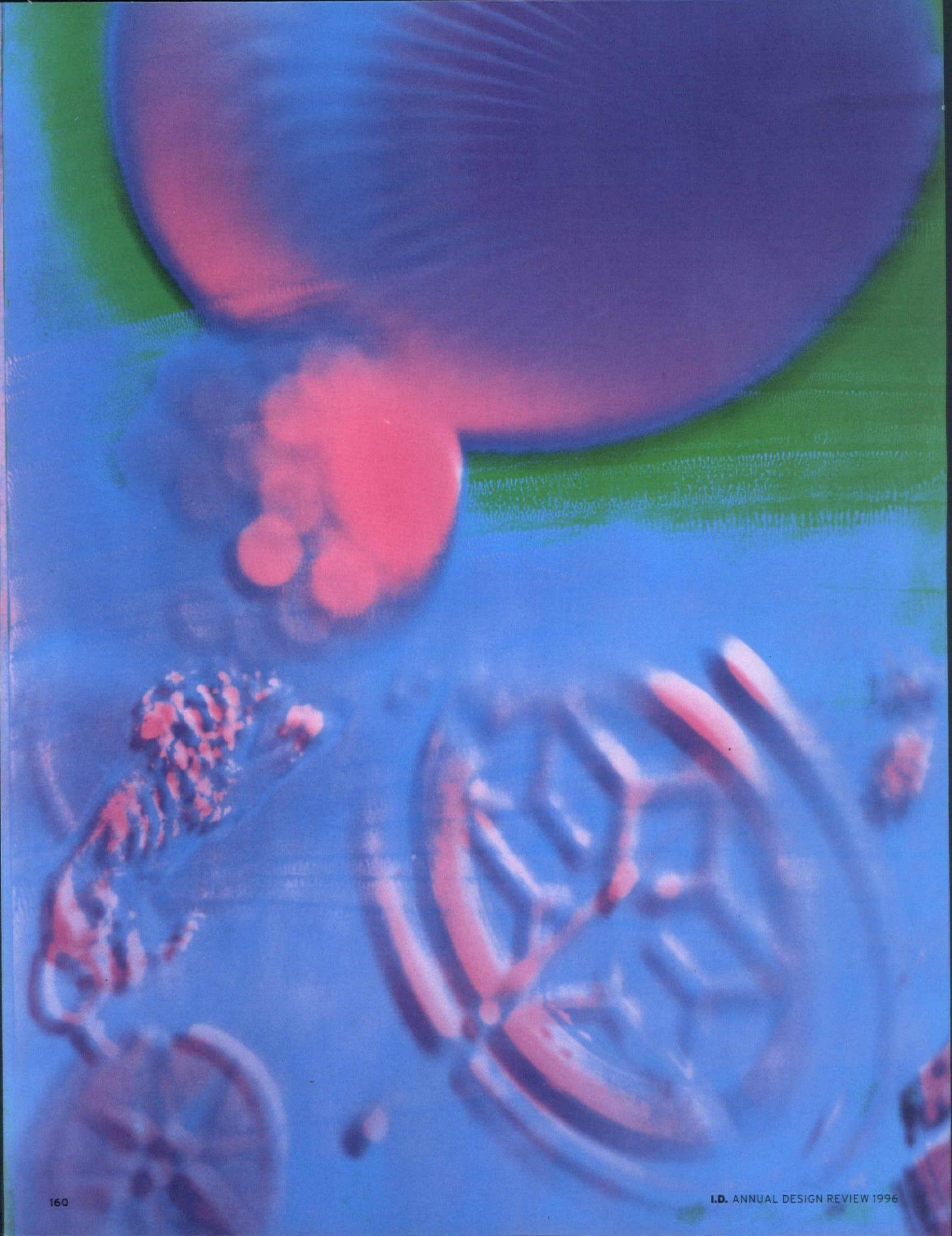
Predictive Systems, Inc.
Whiteboards and blackboards are the key elements in the office space that Anderson/Schwartz Architects designed for a New York technology start-up firm. What makes this bare-bones office space unique is that fact that most wall surfaces can be scribbled on with marker or chalk. "I loved the notion of the whole place being a tablet," commented Green.



MICHAEL MORAN

Shelterscape Modular Shelter
"Did you ever get those raviolis from Bruno's?" asked Green. "That's what this reminds me of, a sheet of ravioli." Given the state of street furniture in America, the fact that architect Richard Dattner's steel-reinforced, fiberglass shelters resemble pasta is to their credit. Sold by Marden Fabrications for use at airports, service stations or in front of hotels, these modular structures are, in Rockwell's words, "a better solution to the problem than you normally see."





Furniture

WHAT IS THERE TO SAY about the state of furniture design as we come to the close of the 20th century? Modernism, which reared its graceful and exacting head in the early part of the century, has never been bested, agreed jurors Dakota Jackson, Tom Edwards and Agnes Bourne, yet in recent years, as society has become increasingly complex, a softening factor has mitigated modernism's deeply ingrained austerity. "I think we're still in the modernist period, where things are pared down," said Jackson. "We're still looking for the essential line, for the very pure form. In addition, however, we're also looking for a syncopated element that has both an aesthetic and a functional component. But the simplicity and the geometry must still be there."

The "syncopated element" to which Jackson refers is perhaps best exemplified than in Jack Lenor Larsen's transcultural Thai linens, one of this year's two Best of Category honorees. While, in his embrace of the grid, Larsen expresses in these designs his longstanding reverence for the tenets of modernism, he weaves in the moderating element of hand-clipping, a craft close to extinction in our technology-seduced world. Several other of this year's winners marry modernist forms with more human elements as well: Carlo Bartoli's geometric but lyrical stacking Breeze chair, available in a range of lighthearted colors, and Donghia's highly textured Obi woven fabrics and sumptuous Venetian glass lamps are examples.

Changing habits and needs in the workplace and in classroom and training facilities is another important theme that emerged in the judging, and several products were rewarded on the basis of their flexibility, mobility and challenge of the status quo. The second Best of Category award went to Studio De Lucchi for the reconfigurable Campus School Furniture System, which the jurors singled out for its upbeat forms and interesting color vocabulary, as well as for the designers' and manufacturer's willingness to examine a long-unaddressed market niche. Wilkhahn's simply detailed and elegant roll-in Confair Conference Furniture System, praised by Bourne for its "aesthetically restful" presence, and Haworth's adaptable Crossings System, commended by Edwards for its honesty of materials, were among the products rewarded for their innovative approach to changing work process issues.

The appeal to "humanness" evident in Larsen's window fabrics captured the imagination of the jurors in other product realms as well. Whether they were discussing the merits of products designed to ensure safety in emergency situations (such as Johnsonite's Safe-T-First System, which provides a clear pathway for people trying to get out of smoke-filled or suddenly darkened buildings) or commending designs based on their unique manufacturing processes (William McDonough's line of ecologically produced textiles for DesignTex, for example), the jurors by and large responded favorably to those entries that went beyond the usual measures in consideration both of human and ecological issues. "It's all about people being successul without taking advantage of the environment or of each other," Bourne said. "The danger or resistance I have in this area," countered Jackson, "is the sometimes sacrosanct nature of anything that's being done to address environmental or social concerns. But when the effort is made on a qualified enough level, it warrants attention."



JURORS: Dakota Jackson, Agnes Bourne, Tom Edwards
MODERATOR: Bonnie Schwartz

Thai Linens

The objective: to introduce to a community of rural handweavers in Thailand a new material that would permit entry into the marketing arena of translucent window fabrics, and to expand opportunities for these rural villagers to bicycle to work in a parklike campus instead of migrating to urban slums. The reaction: "I appreciate that these textiles refer to human values and to the value of the neighborhood where they are created," said Bourne. "They acknowledge the human spirit, recognize the value of diversity and, in a very pure way, marry technology and quality." Added Jackson, "These fabrics speak of a sense of continuity. Within them we see both 19th-century and 20th-century processes. The 19th century spoke of hand looms, the handmade and very basic materials, while the 20th century speaks of progress and the use of the grid as an essential element. Yet here we are, at the end of the century, looking at a softening of the hand of modernism. It becomes warmer, more human."

The four fabrics – "Swan Song," "City Blocks," "Lindos" and "Pearl Cloth" – are part of Larsen's recently introduced Colloquium series, and are the first linens ever produced by the company's silk weavers in Thailand.

Interested in creating a line of window sheers that would be more durable than silks as well as more resistant to sun degradation, Larsen turned to sturdier linen, using the more delicate and elegant silk yarns, in some cases, as weft (the pattern of non-structural yarns woven crosswise into fabrics: it is the vertical warp yarns that carry the structural weight of woven textiles). The luminous silk interlaced into the hand-clipped "Swan Song," for example, reflects light back into a room at night and, during the day, creates a soft silhouette against the windowlight.

"The inspiration of this line lay in using the hand-craft skills that we have available in Thailand," Larsen says. "We can still do things with handweavers, such as hand-clipping, that we can't do with more advanced technologies, things that add something marvelous and indescribable to a fabric, a sense of humanity."

Since founding and incorporating his company in 1953, Jack Lenor Larsen has made significant contributions to the world of fabric design. Aside from creating and overseeing the design and manufacture of innumerable lines of fabrics, he has produced on commission several important one-of-a-kind pieces, including draperies for Lever House (1952); fabric wall panels for Louis Kahn's First Unitarian Church in Rochester (1966); and the Filene Center act curtain at Wolf Trap Farm (1971). Attracted equally to age-old techniques and cutting-edge technologies, Larsen has continued throughout his career to produce work that expands the boundaries of convention.

What specific needs does this project address and how does it distinguish itself from others of its kind?
This project makes available chacterful, even fanciful hand-crafted transparent and translucent window fabrics that, due to their linen ground, are dimensionally stable and resistant to the damaging effects of sunlight.

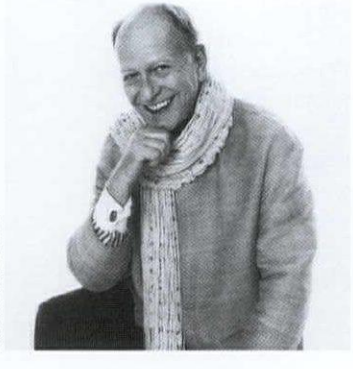
How is this project similar to other projects you've designed in the past?
These are very much related to, and in fact inspired by, a range of hand-woven linens I designed in Italy in the late 1950's, before industrialization took hold.

What role, if any, have new technology or materials played in the shaping of this project?
The Pearl Cloth fabric uses as weft [the yarn used as a crosswise weave] a clear polyester slit film, wrapped in a nylon thread for strength, to create a soft sheen that is resistant to sun degradation.

In retrospect, would you have done anything different in the design process?
No, but we are continuing to expand the group and augment it with sheer linens woven in Europe.

What would you like most to design or redesign?
I like most working on things I don't know how to do yet.

Jack Lenor Larson.



ARMEN KACHATURIAN



CLIENT/COMPANY Larsen, New York.
IN-HOUSE DESIGN Jack Lenor Larsen, design director.
MATERIALS/FABRICATION Wet-spun natural linens, silk.
HARDWARE/SOFTWARE Sharp scissors, good light.

Campus School Furniture System

"Somebody has finally taken another look at school desks and paid attention to a part of the market that has been ignored for too long," pronounced Edwards upon evaluating Studio De Lucchi's Campus School Furniture System. "I think the classroom is one area where mobility is really effective," added Jackson, "since hierarchies within classrooms are constantly changing." The development of Campus, according to the designer's brief, was seen as an opportunity to consider how ideas about the work process are changing, both in professional settings and educational environments. As has been true of the structure of offices, the organization of classrooms has long been governed by rigid concepts of hierarchy and efficiency. As working conditions within society evolve, reasons designer Michele De Lucchi, so must the conditions of learning environments. As a result, the design of classroom furnishings must allow for easy reconfiguration in order to promote a greater degree of flexibility.

The desks in the Campus range are equipped with wheels to permit easy rearrangement. The basic desk can also be upgraded on-site with a mechanism that permits inclination of the desk surface at three different heights. Brightly colored plastic edges, which protect the wood and stop books from sliding down the inclined surfaces, harness a design vocabulary that relates to outdoor sporting equipment, thereby connecting the furniture to the everyday lives of the children who use it. "I think this line expresses a wonderful spirit, a wonderful inventiveness," Bourne said. "There's something very fluid about the forms. They're playful without being overdone. And very fresh."

Group photo: Torsten Fritze, Michele De Lucchi, Michael Corsar. Photo at left: Hanno Giesler.





Michele De Lucchi, a Milan-based architect, designer, teacher and writer, enjoys a career that spans the disciplines of industrial design, furniture design, graphic and identity design and architectural design. Since 1979 he has been a permanent design consultant for Olivetti, where he is responsible for the development of office products, specialized appliances and office furnishings. His architectural activities include retail design, exhibit design and the design of office buildings, banks and apartment buildings. He became a founding member of Memphis in 1981 and, until 1987, designed products and exhibitions for the group. He has also taught both at Milan's Domus Academy and at the University of Detroit and is the winner of several international design awards, including the German "Gute Industrieform" and "Deutsche Auswahl" awards, the Japanese "Good Design" award and the Italian "Compasso d'Oro."

What specific need does this project address?
The Campus project attempts to address the need for flexibility and mobility in classroom settings, with an eye toward maximizing organizational adaptability. By focusing on issues such as group work and ease of communication, Campus tries to provide educators with appropriate tools to transmit information within informal, dynamic group settings.

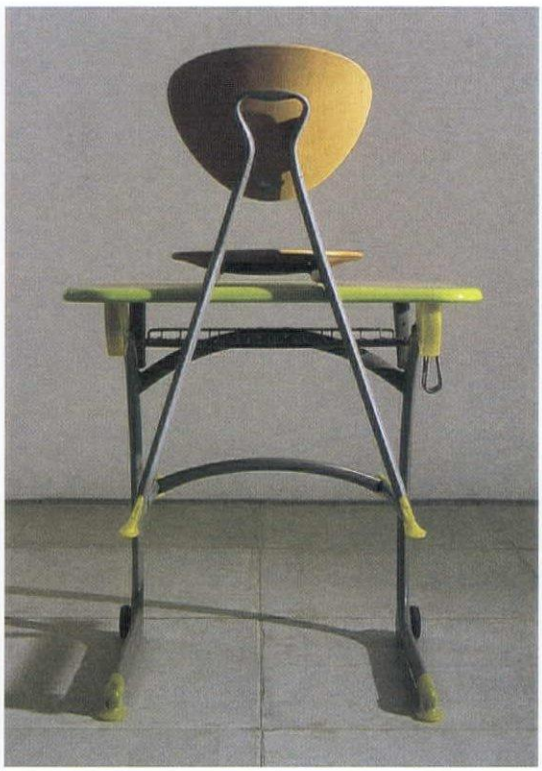
How does this project distinguish itself from others of its kind?
With this range we have created a clear departure from traditional school furnishings by bringing a tired typology up to date with modern design sensibilities.

How is this project similar or dissimilar to other projects you have designed in the past?
The project is similar to others in that the starting point is always to question: to question the brief, the subject, the client and ourselves. It is dissimilar in that the answers we came up with were, of course, unique to the project. Still, our working methodology can be described as a "workshop" process; that is, we place a strong emphasis on an open group approach. In this case, the project also involved very close collaboration with Frankfurt-based Design Connections, which acted as an important intermediary between our firm and Casala.

What role, if any, has new technology or materials played in shaping this project?
The choice of materials and processes was governed by our mandate to keep investment and production costs low in order to ensure that we'd be able to bring the product out at a competitive price. We did use some new production techniques to mold the protective plastic rim to the tabletops, and were able to incorporate pencil and book stops, as well as add a variety of color options to the system instead of using the usual black.

In retrospect, would you have done anything different in the design process?
Who has ever been able to answer "no" to this question?

What would you most like to design or redesign?
We generally do not have any preconceived ideas of what we'll work on next, but we are continuing to develop a wide range of activities.



PHOTOS: FEDERICO BRUNETTI

CLIENT/COMPANY Casala-Werke GmbH, Lauenau, Germany.
CONSULTANT DESIGN Studio De Lucchi SRL, Milan. Michele De Lucchi, architect/partner; Torsten Fritze, designer/partner; Michael Corsar and Hanno Giesler, designers.
MATERIALS/FABRICATION Metal tubing, steam-formed plywood, injection-molded plastic details, cast-metal joiners, molded plastic rim on tabletop.
HARDWARE/SOFTWARE Power Macintosh 6100/66; Adobe Illustrator; Aldus Freehand.





WILL GRANT

Fruit Stalls

Designed to replace a dilapidated network of street fruit barrows in Sydney, Australia (originally built and leased to World War II veterans under a re-employment program), these new Fruit Stalls initially struck the jurors as almost too beautiful to exist on the street without threat of vandalism. "I don't know that they're ultimately not too precious to be out of doors," pondered Jackson. "Maybe they should have made them a little uglier," suggested Edwards.

Designed to make a contemporary aesthetic statement both in their locked-for-the-night state as well as their open-for-business configurations, the street furnishings-cum-fruit stores incorporate awnings that retract into pivoting doors and tables that are located under the display shelf and in front of storage bins. Their modular design allows for easy adaptability to any size site, and the construction materials selected ensure easy maintenance and hygiene.

Once the jurors recognized that perhaps Sydney's streets are less cruel than New York's, the Fruit Stalls won them over. "These mark an intent to bring some design sense to the realm of site furniture, which has typically seen little of it," said Edwards. "I see them as being evolved," agreed Bourne. "They might even raise the aesthetic level of their particular environment." Added Jackson, "I like that you have almost no indication of what they are when they're closed. It makes for a very interesting execution."

CLIENT/COMPANY Sydney City Council, Sydney, Australia. Timothy Williams, concept originator; Louisa Geddes, project manager.

CONSULTANT DESIGN KWA Design Group Pty. Ltd., Sydney, Australia. Robbie Wells, senior designer; Robert Matchett, project manager; Will Grant, Peter Colless and Juan Jimenez, designers.

MATERIALS/FABRICATION CNC-punched stainless steel, laser-cut stainless steel, sand-cast aluminum, dry-cast epoxy concrete and sand composite, CNC-routed marine ply, mild steel, canvas.

HARDWARE/SOFTWARE Macintosh, Unix; Ashlar Vellum, Mastercam.

Crossings

CLIENT/COMPANY Haworth, Inc., Holland, MI.

IN-HOUSE DESIGN Brian Alexander, senior industrial designer; Roque Corpuz, associate industrial designer; Jeff Reuschel, manager, industrial design studio; Clarkson Thorp and Bob Weiner, industrial designers.

MATERIALS/FABRICATION Powder-coated, welded steel tubing, formaldehyde-free medium-density fiberboard with polyurethane top coat, cast aluminum hardware and feet.

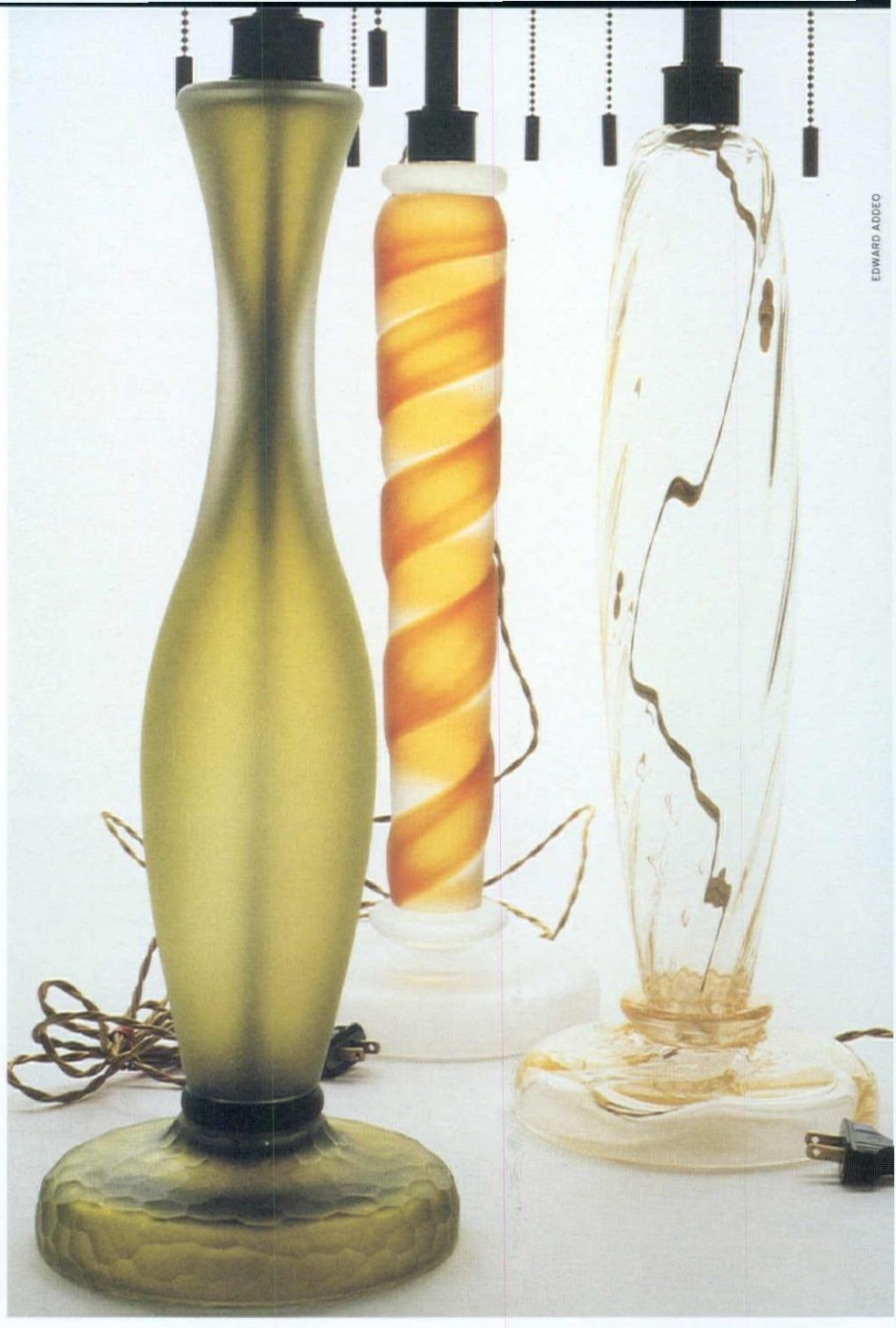
HARDWARE/SOFTWARE Sun Sparc Station 10, Silicon Graphics Indigo 2; ProEngineer, Alias Designer.

Evolving trends in the workplace that require flexibility in office space design form the foundation for Haworth's new Crossings system. "The time is right to turn the office inside out," reads Haworth's product literature, "to let people have more control of their work environment . . . to support emerging work styles [and] make an ally out of change." Whether or not "change" is merely a euphemism for pared-down workforces, employees stretched to the limit, and impermanent professional opportunities, Edwards found the system "one of the most innovative product lines to come out of contract furnishings in years." He liked the way the company dealt with issues of mobility, and the "honesty and freshness" with which materials and finishes were approached. "Some of the work surfaces, for example, are simply standard particle board," he pointed out, "dyed and finished so as not to obscure the nature of the material. It has a very contemporary feeling."

Jackson, however, argued with the entire premise of mobile office furnishings. "I go along with Newton's law that things in motion tend to stay in motion, and objects at rest tend to stay at rest," he said. "I don't think offices are as fluid as these offerings would lead us to believe." Countered Edwards, "The beauty of a system like this is that clients can add elements as they need them and easily reconfigure the elements they already own. Plus, everything can be within arm's reach during intensive work periods and pushed away for conferences or other situations. It's extremely flexible." Conceded Jackson, "There is something fascinating about these small, eccentric elements. The configurations are very nice." The entire system includes work planes, perimeter elements, storage systems, organizers, technology support carts and power and communications components, and is designed to integrate within existing panel systems.



BILL SHARPE

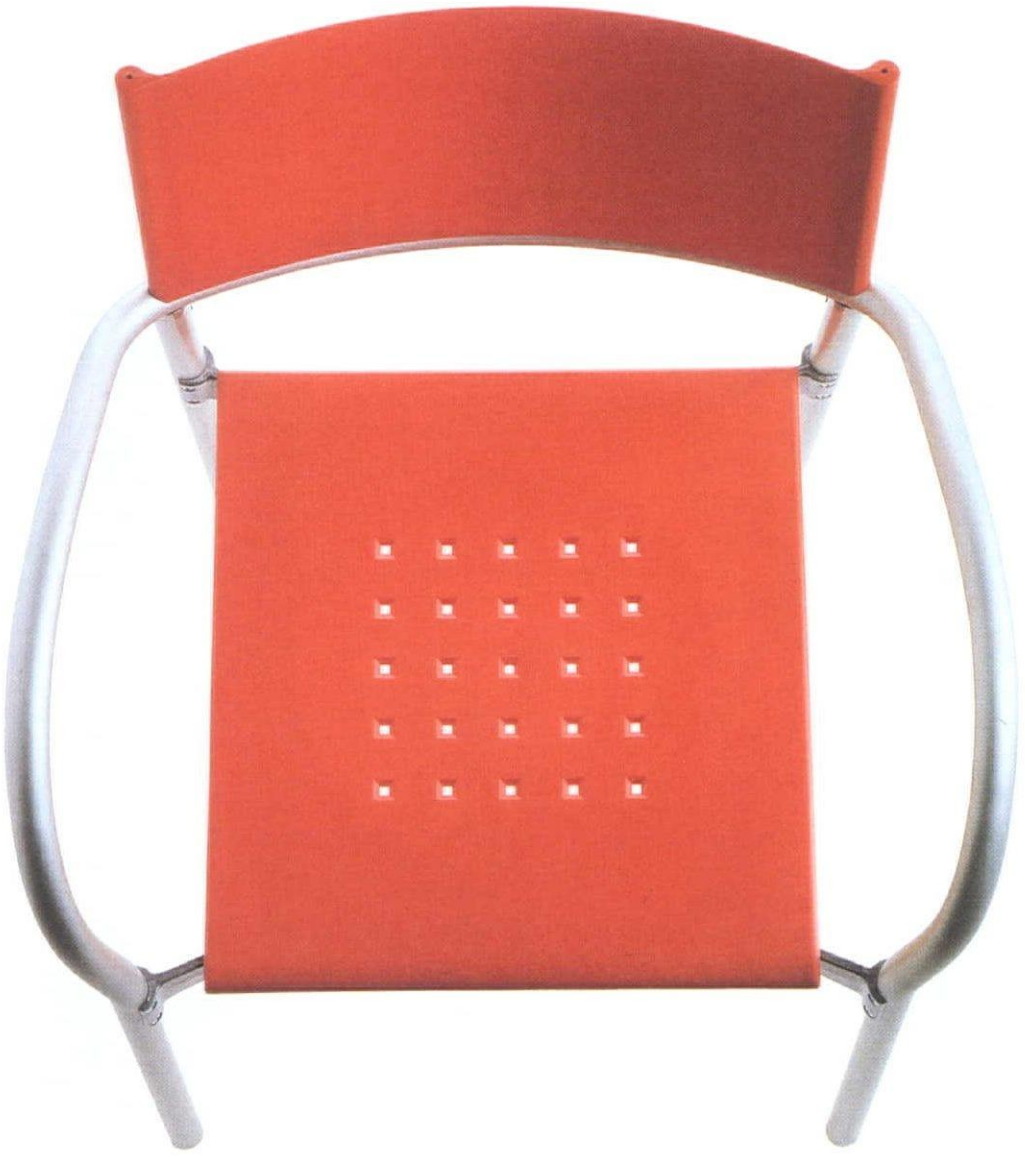


EDWARD ADDEO

Venetian Glass Lamps

Donghia's Venetian Glass Lamps sparked considerable discussion among the jurors, who responded immediately to the sumptuosness and fluidity of their stems but wondered if the shades could have been more fully considered. "I like the glass forms very much," said Jackson. "I like the colors and I like the translucency. But the design doesn't address how the light source illuminates the room, and as a result it's not a complete lamp." But Bourne emerged as a strong proponent of the lamps. "They're just delicious," she said. "They're supple, they're romantic, and there's not a whole lot on the market right now that evokes this kind of pleasure." Praising the classic lines of their stems, their serene coloration and their elegant mix of weight and weightlessness, Bourne argued that enough about them works – and works exceptionally well – to warrant their overall commendation. "A simple dark shade, as the company suggests – though it may not necessarily be the most innovative solution – would quite successfully force the light down through the glass and render a beautiful glow," she said.

CLIENT/COMPANY Donghia Furniture Co., Ltd., New York.
IN-HOUSE DESIGN John Hutton, designer/design director.
MATERIALS/FABRICATION Handblown, hand-twisted and sandblasted solid glass bases and finials; brass electrical fixturing; brass pull chains.



STUDIO UNO

Breeze Chair

Praised for its light weight, stackability, simplicity and elegance, the multipurpose Breeze chair by architect Carlo Bartoli marries the lyrical with the geometric and, in so doing, "creates a nice balance," the jurors agreed. The design brief demanded an adapatable chair suitable for both indoor and outdoor use, in domestic or public settings. Employing runs of bent aluminum tubing to create the integrated arm/leg forms, recyclable resin back and seat rests and a die-cast aluminum seat frame, Bartoli minimized the number of components used (there are only eight in all) and considered seriously the product's environmental impact. "At the end of Breeze's useful life," he notes, "the materials are separable, hence easy to dispose of." Bourne found the product a welcome departure from the range of stackable chairs currently available. "Perhaps, with this chair, we have come to where we've been trying to go," she mused. "Finally the materials have come together to enable the creation of a stackable chair that is lightweight enough and well enough designed to really stack, without sacrificing comfort. I also like the fun range of colors it's available in, and the fact that it brings together three textures rather than just two." Added Edwards, "I'm impressed by the sophistication of the construction," to which Bourne responded, "Being able to see the joinery is a real plus. It's not a mystery and imparts the sense that the chair won't break or fall apart."

CLIENT/COMPANY Segis, Poggibonsi, Italy. Distributed by Loewenstein, Inc., Pompano Beach, FL.
CONSULTANT DESIGN Carlo Bartoli, Monza, Italy.
MATERIALS/FABRICATION Bent aluminum tubing legs/arms, die-cast aluminum seat frame, recyclable resin seat and backrest.
HARDWARE/SOFTWARE CNC machining.



Soho Chair

In Bourne's words, it is the ever-present "need for pleasure and amusement in structural objects" that won Knoll's Soho Chair its Design Distinction. "It reminds me of the flapping tongue that's used on some of the Rolling Stones' albums," joked Jackson. "It seems a little naughty and provocative." While the jurors praised the chair for its styling, comfort features and affordability (the armchair lists for $420), they were perhaps most taken by its sense of whimsy, indicative of a break from conventions associated with workplace sterility. "I also appreciate that there's a lot of recyclable material connected to it," said Edwards.

CLIENT/COMPANY Knoll, Inc., New York.
CONSULTANT DESIGN Roberto Lucci & Paolo Orlandini, Milan.
MATERIALS/FABRICATION Textured polypropylene outer shell, textured ABS plastic upholstery liner with CFC-free molded urethane foam, solvent-free adhesives, textured glass-reinforced nylon upholstery with polypropylene arm cap,; textured glass-reinforced nylon base, metal-stamped control housings, die-cast internal control mechanism components.
HARDWARE/SOFTWARE AutoCAD, ProEngineer, Ashlar Vellum.

Umbrella Chair

The lightweight and collapsible Umbrella Chair, designed by Gaetano Pesce of Pesce, Ltd., represents a playful approach to the portable folding chair. Resulting from careful study of new mechanisms and materials, the chair collapses into an easy-to-carry, seven-pound object that might even be used as a walking stick; its eccentricity and vibrant color range especially impressed the jurors. "To come up with a design that does not compromise aesthetics for functionality is a win-win situation," said Jackson. "As to who really needs something like this, how is a chair like this really used, that's another question. But if you do need one," he suggested, "I think this is an awfully good solution." The chair opens automatically, at the touch of a button, and is available in red, yellow, blue, green or black, as well as variable colors that can be mixed to produce one-of-a-kind creations.

CLIENT/COMPANY Zero Disegno, Alessandria, Italy.
CONSULTANT DESIGN Pesce, Ltd., New York. Gaetano Pesce, designer/partner.
MATERIALS/FABRICATION Anodized drawn aluminum structure; polypropylene and nylon seat, handle, feet and joint, reinforced with fiberglass.



The William McDonough Collection

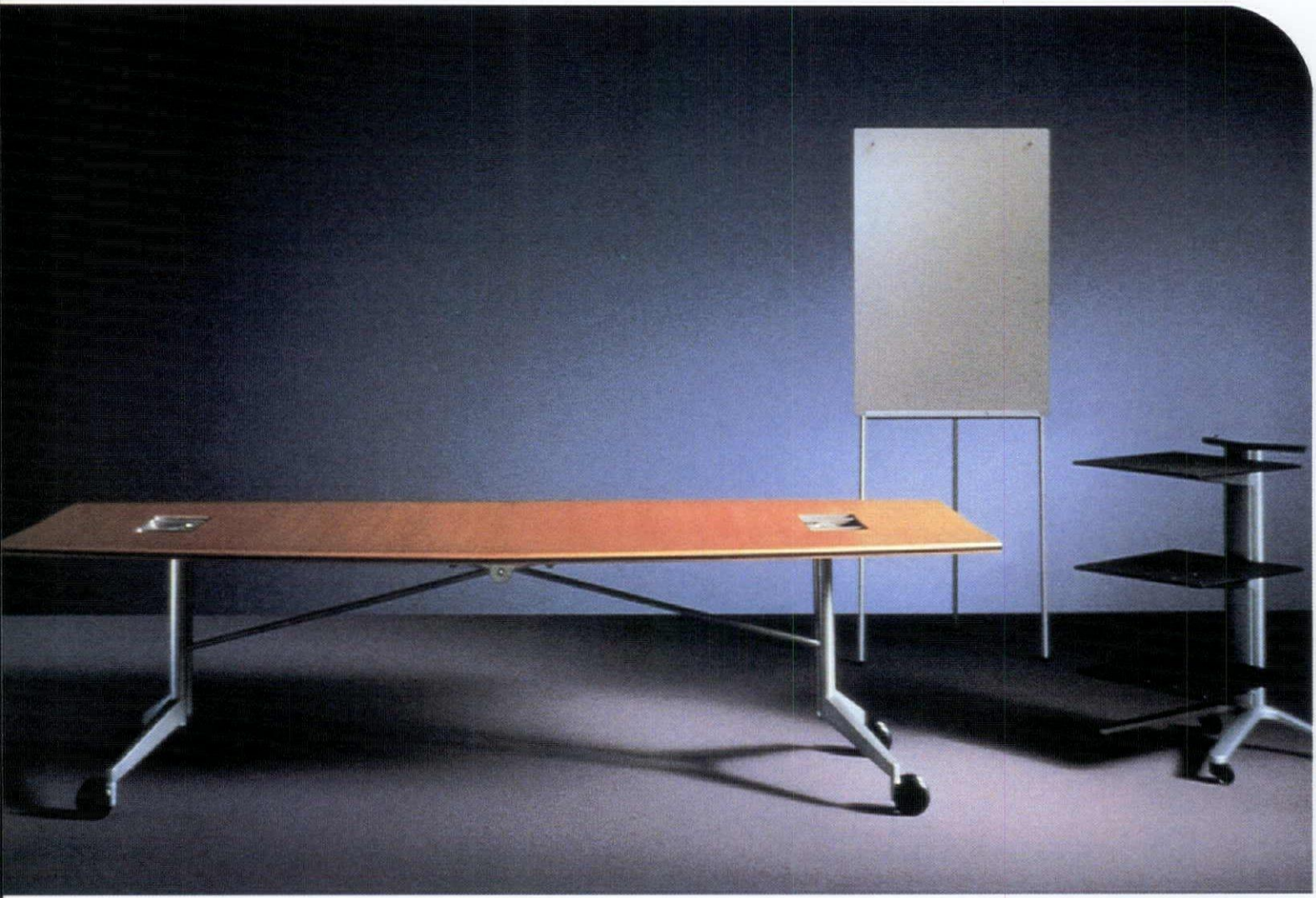
The processes harnessed to manufacture William McDonough's new range of textiles for DesignTex Inc. reveal a commitment to the environment that has rarely been matched. The development of the fabrics, which are designed for use in commercial environments, eliminates the generation of all toxic products commonly associated with the manufacture of textiles. No indoor air pollutants (such as formaldehyde) are emitted during manufacturing, and the materials biodegrade into ordinary soil. "The environmentally intelligent characteristics of the fabric are made possible through a complete redesign of the manufacturing process," explains DesignTex's Linda Mulcahy. "We started from scratch to make sure everything was safe, from the soap used to wash the wool to the chemicals used in the dyes. Everything that goes into the process is clean, so there are no environmental problems on the other end."

Made entirely of wool shorn from humanely treated, free-ranging New Zealand sheep, the fabrics are dyed in pigments that have been tested by an independent lab to ensure that they do not release carcinogenic chemicals, toxic chemicals, heavy metals or mutagenic substances. As a result, as the textiles biodegrade, no toxic substances are left behind in the earth.

The fabric designs themselves are also derived from organic sources, namely naturally occurring mathematical fractals, which McDonough developed with the help of mathematicians from New Zealand and other countries, communicating via the Internet. "The fact that the entire process of textile manufacturing was completely reimagined and reworked makes these fabrics more than just the ecological design of the day, it catapults them into a new realm," enthused Edwards.



CLIENT/COMPANY DesignTex Inc., New York.
CONSULTANT DESIGN William McDonough & Partners, Charlottesville, VA. William McDonough, architect.
MATERIAL/FABRICATION Jacquard-woven wool and ramie.
HARDWARE/SOFTWARE Macintosh; Adobe Photoshop.



Confair Conference Furniture Collection

This interactive line of lightweight, reconfigurable conference furniture from Wilkhahn represents the "systems thinking" for which the jurors lauded several of this year's entrants. "I've always been a sucker for machine interaction," said Jackson. "I have to give this design team credit for being willing to put themselves out on a limb, and for trying to blend machinery and system into this family of furnishings." Addressing itself to "today's new ways of working and meeting," the Confair Collection rolls, folds and stacks with ease, allowing for quick reconfiguration. Forms and finishes are smooth, clean and "aesthetically restful," according to Bourne. Further, said Edwards, the design indicates "a significant move toward neo-modernism and away from detail in its elegance and subtlety. It also successfully addresses a new work category, and in so doing makes for a very current application in officing, specifically in conference and training applications." All materials in the Confair line can be fully recycled and are free of toxic materials and heavy metals. Wood surfaces are finished with water-based lacquer or water-based stain. "I also particularly like the locking wheel mechanism, which seem proprietary," Jackson noted, referring to the table's casters. "I've never seen any of this type before."

CLIENT/COMPANY Wilkhahn, Inc., New York.
CONSULTANT DESIGN Fritz Frenkler, Justus Kolberg and Jens Korte of wiege, Bad Münder, Germany. Folding table: Andreas Störiko, Milan.
MATERIALS/FABRICATION Table: die-cast and extruded aluminum frame, plywood tops, polypropylene profile, ABS utensil trays, polyamide rollers. Desks: die-cast aluminum base, polyamide rollers and glides, birch ply tops, raised polypropylene edges. Stack chair: elliptical aluminum profile frame, die-cast aluminum support frame, polypropylene shell upholstered with polyurethane. Mobile servers and lectern: die-cast aluminum base and cable ducts, extruded aluminum column, polyamide casters, preformed metal shelves, solid beech drawer, perforated steel front panels. Flip chart: aluminum profile easel, polyamide hinge and glide, laminated birch plywood board with waxed plywood edge. Pin board: aluminum profile frame with polished die-cast aluminum feet, polyamide glides, wood fiber board wall surface covered with gray felt.
HARDWARE/SOFTWARE Hewlett-Packard workstations; ProEngineer, Easy Work.

Safe-T-First System

"I think this product is really important," said Bourne of Johnsonite's Safe-T-First self-illuminating continuous escape path system, which she praised for integrating design with life safety issues. "Getting people out of smoke-filled environments is a really big problem. I don't know about anything else like this on the market, and for that reason alone it should be commended." Added Edwards, "The concept is so simple and cost-effective, it's a wonder that this stuff isn't everywhere." Though Jackson wondered whether a product of this nature really belongs in a design competition ("This is more of a facilities issue," he maintained), his fellow jurors overruled him in consideration of the necessity of such less-than-glamorous interior products. The concept behind Safe-T-First is to let architects, designers and specifiers coordinate flooring and accessories with color-matched, self-illuminating path-guiding elements, which function without electricity to lead building occupants to safety during fires, earthquakes, bombings and power failures. The range of photoluminescent Safe-T-First components includes wall base strips, stair treads, stair nosings, carpet caps, bumper guards, guidance strips, floor tile, sheet vinyl, signage, paint and tapes.



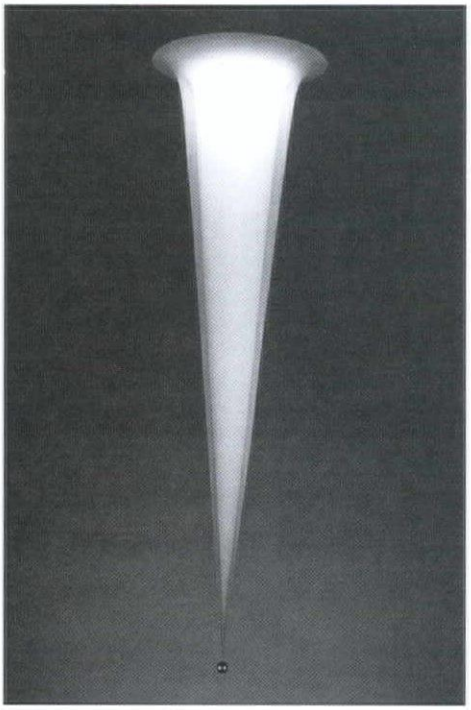
CLIENT/COMPANY Johnsonite, a division of Duramax, Inc., Chagrin Falls, OH.
IN-HOUSE DESIGN Johnsonite/Permalight design team.
MATERIALS/FABRICATION Extruded rubber and vinyl with zinc-sulfide crystal compound calendered into sheets, acrylic primer, acrylic photoluminescent paint and acrylic sealant, epoxy casting resin, epoxy paint, polyurethane, rubber cushioning, polyester.
HARDWARE/SOFTWARE Compaq 486; AutoCAD 12.



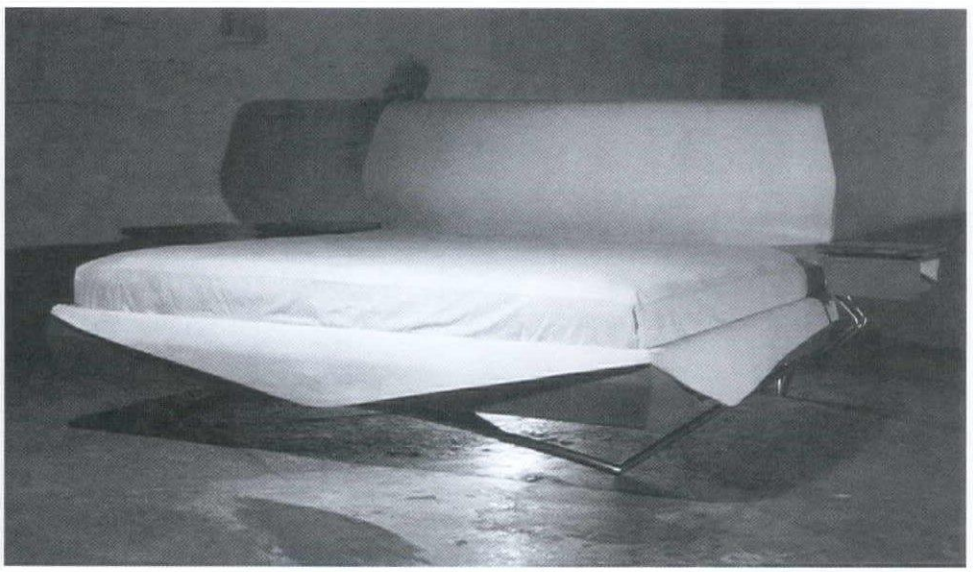
The Obi Collection

Inspired by the beauty and complexity of Japanese obis–the handwoven, multitextured sashes worn around the waist with traditional Japanese robes – Donghia's new range of woven yarns were praised by the jurors as "interesting," "idiosyncratic" and "stylish." The deliberately irregular loops, unexpected knots and twisted threads form textural and tactile topographies, evoking a folk-art aesthetic without sacrificing elegance. "I think Donghia's best work is in textiles," said Jackson. "They seem to be able to hold the edge between something that is very personal and urbane. This collection has a non-New York quality to it, yet I can see the fabrics used in very sophisticated interiors." Named "Shinano," "Tammba," "Bizen," "Mino" and "Hida" (for rural regions in Japan known for their folk-art traditions), the textiles are appropriate for upholstery, drapery and decorative applications. Though they retain the visual quality of handwoven obis, they are produced on high-powered looms, and are meant either to be layered together to form multitextural compositions or used singularly as basic backdrops. "I'm a color-oriented girl," admitted Bourne, "and the sparkle that the gold threads exude really attract my interest." Noting the fabrics' varying weights, textures, sheen, color, thickness, tension and composition, Edwards added, "As you look deeper and deeper into these, there's more and more to see. They contain a certain level of complexity that I find very appealing."

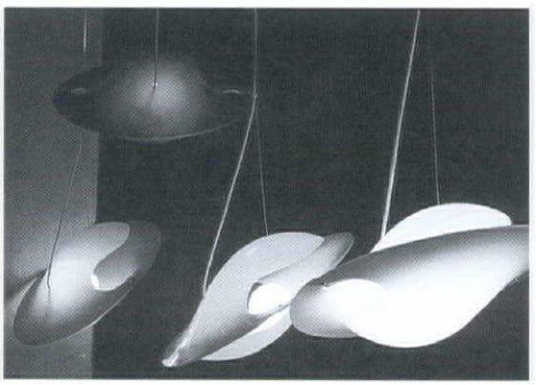
CLIENT/COMPANY Donghia Textiles, Inc., New York.
IN-HOUSE DESIGN Sherri Donghia, vice president, design and marketing.
MATERIALS/FABRICATION Cotton chenille, cotton, rayon, metallic thread.
HARDWARE/SOFTWARE Electronic Rapier jacquard loom.



Shams Well Pendant Lamp
"I like the metaphor of light and light," Jackson remarked of the oversized Shams Well pendant lamp, executed by Mantis Design of Brooklyn. "This lamp makes use of very light materials and it deals with light." Jackson also commended the lamp's "simple elegance of structure and form," as well as its "gravity aspect": "The sphere at the bottom functions as a weight," he explained, "which provides the tension to create the form. Although the size of the lamp gives the impression of a stalactite that might seem obtrusive and perhaps even aggressive, the filminess of the material softens it."



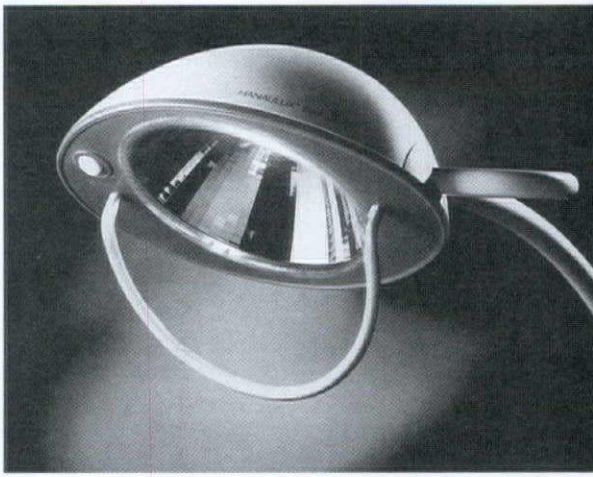
The Float King-Size Bed
The systems approach to design cited elsewhere in this category is what won Michael C. Graves of Havely Graves, New York, an Honorable Mention for his Float Bed. "The notion of furniture, machinery, system and style is nicely addressed here," commented Jackson. "I like the way the bed is lifted on a single line of tubular metal that floats around it, as well as the integration of wood, concrete and aluminum. He went out of his way to develop interesting connections; a lot of work and thought was put into using many different materials, and integrating these materials into a system."



Sole
Attracted to its sculptural shape and appealing range of colors, jurors agreed that Luxo Italiana's Sole pendant lamp – designed by Francesco Scansetti, Giorgio Gurioli and Marina Paul of Milan-based Syn – is a lyrical construction that would add a pleasant visual accent to a space. "I like the fact that it's one piece," commented Edwards. "It almost looks like a space ship, yet has a real formal subtlety."

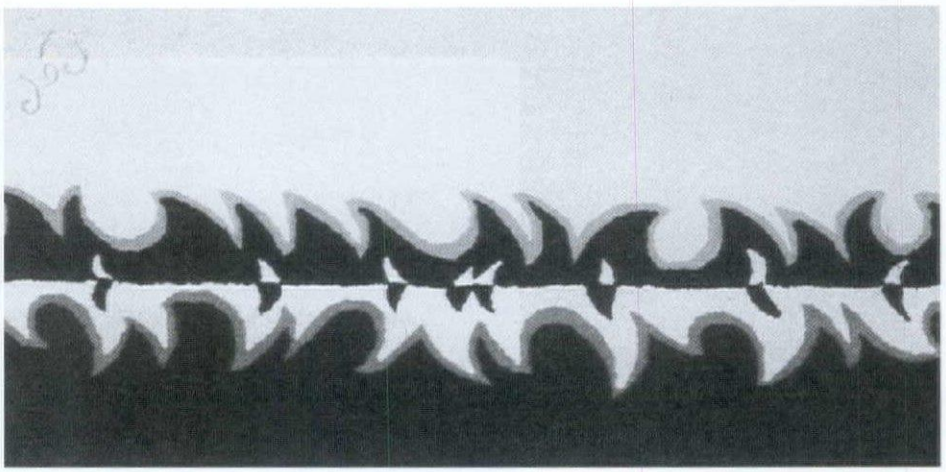
Hanaulux Blue 30 Medical Examination Light
Designed as a mobile luminaire for medical examinations, Eckart + Barski's Hanaulux Blue 30, manufactured in Frankfurt, Germany for Heraeus Med, was acknowledged by the jurors for the well-considered "industrial design" quality of the fixture head. Simple to adjust via a large, easy-to-find handle, the head harbors a high-intensity bulb and a new type of reflector that functions to ensure color fidelity. "A well-executed, highly polished design," Edwards noted.

HERMANN OEHLING



As If By Magic Carpets
"There's a sense of storytelling here that I find quite delightful," commented Jackson on this line of hand-tufted, hand-sculpted contemporary carpets by Christine Van Der Hurd of New York and London. Based on images gleaned from "Tales of the Arabian Nights," the designs use the leitmotif of the flying carpet as their point of departure. By shaving the pattern lower than the background pile, Van Der Hurd creates a sense of mystery and enigma in the play of light and shadow.

EUGENE WEISBERG



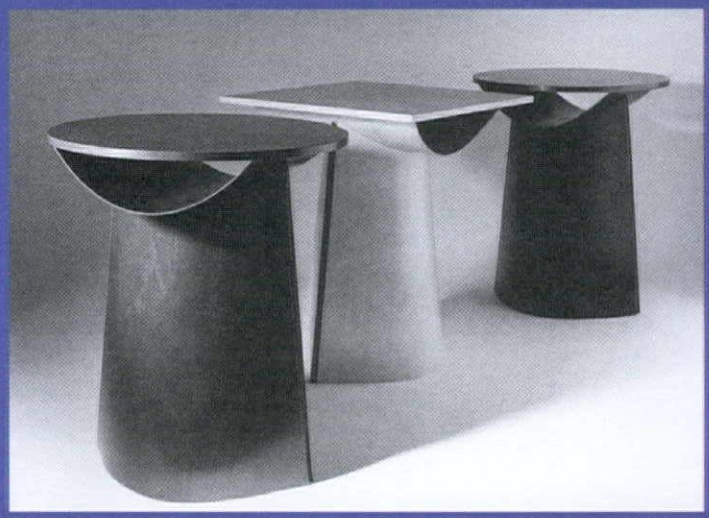
Rock'et Lamp
Inspired by the prospect of reviving the spirit of traditional craftsmanship in product development, Design Edge of Austin, Texas, produced the Rock'et Lamp for EdgeWorks as a "functional art form" in which value is instilled through choice of materials and artisan production techniques. The handblown, virgin glass cone is paired with a die-cast aluminum housing that holds a 25-watt bulb. Edwards loved the "fun, '50s quality of the design," while Jackson commented on its "playfulness and seductivity."

BILL ALBRECHT

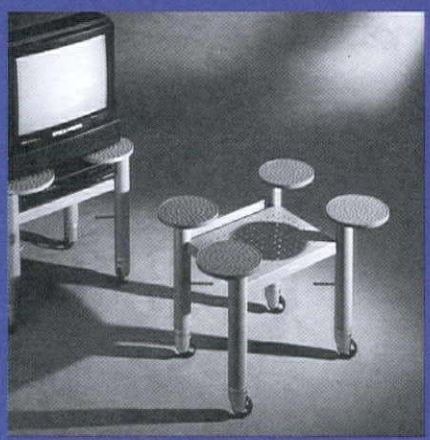


Zip-Table
"Putting a zipper into a piece of furniture other than a sleeping bag is a pretty neat idea," enthused Bourne when she saw Sigmar Willnauer's new Zip-Table. The occasional table, manufactured by Goods of Berkeley, California, parallels the design vocabulary established in Willnauer's earlier success, the Zip-Light. Edwards said that he enjoyed how the zipper creates an "understandable mechanism" for knocking the table down, while Jackson and Bourne agreed that the knock-down aspect renders the table particularly efficient to ship.

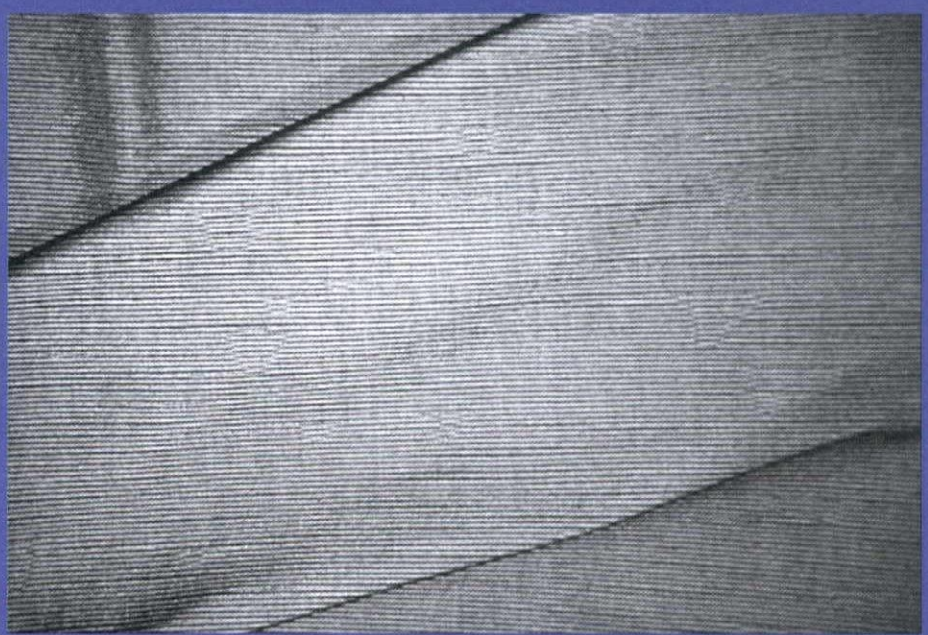
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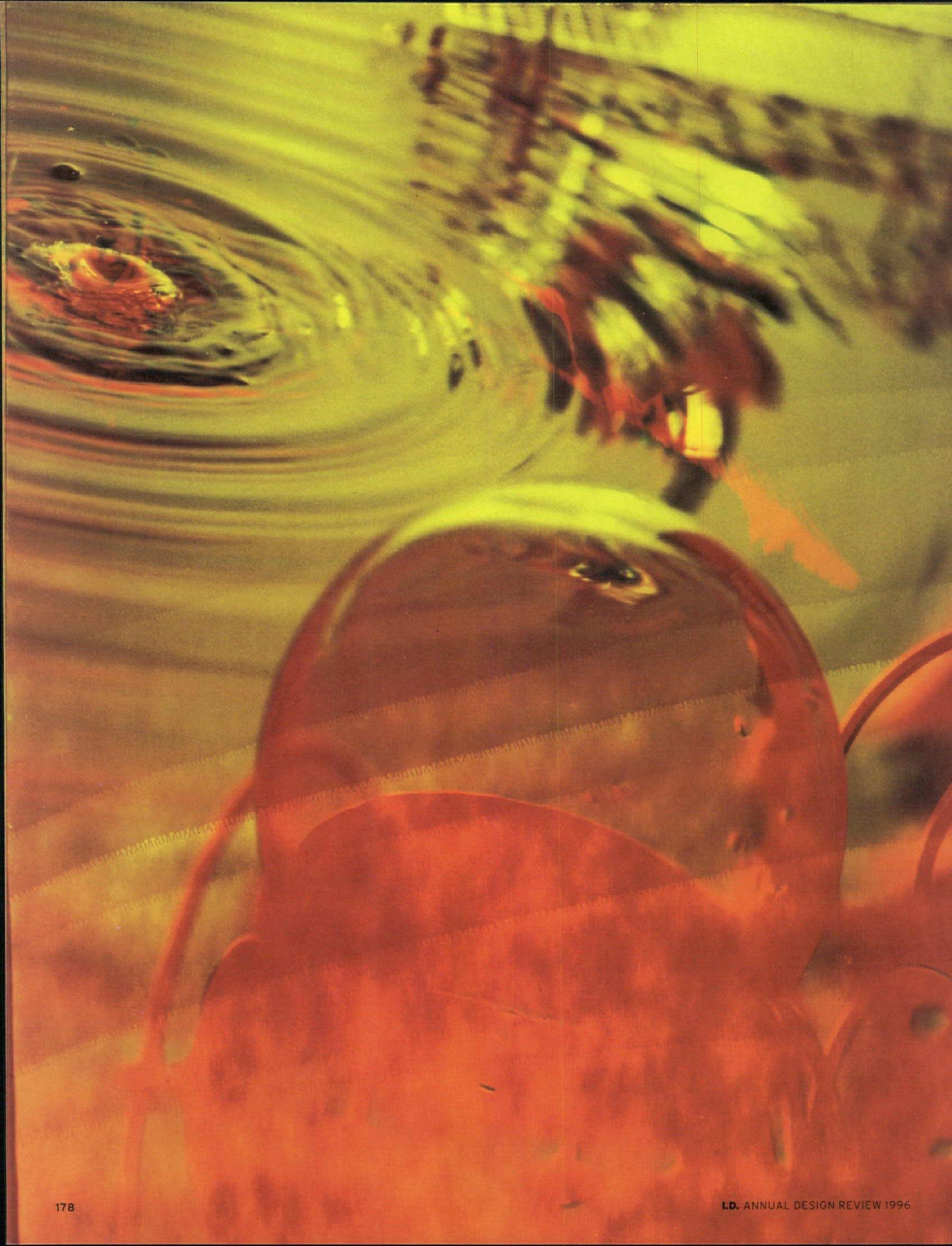


Mod. Jumbo TV Trolley
Singled out for its "original, whimsical and well-thought out way of solving the problem of television carts within a room," the Mod. Jumbo, designed by Mario Mazzer of Conegliano, Italy for Morphos, is made of recycled metal and plastic and brought to market at a reasonable price. "I like that it's mobile, functional and has a new look to it," concluded Jackson.



Tara One Plus One Fabric Line
Cited for their elegance and restraint, Designtex's new range of Tara One Plus One cotton and rayon fabrics, by the New York-based designer Clodagh, mark an evolution that is worthy, the jurors felt, of peer commendation. "Textile design is a completely new area for this designer," remarked Edwards, "and sometimes when people start off in something new the results are a little more primitive. Clodagh, however, has carried this collection off on a relatively sophisticated level." The textured range of metallic designs conveys a monolithic approach to upholstered furnishings, forgoing pattern or repeat in order to maintain a simplicity of gesture.





Equipment

STIFFENING THE SINEWS AND SUMMONING up the blood, Colonel Richard Satava, Gavin Ivester and Nevenka Schumaker went into battle with this year's Equipment category and came back brandishing a diverse bag of spoils: a tractor, a postage meter, a bus, a set of streetlights, a carpet cleaner. The array of winners wasn't just eclectic; in a category that has in recent years been dominated by computer equipment and peripherals, this particular selection indicated a palpable shift back toward what Ivester called "thing appeal."

If the final choice reflected the convergence of disciplines among the jurors – Ivester from the high-tech manufacturing industries of Silicon Valley, Satava from the research end of army medical technology and Schumaker from the automotive industry – it also reflected their methodical selection process. Unusually, the jurors seemed conscious of the sometimes overwhelming surface appeal of the latest 3-D digital do-it-all devices, and were eager to apply intuition, educated guesswork and practical experience to issues of product performance.

In fact, the jurors' informally chosen criteria formed a remarkably durable hierarchical evaluation process. The first and most decisive test was what Satava called "sandbox intuition." If a product failed to communicate at the most basic level what it did, then the jurors threw it out of the sandbox. This test at once suggested that the days of the mysterious, sleek box may be over. For these jurors, obviousness was no crime. Ivester was even prompted at one point to suggest: "The entry form should have one line that asks: 'What is it?' And the applicant should fill in the blank with something like: 'It is a car, a train, a printer, a light bulb.'"

The back-to-basics approach to judging extended to the assessment of user interface and product ergonomics. This helped unearth situations where existing protocols for a design actually belie common sense. In the case of the Crown Rider Reach Truck, for instance, a forklift-like vehicle Ivester had actually used, the jurors encountered outstanding ergonomics grounded in a counterintuitive interface. The truck requires the operator to adopt a sideways position, steer with a crank and operate the brake by lifting the foot – rather than pressing down. "This is ergonomically beautiful," said Satava. "The problem is that the interface is wrong." It was concluded, however, that within the product category, the advance was worthy of recognition, since an entire rethink of the interface would require extensive industry retraining. To this extent, Satava noted that equipment sometimes needed to be assessed within its own context: "Something that may seem unimpressive to us may be an enormous step forward for the industry," he said.

The final test was to assess the visual appeal of each product against its duty to convey its purpose. "I have to remember that this is the equipment category," said Schumaker. "The aesthetics are important, but a product needs to show me that it functions better than its rivals." Ultimately, as Ivester argued, the design language should communicate not just a product's behavior, but any technical advances therein. "If it's a new technology and it's not expressed, it's an opportunity missed," he said.

The end result was a magnificently banal Best of Category: an industrial carpet cleaner. The "Marathon" not only immediately communicated what it did and how it should be used, said Schumaker, "it's so well designed that it makes me feel I wouldn't mind using it." As for the last test, it glided through, the curvy forms of its streamlined shell intimating that something unusual was happening inside. Indeed it was. The Marathon's integral bladder for dispensing fluid and accommodating the waste was an innovation so simple it was a wonder, as the saying goes, that no one had thought of it before.



JURORS: Richard Satava, Nevenka Schumaker, Gavin Ivester
MODERATOR: Peter Hall

Marathon Industrial Carpet Cleaner

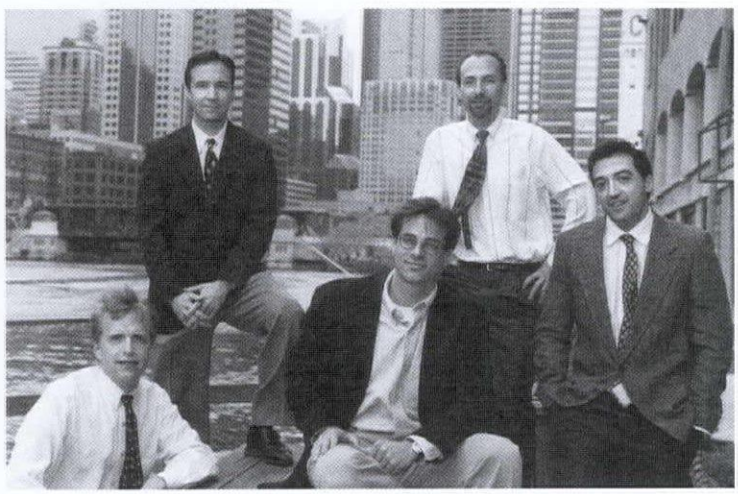
Unglamorous and lowly, the industrial carpet cleaner is characterized by its bulky and prosaic appearance and difficult handling. The arrival on the carpet cleaning scene of the Marathon, fleet-footed, lightweight and streamlined, caught the jurors by surprise, drawing their attention to a neglected area of design – and work. "The designers have taken something simple and plain that has a bad name," said Schumaker, "and made it beautiful, even possibly enjoyable to use."

Existing carpet cleaners use a two-tank arrangement that causes a maneuverability problem: weight distribution is constantly changing as clean water shifts into the dirty water tank. Marathon's designers solved this problem and reduced the size of the unit by substituting a flexible bladder for one of the tanks. The integral bladder, made of PVC, hangs in a single tank and gradually shrinks as its contents are dispensed, brushed into the carpet and sucked back into the tank as dirty water. The result is improved control and balance, a smaller footprint and lighter weight. "It's an extraordinarily creative concept," said Satava. "I've never seen anything quite like it."

The jurors agreed that the sculptural form of the product seemed entirely appropriate to its function. Flowing contours reinforce its association with water and reflect the interior process. "The form shows you how to use it," said Ivester. "You naturally want to go around to the back of the unit and push it. It seems like it should move in that direction."

The shape of the molded casing also eliminates awkward edges and corners that tend to bump against corners and doorways. Satava likened it to a "nautilus shell." He added: "If you were to stand that thing out in a courtyard, you would think it was a work of art. The curvilinear forms and the smooth flow are an extraordinary testimony to its natural design. And you're never going to hear me talk like that about a carpet cleaner again."

Left to right: Jim Hand, Phil Anthony, Mark Dziersk, Carl Behrend, David Pacchini.



Herbst LaZar Bell is a product design and development firm with offices in Chicago and Waltham, Massachusetts. Established in 1962, the group employs 60 people and incorporates a model shop and engineering capability. Its current clients include Motorola, Compaq Computer, Gillette, Sunbeam and Remington.

What specific need does this project address?
Previous carpet cleaners were heavy and cumbersome, due to separate clean and dirty water tanks. The single tank and bladder solved the problem. Previous designs were very rectangular and bulky, causing bad sight lines for the operator. We reduced the size dramatically and sloped and contoured the form. The Marathon's single-hinge access to the internal mechanics makes service access relatively easy. The low center of gravity makes it easy to tilt backward for mobility and stair climbing.

How does this project distinguish itself from others of its kind?
This design expresses a certain visual elegance not usually found in this kind of equipment. The flowing step detail on the side of the upper tank suggests the fluidity of the water within, as well as the dispensing function of the machine. It also provides structure against the pressure of the internal vacuum. There is an aspect of psychology and romance here. The visual impression of the Marathon suggests that it will do the job fast, with the performance of a Ferrari, rather than a Zamboni.

How is this project similar or dissimilar from others you've designed in the past?
The client gave us an unusual leve of control in the development process. We accepted all the project management responsibilities, which included dictating most of the procedures and milestones in the schedule, which also meant that our necks were always on the block. It helped to inspire the team Also, the design marries new technology with a paradigm-shifting appearance, a union that doesn't always happen at the same time.

What role has new technology or materials played in shaping the project?
The innovation of the bladder within a single cavity took a great deal of refinement. The bladder was designed and molded to direct the returning water, to position it directly above the wheel axle. Its shape allows it to expand against the internal vacuum and side walls of the roto-molded cavity. We used ProEngineer CAD tools to simulate the contracted and expanded shapes and provide accurate calculation of water volumes. Also, we were able to CNC (computer numerical control) the exterior shape directly from files, to judge the overall form and present it to our client.

In retrospect, would you have done anything differently in the process?
The development of the soft fluid shapes was difficult for the CAD engineering tool and required a great deal of real time back and forth within the team. It also caused some areas to be reworked Next time we would probably skip or abbreviate the 2-D drawing phase we used to describe the design and go right to the interactive 3-D build.

What would you most like to design or redesign?
I think airplane interiors need a lot of work.

STAN STANSFIELD/SAM GRIFFITH



Old Design



1



2

New Design



1



2

CLIENT/COMPANY Breuer/Tornado, Chicago. Linda Breuer, president; Roger Starr, engineering consultant; Tom Berg, service manager.
CONSULTANT DESIGN Herbst LaZar Bell, Inc., Chicago. Mark Dziersk, vice president design/senior designer; Jim Hand, senior industrial designer; Phil Anthony, project manager and mechanical engineer; Carl Behrend and David Pacchini, mechanical engineers.
MATERIALS/FABRICATION Rotational molded tank, chassis, brush housing and control panel in polyethylene; sand-cast nozzle in aluminum; flexible bladder in PVC rubber.
HARDWARE/SOFTWARE Silicon Graphics; ProEngineer, CADKEY, Soft Modeling.



DOUG OGLE

C.S.A. 2000 Ultrasound System

"I like the ergonomics here," said Satava of this ultrasound scanner for the international market. "They're intuitive. Each function has a different type of button, knob or switch. These are so clean, distinct and well-grouped that even from a distance or in an instant you can precisely locate what you want to do. The arrangement is better than any I've seen."

The jurors agreed that while many designs claim to have configured the interface so that the buttons are ordered in concentric rings of importance around the central priority functions, the C.S.A. Ultrasound system actually achieved this in the most literal manner, with the large trackball surrounded by the relevant accompanying function keys. The design is intended for operators of varying shapes, sizes and native languages: function keys are delineated by shape so that text graphics are reduced to a minimum to avoid translation problems.

To keep costs low and reduce the mass of the system, the built-in printer and recorder peripherals were eliminated. Likewise, the cables are placed so that they naturally fall into their storage position when the system is not in use.

Schumaker found the design language entirely unaggressive. "For medical equipment it has a friendly approach to it," said Schumaker. Added Ivester: "There's a nice consistency of form to it. The little buttons around the flat panel display have a similarity to the adjustment wheels elsewhere, and to the slider switches. Everything that you touch to control the machine is in a darker color, so it gives you visual cues as to how the interface works."

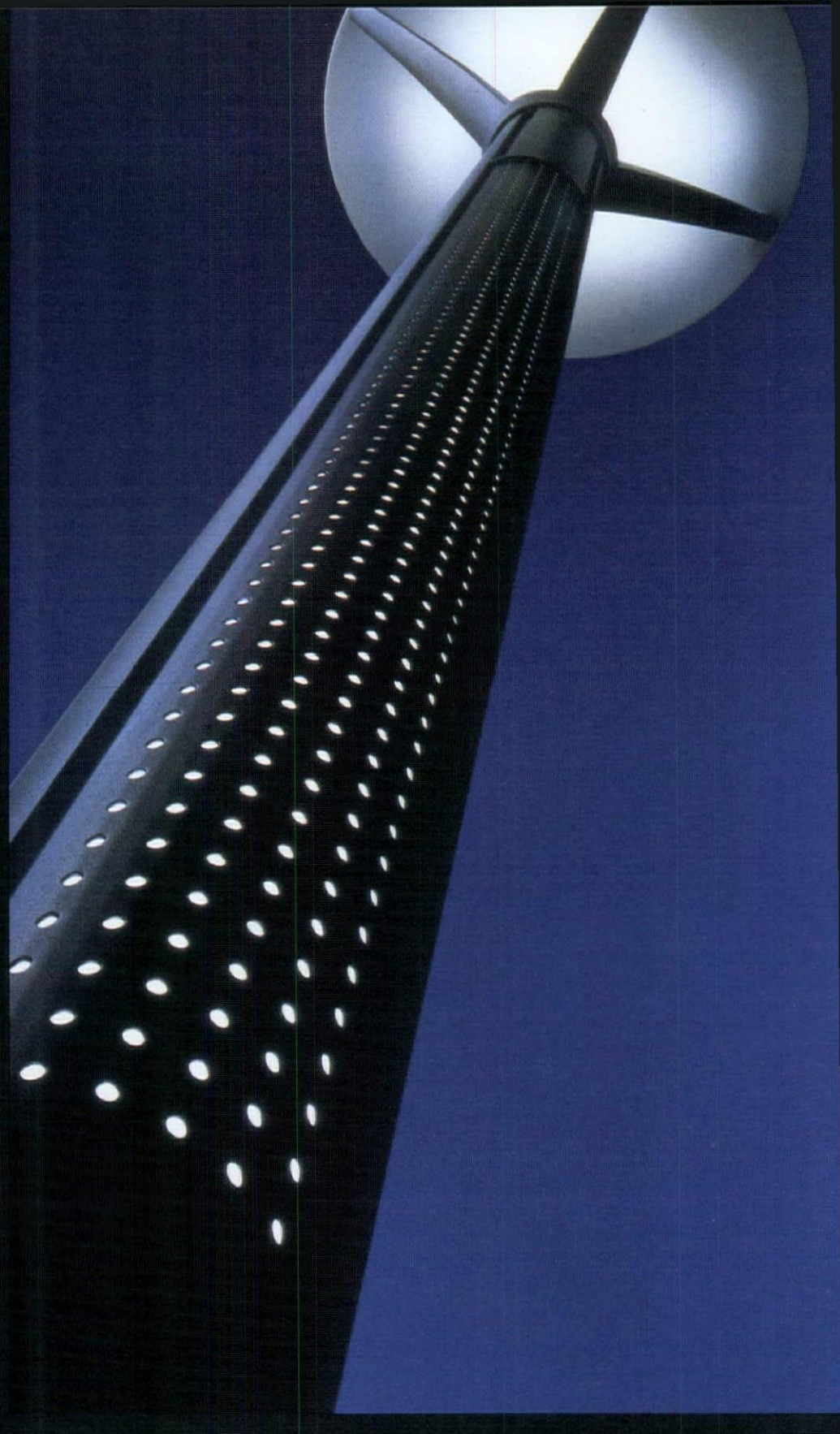
CLIENT/COMPANY Acoustic Imaging Corporation, Phoenix. Bill Shumate, mechanical design director.
CONSULTANT DESIGN Designhaus, Inc., Seattle. LeRoy J. LaCelle, president; Andy Carlson, lead product designer; Gary Selke and Ted Pierson, product designers.
MATERIALS/FABRICATION Pressure-formed ABS, structural foam, injection-molded bayblend ABS, elastomeric-molded TPR, CRS sheet metal, cast aluminum.
HARDWARE/SOFTWARE AST Pentium workstation, SGI Indy; Cadkey 7, ProEngineer.

Lightcolumn Outdoor Lighting

The elegance of this outdoor lighting system for cities elicited lyrical responses from the jurors, perhaps prompted by the Philips Corporate Design Team's equally poetic presentation, on translucent paper accompanied by a perforated box of images. Ivester envisioned a "walkway where these are installed every 20 feet, like trees," and Satava likened the effect to "an orchard of light."

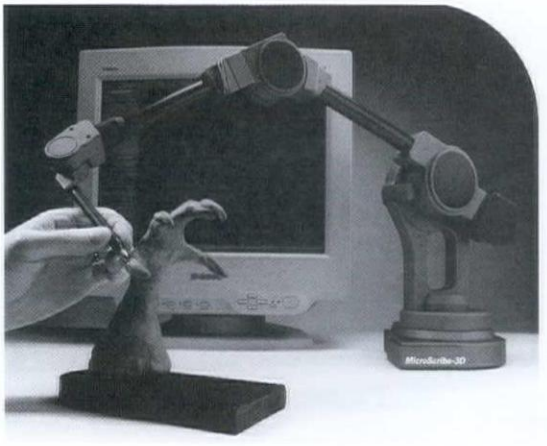
The system is modular, providing architects and landscape designers with five different, interchangeable components and four different types of light sources. This permits variations in the appearance of the luminaires and the quality of the light itself, which changes in shape, color and heat, according to the light source. Central to the concept, as Ivester noted, is the effect of indirect lighting, whereby light is emitted through slots or holes in the mast of the luminaire. "I don't think I've ever seen this in outdoor lighting," said Ivester. "It's a nice idea to eliminate direct views of the light source. I imagine the quality of the light would be really beautiful, much more serene than any kind of lighting system where you can see the source."

Philips also ventured a broader rationale for the system, arguing that it might form part of a larger investigation into evoking with artificial light the human cultural and emotional response to natural light. The result would "enrich the human appeal" of urban environments, according to the design team. The jurors agreed that lighting is vital to the safety and habitability of urban environments, and in need of attention. "I really like this for the reason that I think urban lighting systems need improvement," said Schumaker. "We don't seem to have anything very modern or that serves any other purpose than functional requirements. This looks very advanced. The light itself is soft and appealing, and yet strong enough to serve its purpose."



CLIENT/COMPANY Philips Lighting, Eindhoven, The Netherlands.
IN-HOUSE DESIGN Philips Corporate Design, Eindhoven, The Netherlands.
MATERIALS/FABRICATION Extruded and die-cast aluminum, glass-reinforced plastic; metal halide, white SON and Master Colour lamps.
HARDWARE/SOFTWARE Intergraph, I/Design, I/EMS, Modelview.





PHOTOS: WILLIAM FAULKNER

MicroScribe 3-D Digitizing Arm

The resplendent hue and finish of this input device for three-dimensional modeling on a computer received unanimous acclaim from the jurors. "The aluminum parts have been anodized in this beautiful color so that it looks like a big piece of jewelry," said Ivester. "It's gorgeous."

To operate the device, the articulated arm is maneuvered around an object so that its sensors track the position and orientation of the stylus tip and translate the data to a wireframe model on a connected computer screen. The instrument improves on an earlier product called the Personal Digitizer, providing more accuracy, better handling and more integrated wiring. Its accompanying software package also includes a "smooth" function to compensate for shaky hands and various other options to speed the time-consuming process of scanning objects in three dimensions. According to its manufacturer and designer, Immersion, a small Silicon Valley start-up company, the MicroScribe-3D has doubled sales expectations since its launch, and is being used by two giant film animation studios in the entertainment industry, as well as by Time Warner Interactive. It is designed to be compatible with a variety of computer platforms and priced to appeal to small design studios and independent artists.

Satava noted that the form of the product invited collaboration. "It looks like a friendly robot arm," he said. "It's freestanding and has a very soft look to it, in spite of the fact that it's made of hard metal." The arm is also built for easy disassembly for repair or recyling and so that future factory upgrades can be incorporated into the device as electronic tracking technologies improve. Schumaker concluded, "We love it. The finishes, colors and materials project its precision, and its quality."

CLIENT/COMPANY Immersion Corporation, San Jose, CA.
IN-HOUSE DESIGN Bruce Schena, designer/CTO.
MATERIALS/FABRICATION Bordeaux red anodized aluminum alloy, black powder-coated carbon-fiber composite tubing, cast iron.
HARDWARE/SOFTWARE 90 MHz Pentium PC, Diamond Stealth Video Card; AutoCAD R.12 with Advanced Modeling Extensions.



Agrotron 4WD Diesel Farm Tractor

The resemblance between the prowling form of the Agrotron tractor and a dune buggy, as Ivester noted, indicates just how far the vehicle has progressed from its clunky, shunting predecessors, notorious for their hard seats and minimal utilities. "Cupholders, coolers, cellular phone mounts and air conditioning are pretty standard in tractors now," said Ivester, "because drivers spend all day in them."

The name, Agrotron, refers to the microprocessors that control wheel slip (to optimize fuel consumption), plow level and the flow of seed or fertilizer. Padded with ergonomic controls and luxury features, the tractor is designed with operator comfort as a priority. Controls are placed according to frequency of use, color-coded according to function and marked with pictograms to overcome language barriers in Europe, its key market. The interior, insulated to reduce noise, includes a passenger seat, stereo, communication equipment, air conditioner, sunroof and food and drink storage. "Wouldn't want to miss cupholders," said Schumaker. "They are the best-selling feature for car customers, so why not in tractors?" Such was the importance of interior detailing, in fact, that the designers reduced the parts count for manufacture to make more money available for the interior. A smaller parts count also meant easier assembly and maintenance.

The sporty sloping engine hood had a particular appeal with the jurors, who noted that its aesthetic form was driven by a functional consideration, to increase driver visibility. Likewise, the exterior fenders and exhaust stacks were moved in line with the cab frame to minimize driver blind spots. "This is a great example of something made visually exciting," said Ivester, "but where all the visual differences have a functional purpose." Satava agreed. "Next to the old design for the tractor, this looks much more powerful," he said. "The changes take it from a clunky, lumbering thing to a very strong, aggressive machine."

CLIENT/COMPANY Deutz-Fahr Agrartechnik GmbH, Cologne, Germany. Udo Rittmann, vice president, engineering; Team Trac Engineering Group.
CONSULTANT DESIGN A&R Industrial Design, Inc., Macomb, MI. Thomas Roney, chief designer, president; Stephen Schock, senior industrial designer. Special thanks to Scott Graham and Steve Small.
MATERIALS/FABRICATION HSS castings, roll-formed steel tube, robotic welding, sheet steel stampings, injection-molded plastics, vacuum-formed/PU foam, gas and coinjection molding, RIM plastic, roto- and blow-molded PP/PE plastics, robotic powder.
HARDWARE/SOFTWARE SPARC station/ medusa, Power Mac 8100/80av; IBM CATIA, Autocad 2D, Adobe Illustrator.

PostPerfect Postage Meter

An invaluable time saver for small businesses, the postage meter nevertheless poses a number of practical inconveniences, including its bulky size, the need to be recharged with funds from the Postal Service, occasional smeared ink and the tendency for users to leave it set to the wrong postage amount, resulting in the unpopular $3.20 letter. The Pitney Bowes team, exhibiting all the prudence of an in-house design department well acquainted with the nature of the beast, set about addressing these considerations in the PostPerfect Postage Meter.

The resulting technical advances earned Ivester's vote. "I was impressed by this story," he said, "including the fact that it uses a different type of printing, which makes a number of other capabilities possible." By replacing conventional mechanical dye-based printing with a digital thermal transfer method, the meter introduces a non-smear franking method and the opportunity for users to incorporate printed slogans with the postage mark. More important for the customer, perhaps, is the fact that a digital machine can automatically reset itself to the default postage, eliminating the possibility of marking a letter with the higher parcel rate set by a previous user. The meter also puts an encrypted mark on the mail to establish its legitimacy, and can be refilled with funds via a toll-free "postage by phone" number.

The striking form of the product follows a similar common-sense rationale. To reduce the size of the meter, the design team created an undercut that allows the mail to be stacked partially within the machine's footprint. The control panel, meanwhile, is steeply angled to let people use it in a standing or seated position. Schumaker found the result "beautiful, like something you'd *want* to put on a table." Added Satava, "The form seems to naturally follow the process flow all the way from the left to the right. It's an excellent example of form following function."



STEVEN CUICCOLI

CLIENT/COMPANY Pitney Bowes, Shelton, CT.
IN-HOUSE DESIGN Paul W. Porter, director, industrial design; Ian R. Jenkins and Joseph B. Sugrue, senior industrial designers.
MATERIALS/FABRICATION Injection-molded ABS/polycarbonate blend, static conductive polycarbonate, die-cast aluminum.
HARDWARE/SOFTWARE DEC workstations, Hewlett Packard workstations, Gateway PCs; ProEngineer, Rasna Mechanica finite element analysis, Moldflow 3-D flow analysis, Mechanical Advantage motion/force analysis, Visual Basic user interface simulation/development.



Meteor Luxury Coach

"I love this bus," said Ivester, "I think it's visually arresting and so different from any other bus of its class. It's simply brilliant." Ivester's infectious enthusiasm for the Meteor Luxury Coach, designed and built in Israel in just 18 months, was almost enough for the jurors to drive the vehicle into the Best of Category slot – only the strong competition kept it out. "It's unique, it's appealing, and it's not 'bussy,'" said Schumaker. "That's a compliment."

Commissioned by Israel's largest body builder, the striking design is configured for three alternative European chassis – Volvo, Mercedes and MAN. Its chief designer, Alex Padwa, an independent consultant formerly at Citroen in Paris, set out to create a form that was "unmistakable" from every angle, and distinct from its "boxlike" highway counterparts. This he achieved by streamlining the transition from the front of the bus to the side, and from the side to the rear. According to Padwa, the resulting aerodynamic form has high road stability and passenger comfort yet low fuel consumption.

Satava identified a key to the success of the design for the tourist market. "By wrapping the windows up over the top, the design gives you the feeling that the outside is actually coming into the bus. You don't get the feeling that you're boxed in. This is important for a tourist coach because the key event inside is what's happening outside."

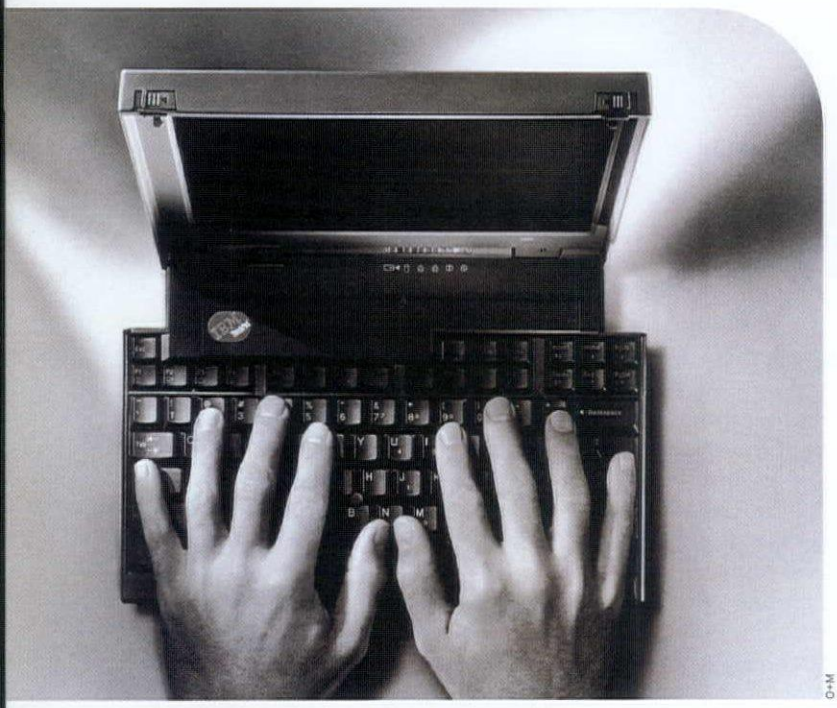
For the driver, the accompanying high visibility designed into the "cockpit" area is an aid to safety, further assisted in the Meteor by a monitor for difficult reversing maneuvers. "The windshield dips down, rather than following a standard flat edge across the bottom, and has a simple jog to break up the surface and put a sensual spot for branding in front of the bus," said Schumaker. "It's not a static design, it has a speed to it that is appropriate for a bus. It's a very advanced design."

CLIENT/COMPANY Merkavim Metal Works Ltd., Petah Tiqva, Israel.
CONSULTANT DESIGN Alex Padwa, Tel Aviv.
MATERIALS/FABRICATION Bent and welded steel tubes, stretched and glued sheet metal, composite plastics, glued reinforced, two-curvature-bent glass, upholstered extruded and cast aluminum.
HARDWARE/SOFTWARE Hand sketches, renderings, technical drawings and modeling. Engineering development used CAD/CAM software Euclid by Matra on a Digital Alfa system.

IBM ThinkPad 701

The ingenious articulating mechanism of this notebook computer, providing a full-size keypad within a smaller than full-size format, not only won acclaim from the jurors, it received the top vote of confidence from the customer: IBM logged the highest number of first-day orders since it launched its first personal computer. Measuring 9.7 by 7.9 by 1.7 inches and weighing 4.5 pounds, the ThinkPad goes some of the way toward alleviating the main tradeoff in the notebook computer – keyboard size for bulk and weight. The jurors were slightly unsympathetic, however, toward the machine's distinctive image as a mysteriousblack box that reveals all when unlatched. "When you open it up you expose this richly detailed interior," said Ivester. "But the outside is very unyielding."

Nevertheless, the main design innovation was considered "advanced" by Schumaker and "clever" by Satava, with Ivester noting the pleasingly large screen and concluding that the execution was completely in keeping with IBM's design language. The machine "communicates its virtues," he said. "I can't fault the designers when they delivered so much."



CLIENT/COMPANY IBM Corporation, Armonk, NY. Sam Lucente, lead designer, program manager strategic design; Robert Tennant, designer.
CONSULTANT DESIGN Richard Sapper, Milan, IBM industrial design consultant.
MATERIALS/FABRICATION Lightweight, thin-walled ICI Fiberite 4685 Thermoset, GE SP7604 Glass Filled polycarbonate, DOW and ABS/PC plastics, LNP Fulton 404D 20 TFE Acetal.
HARDWARE/SOFTWARE IBM 5080 Graphics System, Sony DIH Image Transmission System; CATIA, ProEngineer, various PC and Macintosh-based applications.



Diagnost 97 User Interface

This remote-control user interface for a family of X-ray stands was singled out by the jurors for its thoroughly researched ergonomics, which provide a working environment tailored to the workflow of its users. "The system is designed in such a way that only the relevant functions are at hand when you're working with a patient," said Ivester. The controls required during examinations are situated on the left-hand desk, and are ordered in a logical sequence from left to right. Schumaker noted the immediacy of pictograms over written labels. "The ISO symbols are very clear," she said. "For somebody who uses this machine, it probably requires just a glance. The shapes and the sizes of the button are also very good."

The towering forms of the product also communicate an air of reassurance essential to medical equipment, without appearing too monolithic. As Satava noted, this is in keeping with existing Philips equipment. "The interface actually complements the X-ray machine, and actually looks friendly," he said. "The two pedestals of the interface unit also complement each other and appear as a single workstation. It's soft and clean and does not look as threatening as other X-ray systems."

CLIENT/COMPANY Philips Medical Systems, Best, The Netherlands.
IN-HOUSE DESIGN Philips Corporate Design, Eindhoven, The Netherlands.
MATERIALS/FABRICATION Sheet Metal, injection-molded housing parts, MDF wood (painted) tabletop
HARDWARE/SOFTWARE Apple Macintosh, Intergraph System; I/EMS, Modelview, Aldus Freehand, Adobe Photoshop.



CARRINGTON WEEMS

Color LCD Monitor Series

The benefits of LCD (liquid crystal display) over CRT (cathode ray tube) computer monitors are seemingly endless. They use less power, emit less radiation, noise and heat, weigh less and take up less space. Currently, however, LCD screens are considerably more expensive than their bulky CRT counterparts, making the widespread use of large LCD monitors prohibitive. This LCD color monitor series was designed with a low-cost housing, low part-count and "plug and play" technology in an effort to capture the low end of the market in anticipation of a steady reduction in LCD screen prices over the next few years. Ivester and Schumaker both found the design pleasingly "clean and simple."

Capitalizing on their lightness and maneuverability, the monitors are designed to be either wall-mounted or freestanding, and since LCD screens are only clearly visible from certain angles, the user can tilt the monitor with one hand using a lever at the rear. According to its designers, the form was derived from a sculptural sense of the piece rather than a perception of it as computer equipment. A slate green finish and curvilinear surfaces play off the convex arc shape of the back of the screen, and emphasize the overall slimness, lightness, and distinctness from existing monitors.

Satava commended the versatility of the product line, which is well suited to the multimedia display and can be used with a Macintosh or PC without any additional video adapter cards or driver software. "Its multiple functionality – whether it is hanging or standing or tilted for different angles – is something that we really don't have to this extent in current models. It defines the next generation of computer monitors. In five years, most of our monitors will be LCDs because they're beginning to come out now at a cost competitive level."

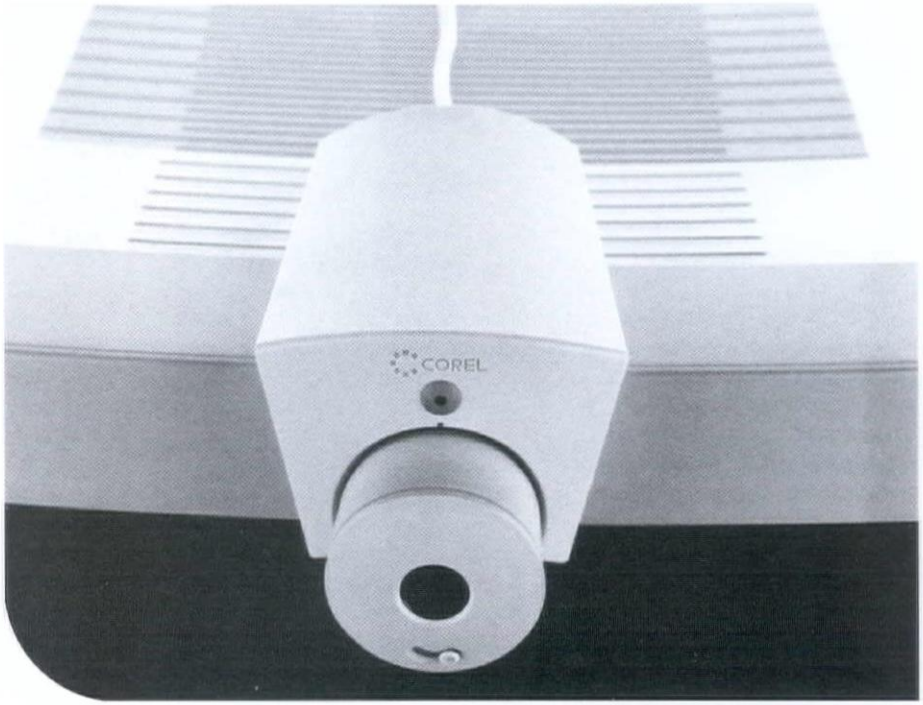
CLIENT/COMPANY EdgeWorks/Austin Video Partners, Austin, TX.
CONSULTANT DESIGN Design Edge, Austin, TX. Mark S. Kimbrough, director of industrial design; Greg Hinzmann, industrial designer.
MATERIALS/FABRICATION Injection-molded ABS.
HARDWARE/SOFTWARE Power Macintosh; Ashlar Vellum; Adobe Photoshop; VIDI Presenter Professional, Electric Image, ProEngineer.

Corel Video Conferencing Camera

Despite their increasing popularity, video conferencing systems continue to be somewhat bulky and aggressive in form, a characteristic exaggerated by their failure to provide a close simulation of eye contact, since users cannot look at the lens and the person on the screen simultaneously. The Corel video conferencing camera was commended by the jurors for moving towards a competent and spirited solution to this problem. "The camera perches itself like a little chick on the edge, hanging over the front of the monitor so that you get a much better view of the person talking," said Satava. "It's certainly less intimidating."

Designed to be used in businesses and hotel security systems, the Corel camera and console are largely self-sufficient, with most of the software contained in the desktop console. Installation is a relatively simple process of hooking up the camera with a computer and following the on-screen prompts. The system can even receive a call with the computer turned off, by switching the camera on and using the audio channel on the console, which has a built-in speaker (primarily to make it adaptable to computers with no audio capability). The form of the camera is shaped to fit a variety of monitors, and incorporates an optional wide viewing angle for group conferences. It can be tilted or shifted along the monitor edge to accommodate a variety of sizes and positions of video-conferencers. Finally, for those who are uncomfortable with the sensation of being under surveillance, the camera incorporates a privacy shutter over the lens that enables them to unceremoniously shut out its lights.

The jurors were particularly impressed with the thoroughness of the design approach, which emphasizes versatility and ease of use, right down to the details. "On the console next to the speaker there is a series of dots, from large to small with a little indicator next to them," observed Satava. "One look at it tells you that this obviously must be the volume control for the speaker. It's absolutely intuitive." Schumaker added, "That's visual ergonomics." Concluded Ivester, "More design should work like that."





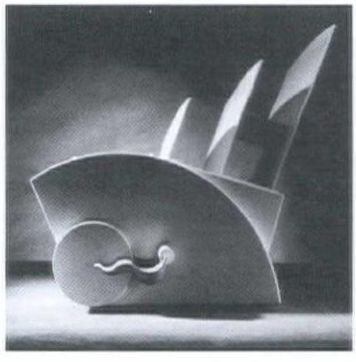
CLIENT/COMPANY Corel Corporation, Ottawa, Canada.
DESIGN frogdesign, Inc., Sunnyvale, CA.
MATERIALS/FABRICATION High-quality optical lens, injection-molded polycarbonate.
HARDWARE/SOFTWARE Macintosh Power PC; Ashlar Vellum.

Crown Rider Reach Truck
In order to provide "postural relief" for the operator of this reach truck, the design team at Crown Equipment – with Design Central and Ergonomic Systems Design – incorporated armrest and backrest pads and a slightly varied driving position. The jurors praised the improvements to the ergonomics within the constrictions of an awkward interface.



AARON JONES

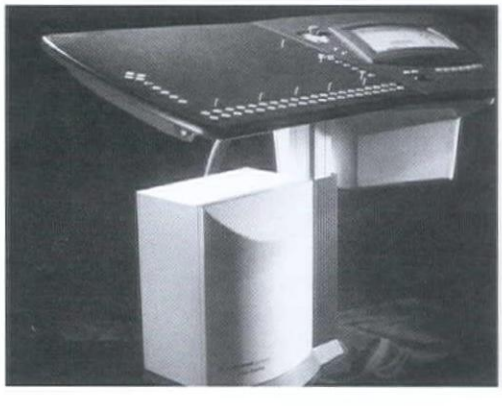
Bookbinding Machine
The distinctively smooth appearance of this tabletop bookbinding machine was applauded by the jurors. Designed by Kasom Design of San Francisco for the Powis-Parker Company of Berkeley, the machine is smaller than its predecessor, with a lower parts count to reduce manufacturing costs. A single button with descriptive icons and prompting LEDs guide the user to the operation procedure.

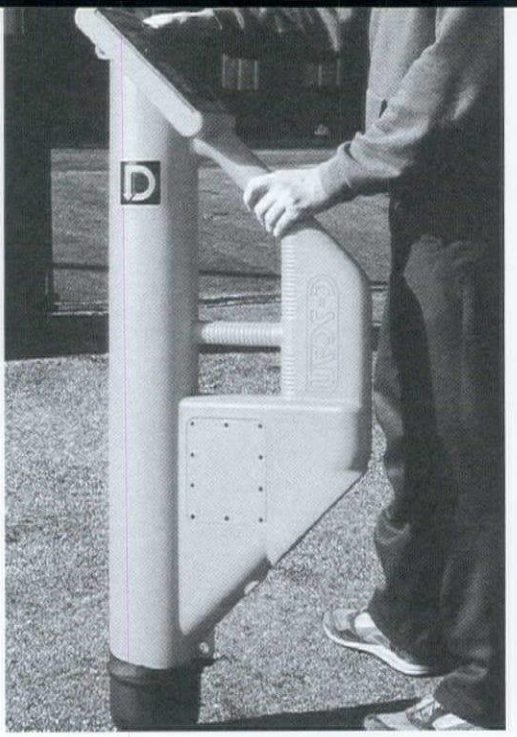

HENRIK KAM

JBL EON Portable Series
"This is a great example of designers taking something that's usually very poorly adapted to being moved around and eliminating a lot of the problems," said Ivester of the EON series of speakers and mixers, designed by Fitch of Boston for JBL. Marketed to disk jockeys, schools, churches and musicians, the system has a passive mixer-powered speaker arrangement makes it easy to use and reconfigure with minimal instructions.

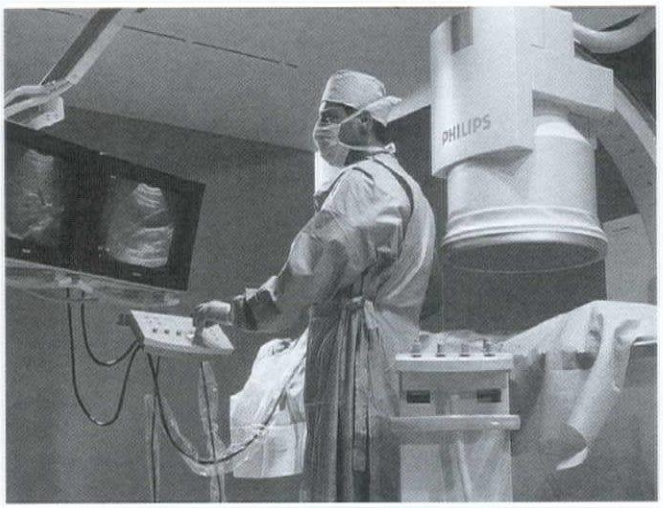

MARK STEELE

HT60 Print Control Desk
"As a pedestal system that integrates the design surface as well as the video surface, this is very clean," said Satava of this operating console for printing machinery. The sleek unit was designed and engineered by DCA Design Consultants of Warwick, England, for Rockwell Automation of Milton Keynes, and has fewer components and a lower manufacturing cost than the model it replaces.

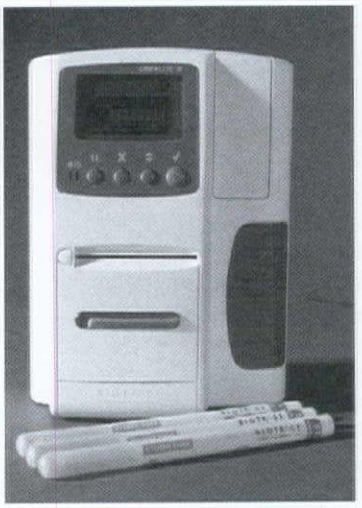




Dynalog C-Scan 2000
Satava likened this device for surveying the location and condition of buried oil and gas pipelines to a "rugged portable workstation." He added, "It's balanced in such a way that it is comfortable slung over your back like a hunter's bow." Incorporating a signal generator and antenna, computer, keyboard, display and printer, the unit is manufactured in dense polypropylene to withstand a drop test and severe operating conditions. It was designed in England by Product First of London for Dynalog Electronics.

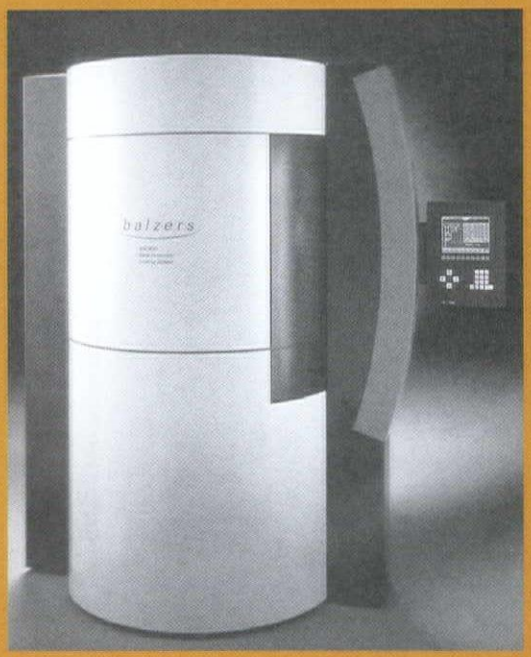


Scanner 200x Integrated Ultrasound System
Designed in-house at Philips in Eindhoven, The Netherlands, the Scanner 200x allows a radiologist to switch between ultrasound and X-ray modes. It was designed with a self-explanatory control layout and minimal footprint, and a detachable scanner component. "The beauty of it is that it puts two functions in one, and is usable in a sterile environment," said Satava. Schumaker commended the pictogram labeling system, "They couldn't have made it any simpler and easier," she said.

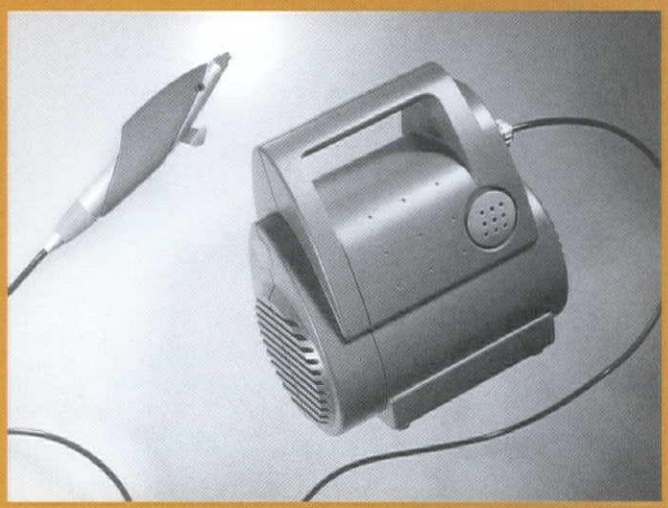


Uni-Lite Xcel
This handheld device for testing the cleanliness of machines, surfaces and tools in food production environments was designed in England by Kinneir Dufort Design of Bristol for Biotrace PLC in Bridgend. In one robust unit, it incorporates swab handling and measurement, data storage, an interactive readout, a printer and a rechargeable battery. "It puts enormous power into a small package," said Satava. "It looks clean, functional and easy to use, and incorporates innovative technology and design."

Wear Protection Coating System
Essentially a mass-production "dipping vat," as Satava put it, this wear protection coating system is used to apply an ultra-thin hard coat to tools and precision components to improve their service life and operating behavior. Designed and manufactured in Liechtenstein by Design Form Technik AG for Balzers Ltd., the system is configured for fast-loading components of varying sizes. Schumaker enjoyed its aesthetic of efficiency. "It tells you exactly what it's supposed to do," she said. "There is elegance and cleanness to it."

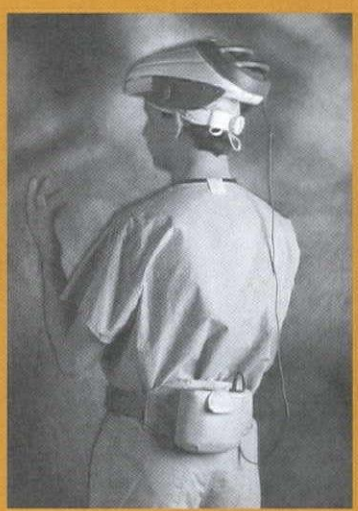


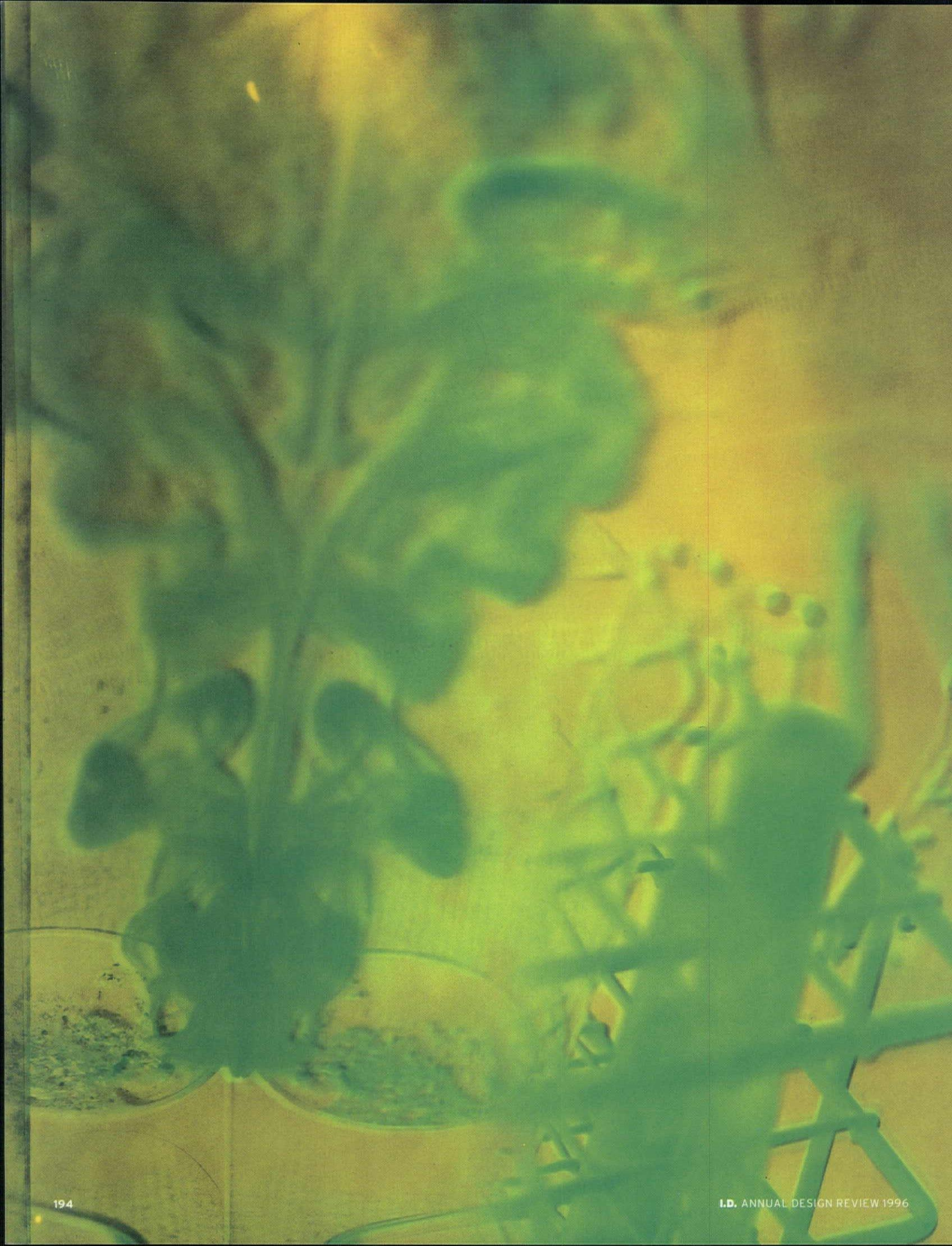
Model Master Pro
This airbrush and compressor kit, designed by Tres Design Group of Chicago for the Testor Corporation was singled out by the jurors for its simplicity and "functional, elegant and advanced design." By reducing the overall volume of the compressor, dampening the noise and vibration level and incorporating a soft grip on the airbrush, its designers came up with a unit that was easier to operate. The compressor also features an open-handle compartment for cord storage, and can be used in vertical or horizontal positions.



DEBORAH FLETCHER

Freedom Aire Helmet System
Hospital staff working in areas where they are exposed to bloodborne or airborne pathogens require protective helmets with a built-in air filtration and circulation system. This unit, designed by Morphix Design of Newport Beach, California for Stackhouse, eliminates the cumbersome hoses of rival belt-mounted systems and exploits blow-molding technology to arrive at a form that is lightweight and shaped to direct air flow. Satava questioned the actual comfort level, but described it as an "interesting concept."





Concepts and Students

WHAT ELSE CAN WE PUT a chip into? That seemed to be the dominant quest behind many of this year's Concepts and Students entries, provoking jurors Karim Rashid, Laurie Haycock Makela and John Thackara into a fierce debate about the merits of everything going (if not already being) digital.

"I'm exhausted with all the biomorphic shaping that's taking place in digital products," said Rashid, "because it's being driven by 3-D modeling programs, not by the actual objects at hand, which are offering us new ways of interacting, new patterns of behavior. Why don't industrial designers try to work with that fact, rather than borrowing some existing language?" Similarly detecting a pervasive "retro sense" in many products, Haycock Makela noted that "every object is becoming a multisensual, multitasking container for disseminating information, but the aesthetics themselves aren't moving forward. We need to ask ourselves: does it have to do 12 things?" The fundamental dilemma of contemporary industrial design, dematerialization, surfaced repeatedly. "We're beginning a slow retreat from matter," opined Thackara. "There are a lot of smart objects, but the question is: how much of this smartness needs to be in an object in the long run?"

The personal information tool and the media-enhanced work environment were recurrent themes, indicating how communication technology is shifting the balance between public (workplace/mass) and private (home/individual). Transparency retained its totemic power (long beyond the apogee of "clear marketing") as an emblem of immateriality and speed. Rashid acclaimed the "lack of excrescence and hysteria" in a "personal hyper tool" and one of two selected snowboards, compared to the "overmorphed" forms and nursery colors of certain other entries. He worried that, by nominating the IDEO Vision Project and the Philips Vision of the Future, the jurors would be seen as endorsing a formal language that represents "a flashback from a Milan Triennale from 30 or 40 years ago, though it's been 'high-teched' too." But he admitted that there was a need for more experimental exploration of interior space. "Everybody has become so obsessed by the digital world that the physical world has become really dry and banal, which it doesn't have to be."

In the Concepts category – exploratory products not yet manufactured – Haycock Makela noted the distinct absence of proposals concerned with language and reading, and with collaboration. "We haven't seen much to do with literacy, or real graphic communication design. And we're missing designs that signify social interaction, like a table that says 'gather 'round me.'" Many entries seemed to promote one-to-one relationships with objects rather than with other people. "It's interactivity between you and the thing, rather than between you and the network, or a social structure or nature," said Thackara. "There's no sense that you're connecting to something larger. They're not telling you how the world is organized or how you fit into broader questions."

But all three jurors were unanimously enthusiastic about the Best of Category winners: student Gerd Schmieta uses the thumbprint as a personal access code for a door handle, while Priestman Goode's Soft Fan ensures that your thumbs would remain intact if you wafted them through its swirling fabric – two projects with digits rather than digitization at their heart, and both "fingertipping" good.



JURORS: John Thackara, Laurie Haycock Makela, Karim Rashid
MODERATOR: Janet Abrams

Soft Fan

"There's something very beautiful about the change in volume," said Rashid of Priestman Goode's Soft Fan, which replaces the bulky meat-grinder quality of conventional fans with the mesmerizing simplicity of softly billowing cloth. "What's nice is that you don't see physical, solid volume, just something very ethereal, like a windmill." An enraptured Haycock Makela agreed: "It has a certain poetic elegance. You can see it inflating as it comes on. Maybe it's safer because it's soft." Inspired by sailing craft and kites, the "Soft Fan" elegantly harnesses basic air pressure and centrifugal force to fill out spinnaker-grade nylon fabric. Generating a soft breeze rather than an icy gust, the fan is well suited for use in conjunction with air conditioning, and needs no guard to shield dangerous moving parts. Pass your hands through its "blades" and you'll still come out with all ten fingertips attached.

When its electric motor is switched off, the fabric assembly simply hangs dormant, occupying a fraction of its operating dimension – thereby greatly reducing packaging, transportation and storage costs. Rashid felt "this latent stage is very odd, especially since for the majority of the time it exists in this condition." Thackara concurred that "further thought needs to be given to 'the droop'." The jurors particularly liked the ease of removal of the fabric – it can simply be machine washed when soiled. "The project has so much potential because you buy the mechanism and then the fabric part is changeable." As Thackara suggested, "You could get your decorator to cut a bit out of the curtains." "What would be great is if somehow the whole thing came in a container and when turned on it would fold out and go into motion. Then you'd really have an anamorphic object," said Rashid.

Having developed the original concept in their studio using a series of test rigs, the designers worked with the Aeronautics Department at Imperial College, London, to refine the fabric assembly to a performance comparable with conventional fans. Priestman Goode is currently in discussion with a manufacturer to produce a series of Soft Fans, including desk, ceiling and pocket versions. A large ceiling-mounted model has been commissioned for permanent installation as part of a new display about materials at London's Science Museum.



Paul Priestman.

Priestman Goode is a product design consultancy based in London's King's Road, designing a wide range of products for clients in East Asia, the U.S. and Europe, including Hitachi, Pentel, Fisher-Price and General Motors. Partners Paul Priestman and Nigel Goode met as industrial design students at London's Central School of Art. Priestman received an M.A. in Product Design at the Royal College of Art while Goode worked for various design consultancies before joining Priestman Associates, established in 1985 and renamed Priestman Goode in 1996. The 11-person firm has twice won the *Design Week* Best UK Product award, for its Belling stove (1991) and "Cactus" heater (1994). The firm also won the 1992 G Mark award from the Japan Industrial Design Promotion Organization for its children's playground furniture.

What sparked your idea for this design?
I was struck by how relatively primitive and aggressive conventional fans are. They produce an artificial blast of air that is not altogether comfortable and the largest part of the fan is a guard to stop you from touching the blades. This creates noise, gets dirty very quickly, is difficult to clean and makes the fan expensive to transport and awkward to store when not in use.
What specific needs does it address?
The "Soft Fan" produces more natural movement of air: as the Japanese would say, "soft wind," reminiscent of a gentle breeze on a summer evening, not a blast that blows your papers everywhere.
How does this design overcome obstacles in other artifacts of its kind?
"Soft Fan" requires no protective guard and folds to a fraction of its size, for transportation and storage. When the fabric becomes dirty, it can be simply removed and put in a washing machine.
What surprises did you come across in the design/development process?
The idea worked! One aspect we did not expect is that people find the movement fascinating and tend to watch it like one watches the flames in a fireplace.
In what ways is it similar or dissimilar to other projects you've designed in the past?
At Priestman Goode we always try to have self-initiated projects going through the studio, alongside those for clients. This allows us to develop interesting ideas, cross-referencing manufacturing disciplines, away from the strictest of commercial realities.
What role, if any, has new technology or materials played in shaping this project?
Crucial to this project have been recent developments in lightweigh fabrics for clothing, performance sails and parachutes using materials such as Kevlar, Mylar, Dacron and Spectra.
In retrospect, would you have done anything differently in the design process?
We would have liked to develop a ceiling fan version in parallel with the desk fan, but as with most of our self-initiated projects, it's a time and resource issue. Projects such as this tend to take second place to an important deadline and a demanding client.
What would you most like to design or redesign?
Any project that allows fundamentals to be challenged and details evaluated to perfection. Designing a high-volume, good quality low-cost item can be the most rewarding of projects.
Who or what are your main influences?
People. We design products for people.



DESIGN Priestman Goode, London. Paul Priestman, partner.
MATERIALS/FABRICATION Injection-molded ABS body, spinnaker-grade nylon fabric fan assembly, electric motor.
HARDWARE/SOFTWARE Silicon Graphics, Macintosh; ProEngineer, solid and surface modeling software, various Macintosh-compatible software.



RICK ENGLISH

IDEO Vision Project

DESIGN IDEO Product Development, San Francisco. Thomas Overthun, Naoto Fukasawa, Chris Stringer, industrial designers; Frank Friedman, project advocate.
MATERIALS/FABRICATION Stud walls, chairs: recycled polystyrene shells, padded and covered in fabric; all other components injection-molded.
HARDWARE/SOFTWARE Macintosh Quadra 850; Ashlar Vellum.

By their reception area shall ye know them.

Mindful of this, IDEO Product Development developed the Vision Project as a proposal for a waiting area at its San Francisco office that would offer clients and others visitors a witty and whimsical first encounter with its design philosophy. The environment accentuates the various kinds of activity normally conducted in such transitional spaces, with an array of built-in devices of which French filmmaker Jacques Tati would be proud. At the Information Wall, designed in the form of an abstracted face, an eyelash-shaped speaker emits sound, while the handset hanging at ear level allows private calls and the keypad imitates a bow tie. The Refreshment Wall is fiendish in its circularity: a tilted jug is filled from a reservoir behind the wall, and as the tilt is increased, it dispenses water into a curved-base glass on a rotating holder that auto-matically supplies the next one. Empty glasses are hung upside down on a draining tray, the excess fluid dripping into a central pod to water a flower. Thackara admitted he "can't stand purple," which reduced his enthusiasm for the Vision Project, which is rendered in a high-tech palette as if *2001: A Space Odyssey* had been colorized by *Wired* magazine. "What I like is that it's very aggressive," countered Rashid. "As an environment, there's a real pushing of boundaries, some radical maneuvers." And he had a more fanciful suggestion. "It would be beautiful for a hair salon: you'd just press your head up against one of those purple orifices and it would dry your perm."













Top row, left to right: "Office Work" interactive objects, "New wallet" smart card incorporating all personal and financial data, "Doctor Shiva," communication tool for medical staff.
Bottom row, left to right: "Hand-powered toys," a projector and interactive story-teller, "Kid Shiva," for children to explore networks, and "Homework," furniture with integrated communication tools.

Philips Vision of the Future

In an ambitious project to map possible directions for the company over the next ten years, Philips's "Vision of the Future" team came up with 300 concepts for future products serving four key domains: personal, domestic, public and work, and mobile (the spaces in between).

Colorful, and with a playful aesthetic, these gadgets cover a wide range of situations concerned with storing, sending or receiving communication. Among them, "Ludic Robots" are "unpredictable and friendly electronic pets," while "emotion containers," are tchotchkes for storing video and audio memories. The "Intelligent Garbage Can" would sort trash for recycling, while "Hot Badges" would light up when two people with similar interests passed each other in the street. Rashid found the objects on the whole "too overtly figurative. Some are absolutely elegant, but others are just superfluous pop objects."

Thackara felt it was "a clever project, because Philips is a product-making company, and they can see immateriality sweeping toward them. You can't go from being a hardware-based company to a software-based company overnight. This gives Philips a transitional mode of intelligent objects that takes them from A to Z." Haycock Makela questioned its adoption of the many-limbed Indian god Shiva as an umbrella motif for multitasking. "The use of the Shiva icon is very bizarre: all these products are very isolated. Rather than tying things together, the project knickknacks everything." Nonetheless, the jurors commended the comprehensive attempt to map the qualities of "exploration, connectivity and subjectivity" that Philips believes will shape the world of the future, even if they admired the well-edited written documentation rather more than the specific artifacts prescribed.

CLIENT/COMPANY Philips Electronics N.V., Eindhoven, The Netherlands.
IN-HOUSE DESIGN Philips Corporate Design. S. Marzano, project art director; A. Rotte, project manager; F. Chu, project leader (exhibition); K. Feiz, project leader (content); R. Bird, G. Hinde, B. Rigot, R. Swales, core team members.
HARDWARE/SOFTWARE Macintosh, Silicon Graphics; Power Draw, Photoshop, Macromedia Director, Vellum, QuarkXPress, Freehand, Illustrator, Claris Works, Alias, ProEngineer, Quantel Graphic Paintbox.



RICHARD DAVIES

Solar Electric Vehicle

A consummate helicopter pilot, the British architect Sir Norman Foster is well known for having no fear of flying, but ground-level transportation design has not so far been part of his repertoire. So this vehicle is something of a departure for his London-based architecture firm. Commissioned by the Royal Botanic Gardens, Kew, England, it enables people who are unable to walk long distances to enjoy the flora and grand avenues of this magnificent park near the River Thames just southwest of London.

Working with the Ministry of Transport Research Laboratory's Disability Unit, the van was developed with an air-suspension system that allows the vehicle to lower at the rear and side, to provide easy access for 13 passengers with additional room for three wheelchairs. With curved glass panels that continue the generous glazing to the roof, the vehicle allows a full three-dimensional view, while windows admit the park's fragrances. "It's a very responsible project," commented Thackara, noting its zero-emissions energy sources: solar power, tapped via roof-mounted photovoltaic cells, supplements the onboard electric motor, creating a prototype for ecological public transit. "It's all about vista," said Rashid, who was reminded of 1970s experimental taxi designs that used high glazing to maximize the views. "It allows you to sit in a vehicle and look out, and forget what you're traveling in, so you can actually enjoy the ride." Funded by a donation to Kew Gardens by the Robert and Lisa Sainsbury Charitable Trust, the Solar Electric Vehicle was commended by Haycock Makela for offering a vision for "an excellent design for transporting disabled people."

CLIENT/COMPANY Royal Botanic Gardens Kew, Surrey, England, Gail Bromley, education manager.

CONSULTANT DESIGN Sir Norman Foster & Partners, London. Sir Norman Foster, Kevin Carrucan, designers. Consultants: Professor Edward Stait, Ministry of Transport Research Laboratory, Berkshire, England; Professor Colin B. Besant, Imperial College Department of Mechanical Engineering, London.

MATERIALS/FABRICATION Mild steel-welded space-frame chassis and superstructure subframe. Body paneling of glass reinforced polyester and foam sandwich construction. Curved, laminated and toughened safety glass to windscreen and glazing. Solarex MSX64 and MSX50 photovoltaic cell modules integrated flush with roof. Air cushion suspension with kneeling facility to rear wheelchair ramp and side entrance doors. Air-operated automatic doors.

HARDWARE/SOFTWARE Intergraph CAD system with Microsoft Microstation software. Software under development with the Imperial College of Science and Medicine was also used to model the gas-turbine powered hybrid electric vehicle.

PLYplane Folding Exhibit Surface

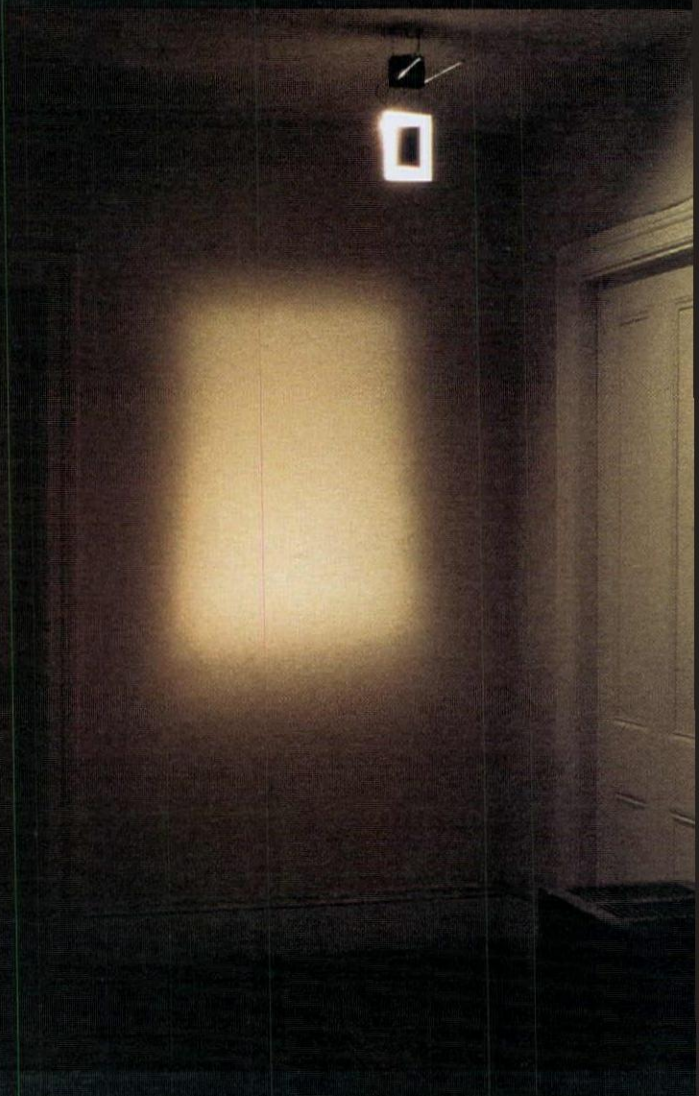
Konyk Architecture's PLYplane, created for Parsons School of Design in New York, offers unfolding possibilities. Made of Finnish birch-and-spruce plywood, it is composed of fixed and mobile slats, rather like a vertical version of the metal combs that extend the 14th Street Number 6 subway platform (Parsons' stop, in fact). Alternating slats can be pulled down from the vertical to any angle, providing support surfaces for exhibiting models and other 3-D artifacts. In its resting state, PLYplane is a serene architectonic surface for hanging 2-D work, visually enriched by setting the "striped" section of the timber slats on end. When folded out, they recall the teeth of a music box, forming horizontals, angles or sine curves depending on their position. "A rather clever Alvar Aalto–style display system," said Thackara.

CLIENT/COMPANY Department of Architecture and Environmental Design, Parsons School of Design, New York. Susana Torre, chair.
CONSULTANT DESIGN Konyk Architecture, Brooklyn, NY. Craig Konyk, architect; Hal Goldstein, Abigail Banker, Antonio Palladino, project team.
HARDWARE/SOFTWARE 3/4-inch 14-ply Finnish birch-and-spruce plywood cut into 1-1/2-inch slats.



CRAIG KONYK

MARK JOHNSTON

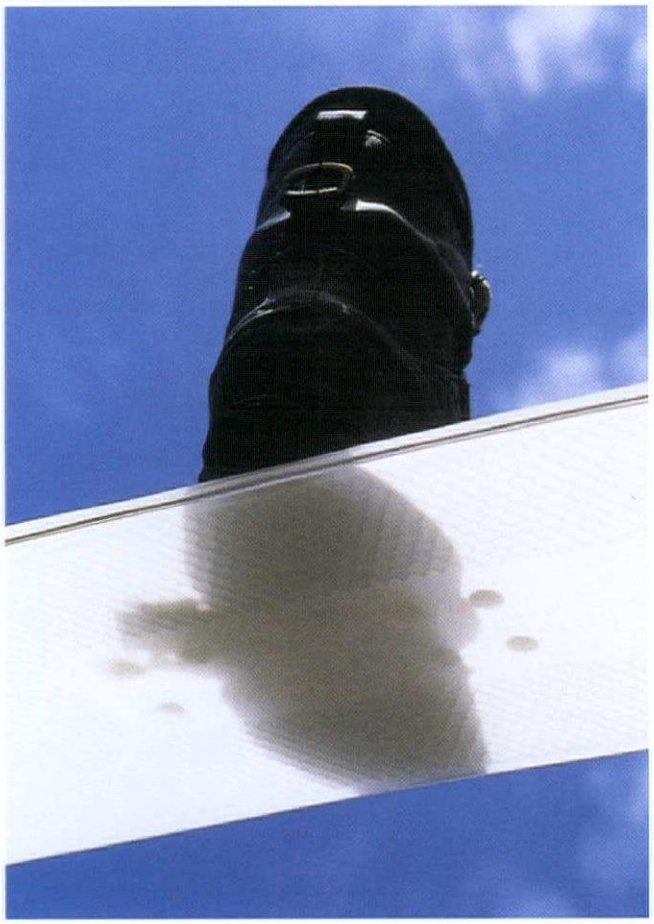


Echo Lamp

Perhaps he has been looking at too many Vermeer paintings, but Lothar Windels' Echo lamp was inspired by the way that light cast through windows forms a fleeting rectangle on the wall on which it falls. The Echo lamp makes this transitory effect a controllable source of illumination: a primary light source is aimed toward a mirror that reflects it as an atmospheric glow on the receiving surface.

"The light fixture itself matters less than the light that's thrown, and I like that," said Haycock Makela. "There are artists, such as James Turrell, who are interested in light as space, in its immateriality," noted Rashid. "I've always wondered why that hasn't moved into some sort of consumer product. Although it's still a concept, I would love to see this lamp realized."

DESIGN Lothar Windels, Providence, RI.
MATERIALS/FABRICATION Industrial transformer, halogen light bulb with socket, electric wire, dimmer switch, rubber washers and stops, stainless steel rod, sandblasted Plexiglas, partially covered with mirror.



WILHELM OEHL

Clear Snowboard

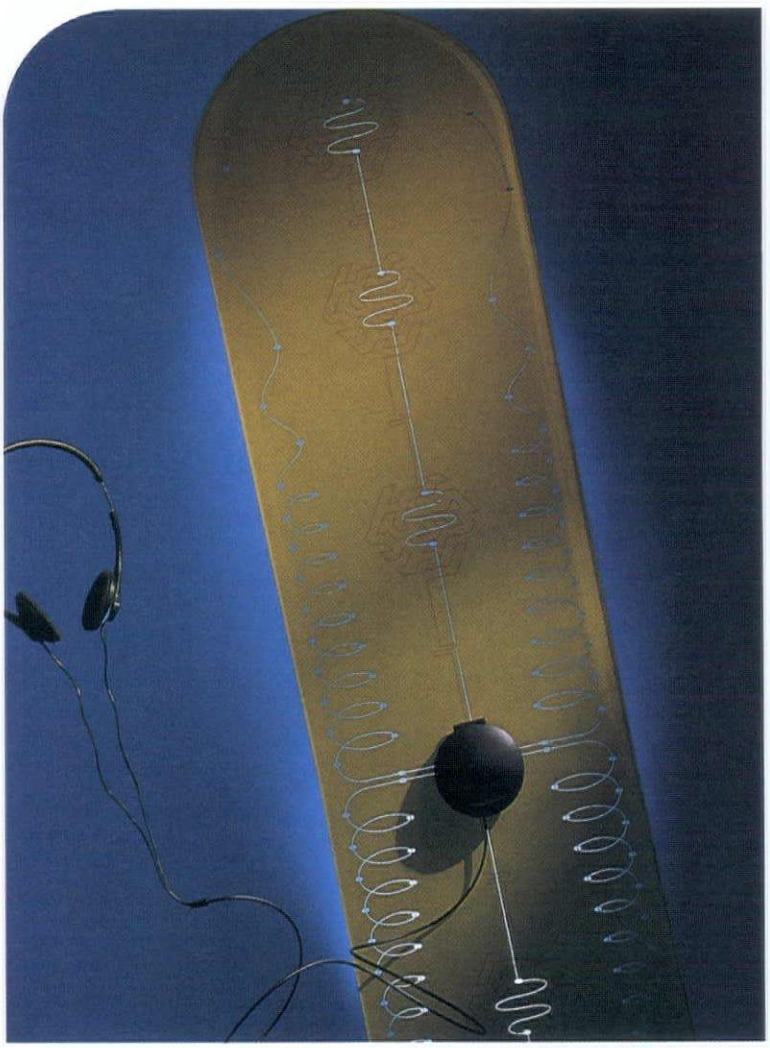
After clear shampoo, clear detergent and clear gasoline, now clear snowboards! Rashid was "totally seduced" by this one, designed by Eight, Inc. "There's something about transparency that makes things so intangible. To see it in a snowboard, which to me has always been about mass, is really beautiful." Haycock Makela felt the board "reinforces the 'look of speed.' If you saw someone on this from a distance, they would look like they're just sliding on thin air, and that's very cool." The designers suggest this lighter-weight model might serve as a tabula rasa for snowboarders' own graphics. But Thackara, who had once felt "physically sick" in an Aspen ski store, confronted by all the garish sports attire, appreciated its minimalism. "This isn't about high-altitude grunge or semiotic pollution of the Alps or Rocky Mountains," he said.

DESIGN Eight, Inc., San Francisco. Tim Kobe, principal; Wilhelm Oehl, staff designer.
MATERIALS/FABRICATION Aluminum honeycomb core with molded polycarbonate insert and enclosure system, custom-milled stainless steel inserts.
HARDWARE/SOFTWARE Power Macintosh 8100/100, Intergraph Microstation; Adobe Illustrator.

Biofeedback Snowboard

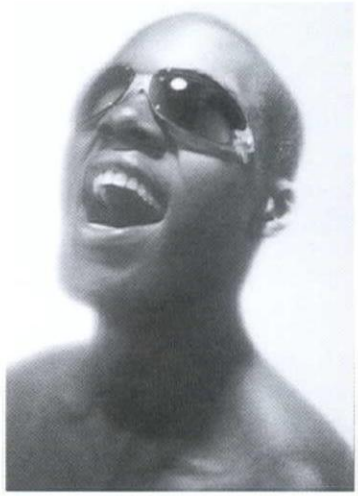
Virtuoso snowboarders listen to music while they bounce down the slopes, but this snowboard by Studio North offers "a kinesthetic experience that adds another dimension to the sport itself," according to Rashid. Micromotion sensors detect any part of the board's surface that comes in contact with the snow, and as the rider shifts weight going downhill, this motion data is relayed to an embedded control module, which converts it to digital sound that is transmitted through a headset. "Riding this snowboard would be like dancing on the hillside. It offers a kind of choreography of sound while you're maneuvering," said Thackara, noting how the board takes multimedia off the desktop and puts it underfoot.

DESIGN Studio North, Syracuse, NY. Donald Carr, principal; Lisa Taft Sylvester, graphic designer.
MATERIALS/FABRICATION Wood core, laminated polycarbonate top, Petex base with steel edges, polycarbonate micromotion switch array between the core and base layers. Control module: injection-molded ABS with an elastomer boot.
HARDWARE/SOFTWARE Power Macintosh 8100/100; Ashlar Vellum, Aldus Pagemaker, Adobe Illustrator.



GEOFFREY FOSBROOK

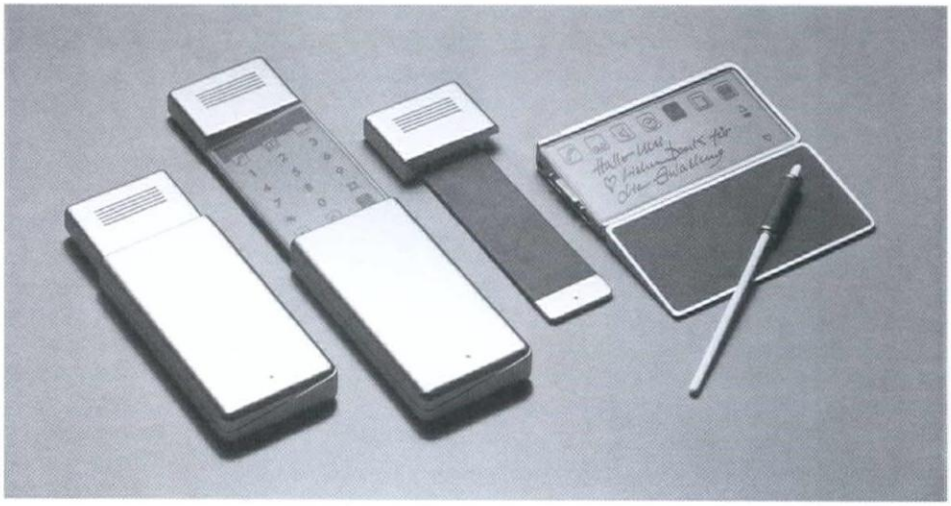
Magneto Sunglasses
Designed by IDEO Product Development for Nike Inc., these "performance" sunglasses were developed to provide ultralightweight eye protection for Olympic track and field athletes. Made of injection-molded nylon and thermoplastic elastomer, they attach directly to the face without earpieces using medical-grade labels and adhesives. Though their styling was no aesthetic breakthrough, the jurors felt that, if it works, the lack of earpieces was "a really big step away from the conventions of eyeglasses."


RICK ENGLISH

Drum Revolution
Aiming to make a quieter drum set for use in home practice and in smaller performance venues, Jesper Stahl of Jönköping, Sweden, designed this modular configuration. Shallow frame drums of the same diameter produce different sounds by attaching to wood laminated cylindrical resonators of different depths, which all stack into the big bass drum. An aluminum sandcast tubular steel frame allows different arrangements, and the whole set fits easily in a car trunk.



Personal Intelligent Communicator
Combining a calculator, memo pad and mobile phone, this prototype for a personal digital assistant is designed by Siemens AG of Germany to fit in one's pocket, with a pencil to write on the input surface. Its rectilinear form, svelte colors and metallic textures reminded the jurors of old-fashioned status symbols, like cigarette holders, and earned recognition "strictly because of its antithesis of this archetype," as Rashid put it.



Door Handle with Integrated Fingerprint Reader Periphery Peripheral Fax Machine

Two projects submitted separately by Cranbrook student Gerd Schmieta impressed the jurors with their elegant rethinking of familiar products. Appropriately for an era of encryption and electronic "handshakes," his Door Handle with Integrated Fingerprint Reader takes a firm grasp on the nebulous threshold between the physical and virtual worlds, and was chosen as Best of Category, despite Thackara's disquiet that perhaps "it's too Orwellian." This time for sure, Big Brother is watching, to see if you qualify for admission. The satin-finished stainless steel handle fuses door opening and locking devices into a single-handed item of hardware. "The body becomes the key," observed Thackara.

Schmieta's design could spell extinction for plastic slip-on key-identifier rings. The door handle is shaped to provide a natural resting position for the thumb whose unique print is then read by a camera mounted behind a transparent polycarbonate "eye," which would relay the information to a data bank elsewhere in the building for comparison and approval. "I love the fact that the whole fingerprint is seamlessly incorporated into the object, becoming part of its decorative form," said Rashid. "It looks comfortable."

"This is a scary project," interjected Haycock Makela, alarmed by its overtones of surveillance. "Having personal access without keys is great, but the idea that my fingerprints could be tracked in some institution or corporation or public space is kind of freaky. Does the fingerprint disappear or is it saved? This thing could turn against you." Despite these concerns, Schmieta's Door Handle was unanimously picked as Best of Category, as an elegant and ergonomic artefact that unlocks a whole range of intriguing issues about product design and personal security.

Schmieta's Periphery Peripheral fax transmits and receives pages through a sculpted tabletop outlet that bends the sheet of paper and uses this integral curvature to support the document in an upright, easily readable position. "The vertical approach is smart," said Haycock Makela, "because it means less on the desk." Used in connection with an external telephone, the fax has minimal controls ("send" and "stop" buttons) and can be adapted to any horizontal surface. "It cleverly reduces the footprint of the fax machine," said Thackara. Endorsing the basic principle, Rashid felt that "the forms are slightly overmorphed. On a practical level, faxes are vaporizing anyway, moving inside computers. But if this was realized right now, it would be a valuable project."

The jurors commended Schmieta's ability, in both instances, to take well established objects and condense their functional characteristics into an economic yet visually seductive form that reduces the clutter of the everyday environment.



Gerd Schmieta.

Born in Bad Odesloe, Germany, Gerd Schmieta joined IDEO's Boston office as an industrial designer shortly after graduating in May 1996 with an M.F.A. from Cranbrook Academy of Art. Before moving to the U.S., he studied graphic design at Hamburg College and received a diploma in industrial design under Dieter Rams at the University of Fine Arts, Hamburg. Schmieta has worked as an interior architect for GMP Architects of Hamburg, and as an intern for various firms in Germany and the U.S. His designs have been widely exhibited: The Fingerprint Door Handle was shown at the International Design Exhibition in Osaka, Japan, in 1995.

What sparked your idea for the design of the door handle?
Working as an interior architect in Germany, I had access to an overwhelming supply of high-quality hardware. Americans seem to like the ball-shaped doorknob, which is not ergonomic. These doorknobs often contain an integrated conventional lock, which I think is a great idea. The combination of ergonomic, aesthetic and technological aspects intrigued me.

What specific needs does it address?
With this door handle it is no longer necessary to carry keys in the workplace. The door is unlocked by "reading" the thumb. As each person's fingerprint is unique, this genetic code is used for personal access. In essence, the body becomes the key. This door handle is created for spaces where many people have access to different rooms, for example in manufacturing plants or large offices. At night, or in case of emergency, the lights inside the door handle help with orientation.

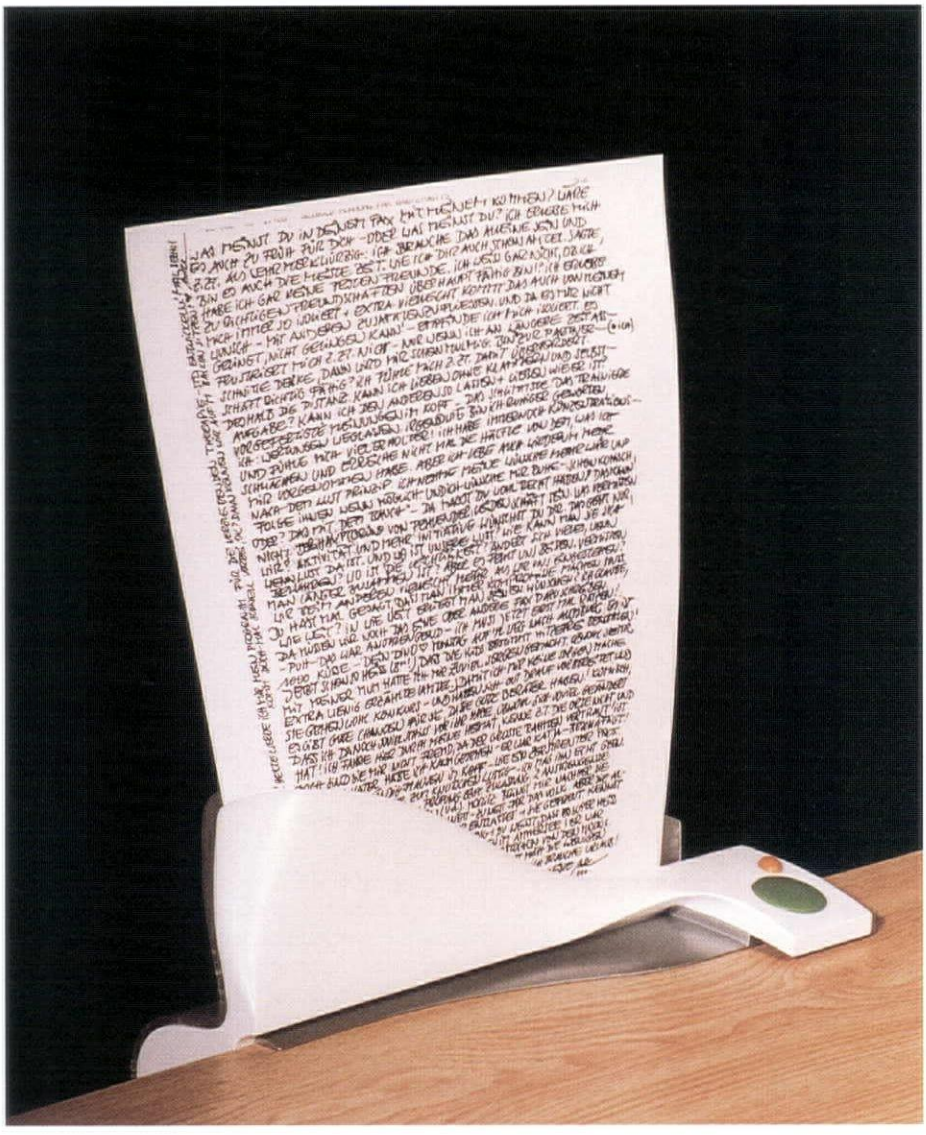
How does this design overcome obstacles in similar artifacts?
There are all kinds of security devices on the market that read magnetic cards or body parts such as the palm or the retina. Usually these devices are mounted near the door and require a two-step procedure: first read the code, then turn the door handle and open the door. My design fuses these functions: it allows the interface to address the body in a natural manner – through the senses.

In what ways is it similar or dissimilar to other projects you've designed in the past?
I like to work within the frame of existing technologies and typologies. By changing one of the material, technological, functional or contextual parameters, I try to shift our perception of artifacts.

What surprises did you come across in the design/development process?
The exploration did not start with a preconceived expectation, but with a question of the relationship between body, technology and context. The eye-shaped window was a by-product of the ergonomic studies and became a surprisingly appropriate and iconic reference, symbolic of new questions for me: Is the technology used here liberating or threatening?

What role, if any, has new technology or materials played in shaping this project?
Since the camera (CCD-Array) behind the window is so small, I was free to concentrate on ergonomic aspects. A computer that processes the picture and compares it to a database of fingerprints can be located elsewhere in the building.

What would you most like to design or redesign?
Products that are close to the body, and accessible and affordable across all social and cultural boundaries. A wall-mounted shelf system could be challenging!



DESIGN Gerd Schmieta, Cranbrook Academy of Art, Bloomfield Hills, MI. Peter Stathis and Michael McCoy, academic advisors.

MATERIALS/FABRICATION Door Handle: satin-finished stainless steel, transparent polycarbonate (concept); hard foam, acrylic (model). Periphery Peripheral Fax Machine: Transparent polycarbonate, ABS, die-cast aluminum (concept); hard foam, acrylic glass, steel (model).

HARDWARE/SOFTWARE Macintosh Centris 650; Ashlar Vellum, Adobe Photoshop, QuarkXPress.





SHU KUN CHANG

Digital Inverted Microscope

Mindful of increasing lawsuits by employees alleging repetitive wrist and neck injuries from using traditional microscopes, Shu Kun Chang, an Illinois Institute of Technology student, designed this Digital Inverted Microscope to improve accuracy of performance. The design substitutes digital transmission for the conventional analogue optical path: scanned data from the specimen is digitized by a video camera after passing through the magnifying lens, and can then be sent to any system, so images can be instantly printed out using a color printer. Fiber-optic cables connect a separate screen/light unit to the stage unit, preventing heat and vibrations from affecting the specimen. A high-resolution color LCD screen replaces the traditional binocular eyepiece, thereby reducing fatigue and allowing multiple viewers to observe the specimen. The stage support is made of aircraft aluminum for strength and lightness, and commands are given through a handheld remote control.

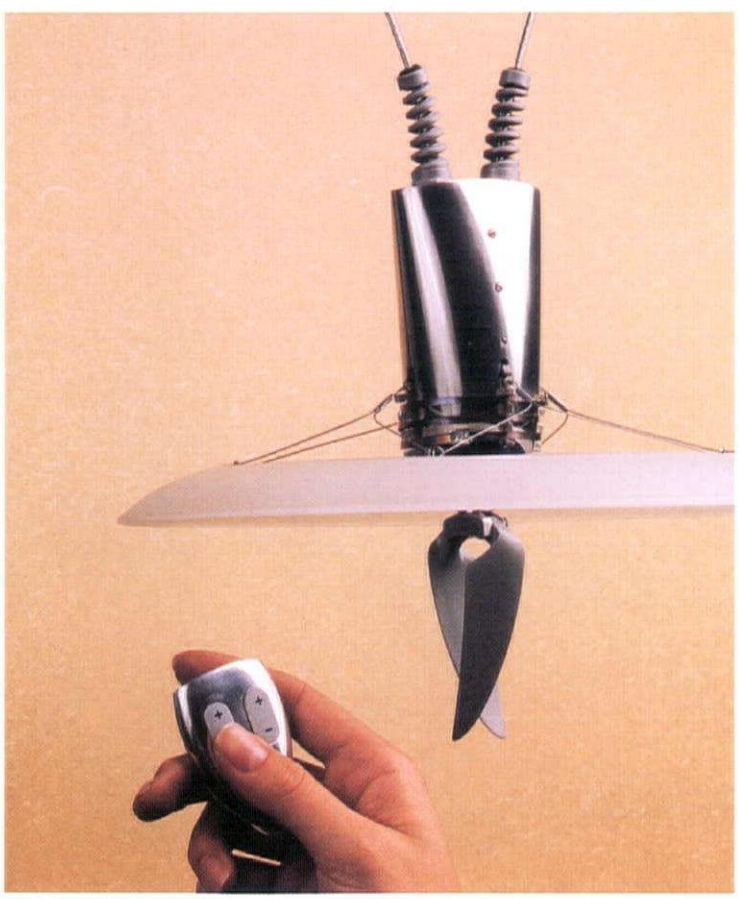
"This seems like an intelligent application of electronic technology because it allows the instrument to take on a form more suited to its users than to the demands of optics," said Thackara of this highly researched and extensively executed project. The only reservation voiced was in reference to its rigorous "battleship" styling.

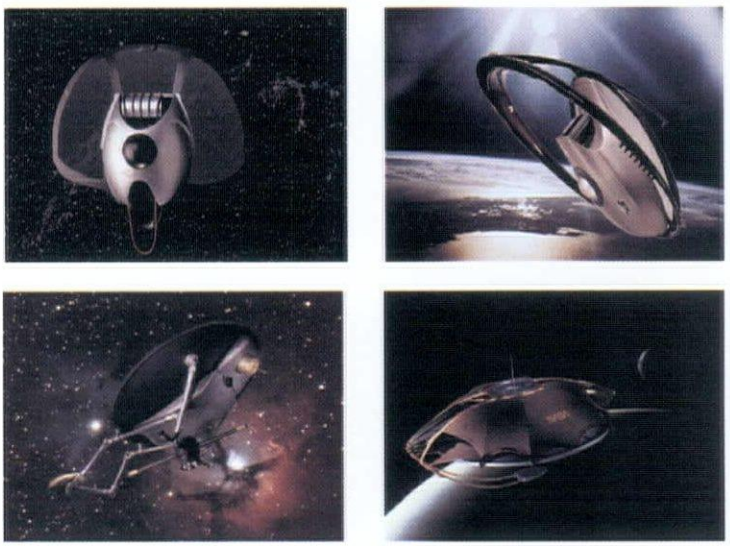
DESIGN Shu Kun Chang, Illinois Institute of Technology, Chicago. Martin Thaler, instructor.
MATERIALS/FABRICATION Injection-molded plastic, precision-milled aircraft aluminum (concept); acrylic (model).
HARDWARE/SOFTWARE Macintosh Quadra; Ashlar Vellum, Aldus Freehand, Adobe Photoshop.

Personal Climate Augmentation

Jellyfish as a remedy for Sick Building Syndrome? Stanford student Kurt Dammermann devised this ceiling-mounted fan/heater to augment existing office HVAC systems, envisaging "a large-scale visual experience akin to that of swimming among jellyfish." Employees could modify air movement and heating in their immediate vicinity using a remote control; these adjustments would cumulatively prevent "static flow patterns," the main cause of SBS. "I haven't come across this level of sophistication in one-to-one environmental control," said Thackara. Haycock Makela admired its "engineering and jewelry crossover," but worried about "everyone having buzzing fans above them." Rashid felt it was "a really good point of entry into the idea of personal climate control. It's a fuzzy logic project that starts to take decisions for you."

DESIGN Kurt Dammermann, Stanford University, Palo Alto, CA. Bill Burnett, visiting professor; Rolf Faste, director, Product Design Program; Matt Kahn and David Kelly, professors; Sara Little Turnbull, director, Process of Change/Innovation and Design Laboratory; Stanford Product Realization Laboratory.
MATERIALS/FABRICATION Die-cast aluminum fan/heater and remote control housings, injection-molded polycarbonate ring, 12V DC motor, 12V resistive heater coil, 14awg. copper wire, injection-molded polyurethane strain relief, stainless steel cable, injection-molded polycarbonate folding propeller replacement blades, aluminum spindle.
HARDWARE/SOFTWARE Macintosh Quadra; Ashlar Vellum.



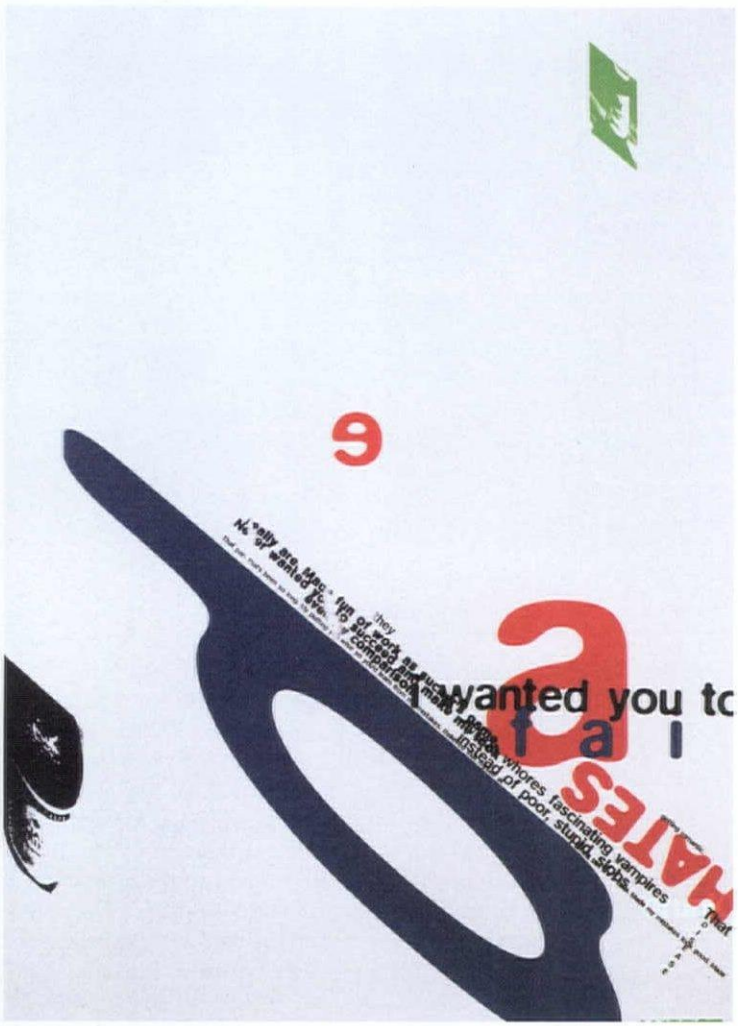


STEVEN HELLER

JPL Satellite Project

"It's almost like PR for a space program," commented Haycock Makela of this project, sponsored by the Jet Propulsion Laboratory in Pasadena, California, in which five student teams from Art Center College of Design were asked to devise alternative looks for the satellite currently under construction for a mission to Pluto. Taking into account strict criteria about weight, size and heat distribution, they were required to come up with fresh configurations for the antenna, lens and fuel cells and devise a simplified structure that could also function as the exterior protective housing. Five teams produced different "concept satellites," as Thackara termed them. "It's for aliens," joked Rashid, "so they can say, 'Wow, that's beautiful styling: they must be from our planet.' Maybe a few of these guys should move to Hollywood."

DESIGN Craig Kember and Todd Levy, Bernard Lee and Shane Estanislao, Geoff Kater and Wonjin John, Pascal Wawoe and James Clyne, John Elezovic and Mark Weaver, Art Center College of Design, Pasadena, CA.
MATERIALS/FABRICATION High-density urethane foam, fiberglass, wood, alumium, Bondo, resin, Silicon RTV and Fast Cast, cloth, automotive paints and finishes, sebatule.
HARDWARE/SOFTWARE Macintosh Quadra 700; Photoshop 3.0 with Leafscan 45, Microsoft Word, Adobe Illustrator.



A Long Day's Journey Into Night: a Typographic Interpretation

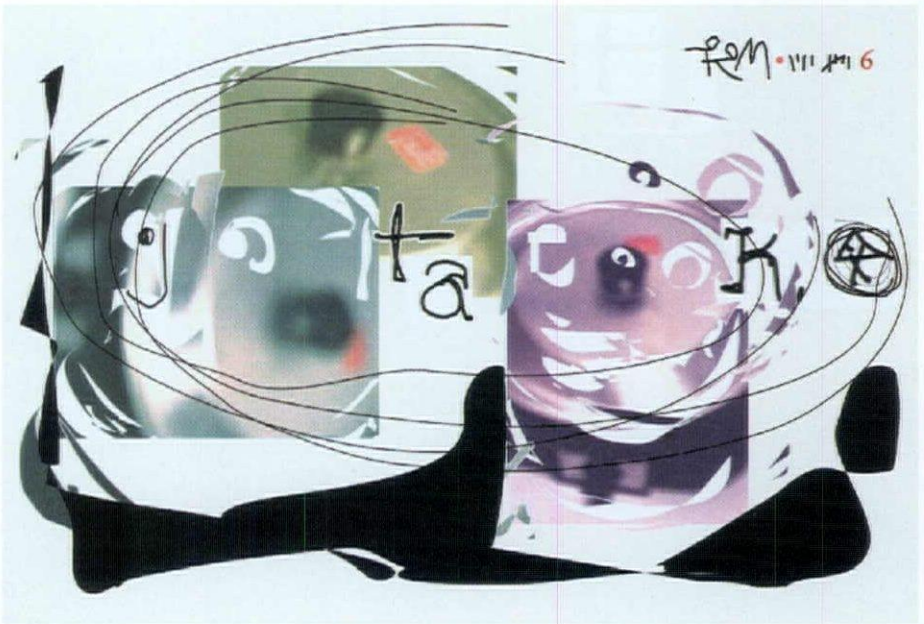
For a class assignment to interpret Eugene O'Neill's *A Long Day's Journey Into Night*, Rhode Island School of Design student Hadley Stern decided to make posters based on significant monologues in the play, using images and fonts that he felt were appropriate reflections of the characters involved. For Edmond, Stern chose Barry Deck's Template Gothic, while Jamie, "a drunk angry character whose aggression is too confused to be dangerous," is represented with Neville Brody's typeface Blur. The images were made on Polaroid instant slide film, chosen for its graininess, and scanned into a computer, then output onto a silkscreen and printed on 22-by-30-inch sheets of paper. "There's something suggestively off-kilter about these images, and although they use well established fonts, the overall effect is seductive," commented Haycock Makela. "I'd be lured to go see the play by these," added Rashid.

DESIGN Hadley Stern, Rhode Island School of Design, Providence, RI.
MATERIALS/FABRICATION Silkscreen, printed on Coventry Rag paper.
HARDWARE/SOFTWARE Power Macintosh 9500; Aldus Pagemaker 5.0.

Digital Poster Series

With fleeting, graffitilike letters floating in swirling pools of color, these evocative posters were created by Cranbrook student Kathryn Marsan as an experiment in conveying transitory emotions through visual and textural imagery. Deriving the images from video stills, Marsan intends the series as an exploration of the hinterland between traditional print and new time-based media. They reminded Rashid of the "automatic writings" of the Surrealists. "These images are very vague, and that's exactly what I love about them: they're ethereal, almost gestural drawings," he said. Haycock Makela saw them as "evanescent thought diagrams. The designer is calling them posters but ideally they never hit print. They're just something she captures inside a computer. You really sense the urge to make digital matter that is *not* information."

DESIGN Kathryn Marsan, Cranbrook Academy of Art, Bloomfield Hills, MI.
HARDWARE/SOFTWARE PowerMac 7500; Adobe Photoshop 3.0.



Data Pool and Recombinant Personal Hyper Tool

John Thackara liked the "crystal ball metaphor" suggested by this transparent orb, which Cranbrook student Gary Shigeru Natsume designed as an alternative model for information retrieval. A solid-state data storage cell in the orb would collect and capture "fish" – representing individual bits of information – from a "data pool" centrally located in the home, which communicates with a worldwide "ocean." The size, color, speed and depth of the fish indicate the data's age and hierarchy. The orb is designed to be used with various lightweight portable communication devices that wrap around the body like a second skin. Incorporating recording and display technologies, these gadgets would combine to produce new categories of information. "The object has a certain dematerialized presence," said Rashid. "I love his statement about not entombing digital matter in plastic."

DESIGN Gary Shigeru Natsume, Cranbrook Academy of Art, Bloomfield Hills, MI. Peter Stathis, academic advisor.
MATERIALS/FABRICATION Plastic, aluminum, cast resin (concept); acrylic resin (model).
HARDWARE/SOFTWARE Power Macintosh; Adobe Photoshop, Illustrator.

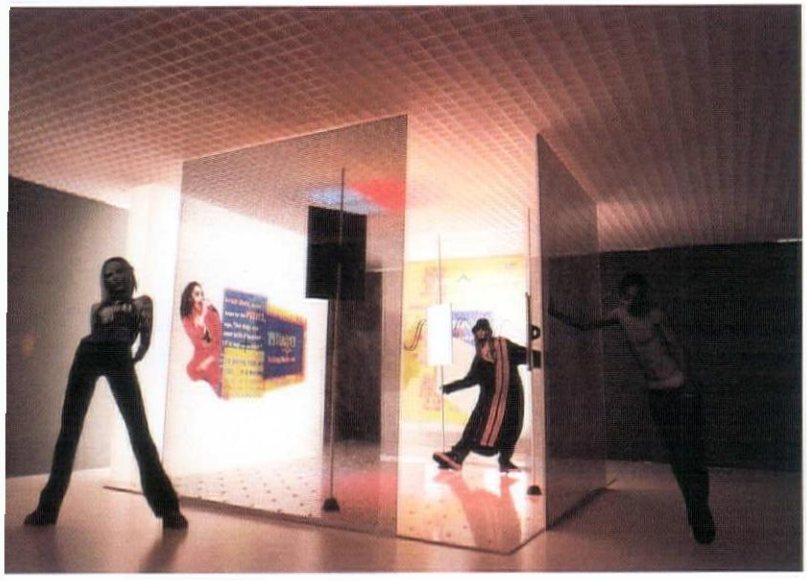




Alarm and Reading Light Pillow

"The idea of mixing your pillow and your reading light into one seamless thing is pretty cool," said Haycock Makela of Howard Montgomery's internally illuminated pillow, designed as a remedy for SAD (Seasonal Affective Disorder), which is caused by insufficient exposure to light. Its flexible electroluminescent panel would give a uniform brightness over the pillow's whole surface area, serving as a glare-free lamp at night (which can be set to switch itself off via a touch-sensitive digital dimmer and timer unit) and offering a gentle reveille in the morning. While it addresses "some real pragmatic problems," Rashid felt there was more to it. "There's something poetic about being woken up by a kind of glow, a halo, a nimbus of light. Even the syntax of using an "alarm" to wake us up is kind of brutal. This offers a nice, natural progression from night into day."

DESIGN Howard Montgomery, Cranbrook Academy of Art, Bloomfield Hills, MI. Michael McCoy, academic advisor.
MATERIALS/FABRICATION Dacron and polyfiber interior, jersey fabric exterior. Light source: electroluminescent panel with touch-sensitive dimmer.



Public Spectacle: Mediamatic Stage
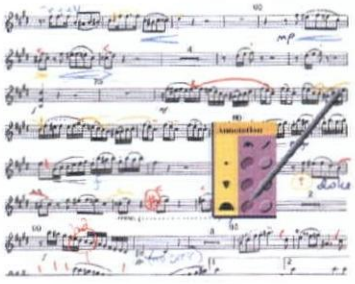
John Seeley's project allows individuals or multiple bystanders to construct a "hypermedia spectacle," either in a public environment or at home, using a stage armed with a battery of technologies: liquid crystal display video projectors, infrared transmitters and receivers, and three freestanding mirrors. Sound, image and text (accessed through a remote Internet server) are projected onto three one-way vision screens, and then shards of these projections are reflected via the mirrors onto a fourth wall embedded with infrared sensors, where they are recombined to create a rapidly changing information landscape. "Compared to all the crummy studies about teleconferencing I've seen, this could be an exciting environment where the data, the person and the group all interact," said Thackara.

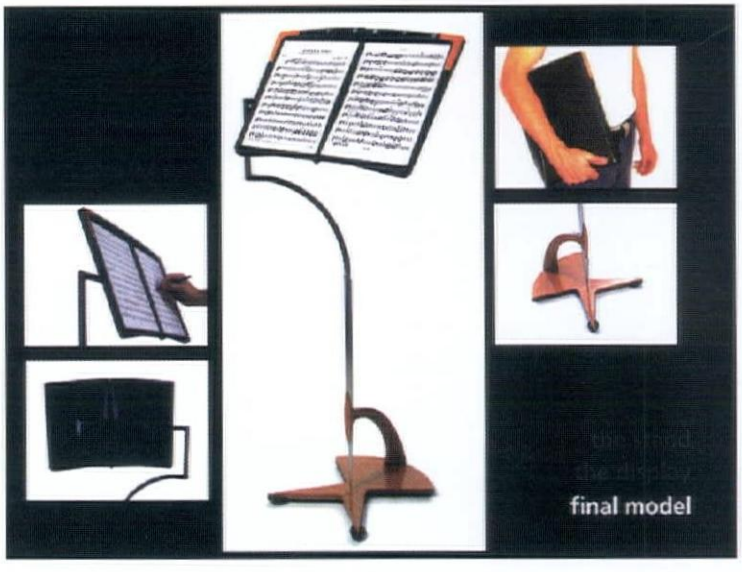
DESIGN John Seeley, Cranbrook Academy of Art, Bloomfield Hills, MI. Peter Stathis, academic advisor.
MATERIALS/FABRICATION Acrylic glass, formica surface, 3M One Way Vision Film, aluminum, printed acetate film (model).
HARDWARE/SOFTWARE Power Macintosh 8500/120; Adobe Photoshop 3.05, QuarkXPress 3.1, Ashlar Vellum/3-D.

Muse: A Digital Music Stand

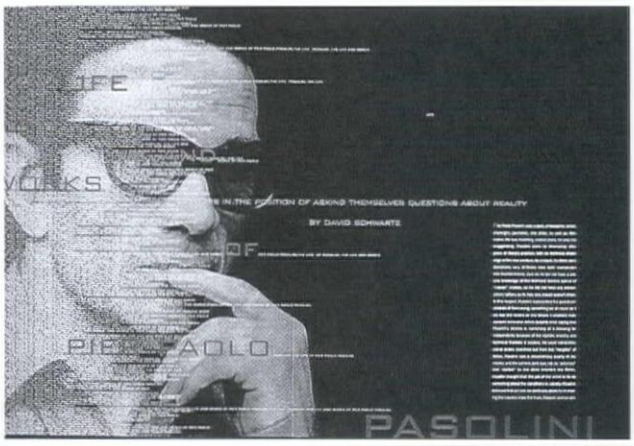
Working in close cooperation with the Pittsburgh Symphony Orchestra, four Carnegie Mellon University students designed "Muse" as a radical update of the classic music stand. Its portable display and matching base are made of materials that complement those of musical instruments. The battery-powered digital display has foldable flat panel touch-sensitive surfaces, a built-in microphone, speakers, a hard-drive for storage of up to 100 pieces and a wireless modem for inter-orchestal communication. Automatic Score Progression follows the musician's position and "turns" pages, Annotation allows individual or group notation, and with built-in metronome and tuner, the Muse can also download pieces from the symphony's music library. "Obviously if you're a cellist, a laptop's going to get in your way, so this is a great hybrid with that warhorse of concert furniture," said Thackara.

DESIGN Derek Wahila, Christopher Graefe, Justin Maguire, Orya Dasna, Carnegie Mellon University, Pittsburgh, PA. Roy McKelvey, professor.
MATERIALS/FABRICATION Model: MDF, body filler, black Krylon paint (display body); aluminum stylus and function buttons; mahogany navigation buttons; aluminum, mahogany, varnish, vacuformed plastic base. Concept: two-part injection mold, magnetically shielded interior (display body), foil-coated plastic function buttons, mahogany navigation buttons, rechargeable lithium-ion batteries, aluminum and plastic stylus, cast aluminum, welded steel, mahogany laminate (base).
HARDWARE/SOFTWARE Macintosh Quadra 840AV, Quadra 950, Sony Handycam; Adobe Illustrator 5.5, Adobe Photoshop 3.0, Director 4.0, Adobe Premiere 4.0, Aldus Pagemaker 5.0.

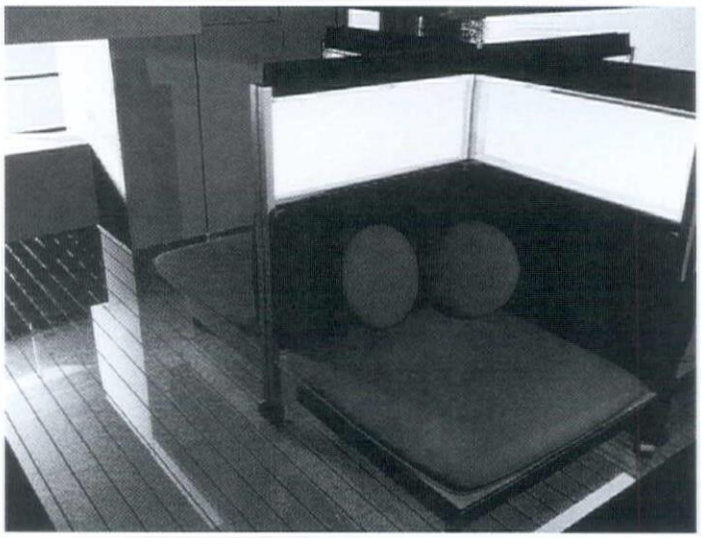




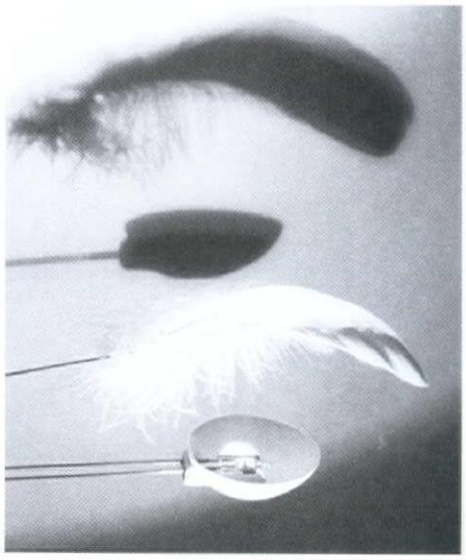
Verité Magazine
In this prototype for a journal of film realism, Atlanta College of Art student Massimo Marcucci lays out blocks of text, atmospheric portraits and movie stills against a black background – evocative of the darkness of the movie house. "When I see something in teeny type, reversed out, I know it's not going to reproduce," said Makela, wistfully, then adding, "If I were a student, I'd do the same thing. All that black makes sense for a cinema magazine. It's beautiful."



Hyper-Home
For the future electronic cottage, Cranbrook students Mark Buchalter and Scott Klinker propose replacing conventional interior walls with this system of moveable wheeled "soft platforms," embedded with various kinds of technological devices, that would enable users to modify their physical environments and determine their immersion in the digital. "It's basically the 1950s American interior design concept, the "playpen" or nest, with electronic communications added," said Thackara, "but it may be going back to fertile ground: how to have informality, intimacy and work."



Light Light
Conjuring images of birdlike levity, Takeshi Ishiguro's Light Light was designed while he was at the Royal College of Art in London. Its very thin carbon-fiber rods are counterweighted to allow a natural "dance" to occur when air currents rise from the heat of the lamp and are caught by a real feather acting as upper reflector. Rashid commended its ethereal quality, but felt "the delicacy is the questionable part. After all, it is a light source."



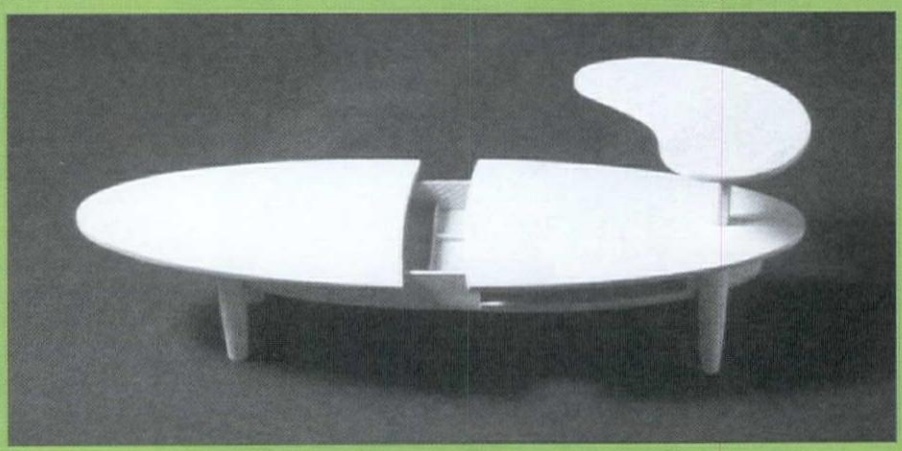
Elastomer Percussion
These prototypes for two new percussion instruments were designed by Tory Dunn, a student at London's Royal College of Art, to function both acoustically and digitally, bridging the traditional drum and the electronic drum machine. With an elastomer membrane supported over a partial vacuum, the large Shinshuku produces multiple tones like a soft steel drum, while the handheld Calabwan, made of PET with an elastomer membrane, changes its tone when squeezed.

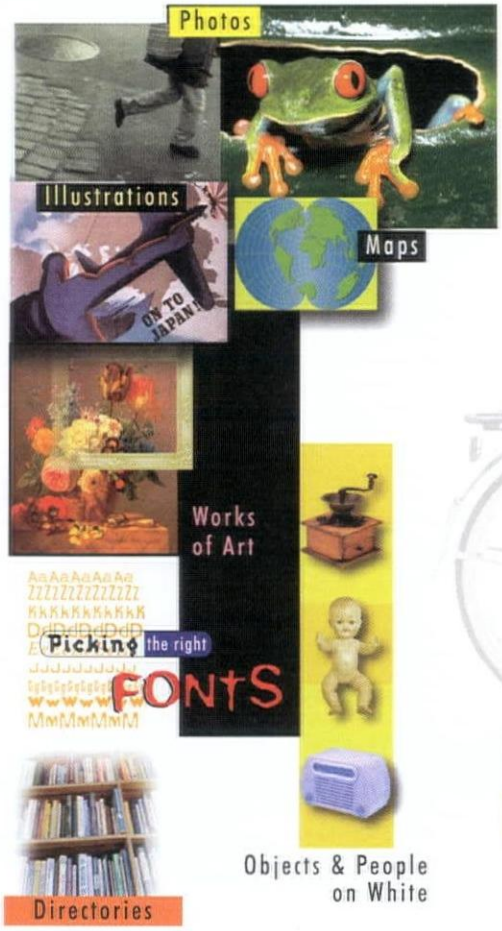


Ministat
Working with the Walter Reed Army Institute of Research, San Jose State University students Christopher Weeldreyer, Marlene Long and Goo Sung devised this "Miniature System for Trauma and Transport," which integrates all the equipment for emergency medical diagnosis of a trauma victim's condition, saving time while keeping them safely immobilized. Built-in sensors read the patient's vital signs and an on-board computer continuously monitors the data during transfer to a hospital.



Satellite System–Domestic Workstation
Parsons student Andrea Ruggiero's "Satellite System" reminded Rashid of the rolltop desk, "which allows you to hide your work." Designed as a coffee table/desk hybrid for home office workers living in small spaces, its primary surface slides open to provide storage for a laptop computer, paperwork, and power outlet while a second kidney-shaped surface, nine inches higher, swings on an aluminum arm to various positions.





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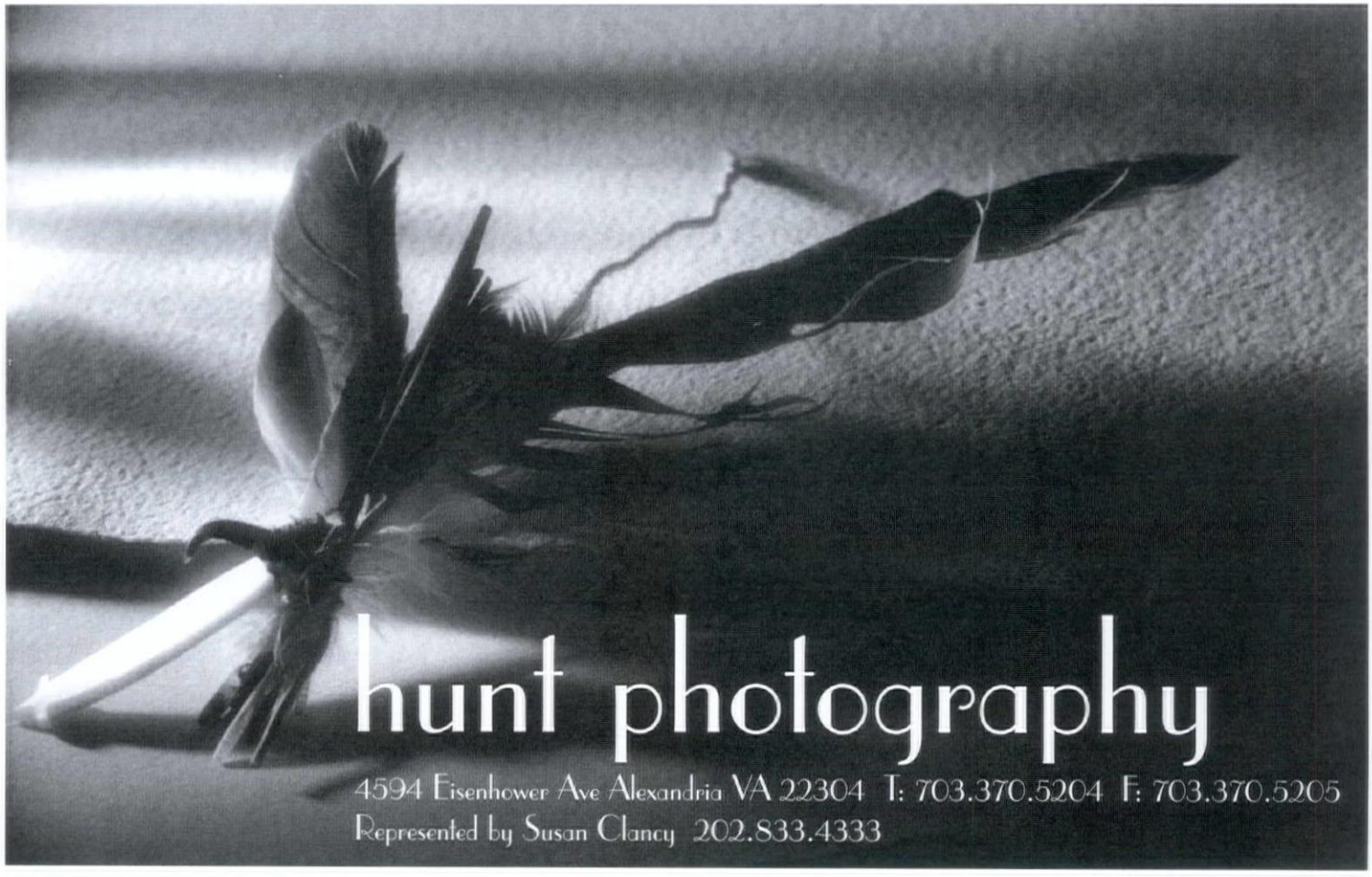
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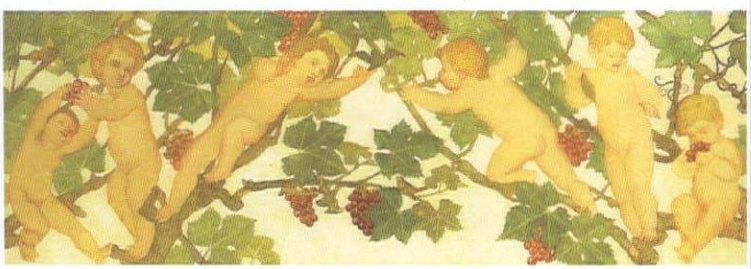
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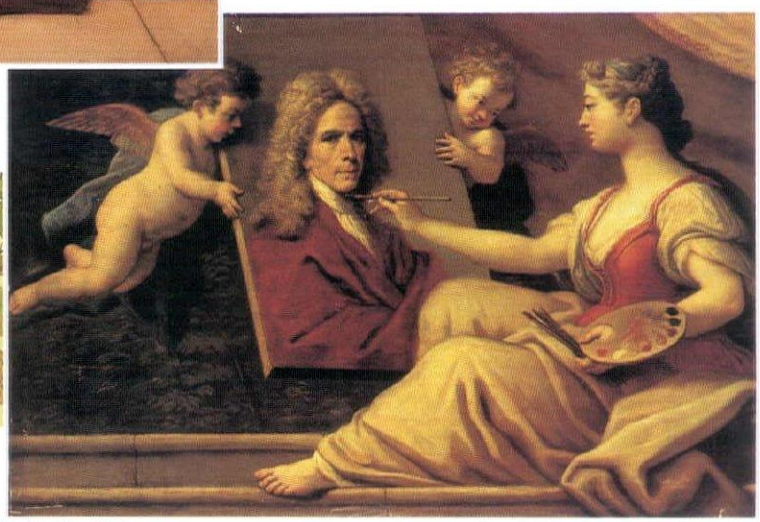
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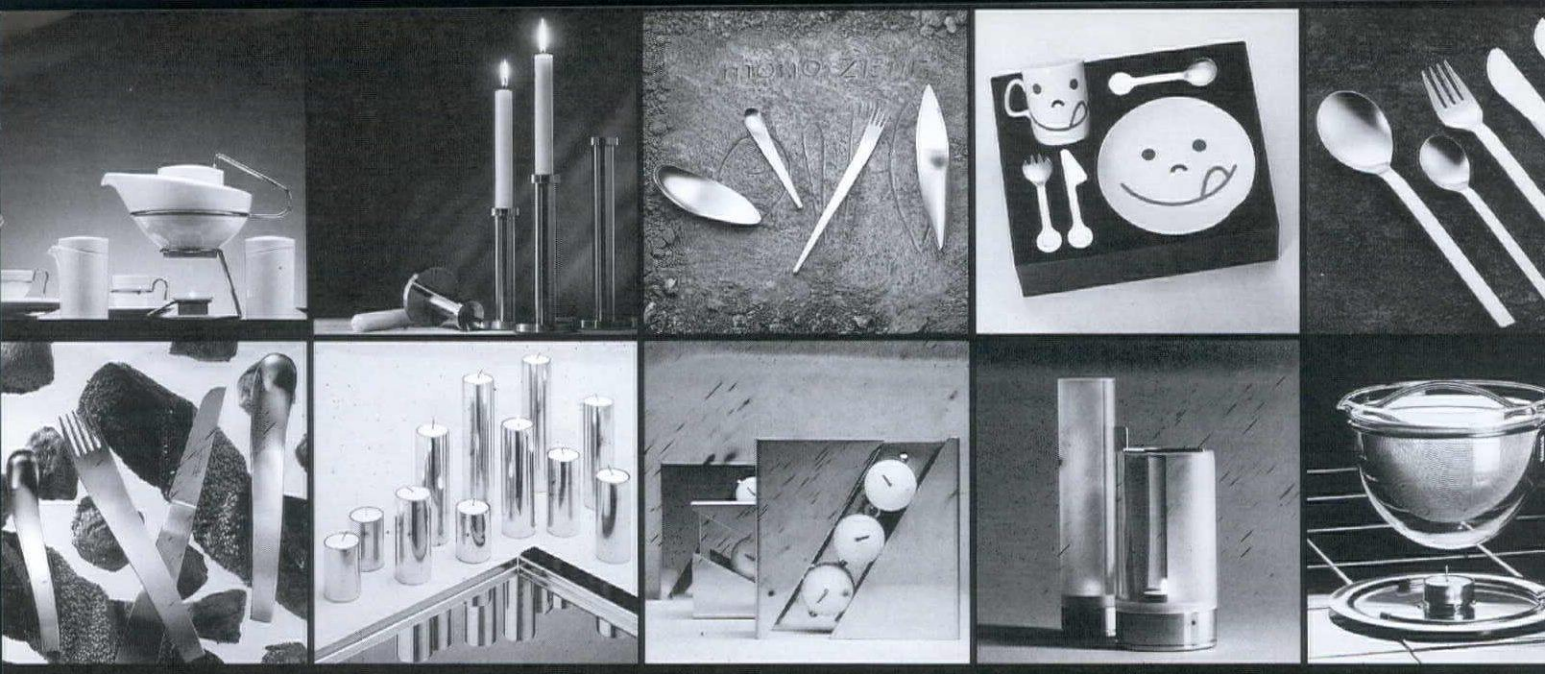
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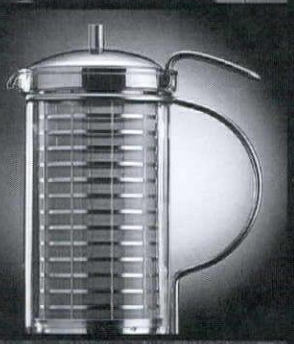
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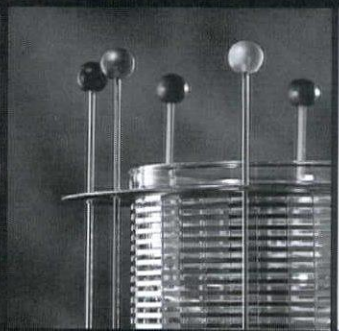
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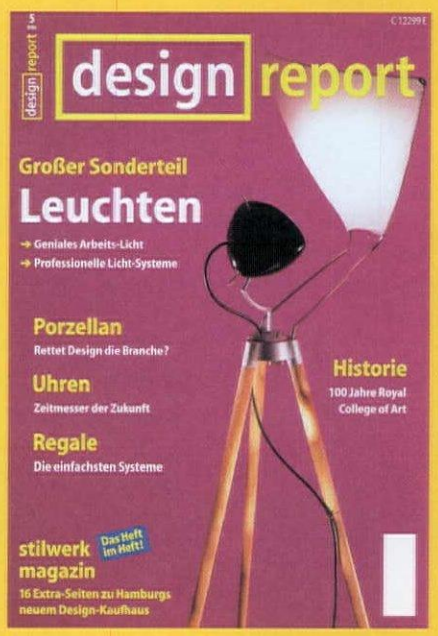




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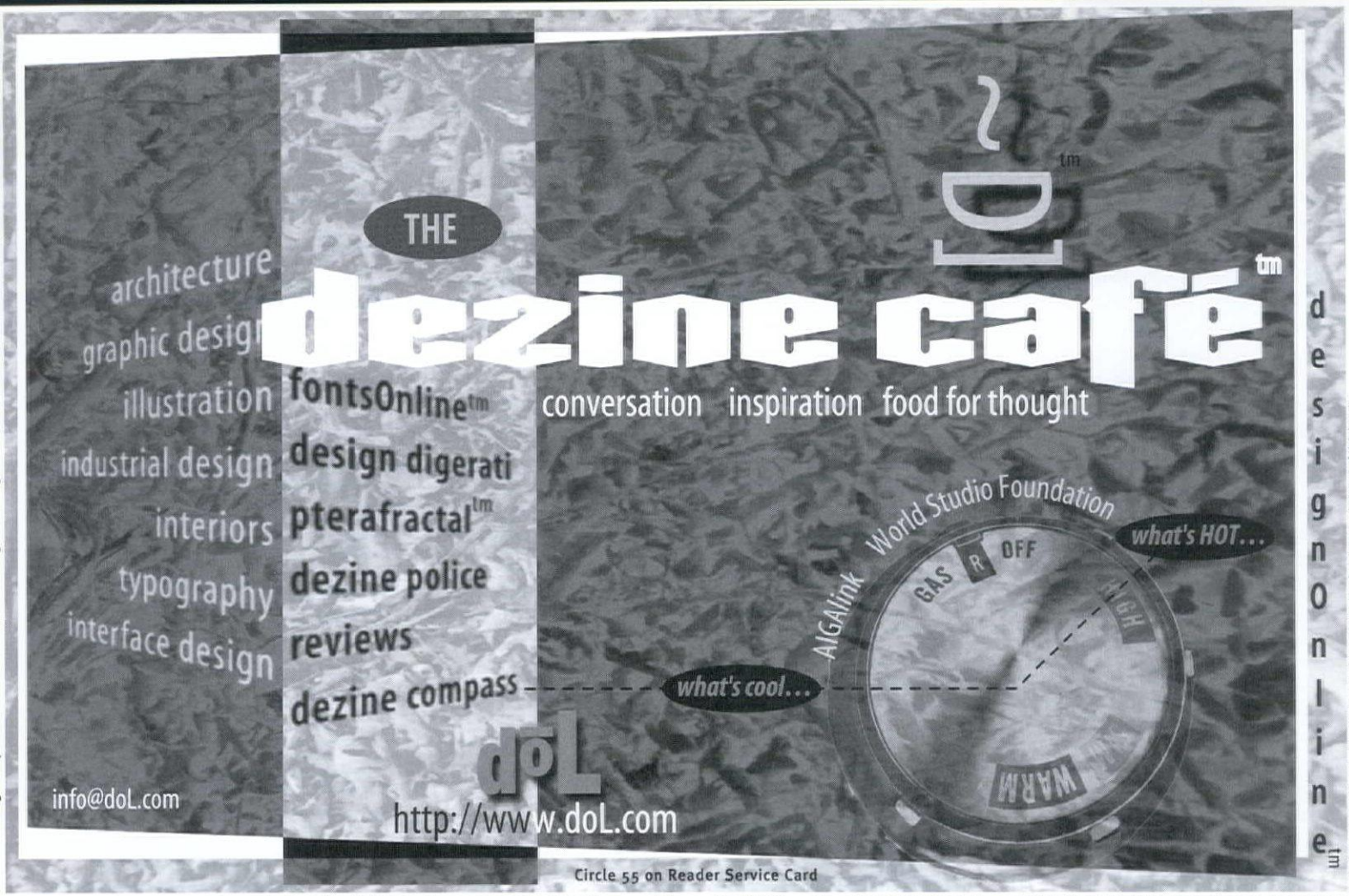
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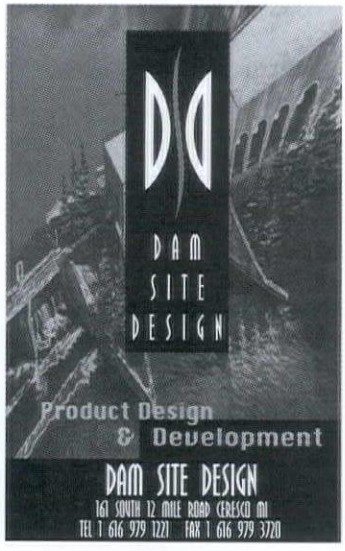
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