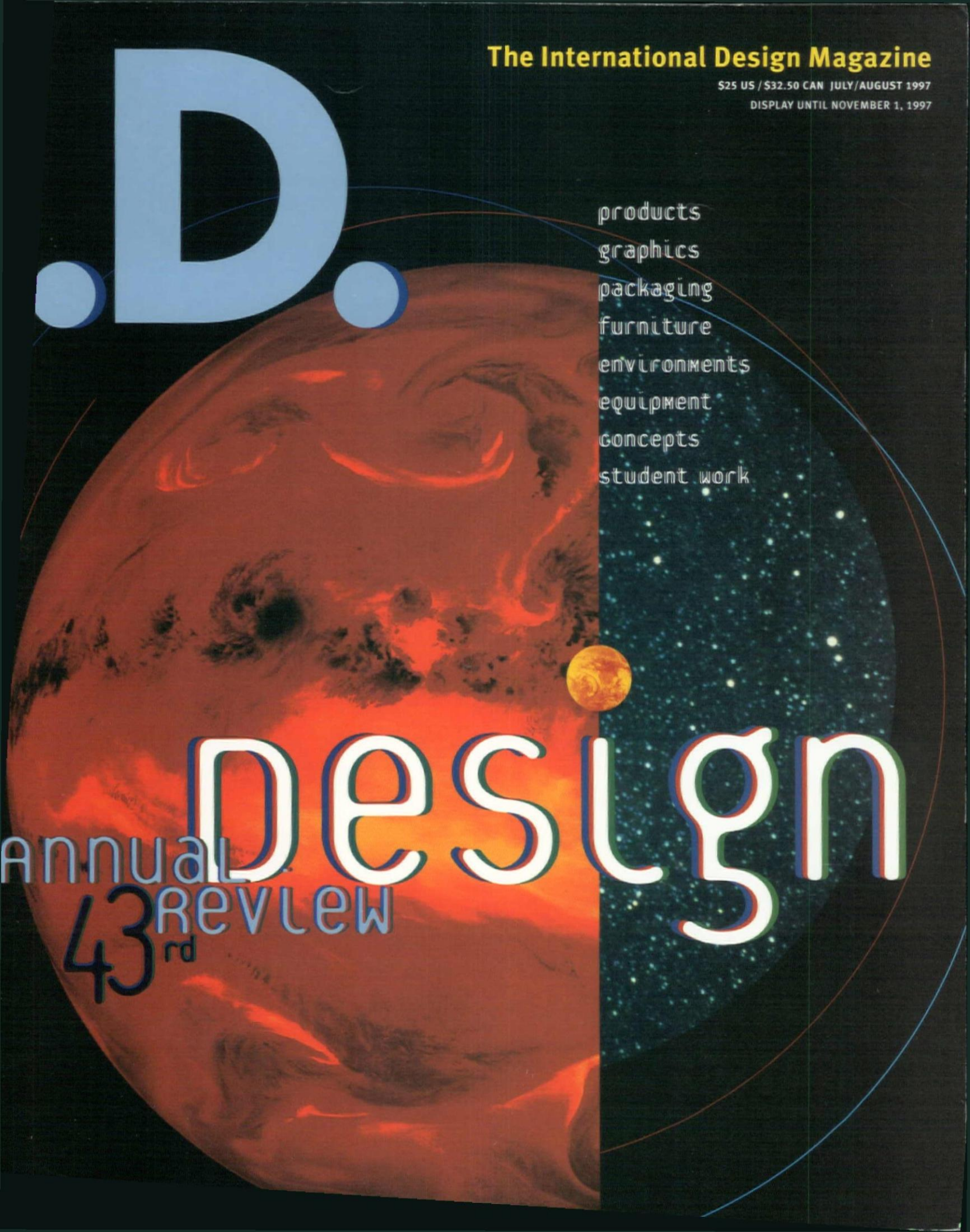
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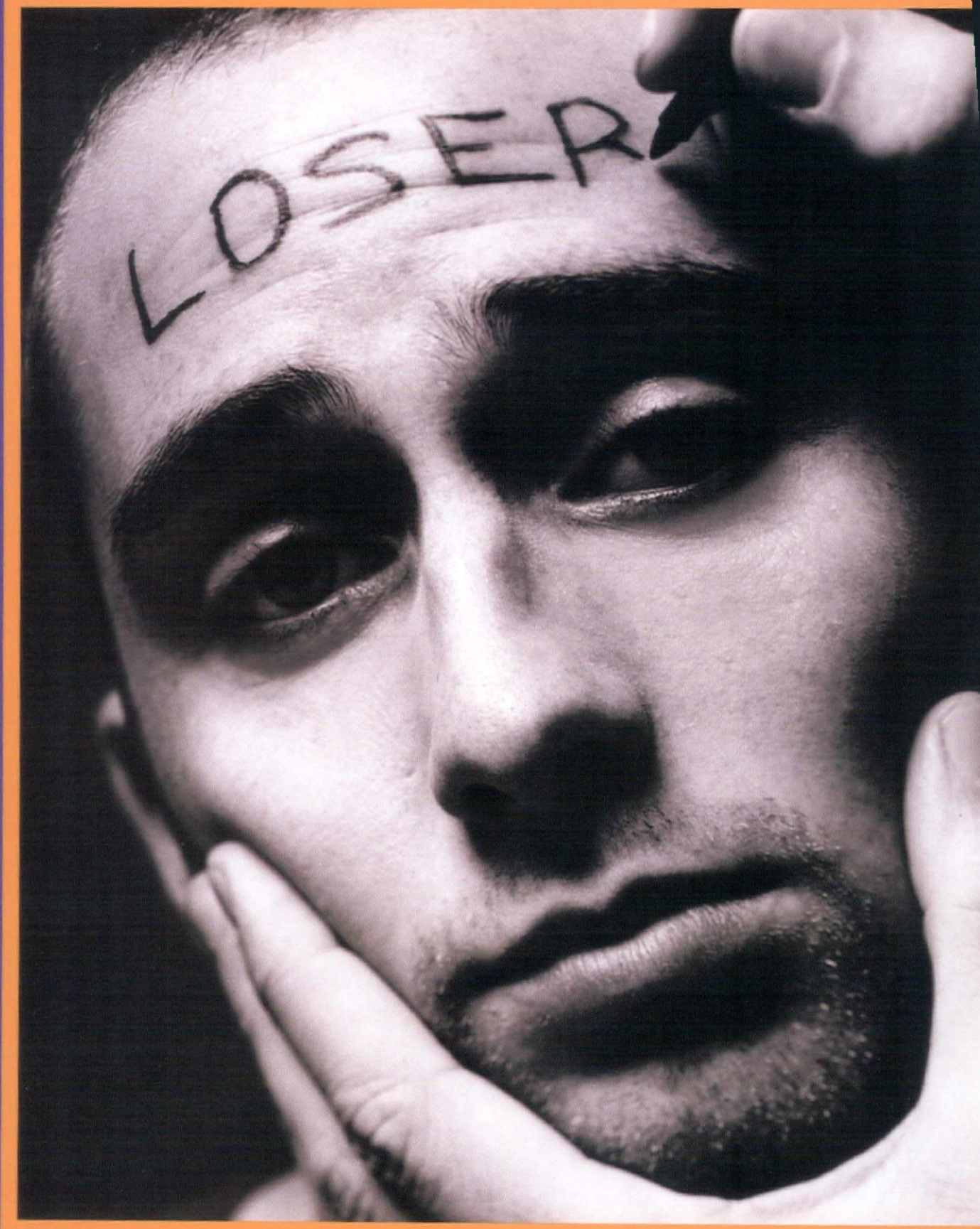
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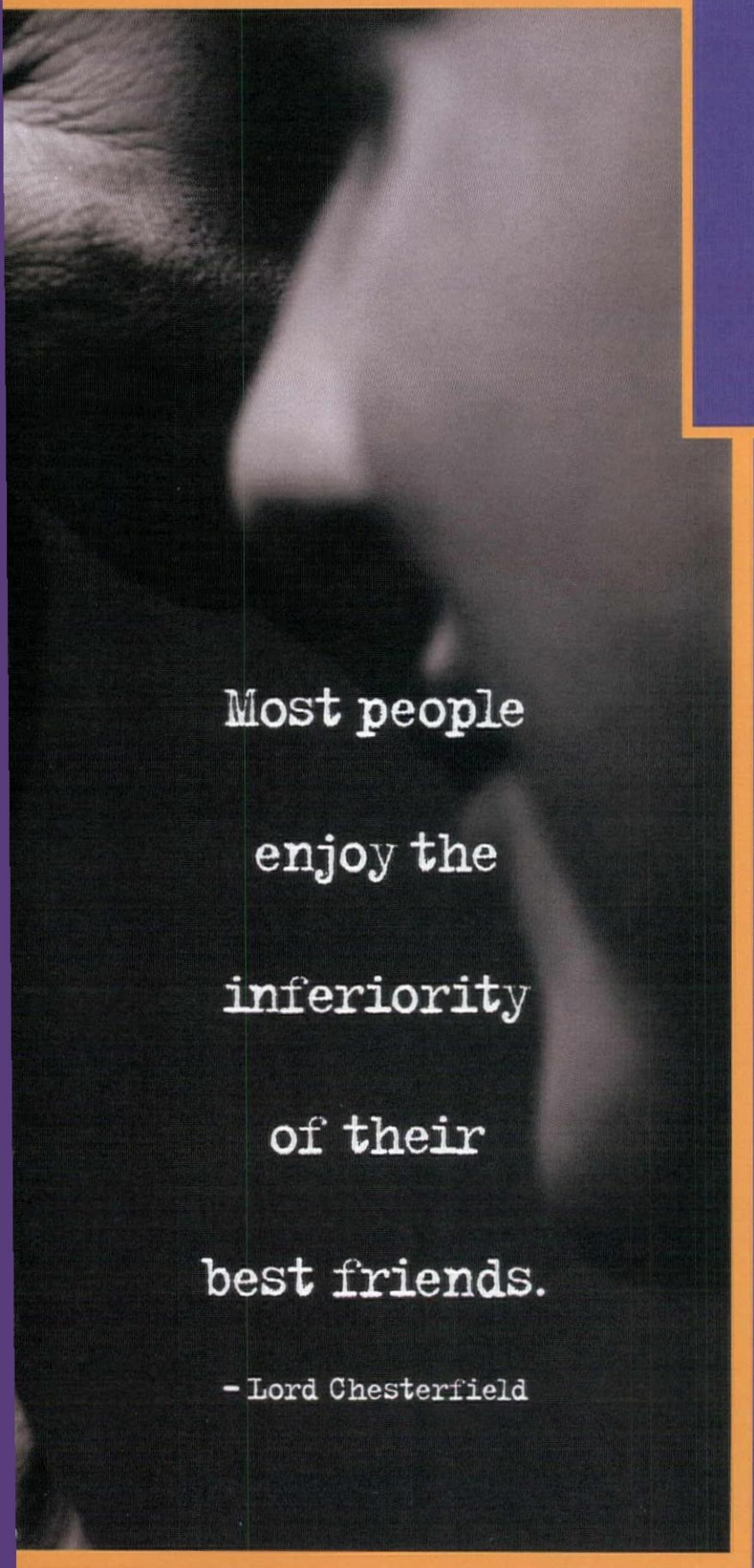
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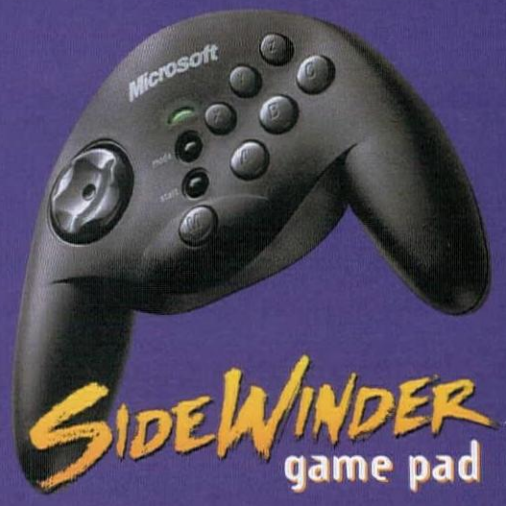
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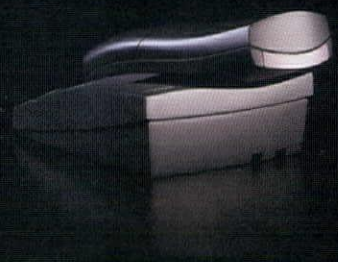
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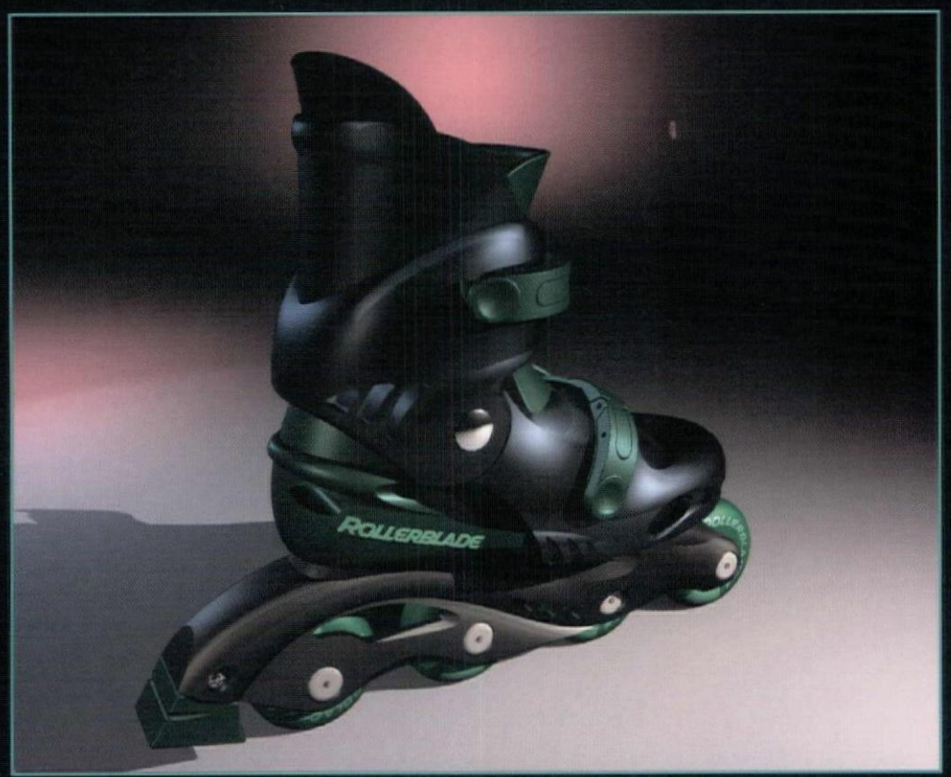
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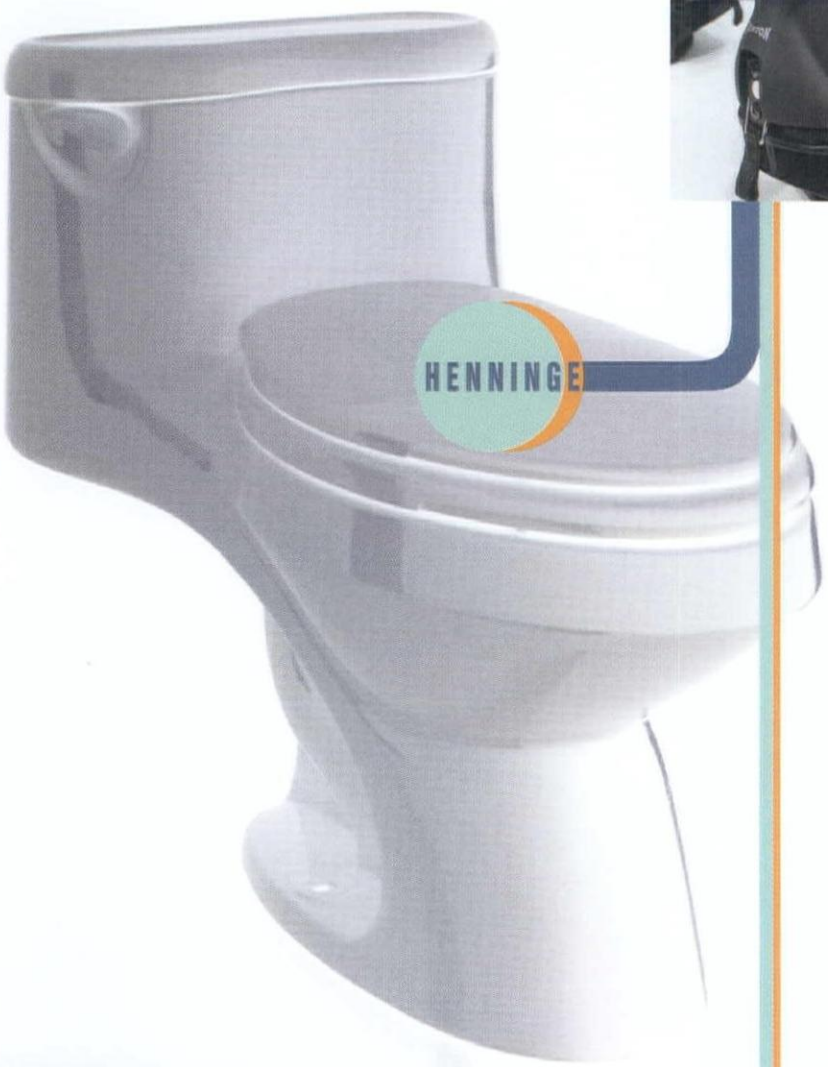
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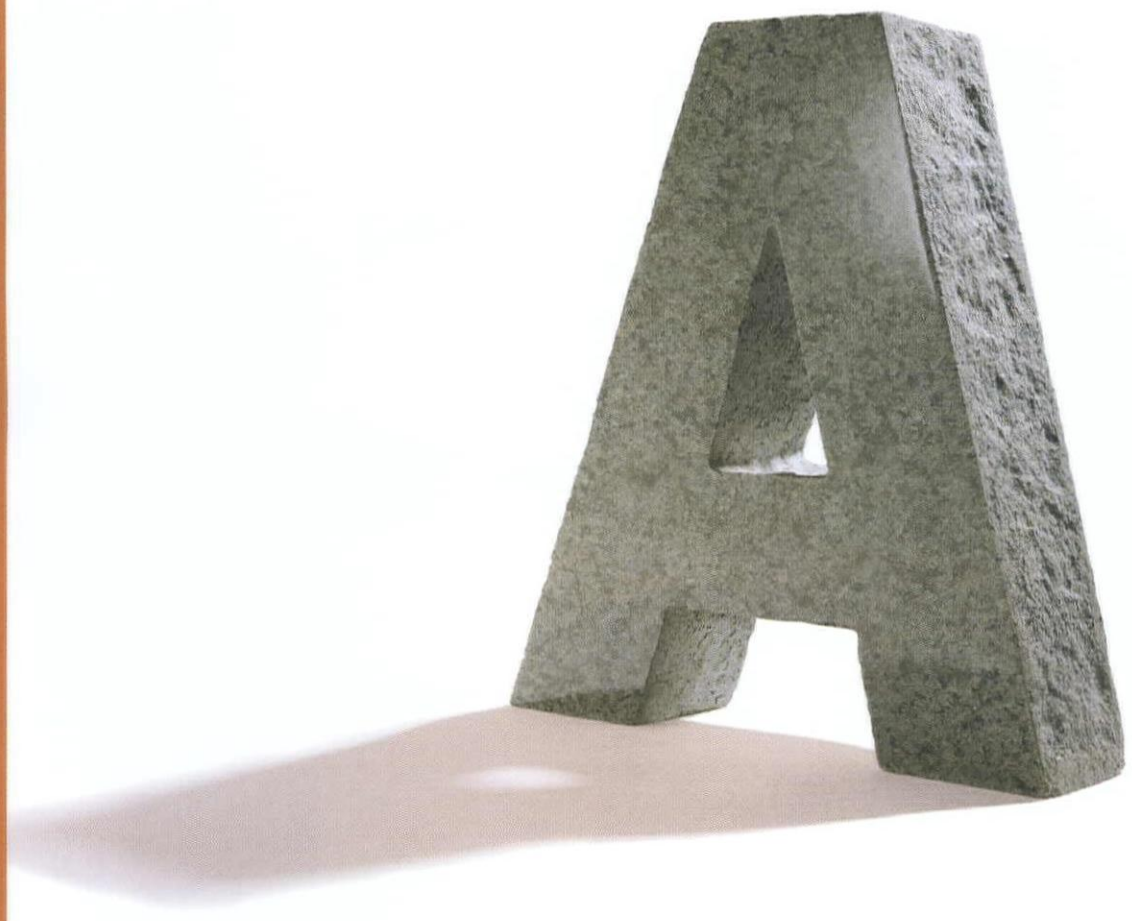
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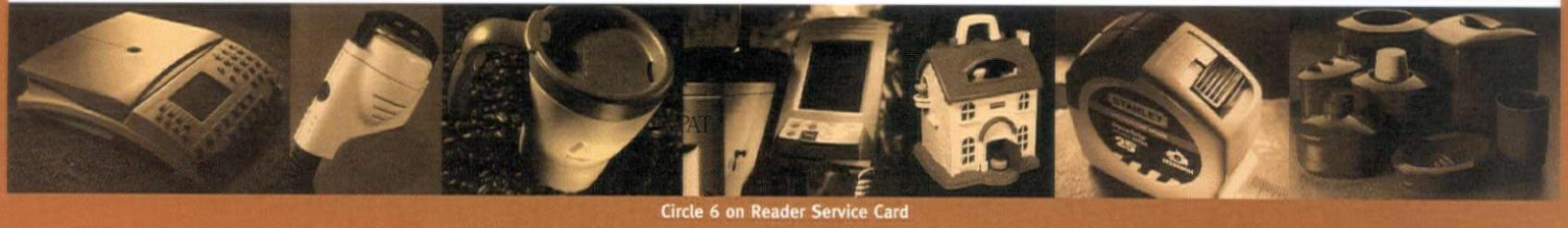
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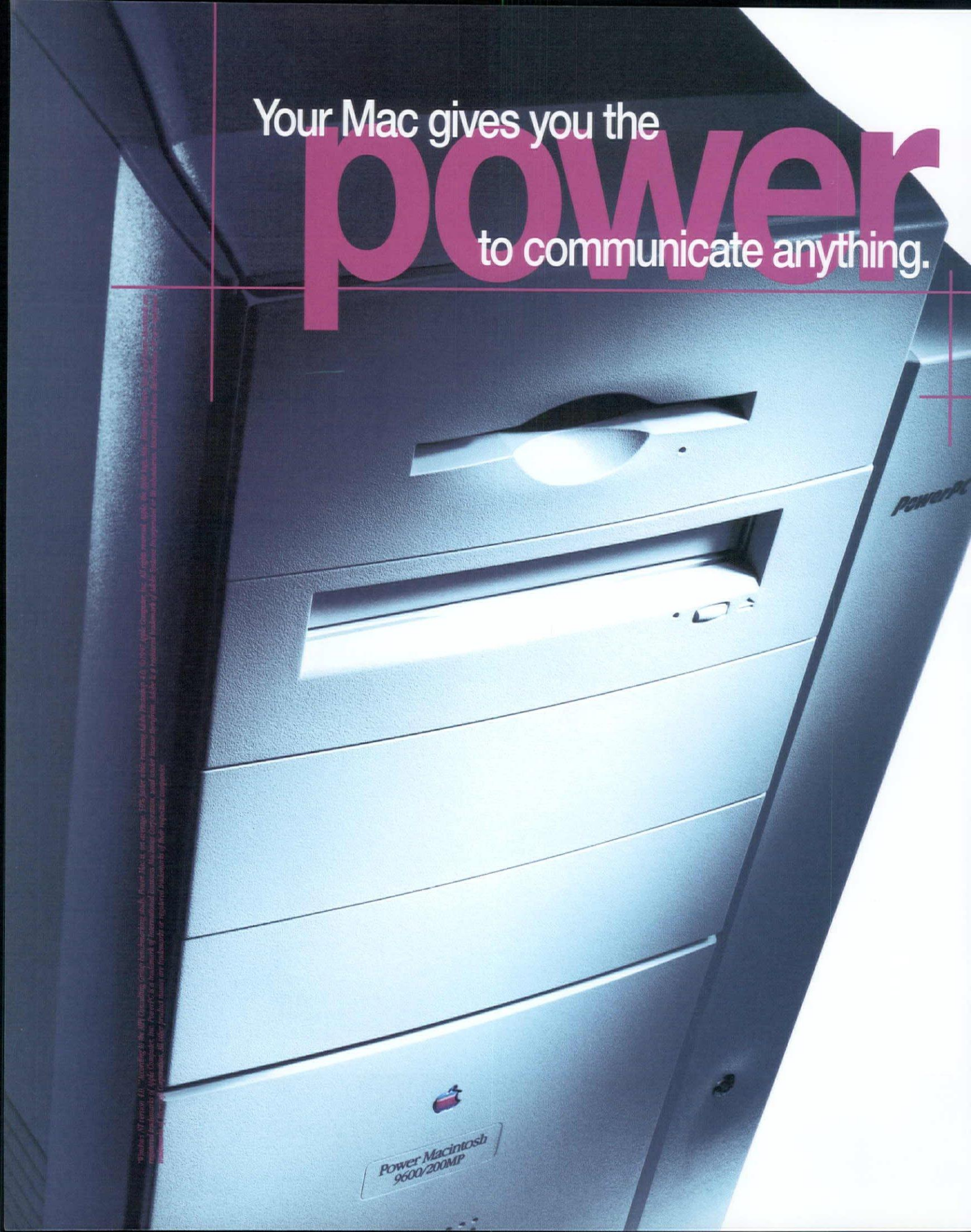


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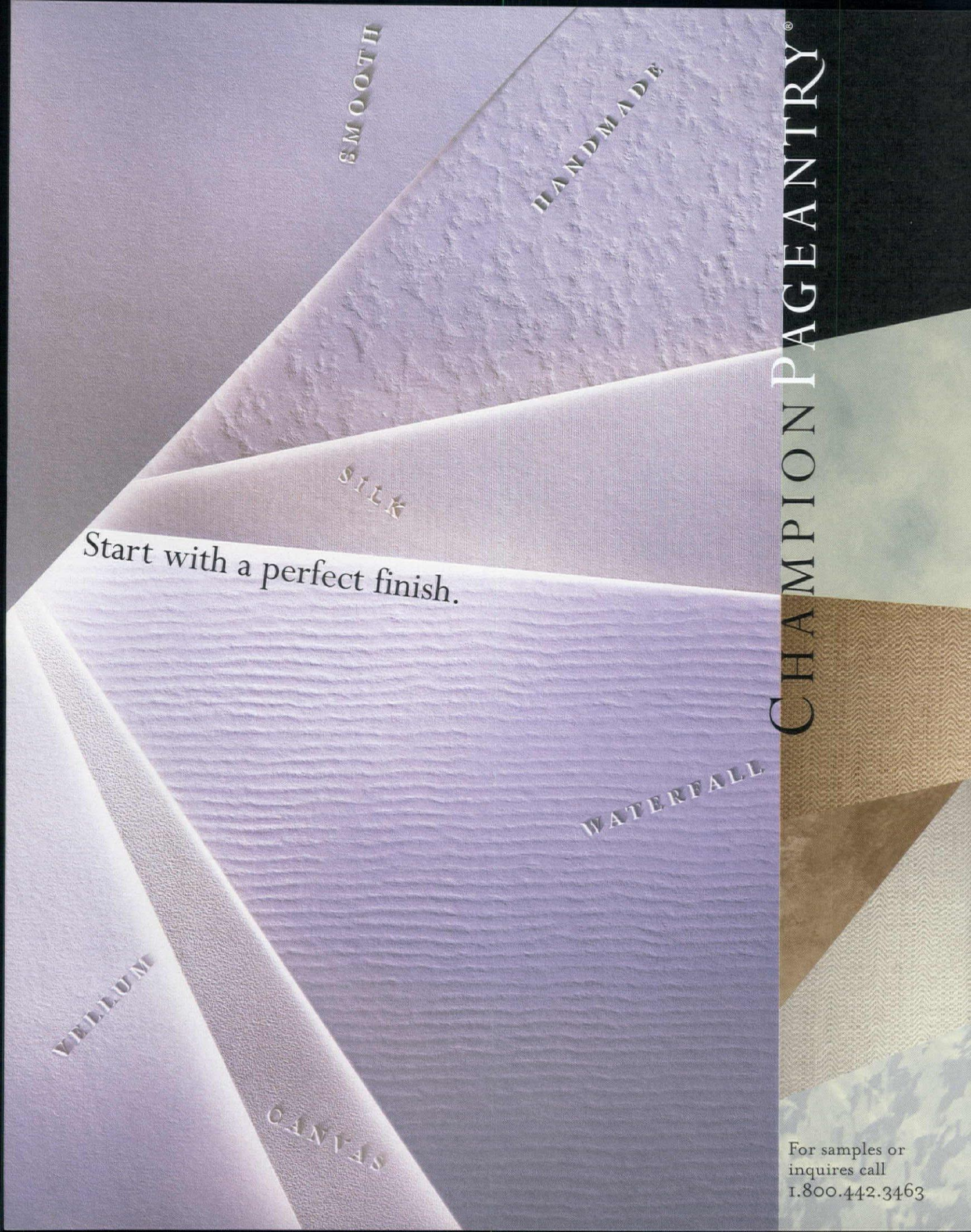
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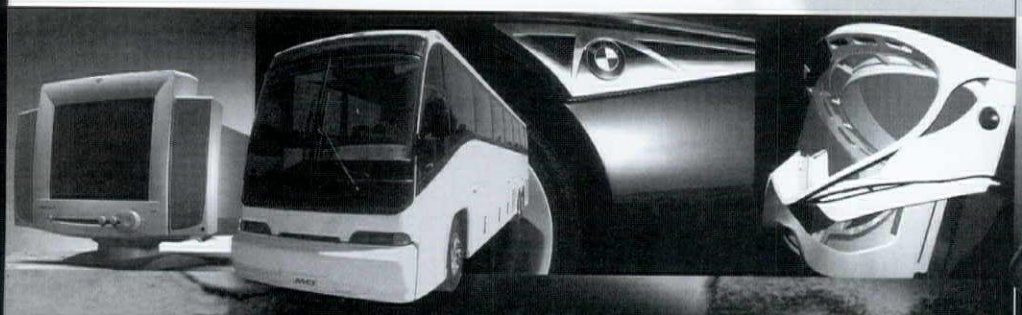

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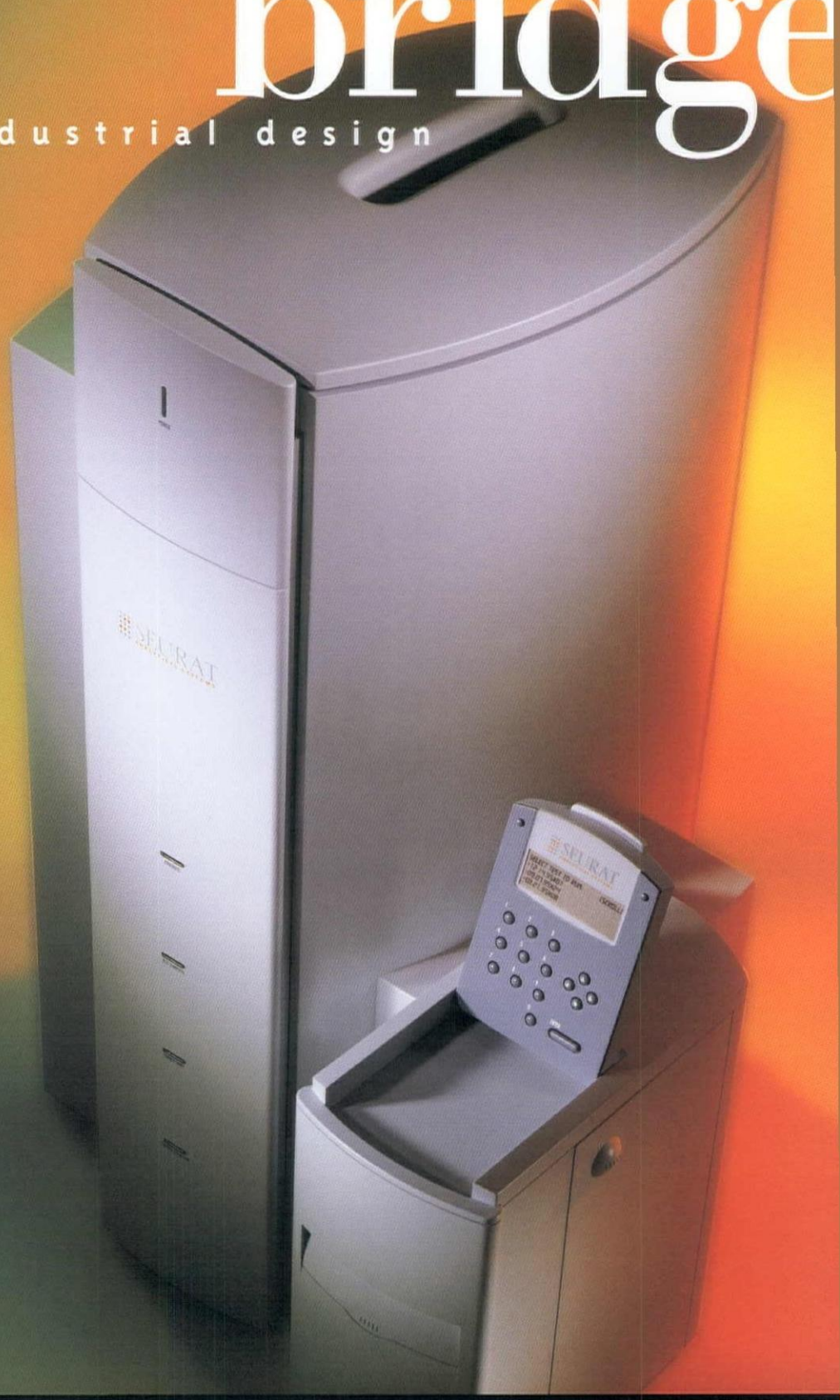
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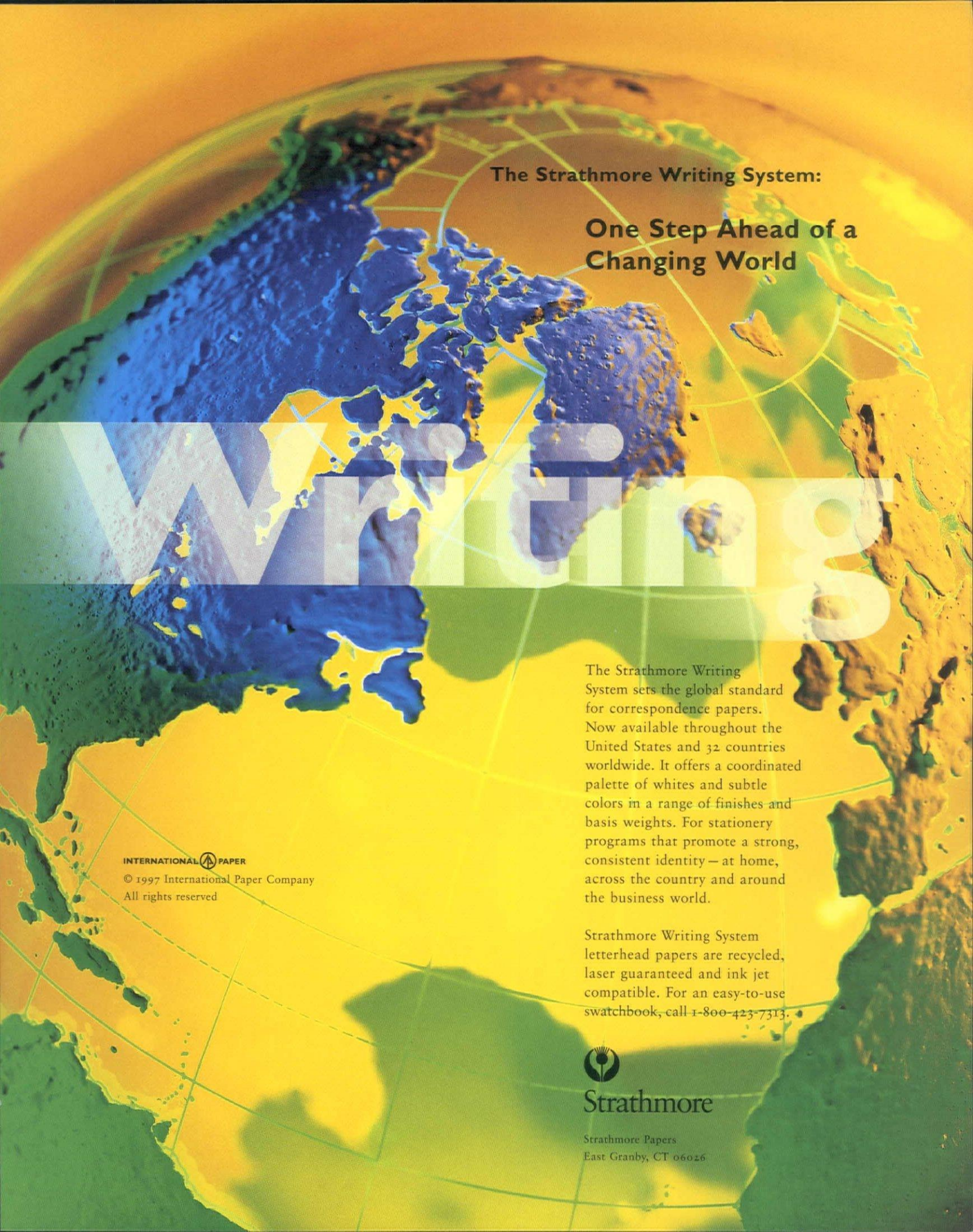
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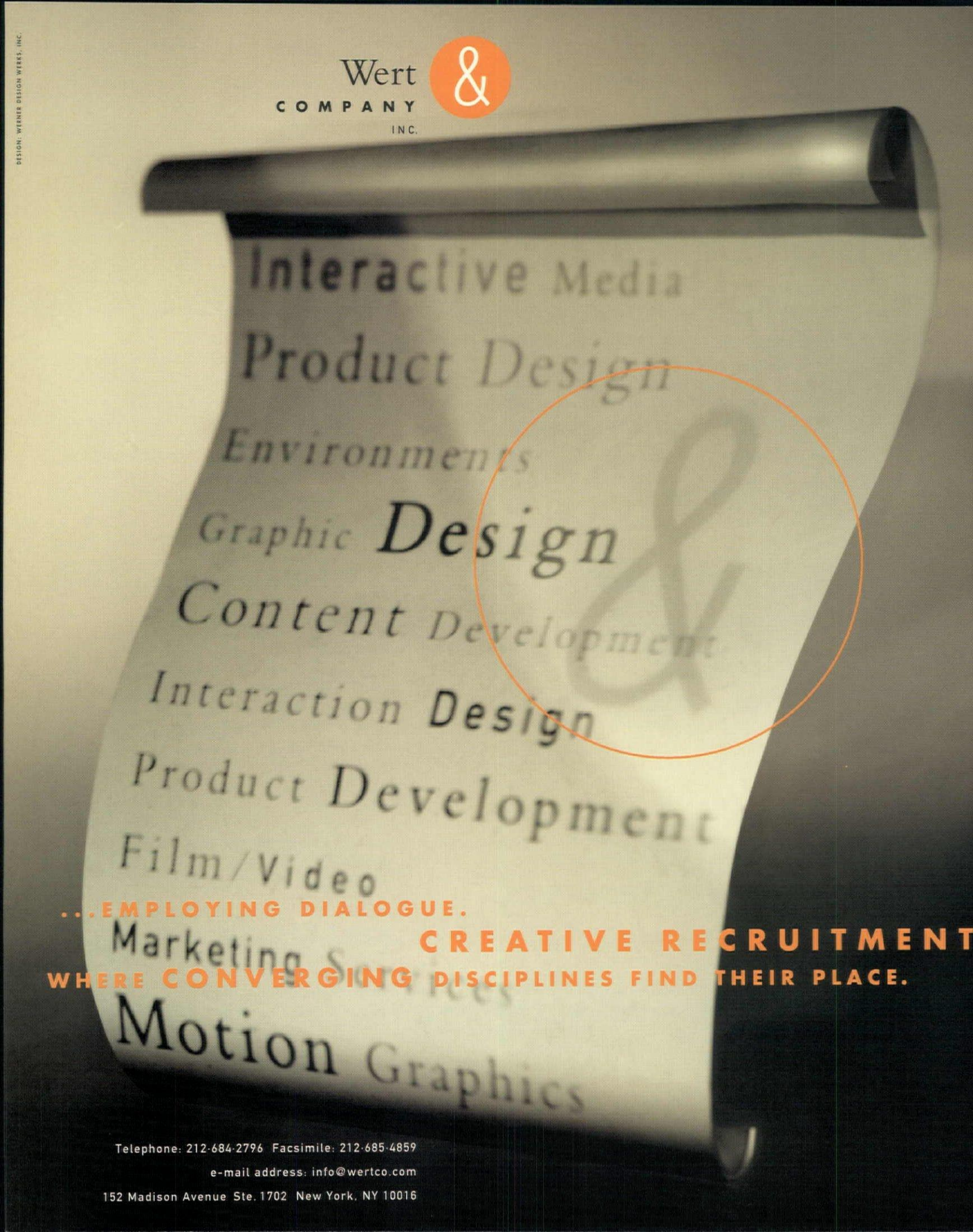
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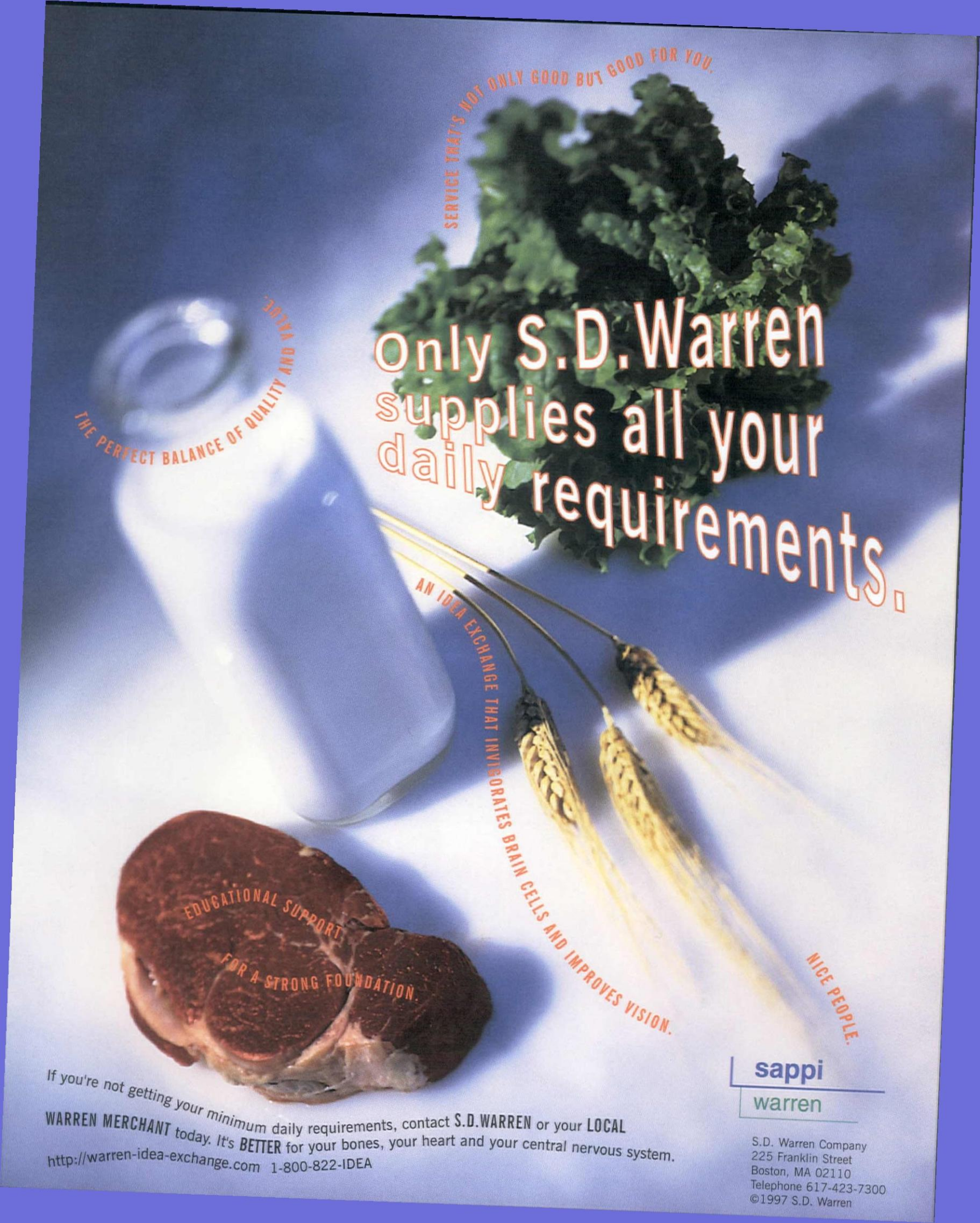


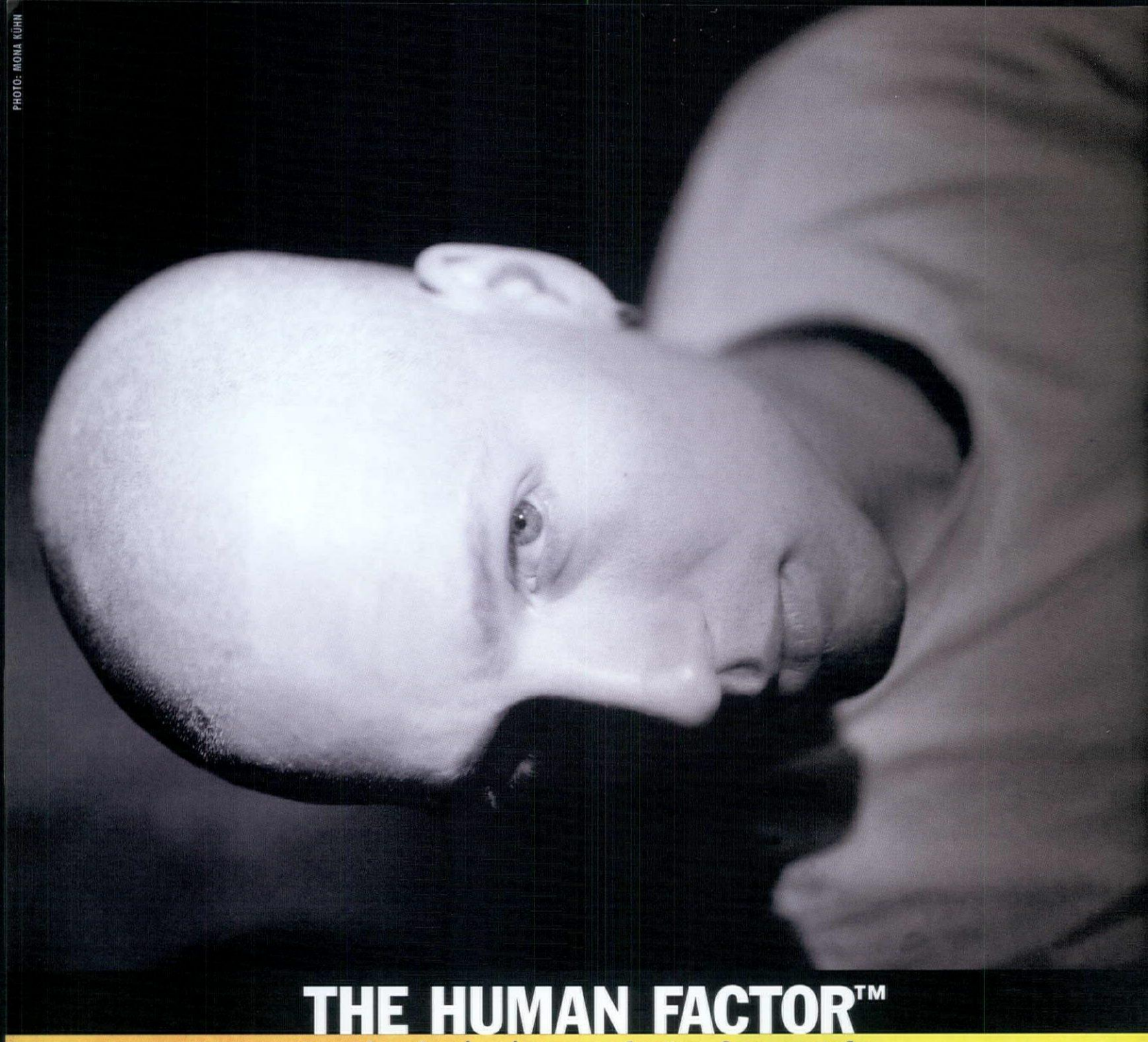
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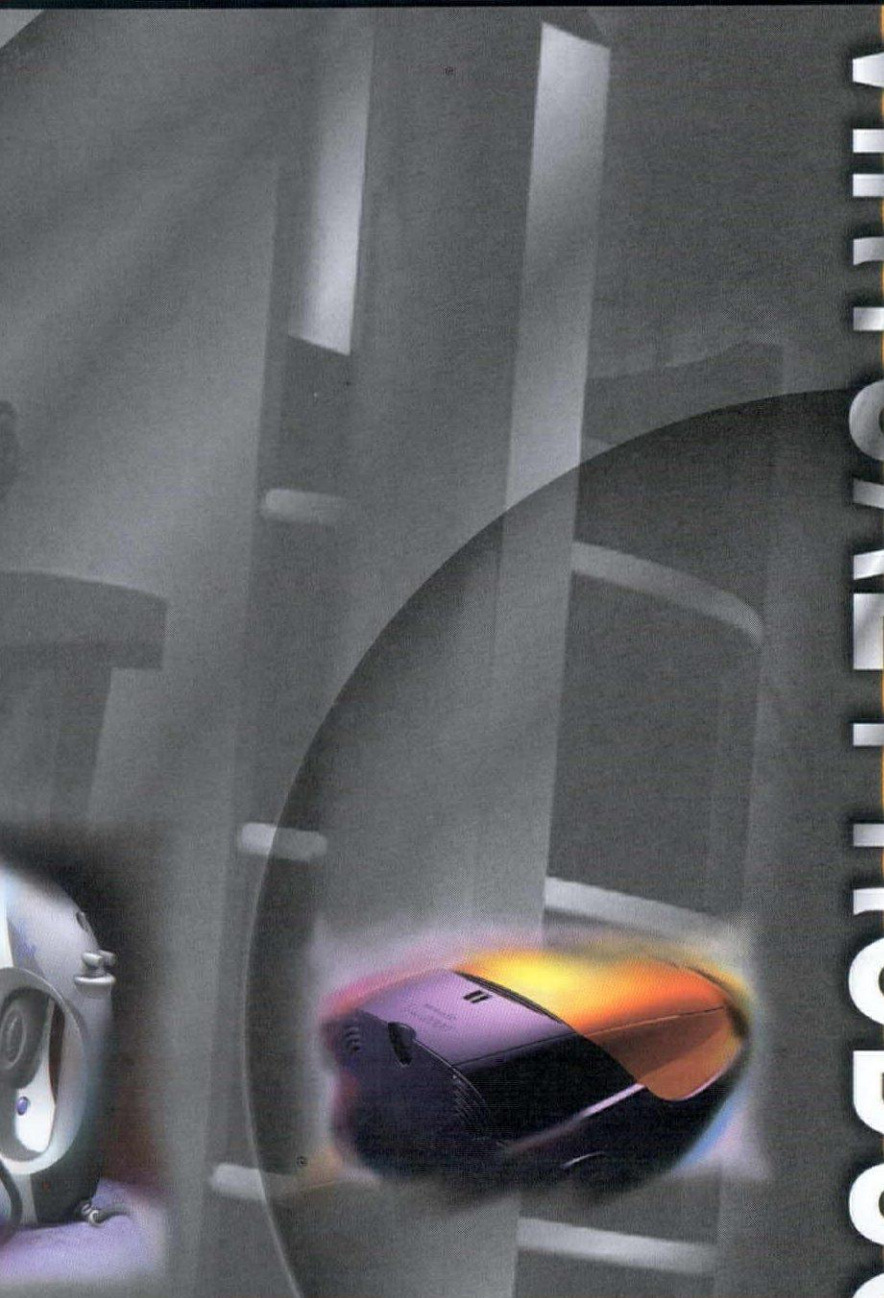
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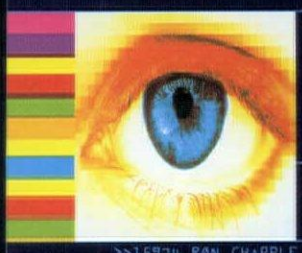
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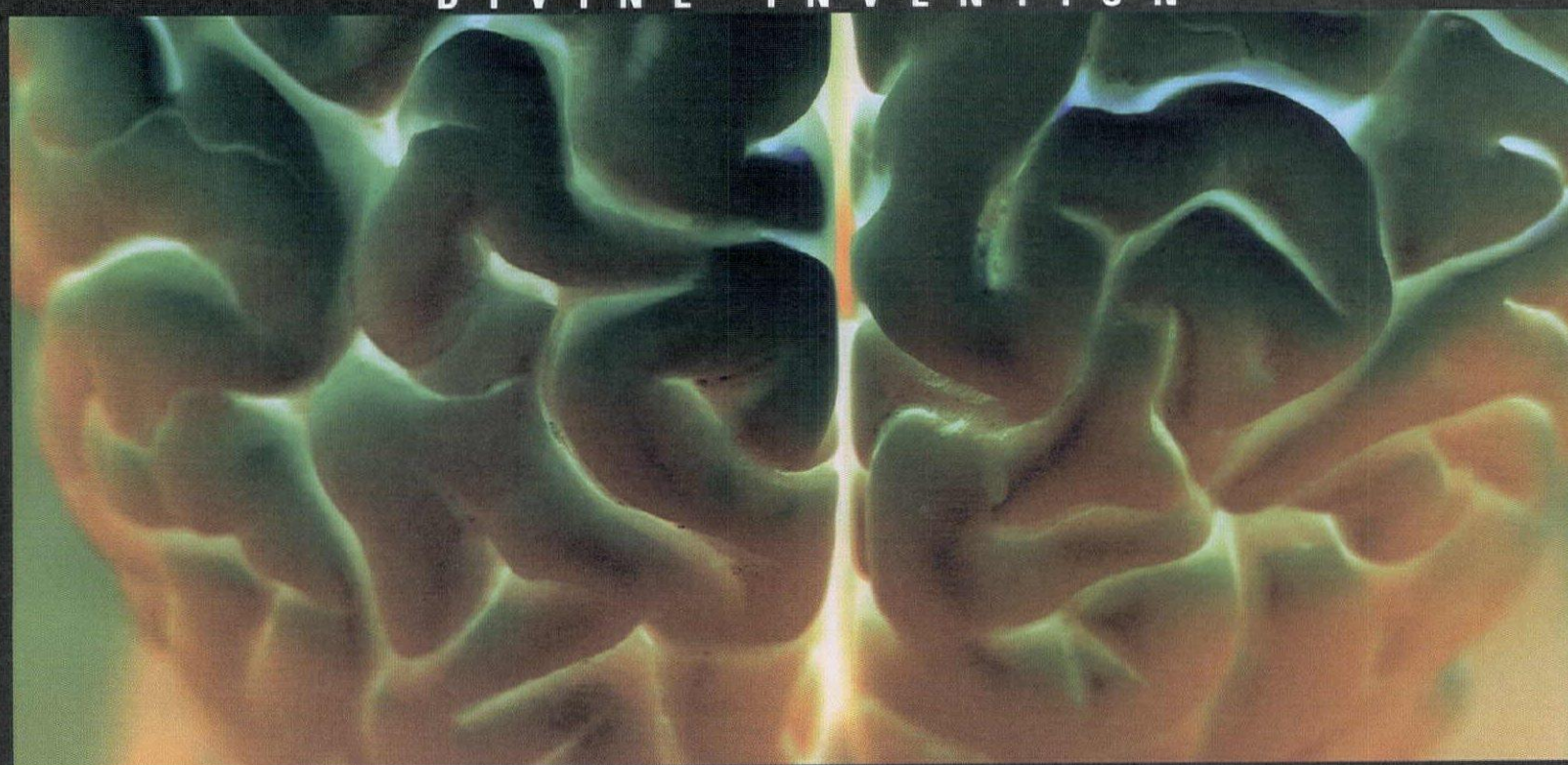
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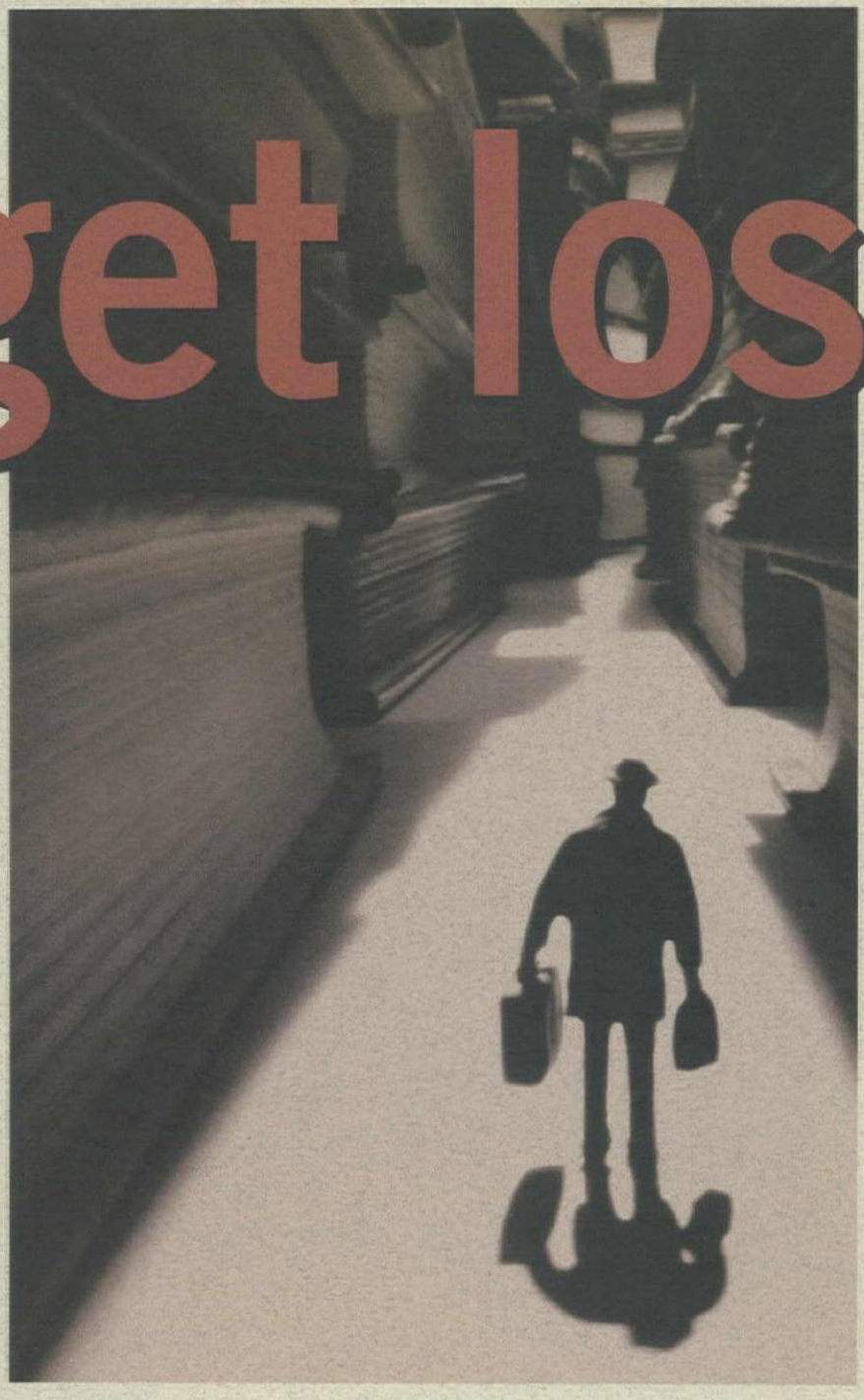
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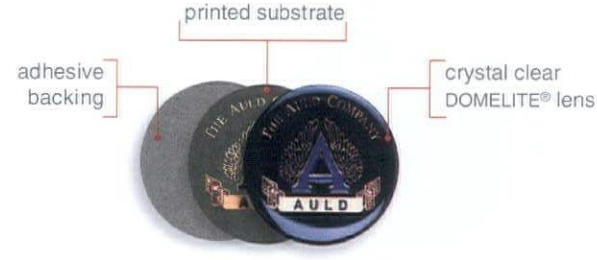












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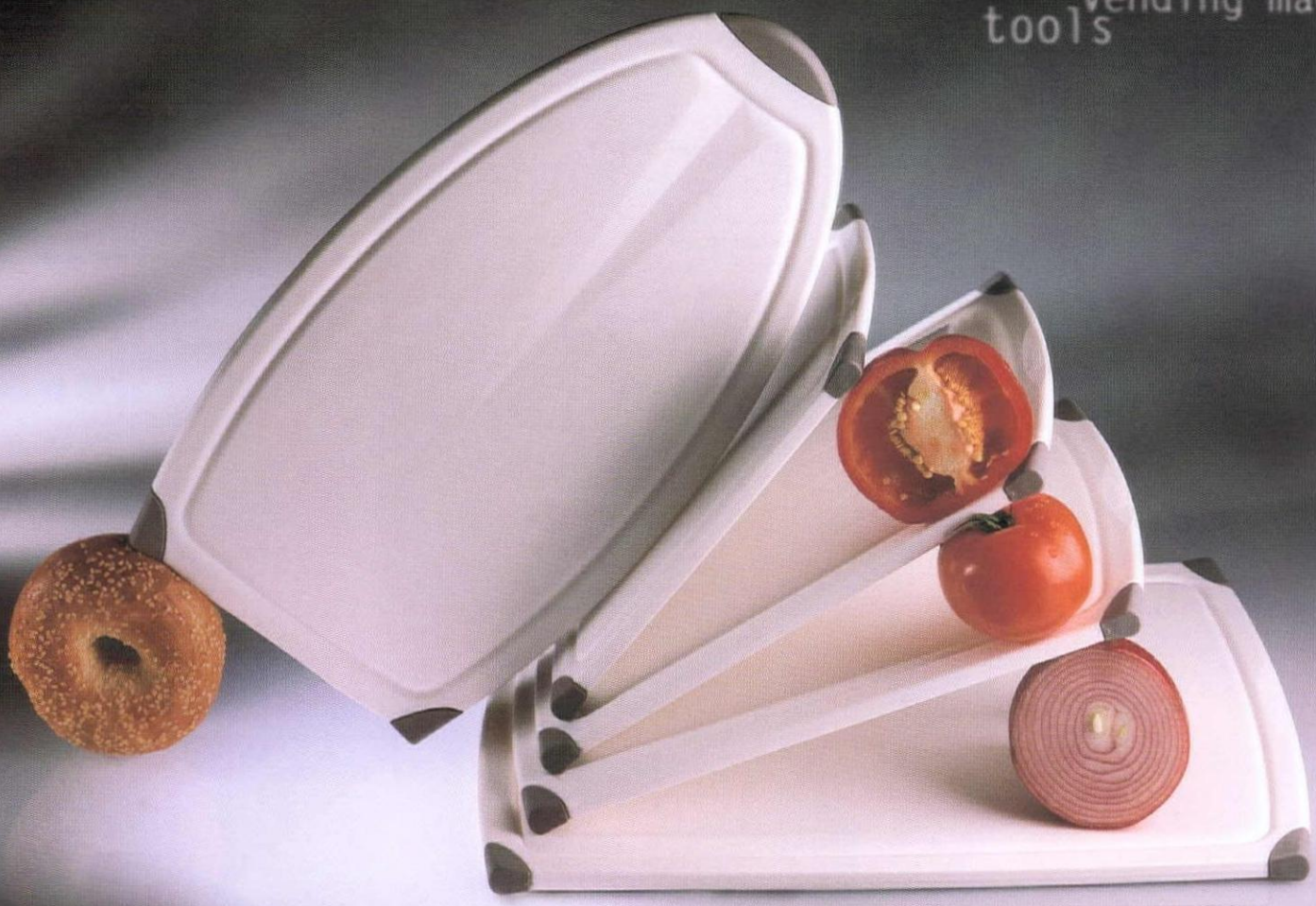
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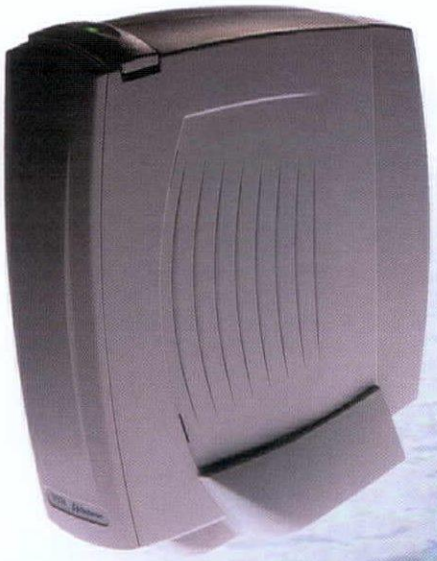
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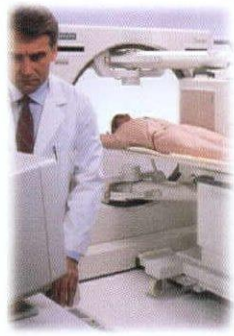


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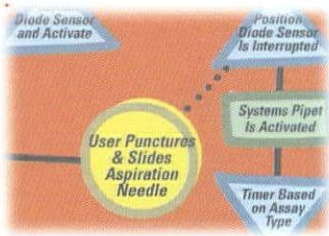


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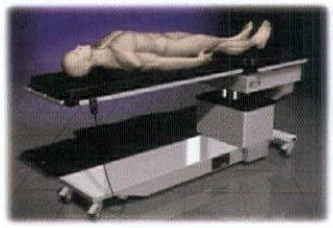
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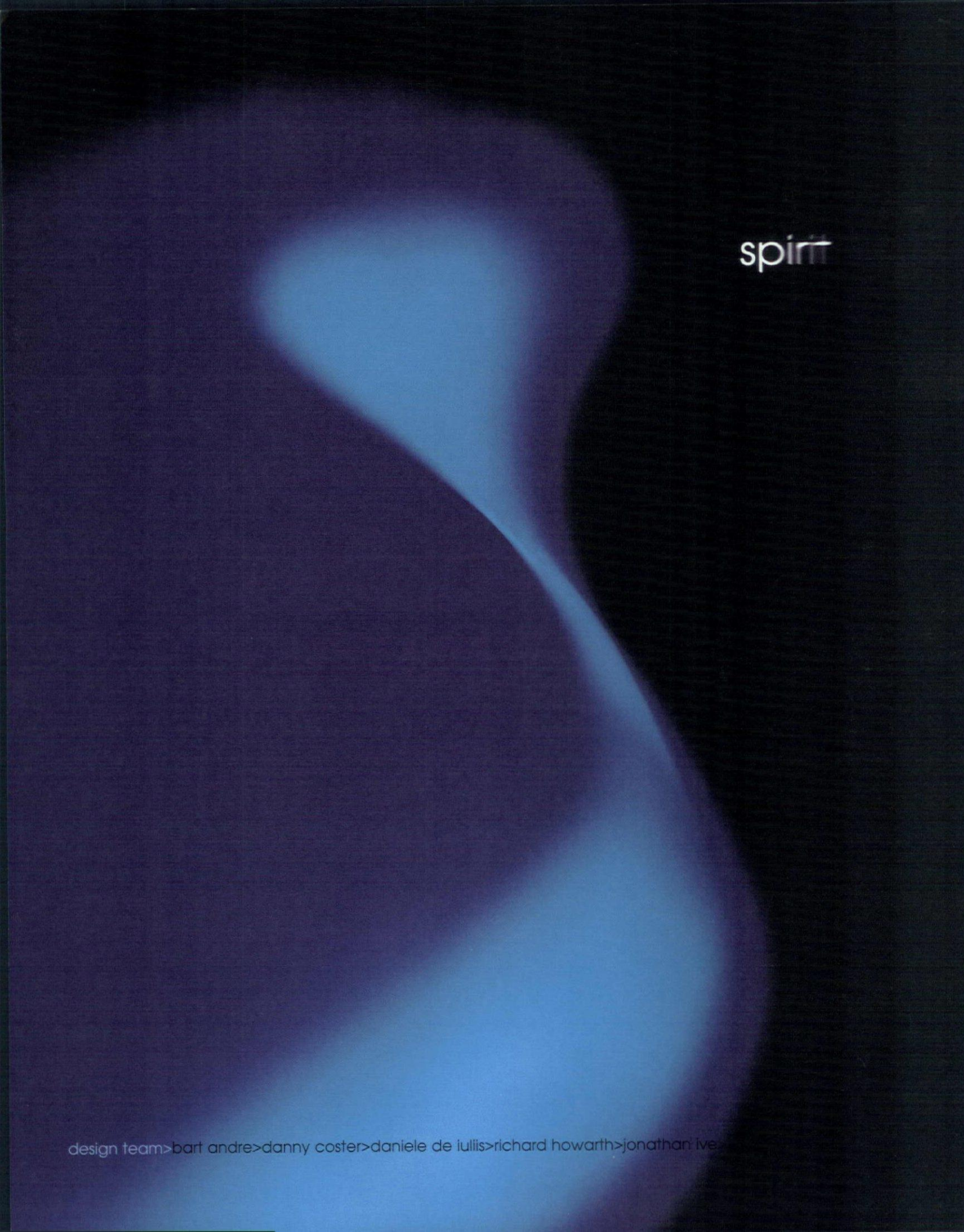


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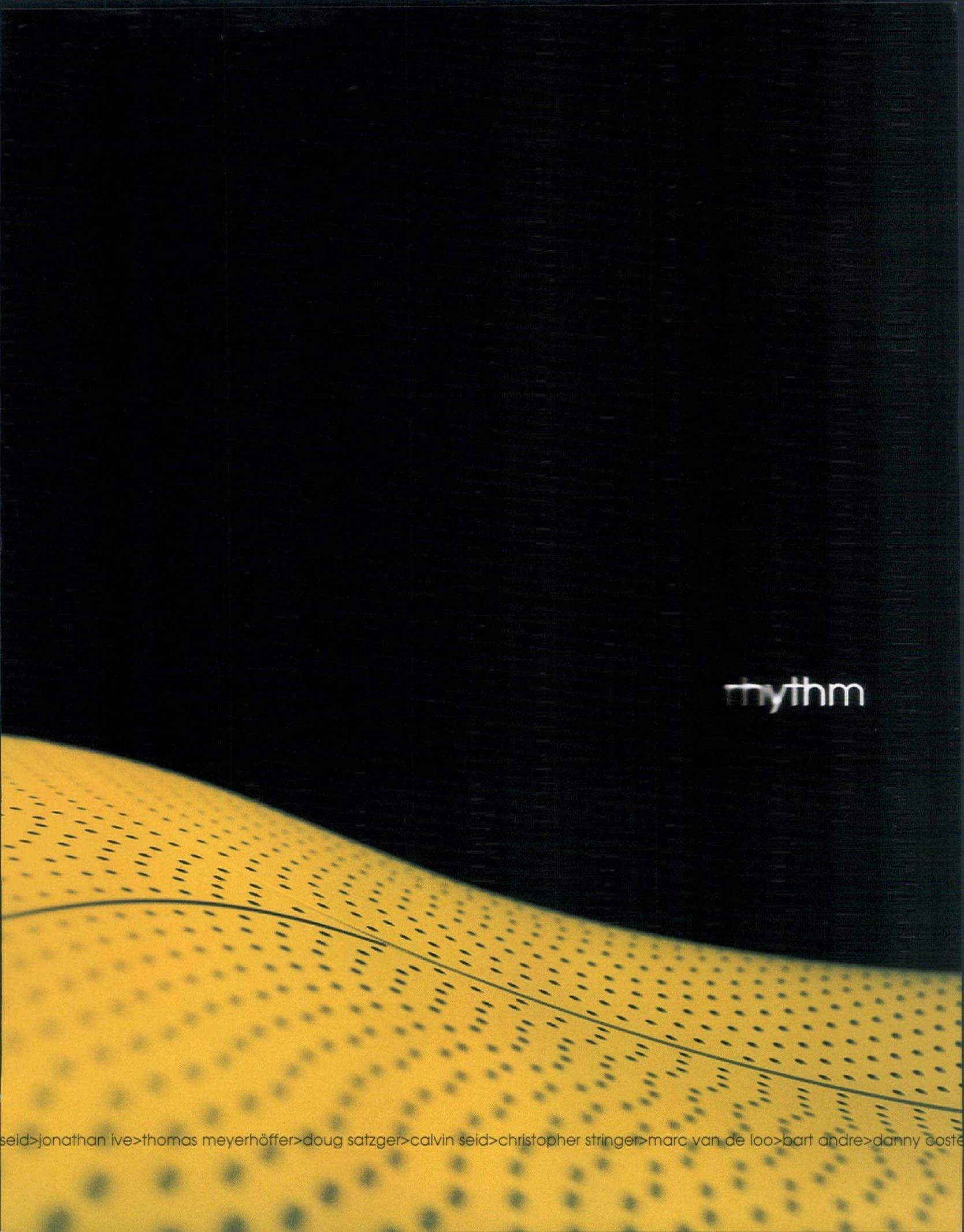

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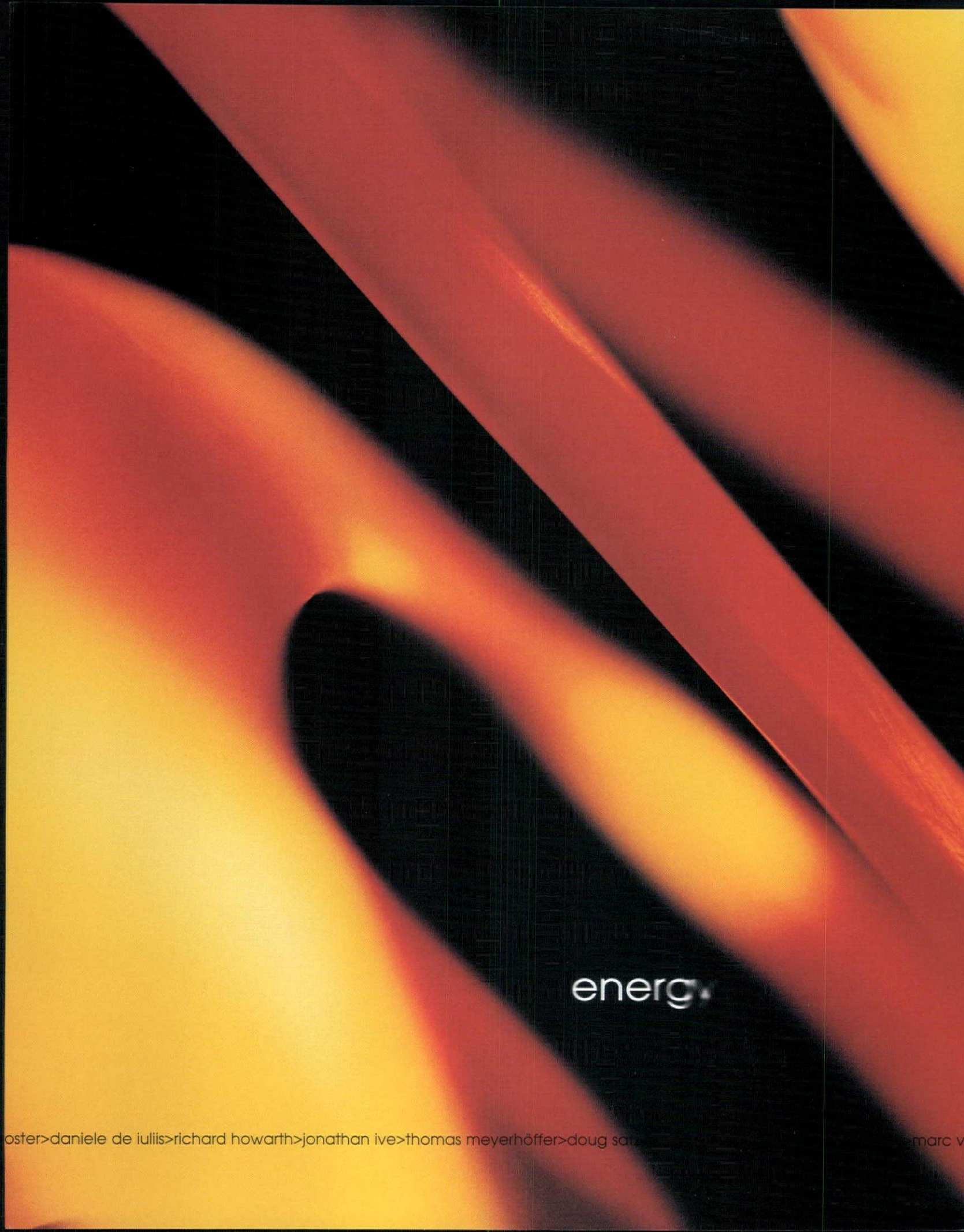


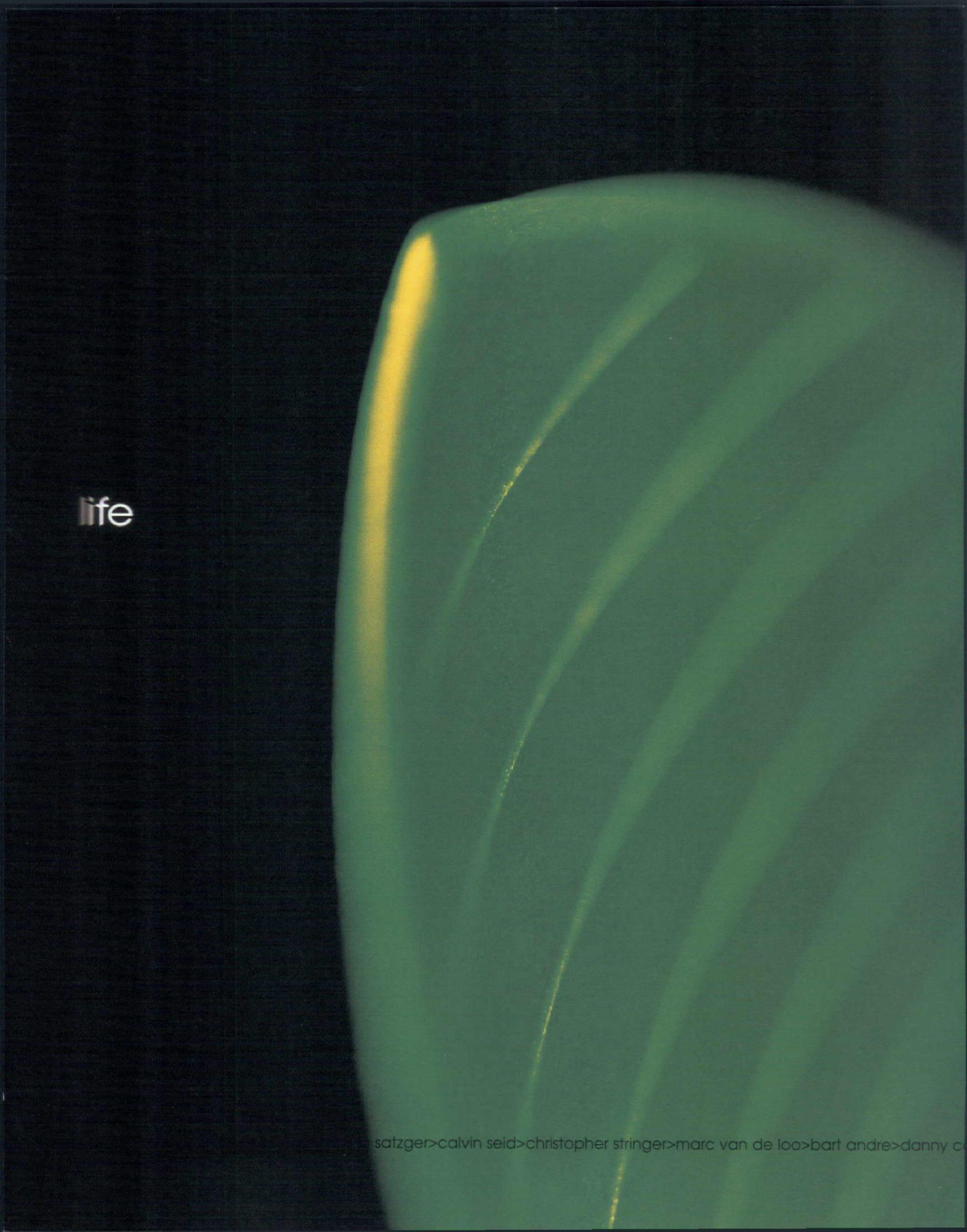
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Andy Davey

Andy Davey is the principal and founder of TKO Product Design, a London-based design consultancy whose clients include NEC, Canon, Sony and Hasbro. A graduate of the Royal College of Art, Davey was one of the first British designers to establish successful business links with Japanese manufacturers. He has developed products that range from leading-edge consumer electronics to eyewear, lighting to toys. Davey's team at TKO has won many international awards, including the 1996 BBC Design Award for best product, BBC Designer of the Year and a Best of Category in the Consumers Products section of last year's Design Review, for the Freeplay Clockwork Radio.



Herbert Pfeifer

Herbert Pfeifer is a founder and principal of the San Francisco design firm Montgomery/Pfeifer, Inc. He was born in the Black Forest in Germany, studied astronomy at the University of Heidelberg and trained as a designer at the Hochschule für Gestaltung of Schwäbisch Gmünd. He has created roller skates, bathtubs, lamps, supercomputers, diapers, a printing press and a coffeemaker, as well as designed exhibitions and interfaces. His work has received numerous international design awards, has been featured in exhibitions at the modern art museums in San Francisco and New York and is used by millions of people around the world. Pfeifer is currently working on the development and implementation of a new design language for Sun Microsystems and a new identity for Logitech, where he is also design director and a member of its advisory board.



Marc Hacker

Marc Hacker is design director at Swid Powell in New York, where he has commissioned and overseen the production of numerous luxury tabletop and giftware design collections by such leading international architects as Richard Meier, Michael Graves and Ettore Sottsass. Current Swid Powell clients include Calvin Klein Home, the Guggenheim Museum, Gucci and Warner Bros. Hacker received his bachelor's degree in architecture at London University and his master's in architecture at Princeton University, which he attended as a Harkness Fellow. He has taught at Harvard Graduate School of Design and lectured at the Philadelphia Museum, the Smart Museum at the University of Chicago and the Industrial Designers Society of America annual conference.

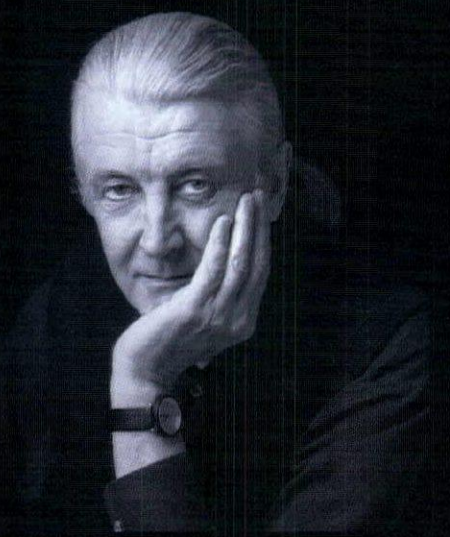
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Gail Anderson

Gail Anderson has worked for the past eight years as deputy art director at *Rolling Stone*. She was the assistant designer at the *Boston Globe* magazine from 1985–1987 and prior to that was a designer at Vintage Books. Her work has received numerous awards from the Society of Publication Designers, the Type Directors Club, the AIGA, the Art Directors Club and *Communication Arts* and is represented in the permanent collection of the Cooper-Hewitt Design Resource. Anderson is the coauthor, with Steven Heller, of *Graphic Wit: The Art of Humor in Design*; *The Savage Mirror: The Art of Contemporary Caricature;* and *American Typeplay*, a survey of modern type. She teaches design at the School of Visual Arts in New York and has "really, really, really curly hair."



Matthew Carter

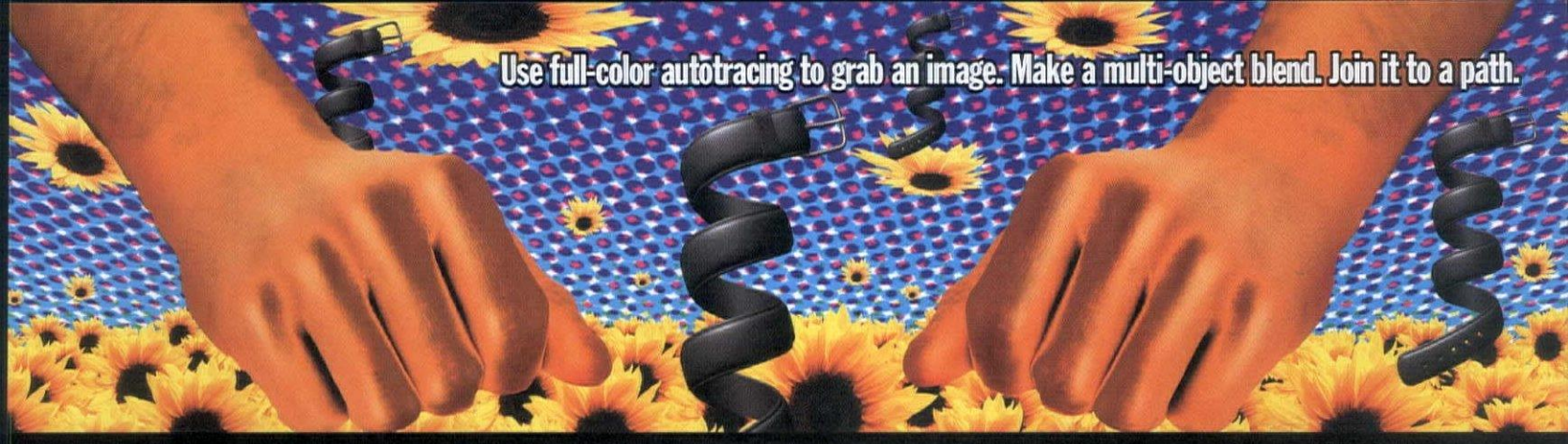
Matthew Carter is a type designer with 40 years of experience with typographic technologies, ranging from hand-cut punches to computer fonts. As principal of Carter & Cone Type Inc. in Cambridge, Massachusetts, he has designed and produced original typefaces for his own firm and for companies such as ITC, Apple, Microsoft, the Walker Art Center, *Time* magazine and *Wired*. Some of his more famous designs include Helvetica Compressed, Snell Roundhand, ITC Galliard and Bell Centennial, the last of which was created for the United States telephone directories. Before founding Carter & Cone, Carter had a long association with the Linotype companies and, in 1981, cofounded Bitstream Inc., the digital type foundry where he worked for 10 years. Carter is a Royal Designer for Industry, a member of the AGI, chairman of the type designers' committee of the ATypI and a senior critic on Yale University's graphic design faculty. A recipient of the Chrysler Award for Innovation in Design, the Frederic W. Goudy Award for outstanding contribution to the printing industry and medals from the AIGA and Type Directors Club, Carter holds an honorary doctorate of fine arts from the Art Institute of Boston.



P. Scott Makela

P. Scott Makela is the recently appointed cochair (with his wife, Laurie Haycock) of 2-D design at the Cranbrook Academy of Art. He is also director of Words and Pictures for Business and Culture, a company that creates digital imagery and typography for print and film, including music videos for Miles Davis, 10,000 Maniacs and, most recently, Michael Jackson. Makela has previously taught at the California Institute of the Arts and Otis Art Institute, and is currently developing a new company called Supply and Demand with Los Angeles–based creative partner and filmmaker Jeffrey Plansker. As a collaborative team, Makela and Plansker have produced film and video work for MCI, Prudential, Lotus Software, Warner Bros. Records and Propaganda Films. In addition to his career as a designer, Makela will soon release his second Audioafterbirth industrial-soul music CD, entitled *Addictions and Meditations*.

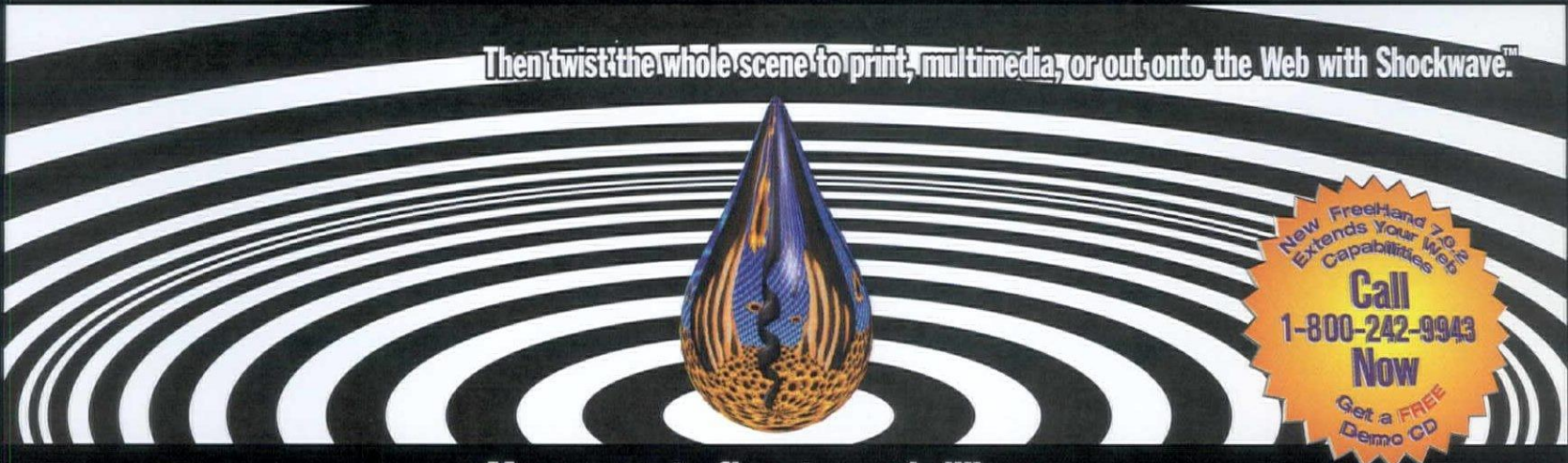
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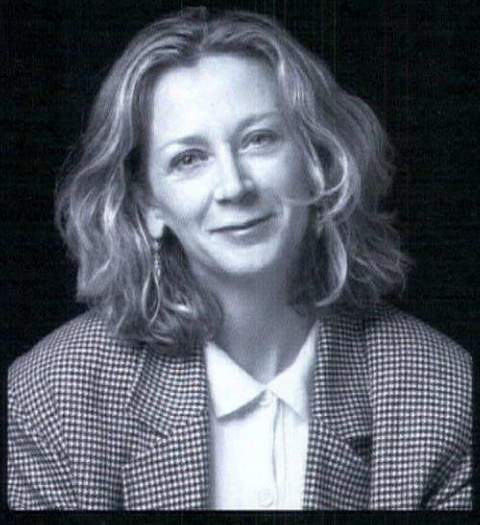
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Marc Gobé

Marc Gobé is president, CEO and executive creative director of Desgrippes Gobé & Associates, a strategic design and image management firm with offices in New York, Paris, Tokyo and Seoul. Gobé's broad experience in packaging, corporate and brand identity and retail presence is reflected in a wide range of clients that include Ann Taylor, Boucheron, Gillette, the Limited Corporation, Mark Cross, Sears, Coca-Cola and IBM. Gobé is the recipient of numerous design awards, including several gold awards from the International Package Design Council, where he also serves on the board. He has taught at the École Supérieure de Design in Paris and regularly speaks on marketing and design at both national and international conferences.



Cheryl Heller

Cheryl Heller is executive vice president and creative director at Siegel & Gale in New York, where she oversees the quality and effectiveness of corporate communication strategy and creative assignments. Heller's clients at Siegel & Gale include Kodak's professional division, Kodak Digital and Applied Imaging, S.D. Warren, Genesis ElderCare, Prudential and the Walt Disney Company. Before joining Siegel & Gale, Heller was executive vice president and creative director at Frankfurt Balkind Partners. Over the years, Heller has received scores of national and international awards and has served on the AIGA's national board.



Chris Austopchuk

Chris Austopchuk began working for Sony Music Entertainment, Inc. (then CBS Records) 17 years ago as a designer of classical recording covers and liner notes. In 1989, he was made East Coast vice president of creative services and, since joining Sony, has witnessed a period of vast change and growth in the music industry in general and at Sony in particular. In addition to working at Sony, Austopchuk has worked as design consultant for Parade Publications Inc., where he has designed *Parade*, the weekly magazine supplement to many national newspapers, and *React*, an interactive media magazine and Web site for teenagers. For the past 21 years, he has taught editorial and typographic design at the School of Visual Arts in New York.

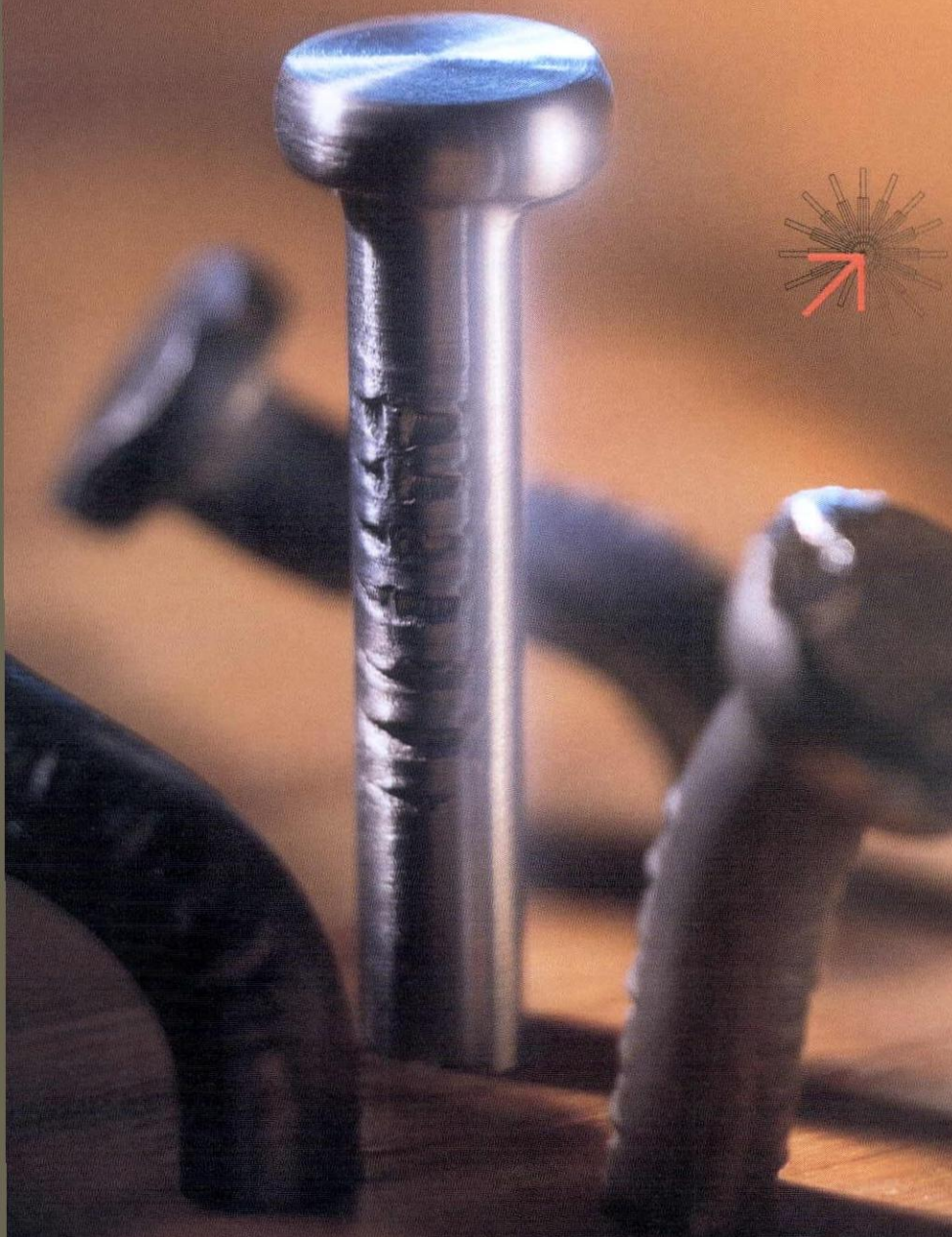
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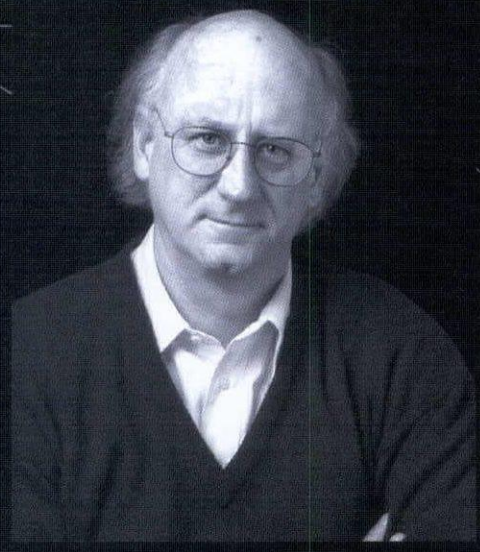
Karen Bausman

Karen Bausman is the principal of Karen Bausman and Associates, an architecture and design firm established in New York in 1985. She is a fellow of the American Academy in Rome, two-time fellow of the New York State Foundation for the Arts and a founding partner of Bausman Gill Associates, where she worked from 1982 until 1994. Bausman graduated with a bachelor of architecture from the Cooper Union and was awarded the Cooper Union Citation for contributions in the field of architecture. Since 1990, she has taught at the Columbia University Graduate School of Architecture, planning and preservation department, and in 1994 was the Eero Saarinen visiting professor of architecture at Yale University. Her built work and research projects have been published and exhibited widely in the U.S., Europe and Japan, and she has been recognized with many awards, fellowships and grants.



Elizabeth Smith

Elizabeth Smith, curator at the Museum of Contemporary Art in Los Angeles, has curated and coorganized numerous exhibitions since 1983, including "Blueprints for Modern Living: History and Legacy of the Case Study Houses," "Urban Revisions: Current Projects for the Public Realm" and "Paradise Cage: Kiki Smith and Coop Himmelblau." For the exhibition "Blueprints for Modern Living," Smith was honored by the American Institute of Architects, the Los Angeles Conservancy and the Society of Architectural Historians, which named its publication the outstanding architecture exhibition catalogue of the year. Smith has also organized solo exhibitions on the work of artists such as Rebecca Horn, Margaret Honda, Toba Khedoori and architect Franklin D. Israel, and is currently working on an upcoming retrospective of Cindy Sherman's photographic work and a major survey of 20th-century architecture. She was educated at Columbia University and is adjunct professor in the public art studies program at the University of Southern California's School of Fine Arts.



Mack Scogin

Mack Scogin is a principal of Scogin Elam and Bray Architects, Inc. in Atlanta and former chairman of the department of architecture at the Harvard University Graduate School of Design, where he continues as the Kajima adjunct professor in architecture. Scogin received a bachelor of architecture degree at the Georgia Institute of Technology and, prior to forming his own firm in 1984, worked for 17 years at Heery and Heery Architects and Engineers, Inc., also in Atlanta. His current projects include the permanent collection reinstallation at the High Museum of Art, the Law Library at Arizona State University and the TBS office building and tape library in Atlanta. A recipient of numerous AIA awards, Scogin was honored with the 1996 Chrysler Award for Innovation in Design and a 1995 Academy Award in Architecture by the American Academy of Arts and Letters. His firm is the subject of a 1992 Rizzoli monograph entitled *Scogin Elam and Bray: Critical Architecture/Architectural Criticism*.

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Environments – Best of Category



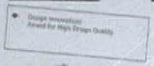


















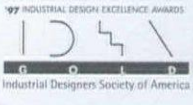








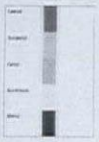
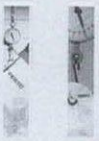














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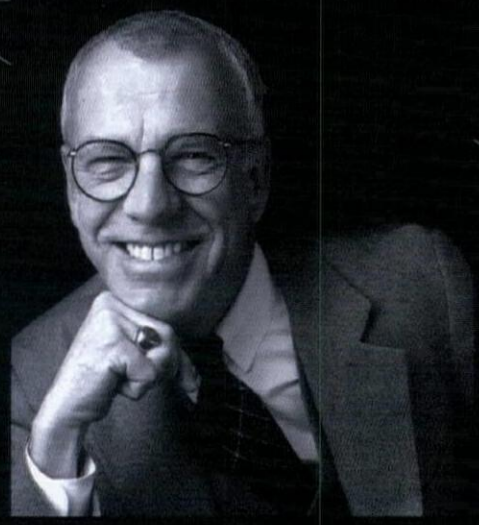
Ivan Luini

Ivan Luini, a native of Italy, is executive vice president of New York–based Luceplan USA Inc., the North American subsidiary of the Milanese lighting manufacturer. With an educational background in electronics, Luini began his career in business development and then served as vice president of overseas sales at B&B Italia, where he managed marketing and sales for the company from 1985 until 1989. In addition to his work at Luceplan, he is president of I.L. Euro Inc., the North American agent for such European furniture and lighting manufacturers as Cappellini, Fontana Arte, Ingo Maurer, Flexform and Kartell.



Michael McCoy

Michael McCoy is a partner in McCoy & McCoy Associates and Fahnstrom/McCoy Design Consultants, Chicago. He is currently senior lecturer at the Institute of Design of the Illinois Institute of Technology and visiting professor at the Royal College of Art in London. Until 1995, he was cochair, with his wife and partner Kathryn, of the design department at the Cranbrook Academy of Art for 23 years. His interior, furniture and industrial design work for such clients as Knoll International, Philips Electronics, Formica Corporation, NEC, Steelcase and other companies in Europe, Japan and the U.S. has received many major awards, including the prestigious Chrysler Award for Innovation in Design. McCoy's design strategies for interpreting technology and information have been discussed in articles in the *Wall Street Journal*, the *New York Times* and various design publications and have been published by Rizzoli in a book entitled *Cranbrook Design: The New Discourse*.



Donald Brinkmann

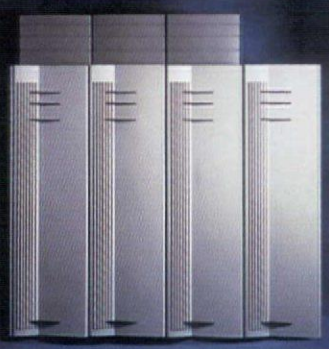
Donald Brinkmann is vice president and design director at Gensler in New York, where he has worked on large-scale interior design projects for such corporate, financial and law clients as Becton Dickinson, Wachtell, Lipton, Rosen & Katz, Goldman Sachs International Ltd. and Newsweek. Brinkmann has also worked in the areas of showroom and product design and has created furniture and casegoods for Stow & Davis, Councill Business Furniture and Helikon Furniture Company. Brinkmann, who has received design awards from the ADID, *Professional Office Design* magazine, *Interiors* magazine and I.D. Magazine, serves on the National Design Steering Committee and is a 1991 inductee into the *Interior Design* magazine Hall of Fame.

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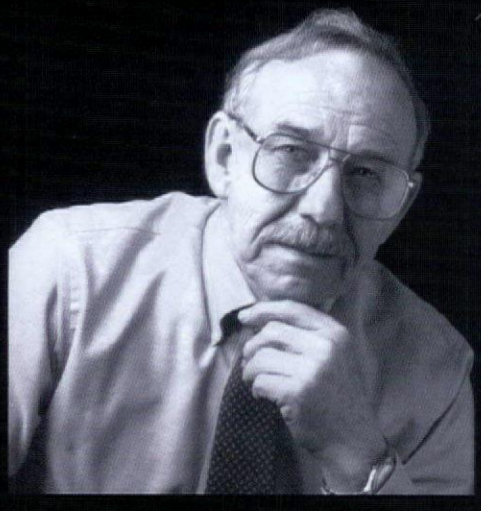




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Rudy Krolopp

Rudy Krolopp joined Motorola in 1956 and has been the company's director of industrial design since 1982. He has a degree in industrial design from the University of Illinois and did postgraduate work in business and management at Lake Forest College. Krolopp holds 20 patents and counts among his most notable designs the first transistorized, fully portable television, the first handheld two-way portable radio and the first portable cellular telephone. A recipient of numerous awards, he has been a guest speaker at various professional conferences and universities, including the University of Illinois and Harvard Business School.



Peter Stathis

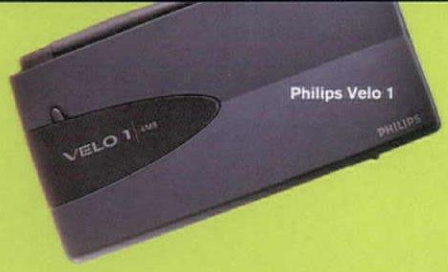
Peter Stathis is head of the 3-D design department and designer in residence at the Cranbrook Academy of Art, where he received his MFA in design in 1989. Prior to joining Cranbrook, he was a faculty member at Parsons and the Rhode Island School of Design and was chair of the industrial design department at the University of the Arts in Philadelphia. Stathis received a bachelor's degree in industrial design from Pratt Institute and has worked at various interior, exhibition, graphic and industrial design offices in New York, including the Richard Penney Group and Smart Design. He has also worked at the Applied Research Laboratory at NYNEX Science and Technology. In addition to his post at Cranbrook, Stathis is the principal of Virtual Studio, a firm he founded in 1989 that develops high-tech products, including furniture and lighting.



Seth Banks

Seth Banks is manager of global design and user interface for GE Medical Systems, a worldwide provider of diagnostic imaging equipment and services. Working with a skilled team of industrial and user interface designers, he defines and implements the look and behavior of all the company's products. Banks received a bachelor of industrial design degree from Syracuse University and over the years has designed residential and commercial interiors, children's toys, marine communication and navigational products, furniture, hand tools, corporate identity programs, wheelchairs and audio electronic products for various corporate and consultant design organizations. A member of the IDSA and founding member of its Wisconsin chapter, Banks has served on various national and local IDSA executive boards and holds a wide range of domestic and international patents.

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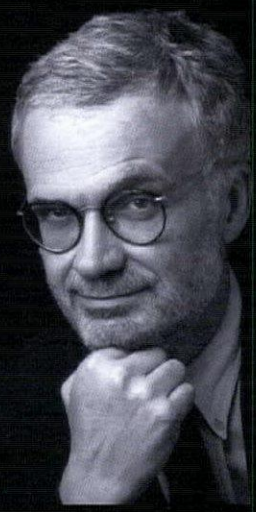
Constantin Boym

Constantin Boym was born in Moscow and graduated from the Moscow Architectural Institute before moving to New York in 1981. He holds a master's degree from the Domus Academy in Milan and, in 1986, together with his partner, Laurene Leon, founded the Boym Design Studio, whose work includes tableware for Alessi and Authentics, clocks for Morphos and Elika and exhibition installations for many museums, including the Cooper-Hewitt National Design Museum in New York. Boym's work is included in the permanent collections of the Cooper-Hewitt and the Musée des Arts Decoratifs in Montreal. He teaches in the product design department of the Parsons School of Design in New York and is the author of *New Russian Design*, published by Rizzoli.



Ayse Birsel

Ayse Birsel, principal of Olive Design in New York, has designed office system concepts for Herman Miller, desk accessories for Knoll, furniture for V.I.A. and kitchen accessories for Authentics. Her conceptual bathroom design, Water Room, won awards both in the U.S. and in Japan and led to her design collaboration with the Japanese manufacturer TOTO and the development of the Zöe Washlet, an integrated toilet/bidet that won a Design Distinction in last year's Design Review. In addition to braving bathroom taboos, Birsel teaches product design at Pratt Institute, where she earned her master's degree in industrial design as a Fulbright scholar.



Ezio Manzini

Ezio Manzini is professor of environmental design and director of CIRIS, an interdepartmental center for research on sustainability at Milan Polytechnic University. He is also vice president of the Domus Academy, the international design training and research center based in Milan. Manzini's work, both at Milan Polytechnic and at Domus, focuses on developing innovative, environmentally conscious production and consumption processes. He is the author of numerous papers and books, most notably *The Material of Invention: Materials and Design*, published by MIT Press in 1989. A member of the Eco-Efficiency Task Force of the Business Council for Sustainable Development, Manzini has coordinated several cultural initiatives and has conducted courses and conferences throughout Europe, North and South America, Asia and Australia.

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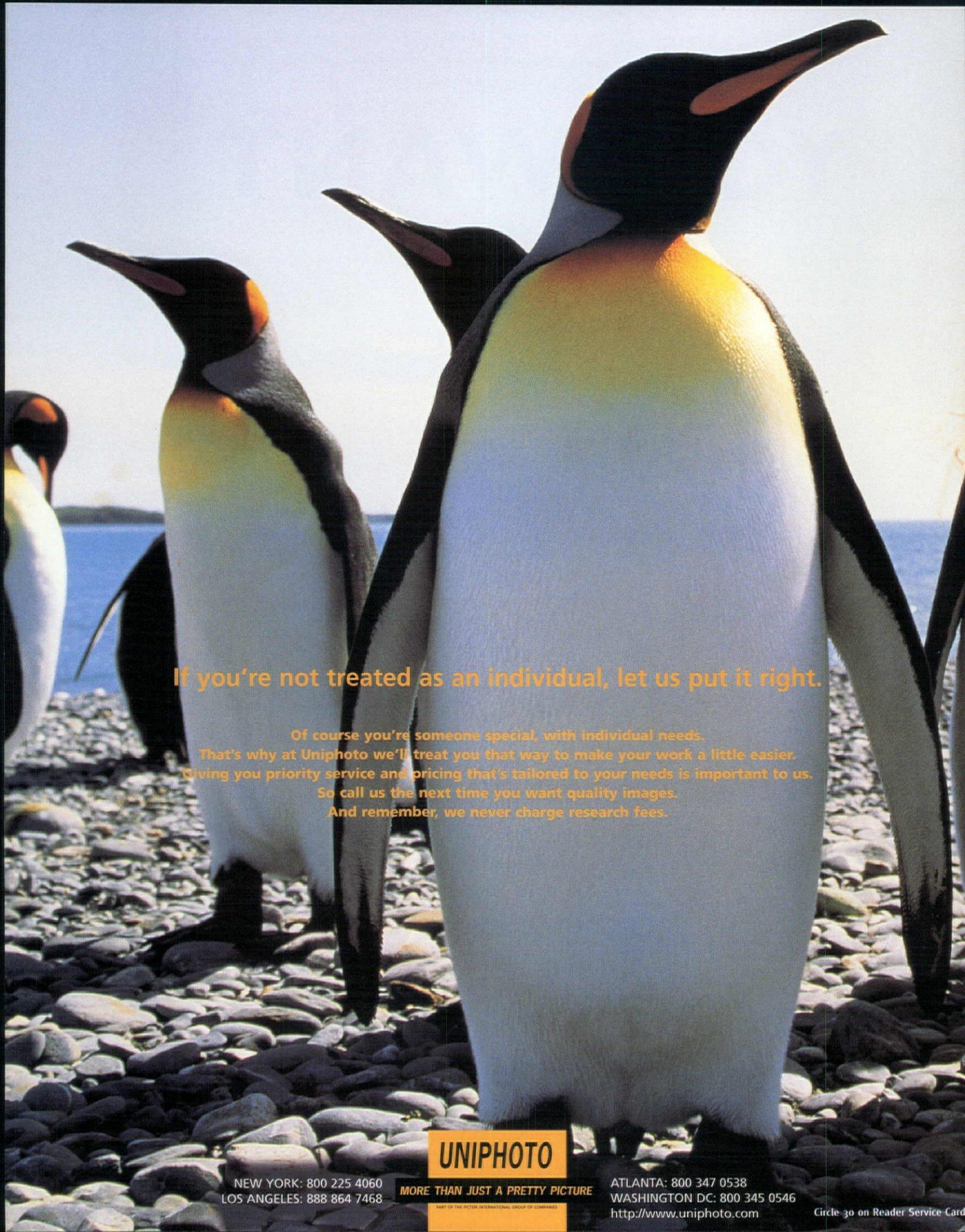
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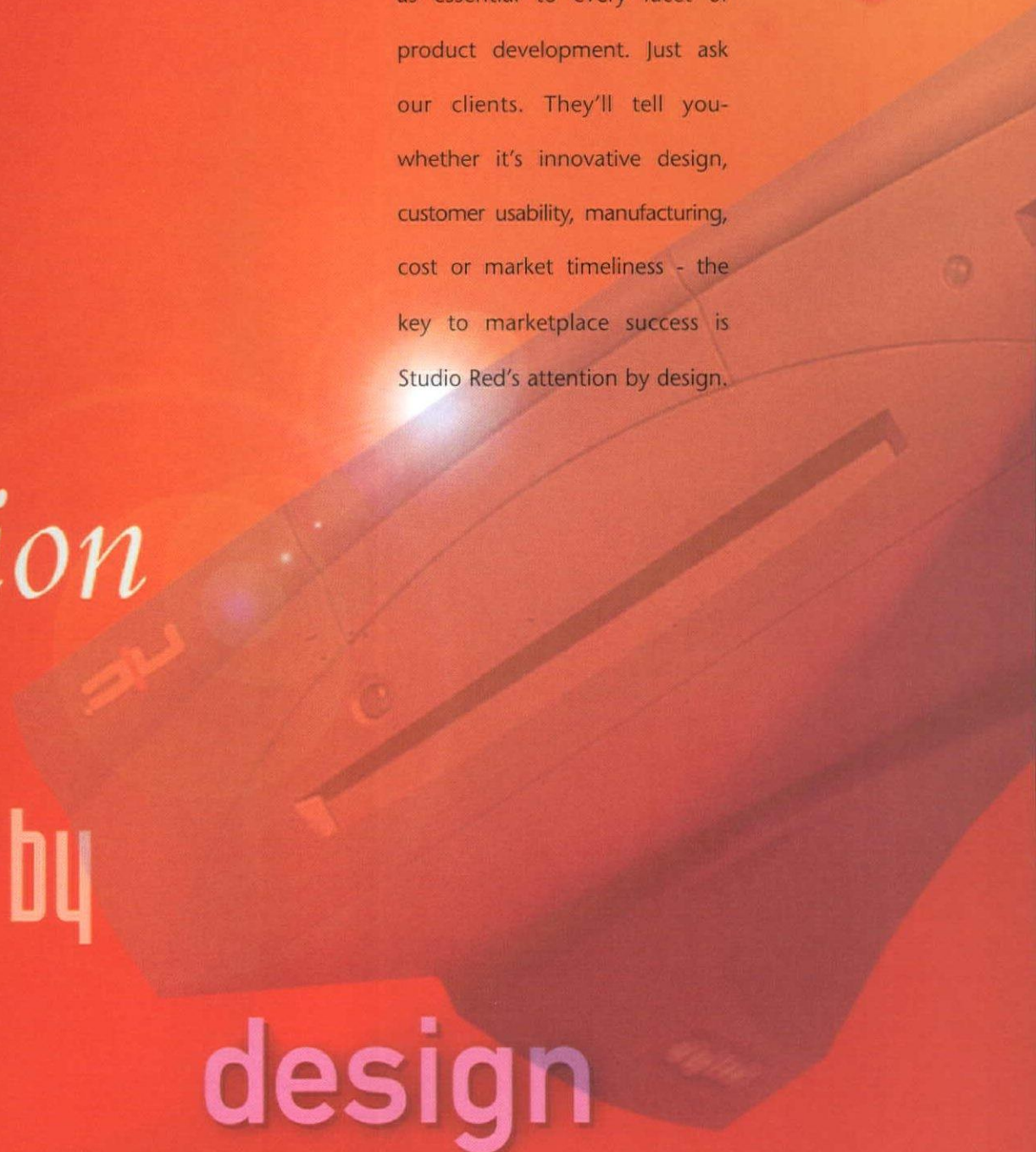
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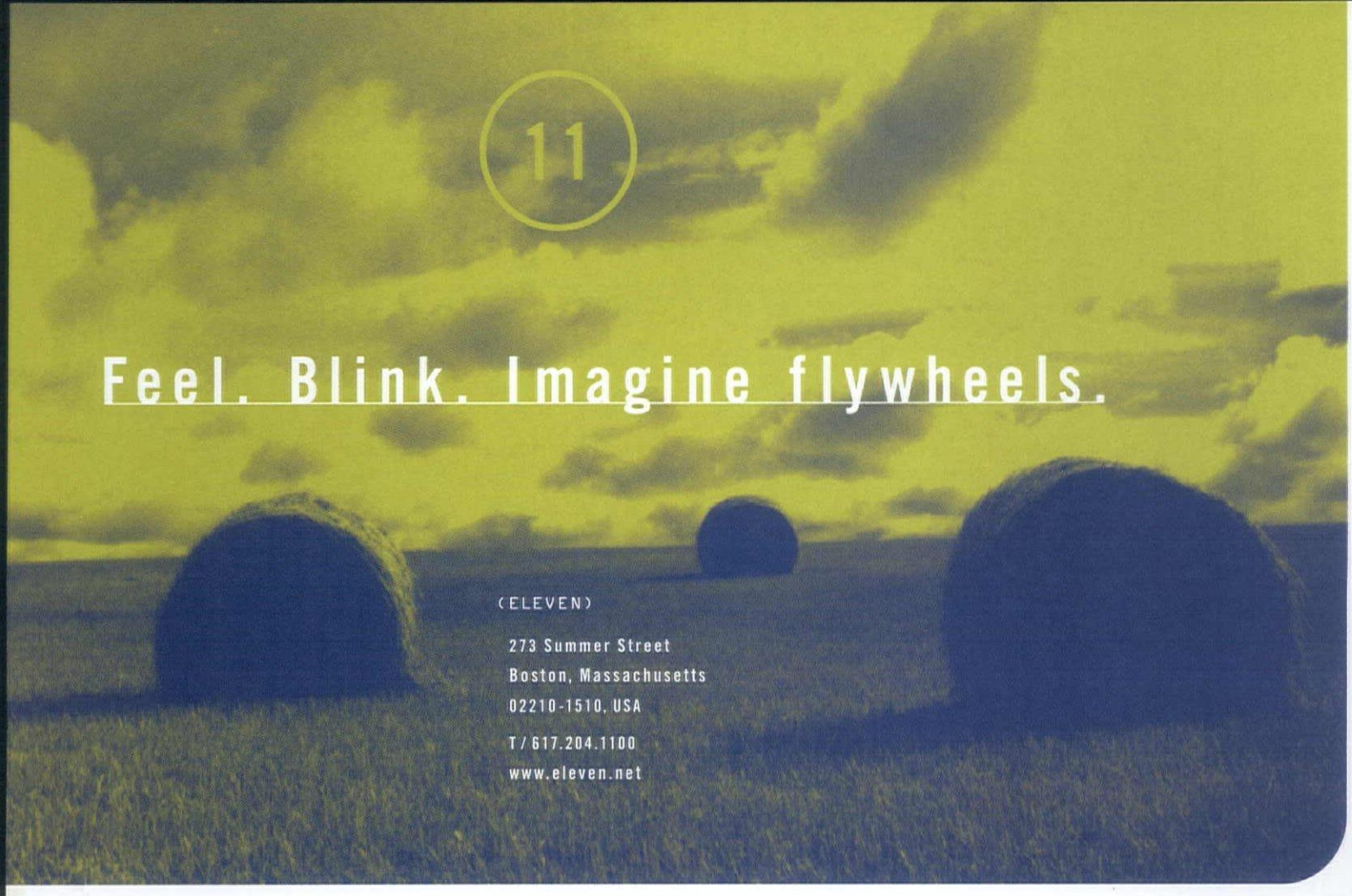
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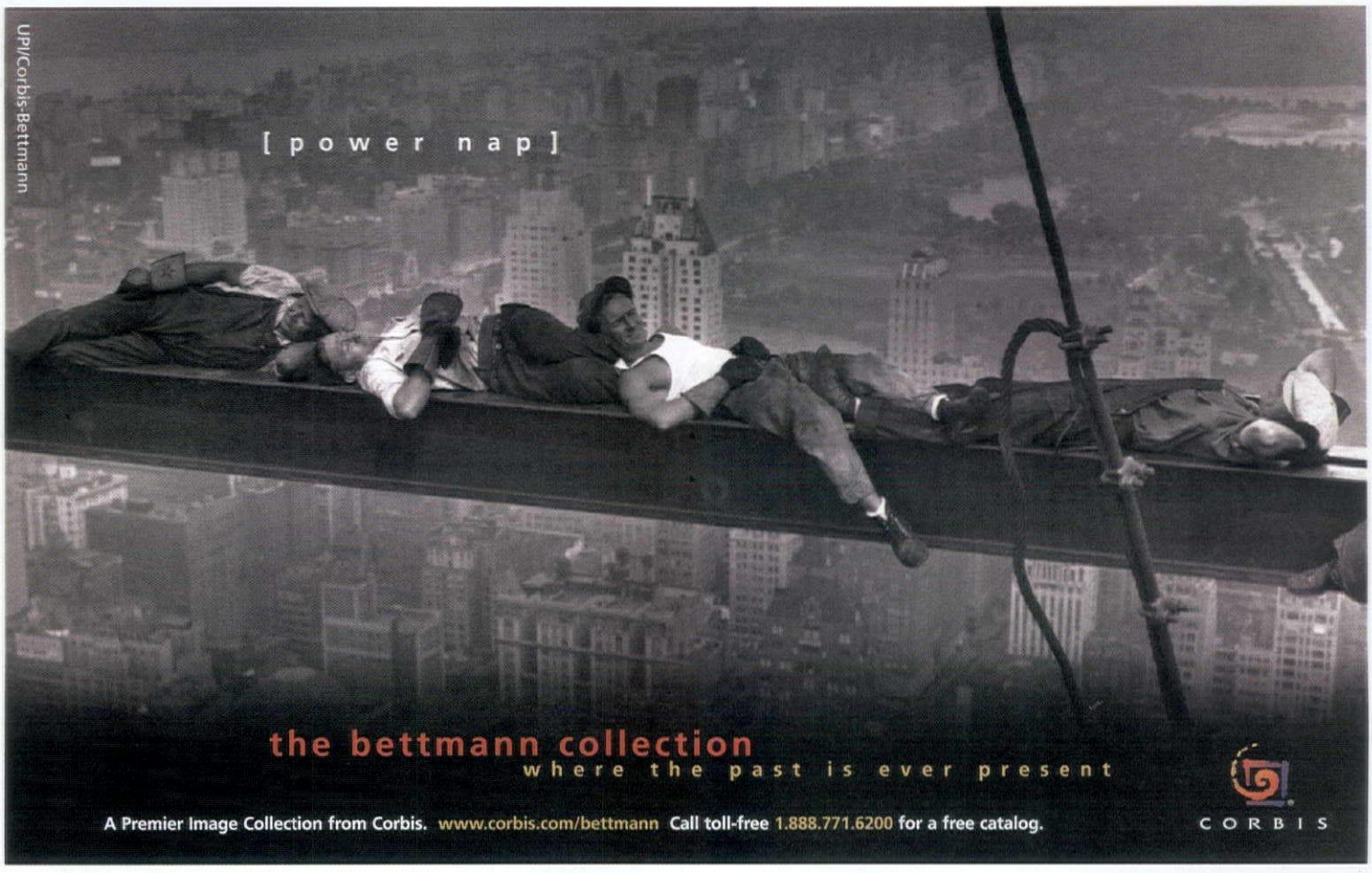
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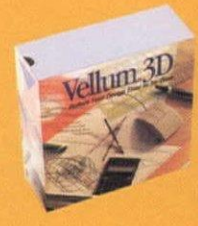
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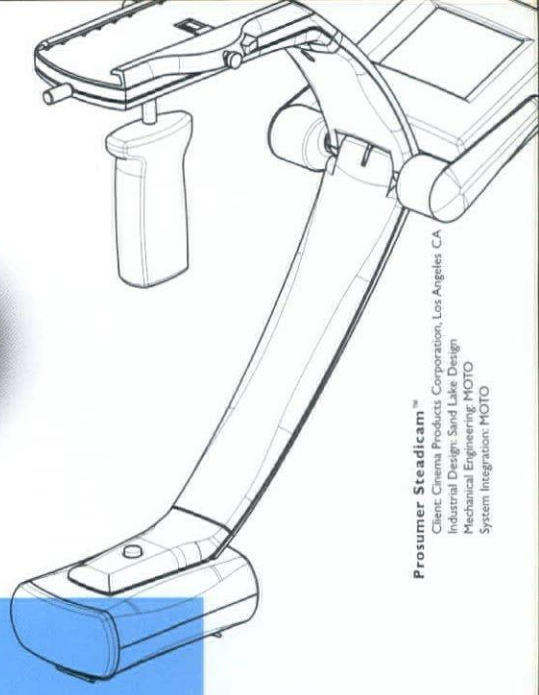
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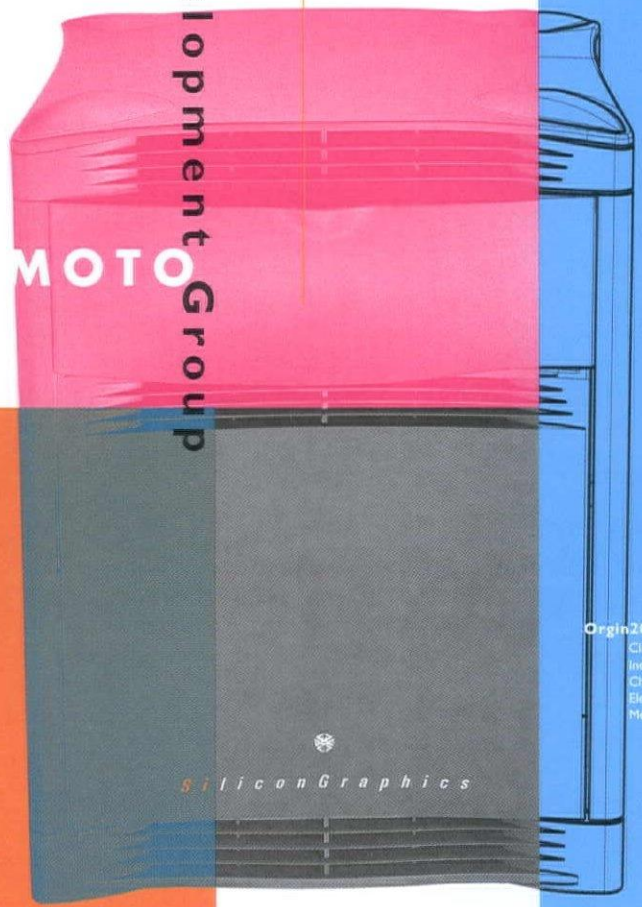
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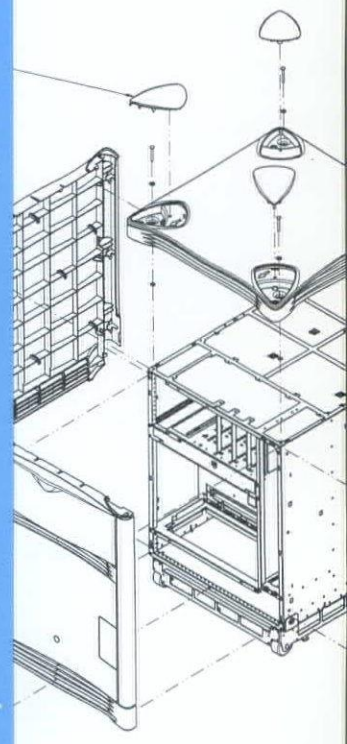
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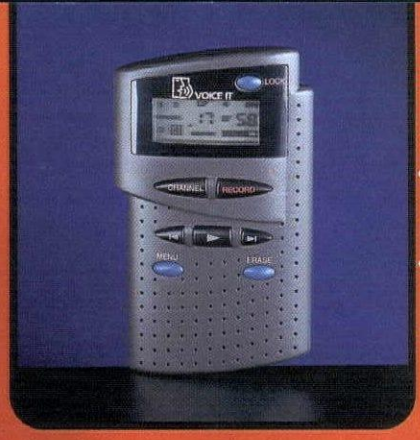
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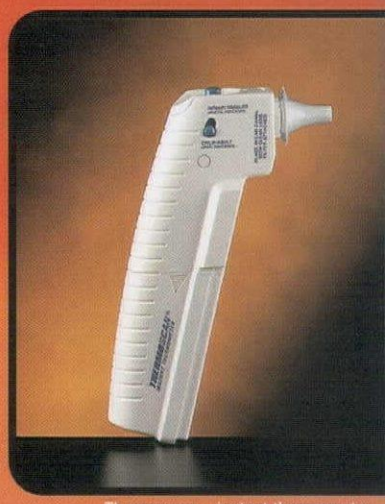
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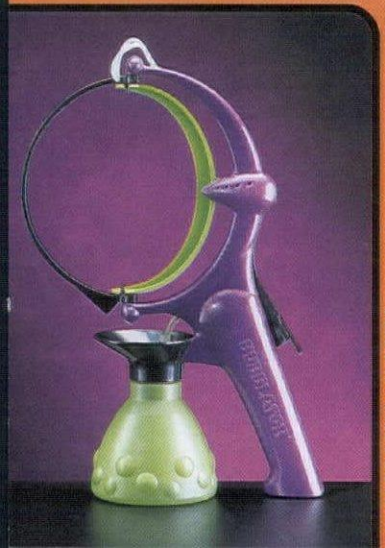
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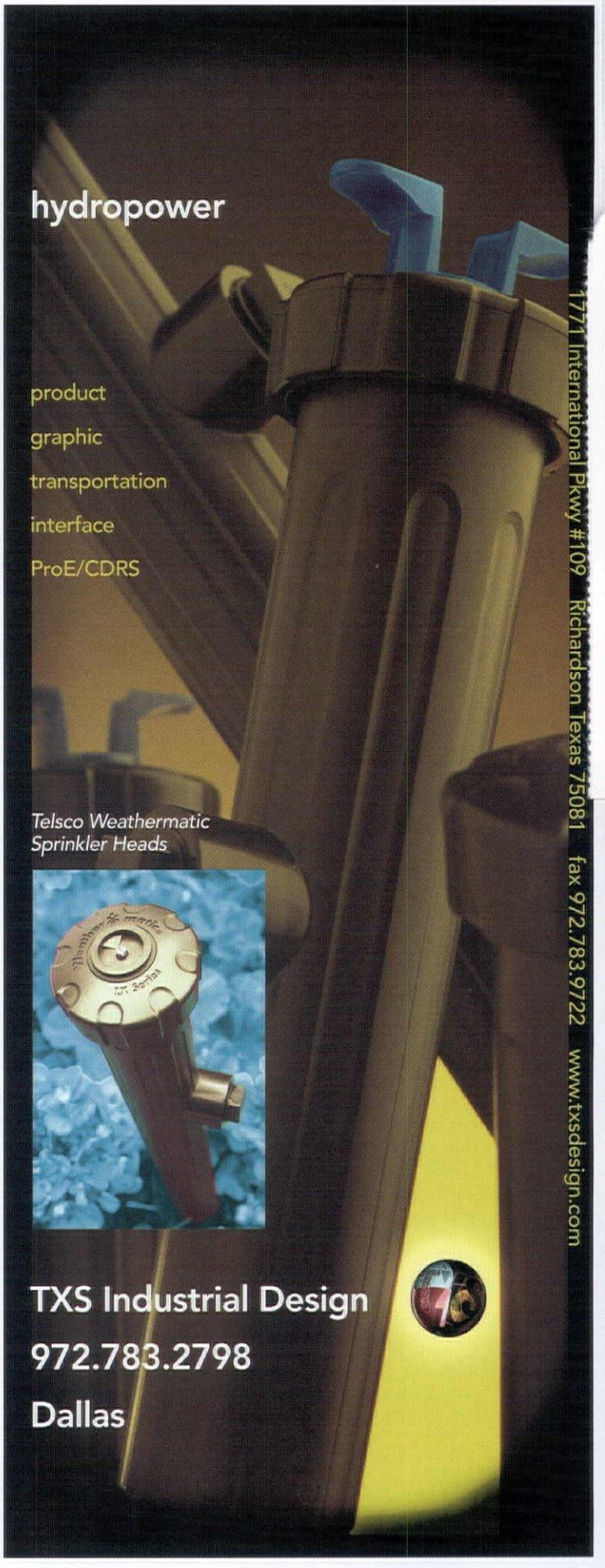
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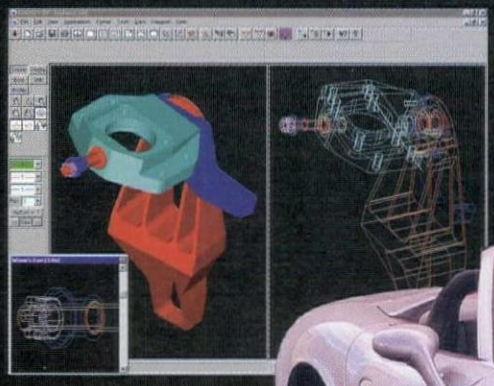



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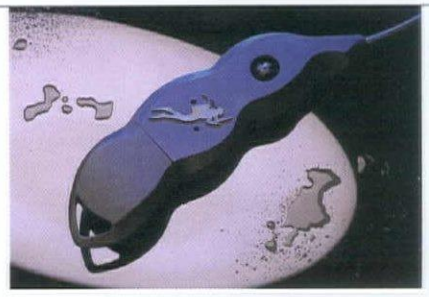
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CASE STUDY

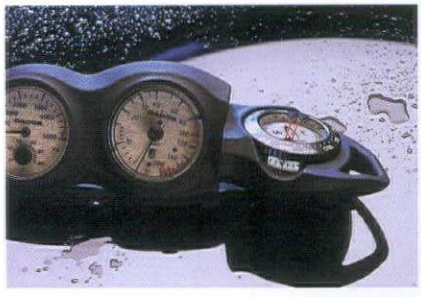
process path™

DACOR REEFSAVER® DIVING CONSOLES





1



2

client goal

Create a line of scuba diving "consoles" integrating a depth meter, compass, and air gauge.

Use existing gauges, create superior styling, improve readability, and interface with the existing oxygen hose knuckle.

our challenge

Reduce cost relative to previous models while creating a better ergonomic solution for the diver and a softer unit for the environment.

New product must minimize divers' concerns of chipping pieces of reef with the typical hard-edged products available.

our solution

A family of three products was developed including single, double, and three gauge consoles. A soft, wavy aesthetic form that allows the console to easily slice through the water while conforming to the diver's body.

Graphics were redesigned to appeal to human intuition, be more visible and include fluorescence for viewing in darker waters. The air gauge "running low" indicator is bolder than on previous models.

1 The material's soft durometer was specified to securely anchor the gauges while providing the desired measure of softness. This softness makes the console easy to grasp, comfortable to wear, and causes less damage to undersea environments (thus the name The Reefsaver).

2 The nose containing the compass turns 180 degrees to ensure visibility from various angles. A cutaway on the nose provides a second window for edge viewing of the compass.

the results

Less material used and cost reduced while creating a better solution for the diver and the environment.

Most importantly, the market place responded positively: half the annual sales projection was achieved in the first month!

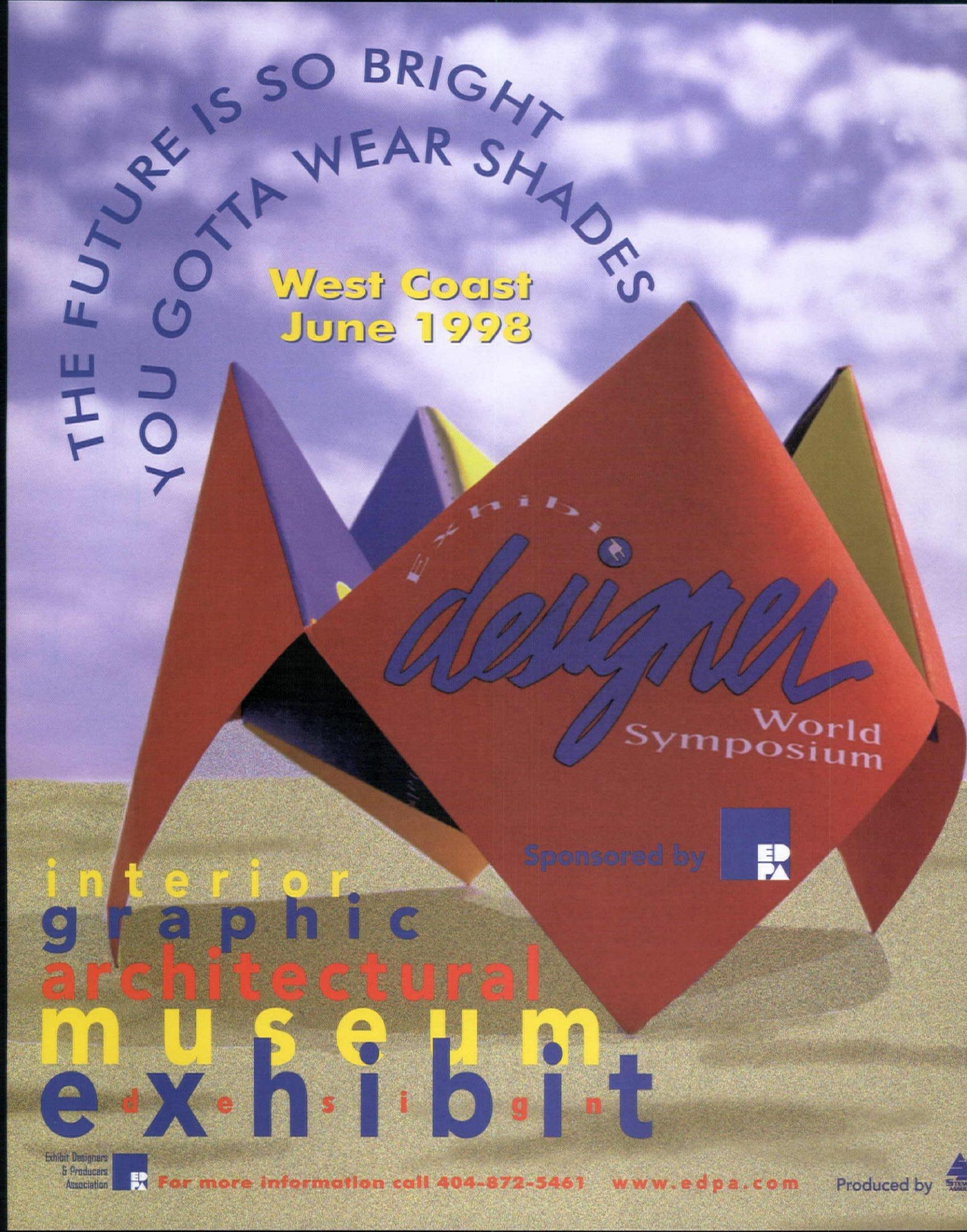
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INTERNATIONAL DESIGN COMPETITION

STREET FURNITURE FOR COSMOSQUARE, OSAKA

Artists, artisans and designers around the world are invited to enter "Street Furniture" designs for Sakishima Cosmosquare which is being built as a new urban center in the Port of Osaka.
The theme is to create a pleasant and attractive urban environment.

Subject matter

Street Furniture—including pergolas, lamp posts, bridges, telephone booths, signs, etc.

Form of entry

Send no more than five A1-size panels.

Conditions and Rules

A brochure concerning conditions and rules of the International Design Competition will be sent at your request. Send a letter or Facsimile of request to the below office.

c/o Cosmosquare International Design Competition secretariat U: **WTC Bldg., 1-14-16 Nankokita, Suminoe-ku, Osaka 559 Japan**
Tel +81(6)615-6280 Facsimile +81(6)615-6281

Prizes

1st Prize	3,000,000yen	1 Winner
2nd Prize	1,000,000yen	3 Winners
3rd Prize	200,000yen	10 Winners

Judges

Takeshi Fukuda (Urban Designer)
Fritz Frenkler (Product Designer)
Toshihiro Ikegami (Architect)
Goro Mizutami (Chairman, Cosmosquare Development Joint Conference)
Takeshi Nishizawa (Product and Urban Designer)
Akira Sakata (Director General, Port and Harbor Bureau, City of Osaka)
Rikuhei Yamauchi (Professor, Kyoto Institute of Technology)
Hironori Yoshikawa (Product Designer)

Entry deadline

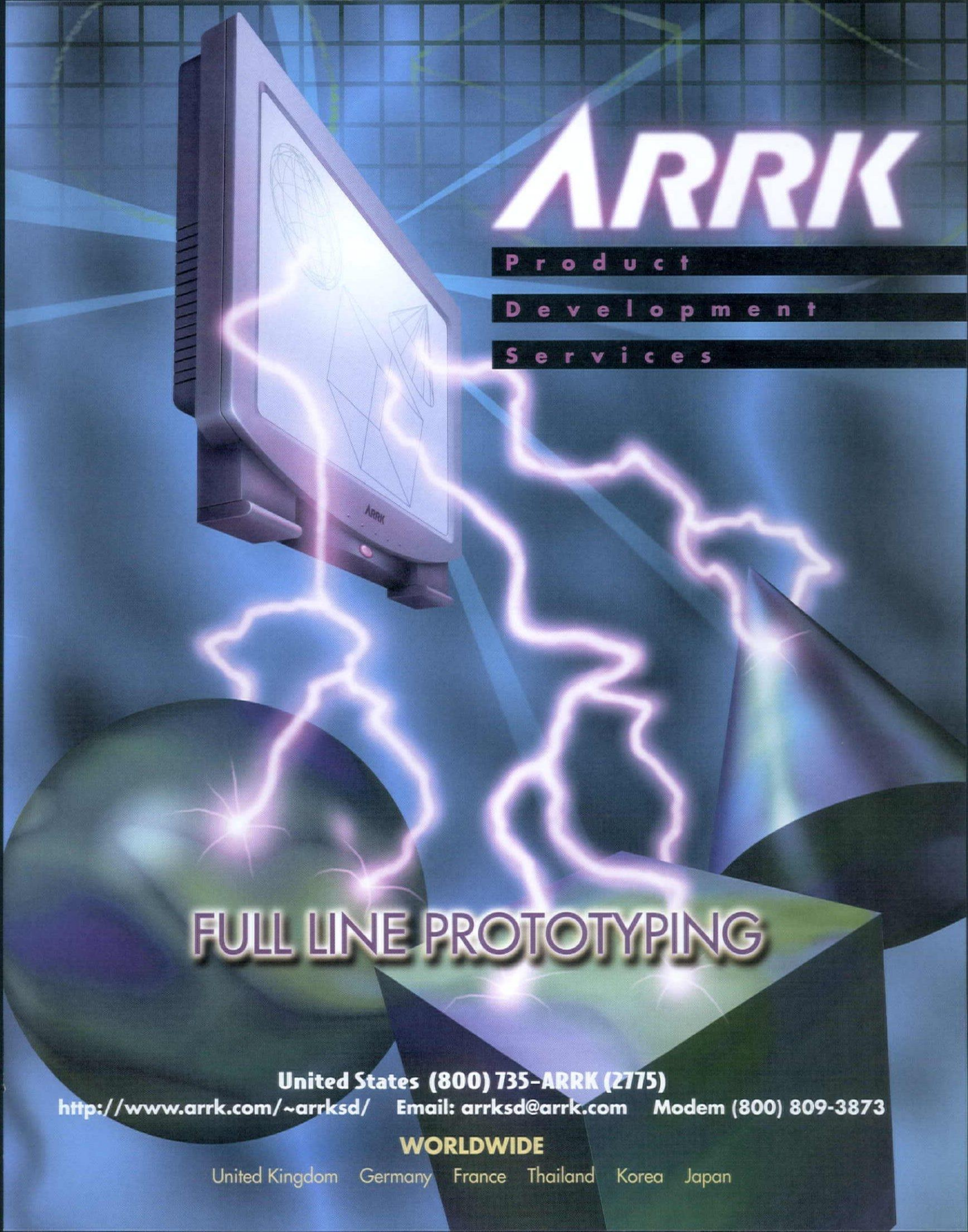
September 5, 1997
(Announcement of winners: in late September)
(Ceremony of awarding prizes: in mid October)

Exhibition of entries

Fespa, 1st floor WTC Bldg. (Sakishima, Osaka) Oct.

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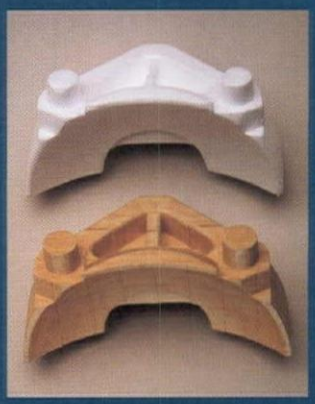
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Rapid Prototypes

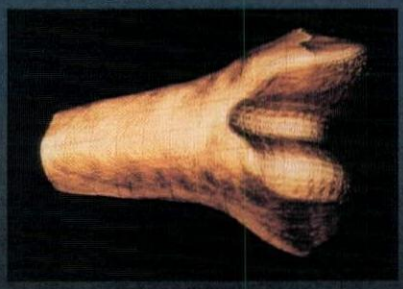
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- Plaster Casting Patterns
- Spray Metal Tools
- Vacuum Forming Patterns





Rapid Molding

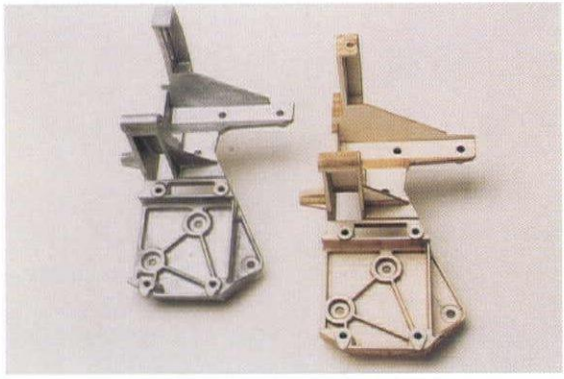
- Silicone Rubber
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- Polyurethanes
- Elastomeric Polymers



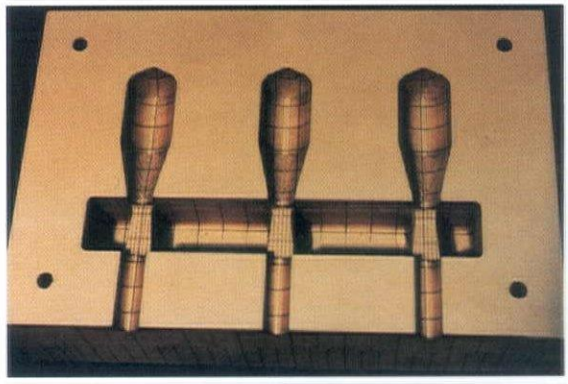
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Investment Casting



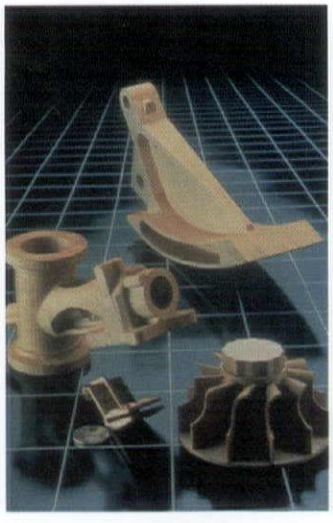
Sand Casting Pattern

CAD STL File
Provided by customer or created by ERA to specifications.

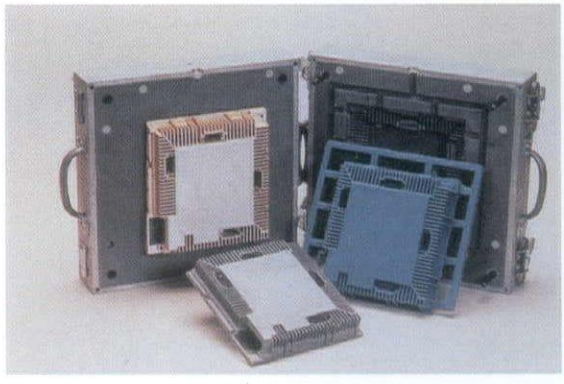
Molds
Using the pattern, a mold is created from silicone rubber or epoxy materials.

Patterns/Models
Laminated Object Manufacturing; computer directs laser cutting of laminated materials to produce a 3D object.

Finished Parts
Parts are cast in the Mold from Polyurethanes or Elastomeric Polymers.



Models



Mold

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MAURICE STRONG
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Editor's Note

What you hold in your hands is some compelling evidence that the design professions are gainfully at work. Our first indication of this fact came earlier this year, when I.D.'s Design Review offices began filling up with some 2,500 entry submissions, most of them hauled to the 14th floor by a bewildered FedEx employee hours before deadline. Could we again set a record for entries? It seems that after a decade of annual increases, the spike is still shooting up — and designers from single-proprietor studios to those working in large corporate offices are making their indelible mark.

For those of you encountering the I.D. Annual Design Review for the first time, here's our drill: The material and visual culture of design is divided into eight categories — Consumer Products, Graphics, Packaging, Environments, Furniture, Equipment, Concepts and Student design. (Interactive Media has been spun out of this Review, and now stands alone as an issue and CD-ROM published in June.) These disciplines—which of course can spill over into one another and are often straddled by the profession's more polymath designers—are reviewed by seven separate juries of leading practitioners, who, along with I.D.'s editorial team, face the ambitious task of focusing the abundance of submissions into a clear survey of the state of the art. The three-week reviewing process leads to the story told in these pages, a 224-page report revealing the best designs of the year.

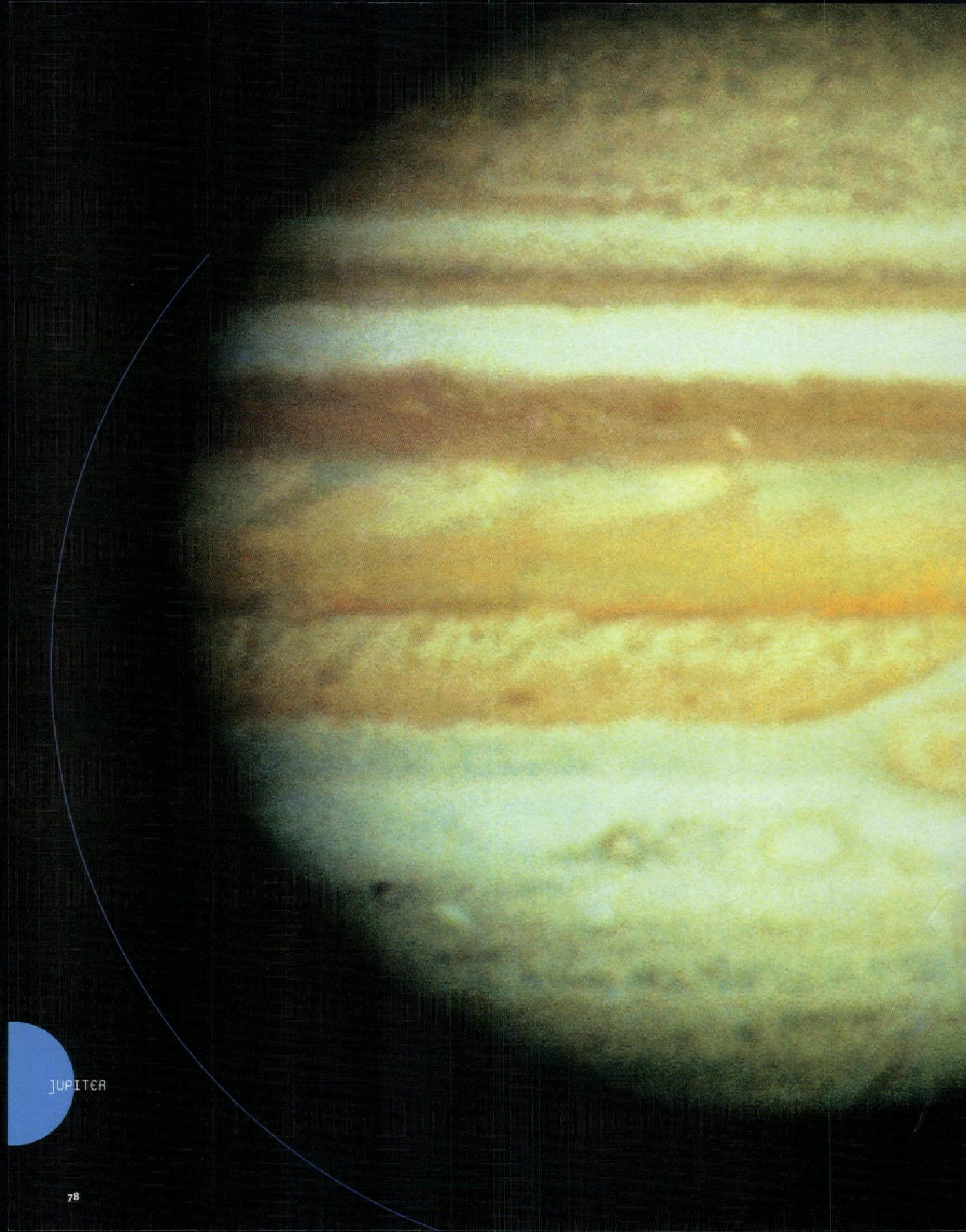
This year, the story will unfold not only in print, but in full three-dimensional splendor as well. The "I.D. Best of Design" exhibition, featuring the projects described in these pages and designed by Rockwell Group, opens at the New York AIGA's galleries on August 14. Tales ranging from the struggles of a design team to completely reconfigure a company's core products without being asked (the Twentieth Anniversary Macintosh and the eMate) to a designer's determination to reduce an office chair to its most minimal and architectonic form (the Meda chair), or from a student's biting visual critique of American consumer culture (Planet Disney T-Shirts) to a designer's successful transformation of air into structural architecture (the Festo Exhibition Hall), are but a few of the stories that will be brought to life in the galleries. We thank all of you who have contributed to this celebration of design and look forward to seeing more stunning work as it develops.

CHEE PEARLMAN

The I.D. Magazine creative and editorial team



Special thanks to Knoll Inc. and Haworth New York for judging tables and chairs and to Apple Computer for technical support.



consumer products

It became apparent early on in this year's Consumer Products jury that the three jurors — Andy Davey, Marc Hacker and Herbert Pfeifer — had a penchant for the well-designed everyday object. They repeatedly gravitated to the class of inexpensive, decidedly unsexy products that don't get much attention in design circles. Many of these items didn't make the final cut, though, and while this year's winners contain an unusual numbers of products under $10, Hacker said in the end that he "wasn't moved as much as I wanted to be by the simpler things. I wish the everyday products were better."

With such populist leanings on the part of the jury, one wouldn't have thought this would be the year for a product like Apple's 20th Anniversary Macintosh, a $7,500 tour de force that elevates the computer to the fetish level of high-end audio equipment. But the jury was smitten with the Anniversary Mac from the beginning, and there was no other serious contender for Best of Category — until the Apple eMate came along. As elegant in its own way as its cousin, which costs over 10 times more, the eMate made a suitable, democratic companion for the Anniversary Mac, as well-resolved and sensible as the latter is ambitious and experimental.

The eMate also epitomized one of the most encouraging trends the jurors noted: innovative and intelligent use of materials. "It's easy to go to available materials that are easy to make," said Davey. "But it's the designer's responsibility to always question material selection and to push it to extremes. The materials and colors are really strong in many of the things we've selected." Among those cited were the T-Blade ice hockey blade system, which replaces hardened steel blades with a more efficient metal and nylon apparatus; Nike's V12 and V8 eyewear, with flexible frames made from a nylon blend called Grilamid, and the Phantom sleep apnea mask, designed to better fit around the nose through the use of a soft gel-filled bladder that jurors couldn't help fondling.

But more specifically, the jurors had an unspoken but real affection for translucent, colored plastic, the material that transforms the eMate from a pleasingly sensuous form to an irresistible object. No fewer than eight winners used such plastics in some form or another, sometimes as accents (the Philips Sunrise toaster range) and sometimes as central elements of the design (the Attila can crusher). It's hard to know where this is coming from — perhaps it's a Technicolor variation on the recent "clear marketing" trend in consumables like dish detergent, soda and gasoline — but this choice of material made a lot of this year's good products better ones.



JURORS: Andy Davey, Herbert Pfeifer, Marc Hacker
MODERATOR: Mark Alden Branch

Apple Twentieth Anniversary Macintosh
Apple eMate

The past year was not especially kind to Apple Computer, as its inextricably linked futures as a software company and a hardware company seemed ever more uncertain. But that same year also marked the introduction of two remarkable products by Apple's in-house designers — products that break new ground at opposite ends of the price spectrum.

At the high end, the $7,500 Twentieth Anniversary Macintosh (the anniversary is Apple's, not the 13-year-old Mac's) is a limited-edition effort designed to rethink the desktop paradigm. The thin film transistorized (TFT) backlit display, high-end built-in speakers by Bose and front-loading CD-ROM drive are arranged in an impossibly thin housing propped up by a semicircular foot that doubles as a handle. A laptop-sized keyboard that can be slid under the unit completes the clean-looking ensemble, while the power supply and subwoofer are in a separate unit that can be placed on the floor. Integrated into the system are 2 MB of video memory, 32 MB of RAM, a 64-bit multimedia and graphics accelerator chip, built-in video input and Apple's TV/radio system.

Meanwhile, the Apple eMate brings to the education market — one of Apple's traditional strongholds — an $800 portable computer that runs the Newton operating system. Designed specifically for students, the eMate features pen- or keyboard-based input, battery life of up to 28 hours, light weight (under 4 pounds), Internet access and compatibility with both Mac and Windows networks — all in a winsome, clamshell-like translucent package.

The jurors were enthusiastic about both products in distinctly different ways. The Anniversary Mac, they said, left something to be desired in terms of color and quality of details, but, in Pfeifer's words, "we were a bit awestruck in terms of its magical power as a tool of the future." Hacker agreed: "Its promise is the very aspect that elevates it." That promise, he continued, was contained in the idea of dematerializing the desktop computer: "Its authority really comes from its thinness. We expect these big bulky pieces of equipment, and suddenly all of that's collapsed. You get the sense that technology is really at work here."

Where the jurors saw the Anniversary Mac as a brilliant, forward-looking gesture with flawed details, they praised the eMate for its resolution. "It's almost a perfect product," said Davey. "It fits like a glove."





RICK ENGLISH

CLIENT/COMPANY Apple Computer, Cupertino, CA.
IN-HOUSE DESIGN Twentieth Anniversary Macintosh: Jonathan Ive, Jay Meschter, Daniele De Iuliis and Robert Brunner, industrial designers; John Johnston, Pam Ryan and Ron Moller, product designers. eMate: Thomas Meyerhoffer, senior lead designer, education and consumer products; John Tang, product design engineer. Ken Provost, CAD (both products).
MATERIALS/FABRICATION Twentieth Anniversary Macintosh: injection-molded ABS, die-cast magnesium, stretched fabric, leather. eMate: Injection-molded ABS, molded elastomer, plated brass.
HARDWARE/SOFTWARE Twentieth Anniversary Macintosh: Macintosh; Ashlar Vellum, Alias, Unigraphics. eMate: Macintosh and Silicon Graphics; Meeting Maker 3.0 and Alias.

RICK ENGLISH





Jonathan Ive is senior director of industrial design at Apple Computer, Inc. in Cupertino, California. He was born in London and attended Newcastle Polytechnic before joining Tangerine, the London-based design firm, in 1989. In 1992, he joined Apple, where he was responsible for the design of the Newton MessagePad 130, which is now included in the Museum of Modern Art's permanent collection. More recently as design director, Ive has built a new design team whose products, which include the eMate and the Twentieth Anniversary Mac, are now coming to market.

Thomas Meyerhoffer, born in Sweden, joined Apple's industrial design group as a senior designer in 1995. At Apple he has worked as lead designer for education and consumer products; prior to joining Apple he worked for IDEO, Julian Brown and Porsche.

How do these two products fit into Apple's hardware strategy?

JONATHAN IVE: In an industry obsessed with product attributes that are easy to measure and define, a product's less tangible, more emotive attributes often remain ignored. With both the Twentieth Anniversary Mac and eMate you see us trying to provide emotionally meaningful designs that are engaging, desirable and personal.

These products originated in the design department at Apple. Can you comment on the company's receptivity to products dreamed up by designers as opposed to marketing people?

J.I.: Rather than waiting for a design brief to come to us, we try to assume a proactive role in helping to define future opportunities and directions. Since I report directly to the executive staff, this is expected and therefore well supported. It is encouraging to see examples like these making it to market, although since they represent only a fraction of our work, it is clear we still have lots to do.

What were your goals in designing the Twentieth Anniversary Mac?

J.I.: The word computer is used so broadly that it has lost any real meaning. Today a computer is a television, media player, writing and drawing machine. It allows us to communicate in new ways and browse enormous networks of content. Since there have been so few attempts to develop radically new products whose meaning better describes the computer's evolving capabilities, we wanted to establish a new product type that could describe the breadth of the object's true function.

How does the product distinguish itself from existing high-end Macintoshes?

J.I.: The keyboard stores out of sight; the floppy drive slot is hidden from view; leather is used for the keyboard palm rest, etc. — all of these features are a conscious departure from the visual cues that have traditionally denoted a computer. Although the Twentieth Anniversary Macintosh was founded upon an understanding of Apple's design heritage — this is an integrated solution like the early SE and Color Classic — it celebrates a new chapter of commitment to design.

What did you take into consideration when designing the eMate for younger users?

THOMAS MEYERHOFFER: A product needs to tell a story, so to capture the minds of young students we tried to create an emotive design language that inspired excitement, discovery and creativity. Take the eMate's handle, for example. It says, "Take me, bring, me with you. I'm a portable computer!"

How does appealing to a user's emotions benefit a product's design?

T.M.: When I design a product, I like to use simple icons that lend a sense of familiarity, triggering objects that reside in our memory. We hope that in the presence of these symbols a relationship will develop between the user and the product.



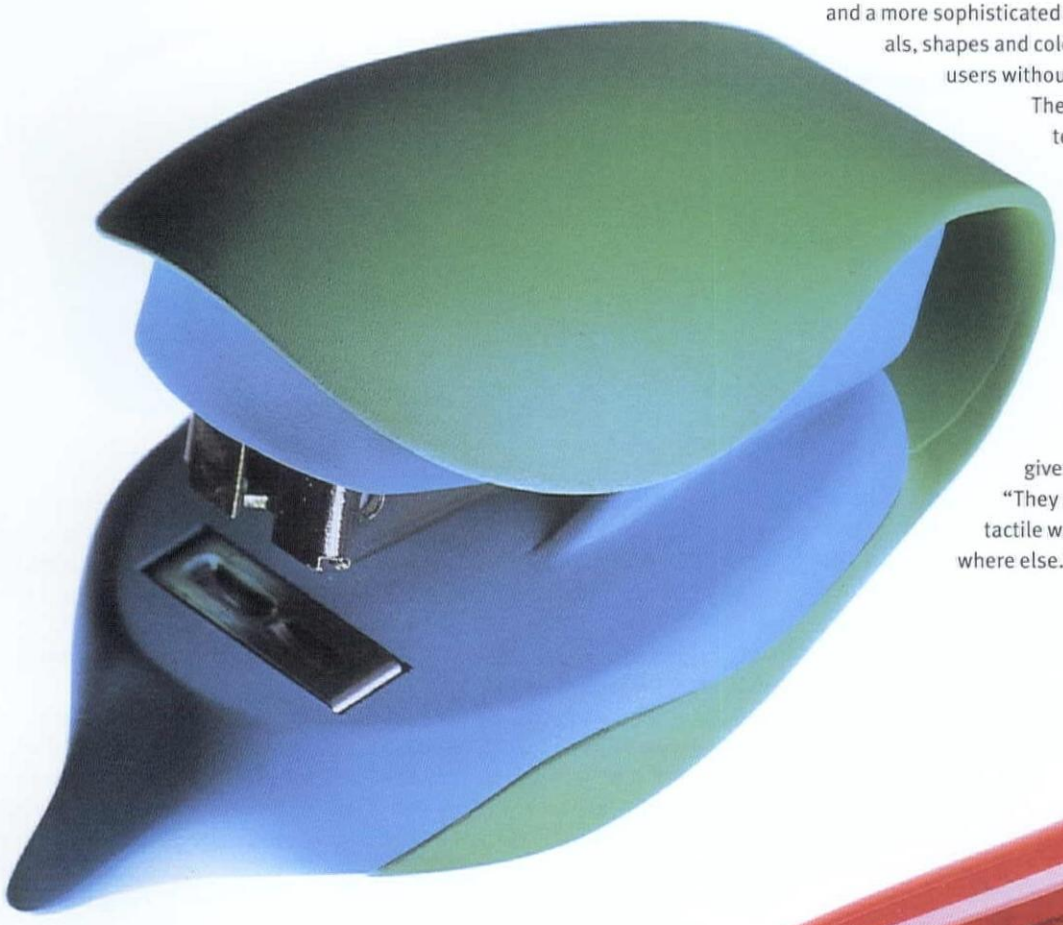
Jonathan Ive, Thomas Meyerhoffer, Robert Brunner, Jay Meschter and Daniele De Iuliis.

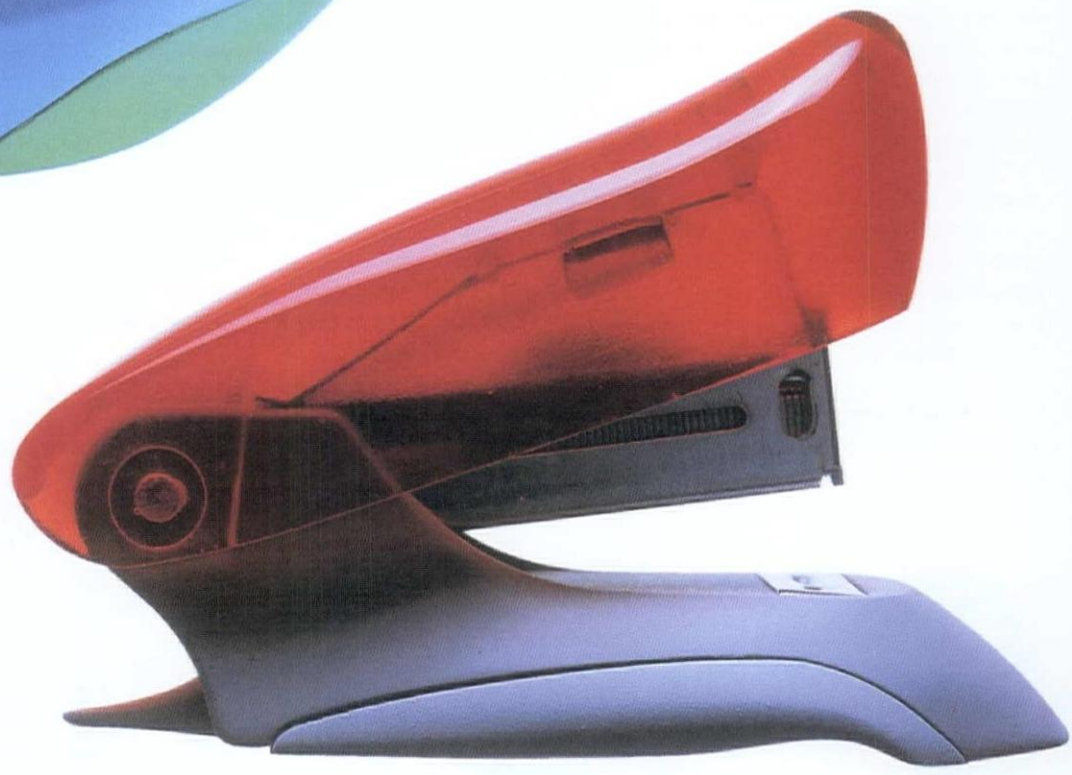
Worx Personal Staplers

This line of tactile, brightly colored staplers is the fruit of a collaboration between Lovegrove Studio X and Acco USA, the company that makes the venerable Swingline stapler. Acco, wanting to produce a series of staplers for the youth market, developed three fictional user profiles for Lovegrove to address: a six-year-old girl ("Danielle"), a popular teenaged boy ("John") and a more sophisticated 21-year-old ("Philip"). The products' materials, shapes and colors are intended to appeal to their target users without condescending to them.

The result is a set of objects that are a pleasure to hold, with comfortable curves and a mixture of soft elastometric and rigid ABS plastics. Danielle's stapler has a wide top and a wraparound soft plastic jacket that facilitates palm action for young hands. John's, which comes in intense Day-Glo colors, has a subtle depression for a thumb in its top, and Philip's has a colored translucent top that comes to a hornlike point.

The jurors were pleased with the attention given to touch and color in the line. Said Davey: "They are quite visually strong and interesting in a tactile way. They certainly take a dull product somewhere else."





MEL YATES

CLIENT/COMPANY Acco USA, Wheeling, IL. Tim Parsey, vice president of design; Jon Swirsley, senior merchandise manager; Alfred J. Evans, project manager; Peter Pfanner, manager of industrial design.
CONSULTANT DESIGN Lovegrove Studio X, London. Ross Lovegrove, principal and design director; Peter Russell-Clarke and Luke Pearson, senior designers.
MATERIALS/FABRICATION Co-injected elastometric over ABS (Flipper); polycarbone, ABS and kraton foot (Gem); bright zinc-plated steel shuttle.
HARDWARE/SOFTWARE Graphisoft Minicad.



Attila Beverage Can Compactor

There aren't many Europeans who fall into the category of ecologically incorrect, but how do you convince those who do that recycling cans can be "a pleasurable, even fun thing to do?" British designer Julian Brown answers the question with Attila, a sometimes cute, sometimes spooky device that turns recycling into aerobic exercise.

In the U.K. and Europe, aluminum and steel cans are increasingly being separated for recycling. Unlike many parts of the U.S., where intact cans can be returned for deposit, Europeans crush their cans to save space in their homes and in delivery trucks. Brown set out to create a can crusher for the Italian manufacturer Rexite that would not be banished to the garage or basement. Attila, which comes in six translucent and opaque colors of plastic, uses arms like that of a corkscrew to transfer energy to the "anvil" that presses down on the can. The product's eyelike rods and noselike safety block create an amusing anthropomorphic visage that changes expression as its arms are raised and lowered.

The enthusiasm of two of our jurors for Attila's design was almost matched by the strength of the dissent — "I loathe this product with a passion" — from Marc Hacker, who felt the product's form was disproportionately prominent for its function. But the majority prevailed: Davey argued that Attila "has life. It's a celebration of material. You want to use it." Pfeifer contended that the product was "really almost in the category of toys. Whether the product is useful or not is not important."

CLIENT/COMPANY Rexite SpA, Milan. Rino Boscets, technical director; Rino Pirovano, commercial director.
CONSULTANT DESIGN Studio Brown, Bath, England. Julian Brown, design director.
MATERIALS/FABRICATION Injection-molded ABS, polycarbonate, Santoprene.
HARDWARE/SOFTWARE Mac Quadra 700; Ashlar Vellum 2.5, CAMAX for surface modeling prior to CNC milling.

CLIENT/COMPANY Nike, Inc., Beaverton, OR. Raymond Riley, director, equipment R&D; Dr. Alan Reichow, sports optics consultant.

CONSULTANT DESIGN IDEO Product Development, San Francisco. David K. Peschel, industrial designer. IDEO Product Development, Palo Alto, CA. Ed Pearce, mechanical engineer.

MATERIALS/FABRICATION Injection-molded Grilamid (a nylon blend) frame, forged alloy temple arms, optically correct polycarbonate lenses, molded Rubberon thermoplastic temples and nose bridge.

HARDWARE/SOFTWARE Files, saws; Ashlar Vellum, Alias.

Nike V12 and V8 Eyewear

A generation ago, there were sneakers, period, and it didn't occur to anyone that they might need different shoes for different ways to sweat. Now that Nike has changed our minds about that, have you taken a look at your sunglasses lately? Maintaining that serious runners find conventional eyewear so ill-suited to their needs that they simply do without, Nike and IDEO Product Development have teamed up to create a line of vision equipment designed specifically for road and track runners.

Runners ought to wear eye protection, the designers say, because pavement glare, dust and insects can irritate eyes and hinder performance. The glasses they created have a "flying lens" — attached to the frame only at two points near the nose — that remains stable as the flexible frame bends with the face and head. The gap between the frame and lens also improves ventilation and reduces fogging. The frame is made of a translucent nylon blend called Grilamid, and is available in several colors, as are the Rubberon temples and nose bridge.

The jurors credited IDEO and Nike with making substantive improvements in a product area where, in Davey's words, "It's difficult to do anything new. This is one of the best products here today. You can't fault them. They look fine on everybody." An otherwise enthusiastic Hacker disagreed, saying "I would look totally dorky in these." He didn't, though.



RICK ENGLISH



DIETMAR HENNEKA



CLIENT/COMPANY
Karstadt/Neckermann, Essen, Germany.
CONSULTANT DESIGN frogdesign, Inc., Sunnyvale, CA, Austin, TX, New York and Altensteig, Germany.
MATERIALS/FABRICATION
Injection-molded plastic with metallic finish and hydrographics.
HARDWARE/SOFTWARE Power Macintosh, Silicon Graphics Indigo2; Ashlar Vellum 3-D, ProEngineer.

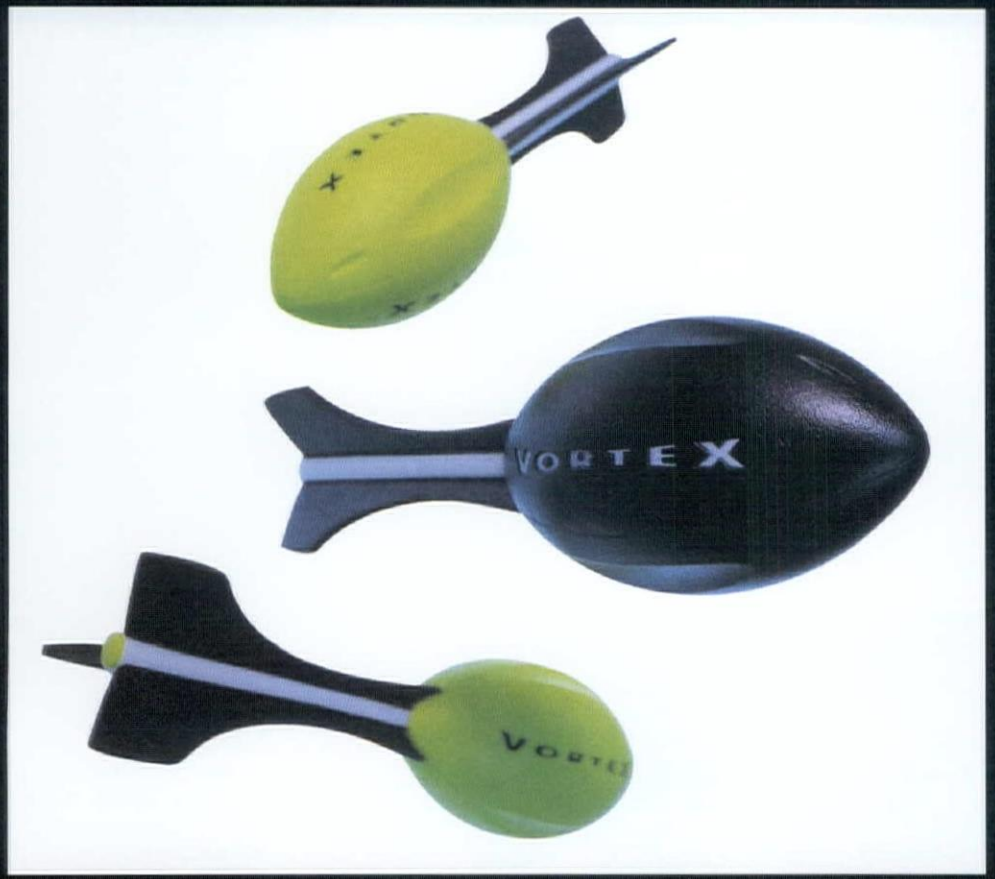
Dual Stereo Television

The team at frogdesign was brought in by the German retail chain Karstadt/Neckermann to create a line of consumer electronics that would carry the brand name Dual, an established name the retailer had recently purchased. The challenge to the designers was to develop products with "bold but elegant shapes and daring colors" to attract attention to the new line. Frogdesign's strategy, as they describe, was to "give the line a look that would recall images long ingrained in our memory, but updated to the aesthetics of today."

While the line includes several audio and video products, the jurors zeroed in on one they thought was outstanding: a 28-inch stereo television articulated as two colliding volumes — a monitor and a woodgrain-finished semicircular base. (The stereo speakers are integrated within the base.)

Hacker called the design a "refreshing organic look, and not overdesigned. It reminds me of 1930s Bakelite products." Pfeifer joined Hacker in applauding the TV's simple execution: "It looks like a fast design, not much noodling." Davey, though, dissented, arguing, "It's going backward. This is too easy, far too easy."

"Yet hardly anyone has done it," Hacker convinced. "Most TVs are so predictable."



Vortex Mega Flight Football

The tight dimensions of the Design Review judging site — a ten-yard-long room, at best — left the jurors unable to explore the full potential of the Vortex Mega Flight football, but they gave it a few good tosses nevertheless. Had they more room, they could have tried to top the 100-yard throw that the manufacturers recorded last year.

The Mega Flight, designed by Studio Verb for OddzOn Products, is a redesign of the company's tailfinned Vortex foam football. The goal was to make a ball that would fly farther than the original, which Broncos quarterback John Elway threw a record 96 yards.

The diligence of the designers' research efforts in service of a toy impressed the jurors. Studio Verb consulted with a Stanford aeronautics professor to develop a new ball shape that would reduce drag. The designers tested prototypes in a specially built wind tunnel, in drops from tall buildings and by holding them out of the sun roof of a moving car with airflow indicators attached. ("Hey, it works," they explained.) The result was a ball whose rear half is slightly elongated, yielding smoother airflow.

CLIENT/COMPANY OddzOn Products, Campbell, CA. John Barbour, president; Tom Grimm, vice president of research and development; Chris Page, engineer/designer; Mike Sherman, graphic designer.
CONSULTANT DESIGN Studio Verb, Mountain View, CA. Wayne Calco, principal/designer; Dr. Ilan Kroo, aeronautics department, Stanford University.
MATERIALS/FABRICATION Expanded polyurethane self-skinning foam ball with extruded polyethylene foam tail; die-cutting and heat-sealing assembly processes.
HARDWARE/SOFTWARE Silicon Graphics; ProEngineer.

Plastic Utensils

The manufacturers of products like plastic utensils are not known for their sensitivity to human factors. Such products, seen by fast-food providers merely as overhead, are usually price-driven, which makes ease of production more important than usability. So the jurors were especially pleased to see this five-piece set (fork, knife, two spoons and, for the budget-conscious, the "spork") by the Canadian industrial design firm GID for Sanfaçon Industries.

GID rethought the relationship between weight and rigidity in plastic utensils, producing a range that uses less plastic but feels more substantial, thanks to a rigid V-shaped section. Other helpful details include extra-sharp fork tines, which reduce the amount of pressure needed to pick up food (and thus reduce the chance of breakage).

"I like the form. They have an appearance of solidity," said Hacker. "These others," he continued, gesturing to the less impressive specimens provided by I.D.'s caterer, "are so mean." Davey agreed: "They save weight, but they have some elegance about them."



CLIENT/COMPANY Sanfaçon Industries, St. Romauld, Québéc.
CONSULTANT DESIGN GID, Saint-Foy, Québéc. Hubert Gagnon, industrial designer.
MATERIALS/FABRICATION Injection-molded styrene and polypropylene.
HARDWARE/SOFTWARE AST Bravo MS P/133; RenShape, FastSurf 7.5.

1997 Jaguar XK8

Even if this was a jury that tended to root for the well-designed, humble everyday product, they weren't so spartan that their heads couldn't be turned by a breathtaking, luxurious sports car. And the Jaguar XK8 proved irresistible, especially after the test drives the jurors rightly insisted were necessary to properly judge the car.

Ever protective of the brand equity embodied in its classic sports car designs, Jaguar's designers delicately blended innovation and tradition in the design of the XK8, its first new sports car since 1976. The car, which carries Jaguar's first V8 engine, has what the designers call the "low, muscular crouch traditional of Jaguar sports cars;" an interior with analog instruments, walnut trim and Connolly leather seats; an oval intake grill that harks back to Jaguar's old Le Mans race cars and a carefully considered convertible top that perches above the sheet metal in the tradition of classic British coachwork. Nonetheless, the XK8's lines are unmistakably, aggressively new.

"All my critical faculties were completely dissolved," said Hacker after his test drive. "It is a cocoon of leather and walnut. From any perspective, it's spectacular." Said Pfeifer, "This car seems to embody the newfound English prosperity and optimism. It's impressive and aggressive."

CLIENT/COMPANY Jaguar Cars, Coventry, England.
IN-HOUSE DESIGN Geoff Lawson, director of styling; David Szczupak, chief engineer; Robert Dover, chief program engineer.
MATERIALS/FABRICATION Double-sided zinc-coated steel, PVC anti-chip coating, wood veneer, robotically assembled framing.
HARDWARE/SOFTWARE Sun SGI platform; ICEM SURF, CADS 5, ICAD, IDEAS.



Kodak Advantix Advanced Photo System

What would you do if you had the chance to develop a new standard to replace conventional 35mm photography? The design team at Kodak, as the leaders of a five-company coalition that developed the common Advanced Photo System standard, answered the question with a number of new features that make picture-taking easier — and harder to screw up.

For starters, the APS film housing is smaller and flatter than 35mm film, allowing for more compact cameras. Its drop-in system guarantees that the film will load properly without the user having to thread the take-up spool. Even more impressive, the film itself has a magnetic reading area under each frame where the camera can "tell" the electronic processing equipment about light conditions and thus make more accurate, light-correcting prints. At the back end of the process, APS negatives are stored inside the film cassette instead of being returned to the consumer as loose strips; users select images for reprints from a small contact sheet provided by the processor. Finally, APS permits three different frame sizes — panoramic, standard and letterbox — on the same roll of film.

This was one product whose appeal to the jurors was far from aesthetic; they were most impressed by the utility of the APS innovations. "I find it very compelling," said Hacker. "It's not a sexy thing, but it's a darn good common sense improvement." Davey agreed: "It's a technological jump encompassing things that are very useful to the consumer."





KODAK

CLIENT/COMPANY Eastman Kodak Co., Rochester, NY.
IN-HOUSE DESIGN Eastman Kodak Co. design and engineering staffs.
MATERIALS/FABRICATION Silver halide film in an injection-molded polystyrene case.
HARDWARE/SOFTWARE Unix, Macintosh; Unigraphics, Adobe Photoshop.



Creative Effects Instant Camera

It was designer Paul Priestman who approached Fisher-Price with the idea for a digital camera that makes prints on fax paper, not the other way around. So when Fisher-Price, which usually does all its design in-house, signed on to the idea, it commissioned Priestman Goode to design the product.

When they were through, the simple concept had been transformed into a feature-loaded $39 children's toy. Users look through a binocular viewfinder (easier for kids than shutting one eye), snap the picture and wait as the camera processes the image (playing a jaunty electronic tune to make the short wait bearable for youngsters) then prints it. Taking advantage of the possibilities of the digital output, the camera includes framing devices that simulate dollar bills and TV sets, and a kaleidoscopic setting that produces five overlapping images. Images can be printed more than once on different settings.

The product was initially geared toward preschool children, but when testing showed that older kids were interested, the designers opted for a more sophisticated color palette and downplayed the Fisher-Price logo, which to preteens suggests toys for babies. The wide, flat base was developed because children in user trials tended to set the camera down and use it like a printer, making several copies of the same image.

The jurors were taken with the designers' initiative in getting the product made, and admired the idea behind it more than the actual execution.

CLIENT/COMPANY Fisher-Price, Inc., East Aurora, NY. Dave Ciganko, design director.
CONSULTANT DESIGN Priestman Goode, London.
MATERIALS/FABRICATION Injection-molded plastic, silicon, thermal paper.
HARDWARE/SOFTWARE Macintosh, Silicon Graphics; Adobe Illustrator, Ashlar Vellum, ProEngineer, CDRS.

Philips Sunrise Toasters

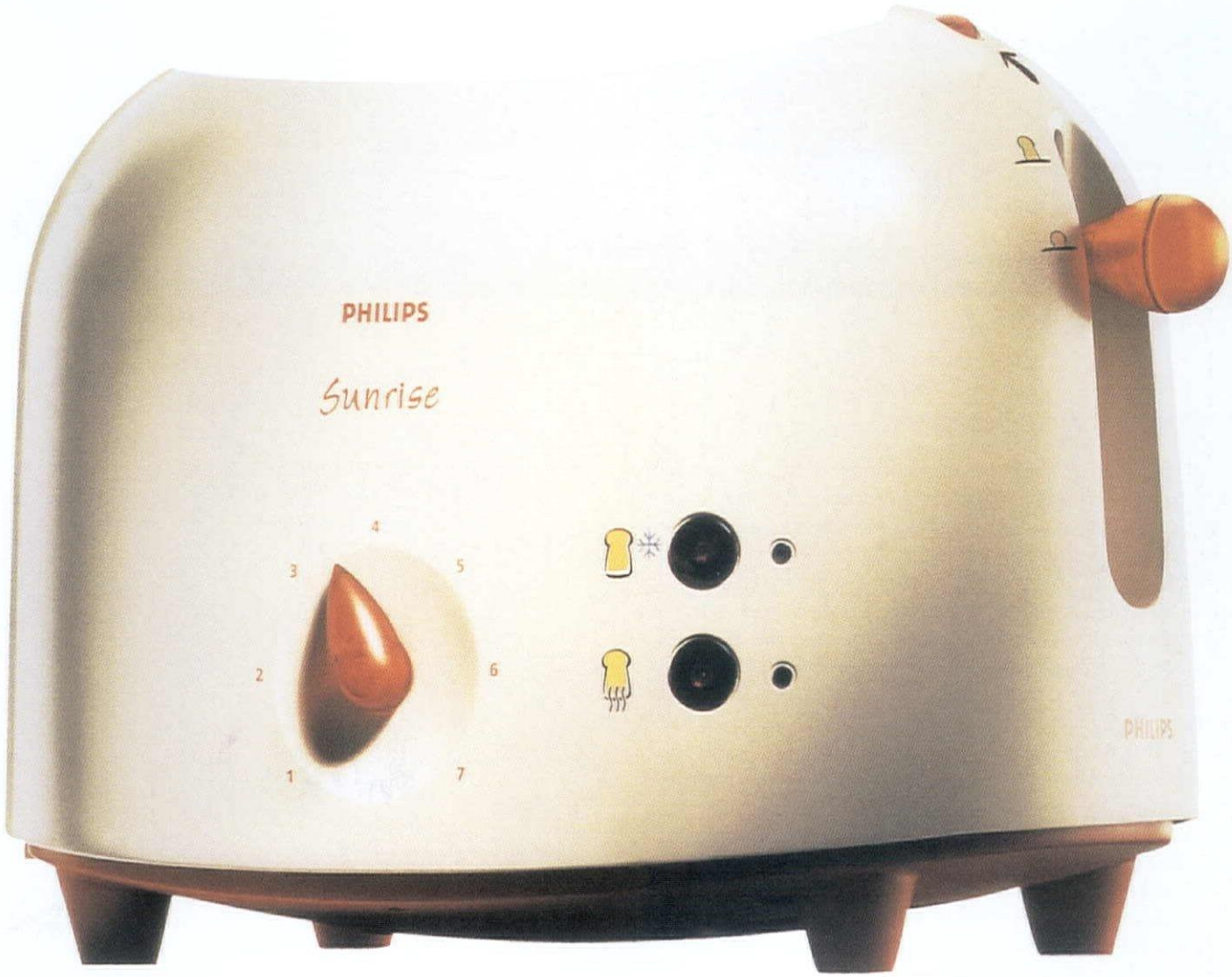
Except for the four stubby feet, there is nothing overtly biomorphic about Philips's Sunrise range of toasters. Nevertheless, the in-house designers state that they wanted to give the toasters "an animated quality, like a friend or a pet," and the jurors seemed to respond to the product on an emotional level. "It's joyful," said Davey. "Really a good thing to wake up to."

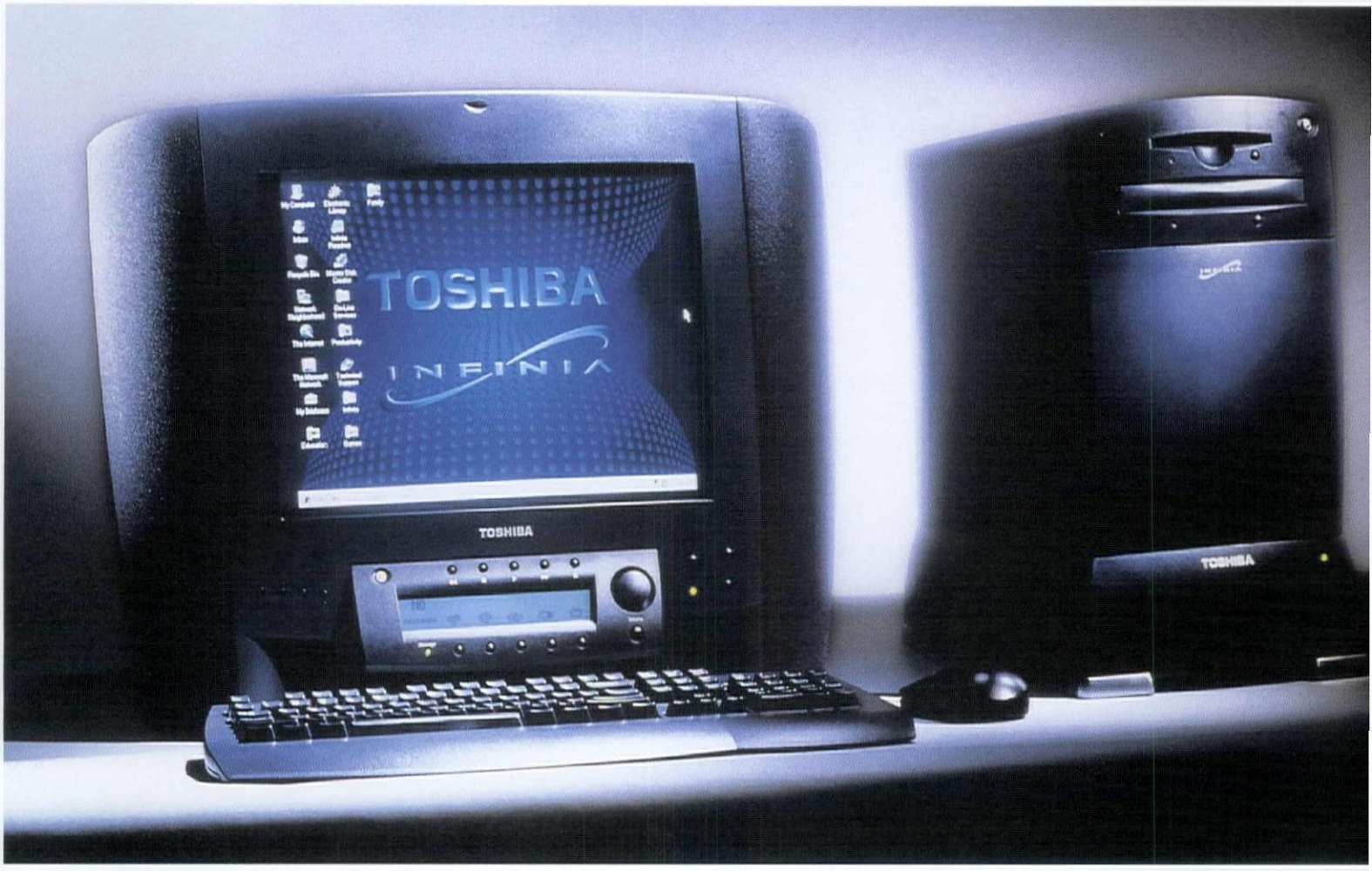
The warm and fuzzy feelings the toasters provoke may have something to do with their relaxed shape — symmetrical, but with loose, organic curves — or their beige and amber color palette. But the jurors were also impressed by more practical considerations. Hacker pointed out that the product was shaped so as not to have any cracks or crevices, making it easy to wipe down.

The line includes a two-slot model, a "long slot" version and the "Long Slot XL," which offers an unusually deep chamber that accommodates, well, unusually big bread, providing what the designers assure us is "wall-to-wall browning." Another functional advantage is an improved "lift facility" that makes small pieces of bread easier to remove.

"You can turn it upside down and it still looks good," said Pfeifer, gesturing to the neat orange plastic base. "It's really designed well all around."

CLIENT/COMPANY Philips Electronics N.V., Eindhoven, the Netherlands.
IN-HOUSE DESIGN Philips Design, Eindhoven, the Netherlands.
HARDWARE/SOFTWARE Sun Microsystems Ultra 2 Spark stations, Evans and Sutherland Graphic Freedom Boxes; CDRS (Conceptual Design Rendering System) 3D Modeling Tool.





RICK ENGLISH

Toshiba Infinia Personal Computer

Toshiba entered the personal computer market with a splash last year with the introduction of the Infinia, a computer aimed at the home entertainment market. Its rounded forms and black color are intended to make it more appropriate for the home environment than computers inspired by the office aesthetic.

As an "entertainment PC," the Infinia incorporates a number of household appliances: television, radio, audio CD player, answering machine and telephone. To make these features as accessible as their freestanding alternatives, the designers at Pentagram created a detachable "In Touch module" that brings up the appliance functions at the touch of a button (as opposed to the usual multistep process of pulling down menus and clicking on icons). Sound, too, is a key part of fulfilling the entertainment mandate: the system has a high-quality stereo system with speakers incorporated into the sides of the monitor and a subwoofer integrated into the bottom of the display.

The Infinia's other unusual feature is the rotating support leg at the rear of the monitor, which has a clutch mechanism (like those in notebook computers) that allows users to change the angle of the display simply by tilting it.

The jurors were impressed by the Infinia's aesthetic achievements and for its attempt to — in Hacker's words — "clean up the desktop." Pfeifer thought the design was effective for the home market: "It says, 'I'm easy to use, easy to approach.'"

CLIENT/COMPANY Toshiba America Information Systems, Irvine, CA.
CONSULTANT DESIGN Pentagram Design, San Francisco. Robert Brunner, partner/designer; Henry Juskevicius, CAD designer.
MATERIALS/FABRICATION Injection-molded ABS, sheet metal chassis, electroplated ABS foot.
HARDWARE/SOFTWARE Silicon Graphics, Macintosh; ProDesigner/CDRS, ProEngineer, Ashlar Vellum, Adobe Illustrator, Adobe Photoshop.

Microsoft Sidewinder Game Pad

"A responsive tool for combat can mean the difference between life or death in many games," explain the designers of the Microsoft Sidewinder game pad, demonstrating just how seriously computer gamers take their pastime. The designers at Hauser and Microsoft took the task of designing a game controlling device for PCs just as seriously, conducting extensive ergonomic tests to determine the shape of the Sidewinder and the placement of its buttons.

The result is a refined version of the familiar boomerang shape, sized to fit both adolescents and adults comfortably, with protruding "pontoons" that keep the gamer's wrists at "a more biotechnically neutral posture" and buttons situated in intuitive positions. All that said, the designers emphasize that the game pad is designed to look "fanciful" and "reassure the gamer that he is not at work anymore" when he picks it up.

The Sidewinder also permits gamers to program "macros" (sequences of button presses) for faster play and to transfer to the game pad functions normally controlled from the computer keyboard. Up to four Sidewinder pads can be linked for "social gaming" without the need to buy attachments.

"As an input device, it seems to perform well both ergonomically and visually," said Davey. "It's good that a little of the excitement of the software can be translated into the hardware. It's a shame that computer hardware for the office is not so much fun."

CLIENT/COMPANY Microsoft Corporation, Redmond, WA. Steven Kaneko, design manager; Dick C.K. Liu, mechanical engineer.
CONSULTANT DESIGN Hauser, Inc., Westlake Village, CA. Edward Cruz, project manager; Kenneth Mori, senior industrial designer; Scott Turner, computer modeler.
MATERIALS/FABRICATION Injection-molded ABS housing, pressure-molded silicon elastomeric keypad.
HARDWARE/SOFTWARE Silicon Graphics Indigo2, Macintosh 9500; ProEngineer and Ashlar Vellum.





Goody For Women Only Brushes

Goody Products created this line of brushes specifically to appeal to women, but they might have a crossover hit on their hands, if our mini-focus group of three male jurors is any indication. Ecco Design says they designed the For Women Only line to address "a contemporary feminine aesthetic sensitivity without falling into gender stereotypes."

The five brushes in the set each have one-piece plastic construction, which saves money on the production line and avoids awkward transition points between the handle and the brush head. The brushes share an elegant curving geometry that seems to double back on itself like a helix or Mobius strip, forming a shape that is especially comfortable to hold. The frosted finish and translucency of the colored plastic (available in red, blue or teal) belie the brushes' inexpensive material.

All three jurors were enthusiastic about the brushes. Pfeifer allowed that they "feel great." Davey praised their restraint, and Hacker concurred, noting the "economy of idea and execution" of these $7 products.

CLIENT/COMPANY Goody Products, Peachtree City, GA. Holly Montgomery, product manager.
CONSULTANT DESIGN Ecco Design, New York. Eric Chan, principal; Jeff Miller, senior designer; Fede Carandini, designer.
MATERIALS/FABRICATION Injection-molded high-impact polymer.
HARDWARE/SOFTWARE Power Macintosh 7500, Silicon Graphics Indigo2 Extreme; Ashlar Vellum 2.7, Alias.

OXO Good Grips Wooden Tools

For several years, OXO and Smart Design have been collecting awards and admiration for their Good Grips series, a collection of products that follow the ergonomic principles of universal design. The company says it developed this series of wooden tools "in response to customer demand for a better wooden spoon." The five-piece line includes large, small and slotted spoons, a spaghetti server and a spatula.

Each of the tools has an elliptical lathe-turned wooden handle shaped to fit the human hand, with a flat spot for the thumb that keeps the tool steady. The business end of the tools is a separate piece glued to the handle, a strategy the designers say reduces waste.

The jurors were impressed that the designers had come up with a fresh approach to a product as old and as basic as the wooden spoon, and appreciated the attention to universal design. Davey was ambivalent about what he saw as a "fussy design," but allowed that it was "fundamentally refreshing to see wooden tools as opposed to plastic."

CLIENT/COMPANY OXO International, New York.
CONSULTANT DESIGN Smart Design, New York. Mari Ando, designer; Davin Stowell, president.
MATERIALS/FABRICATION Lathed, wood-burned and glued birchwood.
HARDWARE/SOFTWARE Power Macintosh; Ashlar Vellum 2.7.



PETER MEDILEK

CLIENT/COMPANY
Thomas/Rosenthal AG, Selb, Germany.
CONSULTANT DESIGN Yellow Design, Pforzheim, Germany. Yellow Circle, Cologne, Germany.
MATERIALS/FABRICATION Porcelain, metal, wood, plastic.
HARDWARE/SOFTWARE Macintosh Power PC 8500; Zoom 3-D.

Vario China

The German design firms Yellow Circle and Yellow Design spent two years developing a line of "china for everyday use that stays interesting" for Thomas/Rosenthal, finally producing a 30-piece set that combines understated, classic lines with an almost whimsical mix-and-match quality. The set includes detachable handles, lids and decorative rings in wood, colored plastic and metal as well as the standard porcelain.

The line was designed with a number of features that enhance this variability and simplify production. There is only one size lid, for example, that serves all the pots and jars in the collection. Further, the graceful three-cornered plates can be used as easy-to-remove lids for the various bowls, and the napkin rings are designed to double as egg cups.

The jurors were enthusiastic about this unusual sign of life and innovation in the tableware industry. "I love they way they've combined these materials," said Hacker. "The market is so hungry for something inventive. It's very refreshing."



HANS HANSEN

Cannondale Super V Raven Mountain Bike

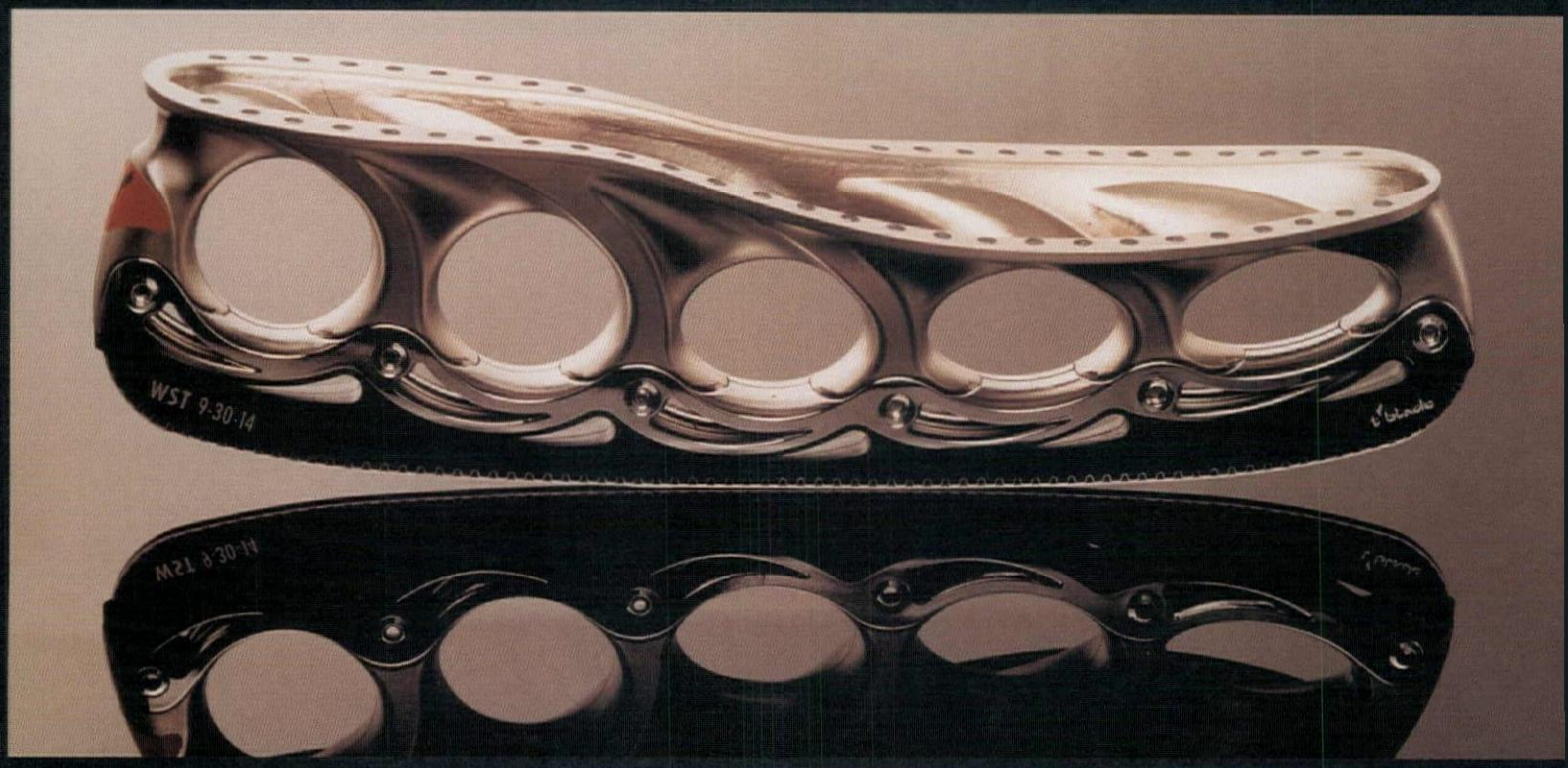
Manufacturers of mountain bikes have to worry about two different kinds of loads: the vertical load of the rider's weight and the torsional load — or tendency of the frame to flex — caused by heavy pedaling. The vertical load calls for strength, the torsional for rigidity. Cannondale found a way to shave a pound off the weight of their full-suspension mountain bike while addressing both these loads in the breakthrough Raven bike frame.

The Raven takes a cue from human anatomy in its design, combining a "spine" of aluminum "vertebrae" with a two-piece carbon fiber "skin" that is glued to the spine for rigidity. Like human bones, the vertebrae vary in thickness depending on their location. Mounting points for other parts of the bike — headset, bottom bracket, seatpost, swing arm — are integrated into the alumnium spine, eliminating welding and other steps from production.

The jurors commended Cannondale for developing a creative technology for further exploration. However, the bike's aesthetics were not universally praised. Pfeifer said he "wouldn't want to be out in nature on this," while Davey mounted the defense that the bike is "so ugly it's attractive."



CLIENT/COMPANY Cannondale, Georgetown, CT.
IN-HOUSE DESIGN Todd Patterson, design engineer.
MATERIALS/FABRICATION Investment-cast aluminum, carbon fiber.
HARDWARE/SOFTWARE Gateway PC; ProEngineer, Mechanica for finite-element analysis testing.



WST

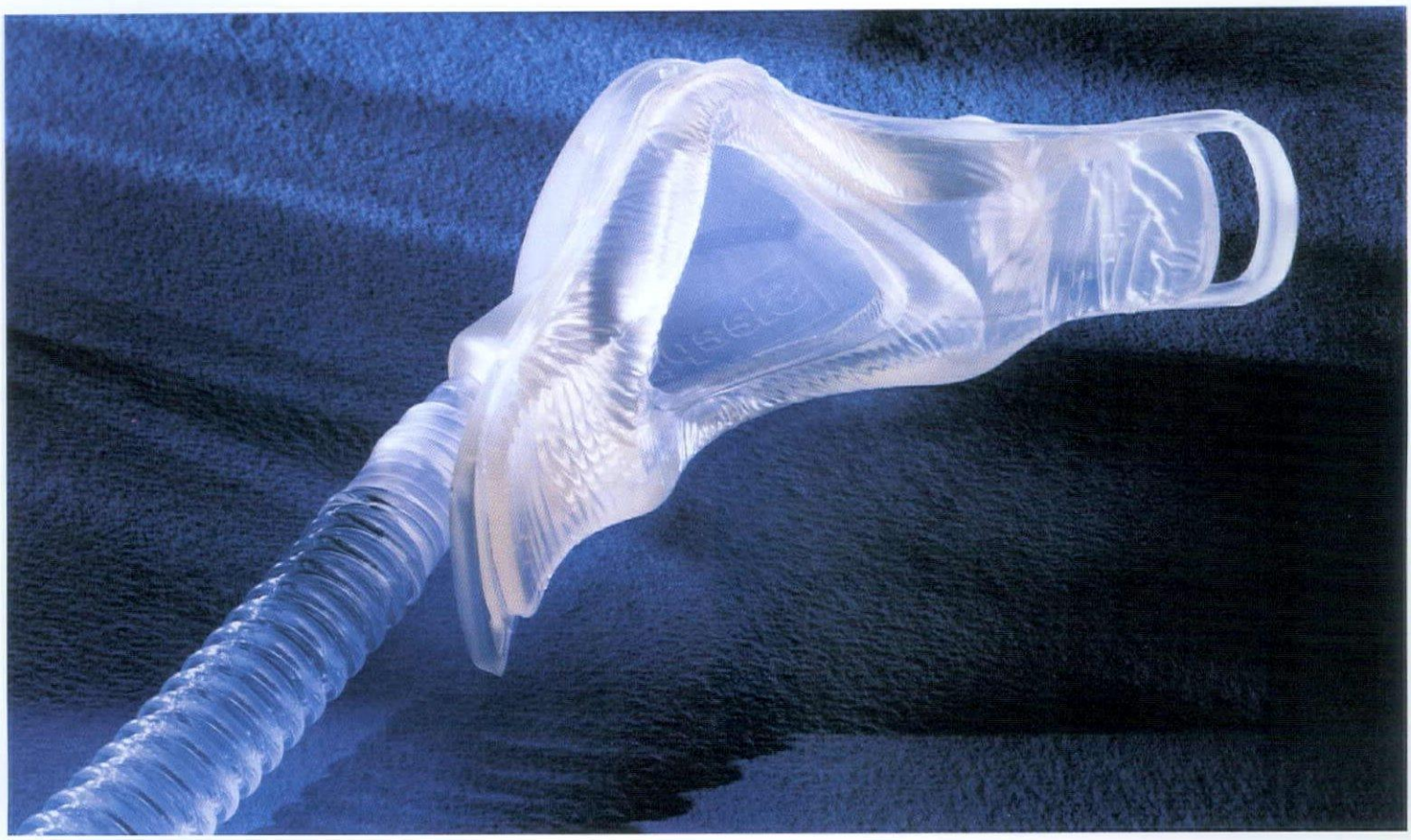
T-blade Professional Ice Hockey Blade System

Ice skates, unlike roller skates, haven't changed appreciably in over 100 years, a fact that makes the new T-blade system even more revolutionary than it otherwise might be. Designed by frogdesign for the German manufacturer Würthner Sport Technologie, the T-blade has proven 25 percent faster than conventional skate blades. The system replaces the conventional hardened steel blade with a 0.4mm metal blade strip attached to a glass-filled nylon base, which is in turn attached to a boot. The thinner metal blade pulls less heat away from the point of contact, which more efficiently melts the ice under the blade and causes the skater to move faster.

The T-blade has other advantages: instead of grinding the blade to sharpen it —which creates jagged edges and increases drag — the blade strip is replaced when worn. (The designers anticipate a potential collector's market for the used blades of famous players.) And because of its skeletal design and its use of polymers, the T-blade weighs 30 percent less than conventional blades.

Davey cited the T-blade as one of several winning products that are a "celebration of materials." Pfeifer commended the design for "communicating speed. It's as simple as an airplane wing."

CLIENT/COMPANY Würthner Sport Technologie, Schwenningen, Germany.
CONSULTANT DESIGN frogdesign, Inc., Sunnyvale, CA, Austin, TX, New York and Altensteig, Germany.
MATERIALS/FABRICATION Injection-molded glass-filled nylon, carbon steel blade embedded in enginering polymer, custom cone-shaped aluminum screws.
HARDWARE/SOFTWARE Power Macintosh, Silicon Graphics Indigo2; Ashlar Vellum 3-D, ProEngineer.



DAVID SHOPPER

Phantom Mask

Some 18 million Americans are affected by sleep apnea, a condition that relaxes the tongue and air muscles during sleep, blocking air flow and causing brief interruptions in sleep of up to 30 times an hour. The standard treatment for sleep apnea is to provide a continuous airflow through the nose in order to keep the airway open. As a result, sleep apnea patients must wear masks over their noses.

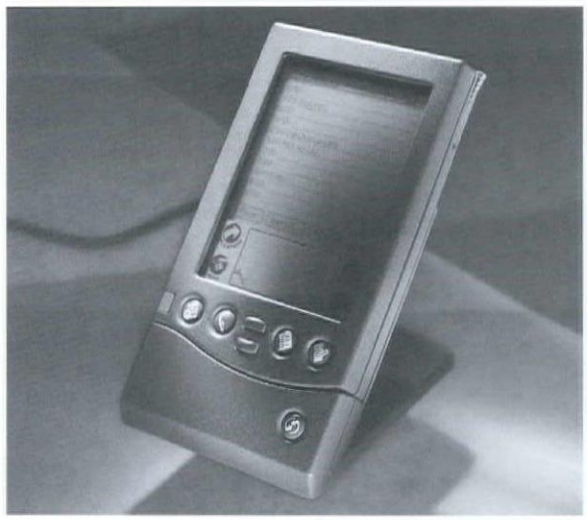
But the designers of the Phantom Mask, a new product from Sleepnet Corporation, say that the Phantom's predecessors leave much to be desired. Their hard plastic shells form inadequate seals around the nose, causing air to noisily leak out and blow into users' eyes, leaving them right back where they started — without a good night's sleep.

The Phantom Mask uses a softer, more flexible plastic for its shell, but its major innovation is its use of a soft, squishy gel bladder to form a more reliable and comfortable seal around the nose. The mask is also designed to minimize obstructed vision, so sleep apnea sufferers can put themselves to sleep watching Letterman or Leno like the rest of the country.

Two things helped this highly specialized, far from glamorous product win the attention of the jurors. First, the designers included with their entry photos of competing masks. "What struck me was the distance to the other products," said Pfeifer. "The design could use some work, but where it counts around the nose it's a remarkable improvement." Second was the inclusion of one of the gel bladders, which proved to be irresistible to the touch. Said Hacker: "I've spent the entire afternoon playing with it, so there's clearly something compelling about it." Added Davey: "It's almost sexy, isn't it?"

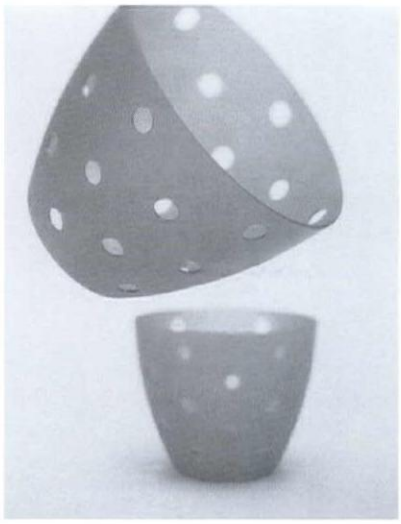
CLIENT/COMPANY Sleepnet Corp., Manchester, NH. Ron Cotner, CEO; Tom Asacker, president.
CONSULTANT DESIGN Arthur D. Little, Inc., Cambridge, MA. Daniela Homza Steinhubel, industrial designer; Randall Sword, manager, product design.
MATERIALS/FABRICATION Silicon gel, polyether-based urethane film (bladder); injection-molded medical-grade pellethane durometer 80 (mask); medical-grade solvent adhesive.
HARDWARE/SOFTWARE Autocad; ProEngineer.

Pilot Organizer
U.S. Robotics entered the crowded new personal organizer market with Pilot, a 5.7-ounce device designed by Palo Alto Design Group. The data in Pilot's address book, to-do list, memo pad and day-timer can be quickly uploaded or downloaded from Macintosh or Windows computers. Pfeifer praised Pilot's usefulness and intuitive applications.



GEOFFREY NELSON

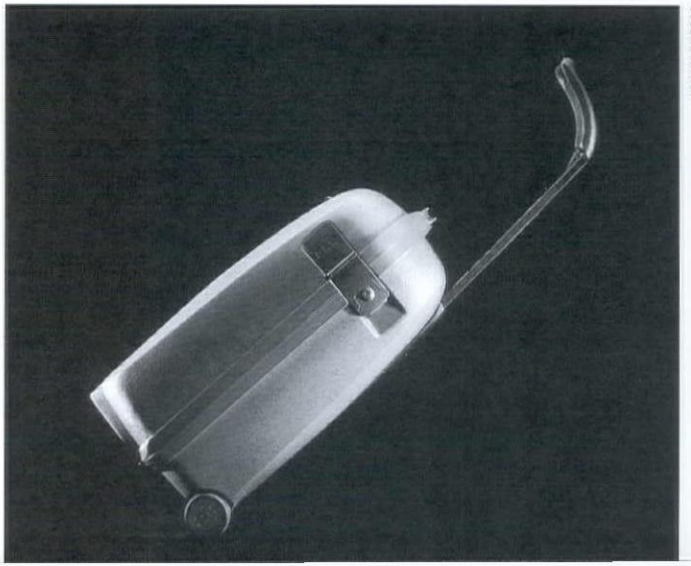
Authentics Product Line
The German manufacturer Authentics has been producing well-designed plastic housewares for several years now, and while the jurors found no Authentics entries that merited specific recognition this year, they wanted to recognize the company's entire product range for its continuous commitment to quality. Among this year's Authentics offerings: a set of compact rectilinear storage containers by Constantin Boym called Use It (far right), the whimsical Buco fruitbowl by Hansjerg Maier-Aichen (near right) and a matte-finished polystyrene letter tray by Sebastian Bergne that marks Authentics's move into the office products market.



MARIO PIGNATA-MONTI



Samsonite Epsilon Piggyback Luggage
This large, wheeled upright suitcase, designed by FM Design for Samsonite Europe, offers three ways to attach additional bags for a free ride. One can casually hang a light bag or briefcase from a hook near the handle, loop a handle through a more secure strap or tether heavy bags from a slot in the wheel handle. The suitcase also features extra-large wheels for stability.



JOHNNY RUTTER

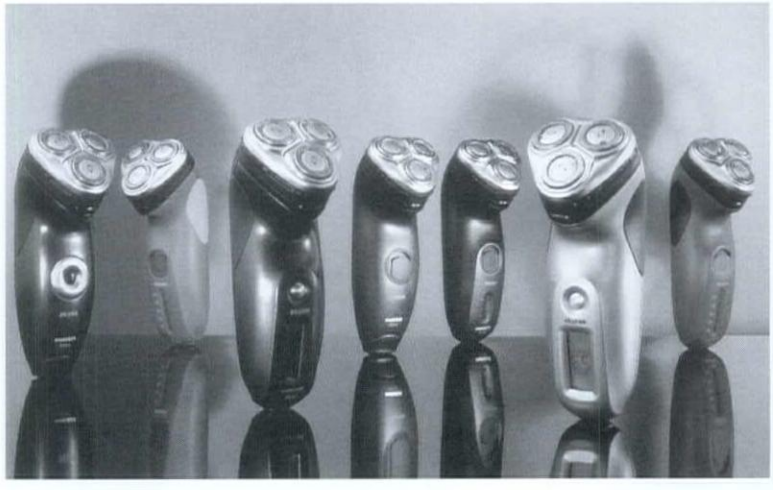
Fiskars Softouch 65mm Rotary Cutter
An in-house team at Fiskars develped this rotary cutter, which is designed for cutting through fabric, felt, leather or multiple layers of paper. The cutter's innovation is in its removable blade, which allows users to attach either conventional 45mm blades or new 65mm blades, offering easier cutting and thicker cutting capacity. The cutter has an ergonomic handle design that reduces fatigue by distributing pressure over a larger area of the hand.



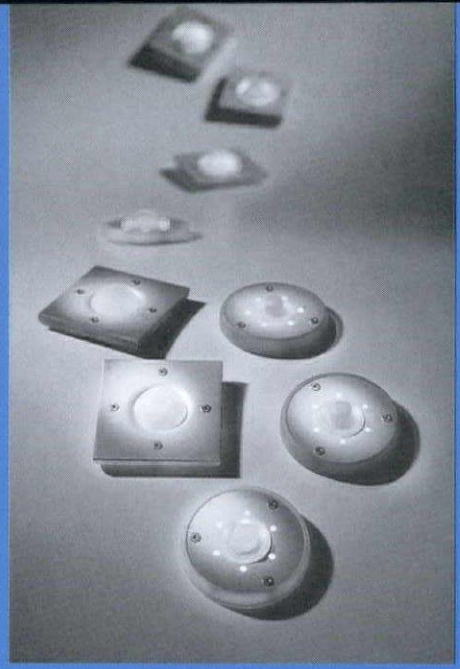
Fox 360 Max Motocross Pant
Davey credited Fox Racing, which designed and manufactures these pants for motocross racers, with exceptional attention to material use. The pants, which have hard and soft patches for durability and protection, feature such super-strength materials as stretch Kevlar, molded rubber, spandex-covered foam padding and nylon. "They're tough, and the look goes with motocross culture," Davey said.



Philishave 5000 Series Shaver Range
The latest iteration of Philips Electronics's Philishave electric shavers features such ergonomic advances as soft rubber side panels. The 5000 range, created by Philips Design, also offers a wide range of bold, nontraditional colors. "It feels good on the face," Davey affirmed, while Hacker allowed that the shaver was "handsome."

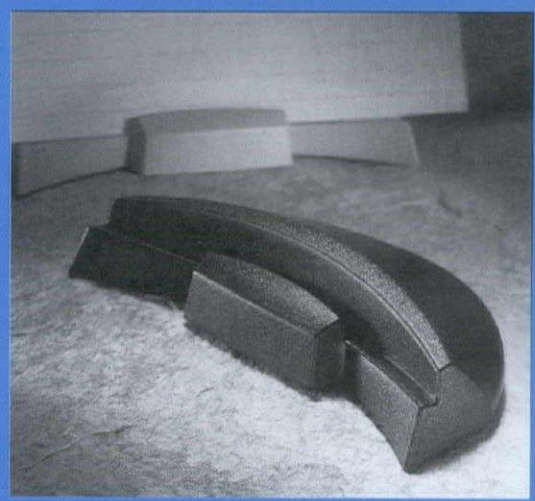


Illuminated Door Bell Buttons
The Seattle firm Spore set out to create "visually beautiful, tactile invitations to the home" with this pair of doorbells. One is a nipplelike orange button encircled by smaller orange lights, the other a luminous green hemisphere. The jurors praised their use of materials — thermoplastic elastomer, aluminum and stainless steel —and their softly glowing, welcoming light.



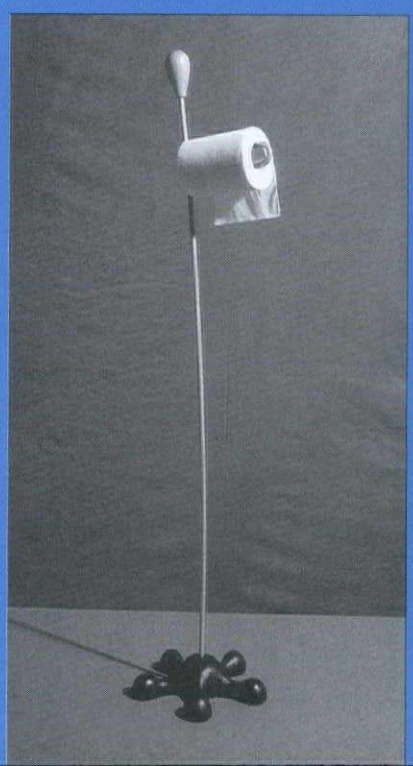
JIM LINNA

Paper Moon Copy Stand
Hacker pronounced himself "completely charmed" by the simplicity of this $3.99 plastic copy stand from in-house designers at Microplas, Inc. The designers say their interviews with users indicated a reluctance to attach copy stands to computer monitors, so they developed a stand-alone desktop model. Its slot holds from 1 to 20 sheets of paper in a stable, slightly curved position, eliminating the need for clamps, springs or other fasteners.



TOM MCPHERSON

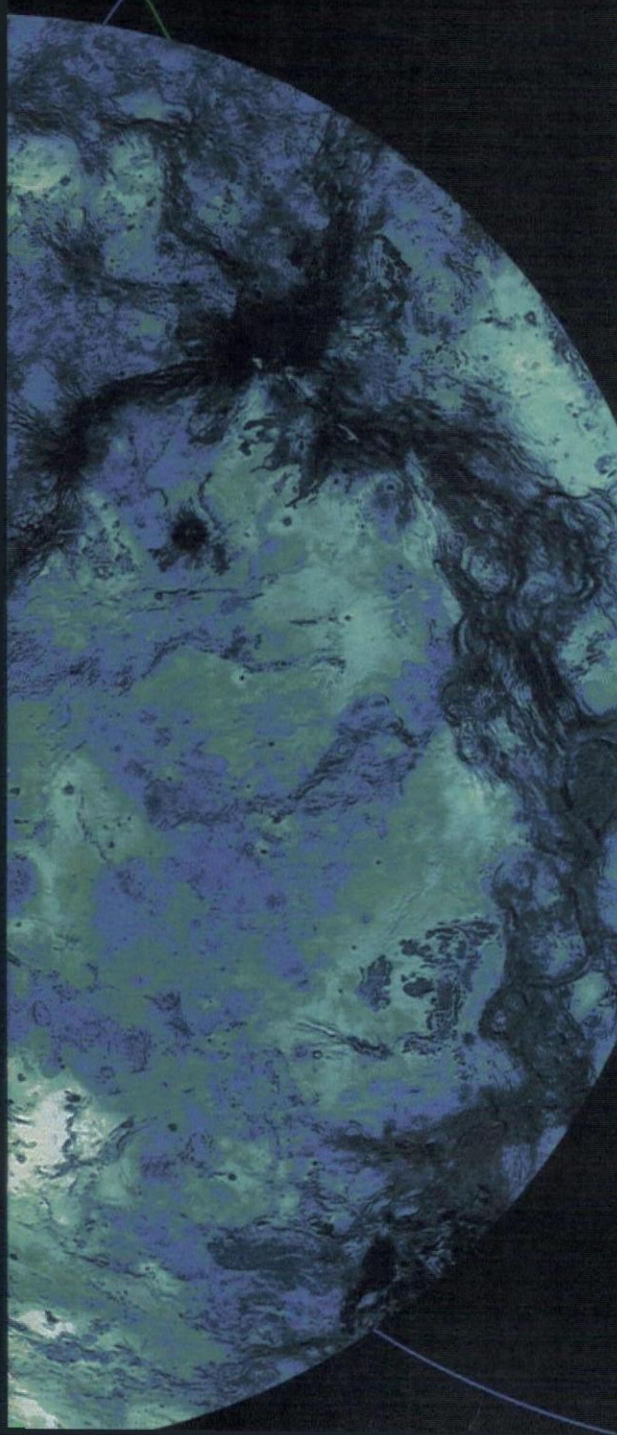
Frog Toilet Paper Holder
"No drilling, no glue, clean walls," is the pitch that Design Studio Jouni Leino of Finland offers for this freestanding toilet paper holder for Formverk. But the jurors were less interested in its practical advantages than in its sense of fun and whimsy. "You don't need this," said Hacker, "But I think it's smashing — lighthearted and anthropomorphic."





VENUS

graphics



"Try again. Fail again. Fail better," wrote Samuel Beckett. For the last two decades, many designers have been trying to fail at the old Modernist-inspired rules of the profession: that typography should be a "crystal goblet" of communication, that design is about problem-solving rather than personal expression, that the design profession exists solely to serve the marketing and communications goals of business and industry.

The evidence of this year's winners in the Graphics category shows that designers are indeed "failing better." And this was not the conclusion of a jury of approving renegades: Matthew Carter provided the experienced eye of 40 years of typeface design; Gail Anderson brought the wisdom of eight years as deputy art director at *Rolling Stone;* and P. Scott Makela subjected the batch of some 700 submissions to the scrutiny of an educator too familiar with the fads, tricks and moves of the moment.

As the rich crop of books conceived, curated, written and designed by designers this year indicates, a number of professionals in our midst are throwing off the shackles of client service and turning to solve problems set by themselves. "It's interesting to see designers generate their own projects, like Johnson & Wolverton's *Angry White Men* book and Chip Kidd's *Batman Collected*," noted Anderson. "Sometimes people seem surprised that graphic designers can even read, much less produce a book."

The content of these books is as contemporary as their design. As the designers of *Angry White Men* explain, the book became, through its portrayal of American right-wing extremists, a document of utopian beliefs that had somehow survived the Modern era. The power of its photography was assisted by newspaper-style typography, bludgeoned by crude reproduction. "When you dwell on the book," noted Carter, " it gets more and more sinister."

Here again was a sophisticated overturning of Modernist aims: once it was considered acceptable to throw out the notion of perfect, transparent typography as a vessel of communication just for the sake of it, even making type illegible in the process. Now degraded letterforms need a good raison d'être. Stefan Sagmeister's posters *Fresh Dialogue* and *Set the Twilight Reeling* adopted a hand-written scrawl to emphasize the raw and personal nature of their subject matter. This rationale became even more apparent in Kyle Cooper and Imaginary Forces' title sequence for *The Island of Dr. Moreau*, which threw distorting, fragmenting type across a stream of biological images, all hinting at the demented doctoring in the movie to come. It may have been the kind of work that Cooper's mentor Paul Rand would have called "trashy stuff," but this title sequence was also utterly formalist in its development and execution, drawing the concept out of the premise of the film and pushing the idea to its extreme conclusion: letterforms become actors.

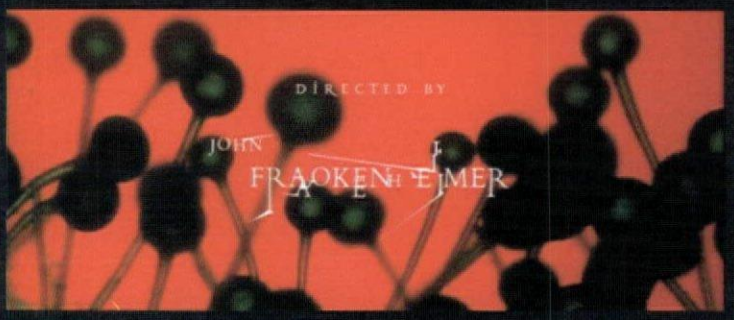
With better failures, a new design language evolves, as Makela was quick to note of Cooper. "He's beginning to develop techniques," said Makela, "that I don't immediately identify with some other designer."

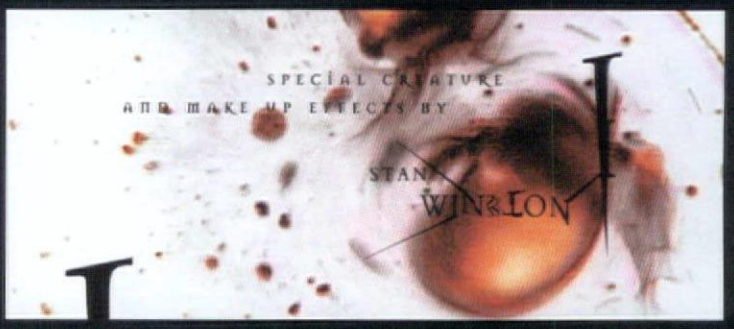


JURORS: Gail Anderson, Matthew Carter, P. Scott Ma

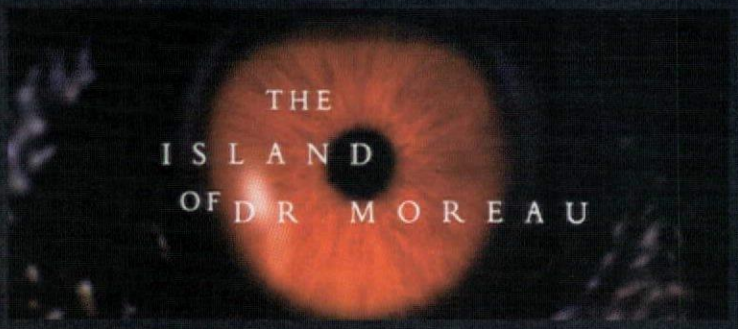
MODERATOR: Peter Hall











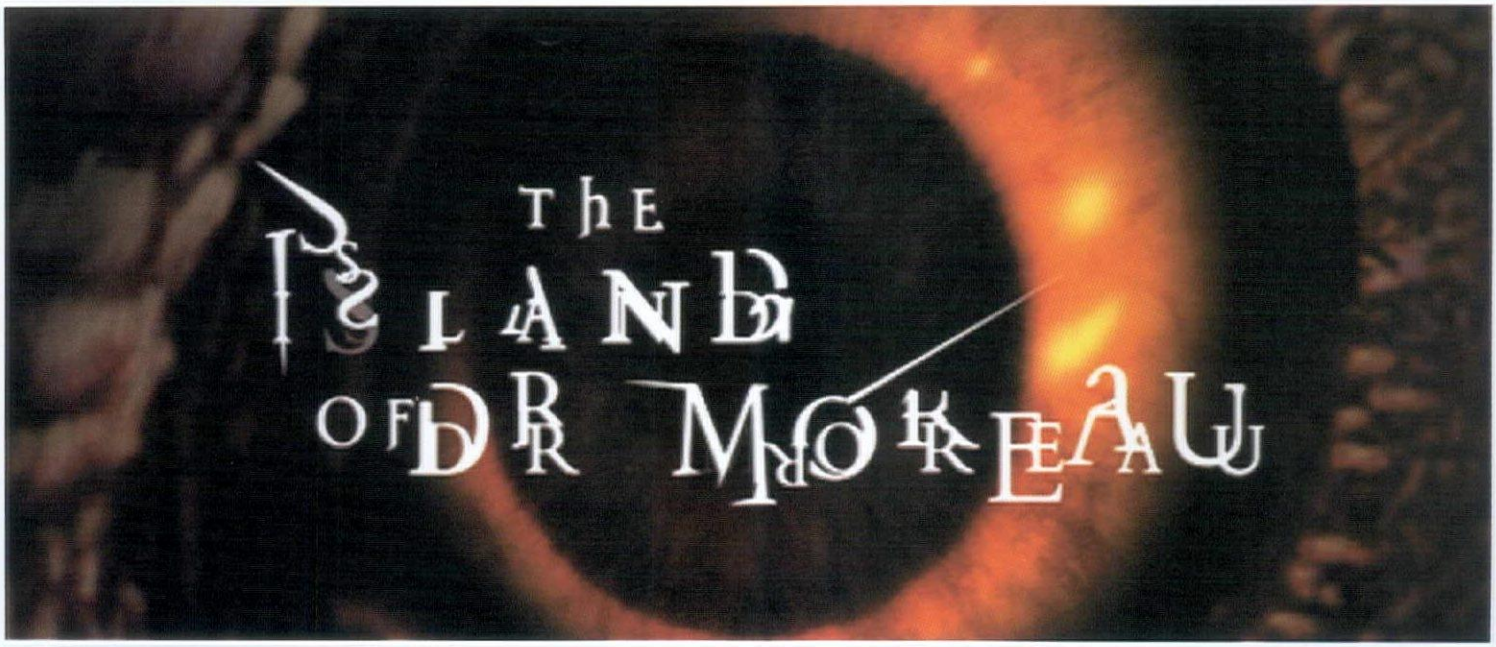


The Island of Dr. Moreau titles

At least three feature films have been based on H.G. Wells's story of a demented scientist whose genetic experiments produced half-human, half-animal abominations. But none could claim a title sequence as compelling as that designed by Imaginary Forces for director John Frankenheimer. Described as "a perfect fusion of typography and biology" by Makela, *The Island of Dr. Moreau* titles escort the audience through a fast-cut sequence of biological images overlaid with exquisitely rendered typography that visibly twitches and mutates in time with the soundtrack. "I've seen this a few times now, five or six times, actually," said Anderson, "and I'm just mesmerized."

The sequence was sewn together with a suite of current film editing and compositing technologies from sources such as stock footage of cells and computer-generated shots of eyeballs and intestines. The intent was to depict gene warfare on a microscopic level, according to its designers, who went to some lengths to ensure that the dancing type would remain readable even on video screen throughout the mutations. Carter noted the skill with which this was executed. "There are sparks and stripes and things whizzing out of the letterforms that tumble around, but still they are legible," he said.

The jurors were in little doubt that this inventive sequence was evidence of considerable technical and formal prowess at Imaginary Forces, a company recently formed from R/Greenberg Associates's Los Angeles office by Kyle Cooper. "Cooper is in a great position," said Makela. "He's the most interesting person to do film titles since Saul Bass."



CLIENT/COMPANY New Line Cinema, Los Angeles. John Frankenheimer, director; Mike DeLuca, New Line executive.
CONSULTANT DESIGN Imaginary Forces, Hollywood, CA. Kyle Cooper, creative director/director; Karin Fong, art director; Fred Fouquet, editor; Kyle Cooper, Karin Fong, Fred Fouquet and Chris Do, designers; Chip Houghton and Peter Frankfurt, executive producers; Saffron Kenny, producer; Scarlett Kim, Thomas Cobb, 2-D animation; Vince Abogado and George Montgomery, 3-D animation; Alex Frisch, 525 Post, Inferno artist.
MATERIALS/FABRICATION Monotype MBembo and Emigre Mason typefaces.
HARDWARE/SOFTWARE Power Macintosh and Silicon Graphics workstations; Adobe Illustrator, Adobe Photoshop, Adobe After Effects, Alias, Softimage, Avid media composer, Discreet Logic Flame and Inferno, Solitaire for film out.

Imaginary Forces was founded earlier this year out of R/Greenberg Associates' Los Angeles office, after a transfer of ownership. The group's principals are RGA/LA's former creative director Kyle Cooper, executive producer Peter Frankfurt and head of production Chip Houghton — the team responsible for the titles to Seven, Twister, Mission: Impossible *and* Eraser. *Since its inception, Imaginary Forces has worked on a superbowl spot for Columbia Pictures, as well as the titles for the films* Metro, Ghosts of Mississippi *and* Donnie Brasco.

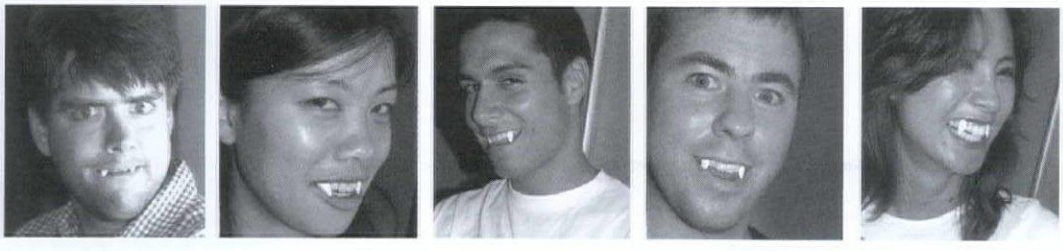
What were the objectives of the project?
John Frankenheimer wanted to suggest "cellular violence"; he asked for a microscopic war. We suggested a journey through the eyes of numerous different animals, a dog, a snake, a weasel and a bat. He talked about the way viruses attack each other and cells consume one another. No stock footage library was left unturned. We decided that the type should be violently reconfiguring itself as the creatures do in the film. I was happy when I.D. writer Janet Abrams described it as shrapnel; I had never thought of it that way, but we wanted the type to hurt when it hit you. We tried to be realistic about not using the kinds of microscopic organisms that would never be found in a human or animal body but ultimately integrated them for purely formal reasons.

What were your influences?
Paul Rand, Armin Hoffman. Science. *An American Werewolf in London*. The animation portrays typographical evolution while the footage shows biological change. The motivation for the speed of the credits was a desire to catch the viewer inside a body undergoing a violent physical transformation — from man to ape to wolf — in three seconds. The sequence follows blood through veins and the point of view of a metamorphosing animal running through an open field.

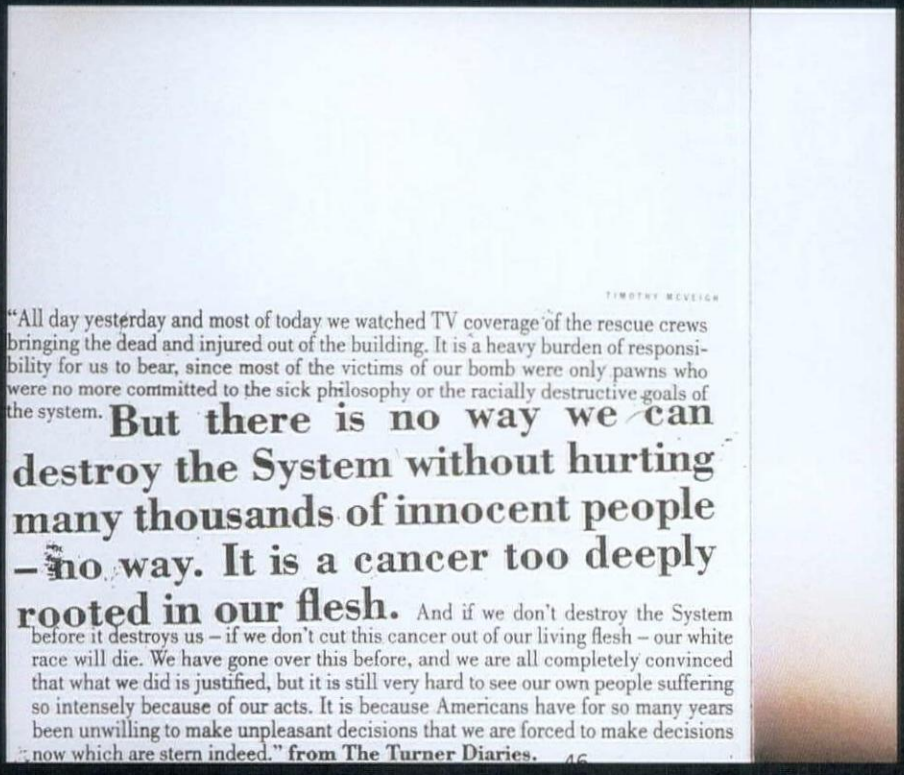
What was your biggest obstacle?
One of the biggest obstacles was using footage and photography from many different sources, in many different formats: 35mm film, 16mm film, VHS videotape, D-1 videotape — some of it 20 to 30 years old. In addition, we edited in still photography, digital illustrations and computer-generated animation of an intestine and eyes. The trick was to colorize and digitally adjust the film grain on all of the elements so the texture was more consistent. Another obstacle was finding a way for the type to metamorphose violently, yet remain somewhat readable over a very active background plate. The *Seven* end credits were illegible on video and we felt bad that some peoples' names (including our own) were hard to read. Since there were so many cuts, we opted to keep the main titles on for a considerable amount of time, some over seven seconds. We wanted to make sure that you could read them twice.

What role did technology or materials play in shaping this project?
Discreet Logic's Inferno — a new film resolution compositing and image manipulation environment able to handle various layers of elements — allowed us to combine many different kinds of media. Editing and compositing the video, film and digital animations into one piece would have been almost impossible using traditional opticals. Alias and Softimage were used to create film resolution macro shots. Adobe AfterEffects allowed us to animate the type in-house.

In retrospect, would you have done anything differently in the design process?
Creatively one thing we might have done differently was experiment more with the rhythm to make it a bit less repetitive and add more punctuation within the piece.

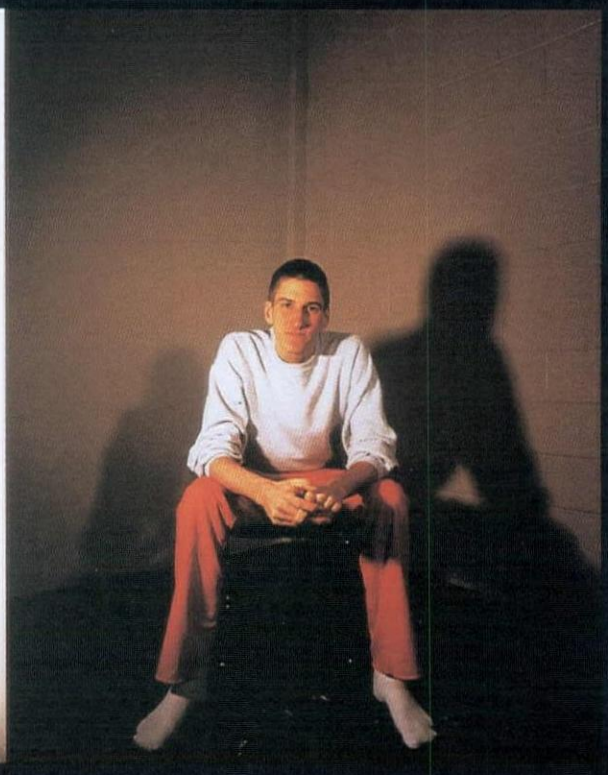


A lycanthropic design team: Kyle Cooper, Karin Fong, Vince Abogado, Fred Fouquet and Scarlett Kim.



TIMOTHY MCVEIGH

"All day yesterday and most of today we watched TV coverage of the rescue crews bringing the dead and injured out of the building. It is a heavy burden of responsibility for us to bear, since most of the victims of our bomb were only pawns who were no more committed to the sick philosophy or the racially destructive goals of the system. **But there is no way we can destroy the System without hurting many thousands of innocent people – no way. It is a cancer too deeply rooted in our flesh.** And if we don't destroy the System before it destroys us – if we don't cut this cancer out of our living flesh – our white race will die. We have gone over this before, and we are all completely convinced that what we did is justified, but it is still very hard to see our own people suffering so intensely because of our acts. It is because Americans have for so many years been unwilling to make unpleasant decisions that we are forced to make decisions now which are stern indeed." **from The Turner Diaries.** 46

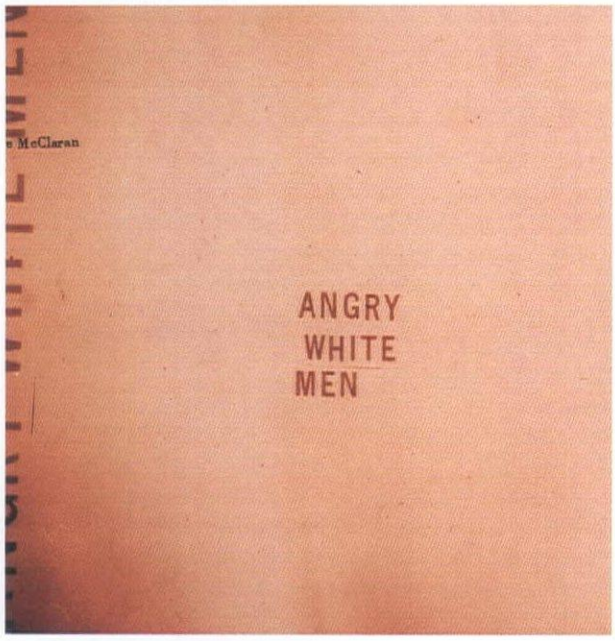


Angry White Men

From its stretched white skin cover, tattooed with the book's title, to its deliberately crude text treatment, *Angry White Men* is a potent visual document of what photojournalist Robbie McClaran describes as "creeping extremism" in America. The project was not commissioned, but arose out of conversations between the design team and McClaran, whose assignments for the *New York Times, Time* and other magazines had brought him into contact with various right-wing politicians, militants, racists and anti-abortionists.

The slim, 50-page book delivers its contents — McClaran's understated and impassive photographs of politicians like Pat Buchanan and extremists like Timothy McVeigh — without explicit judgment. Text, including the introductory essay, newspaper clippings and brief accounts of the photographer's subjects, are set as if cut from newspapers and reassembled. This deceptively low-key, workaday treatment of the incendiary content was singularly praised by the jurors for its subtlety. "Typographically, it's one of the strongest pieces I've seen today," said Makela, and Carter agreed: "It's really very successful," he said. "It gives it a raw look that is very much in keeping with the premise. It's just an unpleasant subject!"

The book provoked outrage from people at both ends of the political spectrum, prompting the removal of an exhibition of McClaran's photographs in a Portland bookstore after staff complaints, and criticism from the right that the book grouped "mainstream conservatives along with mad bombers," according to McClaran. He argues that his subjects are united not by actions but by "similar mindsets." The jurors agreed that the fact that both types of reader had examined the book was an endorsement of its seductively ambiguous design. "It's really well done," said Anderson. "You look through and read about who these people are and suddenly say 'yikes!'"

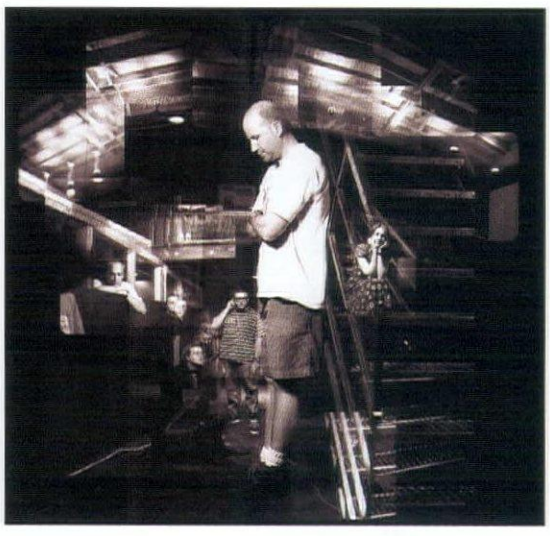


PHOTOGRAPHER Robbie McClaran, Portland, OR.
DESIGN Johnson & Wolverton, Portland, OR. Alicia Johnson and Hal Wolverton, principals. Jeff Dooley and Robin Muir, designers.
MATERIALS/FABRICATION 100 lb. Lustro Dull Cover and 100 lb. Lustro Dull Book paper. Monotype News Gothic and Bodoni typefaces.
HARDWARE/SOFTWARE Power Macintosh 8500 and 7600, ARCUS II scanner; Adobe Photoshop, QuarkXPress.

Alicia Johnson and Hal Wolverton began working together in 1985 in New York City before moving to Portland, Oregon, in 1990 to found Johnson & Wolverton. The firm now comprises 15 people, with current clients including Amnesty International, Geffen Records, Wieden & Kennedy, SegaSoft, the North Face, Young and Rubicam NY, the Polaroid Corporation and the American Photography 12 annual, which Wolverton also judged. Johnson is the current president of the Portland Chapter of the AIGA.

What were the objectives of the project?
To produce a piece that no one, regardless of their political affiliation, could pick up and, with certainty, know its bias. Our goal was to get people to spend a moment with their own beliefs and to realize that there is a big shift happening in our country. If you don't participate, it may shift in a way you don't agree with. We also set out to tell the story of these characters and the role they play in our culture, but to present them as honestly as we could. We found these men appeared more ordinary than monstrous. Their beliefs made them extraordinary.

What were your influences?
The foreword, written by Rene Denfeld, had a major influence on the project. It wasn't throwaway copy; we wanted people to read it. Also, at the time Hal was reading a book by Lester Thurow called *The Future of Capitalism* that details how the American middle class is shrinking while the upper and lower classes are both growing. There appeared to be a distinct connection between Thurow and Robbie's books; namely that Robbie's subjects had become more defensive as they witnessed over time their numbers and influence dwindling. Our task was to express this graphically. We found a visual parallel to the erosion of the middle class in the erosion of idealism that fifties Modernism reflected. In the fifties, the white middle class experienced a renaissance and had total confidence in its ability to mold the future. Today, the fifties and Modernism are seen in terms of quaint notions, a far cry from their original and similar intent to be the beginnings of new eras. It's that contrast that we attempted to show, that angry white men were the ironic result of unrealistic expectations.



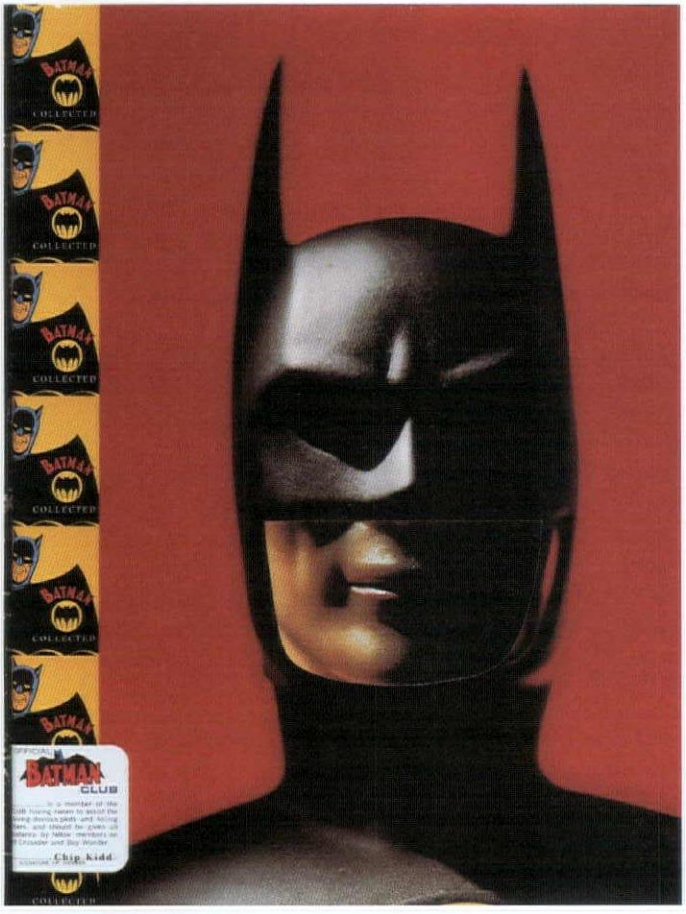
We usually treat photographs as raw material, but in order to retain the impact of Robbie's work, we had to leave them alone. We decided to work with the context in which they'd originally been published by presenting them with their accompanying articles.

How does this project break new ground?
It broke new ground for us in that it was a product that reflected the team's point of view, not a client's. In the design community, stating your moral convictions means finding a client who shares them. *Angry White Men* was self-published, and is the most overt statement of our morals.

What was your biggest obstacle?
Finishing the job. Robbie was the one who kept it moving forward. We also had trouble with publishers and binders who believed we supported the men pictured, or who feared lawsuits for participating in the production of the book.

What role, if any, has new technology or materials played in shaping this project?
The question that struck us early on was "What is white?" We thought of doing the entire book in Band-aid color but it was too ugly, so we decided to explore a different approach where we made the pages look like white skin in various states: bruised, swollen, pallid and sweaty.

Jeff Dooley, Alicia Johnson, Emit (the dog), Hal Wolverton, Robbie McClaran and Robin Muir.



GEOFF SPEAR

Batman Collected

An homage to the darker side of American comic-book superheroes, *Batman Collected* is a handsome hardback of Batman paraphernalia designed and written by compulsive collector Chip Kidd. Armed with the superpowers of a seasoned book designer, Kidd opens to the volume with operatic grandeur, wrapping a photograph of a superhero doll's head with the jacket image of the famous batmask, die-cut around the mouth. A visual overture of 20 pictorial pages precedes the introduction, including a quote from comic book fan Bryan Edward Hill: "Superman is the American dream. Batman is the American truth."

Inside, the book sustains the atmosphere of a lovingly kept, cluttered museum of Batman collectibles. Batman's history is traced, through Kidd's text and 490-plus illustrations, from his birth in 1939 as a lone, diabolic, masked character in *Detective Comics*, seen hurling villains off the tops of buildings. With the addition of Robin the Boy Wonder 37 issues later, and some cleaning up of his act, Batman became a hugely popular, though somewhat more joyful character. The cheerful Batman and Robin reached their zenith with a TV series in 1966, and the subsequent explosion of memorabilia. The book's closing chapter deals with the revival of the dark, somber Batman of the early years, single-handedly achieved by Frank Miller's moody comic-book novel of 1986, *The Dark Knight Returns*.

The jurors were unanimous in their praise for this labor of love. "I adore this book," said Anderson. "I actually went out and bought it. I spent 50 bucks."

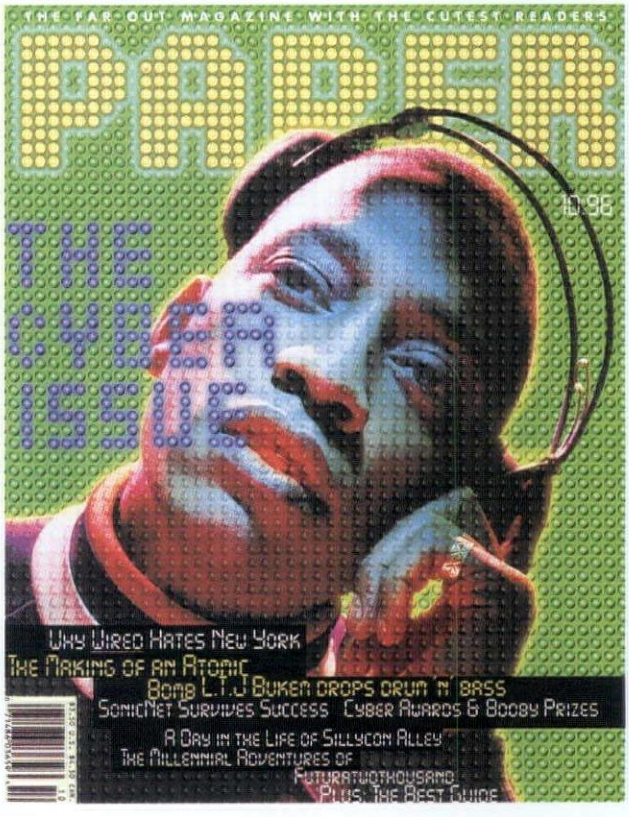
CLIENT/COMPANY D.C. Comics/Bulfinch Press, New York.
CONSULTANT DESIGN Chip Kidd Design, New York.
MATERIALS/FABRICATION Four-color offset lithography, 10 lb. double-coated Lusterlux Superfine paper, Bodoni Oldface BE Regular typeface.
HARDWARE/SOFTWARE Macintosh Quadra 650; QuarkXPress, Adobe Photoshop.

Paper Magazine Cyber Issue cover

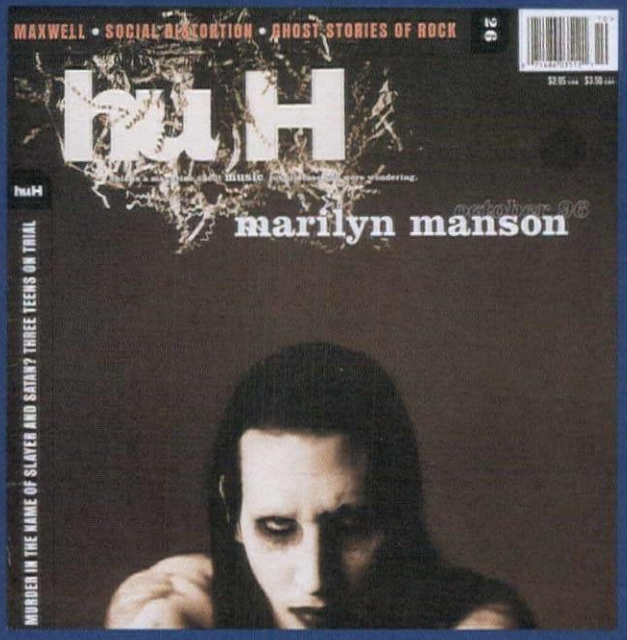
Sporting the tagline, "The far out magazine with the cutest readers," *Paper*'s "cyber issue" last fall featured an iridescent treatment of the cover photo (of DJ L.T.J. Bukem) and masthead. Carter argued that it epitomized the capricious and innovative traditions of the 13-year-old New York magazine. "The cover is representative of a publication that has a good record for adventurous design," he said.

Constructed with 30 Photoshop layers, the cover image approximates the appeal of an LED (light emitting diode) readout on a modem fused with the kind of giant pixellated screen encountered in Times Square. Bukem was photographed holding a light that produced a red glow through his skin, then submerged beneath a textural layer. As Bridget de Socio, *Paper*'s art director, puts it, "we turned the entire image of this musician and sound artist into a lightboard wired for print."

The jurors agreed that *Paper* had sustained a flexible, varying image while retaining a distinctive brand identity. "We're kind of paying homage to a magazine that evolves and changes and lets itself take on a reflection of what's happening around it," said Makela. "It's more than adventurous design; it's adventurous content, events and happenings."

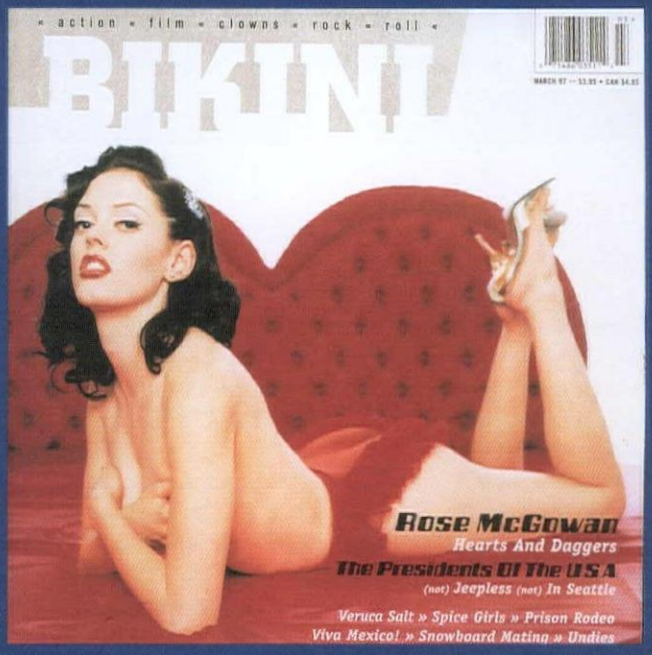


CLIENT/COMPANY Paper Magazine, New York. David Hershkovits and Kim Hastreiter, editors and publishers.
CONSULTANT DESIGN Socio X, New York. Bridget de Socio, art director and digital imaging; Albert Lin, designer; Malcolm Turk, digital imaging; Dah Len, photographer.
MATERIALS/FABRICATION Offset printing on Repap paper, perfect bound. LCD and custom typefaces.
HARDWARE/SOFTWARE Power Macintosh; QuarkXPress, Adobe Photoshop.







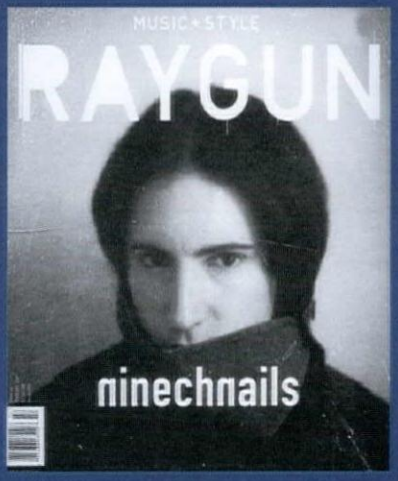


Ray Gun Publishing

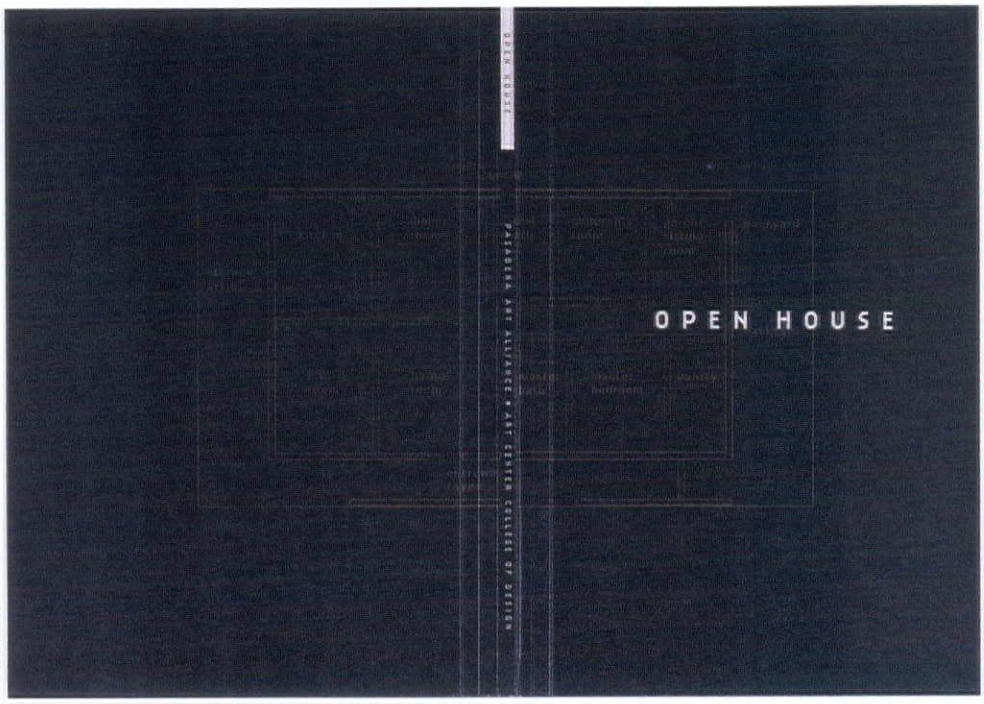
Since the birth of *Ray Gun*, the quintessential nineties alternative music magazine, in 1992, its publisher Marvin Scott Jarrett has successfully launched five more niche titles. Simultaneously, Jarrett's company Ray Gun Publishing has staked out a pivotal place in recent graphic design history by providing a platform for art directors like David Carson (*Ray Gun*), Scott Clum (*Stick* and *Bikini*), Chris Ashworth and Neil Fletcher (*Blah Blah Blah*), Vaughan Oliver and Jeróme Curchod (*huH*).

The jurors were in little doubt that a "youth culture achievement award," as Makela put it, was due to this innovative Californian publishing operation "for the sheer breadth of the effect and the experiments that are going on there." It is well documented that under Carson, *Ray Gun* introduced to magazine layouts fractured type, irregular letterspacing, painterly page compositions and the dubious merits of the illegible feature article. But less widely acknowledged was the achievement of subsequent art directors in maturing the house style, and exploring new directions in its sister magazines, from the snowboarding title *Stick*, to *Bikini*, a younger, unisex version of *Playboy*. Makela noted that the influx of British art directors at *Ray Gun*, with their "neo-Modernist" approaches, had accompanied the shift in pop culture from grunge to a cleaner, electronica-influenced look.

Carter and Anderson concluded that the overall movement away from the rough and illegible magazine was much to their tastes. "I think all that past period was extremely fancy, and I liked it very much," said Carter. "But it has changed. Almost the only way they could go was toward something a little more structured and legible." Anderson agreed. "It's not my world, but I can definitely appreciate these more recent issues," she said. "As a group — and I may not have paid much attention to them before — they are pretty impressive."



CLIENT/COMPANY Ray Gun Publishing, Santa Monica, CA. **CONSULTANT DESIGN** Marvin Scott Jarrett, creative director. *Ray Gun*: Robert Hales, Johnson & Wolverton, art directors; Scott Denton-Cardew, designer; *Stick*: Scott Clum, design director; *Bikini*: Jeróme Curchod, art director; *Blah Blah Blah*: Chris Ashworth, Neil Fletcher, Amanda Sissons, design and art direction; *huH*: Vaughan Oliver, creative director; Jeróme Curchod, art director; Scott Denton-Cardew, designer.



STEVEN HELLER

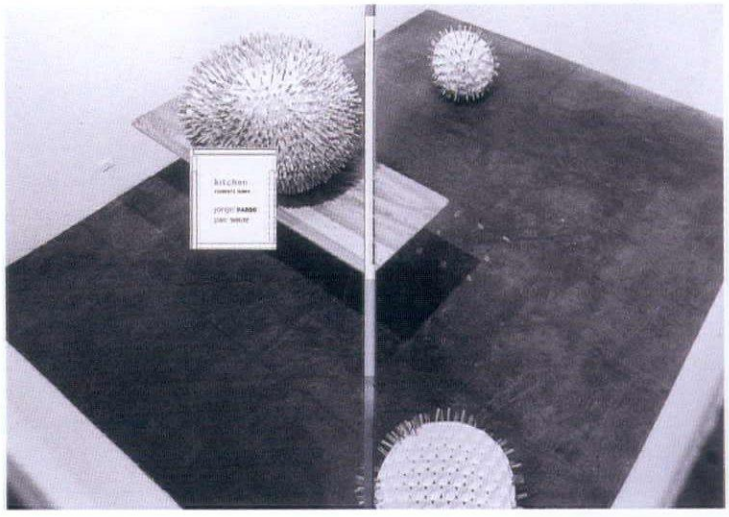
Open House Catalogue

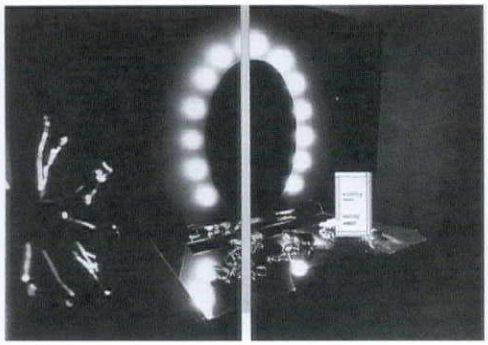
The "Open House" exhibition, staged at the Art Center College of Design in Pasadena, California, last fall, incorporated the work of 21 artists in an environment organized to resemble the rooms in a home. Each artist was invited to create a new installation for an assigned room, working solo and in collaboration on the larger rooms. The exhibition catalogue, designed at the school, smartly combines mini retrospectives of the artists' works with a documentation of the show.

In inimitable Art Center fashion, the book offers at least two ways of navigating the pages. An initial glance at the catalogue reveals a series of photographs of the exhibition annotated and thematically linked by caption boxes derived from the curator's original floor plan of the show. A second reading, however, reveals a gatefold that opens onto the artists' biographical details and previous works. The gatefold, in effect, mimics the architectural gesture of a door opening.

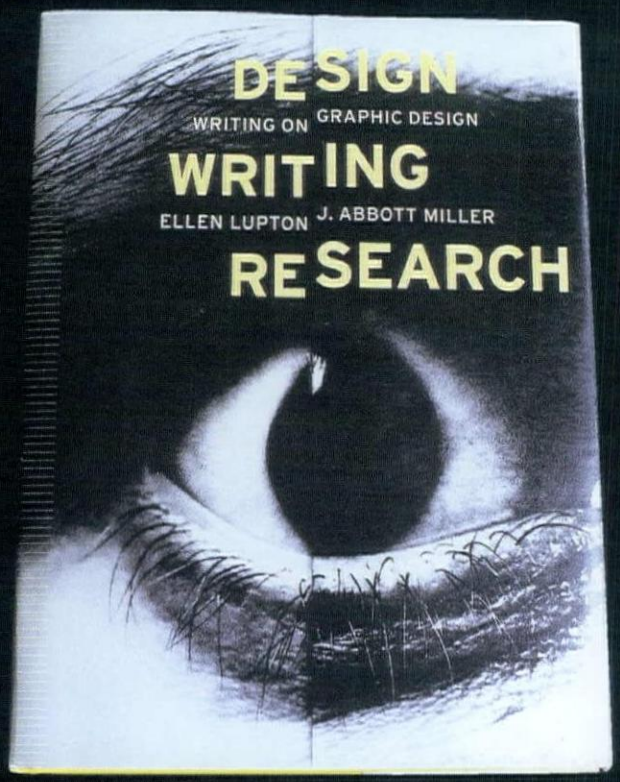
Carter was particularly enamored with the treatment of the book's interior. "I think the idea of putting captions in little boxes plumb in the middle of the photographs was rather cute," he said. "There's some quirky type going on as well. It's cleverly done."

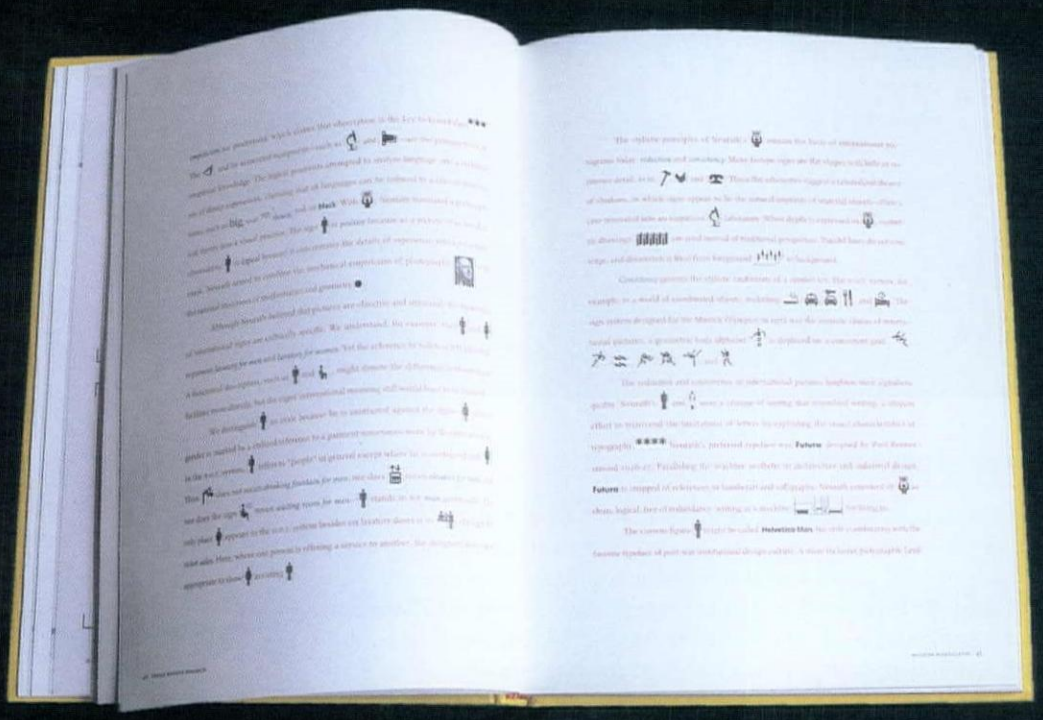
CLIENT/COMPANY Art Center College of Design, Pasadena, CA. Karen Jacobson, editor; Ellie Eisner, production manager.
IN-HOUSE DESIGN Darin Beaman, art director and designer; Carla Figueroa, designer.
MATERIALS/FABRICATION Matrix Matte 80 lb. text; Pajco Wood grain 100 lb. cover.
HARDWARE/SOFTWARE Power Macintosh; QuarkXPress, Adobe Photoshop, Adobe Illustrator, Adobe Streamline, Macromedia Fontographer.











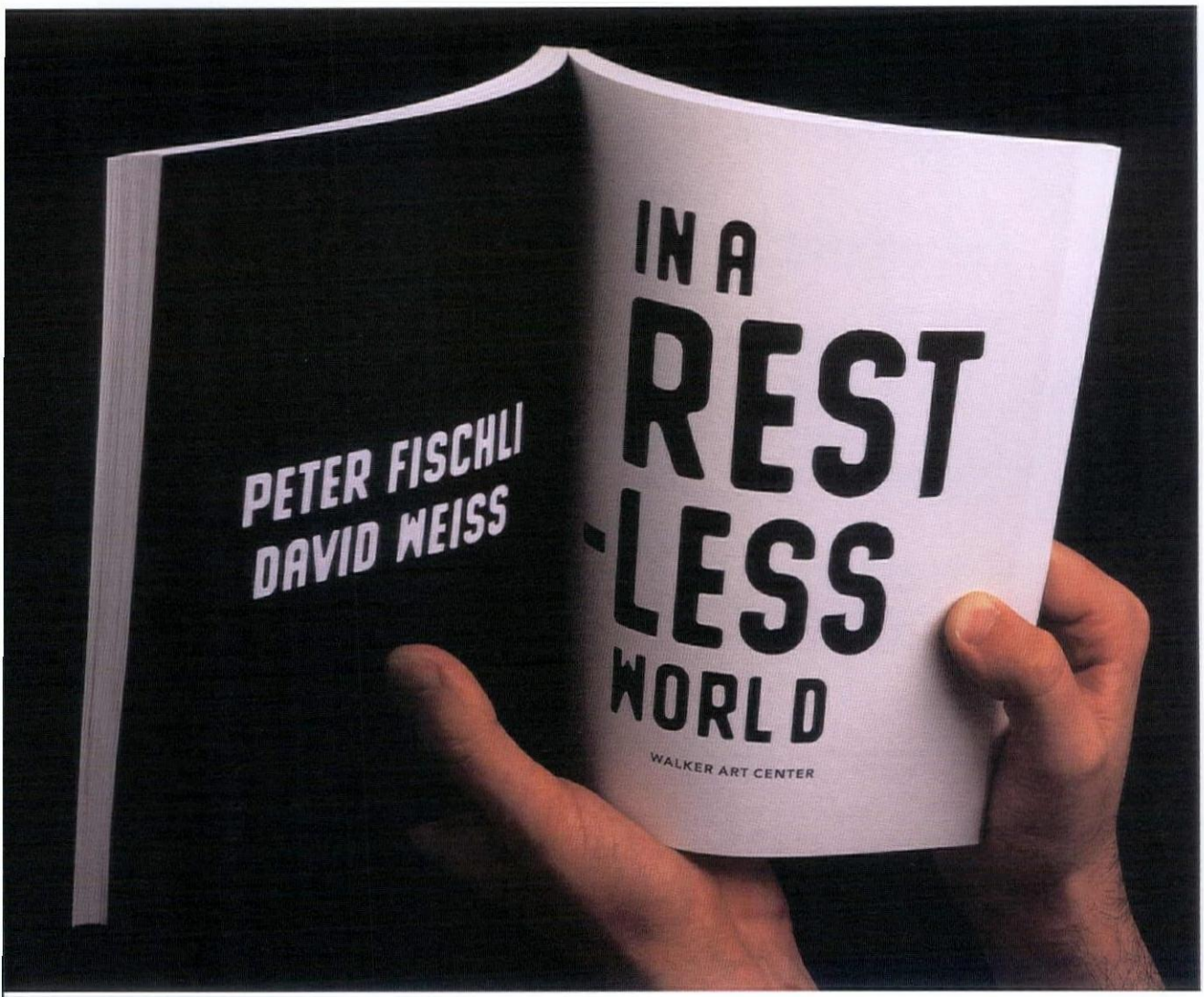
Design Writing Research: Writing on Graphic Design

Writing on Graphic Design comprises over a decade's work by Abbott Miller and Ellen Lupton, the New York–based essayists and designers. Taking some cues (including a cover image) from the handy presentation of theory in Quentin Fiore and Marshall McLuhan's seminal pop culture paperback *The Medium is the Massage*, Lupton and Miller strove to create an enjoyable and accessible book of their historical and theoretical writings. The jurors agreed that this prolific couple had succeeded in creating an elegant and straightforward presentation of their work. "It's a beautiful book," said Anderson.

The jurors' highest praise, however, was for the curatorial achievement of the book. Essays cover a comprehensive array of subjects, thematically arranged in three chapters, "theory," "media" and "history," the last a compendium of graphic design in America since 1829. Each subject — from an examination of deconstruction theory in relation to design to the impact of *USA Today* on newspaper design — is presented with graphics and text thoroughly integrated. A brief history of letterspacing, punctuation and styles of text presentation, for example, illustrates itself as it goes along.

"It's very, very confident design, but it's really about a body of work in theory and in practice," said Makela. "It's the content that's really interesting. I'm really blown away by what these two people have put together. What can I say? They wrote everything. It's like a masterpiece."

CLIENT/COMPANY Kiosk, New York. Ellen Lupton and J. Abbott Miller, authors and designers.
CONSULTANT DESIGN Design/Writing/Research, New York. J. Abbott Miller and Ellen Lupton, designers.
MATERIALS/FABRICATION Offset printing, Mohawk Options, Innovation and Vellum papers, F.F. Scala typeface.
HARDWARE/SOFTWARE Power Macintosh; QuarkXPress, Adobe Photoshop.

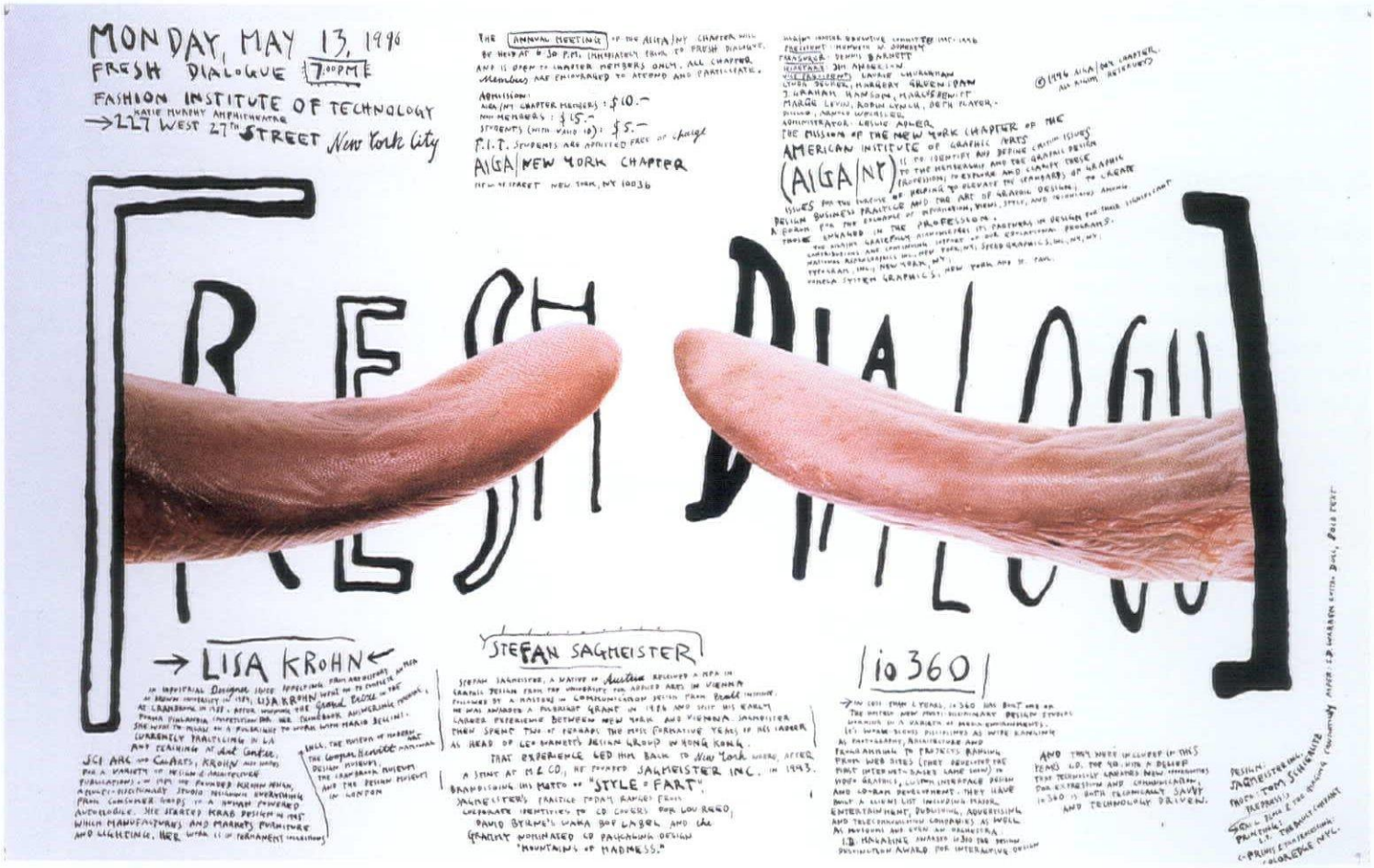


CLIENT/COMPANY Walker Art Center, Minneapolis, MN. Elizabeth Armstrong, curator; Rochelle Steiner, curatorial assistant; Michelle Piranio, project coordinator; Kathleen McLean, editor; Janet Jenkins, editor.
IN-HOUSE DESIGN Matt Eller, designer in collaboration with Peter Fischli and David Weiss.
MATERIALS/FABRICATION Offset printing; Avenir and found typography.
HARDWARE/SOFTWARE Power Macintosh 6100; QuarkXPress, Adobe Photoshop.

Fischli/Weiss: In a Restless World

Initially, Swiss artists Peter Fischli and David Weiss requested that their exhibition catalogue be designed without a cover or any sign of their names. The publisher, DAP, agreed to the former request, but advised that an indication of the book's contents might be useful. The resultingly quirky paperback, designed in-house at the Walker Art Center, begins halfway through, with the title and contents page displaced to the middle. The jurors considered it a charming and appropriate reflection of the artists' ironic and disquieting investigations of everyday, found objects. Fischli/Weiss's work includes re-creations of janitors' closets, "natural" disasters involving cigarette butts and the dreamlike film *The Way Things Go*.

Designer Matt Eller enjoyed a free-form collaboration with the artists, who combine spontaneity, chance discoveries and childlike simplicity with a Swiss taste for precision. Seeing Eller working on another project using vintage gummed cardboard lettering, Fischli and Weiss requested he use the same typography in their book. Eller obliged, adding Avenir for the body copy. A deliberate typographic mistake is incorporated on page 96, where the word "disobedience" becomes the book's only widow. "Everything had to be slightly wrong, in a simple, perfect way," he says. The artists appreciatively described the end product as "a man with a very nice pin-striped suit, a good haircut and a pair of Adidas tennis shoes on."

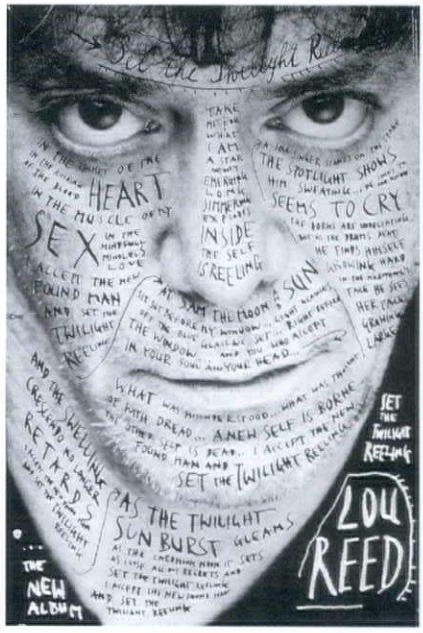


AIGA Fresh Dialogue Poster
Lou Reed Poster

"I just can't take my eyes off those tongues," said Anderson suddenly in the midst of a discussion quite unrelated to Stefan Sagmeister's poster for the AIGA Fresh Dialogue event. It was, for Anderson, an image that couldn't be purged from the mind. "I remember getting this in the mail at work and thinking "'Eewwww!' What do you do with it?"

Such commendable impact was achieved through devious means. Though the poster presents the human tongue as a visceral symbol of a fresh dialogue, the photographer was dispatched to a meat market to shoot cows' tongues, which are a more photogenic length. As Sagmeister explains, "Somehow they came out phallic. We did not mind. Some AIGA members did."

On a different note, though visually related, Sagmeister's Lou Reed poster uses hand-scrawled type to represent the personal, confessional nature of Reed's latest CD, *Set the Twilight Reeling*. The jurors opted to link this visual pun — Reed's thoughts are literally "written on his face" — with the similarly literal representation in the dialogue poster. "They use some of the same conventions," said Makela, "and they both work." For daring, however, Fresh Dialogue won the day. "If there's one piece in the group that's really uncomfortable, that takes the risk of being really ugly or stupid, this is it," added Makela. "It should get the stuntman award."



CLIENT/COMPANY Warner Bros. Records, Burbank, CA.
CONSULTANT DESIGN Sagmeister, New York. Stefan Sagmeister, art director, designer and calligrapher; Timothy Greenfield-Sanders, photographer.
MATERIALS/FABRICATION Offset printing on matte coated paper, 100 lb. Hand-written type.
HARDWARE/SOFTWARE Power Macintosh 9500; Adobe Illustrator, Adobe Photoshop, QuarkXPress.

CLIENT/COMPANY AIGA New York Chapter, New York.
CONSULTANT DESIGN Sagmeister, New York. Stefan Sagmeister, art director, designer and calligrapher; Tom Schierlitz, photographer.
MATERIALS/FABRICATION Four-color offset printing on S.G. Warren Lustro Dull, 80 lb. text. Hand-written type.
HARDWARE/SOFTWARE Power Macintosh 9500; Adobe Illustrator, Adobe Photoshop, QuarkXPress.

Applied Materials Guidebook

In previous years, the semiconductor company Applied Materials had produced and mailed 11 separate pieces to promote its presence at the annual Semicon show in San Francisco. Last year, however, Tolleson Design proposed that the firm compact its mailers into one "guidebook," thus saving mailing and production costs and providing a keepable note-taker and information guide for conference attendees.

The compact booklet was printed on recycled stock with a tactile aluminum debossed cover and Mylar wrap. The designers also proposed content for the guide, including San Francisco phone numbers and restaurant recommendations for out-of-town visitors. Using Trade Gothic and Poplar typefaces, the guide mixes bold and colorful display treatments with easy-access information pages providing maps, demonstration and seminar details.

The jurors praised Tolleson's choice of materials and overall strategy in collating a disparate marketing campaign. Makela noted something refreshing in the familiarity of the aesthetic approach. "I thought this was very sweet. It's actually retro without being the same old retro we always see," he said.

CLIENT/COMPANY Applied Materials, Santa Clara, CA.
CONSULTANT DESIGN Tolleson Design, San Francisco. Steve Tolleson, creative director and designer; Jean Orlebeke, designer.
MATERIALS/FABRICATION Aluminum debossed cover, layflat binding, Mylar wrap; Environment paper; Poplar and Trade Gothic typefaces.
HARDWARE/SOFTWARE Power Macintosh; Adobe Photoshop, Adobe Illustrator.



DAVID MAGNUSSON

MG Design Brochure

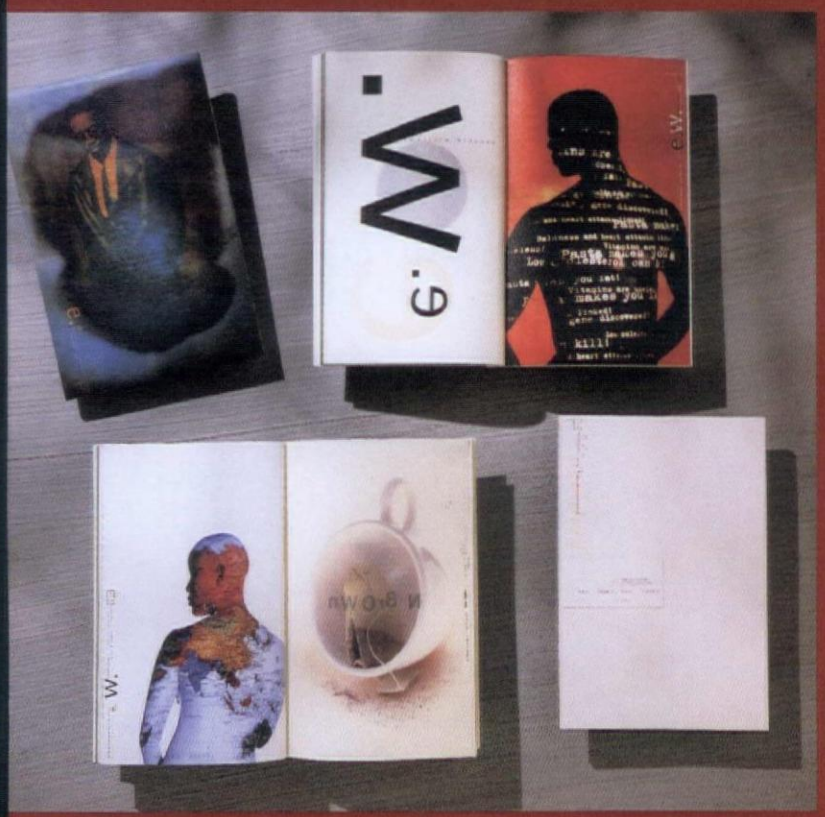
Exhibition design firms have a tendency to produce "catalogues of exhibits" for their promotional collateral, according to Chicago graphics firm Tanagram. A similar fate was in store for the local exhibition design firm MG Design Associates, which had prepared a publicity brochure with verbiage running "the length of *War and Peace*," said Tanagram. A change was proposed. By throwing out the text and opting for a pictorial approach to self-promotion, the team came up with a streamlined brochure that stood apart from its competitors.

The jurors responded particularly well to Tanagram's interior treatment of the booklet, which takes many cues from poster styles of the early 20th century. "There are some things about this that obviously relate to Neville [Brody]," said Carter, "but on the other hand, it's not just a rip-off, it has things that are really quite original."



DAVID LYLES

CLIENT/COMPANY MG Design Associates, Chicago. Mike Grivas, president; Lisa Brenner, copywriter.
CONSULTANT DESIGN Tanagram, Chicago. Eric Wagner, senior designer; David Kaplan and Erik DeBat, designers.
MATERIALS/FABRICATION Howard Antiga Parch cover; Consolidated Productolith body. Avenir typeface.
HARDWARE/SOFTWARE Macintosh 9500; Macromedia Freehand, QuarkXPress, Adobe Photoshop, Strata Studio Pro, KPT Vector Effects.



New Work Promotion

"The package is what I'm voting for," said Makela of this impenetrable promotion for a photographer's agency. Devised by Tolleson Design for the Los Angeles agency Sharpe + Associates, the lavish paper booklet of work by four photographers can only be opened by tearing off its translucent vellum cover. The effect is to provide a contrast between the delicate interior and the dramatic, destructive act of accessing it.

The book is paced to evoke the feeling of "walking through an art gallery," according to its creators, with pages of vellum providing the "doors" to each adjoining room of work, printed on Starwhite Vicksburg stock. A variety of typefaces annotate and preface the work, echoing the random mixture of font and image on the wrapper. The relatively noisy cover was produced by running the vellum sheets through the make-ready stage on press. Makela praised the attention to detail in the piece, adding, "it's well crafted for sure."

CLIENT/COMPANY Sharpe + Associates, Los Angeles. James Stillings, Everard Williams, Neal Brown and Hugh Kretschmer, photographers.
CONSULTANT DESIGN Tolleson Design, San Francisco. Steve Tolleson, creative director and designer; Jean Orlebake, designer.
MATERIALS/FABRICATION Gilbert Gilclear, Fox Winsted Globright, Simpson Starwhite Vicksburg, papers.
HARDWARE/SOFTWARE Macintosh; Adobe Photoshop, Adobe Illustrator.



CLIENT/COMPANY Cooper-Hewitt, National Design Museum, New York. Produced in collaboration with the Mead Corporation.
IN-HOUSE DESIGN Jen Roos, graphic designer; Ellen Lupton, art director.
CONSULTANT DESIGN Chip Kidd, New York (cover designer for book and magazine).
MATERIALS/FABRICATION Mead Coated Board, Kustom Kote, 0.16 pt. Gilbert GilClear, Mead Signature Dull. FontBureau Interstate family of typefaces.
HARDWARE/SOFTWARE Power Macintosh; Adobe Illustrator, QuarkXPress.

CLIENT/COMPANY Cooper-Hewitt, National Design Museum, New York. Ellen Lupton and Elaine Lustig Cohen, curators.
IN-HOUSE DESIGN Ellen Lupton and Eva Kraus, graphic designers.
MATERIALS/FABRICATION Offset, letterpress and engraving techniques. Various Crane & Company stocks, including blue onion-skin airmail paper, ivory cover stock and Old Money, a cardboard made of recycled U.S. currency.
HARDWARE/SOFTWARE Power Macintosh; Adobe Illustrator, QuarkXPress.

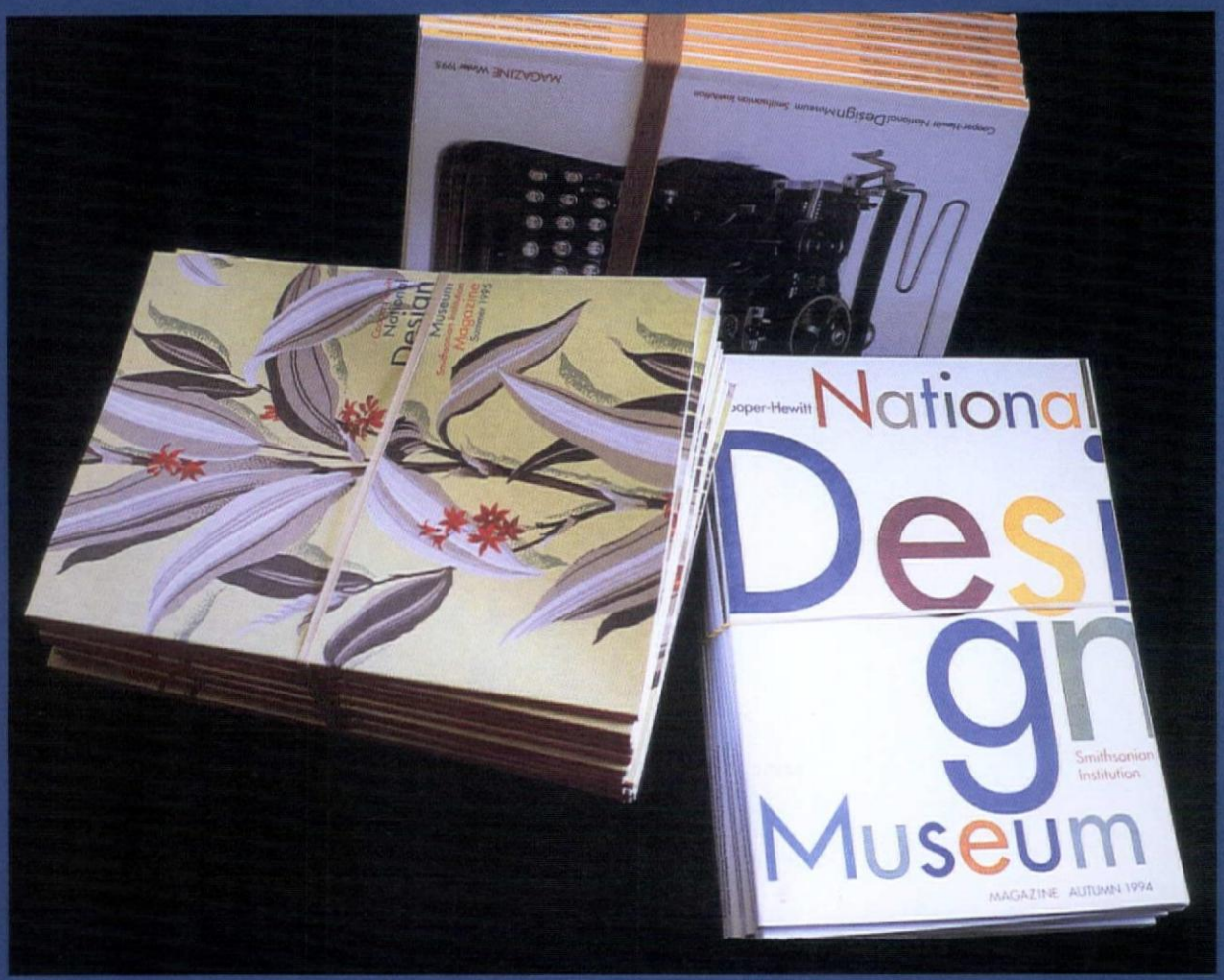
MATT FLYNN



Exhibition Graphic Identities: Mixing Messages and The Avant-Garde Letterhead

"Mixing Messages," the Cooper-Hewitt, National Design Museum's exhibition of graphic design practice over the past 15 years, avoided a slick showcase approach in favor of a provocative exploration of design's diverse extremes. Giant corporate identities, for example, were exhibited alongside the logos of minor indie rock bands. The exhibition's graphic identity, designed in-house at the museum with the assistance of Chip Kidd, strove to reflect the same divergency and the postmodern practices of appropriation and pastiche. Exhibition collateral was accordingly designed with a mix of letterforms, images and materials; Mead Coated Board — more commonly associated with cereal boxes — provided the student activity kit and press folder.

The jurors were in agreement about the achievements of the museum's in-house team in producing highly accomplished "curatorial packages," as Makela put it. The museum was also commended for its graphic treatment of "The Avant Garde Letterhead," an exhibition that revealed how the avant-garde movements of the early 20th century used printed stationery to promote their ideas. In this case, the exhibition collateral employed a variety of materials, printing processes and paper formats to capture the character of a historical archive of correspondences. The package included reproductions of letterheads by El Lissitzky, Theo Van Doesburg and Herbert Bayer. "We can't give El Lissitzky an award," said Carter, "but in itself, this is an interesting package." Anderson agreed that "it looks terrific."



CLIENT/COMPANY Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York. Dianne Pilgrim, director; Susan Yelavich, assistant director for public programs.
IN-HOUSE DESIGN Joan Ferrell, graphic designer.
CONSULTANT DESIGN Drenttel Doyle Partners, New York. Stephen Doyle, creative director; Rosemarie Turk, art director; Vanessa Eckstein, designer.
MATERIALS/FABRICATION Sabon, News Gothic, Rockwell typefaces.
HARDWARE/SOFTWARE Power Macintosh; QuarkXPress.

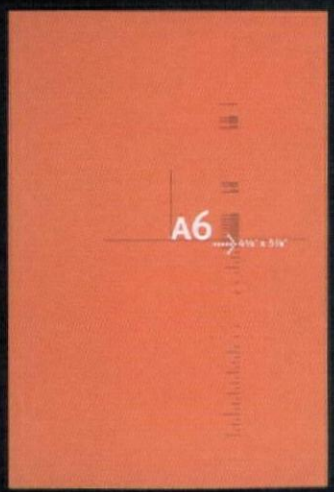
National Design Museum Magazines

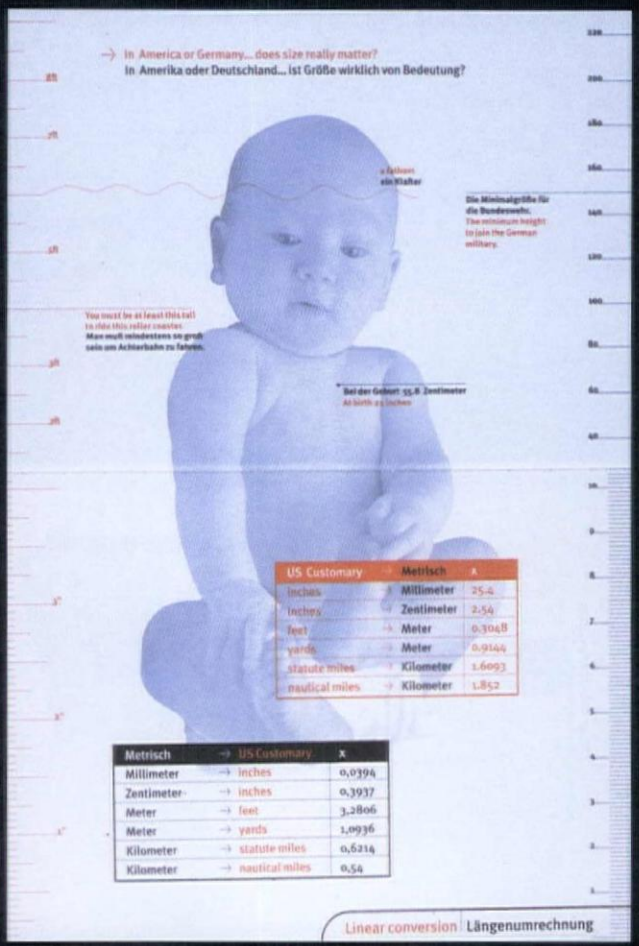
Condensing a newsletter and schedule of events into one neat, pocket-sized quarterly, the *Cooper-Hewitt, National Design Museum* magazine reflects the ongoing spirit of rejuvenation at the Smithsonian Institution's New York design annex.

Conceived by Drenttel Doyle Partners, the firm responsible for the overhaul of the museum's graphic identity, the magazine was designed to reflect the "highs and lows" of the museum's "wacky and serendipitous" collection of objects, according to Stephen Doyle. This was achieved with a relatively low budget that limits color printing to the cover: the diversity is echoed by an array of changing typefaces and is represented on each cover by a vibrant image from the collection, generally chosen for its seasonal appropriateness (a Hammond typewriter signifying work and reflection for the Winter 1995 issue; a detail of a colorful, breezy Parisian 19th-century floral wallpaper for the Summer 1997 issue). "Where the Museum of Modern Art's identity is red and black," explains Doyle, "the Cooper-Hewitt's is a gamut of colors."

Drenttel Doyle's approach has since been taken up and developed by the museum's in-house design team, which is now doing the job, claims Doyle, "better than we did it." The jurors were in agreement that the designers had managed to celebrate the museum's uniquely diverse nature without losing a sense of the new, unified identity. They also noted the inside front and back covers, which feature details of textiles and graphics from the collection in duotone. "The covers are elegant and the design inside is approachable, even fun in places," said Anderson. "These books are little gems."

CLIENT/COMPANY MetaDesign, San Francisco, London and Berlin. Gilbert Paper, Huntington Beach, CA.
IN-HOUSE DESIGN Terry Irwin, creative director; Rick Lowe, Conor Mangat, Hillary Geller, Dave Nong, John Close, Wuin Kim, Anna Head, Edric Alunan, Rachel Wear and Nancy Zeches, designers; Terry Irwin and Erik Spiekermann, writers; Stephanie Tripier, Maria Kane and Eva Nagl, translators; Kevin Ng, Jym Warhol and Edric Alunan, photographers.
MATERIALS/FABRICATION Gilbert Esse paper, Smooth White 80 lb. cover and 80 lb. text. FF Meta+ and FF Dingbats typefaces.
HARDWARE/SOFTWARE Macintosh Quadra and Power Macintosh; Adobe Illustrator, Adobe Photoshop, Microsoft Word, CE Software Quickmail, Fifth Generation Suitcase.





A6 Guide and Promotion

MetaDesign's miniguide to cultural differences in measurements and language was up against stiff odds with the jurors. "This is a paper promotion, and I sometimes wonder whether any paper promotion should be permitted in a design show," contended Carter. "It exists to be a design exercise." That point forgiven, however, *A6*, which was produced by MetaDesign's San Francisco and Berlin offices for Gilbert Paper and the 1996 Aspen Design Conference on German design, won full marks for refinement. "It's really interesting and it's perfectly done," said Makela. "It's beautifully done," agreed Carter.

Printed as a 50-page European A6-size (4 1/8" x 8 7/8") paperback, the book provides witticisms on differences between German and American paper sizes, liquid and temperature measurements, voltages and even computer keyboards. It notes, for instance, that while denominations of the deutsche mark are differentiated by size and color, in the U.S. the currency is "so democratic that it all looks the same."

The jurors concluded that the book might even be of some use to those traveling frequently across the Atlantic, and its design bore this out. "It's a good example of a visual display of quantitative information," said Carter.

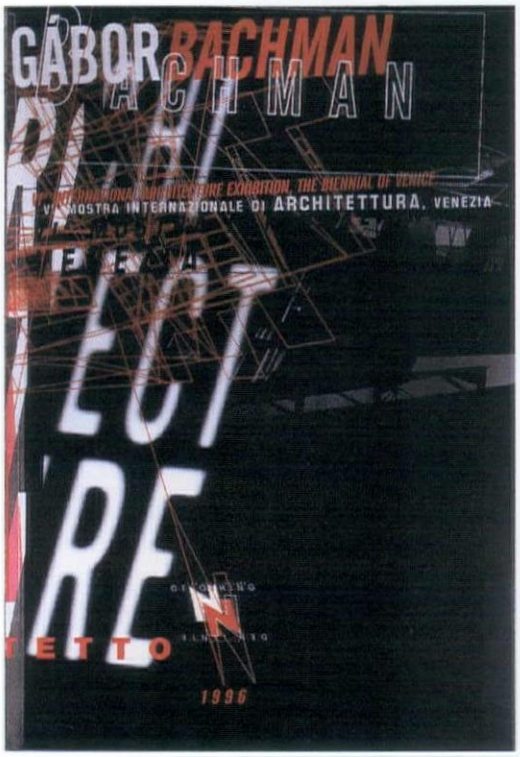
The Architecture of Nothing

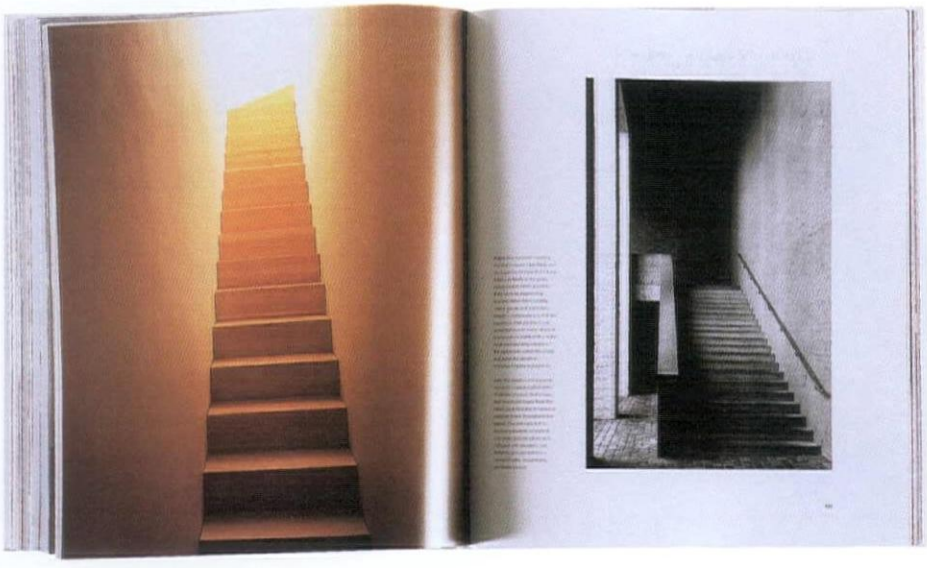
The Hungarian artist Gábor Bachman has established a reputation for designing structures that are demolished immediately after construction; his body of work comprises exhibition installations, film sets and models and drawings of impossible buildings. In this book, prepared for Bachman's showing at the sixth International Architecture Exhibition at the 1996 Venice Biennale, the artist's sketches, models and ideas are combined with various essays, snapshots and a guide to the work on display — including a 1:1 scale "provisional" wooden pavilion structure seemingly comprised of angular forms and intersecting lines.

Art directed by Budapest designer Meral Yasar, the book adopts the same red and white color palette as the pavilion and mimics its spiky, combative vocabulary. The grid shifts at various angles from page to page, and text is set in uppercase throughout, occasionally interrupted by random angular rules.

The jurors were divided over the appeal of this book, but Makela spoke in favor of its aggressive form. "I'm seduced by the agitprop quality of this work," he said. "It has a very jagged feel about it, but I think that is in keeping with the material."

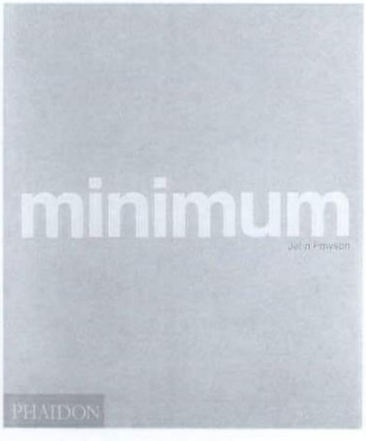
CLIENT/COMPANY Palace of Art, Budapest, Hungary. Laszlo Beke, director.
CONSULTANT DESIGN Meral Ltd., Budapest, Hungary. Meral Yasar, art director and designer; Miklós Sulyok, photographer; Gábor Bachman, architect and consultant. Christian Fahrenheit Ltd., Gyula Gyulavári, manufacturer.
HARDWARE/SOFTWARE Power Macintosh; Adobe Photoshop, Adobe Illustrator, QuarkXPress.





CLIENT/COMPANY Phaidon Press, London.
CONSULTANT DESIGN Stephen Wolstenholme, New York.
MATERIALS/FABRICATION Six-color litho printing, Zanders Iconofix paper, Schulbuch typeface.
HARDWARE/SOFTWARE Power Macintosh 9500; QuarkXPress, Adobe Illustrator.

Minimum



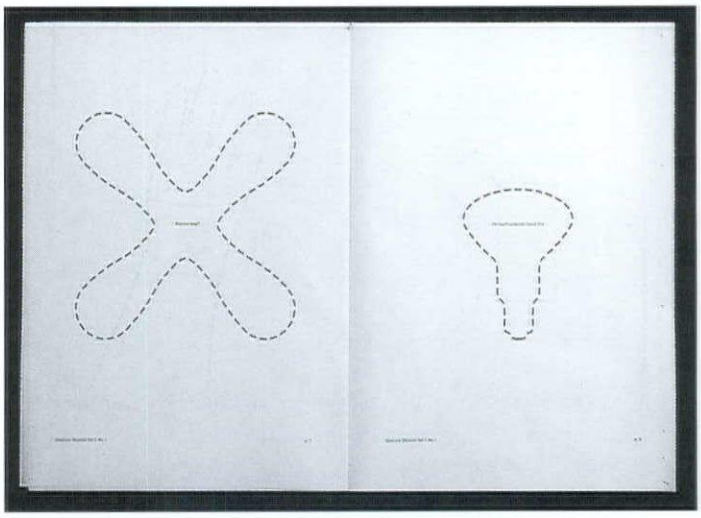
RICHARD BURBRIDGE

"This sits in a perfect place," said Makela of John Pawson's weighty white volume of inspirational imagery, *Minimum*. "In a way, we're at point zero, when almost everything has been done, and it's really nice to inhale after all these exhales."

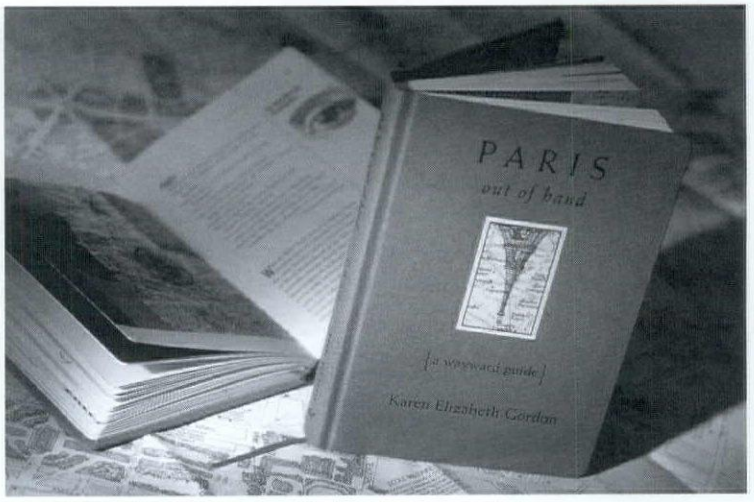
A book to inspire its owner to throw out all others, *Minimum* is a visual essay celebrating simplicity in architecture and art as a recurring aesthetic, cultural and religious ideal, from Zen to Thoreau. Pawson, a London-based architect, began researching the project in his library, collecting a diverse range of images that expressed the central notion of simplicity, the artifact improved by subtraction. The emerging rich array of photographs, from conical grain silos in Mexico to Mies van der Rohe's Farnsworth House, is contained in a clear, fastidiously clean book designed by Stephen Wolstenholme. Its blind embossed cover, hefty, square volume and balancing shades of gray and white type lend the package a decidedly monumental air.

Carter noted the deft use of the typeface Schulbuch, reminiscent of a font designed to help children read and write — with a single-story "a" and "g". "I rather like it in this book; it has a really plain feel about it," he said, observing that it appears at the same point size throughout, almost without exception. He concluded that, overall, the book design is a commendable "exercise in minimalism. It's really nicely paced and immensely straightforward."

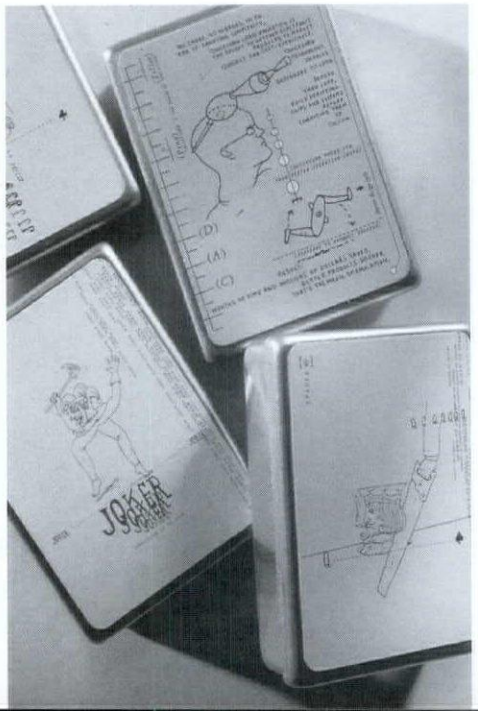
Obscure Objects Magazine
Inspired by the films of Luis Buñuel, actor Jacques Tati and the *Twilight Zone* TV show, *Obscure Objects* magazine addresses philosophical chestnuts such as the nature of time and aesthetics in a meditative, nonverbal way. Indebted, perhaps, also to Dada, the cheap and flimsy 12-page publication is printed in monochrome on newsprint, in an effort to reflect the "ephemeral nature of the content," according to its designer, Access Factory of New York.



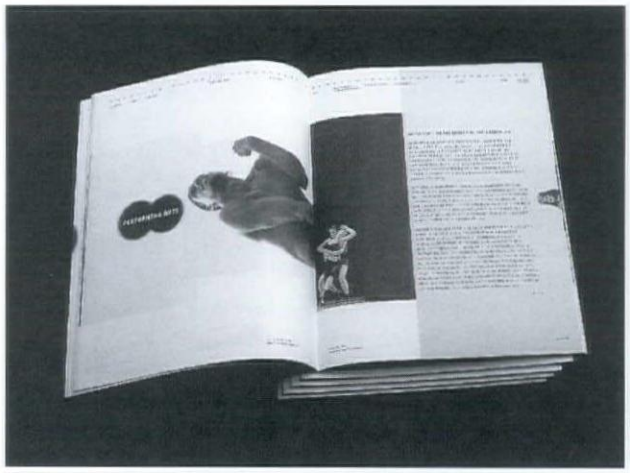
Paris Out of Hand
Published by Chronicle Books of San Francisco, *Paris Out of Hand* is a fictional and thus utterly unreliable guide to the city by Karen Elizabeth Gordon, in collaboration with designer Barbara Hodgson and author Nick Bantock. The jurors were nevertheless beguiled by the book's vintage charm, with its cloth-bound hard cover and rounded edges and yellow background tint on each page. All served to convey the effect of an authentic 19th-century travel book as seen in contemporary design and production terms.



Quickturn Design Systems Giveaway
This deck of playing cards with a metal, laser-cut joker was handed out to conference attendees to promote the emulation technology developed by Quickturn Design Systems of Mountain View, California. The cards, which mimic the diagrams of magic trick instruction books, formed part of a magic show at the conference to market "the magic of emulation" — a process by which microchip designers can test their chip designs before fabrication. The deck was designed by Jennifer Sterling Design of San Francisco.

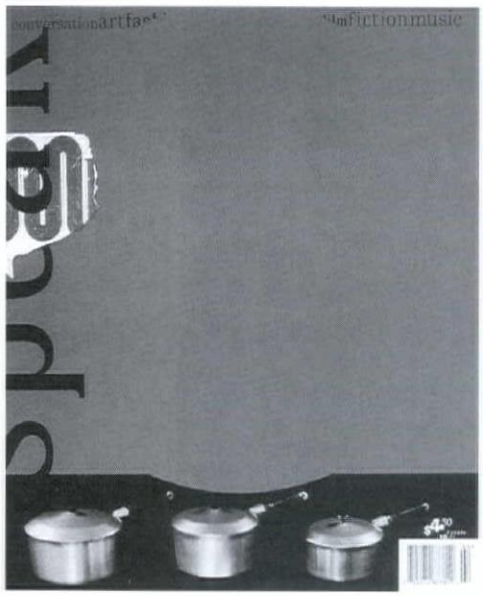


Walker Art Center Annual Report
Designed in-house at the Walker Art Center in Minneapolis, this annual report attempts to capture the "jarring juxtapositions" that occur during a program year of multidisciplinary events. Its central graphic device is a pair of overlapping circles that function as chapter headings, while images from exhibitions, films and performances are butted up against each other through the center of the book. Much use is also made of the contrasting letterforms within the Emigre typefaces Base 9 and 12.



DANN DENNEHY, GLENN HALVORSON

Speak #4
Speak magazine was established by Dan Rolleri in 1995 as a general-interest publication for a younger audience, carrying articles on film, music, fashion and life in general. Issue #4 was singled out by the jurors as an example of designer Martin Venezky's strengths, including page compositions in which found objects are placed in unusual juxtapositions to give them what he calls a "spooky other life." The cover page shows fragments of found images taken from the articles inside.



Computer Technology Stamp
Commissioned by the United States Postal Service to celebrate the 50th anniversary of computer technology, this 32-cent stamp design uses a montage of pixels, circuitry and gray matter to represent the computer as an "extension of the mind." Its designers, Skolos/Wedell of Charlestown, Massachusetts, set out to create a universal image that wouldn't favor any specific applications of computer technology.



© 1996 USPS

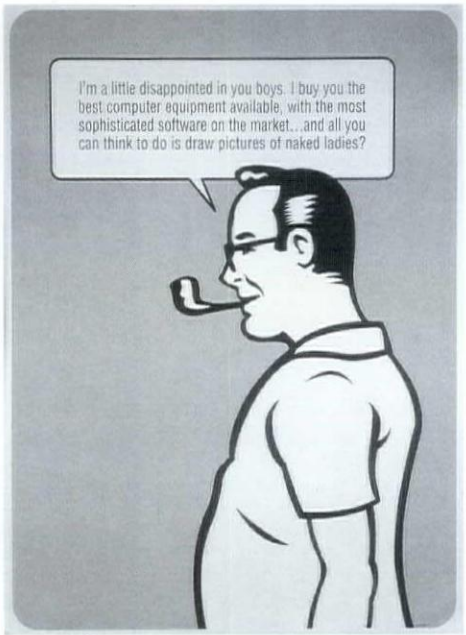
4th Estate Catalogue
This refreshingly tactile publisher's catalogue of new books was printed entirely on letterpress, using wood block and hot metal type illustrations and Gill Sans for body copy. Briefed by the publisher 4th Estate to create a distinctive catalogue within a tight budget, Frost Design of London opted for a hand-printing method, drawing inspiration from the styles and craftsmanship of the letterpress era. The catalogue received considerable attention from the literary press.



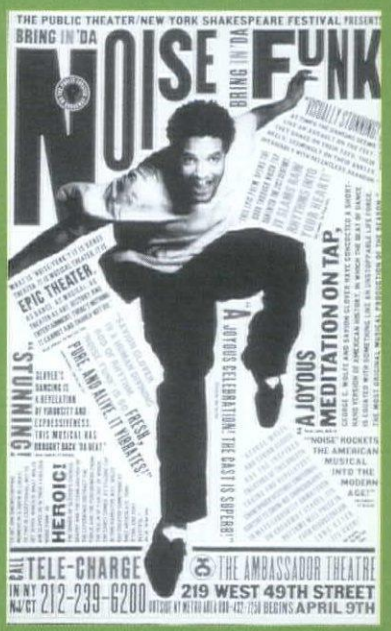
Graphis Covers
As part of a yearlong experiment to increase the newsstand impact of *Graphis* magazine, Tolleson Design of San Francisco was recruited to design special covers for the magazine rack issues. In stark contrast to the more obtuse, image-led covers of issues sent to subscribers, the newsstand versions featured Tolleson's type-led compositions emphasizing the issue's content and the *Graphis* brand name. The jurors found the Tolleson covers decisive and impactful.



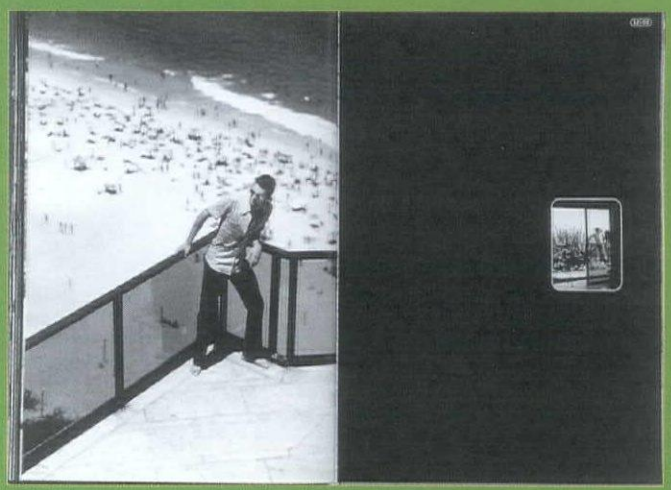
Multimedia in Realtime Poster
This poster for the Type Directors Club conference "Multimedia in Real Time" revels in low-tech goofiness in its efforts to avoid the popular diagrammatic, cybertypographic approach to multimedia event promotions. Designers Dana Arnett and Fletcher Martin of VSA Partners of Chicago, set out to "make it obvious that this conference wasn't about the usual high-tech topics." Information on the reverse side of the poster flows through 48 monitor-shaped boxes shaded in baby pink and blue.IIIlustrations are by Max Cannon.



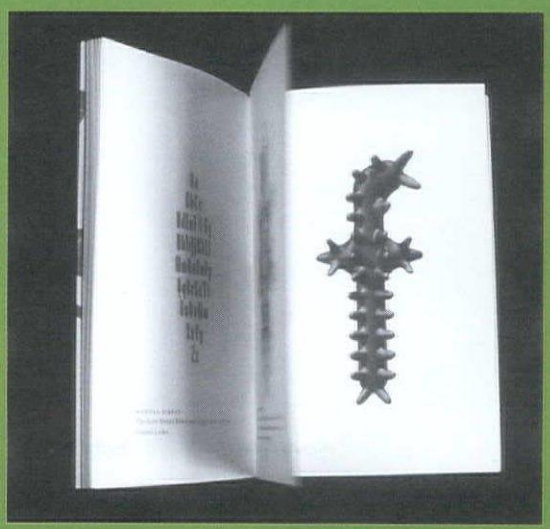
Bring in 'Da Noise, Bring in 'Da Funk Campaign
This classic Pentagram-designed campaign for the Broadway version of *Bring in ' Da Noise, Bring in ' Da Funk* set the soulful character of wood typefaces against a cool, dynamic Richard Avedon photograph of dancer/choreographer Savion Glover. The poster for the show, a dance musical story of the beat in African-American history, features the typefaces "yelling" critics' quotes. The jurors found the poster "direct" and "powerful."



Forum Photo Ellen Von Unwerth
This seductive book of photographs by Ellen von Unwerth won praise from the jurors primarily for the sleazy glamour of its presentation. An oversized hardback bound in a shimmering red, textured cover featuring a duotone image of a sultry model at work on a plate of sushi, the book is slipped inside a similarly decorated cover, in shimmering blue. The multicultural collaboration, was designed by Bianco and Cucco of Milan for Forum in São Paulo, Brazil.



Dimensional Typography
An intriguing study produced for no other reason than its own investigative premise, *Dimensional Typography* is an exploration of the structural properties of letterforms, conducted largely with the help of 3-D software. Designed and produced by J. Abbott Miller and Kiosk in New York, the book takes typefaces such as Univers, Modular and Jesus Loves You and respectively rotates, extrudes and "secularizes" them into curiously mouthwatering forms.





SATURN

packaging

Packaging exists primarily — let's go ahead and say it — to make sales. Packages are, after a fashion, the alpha and the omega of an advertising campaign; their siren song from racks and display cases inspires an impulse buy, or delivers the coup de grace of that long consumer wooing by print and television spots. It follows that, even in the rarefied air of a design review, this worldly aim must figure prominently in the criteria by which packages are judged. But how?

For jurors Chris Austopchuk, Marc Gobé and Cheryl Heller, the criteria for what makes a winning design were not established at the outset. Instead, through the process of nosing out whether designs worked, and why, these criteria were revealed. This practically minded group worked in a quite literally hands-on fashion: packages were petted and prodded, unfolded and fussed with, and occasionally even smelled. Reactions ranged from rigorously analytic to spontaneous and emotional. Certain entries were gushed and bickered over, while less compelling designs were dismissed with faint praise.

The jurors' lexicon of high praise included "fun" and "tactile" for Heller, "clever" or "rather handsome" for Austopchuk and "clean" and "elegant" for Gobé. All three liked "fresh," "unique" and that most sublime of all approbations, "innovative." And through this design explorer's book of phrases, the elements of a superior package design emerged.

Fun, clever packages are those that inspire spontaneous exclamations of delight — no small task for a box or bottle. Yet designs for Magic Hat Brewing Company's Jinx and Hocus Pocus specialty beer managed to do just that, as did the fuzzy leopard print *Ultra Lounge* CD. The word "tactile" evolved to identify not simply a package that was pleasing to touch, but a design that had raw, visceral, sensual qualities. Clean, elegant, handsome — these terms were applied to the most spartan designs, which arrested attention with their fierce simplicity. But only designs that broke unmistakably with category conventions received the almighty designation of "innovative," and the jurors enthusiastically draped this banner over the range of CD package designs submitted by Best of Category winner Stefan Sagmeister.

The ultimate criteria, however, seemed to issue from the jurors not as designers, but as consumers: the "I *want* that!" factor. Seduced by Archie Ferguson's jacket design, Heller wanted to read *Stories In The Worst Way*; Gobé felt that he would buy the Labrot & Graham liquor purely for its sculptural qualities; and Austopchuk clutched possessively at the Verve CDs designed by Chika Azuma. Such consumer lustfulness figures prominently in Gobé's description of his review strategy: "I look at packaging with a certain number of criteria: innovation, quality and uniqueness of design, what I call competitive smartness, which is how you get your product recognized and differentiated through packaging. And the last but not least important criterion is the simplest: would I buy it?"



JURORS: Marc Gobé, Cheryl Heller, Chris Austopchuk

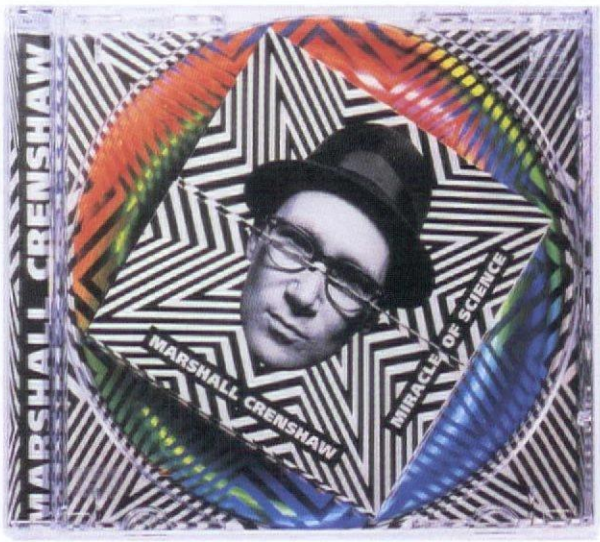
MODERATOR: Darcy Cosper

Five CD Packages

Stefan Sagmeister's CD package designs are what poetry is to prose: distilled, intense, cunning, evocative and utterly complete. In a stringently limited format and a notoriously restrictive industry, Sagmeister's ingenuity has cleared an expansive, generous space, and his innovations have set a new standard for this design category. Faced with five of his designs, the jurors threw up their hands and awarded Sagmeister himself Best of Category, though they felt that any of his individual entries could have earned it.

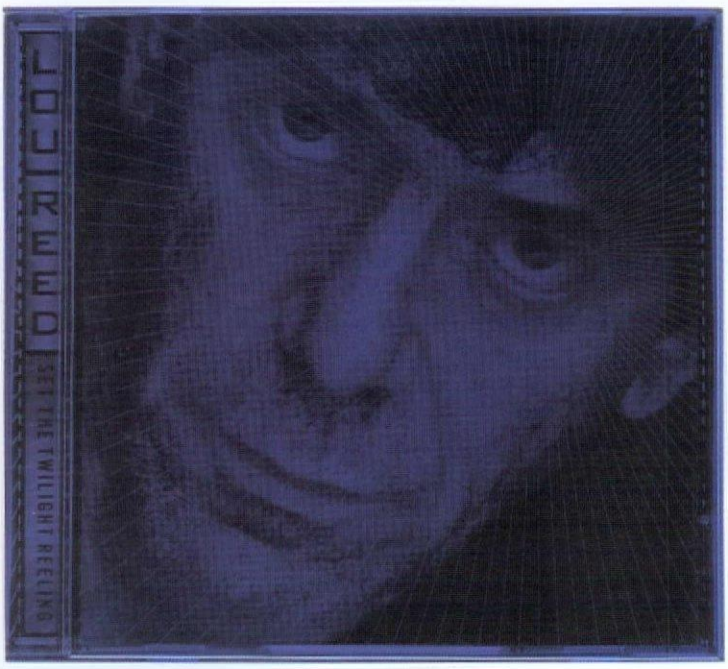
Caressing the deep blue case created for Lou Reed's *Set The Twilight Reeling*, Heller proclaimed, "It's the absolutely classic CD packaging with a twist that's appropriate. He seems to take things that are by the book and add a little ingredient that makes them wonderful." Of *Telling Stories To The Sea*, a collection of music by Cape Verde artists, Austopchuk said, "He has these unique points of reference. This looks like a standard package, but when you open it you see the booklet is die-cut all the way through the different images. It's clever throughout, I don't think there's a single weak spread. It's just extremely appealing, another example of complete follow-through."

Austopchuk proclaimed that "as a general category the CD packaging is head and shoulders above the rest." Gobé agreed: "There's always one area [in the Review] that seems to sparkle, and I was surprised to see how strong this category is." Gobé was pleased by Sagmeister's overall efforts. "I'm fascinated by the unexpected, by any attempt to improve beyond the traditional. Clearly his innovative process and creative development is breakthrough, and that makes this entire group look more interesting."



TOM SCHIERLITZ



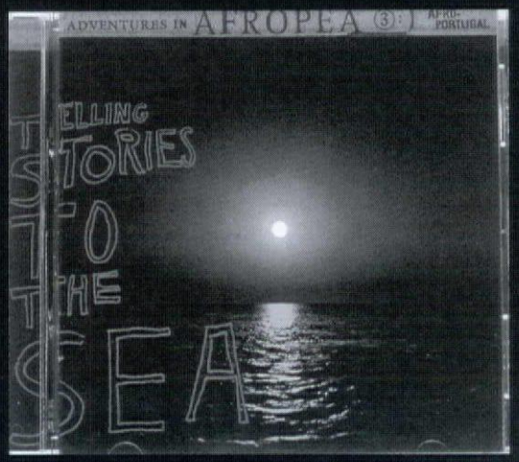


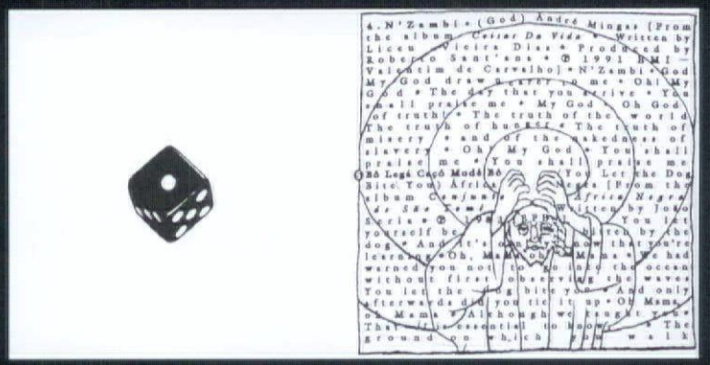
CLIENT/COMPANY Warner Bros. Records/Luaka Bop, Burbank, CA (Afropea 3). Warner Bros. Records, Burbank, CA (Reed). Razor & Tie, New York (Crenshaw and The Nields). Motel Records, New York (Skeleton Key).

CONSULTANT DESIGN Sagmeister Inc., New York. Stefan Sagmeister, art director, illustrator and designer; Veronica Oh, designer; Erik Sanko, illustrator (Skeleton Key); Tom Schierlitz, photographer (Crenshaw and Afropea 3); Timothy Greenfield-Sanders, photographer (Reed); Michael Halsband, photographer (The Nields); Carola Pfeifer, illustrator (The Nields); Indigo Arts, illustration (Afropea 3).

MATERIALS/FABRICATION Calligraphy, handtype, hand-stamped type, Trade Gothic, News Gothic, Mrs. Eaves, Bembo, Garamond, Spartan, Bank Gothic, Gill Sans, Times, Baskerville, Bodoni Bold Condensed and Helvetica typefaces.

HARDWARE/SOFTWARE Macintosh 9500; Adobe Illustrator, Adobe Photoshop, QuarkXPress.





Stefan Sagmeister, 34, is a native of Austria, where he studied at the Applied Arts Institute in Vienna. He came to the U.S. as a Fulbright scholar and attended Pratt Institute in New York. After working in Europe and Hong Kong, he returned to New York to work with Tibor Kalman at M&Co. He established his own studio, Sagmeister Inc., in 1992, where he works with Hjalti Karlson.

Do you consider CD packaging to be your specialty?
We do advertising, brochures, posters, all print, just because I like print and 98 percent of the stuff I've seen onscreen doesn't really interest me. But CDs are really our specialty. It's first of all a love of music, and I like working with the musicians. And with the really small format, you can put a month of energy and love into the design and wind up with something so beautifully compact. When you put so much care into something, it's nice to know that it doesn't get thrown away — it makes it more worth your while.

How do you feel that your designs break conventions and stand apart from other CD packaging?
I'm not even sure if they do. We just take the format seriously. Album design was very much like designing a poster with a reverse side. A CD cover is more like book design — with a CD the cover bears the most important image, then different panels that allow you to tell a complete story.

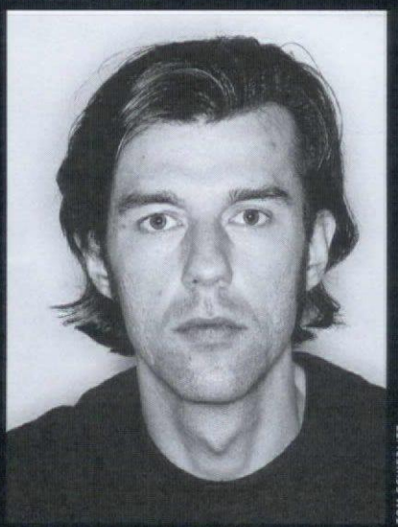
How would you describe your design signature?
We'd like to think that we don't have a house style, because we do want to think of everything we do as distinct. It's the concept that's at the heart of everything. In general what we like to *try* to do on every cover is create a layer of meaning that allows the viewer to go as deep as he or she wants to. The cover should grab your attention in the beginning, and if you want to spend some time with it you'll find out why it grabbed your attention, and if you look longer, you'll find out more. It's not just a one-shot deal.

How do you research the designs? Do you work with the recording artists?
I meet at the point when they mostly have rough mixes, and ask questions about the album, the lyrics, everything. I try to avoid discussing the cover, and just talk about the music. Then I listen to the mixes, sometimes for a couple of weeks without even working. The main direction of the design comes out of the music, the lyrics, the title, the artists themselves, all of this.

In this industry, it's difficult to do anything non-standard because of production costs. How have you managed to push through your unusual designs?
Knowing a lot about production helps, so if manufacturers tell you something is impossible, you can prove it's not. Most companies have rule books of what you can and can't do — almost all of our covers are in the "can't do" category. We know quite a bit about print production, how things are done and what they cost, so we can haggle with people who overprice. The biggest reason [our high-cost elements are approved] is that there's always a good reason for them, our design is built around it. And we find people within the company who help push it through.

Which artists would you most like to design CDs for?
Oh, we would *love* to do King Crimson, the Stones, Pearl Jam.

Stefan Sagmeister



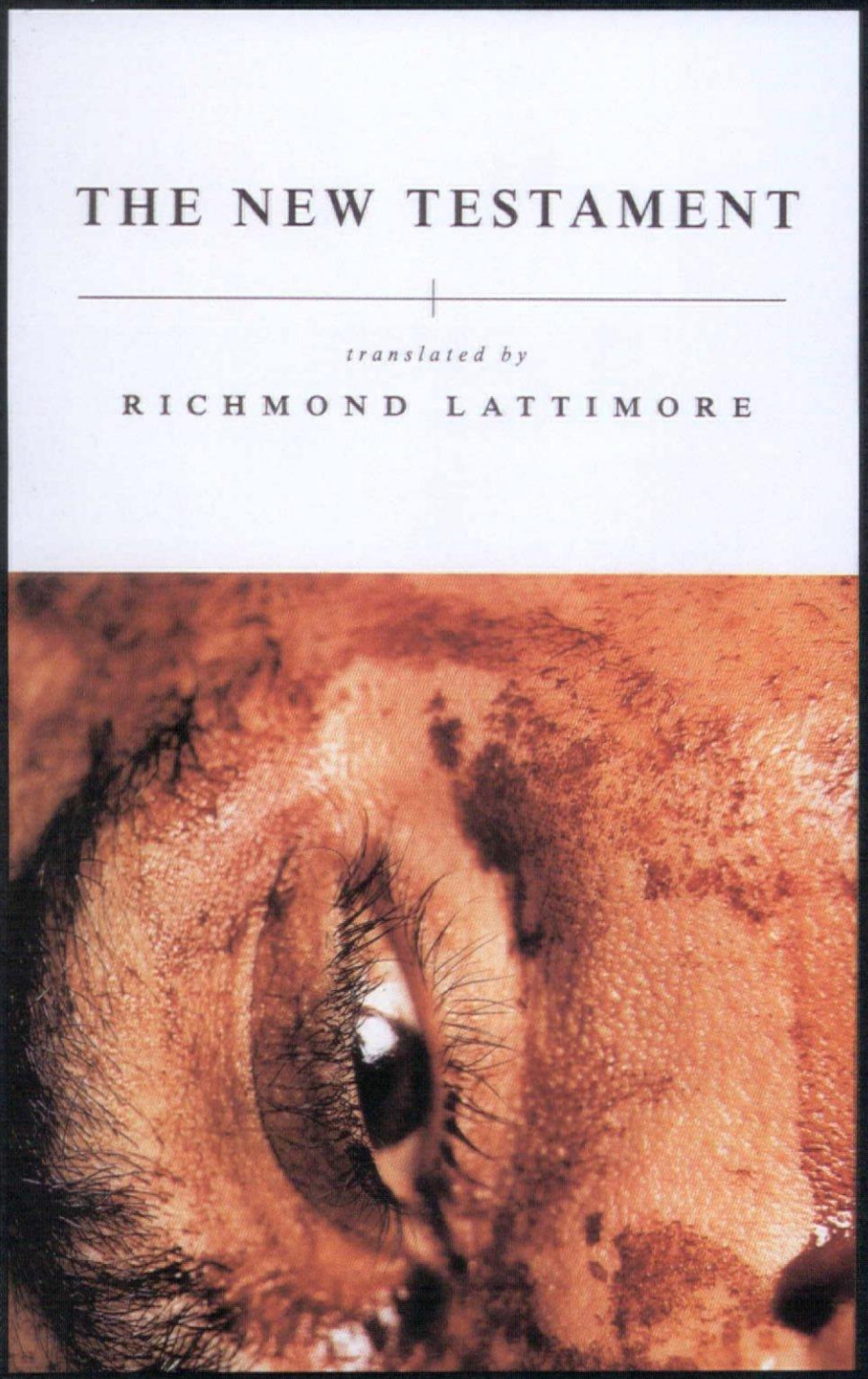
TOM SCHIERLITZ

The New Testament Book Jacket

The Bible is the best selling and most widely translated book in the world, which begs the question, why reposition it? To reach the secular market, of course. And to give book jacket design messiah Chip Kidd an opportunity to try his hand at resurrection. His jacket design for the Richmond Lattimore translation of *The New Testament,* published by Farrar Straus Giroux, aims to "present it to a thinking literate audience almost as a novel," according to Kidd.

"I think this is bloody gutsy," declared Gobé. "And blood and gutsy!" chimed in Heller. Both were referring to the simple, sparsely designed jacket's single image. The photograph, which depicts the blood-smeared face and glazed eye of a dead man, was taken by the controversial artist Andres Serrano. The jurors were appreciative of the cover's attention-grabbing shock tactics, but ultimately felt that the image communicated a more subtle and important message.

"It's rather shocking looking," said Austopchuk mildly, "which is what *The New Testament* is ultimately about. I think it assumes, rightly, that most people know what happened after Jesus Christ died. It's violent, but it's also kind of redemptive, given the title of the book, and it's putting a very real face to all of these parables." Heller agreed: "He's made it so real, making references to Bosnia and Zaire and wars that are going on now, to inner-city violence, all the violence that we live with. He's taken this document, which was written thousands of years ago, and brought it up to our time."



ANDRES SERANNO

CLIENT/COMPANY Farrar, Straus & Giroux, New York.
IN-HOUSE DESIGN Michael Ian Kaye, art director.
CONSULTANT DESIGN Chip Kidd Design, New York. Chip Kidd, designer; Andres Serrano, photographer.
MATERIALS/FABRICATION Offset lithography.
HARDWARE/SOFTWARE QuarkXPress.



CLIENT/COMPANY Levi Strauss & Co., San Francisco. The Magic Johnson Foundation, Los Angeles.
CONSULTANT DESIGN Foote, Cone & Belding, San Francisco. Brian Collins, creative director; Gaby Brink, designer; Chris Lisick and Steve Good, writers.
MATERIALS/FABRICATION Offset printing, Novelty white 60 lb. Mactal Starliner, Alpin Gothic No. 3, Garage Gothic, Trade Gothic typefaces.
HARDWARE/SOFTWARE Power Macintosh 8100/100; QuarkXPress, Adobe Illustrator, Adobe Photoshop.

Magic Johnson Foundation Compressed T-shirts

All designers have to work under pressure, but rarely 50 tons of it — the amount required to turn T-shirts into bricks that can support a foundation. And that's just what San Francisco–based Foote, Cone & Belding did, compressing T-shirts into 4- by 2 $^{3}/_{4}$-inch blocks, which were sold to raise funds for the Magic Johnson Foundation for AIDS research.

The jurors were amused and surprised by the bricks. "It's an interesting conceit," said Heller. "It has enough novelty that you actually do want to buy it and hold it and touch it. I think that's fresh — I haven't seen it before." Austopchuk, who was less impressed by the graphics and exterior packaging, said, "I wish they'd left it bare," but felt the brick itself was very appealing. And the ever-practical Gobé praised its marketability, saying, "People understand that this kind of packaging can help change the perception of a product. In the fashion area, the retailers are realizing that commodities can be positioned in a way that will motivate people to buy."



UNDERWOOD ARCHIVES

LP Triple Fast Action

The pleasure that the jurors took in Capitol Records' *Triple Fast Action* broadcaster promotional package was, in part, the shock of the old. The sleek folding jacket contained three (gasp!) 10-inch records, real vinyl. The very few years it has taken for CDs to become the unquestioned industry standard has also morphed the familiar shape of records into strange and quaint dimensions of an era past, rendered novel by their own obsolescence.

Gobé lifted the album in his hands as he declared, "I'm intrigued by the size, as a promotional element, it's unique and interesting in the genre." Heller agreed: "It's fun to see a record these days!" Austopchuk added"It *is* a unique package within the industry."

All three jurors were pleased by the graphics and the choice and use of the photographs. Heller praised in particular the juxtaposition of exterior and interior images: the sepia-tinted 1940s photo of an old broadcast tower on the exterior was paired with the interior's contemporary photograph of people on a roller coaster, which had received a similar color treatment. "I just find the cover beautiful and simple, and I love the fact that *Triple Fast Action* is a tripartite construction that holds three records," said Austopchuk.

Were there any special considerations given to the fact that it was a promotional piece, rather than something designed for retail purposes? "There is a lot of special packaging that gets produced in a very short run for promotional purposes only," Austopchuk said. But, he added, "the unique thing about this package is that it holds three LPs, and that they're 10-inch LPs. If this were a CD-sized package in a jewel case, we wouldn't look at it twice."

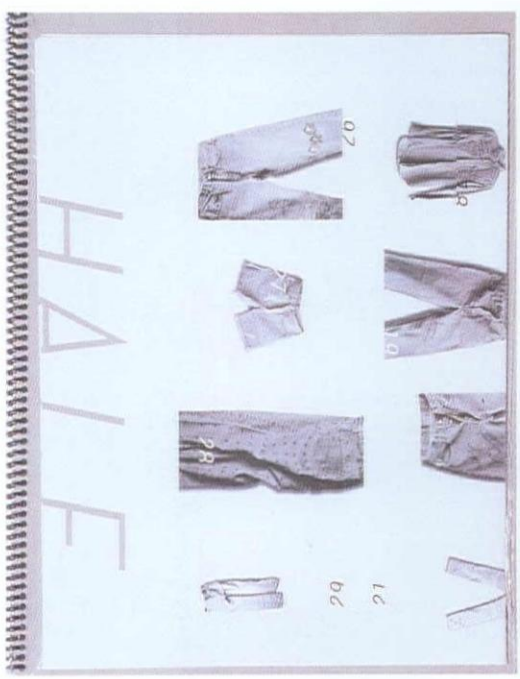
CLIENT/COMPANY Capitol Records, Hollywood, CA.
IN-HOUSE DESIGN Tommy Steele, art director; George Mimnaugh, art director and designer.
MATERIALS/FABRICATION Lithography, standard paper stock printed on uncoated side, Emigré Matrix Script and Garamond 3 typefaces.
HARDWARE/SOFTWARE Power Macintosh 9500; Adobe Photoshop, QuarkXPress.

Hale House "Get Your Jeans Off" Community Service Book

At the edge of a product-laden table, a slim, spiral-bound book lay unnoticed throughout the day. The eyesore and weary jurors were pushing overdesigned CD-ROM boxes and neon-colored children's toys out of sight when their collective gaze fell upon this book's plain brown cover, an oasis of simplicity amid the fray. The book, designed by the Arnell Group, was created as a companion to a benefit auction held for New York's Hale House. The volume illustrated articles of clothing donated by various celebrities that could be reviewed before the auction.

The jurors were pleased and relieved by the simplicity of the book's design. Austopchuk offered, "This is one of the lowest-tech presentations in this group, which is exactly what makes it appealing." Gobé added, "The cover engages you with the book, physically and intellectually. It redefines what a cover can do — many books are missing the material or texture that can engage you, and this one has it."

CLIENT/COMPANY Hale House, New York.
CONSULTANT DESIGN Arnell Group, New York. Peter Arnell, creative director; Steven Haukinson, art director.
MATERIALS/FABRICATION Tritone photographs; four-color process; Mead Corp. signature satin recycled paper; Plastikol spiral binding. Cover: Chipboard printed with one-color silkscreen; hand-applied scent sampler. Letter Gothic and Akzigenz Grotesk typefaces.
HARDWARE/SOFTWARE Power Macintosh 8500/150; Adobe Illustrator, QuarkXPress.



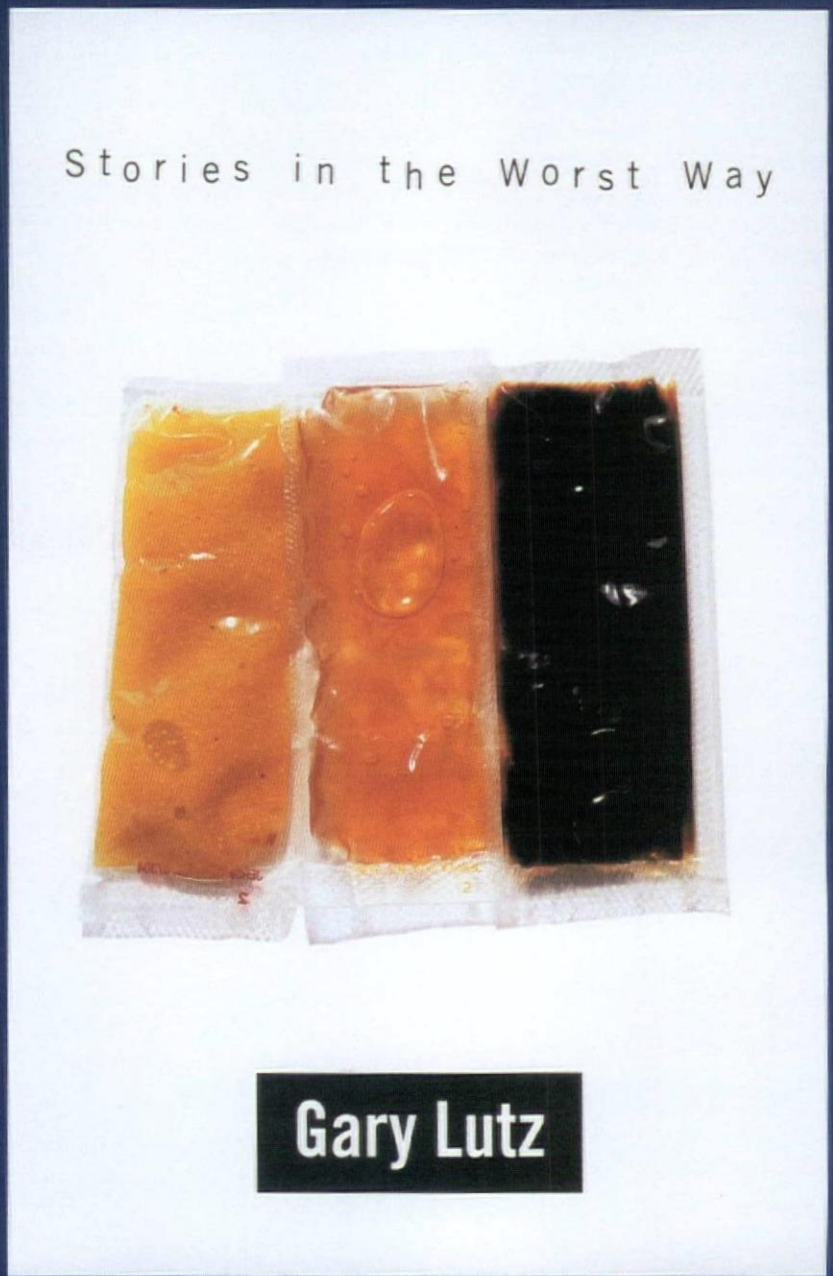
Ultra Lounge CD Sampler

When you live in the Cocktail Nation, too much is never enough. At least, that seemed to be the gleeful assessment of the jurors as they discussed *Ultra Lounge*, designed by Andy Engel with co-art director Tommy Steele at Capitol Records. The fuzzy leopard print–covered case, adorned with gold twine and gleaming plastic appliqué, contains a complimentary *Ultra Lounge* cocktail coaster, and the disk itself bears a wittily placed martini olive. Clever, if somewhat predictable, images illustrate the interior booklet for this promotional compilation of songs from records with names like *Mambo Fever*, *Bachelor Pad Royale* and *Mondo Exotica*.

"Within the genre of lounge music," crowed Austopchuk, "it is perfect. The CD label and the use of the typography is rather beautiful for this package, the olive graphic on the disk is hilarious and completely appropriate. In fairness to all of the other CD packaging, it gets to delve much more deeply into the concept. It was a labor of love, obviously." Gobé agreed: "This is an idea that has been *completely* expressed, without any restraint. It would entice you to get it. With their sense of humor and tongue-in-cheek communication, they leveraged the product with everything they could to make it appealing."

CLIENT/COMPANY Capitol Records, Hollywood, CA.
IN-HOUSE DESIGN Tommy Steele, art director.
CONSULTANT DESIGN Andy Engel Design, Studio City, CA. Andy Engel, designer and art director.
MATERIALS/FABRICATION AGI Digipak covered with simulated jaguar fabric; hand-lettered logo.
HARDWARE/SOFTWARE Macintosh 9500; QuarkXPress, Adobe Illustrator.





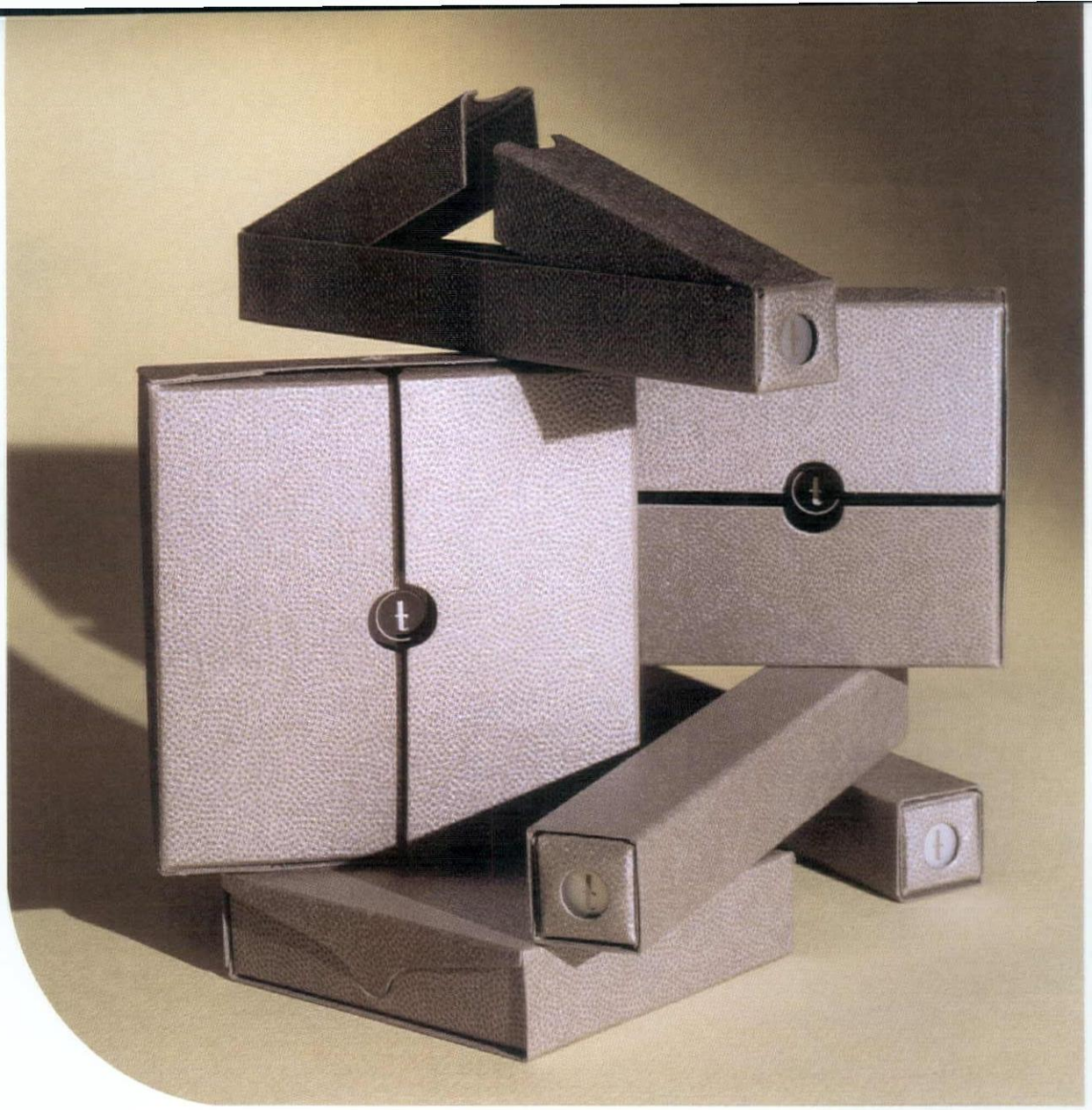
CLIENT/COMPANY Alfred A. Knopf, New York.
IN-HOUSE DESIGN Archie Ferguson, designer; Nola Lopez, photographer.
MATERIALS/FABRICATION Four-color process offset printing with matte film lamination; spot silkscreen varnish on 80 lb. coated white paper; Trade Gothic and Trade Gothic Bold Condensed typefaces.
HARDWARE/SOFTWARE QuarkXPress 3.31.

Stories In The Worst Way

You do, after all, judge a book by its cover. The formidable challenge of jacket design is to create, within a very restricted format, an attention-grabbing, innovative package that communicates the subtle and elusive heart of a deeply complex "product." With his compelling work for *Stories in the Worst Way*, Knopf designer Archie Ferguson has done just that.

Ferguson created the jacket for what he called the "aptly titled" collection of short stories by writer Gary Lutz. It garnered praise from the jurors for its spare, sensual look, but more importantly, for the nuanced emotional impact the image delivered. As Austopchuk said, "Without knowing anything about these stories, I just get a kind of emotional temperature from the cover." Below the almost imperceptibly jumbled letters of the title, floating on a matte white background, three gleaming spot-varnished plastic sauce packets — those familiar and inevitably abandoned companions of Chinese take-out — become an eloquent icon of urban life. Evocative without being overly literal, the design plays on the irony between glamorous presentation and the banality and despair the packets convey.

Austopchuk was immediately enamored of the jacket, declaring, "It's not just an image, it takes me some place. The emotional read that I get is a city existence, ordering food by yourself, perhaps a little desolate, and maybe these are the kind of flavors that you're experiencing, just very urban and desolate." Heller gave it perhaps the highest prize of all by saying, "I want to read this book!" And Gobé, who initially praised the "extremely powerful idea" but felt that the result was too neutral, finally agreed: "The more I think about it, the more it grows on me as a quite interesting and unique presentation. The flavor comes through."



GRANT PETERSON

CLIENT/COMPANY
Takashimaya New York, New York.
CONSULTANT DESIGN
Design: M/W, New York. Allison Muench Williams, art director and designer; J. Phillips Williams, art director; Peter Phong, design assistant.
MATERIALS/FABRICATION
Fox River Circa Select; special embossed finish, printed one-color.
HARDWARE/SOFTWARE
Macintosh 8500; Adobe Photoshop, QuarkXPress.

Takashimaya "T" Cosmetics

The diminutive boxes created by Design: M/W for Takishamaya's "T" line of cosmetics drew strong and diverse reactions from the jurors. Designed with the notion that, as the M/W designers wrote, "women often purchase cosmetics as a little present to themselves," the tiny, richly textured boxes for lipstick, mascara and compacts evoke the sense of a gift. The origami-like boxes unfold in unexpected ways, similar to a series of windows opening to unveil the products; one miniscule die-cut hole frames and reveals the elegant logo.

Austopchuk loved the luxurious quality of the packages, as well as their simplicity. "It's so beautifully thought out," he said, "and it's just such a textural presentation with minimal information. I think it's a knockout." Gobé, on the other hand, found nothing glamorous or innovative about the line, and felt it was "overpackaged and complicated."

Heller shared both points of view. "I think they're perfect for this store, which is precious and always a little overdone," she said. "These are very Japanese packages, and what I love about Japanese packaging is that it will do things for no apparent reason." Beauty for its own sake, perhaps? "This is so much of Takashimaya's sensibility," Heller continued, "very much part of what separates them from Bergdorf Goodman, and that's great."



K-Ration T-shirt Packaging

At its dazzling best, packaging has the ability to transform the most banal and familiar of widgets into new and irresistible commodities — and the more commonplace the products, the more acrobatic ingenuity is required of the designer. Say the word "T-shirt" to a wayward shopper, and he or she will probably drop off into instant narcoleptic slumber — unless the T-shirt in question happens to be the desperately clever K-Ration shirt-in-a-can, with packaging created by designer Charles Anderson.

Heller declared this concept "smart," and Gobé praised the total effort, exclaiming, "I mean, we're talking about a T-shirt, but in *this* box it becomes another object, something you're more interested in buying." Another consideration, he pointed out, was the role that packaging plays in a retail setting; according to Gobé, retailers would want a product like this on their shelves because "it creates animation in the store, in addition to helping customers reconsider the product."

The jurors' reactions to Anderson's familiar retro graphics ranged from the diplomatic ("his signature is very identifiable") to the frankly impatient ("I'm tired of the whole genre"). But, as Heller said, "he does what he does really well."

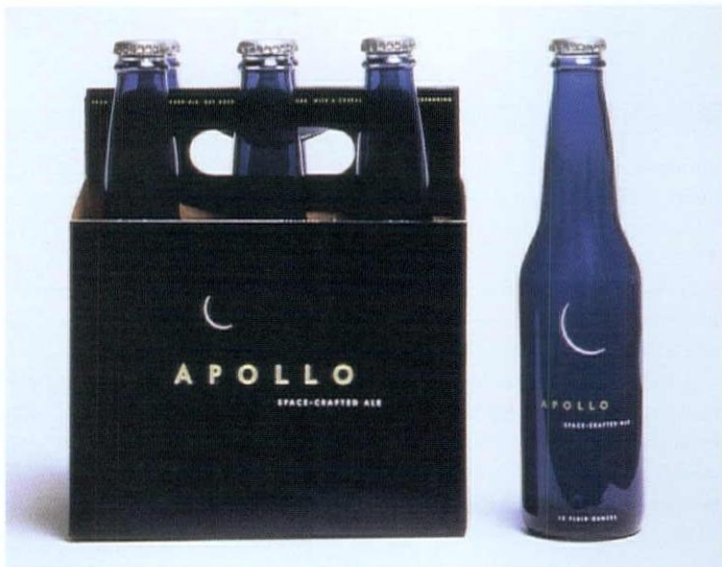
CLIENT/COMPANY K-Ration, Newark, DE.
CONSULTANT DESIGN Charles S. Anderson Design Company, Minneapolis. Charles S. Anderson, Todd Piper-Hauswirth, art directors; Todd Piper-Hauswirth, designer.
MATERIALS/FABRICATION One-color flexo-print can; color-coded stickers showing graphic application.
HARDWARE/SOFTWARE Power Macintosh 7600, 30-ton compression unit; Macromedia Freehand.

Apollo Ale & Lager

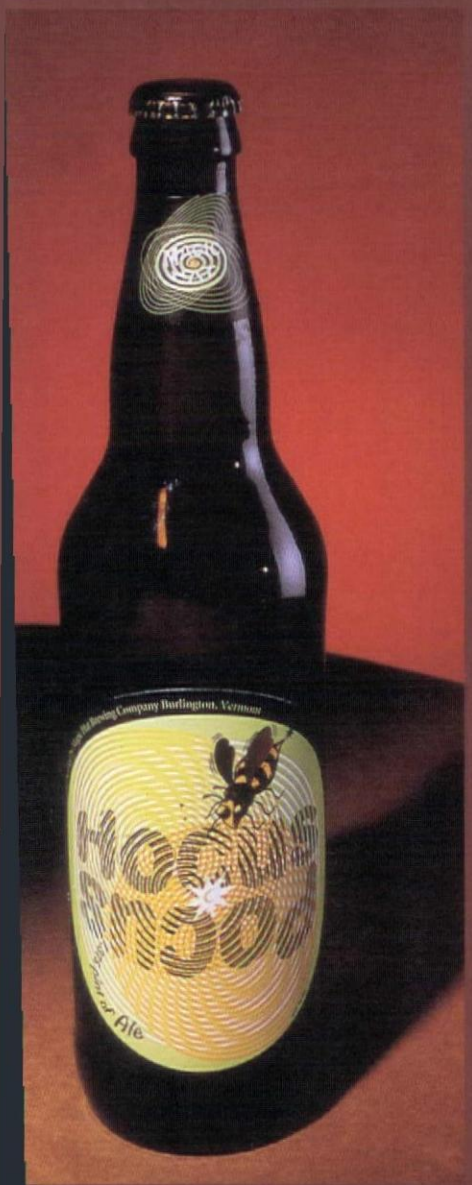
Deep, luminous blue. A slim arch of pale crescent moon. Spare lettering, in an elegant weight of Futura. Is it a new cologne? A luxurious lotion? The latest in bottled water? Look again: it's Apollo Ale and Lager, with packaging created by Bill Cahan and Kevin Roberson of Cahan & Associates for Boisset USA. And while consumers might be a trifle confused to find these elegant bottles nestled in the supermarket beer cooler — bringing to mind the ill-fated launch of Zima — this bold design received astronomical praise.

The jurors were impressed by the use of blue glass, a risky first in this category. They admired the spareness and simplicity of the design, although Austopchuk felt that it was "slightly cute." Gobé, who worried that the name Apollo might not carry the authority of a beer, ultimately granted that "the design says refreshment." He lauded Cahan and Associates for their forward thinking, saying, "There's very little innovation in positioning beer as a total refreshment or lifestyle identity. Beer is all about statement, and the brand that you drink says something about yourself. This might break new ground."

The jurors professed confidence in the product's consumer appeal. Heller thought it looked "upscale and well-made" and, according to Austopchuk, "people who are interested in buying beer will see it in the middle of the beer section and will probably be drawn to it." Agreed Gobé, "It will be appreciated by a group of people who want to demarcate themselves from the traditional beer-drinking crowd." One small step for lifestyle marketing, one giant step for beer.



CLIENT/COMPANY Boisset USA, San Francisco.
CONSULTANT DESIGN Cahan & Associates, San Francisco. Bill Cahan, art director; Kevin Roberson, designer and illustrator; Stefanie Marlis, copywriter.
MATERIALS/FABRICATION Futura typeface.
HARDWARE/SOFTWARE Adobe Illustrator.

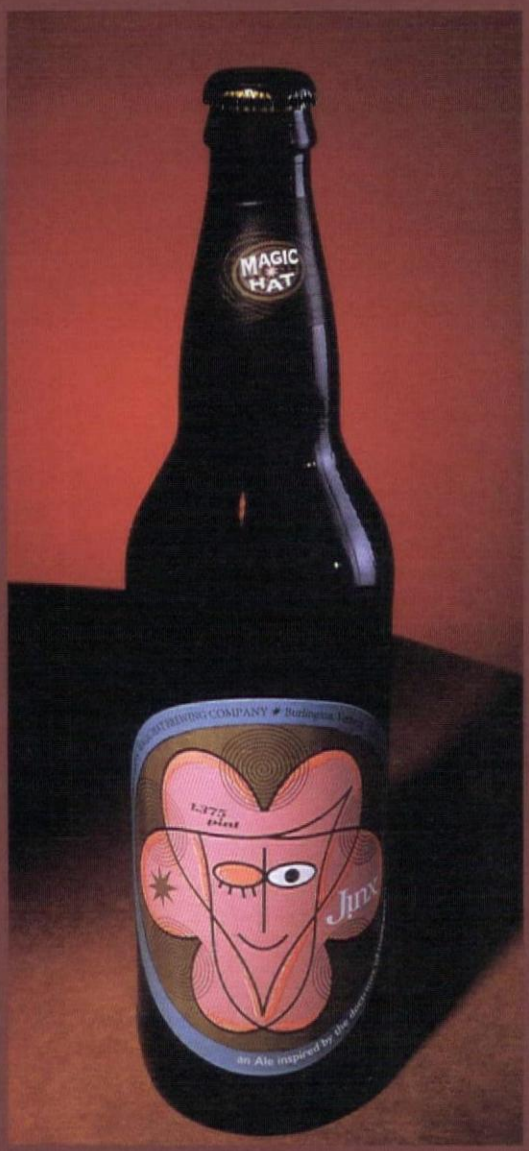


Jinx Beer Bottle and Hocus Pocus Beer

Beer, the jurors agreed, is not a category known for design innovation, but for the stolid conventions of familiar hues, faux coats of arms, simulacra of wax seals and manufactured heritage. So they were understandably tickled by the whimsical packaging of the Magic Hat Brewing Company's Jinx and Hocus Pocus beers. The designs were created for the Vermont microbrewery, known for odd specialty beers, by Michael Jager and David Covell of Jager Di Paola Kemp Design.

The rich brown glass bottles were praised for their larger-than-standard size and heft, but it was the labels that won the judges over, with playful lines and colors reminiscent of 1950s illustration. Despite the rampant overuse of that retro aesthetic, the jurors felt Magic Hat's look was very fresh. They particularly admired the Paul Klee–like illustration created for Jinx, which the design firm described as "a goddess of beer . . . warm earth mother with a hint of the devil."

Austopchuk declared the overall design "handsome," while Heller raved, "I just like the spirit of it. It's simple and innocent." Gobé concurred: "It's a complex combination of things going on here, you can't intellectualize it. It just has 100-percent appeal, and it's very rare that you can create that with packaging." The jurors agreed that the campaign deserved recognition for innovation in its product category. The two designs, Gobé said, "showed a company attitude and perspective, a vision, a different way of marketing beer."

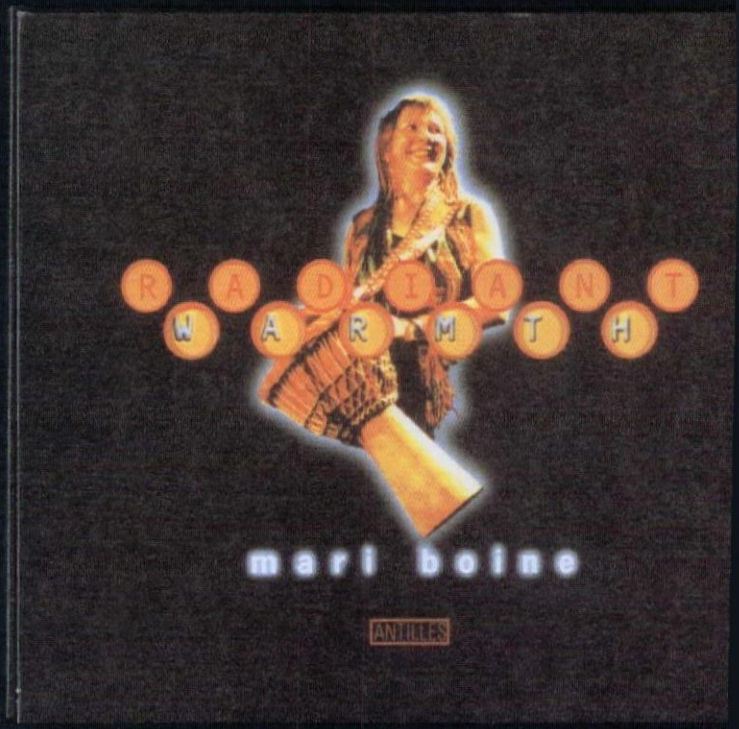


CLIENT/COMPANY Magic Hat Brewing Co., Burlington, VT.
CONSULTANT DESIGN Jager Di Paola Kemp Design, Burlington, VT. Michael Jager, creative director; David Covell, art director and designer.
MATERIALS/FABRICATION Hocus Pocus: Four-color printing, foil stamp. Jinx: Four-color printing. Both: Minion, Xavier and custom typefaces.
HARDWARE/SOFTWARE Adobe Illustrator.

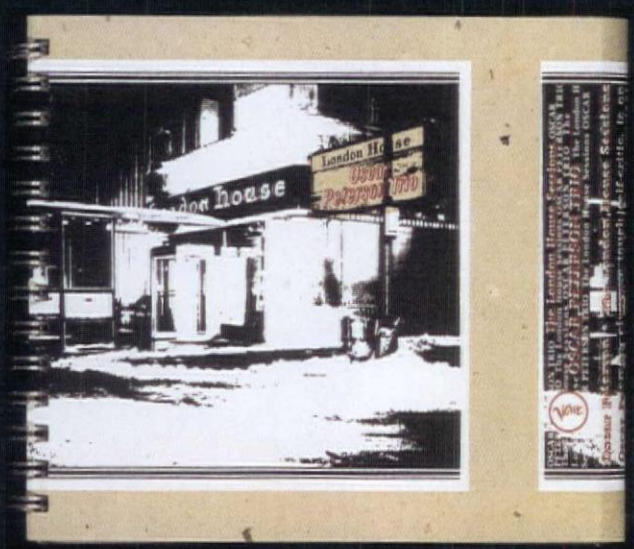
Verve CDs

Looking at an array of CDs spread out in front of him, Austopchuk declared, "Verve as a label is doing things that are *extraordinary*." He was speaking not only of the designs per se, but of struggles involving the industry's production and manufacturing standards, struggles faced by any record label committed to innovative design. The individual CD designs were all notable in their own right, the jurors agreed. But it was Verve's evident willingness to consistently tackle obstacles for the sake of their groundbreaking packaging aesthetic that impressed the jurors most.

Subtle quirks and unexpected flourishes seem to be the hallmark of the Verve designers. Giulio Turturro's design for the Jimmy Smith *Angel Eyes* CD, praised by Heller as "beautifully done, in terms of sensitivity to detail and color," featured a tiny image of Smith set into the often overlooked spine of the jewel box, and the disk itself featured elegant graphics. Gobé heaped laurels on the Oscar Peterson five-CD set designed by David Lau and Lisa Po-Ying Huang, a spiral-bound book with pocket pages to hold the CDs. "So innovative! This says jazz to me, there is a raw expression with natural paper, and the historical presentation with photographs used in the most natural way — it gives you a sense of heritage and history." Austopchuk practically caressed the package designs of Chika Azuma, remarking on her cunning use of leitmotif: circles and die cuts for Mari Boine's *Radiant Warmth* package, varying appearances of a cross in the design for Grassy Knoll's CD *Positive*. A single-sheet insert in the latter bore the legend "Be Relentless." Heller quipped that it just might be Verve's motto.



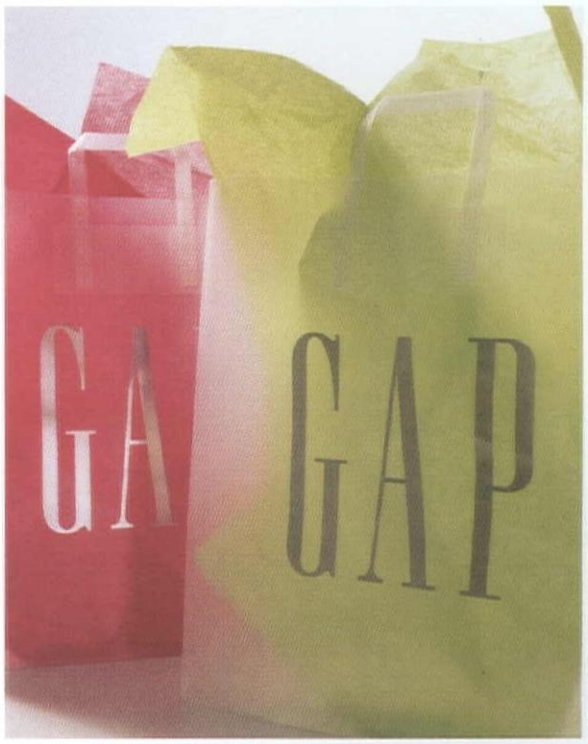




CLIENT/COMPANY Verve Records, New York.
IN-HOUSE DESIGN Giulio Turturro, art director (Smith); David Lau and Lisa Po-Ying Huang, art directors and designers (Peterson); Chika Azuma, senior designer (Boine and Grassy Knoll); Laurent Serouss, cover design (Boine).
MATERIALS/FABRICATION Peterson: French's Speckletone paper, two-color printing inside, three-color printing on cover. Smith: Standard coated paper stock, four-color offset printing, custom jewelcase. Grassy Knoll: Customized jewel case, puffy sticker. Boine: Customized die-cut Digipak, offset printing. Helvetica, Cooper, Caslon family, City, Oblique OPTI Lordswash, Orator Gothic, Trade Gothic, Franklin Gothic, Garamond, OCRA typefaces.
HARDWARE/SOFTWARE Power Macintosh 8100/80, Power PC 8100/100, Agfa scanner; QuarkXPress, Adobe Photoshop, Adobe Illustrator.



DOUG ROSA



GARY GOLDBERG

The Gap Packaging

How does a company that made its high-profile reputation as a "basics" retailer upgrade to a more fashionable image? The Gap is trying to find out, through its new advertising campaign and a new approach to packaging. While the Holiday '96 campaign drew mixed reactions from the jurors, the Gap was tapped for a Design Distinction to acknowledge its overall efforts in packaging and merchandising.

Gobé, an enthusiastic champion of the Gap's program of holiday package designs, lauded its repositioning strategies. "The challenge of the retailer is to create environments that bring the buyer a sense of newness, and when they want to encourage people to buy, they have to redefine categories; packaging is an effective way to do that," he said. "The Gap recently redefined its merchandising strategy to fit the market, because there's a need now for more colorful, fashionable products. The way they've used the red and green is fresher than the traditional holiday colors, and they use material that fits into this marketing, which is very young, very innovative," he continued. "As a total unit in the store, these packages bring in freshness and elegance."

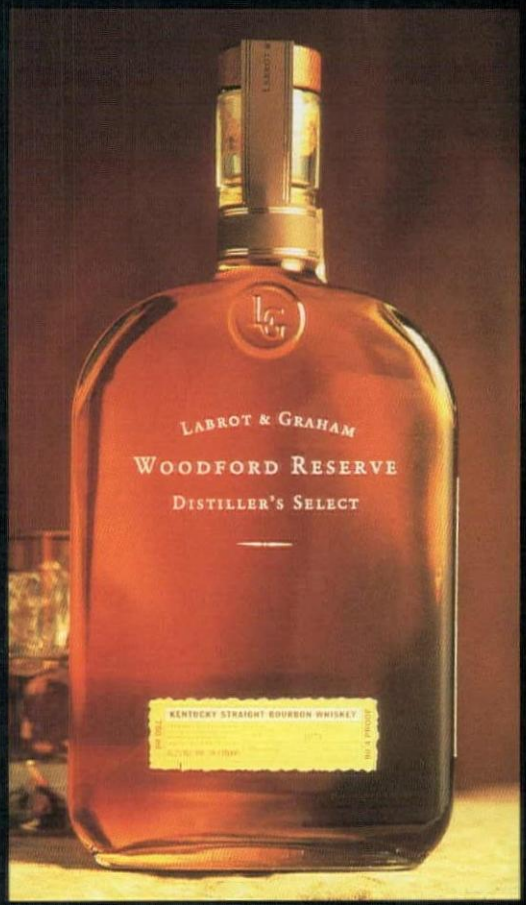
Heller disagreed with Gobé, saying "I don't find this the least bit new; I think it's retreaded." Austopchuk praised the packages , especially the frosted plastic ones with rubber lids used for the Intimates containers, which he regarded as "an unusual presentation for a very standard garment." While he didn't share Gobé's sentiments about the campaign's innovative qualities, he praised the overall effect. "It all works together," he concluded.

CLIENT/COMPANY Gap Inc., San Francisco.
IN-HOUSE DESIGN Gaemer Gutierrez, art director/GAP Package Design; Chris Yoham, designer; Giovanni Russo, senior art director/GAP Advertising; Maggie Gross, vice president advertising; Laurie Kanes, production designer; Heidi Hughes, sourcing director.
MATERIALS/FABRICATION Tie box, scarf box and slipper box: sheet-fed with offset silkscreen combination. Boxer envelope and bag: roll-fed and printed (Holiday). Molded rubber and sheet-fed silkscreened PETG (Intimates).
HARDWARE/SOFTWARE QuarkXPress, Adobe Illustrator.

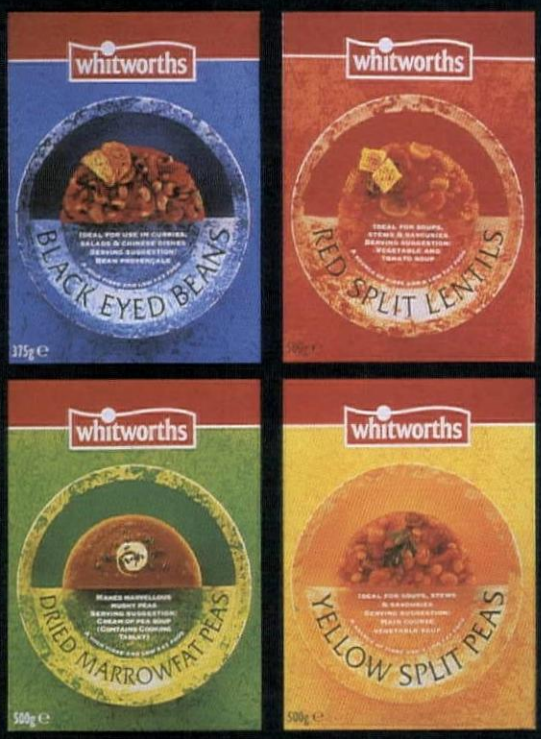
Labrot & Graham Woodford Reserve Liquor

The jurors responded with admiration bordering on reverence to SBG Partners' artful packaging for Labrot & Graham Woodford Reserve liquor. If God is in the details, then surely these are holy spirits. From the sleek, flasklike bottle, which drew tremendous praise for its unusual, contemporary shape, to the elegant product name painted directly onto the glass and the polished wood top of the bottle's cork, the designers' attention to minutia and innovation was rewarded with praise.

"What I like about this bottle is its uniqueness," said Gobé. "I would buy it just as a sculpture, as an object — it transcends the product." He complimented the designers on their use of varied materials and their attention to the complete package because, as he said, "the combination of graphics, shape, texture and materials communicates a more sensory message." Austopchuk liked the simplicity and subtlety of the design, the liquor's "gorgeous amber color" and the package's "wonder tonic" look. He pointed with pleasure to a small label that bore the batch number and bottle number, and a signature. For Heller, "the package made such a strong statement about what it would taste like, feel like, but not in a clichéd way. You know right away that someone cared very much about how it was made, that this is a product separate from the rest of the things on the market."



CLIENT/COMPANY Brown Forman, Louisville, KY.
CONSULTANT DESIGN SBG Partners, San Francisco. Mark Bergman, creative director; Thomas Bond, designer.
MATERIALS/FABRICATION Century Schoolbook, Franklin Gothic, Garamond Three, Sabon, Univers and Woodtype Ornaments typefaces.
HARDWARE/SOFTWARE Power Macintosh; Adobe Photoshop, Adobe Illustrator.



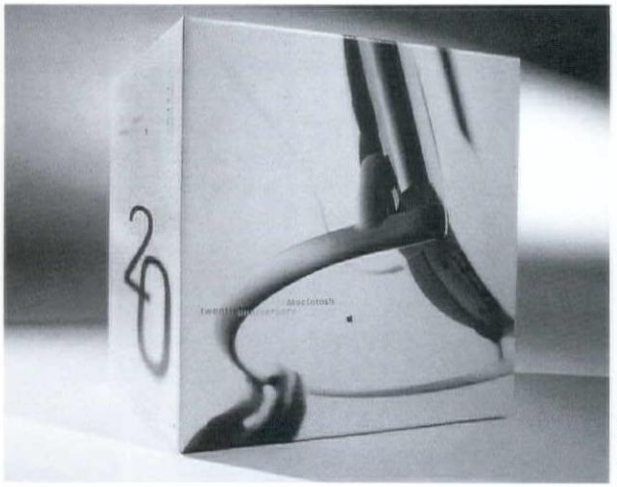
Whitworths Cereals and Pulses

Design reviews tend to be long on luxury items and short on what one might call "normal" products. The packages we see in pharmacies and grocery stores seem to be designed with an eye toward something other than aesthetic excellence. So the jurors were pleasantly surprised by the colorful, sophisticated packaging overhaul engineered by British design firm Pearlfisher for Whitworths beans and peas. To reposition what was perceived as a boring item and create an appetizing image, designer Irina Roffe employed bright colors, kinetic textures and elegant images of recipe suggestions for inelegant foods like black beans and red lentils.

The jurors agreed that the warm, catchy designs were noteworthy. "I think this is really well done," declared Heller. "This is another area where the burden of all the required bits of information that you have to include is really overwhelming. And this is very nicely designed and simple and appetizing. I think it's great!"

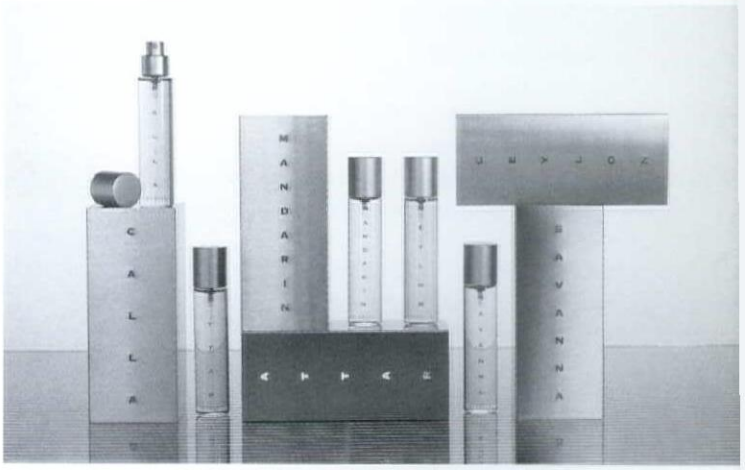
CLIENT/COMPANY Whitworths, Northants, UK. John Davies.
CONSULTANT DESIGN Pearlfisher, London, UK. Jonathan Ford and Karen Welman, partners; Irina Roffe, designer.
MATERIALS/FABRICATION Four-color process.
HARDWARE/SOFTWARE Macromedia Freehand, Adobe Photoshop.

20th Anniversary Macintosh Box
Gobé summed up the merits of packaging created for the 20th Anniversary Macintosh computer, a Best of Category Award winner in Consumer Products (see page 80): "This box communicates a great integrity, and through its simplicity, a sense of upscaleness. It's underpromoted, overemotionalized, said with elegance, and I think the abstraction of the design reinforces the confidence Apple has in the quality of this very contemporary and modern product." Not bad for a cardboard box.

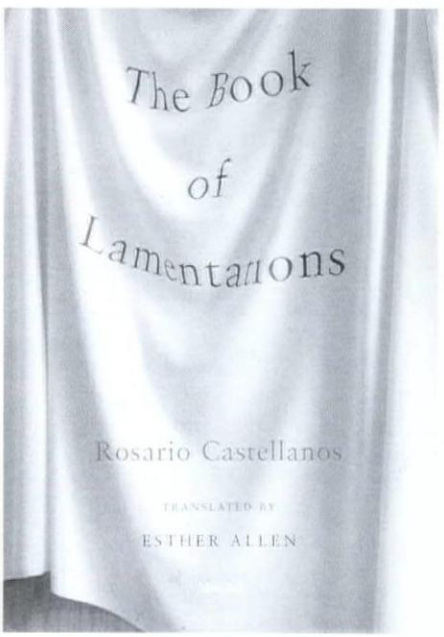


UNDERWOOD

Perfumes Isabell Packaging
The spare brushed metal boxes and simple, slim bottles created by Takaai Matsumoto for Perfumes Isabell are something of an anomaly in the perfume industry. Where much of fragrance packaging is overwrought, the cool sophistication of this presentation stood out through understatement. Gobé described it as "fresh, clean and modern."



The Book of Lamentations
Drenttel Doyle's jacket design for *The Book of Lamentations* failed to live up to the evocative drama of this novel's title. Still, the jurors declared it elegant and well designed. Heller liked "the connection between the shroud and the title," and Gobé noted the interesting use of typography, which appears to have been printed directly onto the draped folds of fabric featured in the jacket photo.



STEPHEN DOYLE

G.H. Bass and Co. Spirit of Maine
Gobé declared Pentagram's design for the G.H. Bass and Company Spirit of Maine identity "a good, solid program that brought a sense of their history. I like the consistency of the image throughout," he continued, referring to the vintage photograph montages screened in saturated red, blue and sepia on various bags and boxes.

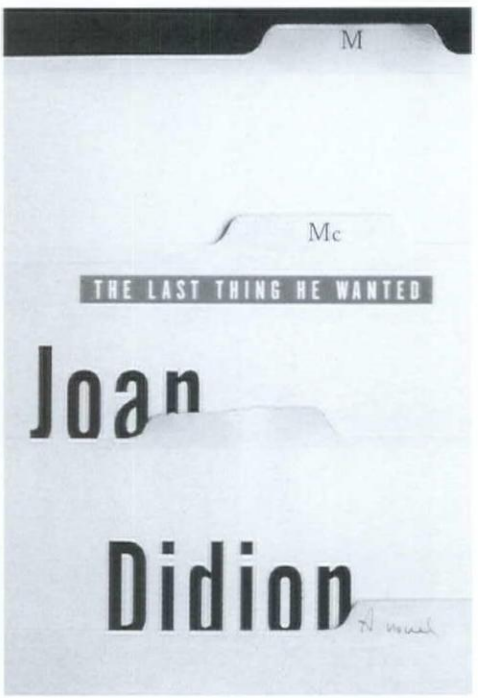


RICHARD BACHMAN

Tomandandy Vitamin C
Tomandandy's Happy Healthy New Year promotion alternately baffled and charmed the jurors. The oversized medical tube, full of bright orange caplets of what is reputedly vitamin C, was pronounced "scary" by Gobé. Austopchuk took to it, saying, "I don't have an overly intellectual reason for why I liked it, but I did. I think it's a warm sentiment in a cold presentation."



The Last Thing He Wanted
The jacket for Joan Didion's novel *The Last Thing He Wanted* is marked by the grace and deft use of typography expected from designer Barbara de Wilde: titles disappearing into manila folders, a flourish of penciled handwriting. "The files have a very hopeless kind of quality, there's something a little Kafkaesque about them, kind of old and lost," said Austopchuk. "This design gives me a clear feeling of what I'll read in the book."



Niketown Laptop Presentation Guidebook
The Niketown laptop presentation guidebook was pronounced "handsome, restrained and expensive-looking" by Austopchuk. Created by The Leap Partnership, the sleek little hardcover manual features bright images emerging from relentlessly inky black pages. The jurors declared it well designed, but couldn't quite figure out where such a sedate item fits in with Nike's enfant terrible image.



Dad Says He Saw You At The Mall
The jurors responded warmly to the bright orange jacket designed by Archie Ferguson for *Dad Says He Saw You At The Mall*, and to what Austopchuk called the "cheap ad quality" of the 1930s graphics. "There's something raw and CD-like about this that appeals to me," Austopchuk said.



Corbett Canyon Wine Bottles
The labels and graphics for Corbett Canyon wine packaging, created by SBG Partners, didn't particularly impress the jurors, but the shape of the bottles themselves did. Designed for "dramatic shelf presence," the square bases tapering in to rounded shoulders were eye-catching and unusual, even though the jurors found the oversized bottles heavy and slightly difficult to handle.





environments



What would have happened, mused this year's Environments jurors, had Mies van der Rohe's Barcelona Pavilion been placed smack in the middle of Atlanta's Centennial Park during last summer's Olympic Games? If wedged somewhere between the jellybean-colored shell of the Swatch pavilion and the larger-than-life Budweiser waterfall, jurors agreed, even that icon of Modern architecture would have been passed up in favor of more retina-searing sites. "We're dealing in a culture now that is so hypersensitized to fantasy and spectacle," explained juror Mack Scogin, "and it comes through in all sorts of cultural and sociological ways. We as architects have a very hard time engaging all that stuff and incorporating it into our work in an intellectual way, in a historical and theoretical way."

Fortunately for Scogin and his fellow jurors, Karen Bausman and Elizabeth Smith, the majority of this year's entries fell somewhere between Mies and Bud, which is to say that diversity was a strong point. Although themed environments did appear in richly detailed, historically hallucinatory projects like David Rockwell's Mohegan Sun Casino and Niketown's 57th Street megastore, the jurors tended to prefer *engagement* over entertainment — those projects that offered more than what the jurors termed "one seamless joy ride."

Many of this year's winners were environments that addressed the body in both subtle and obvious ways. The two Best of Category winners were praised for what could be termed their rigorous sensuality. Festo's pneumatic exhibition hall, with its clever inversion of interior and exterior space, possesses a kind of muscularity that would put Arnold Schwarzenegger to shame — although Smith was quick to point out that, unlike the Austrian action hero, this structure was "not too pumped up." Louise Braverman's Grand Central Terminal installation "Maps + Movies," on the other hand, offers up an entirely visual treat in the sense-dulling din of midtown Manhattan.

Exhibition designs that were favored by the jurors also invited physical response in some way from the visitor, whether in the clever push/pull of OP's low-cost landscape of doors affixed with architectural hardware in the Storefront for Art and Architecture's "Pull of Desire" show, or in the omnipresent sensuality of Gaetano Pesce's messy, self-styled retrospective at the Centre Georges Pompidou in Paris. "These are the types of installations and exhibits that are most successful to the public," noted Scogin, "because the public can literally enter their own selves into them."

Sometimes posing questions is more important than finding answers, or at least this is what the jurors concluded after the long, eye-tiring process of sorting through this year's category. In a profession historically known for resolution and fixed mass, in fact, flux and indeterminacy were as welcome by the jurors in this year's array of projects as anything else. "We still go ga-ga over a George Nelson bench and an Eames plywood chair," admitted Bausman. "But it's continual testing that draws us into deep space."



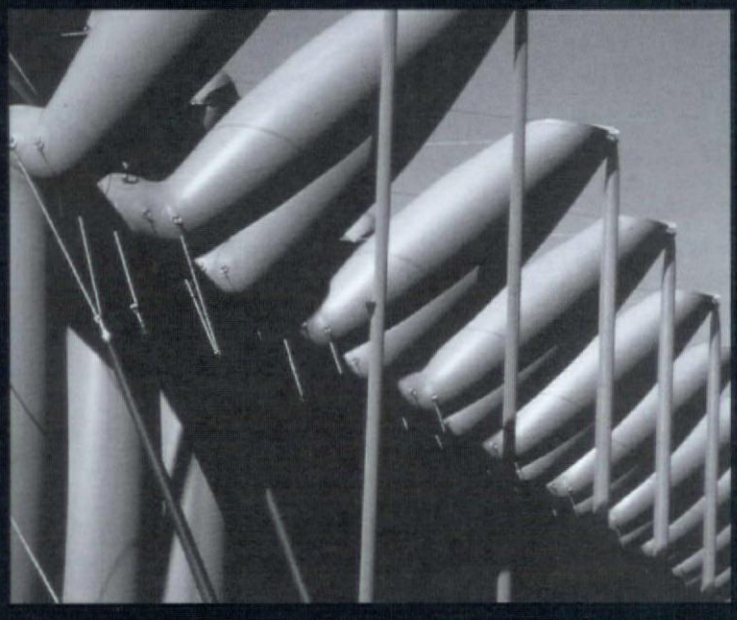
JURORS: Karen Bausman, Elizabeth Smith, Mack Scogin
WRITER: Andrea Codrington
MODERATOR: Abby Bussel

Airtecture: The Festo Exhibition Hall

Inviting comparisons with buttressed Gothic cathedrals and steroid-enhanced muscle men alike, Festo's inflatable exhibition hall impressed the jurors with its rare mixture of engineering prowess and visual sense of humor. Although pneumatic architecture has been attempted before, Festo's exhibition hall — appropriately termed "airtecture" — is the first building in the world to be constructed with a cubic interior that is comprised of supporting structures built with air-inflated chambers. "It's just great to see something using this technology that has a distinctive character to it," praised Scogin, "and is not purely the result of someone puffing up a membrane. It goes beyond that."

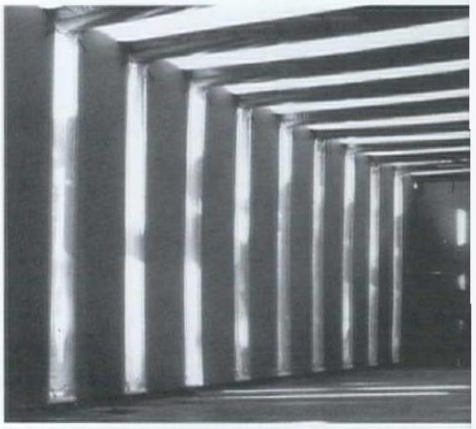
The Festo exhibition hall could best be described as an inside-out Gothic cathedral. Rather than having structural support on the inside, airtecture depends on an exterior lineup of 40 inflated Y-shaped elements and 36 wall components that provide load-bearing support for the entire structure. "The building is anthropomorphic but industrial," noted Bausman of Festo's airtecture. "There's incredible sophistication, but there's also sort of an undermining of the expected." The structure's richly detailed Gothic-reminiscent exterior stands in contrast to its stark, rectilinear interior, which would be equally well suited, the jurors joked, as a cathedral, pool hall or beer parlor. Lined with transparent strips of material, the interior is flooded with light — a factor that lends it a light, airy effect despite the structure's tautness. "It's muscular without being overwrought," agreed Smith. "It's not too pumped up."

Due to its unusual sawtooth exterior structure, the Festo exhibition hall was created to hold up to the worst weather — including snow storms and high winds. This capacity, teamed with the fact that the building's textile membranes can be folded up in an international 40-foot container for quick and efficient transportation, perhaps makes the *Space Odyssey* fantasies of Festo's architects a little less far-fetched.









Head of corporate design at the Esslingen, Germany-based headquarters of Festo KG since 1994, Axel Thallemer has overseen the company's development of this innovative pneumatic exhibition hall. Prior to his appointment at Festo, Thallemer served as a design engineer for four years in the research and development section of Porsche, where he conceived a newly developed computer-aided styling method that was shown at the Geneva Motorshow in 1994. The award-winning architect and environmental designer's work has appeared in publications as varied as Casa Vogue *and* Auto Motor Sport.

How was this project initiated?
I have always dreamed of creating a portable architecture by using the most natural building material: air.

What specific needs or desires does this project address?
In order to give sustainable development a chance, this exhibition hall aims to prove that it is possible to create mobile real estate with air, one of the best insulators known on earth.

Who is the intended audience?
Everyone who is interested in extremely lightweight collapsible structures with high energy-saving properties.



How is the project similar to or dissimilar from other projects you've designed in the past?
Unlike conventional inflated structures, our interior with cubic cross-sections is not pressurized and therefore we call it "air in air." The difference is that our building members — columns, walls, windows and roof — are prestressed by air and thus capable of bearing loads.

What role have new technologies played in shaping this project?
The whole array of building elements is stabilized by pneumatic muscles, an innovation that allows enormous pulling forces to be exerted by the contraction of a membrane. Chemists have changed the properties of natural rubber so that we have achieved a transparent elastomer. We used a new woven three-dimensional textile that resulted in a double wall fabric. And the whole pneumatic structure is self-monitoring and self-controlled by computers and sensors that create an intelligent, dynamic architecture.

In retrospect, would you have done anything differently in the design process?
Due to the use of computers, the whole control system is very complex. If I had to redo the project, I would definitely conceive of a more simplified regulation system. What would not change is the structural idea of having the backbone as the exterior and the smooth skin as the interior, since an exhibition hall with this kind of sobriety should not distract from the displays. With its expressive character, the outside should create curiosity and attract people.

What would you most like to design or redesign?
People have always built mobile structures out of necessity or pure interest. They have taken on this challenge from equally rational and artistic perspectives using materials that could be easily obtained and worked — leather, wood, metal, cloth. With technical textiles prestressed by air, I would like to design modular, durable, pneumatic structures for future nomads going into outer space.

Axel Thallemer

CLIENT/COMPANY Festo KG, Esslingen, Germany.
IN-HOUSE DESIGN Festo Corporate Design, Pneumatic Structures Group. Axel Thallemer, head of corporate design.
MATERIALS/FABRICATION Polyamide (wall element), Velaglas (transparent cushion), polyester (columns, air-beam and roof membrane), polyamide and Trevira CS (pneumatic muscles).
HARDWARE/SOFTWARE AutoCad and Easyvol.



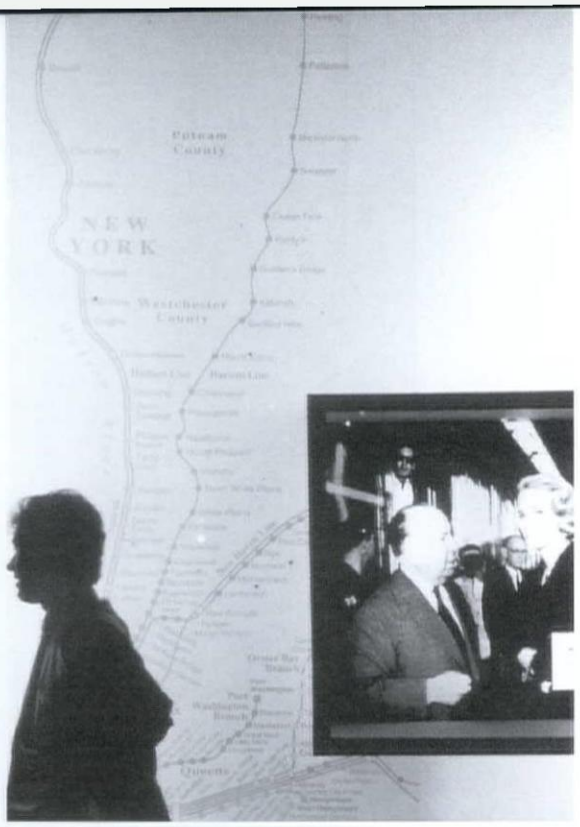
MICHAEL MORAN

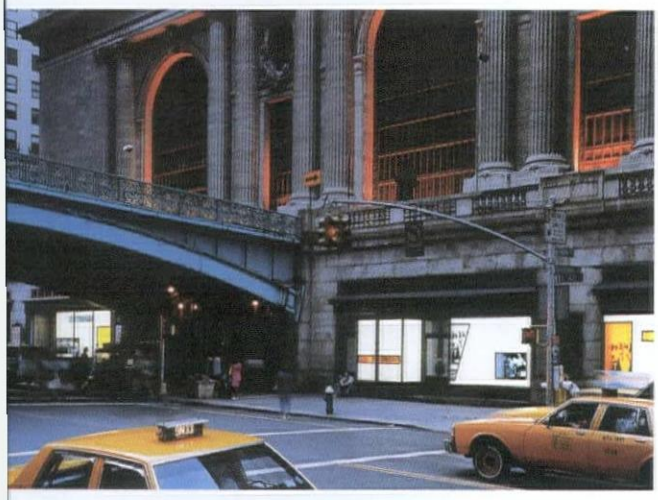
"Maps + Movies" at Grand Central Terminal

Manhattan's urban landscape offers up so much spectacle at every corner that the average New Yorker has become a uniquely difficult-to-impress specimen. That the office of Louise Braverman was able to unequivocally wow this year's jury of visually acute professionals with its installation "Maps + Movies" at Grand Central Terminal is testament both to the strength of the architect's vision and to New York's ongoing ability to dazzle by night.

A yearlong installation in the Terminal's storefront windows that line 42nd Street, "Maps + Movies" was conceived to mask ongoing construction work and to engage the passerby's fantasies of the monolithic New York landmark. Consisting of translucent Mylar and multicolored plastic laminate panels silkscreened with a variety of movie stills that feature the terminal, Braverman's installation was hailed for its simplicity and maximum visual effect. "It's nice to know that in 1997 someone can just use some words, maps, photographs and colored light and do something this powerful," said Scogin of the project, which fills 42nd Street with windows that glow with candy-colored brilliance at night.

The jurors agreed that the thought of installing anything at Grand Central was a daunting prospect, given the building's iconic presence and the various city agencies they imagined such a project would have to pass through. "It's Grand Central station in New York City!" noted Bausman. "To override that context is no easy feat. And to do it so sparingly — that's what really blows my mind. And it looks as if it was not compromised." At a time when environments increasingly engage the viewer on a level of sensual and informational overload, the sparseness of "Maps + Movies" — both conceptually and visually — strikes a bold contrast. "It's incredibly dramatic," concluded Smith, "but it accomplishes its effect through subtle means, like the balance of color against its black-and-white background."





CLIENT/COMPANY Grand Central Terminal Ventures, Inc., New York.
CONSULTANT DESIGN Louise Braverman Architect, New York. Louise Braverman, principal; Gregory Ginter, job captain.
MATERIALS/FABRICATION Backlighted translucent Mylar, backlighted translucent multicolored plastic laminate panels, colored lights.

Louise Braverman established her own architectural firm, Louise Braverman Architect, in 1991. Her award-winning New York–based office works on projects in the outskirts of New York and also focuses on project types that are specific to Manhattan. These include institutional facilities, retail installations, single-family homes, commercial office suites and SRO housing. Among the more publicly recognized projects Braverman has designed and overseen are the 1995 Holiday Market in the Main Waiting Room of Grand Central Terminal, Poets House library and learning center and the C.V. Staff Hand Surgery Center at St. Luke's Roosevelt Hospital Center.

Who initiated the project?
The project developed out of a brainstorming conversation that I had with Susan Fine, the former director of real estate at the Metropolitan Transit Authority. She expressed her concern for the need to create a stimulating commuter environment that retained its urban edge during the three-year renovation of Grand Central Terminal. That conversation led to my initiating a design for a video and light installation, entitled "Poetic Light," within a vacant storefront inside the terminal. The success of this led Grand Central Terminal Ventures to give us the opportunity to design an installation in the six storefronts facing 42nd Street. We developed the concept of "Maps + Movies" and acquired sponsorship from the Turner Entertainment Company for use of its cinematic images.

What specific needs or desires does this project address?
"Maps + Movies" explores the interface of function and fantasy at Grand Central Terminal through its display of interwoven layers of information and aesthetics. Functionally, it creates a screening device to mask the construction work in progress behind the storefronts. Humanistically, its continuous format addresses its public location at both the urban and individual scale and provides a window into the cultural heritage of the terminal.

Who is the intended audience?
The project speaks to the New York community, i.e., all people who pass by either on foot or in a car. At the urban scale, the continuous luminous glow creates a light beacon, drawing people toward the windows. Up close, pedestrians can more intimately enjoy the layers of railroad maps and cinematic stills relating to Grand Central Terminal. I have seen people hovering in front of the windows for extended periods of time engaged in a search for their train stop or a specific scene from a movie.

How is the project similar to or dissimilar from other projects you've designed in the past?
The majority of my practice is composed of more typical architectural projects. Lately, however, I have designed a series of installations that evolved into "Maps + Movies." The first was a small streetfront poetry video installation in a window of the Children's Museum of the Arts in SoHo, located in downtown Manhattan. This provided the impetus for "Poetic Light" at Grand Central Terminal, which led to "Maps + Movies."

In retrospect, would you have done anything differently in the design process?
Due to the temporary nature of the installation and the fluctuating retail real estate market, we were never quite sure about the final number and location of storefronts that would be incorporated in the project. In order to address that issue during the design process, we arrived at a scheme that was fairly modular in nature and could adapt to programmatic changes while maintaining its lyrical continuity. Looking back on the project, I would have focused more specifically on the mercurial nature of the site conditions.

What would you most like to design or redesign?
A public space that has the potential to speak to the human spirit.

Louise Braverman

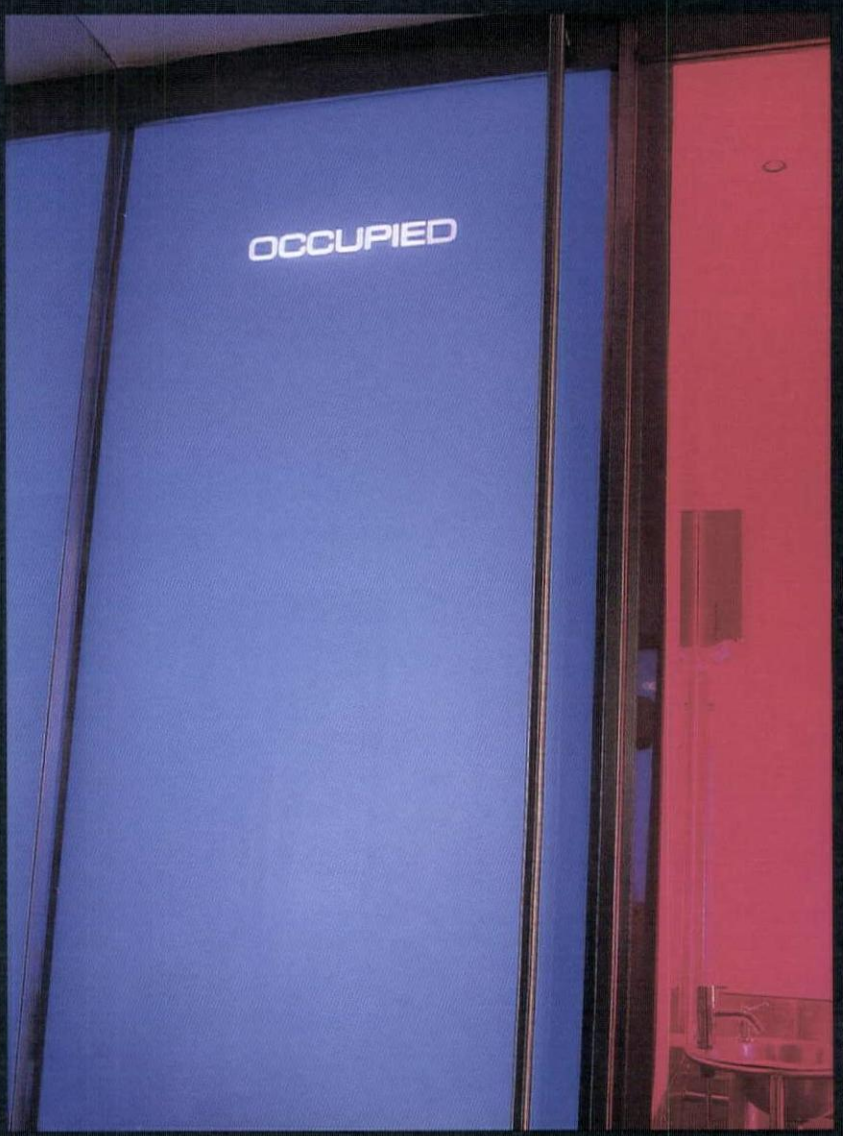


The Bathrooms at Bar 89

Equating bathrooms with pleasure is a task that has occupied Freudians for over a century now. Architects, on the other hand, have been a little slower to the draw, although Ogawa/Depardon's playful and subversive lavatory at this trendy SoHo bar could likely make up for lost time. "This is the only project we've seen today that really speaks about a physical condition, a social construction," said Bausman of the glass-and-steel space. Toying with issues of "trust and technology," as Scogin pointed out, five transparent glass doors lighted in alternating pink and blue — the only gender signifiers in this unisex facility — reveal the contents of an elegantly appointed bathroom within. The peek-a-boo loo begs the question of privacy until the door is shut and embedded LCD panels turn milkily translucent. Just to make sure those waiting in line get the picture, the word *occupied* is projected from inside the bathroom onto the door.

"This requires the user to take a leap of faith," pointed out Smith, who enjoyed the environment's sly manipulations of physical and psychological space. The jurors agreed that the bathroom at Bar 89 was a well-resolved example of a movement that could best be termed neo-minimal or post-simple. "What I love is the intersection of the figure and light," noted Bausman. "There's not much else." Except, that is, for the various myths that have been popping up all over the city about the bathroom's uses — and more interesting abuses.





BOB KRASNER

CLIENT/COMPANY Bar 89, New York.
CONSULTANT DESIGN Ogawa/Depardon, New York. Gilles Depardon and Kathryn Ogawa, principals. Janis Leonard Design Associates, Phoenix, AZ. Janis Leonard, principal. Electrokinetics Inc., New York. David Cowan, director of design.
MATERIALS/FABRICATION LCD panel sandwiched between tempered glass, motion detection electronics, theatrical projectors, spun stainless steel wall bezels, granite.
HARDWARE/SOFTWARE Power Macintosh 7500/100, Hewlett Packard; AutoCad, Ashlar Vellum.



FUJITSUKA MITSUMASA

"Interrupted Projections" at Gallery Ma

It is a well-known fact that graphic designers often come head to head with the two-dimensional nature of the page. But is architecture limited by its own three-dimensionality, by the very nature of its physical inflexibility? Neil Denari's installation "Interrupted Projections" seems to pose this and numerous other open-ended questions. In an attempt to transcend the contentious relationship between architecture's historical depth and viscerality and graphic design's relative superficiality and instantaneity, Denari constructed an interior space by bending a continuous sheet of material — in effect creating a three-dimensional interior from two dimensions. Imbedding this with a myriad of visually intensive logos that offer up electronic information when accessed through a remote, hand-held camera/screen, Denari has proposed an architecture that is more about fluidity and currency than solid, immobile mass.

"This has to do with raising questions about things rather than giving answers," said Scogin of the exhibition that jurors found at once impenetrable and stimulating. "It's about trying to present an idea about an architecture that you're not able to actually make." Jurors agreed that Denari was in effect turning architecture inside-out — a subversive and exciting prospect, albeit difficult to grasp if not experienced physically. "Edge and boundary are absolutely indeterminate," marveled Bausman of the complexly formed space.

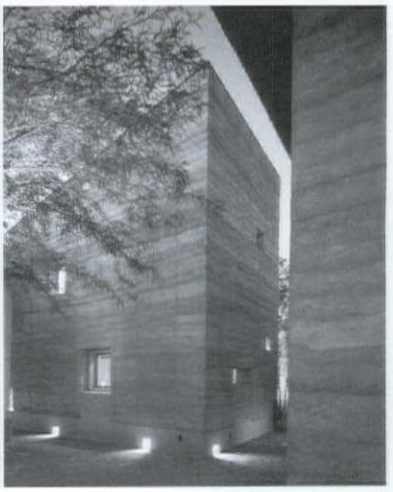
CLIENT/COMPANY Gallery Ma/Toto, Tokyo.

CONSULTANT DESIGN Cor-Tex Architecture, Los Angeles. Neil M. Denari, principal architect; Raita Nakajima and Georg Kolmayr, assistants. Studio Koz, Tokyo. Sei'ichi Kozu, associate architect. Studio Oka, Tokyo. Masaaki Oka, producer.

MATERIALS/FABRICATION Worldsheet surface: Two layers 5mm plywood-finish veneer surface on top of wood rib frame structure, rubberized enamel paint. Entrance: welded steel frame, rectangular tubes painted titanium silver, 3mm glass infill with shatterproof film coating.

HARDWARE/SOFTWARE NEC RISCstation 2250 with 250 mhz MIPS processors, Power Macintosh 6600; Adobe Photoshop, Adobe Illustrator, Softimage.





BILL TIMMERMAN

Convent Avenue Studios

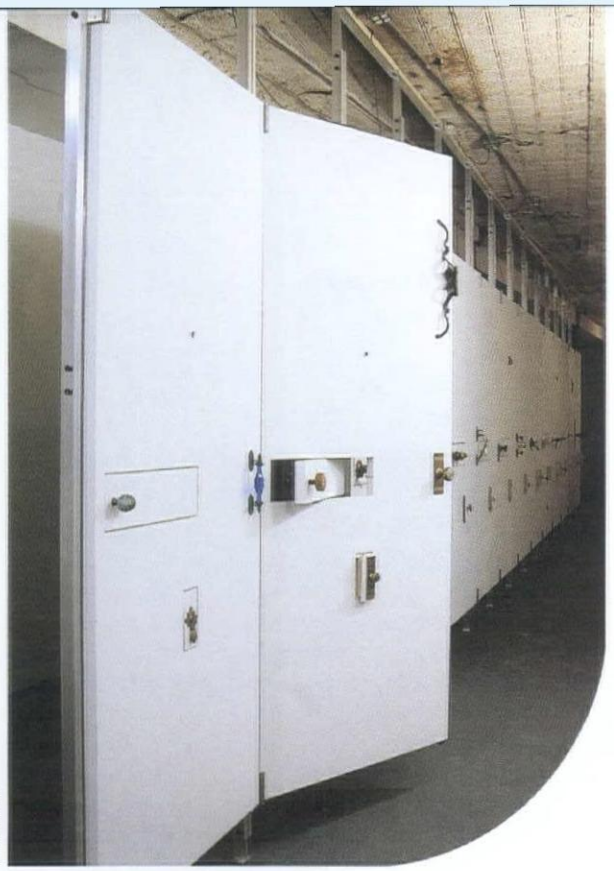
Situated in the center of Tucson's Barrio Historico — one of the city's oldest and most vibrant urban neighborhoods — the Convent Avenue Studios are live/work artist spaces that the jurors found to be entirely suited to their desert location without relying on overwrought Southwest vernacular. Located on the original site of seven traditional mud adobe houses, which had dissolved over a period of 40 years from neglect, the Convent Avenue Studios were developed in the spirit of these humble earthen structures, while being true to a spare contemporary vision. An existing building and front wall were restored from the ravages of time and serve as a discrete entry point to three new studio buildings constructed of exposed rammed earth and weathered steel that cut a wedge-shaped form through the neighborhood.

The project centers around poignant juxtapositions — new vs. old, sun vs. shade, natural vs. constructed — that serve to enhance the site's already considerable physical assets. "It has a certain quality that you associate with that area," explained Bausman. "You know, you're stumbling around in that blinding sunlight, and then you go into a cool, dark space. It's so pleasant." The angularity of the buildings — simple elongated shed-roofed forms that are abstracted from a common building style in the neighborhood — creates a play of shadow and light in the adjoining courtyards that the jurors found intrinsically sculptural. "The buildings have a rustic, casual character," concluded Smith, "and that imparts a certain tactility."

CLIENT/COMPANY Convent Avenue Studios, Tucson, Arizona. R.J. Brezer, owner.

CONSULTANT DESIGN Rick Joy Architect, Tucson, AZ. Rick Joy, principal; Holly Damerell, intern architect; Franz Bühler, construction supervisor. M.R. Behnejad, P.E. Southwest Structural Engineers, Inc., structural. Roy T. Otterbein, P.E., mechanical and plumbing. Rocky Brittain Architect, adobe consultant. Alex Kimmelman, historic consultant. Rick Joy Architect, construction management. Quentin Branch, Rammed Earth Solar Homes, Inc., walls and foundations. Franz Bühler, carpentry. Tony Guzman, adobe restoration and plastering. Steve Lambach Electric, Benchmark Concrete, floors and showers. Bud Brown Plumbing, site. Arizona Glass and Mirror, Able Refrigeration, Philips Plumbing, Exquisite Floor Design.

MATERIALS/FABRICATION Major exterior materials: Exposed rammed earth, weathered steel. Major interior materials: Exposed rammed earth, weathered steel (stairs, hardware), douglas fir (beams, ceilings, doors, windows), uniform red birch (cabinets), white imperial plaster, integrally colored concrete (main floor), elm (loft floor).



PAUL LEWIS

"Pull of Beauty" at the Storefront for Art and Architecture

Engaging the body in a variety of expected and unexpected ways, OP's design for this exhibition on architectural hardware charmed the jurors with what Smith termed its "appealing modesty." This is not to say that the environment did not make a strong impression. In fact, as the title of this Storefront for Art and Architecture exhibition indicates, the physical and psychological draw of these 150-odd doorknobs, knockers and pulls was paramount in their presentation. "What I like about it is that it's so obvious," noted Scogin of the environment, which featured a continuous wall composed of a series of conventional doors arranged in sequence and supported from aluminum struts. Rather than being placed against the wall, OP's chose to situate the doors down the middle of Storefront's already cramped quarters — a reference to the door's traditional function as a means of passage from one space to another. "The actual detail of the doors and how they're positioned in the space is what's critical," added Scogin.

The experience of touching, turning and pulling on these objects — normally forbidden in a conventional gallery space — was enhanced by their placement in the doors themselves. Positioned in unexpected ways or yielding unexpected results, the hardware often served to foil the viewer's expectations of it — a factor that further served to engage the jurors. "I like the way the pull as an activity is located on the surface in different ways," said Bausman of OP's multileveled exploration. "It really works to completely serve the nature of the objects that are being presented," concluded Smith.

CLIENT/COMPANY Storefront for Art and Architecture, New York. Kyong Park and Shirin Neshat, codirectors; Victoria Milne and Kiki Smith, co-curators.
CONSULTANT DESIGN OP's, New York. Paul Lewis, Peter Pelsinski and Mark Tsurumaki, principals; David Lewis, associate.
MATERIALS/FABRICATION Hollow-core doors, aluminum, slide projector lenses and bulbs, INT transfer images.
HARDWARE/SOFTWARE Macintosh Quadra 650; Adobe Photoshop.

"Well Traveled" at Takashimaya

After many hours of closely examining this year's variously complex Environments entries, the jurors fell upon this retail space with considerable relief. "After testing our visual muscles all day, this is a great project to look at," said Bausman. "There is this wonderful cascading of volume and plane and line going on here, with a minimum of means. It's by no means *minimal*, though." The jurors were most impressed with the space's use of changing line weight: the chunky black horizontal of the vitrines contrasted with the thinner grid of the shelving systems, and the elegantly framed black-and-white photographs lining the walls result in an orthogonal effect that the jurors felt countered the profusion of materials and rounded shapes found in so many projects submitted this year. "We all know that 'simple' is not about tearing down," noted Scogin. "It's more difficult to get at. This space has containment and color. It has a lot to do with light and surface and texture."

Although the Takashimaya store has all the hallmarks of an art gallery — white walls, wood floors and glass vitrines — it is clear that the design is subtly used to enhance consumer desire. Walls lined with a thin layer of Hunan silk and a sisal carpet reminiscent of exotic foreign locales provide a backdrop for the high-end travel accessories offered up in the "Well Traveled" shop. "I think it's utterly elegant," commended Smith.

CLIENT/COMPANY Takashimaya New York, New York.
CONSULTANT DESIGN S. Russell Groves, New York. S. Russell Groves, principal in charge. Adelhardt Construction Corporation, contractor. Renée Cooley Lighting Design Inc., lighting consultant. Eve Ashcraft, custom wall finish. Roe Woodworking, freestanding fixtures.
MATERIALS/FABRICATION Stained maple plank (floor), linen-bound sisal (rugs), ebonized ash (shelves, low tables), stained MDF (vitrines), Hunan silk (vitrine panel fabric) and painted MDF and plaster (built-in shelving and plinths).
HARDWARE/SOFTWARE AutoCad Release 13.



PETER MAUSS/ESTO



CLIENT/COMPANY Atlantic Center for the Arts, New Smyrna Beach, FL. Suzanne Fletscher, executive director.
CONSULTANT DESIGN Thompson and Rose Architects, Cambridge, MA. Charles Rose and Maryann Thompson, project designers; Michael Grant, Joseph MacDonald, Warren Van Wees, Michael Breau, Francisco Thebaud, Carrie Alice Johnson, Frank Dill, Patrick MacQuire, Lisa Iwamoto, Michael Rose and Tim Downing, project team.
MATERIALS/FABRICATION Heavy timber hybrid (primary structural system), stained cypress and stainless steel screws (cladding), concrete (base), lead-coated copper (roofs), steel and wood (doors), brushed aluminum (windows), redwood and glass (louvers), brushed stainless steel and glass (trellis work and suspension rods), cedar planking (boardwalk).



CHUCK CHOI

Atlantic Center for the Arts, Leeper Studio Complex

Anyone who has ever attended an artists-in-residence program can tell you that isolation is an essential part of that intense creative experience. Raw nature, of course, provides the deepest refuge from the man-made world — a fact that the Leeper Studio Complex at the Atlantic Center for the Arts understands well. Nestled in the thicket of a central Florida jungle, the Leeper Studio Complex includes five distinct houses — theater, dance, sculpture, painting and music — linked by a boardwalk and the topography itself. In order to intensify, contrast and heighten the visual and sensory effects of the site, the buildings' designs take the surrounding jungle as a beginning and an end. The dappled effect of the Florida sunlight filtering through dense foliage is reinterpreted within the buildings themselves by louvers and glass walls. Frequent tropical downpours are similarly tempered by the placement of large, linear rain scuppers. "It's a build-up of systems," said Bausman, "but it's not a closed system. There are slippages here and there that allow for light, movement, the passage of the body."

The complex's clean, capacious wood and glass interiors provide a simple volume that contrasts with the tangled, labyrinthine jungle that exists beyond. Since the buildings are spaced periodically along the boardwalk, which is used as an informal gathering area, the site is filled with overlapping but incomplete vistas — an element that adds to the compound's sense of isolation and enclosure. "I think it's extraordinary," enthused Smith. "The sight line looks quite complex, yet it seems to remain comprehensible."

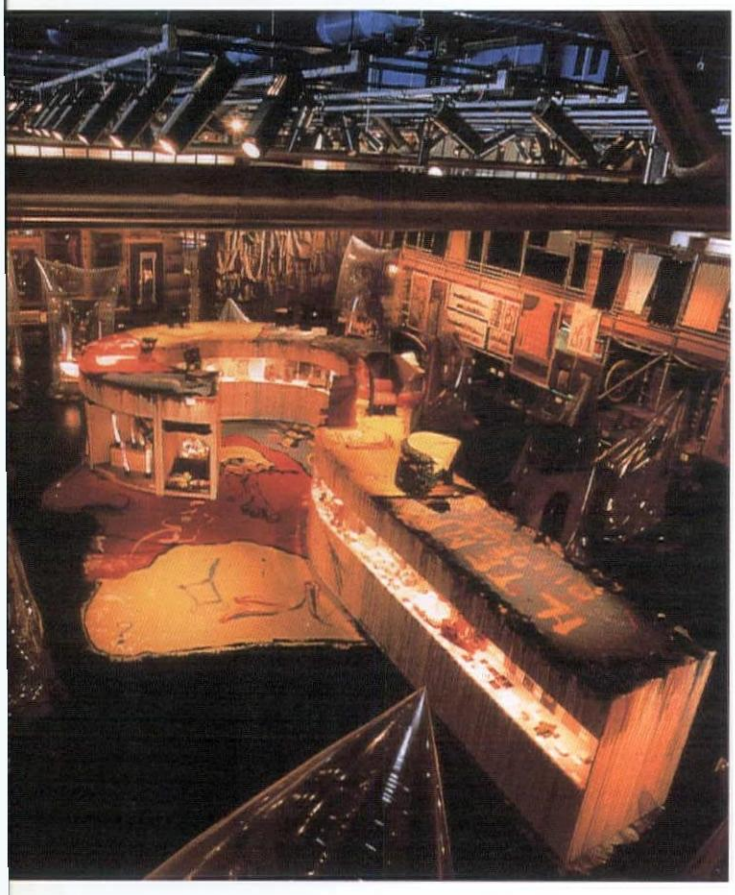
Microsoft E3 Pavilion

At first glance, the jagged landscape of metal, flashing lights and exposed electronic gear that comprise Hodgetts + Fung's trade show pavilion for Microsoft's Windows '95 operating system and computer game software seems random — an unrestrained tangle of hardware and Hollywood effects of the type that seems to pop up on every computer trade show floor these days. It didn't take long, however, for the jurors to see that there was a distinct and powerful visual logic going on in the pavilion, which was divided into a "neural core" and three themed gaming stations that featured giant tanks, a wooden NBA court and a violently agitating Monster Truck. "All the elements utilized here are precisely calculated to exploit the idea of the technomorphic experience," pointed out Smith, "from the bulbous muscularity of the hardware supporting the computers to the wildly aggressive landscape of connected parts. I think it's quite brilliant, actually!"

While the jurors agreed that the pavilion was one of the best examples of a commercial exhibit that they had seen all day, not everyone had an easy time grasping how events marketing fit into architecture at large. "It's about fantasy," noted Scogin. "All of a sudden fantasy and commercialism are merged, and it takes somebody who is really skilled to handle that challenge." In the end, it took looking at the exhibit's floor plan to figure out what — if anything — Monster Trucks had to do with Mies. "This is the first project today where the plan is, for me, where the story is," concluded Bausman, who felt that in a way it was like a map of an entertainment-hungry America. "You've got all the interests represented here."



CLIENT/COMPANY Microsoft Corporation, Redmond, WA. Marty Taucher, senior group marketing manager/Interactive Media Group; Andrea Norris, event coordinator; Brad Berman, consultant and project director.
CONSULTANT DESIGN Hodgetts + Fung Design Associates, Santa Monica, CA. Craig Hodgetts and Hsin-ming Fung, principals; Selwyn Ting and Michael Swischuk, project coordinators; George & Goldberg Design Associates, Don Clifford, fabricator; R.O.Y.G.B.I.V., Mark Brickman, lighting design.
MATERIALS/FABRICATION Steel space frame (Brain), steel and sheet metal (Riptide), plywood and particle board (Full Court Press), galvanized sheet metal on light-gauge steel frame structure (landscape), steel frame (computer stations), Lonseal textured rubber flooring, fiberglass surface on plywood backing (graphics wall), steel tubing with premanufactured Dune Buggy seat (ejector seat), lighting and smoke machines.
HARDWARE/SOFTWARE Macintosh; Adobe Illustrator, PowerDraw.



"Le Temps des Questions" at the Centre Georges Pompidou

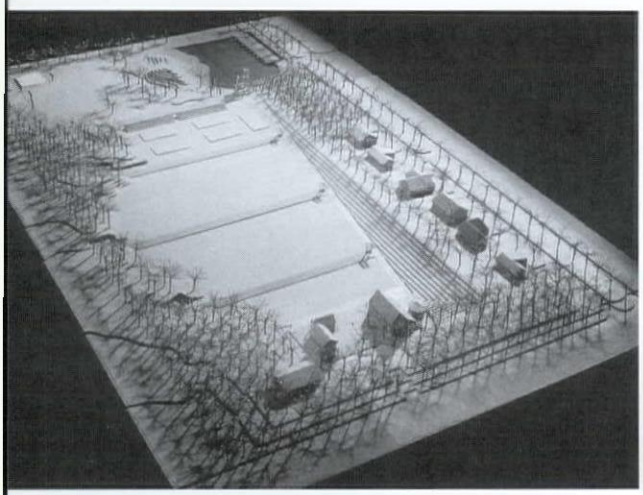
"Polymorphously perverse" is not normally a term that pops to mind when discussing architectural innovation, but when it comes to the exuberant, messy work of Gaetano Pesce, space has many seats of pleasure. Who else but Pesce could create an environment for a major retrospective exhibition (of his own work) in a major cultural institute (the Centre Pompidou), with a question mark–shaped plan and content that referenced everything from peep-show booths and plastic bubbles to minestrone soup? "I love how homely it is," exclaimed Bausman. "There's such a weird saturation of color and material that it pulls you into a deep space. It makes you question your environment on so many levels."

Situated primarily in a large space that had been enclosed by sizable bales of recycled fabric that look like compressed mattresses or the padded walls of an insane asylum, the exhibition does some serious damage to preconceived notions of how to show design and architecture within the museum context. Making sure that no two visitors experienced the same thing, Pesce captured his oversized creations in transparent air bladders that inflated and deflated randomly, and placed smaller objects in wooden niches that were variously revealed and concealed by a velvet curtain. Those who were truly fortunate got to experience the smell of minestrone soup wafting through the already giddily sensual space. "I see an almost infantile sense of pleasure in the texture and softness of the materials," said Smith of the brightly colored resins and fabrics that put one in mind of a talented but wild-spirited child's playroom. "The engagement is that it's frightening," confessed Scogin. "Here's a guy who operates in a certain medium, and he's relentless with it. There's a consistency to it that I just really admire."

CLIENT/COMPANY Centre Georges Pompidou, Paris.
CONSULTANT DESIGN Pesce Ltd., New York. Gaetano Pesce, principal; Olafur Thordarson, Doug Bergert, Lisa Hill, Michael Graves, Michael Schinelli, architects and designers; Laetitia Wolff, exhibition coordinator.
MATERIALS/FABRICATION Resin, wood, plastic bags, quilted fabric panel walls and recycled fabric.



BRUCE VAN INWEGEN



JACK POTTLE/ESTO

Olympia Fields Park and Community Center

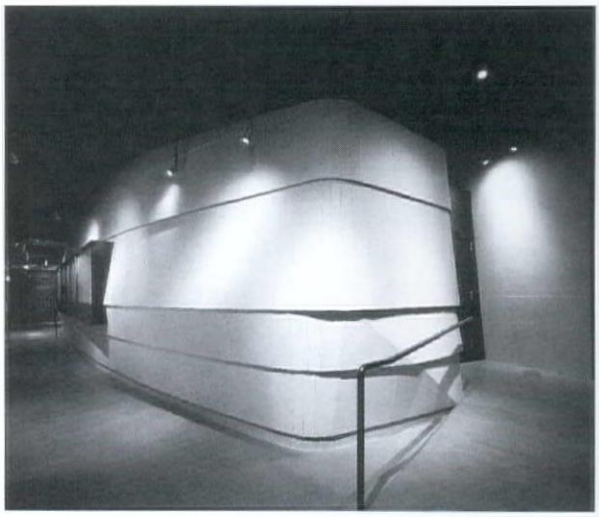
Although the suburban sprawl that surrounds Chicago has all but erased the forest preserves and farms that distinguished the landscape before development, the Olympia Fields Park and Community Center provides an intimation of the area's pastoral past in a plan that is as subtly shaped as the state of Illinois. Combining an existing park with an adjacent nursery that includes a turn-of-the-century barn, a farmhouse and a milk barn, this 20-acre "town green" offers up a simple, sculptural solution. "I like how the landscape wasn't overwrought by the mark of the hand," noted Bausman, "but subtly sculpted for occupation of one kind or another." A primary factor in the park's landscaping was flood control, which was addressed by a series of stepped terraces and sculpted water retention areas that add a distinct texture to the otherwise flat terrain. "It combines the idea of a picturesque landscape with recreation in a way that's quite beautiful," explained Scogin. "The landscape can be simply something to look at or something to use."

It was clear to the jurors that architects Weiss/Manfredi thoroughly researched the historical and topographical background of the Olympia Park area. Using indigenous plant materials to delineate various sectors of the park — six species of oak trees established the clearing edges, while picnic areas and a playground are lined with pear and crab apple trees — the overall plan struck the jurors as being "very American" without being nostalgic. This was complemented by the careful but unsentimental restorations of the disused farm buildings, which are painted a bright white and roofed with galvanized metal on the exterior, and offer up original interior details like cross beams and a vaulted silo enhanced by clear pine, maple and glass additions. "I commend them for so thoughtfully and deeply trying to design with references that draw from the nature of the site itself," concluded Smith.

CLIENT/COMPANY Olympia Fields Park District, Olympia Fields, IL. Mary Colmar, director.
CONSULTANT DESIGN Weiss/Manfredi Architects, New York. Marion Weiss and Michael Manfredi, design partners; Stephen Moser, project architect; Christopher Ballentine and Jennifer Greassle, project team; Madhu Gresla, field representative. Paul H. Handing and Associates, landscaping. Joseph Schudt and Associates, civil engineers. Creative Systems Engineers, mechanical engineers. Thomas Thompson, lighting. Tylk, Gustafson, structural engineers.
MATERIALS/FABRICATION Prefabricated plywood/rigid insulation panels, galvanized metal, steel rods, clear pine, maple and glass (barn and silo addition); wood posts, wood joists, wood components, galvanized metal straps and rods (trellis and park pavilions).
HARDWARE/SOFTWARE Hewlett Packard and IBM; AutoCad 12 with Softdesk overlay.

CAA/Intel Media Lab

Responding to the gentle eccentricity of the forms that comprise Pleskow + Rael's Intel Media Lab, a self-contained "vessel" within Creative Artist Agency's I.M. Pei building designed to encourage digital experimentation, Bausman favorably dubbed the space, "Mies meets Gehry in a museum." Rounded and sensual, the lab de-emphasizes and conceals the messy — and often intimidating — tangle of hardware that such a workshop necessitates by locating it behind perforated panels and translucent glass. Offering up a flexible common space that can be transformed with the pull of a blue screen to something more immersive, as well as an isolated room for concentrated creation, the Intel Media Lab was most praised for its sculptural quality.



BENNY CHAN FOTOWORKS

7378 Beverly Boulevard

Equipped with what the jurors called "an economy of moods," this crafts gallery designed by the L.A. firm Agency was appreciated for its studied simplicity — a factor that had everyone wondering whether there was any exhibition at all that it couldn't show to great effect. It was decided that the space was strong enough even to accommodate Gaetano Pesce's work, the true test of a solid environment. With its moderated industrial atmosphere — featuring a hard gray floor and a wall display system constructed of vertically hanging wires and a simple steel shelf — 7378 Beverly was hailed as a "stunning composition" by all.



JOSH WHITE

Mohegan Sun Casino

David Rockwell's Mohegan Sun Casino engendered the farthest-ranging debates among the jurors, who were at once impressed with the level of thoroughly researched Native American symbolism embedded in the environment and overwhelmed by its collection of materials, colors and textures. Integrating Mohegan mythology that revolves around the four seasons, Rockwell's themed environment includes gaming, restaurant, entertainment and leisure spaces that serve to enhance the fantastical — and bewildering — activity of gambling that is the true purpose of any casino-goer's visit. With such a vivid profusion of detail, the jurors were left with one question: How did Rockwell know when he was finished?



PAUL WARCHOL

Swatch Olympic Pavilion
Among the other temporary structures that sprang up in Atlanta's Centennial Park during last summer's Olympic Games, the Swatch pavilion was notable for its opalescent shell, which changed color at different times of day in honor of various events. With a mercurial polycarbonate exterior that served additionally as a screen for projected images and an interior space that delineated the company's history and exhibited some 1,278 timepieces, the pavilion was created in the spirit of Swatch's original transparent "jellyfish" watch. While the jurors agreed that some pavilions may have held more fascination for the Olympic crowd — in particular, a nearby Budweiser waterfall — this collaborative project between Pfau Architecture, Eyecandy and Eight Inc. appropriately represented the Swiss watch company's spirited image in an architecturally distinct manner.

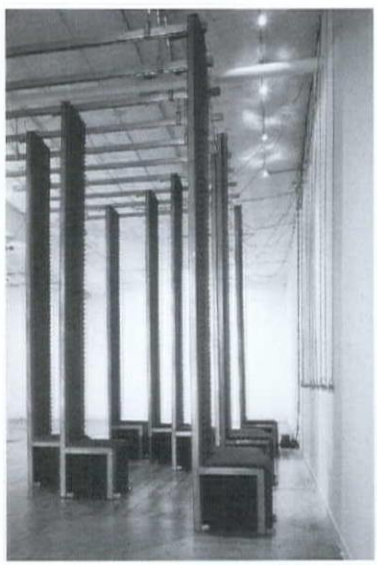


MARC LARGENT/ESTO

Imperfect Utopia: Park for a New World
In an attempt to bring performance activities outside and de-emphasize the monumentality of the North Carolina Museum of Art's already existing building, Smith-Miller + Hawkinson, Barbara Kruger and Nicholas Quennel conceived Imperfect Utopia as a series of sculptural elements, spaces and experiences that engage local history in a meaningful way. The jurors found that the most impressive element in this collaborative effort was its compelling merging of landscape, architecture and language. The words "Picture This" are literally imprinted on the landscape, and each letter serves its own function, whether as a singular contemplative space or casual seating for watching movies on the outdoor screen. Further kudos went to the multidisciplinary team for their rigorous and culturally sensitive plan.



"Eavesdropping" at Exit Art: The First World
Taking the activity of eavesdropping as its theme, Paul and David Lewis's installation at a SoHo gallery visually manifested this transgressive and pleasurable act — a theme the jurors found creatively resolved. By positioning 10 chairs on wheels with 12-foot-high backs close to the gallery's far wall, a secretive barrier was formed that enabled visitors to listen in on conversations that were occurring in the rest of the miked space. Equipped with a speaker connected to the microphone, each chair provided a means of eavesdropping, but only if all 10 chairs were lined up together. The jurors acknowledged, however, that the flat, taut oversized chairs used in this show, though interesting, represent only one way of visualizing the immaterial wave and ripple formations of sound.


MICHAEL MORAN

Nike Image Design Projects

Nike Image Design garnered a group mention in this year's category for its themed work in three environments: Niketown New York City, the Nike Supershow stand and Nikepark at the Atlanta Olympics. Each Nike entry sparked a lengthy discussion among the jurors about the relationship between architecture and consumer fantasy. Conceived as a building within a building — an circa-1900 gymnasium-inspired building contains the futuristic 66,250-square-foot stand-alone retail store — Niketown offers up a giddy array of themed environments to the entertainment-hungry consumer. An experiential journey through Nike's special sports equipment technologies, Nike's Supershow environment enticed participants to enter the company's space by presenting a 12-minute film on two 180-foot screens that become transparent to reveal four pavilions. And Nikepark, a 82,000-square-foot exhibition and retail space at the Atlanta Olympics fashioned from a preexisting parking garage, was created to make Olympic visitors aware of the connection between the world's finest athletes and the company's specialized products.



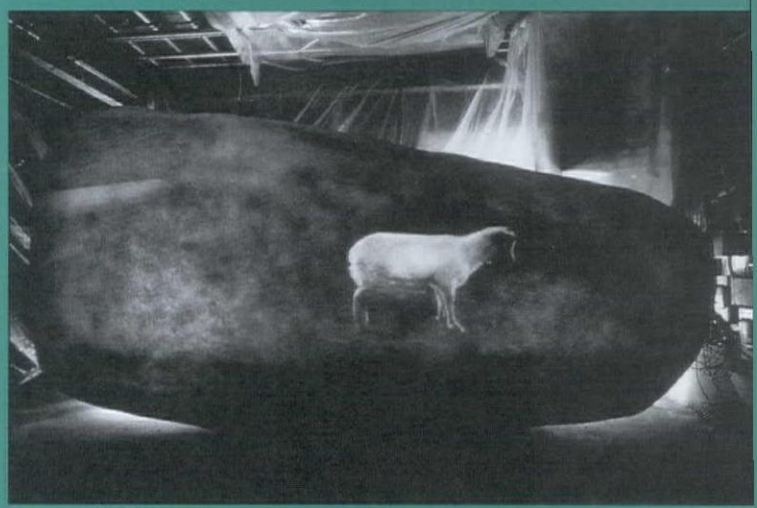




TIMOTHY HURSLEY

"Gnomon" at the San Francisco Museum of Modern Art

The jurors agreed that this collaborative installation by Bruce Tomb, John Randolph and Tom Bonauro pushed the definition of "environment" to a new meaning. Gnomon — traditionally defined as a rational tool used to establish the absolute location of buildings in a landscape — is an immense polymorphic translucent blob that moves autonomously through a room guided by an embedded Global Positioning System. (Ironically, Gnomon never really knows its true location since the military scrambles data slightly for civilian use.) While undulating through the room, Gnomon also projects sounds and video images from within its form that are meant to trigger the visitor's own associative memories. The jurors conceded that, while difficult to understand unless experienced personally, the Gnomon environment was a provocative experiment that posed more questions than it supplied answers.

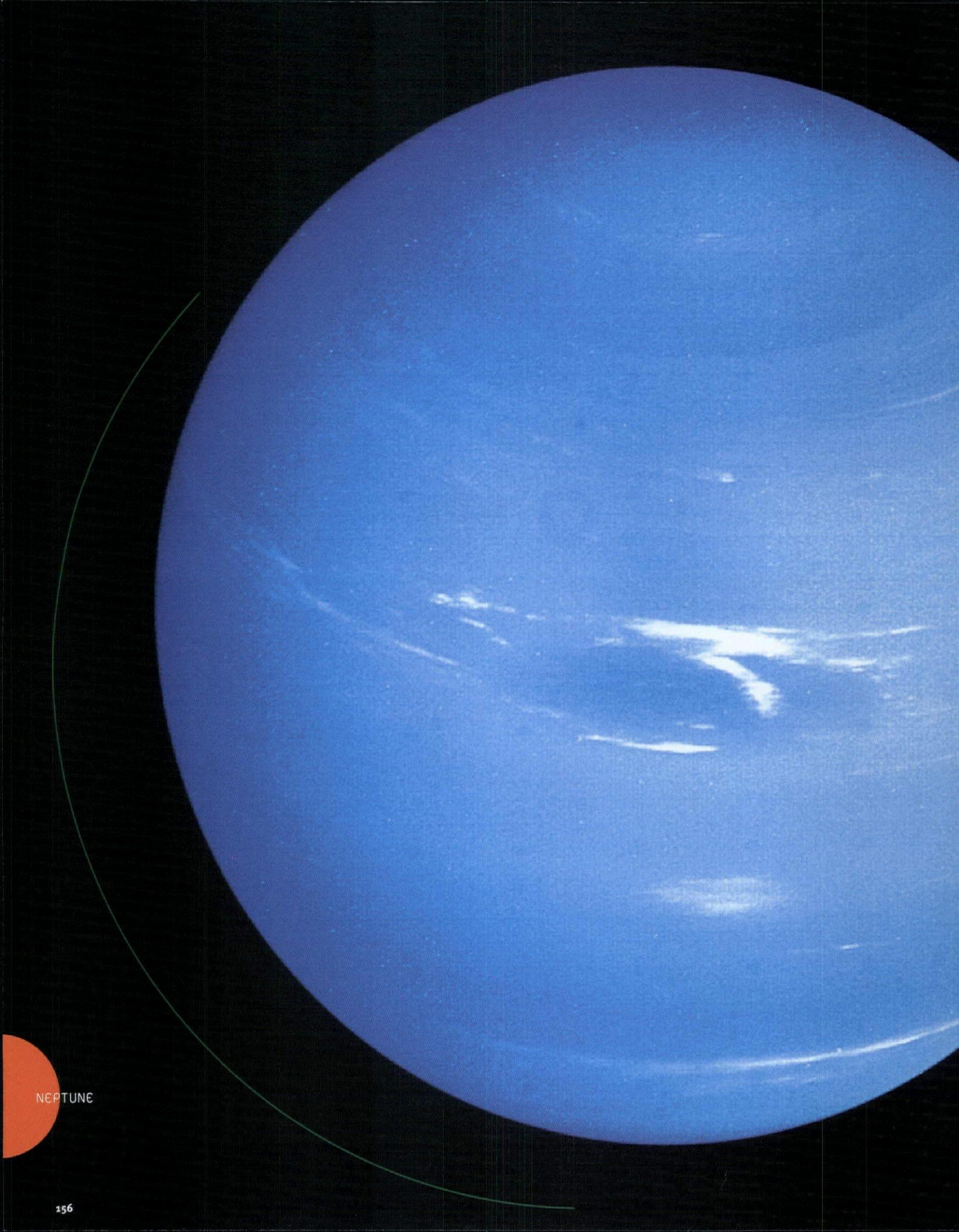


Best Cellars

As conceived by the New York–based Rockwell Group, Best Cellars presents a radically new style of wine retailing. The project, which serves as a prototype for a national retail chain that sells wines for under $10, uses contemporary retail display techniques — bright colors, upbeat graphics and peg board panels —that are more reminiscent of The Gap than traditional wine boutiques. In keeping with the client's desire to demystify the complex world of wines, Rockwell placed the bottle clearly at center stage with custom backlit cabinets that serve to highlight a colorful and eye-popping assortment of drinking choices.



PAUL WARCHOL



NEPTUNE

furniture

The spectrum of products encompassed within the Furniture category is more varied and colorful than its prosaic name implies. Each year brings a wide variety of work ranging from the probable classic to the whimsical, with a few art or craft items rounding out the mix. As a result, no universal criteria are used by the jurors against which to assess all entries.

By the end of a somewhat exhausting, if not exhaustive, review of this year's 230-odd entries, a consensus among jurors Michael McCoy, Ivan Luini and Donald Brinkmann took shape. The trio showed an inclination toward simplicity, not only in visual impact, but in production, shipment and repair considerations as well. This was tempered by an occasional impulse toward the fanciful or baroque or, even more simply, toward comfort or utility.

The product that best exemplified the jurors' sensibilities, the Meda Chair, designed by Alberto Meda for Vitra, Inc., rated highly when viewed from three important aspects: design (including suitability to purpose), engineering and art. The jurors found in the Meda Chair a statement of precision engineering and industrial beauty that stands clearly above its neighbors.

Enhanced product utility was another factor closely considered. Furnishings were evaluated not only for their direct usefulness, but for their intelligent manufacturing processes, accessible price points, potential to increase productivity and proclivity to inspire positive emotional responses among users. Examples of the last in this year's roundup include the comfortable and luxurious United Airlines Connoisseur Class Seat and the stimulating colors and forms of two products designed for children, Mateo's Crib and the Sit and Spin seat/spinning top. Environmental concerns, such as a product's longevity and nontoxicity, were also emphasized.

"Some of the projects we singled out were strong on innovation, others on refinement of an archetype, others reflected a good understanding of materials and still others explored new uses of technology," McCoy explained of the jury's reckoning process. "All in all, we looked for forms that are pleasing to the eye, ideas that we hadn't seen before and an overall attention to detail," Luini added.



Jurors: Ivan Luini, Michael McCoy, Donald Brinkmann

Moderators: George Kordaris and Brad Powell



HANS HANSEN

CLIENT/COMPANY Vitra International AG, Birsfelden, Switzerland.
CONSULTANT DESIGN Alberto Meda, Milan.
MATERIALS/FABRICATION Frame and five-star swivel base/legs: Polished cast aluminum. Armrests: Plastic with polyurethane foam and leather. Upholstery: Latex over high-resistance flexible fabric covered with fabric or leather.

Meda Chair

"I stood on the shoulders of giants," Sir Isaac Newton said of his monumental works in mathematics and physics, and so it may be said of Alberto Meda's work in regard to his new chair for Vitra. Clearly the front-runner at first glance, the jury showed no hesitation in selecting this product as the year's best. Yet Alberto Meda did not invent the concept of dynamic lightness embodied in this chair: it was Charles Eames who first took the idea of flight and captured it in a skeletal chair for Herman Miller in the mid-fifties. With its thin, durable aluminum frame, the Eames chair is an architectural icon that has graced interiors for 40 years.

Now Vitra, the former Herman Miller manufacturing and distribution vehicle in Europe, has come out with Meda's entry into design history. Fashioned as an office and conference chair with a passive ergonomic, synchronous tilt mechanism (the seat and back adjustments and locking levers are integrated into the bridge of the chair, rather than applied onto the chair), the elegant construction appears to have no mechanical parts at all, presenting a simple, minimalist profile. "I love quality, and this chair says it," Luini enthused of the $2,000 chair. "This chair is not about technology, it's about simplicity; it offers function but removes every visible functional mechanism. In doing so, it gives rise to an entirely new direction in design." Added McCoy, "The chair's structural language is borrowed from architectural engineering, which I find very interesting. Part of its elegance is in its tautness, which creates tension and builds up energy at various junctures."





Alberto Meda combines technology, new materials and abstract organic forms to produce designs that reconcile the traditional role of the engineer with the more fanciful role of the architect/designer. In 1969, he completed his studies as a mechanical engineer at Milan Polytechnic and, shortly thereafter, was appointed technical manager at Kartell, where he worked for seven years before becoming a full-time designer. From 1982 to 1986, he worked for Alfa Romeo; during that period, his first product as a freelance designer was produced, a lamp for Luceplan. Meda's other clients have included Alias, Colombo Design, Telematica, Italtet and Mandarina Duck. His firm is based in Milan, Italy.

What specific need does this project address?
The idea was to design an office/conference chair that looks simple, essential and light. We wanted a chair that provides for "flexible" comfort, i.e., one that follows the body's movement. And we wanted the chair to be appropriately priced, which I feel it is, due to the quality of materials used.

How does this project distinguish itself from others of its kind?
The project stands out because it doesn't hide complicated mechanisms under the seat. Rather, it aims at a simplicity of structural and dynamic components.

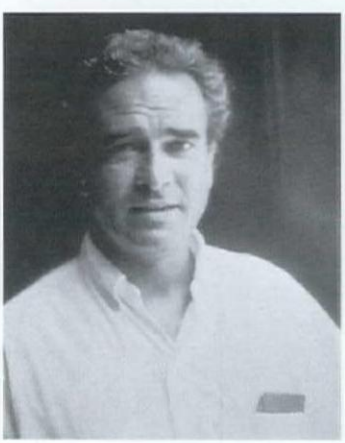
How is this project similar to or dissimilar from other projects you have designed?
It was a very exciting experience working with Vitra. I found a different spirit, an intelligent approach and a competence in Rolf Felhbaum and his team. I spent a lot of time working with them in Basel; during the process we were looking for an integration of our different cultures, a way to bridge their German way of thinking — marked by a tendency to make things larger — and my way, which is more sensitive to size in order to achieve physical and visual lightness.

The Vitra chair marked the first time that I dealt with the problem of a structure designed to move with the human body. That's completely different from chairs I have done in the past. The biggest challenge was to find a way to resolve the inherent complexity of the problem into a statement that had both visual and mechanical simplicity. And this took some time, about 24 months.

What role, if any, did new technology or materials play in shaping this project?
To me, technology and contemporary materials always play a leading role. They are like a supermarket of creative suggestions.

What would you add to this chair?
Perhaps adjustable armrests.

To what extent did other designs influence you?
My favorite chairs, other than my own, of course, are those in the Eames aluminum group. So I suppose there is a natural affinity between those chairs and this one. But what I really learned from Eames is that a project starts with a constructive idea, not with a formal one.

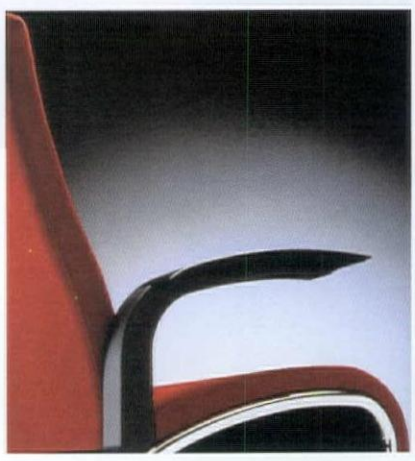


Alberto Meda

Wave Seating

The jurors were impressed by the light, aerostyling of the Burdick Group's Wave Seating solution, which eschews the monolithic mass too often found at one end of the multiple seating spectrum, as well as the skimpy skeletal constructions at the other end. This is achieved by combining a frontal view of individual chairs, a rear view of a solid form and a side perspective that reads as hollow. "Quite often, products like this are massive, but this one has a simplicity and elegance that I find very appealing," commented McCoy. The jurors also appreciated the contrast between the product's overall formal countenance and its modern, graphic look, which is visible from the side.





STUDIO CONVEX

CLIENT/COMPANY Itoki Co., Ltd., Tokyo. Eiichi Osenai, senior director office furnishings; Yuji Ishi, senior manager office furnishings.
CONSULTANT DESIGN The Burdick Group, San Francisco. Bruce Burdick and Susan Burdick, principals; Johnson Chow, designer.
MATERIALS/FABRICATION Tubular steel and aluminum-cast chair frame, structural urethane substructure, multiple-density upholstered foam cushions, injection-molded urethane, painted finish, structural urethane armrests with metal insert and soft paint.
HARDWARE/SOFTWARE Macintosh workstations; PowerDraw, PresenterPro.

STEVE BATES/LILLY DONG



CLIENT/COMPANY Miller Greene Inc., Brooklyn, NY.
IN-HOUSE DESIGN Jeff Miller, designer and director; Sandy Greene, graphic designer and vice president.
MATERIALS/FABRICATION Sand-cast aluminim with satin finish, anodized clear or black iron, Baltic birch plywood, CNC-milled, clear-coated, turned and threaded aluminum washer/nut connector.
HARDWARE/SOFTWARE Power Macintosh 7100, Silicon Graphics Indigo Extreme; Ashlar Vellum, ProEngineer.

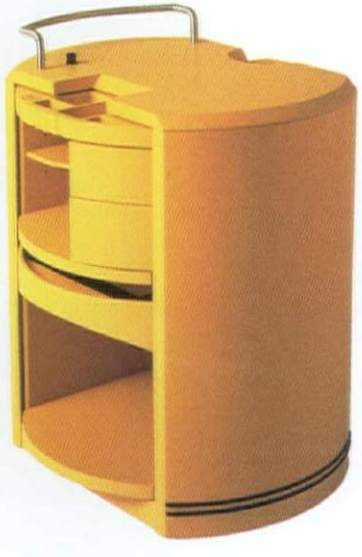
Miller Greene FIT System

This nicely crafted table system won high praise from the jurors for its simple articulation of an elegant idea. By creating one leg in two heights that is paired with a broad range of table shapes in a variety of materials, a large family of products is offered to potential customers. The chamfered legs affix easily to any of the tops with a single screw, and unique holes in the tabletops double as wire and cable runs.

The product is typical of this year's selected winners in that it has a limited number of parts and a refined and simple design. All of the table's interchangeable components ship and store flatly and economically, and the product's reconfigurability makes it easy for retailers to offer a wide variety of choices while stocking only a modicum of inventory.

Designed with no heavy substructures and with recycling in mind, the design's overall function and aesthetics were found attractive by the jurors. "I'm impressed with the table's excellent detailing," said Luini. McCoy concurred, adding that he found the structural elements unusual. "This is largely about celebrating the connections between the legs and the tabletop, which I find unique in this genre of product," he said.





Nomade

Two of the primary challenges of furniture designed for today's workplaces are to stimulate productivity and achieve the sort of space efficiencies that are possible when offices are designed to reflect contemporary work styles rather than bow to traditional territorial concerns. Nomade, by Ordo, a division of Haworth France, is a reponse to these challenges and, according to the jury, it is one with merit. Designed for the mobile office worker, Nomade's components practically anticipate change. "I like this because the formal language of this product is the most expressive I've seen within this highly mobile, team-oriented, multitasking genre of products," McCoy said.

The jurors were especially fond of the table and caddy elements, with the tables, which offer precise height adjustment and reversible surfaces, particularly well received. Luini was pleased to see that a company as large and influential as Haworth "is taking the realm of mobile furnishings to such a high degree of functionality." Brinkmann lauded the range's innovative styling, even as he expressed dissatisfaction with the form of the Shelter storage unit, which he deemed "unresolved."

CLIENT/COMPANY Haworth, Inc., Holland, MI.
CONSULTANT DESIGN Ordo, a Haworth Company, Paris. Jean Louis Berthet and Denis Vasset, industrial designers.
MATERIALS/FABRICATION Chipboard panels, 2-mm thick, flat ABS edge, tongue-in-groove-assembled PVC "airfoil" profile, available in melamine, MDF or cabinet-work finishes.
HARDWARE/SOFTWARE PC workstations; 3D Studio Max, ProEngineer.



TOM VACK

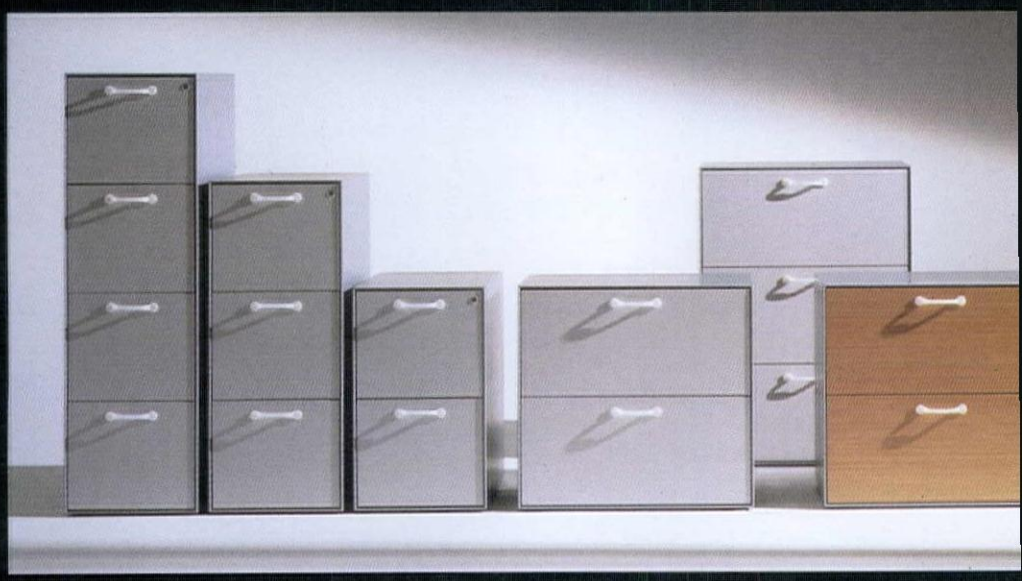
Acquatinta Lamps and Eidos/Pegaso Furniture

The Acquatinta ceiling light and Eidos/Pegaso Office Furniture System were considered by the jurors to be strong statements by Milan-based Michele De Lucchi prolific designer who took last year's Best of Categor award in Furniture and won Best of Category this yea Concepts (see page 190). The products were singled out for their purity of form, quietness and beauty.

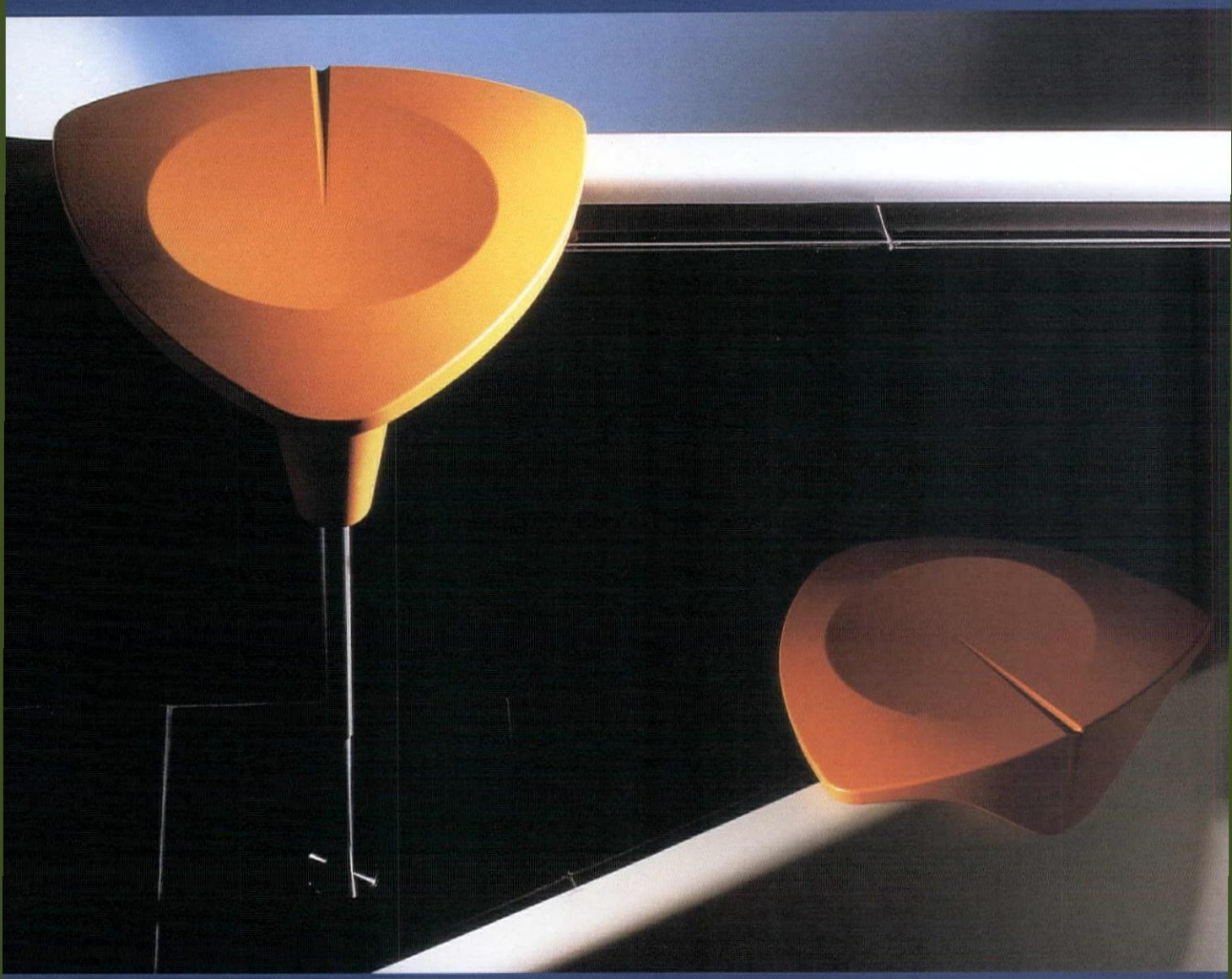
The blown Murano glass Acquatinta — available three finishes: sandblasted, transparent and mirrore — has "an artistic quality while maintaining industri elegance," McCoy noted. Like fellow compatriot Gaetano Pesce's Fish Design vases, which garnered a Design Distinction in last year's Consumer Products category, the Acquatinta combines industrial produc tion with the irregularities associated with hand processes, rendering each piece similar yet not quite identical to its siblings.

The jurors' comments about the Eidos/Pegaso Office Furniture System, designed for Olivetti, center on the tranquil quality of its components and their ve satility. The Eidos, a desk system offering a choice of tops in various shapes and heights, eliminates beam or intermediary structures through its use of an extra thick surfacing material cut from a multilayered composite. The Pegaso, a modular system of cabinets an storage containers, is made of sheet metal and MDF, allowing for an attractive, multiuse product offered a reasonable price. "For the office environment, these pieces provide a nice, simple background," comment ed Brinkmann.

LIENT/COMPANY
oduzione Privata S.A.S.,
ilan.
ONSULTANT DESIGN
ichele De Lucchi, Milan.
ATERIALS/FABRICA-ON Murano glass, wire.
ARDWARE/SOFTWARE
ower Macintosh 6100;
acromedia Freehand.



IENT/COMPANY Olivetti Synthesis, Massa, Italy.
INSULTANT DESIGN Studio De Lucchi, Milan. Michele De cchi and Geert Koster, designers.
ATERIALS/FABRICATION Eidos: metal, wood and alu- num. Pegaso: sheet and medium-density fiberboard.
ARDWARE/SOFTWARE Macintosh, Olivetti Modulo M6; acromedia Freehand, AutoCad.



CLIENT/COMPANY Score B.V., Tolbert, the Netherlands.
CONSULTANT DESIGN TNO Institute of Industrial Technology, Delft, the Netherlands. Alfred van Elk, indust al designer and project manager; Kees Kooijmans, mecha cal engineer.
MATERIALS/FABRICATION Polystyrene seat, thermopla foam-molding process, stainless steel base machined an folded, thermoplastic rubber supports; all materials are biodegradable and recyclable.
HARDWARE/SOFTWARE Unix system, Intergraph 6700; Intergraph EMS, IGES Translator.

Baño Bath Seat

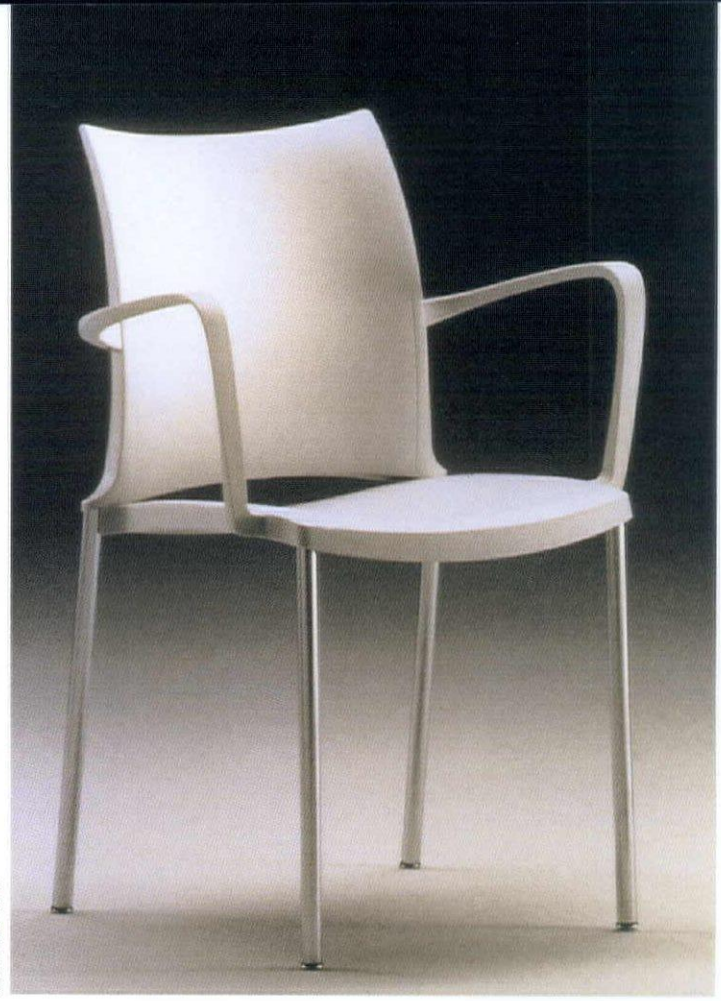
Not everyone knows they need a bath seat for drying off. But for those who do, the jurors believed they found an elegant yet practical solution. The Baño Bath Seat was heralded as an important new product in what Luini identified as a field left wide open for design professionals — lavatory products. This height-adjustable, transitional seat works with tubs of all sizes; its polystyrene seat and stainless steel base were judged ideal for bathroom conditions; and its contoured form and rough surface were identified as offering greater safety within this often slippery location. The product was also singled out for its ability to fit in bathrooms of practically any size.

While the product is designed to assist people, both young and old, in getting in and out of the bathtub, it bears none of the visible earmarks of the geriatric-looking safety devices usually developed for this area of the home. "It's just a great-looking thing. It definitely caught my eye," Brinkmann said. In a psychologically appealing and functionally clever gesture, an anthropomorphic cleft is carved into the center of the seat, funneling excess water back into the tub. "I find this product useful, pleasant and sexy," offered Luini, who echoed his fellow jurors in agreeing that they would happily have it in their own homes.

Hola! Stacking Chair

Is there anything more pedestrian than another stacking side chair with a molded seat and back and metal legs? Probably not. For that reason, the jurors were excited to reward Jorge Pensi, the designer of the 2200 Hola! stacking chair, for creating plenitude out of parsimony. The chair's strong and durable aluminum frame and tapered legs endow the construction with a sense of substance and rigidity despite its judicious use of materials and refined forms. "Sometimes it's the simple chairs that are the hardest to design," admitted McCoy. "There's a lot of tension expressed here in the suspension of elements and the overall formal language."

CLIENT/COMPANY Kusch + Co. Sitzmnbelwerke KG, Huntington Station, NY.
CONSULTANT DESIGN Jorge Pensi Diseno, Barcelona.
MATERIALS/FABRICATION Tubular steel legs and underframe, cold-rolled rectangular steel rails, flat steel supported back frame, ergonomically shaped polypropylene seat and back, fiberglass reinforced urethane arms, injection-molded seat and back, metal fasteners.
HARDWARE/SOFTWARE AutoCad.



JESSE LINDT F.V.C.



CAROUSEL PHOTOGRAPHIC

CLIENT/COMPANY Moen Woodworks, Edmonton, Canada.
IN-HOUSE DESIGN Stephen A. Moen and Lisanne M. Moen.
MATERIALS/FABRICATION Medium-density fiberboard, catalyzed lacquer with texture induced intentionally with silicon and aluminum (or plastic laminate, PVC edging), powder-coated steel legs, PVC leg flanges, plastic wiring grommet, MDF cutting by CNC router.
HARDWARE/SOFTWARE Pencil.

Moen Computer Desk

The Moen Computer Desk was put forth by the jurors as a low-tech but clever solution addressing the need in present-day classrooms for easily reconfigurable desks that also accommodate technology. Their interlocking configuration, which "look like nesting pianos," to McCoy's eye, "plan very nicely and have a nice, soft organic feeling." Allowing classrooms to be updated with computer equipment without taking up a lot of space, the desks take into consideration the likelihood of children tripping over wires, which are accommodated between desktop layers rather than along the floor. "It's so nice to see shapes like this, given that most schoolroom systems are relentlessly rectangular," McCoy said, adding that the system "has a stimulating puzzlelike quality." Brinkmann appreciated the textured lacquer surfacing material, which he said looks like hammered pewter and appears durable and fresh.

Mateo's Crib

Built of rich and precious woods, this diminutive cradle intended for use by newborn babies befits the euphoria of the event it was designed to celebrate. The main body sits on a four-legged base, but can be removed and placed on the floor for gentle rocking.

The jurors responded with keen delight to the "well-crafted and cleverly designed" crib for infants from birth to five months. Appealing to them most were the qualities it transmits of tradition and warmth, along with its rich color, graceful combination of materials and decorative but functional hand-holds. "The animistic quality of this product is very appropriate to its use," McCoy added.

CLIENT/COMPANY Curve ID, New York.
IN-HOUSE DESIGN Alberto Mantilla and Anthony Baxter, senior designers.
MATERIALS/FABRICATION Plywood, ash.
HARDWARE/SOFTWARE PTC, CDR software.





STUDIO CONVEX

The Indoor/Outdoor Chair

McCoy especially liked the hybrid of materials used in this chair, designed by the Burdick Group for Itoki of Tokyo. Made of a molded-plastic composite insulating material layered over an aluminum frame, the chair "is intriguing in its graphic treatment and reminds me of a circuit board," he noted. "The effect is like something you'd get from decorative cast iron, but with very contemporary materials." Luini also pointed to the grommeting method used to affix the plastic to the seat in place of upholstery, which he considered innovative.

CLIENT/COMPANY Itoki Co., Ltd., Tokyo. Eiichi Osenai, senior director office furnishings; Yuji Ishi, senior manager office furnishings.
CONSULTANT DESIGN The Burdick Group, San Francisco. Bruce Burdick and Susan Burdick, principals; Johnson Chow, designer.
MATERIALS/FABRICATION Die-cast and -formed chair, mechanically fastened, injection-molded urethane arm cover, back and seat grommets, aluminum stamping and formed table with injection-molded corner caps.
HARDWARE/SOFTWARE Macintosh workstations; PowerDraw, PresenterPro.

Sit and Spin Children's Furniture

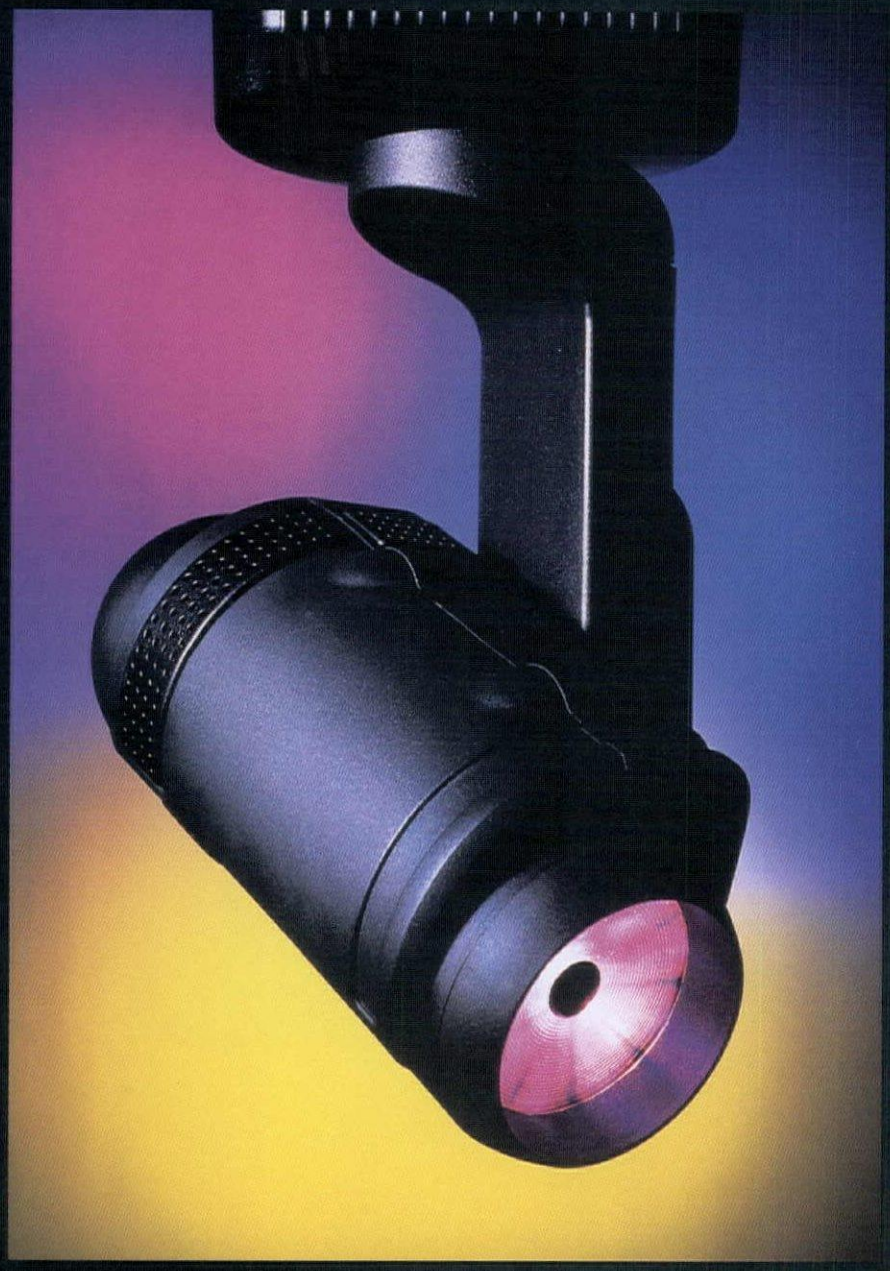
Did you ever spend zillions of dollars for children's toys only to find that your kids would rather play with pots and pans? This design responds to and legitimizes the youthful propensity to turn mundane artifacts into toys, providing both a functional and purely whimsical object for kids of various ages to claim as their own.

Sit and Spin is composed of four discrete parts that can be variously assembled to construct either a chair or a spinning top. After assembly, younger children can sit and twist (as is their nature) on the stool while doing a favorite activity, while, for older children, the product offers a top of outsized proportion that makes spinning extra fun. Like Mateo's Crib (see previous page), this piece, with its fine wood finish, is useful, attractive and has a keepsake quality. "I couldn't agree more with the idea behind this," Luini said. "I like the fact that it goes from being a chair to being a top and vice versa. It reflects well how kids actually interact with objects. And I know from experience with my own four-year-old that children love to spin. This product totally addresses that inclination."





CLIENT/COMPANY
Fabry Form, New York.
IN-HOUSE DESIGN Susan Fabry, designer.
MATERIALS/FABRICATION
Baltic birch plywood, maple; manufactured with an automatic lathe.
HARDWARE/SOFTWARE
Ashlar Vellum.



LEWIS LEE

CLIENT/COMPANY Irideon, Inc., Dallas.
CONSULTANT DESIGN TXS Industrial Design, Richardson, TX. Tim Terleski and Dave Planka, principals; Staci Ault Mininger and Anne Moser, designers.
MATERIALS/FABRICATION Injection-molded, high-temperature, glass-filled polycarbonate head and internal components, injection-molded polycarbonate yoke arm cover, die-cast aluminum yoke arm and base, stepper motors, belts, pulley components, electronic and power supply components.
HARDWARE/SOFTWARE Macintosh Power PC 8100 and 9500 workstations, Silicon Graphics Indy and Indigo workstations, Selective Laser Sintered Models; Macromedia Freehand, Strata Studio Pro, Ashlar Vellum, ProEngineer, ProJR.

Irideon Automated Interior Wash Luminaire

While the technology behind it was originally devised for high-end entertainment applications, the fully programmable Irideon AR5 light fixture is targeted for commercial interior applications. Its intended uses include the illumination of exhibits, lobbies, restaurants, retail environments and high-end residential interiors, as well as, in some cases, building exteriors. Offering such advanced features as dichroic color-changing for smooth color crossfades, robotic pan and tilt and a choice of either a diffuser or dousing mechanism, the light's versatility and convenience make it an able assistant in the creation of a vast number of moods, accents and highlights. A convenient remote control permits easy adjustment to preprogrammed positions, and installation is easy, as conventional track lighting hardware may be used.

"This is a very well-designed object," Brinkmann lauded. "Normally this type of product is very boring, not designed at all," Luini said. "But this one has some strong design ideas being expressed, in addition to some very sophisticated functions."

Still, added McCoy, "Given this product's technical virtuosity, I don't really think it goes far enough in signaling how advanced the light is to its potential users. Certainly, it is a handsome packaging of technology, but perhaps not as expressive of the product's unique qualities as it could be."



CLIENT/COMPANY United Airlines, Chicago. Tom Chapman and Ivan Torres, program managers. BE Aerospace, Litchfield, CT. Mike Robertson, product manager; Réné Brunelle, chief engineer.
CONSULTANT DESIGN Teague, Redmond, WA. Wallace A. Peltola, design director; Bill Quan and Charles Lau, senior industrial designers; Tom Boozer, ergonomics.
MATERIALS/FABRICATION Aircraft standard aluminum frame and structure, fire-rated polycarbonate, Lanthal fire-rated wool and leather.
HARDWARE/SOFTWARE Silicon Graphics Indigo2, PowerPC Macintosh, Gateway Pentium 100 workstations; Alias Studio 7, Adobe Photoshop, Ashlar Vellum, AutoCad 13.

United Airlines Connoisseur Class Seat

As anyone who has flown the friendly skies knows, the design of the traditional airplane seat leaves a lot to be desired. But now, United Airlines has changed that, at least for those coddled enough to fly in its Connoisseur Class.

The United seat comes with a standard recline and beefed up leg rest, but there the incremental improvements end and the array of new features begins. Included are a seat height adjustment mechanism, a back firmness control, an over-the-shoulder personal reading light, an ample tray table and an adjustable headrest with sides that bend to provide more effective neck support.

"This is a great combination of elements for an airplane seat," Luini offered with enthusiasm. "It is perhaps the first time that all of these features have been put into one chair.

"I travel a lot, and the airplane chair becomes your world when you're flying," he continued. "The more features that are incorporated, the more functions, the more comforts, the better you feel." Brinkmann valued the chair's rounded surfaces, which he found "very comfortable-looking and quite attractive."

Details Stella Input Device Support

Computers and their attendant keyboards, mice and trackballs have become part of our lives. Confronted with the omnipresence of these devices, users have had to struggle to make them conform to their preferred work styles. For the most part, this has been a losing battle against messy knobs and cumbersome controls. With this in mind, the jury enthusiastically endorsed a new supplementary work surface for the keyboard and mouse offered by Details, a division of Steelcase.

The well-crafted Details Stella input device support has a non-indexed cable clutch mechanism (i.e., a series of pulleys) that permits a broad range of height adjustments. These adjustments require no searching or twisting of knobs: just grab the "platter" and move it to the desired position. A plus-or-minus 15-degree tilt can be achieved with a touch of a button.

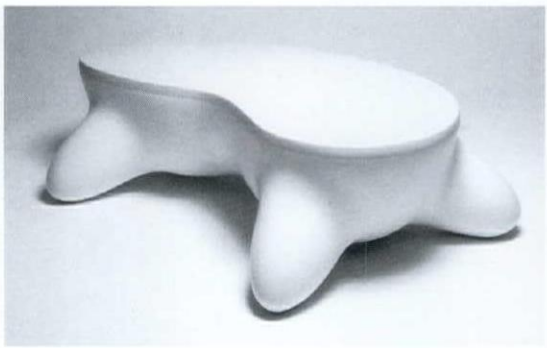
The jurors were taken with the fluid, natural movement of the support. McCoy particularly liked the mechanism's floating quality, coupled with its easy-to-use position lock. Brinkmann noted its soft underside and unobtrusive design that functions to alleviate the knee-knocking and thigh-scraping that is frequently caused by under-desk keyboard support accessories. In overall appearance, however, the jurors felt the design bowed a bit more deeply to practical concerns than its innovative function otherwise requires.



STEVEN MOEDER

CLIENT/COMPANY Details, a division of Steelcase, Inc., Caledonia, MI.
CONSULTANT DESIGN IDEO Product Development, San Francisco. Matthew Rohrbach, industrial designer; Jane Fulton Suri, human factors. IDEO Product Development, Palo Alto, CA. Jon Kaplan, David Law and Kevin Nason, mechanical engineers.
MATERIALS/FABRICATION Progressive die- and break-press metal-formed steel, die-cut vinyl, compression-molded vinyl, foam, injection-molded ABS, die-cast aluminum.
HARDWARE/SOFTWARE Hewlett Packard, Silicon Graphics and Power Macintosh workstations, pens, saws, screwdrivers, brushes, telephones; ProEngineer, Ashlar Vellum, Adobe Photoshop, Adobe Illustrator.

Squeeze Bench
"Anything will qualify as a bench as long as you can rest your butt on it," attests designer Patrick Chia, referring to his $8,000 fiberglass Squeeze Bench. The made-to-order construction found its first home in Ian Schrager's recently renovated Mondrian Hotel in Los Angeles, a fitting locale for so animated a piece. "This really fits into the whole game of furniture as caricature," McCoy mused. "There's an interesting morphology attached to it."



NICHOLOS LEONG

Loungin Chaise
This chaise, by Karim Rashid Industrial Design for Idee of Tokyo, offers an interchangeable headrest/footrest that the jurors found surprising and delightful. While not everyone may wish to put his head where someone else has rested their tired feet, McCoy liked "the mid-fifties, modernist quality being expressed that reminds me of explorations in which slabs were floated by improbably thin supports."



Gumboot Soft Cabinet
Drawing recognition for its unorthodox material, the practicality of knock-down shipping and a $99 retail price, the Gumboot Soft Cabinet from Hothouse Design of Edmonton, Alberta, is an interesting, efficient construction that bows to environmentalism. Designed to hold CDs, books and videos, the shelved unit is made of rubber recycled from old tires, a material that looks, from a distance, surprisingly like leather.



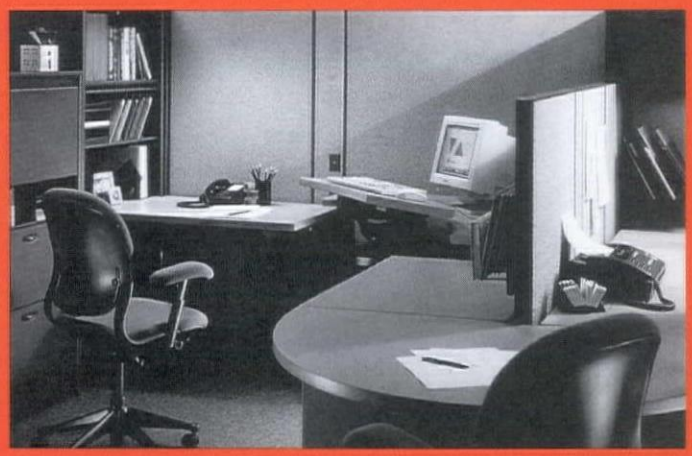
DARREN JACKNISKY

Migrations Rolling Chair
Addressing the need for teaming/conferencing furniture brought Brayton International its Honorable Mention for the Migrations rolling chair, which features a foldaway desk surface and an internal storage area. Brinkmann saw many opportunities to use this apparently comfortable, multipurpose chair, yet felt, like his fellow jurors, that the design is rather clunky.



JIM HULIN

Arrio Freestanding Systems Furniture
The Arrio system, designed by Don Chadwick and Jack Kelley for Herman Miller, Inc., allows Herman Miller systems furniture owners to extends the usefulness of their office furnishing investment. Offering components that allow for further integration of technology, as well as the option to create more open teaming environments, the system was praised more for its ecological and economical benefits than for its formal qualities.



NICK MERRICK

Chiaro Chair
This chair, designed by N/P/K Industrial Design and manufactured by Kembo, both of the Netherlands, is a multifunctional office chair made of wood and aluminum. Citing its elegant proportions, the jurors concurred that, while the design isn't groundbreaking, the chair's slender curves are pleasing to the eye.

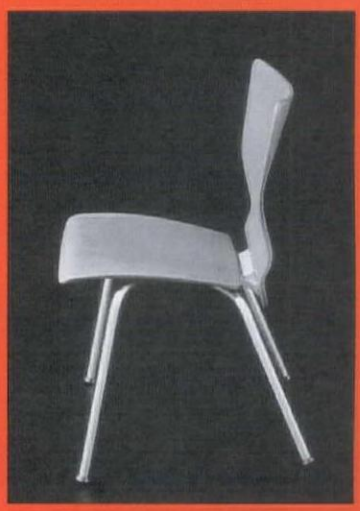
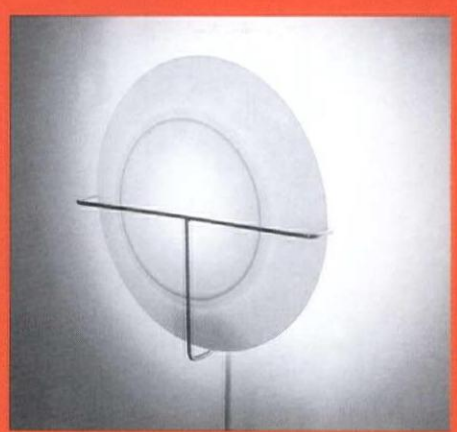
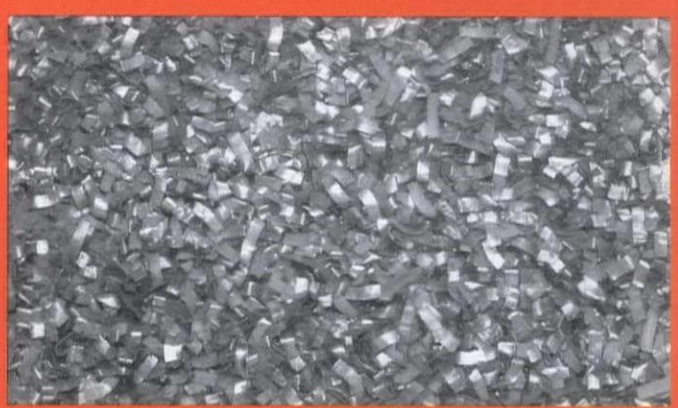


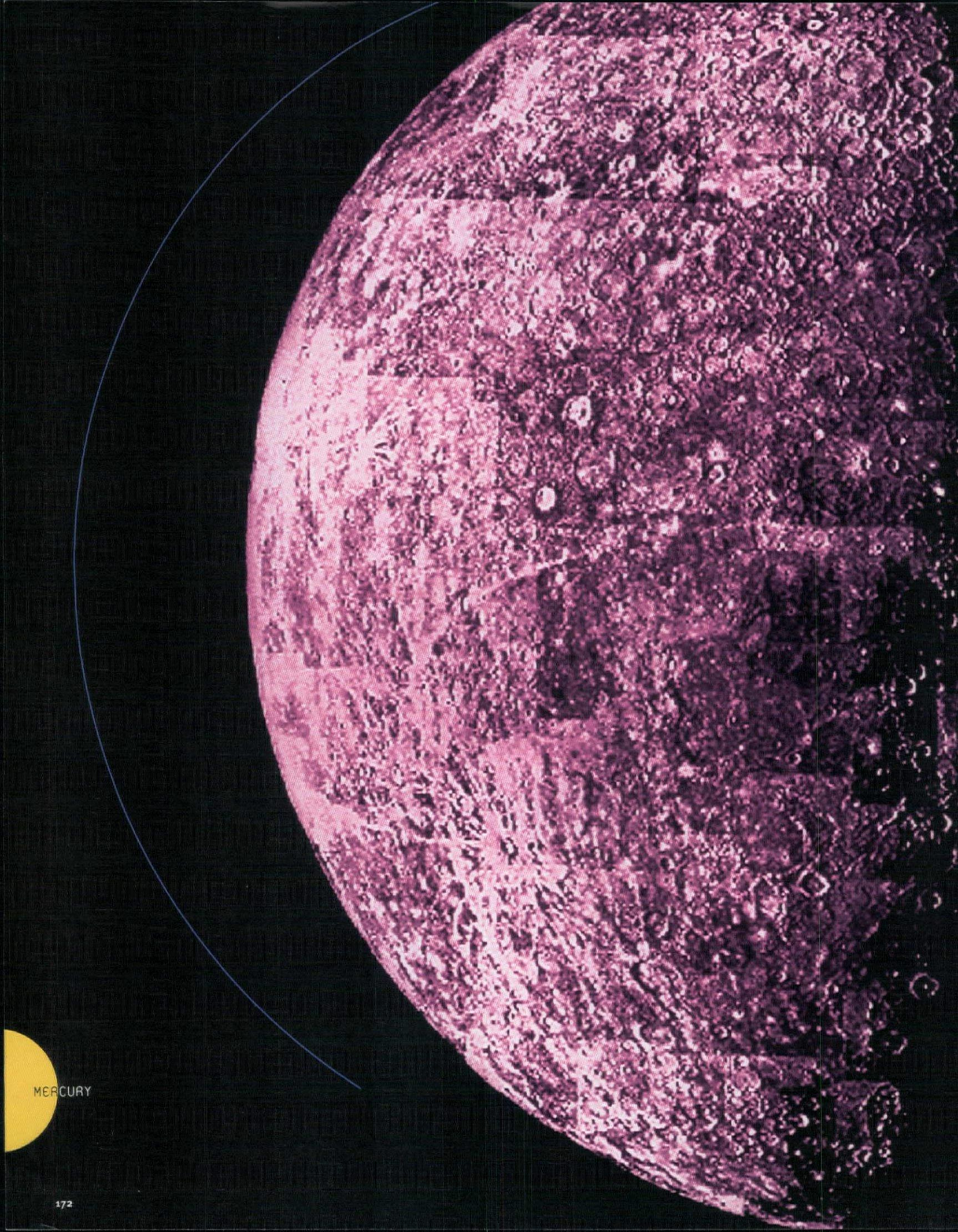
Plate Light
The jurors were delighted with this simple wall sconce, designed by de Leval Howker Jones of London. Truly an "I could have done this myself if I had only thought of it" piece, the sconce uses an inexpensive white glass plate as a fitting diffuser to spread an attractive aureole of light on the wall. The unobtrusive wire frame on which the plate sits is inspired by the common dish rack, aiding in the creation of an elegant, inexpensive construction imbued with a sense of whimsy. "This is one of the most pleasing ready-made objects we've seen," commented McCoy. "It shows a real compression of ideas."



DAVID SPERO

Alchemy Surfacing Material
The only product in its class to win acknowledgment by the jurors, Alchemy, a solid surfacing material designed by Damir Hamami for Cabinart Inc., was chosen for its attractiveness, apparent strength and use of salvaged aluminum waste. In addition to aluminum chips, the material combines silica, pigments and polyester as a bonding agent. The jurors enjoyed its unusual visual and material quality, judging it appropriate for a multiplicity of uses. They worried, however, about its steep price, which, at $38 to $47 per square foot, is prohibitive for most applications.





MERCURY

equipment

Equipment designers face a particularly cumbersome challenge. Their client is the person whose job description demands that they use a bar-code scanner or piece of pool-cleaning equipment eight hours a day. It's the lab technician who knows his or her breath analyzer intimately through daily use, or the bus driver who feels the discomfort of a poorly designed cockpit during the graveyard shift on a stretch of I-80. Equipment, in other words, demands to be treated seriously. Unlike a consumer product, poorly designed equipment can't be discarded or easily returned for a refund. An uncomfortable computer interface might mushroom into a career nightmare that is redressed only after years of petitioning for change.

Acknowledging the industrial designer's responsibility to end users, the jurors had differing ideas about how to go about making their ultimate clients more comfortable. Peter Stathis, head of 3-D design at Cranbrook Academy of Art, brought a decidedly intellectual bent to the proceedings. His criteria for a product's merit smacked of Modernist idealism: "How can we make a product that transcends its own banality . . . or celebrates it?" he wondered. Seth Banks, who manages global design for GE Medical Systems, had a politically correct marketer's point of view. "A product should exceed its intended use, its client expectation and be exceptional in some way, or open up a new market," he said. "It should be cross-cultural" and gender sensitive. Rudy Krolopp, Motorola's avuncular director of industrial design, took a more personal tack: "Deep in your heart it has to be something you'd have done yourself."

Stathis, Banks and Krolopp all agreed that integrity — defined as a product that is clear about its purpose and isn't offensive — is a positive value. But what should be considered offensive? And to whom? An external vacuum device for the treatment of impotence got overall kudos but only after a lengthy debate about the appropriateness of a clinical solution to a medical problem with complex pyschosocial factors.

If there was a common thread running through the jurors' selections, it was their deference to consumer product design vocabularies and a heightened awareness of fashion. The clean lines and chic colors of the Uvex Stealth Goggles seemed modeled on Italian fashion, while the Personal Post Office adopted the tight styling of consumer electronics.

This year's Best of Category winner, the Ashtech Z-Surveyor, is a tour de force in product redefinition. What in the past had been an array of clumsy disparate tools and components designed for satellite surveyors was transformed into an elegant little bag worn with a shoulder strap that even Banks acknowledged he wouldn't mind wearing. "Now surveyors have some kind of personal jewelry," he said. "It does for the business of surveying what the Walkman did for personal audio."



Jurors: Rudy Krolopp, Peter Stathis, Seth Banks
Moderator: Michael Wagner

Ashtech Z-Surveyor

The Ashtech Z-Surveyor Global Positioning System receiver is a handheld electronic tool used for surveying and mapping in the field. Intended for professional surveyors, it can record points on the earth's surface accurately to within 5 mm. In the past, a professional surveyor's equipment included an array of disconnected and bulky components that were carried on large tool belts and backpacks for entire workdays. Heavy and impractical, these unwieldy products were a physical and technical burden.

By contrast, the new Z-Surveyor is the first product to integrate receiver, power supply, removable memory and a radio link in a single case. "We designed the Z-Surveyor to have a low profile," said Yves Béhar, who headed the frogdesign industrial design team that created the unit. "The entire focus was on making it durable and user-friendly."

Since surveyors walk a lot on the job, all of the receiver's operations are controlled with a two-button display conveniently located on the top of the unit. Injection-molded elastomer and ABS plastic enabled the designers to produce a lighter, smaller, more affordable unit. The number of moving parts was minimized by using an elastomeric material for the top of the unit, hard ABS for the shell and built-in hinges for the battery and data card doors. "The play between hard and soft materials has a fluidity and tension that evokes geological maps and topographical models, reinforcing the product's identity," says Béhar.

That the unit's styling evokes its own function was not lost on the jury. "I think we all thought that this is good," said Banks. "Even the texture on the housing gives you the feeling of a satellite, as something traveling through the air and converging." Details, such as the grip pattern on the front cover, are inspired by the semirandom textures found in nature.

The design language exhibits a kind of grammatical crossover as well, according to the jurors, in this case by applying the language of fashion and consumer electronics to industrial technology. "You can start to see how technology is moving into other domains here, how in a few years the Surveyor will become, you know, a purse or something," remarked Stathis. Banks, too, appreciated the analogy to clothing: "The design says, I'm wearable. It makes you feel you can wear this thing comfortably."



CLIENT/COMPANY Ashtech, Sunnyvale, CA. Don Simica, engineering manager; Lionel Garin, project manager.
CONSULTANT DESIGN frogdesign, Inc., Sunnyvale, CA, Austin, TX, New York and Altensteig, Germany. Leisure Inc., Chanhassen, MN. Paul Pilosi, Kevin Stevens, engineering consultants.
MATERIALS/FABRICATION Lightweight injection-molded ABS, elastomeric rubber boot, nylon fabric.
HARDWARE/SOFTWARE Power Macintosh, Silicon Graphics Indigo2; Ashlar Vellum 3D, ProEngineer.



Born in Switzerland, Yves Béhar, 30, is an adjunct professor in the design department at CCAC in San Francisco and a graduate of the Art Center College of Design. He has worked for the Burdick Group, Steelcase, Omega and Lunar Design. Among his projects while at Lunar were the Hewlett Packard Pavilion line of computers and the Silicon Graphics O2 Workstation. He joined frogdesign as a design leader in the firm's California office in early 1996. The Ashtech Z-Surveyor is his first project for frogdesign.

Frogdesign is a global creative network with offices in Sunnyvale, California, Austin, Texas, Taipei, New York and Germany. Founded in 1967 by Hartmut Esslinger, frogdesign provides integrated strategic design with a range of services including design strategy, industrial design, corporate identity, new media, GUI, engineering and research.

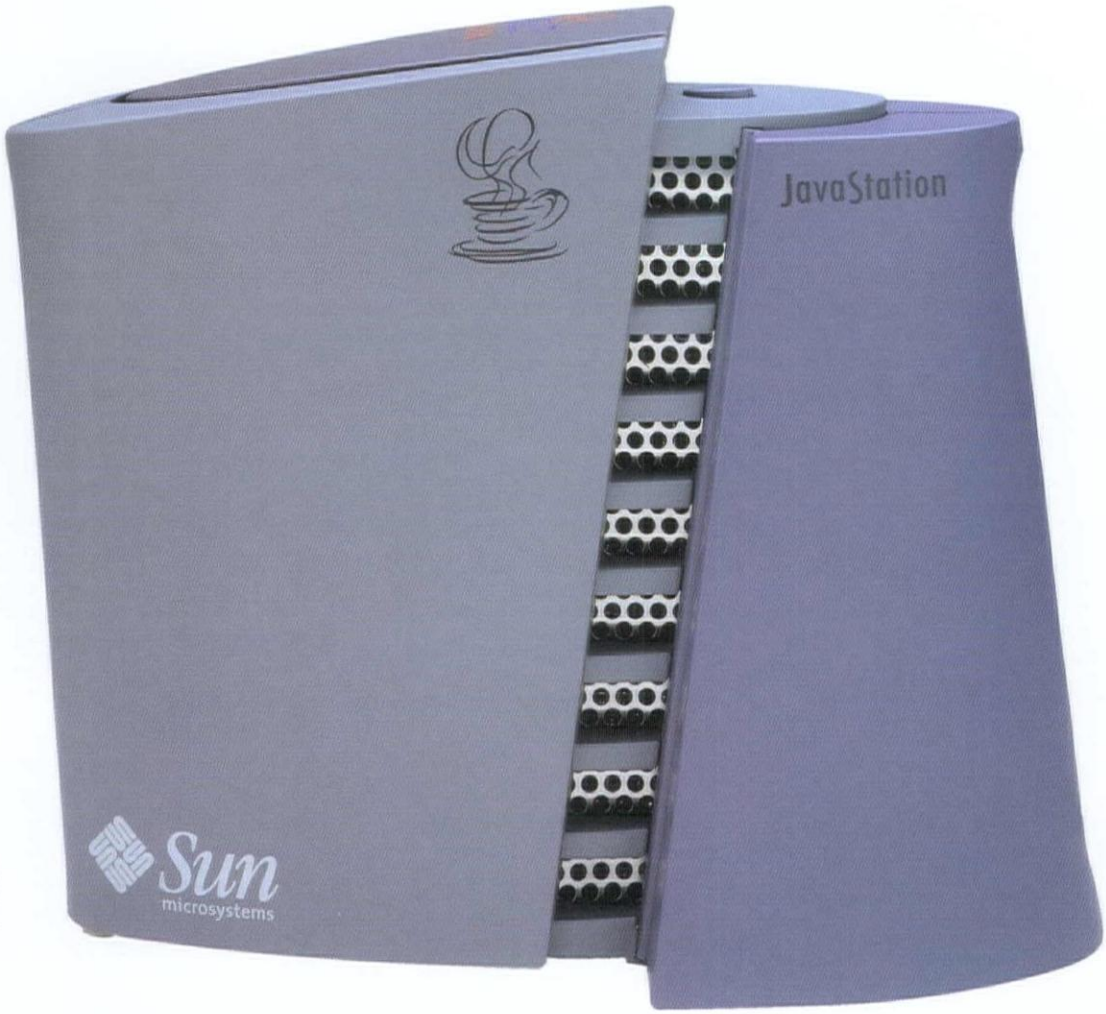
What specific need does this project address?
What we learned from early research with professional mapping surveyors is that it is lonely out there. Making the product a friendly companion, with portability and tactile response, was the least we could do.

How does this project distinguish itself from others of its kind?
Equipment products and tools are typically designed with no consideration for the potential pleasure associated with their use. For the Z-Surveyor, I visualized and crafted it for movement while being worn. The elastomeric material acts as a "tough-friendly" envelope that makes the product easy to grip and more resistant to abrasion from repetitive contact. For maximum portability, a shoulder strap is provided that attaches directly to the case. For additional comfort, the curved underside makes the product hug the hip when carried.

How is this project similar to or dissimilar from other projects you've designed in the past?
I have been working on applying the notions of tactility, fit and patina to several recent projects. In contrast to previous designs, this project conjures up references that traditionally have been contrary to what we associate with technology. The idea of clothing and the act of dressing up the product for protection led us to experiment with a variety of protective envelopes or product "outfits." Contradicting what goes on inside the box, i.e., rigid electronic components, and playing on softness and references to nature brings an empathic message to the user.

What role, if any, has new technology or materials played in shaping this project?
Technology, or rather its miniaturization, enabled us to rethink the internal components in a way that gave us a "portable form" for the surveyor. The materials were chosen for their inherent mechanical properties. Elastomeric rubber, for example, used to make the cover, protects the product from impact and water damage.

In retrospect, would you have done anything differently in the design process?
Surprising the client with alternative solutions for a consumer-oriented GPS product could have been interesting—or spending more time in our research surveying the world.



JEFF NOEL

CLIENT/COMPANY Sun Microsystems Computer Company, Mountain View, CA.
IN-HOUSE DESIGN Philip Yurkonis, industrial design manager; Craig Leverault, product design manager; Rob Lajara, product designer; Kuni Masuda, senior industrial designer; Alison Armstrong, industrial designer; Craig Hartley, human factors engineering manager; Jean Lynch, human factors engineer.
CONSULTANT DESIGN Montgomery/Pfeifer, San Francisco. Herbert Pfeifer and Paul Montgomery, principals.
MATERIALS/FABRICATION Molded PC/ABS main body, stainless steel shields, PCB, molded top, cable cover.
HARDWARE/SOFTWARE PC workstations; Macromedia Freehand, ProEngineer, ComputerVision CADDS database.



JavaStation

The PC eventually may go the way of the telegraph, a stepping stone on the so-called endless communications highway. The JavaStation was developed to be the next exit on that highway, a network computing paradigm in which remote servers provide more effective computing power to networks of desktop workstations. Because this requires a shift in how the public thinks about computers, Sun Microsystems wanted to produce a radical design for the interface that connects users and their monitors to the server.

Krolopp compared JavaStation to a stereo speaker, and called it "plain gutsy." Since the machine is intended for the desktops of everyone, from bank tellers to CEOs, the design team explored ways to make all views of the enclosure visually appealing. One priority was to conceal the cable connectors. The solution relies on attaching the cable covers to the housing via a snap hinge detail that branches out like wings or air brakes. This reduced the likelihood that the cover might be misplaced or left off. It allows quick access to the input/output ports and systems labeling when the unit is open, while creating a crisp, lean appearance when closed.

The enclosure serves as a metaphor for Java-based computing, noted the designers. The gently curved leading edge, canted slightly forward toward the user, hints at the information and services that flow from the network to the user. A vertical split in the housing adds to this metaphor by making some of the hardware visible, while at the same time allowing it to cool quietly without a fan.

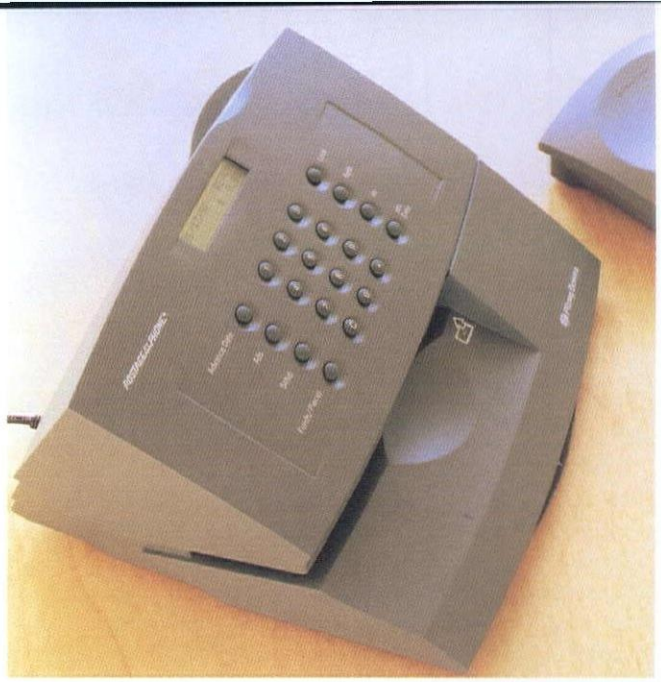
The jurors thought Sun Microsystems succeeded in defining a totally new look for computer equipment that contrasts with the pizza-box enclosures typical of PC peripherals. "It's interesting that they're bringing architectonic morphology into their product language," said Stathis. Banks took a more reflective tack: "What they've done is made the most designworthy elements stick out while hiding the other things, like the cable connectors. I don't know if it's right or wrong. It's different. And I think for that it ought to be acknowledged — that they had the ability and the nerve to do that."

Match Integrated Mail System

mail industry should throw a party. The DocuMatch
d Mail System drastically reduces the need for human labor
l, error-prone task of inserting printed, collated materials
lopes for high-volume mailings. For the first time, print and
inishing functions have been combined within one machine.
Match system prints personalized letters, collates addi-
printed cut sheets, folds them, adds a reply piece, inserts
g into a matching envelope, prints the address on the enve-
seals it — at a rate of 900 finished pieces per hour. Put
vay, it matches the performance of 10 volunteers without
rate or coordination effort.
dows-based PC interface gives visual feedback, prompt-
nen repeating cues on the control panel so that the user
vhich function is on as the job progresses. Colored, num-
sy-to-grasp knobs and levers instruct the user during
nce procedures. A softly curving exterior and a neutral
ette add to the user-friendly appeal. "It's got the feeling
because of its very subtle wave on the front door," said
The curvature is repeated in several places on the product.
at happens is that you lose that level of detail, but here
esign continuity, plus the control panel is raised, which
very nice tactile feeling."
self-recovering, DocuMatch automatically regenerates
at becomes jammed, virtually assuring that envelope con-
ch and eliminating one of the biggest concerns of the
ndustry. A quality control feature allows users to leave one
batch unsealed for checking. That Pitney Bowes's in-house
corporates technology and research that originated within
npanies led Stathis to question the validity of making an
it Krolopp countered, "What are we measuring, the journey
we are? I don't care how we got there. We've all learned
r people. There's nothing wrong with that."

CLIENT/COMPANY Pitney Bowes, Inc. Shelton, CT.
IN-HOUSE DESIGN Paul Porter, director, industrial design and human factors; David Beckstrom, manager, industrial design; Fran Blackman, manager, human factors and graphic design; Doug Long and Charlie Klien, senior industrial designers; Julie DiVerniero, graphic designer.
MATERIALS/FABRICATION Blow-molded polyphenoline ether, structural-foamed polycarbonate 10% GF, gas-assist PC/ABS alloy, injection-molded PC/ABS alloy, pressure-formed ABS.
HARDWARE/SOFTWARE Hewlitt Packard, DEC workstations; ProEngineer, ProMechanica, Moldflow, Cognition.





LUIGI CAZZANIGA

Personal Post Office

Are you fed up with lugging that postage meter from your company's mail room to the post office in order to get a postage refill? Those days are history. The Pitney Bowes Personal Post Office postage meter was designed so that users can tap into postage refills through their phone lines. All you do is press the refill key, enter the desired amount of postage when prompted by an LCD display and 30 seconds later more postage registers in your meter — either in a memory "vault" in the unit itself or on a smart card that works like a transit card and is ideal for multiple users.

Only 15 percent of businesses actually use postage meters. This handsome minimeter is intended to capture the 85-percent share of offices that don't, as well as those that do but are looking for more convenience. Evoking the familiar shape of a home fax machine, the meter's simple form and diminutive scale introduce a new concept into the small office or home office. "I think it's exceptional in this category because desktop real estate is very important and this is something you wouldn't mind keeping there," said Krolopp.

According to the in-house designers, the clearly defined slit in the product's wedge-shaped form makes its basic function — inserting envelopes for printing the correct postage — quite intuitive. The slit is also the only break in the housing and suggests how to open the meter to replace the ink cartridge, the only maintenance required. The Personal Post Office is the first mailing machine to be granted the EPA's Energy Star designation, meaning that it successfully meets the criteria for reduced energy consumption.

CLIENT/COMPANY Pitney Bowes, Inc. Shelton, CT.
IN-HOUSE DESIGN Paul Porter, director, industrial design and human factors; David Beckstrom, manager, industrial design; Joan Doutney, senior human factors engineer; Joseph Sugrue, senior industrial designer; Beth Jennings, graphic designer.
MATERIALS/FABRICATION Injection-molded polystyrene, injection-molded thermoplastic elastomer.
HARDWARE/SOFTWARE Hewlitt Packard and DEC workstations, Gateway PCs; ProEngineer, Visual Basic.

LARA System

The LARA System is a diagnostic instrument designed to be easily operated by a nurse or medical technician. Its primary purpose is to detect *H. pylori*, a bacterium linked to stomach ulcers, in patient breath samples. Breath samples are collected by means of a proprietary vial into which the patient exhales forcefully. Data is entered into the system via bar code and keyboard, and the breath collectors are loaded onto the system carousel for analysis.

The jurors were impressed by Ion Design's translation of the medical technician's work process into a pleasing three-dimensional landscape. The work platform resembles a curved, terraced hillside with multiple levels. "Since the mid-1980s, there has been a trend in analyzation equipment toward mapping the work process three-dimensionally so that an operator can understand how the equipment works," said Banks. "The dilemma is that it's been very clinical." Here, the forms have been softened.

To optimize work flow, the keyboard is angled toward the center line of the instrument. To facilitate recording information from the breath collectors, gentle depressions are molded into the top surface. A bar-code scanner is conveniently located between the keyboard and the carousel, allowing the user to easily scan each breath collector as it is loaded into the carousel. Stathis agreed that the system was modeled on more than simply statistics about the average person's height and weight and assumptions about work process. "It clearly recognizes that the person standing in front of it is not just some human factors mannequin but an actual person," he said.



CLIENT/COMPANY Alimenterics, Inc., Morris Plains, NJ.
IN-HOUSE DESIGN Janet G. Murnick, PhD, president and project director; Daniel Murnick, scientific advisor; Mike Colgan, PhD, director of research and development.
CONSULTANT DESIGN ION Design, Edgewater, NJ. Steven Bellofatto, Anthony DiBitonto, M and Scott Salmon, design team.
MATERIALS/FABRICATION Upper housing components: Liquid injection-molded urethane Lower housing and cabinet: Welded sheet metal.
HARDWARE/SOFTWARE Hewlett Packard-715 UNIX Workstation; ProEngineer, Adobe Illust



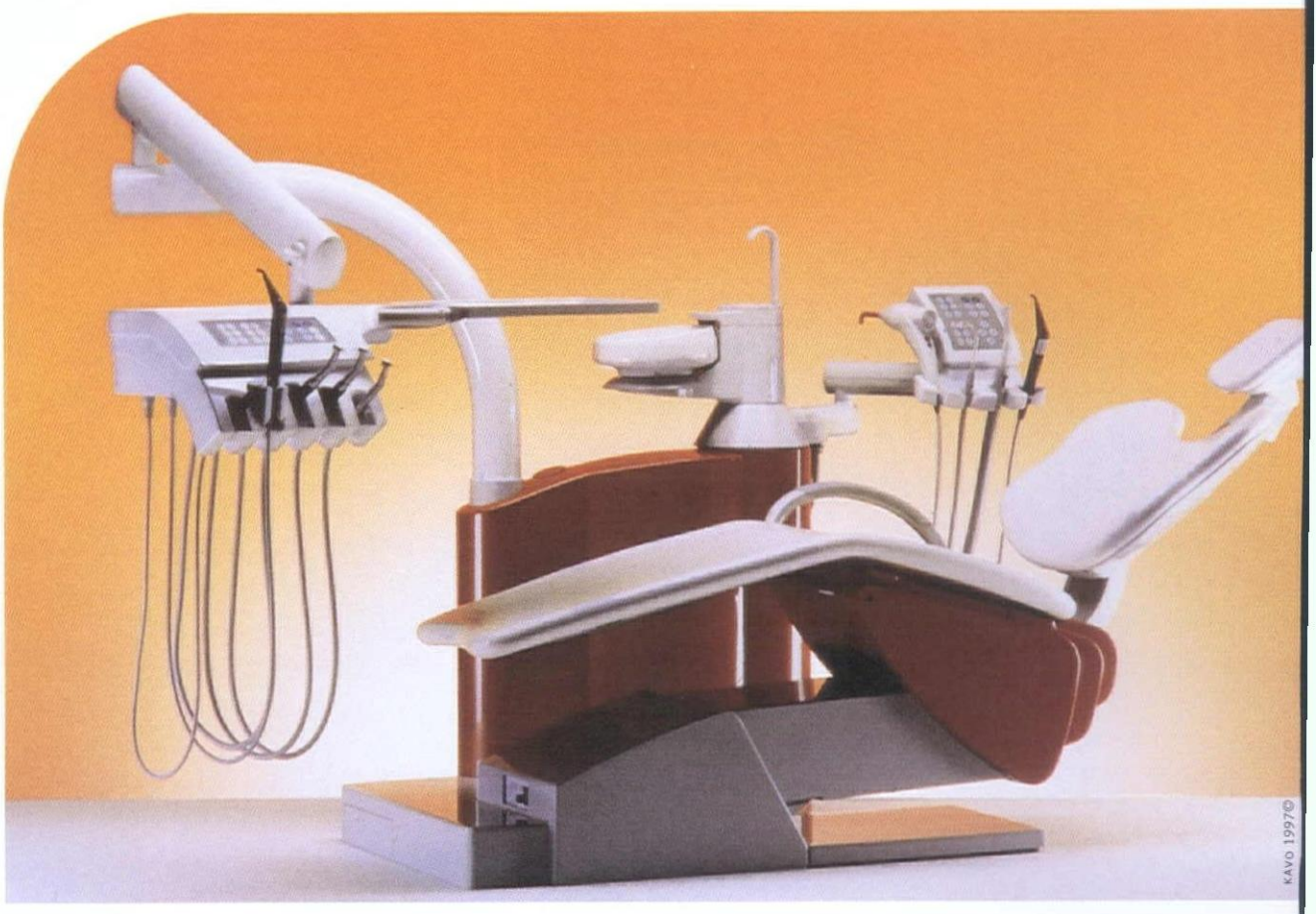
GARY TABER & SAM GRIFFITH

The Shark 40s Shredder

Oliver North would love the Shark 40s Shredder, a hor paper shredder designed by Herbst Lazar Bell for the Binding Company. The design team was charged with ing a unique and identifiable personality for this low- one that would differentiate it from the standard utilit currently available at mass merchandisers. A shark m was developed for the shredder's overall look, both fo aggressiveness and humor. Details that evoke real-lif features include a dorsal fin and gill slits for the powe housing, an on/off switch angled to resemble a shark eye and a paper slot that clearly suggests a shark's to mouth. "It's weird to see these boxes that look like a b digesting paper, so something that looks a little more sive and says 'I'm going to eat this' is fun," said Krolo added, "I think the name is excellent, the graphics are I would buy one even though I already have one in my

The main technical challenge was accommodating numerous sizes and shapes of wastebaskets sold in t and Europe, especially the 12-inch diameter baskets t popular in Europe. To that end, the designers created extendible arm that fits over the edge of the wastebas allows ample room to dispose of ordinary non-shredd "The way it adjusts to fit the different can diameters i clever," said Stathis, though he was less enamored of ited color selection.

CLIENT/COMPANY General Binding Company, Northbrook, IL. Todd Henreckson, director of shredder division; Tim Bohn, marketing.
CONSULTANT DESIGN Herbst Lazar Bell Inc., Chicago. Mark Dziersk, Gary Prokop and José Perez, design team.
MATERIALS/FABRICATION Injection-molded polystyrene.
HARDWARE/SOFTWARE Unigraphics; ProEngineer.



Estetica Dental Chair

Given the aversion most people feel about going to the dentist, a dentist's most prominent tool — the chair — is not likely to inspire enthusiasm from even the most healthy-toothed juror. But the Estetica 1065 by frogdesign for Kaltenbach & Voigt, a German manufacturer, captured excitement all around for its general integration of form and function. "A lot of people spend a lot of time in dentist's chairs," said Krolopp. "Every six months I spend about an hour in one of those things. And I analyze every detail — really! I'm ready for this one. It is more adjustable to the human form," he said, than most of the dentist's chairs used today.

The designers created a flexible platform that benefits both the dentist and the patient. Dental instruments can be positioned around the patient via swing arms, allowing for procedures that minimize dentist fatigue. To reduce the chair's massive appearance, the instrument platform and chair support are rendered in bold blue and red, which makes the neutral-colored drills and suction tubes look smaller and less threatening. In theory, such a formal device might even make a chair and armrest with a slender profile appear solid looking. Banks had reservations, though, about how the chair's overall appearance would be perceived by a key market — namely, the elderly. "I'm not sure if I were 70 years old whether I'd really feel comfortable getting on this. It looks a little fragile."

Did the design simplify the confused amalgam of parts characteristic of many dental chairs currently on the market? "Yes," said Banks. "It's been simplified in a style that's very broad and also a bit more Teutonic." The remark was clearly aimed at the chair's engineering values, which exhibits a definite toughness. Indeed, its designers boast that the durable materials, chemically resistant finishes and up-to-the-minute technology designed into the chair will last at least as long as a dentist's career, and perhaps even longer.

CLIENT/COMPANY Kaltenbach & Voigt, Biberach, Germany.
CONSULTANT DESIGN frogdesign, Inc., Sunnyvale, CA, Austin, TX, New York and Altensteig, Germany.
MATERIALS/FABRICATION Enamel-coated metal and aluminum, injection-molded plastic, polyurethane foam, santoprene.
HARDWARE/SOFTWARE Power Macintosh, Silicon Graphics Indigo2; Ashlar Vellum 3D, ProEngineer.

CLIENT/COMPANY Colson Castors Ltd., West Midlands, UK.
CONSULTANT DESIGN DCA Design International, Warwick, UK. John Daly, design director; John Cross, senior associate.
MATERIALS/FABRICATION Castor case halves: Pressure die-cast aluminium LM24. Tires: Pressure die-cast zinc wheel with polyurethane overmolded tire. Cap: Injection-molded polyurethane. Foot pedal: Injection-molded engineering plastic. Brake: Injection-molded DuPont Delrin.
HARDWARE/SOFTWARE Silicon Graphics Indigo2, 486-based computer; DeskArts, Varimetrix, Intergraph Microstation.



Single Tech Medical Castors

Krolopp had compassion for that anonymous commodity product, the castor. "It's that lowly something or other that's mass-produced, a commodity," he said. "What can you do with a lowly castor to make it look different, unique, function better, keep the cost down?" Quite a lot, as Colson castors demonstrated, and the jurors were duly impressed. "Very often, designers are saddled with the fact that they can't design every element of the product, so they have to buy off-the-shelf products," said Banks. "So it's very positive to have component manufacturers attending to designers who don't have the luxury of customizing. Designers can now buy things that look really good."

Colson's Single-Tech Medical Castor needed to be accurate, responsive, durable, soft-riding, easy to maintain and quiet when used in hospitals and other medical environments. To that end, DCA Design International created two die-cast aluminum shells to achieve strength and a smooth clean image, with no sharp edges or potentially dangerous protrusions. Precision bearings were incorporated to ensure reliable performance. The castor has a contemporary soft aesthetic enhanced by a polyurethane tire with a rounded profile and an elastomer cap featuring the Colson logo that hides the hardware.

The jurors agreed that the castor seems to transcend its intended use in medical environments, which means that, without having made a huge capital investment, the company could potentially capture sales in the office and domestic markets. Banks particularly liked the subtlety of the logo. "They easily could have put it right where it would have done the most good for them visually, namely on the hub," he said. "But they didn't do that. They put it up in the collar and it's just enough so if the light catches it you can see it. It's a respectful solution."

Positioning Advantage Hinge

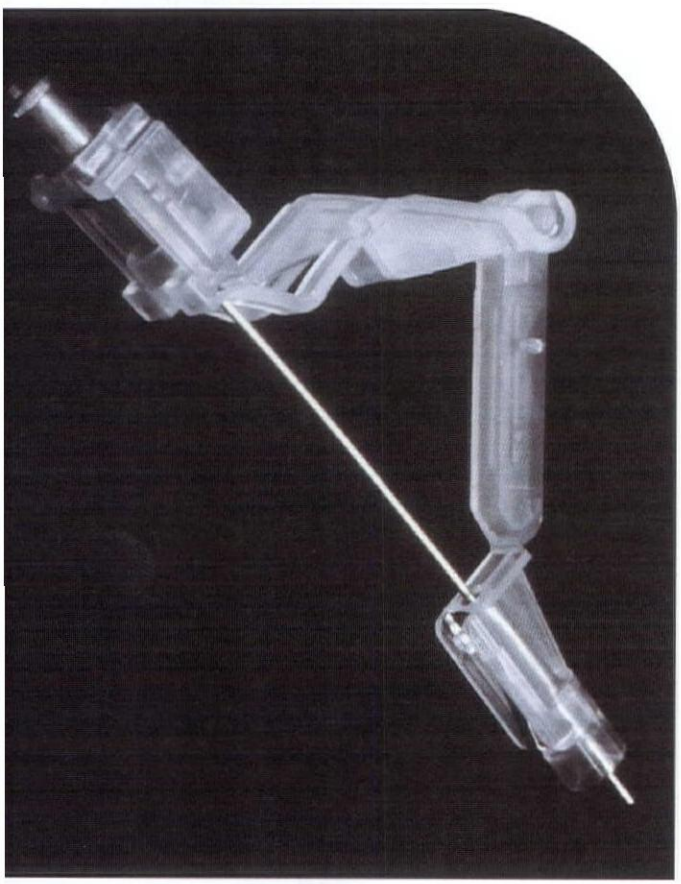
"It's clean, low-cost and probably easy to manufacture," Krolopp said of the Positioning Advantage Hinge. "And it shows that even things this simple take a certain amount of ingenuity to do right, and once you do, they're elegant." Indeed, a key goal was to take an ordinary utilitarian product — a hinge for cabinet doors — and elevate it aesthetically. To that end, Southco created a gently curving edge profile and inserted snap-on covers to conceal mounting hardware and keep dirt, grit and other particles from accumulating in the mounting holes.

The hinge has a nifty detent feature, which means it isn't free-swinging but can hold a cabinet door or panel in a fixed position at 120 or 170 degrees. "It's up to the designer to use this kind of stopping feature, but I think it's quite interesting," said Stathis. "When a door is opening, you don't want it to close on you." The hinge, of course, is also available without the detent feature for customers who prefer their doors free-swinging.



HAROLD ROSS STUDIOS

CLIENT/COMPANY Southco Inc., Concordville, PA.
IN-HOUSE DESIGN Lynn B. Ziemer, industrial designer; Andres Bolinas, design engineer; Thomas Hall, fixture designer.
MATERIALS/FABRICATION Leaves and covers: Injection-molded black nylon. Hinge pin and pin insert: Injection-molded black acetal. Spring: Black rubber urethane.
HARDWARE/SOFTWARE Hewlitt Packard workstations; Anvil 5000.



Becton Dickinson Safety Glide

The Becton Dickinson Safety Glide solves an important problem for nurses, doctors and medical technicians: the safe disposal of hypodermic needles after an injection. With one hand, the user can activate a self-deploying shield that covers the needle and protects the user and other medical personnel from accidental needle pricks and the risk of infection.

Faced with over 100 U.S. and foreign patents for safety needles, the client required a new concept that would not infringe on intellectual property rights. The glide mechanism had to work on all common needle sizes ranging from ½- to 1½-inches long and provide clearance for angular injections as sharp as 10 degrees from the horizontal plane.

The design by Bresslergroup employs a folded pair of hinged links connected to a tube that slides along the needle. To activate the Safety Glide, the user pushes the links to a forward position, which deploys a stainless steel safety barrier that snaps over the end of the needle. Since the needle is fully protected, it can be safely removed from the syringe and disposed of separately. "It's a wonderful solution from a safety point of view, and it's a great use of materials, but the visual element is missing," observed Banks. Krolopp, however, thought that looks were beside the point for a tiny device that significantly enhanced public safety. "It's a great solution," he noted. "They had 100 patents to get around, they got around the patents, and brought the price down to 25 cents per unit. This is a job well done."

CLIENT/COMPANY Becton Dickinson Division, Franklin Lakes, NJ.
IN-HOUSE DESIGN Niall Sweeney, director of research and development; John Bell, project manager; Richard Ciassa, project engineer.
CONSULTANT DESIGN Bresslergroup, Inc., Philadelphia. Peter Bressler, principal; John Coleman and Peter Byar, senior associates; Paul Rossi, senior design engineer.
MATERIALS/FABRICATION Injection-molded polypropylene and stainless steel. Prototypes: stereolithography. Beta user testing preproduction units: Short-run tooling.
HARDWARE/SOFTWARE Autocad Release 12.



RICK SIPPLE

Uvex Stealth Goggles/Flashback Eyewear

Italian high style meets industrial protective eyewear. Trying on a pair of Stealth goggles with a bright yellow lens, Banks observed: "What it says is that the safety environment can be an aesthetic environment. You don't have to look goofy. And that's a kind of reinforcing thing. A lot of people aren't going to wear safety goggles because they look stupid."

Stealth was designed to enhance peripheral vision and to protect users from industrial impact and splash hazards. An indirect venting system provides increased air flow inside the goggle to prevent fog buildup. A comfortable fit was achieved by designing the goggle body as a two-shot injection-molded part, which combines a flexible elastomer that gently conforms to facial contours with a semirigid polypropylene goggle frame. "The way they've integrated the lens into the frame is totally cool," raved Stathis.

The Flashback Eyewear safety glasses drew similar praise. Krolopp said, "For the first time, somebody took a pair of safety glasses and introduced a little bit of fashion to them."

Many safety glasses are actually thrown out when they get scratched. One reason is that lens replacement usually requires skill and special tools. "What's interesting," said Stathis, "is that when these lenses become scratched, you simply pop them out and pop in new ones." Flashback has a single lens instead of twin lenses, making replacement even easier. In addition, the nose piece is designed to fit a wide variety of sizes and is molded as part of the lens, eliminating the need for an additional part. Krolopp noted that the earpieces are "adjustable fore and aft, which is something that I really haven't seen too much of."

CLIENT/COMPANY Uvex Safety Inc., Smithfield, RI. Walter Stepan, president and CEO; Rick Canavan, design manager.

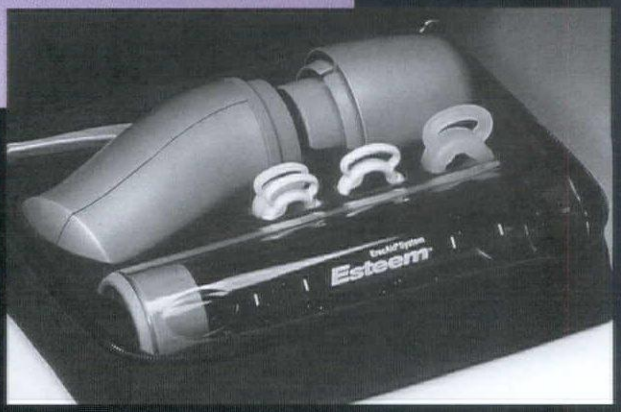
CONSULTANT DESIGN Stealth Goggles: Phillips Plastics Corp., Hudson, WI. Wayne Phillips, senior design engineer. Item New Product Development, Providence, RI. Aidan Petrie, design director; Jack Mathews, senior designer. Flashback Eyewear: 3D Shapes Inc., Norwood, MA. Andy Woodward, senior mechanical engineer.

MATERIALS/FABRICATION Stealth Goggles: Injection-molded and anti-fog-coated polycarbonate lens, injection-molded polypropylene quick-adjust headband clips, injection-molded propionate Rx insert, two-shot injection-molded Kraton/polypropylene goggle body. Flashback Eyewear: Injection-molded and anti-fog-coated polycarbonate lens, injection-molded nylon and polycarbonate/ABS blend frame, two-shot molded nylon and urethane temple ear pieces.

HARDWARE/SOFTWARE Stealth Goggles: Silicon Graphics workstations; SDRC IDEAS, CAMAX. Flashback Eyewear: Sun Microsystems workstations; ProEngineer, PATRAN A/FEA, C-MOLD.



CLIENT/COMPANY Osbon Medical Systems, Augusta, GA. Osbon design and marketing team.
CONSULTANT DESIGN Inno, Atlanta, GA. Inno design team.
MATERIALS/FABRICATION Injection-molded ABS/polycarbonate blend housing, optically clear polycarbonate vacuum tube, nylon pump cylinder, polypropylene piston.
HARDWARE/SOFTWARE Macintosh and Silicon Graphics workstations; Macromedia Freehand, Ashlar Vellum, ProEngineer.



Esteem

For many men, especially those over 60, impotence is not psychological in origin but caused by high blood pressure, diabetes, prostate disorders and other medical conditions. Although surgically implanted prostheses and self-administered injections are available as treatments, these procedures can be painful. External vacuum devices (EVDs) offer safe non-invasive treatment, but many units are loud, geriatric-looking and complicated to use.

In contrast to the clinical look and feel of many EVDs, Esteem was designed by Inno Design to be personal. "There are all sorts of issues that surround the problem of impotence, intimacy and embarrassment, for example, and this product's approach is very sensitive," commented Banks. "It even has a carrying case, so that if the device fell out of your suitcase you wouldn't be embarrassed." Both the manual and battery-powered units eliminate the tangle of tubing and connectors found on most EVDs and can be operated with one hand. The pump and motor sit in a foam mounting cradle to provide quiet, smooth operation.

Consumer products familiar to men, such as cars, golf equipment, fishing reels and electric shavers, inspired the predominantly metal gray color. Market research indicated this was appropriate for the bedroom, while at the same time lending a masculine feel. Stathis, however, thought the device fell short aesthetically. "While it may do a good job medically, I think it hasn't addressed the fact that it is going to be used in an extraordinarily intimate context," he said. "The product language is that of a Sony tape recorder. It could be so beautiful that you could place it on a recharger at the head of your bedpost and maybe it gives off some glowing light or something," he proposed. Krolopp and Banks countered that such a lighthearted approach would undermine the seriousness of impotence as a medical problem.



CLIENT/COMPANY Nike, Inc., Beaverton, OR.
IN-HOUSE DESIGN Bob Borchers, project manager; Todd Belle and Mike Ely, industrial designers; Sean O'Connor, Paddy McCobb and Bradford Johnson, graphic designers.
CONSULTANT DESIGN Ziba Design, Inc., Portland, OR. Kim Porter, senior mechanical engineer; David Thorpe and Jeff Kosmoski, mechanical engineers; Joel Johnson, optical engineer.
MATERIALS/FABRICATION LCD screens, digital scanner camera, Windows NT Pentium Pro, molded fiberglass, vacuum-formed ABS plastic, stereo casting, stereolithography, formed nickel-plated steel tube, metal fabrication.
HARDWARE/SOFTWARE Power Macintosh 8100/100, Windows NT Pentium Pro; Macromedia Freehand, Ashlar Vellum, ProEngineer.

NGage Foot Measuring Device

Nike isn't just a sneaker company, it's a theme park. You're not just buying sneakers but participating in ritualized entertainment. The NGage digital foot measuring device is part of that marketing philosophy, and its charismatic design impressed the jurors — and made Banks and Krolopp nostalgic. "How many of you remember Buster Brown when they fluoroscoped your feet to fit your shoes?" asked Banks.

Nike's goal was to create an information-gathering device that could quickly and accurately measure the customer's feet, thereby improving customer service. The challenge was to design a unit that communicated its use and precision without looking like a medical device or an ATM. By coupling a clear user interface with a digital scanning platform, the designers created a device that looks more like an exercise machine. It provides precise measurement of foot length, forefoot length and width, arch length and height and heel width. This information, along with a recommended Nike sneaker size, is printed on a personalized card that the customer can share with a Nike salesperson. A month-long research trial determined that little supervision was required for customers to be able to navigate the process smoothly.

NGage lays the groundwork for future personalized products and services by providing Nike with accurate information about a broad range of customers' feet. "It starts to suggest the idea of mass customization, which is similar to Levi's strategy," said Stathis. "For example, a lot of people want to get custom-fit jeans. So it's interesting in that sense. They're being very provocative in the way that they might disseminate their products in the future," he said.

Banks noted that the device cleverly added the perception of value to sneakers that average $125 a pair. "They're demonstrating the value of their products by showing you how much has gone into their development," he said. "It's a brilliant strategy."

PictureTel SwiftSite Videoconferencing Unit
Videoconferencing systems are large, confusing pieces of hardware. The PictureTel SwiftSite Videoconferencing Unit by Palo Alto, California–based GVO carefully integrates all of the system electronics, the microphone array and a fully articulated camera into a single, gracefully designed unit. "I like the way it's trying to organize itself as a topography, as a landscape. I think it's really sublime," said Stathis. SwiftSite's innovative one-piece design allows users to install it themselves in less than five minutes.



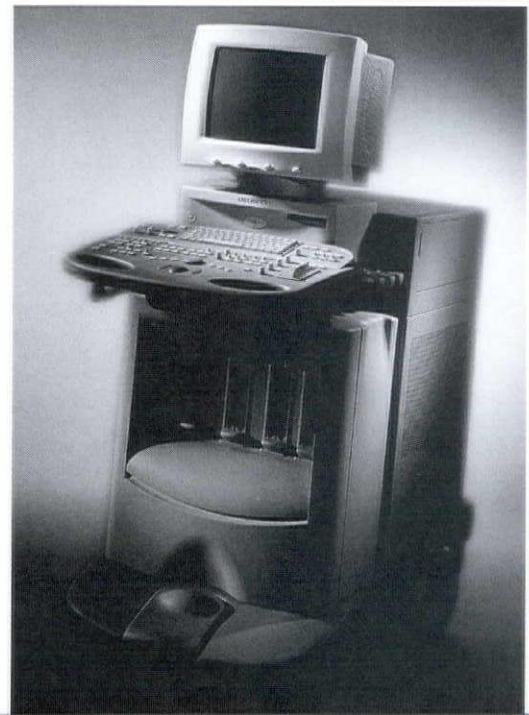
RICK ENGLISH

PowerPort Platinum Pro
PowerPort Platinum Pro is a connector device developed by Lunar Design of Palo Alto, California, to connect Apple's PowerBook with a telephone line and the Ethernet network. When not in use, the device handily plugs into itself to become a small, self-contained unit. Stathis praised the design's awareness of its own portability, but Banks rendered a more cautious opinion: "This is basic, functional design with good attention to detail."

RICK ENGLISH

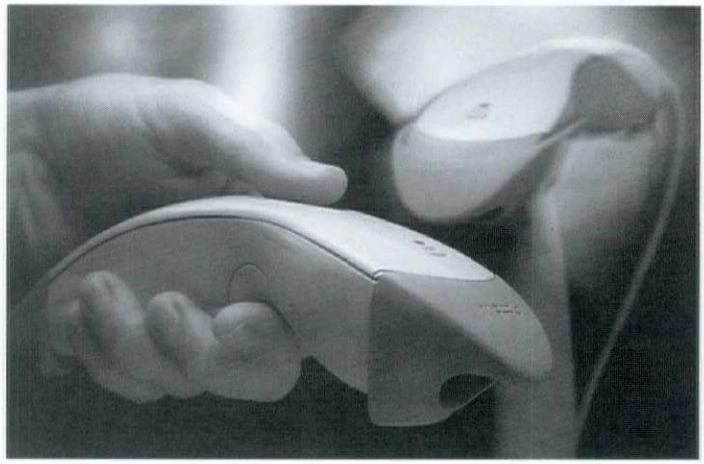


Sequoia 512 Ultrasound System
The jury agreed that the Sequoia, designed by Lunar Design for Acuson Corporation, had a relaxed "consumer product feel," which was important given the potentially intimidating quality of large ultrasound machines. "If you weren't careful, this would end up looking like the cockpit of a B-17 in World War II: total chaos, none of it controlled," said Krolopp. "But there's been a lot of effort to organize it, and each one of the details seems to work together." The one weak point: A lack of attention paid to managing the machine's large array of cables.



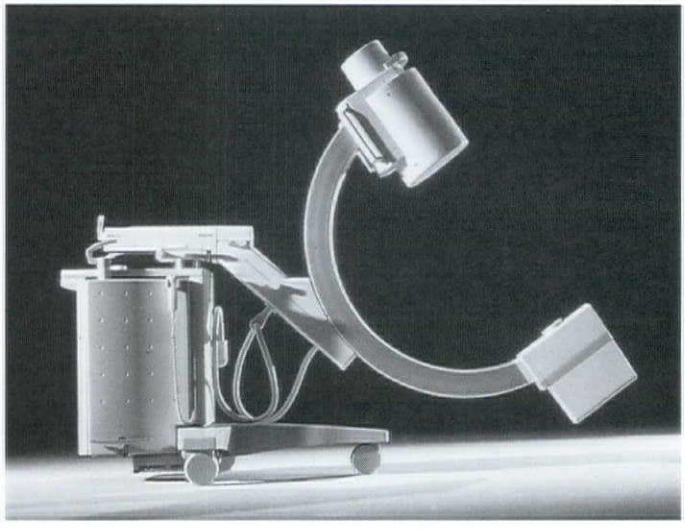
RICK ENGLISH

Cyclone Omni Directional Scanner
According to designers at Altitude Inc. of Somerville, Massachusetts, the Cyclone scanner is the first ergonomically sensitive handheld scanner designed to use omnidirectional scanning technology cordlessly (other products require rotating the scanner gun or the merchandise to a specific orientation). Designed for Symbol Technologies, Cyclone allows the user to manipulate the unit at will for greater comfort and efficiency. The jury thought its rounded form was natural, easy to grasp, even intuitive. "It truly becomes a prosthetic," said Stathis.

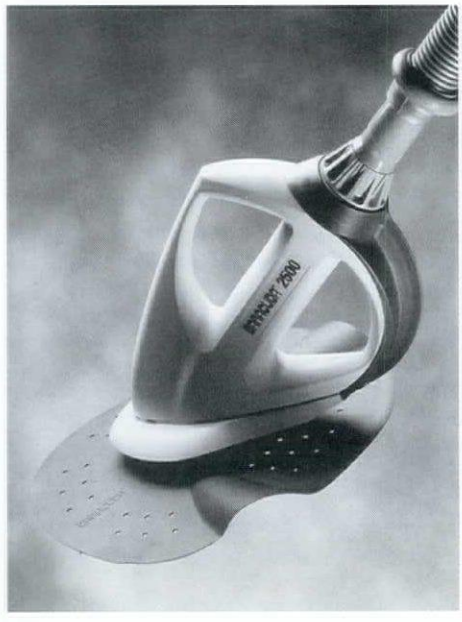


BILL ALBRECHT

Philips Mobile C-arm X-ray System
While admitting that the Philips surgical X-ray system wasn't a design breakthrough, the jury clearly liked it. "This is a clean piece of design because it's well integrated," said Banks. "It's another example where the designer had control over a lot of the elements — the cabling, the componentry and the transition from part to part. It follows a style that is unique for Philips." Its compact size and steering capabilities allow easy movement within and between surgical suites.



Baracuda Pool Cleaner
"Compared to what's out there it's kind of nice," said Krolopp. "It looks easy to clean, and like it's good value." This upgrade for an existing product from Baracuda International called for a new, visually striking housing that improved performance and simplified manufacturing. The hydrodynamic shape of the vacuum was refined to reduce the chance of it becoming snagged on pool hardware. The new design, by Group Four Design of Avon, Connecticut, features an integrated bumper to reduce wear and an improved debris channeling disk.

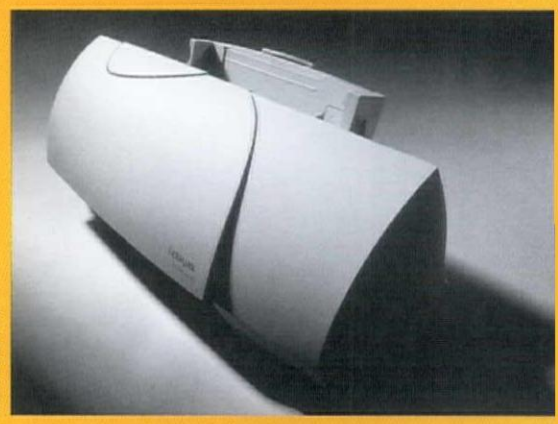


Laser Bar-Code Scanner
This bar-code scanner designed by Altitude for Symbol Technologies can be handheld or operated with the palm of the hand. The designers modeled the grip handle away from popular gun imagery, which has proven to be effective ergonomically, to "a more politically acceptable golf club–style grip handle." The jury agreed that the grip's carefully balanced weight and biometrics prompts intuitive and direct motions of the wrist and arm, optimizing body mechanics and minimizing fatigue.



BILL ALBRECHT

Color JetPrinter
The curved surfaces and forward lean of this color inkjet printer helped "to create an aggressive look" for Lexmark International, according to in-house designers — and reduce printer size. "I like the way that door is articulated and how it becomes kind of a sculptural component in the overall form," said Stathis. The 2030 user interface was simplified by locating the operator panel function on the PC driver rather than on the printer.



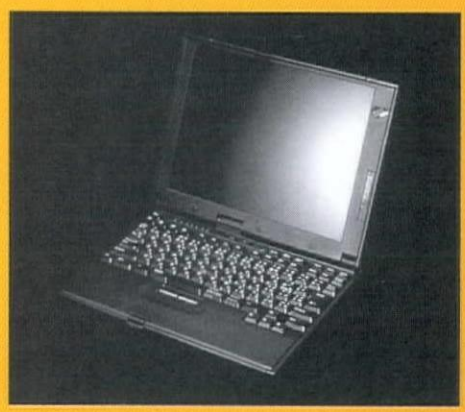
MICHAEL BROHM

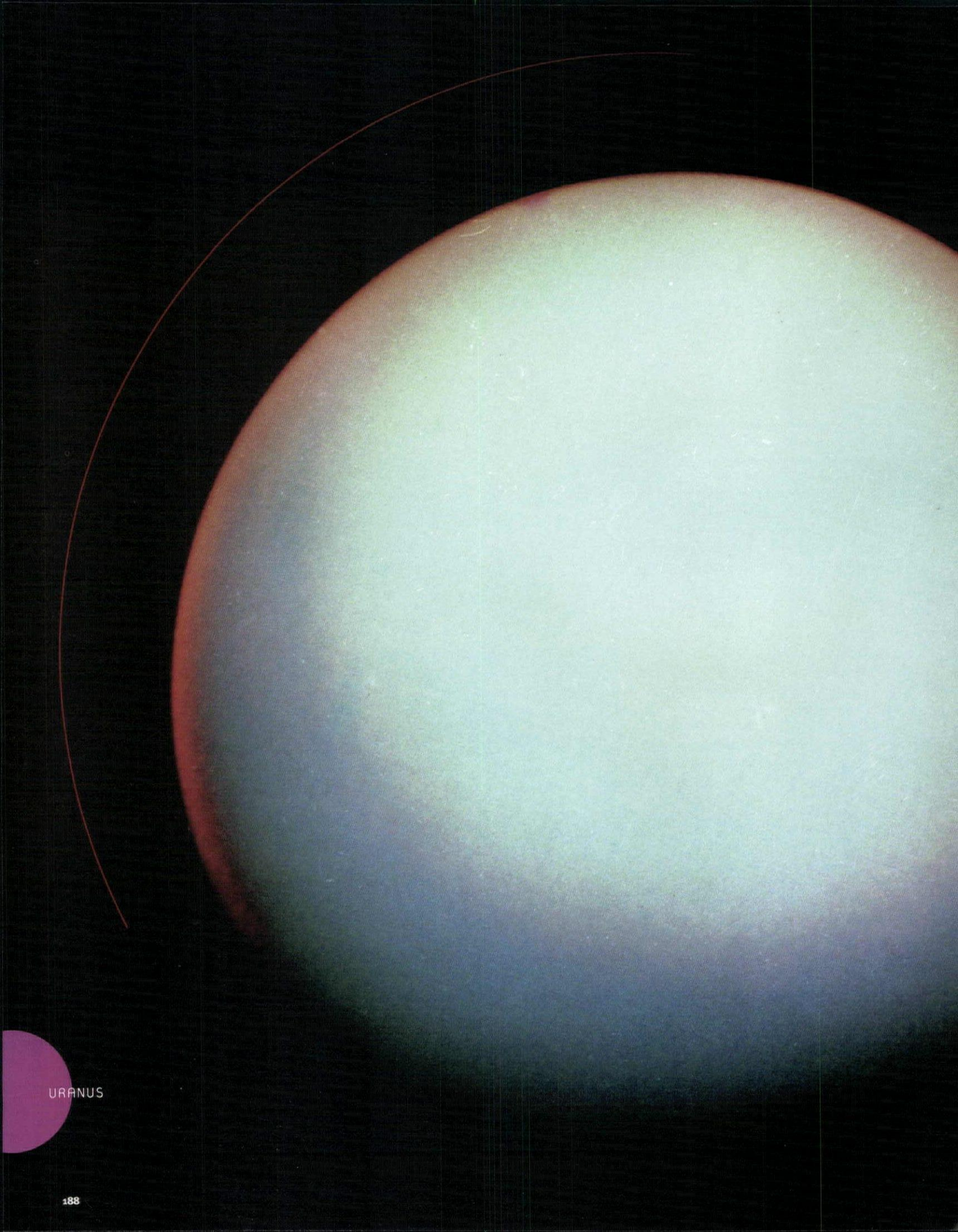
MCI Renaissance Tour Coach
"There's enough design for three buses here," said Krolopp of this design by Designworks/USA of Newbury Park, California, for Motor Coach Industries. Nevertheless, the impulse to take a waning bus industry and incorporate features from a more powerful airline industry, such as a dramatic curved stair, were found to be admirable. "It's clean and simple," said Krolopp. "It makes a statement. It's got a unique identity and it's probably easy to maintain."



KLAUS TRITSCHLER/DARREN YASUKOCHI

IBM ThinkPad
In the continuing race to produce ever more diminutive power computing machines, IBM comes out the clear winner. Touted by the company as the most densely packaged notebook computer in its history, the ThinkPad 560 measures a mere 1-1/4 inches thick and weighs just over four pounds. Davey was impressed by the design team's integration of such a generously proportioned, 12-inch active matrix screen within so compact a unit, and suggested that such a lavish display complements the laptop's accelerated graphics capabilities appropriately.





URANUS

concepts & students

Judged by an international contingent of design educators — the Milan-based Ezio Manzini; Ayse Birsel, who lives in New York but hails from Turkey; and the Russian-born, Milan-educated, New York–based Constantin Boym — the winning entries in this year's Student and Concepts categories reflected a fittingly transglobal perspective. In recognizing projects from Taiwan, Germany, Japan, the Netherlands and the U.K., among other countries, the jurors indicated their overreaching universality, yet allowed their U.S. judging turf to inform their deliberations. This was manifested most clearly by their interest in projects that make subtle and not-so-subtle comment on the particularly American phenomenon of overcommercialization, represented most effectively in Scott Hammond's Planet Disney T-shirts, Meredith Beau's Food Stuff Utensils and Shane MacGregor's Window Shopping student entries.

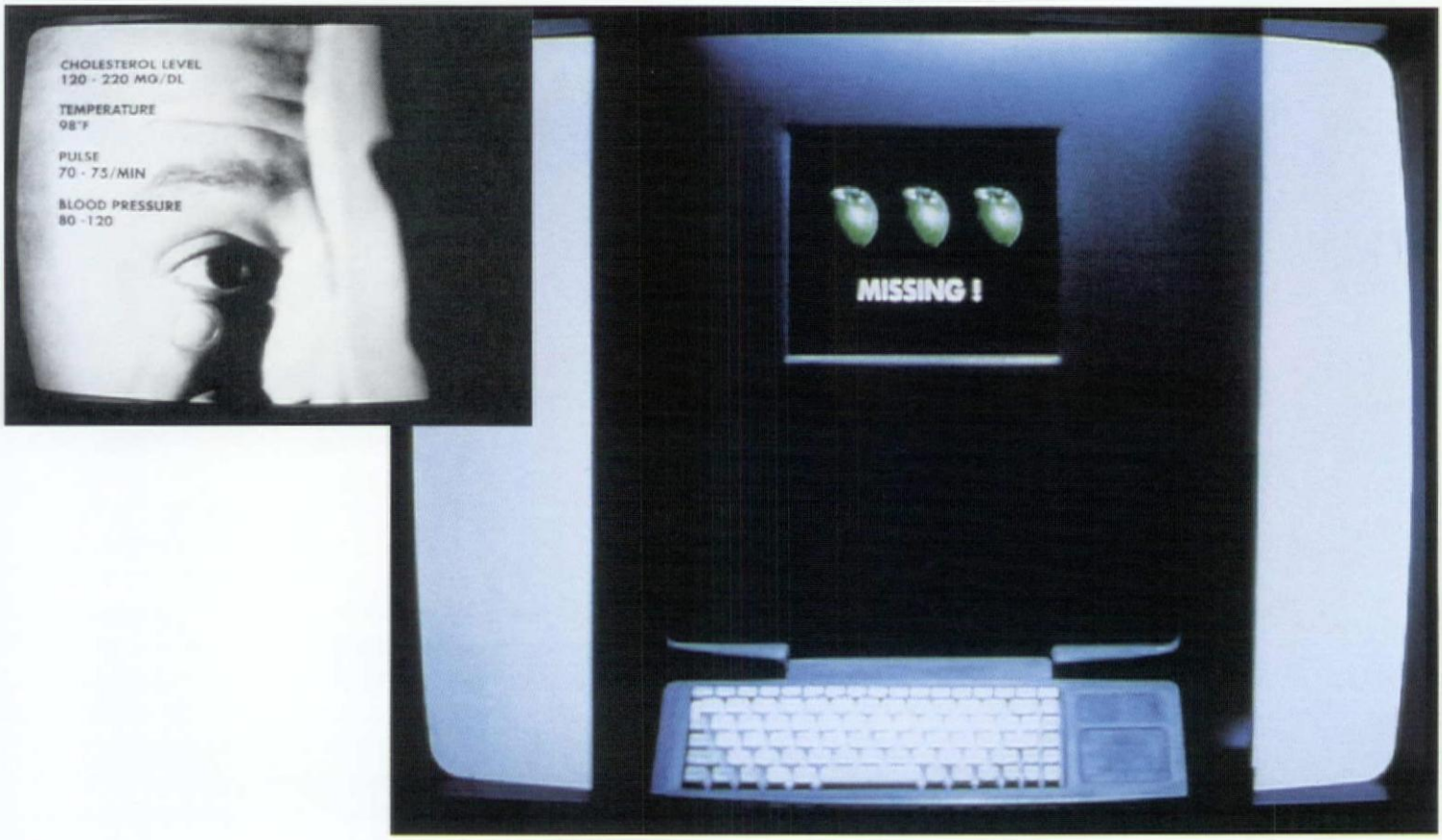
Purity of conceptual investigation was also highly prized, and this quality was engendered nowhere better than in Studio De Lucchi's Domestic Chips project, explicating the design firm's yearlong, self-commissioned workshop on how technology can be brought into the home on a more friendly, accessible and discrete basis. While the results of Studio De Lucchi's studies have not yet evolved into specific material objects, the jurors were so impressed by the thought and sensitivity that went into the exercise — and so convinced by the design team's courage of conviction — that they were willing to overlook the fact that the proposed elements do not yet have a defined physical nature. Investigations undertaken by IDEO's San Francisco, Palo Alto and Tokyo offices were also rewarded for their strength in reconsidering ubiquitous consumer items in surprising new ways.

"The best function of design," Manzini explains of the jurors' choices, "is not only to develop culture, but also to put forth a criticism of the society in which we live. We got excited most by those entries that showed an attentive observation of something that is happening in our culture, paired with a capability on the part of the designer of dealing with such issues in a very sophisticated way." Added Birsel, "All of the people we have given awards to have creatively contemplated, contributed to or manipulated the stuff of our everyday lives and have provided us with either a commentary on it or an interpretation of it."



JURORS: Constantin Boym, Ayse Birsel, Ezio Manzini

MODERATOR: Bonnie Schwartz



STUDIO AZZURRO

Domestic Chips

Due to its almost complete immateriality, Studio De Lucchi's Domestic Chips concept took a while for the jurors to get their heads around, but once they did, they were clearly taken with it. "I usually am drawn to design that is self-evident," said Birsel, "but here I can make an exception because this is truly a pure concept."

Resulting from a yearlong study of new computer technologies and their potential home applications, Domestic Chips comprises a series of reflections on the changing quality of our technologically enhanced domains. Creative, original and often ironic, the possibilities that the designers put forth challenge basic assumptions of how and when domestic computers are useful and even appropriate in our private lives.

Image communication became the starting point for the explorations. Hence, the Studio De Lucchi team thought up ways to help families "keep an eye" on what goes on around them. Rather than concentrate on an integrated system, the designers adopted a diversified approach in the creation of the objects. "The nightmare of a 'Big Brother' mainframe invading our privacy with persecutory intent is definitely a thing of the past," they proclaim.

The Domestic Chips that resulted are user-friendly technological products that deal with memory, control, safety, collecting and spiritual needs. Each discrete product is designed to look reassuring and is programmed to help its users cope with specific problems, such as keeping in touch with family and friends, stocking household supplies, staying mentally and physically fit, tracking collections and feeling at home with the spiritual aspects of life.

The door unit, for example, offers protection, control and organization. Conceived as a "watchdog," it keeps track of all goings-on inside and just outside of the house. It also acts as a simple organizer, storing and retrieving bills, suggesting new menus, checking stock-values, recording incoming phone calls and visits and monitoring the whereabouts of family members.

The memory module documents family life, collecting pictures of treasured memories and keeping them on file. The occult computer is an "illuminating" object that introduces friendly magic practices into our lives with on-demand horoscopes, tarot readings and the occasional appearance of oracles. The collecting device is a diminutive scanning pen that produces digital images of all items that strike the collector's fancy. A tiny electronic storage cell organizes the material, which can be easily accessed for viewing.

The mirror mechanism uses invisible sensors to pick up heartbeat, blood pressure, liver condition and muscular reflexes, offering users a daily check-up and offering useful health tips and suggestions. And the diary log is an electronic notepad that uses advanced voice-recognition technology to record the user's voice and construct a written transcript of the story. It also captures the changing image of its confidante, crafting a personal biography.

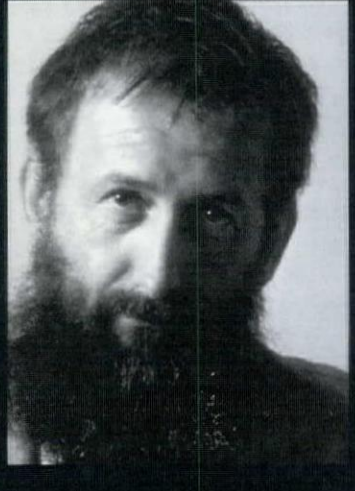
"This is a design that goes completely beyond form and beyond shape in presenting an idea that is not only profound but completely unexpected," said Boym. "Though it sometimes seems that everything has already been tried in this field, here is a range of ideas that is completely new. It thoroughly stimulates the imagination."



DESIGN Studio De Lucchi, Milan. Michele De Lucchi, Johannes Kiessler, Masahiko Kubo, Enrico Quell and Maria Trimarchi, designers. Animation and video: Studio Azzurro, Milan.
MATERIALS/FABRICATION Modeling foam, plexiglass, aluminum and plastic.
HARDWARE/SOFTWARE Power Macintosh 6100/66, Olivetti Modulo M6; Adobe Illustrator, MiniCad, AutoCad.

Michele De Lucchi's Milan-based practice encompasses industrial, furniture, interior and architectural design for the private and public sector. His clients include Artemide, Kartell, Pelikan, Deutsche Bank and Matsushita. As an ongoing consultant to Olivetti, De Lucchi is responsible for overseeing the design of all products, banking machines and office furnishings that the company produces. He was a founder and partner of the 1980s Italian design collective Memphis and, in 1990, started Produzione Privata, a small firm dedicated to developing experimental projects.

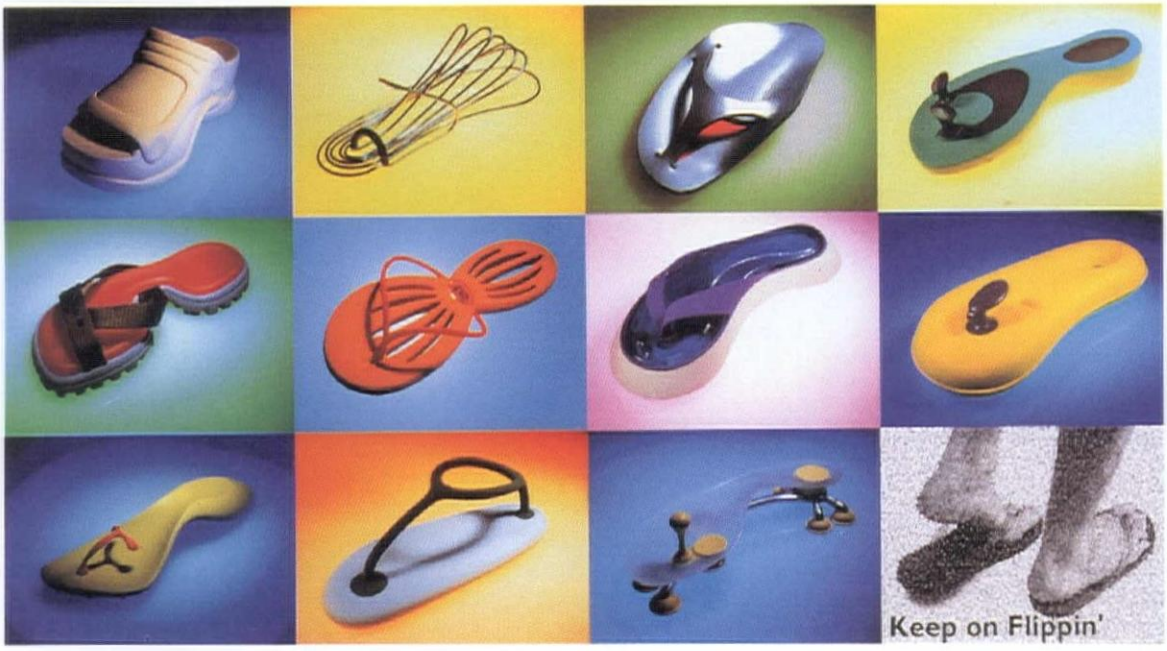
What sparked your interest in developing this idea?
The idea that the PC is a very contradictory instrument; that, while it can increase efficiency, it can also increase solitude and paranoia.
In what ways is this project similar to or different from other projects you've designed in the past?
It is similar to other research projects I've done for Olivetti/Philips in that it faces the theme of technology's destiny. It is different because in this case the objects do not try to integrate themselves into the environment. Whereas in the past we thought that electronics should be integrated into the environment and hidden within objects, today we think that these machines should retain individuality. For this reason they do not pretend to be funny or ironic in their form or coloring.
What surprises did you encounter during the design process?
The surprise we came across is that technological products are very appealing.
Where do you see your design work heading in the future?
The role of the designer is changing. We will be engaged less in sculpting shapes and more in building bridges to span man's needs with the needs of industry and technology.



DESIGN IDEO Product Development, San Francisco. Frank Friedman, Naoto Fukasawa, Philip Grebe, Sam Hecht, Takeshi Ishiguro, Nick Oakley, David Peschel, Matthew Rohrbach, Gary Schultz, Joe Tan and Christopher Wheeldreyer, designers.
MATERIALS/FABRICATION Molds, chocolate, liquor, nuts, fruit, gelatin, flavoring.
HARDWARE/SOFTWARE Macintosh, Silicon Graphics; Ashlar Vellum, Alias/Wavefront.



BEVERLY HARPER



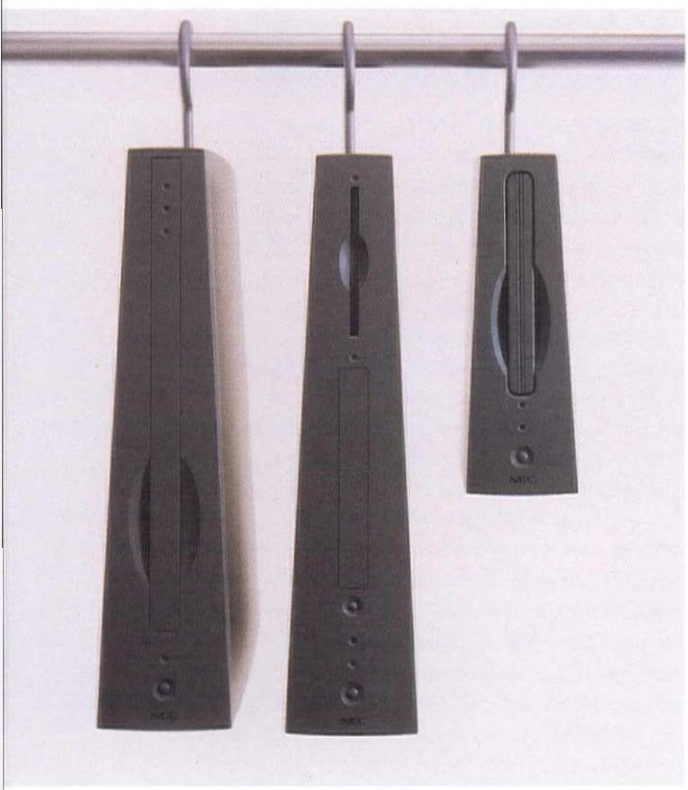
DESIGN IDEO Product Development, Palo Alto, CA. Matthew Hern, Joost Godee, Scott Klinker, Dominic D'Andrea, Gerry Harris, Rick Lewis, Gretchen Barnes, Elisha Tal, Jason Robinson, Markus Diebel and Martin Leugers, designers.
MATERIALS/FABRICATION Vacuum-formed acrylic plastics, bent steel wire, urethane foam, nylon, synthetic rubbers, neoprene, cast urethane, paint.
HARDWARE/SOFTWARE Macintosh Power PCs; Ashlar Vellum, Adobe Illustrator, Adobe Photoshop.

Keep on Flippin' and Chocolate Exploration

The jurors appreciated that these two conceptual products by IDEO's Palo Alto and San Francisco offices afforded the designers an opportunity for unfettered exploration. While the mandate of Keep on Flippin' was to build discussion within the studio about process, meaning and personal interpretation via the medium of standard beach flip-flops, the goal of Chocolate Exploration was to probe the history and mystery of chocolate through traditional industrial design processes. "It really impresses me that a company this large and this busy is willing to pull designers off of jobs commissioned by paying customers in favor of broadening its staff's conceptual awareness," said Birsel. "This type of commitment gives 'continuing education' new meaning."

What emerged from the Keep on Flippin' project is an exceptionally diverse range of reinterpretations of the familiar beach shoe, a West Coast icon. Some designers, like Joost Godee, concentrated on the aural and functional components of the flip-flop, developing a wire whisk–like construction that causes a multiple "flip-flop" sound while the wearer walks. Others, like Gerry Harris, took the shoe into a more performance-oriented realm by giving it an aggressive tread along the sole and wider nylon straps over the top of the foot for better traction and greater comfort while mountain biking, hiking or surfing.

Chocolate Exploration gave the IDEO designers an opportunity to apply industrial design to an evocative food. After conducting significant research related to chocolate's manufacture and market presence, 11 designers offered new chocolate "solutions," including a confection shaped like a nut and bolt; a plastic kit that emphasizes the ritual of chocolate-eating by requiring assembly by the partaker; and a chocolate that signifies its historical use as a gift of love with a cherry sealed in a plastic sachet embedded within, which the chocolate eater can present to a loved one. "There's a sense of playfulness in these projects that doesn't detract from their seriousness as industrial design exercises," Boym concluded.



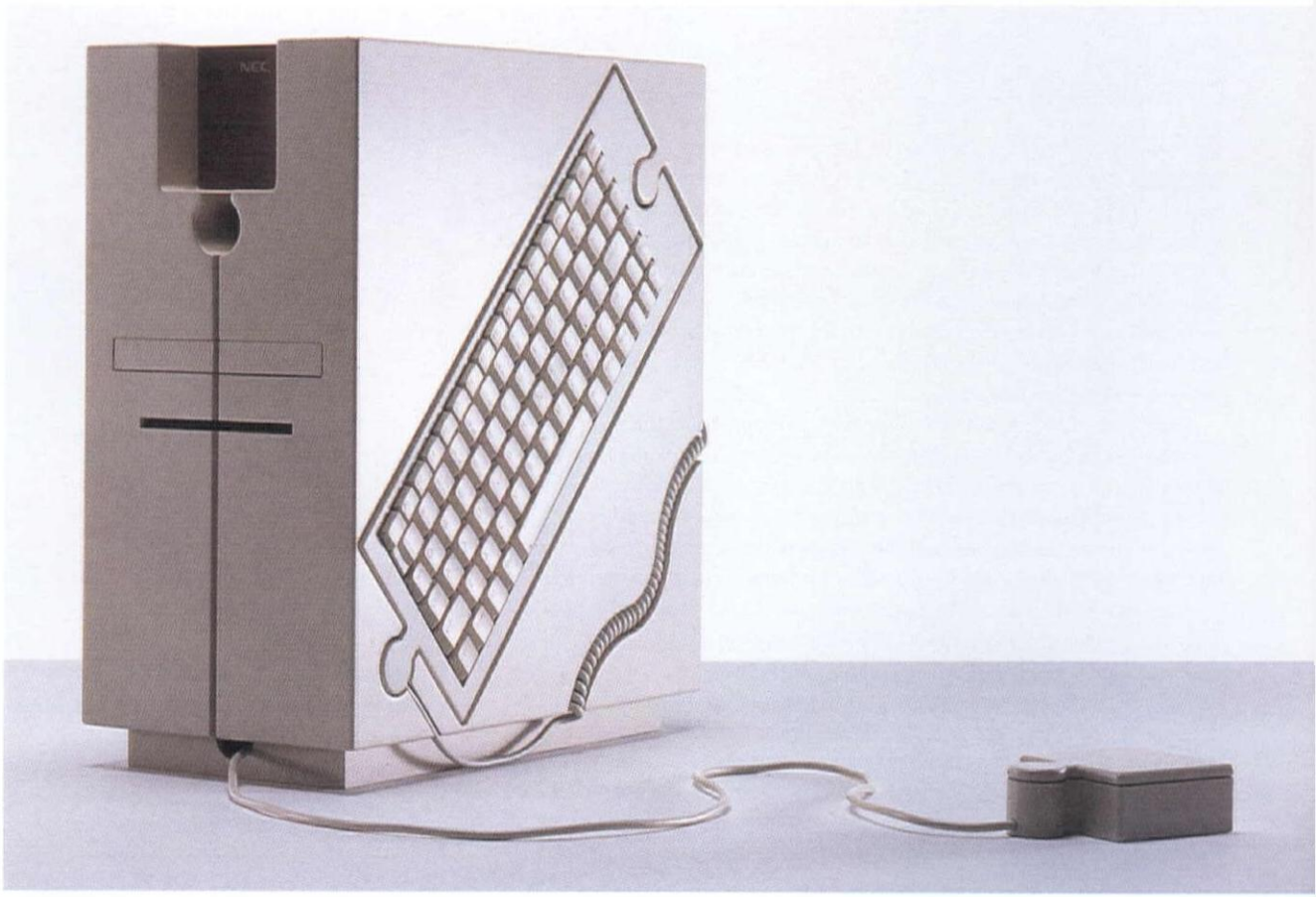
NEC Whitebox

The NEC Whitebox exploration, by IDEO's Tokyo office in collaboration with NEC's industrial designers, had as its objective the hope of discovering new symbolic shapes for the computer. "Computer design," according to the project brief, "is calling to us but it isn't saying anything useful." As a result, the NEC Whitebox project was devised as a way of exploring the relationship between computers and the lives and patterns of their users, when the computer is in use and when it is not. "It is about expressing the present rather than the future," the brief continues, "life rather than object, human rather than user."

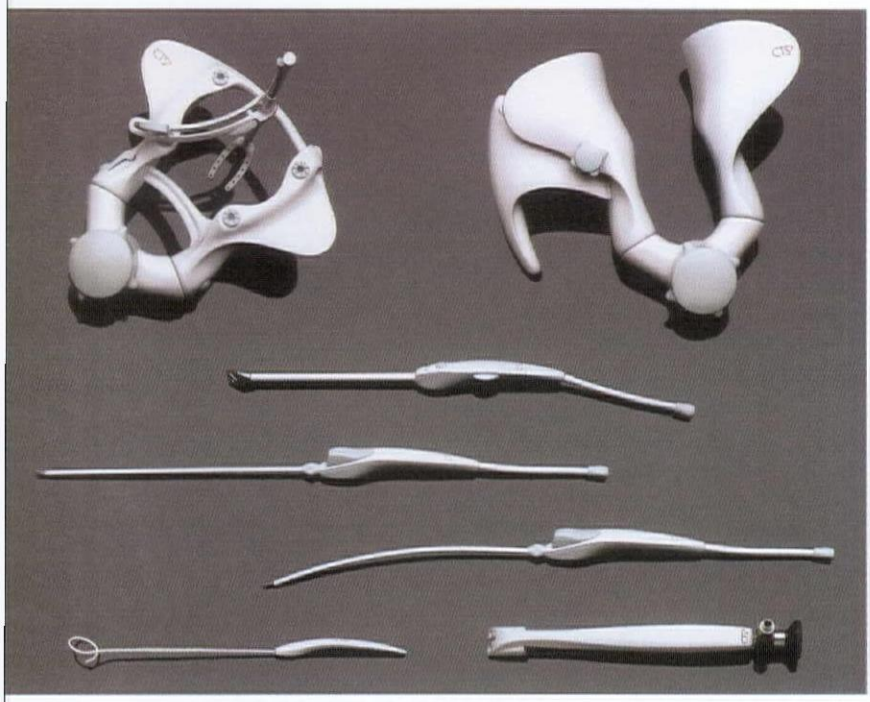
As in IDEO's other conceptual projects, Chocolate Exploration and Keep on Flippin' (see previous page), each designer who took part in the NEC Whitebox project was encouraged to come up with a personal interpretation of the problem. Among the designs that emerged was one by Nobihiro Iwano that adopts the hanging wardrobe as its point of entry. By combining an everyday occurrence — that of hanging things up — with computers, an active memory is attached to the object that gives it a more human scale. Another design, by Ken-Ichi Tsuchiya, is braced for rough handling by a utilitarian robustness that alleviates the need for extra packing material when the unit is shipped. The design, Tsuchiya writes, represents an object that moves and that doesn't mind being moved, eradicating the machine's sense of preciousness. A third entry, by Hiroe Hiyama, uses the metaphor of a shopping bag as an expedient to understanding the selection and usage of system componentry.

"While this exploration seems less fleshed-out than some of the other IDEO concepts, there are the beginnings here of some interesting ideas that warrant further elaboration," Birsel said.

CLIENT/COMPANY NEC Corporation, Tokyo.
CONSULTANT DESIGN IDEO Japan, Tokyo. Naoto Fukasawa, Sam Hecht, design and direction; Hiroe Hiyama, Fumiyo Takahashi, Kirio Masui, Yumiko Takaoka, Naoto Fukasawa, Minoru Shimizu, Ken-Ichi Tsuchiya, Nobihiro Iwano, Takashi Matsuda, Tomoya Terasawa, designers; Yasushi Sakakibara, project founder; Ichiro Nonoyama, project leader.
HARDWARE/SOFTWARE Pencils, note pads, Macintosh computers; Ashlar Vellum.



HIDETOYO SASAKI



SCOTT WILD

MIDCAB System, including LIMA Retractor and Access Platform and Stabilizer

The MIDCAB System, a range of conceptual medical devices designed for new type of minimally invasive heart surgery, marks a radical alternative to the large, cumbersome stainless steel prototypes that CardioThoracic Systems had devised prior to bringing Hiemstra Design onto the job. Not only did Hiemstra's design work result in lower-profile, more fluid equipment shapes, but the design ended up streamlining the entire MIDCAB surgery procedure.

The MIDCAB System is unique in coronary surgery, as it allows surgeons to operate on a beating heart rather than requiring that the heart be temporarily stopped during surgery, which eliminates the need for heart/lung machines and decreases recovery time in hospital. In addition, due to the design of the tools, which render the heart, aorta and ventricles clearly visible, doctors can perform the procedure under direct vision, without scopes or video.

With Hiemstra's updated plastic prototypes, one surgeon rather than two can perform the procedure in a clear workspace, free of obtrusive parts. "Coronary bypass surgery has become very common, and it looks like this group of designers has come up with a system that simplifies the procedure with the help of these cleanly designed, almost bonelike components," said Manzini. "It is a sophisticated range of products, resulting from a lot of research and observation. And the sculptural quality of the individual components is really quite elegant."

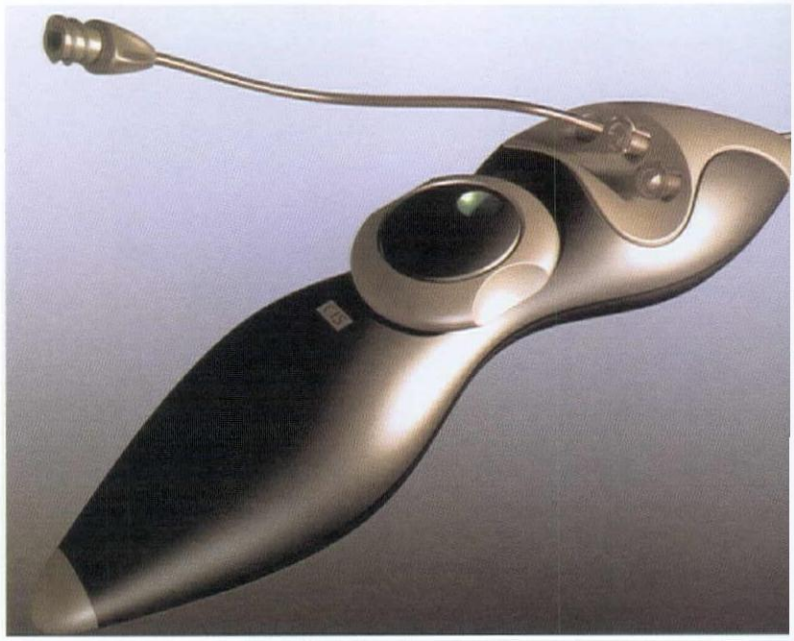
CLIENT/COMPANY CardioThoracic Systems, Cupertino, CA.
CONSULTANT DESIGN Hiemstra Design, San Francisco. Doug Hiemstra, principal; Aaron Abroff, Terry Lin, James Pennington-Kent, Jo Sung and Miguel Torres, designers.
MATERIALS/FABRICATION Foam models, silicone RTV molds, polyurethane casts, designed to be manufactured in surgical-grade molded plastic.
HARDWARE/SOFTWARE Power Macintosh Performa 6116; Ashlar Vellum.

CIS Endo-Delivery System

Endoscopes, typically used in minimally invasive surgical procedures, are composed of a catheter with camera and light source that are inserted into incisions to send drugs and/or give the surgeon visual feedback of the afflicted area via video monitor. Inno's objective in designing a protoype for the CIS Endo-Delivery System was to come up with an in-office endoscope that would reduce user cost, biohazardous waste and prep time for procedures, while providing surgeons with ultrafine control. Typical applications for endoscopes include gynecological, cardiovascular, spinal, orthopedic and emergency room procedures.

To meet its objectives, Inno came up with a proposed unit that features a permanent, reusable handle that houses the camera and fiberscope, engineered to provide the precision feel demanded of a surgical tool. The gray catheter, on the other hand, is disposable, eliminating the possibility of cross-contamination between patients. The two parts snap apart easily so that the steps for sterilization and preparation for procedures are reduced.

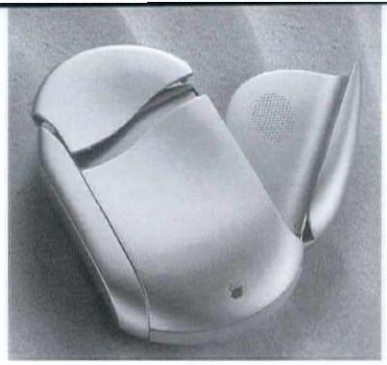
The catheter tip is steerable, so that drugs may be delivered with pinpoint accuracy. This tip also allows fine control of microsurgical tools, which may be inserted through its lumens. The handle itself is designed to be held in multiple positions to accommodate surgeon preferences and procedural differences. While its form and detailing convey that it is a precision-control instrument, Manzini appreciated it for its "cool, organic look that seems to borrow its sculptural volumes from the insect world, even as it imparts quite clearly its technical sophistication."



CLIENT/COMPANY Catheter Imaging Systems, Inc., Atlanta.
DESIGN Inno, Atlanta.
MATERIALS/FABRICATION Injection-molded Isoplast polyurethane resin, extruded Pellethane polyurethane elastomer.
HARDWARE/SOFTWARE Silicon Graphics, Surfcam; Alias.



JOHN ROSS, LONDON



Ammonite Apple Newton

The jurors were entranced by Ross Lovegrove's repackaging and updating of the Apple Newton into the smooth, organic form of the Ammonite. "It looks like a pebble," Birsel said. "It's the type of thing I would want to just hold in my hand, let alone use."

Heralding a new approach toward electronic devices, Apple contracted Lovegrove's Studio X to create a holistic form that breaks open to reveal a multifunctional input/output unit. Using such advanced technologies as an ultraflat screen and state-of-the-art miniaturized telephone/fax software, the Ammonite nonetheless refers in form to primitive tools and early cuneiform tablets in order to impart a sensuality that is usually overlooked in high-tech products. "Simply aesthetically and sensually beautiful," Manzini pronounced.

CLIENT/COMPANY Apple Computer Inc., Cupertino, CA.
DESIGN Lovegrove Studio X, London. Ross Lovegrove, principal.
MATERIALS/FABRICATION Magnesium castings, injection-molded polycarbonate, elastomeric copolymer.
HARDWARE/SOFTWARE MiniCad.

"He Hits Me, He Hits Me Not" Postage Stamp

While this proposal, made to the United States Postal Service for a stamp on domestic violence, was not accepted, its powerful message is being loudly broadcast on a billboard along I-95 in Connecticut. By adopting a familiar theme in the design of stamps — that of the flower — and by referring to a popular game that young girls play to determine whether or not the objects of their affection return their love, the Class Action collective has challenged the U.S. government to take visible action on an epidemic of violence that has, thus far, garnered little official attention.

In spite of the seeming simplicity of Class Action's "He Hits Me, He Hits Me Not" stamp, several layers of meaning are encoded in the choice of image and text, including the repetitive nature of abusive relationships and the cycle of denial and uncertainty that women who are involved in such relationships undergo. "By very simply using the metaphor of plucking a flower and evoking the words, 'he loves me, he loves me not,' Class Action has been able to bring home the idea that your lover can turn into your abuser in an instant, that something beautiful can turn ugly very quickly," Birsel said. "What really attracted me was the duality of this very conventional image," Boym concurred. "The message ends up subverting the optimism inherent in the image of a flower stem, which makes for a very powerful statement."

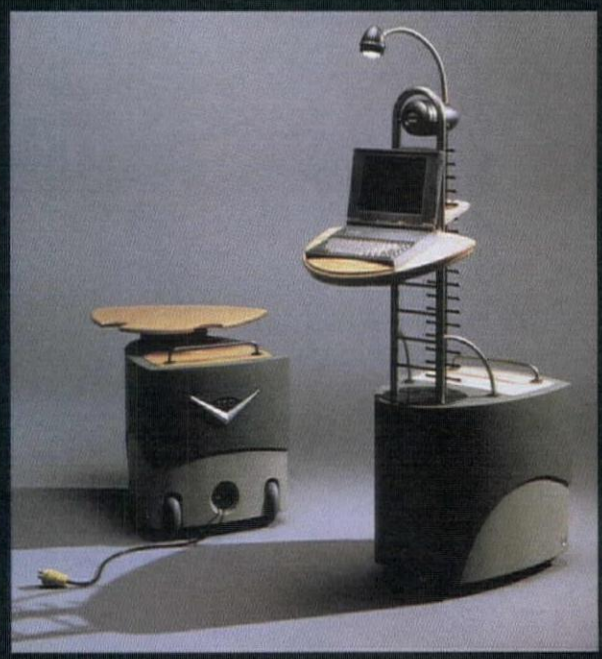
DESIGN Class Action, The Art Collective for Community Action, New Haven, CT.
HARDWARE/SOFTWARE Adobe Photoshop, QuarkXpress.



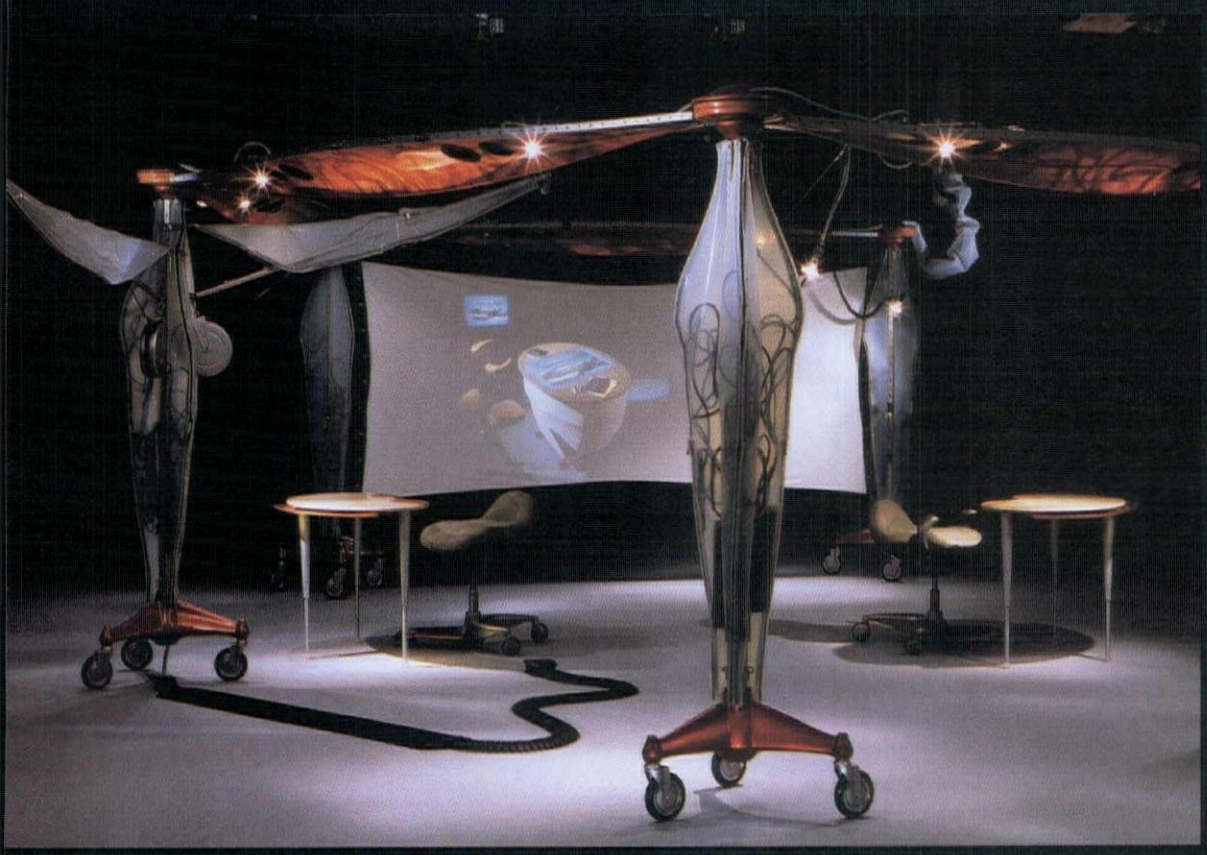
Haworth Office Explorations

Haworth's concepts for new work environments embrace a freedom of form and construction that is decidedly unlike most of the actual product that emerges from it and other major American furniture manufacturers. "Our purpose in creating these prototypes was to test hypotheses related to individual and group effectiveness at work," reads the company's design statement. "What we learned through this process had no particular object as its end, but rather a progression of thought that provides guidance and inspiration for future product development."

Composed of several elements, including the unconventional Drift and Wake desks, Irrigator mobile electrical and communications distribution system, Sit-Stand chairs, a Battery Pedestal power caddy and the Eight Ball team-oriented touch screen/projection device, the unusual office furnishing concepts envision a day when the workplace will operate more like a cybercafé than an institution. Thus, the need for entrenched systems will be replaced by more intuitive and versatile collaborative environments. "In this project, Haworth's design team has exposed a greater breadth of experimentalism than is usual for a company of its size and conservatism," Manzini remarked. "While some of the pieces are more successful than others, overall this is an innovative and interesting range."



EFFECTIVE IMAGES



CLIENT/COMPANY Haworth, Inc., Holland, MI.
IN-HOUSE DESIGN Brian Alexander, senior designer; Steve Beukema and Roque Corpuz, Jr., associate industrial designers; Jeff Reuschel, manager, industrial design; Clarkson Thorp and Dan West, industrial designers.
MATERIALS/FABRICATION Drift and Scooter desk: Hand-laid fiberglass, aluminum tubing, butted steel tubing, cast resin. Wake: Acrylic, steel, cast aluminum, maple, cast resin, silicone. Irrigator: Hand-laid fiberglass, clear fiberglass resin, polyester pigment, glass strands, stainless wire, anodized extruded aluminum, stainless steel, anodized aluminum tubing, sand-cast aluminum, translucent silicone, polyester zippers, stainless fasteners, steel goosenecks, sandblasted plastic, projection fabric, stainless handles, castors, halogen lights. Eight Ball: Sheet and tubular aluminum, aluminum-impregnated knapf fiberboard, tea-soaked muslin, digital projectors, optic mirror, steel fans. Sit-Stand chair: Vacuum-formed ABS, steel frame, injection-molded polypropylene, nylon fiber upholstery, cast aluminum, polyurethane. Battery Pedestal: Foam, steel, wood, Chromabase, metallic gloss.
HARDWARE/SOFTWARE Silicon Graphics High Impact/Indigo 2, Power Macintosh 8500/120; Alias Studio/Designer, ProEngineer, Alias Sketch.



Coffee Machine

Referring to the rigor with which every element of Yellow Circle's ecologically sound coffee machine was designed, the jurors lauded the firm's commitment to creating an ecologically oriented product for which there isn't, necessarily, much of a market. The modularly designed system allows for individual parts, including screws and joints, to be undone, replaced or repaired at little cost, ensuring that the whole system does not become obsolete when one component fails. This gives the system a long life span, since the working parts are not permanently bound together, as in most coffee machines. By inserting or leaving out various pieces of equipment, the unit can also be used for purposes that extend beyond coffee-making, such as tea-making and warming baby food.

The basic form of the machine includes a stand, electric water boiler and removable filter. A hot plate, timer and other equipment can be added as necessary. The water boiler, which is the primary unit, can be positioned so that the filter can be used with any coffee pot, cup or other container placed directly under it. Such a material-conserving design within the context of modern technology shows a restraint that the jurors found thoroughly inspiring. "This is one of those ideas that a designer sees and wishes he had done himself," Manzini admitted. "It is absolutely wonderful in its thoughtfulness and simplicity."

DESIGN Yellow Circle, Cologne, Germany.
HARDWARE/SOFTWARE Macintosh Power PC 8500; Macromedia Director, Macromedia Freehand, Zoom 3D.

Gratefish Storm Drain

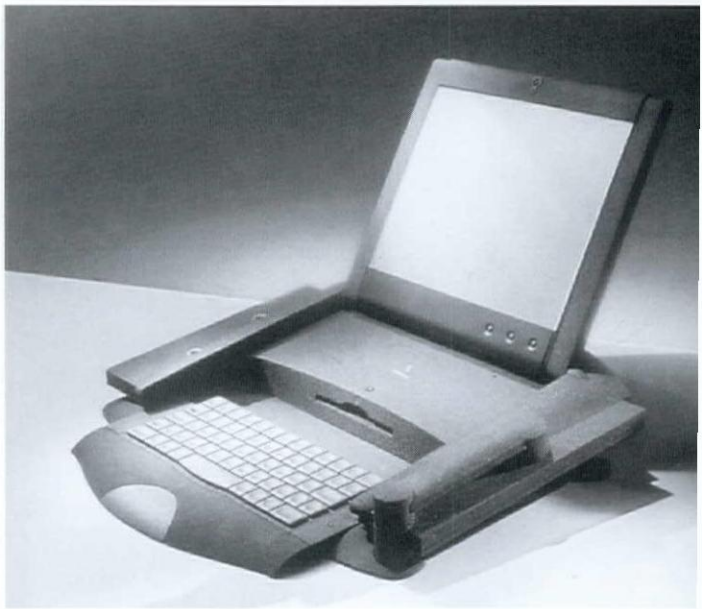
Citing the potential beautification of urban streetscapes with so simple a design statement, the jurors lauded Mauk Design's Gratefish Storm Drain, conceived to help make people aware of the environmental effects of dumping old motor oil and other dangerous chemicals down storm drains. "Many people never think about where their waste ends up," writes Mitchell Mauk in his design statement. "This project is really a 'stupidly simple' solution to a sticky environmental problem."

Using a universally understandable symbol, this fish-shaped storm drain cover triggers a reminder of the ecological consequences of pouring caustic elements down drains. The wave design prevents skinny bicycle tires from getting caught in the slots, and theft by souvenir seekers is thwarted by a frame that is safely embedded in pavement. "I don't know whether a product like this would or would not deter people from harming the environment," mused Birsel, "but I would sure prefer seeing something like this on city streets than the drain covers that we currently have. This one makes for a much more beautiful urban design statement and connects the man-made environment with the natural environment."

DESIGN Mauk Design, San Francisco. Mitchell Mauk, creative director; Laurence Raines, designer.
MATERIALS/FABRICATION Sand-cast iron made from 90 percent scrap iron.
HARDWARE/SOFTWARE PowerComputing 200mhz Power Tower Pro, Nikon LS-1000 slide scanner; Adobe Illustrator, Ashlar Vellum, Adobe Photoshop.

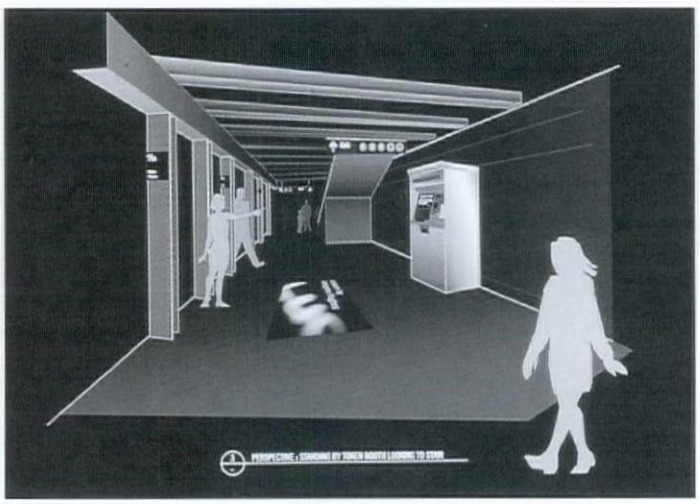


GE Lifeforms Roll-top Desktop Computer
Designed by several designers at Worthington, Ohio–based Fitch, Inc. for GE Plastics, the Roll-top Desktop Computer uses the metaphor of the rolltop desk to support computer users who need to organize, integrate and simplify their desktops. Designed to be visible and easy to interact with when in use and discreet when not, the flat-panel display folds down and can be removed and inverted for use as a digital tablet that is similar in configuration to a writing desk. A leather panel on the back of the flat screen also acts as an analog writing surface when the computer is not in use. "This seems like a clever way to camouflage technology that we might not find very attractive in the home," remarked Birsel.

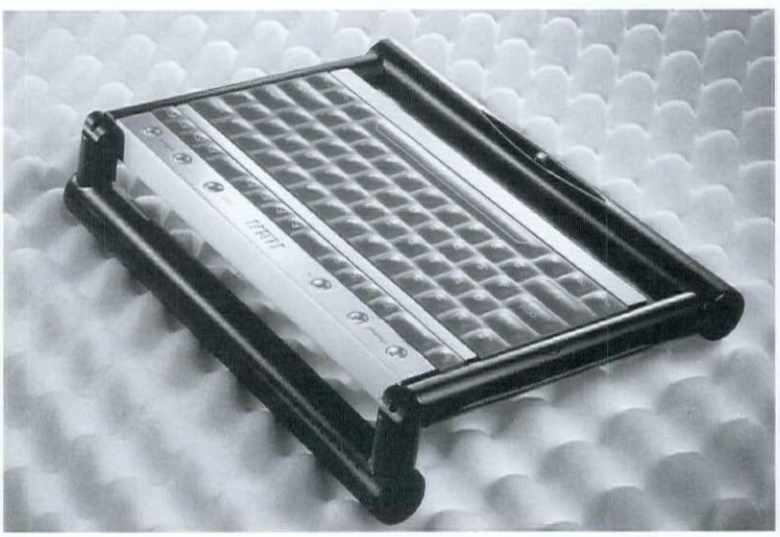


WOODY WOODWORTH, PHOTOSOURCE

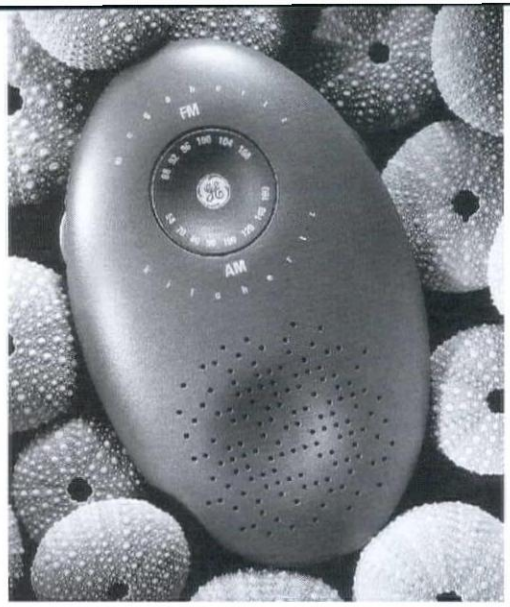
Poetry in Station
Considered by the jurors as a natural extension of the already popular Poetry in Motion poster project within New York City subway cars, IDEO's Poetry in Station concept offers to bring poetry into the often neglected subway station by animating platforms with projected QuickTime movies of actual poems. While the judges didn't think the concept would work well on the concrete floors, given the typical crush of subway users and attendant visibility problems, they thought the idea showed enough poetry in and of itself to give it mention.



Key PC
Thomson Consumer Electronics's Key PC cordless keyboard/portable PC garnered interest among the jurors for its ease of portability from room to room. Essentially a laptop without a screen, the unit can interact with PC monitors as well as TVs, enabling users to work or play wherever they are. Geared specifically to the home market, the unit turns on simply by flipping the handle back, which also elevates the keys for operation. Flattening the handle down also flattens the rubber keypad, turning the unit off and readying it for easy transport or cleaning. Additional winning features include video and DVD compatibility and a projected low retail cost.

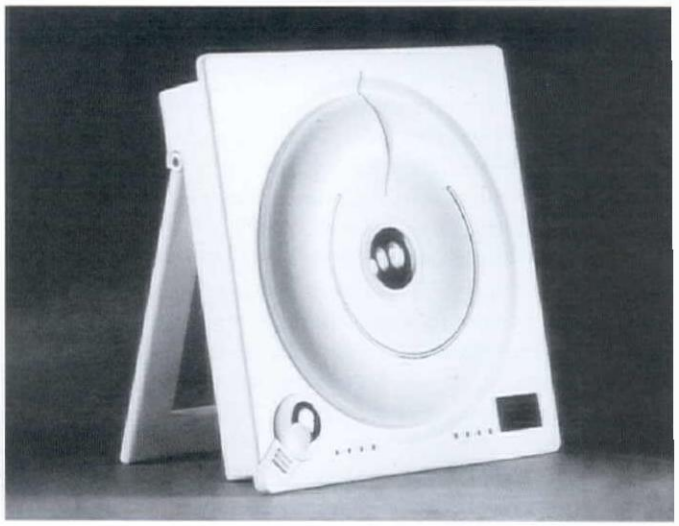


Soft Radio
While soft in aesthetics rather than material, the jurors praised this GE AM/FM pocket radio for its newness and sensuality of form. Designers at Thomson Consumer Electronics devised the shape after observing how people actually use small radios, which are generally held in the hand or placed in a pocket. Reacting against the usual bulky, sharp-cornered radio paradigm that results from the constraints of internal component packaging, this design won attention for focusing on the user first, with the internal component package redesigned to support the product's revised form.



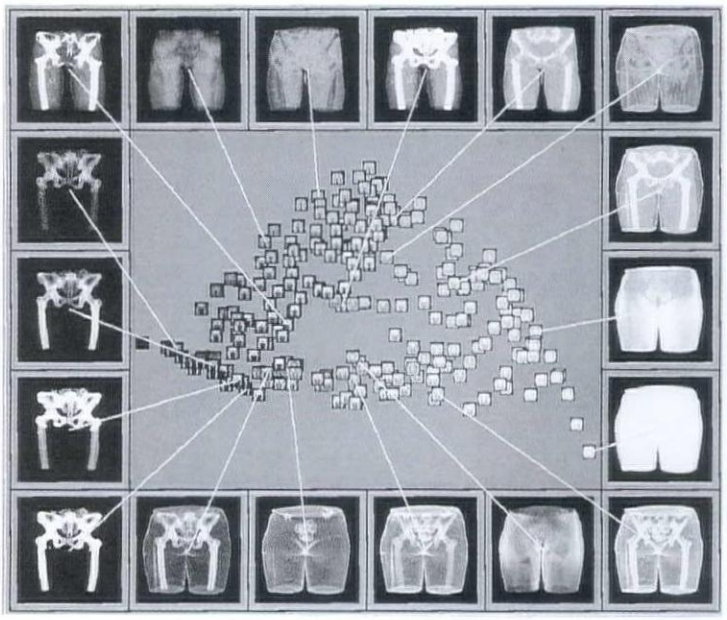
PARTNERS PHOTOGRAPHY

In Wall LCD Projector
This DVD 100-disk changer and LCD projector designed by Thomson Consumer Electronics integrates electronics into the very walls of the home. Although the jurors questioned the intelligence of investing so much into the structure of a house when so many of us move so frequently, they acknowledged that the unit achieves the goal of reducing the amount of physical space devoted to the not-terribly-attractive electronic components that many of us work to hide.



W/M PHOTOGRAPHY STUDIO

Design Galleries
Joe Marks, of Mitsubishi Electric Research Laboratory (MERL) in Cambridge, MA, in collaboration with designers and computer scientists at MERL, Harvard University, Georgia Institute of Technology, Carnegie Mellon University and University of Washington, has come up with an innovative method of having computers share the burden of managing and organizing modeling parameters with the user in computer-aided 3-D design environments. Entitled Design Galleries, the interface offers the broadest possible selection of automatically generated and organized, perceptually different designs, cutting down significantly on the time users must spend exploring and organizing the viewing of a large variety of parameter settings, such as light selection, placement and opacity. "This is a very complex concept, but one that has obvious advantages for computer modelers," Boym offered.



Planet Disney Promotional T-Shirts

Scott Hammond's Planet Disney concept —which elicited the most conversation and engaged response among the jurors — was the clear winner even upon first glance. "This is one of the few student projects among the 300 or so that we've seen that deals with the realities and pervasiveness of popular culture in America," remarked Boym. Added Manzini, "This is by far the strongest and most radical statement we've seen."

Conceived as a response to the entertainment-oriented commodification of social, political, cultural and environmental events — even, and perhaps especially, when such events have had disastrous human and environmental repercussions — Hammond devised an irony-laden scheme of repackaging natural and man-made horrors a la Disney, tampering with Disney the way that the corporation tampers with social and historical accuracy daily.

Creating variant Mickey Mouse icons to silkscreen on T-shirts to commemorate visits to such disaster-site theme parks as Disney Chernobyl, Disney Three Mile Island, Disney Valdez, Disney Oklahoma City and Disney Waco (we imagine that Disney Heaven's Gate is currently in development), Hammond, a graphic designer, makes playful and perverse commentary on the contemporary habit of turning this morning's misfortune into this evening's entertainment.

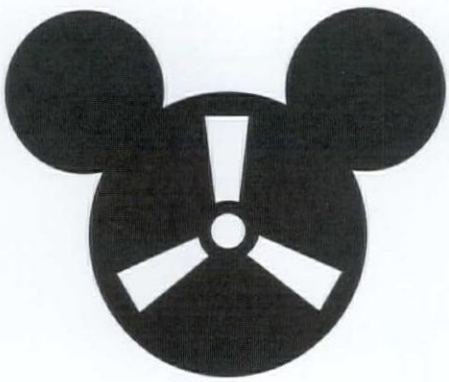
"This is a very appropriate remark on the way that Disney simplifies culture in America," the Turkish-born Birsel said. "I also admire that he has chosen to use a very American symbol, the T-shirt, to make this statement," Boym, who is Russian-born, added.

"As designers, we admire people who observe what's going on around them and, instead of taking it for granted, they either comment on it or turn it around and show us something that we haven't noticed before," Birsel continued. "Hammond uses two simple elements, the T-shirt and the Mickey Mouse icon, to convey a message that the whole world can relate to. He has turned these symbols completely around. What we associate with youth and happiness is totally subverted."

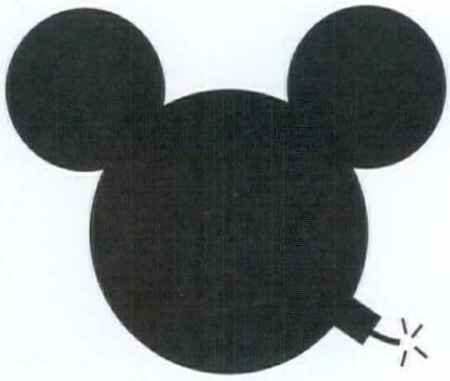
Added Manzini, who hails from Italy, "What impresses me most about this project is the way that this designer shows his intelligence by not only attending to the culture very carefully, but by using all the best tools that designers have at their fingertips. By this I mean he takes what might be considered a realistic design direction related to how a company might promote itself (the T-shirt), and uses it in such a way that you don't know at first glance whether he is presenting a real product or a criticism of it. This shows great sophistication."



DESIGN Scott Hammond, California College of Arts and Crafts, San Francisco.
MATERIALS/FABRICATION Logos and type are silkscreened onto white cotton T-shirts.
HARDWARE/SOFTWARE Macintosh IIci; Adobe Illustrator, QuarkXpress.



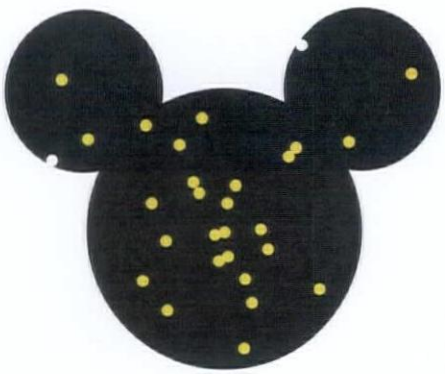
Disney Three Mile Island



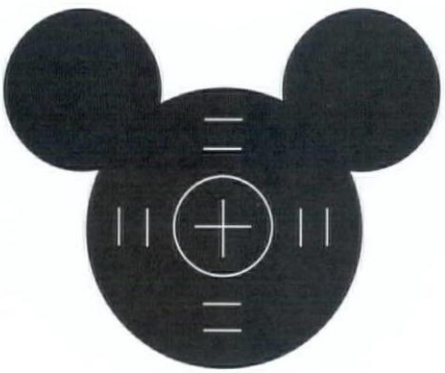
Disney Belfast



Disney Chernobyl



Disney Sarajevo



Disney Oklahoma City



Disney Waco

Scott Hammond graduated with a B.A. in English from Vassar College in 1987 and completed a second degree in graphic design at California College of Arts and Crafts (CCAC) in 1996. He currently works as a graphic designer at Zimmerman-Crowe in San Francisco.

Why do you think this design is appropriate to this particular moment in time?

Looking around, you find that places that entertain and places that inform are increasingly hard to tell apart. Theme parks and theme restaurants on the one hand and museums and historic sites on the other are all taking the complexity and nuance of their subjects and reducing them into something one-dimensional and palatable. These are places that mine reality to entertain the public and make money for their proprietors; what is complex and controversial becomes simply colorful and commercial, a vehicle to sell T-shirts or hotel rooms.

What cultural need does it serve?

Though there will always be a place for diversion and fantasy, we need to be careful that our desire for entertainment doesn't extend to every situation. We no longer expect education or enlightenment at a museum, we seek diversion. It's epitomized for me in the controversy recently at Colonial Williamsburg over the reenactment of slave auctions— reality made too many people uncomfortable. It wasn't fun.



PETER JENNY

How is this project different from other ironic statements of similar nature or dealing with similar subject matter?

I hope that there's more thought behind it than in the typical parody T-shirt you see on the street and get a quick laugh from. The T-shirt really is used as an emblem of the kind of crass oversimplification that these places trade in.

What sort of reaction have you received from this project?

It's been mostly positive; apparently the idea of a Disney Belfast or a Disney Sarajevo is just plausible enough to get a response from people. Some have thought the whole thing in questionable taste.

Has anyone at Disney seen the project? If so, what sort of response have you gotten?

Michael Vanderbyl, who taught the course at CCAC for which this project was completed, says he mentioned it to Disney while he was working for them last year. Apparently they're used to being satirized and parodied. But no one there has actually seen one of the T-shirts. What size do you think Michael Eisner wears?

Who are your heroes?

Well, Mickey Mouse is a kind of hero. He's universally loved, doesn't have much to do besides shake people's hands and never has to decide what to wear each morning. And he's well designed.

Scott Hammond



MATTHEW MCCOMBE

Digital Tabloid

The Digital Tabloid, a conceptual electronic newspaper that uses flexible LCDs to display pages, captured the jurors' attention for its evolutionary model. "There is an attempt here to introduce some kind of interface that uses gestures that we interact with traditionally, yet improves on them electronically," Manzini noted. "We've been going through a search and transfer process from paper to computer screens, and yet we find that we still need paper and we still need computer screens," Birsel added. "This project depicts the intermediary place we're occupying rather accurately. It makes the computer screen seem more like a newspaper, marking a nice marriage of what we're used to and the possibilities inherent in chip-based information."

Addressing the issue of the ongoing depletion of wood and pairing it with his interest in technological advancement, Matthew McCombe set out to smooth over some of the physical and psychological barriers between electronic news sources and their potential users. The Digital Tabloid thus adopts the format of a newspaper that folds and flexes into an easy-to-transport unit.

The project also borrows conventions from the analog world that go beyond form: Pages can be browsed through using a flicker switch; a built-in electronic pen can be used for filling in crossword puzzles; and articles can be "clipped" by selecting an area with a cursor and saving. "I see this as something that can act as a bridge into the electronic world," Boym said.

DESIGN Matthew McCombe, Demontfort University, Leicester, England. Peter Ford, advisor.
MATERIALS/FABRICATION Two-part injection molding in ABS plastic.

Window Shopping

While the jurors expressed ambivalence about embracing wholeheartedly this unapologetic celebration of commercial culture, Shane MacGregor's Window Shopping concept for NCR Corp. won them over due to the designer's cleverness in tapping into key elements of consumerism. Exploiting the idea of window shopping to an extent heretofore uncharted, MacGregor came up with a technology, using online shopping, catalogue shopping and interactive kiosks as his inspirations, that allows consumers to actually buy objects as they window shop, whether or not the store is open. "Window Shopping," MacGregor tells us in his brief, "makes far better use of the storefront by utilizing what would otherwise be a static display and converting it into a dynamic, self-service terminal. This enables a customer to purchase anything visible in the display or to choose from a digital catalogue of the retailer's entire product offering. *This would allow a retailer,*" he italically continues, "*to merchandise key inventory 24 hours a day,* enabling the retailer to consistently accommodate impulse purchases."

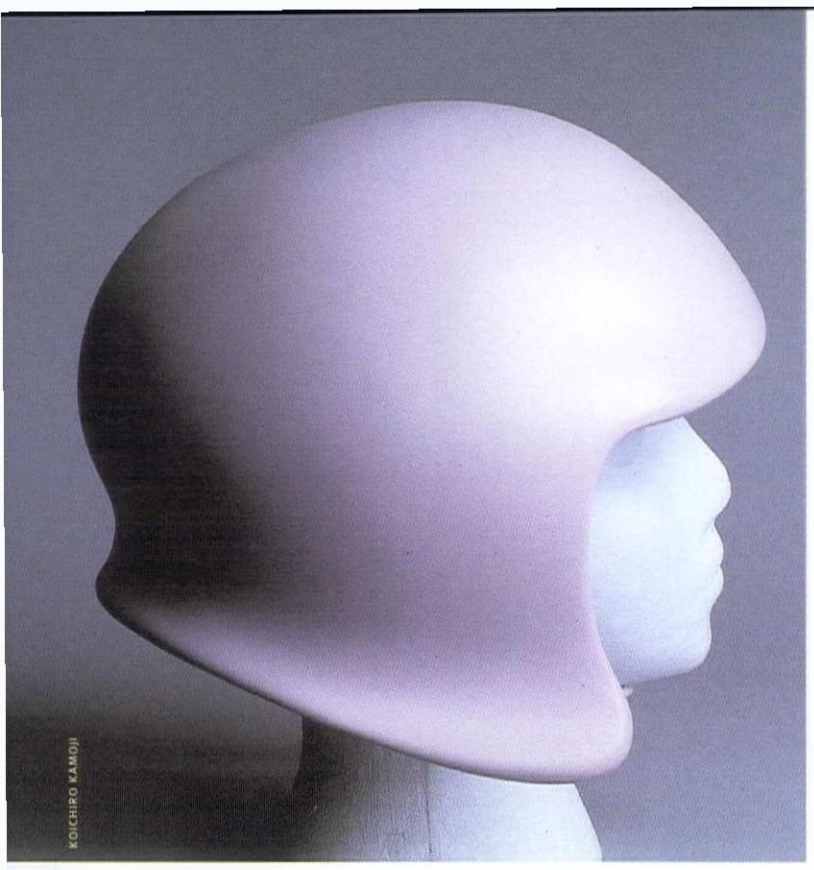
"Recurring through this project is an observation of social patterns related to compulsive shopping — a very American phenomenon brought to an extreme," Birsel commented. "The presentation itself quite amazed me because, though the designer included no models or sketches, you believe instantly that this thing is for real."

"Though I am not in favor of encouraging this sort of compulsive buying, I like this because it's a new idea," Manzini added. "It totally exploits the idea of getting more money out of people, but one has the sense that the people it is exploiting would love it."

The physical object is represented by interactive points that are pressed against the window, which contain visual information stored for potential customers. Artificially thickened cables tie the touch points back to the central screen to reinforce the relationship between the consumer's choices and the central purchasing point. The interactive content can be remotely updated in real time.

DESIGN Shane MacGregor, Syracuse University, as intern at NCR Design Center, NCR Corp., Dayton, OH.
MATERIALS/FABRICATION Active-matrix LCD displays, modular touch-field emitters, ultra-high bandwidth networking, smart card readers.
HARDWARE/SOFTWARE Indigo2 Max Impact, Pentium-class PC; Alias/Wavefront Power Animator, Adobe Photoshop, CorelDraw.





Safety Helmet

As a reaction to the unattractive, hard-shelled bicycle, rollerblading and motorcyle helmets so popular on the streets, Christine Warren came up with the Safety Helmet, which borrows its form from a fifties hairstyle that has recently been repopularized.

"The idea of coupling hairstyles with helmets is one I wholeheartedly agree with," Birsel began. "No woman I know wants to put on the ugly, jock-like helmets that are currently the only ones available. Adding insult to injury, once you take the helmet off, your hair is mashed down and looks terrible. If I saw somebody bicycling down the street wearing something like this, I would definitely be interested. I would want to know who designed it and where I could get one."

Warren's alternative helmet presents women with an opportunity to express their individuality without sacrificing safety. Foam pads inside the construction work like a self-inflating air mattress to ensure exact fit, while a polycarbonate shell and polypropylene core offer head protection on par with the products of major helmet manufacturers. Inspired by "the miracle of hair spray," Warren's solution is a chic one that makes subtle comment on the pushiness of a male-dominated consumer market that, at times, leaves little room for a more feminine point of view — especially when it comes to products having to do with health and safety.

DESIGN Christine Warren, Parsons School of Design, New York.
MATERIALS/FABRICATION Self-inflating foam inserts, polypropylene core, polypropylene shell.

Onna Women's Home Health Care Kit

With the intention of putting the tools of the medical establishment into the hands of women, student Reiko Abo, in collaboration with Dr. Debra Gussman of Rose Memorial Hospital in Denver, developed the Onna gynecological self-examination kit, designed to enable women to perform regular cervical self-examinations between visits to their doctors. "If a woman has a family history of cervical cancer she can become more familiar with her own body and become able to detect any abnormalities," Abo explains. "If she has the tools to monitor herself regularly, cervical cancer can be detected early and cured. The problem is, many women don't see doctors regularly, whether it's out of ignorance, fear or lack of health insurance. With this product, we wanted to open people's minds to the idea of self-care, which could cut down on the high cost of health care and allow women to take charge of their own futures by being more involved in their health."

"When you look at the standard range of cervical examination equipment and put it up against these products, you can see how much modification the designer has brought to the project," said Birsel. Offered Manzini, "What I like is that she treated this product as more of a body-care product than a medical thing," to which Boym added, "The emphasis, clearly, was to make these objects not look like equipment, but like consumer products, which is very admirable. Though the design language doesn't go beyond a certain point, their neutrality is an improvement over the coldness and sterility of most medical devices in this product category, even when they are meant to be used at home."



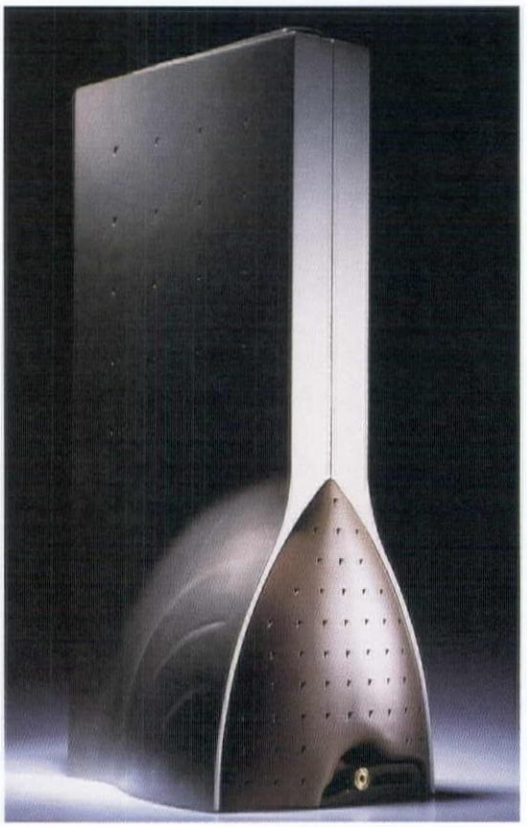
DESIGN Reiko Abo, California State University, Long Beach, CA. Michael Kammermeyer, faculty advisor.
MATERIALS/FABRICATION Injection-molded medical-grade plastic, injection-molded ABS.
HARDWARE/SOFTWARE Macintosh; Adobe Illustrator, Ashlar Vellum.

Purge Silent Gramophone

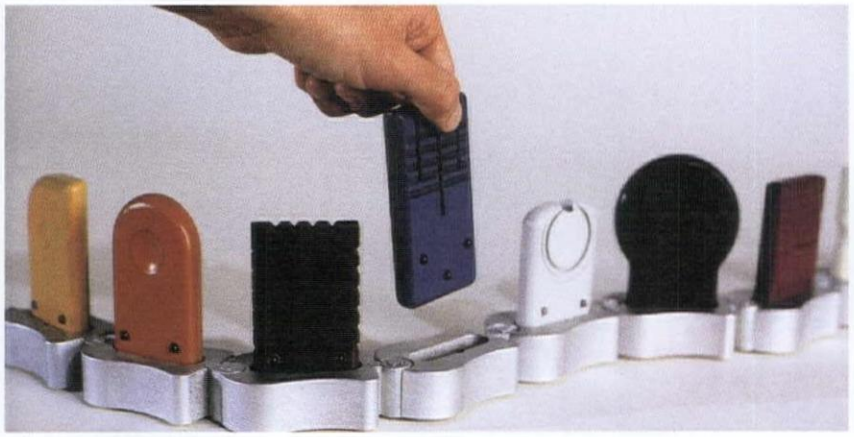
Although the jurors had some problems with the funereal monumentality of this machine, all responded favorably to its poetic ideal of producing silence. "The idea of creating an appliance that exists to produce nothing is really appealing to me," remarked Manzini.

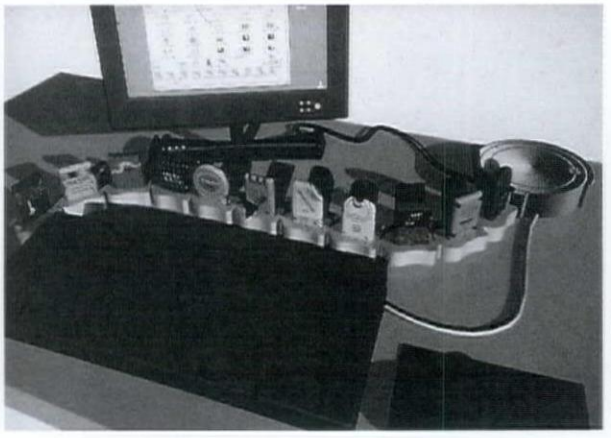
The unit uses the principle of sound-wave transference to cancel out the bothersome sound waves that infiltrate our environments. In this process, recorded noise is transferred into a computer that evaluates its frequency and simultaneously sends out a countering sound wave to erase the noise and produce, in its stead, silence.

While Manzini and Birsel objected to such a formal design language being applied to explicate the machine's immaterial function, Boym appreciated the contrast between the Purge's "rationalist" design and the "almost absurd" product it is used to create. While Birsel countered that the form is "a little hard for my imagination of silence," the trio were impressed enough both by the idea behind the machine and by the designer's command of technology so as to embrace the proposed product thoroughly.



DESIGN Chao-Show Tequila Liang, Shih Chien University, Taipei, Taiwan. Shih-Chun David Wang, advisor.
MATERIALS/FABRICATION Polypropylene and mica powder.





CRISTIANO NOGUEIRA

Dockably Open Computer: D.O.C.

Offering a simple and foolproof way of upgrading and expanding on computer hardware, as well as of transporting components rapidly from one computer system to another, the Dockably Open Computer is a module-based concept that takes as its example the easily identifiable, color-coded consumer product packaging found on store shelves. "The designer took what is commonly found inside the computer and transformed the components into visible, modular nodes," explains Birsel. "They're small and neat, and just by looking at them you understand what each part is, so that when you need to upgrade, you don't have to dump the whole system, you just have to replace a couple of modules."

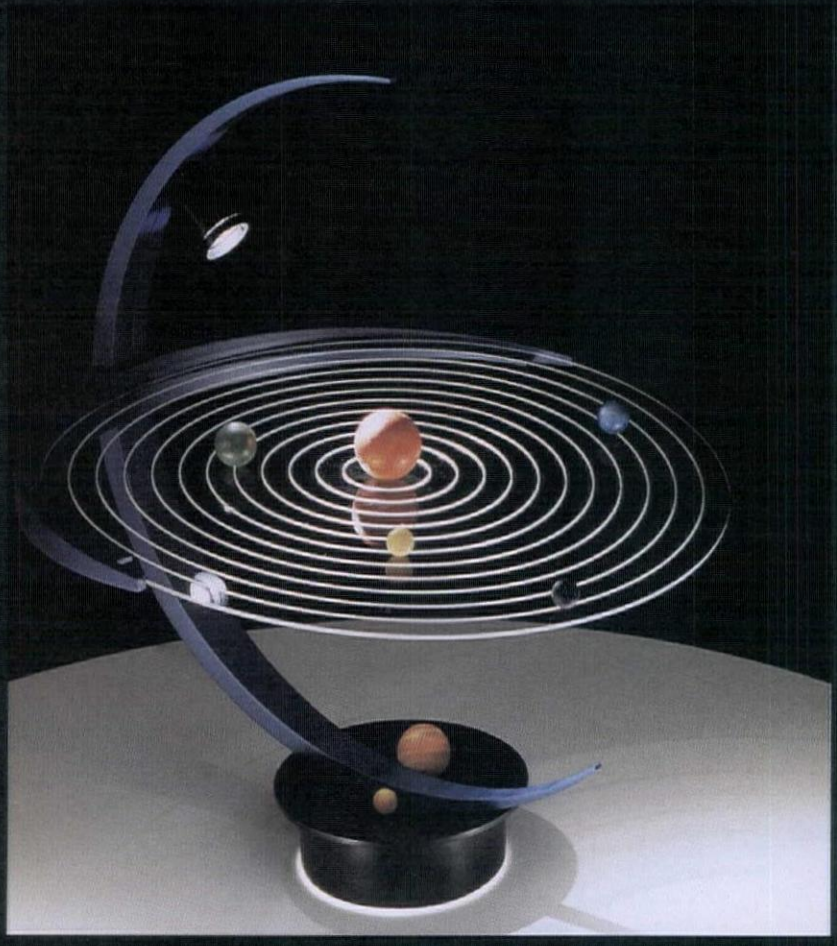
The physical form of the system makes analogies to and is influenced by several different sources. While the "head" tries to communicate the idea that it's the central part of the system, the "spine" (where the modules are docked) and each "vertebra" speak of the system's ability to conform to the desk space available. The upright, fencelike position of the components when they are docked prevents the modules from getting too tightly clustered, which would inhibit their visibility and accessibility. "I like the attempt that's being made here to demystify the computer," Boym says. "This paradigm offers a new sensibility applied toward electronic products, one that seems more friendly, personal and casual." From an ecological perspective, Manzini added, a system such as this would render the need to throw out systems when they become obsolete, well, obsolete.

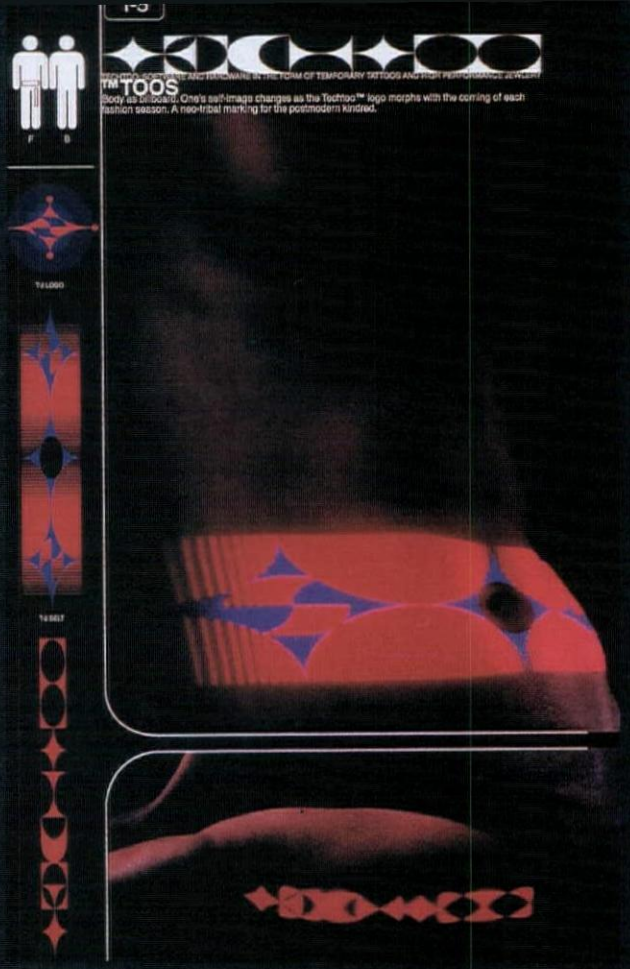
DESIGN Cristiano Nogueira, Illinois Institute of Technology, Chicago. Michael McCoy, thesis research professor; Charles Owen, structured planning professor; Paul Rothstein, thesis research assistant professor.
MATERIALS/FABRICATION Injection-molded ABS/polycarbonate blend.
HARDWARE/SOFTWARE Power Macintosh; Ashlar Vellum, Alias Sketch, Macromedia Freehand, Adobe Photoshop.

Heuristic Astronomy Learning Objective: H.A.L.O.

Jurors praised Tom Hynek's H.A.L.O. (Heuristic Astronomy Learning Objective) for its success in conveying complex celestial phenomena within a tactile, elegant and easy-to-understand framework. Adopting a constructivist approach to the presentation of astronomy, the Illinois Institute of Technology student developed a dynamic, three-dimensional learning tool that is used in conjunction with a personal computer. H.A.L.O. thus acts primarily as an input device for astronomy experiments that appeal to a broad band of students in terms of age and level of sophistication. For example, high school students can conduct experiments designed to give them an understanding of the gravitational effects between massive bodies, such as moons and their parent planets, by manipulating position and mass via motorized spheres. Middle school students can learn about lunar cycles by altering the speed of the moon's monthly orbit around a spinning earth and seeing how the light of the sun, represented by a halogen bulb, strikes the moon's surface. And grade school students can begin to understand the delicate relationship between the sun and the earth simply by moving the earth closer to or farther from the sun to see the effect of the action. On the monitor, preprogrammed animated simulations of what effects these movements would have on earth are displayed, creating a dramatic and memorable multi-dimensional learning experience.

DESIGN Tom Hynek, Illinois Institute of Technology, Chicago. Martin Thaler, Michael McCoy and Christopher Nemeth, advisors.
MATERIALS/FABRICATION Acrylic, 20w halogen bulbs with 12v transformer, embedded wiring, electrical connections.
HARDWARE/SOFTWARE Power Macintosh 8500/180; Ashlar Vellum 3D.





Techtoos High-Performance Jewelry

A perceived longing for tribal association among communicatively challenged people in our alienated times was the launching point for Melissa Paul and Summer Powell's Techtoos project. Using the metaphors of temporary tattoos and high-performance jewelry, the students came up with a series of provocative "products" that temporarily inscribe the body with abstract, colorful forms indicating various emotional states. Within the Techtoo range are Temptoos, temperature-indicating patches that signal sensations of intense heat or numbing cold; Scentoos, scent packets embedded with microfragrance cells that electronically emit various intensities of scent; Toos, which alter the self-image of the wearer as the logo morphs with the onset of each new fashion season; Tunetoos, audio emblems pretuned to digital satellites that allow for either private or shared listening experiences; and Chemtoos, digital strips designed to carry natural stimulants and smart drugs that are released via an encoded microchip clock, ensuring delivery at appropriate moments.

Birsel appreciated not only the design of the Techtoos, but the move to take tattoos into an interactive arena. Boym added that he was impressed by the fact that the project didn't confine itself to one idea, but that it has been developed to great depth and can yet be expanded upon, offering a sense of limitlessness to concept.

DESIGN Melissa Paul and Summer Powell, Cranbrook Academy of Art, Bloomfield Hills, MI. Peter Stathis, advisor.
MATERIALS/FABRICATION Photography of digital slides projected onto the body.
HARDWARE/SOFTWARE Power Macintosh 7500, Iomega Jaz Drive, Polaroid SprintScan 35, four slide projectors; Aldus Freehand, Adobe Photoshop.



SATOKO SAKURAI

Shuji Terayama Retrospective Exhibit Poster

Bringing together graphic elements of both the East and the West, this poster, designed to commemorate a retrospective of the work of Japanese artist/writer Shuji Terayama, garnered the attention of the jurors for its blending of high and low, new and old. "It's very strong," Manzini commented, "due to the mixture of things that you don't really understand: the Japanese characters, the meaning behind the sexuality."

Active from the early sixties until he died in the mid-eighties, Terayama produced art in various fields, including poetry, essay writing, film writing, playwriting and photography. Many of his themes challenged social conventions, which student Satoko Sakurai alludes to in her contemporary composition of abstracted sexual imagery combined with signifiers of traditional Japanese art and design. The colorful, tension-ridden statement that resulted, Boym commented, tackles a host of important social themes, including how the West interprets the East, and vice versa.

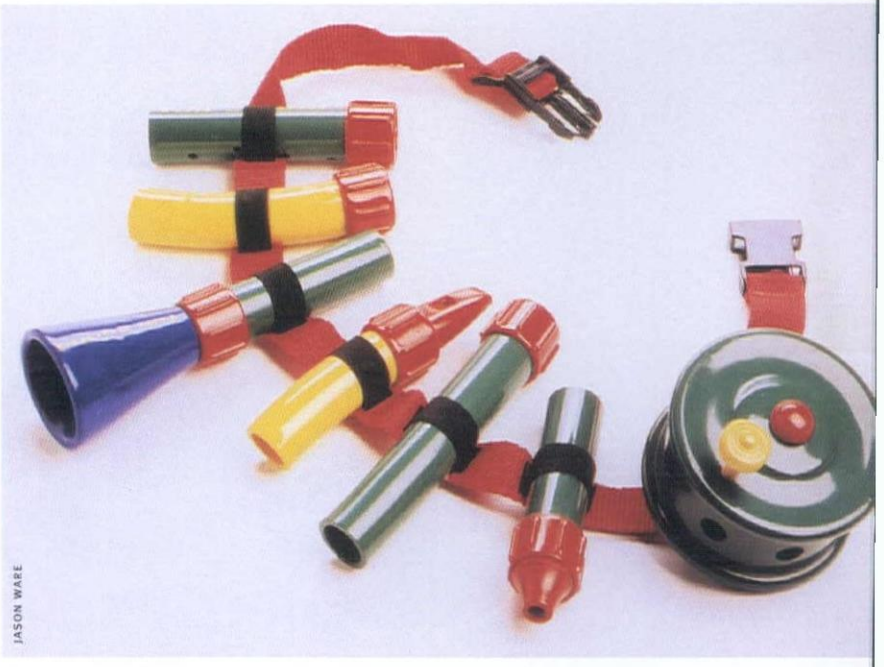
DESIGN Satoko Sakurai, Parsons School of Design, New York.
MATERIALS/FABRICATION Univers Condensed typeface, Encad Novajet II printing.
HARDWARE/SOFTWARE Macintosh; QuarkXpress, Adobe Photoshop.

Fun Sound Educational Toy

An educational toy designed to ignite the creativity of four-to-six-year-olds by encouraging them to build their own instruments and create their own music, Fun Sound was a resounding success among the jurors, who were taken by "how simple and nice an idea it is."

A colorful waist belt holds the various components of the product, which can be put together to make several different instruments. Two interchangeable wheels are included, one with preset tunes, the other offering merely notes of the musical scale. The child begins with the preset wheel and advances on to the scale wheel to create his or her own tunes. "The idea of a real toy that introduces children to music is a great one," Manzini said. Boym added that he particularly likes how bright and gleaming the pieces are, making for compelling components for kids to want to interact with and explore.

DESIGN Martin Lotti, Art Center College of Design, Pasadena, CA.
MATERIALS/FABRICATION High-density polyethylene, recycled polyethylene, injection molding.
HARDWARE/SOFTWARE Macintosh; Ashlar Vellum, Macromedia Freehand.

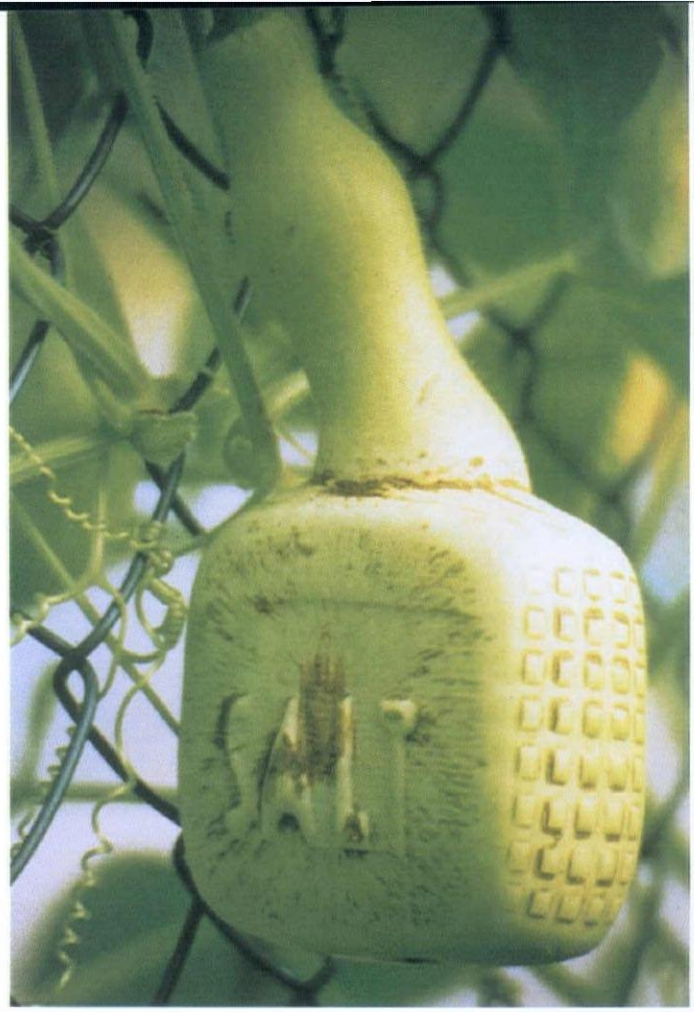


JASON WARE

Natural Gourd Cosmetics Packaging

Netherlands-based designers A.J. Velthuizen of the European Design Centre and R.S. Wall of the Rotterdam Academy of Architecture and Urban Planning were looking to create a range of environment-friendly packaging for cosmetic products when they came up with the idea of using gourds. Gourds, they tell us, have been used for centuries as containers to store food and drink, so why not modify nature's bottles to meet the packaging requirements of today? By applying molds to the gourds, their shape can be altered to fit a variety of products, as well as allow for the production of flat surfaces on which product labels might be adhered. Perfect for bath oil, bath salts and soap crystals, the shaped gourds offer an environmentally sound alternative to plastic and even glass in their green production process and compostability. "I am especially excited by the prospect of seeing these growing in poorer countries as packaging for exports," Boym declared. "All the design-oriented people or educated people in countries like the Dominican Republic want to do something with gourds, and there really haven't been that many options, other than to make souvenir drums or other sorts of crafts. This product offers a very interesting direction."

DESIGN A.J. Velthuizen, European Design Centre, Eindhoven, the Netherlands. R.S. Wall, Rotterdam Academy of Architecture and Urban Planning, Rotterdam, the Netherlands.
MATERIALS/FABRICATION Natural gourds, water-resistant plywood molds, traditional harvesting techniques, drying.



A.J. VELTHUIZEN



GARY SHIGARU NATSUME

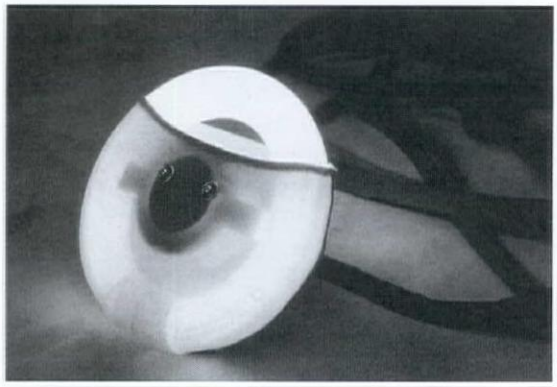
DESIGN Meredith Beau, Cranbrook Academy of Art, Bloomfield Hills, MI. Gary Griffin, thesis advisor; Peter Stathis, professor.
MATERIALS/FABRICATION Sterling silver, 18-karat gold, stainless steel. Hand-fabricated using silversmithing techniques.

Food Stuff Utensils

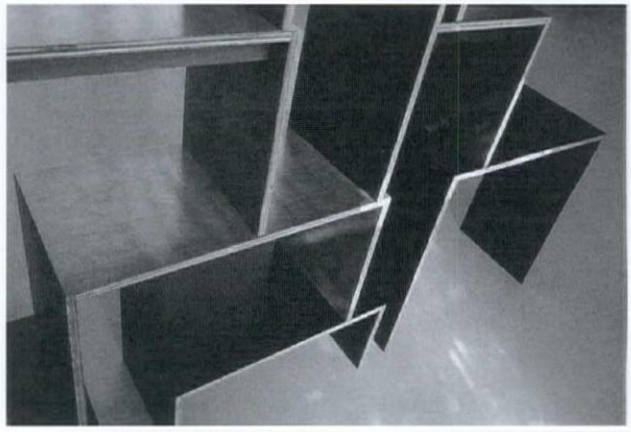
By juxtaposing hand-crafted sterling silver and 14-karat gold eating utensils with the mass-produced and mass-marketed nutritionally challenged foods for which she designed them, artist Meredith Beau of the Cranbrook Academy of Art endeavored to make a refined yet ironic statement reflecting the inconsistencies of modern American society. "Global companies like Nabisco, Kraft and Goodmark Foods dictate what we eat, while companies like Alessi and Nambé mass-produce 'designer' corkscrews and bowls," the artist proclaims. "In a land that respects the individual above all, individuality is becoming obsolete."

Boym found the design of these items "beautiful and sophisticated," and indicated that, through such refinement, Beau was able to push the implicit irony of her work into a realm that transcends mere gesture. "It becomes a gesture on a different level, in terms of the material statement she is making," he noted. Crafting elegant pouring spouts for Cheez-Whiz, a glamorous scoop for popcorn and a hoity-toity serving tray for Oreo cookies, Beau turns commonplace definitions of culture and refinement on their heads, challenging viewers to come up with their own meaning for value and embedding her own point of view, cagily, within her rare and exquisitely detailed constructions.

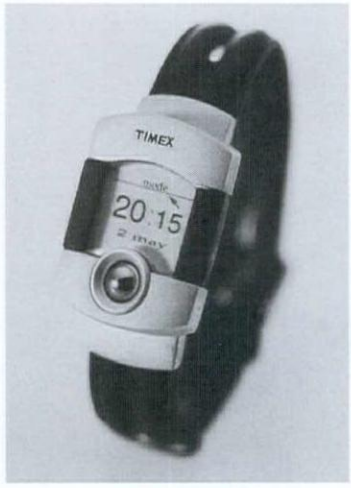
Limelight Table Lamp
Birsel praised the Limelight Table Lamp for its contrasting of a cold, fluorescent bulb with a range of covers that convey a warm, even sensuous feeling. "It's almost like clothing," she said. "Depending on what a person is wearing, your sense of that person changes." Manzini further identified the lamp, designed by Susan Kralovec of the University of Notre Dame, as having a poetic attitude, a response that Boym echoed. "While I don't know how a light like this would be used, this a very beautiful project," he said, "because it is done with a great deal of honesty and straightforwardness."


MARK HILPERT

Nomadic Suite Furniture Elements
Exploring the power of ambiguity in creating useful and flexible environments, Cranbrook Academy of Art student Scott Klinker came up with Nomadic Suite, a family of 12 furniture pieces that can be repositioned and reinterpreted within the domestic landscape according to need or whim. Able to transform from a shelving system to seating for guests to home office work surfaces, the stacking and nesting pieces can be used throughout the home as independent units or collaged together to form a system. "As a graphic statement, I really like this," Birsel commented. "If it really works, I think it could be very useful," Manzini added.


SCOTT KLINKER

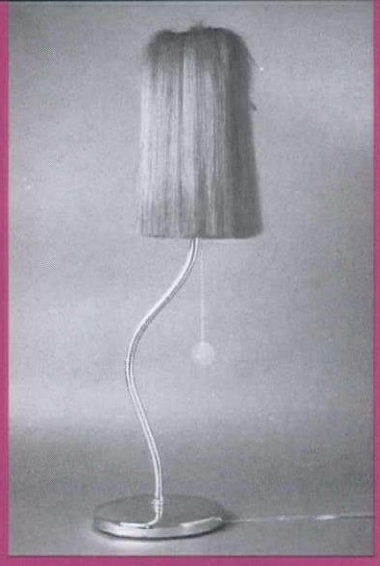
Trackball Digital Watch
The simple addition of a trackball in this digital watch was enough to convince the jurors that this entry deserved mention. "I haven't seen this before," Birsel remarked. "That's the part I like." Done by Martin Lotti at Art Center College of Design in Pasadena, California, for a Timex-sponsored project, the trackball replaces all of the buttons usually included on a digital watch, making for easy and intuitive navigation.



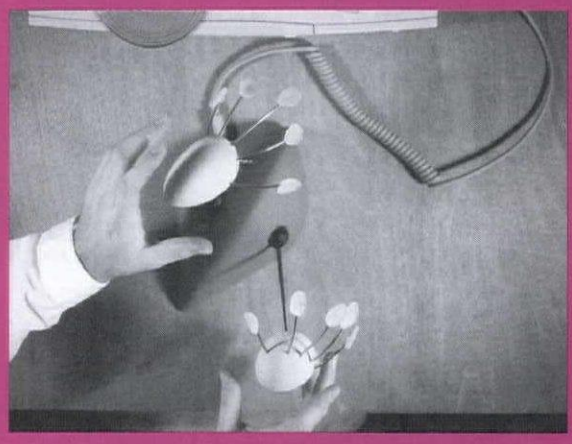
Number Seating
Designed for the New York City subway system, Number Seating explores the possibility of using public furniture as a form of communication, providing passengers with a visible way to locate their stop and adding a beautifying element to the underground landscape. While the jurors found some of Nicholas Dodziuk's and Marya Chan's numbered seats inconsistent and as yet unresolved, the Rhode Island School of Design students won praise for a strong idea.



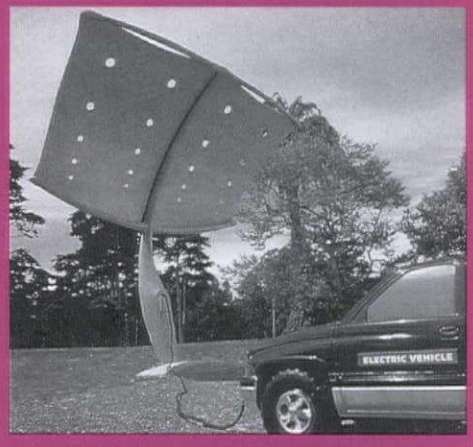
Lanky Lamp
The Dr. Seusslike Lanky Lamp, designed for children by Emily Robin of Parsons School of Design in New York, embodies an anthropomorphic sense of humor that the jurors responded to with delight. "Of all the objects that we've seen in this category that tend toward humor, this is the only one that is simple enough to justify it," Manzini remarked. By gluing synthetic, blunt-cut, brightly colored hair to the top of the shade, Robin created an affordable, animated lamp designed to evoke a lighthearted mood and trigger the imagination of children.


EMILY ROBIN

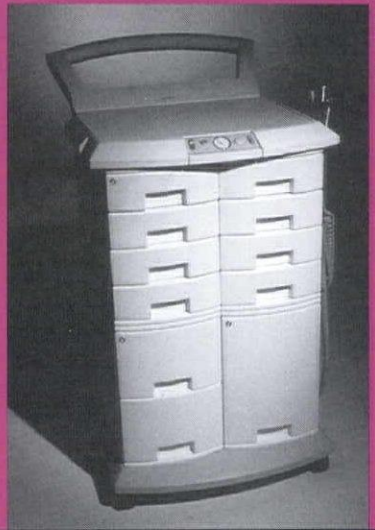
Computer Interface Device Study
Syracuse University's Matt Heller, working with fellow students Chris Cotsonas and Aaron Double, won kudos for beginning to look at interface devices in a new and perhaps revolutionary way. "There's a real recognition and exploration of the way the hand and body interact with the PC," Birsel commented. Endeavoring to create "more than just another keyboard," the triumvirate began to develop the BioLink finger nodes and the soft and moldable Amoeba device to replace conventional input products. "There is a freedom of thinking expressed here that, though the products are ultimately unrealized, is very interesting to see in student work," Manzini said.


KEVIN LINDBERG

Gnomon Electric Vehicle Charging Station
Manzini enjoyed the sculptural orientation of Will Wear's Gnomon electric vehicle charging station, a project the designer completed while at the California College of Arts and Crafts. "As we make the transition to alternative-fuel vehicles," Wear indicates, "the Gnomon reminds us that the power must still come from somewhere." Like Manzini, Birsel appreciated the urban sculpture quality of the design, but found it weak in its human interaction component.



Modus Portable Dental Care System
Created by Duane Smith as his undergraduate industrial design thesis project at Carleton University in Ottawa, Ontario, the Modus Portable Dental Care System was credited by the jurors for its extensive documentation, in-depth research and sophisticated presentation. Designed to contain adequate resources to allow dentists to work offsite for a complete day without needing to restock, the unit consists of a system of modules that attach to a portable, collapsing frame, enabling technologically advanced dental care to be brought with greater ease to bed-bound people across more communities.


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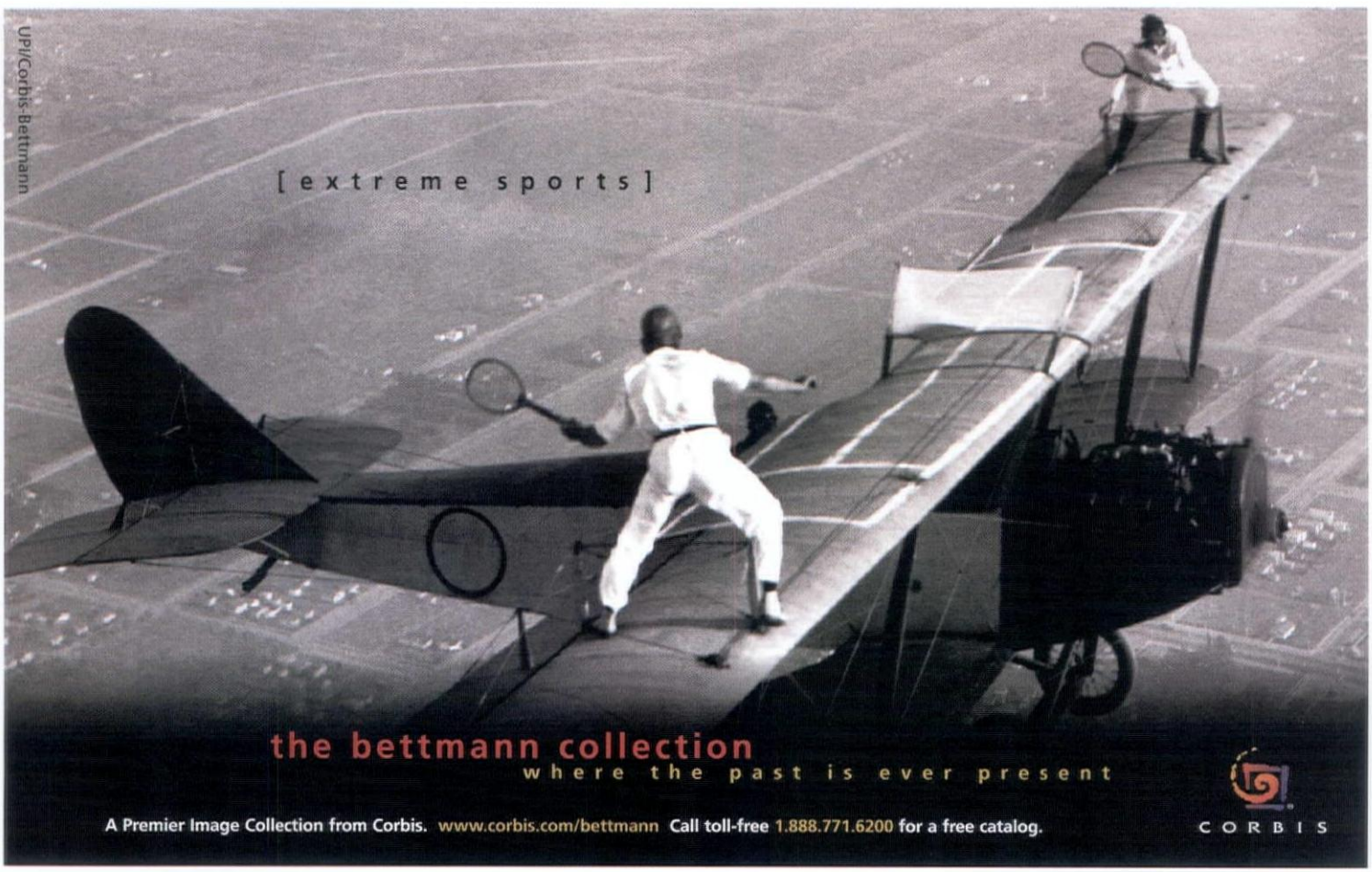
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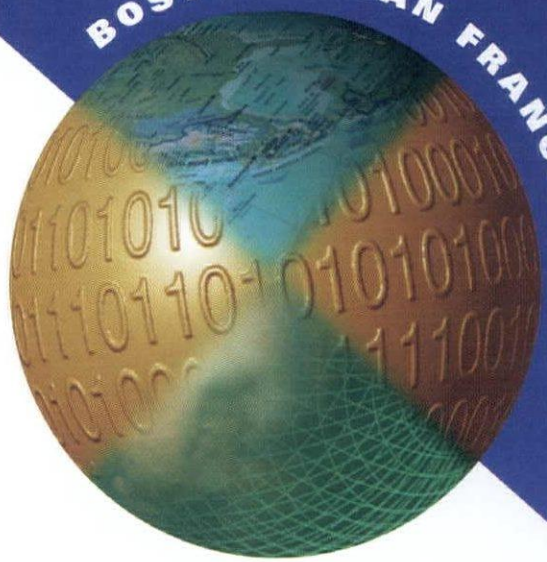
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