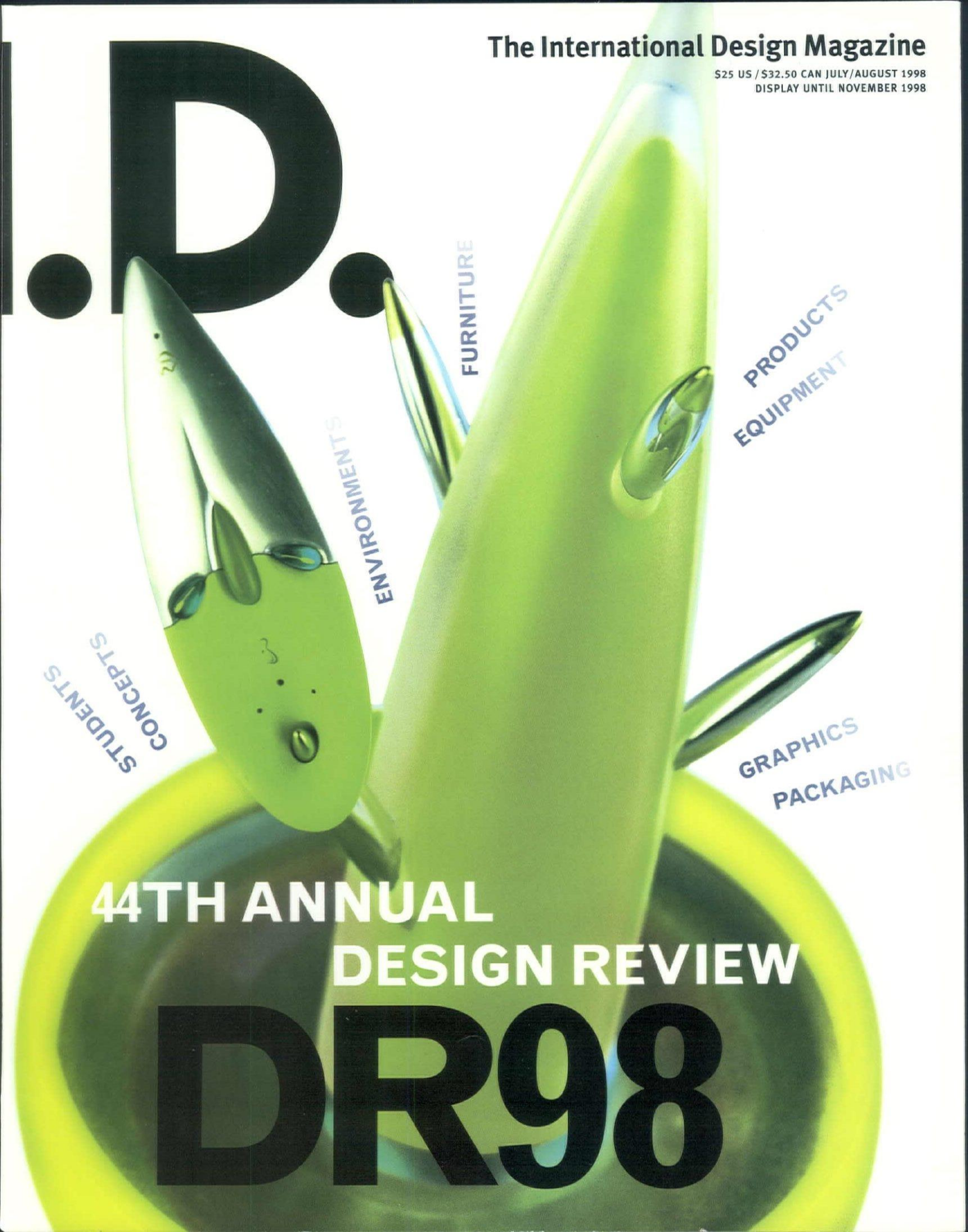
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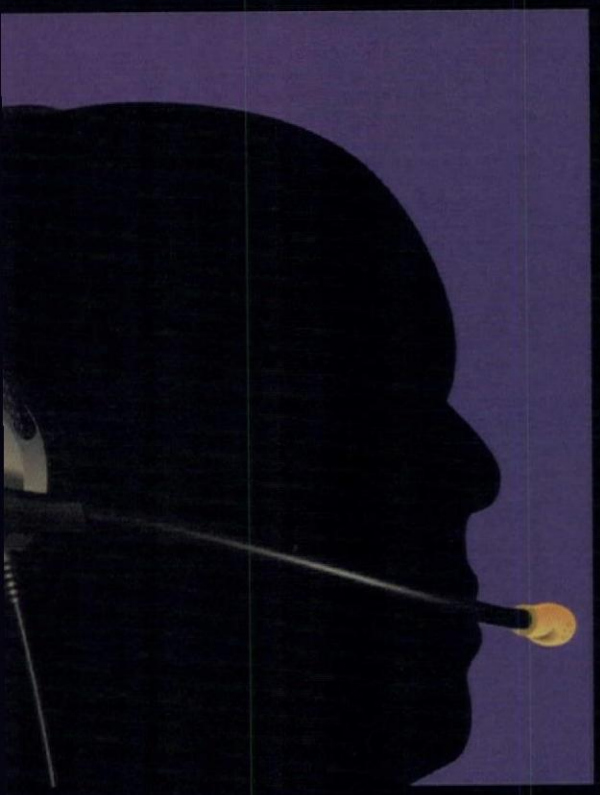
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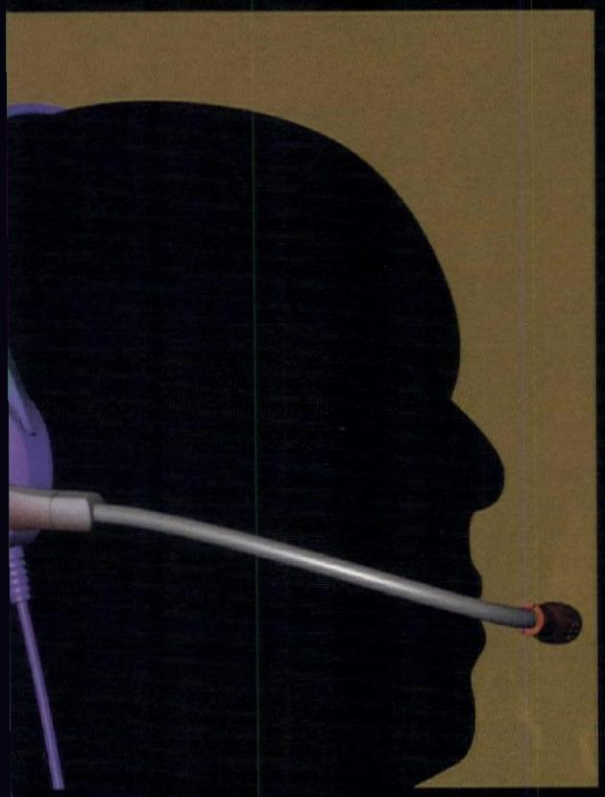
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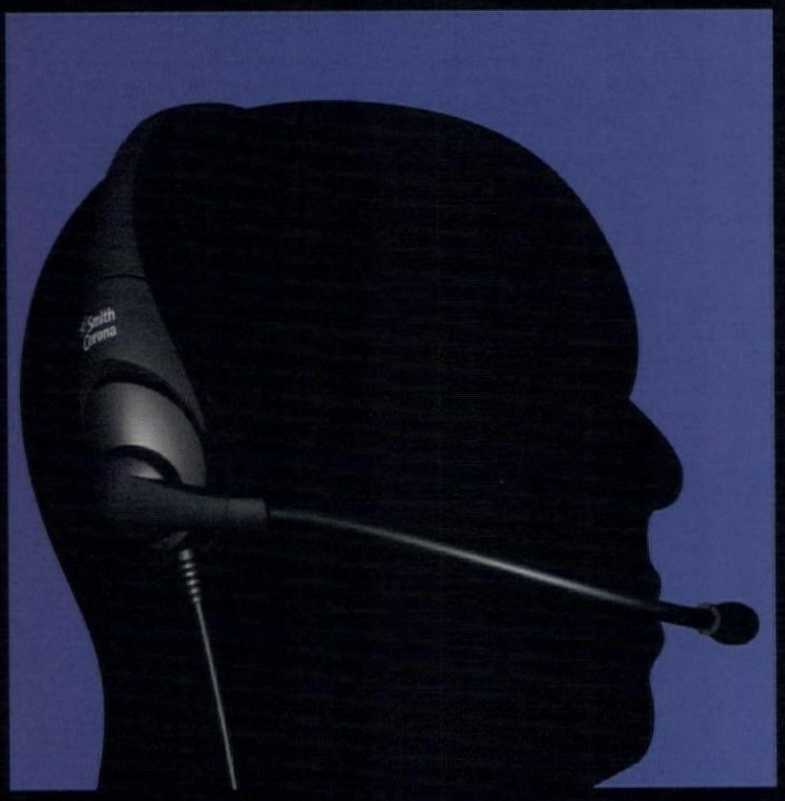
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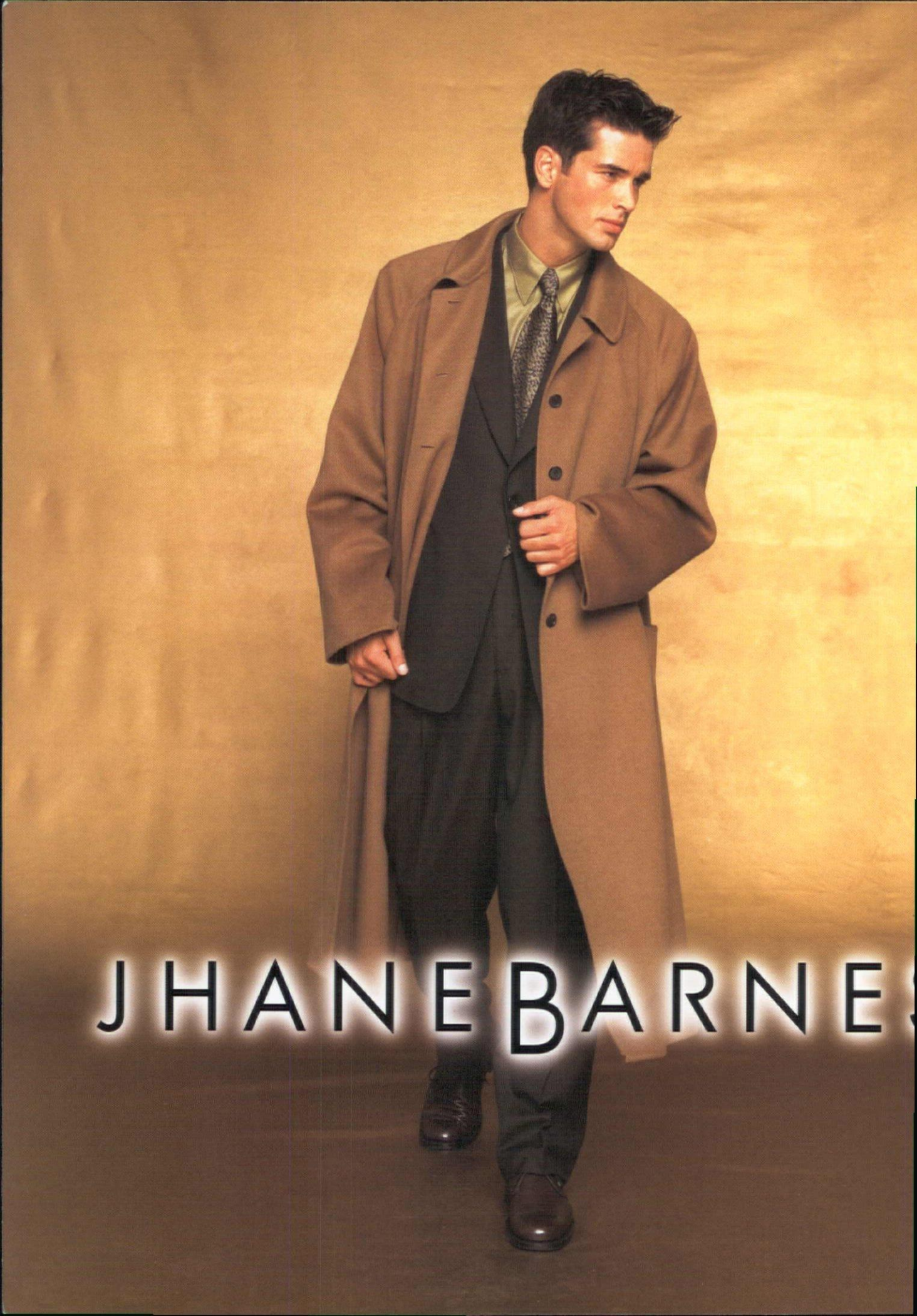


communicating design.

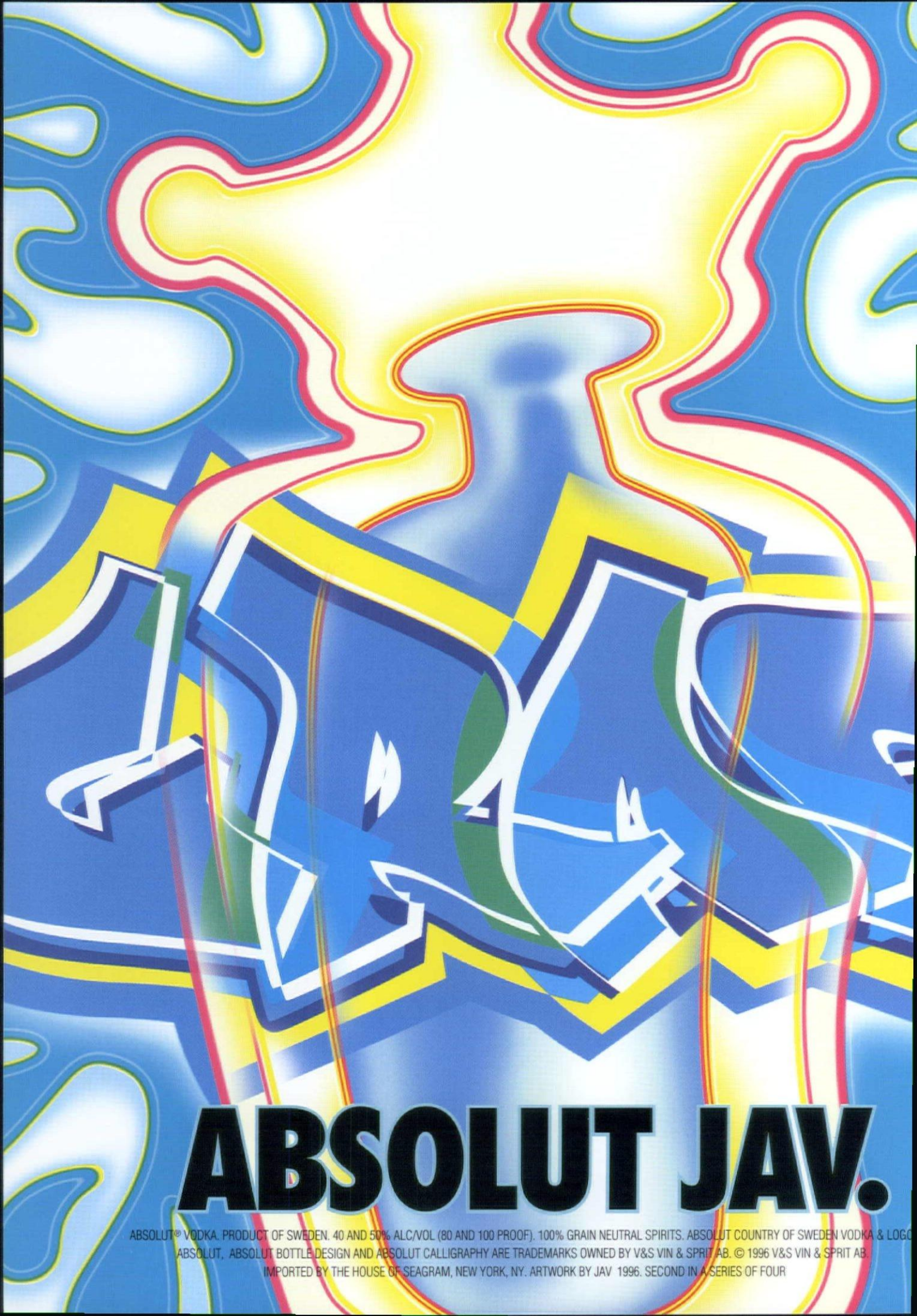
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PHILIPS DESIGN – VOTED DESIGN TEAM OF THE YEAR 1998 BY DESIGN ZENTRUM NORDRHEIN WESTFALEN, GERMANY

This is not the summit. It's the start of a new ascent.



Many people see receiving a prize as the culmination of efforts exerted in the past. I prefer to see it as merely the beginning of a new phase of the climb.

It was just such a new beginning that I faced when I came to Philips Design in 1991. It wouldn't be easy, I felt, to follow Bob Blaich and before him Knut Yran: how could I take further the highly creative team they had so carefully molded.

But the early nineties saw the emergence of a number of radical changes in society – the end of the Cold War, the fragmentation of the consumer market, the convergence of computer, telecommunications and TV technology, the rise of the Internet, globalization and the tremendous acceleration of the pace of life. Keeping ahead of these developments and the new sorts of consumer that were arising called for new ways of working and new skills. As a result, at Philips Design, we adopted a new process (our High Design model) and expanded our skills-base to include "human" sciences, such as sociology, psychology and anthropology, not to mention Web and multimedia design.

Now we're witnessing the start of a new phase: the need for sustainability has become ever more urgent, while in advanced societies we see the rise of a market of no needs. Feminine qualities – in the best, non-sexist sense of greater cooperation and caring – are becoming the predominant values. And they are leading to the rise of a new industrial paradigm, one characterized by collaboration and partnership, inclusive rather than exclusive, conciliatory rather than confrontational.

A revolution? Certainly; but only the latest in a series of revolutions in industrial culture. After all, during the early Industrial Era, efficiency, represented by Engineering, was the dominant value. Later, in the thirties and forties of this century, distribution, represented by Sales, took over, extending "the good things of life" to more and more members of society. But as markets became increasingly saturated, more accurate targeting was required, and Marketing came to the fore. Now, as traditional segmentations prove inadequate and the market becomes a market of immaterial needs, it's finally time for Design. Why? Because Design, with its professional roots firmly embedded in socio-cultural and technological knowledge, is uniquely able to be the interpreter and the creator of dreams.

To make dreams come true – that's our new challenge. And that's why I talk of a new ascent. If you have your eyes on the summit, too, come join us. Soon.

Stefano Marzano, Managing Director Philips Design

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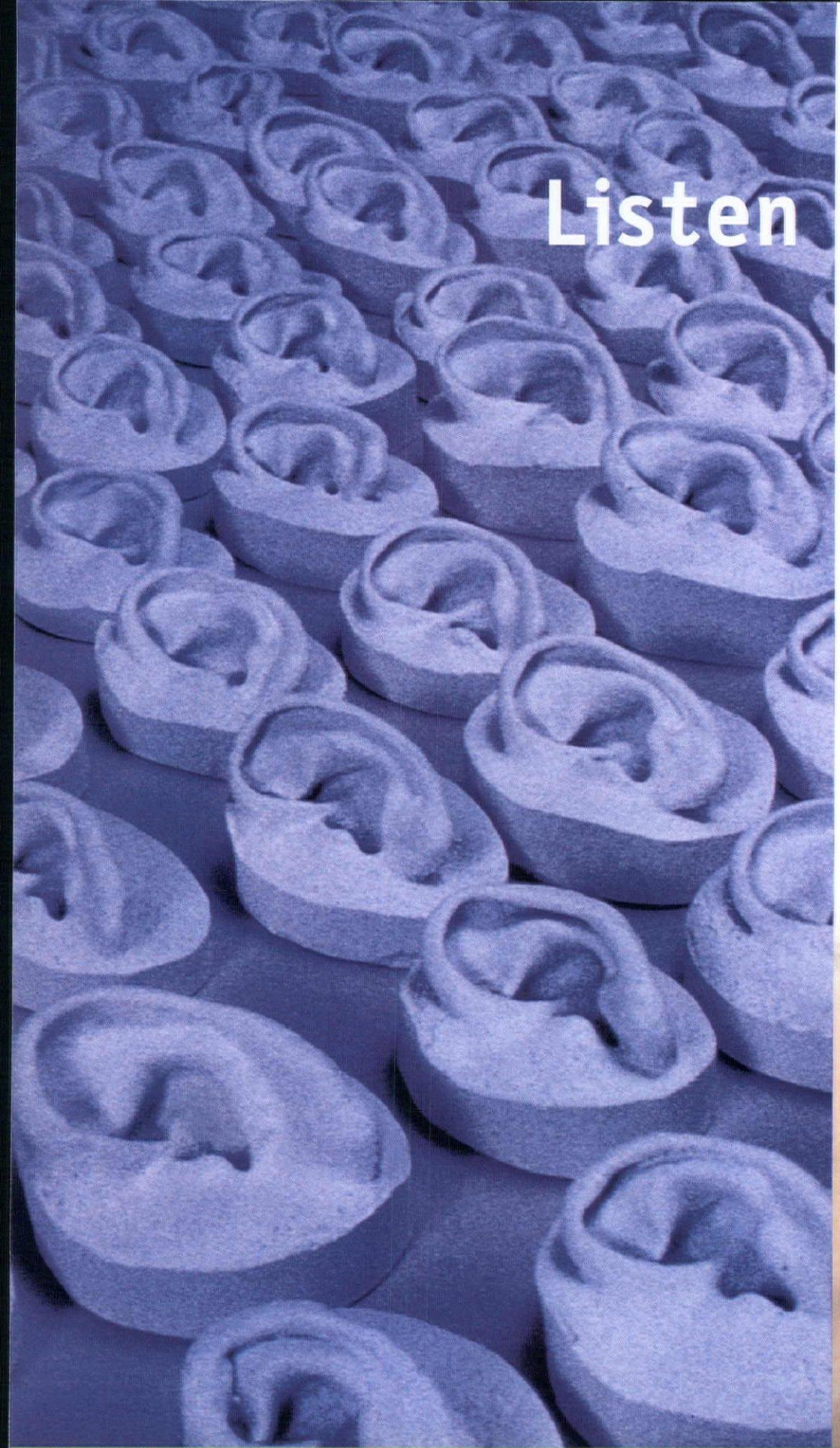
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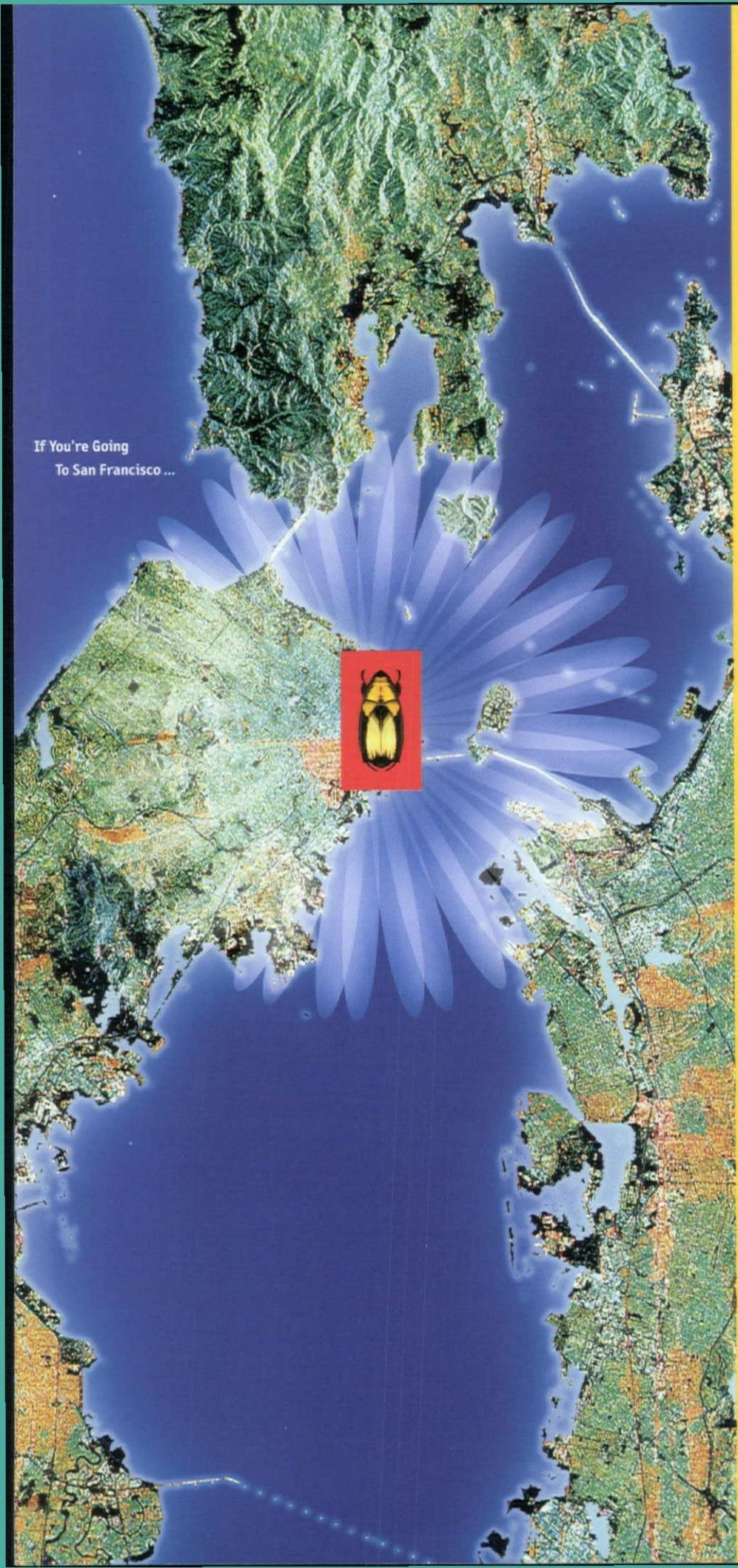
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I.D. Volume 45, Number 5

I.D. (ISSN 0894-5373) is published bimonthly, except monthly in May, June, November and December by Magazine Publications, L.P. at 440 Park Avenue South, Floor 14, New York, NY 10016. Copyright © 1998 I.D. Magazine. All rights reserved. Periodicals Postage paid at New York, NY, and additional mailing offices. All material is compiled from sources believed to be reliable, but published without responsibility for errors or omissions. I.D. assumes no responsibility for unsolicited manuscripts or photographs. Return postage should accompany such material. Nothing in this publication may be copied or reproduced without the prior written permission of the publisher. I.D.® owned exclusively by Magazine Publications, L.P.
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PRINTED IN THE U.S.A.

PAPER: Champion Influence Soft Gloss and Sterling Gloss cover.
FONTS: Grotesque; Meta; Scala.

I.D.® Magazine
440 Park Avenue South
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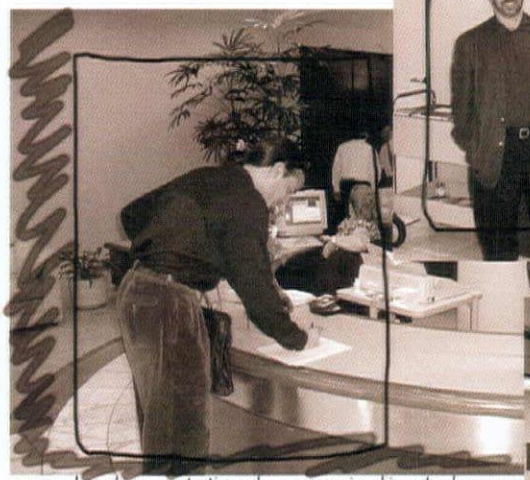
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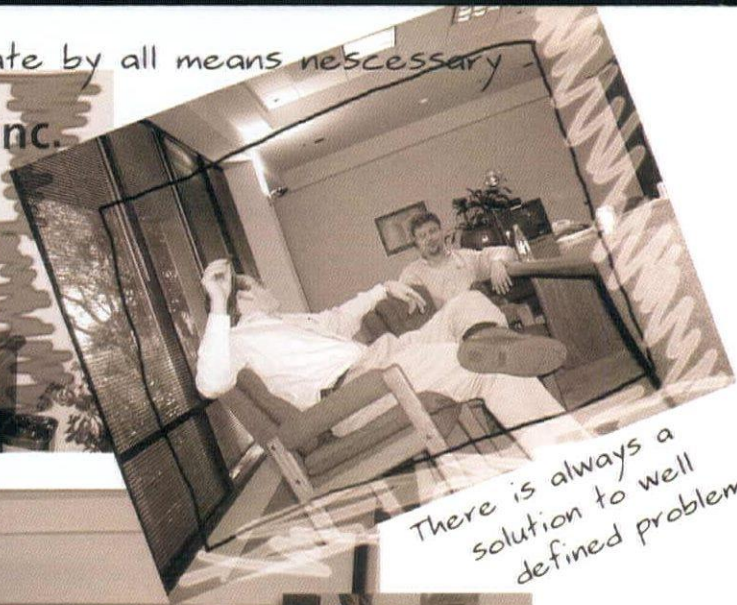


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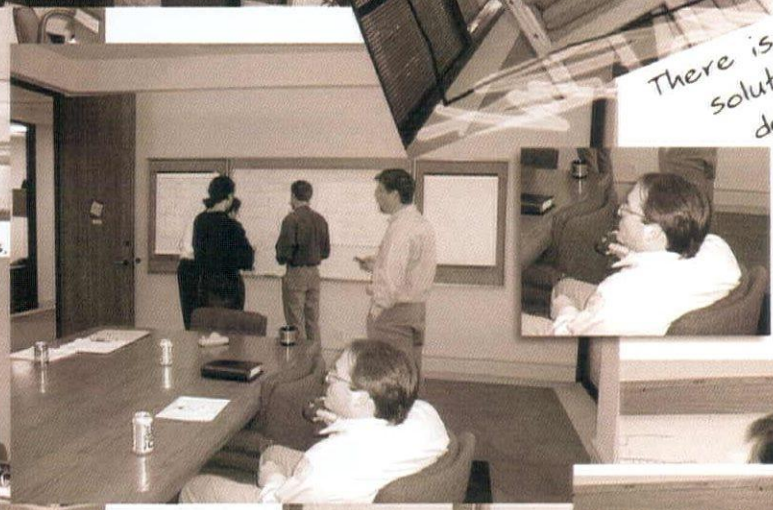


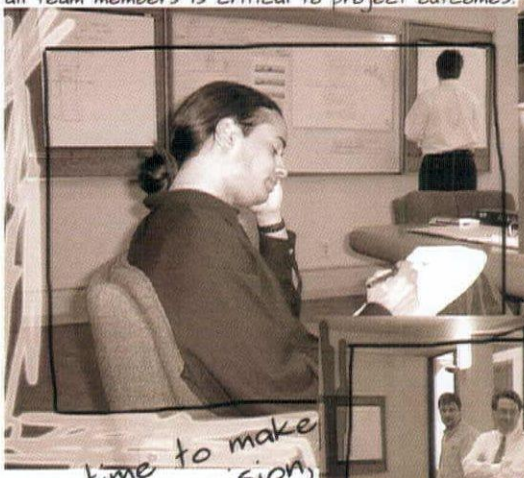


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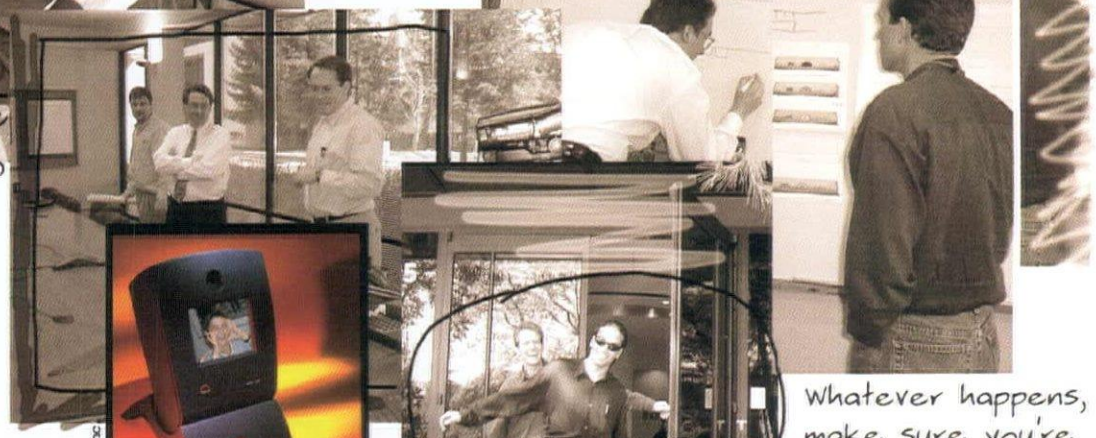


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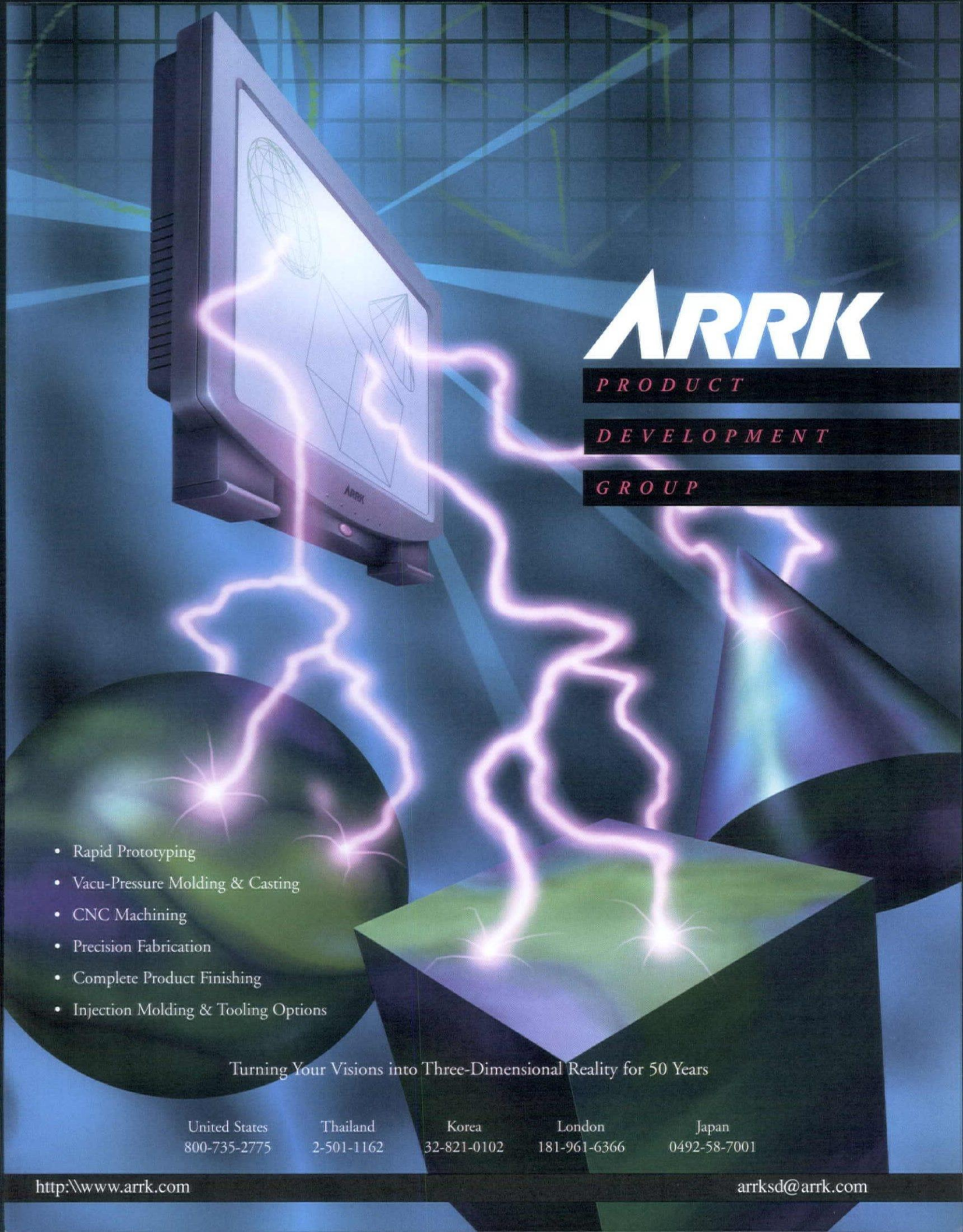
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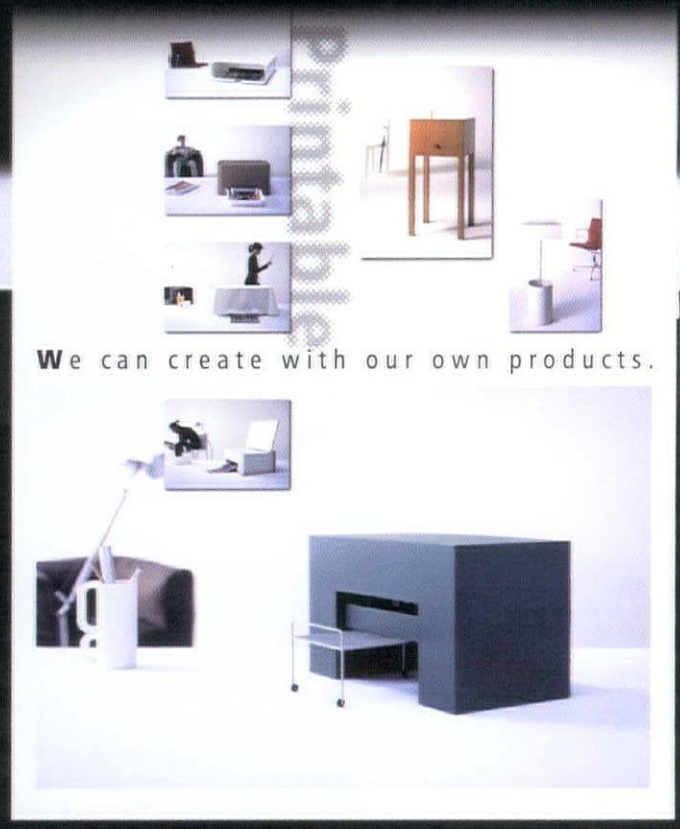
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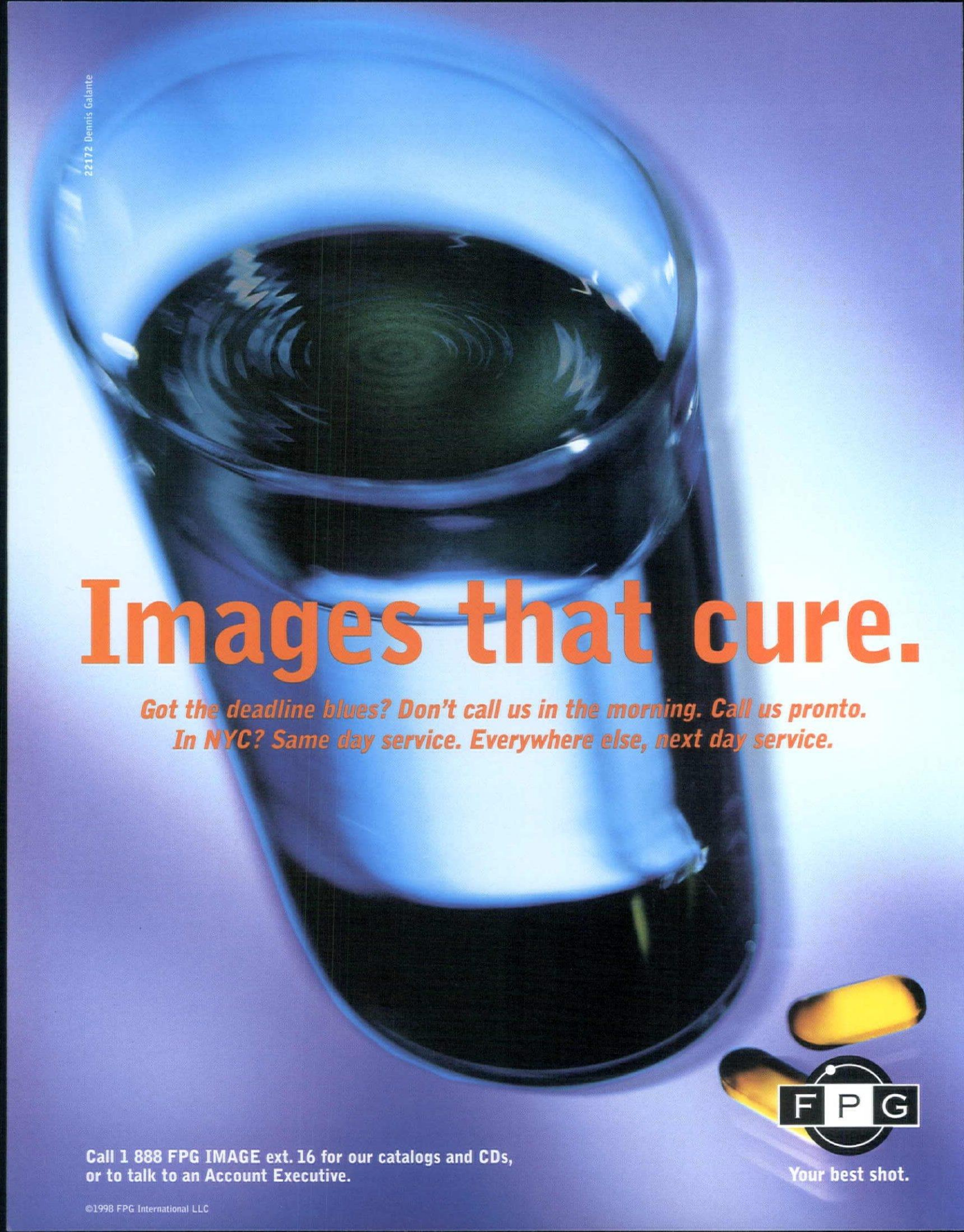








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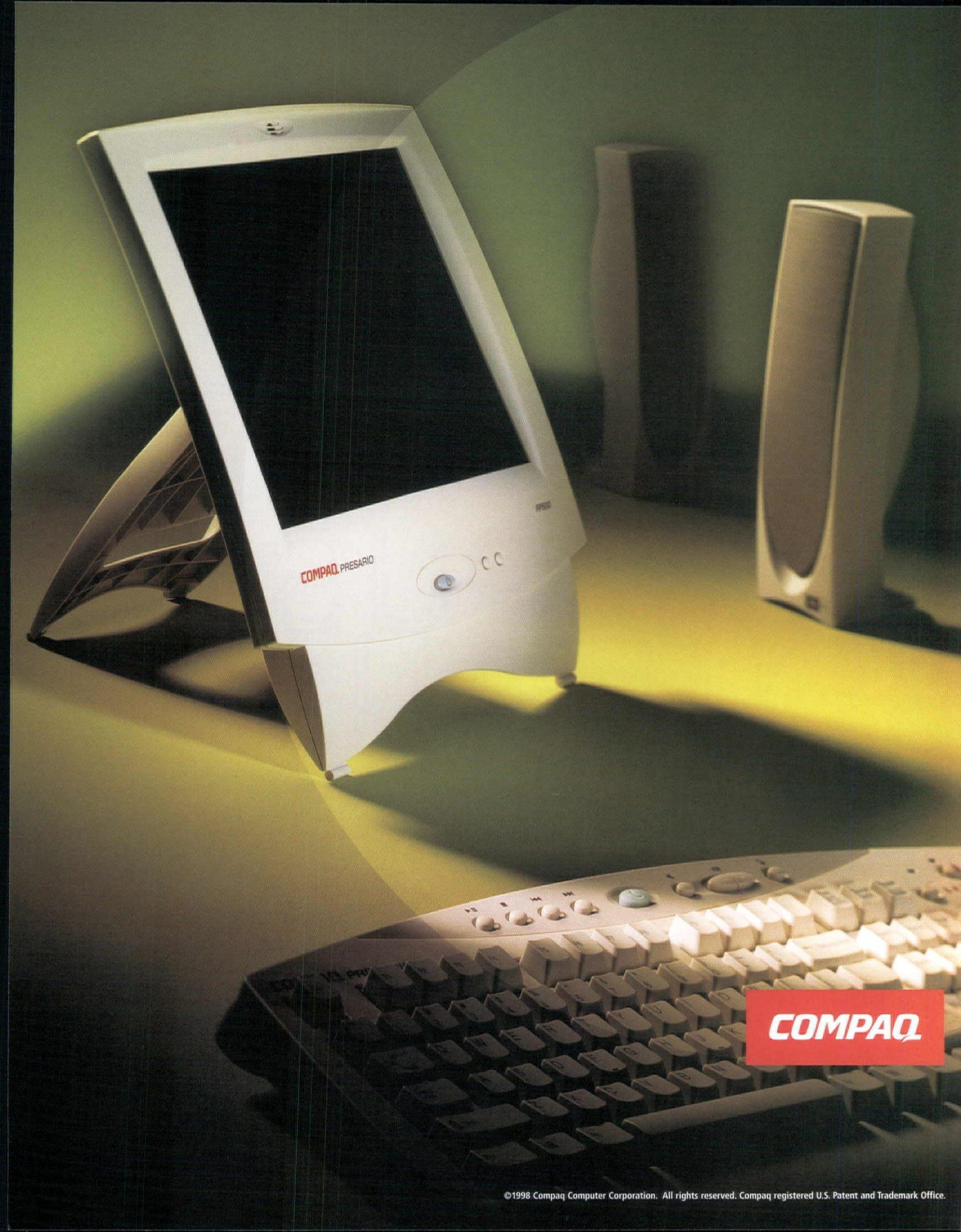
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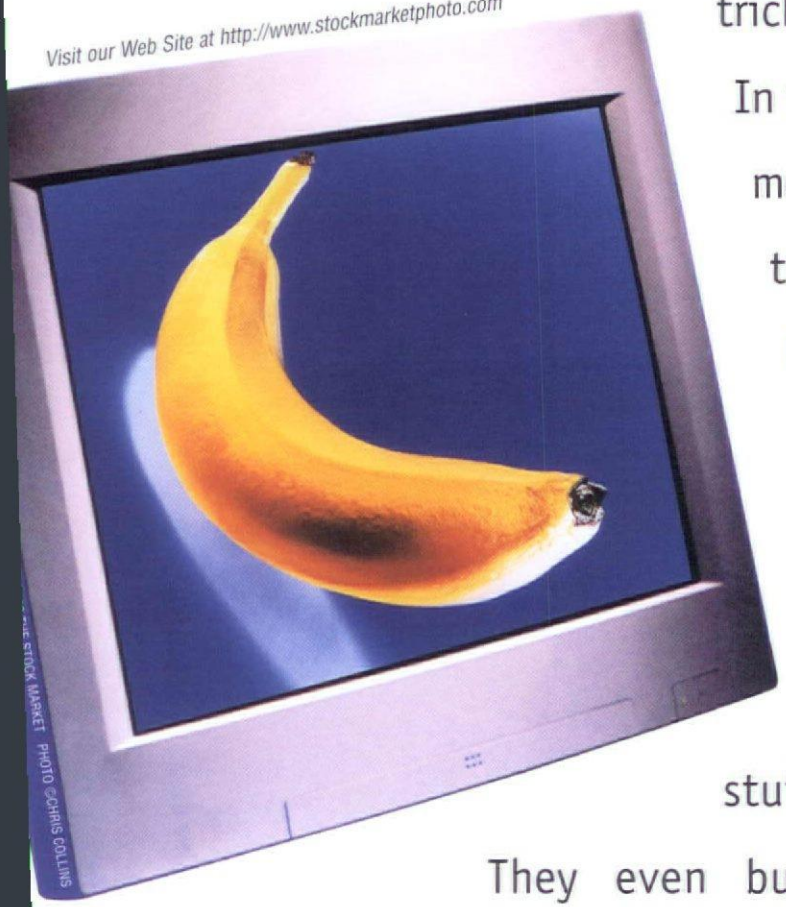
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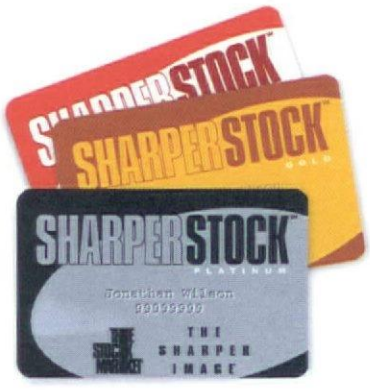


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No lie, the job was a real beast. Six ads for Chim Pan Zee Szechwan Style Smoothies in one day! I worked all night, picked fresh images from The Stock Market, performed my best design tricks and got it all done. In the morning, my boss pats me on the head and says thanks. **That's the reward I got.**



Luckily, The Stock Market didn't let me down — they sent me a gift certificate for neat stuff at The Sharper Image. They even bumped me up to Gold membership status in the SharperSTOCK program. It was nice to see a great rewards program evolve into something even better.



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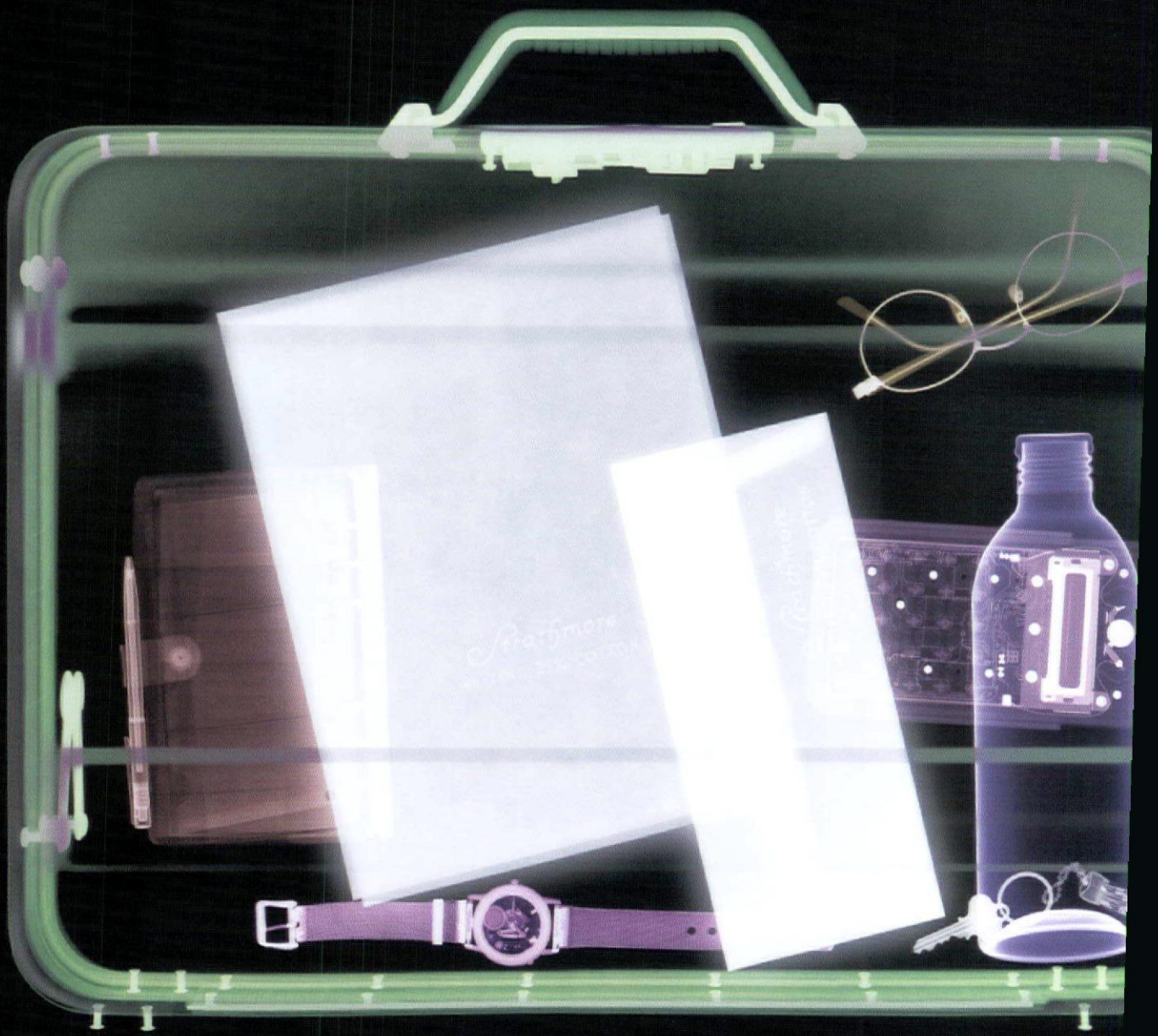
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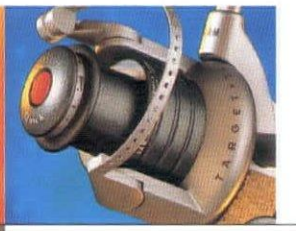
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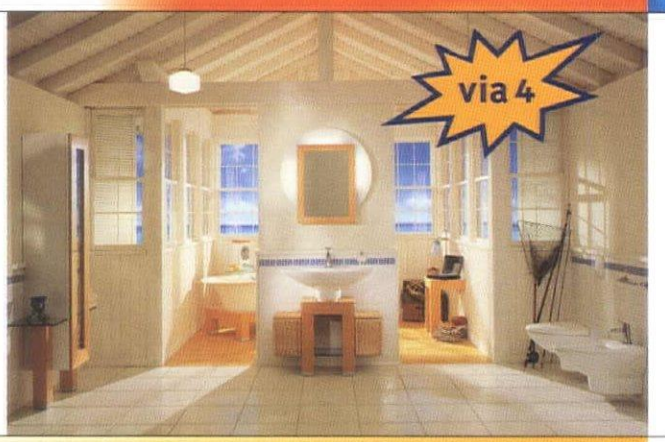
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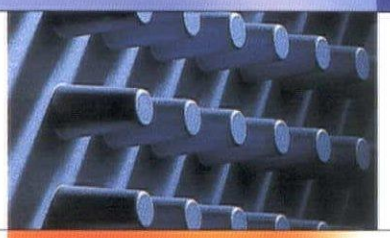
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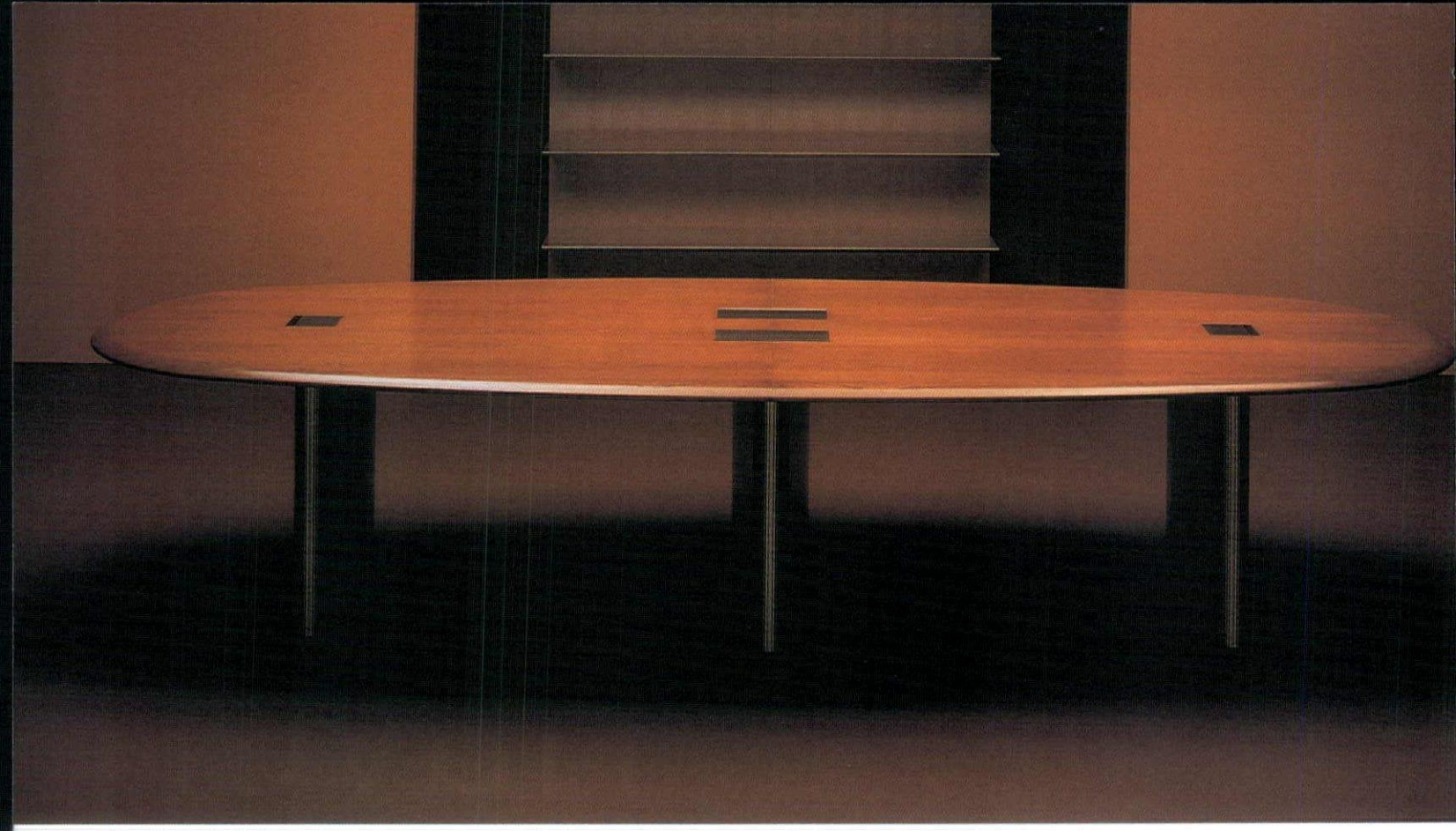






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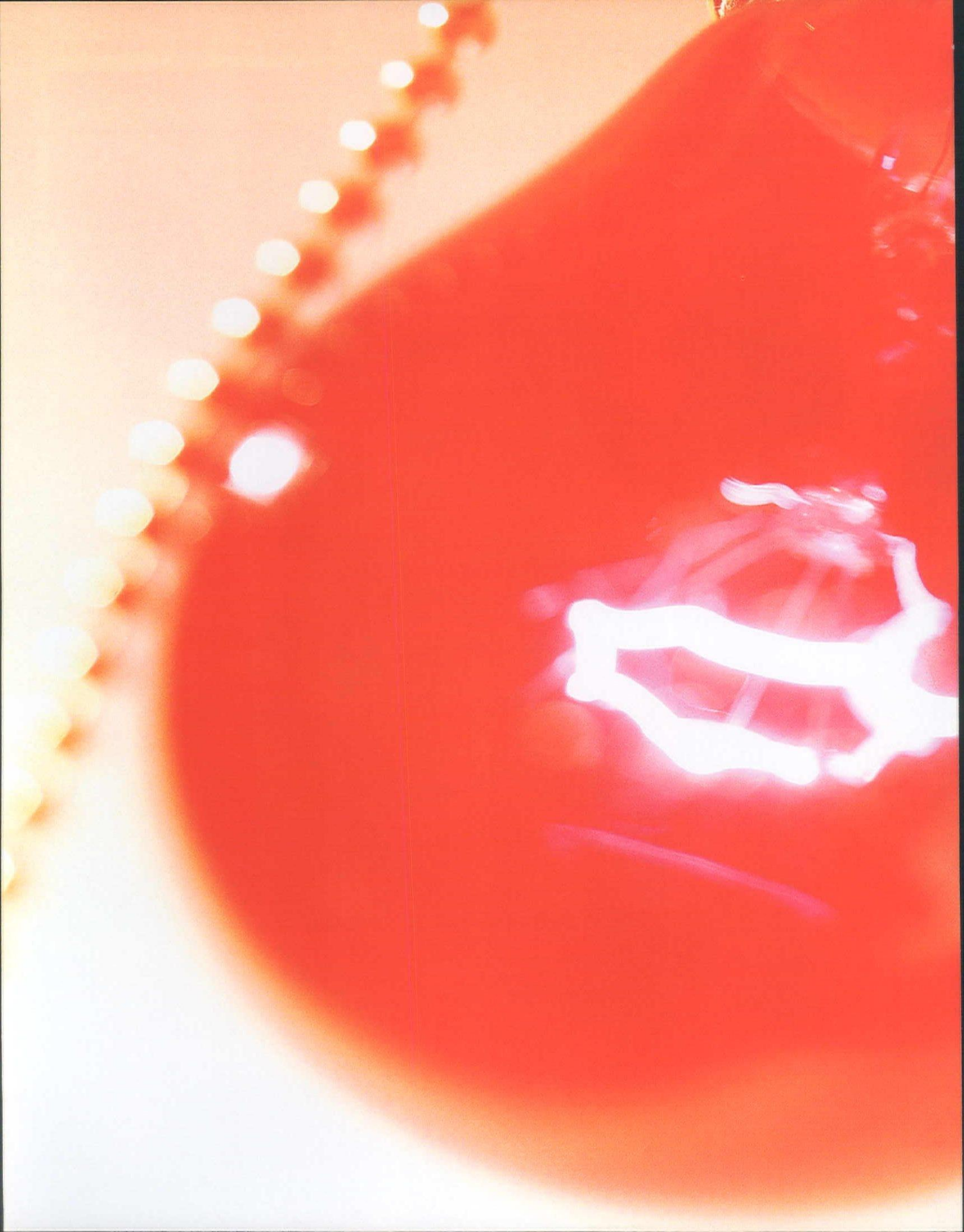
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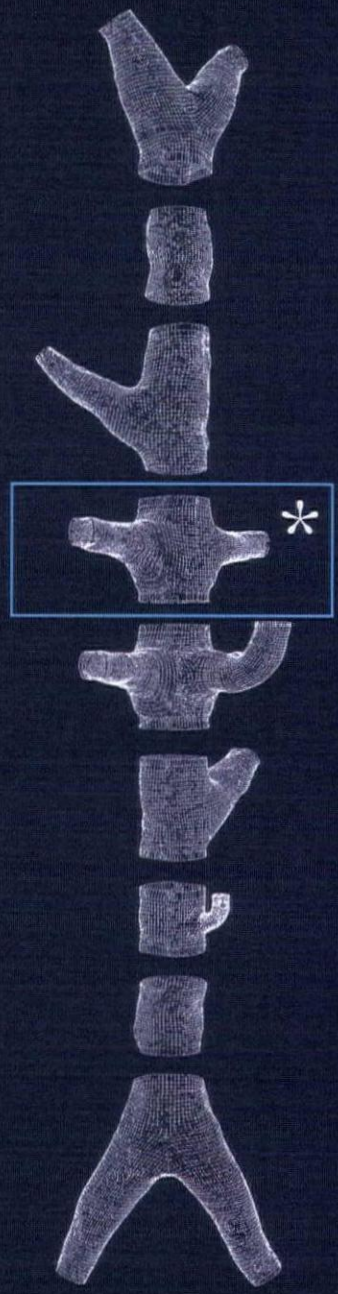
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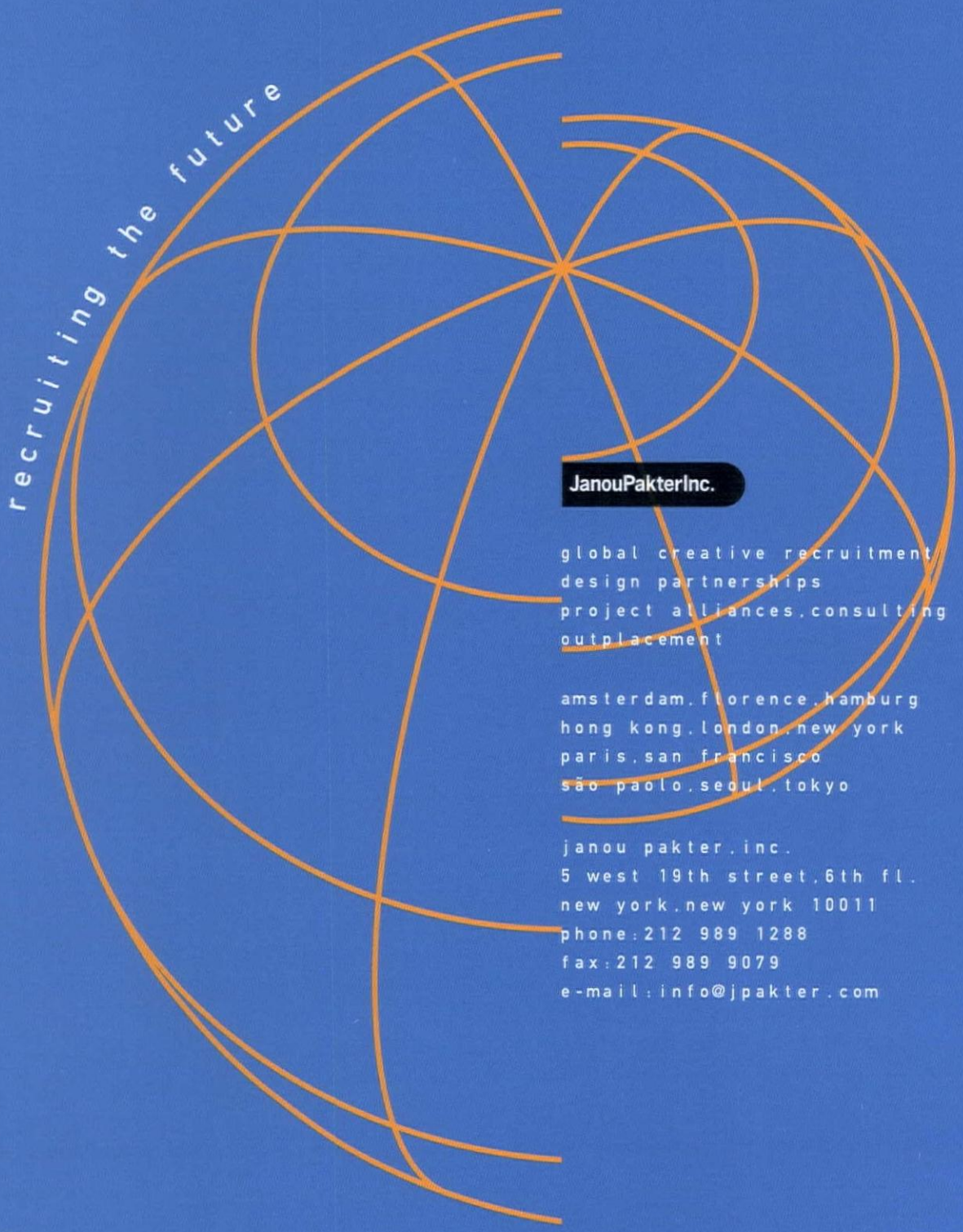
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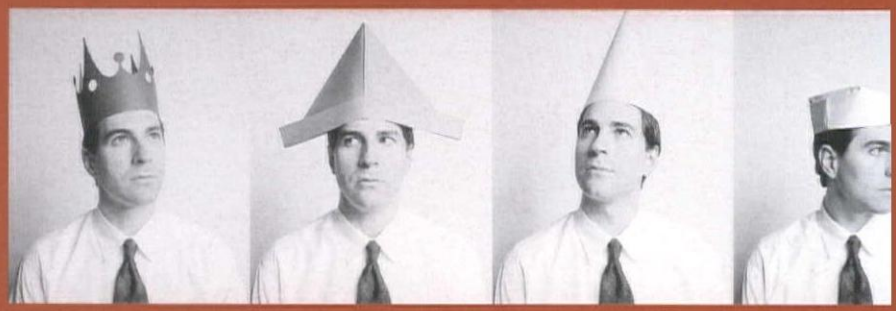
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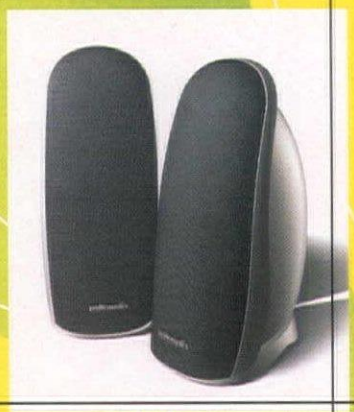
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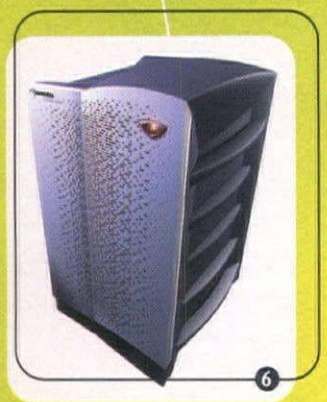
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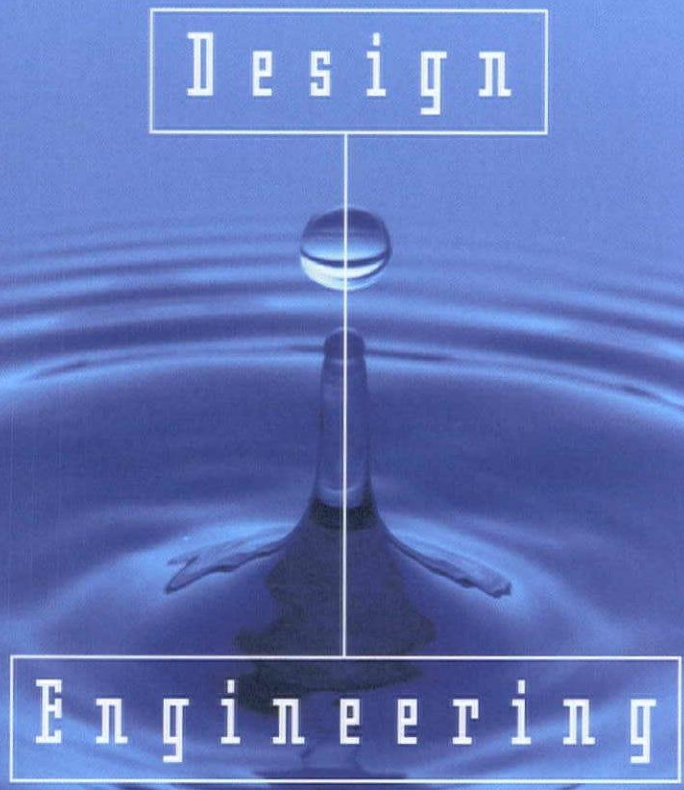
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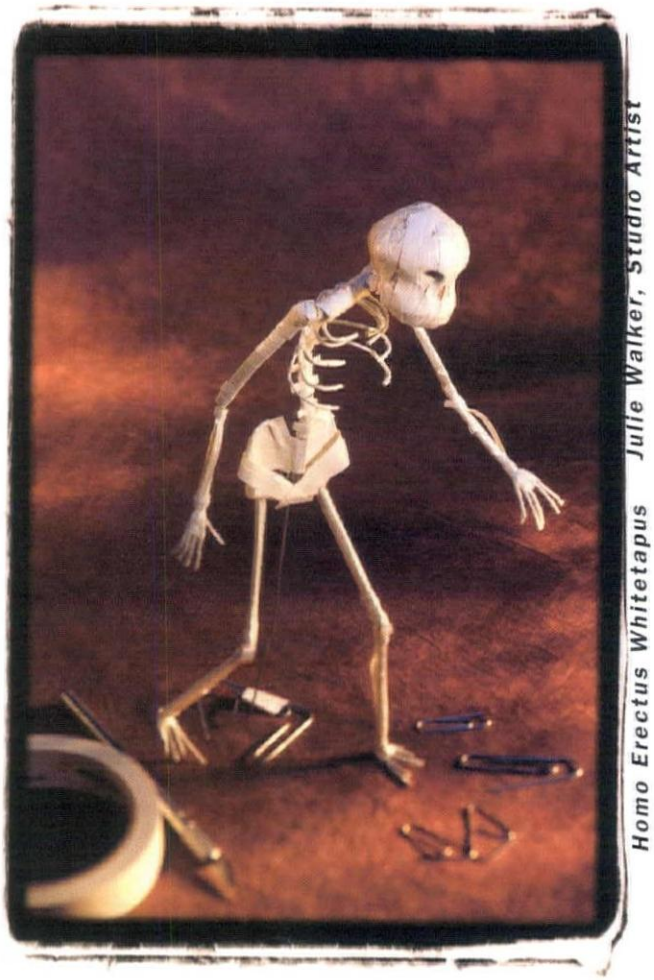
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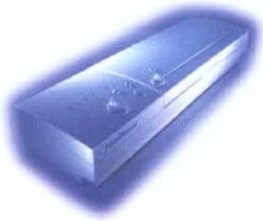
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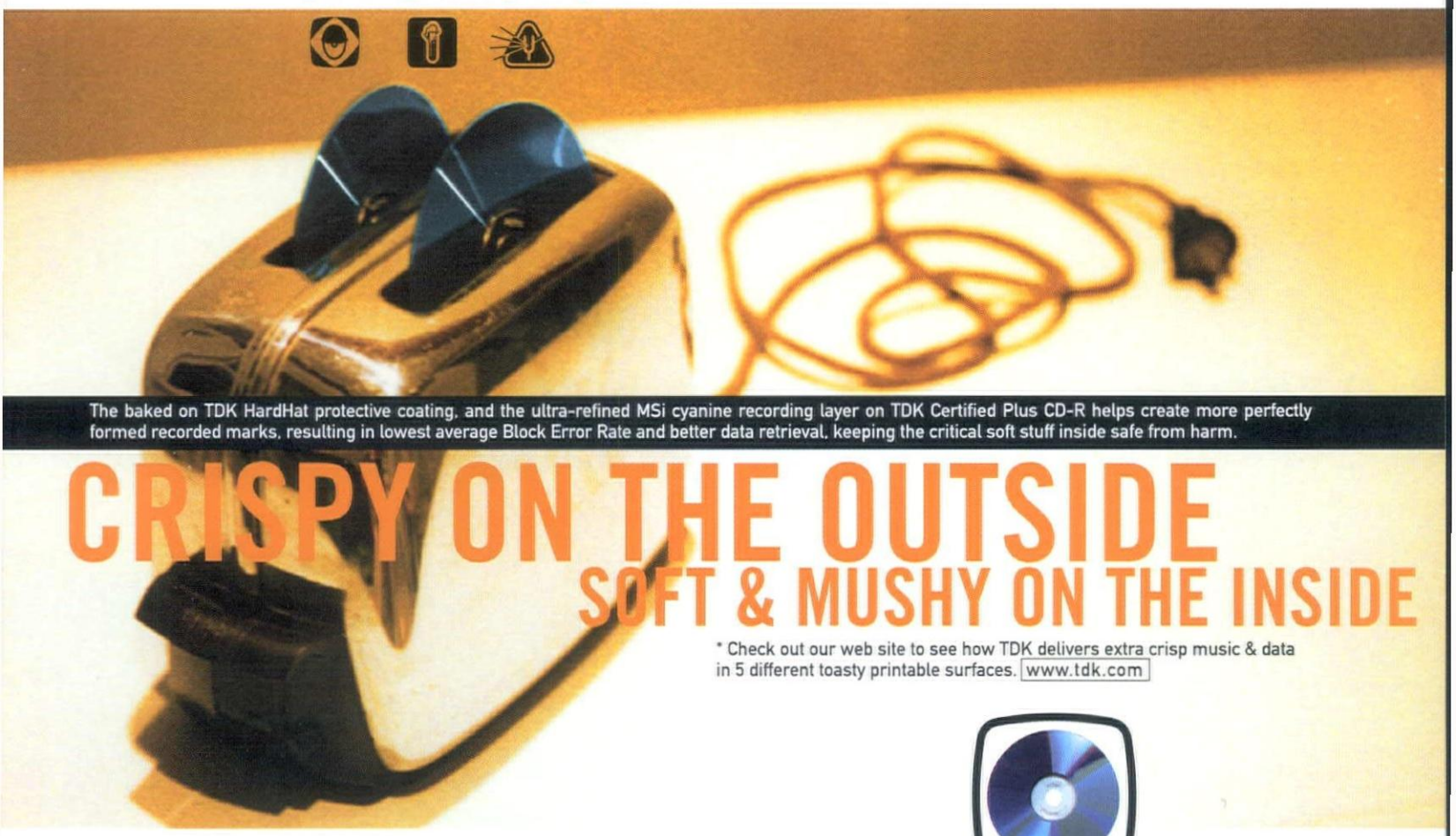
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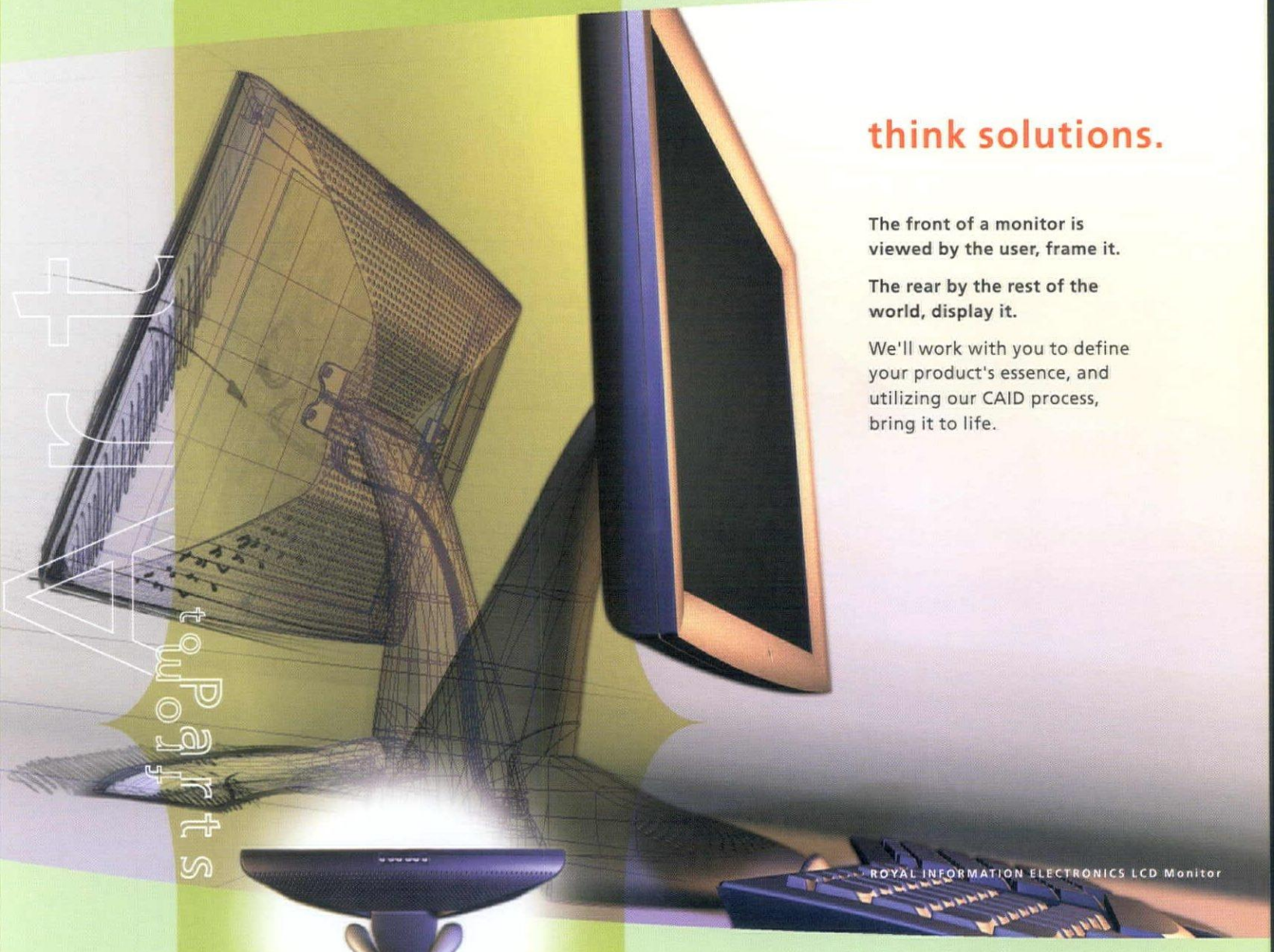
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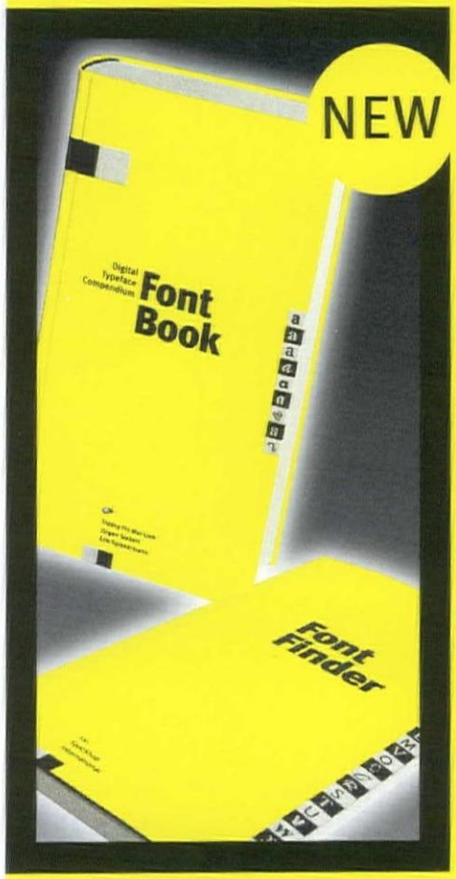
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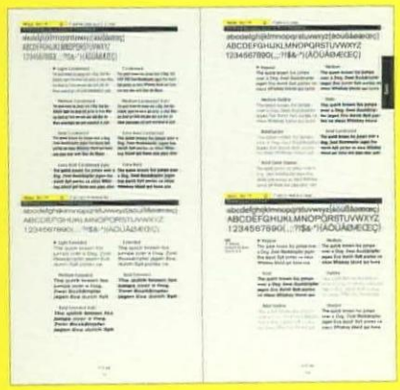
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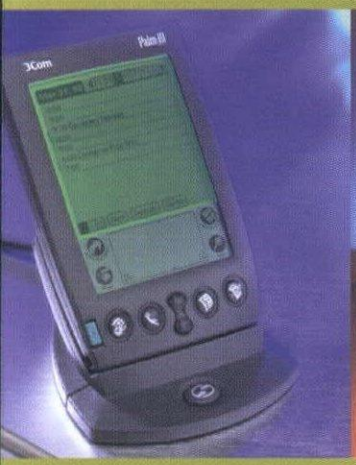
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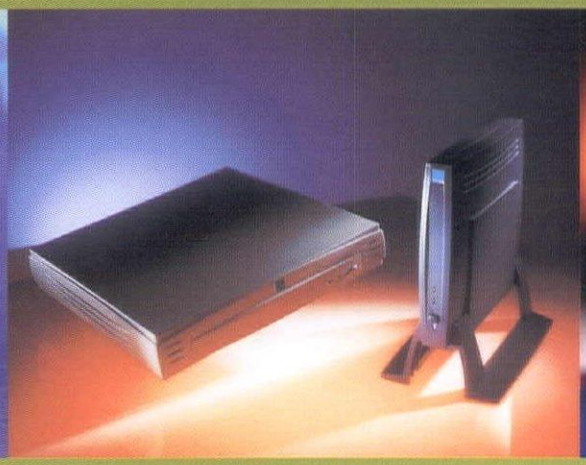
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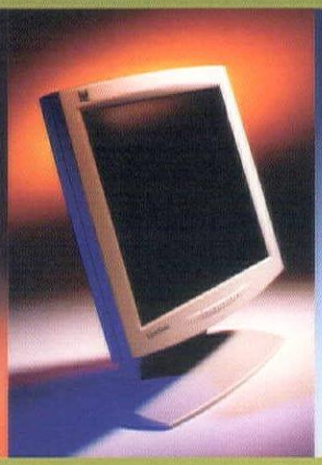
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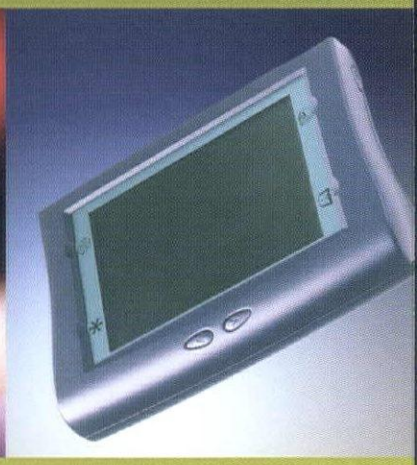
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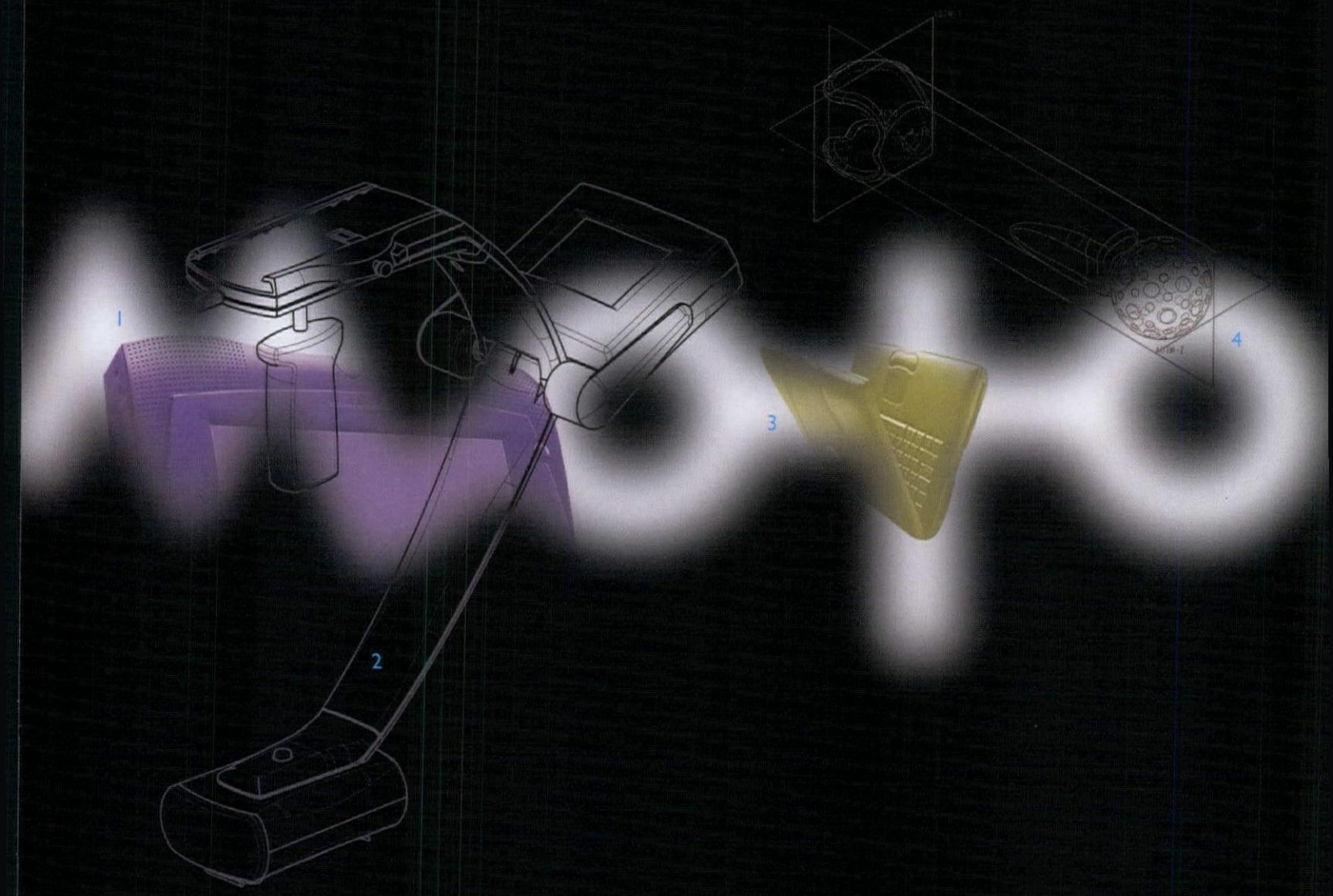
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AARON BETSKY joined the San Francisco Museum of Modern Art as curator of architecture and design in 1995. He is responsible for collecting and exhibiting artifacts and documents from the fields of architecture, industrial design, furniture and graphic design. In 1997, he mounted "Icons: Magnets of Meaning," a large exhibition of mass-produced objects that encompassed Levi's jeans, surfboards, condoms and coffee-makers. He assembles five to six design-related exhibitions a year, as well as organizes lectures, public symposia and competitions. He writes frequently on design and is a contributing editor of *Architecture, Metropolitan Home, Blueprint* and *I.D. Magazine*. Betsky received both a Bachelor of Arts and a Masters of Architecture degree from Yale University and is an adjunct professor at the California College of Arts and Crafts.

GIANFRANCO ZACCAI has over 22 years of experience innovating in the field of product design and development. He holds an industrial design degree from Syracuse University and a degree in architecture from the Boston Architectural Center. Early in his career, he served as director of corporate industrial design at Instrumentation Laboratory, a leading manufacturer of medical and diagnostic equipment. In 1983, Zaccai co-founded Design Continuum, which has offices in Boston, San Francisco and Milan. His work has been featured in a number of exhibitions, including "Design in Plastics" and "Product Design 3," as well as in such books and magazines as *New American Design* and the *Design Management Journal*. He has also lectured at the Design Management Institute, served as the president of the International Design Conference in Aspen in 1992 and 1993 and received a presidential award for design excellence.

TIM PARSEY is vice president of product design and development at ACCO USA's office products group, where he is redesigning the office product supplier's product portfolio, synthesizing design and engineering. Prior to working at ACCO, he managed the design studio at Apple Computer, where he worked on the Espresso design language, which was used for the first Newton, the Duo-Dock system and Stylewriter printers. Parsey graduated in 1982 from the Central School of Art in London with a degree in industrial design and then moved to New York, where he designed bobsleds for the U.S. Olympic Team and worked for Human Factors and other New York consultancies. He then went to ID Two (now IDEO), where he built up the medical component of the company's business. Parsey's designs have won numerous awards and have been covered in *Axis, I.D. Magazine, The New York Times*, the *Wall Street Journal* and *Design*.

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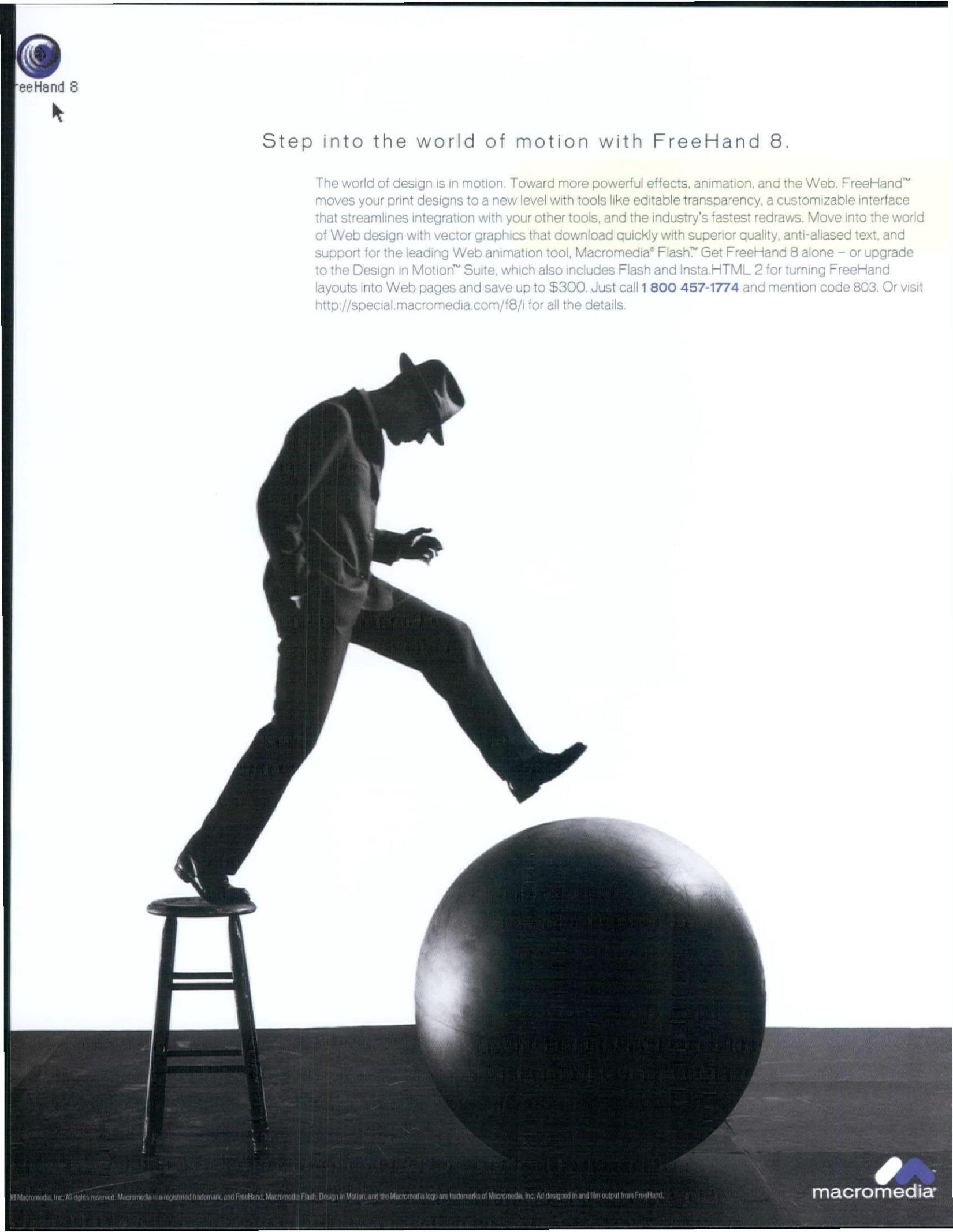
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DENISE GONZALES CRISP is the design director at the Art Center Design Office in Pasadena, CA, where she develops and designs promotional and collateral materials for the Art Center College of Design. She also maintains Superstove!, a studio from which she contributes design and essays on a volunteer basis to such publications as *Framework*, published by the Los Angeles Center for Photographic Studies, the Portland-based arts magazine *Plazm*, and *Emigre*. Her work has been recognized in *Communication Arts*, ACD 100, *Upper & Lower Case* and *Typography Now Two*, among other publications, and is collected in the Library of Congress and the Ruth and Marvin Sackner Archive of Concrete and Visual Poetry. She holds a B.F.A. in illustration from Art Center College of Design and an M.F.A. in graphic design from CalArts and has been teaching courses for the last 10 years in communication design, typography, computer skills and design history at CalArts, Art Center, Otis and UCLA.

STEFF GEISSBUHLER is a partner and principal at Chermayeff & Geismar, where he has created corporate identity graphics programs for such firms and agencies as Merck, Time Warner, NBC, National Public Radio, Telemundo, Union Pacific Corp., Conrad Hotels, CARE International and the U.S. Environmental Protection Agency. He has also become a consultant for many clients, including Crane Business Papers and the May Department Stores Company. He has designed architectural graphics for the IBM Building in New York and a complete signage system for the University of Pennsylvania, and has developed publications and printed materials for Mobil, Philip Morris, Morgan Stanley and the Alvin Ailey Dance Theater, among others, during his 20-year career. He is the recipient of numerous awards, including the U.S. Federal Achievement Design Award, and is a board member of the American Institute of Graphic Arts, former president of the AIGA's New York Chapter, a member of the AIGA's International Executive Committee and U.S. president of Alliance Graphique Internationale.

JONATHAN HOEFLER is a typeface designer and type historian whose New York studio, The Hoefler Type Foundry, specializes in the design of original typefaces for such clients as *Rolling Stone, Harper's Bazaar, The New York Times Magazine* and *Sports Illustrated*. He developed the Hoefler Text family of typefaces for Apple Computer, which appears on Macintosh computers everywhere as part of the operating system. The Hoefler Type Foundry also periodically publishes *Muse*, a self-reflective, critical examination of the studio's design work. Hoefler's work has been exhibited internationally and is included in the permanent collection of the Cooper-Hewitt, National Design Museum in New York.


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As senior vice president of the Gap, Inc., GARY MCNATTON designs fragrances for the Personal Care division of the Gap, Banana Republic and Old Navy. After receiving a B.A. in fine arts and an M.A. in psychology at Vanderbilt University, McNatton became senior vice president at the Chicago Museum of Art in Chicago, where he developed gift and houseware products. In 1988, he left to found Mottura, a Los Angeles–based giftware company whose soaps and accessories attracted the Gap's attention. In 1992, the GAP bought Mottura and relocated McNatton to San Francisco.

JOHN CARLIN founded the critically acclaimed nonprofit production company Red Hot in 1989. Dedicated to fighting AIDS, the company has released 12 albums and television programs to date and has given away nearly $7 million to AIDS organizations around the world. Prior to founding Red Hot, where Carlin oversees production and design, he was a corporate entertainment lawyer at the New York firm of Paul Weiss, Rifkind, Wharton & Garrison where he represented major clients like Revlon and EMI Music as well as such artists as Jonathan Demme and Richard Hell. While at Paul Weiss he put together Red Hot's first project, *Red Hot + Blue*, a tribute to Cole Porter that brought together such musicians and filmmakers as U2, Annie Lennox, David Byrne, Wim Wenders and Neil Jordan, among others. Beginning his career as an art critic and professor of American Studies, he taught at Yale and Williams College. In the early 1980s, he organized the groundbreaking "Comic Art Show" for the Whitney Museum of American Art, for whom he continues to consult on exhibitions. Carlin is also a founding partner of the digital design company Funny Garbage.

SUSAN SELLERS co-founded the New York City multidisciplinary studio 2X4 in 1995 with partners Michael Rock and Georgianna Stout. Their clients include Knoll, Vitra, *The New York Times*, *National Geographic* and the Whitney Museum of American Art, among others. Sellers is a critic at Yale University School of Art's graphic design program. Having taught and lectured widely, she continues to write, and her articles have appeared in a number of journals including *Eye*, *Design Issues* and *Visible Language*. She holds a B.F.A. in graphic design from the Rhode Island School of Design and earned an M.A. in American Studies at Yale, where she explored mid-19th century labor practices in the crafts industries and the emergence of professionalized design practices. She is currently working on a documentary of Florence Knoll.

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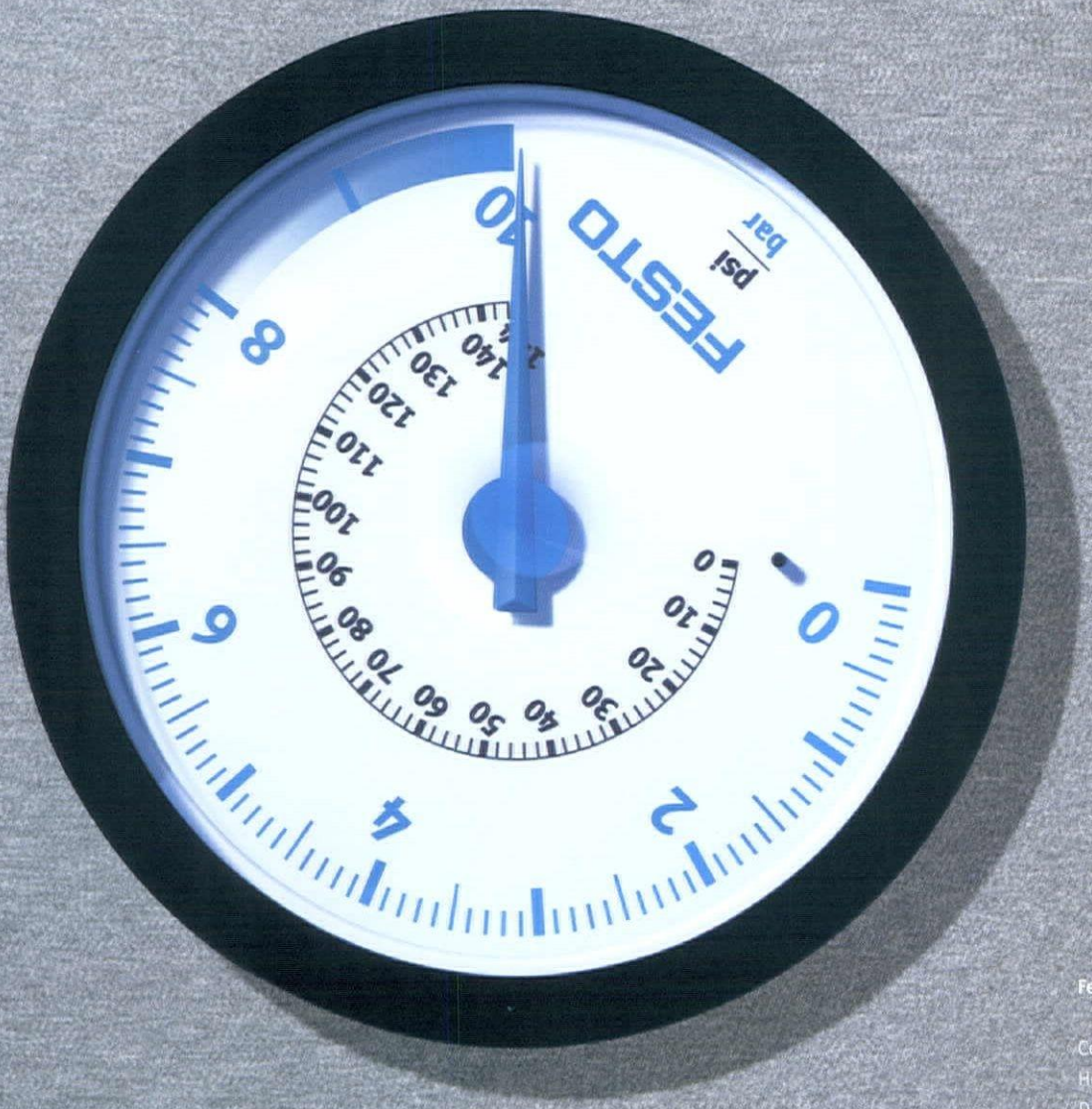
LARRY BOGDANOW is co-owner and founding principal of New York–based Bogdanow Partners Architects, PC. Although Bogdanow is best known for his high-profile restaurant design, including the Union Square Café and the Cub Room in New York, Adagio in Chicago and Rubicon in San Francisco, the firm is also involved in a number of projects for corporate, institutional and retail clients. His work has been featured in *Elle, Interior Design, Departures, Architecktur und Wohnen* and *Condé Nast Traveler*. Prior to founding his firm, he worked at Beyer Blinder Belle. Bogdanow is a graduate of Washington University in St. Louis and Pratt Institute and is a member of the American Institute of Architects. Having lived in SoHo for the last 25 years, Bogdanow has become an active member of the community, contributing to charitable groups like the Share Our Strength annual benefit for the homeless.

LESLIE GILL is the principal of her own New York–based design and architecture firm. In her 15 years of practice, Gill has established a reputation for excellence with a wide range of clients from Fortune 500 companies to private individuals. She has been responsible for projects ranging in scope from the corporate headquarters for Elektra Entertainment and the "Design for Life" exhibition at the Cooper-Hewitt, National Design Museum to in-store boutiques for Henri Bendel and residential design throughout the Eastern Seaboard. Her work has been featured in *Interior Design and Architectural Record, Abitare, The New York Times* and *I.D. Magazine*. Gill was educated at the Cooper Union in New York, where she earned degrees in both art and architecture. She continues her academic ties as adjunct assistant professor at Columbia University and Parsons School of Design. A two-time fellow of the New York Foundation for the Arts, Gill has received numerous grants and prizes for her work.

TOM HENNES is the principal of Thinc Design, a New York firm specializing in the design of immersive exhibits and attraction experiences. His early projects for musical theater, opera, ballet, trade shows and events for clients such as Mercedes, Visa and AT&T reflect his background in set design and theatrical lighting. Thinc Design's portfolio includes the Nickelodeon Green Slime Geyser at Universal Studios in Florida, Zentrum Museum and Visitor Center for the BMW factory in South Carolina and IBM's Solutions for a Small Planet exhibit at the Walt Disney World Resort in Lake Buena Vista, Florida.

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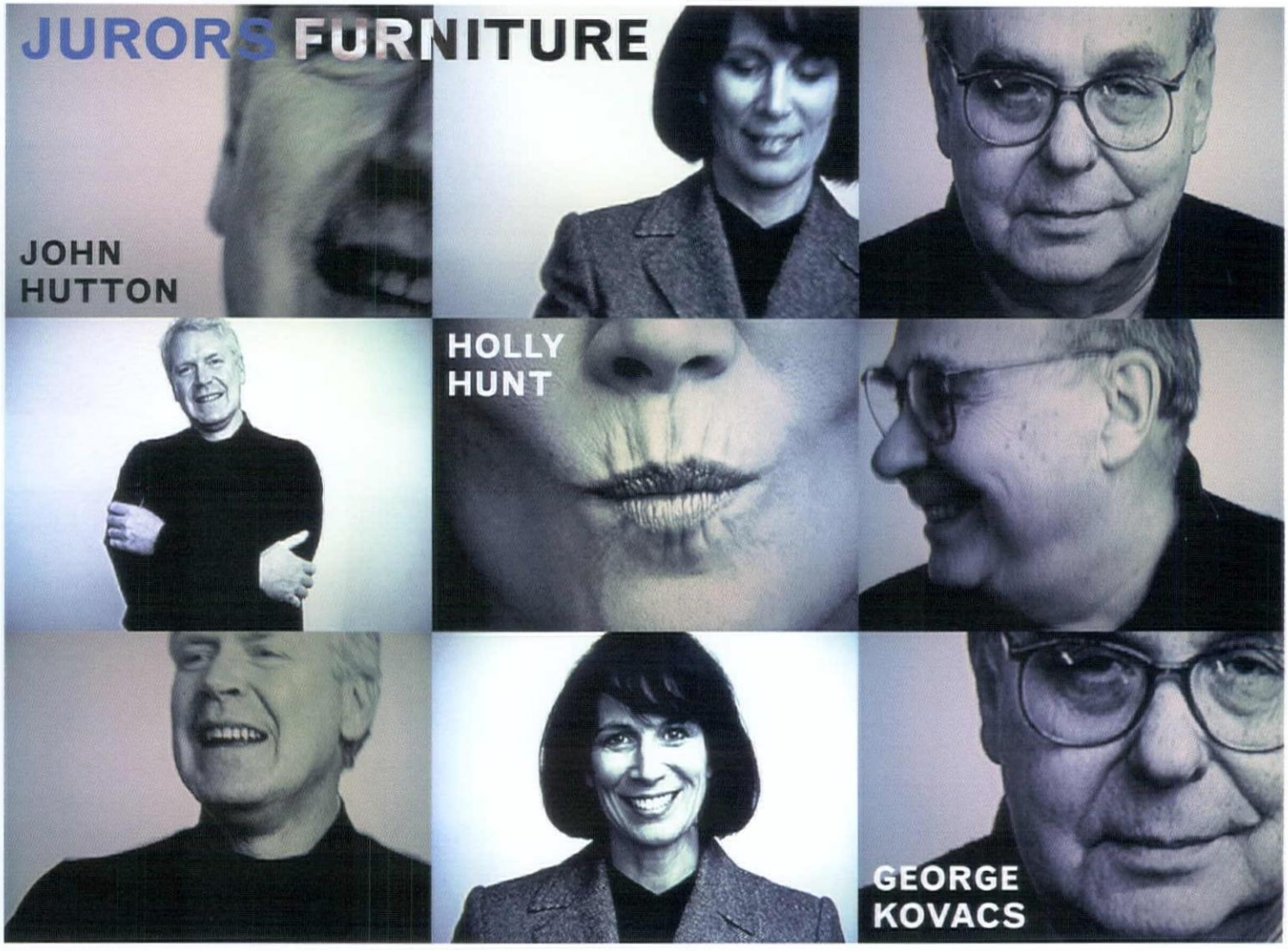
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As the sole furniture designer for Donghia, JOHN HUTTON is responsible for the company's classic upholstery and accessories. Prior to having joined the New York–based company at its inception, Hutton designed furniture at Randolph & Hein in San Francisco and Louis Maslow in New York. He has also designed numerous public spaces and residences around the world, including the Henri Bendel department store in New York, the New York Philharmonic, the American Center in Paris, the American Academy in Rome and furnishings for the Rainbow Room at Rockefeller Center. He has received several commendations, including a Roscoe Award for outstanding furniture design. His work has been published in *Metropolitan Home*, the *Chicago Tribune*, *Esquire*, *Metropolis* and *House & Garden*, among other publications.

HOLLY HUNT has eponymously named showrooms in New York, Minneapolis and Chicago in which she sells interior design products. Additionally, her own collection is available in six other U.S. cities. Working with international designers, she strives to produce liveable and comfortable furniture, lighting and fabric. *Crain's Chicago Business* annually cites her company as one of Chicago's top woman-owned firms. Hunt studied English literature and art at Texas Tech and later moved to New York to work as a jewelry and accessory designer. She has served as the chairman of the Chicago Collector's Forum and is currently on the board of directors for the School of the Art Institute of Chicago and on the board of trustees for DIFFA (Design Industries Foundation Fighting Aids) in Chicago. She will open another showroom in Washington, DC, this fall.

GEORGE KOVACS opened his first lighting store in New York in 1954, although he initially hoped to open a candy store in the Bronx. He now has two factories and showrooms producing lighting and home accessories. From his original store, Kovacs expanded into wholesale trade and then lamp design and production with Robert Sonneman, who continues to design lighting for Kovacs. Kovacs and Sonneman also design and manufacture bathroom and kitchen accessories, under the name Use, Tools for Civilization. In 1995, Kovacs merged with Rachel Simon of Lights Up and, together with designer Dawn Ladd, they brought out several lighting groups. Kovacs graduated with a business degree from City College of New York and studied design at Pratt Institute.

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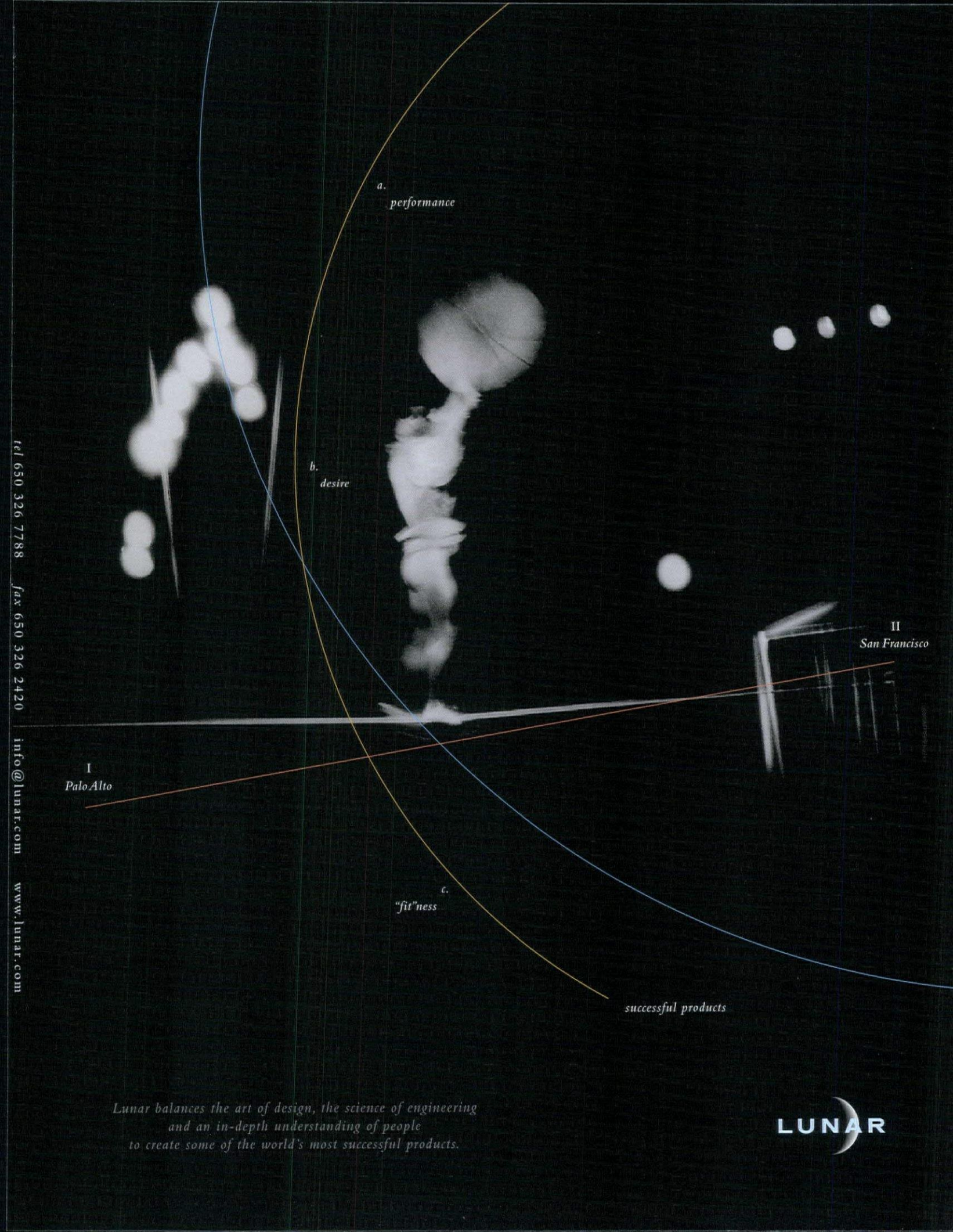


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RAVI SAWHNEY, president and founder of RKS Design, has more than 20 years of experience in product design and development and has created several product successes for Hewlett-Packard, Apple Computer, Rubbermaid, Sega, Siemens and SyQuest Technologies. Prior to founding RKS in 1980, Sawhney worked as a designer at Xerox. He graduated with a degree in industrial design from California State University at Northridge, where he later served as a professor. Sawhney speaks regularly at industry functions and serves on the board of directors for the Industrial Designers Society of America. When he isn't designing, he likes to take his mountain bike into the hills of Southern California.

RAYMOND RILEY joined Nike as director of research, design and development in 1995 and charged with starting the company's equipment group. There, he supervises the development of watches and sunglasses for Nike's sports instrumentation and sports vision categories. Working with a crew of 12 industrial designers, mechanical and electrical engineers, interface designers and product color specialists, he has created award-winning sports gear. After graduating with a B.A. in industrial design from the Philadelphia College of Art (now University of the Arts), he worked at Tandem Computers for two years before joining Apple Computer in 1988. During his seven years at Apple, Riley designed an adjustable keyboard, the first mass-market CRT 14-inch monitor with integrated stereo, the Quadra 800 and the Macintosh LC, co-created with Bob Brunner. He was also the industrial design program manager for the Newton family of products.

EDIE ADAMS is manager for hardware ergonomics and usability at the Microsoft Corporation. Working closely with industrial and user interface designers, she leads a team of eight people in the research and application of human factors in the design of all Microsoft hardware products. Adams worked for four years as senior ergonomist at the Joyce Institute, an ergonomics consulting firm, prior to joining Microsoft in 1994. Well-versed in occupational ergonomics, product design and design research, she holds two degrees, a masters in environmental design and a B.S. in psychology from the University of Calgary. She has served as a member of Washington State's Voluntary Ergonomics Guidelines Committee, editor of the Human Factors and Ergonomics Society's *Consumer Product Technical Group* newsletter and has been a mentor for the Industrial Designers Society of America.



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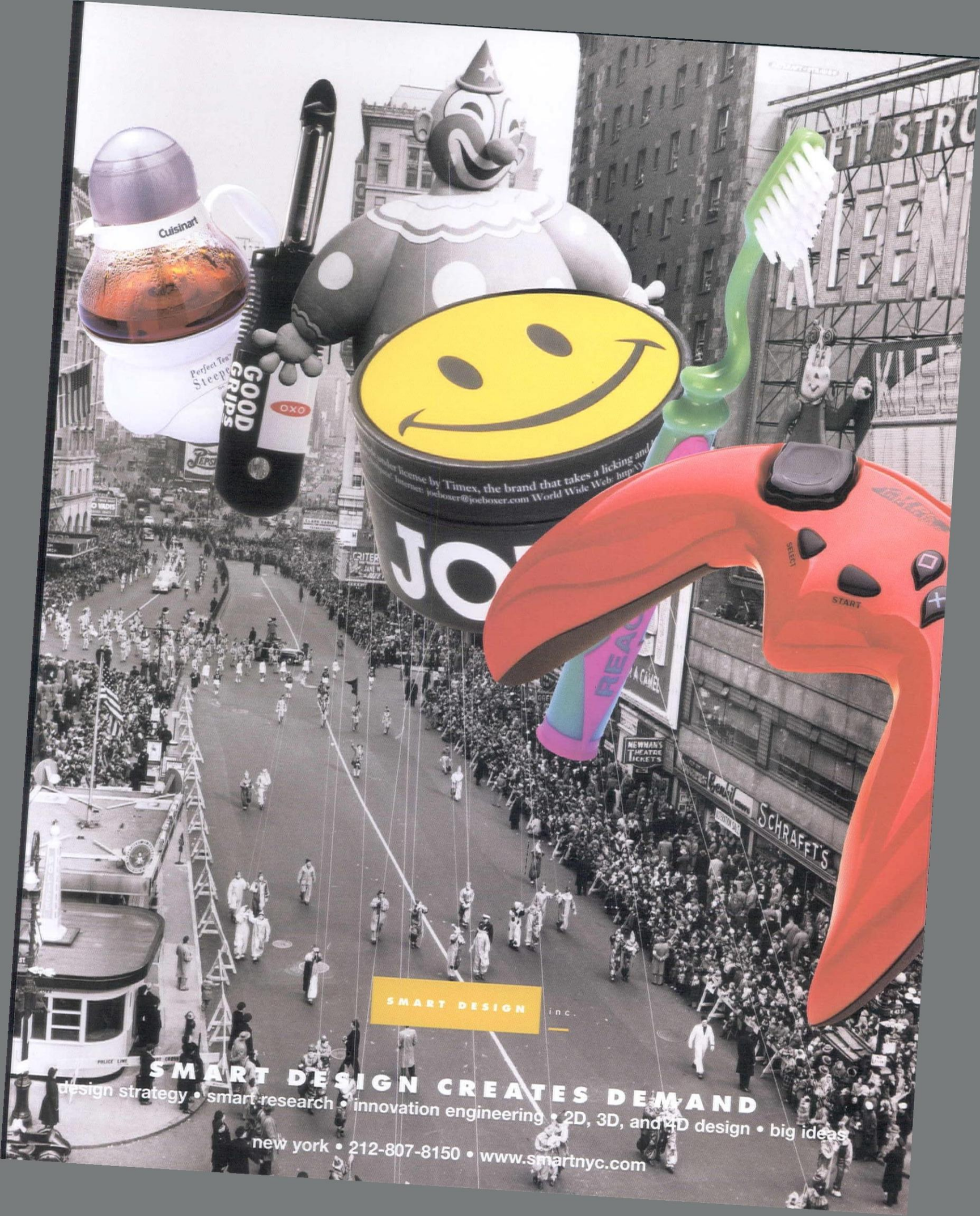
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WILLIAM DRENTTEL is a designer and publisher who works in partnership with Jessica Helfand in New York City. Their work focuses on editorial, identity and new media projects for such clients as *Newsweek, Business Week*, the University of Chicago Press, Champion International and Teach for America. Drenttel also has his own publishing imprint, William Drenttel New York, dedicated to publishing literary works, books on design and other volumes that might be ignored by mainstream publishers. He is president emeritus of the American Institute of Graphic Arts and chairman of both the AIGA's literacy initiative and the 50 Books/50 Covers book show. In line with his activity in literacy projects around the country, Drenttel serves as a board member for the Poetry Society of America. Prior to co-founding Helfand | Drenttel, he was a principal of Drenttel Doyle Partners.

KEN KRAYER met his first industrial designer when he was 33 years old—just two years before he attended Cranbrook Academy of Art. He first studied fine arts at Edinboro University in western Pennsylvania, where he focused on integrating found material into his artwork and created furniture and other three-dimensional objects. At Cranbrook, Krayer continued to focus on furniture and product design. He then moved onto exhibition design, working first at Studio Dunbar in The Netherlands and then at A+O Studios in San Francisco. Since 1990, he's been director of design at Grand Rapids, MI–based Details, one of Steelcase Furniture's most successful divisions. One of the line's keyboard support systems, the Stella, was named after Krayer's dog.

LORRAINE WILD is a Los Angeles–based designer and educator. She has been teaching at Cal Arts since 1985 and chaired the school's graphic design department from 1985-1991. She also serves as a project tutor at the Jan van Eyck Akademie in Maastricht, The Netherlands. In 1996, she established her own design practice to focus on collaborations with architects, curators and publishers. Prior to that, she was a partner in the Los Angeles design firm ReVerb. Recent projects include exhibition catalogues for the Whitney Museum of American Art, the Museum of Contemporary Art in Los Angeles and the J. Paul Getty Trust. Her work and writing has been featured in *Print, Emigre, Cranbrook Design: the New Discourse* and *I.D. Magazine*, among others. In 1995, Wild received the Chrysler Award for Innovation in Design; her work was the subject of a one-person retrospective this past spring at the San Francisco Museum of Modern Art. She currently serves on the national board for the American Institute of Graphic Arts.

DAVID STERLING is founder and principal of World Studio, a cross-cultural, multidisciplinary design firm and non-profit foundation that seeks to deepen the involvement of the creative professions in a variety of social agendas. World Studio has developed a number of educational products and works with clients ranging from the ACLU to Warner Brothers. World Studio Foundation provides scholarships to study arts and design for disadvantaged and minority students and also publishes *Sphere*, a biannual design magazine pursuing solutions to social and environmental issues worldwide. Over the past 20 years, Sterling has served as art director for *I.D. Magazine* and co-founded the graphic design firm Doublespace, as well as has taught graphic design at the School of Visual Arts in New York. His work is held in the permanent collections of the Cooper-Hewitt, National Design Museum, the Library of Congress and the Smithsonian Institution. Sterling is also president of World Studio Foundation's board of directors.


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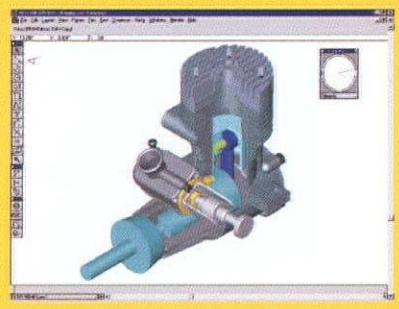
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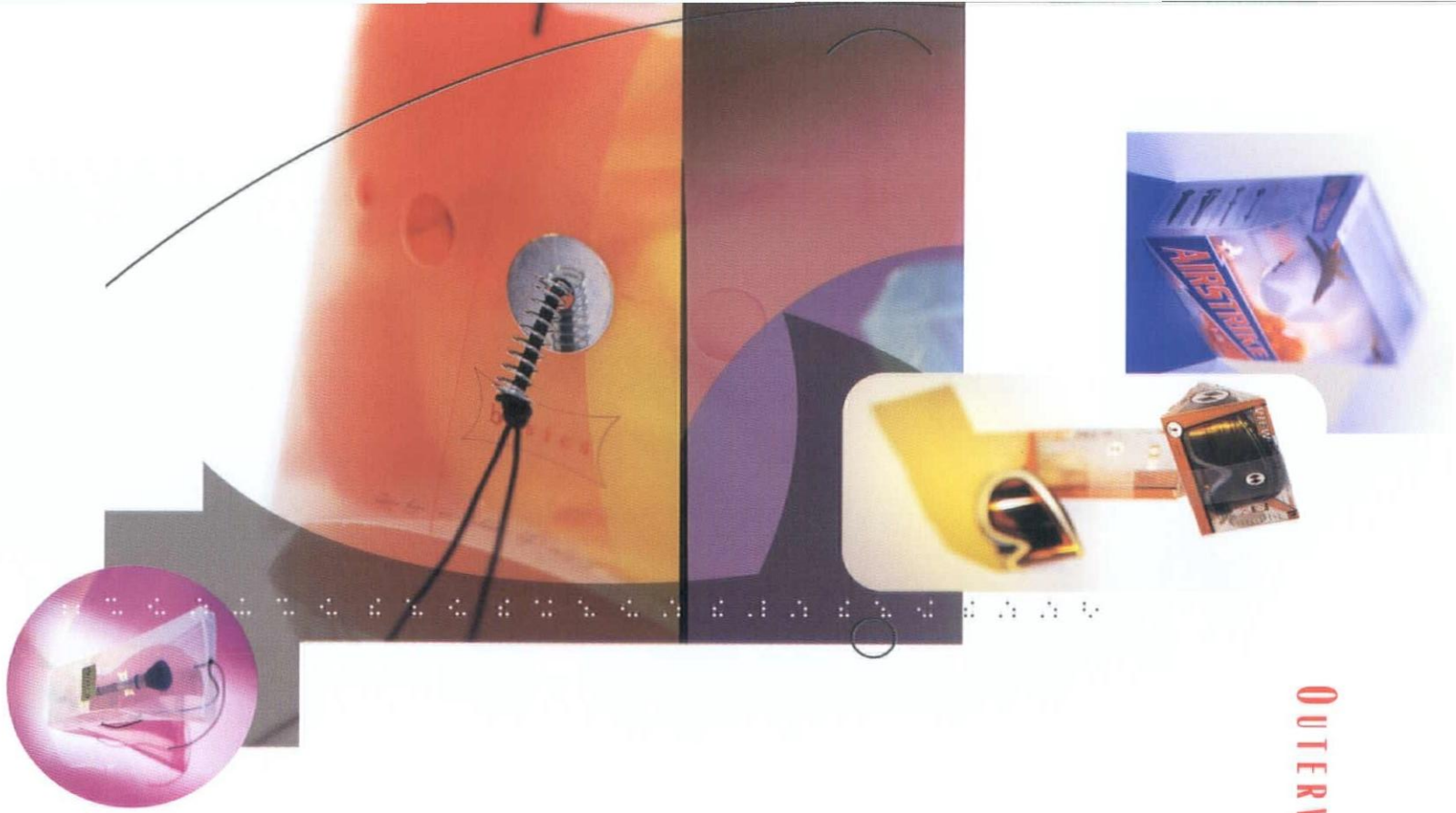
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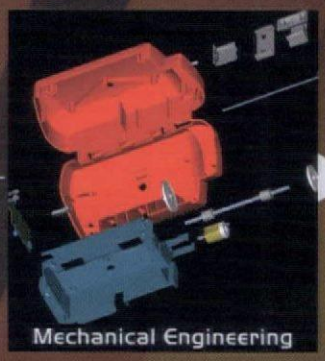
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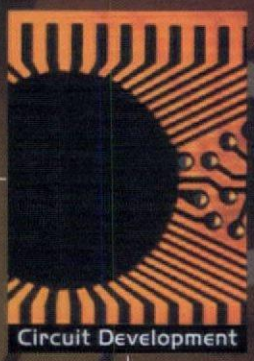
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Jury : The panel of judges will be composed of five members. In the preliminary panel will comprise four judges from Japan and one from abroad. The panel making will include two of the four Japanese judges as well as the foreign judge from this two more judges from abroad. Judges from abroad have been selected with the ICOGRADA, ICSID and IFI.
Prizes : Prizes totaling **US$71,000** will be awarded to winners as follows : Gran Minister's Prize] / (1) US$30,000 Gold Prize [Minister of International Trade and I (1) US$10,000 Governor of Osaka Prefecture Prize / (1) US$10,000 Mayor of O US$10,000 Silver Prize [Chairman of Japan Design Foundation Prize] / (1) US$ Prize [President of Japan Design Foundation Prize] / (3) US$2,000 each The Hon will be awarded to a limited number of entries.
Inquiries regarding These Conditions and Rules : Inquiries regarding these cond should be addressed to the Secretariat by October 31 (Sat.) 1998 via mail, Telephone inquiries are not accepted.
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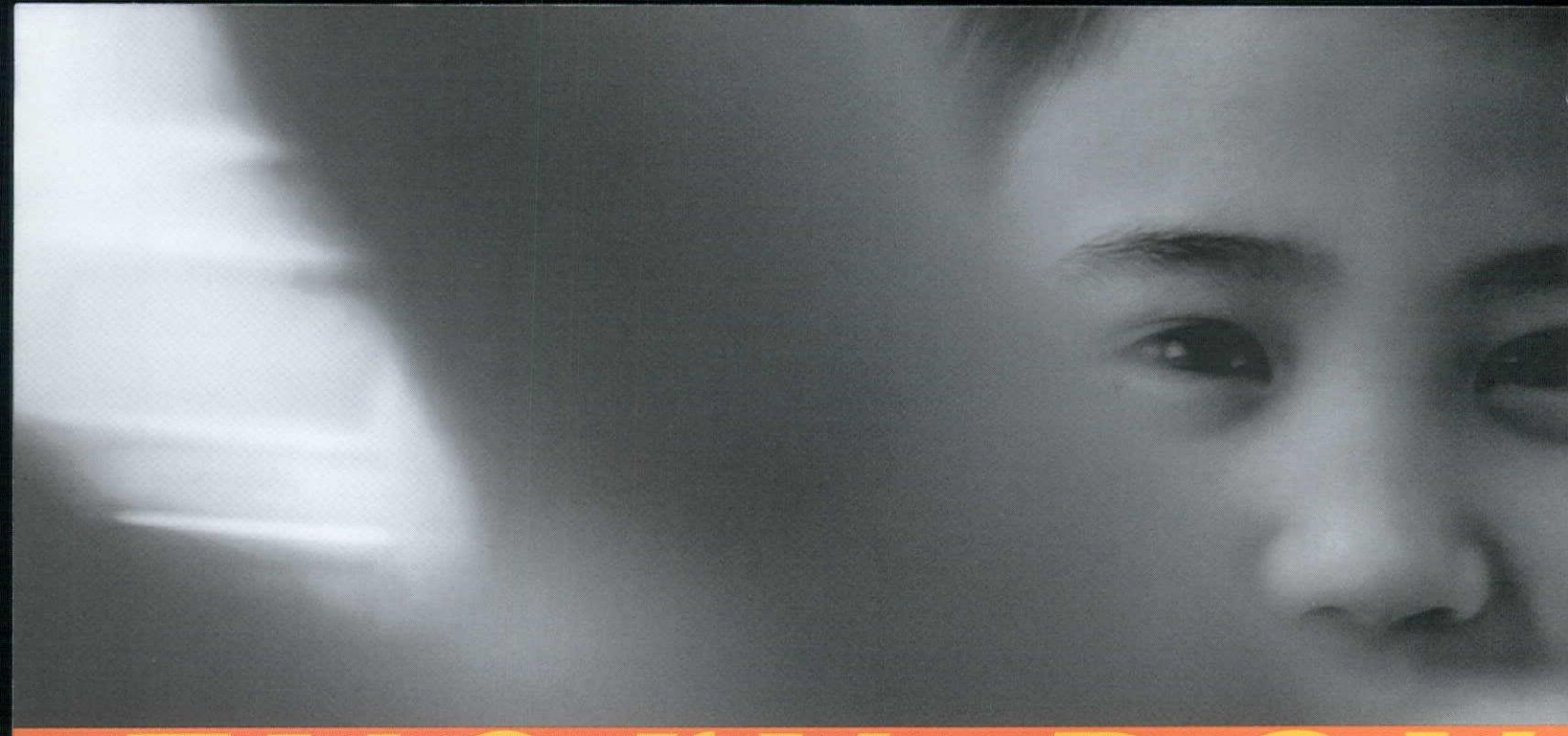
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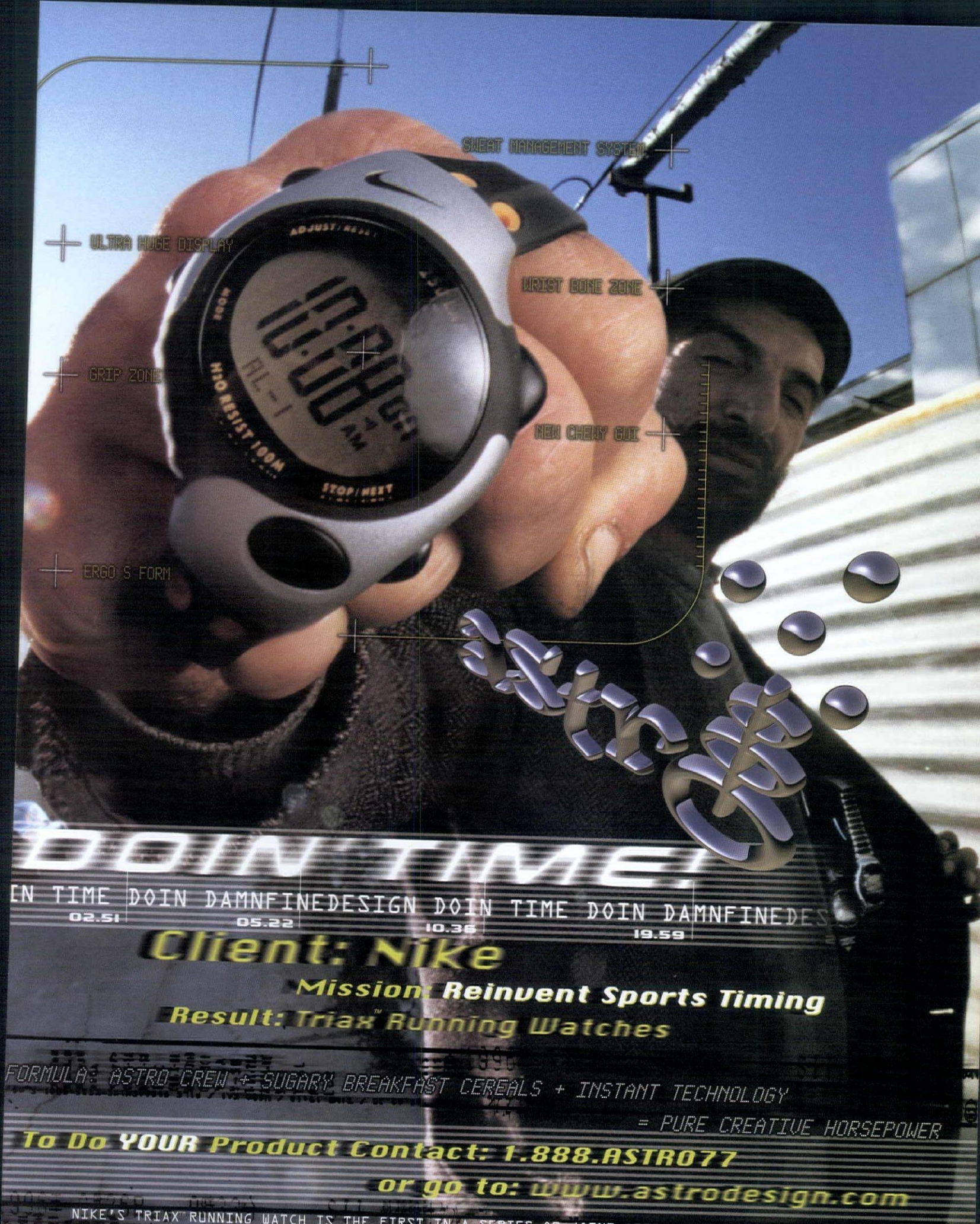
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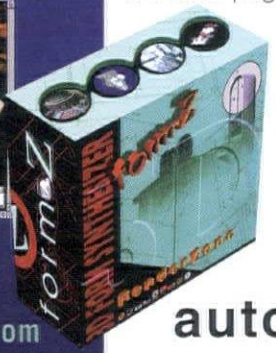
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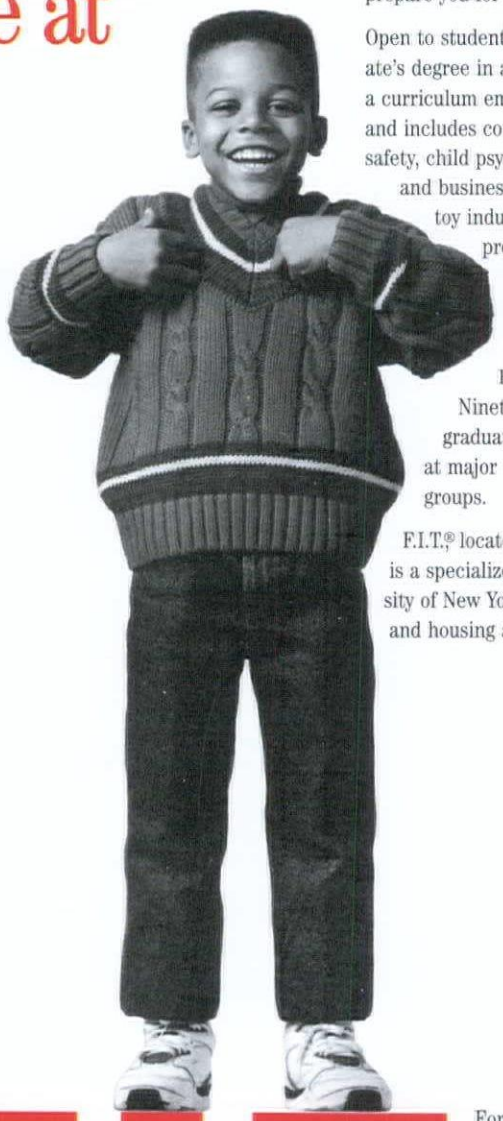
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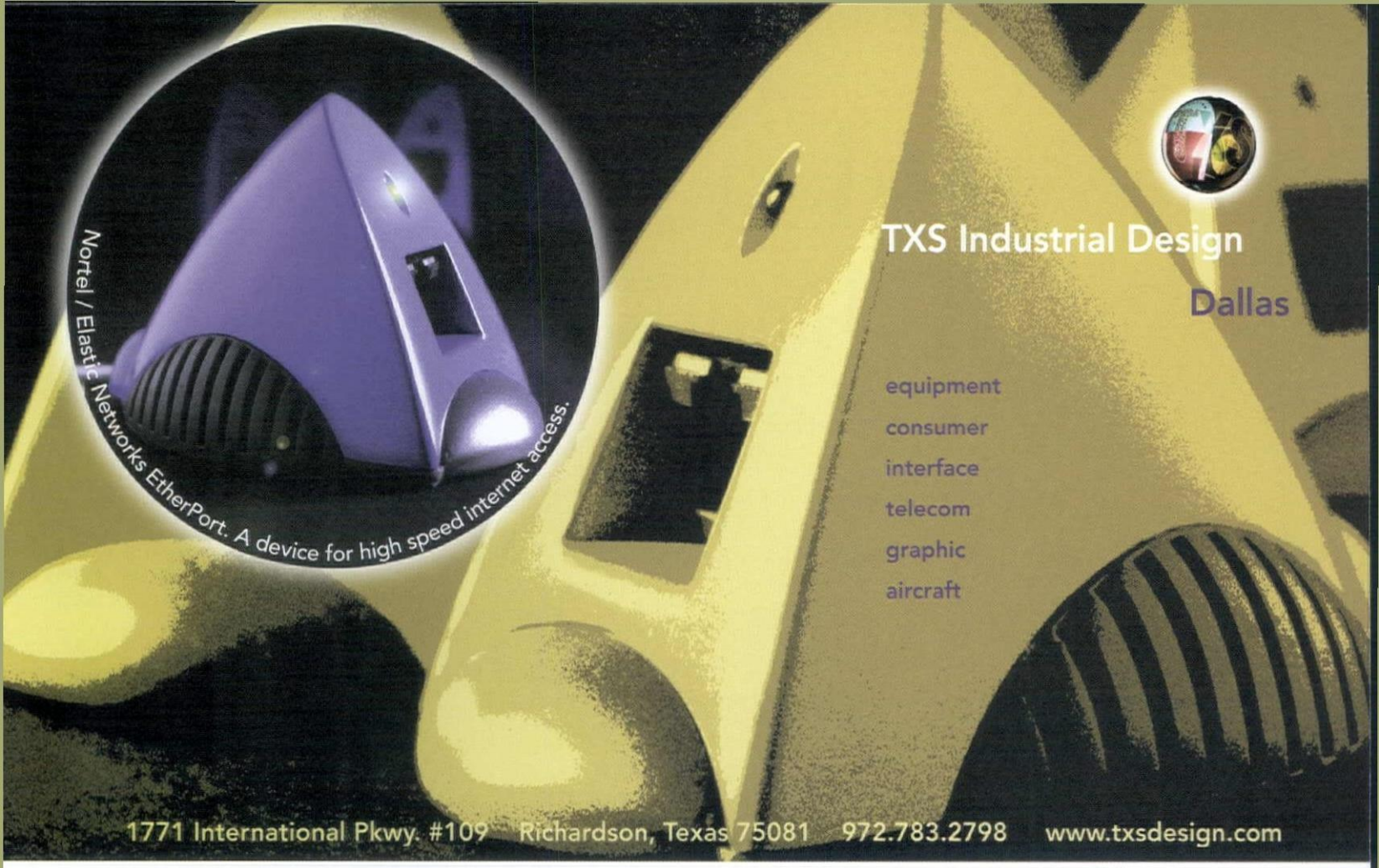
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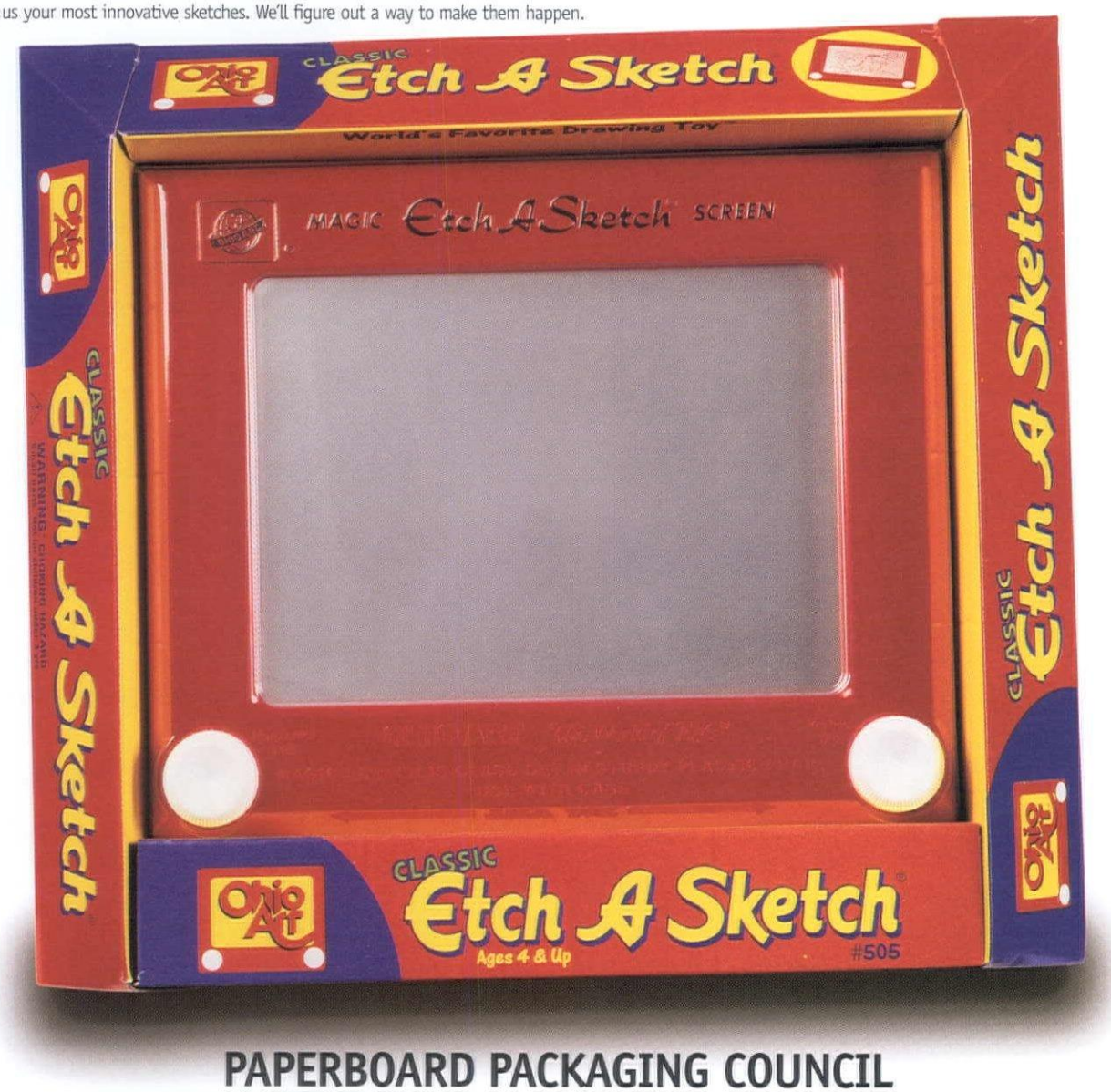


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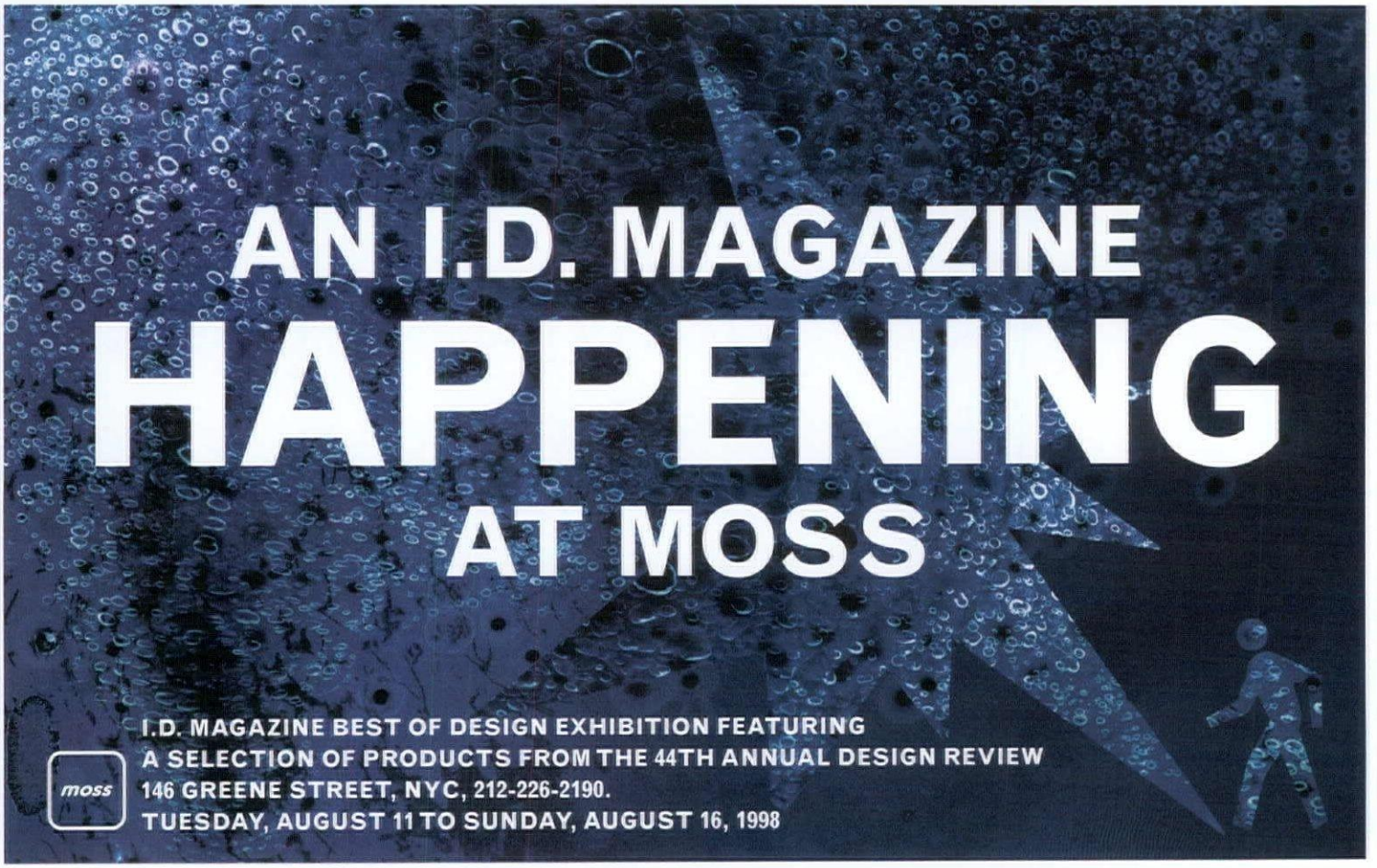


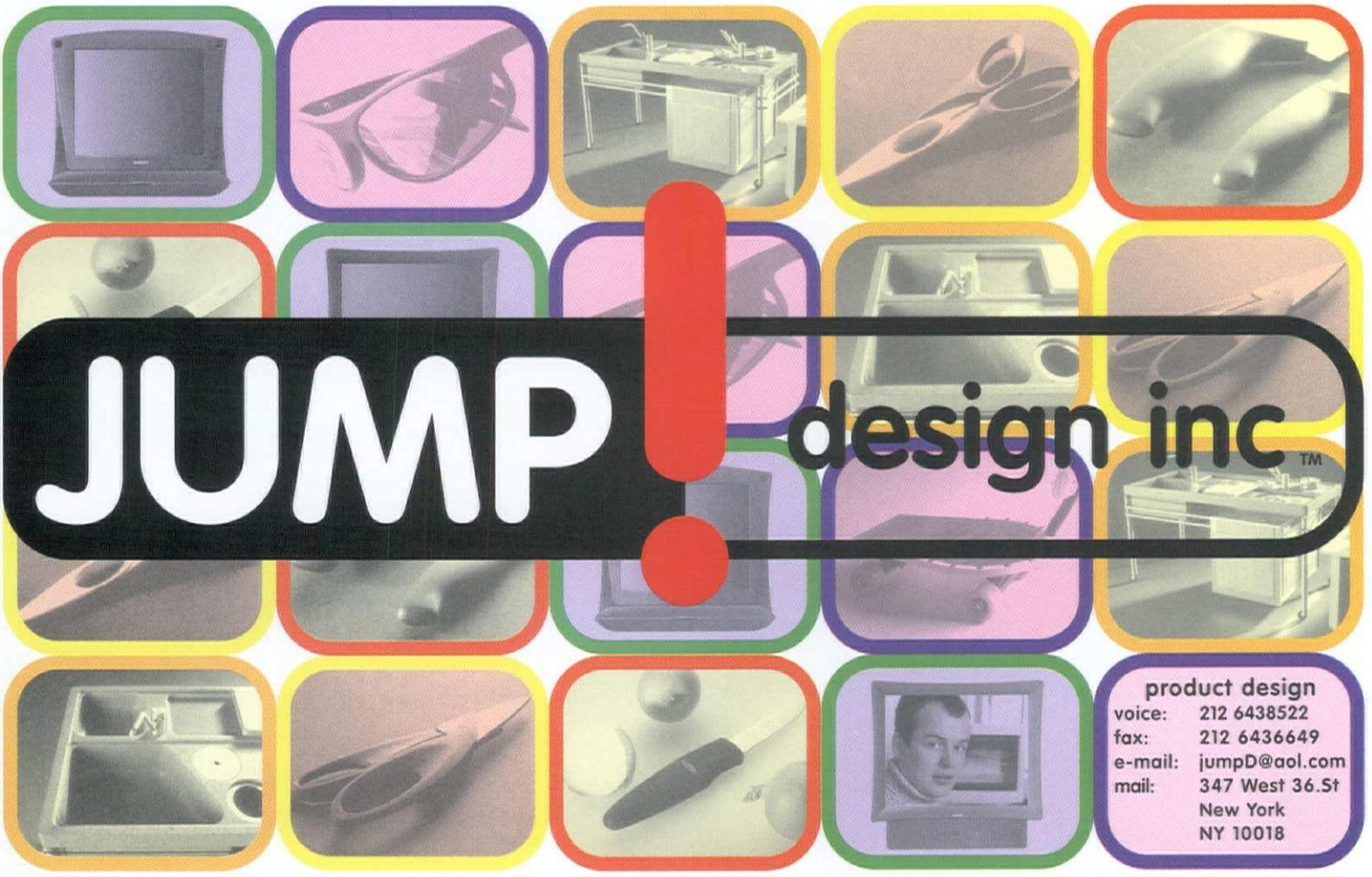
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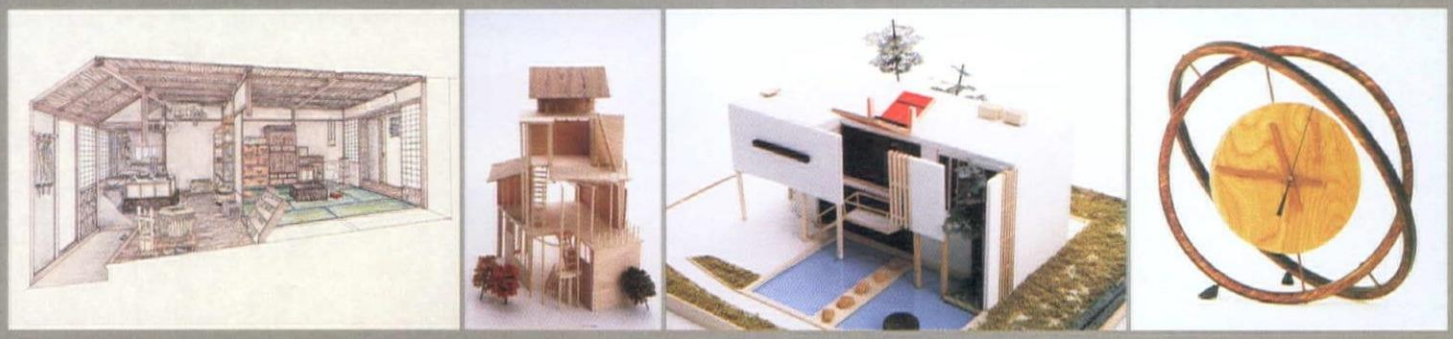
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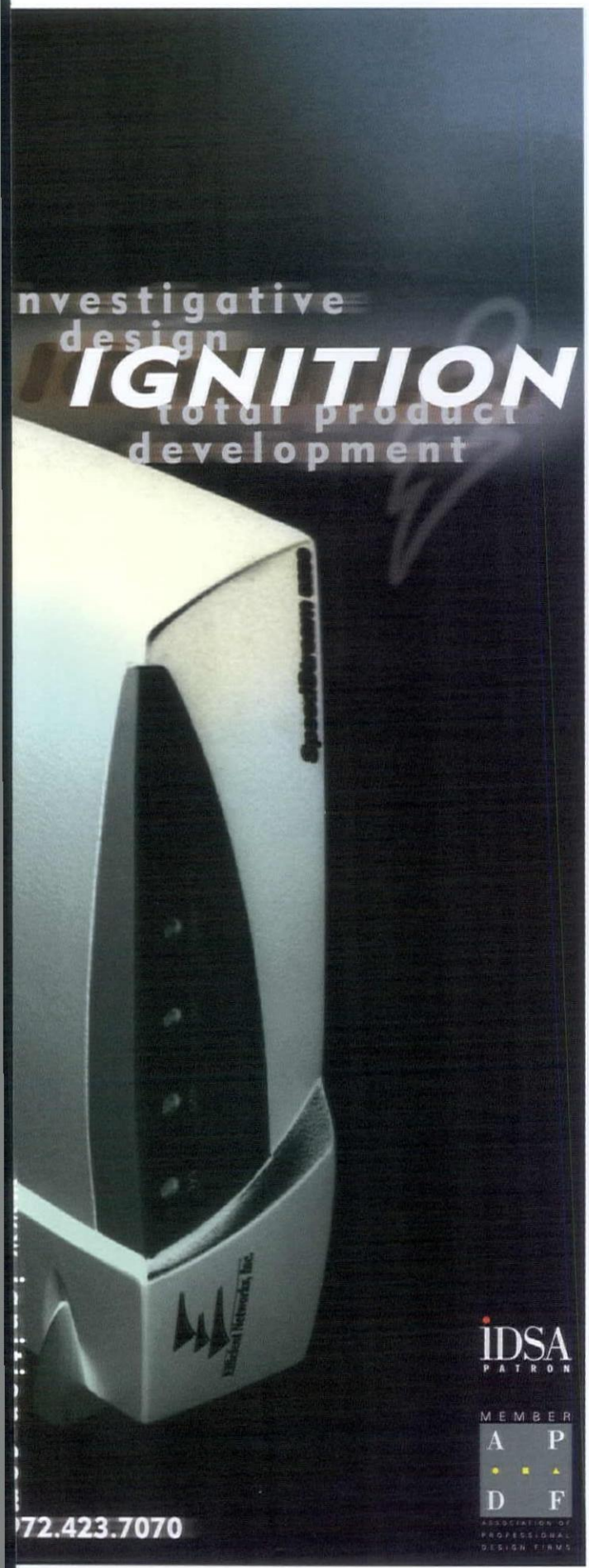
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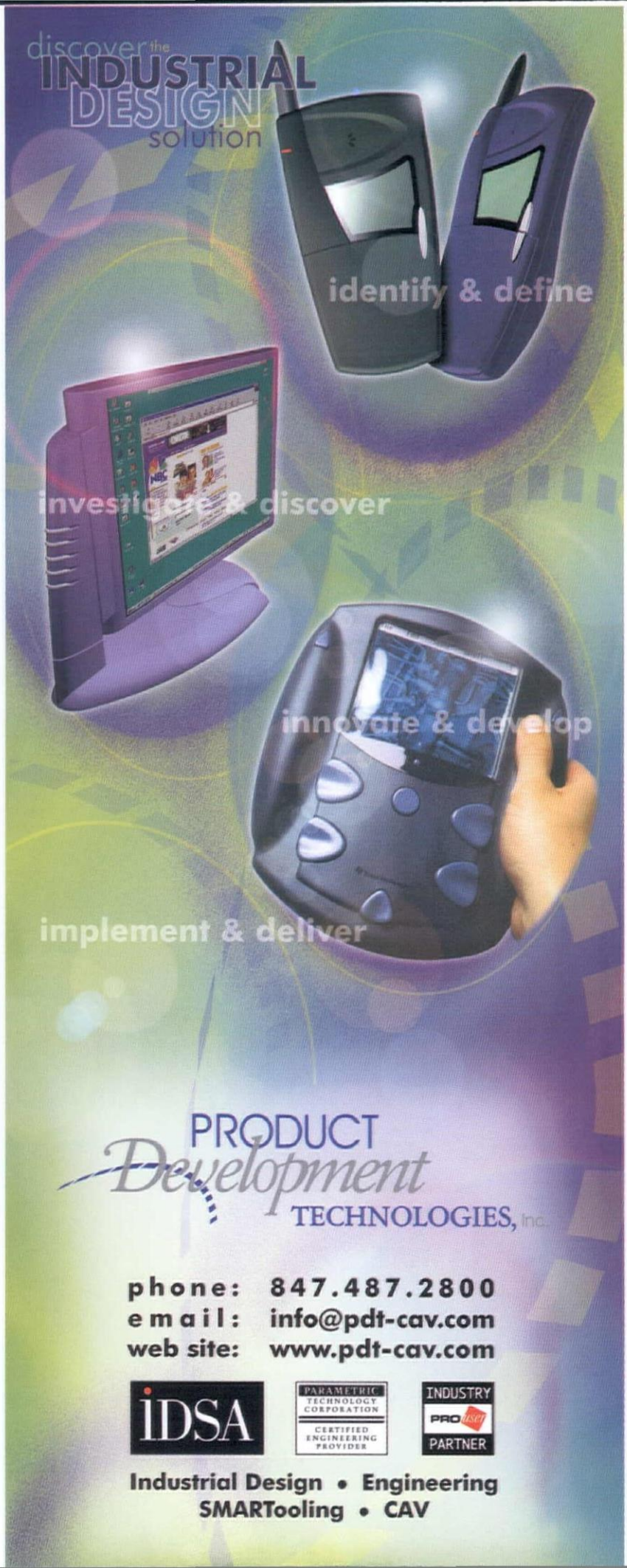
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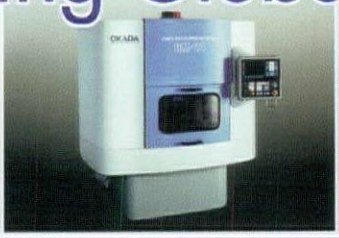
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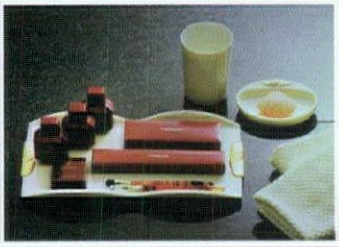
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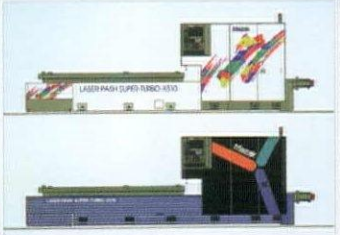
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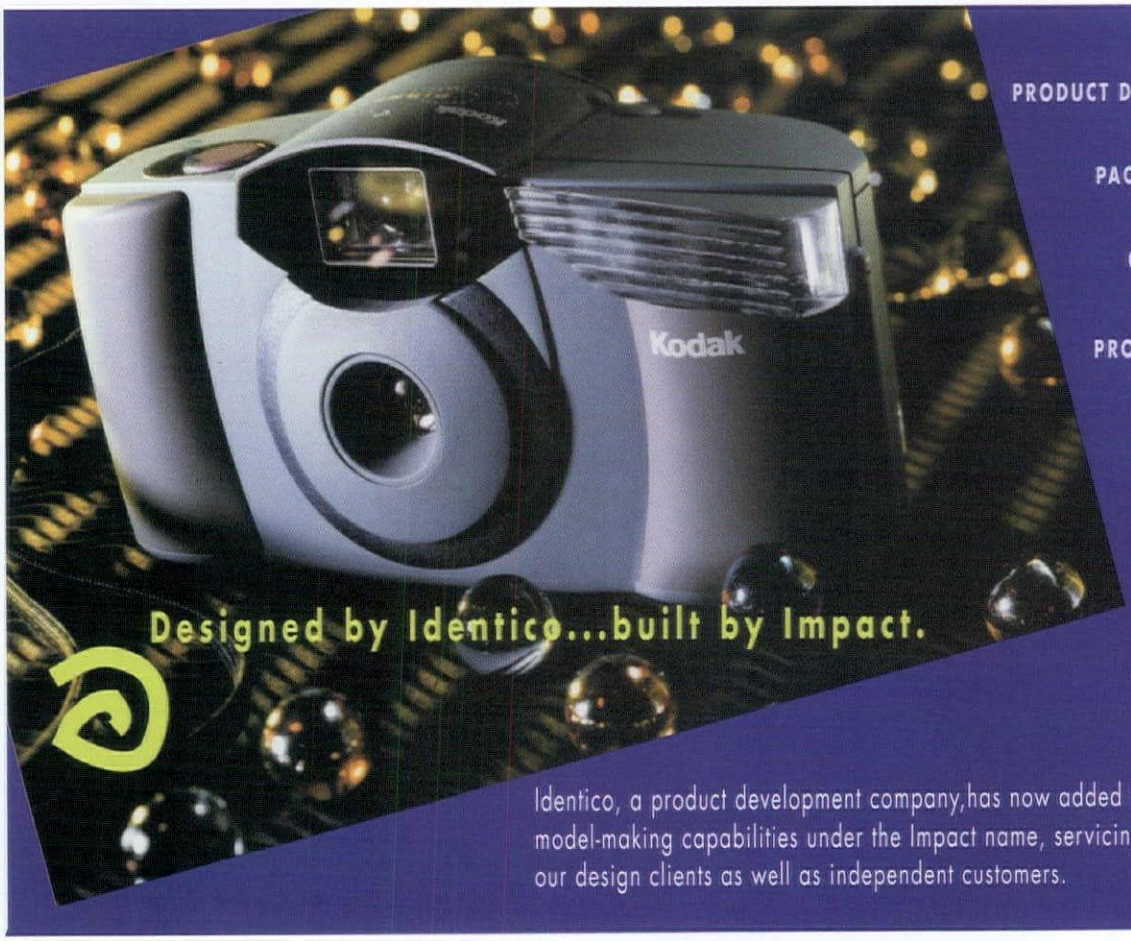




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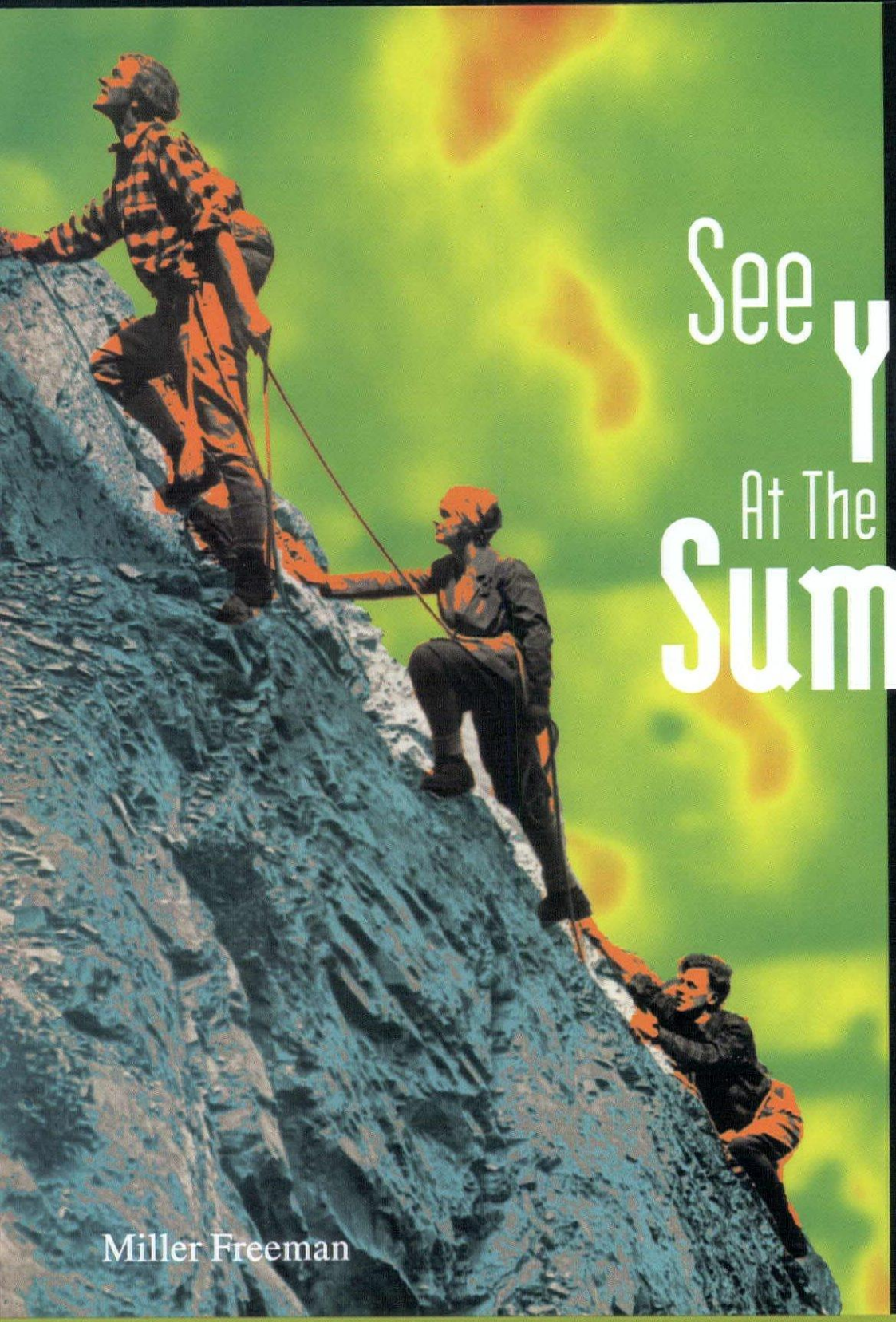
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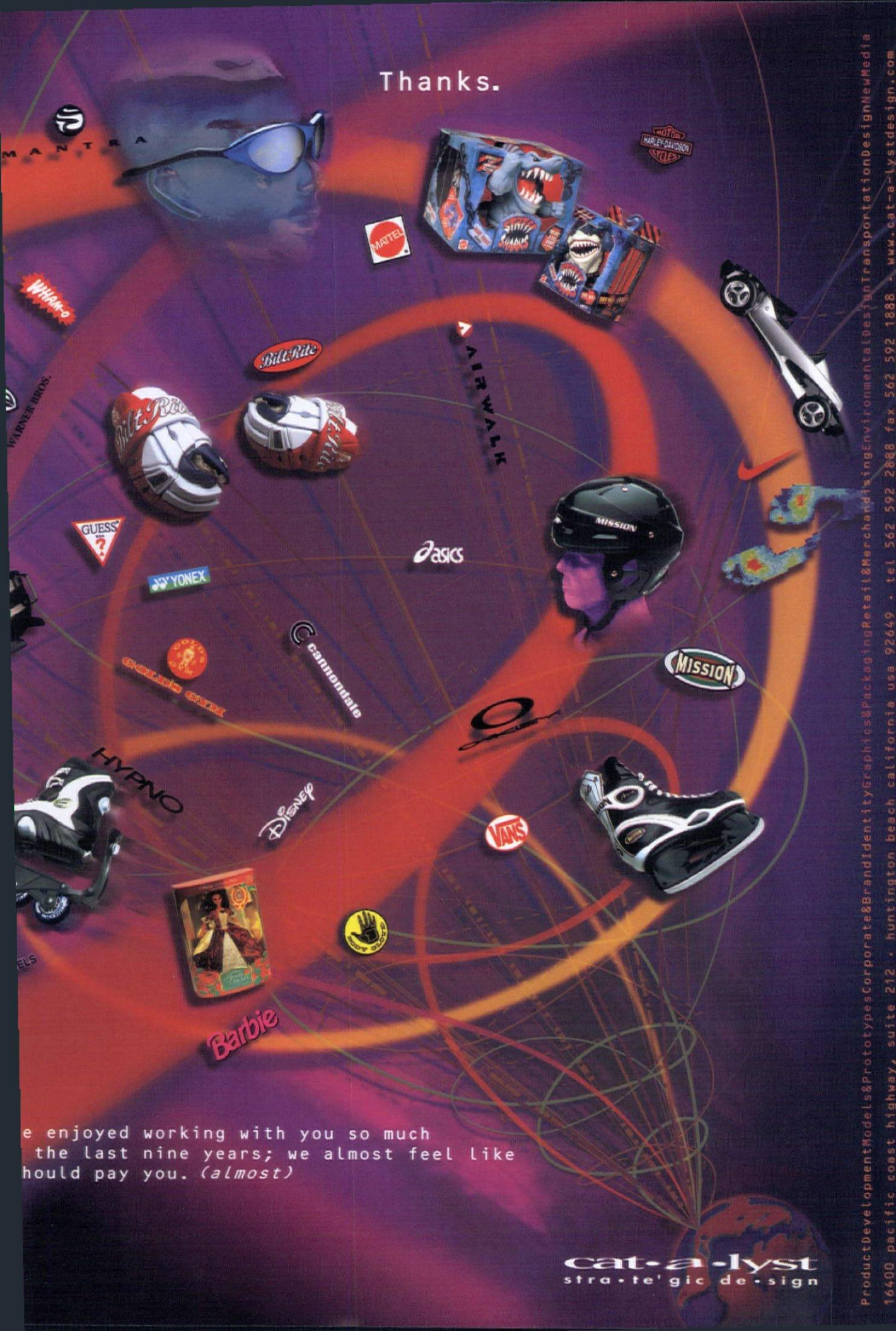
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Design Review editors, designers and moderators, left to right, from top: Chee Pearlman, Peter Hall, Bonnie Schwartz, Darcy Cosper, Sam Pratt, Nancy Herrmann, Arlene Hirst, Miranda Dempster, Luke Hayman, James Russell, Jennifer Kabat. Our thanks to KI Furniture for the generous use of their tables and chairs during the judging.

INTRODUCTION

Welcome to the issue we've all been waiting for—the I.D. Annual Design Review, now in its 44th edition. The Review is much anticipated for its impressive—sometimes unexpected—array of the most vital products and concepts to emerge from design consultancies, manufacturers, independent designers and students over the last year. The work found in these pages, which leaps across the design disciplines and reveals the degree to which they have become interdependent, is the result of your hard work. You, the aficionados and cultural producers of design, deserve to be congratulated for the mammoth body of work—selected and unselected—that went into making this showcase of the profession's best. You embody and realize the maxim coined by Harry Bertoia, that "somewhere hidden is a better way of doing things."

Back at the I.D. headquarters, we too are eager for this issue's arrival, for it consumes the better part of six months in our publishing cycle. This year, record numbers for submissions were again broken: in all we logged in 2,800 entries into the competition, the most ever. Overseen by the tireless efforts of senior editor Bonnie Schwartz, the mountainous piles of FedEx packages and 11th-hour deliveries are meticulously opened, sorted and recorded. Each of the eight categories—Consumer Products, Graphics, Packaging, Equipment, Furniture, Environments, Concepts and Students—is examined by separate panels of hard-working and highly qualified judges. We owe them our great thanks for taking up the challenge: they give us their time, talent, expertise and the power of their convictions to bring you the selections in these pages that we hope you'll find inspiring—if not provocative. Letters of approval and dissent are always welcome!

For the past two years we have had the pleasure of bringing the Annual Design Review to life in exhibitions held in New York, and this year we continue the trend. I.D. has teamed up with the brains behind Moss—the SoHo design mecca conceived by the inimitable Murray Moss—to create a one-week installation/extravaganza in the store beginning August 11. If you were looking for an excuse to visit Gotham City over the summer, this would be it.

Again, we extend our gratitude to all who participated in the great outpouring of creative energy that defines the Design Review and the essential core of this magazine. Join us in the celebration and keep up the good work.

CHEE PEARLMAN


CORP



CONSUMER PRODUCTS

The sheer number and astonishing array of objects trotted before our three Consumer Products jurors—Tim Parsey, Gianfranco Zaccai and Aaron Betsky—had them all but punchy from exhaustion by the end of the day. But prevail they did as they prodded, assembled, deconstructed, argued, celebrated and played with many of the nearly 450 products entered into this year's Review.

Ranging from utterly sophisticated, elegant constructions to those that embed a dose of humor and personality within their form (and, in the best cases, their function), the jurors sought, overall, a sense of "completeness" in the design solutions they favored. "We saw a really good diversity of products," said Zaccai of the day's work. "The pendulum seems to be swinging back toward more comprehensive design solutions—objects that both evoke meaning and that work well." He pointed to the trend of designers using simple materials to integrate aspects of wit, citing in particular one of the Best of Category winners, Hannibal, an ABS plastic tape dispenser that adopts the form of an elephant when open and the fierce visage of its namesake when closed. "What I find most encouraging is that the swing is coming to a happy medium. Things went from being overly rational to being overly silly. Now there are products that are thoughtfully done and still provocative and fun. They're based on a foundation of rationalism but they go further and touch you emotionally."

For Parsey, both humor and soulfulness were high on his list of criteria. "I see a greater understanding of how designers can help connect objects to people as we all get bored of tidy plastic boxes and well thought out but ultimately nonexpressive objects," he noted. "It's as if industrial design is growing up and we're learning how to become more sculptural and inspire emotion in people." He, too, referred to Julian Brown's Hannibal tape dispenser, as well as to Hewlett Packard's sophisticated Pavilion mini-tower and Marc Newson's lush chronograph watch for Ikepod as exemplars of this trend.

Betsky was impressed by how designers have optimized the freedom that new materials and methods of mass production have offered them. "There's been a sea change since processes like CNC milling came about," he said. "The variety of forms of plastics now available, for example, is very exciting. And the triumph of translucency is complete," he added, pointing to Apple's seductively translucent Manta flat-screen LCD monitor, Karim Rashid's shapely handbags for Issey Miyake and Studio Susani Trimarchi's flat-storing, fold-together polypropylene bowls.

Parsey offered a simple but comprehensive list that summed up the criteria that he and his fellow jurors developed over the course of the day: "We were asking for character and soul and invention and design. That's about it."

JURORS AARON BETSKY, GIANFRANCO ZACCAI, TIM PARSEY
MODERATOR BONNIE SCHWARTZ

NIKE TRIAX RUNNING WATCH

With its large, easy-to-read digital display cocked slightly to one side and its S-shaped wristband, which cleverly skirts the wrist bone, Nike's first watch, the Triax, marks "a perfect synthesis of sculpture and ergonomics," praised Zaccai. "So many watches have tried to find a new gimmick, but there's rarely any meaningful formal innovation," said Parsey. "With this one, you just put it on and it works—the way the buttons are easily accessed, its weight, its detail. Not a bad first round in the watch market for Nike. There's quite a bit of competition in this industry."

Working closely with designers at Astro Design in Palo Alto, CA, the Nike Equipment and Timing team developed the Triax especially for runners, who need to be able to monitor their overall time and lap speed at a quick glance. The oversize readout, obvious button placement, cocked face and one-touch backlighting enable this; other features include a chronograph, seven alarms, dual time zone, date display, 26- to 250-lap recall (depending on model) and water resistance up to 100 meters. Even the PVC band, with its generous elliptical cutouts, takes sweat management into account.

"It's clear that someone at Nike is looking at the body," said Betsky, noting how comfortably the watch fits on the wrist and how naturally the angle of the face reads despite its radical look. "The colorful edging around the holes in the band provides a nice graphic emphasis. This watch looks rugged, yet has a very simple, abstract shape. The whole thing looks solid without being at all overdone."





Ray Riley has been the director of research, design and development of the Nike Equipment Group since 1995, where he has led a 12-person team concentrating on expanding the sports instrumentation and sports vision categories of the company. He is a graduate of Philadelphia College of Art (now University of the Arts) and has held positions in strategic design at Apple Computer and Tandem Computer. Astro Design is a product design and identity firm that was launched in Palo Alto, CA, in 1994 by Brett Lovelady. Clients include Apple, Daewoo, Dell, Fox Racing, Interval Research, Oddzon, Specialized and Yahoo!.

What makes this design different from or better than its competitors?
BRETT LOVELADY: Its overall focus on improved running performance and its smarter, more intuitive interface.
Who was the watch designed to appeal to?
RAY RILEY: Eighteen- to thirty-year-old male and female runners.

Was any special research applied in the design process?
BL: We collected a variety of professional and amateur input throughout the design process. These were some of the things we heard: "Make something I can read!"; "Make it easy to use!"; "Make it fit my wrist!"; "Make it cool to wear all the time!"; "Make me cool!"
If you were to design this watch again, would you do anything differently?
BL: We have and you'll just have to wait and see!
What sort of line extensions does Nike expect to focus on in the Equipment Group over the next couple of years?
RR: We want to build a strong sub-brand for the Triax Running Series; develop authentic, groundbreaking new sport watch brands; and launch the new Cross Trainer Line.





Top: The Astro Design team. Above: Nike's Ray Riley (left) and Gene Yanku.



CLIENT/COMPANY Nike, Inc., Beaverton, OR.
IN-HOUSE DESIGN Raymond Riley, director of equipment R&D; Gene Yanku, timing program manager.
CONSULTANT DESIGN Astro Design, Palo Alto, CA. Rob Bruce, design director; Kyle Swen, studio director; Brett Lovelady, president.
MATERIALS/FABRICATION Injection-molded plastic, injection-molded elastomers, precision sheet metal CRS, soft and hard tooling, thermal welding.
HARDWARE/SOFTWARE Apple Macintosh, PC and Silicon Graphics workstations, CNC machines; Ashlar Vellum, Adobe Illustrator, Alias Studio, SurfCAM.

HANNIBAL TAPE DISPENSER

Responding immediately to the humor inherent in this elephant-inspired tape dispenser, the jurors praised designer Julian Brown's instinct to, as Parsey put it, "have the guts to design a cartoonish character in so sophisticated a way that the design becomes timeless. It's so Julian Brown," he added, referring to Brown's proclivity to embed personality within objects without sacrificing their formal rigor.

Crafted of translucent or opaque ABS plastic for the Italian housewares firm Rexite, the sculptural Hannibal has two modes: closed, when it is compact, tidy and sports the fierce visage of its namesake; and open, when the "trunk" of the elephant folds out to reveal its harbored, tensioned tape. "It really is so clever," enthused Parsey. "And the structure and detailing are expressed beautifully," added Zaccai. "I've never seen a tape dispenser that folds up this way to hide the tape when you don't need it, yet doesn't tangle the tape up when it folds back in on itself. It's simply quite brilliant!"





Julian Brown.

Julian Brown studied industrial design at Warwick University and Leicester Polytechnic. After graduating in 1978, he joined David Carter Associates, then took up postgraduate studies in industrial design at the Royal College of Art. After graduating in 1983, he went to work for Porsche Design. Three years later, he cofounded the Lovegrove and Brown Design Studio with Ross Lovegrove. During the three years of their partnership, their studio undertook projects for such clients as Louis Vuitton, Puma, Parker Pens, British Airways and Knoll International. In 1990, Brown formed Studio Brown, where he designs for a large roster of international manufacturers, including Sony, Haworth, Johnson & Johnson, Apple, 3M, Zanotta, Lemnos and Acco. He lives and works in Bath, England.

Why do you think humor is important in product design?
Frankly, I don't! Not quite so simply, at any rate. Humor and sincerity are strange bedfellows and whilst that is the essence of much of my work for Rexite, the trick lies in the balance. Humor alone is an empty void, just as a bad joke should never be repeated. The secret is to evolve a product that communicates as a result of itself, or its inherent character, rather than some superficial veneer of wit.

Several of your products are made of polypropylene and other plastics. How are these materials useful and/or expressive to you?
Hannibal, as it happens, is not made of PP, but I have used PP on a number of projects, and 1998 will see the launch of a plethora of new items using this versatile material. In the last few years, PP has attained a global currency value as "design material No. 1," which is hugely attributable to its color, slightly sexy, soapy feel and its milky translucency. Behind the scenes, however, lies a basic plastic material that is excellent to process, capable of structural gymnastics and, above all, is cheap. PP alone can be said to have changed the perception of plastic in the last decade from "substitute" to "authentic" material.

What direction is housewares moving in?
The home is such a special environment, one where I believe we already value authenticity but we'll do so more and more. I am sure pure material qualities and elemental performance will prevail in the future and, if we look at kitchens alone, I predict there will be a renaissance of much more basic and direct values, where fire is fire and cold is ice. Our sense of modernity may well be affronted and designers will need to look as much at history as they will at NASA.

What is the mandate of "good design?"
Firstly, I do not believe that "design" can exist without a patron, a company or manufacturer, call it what you may. As such, "good design" is a reflection of a collective activity between a designer and a manufacturing entity that identifies the goals and culture of that entity within its chosen market and generates product that exceeds the ambitions of manufacturer, designer and the elected consumer.

What do you most long to design or redesign?
I have a passion just now to design a beautiful, comfortable, economic and contemporary wooden chair. I am bored of revivalism and would like to find a new but quintessentially basic solution in a material that I love but is very hard to deal with.



CLIENT/COMPANY Rexite SPA, Milan, Italy.
CONSULTANT DESIGN Studio Brown, Bath, UK. Julian Brown, designer.
MATERIALS/FABRICATION Injection-molded ABS, die-cast zinc weights, stainless steel, injection-molded elastomer, acrylic.
HARDWARE/SOFTWARE Hewlett-Packard Unix workstation, Apple Macintosh Quadra 700; Ashlar Vellum, CAMAX Camand.









HEMIPODE CHRONOGRAPH WATCH

Like several other products that gleaned top honors in this year's Design Review, designer Marc Newson's $4,600 Hemipode watch for Ikepod, a Swiss watch company, won the jurors' attention for its pure seductiveness. Rounded on both front and back, overscaled and surprisingly heavy, the chrono watch updates retro with such "delicious" new attributes, as Parsey dubbed them, as its soft, undulating rubber strap.

"This watch takes the old-fashioned chronograph paradigm and streamlines the dials, simplifies them and makes them more bold," explained Betsky of the jury's lean. "Then it blows up the container, which used to be the jewel detail and now has become the abstracted body of the timepiece. It has weight, scale and real monumentality."

"It's having fun with retro," Parsey offered.

CLIENT/COMPANY Ikepod/USA, Chicago, IL. Maurice Avenaim, president; Colleen Blomberg, vice president of marketing and operations. Ikepod Watch Co. AG, Zurich, Switzerland. Oliver Ike, president.

CONSULTANT DESIGN Marc Newson Ltd., London, UK. Marc Newson, designer; Benjamin De Haan, computer specialist.

MATERIALS/FABRICATION Brushed stainless steel, rubber, non-glare sapphire crystal.

HARDWARE/SOFTWARE Autocad 7.0.

FLAT FOLDABLE TRAYS

Fun, funky and full of life, the jurors loved the economy and simplicity of Studio Susani Trimarchi's Flat foldable party trays. Made of die-cut polypropylene sheets and available in a range of lively colors, jurors celebrated the designers' impulse to create a family of low-cost, fold-together bowls that store flat. "These are clever, intriguing and sweet to put together," grinned Parsey as he repeatedly assembled and took apart several of the trays. "It's totally creative, a brilliant piece of invention."

Betsky appreciated the functional aspect of the product, noting that storage is often a problem for party goods, which these help to solve. Each package includes five bowls in a variety of sizes and colors.



CLIENT/COMPANY Zani Serafino SRL, Lumezzane Brescia, Italy.
CONSULTANT DESIGN Studio Susani Trimarchi, Milan, Italy. Marco Susani and Mario Trimarchi, principals.
MATERIALS/FABRICATION Polypropylene.
HARDWARE/SOFTWARE Pen and paper.



PERFECTO, TORSO, BUST AND SPINE HANDBAGS

Produced from flat, extruded polypropylene sheets that are stamped, die cut, folded and snapped together, Karim Rashid's line of translucent handbags elicited overwhelmingly positive responses from all of the jurors. "These are just brilliant," offered Parsey. "They're desirable objects that are made from extremely cheap materials. The colors are gorgeous and they're very elegant."

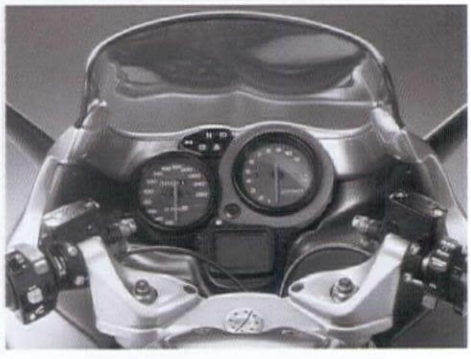
Zaccai praised the "honesty" of the products, which sell for $28 to $35 at Issey Miyake stores in Japan. "Though the design is simple," he said, "Rashid was thoughtful enough to reinforce the grips with softer material, where you need it. The use of color and form reinforce each other, and the way that light reflects off the surfaces and bounces around creates a wonderful iridescence that's part of the geometry. These designs push this material farther than I've ever seen it pushed."

CLIENT/COMPANY Issey Miyake, Tokyo, Japan.
CONSULTANT DESIGN Karim Rashid Industrial Design, New York, NY. Karim Rashid, principal designer; Ruby Metzner, assistant designer.
MATERIALS/FABRICATION Sheet stamped and die-cut polypropylene, injection-molded soft durometer polyolefin, translucent clear injection-molded polypropylene.
HARDWARE/SOFTWARE Apple Macintosh 8600; Ashlar Vellum, Alias Studio, Adobe Illustrator, Adobe Photoshop.



CLIENT/COMPANY Ducati Motor SPA, Bologna, Italy.
CONSULTANT DESIGN Crimson Design, Varese, Italy. Franco Bilancioni, project manager; Gianluigi Mengoli, technical director.
MATERIALS/FABRICATION Tubular steel trestle frame.
HARDWARE/SOFTWARE Intergraph workstation; ProEngineer, EMS Software.

DUCATI ST2 MOTORCYCLE



Marking Ducati's entry into the sport touring market (the company has traditionally focused on racing bikes), the ST2 impressed the jurors with its fresh, technical look. A compromise design not unlike the Mercedes CLK (see opposite page), the bike combines some of the comfort and styling of a larger bike with the performance and handling characteristics of a spry racer. "It's an example of Ducati brilliance aimed at the touring market," explained Parsey. "Some of the passion has been toned down, which is appropriate, yet it retains a freshness and vibrancy in a category that's more often over-pumped and stodgy."

Outfitted with a V-twin 944cc engine and capable of traveling at speeds of up to 150 mph, the $13,000 ST2 has a partially exposed truss structure that Zaccai found "very interesting" and Betsky characterized as "beautiful." Offered Betsky, "It's quite wonderful that Ducati was able to translate the sense of speed and precision manufacturing to this realm."



CLIENT/COMPANY Mercedes-Benz of North America, Montvale, NJ.
IN-HOUSE DESIGN Daimler-Benz AG Design Staff, Stuttgart, Germany. Bruno Sacco, design director.

MERCEDES CLK COUPE

Lauding its bold stylistic departure from other models in the Mercedes garage, Zaccai was overwhelmed by how successfully the new CLK Coupe distinguishes itself from other of the German automaker's cars. "This automobile maintains the identity of Mercedes but gets far away from the boxy, traditional tank. It's a much more refined form, works really well sculpturally and generally looks like a very good piece of automotive design," he enthused.

While some may fault Mercedes for not taking the CLK further on a formal level (and for failing to install more comfortable seats), the design fits securely within the company's goal to appeal to those who are drawn equally to high-performance cars *and* luxury sedans. With its smooth handling, quick reflexes, spunky V-6, 3.2-liter engine (a V-8, 4.3-liter model will be out this fall) and ultraquiet ride, the CLK seems like the $40,000 answer to an indecisive's dream. Concluded Zaccai, "It's unique for Mercedes to reinvent itself without losing a sense of its own tradition, especially while other high-end manufacturers are trying to copy them. I'm very impressed with this effort."



SILENT ELECTRIC VIOLIN

Providing violinists with the ability to play anywhere and anytime without disturbing others, Yamaha's Silent Violin, whose output can be heard through headphones, wowed the jury with its abstracted form and luscious materials. "This is an exquisitely detailed and designed object," said Parsey. "While it may not be the first example of someone taking this sort of formal direction for musical instrumentation, it's beautiful stuff operating on an utterly brilliant level."

The lightweight unit, fabricated of plastic and several different woods, has several features that made simple sense to the jurors. Betsky particularly appreciated the ergonomically shaped chin rest and the violin's delicately abstracted form. "Through its use of maple, it retains a sense of history and tradition, yet it's updated," he offered. "It's significant that it's pulled back from total abstraction to reintroduce some heritage," agreed Zaccai.



CLIENT/COMPANY Yamaha Corporation, Hamamatsu, Jap
IN-HOUSE DESIGN Takashi Honda, supervisor; Yasuhiro I
general manager; Ikuro Mine, senior engineer.
MATERIALS/FABRICATION Molded plastic, hard maple wc
layered spruce wood, ebony wood.
HARDWARE/SOFTWARE Hewlett Packard CADRA system,
Apple Power Macintosh 8500; Adobe Photoshop,
Adobe Illustrator.



BREE CYBER SUB BACKPACK

"This is really cool," proclaimed Betsky upon spotting Bree's Cyber Sub triple-chamber backpack, which unfolds like origami. "This is a very nice example of how a simple formal repetition can create a beautiful rhythm." Manufactured in Germany, the $145 Cyber Sub is part of a futuristic collection that references such space-age objects as rocketships and astronauts' bags to spur images of independence and individuality.

Parsey, too, loved the matte-finish nylon backpack. "It seems to grow out of the body," he noticed. "The piping is fabulous, the hardware's fantastic and the whole thing looks absolutely fresh. They've taken an existing paradigm and added a twist. It's just great to see this amount of formal discipline applied to such a ubiquitous object."

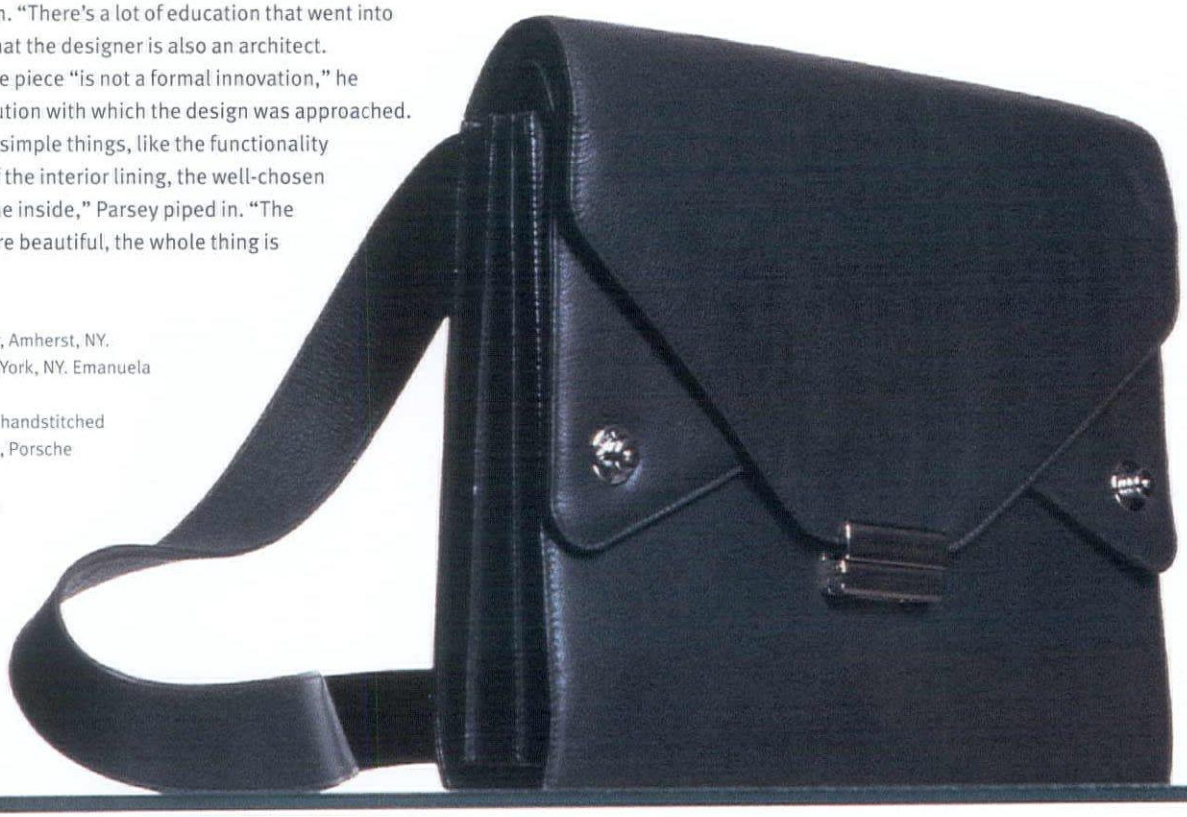
CLIENT/COMPANY Bree Collection GMBH, Iserhagen/OT Kirchhorst, Germany.
IN-HOUSE DESIGN Christian Reichert, product designer; Anthony Sanford-Schwente, graphic designer.
MATERIALS/FABRICATION Micro 210D nylon.

THREE-FOLD SHOULDER BAG

Emanuela Frattini Magnusson's Three-Fold Shoulder Bag for Spinneybeck Leather stirred the jurors' to indulge their love of luxury goods that don't compromise on intelligent design. "There's a lot of education that went into this bag," joked Betsky, noting that the designer is also an architect.

While Zaccai admitted that the piece "is not a formal innovation," he appreciated the thoughtful execution with which the design was approached. "She's done a lot with some very simple things, like the functionality of the flaps, the dramatic color of the interior lining, the well-chosen snaps." "I just love that deep blue inside," Parsey piped in. "The leather is beautiful, the details are beautiful, the whole thing is interestingly done."

CLIENT/COMPANY Spinneybeck Leather, Amherst, NY.
CONSULTANT DESIGN EFM Design, New York, NY. Emanuela Frattini Magnusson, principal.
MATERIALS/FABRICATION Machine and handstitched leather, die-cut leather, nylon lining, Porsche convertible snaps.
HARDWARE/SOFTWARE Hand sketches.





CLIENT/COMPANY Asahi Optical Co., Ltd., Tokyo, Japan.
IN-HOUSE DESIGN Takashi Matsuda, designer, industrial design department, research and development division.
MATERIALS/FABRICATION Injection-molded polycarbonate.
HARDWARE/SOFTWARE Power Macintosh 8500, FMV-6200T4; I CAD MX.

PENTAX EFINA CAMERA

This tiny APS camera was definitely one of the "touch-me" entries in this year's Design Review. Obsessed with the seductively slow hum and click as they pulled back the lens's protective cover, the jurors were immediately won over. Parsey announced of the camera's mechanical allure, "The more time you spend with it, the more bonded you become; it's so intriguing!"

Betsky took a more analytical approach: "I like the expression of the components, how efficient and modern and clear everything is." "But," Parsey jumped in again, unable to contain himself, "it's that magical moment, that mechanical poetry when you open the lens that really does it. You don't even need film to enjoy it!"

BOSCH-SIEMENS PREMIUM LINE

Referring to the famous German rationalist school of design, Betsky joked of Bosch-Siemens's Premium Line appliances, "This is the Ulm-lives category of products." Nodding to the well-resolved details of these upscale, bachelor-pad style coffeemaker, kettle and toaster, Zaccai said he appreciated the logic and elegance of the Porsche-designed pieces. " I like that you have these appliances that reside on the countertop and that they work together. They're beautifully detailed, have an economical footprint and do not include any additional, clichéd materials."

"What saves these from being mere adherents to tradition is their elegance and rationality," Betsky offered. "The ornamental pyramid shape on the side of the toaster, for example, actually makes sense for sliding the bread up and down."

CLIENT/COMPANY Siemens Electrogerate GMBH, Munich, Germany.
CONSULTANT DESIGN Porsche Design GMBH, Zell am See, Austria. Ferdinand A. Porsche and Christian Schwamkrug.
MATERIALS/FABRICATION Aluminum housing, injection-molded plastic.
HARDWARE/SOFTWARE Apple Macintosh; Ashlar Vellum, Macromedia Freehand.



NIKE AIR WARP SKATE

Immediately appreciating its "gorgeous" array of materials, the jurors praised Nike's innovative Air Warp in-line skate for its startlingly contemporary visual expression. "It's just one those things that I instantly respond to," said Parsey. "It's lightweight, really interesting looking and feels very sporty."

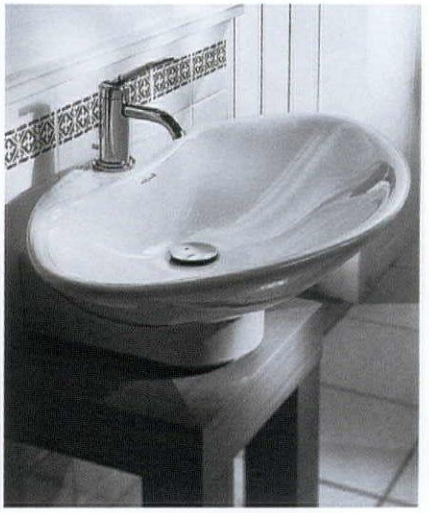
Engineered with a cuff design and split-boot construction that provide for an enhanced range of motion without sacrificing lateral support, the Air Warp combines an athletic shoe-inspired low-cut upper with a flexible cuff that moves with the leg. Keeping the ankle free allows the body's natural alignment to be maintained, improving balance and allowing skaters to make more powerful strides. The skate's extruded aluminum frame enhances torsional rigidity, yet remains light and durable.

"What I really like is that it's fresh, modern and stylish, but it's also very sophisticated and not overly trendy," said Parsey. "It's not a servant to its own sophistication."



CLIENT/COMPANY Nike Equipment, Beaverton, OR.
IN-HOUSE DESIGN Carl Madore and Chris Robinette, senior designers; Jim Thorne and Howard Banich, development engineers.
MATERIALS/FABRICATION Cast urethane, extruded aluminum, glass-filled injection-molded nylon, synthetic leather, injection-molded nylon.
HARDWARE/SOFTWARE Adobe Illustrator, Ashlar Vellum, ProEngineer.





CLIENT/COMPANY Villeroy & Boch, Mettlach, Germany.
CONSULTANT DESIGN Via4 Design, Nagold, Germany.
MATERIALS/FABRICATION Larch veneer, ceramic.

NEW HAVEN BATHROOM FIXTURES

The New Haven line of bathroom fixtures practically sparked a water fight among the jurors. While Zaccai and Parsey loved the monumentality of the tub and the sink's graceful lines, Betsky argued that such products are merely nostalgic signifiers of simpler days gone by. But the sensualists prevailed.

Designed by Germany's Via4 Design for Villeroy & Boch, the porcelain fixtures are mounted on straightforward geometric wood stands. "They celebrate the ritualistic aspects of taking a bath," Parsey said, pointing to the elegant platform on which the tub rests. "As a series, it takes into account the whole ritual of what goes on in the bathroom. The sink is also very beautiful and distinctive, the forms hold together well and I want to a take a bath in this bath!" Zaccai concurred: "I've seen these installed, and they work together very nicely."



OAKLEY X METAL ROMEO SUNGLASSES

These titanium alloy sunglasses with articulating frames impressed the jurors with their "beautiful skeletal connections" (Betsky) and "sophistication" (Parsey). Incorporating soft, interchangeable nose and ear pieces for comfort and fit, the glasses have special couplers that can reduce or increase frame flexibility to allow for a more customized fit. "These are just really sexy," offered Betsky. "I like the exoskeleton and the way the hinge articulates," agreed Zaccai. "They're another paradigm out of the blue for sunglasses," summarized Parsey. "The fact that Oakley is setting itself up for modularity in design is exciting," he added.

CLIENT/COMPANY Oakley Inc., Foothill Ranch, CA.
IN-HOUSE DESIGN Jim Jannard, art director; Colin Baden, design director; Peter Yee, senior designer; Hans Morits and Toby Rohrback, designers; Dean Jacobsen, Neal Houston, Kurt Sabin and Lek Thixton, CAD.
MATERIALS/FABRICATION Investment-cast titanium alloy.
HARDWARE/SOFTWARE 3-D handmade models, 2-D sketches, Alias Studio, SLA, custom lens-cutting software.



CLIENT/COMPANY Giant Bicycle, Inc., Rancho Dominguez, CA.
IN-HOUSE DESIGN Daniel Shiau, senior designer; Owen Chang, project manager; Roger Sheiu, mechanical engineer.
MATERIALS/FABRICATION TIG-welded aluminum frame, coil spring rear shock.
HARDWARE/SOFTWARE SolidWorks modeling software.

MORPH BICYCLE

It's one of those things that makes you wonder why nobody ever came up with something like it before: a kids' bicycle that can actually grow along with them rather than become obsolete. "This is just great," Zaccai said. "Rather clever," added Parsey. "And they use the functionality of the bike to heighten the expression of its various parts. I like that," Betsky chimed in.

Designed to accommodate the growth spurts that occur between the ages of 8 and 13, the 24-inch, high-tensile steel Morph has an adjustable stem and seat tube angle options that can custom-fit riders of various sizes. Outfitted with aluminum rims and powered by a Shimano drivetrain and Grip-Shift shifting, the bike makes few concessions to aesthetics and performance, in spite of its ability to shift shapes. "This is very appropriate for children," said Zaccai. "It's colorful, and that appeals to younger children, and it also looks like a technical mountain bike, which appeals to older kids."

LEGO TECHNIC NAUTILUS

Like three boys staking their claim to be the one operating the controls of the coolest toy in the room, our jurors responded to Lego's Technic Nautilus with unadulterated enthusiasm. Billed as the world's first product to combine traditional Lego building blocks with computer interactivity, the Technic line shows kids step-by-step on a CD-ROM how to build the complicated, motorized toy featured in photos on the box. Whereas at first the jurors passed this toy off as one that might take some of the invention out of the process of building imaginative constructions, within moments of loading the CD-ROM, all three were irrevocably hooked on its engaging story line and educational value.

Beginning with an *Indiana Jones*–style movie score cued to a computer-animated submarine diving and docking in an undersea station, the CD-ROM effectively entices kids (and adults, apparently) into a well-realized underwater world, complete with a scuba-attired mechanic as guide. Aside from detailed instructions and clear animations on how to build the pneumatic submarine, kids are also availed of information on subaqueous life and facts about scuba diving, making the system more educationally layered than most toys.

"No pun intended, but there's real depth to this," said Zaccai, clearly reversed from his earlier position. "The CD-ROM provides the kind of information that would allow children to create not only a working object, but also a story that goes with it," he added.

"I also really love this," said Parsey. "Here, the link between the digital world and the physical world provokes the imagination, rather than undermines it. This toy also seems age-independent. I am enjoying playing with this as much as any six-year-old would. I want to give this an award for experiential design. It's unsurpassed."

CLIENT/COMPANY Lego A/S, Billund, Denmark.
IN-HOUSE DESIGN Bjarne Tveskov, producer and concept developer; SPU-Darwin, The Lego Group, concept, design and multimedia content; Lego Futura ApS, product design.
CONSULTANT DESIGN Yav, The Netherlands, authoring and compression. The Lego Group and The Planet I/S, Denmark, user interface and font design. Networkers A/S, Denmark, conceptual consultants. The Lego Group and Spike Ltd., UK, 3-D animation. Sound Venture, Denmark, sound.
HARDWARE/SOFTWARE Alias Wavefront Power Animator, Macromedia Director, SoundEdit 16, Adobe Photoshop, Adobe Premiere.





CLIENT/COMPANY Apple Computer, Inc., Cupertino, CA.
IN-HOUSE DESIGN Christopher Stringer and Richard Howarth, industrial designers.
MATERIALS/FABRICATION Injection-molded, thin-wall, high-flow, glass-filled polycarbonate, pressed aluminum.
HARDWARE/SOFTWARE Ashlar Vellum, Alias Studio, Unigraphics solid modeler.

APPLE POWERBOOK G3

"It's delicious on the outside," commented Parsey, practically tasting Apple's new G3 Powerbook as his hands meandered over its substantial mass. "As an object, it approximates a handheld briefcase. It feels very personal, very tactile. And that bold Apple icon is so sophisticated, it doesn't look cartoonish at all."

Parsey's initial enthusiasm was soon mitigated by some disappointment, however. "It's a shame that when you open it up it's quite standard on the inside, not nearly as considered as it is on the outside."

Still, the more the jurors sat with the Powerbook G3, the more enamored they became of the $2,000 to $5,500 notebook computer (the enclosure is standard across a broad range of Powerbook technology packages). "The keyboard is very approachable, the mass is managed well, it's comfortable to type on," Parsey said. "And the screen is fantastic," offered Zaccai.

"Apple is moving far beyond what any other laptop manufacturer is doing with design," Parsey pointed out. "This product is pushing the boundary of computer design language. They're clearly trying to explore new territory, whereas other companies are still in slow-curve land."

APPLE MANTA FLAT-PANEL DISPLAY

This 15-inch LCD monitor elicited protracted probing and considered discussion among the jurors, who loved the translucency of its ABS plastic but had problems with the structural soundness of the design. Featuring a detachable screen with an integrated handle and optional stand or foot, the monitor was credited for its versatility and derided for its lack of cable management.

"It's a noble effort to use this translucent material in a way that's different from the envelope that most such units are placed within," began Zaccai. "The fluorescent quality of the front of the screen is really nice. But my biggest problem is the base, which is structurally and visibly unstable."

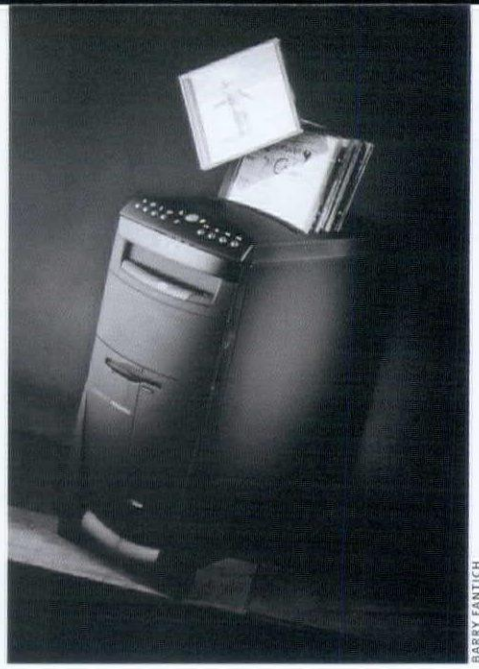
Parsey, however, was won over by the "intriguing, inventive solution" that the screen offers. "You can take the panel off and use it on your lap, you can put it on the stand and have easily adjustable height and tilt control. There's a level of inventiveness here that's quite leading in this industry. It allows the user choices that they haven't had before."

"Plus, that translucent plastic is really beautiful," agreed Betsky. "You could just hang it on a wall and look at it."

CLIENT/COMPANY Apple Computer, Inc., Cupertino, CA.
IN-HOUSE DESIGN Danny Coster, industrial designer; Leslie Leland, lead engineer; Wei Chen and Ed Ikeda, project managers, Myra Haggerty, software manager.
MATERIALS/FABRICATION Injection-molded, translucent ABS, tran santoprene, sheet metal.
HARDWARE/SOFTWARE Ashlar Vellum, Alias Studio, Unigraphics solid modeler.

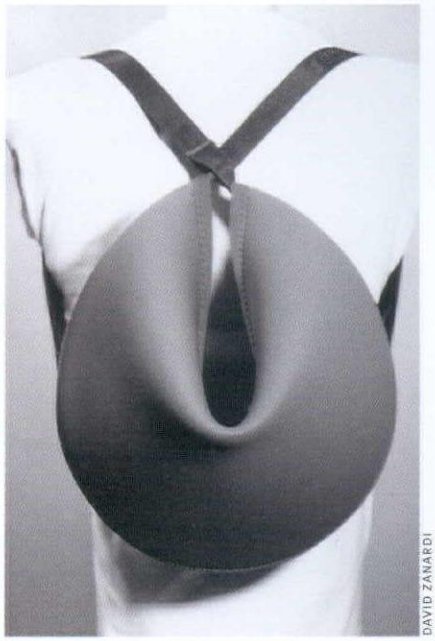


CONSUMER PRODUCTS HONORABLE MENTION


BARRY FANTICH

COMPAQ PRESARIO 4800 MINITOWER

Jurors loved the simple addition of a CD holder embedded into the crown of Compaq's 4800 minitower. "Someone finally did something with the top of a minitower that makes the surface into something useful," marveled Zaccai. "Why not? These towers have gotten so tall that you really can't do anything with them but put them on the floor." The design was done by John Loudenslager and William Dorr of Phoenix-based Duo Product Design in conjunction with Kevin Massaro of Compaq's in-house design department.


DAVID ZANARDI

DÉGAGÉ MUKU BAGS

Crafted of brightly colored neoprene, Naoko Hirota's range of Muku bags surprised juror Zaccai with their "tremendous amount of diversity." Parsey, too, was impressed: "These are incredible; she's created a whole new set of icons with these bags." Organic, primitive, simple and smooth, Tokyo-based Hirota uses the idea of the bag as a vessel to explore possibilities in structure and form.

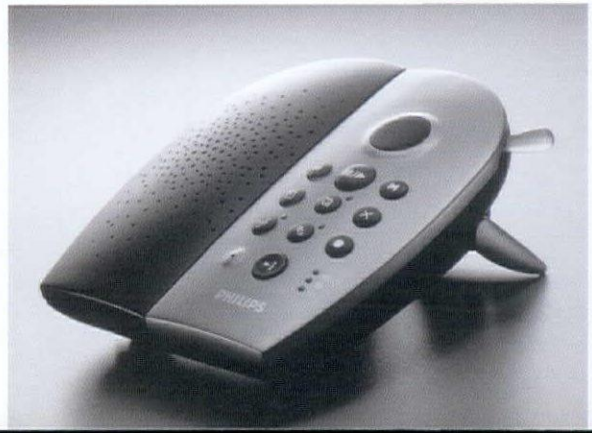
AUTHENTICS H2O BUCKET

"The whole thing really feels like a bucket, which is what I like best about it," offered Parsey of Authentics' H2O recyclable polypropylene bucket. Designed by Munich-based Konstantin Grcic, the simple bucket integrates a host of surprisingly careful considerations. Its perfectly fitting lid with a graphical "x marks the spot" handle precludes spills and leaking smells; its metal handle is tough yet doesn't cut into the hand; and the bucket's translucent sides indicate how much liquid is left in the pail.


MARKUS RICHTER

PHILIPS ELEGANCE TELEPHONE AND ANSWERING MACHINE

While Zaccai disdains the trend of playfulness in design just for the sake of it, even he responded favorably to Philips' new line of spirited Elegance telephones and answering machines, designed in-house. "Here, the playfulness doesn't detract from usability," he said. "The forms look like they'd be a pleasure to interact with." Organic in shape, the products have a "humanness" about them that he called quite bold. Added Parsey, "I like that Philips has injected a bit of personality into such everyday objects. I hope they have a strong influence. There's a desperate ache in the market for humanness in form."




MARK JOHNSTON

UMA NECKLACE AND BRACELET

Cast, assembled and soldered from alternating pieces of 18K gold and sterling silver, Martina Windels's Uma necklace and bracelet repeat two simple shapes—the circle and the square—to transform what might otherwise be an ordinary chain into an innovative piece of contemporary jewelry. "There's a moral to this in terms of what you can do by varying two small details," Zaccai commented. "Merely by varying the finish and playing these two simple shapes off each other, this designer has created something quite intriguing."


STEVE MOEDER

LOGITECH CYBERMAN 2

"It's nicer and more sophisticated than anything else on the market and it's still cool," Parsey said of IDEO designers Joe Tan and Jon Guerra's double-handed game controller for Logitech. "It offers an extra degree of motion control, it feels really smooth, it's great to the touch and I love the hydrographics pattern they applied. It's just a nice object."



BMW SYSTEM 4 HELMET

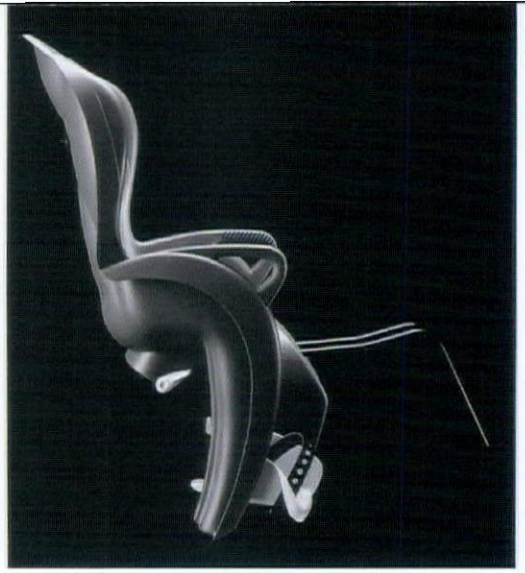
Created by the BMW design team in Munich, the aerodynamic System 4 helmet offers a high degree of noise control. "The acoustic benefit that this helmet provides is extremely important," offered Zaccai. "To deal with acoustical issues when you're traveling through air at high speeds, you've got to manipulate geometries in ways that go beyond mere aesthetic considerations. From a standpoint of innovation in sound control, I think this is quite exceptional." The width of the helmet's joints between parts is reduced to a minimum, the helmet's cheek padding is firmly attached to the shell and an optimized neck seal all help to keep out noise.


RICK ENGLISH

HP PAVILION MULTIMEDIA PC

Parsey enjoyed the "friendly" form of HP's Pavilion PC, designed by Lunar Design of San Francisco. "I'm really impressed with this," added Betsky. "It's the first time that the object value of the CPU has gone into the consumer product level. It's sophisticated, restrained and has a unique character." In spite of the fact that the design uses a standard CD-ROM drive bezel, the unit still appears custom. "The CPU is fully considered all the way around," offered Parsey. "It's not just a bezel stuck on a box. And somebody knew where to stop.

CONSUMER PRODUCTS HONORABLE MENTION



KISS CHILDREN'S BICYCLE SEAT

Designed by N/P/K Industrial Design of Leiden, The Netherlands, for Hamax of Norway, the Kiss bicycle seat for children appealed to jurors with its sculptural, elegant form that "invites you to put your child into it," commented Zaccai. Easy to mount and adjust, the polypropylene seat and legshafts give the child a good sitting position, protect the legs and increases the area for the cyclist's feet to move within. "It's got an immediate attraction and a nice shape," offered Betsky.



HYPNO SKATE SYSTEM

"This product is a total innovation in that it reinvents form," pronounced Zaccai of the Hypno inline skate system, designed by Mario di Filippo and Peter Edauw of Stylus SPA, Italy for Italian manufacturer MGM. Enabling users to easily remove the wheel frame from the soft hiking-style boot, the inherent versatility of the product "pushes the state of the art quite far," Zaccai added.

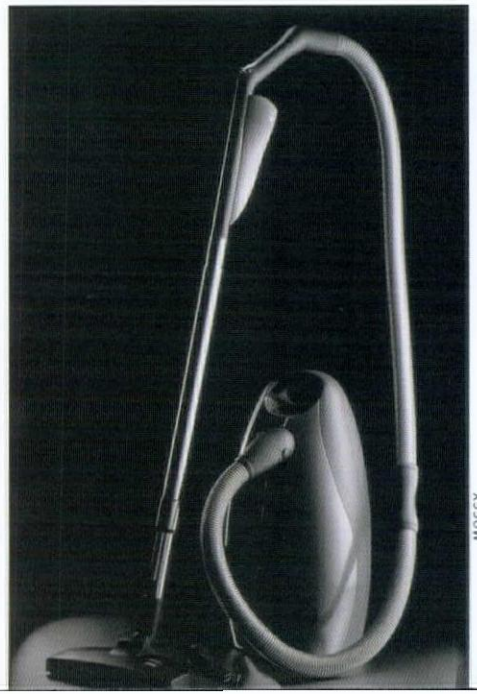
RUBBERMAID ICY RIDER TOBOGGAN

Entranced by the way that this large purple toboggan fits together and pulls apart with tension cords and locking screws, jurors praised the thoughtfulness that went into this in-house design. Six feet long and capable of holding up to four adults (and, presumably, at least as many kids), the $49 Rubbermaid snow toy "provides a lot of value," noted Zaccai. While Betsky argued that the piece is clunky, Parsey countered, "For what it is and its price point, it's a refreshing bit of thinking. The way that it folds up so that you can lay it in your trunk nice and flat is really cool."



LG ELECTRONICS CYLINDER VACUUM CLEANER

"This is one of those 'ooh baby, does it come in yellow?' sorts of things," joked Parsey of the 1,500-watt home vacuum cleaner designed by Matt Round and Peter Phillips of Tangerine Product Design for LG Electronics. "I want objects to be like this. It totally takes my breath away." With its soft, fluid lines, the mundane appliance is given a sleek, sexy countenance. "It's tremendous as a sculpture," Zaccai said.



LUCY TABLETOP WINE RACK

Betsky praised this molded plywood wine rack's elegant form and sensuous detail. "It's nothing deep, it's just pretty," he said, defending the rack designed by Seattle-based David Ryan Associates for Tekla Design. "As someone who likes wine and who is always struggling with wine storage, this product is a nice response." The $80 rack can be stacked three high. "Imagine a whole wall of these," Parsey suggested. "That would be fabulous!"



JIM LINNA

DORNBRACHT TIP TAP

Designed by Dieter Sieger of Sieger Design, Germany, Dornbracht's Tip Tap is "one mother of a big tap," said Parsey of the tap that reminded him of the fixtures he grew up with in England. "It's sweet and it just makes me feel comfortable," he offered. Aimed at a more sophisticated audience than Dornbracht's more conservative designs, the highly engineered Tip Tap can be installed at two different angles: inclined toward the front or the rear, affecting where the water comes out as well as the appearance of the fitting. "It's a departure from the typical form of such objects," said Zaccai. Added Parsey, "I like that it's not overly designed, which makes it approachable. In a sense, it's a different type of style job. It's got intrigue."



NEC PC MONITOR

This 15-inch monitor designed primarily for home use struck the jurors with its unique and elegant form. "There have been so many monitor designs over the years that all look the same, and here's something fresh," lauded Parsey. "It's very well executed and exceedingly friendly." Naoto Fukasawa of IDEO's Japan office consulted on the design for Packard Bell NEC.

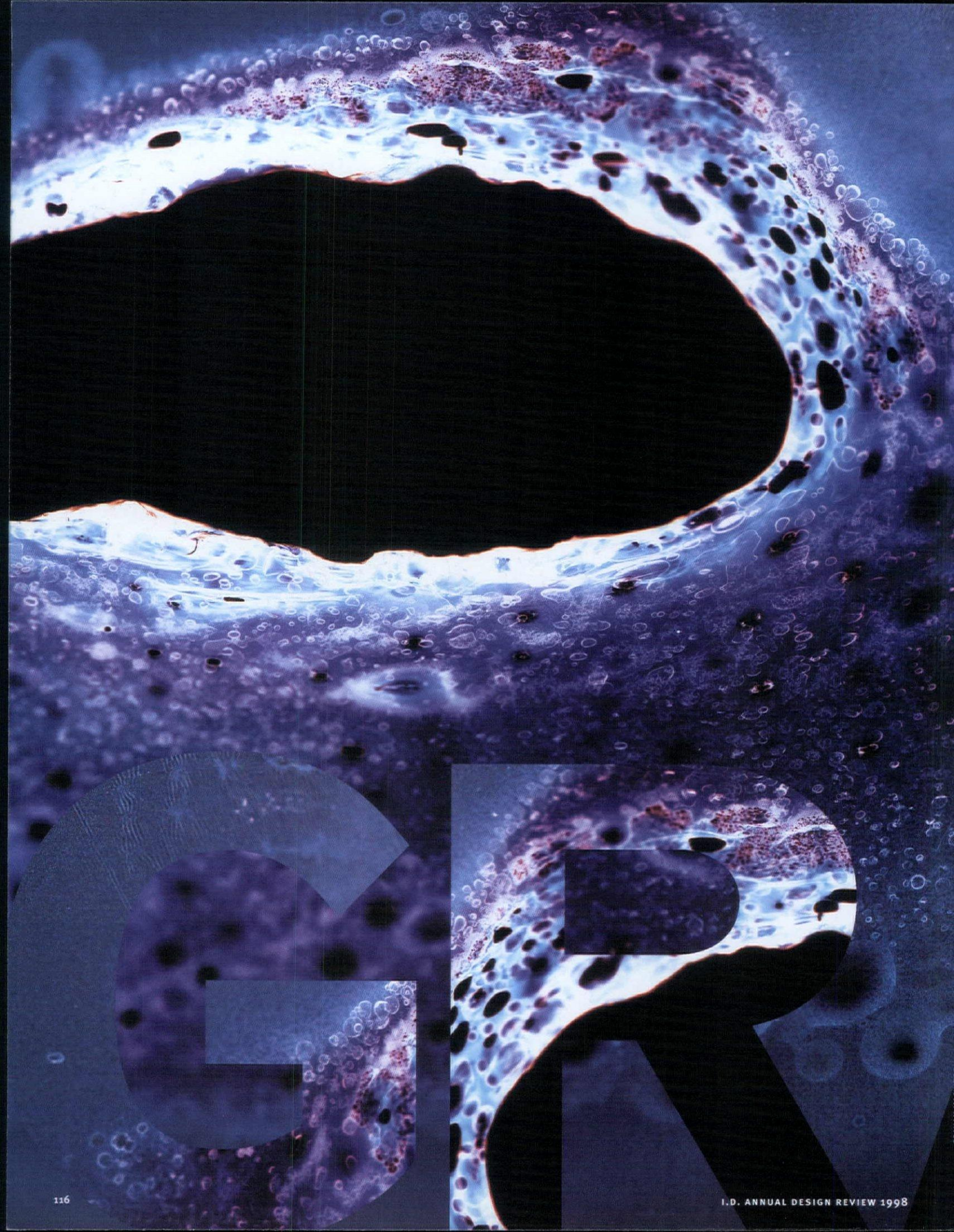


OXO GOOD GRIPS BREAD KNIFE

Struck immediately by the clarity of this bread-cutting tool, which derives its form from a traditional wood saw, jurors began cutting everything in sight—bagels, grilled vegetable sandwiches, fruit. "The innovation here is so tangible," remarked Parsey. "You get it right away." Designed by New York–based Smart Design's Scott Henderson, the knife, made of injection-molded polypropylene, co-injection-molded Santoprene and stamped sheet steel, sports a clever thumb recess for cutting-edge comfort.



PETER MEDILEK


EXPERT



GRAPHICS

If this year's Graphics category bears a passing resemblance to an end-of-year *New York Times Book Review*, let the jurors be forgiven. It wasn't that Steff Geissbuhler, Denise Gonzales Crisp and Jonathan Hoefler bore a bibliophilic grudge against corporate identity, promotional literature and telephone directories; it was just that exemplary projects from these fields were in short supply. Could it be that the world of the Web has begun to drain away some of the tasks of basic communication graphics? "I think of the X-Large clothing catalogue, which I used to look forward to getting in the mail," said Hoefler. "The last time I just got a postcard saying 'go online.'"

Clearly, in some cases Web pages do represent a relocation of funds at the expense of printed matter, which is good news: less for the landfills. But it must also be said that the Graphics category of this competition has lately come to reward, and therefore attract, the kind of work that can withstand a test for longevity—albeit one that is juror-subjective. Even the most ephemeral pieces among the winners this year, including MTV's video graphics, a one-off AIGA conference poster and a 1997 mountain bike catalogue, were perhaps experimental enough to vie for an extended life in the pages of graphic design history.

But for more than half of this year's winners to be books, or booklike catalogues, seems to indicate that while throwaway information showers us daily from the broadcast, narrowcast, Web-cast world, we've come to value anything with any weight and permanence. It is entirely possible, of course, that Damien Hirst will be immortalized in 10 years' time on a Web site rather than in the humongous, hyperbolic tome that shared this year's first prize, but this side of the millennium we're still clinging to the idea that books are sacred, as Günter Grass once wrote, even bad ones.

Wasn't it just about this time last decade that design competition jurors were more likely to reward a project on the strength of its success in interpreting a client's message? Now, as Gonzales Crisp put it, "I tended to make choices not only based on the design, but on the intent and inherent values the work promoted." Not coincidentally, many of this year's books, and both Best of Category winners—the Hirst book and *Eternally Yours*, a book about product obsolescence—were collaborative works in which the message was not just shaped, but provided, at least in part, by the designer.

The designer who commandeers content may not be the best model for the entire profession, as Geissbuhler argued. We probably don't want designers all over everything we see, especially not corporate identity and telephone directories. But this year, it certainly made for interesting reading.

JURORS STEFF GEISSBUHLER, DENISE GONZALES CRISP, JONATHAN HOEFLER
MODERATOR PETER HALL

I WANT TO SPEND THE REST OF MY LIFE EVERYWHERE WITH EVERYONE, ONE TO ONE, ALWAYS, FOREVER, NOW.



Was this book even a book? The jurors speculated that the 334 pages of pop-up art, sliding art, stickers, acetate overlays and spinning wheels in a package the size and weight of a small tombstone might be something else entirely. "It's an artwork in itself," said Geissbuhler, "a collaboration to the point where it's self-standing, not just a report on somebody's work."

The effect of the extraordinary assemblage of paper engineering is to put the conceptual shock-art of Damien Hirst into a new, tangible context. His best-known work, for instance, a 12-foot tiger shark in a vitrine of formaldehyde, titled *The Physical Impossibility of Death in the Mind of Someone Living*, appears in the book with a sliding window that removes the shark, alongside a remark by Hirst to the effect that the fish wasn't, in retrospect, necessary— that the volume of water alone conveyed the concept.

The result of a lengthy, expensive and improvisational collaboration between designer Jonathan Barnbrook and the artist, the book quickly achieved cult status and a second print run. "Buying this is like having Damien Hirst for yourself," the eminently quotable artist has said, and the characteristically flippant and commercially loaded nature of the remark reflects the inextricable relationship between the artist's public persona and his work. "I think the book has the same relationship to art books as Hirst's work has to gallery works," said Hoefler. "It's bigger and flashier and scarier. It requires that you actually make some assessment of the book in a way that most things don't."

The jurors concluded that this was a rare collaboration that opened up new territories for graphic design as an active partner with "high" art. "I like that it's a personal book of Jonathan Barnbrook's," said Hoefler. "He's found a way of participating in what the artist is doing, without parodying it. He's doing something that's not paralleled in the realm of design."



Jonathan Barnbrook.

Jonathan Barnbrook studied design at Central St. Martins College of Art and Design and at the Royal College of Art in London. Since leaving the RCA in 1990, he has designed several fonts, including the Emigre typefaces Exocet and Mason, and has directed a number of television commercials for companies such as Nike, Toyota and BBC Radio Scotland. Recent projects include London's Pharmacy restaurant with Damien Hirst and three new typefaces for his own foundry, Virus.

What were your objectives with this project?

I wanted to bring artists' monographs up to date; there is a lot of legitimization that goes on in monographs, where the art is put in a solid academic context that often gives it an authority it doesn't deserve. Art is about life, not dusty academic books that say "this is serious." The Damien Hirst book is a way to make art accessible to people who find it intimidating or uninteresting. It took an artist from a popular-culture background to realize that graphic design is as important as art in influencing people, and that a strong graphic approach can enhance, not obstruct, a message. Also, Booth-Clibborn Editions is one of the few publishers prepared to stick out its neck. The publishing industry is incredibly conservative in the UK. Most of the companies are populated by middle-class twits who will often not support something if they can't second-guess the public's reaction.

What was your design strategy?

The book took about a year and a half of intense work. Rather than boringly planning out the book, we discussed ideas and I did a few unconnected pieces. It grew organically, work being added and taken out, even when we were in Hong Kong proofing the whole thing. We would often meet in a bar and talk informally about the concepts behind the work.

What were your influences?

I don't know, I never know. I try to avoid looking at graphic design most of the time so that it doesn't subliminally influence me. Reading feeds my work most.

What was your biggest obs

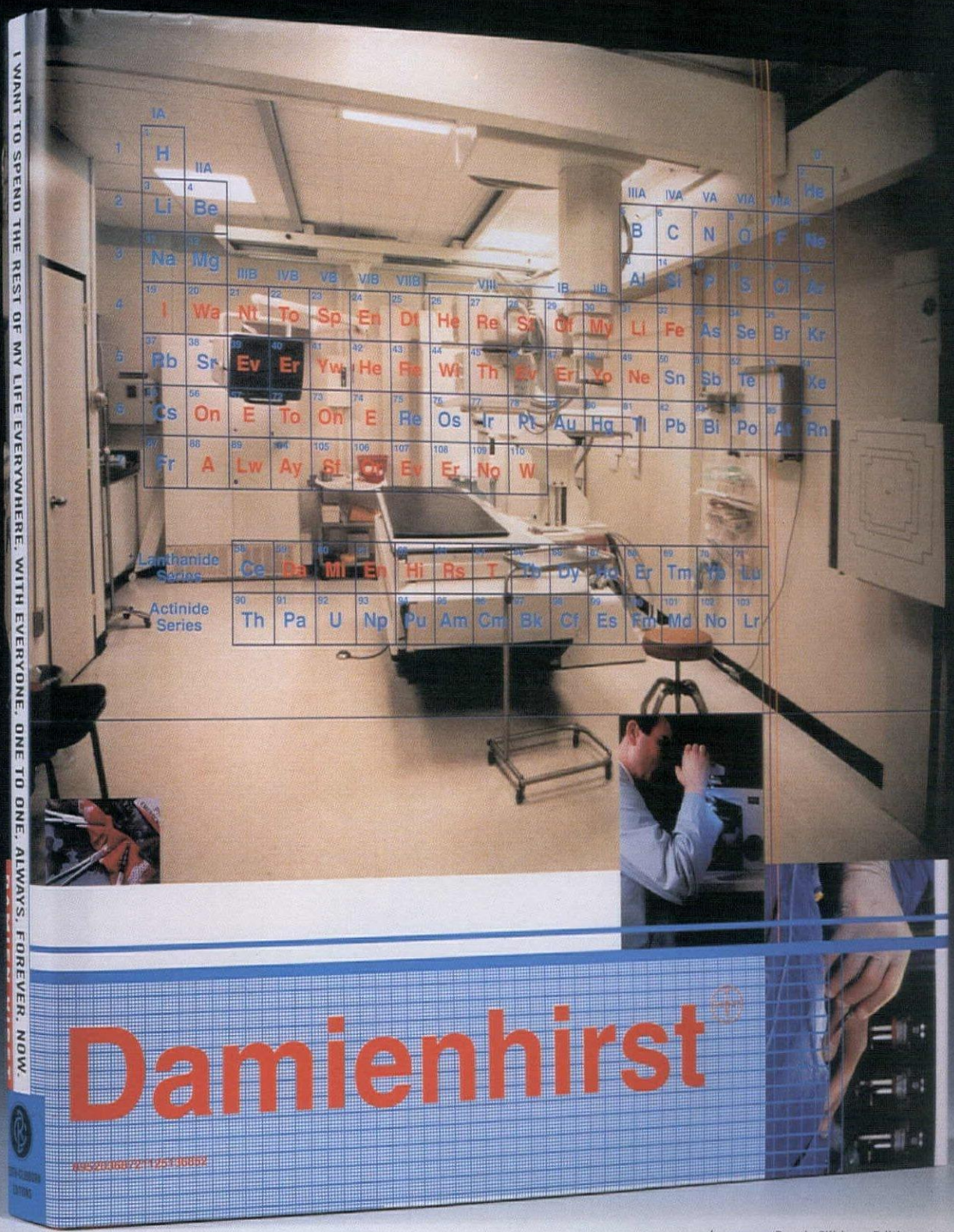
Technical constraints— the immense problems. With al ups, we had to think about making sure the book lay a flat. It was fundamentally i that the pop-ups were ther they use a language not fo books—they say that art c playful, childish and acces were at the printer in Hong three weeks, dealing with t technical problems every d were also mental obstacle what an art book should b For instance, the appendix the middle of the book, wh make logical sense, but if linear narrative this is actu

In retrospect, would you h done anything differently design process?

Finishing a piece of work i emotional process, and I u dislike everything I do imn after I have finished—may four years later I start to h With this book, I think tha rial side should have beer stronger; there is not eno explanation of the work. S we should have added tw of text—short quotes by simple explanations of so concepts behind the work

What would you most lik or redesign?

Lots of things. Classic gra projects like the pictogra Olympics or a corporate i for an airline, but I would in a totally different way t accepted visual language would be driven by a des express some of the dyn romance of life. I would a to work with architecture most of the things that in graphic design are usual in architecture first. And more non-commercial w something I have always



CLIENT/COMPANY Booth-Clibborn Editions, London.

CONSULTANT DESIGN Jonathan Barnbrook, London.
Jonathan Barnbrook, designer and art director; Jason Beard, design assistant; Robert Viollette, editor; Hermann Lelie, pop-up engineer; Gordon Burn, introduction writer.

MATERIALS/FABRICATION Printed offset lithography; hand-assembled pop-ups.

HARDWARE/SOFTWARE Macintosh; Macromedia Freehand, Macromedia Fontographer, QuarkXpress, Adobe Photoshop.

ETERNALLY YOURS: VISIONS ON PRODUCT ENDURANCE

According to the introduction of this book, 25 percent of vacuum cleaners, 60 percent of stereo systems and 90 percent of all computers still function when people get rid of them. *Eternally Yours* sets out to address one of the Western world's greatest, and least acknowledged, environmental problems, product obsolescence, and the fact that "innovation has turned into a bad habit." It argues that to reduce waste, products are entitled to a dignified aging, and suggests strategies for the design of long-lasting consumer goods, with an infrastructure to support their repair and upgrade.

In the spirit of Dutch innovation, however, the *Eternally Yours* message is not bound in a dry, earnest book, but in a simultaneously charming, witty and mystifying paperback in which its designers—a couple—and their unabashed, mutual commitment, become the central metaphor for product endurance. It is littered with photographs of its designers kissing and the book is bound in gold, its gilded edges revealing—at certain angles—the title. "It's so funny that gilding is a technique designed to prevent things from becoming obsolete, to keep the dust out of the pages, but it's the first thing that gets worn off from use," said Hoefler. "To have chosen that for a book about product obsolescence is ingenious."

The book is in fact early evidence of a growing organization based in The Hague, The Netherlands, that's also called Eternally Yours. It organizes projects with design students and staged its first conference last year. The jurors considered the book a highly appropriate document of the projects and lectures delivered at the conference, combining a clear message with design ingenuity. "I loved this in an instant," said Gonzales Crisp. "There are a couple of things I've seen today that try to do this, where they will push the margins and have this uncomfortable book and text placement, but in this case it really works. I see this and I think obsolescence immediately."

"It's uncomfortable and beautiful design at the same time," added Geissbuhler, "and the bookbinder should get an award for registration."



Thomas Widdershoven and Nikki Gonnissen.

Nikki Gonnissen, 31, studied graphic design in Utrecht. Thomas Widdershoven, 38, studied philosophy, art and graphic design in Amsterdam, and teaches at the Academy of Arts in Arnheim. In 1994, they began collaborating as designers in a studio on the border of the Amstel River in Amsterdam. Their clients include the Centraal Museum Utrecht, the Netherlands Design Institute Amsterdam, the Museum for the Tropics and 010 Publishers.

What were your objectives with this project?
This book focuses on a new subject in the environmental debate: industrial design in relation to product endurance. The title is romantic and all-embracing, and seems bigger than the issue, but it seemed to point to present product-endurance issues in this way.

Given the title, we wanted to give the book a "golden ring"—gilded sides all around. The title is placed on the cut of the book so that it shimmers through the gilded side. It is always there and yet it is always broken. While thinking of the title we went through our photo album and discovered that, over the five past years, we had, like many other couples, photographed ourselves at various romantic moments. We even had a photo of our first kiss. We put this photo on the cover and a set of intimate photos was added at the beginning and end of the book. The photos don't have any relation to the content, but together with the gilded sides, the shimmering title and the small format, they make the book a precious thing—to last forever.

How did the project begin?
The Eternally Yours organization set out in 1995 to stage graduation projects at different educational institutions. Its aim is to focus on industrial design in relation to product endurance. In April 1997, an international Eternally Yours congress took place—a project with the Netherlands Design Institute—where main aspects of product life extension were discussed: Shape 'n Surface dealt with products themselves, Sales 'n Services was about organizing a system around longer lasting products and Signs 'n Scripts investigated product meaning. These activities gave us a lot of insight into ways to design products that age with dignity. Hence this publication.

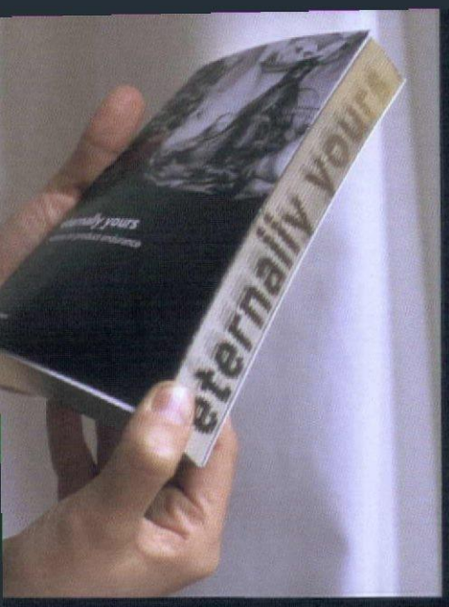
What are your influences?
In our work we are strongly influenced by Marcel Duchamp, John Cage and Sol LeWitt. Marcel Duchamp showed us how to play with context, John Cage showed us the value of chance and Sol LeWitt taught us that visual ideas, concepts, can lead to unexpected forms.

What was your biggest obstacle?
It was scary to use photos of ourselves.

What role did materials or technology play in shaping this project?
Putting text on the cut of the book and having the sides gilded are both known techniques, but to our knowledge they had never been combined, so the outcome was impossible to predict. In fact, our printer warned us many times that the gilding would make the text invisible. He tried to persuade us to do one or the other. We saw it as a good experiment. We are glad we stuck to our plan.

In retrospect, would you have done anything differently in the design process?
We think the book came out right. The publisher has a very positive approach toward design. The editor, Ed van Hinte, is a known design critic, who strongly supported the idea of putting ourselves in our work.

What would you most like to design or redesign?
Things don't demand design. People demand design. We are passionate designers but we don't design unless there are people who have a need for it.





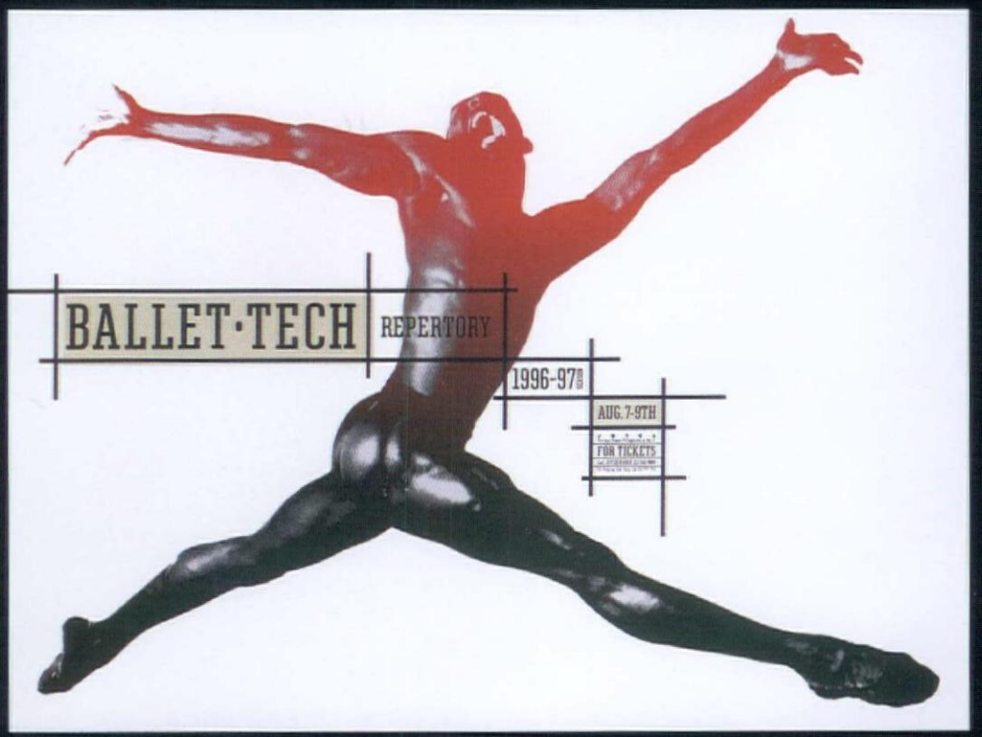
CLIENT/COMPANY 010 Publishers, Rotterdam, The Netherlands. Editor, Ed van Hinte.
CONSULTANT DESIGN Studio Gonnissen en Widdershoven, Amsterdam, The Netherlands. Nikki Gonnissen and Thomas Widdershoven.
MATERIALS/FABRICATION Offset printing; coated paper; gold edging; Avenir typeface.
HARDWARE/SOFTWARE Apple Power Macintosh; QuarkXpress.

BALLET TECH

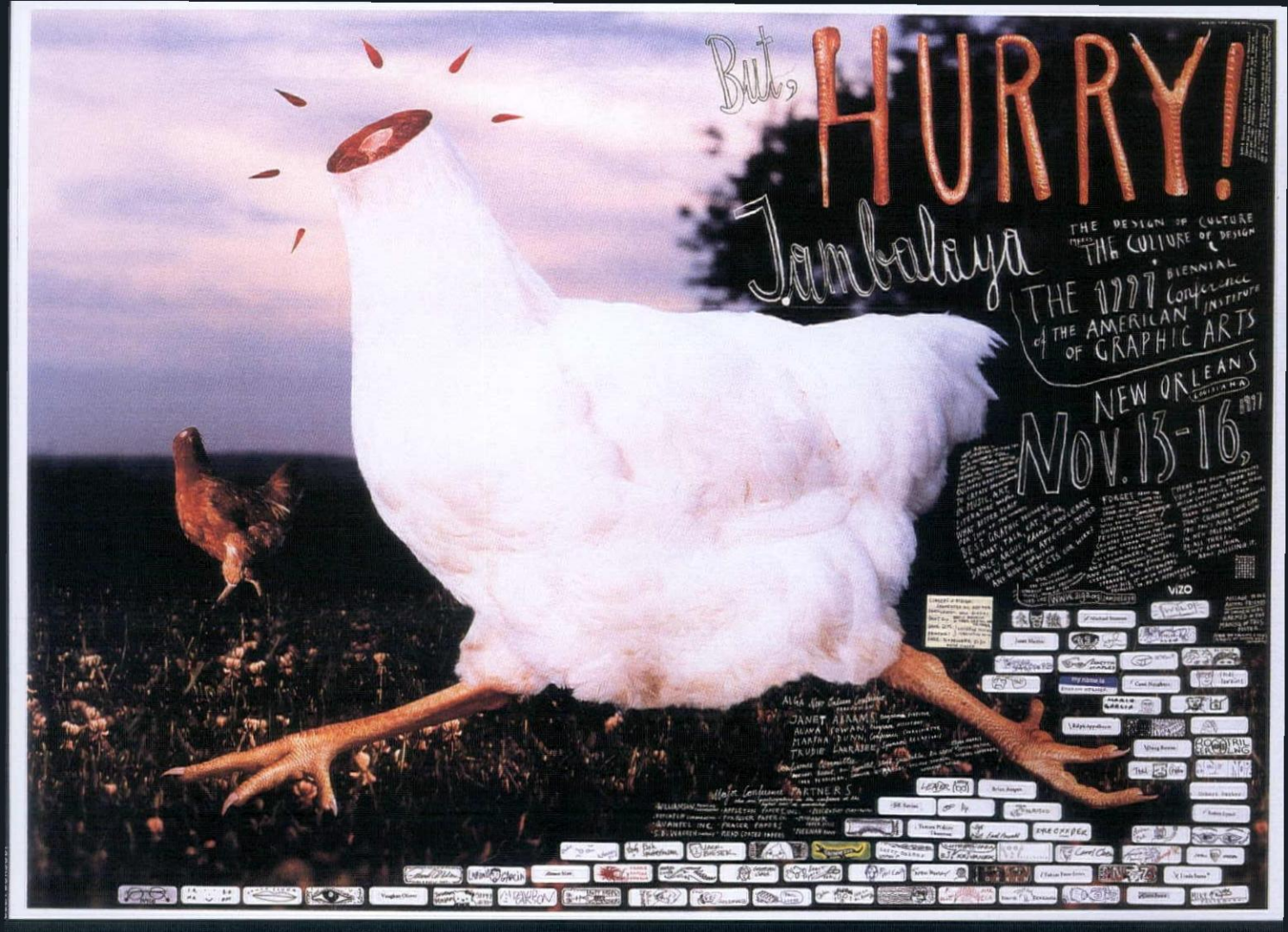
The dance impresario Eliot Feld founded his company Feld Ballets/NY in 1974 and gained a reputation as the "bad boy of ballet," invigorating classical dance with innovative and risky choreography. Last year, he folded the company and launched a new umbrella identity incorporating the three distinct groups that have evolved over the years: the ballet company, a kid's dance troupe and the P.S. Ballet School, where Feld trains students from local public schools free of charge.

The identity for the umbrella company, known as Ballet Tech, was designed by Pentagram to express the mix of contemporary artistry and formal parameters in Feld's choreography. It uses a typographic "scaffolding" to represent the precision of the art, imposed on dynamic images of dancers, reproduced in graduated colors. The imagery also hints at the broad racial mix of the company, contrasting sharply with the lily-white traditions of ballet and its portrayal in art.

The jurors found the identity program to be thorough, distinctive and well put together—an ensemble of applications with a "typographic character," as Geissbuhler put it. Its applications include ads, posters, programs, promotions and T-shirts conveying the "Ballet Tech look." Hoefler noted the "sports-arts continuum" in the identity, reminiscent of sneaker advertising. "I don't have a good sense of what the vernacular is for dance posters, but I'm guessing it's not this." He added that this is "a system that works at any scale, from poster to schedule design."



CLIENT/COMPANY Ballet Tech, New York.
CONSULTANT DESIGN Pentagram Design, New York. Paula Scher, partner and d Lisa Mazur, Anke Stohlmann, design Lois Greenfield, photographer.
MATERIALS/FABRICATION Appleton 82-p coated stock, four-color process; Co and Memphis fonts.
HARDWARE/SOFTWARE Power Macintos Adobe Illustrator 7.0, Photoshop 4.c



CLIENT/COMPANY AIGA, New York.
CONSULTANT DESIGN Sagmeister Inc., New York. Stefan Sagmeister, art director; Bela Borsodi, photographer; Dalton Portella, Paint Box artist; Peggy Chuang, Kazumi Matsumoto and Raphael Rudisser, illustrators.
MATERIALS/FABRICATION Four-color on 70-pound Mohawk 50/10 matte-coated paper; hand-drawn type.
HARDWARE/SOFTWARE Apple Macintosh 9500; QuarkXpress, Adobe Photoshop, Adobe Illustrator, Quantel Paint Box.

JAMBALAYA POSTER

"It's so refreshing for the design industry to not take itself so fucking seriously," said Hoefler of Sagmeister's poster for the American Institute of Graphic Arts. "I love it."

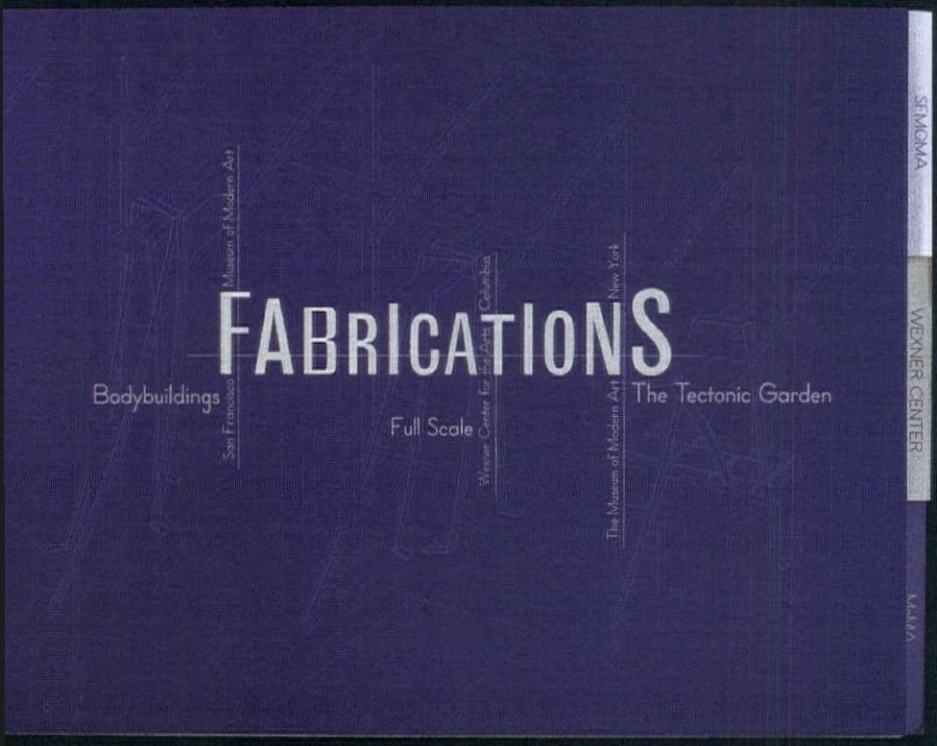
Eliciting cries of fowl play from some quarters of the AIGA membership, the poster was mailed to advertise "Jambalaya," the organization's national conference in New Orleans last November. It evoked the voodoo history of the host town, and made jibes about the current, decapitated state of the graphic design profession, bearing chicken foot type, telephone doodles, printer anecdotes and scratchy hand-lettering. The poster was ultimately cited by the AIGA's executive director Ric Grefé as a contributing factor to the sudden addition of 1,000 registrants after its mailing—taking the total attendance to a record 2,600.

Sagmeister invited each of the speakers to send in a self-portrait on a small sticker, which he then attached like bird droppings onto the bottom right hand corner of the poster, along with a message stressing that no chicken was harmed in the making of the poster, "other than a delicious six-piece McNuggets we enjoyed while Photoshopping." The jurors found the poster not only refreshing, but absorbing. Geissbuhler commended "the way Sagmeister dealt with the amount of copy," adding, "everyone else would have thrown up their arms and said You're out of your mind. He added to it. Every inch is filled. I had this poster with me on the plane out to New Orleans and every once in a while I would read a little bit more."

FABRICATIONS

Fabrications was published in conjunction with an ambitious architecture exhibition of the same name that ran imultaneously at three museums last spring: the Museum of Modern Art in New York, the San Francisco Museum of Modern Art and the Wexner Center for the Arts in Columbus, Ohio. At each museum, four architectural teams were invited to design and build site-specific models in response to a brief from the institution. The thematic link for all twelve projects was the idea of fabrication, referring both to the materials of construction and the production of artifice.

The book of the show is a lively and considered account of the exhibition's themes, in form and content. Most strikingly, the design explores the subject of tectonics—the relationship between construction and decoration, seeming to side with the "architecture of making" school of thought, which brings to the fore the process and materials of construction. The workbook format is both practical and decorative, its typefaces and materials—a mix of vellum, construction paper, cover and text stocks—emphasizing materiality and craft.



The book is also something of an organizational and diplomatic feat, bringing together the demands of three institutions and photographs of models from 12 architectural practices, which in some cases, as Geissbuhler noted, are "right out bad." He added, "It's difficult to work around that, but this book is well paced, clear and informative with a twist." The spiral binding and tabbed chapter introduction pages also effectively allow readers (or museum curators) to change the order of the projects, so that the book can begin with the SF MoMA, the Wexner Center, the MoMA section or the title page.

"I love that every ingredient seems to foreground the idea of construction," concluded Hoefler, "whether it's the wire binding or the typeface choices, using Jeff Keedy's Manuscript face that's constructed of circles and lines, or Eric Spiekermann's Officina, which somehow references construction. It seems really right for the subject matter."

IENT/COMPANY San Francisco Museum of Modern Art, San Francisco.
INSULTANT DESIGN Lorraine Wild Graphic Design, Los Angeles. Lorraine Wild, principal and designer; Amanda Washburn and Ninotchka Regets, designers.
ATERIALS/FABRICATION Offset lithography; four-color printing on coated paper, two-color printing on uncoated paper, vellum, tag stock; spiral binding.
ARDWARE/SOFTWARE Apple Macintosh 8500; QuarkXpress.

THE GAME FILM TITLES

The immensely melancholy tone of the opening sequence to director David Fincher's movie *The Game* is spiked with menace. The story, in which Michael Douglas plays a billionaire given an unexpected birthday gift from his brother (Sean Penn) that proves to have grim consequences, opens with the protagonist's recollection of a childhood birthday party. As the scenes unfold with the graininess and jumpiness of a home movie, they are interrupted with subliminal frames and halted with stills, annotated with red graphic symbols. The symbols highlight key elements of the subsequent story, including the suicide of the protagonist's father.

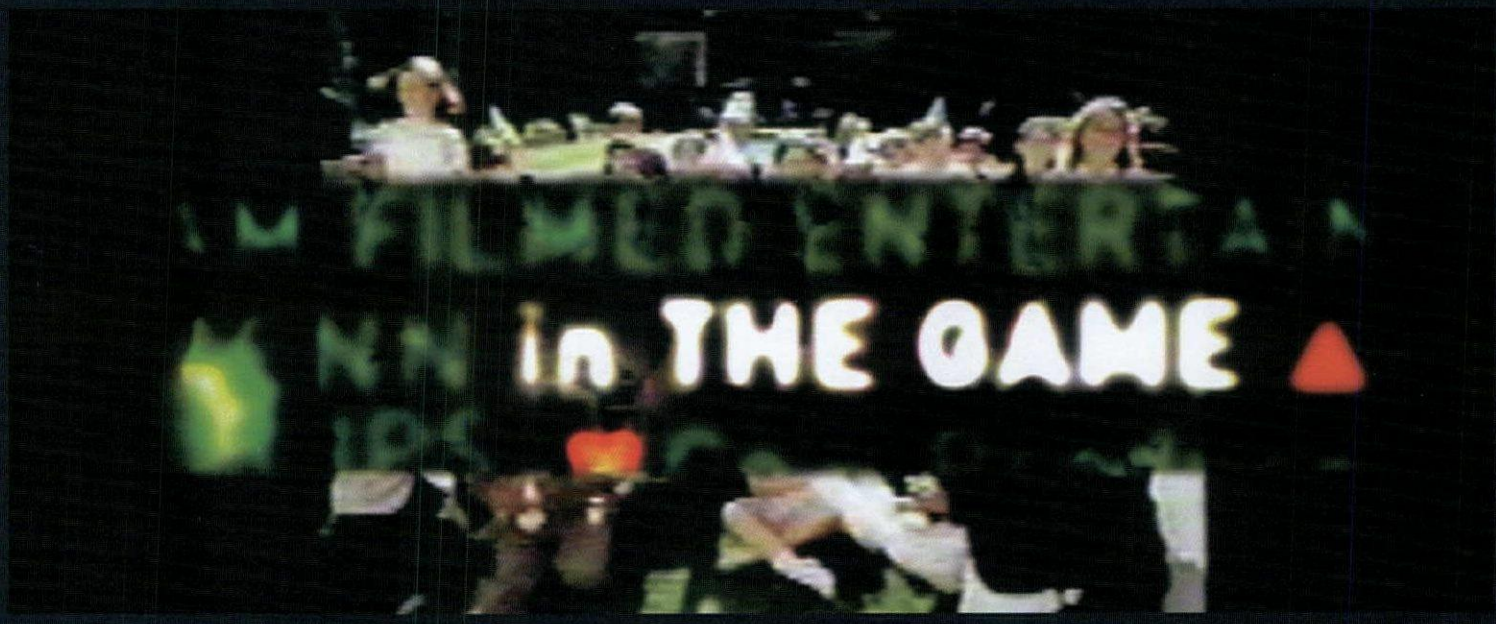


The jurors found the sequence both calming and disturbing, with music, graphics and imagery combining to form a powerfully fresh treatment. Type appears first in flashes, then forms a horizontal line across the width of the screen, building the opening credits as they appear, which, according to Hoefler, "didn't seem like a gimmick, which was nice. They seemed unconventional without trying to be different."

The most subtle innovation is the gradual widening of the screen that plays back the birthday party footage (shot on an old Super-8 camera). As the sequence leads up to a jarring present-day scene, the footage increases from the size of a television screen to the full 11:5 Panavision ratio .

"It had a kind of domestic feel without being a cliché, which created an interesting tension," concluded Gonzales Crisp. "It felt a little dangerous, too, and the idea that something horrible was about to happen was foreshadowed by those red spots."

CLIENT/COMPANY Polygram Films, Beverly Hills, CA.
CONSULTANT DESIGN WPBC/Supply + Demand, Bloomfield Hills, MI. P. Scott Makela, Jeff Plansker, designers; David Fincher, director; Harris Savides, director of photography.
MATERIALS/FABRICATION Digital to film.
HARDWARE/SOFTWARE Apple Macintosh 9500; Adobe AfterEffects, Adobe Illustrator.



CHANGE IS GARY

Peddling bicycles with crazed exuberance, the 1998 Gary Fisher Mountain Bikes consumer catalogue lingers over its technical specifications with loving close-up photographs of Fisher machines on location. The crazed part is that the backdrop locations are digitally manipulated: flying alien dragonflies hover over wheel spokes, a game of Scrabble with metallic lettering flies over mountains, fire, cobwebs and a cat with a swirling perm all invade the landscape at various points. Gonzales Crisp noted an air of absurd hyperreality borrowed from David LaChappelle's Diesel ads.

The catalogue, which is prefaced with a polemic against the naysayers who deride true innovation, captures the Fisher culture (Gary Fisher invented the term "mountain bike") by incorporating 50 self-portraits taken by recent Fisher bike buyers with disposable cameras provided to them by the design team. Elsewhere, it alludes to 1970s progressive rock album covers.

Hoefler offered that the brochure had most likely hit an appealing note among its media-savvy target audience. "It's tough, because this is a market that can smell a phony a mile off, and they know that distressed type and somebody aping the argot of a 14-year-old is just trying to sell them something. This doesn't feel like that, it feels like a product catalogue from somebody who cares about the information, but it's also very funny."

CLIENT/COMPANY Gary Fisher Bicycle Corporation, Waterloo, WI. Dean Gore, copywriter.
CONSULTANT DESIGN Thirst, Barrington, IL. Rick Valicenti and Chester, design, illustration and copywriting; William Valicenti, photographer.
MATERIALS/FABRICATION Web offset printing; Gilbert custom uncoated paper, Mead paper; UV coating on cover.
HARDWARE/SOFTWARE QuarkXpress, Macromedia Freehand, Macromedia Fontographer, Adobe Photoshop, Adobe Illustrator.



CHICAGO BOARD OF TRADE ANNUAL REPORT

Advised by the Chicago Board of Trade chairman that "subtlety is lost on our membership," Thirst designed an annual report for the organization that is a loud and jarring concoction of photography, paper stocks and new typefaces. The jurors found it a refreshing departure from corporate design conventions.



Since the CBOT is not a publicly held company, and is therefore not obliged to publish its statement of accounts, the design team proposed the report be approached as a yearbook, marking the organization's highlights, including the opening of a new $182 million trading facility large enough to house a jumbo jet. The publication opens with a visual account of the new trading floor's first day of business, shot by William Valicenti (Rick's brother) and Eddie Adams, a Pulitzer Prize–winning photographer.

Styles and materials change according to the content. The cover is a vellum wraparound printed with a sonic landscape recorded from the trading floor's record day of business. The chairman's letter is literally an $8^1/2$-by-11-inch piece of stationery, bound into the oversized publication, and a strategy section, on uncoated stock, is followed by glossy pages of photographic images illustrating the Chicago Board of Trade's areas of operation as a futures exchange. Gonzales Crisp remarked on the use of both stock and documentary-style photography in the book as evidence of the overdue infiltration of vernacular design within the financial arena.

Geissbuhler added that the report fits squarely in the organization's history of adventurous publications, and within a conservative field, that was to be commended. "An annual report has a very specific structure, so to get out of that prison and have a financially oriented organization speak in its own voice is an accomplishment that is not to be underestimated."

CLIENT/COMPANY Chicago Board of Trade, Chicago.
CONSULTANT DESIGN Thirst, Barrington, IL. Rick Valicenti and Chester, design, illustration, typeface design; Barry Deck, typeface design. William Valicenti, Crystal Lake, IL, photography; Eddie Adams, New York, NY, photography.
MATERIALS/FABRICATION Offset lithography; Mead and Gilbert papers, foil-stamped and gate-folded cover; Traitor and Rheostat typefaces.
HARDWARE/SOFTWARE QuarkXpress, Macromedia Freehand, Macromedia Fontographer, Adobe Photoshop, Adobe Illustrator.



CLIENT/COMPANY MTV Networks, New York.
IN-HOUSE DESIGN Jenny Rask, Rodger Belknap, designers; Sophia Cranshaw, Mikiko Gill, Lisa Rubisch, Todd Meuller, Mike Bellino, producers; Romy Mann, art director.
MATERIALS/FABRICATION Plazm custom MTV typeface; film; sound.
HARDWARE/SOFTWARE Apple Macintosh 9600, Silicon Graphics workstation; Adobe Illustrator, Adobe Photoshop, Soft Image.

MTV LOOK CLOSER

Since MTV has become synonymous with fast-cut, short-attention-span television, the in-house design team at the incurably hip channel felt it time to go against the grain with its onscreen graphics. The tactic, according to the designers, was to leave the "slash and dazzle" 15-frame edits to the local news stations and soda pop commercials that have inherited the look and slow things down. *Look Closer* is a series of interstitial sequences that attempts this ambitious feat. It won the jurors' praise for its flair and its expansive use of the screen's dimensions.

Central to the new branding strategy is a proprietary typeface developed by Plazm Media, a quirky, clunky, robust face designed for use on the channel's antiquated Chiron character-generation machines at MTV regional locations. The typeface is used for captions and titles, quietly positioned in the corners of the screen, running both vertically and horizontally. The theme, however, is the iconic natural element: from the human ear to the fly head to a leaf shedding a drop of water, *Microcosmos*-style.

The images chosen make guarded reference to the contents of the shows they precede. Gonzales Crisp commended a distinctly "Mapplethorpe sensuality, which is also very *National Geographic*."

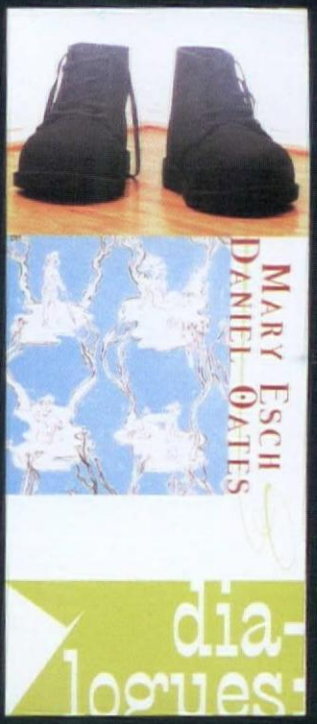
ECOWORK

The EcoWork brochure, promoting a new line of office furniture made of 98 percent recycled materials, won points with the jurors for its ingenious ingenuousness: it is printed on used bluelines recovered from architectural and engineering firms. As Geissbuhler put it, the overprinted pages draw in the eye with the effect of a vellum overlay, but on closer inspection reveal their innovative secret. He added, "It's a brochure that reeks of what it is about."

After some initial research and experiments with the help of a "brave printer," the design firm Studio eg established that used blueprints would be suitable for reprinting, since they use large sheet sizes (good for presses) and are printed on only one side, providing a full white sheet for the second run. It seemed to the design group—who also designed the furniture—more appropriate than using paper with recycled content. A collection program was set up, papers were separated according to size, staples were removed and then a month's "flattening period" taken before printing. To ensure clarity, the catalogue employs an underlay of white ink where the blueline ink might interfere with the clarity of photographs or type.

"As a selling tool this is really good," said Gonzales Crisp. "It makes the point really clearly to the office managers who would buy this sort of furniture."

CLIENT/COMPANY Studio eg, Oakland, CA.
IN-HOUSE DESIGN Gia Giasullo and Erez Steinberg, designers.
MATERIALS/FABRICATION Five-color printing; recovered blueprint paper; Futura typeface.
HARDWARE/SOFTWARE Apple Macintosh; QuarkXpress, Ashlar Vellum, Adobe Photoshop.

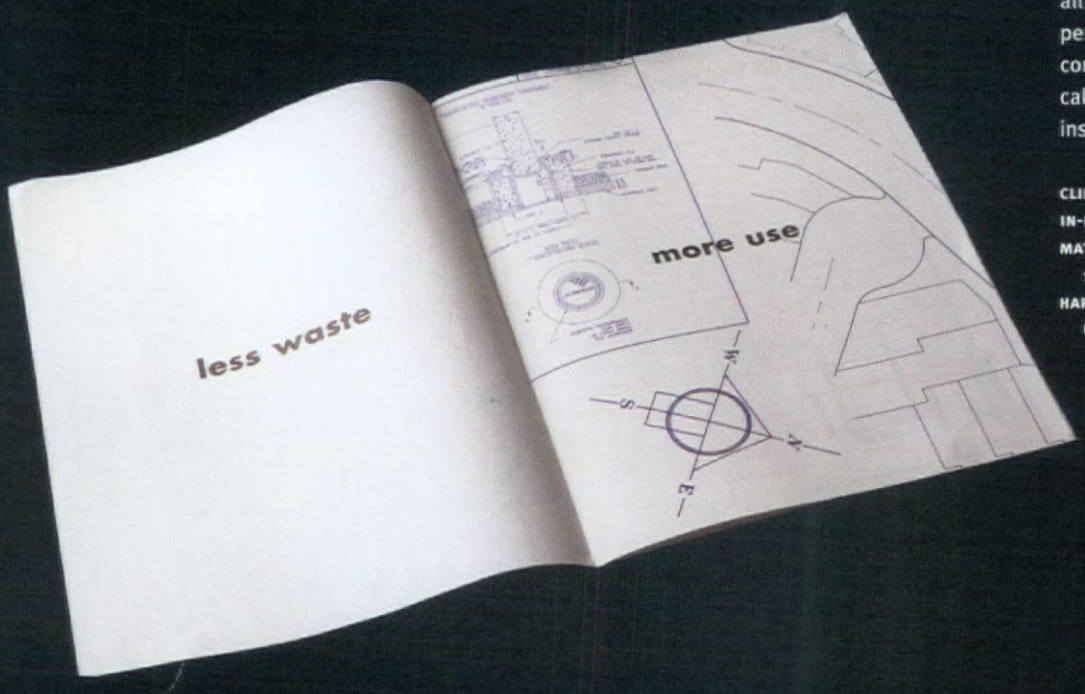


DIALOGUES

Last spring, the Walker Art Center paired two artists who deal with cultural myths in fairy tales for an exhibition entitled "Dialogues: Mary Esch/Daniel Oates." The brochure and postcard, designed by the museum's in-house team, improvises on the fairy tale and mythology theme in an irreverent play on design conventions. "It's taking a genre and tweaking it with just enough information to let us know what it's about," said Gonzales Crisp. "It's really refreshing to see something coming out of a museum that has this immediacy."

Both brochure and postcard adopt a scroll format in an effort to allude to the narrative basis of the work of the artists, as well as childlike, gingham color schemes and a jumble of ornate, classic and storybook typefaces. "To have chosen all these faces that are either caricatures or are kitschy or have some great traditional standing in typographic history and to use them all simultaneously in such a bizarre way is just perfect for the work," said Hoefler. "The very tidy conventions of things like the Oxford Rule and the calligraphic flourishes all jam together in these insane and contrary ways. It's just wonderful."

CLIENT/COMPANY Walker Art Center, Minneapolis, MN.
IN-HOUSE DESIGN Sara Cambridge, graphic designer.
MATERIALS/FABRICATION Offset printing; saddle stitch assembly.
HARDWARE/SOFTWARE Apple Power Macintosh 7200; QuarkXpress, Adobe Photoshop.



Type Founders of Elizabeth, New Jersey. At that time, foundries published catalogs of their selection, typically one typeface to a page. Each canvas reproduces a detail from one of these pages.

All works consist of oil-based silkscreen ink on acrylic on canvas.



AMERICAN TYPES

These two austere and precious books fell plumb into the "covet category," as Gonzales Crisp put it, of objects for bibliophiles. Lifting pages intact from a 1941 edition of *The Book of Types*, artist Peter Wegner created silkscreen prints on two sizes of gessoed canvas for an exhibition at the Hosfelt Gallery. Books of the canvases were then created (in a limited edition of 200) in collaboration with designer Todd Waterbury, using waterless lithography at two smaller sizes onto uncoated paper. The pages are sewn, case-bound, covered in red cloth and foil-stamped on the spine and front covers.

Aside from the craftsmanship that went into making the $180 books, the project explores the ambiguities and paradoxes of "found" or "accidental" poetry, the artist selecting evocative and imagistic combinations of words like "Job-Girl-Rain-Spite" and reproducing them faithfully, without caption or comment. In this new, out-of-context context, specimen sheets, which were until recently common output from companies like the American Type Foundry (once the largest in the world), have the air of a bygone, less frenetic era. As an artistic exercise, the books have a tautological status. They represent a circular conclusion of the project, as the designer notes: beginning and ending with a book, and with a series of canvases in between.

While expressing some reservations about the books' reification of the vernacular, the jurors gave into the *American Types* siren song. "I feel guilty about liking them," concluded Gonzales Crisp. "They're beautiful things, but they're so expensive and indulgent. For a bibliophile and as an art object, though, I appreciate the integration of the design and the art."

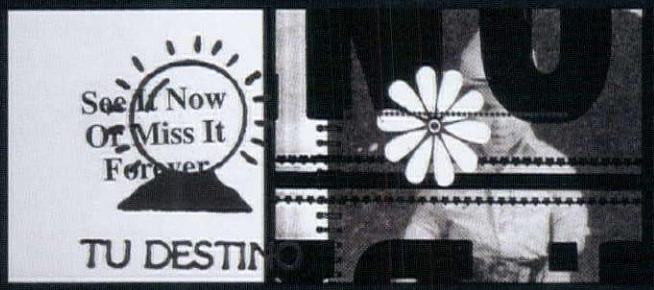
CLIENT/COMPANY Peter Wegner, Portland, OR.
Peter Wegner, designer and photographer.
CONSULTANT DESIGN Todd Waterbury, Portland, OR.
Todd Waterbury, designer. Nicole Misiti, Portland, OR, binding consultant and production. 21 Steps, Sante Fe, NM. Jeff Ryan, printer.
MATERIALS/FABRICATION Waterless offset lithography; blind embossing; Mohawk Superfine 100-pound paper, French-folded, case-bound.
HARDWARE/SOFTWARE Apple Macintosh Quadra 950; QuarkXpress, Adobe Photoshop, Adobe Illustrator.

CLIENT/COMPANY Chronicle Books, San Francisco.
IN-HOUSE DESIGN Michael Carabetta, design director; Julia Flagg, design coordinator; Caroline Herter, publishing director; Shona Bayley, production manager.
CONSULTANT DESIGN Appetite Engineers, San Francisco. Martin Venezky and Geoff Kaplan, designers.
MATERIALS/FABRICATION Dakota crush casewrap; 2 color stamping in silver and black; duotone tip; black, silver and Pantone duotone and overprinting combinations; varnish protected duotone photographs.
HARDWARE/SOFTWARE Canon Photocopier, Macintosh Power 8500; QuarkXpress, Adobe Photoshop.

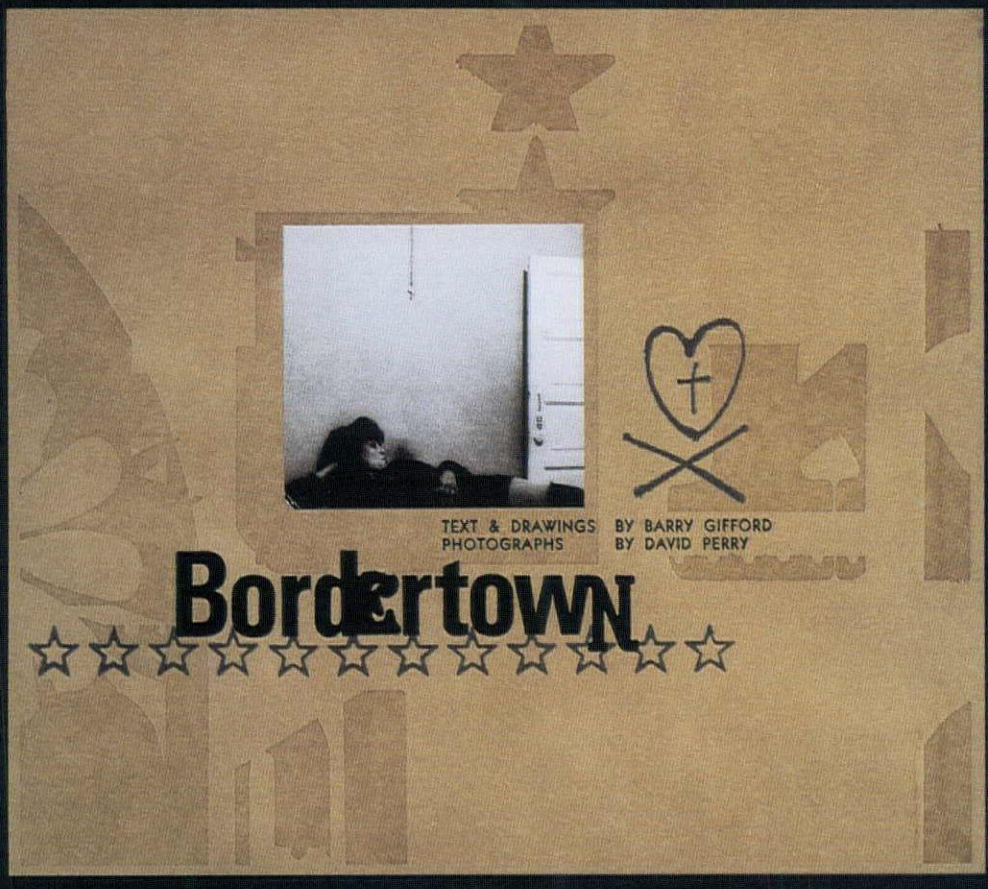
BORDERTOWN

A collaborative effort published by Chronicle Books, *Bordertown* brings together the talents of designer Martin Venezky, photographer David Perry and *Wild at Heart* author Barry Gifford. The creative team traveled around the towns on the Mexican side of the U.S. border, using their outsider status as a "catalyst of discovery," taking photographs, writing stories and collecting ephemera.

Great lengths were taken in the production of this lavish book to conjure up the sights and recollections of the tour. The cover has the feel of embossed saddle leather, and the interior uses duotone photographs to lift Perry's work from the page and distinguish it visually from newspaper tearsheet photographs. The design careens like an old jalopy with a Rolls Royce engine through two moods, from a quiet treatment of Gifford's fiction to the turmoil of the collages, with silver overprinting and bold, fragmented type capturing the images and stories of the day.



Although it is perhaps guilty of sentimentalizing the poverty and crime of the bordertown, with tales of crimes of passion, kidnappings and impressionable prostitutes, the jurors were beguiled by its evocation of the bordertown atmosphere, particularly in the interaction of type and image. Gonzales Crisp found it "gutsy" and Geissbuhler and Hoefler agreed that a photographic book that uses typographic fragments to "deface" the imagery was unprecedented in their experience. "The typography is informed by the pictures in a way that doesn't typically happen in books of photography," said Hoefler. "The design is raw but it's handled so attentively."



WIM T. SCHIPPERS MONOGRAPH

In the spirit of Fluxus, the experimental sixties art movement with which artist Wim T. Schippers is associated, this book by Harry Ruhé requires effort on the part of its readership. It is printed bilingually in duotone red and green inks, with the Dutch text overlayed on the English text, rendering both unintelligible without the assistance of a green or red acetate filter that comes included with the volume. Similarly, an envelope pasted inside the front cover contains a stack of loose color illustrations from the book with instructions on the facing page, revealing the pages on which they belong. However, the folios disappear at page 77, reappearing only shortly before the end of the book. The reader is thus required to take part in the creation of the artbook, which simultaneously elevates the audience's role and lowers the status of the artbook as polished, finished tome.

As the book's designers put it, "anarchy, freedom and irritation prevail" in the work of this incorrigible Dutch performance artist and cartoonist, who is pictured on the back cover in the midst of an unlegendary act of pouring a bottle of soda pop into the ocean. The jurors found it an equally anarchic, liberating and irritating manifestation of the work. "It's cool and entertaining," said Geissbuhler. "The red and green theme is totally unnecessary in terms of translation, but it works. It's not user friendly, but it's a nice game."

In using the art book as a space for the reader to experience artwork in lieu of an exhibition, this work also follows a respected tradition in The Netherlands, according to Gonzales Crisp. "A nice thing about the work," added Hoefler, "is that I don't think the object can be reduced to a description of itself."

CLIENT/COMPANY Centraal Museum, Utrecht, The Netherlands.
CONSULTANT DESIGN Studio Gonnissen en Widdershoven, Amsterdam, The Netherlands. Nikki Gonnissen and Thomas Widdershoven.
MATERIALS/FABRICATION Offset printing; uncoated paper; hardcover binding; two color filters, color illustrations; Helvetica typeface.
HARDWARE/SOFTWARE Apple Power Macintosh; QuarkXpress, Adobe Illustrator.

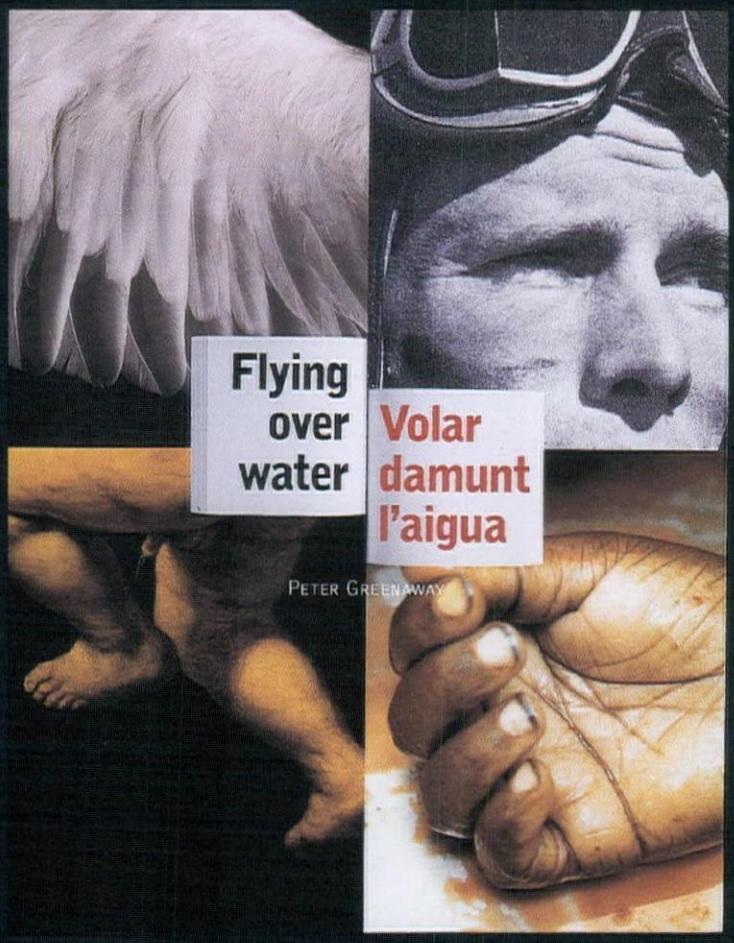


FLYING OVER WATER

British filmmaker Peter Greenaway's public fascination with archetypes, topography and ritualistic death found a new outlet last year in an exhibition exploring the myth of Icarus, "the first flyer, the first air disaster." The book, *Flying Over Water*, published to coincide with the exhibition at the Joan Miró Foundation in Barcelona, articulates the themes of the show with a blend of restraint, visual lushness and typographic complexity. The jurors praised designer Stephen Coates for producing a successful adjunct to the exhibition that translated some of the concerns of Greenaway's films without mechanically mimicking his style.

The bilingual book (English and Spanish) is divided into 30 chapters, presented on the contents page in a layout suggestive of a bifurcated winged creature. This sets the tone for the typographic treatment that follows in the preface, at once readable and subtly disruptive. Occasionally, in accordance with the content, the words form steps or float above or sink below the baseline, mid-sentence. Greenaway's themes—tracking the aspirations, preparations, ascent, descent and death of the Greek hero—are illustrated with works by the author, archival photographs and illustrations and treasures of art history—including Jacques-Louis David's *Dying Marat* and Caravaggio's *Amor Victorious*.

Gonzales Crisp praised the book's mix of restraint—it remains invitingly readable throughout—and expressiveness. She also cited Coates's cogent handling of the two languages, and "the fact that the designer didn't minimize the Spanish with a sigh of resignation." She added, "he used both translations to build accessible, textural pages that are visually replete."



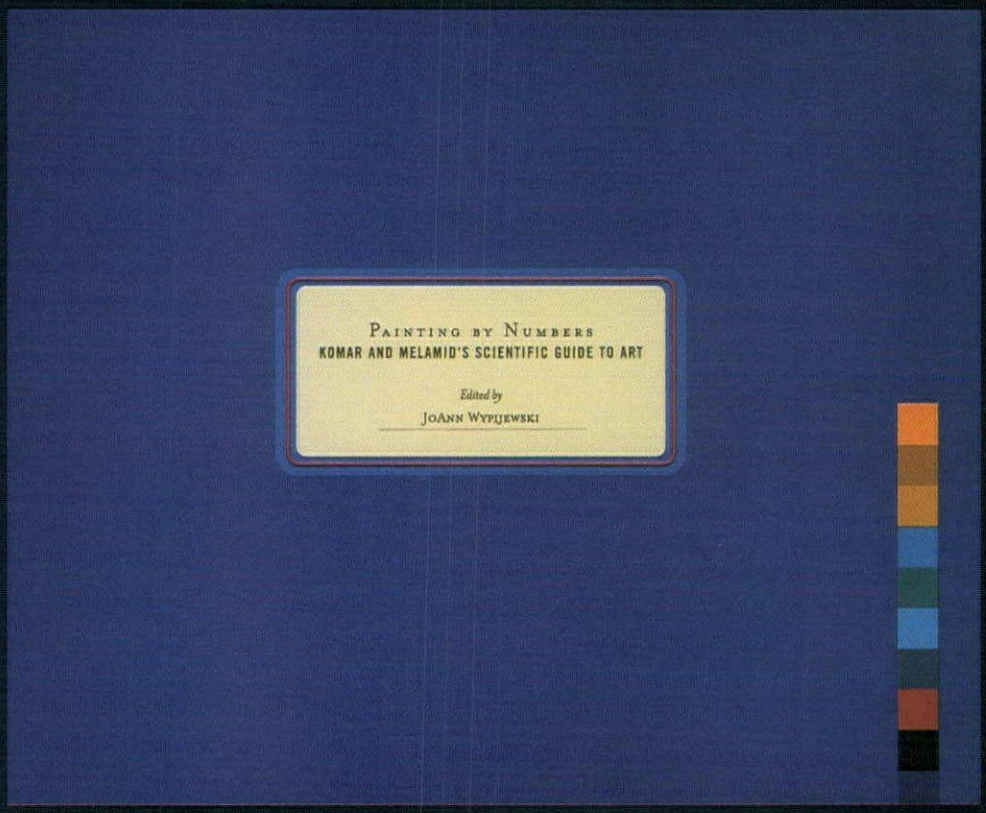


CLIENT/COMPANY Merrell Holberton Publishers, London.
CONSULTANT DESIGN Stephen Coates, London. Stephen Coates, art director; Jason Beard, design assistant; Peter Greenaway, artist and filmmaker.
MATERIALS/FABRICATION Offset lithography; four-color process on high-grade art paper; matte laminated cover; Bell Gothic and FF Scala typefaces.
HARDWARE/SOFTWARE Apple Macintosh 7100, Microtek Scanmaker II HR, HB pencil; QuarkXpress, Adobe Photoshop.

PAINTING BY NUMBERS

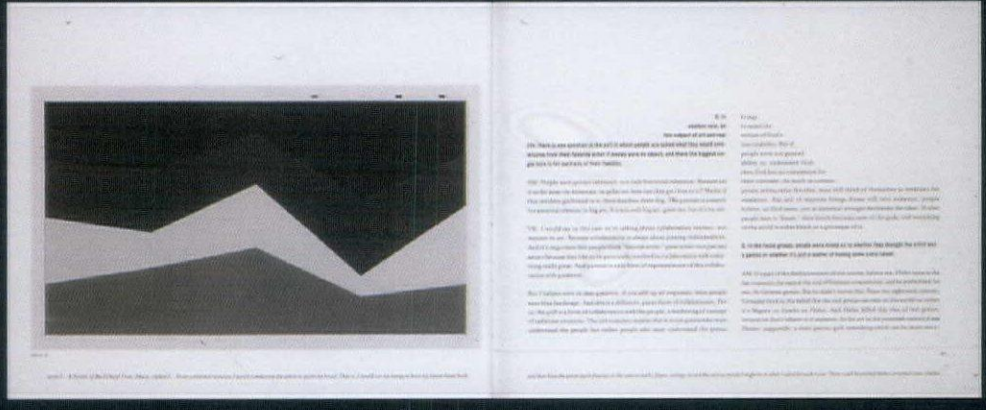
CLIENT/COMPANY Farrar, Straus and Giroux, New York.
CONSULTANT DESIGN Barbara de Wilde, New York.
MATERIALS/FABRICATION Offset printing.
HARDWARE/SOFTWARE QuarkXpress.

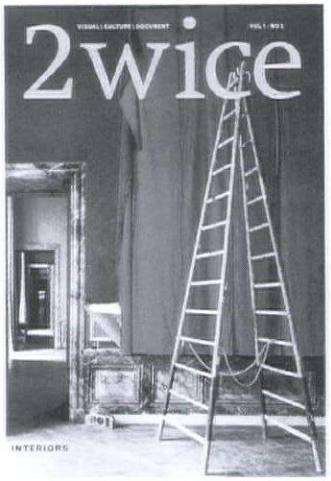
In 1993, the Russian artists Vitaly Komar and Alexander Melamid hired the services of a professional polling firm to find out what Americans want in fine art. Over 11 days, 1,001 people throughout the 48 contiguous states were telephoned and quizzed for an average of 24 minutes on the question of how they liked their paintings: "Realistic-looking?" "Different looking?" "Outdoor scenes or indoor?" "Wild animals or domestic animals?" The poll was then taken to Europe, Asia and Africa to ascertain the tastes of the people in these countries. Armed with the results, Komar and Melamid began painting the "most wanted" and "least wanted" pictures of each country.



The book of the project, *Painting By Numbers: Komar and Melamid's Scientific Guide to Art*, presents the survey and the paintings with the rigor and gravity of an educational textbook. Irony is only subtly hinted at in the typography and chapter headings, leaving the onus on the illustrated heart of the book to unveil the art—paintings with uncanny similarities. On the left-hand pages, each country's least wanted: abstract paintings of geometric patterns. On the right, the most wanted: nature landscapes with water, mountains, wild animals and lots of blue. As a critique of the art business and capitalism's most venerated tool, the market research poll, the jurors found the project highly appealing. "It's enjoyable, humorous and incredibly inspired," said Geissbuhler.

The jurors also praised designer Barbara de Wilde's sensitive handling of the subject. "It would have been easy to develop a typography that is very dispassionate and simply presents it in a way that is very distant, or to be ironic and to do the whole thing in Helvetica with trademark symbols everywhere," said Hoefler. "But they haven't. There's a tone achieved here that is very smart and knowing without poking fun at the project and the readers. Nowhere in this book does it say the average American is an idiot, it just says the average American tends to like landscapes that are probably blue."





CLIENT/COMPANY 2wice, Inc., New York.
CONSULTANT DESIGN Design/Writing/Research, New York.
J. Abbott Miller, art director and designer;
Scott Devendorf, design associate.
MATERIALS/FABRICATION Offset lithography;
Mead Signature Dull, GilClear and Gilbert Esse paper;
Swift and Monotype Grotesque typefaces.
HARDWARE/SOFTWARE Apple Macintosh; QuarkXpress,
Adobe Photoshop.

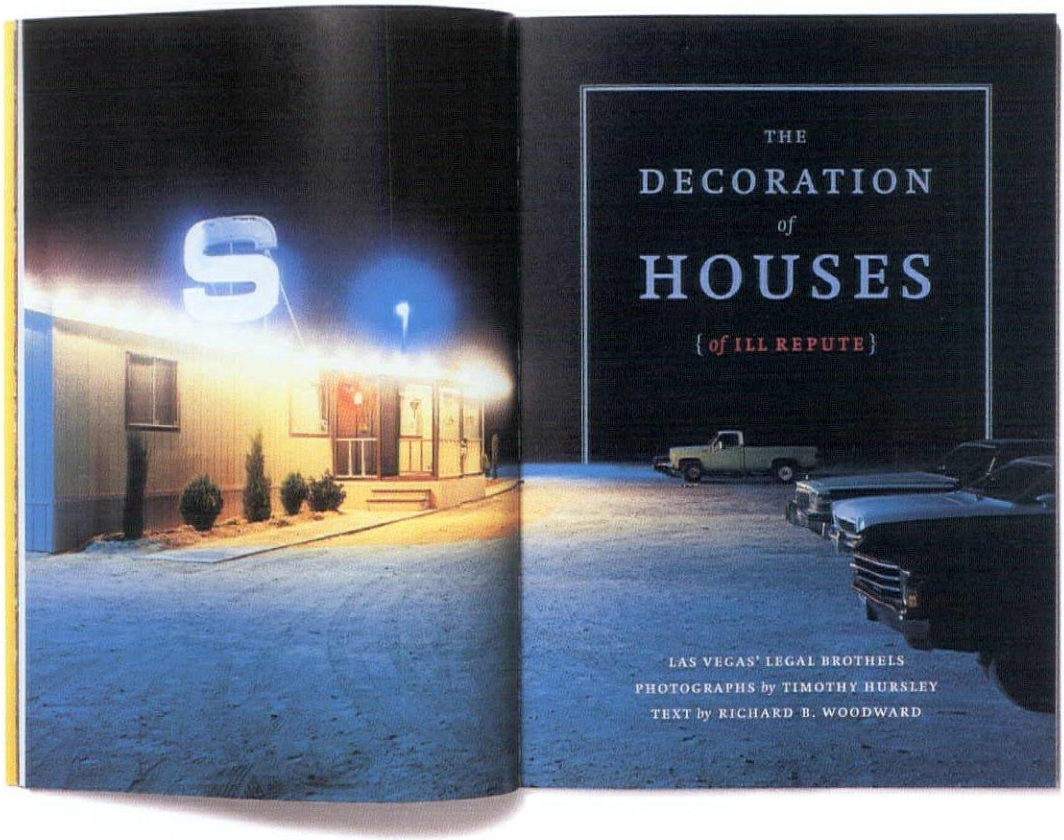
2WICE MAGAZINE

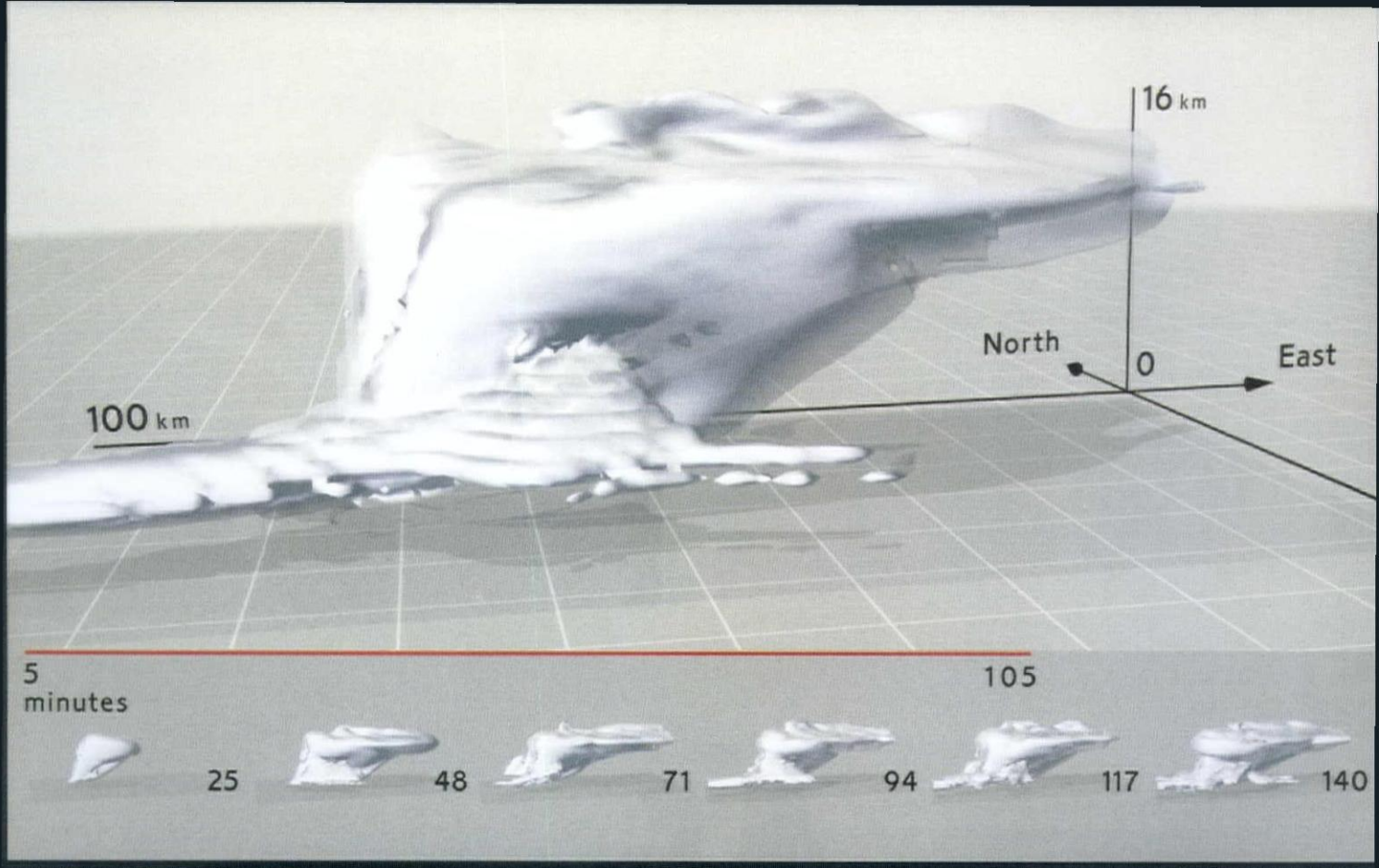
An interdisciplinary arts magazine published twice a year, the aptly named *2wice* adopts a single theme for each issue and examines it from a simultaneously indulgent and analytical perspective. Its distinctive editorial stance is characterized by a certain intellectual delight in dichotomies, offering vantage points that are both "popular and academic, serious and humorous" on subjects from all creative disciplines that concern the human body and its representation.

In a characteristic stroke, issue two, "Interior," is almost completely devoid of any images of the human body. With its sumptuous pictorial features of empty rooms, however—from Nevada brothel interiors to computer-generated architectural spaces and the artist Giorgio Morandi's studio—the issue bears a constant reminder of persons absent.

The jurors raised some questions about the magazine's embryonic state, with its notable absence of advertising and unclear long-term purpose, but they were also seduced by its richness and rigor. The theme "interior" is dissected, explored and observed in every aspect: as a physical space in geography, architecture, fashion and biology, a state of mind, a means of shelter from nature and a retreat from discourse. The design emphatically supports this theme, enclosing both the magazine and its features with a series of gatefolds and vellum inner doors.

"It's impeccably art-directed," said Hoefler. "Things like the parentheses and braces, repeated as a pattern to imply interior space, or the patterning and marbeling of endpages to define the inside of the book, all reinforce the idea of interiors without the design being too literal."





CLIENT/COMPANY Graphics Press, Cheshire, CT.
IN-HOUSE DESIGN Edward Tufte, designer; Bonnie Scranton, Weilen Wu, Dmitry Drasny and John Connolly, design assistants.
MATERIALS/FABRICATION Eight-color printing; Monadnock Dulcet paper; Smyth sewn; Roxite grade C-1 cloth; four flaps; Monotype Bembo typeface.
HARDWARE/SOFTWARE Adobe Photoshop, Adobe Illustrator, Microsoft Word.

VISUAL EXPLANATIONS

On page 24 of this intriguing book is a map of Britain from 1250, in which the landmass appears to have been squashed from all sides. At the foot of the page is a note from the mapmaker: "The whole island should have been longer if only the page had permitted."

The map is cited by *Visual Explanations* author Edward Tufte as an example of how the arbitrary technology of contemporary image-processing and display can jeopardize the accuracy of a visual explanation. In this book, his third on the graphic presentation of information, Tufte tackles the subject of change, dynamics and cause and effect, from diagrams of conjuring tricks to the mapping of a storm. The distorted view of the English mapmaker is one of dozens of curios and exemplars culled from Tufte's extensive research into the history of the field, items that are lovingly reproduced, complete and, in some cases, include lift-up flaps to support his arguments.

"It is the subject matter more than how it is designed that appeals to me," confessed Geissbuhler, who noted that the book's antiquated design, from its off-white paper to its use of Monotype Bembo for the text face, seemed to jarr with Tufte's contemporary vantage point. However, the jurors agreed that the accurate, accessible and lively presentation of information was thoroughly in keeping with the principles therein. "This is the kind of book you find yourself reading in a bookstore," noted Hoefler, "and 27 pages later an hour has gone by and you realize you have to buy it."

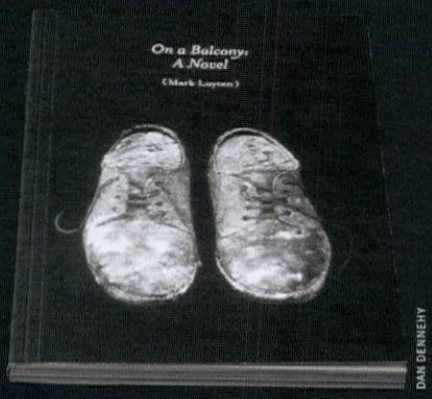
On the cover is Tufte's idiosyncratic reworking of a computer animation of a severe storm (above), gleaned from an original generated at a university center for supercomputing applications. Tufte's version restores quantitative order, adding an informational tripod indicating the size of the cloud, the direction in which it is moving and the dimensions of the grid, as well as six small clouds depicting a history of the storm. But the animation also adopts, in stark contrast to the brutal, high-tech 1980s feel of the original, the softened colors and tones of an old illustrative painting.

GRAPHICS
HONORABLE MENTION



AOL POSTERS

From America Online, the giant online service known for its trashy mailers and peppy TV commercials, emerges this poster campaign with decidedly more elegance and restraint. Designed in-house at the company's Boston offices, the posters use fresh produce as a metaphor for the online environment, constantly changing, but easily staled. "They're very strong and simple images," said Geissbuhler, "and with little twists, such as a white banana on a yellow background."



ON A BALCONY: A NOVEL (MARK LUYTEN)

Not a novel, in fact, but an exhibition catalogue, *On a Balcony* summarizes a two-year collaboration between the Belgian artist Mark Luyten and the Walker Art Center in Minneapolis. With the help of the Emigre typeface Mrs. Eaves and a moldering pair of shoes filled with clay, the book establishes a tone in keeping with the quiet lyricism of Luyten's work, which is concerned with man's representation of nature and makes use of mixed organic and artificial media.

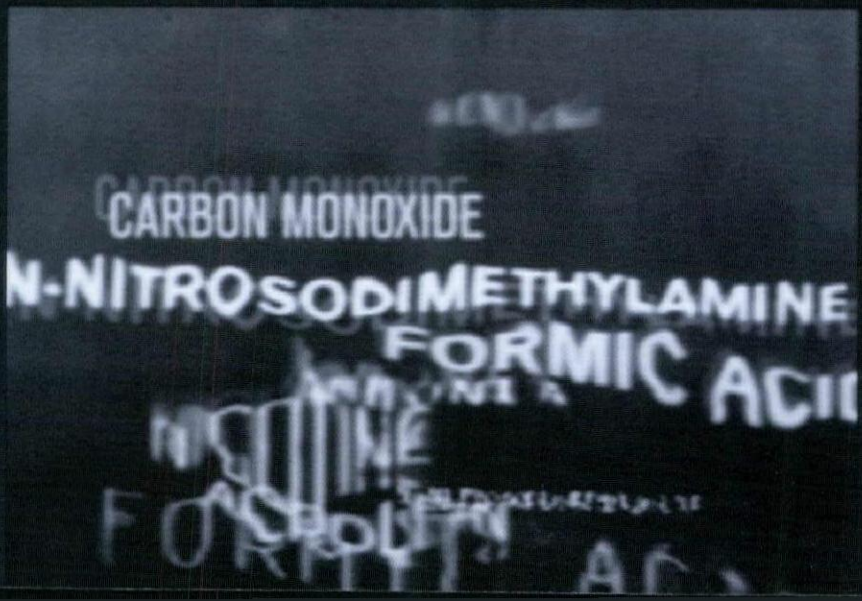


THE ARCHITECTURE OF SHADE

Direct sunlight in buildings has been shown to cause skin problems as well as high air-conditioning bills, glare and fading materials. This book, published and distributed free by the Royal Institute of British Architects and the Health Education Authority, is intended to raise awareness among architects and clients of the need for shade in building design. Designed by the London firm Spin, it has a tactile construction, which the jurors found evocative of the subject matter.

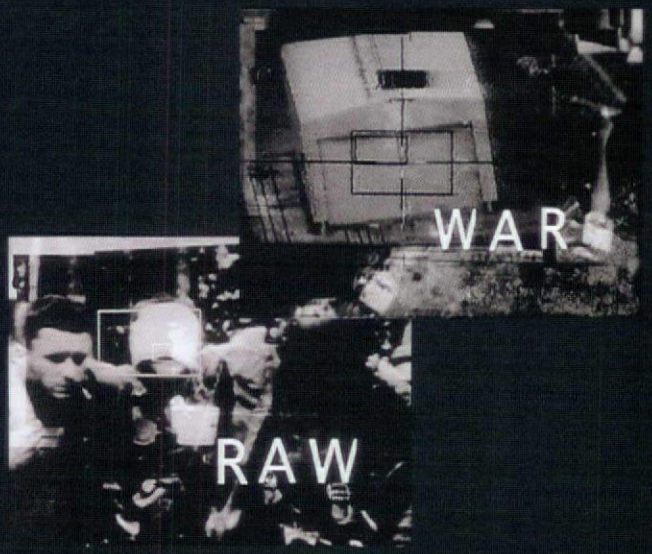
BREATHING CHEMICALS

This anti-smoking spot for the Massachusetts Department of Health incorporates some deft typographic trickery to make letters—spelling the words of the toxic chemicals in cigarette smoke (carbon monoxide, formaldehyde, tar, nitrogen oxide)—mimic the action of smoke being inhaled and exhaled. Designed by Imaginary Forces of Hollywood, the 30-second spot was commended by Geissbuhler for its coherent, "ungimmicky" concept.



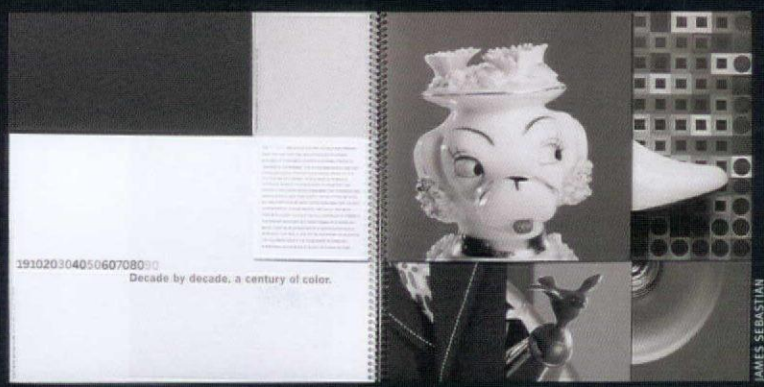
NEW YORK TIMES CAMPAIGN

Archival photography, live-action footage and kinetic typography are combined in this commercial by Bozell Worldwide of New York to bring to life the anagrammatic theme of the *Times*'s "Expect the World" campaign. Geissbuhler liked the word-based theme of the campaign, which served as a conduit for unusual juxtapositions. "Rather than pitting 'war' against 'peace,' it triggers an unexpected confrontation," he said.



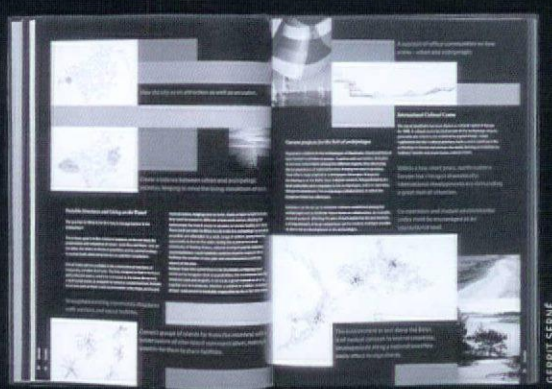
MARKETABLE ASPECTS OF COLOR

The jurors overcame their prejudices against paper promotions to commend this piece, produced for Strathmore by New York–based Designframe, as an intelligent and interesting handling of its subject. Using various grades, weights, colors and textures of Strathmore paper in a spiral-bound construction, the book examines color theory, psychology and marketing with interviews and rich imagery. "It doesn't try to be too tricky and it does an amazing job with color, which is what it's about," said Gonzales Crisp.



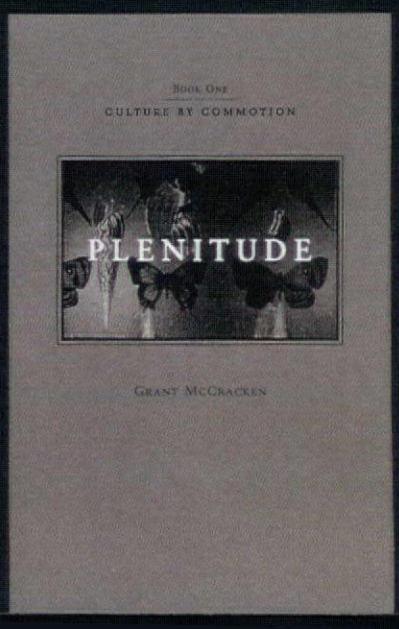
EUROPE: COAST WISE

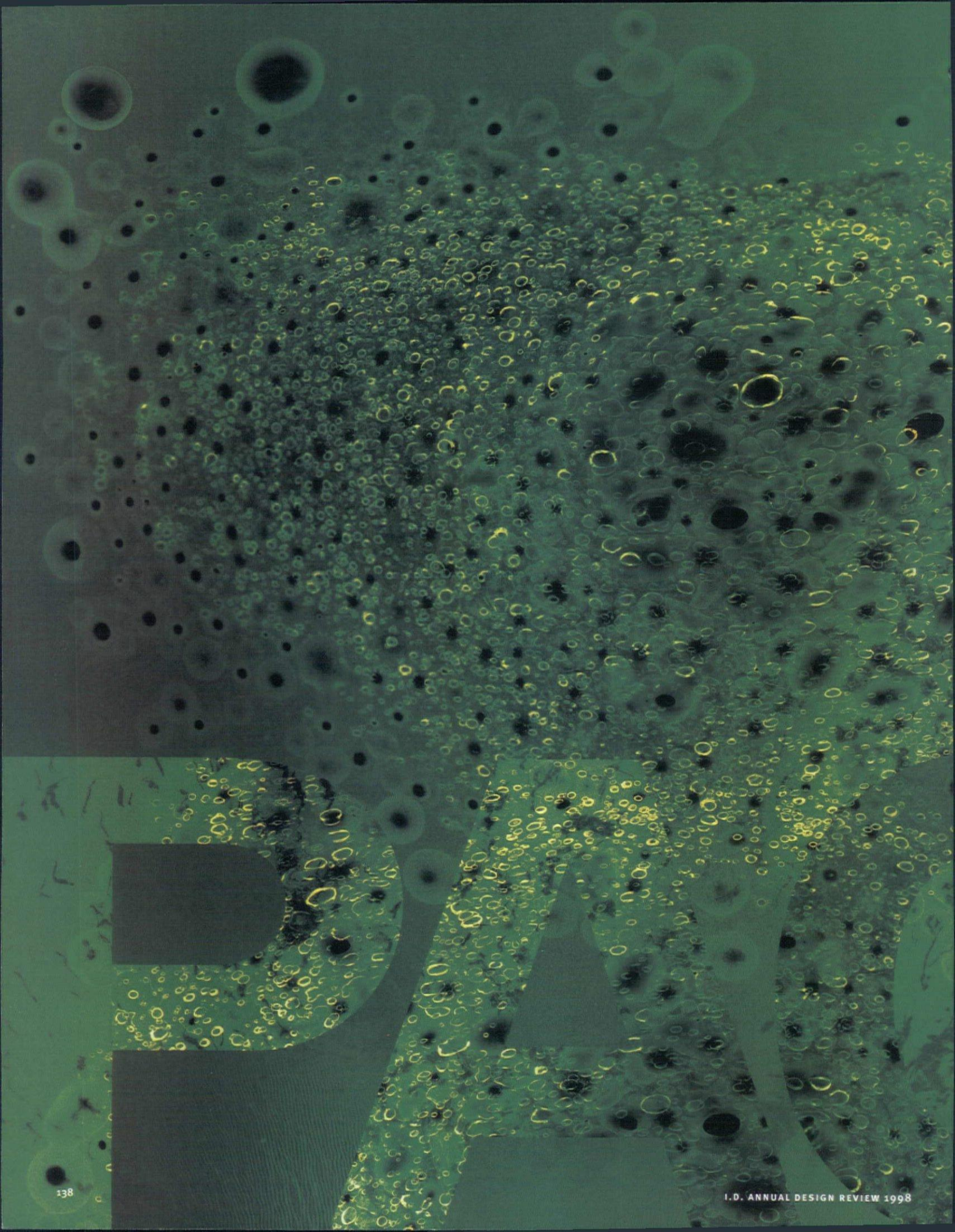
Using all the shades of blue available in the Pantone CMKK Colorpicker, this book by 22 architecture schools examines the "geography of tourism" of 22 different coastal countries in Europe, with each country assigned a color key (purple=Sweden, turquoise=Turkey). The result is another colorful book by the Netherlands design group Studio Gonnissen en Widdershoven with a well-integrated interior design. "It's entertaining yet unpredictable," said Geissbuhler.

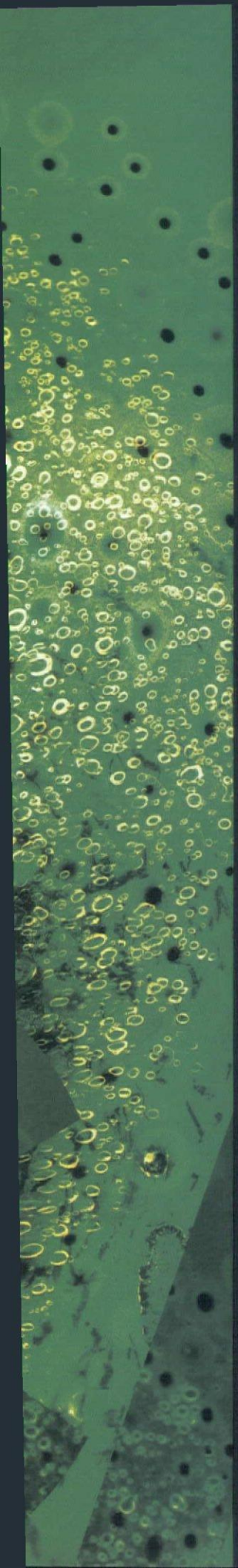


PLENITUDE

Though it bears some of the marks of a Victorian taxonomy book, *Plenitude* is in fact an expansive reading of contemporary culture by anthropologist Grant McCracken. The green cover and taxonomy plates provide a recurring metaphor to illustrate the author's study of creatures as diversified as Pat Buchanan, the musician Tricky and Martha Stewart. An otherwise sober text treatment is enlivened with margin callouts of key phrases, including "phony lumberjacks" and "lipstick lesbians." The jurors commended Hahn Smith Design of Toronto for a "compelling" job.







PACKAGING

How, exactly, does one apply a single set of criteria to a range of items so capacious as to include not only boxes and shampoo bottles, but plastic bags, promotional kits, book jackets and catalogues? This was the question that confronted the three jurors—Gary McNatton, Susan Sellers and John Carlin—charged with selecting this year's Packaging award winners.

For Sellers, a graphic designer deeply immersed in theoretical issues, questions centered around such concerns as a design's criteria and how well the package fulfills them. Carlin sought out designs that both communicate a sense of their content and that are executed to the highest caliber. And the ever-practical McNatton considered the sum of the parts: whether rough or refined, simple or elaborate, would the package stand out? Did it clearly sell the product eloquently and effectively?

Above all, our jurors were looking for the ideas behind the designs. They wanted compelling, ambitious concepts, appropriate to their medium and content, sensitively and comprehensively applied. The Review's two standout Best of Category winners—Chip Kidd's jacket for the David Sedaris book *Naked* and Bolt.com.'s media kit, designed by Concrete Media, varied wildly in approach and look yet formed an aesthetic dichotomy that Carlin dubbed "the raw and the cooked." He was referring to the divide evident throughout the category between sleek, elegant designs and those that caught the jurors' attention with their rough, deliberately messy, anti-design aesthetic.

Sellers commented that "Chip Kidd really stretched the idea of a book cover by making it three-dimensional and involving the viewer, while the media kit gave form to a perceived constituency." McNatton concurred, calling the winners "a new generation" that are part of a "new era": "It was clear that a new way of thinking and a new way of packaging is now a reality," he said. "Each of the winners—be they polished or deliberately crude—are products of this, and it's a welcome entrance."

Sellers also offered that "book covers have an ambiguity between graphics and packaging because they're essentially two-dimensional. Chip Kidd brings these worlds together by making the jacket 3-D and requiring action on the part of the viewer, while the media kits have this really homemade, pieced-together look and energy. They offer options about where packaging can go." One might even go as far as to say that the two Best of Category winners in this year's Review are something of a package deal.

JURORS JOHN CARLIN, GARY MCNATTON, SUSAN SELLERS
MODERATOR DARCY COSPER

NAKED

Like many things in life, the clever design for *Naked* seduces through what it suggests but does not immediately disclose. The book's jacket, featuring a pair of white boxer shorts, partially covers the title printed on the book itself. One succumbs to this irresistible temptation and lifts the flap, revealing the X-ray of a pelvis and upper thighs, aligned neatly behind the underwear.

"I saw this in a bookstore," said McNatton, "and walked over to it, in a room full of thousands of books, to find the nudity it was promising. It holds a secret: you actually take the cover off the book and undress it."

"It's a nice thing to do, I've never seen this before," added Carlin. "It's brilliant, the way the slipcover bites into the title type, telegraphing that it sits on top of something, the word 'naked' implying that there's something to be stripped off."

"And that's something you aren't usually asked to do with book covers," Sellers chimed in. "But you wouldn't dispose of it," McNatton said. "We're such a throwaway society, but book packaging you don't throw away. This is an unnecessary moment on a book, it could fall off or be thrown away, and yet you leave it on for the enjoyment of others to discover it as you did. It takes things a step further."

Despite the jacket's undeniable success, the jurors initially hesitated in bestowing it top honors. "It doesn't push three dimensions," McNatton offered. "It's purely graphic." But Carlin stepped in to champion the project. "Packaging is probably more important for books than any other product in our society. Graphic design is a huge part of packaging, and it needs to be perfect."



A digitally rendered Chip Kidd.

Chip Kidd, 33, trained as a graphic designer at Penn State University. He came to New York in 1986, when he was hired as an assistant at Knopf Books. He has worked at Knopf as a designer for nearly 12 years and simultaneously works out of his own design studio, where he is expanding his practice beyond book design.

How do you feel about being considered one of the leaders in this renaissance of book jacket design?
It was a field that was just waiting for a change. Louise Fili is the designer I would credit with spreading the idea that a novel can look really beautiful. The key to all of this is that you can do the best book jacket design anyone has ever seen, but if the book itself doesn't catch on and get seen, it doesn't really matter. So it's not just being able to do good work, but that we've been able to do good work at Knopf, arguably one of the most prestigious and popular publishers in the country.

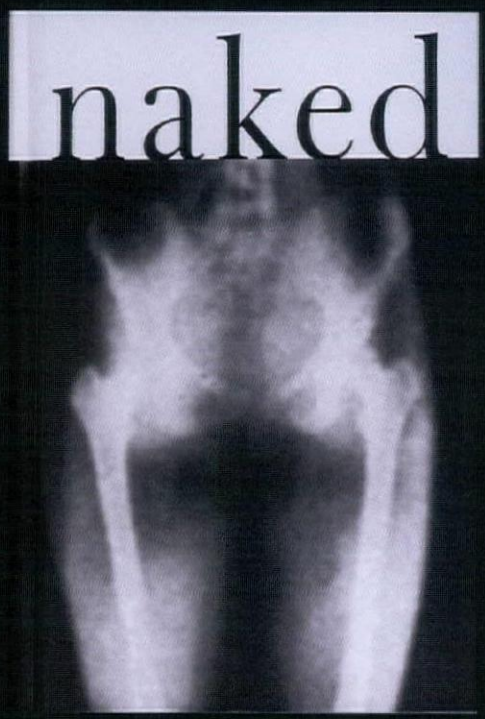
What was your inspiration for the piece?
It was David [Sedaris]'s writing that captured my imagination. When I heard that Little, Brown was publishing this book I contacted them and campaigned really hard to work on it.

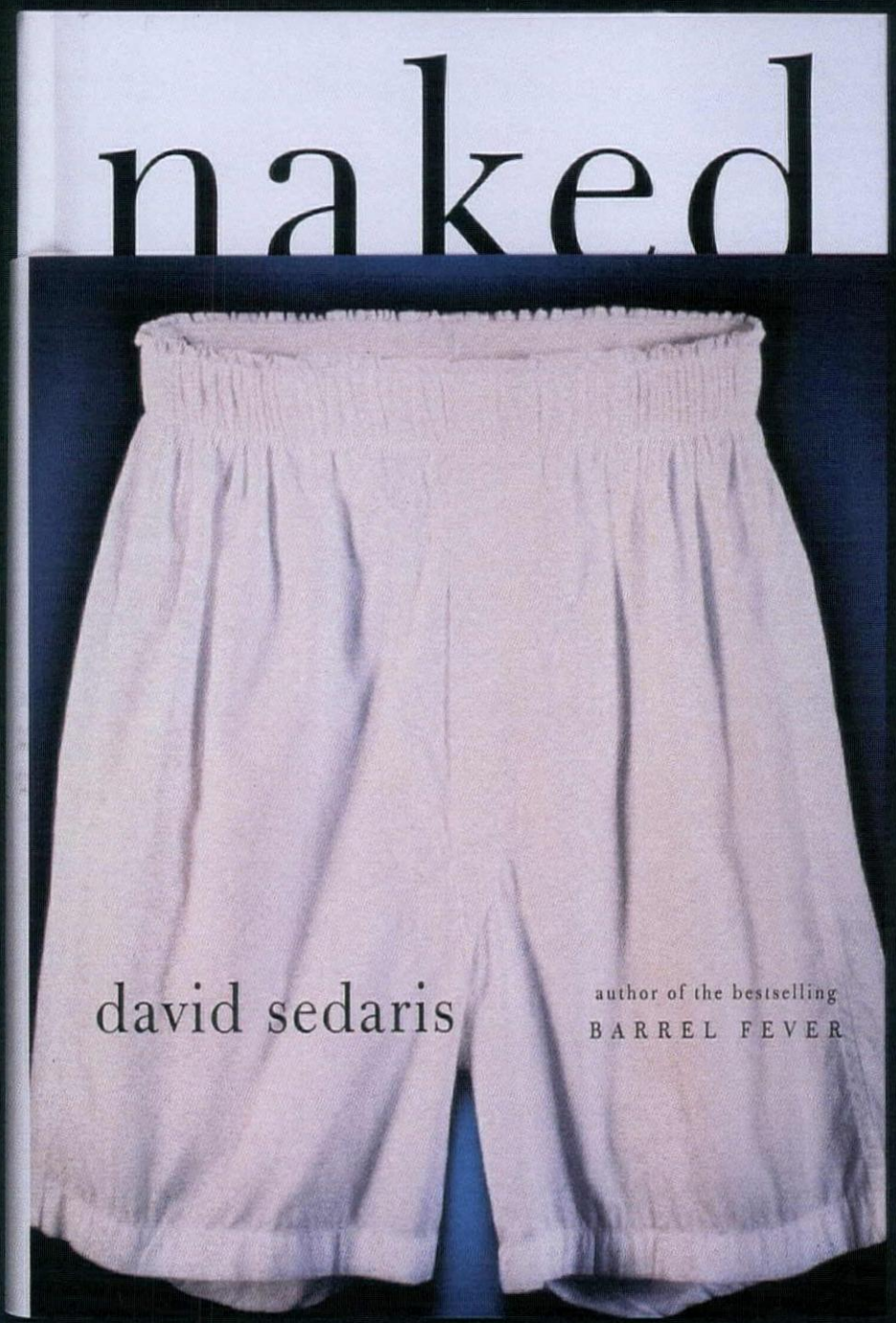
Is there anything you would change about the design?
There's a major flaw in the design of the hardcover. When I finally finished the galley and the cover was already in place, I was kicking myself because I realized he's really much more of a briefs kind of guy. So when it came time to do the paperback, I asked David for some of his underwear; they were Hanes or something like that, torn and stained. We did a photo shoot with them, and I wrote his name into the band as i going away to camp. I thou was perfect, very funny an And then all hell broke loo marketing department wa the publisher thought it w lent and off-putting, so we went back to the boxers, t not a peek-a-boo cover.

The jurors had never seen jacket of this sort before. the first to do it?
I'm sure someone else ha and I've used it before. A Brazil contacted me to de for a series of books by N they were very open to ne I did this series of peek-a- that basically covered the half of the book. But ever tried to pitch this idea to publisher it's just fallen f for *Naked*, it worked.

What did the author thin the design?
He told me that his favori of it was that when he is autographs, he takes off and draws a little penis o X-ray—that for him is the best aspect of the design it was wonderful.

If you could design any b what would it be?
I would liked to have wo on *I Can't Believe I Said T* Kathie Lee Gifford.





CLIENT/COMPANY Little, Brown & Co., New York.
CONSULTANT DESIGN Chip Kidd Design, New York. Chip Kidd, art director and designer; Peter Zeray, photographer.
MATERIALS/FABRICATION Four-color offset lithography.
HARDWARE/SOFTWARE QuarkXpress.

BOLT.COM MEDIA KIT

It's not often that a package design sparks heated debate about something beyond formal and aesthetic concerns. Amidst all the debate over the morals and merits of the media kit promoting Bolt.com's teen-oriented Web site, one thing was clear—this was a provocative piece of work.

Appropriating the look of a teenager's school notebook, the media kit, created by Concrete Media, is contained within a standard three-ring binder, its fabric cover liberally hand-decorated with sloppy drawings and scrawled slogans rendered in chunky Magic Marker ("The Fishnets," "Matt Damon is HOT" and "BOLT Rules!" are among the slogans found on the front and back covers). Inside, pages of lined paper designed to look like handwritten class notes deliver information and stats to prospective Bolt advertisers.

Sellers admired the "individualism" of the piece, and especially appreciated its "anti-aesthetic" attitude. "It plays out an interesting idea. I like how it manages design and packaging, everything from the rawness of the package to the way that it frames the content. It's very comprehensive," she said.

Carlin concurred: "I like its gesture. Its conceptual rudeness is really powerful. I wouldn't mind encouraging people to design in this direction, design things that have this rawness and energy, the way that punk music did. It's just dorky! It's uncomfortable and stupid, like dimestore art."



Jane Mount, Hafeez Raji and Michael Merrill.



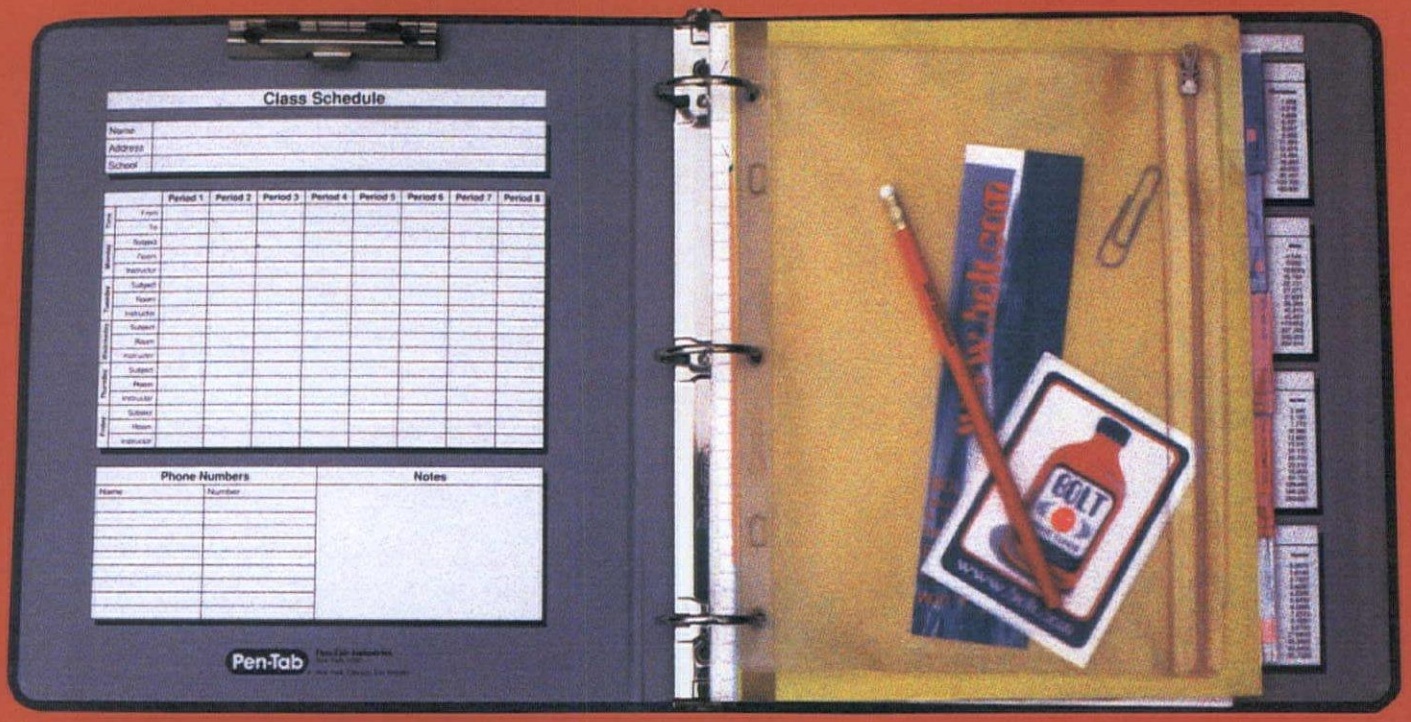
Jane Mount, 27, left the fine arts program at Hunter College in New York to serve as design director for the online magazine Word.com. *In September 1996, she became one of the founding members of Concrete Media. Michael Merrill, 26, trained as a designer at Art Center College of Design in Pasadena, CA, and became Concrete Media's first employee in November 1996.*

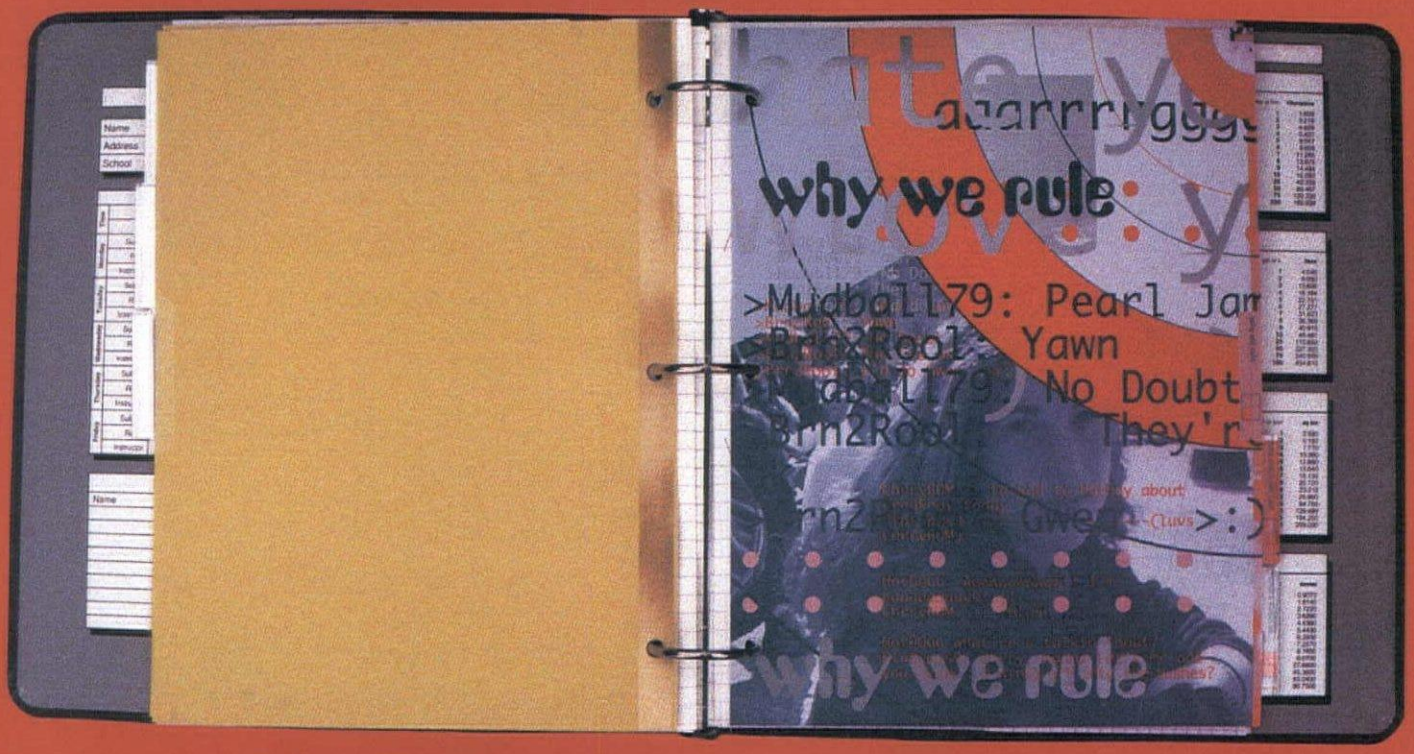
What was your inspiration for this project?
JM: We designed with two things in mind: to communicate that Bolt's audience is teens; and to speak to the media planners at advertising agencies, who are often in their twenties and thirties. So we decided to design something that would make that group feel like they were teens again. Since that's the age that we happen to be, we just thought back to figure out what most epitomizes teenage life, and came up with those blue canvas binders that we used to write all over in high school.

Has it been effective?
JM: Media planners tell us all the time that they're the best media kits they've ever seen. They've definitely stimulated ad sales, particularly with major blue-chip advertisers who are hard to get, especially for Web sites. We have advertisers all the time who've seen this and asked us if we'll do their collateral material!

How are the kits made?
JM: We just leave the binders in the conference room with a pile of pens and during meetings people doodle on them.
MM: We even pour coffee on them to stain them, or step on them!
JM: That was something we thought about for a long time, do we dare do that, will it just look messy and ugly, will people think, why are they sending me these old notebooks? Or will it come across as something cool? So we almost left them blank, and then we decided to just go for it and everybody loves them. We don't do much of anything that's traditionally design-y. Sometimes we do wish we could make things look really sleek and nice, but often you try those things and they don't work as well as stuff that people can really relate to, that reaches their hearts instead of the heads. We're trying to find a way to coexist between those two poles.

What is your design process or strategy?
JM: We look on a project—which, for us, is usually a Web site—as a human body. The goal or objective is the DNA, and everything you build from there is based on that. Then you build the bone structure: the site map, for example, how a Web site is organized. And then the guts and organs, that's the technology. The brain is the database. Then the muscles, the meat, that's the content of the site. And then you overlay the skin, which is the graphic interface.
MM: I like the metaphor because we're always designing for communities on the Web. In our analogy, the community, the audience, is the heart, pumping blood through the project and making it alive.





CLIENT/COMPANY Concrete Media, New York.
IN-HOUSE DESIGN Jane Mount, art director; Michael Merrill, design director; Hafeez Raji, designer and photographer; Lissa Hurchalla, copywriter.
MATERIALS/FABRICATION Three-spot color printing, single metallic ink; matte finish paper; Monaco and Amelia typefaces.
HARDWARE/SOFTWARE Apple Macintosh; Macromedia Freehand, Adobe Photoshop.



TOM SCHIERLITZ

DAVID BYRNE
FEELINGS

Stefan Sagmeister has developed a well-deserved reputation in the music and graphic design industries for his baroque, often obsessive CD packaging. While Sellers expressed awe that Sagmeister so willingly limits his work largely to a single genre, she speculated that the results of Sagmeister's vital, formal exercises may well have grown out of this self-imposed limitation.

Whatever the cause, Sagmeister's work on David Byrne's CD *Feelings* was met with unmitigated enthusiasm by the jurors. Built for the project by model-maker Yuji Yoshimoto, the David Byrne doll gracing the CD's front and back covers provoked the most vocal, spontaneous and unanimous conversation of the day. "The doll, juxtaposed with the title 'Feelings,' is hysterical!" said Carlin. "I look at it and just crack up laughing." Sellers agreed: "It's hilarious, ridiculous. The doll is really, completely seductive."

The group appreciated every insanely detailed Sagmeister touch. All the lyrics and credits—made to look like twist-and-snap toy kits—had actually been fabricated and photographed. The liner notes have rounded corners ("A really simple thing anyone could do, but it makes them stand out," said Carlin), while lush photography and instructions quip, "Parts are not interchangeable with other dolls" and "Actual size not shown."

Under the disk resides a color-coded "Build Your Own David Byrne Mood Computer" chart. Instructions direct listeners to break the teeth off the jewel box's central hub and spin the disk, which has a red arrow printed on it, to determine their feelings about the songs they're listening to on the CD. Some of the options: crummy, excited, turbulent, jolly or starry eyed. "It's really amazing," Carlin concluded. "It's a great, innovative package that communicates the identity of the artist; an intrinsically, formally beautiful object without flaws."

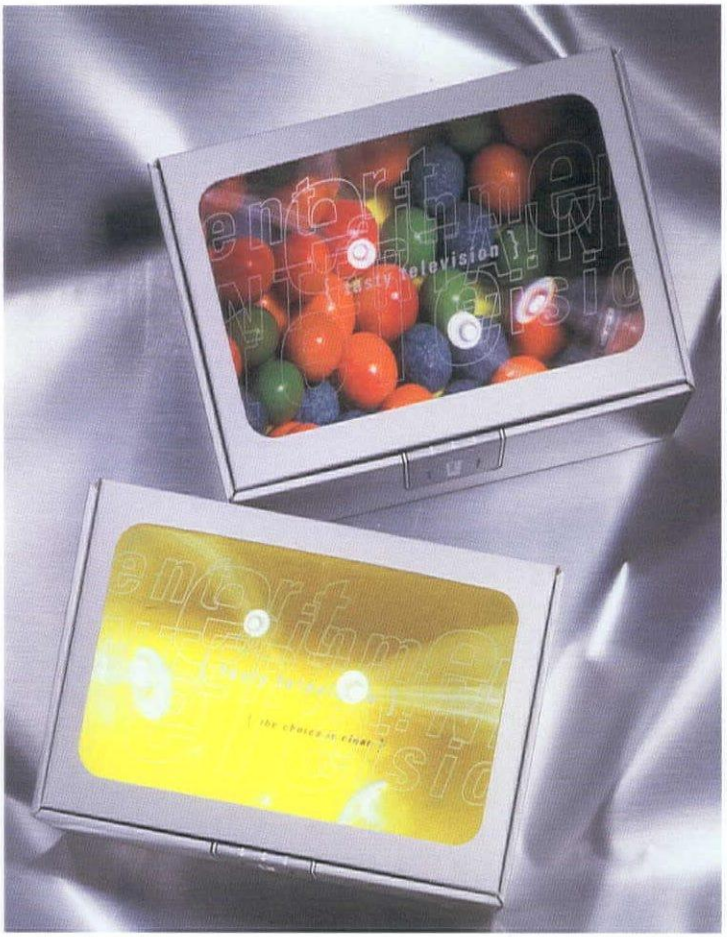
CLIENT/COMPANY Luaka Bop/Warner Bros., New York.
CONSULTANT DESIGN Sagmeister Inc., New York, NY. Stefan Sagmeister and David Byrne, art directors; Hjalti Karlsson, designer; Yuji Yoshimoto, modelmaker; Tom Schierlitz, photographer.
MATERIALS/FABRICATION 4/4 offset printing; coated paper; die-cut corners.
HARDWARE/SOFTWARE Apple Macintosh 9500; QuarkXpress, Adobe Illustrator, Adobe Photoshop.

E! PROMOTIONAL MATERIAL

As a designer, sometimes you have to go to extremes. And sometimes, also, you get the opportunity to just go wild. "This is the 'Fun With Plastics' entry!" crowed Carlin, surveying High Design's array of promotional materials for E! Television. Taking as their inspiration the company's "Clearly Original" slogan, the agency developed a witty, fresh-looking communications program using a variety of transparent and semi-transparent plastics. These included the Bubblope, a folder constructed from double-sided bubble wrap; a silvery anti-static bag with a die-cut label for mailings and a box full of gumballs with a magnifying plastic window on which the phrase "tasty television" was silkscreened.

Carlin praised the "innovative concept" and the effort "to rethink these really tired notions of folders and binders and boxes." He was also impressed by a program that took corporate identity to such a deep level and that a client would allow designers such freedom. Sellers, who claimed to "hate this kind of stuff as a genre," enthused, "it's bright and flashy and beautiful, and it really engages you." The choice of materials, she felt, was "completely appropriate" for a young media company. "It's sumptuous, but with low culture materials," she said.

For McNatton, who gave high marks to the Bubblope and the tiny television effect of the gumball box, the packages had "good energy, they're fun and not all stodgy." Carlin expressed some dissatisfaction with the designers' choice of color palette—glaringly bright yellows and oranges, which he described as "tired," but McNatton defended the decision: "There are only so many fluorescents in the world. You always go to them for a reason, and they always serve their purpose."

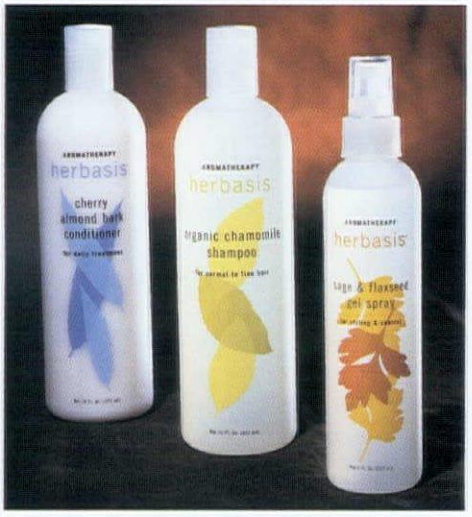


CLIENT/COMPANY E! Entertainment Television, Los Angeles.
IN-HOUSE DESIGN Chris Hiller, art director; Julie Fields, vice president of creative services.
CONSULTANT DESIGN High Design, New York. David High, principal and designer.
MATERIALS/FABRICATION Offset printing silkscreened cover; 24-gauge clear poly, double-sealed bubble wrap, Rowlux Illusion, double-mounted Chromolux, chrome Mylar; Univers Condensed Oblique,Carta, Pop LED, Orbit, Zapf Dingbat, Monospace.
HARDWARE/SOFTWARE Power Tower Pro 180; QuarkXpress, Adobe Illustrator.



STEFFANY RUBIN

HERBASIS AROMATHERAPY SHAMPOO

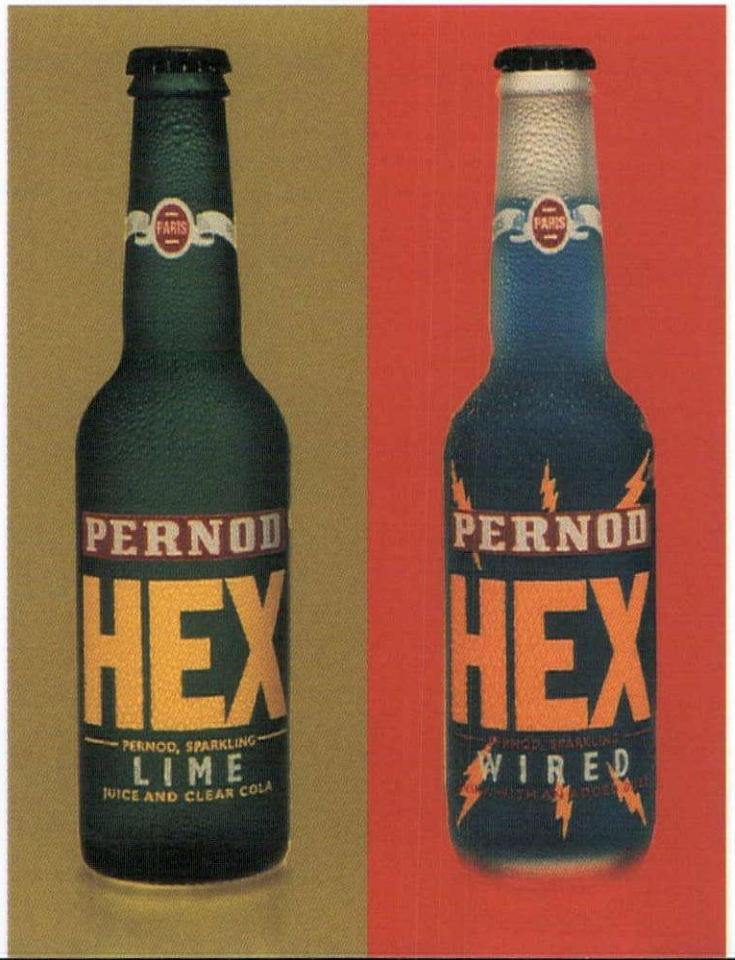


In the category of health and beauty, even high-end makeup and haircare products are often poorly designed, while the visual iconography of most lower-end products rarely benefits from a refined aesthetic. But the elegant, fresh-looking Herbasis Aromatherapy Shampoo bottles, created by the Minneapolis-based firm Design Guys, are certain to stand out however they are positioned. The bottles, made of translucent, matte plastic, feature simple, eye-catching leaf motifs in subdued colors, and clean, bold sans serif type.

Stroking a bottle of organic chamomile shampoo, Sellers said delightedly, "They said the bottle has a butter-like feel, and it does!" These "soft touch" bottles are quite new to the market, and the combination of translucent and opaque screen print inks used to create the effect of overlapping leaves is, according to Design Guys, an industry innovation.

"I liked the flatness and simplicity of the graphics. It's really modest," said Sellers. "It does have a soft touch," affirmed McNatton, "which makes you go for it. And the design reads 'clean,' from the transparent cap to the frost of the bottle. It really works."

CLIENT/COMPANY Target Stores, Minneapolis, MN.
CONSULTANT DESIGN Design Guys, Minneapolis, MN. Steven Sikora, art director; Amy Kirkpatrick and Jay Theige, designers.
MATERIALS/FABRICATION Translucent and opaque screen printing; virgin and recycled high-density polyethylene, 25 percent post-consumer resin and soft-touch resin.
HARDWARE/SOFTWARE Apple Macintosh 8100; Adobe Illustrator.



PERNOD HEX PREMIXED DRINK

As Sellers observed, bottled beverage design is "a circumscribed genre, always going for an old feel and making reference to mills or old processes with woodcuts and retro typography." This precedent makes the bold look of Pernod's Wired ("an unusual drink made with an herb guarana to give an electric buzz on the tongue") a real innovation. "They're doing something quite contemporary and doing it well," Sellers said about the packaging, created by the London-based firm Pearlfisher.

The bottle's whimsical look and bright colors brought grins to the jurors' faces. "It's really quite beautiful," McNatton said. Sellers, fingering the screened design's lightning bolts, agreed: "The logo is really great." "Graphically I think it's a knockout," McNatton concluded, admiring the contrast between the bright blue liquid and the warm yellow type. "Very Andy Warholish, actually."

CLIENT/COMPANY Pernod Ricard, London.
CONSULTANT DESIGN Pearlfisher, London. Karen Welman, creative director.
MATERIALS/FABRICATION Silkscreen printing.
HARDWARE/SOFTWARE Macromedia Freehand.

CLIENT/COMPANY Issey Miyake, Inc., Tokyo.
CONSULTANT DESIGN Karim Rashid Industrial Design, New York. Karim Rashid, principal designer; Ruby Metzner, Sojiro Inoue and Bryan Raguskus, assistant designers.
MATERIALS/FABRICATION Flat sheet of recyclable custom extruded transparent polypropylene tinted with six custom colors, frosted screen-printed lettering.
HARDWARE/SOFTWARE Apple Macintosh 8500 and 8600; Ashlar Vellum, Alias Studio, QuarkXpress.

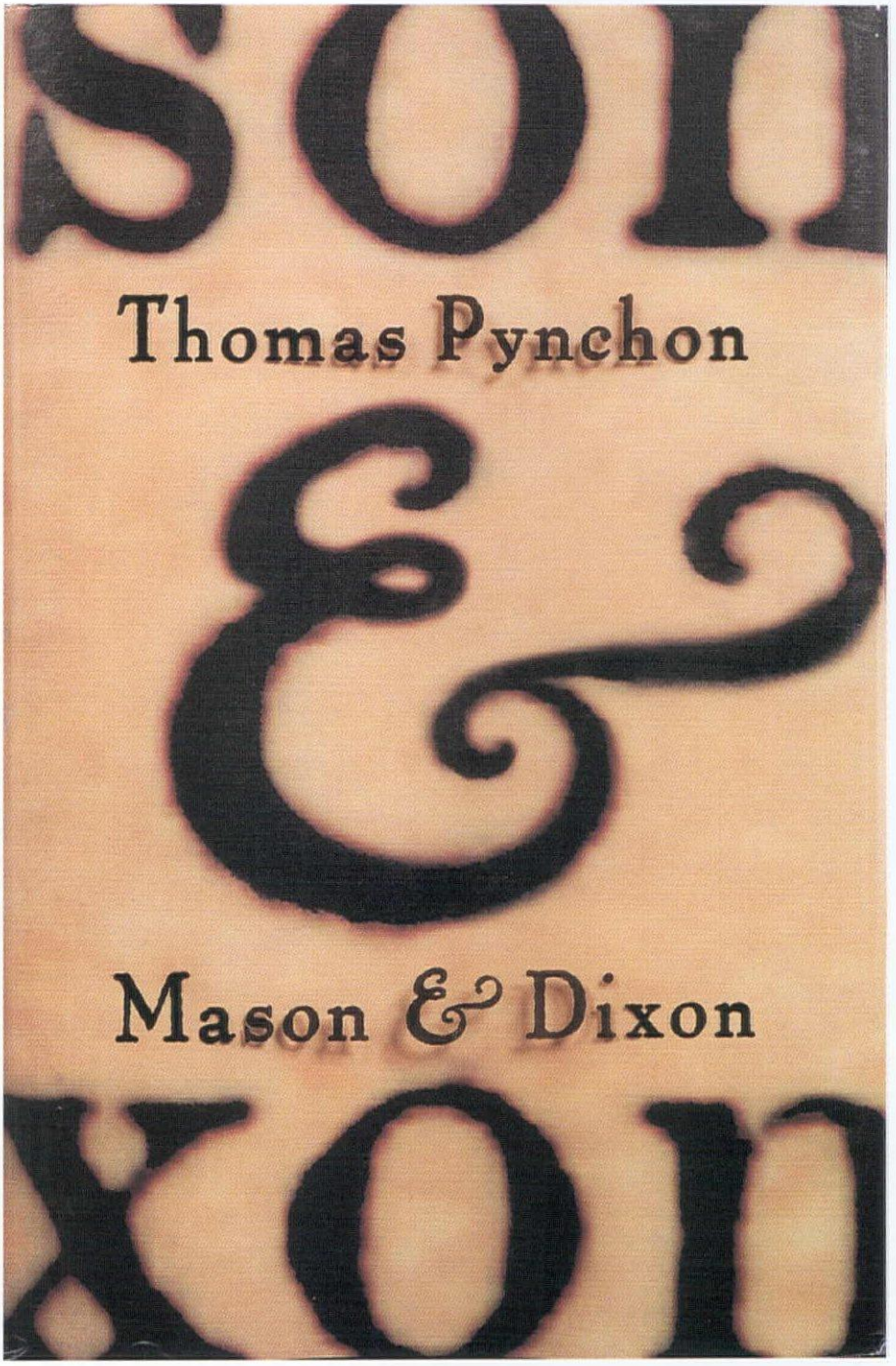


ISSEY MIYAKE HOLIDAY BAGS

Almost anyone with enough disposable income to shop at Issey Miyake would be quite content to tote around a shopping bag that announced this fact, providing the company with a little free advertising in the process. Thus, it was surprising that the upscale clothing boutique opted for a series of bags for the holiday shopping season that bore no trace of a name or logo—just elegant, clear plastic cases in bright colors and seductive, curvaceous shapes.

"They're visually stunning," said Carlin. "They'd look great in a store window." Holding one bag against his hip as he walked across the room like a runway model, McNatton opined, "The one that would really function is the one that's concave, because you could carry it and it would fit the curve of your body. That's really comfortable."

Running his hands over another bag, Carlin offered, "I really like the way they look as objects." Sellers noted, "I like the contrast between the low material, plastic, and the richness of Miyake's clothing. They're really practical for the holiday season," she added, pointing out that though no logos were visible, the bags worked to showcase purchases. McNatton concurred: "It's soft commercialism."



MASON & DIXON BOOK JACKET

Surveying a startlingly large and varied array of book jacket designs, Sellers noted, "This emerging market is a circumscribed genre that has become a really amazing area of potential. It's very aggressive and forward; it seems to engender design that is interesting but very marketing-oriented." In this context, the design for Thomas Pynchon's leviathan historical novel *Mason & Dixon* stood apart, noted Carlin, with "a blankness that's very self-confident. It's not trying hard to sell. It's very restrained and beautiful and incredibly bold."

McNatton, who had recently noticed the cover in a bookstore, found it "very effective," and felt it communicated clearly "that whatever is inside is about a closer look, a very close look at the words," a visual statement utterly appropriate to the language-obsessed style of the novel. Carlin agreed: "It works really well with the content of the book, which is about these antique characters recast in a modernist style. I look at it and I know that this is about something old, but with a tremendously contemporary sensibility."

Sellers declared the design "articulate and aesthetically pleasing," and praised its "three-dimensional quality," including the title, which wrapped around the book and slipped over the edges. According to Henry Holt designer Raquel Jaramillo, this echoed contents so epic they could hardly be contained within two covers. The jurors praised the almost invisible blind debossing of the author's name, which ran up the edge of the back cover, "an encryptic game" playing off Thomas Pynchon's legendary secretiveness.

Carlin found a host of things to admire about the design aesthetic. "There are a lot of things going on here that I love: blurring things out of focus, really weird stained textures and blown-up type. I find it all extremely satisfying. I also like its incredible simplicity." He concluded, "This design is the height of refined sophistication. It's distressed but in a totally aestheticized way. It's perfect."

CLIENT/COMPANY Henry Holt, New York.
IN-HOUSE DESIGN Raquel Jaramillo, vice president and creative director.
MATERIALS/FABRICATION Four-color process, uncoated linen paper, blind debossing, black foil, single-color printing on acetate.
HARDWARE/SOFTWARE Apple Macintosh; QuarkXpress, Adobe Photoshop.

VISIONAIRE 24 LIGHT

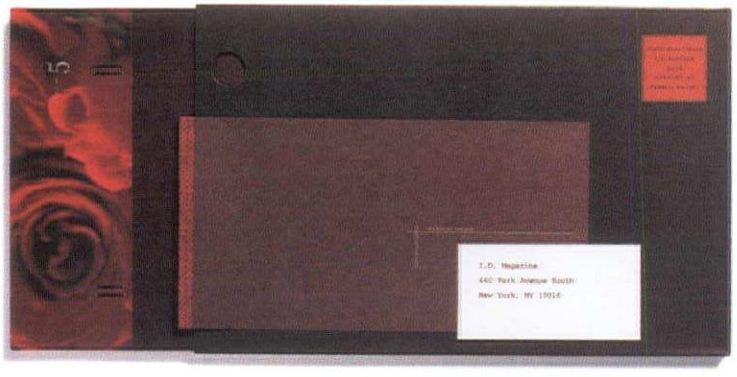
So you think you know what a magazine is? *Visionaire* wants to change your mind. The "multi-format fashion and art publication," produced in limited editions of 3,300 to 5,000, has appeared in dozens of shapes and sizes, but its latest issue is a dazzling departure, a tiny, custom-designed lightbox residing in a shiny black Plexiglas case. The "pages" of the magazine are panoramic transparencies, created by various artists charged with interpreting the issue's theme of light.

Carlin commended *Visionaire* for the innovation. "This is completely radical, it just knocked me out. It's critical in an ironic, contextual way—a magazine that shifts shapes, rethinking what a mass-produced object can be, and yet it still functions as a package. They're using this mini-lightbox technology in a new way, and the size of the transparencies is unusual and visually satisfying."

McNatton jumped in, "It's very luxe. This is the best way to look at a photograph, with perfect light, and it guarantees that you look in a particular way. It's very controlled." Sellers agreed that it was "a luxurious, individual project," but offered a more critical perspective: "It's very much about a small group of people needing to express their ideas. It's very typical of the fashion world." Nevertheless, said Carlin, "It's an amazing project, and they deserve to be celebrated for it."



CLIENT/COMPANY Gucci, Milan, Italy.
IN-HOUSE DESIGN Tom Ford, guest editor.
CONSULTANT DESIGN Visionaire, New York. Greg Foley and Stephen Gan, art direction and design; Florentino Pamintuan, Jason McCabe, Sabisha Friedberg and Thomas de Monchaux, Visionaire design team. Lloyd and Company, New York. Doug Lloyd, consulting art director.
MATERIALS/FABRICATION Printing on vinyl, adhered acrylic, foam, battery-operated light pad; Helvetica typeface.
HARDWARE/SOFTWARE Apple Macintosh; QuarkXpress, Alias Studio, Adobe Illustrator, Adobe Photoshop, CAD.



TAKASHIMAYA GIFT CATALOGUE

Good things come in small and sometimes elaborate packages, or at least this is the spin on conventional wisdom given by the Japanese proprietors of the Takashimaya department store. While Sellers gently mocked the lavish specialty store for the way that it exoticizes Oriental culture, the jurors agreed that Takashimaya's direct-mail catalogue accurately captures the store's precious aesthetic.

Carlin liked the careful attention to detail lavished on the piece with its "unusual paper stock and the way the type sits on it. The staples are cool," he added, "and the way it slips into a mailer is kind of brilliant." The catalogue, a slim, diminutive rectangle bound by two industrial staples, is enclosed in a perfectly fitted matching envelope. The jurors also admired its rich, subdued colors, the wrap-around label that holds the catalogue in its slip case and the round die cut that reveals the issue number. Said Carlin, "If this arrived in the mail, I would instantly know that this was an interesting, upscale object, and I would definitely open it." McNatton chimed in, "Half of the battle is to get you to open it up. It's very expensive, very successful junk mail."

CLIENT/COMPANY Takashimaya New York, New York.
CONSULTANT DESIGN Design: M/W, New York, NY. Allison Williams, creative director and designer; J.P. Williams, creative director.
MATERIALS/FABRICATION Offset printing, parchtone and construction paper.
HARDWARE/SOFTWARE Apple Macintosh; QuarkXpress.

BEG, SCREAM & SHOUT! THE BIG OL' BOX OF '60S SOUL

While Carlin, by his own admission, is "content sensitive," it wasn't the love of soul music that had him cooing over *Beg, Scream & Shout! The Big Ol' Box of '60s Soul*. The package won him over before the review had even begun. "I talked the company into sending me one! And everybody in my office went nuts for it because it's so cute."

Designed to look like a singles box from the sixties, the set contains six sleeves designed as homages to various soul labels protecting "seven-inch singles"—circular black plastic trays holding CDs that are made to look like old 45s. McNatton loved this treatment, which he felt "really speaks to the product. It's a gift item, you'd give it to someone who loves soul music. It's clever, and the best part is what's hidden, the CDs. It really delivers."



CLIENT/COMPANY Rhino Entertainment, Los Angeles.
IN-HOUSE DESIGN Hugh Brown, David Gorman and Rachel Gutek, art directors; Rachel Gutek, designer.
MATERIALS/FABRICATION AGI printing and assembly; vacuformed record trays; metallic stickers.
HARDWARE/SOFTWARE QuarkXpress, Adobe Illustrator, Adobe Photoshop.

MILES DAVIS QUINTET 1965–68

These days, when everything in sight seems to be "retro," it's no small task to convey a product's historical content without lapsing into visual clichés. No wonder the jurors were so pleased by the package created by Sony Music designers Janet Boye and Arnold Levine for the *Miles Davis Quintet 1965-68* six-CD set.

"Can I take it home?" begged Carlin, petting the yellow fabric slipcase, silkscreened in maroon with a bold type treatment. "The visual referent, I think, is supposed to be those old 78 albums." McNatton added, "It looks like an antique photo album that you'd find in your grandparents' house; it has a special feeling." And Sellers agreed: "It's not completely retro, but it has the connotation of something with historical relevance. I like the linen book quality."

Still, the jurors felt that some details didn't live up to the design's overall excellence; McNatton wished for thumbprint cut-outs on the booklet sleeves that held the CDs for easier retrieval, and all agreed that the monochromatic disks were a missed opportunity. But, overall, the package's look and functionality got high marks. "I like it because it fits within the size parameters of a CD box; it's not one of these crazy boxes that you have to find a special storage place for," Carlin said. "Look at these textures, the metal against the fabric. I find it really stunning."

CLIENT/COMPANY Columbia/Legacy, New York.
CONSULTANT DESIGN Sony Music, New York. Arnold Levine and Janet Boye.
MATERIALS/FABRICATION Chipboard casing, canvas casing, black end leaf cover lining; opaque vellum; white flysheet; chipboard with gray interior-lined slipcase; custom color case wrap, two-color silkscreen printing.
HARDWARE/SOFTWARE QuarkXpress, Adobe Photoshop.





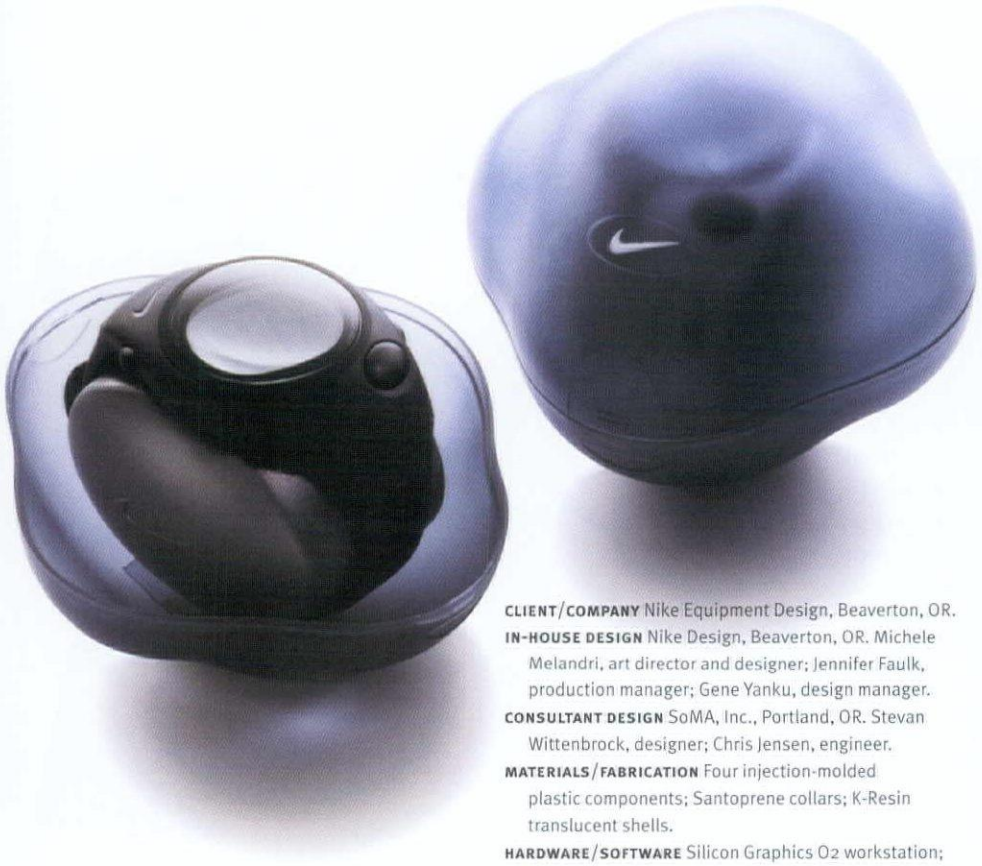
PASSIONS OF A MAN—THE CHARLES MINGUS CD BOX

Rhino Entertainment's designers scored with the jurors with their elegant package design for *Passions of a Man*, the Charles Mingus five-CD box set. The warm palette, a graceful combination of nostalgic and contemporary choices of textures and typography and the subtle visual referent on the disks to seven-inch singles all worked perfectly, the jurors agreed.

Highest praise went to the design's marriage of form and function: a box that's the right size to be stored with one's music collection and that contains two separate books, one luscious linen-wrapped volume holding CDs, and one lavishly illustrated hardbound volume of liner notes. "It's restrained and very functional," Sellers offered. "And also really beautiful."

CLIENT/COMPANY Rhino Entertainment, Los Angeles.
IN-HOUSE DESIGN Hugh Brown, creative and art director; Julie Vlasak, art director and designer.
MATERIALS/FABRICATION Linen-wrapped holder, litho-wrapped handbound book, AGI printed.
HARDWARE/SOFTWARE QuarkXpress, Adobe Illustrator, Adobe Photoshop.

PACKAGING
DESIGN DISTINCTION



CLIENT/COMPANY Nike Equipment Design, Beaverton, OR.
IN-HOUSE DESIGN Nike Design, Beaverton, OR. Michele Melandri, art director and designer; Jennifer Faulk, production manager; Gene Yanku, design manager.
CONSULTANT DESIGN SoMA, Inc., Portland, OR. Stevan Wittenbrock, designer; Chris Jensen, engineer.
MATERIALS/FABRICATION Four injection-molded plastic components; Santoprene collars; K-Resin translucent shells.
HARDWARE/SOFTWARE Silicon Graphics O2 workstation; SDRC Ideas, Master Series solid modeler.

NIKE TRIAX PACKAGING

In the photograph, the gentle curves of a case designed to hold a Nike wristwatch looks simply luscious: a timepiece on the half-shell, mysterious and seductively half-visible through frosted plastic. Here was an innovative take on a jewelry case, boasting a look and feel in keeping with Nike's well-defined, design-conscious branding. And then the jurors touched it.

"It kind of falls apart," said McNatton. "And I don't like the logo on it." Sellers picked at the palm-sized, blue-tinted dome and offered, "It looks like a sad little amorphous amoeba."

At that moment the fate of the object seemed sealed. But the jurors couldn't put it down; it felt good to the touch, fit just right in the hand and it seemed luminous. The conversation took a turn. "In a way, it's really kind of organic," Sellers reconsidered. "What Nike is so good at is taking that whole kind of organic aesthetic and applying it to stuff across the board." McNatton also recanted: "It's really kind of handsome, and it looks new. It works."

GIRO HELMET BOXES

Package design is, on some level, about finding interesting solutions to occasionally rather boring problems—often with a limited range of options at one's disposal. It is this fact that makes the work so challenging, and precisely what makes simple innovations like the Giro bicycle helmet packaging so pleasing.



"These look just great," McNatton cheered, admiring the packages' unusual open corners. "They showcase the product, versus just being a box. It still functions as a box to protect the contents but also allows you to actually see the product. They're street savvy. It's bringing good design to a retail market."

Carlin admired the simplicity of the boxes' untreated brown paper, printed with bright colors—a look the designers used to "reflect an environmentally friendly company," and that Carlin felt would appeal to the target market of children and young adults. "To this very basic material they added elements of classic modernist design without being old-fashioned or boring," he said. "The helmet adds a texture." McNatton agreed, adding that the package for the adult helmet had a Mondrian-like look to it.

"They're just simple and fresh," concluded Sellers.



CHRIS GAHRAN

CLIENT/COMPANY Giro Sport Design, Santa Cruz, CA.
IN-HOUSE DESIGN Maia Ming Fong, graphic designer.
CONSULTANT DESIGN Fleetwood Container & Display, Vernon, CA. Wilbur Wong, structural designer.
MATERIALS/FABRICATION Six-color printing; flatbed die-cutting; Ultra-Brite Kraft paper.
HARDWARE/SOFTWARE Kongsberg 1930s Cap Table; Artios workbench, Adobe Illustrator.

PACKAGING
HONORABLE MENTION



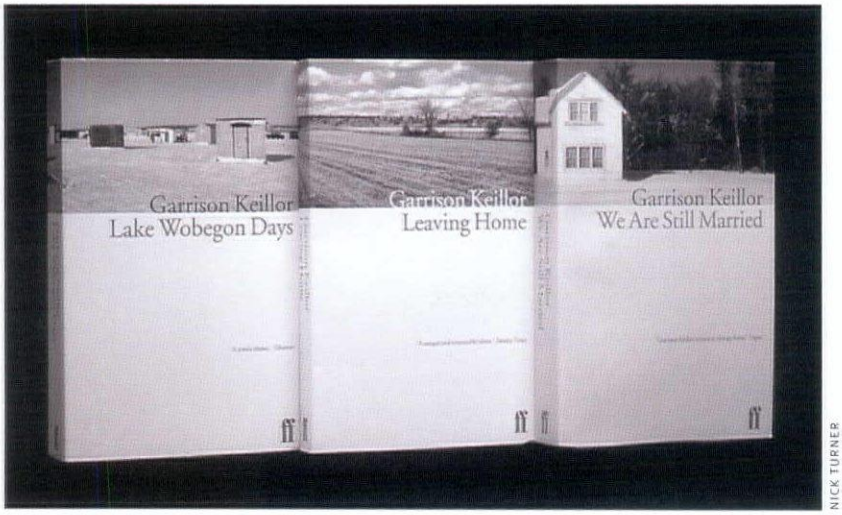
DAVID BASHAW

PHOEBE 45 SHOPPING BAGS

The jurors were charmed by the shopping bags for Phoebe 45, a clothing boutique in Chicago. The bags, created by Lisa Billard Design, are fashioned in elegant matte paper and fresh colors and sport a cunning logo that faintly resembles a billiard ball. "I think these are beautiful, well executed," said Sellers. "They're very simple, and the construction is really nice." Carlin found them extremely effective. "If you carried that out of the store and were walking down Park Avenue, everyone would look at it and covet it."

GARRISON KEILLOR BOOKS

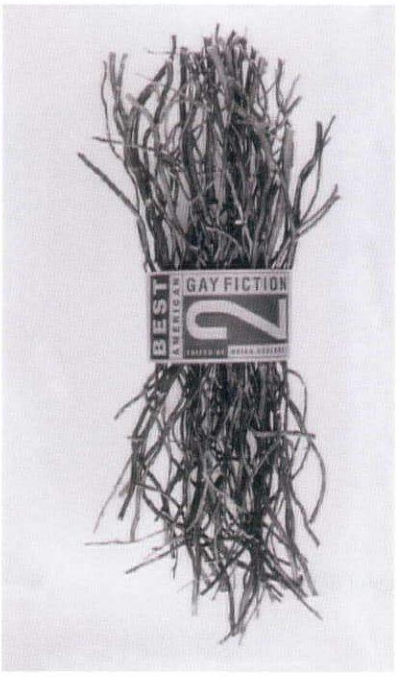
Pentagram's designs for a Faber & Faber series of three books by radio impresario Garrison Keillor garnered praise for their clean, understated design and the well-chosen photographs of Midwestern scenery that wrapped from front to back. "The panoramic photography is really spectacular," offered Carlin. "The covers are beautifully simple, with curious but inviting landscape images—I like their emptiness." Sellers agreed: "It's a beautifully done series that operates with restraint. They feel fresh."



NICK TURNER

GAY FICTION COLLECTION

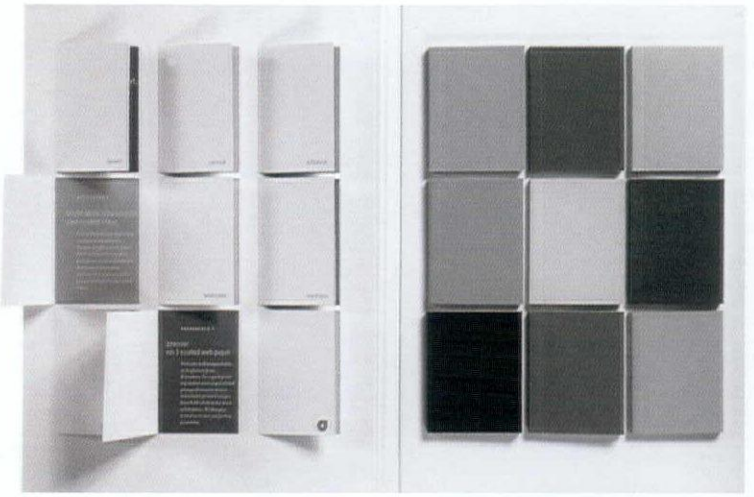
There's nothing quite as satisfying as an inside joke, and the jurors had a good laugh over Little, Brown designer Scott Richards's jacket for *Best American Gay Fiction*. Gracing the stark white cover in warm sepia tones is a bundle of sticks—a faggot, in British parlance. "It's just hysterical," said Carlin. "For reaching the target audience, it's incredibly brilliant. The gay market, seeing this in a store, would be doubled up with laughter. People will bring it home just to share the joke."



PACKAGING
HONORABLE MENTION

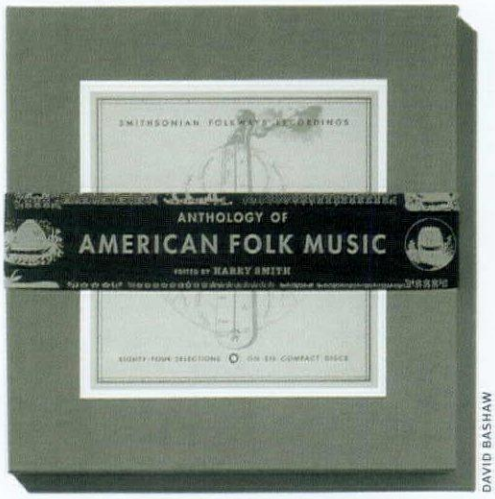
CHAMPION PAPER

Design M/W's promotional piece for Champion Paper, designed to showcase various paper stocks, takes the shape of a folder with small paper sample books tucked into slots on one side. On the other side, doors corresponding to the samples open to reveal information about the individual stocks. The construction reminded McNatton of an Advent calendar, and Carlin liked it on a structural level: "The books look very European, a sort of obsessive French paper item."



ANTHOLOGY OF AMERICAN FOLK MUSIC

"It feels like you're opening up a book of antique sheet music, which is so nice," commented McNatton, as he lifted the lid of the *Anthology of American Folk Music* boxed CD set, designed by Scott Stowell. "This is for obsessive music collectors, the box design is meant to hark back to LPs," added Carlin. "It's a legendary series of recordings that were out of print for many years, and the packaging connotes the content of the music very well."



DAVID BASHAW

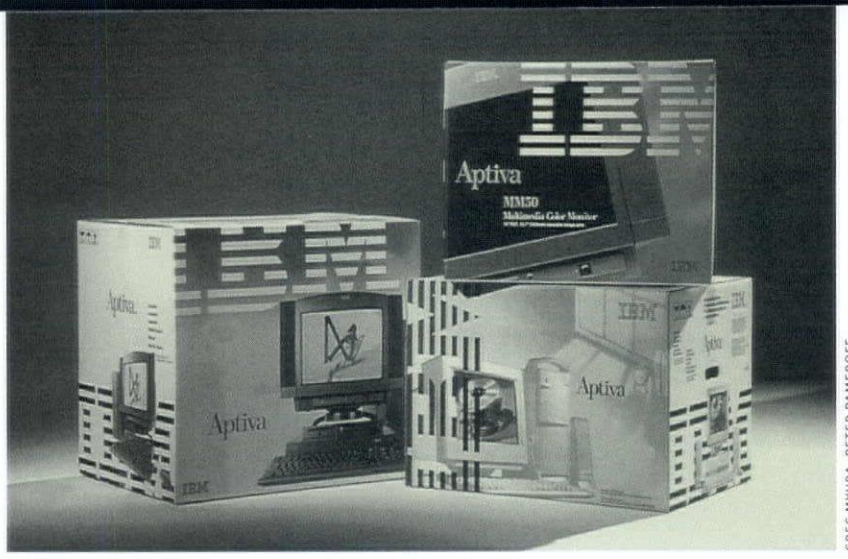
NOTORIOUS B.I.G. LIFE AFTER DEATH CD

Carlin described aspects of the packaging created by Stereotype Typography & Graphic Art for rapper Notorious B.I.G.'s *Life After Death* CD as "spectacular." After reading the designers' in-depth statement about their work, Sellers was also impressed with the moody, atmospheric photography and ghostly typography on this posthumous release for Bad Boy Entertainment. "These are young designers who are really involved in hip-hop culture and who are interested in representations of black America and how that's communicated."



IBM DESKTOP PACKAGING

"This is a beautiful solution," Carlin said of IBM's model-specific packaging for the Aptiva computer line, featuring an unusual cropped IBM logo, colorful images and dynamic graphics. "They're using the logo in an interesting way," said Carlin. "It continues a legacy of packaging at IBM that's classic and modernist," said Sellers. "They've done so much with such a level of sensitivity."



GREG MYHRA, PETER PAMEROFF

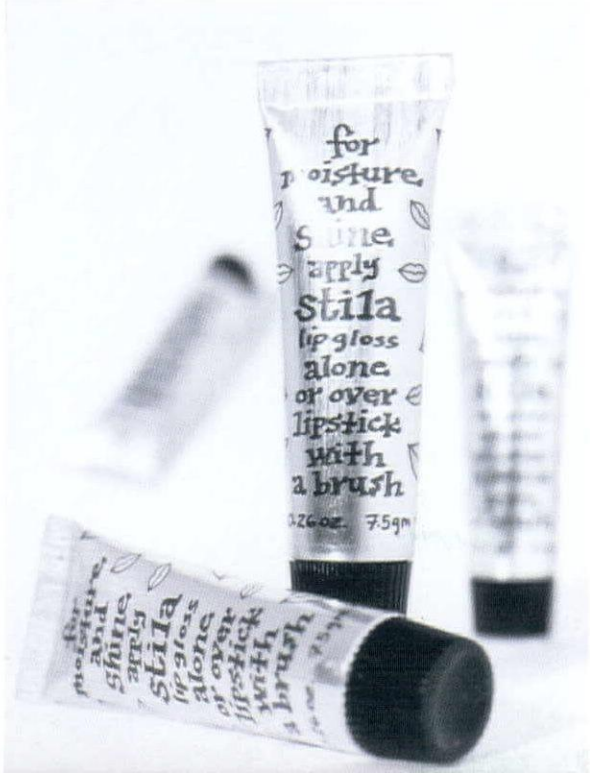
FODOR'S GAY GUIDES

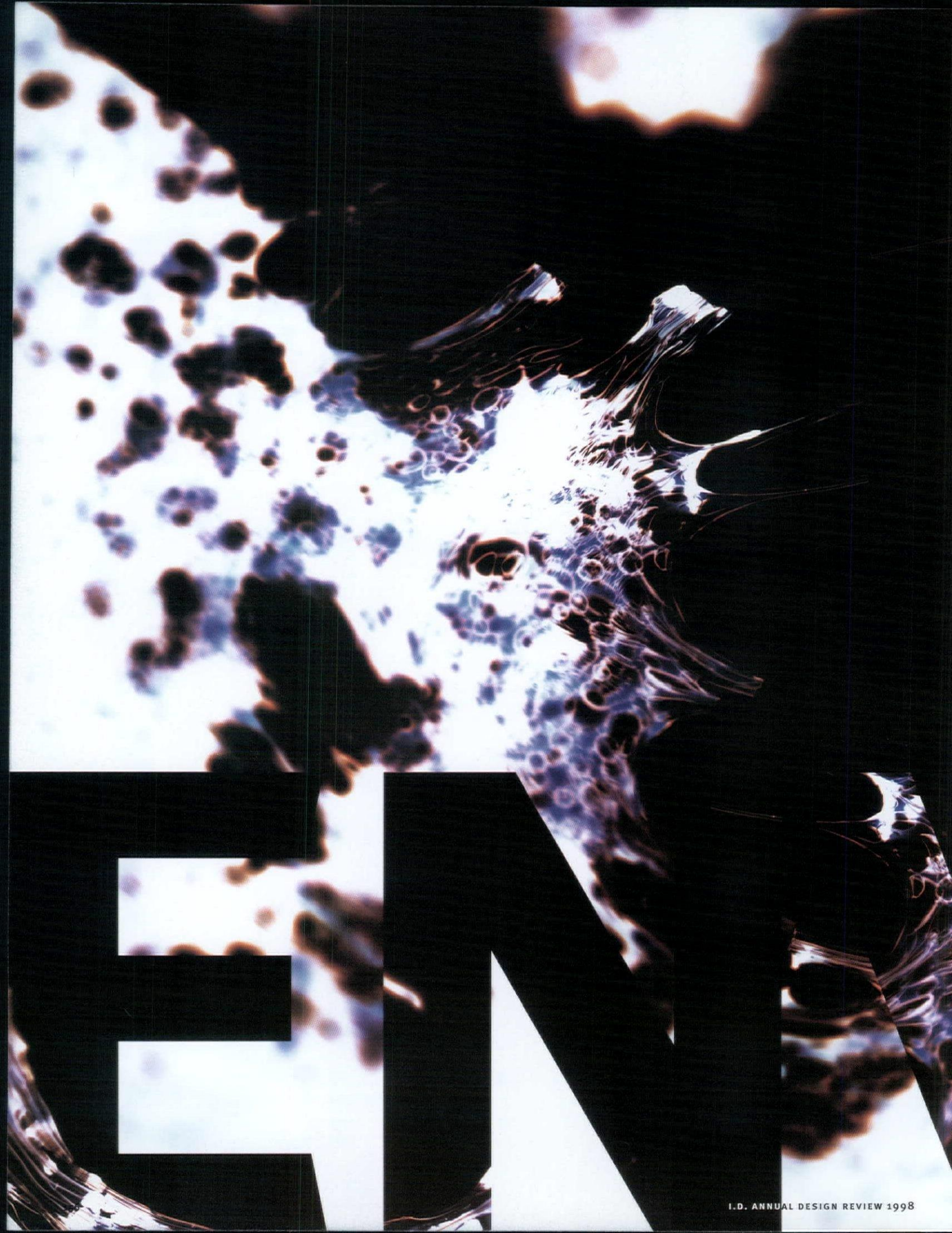
A series of Fodor's guides for gay and lesbian travelers were praised for their attractive design—simple covers decorated with broad, brightly colored stripes that reminded the jurors of Victorian wallpaper. Carlin admired their "old-fashioned quality," while Sellers found it "hilarious" that the series had been designed to be "tasteful and discreet." "They're actually pretty vibrant," McNatton commented: "I think they're very good, quite clever. They're just the opposite of what typically would be done with these kinds of guides."



STILA COSMETICS

"I really love this, it's very seductive, really pretty," said Sellers, squeezing out a drop of Stila Cosmetics lip gloss from a tiny, silver metal tube covered with deep blue stars. "There are little messages under the lids of the eye shadow, like fortune cookies." She lifted a container of body glitter: "It's anti-glamour, the little girl thing. It has a rhetorical quality that plays off traditional feminine iconography."




I.D. ANNUAL DESIGN REVIEW 1998





ENVIRONMENTS

This year's Environments jury, made up of Tom Hennes, Larry Bogdanow and Leslie Gill, embraced the challenge of addressing the striking diversity of entries that they were presented with. Some of the entries were inventive but simple: one exhibition, for example, was formed merely of the opened hearts of two olive trees. Another offered a half dozen simple crates that transformed from shipping enclosures to exhibition pedestals. Then there were projects of daunting graphic or programmatic density: a $50 million museum installation devoted to the news media and a 950,000-square-foot courthouse, for example.

The jurors did not devise explicit means to cull projects. Instead, entries virtually sorted themselves out into various categories. Yet, whereas environments such as exhibits, trade show booths and retail venues may once have seemed distinctive from one another, many now blur together. "The volume on the entertainment front has turned up in all fields," Hennes noted, and Gill felt that many of the environments seemed to offer only a passive experience. "I'm dubious about this trend toward a kind of entertainment in which viewers are never challenged," she declared. "I want to be moved by the environment as I walk through it. I want it to help me question given assumptions."

An economy of means attracted this jury. They zeroed in on a brewery's reception area, for example, that made simple but prominent use of beer bottles; a store constructed of beach detritus; and a humble but well executed security gate for a New York gallery. But did they overlook projects that had to be complex due to their programs or objectives? "We looked at how things were attained," said Bogdanow, "and generally dropped stuff that was loud and screaming."

In determining their Best of Category selections, Hennes and Bogdanow split from Gill on the question of how provocative projects should be. While Gill admired the strategy of Helmut Lang's new boutique in New York's SoHo district—which proffers a retail environment in the guise of an art gallery—Bogdanow didn't agree that the inherent provocation of the project was in service of anything important. Still, Gill maintained that she liked the way that the space "challenges ideas of minimalism and confronts consumerism." All three agreed conclusively, however, on the merits of Shim-Sutcliffe Architects' Ledyard Park project in Toronto. As Hennes noted, in terms of the "totality of the work and the depth of understanding it offers," the public park's structures and layout speak eloquently to the human spirit.

JURORS LARRY BOGDANOW, LESLIE GILL, TOM HENNES
MODERATOR JAMES RUSSELL

LEDBURY PARK

This seemingly prosaic design strategy involved extending a swimming pool and a 300-foot-long skating pond from a structure housing rest rooms, changing rooms and services. In reworking Toronto's down-at-the-heels Ledbury Park, designers from Shim-Sutcliffe Architects didn't let the mundane ingredients or hidebound public-works regulations prevent them from weaving a rich tapestry of experiences for park users. First, they dropped the pond three feet below grade and pushed the excavated soil into a berm, defining a new pedestrian path and opening up park vistas. Then they raised the pool three feet above grade, securing the perimeter with a ramp and brick walls rather than the usual chain-link fencing. And, finally, the designers recognized that a worn path could be transformed into an inviting walkway with the addition of new plantings, custom light fixtures and an imaginative steel bridge that vaults over the skating pond.

The jurors appreciated that no opportunity to use design to enrich the experience was overlooked. The skating pond, studded with tiny islands and bookended by an arbor and an enclosed viewing pavilion, becomes a serene reflecting pool throughout the summer. Instead of a corridor or sidewalk, a trellis-roofed passage leads from the pavilion and traverses an all-year fountain, connecting it and the services building to a poolside sun deck and children's bathing area.

Brigitte Shim credits the effort of the Parks Department's Derek Nicholson, who helped get custom touches such as the bridge and special light fixtures through a purchasing process that's oriented toward buying only prefabricated products. The jurors appreciated the sensitivity of this project, especially since it's a public one. Gill saw in it what she feels much current architecture lacks: "A space that we all want to use, contemplative as well as public." The other panelists lauded a complexity and richness of experience that was, said Bogdanow, "where my heart lies." Hennes added, "When you fill it with people, it's even stronger."



Howard Sutcliffe and Brigitte Shim.

Brigitte Shim and Howard Sutcliffe formed the Toronto-based firm Shim-Sutcliffe Architects in 1987. Key projects include a residential garden pavilion and pool and the Laneway House, which have been published widely in North America, Europe and Japan. The firm's work has been honored with four Governor General Awards for architecture as well as awards from the Canadian Wood Council, Architectural Record, Interiors, Canadian Architect *and the Brick Institute of America. Their award-winning furniture has represented Canada in international design exhibitions.*

Who initiated the project?
The park was about 40 years old, and the existing swimming pool and hockey rink were in poor repair. A lot of the site was asphalt, very flat and undifferentiated. The city proposed replacing those facilities without informing the neighbors, who went crazy. The people in the neighborhood wanted a pool and a place for pleasure skating, not a hockey rink that they'd have to sign up to use. Derek Nicholson of the Parks Department set up some public hearings. He had seen one of our very modest residential garden projects and asked us if we wanted to work with him.

What specific needs or desires does this project address?
A lot of buildings in parks look like bunkers. We had to address neighborhood concerns and maintenance needs, but we also wanted a civic dimension. The long building with the trellis is just for changing clothes. The wooden trellis gives it a public dimension. It's not just about ease of maintenance, but a publicness that invites people. People walk through here to go to school or to the main street or to walk their dogs. It's very much part of the neighborhood.

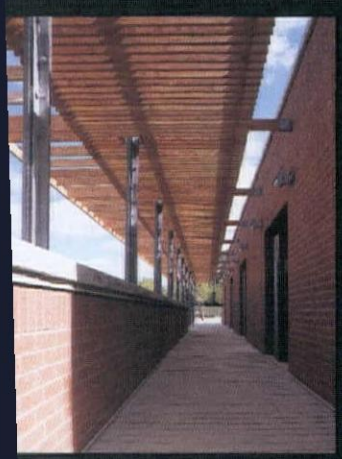
Who are the intended users?
The local community. It's a neighborhood in transition from tiny postwar, brick, one-story bungalows to three-and-a-half-story stucco French chateaux. So there is a feeling of transition and change in the air. The park was meant to create a new center for the community.

How is the project similar to or dissimilar from other projects you have designed in the past?
We'd done a lot of work with water, fountains and gardens, but on a residential scale. We had never designed a skating rink or swimming pool, so we are kind of the opposite of what most public agencies are looking for. They usually want to see several examples of similar projects that you have designed. This was a public client that believed we could make the shift.

In retrospect, would you have done anything differently in the design process?
When we designed the park, we were trying to push as many things as possible. We might have moved the project more to the edge of the site to connect to the neighborhood better. But that might have required a whole level of funding that we didn't have at the time.

What would you most like to design or redesign?
I don't know. We had a great time doing the bridge.

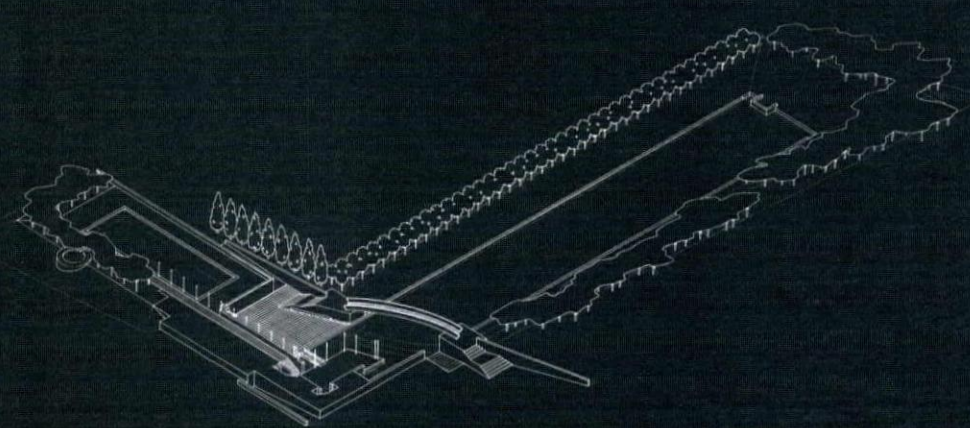




CLIENT/COMPANY Parks and Recreation Department, City of Toronto, North York Region, Toronto, Canada. Derek Nicholson, manager of design services.

CONSULTANT DESIGN Shim-Sutcliffe Architects, Toronto, Canada. Brigitte Shim and Howard Sutcliffe, principals. G+G Partnership Architects, architects of record. NAK Design Group, landscape architects. Banerjee Anderson and Assoc., Inc., structural. Rybka Smith Ginsler Ltd., mechanical and electrical. Carosi Construction, general contractor. Eagle Bridge Inc., custom pedestrian bridge. Lumca Inc., custom light standards. Fabricating Ltd., steel fountain and metals. City of Toronto, North York Region, park construction and landscaping.

MATERIALS/FABRICATION CSR orange brick, hot-dipped galvanized steel, Douglas fir, self-weathering steel, polymer decking, clear anodized aluminum, Italian plaster.



HECHO A MANO BOUTIQUE

The designer-fabricators of Hecho a Mano, a boutique in Puerto Rico, took its concept quite literally to heart. Since Hecho a Mano specializes in handmade fashion and crafts, Reynold Rodriguez and Humberto Quintana, of San Juan–based NICO Thingmaker, scavenged wood and metal from local beaches and scrap heaps and used these materials to fabricate the store's fittings. These items contrast with the curving forms of the store's troweled-plaster walls. "I was attracted to its unique vision," praised Gill.

Working with a total budget of only $14,500, the designers played materials off each other. Curved blades of a wrought metal clothes-hanging armature, for example, whimsically wrap around a driftwood tree trunk, which projects into a toplit ceiling opening ("there's a little mystery here," commented Hennes appreciatively). Another driftwood log is set into the plaster ceiling to form a sinuous column. And a "window" created from scrounged steel bars and driftwood frames a view to the concrete block behind the plaster veneer. The jurors would have preferred to see merchandise in place, but they admired the space nonetheless. "You see how simple the whole thing is, with its details that are indeed put together by hand," said Bogdanow.

CLIENT/COMPANY Hecho a Mano, Inc., Condado, Puerto Rico.
CONSULTANT DESIGN NICO Thingmaker, San Juan, Puerto Rico. Reynold G. Rodriguez, designer-principal; Humberto Quintana, artisan-assistant; Don Laird, lighting consultant.
MATERIALS/FABRICATION Metal studs and lath; fittings and furnishings custom-designed and fabricated by NICO Thingmaker.



FOSTERS BREWING RECEPTION AREA

This corporate display summed up design values that the jurors held dear. "It is so economical an idea," remarked Gill.

Emery Vincent Design was engaged to create a display that could carry consistently through the lobby, reception area, exhibit areas and various meeting rooms of a corporate headquarters. The display celebrates the common brewing traditions of two former rivals—Fosters Beer and Carleton United Breweries—which had merged. Photos and text, face-mounted to acrylic sheets attached to pivoting aluminum panels, tell of the companies' histories and form a background for displaying artifacts from the companies' archives. Another set of panels present images of beer's basic components: hops, barley, grain and water.

Within the conference room, the designers lined up several dozen bottles of beer on glass shelves, lit them from top and bottom, and divided them with a curving array of sheet-aluminum fins. This doesn't sound like much, but the amber glow of light passing through the bottles, filtered by the labels, creates a simple, beautiful, almost Warholian effect. On a pragmatic level, the designers' intention "was to devise an effective solution for the display of an eclectic range of products" while maintaining the integrity and dignity of the corporate interior designed by another firm. But the display was also seen as key to promoting a new identity for the merged companies.

"I can't figure out how to categorize this," stated Gill. "Its really minimal use of materials creates an incredible effect. It's spatial, advertising-oriented and informational." Commenting specifically on the bottle display, Hennes said, "You see a lot of corporate graphics, you see a lot of messaging in the graphics, but this is one of the very few we've seen that creates an environment and gives off a radiance." Commented Bogdanow, "It's so strong considering so little was used."

CLIENT/COMPANY Fosters Brewing Group Ltd., Southbank, Australia.
CONSULTANT DESIGN Emery Vincent Design, Southbank, Australia. Garry Emery, design director; David Crampton, senior designer and project manager; Alvin Chan, graphic designer.
MATERIALS/FABRICATION Aluminum panels, screenprinted background images, Cibachrome images laminated onto clear acrylic.
HARDWARE/SOFTWARE Apple Macintosh; Adobe Illustrator, Adobe Photoshop.



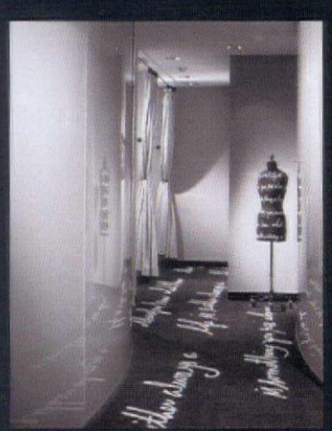


LEVI'S JEANS BOUTIQUE FOR WOMEN

A sensuously seated, partially unclothed woman, blown up into a black-and-white photo mural about six times life size, appears to be cushioned by the curving forms of a rattan chaise. Such an arresting yet amusing image is rarely encountered in retail environments, and is especially rare in the venues department-store chains make available to in-store fashion brands. In the 3,200-square-foot Levi's Jeans for Women Shop at Macy's in New York, Morla Design intentionally evokes a woman's shape (at least the well-proportioned one presumably attainable by the 15- to 30-year-old target age group) in the curving, undulating shapes of the fixtures, laminated glass partitions and sandstone against which the photographed women are posed. Stray thoughts taken from a woman's journal have been woven into the carpet, and the calming ambience is enhanced by drapes, softly fluted lighting fixtures and blond wood.

The jurors were prepared to give the project an award based on the monumental photo-and-chaise juxtaposition alone. But they also lauded it in the context of retail-chain design. "I liked the writing in the carpet; I liked the little butt-shaped seat; I liked the interplay of photography in the space," commented Bogdanow. "None of the other stores we saw did anything like this. It's in motion."

Noting that there were a number of chain-store entries and that many were well thought-out and inventive, the jurors felt this one set itself apart by successfully incorporating the brand's intended message while making patrons feel comfortable. "It's very clever to use the Magritte-style writing on the mannequins and carry them through into the carpeting," Gill said. "They used humor to undermine what must have been very strict criteria for bins and for identifying graphics, such as 'slim fit' and waist-size numbers."



CLIENT/COMPANY Foote Cone Belding, San Francisco. Levi Strauss & Co., San Francisco.
IN-HOUSE DESIGN Brian Collins, creative director; Eric Rindal, art director and designer; Sheila Metzner, in-store photography; Suzanne Finnamore, copywriter.
CONSULTANT DESIGN Morla Design, San Francisco. Jennifer Morla, art director-designer. Morla Design Custom Design, fixtures, furniture and carpeting. Fun Display, San Francisco, fixture and furniture fabricators. Bentley Carpets, San Francisco, carpet fabricators.
MATERIALS/FABRICATION Blackened, bent steel; woven rattan; maple flooring; ebonized lacewood veneer; sandblasted glass signage with pin-mounted steel letters; laminated glass; denim; Lambda-print photo murals.
HARDWARE/SOFTWARE MiniCad, Adobe Illustrator.

HELMUT LANG STORE

Is Helmut Lang a gallery or a store? Given the pedigree of architect Richard Gluckman (known for designing discreetly detailed, elegantly proportioned museums and galleries), you might be forgiven for presuming this boutique intends to showcase art rather than clothes. Inspiring such ambivalence (a Jenny Holzer columnar sculpture presides streetside) was an intention of the store, located in New York's SoHo art gallery district.

This strategy was much debated by the jurors. Gill advocated fervently for it. "As you move through, you see a rigorous series of monoliths, then as you turn around you see a display of texture, colors and materials as you understand that the boxes are façades and the clothes are on the other side of them. It challenges ideas of minimalism and confronts consumerism."

"I think it's very beautifully done," admitted Bogdanow, "but it is just the kind of store a gallery designer would do." Later he asked, "Are they trying to fake people into shopping for clothes when they are expecting to see art? I prefer to know when I am entering a store." Its elegance as well as its provocativeness finally won over the jurors, however, who lauded the shop's adventurous redefinition of retail.



CLIENT/COMPANY Onward Kashiyama, USA, New York.
CONSULTANT DESIGN Gluckman Mayner Architects, New York. Richard Gluckman, principal; Melissa Cicetti, project manager; Bobby Han, Eric Chang, Perry Whidden, project team. Ove Arup and Partners, engineers. Eurostruct, Inc., contractors.
MATERIALS/FABRICATION Maple-veneered plywood, fabric-wrapped fiberboard; Corian countertop; aluminum-edged acrylic panels around a polycarbonate core; tinted glass-fiber-reinforced concrete block; laminated, tempered glass; pressed tin; Lexan acrylic panels, terrazzo-ground concrete.
HARDWARE/SOFTWARE AutoCAD, Adobe Photoshop.

THE FREEDOM FORUM NEWSEUM

Over three levels and 35,000 square feet, the Newseum exposes visitors to a variety of experiences intended to build an understanding of the news media's role. To take such ephemeral information and make it palpable and interactive, the designers layered historical images, type, artifacts and story treatments in a long, curving space punctuated by video-viewing areas behind a glass screen. In other areas, real-time feeds from television networks are superimposed over today's front pages. Visitors can explore news topics on computers mounted in metal and sandblasted glass armatures. They can also witness live television news productions and play the role of reporter or editor. Since part of the space is carved out of an existing office building, the designers' challenge was in part a wayfinding one, and they used a giant information-festooned globe, among other elements, to help guide visitors to different levels and areas of the museum.

Given the jurors' consensus that too many exhibition designs were too similar, this project survived tough scrutiny. Bogdanow explained, "We turned our backs on things that weren't well put together and were trumped up and just loud." The Newseum offers plenty of design bravado, but the jurors found it to be in the service of its mission. They appreciated how such dauntingly complex raw material was made comprehensible by the design team. Hennes in particular appreciated the "extraordinarily complex task of integrating the diverse elements that go into such an exhibit—the years of curatorial research, media research and object research."



CLIENT/COMPANY The Freedom Forum Newseum, Arlington, VA. Peter Prichard, executive director; Jerry Friedheim, operations director; Eric Newton, managing editor; Cara Sutherland, curator of exhibits; Ann Farrington, project manager.
CONSULTANT DESIGN Ralph Appelbaum Associates, New York. Ralph Appelbaum, design principal; Christopher Miceli, design director-senior designer; Kai Tom Chiu, Ricardo Mulero and Yolande Daniels, designers; Cheung Tai, graphic designer; David Mandel, content coordinator; Sylvia Juran, editor; Deborah Wolff, project administrator; Thomas G. Bantel, architect of record. Charles H. Tompkins Company, general contractor. H. M. Brandston & Partners, Berner & Brill Lighting Design, lighting. Electrosonic and Blair Bubiler & Associates, audio-visual. Charles Maltbie Associates, fabrication. Bessant Studio, installation. K.C.E. Structural Engineers, structural engineering. Bansal & Associates, mechanical engineering.
MATERIALS/FABRICATION Plexiglas, glass, steel; Iris print graphics, Lamda prints, C-prints, silkscreens.
HARDWARE/SOFTWARE MiniCad, Adobe Illustrator.

GANSEVOORT GALLERY GATE

This submission comprised simply a security gate, one intended to protect the Gansevoort Gallery, which is devoted to midcentury furniture. Designer Ali Tayar calls the composition a "vertical mobile," beause all of its workings are exposed. The jurors admired both the ingenuity of the solution and its appropriateness to the neighborhood, a meat-packing district of loading docks, beat-up metal awnings and—yes—security gates. A pivoting lever arm, counterbalanced by an 800-pound weight, draws the gate upward. Fabricated from punched-aluminum sections adapted from industrial catwalks, the gate, when open, reveals a large glass panel that takes up most of the storefront's width. The window itself pivots open and serves as a makeshift loading dock for deliveries.



The jurors considered this project for commendation alongside the Waterloo restaurant because they share a common neighborhood, designer and aesthetic. "What I admire in this is that it is all one element, it is well figured out and it achieves a lot," explained Gill. "It alludes to the idea that different things happen at different times of the day. The use of the counterbalance and steel comes out of the vocabulary of the neighborhood," she continued. Added Hennes, "It makes entering the gallery an event."

CLIENT/COMPANY Gansevoort Gallery, New York. Mark McDonald, owner.
CONSULTANT DESIGN Parallel Design Partnership, New York. M. Ali Tayar, architect; David Kufferman, structural engineer.
MATERIALS/FABRICATION Structural aluminum, structural steel, perforated aluminum extrusion plank.
HARDWARE/SOFTWARE Apple Power Macintosh 6100; MiniCad.

WATERLOO RESTAURANT

This clean, contemporary design is a far cry from the usual dark wood, war light and bright brass found in bistro-style restaurants. Designer Ali Tayar didn't think Waterloo's design should take the space too far from its origin as a garage on the industrialized western edge of Greenwich Village, espe cially given the limited budget with which he was working. In response, Ta laid out a grid to fit the space, then aligned floor panels, banquettes and a floor-to-ceiling metal-and-glass facade along it. This systemized approa also had the benefit of reducing a lot of off-site fabrication.

Since Waterloo's owner had access to a supply of prefinished Siberian birch plywood, Tayar used the unadorned material on floors, counters and furnishings. To open the space up to its broad street frontage, Tayar instal large, single-hung metal and glass panels, which can be raised above dine heads and thereby extend the room out onto the sidewalk in good weathe

"I've used garage doors before to open up a space, but this is new and ferent," commented Bogdanow, who also appreciated the way a grommet membrane-like fabric divider at the rear of the space echoes the storefron

CLIENT/COMPANY Les Animaux, New York, Alex Bueno, partner-in-charge.
CONSULTANT DESIGN Parallel Design Partnership, New York. M. Ali Tayar, design architect; Attila Vysal, lighting designer; David Kufferman, structural engineer; Johan Soltani, architect of record. Taocon, Inc., New York, David Schlachet, vice president, general contractor.
MATERIALS/FABRICATION Siberian birch plywood; wood and glass facade; Xorel fabric panels; bolts and grommets.
HARDWARE/SOFTWARE Pencil, vellum.





'ARSAW CITY INFORMATION 'YSTEM

s urban signage and directional system—the city of Warsaw's first—is ısually comprehensive, integrating information for pedestrians, visitors l drivers alike. To devise the City Information System, Towarzystwo jektowe analyzed Warsaw's spatial layout and used surveys to under- nd how people actually negotiate its streets. While including historically ognized places and boundaries, the navigation system tries to make city's pattern of postwar rebuilding and the rapid growth following the of the Iron Curtain comprehensible.

The designers created a distinctively painted and polished metal pole l mounted it with blue and red signage. Auto-oriented directional signs given a gently convex surface for easy reading. Useful pictograms, nded for visitors, are fixed at pedestrian height. The system includes pful visitor-map kiosks covered by a leaflike, translucent roof for ement weather. The jurors had little trouble agreeing on the strength his scheme, which they felt could become synonymous with the city's ntity. Hennes was impressed with the way the system took into account e different ways people circumnavigate. It works for pedestrians as l as for vehicles." Though he said the "kiosk falls behind," Bogdanow ised the seamless incorporation of the system's many scales and straints. And that the designers developed a readily identified pole, not a typographic system, impressed Gill.

NT/COMPANY The Authorities of the City of Warsaw, mina Centrum, Warsaw, Poland. Pawel Bujalski, ice president, City of Warsaw, project initiator and ordinator.
SULTANT DESIGN Towarzystwo Projektowe, Warsaw, oland. Jerzy Prebski, Grzegorz Niwinski, Michal tefanowsky, principals-partners.
ERIALS/FABRICATION Steel pipe and sheet metal; M printed film; Lexan; Humanist 777 typeface.
DWARE/SOFTWARE Apple Power Mac 7600, uadra 840, Pentium-based PC ; Adobe Illustrator, uarkXpress, Bentley Microstation, Corel Draw, dobe Photoshop.

TELE-FURNI-SYSTEM INSTALLATION

"This is an exhibit that is interactive with no button-pushing," said Hennes. It was a point that proved to be important to the jurors, who let many exhibition designs and trade-show booths fall by the wayside because they asked too little of the viewer. "So many entertainment venues are passive and lack challenge," Gill commented.

Vito Acconci's studio created this video-viewing armature to introduce the Guggenheim Museum exhibit "Rooms with a View." It takes the experience of watching films out of an art gallery's usual darkened room. Steel bars attach to various size monitors at different angles, creating a framework of pipes and carpeted platforms laid out on a four-foot grid. Gill admired the project for encouraging visitors "to lie on it, to sit or stand."

The jurors also admired the Tele-Furni-System for its simplicity and economy of means. "It changes your relationship to the museum," Gill explained. Hennes added: "It creates unexpected relationships and environments. It's whimsy with an edge—posing a question, without answering it."

CLIENT/COMPANY Guggenheim Museum SoHo, New York.
CONSULTANT DESIGN Acconci Studio, Brooklyn, N.Y. Vito Acconci, Celia Imrey, Dario Nuñez and Saida Singer.
MATERIALS/FABRICATION Video monitors, industrial carpet, steel framing, steel pipes.
HARDWARE/SOFTWARE PC workstation, AutoCAD.





ULTIMO BOUTIQUE

Designer Michael Gabellini calls the two-level Ultimo boutique a "red chinoiserie box." The phrase evokes a decorative intricacy that goes a step beyond the architect's characteristic austerity. Similar to a lovingly wrapped gift box, oval columns at first obscure then reveal merchandise as the patron strolls up a series of tiered platforms. Gabellini Associates has lovingly displayed the store's wares on floating surfaces, juxtaposed with George Nakashima's Japanese-inspired folk cabinetry and vitrines. The dramatic procession is amplifed by the ceiling's curving shell and a bronze-clad wall. Indirect light pours down from the second level, luring visitors up the stairs.

Gabellini had submitted several entries to this year's Design Review that the jurors all found praiseworthy. Thus, they wondered whether one stood above the others. Was the architect, long associated with boutiques for the designer Jil Sander, rehashing previous work or enriching it? While they debated the issue considering stores and headquarters designed for Sander, it was Ultimo's ability to orchestrate a dramatic experience yet remain elegant and serene that won the jurors over. "I would step in just to see how that red color felt in this space," said Bogdanow. Gill admired that the deep tone of the walls and wood flooring contrasted brilliantly with the vividness of the bronze, stone and silk scrolls. And Hennes noted how the rough elegance of the Nakashima furniture added a tactile quality to the store's spare elegance.

CLIENT/COMPANY Ultimo Inc., Chicago.
CONSULTANT DESIGN Gabellini Associates, New York. Michael Gabellini, design principal; Dan Garbowit, managing principal; Carmen Carrasco, project architect; Kimberly Sheppard, design architect; Thomas Burns, Lilly Chiu, Ben Fuqua, Cathy Jones, Vincent Laino, Elmer Lin, Lisa Monteleone, Lily Rutherford, Daniel Wismer, project team.
MATERIALS/FABRICATION Exterior: putty finish plaster, jet mist granite, Arria limestone, Starphire laminated glass, custom stainless steel extrusion, custom stainless steel entry and gate. Interior: gypsum board and cast CRFG on metal framing, Arria limestone flooring, white lacquer casework, stainless steel, random satin Orbital finish, stainless steel plate, mesh and tube, Starphire glass wall panels, Benjamin Moore Super White paint, nickel silver, Starphire mirrored glass, Macassar ebony, Litelab and Rambusch lighting fixtures.
HARDWARE/SOFTWARE Apple Macintosh 7600; MiniCad; Autodessys Form Z.

FUNNY GARBAGE HEADQUARTERS

What can $12,000 buy? An office for Funny Garbage, apparently. Architecture firm Specht Harpman Design spent this economical sum to create a suite of semiprivate offices for the New York–based interactive multimedia design and production firm's three partners, as well as build five additional office/production spaces and a meeting area.

To meet the well-nigh impossible budget, the architects cleaned up and painted the walls and created an armature that is at once partition, storage and light diffuser from simple shelving parts. Many of the materials were scavenged, and most of the work was done by the architects themselves, their clients and their friends. "I was initially put off by the perforated metal overhead and the perforated metal backing to the shelves," said Gill. "But I think that this is really clear diagrammatically and spatially. There is a hierarchical set of spaces here within a very tight envelope."



MICHAEL MORAN

CLIENT/COMPANY Funny Garbage, New York.
CONSULTANT DESIGN Specht Harpman Design, New York. Scott Specht and Louise Harpman, project designers and builders; Amy Lopez-Cepero and Jon Handley, design assistants; Dan Derwelis, Hubert Boland, Raphael Ben-Yehuda, Amy Lopez-Cepero, builders.
MATERIALS/FABRICATION Salvaged metal shelving, perforated metal, translucent panels, wood doors.



GOOD MACHINE OFFICES

When an independent film company finds success with low budgets, it's no surprise that it asked its own office designers to stick to a rock-bottom $25 per square foot. As they did for Funny Garbage, Louise Harpman and Scott Specht of Specht Harpman Design met Good Machine's challenge by using low-end, standard-size, off-the-shelf components and assembled them in a fresh way. Workstations were fabricated of simple solid-core doors, metal shelving and plywood cabinets; inexpensive translucent panels clad partitions and doors; bare bulbs or industrial fixtures illuminate the space; and much of the furniture was reclaimed. While the workstation design set up a systematic approach, the designers had to overcome an irregular floor plate divided by a stair and services core. They choreographed the awkward transition by placing a small kitchen and eating area at its fulcrum, creating a natural point at which the entire staff could easily meet.

Jurors praised the democratic use of materials and forms used both in Good Machine's and Funny Garbage's offices and were pleased to see young architects addressing the real-life needs and constraints of start-ups without compromising rigorous design principles. Bogdanow praised the consistent vocabulary, while Hennes opined, "these jobs are just great."

CLIENT/COMPANY Good Machine, New York.
CONSULTANT DESIGN Specht Harpman Design, New York. Scott Specht, Louise Harpman, project designers; Raphael Ben-Yehuda, contractor.
MATERIALS/FABRICATION Homosote fiberboard paneling, masonite paneling, translucent Lumasite panels, finished-edge plywood, solid core doors.

MIT SCHOOL OF ARCHITECTURE AND PLANNING

When design schools build facilities for themselves, unrealistic expectations may collide with academic politics. Such projects around the country are too often landscapes of broken design dreams. There are architectural camels—designed by committee—or clumsy civil-engineering monoliths that get built when facilities managers get tired of squabbling with academics. Well aware of this history, the jurors applauded the way Leers Weinzapfel avoided the traps of this building type in designing new quarters for MIT's School of Architecture and Planning.

MIT's facilities were badly in need of upgrading, and the school was scattered through 12 buildings. Uniting departments meant remodeling space that was either abandoned or in poor condition within MIT's vast, Beaux Arts complex. The architects reorganized the school on three levels, using MIT's emblematic dome and rotunda as the primary focus. Around the dome's ambulatory, the design team arranged exhibition spaces, jury areas and studio areas—the most "public" functions within the school. Steel-sash partitions draw light into internal corridors from reopened skylights and cleaned-up windows, making the work in studios much more visible to the entire academic community. Smaller-scale pinup and exhibition areas interrupt the lengthy corridors. Overhead, acting garage doors allow studio and review spaces to be combined as needed. Building services are exposed in the ceiling while a data network extends outlets to every desk through workstations adapted by the architects.



Hennes found the space to be "extremely stimulating," yet felt the design was not assertive, but suitably "open ended." He added, "It's got a graciousness of flow." Bogdanow indicated that the very neutrality of the design was a virtue, leaving it open to future or temporary design interpretation. "It delineates an effective typology for schools," said Gill, "one that allows for growth and change."

CLIENT/COMPANY Massachusetts Institute of Technology, Cambridge, MA.
CONSULTANT DESIGN Leers Weinzapfel Associates, Boston, MA. Jane Weinzapfel, principal in charge; Andrea P. Leers, consulting principal; Alex Adkins, Karen Moore, Karen Swett and Mark Armstrong, project architects; Lauren Dunn Rockhart, Catherine Lassen and Mee Lee, project team. Lim Consultants, structural engineers; TMP Consulting Engineers, mechanical engineers; Lottero & Mason Associates, electrical engineers; Daedalus Projects, cost estimator; Kennedy and Rossi, contractor.
MATERIALS/FABRICATION Painted plaster and drywall, painted steel, transparent and translucent glass, Hope's windows, Raynor garage doors, custom workstation tables, KI Versa chairs; Knoll/Gehry chairs, Elliptipar and Litecontrol lighting, Frank Stella artwork.
HARDWARE/SOFTWARE Strata StudioPro, Autodessys Form Z, Claris CAD.



MARK O. HATFIELD U.S. COURTHOUSE

Among a new generation of federal courthouses commissioned by the General Services Administration, the 563,000-square-foot Mark O. Hatfield United States Courthouse in Portland, Oregon, forsakes the postmodern bombast of its immediate predecessors for an abstractly sculptured composition that defers to its surroundings. It set out to convey a judicial dignity and authority, while offering a welcoming public face.

The architects, a joint venture of Portland-based BOORA and New York City's Kohn Pedersen Fox, designed a 16-story tower to contain the building's 15 courtrooms. A lower "sidecar" of eight stories extends the scale of a county courthouse located to the south. The floor plan is layered from west to east, taking into account a mandated separation of circulation areas for the public and spectators, judges and jurors and detained suspects. Glass lobbies at the eastern side offer daylight and attractive downtown views to spectators and prospective jurors. The panel took special note of the courtrooms, in which wood-trimmed vaulted ceilings, cherrywood millwork and deeply inset clerestory windows create an environment both dignified and unintimidating. "The fact that the parts you touch are wood," commented Hennes, "is very important." Bogdanow admired a tapestry by Judith Fawkes as offering a calming distraction during potentially stressful proceedings.

Since this project was much larger and more complex than any of the others considered, the jurors struggled to reconcile the disparateness of the design approach with that of simpler projects. "I think many architects who would take on this commission would make the exterior the statement and the interior would be completely forgotten," said Gill. The fact that it has been carried through "on almost every level" she regarded as especially worthy of commendation.

CLIENT/COMPANY General Services Administration, Northwest Arctic Region, Auburn, WA.
CONSULTANT DESIGN BOORA Architects, Inc., Portland, OR. John Meadows, principal in charge; LinaBeth Barber, project manager. Kohn Pedersen Fox, New York. William Pedersen, principal in charge; Jeri Smith, project designer.
MATERIALS/FABRICATION Exterior: Indiana limestone, stainless steel, painted aluminum, glass. Interior: Indiana limestone, cherrywood millwork, jet mist granite, stainless steel, Rameggiato marble, marble statuary.
HARDWARE/SOFTWARE AutoCAD.

ENVIRONMENTS
HONORABLE MENTION

M. C. GINSBERG OBJECTS OF ART

M. C. Ginsberg, a Des Moines, Iowa, store, was appreciated for "its control of details," as juror Bogdanow put it. "Bringing the paving in and making the ceiling look like the floor" made a powerful statement within its mall setting, noted Gill. Through the use of exposed fasteners and unfinished plywood, designer firm Herbert Lewis Kruse Blunck made a virtue of necessity, added Bogdanow. Such details also make it easier to move out and into a new location at the end of the store's lease.



WAYFINDING PROGRAM

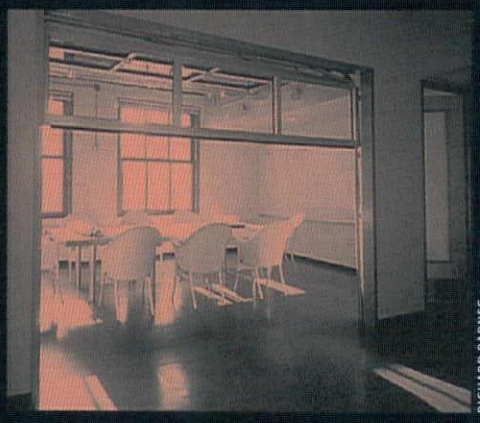
Design firm Two Twelve Associates used a memory-jogging subway system metaphor in graphics and signage to help staff and visitors navigate Boston's sprawling Massachusetts General Hospital. The designers gave each building wing an individual color and designated elevator lobbies with reverse type on solid-color circles. The jurors appreciated the thoroughness with which the letter and color motifs were reinforced in information graphics at every scale.



KEVIN BURKE

MOTO DEVELOPMENT GROUP OFFICE

Jensen & Macy Architects created a pleasingly quiet office for product design firm Moto Development Group using a common, off-the-shelf framing system borrowed from the electrical and mechanical building trades. A metal channel framework works as an armature for plywood bookshelf dividers, exposed cable trays, a fabric ventilation duct/diffuser and light-distributing overhead fabric panels. The jurors felt that the system's clarity extended both to the choice of materials and the project's spatial layout.



RICHARD BARNES

ARTE IN CORSO EXHIBITION

More than a mere exhibition, Arte in Corso is a revelation. Architect Ute Pyka and carpenter Umberto Leone worked with local artisans to slice two mature olive trees lengthwise and then plan out the slices to make the trees' inner structures visible and allow light to pass through them. Exhibited at the City Museum of Cuetrano-Melinunte in Italy, the tree segments were mounted in sequence using carpenter's cramps in contrasting blocks of wood. Bogdanow found the power and simplicity of the project "amazing."



ARMANDO TOMAGRA/CATANIA

NEW HEARTH SHOWROOM

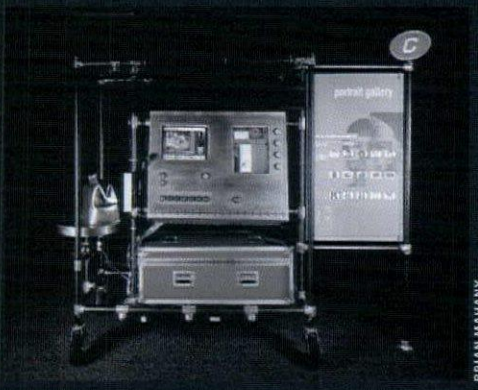
The phrase "take that appliance and shove it," may not sound like a stroke of marketing genius, but the jurors happily endorsed it as a way to market high-end home appliances in the New York New Hearth showroom. With a gridded floor tile embedded with "tape measures," customers can move wheel-mounted stoves or cabinets by themselves to assess the relationship between products. Centerbrook Architects also wrapped the center of the space with a curtain that can be drawn back to present new products theatrically.



©JEFF GOLDBERG/ESTO

PORTABLE EFFECTS EXHIBIT

A rich mix of devices, graphics, computers and artifacts, this "interactive anthropological" exhibit asks visitors to consider "the design motives and methods" in the things that they wear and carry with them everyday. Within wheeled kiosks designed by Interval Research Corporation for the San Francisco Exploratorium, people are asked to analyze and categorize the way they have "designed" their day. Gill lauded the inviting "integration of graphics, interactivity and mobility" that the exhibit design expresses.



BRIAN MAHANY

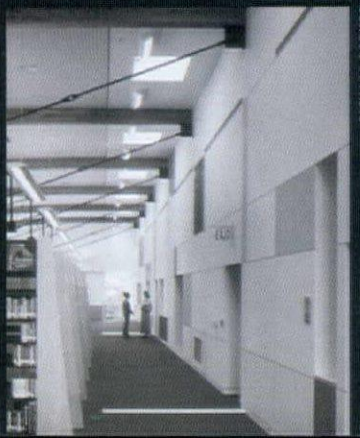
PRAXAIR DISTRIBUTION

Architects at Herbert Lewis Kruse Blunck hung a wedge of translucent panels in this nearly windowless warehouse for Praxair, a welding supply house. They diffused daylight from new skylights, spreading it across the metal-framed mezzanine and down to the ground-floor order-processing offices. Gill especially appreciated how the architects' analytical drawings were so closely congruent with "the simple palette and the variety of feelings developed under this big roof structure."



LICK-WILMERDING LIBRARY AND ART AND HUMANITIES CENTER

For this art and technical high school aiming to provide "education for the head, heart and hands," architects from Simon Martin Vegue-Winkelstein Moris used the building's components to "speak to" how it was made.The vaulted library's exposed metal rods and tension cables, for example, express a tensile restraining of the ceiling beams. "It's a low-key, humane space," Hennes said of the design that all of the jurors called "elegant."



RICHARD BARNES


GRAHAM MACINDOE



FURNITURE

In this year's Furniture category, the 250-plus entries ranged from sleek office systems to a cardboard chair, and from technically sophisticated lighting products like Tobias Grau's George luminaires to Gisela Stromeyer's sculptural column lamps. While at first jurors George Kovacs, Holly Hunt and John Hutton felt that they were weighing apples against oranges, they succeeded in developing criteria that swept across the category's broad range of entries. And once they got involved to the diligent work of reading every product brochure and sitting on, poking, plugging in and unplugging every object in sight, they found that the cream did indeed rise to the top.

The central question that weighed most heavily on all three jurors is one that lies at the heart of every product evaluation: form versus function. "Do you consider aesthetics or engineering," wondered Hutton. "There are well thought out things here that are not good-looking," he mused. Kovacs agreed. While many of the entries solved major problems, the trio felt that at least as many just didn't measure up in the looks department. After this team finished its first round of evaluations, they decided that, if something was going to win a design award, it had better be functional *and* aesthetically smart.

The process was remarkably non-establishment. No one was impressed by pedigree—or even looked at the names of the designers. Each work was judged solely on its merits, and fame was no guarantee of success. Although well-known companies such as Haworth (whose Escale freestanding office furniture system won Best of Category), Knoll and Steelcase may have predictably wound up with awards, smaller firms and young unknowns definitely captured the jurors' hearts as well. The three judges, all purveyors of high-end residential wares, wanted to acknowledge fresh, new ideas. "It's interesting what we're picking," commented Hunt. "None of it is what I'm selling." She was especially intrigued by what she dubbed entry-level design—the work of less experienced, mostly unknown entrants.

Everyone felt that, overall—from office systems to chairs—design has gotten much looser. "The real direction is in the use of rawer materials," said Hutton. Hunt agreed: "It's a little more unfinished; it's not about perfect stuff. Diversity is in and so is minimalism. It's about feeling the material. We're going from Bauhaus to bruthaus. It's very modern."

JURORS HOLLY HUNT, JOHN HUTTON, GEORGE KOVACS
MODERATOR ARLENE HIRST

COLUMN LAMPS

The jurors loved the contrast between these lyrically expressive lamps, designed by Gisela Stromeyer and the highly engineered Escale office system, which also won a Best of Category award. These two projects epitomized the proverbial split between romance and reason, technology and craft, that live at opposite ends of the design world. Stromeyer's Column Lamps, they agreed, span the disciplines of architecture, design and sculpture. "It's been done before, people have used this fabric before," remarked Kovacs, noting that Stromeyer's work was similar in spirit to Noguchi's. What set the design apart for him, however, was its magnitude. "It's the size and scale that distinguish it, that makes it so strong," he offered. Hutton agreed: "It's so big that it becomes architectural; you can create a new space with it. It's about transforming a room."

Because they are made of Lycra, the lamps are washable. They hang from the ceiling and stretch to the floor with a minimal support structure—fiberglass rods shape the top, while weights stretch the fabric down to a wood foundation. The fabric is attached to the rim of the wood with Velcro. A halogen spotlight with a dimmer is centered in the base, throwing a spot of light up to the ceiling. Each lamp stretches from 8 to 10 feet. "A forest of these would be fabulous," Hunt enthused.



Gisela Stromeyer.

Gisela Stromeyer, a German-born architect, comes from a family of tent makers that goes back four generations. Her father, Peter Stromeyer, was the partner of the renowned architect Frei Otto, who created tensile structures in buildings like the German Pavilion in Montreal and the Olympic Stadium in Munich. Stromeyer studied the design and making of tents with her father and Otto from 1981 to 1984. After graduating from Pratt Institute with a degree in architecture in 1989, she opened her own design office. Her projects include designs for Donna Karan's fashion shows, Emanuel Ungaro's New York showroom, the Click Model Agency's offices, Tower Records, Equinox and Elizabeth Arden spas.

What specific need does this product address?
My concept was to create something using an existing structure. Everyone has ceilings and walls. The idea was to make a column of light so that it has an architectural, sculptural element. It provides a visually interesting shape as well as soft light; it's flexible, so it can work in smaller spaces; and it provides a strong vertical element.

How does this project distinguish itself from others of its kind?
It's different because it's an architectural element as well as a lamp. It hangs off the ceiling and collapses into a flat element. And you can wash it.

How is this project similar to or dissimilar from other projects you have designed?
It's my first product. Usually, I respond to spaces individually—all of my work is custom. This is different. Also, my projects are usually larger. In my other designs, I work with light but the light is a separate element. With these lamps, everything is unified into a whole. Now I'm thinking about doing more products. I have a screen in mind and a wall lamp with a spine that collapses.

What role, if any, did new technology or materials play in shaping this project?
None. Lycra Spandex has been around for quite some time. It's a very simple concept. It goes all the way back to tent making.

In retrospect, what would you change or add to this project?
I like it the way it is. I might add something to the foot. When you clean around it, the fabric tends to get dirty. But I am going to change the construction: I'm going from two seams to one.

To what extent did other designers influence you?
It goes to my history and my father's work with Frei Otto. Basically, its the same idea I'm working with, but I work in stretch materials, and they didn't. Most of their work is outdoors so they needed a more rigid fabric.

CLIENT/COMPANY Gisela Stromeyer Architectural Design, New York.
IN-HOUSE DESIGN Gisela Stromeyer, president.
MATERIALS/FABRICATION Lycra fabric, fiberglass rods, wooden base.

HAWORTH ESCALE

When the time came to choose this year's Best of Category winners, the jury had no hesitation about honoring Escale. "This is the best thing here," they pronounced. Their speedy decision was especially noteworthy because, after the first round of judging, Hutton was Escale's sole champion. "This is an office I'd like to work in," he proclaimed. "Just look at it! It's sensuous, it's sexy, it's more fun to live with and work in." He especially admired the soft, curtain-like dividers, offering that they would endow any space with a romantic quality. He also applauded Escale's ecology quotient, noting that the manufacturing process makes good use of scrap materials. After Hunt and Kovacs reexamined the system, they quickly became converts. "This is very good," said Kovacs, "it *is* kind of sexy." Hunt lauded the system's European styling and the way the cord wrapped into the leg of the system.

Escale, a team effort of in-house designers from Haworth Europe and a French consultancy, Jean-Louis Berthet, is all about flexibility—the new imperative in contract design. The same group was also responsible for Haworth's Nomade system, which this collection is meant to complement and which won a Design Distinction in last year's Design Review. Virtually everything about Escale is either adjustable or mobile or both. Desktops and work surface extensions are reversible as well, a real boon for southpaws. The cone-topped leg weds the desktops and pedestals, discreetly integrating them into the workplace scheme. One leg can cleverly support up to four desktops. The leg is also used to attach a screen with a built-in pocket, an element that separates desktops without isolating them. "It's just gorgeous," Hunt decided.



Jean-Louis Berthet (left) and Denis Vasset.

Jean-Louis Berthet, 57, graduated with an honors degree in interior architecture from the Ecole Nationale des Arts Décoratifs in Paris and served as president of the Societés des Artistes Décorateurs from 1974 to 1977. His associate, Denis Vasset, 44, has a degree from the Atelier Met de Penninghen in Paris. The pair has designed several residential interiors, as well as offices for a multitude of banks, including the Bank of America and Banque Paribas. They are also responsible for the Crowne Plaza Hotel in Amman, Jordan, the Presidential Palace in Baghdad, restaurants in the Parc d'exposition de Paris Nord Villepinte and the post office for the Eiffel Tower. Their furniture projects include pieces for Herman Miller, Cassina, Poltrona Frau, Tecno and Steelcase Strafor.

What specific need does this product address?
The success of business today depends on its capacity to adapt as quickly as possible. We have created a family of workstations that responds to all of today's demands. Nomade and Escale together make up a design system —a combination of elements that permits a great number of possibilities, like Legos.

How does this project distinguish itself from others of its kind?
Escale is made to last, but, at the same time, to be in perpetual evolution. Six components and nine types of accessories allow for the composition of an ensemble of variable forms and endless styles and colors.

How is this project similar to or dissimilar from other projects you have designed?
This project is completely different from all of the others we have designed. It is no longer about objects of furniture, but about a family in evolution. We can construct an infinite variety of environments by manipulating Escale's different components: height-adjustable and reversible desktops, work surface extensions and mobile tables; mobile three- and four-drawer pedestals; directional shelf/lectern/accessory holders and privacy screens.

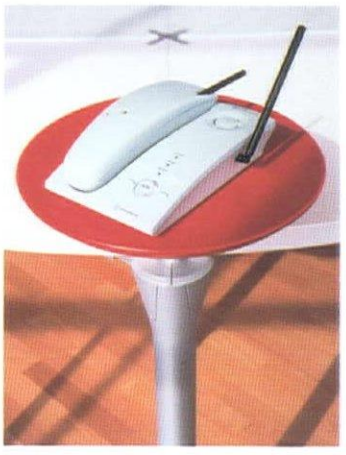
What role, if any, did new technology or materials play in shaping this project?
We were very attached to the idea of using wood. Haworth's French factory has undergone a major modernization, permitting us to adapt the material to contemporary production. The use of wood gives Escale a genuine humanness and warmth. We all feel the need to return to natural materials, to create workspaces that are closer to and more harmonious with the places in which we live. The alliance between design and engineering succeeds in concealing the project's great technical complexity and gives it the appearance of great simplicity.

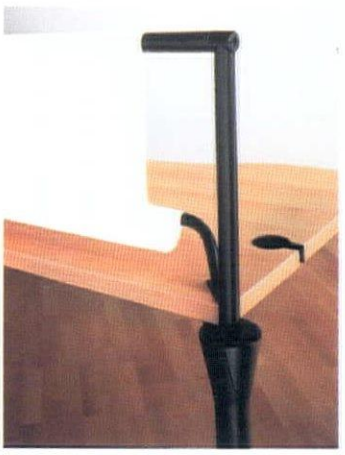
In retrospect, what would you change or add to this project?
We would like to be able to add new accessories—a reception desk, portable management accessories. This project must continue to evolve, to adapt to new needs, all the while keeping its soul.

To what extent did other designers influence you?
Even in painting, pure creation does not exist. It is always influenced by what one sees, what one hears, what one feels. All design has a father, and not to recognize that would be presumptuous. That doesn't mean that personality and originality can't be present in the finished product.



CLIENT/COMPANY Haworth Inc., Holland, MI.
IN-HOUSE DESIGN Ordo, a Haworth Company, Paris. Patrick Jolly, R&D manager.
CONSULTANT DESIGN Jean-Louis Berthet, Paris. Jean-Louis Berthet, associate; Denis Vasset, associate.
MATERIALS/FABRICATION ZAMAC alloy of zinc and aluminum, fiberglass-reinforced polyamide, epoxy-painted steel tube, plastic-injected ABS, high-resistance melamine chipboard, lacquered or veneered MDF, extruded aluminum.
HARDWARD/SOFTWARE Pentium PC and Silicon Graphics workstations; AutoCad 13, 3D Studio Max, ProEngineer.







GEORGE LAMPS

Kovacs, the lighting impresario on the jury, pronounced Tobias Grau's George lighting system outstanding. "The mechanism for moving the head up and down is lovely," he said. Hunt and Hutton agreed: "This isn't entry level; it's groundbreaking," Hutton enthused on behalf of the group.

George is a halogen lamp that comes in two versions. In the hanging edition, it's suspended, balanced and seemingly floats. George the floor lamp has a spotlight that can be tilted upward, turned down or rotated. Both have a high-gloss black spotlight that glows a deep red or green from within when lit. Each also has a cool lighting reflector, fresnel lens and focus adjuster that allows a beam to go from narrow to wide. The lamps can supply direct lighting or, with the use of a screen, indirect illumination.

The contrast of materials gives George its character: a high-polish glass lamphead is combined with zinc die-casting. The lamp's housing is made of translucent, colored, heavy-duty plastic and pressure die-casted metal. And its turned parts are stainless steel.

"It's lovely," concluded Kovacs. "It's very sophisticated and it's one of the most impressive things I've seen."

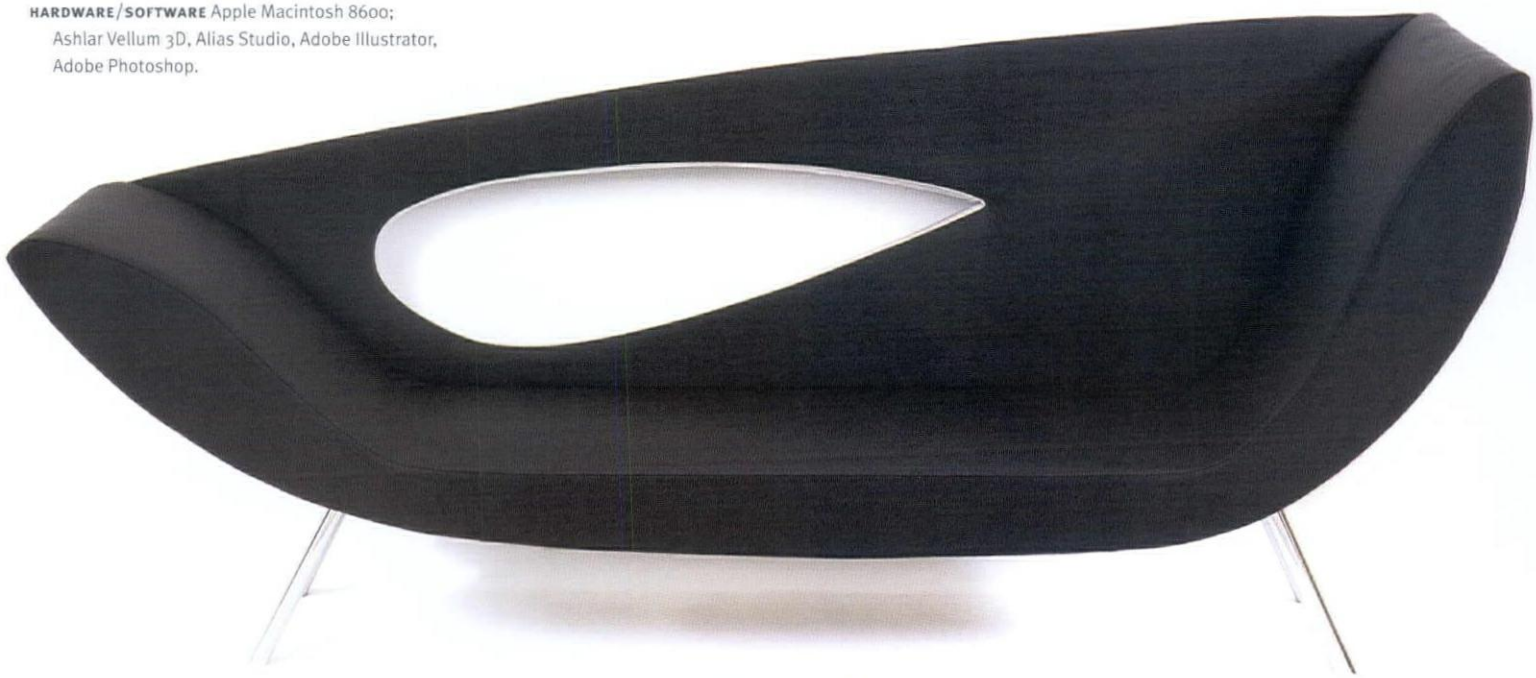


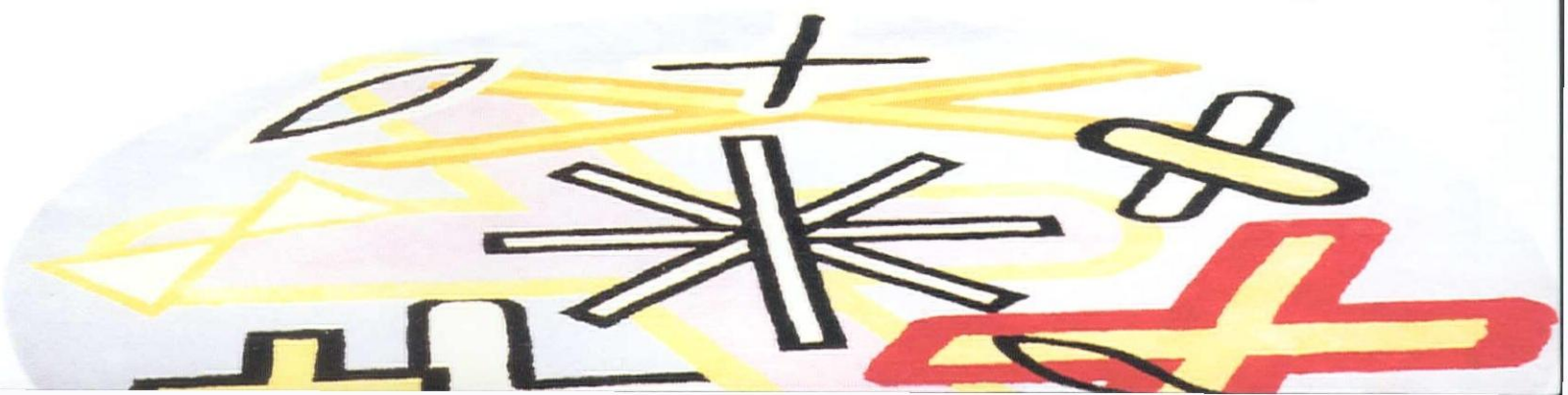
CLIENT/COMPANY Tobias Grau KG GMBH & Co., Hamburg, Germany.
IN-HOUSE DESIGN Tobias Grau and Florian Borkenhagen, designers.
MATERIALS/FABRICATION Injection-molded translucent, colored, heavy-duty plastic housing, pressure die-cast metal, turned stainless steel.
HARDWARD/SOFTWARE Windows, MegaCad.

APHEX SEATING

Karim Rashid's streamlined, boldly colored upholstered seating for the Japanese company Idée couldn't help but catch the jury's attention, and his Aphex collection's lyrical lines and sure-handed palette made the impression a favorable one. "It's free-spirited and the colors are great," said Hutton. For the collection's upholstery, Rashid chose an aerospace nylon that's soft yet extremely rugged. He then used different colors to visually separate each form. Designed to be as light in weight as they are in appearance, the internal frames of the chairs are formed of slender steel and their legs are made of chrome. "It's simply a new take on things," Hutton enthused.

CLIENT/COMPANY Idée Co., Ltd., Tokyo.
CONSULTANT DESIGN Karim Rashid Industrial Design, New York. Karim Rashid, designer.
MATERIALS/FABRICATION Steel chrome frame and legs, aerospace industrial nylon, biodegradable foam.
HARDWARE/SOFTWARE Apple Macintosh 8600; Ashlar Vellum 3D, Alias Studio, Adobe Illustrator, Adobe Photoshop.





PLACIDO ROCKING CHAIR

This meditative rocking chair won the jury over for its originality, although someone noted that it was in fact an interesting variation on hanging 1960s womblike wicker basket seats. Hunt applauded the design's dreaminess. "You can put your kid in it," she mused, adding that, while the rocker makes you smile, "there's also something quite classy about it." "It looks like fun," said Hutton. "If you want to be alone, you can hide in it." The designer's brief was to create a place for relaxation and peace of mind, a personal space rather than just a piece of furniture. The jurors agreed that Iris Eyal had indeed succeeded. But, since the sitter has to take off his or her shoes and climb in to enter, one juror wondered just how hard it would be to climb out again. All of the jurors loved it anyway, though.



CLIENT/COMPANY Eyal Design, Jerusalem, Israel.
IN-HOUSE DESIGN Iris Eyal, designer.
MATERIALS/FABRICATION Tubular steel frame, cast-iron joints, canvas seat.

PONY ROCKING HORSE

"Of everything here, it's a wow," said Hunt. "It makes you smile," agreed Kovacs of Haworth's Pony, part of its Next Seating line. Added Hutton, "There are not that many original things in the world. This is a different kind of modern furniture; it's interactive and therapeutic."

The Pony rocking horse, a conceptual prototype, was part of an experimental series inspired by children's playground equipment. According to the manufacturer's entry information: "Scrutiny on posture led to the realization that one position, no matter how comfortable, is undesirable for an extended time period. An active body yields an active mind. It's a paradigm for motion in the workplace." The Pony, thus, is designed to accommodate the pivotal point of motion in the sitter's lumbar region. "It's more for fun than a chair," said Hutton. "I'm the kind of person who can't stop moving so I never sit and watch TV. But I could rock and watch on this."

CLIENT/COMPANY Haworth, Inc., Holland, MI.
IN-HOUSE DESIGN Steve Nemeth, industrial design manager; Thomas Perrin, Doug Thole and Perry Dixon, industrial designers.
MATERIALS/FABRICATION Laminated plywood shell, foam and fabric saddle, synthetic-leather saddle bags, steel foot pegs.
HARDWARE/SOFTWARE Sun Microsystems; ProEngineer.



CURRENTS OFFICE SYSTEM

What intrigued the jurors most about Currents is the system's ability to create flexible lighting. They loved the giant canopy lamps that arch over the workspaces and the modular lighting panels that allow designers to create totally illuminated walls. "It's got lots of wiring options," Hutton noted approvingly. "I love the light," said Hunt. "The fixtures are fabulous; it really has a fresh feel."

Currents' distinguishing feature is its wall-like technical panel—a freestanding spine that distributes power, data and telecommunications throughout a cluster of workstations. These spines come in 39-inch, 48-inch and 64-inch heights, giving planners the flexibility to create open-team workspaces or more private, enclosed spaces. The spines have removable covers, allowing electricians access to all of the cables and wires without having to disturb any of the work surfaces or perpendicular panels. A crown at the top of each panel has a continuous rail—a connecting link that makes it possible to mount overhead storage, lighting or any number of translucent panels to give each unit height and privacy.

All of the freestanding desks, screens and storage units are mobile and easily reconfigurable without tools. The work surfaces are height adjustable and designed to support large monitors, as well as a keyboard and a mouse, without separate supports.

CLIENT/COMPANY Knoll, Inc. New York. Siv Spurgeon, team leader; Douglas Reuter, marketing director.
IN-HOUSE DESIGN Knoll Product Development.
CONSULTANT DESIGN Robert Reuter, Stonybrook, NY. Charles Rozier, New York.
MATERIALS/FABRICATION Panels: roll-formed steel studs and crowns, robotically welded; roll-formed steel panel covers; structural base covers, crown covers and extruded aluminum accessory covers; proprietary panel upholstery process. Screens: stressed skin fiberglass on extruded aluminum frame. Desks: T-mold and edge-banded plastic laminate or veneer worksurface; numerical control machining and edge application; extruded aluminum legs; die-cast aluminum feet; formed-steel beams; injection-molded plastic trim covers. Storage: steel casegoods, injection-molded plastic fronts.
HARDWARE/SOFTWARE Silicon Graphics, Apple Macintosh and Windows workstations; Alias Studio, Ashlar Vellum, AutoCad, ProEngineer.



JAMES WOJCIK



A. DOVIFAT

STEELCASE 1 + 1

The jurors applauded Steelcase's 1 + 1 dynamic office furniture system for its overall good looks. "It's not static," declared Hunt. "It's younger, flexible and usable. It's high-end raw," she said, complimenting the design. Hutton especially enjoyed the system's gracefully arched legs, but didn't stop there. "The whole thing is good," he commended.

Steelcase produced the 1 + 1 for the entire European market, which required that the designers build in flexibility to make the system adaptable to as many different countries as possible. Their brief was to create a system that offered an endless combination of common components, giving the user the ability to organize his or her own workplace and storage.

The system's key element is an oval aluminum extruded rail onto which legs and tabletops are attached. The slim structure, which is invisible under the table, provides the dock for an array of cast-aluminum accessories that lock onto it. These include personal storage drawers, boxes and files, a selection of desk screens, lighting, filing units and cable management gear.

The rail system allows the tables to remain slim, cutting down on production waste (which is reduced by about 50 percent, according to the manufacturer) and thereby making 1 + 1 an environmentally friendly family of products. The tabletops have two parts, one major, one minor. All minor parts are designed to fit all the major ones, enabling a huge variety of shapes, sizes and configurations to evolve out of a relatively small set of components.

CLIENT/COMPANY Steelcase Strafor, Strasbourg Cedex, France. Laurent Michy, group product manager; Annelise Coutulier, marketing/public relations.

CONSULTANT DESIGN IDEO Product Development, London. John Stoddard and Philip Davies, designers; Steve Heron and Jorge Davies, design visualization; Neil Martin, engineering advisor; Chris Avis and Dick Grant, modelmakers; Alison Black, human factors.

MATERIALS/FABRICATION Laminated Protach tabletops in particle board, numerically controlled efficient-cut tabletops, aluminum extruded tubes with postformed interlock features, cast-aluminum attachments, plastic and metal accessories.

HARDWARE/SOFTWARE Apple Macintosh Power PCs; Ashlar Vellum, Adobe Illustrator, Adobe Workshop, Macromedia Director, Presenter Professional, ProEngineer.



CLIENT/COMPANY Metro, Burlingame, CA.
IN-HOUSE DESIGN Chris Domina, design director; David Simon, designer.
CONSULTANT DESIGN David Ryan and Associates, Seattle, WA. David Ryan.
MATERIALS/FABRICATION Molded plywood with CNC routed forms, tube bended and welded metal, powder coat finish.
HARDWARE/SOFTWARE Apple Macintosh Quadra 800, Pentium-based PC; Ashlar Vellum, AutoCad 12.

ROVING SEATING

Does the world need another office chair? Yes, if it's as well-designed as this one, the jury agreed. Here is an office chair with attitude. Metro's Roving Seating rolls, stacks and even has a handle with which it can be led around. Variations include a jaunty stool, dubbed Rover Jr., and a swivel armchair.

The jurors not only liked its form, they admired its well thought-out features. Not that many sidechairs come equipped with casters. And these chairs stack four high, making for easier storage. The chairs are purposely small in scale to increase seating capacity, and have upholstered seats for added comfort.

The Rover also ranks high on the environmental awareness scale. The metal components are fabricated using traditional tube bending and welding techniques and sealed with a powder coat that eliminates dangerous emissions. All wood components are finished with water-based stains and adhesives that similarly reduce off-gases.



OVERTURE FOLDING CHAIR

Hutton loved the fact that this chair folds unusually flat—just two inches wide—saying, "that's just what a folding chair should do." Hunt agreed, and remarked that she found the Overture very solid: "It doesn't feel flimsy," she said. Hutton also admired how easily the chair closed, and liked its integrated carrying handle, which he demonstrated for the other jurors. "It's deceptively simple, and very smart," agreed Kovacs. But the chair has many other features to recommend it as well, including a self-leveling frame that keeps the seat even on uneven surfaces; a back that articulates 30 degrees to follow the sitter's movements and that swivels 360 degrees, providing a perch to lean against when the user is standing up. The product has no latches or locks to pinch fingers and no rough edges to snag clothing. Like many of this year's entrants, it also is environmentally friendly, with a frame and seatback that are completely recyclable.

CLIENT/COMPANY Tellus Furniture, Orleans, IN.
IN-HOUSE DESIGN Enrico Ciocada, designer.



BLITZ CHAIR

Hutton applauded the simplicity and beautiful engineering of this stackable indoor/outdoor chair, produced by Segis in Italy. "It's everything it has to be," he said. Hunt admired the line of the back, while Hutton went on to praise the trim, unfussy design and the slit in the seat that lets rainwater drain off when the chair's being used outdoors.

Made of a polished, die-cast aluminum frame and aluminum tubing legs, Blitz is available in nine different colors of plastic, or in wood or leather, for a more corporate look. The armrests come with painted or chrome finishes. Freestanding, up to 10 chairs can be stacked; on a cart, the number is unlimited.

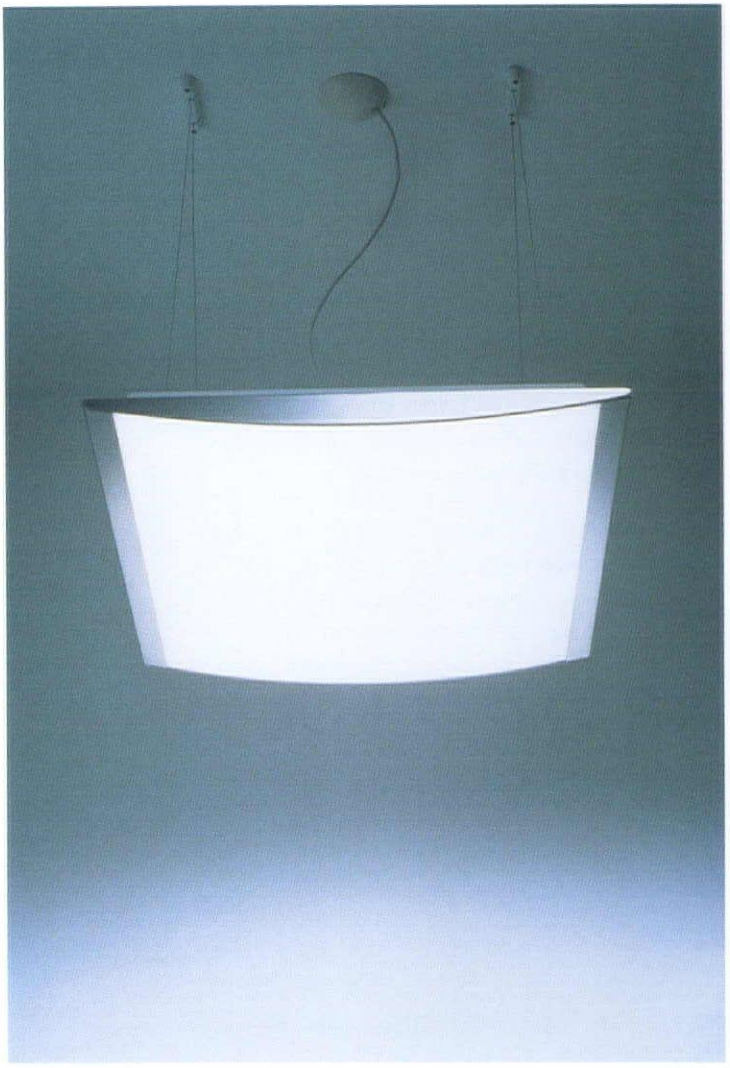
CLIENT/COMPANY Segis SPA, Poggibonsi, Italy.
CONSULTANT DESIGN Carlo Bimbi Designer, Florence, Italy. Carlo Bimbi and Paolo Romoli, designers.
MATERIALS/FABRICATION Die-cast aluminum frame and armrests, painted or chrome finish, aluminum tube legs, polished or satin anodized finish, seat available in recyclable polypropylene, leather, Alcantara or fabric upholstery, natural or cherry-stained beech wood.
HARDWARE/SOFTWARE Pentium 200 Cimatron Microsystem.

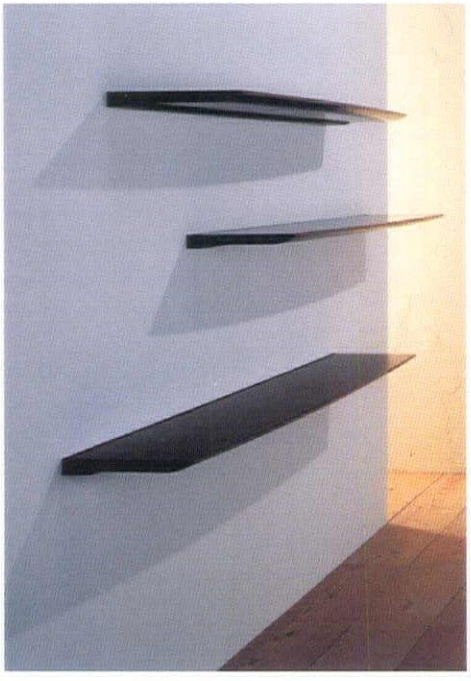
STRIP LAMPS

The jurors lauded these slim fluorescent Luceplan fixtures as the height of futuristic minimalism. Intended to be mounted from ceilings or on walls, these fixtures won everyone over with their simplicity and elegance. "It's the most modern, most innovative lighting here," crowed Hutton.

The fixture's die-cast aluminum frame provides this energy-efficient series with a gently arched profile. The designer, Luceplan's Dante Donegani, used narrow-diameter T8 fluorescent lamps and slim electronic ballasts behind the opal polycarbonate diffuser to keep the overall depth to less than four inches, adhering to ADA guidelines for public-space lighting. Two larger-size fixtures are available that can be suspended by cables from the ceiling to lower the fixture height.

CLIENT/COMPANY Luceplan SPA, Milan.
IN-HOUSE DESIGN Dante Donegani, designer.
MATERIALS/FABRICATION Die-cast aluminum sides, extruded aluminum braces, opal polycarbonate diffuser, electronic ballasts.
HARDWARE/SOFTWARE Apple Macintosh; Ashlar Vellum.





TANGENT SHELVING

This innovative wall-mounted shelving system eliminates the need for diagonal support brackets, as a patented aluminum extrusion supports the shelf, almost invisibly locking it in place. Rotating the shelf onto the extrusion fixes it into a horizontal position. Kovacs liked the shelving system's clean line, but wondered, "Can it possibly work?" Hutton wanted to know if you needed to tear down the wall to put in the struts. But Hunt had enough faith to convince them both. "It's beautiful," she enthused. "It's a nice, minimal way to do a shelf." She then asked Hutton, "As someone who designs shelves all day long, is it something you wish you had thought of?" "Yep," he admitted. "Now I don't have to design shelves anymore."

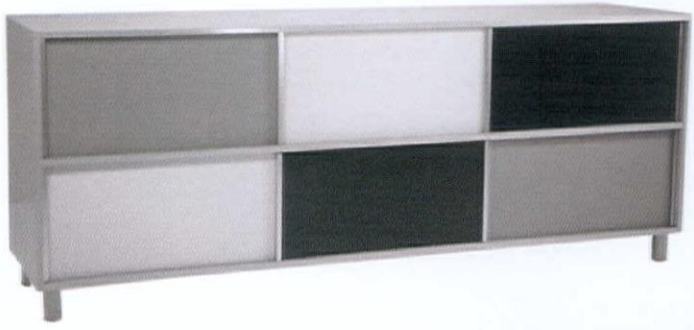
CLIENT/COMPANY Nienkämper ICF Group, Toronto, Canada.
IN-HOUSE DESIGN Mark Müller, designer.
MATERIALS/FABRICATION Patented aluminum bracket, extruded and machined aluminum, vacuum-formed MDF/wood veneer.
HARDWARE/SOFTWARE Pentium-based PC, Apple Macintosh; AutoCad 13, Adobe Illustrator.

FURNITURE
HONORABLE MENTION


KARL PETZKE PHOTOGRAPHY

PATINA CHENILLE FABRIC

All the jurors admired the rich, antique quality of Patina, Myung Jin Inc.'s handwoven rayon chenille residential upholstery fabric by Ruth Friend, Jackie Little and Tim Auxier of Sausalito, CA. Hutton especially liked the fabric's light appearance, detailed surface finish and great rich color palette. "It's thick and heavy. You can really upholster with it," he praised.



BOSS CABINET SERIES

The jurors appreciated the straightforward simplicity of San Francisco–based designer Christopher Deam's Boss cabinet series—a storage system for home offices that can be ordered in various configurations. Sliding panels of phenolic epoxy resin used in the computer industry conceal file drawers, dividers and shelves. A flip-down work surface can lock into an upright position. The units are made of Honduras mahogany, the handles are anodized aluminum and the legs are made of tumbled aluminum.


PETER WOOD

CHASE TABLES

"The feet are nice, the finish is nice, the choice of tops is very nice," said Hunt. "I'd buy it," said Hutton. The Chase tables, designed by Pentagram in San Francisco for the Italian company Mastrangelo, come in a range of sizes, have painted steel frames available in different colors and a wide choice of glass tops: transparent or sanded, tempered or laminated, in blue, yellow and silver.

FOLD-DOWN DESK

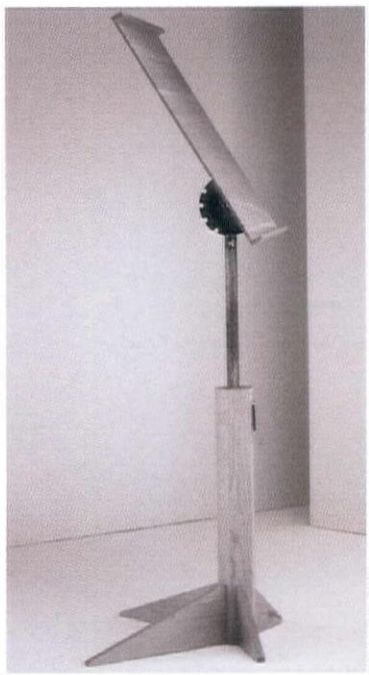
The designer and manufacturer of this wall bureau, Toronto-based Andrew Jones, said that the inspiration for the design of this fold-down desk was a briefcase mounted on the wall. Made of laminated birch plywood with stainless steel hinges, it has storage trays for stationery that tilt forward for easy access and concealed pencil boxes that open by pivoting outward. The fluorescent lamp makes it even more useful in tight, dark spots.


JOHN HOWARTH



BRUT STOOL

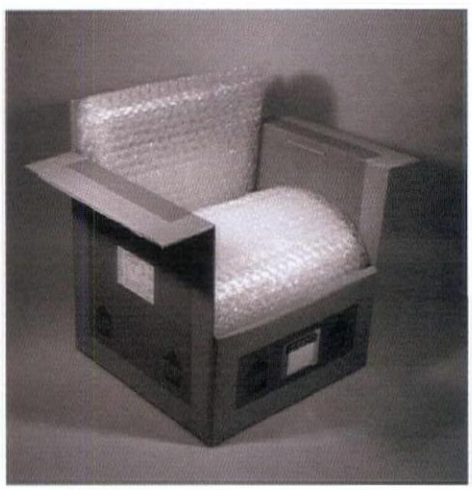
Matthew Hoey's adjustable stool (the seat height can range from 18 to 30 inches) represented the epitome of what Holly Hunt called Art Brut. "The corrugated steel is very today," she said, and Hutton liked its "sculptural" presence. The design, made of anodized aluminum with stainless steel hardware, includes a footrest and a 2-foot-by-2-foot floor plate. The main support yields to allow for body movement.



PAOLA BOLZONI

STAND BY ME TABLE

Milan-based Anna Castelli Ferrieri's Stand By Me universal bookstand table is designed to be used at any height. When the top is positioned horizontally, it becomes a bedside table; vertically, it supplies a place to display a painting or book. Handcrafted of cherrywood, it has a natural wax finish and polished stainless steel hardware. The jurors appreciated the table's versatility and simplicity. "It does what it says it does," Hutton summed up.



PERPETUAL MOVER CHAIR

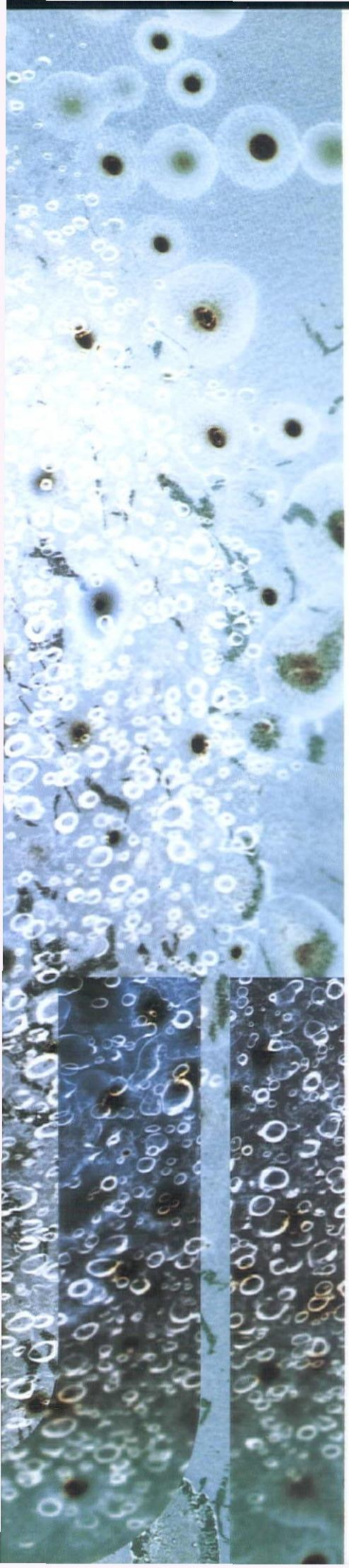
Clint Shore's Perpetual Mover—which he calls the chair for those afraid of commitment—completely charmed the jury. "It's a funny use of materials. The double cardboard is very sturdy and the bubblewrap seating is a riot," said Kovacs. Everyone wanted to support what they called this "entry level" design, admiring its sense of humor. "You can even put your dishes in there," said Hutton, who considered the chair original and lots of fun.

ALA SEATBENCH

The jurors described the Ala Seatbench, a waiting room system designed by Josep Llusca for the Spanish manufacturer Oken, as enormously versatile and elegant. With three different types of legs and three different upper supports available, Ala allows for a wide range of options. Its back and seat are made of beech wood, its support bar is fashioned of lacquered steel and arms and feet are rendered in polished or lacquered aluminum. The seat is made of polyurethane-injected foam.







EQUIPMENT

This year's Equipment category was dominated by products related to medicine, computing and sports—in that order. Time and again our three jurors, Edie Adams, Ray Riley and Ravi Sawhney, focused on what Adams, manager of hardware ergonomics and usability at Microsoft, called "the two poles" of Equipment design: "One is the problem-solving and humanizing aspect; the other is bringing beauty to what might otherwise be very staid."

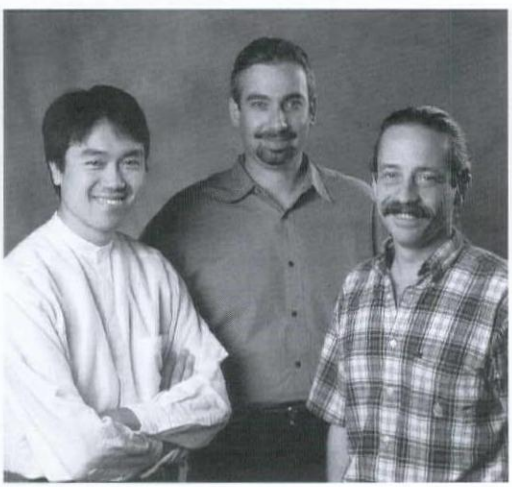
Those standards of achievement are both borne up by this year's two Best of Category winners. The Midwest Dental AirTouch by IDEO epitomizes the panel's concern with "bringing a friendly approach" to environments "that used to be very sinister," while "remaining honest to materials," in the phraseology of Riley, director of research, design and development at the Nike Equipment Group. "I'm continually impressed by products that take in the patient's point of view," said Sawhney, president and founder of the product design firm RKS Design. And yet the AirTouch, along with such Design Distinction winners as Johnson & Johnson, GI Supply and Laerdal Medical, accomplish these aesthetic and ergonomic feats in the service of new advances in technology. "Industries that have never used industrial design before are seeing the need to externalize their technological advances," as Sawhney put it. This trend was also pointed up by strong entries from the world of computing, exemplified by the second Best of Category winner, an elegant disk drive tower by frogdesign for Trimm Technologies, which "shows the possibility of a more advanced aesthetic for computer accessories than what we've seen in the past," according to Adams. Other awardees offering servers and peripherals (Tandem, Stratos and Datacard, for example) lend weight to what Adams sees as "the good values we see in industrial design of making very complicated processes and technologies more approachable and understandable."

Such values also meshed with each juror's enthusiasm for high-speed thrills, which found its way into positive leanings toward sporting equipment from such companies as Cinelli, CycleOps and Mazda. "When you say equipment," said Sawhney, "the virtues you're talking about are durability, strength and fitness for purpose." In this zone, as with all of this year's Equipment winners, Riley noted the panel's interest in rewarding "sophisticated solutions that pay attention to quality of detail while finding solutions to very functional problems."

JURORS EDIE ADAMS, RAY RILEY, RAVI SAWHNEY
MODERATOR SAM PRATT

ULTRATOWER AND FIBERRACK DISK DRIVES

"This is frogdesign at its finest," said Sawhney of this modular, hot-swappable tower of high-speed disk drives produced by Trimm Technologies. "Its handles are as well-refined and judicious a use of a design detail as anything you'll ever see. They are fully functional sculptural elements that invite you to touch them. But they don't go overboard." Adams was similarly swept away by the dynamism of the form, lightening up an office fixture that more typically is static and drab: "For the Equipment category, this is so expressive. Just by looking at it, you can tell exactly how to pull on it. The scale of the handles—how dominant they are—is really unusual. Handles on these products tend to be little, teeny, delicate things." Riley made it unanimous: "It tells me exactly where to interact, and at the same time it's having fun. They've given a rhythmic pop to a functional box. The best part is they didn't goof around with the container. They had the good sense to leave the surfaces alone except where you interact with the unit." But the jurors hastened to note that the immediate, irresistible appeal of the disk tower's elemental forms—constructed from sheet metal, glass-reinforced ABS, lexan and cast urethane—belied the sophistication of the design. The intuitive and playful forms of the rippling handles also conceal air intakes for proper ventilation. "This was a very difficult challenge," Sawhney observed, "taking a unique element at the top and tying it together with a repetitive element all the way down. It's an extraordinary job of modeling."



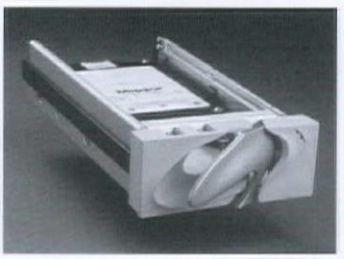
Gary Natsume, Gadi Amit and Jacques Gagné of frogdesign.

Gadi Amit is vice president of design with frogdesign in San Francisco. Gary Shigeru Natsume is an industrial designer at frogdesign in Sunnyvale, CA. Jacques Gagné is an engineering consultant with the Sunnyvale frogdesign team.

Frogdesign is an integrated strategic design and communications agency founded in 1969 by Hartmut Esslinger in Altensteig, Germany. In addition to Sunnyvale and San Francisco, the company maintains studios in Altensteig, Germany, Austin, TX, and New York. Clients include Acer, Acura/Honda, AT&T, the Discovery Channel, IBM, Louis Vuitton, Lufthansa, Motorola, Rosenthal, Sun Microsystems, Virgin Records and Zeiss.

What specific needs does this project address?
Our main goal was to elevate an obscure product to a well-recognized product. Our client, Trimm Technologies, had to become more visible and attractive in a very competitive market.

How does this project distinguish itself from others of its kind?
The simple and strong gesture combines usable handles, ventilation intake and a symbolic form that supports the integrated disk functionality. That is how it differs from many similar products that play with vent patterns, "well designed" handles, and "architectural" images. There are plenty of examples of these in the past, so we looked for something new.



How is this project similar to or dissimilar from other projects you've designed in the past?
This was a very fast program involving tight teamwork. The design and engineering process took about seven weeks, during which the team members Gary Natsume, Jacques Gagné, myself and several others from frogdesign had to figure out quick solutions to a very complicated 3-D form. Although the main idea had been set earlier, the CAD work had to be refined online to create a fluid look. Additionally, the handle functionality had to be tied to the disk's cam mechanism without interrupting the flow.

What role, if any, has new technology or materials played in shaping this project?
Our design process used the latest Pro-E CAD features. With the help of this CAD package, Jacques, from frog's engineering team, reproduced the feeling we got from a handmade model without losing any of the form's energy. The latest CAD improvements are letting designers go back to true sculpting. It is cutting-edge technology that gives us a chance to become sculptors again!

MIDWEST DENTAL AIRTOUCH

In conferring the Best of Category upon a piece of dental equipment, all three jurors stepped confidently into an unsexy zone where others might fear to tread. "Visiting the dentist's office is one of the more distasteful things that people go through in life," noted Sawhney. "In this marketplace, people are truly fearful. They hear the sound of a dental drill and immediately cringe. Dentists are known to suffer depression because people aren't happy to see them. So this is one of those rare breakthrough products that actually helps people feel better about an entire process. It's taking a new, friendly, non-invasive technology and externalizing it."

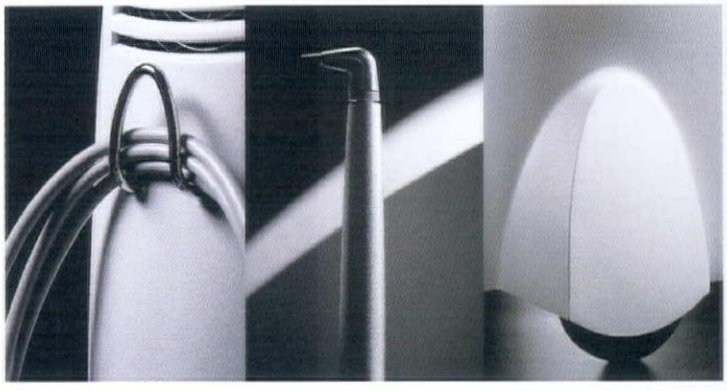
Midwest Dental's air abrasive systems afford dentists the chance to eliminate cavities in their earliest stages, reducing the need for anesthesia. But IDEO's design triumph rests in the condensation of a formerly cumbersome and terrifying toolset into a friendly rollaround cabinet that invariably prompts comparisons to *Star Wars*' R2D2.

"It has an animated, humanoid feel to it," enthused Riley. "They shrunk a whole lot of units into a compact, clean solution that could have been really clunky. It makes an outpatient surgical experience less intimidating."

One ergonomic handpiece blasts cavities with high-speed air particles, while another's built-in suction evacuates aluminum oxide particles before they can spread over the operating area. Control panels were simplified, but the designers also took existing practices and dentists' training on earlier equipment into consideration. "By being very approachable, it looks at the patient's side of things; by integrating a bunch of heavy equipment into one compact place, it addresses the technician's concerns in the clinical setting; and the materials it's made of are appropriate to the environment for which it is intended," Adams summed up. "This product represents Best of Category because it offers a really thorough integration of what industrial design can bring to problem solving."



The IDEO team (clockwise, from top left): John Brassil, S. Kun Chang, Roberto Fraquelli, Dick Grant, Danny Stillion, Reynaldo Quintana, John Lake and Ed Kirk.



John Brassil is a senior engineer and project leader for IDEO Chicago. Since he joined the company in 1995 he has led product design teams in a diverse range of fields, including sporting goods, computing, telecommunications, surgery and dentistry. One of those teams developed the AirTouch. Prior to joining IDEO, Brassil worked as senior engineer and engineering manager for Finnigan Corporation and Heraeus Surgical, where he developed system products for analytical chemistry and laser surgery. He holds a masters of science in mechanical engineering from Santa Clara University.

What specific needs does this project address?
The first design challenge was to make an air abrasive product that would be comfortable for the dentist, both physically and cognitively. Dentists would be more likely to accept this emerging therapy if it made sense to them and if it took advantage of an existing skill set.

The designers needed a way to manage the aluminum oxide powder after tooth treatment, keeping it from spreading all over the operatory. Powder mess had been a major problem with previous air abrasive products. Additionally, the client sought to provide flexibility in the product while maintaining its quality as a low-cost integrated system.

How does this project distinguish itself from others of its kind?
Its friendly design is nonthreatening to patients, and its self-contained system makes it attractive to dentists who can easily integrate it into their existing offices. Providing its own vacuum system prevents excessive wear on dentists' installed systems, and designing comfortable hand tools that work very much like the existing tools promotes acceptance.

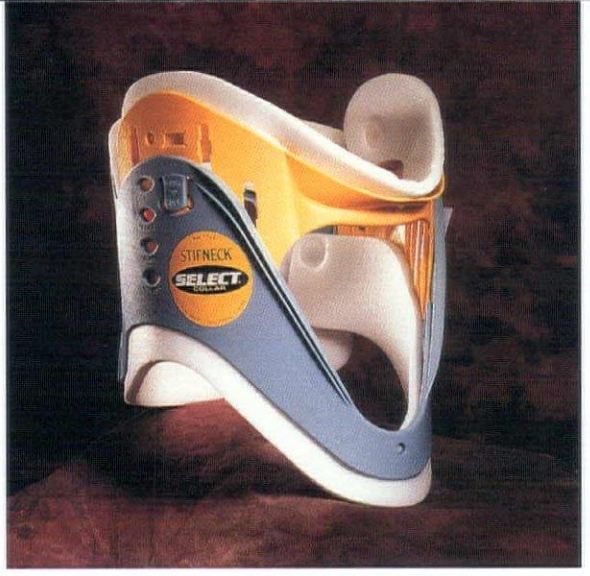
What role, if any, has new technology or materials played in shaping this project?
The innovative vacuum system is much more powerful than the systems already installed in dentists' offices, and its basic design has been adapted for the consumer vacuum market.

In retrospect, would you have done anything differently in the design process?
As always in a large project, there is a trade-off between time-to-market and "featuritis"—in this case, we left some proprietary features out that would have significantly delayed the introduction of the unit, and that will be incorporated into the next model. On the whole, very few compromises had to be made, and the finished product is not lacking any substantial features.



CLIENT/COMPANY Trimm Technologies, Las Vegas, NV.
CONSULTANT DESIGN frogdesign, Sunnyvale, CA, San Francisco, Austin, TX, New York, Altensteig, Germany, and Taipei, Taiwan. Gadi Amit, Gary Shigeru Natsume and Jacques Gagné, design team members.
MATERIALS/FABRICATION Sheet metal, glass-reinforced ABS, ABS, lexan, cast urethane.
HARDWARE/SOFTWARE Apple Power Macintosh, Silicon Graphics workstations; ProEngineer, Ashlar Vellum.

EQUIPMENT
DESIGN DISTINCTION



STIFNECK SELECT COLLAR

The jurors didn't know at first whether to laugh or take umbrage at the neck size settings on the Stifneck Select cervical collar: Tall, Regular, Short or No Neck. Is humor appropriate in a product used for emergencies—in this case, the need for spinal immobilization en route to the hospital? Ultimately, they were swayed by the "well-executed" and "admirable" use of injection-molded plastic, and the way that the designers cleverly combined four collar sizes into one adjustable unit.

The breezy, pop sensibility of the graphics began to make sense through the instructional line drawings embossed on the back of the collar, and a racing analogy seemed appropriate to emergency situtations. The jurors were also taken with Laerdal Medical Corporation's attention to storage concerns. In an ambulance, Riley noted, "space is of the essence," and Stifnecks can be stacked flat. "Their functional, problem-solving agenda seems to have paid off," he added.

CLIENT/COMPANY Laerdal Medical Corp., Wappingers Falls, NY.
IN-HOUSE DESIGN Sean Phillips, Larry T. McKinney and John Cline, product designers; Jim Traut, director of product development.
CONSULTANT DESIGN IDEO Product Development, Lexington, MA. Gordon Row, engineer.
MATERIALS/FABRICATION Injection-molded HDPE and nylon, die-cut closed cell polyethylene foam, Mylar hot stamp Velcro hook and loop, vinyl label.
HARDWARE/SOFTWARE Apple Macintosh Power PC, Hewlett Packard UNIX station, Pentium PC; Hewlett Packard Solid Designer, Hewlett Packard ME10, Adobe Illustrator, Streamline, Adobe Photoshop, Ashlar Vellum, Mold Flow.

SWITCH 750 SNOWBOARD BINDING

Our panel's experience in the field—actually, on the slopes—helped elevate the Switch 750 Step-In Binding to award-level. "The problem with bindings is that you always get snow between them and your boots," explained Sawhney. "With this, you can put a boot down and adjust it without having to jam it. It looks technical and rugged, which visually says to me: snowboarding gear."

The heat-treated stainless steel frame and energy-absorbing, stamped-base gasket, designed by Switch in collaboration with Alchemy, gave a confidence-inspiring sense of sturdiness, while the slick nylon ramp and release mechanisms conveyed no-nonsense efficiency. "Having snowboarded and struggled with the click bindings, this is a smarter option," says Riley of the 750, billed as the strongest and lightest of the Switch family. Adams, meanwhile, preferred to consider the binding in the context of a gallery: "I just think it's cool as an object. I like how asymetrical and unrefined it is."

CLIENT/COMPANY Switch Manufacturing, San Francisco, CA.
IN-HOUSE DESIGN Jeff Sand, designer and vice president of R&D; Mark Lowe, product engineer; Erik Anderson, president.
CONSULTANT DESIGN Alchemy, San Francisco, CA. Gray Holland, designer and surfacing engineer.
MATERIALS/FABRICATION Stamped stainless steel, extruded aluminum, impact-modified nylon, injection overmolding.
HARDWARE/SOFTWARE Silicon Graphics Maximpact R10,000, Pentium PC; Alias Studio, SolidWorks, Windows NT.





CLIENT/COMPANY Midwest Dental, Des Plaines, IL.
IN-HOUSE DESIGN Wylie Hartner, Shu Kun Chang.
CONSULTANT DESIGN IDEO Product Development, Evanston, IL. John Brassil, Roberto Fraquelli, Dick Grant, Andrew Burroughs, John Lake, Reynaldo Quintana, Ed Kirk, Dick Haney, Dickon Issacs, Danny Stillion, Dave Annett, designers.
MATERIALS/FABRICATION Injection-molded ABS.
HARDWARE/SOFTWARE Apple Macintosh and UNIX workstations; Ashlar Vellum, ProEngineer.



NEXTEP CONTOUR LOWER LEG WALKER

In photos it may look like the world's most chic Moon Boot, but Johnson & Johnson's Nextep Contour Lower Leg Walker offers more than just a fashion statement to anyone who sprains or fractures an ankle. Meant for both severe and moderate sprains, or for "general orthopaedic rehabilitation of minor injuries," the Nextep provides a host of design solutions. A no-slip tread reduces the chance of reinjury from a fall; a raised front lip and wraparound heel help correct for the lack of ankle mobility; calf muscles gain support from thoughtful angling; simplified fasteners offer one-hand adjustment and elimination of floppy, tangled straps; and other ergonomic curvatures help reduce pinching and chafing. Best of all for anyone who's ever suffered with an old-fashioned cast, an adjustable and washable sock allows for better breathing. In a day of heated discussion, the jurors were swiftly impressed by Ecco Design's achievement. "This simply speaks to me of strength and security," said Sawhney.

CLIENT/COMPANY Johnson & Johnson Professional, Inc., Raynham, MA.
IN-HOUSE DESIGN Victor Nuns, engineering manager; Stephen Connolly, senior engineer; Ron Lancaster, senior research engineer; Morris Antar, coordinator.
CONSULTANT DESIGN Ecco Design, Inc., New York, NY. Eric Chan, principal; Fede Carandini, senior designer.
MATERIALS/FABRICATION Injection-molding.
HARDWARE/SOFTWARE Power Macintosh 8600, Silicon Graphics O2; Ashlar Vellum, ProEngineer.

COMBI CARRIER

When emergency workers need to transport people with injuries such as hip fractures to a waiting vehicle, the Combi Carrier helps avoid compounding existing traumas. Combining a backboard and a "scoop" stretcher in one interlocking unit, the carrier's two halves support up to 350 pounds by latching together after slipping under each side of a patient on the ground. By rotomolding the carrier out of polyetheylene (it's filled with urethane foam and supported by fiberglass tubes), Morphix Design ensured that the Combi would not interfere with X-rays and could be cleaned easily between uses. Adams recognized the designers' attention "to the way that the whole procedure actually works," a point Sawhney amplified: "They obviously know what the problems are for the patients and the users of this product." Such knowledge is reflected in details such as the latch position—off-center, so that it doesn't pinch the head or yank at the hair of the person being lifted and allows for "a continuous, raised surface ... to improve neutral alignment of the cervical vertebrae." Ergonomics also make it obvious which end goes under which part of the body, while sloped internal edges minimize movement when slipping the unlatched halves under the patient. Much like the Stifneck brace (see page 192), the Combi Carrier is a major step forward in terms of storage, price, weight and effectiveness for emergency personnel.



CLIENT/COMPANY Hartwell Medical, Hartwell Medical, CA. Gary R. Williams, marketing and product development manager; Steven A. Badolato, president.
CONSULTANT DESIGN Morphix Design, Newport Beach, CA. Matt F. Duncan, president.
MATERIALS/FABRICATION Roto-molded polyethylene, aluminum, stainless steel, fiberglass tubing.
HARDWARE/SOFTWARE Apple Macintosh; Ashlar Vellum, Adobe Illustrator.

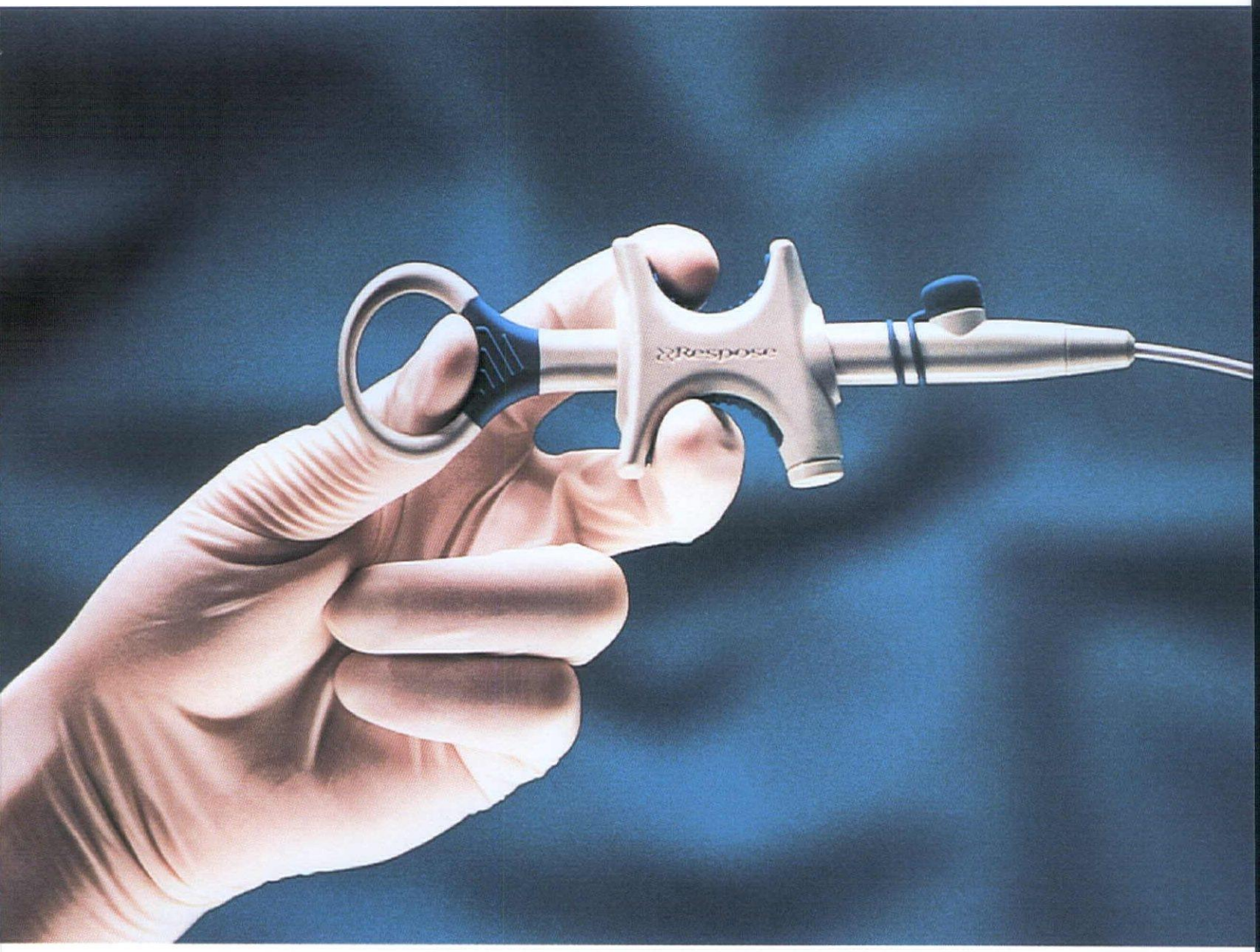


ON3 PATIENT TRANSFER SYSTEM

One of the more nerve-wracking tasks for both hospital patients and staff is transferring someone who's already in pain from one bed to another, or from a bed to a cart. Traditionally, patients are lifted manually by four staffers, exposing all five people to a variety of risks—worst of all, dropping the patient. The considerable task of Ergodyne and its design consultants Redgroup was to find a way that a single caregiver could move a patient safely while eliminating lifting, stretching and the risk of back injuries.

The On3 transfer system accomplishes these goals by securing a cart and a bed together and sliding the patient laterally on a drawsheet pulled with a rolling transfer rod, straps and hooks. Sound complicated? It isn't; transfers can be completed in around 20 seconds. Ergodyne's unusually professional and straightforward video demonstration, including no-nonsense interviews with doctors and hospital staff, convinced jurors that the On3 does indeed "prevent injuries, reduce staff and make a patient more comfortable." As Riley put it, "It's totally appropriate industrial design."

CLIENT/COMPANY Ergodyne, St. Paul, MN.
IN-HOUSE DESIGN Dr. Thomas Votel, Mike Bazal.
CONSULTANT DESIGN Redgroup, Minneapolis, MN. Dan Titcomb, principal; Lars Runquist, principal; Kevin Lochner, engineer; David Copeland and Robert Mora, designers.
MATERIALS/FABRICATION Sand-cast aluminum, fabricated sheet metal, pressure-formed panels, injection-molded hand control, extruded plastic, aluminum transfer rod.
HARDWARE/SOFTWARE Apple Macintosh, Expresso Extra Fine Point Pen, foam; Ashlar Vellum, ProEngineer.



CLIENT/COMPANY GI Suppy: A Division of Chek Med Systems, Camp Hill, PA. Frank Carter, CEO.
CONSULTANT DESIGN Bolt, Charlotte, NC. Monty Montague, design principal; Mark Gildersleeve and Chris Yonge, industrial designers; Bud Browning, mechanical engineer.
MATERIALS/FABRICATION Injection-molded polysulfone, medical-grade santoprene, Nitinol titanium/nickel alloy, stainless steel, PTFE, molded Ultem, soft vinyl dip.
HARDWARE/SOFTWARE Micron Millennia; FormZ, Adobe Photoshop, Macromedia Freehand, ProEngineer, AutoCad, Windows 95.

RESPOSE BIOPSY FORCEPS

"I'm for anything invasive that industrial design has made non-intimidating," said Sawhney of the Respose Biopsy Forceps. "I would much rather have a physician use a device that looks like it's going to tickle me than prick me." The baby crocodile jaws attached to these forceps allow doctors to extract tissue samples such as those from stomach linings. After each procedure, the small snap-in sterile tips (available in six color-coded configurations, including "serrated," "jumbo" and "regular spike") are removed for safe disposal. After an extensive survey of U.S. hospitals, GI Supply and Bolt developed this patented system to replace an older, more expensive method that forced doctors and hospitals to buy entire disposable forcep assemblies.

Adams especially approved of the injection-molded polysulfone and medical-grade santoprene handle, "because, even as a non-expert, I knew where to put my hand just by looking at it."

DENOPTIX DENTAL X-RAY SYSTEM

Lunar's second Design Distinction could sit side-by-side with one of this year's Best of Category winners in dental offices worldwide, but you'd never guess it at first glance. Looking less like medical equipment than a bread baker or yogurt maker, the DenOptix Dental X-Ray System's overlapping scallops sheathe a first-of-its-kind product. Capturing X-rays on a crystalline imaging plate, the DenOptix's drum scanner can then transfer them to a computer disk and display them on a computer monitor. Ergonomic details like a recessed rear guide for the power switch and an indentation for gripping the lid tab round out the curvilinear design. "The form is really fresh for this category, while still being appropriate for an office," says Riley of this seductive shell enveloping a powerful new $15,000 tool. Sawhney tributed the product's nuts-and-bolts functionality: "Lunar really knows what they're doing with mechanics."



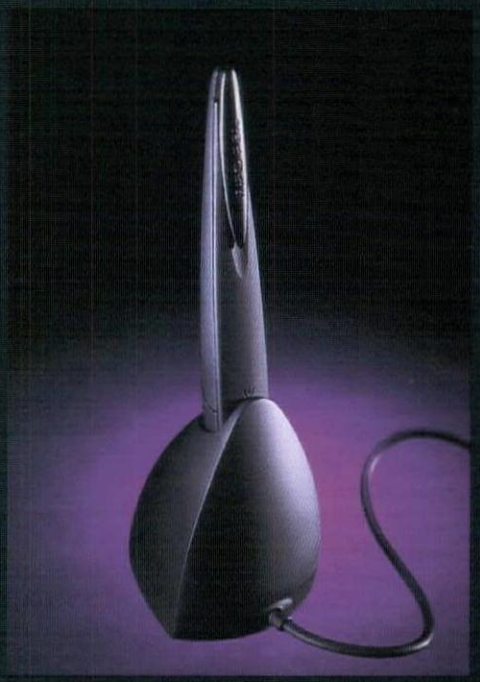
CLIENT/COMPANY Alara, Inc., Sunnyvale, CA.
CONSULTANT DESIGN Lunar Design, Palo Alto, CA. Jeff Smith, president; Max Yoshimoto, vice president; Gerard Furbershaw, senior vice president; Yves Béhar, senior industrial designer; Jeff Hoefer, director, Lunar Imaging Group; Darren Blum, industrial designer; Todd Lewis, product design engineer.
MATERIALS/FABRICATION Sheet-metal chassis, aluminum-tooled structural foam.
HARDWARE/SOFTWARE Apple Macintosh and Silicon Graphics workstations; AutoCad, Alias Studio, ProEngineer.

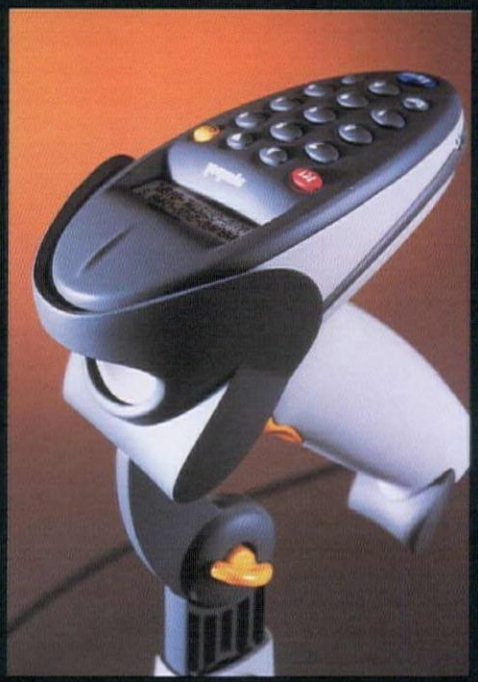


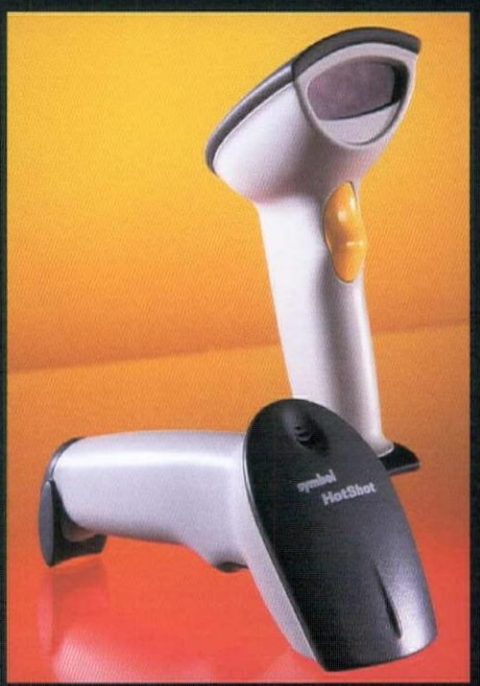
LIGHTSHEER HAIR REMOVAL SYSTEM

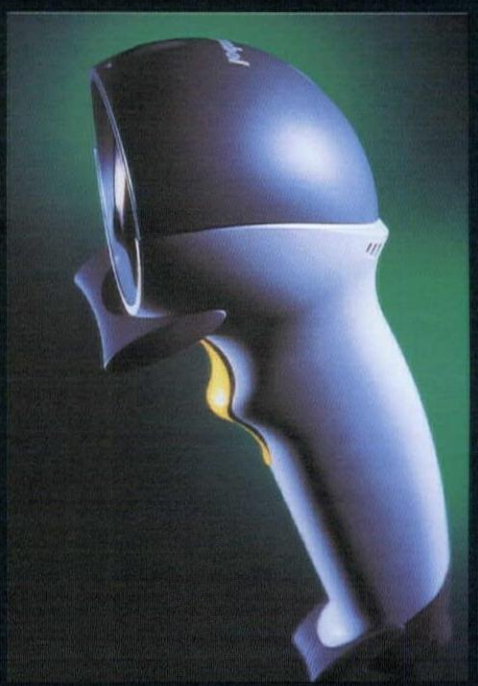
With a cabinet as smooth as a hairless thigh, the Lightsheer slowly crept under the skin of a panel unmoved at first by the problem of removing unsightly body hair. But the care taken by Lunar Design's team to match aesthetic considerations with utilitarian ones gradually eroded the jurors' skepticism about cosmetic surgeries. Sleek and almost featureless in repose, the Star Medical Lightsheer unfolds into a thoughtfully integrated operating solution featuring advanced diode laser technology, a strategically angled handpiece, "umbilical" cables instead of mechanical arms, a tilt-and-swivel console and an energy-efficient power supply. "It just looks terribly well-thought-out," says Riley of the $150,000 unit, whose small footprint, low weight and liquid seals make moving or shipping the Lightsheer relatively easy. "I also admire the color contrasts on the recessed handles and the protected buttons," said Adams.

CLIENT/COMPANY Star Medical Technologies, Pleasanton, CA.
IN-HOUSE DESIGN Brian Hall, Roy Lindahl, Steve Mills and Dave Van Lue, mechanical engineers; Robert Grove, president; Brian Guscott, director of engineering and manufacturing; James Holtz, director of R&D.
CONSULTANT DESIGN Lunar Design, Palo Alto, CA. Gerard Furbershaw, senior vice president; Max Yoshimoto, vice president; Andrew Zee, director of product design; Dave Laituri, senior industrial designer; Steve Hwang, industrial designer; Scott Chamness, senior mechanical engineer; Todd Lewis, product design engineer.
MATERIALS/FABRICATION RIM, pressure forming, liquid resin casting and composites.
HARDWARE/SOFTWARE Apple Macintosh and SGI workstations; AutoCad, Alias Studio, ProEngineer.









BAR CODE SCANNERS

This suite of bar code scanners entered by Symbol Technologies inspired some of the biggest raves of the day. "I'm pretty crazy about their whole corporate approach to this market," Riley said. "They've reinvented themselves, changed their whole identity and now show a consistency that no one else in the industry has in this realm." Four products together earned the award. Three of them—the Hotshot, Speedscan and Phaser scanners—"overcome the problem of it looking like your product is getting shot while it's being scanned," noted Sawhney, address both the retail and industrial markets and adapt to either handheld or hands-free situations. A fourth, the Infopen, is a unit that fits in a shirt pocket and can store over 100 bar codes (both UPC and Code 128). But the InfoPen's real advance comes via its Info-well stand, which connects to phone lines for direct downloading of bar codes, or to PCs for use in online shopping. Beyond the major ergodynamic advances of each product—from more comfortable trigger grips to broader scanning area—the jurors were struck by Symbol's forward-thinking orientation, as bar codes begin to be used to track everything from Web sites to reader surveys. (They're not just for breakfast cereal anymore.) Through thorough development and testing, Symbol "uses design as a clear tool based on research that they've carried through to completion," offered Riley, "and prove that design is a tool in corporate, industrial and consumer goods alike."

CLIENT/COMPANY Symbol Technologies, Holtsville, NY.
IN-HOUSE DESIGN Jorg Schlieffers, Gregory Jones, Philip Swift, Ian Jenkins, Sudhir Bhatia and the Symbol product development team.
CONSULTANT DESIGN Altitude Inc., Somerville, MA; Olympus Optical Co., Inc., Japan; Machineart, Hoboken, NJ; Design Edge, Austin, TX.
MATERIALS/FABRICATION Injection-molded PC/ABS, rubberized gaskets, high durometer rubber, polycarbonate and polyurethane composite, GE/Cycloy plastic, precision die-cast zinc, black satin stain, copper nickel chrome plating.
HARDWARE/SOFTWARE Silicon Graphics Octane workstations, Silicon Graphics Indigo II workstations, Apple Power Macintosh 9600, in-house SLA machine; Alias Studio with Power Animator, ProEngineer/CDRS, SCRS Master Series, Adobe Photoshop, Adobe Illustrator, Ashlar Vellum 3D.

EQUIPMENT
DESIGN DISTINCTION

CLIENT/COMPANY Philips Electronics N.V., Eindhoven, The Netherlands.
IN-HOUSE DESIGN Philips Design.
MATERIALS/FABRICATION Die-cast magnesium shell parts, SMD electronics, recyclable plastic.



PHILIPS ENG CAMERA

Intended for high-end broadcast news gathering, the Philips LDK100 Camera was a strong contender for top honors this year for what Sawhney itemized as "quality of design, longevity of design and sophistication of interface." With a profile like a lumbering Imperial Walker from *The Empire Strikes Back*, the die-cast magnesium shell incorporates a Triax camera and DVC-pro camcorder, as well as docks for competitors' components. Adams took note of this flexible docking concept: "The modular quality really works. The forms being so separated really says 'multi-purpose.' Yet it looks surprisingly strong, especially considering how many parts are involved." Given the extraordinary wear and tear the camera may be exposed to in newsgathering operations, Philips made many of the covers and internal racks easily replaceable and recyclable, and paid special attention to battery life and heat dissipation. The package also includes a smart card to store personal presets and deter theft of the product, which retails for about $27,000. General admiration ran high for the Philips Design crew, who also design accessories such as viewfinders, rain covers, carry bags, flight cases and wireless audio receivers: "They win best in class from a corporate point of view," said Riley, as "they continuously force themselves to go the distance."

CRYSTALJET PRINTERS

"We've all seen a million printers." "I find this category absolutely boring." "The culture of printers is faceless." These are some of the preconceptions that jurors held before beginning to consider CalComp's Crystaljet printer entries. Designed by the Stratos Product Group, these thermal inkjet printers purport to be "two- to four-times faster" than their peers and offer extras like LCD touchscreens that show instructional videos and variable inkdrop size. But it was some of the more decorative elements, like the party-colored window darts on the unit's sides, that lifted the Crystaljet above the fray. "It's a little goofy, but it makes it a little more interesting to interact with," Riley said. More particularly, added Sawhney, "this addresses the transition from plotters to large-format printers. What happened was that large-format printers just stayed looking like plotters. Now all of a sudden this comes along to speak to that." Adams concurred: "Previous products with similar functionality all looked like pieces of equipment in the back office of an engineering firm that no one would ever see." Will the CalComp printers force the competition to play catchup? Sawhney believes so: "This is a call for Hewlett-Packard to wake up."



CLIENT/COMPANY CalComp Inc.,Topaz Technologies, Sunnyvale, CA.
IN-HOUSE DESIGN John Higginson, vice president engineering; Kevin von Essen, direct mechanical design; Scott Whitman, senior mechanical engineer.
CONSULTANT DESIGN Stratos Product Development Group, Seattle, WA. Domenic Giuntoli, industrial designer; Macen Shinsato and Christoph Mack, mechanical engineers.
MATERIALS/FABRICATION Fabricated sheet steel, extruded aluminum, injection-molded plastic, structural foamed plastic, pressure-formed plastic.
HARDWARE/SOFTWARE Silicon Graphics and PC workstations; Alias Studio, ProEngineer, AutoCad.



VINCE LINDEMAN WILD EEP PRODUCTIONS

TANDEM J-SERVER

"Let's face it: boxes need ventilation," said Riley of the punched sheet metal face of the Tandem J-Server, designed for Web developers. "This is one of the more creative types of ventilation I've seen in a while. The natural use of material is a smart solution for a classic problem." The jurors agreed with Tandem's claim to have leveraged existing technology to create a new market and product-line opportunity. "You could move it if you had to, but you know what's inside is very precious and protected," said Adams of the $22,000 server. "It looks like a 1998 version of a strong box." Sawhney continued the safe metaphor, while hatching one of his own: "It speaks to reliability, and gives you a feeling of security that you're buying something durable. It's also iconic of data," he offered, alluding to the steel-punched dots and dashes that Riley dubbed "Morse code on another level."

CLIENT/COMPANY Tandem Computers, Cupertino, CA.
IN-HOUSE DESIGN Jeff Paladini, industrial designer.
CONSULTANT DESIGN Astro Products, Palo Alto, CA. Michael Simonian and David Gonzalez, industrial designers.
MATERIALS/FABRICATION Sheet metal forming and assembly, soft tooled and molded urethane.
HARDWARE/SOFTWARE Apple Macintosh Power PC 9500, Hewlett Packard workstations; Ashlar Vellum 3D, Alias Studio, EDS Unigraphics.

EQUIPMENT
HONORABLE MENTION



PORTAL SHIELD BIOLOGICAL AGENT DETECTOR

This year's anthrax scare helped bring home the importance of this entry from Carlson Technology. Carlson's redesign of the Portal Shield Biological Agent Detector manages to streamline service and maintenance, reduces the unit's weight by 35 percent and wraps a once-generic box in a curvilinear case reminiscent of a latter-day luxury car. Riley commended the pioneering application of design within a previously untouched region, saying "this is an equipment zone where no one has ever ventured before and it just works." Adams echoed the jurors' pleasant surprise that a company would bother to treat what previously looked like a central air-conditioning unit like an important piece of furniture: "I wouldn't use it as a biological warfare agent, I'd use it as a dining room buffet."



MATT OLIVER

DATASPEED 100 INTERNET CABLE

The workaday, all-but-invisible function of the Dataspeed 100 Internet Cable was, if anything, a selling point for the panel. Having broken standard cables themselves, the jurors lauded Monster Cable's effort to "protect a fragile piece of technology" with a sophisticated overmold.



KENT DAYTON

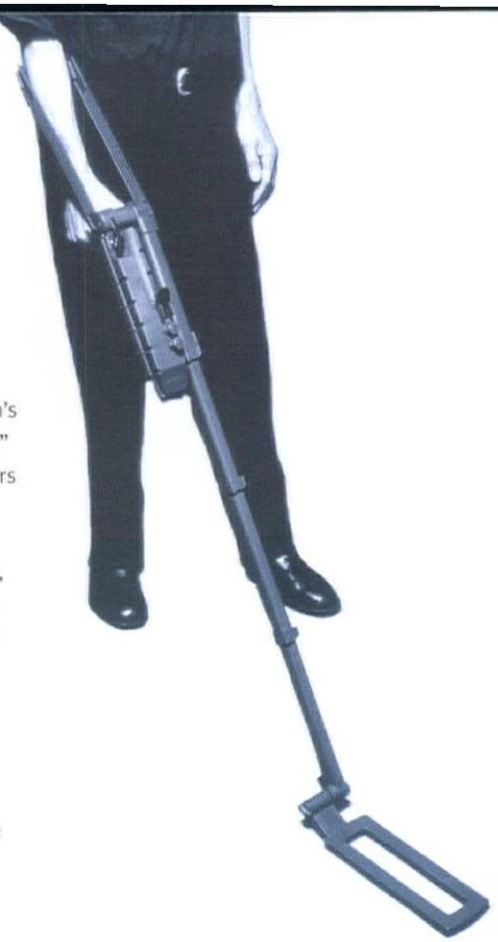
CYCLEOPS FLUID TRAINER

With two cycling fanatics on the jury, special attention was paid to products like the CycleOps Fluid Trainer. Adjustability and durability were prime concerns for this indoor bicycle trainer and initially dubious jurors were swayed by the "simple, strong" graphics and construction of the cam and tubing. IDEO achieved its goal of providing a "realistic" and quiet ride in a package that consumers will not be ashamed to put in their home, rather than their garage.

JAVAD POSITIONING SYSTEM

Wowed on the one hand by the wildly inventive contours of this global positioning suite from Javad Positioning Systems, the jurors were also skeptical about the durability of the products. Glowing admiration for the "beautiful form execution" was tempered by concerns of how these glass-reinforced ABS pieces "would work in the field" for surveyors wearing gloves or juggling heavy equipment. "Is this really industrial strength?" the jurors wondered, while still oohing and ahhing over the "fresh" and "visually stunning" risks taken here by frogdesign's creative team.



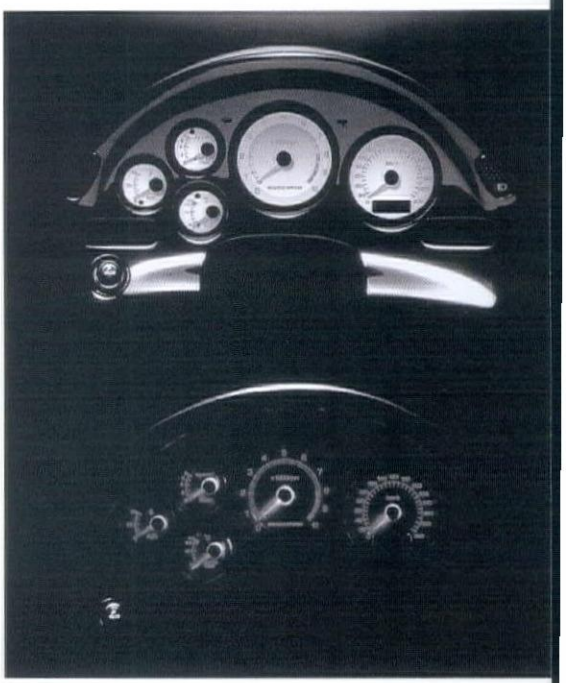


MIMID MINIATURE MINE DETECTOR

Maybe Princess Diana had a hand in this. Billed as "the world's smallest mine detector," Heufler Design's MIMID earned points for its "absolutely appropriate" G.I. Joe styling and practicality for unskilled operators dealing with the estimated 110 million land mines buried in 70 countries worldwide. Ergonomic, waterproof, light (1.2 kg) and free of external cables, the MIMID can be carried on a belt or knapsack and quickly telescoped for varying situations. The jurors agreed that this compact lifesaver "makes other problems in the world seem small."

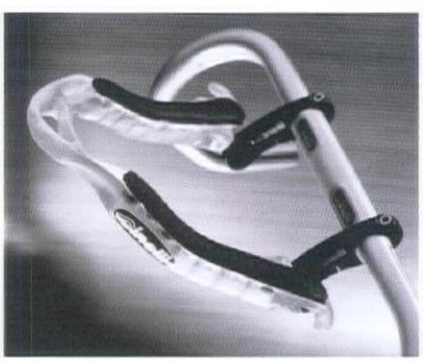
MAZDA RX-7 INTERIOR METERS

Aimed at serious auto enthusiasts, Orb's Sports Driving Meters for the Mazda RX-7 found a receptive audience among three racetrack-trained road warriors. The clear red-on-white dials of this $800 after-market option place the numerals outside the orange hands for better scanning. "The original gauges on the RX-7 are very retro, with metal trim," said Adams. "These raise the RX-7 into the performance car category."



SPINACISSIMI HANDLEBAR EXTENSIONS

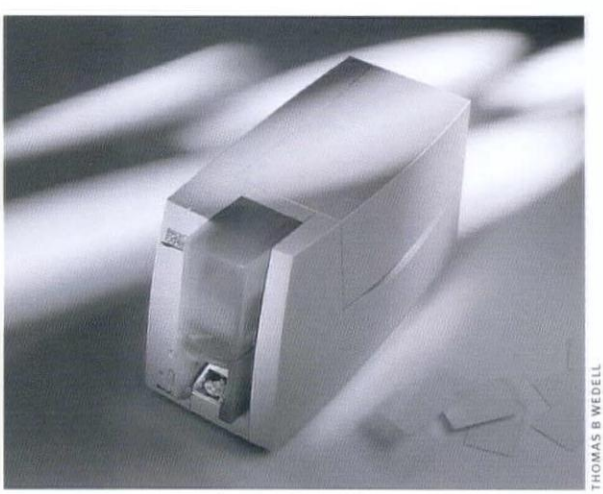
Cinelli Gruppo SPA touts the Spinacissimi for racing bikes as the first handlebar extension made of polypropylene. The panel acknowledged Cinelli's "breakthrough on materials for triathletes and hard-core cyclists" and was eager to interact with the results of its "biomechanic and morphological study of the hand." Visual flair also came into play in the "strong use of the company logo as a graphic element" and high-impact color palette: "We've seen so few products with color, you start to wonder if anyone's even thinking about it." The Spinacissimi comes in yellow, orange, blue, red, clear and black.



ATTILIO CAPRA

IMAGECARD EXPRESS

The jurors praised the "forward thinking" that IDEO demonstrated in this breadbox-sized peripheral for Datacard Corporation. Used with a digital camera, the Imagecard Express's simple onscreen interface makes the construction of membership cards and access cards easily manageable by end-users in health clubs, schools and security-minded corporations. Noting the "big, upcoming market" for this "new, hot category," the jurors praised the easy maintenance of the thermal transfer dye printer, offering, "they got it right on the first try."



THOMAS B WEDELL



STUDENTS AND CONCEPTS

The four jurors presiding over the Students and Concepts categories—Ken Krayer, David Sterling, Lorraine Wild and Bill Drenttel—were inundated with various hand-held electronic devices: everything from global positioning systems to a deluge of digital datebooks and voice recorders, many of which sported organically inspired interfaces. The sheer volume of such gizmos prompted the jurors to suggest that, perhaps next year, we should launch a separate category for PDAs alone.

Wild complained about the heavy-handedness of so many of the nature-oriented metaphors. "Almost none of them pull back from their own narrative or fantasy," she said. Sterling was frustrated with the gadgets' opacity of function. "I'm going to have to read a very thick manual to know what to do with all of these. I want something to work for me, and I don't want to have to bow to it," he said. And Krayer commented that "there are corners of our minds that we're throwing technological products at so we don't have to think. And, just like spell check doesn't help you spell, so too soon we'll be sitting like vegetables and saying, I want to go uptown, but where's that thing I need to get up to 14th Street?"

After declaring their impatience with various gizmos that simply create digitally induced need rather than rethink real issues, this panel of thoughtful educators and designers turned to more mindful projects. "Even our theories should look beneath the surface, communicate honestly and address real human needs," said Sterling. "We as designers should always ask, Do we really need this product?" he advocated. Thus, the projects the jurors rewarded were by and large of a conscientious nature. In spite of this, several winning entries also veered toward playfulness, among them a whimsical assortment of solar-powered electronic tools called Zuzu's Petals that took a houseplant as its governing metaphor.

Another winning project, a witty suite of kitchen implements that comments on the values and expectations we place on our technological objects, left jurors laughing. Hard. But while they appreciated the humor inherent in these above two projects, the jurors also lauded such socially aware designs as Hecker+Skinner's simple rope sun shelter proposal for Manhattan's Hudson River waterfront and Cecilia Vitas Volcoff Kasher's rock-inspired Sasso armchair. Both studies in materials were grounded in real and, as Sterling said, "humane" needs. Here, the organic metaphors weren't overextended, but served as well thought out points of departure.

JURORS WILLIAM DRENTTEL, KENNETH KRAYER, DAVID STERLING, LORRAINE WILD
MODERATOR JENNIFER KABAT

SUN SHELTER

Designed for Manhattan's Pier 54, an abandoned pier along the Hudson River being transformed for public use, Hecker+Skinner Architecture's Sun Shelter redefines space with its poetic, woven canopy. The shelter was originally a proposal for a competition sponsored by the Hudson River Park Conservancy in which the woven structure placed second. Extending more than 800 feet and covering the full length and width of the dock, the open-air building rises some 20 feet into the air and functions to invite people onto the pier. "In a low-key way, it's beautiful," offered an enthusiastic Wild.

The netlike shade was created by interlacing rope to form a suspended plane. The process of weaving rope over and under itself in two different directions gives the shelter its form. Every 20 feet the rope loops, wrapping under the pier to regain tension and balance the structure. Light filters in with varying intensity through the changes in the weave. Thus, as Hecker and Skinner write, the shelter "transforms the texture of the ground below to create shade, giving scale and tactility to the asphalt below."

All of the jurors praised the woven roof's relationship to the river, pointing out that it works well with the vocabulary of docks and fishing and thereby ties into the pier's own history. Krayer likened the sun shelter to "good functional sculpture, an elaborate Christo installation." Sterling concurred and praised its ambiguity: "It works simultaneously as public art, architecture and installation." He also appreciated its "humane, organic nature." Drenttel lauded the sun shelter's responsiveness to people's needs, commenting, "We have a waterfront that they're trying to develop and what's the alternative? Dark architecture? The best solution is tensile structures like this. Here, somebody's taken waterfront vocabulary and achieved something on this really big scale, almost like urban planning."

Douglas Hecker, born in Olmsted Falls, Ohio, and Martha Skinner, born in Bogota, Colombia, met while studying architecture at the University of Florida in Gainesville. In 1991, they moved to New York to complete their architecture education, Skinner at Cooper Union and Hecker at Columbia University. Their New York–based practice, Hecker+Skinner, encompasses a variety of project scales, ranging from industrial design to architecture and urban design. Skinner is currently a visiting assistant professor—a Muschenheim Fellow— at the College of Architecture and Urban Planning at the University of Michigan at Ann Arbor.

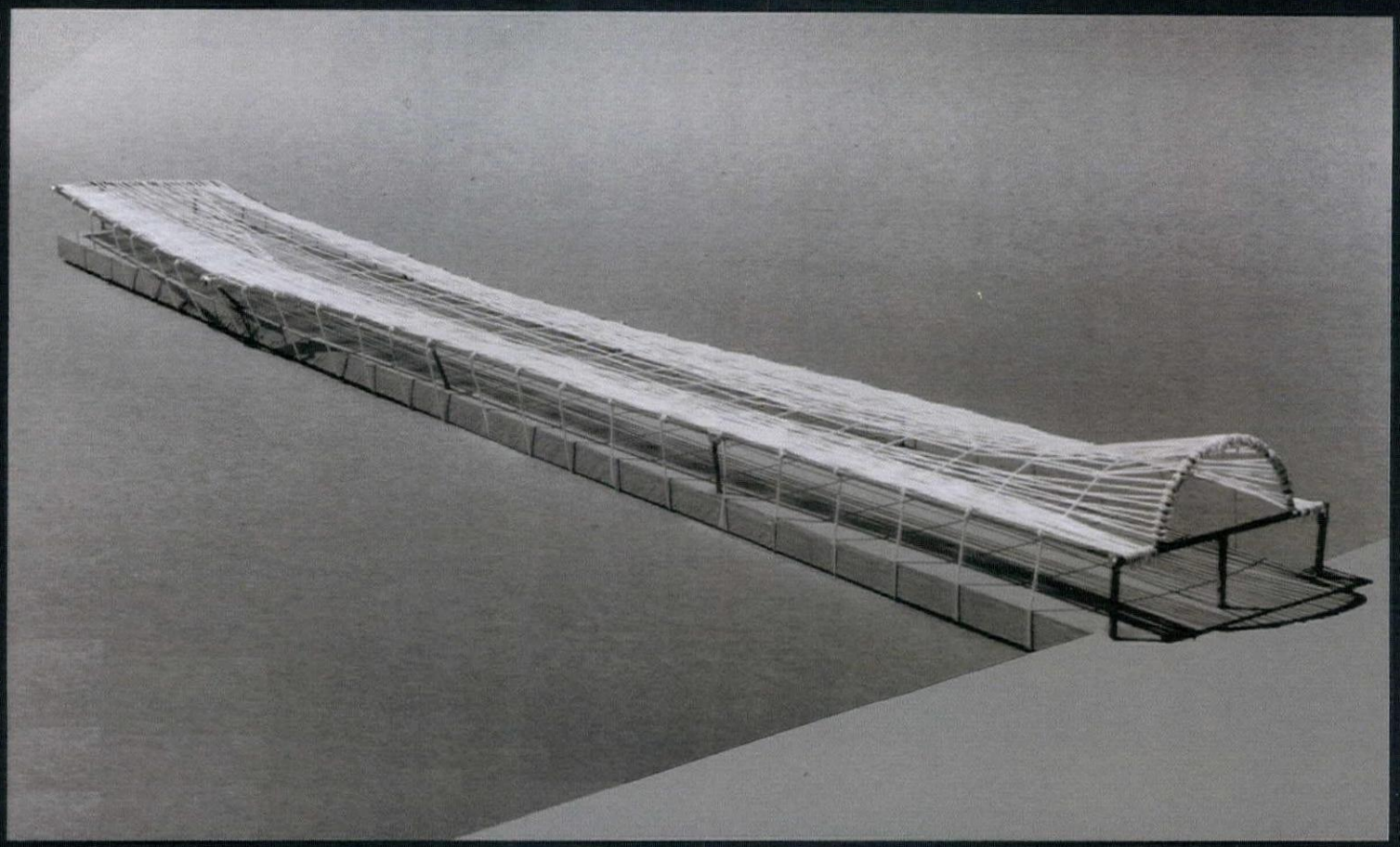
What was your inspiration for the Sun Shelter?
We found our inspiration on the site—a rope wrapped around a cleat at the edge of the pier. This rope, which had been there for years and was no longer used to tie ships to shore, survived as a fragment of the former function of this place.
Why was the use of rope essential?
Rope is significant to the site historically. At the same time, we were interested in the material's tactility and familiarity. We have all come into contact with rope in some way or another. We were interested in taking this common material and transforming it by giving it a new use.
What would you like to change most in Manhattan's architecture?
While we think that Manhattan's recent buildings could be more innovative, it is not individual buildings that we consider to be the city's architecture. To us, it's the conglomeration of buildings, streets, parks, etc., that gives the city its life. We all contribute to this by constantly transforming the texture of our activities.



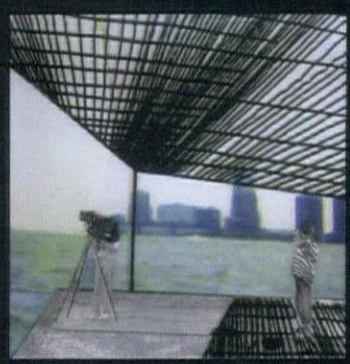


Martha Skinner and Douglas Hecker.



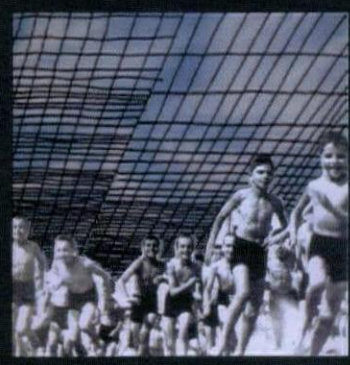


CLIENT/COMPANY Hudson River Park Conservancy, New York. Van Alen Institute, Project in Public Architecture, New York, and AIA New York Chapter, Young Architects Group, New York, sponsors.
CONSULTANT DESIGN Hecker+Skinner, New York. Douglas Hecker and Martha Skinner, designers.
HARDWARE/SOFTWARE Dell Dimensions XPS P133; Microstation.









ZUZU'S PETALS

Looking like it came from *Pee-wee's Playhouse* or, as one juror put it, *Little Shop of Horrors*, Herbst Lazar Bell's Zuzu's Petals offers a comic critique of the ever increasing numbers of personal data assistants and electronic organizers. A conceptual project meant to break the black box paradigm and create a metaphor that more people can relate to, Zuzu offers a "natural" and easy way of computing.

Each of Zuzu's solar-powered handheld devices sprouts from a central plantlike docking station, while each "petal," as the electronic gadgets are called, performs a different function. The petals include a PDA whose screen folds out like a fan and has voice-recognition capabilities as well as a projector to display what's onscreen onto walls and other surfaces. Other petals include a digital camera and digital voice recorder. With the addition of enough petals, Zuzu functions as a full-blown computer. Even the plant's dirt stores memory that can be expanded by repotting Zuzu. The system is also biodegradable and, adding to the hyperbolic plant analogy, its creators write, "If one tires of Zuzu, it tastes great sautéed in a little butter and garlic or fresh in a digital salad."

All of the jurors were amused by the project's whimsy. Wild liked Zuzu's scale and appreciated that it's "solar powered and takes the nature metaphor to its ludicrous conclusion," while Sterling wondered what one would do if traveling overnight away from the "plant" charger, and worried about his life being made more complex by more electronic gadgets. Still, overall the jurors were impressed by the device's looks. Drenttel commented that the petals "look like lovely fish lures.""If you look at the technological devices I have in my bag, there's very few of them that, if they died, I'd want to keep," Krayer said. "But this is so beautiful that, when it dies, I'd keep it."



Herbst Lazar Bell Inc. is an employee-owned consulting firm specializing in the design and development of industrial, medical and consumer products. Established in 1962, the group employs more than 75 people and has offices in Chicago and Waltham, MA. Senior industrial designers and project managers Simon Yan and Jon Lindholm and industrial designer Joshua Goldfarb undertook to design a PDA as part of an internal conceptual project. Zuzu is the second of Herbst Lazar Bell's in-house Vision projects, meant to foster creativity and teamwork in the firm.

Why design a Personal Data Assistant?
It was a reaction to the information age and a world controlled by black boxes. Everyone is beginning to carry digital bricks around in their pockets. Doesn't a leaf sound more appropriate?

How is this product similar to or different from other products you've designed in the past?
Whereas our daily job often begins with conceptualization, making it work normally follows. We don't get to create tangible artifacts as evidence of our creativity nearly as often as we would like. Zuzu's Petals allowed us to push the concept further. Someday Zuzu may become a real product. Either way, we got our point across: "Look ma, no boxes."

How does this product influence Herbst Lazar Bell's practice?
We hope Zuzu will aid in convincing clients to pursue their conceptual phases further in an effort to jumpstart their future product directions. Sometimes you need to see just how things could be to make sure you're not overlooking something.

Does the name Zuzu have any significance?
Zuzu comes from *It's a Wonderful Life*. Jimmy Stewart plays a hard-working banker named George. His young daughter, Zuzu, won a flower in a spelling bee and the petals were falling off. Zuzu asks her dad to fix the flower, which he does by putting the petals into his pants pocket. When his wish of never being born comes true, he looks for Zuzu's petals , but they aren't there. After returning to reality, he yells with excitement, "Zuzu's petals!" when he finds them back in his pocket and he realizes "it's a wonderful life!"



Joshua Goldfarb, Simon Yan and Jon Lindholm.

DESIGN Herbst Lazar Bell Inc., Chicago. Simon Yan, project manager and industrial designer; Joshua Goldfarb and Jon Lindholm, industrial designers; Pete Kopec, Dave Carhart, Adrian Luna and Chris MacBain, modelmaking assistants; Jose Perez, graphic design assistant.

MATERIALS/FABRICATION Injection-molded plastic, hand-assembled accessories, aluminum, Santoprene, LEDS, acrylic, embedded solar cells.

HARDWARE/SOFTWARE Apple Macintosh; Surfcam, Alias Studio.



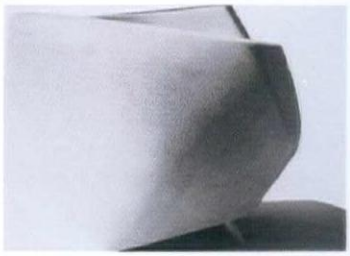
SASSO ARMCHAIR

Inspired by the much-needed respite rocks provide to avid hikers, Art Center Student Cecilia Vitas Volcoff Kasher designed her Sasso armchair with a metaphor of the outdoors in mind. Beginning with elegant sketches of a boulder, Kasher then reduced the volume to planar surfaces from which Sasso emerged.

The jurors lauded the completeness of Kasher's developed drawings, as well as her models of the chairs rendered in countless colors. Drenttel called it "the most cohesive idea we've seen today." Sterling also praised the project's thoroughness: "Seeing her work through the process makes it an interesting student project," he said. "It's formally beautiful, and I was struck by her color translation—she took a great leap forward using lurid, vibrant colors to define the planes of the chair," he added.

Indeed, the use of color was central to Kasher's fulfillment of her assignment: to design a piece of furniture for "our generation"—the so-called Gen Xers under 30. Interpreting this demographic's furniture needs, she came up with a seat that addresses their more flexible attitudes. As a result, Kasher devised Sasso to take on a number of different looks, from solid, quiet colors and duotones to wildly multicolored assemblages.

Kasher also reinterpreted the typical place that furniture occupies in a space by making the chair asymmetrical and designing it so that it doesn't have to sit flush against a wall. "It's very sculptural," Krayer praised.



Cecilia Vitas Volcoff Kasher was born in Connecticut in 1967 and raised in Argentina and Israel. She received her first degree in graphic design in 1992 from the W.I.Z.O. Canada School of Design in Haifa, Israel. Thereafter, she worked as an independent graphic designer for two years. She is currently in her senior year of the environmental design program at Art Center College of Design in Pasadena, CA, where she is a candidate for a Bachelor of Science degree.

Why design a chair from a rock?
At a time when materialistic values strongly permeate our culture, our lives are becoming more and more technologically oriented. I was thus searching for a way back to what I felt was closer to nature. The powerful and sedentary presence of rocks, as well as the sense of protection they project, represent a balance point in our chaotic, urban lives.

How did you come upon rocks as places to sit?
As a hiking guide during my military service in Israel and a hiking enthusiast before and after that, I developed a profound feeling toward the natural world. Walking all day in nature caused me to look for a spot to sit and rest, whether it was on a part of a log, a shaded patch of dirt, or a rock. I was mainly attracted to the curved-out sitting spots rocks offered, as if specially carved for someone to come, sit, and enjoy this privilege of rest serviced by nature.

What would you most like to design or redesign?
I'm most attracted to designing and redesigning projects that relate to public environments, especially for younger generations and families. I would love to redesign non-commercial adventure parks and playgrounds in low-income neighborhoods in urban environments as well as those in more natural surroundings. Lately, redesigning public schools is an issue that has been on my mind, and I hope to explore that area in the future.



Cecilia Vitas Volcoff Kasher



DESIGN Cecilia Vitas Volcoff Kasher, Art Center College of Design, Pasadena, CA. Galerkin Manufacturing & Design, Gardena, CA, student sponsor.

MATERIALS/FABRICATIONS Wooden frame, covered foam; leather, suede or fabric covers.

HARDWARE/SOFTWARE Apple Macintosh, sketch models, drawings, mock-ups; Adobe Photoshop.

SOFT BOILED

"Like Raymond Loewy gone mad," exclaimed Wild. "Or Loewy crossed with Salvador Dali," Krayer chimed in. Indeed, none of the jurors could help but laugh as they viewed Justin Willow's video *Soft Boiled*, which explicated his suite of wacky kitchen implements. In Willow's comic short film—which he peppers liberally with cocktail culture kitsch—the Stanford grad student displays his utensils operating in situ. Banana slices fly haphazardly across the screen as they're spewed forth from a strange banana slicer, a metal Rube Goldberg–style egg timer drops an egg from boiling water into a spiral-shaped egg holder at the end of the gothically hinged device, a pepper mill shaped like a toy aluminum truck sprays ground pepper in its wake and a grandfather clock–inspired toaster swings bread back and forth on a pendulum in front of a heating element, barely warming it at all.

But working well is not the point of these appliances, which were created as a commentary on the values and needs we invest in products that are supposed to simplify our lives but end up adding layers of complexity.

The jurors lauded Willow's tongue-in-cheek critique. Krayer thought it was a "great joke" that shows how "we are often put out by our designed objects" that may not be as useful as they are cool. He also appreciated the project's allusion to the designer as "inventor/tinkerer," and the way that Willow celebrated that tradition with "perverse invention." Wild concurred, finding the entire project a comic "man's view of the kitchen." Only Sterling saw the potential down side of the work, worrying that students might solely see the cool, amusing part of the project and not its deeper message.



Justin Willow plotting his next invention.



Justin Willow, whose favorite cocktail is a screwdriver, received bachelors degrees in both industrial design and mechanical engineering from the University of Notre Dame in Indiana in 1994. That same year, he went on to pursue advanced degrees in engineering and product design at Stanford University and worked simultaneously as a product design consultant at Interval Research. Willow is currently a research consultant at GVO Inc. in Palo Alto, CA.

Are these products actually useful?
All of them work—meaning that they boil eggs, mix drinks, crush pepper, etc. (The exception is the toaster, which can only heat the bread.) None are as efficient as existing products that do the same things, but they were designed to celebrate the act of food preparation, not just the result.

What are you saying about domestic labor?
The early and mid-20th century promise of "better living through technology" was only partly delivered on: cooking and cleaning were now faster and less strenuous, but increased complexity made time-savings questionable. The postmodern view—and my view—is that technology can never create a utopia; it can merely solve problems as they arise. Meanwhile, however, it can produce some amusing spectacles.

What is the place of social commentary in design?
Many products tell a lot about the state of a society by their very existence: the proliferation of Campbell's microwaveable soup containers tells you that most people are short on cooking and eating time, and the success of last year's Tamagotchi digital toy lets you know that people want to fulfill nurturing instincts in a completely controlled environment. My products proclaim that there's more opportunity for enjoyment in the mundane than might be expected.

What was your inspiration in creating these products?
The materials and design are similar to mechanical toys of the 1930s and 1940s—bent sheet metal, exposed mechanisms, lots of screws, gears and cams, each functional and proudly displayed. They're "pre-streamlined," recalling the days just before Raymond Loewy and other stylists began encasing technology in sweeping plastic shells. Not that this was necessarily bad, but it left its mark: today's consumer experiences very little of the inner workings of products.

What cultural needs do your kitchen products serve?
I think that people are coming to the realization that professional success, wealth, close family and friends and even efficient use of time are often highly elusive goals. Today, people pick and choose their own set of priorities. Emphasis is shifting away from a set of values imposed from above and toward the richness of personal experience. I think that my products are life-affirming in their straight-faced absurdity and irreverence of common efficiency. They're meant to be noticed, not only because of what they are or how they look, but because of how they work.

Justin Willow's winning suite of imaginative kitchen implements include a mimosa shaker, toaster, bouncing salt shaker and rolling pepper grinder.





DESIGN Justin Willow, Stanford University, Stanford, CA.
MATERIALS/FABRICATIONS Laser cut stainless steel, machined aluminum, machined Delrin, commercial fasteners and springs, formed sheet metal, commercial spring-wound timers, nichrome wire, steel rod.
HARDWARE/SOFTWARE Apple Macintosh Power PC; Ashlar Vellum, Solid Works, Macromedia Director, Adobe Photoshop.

WHALE FOLDING DISH RACK

The jurors heralded Vessel Product's Whale dish rack, oohing and aahing over it. Krayer likened it to "finding a treasure on the beach": "People are so drawn to translucency, but it's not always applied to the right form. This is an appropriate use of the material." Driven to inspire love of everyday objects, the rack's designer, Duane Smith, wanted to create a whimsical and sculptural kitchen object.

Allowing for space compression unlike traditional one-piece drying racks, Smith's rack folds up and can be reversed to fit irregularly shaped objects like wine glasses. Krayer also praised the elegant mat that fits underneath the rack and rolls up for easy storage. The dish rack overall impressed jurors by taking on real-world rather than technologically induced needs.

The Whale's many pieces are its key advantage. Created out of 25 identical polypropylene ribs, the rack actually saves more money in production than traditional single-piece racks by virtue of mass-producing only one part. Indeed, as Drenttel said, "Despite its complexity, there is no extra anything."

DESIGN Vessel Product, Boston, MA. Duane Smith, industrial designer.
MATERIALS/FABRICATION Prototype: cast polyurethane resin, polyethylene closed-cell foam. Production: Injection-molded polypropylene, injection-molded rubber mat, aluminum tubing and fasteners.
HARDWARE/SOFTWARE Apple Macintosh Power PC 6500; Macromedia Freehand, Ashlar Vellum.





MARCO STEINBERG

PLYWOOD WHEELCHAIR

"It's like techno Eames," Krayer exclaimed excitedly about Marco Steinberg's wooden wheelchair. Wild concurred, embracing its "Josef Hoffmann sanitorium look."

Steinberg designed his bent plywood wheelchair to look like furniture rather than a prosthetic device, and its elegantly curving aesthetic won the jurors' praise. Using wood to explore different possibilities for wheelchairs, Steinberg looked at the material's design history and sought to update it by using new computerized production processes. Thus, the chair can be customized to fit user's individual shapes—wider, higher, etc.—simply by adjusting the dimensions entered into the computer when the wheelchair is produced. Steinberg also integrated the wheelchair's electronic controls into its wooden surface. These are activated by touching the control panel. "There are no buttons," the designer explains, "but rather electronic sensors embedded in a continuous wood surface" that allow the chair to move and that activate its lights. The chair's bumper is even laminated with thin layers of acrylic so that a bright red brake light glows through the plywood's edge.

While the jurors wondered how end-users might react to the wooden wheelchair, they universally lauded its graceful arcs.

CLIENT/COMPANY Permobil, Inc. USA, Woburn, MA.
CONSULTANT DESIGN Marco Steinberg Arkkitehti, Cambridge, MA. Marco Steinberg, designer; Mark Careaga and Chris Cooper, research assistants; Cesar Quinones, shop assistant. Lionheart Gallery, Boston, MA. Natasha Makowski, concept initiator.
MATERIALS/FABRICATION CNC router, CNC laser cut plywood layers, embedded electronics, computer-generated molds, vaccuum press plywood lamination.
HARDWARE/SOFTWARE Microstation, AutoCad, BobCad.







HIDETOYO SASAKI

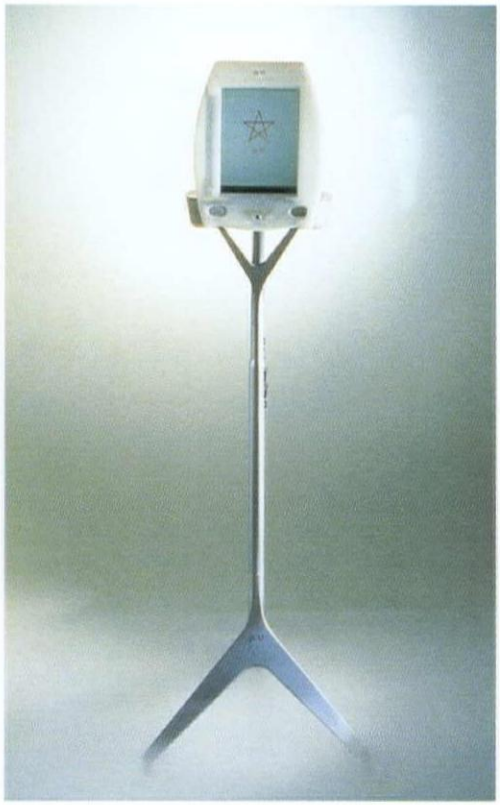
PRINTABLES SUITE OF PRINTERS

There's a "taa-daah" sort of magic behind IDEO's Printables suite of printers. Like the moment the magician shakes his handkerchief to reveal a dove, so, too, do these various printers mysteriously deliver their printed pages. The project's slightly surreal and silly spirit garnered a round of applause from the jurors.

Working with Seiko-Epson, IDEO Japan developed this range of printing concepts after realizing that there was a huge and growing market for home printers in Japan. Thus, they came up with eight different, fully functioning printers. Each houses a six-color DPI printer to meet the specific needs of printing from photographs, TV and the Internet. In a video that puts the machines through their paces with a Chaplinesque sense of comedy, the printers are depicted hidden in a modern-looking stand, oversize books, end tables, even underneath a cloth that curiously jiggles as the printed page magically appears. But the joke is meant as an exploration of life and technology and the points between them, so the project breaks with the traditional gray box in which such devices are typically packaged.

The jurors, who appreciated Printables' humor, still had reservations. Wild called it "the magic act hidden in a book repackaging job." Krayer defended the printers, calling them "resolved and polished. They've hit a number of different ways to look at this very recognizable domestic object. It's a celebration of delivery." Drenttel concurred: "It leads to the conclusion that technology should be more integrated into homes and shouldn't look so techy," he said, praising how IDEO was exploring printers that could be designed for various contexts. "Still, the flip side of this is that you build this beautiful end table and, when the printer no longer works, what then? Do you throw the whole thing out?" Sterling wondered.

CLIENT/COMPANY Epson Design, Nagano, Japan.
IN-HOUSE DESIGN Susumu Suzuki, Noritaka Uchibori, Masahiko Kobayashi, Yoshihiro Tatara, Shoichi Ishizawa, Hirokazu Yamano, Mugio Kawasaki.
CONSULTANT DESIGN IDEO Japan, Tokyo. Sam Hecht, senior designer; Naoto Fukasawa, director.
MATERIALS/FABRICATION Metal mesh wire with polystyrene casing; ABS with cardboard stock; ABS with stainless steel; polystyrene with methacrylate tray; cotton fabric with polystyrene casing; melamine composite plastic; cherry veneer on recycled substrate; Epson PM 700C printer.
HARDWARE/SOFTWARE Apple Macintosh, Epson printers; Ashlar Vellum.



CRYSTAL MU

Reworking the bulky, boxy look of kiosks, London-based TKO designed this transparent liquid crystal display screen,the Crystal Mu, for NEC, Japan. When hooked up to a computer, the Mu's screen can show graphics and multimedia, adding information to the object in the case.

"It's like a music stand with a touch screen," Drenttel said, appreciating that Crystal Mu "doesn't confine the technology to a box." Krayer concurred calling the display case, "an elegant pairing of a traditional library stand with a technological object."

Crystal Mu was inspired by shakkei, a traditional method of Japanese landscape gardening that preserves perspective and balance between objects in the distance and those up close. Meant for museums and stores, the stand thus deals with technology and display in a similarly artistic way. Indeed, Sterling was impressed with its roots in "traditional Japanese display methods, as well as its lightness." Wild appreciated "how the surface can carry graphic information while an object is displayed behind," adding another facet to the display.

CLIENT/COMPANY NEC Design Ltd., Tokyo.
IN-HOUSE DESIGN Junko Misawa, concept designer; Yuichiro Oka, design director; Keiji Okura, design manager.
CONSULTANT DESIGN TKO Product Design, London. Andy Davey, principal designer; Annie Gardener, design manager; Gabby Clarke, product designer.
MATERIALS/FABRICATION Cast and fabricated aluminum stand, injection-molded acrylic casting.
HARDWARE/SOFTWARE Apple Macintosh; Macromedia Freehand, Adobe Photoshop.

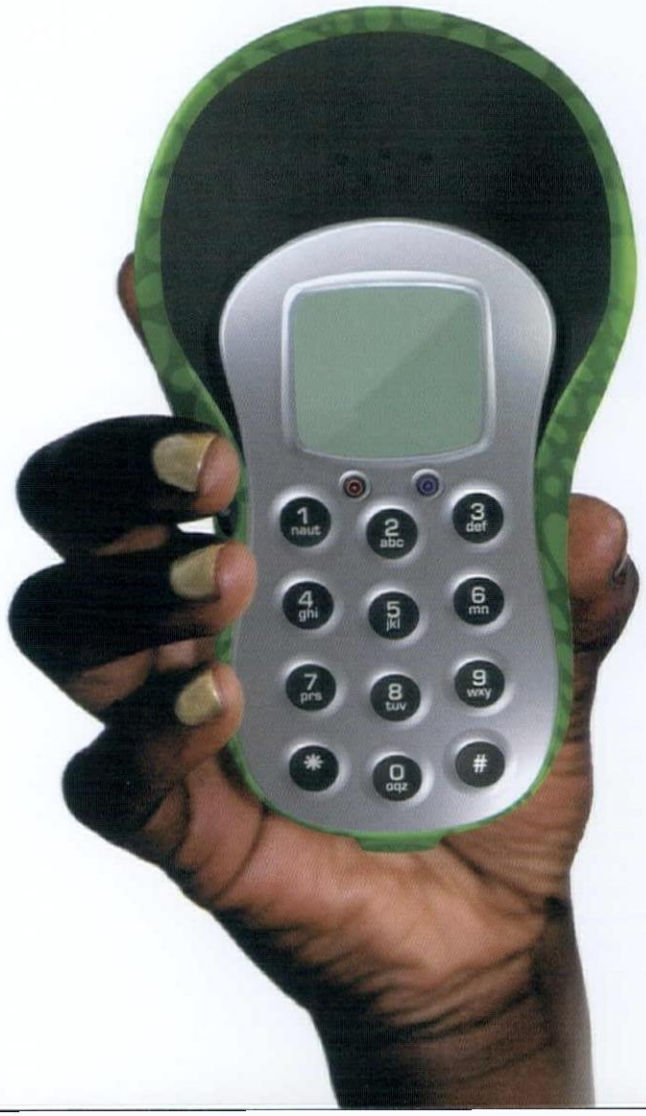
NAUT MOBILE PHONE

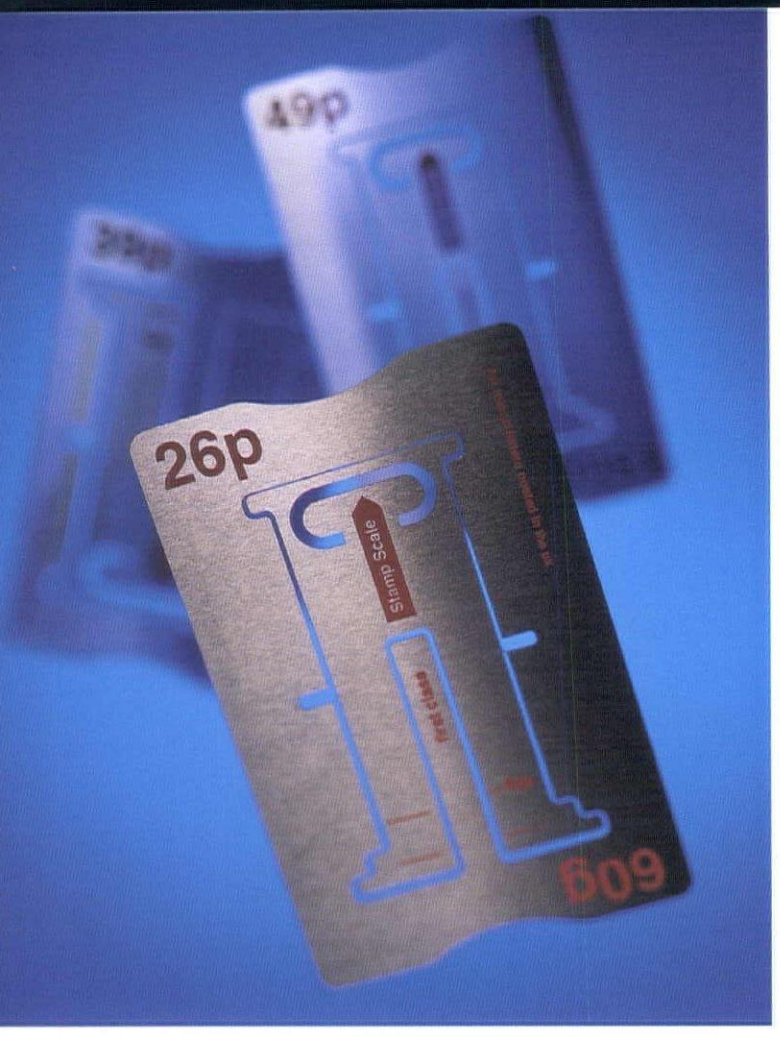
Although the jurors had seen many organically inspired electronic devices, this mobile phone from IDEO, London, which, as Krayer noted, "looks like a shell on the beach," was lauded as an appropriate use of metaphor. Like a hermit crab, the nAut phone lets people change the outside casing. nAut—as in nautical, no doubt—isn't simply customizable, it also rethinks mobile phone shapes by breaking with the slim rectangle typical of such products. That traditional angular shape doesn't always account for the curvature of people's heads or the head-to-jaw ratio.

IDEO's take on the phone gently curves to the user's ear and has an extending microphone to facilitate conversations. It also allows users to tailor the ring so that the phone can vibrate, light up or make other sounds.

Drenttel praised the phone, quoting IDEO's own description of it as "quiet and organic," adding, "it's more than just some plastic shell you take on or off." Sterling also liked its "modular quality," which adds diversity and sensitivity to mobile phones, whose typically boxy shape doesn't suit people's needs all that well.

DESIGN IDEO Product Development, London. Bernard Veronesi, design; Steve Heron, design visualization.
HARDWARE/SOFTWARE Apple Macintosh, Power PC workstations; Adobe Photoshop, Presenter Professional, Adobe After Effects.



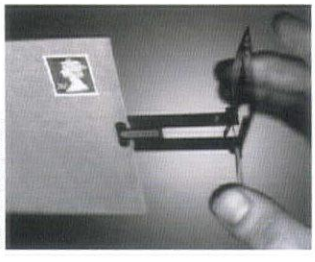


STAMP SCALE

Surprising things in small packages is an apt description of this elegant postal scale. The size of a credit card, the thin metal postal meter impressed the jurors as being "the essence of simplicity."

Dorset, England–based Jon Marshall designed the Stamp Scale to tackle the irritating problem of guessing if you have enough postage. Instead of simply taking chances, you can slip the little postal meter out of your pocket. The scale's two parts then easily fit together. Holding one half in your hand and clipping the other to the envelope, the scale bends, measuring the necessary postage by the degree of deflection. Postal rates and weights are calibrated on the side of the scale.

Krayer lauded Marshall's invention not only for being "easily produceable" but also for its graphic component. "It blurs the boundaries between product and graphics—important, because tooling budgets are so tight. So to have a product like this, that is essentially a graphic, a die-cut piece of paper, basically saves money." Drenttel added his praise: "This was the most elegant solution we saw today."



MARTIN WONNACOTT

DESIGN Jon Marshall Design, London.
MATERIALS/FABRICATION Cardboard prototypes, stainless steel.
HARDWARE/SOFTWARE Apple Power Macintosh, pencil, paper; Macromedia Freehand, Ashlar Vellum.

SILICON WALL CLOCK

Repurposing an old 1985 Mac Plus, ABS Design's Silicon Wall Clock saves the outmoded computer from being turned into a doorstop or, even worse, ending up in a dumpster. Without taking it apart, the clock's designer, Andrew Schloss, reworked the computer by simply adding wall brackets and unplugging the mouse and keyboard. As he wryly notes, it even saves a step in recycling, as it never has to be returned to a raw material.

The jurors rewarded the clock's sense of humor and subtle commentary on value and obsolescence. Wild appreciated how the classic Mac "devolved into a clock, but retained some degree of usability." Krayer was drawn to the project, pointing out "how objects store and lose value," and loved the designer's explication of "the secondary life" inherent in the clock. He likened the project to "discovering a secret find in a thrift store. Only when objects are no longer as useful as they were intended to be can their secret life be freed."



DESIGN ABS Design, New York.
MATERIALS/FABRICATION 1985 Mac Plus, metal wall brackets.
HARDWARE/SOFTWARE Apple Macintosh Plus; AfterDark

STUDENTS
DESIGN DISTINCTION



LUCO GLUCOSE MONITOR

The jurors admired how Thomas Stovicek's and Michal Jacob's Luco glucose monitor helps remove the stigma from diabetes and might allow diabetic children to feel less different from other kids their age. Krayer called the children's glucose monitor devised by the two Carleton University students "a noble project."

Designed to make it easier for kid's to track their insulin levels, Luco is packed in a lunchbox-like pouch. The monitor includes an innovative interface that guides children through their glucose-level readings. Rather than rely on fingerpricking, Luco utilizes less invasive laser technology to measure blood sugar. The interface also includes a log book so parents can check in on their children's treatments, and the carrying case has a battery monitor on the outside so that the power supply can be easily monitored.

Such a thorough rethinking of technology and care for diabetic children impressed all of the jurors. Sterling, whose nephew was diagnosed with diabetes at age two, offered, "A huge part of the project for parents is teaching a diabetic child how to eat and what they should do when they're feeling tired." Drenttel praised the comprehensiveness of the project. "For fairly young kids," he said, "it's taking lunchboxes, which every kid has, and repurposing them. It's such a simple way to help these kids, who already feel different, feel a little less so."

DESIGN Thomas Stovicek and Michal Jacob, Carleton University, Ottawa, Canada. Lois Frankel, advisor. Nortel, Ottawa, Canada. Mitch Brisebois, advisor.
MATERIALS/FABRICATION Hand-sewn case, vacuum-formed plastic insert, wood.
HARDWARE/SOFTWARE Adobe Photoshop, Corel Draw, Macromedia Director.

LOGAN COFFEE TABLE

Ben Durrell's elegant Logan coffee table stood out for its simplicity and clarity. In fulfilling an assignment at Georgia's Savannah College of Art and Design to create a small table with a bend in it, Durrell applied a logic that fits the table's aesthetic: "If your eyes are going to be drawn to the curve, give it a use." Thus, he made the curve a magazine/newspaper rack. Indeed, it was just such functionalism that the jurors appreciated. They even likened the table to Eamesian bentwood designs.

Krayer said, "Although it's missing the hooks of current trends, it's a good student design. A lot of stuff we've seen today doesn't want to submit formally to its use, but this does. When you start using it and piling stuff on it, it can coexist with clutter and it's simple," he added.

DESIGN Ben Durrell, Savannah College of Art and Design, Savannah, GA. John Pierson, professor.
MATERIALS/FABRICATION Bent and laminated plywood walnut veneer, urea formaldehyde glue, welded stainless steel rod.
HARDWARE/SOFTWARE Pen and paper.



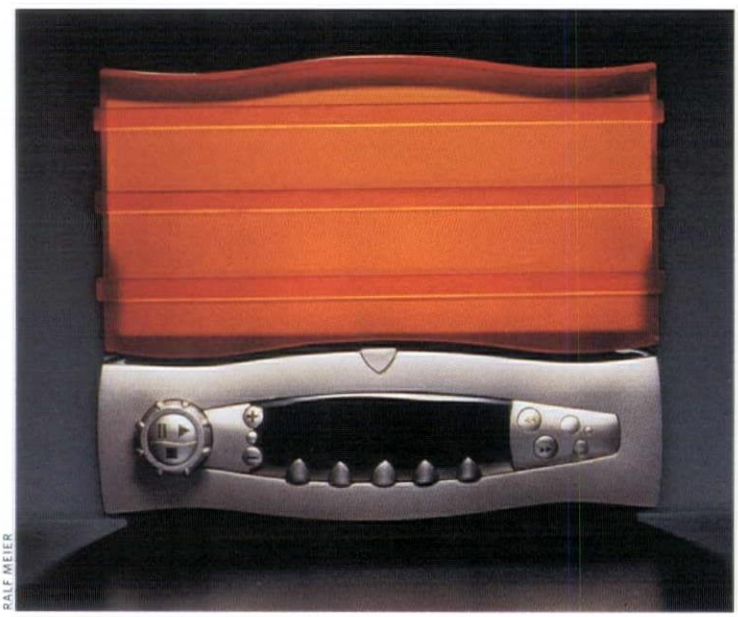
WAP STEREO SYSTEM

With a mouth that opens like gaping jaws, Jan Schminke's and Ulrich Schweig's stereo system for kids creates a comically cartoonish look. The WAP, which stands for Wonder Audio Project, won the jurors' praise for its sophistication and styling—a level of articulation missing from most other youth-oriented entries.

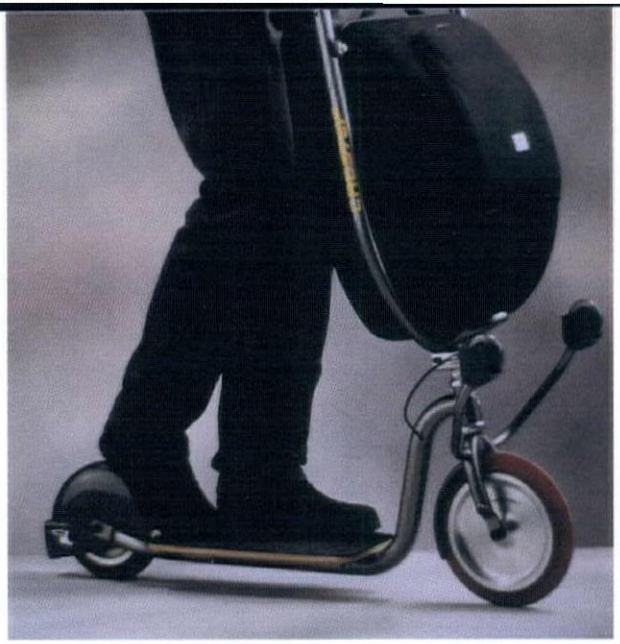
The modular, portable hi-fi is intended to expand with children's growing interests and needs. As they acquire better components with better sound quality or as technology develops, the dockable system allows young listeners to add in new components. With a base that acts as an amplifier, WAP has different levels for CD, mini disk and tape deck components that fit into the sound system's expansion slots. These peripherals are also easily removable for portability.

Wild was impressed that the design "opened like an old turntable," offering a visual shield for the WAP. Krayer called it an "interesting departure from the black box and a good application of translucent material on the face. The black box never really went away, we may have made it silver and put some cool shapes on the buttons, but here is a real departure from that boring aesthetic." Despite that fact that the WAP was designed with children in mind, Krayer found it "a beautiful object" that he himself would be proud to own.

DESIGN Jan Schminke and Ulrich Schweig, Muthesius Hochschule, Kiel, Germany. Professor Ulrich Hirsch, instructor.
HARDWARE/SOFTWARE Apple Power Macintosh; Ashlar Vellum.



RALF MEIER



CADSTEP FOLD-UP CADDY

Designed for urban environments, the Cadstep fold-up caddy by Robin Delaere of the Hogeschool Antwerpen in Belgium looks like a cross between a flight attendant's suitcase and a fold-up bike. The jurors were most impressed with the versatility embodied in Delaere's human-powered scooter.

Addressing such concerns as the need for portability and the bane of urban air pollutants, Delaere designed the scooter so that it collapses easily and emits no gases into the atmosphere. The jurors could instantly see how useful the product would be in New York City, for example, where bike messengers wouldn't have to lock it up but could instead fold it away and roll it in with them on deliveries. Sterling was especially impressed: "I always like things that are a little better for the environment," he said, praising the hybrid product even as he expressed concerns about Cadstep's plastic materials. "The other thing that impresses me," Krayer added, "is its duality of states—folded up and open. Plus, for a student project, it's formally quite good-looking."

DESIGN Robin Delaere, Hogeschool Antwerpen. Antwerp, Belgium.
MATERIALS/FABRICATION Aluminum tubing, injection-molded PP reinforced with aluminum inserts, thermoformed PE foam, PS-tricot cover.
HARDWARE/SOFTWARE PC, pencil; AutoCad, Corel Draw.

STUDENTS DESIGN DISTINCTION



SILHOUETTE SPORTS SUNGLASSES

"With a tongue-in-cheek way of looking at things, his sunglasses are very informed about fashion," Sterling enthused, summing up his support of Art Center College of Design student Joseph Abadjian's Silhouette sunglasses. The sunglasses sport transferable plastic lenses, allowing users to customize and configure the glasses to their individual tastes.

For this independent study project, Abadjian examined sports glasses, turning in particular to motorcycle goggles for inspiration. In keeping with his dream sponsor, the student also references Nike's adhere-to-the-skin sunglasses, and in so doing reduced the straps to ultra-lightweight nylon derived from fishing line, so the side arms become all but invisible.

The jurors lauded the sophistication of the project. While Drenttel was concerned that the screws allowing users to change the lenses would make the frames heavy, Krayer found the project to be "a very refined, believable student project. And I like his sense of humor," he said of Abadjian. "He's quite astute about current trends."

DESIGN Joseph Abadjian. Art Center College of Design, Pasadena, CA.
MATERIALS/FABRICATION Die-cut acrylic or polycarbonate.
HARDWARE/SOFTWARE Apple Macintosh and Silicon Graphics workstations; Ashlar Vellum, Alias Studio.

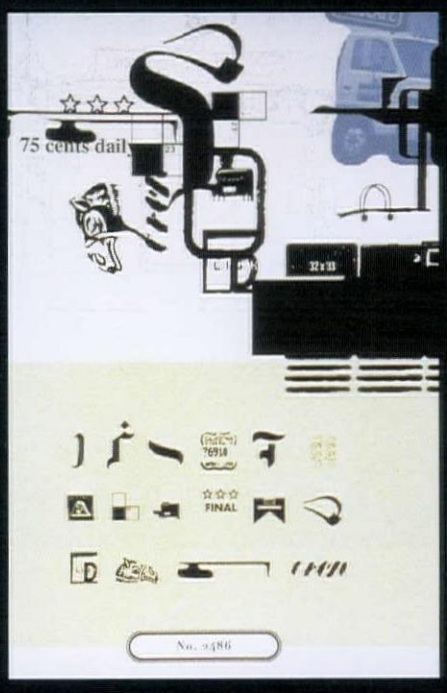
150 DINGBATS

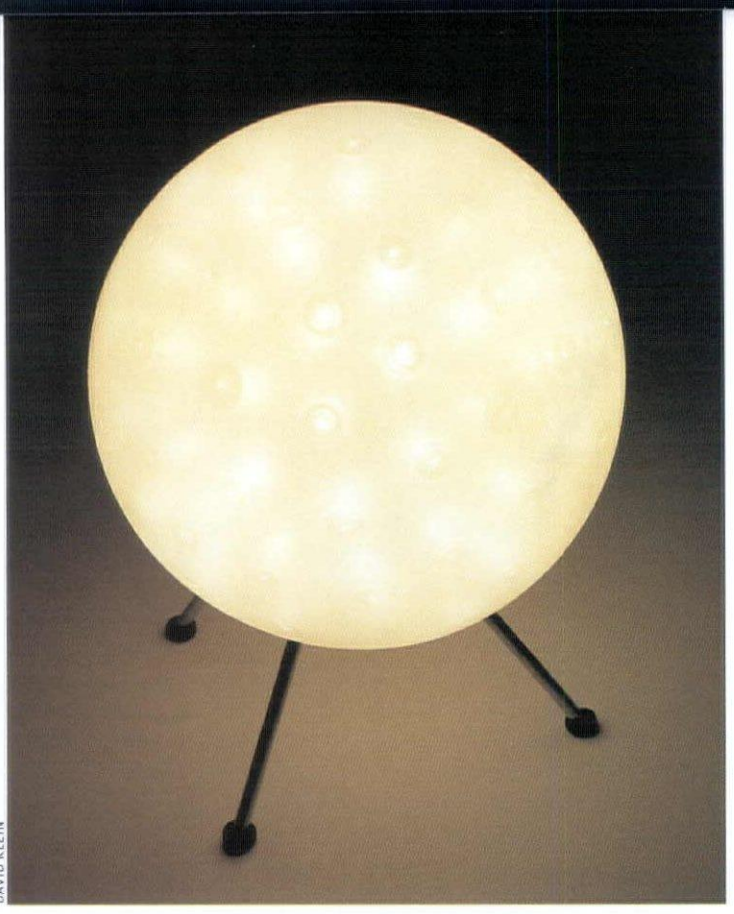
By distilling photographs of a Berkeley, CA, street into a set of dingbats, California College of Arts and Crafts student Clifford Jew built a set of icons that maintains a slightly surreal hold on reality. A Chinese restaurant sign is reduced to crossed chopsticks reminiscent of praying hands and a Camel cigarette pack is represented by lifting the face of the brand's trademark dromedary. The jurors appreciated Jew's "well-articulated" symbols. As Wild explained: "They're not sentimental and not abstract, but they bring real life into the designs."

Jew found the seeds of his dingbats in the visual detritus and signage on a single block across the street from UC Berkeley. As he explains of his inspirational street, "It's where they sell jewelry on the sidewalk and the weird guy in a dress runs around cursing. It's essential Berkeley."

To further evoke the sense of the place, he designed an accompanying poster in pale shades of blue and gold to echo the university's official colors. Then, tying the unique symbols back to the block itself, Jew grouped the posters by number to correspond to the block's addresses, providing clues to the block's activities and architecture. Krayer lauded how Jew "mapped the space into quadrants and offered up layered and decayed urban fragments." Sterling enjoyed "seeing the designer's relationship with the location and how personally he expressed it."

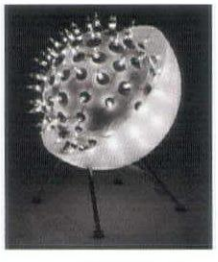
DESIGN Clifford Jew, California College of Arts & Crafts, San Francisco. Martin Venezky, instructor.
MATERIALS/FABRICATION Xeroxed and scanned photographs.
HARDWARE/SOFTWARE Apple Power Macintosh 8500, Hewlett Packard Design Jet Printer; Adobe Photoshop, QuarkXpress.





DAVID KLEIN

AMBIENT LIGHT



By merely pushing Christmas lights through a polystyrene globe at even intervals, University of Illinois student Paul Kramer came up with a simple but beautiful ambient light. As the bulbs project onto a translucent acrylic shell, they create a delicate, hazy glow.

The jurors were enchanted with the lamp. Drenttel called it an "ephemeral object infused with desire and familiarity. I just want it. The quality of the light hearkens to the Moon or to Saturn." Wild was impressed with how the form "takes its shape from the property of the light." Krayer agreed, saying, "There's an aspect of it that everyone can relate to. It's like plugging in Christmas lights when they're still in the box. They're usually so much more diffuse, but while they're still in the box the light is dense and amazing."

DESIGN Paul Kramer. University of Illinois Champaign/Urbana, Champaign, IL. David Klein, professor.
MATERIALS/FABRICATION Frosted acrylic, Christmas lights, steel, rubber and polystyrene.
HARDWARE/SOFTWARE Apple Macintosh; Adobe Illustrator.

"A" CLOTHES HANGER

No more wire hangers could be an appropriate catchphrase for Federico Salmain's snap-together plastic hangers. The University of Buenos Aires student came up with the inexpensive translucent hangers as a way "to produce a big change in the perception and expectation of traditional clothes hangers."

Using polypropylene, Salmain brings a surprising lightness to the everyday. The hangers, which are easy to assemble and ship flat, are space- and packaging-efficient. The jurors lauded the project, praising its "simplicity and elegance." Krayer commended Salmain's hangers for "how they achieve their form through assembly. Plus, it seems like an appropriate use of the material," he added: "To see the ghost of the thing here is really interesting." He was most impressed, however, with Salmain's consideration of real-world issues. "This student is informed about a bigger picture," he said. "When you look at environmental issues, packaging is a big deal because in the end it has no real value. To be able to make something like this that knocks down and stacks up is impressively aware."

DESIGN Federico Salmain, University of Buenos Aires, Buenos Aires, Argentina.
MATERIALS/FABRICATION Molded plastic, polypropylene film body, die-cut and clipped.
HARDWARE/SOFTWARE Apple Macintosh 7300; Adobe Illustrator, Strata Studio Pro.



STUDENTS DESIGN DISTINCTION



CHINESE IDIOM BOX

The jurors were entranced by Rhode Island School of Design student Juowei Lee's Chinese Idiom Book Puzzle. Designed like a parlor game to make learning Chinese easy and fun, the game lets players construct idioms with die-like cubes. Turning to the accompanying book, housed in the same wooden box set, players can read the stories that inspire the phrases in order to learn more about Chinese philosophy and culture.

While the jurors didn't feel like they knew enough about the Chinese language to throroughly evaluate the game, they all praised its "precious elegance" and appreciated the simple wooden packaging and clear sliding closure that exposed the simple blocks. Wild found the game "a nice experimental object that works with how you build memory." Sterling found the idea behind the game interesting and praised Lee's exploration of her own cultural background rather than tackle a problem related to the dominant American culture. "Kids in design school rarely explore their own cultural issues because we're all still too steeped in following the Bauhaus model," he observed.

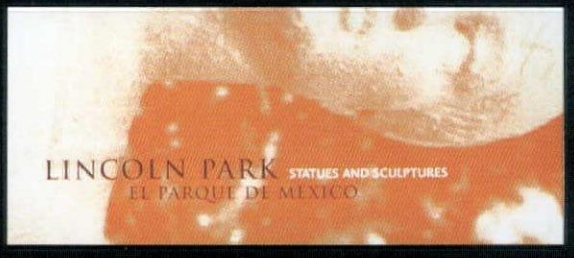
DESIGN Juowei Lee, Rhode Island School of Design, Providence, RI.
MATERIALS/FABRICATION Laser printing, rice paper; Univers typeface.
HARDWARE/SOFTWARE Apple Power Macintosh 8100; Adobe Photoshop, Adobe Illustrator, QuarkXpress.

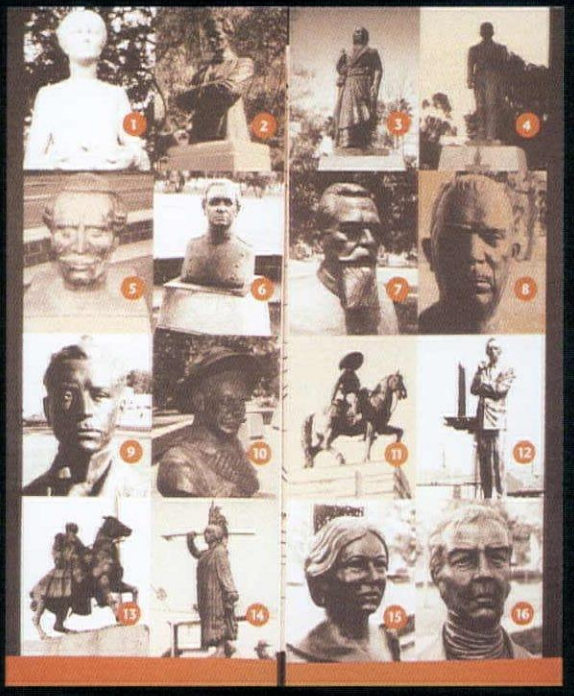
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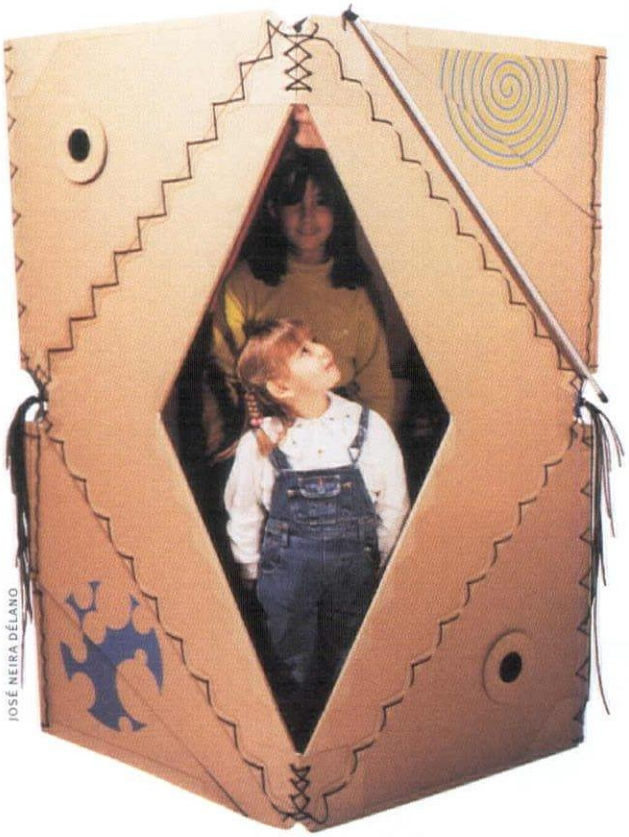
Designed by the Otis Design Group, a student class from Otis College of Art and Design in Los Angeles that undertakes projects for actual clients, the Lincoln Park brochure impressed the jurors for its clean, simple treatment. The Otis Group created the fold-out brochure for L.A.'s Cultural Affairs Department to explain the park's landmarks and monuments. In sepia-tinted black and white, the guide provides information on and photographs of some of East L.A.'s sculptures—when they were commissioned, the artists who made them, even how much they'll cost to restore.

Wild praised the guide, printed in two versions, in English and in Spanish, for its "elegant map—it doesn't trade in the clichés of the east side of L.A." Sterling also commended its aesthetic and appreciated how the project "tries to build pride in the community."

CLIENT/COMPANY City of Los Angeles Cultural Affairs Department, Los Angeles. Adolfo Nodal, general manager; Roella Louie, arts manager.
CONSULTANT DESIGN Otis Design Group, Otis College of Art & Design, Los Angeles. Patrick Kwee, designer; Ave Pildas and Roseline Seng, art directors.
MATERIALS/FABRICATION Offset printing; Coronado SST recycled paper; Gill Sans typeface.
HARDWARE/SOFTWARE Apple Power Macintosh; Adobe Photoshop, QuarkXpress.







JOSÉ NEIRA DÉLANO

HOUSE PLAY WORK

The jurors were delighted with House Play Work, the origami-like playhouse for kids designed by Marisol Gonzalez of the Universidad Finis Terrae in Santiago, Chile. Inspired by watching children play in the kindergarten her mother runs, Gonzalez developed a malleable structure for kids age six to nine. Made from two articulated planes of high-density styrofoam covered in thick paper reinforced with cardboard at the edges, the boards are held together by elastic, which allows children to fold and bend them into tunnels, rocket ships, squares, boats and a myriad of other shapes and objects bound only by the imagination.

The respect for children's creativity embodied in the playhouse impressed the jurors. Sterling exclaimed, "I love it. It's one of those very simple ideas, like origami puppets that open and close. Also, in a subliminal way it teaches kids about structure, geometry and architecture." Krayer offered, "It's like giant interaction. You know how kids like big buttons? Well, this is a *big* button! I'm curious to see what might happen if you have 20 of these with 40 kids."

DESIGN Marisol Gonzalez. Universidad Finis Terrae, Santiago, Chile. Alex Moreno, professor.
MATERIALS/FABRICATION High-density styrofoam sandwiched with kraft paper, die-cut cardboard, semi-elastic cord, silkscreened symbols.
HARDWARE/SOFTWARE Apple Macintosh Quadra; Macromedia Freehand.

BOUND PACKET COMPUTING

Looking more like a Filofax than a laptop, Cranbrook student Gary Natsume's Bound Packet Computing project was one of the many technology oriented submissions that the jurors faced in the Student category. But, amid all of the other handheld electronic devices that purported to offer new and more simple ways of interacting with technology, Natsume's project was singled out for harnessing a metaphor that is already familiar to most people. Using a system that resembles a three-ring binder, users can configure the computer according to their needs and upgrade with a new "packet," or module, whenever necessary.

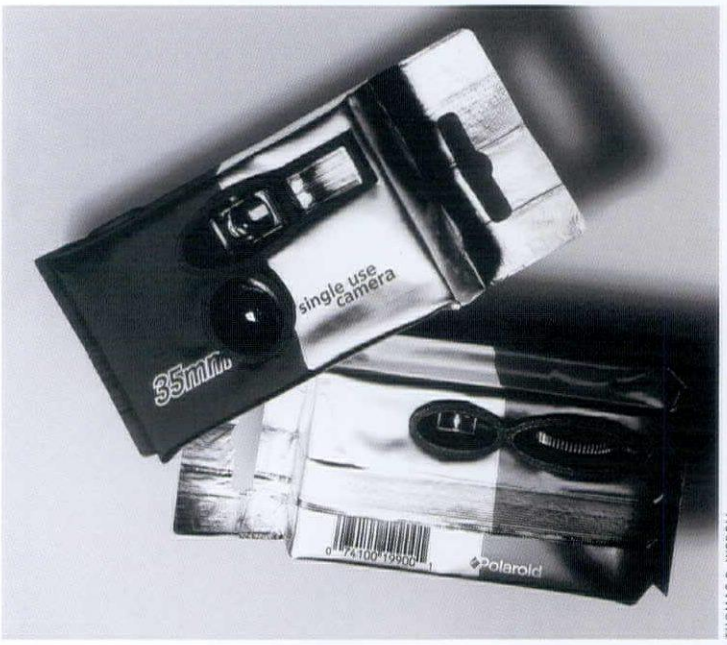
Bundled with five standard components that clip into the binder, the revolutionary laptop concept includes a screen, keypad, motherboard, hard drive and battery. Users can then further customize the BPC by picking different covers available in various colors and styles.

While Krayer questioned the viability and actual cost of Natsume's project if it were produced, he was impressed with the student's use of translucent material for the binder and its references to already-familiar datebooks. Wild concurred, likening the BPC to "a plastic pencil holder you'd put in your binder." Drenttel appreciated how "the self-explanatory computer system" demystified technology. "Here, I can find my memory chip," he praised.

DESIGN Gary Shigeru Natsume, Cranbrook Academy of Art, Bloomfield Hills, MI. Peter Stathis, academic advisor.
MATERIALS/FABRICATION Hard foam, acrylic glass, ABD, steel, aluminum, resin, automotive paints and finishes, leather, vinyl, plastics.
HARDWARE/SOFTWARE Apple Power Macintosh; Adobe Photoshop, Adobe Illustrator, QuarkXpress.



CONCEPTS
HONORABLE MENTION



THOMAS B. WEDELL

CAMERA-IN-A-BAG

IDEO's Camera-in-a-Bag concept reduces the packaging disposable cameras require. Discarding the box in which such cameras are typically sold, IDEO Boston made the recycled foil wrapping (printed with environmentally friendly inks) part of the camera body. The foil can also be recycled again when the film is processed. Thus the disposable camera gets rid of much of the packaging that is typically thrown out by users.

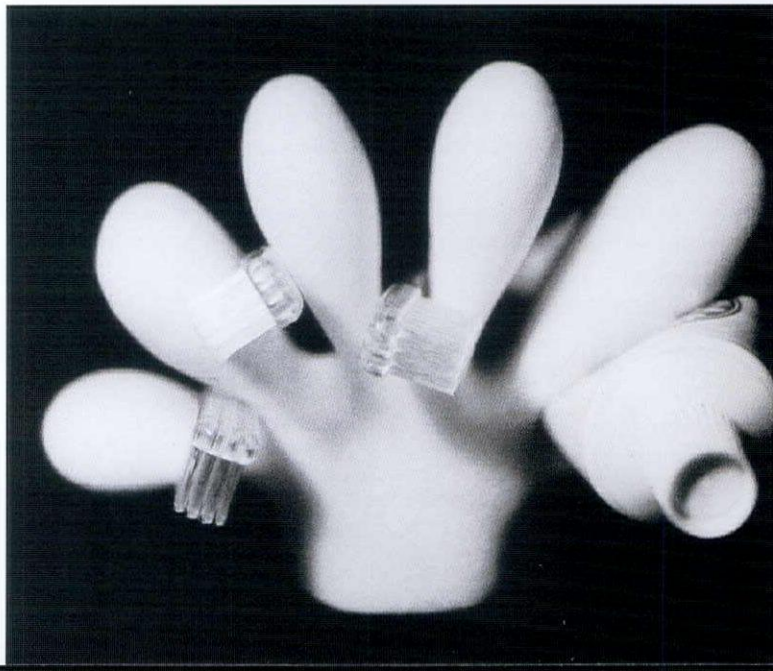
NECTAR OPERATING SYSTEM

With its naturally inspired electronic devices, Nectar faced tough competition. But the jurors were inspired by the looks of the various gadgets in Russell Robertson's operating system. In particular, they appreciated the flower-shaped "Flower-Power" PDA/gamer, which Sterling praised as an appropriate look for kids and games. Krayer commented that it looked like "Japanese candy." Ultimately, though, the jurors found the system's exacting redefinition of its own functions (equating e-mail with wind, for example) a bit forced.



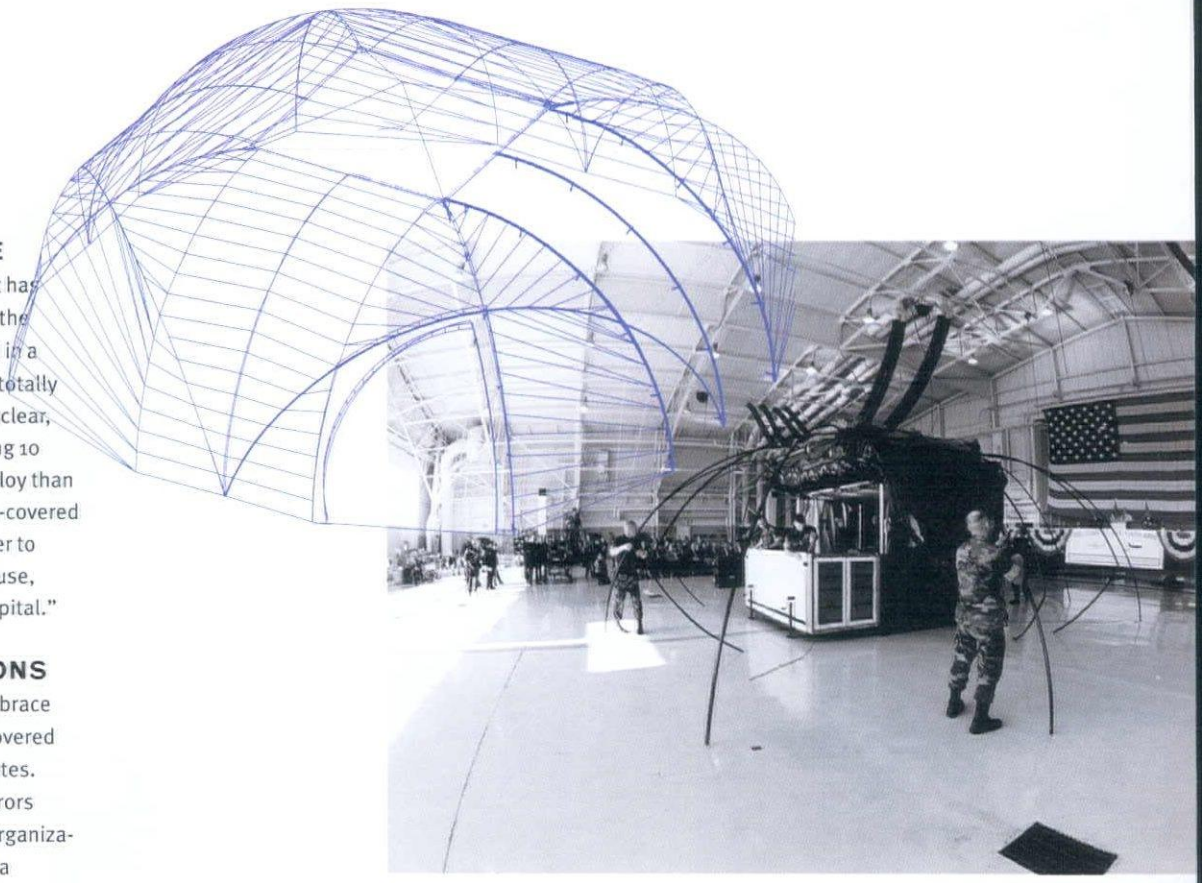
MICKY TOOTHPASTE AND TOOTHBRUSH HOLDER

The jurors delighted in the sense of humor embodied in Fred Bould's Micky toothbrush holder. Resembling one of Mickey Mouse's own gloves, the bulbous rubber hand holds tooth-brush and tooth paste between its flexible fingers. They also found the wall-mounted holder whimsical and innovative, dispensing with the often unused glass that typifies such bathroom accessories. They were impressed that it makes room for the toothpaste—even wondering "if it squeezes from the bottom," while praising that it's also dishwasher proof.



ADVANCED SURGICAL SUITE

Duvall's mobile surgical hospital concept has come a long way since M*A*S*H. Indeed the Maine-based tent design firm's "hospital in a box" folds out in 17 minutes, providing a totally sealed environment protecting it from nuclear, chemical and biological warfare. Weighing 10 times less and taking far less time to deploy than the military's current standard, the camo-covered tent impressed the jurors, who were eager to see it "trickle down to civilian, inner city use, where they could really use a mobile hospital."



FLO AND EDDY WORKSTATIONS

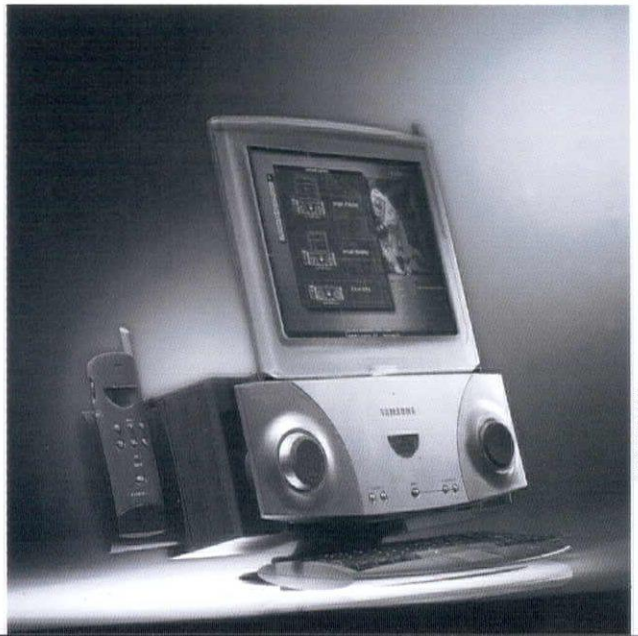
Haworth's Flo and Eddy workstations embrace chaos and the typical look of desktops covered in piles of papers and layers of Post-It Notes. Thinking of their own workspaces, the jurors praised Haworth's organic approach to organization, finding it a surprising departure for a contract furniture company. "It doesn't pretend to put everything away," Drenttell commented. Still, they wondered if the system's slanted hive-like shelving was actually useful or imposed its own exacting sense of order on users.



BILL SHARPE, EFFECTIVE IMAGES

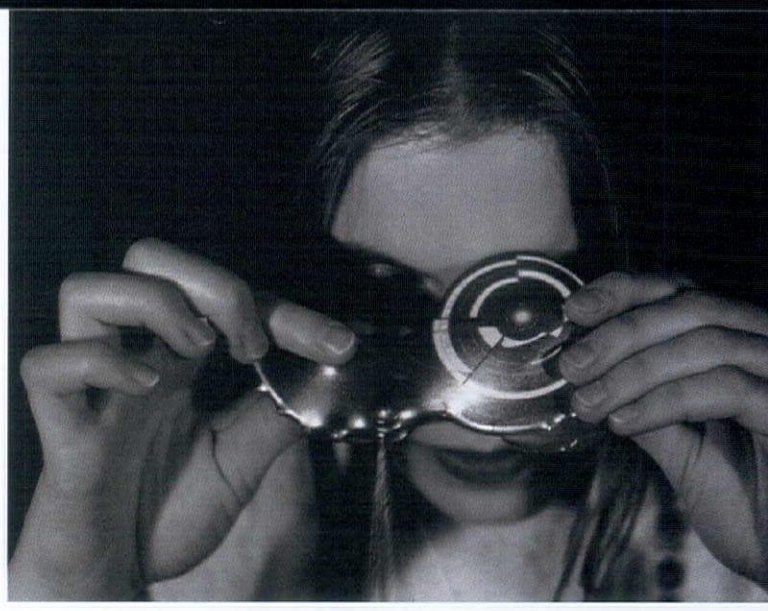
SIMPLEMEDIA WORKSTATION

Looking like a high-end hi-fi system, IDEO and Samsung's Simplemedia computer workstation aims to fit both office and living room. It even comes with a detachable flat-screen monitor, a DVD player and cordless phone/remote control, as well as more traditional computer components like a hard drive and keyboard. The keyboard disappears in the base when not in use, preserving the workstation's living-room-ready looks. The jurors lauded Simplemedia's flexibility. Wild praised the system's "more palatable look," appreciating how the modular computer was designed to adapt to changing technologies and different uses.



RICK ENGLISH

STUDENTS
HONORABLE MENTION

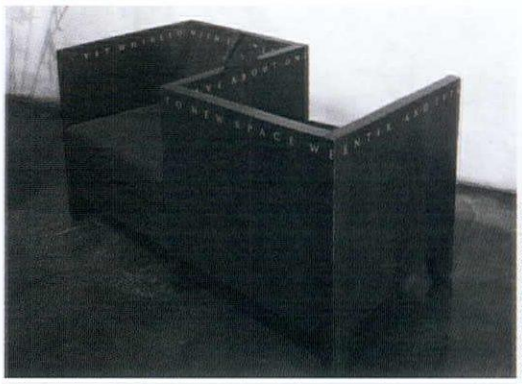


DATA POND AND HYPER PERSONAL ASSISTANT

Gary Natsume's Data Pond and Hyper Personal Assistant work as a family-oriented information storage appliance and accompanying system of PDAs. The furniture-size "Pond" accesses the Internet or, as the Cranbrook student calls it, "the Ocean." While the jurors complained of the heavy-handed use of metaphors, they were impressed with the project, likening it, as Krayer did, to having "one's own personal, scaled-down rock garden."

SPACE APART

California College of Arts and Crafts' student Genes Sotto created his chair set mixing Arts and Crafts aesthetics with Freudian psychoanalysis. Commenting on his rift with his father, the opposite-facing chairs have a book that rests between them explaining Sotto's interpretation of that split. The chairs are also inscribed with a Thoreau quote. The jurors found the project beautiful, Wild praised its "Rennie Mackintosh detailing" and all of them wondered if Sotto resolved things with his dad.



ROGER LEE PHOTOGRAPHY

ANNY MONA KID'S CARRY-ALL

Arsenio Garcia-Monsalve designed Anny Mona as a portable play area. Opening up into a circular space where children can lay out their toys, the cushioned mat quickly gathers into a satchel for their stuff when done. The target-like carry-all adds a level of play to straightening up, a task kids typically resist. The jurors appreciated the Art Center student's simple design. Drenttel noted "how different it is from other toys out there," while others commented that, for the appropriate age group, it might actually encourage tidiness.



PORNCHAI MITTONGTARE

ELECTRIC CELLO

By converting strings' vibrations into electronic pulses, Mosi Shuchman's electric cello can do away with traditional cello implements—and shapes. Thus, the student at Jerusalem's Bezalel Academy of Art and Design whittled the instrument down to its essential components. It is reduced to an easily assembled group of three components—pivoting neck, leg lock/back and stand, all of which contribute to make the cello easier to play than traditional models. While wishing that they had a tape to hear the electric cello's sound quality, the jurors lauded its graceful skeleton.





SHARP BUBBLES

Cranbrook's Gary Natsume created Sharp Bubbles so people wouldn't cut themselves on Exacto and razor blades. Housing the blade in a rounded resin body made the knives safer. While such devices almost seem redundant in the days of Photoshop, Natsume's bubbles and their oxymoronic name makes them topical again—particularly since the jurors wanted to use the bubbles as paper weights rather than cutting implements. Still they appreciated the irony of "embedding frightening objects in the softest non-threatening form," as Krayer explained.

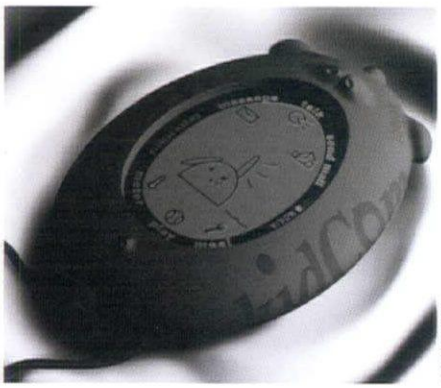


EQUIPLAST ECONOMIC WHEELCHAIR

The jurors were impressed with Luis Ernesto Elizalde Rodarte's goal of developing an affordable, lightweight and foldable wheelchair with all the advantages of a standard wheelchair. To achieve this, Rodarte, a Universidad Nacional Autonoma de México student, studied injection molding in order to estimate the number of chairs he'd have to produce to achieve his price point. Though pleased with the completeness of his study covering everything from materials to manufacture, jurors were concerned that Rodarte hadn't fully considered the chair's user.

KIDCOM PAGER

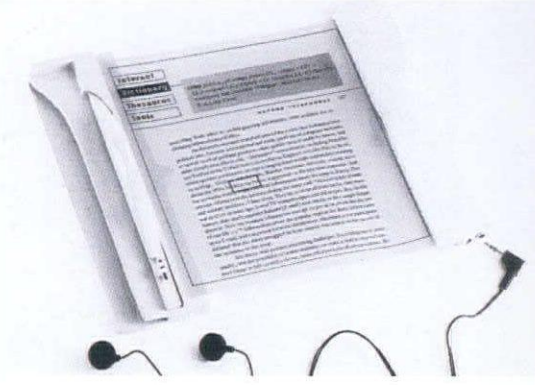
Jurors praised the Tamagotchi-like look and interface of Chueh Lee's Kidcom. The Art Center student designed the colorful GPS-equipped pager devices to communicate between kids and parents. Lee designed the children's unit with a virtual friend to coax them into carrying the homing device as well as to guide them through its use. Sterling was impressed, saying, "With its resemblance to a toy, kids would actually want to have it," but wondered about "creating products that support the paranoid parenting mindset."



JASON WARE

BÉ BLIO

"It's a personal memory enhancer," Krayer said, lauding University of the Arts' student Mary Ann Cardellino's Bé Blio. Cradling a book between its casing, the peripheral device, with a handheld scanner and LCD screen, lets readers scan the book. Then, using the accompanying reference software and Internet access, they can learn more about the book's content. The jurors lauded how Bé Blio worked as an extension of the book. Drenttel appreciated that "it doesn't destroy a book or deny it, but lets you take what you want."



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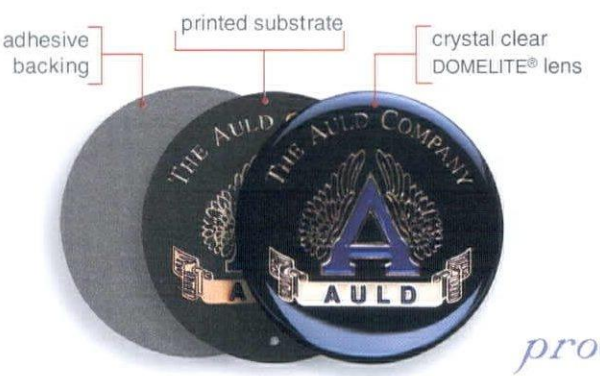
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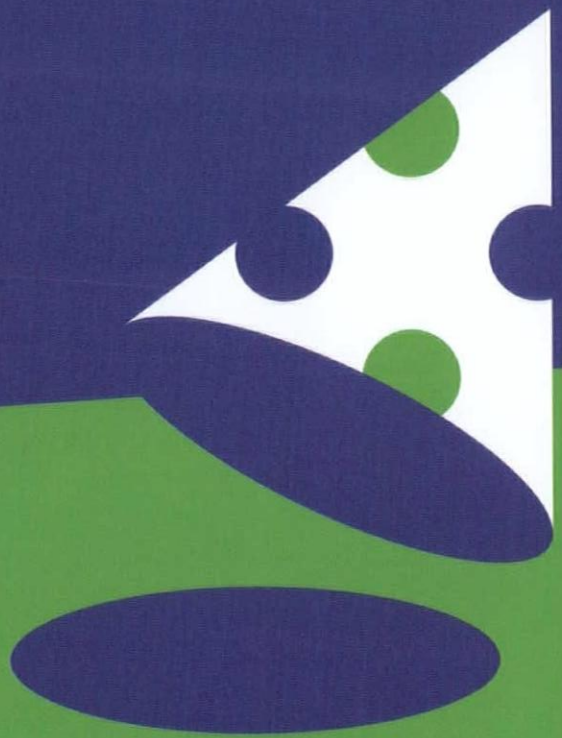
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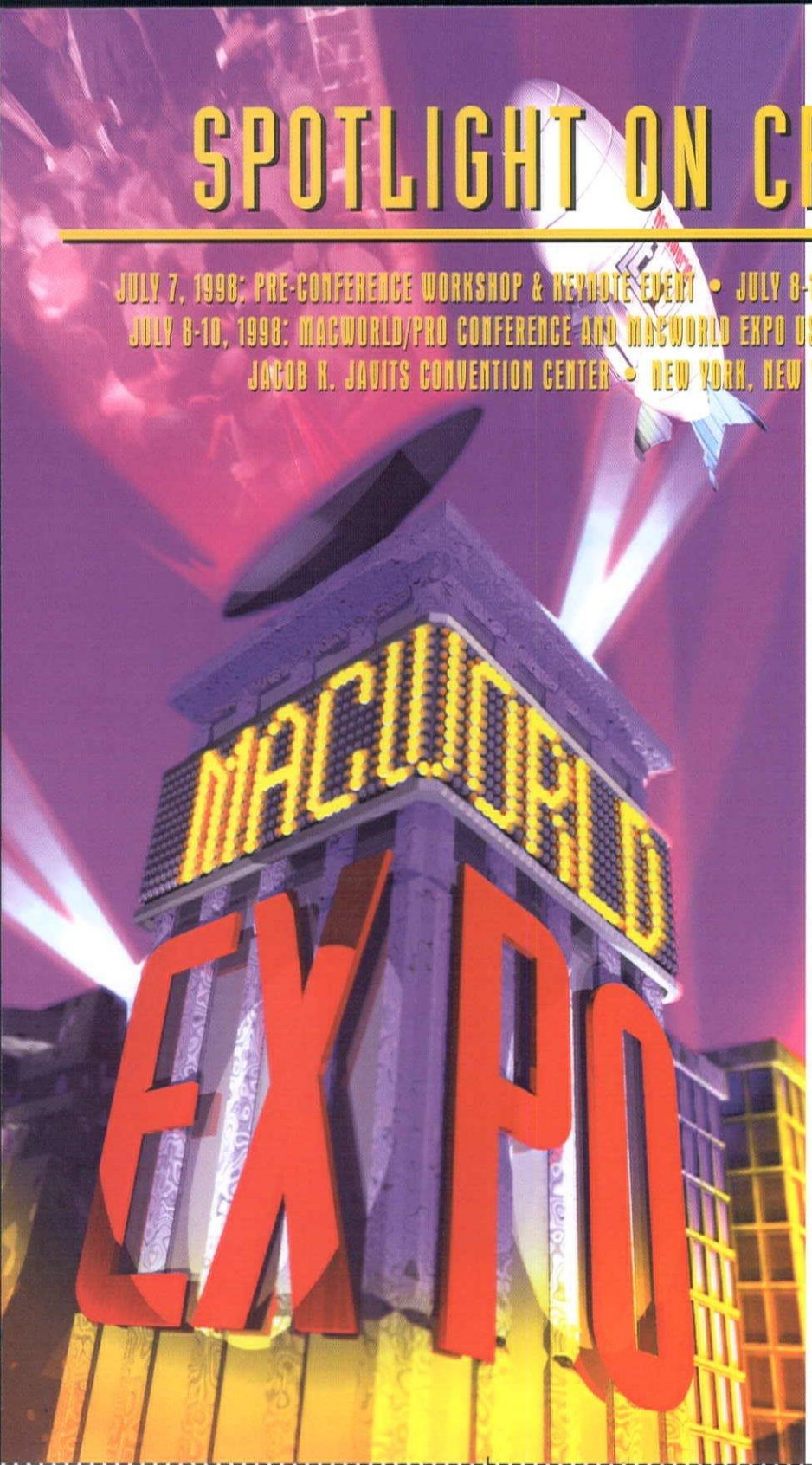
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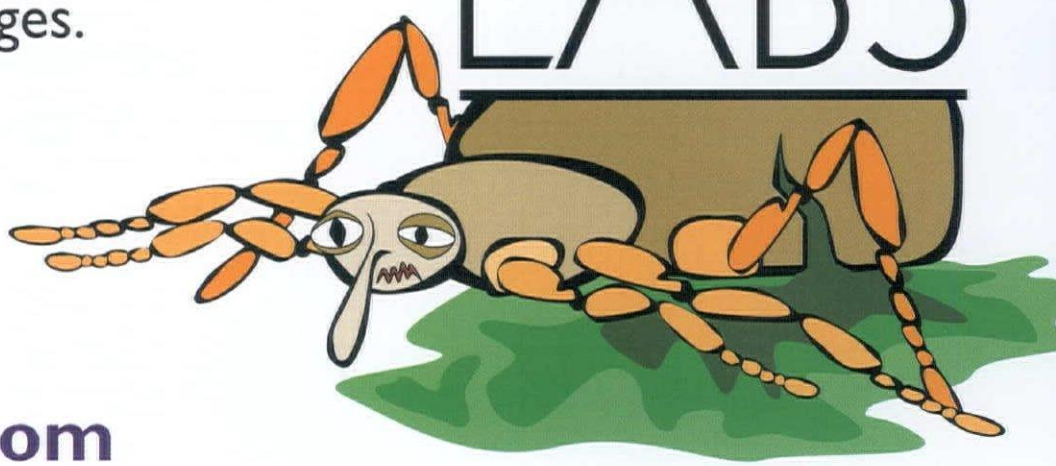
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The Savannah College of Art and Design is a private, non-profit, tax-exempt institution accredited by the Commission on Colleges of the Southern Association of Colleges and Schools (1866 Southern Lane, Decatur, Georgia 30033-4097; telephone number 404-679-4501) to award bachelor's and master's degrees. The college offers bachelor of fine arts, master of arts and master of fine arts degrees in architectural history, art history, computer art, fashion, fibers, furniture design, graphic design, historic preservation, illustration, industrial design, interior design, metals and jewelry, painting, photography, sequential art and video. The college also offers the bachelor of architecture degree and the master of architecture degree. The five-year bachelor of architecture degree is accredited by the National Architectural Accrediting Board. Minors are offered in architectural history, art history, electronic design, media and performing arts, printmaking and sound design.

The Savannah College of Art and Design, located in coastal Georgia, is searching for qualified candidates for the following positions:

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Candidates must demonstrate professional knowledge and college level teaching experience in Industrial Design.
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Send cover letter, résumé, slides of own work, and three references to: Cathy Lee, Director of Human Resources, The Savannah College of Art and Design, P.O. Box 3146, Savannah, GA 31402, or fax to 912.238.2428, or e-mail to scadhr@scad.edu. Women and minorities are encouraged to apply.

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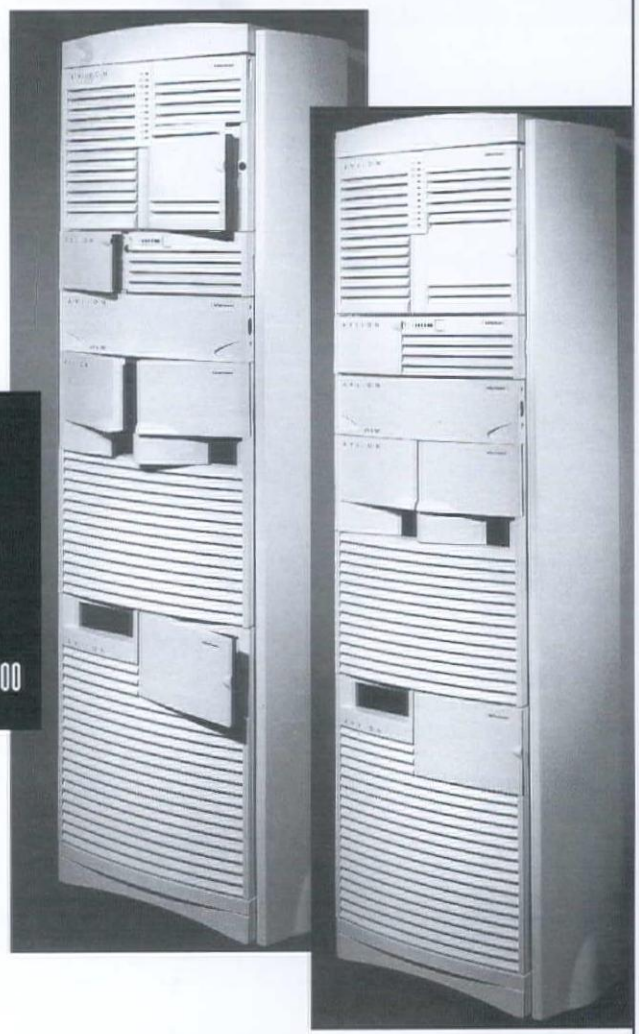
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CALENDAR

JULY

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
Joep van Lieshout's Untitled beer crates and concrete tiles in "Do Normal" at SFMoMA, July 17–Oct. 20.			**2** **Vision Plus 5 Symposium.** *July 2–4. Schwarzenberg, Austria.* IDEO U.K.'s Tim Brown and Colin Burns, the Netherlands Design Institute's John Thackara and others discuss learning and design in the digital age at the International Institute of Information Design. Info: 43/557 220336 phone, http://www.fh-vorarlberg.ac.at/.	**3**	**4** **New Design.** *Today only. London.* This symposium at the Institute of Contemporary Arts probes the current hype around contemporary English design and asks what designers' ethical responsibilities are. Info: 44/171/9303647 phone, http://www.ica.org.uk.	Slip into Yuichiro Kume's virtual reality "Fantastic Phantom Slippers" at Siggraph, July 19–24. 
6 **History of Design Symposium.** *Today only. London.* The Victoria & Albert Museum and Royal College of Art co-host a dialogue on material culture. Info: 44/171/9389699.	**7** **Summer Design Institute.** *July 7–9. New York.* Teachers will study and develop design curricula that addresses solutions for a sustainable planet at this year's Cooper-Hewitt, National Design Museum program for educators. Info: 212/849-8385.	**8**	**9**	**10**		
13 **Places for Coffee Competition.** *Deadline today.* Lavazza and *Modo* magazine are seeking designs concerning the ritual of coffee consumption in the home, at work or at the bar. Info: 39/2/55013503 phone, 39/2/5469579 fax.	**14**	A 1935 cellulose tinsel cape makes a shimmering appearance in "Innovation/Imitation: Fashionable Plastics of the 1930s" at F.I.T. through Aug. 15.  IRVING SOLERO, THE MUSEUM AT FIT	**17** **Do Normal: Recent Dutch Design.** *July 17–Oct. 20. San Francisco.* This exhibition at SFMoMA investigates the notion of "normal" with innovative work like Studio Dunbar's orange-and-blue striped police cars and Irma Boom's oversized books. Info: 415/357-4000 phone, http://www.sfmoma.org.	**18**	**19** **Siggraph 98.** *July 19–24. Orlando, FL.* Siggraph celebrates its 25th anniversary at this design conference, where you can see the future of computer graphics by day and attend lavish studio parties by night. Info: 312/321-6830 phone, http://www.siggraph.org/s98/.
Julian Brown's Hannibal tape dispenser will be rolled out at Moss for I.D. Magazine's "Best of Design" exhibit, opening Aug. 11. 	**21** **Spotlight 98 Conference.** *July 19–21. Laguna Niguel, CA.* Organized by writer and MIT researcher Michael Schrage, this meeting of the minds focuses on "New Media, New Minds and New Markets" with Hollywood mogul Barry Diller, telecom leader Joe Nacchio and MIT professor Michael Hawley. Info: 800/633-4312.		**24** **Designing Furniture.** *July 13–24. Milan.* Domus Academy hosts its summer seminar with the Dutch collective Droog Design. The roster includes designer Marc Newson, B&B Italia's Federico Busnelli, *Domus* editor Juli Capella and Droog designer Hella Jongerius. Info: 39/2/47719155 phone, http://www.edidomus.it/domac.	**25** **The Future by Design.** *July 24–Mar. 1999. Milwaukee, WI.* This exhibit at the Milwaukee Institute of Art & Design examines how the look of the future has changed over the past century. Info: 414/276-7889.	**26**
27 **Herring on Hollywood Conference.** *July 27–28. Santa Monica, CA.* *Red Herring* magazine gathers together moguls from gaming, network TV and interactive TV to expound on the future of technology and entertainment. Info: 888/286-2167 phone, http://www.redherring.com/events/hoh98.	**28**					

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Q=E: Patagonia International Design Competition. *Deadline: Aug. 3.* Take up the challenge for a greater outdoors with sustainable submissions to Patagonia. Info: 888/344-4567 phone, http://www.patagonia.com.

I.D. Annual Design Review Exhibition. *Aug. 11–16. New York.* The best and brightest winners from this year's Annual Design Review are on view at Murray Moss's SoHo design emporium. Info: 212/226-2190.

Innovation/Imitation: Fashionable Plastics of the 1930s. *Through Aug. 15. New York.* Plastics achieve high status in this exhibition at the Fashion Institute of Technology's museum. Info: 212/217-5800.

Innovation by Design: 100 Years of Bosch in the U.K. *Through Aug. 16. London.* This comprehensive exhibition at the Design Museum includes spark plugs, power tools and household appliances by inventor and industrialist Robert Bosch. Info: 44/171/378