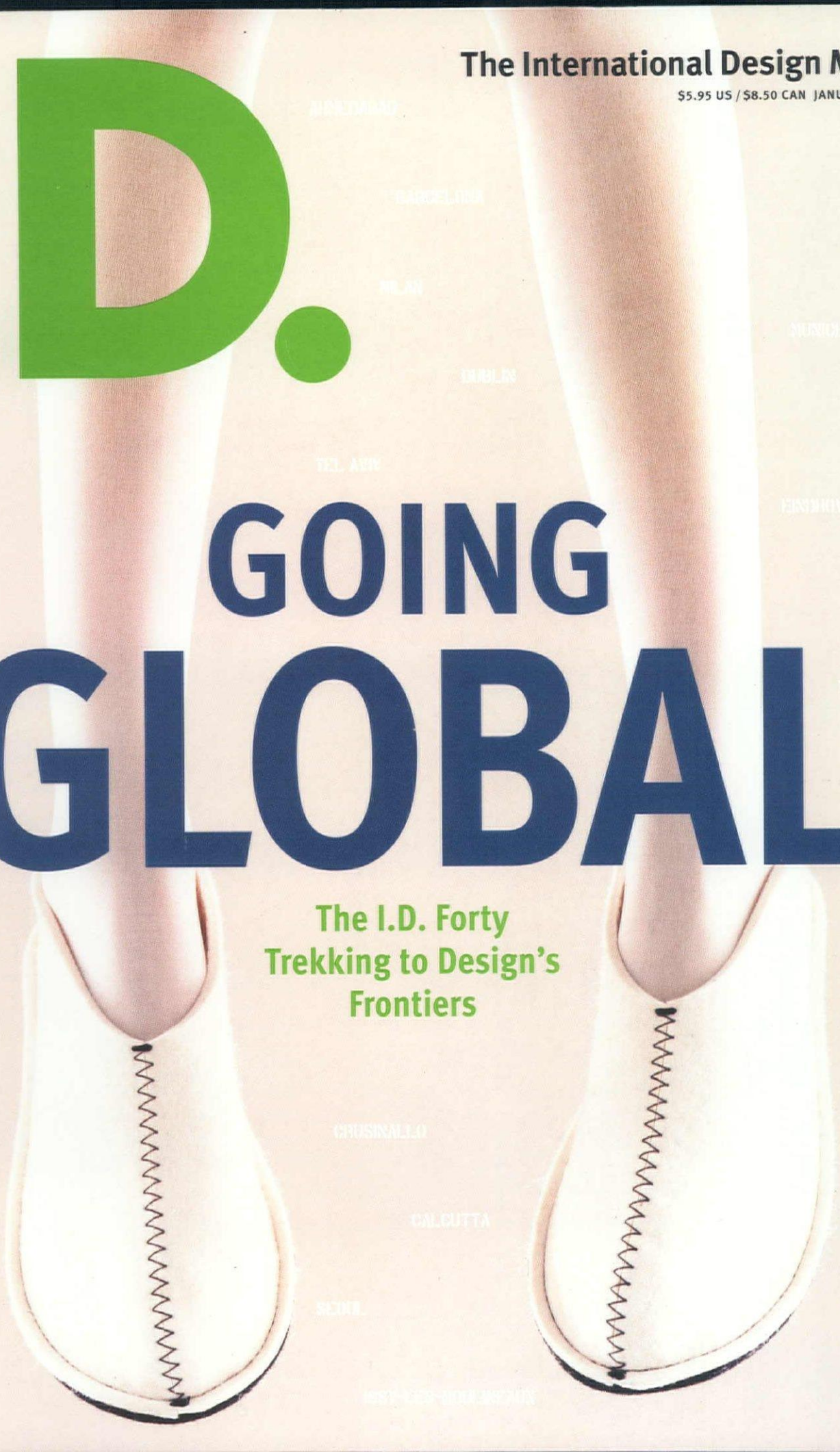
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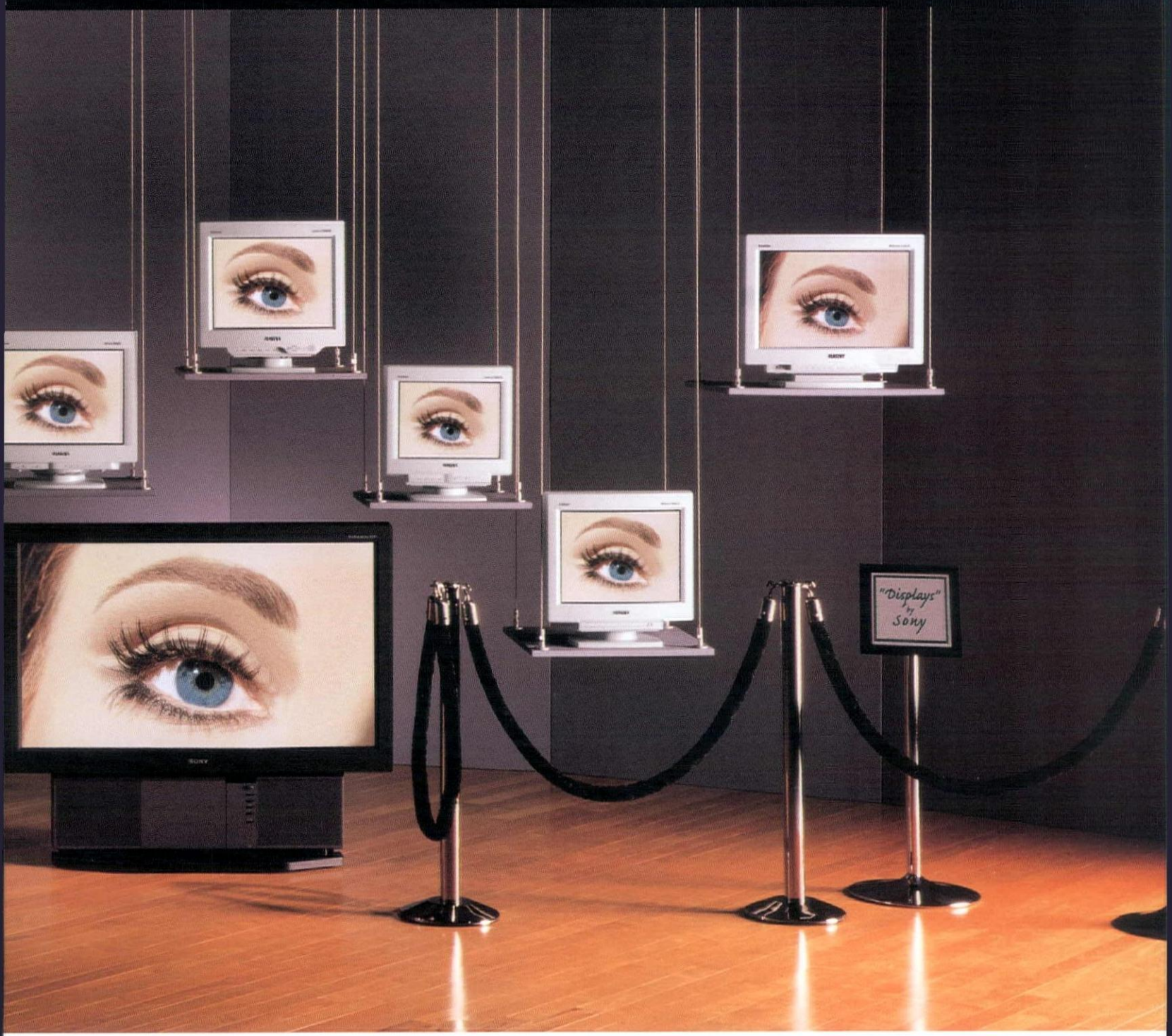
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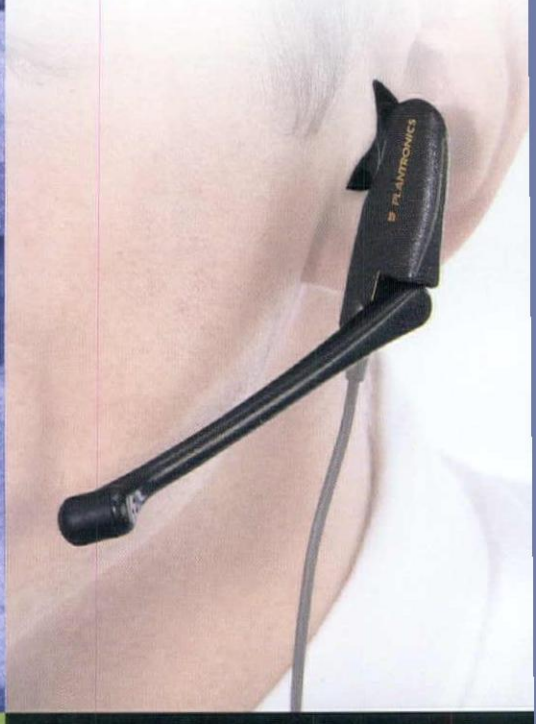
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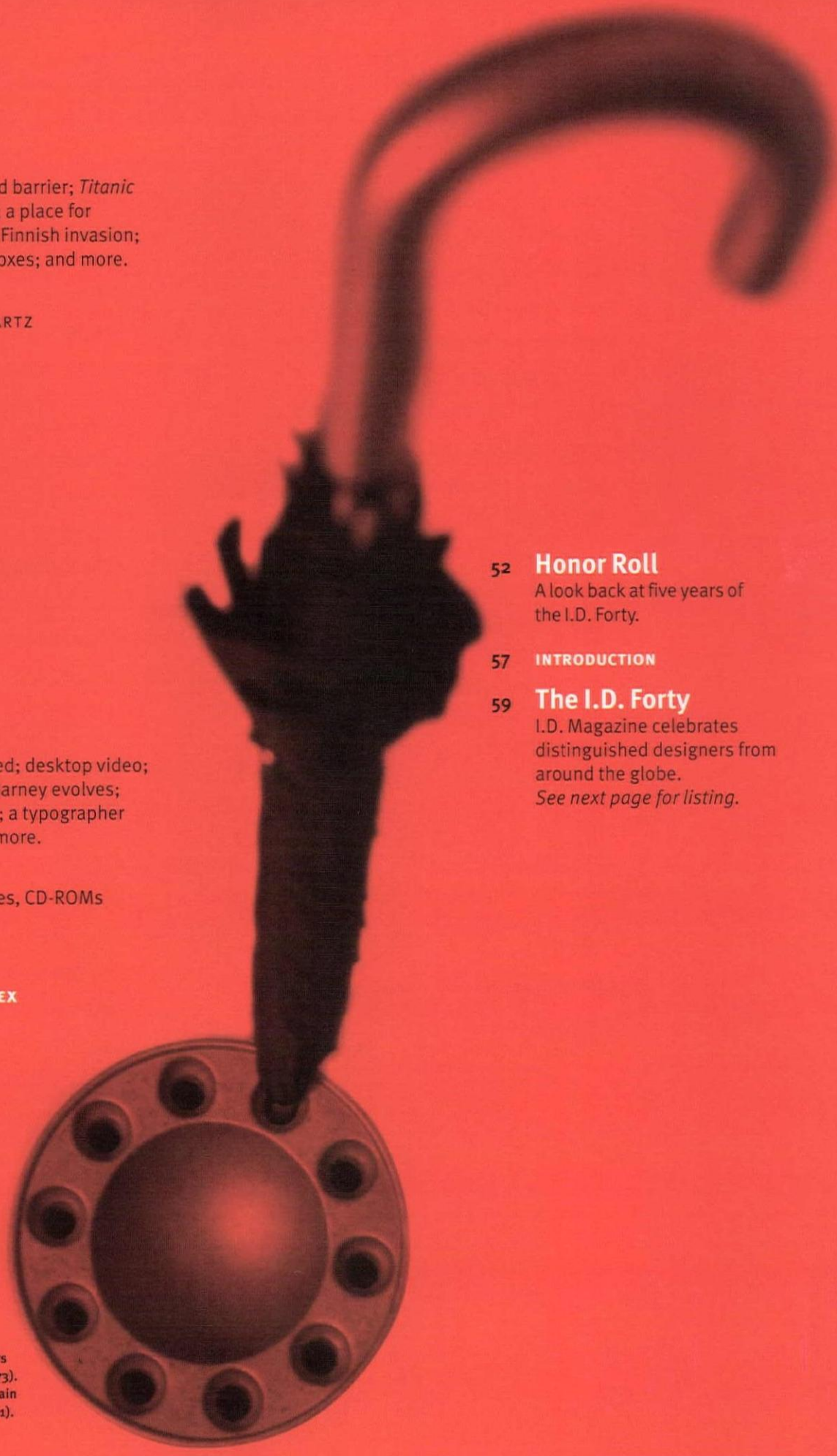
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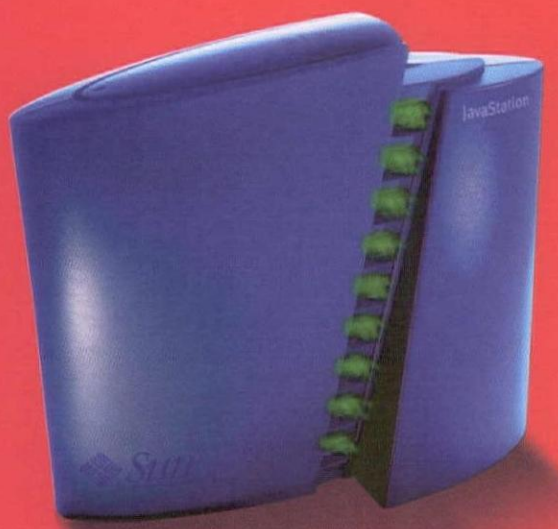
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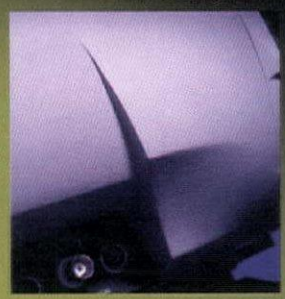
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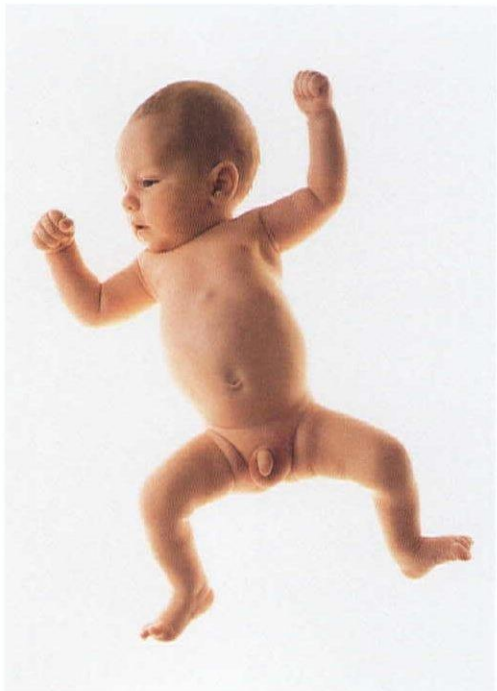
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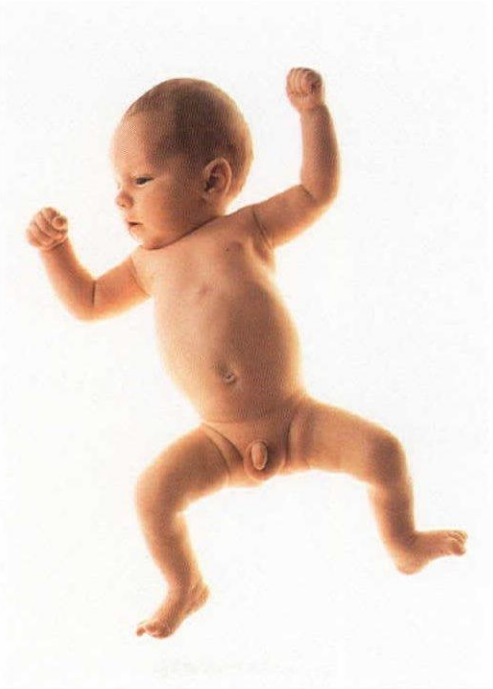


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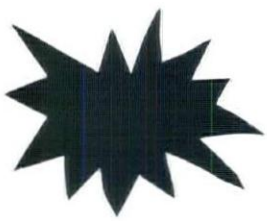
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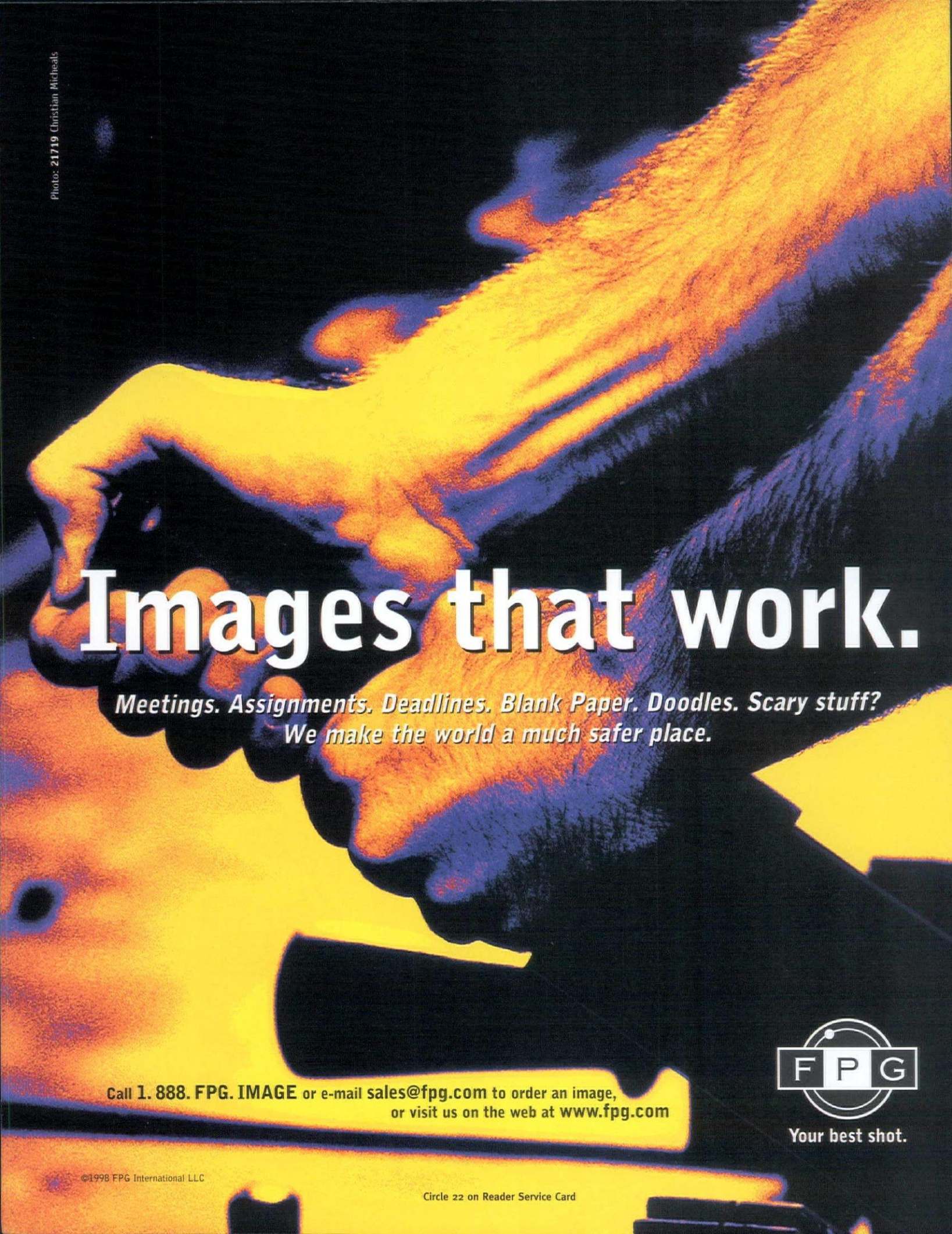
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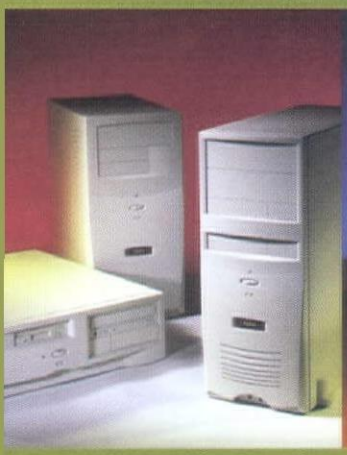
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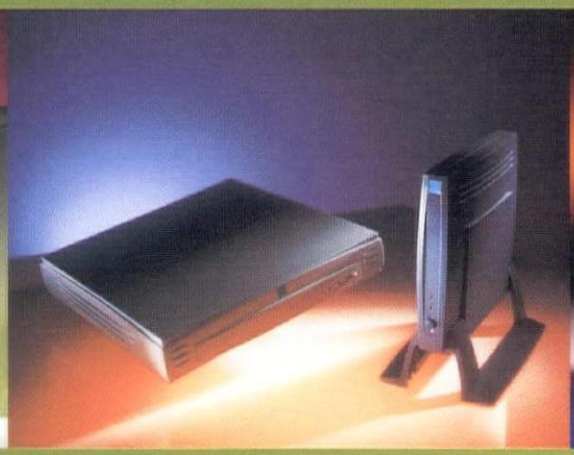
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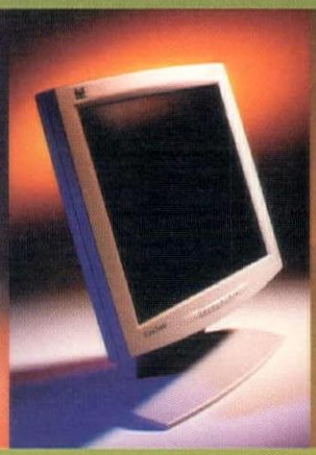
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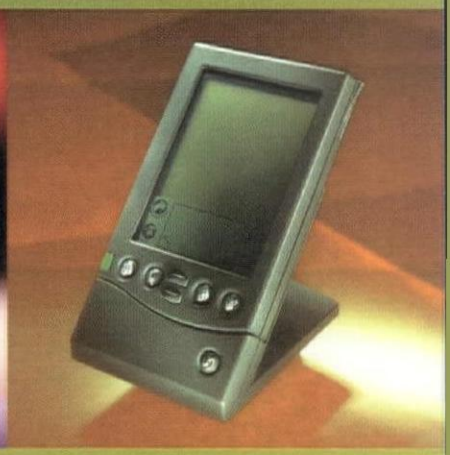
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Indy Car chassis designed by G-Force.



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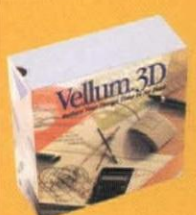


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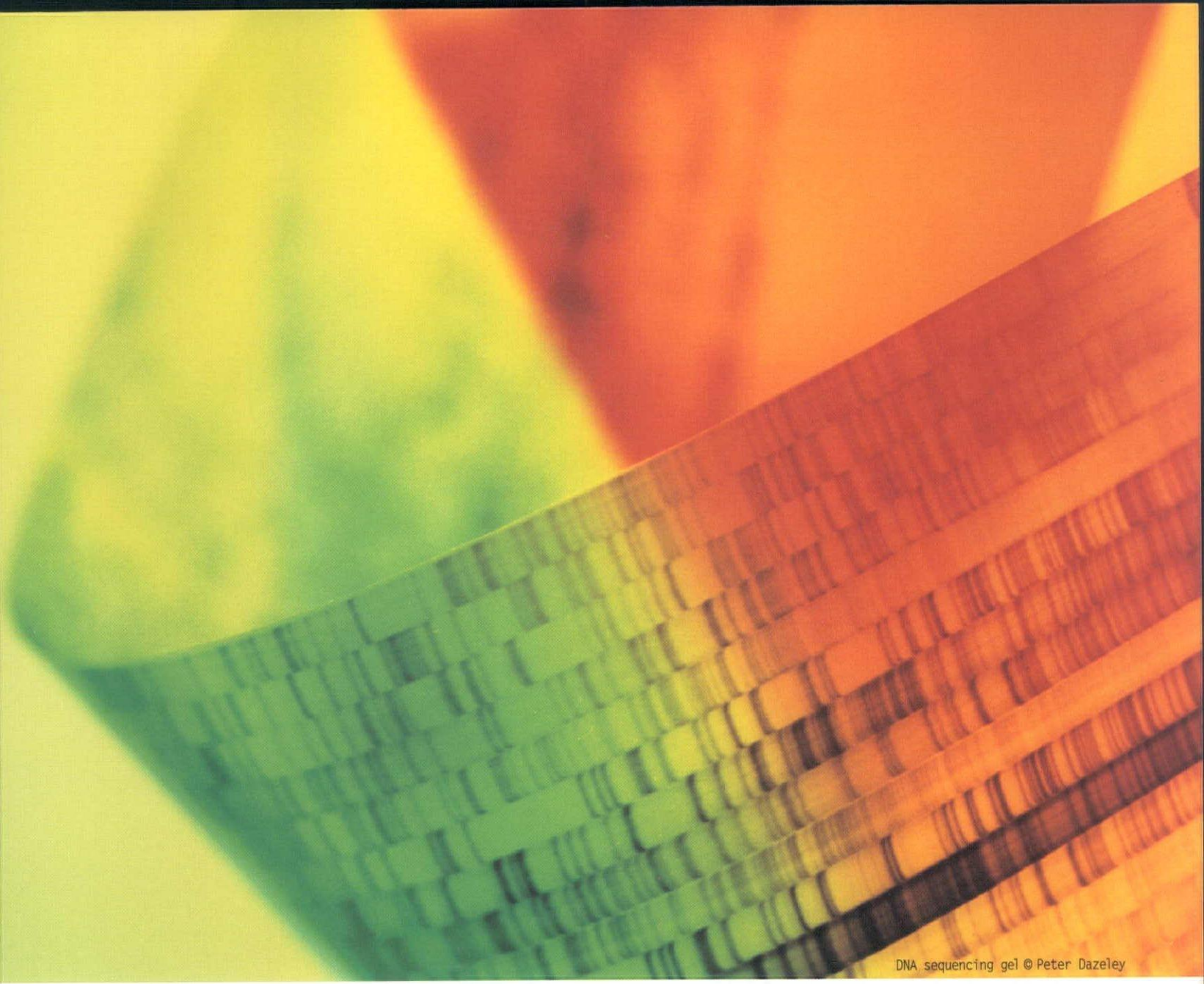
than AutoCAD. They've also judged Vellum easier to learn, easier to use and so intuitive that it practically does the thinking for you.



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Desert Storm

"When Richard Noble, the land speed record-holder, asked me to design a supersonic car, my immediate reaction was, 'Don't be ridiculous, it can't be done,'" says Ron Ayers, the British aerodynamicist behind the Thrust SuperSonic Car, which boomed through the sound barrier in October for a new land speed record of 763.035 mph (Mach 1.02). But, by testing with supercomputers and a tiny model car running at 850 mph, he solved the aerodynamics issues standing in his way. By using the most stable shape he could find and then calculating how fast he could make it go, Ayers hit on a radically overpowered, 10-ton, twin-jet engine design with the driver tucked neatly between the engines. Those two engines provide more stability, he explains, "putting the weight well forward" and preventing the rather rocket-like vehicle from rolling over. "But," he adds, smiling, "the extra engine does no harm for performance either."

DEAN KUIPERS



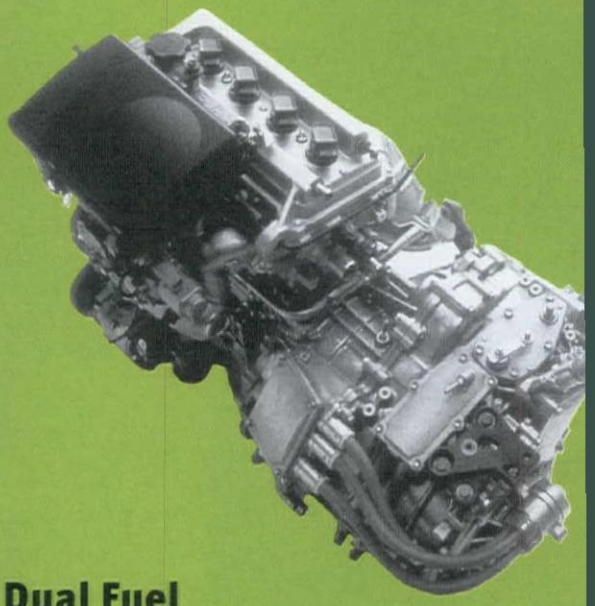


EXHIBITIONS

Best Seats in the House

Ever wonder what happened to the glass in Villa Tugenhadt's Barcelona Table? Well you can find it and 23 other Knoll pieces and artifacts in the Knoll Museum. The furniture company quietly opened the institution this fall, although it's keeping its presence low-key. "It's a modest museum really," says Al Pfeiffer, Knoll's VP of design and the museum's curator. Indeed, the East Greenfield, Pennsylvania, gallery is open by appointment only, and the collection boasts just 75 objects. But as Carl Magnusson, Knoll's design director and the project's other guiding force, says, "We've been squirreling away chairs for years." And these chairs have become more collectable: an original Barcelona chair sold for a record $203,840 at auction in November.

While Magnusson and Pfeiffer aren't sure how many shows they'll present, their exhibits will only include work no longer in production since, as Pfeiffer says, "Anyone can find current pieces in our showroom." Still, you may be able to find bits of the collection in various venues in the near future. The Knoll Museum was founded in part to meet the requests Knoll gets for help in curating design exhibitions. The Knoll Museum: 215/679-1945.



Dual Fuel

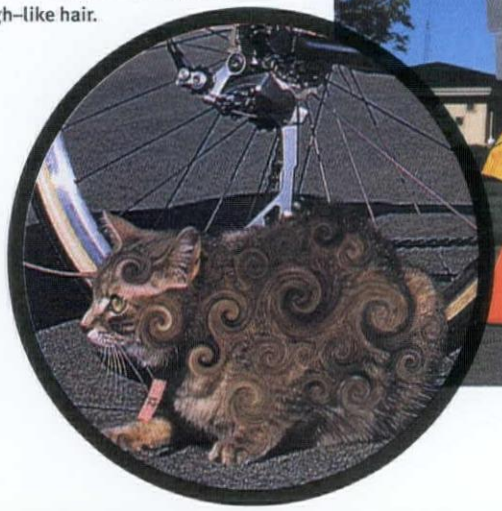
In the race to reduce auto emissions and produce a viable electric vehicle, Toyota has developed a hybrid engine that runs on both gasoline and electricity. At low speeds, while climbing hills and in other driving conditions that generally spew forth pollution, the Toyota Hybrid System — as its battery and transmission is called — runs on electric power. At higher speeds, the car switches over to gas, allowing the electric battery to recharge, cutting the tether to those inconvenient recharging stations that had been deterring the development of electric cars. The system is initially being deployed in the Prius, a four-door sedan built of a largely recyclable body and, according to Toyota, with enough trunk space for four golf bags — important, given that the car is only available in Japan.



Bold 'Burbs

Tim Burton meets John Waters in the pages of Gary Fisher Bicycle's 1998 catalogue. Designer Rick Valicenti's surreally suburban world, with its "Bored Dr." and street signs reading "so" instead of stop, removes the bikes from their usual context. No swarthy, sweating folks fly furiously downhill here. Instead, one page features Valicenti's sister Barbara who, along with the cat, sports swirly van Gogh–like hair.





TECHNOLOGY

Eyeball It



The eye: window to your bank account.

When digital-age evangelists talk about e-cash, they typically mean electronic cash — digibucks, micropayments and the like. Lending new meaning to the term, the NCR corporation is trumpeting the arrival of "eye cash." The UK-based company, the largest supplier of Automatic Teller Machines worldwide, is ramping up production on a line of iris-scan ATMs.

Based on biometric technology, NCR's cash machines employ two infrared cameras that lock onto and photograph your eye, comparing it to a stored image and allowing you access to your bank account. Since no two people have the same irises, this type of recognition is fraudproof, in effect eliminating the need for bank cards and passwords.

If all this sounds a bit Bondian, it is — the same infrared technology originally guided smart bombs down Main Street, Baghdad. But NCR is hoping for more pacific applications: secure transactions will pave the way for a new generation of kiosk services, such as issuing stock and bond certificates. Throw in the growing popularity of smart cards (credit cards with computer chips loaded with financial and personal data), and airline ticket and car insurance purchases will be possible over bank networks.

So, next time you go to the cash machine, smile! The machine will be staring right back atcha. JESSE FREUND

Finn de Siècle

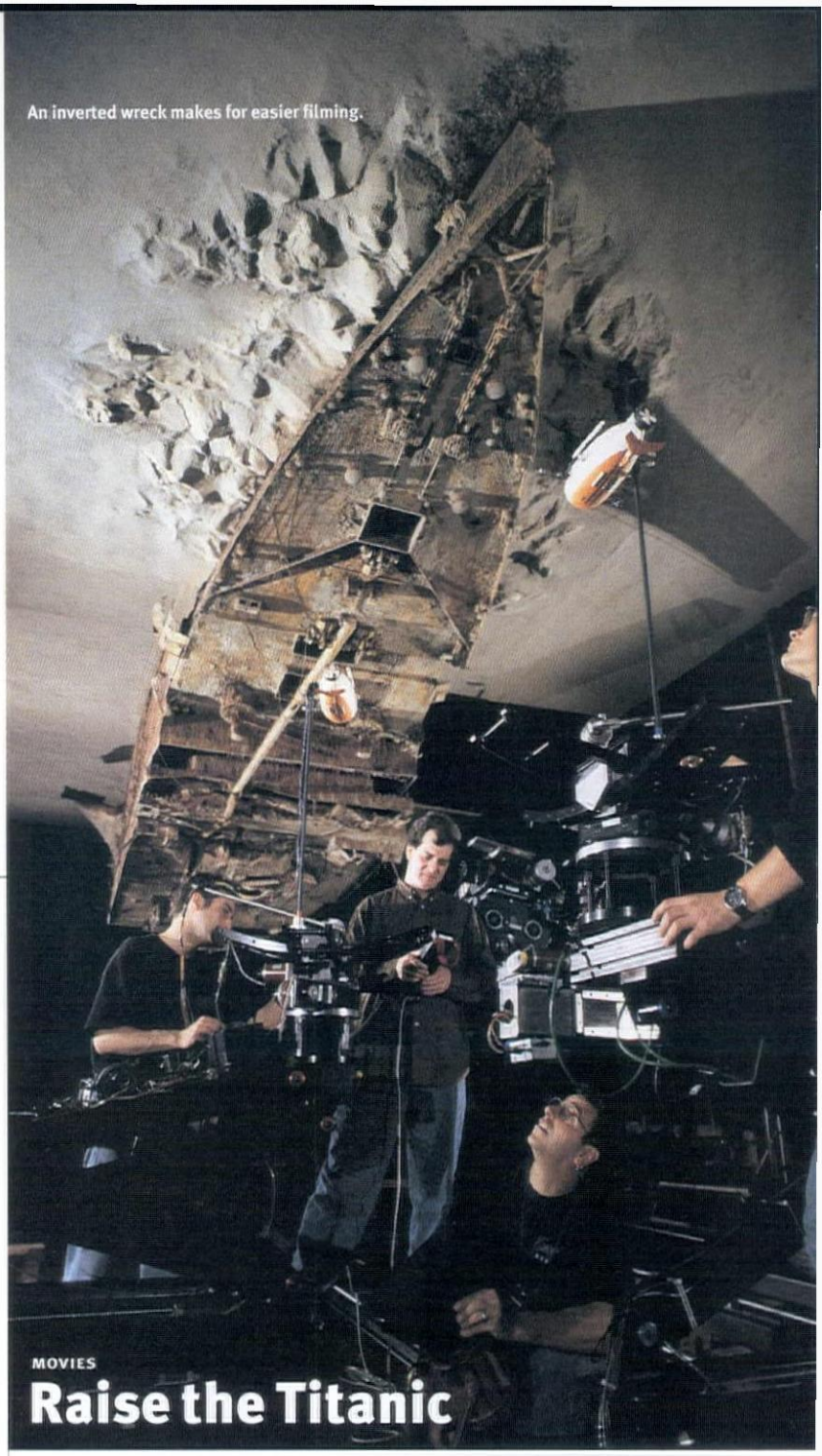
Call it the Finnish invasion, but from February through May several shows of Finnish design and architecture will be mounted across New York. Celebrating 80 years of Finnish independence and, auspiciously enough, the 100th anniversary of ür-modernist architect and designer Alvar Aalto's birth, the exhibits are part of a larger celebration of Finn culture — "Finland, Europe Finnessed" — that also celebrates the country's food and music.



Festivities include an exhibit of multimedia art at the Kitchen (Mar. 27-29); the aforementioned Aalto show at the Museum of Modern Art (Feb. 19-May 19); an exhibit of Aalto's light fixtures and lamps at the Pratt Gallery in the Puck Building (295 Lafayette St., Feb. 3- Mar. 1); and "Finnish Modern Design: Utopian Ideals and Everyday Realities, 1930-Present" at the Bard Graduate Center (Feb. 26-June 28). With all these shows under way, there's no end to the Finnish.



Top: Aalto's 1955 Church of the Three Crosses in Imatra, Finland. Above: Tapio Wirkkala's Leaf plate, 1951.



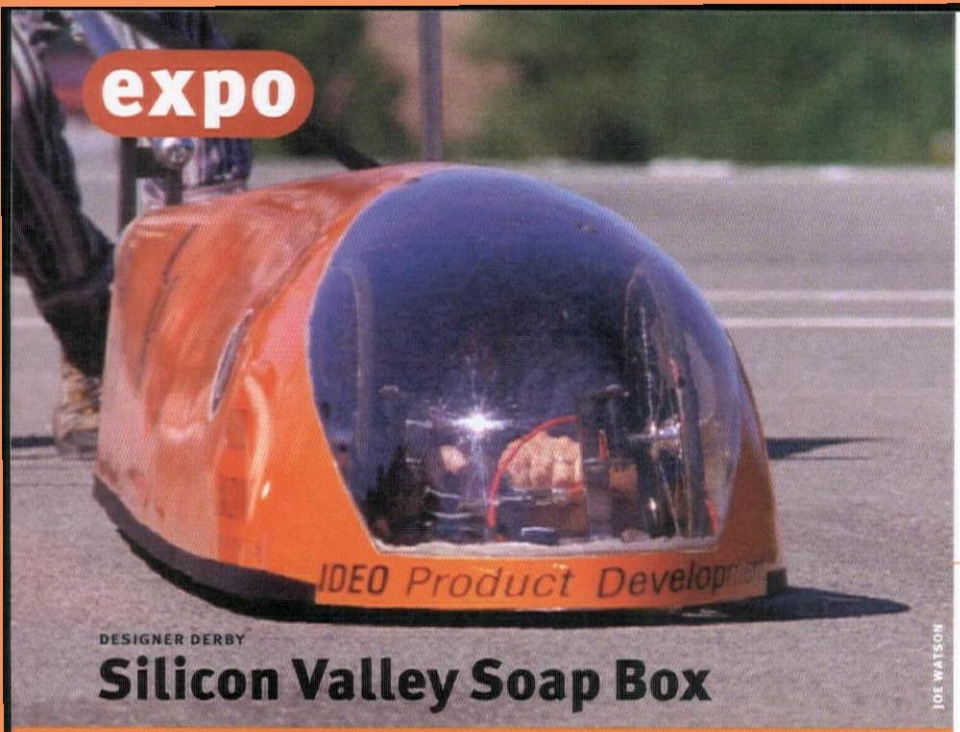
An inverted wreck makes for easier filming.

MOVIES

Raise the Titanic

Costing an estimated $200 million, *Titanic* is the most obsessively lavish feature ever made — if not the most expensive. Its director James Cameron and his brother, a former munitions engineer, retrofitted two Panavision cameras and mounted them on Russian subs (which even figure in the plot) to shoot the actual *Titanic* in the Atlantic's murky depths. Meanwhile, Cameron's effects house, Digital Domain, created "water" using modified DARPA (Defense Advanced Research Projects Agency) software. When used by the military, the program matches a ship's wake to the hull making it. Instead, the movie's animators ran the software backwards, creating digital water effects from the *Titanic*'s hull, that lent a look of realism to shots of the model boat "at sea."

The recently released blockbuster also required equally lush models, including one of a wreck hung upside down from the ceiling. Attached to a 30-square-foot piece of foam-core fashioned as the ocean floor, the inverted liner allowed for easier filming, according to Lesley Ekker, head of Digital Domain's model shop, who was responsible for model development. To ensure proper realism on the replica wreck, Ekker was faced with such details as copying "rusticles" — icicle-like bacteria colonies made of "rust goo" — at 1/20th scale. Though Ekker began designing the models from toy kits as well as from the ship's original plans, his 44-foot, prewreck model of the *Titanic* is the most accurate one ever made. JENNIFER KABAT



JOE WATSON

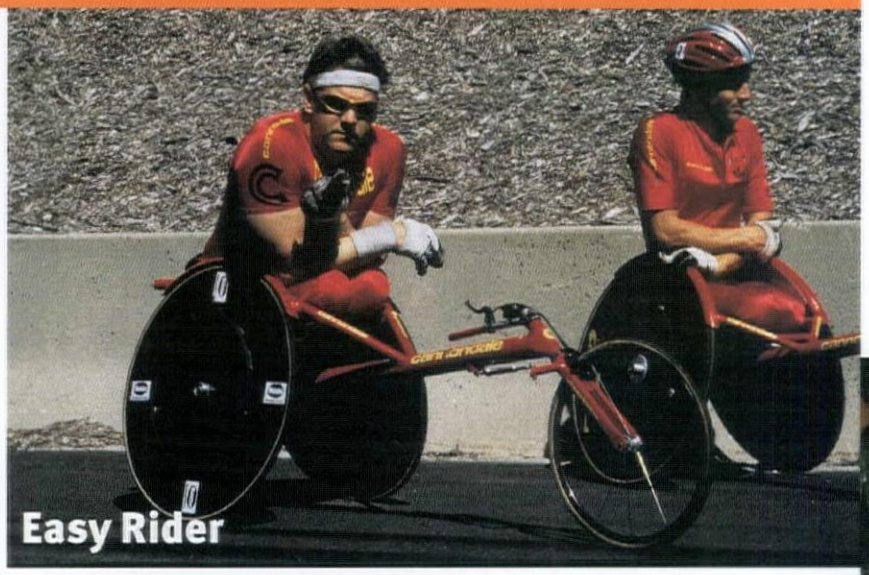
DESIGNER DERBY

Silicon Valley Soap Box

Buck's is a bustling breakfast spot on the only commercial intersection in bucolic Woodside, California. Business has been good, so some of the regulars decided to organize a neighborhood soap box derby.

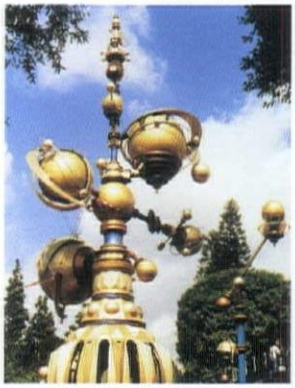
This would have been nothing special, except that the "neighbors" are a handful of venture capital firms that pump $2 to $3 billion dollars a year into Silicon Valley industry and, ipso facto, Silicon Valley design. The rules allowed them to form teams with "consultants, technical experts and other interested parties," and the result was an astrological conjunction of technical, artistic and entrepreneurial talent. Venture capital giant Kleiner, Perkins teamed up with Wheelsmith, the custom bicycle designers; Mohr, Davidow Ventures paired with IDEO; Brentwood Assets engaged the toy designers at OddzOn. The 650-meter race down Sand Hill Road ran past the Stanford Linear Accelerator Center, whose physicists served as timekeepers with equipment normally used to measure leptons.

But the real stars were the vehicles themselves: 35 gravity-powered masterpieces of advanced materials, precision engineering and inspired foolishness. An orange torpedo designed by Wink Thorne's team at IDEO Palo Alto whooshed silently across the finish line at nearly 50 mph to win the first Sand Hill Challenge. Proceeds from the event will support Bay Area youth programs. BARRY KATZ



Easy Rider

Frustrated by the heavy, overpriced and fragile chairs that were available for his handicapped son, Cannondale's founder Joe Montgomery decided to tackle wheelchairs. Now, after several years of research, Cannondale is releasing its Seated Sports Technology chairs, or SSTs, as they are being called. Made of aluminum, like the company's mountain bikes, the four different SSTs include models for off-road use, road racing, tennis and basketball, as well as daily use. With its laser-cut wheels for better alignment and lightweight frame, the racing SST outpaces other racing chairs, "achieving speeds of 25 mph on flats and 52 mph on downhills," according to marathoner Jim Knaub, head of SST technology (shown above at left on a prototype).



Future Past

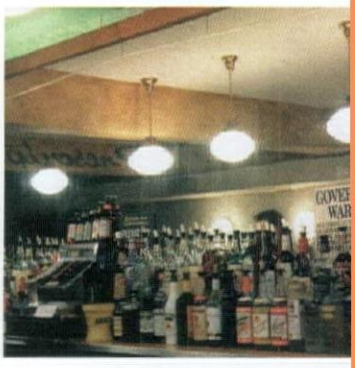
Paving the way for a better tomorrow, Disney is renovating Tomorrowland. Although Disneyland's futuristic theme park in Anaheim has been revamped several times since its opening in 1955, most of its current attractions are being torn down to make way for new rides, like the Astro Orbitor. Opening in 1998, it will stand at the entrance to Tomorrowland, spinning visitors in a gilded simulation of space travel.

ENVIRONMENTS

Love is the Drug

While Manhattan tourists consume 57th Street's themed, franchised eateries, designer Deb Parker prescribes "tonics for stress relief" from the counter of her East Village pharmaceutically styled creation, Barmacy. Set in a former drugstore, the bar Parker and her partner Paul Devitt have concocted is a self-described "Mayberry gone Mad," where tattooed locals pound down vodkas inside a Norman Rockwellesque painting.

Barmacy was not conceived for 50 cities, but as a labor of love for 14th Street and its bygone "mom and pop" feel. Only Absolut and Old Crow replace the bottles of Barbital and Benzedrine, and barflies light between shelves of Hai Karate Cologne, condom displays and countless pharmaceuticals from Parker and Devitt's amazing collection. Paying homage to what the place once was, the carefully detailed East Village watering hole succeeds using what Parker calls "hysterical preservation."



"I want this to hit some kind of subconscious place that's familiar— yet kind of spooky," Parker reveals. Indeed, with David Lynch-like hyperreality, Barmacy celebrates a social condition that could only be alluded to obliquely. Just as I was losing myself in memories of baseball cards and grape-flavored elixirs, the bartender handed me a martini, forcing me to realize how distant childhood really is. All this from a red-headed ambiance creator who has the word "tchotchke" tattooed on her arm.

BARMACY 538 E. 14th St. NYC 212/228-2240. EDDIE SOTTO

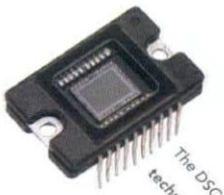


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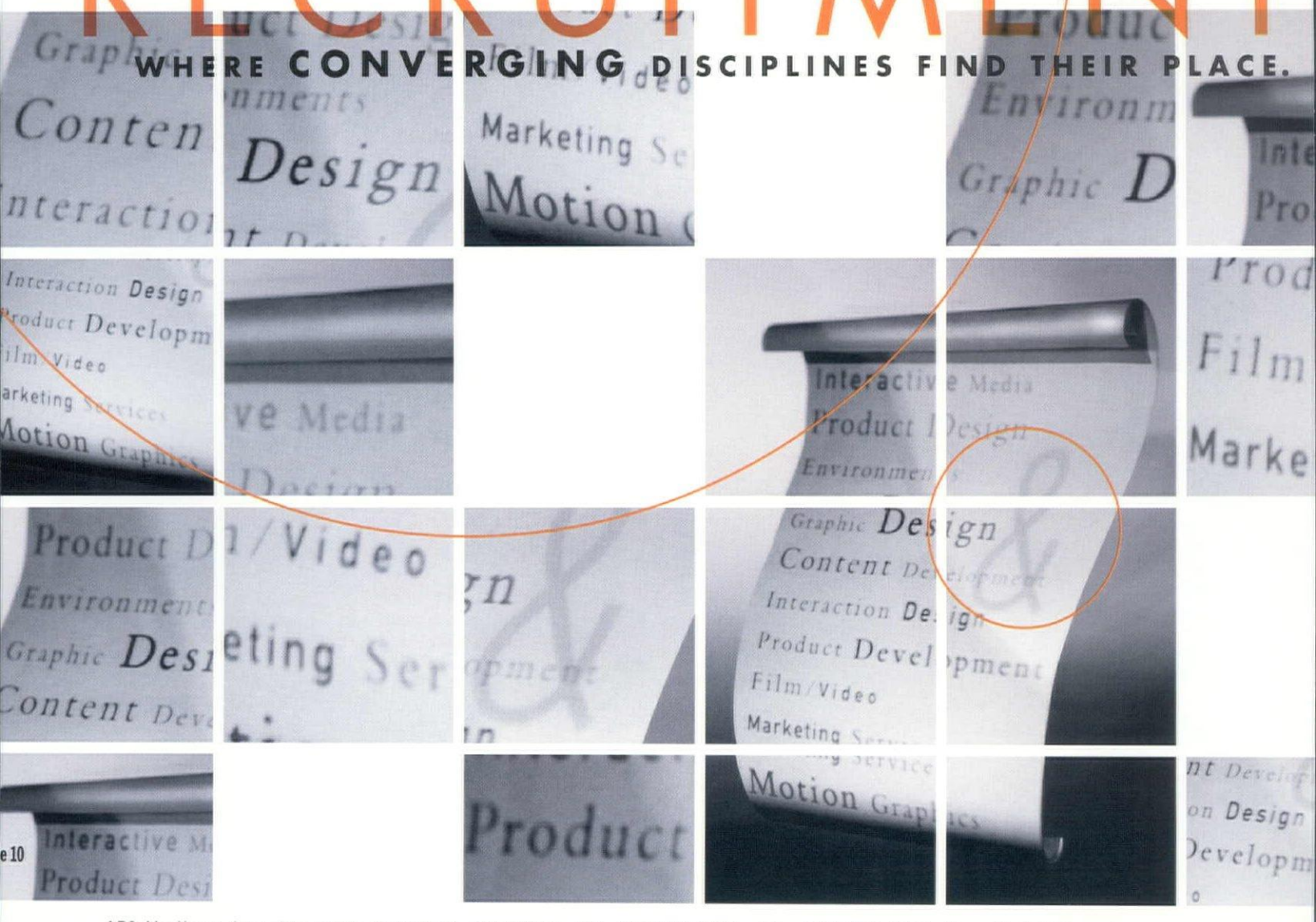
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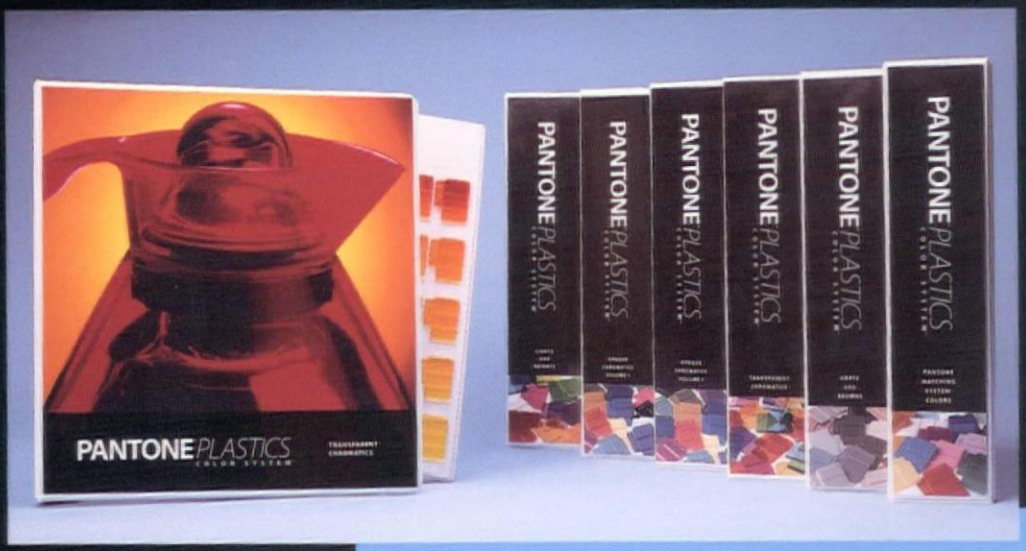
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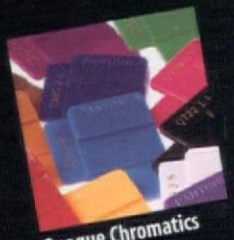
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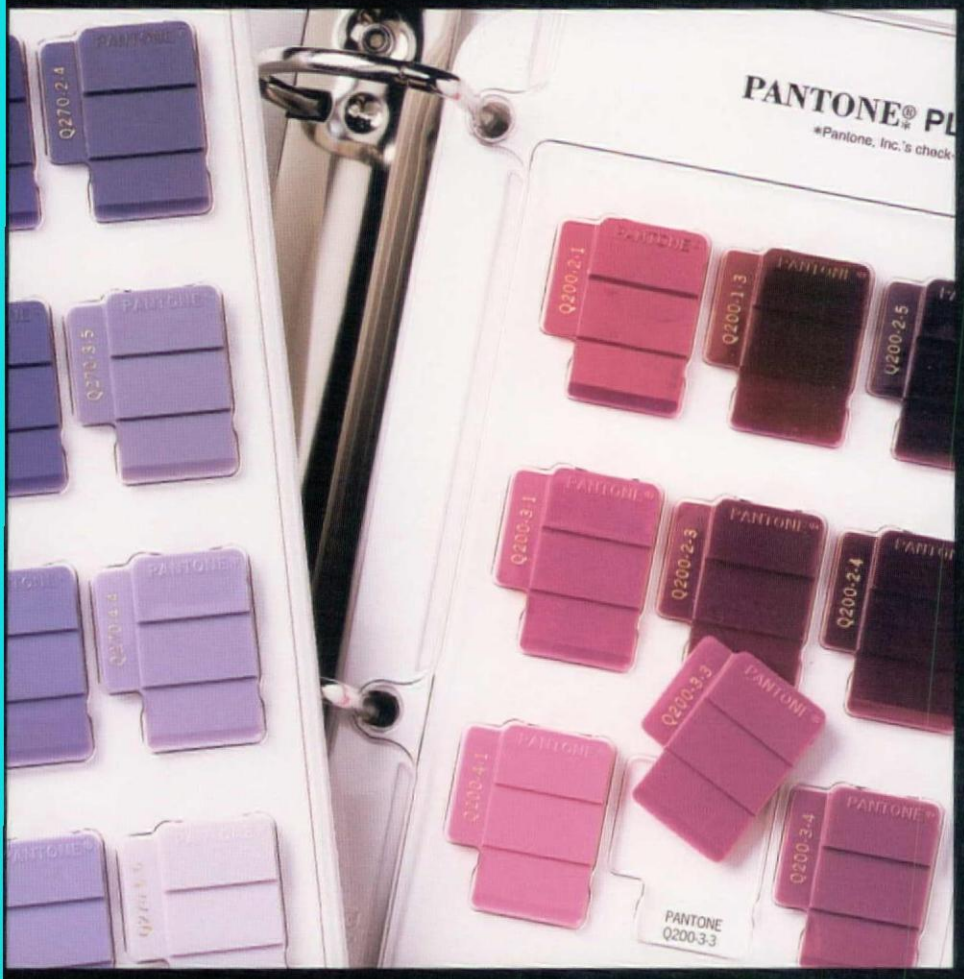

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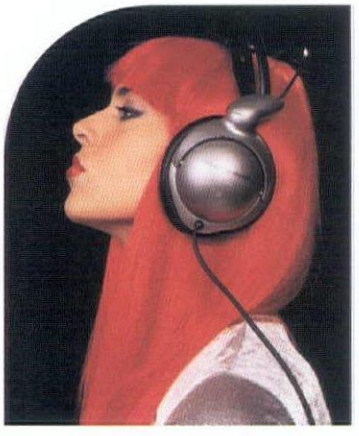
● In crafting his Tube Bowl, designer Ross Menuez used the surprising choice of surgical-grade urethane tubing to mimic the weave of typical Guatemalan baskets. $150 through Totem, New York: 212/925-5506 or www.totemdesign.com.

● Bjorn Dahlstrom's oversized Easychair for CBI of Sweden was one of the big hits of last year's Milan Furniture Fair, and now it's available for the first time in the U.S. Upholstered in stretch wool and available in a range of 30 colors, the grand chaise is $2,625 through Totem, New York: 212/925-5506 or www.totemdesign.com

● For those who dream about sitting on a Tahitian beach typing away into a laptop without the tether of short-life batteries, SunWize has come up with the multi-voltage Portable Energy System. While it's specifically geared to powering laptops via solar energy, it can charge or operate virtually any battery-dependent device. $350 through SunWize Technologies, Kingston, New York: 914/336-0146 or www.sunwize.com.







● While the Rollei QZ, designed by Ferdinand Alexander Porsche, has all sorts of advanced functions, we're suckers for its titanium-alloy housing. $2,495 at Porsche Design boutiques: 800/396-7849.

● With piezoelectronic chips embedded in both its front and rear suspension, K2's carbon-frame 5500C scores high on the gee-whiz scale. The chips make microadjustments 50 times a second according to changes in terrain, softening or stiffening the suspension valve automatically to maintain tire-to-ground contact. About $4,000 through K2 Bike retailers: 401/765-0130 or www.k2bike.com.

● Of all the designer drugs to choose from these days, this one claims to kill two birds with one (small pink) stone. Glaxo Wellcome's Zyban — though developed as an anti-depressant — helps people quit smoking too! Available by prescription only. Glaxo Wellcome, Research Triangle Park, North Carolina: 919/248-2100.

● Shut out the world and make a fashion statement while you're at it with Philips' high-performance SBC HP900 stereo headphones. Styled in classic aluminum and engineered to fill out those lower bass tones, the overscaled, lightweight phones even have an anti-perspiration duct tucked into the inner earband. About $120 through Philips dealers: www.philips.com.

HEADPHONES PHOTO AND STYLING: GALA NAREZO

new & notable





● The revival of all things seventies has spurred some imaginative riffs on those space-age days. The Bombo by Stefano Giovannoni for Magis is a case in point. With its contoured plastic seat, adjustable height and spherical metal foot rest, the stool is perfect for those long Mai-Tai sessions in your basement bar. Available in a range of neutral and pastel colors like ivory, green and peach for $495 through Arango, Miami: 305/661-4229.



● Not only has Nikon redesigned its Mountaineer compact waterproof/fogproof binocular, it has also reduced its price. Constructed of a metal chassis, with lens fittings housed in an ergonomically designed metal-alloy shell, the Mountaineer II All-Terrain Binocular (in 8 x 25 or 10 x 25 models) performs in even extreme temperatures. The exterior is covered in a rubberized, easy-grip coating. $480 through Nikon dealers: 800/247-3464.

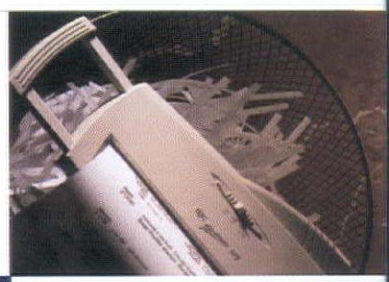
● Appealing to 20-somethings who are more into 12-inch records than CDs, the Princess Leia–inspired Vex Bag holds a hefty wad of vinyl in its square-shaped main compartment. Fashioned of hard-wearing Cordura and designed for maximum flexibility with minimal strapping, the backpack also includes a detachable mobile phone pocket, so that you don't have to unpack to get your calls. About $100 through Vexed Generation: http://www.vexed.co.uk.

HERBST LAZAR BELL INC

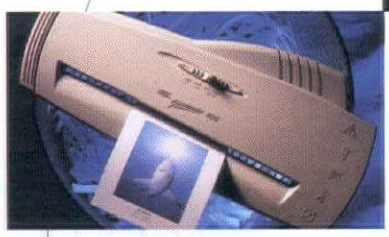
CASE STUDY

THE SHARK 40 S HOME/OFFICE SHREDDER

ID Magazine 1997
Design Distinction - Equipment



1



2

client goal

Develop a functional, attractive, lower-end paper shredder to target the lucrative personal home and office market.

our challenge

Create a unique and identifiable personality for this low-cost unit; one that would differentiate it from the standard, utilitarian fare currently on the market at mass merchandisers.

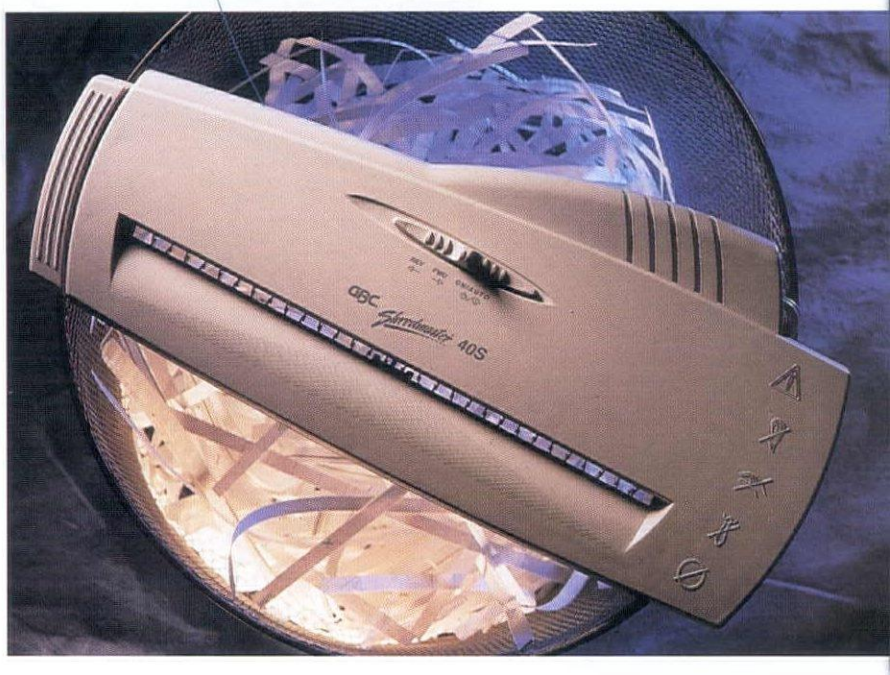
The unit must also accommodate the many varied sizes and shapes of waste baskets offered throughout the United States and Europe.

our solution

A compact, contoured form which accommodates both round and rectangular waste baskets, a first in the office products market.

1 An attractive extension and retraction arm which allows ample room to dispose of other, non-shredded trash.

2 A unique design resembling a shark, the chosen metaphor to drive the aesthetics and provide the desired personality. Distinctive, stylized details include a dorsal fin, gill slits, a slanted eye and a tooth-lined mouth.



the results

The unit's form and detailing were developed for easy, intuitive use, essential for international market success. Its simple icons and three-position switch are understandable at a glance.

The contoured throat leads paper in with optimum efficiency, four pages at a time if necessary.

Its small, flat form factor allows it to easily fit into a briefcase for business travel and virtually any office setting.

Produced as the client's lowest cost unit, it is projected to be a top seller.

PRODUCT DESIGN AND DEVELOPMENT

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1998 Interaction Design

May 11th - July 10th

New Media Vision

May 25th - June 5th

Domus Academy is pleased to announce its third annual Interaction Design Course. Of particular interest to young designers, graphic designers, multimedia specialists and people interested in these subjects, Interaction Design 1998 will include the New Media Vision seminar which will provide a comprehensive insight into the discipline, also for those who cannot attend the full two-month course.

Two intensive weeks of lectures, round tables, open house and performances where the most interesting and active organizations in the field of the New Media will present their experiences and cultural visions.

Interaction Design 1998 combines interdisciplinary lectures with intensive workshop experiences, where students and professionals will experiment toward the creation of new visions for interactive products (computers, consumer electronics, multimedia, web pages, etc.) and services (internet based and telecommunication systems, etc.).
The course is divided into:
Basic Course, New Media Vision, Connected Communities Workshop and Final Projects.

Media Art

- **Mediamatic**
  Willem Velthoven
- **Royal College of Art**
  Tony Dunne
- **Studio Azzurro**
  Paolo Rosa
- **ZKM**
  Jeffrey Shaw

Media Tools

ART+COM •
Steffen Mescḧkat
IDEO •
Tim Brown
Philips •
Irene McWilliam
Rank Xerox •

Cultural Vision

Andrea Branzi •
Domus Academy Research Center •
Marco Susani
Claudio Moderini
Netherlands Design Institute •
John Thackara
University of Milano
Dept. of Computer Sciences •
Giorgio De Michelis

Basic Course

Product Design •
Multimedia Design •
Visual Design •
Information Design •

New Media Vision

- **Media Art**
- **Media Tools**
- **Cultural Vision**

Connected Communities Workshop

Computer Supported Real Life: •
information technology in the everyday environment

Communication Tools and Services •
to support social qualities

The Territory of Memories: •
inhabited spaces of information

Final Projects

- **Smart Tools**
- **Media Spaces**
- **Interactive Media**

I (name, surname, address, telephone and fax number) request further information.

.....

.....

Domus Academy e-mail info@domac.it tel. +39 2 47719155 fax +39 2 4222525 Via Savona 97 20144 Milan, Italy

For information Silvia Signorelli, Alessandra Vigr

LOCAL CONNECTION

Through 40 chapters nationwide, AIGA members are offered the opportunity to participate in local events and explore professional challenges with their colleagues in the graphic design community. The national AIGA *Membership Directory* can assist in establishing communication with design professionals on both a local and a national basis.

PUBLICATIONS

Graphic Design USA is the AIGA's annual review of graphic design in the United States. This perennial 352-page, all-color reference is free to professional members and available at less than half price to other members. The *AIGA Journal of Graphic Design* is distributed free to all members three times a year and contains authoritative, whimsical, and often controversial articles on the profession along with current AIGA news. Members also receive an annual copy of the national AIGA *Membership Directory*. Discounts are available on other occasional AIGA publications as well.

NATIONAL CONFERENCES

The AIGA currently produces two national conferences held in alternating years. The National Design Conference brings designers together for a sense of community and inspiration. The AIGA Business Conference concentrates on the practices, processes, and strategies of designing for business. Members receive discounted registration to all conferences.

DISCOUNTS

The AIGA has arranged member discounts on common products and services required for business. These include up to one-third off express delivery services (Airborne Express® and FedEx®), long-distance phone service (AT&T®, MCI® and Sprint®), and an Internet service provider.

EXHIBITIONS

Competitions are documented in exhibitions at the AIGA's Strathmore Gallery. Exhibitions also travel to selected AIGA chapters around the country.

CENTER FOR DESIGN

The AIGA's headquarters, located in the center of the design and technology communities of New York, host a variety of programs and exhibitions in an effort to lead business, the media, and the general public to a better understanding of the value of graphic design. All events are previewed by members, and entry fees are discounted for members.

DESIGN COMPETITIONS

AIGA-sponsored competitions celebrate excellence within the profession and, through their respective annuals and exhibitions, tell a story about the current state of graphic design. There are at least four juried competitions each year, currently including: *Fifty Books/Fifty Covers; Communication Graphics; The Design of Understanding; The Greening of Design;* and *Sound Off: The Top 100 CDs, Music Videos and Print Collateral.* Members benefit from discounted entry fees and advance notice.

INSURANCE

The AIGA offers health, life and disability insurance options to members who might otherwise have difficulty finding local alternatives.

PROFESSIONAL PRACTICES

The AIGA is an excellent resource for information regarding professional practice questions, with assistance available from local chapter networks.

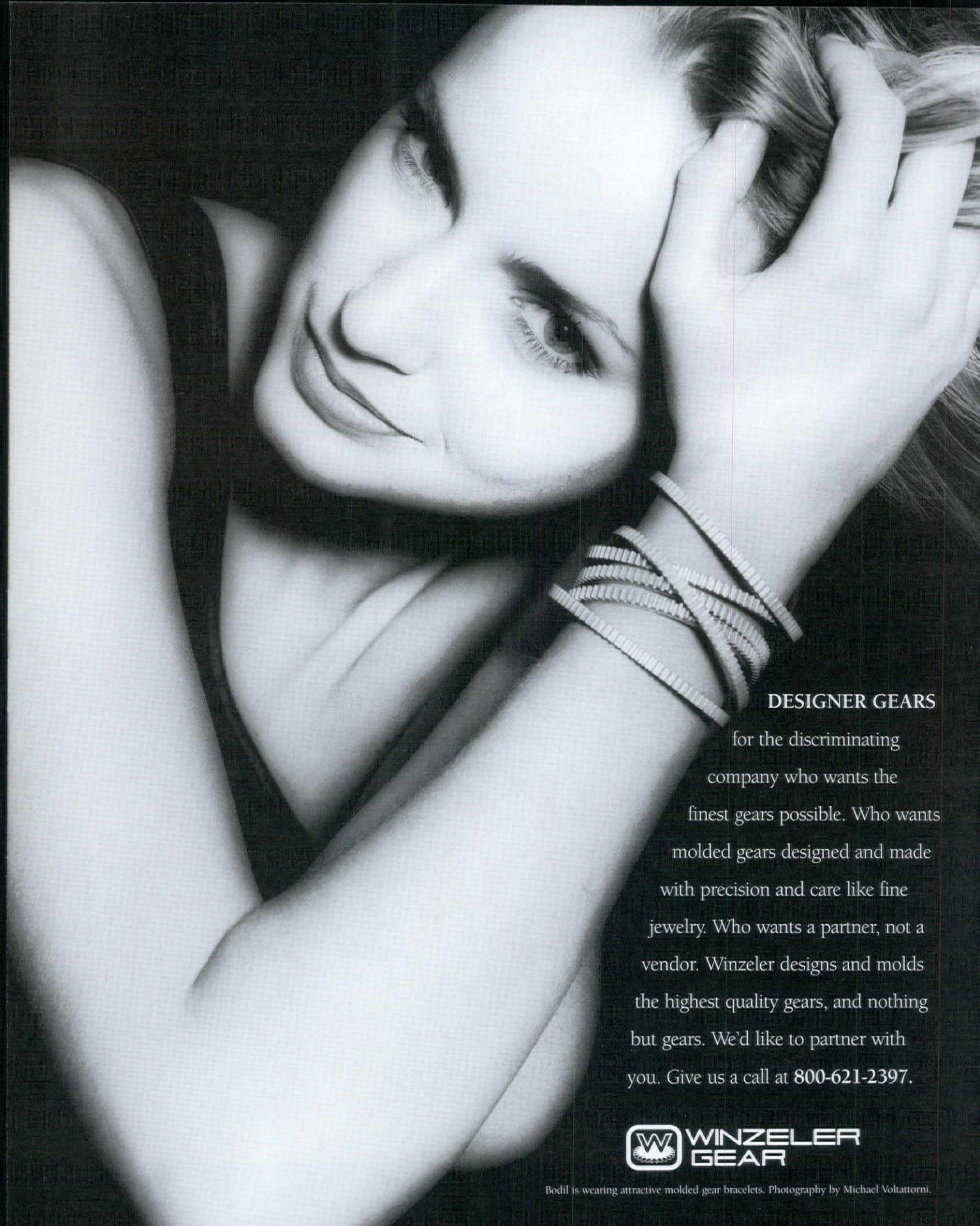
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Bodil is wearing attractive molded gear bracelets. Photography by Michael Voltattorni.

10th

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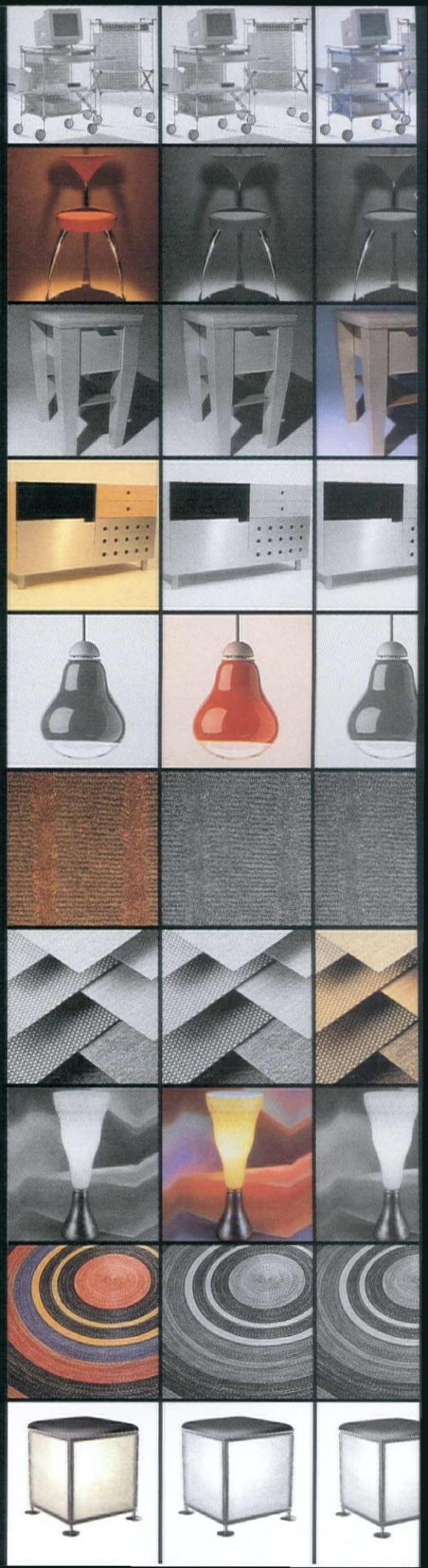
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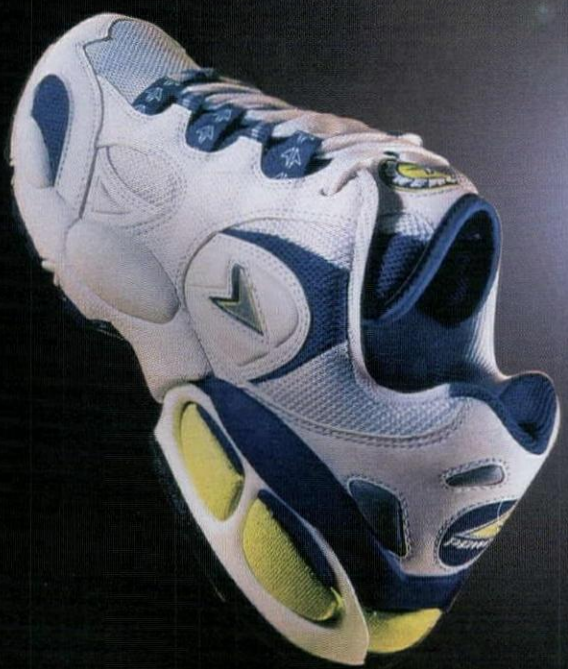
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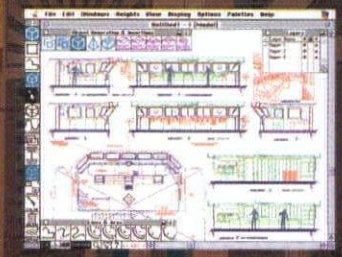


Richard Reynolds,

of Malibu, California,
is a film production designer, art director, and set designer with 19 years experience in Hollywood. His recent projects include *The Negotiator, Godzilla, Volcano, Batman and Robin, Blade, Independence Day, Always, Defending Your Life,* and *seaQuest DSV.* For the past three years, he has been using digital tools, primarily form•Z, for pre-visualization, 3D presentations and 2D drafted output.
How does he do it?

One of the greatest challenges in 3D computer film design is to create architectural and industrial spaces that are convincingly real, dimensionally accurate, and dramatically appropriate. form•Z allows me to build any 3D space, modify it, view it from any angle with the precise lens of my choosing, and render these views in a wide variety of formats.

I can produce perspective views in hidden line for illustrators to work from, quick renderings to study shape and massing, textured mapped and ray-traced renderings for the director and producer, and detailed draftings for construction - all from the same form•Z model. Using QuickTime VR panoramas, I can provide the director with an interactive view and feel of a complex 3D space on his own computer where he can plan shots and action sequences. All created from the same form•Z model!



See for yourself:
download a demo for MacOS or Windows from our web site at
www.formz.com.

As a designer, you need to visualize complex forms and to imagine shapes that do not yet exist. You frequently race against insane deadlines, while your clients grow impatient. That's when you need the modeling power of **form•Z**, which lets you create a vast variety of forms with great ease. It offers an extensive array of unique 2D and 3D form sculpting capabilities.

Grow a model from simple lines to complex **surfaces** or to true **solids** with a few quick clicks. Shape curved **splines** or **NURBS** surfaces as you slip effortlessly between 2D and 3D views. **Resize** your shape, **stretch** it, **extrude** it, **lathe** it, **sweep** it, **project** it, **unfold** it, **deform** it, apply advanced vertex and edge **rounding** to it. Use **metaformz**, smooth **meshing**, image based **displacements**, or multi-source multi-path **skinning** to create smoothly blended **organic** forms. What's more, **form•Z**'s **Boolean** operations work even better than those found on pricey workstation level modeling packages.

Add as many **layers** as you need, work with floating point **precision** using **graphic** and **numeric input**. If you're unhappy with your new design, **unlimited undos** are at your fingertips.

As you model, you can interactively view your creations in wire frame or smoothly shaded images using **OpenGL** (Windows) or **QuickDraw 3D** (Macintosh). You can also produce **QuickTime VR** movies and view them from within **form•Z**.

RenderZone

When you're done modeling, you can use **RenderZone**'s state of the art shader technology to produce your photorealistic images at high speeds.

RadioZity

If you need highly accurate simulation of lights, you can use **form•Z RZ RadioZity** for even more photorealism.

Or you can smoothly transfer your models into your favorite animation program, using one of **form•Z**'s twenty import/export formats. Flexibility of this caliber has made **form•Z** the most effective modeling complement to many popular animation programs.



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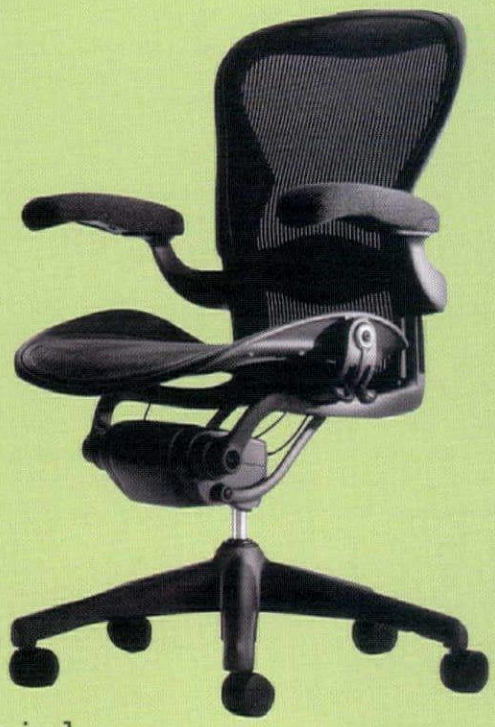
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THE HONOR ROLL

A look back at five years of the I.D. Forty

1993

AeroVironments, Paul MacCready, transportation engineering, Monrovia, CA

American Center for Design, professional design association, Chicago, IL

Peter Axelson, Beneficial Designs, design champion for the mobility impaired, Santa Cruz, CA

Robert Brunner, Pentagram, product design chief, San Francisco, CA; formerly, Apple Computer, Cupertino, CA

Bureau, design and political activism, New York, NY

Peter Calthorpe, human-scale urban planning, San Francisco, CA

David Carson, print and motion graphics, New York, NY

Matthew Carter, Carter & Cone, type design, Cambridge, MA

Wayne Cherry, General Motors, automotive design VP, Detroit, MI

Sheila Levrant de Bretteville, Yale University, public art and graphic design education, New Haven, CT

Niels Diffrient, human factors and furniture, Ridgefield, CT

Emigre, visionary publishing and fonts, Berkeley, CA

Hartmut Esslinger, frogdesign founding father, Menlo Park, CA

Ed Fella, California Institute of the Arts, idiosyncratic graphics, Valencia, CA

Frank & Frisch, custom fixture, furniture and architectural design, Los Angeles, CA

Jerry Hirshberg, Nissan Design International, president of automotive design, San Diego, CA

Industrial Light and Magic, filmic special effects, San Rafael, CA

Alexander Isley, graphics and environments, Redding, CT

Dakota Jackson, furniture design, New York, NY

Tibor Kalman, one-man design institution, M&Co Labs, New York, NY

David Kelley, IDEO Product Development, CEO and design guru, Palo Alto, CA

Knopf Books, Art Department, transcendental cover design, New York, NY

Ellen Lupton, The Cooper-Hewitt National Design Museum, New York, NY, and Maryland Institute College of Art, curator and educator, Baltimore, MD

Tom Matano, Mazda North American Operations, executive automotive design, Irvine, CA

Errol Morris, Fourth Floor Productions, documentary filmmaker, Cambridge, MA

Marco Pasanella, interdisciplinary design, New York, NY

Stephen Peart, Vent Design Associates, technological solutions, Campbell, CA

Gaetano Pesce, audacious design and architecture, New York, NY

Chris Pullman, WGBH, design VP, Boston, MA

Storefront for Art & Architecture, alternative gallery, New York, NY

Bill Stumpf, design provocateur, Minneapolis, MN

Dan Sturges, Trans 2, alternative transportation, Ann Arbor, MI

Thirst, design on the edge, Barrington, IL

Reinhold Weiss, formalist product design, Evanston, IL

Lorraine Wild, California Institute of the Arts, educator/writer/designer, Valencia, CA

SOFTWARE/HARDWARE:

Adobe Systems, Mountain View, CA

Aldus Corporation, purchased by Adobe Systems

Alias Wavefront, formerly Alias, Toronto, Ontario, Canada

Eastman Kodak Company, Rochester, NY

Quark, Inc., Denver, CO

1994

Ralph Appelbaum, master of exhibitions, New York, NY

Dana Arnett, VSA Partners, renegade designer/documentarian, Chicago, IL

BOLT, defensive design, Charlotte, NC

Boyd Coddington, Hot Rods By Boyd, customized cars, Stanton, CA

Jonathan Crinion, Crinion Associates, industrial design, Toronto, Canada

Barry Deck, fontography and graphics, Brooklyn, NY

Design America, domestic furnishings, Coral Gables, FL

Doyle Partners, communication design, New York, NY; formerly Drenttel Doyle Partners, New York, NY

Stephen Frykholm, Miller SQA/Herman Miller, chief creative officer, Zeeland, MI

Tom Gale, Chrysler Corp., design and product development, Auburn Hills, MI

Robert Greenberg, R/GA, digital imaging technologies, New York, NY

Hodgetts & Fung Design Associates, experimental architecture and exhibit design, Santa Monica, CA

Ralf Hotchkiss, Wheeled Mobility Center, San Francisco State University, wheelchair design, Oakland, CA

Human Code, multimedia design, Austin, TX

Gavin Ivester, Nike, Inc., creative director footwear design, Beaverton, OR; formerly Tonic Industrial Design, Palo Alto, CA

Larry Keeley, The Doblin Group, strategic design planning, Chicago, IL

Kennedy & Violich Architects, proactive urban design and architecture, Boston, MA

Gary Koepke, Weiden & Kennedy, creative direction, New York, NY; formerly Koepke International, Ltd., Magnolia, MA

Lou Lenzi, Thomson Consumer Electronics, VP multimedia services, Indianapolis, IN

Lockheed Martin Skunk Works, advanced aviation, Palmdale, CA

P. Scott Makela, Cranbrook Academy of Art, 2-D design co-chair, Bloomfield Hills, MI; formerly P. Scott Makela Words and Pictures, Minneapolis, MN

Gail Mayville, Environmental Resources Management Inc., eco-aware design, Exton, PA

J. Abbott Miller, Design/Writing/Research, design/criticism, New York, NY, and Maryland Institute College of Art, co-chair of graphic design, Baltimore, MD

Bill Moggridge, IDEO Product Development, chief idea guy, San Francisco, CA

Clement Mok, Studio Archetype, corporate identity, San Francisco, CA, and Net Objects, Web software, Redwood City, CA; formerly Clement Mok Designs, San Francisco, CA

Françoise Mouly, *The New Yorker*, art editor, New York, NY

Rick Prelinger, The Prelinger Archives, film historian, New York, NY

Jill Shurtleff, The Gillette Co., industrial design, Boston, MA

Achva Stein, University of Southern California School of Architecture, education and community activism, Los Angeles, CA

Abby Terkuhle, MTV Networks, on-air image and promotion, New York, NY

Sara Little Turnbull, Process of Change Design and Innovation Laboratory, Graduate School of Business, curator and educator, Stanford University, Stanford, CA

Mimi Vandermolen, Ford Motor Co., global color, trends and graphic direction, Dearborn, MI

Wieland Furniture, indestructible furniture, Grabill, IN

Ziba Design, Inc., product planning and research, Portland, OR

Zinc Details, design store, San Francisco, CA

MENTORS:

Charles Burnette, University of the Arts, industrial design chair, Philadelphia, PA

Corporate Design Foundation, design/business mediation, Boston, MA

IDEO Product Development, community education, Palo Alto, CA

SITE, architecture, art and design, New York, NY

Sony Electronics, design education for disadvantaged kids, Park Ridge, NJ

1995

Adobe Type Originals Team, Adobe Systems, design and experimentation, San Jose, CA

Art Technology Group, new media technology, Cambridge, MA

Atelier 4 Architecture, virtual architecture, Edgewater, NJ

Balsmeyer & Everett, cinematic segues, New York, NY

Chris Bangle, BMW AG, design head, Munich, Germany

Saul and Elaine Bass (Saul Bass died 1996), Bass Yager, Los Angeles, CA

Bates Hori, surreal graphic design, New York, NY

Karen Bausman & Associates, New York, NY; **Leslie Gill Architect**, New York, NY; formerly Bausman-Gill Associates, New York, NY

William P. Bruder, desert aesthetic architecture, New River, AZ

Donald Carr, Carr & Lamb Design, consulting and education, Syracuse, NY; formerly AT&T Global Information Solutions, Dayton, OH

Eric Chan, Ecco Design, industrial design, New York, NY

Art Chantry Design, grunge graphics, Seattle, WA

CKS Partners, monumental media shop, Campbell, CA

Colossal Pictures, music videos and more, San Francisco, CA

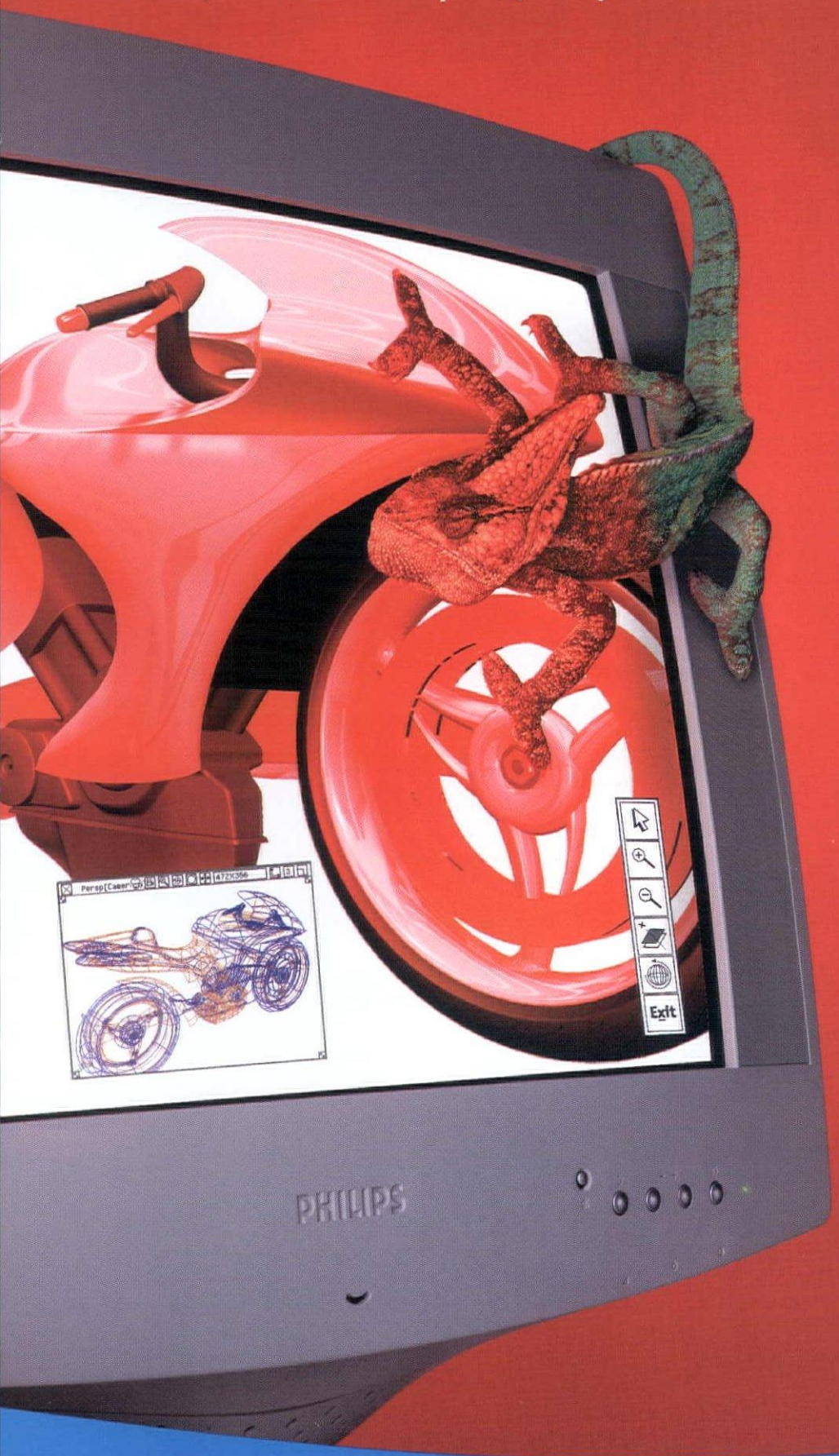
Eugene Figg, bridge design, Tallahassee, FL

Tobias Frère-Jones, Font Bureau, prolific type design, Boston, MA

Dan Friedman (died 1995), graphic design, New York, NY

Andrew Ginzel and Kristin Jones, urban installations, New York, NY

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CyberScreen:	Yes	No

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THE HONOR ROLL

CONTINUED FROM PAGE 52

David Gresham, Steelcase, director industrial design, Grand Rapids, MI; formerly Fitch Inc., Boston, MA

Jonathan Hoefler, Hoefler Type Foundry, refined type design, New York, NY

IDEO Interaction Design Group, design research, San Francisco, CA

Interactive Telecommunications Program, New York University, interactivity training, New York, NY

John Jay, Weiden & Kennedy, streetwise partner and creative director, Portland, OR

Lanie Kagan, Luz Lampcraft, crafty lighting design, New York, NY

Jeffery Keedy, California Institute of the Arts, type tweaking and teaching, Los Angeles, CA

Sam Lucente, Netscape Communications, director of user experience, Mountain View, CA; formerly IBM, Armonk, NY

Roy McMakin, Domestic Furniture Co., the essence of sofa, Seattle, WA

NCSA Mosaic, innovative Web navigation, mmosaic@ncsa.edu

Jordan Mozer, imaginative environments, Chicago, IL

Ted Muehling, classic jewelry, New York, NY

Number 17, onscreen and print graphics, New York, NY

Organization of Black Designers, professional association, Washington, DC

Post Tool Design, interactive media, San Francisco, CA

David Rockwell, energetic, take-no-prisoners environs, New York, NY

Smith-Miller + Hawkinson, architecture, New York, NY

Jack Telnack, head of Ford Design Center, Dearborn, MI, now retired

Lucille Tenazas, graphic design and AIGA president, San Francisco, CA

John and Nancy Todd, Ocean Arks International, environmentalism, Falmouth, MA

Tucker Viemeister, head of frogdesign, New York, NY; formerly Smart Design, New York, NY

Vivid Studios, Internet architecture, San Francisco, CA

1996

AMERICA AND EUROPE

Jonathan Barnbrook, Studio 15, type design, London, UK

Jhane Barnes, fashion and textile design, New York, NY

Fabien Baron, exacting art director, New York, NY

Tom Bonauro, edgy art and video direction, San Francisco, CA

Irma Boom, big book design, Amsterdam, The Netherlands

Achille Castiglioni, indefatigable doer, Milan, Italy

Droog Design, iconoclastic collective, Amsterdam, The Netherlands

James Dyson, domestic appliance inventor, Malmesbury, Wiltshire, UK

Giorgetto Giugiaro, auto design, Milan, Italy

Konstantin Grcic, furniture and product design, Munich, Germany

Java, Sun Microsystems, James Gosling's programming language, Palo Alto, CA

i/o 360, multimedia design and programming, New York, NY

Takeshi Ishiguro, IDEO Product Development, idea contributor, Tokyo, Japan

Galie Jean-Louis, MSNBC, features art director, Redmond, WA; formerly Galie Inc., Anchorage, AK and Toronto, Canada

Johnson & Wolverton, groovy graphics, Portland, OR

Flavio Kampah, inventive broadcast design, Venice, CA

Ross Lovegrove, refined furniture and product design, London, UK

Jim Ludtke, hyperreal computer animation, Los Angeles, CA

Serge Lutens, Shiseido International, cosmetic aesthete, Boulogne Sur Seine, France

M/M, eclectic graphics, Paris, France

Alberto Meda, inventive furnishings, Milan, Italy

Gene Meyer, colorful accessories, New York, NY

Marc Newson, funky furniture, London, UK; formerly POD, Paris, France

n/p/k, product design, Leiden, The Netherlands; formerly Ninaber/Peters /Krouwel, Leiden, The Netherlands

Osbert Parker, live action and animation, London, UK, and Los Angeles, CA

Karim Rashid, products and furnishings, New York, NY

Thomas Sandell, Sandell Sandberg, functional furniture, Stockholm, Sweden

Paula Scher, Pentagram, populist posters and corporate identities, New York, NY

Nevenka Schumaker, Ford Motor Company, Corporate Design, global component design, Dearborn, MI

Seymour Powell, sensible and sensual industrial design, London, UK

Erik Spiekermann, MetaDesign Plus, information design, Berlin, Germany, London, UK, and San Francisco, CA

Paul Steinberg, sexy set design, New York, NY

Linda Stone, Microsoft Corporation, virtual world explorations, Redmond, WA

TKO Product Design, design consultancy, London, UK

Tomato, creative malcontents, London, UK

W.&L.T., fetishistic fashion design, Antwerp, Belgium

Sylvia Harris Woodard, information design, Brooklyn, NY

Fred Woodward, *Rolling Stone*, creative director, New York, NY

World Studio, graphic design and do-gooding foundation, New York, NY

Eva Zeisel, organic product design, New York, NY

1997

WEST COAST

Adams/Morioka, mass-market graphics, Beverly Hills, CA

Alben+Faris Inc., multimedia and software design, Santa Cruz, CA

Tim Burton, make-believe-worlds, West Hollywood, CA

Margo Chase, Web design and motion graphics, Los Angeles, CA

Kyle Cooper, Imaginary Forces, film titles, Los Angeles, CA

Bran Ferran, Disney Imagineering, guru of creative technology, Burbank, CA

Jean-Louis Gassée, Be Inc., dual-processor design, Menlo Park, CA

Frank O. Gehry, architect, Santa Monica, CA

April Greiman, bold and brash graphic design, Los Angeles, CA

Tinker Hatfield, Nike, Inc., forward footware design, Beaverton, OR

IOOA, art, architecture and all the rest, San Francisco, CA

Michael Nash, Inscape, CD-ROM design, Los Angeles, CA

Interval Research, David Liddle, technology-based products, Palo Alto, CA

Jonathan Ive, Apple Computer, keeper of the flame, Cupertino, CA

Steve Kaneko, Microsoft, smart mice, etc. Redmond, WA

Susan Kare Design, interfaces and icons, San Francisco, CA

Lisa Krohn, Krab Design, ideas and stuff, Los Angeles, CA

Lunar Design, industrial design, San Francisco, CA, and Palo Alto, CA

Gary McNatton, The Gap, products and packaging, San Francisco, CA

David Meckel, California College of Arts and Crafts, VP and academic ombudsman, San Francisco, CA

Michael Cronan, graphics and clothes, San Francisco, CA

Michael Mabry, graphics and packaging, San Francisco, CA

Michael Manwaring, environmental graphics, San Anselmo, CA

Michael Vanderbyl, graphics, identities and environments, San Francisco, CA

Montgomery-Pfeifer Inc., product meisters, San Francisco, CA

Victor Moscoso, psychedelic art, Woodacre, CA

Eric Owen Moss, cyberculture cathedrals, Culver City, CA

David Wilson, Museum of Jurassic Technology, weird science and natural history, Culver City, CA

Aura Oslapas, IDEO Product Development, products and environments, Palo Alto, CA

Patkau Architects, affirmative architecture, Vancouver, Canada

Mark Pesce, VRML Architecture Group, virtual worlds creator, Santa Monica, CA

Plazm Fonts, fonts and free expression, Portland, OR

Plunkett + Kuhr, *Wired*, Day-Glo futurist graphics, San Francisco, CA

Pointcast Inc., Christopher Hassett, push technology pioneer, Santa Clara, CA

ReVerb, inspired graphics, Los Angeles, CA

Speck Product Design, engineering-based design, Palo Alto, CA

Sub Pop Records, vernacular graphics, Seattle, WA

Steve Tolleson, lavish packaging and promos, San Francisco, CA

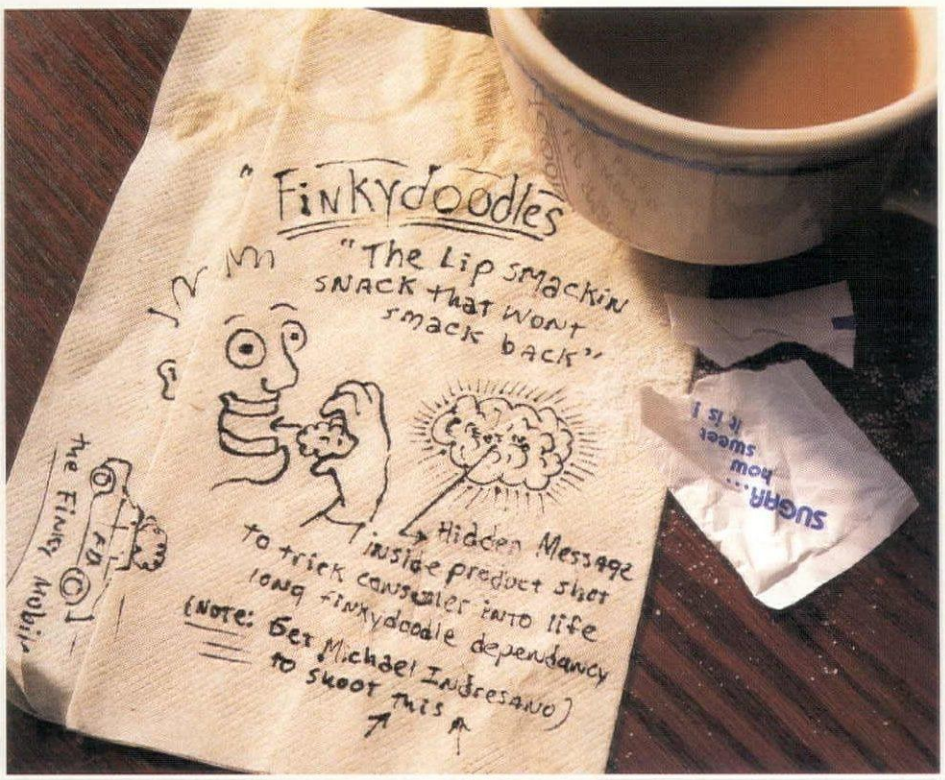
Alexei Tylevich, Channel One Network, cool school graphics, Los Angeles, CA

Martin Venezky, complex graphic compositions, San Francisco, CA

Dan Wieden, Wieden & Kennedy, multinational's leader, Portland, OR

Sigmar Willnauer, Hochschule Für Gestaltung, industrial design professor, Schwäbisch Gmünd, Germany; formerly Goods, Berkeley, CA

X-Large Manufacturing, hipster clothing design, Los Angeles, CA



It's not uncommon for great ads to start on paper that has certain limitations. We just don't think they should end up there, too.

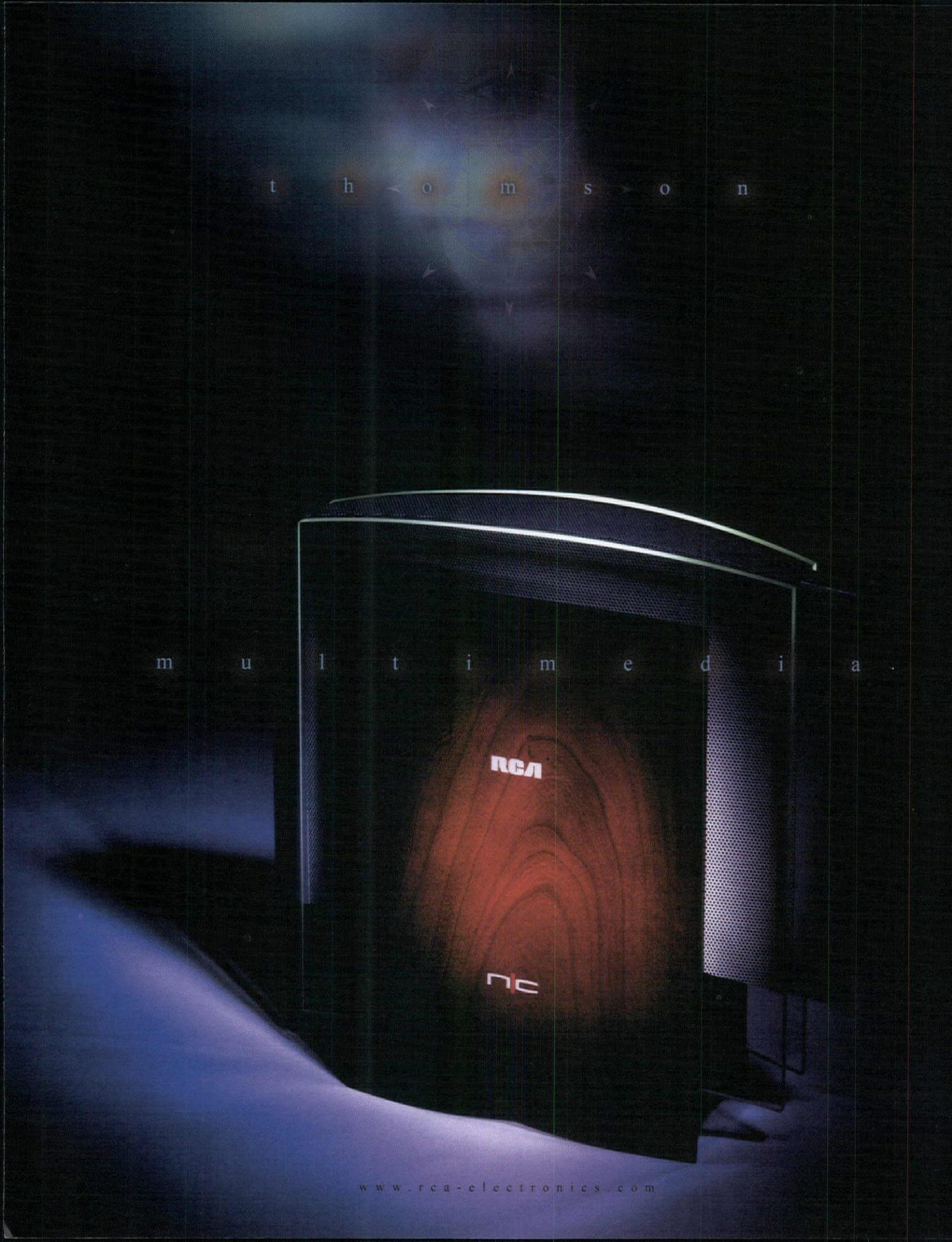
You sweat a lot of details when shepherding a print ad from its crude beginnings to its brilliant press-ready form. And with coated magazine paper, you can rely on exceptional color reproduction, smooth flesh tones and high gloss to make your efforts worthwhile.

Today, there is talk about uncoated paper being used in magazines.

Unfortunately, this will mean your ad won't look as good as you expected.

As a paper company who's built a reputation making a variety of high quality coated and uncoated papers, we recommend that you make sure that you are, indeed, getting the coated paper you've come to expect.

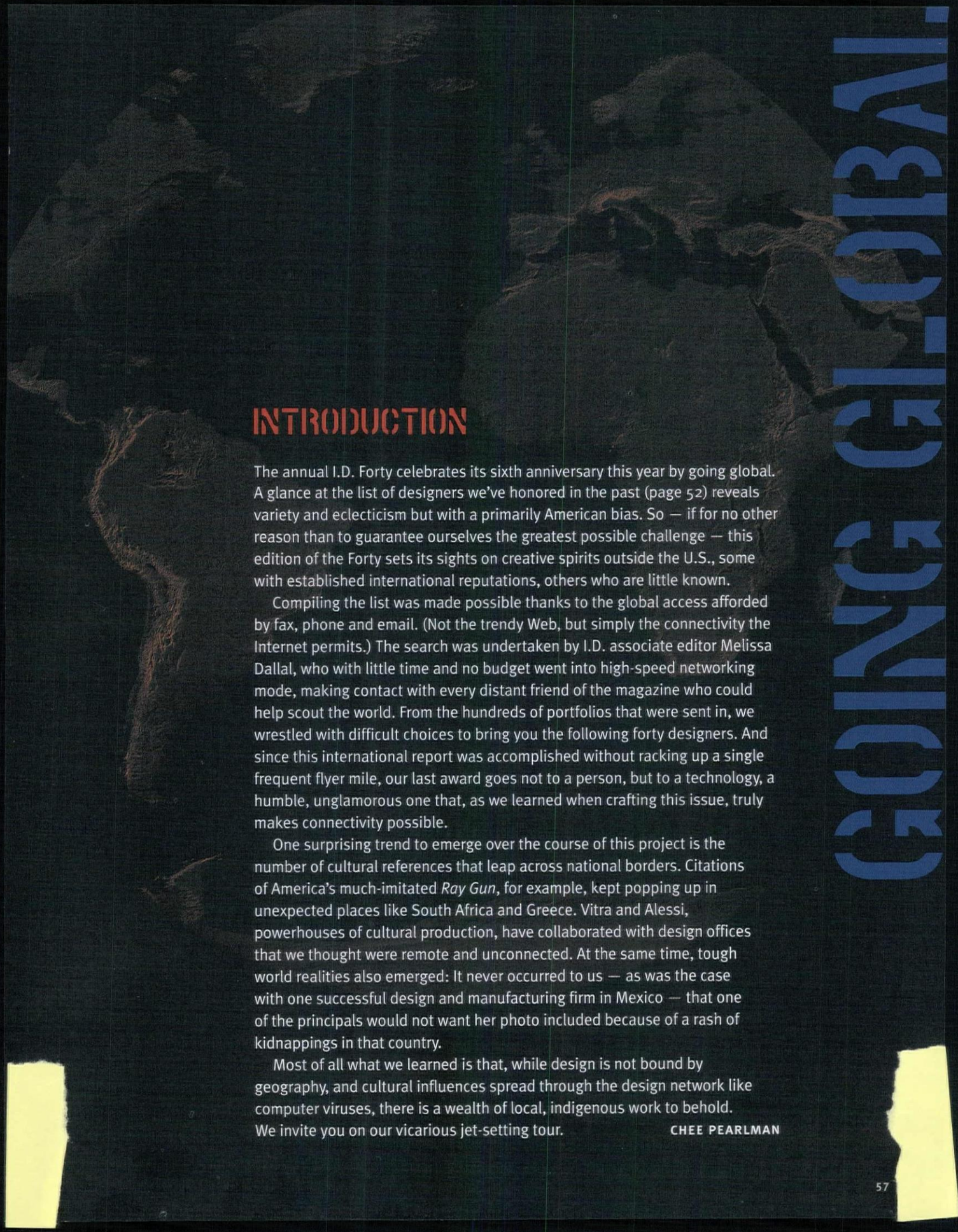
Champion
Champion International Corporation


t h o m s o n
m u l t i m e d i a .
RCA
www.rca-electronics.com



Above: Spin's layered window displays for London's Levi's store (to be unveiled in March). Right: The Spinners by Spin. Below: An Atari-esque moment on Spin's recent *55 DSL* CD-ROM for Diesel.

FIRM: Spin. **LOCATION:** London, England. **PRINCIPALS:** Tony Brook (35) and Patricia Finegan (35). **PLACES OF BIRTH:** Brook: Halifax. Finegan: Manchester. **STAFF:** 8, plus an extended freelance family. **EDUCATION:** Brook: Somerset College of Art. Finegan: London College of Fashion. **WHAT IS YOUR FAVORITE PLACE IN YOUR CITY?** Clapham, because it has our home in it. **WHAT IS YOUR FAVORITE WORD?** Flavor. Unlike "taste," it's nonjudgmental.



GOING GLOBAL

INTRODUCTION

The annual I.D. Forty celebrates its sixth anniversary this year by going global. A glance at the list of designers we've honored in the past (page 52) reveals variety and eclecticism but with a primarily American bias. So — if for no other reason than to guarantee ourselves the greatest possible challenge — this edition of the Forty sets its sights on creative spirits outside the U.S., some with established international reputations, others who are little known.

Compiling the list was made possible thanks to the global access afforded by fax, phone and email. (Not the trendy Web, but simply the connectivity the Internet permits.) The search was undertaken by I.D. associate editor Melissa Dallal, who with little time and no budget went into high-speed networking mode, making contact with every distant friend of the magazine who could help scout the world. From the hundreds of portfolios that were sent in, we wrestled with difficult choices to bring you the following forty designers. And since this international report was accomplished without racking up a single frequent flyer mile, our last award goes not to a person, but to a technology, a humble, unglamorous one that, as we learned when crafting this issue, truly makes connectivity possible.

One surprising trend to emerge over the course of this project is the number of cultural references that leap across national borders. Citations of America's much-imitated *Ray Gun*, for example, kept popping up in unexpected places like South Africa and Greece. Vitra and Alessi, powerhouses of cultural production, have collaborated with design offices that we thought were remote and unconnected. At the same time, tough world realities also emerged: It never occurred to us — as was the case with one successful design and manufacturing firm in Mexico — that one of the principals would not want her photo included because of a rash of kidnappings in that country.

Most of all what we learned is that, while design is not bound by geography, and cultural influences spread through the design network like computer viruses, there is a wealth of local, indigenous work to behold. We invite you on our vicarious jet-setting tour.

CHEE PEARLMAN

SPIN: LONDON, ENGLAND

SPIN CYCLE

"If we're not scared, it's not good," Tony Brook, Spin's cofounder, pronounces of his graphics firm's ethic. Indeed, working on the edge informed Spin's recent work for Britain's Health Education Authority. Their brochures tackling issues of teen substance abuse and attitudes about mental illness don't look anything like those pamphlets the school nurse passed out in health ed. The designers "started with the premise that they're going to end up in the trash bin," Brook explains, and made what might otherwise be unsexy work compelling "using shock and humor" to get the point across.



That sort of radical take on design problems is typical of Spin, whose eight members take projects to the point of their own nervousness. "When you go 'oh shit, are they going to be all right with this?' When it's absolutely on the edge of that line, pushing just beyond the client's expectations, that's when you know you've got it," Brook says.

Despite such an irreverent-seeming attitude, the Spinners don't play the fashionably insouciant role currently common among London's hip graphic designers. But, then, Spin isn't particularly into playing any expected roles.

Founded five years ago in the midst of England's recession, Brook set up shop in his apartment's spare bedroom after quitting a job he couldn't stand. A month later his wife Patricia joined him. Once they made it to their second birthday, they "decided to go for it," Brook explains, dumping clients they didn't like and dedicating themselves to creating the kind of work that mattered to them.

Among such jobs is Spin's recent reworking of Christie's staid catalogues, in which they upped the stuffy auction house's hipness quotient by a long shot. And the layered and rich CD-ROMs they created for publisher Booth-Clibborn and über-cool clothier Diesel push the format's boundaries. Strangely, the positive responses they've had to their multimedia projects has gotten them "shed loads" of print work, like the guidebook for MTV's 1997 European Music Awards. In typically innovative style, Spin designed the brochure to look like multimedia, using photos of noodles, crumpled plastic, dental floss and marbles covered in Vaseline to create the catalogue's eerie scientific look. JENNIFER KABAT

PETER SAVILLE: LONDON, ENGLAND

GLITTER KING



Top: Saville's work for Dior maintains the couture house's elegant profile and injects a decided quotient of cool. Left: Saville's recent CD cover for the band London Suede.

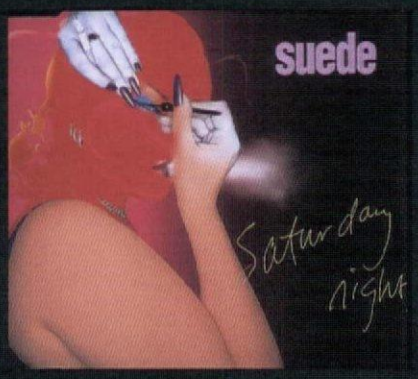
One of the fly posters pasted around London last summer bore the image of a man lolling languidly on the studded seat of a stretch limousine with the tinselly L.A. skyline disappearing through the rear window. It was publicizing "Filmstar," a new single by the band London Suede, and the limo's passenger was graphic designer Peter Saville.

The "Filmstar" poster has all the elements that make Saville's work so special. The image has been chosen with such rigor that it is absolutely appropriate to its purpose, and its execution smacks of modern glamour. This particular image is also eerily evocative of Saville's own situation when he embarked on the London Suede project two years ago, after landing back in Britain, where he was a star of the 1980s graphics scene, after an unhappy year with Frankfurt & Balkind in Los Angeles.

The commission by Brett Anderson, London Suede's lead singer and a fan of Saville's 1980s graphics for Factory Records, led to a brilliant body of work for the band's Coming Up album. The inspiration came from the 1960s and 1970s paintings of Paul Wunderlich, a German Surrealist, based on photographs by his wife, Karin Szelcessy. Most of her subjects were young women whose naked bodies and cheaply provocative poses were sleazed into abstraction by Wunderlich's brush. "I showed the book to Brett and he loved it," says Saville, who suggested that they undertake a similar exercise with Nick Knight, the fashion photographer. "One of Nick's stylists Polaroided people in London and Brett chose the ones he wanted. Nick shot them and we fed his pictures through the Paintbox, just as Wunderlich had done with his wife's photographs."

Saville and Knight went back to the Paintbox to create a very different effect in their advertising campaigns for John Galliano at Christian Dior. Galliano was hired to modernize the couture house, yet his clothes are exquisite exercises in artistry that look like they've been plucked from the pages of a costume history book. Knight's photos reflect the pastel prettiness of the autumn collection and the fin-de-siècle silhouettes of the forthcoming spring one; but Saville has sharpened them up in the Paintbox, rendering the advertising a perfect metaphor for Galliano's role at Dior.

ALICE RAWSTHORN





FIRM: Peter Saville at the Apartment. **LOCATION:** London, England. **PRINCIPAL:** Peter Saville. **AGE:** 42. **PLACE OF BIRTH:** Manchester, England. **STAFF:** 2. **EDUCATION:** Manchester Polytechnic. **WHAT IS YOUR FAVORITE PLACE IN YOUR CITY?** In bed. **WHAT IS YOUR FAVORITE WORD?** Ooh-la-la.

SEBASTIAN BERGNE: LONDON, ENGLAND

HANG MAN

If there's one commission that European designers long for, it's from Rolf Fehlbaum, president of Vitra. But when Fehlbaum called Sebastian Bergne in his London studio, the British designer didn't know who he was. "It's sounds terrible now," Bergne says. "But, because I'm not a furniture designer, I'd never heard of him."



ARIS KYRIAKIDES

The first fruits of the 31-year-old Bergne's inevitable commission — "it's a piece of furniture, but I really can't say more about it than that" — will roll off the Vitra production line later this year. He will then join the corps of other elite designers chosen by the company: Jasper Morrison, Philippe Starck, Marc Newson and Mario Bellini.

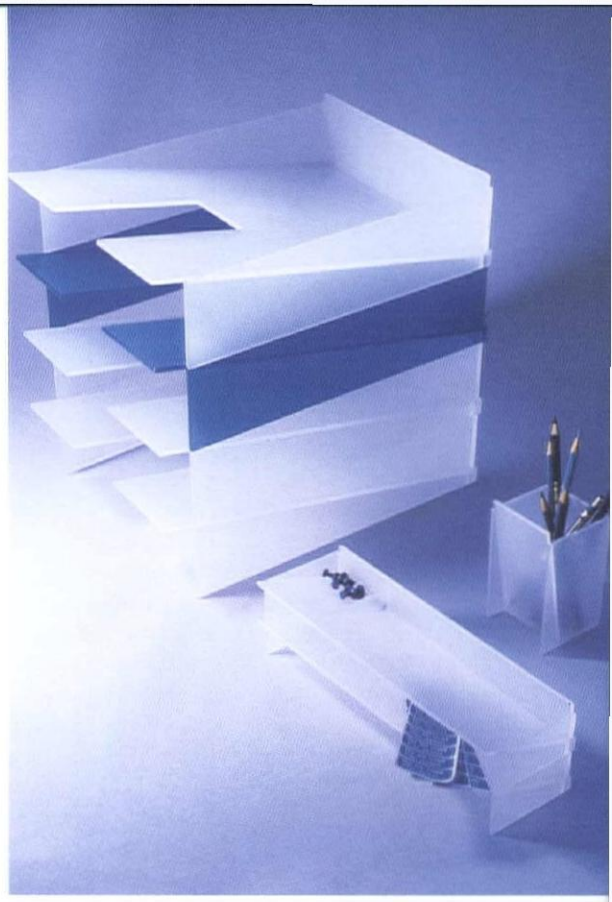
Most of Vitra's other recruits started off as furniture designers, but Bergne began by studying industrial design. After graduation, he eked out a living by designing "rather dodgy gadgets" for a motley assortment of mass-market manufacturers. His breakthrough came in 1991 with Lampshade, an alluring slither of stainless steel curved around a bare bulb. A steady stream of commissions from European companies followed, including lighting for Driade, clocks for Lexon and a wide range of household products for Authentics.

Right: Bergne's simple desk trays for Authentics. Below: His charismatic clothes hanger for D House.

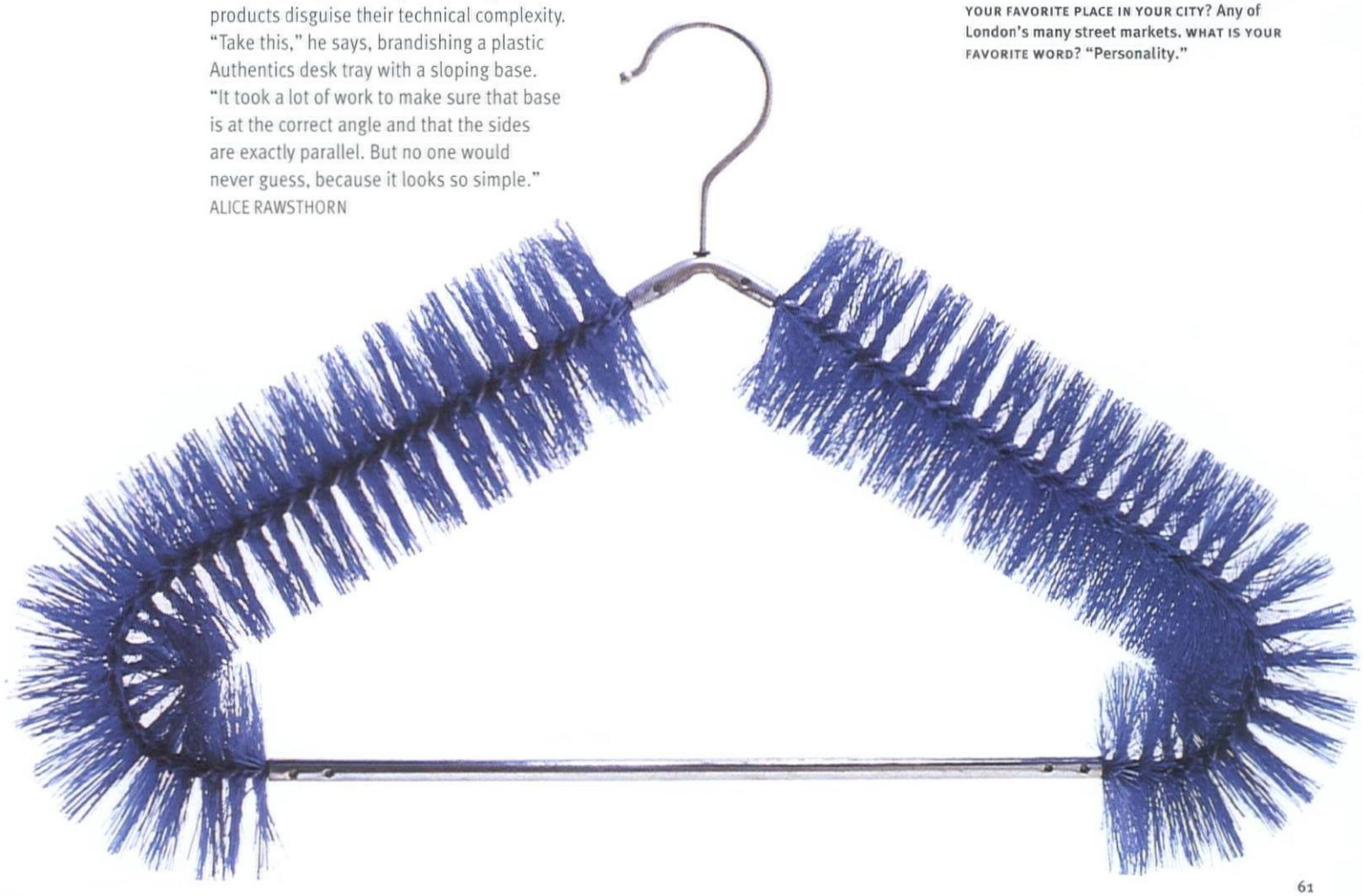
Bergne's style isn't as iconoclastic as those of such London contemporaries as Newson or Morrison, but he has developed a distinctive modernist signature of his own, often punctuated by a playful air. The clothes hanger he designed in 1995 for D-House, a subsidiary of Driade, for example, cleverly doubles as a clothes brush.

Often, the jocular aspect of Bergne's products disguise their technical complexity. "Take this," he says, brandishing a plastic Authentics desk tray with a sloping base. "It took a lot of work to make sure that base is at the correct angle and that the sides are exactly parallel. But no one would never guess, because it looks so simple."

ALICE RAWSTHORN



FIRM: Bergne: Design for Manufacture. LOCATION: London, England. PRINCIPAL: Sebastian Bergne. AGE: 31. PLACE OF BIRTH: Teheran, Iran. STAFF: 2. EDUCATION: Central School of Art and Design, London; Royal College of Art, London. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? Any of London's many street markets. WHAT IS YOUR FAVORITE WORD? "Personality."



JASPER MORRISON: LONDON, ENGLAND

MODERN ASCETIC

When Tony Blair, the British prime minister, invited the cream of the country's architects and designers to cocktails at 10 Downing Street this summer, there was only one person whom Peter Mandelson, his powerful minister-without-portfolio (think Al Gore and Hillary Clinton rolled into one), asked to meet: Jasper Morrison.

In the past decade, Morrison has quietly become one of Europe's most influential designers. Having made his name with the ascetically elegant furniture he designed in the late 1980s and early 1990s, he has since nurtured long-term relationships with companies like Alessi, Cappellini and Vitra, and moved onto such challenging industrial commissions as a $220 million tram system for the German city of Hanover.



The tram, which hit the tracks last fall, is his most demanding project to date. Morrison loathed the political aspects of the job — "having to submit every idea to a committee" — but loved scouring transport history books for interesting ideas and checking out the local trams wherever he traveled. "The remarkable thing was being able to do it," he says. "There's always been this division in the design profession between the industrial side and the more glamourous decorative side. It's pretty rare to have the chance to cross from one to the other." The projects now rolling through Morrison's London studio range from a set of stainless steel household objects for Alessi, to luggage he's designing for Bree in Germany with his partner Ruth Donaghey, to a new London restaurant, the Pharmacy, in collaboration with the artist Damien Hirst. So far, Morrison, who is charged with choosing the furniture for the restaurant, has plumped for a couple of Vico Magistretti chairs and a customized version of his own Alias stool, with the circular seat replaced by a replica of a pill. "Damien's idea," he says.



Above: Morrison's polypropylene-and-metal wine rack. Below: His tram for Hanover, Germany.

A commission he'd love to win is to design a new refectory chair for Le Corbusier's Couvent de la Tourette, a Dominican monastery in France's Rhone region. When Morrison was summoned there last summer, he braced himself for "spartan meals with a simple crust of bread." Instead, he was whisked away by the genial "brother in charge of culture" to "an amazing restaurant with wonderful wine." He's now waiting to hear whether he's won the commission and can return for another not-so-spartan visit. ALICE RAWSTHORN



FIRM: Jasper Morrison Ltd. LOCATION: London, England. PRINCIPAL: Jasper Morrison. AGE: 38. PLACE OF BIRTH: London, England. STAFF: 3. EDUCATION: Kingston School of Art; Royal College of Art. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? The back of a London cab on the way into town from the airport. WHAT IS YOUR FAVORITE WORD? "Ruth," which to me means girlfriend.

PETER MAYBURY: DUBLIN, IRELAND

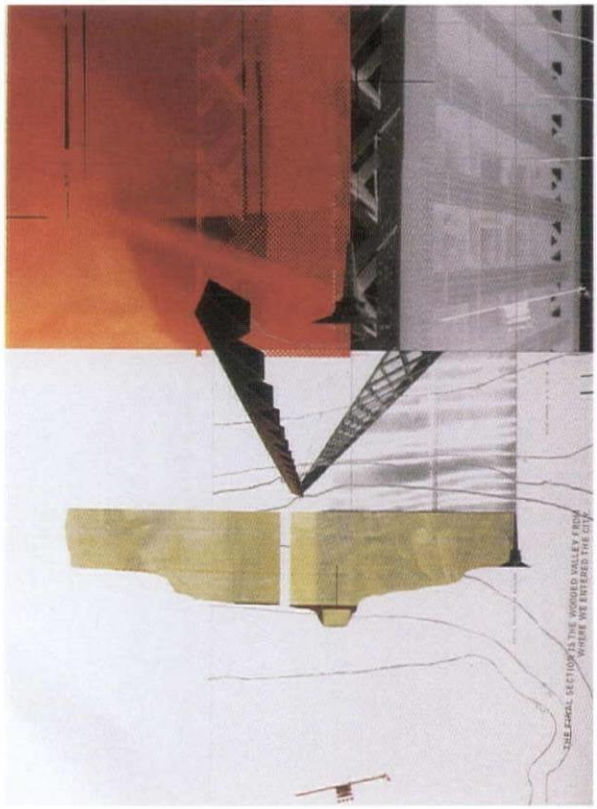
COMPLEX CELT



"Constraints are a challenge," says graphic designer Peter Maybury. "I try to find the edge of conventional design, sharpen it and put a bit of a twist on it." Thus he turns annual reports into carefully constructed visual essays and imbues flyers and fanzines with sophistication.

Revelling in the interpretation of the everyday, communication remains this Dubliner's priority. "You can't take liberties with other peoples' art and you can't mess with information. It just doesn't work." But rebelliousness bubbles under the surface. He freely manipulates photos he takes himself ("I don't take good photos; I just use a camera") and runs amok with typography — headlines can be almost baroque in their willful exuberance, a "decoding challenge," in the words of one critic. His capacity for self-restraint keeps the work refreshing and away from mere pastiche. "It's trendy graphics pulled back to something more traditional," he says.

Maybury's work is also delicate and complex, pragmatic and capricious. Its duality may well reflect the ambition that led him to study in London, tempered by his quiet desire to be surrounded by the "comfort and convenience of Ireland," which drew him back upon graduation. It's a combination that lends itself to many applications. Since forming his one-person studio four years ago, Maybury has amassed a coveted client list that includes most of the country's arts institutions. Lately, he has sunk his talents into Web design and 3-D signwork. "Web sites are an utter bore, though," he says, "It's frustrating the way you can't control the fonts and so on." As for his plans for the future? "I'll stick to work that interests me, where there's scope to do something exciting." MICHELLE OGUNDEHIN



FIRM: Peter Maybury. LOCATION: Dublin, Ireland. AGE: 28. PLACE OF BIRTH: Dublin, Ireland. EDUCATION: Dun Laoghaire College of Art & Design, Dublin; Central St. Martins College of Art & Design, London. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? Dublin's Sandymount Strand. WHAT IS YOUR FAVORITE WORD? Terelene. Linoleum. Vinyl. Vicuna. Anorak. Cashmere. Corduroy. I like the sound of these. I don't get to say them very often.



Top: Page from *Bridge*, a collaboration with sculptor Corban Walker and architect Simon Walker. Above: Spread from a catalogue for the Eighth Dublin French Film Festival, 1996.

PASCAL MOURGUE. PARIS, FRANCE

SHADOW DANCING

The challenge for French designers today is to step outside the long shadow cast by Philippe Starck. With neither iconoclastic tactics nor media-savvy *grands gestes*, Pascal Mourgue has managed to do just that. In fact, for 28 years now, the Neuilly-born sculptor-turned-designer has been quietly refining a notion of domestic furniture that is resolutely unspectacular.



His best-selling Calin chair (Ligne Roset, 1997) is a case in point. An oversize pillow wrapped around a lightweight aluminum frame, the roomy chair is a readily legible signal of comfort. Literal, without being anecdotal, the Moove sofa (Cassina, 1997) is a more authoritative volume. Perched on jaunty, tubular legs, its adjustable armrests allow a certain interactive flexibility. For a simple couch, it's got a lot of personality.

Mourgue's adjustable-armrest Moove sofa for Cassina.



Both designs bear witness to a pedigree that stretches back to his first works — the Biscia chair and Papillon armchair — for Mobel Italia in 1969. Since then, this graduate of the Ecole Nationale Supérieure des Arts Décoratifs has worked in collaboration with companies as diverse as Knoll, Marcadet, Tisca and Ligne Roset (for which he has also designed stores in Chicago and Miami, with a third slated for Munich). Whether working on low-cost productions for chain stores like Prisunic or top-end concepts for Cassina, Mourgue's designs display a trademark purity of line and elegance of concept that allow them to be emotive yet adroitly sidestep sentimentality.

Mourgue is suspicious of the word "comfort," with all of its implicit petit-bourgeois complacency. Instead, he says, "Well-designed products must correspond to a new way of living, of being, by taking into account new technology. I don't work on the level of form; what's important to me is to enter into a particular logic, to take off in a new direction in order to find a new solution." At the same time, he insists, "functionality is no longer in itself a sufficient design rationale. The object now has to adapt to changing lifestyles. And, above all, it has to exercise a certain seduction."

Mourgue's designs are certainly seductive. It's not a club-over-the-head kind of appeal, but more a spirited suggestiveness that takes you almost unawares. By finding the right balance between classical forms and supple innovation, Mourgue creates furniture that you may want to actually live with for some time. STEPHEN TODD



FIRM: Pascal Mourgue & Patrice Hardy. LOCATION: Paris, France. PRINCIPAL: Pascal Mourgue. AGE: 54. PLACE OF BIRTH: Neuilly, France. STAFF: 4. EDUCATION: Ecole Nationale Supérieure des Arts Décoratifs. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? The marketplace. WHAT IS YOUR FAVORITE WORD? "Tolérance."

PHILIPPE STARCK:
ISSY-LES-MOULINEAUX, FRANCE

NEED WE SAY MORE?



FIRM: Starck. LOCATION: Issy-les-Moulineaux, France. PRINCIPAL: Philippe Starck. PLACE OF BIRTH: Paris, France. STAFF: 10. EDUCATION: An adventurous life. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? I am a ghost; I live in the middle of nowhere. WHAT IS YOUR FAVORITE WORD? Compassion: Giving love without exchange. WHAT IS YOUR FAVORITE OBJECT? The body. WHAT DO YOU WANT TO DESIGN NEXT? Nothing.

JEAN BAPTISTE MONDINO

JAVIER MARISCAL: BARCELONA, SPAIN

WATCH OUT, WALT



FIRM: Estudio Mariscal S.A. LOCATION: Barcelona, Spain. PRINCIPAL: Javier Mariscal. AGE: 47. PLACE OF BIRTH: Valencia, Spain. STAFF: 25. EDUCATION: Escuela Elisava College.

Javier Mariscal has a deceptively grave manner that conceals a developed sense of irony. He's the man who won a competition for the commission to create the cartoonish mascot of a hound named Cobi for the 1992 Barcelona Olympics, and then promptly almost lost the job when he — a non-Catalan Spaniard living in Barcelona — was overheard by a journalist in a bar giving vent to his real opinion of Catalonia's short and stubby president.

Cobi was a unique expression of Mariscal's brand of subversion applied to a territory that's usually the preserve of kitsch. With legions of Cobi key rings, videos, lapel pins and comic strips produced during the games, the dog almost became a Mickey Mouse for the nineties, leaving Mariscal just short of achieving licensing nirvana.



Now in his late 40s, Mariscal is still in full possession of the playful hippyness that came to Franco-blighted Spain later than elsewhere. And he still defies categorization. He's the first to say that he is neither a furniture designer nor an architect, yet he makes objects, spaces and places that have an enduring charm and energy.

After briefly studying art in college, Mariscal became a self-taught cartoonist. He then designed a stool for Ettore Sottsass and, with Alfredo Arribas, among others, created a string of upbeat nightclubs and restaurants that helped define the febrile bar culture of Barcelona. And his endlessly fluent graphics became an essential part of the city's urban scenery.

Mariscal's genius has refused to expire with Barcelona's post-Olympic hangover. Perhaps trying to fulfill his earlier Disney-inspired aspirations, Mariscal is designing theme parks in Japan and Italy. In Japan, he's fleshed out a hallucinatory replica of old Amsterdam, while his Italian plans include a lost city that vanishes into the sand. Working, as he does, on a wide range of international projects, encompassing covers for *The New Yorker* and the mascot Twipsy, designed for the Hanover 2000 World Expo, Mariscal continues to provide a model for an approach to design that remains fresh, lighthearted, emotional and unpretentious. DEYAN SUDJIC



Top: Mariscal's cartoonish sensibility morphs into the 1997 Alessandra armchair for Moroso. Right: His Twipsy mascot is scheduled to parade across Hanover, Germany, during Expo 2000.



Above: The 1992 Birds Birds Birds chandelier. Left: Maurer sits under one of his latest creations, a lamp containing a hologram of a bulb.

INGO MAURER: MUNICH, GERMANY

LIGHT FANTASTIC

"I have always been fascinated by the light bulb because it the perfect meeting of industry and poetry. The bulb is my inspiration," says Ingo Maurer, perhaps the greatest poet of light and lightness. His first major encounter with the light bulb happened in 1966. By then Maurer, a typographer and graphic designer trained in Switzerland and Germany, was designing a lighting fixture for an installation at the Herman Miller showroom in Munich. It was called Bulb and it was, in fact, a bulb within a bulb. It was so successful that he had to produce more to meet the demand, and his company, Design M, was thus established.



No matter how conceptual, Maurer's lamps are witty, delicate and delightful. The 1980 Bulb Bulb, for example, is an oversized plastic light bulb. In Lucellino and its related chandelier, Birds Birds Birds (both created in 1992), the bulb grows wings and becomes a glowing cherub. Other unforgettables are the 1989 One From the Heart, a blood-red wired heart, and Yayaho (1984) and Bakaru (1986), minimal low-voltage systems made of tension wires with luminous dots balanced along them.

While working as an "industrial designer" for his own company, Maurer is also often involved in installation, architecture and "urban scenography" projects, to which he extends his obsession. Such projects range from bridges in Cologne, to an art installation in the Munich airport, to the lighting of an exhibit of Old Master paintings in a Prague church and even the lighting for Frank Gehry's so-called Ginger and Fred building in the same city. His passion for the bulb is such that his most recent lamp is simply a glass cylinder containing a 360-degree hologram of a light bulb. Despite such high technology, "my favorite material for lighting fixtures is still paper," he declares, "because it is strong and soft and it makes people look better."
PAOLA ANTONELLI

FIRM: Ingo Maurer GmbH. LOCATION: Munich, Germany. PRINCIPAL: Ingo Maurer. AGE: 65. PLACE OF BIRTH: Island of Reichenau, Lake Constance, Germany. STAFF: 40. EDUCATION: Training as typographer in Germany and Switzerland. Studies in graphic design. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? My home: it is like a treehouse. WHAT IS YOUR FAVORITE WORD? "Zettel," which means "scrap of paper."

ROLF FEHLBAUM, VITRA: BIRSFELDEN, SWITZERLAND

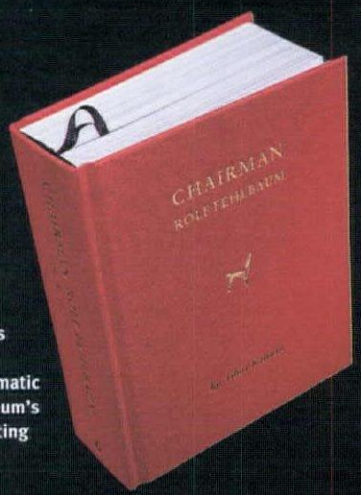
CHAIR MAN

"He's the greatest client in the world. I think any designer who has ever worked with him will say that." Such effusive praise, in this case from New York designer Tibor Kalman, would probably embarrass Rolf Fehlbaum, the modest, soft-spoken CEO of Vitra. But it's hard not to describe Vitra and the man who runs it with anything less than strong admiration: This is a company that has likely fused commerce and culture more seamlessly than any other in the world.

It's not only that Fehlbaum channeled his passion for collecting design into one of the few great museums devoted exclusively to the subject. And it isn't just that he's commissioned a series of edgy architects — Frank Gehry, Nicholas Grimshaw, Tadao Ando and Zaha Hadid — to build his company's facilities. And it's not simply that Vitra has pushed the design of workplace products to a high level of technological and formal innovation. It's the collaboration with the designers that's so rare. "All my relationships with designers are emotional ones; it's as if every project has a mother and father," says Fehlbaum, offering a touch of Freudian insight.

From longstanding relationships with designers like Mario Bellini, Alberto Meda, Antonio Citterio, Jasper Morrison and Philippe Starck, to more recent ones with Constantin Boym and Sebastian Bergne, Fehlbaum views creative collaboration as the primary goal: "In a small company, it's still possible for the CEO to remain very involved with design; in a large one, the CEO has to become focused on finance." This unswerving direction has led him to become philosophical: "Asking the right questions is what design management is all about." And even a little wistful: "These relationships take a lot of time and it limits the number of people you can work with."

As the recipient of the German Federal Award for Design Leadership this year, Fehlbaum collaborated with Kalman on the accompanying publication. After nearly 600 pages of cinematic visual biography almost without text, Fehlbaum offers a short statement. "I am grateful ... that good business can fund culture, which is its ultimate purpose." CHEE PEARLMAN



Right: Tibor Kalman's thick little red book (590 pages) is a cinematic tribute to Rolf Fehlbaum's passions for life, seating and good design.



FIRM: Vitra. **LOCATION:** Birsfelden, Switzerland, and Weil am Rhein, Germany. **PRINCIPAL:** Rolf Fehlbaum. **AGE:** 56. **PLACE OF BIRTH:** Basel, Switzerland. **STAFF:** 615. **EDUCATION:** University of Basel. **WHAT IS YOUR FAVORITE PLACE IN YOUR CITY?** The product development department at Vitra. **WHAT IS YOUR FAVORITE WORD?** "Gestalten." It is used like the verb "to design," but it is not neutral: it implies that the result of the activity has integrity and beauty.



ALESSI SPA: CRUSINALLO, ITALY

DOMESTIC DONS

FIRM: Alessi SPA. LOCATION: Crusinallo, Italy. PRINCIPALS: Alberto, Alessio, Michele and Stefano Alessi. STAFF: 450.

The front cover of Alessi's 1996 annual catalogue features a photomontage of the four Alessi boys — brothers Alberto, Alessio and Michele, and cousin Stefano — crossing Abbey Road, right where the Beatles were captured on the cover of their 1969 album of the same name. A pink Beetle's license plate spells Alessi's phone number, while a tongue-in-cheek title announces *Production Yearbook 1969* instead of 1996. Running a high-profile company, it seems, can be a lot of fun.



Top, from left to right: Alberto Alessi and his all-star roster of designers — Achille Castiglioni, Enzo Mari, Aldo Rossi and Alessandro Mendini. Above: Stefano Giovannoni's Escar-gogo snail dish.

Founded in 1921 by Giovanni Alessi Anghini, Alessi began as a plate-turning workshop. In the 76 years since, it has become one of the world's most recognizable brands for good design and has grown from producing steel housewares to working with virtually any material and category of domestic objects and small furnishings.

Alberto Alessi, 51, the public face of the company today, has fashioned himself as a champion and mentor for great designers of all ages while transforming Alessi into a visionary company. A passionate supporter of design and architecture, he has retained the services of Alessandro Mendini, the guru of Italian radical design, as general design consultant since 1979.

While the company relies on the sales of classical wares that are ubiquitous in Italian homes and bars — sugar bowls, pots and pans, salt and pepper shakers — under the Alessi trademark, it has also carefully planned a massive diversification of its product line. The company has added three additional trademarks: Officina Alessi, established in 1983 as a sort of R&D branch and famous for its innovative experiments and precious re-editions; Twergi, created in 1988 for objects made of wood; and Tendentse, formed in 1990 to produce ceramic objects. Under all of these labels one can find such icons as Starck's spiked citrus squeezer, Graves's chirping kettle, Sapper's classic coffeepot and Venturini's phallic stove lighter, to mention just a few.

On the side, Alessi successfully publishes books, produces limited art series and commissions architectural projects, proving its mettle as one of the few truly postmodern design companies. PAOLA ANTONELLI

ANTONIO CITTERIO: MILAN, ITALY

STAYING POWER

Antonio Citterio is one of those designers whose work is identified by its simple lines and human edge, but whose guiding force is more likely his will. Only the most self-assured of designers could have survived 1980s Milan without succumbing to the pressures of postmodernism; instead of bowing to the schizophrenic style, Citterio turned his attention to the behavioral aspects of design.

His penchant to look back to the great modernists is identifiable in his work time and again. His 1980 Diesis sofa is an obvious homage to Le Corbusier in the way that its spun aluminum frame and upholstery are read as distinctly separate elements. But it is the ghost of Eames that resonates: As a 19-year-old, Citterio saw Charles lecture and later spent much time redrawing Eames's designs to identify what made them work.

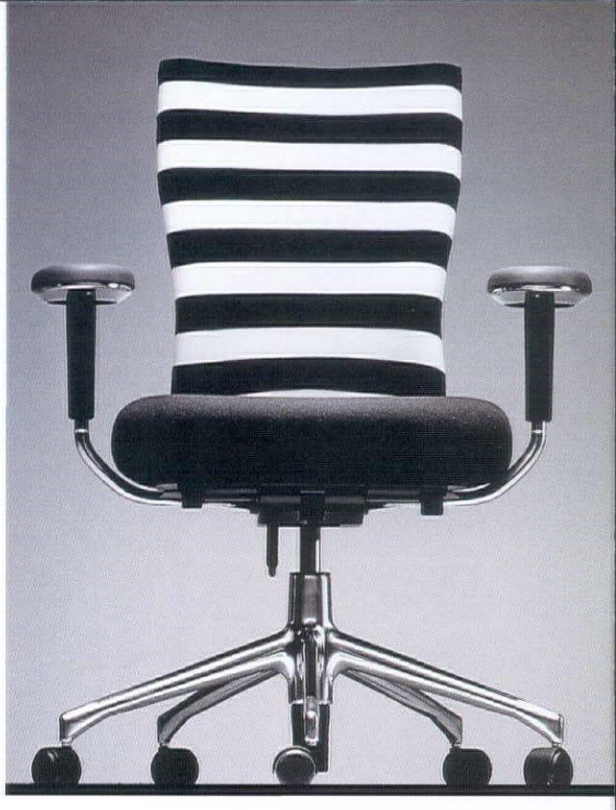
Preferring to concentrate on production pieces, Citterio doesn't "believe in the design of one-off crafted products," he says, as he prefers not "to work in the area of elite consumption." After graduating from Milan Polytechnic with a degree in architecture in 1972, he chose to work until the mid-1980s as an industrial designer, creating furnishings for many European firms. About 10 years ago he added architecture to his practice, completing several high-profile projects like the Habitat shops in London and Paris and Commerzbank branches in Frankfurt and Berlin.

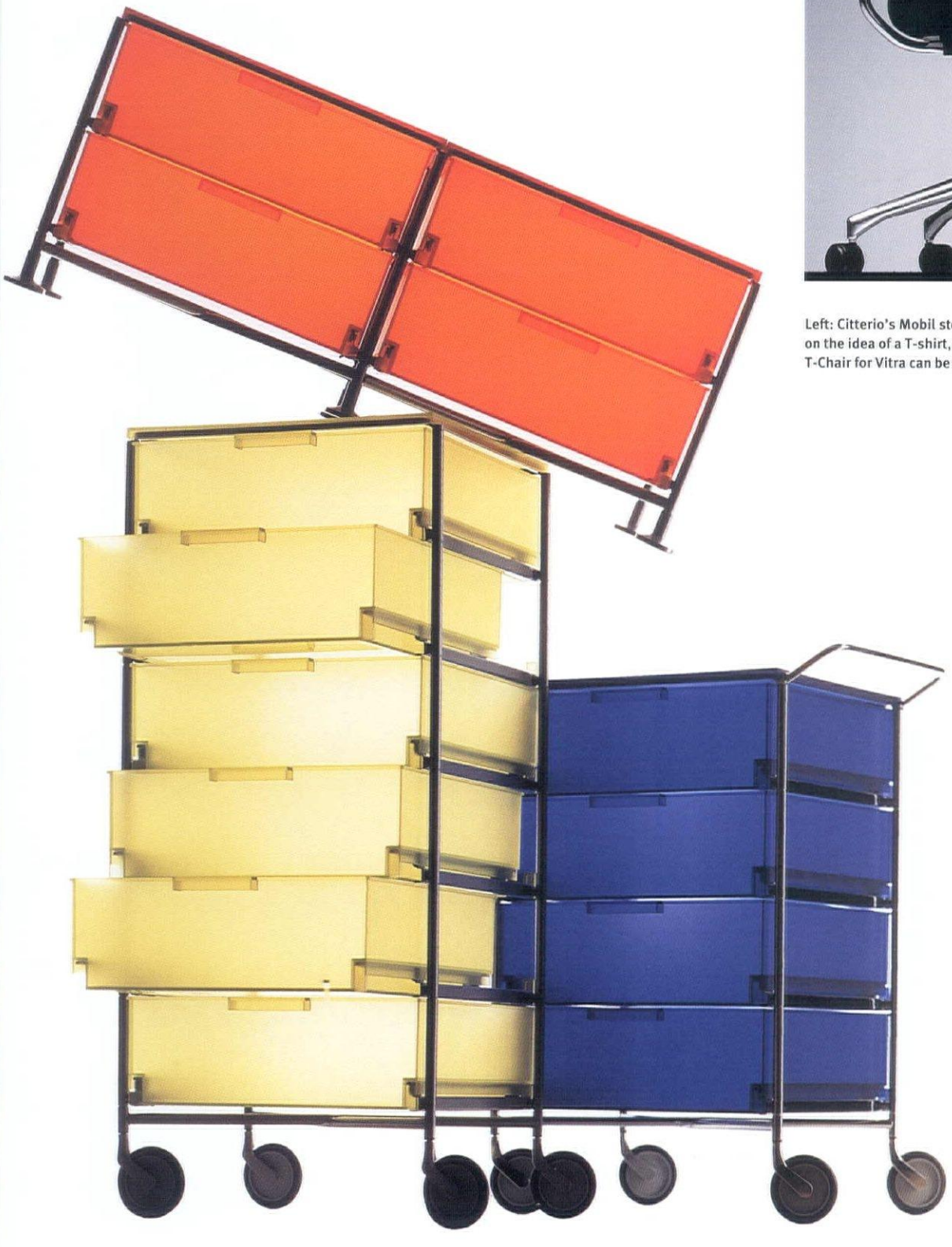


Citterio's clean, machined style is reminiscent of John Pawson's brand of minimalism, with a dash of the flamboyant Italian thrown in. This flamboyance is manifested in terms of color and pattern rather than line: his vibrant plastic and metal storage system for Kartell and boldly accented Vitra chairs are examples.

A penchant for the democratic is also characteristic. His new Electra lighting range for Ansorg, for example, denies the alien aesthetic with which technological triumphs are often announced with the humanizing choice of die-cast aluminum as the product's primary material. "You need to know what simple solutions people require everyday," he says. "I have learned that the 'market' does not exist. It is people and their needs that are important." CAROLINE ROUX

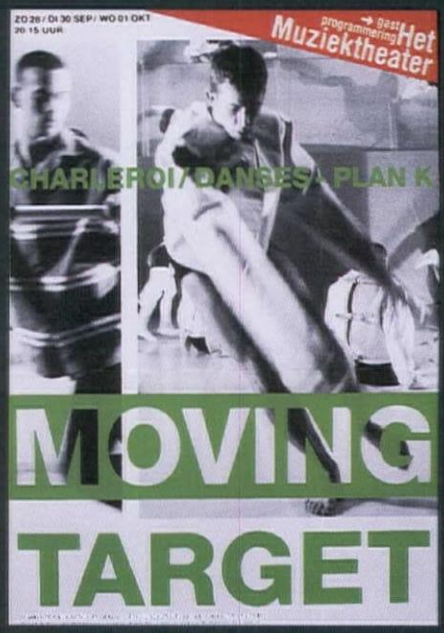
FIRM: Citterio Dwan and Partners. LOCATION: Milan, Italy. PRINCIPAL: Antonio Citterio. AGE: 47. PLACE OF BIRTH: Meda, Italy. STAFF: 36. EDUCATION: Milan Polytechnic Institute. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? My bar, where I have a cappucino and read the newspaper every Sunday morning. WHAT IS YOUR FAVORITE WORD? "Coffee." It means to have a chat, sit down, enjoy your life and, above all, have some free time for myself.

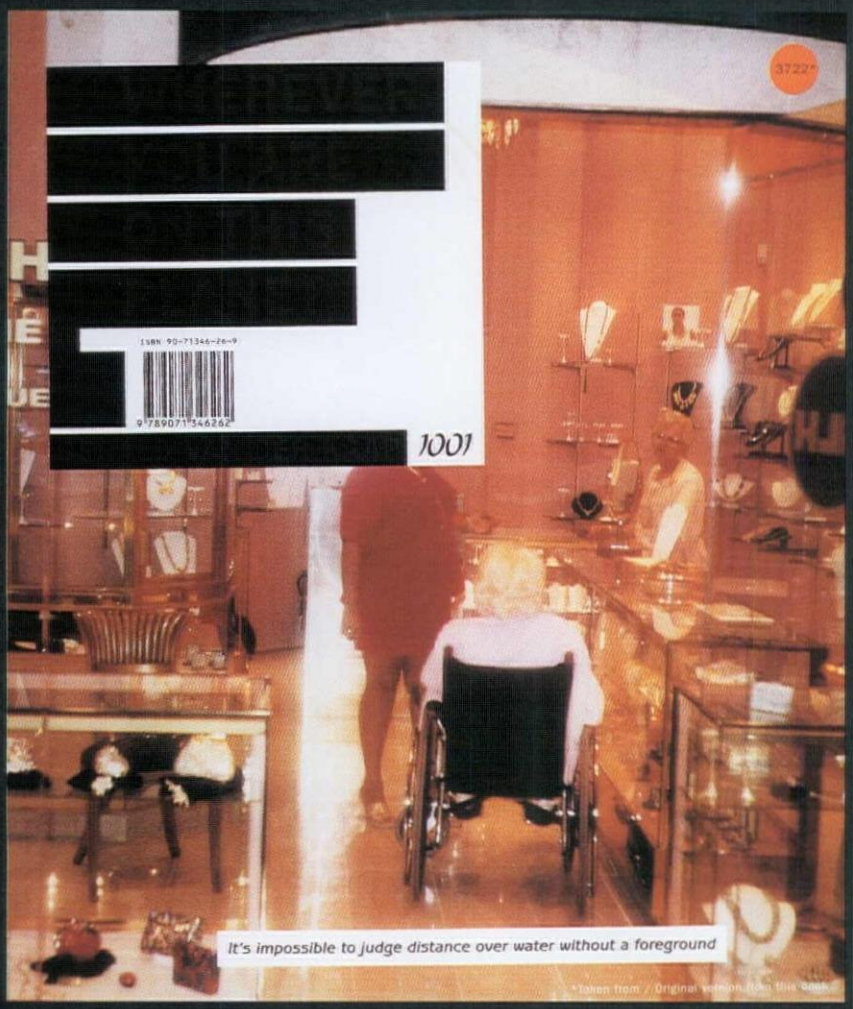




Left: Citterio's Mobil storage system for Kartell. Above: Based on the idea of a T-shirt, the upholstery on the seatback of the T-Chair for Vitra can be removed for cleaning or changing.

Right: Mevis and van Deursen's poster for a Dutch dance company makes use of the team's photorealistic style. Below: Their bar-coded title treatment for the catalogue *Wherever You Are On This Planet* departs from the legacy of clean Dutch typography.





FIRM: Mevis & van Deursen. **LOCATION:** Amsterdam, The Netherlands. **PRINCIPALS:** Linda van Deursen (36) and Armand Mevis (34). **PLACE OF BIRTH:** Van Deursen: Aardenburg; Mevis: Oirsbeek. **STAFF:** 3. **EDUCATION:** Both: Gerrit Rietveld Academy. **WHAT IS YOUR FAVORITE PLACE IN YOUR CITY?** Van Deursen: The tennis court, because I spend a lot of time there. Mevis: Tuschinski, the oldest movie theater in town. **WHAT IS YOUR FAVORITE WORD?** Van Deursen: "Klapzoen," which means "smacking kiss." Mevis: "Poespas," which means "fuss."

MEVIS & VAN DEURSEN:
AMSTERDAM, THE NETHERLANDS

REBELS WITH A CAUSE

Asked to design a day planner for KPN, the Dutch post and telecommunications conglomerate, Armand Mevis and Linda van Deursen hit on a brilliant idea. Why not remind employees of the world outside by illustrating the planner with a photo essay showing everyday activities of ordinary people? The designers' rejection of the artificial poses decreed by corporate convention in favor of unflinching life studies by the likes of Nan Goldin and Wolfgang Tillmans sent KPN into shock. Some liked the planner, but many were unnerved by its emotional truthfulness, not to mention the photo showing embracing gay men. What, they demanded, did any of this have to do with them?

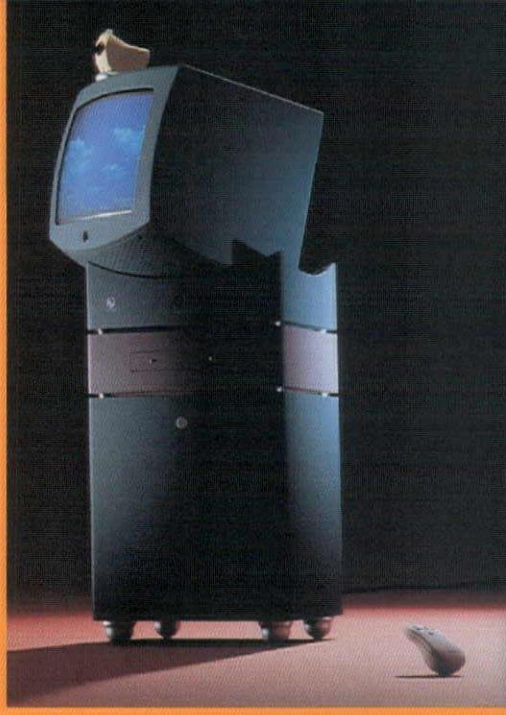
It's a sign of Mevis and van Deursen's idealism, as well as their critical resolve, that the day planner's reception still rankles. In the 10 years since they teamed up, this engagingly modest duo have established a presence as two of the most visible — and original — successors to the internationally celebrated generation of Gert Dumbar, Jan van Toorn and Wim Crouwel. In their publication designs and street posters — still a vital medium in Amsterdam — they have put as much ground as possible between themselves and Dutch design's traditions. "All over Holland it was the same kind of beautiful sans-serif typography, nicely spaced out," says van Deursen. "We thought, everybody can do this. We want something more open, that has a rawness." Their dance poster series for the Muziektheater accordingly bashes its messages home with workaday type choices, towering walls of capital letters and pile-driver metaphors.

Mevis and van Deursen used to work for fashion designers and architects, but nowadays they concentrate on the art world, partly due to social connections, partly because Amsterdam is a city for artists. Horrified by the thought of promoting their services, they wait for like-minded clients to come to them. "Then it's their choice," says Mevis, "and they take responsibility for the result." Their search for "things not yet made" ensures that their ideas are not always quite what their clients expect. RICK POYNOR



STEFANO MARZANO, PHILIPS DESIGN: EINDHOVEN, THE NETHERLANDS

ROUNDING CORNERS



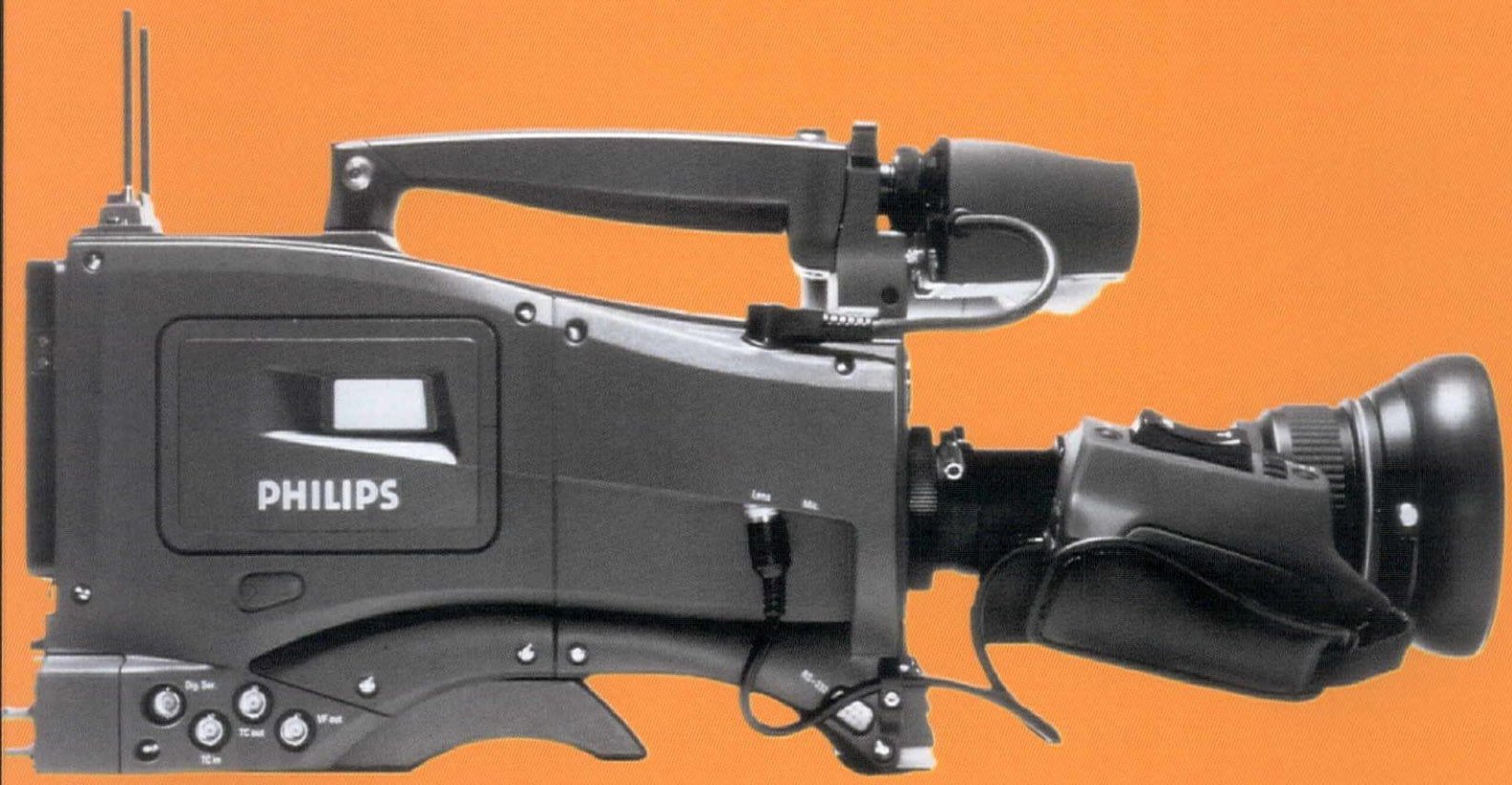
With a swoop and a swerve, a billow and a bend, Stefano Maïrzano has turned stodgy Philips into the purveyor of the curviest consumer gadgets on the market. Since taking over as senior design director of this Dutch-based multinational in 1991, Marzano has overseen the redesign of myriad products. Now Marzano is thinking about the next millennium, and how these humble artifacts can help "create a harmony between the artificial and the natural."



The 47-year-old Marzano was trained as an architect at Milan Polytechnic before moving into a series of positions with large consumer product companies. He worked for Philips's Italian division, for Whirlpool and for several industrial design firms in Italy before joining Philips in The Netherlands in 1978. He continues to teach in Milan. Making good use of the links he has established between the North Sea and the Mediterranean, Marzano brings an Italian industrial design sensibility (and many Italian designers, such as Alessandro Mendini and Andrea Branzi) to a company more known for its reliable but rather boring electrical products. In 1995, he caused a splash with a collection of toasters, coffeepots, tea kettles and mixers that his team designed in collaboration with the Alessi workshop. These pastel-colored, three-dimensional arcs became the model for renovations in much of the rest of the product line, including a recent curvaceous version of the ubiquitous Philips shaver.

For the last few years, Marzano has been extending his vision into the visionary with a series of experimental projects. "Television at the Crossroads" (1994) commissioned designers to create future delivery systems of information to the home and office. "New Objects, New Media, Old Walls" (1995) caught technology in more familiar furniture forms. And "Vision of the Future" (1996) set loose a family of far-out forms for everything from kids' toys to pen computing.

Marzano makes no claims to wanting to impose universal form or of having knowledge of the form of the future, but is only trying to find shapes "that respond to specific sociocultural circumstances around the globe," he says. Making objects that are globular and sold globally, he is easing the transition into the next millennium with designs that put fun back into form. AARON BETSKY



Top: Designers Alessandro Mendini and Andrea Branzi collaborated with Marzano on a 1994 exploration of new forms for standard TV sets. Above: A 1997 camera design for Philips' Business Electronics group.

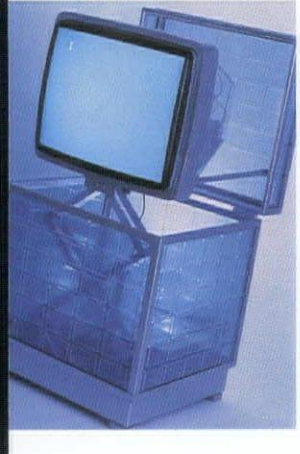
FIRM: Philips Design Centre. LOCATION: Eindhoven, The Netherlands. PRINCIPAL: Stefano Marzano. AGE: 47. PLACE OF BIRTH: Varese, Italy. STAFF: 380. EDUCATION: Milan Polytechnic Institute. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? My home — the place where I can cook! WHAT IS YOUR FAVORITE WORD? "Immaginazione."

SNOWCRASH: HELSINKI, FINLAND

BLIZZARD

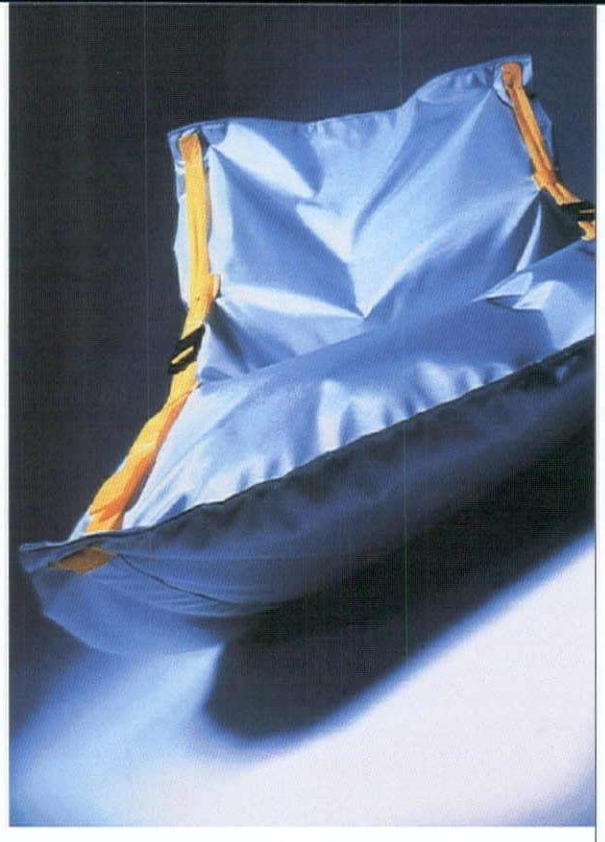
White and blue are the colors of the Finnish flag, which seems only appropriate given the nation's abundance of snowy plains and countless lakes. Wedged between Sweden and Russia, Finland has had to forge its own national identity with very few resources. Wood, of course, has been the country's main resource, which accounts for the fact that it has long been the patron material of Finland. Until now.

Enter Snowcrash, a collaborative of four young Finnish designers who took the Milan Furniture Fair by storm last April with a collection of intentionally wood-free furniture. The moniker "Snowcrash" is sharp edged, conjuring high-speed collisions in winter-blurred landscapes, a headlong rush toward an unknown destiny. And the work of designers Ilkka Terho, Teppo Asikainen, Ilkka Suppanen and Timo Salli lives up to the name, with steel "netsurfing" computer divans angled like motorcycles and flying carpet–reminiscent chaise longues that imbue the normally static domestic landscape with dynamism. "Lifestyles are changing so rapidly that normal furniture can't really accommodate the needs of people," says Terho, who, along with Asikainen, works for the experimental design and architecture firm Valvomo. (Suppanen and Salli have their own studios.)



Like many fruitful collaborations, Snowcrash was conceived over drinks in a Milan bar. The four designers had traveled independently to the design mecca to visit the 1996 fair and were disappointed with what they saw: new colors, new details, but the same old thinking. "We believed we could fill the gap by creating new kinds of furniture for a new time," says Suppanen, whose "nomadic" furniture — including the Flying Carpet and Airbag chairs — offers up a number of seating options.

Such independent thinking was borne of necessity. The collapse of the Soviet Union left Finland's economy reeling, with unemployment reaching an astonishing 20 percent. "We had to invent our jobs," says Suppanen of the Snowcrash collaborative, which has brought each designer high visibility and promising contracts from companies in Sweden and Italy. But kick-starting the Finnish design industry after a long sleep hasn't been easy. "Finnish companies don't trust this new design," notes Salli of an industry still stuck on curvilinear blonde wood. "Form follows function is still with us," he laughs. "We just don't use wood." ANDREA CODRINGTON



Below, left to right: The Snowcrash team — Asikainen, Suppanen, Terho and Salli. Above: Suppanen's Airbag Chair. Left: Salli's Jack-in-the-Box TV set/storage cabinet.

FIRM: Snowcrash. LOCATION: Helsinki, Finland. PRINCIPALS: Ilkka Terho (29), Teppo Asikainen (29), Ilkka Suppanen (29) and Timo Salli (34). WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? Uudenmaankatu Street, the West Harbor of Helsinki and Bar 9, for social interests. WHAT IS YOUR FAVORITE WORD? Terho and Asikainen: "Viilee," a slang word meaning "cool." Suppanen: "Pyyteeton," meaning unselfish and sincere. Salli: "Hemmetti!" It means something like "shit!"



AIRBAG CHAIR: NINNA KUISMANEN. JACK-IN-THE-BOX: TUOMAS MARTILLA

PIA WALLÉN: STOCKHOLM, SWEDEN

FELT FIXATION

In the heart of cosmopolitan Stockholm, Pia Wallén is thinking of the Siberian plains. Her dream, she says, is to create yurt huts out of felt for nomadic people — an idea that stems from the Swedish designer's obsession with the protective qualities of the age-old material. "I'm a feltoholic," she confesses.

Wallén first started working with felt while a student at the Anders Beckman School of Design in the early 1980s. Given an assignment to find inspiration in Sweden's folk history, the young designer noticed the abundance of felt used in traditional costumes. "It's the oldest way to make a textiled fabric," she says, "and I thought it would be very interesting to continue this tradition with today's technology and needs." Enhancing the normally dreary fabric with an eye for vibrant color and a seemingly effortless sculptural sensibility, Wallén has transformed this Northern workhorse into bowls, shoes, bags, jackets and blankets.



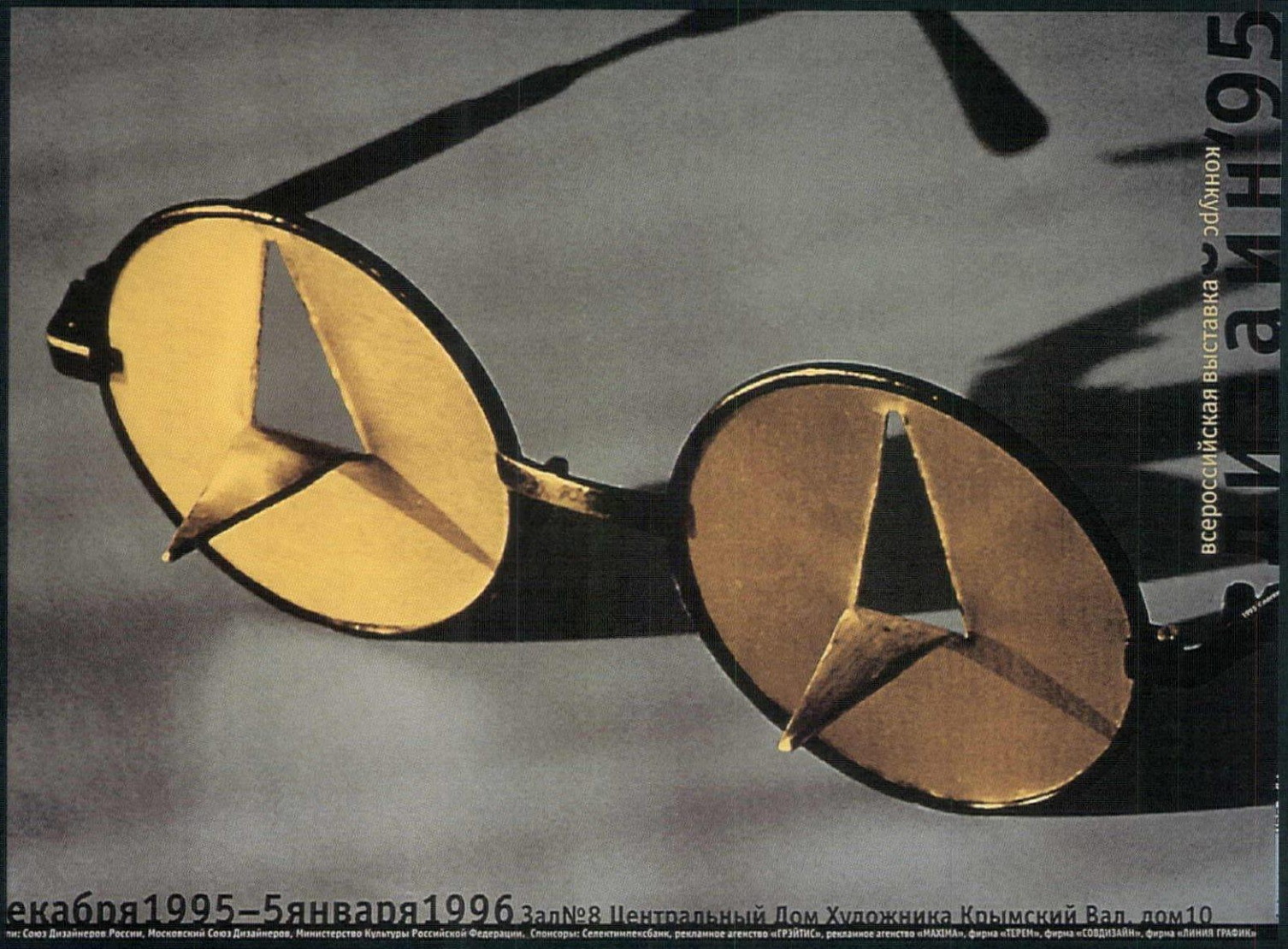
Felt, of course, comes loaded with cultural signifiers. It is to the North what cotton is to the South: a regional material redolent with history and myth. Joseph Beuys, the German artist, was saved by nomads who wrapped him in layers of animal fat and felt after his plane crashed in the Crimea during World War II, and 19th-century firefighters used the material to protect their bodies from licking flames. And then there is the Swedish winter: dark, brutally cold and seemingly endless. Is it any wonder that Wallén is most intrigued with felt's connotations of security? "No matter what happens," she says, "you can always have your blanket with you."

Wallén may be inspired by Scandinavian folk tradition, but she is in no way beholden to it. "When you're a painter you have to learn how to sketch a human being and then you get the freedom to do whatever you want," she explains. "It's the same for me. I have the knowledge of historical tradition, but I am free from it." She is currently creating felt curtains for Stockholm's much-discussed new Museum of Modern Art and the Museum of Architecture, both of which will be a focus of great activity when they open in February. As for the yurt, it will have to wait until a company with a big heart and big capital shows interest. In the meantime, Wallén is focusing on providing shelter for those most fragile of household friends: teapots. ANDREA CODRINGTON



Working with plissé and perforated wool, Wallén crafts such luscious felt objects as handbags and slippers.

FIRM: Pia Wallén Form. LOCATION: Stockholm, Sweden. PRINCIPAL: Pia Wallén. AGE: 40. PLACE OF BIRTH: Umeå, Sweden. EDUCATION: Anders Beckman School of Design. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? Home. WHAT IS YOUR FAVORITE WORD? The most beautiful word I know is "xi," which means "happy." It's my daughter's name.



With lenses made of metal pushpins and enlarged 400 percent, the glasses in Logvin's poster for the "Design '96" exhibit stick to the point.

ANDREY LOGVIN: MOSCOW, RUSSIA

PIN-UP BOY



The fall of the Soviet Union didn't instantly open up graphic design in the former Eastern bloc. That only happened "when the PC appeared, because many people came to design with a technical education, which made the overall look of Russian design worse. But," says Moscow's Andrey Logvin, "in the last two years, there has been an improvement." One of the more obvious improvements is represented in 33-year-old Logvin's own work.

Since graduating from the Moscow Art School in 1987, Logvin has been testing the waters of visual form and content. The former art director of the IMA-Press book publisher and the current principal of his own "virtual" advertising and graphic design group has developed a visual vocabulary fed by a multiplicity of sources: vintage Russian Constructivist and Polish posters, contemporary British, German and Japanese posters and the work of Paul Rand, Allen Fletcher and Uwe Loesch. Logvin's work exhibits the conceptual wit and formal playfulness that progressive designers in the U.S.S.R. could only inject into their unofficial, usually unpublished works. Now, he creates imagery that's both eye-catching and intellectually stimulating in posters for rock concerts, art exhibits, printing firms and the cinema, wedding the humorous side of his personality to expressive simplicity. A case in point is his poster for "The Label 95" exhibit, in which Logvin pairs a bare and bereft wine bottle, neck drooping to the side, with a caption reading, "It is sad without a label." But since mass-market advertising in Russia is as crass as it is in most Western countries, it's debatable whether hard-core commercial clients will allow Logvin the creative license he currently enjoys.

Although decidedly contemporary, Logvin's designs are not slavishly au courant. He rejects the tendency to mimic Western fashions for layering and complex typography, choosing instead a more individual approach, thereby creating designs that are exemplary when held up to international standards. Whether the fragile Russian economy will continue to provide enough of the cultural work in which Logvin specializes is clearly still open to question. STEVEN HELLER

FIRM: Logvin Design Virtual Advertising Group. **LOCATION:** The outskirts of Moscow. **PRINCIPAL:** Andrey Logvin. **AGE:** 33. **STAFF:** I usually work alone and only on big, difficult projects do I call someone to help me. My copywriter is my eldest brother Sergej. **EDUCATION:** Moscow Art School. **PLACE OF BIRTH:** I was born in village Ipatovo (40 km from the village where Gorbacev was born). **WHAT IS YOUR FAVORITE WORD?** "Spat," or "sleep."

OLGOJ CHORCHOJ: PRAGUE, CZECH REPUBLIC

CZECH MATES



Olgoj Chorchoj, otherwise known as Michal Fronek and Jan Nemecek, is clearly enjoying the benefits of the post-communist Czech Republic. With Western companies clamoring to get a foothold in Eastern Europe, the team quickly bagged their first commission in 1991, a high-profile project to design the reception area of Young & Rubicam's Prague quarters. Other contracts soon followed, including retail furnishings for a Ligne Roset store and the interior design of Sony Music's local offices. Although Olgoj Chorchoj (try Ol-goy Khor-khoy) has had measurable success in architecture and interior design, the partners' true passion lies in products.



Left: Nemecek (left) and Fronek get ready to cruise the countryside on their vintage scooter. Above: The Sony fused glass centerpiece, made in a limited-edition series in 1997. Below: The Skoda 1 + 2 tables.

The designers align themselves more with the Dutch Droog Design group and its formal and material modesty than with their Czech roots. Their products, ranging from wood tables, glass vases and titanium jewelry, seem deceptively simple. Their Skoda 1 + 2 tables, for example, are cut from a single block of wood: the exacting laser-cut process yields two distinct forms, one efficiently extruded from the core of the other.

Although Fronek and Nemecek were fellow students in design and architecture at the Academy of Applied Arts in Prague, it wasn't until a 1990 Vitra summer workshop that they began their collaboration as Olgoj Chorchoj. The curious name, suggested by a Mongolian friend, comes from an apocryphal worm of gigantic proportions that is said to inhabit the Gobi desert.

Both partners come to design with a hands-on approach: Fronek spent his early years working in an airplane factory, while Nemecek still works as a metal shop technician. Currently, they use computers, precision machinery and lasers to inform their design process, choosing materials as carefully as some choose mates.

Now that the Czech Republic is a bona fide European state and international competition is intensifying, the question remains whether the country's outdated manufacturing structure will be able to support ambitious young designers like these. Still, the duo remain ever hopeful that they'll achieve a firm place within the mainstream of European design. NANCY HERRMANN

FIRM: Olgoj Chorchoj. LOCATION: Prague, Czech Republic. PRINCIPALS: Michal Fronek (31) and Jan Nemecek (34). STAFF: 4. EDUCATION: Fronek: worked in an airplane factory; Secondary School of Fine Arts; Academy of Applied Arts. Nemecek: Secondary School; works in a metal shop; Academy of Applied Arts. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? Fronek: The driver's seat of a Tatra 603 on a serpentine curve near Prague Castle. Nemecek: In the saddle of my favorite horse in Mondrany. WHAT IS YOUR FAVORITE WORD? "Robot."



OXY PUBLISHING: ATHENS, GREECE

NO OXYMORON

Influenced by the far-reaching hand of American and English youth culture, Oxy Publishing of Athens, Greece, brings those vibrant strains to the cradle of Western civilization. Oxy's two principal designers, Paris Koutsikos and Panos Mouzakitis, are not unfamiliar with the current mix-and-match, fold-and-cut, sample-and-resize school of fin-de-siècle graphic design, and it has taken them only a few short years to spread their sophisticated deconstructive vision all over the numerous productions appearing under the Oxy name.

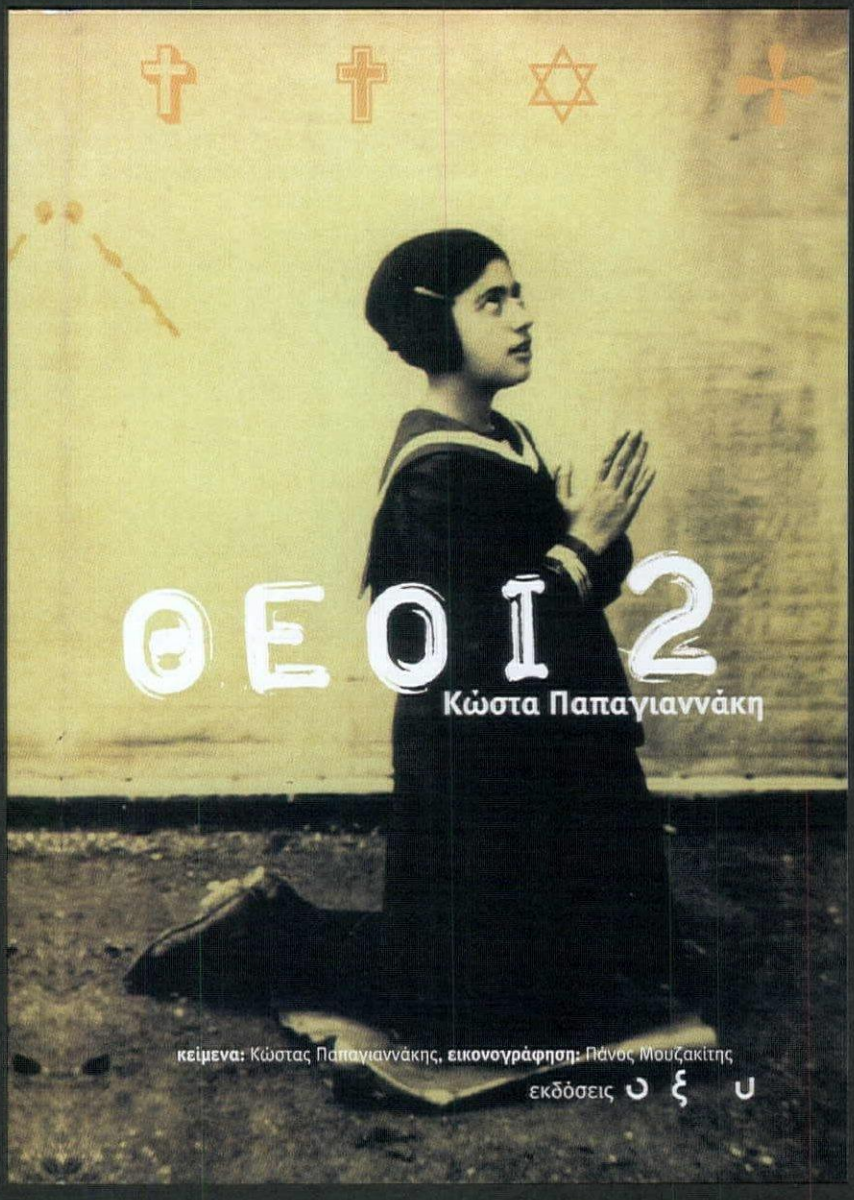
Started by Koutsikos and editor Nikos Hatzopoulos in 1995 with the intent of publishing modern fiction within the framework of experimental design, Oxy ("acid" in modern Greek), expanded rapidly. The list now includes *Oxy* magazine, nonfiction titles, a literary journal and, most recently, a music publishing arm called Sonar.

Sitting at the center of the oxyverse is *Oxy* magazine, targeted at young Greeks looking for an internationalist spin. Featuring such pop figures as Moby, Irvine Welsh and East Village cinematographer Richard Kern, the color-saturated pages of the magazine could easily be mistaken for *Ray Gun* or the English *Dazed and Confused*, if not for the fact that all of *Oxy* is in Greek. Omicrons, pis and deltas set in a range of original Greek fonts dance and wind their way through occasional roman lettering, fusing into a hypermodern Babel. Inventive typography, a key bit in the *Oxy* puzzle, moves the magazine into conceptual territory far afield from the conservative Greek publishing world the designers have self-consciously eschewed. Indeed, scans for any signs of Hellenic culture prove entirely futile.



Educated at design school in Middlesex, England, Koutsikos talks openly of his connections to the world scene: "We are more interested in what happens in America or England or Spain, in the international language." As for Greece and Athens, "It's like living in any big city. Athens influences the way we see things. It has the noise and the characteristics." But Koutsikos downplays ties to anything particularly Athenian. There's "nothing special" about Athens, he claims, except "maybe the sky."

Avowed internationalists chipping away at the monolith of a crusty local establishment is not a new theme. Yet *Oxy*'s success in a country that had nothing like it a decade ago shows the high level of enthusiasm breakthrough design can garner from kids starving merely for something a little different. GOKHAN KARAKUS



Left: Oxy's high-octane team includes (from left to right) Tasos Nikogiannis, Paris Koutsikos, Nikos Hatzopoulos, Eleni Pirgioti and Makis Milatos. Above: A book they designed that explores iconic objects and symbols includes haunting imagery, bleeding type and plenty of white space.

FIRM: Oxy Publishing. LOCATION: Athens, Greece. PRINCIPALS: Nikos Hatzopoulos (30) and Paris Koutsikos (30). PLACE OF BIRTH: Hatzopoulos: Thessaloniki; Koutsikos: Athens. STAFF: 12. EDUCATION: Hatzopoulos: Technical Institute of Athens; Koutsikos: Middlesex University, London. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? Hatzopoulos: Home sweet home. Koutsikos: The sea. WHAT IS YOUR FAVORITE WORD? "Oxy," which means "acid."

TEL AVIV



AYALA SERFATY: TEL AVIV, ISRAEL

MAKING WAVES



ITZIK SHOKAL

Nature was the inspiration for the sea creatures of Aqua Creations, a collection of lamps and furnishings that secure Ayala Serfaty's place as a champion of contemporary organicism. Educated as an artist at the Bezalel Academy in Jerusalem and at Middlesex Polytechnic in London, Serfaty began as a propmaker for theater and photography sets in the early 1990s. The idea for Aqua came during a vacation in the Sinai with her husband and partner Albi, after she had been commissioned to do a "very weird armchair" for a stage set. Serfaty gently and naturally found her inspiration for Aqua Creations while floating in the Red Sea.

A few years after setting up a manufacturing and distribution shop with her husband in Tel Aviv, Serfaty made her first appearance at the Milan Furniture Fair to great acclaim. "I came from the fine arts. My works begin as sculptures and then they become furniture," she says of the quietly monumental structures. "I always start off from a feminine viewpoint," Serfaty explains, citing minimalist artist Eva Hesse as her role model.

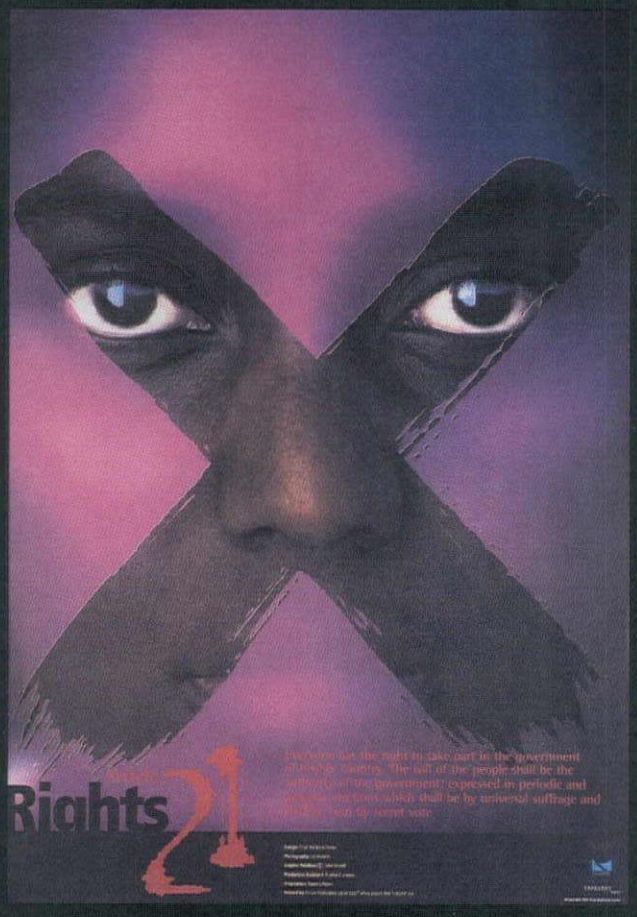
Her lamps, subtle and delicate, are made of custom-crushed silk from India laid on a steel structure, with a layer of Lycra in between to better diffuse the light. The furniture, on the other hand, is an underwater floral explosion and, in her own words, "harder to digest." The upholstered furniture is made of many pieces of hand-dyed fabric. The Purple Joy armchair, for example, is made of 100 velvet flowers constructed of 8 petals each: 800 pieces of velvet in total.

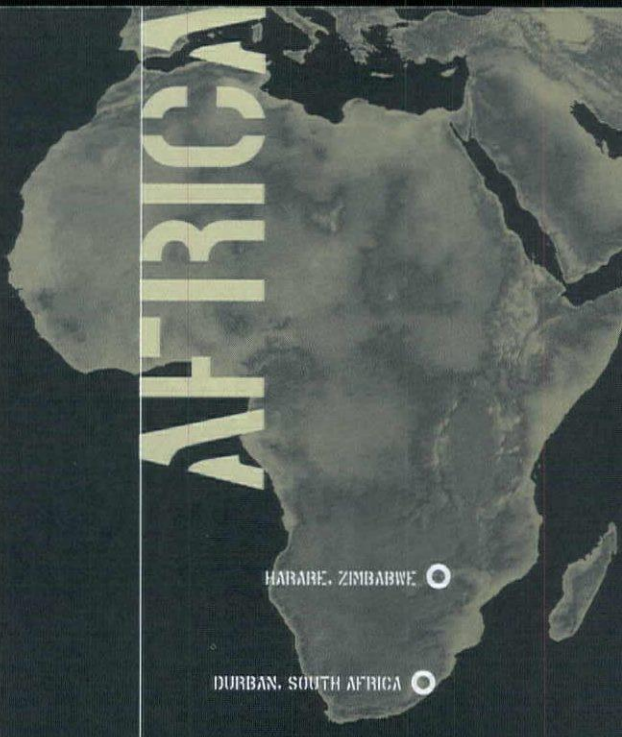
Serfaty just earned her first major interior design commission, and it's a dream job: a 2,400-square-foot underwater restaurant in Eilat, on the coast of the Red Sea. The restaurant, which will open in the fall, is part of a complex that will also house a diving center, movie theater and retail shop. Serfaty's only constraint is the steel box of a structure she has to work within. "It is very claustrophobic, so I will make everything round, warm and soft. The ceiling will float into the wall and the wall will float into the floor. There are 62 square windows. I will make them round." PAOLA ANTONELLI

FIRM: Aqua Creations. **LOCATION:** Tel Aviv, Israel. **PRINCIPALS:** Ayala Serfaty (35) and Albi Serfaty (37). **PLACE OF BIRTH:** Ayala: Tel Aviv. Albi: Jerusalem. **STAFF:** 7. **EDUCATION:** Bezalel Academy, Jerusalem, and Middlesex Polytechnic, London. **WHAT IS YOUR FAVORITE PLACE IN YOUR CITY?** The seashore. **WHAT IS YOUR FAVORITE WORD?** I do not think in words. My favorite color is yellow.



Left: The monumental Morning Glory floor light. Above: Serfaty's Miduza wall lamp emerges, urchinlike, from the wall.





FIRM: The Maviyane Project. **LOCATION:** Highlands, Harare, Zimbabwe. **PRINCIPAL:** Chaz Maviyane-Davies. **AGE:** 44. **WHAT IS YOUR FAVORITE PLACE IN YOUR CITY?** Domboshawa, a huge rock the size of a hill. From the top of it you can see for miles. It reminds me of how small we really are. **WHAT IS YOUR FAVORITE WORD?** "Uphembela," which means "to light a fire."

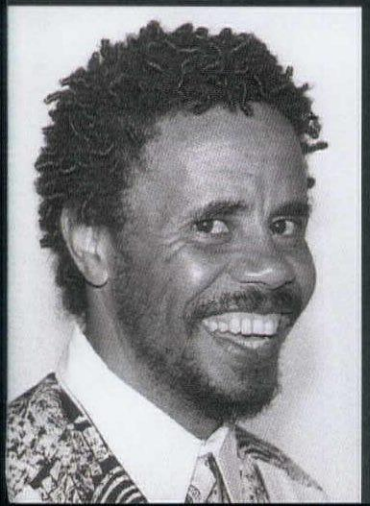
CHAZ MAVIYANE-DAVIES: HARARE, ZIMBABWE

OUT OF AFRICA

It is reported that Zimbabwe's landscape in the dry season supports jacaranda and bougainvillea. Flame trees burst out of the harsh environment, sustained by something deeper than dust. Harshness is more than a terrestrial aspect of the African country formerly called Southern Rhodesia. But, for graphic designer Chaz Maviyane-Davies, hardships are no excuse for a paltry show of vitality. In this he agrees with the flora.

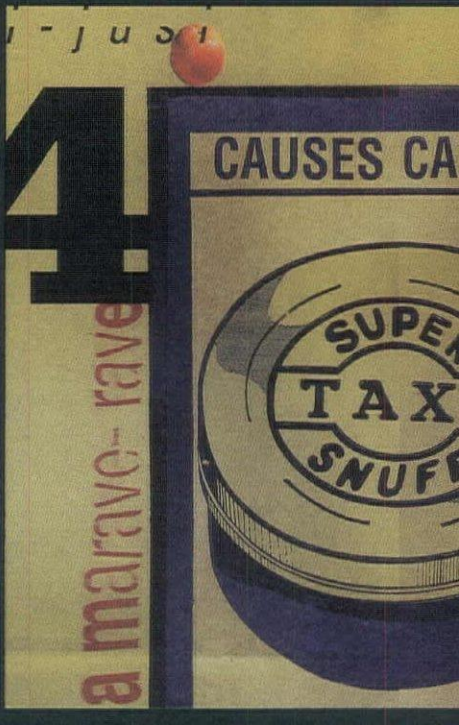
Maviyane-Davies watched his country turn from a British outpost ruled by a white minority to a nation liberated through civil war. In 1974, he fled Zimbabwe for Zambia, where he studied art; later, he studied information graphics in England. Returning in 1982 to an independent country, he found few of the ingredients for building a prosperous design career: resources were limited, government officials corrupt, clients sparse. He nevertheless built a company, the Maviyane-Project, dividing his time between commercial and nonprofit assignments.

While his client base grew at home, Maviyane-Davies's reputation swelled internationally. In 1992, he participated in a design exhibition connected with the 1992 Earth Summit Conference in Rio de Janeiro. One of 25 designers worldwide invited to submit a poster on the theme "Environment and Development," he showed a baby feeding at the breast of a woman whose body merges with granite. Then he launched a far more ambitious project, a series of posters based on 12 of the articles from the United Nations Declaration of Human Rights. "The premise," he says, "was not to see human rights in terms of abuse, but positively, as an integral part of the human spirit." Now Maviyane-Davies hopes, funds permitting, to design a poster for every article in the declaration, as well as expand the concept into a book and film. BARBARA MURDOCH



One of a dozen posters Maviyane-Davies designed based on articles from the United Nations Declaration of Human Rights.

Below and right: The covers of *i-jusi* issues #4 and #5, respectively, within which Walker attempts to reclaim southern Africa's indigenous visual legacy.



GARTH WALKER: DURBAN, SOUTH AFRICA

BLACK, WHITE AND ORANGE

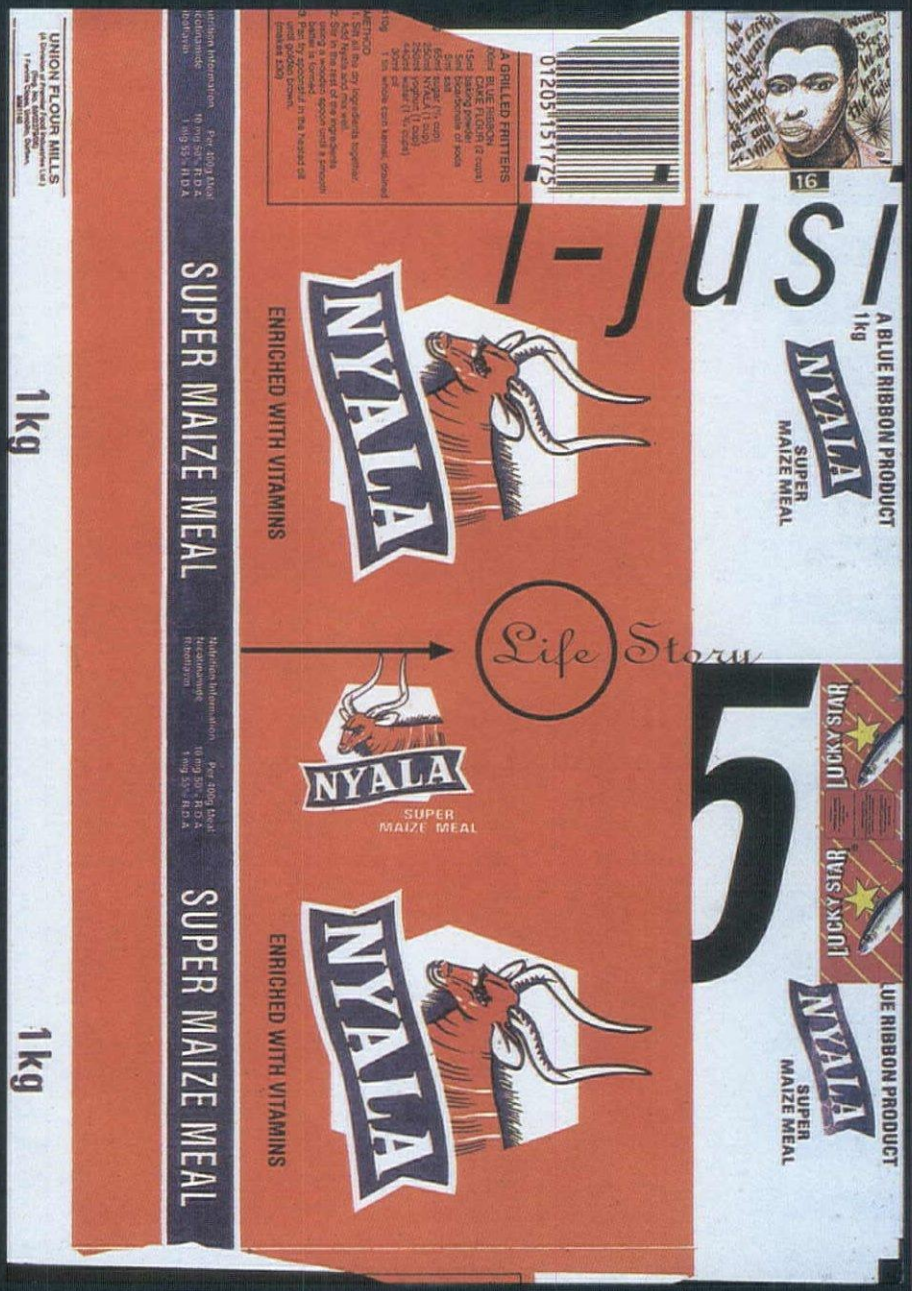


The word "apartheid" never enters the speech of South African graphic designer Garth Walker. Instead, he refers to "the bad old days." Walker, 40, who founded the design studio Orange Juice in the coastal city of Durban two years ago, uses the phrase as a boundary line dividing a benighted past from a hopeful present. He knows that the bad old days aren't so old. They ended in 1994, when Nelson Mandela was elected to power by a newly enfranchised black majority. He also knows that the entity called the new South Africa has barely been defined. His goal is to help give it a visual character.

"Afrocentrism" is a buzzword among South Africa's designers, but what does it mean? Walker's answer is to call attention to hand-painted barbershop signs, Zulu ear ornaments, the work of street photographers in the townships. He has hired unschooled sign painters to letter the pages of annual reports and searched for black models to pose in fashion layouts (until recently, no modeling agency would handle them).

Perhaps most influentially, he began to publish *i-jusi*, a promotional magazine for his studio that showcases indigenous African crafts and street art. Named for the closest Zulu equivalent Walker could find to "juice" (that title had already been claimed by a pornography magazine), *i-jusi* is produced in an edition of 500 and distributed locally and abroad. Five issues have been published as of this writing. Walker describes the magazine as "*Ray Gun* meets Africa," and most of his peers agree that it succeeds in combining old and new design traditions. But Walker is a white man mining black resources, and some have charged him with serving his own interests above those of others.

Walker protests that his motives are genuine. He sees *i-jusi* as a mandate for a deeper appreciation of the customs and values of his countryfolk. "The new South Africa has to be more relevant," he insists. "I think we're heading in the right direction," but, he later admits, "it's like chipping at an iceberg, stumbling in the darkness groping for a light switch." BARBARA MURDOCH



FIRM: Orange Juice Design. **LOCATION:** Durban and Cape Town, South Africa. **PRINCIPAL:** Garth Walker. **AGE:** 40. **PLACE OF BIRTH:** Pretoria, South Africa. **STAFF:** 11. **EDUCATION:** Durban Technikon. **WHAT IS YOUR FAVORITE PLACE IN YOUR CITY?** The Indian market. **WHAT IS YOUR FAVORITE WORD?** "I-jusi." It represents my efforts in developing a new design language based on my own personal African experiences.



DEBORANI DUTTAGUPTA: CALCUTTA, INDIA

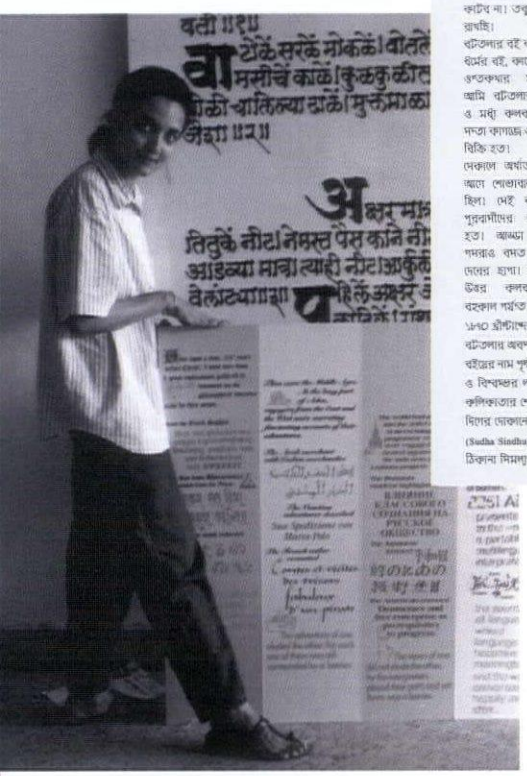
BENGAL TIGER

Indian typographer and software designer Deborani Duttagupta is fearless. That's how she managed to change the face of Indian typography within only a few years of finishing graduate school.

It was during her first job as a graphic designer in Calcutta, working for a firm that specialized in advanced computer design for the ad industry, that it dawned on Duttagupta: unless a Bengali language software was developed to support a library of Bengali fonts on a standard keyboard, the freedom of designing as one did with English fonts would remain impossible. So, on a crest of radicalism, Duttagupta's first font was born: the Likhan ("to write"), an effort she considers the first made by anyone to shake up the font monopoly held by Bengali Linotype since the 1930s. Three more typefaces soon followed: Kaali, Kailash and Bidisha.

Duttagupta's next challenge was to penetrate the world of publishing. She wormed her way into the offices of children's book and textbook publishers, where she found greater receptivity to her fonts than she would have at larger publishers. Within a couple of years she was primed to join Ananda Bazar Patrika (ABP), one of India's biggest publishing houses, with the largest-circulated daily on the subcontinent, as well as many other newspapers, magazines and book imprints in its stable. While meeting face-to-face with Avik Sarkar, the editor in chief of ABP, she convinced him to support her dream of creating an integrated Bengali software that would work with standard applications like QuarkXpress, as well as get behind her plan to create a new range of Bengali fonts superior in form and structure to those existing. The agreement gave rise to Duttagupta's Ananda Expanded typeface, now used in many of ABP's leading publications.

As intrepid in her personal life as in her professional life (she has completed an arduous Himalayan trek to Lake Mansarovar and Mount Kailish, two sacred Buddhist sites), Duttagupta offers an example to young Indian designers wanting to embrace the new without turning their backs on tradition. Unlike colleagues who remain embedded in Western codes and sensibilities, Duttagupta is compelled to deconstruct the English language's sphere of influence, replacing it with a strongly regional focus. AJANTA SEN POOVAIAH



বটতলার বই

সুকুমার সেন

আনেকদিন আগে বটতলার বই প্রসঙ্গে প্রবন্ধ লিখেছিলুম 'বিশ্বভারতী পত্রিকায়'। প্রবন্ধটি অনেক পাঠকের দৃষ্টি আকর্ষন করেছিল। আবার বটতলার বই প্রসঙ্গে লিখছি। ভয় নেই, আবার কাটব না। তবু কিছু কিছু পুনরুক্তি হতে পারে। তার জন্যে পাঠকদের কাছে আগাম ক্ষমা চেয়ে রাখছি।

বটতলার বই কথাটি মানের মধ্যে একাধিক ভাব জাগায়। কারো কারো মনে হবে সস্তা দামের খেলো বই, কারো কারো মনে হবে ছাপার ভুল বই, আবার কারো কারো মনে হবে 'হরিদাসের গুপ্তকথার' মতো গোপনে পড়বার বই। এই প্রথমে আমি বটতলার বই কথাটি মৌলিক অর্থে নিয়েছি। উত্তর ও মধ্য কলকাতার বাঙালী পরিবারগুলির ছাপাখানায় ছাপা বই যা বেশ সস্তা দামে মস্তা কাগজে ও পুরানো হরফে বিক্রি হত।



সেকালে অর্থাৎ আজ থেকে দেড়শ বছরেরও বেশী কাল আগে শোভাবাজার রাজবাড়ির ছাপাখানা ছিল। সেই নটগাছের শান অঞ্চলে একটা বড় বনস্পতি পুরবাসীদের অনেক কাজ বাঁধানো তলায় তখনকার হত। আদ্যা দেওয়া হত। চলতো ধর্মে বিশ্রাম নেওয়া পদবীও দেওয়া হত। যাত্রীদের গানবাজনা হত। বইয়ের দেদার ছাপা। ইনিই বটতলা এই বই ছিল বিশ্বনাথ উত্তর কলকাতায় প্রথম অঞ্চলে এবং সেকালের ছাপাখানা খুলেছিলেন। বহুকাল পর্যন্ত এই 'আদ্যা বটতলা' উত্তর কলকাতার পুস্তক প্রকাশকদের ঠিকানায় চালু ছিল। ১৮৭০ খ্রীস্টাব্দের পরে প্রকাশকদের ঠিকানা থেকে বটতলা নাম ধীরে ধীরে লুপ্ত হয়ে এসেছে।

বটতলার অবশ্যদের একটা মোটামুটি নির্দেশ পাওয়া যাচ্ছে ১৯৪১ সালে (১৮৫৩-৫১) ছাপা একটি বইয়ের নাম পুঁথি থেকে। বইটি হল 'গৌরাঙ্গ বঙ্গীয় চৈতন্য সঙ্গীতা', ছাপা হয়েছিল মহেশচন্দ্র শীল ও বিশ্বম্ভর লাহার মুদ্রাযন্ত্রে। ' এই গ্রন্থ যাহার নিকার প্রয়োজন হইবেক তাহারা মহর কলিকাতার শোভাবাজারের বটতলার পল্লিস্থ ও পল্লান্যাত্রার চৌরাস্তার উত্তর ঊষ্ণ রথাধ্যক্ষ দিগের দোকানে অন্বেষন করিলে পাইবেন।' সং. দুটি মুদ্রাযন্ত্রের কথা লিখেছেন। একটির (Sudha Sindhu) ঠিকানা ২২৯ চিতপুর রোড ১ নম্বর চোরবাগান। অপরটির (Sudha Sindhu) ঠিকানা নিমতলা ১২ নম্বর গোলাবাড়ি (Golaberie) স্ট্রীট। এই প্রেম লংএর উক্তি অনুসারে স্থাপিত

FIRM: Ananda Bazar Patrika (ABP) Publishing Company. LOCATION: Calcutta, India. PRINCIPALS: Avik Sarkar and Arup Sarkar. STAFF: 1,800. DESIGNER: Deborani Duttagupta. AGE: 32. EDUCATION: Sir J.J. School of Arts, Bombay; Industrial Design Centre, Indian Institute of Technology, Bombay. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? The Eden Gardens cricket stadium. WHAT IS YOUR FAVORITE WORD? "Shubhojatra," meaning "auspicious journey."



Duttagupta's typefaces Kaali (above left) and Kailash.

ANAND SARABHAI: AHMEDABAD, WEST INDIA

NATURE'S CYCLES

The journey from molecular biologist to champion of products crafted from local materials is not long. At least not for Anand Sarabhai, who has found the two activities mutually supportive.



At his day job, as director of one of India's largest pharmaceutical companies, his firm researches new antibiotics from natural sources. After work, his concern about the loss of natural ecosystems and habitats has inspired him to champion products made from sustainable resources such as bamboo, leaves and even recycled objects. "An economic incentive is needed to encourage people to save the rainforest," he explains. "Otherwise why shouldn't they cut down trees?"

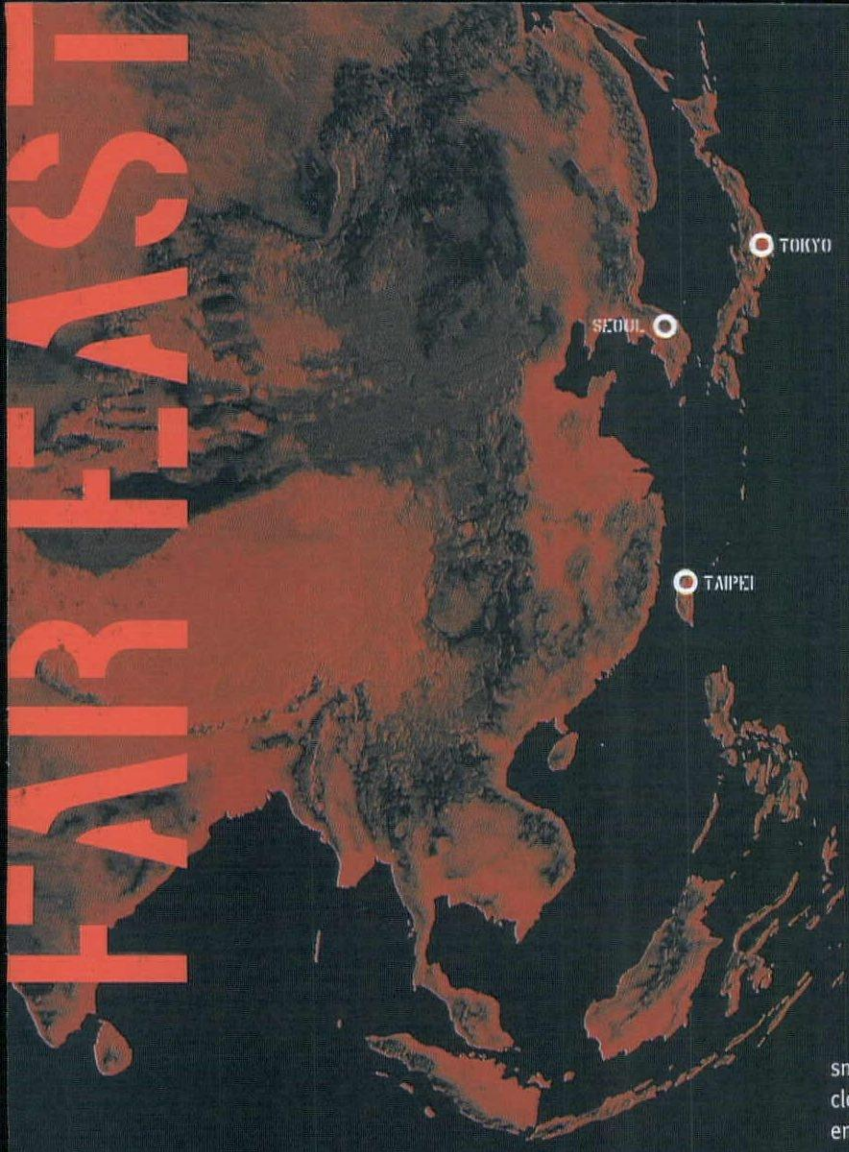
Thus Sarabhai — whose family founded one of India's most renowned textile mills and cultural centers and commissioned Le Corbusier and Louis Kahn to build in Ahmedabad — has sought ways to encourage local crafts to promote self-sufficiency. Leaves from East India's rainforest, for example, made hygienic by herbal processes, can be sewn and molded into disposable dishes for outdoor or indoor use. Shells from coconuts, one of India's largest crops, can be transformed into boxes or small bags with the surreal addition of a zipper. Or woven hats can be crafted from discarded newspapers. "India is a good place for recycling," says Sarabhai. "Nothing gets thrown away."

Sarabhai's hope is to direct his products into mainstream channels, particularly his rainforest dishes, which have been packaged under the label Botanika and are sold with limited success in high-end gourmet shops. Richard Branson's foundation once hot-stamped his Virgin logo into the plates and used them at a fund-raiser, but Sarabhai wants to convince Branson to go a step further and use the biodegradable dishware on his planes. But, most of all, Sarabhai yearns for R&D collaboration. He's terribly proud of a bicycle he handcrafted from bamboo, but considers it only a proposition. "This starts people's imagination about alternative materials, but with input we can make it even better," he says, then broadens the statement into an offer: "I invite good designers to work with me. I'm dying to collaborate with people to develop new products." CHEE PEARLMAN



FIRM: Eat It: Experiments in Art and Technology for International Trade. **LOCATION:** Ahmedabad, West India. **PRINCIPAL:** Anand Sarabhai. **AGE:** 59. **STAFF:** Enormous. **EDUCATION:** University of Cambridge, England. **WHAT IS YOUR FAVORITE PLACE IN YOUR CITY?** Mahatma Gandhi's cottage. **WHAT IS YOUR FAVORITE WORD?** "Aavjo." It means "please come again."

Above: Sarabhai's prototype bamboo bicycle. Below: Rainforest leaves transformed into place mats.



REI KAWAKUBO, COMME DES GARÇONS:
TOKYO, JAPAN

RIGHTEOUS REI

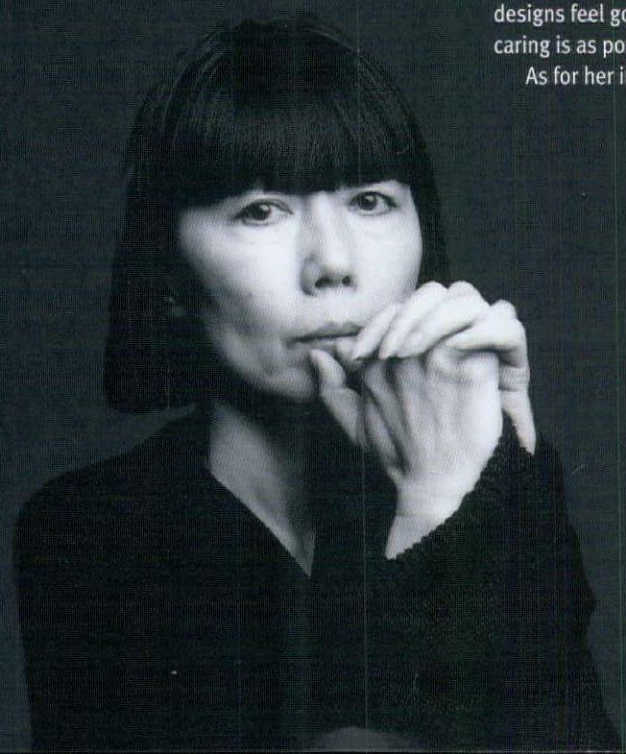
In fashion, there are no guarantees but this: anything bearing the Comme des Garçons label maintains the power to provoke. The demure face behind the bold fashions belongs to Rei Kawakubo, whose most-talked-about recent statements include the spring-summer 1997 "Body Meets Dress" collection, which raised foamy, deliberately misshapen bumps on various points of the wearers' bodies, and the colorful "Kaleidoscope" collection of spring-summer 1996, worn with frizzy, candy-colored hairdos. The first invited inevitable comparisons to Quasimodo; the second drew snickers having to do with Bozo the Clown. Like them or laugh at them, CdG clothes are distinctive because they are new, truthful and reflect the spirit of enigma embodied by their publicity-shy creator.

"The best way to know me," Kawakubo once said, "is to look at my clothing." But to *truly* know her is to try on her clothing. While wearing any CdG garment one becomes well acquainted with its brave, stern creator — a Japanese woman with no fashion background who willed herself from the advertising department of a textile firm into one of the world's most watched style arbiters. On the body, the clothes take on a defined and distinctive shape: incomparable, uncompromising, true only to themselves. But, for all of their rigor, Kawakubo's designs feel good on the skin, like the hug of a proud but aloof mother, whose caring is as potent as her cool reserve.

As for her inspirations, "Many times a theme for a collection arises from a feeling of anger or indignation at conditions in society," Kawakubo says in a faxed statement. "The origin of any idea is found in not being satisfied with what exists already."

Owning the clothing, alas, is not always fiscally possible, and impecunious Kawakubo enthusiasts approach CdG boutiques as they would museums with changing installations (which, in fact, they are: artists whose work Kawakubo has commissioned and exhibited in her stores include Robert Rauschenberg and Cindy Sherman).

One item, however, is almost within reach: Comme des Garçons eau de parfum, a bargain (compared to the clothing) at $100 per bottle. CdG perfume, with its aromatherapeutic notes, is a distillation of Kawakubo's body of ideas. The asymmetrical, round-edged bottle is determinedly prone. Refusing to stand and be counted a mere beauty product, it's a worthy emblem of its creator's novel stance within the fashion community: individual and unafraid to be different. JULIA SZABO



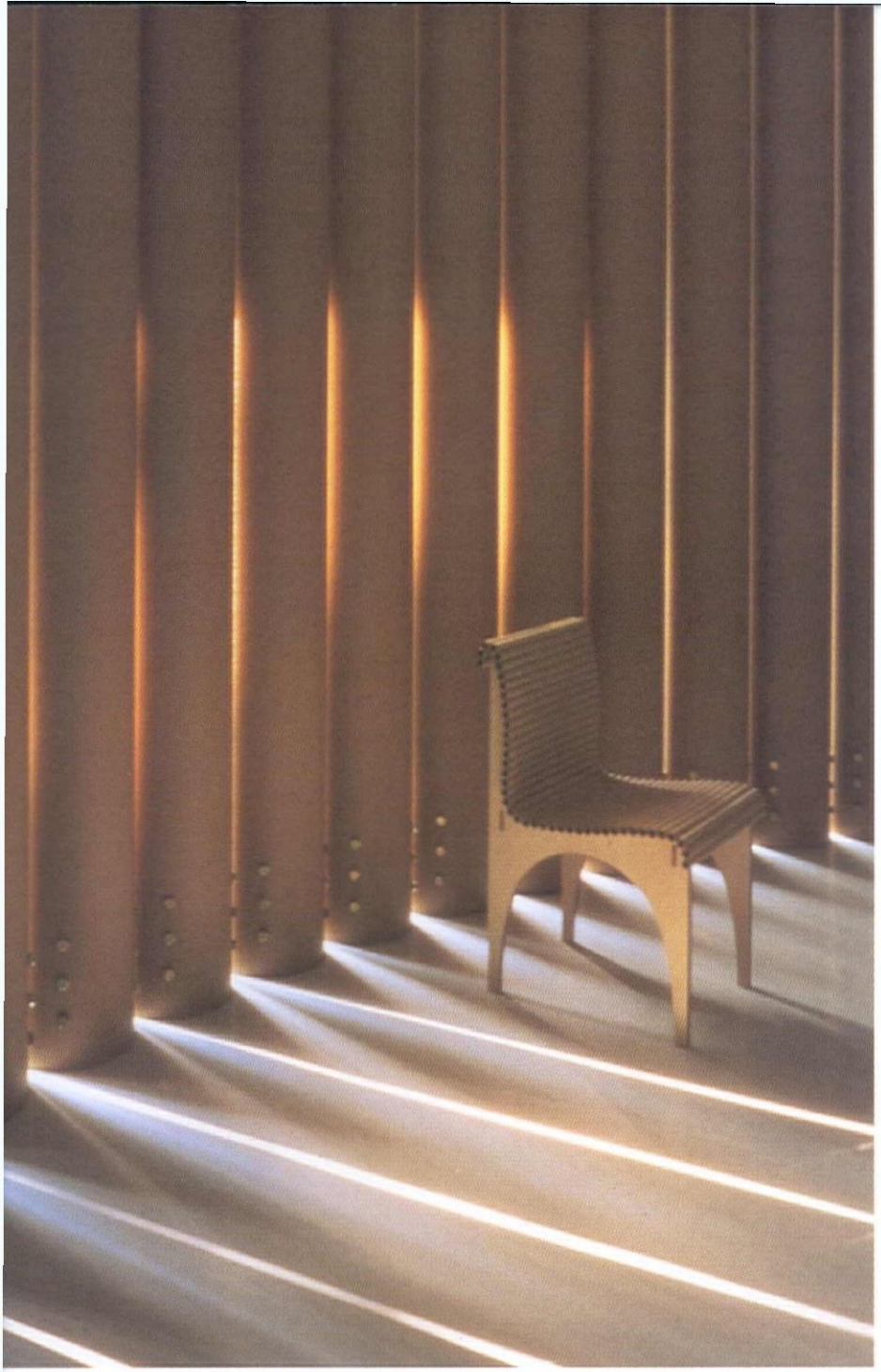
PORTRAIT: TIMOTHY GREENFIELD-SANDERS

FIRM: Comme des Garçons. LOCATION: Tokyo, Japan.
PRINCIPAL: Rei Kawakubo. AGE: "Not applicable."
PLACE OF BIRTH: Tokyo, Japan. STAFF: 450





Left: A piece from Kawakubo's summer 1997 "Body Meets Dress" collection. Above: White, a recent Comme des Garçons scent.



Above: Ban tested the viability of paper architecture by building his own vacation house from 110 waterproofed cardboard tubes. Below: His original tube structures housed Rwandan families of four in 169-square-foot rooms.



SHIGERU BAN: TOKYO, JAPAN

PAPER PALACES



Struck by the devastation left in the wake of Rwanda's brutal civil war, Japanese architect Shigeru Ban visited the war-torn African country after realizing that "there were many doctors dealing with the disaster, but no architects." Already fascinated with paper as a building material (early in his career he re-created the work of Alvar Aalto using the recycled cores of corrugated cardboard and built a "Paper Gallery" for fashion designer Issey Miyake), Ban designed temporary tentlike shelters for several villages of Rwandan refugees left homeless during the fighting. With a grant, some of his own money and Vitra's manufacturing assistance, Ban developed the shelter scheme further; in 1995, the design was officially adopted by the United Nations High Commission for Refugees.

After the Kobe earthquake, Ban adapted the shelter to fit Japan's climate and typical family structure. The earthquake itself had a profound affect on the 40-year-old architect: "Although there were no buildings in Kobe that I myself had designed," he says, "many people died as a result of collapsing buildings so I felt responsible as an architect."

In order to achieve his twin goals of providing longer-term housing for those in need and designing a "a cheap structure that could be built by anyone,"Ban turned his attention to permanent buildings. He constructed a vacation home at Lake Yamanaka near Tokyo from 110 waterproofed paper tubes and, with the help of 160 volunteers, rebuilt a Kobe church/community center using paper tubing, polyester tent fabric and corrugated polycarbonate sheeting, the latter of which protects the building from adverse elements. Other devices Ban has used to weatherproof his structures include two-part roofs in which a corrugated steel panel hangs over the conventional roof to deflect water and snow, and foam enclosures for his cardboard tubes, which create an adhesive seal.

After Kobe fully recovers, Ban plans to take his community center/church wherever else it may be needed. Thus "the ethical experimenter," as he's been called in the Japanese press, is not only gaining wider acceptance for his unorthodox ways with materials, but is also setting a humanitarian example for the architecture community worldwide. EUGENIA BELL

FIRM: Shigeru Ban, Architect. **LOCATION:** Tokyo, Japan. **PRINCIPAL:** Shigeru Ban. **AGE:** 40. **PLACE OF BIRTH:** Tokyo, Japan. **STAFF:** 7. **EDUCATION:** Southern California Institute of Architecture; Cooper Union School of Architecture. **WHAT IS YOUR FAVORITE PLACE IN YOUR CITY?** My own house, because I designed it.

TYCOON: TOKYO, JAPAN

MIXIN' MAXIMS



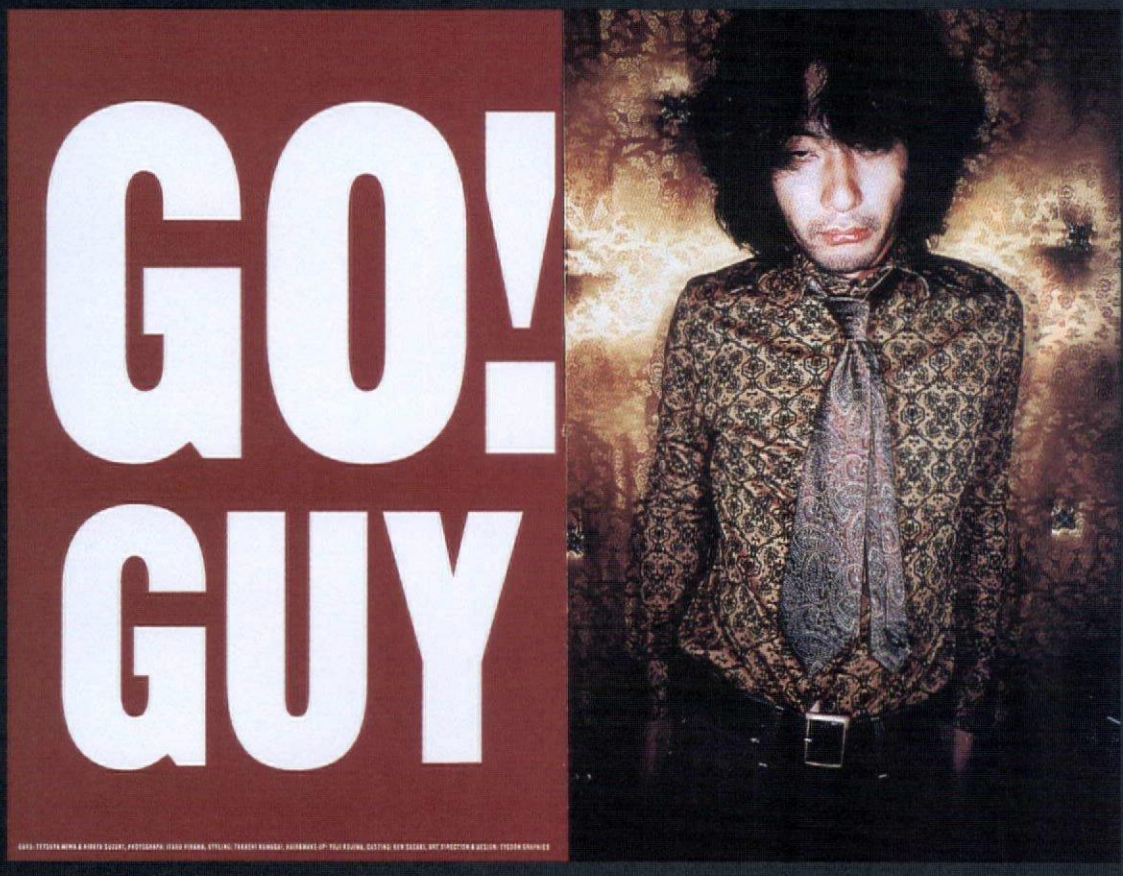
As the saying goes: Drink from an effervescent brew of Japanese and American pop culture and you will be incapable of using either language unambiguously again. This, it seems, is the story behind the founders of Tycoon Graphics, Naoyuki Suzuki and Yuichi Miyashi, two art school graduates from Tokyo who met at a party in New York. Their potent slogans somehow diffuse on collision: "Design or Die! Cash or Charge!" To questions like, "Why did you decide to call your firm Tycoon? Do you hope to become tycoons?" they e-mail the answer: "We don't remember."

Like a nightmare at Landor Associates, Tycoon's self-promotional book, *G-Men*, is an exercise in branding, overbranding and branding to the point of no return. Tycoon Graphics is abbreviated to Tyg and tossed into a melée of logotypes, package designs and more tautological slogans. "Ultra Tyg" detergent, in a woodgrain-finish pack, boasts that it "helps keep clothes looking like NEW!!" and that it "helps keep clothes looking like USED!" "Design or Die!" becomes "Design or Diet!" in sports lettering. American football uniforms and typography pervade the book. "We found one photo of an American football player from *Sports Illustrated*," say the G-Men. "We felt an aura of happiness and glory from the picture."

Since meeting in 1991, Suzuki and Miyashi, who now run a six-person studio in Tokyo, have proven that the secret of cool is to find a unique perspective and keep on moving. They began art directing the Japanese version of Britain's street fashion magazine *i-D*, and collaborating with the DJ Towa Tei. In the plethora of CD packaging, posters, logos and original typefaces that have followed, the Tycoon style continuously shifts, from punk to pop to semi-sanitized Swiss. The result is less a Tycoon look than a Tycoon exuberance. There is Cyborg, a typeface perhaps genetically engineered from a toy construction kit; Shima, a logotype with coiffs for a hairdresser; and an array of twisted Swiss promotional graphics for Boycott, a new fashion line established by designer Atsuro Tayama for young men, featuring weird Japanese pop stars who embody, argues Tycoon, "the real coolness of male."

And for those seeking advice, there is also the perfect Tycoon methodological maxim: "Play in the sunshine, design under the moonlight, NEVER sleep on the deadline." PETER HALL

FIRM: Tycoon Graphics. **LOCATION:** Tokyo, Japan. **PRINCIPALS:** Naoyuki Suzuki and Yuichi Miyashi. **STAFF:** 6. **WHAT IS YOUR FAVORITE PLACE IN YOUR CITY?** Suzuki: My car. Miyashi: Rainbow Bridge, one of the largest bridges in Tokyo Bay. **WHAT IS YOUR FAVORITE WORD?** Suzuki: "Iki." It means "smartness, stylishness, tastefulness." Miyashi: "Fuuryuu," meaning "a wind that flows."



Above: The essence of male cool, according to Tycoon's promotional brochure for Boycott. Top: Miyashi (left) and Suzuki.



GENTO MATSUMOTO: TOKYO, JAPAN

GOING APE

Back in 1990, Japanese art director and designer Gento Matsumoto opened his own studio, calling it Saru Brunei ("Monkey From Brunei"). The 36-year-old designer chose the name for two reasons: first, he thinks he looks like a monkey; second, he fancied someday moving to Brunei, the richest tax-free country in the world, and thought the name would make a good impression. Although he's no longer interested in living in Malaysia, such a silly form of pragmatism seems to mark how Matsumoto works.

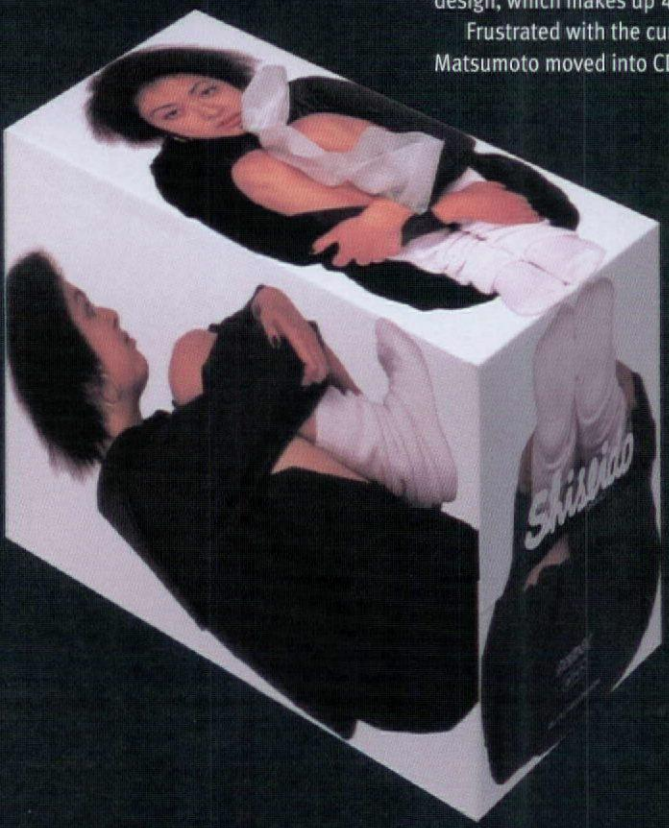


FIRM: Saru Brunei Co., Ltd. **LOCATION:** Tokyo, Japan. **PRINCIPAL:** Gento Matsumoto. **AGE:** 36. **PLACE OF BIRTH:** Tokyo, Japan. **STAFF:** 10. **EDUCATION:** Kwasawa Design School, Tokyo. **WHAT IS YOUR FAVORITE PLACE IN YOUR CITY?** Tachikawa, where I grew up. **WHAT IS YOUR FAVORITE WORD?** "Bancho," which means "strong."

Since he founded his Tokyo-based company, Matsumoto has established himself as one of the brightest and most prolific lights on the Tokyo design scene, with his many self-initiated projects ranging from graphics to packaging, typography to CD-ROM design for clients such as Sony, Fujitsu, Digitalogue and Nintendo. Drawing from both American and Japanese kitsch culture, Matsumoto's work is populated by surfers, teenage girls, baseball players, Sumo wrestlers and pop stars, reworked and remade to synthesize his particular vision. Motorcycles are turned into fonts, figures of schoolgirls into facial tissue packaging. In typical Japanese eat-'em-up-and-spit-'em-out fashion, Matsumoto skillfully recombines pop culture. As he says, "I am absolutely influenced by Japanese culture, and also I am made of designs, games, sports, music and literature from around the world." But even as Matsumoto incorporates such standard iconographic elements, he pushes the boundaries of design — in particular multimedia design, which makes up 40 percent of his firm's work.

Frustrated with the current state of multimedia, which he describes as "not designed," Matsumoto moved into CD-ROMs in 1994 with his game *Pop Up Computer*. "I felt that pop-up picture books are a quite attractive interface for the turning page," he explains, and thus created an animated virtual book, where a monkey — not surprisingly named Saru — moves through 3-D scenes that are themselves a global melting pot of pop icons. Even the words and lyrics are a strangely familiar yet unintelligible quasi-English.

Currently, Matsumoto is working on a new Nintendo 64 game, scheduled to be released, he says teasingly, "in July 1999, on the day that Nostradamus prophesied." At least, there's likely to be an interesting interface for the end of the world. MELISSA DALLAL

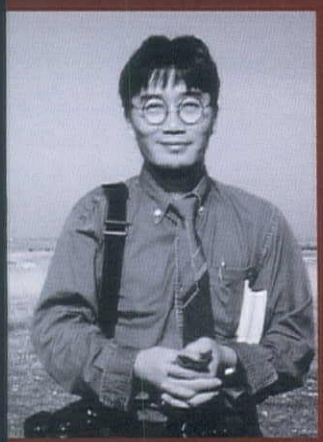


Left: Matsumoto's 1996 Tissue Box was picked up by Digitalogue as packaging for a screensaver. Top: A spread from the 1994 CD-ROM *Pop Up Computer*.

HSIN-KONG (DAVID) WANG: TAIPEI, TAIWAN

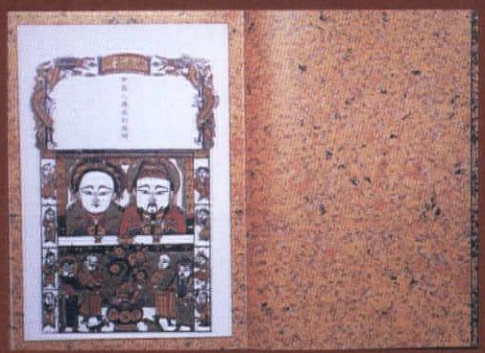
TREASURE KEEPER

When William Drenttel, one of the judges of the National Taiwan Design Awards, suggested that he meet the island's "leading book designer," he was ceremoniously escorted by his hosts through the manic, traffic-infested streets of Taipei to a serene studio. The workshop, filled with ink stones, books, scrolls and calligraphic script, appeared like a lost civilization buried beneath a chokingly Westernized city. There he met David Wang. "I had the sense," says Drenttel, "that I was meeting a national treasure."



In fact, Wang gained this status from very cosmopolitan schooling. Born in China, he graduated in design at the National Taiwan Institute of Fine Art and then spent two years in Madrid, where he "observed Europe's attitude toward protecting and respecting its cultural treasures, despite a history of invasions." Before returning to Taiwan, Wang enrolled in the graduate program at the Pratt Institute in New York under Rudolph de Harak, the veteran book designer. "I learned from de Harak how a professional designer should set up a life goal," says Wang. "Though I was considered a person with great potential in the field of commercial design, I gave this up and chose to do cultural design."

Wang, now 51, has devoted the last two decades of his professional life to designs that explore the rich heritage of China and Taiwan. His approach to design is not to relive the past, but to apply traditional principles to modern subjects. His cultural exhibition posters contain single, striking images loaded with Chinese — or sometimes Western — connotations, and are governed by a strong sense of balance and symmetry that is at the heart of Chinese aesthetics. His books on the special holidays and traditions of everyday Chinese life, hardbound with richly patterned endpapers and slipcovers, are inspired by a traditional belief among the educated Chinese that books are sacred.



When Wang encounters a problem in a project, he turns for inspiration to a Chinese saying guiding the "indirect" arrangement of space: "Passing through a forest of willow trees, a village emerges with a blooming garden." In other words, when you walk to the end of what appears to be a dead-end, a surprise appears. Rather like encountering Wang's studio in Taipei. PETER HALL



Above: Wang's lush poster for the culture department's "Art in Taiwan from the 16th to 19t Centuries" exhibition. Left: The rich endpapers o a book on Chinese cultural traditions.

FIRM: Wang & Design Associates. LOCATION: Taipei, Taiwan. PRINCIPAL: Hsin-kong (David) Wang. AGE: 51. PLACE OF BIRTH: Manchuria, China. STAFF: 2. EDUCATION: Pratt Institute, New York; Escuela Superio de Bellas Arte de San Fernando, Madrid; National Taiwan Institute of Fine Art. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? The antique and flea market. WHAT IS YOUR FAVORITE WORD? "Pi-chi-tai-lai," which means, "keep yourself easy even in critical situations, because they could be turning points toward a better destiny."

KYUNG-AH JANG: SEOUL, SOUTH KOREA

JUNGLE BOOKS



RM: Yoon Design Institution, *Jungle* magazine. ICATION: Seoul, Korea. PRINCIPAL: Kyung-Ah ng. AGE: 29. STAFF: 5. EDUCATION: Hong-ik iiversity. PLACE OF BIRTH: Seoul, Korea. WHAT IS UR FAVORITE WORD? I like such adjectives as nyung-kwe-ha-da," which means "being plicit or lucid," and "sol-jik-ha-da," meaning o being frank or straightforward."

Although waves of South Korean students come to the United States to study the latest graphic design trends, back home graphics are stuck in the corporate aesthetic of 1970s America. At least that was the case until *Jungle* premiered almost two years ago. A cross between *Emigre* and *Eye*, *Jungle* blends serious content with a unique format incorporating design, typography, paper and even printing. (Like *Emigre*, *Jungle* is supported by a thriving digital font business, the Yoon Design Institution. Every eight months, Yoon releases between 20 to 30 new Han-guel fonts, each containing 2,350 letters.) Kyung-Ah Jang is *Jungle*'s guiding force, and is credited with mounting a crusade to raise the level of Korean graphic design through a somewhat unholy marriage of tradition and experimentation.

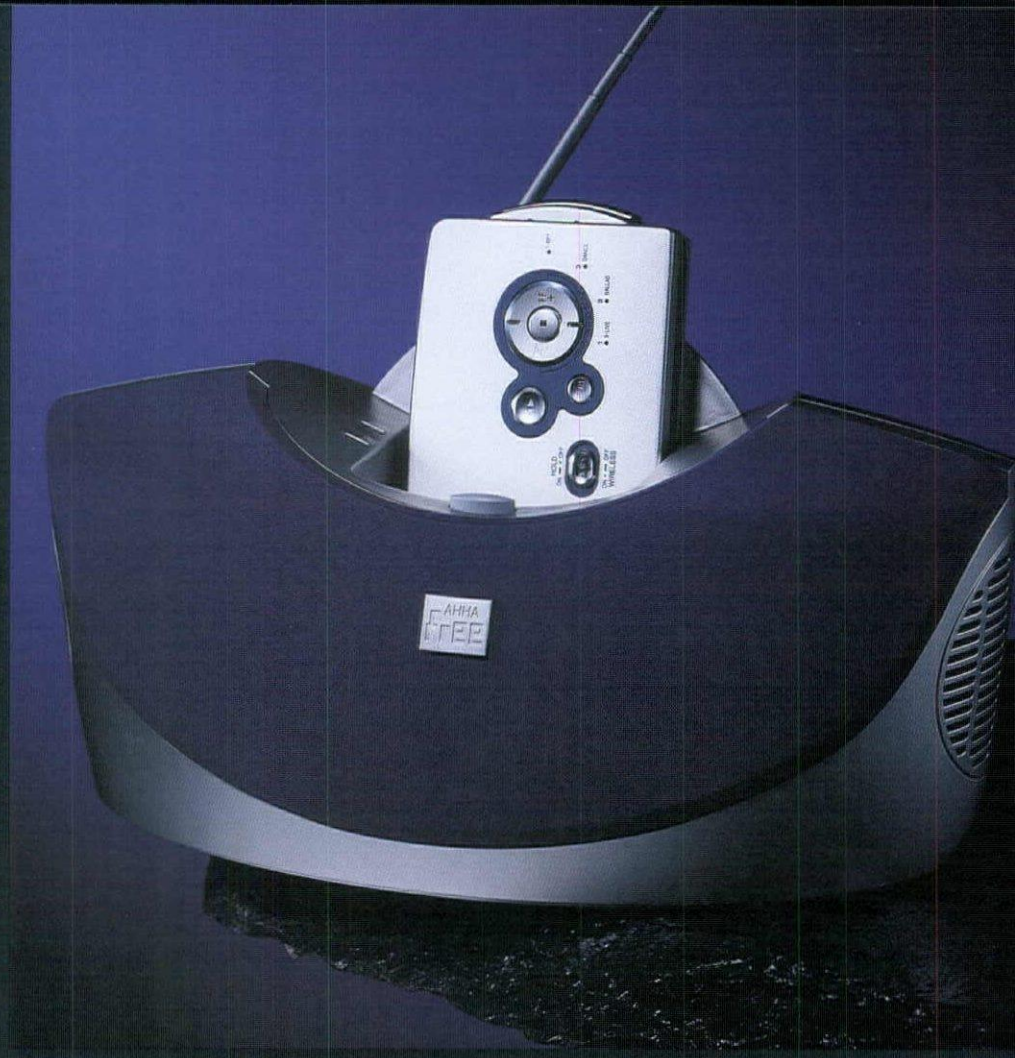
After serving as a graphic design reporter for Korea's graphics trade journal *Design*, Jang founded *Jungle* to challenge the establishment's strictures. From his perspective, change must come from within Korean culture rather than from mimicking Western fashions. Although Korea has maintained a "proud history" of its traditional alphabet for about 550 years, Jang insists that mere domestic study alone is insufficient. As a result, through *Jungle*, he tries to elevate understanding about Korean typography, while experimenting with diverse Han-geul applications. In so doing, he's developing a magazine that, he says, "leads designers to think."

Part of Jang's crusade is legibility, although campaigns to get young designers to consider their work's social ramifications is difficult. "If I propose a lecture on the issue of reading," he explains, "designers usually regard me as one of the relics of the past. However, I believe that this needs to be discussed. We often see ugly types that are never meant to be read properly, while other types lead us to read them no matter how strange they look. Sometimes the same types look different, depending on the typographic applications."

While Jang is committed to "seeking out the new," he refuses to accept newness at face value. "There is no rule about what kind of content is to be featured in *Jungle*," he concludes. "But I do not want to make an empty can, which has an outward appearance but no content. I try not to make a magazine that is ignored by general readers." STEVEN HELLER



Top : *Jungle*'s design and editorial team. Above: In the summer 1997 issue, cut-up pages recreate the layered look of Korean streets.

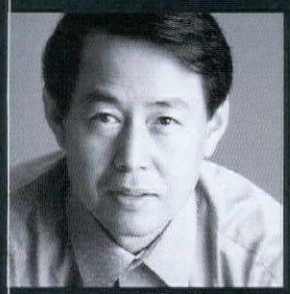


LG's latest personal stereo slots neatly into a boatlike speaker unit for in-room listening. The unit also recharges the stereo, hence its exclamatory and liberated name, Ahha Free.

CHUL-HO KIM, LG ELECTRONICS: SEOUL, SOUTH KOREA

ART OF GOLD

Despite being the second largest electronics company in Korea, with annual revenues of around $11 billion, LG Electronics is not a household name in the West. Chul-Ho Kim's job is to help change that. As managing director of the corporate design center (and the first designer to get the title; hitherto it had gone to marketing executives), Kim's task is to implement a $4 billion R&D investment committed by the parent LG Group over the next five years. Part of the deal is a new, four-story design and research center in downtown Seoul, opening next year. Another is a bigger budget for outsourcing; groups like Ecco Design in the U.S., Sottsass Associati of Italy and Japan's Water Studio are already on the list.



Cynics might argue that LG Electronics, which tailed the pack in the 1980s with its unremarkable Goldstar brand, is still playing me-too to the likes of Sony and Samsung. But it's never too late to launch a committed design management strategy. Under its current CEO, John Koo, LG has begun implementing a companywide restructuring focused on profitability, with design as the key product "enhancer."

For Kim, who began working as an assistant designer at the company in 1974, LG's investment is a long-fought-for prize. In the early 1980s, "when the terminology of product design was not familiar in Korea," Kim recalls, he persuaded the then director of the design center to establish a competition as a way to raise public awareness and encourage young Koreans to major in design. In 1991, the competition went global; last year it attracted 1,265 entries from 48 countries.

Despite Western interest, LG is not aiming to become the next Bang & Olufsen. Kim takes a postmodern, regionalist's approach to product identity. Westerners might like the Aha Free personal stereo, which slots into a boatlike recharger and speaker unit, and the crustacean "Round-Boy" vacuum cleaner, but only a Korean could love the gold- trim refrigerator. Just as prominent, large speakers belong only on LG TV sets sold in South America and Indochina, where it is customary for 20 to 30 people to watch television together.

Kim's aim is to create "original products for each market," rather than a recognizable trade dress across the entire line of 280 product types. It may just be this kind of flexible thinking that will help LG through the current Korean economic crisis, and that has prompted *Business Week*'s Seoul correspondent to cite the company as "one to watch." It is also, admits Kim, the most challenging part of the job. Consider the semantics and culture-specific connotations of stove design, for example. "Every country in the world has a different idea of cooking," sighs Kim. In Korea, even ovens come with gold trim. PETER HALL

FIRM: LG Electronics Corporate Design Center. **LOCATION:** Seoul, Korea. **PRINCIPAL:** Chul-Ho Kim. **AGE:** 46. **PLACE OF BIRTH:** Seoul, Korea. **STAFF:** 215. **EDUCATION:** Hong-Ik University, Korea; Han-Yang University, Korea; Top Management School, Yon-Sei University, Korea.



FIRM: Caroline Casey Design. LOCATION: East Sydney, Australia. PRINCIPAL: Caroline Casey. AGE: 33. PLACE OF BIRTH: Melbourne, Australia. STAFF: 2. EDUCATION: Sydney College of the Arts; Parsons School of Design. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? The coastal walk between Bondi Beach and Bronte Beach. WHAT IS YOUR FAVORITE WORD? "Yes."



Casey's latest series of occasional tables take their inspiration from the deceptively strong nopal cactus.

CAROLINE CASEY: SYDNEY, AUSTRALIA

NATURAL WONDER

At the age of 33, Caroline Casey has become one of the leading lights of Australian design. Inspired by nature and given to working with simple, unpretentious materials like zinc and ash, her restrained furnishings have landed in such fashionable galleries as Sydney's Anibou and the permanent collections of museums on opposite sides of the Pacific — namely, the National Museum in Sydney and the San Francisco Museum of Modern Art.



The temptation to overdesign is one that Casey actively counters in her work. "I start by producing a structure out of a form that's usually inspired by nature," she explains, "and then dissect it, rip it apart, abstract it. My aim always is to design an object that has purity and simplicity and that is functional, workable and reminiscent of the original form."

One of her latest pieces, the Tina Table, takes as its inspiration a photo by Tina Modotti of a nopal cactus. Struck by the ambiguity of the cactus, which supports a constellation of ungainly leaves with a concealed internal structure, Casey devised a three-legged table whose lightweight materials and physical transparency belie its stability.

Aside from Casey's obsession with form, she's equally concerned with her designs' applicability to contemporary life. The Tina Table, for example, can be moved to any part of the home, taking flexibility and the current trend toward pared-down furnishings into consideration. Her Wishbone Clothes Ladder also responds to the informality of most people's lives: "We all need somewhere to throw our clothes when we get undressed," she says, simply.

Other pieces play on qualities of light and depth, as in her Elliptical Folding Screen, inspired by the beauty and complexity of woven textiles. (Casey designed clothing before turning to furniture.)

Her current range of concerns, however, have a lot to do with nurturing — not surprising, given one of her latest creations: a baby daughter. At the moment, she's hard at work on a curvaceous, rocking wicker lounge that's inspired by notions of comfort, growth and protection. "I'm really into seeds and pods these days," she smiles. BONNIE SCHWARTZ

HUMPHREY IKIN: AUCKLAND, NEW ZEALAND

PACIFIC RESERVE



Like the perfect accents of a modernist beach house, Humphrey Ikin's restrained furnishings suggest a time out from the complexities of urbanity. But to describe his work as the ideal accompaniment to a laid-back life at the shore underestimates the traffic of ideas within these outwardly modern forms.

Ikin talks with a typically New Zealand dryness of his chairs, tables and cabinets, explaining how some 15 years ago he found himself inspired by benches carved from single tree trunks for Solomon Islands Chiefs. Indeed, the compelling grandeur of early Pacific objects is alive in Ikin's work, tempered by the serious-minded functionalism of modernism.

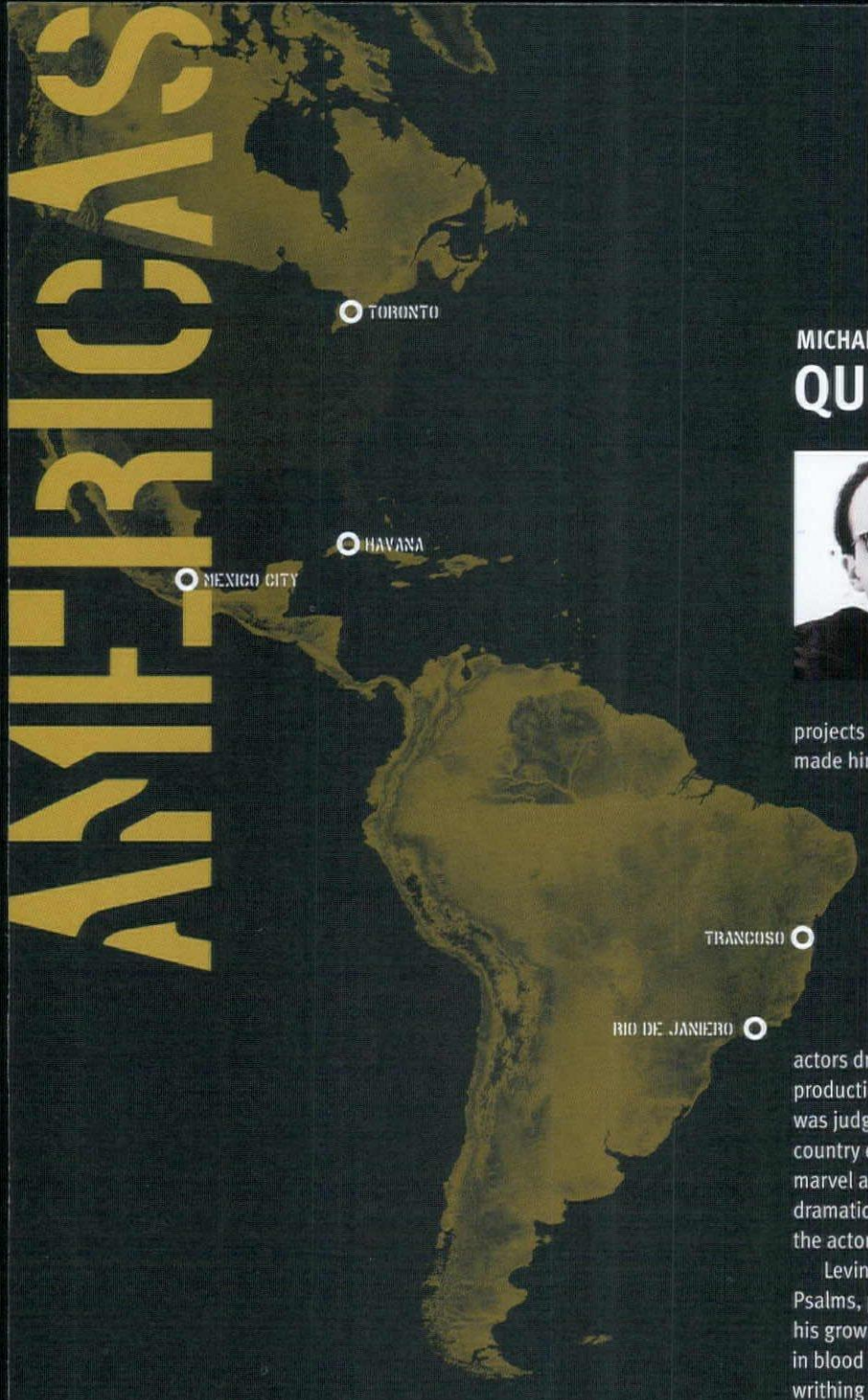
With their sharp, geometric moments, Ikin's pieces avoid the grand gesture. Rather, they suggest the upright character of Shaker furniture or Adirondack chairs. His chairs may envisage leisure, but of an athletic variety.

Ikin is clearly attracted to the forward-looking utopianism of modern design. When asked about his influences, he points to Rietveld's Red Blue chair of 1918. In Ikin's furniture, Rietveld's legacy has arrived in New Zealand, if rather differently from how it was experienced in Holland. The legs emerging from his cabinets are more colloquial than geometric, tracing the influence of an intervening generation of New Zealand modernists: In the early 1980s, Ikin trained at the Auckland University School of Architecture, well known for a collective of 1950s graduates who attempted to fashion a self-consciously New Zealand blend of the modern and vernacular. Their influence persists in Ikin's furniture. Thus, his current work explores "the relationship between the ritual object and a physical lightness," he says, pointing to a serving table, which he has carved open to reveal hollow interior spaces. By replacing the solidity of carved wood with clearly articulated elements and solid bands of color, he has dispelled any preciousness about unadorned wood, remaining refreshingly free of nostalgia. ANNA MILES

FIRM: Humphrey Ikin. LOCATION: Auckland, New Zealand. PRINCIPAL: Humphrey Ikin. AGE: 40. PLACE OF BIRTH: New Zealand. STAFF: 1. EDUCATION: University of Auckland; Massey University. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? Rangitoto Island, because the view of it from the city is as stunning as the island itself. WHAT IS YOUR FAVORITE WORD? "Ocean," a vast area of sea between continents.



Ikin's Red Stave chair plays with both Pacific Island forms and modernist motifs.



MICHAEL LEVINE: TORONTO, CANADA

QUIET DRAMA



In his far-flung meanderings, Michael Levine makes a career of disturbing theatergoers worldwide. No, he is not a loud, obnoxious fan, but an innovative costume and set designer who, in his work in theaters and opera houses around the globe, betrays a strong leaning toward conceptual minimalism. Through thousands of sketches and countless models, Levine deconstructs his projects to their barest bones, creating radical stage interpretations that have made him the designer of choice among such acclaimed new directors as Atom Egoyan, Robert Carsen, François Girard and Robert Lepage.

Levine's unassuming personal style contrasts strongly with his brazen stage experiments, which, he says, are never designed to be controversial. Rather than evoking the traditional enchanted forest for a 1992 design for a production of A *Midsummer Night's Dream* at London's National Theatre, for example, Levine employed a simple mud pool as the primary scenic element. While some critics appreciated the Jungian interpretation of the dream as a sinister nightmare, others complained that the slipping and sloshing of mud-wrestling actors drowned out Shakespeare's cherished words. By contrast, his 1997 set for a production of Tchaikovsky's *Eugene Onegin* at the Metropolitan Opera in New York was judged by some as too quiet. Devoid of the typical fanciful ballrooms and country estates, the stark set offered little for traditional opera aficionados to marvel at. And yet *Onegin*'s underlying theme of time passing and its regrets was dramatically evoked both through Levine's moody stage lighting directions and the actors' interactions with a handful of simple props, like leaves and chairs.

Levine's recent production of Stravinsky's *Oedipus Rex* with Symphony of Psalms, presented at the Canadian Opera Company in Toronto, is a testament to his growing preoccupation with the intangible. In this opera, Oedipus, cloaked in blood red, sits on a mountain of writhing bodies, providing a striking tableau vivant of human suffering. Increasingly, what the designer strives for is to capture that "elusive moment, the interaction of light and movement, appearance and disappearance." With each new production, he succeeds in discovering new ways of exploiting the ephemeral qualities of the stage. RACHEL GOTLIEB



FIRM: Michael Levine. **LOCATION:** Toronto, Canada. **PRINCIPAL:** Michael Levine. **AGE:** 37. **PLACE OF BIRTH:** Toronto, Canada. **EDUCATION:** Central School of Art and Design, London, England. **WHAT IS YOUR FAVORITE PLACE IN YOUR CITY?** Late at night in my studio when the snow is quietly falling on the rooftops of the buildings opposite my window. **WHAT IS YOUR FAVORITE WORD?** "Sesquipedalianism," which means, "to explain a big word with another big word," though I'm not sure that that is the exact meaning, since I am in Holland right now and can't find a good English dictionary. It says in the dictionary I have here that it means "pompous," but if my memory serves me correctly I think it can also be used to explain when one uses a big word to explain another big word. Which, I guess, is another way of saying that someone is pompous. Is it pompous to use "sesquipedalianism" as your favorite word?

BRUCE MAU: TORONTO, CANADA

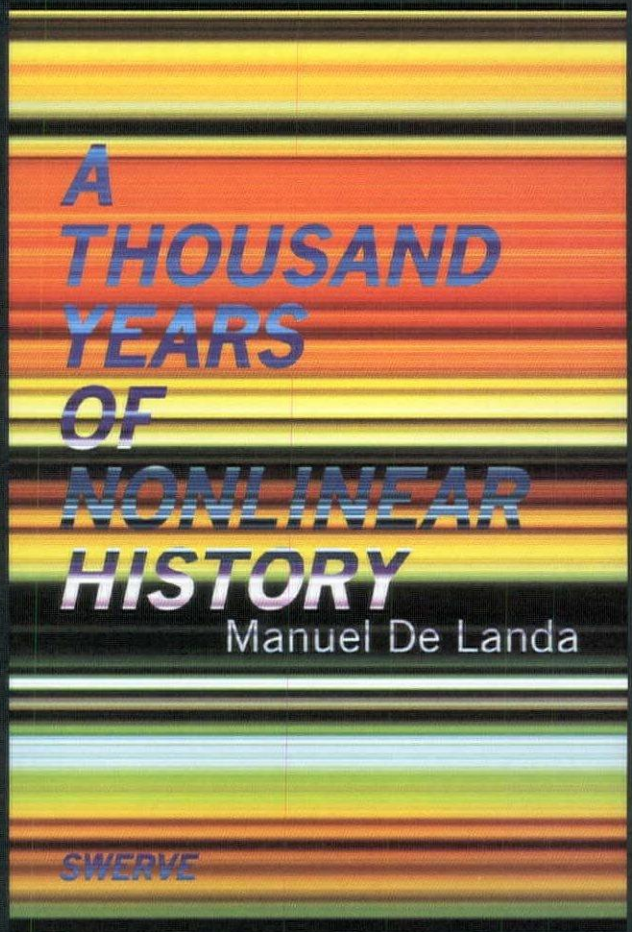
CHAIRMAN MAU



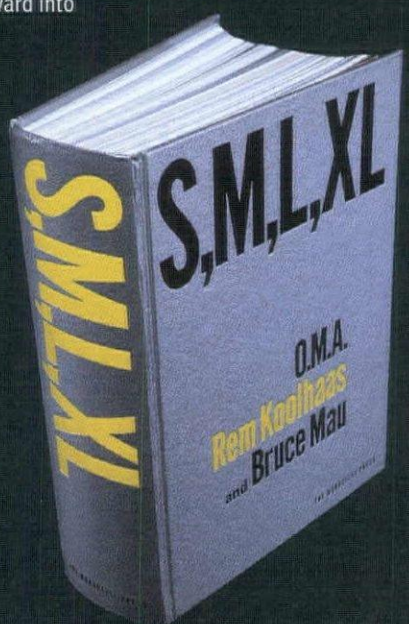
If you picture Bruce Mau as a somewhat cerebral, rather serious designer of books and catalogues — with *S,M,L,XL*, his five-year Rem Koolhaas collaboration, as their massive crown — think again. The Canadian designer/auteur, creative director of I.D. Magazine from 1992 to 1993, was recently seen by an audience of 1,000 Parisians onstage at the city's prestigious Théâtre de la Ville, performing an opening night solo with a film projector and popcorn popper.

Part of a dance piece called *Crash Landing*, it was Mau's second collaboration with Belgium-based American choreographer Meg Stewart and her company, Damaged Goods. Each of the three performances, which featured costumes, imagery, projections and onstage antics by Mau, was devised on the day of the performance. "It's really quite phenomenal to wake up in the morning, think something up and do it on the stage that night," he says. It's yet more evidence that Mau has an ability to forge freewheeling artistic alliances that must have many a colleague seething with envy. Now a family man with little time or inclination for networking, Mau attributes his remarkable roster of contacts in high places to a shared openness about the quest to achieve depth and richness in his collaborative projects. "I'm searching for ways of understanding the world," he says, "and I think that's what other people are chasing, too. I want to interact with my time and produce something that expresses it."

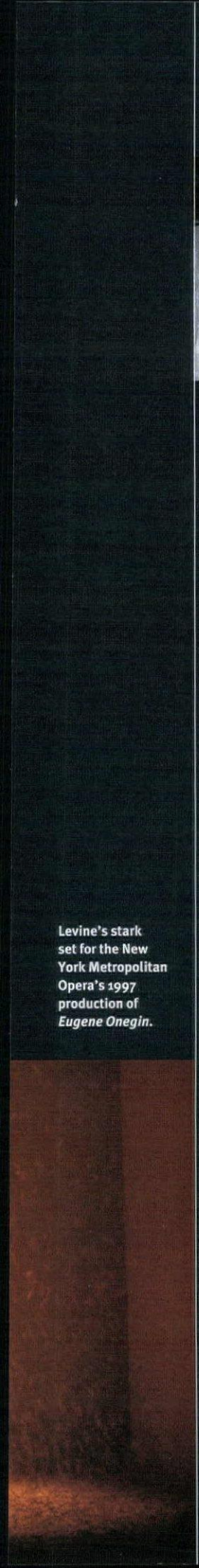
Mau's 15-strong Toronto studio is run on correspondingly speculative lines. Projects for Swatch, the Getty Center, the Bilbao Guggenheim, Rice University (where he is a visiting professor) and Zone Books are serviced by a cross-disciplinary team that includes artists, an architect, a film producer, a conductor and a zoologist. For Koolhaas, Mau is in the preparatory stages of a new book, to be titled *Living*, on four of the Dutch architect's houses. And there is a secret project, to be co-authored with Sanford Kwinter, founder of Zone. "The mistake people make is to stick to what they know and do it over and over again," says Mau. "I hope in 12 years' time to be doing something else. I'm interested in rolling forward into terrain that I don't know yet." RICK POYNOR



Above: Mau's recent design for *A Thousand Years of Nonlinear History*, a Zone Books project. Below: His monumental collaboration with Rem Koolhaas, *S,M,L,XL*.



FIRM: Bruce Mau Design Inc. LOCATION: Toronto, Canada. PRINCIPAL: Bruce Mau. AGE: 38. PLACE OF BIRTH: Pembroke, Ontario. STAFF: 15. EDUCATION: Ontario College of Art, Toronto



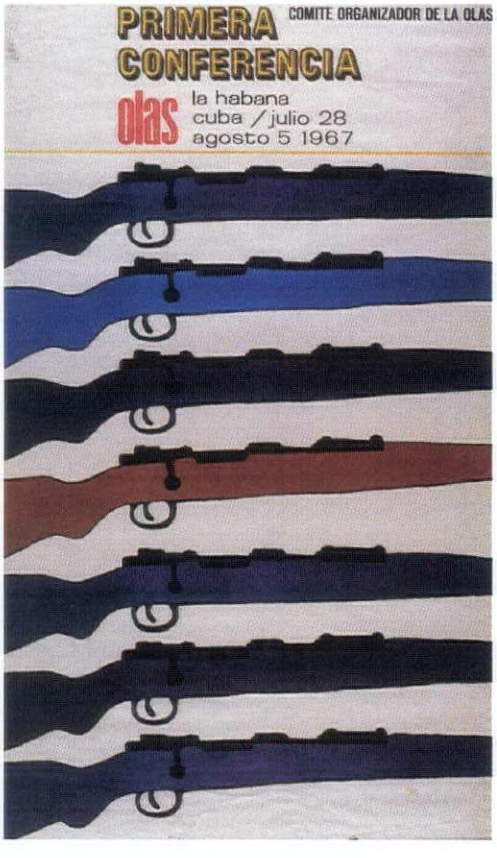
Levine's stark set for the New York Metropolitan Opera's 1997 production of *Eugene Onegin*.

ALFREDO ROSTGAARD: HAVANA, CUBA

REVOLUTIONARY ICONS



For much of the 1960s and 1970s, Cubans of artistic temperament channeled their talent into political poster design. Foremost among those designers is Alfredo Rostgaard, 54. Rostgaard's image of a bleeding rose for Cancion Protesta, a 1967 music festival, is described by Sandra Levinson of New York's Center for Cuban Studies as "the most recognized graphic image to come out of revolutionary Cuba." Symbolizing "the beauty and pain of making a revolution," the rose was reproduced on records, books and T-shirts by companies as distant as a Chilean music publisher under Allende. His sinuous but hard-edged line and pastel palette may call to mind the contemporaneous stateside work of Milton Glaser. But Rostgaard cites two American Sauls — Bass and Steinberg — as his main influences, along with his predecessors in communist Poland. "The Polish artists showed us that we could make completely political posters for the First of May or the anniversary of the October Revolution, with poetry, with beauty, with an indirect language," Rostgaard says. Like his celebrated peer Eduardo Muñoz Bachs, Rostgaard rose to fame creating iconic posters for ICAIC, the Cuban film board. But the island's skidding economy has had a chilling effect in the last 15 years on this hotbed of poster art. "A lot of these posters were hand-silkscreened," Levinson explains. "There was very little offset printing. Once they couldn't get materials for silkscreening, it all went by the wayside." Rostgaard's most stunning images for movies like *La Muerta de un Burocrata* (1967), in which a hand pointing up to a cross takes the place of the bureaucrat's head, remains fixed in the Cuban consciousness. Today, due to the continued dearth of materials in his homeland, Rostgaard devotes himself to the design of equally fanciful papier-maché toys. SAM PRATT



Rostgaard's 1967 poster for a conference of Latin American states.

FIRM: Rostgaard. LOCATION: Havana, Cuba. PRINCIPAL: Alfredo Gonzalez Rostgaard. AGE: 54. PLACE OF BIRTH: Guantanamo, Cuba. EDUCATION: Escuela de Bellas Artes and Escuela de Joaquin Tejada, Santiago de Cuba. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? The drawing board in my study. WHAT IS YOUR FAVORITE WORD? "Fantastico!"

PORTRAIT: SANDRA LEVINSON

TANE: MEXICO CITY, MEXICO

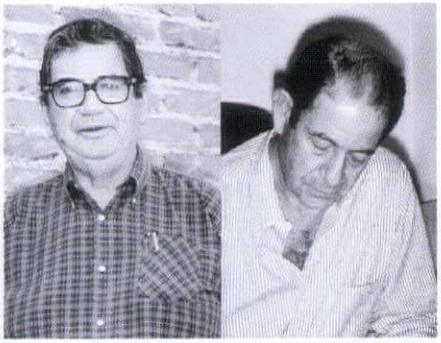
SILVER TRAIL

When the Pope visits a country and returns home with a suitcase full of gifts all commissioned from the same company, you know that that firm has got something going for it. Such can be said of Tane, the Mexico City–based manufacturer of silver jewelry and keepsakes that sent the Pope home from his late 1980s visit packing five exquisitely crafted tokens of affection.

Though founded by a husband-and-wife team of French immigrants in the early 1940s and originally involved in the manufacture and sale of leather bags (hence the name, referring to the French word *tannerie*), in the 45 years since the firm began concentrating on silver it has become synonymous with fine Mexican artistry. But while Tane has always looked to Mexico's pre-Hispanic past for design inspiration, it does so within the context of influences external to the small Latin American country. Pedro Leites (the son of Tane's founders), his wife Michèle and their design partner Alfonso Soto Soria are constantly traveling near and far to plumb the visual cultures of other countries in search of new ideas. "We draw from tradition but we also create our own," Leites says. "Everything interests us, everything draws our attention. In South America, it was the flora and fauna. In Egypt, we discovered a fisherman's knot that ultimately became a necklace. But, in the final analysis, nothing is executed in a recognizably Egyptian or Greek style."

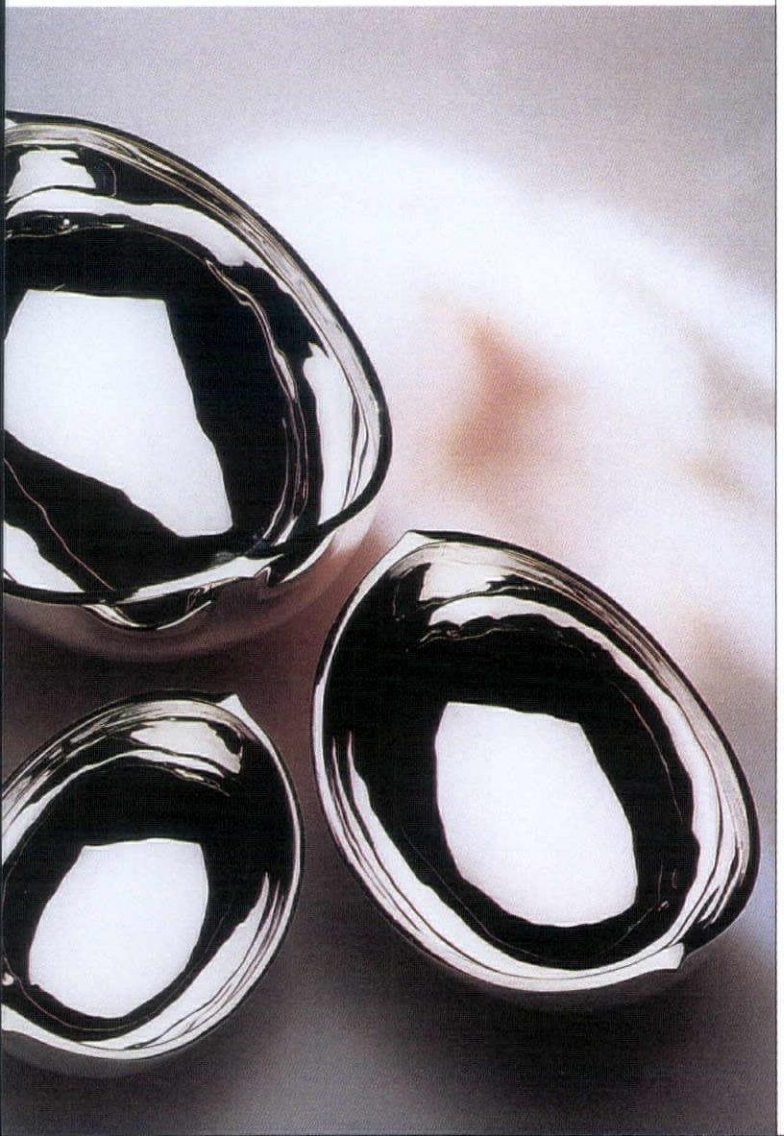
Forging its own aesthetic in a culture so steeped in tradition is in itself remarkable, but the folks at Tane are used to bucking trends. During Mexico's serious economic crises of 1982 and 1994, Tane flourished while many other companies were forced to close due to its commitment to maintaining its high level of quality, as well as its commitment to its staff. "Finally, our company is people," Leites says. "By collaborating with our staff, we were able to weather these crises and recover from them." BONNIE SCHWARTZ





FIRM: Tane. LOCATION: Mexico City, Mexico. PRINCIPAL: Pedro Leites. AGE: 60. PLACE OF BIRTH: Paris, France. STAFF: 280. EDUCATION: Apprenticeship and travel. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? The National Park, as I like to hike. WHAT IS YOUR FAVORITE WORD? Quality: to do something the best you can!

Above: Alfonso Soto Soria (left) and Pedro Leites, codirectors of design, with Michèle Leites, of Tane.
Below: The Twin Peaks pitcher (left) and Siracusa bowls.



ROMULO FIALDINI

UGO FRANÇA: TRANCOSO, BRAZIL

LIFE BOATS

Canoes are central to life in the southern Bahia fishing village of Trancoso, Brazil. There, Ugo França explains, "history and nature form a magic bond." The furniture designer came to the tiny, isolated town in 1983 to escape Sao Paulo, where he'd worked as an engineer and computer graphics designer. In Trancoso, he embraced the natural rhythms of the area and its local livelihood, fishing. Leaving home before dawn to paddle out to sea, França and his fellow fishermen had to wait for the force of the afternoon tides to carry them back to shore. At the mercy of the ocean, França had plenty of time to develop a deep love of the vessels and how, he explains, "the wood is marked by the texture of the water and the sand."



Soon França began building houses from local materials like wood, mud and broken bottle glass. But when it came to furnishing them, he was forced to design the furniture himself, as "there was nowhere to buy anything." Neither were there abundant materials with which to make his own furniture. But this did not deter França. He explored the rainforests surrounding Trancoso, finding fallen trees whose cores had rotted away. By their resemblance to dug-out canoes, França was moved to consider his fishing boat in a new way.

Now, França buys canoes that are no longer seaworthy from the local fishermen who no longer need them and works like a sculptor to find the hidden form within each decommissioned vessel. Transforming segments of the canoes into benches, tables and chairs, França preserves the boat's shape. The resulting furniture is a tribute to the wood's original use: light, strong, essential in its utility. NESSIA POPE AND UBIRATAN MUARREK



França's 1997 Pequi Amarelo table, made from a sliced-up canoe.

FIRM: Ugo França. LOCATION: Trancoso, Brazil. PRINCIPAL: Ugo França. AGE: 43. PLACE OF BIRTH: Porto Alegre, Rio Grande do Sul, Brazil. STAFF: 4. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? I feel good at the beach and in the woods. WHAT IS YOUR FAVORITE WORD? "Nature," because it is so near to its origins.

NCS DESIGN: RIO DE JANEIRO, BRAZIL

FRESH BREEZE

A high-design hot dog stand? The idea is about as revolutionary as reworking New York City's pretzel push-carts, but NCS Design Rio was up for the challenge, and now the witty yellow-and-black fiberglass stands dot Rio's beaches and streets. But hot dog vending certainly isn't the biggest challenge NCS has taken on.

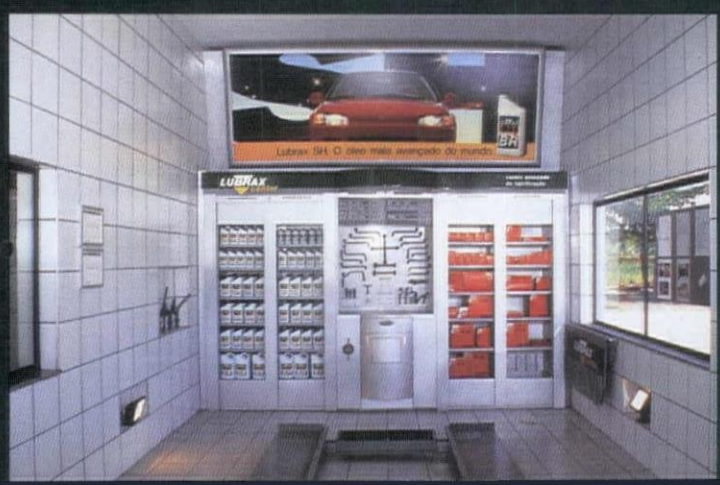
As Angela Carvalho, the firm's president, explains, "Design is a rough trade in Brazil, with the industry demanding first-world product design but often lacking in equipment, accessories and fabrication technology." Making things more complex are the firm's transcontinental offices, located in both Germany and Brazil, with work on projects happening on both Atlantic shores.

Carvalho and her German partner Alexander Neumeister met 11 years ago. He was inspired by Brazilian culture ("he was Brazilian in a past life," Carvalho confides), having visited the country several times. She, after completing a scholarship program at Krupp's, was equally inspired by German design. Now Neumeister heads up NCS's Munich branch, and both partners travel frequently between the two countries, swapping employees in what seems akin to a high school foreign exchange program in order to "integrate the different cultures through design."

Carvalho and Neumeister have achieved such integration in several recent projects, notably a futuristic gas station and ceiling fan. Banishing the "Persian market look" of Brazil's gas stations, with their piles of clutter, cartons and crates, Carvalho created a streamlined modular facility that looks as if it were lifted straight from the set of *The Fifth Element*. As for the fan, whose basic form hasn't changed much since its inception in colonial India, Carvalho knew that there had to be a better way to cool tropical climates. Inspired by airplane propellers, NCS used aerodynamics and injected-molded plastic to create something almost entirely new. JENNIFER KABAT

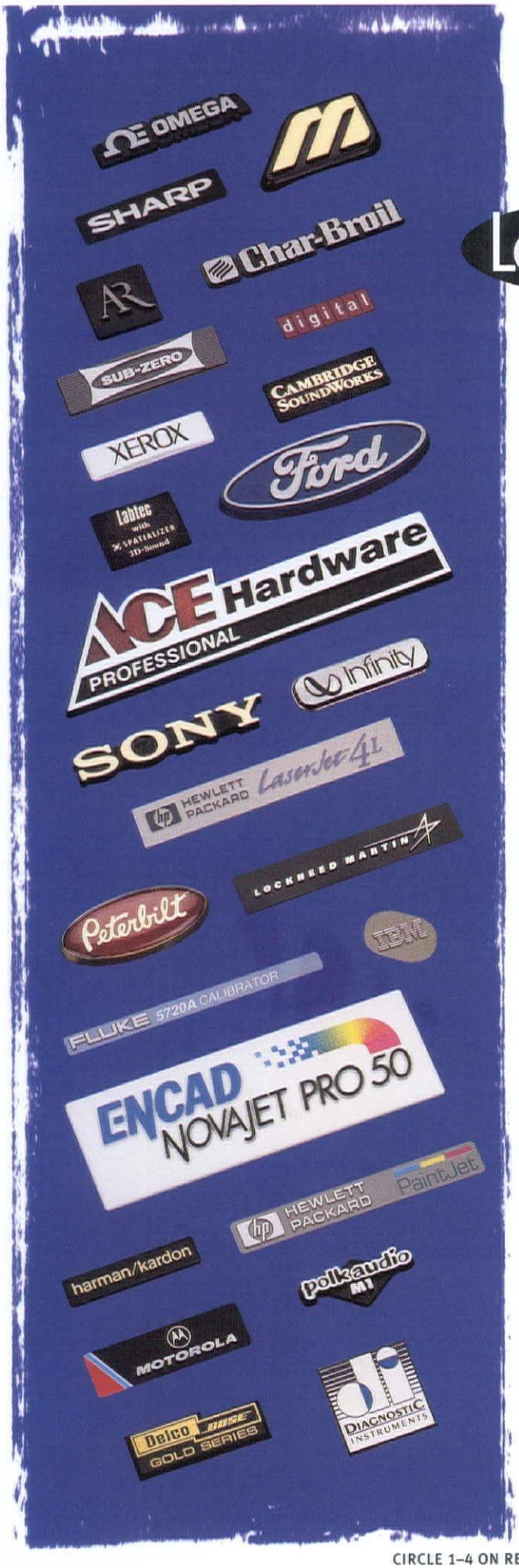
Above: The Aliseu ceiling fan, a new take on a traditional form. Below: NCS's remodeling of a standard gas station for client BR Petrobras.





FIRM: NCS Design Rio. LOCATION: Rio de Janeiro, Brazil. PRINCIPALS: Angela Carvalho (45) and Alexander Neumeister (55). STAFF: 25. WHAT IS YOUR FAVORITE PLACE IN YOUR CITY? The botanical garden. WHAT IS YOUR FAVORITE WORD? "Saudade." It evokes the feeling of leaving behind something or someone we care for very much.

JAMES WOJCIK



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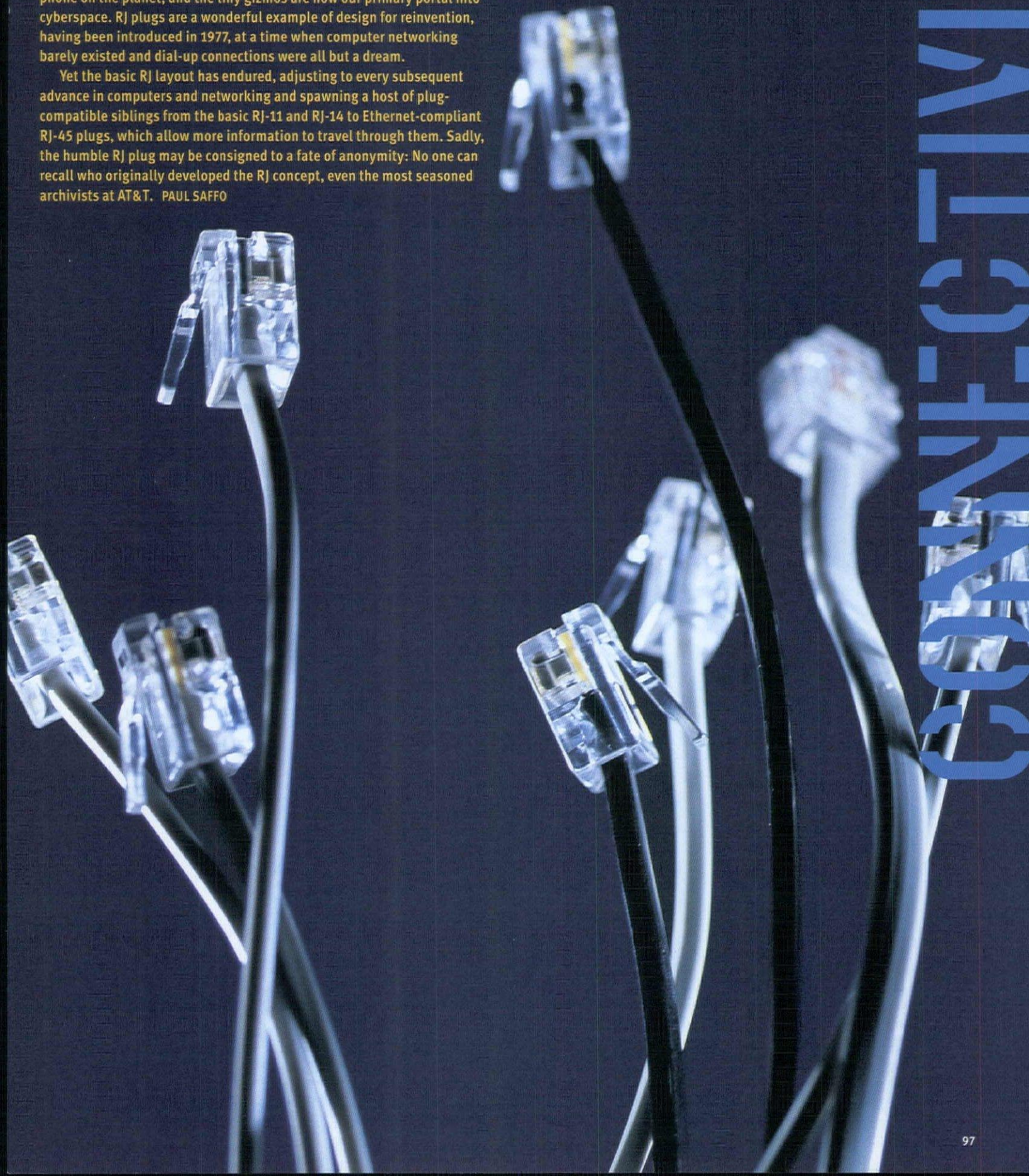
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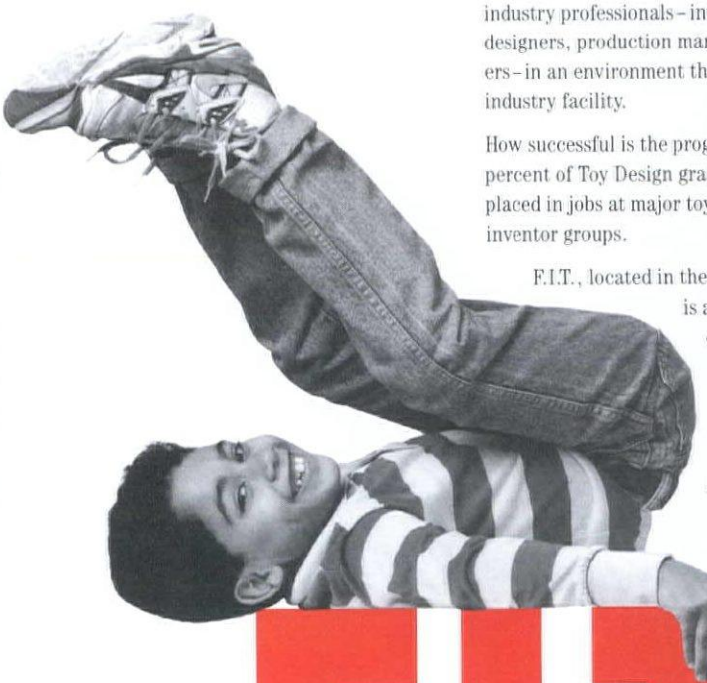
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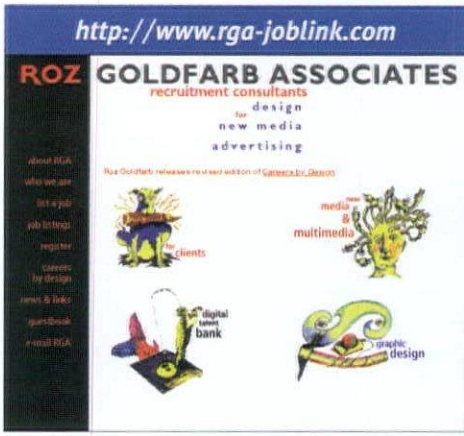
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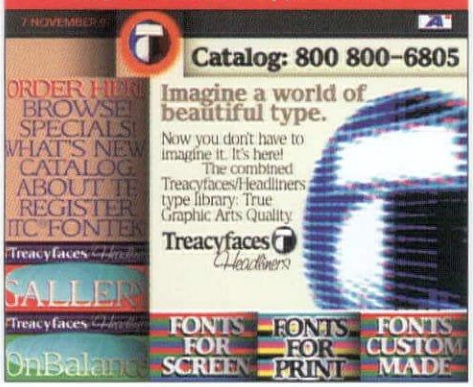
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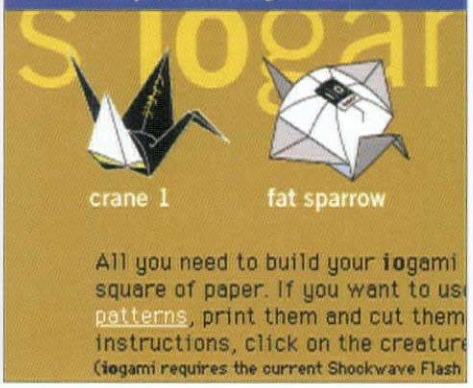
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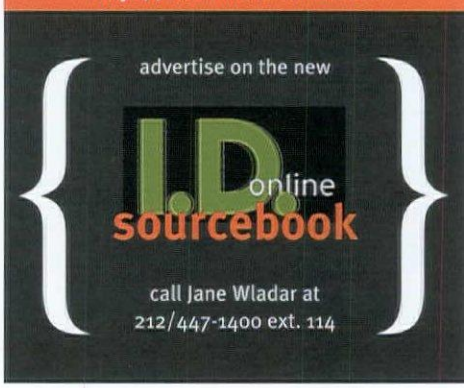
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PRACTICE

CONFERENCE

Not a Poultry Affair

As promised, Jambalaya, the 1997 AIGA conference, was a swamp of culture, creativity and confusion. Attendees were left with much to chew on.

BY PETER HALL

It was the headless chicken poster that did it. Hinting at four days of voodoo and organized chaos, Stefan Sagmeister's fold-out mailer for the 1997 American Institute of Graphic Arts conference in New Orleans yielded a flurry of angry letters from some corners of the AIGA membership, and a last minute surge of registrations from others. When all is said and done, audacity may well be design's last secret weapon.

The fact that 2,500 people showed up for Jambalaya was gratifying, but problematic. For several hundred conference-goers, the myriad of afternoon breakout sessions in New Orleans's Marriott Hotel had to be navigated initially without a program schedule; there weren't enough of the lavish Alexander Isley–designed guides to go round. And many of the afternoon's more popular "show-and-tell" sessions (David Carson, Jim Sherraden, Margo Chase and Sagmeister among them) turned out to be overcrowded and thus impenetrable for late-comers and ditherers. The resulting hubbub, exacerbated by the conference-goer's fear that something better is always going on next door, induced a peculiarly Jambalayan state of being, not unlike that of a guillotined fowl.

By contrast, the morning sessions were positively cerebral. Staged in the vast, opulent interiors of the landmark Saenger Theatre, the morning events, organized by program director Janet Abrams, were spiced up with four short films by Dana Arnett, some very good jazz from Delfeayo Marsalis and a sumptuous account of New Orleans by local essayist Andrei Codrescu.

Stitching the whole package together was the charismatic John Hockenberry, who, as moderator, brought to the conference all the polished presentation skills of an NBC News commentator with a genuine appreciation of design.

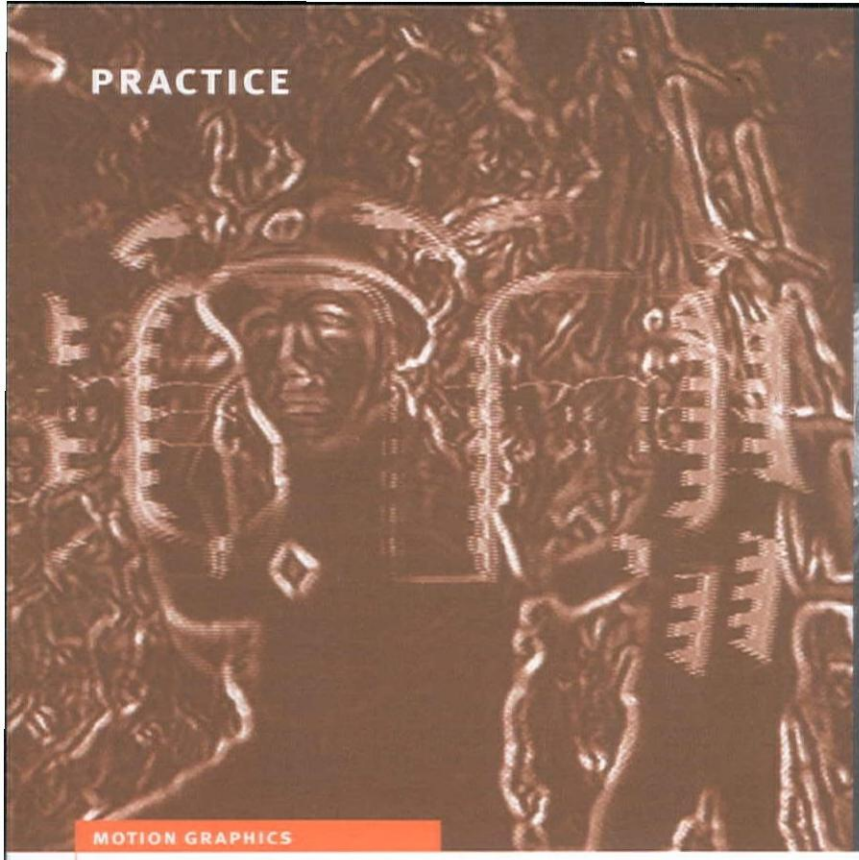
Hockenberry had his work cut out for him, pulling together the disparate strands left hanging by the two chief camps of speakers, the designers and the "intellectuals," as Stephen Doyle quipped, the latter of whom "are the ones who are really bad with their hands." The intellectuals were certainly an asset, shifting the focus of the conference beyond the professional hand-wringing and platitudinous rabble-rousing that frequently dominates these events. But their arguments often seemed misdirected. University of Chicago art historian Barbara Maria Stafford delivered a paper based on the premise that images are considered "dumb" and inferior to text in our society. It seemed a better description of the plight of an art historian on a university campus than that of a designer working in a visually literate society hungry for fresh, smart images. Hockenberry nevertheless managed to draw salient points from the offerings without yielding to the temptation to mock the academics.

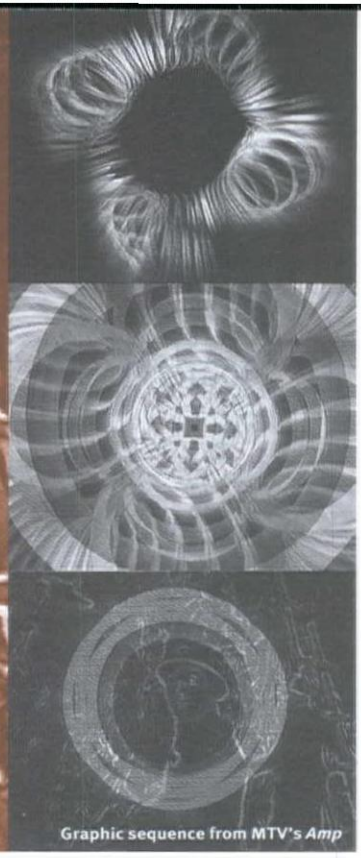
The closest thing to a conclusive moment came with the magical juxtaposition of Osbert Parker, the British commercial director, with designer-educator Lorraine Wild's presentation "The Macramé of Resistance." Parker's finely crafted, stop-motion animation spots, which drew cacophonous applause from the audience, were an apt preface to Wild's call for a new model of design as a craft-, rather than technique-based, activity. Professional design has been devalued by digital technology, argued Wild, and the response so far has been for designers to reposition themselves as expert, problem-solving marketeers or anthropologists. Citing the renaissance of typography and a renewed interest in form-making, Wild put forth her case for design as the pursuit of the "undeniably unique" through a knowledge and refinement of the craft.

It was an old picture seen from a new perspective. All those years we were told that "good" design was just a cultural construct. Now, suspected Wild, it may have something to do with "having an eye." Not just an eye for fine adjustments, but a distinctive eye derived from exploration, from a strong sense of self. The Alvin Lustig eye, the Ed Fella eye, the audacious Sagmeister eye. The poster, it turned out, had said it all.



Sagmeister's infamous, audacious and uncannily portentous decapitated bird poster.





Graphic sequence from MTV's *Amp*

MOTION GRAPHICS

Build Your Own Production Studio

With diminishing costs and increased computer power, the in-house, motion graphics production studio is becoming a viable option for many design studios.

BY JAMES KIM

Margo Chase, the Los Angeles–based graphic designer, had long harbored a desire to animate her design ideas. But television producers were reluctant to give a print designer broadcast work, telling her, "You're not a director." Her break came when she was commissioned to design a logo for an ESPN show. Wanting to do the entire opening sequence, she told the producer, "if it doesn't get used, don't pay me."

Chase, who might conventionally have gone to a broadcast production facility equipped with a Discreet Logic Flame or Quantel Henry, chose to do the whole project on a desktop video system. "It was frustrating to tell somebody else what I wanted," she says. "I preferred to fiddle and get the result without having to compromise."

Workstations can cost hundreds of thousands of dollars, but the continuing improvements to Macs and PCs have made desktop video a viable and far more economical alternative. Chase's equipment includes Adobe After Effects — the software package most often used to compose moving type over live-action video, and add a variety of effects, including blurs and distortions. She also uses the Media 100, a hardware interface (and rival to Truevision's Targa 2000 board) that compresses a video signal enough to play it back in real time from a personal computer. In addition, since each second of video can be nine megabytes, a hard drive fast enough to read and write video is required, such as Micronet's DVA212SC. The final animation is usually recorded onto a broadcast-quality tape format. BetaCam SP, for instance, offers a sharper image than a consumer format like VHS.

The chief benefit of the in-studio video system is that it gives the designer room to experiment. "You can take your time on a design without the $500-an-hour clock at a post-production facility," says Todd Mueller, producer of MTV's *Amp* show. Seth Goldstein of Fuel in Santa Monica agrees: "Digital video levels the playing field, allowing people with no access to $700-an-hour editing bays to do things more expressively."

For animation, a desktop system can help cut corners. "Desktop video quality is as good as high-end workstations," according to Steven Katz, a director at New York–based Curious Pictures, which specializes in animation. But "clients have to accept the rendering time needed to create complex effects," Katz says. He uses low-resolution video previews to show roughs during the progress of an animation into digital. These give clients "a pretty good idea of what it would look like," Katz says, without a high-resolution rendering that can take hours.

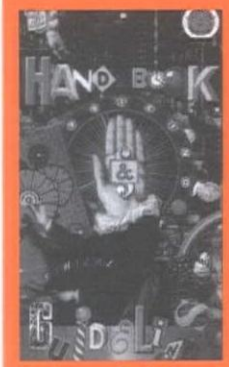
Finally, a low-cost video setup even has its uses on 35mm film projects. At the New York–based film titles specialist Balsmeyer and Everett, which is currently working on the Coen brothers' *The Big Lebowski*, After Effects is used to create proxies of film title sequences. Because of the greater resolution requirements of film, desktop tools aren't often used for the final output, says Randy Balsmeyer, but they do give you "more chances to finesse a project before committing the big bucks."

Increasingly, affordable desktop tools will enable designers to jump into motion graphics, expanding the language of the medium. Perhaps, as Margo Chase hopes, it will even help iron out some of the clichés: "Clients who ask for a 3-D logo that flies through space will realize that it doesn't have to."

James Kim is a New York–based video and Web technology consultant.
‹james@kim.com›

A SAMPLE $20,000 DESKTOP VIDEO SETUP

PRODUCT	COST	WHAT DOES IT DO AND HOW WELL DOES IT WORK?
Micronet DVA212SC **800/800-3475**	$2,330	12-gig hard drive with high-speed SCSI card and formatting software. Fast enough and big enough for many small jobs.
Apple Mac 9600/300 **800/795-1000**	$3,999	Zip Drive/4-gig hard drive/8 megs of VRAM/128 megs of RAM. Powerful enough to make rendering less of a chore.
AppleVision 850 **‹www.apple.com›**	$1,849	20" monitor. Enough screen real estate to handle the numerous windows of After Effects.
Media 100 QXC **800/773-1770**	$3,995	Broadcast-quality component video in-and-out system for Mac with Adobe Premiere. Pristine quality video starter system with an upgrade path to faster performance.
Sony Betacam SP **800/686-SONY**	$10,350	Analog component videotape recorder. Industry standard format.
Sony PVM-14M2U **800/686-SONY**	$1,235	14" low-cost broadcast monitor. Easy to calibrate and enough resolution for broadcast applications.
Targa 2000 PCI **800/522-TRUE**	$3,995	Broadcast-quality video in-and-out system for Mac or NT with Premiere. Broadcast-quality video. Provides hardware for Avid Technology.
Adobe After Effects **800/685-3504**	$995	Motion graphics and compositing tool. A must-have for any motion graphics designer.



Bargaining Power

PRODUCTS

Did you know you should be charging $150 to $250 for stencil design or between $1,000 and $4,000 for pop-up greeting cards? Helping you navigate such far-flung fields of the profession is the ninth edition of the *Graphic Artists Guild's Pricing and Ethics Handbook* ($29.95). Published biannually since 1970, the tome also covers more familiar areas, such as book jacket design, and helps untangle the increasingly thorny realm of rights and reprints amid the growth of multimedia and electronic publishing. The *Handbook* gives guidance in bargaining and offers standard contracts for a myriad of graphic jobs. Not to mention pricing guidelines for Ketubot, illuminated Jewish marriage contracts. JENNIFER KABAT

Graphic Artists Guild 212/791-3400, < www.gag.org>

MATERIALS

The Green Bean

Ongoing tests with a new polymer made of soy bean oil could herald a generation of energy-efficient vehicles. The University of Delaware has the secret.

BY NICHOLAS BACKLUND

Professor Richard Wool's vision of the future is a world filled with bridges, battleships and automobiles all made with the common soy bean. Wool, a professor of chemical engineering, and his team of researchers at the University of Delaware's Affordable Composites from Renewable Resources (ACRES) project, have developed a new process that allows soy bean oil — rather than petroleum oil —to be used as the matrix in advanced composites.

By combining the soy oil matrix with fibers — either naturally occurring ones (such as flax, hemp or straw) or synthetic ones (such as glass or carbon) — Wool and his team have created an advanced structural material that, pound for pound, is stronger than steel but 75 percent lighter. Its potential benefits are far-reaching: Not only is it made from an inexpensive, naturally occurring renewable resource (it is 50 percent cheaper than other common resins), it also requires less energy to fabricate. Due to its weight advantage over steel, it would also reduce the energy consumption required to transport components made from it.

The secret of soy is that it is not chemically active and it is therefore relatively easy to manipulate at the molecular level, according to Wool. "Imagine these [soy] molecules as a sort of dancing ballerina, cavorting about and flapping her arms," he says. "We've essentially put magnets on the hands of the ballerina so they lock together."

The first commercial application for the soy-based composites will be tractor components for the John Deere company, which has already begun prototyping panels. Conceivably, every part of a Deere tractor that is green (no pun intended) could eventually be made from this eco-friendly composite. Deere has aggressively pursued development of the soy composite because it has so many practical benefits over steel and petroleum-based composites.

The soy material, for example, can be molded using atmospheric pressure and very low temperatures. The molds themselves are cheap to produce and although the science underlying the materials development is complex, actually working with the stuff involves relatively simple processes. A recent project went from computer-modeled mold to finished parts inside of a month.

The dream of using soy-based materials in manufacture found an early champion in 1938 in Henry Ford, who wanted to use them in the production of his Model Ts. Ford at one time had over 100 different varieties of soy growing around his plant, questing for the perfect strain. The advent of World War II, however, changed the face of composite science research and the plastics, nylons and other petroleum-based materials that we have today are the result. Had history not interceded and put a stop to the early green composite research, just think what might have bean.



Feeding Time at the Pond

The heavily-fished pond of new media has gained some new predators of late. At press time, the unstoppable Razorfish, slithering along with the muscle of Omnicom behind it, was about to devour its erstwhile rival Avalanche Systems and had acquired a taste for a product design firm.

It won't be frogdesign, however, which pulled out of merger talks with Razorfish when it swallowed Prophet Communications, a San Francisco–based Web development company. Frog opens its New York office next month, a "showplace for new media," according to Doreen Lorenzo, a former Internet marketing head at the ailing Power Computing, who joined to lead the frog new media team last fall. New York interactive firms shouldn't rest easy. The sprightly Sunnyvale, CA-based amphibian, which also gobbled ZFI, the Austin, Texas–based interactive firm, is still "looking for opportunities," says Lorenzo.

The British product design group Seymour Powell has recruited James Woudhuysen, formerly head of worldwide market intelligence at Philips Consumer Electronics, to spark up a new research and strategy division. The idea is to get those clients "who wouldn't have used a design service first," according to the firm.

The politically challenging task of heading the Art Center School of Design's publications department has fallen on the shoulders of Denise Gonzalez-Crisp, a designer, writer and faculty member at Art Center's nemesis, Cal Arts. The Art Center job, previously held by Rebecca Mendez and then Darrin Beaman, is known to require a unique blend of experimental impulses and diplomacy (in terms of handling the requirements of the school's departments). Gonzalez-Crisp, unphased by these stiff requirements, says she is "interested in bringing a more critical aspect to the work, and including more students in what we do."

Since studio space in San Francisco is now slightly cheaper than in Silicon Valley (and quite a bit cheaper than Manhattan), all sorts of folk are popping up in the city's trendy Mission District. One notable new addition is a bunch of former New York designers — Mark Atkinson, Daniel Carter, Kate Dana and Paul Donald — who have formed a loose working association called 212. Carter and Donald worked variously for Alexander Isley and Wired Ventures, Dana and Atkinson are RISD industrial design graduates. One of Carter's first jobs is the design of *Network* magazine, which he calls the "*Hollywood Reporter* of Silicon Valley," founded by none other than John Batelle, former senior cheese at *Wired*, which has been shedding staff lately like old skin.



Lorenzo: Newly with frog.



Woudhuysen lights up Seymour Powell.



Gonzalez-Crisp: Art Center challenge.



212: It's more than just an area code.

TYPE DESIGN

The Musical Muse

The consummate lettering artist behind the stone carving on Robert Venturi's Sainsbury Wing at the National Gallery in London reveals his methodology.

Michael Harvey, based in Bridport, England, has worked on over 1,500 typographic book jackets, written a book on letterspacing and designed a number of high-profile digital typefaces for Monotype and Adobe. Here, he discusses upcoming projects with John D. Berry.

JOHN D. BERRY: Are you working on new typeface designs?

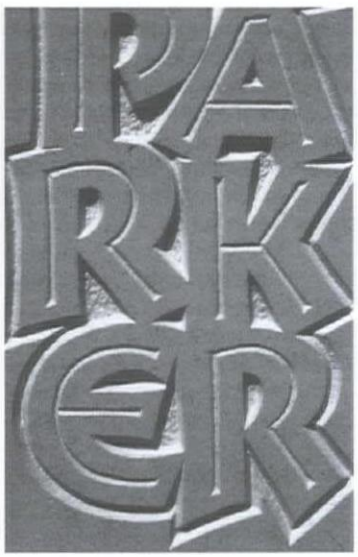
MICHAEL HARVEY: For Adobe I'm working on a two-axis multiple master typeface called Jelly Roll, though I don't know whether they'll end up using that name. It's an inline face, with a white line inside the letter's black outline. As you move along the axis, the proportions of white to black change: at one end, it's a thin white inline; at the other, it's so thick that the black becomes an outline. The other axis changes the weight. These two changes operate independently of each other.

JB: Where did the idea come from?

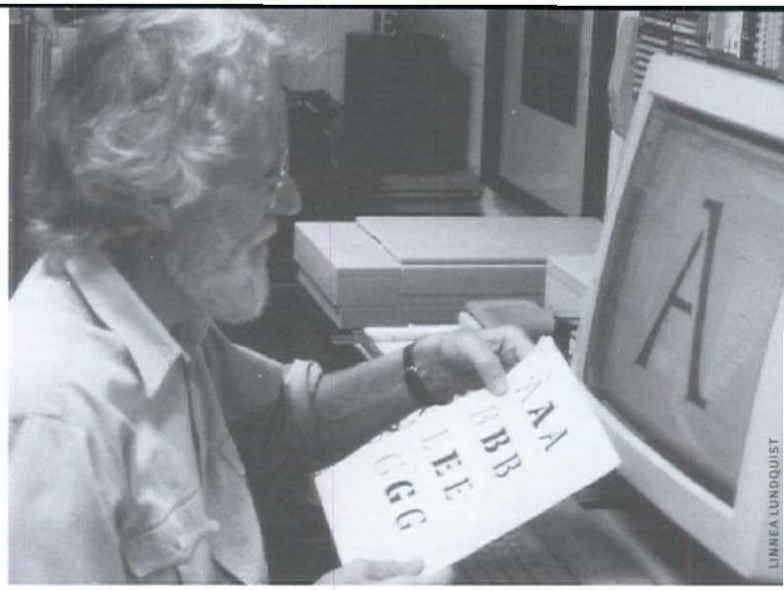
MH: It grew out of a book jacket I did for Cambridge University Press. I had done an inline letter for that jacket, and Fred Brady at Adobe looked at it and suggested that I try varying the thickness of the inline and turn it into a typeface. All of my typefaces come from book jackets.

JB: The typeface Ellington reminds me very much of your lettering for the Graham Greene jackets.

MH: Ellington actually didn't come directly from a book jacket; it grew out of a masthead that I did for a management organization in 1981. John Miles, who was Monotype's typographic advisor, decided to use it. With the technology then, I had to draw at least 1,000 characters. At first they weren't going to let me call it Ellington – "You can't have proper names," they said — but eventually they gave in. Then I designed Strayhorn as a sans-serif complement to Ellington. That one was done entirely onscreen.



Harvey's birdbath lettering: inspiration for "Jelly Roll."



LINNEA LUNDQUIST

Michael Harvey on the (upper) case of Conga Brava.

JB: How do you decide what kind of typeface to do next?

MH: People suggest things, usually. But Studz was my suggestion, although the name came from Adobe. In her *History of Lettering*, Nicolete Gray showed some 8th-century Celtic lettering with white dots — the "studs" — in it. When I saw those letters, I could hear Count Basie's piano playing. I ended up using it in a poster, where the letters actually spelled out "Count Basie." I made up postcards using this, and a Dutch journal showed some of them at tiny, postage-stamp size. When I saw the lettering that small, I started thinking, "Maybe that could become a typeface." So I faxed a page of the Dutch journal to Adobe, and they agreed. "Studz," with a 'z,' was their suggestion.

JB: These are all display faces, even though I've seen Ellington used for text. Have you ever designed a text typeface?

MH: No, I'm basically a display person. My typefaces generally come from display lettering. But I'm working on a text typeface now, my first. I began it in 1990 for Berthold, but then they went under. I did this one traditionally, drawing all the letters at large size. It was always intended as a text face. I submitted it to Frank Blokland at the Dutch Type Library, which until now has only done Dutch typefaces. Frank told me just yesterday that they want it. But they want to change the name. I'd called it Perdido – another jazz reference — but they wanted something more Dutch. So they're calling it Unico, after an 18th-century composer. At least it's still about music.

Any typeface is basically one idea. This one came from looking at the word "David" and not liking the way the serifs on the "v" fit with the letters around it. So I lopped off one side of the serif and bent it one way. It's just a little idea, but no classic typeface does it.

Monotype Typography, 800/monotyp
Adobe Systems, 800/68-adobe

John D. Berry is a writer and designer based in Seattle. ‹Jdb@seanet.com›

RoboFog

TYPE TOOLS

The skills of design and software engineering are rarely encountered together. When they are, however, interesting things happen. The result of one such confluence is RoboFog, a new-yet-familiar type design package for the Macintosh.

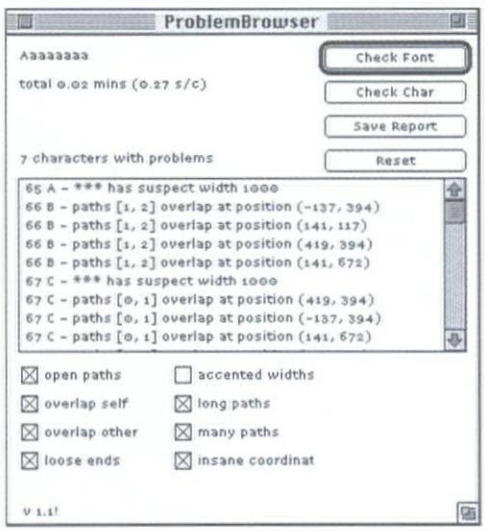
Originally based on Macromedia's Fontographer 3.5, RoboFog came into being when the Massachusetts-based Font Bureau needed to edit TrueType's quadratic splines and added the feature to the otherwise Bezier curve–oriented software. Not content to leave well enough alone, Font Bureau's David Berlow and Dutch typographer Petr van Blokland schemed to create an even more customized version of Fontographer, with all the features they'd always wanted.

RoboFog's new identity truly emerged when type designer Just van Rossum suggested they integrate the Python scripting language directly into the application. This would allow designers — often familiar with scripting languages like Lingo or JavaScript — to extend the software by creating their own custom tools. Such extensibility would also let designers automate many tasks that were previously too odious or time-consuming to be feasible. The package was finally named RoboFog, after the movie *RoboCop*, by van Rossum's collaborator, Erik van Blokland.

So as not to compete with Macromedia for Fontographer sales, prospective RoboFog users must already own a registered copy of Fontographer 3.5 or later. RoboFog is available only as a $500 per year subscription, which provides access to the RoboFog FTP site containing the latest versions of the software, its ancillary files and Python scripts.

STEPHAN SOMOGYI

RoboFog, +31 15 219 1050,
‹http://www.petr.nl/robofog/›



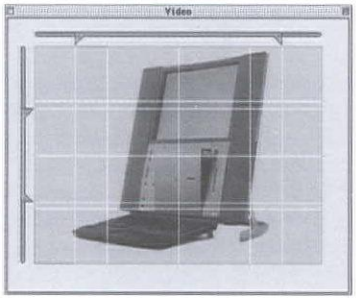
Fix your fonts with the Dutch-grown RoboFog.

Product News: Vellum, Freehand, QTVR

SOFTWARE

EASY SOLIDS A hybrid program that integrates wireframe, surface and solids modeling is released this month by Ashlar, the San Jose, CA–based company. Designed to facilitate the transition from 2-D drafting to 3-D solids (80 percent of CAD users still work predominantly in 2-D, according to Ashlar), Vellum Solids is based on the popular Acis modeling engine. $29.95, or $49.95 bundled with Vellum 3D. Ashlar, 408/487-9800, ‹www.ashlar.com›

NEW, CLEAR FREEHAND The spring 1998 release of Macromedia Freehand version 8.0 will allow designers to assign transparency values to overlapping vector objects without affecting the objects' editability. This would effectively remove a lengthy step usually performed in Adobe Photoshop. Other features include updatable effects lenses and customizable keyboard shortcuts that allow users to match to Freehand the keystrokes they already use in, say, QuarkXPress. Macromedia, 415/252-2000, ‹www.macromedia.com›



A STITCH IN TIME The arduous process of stitching together images to make interactive panoramic movies is made a simple "drag and drop" process with Apple Computer's new QuickTime VR Authoring Studio. The software also enables QTVR makers to incorporate hot spots within movies that lead to object movies or Web site links and to edit the links from a scene-maker schematic. *$395. Apple, ‹www.apple.com›*



Virtual Prototyping on the Web

VRML

The potential of VRML for prototyping is clear: it's a 3-D format that can be viewed simultaneously by clients or consultants, even when they're in other parts of the world, as long as they're on the Web using either Netscape Navigator or Microsoft Internet Explorer. And it's programmable, which allows for interactivity and animatics.

The most pressing limitation of VRML so far has been its inefficiency with complex models, that is, models with either a large number of polygons or numerous texture maps. This shortcoming may be a thing of the past, thanks to recent advancements from Newfire, a Saratoga, CA–based developer.

Newfire has released a new authoring environment called Catalyst that uses standard VRML files and, through a proprietary render-culling engine, streamlines the processing of complex models. Its free browser plug-in, Torch, can render projects compiled in Catalyst at frame rates approaching standard video. Catalyst supports most of the VRML 2.0 specification, including protos, allowing for models with interpolated animations and, with the inclusion of Java and Javascript, supports interactivity and intelligence. ANTON DEEN

Newfire, Inc., 408-996-3100, ‹http://www.newfire.com›



Light, Sound, Action! — Over the Web

MOTION

Downloading time is an anathema to many Web designers. If it takes too long for people to see or hear, they won't stick around. So when Real Networks introduced RealAudio over a year ago, it was quickly adopted by Web builders because its new streaming technology allowed audio to be played as it was received instead of having to be downloaded first. RealVideo followed this past February and was equally well received.

Now, with RealSystem 5.0 — an extension of the existing RealAudio and RealVideo technology — almost any type of media developed for computers can be streamed and synchronized as interactive content. Macromedia Flash, MIDI (Musical Instruments Digital Interface) text, 3-D, virtual reality and databases such as Oracle are just a few of the myriad choices available.

RealSystem 5.0 will look familiar to anyone who has used RealAudio and Video tools. The basic package includes an encoder, a Web server and the RealPlayer. The encoder compresses media files, or live feeds, and converts them automatically into the RealSystem format when files are dragged onto the encoder icon; the server allows the streaming of media files onto users' desktops; and the Realplayer enables them to be viewed. Examples of the Real Networks software in action, such as "Moe's Computer," an animation by Andrew Harris and Matt O'Sullivan (above) can be viewed at ‹http://www.real.com/showcase/animation/index.html›

TRACY WHITE

A beta version and basic tools of RealSystem 5.0 can be downloaded free at ‹http://www.real.com/products/index.html›

The complete RealSystem 5.0 Plus with upgrades, manual and tech support is available for $695. ‹http://realstore.real.com/realstore›

Dancing with Barney

PRODUCT

It's no joke. Microsoft has taken Barney into the digital age. The ubiquitous dinosaur superstar of preschool TV is now a 16-inch, interactive stuffed animal. Stuffed, that is, with sensors, motors and 256K of ROM. A souped-up Tickle-Me-Elmo, ActiMates Barney talks and sings a 4,000-word vocabulary while gesturing with his fuzzy head and arms.



Playing with Barney makes for a surprisingly satisfying tactile dialogue. User input comes from the tender squeeze of a plush purple paw or from covering and uncovering peekaboo light sensors in Barney's black button eyes. Expansion packs contain radio transmitters that jack into a PC or VCR and broadcast to Barney up to 15 feet away, allowing the doll to sing along with special Barney videotapes and interact with Barney CD-ROMs. And, in a clever attempt at one-way interactive television, PBS is already broadcasting a Barney-encoded signal that allows the doll to react "live" to on-air programming.

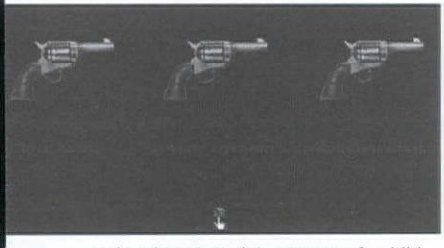
Insipid Barney, the perfect icon for the inexplicably successful and widely criticized Microsoft, stands poised in the corporate dinosaur's vision of the future. Tomorrow, no doubt, you'll be able to hug your computer and it'll be able to hug you right back. ERIC ZIMMERMAN

ActiMates Interactive Barney $109.95; TV Pack $64.95, PC Pack $64.95. Microsoft, ‹http://207.68.137.55/products/prodref/276_ov.htm›

FRONTIER TOWN 2000

http://turbulence.org/Works/FT2K/

Frontier Town 2000, also known as *FT2K*, is a Wild West–inspired hypermedia project that uses nonlinear text-based narrative and Shockwave animation to explore a sophisticated yet unsettlingly barren space inhabited by ghosts, gunslingers, tourists and cyborgs. In a showdown-type segment, click on a gun and you kill a slow cowboy. Click again, and the bullet ricochets back to kill you. Through these distorted interactive pieces about desire and loss — all stemming from digital



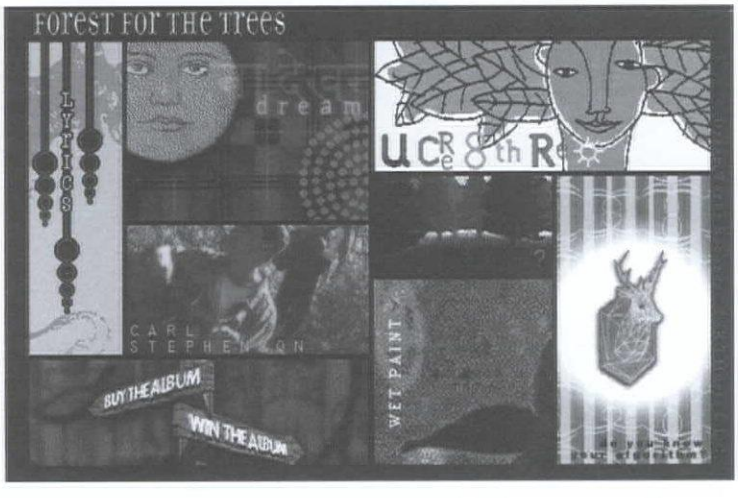
artist Diane Bertolo's memory of a childhood visit to a frontier town theme park — the site pushes the boundaries of storytelling. MAGGIE BATTISTA

FOREST FOR THE TREES

http://www.dreamworksrec.com/forestforthetrees/

Found on the Dreamworks Records site, *Forest for the Trees* is an interactive collection of animated interpretations of songs from Carl Stephenson's album of the same name. Designed by Portland-based Second Story in conjunction with designers Amy Franceschini, Bob Aufuldish and Eric Johnson, this promotional site creates a rich visual counterpoint to Stephenson's musical collages. Imagery ranges from bagpipe players to dancing Hindu goddesses, which are brought to life and synched to sound samples via Shockwave and Java. M.D.

***Forest for the Trees'* rollover-activated main menu, leading to an array of animations.**



THE SIMULATOR

http://www.conceptlab.com/simulator/index.html

Cleverly mimicking the drawbacks of current Web perusal techniques — repetition, constant and mundane decision-making and measly payoffs — Garnet Hertz's project, *The Simulator*, takes you through an ordinary day in the life of a suburban McDonald's employee. Choose between getting up or hitting the snooze button, a breakfast of Crispix, Raisin Bran or Shreddies, or going through the motions of making seven Big Macs before you can go home, watch TV and go to sleep. The interface is appropriately simple and dreary — a list of form buttons are stacked below a single, color photograph illustrating the task at hand. AINATTE INBAL

BLUE MAGAZINE

http://www.bluemagazine.com

Created as the Web-based presence for the recently launched print-based Gen X travel publication, *Blue* magazine's site proves that understated elegance and simplicity can be more powerful to the eye than many of the splashy and visually overwrought sites that populate the Web. Divided into an irregular grid of eight areas — "What is Blue," "Advertising," "Press Coverage," etc. — *Blue*'s cleverly structured interface, designed by the New York–based firm Flat, maximizes use of screen real estate, allowing for the site's main categories to be interchanged with supporting informational text. MELISSA DALLAL

SUPERBAD

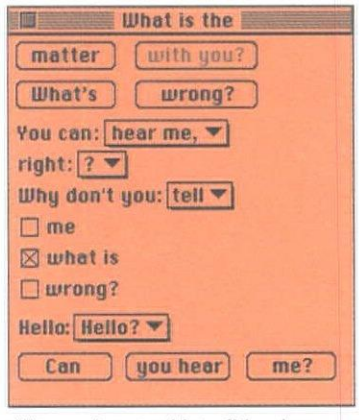
http://www.superbad.com

Continually expanding as an exuberant homage to trash-pop culture, *Superbad* is another visually driven site with no



Interchangeable frames structure *Blue* magazine's minimally designed Web site.

specific agenda other than to play with as many forms of navigable animation as possible. Flashing gifs combine with outrageous stories to produce mind-numbing graphics that correlate only as they differentiate. Themes range from a 1970s sunset kiss to the trunk of a Gremlin to



silly experiments with traditional Macintosh OS interface features. With no plug-ins required, Superbad spins a circuitous labyrinth of quick downloads and unique interactive opportunities. JONAH BRUCKER-COHEN

IDEO

http://www.ideo.com

The main interface of IDEO's new web site, created by San Francisco's MetaDesign, intelligently organizes the company's wide ranging project portfolio into a thumbnail-size scrollable grid that provides a photo-illustrated overview of the design firm's areas of expertise. Rolling over any one of the projects — ranging from sunglasses to cellular phones — reveals categories of design such as mechanical engineering, industrial and interaction design, while clicking brings up a larger photo and detailed product description. Set against a vibrant blue background, the site provides a special Javascripted automatic scrolling tool for those weary Web surfers reluctant to use their scroll bar. TRACY WHITE

EAR 1

http://www.ear1.com

Developed by Avalanche Systems and the Warner Music Group, *Ear 1* is an information-rich umbrella site that features music and related artist material from the 16 record labels that make up the Warner Music Group. A straightforward design allows visitors to access the site through highlighted artists or type of music or to go directly to more specific areas like "New Releases," "News" or "Artist Search." While the site's template structure is easily recognizable, it serves its purpose in synthesizing all of Warner Music's material into a robust and dynamic resource. M.D.

STARSHIP TROOPERS

http://www.starshiptroopers.com

Revealed to the public in May of 1997 — nearly six months before its theatrical release — the *Starship Troopers* Web site is designed to resemble a control panel that informs and updates soldiers fighting in a war. Rather than directly promote the movie, the site delivers insider information about the war, with detailed background material on each of the bugs the Troopers are attempting to destroy. Through precise, clean Shockwave pieces, you'll receive information on the insects, casualty statistics and "live" reports from the planet Big K. Created by the multimedia design group Dream Theater, the site successfully offers an interactive environment that does more than simply promote ticket sales, though that has probably been its effect. M.B.

RIVEN

Set of five CD-ROMs for Windows and Macintosh, Red Orb, $54.95, 800/567-2610, http://www.redorb.com

Riven picks up where its predecessor *Myst* left off: By solving puzzles and uncovering an oblique storyline, players must rescue Atrus's wife, who is imprisoned somewhere on the five islands of Riven. As with *Myst*, Riven's terrain looks like the rugged coastline of the Pacific Northwest. Unlike *Myst*, however, Riven's trees have individual leaves, while the blue skies and dirt paths are taken from actual photos. And *Riven* is alive with animations of whizzing insects and rippling waters seamlessly integrated into otherwise still landscapes. Once again, players will get their fill of seemingly inconsequential lever-switching and button-pushing (along with fantastical, Terry Gilliamesque mechanical contraptions, buildings and transport systems), but the puzzles this time are an integral part of *Riven*'s architecture and plot. Enigmatic, enticing and addictive, *Riven* proves that dazzling, in-your-face multimedia and violent moves don't necessarily make for compelling gameplay. All you need is a bunch of pretty pictures. TOM SAMILJAN

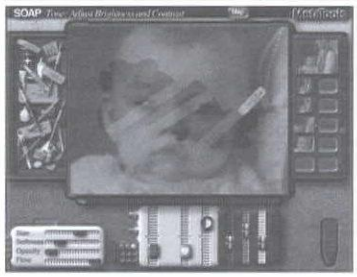


***Riven* brings photographic realism to its five CD-ROM *Myst* follow-up.**

KAI'S PHOTO SOAP

CD-ROM for Windows and Macintosh, Metatools, $49.99,800/472-9025

Photoshop jockeys know Kai Krause, creator of quirky and powerful plug-ins for Adobe's popular graphics program. Krause's company Metatools now produces full-fledged applications. The latest, *Kai's Photo Soap*, targets families



and novice users with the promise of fast and easy image retouching.

Photo Soap offers features like red-eye removal, crease repair and a full gamut of tone and color controls. With the addition of canned backgrounds, customized text and hideous clip art, mom and pop can create final pictures every bit as tacky and generic as those produced by professional computer artists!

What really makes this program noteworthy is its unusual interface. Kai replaces menus, text and icons with a miniature world of hyper-realistic virtual objects — cool-looking devices that light up, slide open, unfold, snap shut and turn on and off. The user quickly learns the consistent logic of the materials, surfaces and behaviors of this microworld and using the application becomes fast, intuitive and entertaining. FRANK LANTZ

BUSHIDO BLADE

Sony Playstation CD-ROM, Squaresoft, $39.95, 800/345-7669

Not all fighting games are hyperkinetic brawls for hormone-drunk adolescents. *Bushido Blade*, the magnificent new sword battler from Japanese developer Squaresoft, is as different from *Mortal Kombat* as the rituals of sumo are from the living cartoons of professional wrestling.

Bushido Blade jettisons many of the exaggerated and fantastic conventions of the genre, replacing them with stylized and elegant realism. Gone, for example, are the standard time limits and health meters. Some battles last for minutes, others are over in the flash of a single fatal blow.

Any fighting game lives or dies by its control system and *Bushido Blade*'s is splendid. The controls favor deliberate, strategic play, not frantic button mashing, and battles unfold in a suspenseful ballet of feints, parries, lunges and desperate all-out attacks. The game sweeps



players into a world where every action has a subtle and important meaning, a world whose pleasures are cathartic, cerebral and cinematic all at once. F.L.

GALAPAGOS

CD-ROM for Windows and Macintosh, Electronic Arts, $39.99, 800/531-2343, http://www.ea.com/ead

The latest in the Tamagotchi-spawned genre of artificial life entertainment, *Galapagos* spurns the typical virtual pet to deliver a bona-fide game. Your mission: to free an "autonomous" four-legged robot named Mendel from a sinister sci-fi overlord.

As the buglike, chrome-plated Mendel bleeps through psychedelic 3-D corridors, the user clicks on hot spots to deactivate lethal glowing force fields, divert rolling geometric boulders and align moving checkerboard platforms, keeping the clueless Mendel from harm's way and one step closer to escape.

This gameplay makes for loads of addictive, Tetris-style puzzle-clicking. But, ironically, the fact that Mendel



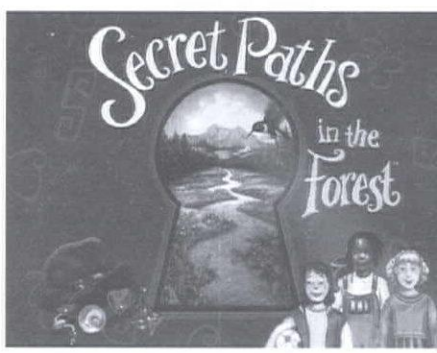
actually learns and evolves as you play becomes totally irrelevant. Autonomous or no, the all-too-primitive gameplay completely obscures Mendel's subtle A-life smarts.

Technically, *Galapagos* breaks exciting new ground. But it also proves that in the race to make a-life fun, an ounce of design is worth a pound of technology. ERIC ZIMMERMAN

CD-ROMS IN BRIEF

ROCKETT'S NEW SCHOOL AND SECRET PATHS IN THE FOREST

CD-ROM for Windows and Macintosh, Purple Moon, $29.95, 1 888 2PURPLE, http://www.purple-moon.com. After four years of extensive research into girls and games, Purple Moon, headed by Interval Research fellow Brenda Laurel, brings us *Rockett's New School* and *Secret Paths in the Forest*. Both are exquisitely packaged with dolls, necklace gems, adventure cards and samples of Lip Smackers, but the games themselves fall short. In *Rockett*, adolescents chatter endlessly as they try to navigate social dilemmas, while *Paths* beckons with a mysterious post-Impressionistic world to explore. With their simplistic do-gooder morals and vapid pink-and-purple color scheme,



it's hard to imagine that these games are inspiring a revolution in girl gaming. TSIA CARSON

LA COLLECTION

CD-ROM for Windows and Macintosh, National Museum of Modern Art (Centre Georges Pompidou), available in the U.S. in March, 33-1 48.04.71.88. Lovely, elegant and just out of beta, Ayshe Farman-Farmanian's *La Collection* applies the use of Quick Time VR and 360-degree rotations to the Centre Pompidou's magnificent 20th-century collection. Even better than the collection is the interface, with its elegant rollover menus, schematic drawings and subtle custom cues. Even Edward Tufte, with his rigorous standards for information display, would love it. T.C.

DESIGN LITERACY: UNDERSTANDING GRAPHIC DESIGN
by Steve Heller and Karen Pomeroy
Allworth Press, New York, 1997, $19.95

Design Literacy: Understanding Graphic Design presents itself as an antidote to the quick-burn "eye candy" that fills most recent publishing graphic design. "Eye candy" is enticing visual stuff presented for quick consumption. Fast food for the soul, "eye candy" is pictures without context. It's a term one can apply to many of the 40-plus books dished out over the past decade by Steve Heller and his collaborators in a rhythm too rapid to keep pace with. While Heller has built a reputation — generally celebrated and sometimes maligned — as a purveyor of sweets, he also has been building a body of substantial critical writing, much of it appearing in the pages of *Eye, Print, The AIGA Journal, I.D. Magazine* and other publications. Edited versions of those essays, presented along with new pieces, are the foundation of this interesting new anthology.

Design Literacy, a modestly scaled, minimally illustrated handbook packed with short essays on specific movements and artifacts, serves its readers thoughtful analysis of graphic design in easily ingested portions. Like so many tapas, the essays are gathered according to no grand scheme or restrictive hierarchy. History is mixed with the present; iconic works by famous people are mixed with the unfamiliar leavings of the anonymous and unknown.

The publication of *A History of Graphic Design* by Philip Meggs in 1984 was a chief coming-of-age event in the maturation of the design profession. Only a few writers since then have attempted to rival Meggs's work; instead, a generation of designers and critics have supplemented his survey with focused texts on specific periods, places, people or genres. *Design Literacy* is one such supplement. The book succeeds in being both general and specific — taken as a whole, it reflects the variety of design practice in the 20th century; examined up close, it hones in on particular achievements, using a single image as a point of contact with broader cultural and aesthetic developments.

Some areas are covered more successfully than others. A section devoted to "Media" offers a compact history of the modern (mostly American) magazine, with essays on *Raw, Scope, Rolling Stone, Beach Culture* and a dozen other titles reflecting the immense range of possibility and achievement in publication design. A section on "Identity" offers a spottier overview, while the essays on E. McKnight Kauffer's painting *Flight*, Milton Glaser's iconic *Dylan* poster, Sussman/Prejza's Disney signage and a few other subjects are interesting individually but don't add up to a view of design's impact on cultural and corporate identity.

The phrase "design literacy" calls to mind E.D. Hirsch's term "cultural literacy," which launched a firestorm of debate and reform in the 1980s with its assertion that to become successful participants in contemporary American society, all students need a common base of knowledge rooted in Western literature and history. To really function as a handbook of design literacy, this book would need a little more "eye candy" — more images to give life to the book's critical descriptions of forms and styles. Unfortunately, for educators and designers seeking that "one book" that vividly demonstrates the history of design while analyzing it in depth, the search is still on. ELLEN LUPTON

Ellen Lupton is a curator at the Cooper-Hewitt National Design Museum in New York and co-chair of graduate design at Maryland Institute of Art, Baltimore.

SUPPORT AND SEDUCTION: A HISTORY OF CORSETS AND BRAS
by Béatrice Fontanel
Abrams, New York, 1997, $39.95

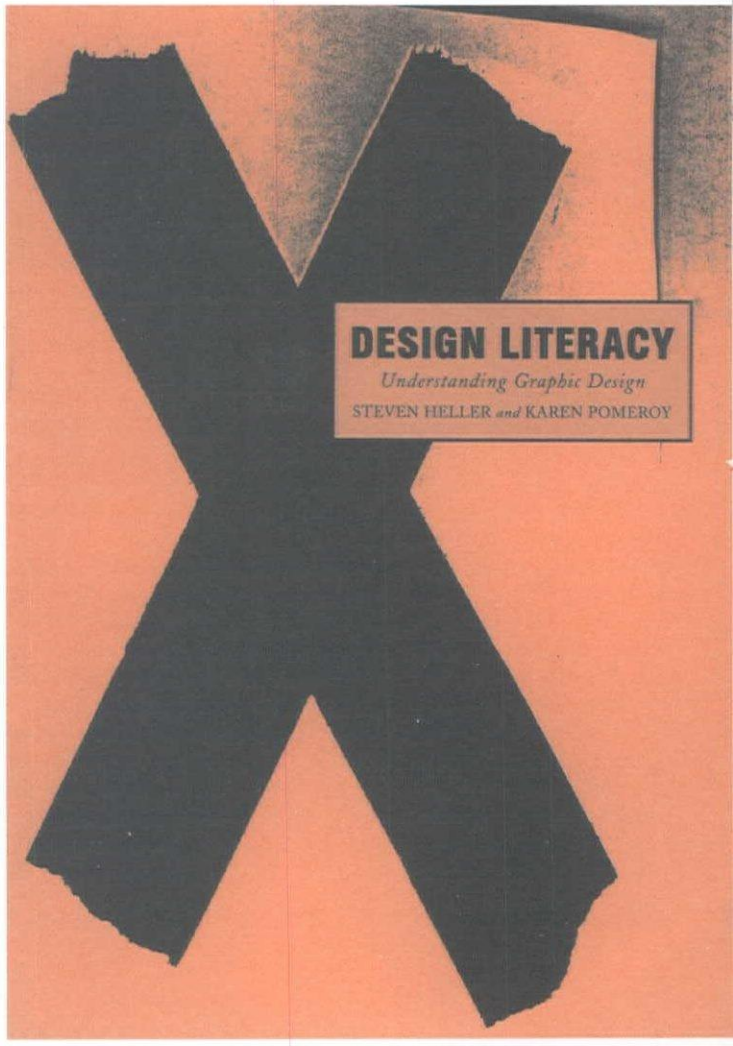
"I spit on fools who fail to include breasts in their metaphysics," poet Charles Simic once wrote in an impassioned ode to the mammary. Simic would be well pleased with the release of Béatrice Fontanel's *Support and Seduction: A History of Corsets and Bras*, although the 159-page illustrated book has less to do with metaphysics than with the ornate, often barbaric constructions that have served to bolster breasts throughout history.

Here, one can learn that the founder of Playtex, the 20th-century market leader in bras and girdles, harbored a particular fascination for Gothic cathedrals. Architecture and "foundation garments" have had much in common, even before Cross-Your-Heart hit the market in 1969. Both buildings and corsets depend on buttresses, and both were masterminded by men. It seems an etymological irony that the source for most corset busks — those dagger-like stays that encaged the female form — was the cartilage of sperm whales.

From the small breasts and rounded stomachs that were the measure of fecundity in the Middle Ages to contemporary culture's aerobicized androgyny, the female body has long been the site of male control and desire. Fontanel illustrates this with examples of attempts made by clergymen to keep breasts under wraps, citing an 80-page work by a 17th-century abbé entitled *On the Nudity of the Throat and Its Abuses*. Of course, when popping breasts and hourglass waists were fashionable, things were no better. Discomfort, bruising and punctured livers were common side effects of stiff Victorian corsets.

In an age when corsets are the domain of fetishists and bras are elective for many, it seems ironic that the contemporary woman may need more support than her forebears: thanks to the birth control pill, breasts are now more than an inch larger than they were in the early 1960s. ANDREA CODRINGTON

Andrea Codrington is a regular contributor to I.D. Magazine, The New York Times *and other publications.*



IN BRIEF

APPLEDESIGN *by Paul Kunkel (Graphis, New York, 1997, $49.95).* There aren't many corporations for which a coffee-table book covering every known design achievement would be of interest. And Paul Kunkel's detailed account of Apple Computer's design saga may prove too geeky for all but diehard enthusiasts. But this book is amazing in its thorough excavation of one of the most fascinating design stories in corporate America. From the boxy yet prescient Apple II designed by Jerry Manock to the current breakthrough designs of Jonathan Ive and the Apple in-house design team, 20 years of design at this company have gone far in living up to Steve Jobs's "insanely great" mandate. Well packaged (except for the stunning absence of a proofreader), with some exceptional photos, *AppleDesign* is a case study in design documentation, an excellent teaching tool and a model for any company thinking about finally getting around to documenting its own design legacy. CHEE PEARLMAN

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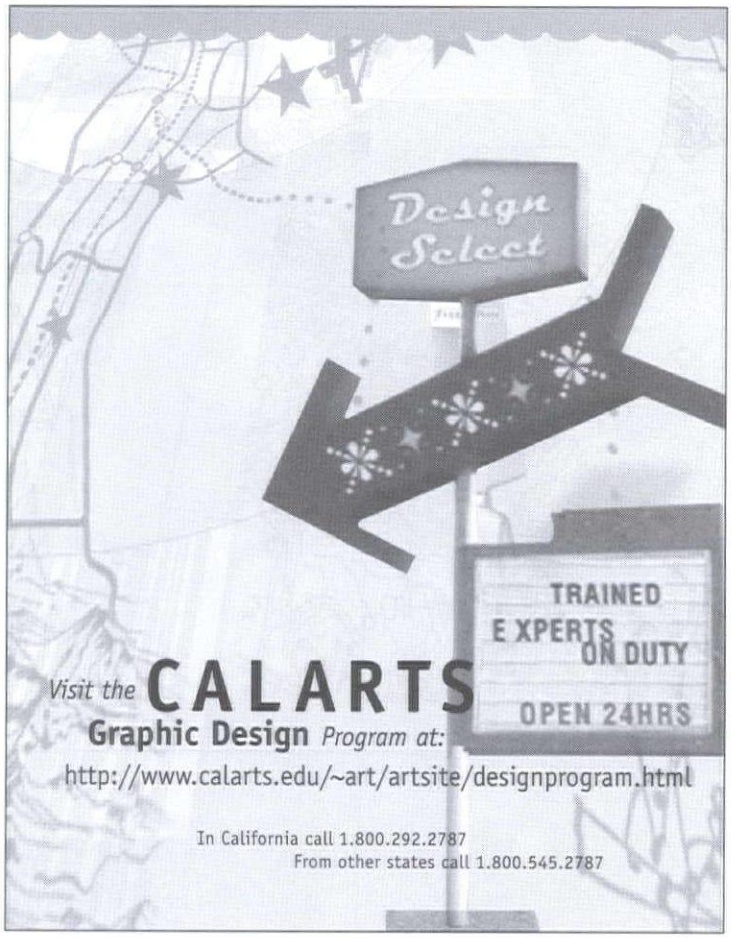
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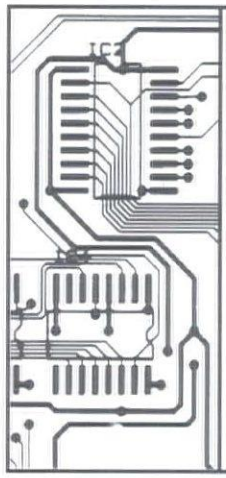
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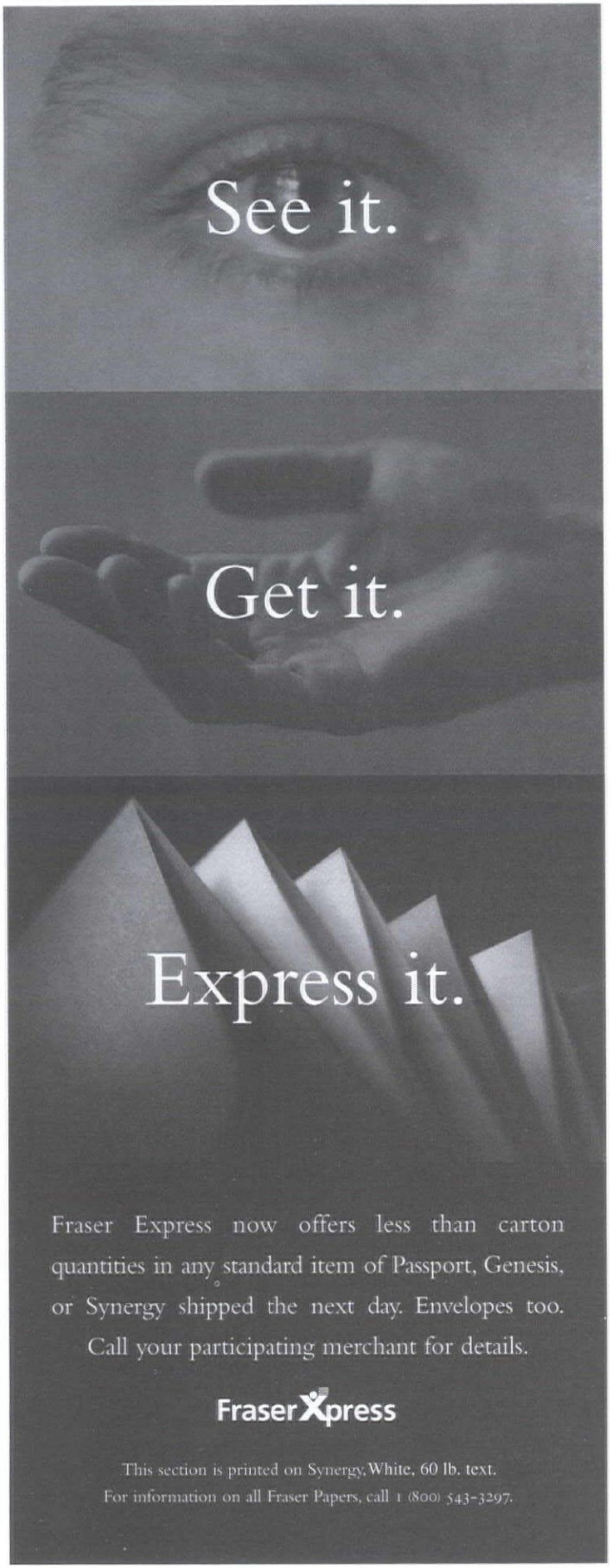
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CALENDAR

Exhibitions and Events

NATIONAL

The Culture of Interactivity
Jan. 17–18. New York.
This two-day symposium, held on the campus of Rockefeller University, will look at various aspects of computer interactivity. Coproduced by the School of Visual Arts and the Visual Arts Foundation, the conference will examine new social spaces resulting from the culture of connectivity, among other topics. Info: 212/592-2414 phone, http://www.interactive-culture.org.

Anarchitecture: Works by Gordon Matta-Clark
Through Jan. 18. West Hollywood, CA.
As a member of the 1970s SoHo art scene, Matta-Clark dissected and disassembled buildings with chainsaw, block and tackle to create "architectural sculptures." Catch a sampling of the artist's work through photographs, film and works on paper at The MAK Center for Art and Architecture. Info: 213/651-1510.

Four Acts in Glass
Through Jan. 18. New York.
Glass is the focus of this show at the American Craft Museum, and for it artists Dale Chihuly, William Morris, Pike Powers and Bertil Vallien have created site-specific installations, transforming the museum into a sparkling prism of light. Info: 212/956-3535.

Glamour
Through Jan. 29. New York.
With this exhibition, Material Connexion sets out to prove that sustainable materials offer aesthetics and performance equal to more temporal materials. Included are custom-engineered wood veneers. Info: 212/445-8825 phone, http://www.materialconnexion.com.

Fabrications
Through April 28. New York, San Francisco and Columbus, OH.
A dozen full-scale architectural installations by such firms as Smith-Miller Hawkinson, Eric Owen Moss and Hodgetts and Fung will address processes, materials and technology related to the constructed world. Presented simultaneously at the New York Museum of Modern Art (Jan. 29–April 28), the San Francisco Museum of Modern Art (Feb. 6–April 28) and the Wexner Center for the Arts (Jan. 31–April 12). Info: MoMA, 212/708-9400; SFMoMA, 415/357-4000; Wexner Center, 614/292-0330.

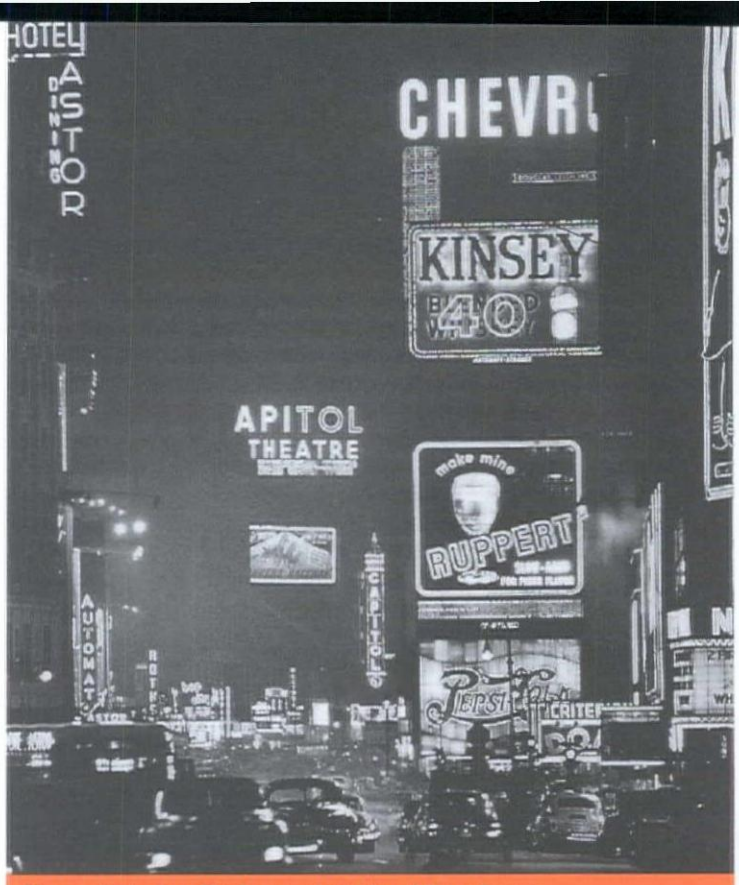
Arquitectonica: The Times Square Project
Feb. 17–May 10. New York.
This first solo exhibition of this Miami-based architectural firm, held at the Cooper-Hewitt National Design Museum, offers a vision of the firm's new, multistory hotel, entertainment and retail complex in New York's Times Square. Designed as a beacon for tourists, the project reflects the firm's exploration of vibrant color and form within the commercial context of a world-famous crossroads. Info: 212/860-6868 phone, http://www.si.edu/ndm/.

INTERNATIONAL

Vanity Case by Starck
Through Jan. 10. Bilbao, Spain.
Reflecting the amount of time international designer Philippe Starck spends in transit, this exhibit of 75 of his works is presented around the symbolic theme of a traveler's "vanity case." Each display, with objects or models laid out simply on a table and dimly lighted, is amplified by Starck's inimitable, self-critical writings on God, history, the Internet and world peace. Exhibited items at the Centro de Diseño will include water bottles, knives, radios, toothbrushes and more. Info: 34/4/4278160.

International Furniture Fair and Passagen
Jan. 19–25. Cologne, Germany.
Don't miss Germany's largest residential furniture show and, while you're at it, make sure to visit Passagen, an unofficial accompaniment to the Fair. Aside from displays from the 1,400-odd furniture companies at the Cologne fairgrounds, experimental furniture will be all over the city in galleries and on bridges and piers. Info: International Furniture Fair, 49/221/8212562 phone, 49/221/8213417 fax; Passagen, 49/221/2584721 phone, http://www.dom.de/passagen.

Bruce Mau
Feb. 5–May 10. Bordeaux, France.
Never one to stick to the ordinary, the work of this Toronto-based designer crosses the boundaries of art, architecture, film, performance and graphics. A range of Mau's work, including projects for architect Rem Koolhaas, the Swatch company, the Getty Center, the Bilbao Guggenheim and Zone Books, will be on view at the Arc en Rêve Center for Architecture. Info: 33/5/56527836 phone, 33/5/56815149 fax.



Signs and Wonders: The Spectacular Lights of Times Square
Through March 8. New York.
It's hard to conjure an image of New York's Times Square without Sony's Jumbotron, bubbling soft drink billboards and dancing peanuts. But do we really want to? The New York Historical Society examines the development of "spectaculars," the large-scale illuminated ads that have shaped the iconography of Times Square for nearly a century. Several well-known signs will be recreated for the show, including an early Heinz pickles ad, Wrigley's 1936 bubble-blowing fish and Planter's postwar Mr. Peanut. Info: 212/873-3400.

Competitions

18th International Biennale of Graphic Design Brno
Deadline: Jan. 15.
Organizers of the 1998 Brno Biennale in the Czech Republic are seeking entries for this year's exhibition of posters, corporate identity, information and advertising design, to be selected by an international jury that includes Britain's Colin Banks, Russia's Vladimir Chaika and the U.S.'s James Victore. Admission to the contest is free. An exhibit of winning entries will be mounted in June, coinciding with a symposium entitled "Visual Communication: Between Art and Ad." Info: 420/5/42211464 phone, 420/5/42215758 fax.

PDC International Gold Awards
Deadline: Jan. 30.
The Packaging Design Council is soliciting submissions to its 1998 International Gold Awards. For information on where to submit your packaging for cosmetics, pharmaceuticals, food and beverage, automotive, housewares, electronics and self-promotions, phone 703/318-7225 phone or fax 703/814-4961.

I.D. Interactive Media Design Review
Late-entry deadline: Jan. 16.
This is your last chance to submit your Web sites, CD-ROMs, games, kiosks, online services and demos for review in I.D. Magazine's 1998 Interactive Media Design Review, one of the country's most prestigious interactive design competitions. Info: 212/447-1400 phone, 212/447-5231 fax, idmag@aol.com or download entry forms at our Web site, http://www.IDonline.com.

I.D. Magazine's 44th Annual Design Review
Deadline: Feb. 2.
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