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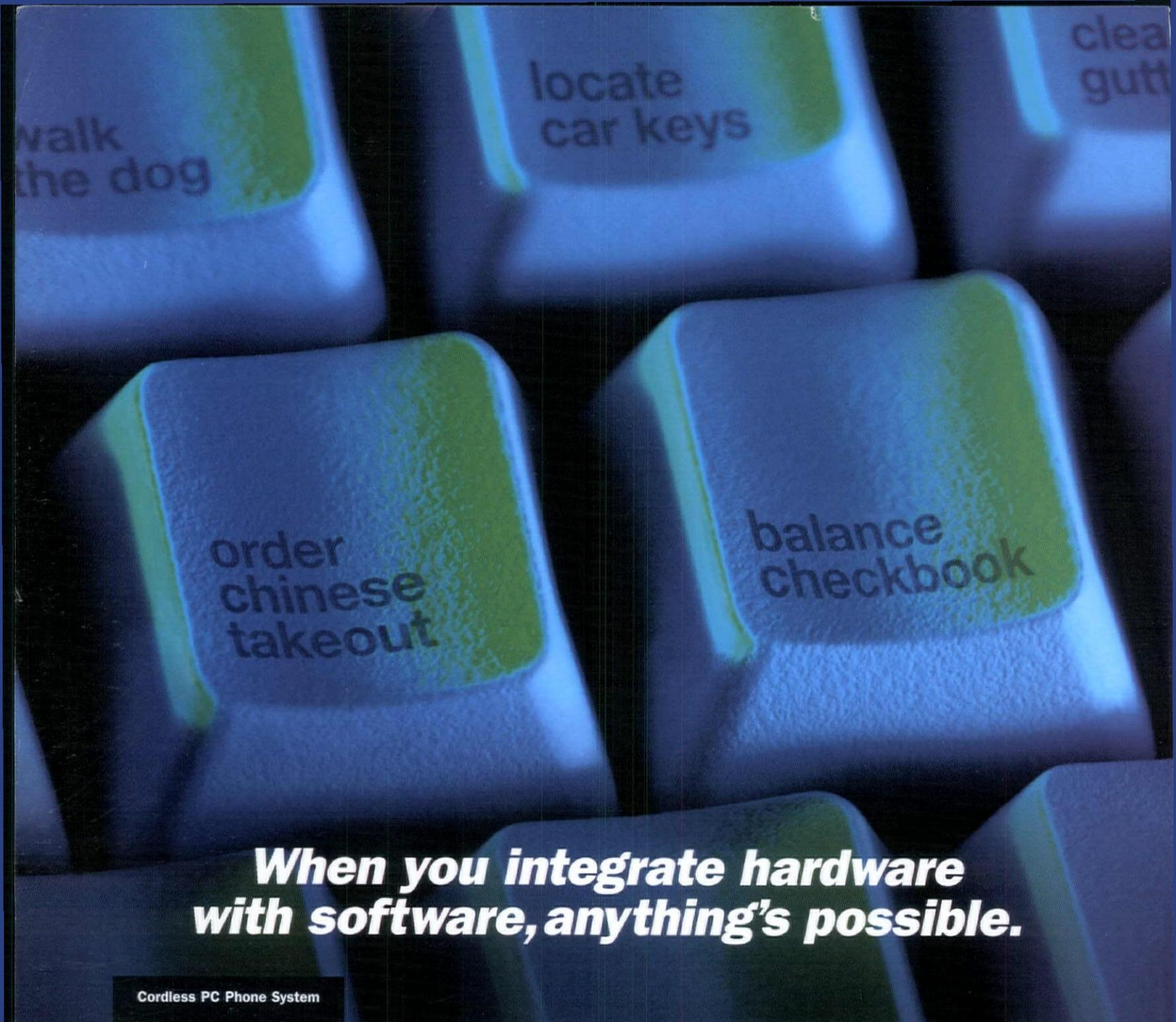
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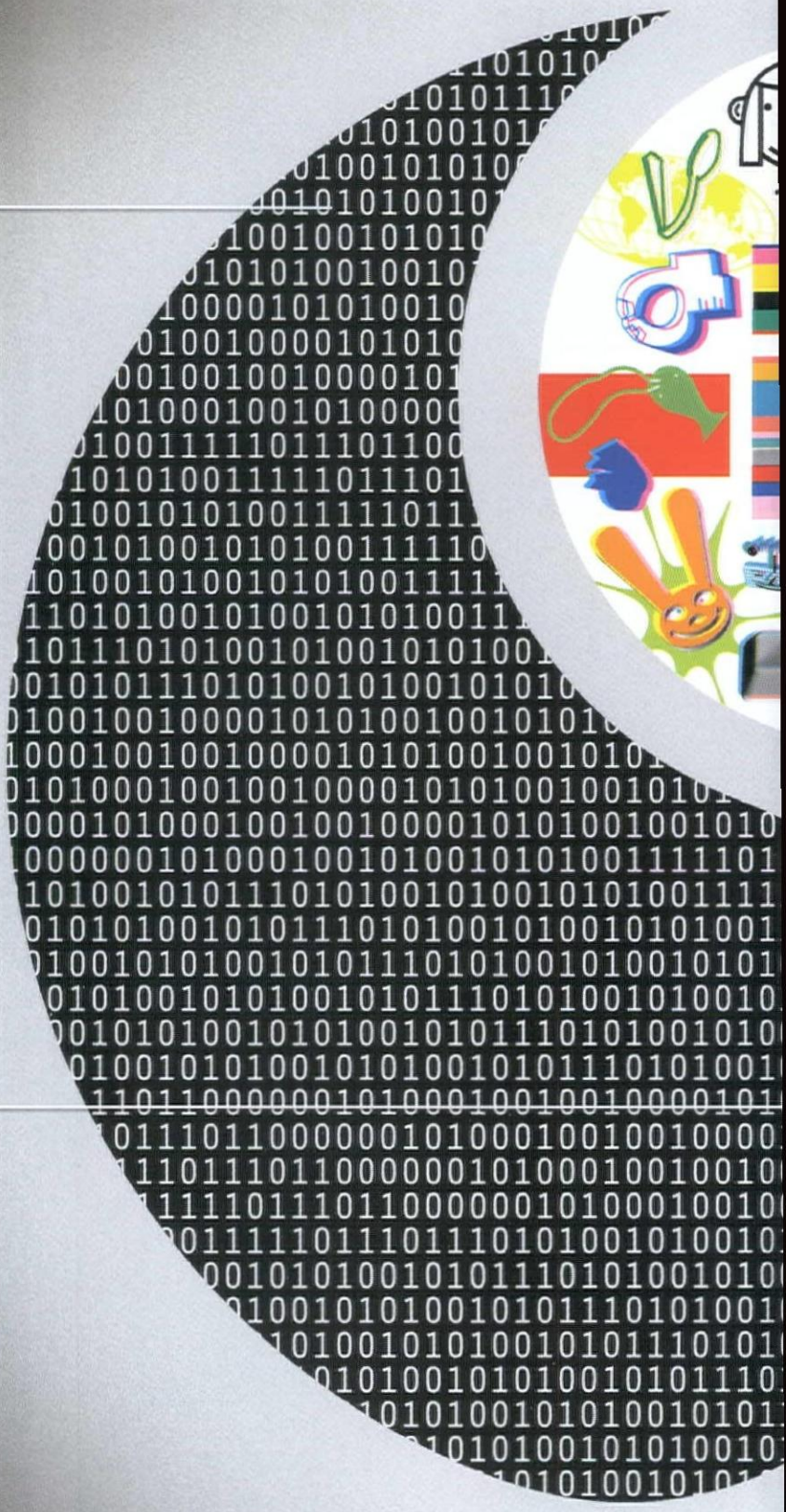
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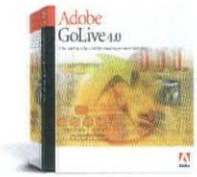
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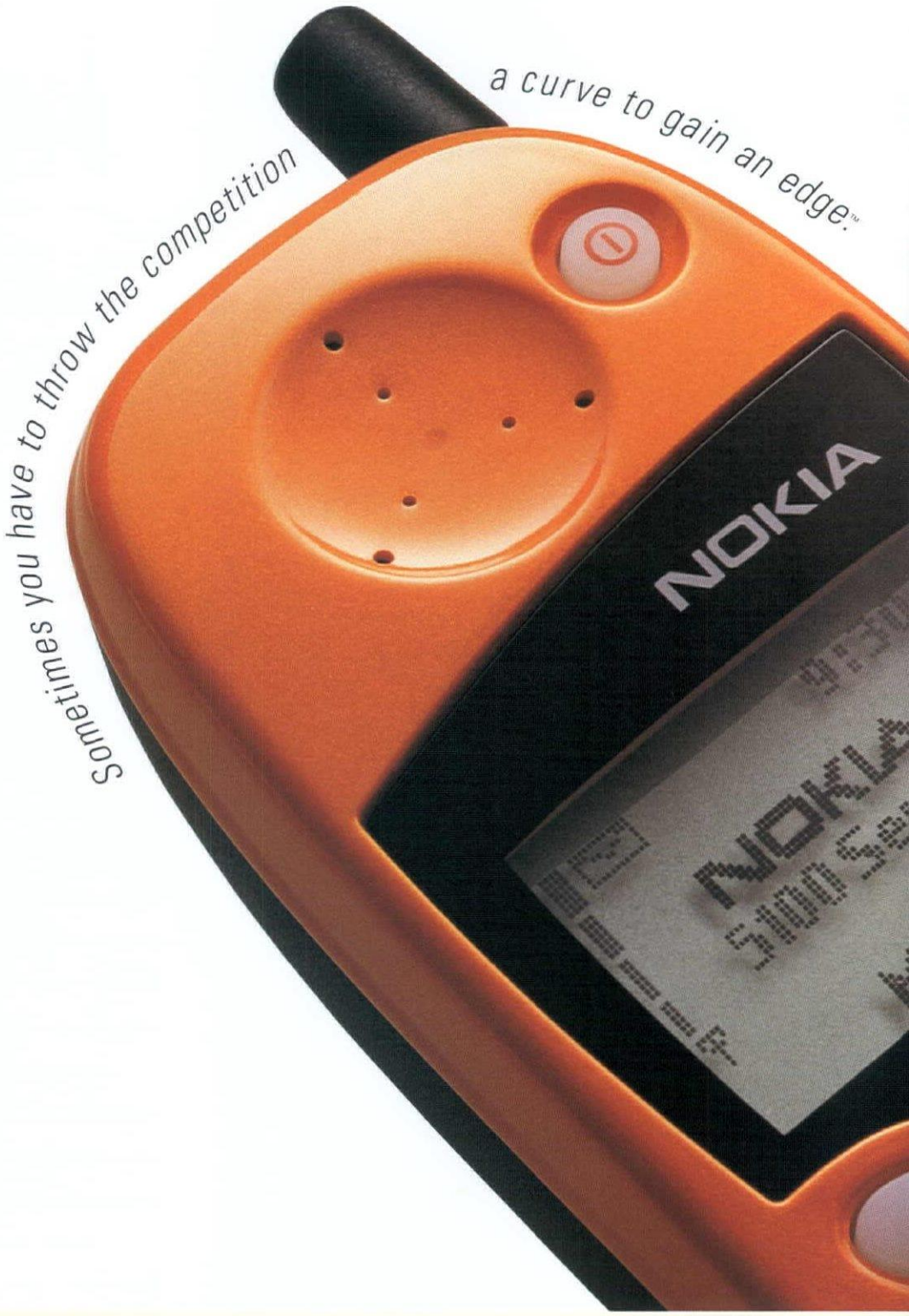
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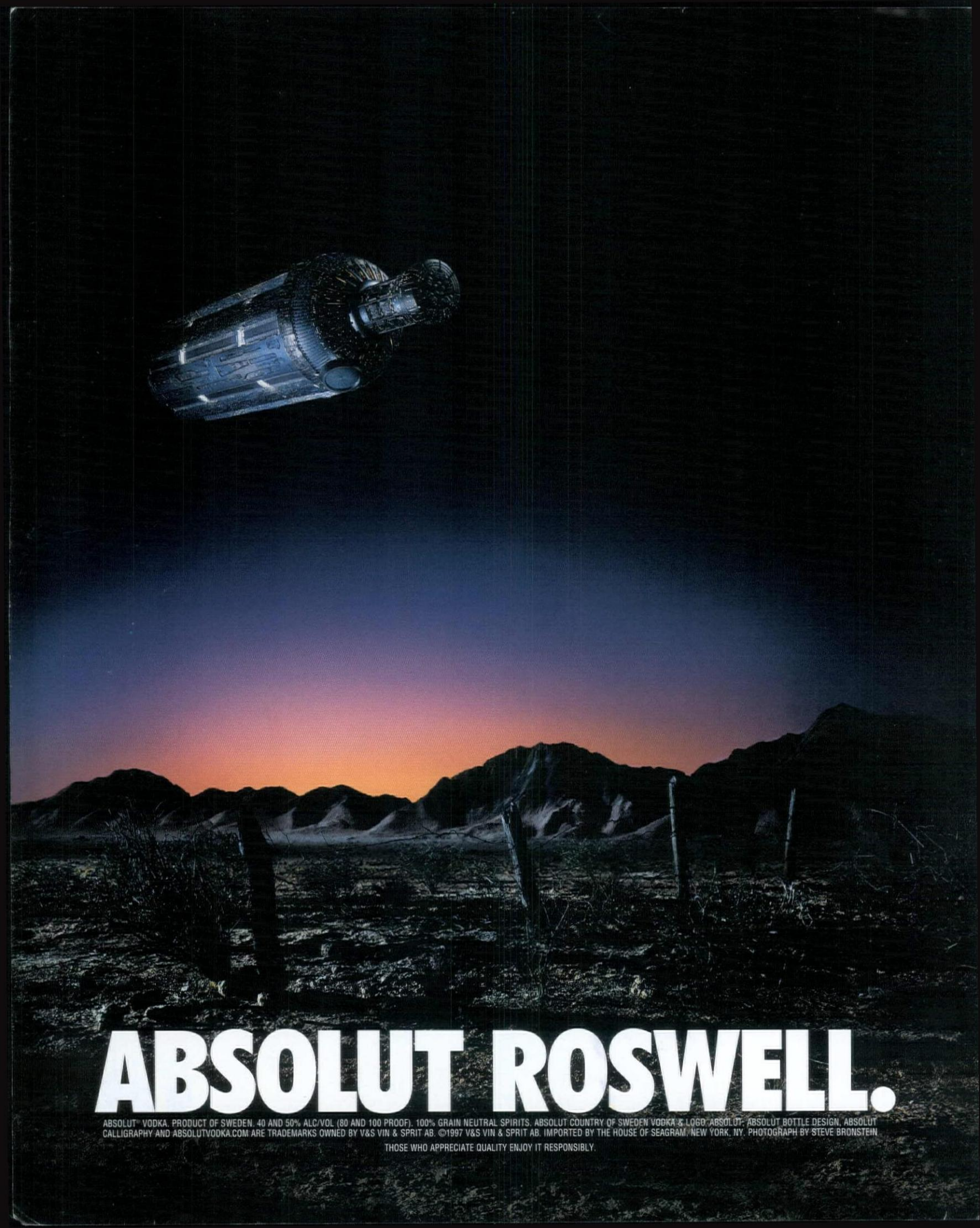


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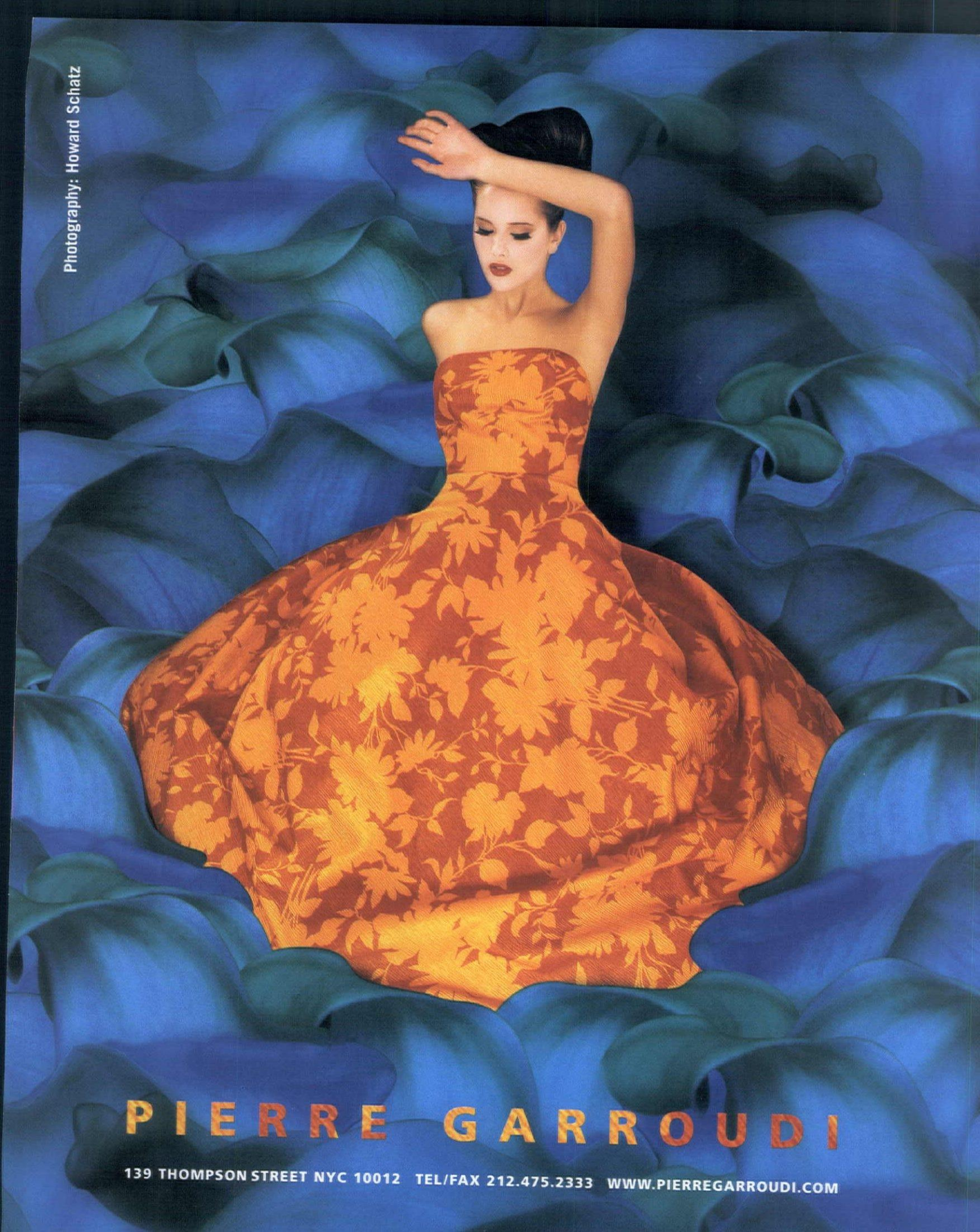
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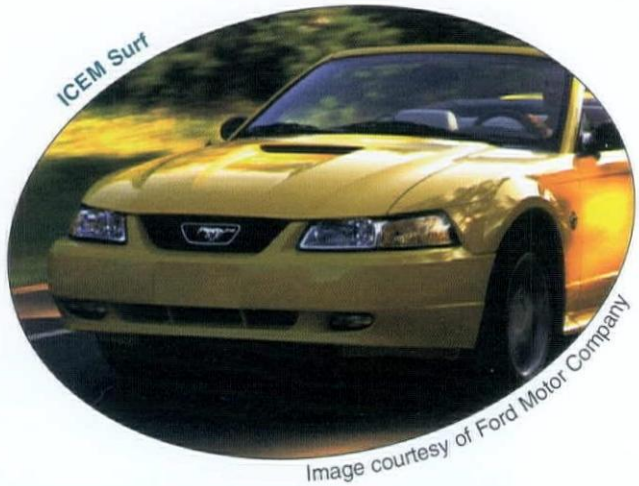


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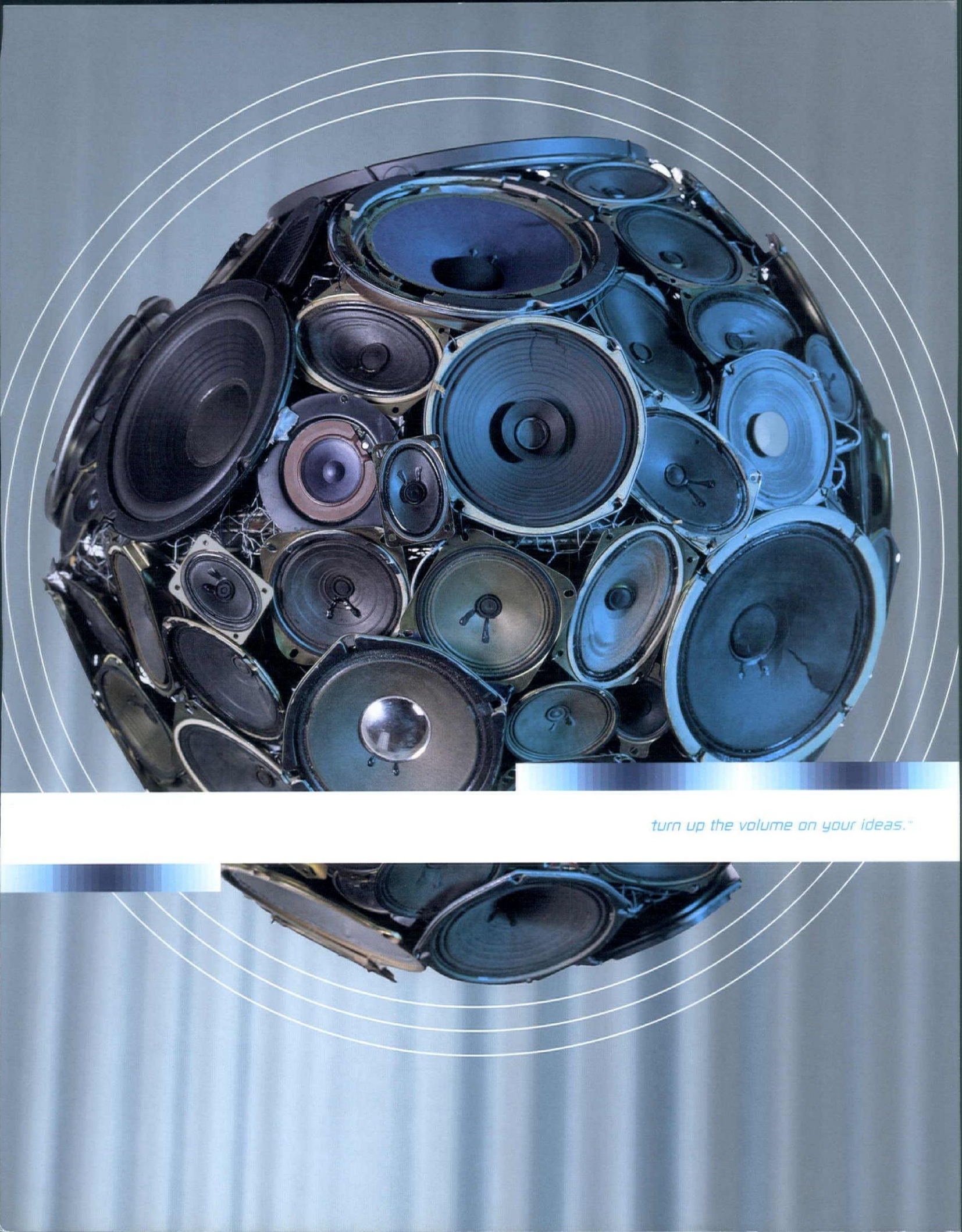
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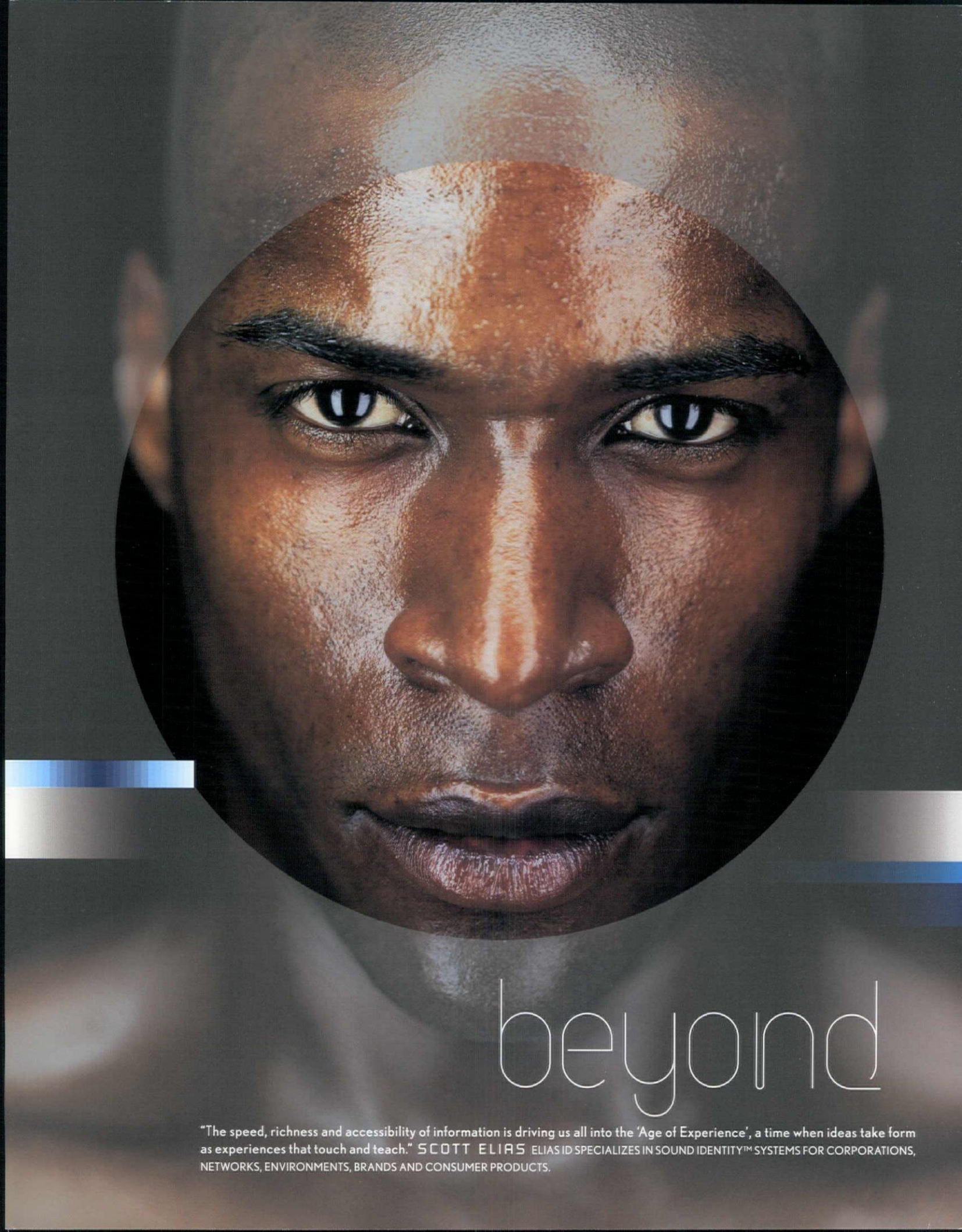
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Bose challenged Continuum to rise above design convention, and a bit of acrophobia, to make the Aviation Headset X the lightest, most comfortable aviation headset ever. Bose and Continuum designers looked beyond the traditional, using lightweight magnesium in a novel, hinged headband for a more comfortable and stable fit. Elevated effort from an integrated engineering team allowed Bose to meet an ambitious timetable. The Aviation Headset X took off at the OshKosh aviation show where pilots swarmed Bose with orders. Pilots have been elated with the headsets, and the demand for the product continues to surpass all expectations.


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Petal

The winning ceiling fan design in the competition sponsored by Emerson Electric's Builders Product Division.



Marian Hayes Gravel, Pratt '94

"Ever since I can remember, I wanted to fix things, to make them look and function better. I really didn't even know what industrial design was, and I certainly didn't know people actually made a living doing it.

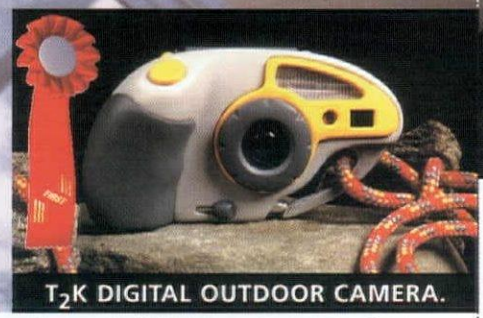
At Pratt, they never said, 'This is the way it's done.' They led us on a search to define our own way of doing things, so that, in a sense, we owned that way. The Emerson design competition allowed us to explore our own paths to a creative solution that in theory could actually be produced.

I knew I had something with the *Petal*. And I was encouraged to push it as far as it would go. When I won, I never dreamed they'd actually make it. But there it was, in the stores, while I was still a student at Pratt. And the thing I'm most proud of is that the *Petal* fan, which you pay real money for, is virtually identical to the original concept I had on my dog-eared little pad back in school."

"I started playing with little pieces of paper ... letting them twirl towards the ground."

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Program of Interest



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Consumer Products

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MODERATOR Tom Vanderbilt

Graphics

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I.D.

45th Annual
Design Review

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Environments

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MODERATOR Joseph Giovannini

Furniture

182 **JURORS** Tom Deacon, Niels Diffrient, Alice Park Yiu
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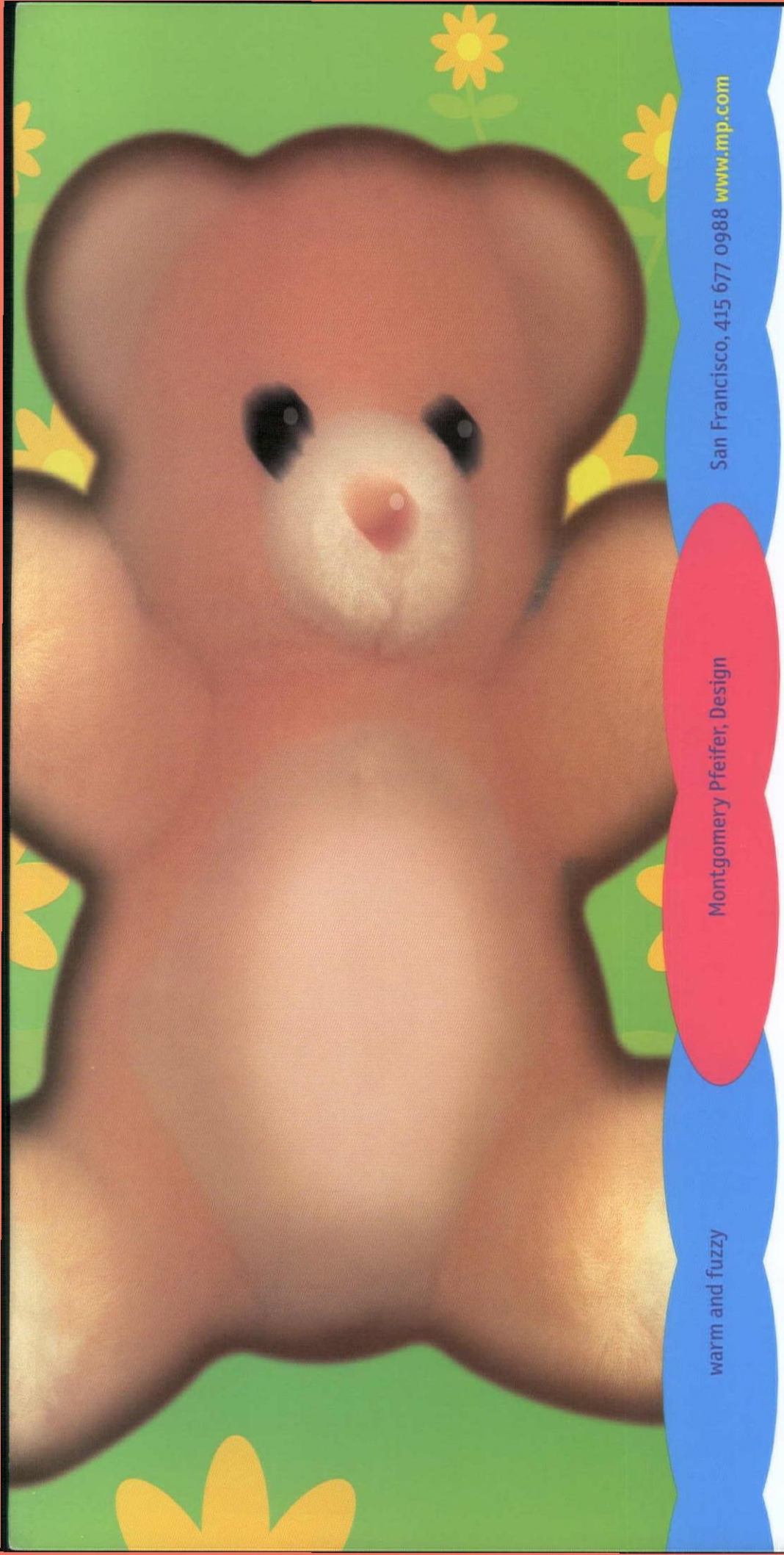
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Students and Concepts

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On the cover: Thomson Electronics' Picasso Internet Radio concept (p. 226), photo by James Wojcik
On this page: Image by Graham MacIndoe



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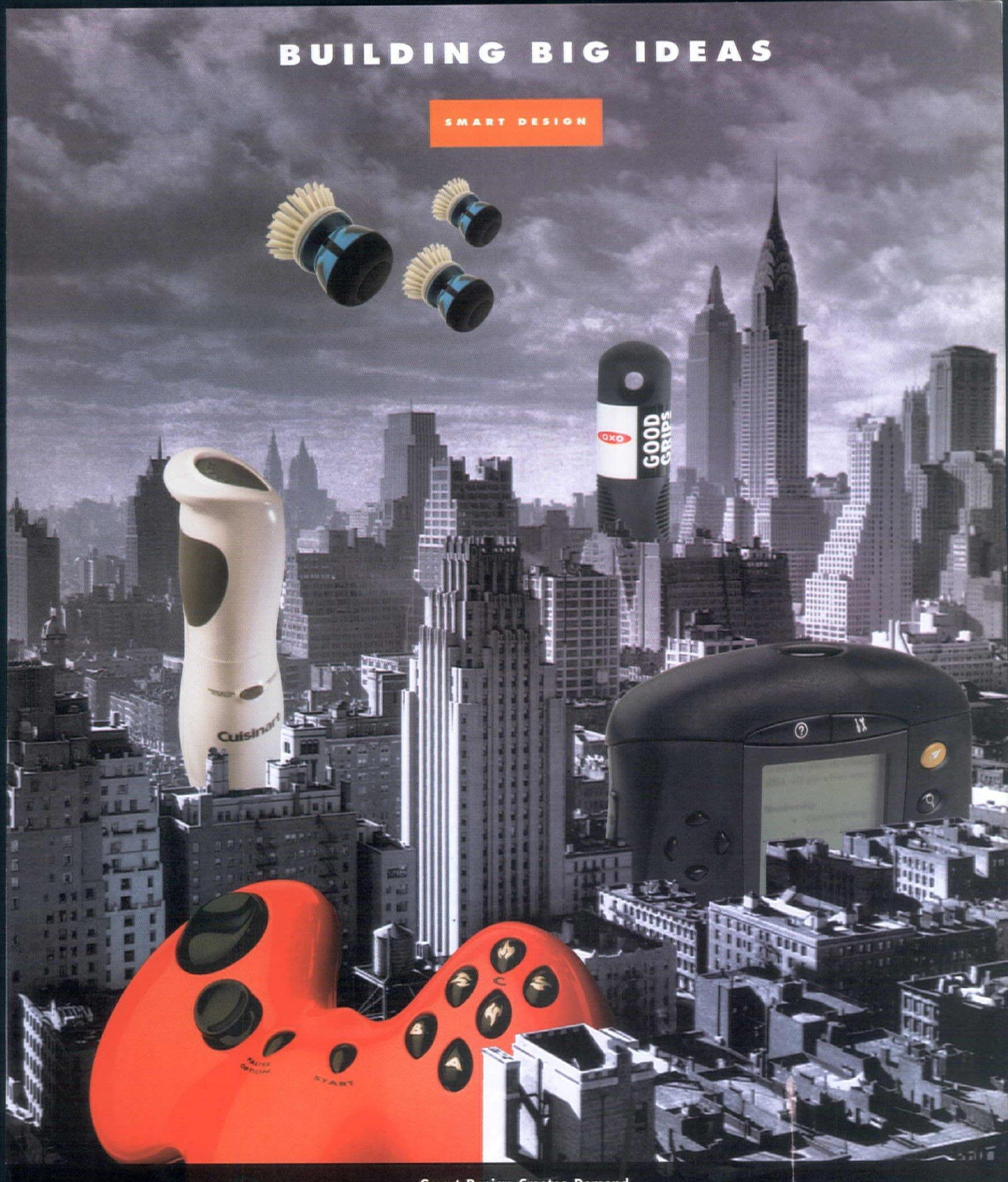
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COMMENTS & CORRECTIONS

Tibor Celebrated

I was very moved by your Editor's Note in the June issue of *I.D. Magazine*, where you shared your ASME award with Tibor Kalman. After reading your inspiring words, I felt the urge to send you these by Anais Nin: "Each friend represents a world within us, a world possibly not born until they arrive, and it is only by this meeting that a new world is made."

Linda Celentano
New York, NY

I found your Editor's Note in *I.D. Magazine*'s June issue—the tribute to Tibor—very touching. He was a different kind of man, with the same superhero-style qualities as Paul Rand and Yusaku Kamekura, although expressed quite differently indeed. People who inspire are so rare roday, for the reasons described in Austin Bunn's article on big business ("Interactive Design: This Business Isn't Usual," page 50). People like this make me reflect and reaffirm the joyful feeling that, while we are alive, we are all given a chance to make the world a better place to live, learn and aspire.

John Maeda
Lexington, MA

Beyond Bass

As a broadcast designer and writer, I am thankful for *I.D. Magazine*'s March/April 1999 Film Titles issue. It was especially nice to see the discipline's history covered beyond the undeniably important Saul Bass.

Andrew J. Gura
Los Angeles, CA
agura@earthlink.net

Corrections

We forgot to acknowledge our good friend and coworker Duane King for the design and animation work he did on our Silver Award–winning SQA.net Web site (*I.D. Magazine*, June 1999, page 70). Also, Rob Kurtycz's name was inadvertently misspelled.

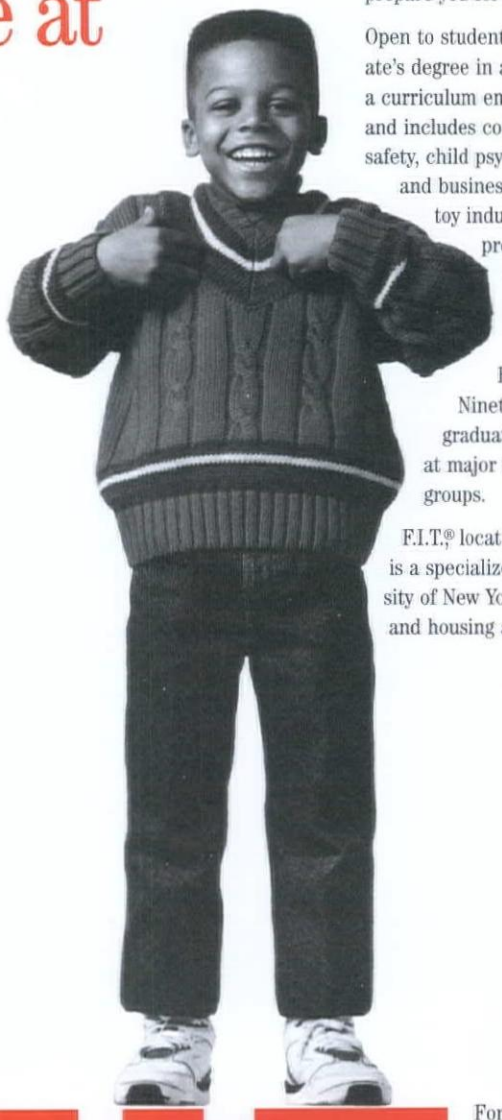
Leta Baker
Big Theory
Dallas, TX

On page 97 of the March/April 1999 issue of *I.D. Magazine*, in an article regarding graphical user interface alternatives such as the X windowing system, you've made a large error. "Lynx" is a text-based Web browser, which has little to do with GUIs. I'm certain you meant "Linux," the operating system gaining momentum as an alternative to Microsoft's.

Joshua Waddell
snrdiablo@hotmail.com

I.D. Magazine's Nancy Herrmann was the 1999 Interactive Media Design Review Coordinator.

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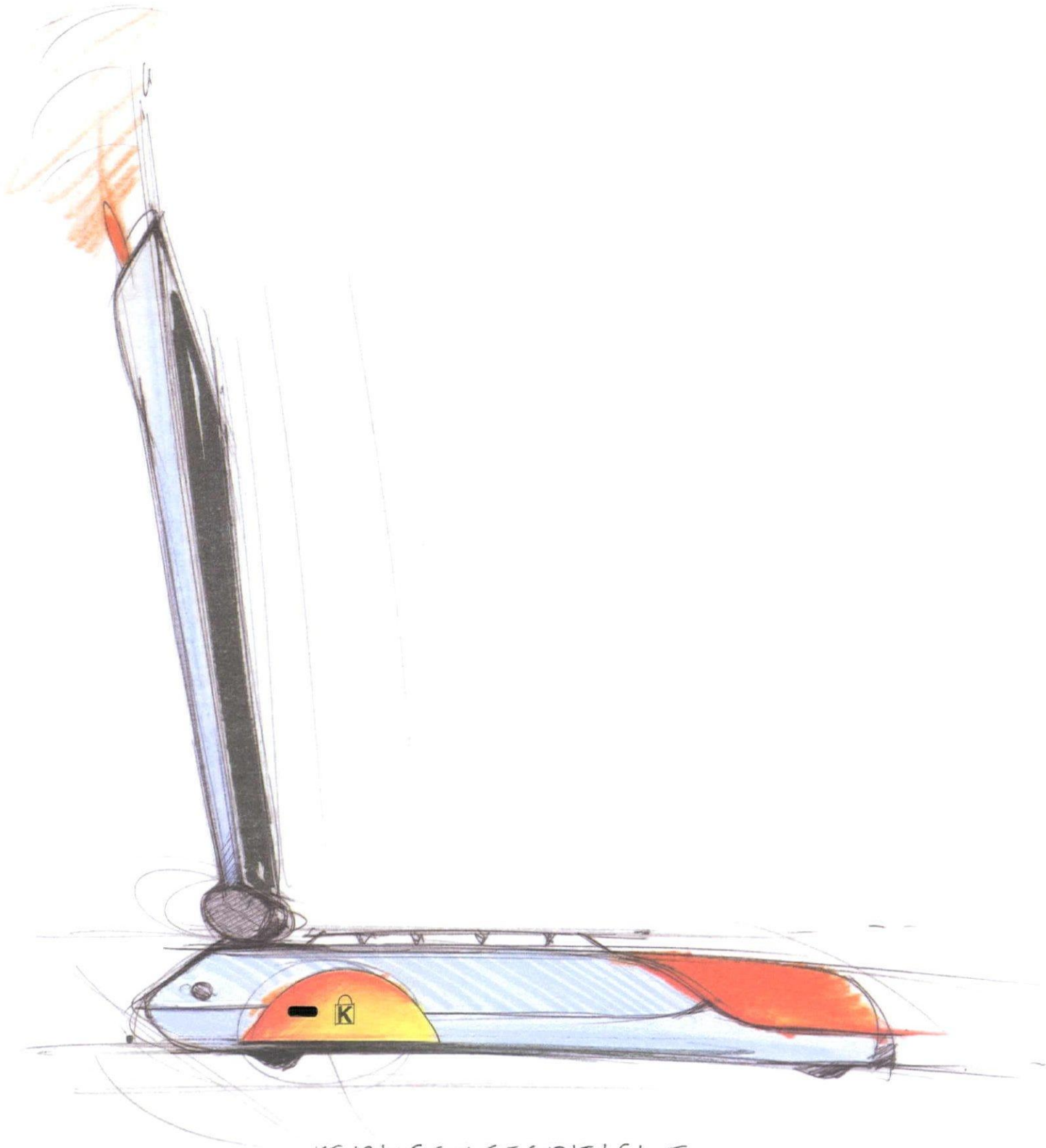
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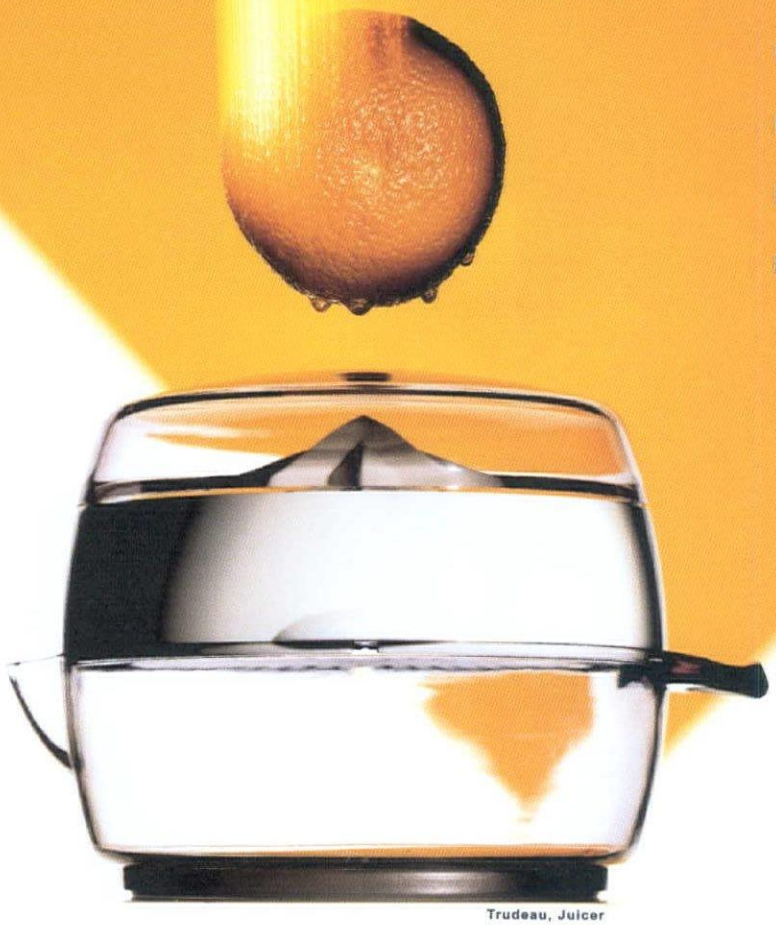
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BLUES & GOSPEL	BREATH
RECOLLECTION	WINTER

I, fresh in lust, SMELL Eden
the apple alleys after mowing
a peaches gut
and winter whenever.

I TOUCH rhythm.
HEAR THE LAWN BREATHE
AND TASTE THE SHELTER
OF MY WOODEN RECOLLECTION
crashing.

I SEE sheer direction
MORE ENERGY WORN IN THE TRAIL
The juicy déjàvu-vision is back.

—A REALIZATION of con n ec ti on

11

DAVE HARTING

Touch	WORN WOODEN HANDLES
Smell	FRESHLY BAKED BREAD
See	SMILES, GRANDFATHER
Taste	COLD BEER, MOWING LAWN
Hear	MUSIC IN LAUGHTER

BEN BECK

Touch	GOOSE BUMPS
Smell	SPRING
See	SUN, DÉJÀVU
Taste	LIFE
Hear	WATER

BOWMAN WANG

Touch	ENLIGHTENMENT
Smell	TRAIL, A DIRECTION
See	DARING TOUCH
Taste	SHEER LUST
Hear	REMINISCENCE

NINA SEYMOUR

Touch	MY HAND IN HIS
Smell	LILACS IN SPRING
See	SUNLIGHT ON THE OCEAN
Taste	RED WINE, COLD SPAGHETTI
Hear	SAD SONGS

BARON BRANDT

Touch	CARING RELATIONSHIPS
Smell	EVOCATION OF MEMORY
See	MILLIONS OF DETAILS
Taste	THE APPLE IN EDEN
Hear	RHYTHM

ULI GRAF

Touch	STROKE OVER THE BACK
Smell	SPRING IN WINTER
See	PEOPLE IN THE PARK
Taste	MY NONA'S FOOD
Hear	EMOTION, BLUES, GOSPEL

JOHN EARLE

Touch	HAIR
Smell	OCEAN
See	MOUNTAINS
Taste	MORNING CEREAL
Hear	MUSIC

THOMAS G. BELL

Touch	EVERYTHING, WHENEVER
Smell	RECOLLECTION
See	FOOD FOR THE SOUL
Taste	PLEASURE
Hear	NOTICE

DOUG MARSDEN

Touch	HUMAN
Smell	FRESH BREAD
See	SUNLIGHT
Taste	MARGARITA
Hear	CRASHING SURF

JEFF MICHAEL

Touch	THE BACK OF HER NECK
Smell	BOWLING ALLEYS, BREATH
See	SUNRISE, SUNSET
Taste	WHATEVER YOU ENJOY
Hear	POSITIVELY

GLEN WALTER

Touch	BETSY
Smell	LITTLE CAMERON'S HAIR
See	X-RAY VISION
Taste	JUICY CHILDHOOD PEACHES
Hear	VOICE: "COME IN SHE SAID, I'LL GIVE YOU SHELTER"

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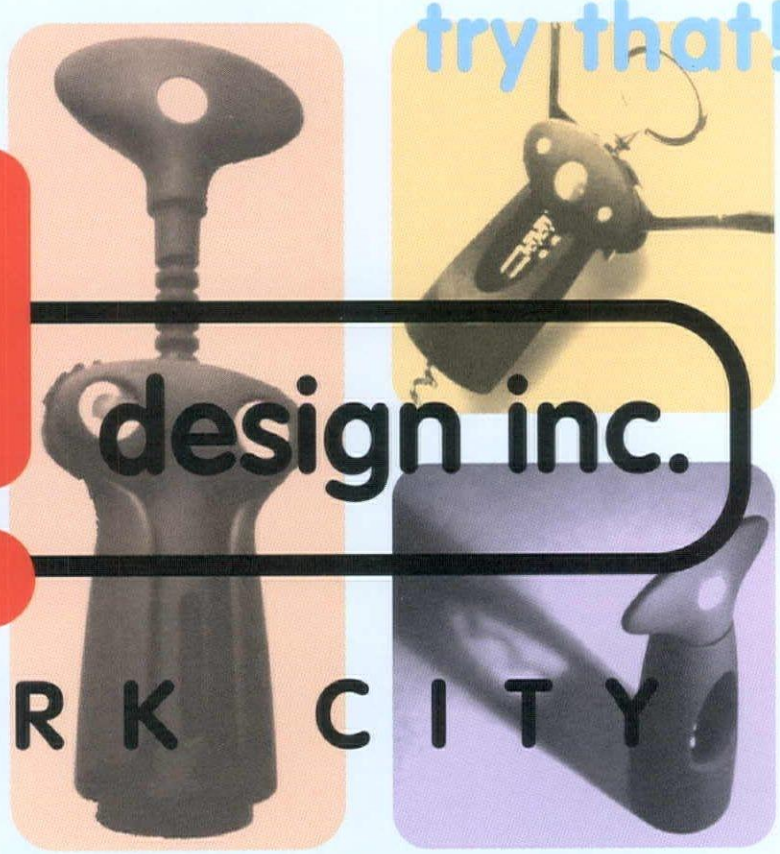
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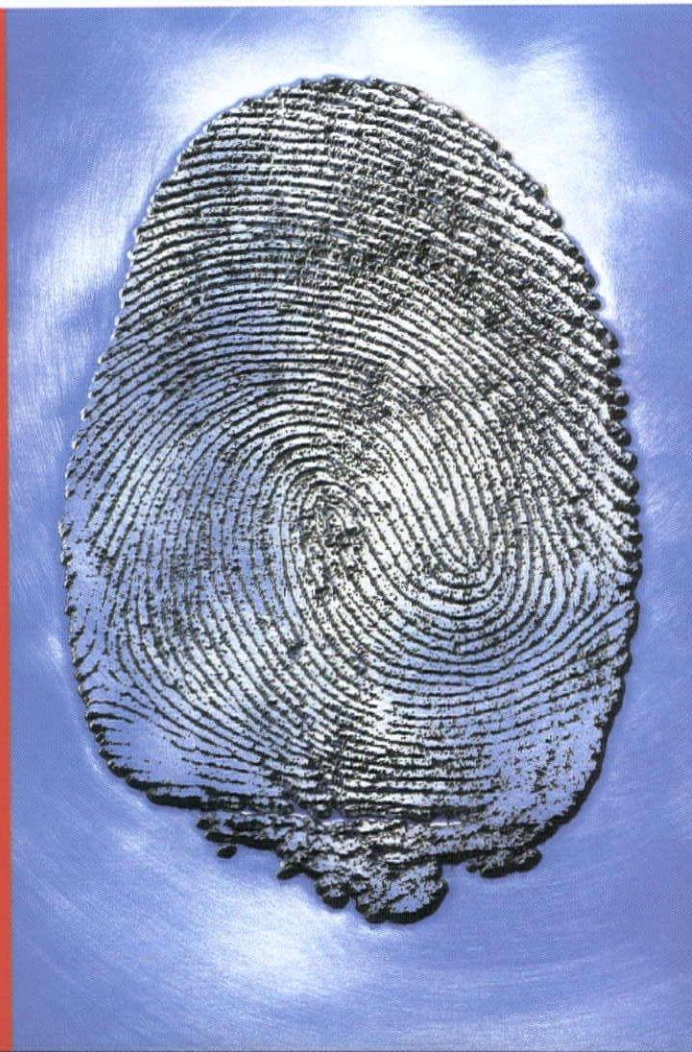


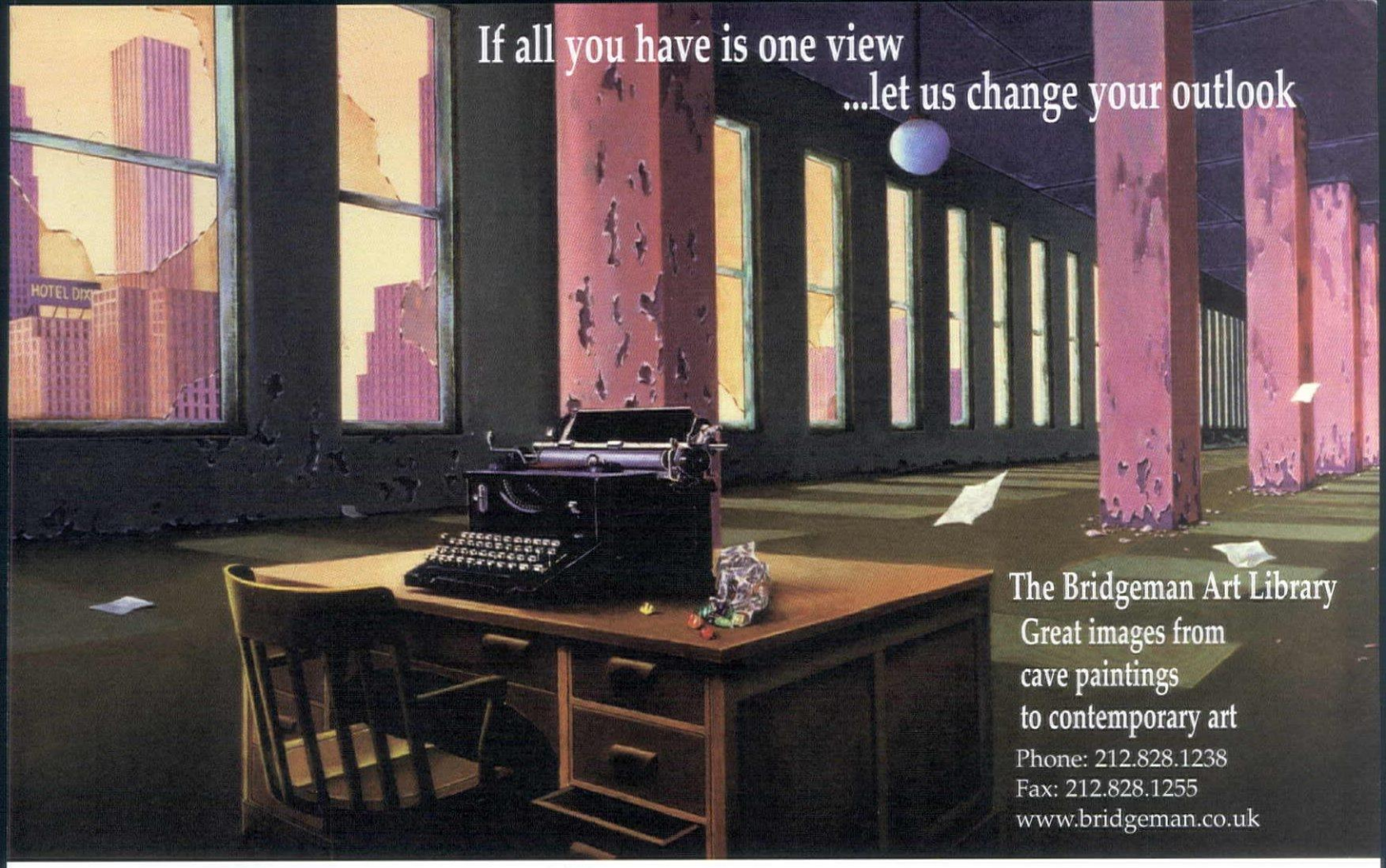
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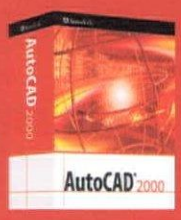
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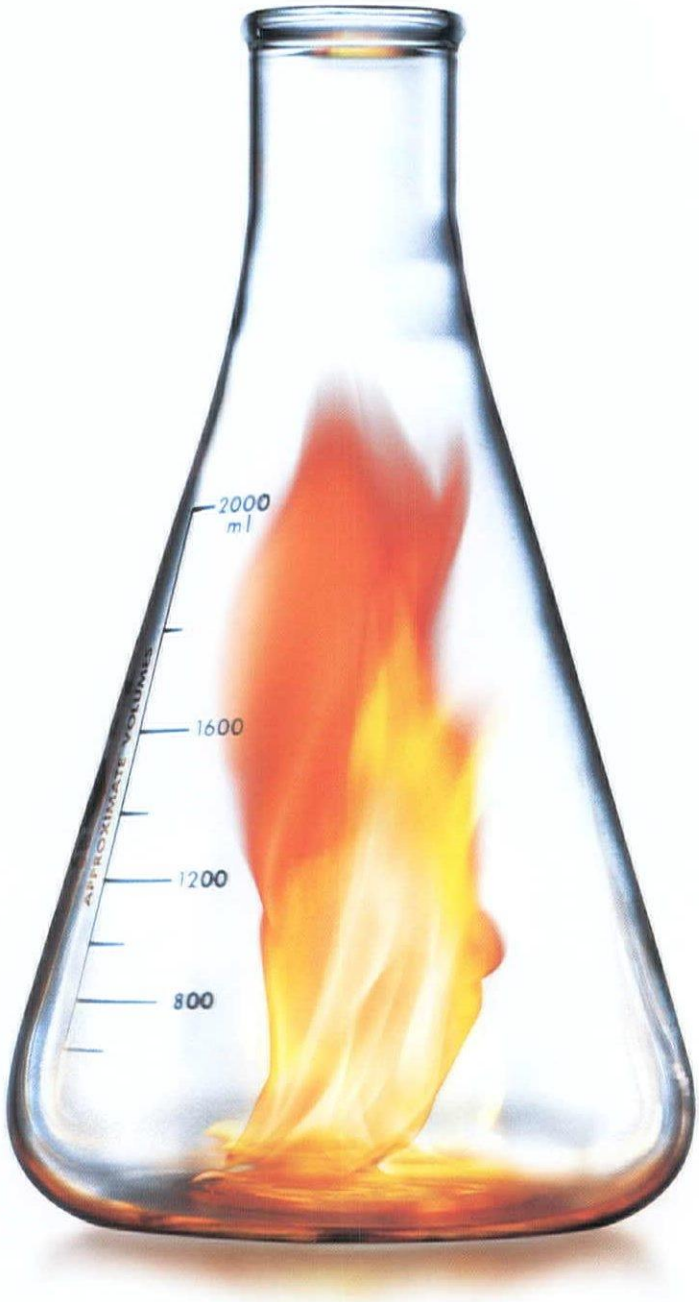
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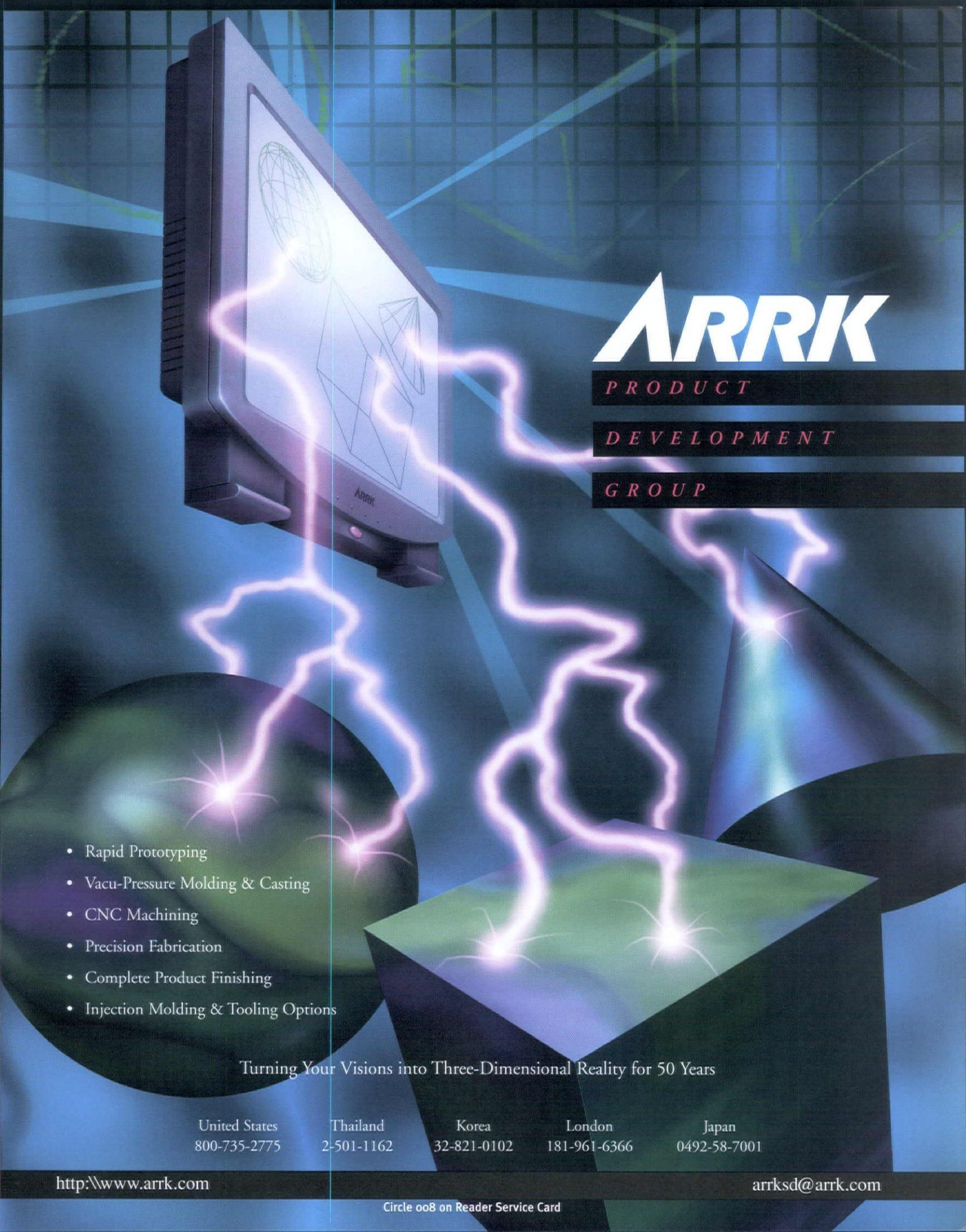
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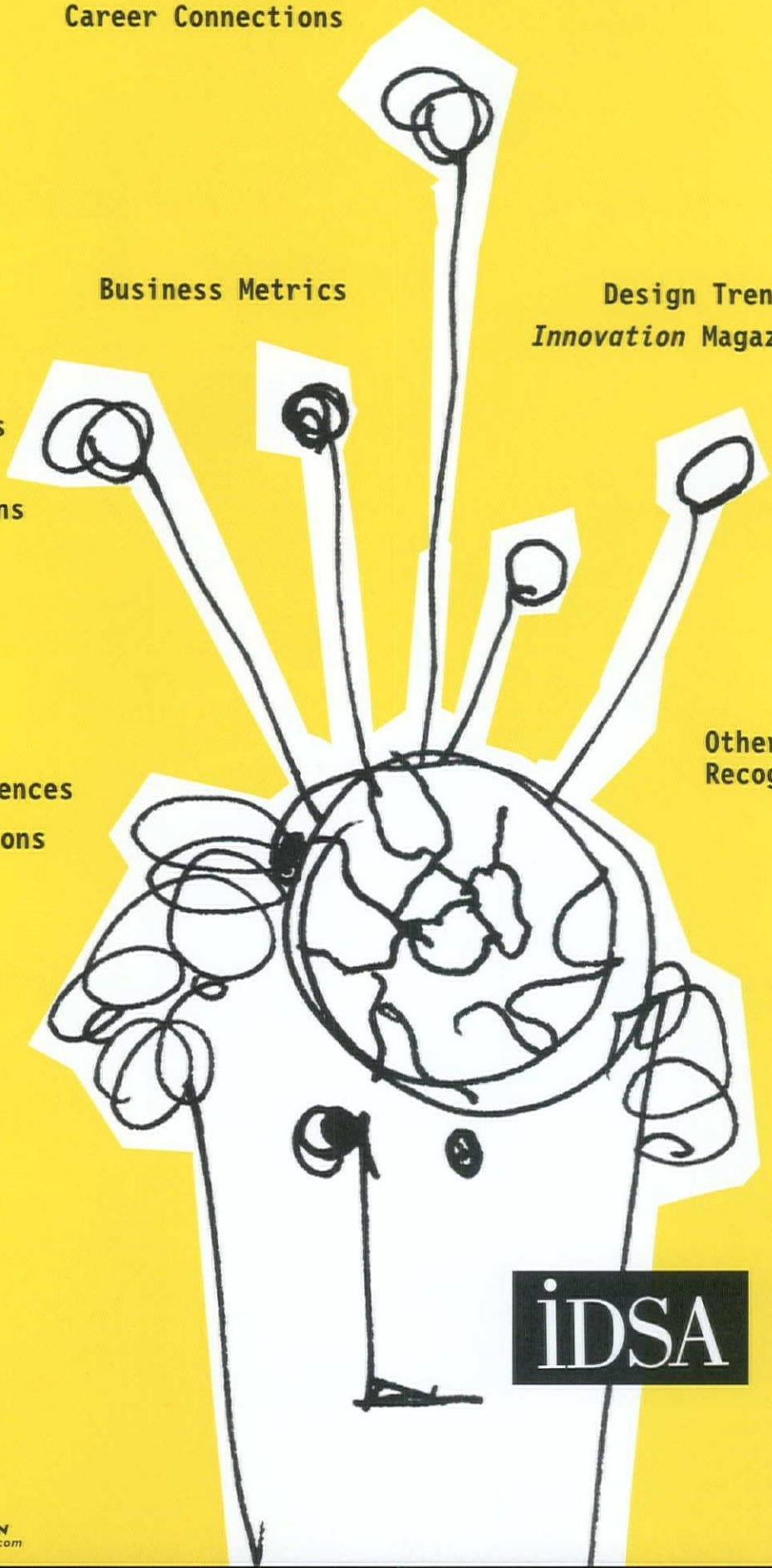
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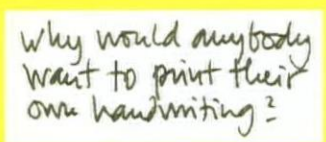
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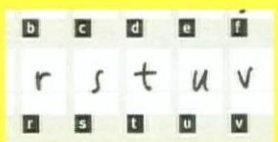
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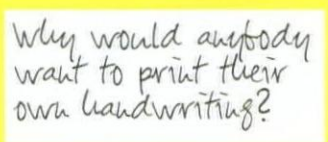
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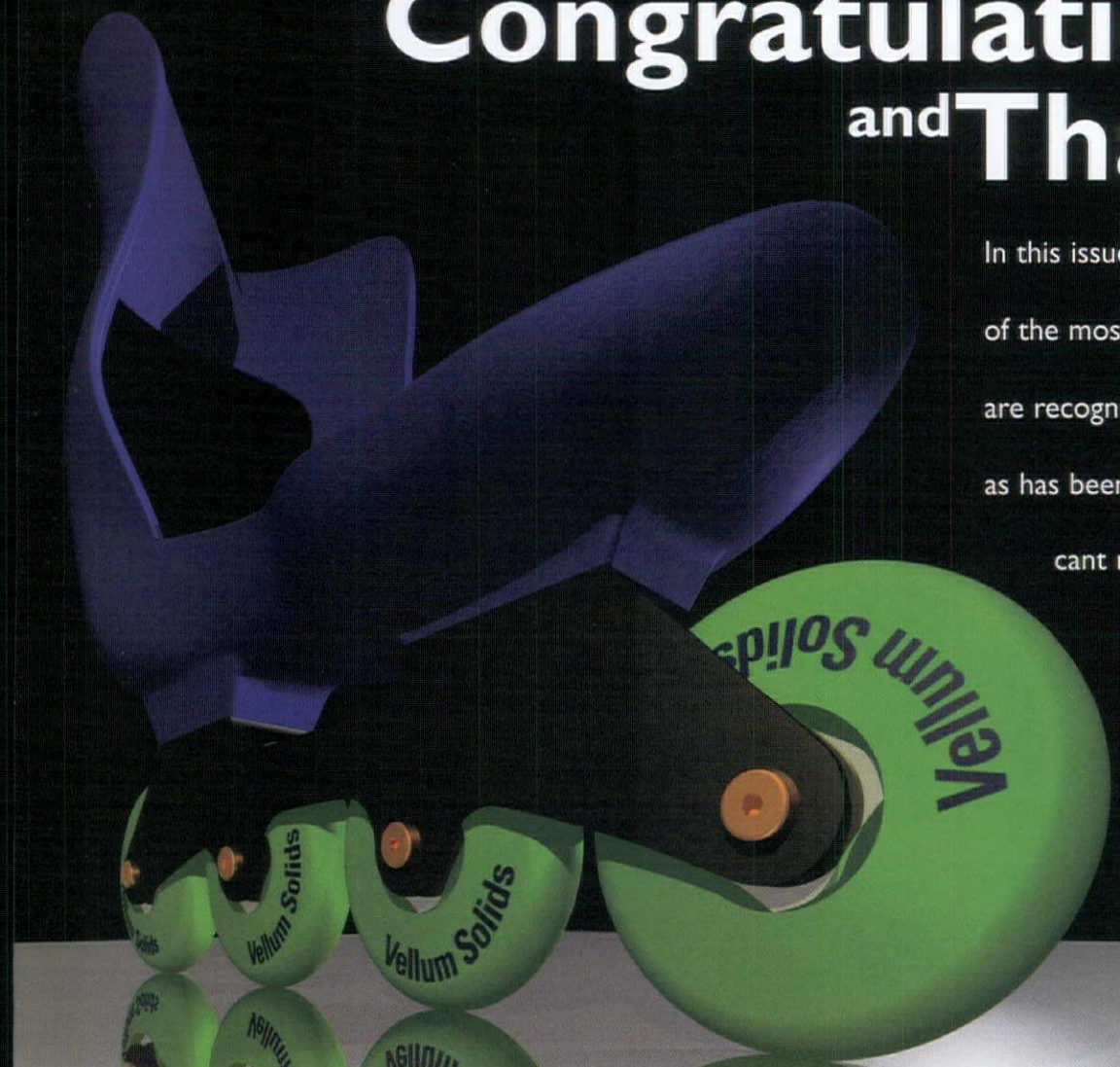


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PRODUCT DESIGN & DEVELOPMENT

Congratulations and Thank You



In this issue of ID Magazine, the efforts of many of the most creative and influential designers are recognized for their recent work. This year, as has been the case for many years, a significant number of those receiving awards listed Vellum among the tools used to create their designs. We are proud to be associated with such a talented group of designers.

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Kart

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Lighthouse

Kane Design Studio
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Cerise Collection

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Vessel Product

PSD Associates Limited
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Swatch Twinphone

Antenna Design New York Inc.
Design Distinction—Concept
NYCT R143 Subway Car

Fitch Inc.
Design Distinction—Concept
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Matthew Boyko at the Cranbrook Academy of Art
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Updown Lamp

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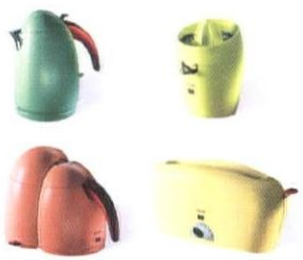
There's a lot of talk these days – quite rightly – about the sustainability of the environment. At the same time, many companies in the industrialized world are concerned about the sustainability of their businesses. Their markets have become saturated and their innovative momentum has begun to slow. To retain sustainability into the long term, they need new inspiration.



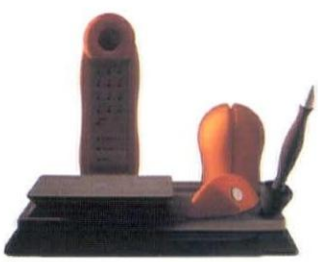
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Avenues open

Such inspiration doesn't just come, of course. It has to be actively sought. And there are various avenues open to a company that finds itself in need of inspiration. It can re-examine the benefits its products offer, for instance: can they be enhanced or added to, possibly by acquiring new competences? And what about the competences the company already has? Could new benefits be created by applying these in new ways or in new combinations? Perhaps the company's interface with its customers could also be improved: might it be time to approach them in a new way, such as e-commerce or dedicated stores?

Cross-industry partnerships

What all these avenues have in common is that they lead the company away from the confines of its traditional fields and current markets. They take it out into the world, where, almost certainly, it will find itself seeking allies to help it create the competitiveness and differentiation it needs. I'm convinced that, in the coming decade, we'll see a whole raft of cross-industry partnerships springing up – between electronics and telecommunications companies on the one hand, say, and furniture manufacturers, textile manufacturers, soft furnishers or ceramic tile producers on the other.

Strategic Futures™

But it is, as they say, a jungle out there. So how do you prepare for this safari? How *do* you identify new benefits? How *do* you locate new opportunities? How *do* you find the right partner? At the Philips Design Group, we've developed Strategic Futures™, a special process that helps us tackle these problems for clients. It enables us to take a fresh look at the broad spectrum of human activity, at people's future needs and desires as they evolve within their dynamic social and cultural environment. It helps us formulate and validate competitive future scenarios, envisioning new products and services that can be created either by using a company's existing capabilities or by combining them with the capabilities of others. The process also includes drawing up roadmaps to bridge the gap between today's technologies and those of tomorrow, as well as developing appropriate interfaces with the consumer.

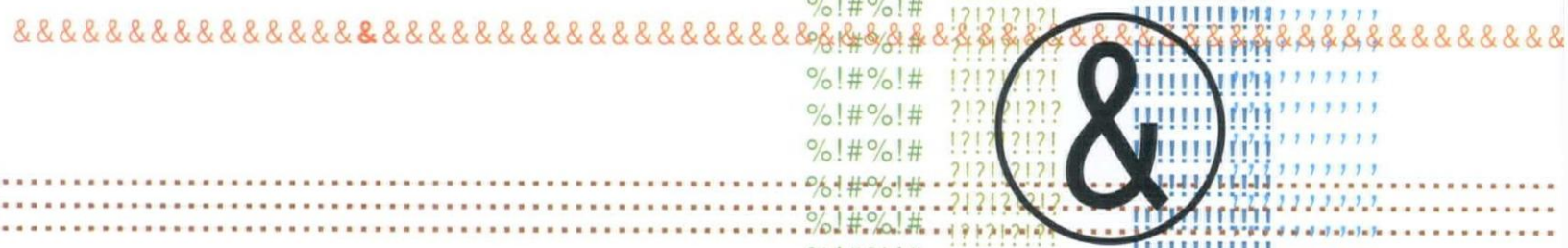
New paradigms, new value

Environmental sustainability requires us to take a holistic view, looking ahead to foresee the consequences of what happens today. I believe the same applies to sustainability in business. Companies need to seek fresh inspiration beyond the limited horizons of their own fields and markets. Only in that way will they be able to embrace new paradigms and create new value tomorrow.

Stefano Marzano – Managing Director, Philips Design

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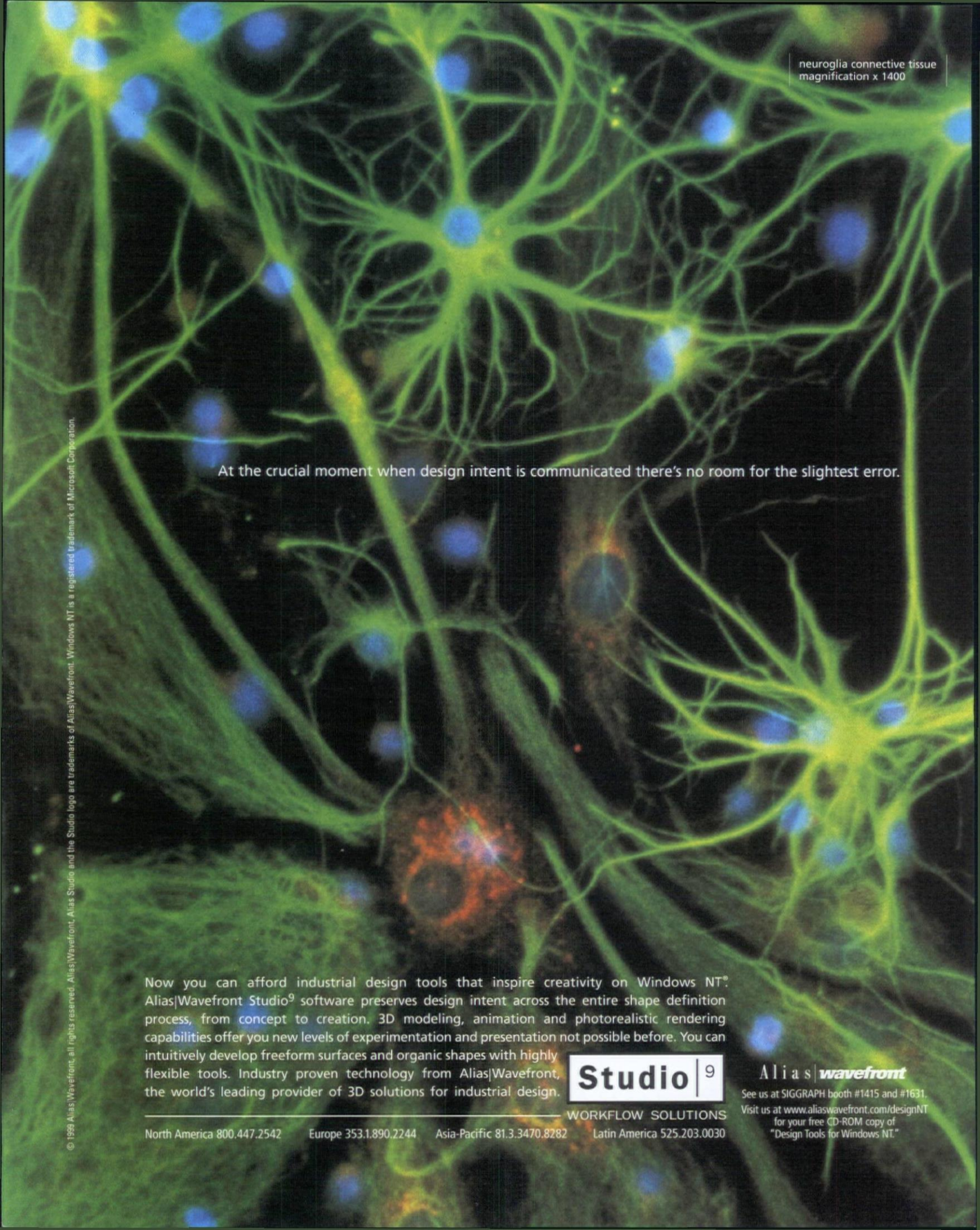
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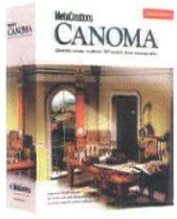
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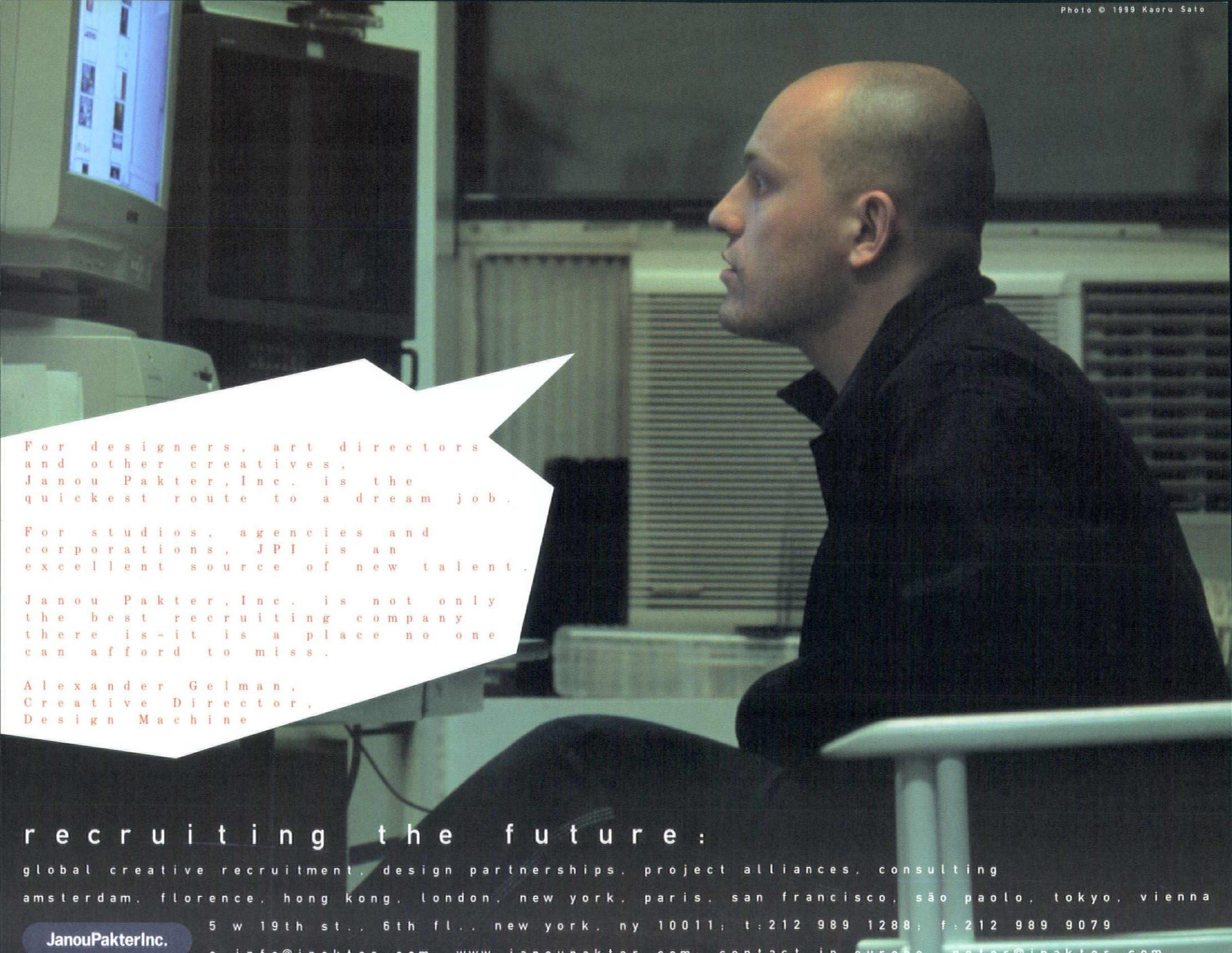
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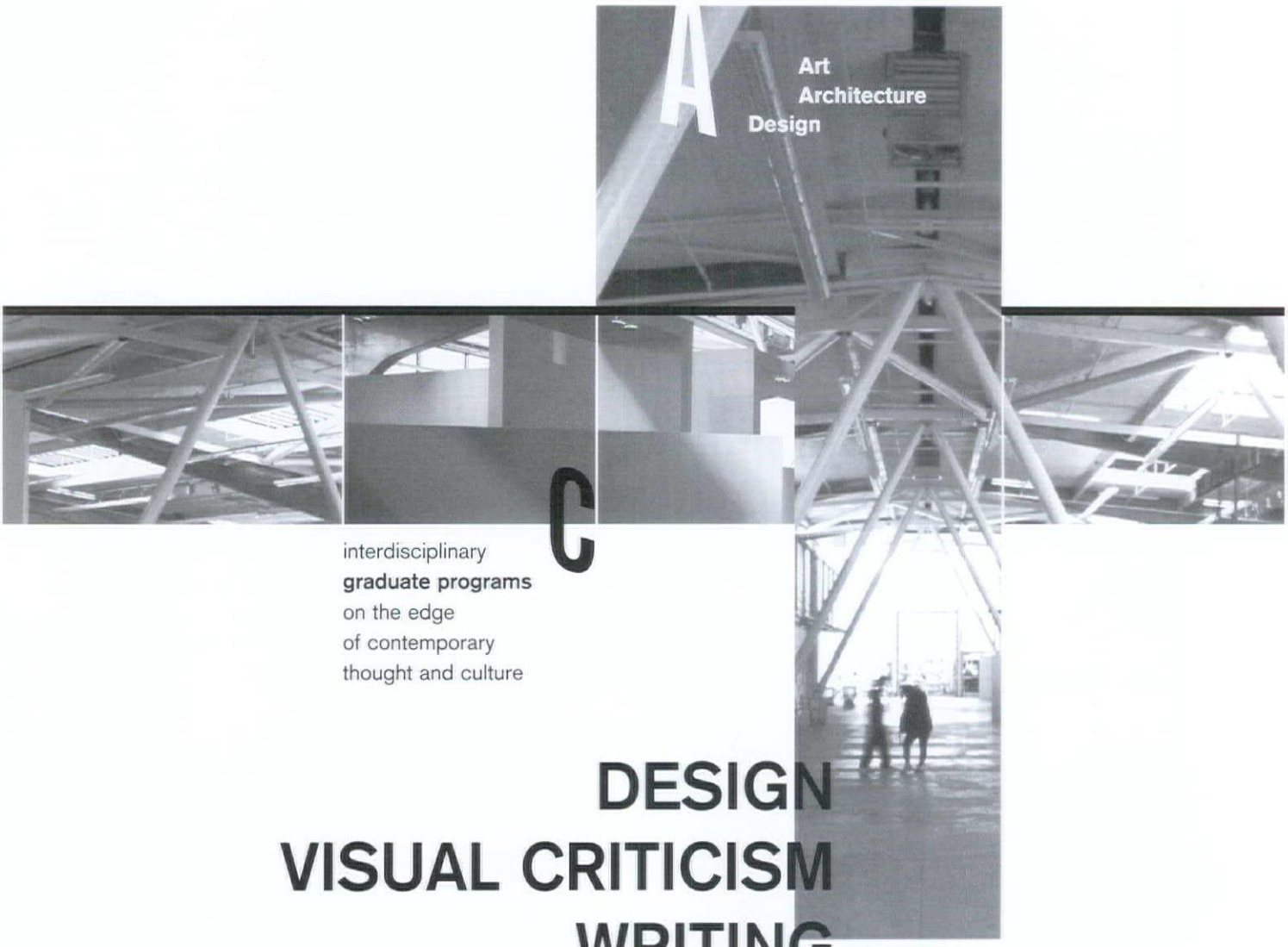
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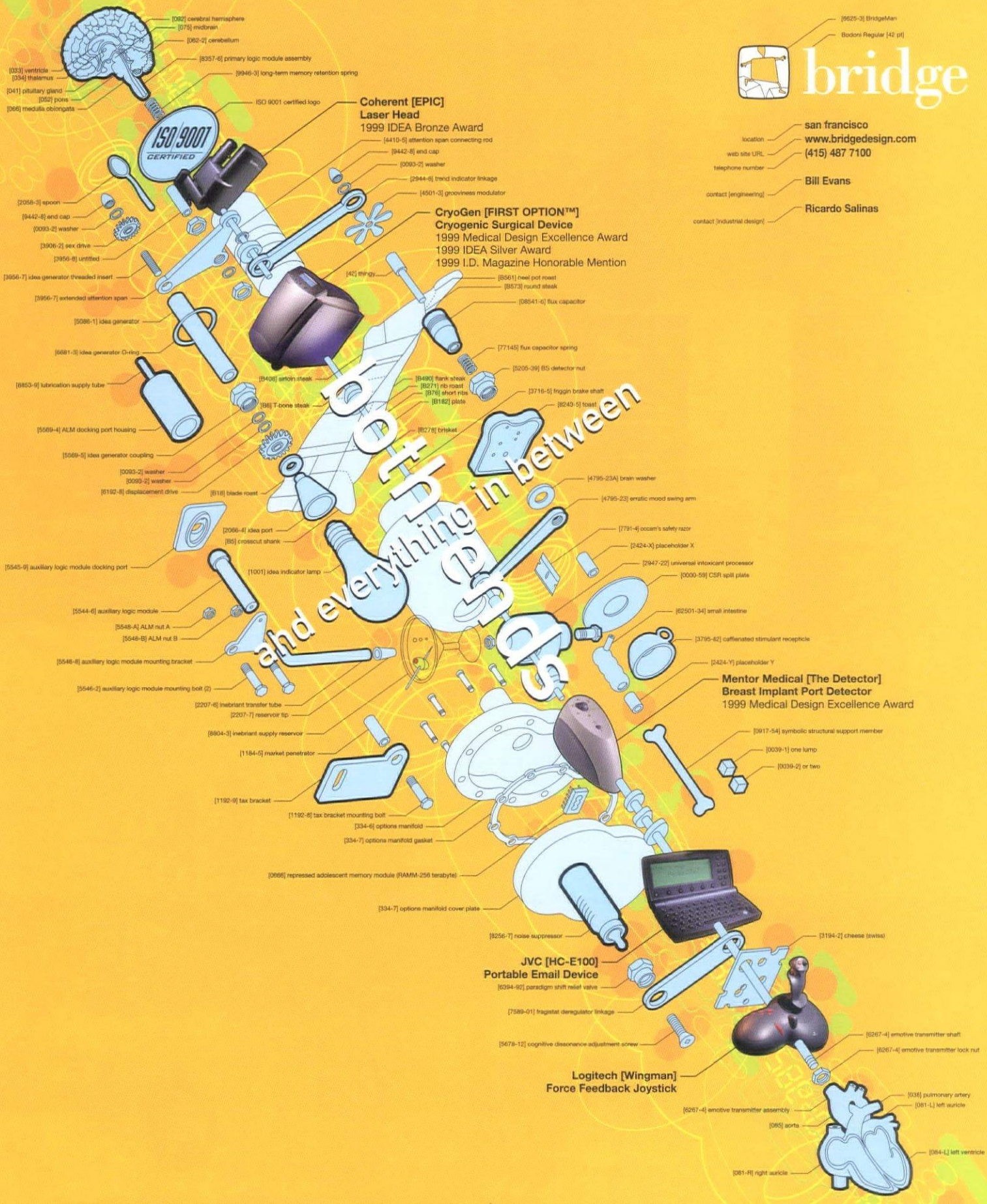
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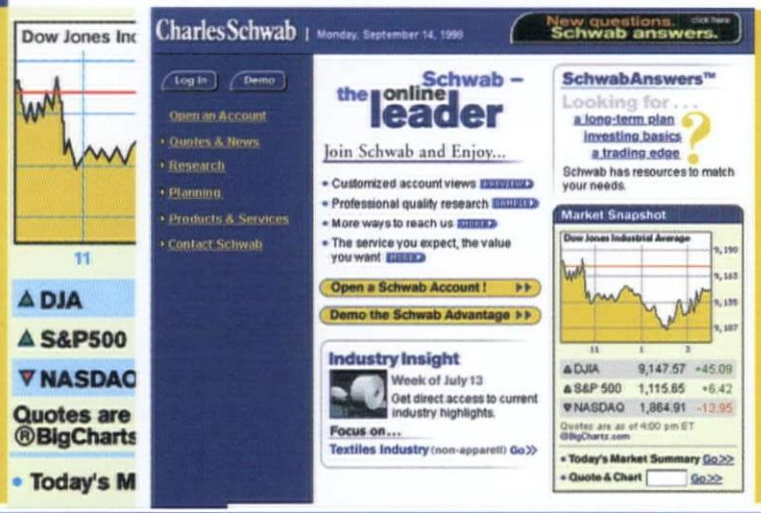
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[85] crosscut shank
[5545-9] auxiliary logic module docking port
[1001] idea indicator lamp
[5544-6] auxiliary logic module
[5548-A] ALM nut A
[5548-B] ALM nut B
[5546-8] auxiliary logic module mounting bracket
[5546-2] auxiliary logic module mounting bolt (2)
[2207-6] inebriant transfer tube
[2207-7] reservoir tip
[8804-3] inebriant supply reservoir
[1184-5] market penetrator
[1192-9] tax bracket
[1192-8] tax bracket mounting bolt
[334-6] options manifold
[334-7] options manifold gasket
[0666] repressed adolescent memory module (RAMM-256 terabyte)
[334-7] options manifold cover plate
[8256-7] noise suppressor
JVC [HC-E100]
Portable Email Device
[6394-92] paradigm shift relief valve
[7589-01] fragistat deregulator linkage
[5678-12] cognitive dissonance adjustment screw
Logitech [Wingman]
Force Feedback Joystick
[6267-4] emotive transmitter assembly
[6267-4] emotive transmitter shaft
[6267-4] emotive transmitter lock nut
[938] pulmonary artery
[081-L] left auricle
[085] aorta
[084-L] left ventricle
[081-R] right auricle
Mentor Medical [The Detector]
Breast Implant Port Detector
1999 Medical Design Excellence Award
[0917-54] symbolic structural support member
[0039-1] one lump
[0039-2] or two
[3194-2] cheese (swiss)
[4795-23A] brain washer
[4795-23] erratic mood swing arm
[7791-4] occam's safety razor
[2424-X] placeholder X
[2947-22] universal intoxicant processor
[0000-59] CSR spill plate
[62501-34] small intestine
[3795-82] caffeinated stimulant receptacle
[2424-Y] placeholder Y
bolts
and everything in between
[8625-3] BridgeMan
Bodoni Regular [42 pt]
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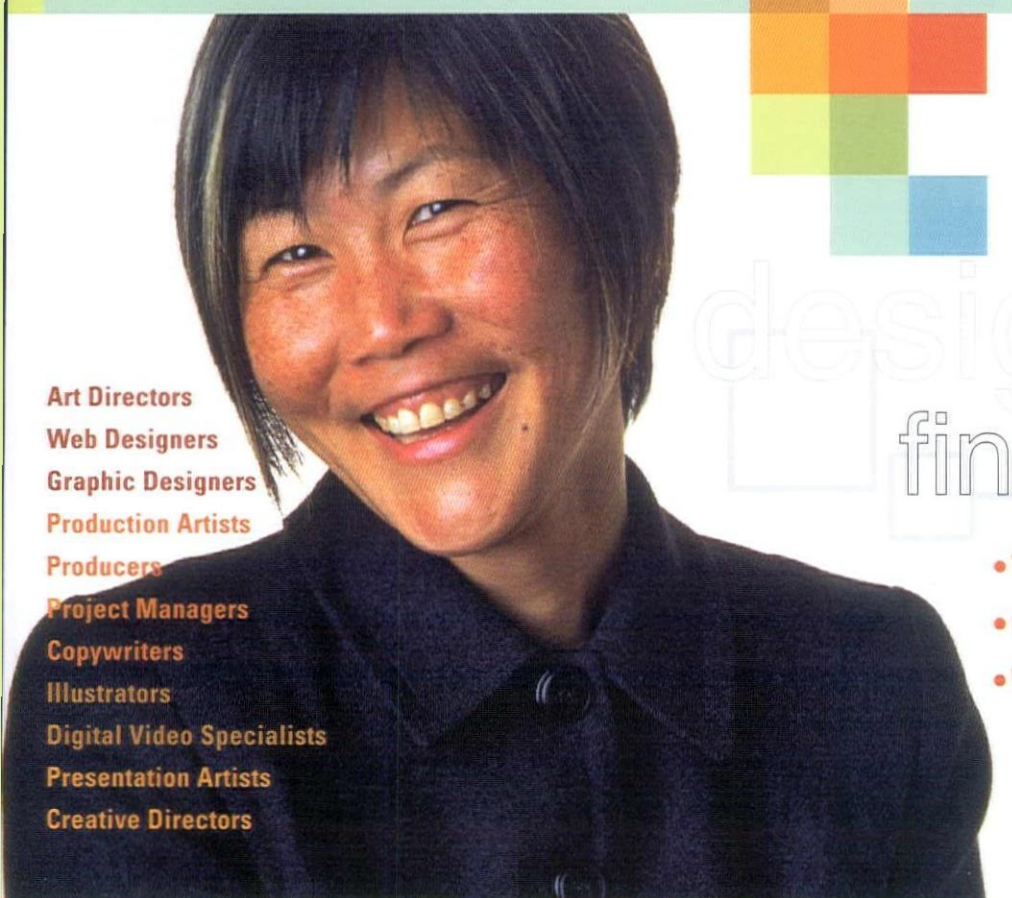
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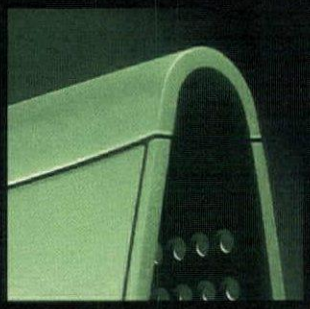
BILL POTTS has more than 34 years of experience in product design and management for the fitness equipment, medical instrumentation, computer and aerospace industries. For the last 14 years, he has served as president of Precor, Inc., a multinational manufacturer of high-end cardiovascular, flexibility and strength-training devices based in Bothell, WA. Under Potts's leadership, Precor has grown from having 25 employees to having more than 1,000, with offices in Seattle; Cyprus, CA; London and Cologne. Potts received a BS in mechanical engineering from Texas Tech University, an MS in mechanical engineering and product design from Stanford University and has completed the Advanced Management program at Harvard University. Potts currently serves on the board of Frazier & Company, a venture-capital firm that invests in private healthcare companies, and on the five-member President's Council of Premark International, whose subsidiaries include Precor, Hobart, Wilsonart, West Bend and Florida Tile.

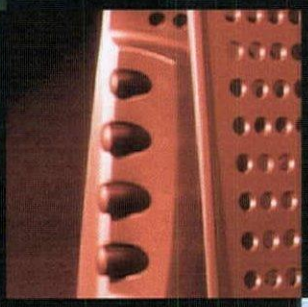
MARTHA SUTYAK, who joined Lawrence, MA–based New Balance Athletic Shoe, Inc. in 1997 as the company's design manager, oversees a team of 15 industrial designers and is responsible for bringing a consistent global design focus to the fast-growing company. Under her leadership, New Balance has introduced several new product categories, including its successful line of all-terrain running shoes. Sutyak holds a BS in design and environmental analysis from Cornell University. Prior to joining New Balance, she developed a vast range of consumer products, including home furnishings, electronics and sporting goods for J.C. Penney, and exhibition spaces and retail environments for crafts, stationery, home furnishings and children's goods companies.

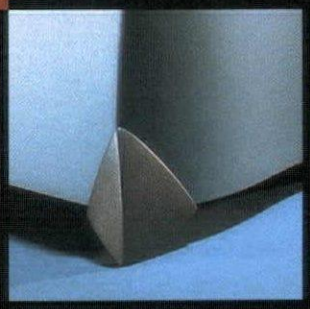
TUCKER VIEMEISTER, executive vice-president of research and development at Razorfish in New York, joined the company earlier this year to head an industrial-design division, which provides product design and interface solutions for communications-based hardware devices. Viemeister started his career in 1979 working with Davin Stowell, with whom he later founded Smart Design, Inc.; together they produced such successful designs as the Oxo Good Grips line of kitchen tools, the Black & Decker Metropolitan toaster and the Cuisinart Tea Brewer. In 1997, Viemeister left Smart to open Frogdesign's New York studio, where he oversaw projects for Nescafé, Motorola, Unilever and Agfa. A graduate of Pratt Institute, Viemeister serves as a founding trustee of the school's Rowena Reed Kostellow Fund and is on the faculty of Parsons School of Design. He is on the board of directors of the American Center for Design and the Architectural League of New York and is a fellow of the Industrial Designers Society of America.

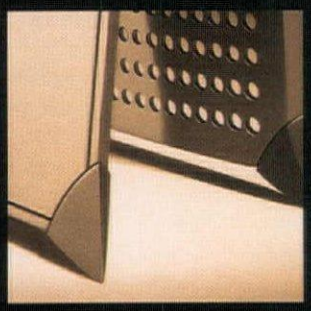
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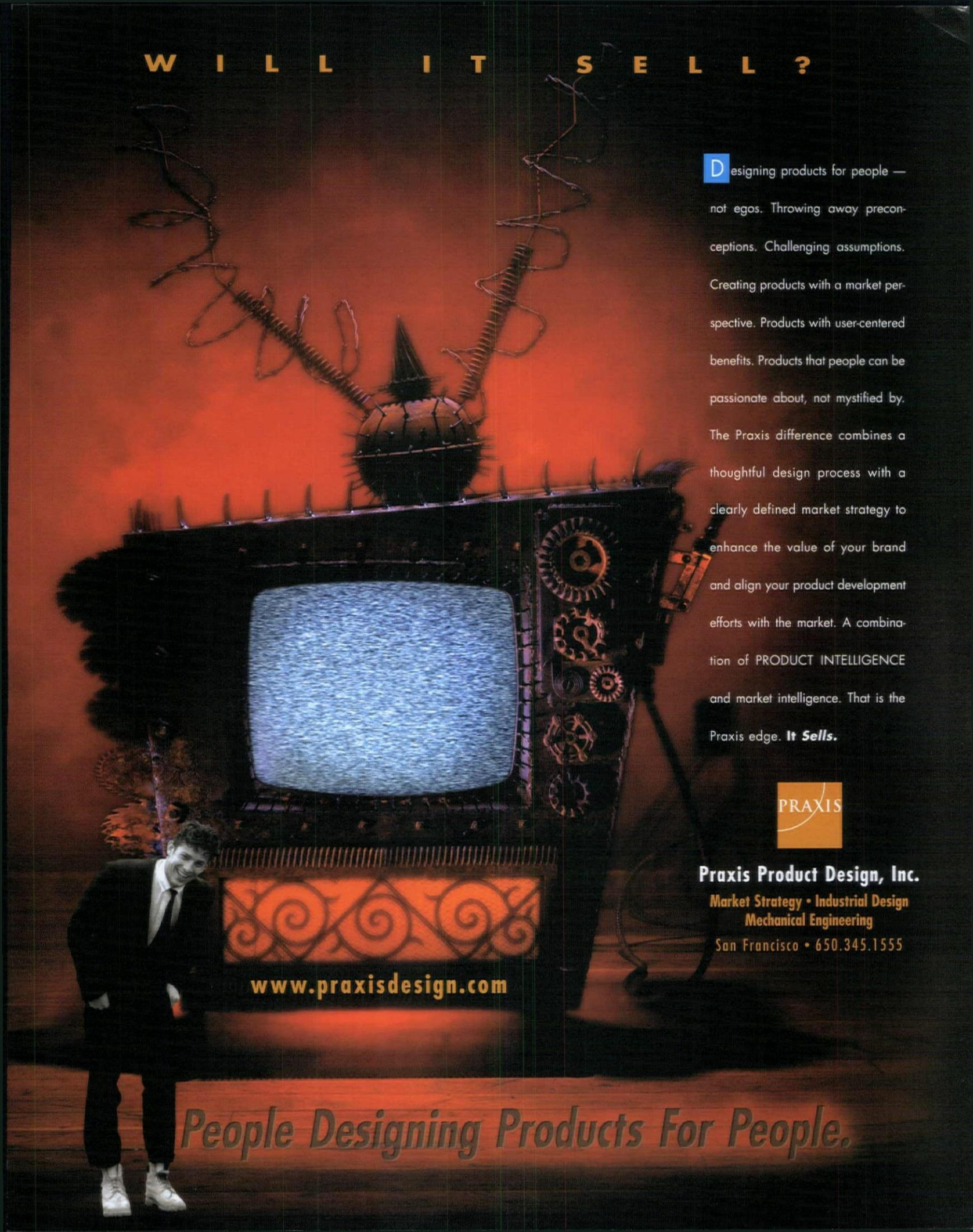
BILL CAHAN, founder and creative director of Cahan & Associates, a graphic design firm in San Francisco, works with biomedical and technology startups and Fortune 500 companies to develop design and identity strategies. Cahan earned an architecture degree from the University of California, Berkeley, and practiced as an architect before founding his own design studio in 1984. Over the last 14 years, Cahan's studio has won many awards for its work, which includes packaging, annual reports, consumer and business-to-business collateral, promotional materials, direct mail and Web site design. In addition to technology and biomedical companies such as Oracle Corporation and Coulter Pharmaceutical, Cahan's clients have included the Coca-Cola Company, Mohawk Paper Mills, Pottery Barn and Klein Bicycles.

BARBARA DEWILDE is a New York–based graphic designer who creates book jackets and music packaging. Her work for Alfred A. Knopf, Farrar, Straus and Giroux, W.W. Norton, HarperCollins, Random House and other publishers has been featured in *Eye, Print, Graphis, Vanity Fair, Time* and *I.D. Magazine* and included in exhibits at the AIGA, the American Center for Design, the Art Directors Club and the Cooper-Hewitt, National Design Museum. Recent projects include designs for Lorrie Moore's *Birds of America*, Nathan Englander's *For the Relief of Unbearable Urges* and Komar and Melamid's *Painting by Numbers*.

STEPHEN DOYLE is creative director at Doyle Partners in New York, a 10-person studio founded in 1985 as Drenttel Doyle Partners. The firm "specializes in not specializing" and has tested its eclectic ideas in magazine and book design, packaging, marketing, corporate graphics, exhibition graphics, film titles, installations and product design. The studio earned its playful design reputation with the 1986 launch of *Spy*, when it directed the magazine's irreverent use of typography as a satirical tool. Recent projects include packaging for Martha Stewart Everyday products for Kmart and the redesign of the Barnes & Noble identity, store graphics and Web site. Doyle was previously an art director at M&Co and an associate art director at *Rolling Stone* and *Esquire*.

PETER GIRARDI is the founder of Funny Garbage, a digital design and production company based in New York. His clients include the Cartoon Network, the Luaka Bop record label, R.E.M. and the Children's Television Workshop. Girardi also has extensive experience designing CD-ROMS, a skill he honed at the Voyager Company, where he is credited with the design and production of such CD-ROMS as *Maus, Painters Painting* and *The Beat Experience*. At Funny Garbage, Girardi has designed interfaces for Alexander Tsiaris's *Body Voyage* CD-ROM and three disks for *I.D. Magazine*'s Interactive Media Design Review. Funny Garbage recently completed two original, interactive, episodic cartoons for the Cartoon Network's Web site. Girardi, who attended the School of Visual Arts in New York, began his career as a graffiti artist and a designer of underground comics.

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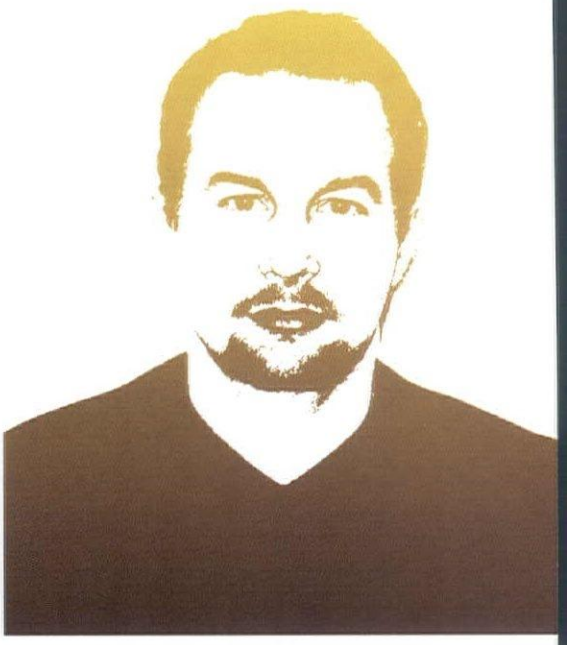
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Until May 1999, **PATRICK LI** was senior art director at Baron & Baron, a New York–based design studio, where he worked on identity, advertising, packaging and point-of-sale materials for Emporio Armani, Club Monaco, the Dia Center for the Arts and Issey Miyake. Li studied architecture at University of California, Berkeley, and began his career working in the art department at *Emigre* magazine. He later moved to New York to work at *Interview* magazine. Following a stint as an architect in Taipei, he returned to New York to help Fabien Baron form the Baron & Baron agency. After seven years with Baron & Baron, Li launched a new company in New York with Ezra Petronio and Suzanne Koller, both of the Paris-based *Self Service* magazine, called Division of Work. Li recently curated and designed *Fashion Publication*, a catalogue published by the New York public-arts organization Creative Time, Inc., to accompany the exhibition "Exposing Meaning in Fashion Through Presentation," presented at the Brooklyn Anchorage.



JENNIFER STERLING is principal of Sterling Design, a 16-person studio based in San Francisco. The firm specializes in packaging, product design, books, corporate literature, identity design and film titles. Recent projects include packaging for Windham Hill Records, motion graphics for a gun-control commercial and posters for the Fall 1998 and Spring 1999 lecture series at the Southern California Institute of Architecture. Her work has been published widely and is included in the permanent collections of the San Francisco Museum of Modern Art and the Library of Congress. Sterling is on the design faculty at the California College of Arts and Crafts, where she teaches experimental typography and graphic design.



ROBERT VALENTINE founded the Valentine Group in 1991 and has produced graphic design, packaging and identity work for clients such as Neiman Marcus, the Museum of Modern Art, Pottery Barn, Target, Henri Bendel and *The New Yorker*. Valentine began his career as the executive art director for Bloomingdale's, where he restructured the retailer's in-house design department and established a new level of recognition and visibility for the company. After three years at Bloomingdale's, Valentine moved to London to redefine the Conrans/Habitat identity, then returned to New York to start his own studio. He was instrumental in the creation of Knopf's *Chic Simple* books, and his work has been shown in such publications as *Graphis*, *Communication Arts*, *Print* and *I.D. Magazine*. His work is also represented in the permanent collections of the Cooper-Hewitt, the Victoria and Albert Museum and the Smithsonian Institution.



LOUISE HARPMAN is a partner at Specht Harpman Design, in New York. The firm's award-winning work comprises commercial, institutional and residential projects, including designs for the new offices of *Spin* magazine and the New York headquarters of Oxo International. Harpman is the co-editor of *Perspecta 30* and the founding editor of *Architectureview*, the book review of the Yale School of Architecture. She received a bachelor of arts from Harvard University, a master of philosophy from Cambridge University and a master of architecture from Yale University. Harpman has been teaching architectural design at the graduate level since 1994. She currently serves as a critic in architectural design at the Yale School of Architecture and as an adjunct assistant professor at the School of Architecture at the University of Pennsylvania.

Architect **DAVID MECKEL** began his career in the office of Charles and Ray Eames, where he designed exhibitions and print graphics. He later spent six years with the Jerde Partnership in Los Angeles, working on all aspects of major urban-design projects. While at the Jerde Partnership, he organized and managed the environmental design work for the 1984 Olympic Games. From 1987 to 1997, Meckel collaborated with graphic designer Michael Manwaring through their multidisciplinary design firm, Ei, to create public-realm projects in Rotterdam, Los Angeles and Taipei. Meckel co-founded, with Richard Saul Wurman, the Interior Architecture Program at Otis/Parsons and is the founding and current dean of the architecture program at the California College of Arts and Crafts in San Francisco. Meckel concurrently heads his own design consulting firm, which focuses on campus planning, environmental design and the design of public spaces.

ALI TAYAR is a principal at Parallel Design Partnership Limited, a firm based in New York. Parallel recently completed the interiors and facades of the Pop restaurant and the Waterloo Bistro, both in New York; the firm's work on other projects can be seen as far away as Capetown and Istanbul. The company also designs and produces furniture, including a collection for ICF Group that made its debut this spring. Tayar's work is included in the permanent collections of the Musée des Arts Décoratifs de Montréal and New York's Museum of Modern Art. Tayar received a Diplom Ingenieur from Universitaet Stuttgart in 1983 and a master of science in architecture from MIT in 1986. He has taught at Parsons School of Design, the City University of New York, the Illinois Institute of Technology and the Massachusetts Institute of Technology.

TOD WILLIAMS received his undergraduate degree from Princeton University in 1965, studied architecture at Cambridge University in 1966 and received a master's degree in fine arts and architecture from Princeton in 1967. He worked with Richard Meier from 1967 to 1973, taught at the Cooper Union from 1974 to 1989 and has been a visiting professor at a number of schools of architecture since the mid-1980s. Tod Williams Billie Tsien and Associates, a studio of 10 people, was formed in New York in 1986. The firm has won four national AIA Awards, a National Honor Award and the Chrysler Award for Innovation in Design, among other citations. Notable projects include the Neurosciences Institute in La Jolla, CA (1995); the Natatorium at the Cranbrook Academy of Art (1999); the Student Art Center at Johns Hopkins University (to be completed in 2000); and New York's Museum of American Folk Art (also to be completed in 2000).

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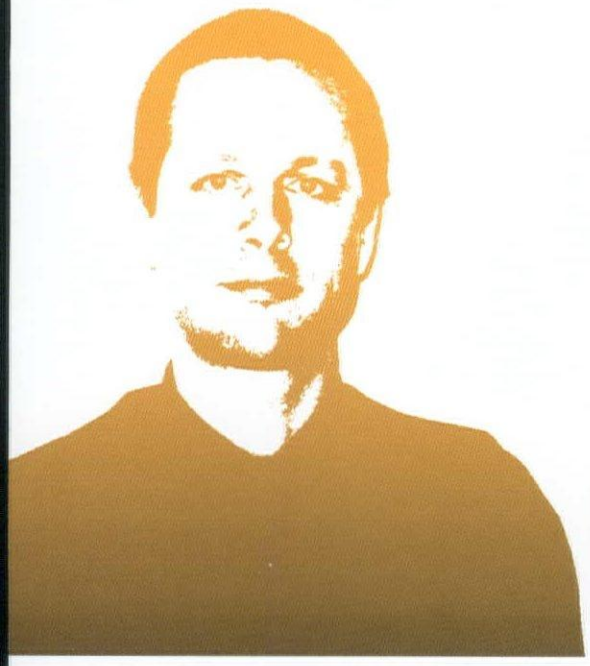
I.D. MAGAZINE
ANNUAL DESIGN REVIEW
WINNER
1999

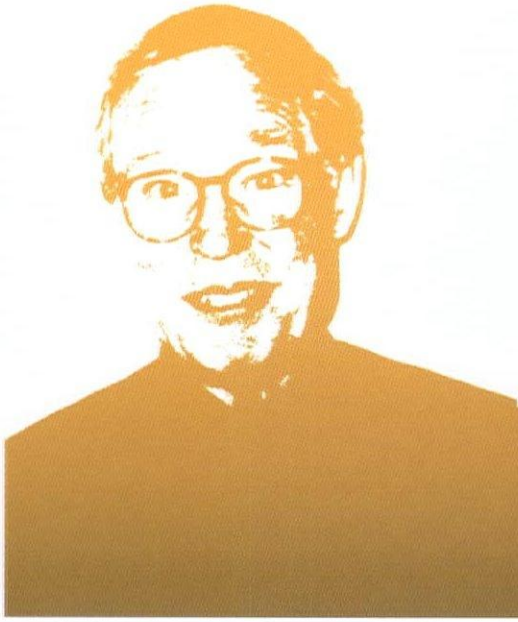
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TOM DEACON is an independent furniture designer based in Toronto. He established his own studio in 1990 and has designed products for leading furniture manufacturers in Canada and the U.S., including Keilhauer, Bernhardt and Nienkamper. His most recent project is the Tom line of task seating for Keilhauer. Prior to founding his own studio, Deacon co-founded Area Design, Inc. in 1984, where he designed, manufactured and marketed seating and tables for the contract furniture industry. Deacon holds a bachelor of architecture from the University of Toronto and has collected a host of awards from IIDEX, the Institute of Business Designers, Neocon, Virtu and *I.D. Magazine*.

NIELS DIFFRIENT earned a BFA in architecture from the Cranbrook Academy of Art. He worked with Eero Saarinen on the design of the Knoll #71 and #72 chair series and with Marco Zanuso on a sewing machine before joining Henry Dreyfuss Associates in 1956. At Dreyfuss, Diffrient spent 25 years designing a host of products, among them stoves, thermostats, trucks, helicopters, airplane interiors, banks and exhibitions. Since 1981, he has independently developed his own designs for licensing in the commercial furniture field. Diffrient has been an adjunct professor of design at UCLA and visiting critic at the Yale University School of Architecture. He holds 20 mechanical and design patents for his furniture designs, and has received many awards, including the 1998 Chrysler Award for Innovation in Design and honors from the Art Center College of Design, the American Center for Design, the Industrial Designers Society of America and the Royal Society of Arts in the U.K. He is based in Ridgefield, CT.

ALICE PARK YIU is director of interiors at Rockwell Group in New York, where she oversees a staff of 20 interior designers. Yiu received a BA in art history from the University of Texas (1984), an MFA in art history from Boston Univeristy (1987) and an associates degree in interior design from the Parsons School of Design (1988). Previously, she worked for Robert A.M. Stern Architects and Victoria Hagan Interiors. Yiu's recent projects include the W New York Hotel, Michael Jordan's: The Steak House in Grand Central Terminal and model apartments for Related Management in New York. Current projects include a hotel on West 56th Street and an upscale restaurant in the Iroquois Hotel, both in New York.

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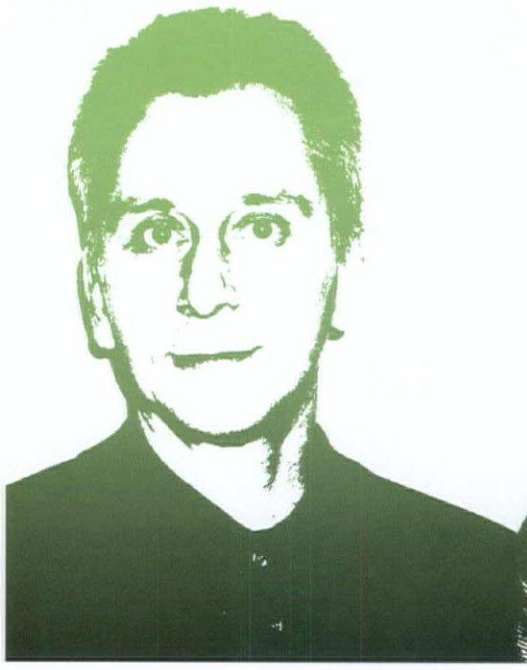
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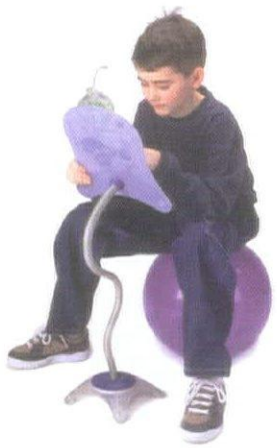


ERIC CHAN has been active in several areas of product design throughout his career. He received a master's degree in design from the Cranbrook Academy of Art and has since won numerous awards, including citations in *I.D. Magazine*'s Annual Design Review and the IDEA Awards from the IDSA. He is now a principal at Ecco Design, a New York firm he formed in 1989, where notable projects include wireless products for Motorola, office-furniture systems for Herman Miller, toothbrushes for Colgate-Palmolive and portable electronics for LG Electronics. Chan has served as an advisor to various government-organized industrial-design councils in several countries, including Korea, China and Taiwan. He is also a guest lecturer at the Pratt Institute in New York, the University of the Arts in Pennsylvania and the Central Academy of Arts in Beijing. His work has been selected for the permanent collections of the Musée des Arts Décoratifs de Montréal, the Israel Museum, the London Design Museum, the Cooper-Hewitt, National Design Museum and the Museum of Modern Art in New York.

Earlier this year, **BERT HEINZELMAN** was named president and CEO of Edgewater, NJ–based Human Factors Industrial Design, now a division of Refac, Inc. He is in the process of expanding and reshaping HFID, which provides fee-based consulting for outside clients, and designs and manufactures products independently. Heinzelman joined HFID as a staff designer in 1976 after earning a BA in industrial design from Pratt Institute in New York and working briefly at Raymond Loewy International. During the more than 20 years he has spent at Human Factors, he has helped create numerous award-winning products, including a handheld surgical instrument used to correct arrhythmia and the VW portable stereo. Heinzelman, who makes guitars in his spare time, has more than 25 U.S. patents in his name.

DAVID KARSHMER is vice-president of research and development at CS Fluids, a medical-device startup in Los Altos, CA, currently at work on an appliance-based therapy for Alzheimer's patients. Until last year, he was a vice-president of medical practice at IDEO Product Development, where he led an international medical-product development business. Karshmer received his undergraduate and graduate training in biomedical engineering at the University of California at San Diego. He has researched and developed medical equipment since the early 1980s, working as a senior project engineer at Baxter Healthcare and an R&D manager at Advanced Cardiovascular Systems prior to joining IDEO. In the last 10 years Karshmer has worked on balloon angioplasty products, pacemaker programmers, clinical chemistry and hematology instruments, a bioreactor used to grow human skin, drug delivery systems (including insulin pens) and other biotech products. He is listed as co-inventor on six patents and has two more pending.

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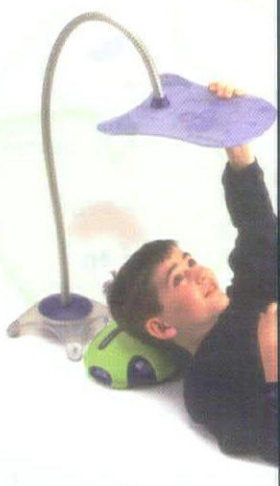


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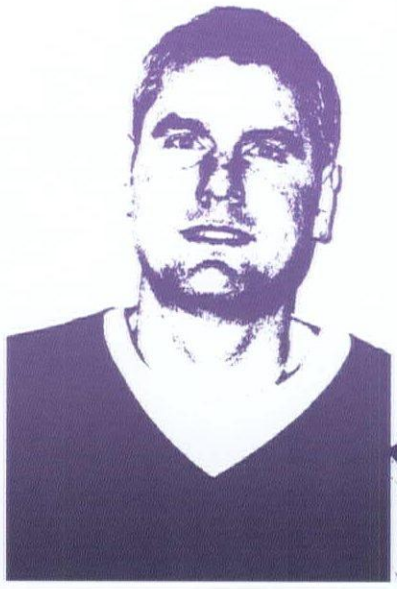
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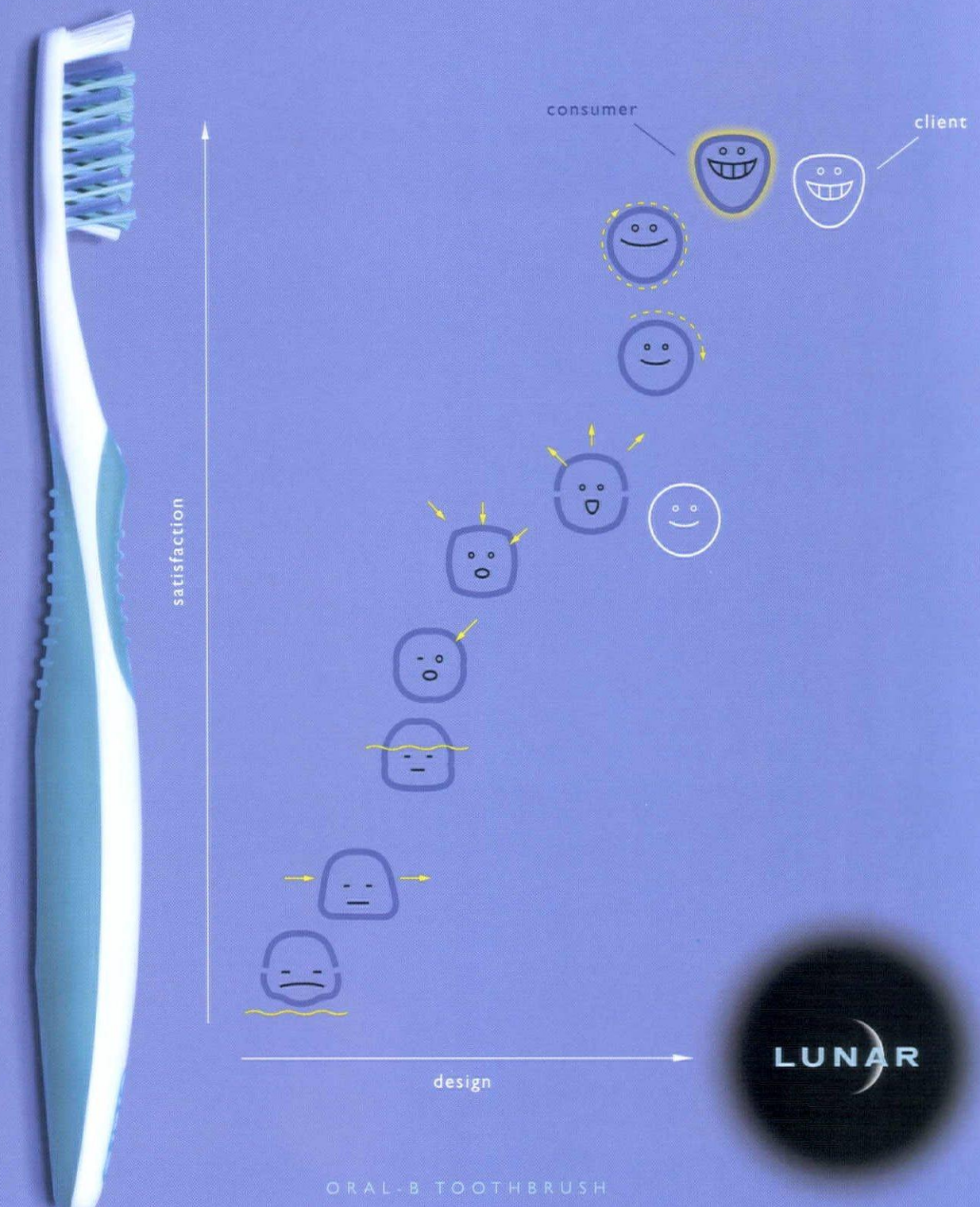


MICKEY ACKERMAN has been the head of the industrial design department at the Rhode Island School of Design in Providence since 1991. He graduated from the school in 1979 with a master's degree in industrial design and began teaching there full-time in 1984; he has also taught at the Swire School of Design in Hong Kong and at the Glasgow School of Art. Ackerman has created products for such companies as Dansk, Salton, Robot Coupe and Telescope Folded Furniture, and has also designed limited-production lighting and furnishings. Ackerman currently heads his own consulting business and directs product development for Mystic Seaport in Mystic, CT.

DON CARR is an associate professor at Syracuse University and has been the program coordinator of the school's Center for Design since 1995. He is a principal at Carr & Lamb Design, a consulting firm he founded with Liza Lamb in 1995 whose clients include K2, Opel, Oneida and NCR. He received a BFA in industrial design from the Rochester Institute of Technology in 1981 and completed an MFA in design at the Cranbrook Academy of Art in 1992. His designs have appeared in exhibitions at MoMA in New York and at the Cooper-Hewitt, National Design Museum, where his Signpost 101 (1995), a concept for a videophone, is in the permanent collection. Carr has won several citations from the IDSA Industrial Design Excellence Awards and *I.D. Magazine*'s Annual Design Review. He holds several patents in the U.S. and around the world.

BARBARA GLAUBER received a BFA from SUNY Purchase in 1984 and an MFA from California Institute of the Arts in 1990. In 1993, she curated the Cooper Union show "Lift and Separate: Graphic Design and the Quote Unquote Vernacular" and edited the exhibition's publication. In 1995, she served as the chair for the 18th annual American Center for Design 100 Show. Glauber currently teaches at Yale University and at the Cooper Union. Her New York–based studio, Heavy Meta, focuses on the design of publications, information graphics, packaging and other materials for clients in the arts and entertainment industries.

BILL MOGGRIDGE is a principal at IDEO Product Development in Palo Alto, CA, a firm formed in 1991 when he merged Moggridge Associates, a design consultancy, with David Kelley Design and Matrix, the latter headed by Mike Nuttall. In 1980, Moggridge designed the GRiD Compass, the first laptop computer. During the next few years he was among the first to integrate user-interface design with product development and coined the term Interaction Design. Moggridge has been active in design education throughout his career, and has taught at the Royal College of Art, London Business School and Stanford University. At IDEO, Moggridge is dedicated to the user-centered design of products, services and environments, with clients as diverse as Canon, NBC and Steelcase.



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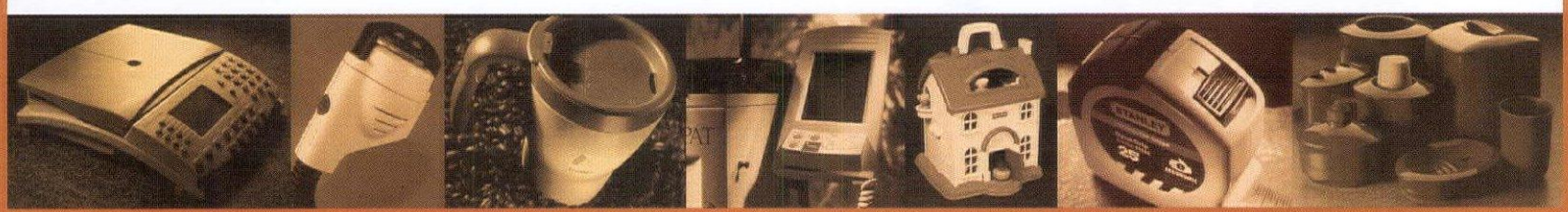
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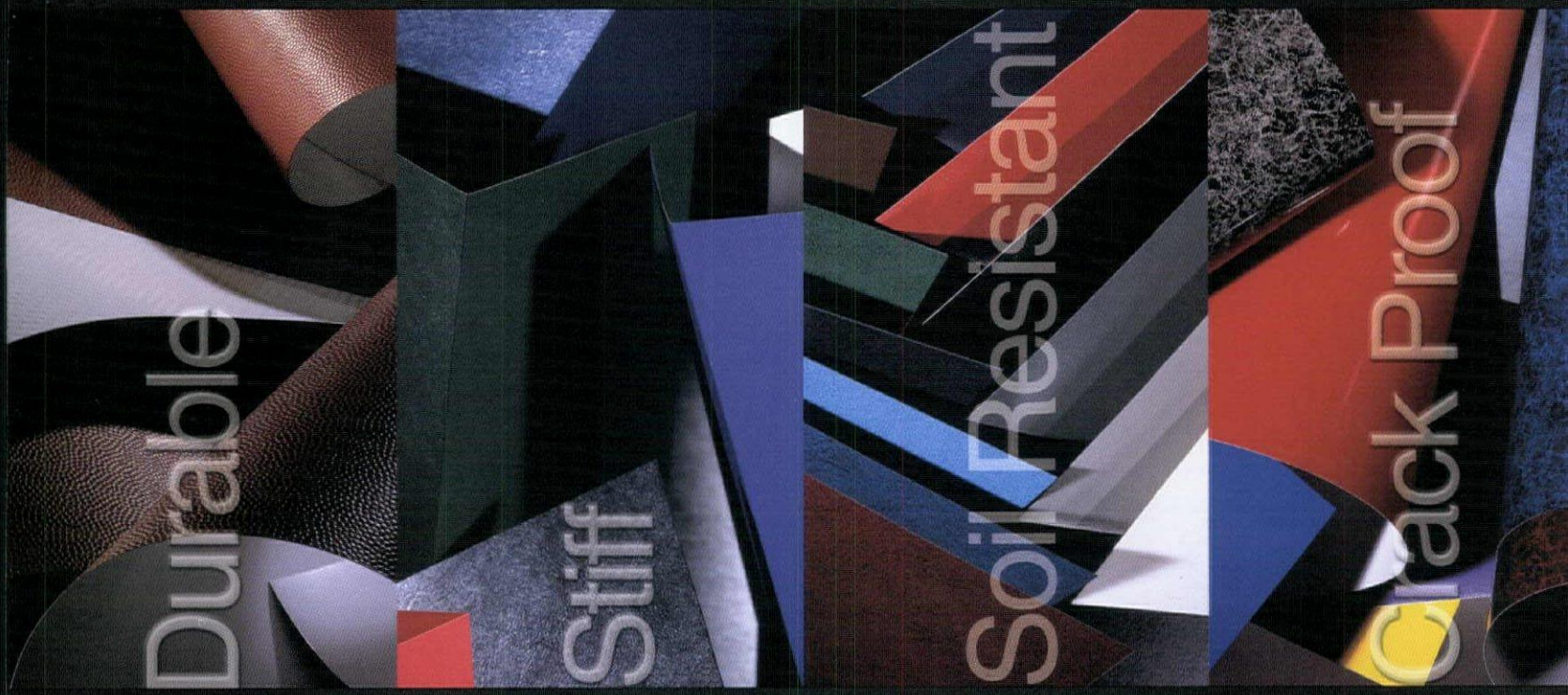
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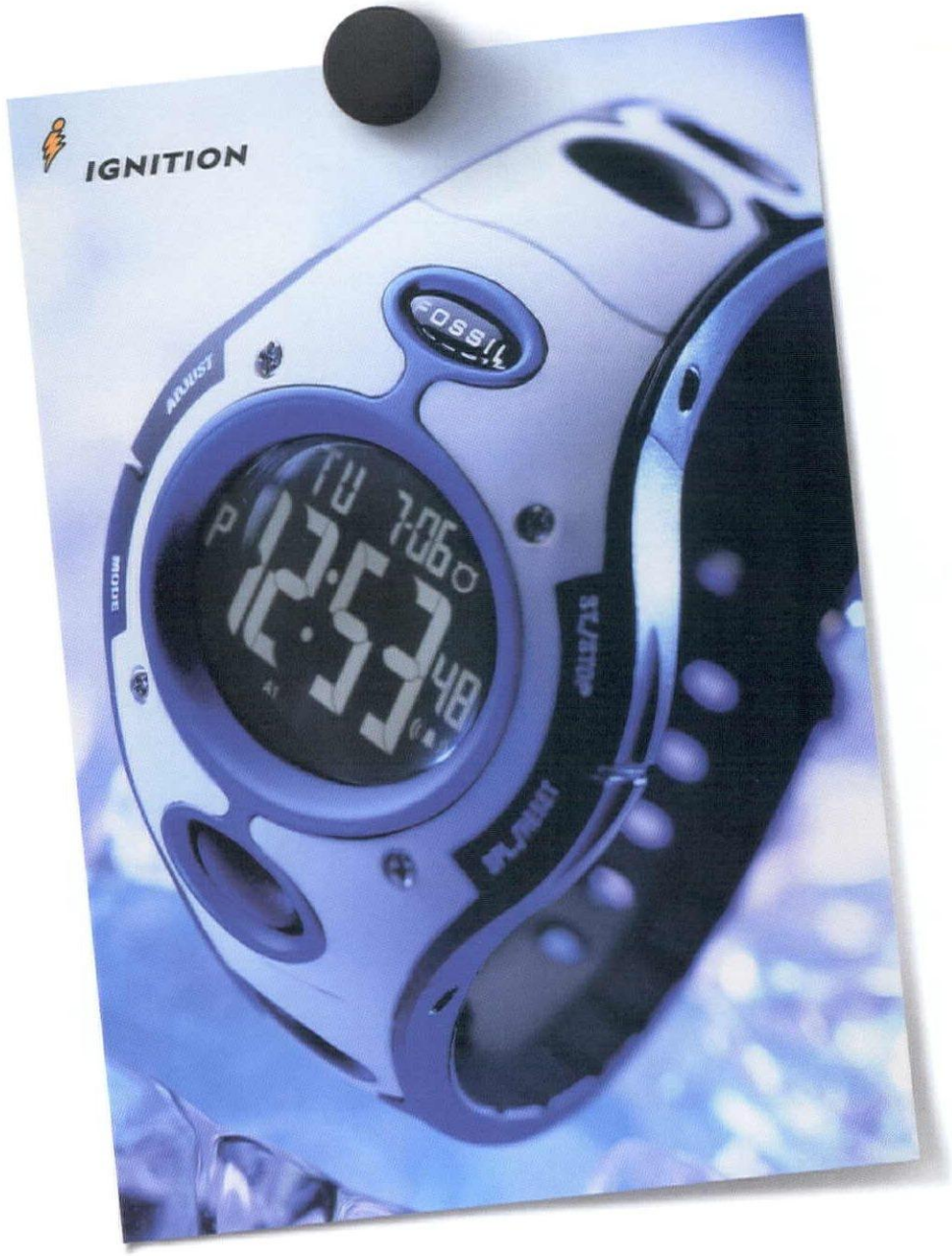
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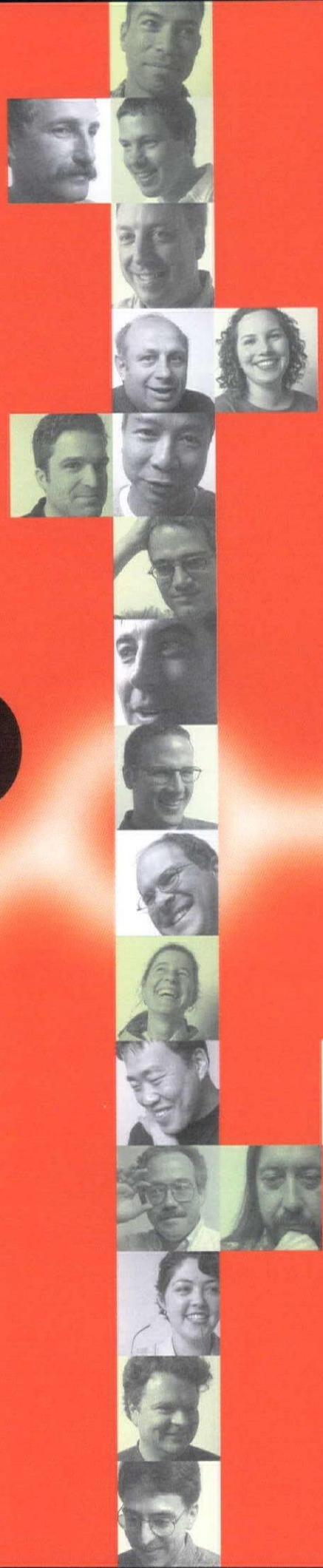
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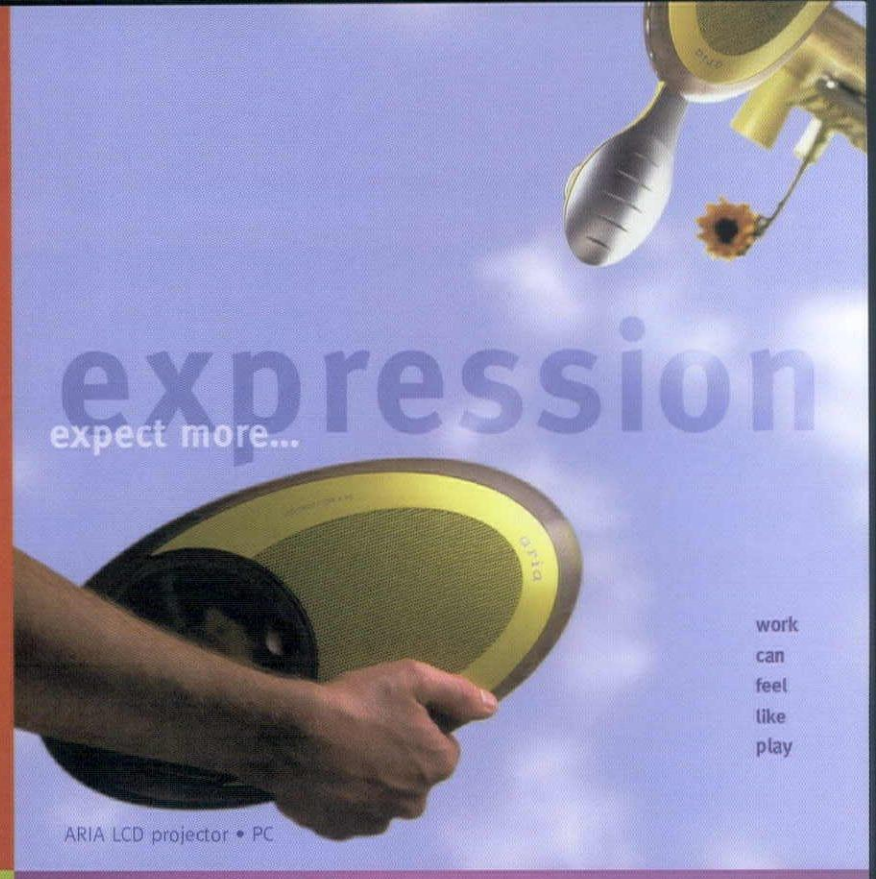


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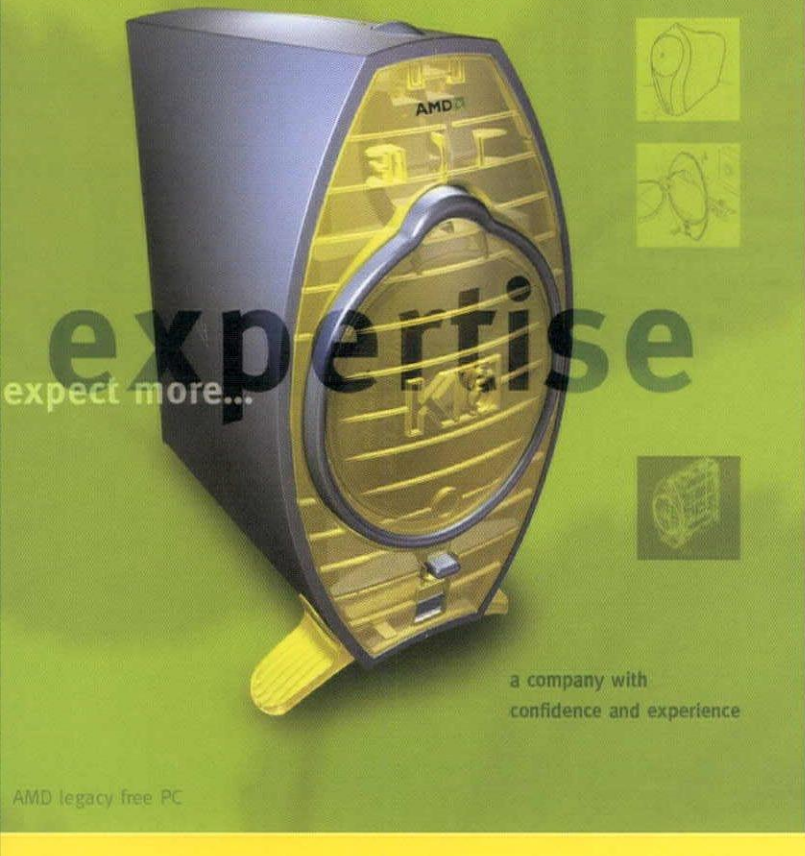


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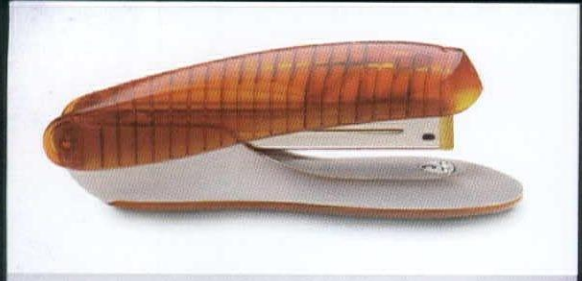


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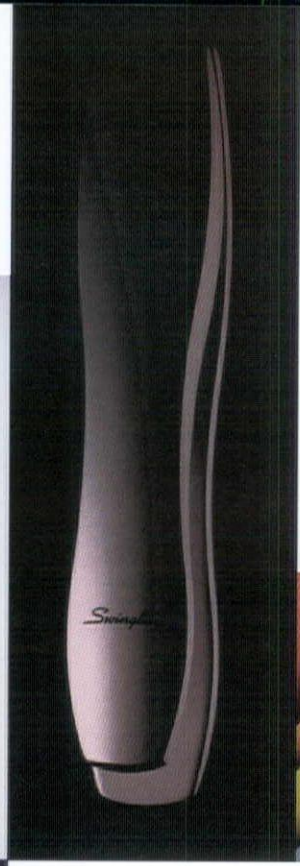
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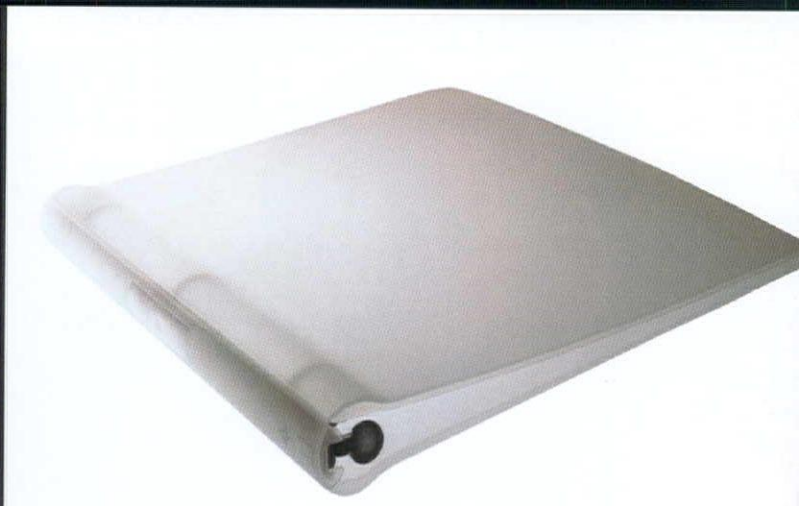
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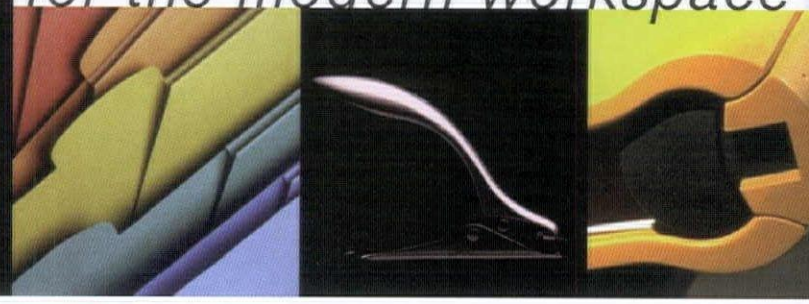


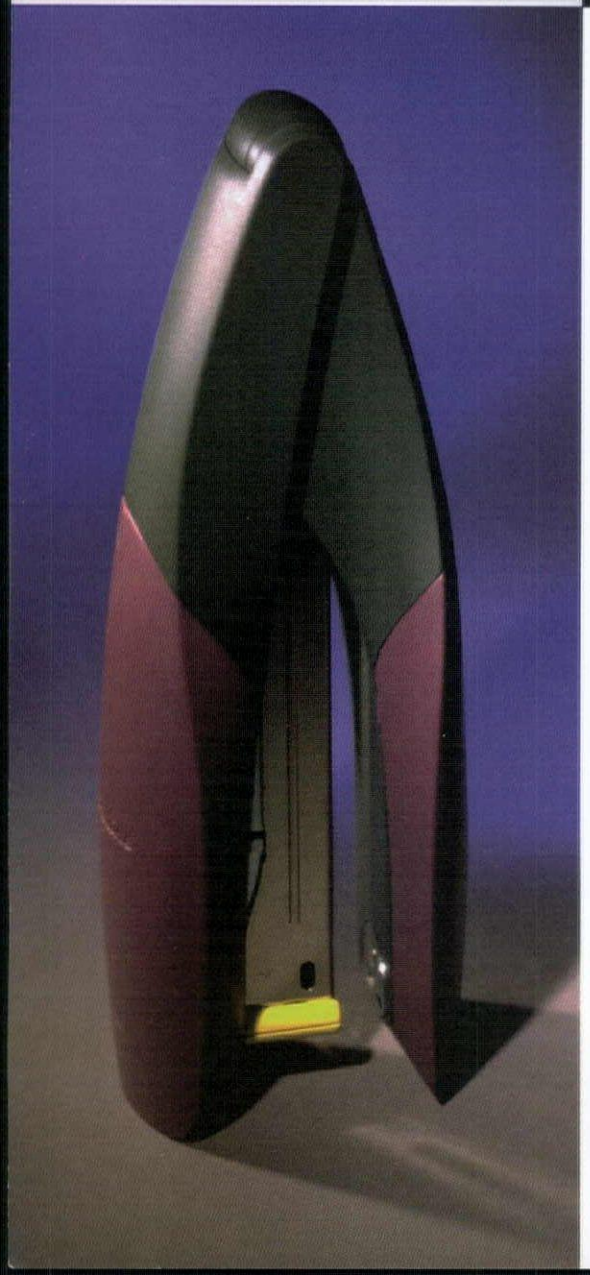






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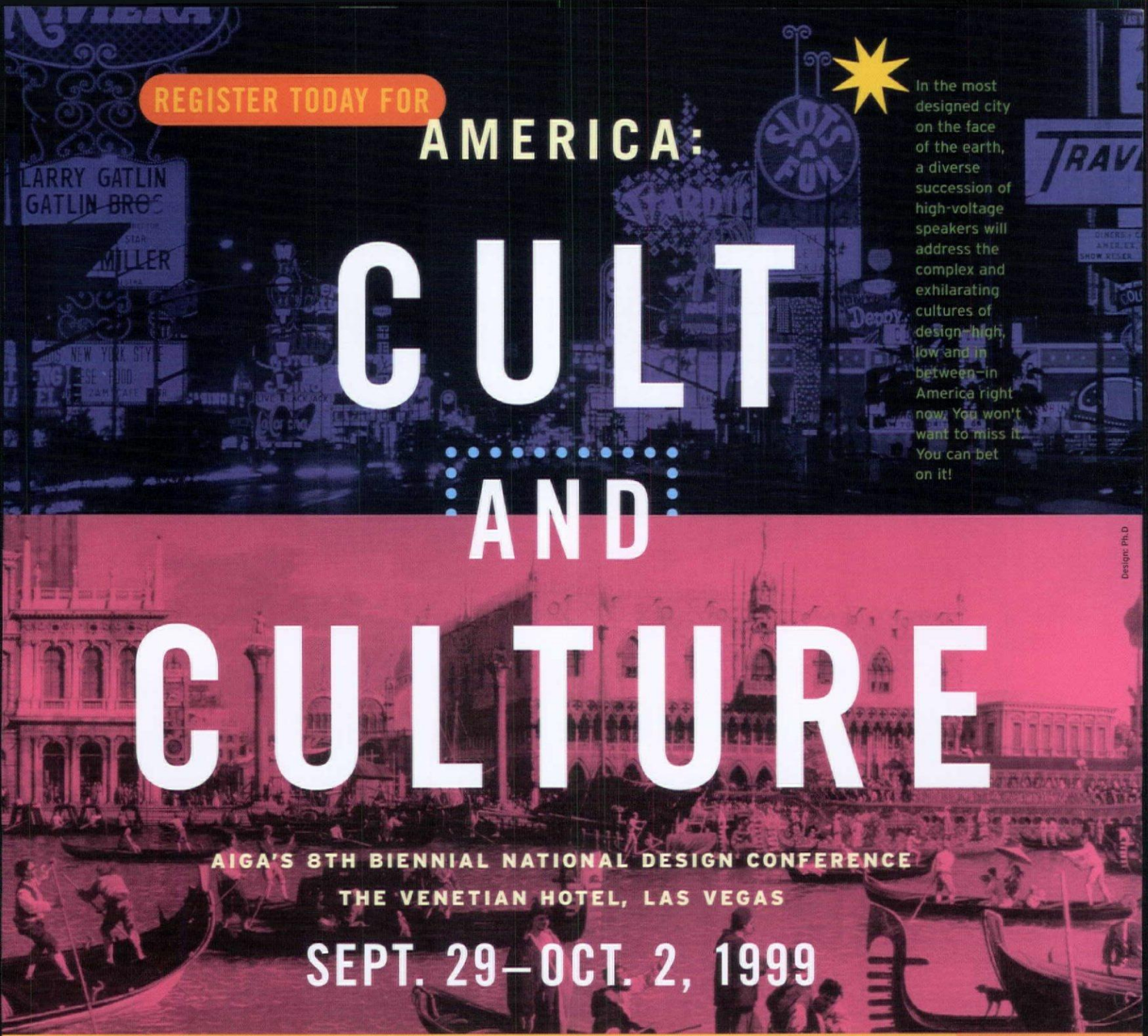
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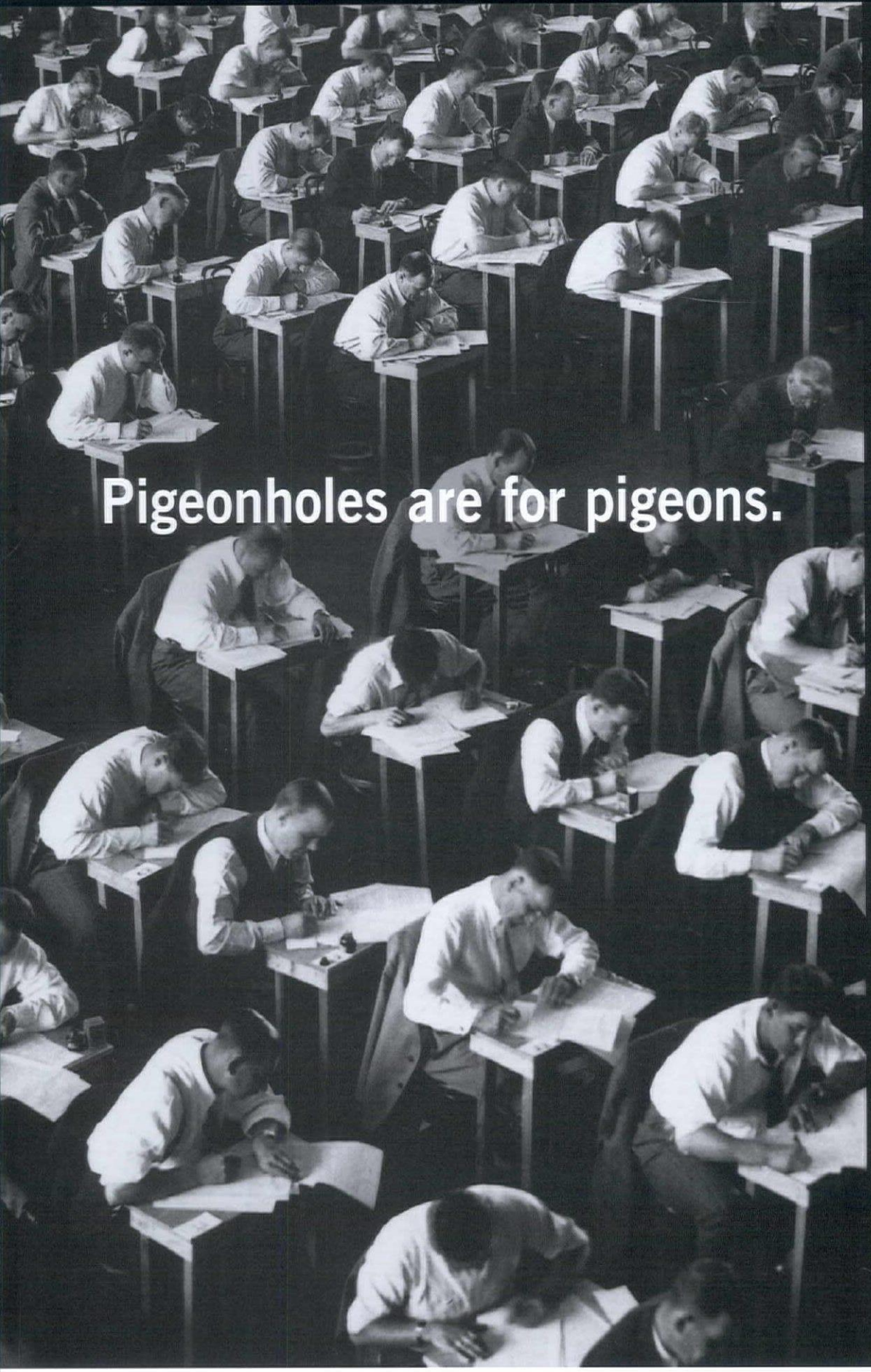
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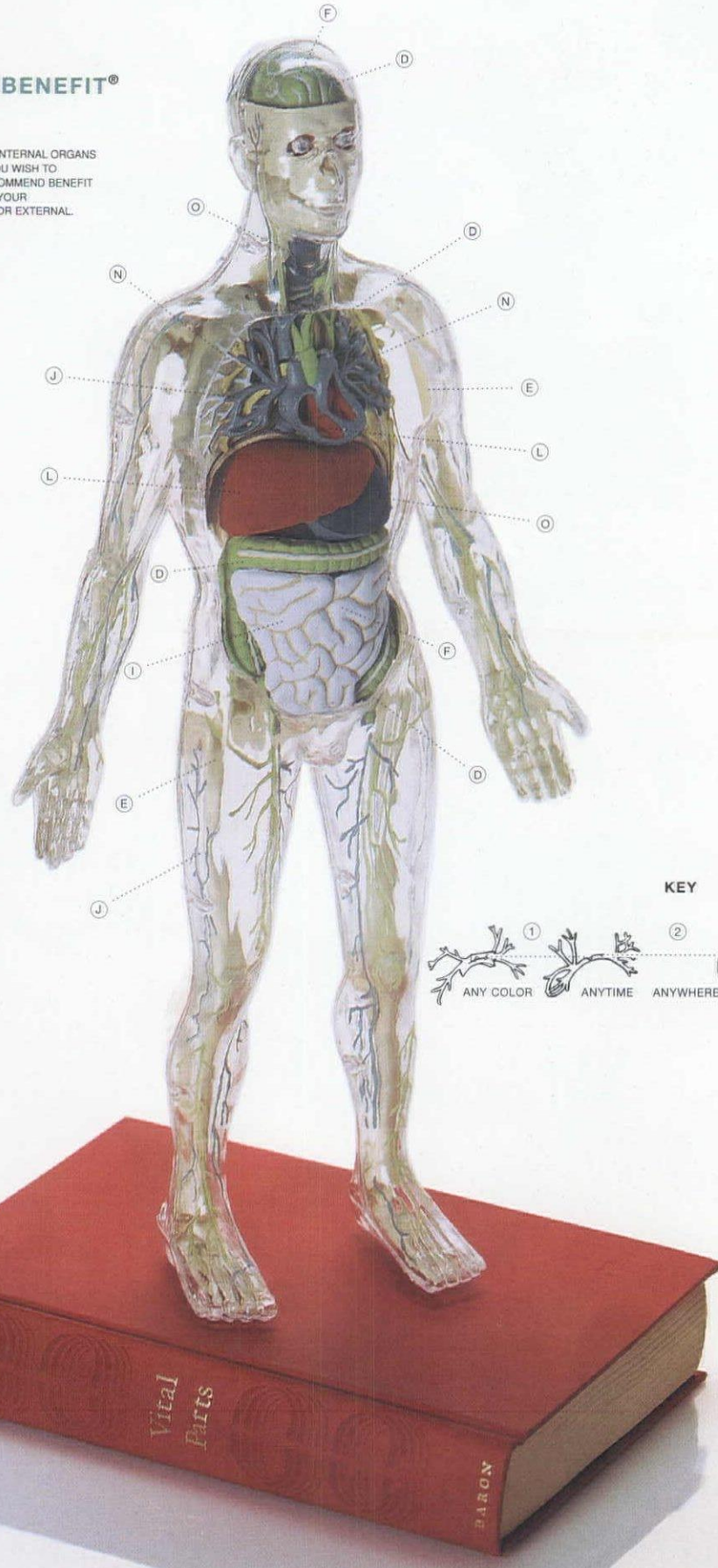


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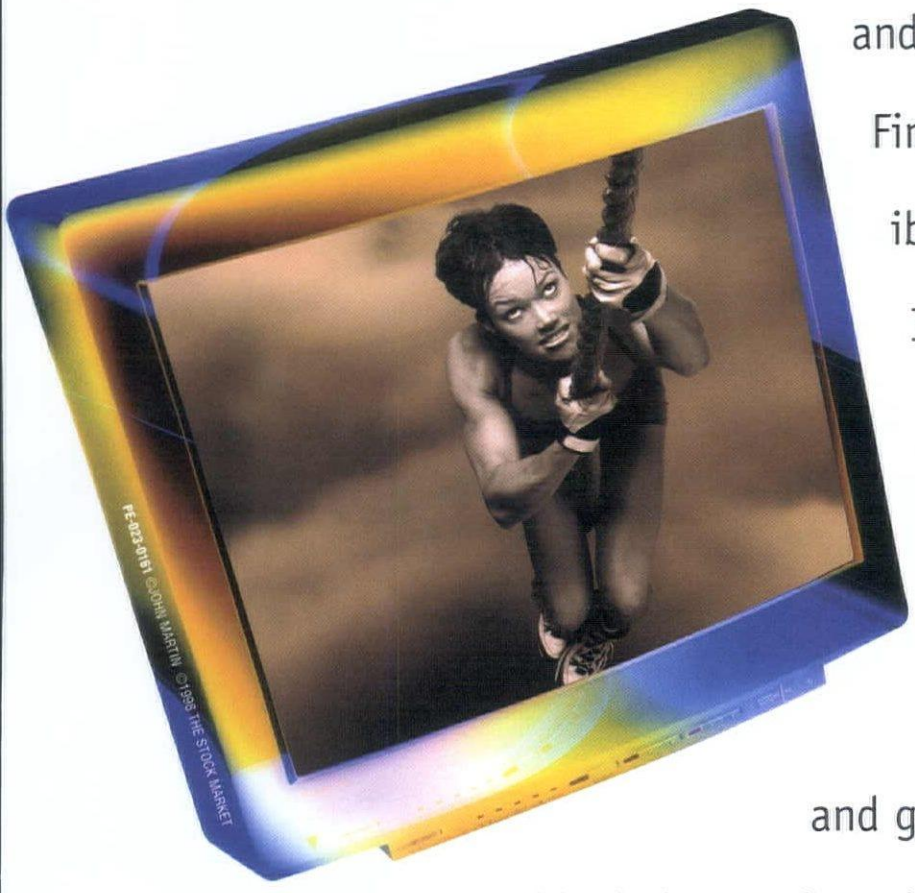
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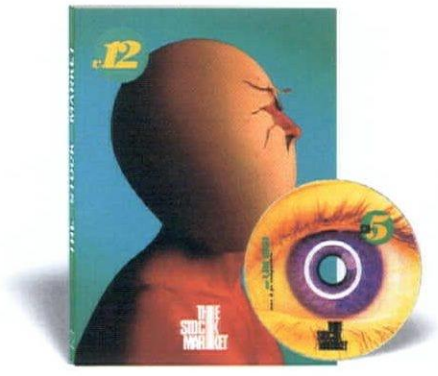
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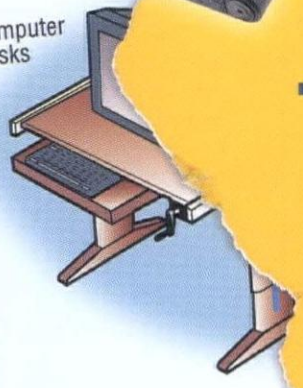
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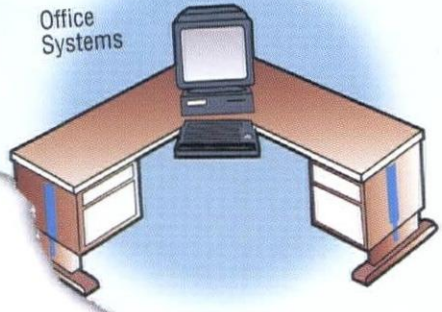


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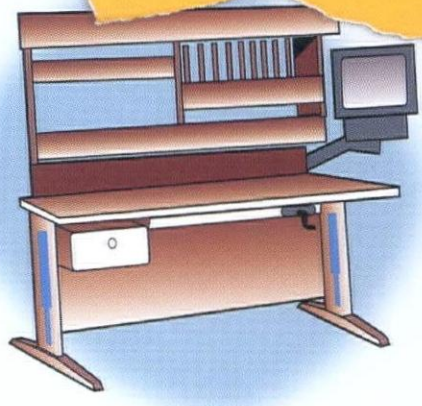
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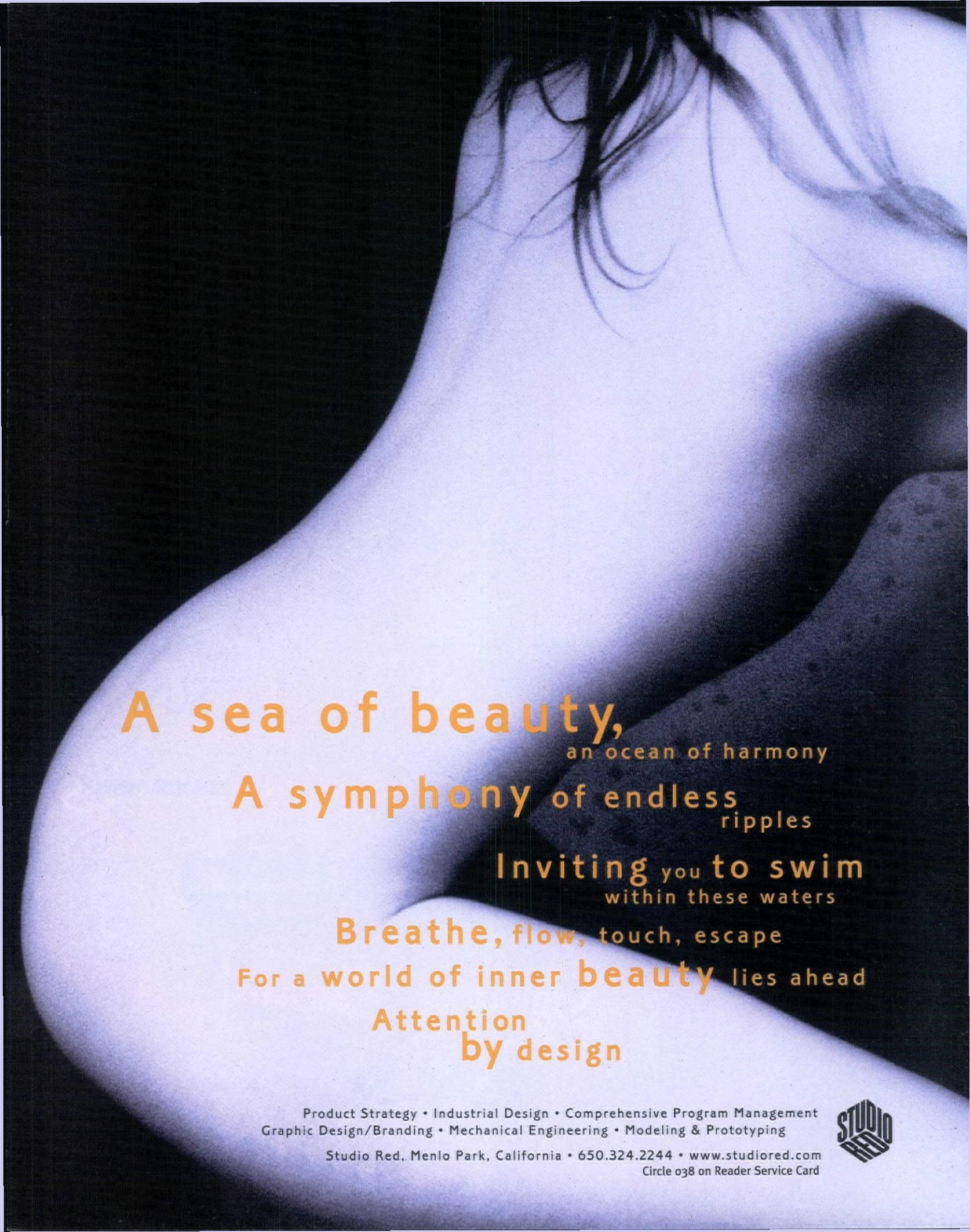
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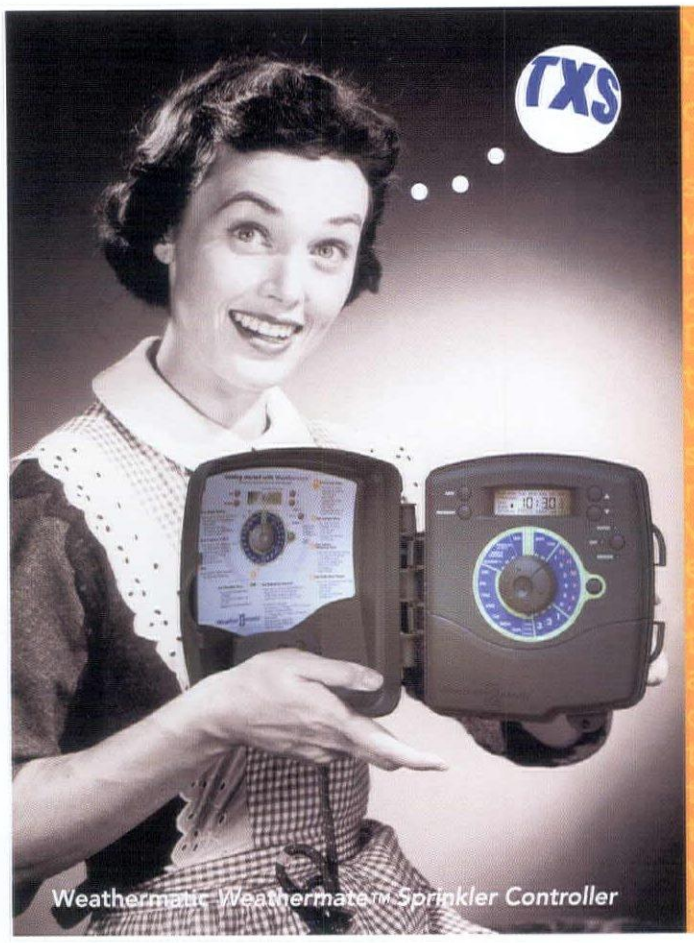




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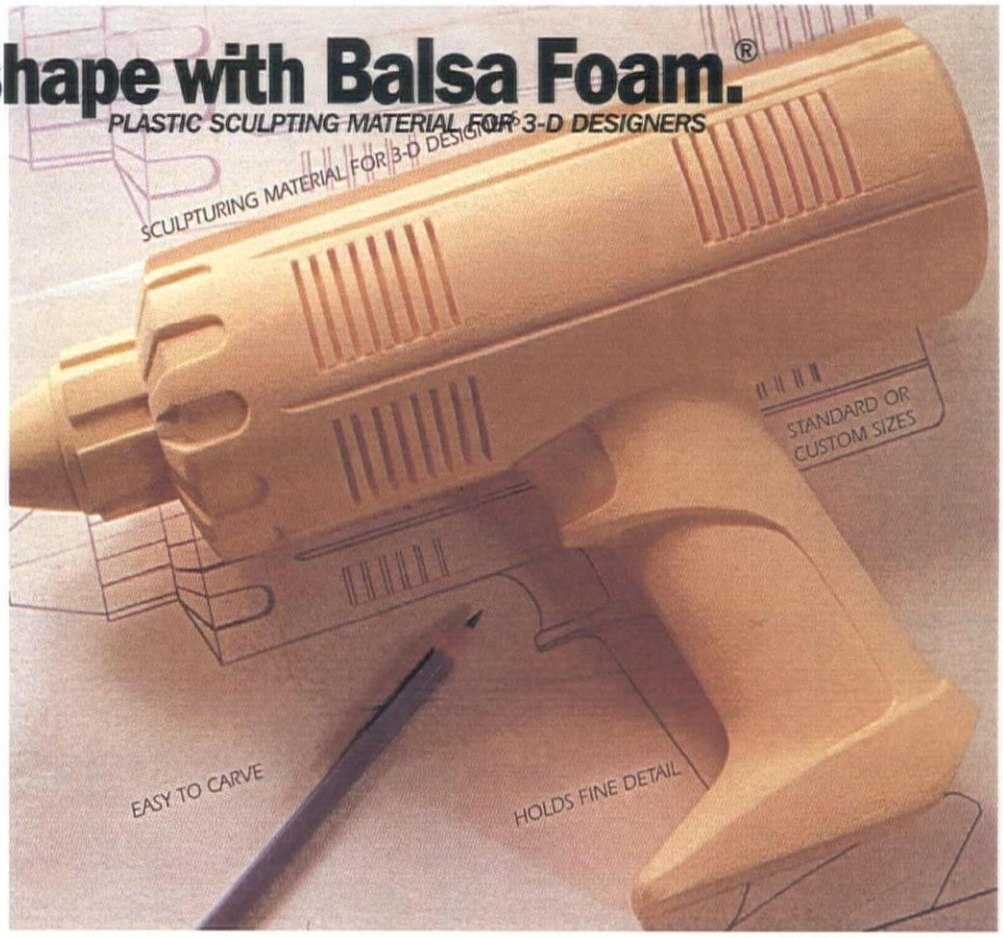
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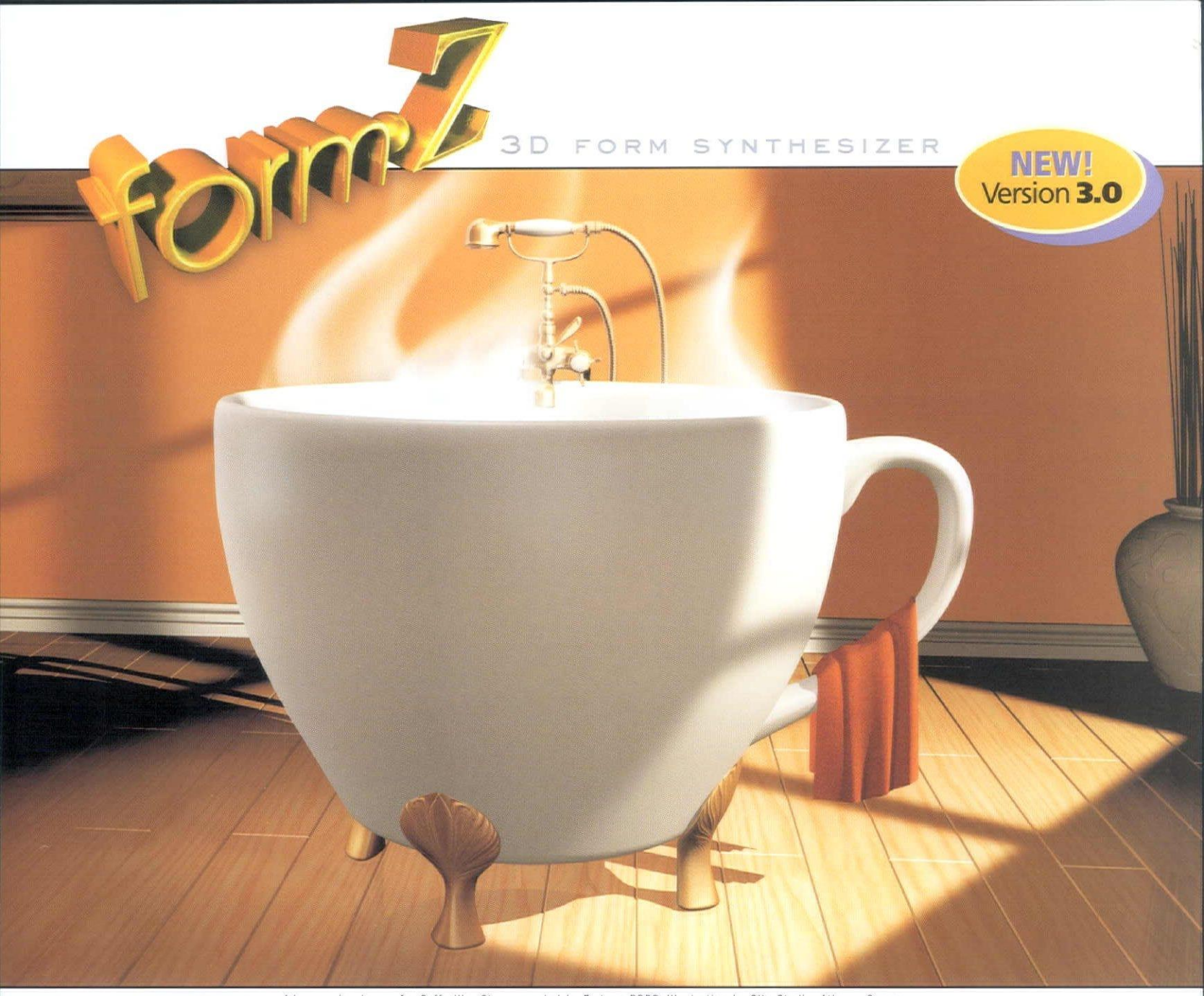
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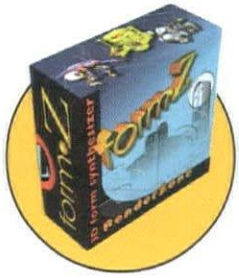
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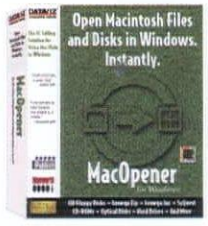
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Design Review designers, editors and moderators. Top row, from left: Luke Hayman, Chee Pearlman, Darcy Cosper, Andrea Codrington, Nancy Herrmann, Marilyn Zelinsky and Julia Szabo. Bottom row, from left: Melissa Dallal, Tanya Jensen, Tom Vanderbilt, Miranda Dempster, Joseph Giovannini, Peter Hall and Bonnie Schwartz.

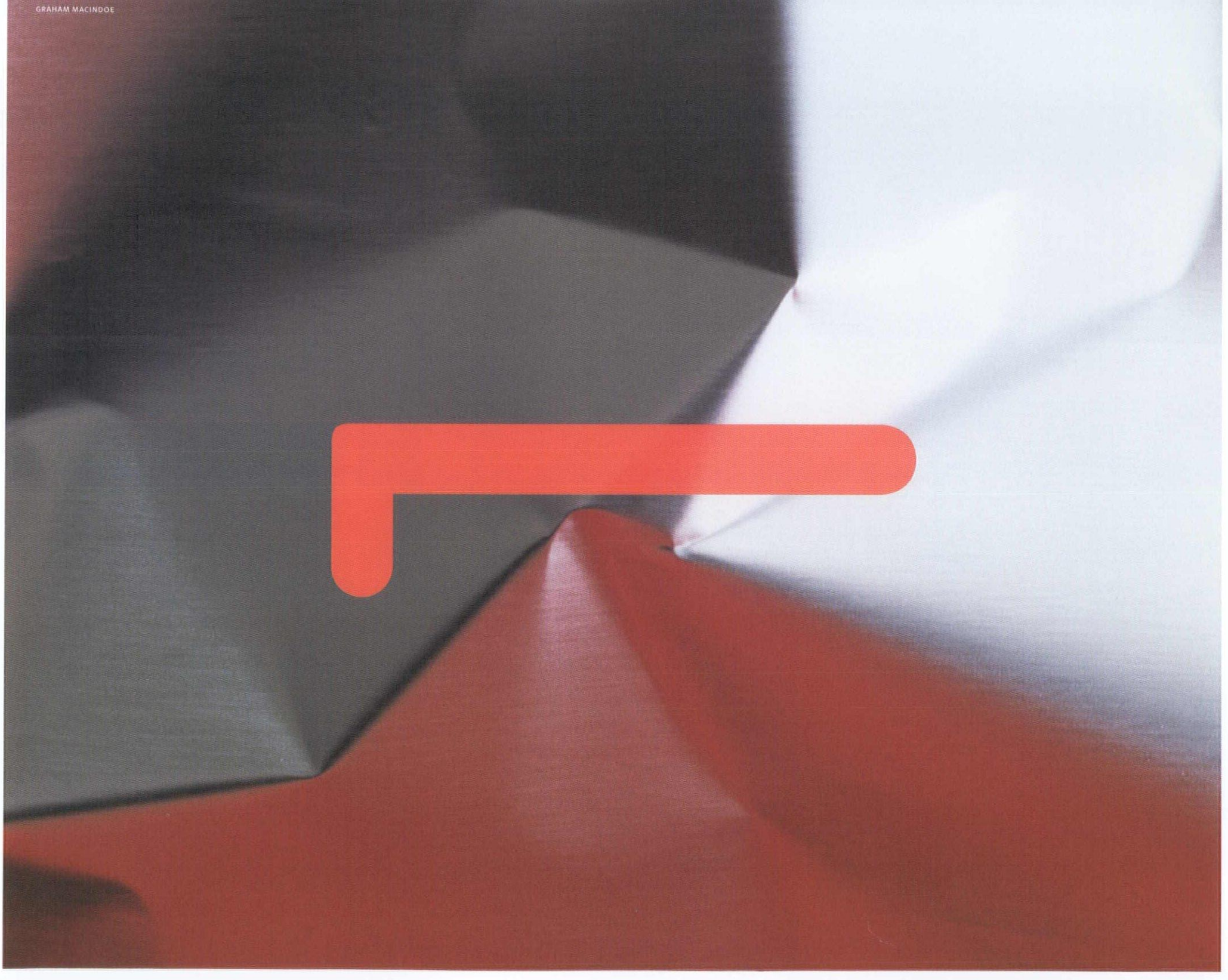
INTRODUCTION: THE BIG ONE

Welcome to the best of design, circa 1999, and the last Annual Design Review of the century. You've probably heard more about this fin de siècle stuff than you ever cared to—and what does it have to do with design, anyway? Do the award-winning projects in this year's Review give one whit that they coincide with the rolling over of a bunch of nines on the big odometer of Western time? The answer is yes, if only because the publication of our heftiest, most anticipated issue of the year—not to mention the century—gives cause to look back on the past 45 editions of the Design Review, an annual ritual of this magazine since its inception in the postwar design boom of the mid-1950s.

It's amazing to see how prescient many of the selections in the first Annual Design Review of 1954 turned out to be. An award for a paper-and-Bakelite version of Bucky Fuller's pioneering geodesic dome poses alongside George Nelson's minimal storage units, which are in turn juxtaposed with Charles Eames's building-block playing cards. It was Modernism's moment, and it did not go unnoticed by *I.D.* Two years later, this magazine deemed solar power the most exciting area of technological progress in experimental consumer products: It still is, though its prophecy has yet to be fulfilled. Later on in the decade, Mies van der Rohe's Seagram Building, Paul Rand's IBM logo and the wonder-material Velcro were all recognized in this awards program. While in 1954 *I.D.*'s editors prefaced the first Design Review with the caveat that it was neither complete nor "a collection of immortal designs," 45 years later we can disagree. With 20/20 hindsight, we can see that many of the projects published over the years have turned out to be exactly that: immortal.

The Design Review of 1999 is a far more elaborate production than it was in its nascency. Thousands of entries, weeks of evaluating, many long nights of writing, editing and designing result in this view of the vast developments made over the last year. Which raises a question: Has the 1999 Design Review yielded any immortal designs? We invite you to send us your nominations. We'll put them in a time capsule that will be opened at the dawning of the next millennium. Winners will receive a solar-powered, geodesic, e-mail retrieving food processor. Good luck!

CHEE PEARLMAN


GRAHAM MACINDOE

CONSUMER PRODUCTS

"The main criteria for us are square, cool and beautiful," proclaimed juror Tucker Viemeister, which seemed an appropriate description of the jurors' choices, even as they named three very rounded (but inarguably cool and beautiful) entries—Apple's iMac and Power Macintosh G3, and Audi's TT coupe—as Best of Category. The three choices had a symmetry of sorts: One might say that the affordable, friendly iMac is to the New Beetle (from whose platform the TT Coupe evolved) as the sleeker, higher-end G3 is to the TT.

In spite of—or perhaps because of—the Apple and Audi dominance, the jury, made up of Viemeister, Bill Potts and Martha Sutyak, was otherwise drawn to unabashedly square products, suggesting that even as Apple and Audi "opened the door" to new freedom and creativity for designers everywhere, the era of "the blob" was drawing to a close. Easy allusions to natural forms were supplanted by what Viemeister called "good old-fashioned industrial design."

As one sage expounded in another context, it's hip to be square. "The really soft shapes are on the way out. That's one thing that the iMac is sort of the last of," said Viemeister. The idea that wavy, bullet or tear-drop shapes had become passé even as they were conquering the marketplace spoke to another of the jury's central observations: that because design breakthroughs achieved in one industry spread so quickly to others, freshness fast becomes fatigue. "Design is into everything," Potts explained, "whereas ten or fifteen years ago, lots of industries paid very little attention to design."

Jurors expressed weariness with some categories—such as computer game controllers, digital watches and cell phones—where numerous entries were characterized by a notable sameness. Viemeister noted that this monotony led to a group of winners decidedly more eclectic than the range of entries. For example, it's safe to say that far more money was spent last year on the design (and purchase) of wireless phones than on clothespins. But has any cell phone made an advance in materials and function comparable to EKCO's humble polypropylene Clip 'n Stay clothespin?

Surveying the winning products at the end of the day, the jurors had difficulty categorizing them. "The consumer-products category was far easier to deal with in the past," observed Viemeister. Now, he explained, products from computers to clothespins are derived from similar materials and design impulses. "There's a connection for me between the iMac, the toothbrushes and a number of items here," said Sutyak. "What Apple is doing is pulling the computer into the housewares category, making it a countertop appliance. It's all soft and homey and round.

"Our boundaries are definitely getting fuzzy," she went on. "Is shopping a retail or an entertainment experience? Is the current buzz about 'casual, creative work environments' actually about work, or about following your bliss?"



JURORS
Bill Potts, Martha Sutyak, Tucker Viemeister

MODERATOR
Tom Vanderbilt

BEST OF CATEGORY

CONSUMER PRODUCTS

Audi TT Coupe

CLIENT/COMPANY Audi AG

IN-HOUSE DESIGN Peter Schreyer, Freeman Thomas, Romulus Rost, Torsten Wenzel, Harri Bechtel

"It's the most interesting car of the year," said Potts, expressing his enthusiasm for Audi's TT Coupe. Designed by Freeman Thomas, who also worked on Volkswagen's New Beetle, the TT Coupe is guaranteed to garner the same kind of on-street attention as its more whimsical cousin. Like the New Beetle, the TT has a whiff of nostalgia about it. Yet with its unconventional aluminum-appointed interior (a luxe detail that's become an Audi trademark) and its narrow-windowed, aggressively flanked side profile, the TT is less likely to evoke false memories of a simpler time than a longing for an era when sports cars were well built, went fast and looked like desire on wheels.

"This car speaks German," is how one Audi executive described the TT, and indeed the car radiates Bauhaus rationality. The interior, with its rubber-gripped Valcona leather seats, is comfortable but pure, and rubber-padded aluminum struts join the center console to the floor, conveying the car's structural logic. The entire experience of the TT, in fact, is exceedingly tactile. Its designers have made sure that even small moments, like adjusting the heating vents or filling the gas tank, are pleasurable material interactions for the driver.

The car's aesthetic achievements are complemented on the performance side. Windows automatically lower and rise slightly when the door is opened or closed, and the TT's interior remains a quietly sealed compartment even at speeds well over the legal limit.

Named after a historic British road race, the TT evokes various stages in Audi's history, from the current Quattro era to the Batmobile-esque Rekordwagen that the company, then part of the Auto Union, produced in 1937. The car's charm lies in the fact that its creators managed to fuse retro allusions into an expressive, elemental, ultracontemporary whole.

"What's interesting is that it's not a 'blobject' and it's not pure geometry," observed Viemeister. "It's some sort of manmade version in between." Added Potts, "Its transitions are flawless."

After graduating from the Art Center College of Design in Pasadena, CA, in 1983, Freeman Thomas went to work with Porsche in Germany. In 1987, he returned to California to launch his own firm, Freeman Thomas and Associates, though Porsche remained his main client. Four years later, Thomas was made assistant chief designer for Audi, developing VW's Concept One (the New Beetle) with J Mays. The Audi TT Coupe was first envisioned in sketch form in 1994, after which Thomas, working in secrecy with a multinational team of designers and engineers, moved the car from concept to finished product.



Freeman Thomas (left) and Peter Schreyer

What inspired the design of the TT?
It wasn't something where somebody came to me and said, "Do a car that looks something like this and is influenced by this and has these lines." It was a pure idea. It has no demographic—it's not a car that says we're going to slot it into this segment to pursue that market.

There's a Bauhaus style to the car, in the sense that every form and shape justifies itself. Also, a bit of the car is a simplification of Audi's very complex history. You can look at the side of the TT and see the line that creates the feeling of the Quattro. You can look at the roofline and it's a very pure roofline. And once you start to look back at the heritage of Audi and Auto Union you can see the Rekordwagen.

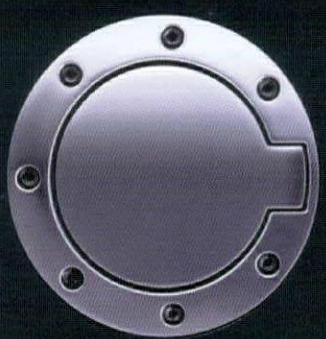
The TT supposedly went through little change from its first sketch to final production. Is that unusual?
Design and engineering usually have a wall between them. As a result, many show cars are unproducible. With this car, every single line on the show car was a preproduction solution: from the way the hood opens to the bumper sections, from the side glass to the size of the turn signals—even the way the reflectors were designed for the headlights.

There seems to be a uniform attention to detail throughout the car.
We said, "Here's an opportunity to show the customer how deep we go to engineer and design this automobile." Everything is a sense of occasion—to fill up the car with gasoline, you flip up the filler cap and you notice it's a beautiful piece of aluminum with beautiful Allen fittings. Everything you touch, whether it's the stick shift or the door handle, is made from authentic materials.

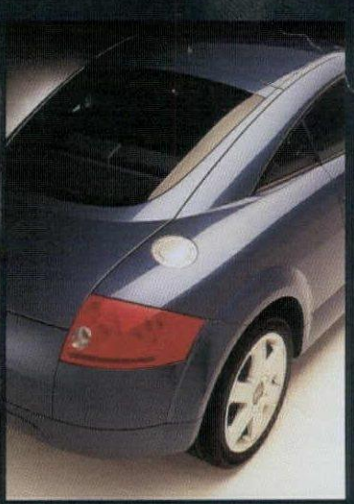
What attracted you to aluminum?
Part of the idea with aluminum is that one of the things long gone from automobiles is patina. It's what you see in your old Levi's as you keep washing them. It's something that, when you buy this product and keep it for years, becomes part of your personality—it's your car, your interior, something that 20 years from now someone else will desire and perhaps even restore.

CLIENT/COMPANY Audi AG, Ingolstadt, Germany.
IN-HOUSE DESIGN Peter Schreyer, head of design; Freeman Thomas, chief Audi designer, North America; Romulus Rost, Munich studio head; Torsten Wenzel, interior design; Harri Bechtel, studio engineer interior.
MATERIALS/FABRICATION Exterior: Monocoque steel safety structure, aluminum hood, anodized solid-aluminum gas filler cap, deformable composite bumpers, composite clear headlamps. Interior: Leather, anodized solid-aluminum details, stainless-steel pedals, high-grade plastics and rubber.
HARDWARE/SOFTWARE Apple Macintosh, brains, paper, pencil; Alias Wavefront, CATIA.









Apple iMac and G3 Computers

CLIENT/COMPANY Apple Computer
IN-HOUSE DESIGN Apple Design Group

It seems fitting that 20 years after Apple launched its revolution in beige, it should be Apple that has smashed the decades-long tyranny of monochromatically sterile PCs brought out by almost every company that followed. The iMac, which sold more than 800,000 units in its first year, not only redefined what a computer can look and act like—as easy to operate as a home appliance, as warm and fuzzy as a giant Tamogotchi—it also almost single-handedly resuscitated Apple from being a flailing (if beloved) niche player into a viable mass-market alternative.

"These make such a huge design statement," declared Viemeister of Apple's array of colorful iMacs and their more performance-minded cousin, the Power Macintosh G3. "They're making people rethink everything." The other jurors anticipated a positive ripple effect from Apple's advances—not to mention copycats. "I think these are going to cause better things to happen," said Sutyak. "It's so great to have something fresh to look at," added Potts.

The jurors were not without reservations, however. "The weak part is the form itself," commented Viemeister of the iMac. "But the strong parts are all these details in the core, the colors, the materials." Sutyak suggested that the iMac's original Bondi blue was perhaps less the quantum leap it seemed and more a reminder of the dreary state of computer design in general. "Color marketing groups have been talking about color for years. They didn't use anything that didn't have total consumer acceptance." But the fact that Apple packaged all these elements—color, materials, high-tolerance engineering and detailed design—in the iMac and G3 were enough to convince the jurors of their Best of Category status.

Setting out to design the iMac, Apple's design chief Jonathan Ive wondered what kind of computer the Jetsons would own. Like Disney's Tomorrowland, the Jetsons' future looks both like it already happened and as if it never will. Sutyak noted, "The thing about these Apple products is that they're opening the door to somewhere I really want to go."

Jonathan Ive, 32, is vice-president of design at Apple Computer. He joined the company, where he leads one of the world's most renowned design teams, in 1992. Prior to his arrival at Apple, Ive was a partner of the London design group Tangerine. His broad-ranging work, including the design of ceramics, TVs, VCRs and pens, has been widely exhibited and published in the U.S., Europe and Asia and has received many awards. His work has also been featured in many publications, including Axis, Blueprint, Business Week, Domus, Fortune, The Face and I.D. Magazine. Ive was born in London and currently lives in San Francisco with his wife, Heather.



The Apple Design Group, front row, from left to right: Richard Howarth, Cal Seid and Doug Satzger. Back row: Daniele De Iuliis, Jonathan Ive, Steve Jobs, Chris Stringer, Danny Coster and Bart André.

What were you hoping to accomplish with the iMac and the G3?
With the iMac, a primary objective was to create something accessible, understandable, almost familiar. Trying to combine the familiar with something from tomorrow was problematic. Our attempts to make it more accessible occurred at a number of different levels. One example is the handle. While its primary function is obviously to make the product easy to move, a compelling part of its function is the immediate connection it makes with you by unambiguously referencing your hand. Seeing an object with a handle, you instantly understand its physical nature. While some core values, such as simplicity, are common to both the iMac and the G3, some unique customer requirements existed for the latter. Immediate access resulted in a design that not only features a handle on each corner—making it easy to move—but also a door that gives access to the internal components.

Design has helped to bring Apple out of near obsolescence. How has the company achieved such strong design?
It was not until Steve Jobs returned that I found myself in the most fortunate situation: to be part of a design team that focuses on doing nothing but good design. Steve's return was fundamental in redefining Apple, and his understanding that value can be significant—even if its measures are neither empirical nor easy to articulate—has helped us turn fragile ideas into reality.



HUNTER FREEMAN

How do the iMac and G3 reflect the current state of computer design?
The preoccupation with product attributes that are easy to understand and measure is witness to the creative bankruptcy of countless industries. The obsession in the computer industry with processor speed or hard-drive capacity has reduced the conversation to the proposition of five being greater than two. Attributes that are more difficult to comprehend and certainly more difficult to measure are ordinarily ignored.

RICK ENGLISH

CLIENT/COMPANY Apple Computer, Inc., Cupertino, CA.
IN-HOUSE DESIGN Bart André, Danny Coster, Daniele De Iuliis, Richard Howarth, Jonathan Ive, Steve Jobs, Doug Satzger, Cal Seid, Chris Stringer, Apple Design Group.
MATERIALS/FABRICATION Injection-molded polycarbonate shell, steel interior.
HARDWARE/SOFTWARE Apple Macintosh, Silicon Graphics workstations; Alias Wavefront, Ashlar Vellum.

TERRY HEFFERMAN



Swingline Contura Stapler

It may not represent a moment as revolutionary as when man first walked upright, but Swingline's move to give the stapler a vertical posture won great acclaim from the jurors. Rather than something to be tucked in a drawer, the Contura is meant to be a sculptural accoutrement for the desk, an effort by Swingline to "reposition office tools so that you can be proud to own them." The Contura works fine in the traditional manner, with a wide platform on top providing a large, comfortable target area. Its novelty is that its squared-off ends permit it to be placed upright on a desk; once grasped, its contoured shape fills the hand, distributing the pressure points more equitably than conventional staplers. "It *does* feel good in the hand," Potts testified.

CLIENT/COMPANY
ACCO North America

IN-HOUSE DESIGN Scott Wilson, Sumir Kapur, Steve Berry

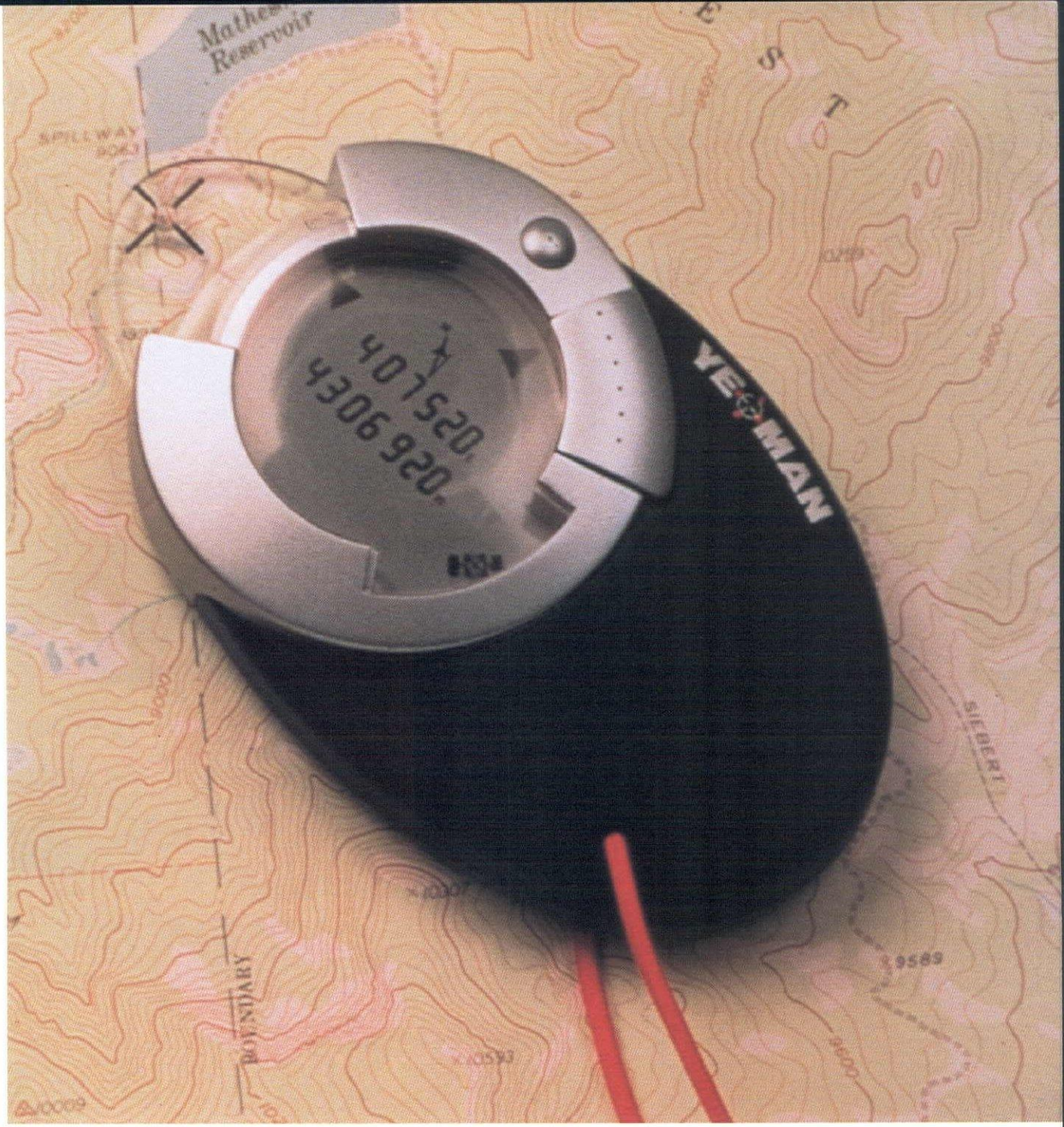
Viewed in its upright position, the Contura has the graceful yet powerful curves of a woman's stiletto shoe. But Potts expressed disappointment that underneath the sleek exterior lurks a rather boring mechanism. "It looks like they just took a standard stapler and put a new cover on it," he said. Jurors noted, however, that the cost of overhauling the guts of the stapler may have been prohibitive—and that functionally, the mechanism is fine.

In closing, Sutyak praised the "grippy stuff" on the stapler's handle: "You bump your desk and it won't fall over."



CLIENT/COMPANY ACCO North America, Lincolnshire, IL.
IN-HOUSE DESIGN Scott Wilson, industrial designer; Sumir Kapur, Steve Berry, engineers.
MATERIALS/FABRICATION Injection-molded Santoprene and ABS, progressive die-metal stamping.
HARDWARE/SOFTWARE Power Macintosh 8600; Compaq Professional workstation; Ashlar Vellum, ProEngineer.

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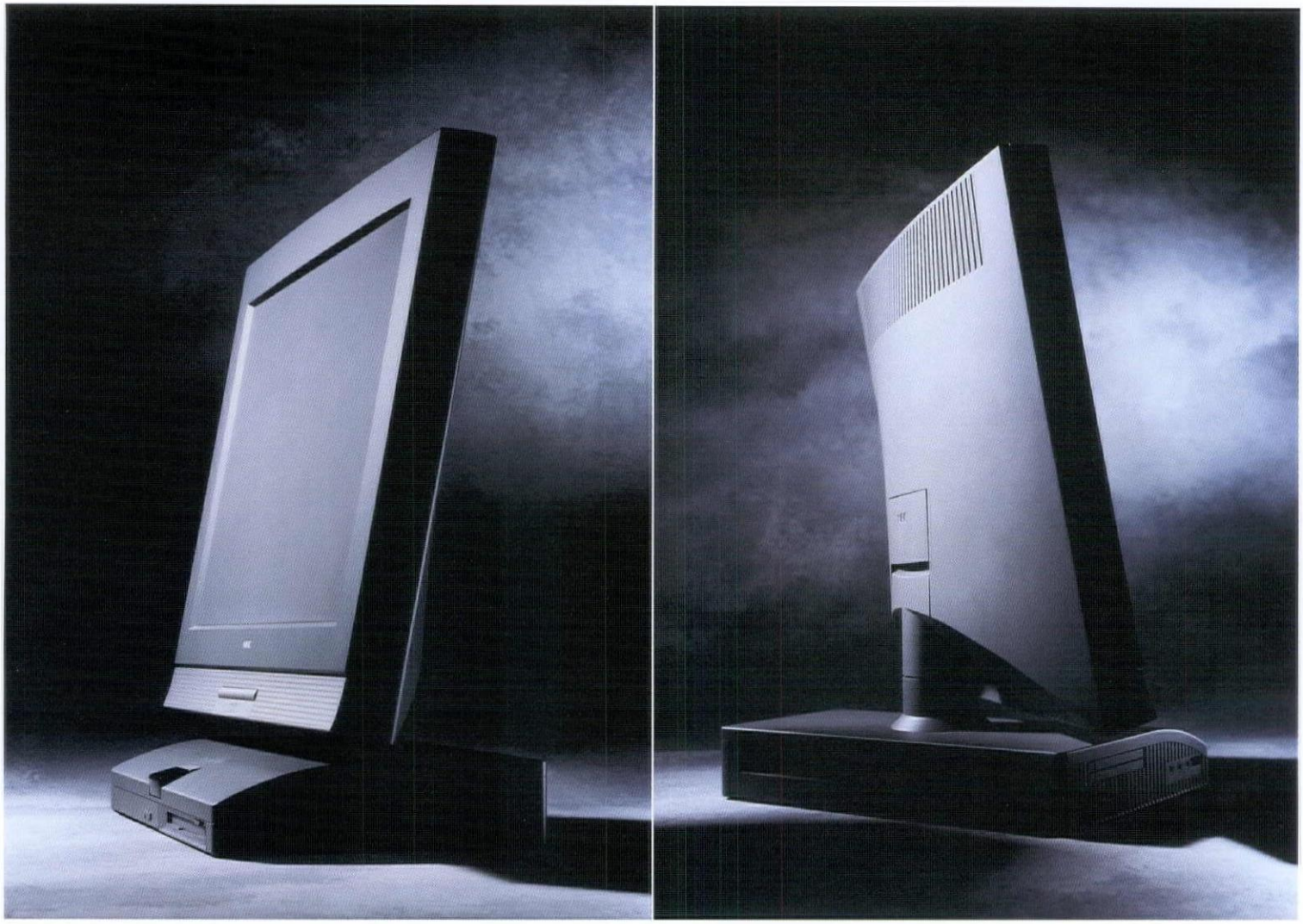
CLIENT/COMPANY Yeoman, Romsey, U.K. Roger Woolley, Gwyn Parfitt.
CONSULTANT DESIGN IDEO Product Development, London. Nick Dormon, Patrick Hall, Ian Smith, Lynette Ross, Dave Arnett, Richard Grant, design team.
MATERIALS/FABRICATION Injection-molded polycarbonate plastic, foam-molded and injection-molded ABS.
HARDWARE/SOFTWARE Hewlett Packard workstation; Solid Designer.

Yeoman Map Plotter

CLIENT/COMPANY Yeoman
CONSULTANT DESIGN
IDEO Product Development

The strength of the Yeoman Map Plotter's idea impressed the jurors before they had even seen the actual object. It's a product no one has ever manufactured before, and it makes a lot of sense.

The compass-sized Yeoman attaches to a handheld GPS unit to tell travelers—moving by foot, bike, boat or car—exactly where they are on any map. It can then plot a course, give travel distances, estimate arrival times and even give directions. "I like that you could take any map and plot your course right off of it," said Sutyak. The product itself, designed by IDEO, looks rather quaint. "It's just a piece of plastic with a hole in it," noted Sutyak. "But the form is really good. It's very simple, very fundamental."



SYUHEI OHNUMA

NEC Valuestar All-in-One Computer

If any product ever deserved the clichéd praise that it represents "thinking outside the box," it's NEC's Valuestar NX VF 26D, an all-in-one computer that, in essence, transmits laptop design technology to the desktop PC. Without the traditional PC box, marveled Sutyak, the Valuestar is "really elegant." Its footprint is that of a small laptop, but it's really a desktop machine: a 15-inch flat screen juts straight up from the unit's middle and is connected to the base by a swiveling post. Floppy and CD-ROM drives sit at the front of the PC, further reducing its demand on desktop real estate. And metal accents on its loudspeakers give it a distinctive appearance. Though currently available only in Japan, the jurors agreed that this sleekly integrated product is likely to inform future design directions in desktop devices.

CLIENT/COMPANY NEC Design

IN-HOUSE DESIGN
Jun Katsunuma

CLIENT/COMPANY NEC Design, Ltd., Tokyo, Japan.
IN-HOUSE DESIGN Jun Katsunuma, designer.
MATERIALS/FABRICATION Injection-molded ABS, recycled PS.
HARDWARE/SOFTWARE NEC Mate NX; NEC CAE-20, Adobe Illustrator, Adobe Photoshop.

CONSUMER PRODUCTS

DESIGN DISTINCTION



The Pickup Vehicle

CLIENT/COMPANY Kronosport, Inc.

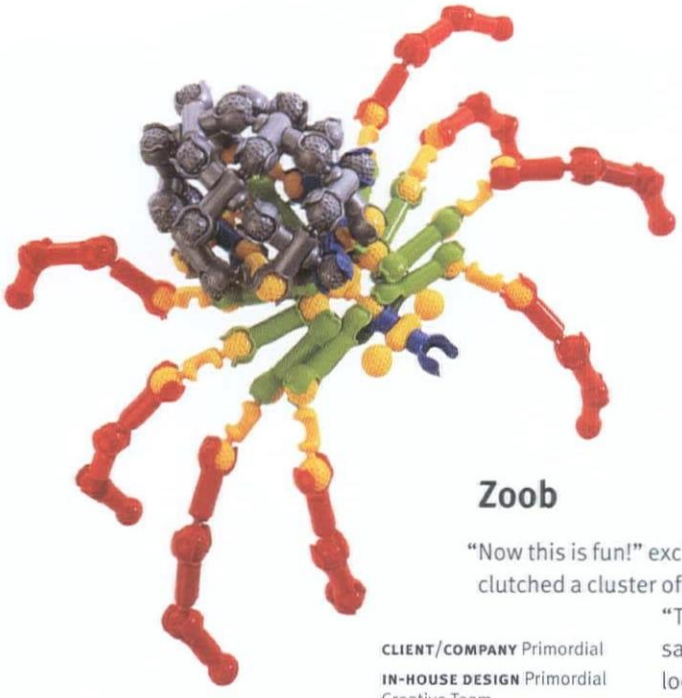
CONSULTANT DESIGN The Seat of the Pants Company, Ltd.

There were few conspicuous overtures to environmentalism among this year's crop of range ovens and Range Rovers, which may be one reason the jury so universally warmed to the Pickup. A sort of rickshaw for the next millennium, the Pickup is billed as the world's first "human-powered electric-assist utility vehicle." Through a combination of muscle power and an electric motor, the Pickup can reach speeds of up to 15 miles per hour carrying a driver and a 450-pound payload. Invented in England, the Pickup is now being sold in the U.S. as an "ideal urban vehicle," although one suspects it would fare better in a golf-course community than on the streets of New York.

Its smoothly contoured white storage unit (which ingeniously forms the support of the seat back as well) evokes the classic milk-delivery vans of yesteryear. Jurors heaped most praise on the Pickup simply for providing a new way of doing things. Able to transport a larger load than a bicycle can, the Pickup is much more energy-efficient than gas-powered vehicles, which expend most of their energy transporting themselves. "We spent a hundred years trying to design work out of our lives," said Potts, imagining the cardiovascular benefits of the contraption. "Now we're trying to put work back in. If you could drive the Pickup during the day, you wouldn't have to go to the gym."

CLIENT/COMPANY Kronosport, Inc., Philadelphia, PA. Edward A. Kron, president.
CONSULTANT DESIGN The Seat of the Pants Company, Ltd., Cheshire, U.K. Bob Dixon, director of design; Chris Martin, production manager; Jim Ogden, engineering manager.
MATERIALS/FABRICATION Glass-reinforced polyester, chromoly.





Zoob

CLIENT/COMPANY Primordial
IN-HOUSE DESIGN Primordial Creative Team

"Now this is fun!" exclaimed Viemeister as he clutched a cluster of red and silver Zoob pieces. "They're like amorphous Legos," said Potts of the units, which look variously like futuristic dog bones and golf balls on legs. If Legos were the perfect expression of modernist rationality and modular construction, Zoob—billed as the "world's first plastic life form"—may be just right for an era when genetic engineering vies with structural engineering in the ranks of human achievement.

Invented by Michael Joaquin Grey, a San Francisco sculptor with a degree in genetics, Zoob was inspired by the five types of joints in the human body: ball and socket, hinge, pivot, saddle and plane. These five connections allow a seemingly unlimited range of shapes—from dinosaurs to DNA strands; one fashion magazine even commissioned "Zoob couture." With five kinds of units each locking into more than 100 different positions and connecting in 20-odd ways, there's little that can't be built with Zoob. "It's a lot more complicated than it looks," admitted Viemeister.

CLIENT/COMPANY Primordial, San Francisco.
IN-HOUSE DESIGN Michael Joaquin Grey, artist and founder; Hayes Raffle, designer and artist; Jose Arenas, Tracy Astle, Matthew P.D. Brown, Steven Brown, Sebastian Chandler, Danny Grody, Blythe Henwood, Myron Issacs, Antonia Kohl, Jason Martineau, Eric McDougall, Adam Savage, Marc Swanson, Lance Touchstone, Paulina Wallenberg-Olsson, Cort Worthington, Bob Wysocki, Johan Zetterquist, creative team.
MATERIALS/FABRICATION Injection-molded ABS resin.
HARDWARE/SOFTWARE Autodessys Form Z, ProEngineer, Adobe Photoshop.

Swatch Twinphone

CLIENT/COMPANY Swatch Telecom AG
CONSULTANT DESIGN PSD Associates Limited

"It's just what I wish all phones looked like," said Viemeister of Swatch's Twinphone. Jurors were impressed by the "soft" look and feel of the phone, whose ergonomic handset (the size and shape is more akin to a car phone's) matches the gentle curves of the base. With its playful range of translucent colors (Limelite, Blue Moon, Black Venus and Tequila Sunset), the Swatch phone echoes the design language of Swatch watches, yet avoids the traps of literal gimmickry or loss of functionality.

The affordable ($40) Twinphone has one other feature that piqued the jurors' interest: The base functions as a second handset. But while the base is surprisingly comfortable to talk into (and allows for an impromptu conference call when the person next to you wants to get in on the conversation), it's got some problems. Notably, when it is moved around on a flat surface, the mouthpiece activates, making for a rather noisy call.



CLIENT/COMPANY Swatch Telecom AG, Biel, Switzerland. Lothar Thurn, project manager.
CONSULTANT DESIGN PSD Associates Limited, Richmond, U.K. Steve Hughes, director; Rie Isono, Miles Hawley, designers.
MATERIALS/FABRICATION Injection-molded ABS.
HARDWARE/SOFTWARE Apple Macintosh, Silicon Graphics Indigo Extreme; Adobe Illustrator, Ashlar Vellum, ProEngineer.

Oral-B CrossAction Toothbrush

CLIENT/COMPANY Oral-B Laboratories

DESIGN
Braun A.G., Lunar Design, The Gilette Company

After redefining the feel (and cost) of a close shave with its MACH3 razor, Gillette this year summoned its Oral-B division to perform similar magic with the toothbrush. Two million dollars, 26 patents and 56,000 test teeth later, the CrossAction was born. Oral-B says that its breakthrough head technology—which works on the principle that the bristles penetrate most deeply at the point where they reverse direction—removes 25 percent more plaque than the competition, while the rubberized and ridged handle reportedly accommodates the needs of the two largest "grip constituencies": practitioners of the "distal oblique" (forefinger and thumb slightly extended) and the "power grip" (all five fingers clutched around the end of the brush).

Jurors were not all smiles. Sutyak bristled at the brush's price and technical fetishism. "It's overkill; it's trying to be the Land Cruiser of toothbrushes." Potts observed that "it seems as if everyone's trying to come up with one little design twist to sell more product." Viemeister was the brush's biggest ally, almost as much for the increased attention to design in the toothbrush category as for the brush itself. "It's great that everyone's trying to design the perfect toothbrush. The advertising is being done in a way that demonstrates design is important—so the general public is winning, and designers are winning, too."



CLIENT/COMPANY Oral-B Laboratories, Belmont, CA. Oral-B Product Development: Donna Beals, Bill Bredall, Brad Castillo, managers; Maisie Wong-Paredes, director. Oral-B Laboratories: Brad Baker, general manager; Diane Cook, Diane Jacobs, Mari-Anne Low, Jay McCulloch, managers; Janet Homewood, Diane Rooney, David Weber, directors; Craig Masterman, scientist; Tai Ngo, engineer. **CONSULTANT DESIGN** Braun A.G., Kronenberg, Germany. Jurgen Greubel, design consultant; Peter Schneider, director of corporate product design. Lunar Design, Palo Alto, CA. Jeff Hoefer, creative director; Jeffrey Salazar, senior industrial designer; Max Yoshimoto, vice president. The Gillette Company, Boston, MA. Michael Roberts, manager. **MATERIALS/FABRICATION** Injection-molded thermoplastic elastomer, polypropylene and Kraton, proprietary micro-textured filaments, proprietary nylon Indicator filaments. **HARDWARE/SOFTWARE** Silicon Graphics workstations; Alias Wavefront, ProEngineer.



Wind MIDI Controller

Although no juror claimed to have logged any time in the wind section, panelists sounded a universal note of acclaim for Yamaha's wind MIDI controller. "You just want to pick it up and try it," said Sutyak of the silver staff, whose keys vaguely evoke notes on a score.

CLIENT/COMPANY
Yamaha Corporation Product Design Laboratory

IN-HOUSE DESIGN Yoshihiro Katsumata, Nobishiro Aiba

The clarinet-like device is a cross between a wind instrument and a synthesizer; connected to other MIDI equipment or a computer, it creates pitch-perfect wind-instrument sounds—or any other kind of sound, depending on how you program it. Equipped with a reedless recorder-type mouthpiece as well as a sax mouthpiece, Yamaha's WX5 is meant to give virtuoso players a wider range of expression and beginners a greater degree of playability. (One of its controls can even adjust "Lip Data Range.") "It's pretty and simple," said Viemeister, who gave credit to Yamaha's Product Design Laboratory for presenting technological complexity in a streamlined, appealing package.

CLIENT/COMPANY Yamaha Corporation Product Design Laboratory, Shizuoka Prefecture, Japan.
IN-HOUSE DESIGN Yoshihiro Katsumata, supervisor, Nobushiro Aiba, manager.
MATERIALS/FABRICATION Molded ABS, screen-printed urethane, EPDM (rubber), thin iron plate.
HARDWARE/SOFTWARE Hewlett-Packard Cadra System, Windows NT workstation, Apple Power Macintosh; Adobe Photoshop, Adobe Illustrator.

VW Portable Stereo

"All that's missing from it is a backseat," joked Sutyak as she examined the VW Portable Stereo, designed by Human Factors Industrial Design for Volkswagen. Like its automotive counterpart, the New Beetle, the stereo brings a welcome dose of whimsy to a genre marked by indistinguishable boxes and unnecessary sobriety. "It's just for fun" seemed to be the jury's consensus, but fun in this case clearly worked. Sleek and rounded, with a warm, organic look, the Portable Stereo avoids the clutter of a handle through a recessed, cat's-eye-shaped nook in back.

CLIENT/COMPANY
Volkswagen AG

CONSULTANT DESIGN
Human Factors Industrial Design

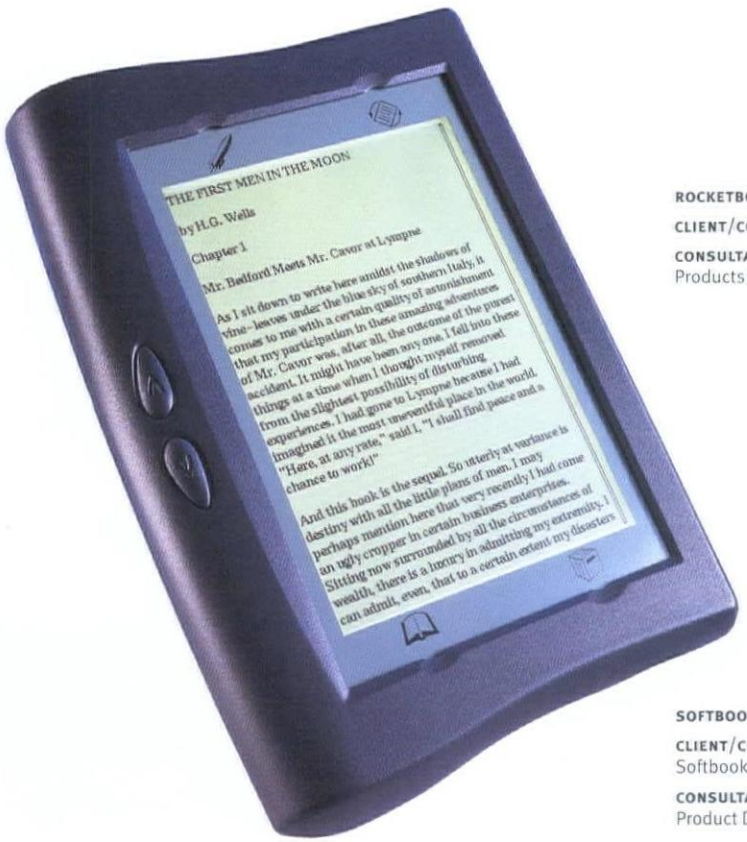
Viemeister raised a bit of static over the radio's roundness: "I thought it could be a bit more geometric," he commented. On the front and rear, a discreet VW logo—the arcing roofline of the New Beetle descending to two wheel wells—signifies the affiliation. The overall design, meanwhile, communicates the essence of the New Beetle without having to resort to literal representation, save for one element: "The flower vase is a really nice touch," said Viemeister.



CLIENT/COMPANY Volkswagen AG, Wolfsburg, Germany.
CONSULTANT DESIGN Human Factors ID, New York. Paul Lacotta, design director; Mitra Leyde, industrial designer; Bill Fiebel, senior mechanical designer; John Moldauer, design director; Bert Heinzelman, president.
MATERIALS/FABRICATION Injection-molded ABS; formed metal; spray-painted exterior finishes, silkscreened graphics.
HARDWARE/SOFTWARE Bridgeport V2XT three-axis mill, DX-32 controller, Apple Macintosh; ProEngineer, MasterCAM, Adobe Illustrator.

STEVE MOEDER

ROCKETBOOK
CLIENT/COMPANY NuvoMedia, Mountain View, CA. Martin Eberhard, president; Marc Tarpenning, vice-president of engineering.
CONSULTANT DESIGN Palo Alto Products International, Palo Alto, CA. Ralf Grone, industrial designer; Dallas Grove, director of industrial design; Ricardo Penate, mechanical engineer.
MATERIALS/FABRICATION Injection-molded polycarbonate/ABS blend.
HARDWARE/SOFTWARE Pantone marker, ball-point pen, Apple Power Macintosh 8500, Silicon Graphics 02, Dell Workstation 400; Ashlar Vellum, Alias Wavefront Studio, ProEngineer.



RocketBook and SoftBook Digital Books

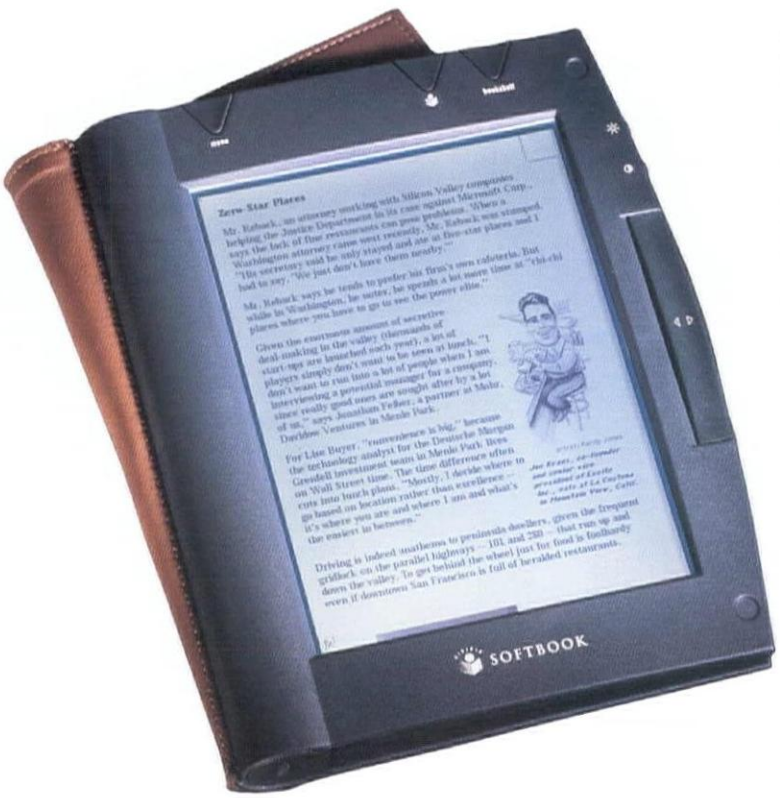
Neither of the "electronic reading devices" entered in this year's review had the jurors ready to dispense with their paper-and-ink reading devices, but the jury did feel that the RocketBook and the SoftBook, the two leading products of the fledgling genre, deserved consideration for "pointing out a direction."

ROCKETBOOK
CLIENT/COMPANY NuvoMedia
CONSULTANT DESIGN Palo Alto Products International

"The big problem with them is the software side," commented Viemeister, noting that the cost of obtaining reading materials for the e-books is not yet much cheaper than the price of a traditional hardcover. "I'd rather buy a book," said Potts, though he did praise the SoftBook for the feel of its leather cover and its magnet-driven switch, which automatically turns the unit on when the cover is opened.

With the two books providing similar features (though the SoftBook, priced several hundred dollars higher than the RocketBook, holds many more pages of text), the debate centered on how similar an electronic book should be to its paper counterpart. "Is it overkill with all this reference to real books?" asked Sutyak. "There's a lot of touchy-feely stuff." The SoftBook, designed by IDEO, cleaves more tightly to the traditional form. The smaller RocketBook, designed by Palo Alto Products International, uses its battery housing as a rounded "spine," though it can also stand upright like a small desktop monitor. "What I would like is a note page so I could write notes on the side," said Viemeister. "If you get ideas, you want to have somewhere to write them down."

SOFTBOOK
CLIENT/COMPANY Softbook Press, Menlo Park, CA.
CONSULTANT DESIGN IDEO Product Development, Palo Alto, CA. Joost Godee, Phil Hobson, Joe Watson, Dennis Boyle, Leon Segal, Mike Strasser, design team.
MATERIALS/FABRICATION Injection-molded plastic, leather.
HARDWARE/SOFTWARE NT workstations; ProEngineer.



SOFTBOOK
CLIENT/COMPANY Softbook Press
CONSULTANT DESIGN IDEO Product Development

Micro Dry Color Printer

Amid the avalanche of amoeboid shapes and rigorous roundness that typified this year's entries, the Alps MD-1000 Micro Dry color printer caught the jurors' attention with its rational geometry. "I'm sick of computer peripherals that are all blobby," complained Viemeister. "It makes your desk look like a riverbed—you can't line anything up, you can't stack things up, you can't pile anything next to anything." Jurors also respected the printer's deviation from the usual monochrome—with a slate-gray body, deep-blue tray and orange extension tray, the MD-1000 looks like a minimalist Pop-Tart being ejected from a toaster. (In fact, the IDEO-designed unit was modeled after a conductor's stand, and is meant to turn printing into an orchestral event). "It's very pretty," said Sutyak. "But is it an exercise in cosmetics?" Countered Viemeister, "If so, what's wrong with that?"

CLIENT/COMPANY
Alps Electonic Co.

CONSULTANT DESIGN
IDEO Product Development

CLIENT/COMPANY Alps Electonic Co., Tokyo, Japan. Hiromi Chiba, Yasuhiro Koshido, designers.
CONSULTANT DESIGN IDEO Product Development, Palo Alto, CA. Naoto Fukusawa, designer.
MATERIALS/FABRICATION Injection-molded ABS.
HARDWARE/SOFTWARE Apple Macintosh Power PC; Ashlar Vellum, Adobe Photoshop, Adobe Illustrator.



STEVE MOEDER



BMW R 1100 S Motorcycle

CLIENT/COMPANY BMW

IN-HOUSE DESIGN
BMW Design Team

"It looks like a wasp," declared Sutyak, gazing at an overhead shot of the R 1100 S. Indeed, when viewed from above, the mandarin-yellow version of BMW's latest motorcycle is positively vespine: a black head with rearview mirror and handlebar "antennae," a long, slender body constricted in the middle and, hidden underneath, a four-stroke 98-horsepower Boxer engine "sting." Jurors were set abuzz by the bike's expressive profile, which contrasts a flowing, lithe upper body with a clean yet intricate mechanical infrastructure. "It's a unibody, but there's a nice, undulating line along the top of the bike," observed Viemeister. "It's a more exciting way of dealing with a motorcycle than has been done lately."

Appreciatively noticed as well was the arrangement of the tailpipes, which rise completely away from the wheel to emerge, racing-style, just beneath the tail light. The bike is novel,too, for a conscious asymmetry among the headlight, gas tank, and instrument panel, which, according to BMW, improves performance. And although the bike is built to go fast (and designed to look even faster), many of its innovations are in its braking technology, from a Telelever system that separates steering input from braking action to an anti-lock braking system that's unique among motorcycles.

CLIENT/COMPANY BMW, Munich, Germany, and Woodcliff Lake, NJ.
IN-HOUSE DESIGN BMW Design Team, Munich, Germany. David Robb, motorcycle design chief.
MATERIALS/FABRICATION Leather, metal, plastics.
HARDWARE/SOFTWARE Clay; Alias Wavefront.



CLIENT/COMPANY Coleman Europe/Campingaz International, Saint Genis Laval, France. Jean-Marc Billard, marketing; Eric Carrato, R&D manager; Marc Champion, engineer.
CONSULTANT DESIGN Design Partners, Co., Wicklow, Ireland. Brian Stephens, Cathal Loughnane, Diarmuid McMahon, designers; Owen Kirby, 3-D designer.
MATERIALS/FABRICATION Injection molding, die-cast aluminum, metal pressing.
HARDWARE/SOFTWARE Teamwork, pencil, paper, foam, Silicon Graphics workstation; ProDesigner, ProEngineer.

Campingaz Party Grill

"I want this," Sutyak said enthusiastically upon seeing the Campingaz Party Grill, created by Design Partners for Coleman Europe. "It's adorable." With component parts packed away in a saucerlike design, the blue grill has the clean lines and portability of a Tupperware container. In operation, the gas container is tucked under the grill, which is held aloft by a set of gracefully arcing aluminum legs.

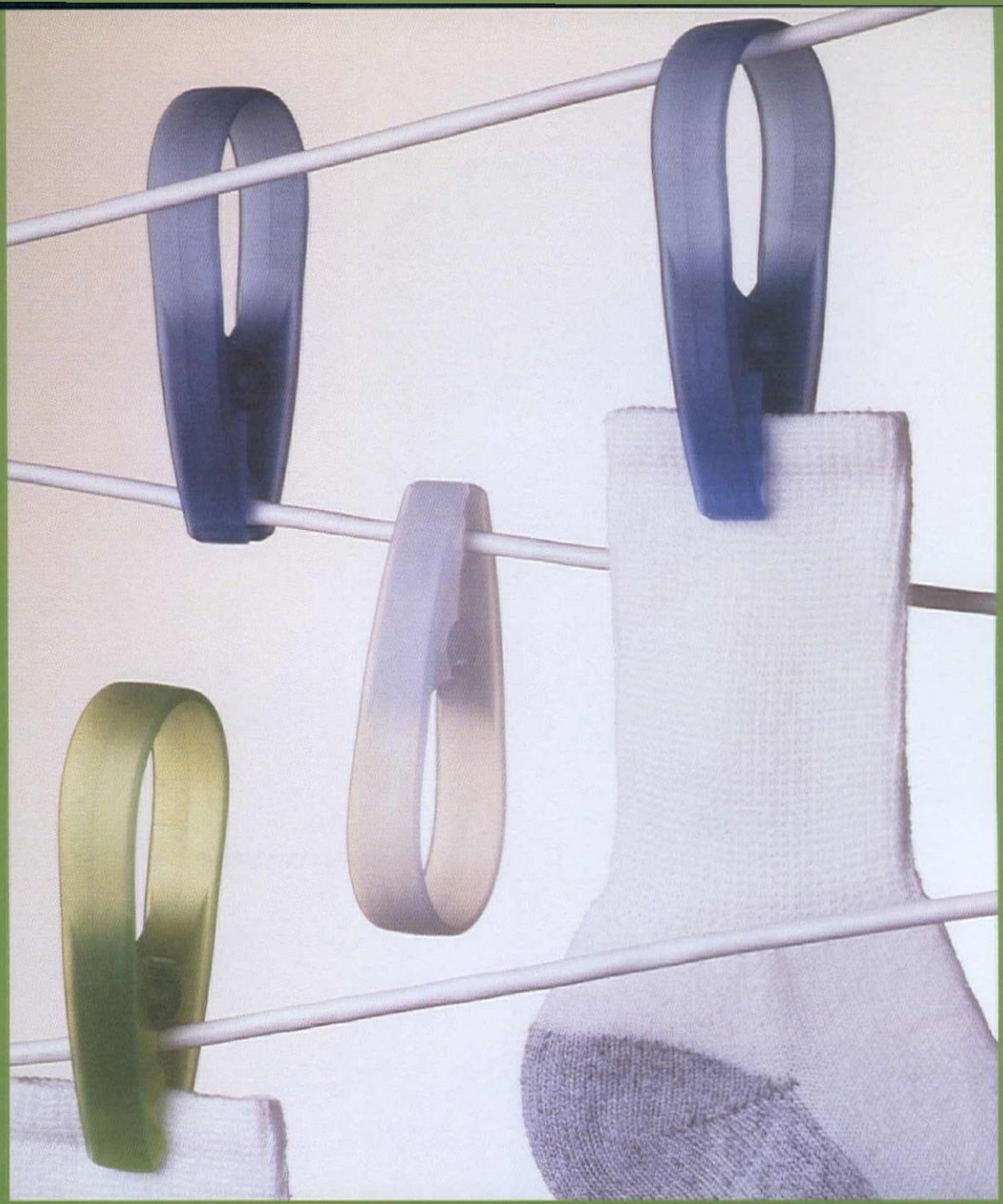
CLIENT/COMPANY
Coleman Europe/Campingaz International

CONSULTANT DESIGN
Design Partners, Co.

The design's simplicity appealed to Sutyak, who recalled her own wilderness cooking experience: "I had camp stoves that came with a billion pieces, when all I wanted to do was cook a little trout." The jurors were also impressed by the grill's ability to double as a conventional oven, and by its water-container-based system, which traps grease and cooks without creating a lot of smoke.



DOUG FORNUFF



CLIENT/COMPANY EKCO Housewares, Inc., Franklin Park, IL. Robert Varakian, president; Frederick Beauregard, vice-president of marketing and sales.
CONSULTANT DESIGN Ancona 2, Inc., New York. Bruce Ancona, principal; Louis Henry, senior designer.
MATERIALS/FABRICATION Injection-molded low-density polypropylene.
HARDWARE/SOFTWARE Apple Macintosh Power PC; Ashlar Vellum.

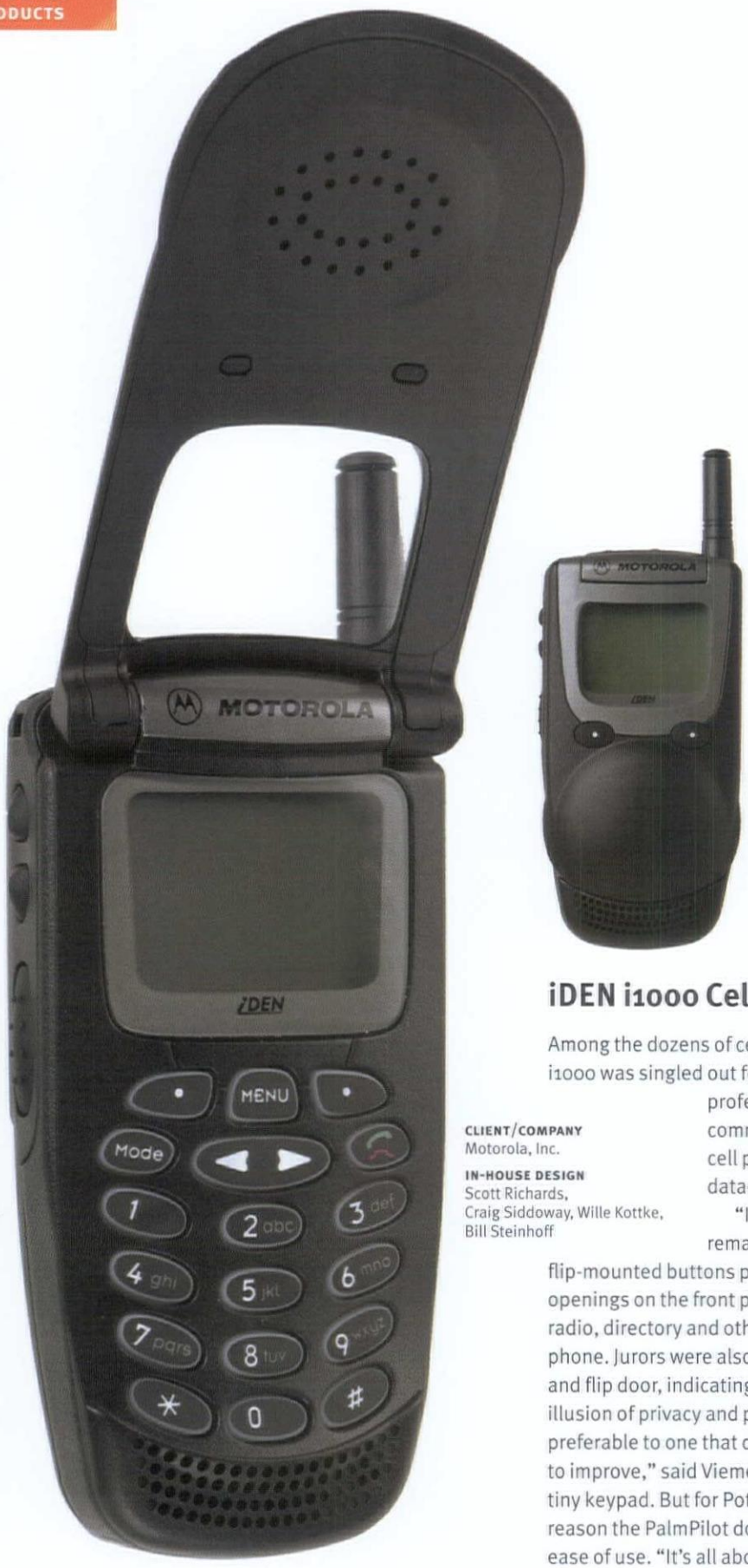
Clip 'n Stay Clothespin

CLIENT/COMPANY
EKCO Housewares, Inc.

CONSULTANT DESIGN
Ancona 2, Inc.

The prosaic clothespin would hardly seem an arena for breathtaking design breakthroughs, but EKCO's little Clip 'n Stay made a major impression on the jury, leaving many high-tech gadgets out to dry. "There's just something very sweet about them," said Sutyak of the clips. Unlike plastic clothespins, which are merely clones of their wooden forebears, the Clip 'n Stay uses its material to enhance its functionality. With a self-contained spring, it not only costs less to produce than standard, three-part clothespins, but also forms a single unit that can be looped around the clothesline. Thus, pins are never lost, and clothes can be slid easily from one part of the line to another.

"It actually improves an old thing," observed Viemeister. "A lot," added Sutyak, "because it can stay on the line and never has to come off." Designed by Ancona 2 for EKCO, the low-density polypropylene Clip 'n Stay won't crack or rust, as do wood and metal clothespins. Its color scheme moves what the jurors call the "triumph of translucence" to the laundry room, while the material's softness improves the tactile experience of hanging up the wash: "It feels good to squeeze them," observed Potts.



iDEN i1000 Cell Phone

CLIENT/COMPANY Motorola, Inc.
IN-HOUSE DESIGN Scott Richards, Craig Siddoway, Wille Kottke, Bill Steinhoff

Among the dozens of cell phones entered this year, Motorola's i1000 was singled out for its multifunctionality. Designed for professionals who use a number of different communication methods, the i1000 is a cell phone, two-way radio, text pager and data-communications device.

"I want to pick it up and play with it," remarked Potts, who lauded the two flip-mounted buttons protruding slightly through small openings on the front panel, which allow the user to access radio, directory and other functions without opening the phone. Jurors were also drawn to the i1000's contoured form and flip door, indicating that a phone that at least gives the illusion of privacy and proximity to the mouth and ear is preferable to one that does not. "These guys still have room to improve," said Viemeister, who criticized the cell phone's tiny keypad. But for Potts, the i1000 succeeds for the same reason the PalmPilot does—it balances valuable features with ease of use. "It's all about putting in the right amount of stuff, but not too much," he said.

CLIENT/COMPANY Motorola, Inc., Ft. Lauderdale, FL.
IN-HOUSE DESIGN Scott Richards, product design manager; Craig Siddoway, strategic design manager; Wille Kottke, senior mechanical designer; Bill Steinhoff, mechanical designer.
MATERIALS/FABRICATION Polycarbonate with insert molded lens, elastomer keypad.
HARDWARE/SOFTWARE Silicon Graphics workstation, Hewlett-Packard workstation, Apple Macintosh workstation; Alias Wavefront, ProEngineer, Adobe Illustrator, Adobe Photoshop.

Sony Vaio Superslim Notebook PC

CLIENT/COMPANY Sony Corporation
IN-HOUSE DESIGN Teiyu Goto

The next frontier of notebook design—a field where "everyone's almost on the same level," as Viemeister observed—may well be size, which is why the jury took note of the Sony Vaio 505's razor-thin profile. Weighing in at less than three pounds, the Vaio's case, when closed, measures a slight 22 mm. The Sony Design Center was clearly gunning for thinness, incorporating a special battery into the hinge itself rather than bulking up the keyboard platform. Jurors also found the color scheme remarkable. "I think it's gorgeous," Potts said of the Vaio, which mixes a gray keyboard with a silver-metallic magnesium outer shell, both of which are joined to the cylindrical, purple battery housing. Sony also scored points for pushing the screen close to the edge of the computer itself. By eliminating as much of the housing as possible, Sony has reduced computing to its elements—as its brochure says, it's "like thin air with an Intel processor."

CLIENT/COMPANY Sony Corporation, Tokyo.
IN-HOUSE DESIGN Teiyu Goto, chief art director.
MATERIALS/FABRICATION Magnesium alloy, polycarbonate, ABS.
HARDWARE/SOFTWARE IBM RS6000, Apple Macintosh 8600; Micro CADAM, Adobe Illustrator.





CLIENT/COMPANY Oxo International, New York. Juan C. Escobar, product engineer.
CONSULTANT DESIGN TODA: The Office of Design and Architecture, New York. Mark Naden, designer.
MATERIALS/FABRICATION Injection-molded santoprene, stamped stainless steel, injection-molded high-temperature nylon, molded phenolic, die-cast chrome-plated zinc.
HARDWARE/SOFTWARE Apple Macintosh Powerbook 540C, Silicon Graphics workstation; MiniCAD, ProDesigner, ProEngineer.

Uplift Tea Kettle

Jurors gave a collective whistle at the Uplift, a water kettle marked by a modified handle and a new level of safety. Designed by the New York–based Office of Design and Architecture for Oxo International, the maker of Good Grips products, Uplift removes the need to push or pull a trigger to open the water spout or silence a boiling kettle's whistle. Instead, through a simple pivoting action, these are accomplished in the act of lifting the kettle. The arc of the handle (which runs all the way to the whistle) offers a visual cue as to how the mechanism works. As is typical of Oxo products, the rubber handle is comfortable to grasp and less slippery than plastic or metal.

CLIENT/COMPANY
Oxo International

CONSULTANT DESIGN
TODA: The Office of Design and Architecture

"This is cool," said Sutyak as she lifted the kettle. "I like the way it's weighted." She also praised its wide lid, noting that kettle lids are often either too tight or too loose.

CONSUMER PRODUCTS

DESIGN DISTINCTION

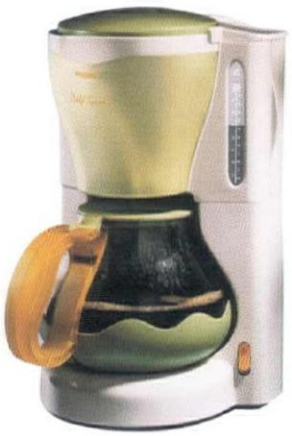
Café Gaia Coffeemaker, Twister Blender and Facilio Food Processor

The jurors were interested in several of Philips Design's new kitchen products—namely, the Café Gaia coffeemaker, the Twister blender and the Facilio food processor—for the balance they strike between futuristic daring and retro comfort, and between soft white shapes and bold patches of color. Much of their discussion, however, revolved around how such appliances could be accommodated in the kitchen. "I don't think that people would buy all of these because it would be like having kindergarten in the kitchen," said Viemeister. "But one or two of them would be nice." On the other hand, Sutyak argued, "We've been too serious with all that black on the countertop, and matching everything to everything else or completely putting it away. The truth is, you don't want to put your coffeemaker away."

In the end, the Philips entries were deemed to possess that ineluctable quality so cherished by this jury: cool. "You want something cool in your kitchen, not some little rooster," Viemeister said.

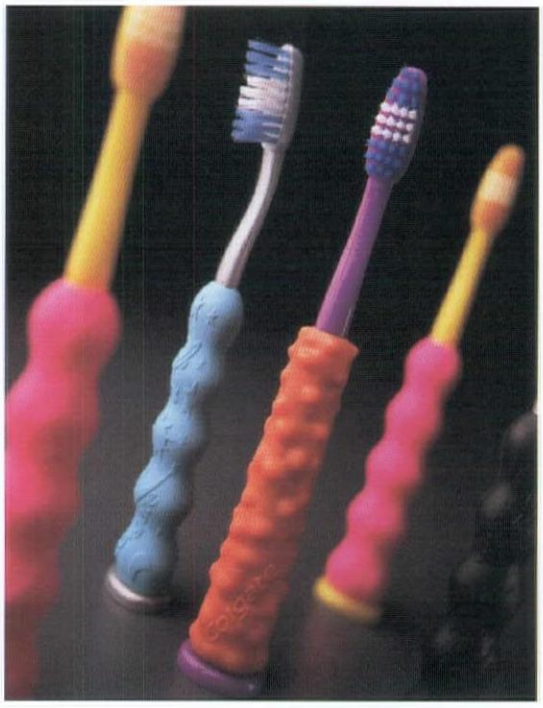
CLIENT/COMPANY
Philips Electronics B.V.

IN-HOUSE DESIGN
Philips Design





CLIENT/COMPANY Philips Electronics B.V., Eindhoven, The Netherlands.
IN-HOUSE DESIGN Philips Design, Eindhoven, The Netherlands. Café Gaia: Loet Bouhuys, Laurent Dutruel, Marion Verbucken, Philips design team; Mariëlla de Koning, Philips Domestic Appliances and Personal Care; Saskia Dingelstad, consultant. Twister Blender: Don Thackray, Stefano Marzano, Philips design team; Alessandro Mendini, consultant. Facilio Food Processor: Don Thackray.
MATERIALS/FABRICATION Injection-molded polypropylene and SAN; Carrousel- and compression-molded glass.
HARDWARE/SOFTWARE ProDesigner.



WALTER GRAY PHOTOGRAPHY

CLIENT/COMPANY Colgate Palmolive, New York. Yuri Moskovich, design management; Joe Fattori, engineering; James Kemp, product development.
CONSULTANT DESIGN Ecco Design, Inc., New York. Eric Chan, principal; Eyal Eliav, project manager; Jeff Miller, senior designer; Ethan Imboden, designer.
MATERIALS/FABRICATION Injection-molded plastic, over-molded rubber.
HARDWARE/SOFTWARE Apple Power Macintosh, Silicon Graphics workstation, Intergraph EMS; Ashlar Vellum, Adobe Photoshop, Adobe Illustrator, Alias Wavefront.

Colgate Palmolive Grip 'Ems

CLIENT/COMPANY
Colgate Palmolive

CONSULTANT DESIGN
Ecco Design, Inc.

The most important aspect of designing toothbrushes for kids is prompting them to pick up the brush, so it's not surprising that the designer's focus inevitably shifts to the handle. Since children like to try out their still-developing motor skills on all sorts of objects, Colgate Palmolive's Grip 'Ems employ a "squishy" tactility that makes toothbrushing more engaging.

The jury praised Ecco Design for creating a handle that children would find interesting without resorting to licensed characters; Grip 'Ems instead use amorphous forms and seemingly primal shapes covered with subtle "storylines" based on themes such as astronomy. Also noted was the Grip 'Ems' ability to stand on their own, which lets the brushes be put within a child's reach.

Sutyak liked how Ecco went about appealing to children, who have short attention spans. By introducing new handles regularly, "every few months a kid gets to pick a new one," she said, "which is fun. Kids like to collect things, and they're always into whatever's new."

Skip Doctor CD Repair Kit

CLIENT/COMPANY
Digital Innovations, LLC

CONSULTANT DESIGN
Cesaroni Design

At the dawn of the compact-disc revolution, bold claims were tossed about asserting the indestructibility of the silver mini-platters. The boasts turned out to be untrue, in part because consumers took to leaving their discs scattered about collecting dust or, worse, being used as coasters. The CD "skip," a jumbled bit of digital cacophony, is now a common unpleasantry.

In a blow to planned obsolescence, an Illinois-based company called Digital Innovations (headed by an ex-NASA scientist) has created the Skip Doctor, a handheld device that buffs discs at a uniform level of pressure and speed, erasing skips without inflicting further harm. "It's like a nut grinder," said Sutyak of the unit's crank-style handle. All you have to do is repair three compact discs, noted Viemeister, before the $34.99 Skip Doctor pays for itself. The buffing wheel, made of the same material used to polish aircraft windows, swings open for cleaning; its exterior, visible through a plastic window, is molded to look like a jet turbine, stressing "motion" as the user turns the handle. The colors and styling seem aimed at a younger, music-listening and videogame-playing audience. "The molding looks a little cheap," Sutyak said. "But if it works, who cares?"



KEN SKALSKI

CLIENT/COMPANY Digital Innovations, LLC, Evanston, IL. Collin Anderson, president; Joseph Born, vice president of engineering.
CONSULTANT DESIGN Cesaroni Design, Glenview, IL. Jason Alvarez, industrial designer; Shawn Barrett, director of industrial design.

HONORABLE MENTION

CONSUMER PRODUCTS

SCOTT HENDERSON

JONATHAN KANTOR

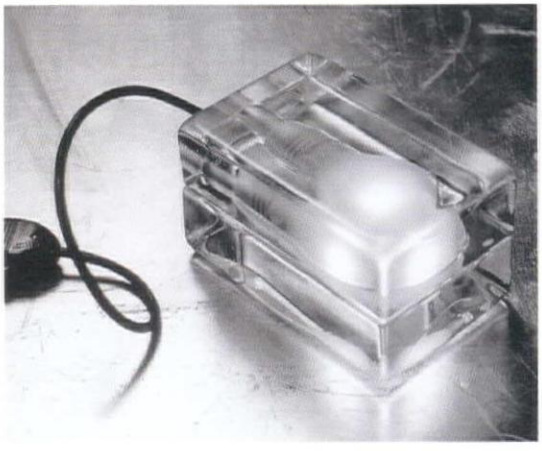
Smart Stick Hand Blender

"I thought this was a really nice shape," Viemeister said of Cuisinart's Smart Stick Extendable Shaft Hand Blender, designed by Smart Design's Scott Henderson, David Farrage and Steven Vordenberg. Sutyak concurred, but worried that it might not be as easy to clean as other Cuisinart products. The jurors praised the design firm's power-cord solution: It exits from the blender's front rather than its rear, avoiding the more typical, cord-entangling "U-turn" of most hand blenders.



Block Lamp

It was recently reported that a physicist was able to slow a beam of light to somewhere around 30 mph. Finnish designer Harri Koskinen's Block Lamp essentially completes the process, seeming to "freeze" light in a beveled block of ice. Jurors were impressed by the way the lamp combines the solid safety-glass bricks with a fragile *trompe l'oeil*: What appears to be a regular-sized lightbulb is actually only a bulb's shape carved into the glass and illuminated by a much a smaller light. A thin layer between the block's two halves allows the heat to escape, and the warmth emitted, the designer notes, makes the lamp popular with pets.



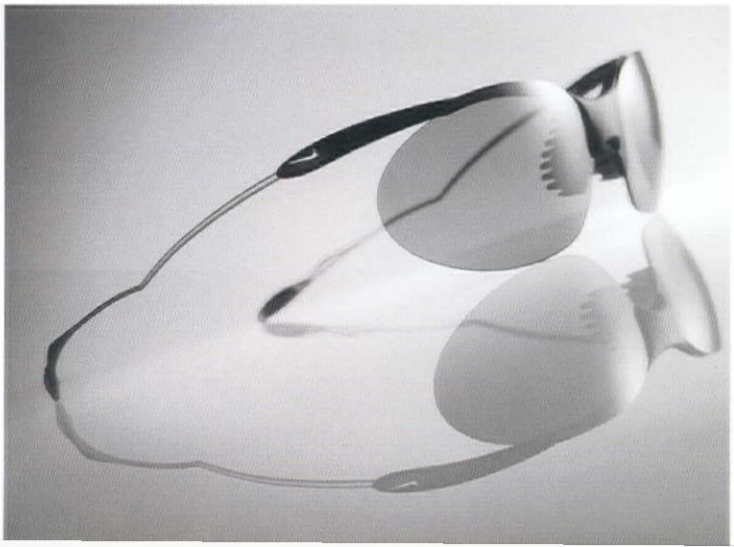
Gigaset Cordless Phone System

Siemens' Gigaset 2420, a multiline 2.4 Ghz cordless telephone system, was commended by the jury for the flexibility and extra capacity it gives to the office environment. With a primary unit supporting two lines, the Gigaset, designed by Design Edge, also accommodates up to eight handsets, allowing for simultaneous conversations and call transfers among its various users.



Airelon Sunglasses

Nike has been an innovator in athletic eyewear for several years, introducing such design features as an aerated rubber nose bridge to keep sweat off the nose and a "flying lens" for ocular ventilation. While the $99 Airelon, designed in-house, looks similar to previous versions, the jury was wowed by Nike's ability to shrink the glasses' weight to near-nothingness—just 17.9 grams—while retaining a form that works.



T-Easy Cordless Phone

"When you go to buy a phone you have to choose between ugly and uglier," complained Viemeister, a conundrum the jury was happy to avoid with Deutsche Telekom's T-Easy C-310 cordless phone. Design 3 Produktdesign combined in the handset a rounded, ergonomic back with a flat, graphically spare front; the phone seems sculpted into its base, which is available either with an integrated answering machine or with a compact pedestal to recharge the unit.



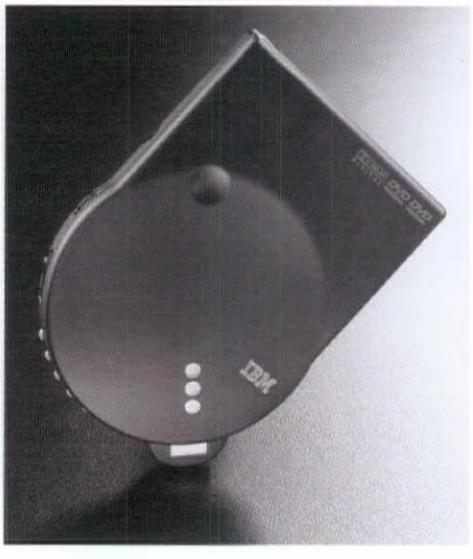
Comfort Steam Iron

Philips' Comfort steam iron, intended as an affordable product for the Asian market, was praised for introducing a soft, colorful look to an instrument associated with drudgery and repetition. The decision to incorporate translucent blue detailing on the water tank, spray pump and fill-hole not only makes the iron's contents visible but also emphasizes its steam function.



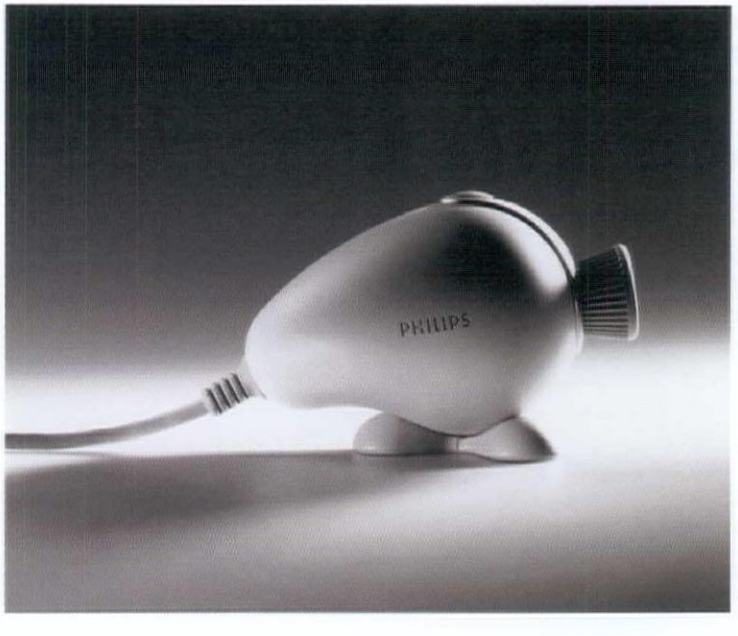
IBM DVD-Rom Drive

IBM's DVD-Rom Drive XD-400, which functions both as a portable DVD player and as an external DVD/CD drive for notebook PCs, got a warm reception for providing a simple yet elegant alternative to blockiness. "I didn't think this was pure genius," said Viemeister of the drive, designed by IBM Japan, "but it has a very nice design—a simple square and circle."



USB Desktop Video Camera

The USB desktop video camera, which Philips Design gave a curved, biomorphic body, ducklike "feet" and trailing power-cord "tail," resembles some whimsical pet on the march, a quality that endeared it to the jury. "I like that it's very user-friendly, for people who might be intimidated when having to photograph themselves," Sutyak said.



Remote System Controller



Microsoft's System Controller dazzled the jury with its reinvention of the remote control. While jurors agreed that the form was "not perfect," they praised Microsoft's in-house design team for bringing "human language" to the process of controlling increasingly elaborate home electronics configurations. The "Watch Movie" command, for example, simplifies a process whereby, Sutyak noted, "ordinarily you'd have to do three or four things," sometimes with two or three more remotes.

LARRY N. FRIAR

Flexible Footwear



"It's the Earth Shoe of the new millennium," said Viemeister, as he tried to squeeze into a pair of too-small Flexible Footwear. Designed by Design Central, Flexible Footwear is a very different kind of shoe: lightweight, flexible and meant to work "in harmony with the body." Its no-nonsense look appealed to the jury: "It looks like a real shoe rather than some kind of Magic Marker rendering," Viemeister said, referring to the cartoonish forms that certain other ergonomic shoemakers bring to market.

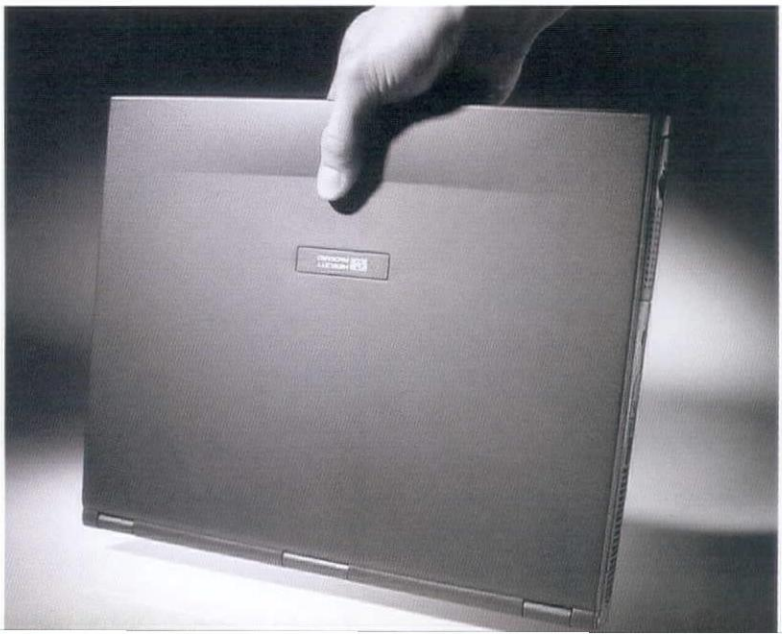
Guardian Paper Shredder



Jurors responded to the clean lines and bold verticality of the Guardian Paper Shredder, designed by Herbst LaZar Bell for GBC. The Guardian improves upon previous shredders by offering a self-contained waste receptacle, giving the entire unit a small footprint. The see-through window on the shredder's front was praised for its form, function and anthropomorphic potential. "It looks like a navel," observed Sutyak.

BEVERLY HARPER

Omnibook Notebook Computer



The HP Omnibook 4100 is a highly refined but basically traditional notebook computer. What caught the jury's attention on the IDEO-designed machine was a simple recessed "dimple" on the notebook's cover. "It's really simple and obvious that that's how you grip it," said Sutyak. "I like the idea that you could put your hand in a dark bag and grab it."


2
GRAHAM MACINDOE

GRAPHICS

In the hurricane of visual stimuli that was this year's Graphics category, jurors Bill Cahan, Barbara deWilde, Stephen Doyle and Peter Girardi consistently found the calm in the eye of the storm. Fueled by sharp wits, sophisticated insights and enough coffee and brownies to supercharge a hospital ward of narcoleptics, the jurors examined more than 750 entries to choose the best graphics projects of last year.

What 10 hours in the Design Review's hothouse environment proved was that tastes change and pendulums swing. What was popular a few years ago—the baroque excesses of layered type, blurred images and bellybutton-gazing subjectivity—today looks ponderous and passé. (The jurors' body language when confronted with such clichés included a few notable tics, such as the "*Ray Gun* recoil.")

In most instances, beauty that went skin deep just didn't satisfy; these jurors craved content—or at least a good, clever concept. This year's Best of Category winners—Todd Waterbury and Peter Wegner's limited-edition *Blue Books* and Imaginary Forces' title sequence for the film *Dead Man on Campus*—possessed both. Eschewing high-tech aesthetics and post-production wizardry in favor of simple, even subtle presentations, the two projects offered a return to restraint that the jurors found refreshing. "There are so many examples of things that are truly beautiful but empty," noted deWilde. "For me, content is everything and you worship it."

The entry that generated the longest—and perhaps loudest—discussion of the day was *If/Then*, the telephone book–sized journal created by Dutch designers Mevis & van Deursen and cultural critic Janet Abrams for the Netherlands Design Institute. The rich but complex presentation of *If/Then* had jurors debating the role of the designer in today's culture. "Why do we have to make things so simple and easy for people to understand?" asked Cahan, who found the difficult-to-navigate journal an appealing challenge. "That's your job as a graphic designer," responded deWilde. "Not that people need to be led through like they're blind."

One thing was made abundantly clear: The definition of "designer" is constantly changing and, it seems, expanding. "At some point in their careers," Doyle observed, "designers move away from 'Here's the type, there's the picture' to take care of the sequencing and pacing of images. That is what the culture's about right now." Today, designers are also editors, authors and artists. So it's fitting that the late Tibor Kalman—the master of mixed identities—was fêted for two projects: *Chairman Rolf Fehlbaum*, a photographic narrative about the Swiss design patron and founder of Vitra, Inc., and *Tibor Kalman: Perverse Optimist*, a multiperspective monograph on the Hungarian-born polymath, who died last May.

Of course, all of this leads to the inevitable question: With designers expanding their creative turf in every direction, what's next? "Designer as martial artist," joked Girardi. Who knows? If a former professional wrestler can become the governor of a large Midwestern state, the graphics community may yet spawn its own Jackie Chan.



JURORS
Bill Cahan, Barbara deWilde, Stephen Doyle, Peter Girardi

MODERATOR
Andrea Codrington

BEST OF CATEGORY

GRAPHICS

Dead Man on Campus Film Titles

CLIENT/COMPANY Paramount

CONSULTANT DESIGN Imaginary Forces Design and Production Co.

Known for its complexly layered, swirling, ethereal and often creepy film titles, Imaginary Forces surprised the jurors this year with an opening sequence for MTV Films' *Dead Man on Campus* that presents a singularly simple—and darkly comic—concept rather than the usual graphic pyrotechnics. Using standardized-test instructions reminiscent of the SAT and simplified line-drawings, Imaginary Forces' emphatically low-tech approach provides a humorous foreshadowing of the film's plot—two college boys trying to find a roommate who will kill himself, which, they believe, will result in automatic A's.

"They have this made-in-the-basement kind of charm that's refreshing after such a beautiful litany of high-tech, buy-tech titles," noted Doyle. Chemical diagrams of deadly poisons like arsenic and cyanide and explanatory graphics showing how to hang oneself, jump out a window, place scissors in an electrical socket and properly slit a wrist are interspersed with multiple-choice questions whose answers are the names of the cast and crew. "Rather than one that relies on flashy motion and other post-production gimmicks," said Girardi, "this was a solid concept executed economically. There's usually no narrative element in titles, but this was different."

The titles' black humor is well matched by a darkly ironic cover of David Bowie's "Golden Years" performed by freak rocker Marilyn Manson. Although clearly targeted toward a younger audience, the *Dead Man on Campus* titles appealed greatly to the jurors, despite their over-30 demographic. "More dash than cash," said Doyle. "They prove that it's the idea that counts."

Since its formation in 1996, Los Angeles–based Imaginary Forces has continued to expand its work in film titles, teasers and trailers, commercials, television, music videos and environmental design. The firm comprises an eclectic team of 70 art directors, designers, animators, editors, writers and producers whose work reflects a collective vision.

Art director Karin Fong received a degree in art from Yale and worked briefly as a designer at WGBH Boston before joining Imaginary Forces (then RGA/LA) in 1994. Her recent collaborative work at Imaginary Forces includes main title sequences for The Avengers, Mimic, The Island of Dr. Moreau *and* The Truman Show, *teasers for* The Fifth Element *and* 8mm *and commercials for theglobe.com and Gatorade.*



Clockwise, from top left: director Karin Fong, designer Adam Bluming, creative director Peter Frankfurt and editor Kurt Mattila, all of Imaginary Forces.

What were your objectives with this project?

KF: We wanted to introduce the film's dark humor in the title sequence. The movie centers on the urban myth that if your college roommate commits suicide, you are awarded straight A's for the term. Our solution was to devise our own SAT—a Suicide Aptitude Test. We wanted the credits to be unexpected, so we wove them into the test as parts of the diagrams and multiple-choice answers. Basically, we tried to be funny.

How do these titles differ from those that Imaginary Forces has previously done?

At Imaginary Forces, we like to think of ourselves as storytellers. So the style of our sequences usually emerges from ideas specific to the film. The layered, cutty language used to express threatening ideas in our "nightmarish" titles—*The Island of Dr. Moreau* and *Mimic*, for example—wasn't appropriate for this one. Many of our titles also feature dense imagery that is filmic in nature.

In contrast, *Dead Man on Campus* called for controlled, almost clinical line drawings and type. It turned out to be a great opportunity to work with illustration—something we'd like to do more of. Adam Bluming and I also enjoyed writing the material. At I.F. we often create copy for film trailers and ads—so it was nice to be involved on that level for a main-title project. Because so much of the humor depends on reading the credits, the editorial pace is different from titles that express more textural/photographic ideas.

What are your creative influences?

For this project, memories of test anxiety. Official forms and SAT prep books. Generic how-to diagrams, like those on an airplane emergency card. We often refer to examples in Edward Tufte's books. Marcel Duchamp and Magritte always inspire. So do writers Roald Dahl and Norton Juster. *Rocky and Bullwinkle* is also a personal influence—great writing, satire and all those excellently terrible puns.

What was your biggest obstacle?

Making everything read clearly was a challenge. Diagrams and credits that were so obvious on paper suddenly became confusing with too much motion and dull with not enough. We had to find out that when telling a joke, timing is everything!

What would you most like to design?

Sophisticated, innovative content geared toward children. You know, start them early on that path to college. I've always been inspired by *Sesame Street* and *Schoolhouse Rock*. I don't know in what medium—maybe it hasn't been invented yet.

CLIENT/COMPANY Paramount, Los Angeles. Alan Cohn, director, MTV Films.
CONSULTANT DESIGN Imaginary Forces Design and Production Co., Hollywood, CA. Karin Fong, director; Peter Frankfurt, creative director; Karin Fong, Adam Bluming, designers and copywriters; Saffron Kenny, executive producer; Maureen Timpa, producer; Doron Dor, Kurt Mattila, editors; Jim Goodman, Inferno artist; Wayne Coe, illustrator; Marilyn Manson, David Bowie, music.
MATERIALS/FABRICATION 35mm film, hand-drawn pen and ink illustrations, photography.
HARDWARE/SOFTWARE Apple Macintosh 8500, Discreet Logic Inferno, scanner; Avid Media Composer, Celco for film output, Adobe Illustrator, Adobe Photoshop.

CLIENT/COMPANY Peter Wegner, artist, Portland, OR.
CONSULTANT DESIGN Todd Waterbury, Portland, OR. Todd Waterbury, designer, in collaboration with Peter Wegner; Andrew Reed, production assistant. 21 Steps, Sante Fe, NM. Jeff Ryan, printer. Hosfelt Gallery, San Francisco. Todd Hosfelt, co-publisher.
MATERIALS/FABRICATION 36 French-folded pages of Mohawk Superfine 100 pound text, 82 custom-tint inks, hand-printed using waterless lithography; blind-embossed typography using copper dies; hand-bound, cloth-covered slipcase.
HARDWARE/SOFTWARE Apple Power Macintosh 9500; QuarkXpress.

The Blue Books

"This speaks to my heart," said deWilde upon seeing and, perhaps more importantly, touching designer Todd Waterbury and artist Peter Wegner's *Blue Books*. DeWilde was certainly not alone in her absolute admiration of the two hand-bound, cloth-covered volumes, which serve as a print-based extension of Wegner's subtle, conceptual artwork.

CLIENT/COMPANY Peter Wegner
DESIGN Todd Waterbury, Peter Wegner, Andrew Reed

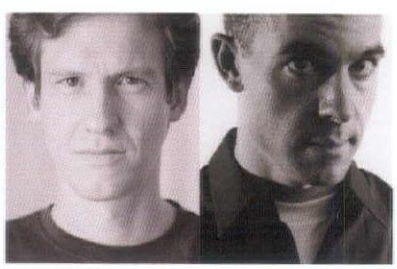
"Think of the restraint exercised here," remarked Cahan of the project, which could well be considered every designer's fantasy. With a seemingly limitless budget, Waterbury was able to indulge in the finest materials and the most extravagant printing processes—Mohawk Superfine paper, 82 custom-tint inks, waterless lithography, blind-embossed type—yet the two-book edition is as quiet and elegant as can be. Each book contains 36 French-folded pages, upon which 40 shades of blue are handprinted in the manner of paint chips. (These are reproductions of Wegner's paintings, which were rendered in colors marketed by several house-paint companies.)

In the first volume, called "Blue Blank," all of the colors have names in which blue is used as an adjective ("Blue Glint," "Blue Glimpse," "Blue Vision"); "Blank Blue," the second volume, features colors that use blue as a noun ("Distant Blue," "Drifting Blue," "Dissolving Blue"). To add to the project's poetic subtlety, each book is a slightly different shade of blue and fits into a cloth-covered slipcase that bears yet another variation on the hue.

"It is some kind of crazy beautiful book," concluded Doyle.

Todd Waterbury, an international creative director at Portland, OR–based Wieden & Kennedy, is currently at work on the strategic and creative development of global advertising campaigns for Coca-Cola, Diet Coke and Microsoft and national campaigns for Barq's and Ann Sacks. Waterbury's work has won awards from D&AD and the Art Directors Club and is part of the permanent collections of London's Victoria and Albert Museum, the San Francisco Museum of Modern Art, the library of the Museum of Modern Art in New York and his parents' family room in Macomb, IL.

Peter Wegner has had solo exhibitions at Griffin Contemporary Exhibitions in Los Angeles, CRG and the Mary Boone Gallery in New York and the Hosfelt Gallery in San Francisco. His work is in the permanent collections of the Guggenheim Museum and the San Francisco Museum of Modern Art, as well as those of the New York Public Library, the MoMA Library and Yale University's Sterling Library.



Peter Wegner, left, and Todd Waterbury.

What were your objectives with this project?
TW: These books accompanied concurrent shows of paintings by Peter at the Mary Boone Gallery and the Hosfelt Gallery. Although they serve as de facto catalogues, they do not literally document either body of work but draw inspiration from the same source: blues used by 13 house-paint color systems. Peter conceived the books as a conceptual analogue to his paintings but also as discrete works unto themselves. We looked at them as we would a gallery: a blank white space with pages instead of walls. We hoped to create an installation in book form.

Who and what are your creative influences?
TW: Rei Kawakubo, Ed Ruscha, Maarten van Severen, Dieter Rams.
PW: John Ashbery, Brice Marden, On Kawara, Ed Ruscha, Ludwig Wittgenstein, the sky when it is blue.

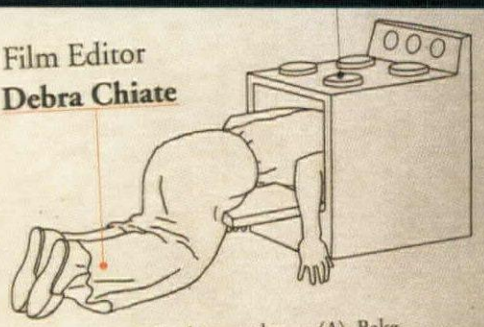
What was your biggest obstacle?
TW: The tension created in the refinement of opposites: the desire to achieve a machine-made appearance from a hand process and a hand-finished result from a machine.
PW: The pared-down aesthetic of the books. When the visual presentation is so spare, there's nowhere to hide.

How is this work similar or dissimilar to other projects you've taken on?
TW: This is the third set of books we've created together. In each case, Peter's artwork referred to printed matter, including typesetting catalogues (*American Types*) and house-paint color systems (*Remarks on Color* and *The Blue Books*). We used the 8 1/2-by-11-inch standard as the format in each of the books. For *The Blue Books* we turned it horizontally and French-folded the pages to echo the paintings as they were installed.

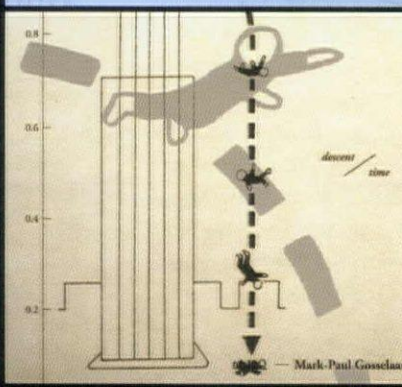
In retrospect, would you have done anything differently?
PW: Your life poses a question. Your work is an attempt to answer it. But each answer is by its nature provisional, incomplete. And so you begin again.

DEAD MAN ON CAMPUS

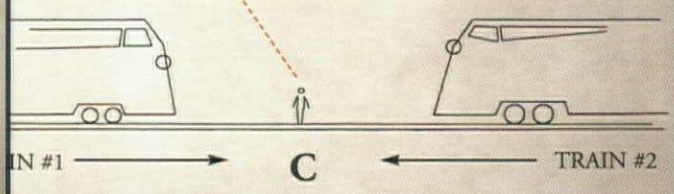
Film Editor
Debra Chiate



6. For best results: (A) Bake
(B) Broil



Director of Photography =
John A. Thomas



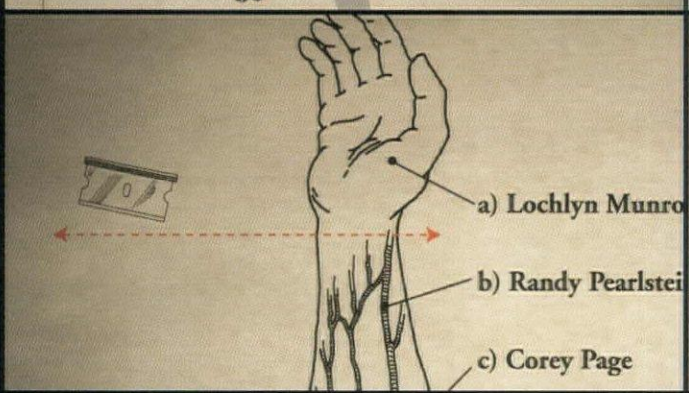
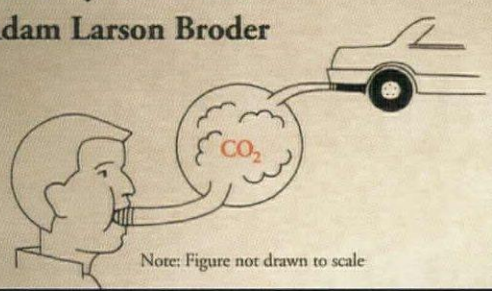
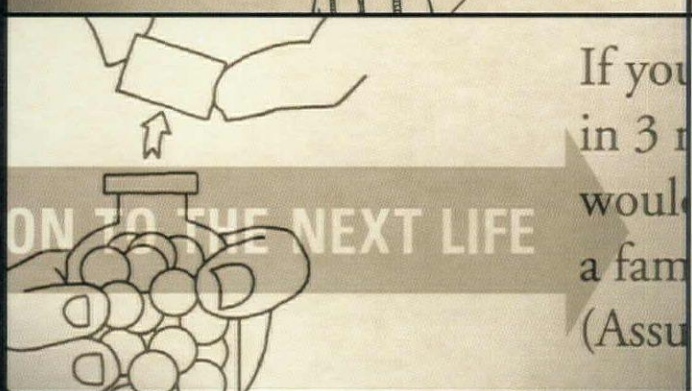


fig. 23 Story by
Anthony Abrams &
Adam Larson Broder





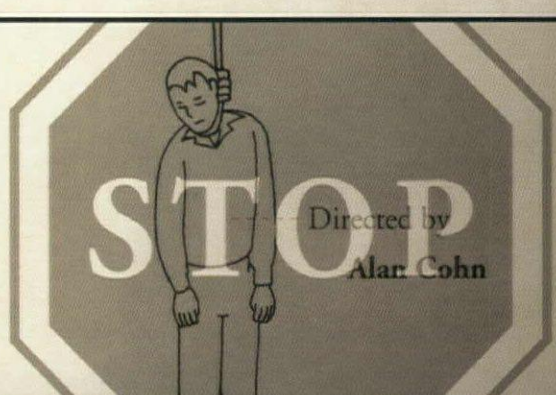
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Produced by
Gale Anne Hurd

Costume Designer **Kathleen Detoro**





Directed by
Alan Cohn

Wild Blue

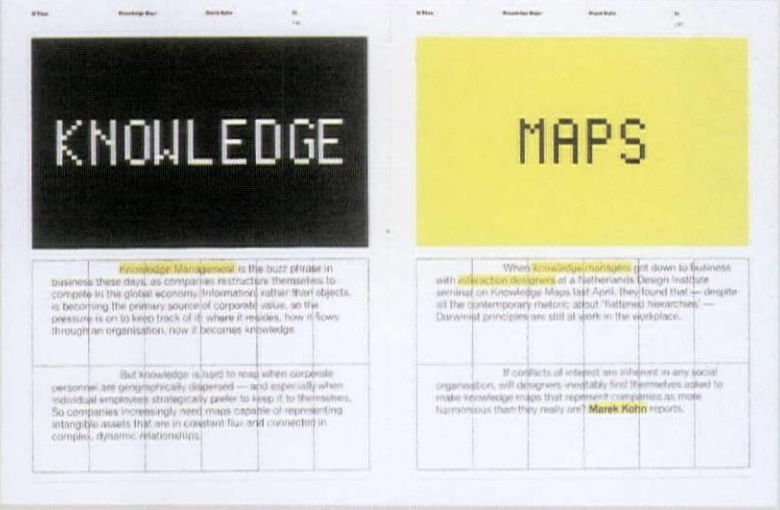
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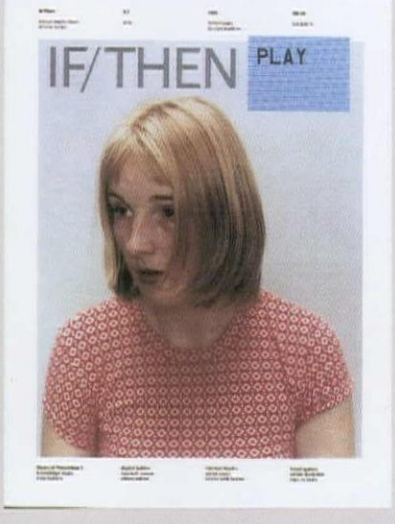
Ultimate Blue

7993M

MICHAEL JONES







CLIENT/COMPANY
Netherlands Design Institute

CONSULTANT DESIGN
Mevis & van Deursen

CLIENT/COMPANY Netherlands Design Institute, Amsterdam, The Netherlands. John Thackara, director; Janet Abrams, editor; Julia van Mourik, assistant editor.
CONSULTANT DESIGN Mevis & van Deursen, Amsterdam, The Netherlands. Armand Mevis, Linda Van Deursen, art directors.
MATERIALS/FABRICATION Offset printing; Carat Volume 15 paper, matte-laminated cover.
HARDWARE/SOFTWARE QuarkXpress, Microsoft Word, Eudora, Adobe Illustrator.

If/Then

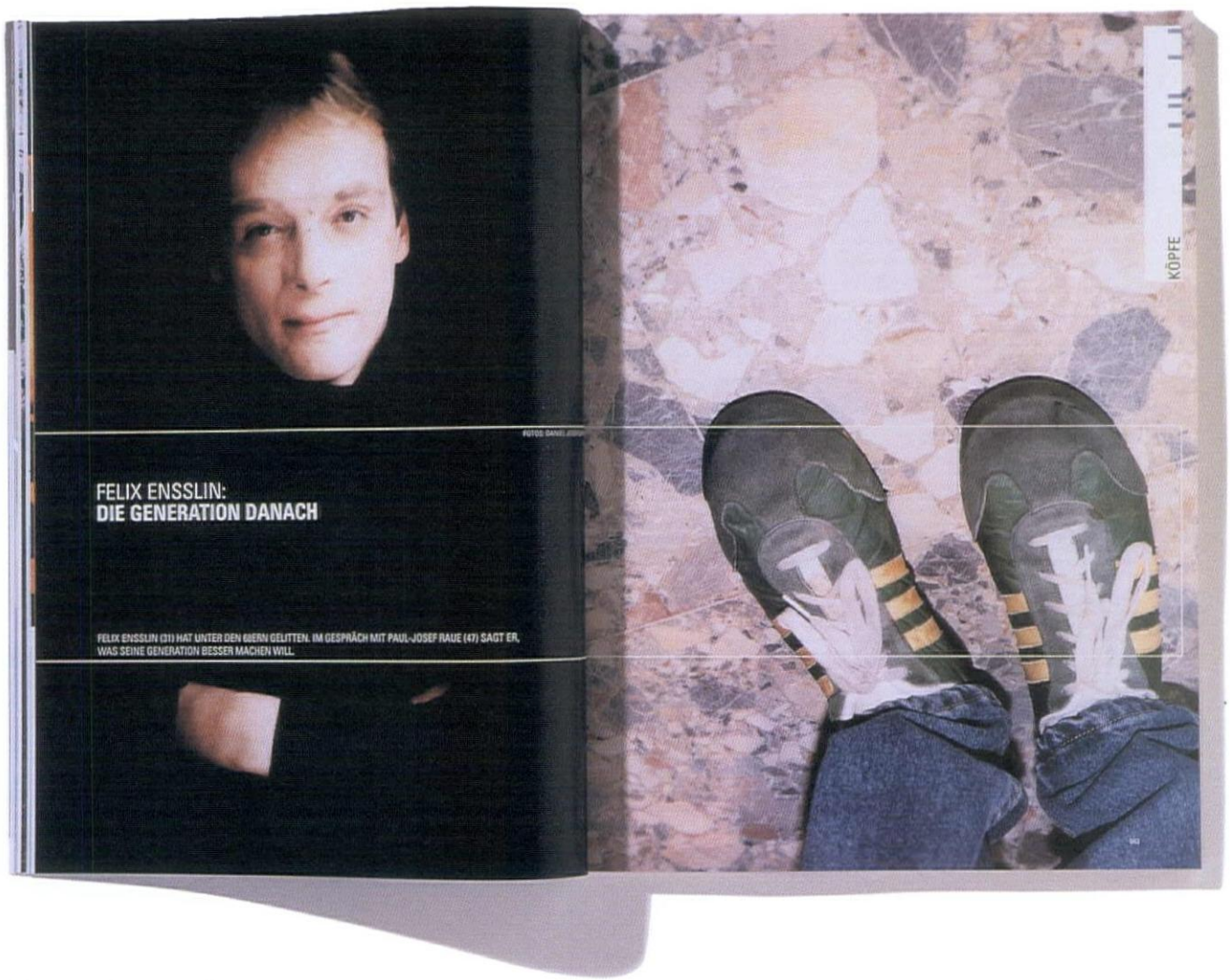
"This book makes me feel a little nervous," admitted Cahan of the experimental journal *If/Then*, "and that's precisely why I want it." *If/Then* also had the strange effect of striking a few of the jurors with momentary bouts of self-doubt. "It makes me feel pathetic," joked Doyle during the discussion of this densely packed volume, which its editor describes as a "yearbook of the near future."

Created and edited by critic Janet Abrams and the renowned Dutch design duo Mevis & van Deursen, under the aegis of the Amsterdam-based Netherlands Design Institute, *If/Then* presents a rich array of articles, reports, photographs and visual essays, and can be confusing to navigate. Although the designers created a subtle ticker-tape-like orientation guide, which runs along the top of each page, *If/Then* is an otherwise intentional visual hodgepodge. Only Girardi, who admits to the ability to find his way through more challenging stuff—such as server protocol manuals—felt at home with the publication's complexity.

Each of the stories, which range from explications of the humble board game to "knowledge maps" created by digital designers, has its own unique graphic treatment. In addition, there are four visual essays; two of them—Rineke Dijkstra's photographs of teens playing videogames and Martijn Sandberg's Day-Glo orange spreads of Morse code–like notations—reveal their meaning only gradually (if at all).

Is all this brain-teasing content and design appropriate to a publication dedicated to the topic of play? ("Play" was also the theme of the Institute's "Doors of Perception" conference last November.) "To me the message in this book is 'Play is work,'" commented deWilde, and all present agreed. But as Girardi pointed out, *If/Then* is worth it. "It takes a lot of work to go through this book," he admitted, "but when you get into it you start to notice the weird juxtapositions of stories and the narrative pacing. What they've done is interesting."

CLIENT/COMPANY Econy Verlagsgesellschaft Gmbh & Co., Hamburg, Germany. Gabriele Fischer, editor-in-chief.
CONSULTANT DESIGN Meiré und Meiré, Frechen-Konigsdorf, Germany. Mike Meiré, Chris Rehberger, Monika Schmidt, Alice Weigel, editorial design and concept.
HARDWARE/SOFTWARE Apple Macintosh; QuarkXpress.



Econy Magazine

CLIENT/COMPANY
Econy Verlagsgesellschaft Gmbh & Co.

CONSULTANT DESIGN
Meiré und Meiré

With its emphasis on space—empty space, space for new thoughts, ideas and paths, according to art director Mike Meiré—*Econy*, a genre-busting journal published 10 times a year out of Hamburg, astonished the jurors with its elegant and visually articulate presentation. "For a business magazine this is the freshest thing I've seen in absolute years," said Doyle. "It's so interesting that it communicates so much, even in a foreign language."

Jurors were surprised that *Econy*'s focus is business, given its stylish aesthetic. "I would have thought it was an art or technology magazine," noted Girardi. But *Econy* is a business journal with a difference. Features on the Gap, Dreamworks, the high-style plastics company Authentics and British bad-boy artist Damien Hirst provide a view of creative business culture that most magazines miss. Given the increasing recognition of design as a vital part of any product's success, it makes sense to have a business magazine as living testament. "It will elevate the business community's tolerance for design," said Cahan, "and teach it that design can have influence and make a difference."

Econy's articles—laid out with clean type and a soft, pastelly color palette—are interspersed with photographic essays. "There's a documentary feeling to this that doesn't turn business into silly metaphors," observed deWilde, "which I think American magazines do. Where's the businessman jumping out of the cube, standing on the cube, racing past the cube? None of that is necessary here."



Virtual Telemetrix Video

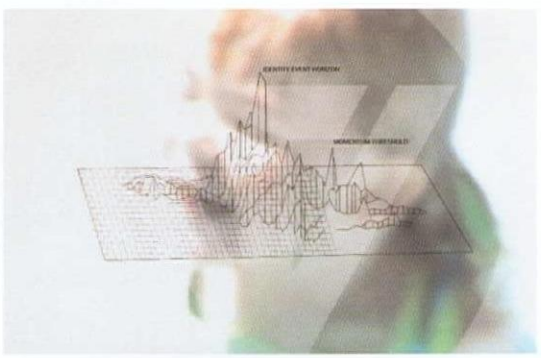
CLIENT/COMPANY
Virtual Telemetrix, Inc.

CONSULTANT DESIGN
Bielenberg Design

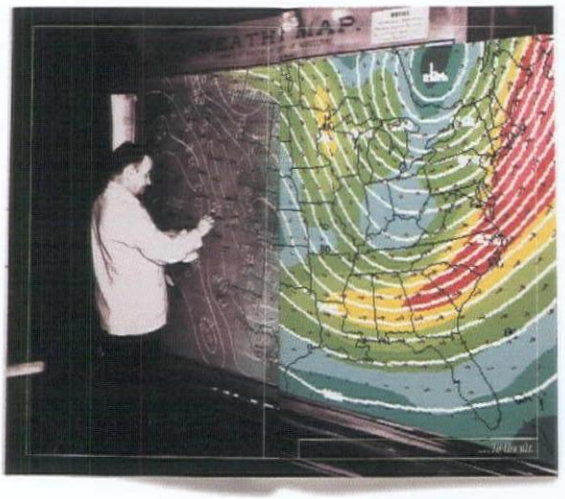
Bielenberg Design is known for satirical, self-generated projects that skewer both designers and their clients, but the jurors agreed that this year's Virtual Telemetrix "branding video" outdoes any of its predecessors.

Working with what he proudly calls "lack of content and budget," creative director John Bielenberg created a sales and branding campaign for an imaginary corporation called "Virtual Telemetrix"—a name that conjures up any number of technology, scientific or communications companies. The video's visual litany of familiar design clichés had the jurors chuckling and cringing at the same time. "*Telemetrix* is as rich in design-of-the-moment satire as it is in corporate-speak-of-the-moment," Doyle remarked.

The video's familiar—though, in this case, nonsensical—corporate speak is cleverly interwoven with big and bold Helvetica Inserat motion graphics; blurred and silhouetted images of businessmen and children are tattooed with informational charts that signify nothing (topographical maps with peaks and valleys bear the labels "identity event horizon" and "momentum threshold," for example). "The video has a spinning pace that makes it absolutely gleeful," concluded Doyle. "It's a laugh every 24th of a second!"







Past, Present, Futures Annual Report

CLIENT/COMPANY
Chicago Board of Trade

CONSULTANT DESIGN Thirst

Computer-generated imagery and typographic experimentation (including, most notably, the word "technology" rendered in pink and white fake fur) may not seem so striking when placed in a yearbook of cutting-edge contemporary graphics. But when they comprise the design aesthetic of the Chicago Board of Trade's annual report, it's something to take note of.

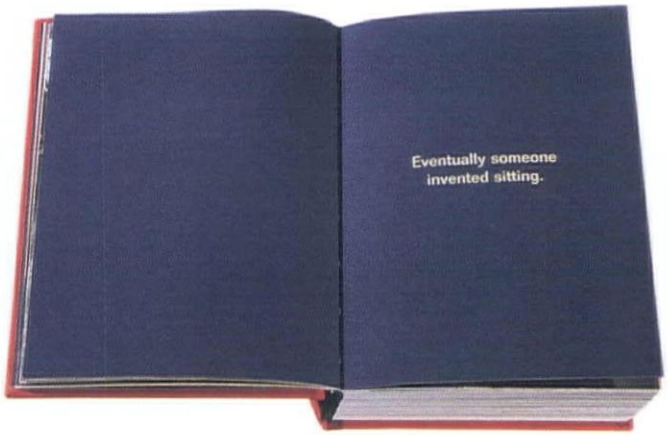
For the second year running, Thirst's design for the CBOT's annual report struck jurors as ballsy, given the traditional form such year-end financial reports usually take. "I think that we dumb down a lot of our artwork when we think of an audience as conservative because they're in a certain financial bracket," said deWilde. "This simply ignores that kind of thinking and assumes it's a more intelligent crowd."

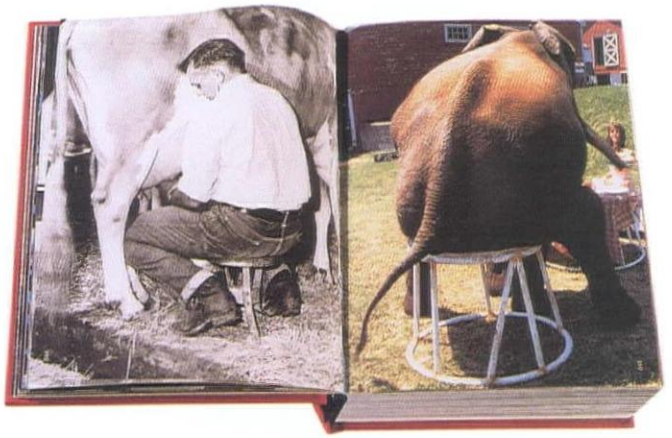
Cleverly titled *Past, Present, Futures*, the report presents an ever-changing visual approach to information pertaining to the board's best year ever. A heterogeneous mix of type, including Barry Deck's Traitor and a Thirstype called Rheostat; tricksy graphic strategies, such as a CBOT "timeline" that takes the form of fortune-cookie fortunes; and eight pages of acronyms for CBOT members, assembled like an extended periodic table, held the jurors' interest. "It's this little heady cocktail that seduces people with its sophistication," concluded Doyle.

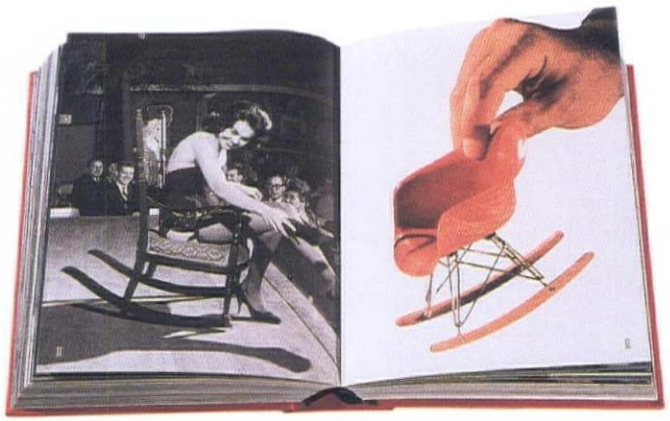
WILLIAM VALICENTI

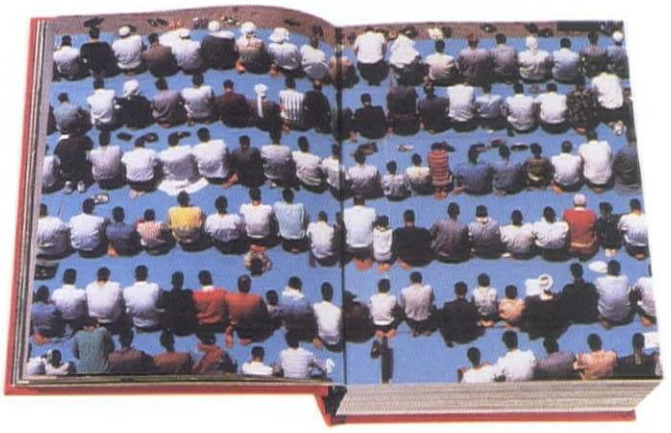
CLIENT/COMPANY Virtual Telemetrix, Inc., San Francisco. Dee Lechner, marketing director. **CONSULTANT DESIGN** Bielenberg Design, San Francisco. John Bielenberg, creative director and designer; Chuck Denison, designer; Chris Williams, writer. **MATERIALS/FABRICATION** Digital video, Helvetica Inserat typeface. **HARDWARE/SOFTWARE** JVC Mini Digital Video Camera, Apple Power Macintosh G3; Adobe Premiere, Adobe Illustrator, Adobe Photoshop.

CLIENT/COMPANY Chicago Board of Trade, Chicago. Rich Myers, vice-president of communications; Barbara Kodlubanski, writer. **CONSULTANT DESIGN** Thirst, Barrington, IL. Rick Valicenti, Chester, designers; Patric King, digital illustrator; William Valicenti, photographer; William Harrison, illustrator; Gregg Brokaw, bricklayer; Ann Evanson, artist; Barb Valicenti, producer. **MATERIALS/FABRICATION** Offset lithography, silkscreened vinyl cover, seven different paper stocks. **HARDWARE/SOFTWARE** Raydream Design, Adobe Photoshop, QuarkXpress, Macromedia Freehand, Microsoft Word, Macromedia Fontographer.









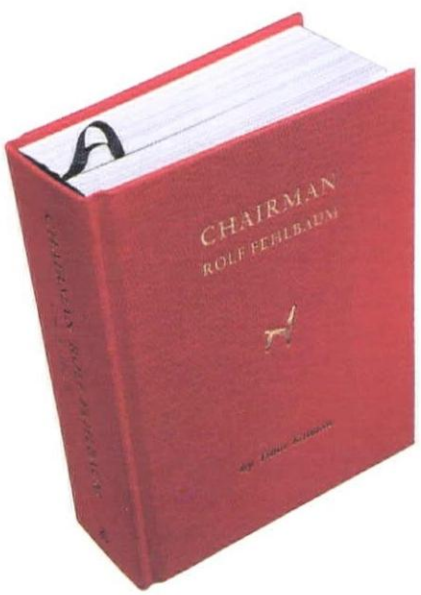
Chairman Rolf Fehlbaum

Small, thick and as red as any Maoist tract, the late Tibor Kalman's *Chairman Rolf Fehlbaum* won kudos for its elevation of visual association into an art of its own. "I love this idea of photographic narrative," said Doyle of the book, which was created to celebrate Rolf Fehlbaum, head of the Swiss furniture company Vitra and a creative patron of design luminaries, on the occasion of his prize from the German Design Council. "You learn a lot because of the context in which the images are placed. Every picture changes every other picture."

CLIENT/COMPANY
German Design Council; Lars Müller Publishers

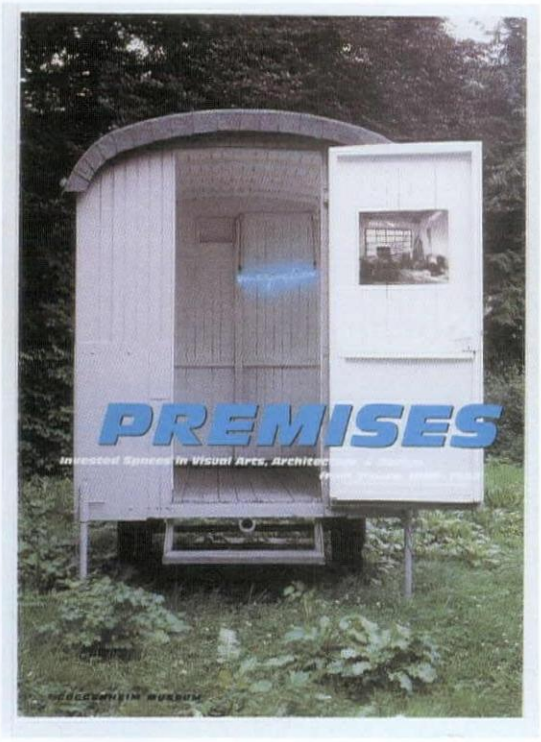
CONSULTANT DESIGN M&Co

With almost no text, *Chairman* tells two stories: the history of the chair and the history of Rolf Fehlbaum. Kalman's visual journey moves from the sadly chairless beginning of time (represented by a spread of primordial ooze and fire) to the seminal year 1953 (when Rolf's father, Willy, visits America and sees an Eames rocking chair for the first time) and on to Fehlbaum's own rise to head the company and nurture a new generation of furniture designers.



The book's photographic narrative, which features such witty juxtapositions as a man crouching on a stool to milk a cow and an elephant squatting on an oversized chair at an outdoor table, delighted the jurors. "You can show this to a child and you can show this to your grandmother," noted deWilde. Running a lengthy but squat 590 pages, *Chairman* also scored points for what jurors called its "chunk factor." "This is a beautiful object that works seamlessly with size, shape and imagery," concluded deWilde. "A lot of books aspire to be beautiful but they are only empty gestures."

CLIENT/COMPANY Rat für Formgebung—German Design Council, Frankfurt am Main, Germany. Lars Müller Publishers, Baden, Switzerland. Lars Müller, production management. Vitra International AG, Birsfelden, Switzerland.
CONSULTANT DESIGN M&Co, New York. Tibor Kalman, principal and designer; Marta Weiss, design and photo research; Esin Ili Göknar, photo research; Mark Melnick, Jennifer Schultes, production.
MATERIALS/FABRICATION High-resolution lithography printing with computer-to-plate system, Roland 6/6 color press, uncoated wood-free 120-gram paper, cloth-bound, gold-foil embossing, thread-stitching.
HARDWARE/SOFTWARE Apple Power Macintosh 8500; QuarkXpress, Adobe Photoshop.



Premises Exhibition Catalogue

Premises, the thick catalogue for a major exhibition at New York's SoHo Guggenheim that brought together more than 100 artists, architects and designers working separately in France, impressed the jurors with its organization of an enormous amount of information in a tight, controlled format.

CLIENT/COMPANY
Solomon R. Guggenheim Museum

CONSULTANT DESIGN
Design/Writing/Research

"The title page is embedded after a visual prologue," noted deWilde of Design/Writing/Research's first four spreads, which feature photographs of architectural structures in various parts of France. This strategy reminded the jurors of *Wired* magazine's famously vibrant (if vacuous) prologues. "This creates a dialogue before you even get into the book," said Cahan.

What the images so cleverly introduce is the dual way the catalogue's title can be read: premises, as in sites or built spaces, or as in postulates or arguments. Design/Writing/Research weaves together the show's two meanings with elegance and formalism—an approach that would have made the helter-skelter exhibition itself more accessible and navigable.

CLIENT/COMPANY Solomon R. Guggenheim Museum, New York. Anthony Calnek, director of publications. **CONSULTANT DESIGN** Design/Writing/Research, New York. J. Abbott Miller, creative director; Paul Carlos, Scott Devendorf, Elizabeth Ellis, design associates. **HARDWARE/SOFTWARE** Apple Macintosh, QuarkXpress.

Charles Ray Exhibition Catalogue

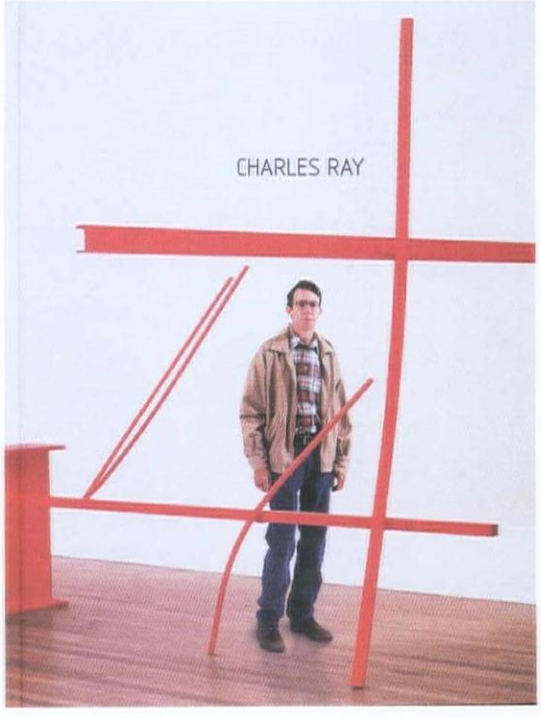
Conceptualist artist Charles Ray's best-known work consists of gigantic sculptures of toy fire trucks, group orgies and women dressed in power suits. Appropriately, Lorraine Wild Design's 119-page catalogue of his work is larger than life.

While the jurors appreciated the book's substantial trim size (it measures in at 14 1/4-by-11 1/4 inches) what most impressed them was its straightforwardness—a quality evidenced in its bare-bones type treatment and the periodic insertion of blank pages. Foregoing the format typical of art catalogues, the designers put all the text in the back, leaving the first section of the book to Ray's deadpan sculpture. "The bareness of the book as you flip through it is fabulous," said Doyle. "And the sequencing is beautiful, the way it comes in swinging from the front." One spread was particularly admired: A simple sculpture of a bathtub seen from above juxtaposed with a luxuriously empty page.

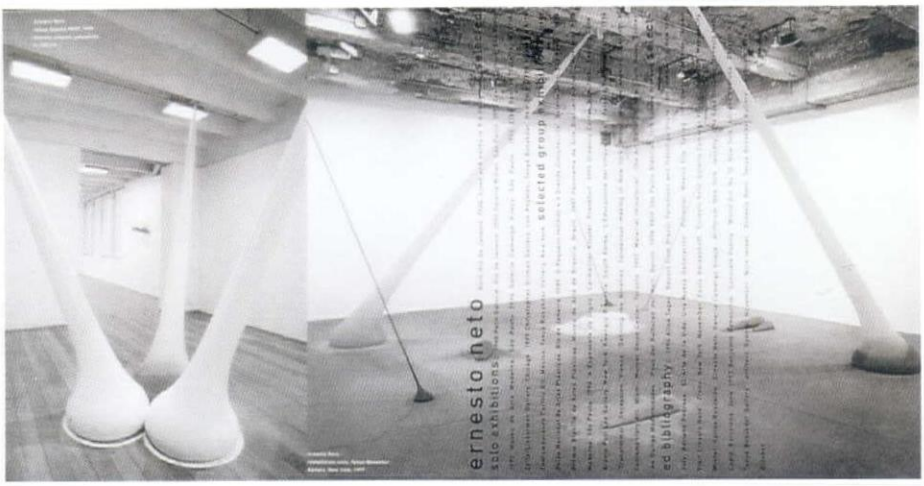
CLIENT/COMPANY
Los Angeles Museum of Contemporary Art

CONSULTANT DESIGN
Lorraine Wild Design

Although some concern was raised about the appropriateness of the typefaces—the techy Isonorm and the very vanilla Abadi—the jurors finally decided that they in fact complemented Ray's oddball art. "If you were to have beautiful eight-point type," pointed out deWilde, "it just wouldn't match the crudeness of the artwork."



CLIENT/COMPANY Museum of Contemporary Art, Los Angeles. **CONSULTANT DESIGN** Lorraine Wild Design, Los Angeles. Lorraine Wild, art director; Amanda Washburn, designer. **MATERIALS/FABRICATION** Digital pre-production, offset lithography. **HARDWARE/SOFTWARE** Apple Macintosh 8500; QuarkXpress, Adobe Photoshop.





Cream: Contemporary Art in Culture

CLIENT/COMPANY
Phaidon Press

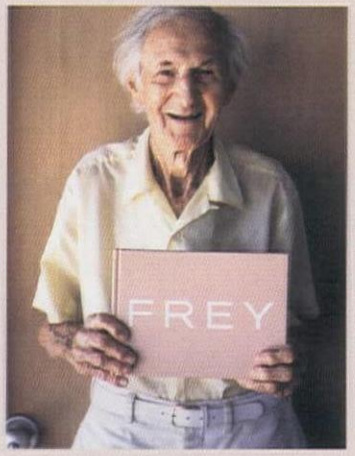
IN-HOUSE DESIGN
Julia Hasting

What do you get when 10 curators, 10 writers and 100 artists from around the world collaborate on a single project? An exhibition in book form—an idea that the jurors found ingenious, not to mention a lot easier on the feet than a museum or gallery show. "Most catalogues are created to provoke your memory of an actual event," observed deWilde of Phaidon's 448-page, hot-pink publication. "But this is it, this is an exhibition in and of itself. It's a very good example of the book as gallery."

Sealed in a vacuum pack, the elongated, softbound catalogue is rock-solid before opening—in contrast to its unwieldy floppiness once freed. Inside, each of *Cream*'s featured artists is represented by four pages filled with a brief essay, a biography and a variety of work—"a gorgeous mess," Doyle called it.

With so much variety, it would be easy for *Cream* to be merely a hodgepodge. But the low-slung volume has a clear-cut type system and consistent and rigorous formatting: Text runs perpendicular to the page, while most of the artwork is laid out horizontally. "The scale is impressive," said Cahan. "It forces you to move the book around. It's irritating but fun." And though the jurors found the journey through the book occasionally frustrating, deWilde said she could "accept the individual pieces of art without having to make sense of the whole book as a graphic statement."

CLIENT/COMPANY Phaidon Press, London.
IN-HOUSE DESIGN Julia Hasting, designer.
MATERIALS/FABRICATION Vacuum-packed book.



Albert Frey: Houses 1 + 2

CLIENT/COMPANY
Princeton Architectural Press

CONSULTANT DESIGN
Praxis Design

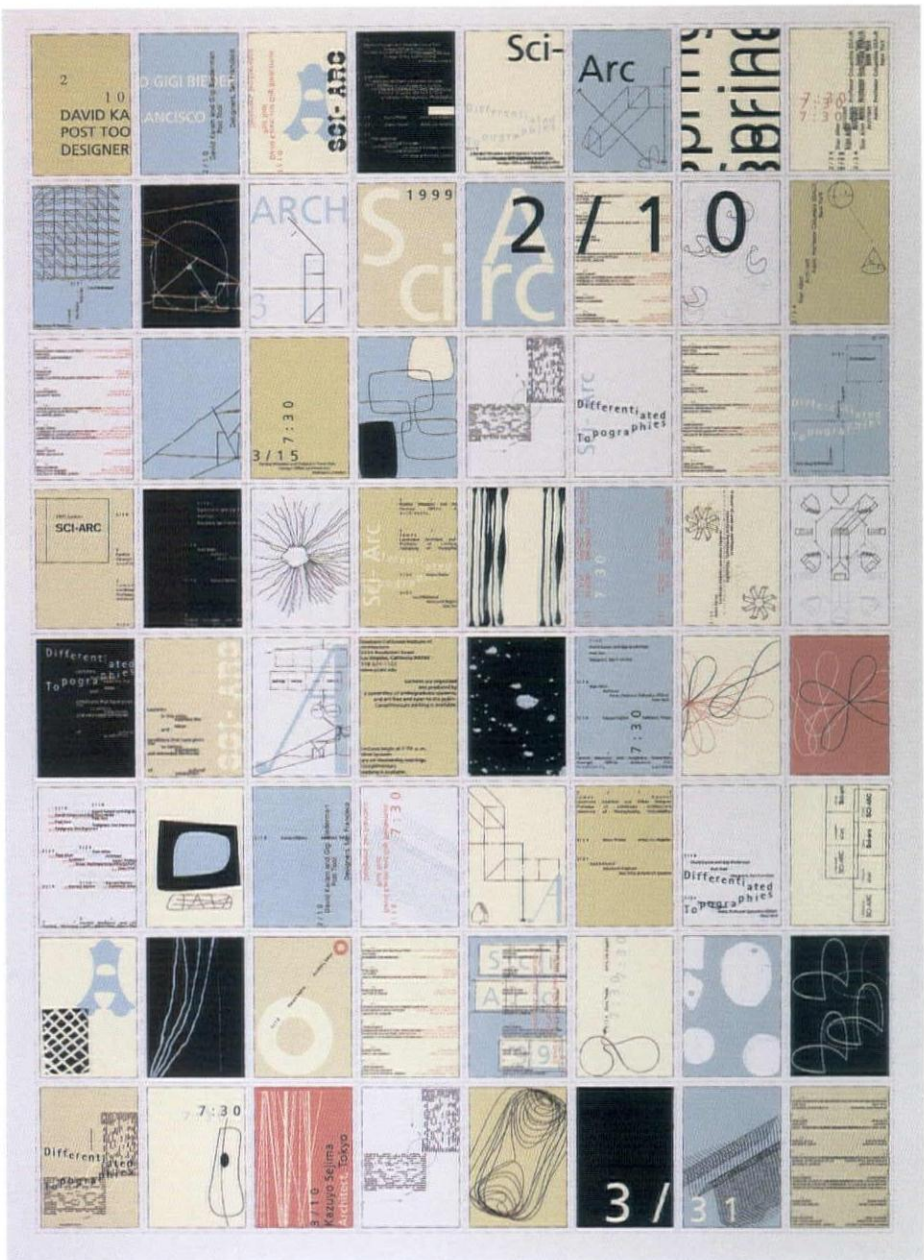
When Swiss-born architect Albert Frey moved to the United States, in 1930, he traded in the vertical grandeur of his native land for the endless horizon of the California desert. Heavily influenced by the flora, fauna and landscape of Palm Springs, he built a house for himself there in 1941, and followed it up with another in 1964. Praxis's design for *Albert Frey: Houses 1 + 2* won praise for its spot-on appropriateness.

"It's the embodiment of the architecture," said deWilde, who noted that the book's emphatically horizontal trim size "mimics the landscape and the houses." Photographs by Frey, Julius Shulman and Charles Wittenmeier—in elegiac black- and-white and muted colors—emphasize the architect's thoughtful blending of nature and culture and show the evolving, experimental character of his "living laboratories." Praxis's type choice, Akzidenz Grotesk Extended, was also met with approval by the jurors, who felt that its spareness echoed the desert's stark beauty.

The colors of the desert—and Frey's architecture—are a visual leitmotif throughout. Soft yellows, greens, pinks and blues punctuate the photographs and architectural documentation. "I wouldn't use that color if you paid me," Doyle cracked, in reference to the peachy-pink hue of the book's cover. "But it really does work here."







SCI-Arc Lecture Series Poster

The only entry that threatened to out-measure the tallest juror (Cahan, at six feet six inches, prevailed), Jennifer Sterling Design's mammoth poster for a lecture series at SCI-Arc last spring scored big with the jurors. Each of the poster's 64 rectangular boxes contains information pertaining to the speaker, 1950s-style illustrations or architectural and scientific schematics.

CLIENT/COMPANY
Southern California Institute of Architecture

CONSULTANT DESIGN
Jennifer Sterling Design

Despite the poster's 47 1/2-by-68 1/2-inch dimensions, discipline is the element most in evidence here. "Usually, when presented with something this large, designers go apeshit and try to make something more like a painting than a functioning design," observed Girardi. "But this is restrained and to the point. Really, anything that big with a grid full of little images looks cool."

Using a muted palette of sky blues, whites, light yellows and terra-cottas and a wide variety of typefaces and hand lettering, Sterling's silkscreened poster sacrifices neither style nor legibility. "Restraint is a good thing," concluded Doyle, "so a lot of restraint must be a really good thing. You get all that unrestrained size contrasting with all those restrained colors and you end up with this really cool thing."

CLIENT/COMPANY Southern California Institute of Architecture, Los Angeles. Margie Reeve, copywriter.
CONSULTANT DESIGN Jennifer Sterling Design, San Francisco. Jennifer Sterling, principal, art director and designer; Amy Hayson, designer.
MATERIALS/FABRICATION Silk-screen.
HARDWARE/SOFTWARE Apple Power Macintosh 9500; Apple Power Macintosh G3; Adobe Illustrator, Adobe Photoshop.

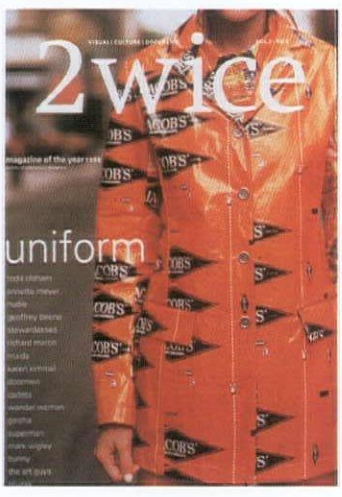


2wice Magazine

Not content to rest on its recently won laurels (including the Society of Publications Designers' Magazine of the Year award and a 1998 *I.D. Magazine* Graphics Design Distinction), J. Abbott Miller's twice-yearly magazine *2wice* continues to impress with its visual and verbal sophistication. While the design integrity of many magazines is challenged by the necessity of often-clashing advertising, *2wice* is supported by private means. The result: 109 pages of continuous editorial content and no ad pages.

CLIENT/COMPANY
2wice Arts Foundation

CONSULTANT DESIGN
Design/Writing/Research



Following perhaps in the footsteps of Tibor Kalman, Miller is not only the designer of *2wice* but also its editor. "It used to be designer as illustrator," noted deWilde, "but for some reason we're shifting into other couplings of skills." While striking the design/editorial balance is tough, the jurors agreed that Miller and his team of editors and designers have done an excellent job.

"This is brilliant and very responsible curatorship," said Doyle of this year's winning issue, whose theme is the uniform. For the most part, Miller takes a straight-on view of the topic, with lively articles about the origins and evolution of uniforms worn by stewardesses, doormen, maids and geishas. In some cases, though, the definition of "uniform" is stretched considerably: Rick Poynor, for instance, writes about Muzak, that uniformly soothing background music heard in the elevator and the doctor's office. Specially commissioned projects and bold photographic explorations of unusual uniforms lend the issue a distinctly high-toned aesthetic. And for all its sophistication, *2wice* exhibits a sense of humor, as in the jurors' favorite feature: a gate-folded back cover that reveals all the elements of a Playboy Bunny's uniform, fluffy tail shown actual size.

CLIENT/COMPANY 2wice Arts Foundation, New York. Patsy Tarr, editor-in-chief.
CONSULTANT DESIGN Design/Writing/Research, New York. J. Abbott Miller, designer and editor; Paul Carlos, Scott Devendorf, design associates.
MATERIALS/FABRICATION Mead paper, Univers and Swift typefaces.
HARDWARE/SOFTWARE Apple Macintosh; QuarkXpress, Adobe Photoshop.

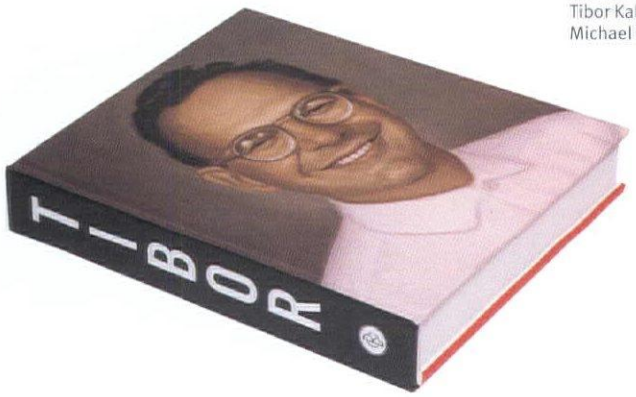
CLIENT/COMPANY Booth-Clibborn Editions, London. Princeton Architectural Press, New York.
CONSULTANT DESIGN Pentagram, New York. Michael Bierut, Peter Hall, editors. Tibor Kalman, Michael Bierut, Michael English, designers; Marta Weiss, research.

GRAHAM MACINDOE

Tibor Kalman: Perverse Optimist

CLIENT/COMPANY
Booth-Clibborn Editions;
Princeton Architectural Press

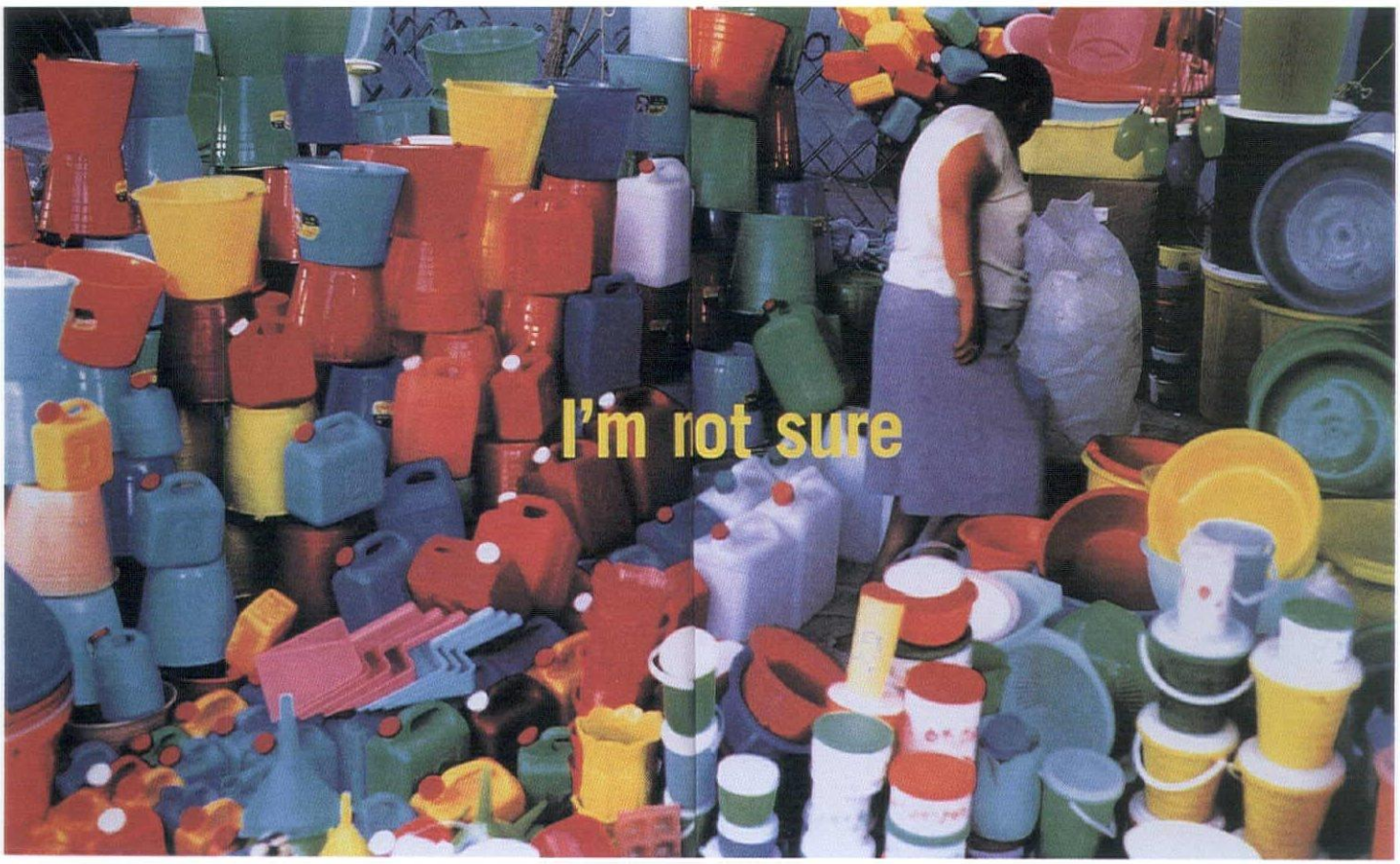
CONSULTANT DESIGN
Tibor Kalman, Michael Bierut,
Michael English

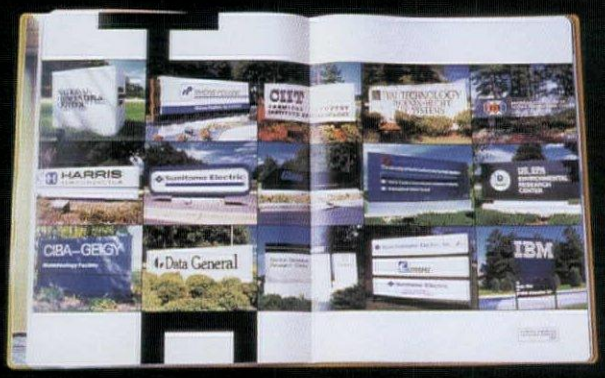


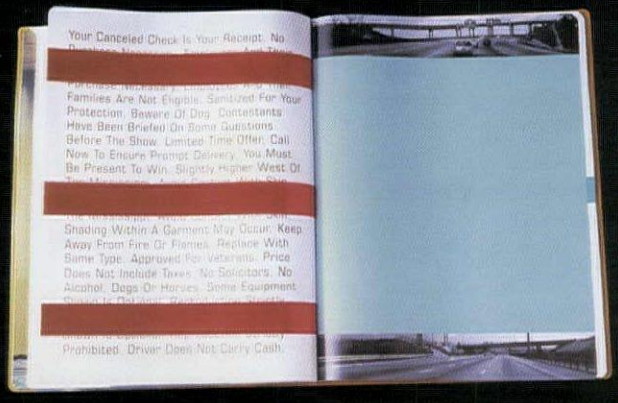
The informal, conversational nature of *Perverse Optimist*, a monograph on Tibor Kalman, New York's wiliest design conceptualist, is what appealed most to the jurors. "I can see this book taking the form of a live discussion," said Girardi, "with six chairs on a stage and a slide show." Cahan admitted that "this is the first book that I've ever read about a design firm from start to finish. It doesn't act like a book. It's more of an interactive presentation."

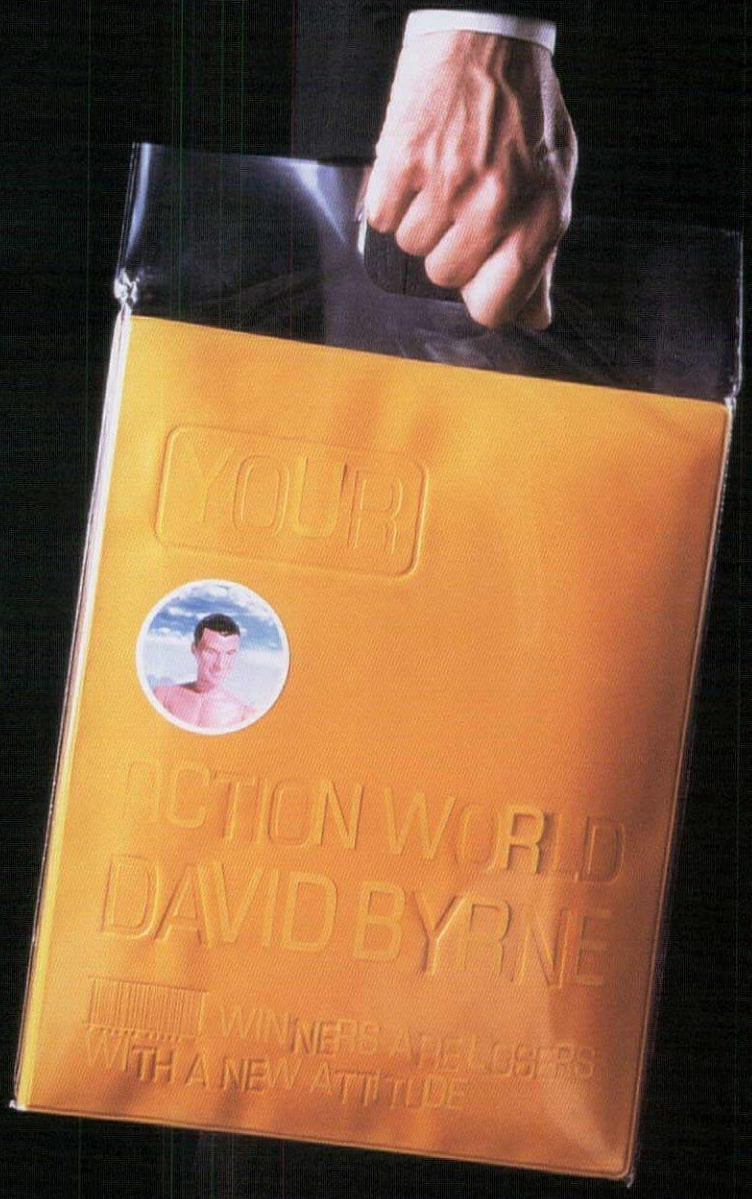
Perverse Optimist traces the career of the late design great through the words of others—colleagues, clients, friends, foes—from his beginnings (student activist and part-time window dresser at the NYU book store that later became Barnes & Noble) through his successes with M&Co, *Colors* and other projects. "Because of the chronology, you can witness the evolution of an ideology," said deWilde of the unique tome. "You go back and forth between what the philosophy of the designer is and the work itself."

The question of how best to represent the wide-ranging work of Kalman and his M&Co collaborators fell to the design triumvirate of Kalman, Michael Bierut and Michael English, who chose to keep the design as neutral and undistracting as possible. "The compendium aspect of the book is better than any single piece of work in it," concluded Doyle—an ex-M&Co'er himself. "The design work was never that good, but the ideas were. This lets all the ideas burn through his career, and that's really great."









MICHAEL GRIMM

CLIENT/COMPANY Todo Mundo, New York.
CONSULTANT DESIGN Sagmeister, Inc., New York. Stefan Sagmeister, art director and designer; Hjalti Karlsson, designer; David Byrne, art director, photographer and author.
MATERIALS/FABRICATION Offset four-color printing, matte-varnish embossed-vinyl cover, silkscreened plastic bag.
HARDWARE/SOFTWARE Apple Power Macintosh 9500; Adobe Illustrator, Adobe Photoshop, QuarkXpress.

Your Action World

David Byrne's latest book provided comic relief after a long and intellectually taxing day. Subtitled "Winners Are Losers With a New Attitude," *Your Action World* combines motivational business and self-improvement clichés with Byrne's deadpan photographs of everything from anonymous conference rooms to industrial campus signage—the ubiquitous and numbingly bland landscape of corporate America. "It's sarcastic," said Doyle with glee, "and a riot."

CLIENT/COMPANY Todo Mundo
CONSULTANT DESIGN Sagmeister, Inc.

With his hallmark wit and optical trickery, designer Stefan Sagmeister wrapped the large book in traffic-light-yellow vinyl; it can be carried around in its accompanying plastic bag, much like a briefcase. In fact, the full title is evident only when the book is fit snugly into its carrying case, which is silkscreened with letters that complete those embossed on the cover.

DeWilde, who was delighted by the book's playfulness, puns and luxuriousness—the latter a result of vivid colors and matte-varnished pages (which, Sagmeister says, accommodate any drooling that might occur while viewing)—summed up the jurors' feelings when she said, "This book plays well with others."

Four Letter Word: Fink Magazine

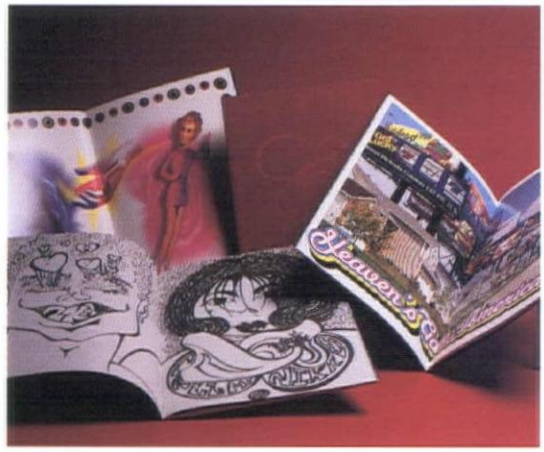
CLIENT/COMPANY
Thirstype, Inc.

IN-HOUSE DESIGN Thirst

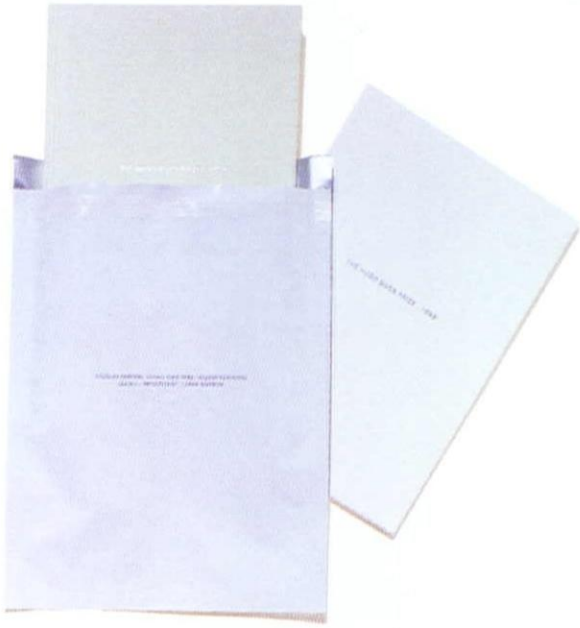
Flipping through Rick Valicenti and Thirst Design's *Fink*, the second issue of the studio's quarterly zine, *Four Letter Word*, Cahan declared, "I think it's fair to say that Rick is demented and we all appreciate it." On a day when control, objectivity and minimalism ruled, the jurors found *Fink* a refreshing example of messy Americana.

"Nobody mines this style as thoroughly or as well as Thirst does," Girardi said enthusiastically of *Fink*'s freaky vernacular touches, examples of which include a spread of cut-out famous heads—Princess Di, Nelson Mandela, Matt Damon, Sharon Stone, the Keebler Elf and the Jolly Green Giant, among others—collaged into a celebrity spider's web. The slim zine's red-flocked cover also offered a tactile element that the jurors (who were sure Valicenti would endorse this sort of thing) enjoyed rubbing along their skin.

Head-shop cartoons combined with a mixed bag of photographs and personal screeds provide an alternately juvenile and sophisticated commentary on consumerism and celebrity gone out of control. *Fink*'s fixation with sex—one page shows a grainy photo of Monica Lewinsky decorated with a milk mustache and captioned "Got Clinton?," and the next spread, sealed with a warning label, presents a computer-generated man and woman complete with quasi-realistic genitals—may reveal an adolescent attitude, but Valicenti's critical social awareness is all adult. "Rick has a very distinct point of view," concluded deWilde, "and as a statement it's coming from his voice, whether you agree with it or not."



CLIENT/COMPANY Thirstype, Inc., Barrington, IL. Barb Valicenti, Linda Valicenti, Lyndon Valicenti, producers.
IN-HOUSE DESIGN Thirst, Barrington, IL. Rick Valicenti, Chester, Gregg Brokaw, designers; William Valicenti, photographer; Patric King, illustrator; Rob Wittig, writer.
MATERIALS/FABRICATION Labor of love, offset lithography, paper lamination and deboss, laserprinting, hand assembly.
HARDWARE/SOFTWARE Raydream Design, Adobe Photoshop, QuarkXpress, Macromedia Freehand.



Hugo Boss Prize Exhibition Catalogue and Postcard Book

CLIENT/COMPANY
Solomon R. Guggenheim Museum

CONSULTANT DESIGN
Lisa Billard Design

"It's the best-feeling book I've ever experienced!" exclaimed Cahan, stroking the velveteen cover of Lisa Billard Design's delightfully tactile exhibition catalogue for the Guggenheim Museum's biennial Hugo Boss Prize.

One of two books that came bundled in a laminated-film bag, the pale celery-green catalogue contains profiles of the six artists considered for the $50,000 prize. Once the jurors were able to stop petting the fuzzy cover, their enthusiasm turned to Billard's postcard book, which features two bound sets of removable postcards showing the artists' most compelling work. "The idea that you would get a book and then make it disappear is just great," said Doyle of the deconstructible project.

Amid a proliferation of books in this year's competition that presented an onslaught of imagery devoid of content and/or context, deWilde found the Hugo Boss Prize project refreshingly respectful of the artists' creativity. "What it doesn't do is throw all of these images out and have you make sense of it," she said. "This makes each piece a hero."

CLIENT/COMPANY Solomon R. Guggenheim Museum, New York. Nancy Spector, curator of contemporary art; Anthony Calnek, director of publications; Elizabeth Levy, managing editor and manager of foreign editions; Esther Yun, assistant production manager.
CONSULTANT DESIGN Lisa Billard Design, New York. Lisa Billard, Ting Ting Lee, designers.
MATERIALS/FABRICATION Catalogue: Flocking cover. Postcard Book: Kivar 9 covering material. Package: five-ply polyester and polyethylene foil.
HARDWARE/SOFTWARE Apple Macintosh 7200; QuarkXpress.

Gmund Image Brochure

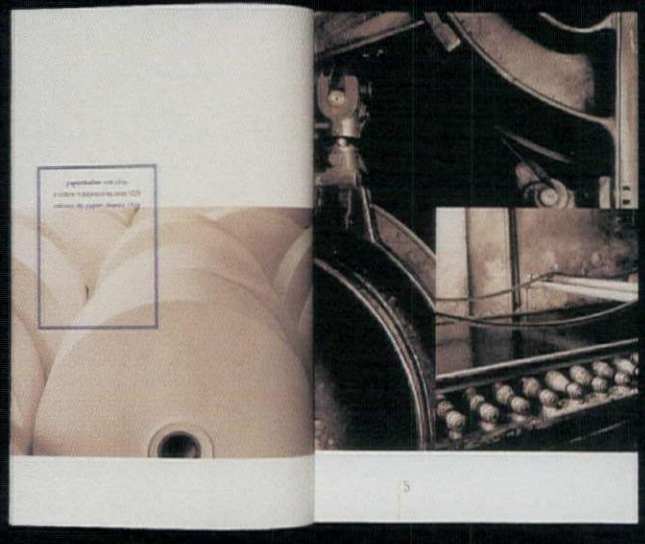
CLIENT/COMPANY
Büttenpapierfabrik Gmund

CONSULTANT DESIGN
Design: M/W

Maybe the jurors were reaching the end of the day, or maybe they were just responding viscerally to Design: M/W's image brochure for the German paper company Gmund, but when they saw it, what popped out of each juror's mouth was a simple, stunned exclamation. "We're just coming up with dumb words like 'beautiful,'" Doyle remarked. "One of our requirements today has been that things be fresh, but this is just beautiful, and that's saying a lot."

Known for luxurious, detail-perfect work for clients including the Japanese department store Takashimaya, Design: M/W adds to its reputation with this high-end paper sampler, which comes cleverly housed in Gmund's signature "ream wrap." Referencing the design aesthetic of German books of the 1920s and '30s, the brochure is a visual testament to the Bavarian paper manufacturer's long history of quality.

Using such printing techniques as engraving, letterpress and foil-stamping on a variety of paper stocks—marvelously textured and French-folded—the brochure opens with images of the 170-year-old company nestled in an old-world Bavarian setting, replete with snow-capped mountains and men dressed in loden coats. The rest of the piece focuses on rhapsodic views of the paper factory and its handmade paper department, all described with a minimum of text in German, English and French. "This is a complete tribute to material," said deWilde, "and material is about beauty, and beauty is what these designers trade in."



CLIENT/COMPANY Büttenpapierfabrik Gmund, Gmund am Tegernsee, Germany.
CONSULTANT DESIGN: Design: M/W, New York. J. Phillips Williams, creative director and designer; Allison Muench Williams, designer; Gentl + Hyers, photographers.
MATERIALS/FABRICATION Offset printing, engraving, letterpress, various Gmund paper stocks.



Harley-Davidson Parts and Accessories Catalogue

CLIENT/COMPANY Harley Davidson Motor Company

CONSULTANT DESIGN
VSA Partners

"See if this doesn't make your heart beat," said Doyle of VSA Partners' Harley-Davidson entry. "It's absolutely maniac." Indeed, the highly detailed 449-page catalogue of accessories and parts is a testament to Harley worship worldwide.

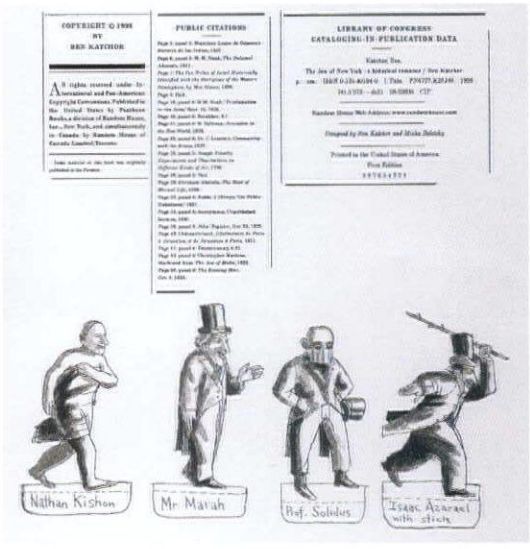
Jurors joked that this is the kind of catalogue found in mechanics' shops underneath Pet of the Year posters—and they may not be too far off. With its lavish attention to individual parts—crankshafts, seats, cylinders, performance coils and tarpets, to name a few—VSA's catalogue is porn for the Harley fetishist. In a room full of people who worship design, the parallel was clear. "People who love Harley-Davidsons go 'oooh and aaah' about every little nut and bolt," observed deWilde, "and here we are going 'oooh and aaah' over every little piece of kerned type."

It was the catalogue's very precision and attention to detail that astounded the jurors—from its type and photography to its color-coded navigational system. "When have you ever seen a catalogue like this that conveys so much information that seems like it was even designed?" asked Girardi.

CLIENT/COMPANY Harley Davidson Motor Company, Milwaukee, WI. Art Grompper, director of marketing; Daniel Klemencic, advertising manager.
CONSULTANT DESIGN VSA Partners, Chicago, IL. Curtis Schreiber, art director; Melissa Waters, Ken Fox, Michael Petersen, Ron Berkheimer, designers. Photography: MidCoast Studio, Troy, MI. Writer: Jack Sichterman Creative, New York.
HARDWARE/SOFTWARE QuarkXpress.

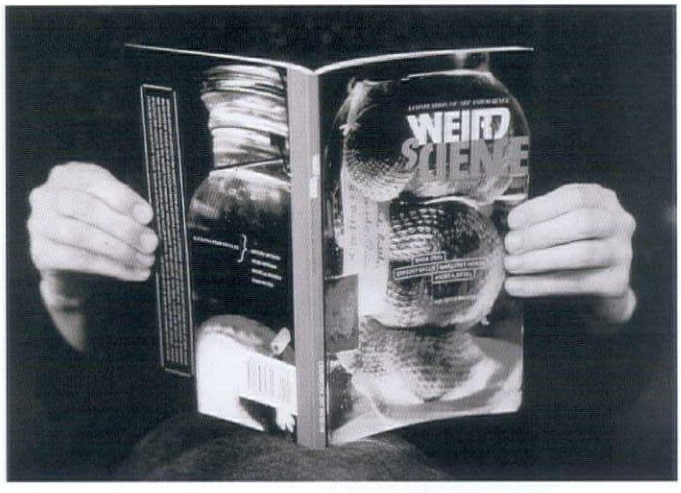
The Jew of New York

Renowned narrative cartoonist Ben Katchor's graphic novel, *The Jew of New York*, has "real novelty factor," the jurors agreed. Co-designed for Pantheon by Chip Kidd and Misha Beletsky—the latter a young designer about to go off to rabbinical school—Katchor's tale of a 19th-century dreamer who plans to turn the contents of Lake Erie into soda water sets a standard for high-end comic books. "Comics are usually done in this crappy, trade kind of way," observed Girardi, "but this is what it should be. It's treated really well and it's in the appropriate period style."



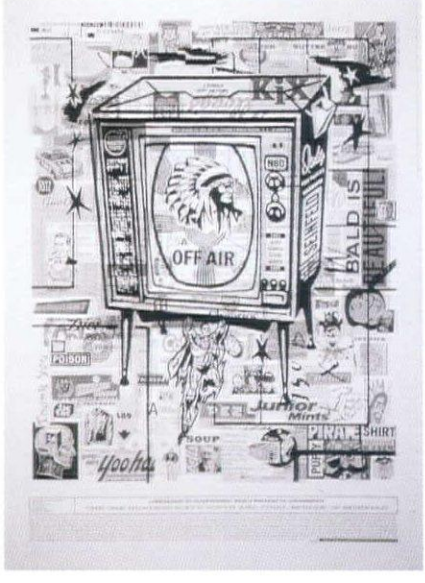
Weird Science Exhibition Catalogue

The manifold connections between artistic and scientific inquiry are the theme of this exhibition catalogue, created by Words + Pictures for Business + Culture for the Cranbrook Art Museum. The small catalogue, reminiscent of a scientific manual, shows the work of Mark Dion, Gregory Green, Margaret Honda and Andrea Zittel, all artists who explore the intersection of science and art. *Weird Science* impressed jurors with its "academic, no-nonsense feel," which is juxtaposed with high-potency images and a specially created eponymous typeface that looks like a Frankensteinian experiment gone awry.



Seinfeld Poster

A journey through all 169 episodes of the hit NBC series *Seinfeld*, Charles S. Anderson's poster for *Entertainment Weekly* cleverly expounds on the show's pop semiotics. Die-hard fans will recognize sly references to such *Seinfeld*-isms as the Soup Nazi, Kramer's bra for chesty men, Junior Mints, a log cabin and the "Bro." (For those not familiar with this iconography, start watching the reruns immediately.) The jurors agreed that the poster was a fitting commemoration of the series' finale last spring.



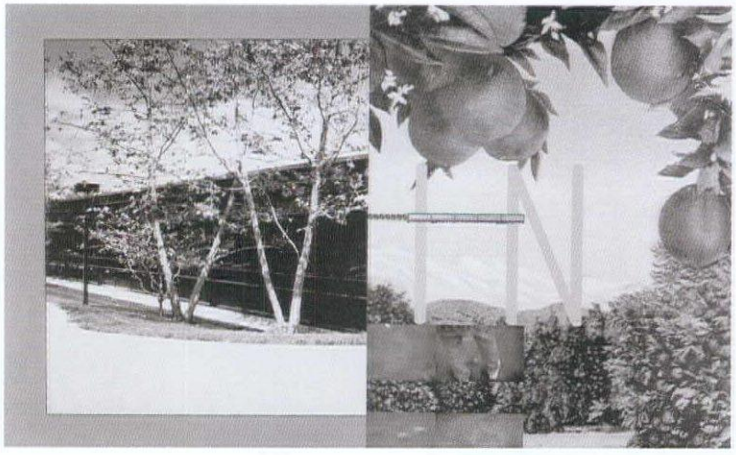
Miller Genuine Draft Print Ads

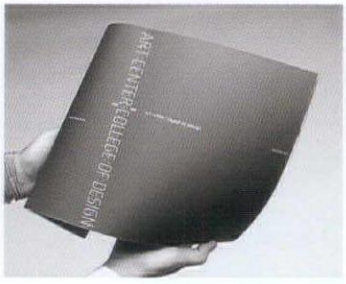
In a field that is generally, as Girardi put it, "ass-flat dumb," Johnson & Wolverton's extensive poster, pennant and billboard campaign for Miller Genuine Draft beer held some visual interest for the jurors. With an emphasis on decorative overpainting and unusual graphic treatments, the Miller ads eclipsed standard beer ad campaign clichés. "I particularly like it when the 'Miller Time' is not that noticeable," said Cahan.



Art Center College of Design Catalogue

"If I had gotten this at the age of 18," said Girardi about Art Center's latest catalogue, "I would have thought, 'This is fucking cool.'" Using vivid photographs, unusual typography and an ambiguous configuration based on a double-stitched binding, which lets the book open two different ways, art director Denise Gonzales Crisp hit upon a fresh way to attract potential students. "I think the binding alone would get the response they're after," agreed deWilde. "It *is* cool, but it's a seriously sophisticated cool."





Sinkel's Shop Saturday Night Club Flyers

Created by the Utrecht-based studio Dietwee Ontwerpers for a local bar/restaurant/nightclub called Sinkel's Shop, this series of flyers replaces the usual clubland hypergraphics with simple, amusing icons associated with food shopping. "I love the fact that it looks at first glance like a supermarket corporate identity," said deWilde of the dance club's logo, a metal shopping cart with dot-matrix type reminiscent of a cash-register receipt. Most amusing to the jurors, however, were images of a wet apple and an oiled banana—symbols promising Garden of Eden–themed nights. "That's when they start getting really Dutch on you," joked Doyle.





THE DUTCH PHOTOGRAPHERS

Anni Kuan Stationery

Long known for his love of optical effects and clever visual tricks, Stefan Sagmeister did not disappoint with his spare, elegant business card and stationery for the New York fashion designer Anni Kuan. The foldable business card consists of two abstract, vaguely Asian-looking patterns that, when closed, form the fashion designer's name. This strategy of making seemingly arbitrary decorative markings suddenly meaningful is echoed in the letterhead and envelope, which bear Kuan's name and no other information. "Addresses are so nineties," said Doyle. "This is millennial."



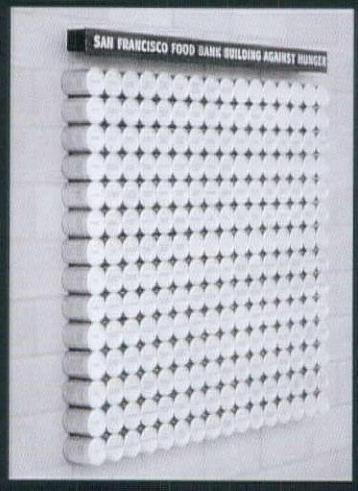
TOM SCHIERLITZ



GRAHAM MACINDOE

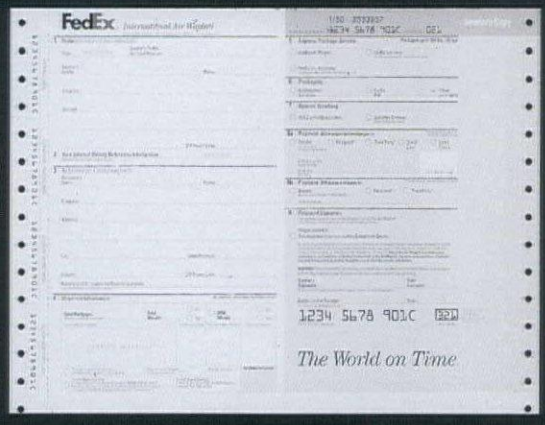
ABBY SADIN

San Francisco Food Bank Donor Wall



"This is just a really smart monument," said Cahan of Skidmore, Owings & Merrill's donor wall for the San Francisco Food Bank. Comprising 250 acrylic lenses and listing the names of contributors to the nonprofit organization's building project, SOM's design was appropriately inexpensive and low-tech.

FedEx Forms



Using pleasing fields of ivory, orange type for headings and a clearer grid, Landor Associates made over the ubiquitous FedEx form. Though the jurors felt that the redesign didn't rate a terribly high difficulty level, they were nonetheless satisfied with the outcome. "As a redesign of an already well-designed system," noted deWilde, "this only improves it." "Now, if somebody could make an airline ticket understandable, that *would* be a revolution," added Doyle.

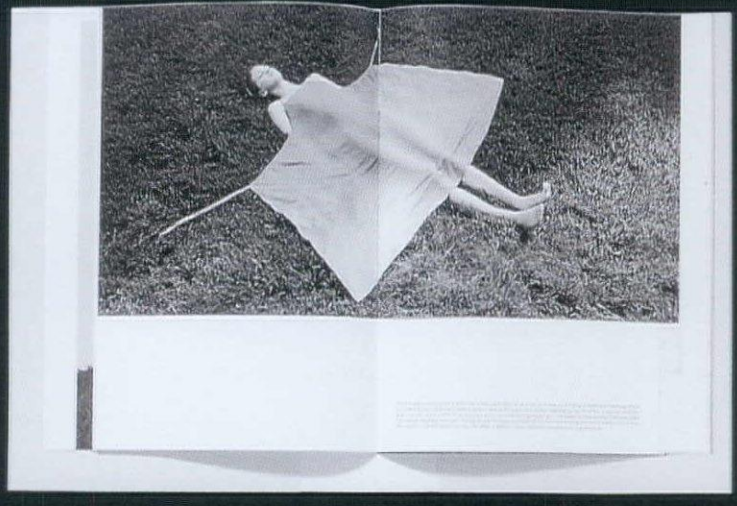
ESPN Winter X Games 1999 TV Spot



Created for Wieden & Kennedy by Adams Morioka, this TV promo for ESPN's Winter X Games, devoted to snowy "extreme sports," charmed most of the jurors with its pastiche of Japanese variety-show conceits and "super-deformed" graphics. "The kittens and the pandas and the girls and the hearts become really perverse after a while," observed deWilde of the 30-second commercial. Only Girardi, who is used to watching Japanese-style motion graphics on MTV and the Web, thought the spot treaded well-worn ground.

MARK BORTHWICK

Fiction Fashion Catalogue



In a day filled with fashion images of unshaven rock-and-roll roués and hyper-fetishized underage models, the Milan-based design studio Bianco & Cucco's catalogue for the Italian label Gentry Portofino struck the jurors as fresh. "There's some really beautiful thinking and sequencing here," noted Doyle of the catalogue, whose pages are cut in different sizes and overlap as the book is flipped through. Although the jurors agreed that the project's bright yellow, binder-like cover was a mistake, they all agreed that "for a fashion catalogue it's pretty damned good."

PACKAGING

A good package is hard to find. Optimally, it will make us feel happy to buy what's inside. We want it to be beautiful and smart, to appeal to our indulgent, hedonistic impulses as well as to our sense of economy and responsibility. Is it easy on the eyes and inviting to the touch? Is it practical, or superfluous? Does it invite visions of itself in a depleted state, another contribution to the erosion of the environment and the global pileup of waste? At the very least it should make us smile—like the Miller Lite can that reads "*No se use en piñatas.*"

All this may sound like a tall order. But filling it is important, especially if you consider how many packages we surround ourselves with day to day and year to year: perfume bottles, CDs, toilet-bowl cleaners, book jackets.

The three designers asked to rate the Packaging category were looking for all of the criteria mentioned above, and more besides. The jurors went beyond issues of design economy, looking for "the element of surprise, something appealing and provocative," in Robert Valentine's words—packaging lovely enough to make us want to keep it around. Valentine was insistent that what envelops the products we buy be "responsible" and "not frivolous." Patrick Li was looking for "restraint," as opposed to "innovation for innovation's sake" or anything too "design-y." And Jennifer Sterling was pleased to note the "succinct" efforts of "some very strong, basic American companies that are usually hard to get good design out of."

The winning items are keepers in every sense. Li's assessment of the two-in-one travel set created by Karim Rashid for Issey Miyake Parfum, one of this year's two Best of Category winners, was "I wish I'd done this"—the highest accolade a designer can give. Valentine's observation of the Christmas Pillow fragrance by Comme des Garçons, the other Best of Category winner, was "You want to hang on to this."

In our increasingly throwaway culture, that's high praise indeed.



JURORS
Patrick Li, Jennifer Sterling, Robert Valentine

MODERATOR
Julia Szabo

CLIENT/COMPANY Comme des Garçons. Paris, France. Adrian Joffe, managing director.
IN-HOUSE DESIGN Christian Astuguevieille, artistic director; Marc Atlan, graphic designer; Rei Kawakubo, bottle design and concept.
MATERIALS/FABRICATION Machine-sewn silk-rayon velvet; grain filler; glass bottle.

Comme des Garçons Christmas Pillow

CLIENT/COMPANY
Comme des Garçons

IN-HOUSE DESIGN
Christian Astuguevieille, Marc Atlan, Rei Kawakubo

For her fourth holiday-edition perfume, Rei Kawakubo, the Comme des Garçons mastermind, designed Christmas Pillow, a festive cushion of black silk-rayon velvet produced in a limited edition of 2,500. The package hides Kawakubo's original pebble-shaped glass bottle so completely that it seems to achieve the impossible—a shape-shifting, soft-contoured fabric vessel is magically dispensing liquid!

The inner vessel, of course, is not soft, but therein lies the genius. That, and the fact that the cushion protects the bottle from damage, eliminating the need for wasteful plastic or paper buffers. Plus, for hard-core fashion types who long for one-of-a-kind gifts, it's cleverly designed so that no two look exactly alike. "I think it's brilliant," Valentine said, massaging the pillow. "All the cosmetic companies do these gift-with-purchase things, and they come up with little pouches and stuff that you don't want. Here, it's incorporated into the packaging; it's not frivolous, it's something you want to hang on to—it's even organic because the shape changes so much." He shifted it from palm to palm, hardly able to put it down. "There's something so sensual about it; it feels great."

"I like the idea that every Christmas Comme des Garçons comes out with a new package," Li said, "but they use the same bottle over again, putting a new cap on it or whatever. This one is a new outer covering on top of the old bottle. It's a testament to Kawakubo's ability to take something she's done before and redo it in a completely new way."

In 1969, after working for the designer Asaki Kasei, Rei Kawakubo started the Comme des Garçons label. She produced women's clothing in Tokyo, added a men's line in 1978 and presented her first show in Paris in 1981. The collection championed black, which was until then an unpopular color, and deliberately obscured the silhouette with shapeless, irregularly perforated boiled wools. Kawakubo has since moved on from her trademark black palette but still aspires to create what is ultimately genderless clothing. Over the years, Kawakubo has challenged the notion of a female shape by adding lumps and bumps to her clothing and drawn attention to the craft of assembly by laying seams bare and fraying necklines. Her designs have been featured in exhibitions around the world. Kawakubo introduced the first Comme des Garçons fragrance in 1994.

Adrian Joffe is managing director of Comme des Garçons S.A.

How did you come up with the idea for the Christmas Pillow?

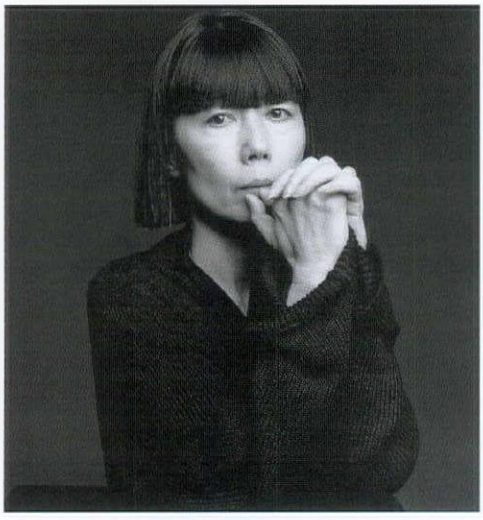
AJ: As usual for our end-of-year limited series, we discussed the project with our creative consultant Christian Astuguevieille, who has always been interested in the transformation of everyday objects through wrapping, enveloping and other processes. He presented us with some ideas; the Christmas Pillow was the one that Rei Kawakubo chose for 1998.

How was it made?

It was made in a shirt factory. We filled an inner bag with grains, inserted the perfume bottle and then sewed an outer bag of black velvet around it—very time-consuming but necessary to ensure that none of the grains would come loose.

What was the reaction on the market?

It has been our most popular limited edition, following the successes of Red Velvet (1995), Snowing (1996) and Jewel (1997). We always sell out of the 2,500 that we make; this time all the retail outlets sold out, too.



Rei Kawakubo

TIMOTHY GREENFIELD-SANDERS


CHRISTMAS PILLOW
LIMITED EDITION 2.500 EX
COMME des GARÇONS

Issey Miyake 2-in-1 Travel Kit

CLIENT/COMPANY Issey Miyake, Beauté Prestige International
CONSULTANT DESIGN Karim Rashid, Inc.

Few things are more irritating to the frequent flyer than toiletries that go splat all over the interior of a costly piece of luggage. Imagine a travel kit in which two lightweight, compact, shatterproof plastic bottles combine to make one. That's the solution devised by Karim Rashid for Issey Miyake Parfum.

The bottles are blow-molded using polypropylene with a coating of Adflex, a polymer that gives the product a rubbery feel and "grips" the two bottles together to keep them from slipping apart. "I thought it was a little contrived at first," Valentine said, but he soon came around. "Once I picked it up, took it apart and really got a good look at it, I found the attraction." Sterling loved the simplicity of the design and the way the two bottles fit together. "It's very architectural, like something Arquitectonica would do in Miami," she said. Li agreed: "It looks like a building. It's beautiful apart and it's beautiful together. Plus, it's super-functional."

The judges all found the clear plastic case a superfluous distraction—especially the semicircular notches at the edges—but it could not obscure the genius of its contents. "In the case it doesn't look as well resolved," said Sterling, "but out of the case it's absolutely beautiful."

Karim Rashid was born in Cairo in 1960 and raised in England and Canada. He worked for seven years with Toronto-based KAN Industrial Designers, where he served as head designer on projects for Canada Post, Imax, Black & Decker, Toshiba and Expo '86. He opened his own practice in 1991 and, in 1993, set up a studio in New York, where he designed lighting, tabletop products and furniture for Nambe, Umbra, Issey Miyake and other clients. His work has been exhibited in museums around the world, including the Museum of Modern Art in New York, the Groninger Museum in the Netherlands and the Design Museum in London. Rashid is presently an assistant professor of industrial design at the University of the Arts in Philadelphia.



Karim Rashid

How was the idea for the two-in-one bottle conceived?
The idea was to develop two bottles that fit together for traveling. After a plethora of sketches, I tried some organic concepts, but many of them were too complex to produce. One of them, though, evolved into a three-in-one bottle, which is about to go on the market as we speak. The geometry is derived from a square deconstructed to form an interior bottle for another cosmetic. The concept is based on integration: cosmetics that are used separately but are necessary together.

How was it made?
It was a challenge, due to the asymmetry of the larger bottle and the perfect squareness of the form. It required some experimentation to achieve the perfect, crisp edges. I'm very pleased with the soft, friendly texture of the coating, which gives it a beautiful finish. The case shockproofs the contents and makes the product friendlier: You have to have a physical experience with an object to really enjoy it.

Describe your design strategy.
I have a pluralist philosophy: When I take on a project like this, I'm not necessarily designing a cosmetic bottle; I could be designing anything. One material, one idea or one interesting production method can have ramifications on the next; this affords each project the potential to completely influence the rest. In this case, the subject is engageable, small, mutable, portable, soft, experiential and transformable; the object is a two-in-one cosmetic bottle.

Why is the perfume industry so reluctant to use plastic?
The hesitation to use plastic is twofold: On the one hand, the market still perceives glass as the only appropriate vessel for perfume; and on the other, plastic reacts to many perfumes. Our solution: We're using a plastic with a highly inert coating; it won't react with perfume. So far, the response has been phenomenal.



CLIENT/COMPANY Issey Miyake, Beauté Prestige International, Paris, France. Catherine Hellegouarch, marketing director.
CONSULTANT DESIGN Karim Rashid, Inc., New York. Karim Rashid, president.
MATERIALS/FABRICATION Blow-molded polypropylene bottles with Adflex coating.
HARDWARE/SOFTWARE Apple Power Macintosh G3, Pen & Paper, Ashlar Vellum, Strata Studio Pro, RenderZone.

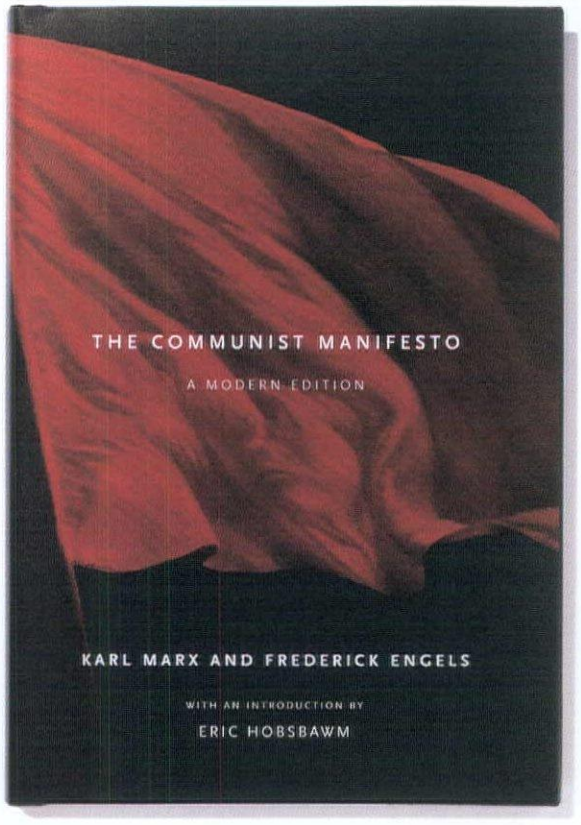
ANNE-LAURE OBEDSON


DEODORANT SANS ALCOOL
ALCOHOL FREE DEODORANT
EAU DE
TOILETTE

The Communist Manifesto

A fine example of capitalist decadence: To mark the 150th anniversary of the first English publication of Marx and Engels' *Communist Manifesto*, Verso reissued the famous 23-page pamphlet in an upscale(!) edition aimed not at the workers of the world but the sybarites. Produced by Lisa Billard Design, the cover reproduces *The Red Flag*, by the Russian-born art duo Komar and Melamid. "It's beautiful," Li said. "Really simple and pure and elegant, but the imagery is pretty powerful. And I like the fact that it's by Komar and Melamid; I think it adds another dimension."

CLIENT/COMPANY Verso
CONSULTANT DESIGN Lisa Billard Design



CLIENT/COMPANY Verso. New York. Colin Robinson, managing director.
CONSULTANT DESIGN Lisa Billard Design, New York. Lisa Billard, designer; Komar and Melamid, illustrators.
MATERIALS/FABRICATION Offset printing, matte lamination.
HARDWARE/SOFTWARE Apple Macintosh 7200; QuarkXpress.

Comme des Garçons Odeur 53

When creating a perfume, Rei Kawakubo has said, "It shouldn't be necessary to pick a flower or fruit or to disturb any organic material." Hence Comme des Garçons Odeur 53, a fragrance composed of 53 entirely synthetic smells, including, notably, burnt rubber and laundry hanging on a clothesline. The resulting concoction is housed in a 200-milliliter bottle as big as all outdoors. The bottle was a letdown for Li. "I like that it's a super-cold, clinical product," he said, "because that's exactly what the fragrance is, which is brilliant. I'm all for a square bottle, but this feels like a stock item. I always expect something new and different from Kawakubo, but I could see this bottle with someone else's brand on it." Sterling disagreed. "I like the squareness of it," she said, "the fact that it isn't exactly the proportionate, 'right' size, that it feels like a gift. I think it looks very elegant and structural at the same time. And I love that you have to pick it up with two hands. It's very 'Here comes the scent!'"

CLIENT/COMPANY
Comme des Garçons
IN-HOUSE DESIGN Christian Astuguevieille, Marc Atlan, Rei Kawakubo



CLIENT/COMPANY Comme des Garçons, Paris, France.
IN-HOUSE DESIGN Christian Astuguevieille, artistic director; Marc Atlan, graphic designer; Rei Kawakubo, bottle design and concept.

ALBERT GIORDAN

Visionaire #27 "Movement"

CLIENT/COMPANY Visionaire

DESIGN Stephen Gan, Greg Foley, Peter Saville, Nick Knight, Alexander McQueen, Katy England, Chris Levine

For its subscribers, the arrival of *Visionaire* is always an event. (At $150 an issue, it had better be.) Among the regular contributors to this swinging fashion quarterly are some of the hippest designers, photographers and artists working today, including Karl Lagerfeld, Mario Testino and Alexander McQueen. Issue #27, titled "Movement," was even swingier than usual. The cover, a collaboration by photographer Nick Knight and designer Peter Saville, makes use of lenticular imaging, a process frequently used in the production of novelty postcards. Supermodel Kate Moss appears seated on a swing, but 16 different images become visible as you move the book, so she appears to be swinging toward you, hair flying and dress rippling. Inside, vellum pages layer one over another, so that a page with a photograph of a female nude occurs after a sheer layer with a drawing of a dress that fits her, paperdoll-style. The result: a flip book that fairly begs to be perused again and again. In fact, so compelling was this entry that for several moments the only noise in the room was the sound of pages turning. "You almost don't want to put it down," Li remarked.



CLIENT/COMPANY Visionaire, New York.
DESIGN Stephen Gan, creative director and editor-in-chief; Greg Foley, art director; Peter Saville at the Apartment, cover art direction; Nick Knight, cover photographer; Alexander McQueen, Katy England, cover photo stylists; Kate Moss, cover model; Chris Levine, iC Holographic, cover imaging.
MATERIALS/FABRICATION Two 16-Phases Opti-Multi-Phase moving lenticular images, four-color printed vellum, hardcover concealed wire-o binding.
HARDWARE/SOFTWARE Apple Macintosh; QuarkXpress, Adobe Illustrator, Adobe Photoshop.





CLIENT/COMPANY Little, Brown & Company, New York.
IN-HOUSE DESIGN Michael Ian Kaye, creative director and designer; Jack Louth, photographer.
MATERIALS/FABRICATION Four-color process offset printing; glossy polypropylene laminate.
HARDWARE/SOFTWARE Apple Power Macintosh; QuarkXpress.

Toyer Book Jacket

Oprah's book club notwithstanding, it's quite a job for publishers to get us reading books. Hence Little, Brown's clever packaging tactic for Gardner McKay's suspense novel *Toyer*: one book, 12 different jackets. In the book, the titular Toyer goes on a lobotomizing spree in Los Angeles; each jacket depicts a different victim. By giving each one a face and portraying her with almost cinematic urgency, the jackets get you to care about the characters even before you know their names. "I was totally intrigued by this, but I wish the photography were stronger," Li said. "I liked that they were shot as 'real people' without too much attention to the styling," Sterling added. "And I like the titling. It's about lobotomy, and the word 'Toyer' goes right across their foreheads."

CLIENT/COMPANY Little Brown & Company

IN-HOUSE DESIGN Michael Ian Kaye



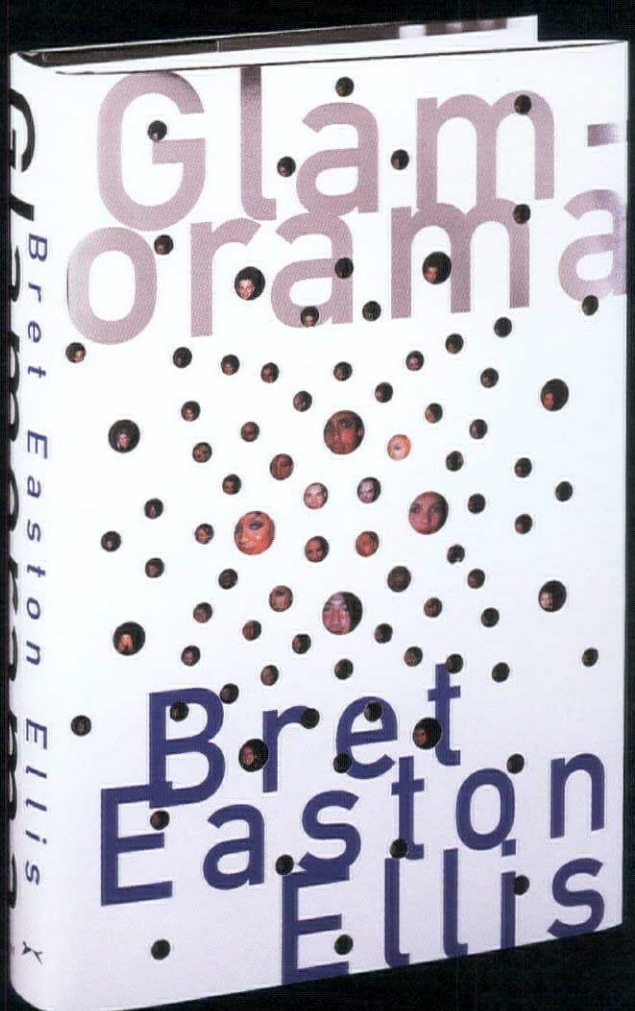
CLIENT/COMPANY Miller Brewing, Milwaukee, WI. Susan Burdett, director of brand identity. **CONSULTANT DESIGN** Sandstrom Design, Portland, OR. Steve Sandstrom, creative director and designer; Buddy T. Ramstedder, copywriter; Starlee Matz, production designer. **HARDWARE/SOFTWARE** Apple Macintosh G3, Adobe Illustrator.

Miller Lite Cans

The jurors tended to give high marks to packages that engaged their sense of humor as well as their sense of design, and Miller Lite's jokey cans, each numbered for collectors, were no exception. Said Sterling, "I love the copy: 'This beer has your name on it. No wait—it has our name on it. Whatever.' Or: 'Not every can contains the same number of bubbles.' It keeps all the branding for Miller but makes it fun. And I like that it says 'Lite' but it's, like, 208 ounces." (Actually, it's, like, 24.) Valentine added, "I was happy to see an American company, a brand like this, finally taking some chances. Maybe it's not leaps and bounds, but it's refreshing." The project was created by Sandstrom Design, a firm based in Portland, OR.

CLIENT/COMPANY
Miller Brewing

CONSULTANT DESIGN
Sandstrom Design



CLIENT/COMPANY Alfred A. Knopf, New York. **CONSULTANT DESIGN** Chip Kidd Design, New York. Chip Kidd, art director; Patrick McMullen, photographer; Gene Bresler, photo-manipulation. **HARDWARE/SOFTWARE** QuarkXpress, Adobe Photoshop.

Glamorama

Bret Easton Ellis's new novel, *Glamorama*, set in celebrity-obsessed Manhattan, demanded an equally celeb-o-centric package. Chip Kidd's solution was a shiny black hardcover with a starry constellation of the usual bold-face suspects: Madonna, John F. Kennedy Jr., Kate Moss, Leonardo DiCaprio, Julia Roberts, Keanu Reeves, Brooke Shields and many, many others. Over that he laid a white dust jacket riddled with die-cut circles for the disembodied heads to peek through, setting off each in his or her own spotlight. "I've seen pictures of this book a lot," Valentine said, "and I was really happy to see it in person and realize that it was die-cut. It's a great design." Added Li, "The dust jacket and the actual book cover work so well together. There's something seductive about all the little holes." Valentine agreed: "I like that it looks as if someone took pot shots at it—because that's what you do: Take pot shots at celebrities."

CLIENT/COMPANY
Alfred A. Knopf

CONSULTANT DESIGN
Chip Kidd Design

Issey Miyake l'Eau d'Issey

CLIENT/COMPANY Issey Miyake, Beauté Prestige International

CONSULTANT DESIGN Karim Rashid, Inc.

The no-brainer method of branding is to overwhelm a package with a big old corporate logo. So when a designer makes the effort to devise a package that displays a subtler, more conceptual kinship with its maker, applause is in order. For l'Eau d'Issey, a women's fragrance by Issey Miyake, Karim Rashid created a 100-percent recyclable, injection-molded polypropylene box with a ghostly translucence. (Miyake has a well-known affinity for diaphanous materials.) When backlit on a display shelf, the package makes the bottle appear as a mysterious shadow. "I think it could have been very easy to make a package that didn't quite fit," Sterling said. "This plays up both the package and the bottle you see inside it. I love it. It's luminous, and the plastic makes it elegant, which is not an adjective you'd ordinarily associate with plastic."



CLIENT/COMPANY Issey Miyake, Beauté Prestige International, Paris, France. Catherine Hellegouarch, marketing director.
CONSULTANT DESIGN Karim Rashid, Inc., New York. Karim Rashid, president; Constantinos Hoursoglou, assistant designer.
HARDWARE/SOFTWARE Apple Power Macintosh G3, Pen & Paper; Ashlar Vellum, Strata Studio Pro.



Music for an Open Studio CD Case

Todd Waterbury, of Portland, OR, slid seafoam-green metric ellipses into a standard, plastic jewelbox to package a CD conceived for an art installation at an architecture firm. This is as far as he went with off-the-shelf design tropes, however. Every other element of the design is specific to the installation: The ellipses echo the contours of the studio environment, the machine-cut shapes accompany the repetitive machine-made music on the CD, even the angle of the ellipses—55 degrees—relates to the music, which is based on a frequency of 55 Hertz. The layers of translucency and color make this precise design both appealing and tactile. "If I saw this in a store," Sterling said, "I would pick it up; I would want it; I would buy it."

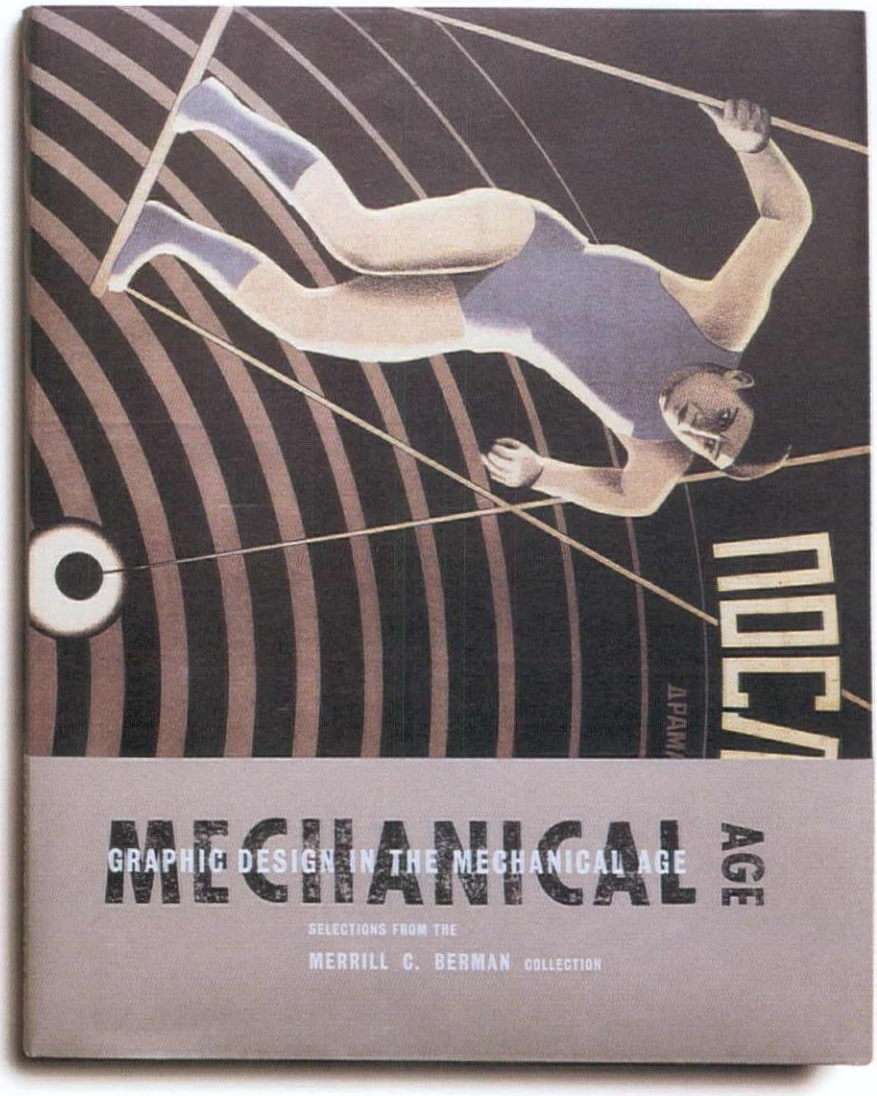
CLIENT/COMPANY Studio Riley

CONSULTANT DESIGN
Todd Waterbury

CLIENT/COMPANY Studio Riley, Portland, OR. Christopher Riley, composer.
CONSULTANT DESIGN Todd Waterbury, art director and designer, Portland, OR.
MATERIALS/FABRICATION Clear plastic jewel cases, Alvin Ellipse Templates (55 degrees), lithographed mylar and acetate, Univers 55 typeface.
HARDWARE/SOFTWARE Apple Power Macintosh 9500; QuarkXpress.

PACKAGING

DESIGN DISTINCTION





MATT FLYNN

CLIENT/COMPANY Cooper-Hewitt, National Design Museum, New York. Williams College Museum of Art, Williamstown, MA. Yale University Press, New Haven and London.
IN-HOUSE DESIGN Cooper-Hewitt, National Design Museum, New York. Ellen Lupton, designer; Poster illustration: *The Last Flight*, Vladimir and Georgii Stenberg, 1928.
MATERIALS/FABRICATION Gilbert Esse uncoated paper.

Graphic Design in the Mechanical Age Book Jacket/Poster

Most book covers are just book covers, but the jacket for *Graphic Design in the Mechanical Age*, published by Yale University Press in conjuction with the Williams College Museum of Art and the Cooper-Hewitt, National Design Museum, doubles as a poster—and an attractive one, at that. Designed by Ellen Lupton to simulate kraft paper, the jacket is folded, scored and printed on both sides. When wrapped around the book, the visible part shows a detail of Vladimir and Georgii Stenberg's poster for the 1928 film *The Last Flight*. "I like that it works as a jacket and as a poster—and that they both work so well," Li said. When unfolded, the back of the poster displays a dazzling Tristan Tzara quote: "I have a mad and starry desire to assassinate beauty—the old kind, of course—with clarions and banners." Offered Sterling, "That's the side I'd put up."

CLIENT/COMPANY
Cooper-Hewitt, National Design Museum; Williams College Museum of Art; Yale University Press

IN-HOUSE DESIGN
Ellen Lupton



Superdrug Toilet Cleaners

Stating the obvious with wit and enthusiasm appears to be a forte of Turner Duckworth, the London group that redesigned the Superdrug line of loo cleaners. The firm added a healthy dose of toilet humor to its design; borrowed the sturdy shape of motor-oil containers; had fun with the masculine and feminine icons found on lavatory doors the world over, and scored a royal flush with our judges. "I love them," Sterling said. "The blue one has an icon of a man, and the pink one has an icon of a woman in a floral June Allyson dress, but they both look like motor-oil packages. The pink one looks so fifties, so 'I'm so happy to be cleaning my toilet'—and I like anything that breaks with its category on the shelf and doesn't have a sparkle next to the brand name."

CLIENT/COMPANY Superdrug
CONSULTANT DESIGN Turner Duckworth

CLIENT/COMPANY Superdrug, Croydon, Surrey, U.K. Neil Pedlham, design manager.
CONSULTANT DESIGN Turner Duckworth, London. David Turner, Bruce Duckworth, creative directors; Mark Waters, designer.
MATERIALS/FABRICATION Lithography and screenprinting.
HARDWARE/SOFTWARE Apple Macintosh; Adobe Photoshop, Macromedia Freehand.



Basin Labels

The company behind Basin's scrubbed-behind-the-ears packaging for a wide range of bath products is Duffy Design of Minneapolis, also home to Basin. More than any other package in this category, the logo is where it's at with Basin, and the logo—a B in a puddle of water—is, well, clean. "I never get tired of seeing this logo," Sterling said, "and I've seen it a lot lately. I think that it's beautiful, brilliant and simple. It's probably my favorite logo that I've seen in a long time, and I'm not a big logo fan. It feels farm-fresh." Which is appropriate to the retailer. "It's not an aromatherapy type of store," Sterling added. "It's not an organic type of store. It's just... soap."

CLIENT/COMPANY
Retail Concepts

CONSULTANT DESIGN Duffy Design and Interactive



CLIENT/COMPANY Retail Concepts, Eagan, MN.
CONSULTANT DESIGN Duffy Design and Interactive, Minneapolis, MN; Joe Duffy, creative director; Kobe, designer and illustrator; Lisa Pemerick, copywriter; Dan Olson, designer and illustrator.
HARDWARE/SOFTWARE Apple Macintosh; Adobe Illustrator, Adobe Photoshop.



CLIENT/COMPANY @radical.media, New York.
IN-HOUSE DESIGN @radical.media, New York. Rafael Esquer, art director and designer.
MATERIALS/FABRICATION Silkscreen on raw canvas.
HARDWARE/SOFTWARE Apple Power Macintosh 9600; Adobe Illustrator, Adobe Photoshop, QuarkXpress.

New Year's Laundry Bag

CLIENT/COMPANY @radical.media

IN-HOUSE DESIGN Rafael Esquer

For a New Year's promotion, @radical.media, a New York design firm, created a laundry bag urging its clients—in tall, bold type reminiscent of Uncle Sam's "I want you" posters—to donate clothing to specific charities in New York and California. The company then coordinated pickups and deliveries of the haul. While the bag itself was not exceptionally designed, its concept—that doing good is more important than looking good—won the jurors over.



CLIENT/COMPANY Neal's Yard Remedies, London, U.K. Romy Frazer, managing director.
CONSULTANT DESIGN Turner Duckworth, London. David Turner, Bruce Duckworth, creative directors; Bob Celiz, designer.
MATERIALS/FABRICATION Lithography and screenprinting.
HARDWARE/SOFTWARE Apple Macintosh; Adobe Photoshop, Macromedia Freehand.

Neal's Yard Toiletries

CLIENT/COMPANY Neal's Yard Remedies

CONSULTANT DESIGN Turner Duckworth

For many, the British brand Neal's Yard has become synonymous with the cobalt-blue glass bottles the company has packaged its toiletries in for almost 20 years. Not surprisingly, when the London design firm Turner Duckworth undertook the redesign of these iconic packages, they altered precious little —opting instead to revamp the bottles with vibrant labels. "I can't even pinpoint what's been changed," Li said, "which I guess is a good thing." Added Valentine, "They kept the integrity of the brand, which I appreciate."



CLIENT/COMPANY Apple Computer, Cupertino, CA. Peggy Jensen, manager of packaging and photography.
CONSULTANT DESIGN USWeb/CKS, San Francisco. Andy Dreyfus, creative director; Hiroki Asai, associate creative director.
HARDWARE/SOFTWARE QuarkXpress.

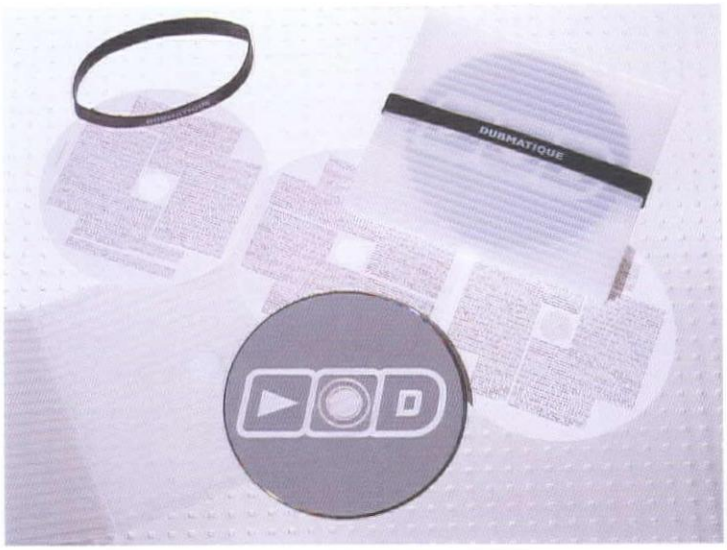
iMac Packaging

When was the last time you got emotional about a computer? With its clever advertising ("iCandy") and five different jewel-toned color options, the iMac is hard to resist. But is the same true of the packaging? Valentine waxed lyrical. "When I opened up the box, it was so well thought-out," he said. "I wasn't let down by this. I thought, 'Aah... that's what packaging should be.' Even the Styrofoam was nicely done; they rounded the corners so that it felt like the machine itself." He added, "They took advantage of the graphics they use on billboards and TV and print ads and applied it to the box. And they did a nice job with it—how much cleaner can you get? It wasn't gratuitous, it was cohesive; it supported everything else they're doing, and it is refreshing in that way. Is it revolutionary, is it pushing the envelope? No, but they did little things that made you feel like they thought about you."

CLIENT/COMPANY
Apple Computer

CONSULTANT DESIGN
USWeb/CKS





Dubmatique CD Case

The Montreal company Époxy's answer to clear-plastic CD case ennui is its packaging for Dubmatique, the latest album from the francophone hip-hop crew of the same name. The unbreakable item is fashioned from luminous corrugated plastic and fastens with a black rubber band. The CD is held in place with two ingenious white Velcro circles (which made Valentine raise a practical question: Does the Velcro scratch the CD?). Sterling said, "If CD designers had a freer reign, you'd be able to walk into a record store and find hundreds of products like this—and it would be a pleasure to choose from them." She added, "A lot of times you love the music, but sometimes you just go in and buy whatever looks interesting. This I would buy. It's so succinct with that little spot of Velcro."

CLIENT/COMPANY Les Disques Tox
CONSULTANT DESIGN Époxy

CLIENT/COMPANY Les Disques Tox, Montreal, Quebec, Canada.
CONSULTANT DESIGN Époxy, Montreal, Quebec, Canada. Michel Valois, art director and designer; Daniel Fortin, George Fok, creative directors.
HARDWARE/SOFTWARE Apple Power Macintosh, AGFA Studio Scan, Hewlett Packard Laserjet 4V; Adobe Illustrator, Adobe Photoshop, Macromedia Fontographer.



Visionaire #25 "Visionary"

Visionaire's 25th edition, entitled "Visionary," is a stylish sheaf of loose folios celebrating creative pop prophets as diverse as Twyla Tharp, David Bowie and Yohji Yamamoto. "Most of the contributors who work on *Visionaire* donate either their time or their work, and having a piece this large brings attention to their contribution," Li pointed out. "It's not a small thing." Indeed. The folios were designed to fit neatly into an oversize, square blue-paper sleeve—and then into another sleeve of clear mylar printed with psychedelic blue circles. Each container slyly evokes a record-album cover, inviting viewers to pore over the contents as vinyl-philes once pored over LP liner notes. "The photography was particularly appealing," Sterling said. "I think the point of *Visionaire* is that it's inspirational," Valentine added, "and this one is. I wanted to really spend time with this issue."

CLIENT/COMPANY Visionaire
IN-HOUSE DESIGN Stephen Gan, Greg Foley

CLIENT/COMPANY Visionaire, New York.
IN-HOUSE DESIGN Stephen Gan, creative director and editor-in-chief; Greg Foley, art director.
MATERIALS/FABRICATION Wrapped board, silk-screened PVC two-piece slipcase, printed folders.
HARDWARE/SOFTWARE Apple Macintosh; QuarkXpress, Adobe Illustrator, Adobe Photoshop.

BETH PHILLIPS

HONORABLE MENTION

PACKAGING

Sound Circus Four-CD Set

Free from the restrictions imposed by stores on CD packaging, London's Intro Design was able to get really creative with its concept for the mail-order Sound Circus label, producing what it calls a "book-like format" intended to present a "coherent label identity." Li thought the firm accomplished its mission. "The CD wasn't designed separately from the packaging; they're combined," he said. "The typography on the actual CD is restrained and beautiful. I'd love to have one of these. It's a total package."



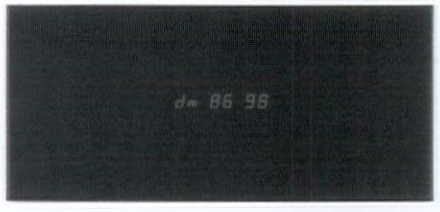
Dock Boggs Double-CD Package

In the liner notes to *Dock Boggs: His Folkways Years, 1963–1968*, the historian Barry O'Connell writes that "Dock's were the struggles carried on by working-class Americans: to discover and possess a measure of dignity." The design, by the New York firm Open for Smithsonian Folkways Recordings, does justice to the CD's inspiration, with a photo of Boggs tinted antique green on the cover and an appropriately homespun wood-grain pattern on both disks. "I love how unpretentious it is," Li said. "Boggs was an early folk singer, very rustic; the rough-around-the-edges packaging reflects that one hundred percent."

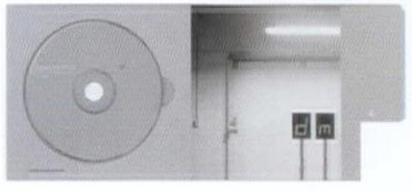


Depeche Mode CD Set

In its design for Depeche Mode's retrospective CD set for Mute Records, the London design firm Intro reduced the album's title to the simple code DM 86–98. These characters (with the exception of the dash) were then programmed into a set of custom-made LED units and photographed on location in California and Nevada. "The photography is brilliant," Li said. "I like the strength of the images and the fact that they took the time to create these things. They're confident enough that the DM stands on its own, and the paper and type are really clever."

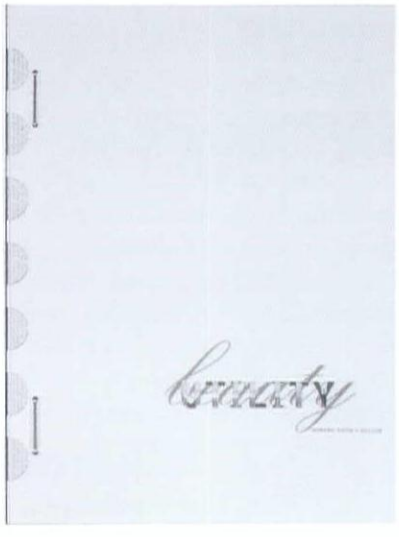






Mohawk Brochure

What paper brochure can claim that it gets to stick around the office for its good looks alone? The aptly titled *Beauty in Utility* brochure, produced by Design: M/W for Mohawk Paper Mills of Cohoes, NY, for one. With two giant staples and seven die-cut half-moons to provide visual intrigue along the spine, this one is a keeper. "I was immediately attracted to the spine," Li said. "It's eye-catching." Valentine added, "This shows the capabilities of their paper. It isn't frivolous; you want to hang on to it just for the binding."



Troy Gift Boxes

The New York City store Troy, which sells high-end furniture and *objets d'art*, aimed to create protective holiday packaging that's visually exciting and can be used for shipping. It's arguable that, even empty, Troy's boxes would make handsome gifts. Two internal planes of cellophane hold an object in place with surface tension; windows on either side of the box reveal its contents "suspended" inside. "This is one box that fits a variety of different products," Li said. "The scope of what they tried to do was really ambitious.The way the objects float gives these a lot of impact."



Levi's Shopping Bag

For Levi's Hard Jeans, the San Francisco–based firm Zimmermann Crowe produced four different shopping bags, designed to work in combination. Lined up in a window display, they spell out the provocative word H-A-R-D. "I liked elements of the campaign," Valentine said, "but then again, it's just a regular shopping bag with graphics on it." (Those graphics, incidentally, were created with a photocopier.) But experience is the real test. "I had the benefit of seeing these in the stores in San Francisco," Sterling said, "and the way they were all stacked up looked very strong."

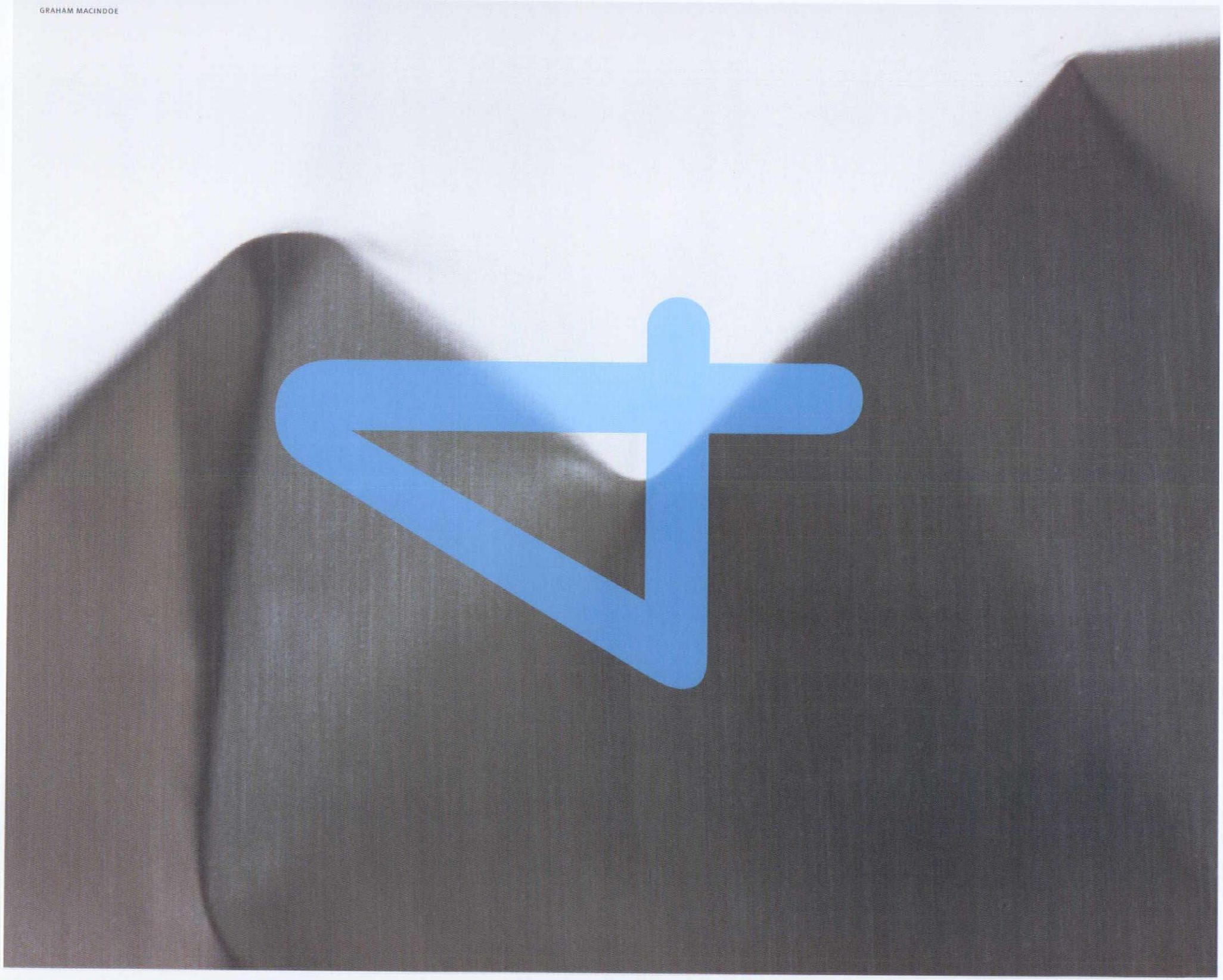


Issey Miyake Father's Day Travel Case

This, the second stylish and shockproof travel case designed by Karim Rashid for Issey Miyake Parfum, was created as a free gift with purchase. The biomorphic lozenge, made of molded PVC, is meant to hold such toiletries as deodorant and cologne. "You get roped in by the outside," Sterling noted. "It feels like a little pillow." Her colleagues were less convinced. Observed Li, "The shape is sculptural and beautiful, and the material is pleasant and surprising to the touch, but it's not so easy to access the stuff inside." In the end all the jurors came around, nodding as Sterling said, "The whole thing feels clean—everything you'd want a perfume or toiletry product to feel like. And it's nice to have a travel case that's completely washable."



GRAHAM MACINDOE



ENVIRONMENTS

Like a Geiger counter nearing uranium, the jury room crackled with such words as "modesty," "restraint," "economy" and "calm" when the jurors warmed to a project. Presented with submissions ranging from the design for a corporate headquarters to an exotic lighting installation that looks like a swarm of fireflies in a bamboo forest, Louise Harpman, David Meckel, Ali Tayar and Tod Williams praised designers who work with the ordinary and make it extraordinary. Risk-taking projects were rewarded as well, especially when invention was mothered by constraint and necessity rather than a big budget. The jurors consistently looked for spirit on a shoestring, and found it in unexpected quarters: signage in a Kiwi zoo, street scaffolding in a loft office and a restaurant banquette upholstered with lawn-furniture webbing.

Reflecting the concerns of practitioners who also teach, the jurors were open to theory-driven projects but also concerned with everyday construction realities: craft and detailing, per-square-foot budgets and the ability to push design through public channels. Freshness was always valued; jurors often shied away from designs that failed to venture into new territory.

To judge by the submissions, the modernism the design world has returned to is a decidedly pluralist one. The office and store for the Nettwerk record label, for instance, is a complex abstraction, with many different layers of spaces and materials. Contrast that with a purist example, like the exquisitely reductive Colleen B. Rosenblat Jewelry showroom in Hamburg, Germany. The winners in general have a tendency toward lightness, transparency and, as is to be expected these days, simplicity, though the jury was split about how these qualities are best achieved. Tayar preferred projects that operate by subtraction, distilling environments to what he called "essences." Williams, on the other hand, was more receptive to additive processes, as long as they did not lead to exaggeration or "visual hype." Like the other jurors, he leaned toward simple designs whose objectivity is tempered by surprising elements, such as the handcrafted Nakashima furnishings at Rosenblat.

The jury often gravitated to material explorations—vacuum-formed plastics in a trade-show booth, translucent glass in a corporate museum and felt in a site-specific art installation, for example. Rawness, not polish, characterizes many of these projects. And though some efforts have a theoretical subtext rather than the problem-solving agenda of traditional modernism, the jury generally focused on the object itself. "We recognized the authority of the thing made," said Harpman. "We weren't anti-theory, but theory worked only when it didn't seem overlaid."



JURORS
Louise Harpman, David Meckel, Ali Tayar, Tod Williams

MODERATOR
Joseph Giovannini

The Architecture of Repose

CLIENT/COMPANY
San Francisco Museum of Modern Art

CONSULTANT DESIGN
Kuth/Ranieri Architects

Architecture, furniture and vestment: All three are embodied in Kuth/Ranieri Architects' exploration of felt, a material that some may think has little expressive potential. "The Architecture of Repose," a long, tall, felt-and-steel wall, was assembled for "Fabrications," an exhibition of site-specific installations by architects that was mounted at three museums across the U.S.

Attached to the wall studs of the San Francisco Museum of Modern Art, the installation was layered in what the architects call an "interior undershirt" and "exterior jacket": The structure was dressed inside and out with felt that was cut, clamped, carved and slotted into a double facade, and hollowed with a colonnade of cavities that provide seating.

Visitors were invited to seat themselves inside the cavities and look *out* at the gallery where they had been standing, looking *into* the installation, only moments before. "The work sets up an unstable reading of the relationships that constitute this area of the gallery," the architects write in their statement of purpose. "It oscillates between a graft, a garment, a base and a volume."

Jurors appreciated the installation for reasons more material than theoretical. The understated character of the installation came from the felt itself, a humble material configured in an almost deadpan design. Its ingenuity was in the conspicuous banality of the off-the-shelf hardware used to clamp the parts together. "The economy goes all the way down to the connectors," noted Tayar. Added Williams, "They take the felt apart and clamp it back together in a way that reveals something about it that wouldn't otherwise be known. It's a tremendous exploration of a single material."

"This is crude and wonderful," declared Harpman. "Yes, it borrows from Joseph Beuys, but it transforms the felt and creates these personal spaces within the large space of the gallery. The idea that you penetrate the felt wall is profound and beautiful. And there's a precision about the way it stacks, clamps and straps that I admire."

CLIENT/COMPANY San Francisco Museum of Modern Art, San Francisco. Aaron Betsky, curator, Architecture and Digital Projects.
CONSULTANT DESIGN Kuth/Ranieri Architects, San Francisco. Byron Kuth, Elizabeth Ranieri, principal designers; Steve Const, project manager. Rob Wellington Quigley, Hodgetts + Fung Design Associates, Kennedy & Violich Architecture, collaborating architects.
MATERIALS/FABRICATION 800 pounds industrial felt, 750 light-duty C-clamps.

Byron Kuth and Elizabeth Ranieri formed the multidisciplinary, San Francisco–based studio Kuth/Ranieri Architects in 1991. Teachers as well as builders, both principals fold theory into practice, and vice versa, with a special focus on architecture and the human body. They have been honored with national, state and regional awards by the American Institute of Architects as well as the Environments Best of Category in the 1993 I.D. Magazine Annual Design Review.



Byron Kuth and Elizabeth Ranieri

What were your intentions with this project?
We wanted to create an architectural garment that rewrote the indifferent nature of modernist space and surface. By designing an environment that reinscribed the presence of the user, we reestablished the historical relationship between bodies and buildings.

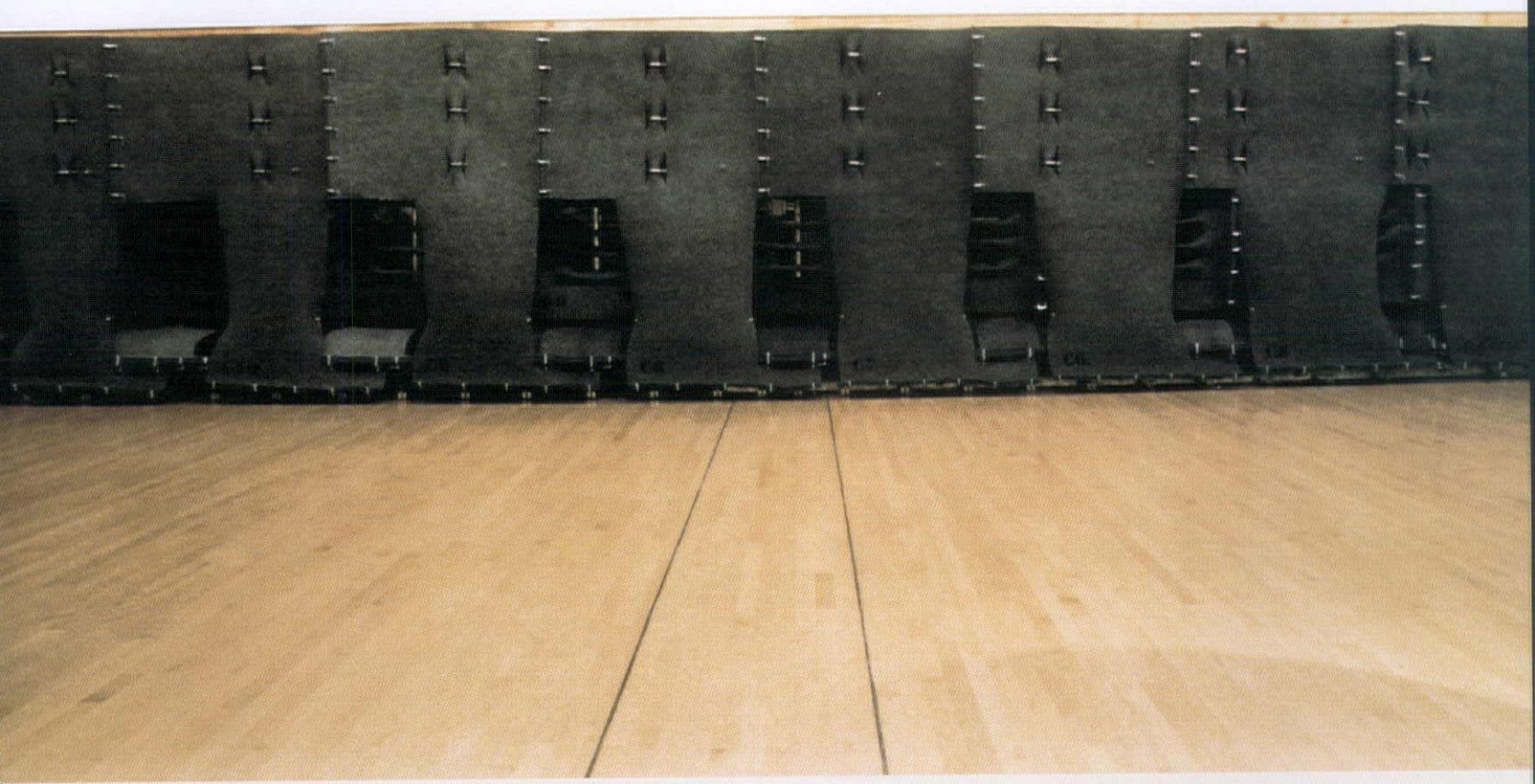
Who and what were your influences?
Early discussions revolved around the work of Joseph Beuys and his manipulation of the intrinsic and associative qualities of felt, as well as that of Robert Morris, for his interest in the physical and bodily nature of the material.

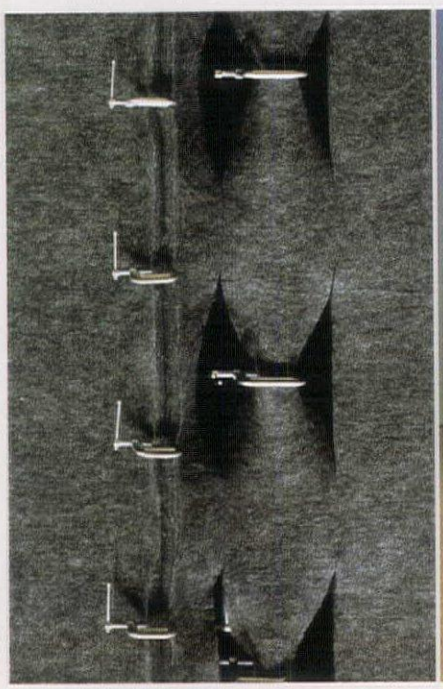
What did you discover about felt?
We were drawn to felt, a ready-made material evocative of both organic and tectonic structures. The essential challenge was to transform its fluid and unstable characteristics into a rigid and tectonic matrix, simultaneously skin and form.

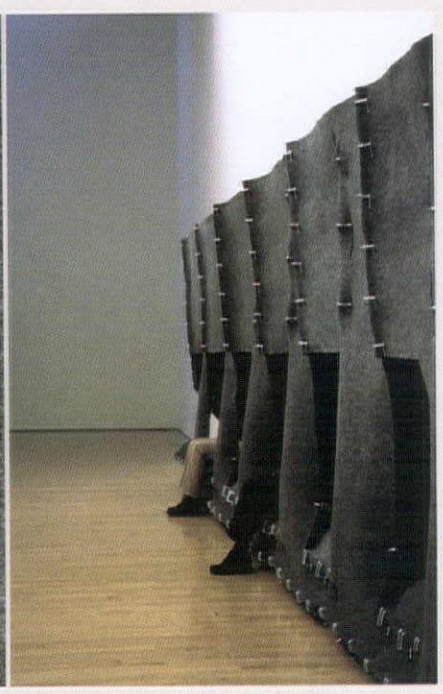
How is the piece an exploration of environment?
We challenged the assumed neutrality of the exhibition space. Integral to our installation was the stripping away of the gypsum wall skin, exposing the structural and mechanical innards of the gallery. In occupying this environment, the viewer becomes part of the experience of the wall, inhabiting the raw systems required to support museum environments.

What new ground was broken with this project?
The question might be better phrased, What old ground has been rebroken here? Designers are forever re-creating vessels that replicate our physiognomic structure; what is central to our work is the replication of the playfulness and nonlinearity of the human psyche.

How is this project similar or dissimilar to other projects you've designed in the past?
In this project, which had no program, it was the assembly of the piece where we found the action. For instance, the felt panels, buttoned up like shirts with C-clamps, invite a mental burlesque or striptease. In fact, we had to have a significant supply of clamps on hand for the museum guards to replace the ones that were stolen in private moments.







Samsung Plaza and Rodin Museum

CLIENT/COMPANY
Samsung Group

CONSULTANT DESIGN Kohn Pedersen Fox Associates PC

Kohn Pedersen Fox's mandate from Samsung was not just to create a museum for Rodin's *The Gates of Hell* and *The Burghers of Calais* on the plaza in front of its Seoul headquarters; the New York firm was also charged with redesigning the bases of the company's three corporate towers to give the buildings a shared identity and more humane scale.

Design principal Kevin Kennon inserted a series of glass pavilions in and among the towers; only the Rodin Museum breaks away as a freestanding structure. With thick, curving walls of glass, its sculpted form gives the Samsung Plaza an architectural focus, and at night the museum's glowing glass serves as a kind of civic lantern. The new building also gives the complex a symbolic cultural presence that relates to the South Gate, a revered ceremonial entrance to the old part of the city just up the road.

The museum houses the two monumental Rodins in a way that resonates with and amplifies their distinct spatial qualities: *The Gates of Hell* is a frontal piece, while *Burghers* is a pinwheeling, in-the-round sculpture that benefits from viewing at varying distances. *The Gates of Hell* is set at the apex of a V and embraced with a large, irregular semicircle whose two arms reach beyond the V to form entrances. "The tension created between the frontality of *The Gates of Hell* and the spatiality of *The Burghers of Calais* suggested an architecture of gesture and dance—a *pas de deux* between the two glass walls," Kennon explains in his brief.

The perimeter wall becomes a tilting, flowing, organic volume. It creates a luminous and dynamic interior room, with spaces cast in diffuse light by glass walls and a ceiling of varying translucency.

"The usual structural system for supporting glass always overpowers the glass, but in this case, there's a balance," said Williams. "It's a tour de force of a single material, an incredibly thorough piece of work. It's tremendously skilled."

The concept for Samsung Plaza was developed by Kevin Kennon, project design principal and a partner at Kohn Pederson Fox, New York, with Matt King of Ove Arup & Partners, the project's design engineer. After receiving degrees from Amherst College and Princeton University, Kennon worked in the offices of I.M. Pei, Michael Graves, and that of Kevin Roche and John Dinkeloo. In 1988 he joined KPF, where his work for Disney, Sony, Bloomingdale's, the city of Orlando and other clients has included high-rise buildings, master plans, store prototypes and office spaces. This is his first museum.



Kevin Kennon

What were your intentions with this project?
The larger concept was to create a sense of place where there was none. The museum fits into a family of linked forms. You have the same material—glass—and similar forms and tectonics in all of them.

If anything, the design began with the lighting. The idea was to create misty light in the space, to illuminate the two objects to which the space was dedicated without creating harsh shadow lines. Translucent glass gives the space as much light as possible while segregating the interior from the noisy immediate surroundings. We wanted to create a place that was serene.

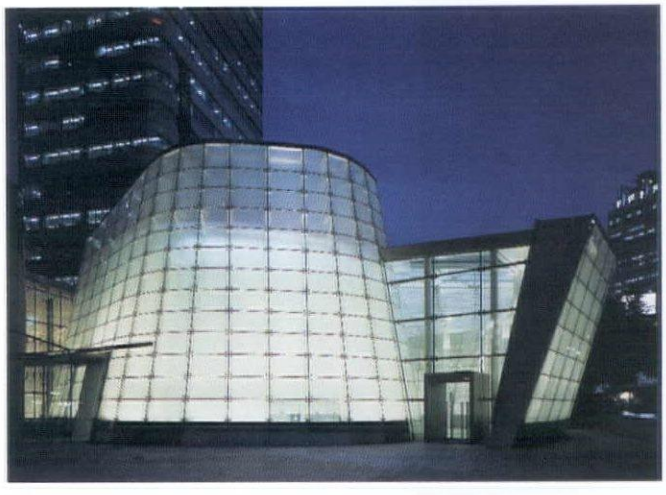
How is the project an exploration of materiality, and what did you discover about glass?
Our choice of glass goes back to what the building would contain, and the museum's place in the urban fabric. We wanted to achieve a translucent, congenial backdrop for the sculptures. There are moments when we get absolute transparency from the exterior, so the glass is not monolithic, and there's a play of scale.

We had to achieve a real understanding about the limitations of glass and push its technical limits, minimizing the metal while maximizing the glazing. We worked hard to keep the structure as light as we could.

Were there any unexpected turns in the process or the results?
Even though we built models and did lots of computer studies, I didn't know what it was going to feel like. It's a very dynamic form—the whole piece changes with your position. You get little surprises all around, especially at the rear of the pavilion, which is the most dramatic part. You see it as a series of distinct sculptures. It's very rich.

CLIENT/COMPANY Samsung Group, Seoul, Korea. Seung-Han Lee, vice-president; Won-Jeong Kim, director; Young Bum Lee, senior executive; Hyun Suk Suh, manager. Samoo Architects & Engineers: Suk Ho Lee, president; Ju-Hwan Cho, principal-in-charge; Woo-Chun Rah, project manager.
CONSULTANT DESIGN Kohn Pedersen Fox Associates PC, New York. Kevin Kennon, design principal; Gregory Clement, project principal; Andreas Hausler, project manager; Luke Fox, Marianne Kwok, design team leaders; Francis Freire, coordination leader; Vladimir Balla, Christopher Ernst, Andrew Kawahara, Michael Marcolini, Chulhong Min, Cordula Roser, Aida Saleh, Trent Tesch, design team.
MATERIALS/FABRICATION Glass skin, stainless-steel trusses, cast stainless-steel connections, structural stainless-steel columns, steel ring beam, glass beams, glass roof.

TIMOTHY HURSLEY



ENVIRONMENTS

BEST OF CATEGORY



PAUL WARCHOL

CLIENT/COMPANY Issey Miyake USA Corp., New York.
CONSULTANT DESIGN Curiosity, Inc., Tokyo. Gwenael Nicolas, principal. Toshiko Mori Architect, New York. Toshiko Mori, principal; Sheila Choi, project architect. Lighting: Tanteri & Associates, New York. Matthew Tanteri, principal.
MATERIALS/FABRICATION Painted steel windows, glazing, aluminum sills, limestone floor, aluminum-clad green wood boxes, Plexiglas fixtures, metal hanging bars, Lumisty window film.
HARDWARE/SOFTWARE Apple Power Macintosh 9500, PC workstation; Shade, Adobe Photoshop, MiniCAD.

Pleats Please Store

CLIENT/COMPANY
Issey Miyake USA Corp.

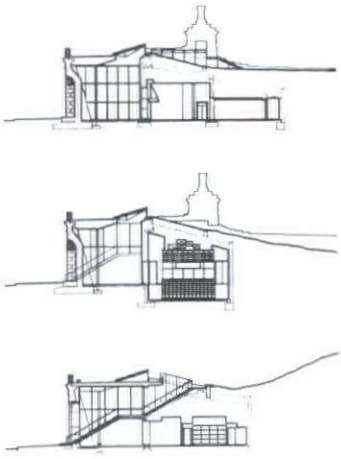
CONSULTANT DESIGN
Curiosity, Inc., Toshiko Mori Architect

Gwenael Nicolas and Toshiko Mori's design for the Pleats Please shop in SoHo, New York, deftly changes the subject with a sleight of eye that preoccupied the jury. Their main challenge was transforming a small space (610 square feet) in a landmark district into a modern box suitable for Issey Miyake's pleated clothing. To comply with strict preservation rules, the designers recessed new windows in a second, setback facade that forms a continuous white surface inside. Within it, a green box for sales transactions and other services floats above the floor.



While this basic handling of the facade and tiny space is elegant, it was not the primary focus of the jurors, who were transfixed by the polarizing film applied to the store's windows. "When you look straight ahead, the glass blurs the view, but when you look sideways, you can see through the glass," marveled Tayar.

"To me it's like a pleated film, but pleated at a very different scale," added Harpman. "It starts to understand the way fabric moves." The alternate blurring and clearing encourages promenades of optical discovery around the shop, imbuing the already mysterious pleated fabrics inside with a visual commentary that borders on the conceptual.



Women in Military Service for America Memorial and Education Center

The Hemicycle, a ceremonial gateway to Arlington National Cemetery designed by McKim, Mead and White, was dedicated by President Hoover in 1932—but was never actually completed, nor used as an entrance. Weiss/Manfredi Architects' design for a memorial and education center to commemorate the lives and careers of women in the military not only honors enlisted women, but transforms the Hemicycle into Arlington's true gateway.

CLIENT/COMPANY Women in Military Service for America Memorial Foundation, Inc.

CONSULTANT DESIGN Weiss/Manfredi Architects

Marion Weiss and Michael Manfredi carved out a 37,000-square-foot space behind the Hemicycle, which was also restored as part of the project. Existing niches in the wall were opened for staircases up to the cemetery, and a terrace was built atop the long, curved wall to provide views of Washington, DC. "The idea of penetrating into the earth and finding yourself in this space, illuminated from above at the moment of arrival, is provocative and exciting," said Harpman. Meckel described it more viscerally: "The way it sits in the landscape is just awesome."

From the cemetery lawn above, the roof of the building becomes the facade; it is constructed of glass tablets inscribed with official statements and personal thoughts from women who served the country, which are projected by the sun onto the marble walls below.

The jurors at first wondered whether the shadow writing was a gimmick. But Harpman posited, "I think the idea was that the women who were in the military were not initially recognized, or their contribution wasn't. There was this void, so their names are elusive and come through clearly only certain times of the day. That seems to me in sync."



CLIENT/COMPANY Women in Military Service for America Memorial Foundation, Inc., Arlington, VA. Wilma L. Vaught, Brig. General, USAF (Retired); John Carr, project director.
CONSULTANT DESIGN Weiss/Manfredi Architects, New York. Marion Weiss, Michael Manfredi, design partners; Michael DeCandia, managing partner; Charles Wahl, project architect; Christopher Ballentine, Jennifer Grassle, Karl Lehrke, Stephen Moser, project team; Beth Corcoran, Paul Ng, Michael Levy, Paul Schulhof, James Tilghman, presentation drawings and models. Weidlinger Associates, structural engineers. Cosentini Associates, mechanical engineers. EDAW, landscape architects. R.A. Heintges Consultants, glazing consultant. Staples and Charles, Ltd., exhibition designer.
MATERIALS/FABRICATION Concrete, marble, low-iron glass, stainless steel, beech wood, granite.
HARDWARE/SOFTWARE Apple Macintosh Quadra 840AV; AutoCAD R12.



SCOTT FRANCES

CLIENT/COMPANY Lower East Side Films, New York. Cathy DiMarco, John Leguizamo.
CONSULTANT DESIGN Steven Harris and Associates, New York. Steven Harris, principal; John Woell, Steven Roberts, project managers; DeWitt Godfrey, contractor.
MATERIALS/FABRICATION Sidewalk scaffolding, gray industrial felt, translucent-plastic panels, rolling stockroom ladder.

Lower East Side Films

Down and dirty, beautiful and sassy, the translucent box within a box designed by Steven Harris and Associates for Lower East Side Films was a favorite among the jurors. For a group that consistently appreciated simplicity and originality on a strict diet, the $24,000 project had immediate appeal. "There's a modesty here," Harpman said with admiration.

CLIENT/COMPANY Lower East Side Films

CONSULTANT DESIGN Steven Harris and Associates

The client, an upstart film production company, needed a solution that was cheap, flexible and fast. The architects proposed a kit of parts that could be taken down, moved and easily reconfigured. Using common construction scaffolding, they erected double-height offices—two per floor—that are walled on the first level with gray industrial felt and boxed all around with translucent plastic panels bolted to the frame. A rolling stock-room ladder leads to the second level. A few desks are deployed near the windows, but otherwise the loft is free and clear.

"The details are great, they're hacked together out of scaffolding in a celebration of crudeness," said Harpman. "At that cost, it doesn't have to be lovingly made, it's commercial," agreed Williams. "I think it changes the space, and it takes on light beautifully."

GREG BALUTA



Nettwerk Productions

In the renovation of an industrial warehouse in Vancouver, British Columbia, for an independent record label's office and store, architects George Yu and Jason King sequenced episodes of form, material and space through the 10,000-square-foot building. A diverse palette of materials—perforated metal, recycled wood, diamond plate, veneered plywood, steel and glass—layer the interior into a rich collage. Yu and King defined distinct areas through spatial and material variation, creating a design that mixes messages and feelings—warm woods and cool metals maintain a changing dialogue about the visual temperature.

CLIENT/COMPANY Nettwerk Productions

CONSULTANT DESIGN Design Office: George Yu + Jason King

At the entry and reception area, where the design is most intense, sliding and pivoting walls can alter the use and character of the space radically. The architects call this the building's "social condenser"; it can be used as a weekend retail outlet, a weekday lounge and bar for employees or a conference room. When the walls are flung open, it becomes an event space for live performances and parties.

A tight $26-per-square-foot budget encouraged inventions of economy. Douglas fir timber left over from resizing existing ceiling beams is used in the furniture throughout the project, and thousands of compact discs from unused inventory are stacked in a running bond pattern to form dense, glittering walls.

Williams commended the renovation "for transcending rational construction to achieve a sense of emotion and personality."

CLIENT/COMPANY Nettwerk Productions, Vancouver, British Columbia, Canada. Ric Arboit, Mark Jowett, Terry McBride.
CONSULTANT DESIGN Design Office: George Yu + Jason King, Culver City, CA, and Vancouver, British Columbia, Canada. George Yu , architect and principal designer; Jason King, principal designer; Leslie Barrett, assistant designer; Leigh-Anne Gillis, Chris Grimley, Tina Hubert, Harold Madi, Alex Percy, design team.
MATERIALS/FABRICATION Rubber tile, aluminum checkerplate, "billboard" custom wallpaper, perforated steel, weathered zinc, recycled Douglas fir, 70,000 compact discs.
HARDWARE/SOFTWARE Apple Power Macintosh 7600; MiniCAD, Adobe Photoshop, Autodesys Form Z, Electric Image Camera.

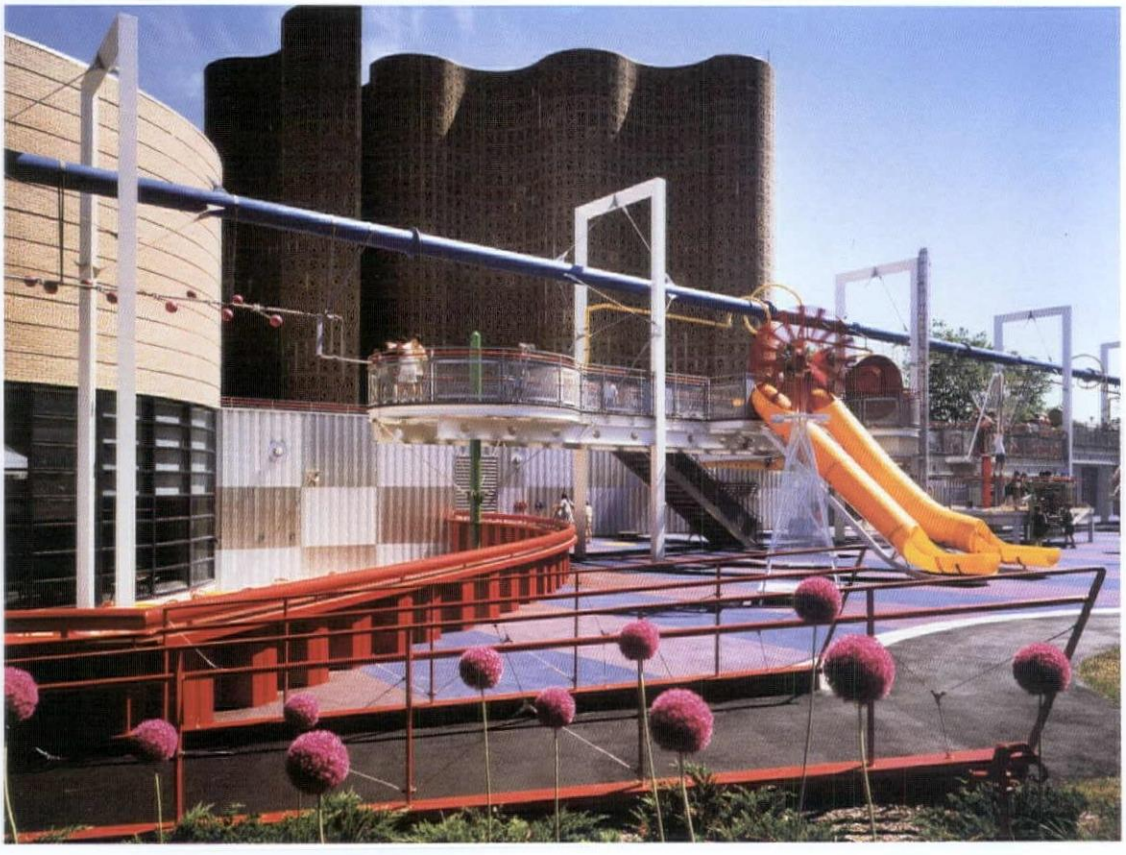
Kidpower: New York Hall of Science Playground

CLIENT/COMPANY New York Hall of Science

CONSULTANT DESIGN BKS/K Architects

Though full-body play is now standard pedagogical practice at science museums everywhere, most exhibits are still housed in "black boxes," neutral and isolated environments. But at a new outdoor science park behind the New York Hall of Science, the Archimedes Screw, Stream Table, Wobbly Bridge and other edifying attractions have escaped the box and become exuberant, freestanding pieces of architecture. Through an emphasis on form, reinforced by bold colors and graphics, and through the deliberate placement of objects, BKS/K Architects turns the hands-on exhibits into small structures that order and animate a child's visit. "The bad news is that we get out primary colors when we see kids," noted Meckel. "The good news is that here it's phenomenological and participatory."

The designers also bring architecture itself into the act by turning the playground's armature into an exhibit about structure, connections and engineering, "displaying mechanical means of attachment like a giant Erector set," according to the architects. Kids on their way to the Whirlpool Dish can touch and see railings holding perforated metal infill panels and learn the distinction between the support and the supported, or come to understand "tensegrity" (tensional integrity) via an exhibit of steel pylons. Like a giant Rube Goldberg contraption, the exhibits and armature merge into a field of wonderment.



CLIENT/COMPANY New York Hall of Science, Long Island City, NY. NYC Department of Design and Construction, Long Island City, NY. Capital support: City Council of New York, Peter Vallone, speaker.
CONSULTANT DESIGN BKS/K Architects, New York. Lee Weintraub, landscape design. Chermayeff & Geismar, exhibit designers. Jane Clark Chermayeff Associates, exhibiton planning. Weidlinger Associates, structural engineers. Richter Spielgerate, water exhibits. Liker Associates, mechanical engineers. Stonewall Construction, general contractor.
MATERIALS/FABRICATION Steel structure, Vitriturf safety surface, steel-sheet piling, corrugated-metal panels, steel grating, perforated-steel panels.
HARDWARE/SOFTWARE Hand-drawings; MiniCAD, AutoCAD



PETER MAUS/ESTO

Hall of Biodiversity, American Museum of Natural History

The American Museum of Natural History's new Hall of Biodiversity tells the twin stories of evolution and diversity. Within a blacked-out shell, a constellation of some 1,000 specimens is arrayed near the ceiling and along a wall backlit to simulate the light of dawn. A simulated rain forest in the middle of the space gives the specimens an environmental context.

CLIENT/COMPANY American Museum of Natural History

CONSULTANT DESIGN Ralph Applebaum Associates, Inc.

Designed by Ralph Appelbaum Associates of New York, the crisply detailed and rigorously organized room is a welcome addition to the museum, which is famous for its unchanging dioramas of stuffed critters. "To get there, I had to go through hall after hall of boring exhibits," recalled Tayar. "When I got to this room, it conveyed an excitement about classification that was quite a palette cleanser."

CLIENT/COMPANY American Museum of Natural History, New York. Dr. Niles Eldredge, chief curator, Hall of Biodiversity and curator, Invertebrates; Dr. Joel Cracraft, Dr. Francesca Griffo, Dr. Sidney Horenstein, curators; David Harvey, director of exhibitions.
CONSULTANT DESIGN Ralph Applebaum Associates, Inc., New York. Ralph Appelbaum, principal-in-charge; Melanie Y. Ide, project director and design associate; Miranda K. Smith, senior content coordinator; Marianne E. Schuit, project manager; Elisabeth Hartman Cannell, senior exhibit designer; Shari Berman, senior graphic designer; James Jeffries, Jacob Barton, Dominique Ng, designers; Nancy Hoerner, illustrator; Ayako Hosono, graphic design and production; Eliot Hoyt, content coordinator; Mia Hatgis, junior coordinator; Sylvia Juran, editor.
MATERIALS/FABRICATION Architectural: glass, bronze, terrazzo, certified sustainable woods. Specimens/Artifacts: glass models, taxidermied animals. Graphics: silkscreen on glass with film backing, Lambda C-prints, Lambda Duratrans mounted on glass; 1/4-inch bronze metal letters and rules on glass, acid-etched type, bronze plaques. Lighting: light pipes, custom pipe fittings, silica-lensed fiber optics, focusable mirrors.

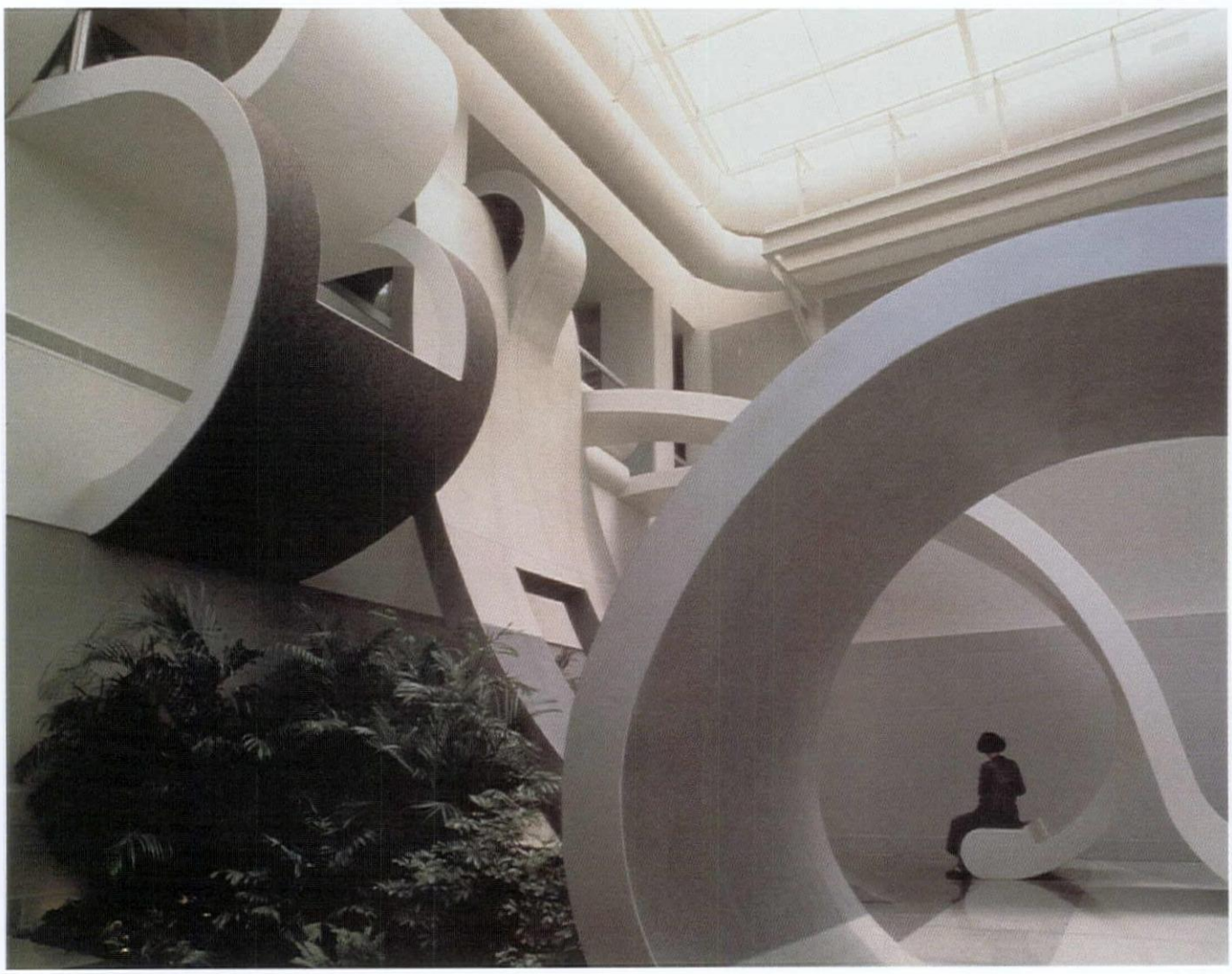
Flying Floors, Philadelphia International Airport

Some travelers may rub their eyes after checking in at the Philadelphia International Airport. Are they hallucinating? At the end of an otherwise dull terminal, ribbons of terrazzo floor rise up as if in flight, curling up onto a mezzanine and releasing exuberant, fully grown gardens that seem to have been trapped underneath. The aerodynamic event forms what the Acconci Studio in New York calls "a pocket park" or "travelers' garden," offering seats, tables and a change of visual pace drastic enough to wake somnolent travelers. "Airports are so bland. This piece seems to rip into the space and do something to it. I wish it were bigger, that it took over the whole place," said Williams.

CLIENT/COMPANY Office of Arts and Culture, Philadelphia

CONSULTANT DESIGN Acconci Studio

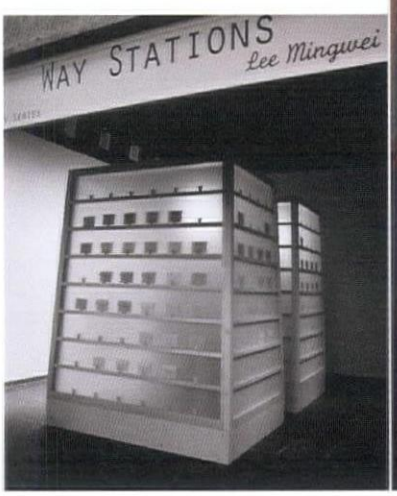
Added Harpman, "These are forms that you can inhabit, sit on, look at, imagine sliding down and use to negotiate from downstairs to upstairs in some other way than is usual."

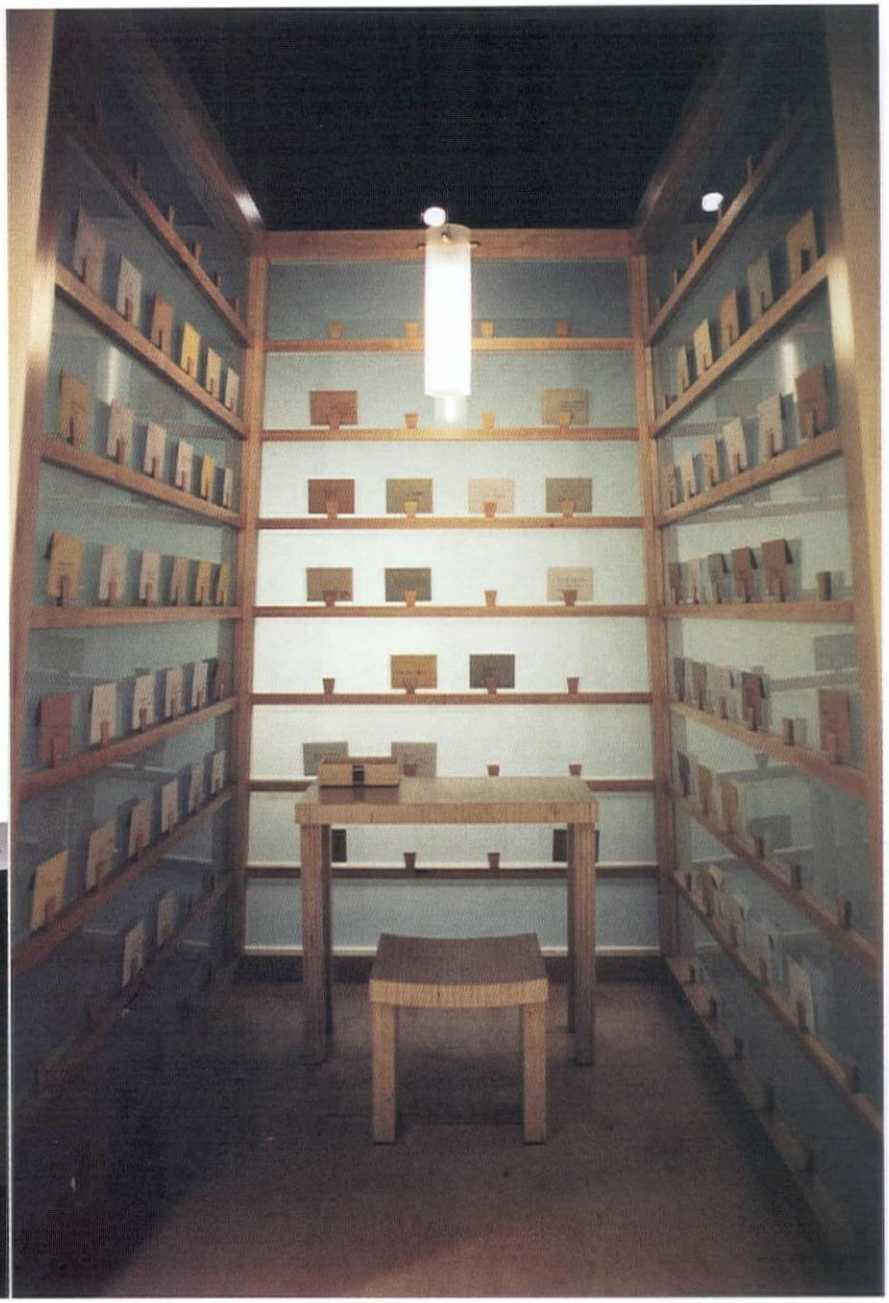


VITO ACCONCI

CLIENT/COMPANY Office of Arts and Culture, Philadelphia, PA. Carol Lawrence, director, Public Art Program, Philadelphia International Airport, Philadelphia, PA.
CONSULTANT DESIGN Acconci Studio, Brooklyn, NY. Vito Acconci, principal; Luis Vera, project architect; Celia Imrey, project manager; Dario Nuñez, designer; Charles Doherty, draftsperson; Jenny Schrider, Saija Singer, modelmakers.
MATERIALS/FABRICATION Anchor bolts, steel structure, steel plate; terrazzo and paint finish, soil and plants, garden lighting.
HARDWARE/SOFTWARE Hand-drawings, models; AutoCAD.

CLIENT/COMPANY Lee Mingwei, artist, Brooklyn, NY. Whitney Museum of American Art, New York, NY. David Ross, director; Eugenie Tsai, curator.
CONSULTANT DESIGN Stephan R. Freid, Architect, New York. Lighting design: Jim Conti, Brooklyn, NY. Technical design and fabrication: Eric Sparks, Clinton, CT.
MATERIALS/FABRICATION Natural-finish maple veneer plywood, solid-stock maple, etched tempered glass, laminated Baltic birch plywood.
HARDWARE/SOFTWARE The human hand, Integraph microstation.





The Letter-Writing Project

Lee Mingwei's "Letter-Writing Project," an interactive installation at the Whitney Museum of American Art, encouraged visitors to stop, sit or kneel and write "the letters they have always intended to write but have put off with excuses." Missives were left on the rungs of its translucent walls; addressed letters were collected and mailed, while letters to the dead were burned by the artist. Underlying these actions is the Buddhist notion of transforming an everyday act into ritual.

CLIENT/COMPANY
Lee Mingwei; Whitney Museum of American Art

CONSULTANT DESIGN
Stephan R. Freid, Architect

A sense of quiet was a critical factor in suggesting that visitors take a private moment in a public place, and the quality of the concept's execution, by New York architect Stephan Freid, carved a psychological space conducive to composing personal thoughts out of the surrounding bustle.

The apparent simplicity of the space came from the architect's handling of scale, proportion, materials, illumination, texture and tactility, which the jurors found meticulously rendered. "There's a modesty to this project that I find admirable, both in concept and execution," declared Harpman.



PAUL WARCHOL

CLIENT/COMPANY Colleen B. Rosenblat, Hamburg, Germany.
CONSULTANT DESIGN Gabellini Associates, New York. Michael Gabellini, design principal; Dan Garbowit, managing principal; Simon Elsinger, project architect, Catherine Jones. Furnishings: George Nakashima Woodworkers, New Hope, PA.
MATERIALS/FABRICATION Walls and ceilings: traditional imperial plaster, white satin titanium paint. Floors: honed Spanish Arria limestone, oiled wenge heartwood. Glass: laminated Optiwhite glass with translucent interlayer. Cabinetry: white lacquered wood, honed white Sivec marble tops. Architectural metals: satin nickel-silver, stainless steel. Furnishings: American walnut.

Colleen B. Rosenblat Jewelry Showroom

The commission was classic: Design an architectural jewel box for a jewelry showroom. New York architect Michael Gabellini was hired to reconfigure an existing carriage house into a design studio, office, small apartment and showroom. His design, a disciplined minimalist white box, features American walnut architectural fixtures and furniture made with George Nakashima Woodworkers.

CLIENT/COMPANY
Colleen B. Rosenblat

CONSULTANT DESIGN
Gabellini Associates

The elements Gabellini used—pure planes with reveals hiding recessed lighting and crisp geometric shapes—are now traditional forms of modernism. They are very literate and highly refined but also familiar, provoking controversy among the jurors. "It's a very tasteful project," Tayar said, "but it's not inventive and it's not testing new ideas."

"I don't know that everything we award has to break new ground," answered Meckel. "I think there's a marriage of fixtures and space that is extremely well done. As a composition, I find it memorable." Built-in wood ledges with natural, uncut edges and classic Nakashima furniture made with slabs of walnut soak up the attention in the otherwise all-white interior.

"The thing that's inventive was to select Nakashima to counterpoint the jewelry," said Williams. "But I will say that the building looks ordinary, and I think that the design, which is very neutral and restrained, acts as a mediator between the inside and outside. The selection of the Nakashima furniture to present the jewels was a very smart move."

"I'd say that the way the project meets the Nakashima pieces *is* its originality," added Harpman.



Quadion Product Engineering Center

CLIENT/COMPANY
Minnesota Rubber

CONSULTANT DESIGN
Julie Snow Architects, Inc.

The impetus for renovating this 1970s industrial warehouse—a product-engineering center in Minneapolis owned by the Quadion Corporation—was a desire to consolidate and reorganize the company's work teams. But the real architectural hurdle was not accommodating a new office structure, it was transforming the crushingly boring and dehumanizing space: a dreary landscape of low, dropped ceilings and fluorescent lights inhospitable even to ficus. The place was spirit-dead.

Julie Snow Architects stripped the interior back to the shell, revealing a tall space with an intricate ceiling structure of wood joists, steel beams and precast-concrete tees. Sections of the roof were opened to accommodate two 60-foot-long skylight monitors that bring natural light deep into the space. Leaving the ceiling structure exposed, the architects let a new officescape of discrete cubic volumes play off the now larger, more complex space.

Two types of cubicles were installed: some with glazed walls, whose transparency facilitated worker interaction and allowed daylight to enter, and others, located near the monitors, with translucent polycarbonate-panel walls and ceilings to diffuse the light coming through the roof. "Many architects go to a lot of trouble to make office environments sensational," commented Williams, "often using new construction as a counterpoint to the existing space. This doesn't do that, and I appreciate the restraint."

"When people start building a box within a box, they start playing all these games they don't really have to," added Tayar. "These architects have kept it very logical and simple. They kept the number of details to a minimum, and that allows them to detail every piece beautifully."



CLIENT/COMPANY Minnesota Rubber, Minneapolis, MN. Jim Lande, CEO.
CONSULTANT DESIGN Julie Snow Architects, Inc., Minneapolis, MN. Julie Snow, principal; Christian Dean, project architect; Ben Awes, Jim Larson, project team.
HARDWARE/SOFTWARE AutoCAD R14, Adobe Photoshop, Autodesys Form Z, Draughting Lab.

FARSHID ASSASSI



Meredith Corporate Headquarters Expansion

CLIENT/COMPANY
Meredith Corp.

CONSULTANT DESIGN
Herbert Lewis Kruse Blunck Architecture

A commission to bring together all the employees of the Meredith Corporation, a large publishing conglomerate headquartered in Des Moines, also involved a second, more urban agenda. The city of Des Moines saw the company's expansion as a chance to create a major amenity: a six-block-long park running through its downtown. Meredith's new four-level, 180,000-square-foot office building would create a physical gateway to the grassy mall.

The architects created a simple L-shaped building to realize the first step. One leg links the new structure to the company's existing headquarters, built in the early 1900s and extensively remodeled in the late 1970s. A hardscaped court bounded by the "L" pivots the surrounding blocks toward the proposed Gateway Park. The dual role as office extension and gateway opens the normally closed form, encouraging an architectural porousness that endows the building with a sense of public welcome. Each of the four facades was designed for its specific context and solar exposure, and the interiors are designed for energy conservation.

"This is not doodad architecture," Harpman said. "This is very straightforward." Added Williams, "Inside and outside, the design does seem to be about making space. It's a good model for a generic office park."

CLIENT/COMPANY Meredith Corp., Des Moines, IA. Bill Kerr, COO.
CONSULTANT DESIGN Herbert Lewis Kruse Blunck Architecture, Des Moines, IA. Calvin F. Lewis, principal-in-charge; Paul D. Mankins, project architect.

GEORGE HEINRICH



SEAN ZOOK, STEPHEN TURK

Office Entrance, Ohio State University

CLIENT/COMPANY
Austin E. Knowlton School of Architecture

CONSULTANT DESIGN
Stephen Turk Architect

The origins of the wavy wall grafted to an office entrance at Ohio State University reside in new methods of form-creation derived from the use of computers in building fabrication. In practical terms, this means that computer-generated templates were used to cut 3/4-inch plywood splines, which were then laminated together and hung on a steel frame bolted to a masonry wall. The point of the exercise, designed by assistant professor of architecture Stephen Turk, was twofold: to symbolize new directions at the school and to serve as a distribution point for brochures and posters.

Turk's description of this billboard of theory, writ in plywood, plumbs the etymology of "spline objects," the computer-graphics term for controlled curves, which he explains is derived from the bent pieces of wood used in the construction of ship hulls. "The term is related to splinter, splice, splint, spine and split—thus it refers to the joining of fractures through the use of thin bentwood elements."

"This project makes plywood sinuous rather than planar," said Meckel. But for Williams, the project went beyond merely the expression of its material and construction method. "Simple technology is transcended here," he said. "This has an aesthetic interest as well as a functional value."

CLIENT/COMPANY Austin E. Knowlton School of Architecture, Ohio State University, Columbus, OH. Robert S. Livesey, director.
CONSULTANT DESIGN Stephen Turk Architect, Columbus, OH.
MATERIALS/FABRICATION 3/4-inch glue-laminated birch plywood, steel mounting frame, gypsum wall board, metal-stud construction, extruded-aluminum angles and channels, hand-machined sectional frame, transparent cellular plastic sheet.
HARDWARE/SOFTWARE Apple Power Macintosh 8600, Dell Pentium Pro 200; Autodessys Form Z, 3D Studio Max, Macromedia Freehand, Adobe Photoshop.

Ideya Restaurant

CLIENT/COMPANY
Comida, Inc.

CONSULTANT DESIGN
PNB Design

An exercise in wit on a shoestring, the design of Ideya Restaurant in SoHo, New York, represents the pretension of no pretension. To complement the owners' defining idea—updated Latin American food—PNB Design lowered the volume of the decor, cleansing the visual palette with hard edges, crisp lines and white walls. To create a stage-set feel, they dipped into the vernacular imagery of Latin American shops and markets and furnished the cool, calm, downwardly mobile shell with bare light bulbs, generic bathroom tiles, plein-air fridges and oilcloth tablecloths. Even the bentwood chairs and candles in glasses connote a south-of-the-border style, but without sentimentality or condescension.

The owners also wanted the decor to be changeable, so the designers created a series of tongue-in-cheek, almost tacky murals that can be hoisted above or dropped behind a fifties-style stretch banquette, which, as the principal architectural feature, serves as a baseline for the interior. The banquette itself is upholstered—or, rather, wallpapered—with lawn-chair polypropylene webbing, as though plucked from an outdoor market.



DOUG LEVERE

CLIENT/COMPANY Comida, Inc., New York. Laurynn Small, Tamar Kuznick, owners.
CONSULTANT DESIGN PNB Design, New York. Bill Peterson, Carol Swedlow, partners. Taocon, Inc., general contractor. Time Trophies, Inc., banquette. Canstruct, Inc., mural system. Daze, mural. Chad Rains, lighting consultant.
HARDWARE/SOFTWARE AutoCAD R14, MiniCAD.

MICHAEL MORAN



CLIENT/COMPANY Grey Art Gallery, New York University, New York. Lynn Gumpert, director. Musée des Arts Décoratifs de Montréal, Montréal, Quebec, Canada. Luc d'Iberville-Moreau, director. **CONSULTANT DESIGN** Morris/Sato Studio, New York. Yoshiko Sato, Michael Morris, principals; Seiee Kim, Misha Rem, Constantine Kalesis, assistants; Mark Watkins, videography; Shozo Toyohisa, lighting consultant. **MATERIALS/FABRICATION** Façade: Duggal one-way vision film. Interior: Asahi Glass/SGF fiber optics; Cesar color metallica stainless steel, laminated glass. **HARDWARE/SOFTWARE** Apple Macintosh; Autodessys Form Z.

Shiro Kuramata Exhibition

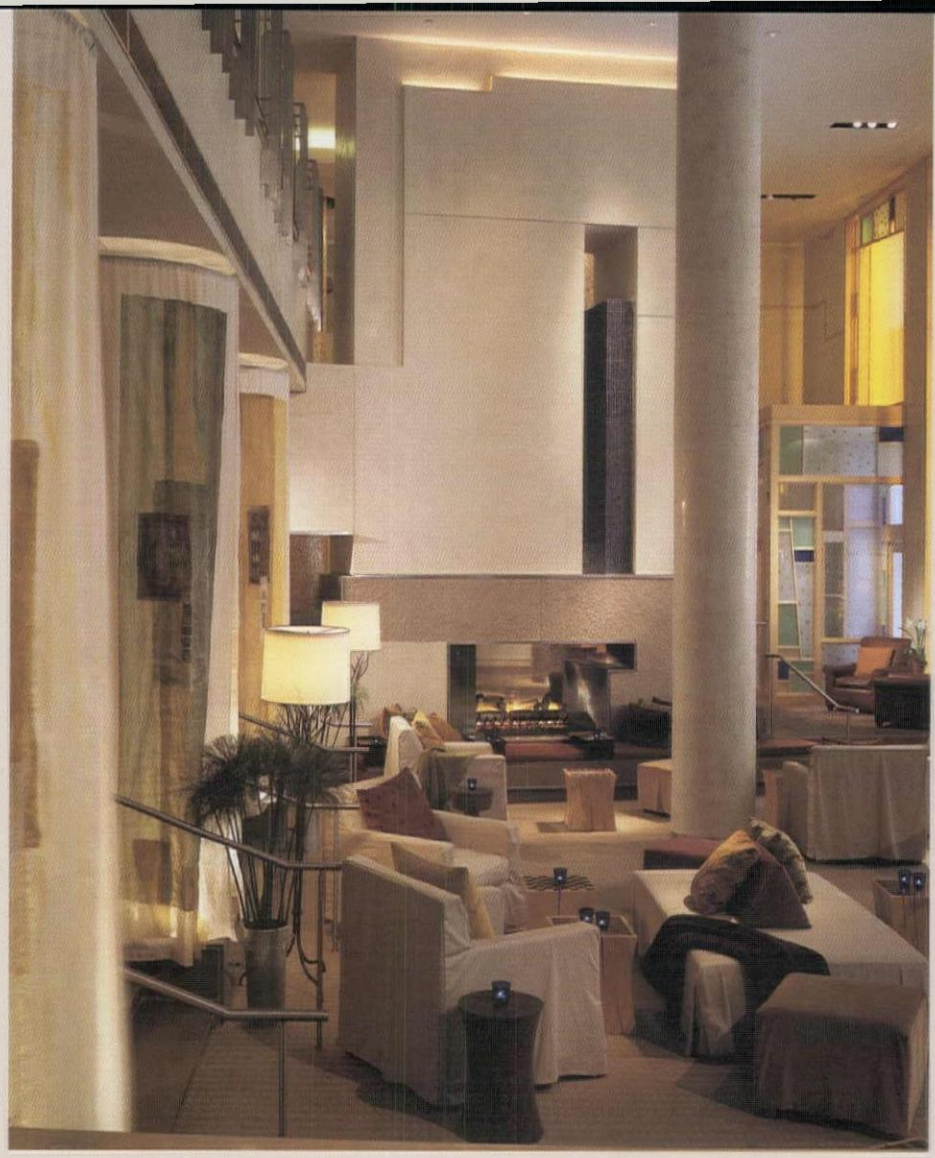
Shiro Kuramata, who aspired in his designs to Magritte's floating chairs and musical instruments, is a hard act to follow. But at NYU's Grey Art Gallery, Yoshiko Sato (who as a student interned with the legendary Japanese furniture designer) and Michael Morris paid homage to Kuramata by applying his artistic principles to an installation of a retrospective of his work.

CLIENT/COMPANY
Grey Art Gallery, New York University

CONSULTANT DESIGN
Morris/Sato Studio

The New York designers played with the ephemeral qualities that were the materials of Kuramata's imagination—translucency, transparency, moiré, light and shadow. At the entrance, they uplit his signature metal-mesh club chair, How High the Moon, by placing it on a light box. Inside, they projected a video of an oceanscape onto a wall behind a pair of glass chairs, which dissolved in the waves. Kuramata liked to photograph his furniture standing in water, so Sato and Morris created platforms that looked like reflecting ponds, made of laminated glass over a stainless-steel film. The result was an ethereal environment within which Kuramata's work brought moments of surprise and elegance, often surreal and sometimes ghostly.

Though Harpman thought the installation borrowed too much from retail, Williams gave it high praise. "The way the objects were sited, the way they were lit, in every respect this was an extraordinarily respectful and yet inventive installation," he said. "The designers tried to find something special about each object and make sure its idea was clear. It was a thoughtful way of understanding Kuramata."



PAUL WARCHOL

CLIENT/COMPANY Starwood Hotels and Resorts, Inc., White Plains, NY. Barry Sternlicht, president and CEO.
CONSULTANT DESIGN Rockwell Group, New York. David Rockwell, principal; Edmond Bakos, senior associate-in-charge; Alice Yiu, director of interiors; Robert Ashton, project manager; Yael Bahar, Michele Biancardo, Howard Chang, Asiya Chowdury, Anne Corvi, Carl D'Alvia, Mike Dereskewicz, Ron Deschamps, Anthony Dunne, Frank Festa, Jason Fox, John Garrison, Lisa Garriss, Scott Grodesky, Jee Won Kim, Jeff Koo, Chin Lee, Nancy Mah, Rob Polacek, Roque Rey, Barry Richards, Joe Richvalsky, Alex Ross, Sally Ross, Julia Roth, Michelle Segre, Paul Song, Sam Trimble, Bruce Umbarger, Rachel Urkowitz, Jay Valgora, Martin Weiner, Alex Zaballero, staff. Architect of Record: Helpern Architects, New York. David Helpern, principal; Ron Harinsky, project manager; Ann Rolland, Tom Fox, Theresa Genovese, Peter Pesce, Mitchell Ross, Leslie Barnett, Michael Ebbert, Steven Grasso, Tina Lai, Seunghee Park, Barry Wood, John Croce, Eric Foster, staff.

W New York Hotel

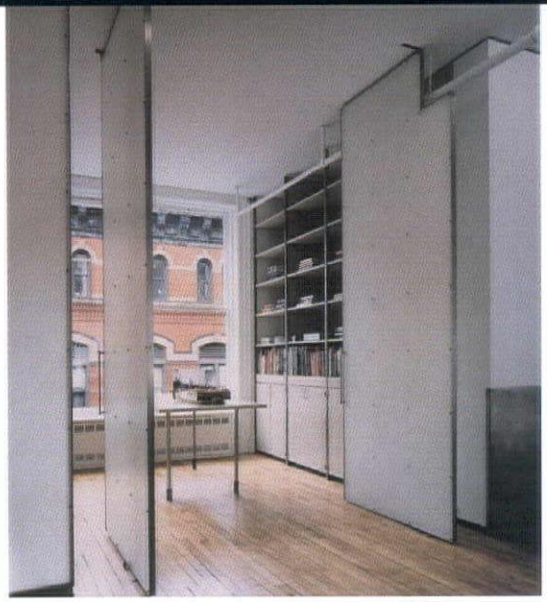
In a recent hotel retrofit, New York's Rockwell Group turned up the energy level to introduce a new concept in hospitality design. The architects conceived the W New York Hotel as a "wellness center" and used four elements—earth, wind, water and fire—as references for their imagery, materials, colors and textures. But the diverse palette of raw and almost-raw materials sits atop a modernist framework: The lobby, for example, is defined by slightly off-kilter grids, from Wrightian window frames to a glassed-in fireplace.

CLIENT/COMPANY
Starwood Hotels and Resorts, Inc.

CONSULTANT DESIGN
Rockwell Group

The interiors work as a series of stage sets, each of which heightens the sense of place and dramatizes the apparent contradiction between New York's glamour and nature's basic elements. Blond wood and polished tile floors create a cool atmosphere in the reception area, while the sunken lounge is carpeted and outfitted with welcoming canvas chairs and couches, wood gaming tables and a leather fireplace bench. Near the elevators, a plot of wheatgrass sprouts from a concrete slab.

Harpman praised the column treatments, which she said owe a lot to Morris Lapidus. In the restaurant, the columns are covered with colored mosaics, while in the lounge they're hidden behind backlit curtains. "There seems to have been some thinking about over-the-top Miami architecture that we haven't seen a lot of," she said, "a willingness to be so decorative. Our palettes have all been more than cleansed by minimalism. I feel very ready to look at texture."



JEFF GOLDBERG/ESTO

Van Alen Institute

Even in an open loft, you sometimes need doors. The Van Alen Institute, a nonprofit architectural organization with a modest budget and an existing floor-through loft, required a new office design that would impart coherence to the space but still allow flexibility. Devising a set of "tactical elements," architecture firm Lewis Tsurumaki Lewis of New York designed an interior that allows the space to be transformed.

CLIENT/COMPANY
Van Alen Institute

CONSULTANT DESIGN
Lewis. Tsurumaki. Lewis

After reconfiguring a few walls, the architects created operable elements that break down notions of rigid spatial hierarchy. A pivoting table, part of a self-transforming steel ribbon that migrates through the front reception space, can swing out from its at-rest position in the groove of one wall. A sliding door almost the size of a wall can be moved to enclose a lecture room or extend the wall of the gallery. Two wide, floor-to-ceiling Lumasite-panel doors pivot open to merge the director's area and the office pool.

"The transformability serves rather than dominates the user—it just does the work and stays quiet and calm," noted Williams. "I don't consider this radical, I consider it thoughtful, clear, well-done and executed with a good deal of passion and commitment."

The jurors had to sort through a few reservations before acknowledging this project. "The architects have trotted out every material we've seen in the last few years—Lumasite, Sheetrock, steel and Homosote," Harpman pointed out. "And yet if you look at the $30,000 budget and realize they built it themselves, you can't help but say, 'This is a tremendous accomplishment for what was formerly a nasty-ass sixth-floor space in the middle of Twentieth Street.'"

CLIENT/COMPANY Van Alen Institute, New York. Raymond Gastil, executive director; Casey L. Jones, associate director for programs; Michael Manfredi, Richard Gluckman, Colin Cathcart, Robert Kupiec, executive building committee. **CONSULTANT DESIGN** Lewis, Tsurumaki. Lewis, New York. Paul Lewis, Marc Tsurumaki, David J. Lewis, principals. **MATERIALS/FABRICATION** Desks: birch-veneer plywood, steel, Homasote, aluminum tubing, rubber. Pivoting panels: steel frames, Lumasite, pivot hinges. Entry desk/pivoting table: stainless steel, steel angle, in-line skate wheels. Sliding wall panel: steel and aluminum, plywood, plaster, Homasote. Storage wall: plywood, plaster, steel, birch-veneer plywood. Other: Homasote, gypsum board, stainless steel, galvanized metal halogen lighting fixtures, fluorescent tubes, Panelite Litecore panels. **HARDWARE/SOFTWARE** Adobe Photoshop, QuarkXpress.

Hallidie Plaza Elevator

San Francisco's Hallidie Plaza is a difficult space. Retail hub, crossroads for transportation lines and home of the famed cable-car turnaround, it surrounds the brutal, sunken, concrete-and-tile plaza that leads to the city's visitors center and subway system. To meet ADA requirements, the city recently built a dramatic metal-clad elevator to allow disabled access to the plaza. The structure also works to brighten the area.

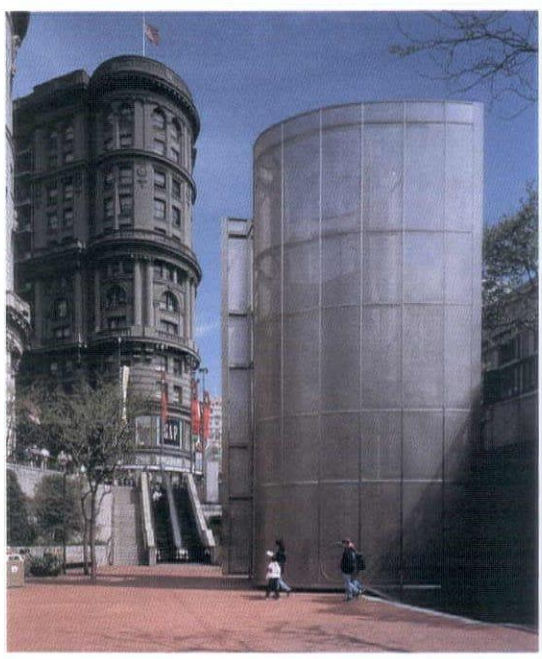
CLIENT/COMPANY
City of San Francisco

CONSULTANT DESIGN
Michael Willis and Associates, Architects

The jury warmed to the project slowly. Tayar, a purist, found the yin-yang extrusions cupping the elevator shaft arbitrary and overwrought. "It could be any two shapes," he said, adding that he doubted the practicality of the cage. "You should be able to find your way into it."

Meckel, who lives and works in San Francisco, noted that the sculptural, perforated-metal elevator has been well received. The architects, Michael Willis & Associates, worked with the city's art commission to bring the issue of universal access to the level of public art. "The city picked up this challenge and chose to do more than just a perfunctory solution," said Harpman. "It solves the geometry of Market Street."

"You sense the presence of something else inside there—there's an intrigue to it," added Williams. "I'd be tempted to go up and down, just to feel the space between the screen and elevator. A dimension's been added to the experience."



TIMOTHY HURSLEY

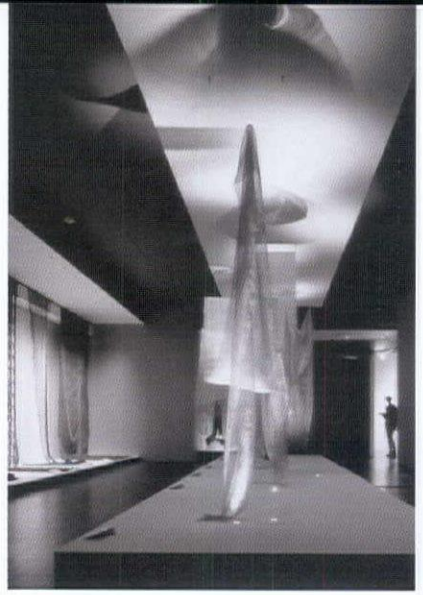
CLIENT/COMPANY City of San Francisco, Bureau of Architects, San Francisco. Mark Primeau, director, Department of Public Works; Jim Buker, manager, DDEISO; Glen Hunt, senior architect. **CONSULTANT DESIGN** Michael Willis and Associates, Architects, San Francisco. Michael Willis, principal-in-charge; Charles Leoni, project architect; Domingo Cuevas, design team. **MATERIALS/FABRICATION** Prefabricated elevator, perforated-metal screen. **HARDWARE/SOFTWARE** PC workstation; AutoCAD, Adobe Photoshop.

HONORABLE MENTION

ENVIRONMENTS

Structure and Surface: Contemporary Japanese Textiles

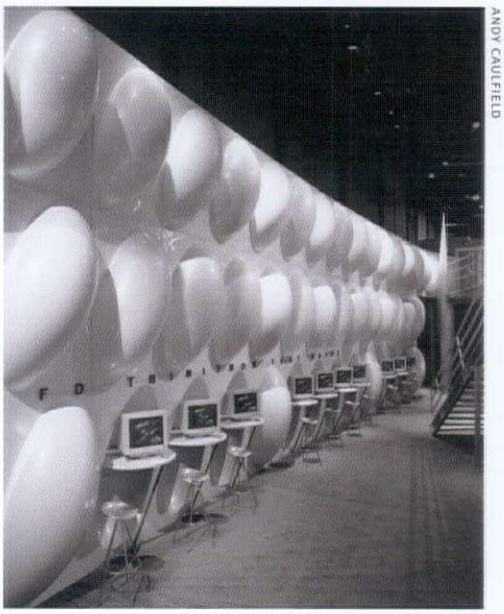
Lighting designer Shozo Toyohisa and architect Toshiko Mori discreetly hid fiber-optic fixtures in the ceiling to highlight the ripples, wrinkles and shimmer of the textiles in MoMA's exhibition on contemporary Japanese fabric design. The dominant impression of the exhibition was the magic of the fabric itself, which was revealed by lighting coordinated with simple, floating planes that marked the territory of the displays and organized the room.



PAUL WARCHOL

Sony Electronics Comdex Exhibit

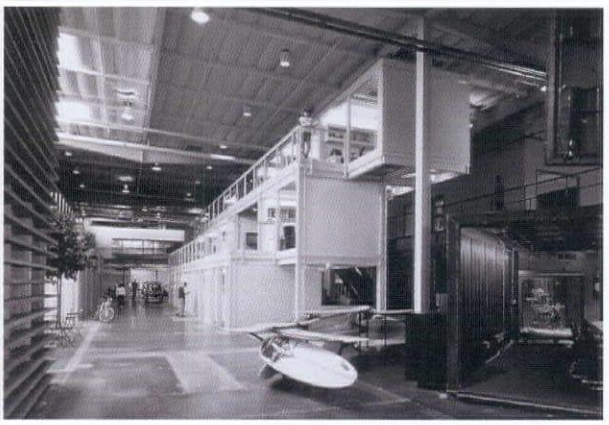
Mauk Design of San Francisco achieved maximum visual impact with minimum constructed mass for Sony Electronics' Comdex exhibit through the use of 1/16-inch-thick, vacuum-formed, back-painted plastic forms, Velcroed over lightweight, recycled steel-tube frames. Shipped with nested efficiency, the bubbly environment, simultaneously futuristic, retro and surreal, established a clean and spirited backdrop for the Sony products. Jurors hailed the inventive use of materials and deployment of unusual shapes.



ANDY CAULFIELD

TBWA/Chiat/Day L.A. Office

For ad agency TBWA/Chiat/Day's office in the Playa Vista section of Los Angeles, Clive Wilkinson Architects created an interior landscape based on the metaphor of a city. Low-rise neighborhoods of curved desks focus solo and team operations on a Main Street of canary-yellow "cliff dwellings," stacked and detailed to resemble shipping containers. A surfboard bar, basketball court and open, tree-lined "Central Park" urbanize the interior with activities and the suggestion that this is a city made up of many districts.



BENNY CHAN

La Romana Aviary

Jurors admired the simplicity of this private aviary in the Dominican Republic. New York architectural firm Keenen/Riley made the most of a next-to-nonexistent brief, creating a shaded trellis, an elevated viewing walkway and a long cage supported on leaning columns. To evoke both the legs of flamingos and the sloping trunks of the nearby palms, the designers slanted the tubular steel sections and thereby braced the structure. The reddish earth indigenous to the area was mixed in with the stucco finish to tie the building to its context.



JOHN KEENEN

JACK WINEINGER

Apple Macworld Exhibit

For Apple's booth at the Macworld trade show, San Francisco firms USWeb/CKS and Eight, Inc. staked out an environment of light, bounded by spotlit "Think Different" banners. Inside, they created what might be called Apple space: spirited, professional, a little quirky. A line of brightly colored iMacs sat on long, translucent light boxes that brought out the computers' translucency and organic shape. Edgy but not alienating, the booth reinforced Apple's image as a design leader and exemplified the visual culture at the company's core.



Auckland Zoo Pridelands Signage

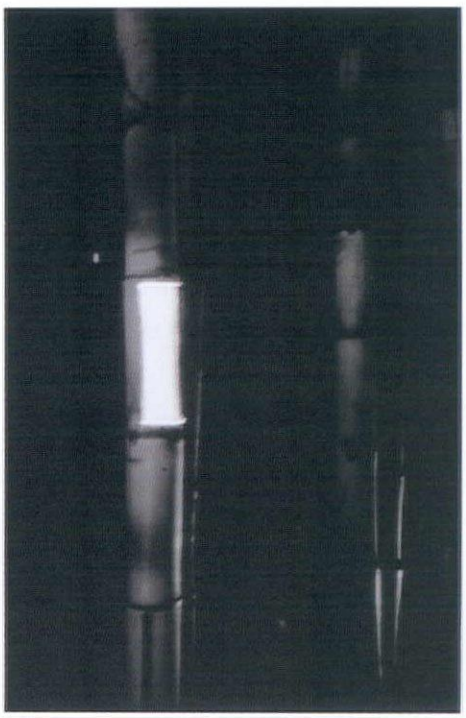
Helvetica didn't seem right for giraffes and rhinos. The search for an appropriate visual language for Pridelands, the new savanna habitat at the Auckland Zoo, led the Kiwi firm Peter Haythornwaite Design to create environmental graphics adapted visually and culturally to the African grasslands. Inspired by indigenous masks, gourds and shields, the designers created irregularly shaped signs and then mounted them on old telephone poles. The result walks the fine line between sophisticated and primitive without condescension or cuteness.



STEVEN LOMBARDI

Light Forest

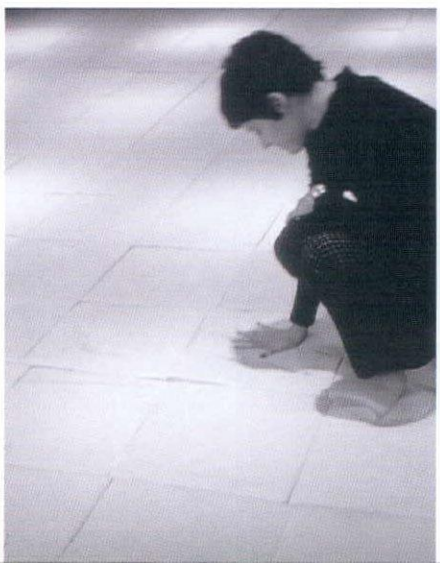
The apparition of small lights in a bamboo forest, created by Hong Kong designer Steven Lombardi with pockets of chemically generated light planted in bamboo stalks—enchanted the jury. They likened the effect to Japanese lanterns or a swarm of fireflies. Though the jurors initially balked when they realized that the light sticks violate the bamboo stalks, the image of a forest magically aglow with the bamboo lanterns won them over.



BILL ORCUTT, CRAIG KONYK

A Pale Soft Plane

"A Pale Soft Plane," an installation by New York architect Craig Konyk at Artists Space, thrived at the unusual intersection of seriousness and hilarity. The jury had no defenses against this piece—a floating, inclined plane made with squares of a pressure-sensitive material called Pudgee. Wading into the newfangled quicksand, visitors sank halfway up to their knees; when they moved, the Pudgee remembered their visit with imprints that lingered, then gradually disappeared.




5
GRAHAM MACINDOE

FURNITURE

The last thing we need is another crazy, dysfunctional product, agreed Furniture jurors Tom Deacon, Niels Diffrient and Alice Park Yiu. The triumvirate looked for the most efficient breakthroughs in function and aesthetics—both brains and beauty, so to speak—and when they found the combination in a single item, they celebrated it. These jurors meant business—inefficiency, frivolousness, whimsy, ornament: out.

The jurors had more than 200 entries to consider, with most falling neatly into expected groups—seating, lighting, workstations. Still, there were a few surprises: a sophisticated baby crib; an innovative lighting fixture that turns a plain translucent shade into a remarkable fountain of color; a flat, floppy fabric lamp that comes to life when clipped to a bare bulb. The jurors were also surprised to find only one thoroughly "green" product in the category, and would have liked to have seen more. The design industry should take note of the dearth of ecologically sound options, said Yiu, adding that though the environmentally responsible products that do exist may be perfectly functional, they're rarely aesthetically compelling.

The winning selections reflect the jurors' aversion to trendiness and attraction to simple, ingenious problem-solving, though, as Deacon acknowledged, "It's rare to see a genuine innovation in seating." They also agreed that workstations, while perhaps the most important furniture products being produced today, impose considerable limits on designers and are consequently the most difficult furnishings to design and evaluate. "Designing for people who sit at a computer all day is what today's design challenge is all about," offered Diffrient, who has spent most of his career designing for the office environment. "But the more you try to accommodate computers, the more you shatter the simplicity of your design."

In an ideal world, designers could keep their ideas simple and streamlined, said the jurors, but the realities of material and tooling restrictions, client demands and other constraints often make simplicity the first principle to go. The challenge for the jurors, then, was to find solutions that sparkled with intelligence, and unearth the products with the greatest promise for future evolution.

Twenty-two examples follow.



JURORS
Tom Deacon, Niels Diffrient, Alice Park Yiu

MODERATOR
Marilyn Zelinsky

Landscape Office System

CLIENT/COMPANY
Staverton Ltd.

CONSULTANT DESIGN
Crinion Associates

The judges agreed that Landscape, an office system designed by Jonathan Crinion Associates, successfully addresses technological demands and also something less tangible—the need for aesthetic peace and harmony in an often chaotic workplace. To that end, Landscape had a different appeal for each juror. One pair of eyes saw warmth in its wood components; another saw coolness in its minimalism: "It's warm, it's livable, it's furniture I would like in my own home," said Yiu. "There's no extraneous detailing," added Deacon. "It's quiet and has a very cool manner." He also appreciated the discreetness of the system's wire management.

Landscape is designed as a series of interacting, harmonious elements. The effect, according to Diffrient, is "soothing compared with the jittery designs of some other systems." The various pieces accommodate teamwork, individual tasks and storage. The simple, tablelike desks are surfaced with natural maple and supported by straight or T-leg beams, which allow for long spans of work surface with uncluttered space beneath. The legs that are necessary are powder-coated in harmonious grays, yellows, and intense blues, reds and greens.

The storage units are long and low, with wheels for mobility and versatility and a choice of maple veneer or plastic-laminate finish. The units come open, for extra shelf space, or with wide drawers. Pedestals, side tables and bookcases are also available and slim desktop screens, made of a fireproof honeycomb material, can be attached for privacy. Hidden clip-on cable collectors keep wires neat and in place. The components come together with an easy flow and simple horizontal lines—a clean design that reduces visual clutter.

Jonathan Crinion, a British-born industrial designer best known for his contract furnishings, has developed task lighting, ergonomic keyboards, office chairs and systems furniture. After working with Jan Kuypers at Kuypers Adamson Norton (KAN), an industrial-design firm based in Toronto, he opened the company's Vancouver office, then moved to Toronto in 1983 to establish Crinion Associates. Among Crinion's projects are designs for Foster Associates in England, mobile storage containers and accessories for Teknion Furniture Systems, modular automated-teller enclosures for the Bank of Nova Scotia and the Reff System 6 for Knoll.



Jonathan Crinion

What specific needs does Landscape address?
Europeans are more frugal with their space and are increasingly reliant on laptops. They want to return to the simplicity of a nice, ordinary table. At the end of the day, all people really want is a desk—a work surface to work on.

So many office products are available on wheels. Do people really need to move their furniture around that much?
The entire industry has become so caught up in the concept of mobility that everything is now on wheels. The reality is that people don't really roll their desks around or adjust the height of their tables and desks on a daily basis. We decided to be bold enough to admit it, then designed a system that is simple and lightweight enough to move should anyone need to create a cluster or a team space quickly.

Will the North American market embrace Landscape?
There are no raised floors in North America; offices are based on boxes, or cubicles, with panels through which wires are laid. But in Europe, virtually every floor is raised to accommodate wiring, which makes it possible to move furniture and desks around. The cable tree on Landscape isn't so much intended for mobility as it is for tidying up the wire clutter behind the desk, and the collection also offers trays specifically for wire management, which are suitable for the North American market.

How does Landscape distinguish itself from other workstation systems?
With its absolute simplicity and flexibility. It also sets itself apart with the large spans of workspace, which are seemingly unsupported.

How satisfied are you with the design?
You're only as good as your client lets you be. I was lucky that my client and I had a singular vision, so the designs didn't have to be watered down. We set the foundation with Landscape; now we'll move on to fill in the blanks, add more products and address the increasing use of laptops in today's offices.

TIM EVAN COOK

CLIENT/COMPANY Staverton Ltd., London, U.K. Chris Humber; Wayne Scholfield, director of marketing.
CONSULTANT DESIGN Crinion Associates, Toronto, Ontario, Canada. Jonathan Crinion, design director; Mike King, modelmaker; Sophie Bovy, Johnny Lim, assistant designers.
MATERIALS/FABRICATION Flat line finishing, die-cast and extruded-aluminum leg assembly, fireproof honeycomb screens.
HARDWARE/SOFTWARE Tracing paper, lots of models and prototypes; Ashlar Vellum.







R. JARGUNN

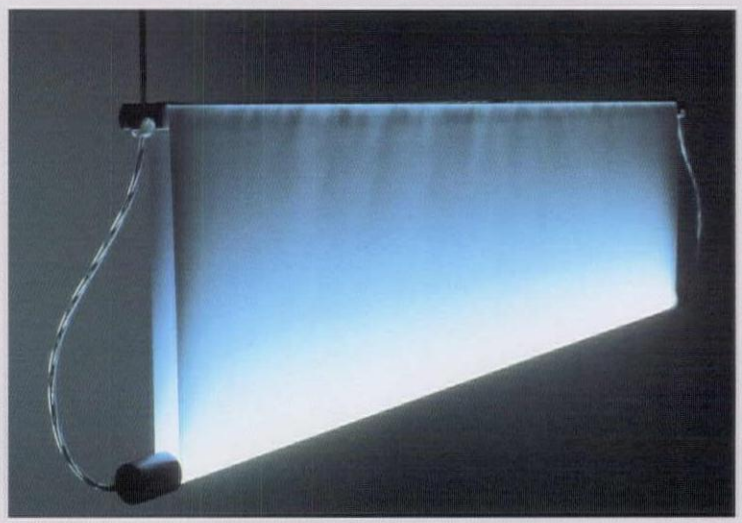
CLIENT/COMPANY David Weeks Lighting Studio, Brooklyn, NY.
IN-HOUSE DESIGN David Weeks, Lindsey Adams, designers.
MATERIALS/FABRICATION Die-cut and machine-sewn glass-fiber paper, wire-formed and plated bulb clip.

Lunette Clip-on Lamp Shade

Lunette, a clip-on lamp shade designed by David Weeks Studio, immediately won the jurors over. "This is the kind of product that makes me smile," Deacon said. "Weeks used an economy of means, and the result was a generosity of ends." The Lunette shade can be clipped to any exposed bulb to create an overhead light, a wall sconce or a desktop lamp. According to the designer, it's meant to work with minimal effort and made with the simplest materials: a bulb clip attached to two pieces of sealed glass-fiber paper, which are connected by a single seam sewn in the shape of an arch. Lunette can be produced inexpensively and is collapsible for easy shipping and storage.

CLIENT/COMPANY
David Weeks Lighting Studio

IN-HOUSE DESIGN
David Weeks, Lindsey Adams



ALEX HOCHSTRASSER

CLIENT/COMPANY Metalarte S.A., Sant Joan Despi (Barcelona), Spain. Carlos Riera, art director; Jordi Montilla, engineer.
CONSULTANT DESIGN Alex Hochstrasser, designer, Auenstein, Switzerland.
MATERIALS/FABRICATION Fluorescent tube light, heat-resistant white polyester screen fabric, spring-loaded plastic stop, powder-coated aluminum structure, silver-lacquered metal rack, rubber connectors.
HARDWARE/SOFTWARE AutoCAD.

Fluo Light Fixture

Fluo, designed by Alex Hochstrasser for Metalarte, transforms the fluorescent tube—usually thought of as a "cold" light source—into something unexpected and sensuous, even sexy. The tube is draped in a heat-resistant, translucent white polyester screen, sealed at the edges for rigidity, then hung from a metal rack. The two metal rods that hold the fabric connect to each other with a translucent rubber hose, which has a spring-loaded plastic stop for height adjustments. The fixture has an ethereal quality. "I can see it in a dining room, in a bar, even in a bathroom," said Yiu. She added, "Clients love fluorescent because it's inexpensive and the bulbs almost never have to be changed."

CLIENT/COMPANY
Metalarte S.A.

CONSULTANT DESIGN
Alex Hochstrasser

Kart Nesting Chair

A stacking chair is a stacking chair, right? No, not if it nests. All three jurors saluted the Vecta and 5D Studio designers who came up with Kart. "It's rare that someone comes through with a genuine innovation in a basic office chair," Deacon explained.

CLIENT/COMPANY Vecta

CONSULTANT DESIGN 5D Studio, IDEO Product Development

Kart is a nesting task chair designed specifically for training and conference areas, lecture halls and reconfigurable meeting spaces. Most chairs used for such purposes are stackable for easy storage, but that also means that their seats and seat backs are immovable—and that their sitters, frequently, are uncomfortable.

Kart, however, is different. With the release of a lever, the seat flips up and the staggered four-star base lets one chair slide into the next. This design makes a group of Kart chairs more compact and movable than regular task chairs, and allows more ergonomic features to be built-in than stackables permit. Kart swivels, has a pneumatic mechanism for seat-height adjustment (rare on stacking chairs) and can be tilted back up to 15 degrees to give users relief during grueling training sessions or conferences. "It can't be mistaken as a serious day-to-day task chair," Diffrient pointed out, "but it's a good solution for learning environments."





CLIENT/COMPANY Vecta, Grand Prairie, TX. Robert Beck, vice-president of product marketing.
CONSULTANT DESIGN 5D Studio, Malibu, CA. David Ritch, Mark Saffell, partners. IDEO Product Development, Palo Alto, CA. Steve Vassallo, Alan Vale, Kristine Chan-Lizardo, Joe Watson, Andy Hodge, design engineers.
MATERIALS/FABRICATION Injection-molded ABS plastic seat and back, four-star, die-cast aluminum base, self-skinning polyurethane arm rests, optional upholstery.
HARDWARE/SOFTWARE Apple Power Macintosh 8100, Ashlar Vellum.

PETE MCARTHUR



Cerise Collection

"Cerise is sophisticated, with a simplicity that you rarely see in home-office furniture," said Deacon of OFFI's modular system. Diffrient agreed, but what really grabbed him was the level of detail on the shelving unit—it's made of aluminum-composite sheets, with woven-steel cables attached by machined aluminum fittings. Yiu was impressed by the collection's refined, scaled-down profile.

CLIENT/COMPANY:
OFFI & Company

CONSULTANT DESIGN
Kane Design Studio

San Francisco designers Brian Kane and Mark Kapka came up with the Cerise Collection to fill a need for work furniture appropriate in scale and aesthetic for residential interiors. They also wanted to maximize space: The cherry butcher-block desk can double as a dining table, for example, and many storage options are available—rolling and stationary carts, file pedestals and easy-to-carry cherry-veneer boxes.

The jurors feared that the generous use of cherry and cherry veneer would send the price of Cerise sky-high, but they were pleasantly surprised by its price points: The desk retails for about $1,000, the storage unit for about $1,400.

"It's the cleanest home-office furniture I've seen," Deacon concluded.

CLIENT/COMPANY OFFI & Company, Berkeley, CA. Kirk Hobbs, president.
CONSULTANT DESIGN Kane Design Studio, San Francisco, CA. Brian Kane, Mark Kapka, designers.
MATERIALS/FABRICATION Desks: hardwood-cherry butcher block. Grid: aluminum composite, woven-steel cable, aluminum composite sheet metal, machined aluminum connectors, hardwood-cherry butcher block. Cart: formed plywood with cherry veneer, powder-coated tubular steel frame, casters. File pedestal: steel-case construction, cherry-veneer plywood, injection-molded finger pull. Boxes: cherry-veneer plywood, injection-molded finger pull; anodized-aluminum frame and handles, ribbed aluminum-laminate surfacing. Box Cars: anodized-aluminum frame with casters.
HARDWARE/SOFTWARE Apple Power Macintosh 7200; Ashlar Vellum.

The Bellini Chair

The Bellini Chair was lauded for its high level of comfort and innovative manufacturing process, which the jurors agreed were unprecedented in plastic chairs. The secret is in the gas-assist molding technology used to manufacture it, a proprietary process that allows various parts of the structure to be thicker or thinner according to the need for structural integrity and user comfort. "It's a one-piece chair, but the various parts are contoured, which makes it more comfortable," said Diffrient. "For a plastic chair, it has awfully clean lines and a very nice scale."

CLIENT/COMPANY Heller, Inc.
CONSULTANT DESIGN Studio Bellini



CLIENT/COMPANY Heller, Inc., New York, NY. Alan J. Heller, president.
CONSULTANT DESIGN Studio Bellini, Milan, Italy. Mario Bellini, architect.
MATERIALS/FABRICATION Injection-molded plastic with gas-assist and overflow cavities.
HARDWARE/SOFTWARE Silicon Graphics workstations; Alias Wavefront Studio.

PIETRO CARRIERI



Tara Bridge Faucet

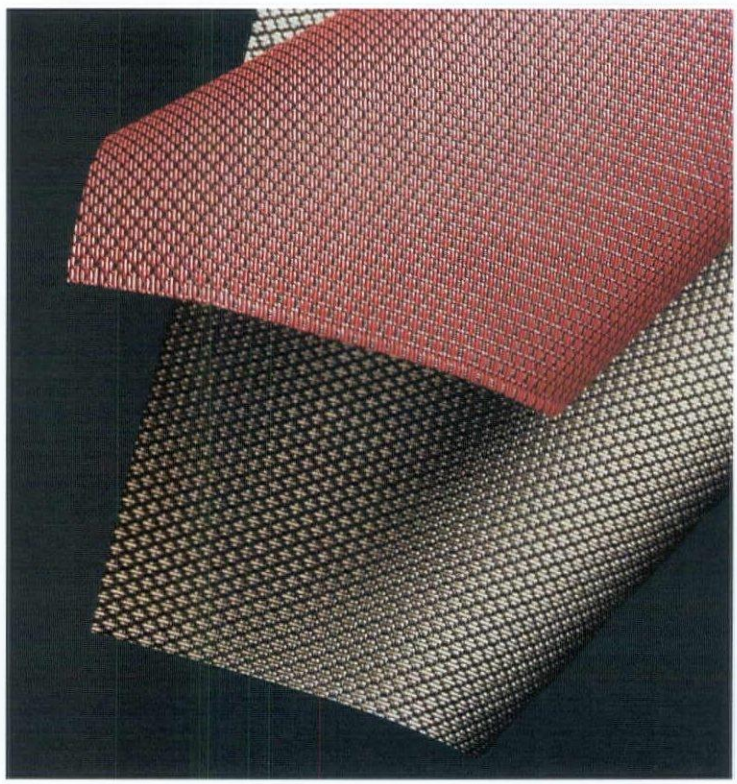
The Tara Bridge faucet, by German plumbing giant Aloys F. Dornbracht, reinterprets the classic lavatory fixture. Starting from a stark 1920s fitting, Sieger Design extended the shape of the faucet to create an elegant but robust product. Two layers of nickel provide a mirrorlike surface, and a choice of platinum, platinum-matte, polished-chrome or durabrass finish turn the Tara Bridge into a "luscious, tactile" experience, according to Yiu.

CLIENT/COMPANY: Aloys F. Dornbracht GmbH & Co.

CONSULTANT DESIGN: Sieger Design Consulting GmbH

CLIENT/COMPANY: Aloys F. Dornbracht GmbH & Co., Duluth, GA.
CONSULTANT DESIGN: Sieger Design Consulting GmbH, Sassenberg, Germany. Dieter Sieger, owner and designer.
MATERIALS/FABRICATION: Foam and solid brass prototypes, cast brass, hand-ground and -polished body parts, robotic polishing and cleaning of final surface, double-layered nickel, thick plating in four finishes.
HARDWARE/SOFTWARE: Apple Power Macintosh 8100, MiniCAD, Strata Studio Pro.

DASHA WRIGHT EWING



Extreme Conditions: Sportswear Textile

The jurors agreed they'd never seen a product like Sportswear, a fabric designed to withstand heavy use and abuse in stadiums, auditoriums and arenas. "It acts like vinyl but has the look and feel of a woven," Yiu said in praise of it.

CLIENT/COMPANY DesignTex Inc.

DESIGN Susan Lyons, Nancy Giesberger

Sportswear is made from Lytyn, a proprietary yarn system that encases a polyester core in vinyl. The durable, flame-retardant, colorfast, mustard- and ketchup-resistant material can be cleaned with aggressive methods, including bleaching. It's available in three styles and 39 saturated colors; 200 additional colors can be custom-ordered. "It's almost as handsome as a suiting material," said Deacon.

CLIENT/COMPANY: DesignTex, Inc., New York, NY.
DESIGN: Susan Lyons, executive vice-president of design and creativity; Nancy Giesberger, consultant.
MATERIALS/FABRICATION: Lytyn yarn system, a pure polyester core completely encased in vinyl.

Metronomis and Verona Outdoor Luminaires

CLIENT/COMPANY
Philips Design

IN-HOUSE DESIGN
Jos Stuyfzand,
Dido van Klinken

The poor design of street lighting fixtures has been known to make urban planners (and dwellers) cringe, but this collection captured the jurors' attention with its sophistication. "This lighting is clean, innocuous, simple and won't interfere with the surrounding architecture," said Yiu.

Metronomis provides functional lighting for the road and pedestrian areas, while Verona is primarily for decorative but useful ambient lighting in public spaces. Both are durable and resistant to vandalism. "There's no comparison between this clean, elegant lighting and the awkward street lamps that hang out over most expressways," Diffrient said. Deacon was drawn to the lamps for their "soothing, totemic quality."



CLIENT/COMPANY: Philips Design, Eindhoven, The Netherlands.
IN-HOUSE DESIGN: Jos Stuyfzand and Dido van Klinken.
MATERIALS/FABRICATION: Aluminum, steel, glass.



HEDRICH BLESSING

CLIENT/COMPANY: Teknion, Inc., Marlton, NJ.
IN-HOUSE DESIGN: John Hellwig, vice-president of design and innovation, Steve Verbeek, Geoffrey Milligan, design managers.
MATERIALS/FABRICATION: Screens: Lexan. Scout and Kiosk: aluminum, powder-coated steel.
HARDWARE/SOFTWARE: 3-D modeling and prototyping, Stereolithography (from CAD file to physical model), AutoCAD.

Axis Collection

CLIENT/COMPANY
Tuva Looms, Inc.

CONSULTANT DESIGN
Suzanne Tick, Inc.

Tuva Looms' two new machine-woven carpets, Symmetry, a stripe, and Cube, a grid pattern, were inspired by the paintings and drawings of Agnes Martin—an artist all three jurors admired. Created by textile colorist Suzanne Tick, the Axis Collection is woven on a velvet loom—a manufacturing process that has become a lost art, and that Tuva Looms has thankfully revived.

Axis represents an updated look for woven carpet, the jurors agreed. Deacon noted that the Symmetry carpet, for example, has "a nice level of sheen on the grid lines, in contrast with its matte ground."

The jurors loved the geometry of the patterns and the texture of the low pile—suitable for use in offices but elegant enough for home use as well. The collection is available in a sophisticated palette of warm and cool neutrals, pale shades and more saturated tones.



DARIN HADAD

CLIENT/COMPANY: Tuva Looms, Inc., New York, NY.
CONSULTANT DESIGN: Suzanne Tick, Inc., New York, NY. Suzanne Tick, president; Terry Mowers, partner.
MATERIALS/FABRICATION: Woven velvet, jute and reclaimable nylon.

Ability + Office System

CLIENT/COMPANY Teknion, Inc.

IN-HOUSE DESIGN
John Hellwig, Steve Verbeek, Geoffrey Milligan

Teknion's Ability + office system won the jurors over with its restraint and able handling of the complex nature of office-system design. "It's quieter than most other systems," said Deacon.

Diffrient liked the fact that the line is truly mobile and can make efficient use of space, thanks to its streamlined design and manageable scale. Diffrient, a workplace-design expert, also recognized that the various wall screens available for Ability + make the system stand out. With the screens, two single workstations can be converted quickly to a semiprivate configuration, and a meeting area can be set up in the time it takes to reposition a mobile divider.

The collection also includes surface-mounted screens; lightweight, expandable and mobile free-standing screens; the Scout, a work-surface-height plug-in data/power source; and the Kiosk, a mobile storage tower for personal items.

FURNITURE

DESIGN DISTINCTION

MARIROSA TOSCANI BALLO

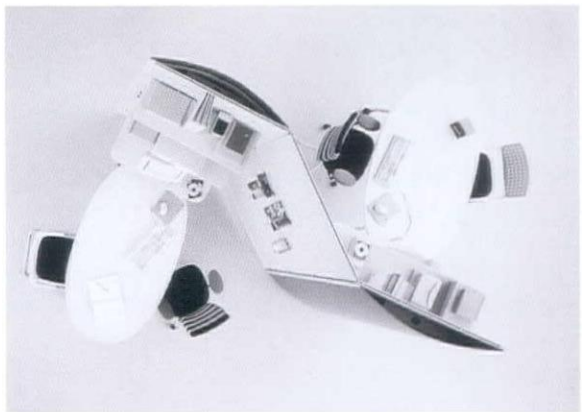


Glassglass Suspension Lamp

The jurors were impressed with the detailing of the Glassglass lighting fixture, designed by Paolo Rizzatto for Luceplan. "The surface treatment is beautiful," said Yiu, referring to the glass bowl's mottled finish, an effect achieved by rolling it in an oxide compound. The fixture is suspended from a special cable and steel-mesh sleeve—"an interesting, eccentric support," according to Diffrient—that allows it to be hung from the ceiling or attached to a wall. The product is available in four colors and 11 shapes and sizes.

Mono Wall Vertical Desk

The latest addition to Ad Hoc, the flexible office system Antonio Citterio and Glen Oliver Löw designed for Vitra two years ago, is the Mono Wall—a "vertical desk," according to its manufacturer. The jurors were most intrigued by the wall's unique wire-management system, a slim, double-doored box mounted discreetly on the wall to keep cables from computers, fax machines, telephones and anything else with dangling wires from cluttering the work surface. "It's a big step in the right direction," Diffrient said.



Gira Door Handle

The jurors marveled over the subtle, tactile quality of the Gira door handle, manufactured by Colombo Design and created by Jasper Morrison's Office for Design. "There's a quiet elegance to it," said Deacon. Designed to "fit the hand," according to Morrison, the product is made of brass and comes with a matte-chrome, matte-black or polished-brass finish that receives a proprietary treatment to prevent tarnishing.



JIM BROWNETT

Fountainhead Drinking Fountain

It was clear to the jurors that there was a lot of research behind this drinking fountain, whose cantilevered design allows the wheelchair-bound easy access. Designed by Duncan Trevor-Wilson of DT Design for Street Furniture Australia, the fountain is "a graceful treatment of public water" compared with other products of its kind, Diffrient commented. He added, "It's more fluid, more organic, less mechanical than other fountains." Because there's no bowl for debris to collect in, the fountain is less likely to clog. Its robust, one-piece casting and absence of visible fasteners also make it resistant to vandalism.



HONORABLE MENTION

FURNITURE

Tall Grass Baby Crib

Yiu was especially impressed by this solid European-beech baby crib, designed by New York–based Christopher Ross and Melisca Klisanin. "It's nice to have something address the juvenile market," she said, "because there's a lot of bad-looking furniture out there for children." After some research, the designers concluded that most American cribs look more like cages, so they created one surrounded by wavy rails to suggest a nest of tall grass moving in a breeze. The crib is manufactured and licensed by Pali Italia.



ANTOINE BOOTZ

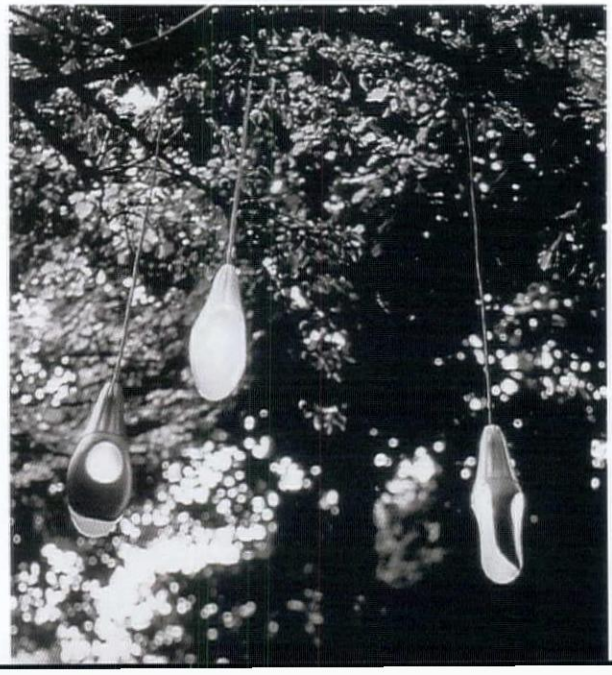
Reaction Task Chair

The Reaction Chair, designed by Jerome Caruso for Herman Miller, appealed to the jury's sense of value. "The designer fit a lot of features into a low-cost task chair," Diffrient said. The most noticeable element of the injection-molded polypropylene, steel and cast-aluminum entry is its exposed back, designed to make it easier to adjust the chair from a seated position. The tilt mechanism relies on a plastic composite stronger than steel—the same material used in archery bows and high-performance automotive suspensions—to give the chair consistent support and a smooth recline movement. By cantilevering the adjustable arms off the back of the chair, Caruso eliminated the need for an additional part to support them, reducing the material cost by about six dollars.



Pod Lens Outdoor Lights

Jurors appreciated these festive indoor/outdoor fluorescent lighting fixtures, designed by Ross Lovegrove for Luceplan, which they described as modern-day patio lanterns. The lamps come in several colors, and their waterproof shells have prismatic walls that diffuse the light. The result is otherworldly. "They look like glowing beings," Deacon remarked. The fixtures use 23-watt compact-fluorescent lamps and can be mounted on a pole like tiki lights, hung from a tree branch or used indoors as wall lamps.



LEO TORRI

Space Boy Floor Lamp

This unassuming floor lamp, designed by Alecia Wesner for George Kovacs Lighting, wowed the jurors when they plugged it in. The magic is in the 50-watt, MR-16 display lamp, which lights up Space Boy like a multicolored Rocket Popsicle. The bulb emits light in three graduated tiers, each a different color, and is available in three color combinations—Space Sapphire, Space Emerald and Space Ruby. "I'm constantly looking for new and unusual lighting," Yiu said, "but I've never seen a bulb that can ombré color like that." Space Boy is 51 inches tall, with a satin-finish steel base and a shade composed of 10 translucent white polystyrene "petals."



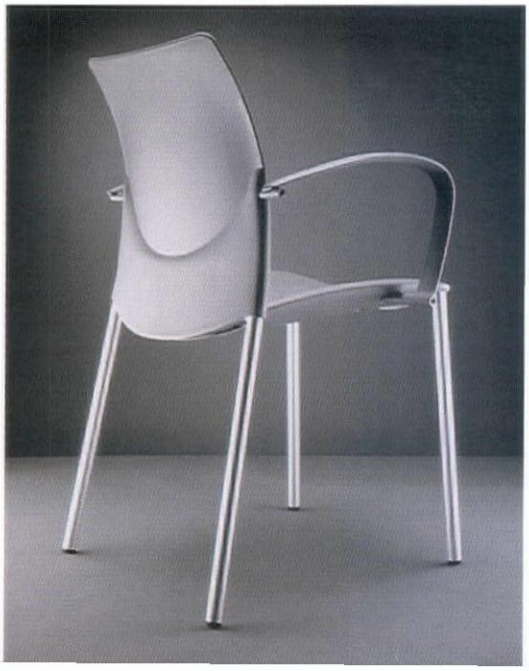
Archimoon Soft

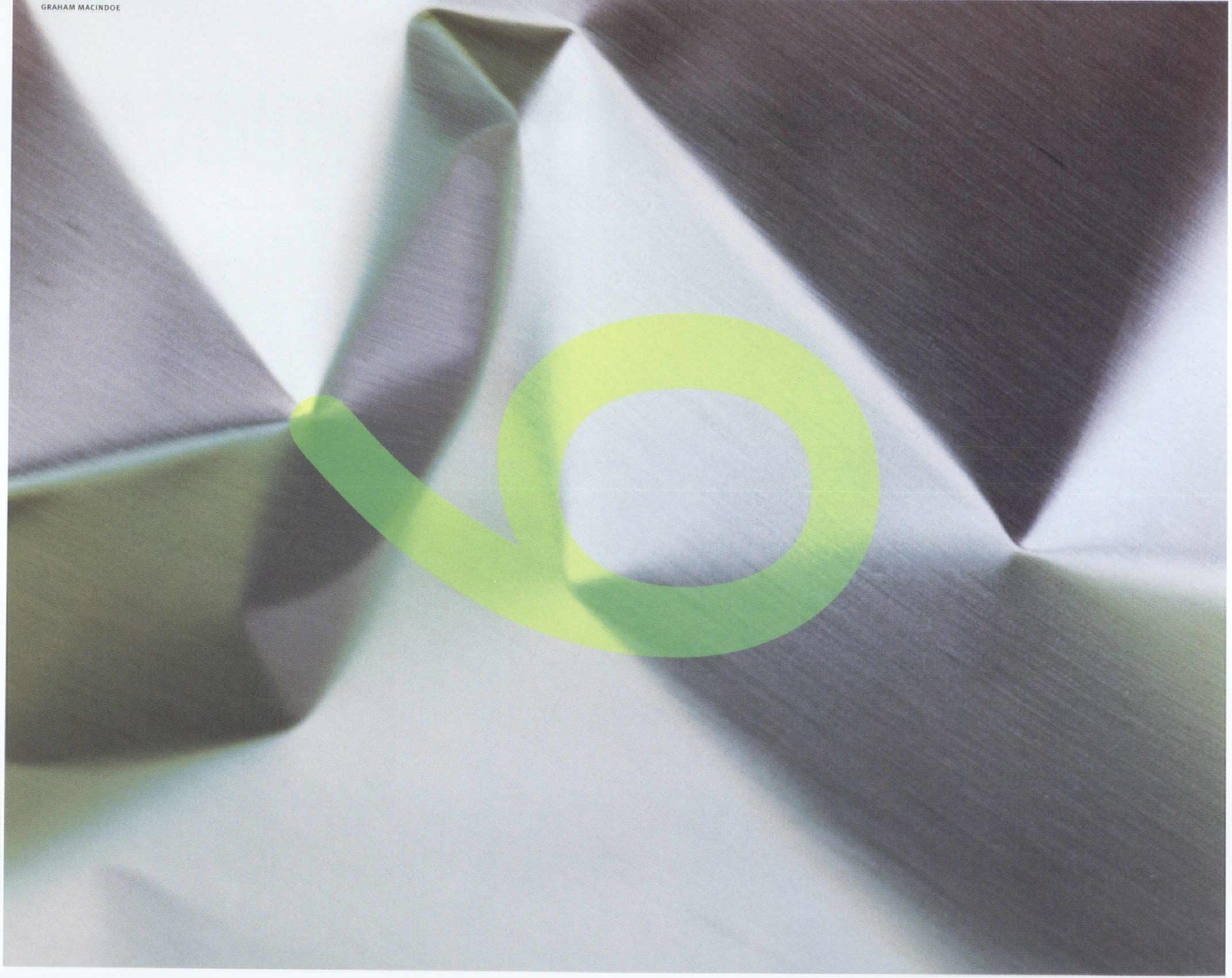
Philippe Starck's new table lamp combines two classic lighting elements: an office-y extruded-aluminum task light with a fixed base and adjustable arm, and a soft, pleated-fabric shade more at home in a domestic setting. The jurors agreed that they look to Starck for surprising juxtapositions, and, with the Archimoon, he's scored high once again. "It's witty and fun," Deacon said.



Global Stacking Chair

"There are a million chairs in this category, but not many are as refined as the Global Chair," Diffrient remarked. The chair, designed by Josep Lluscà for Enea, is a stackable seating system for use in public spaces. The jurors marveled over its construction: The seat's structure is hidden, and all welding points are concealed—which means they can be reinforced, and thus hold up better, than exposed ones. Pointing to the chair's thorough consideration of both manufacturing and design issues, Deacon said, "Lluscà got it right."




GRAHAM MACINDOE

EQUIPMENT

Equipment design is about making functionality beautiful, but the judges in this year's Equipment category demonstrated that it's also about making beauty functional. Jurors David Karshmer, Burt Heinzelman and Eric Chan consistently selected products that were not only efficient, effective and intuitive but that also possessed what Karshmer called an "aesthetic appropriate to their usage environment," or, in other words, were inspirational to their intended users.

"We are all consumers," declared Heinzelman, referring to the hybridization of the straight lines typical of the industrial aesthetic and the organic, biomorphic forms more common to consumer-product design. "There's an interesting mix of tradition and innovation in terms of appearance," noted Karshmer, "an awareness of design language that seems more intense than we've seen in the past."

Most of this year's winners melded colorful, appealing curves with geometric simplicity, and did so seamlessly. "We're now more comfortable with technology than we were even five years ago," explained Karshmer. "We don't need as many visual cues. We want technology that can be integrated more smoothly into our lifestyles and work styles."

The products that share Best of Category are good examples. Crown's RR5000 forklifts and IBM's Netfinity servers were both praised for designs the jurors felt would incite confidence, pride and even pleasure in the people who interacted with them. Heinzelman also cited Philips's award-winning multimedia projector, saying it would make him feel more professional in a presentation, and Karshmer tapped Frogdesign's Vadem Clio handheld PC as a fitting accessory for executives who want to broadcast their coolness factor.

Still, the jurors pointed out dangers in the application of consumer styling to industrial and high-tech equipment. They criticized certain products for not taking functionality into account enough, and others for taking the consumer design language too far. "There's sometimes overkill on the detail level," commented Chan. "I can see some trouble with the overuse of design language at the sacrifice of functionality," he added. "That's the soft point in some of these entries."



JURORS
Eric Chan, Burt Heinzelman, David Karshmer

MODERATOR
Darcy Cosper

Crown Equipment Forklifts

CLIENT/COMPANY
Crown Equipment Corporation

IN-HOUSE DESIGN Crown Design Center

CONSULTANT DESIGN
Ergonomic Systems, Inc.

The heavyweight champions of this year's Design Review were Crown Equipment's new RR5000 and RR5000S forklifts. From the scope of the project to the designers' attention to detail, the trucks won the jurors' highest accolades.

"It's very easy to imagine this as something in a warehouse, covered in oil, and to think, 'Why put in the effort?'" explained Karshmer. "But it really shows that there was a commitment from beginning to end to the quality of the product. Crown has an established customer base yet had the courage to go back and reinvent itself."

Chan noted the designers' attention to the user. "They softened the form to make it more appealing to the user; they used molding in critical areas to make it a little more friendly and easier to work in. They 'automobilized' it, which is not typical in this category. Some of this detail you would never find in industrial equipment, only in automobiles—like Jeeps."

"It looks like it would be comfortable to sit in, to handle," agreed Heinzelman. "And from a manager's standpoint, he wants the workers to think they're getting the best, the most ergonomic, so building on that perception is good for the management and good for the workers." Karshmer added, "The user interaction here is so complicated; the depth of work that they had to do is amazing. This shows a very strong dedication to the user. I'd look at this and think, 'That's more reliable.'"

Heinzelman also praised the designers' restraint. "It looks as though somebody came to them and said, 'Stop now.' They did as much as they could but didn't overdo it."

Michael Gallagher, director of design at Crown, describes himself as "a boss who likes to have his finger in every pie." He attended the University of Cincinnati and has since worked with Chase Design, Thomson Consumer Electronics and General Electric. His work has won recognition from such groups as Industrie Forum Hannover and the IDSA. His collaborators on the RR5000 series were lead project designer Robert Henshaw, who recently founded Formation Design in Atlanta; project consultant Steven Casey, president of Ergonomic Systems Design, Inc.; and project industrial designer Philip D. Palermo.



Crown design team, from left: Mike Henderson, Maria Palermo, Bob Henshaw, Phil Palermo, Piet Kruithof, Gene Horvath, Jason Splan, Steve Pulskamp, Vlad Kharaz.

What were the objectives of the project?
MG: In a nutshell, the objective was to redesign the company's most successful product.

What were the constraints?
RH: Narrow-aisle lift trucks and, particularly, reach trucks, are loaded with constraints. They need to have as small a footprint as possible. Also, the many sizes of standard batteries and the various drive and hydraulic components make it challenging to define a roomy compartment for the operator.

What specific needs or desires does this redesign address?
RH: Both trucks provide the operators with the highest level of comfort, visibility, performance and control efficiency. The RR5000S goes beyond this: It's the only truck of its kind to allow the operator to change from a standing to a leaning or seated driving position.
MG: This flexibility offers the operator a great deal of ergonomic benefits, including fatigue reduction, and allows the truck to be optimized for a variety of tasks.

What kind of research went into the project?
SC: Design research included a biomechanics study of body position and visibility; computer modeling to evaluate lines of sight; psychometric research to establish control forces, feel and dynamics; and a study of status displays to optimize for cognition, peripheral viewing and usability.
RH: We did two anthropometric studies using adjustable operator compartments. More than 30 individuals fitting a bell curve of sizes were used to define the operator envelope, controls placement and range of adjustability. We also conducted a large, controlled warehouse simulation in a converted airplane hangar. Both qualitative and quantitative variables were measured and used to evolve the designs.
MG: We also did some appearance research to help define the character of the truck. We wanted the truck to look very aggressive relative to the industry semantic, inviting and refined, yet with a character of "purposeful ergonomics."

What was your biggest obstacle?
PP: The biggest challenge was to maintain focus and enthusiasm. Three-plus years is a long development process.

How does your project combine industrial and consumer design language?
RH: We tried to bring to the project both a refined level of form and materials and a strong visual spirit. There is certainly an interesting, counterbalancing tension between consumer and industrial products. Consumers are often drawn to "industrial-grade" products, everything from tennis shoes to cooking utensils. I think this reflects an appreciation of functional beauty.

CLIENT/COMPANY Crown Equipment Corporation, New Bremen, OH.
IN-HOUSE DESIGN Robert Henshaw, lead project designer; Phil Palermo, Steve Pulskamp, industrial designers; Mike Henderson, design assistant; Mike Gallagher, director, Design Center.
CONSULTANT DESIGN Ergonomic Systems, Inc., Santa Barbara, CA.
MATERIALS/FABRICATION Hot- and cold-rolled steel welded structures, ductile iron castings, aluminum castings, high- and low-pressure injection-molded ABS and nylon, thermoplastic polyurethane, pressure-formed ABS, molded waterborne foam, waterborne paint.
HARDWARE/SOFTWARE Apple Macintosh, Hewlett Packard UNIX, Silicon Graphics O2; Ashlar Vellum, Macromedia Freehand, Adobe Illustrator, Adobe Photoshop, Unigraphics, Imageware, Alias Studio.


CROWN
CROWN

IBM Netfinity Servers

CLIENT/COMPANY IBM
IN-HOUSE DESIGN
IBM Personal Systems Group

The jurors were unbounded in their enthusiasm for IBM's Netfinity servers. The clean, bold, assertive look of the servers, they agreed, powerfully communicates Big Blue's legacy as a leader in computer equipment.

Two adjectives came up again and again as the jurors discussed the Netfinity: "confident" and "architectural." "They're overt about their confidence," Karshmer remarked. "It's so clean and crisp and strong, it's clear that IBM wants you to feel confident about its products. It says, This is high tech—very high quality, high reliability, a Big Blue product. They lost that for a while."

With its avoidance of this year's trend toward biomorphic form, IBM set the Netfinity apart from other computer equipment. "It's pushing away from a softer edge," stated Karshmer. "This is definitely a piece of industrial equipment." Chan agreed: "They're not following the trend of the softer shapes. Some of the details are almost architectural. This is antibiomorphic form—the language goes against what is popular now, and that takes courage. It's serious equipment."

The jurors went on to praise details—a door handle, a lighted interface —that suggest specific functions and are consistent throughout the product line. "Normally a server like this sits in a separate room, and not that many people pay attention to it," noted Chan. Heinzelman continued, "It's always been disappointing to go into a computer room and see that there's nothing nice about the server—it's just an expensive thing. The Netfinity lives up to my expectations of what that piece of equipment should look like."

The Netfinity's designers have logged, between them, nearly 30 years at IBM. Roland K. Alo, the lead designer, is a graduate of Brigham Young University and has been with IBM for 12 years. David Hill, manager of design at IBM Personal Systems Group, trained as an industrial designer at the University of Kansas. He has been with the company for 15 years and led the redesign of IBM's AS400 series. Staff industrial designer Brian Leonard holds an MFA in industrial design from North Carolina State University, where he is currently a visiting professor. He has worked at IBM since 1997.



IBM's Netfinity team: Roland K. Alo, Brian H. Leonard and David W. Hill.

How was the project initiated?
RA: The previous design was based solely on the need for the server to fit under a desk and didn't allow for expandability. The business plan was changed to reinvent an outdated brand image and the limits of existing design.

What were the objectives of the project? The constraints?
BL: Expandability, serviceability and utilization of a building-block approach. Ease of use also played a tremendous role.
RA: The old hardware couldn't be adapted to fit into a standard 19-inch rack. Intel processor–based technology was increasing to the point where PCs could compete with "enterprise-class" servers. The challenge was to improve current technology and design a completely new set of servers that could accommodate expandability and future processor upgrades. My objective was to establish a new and commanding design identity.

What specific needs or desires does the project address?
RA: The Netfinity allows customers to add capability and capacity to their networks as their needs increase, without taking up valuable floor space. The only dimensional guideline for servers in the past has been the requirement that it fit under a desk. Our design allows the customer three options: to place it in a stand-alone configuration, to stack it with one or more optional bases or to mount it in a Netfinity rack or any industry-standard rack.

How would you describe your design process?
DH: For me, design starts with understanding how the product will be used. Beyond that, the process never seems to be the same twice—it really depends on the problem at hand.

How have customers responded to the Netfinity?
DH: Customer reaction to the Netfinity servers has been overwhelmingly positive. In a recent study, a nearly unheard-of number of customers praised the design without IBM even asking about it. Customers just seem compelled to say something about it. This is a great reward for the designer.

What was your biggest obstacle?
BL: Maintaining consistent elements through the development of many different products, in order to present a cohesive family image.
DH: Time.

In retrospect, would you have done anything differently?
DH: Worked faster.



CLIENT/COMPANY IBM, Research Triangle Park, NC.
IN-HOUSE DESIGN IBM Personal Systems Group Design, Research Triangle Park, NC. Roland K. Alo, IBM advisory industrial designer; David W. Hill, group design manager; Brian Leonard, staff industrial designer.
MATERIALS/FABRICATION Injection-molded polycarbonate and ABD blend, smoked-colored translucent polycarbonate injection-molded doors, formed and powder-coated perforated metal, formed sheet-metal chassis, formed and powder-coated metal enclosure.
HARDWARE/SOFTWARE RISC 43P-240; CATIA 4.1.


IBM
Netfinity 7000



Microsoft Digital Sound System

Microsoft's Digital Sound System 80 speakers won the jurors over because they look like ... speakers. "This is nostalgic in some ways—it just looks like a speaker!" marveled Heinzelman. "All three of us are recognizing that we've seen enough of a certain kind of trick. This feels comfortable."

CLIENT/COMPANY Microsoft Corporation

IN-HOUSE DESIGN Jim Stewart, Steve Kaneko

CONSULTANT DESIGN Lakeside Design

The goal was to create high-performance audio equipment that complements standard PC workstations. The units, which are small enough to fit unobtrusively on a desktop, are designed for easy setup and built to a sonically optimal height and angle. A sturdy, under-desk sub-woofer accompanies them. Controls are positioned at the top of the right speaker for easy access above desk equipment and clutter.

Karshmer pronounced the speaker "iconic." "A strong basic treatment," he added. The one major flaw the jurors found with the product was the prominent placement of the Microsoft logo, which they felt detracted from the overall design.

CLIENT/COMPANY Microsoft Corporation, Redmond, WA.
IN-HOUSE DESIGN Jim Stewart, Steve Kaneko, Microsoft Hardware Design Group.
CONSULTANT DESIGN Lakeside Design, Bothell, WA. Dan Blase, designer.
MATERIALS/FABRICATION Injection-molded ABS and POM, medium-density fiberboard.
HARDWARE/SOFTWARE DEC Alpha 33; ProEngineer, Windows NT.

Clio Handheld PC

The Vandem Clio handheld PC, designed by Frogdesign, has a sculptural form, a shapely ergonomic keyboard and a somersaulting SwingTop screen mounted on two curvaceous metallic arms. But while the jurors were intrigued by the Clio, their concerns about its functionality modulated their appreciation of its supermodel looks.

CLIENT/COMPANY Vadem
CONSULTANT DESIGN Frogdesign

"It's experimental, a very innovative approach," said Chan. "I really enjoy how creative they were about the screen, how it hides the keyboard when it flips over." The rotating screen allows the Clio to be used as a handheld notepad for touchscreen and handwriting-recognition tasks, as a mini-laptop and as a stand-up display for presentations. But Chan questioned the actual usability of this "triple-functionality." "I found the actual unit a little heavy for handheld applications," he said, "though for presentations and desktop use it's good. But the system is not yet powerful enough to do meaningful presentations, and the screen is not that big. It's a good design, but it may be in the wrong jacket."

Karshmer was more enthusiastic, declaring that the Clio would appeal to image-conscious professionals. "I would have one of these because I think it's cool. Designers realize that some technology should fade into the background in the workplace. But this product is much more social." He, too, voiced concern about the practicality of the piece, but felt that the Clio represents an important advance. "Products like this are really on the bleeding edge, and no one has quite figured out how to do them. But this is a really nice push. It's a nice stretch and test of the marketplace."



FROGDESIGN, INC.

CLIENT/COMPANY Vadem, San Jose, CA. Edmond Ku, vice-president of engineering; Richard Huang, senior mechanical engineer; Anthony Armenta, director of product marketing; Ron Butterworth, Scott Chastain, electronic engineers.
CONSULTANT DESIGN Frogdesign, Sunnyvale, CA. Frogdesign team. Consultant Engineering: IMPACC, Rick Mavrakis, principal.

Intima II Intravenous Catheter

CLIENT/COMPANY
Becton Dickinson Infusion Therapy Systems

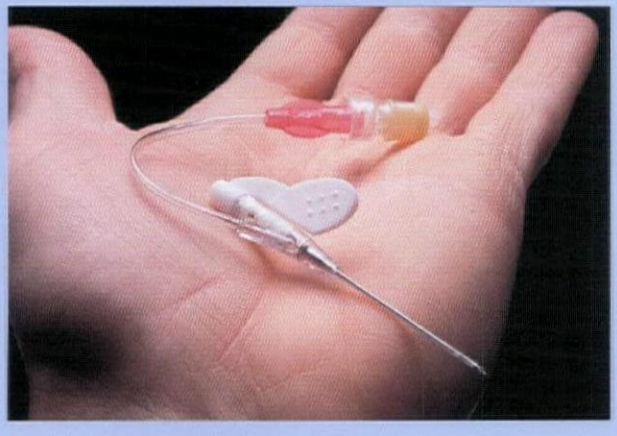
IN-HOUSE DESIGN
Ken Musgrave, Chris Cindrich, Glade Howell, Weston Harding

Developed for emerging countries, the Intima II is intended to replace the steel needle sets generally used in places where medical supplies are scarce. Among its other benefits, the new intravenous catheter makes it possible for a patient to receive a single "stick" over a period of 72 hours, versus the nine entries required with traditional equipment. This saves time for caregivers and greatly minimizes the risk of physical complications for patients.

Karshmer explained that the international medical market has a wide spread in terms of user experience: Personnel can range from "very well trained to not trained at all," he said. With this product, Becton Dickinson is "making a nice move to ensure the interaction is obvious and usable," he added.

The jurors especially commended the Intima II's carefully considered details, including a color-coded sizing system and the use of opaque versus translucent plastic. The product's designers noted that an unwritten industry standard dictates that devices left in the body be translucent; using an opaque material for the piece that is removed after the catheter enters the arm makes use more intuitive. Indicating the single elliptical tab finished with "touch bumps," Heinzelman explained, "This product traditionally has two wings, one on either side, which always got in the way of the medical practitioner's hand. It makes sense to remove one. And the folding flap can accommodate lefties or righties."

Chan lauded the visual appeal of the catheter, saying, "I'm intrigued by the sensitive curve; it's sensible, subtle, a real refinement." Karshmer agreed: "There's a little more art to it. It's nice to see the designers recognize that their user wants to feel comfortable using this piece."





Hi & Dri Oral Isolation Device

CLIENT/COMPANY DriDent

CONSULTANT DESIGN
Microplas, Inc.

The DriDent Hi & Dri is an "oral isolation device" that replaces the awkward, uncomfortable cotton rolls and suction tubes that fill a patient's benumbed and drooling mouth during dental procedures. It represents the first design innovation in this area in decades.

The Hi & Dri is a disposable soft-plastic insert that protects a patient's tongue and gums while keeping the working area of the mouth clear for the dentist. During certain procedures, it even eliminates the need for the extra pair of hands a dental assistant provides.

"This is always a problem when doing an operation," Chan said. "It's really messy. Dentists have a little suction device that they use to keep the mouth clear, and it often hurts the tissue. This product conforms to the shape of the mouth without putting a lot of pressure on the area." Karshmer added, "Sometimes they put in dams in addition to the tubes and it's just awful. I had it done and I felt like I was choking the whole way through. They've taken the user into account, which is great. And I like the materials they used."

The jurors also praised the Hi & Dri's appearance. "The designers understood the synergy of technology and ergonomics," concluded Chan. "This extracts the essence of function in a very simple form. It's beautiful by itself, it doesn't need to try to be beautiful. It just does the job."

CLIENT/COMPANY Becton Dickinson Infusion Therapy Systems, Sandy, UT.
IN-HOUSE DESIGN Ken Musgrave, Chris Cindrich, Industrial designers; Glade Howell, Weston Harding, mechanical engineers.

CLIENT/COMPANY DriDent, East Lansing, MI.
CONSULTANT DESIGN Microplas, Inc., Clinton, MA. Christopher Reinke, senior product designer; Paul Dowd, mechanical engineer.
MATERIALS/FABRICATION Injection-molded polypropylene, ultrasonic welded assembly.
HARDWARE/SOFTWARE Apple Macintosh, NT workstations; Adobe Illustrator, Adobe Photoshop, Pro/Engineer.

STEVE MOEDER

CLIENT/COMPANY Bridge Medical, Inc., Solana Beach, CA.
CONSULTANT DESIGN IDEO Product Development, Palo Alto, CA. Kevin Nason, John Lai, Dan Wilkins, Greg Hayes, Nicole Bloom, Sue Anderson, Matt Marsh, Matt Rohrbach, Mat Hunter, Don Westwood, design team.



Medication Management System

CLIENT/COMPANY Bridge Medical, Inc.

CONSULTANT DESIGN IDEO Product Development

The Bridge Sentry bedside medication management system was lauded by the jurors for its simplicity and practicality. The unit reconstitutes, dilutes, mixes and delivers timed automatic doses, freeing up caregivers for other tasks and allowing patients to receive treatment without disturbance. Connected to a hospital's computer system, the unit can provide hospital pharmacists with real-time monitoring of drug administration and even notify the billing department of drug delivery. As Karshmer noted, "It moves a lot of elements of the pharmacy to the patient's bedside."

Karshmer approved of the Bridge Sentry. "This design is extremely honest," he said. "It's a very spare piece that's about the importance of its use."

"I was refreshed by the lack of unnecessary styling," Heinzelman concurred. "What I found appealing was the purity of the forms. It looks like a confident product."

AutoTopographer Corneal Evaluation Unit

To the jurors, the clean curves and pleasing colors of the Tomey AutoTopographer corneal evaluation unit represents an appropriate use of consumer design language in a professional product.

CLIENT/COMPANY Tomey Corp.
CONSULTANT DESIGN Ion Design

The AutoTopographer is a fully automated system for reading the shape of the cornea. It has a simplified user interface that's free of buttons and controls and much easier to operate than the equipment it is designed to replace. The AutoTopographer senses the proximity of a patient's eye and automatically cycles through an exam. The patient-friendly design makes routine examinations more comfortable and less intimidating.

The unit features an ergonomically shaped face rest with a gel-filled forehead pad. The jurors were particularly impressed by the machine's rotating cheek pad, which swivels easily to accommodate both eyes. Chan said, "The rotating piece is a creative treatment, allowing it to move to an ergonomic fit. It's suggestive and inviting." Karshmer added, "It also allows users to lean forward and stabilize themselves on the device. Rather than depending on users to sit still, it puts them in a position that's more comfortable and holds them in place."

Karshmer concluded, "We're all very nervous about having people inspect our eyes. This seems much friendlier."



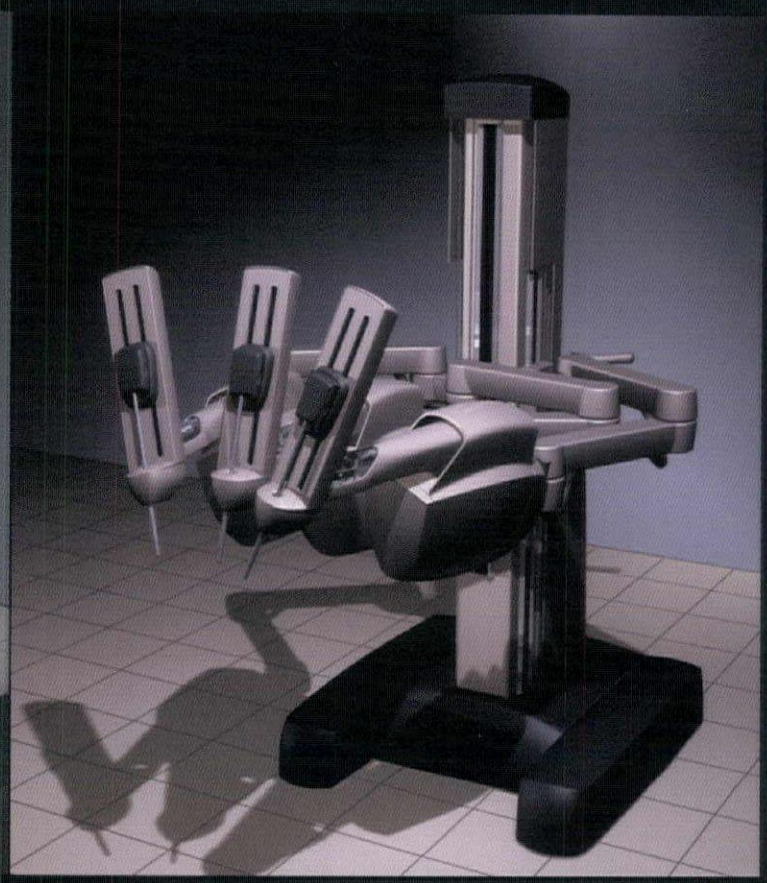
CLIENT/COMPANY Tomey Corp., Waltham, MA. Roy Maus, program director; Lars Tibbling, mechanical engineer; Gervey Mosquera, electronics engineer.
CONSULTANT DESIGN Ion Design, Edgewater, NJ. Mario A. Turchi, Scott Salmon, Steven Bellofatto, Michael Poindexter, design team.

MYKO PHOTOGRAPHY

EQUIPMENT

DESIGN DISTINCTION





Intuitive Surgical System

CLIENT/COMPANY Intuitive Surgical, Inc.

CONSULTANT DESIGN Lunar Design

The telepresence technology that made this potentially lifesaving surgical system possible was initially developed for use in Bradley tanks. "Then someone suggested that it could be commercially applied to a surgical system as a far superior way to control motion," Karshmer explained. "This will allow surgeries to be performed with much greater precision than has ever been hoped for."

The system offers a new approach to minimally invasive cardiac surgery. Using a surgical arm equipped with tiny computer-enhanced surgical "wrists," controlled from a remote viewing-and-control console, the surgeon works from a high-resolution 3-D monitor. Hand movements are translated by the console into precise "microsurgical movements" of the instruments at the site of the operation. The system provides better control and comfort for the surgeon and greatly reduces trauma and recovery time for the patient.

While the jurors were fascinated by the system's technology, they had concerns about its size. "It's a very big piece of equipment to have in the operating room," commented Heinzelman. "It might have to be pushed off to the side where there wouldn't be an optimum relation between the patient and the doctor." Karshmer agreed that size was an issue the designers would need to address.

In the end, though, they unanimously approved. "In aesthetic terms it communicates the very high level of technical competence that went into its making," said Karshmer. "I think there was some talk of putting this into the Smithsonian, because it's just such an amazing creation."

CLIENT/COMPANY Intuitive Surgical, Inc., Mountain View, CA. Steve Holmes, Andris Ramans, senior mechanical engineers; Bob Hager, director of mechanical engineering; Mario Santana, designer; Karen Davis, engineering intern; Daniel Hawkins, manager of marketing.
CONSULTANT DESIGN Lunar Design, Palo Alto, CA. Max Yoshimoto, vice-president; Jeffrey Salazar, senior industrial designer; Roman Gebhard, industrial designer; Andrew Zee, director of product design; John Nava, product designer. Mechanical Engineering Contractors, Dayne Wilcox, Carter Multz.
MATERIALS/FABRICATION Sand castings, rubber plaster mold (RPM) castings, welded steel tubing framework, sheet-metal chassis, pressure-formed cast urethane cosmetic covers, CNC machined optics system and instruments.



Iomega Clik!

CLIENT/COMPANY Iomega Corporation
CONSULTANT DESIGN Fitch, Inc.

Clik!, the newest cousin in Iomega's family of storage media—which includes the Zip, Ditto and Jaz drives—serves as a storage companion for an array of mobile-computing tools such as digital cameras, personal digital assistants, handheld PCs and laptops. The sleek, pocket-size device comes with its own tiny desktop stand and stores 40 megabytes of information on a disk not much larger than a silver dollar.

"I'd love to have one of these," Chan said. "It's well executed all around." He also praised the device's simple interface. Heinzelman added that the Clik! was "nicely manufactured," and noted its strong visual continuity with the rest of the Iomega line. "The iconography and use of color is consistent throughout the line," agreed Karshmer. "With Fitch's help, Iomega has done a wonderful job of branding its products. Data storage, which has been one of the most uninteresting areas of equipment design, has, because of these companies' efforts, achieved much greater cachet."



CLIENT/COMPANY Iomega Corporation, Roy, UT. Mike McCamon, project manager; Bob Wilson, senior mechanical engineer.
CONSULTANT DESIGN Fitch, Inc., San Francisco. Spencer Murrell, senior vice-president; Jon Guerra, director.
MATERIALS/FABRICATION Injection-molded cycoloy plastic.
HARDWARE/SOFTWARE Ashlar Vellum, Adobe Illustrator, Alias Wavefront.



DARREN YASUKOCHI DESIGNWORKS/USA

CLIENT/COMPANY Allergan, Irvine, CA.
CONSULTANT DESIGN DesignWorks/USA, Newbury Park, CA. Adriana Monk, Andy Vong, designers; Randy Lewis, Christian Battlogg, engineers.
MATERIALS/FABRICATION Pressure-formed plastic covers with cast aluminum, machined stainless steel, plastic and aluminum components, sheet-metal substructure.
HARDWARE/SOFTWARE Apple Macintosh, Silicon Graphics O2; Ashlar Vellum, Pro Engineer.

Sovereign Cataract Surgery System

The Allergan Sovereign, a medical cart housing advanced technology for cataract surgery, presented the jurors with an excellent example of a design that, while highly detailed, maintained the clean, intuitive simplicity required of operating-room equipment.

CLIENT/COMPANY Allergan
CONSULTANT DESIGN DesignWorks/USA

Designworks' compact unit was designed to showcase its most important feature, Allergan's proprietary "Advanced Fluidics" pump system. Clear visibility of its action allows doctors to confirm quickly that the operation is running smoothly. The upper portion of the console is removable, which allows the operator to work from a remote area; a pivoting screen and simple interface with light-up buttons provide increased visibility.

"It's nice how they've layered the interfaces, so that the areas that you'd have the most interest in will be closest to you," Karshmer said. "The most utility is most accessible." Chan approved of the unit's design, declaring it "a very intriguing object." Added Heinzelman, "I was impressed by how thorough the design process seems to have been. A lot of thought was clearly put into all aspects of this project."



Hopper Multimedia Projector

CLIENT/COMPANY Philips Electronics B.V.

IN-HOUSE DESIGN Philips Design and Creative Display Solutions

Sometimes it's all about projecting the right image. In a year when the argot of consumer products—biomorphic shapes, translucent plastics, bright colors—affected a shift across almost every design category, the Philips Hopper Virtually Silent Multimedia Projector deeply impressed the jurors with its elegant, understated professional look. As Heinzelman said, "It's refreshing."

The Hopper's engineering innovations, including a fan system to minimize noise and special lamps to deliver perfectly clear images, were significant, but it was the projector's styling that really inspired. "It's a very confident piece," declared Chan. "I really like the interface. It's straightforward, simple, minimal. The metal-like finish makes it look like solid, classic equipment. It's not a fashion statement." Though the other jurors agreed that the design was happily untrendy, Heinzelman said that the projector could make a decisive statement. "As a designer, when I go in to make a big presentation, I've got my best suit on, I have my best tie on. This would give me my best projector."

The jurors were most struck by what they described as the honesty of the machine. It represents not a simple return to tradition, they said, but a refined synthesis of aesthetic integrity. Heinzelman summed it up: "If you can maintain some anchor to basic honesty in your design, you'll probably create a product that has longevity. Design that is functional first has staying power."

CLIENT/COMPANY Philips Electronics B.V., Eindhoven, The Netherlands.
IN-HOUSE DESIGN Philips Design, Eindhoven, The Netherlands. Dirk Vananderouye, Tom Delaey, Theo van het Hof, Marja Zuurmann, Philips design team; Eugene van Bergen Henegouwen, Philips Creative Display Solutions.
MATERIALS/FABRICATION Metal frame, injection-molded ABS plastic components, hot sealing.
HARDWARE/SOFTWARE Apple Macintosh; MacVellum.

Mutant Handlebar Stem

CLIENT/COMPANY Gruppo SpA

IN-HOUSE DESIGN Pirovano Fabrizio, Zenesini Alessandro, Colombo Antonio

Though the judges were lacking in hard-core bicycle-componentry expertise, they knew an elegant piece of equipment when they saw it.

The Mutant, which connects a road-racing bike's handlebars to its fork, is the newest addition to Gruppo SpA's Tecno Tubo Torino Racing Team Service line. Made of 6082 T6, a lightweight aluminum alloy, the Mutant is hot-forged in a process called "fibering," which rearranges the aluminum crystals according to stress lines and assures a lack of impurities, inclusions and air bubbles.

Heinzelman praised the lavish attention paid to this single component, while Karshmer admired the sleekly attractive result. "This seems to represent a bit of an aesthetic shift," Karshmer said, "and I think that's all they were after. It's honest to its construction, and much more sculptural than other things of its type."



CLIENT/COMPANY Gruppo SpA, 3T Division, Caleppio di Settala, Italy.
IN-HOUSE DESIGN Pirovano Fabrizio, chief designer; Zenesini Alessandro, assistant; Colombo Antonio, president.
MATERIALS/FABRICATION 6082 T6 H.T. aluminum, forged, machined, polished, anodized or painted and tampographed with 3T and Mutant logos.
HARDWARE/SOFTWARE Hewlett-Packard workstation; CAD-LAB "Eureka Gold."

PIER MAULINI



Fluke T-5 Multimeter

Little. Yellow. Different. These were the words used to describe Fluke's savvy design for the T-5 electrical tester.

CLIENT/COMPANY Fluke Corp.

IN-HOUSE DESIGN Steve Fisher, Brian Atkins

The sturdy, compact, two-in-one multimeter, which is used to take voltage readings, represents electrifying new levels of convenience. "This embraces a philosophy of simplicity and appropriateness to the usage environment," proclaimed Karshmer. Added Chan, "I like the color and the simple graphics, and the big knob, which you could use while wearing a heavy glove. It looks very durable."

The jurors were particularly pleased by the T-5's carrying pouch, which straps onto the user's belt. According to Heinzelman, "This shows they thought about it to a satisfying extreme." Karshmer expounded, "This piece indicates that they've really considered the usage context. They obviously spent time with users. It's very well considered."

CLIENT/COMPANY Fluke Corp., Everett, WA.
IN-HOUSE DESIGN Steve Fisher, Brian Atkins, Senior industrial engineers.
MATERIALS/FABRICATION Injection-molded PC/ABS blend.
HARDWARE/SOFTWARE Sun Microsystems workstations; Pro Engineer, Adobe Illustrator.

Millennia and Millennia Max PCs

CLIENT/COMPANY Micron Electronics
CONSULTANT DESIGN Frogdesign

"This is such a striking contrast to the Clio!" exclaimed Karshmer as he examined Micron Electronics' Millennia, a product by Frogdesign. "It's very subtle. Everyone is struggling to figure out how technology fits into the work environment," Karshmer continued. "Frogdesign's intention was to create a beautiful background piece, something that wouldn't call attention to itself, and I think they've done that. This is the kind of piece you probably wouldn't notice if you were walking through an office, but if you sat down and looked at it, you might spend a lot of time noticing all of the details, which complement each other very nicely."

Heinzelman demurred, "I liked the fine detailing, but wasn't enamored by the form. It's not a significant advance, but it's a good execution, a more sophisticated solution than other PCs." Noted Chan, "There's no strong design statement... "

"Which may be its strength," Karshmer chimed in. "I'd be pretty pleased with myself if I did this," said Heinzelman. "This is confident. It almost has automotive qualities."



CLIENT/COMPANY Micron Electronics, Nampa, ID. Michael Leman, industrial design manager; Greg Johnson, mechanical engineer.
CONSULTANT DESIGN Frogdesign, Sunnyvale, CA.

Visual Workstation and Display

CLIENT/COMPANY
Silicon Graphics, Inc.
IN-HOUSE DESIGN Robert Riccomini, Sung Kim
CONSULTANT DESIGN
Pentagram Design, Inc.

Sparks flew as the jurors debated Pentagram Design's new Visual Workstation for Silicon Graphics. With Chan championing the design, Heinzelman arguing against it and Karshmer acting as the tie-breaker, the discussion led to larger questions about what constitutes successful design. While nothing was definitively settled, it was clear that this ambitious effort proved itself provocative.

"I love this!" Chan said. "SGI has been struggling for some time with identity, and with this they've gained ground. This has a sophisticated look. It's not showing off." Karshmer agreed: "The company is about being able to do graphics at a level where other people can't; this product communicates that. This look is the transition from the Indigo to something new. It's like a butterfly coming out of its cocoon."

But any computer sharing a release year with the iMac was bound to fall under the shadow of the Apple tree. "The iMac is a real shift in paradigm," Heinzelman said. "This seems to be attempting the same kind of thing but not as successfully. They didn't reach for their market with the same level of excellence that the iMac did."

Karshmer, however, praised the company's effort to leverage its high-tech heritage: "What they've chosen to do is hold on to some of their history," he said. The jurors eventually found middle ground. "They could have taken this opportunity a lot further," Chan conceded, "but I like that they've taken an aggressive approach to this design. It's its own formal language—and it's a good one."



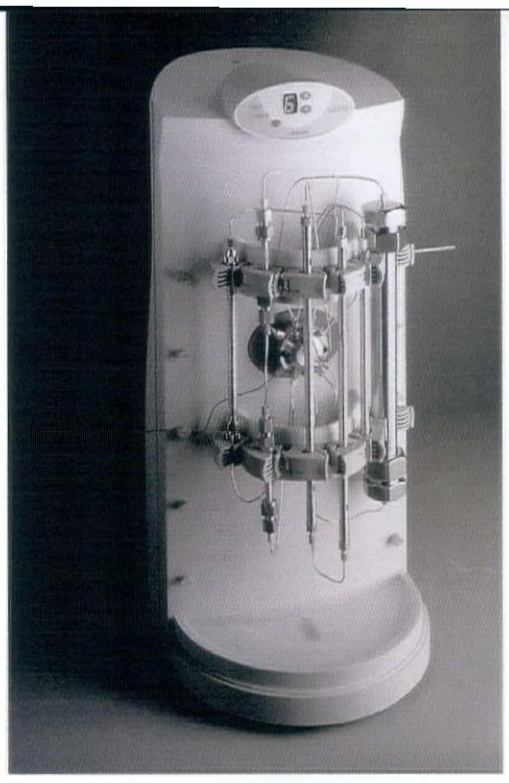
CLIENT/COMPANY Silicon Graphics, Inc., Mountain View, CA.
IN-HOUSE DESIGN Robert Riccomini, product design director; Sung Kim, principal and function engineering.
CONSULTANT DESIGN Pentagram Design, Inc., San Francisco. Robert Brunner, principal; Chris Lenart, Tina Zimmerman, Benjamin Chia, designers; Steve Siefert, senior product design engineer.

HONORABLE MENTION

EQUIPMENT

Rheodyne LabPro

The Rheodyne LabPro column selector, by Robin Chu and Alex Ross of San Francisco's Taylor & Chu Industrial Design, teamed with designers and engineers from Rheodyne, was praised for its simplicity. The LabPro is part of a high-pressure chromatography system, which is used to separate compounds in a lab. "The features and interface seem really well thought-out," said Karshmer, "and it looks easy to clean. It's a nicely done piece of equipment."



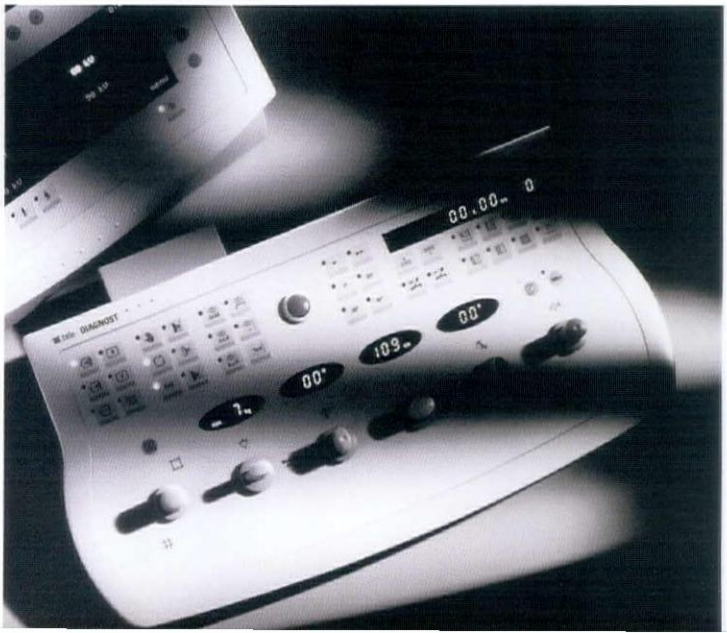
Persist Trainer

The Persist Trainer is a personal portable device designed to help treat people suffering from incontinence. Created by the Montana-based Strategix ID for DesChutes Medical Products, Inc., the product consists of a sensor and a monitor that tracks pelvic exercises. Jurors complimented its subtle appearance—akin to that of a personal digital assistant—and its simple, user-friendly interface.



Telediagnostic Geometry Interface X-ray System

The Telediagnostic Geometry Interface, an X-ray system interface by Philips Design, won the jurors over with its smart looks and sensible organization. "I'm intrigued by the control panel—it's very simple," said Chan. "Philips does beautiful work on layouts. The grouping of the functions is logically organized and well-done."



Step-in Snowboard Binding

"It's a fun execution," said Heinzelman of the binding system for Burton Snowboards by the Boston-based design firm Eleven. "This seems like an improvement," agreed Chan, who recalled a trip to the slopes during which he, on skis, repeatedly had to wait while his son labored to fasten his old-style snowboard bindings. "This appears to be easier to step into and take less time."



GEOFF FOSBROOK

Cryogyn Surgical Tool

Cryogyn, designed by the San Francisco firm Bridge Design in consultation with CryoGen, represents a step forward in uterine surgery. The portable device generates extreme cold, which can be used to freeze uterine tissue in the treatment of excessive bleeding. (The alternative is total hysterectomy.) The device won support from the jurors for its functional innovations and its effort to stretch the aesthetic of medical equipment. "They're pushing the language a bit," commented Karshmer. "There are nice details, and someone has put care into the execution and selection of the materials."



Trike Vacuum Cleaner

Cleaning has never looked so entertaining as it does with Teams Design's BR Trike, a sit-on industrial vacuum cleaner for the German company Kärcher. "It looks like a snowmobile!" said Karshmer, grinning at the bright-yellow three-wheeler. Heinzelman agreed: "I wouldn't mind giving it a spin."



ERIK HANSEN

AgfaScan Pre-press Scanner

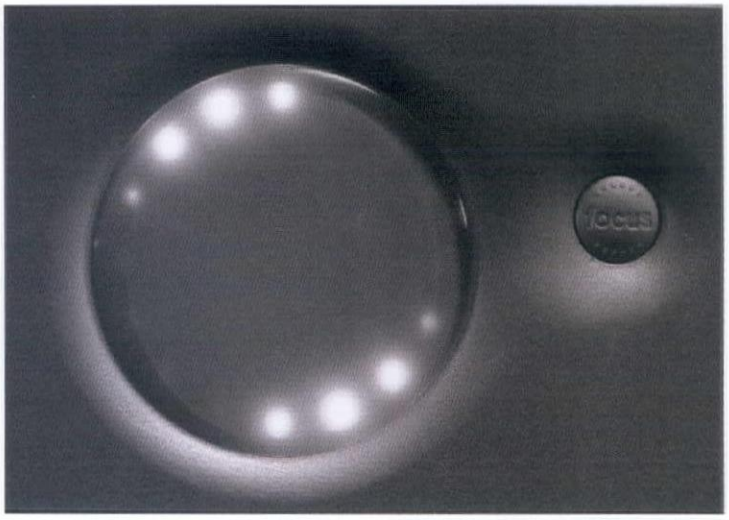
The AgfaScan T5000, a high-resolution pre-press scanner designed by the New Hampshire firm Roche Harkins Design, in consultation with Agfa, was lauded for its pedestal in particular, which makes the hefty piece of equipment appear to float. "It gives the piece an interesting tension," Karshmer said.



KENT JOHANSON

Autograph CAF 100 Autofocus

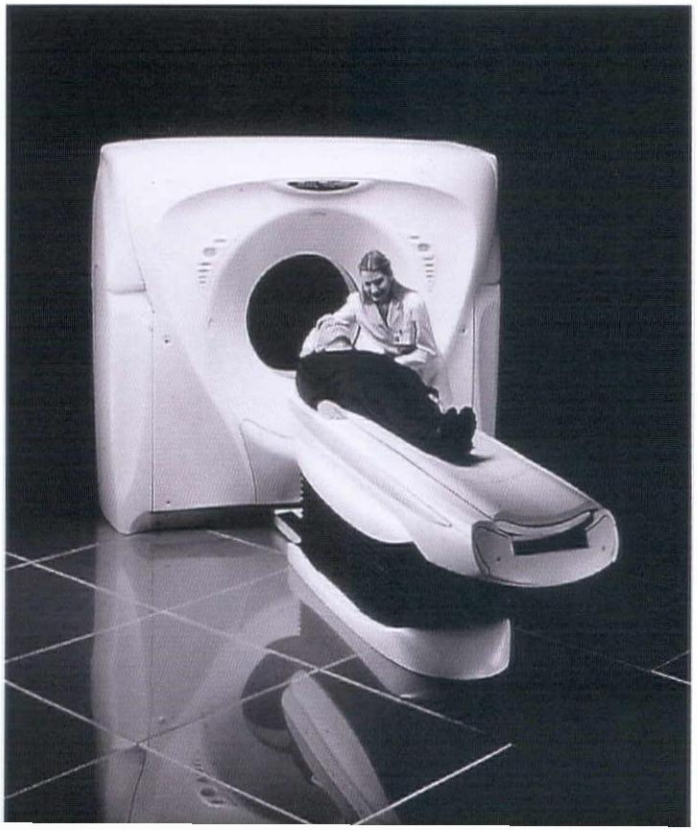
The Autograph CAF 100, an autofocus system for movie projectors from the Swedish design firm Propeller, struck the jurors as clever and sensible. "If I'm a projectionist and I have to run between ten screens at the multiplex," proposed Karshmer, "this looks like something that would allow me to come in and understand quickly what needs to be done."



MIKI KOREN

Mx8000 CAT Scanner

The Mx8000 CAT scanner, created by Israeli designer Alex Padwa for Picker International in Cleveland, OH, is highly aestheticized, which brought a mixed reaction. Karshmer criticized it as "slurpy looking," but Chan saw something admirable in its curves. "They had the courage to challenge the geometric mass. The concept is right; there's a friendliness and openness to it."





GRAHAM MACINDOE

STUDENTS AND CONCEPTS

In the *Phaedrus*, Plato tells how King Thamos of Egypt rejected writing on the grounds that it was a "*pharmakon*"—a magic potion—for the human memory. By relying on writing instead of committing things to memory, the king argued, students would become forgetful.

What would Thamos have made of this year's Students and Concepts category, which brimmed with all manner of digital magic potions to assist our unreliable memories? This was the year for technodreams—for auto/fun-detecting/memory-saving cameras, conversant PDAs that overcome all communication problems and "edu-digi-cational" systems that eliminate learning barriers.

The jurors' feelings toward digital do-it-alls were platonic, to put it politely. Bill Moggridge showed little passion for what he called "utopian nonsense," which accompanied many otherwise commendable design concepts. Mickey Ackerman argued that this year's entries illustrated "technology gone haywire," and Barbara Glauber's refrain, "digital schmigital," frequently branded the most outlandish designer claims. Not that imaginative, visionary ideas are unwelcome. Just that, as Don Carr put it, we need to be aware of how much our sci-fi dreams "feed into the belief system that products can make us superhuman" and reflect our current, consumerist ideology at the expense of alternative scenarios.

The digital dream gizmo thus became most enticing when part of a more expansive reassessment of prevailing wisdom. In Herbst Lazar Bell's Gooru project, which the jurors singled out as the Best of Category in Concepts, digital idealism was applied to an imaginative reconsideration of the future classroom. That an enchanting, tangible design emerged out of a self-funded, blue-sky design studio exercise was, for the jurors, a good model. "Concepts should be the testing ground," said Ackerman.

In choosing the winners of the Students category, the jurors found themselves balancing their shortlist among projects that were well researched, projects that were well executed and projects that were just great ideas. One of each nearly ended up in the Best of Category basket, but ultimately it was the digital ethos that informed the final picks. As one Best of Category, the jurors chose the T2K digital outdoor camera, and found a natural counterbalance in the very analog Trinca. Trinca transformed a boring old table into a children's puzzle and workbench with secret compartments, an exercise that represents something all designers should aspire to: the creation of a simple, great invention—a magic potion even King Thamos wouldn't reject.



JURORS
Mickey Ackerman, Don Carr, Barbara Glauber, Bill Moggridge

MODERATOR
Peter Hall

Gooru Educational System

CLIENT/COMPANY
Herbst LaZar Bell, Inc.

IN-HOUSE DESIGN
HLB Gooru Team

The concept computer has taken many forms in recent years—wearable, portable, invisible—but few have been as simultaneously charming and ambitious as Gooru, a system for elementary-school children. Springing from the trend that has children spending more of their time in school and parents working longer days, this concept for customized learning introduces a responsive multimedia toolkit designed to help teachers and parents keep track of a child's progress. "It's bringing high-tech into the classroom in a playful way," said Ackerman, who commended the project for being driven by ideas rather than corporate sponsorship of a new technology.

Gooru consists of two main parts: a wired backpack with a removable flexible LCD screen and the "Gooball," a translucent communication device with a built-in two-way camera. The Gooru can be worn, using a three-point harness, or attached to the backpack's screen—which in turn can be clipped onto a flexible articulating stand, allowing the child to adopt a variety of learning "positions." Carr thought this element particularly well suited to its audience. "We know that kids by nature don't need to sit in straight lines with perfect posture for any period of time," he noted, "and there is an electronic thread here that can captivate the group, whatever body position they assume."

Gooru is one component of an imagined three-part teaching system: One-on-one learning with the Gooru (via music, images or problem-solving) would take place in one-third of the classroom, direct teaching would take place in the second and the last third would be divided into small work groups. Each zone would be separated by invisible noise barriers. The Gooru itself fulfills many tasks: It presents customized learning materials to kids and keeps track of their progress, monitors a child's emotional state and can even help locate a stray child with its built-in global-positioning system. Here the jurors balked at what Glauber called a "Big Brother" philosophy. Still, they were impressed with the project's level of detail and its fearless reconsideration of education in the information age. "If the content on the screens is as good as the objects suggest," Carr concluded, "then this would be a dynamic learning environment."

Herbst LaZar Bell, Inc. (HLB) is an employee-owned consulting firm specializing in the design and development of industrial, medical and consumer products. Established in 1962, the group employs 80 people and has offices in Chicago and Waltham, MA. The Gooru project was the firm's third annual in-house Vision project, set up to foster creativity and team work.



The Gooru team, from left: Stefan Andren, Peter Kopec, Steve Remy, Jason Billig, Elliott Hsu, Jason Martin, Mark Witt.

How did this project begin?
Once a year we do a "vision" project, for which we set the parameters ourselves. This year we chose to address issues of education, technology and furniture for children. We asked ourselves, "How should education be conducted in the year 2015?" A well-rounded education is a social education, too.

What kind of research did you conduct?
We visited children's museums, playgrounds and theme parks, interviewed grade-school teachers and child psychologists and did some research in libraries and on the Web on children's furniture and cutting-edge information technology. We also looked back at our own experiences as kids.

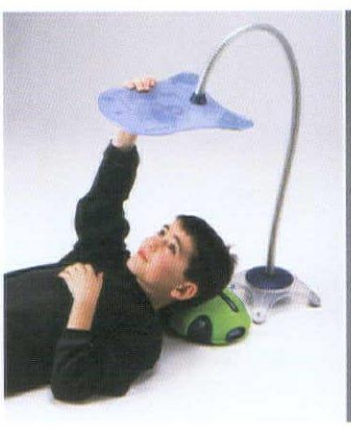
How did you develop the idea?
We first defined our vision and then came up with an environment. Only then did we think about products. Our main goal was to make learning fun. We knew we needed to address the attention span and activity level of children (ages 7 to 11) in order to capture their interest. Designing for children at this age, more than any other, allowed us to get funky and "goo-licious"; they're the most susceptible to learning, but not ready for the kind of education where you begin with a class lecture and then go off and work individually on a problem. With a system like Gooru we thought we could lower the age at which children start to develop critical thinking.

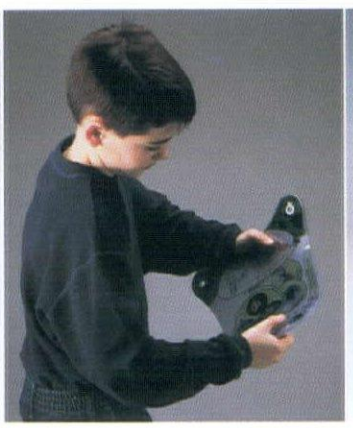
Will the concept be taken into production?
Some of the technology exists. Flexible screens are available, as are magnetic connections for information and power flow. The Gooball itself is pushing the envelope. We're saying that inside the spherical section is a touch-sensitive 3-D LCD screen made up of "goo," a viscous polymer containing metal tracings, which changes shape and color according to the flow of electricity and the heat generated by the operator's fingers. We hope it will not be long before a product like this can become a reality.

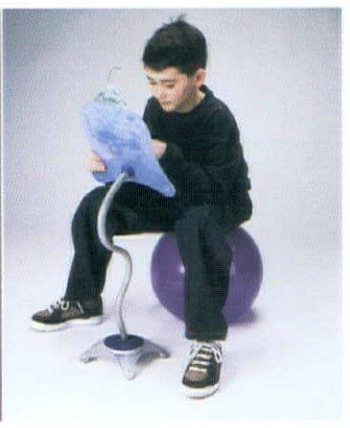


CLIENT/COMPANY Herbst LaZar Bell, Inc., Chicago.
IN-HOUSE DESIGN Stefan Andren, Jason Billig, Elliott Hsu, industrial designers; Jason Martin, staff designer; Steve Remy, senior mechanical engineer; Mark Witt, electrical engineer; Peter Kopec, prototype specialist.
MATERIALS/FABRICATION Injection-molded plastic, recyclable polymers and neoprene rubbers, Lycra backpack cover, polyester-fiber straps, flexible liquid-crystal display.
HARDWARE/SOFTWARE Apple Macintosh, Dell PC workstations; ProEngineer, ProManufacture, Alias Wavefront Studio, Ashlar Vellum, Adobe Photoshop, Adobe Illustrator.


gooru







DESIGN University of Washington, School of Art, Seattle, WA.
MATERIALS/FABRICATION Apple plywood, maple legs, canvas, steel rod.
HARDWARE/SOFTWARE Pen and paper.

Trinca Interactive Table and Storage Unit

DESIGN Anoek Minneboo
SCHOOL University of Washington

In stark contrast to the technological fetishism that characterized the bulk of this year's Students category entries, Anoek Minneboo's Trinca table is a simple concept in an analog medium. "The project simply extends the idea of a table," Carr remarked, "and yet it works on many different levels."

Literally so. The beech-and-plywood table for children is a play surface, storage unit and game, all in one. The center of Trinca's tabletop is a five-square version of the classic sliding-tile puzzle. Here, though, the sliding tiles reveal six separate canvas bags hanging beneath the table, which offer storage for toys, crayons or half-eaten sandwiches. (Thoughtfully, Minneboo has made it easy to remove the bags for washing.) If a solid play surface is needed, a sixth puzzle piece can be added.

The designer calls the Trinca a "movable playstation," and it reminded the jurors that the word "interactive" is not limited to the digital realm. "I liked the level of involvement," said Carr. "It's such a subtle way to engage a child."

The Dutch designer Anoek Minneboo moved to Seattle in 1993, where she earned a degree in business and industrial design from the University of Washington. A former intern at IKEA, she is an IDSA Junior Merit Award Winner.



Anoek Minneboo

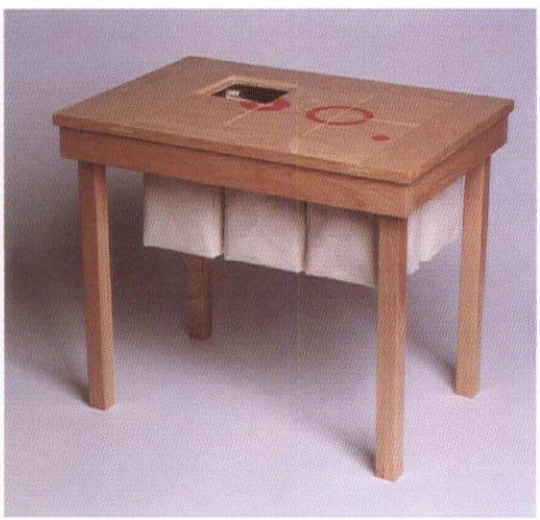
What inspired your interactive table?
I became interested in children's furniture through a variety of design explorations. I wanted to create an interactive piece for children, and the sliding puzzle gave me a great source of inspiration.

What problems did you encounter while prototyping the table?
I struggled most with finding a good solution for attaching the fabric bags to the bottom of the table. I wanted a design that allowed the parents (or the child) to remove the bags easily when they needed to be washed. The current solution works, but I don't consider it final. Originally, I wanted the table to be on wheels, like a coffee cart, so a child could cart it around the house. But in the end I had to let go of the movable aspect, since it would require the addition of safety brakes, which might be frustrating to a child.

Would you do anything different in the next version?
I would alter some of the table's proportions, which don't seem quite right. I'm now working on a wall version, which incorporates a new mix of materials. In fact, I'm starting a whole series of furniture pieces that in some form include the sliding puzzle as an element.

What other materials did you try?
From the beginning, I knew I wanted to use plywood, in this case apple ply, because of its ease of use and affordability, and because I like the look of it. Canvas is functional and affordable and provided me with the look I had in mind.

What else would you like to design?
I would love to work on products that have not received the attention they deserve, mostly everyday objects. I would like to see high-quality designs that are affordable for the larger public and perhaps incorporate some humor. I think there is a need for it, especially in this country, but then again I am biased, since I come from a country where design is very much incorporated into everyday life.



T2K Digital Camera

DESIGN TAKA Design Group
SCHOOL Pratt Institute

This digital camera for extreme types—snowboarders, bungee jumpers, white-water rafters and the like—is the product of a rigorous methodology that the jurors found exemplary. In a colorfully documented project booklet, the designers reveal how they discarded more ambitious schemes in order to work through a pragmatic concept for a niche product. "The world is full of products slightly modified to suit a particular application," noted Moggridge. "With this project, there's a thoroughness about the process and the presentation."

The rugged, waterproof camera evolved from an investigation of "remoteness" by a team of four Pratt Institute graduate students, and was then developed more fully through a series of focus groups and prototypes. The design team compiled lists of photographic disasters (cameras broken, frozen, dropped in rivers) and desirable features, then tested 12 foam-core models with potential users before pursuing the final, asymmetrical form. Designed for one-handed use, the resulting model has a top-mounted LCD panel, a one-piece, shock-resistant body and a built-in carabiner-style clip for attaching it to a backpack or belt. Future improvements for the camera might include solar power and a remote uplink for sending images directly from the ski slopes, suggest the inventors.

TAKA Design Group was formed in September 1998 for a graduate-directed research class project in industrial design at New York's Pratt Institute. Its four members are Sudkamol Ekkul, an architecture student from Rangsit University in Thailand; Jeff Carter, who has a BFA in cinema-film production from Southern Illinois University; Sun Chul Kim, a former LG Electronics designer who has a bachelor's degree in industrial design from Chung-Ang University in Korea; and Tucker Fort, a mechanical-engineering student from Vanderbilt University in Nashville. Since the completion of the T2K Camera project, Ekkul and Kim have been freelancing and working on their graduate theses, while Carter and Fort have joined forces with another Pratt student to form an industrial design collaborative.

Why did you decide to pursue the digital camera idea rather than your other "remoteness" concepts—a "virtual environment" bathtub, weather device and database?
We wanted to work on a project that was based in reality, not virtual reality. The T2K Camera offered the perfect balance between nonintrusive technology and practicality. Its potential success was ultimately based on its usability. Our other concepts relied too heavily on external systems.

What inspired the form of the camera?
A carabiner, the oblong ring that snaps to a piton to hold a running rope while rock-climbing. We wanted the T2K to share the carabiner's clarity of purpose and ease of use. The form and placement of controls were developed by examining how people preferred to hold various abstract camera forms.

Was the product based on any practical experience?
Team members had extensive hiking and backpacking experience and knew how many once-in-a-lifetime photographs were missed because their cameras were inaccessible. Research and surveys supported our opinion that the current camera market failed to meet the needs of many of its users.

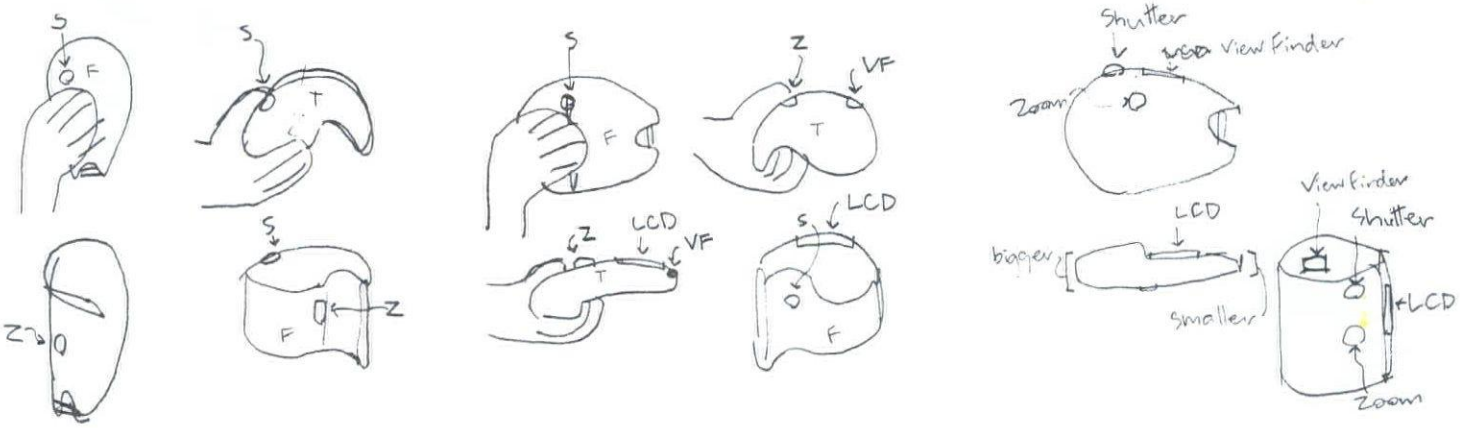
What would you like to design next?
We are interested in designing products that demystify technology. As technology takes the form of a commodity, we will have to apply it in a thoughtful but deliberate manner to create products whose success is based on clarity of use, not number of features.



TAKA Design Group, from left to right: Sudkamol Ekkul, Jeff Carter, Sun Chul Kim and Tucker Fort.

DESIGN TAKA Design Group: Tucker Fort, Jeff Carter, Sudkamol Ekkul, Sun Chul Kim. Pratt Institute, Dept. of Industrial Design, Brooklyn, NY. Fred Blumlein, faculty advisor.
MATERIALS/FABRICATION Model: Balsa foam, rubber, aluminum, plastic. Production: injection-molded plastic, Santoprene, aluminum.
HARDWARE/SOFTWARE Sketch models, drawings; Apple Power Macintosh, PC, digital camera; Adobe Photoshop, Adobe Illustrator, QuarkXpress, AutoCAD.




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Shutter
View Finder
Zoom
bigger
smaller
+LCD

Icicle Glass Collection

CLIENT/COMPANY PSI
IN-HOUSE DESIGN Paul Sundvik

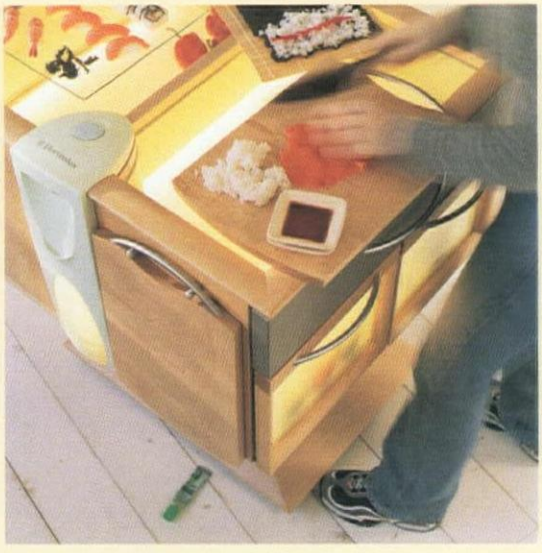
The ingenious Icicle glass collection was inspired by the Scandinavian holiday tradition of downing ice-cold shots of vodka or aquavit. With Icicles, a host can make a dramatic entrance to a party with a glass on each finger. Light and heavy drinkers can be accommodated by flipping the glasses (one end provides a short measure for lightweights, the other a more generous helping). A similar form is used for the Icicle decanter, which functions like a Thermos to keep the aquavit chilled. Since the air between the inner and outer walls does not circulate, the alcohol stays cool for the duration of the party—or at least until reinforcements arrive.

The jurors were most impressed, however, with the Icicle vase, which offers two different capacities for flower arrangements. "I often seem to have the wrong flowers for the wrong vase," said Glauber. Ackerman was concerned that as a glass, the Icicle might be difficult to clean, or that after too many aquavits you might "impale your nose" while drinking. The immediate appeal of the concept, he said, is its simplicity. "I like that it is form-based," he said, "and that it doesn't run on electricity."



CLIENT/COMPANY PSI, Stockholm, Sweden.
IN-HOUSE DESIGN Paul Sundvik, industrial designer.
MATERIALS/FABRICATION Glass, stainless steel.

KENT JOHANSSON



Lighthouse Refrigerator

CLIENT/COMPANY Electrolux

IN-HOUSE DESIGN Concept Design Team

Although a see-through fridge might quash the impulse to leave poetic notes on the door ("I have eaten the plums that were in the icebox"), a kitchen appliance that reveals its contents is something of a poetic idea in itself. "It's extremely useful for the Martha Stewarts of the world who would arrange their carrots in the vegetable drawer," noted Glauber.

The Lighthouse fridge began as an attempt by Electrolux to challenge conventional thinking about refrigeration. The designers shifted the appliance's orientation from vertical to horizontal, creating a natural worksurface for food preparation. Drawers, rather than doors, would provide access to the food. One side of the fridge incorporates a beverage cooler that keeps drinks cold at different temperatures (Evian and frozen margaritas, for example, require different settings), while another side dispenses ice and water. By using frosted glass for most of the surfaces, the designers discovered the drama and appeal of the warm, glowing box. "It reminds me of a lightbox," said Glauber, "but with this strange integration of materials."

"The idea of underlighting food is provocative," Carr said, admiring a photo of sushi atop the fridge. "Here is where food is all about drama, about creating a stage and lighting it."

CLIENT/COMPANY Electrolux AB, Stockholm, Sweden.
IN-HOUSE DESIGN Electrolux AB, Concept Design Team. Christian Klingspor, senior vice-president of design; Robin Edman, vice-president of design; Randall Sandlin, senior industrial designer and team leader; Ingrid Reehill, senior industrial designer; Paul Flowers, industrial designer.
MATERIALS/FABRICATION Stainless steel, glass, wood
HARDWARE/SOFTWARE Ashlar Vellum.

Light 4 Rechargeable Ambient Lighting

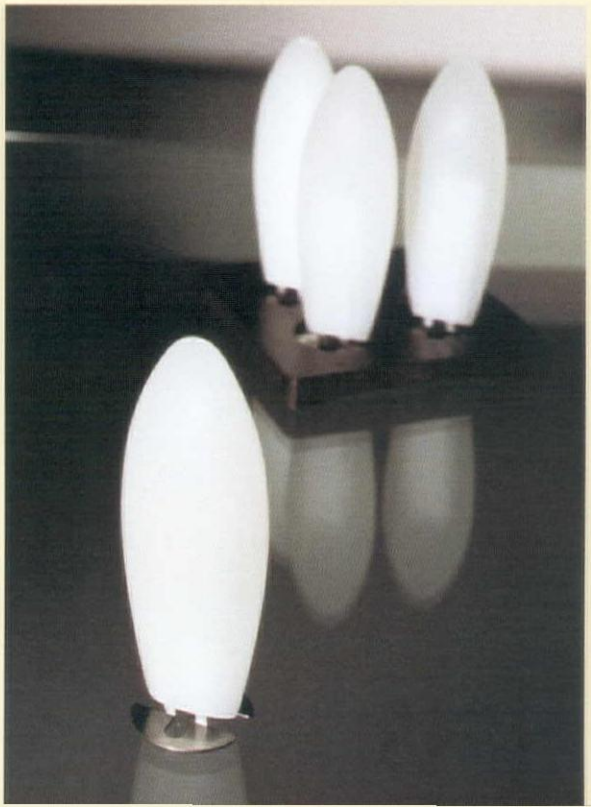
CLIENT/COMPANY Vessel Product

IN-HOUSE DESIGN Stéfane Barbeau, Duane Smith

These wing-shaped lamps provide atmospheric, candle-like lighting for indoor or outdoor use without direct electricity. To avoid the problems associated with candles—which blow out in gusts and can be fire hazards—Light 4 uses super-bright white LED's and rechargeable lithium batteries that can last some 10 hours, enough for even the longest luau.

The benefits of LED lighting have already been proven with bicycle lights and illuminated signs. Drawing minimal power and emitting almost no heat, the Light 4's LEDs allow users to freely move the lamps around while they're lit. The luminaires would be recharged in a hardwood platter, and light up only when removed from their slots (they have no on/off switch). The platter itself could also be hung and used as a light fixture, controlled by a switch on the power cord. The lamps would be intended to invite handling; they would be made of polypropylene and fabricated in a variety of colors and opacities that could change the quality of the light from "warm, like a candle, to cool, like moonlight," according to the designers at Vessel Product, who developed the project.

Moggridge, a devotee of the naked flame ("We might be the last family in America who burn candles on our Christmas tree," he said), felt that the lights were a little too "chunky" to compete with the elegant wax candle. But he agreed with Glauber and Carr that, if produced, these would be a practical and well-thought-out solution to safe ambient lighting. "They suggest a tactile light form, which as a concept is great," concluded Carr.



CLIENT/COMPANY Vessel Product, Roxbury, MA.
IN-HOUSE DESIGN Stéfane Barbeau, Duane Smith, industrial designers.
MATERIALS/FABRICATION Cast polyester resin, laser-cut steel, hardwood, injection-molded polypropylene, die-cut steel, Delrin.
HARDWARE/SOFTWARE Apple Power Macintosh; Ashlar Vellum.



CLIENT/COMPANY Thomson Consumer Electronics, Indianapolis, IN.
IN-HOUSE DESIGN Ron Lytel, program manager; Paul M. Pierce, manager advanced design.
HARDWARE/SOFTWARE Silicon Graphics Indigo 2, Apple Macintosh G3; Alias Studio, Macromedia Freehand, Adobe Photoshop.

Picasso Internet Radio

CLIENT/COMPANY Thomson Consumer Electronics

IN-HOUSE DESIGN Ron Lytel, Paul M. Pierce

Inspired by Picasso's famous pen-and-ink drawings of bulls, this anthropomorphic exploration takes the birth of Internet audio technology as an occasion to rethink the radio's form. "This is the most fun thing I've seen all day," said Moggridge. "Perhaps the Internet has released people, so forms don't have to be driven by the size and shape of electronic components anymore."

Although there are now more radio stations available on the Internet than on the dial, many people are hesitant to use their computers for broadcast entertainment. Thomson aims to temper that reluctance by offering all of the Internet's audio in a small portable device with big ears. The unit, the size of a bookshelf speaker, would be connected to the Internet via a cable or infrared. The large horns would use compression-driver technology to achieve high sound levels and quality while using little power. "If it had one ear," joked Glauber, "would it be called the Van Gogh?"

Ackerman was relieved to find in Picasso a brash and witty product amid a herd of "slick but not bold" offerings, and Carr praised the way Thomson pursued the idea of "product as companion" to such a lovable end.

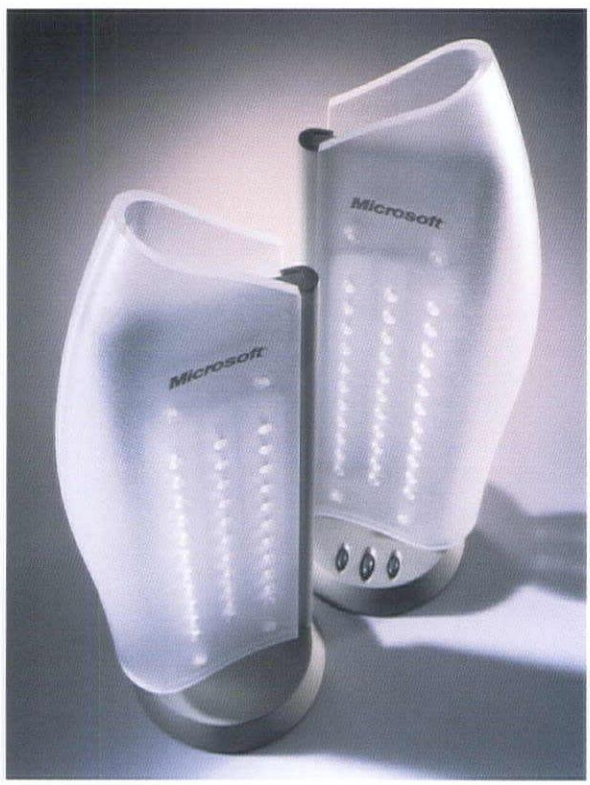
Microsoft Flat Speakers

Microsoft's "slim-profile" speaker concept takes advantage of the possibilities of flat-panel speaker technology to create floating, expressive forms. As Moggridge pointed out, the speakers seem to emanate from the shape of the computer: "As a form coming out of the machine, I love it," he said.

CLIENT/COMPANY Microsoft Hardware Division, Redmond, WA.
IN-HOUSE DESIGN Steve Kaneko, Jim Stewart, Microsoft Hardware Design Group.
MATERIALS/FABRICATION Injection-molded polycarbonate and ABS.
HARDWARE/SOFTWARE Silicon Graphics workstations; Alias Wavefront.

Flat-panel technology eliminates the need for speaker cones and, Microsoft claims, produces a dimensionally richer, "non-directional" sound. In their attempt to create an iconic form for this technology, the designers eschewed molded boxes for organic qualities—a "jelly-like" translucence and undulating radii—and amorphous forms, hinting at the speakers' omni-directional sound. Their secondary aim was to design parts that could be made from "waste" material such as recycled CDs and CD jewel boxes that are already in the company's stocks.

The jurors agreed that the Microsoft speakers, if produced, would strike a refreshing note in a market full of nondescript gray boxes. "As a sculptural study, they're wonderful," Carr said enthusiastically.



CLIENT/COMPANY Microsoft Hardware Division, Redmond, WA.
IN-HOUSE DESIGN Chris Tobey, Ken Fry, Horace Luke, Drew Bamford, Marieke Iwema, Carl Ledbetter, Microsoft Hardware Design Group.
MATERIALS/FABRICATION High-density polyurethane foam, machined acrylic.
HARDWARE/SOFTWARE Apple Macintosh, Dell OptiPlex; Adobe Illustrator, Adobe Photoshop, Macromedia Freehand.



reMemory Device

Microsoft's reMemory takes photography and video recording into a digital future where the frail human memory is assisted by magic electronic eyes that unobtrusively record, organize and replay our hazy recollections in high-fidelity color.

CLIENT/COMPANY Microsoft Hardware Division
IN-HOUSE DESIGN Chris Tobey, Ken Fry, Horace Luke, Drew Bamford, Marieke Iwema, Carl Ledbetter

In place of the conventional camera, which reMemory's designers claim can stultify natural behavior, a discreet eye that attaches like a pin to a shirt pocket is proposed. When that special moment happens, the observer need only touch the center of the reCorder's button and the software kicks in, automatically zooming and panning the built-in video camera and microphone to where the action is. The reCorder not only detects the most interesting events in its field of vision, it notes time, date, temperature, latitude, longitude, altitude, velocity and direction: Memory distilled to a science.

The reCorder would be accompanied by a reViewer, a handheld device for "reLiving" those perfect moments. With the help of a smart database, the reViewer would organize events into broadly related moments and display them as small round icons around the central playing image. For extended and family viewings, images could be transferred to a larger display, where moments would be organized under specific headings.

Jurors had reservations about the organizing interface, particularly the large-screen version, but felt that the product might be popular with kids. "Using circular rather than rectangular pictures is interesting," said Moggridge. "This is the kind of digital opportunity that's going to come along. They've been rectangular in the past mostly because of the production of prints from rolls of film." Carr enjoyed the products' tangibility. "They have the quality of an eyepiece or an old watch, and that's really wonderful," he said.



R143 Subway Car

CLIENT/COMPANY New York Metropolitan Transportation Authority

CONSULTANT DESIGN Antenna Design

Anyone who has ridden the New York City subway has had the bewildering experience of jolting into a station that mysteriously lacks visible signage, a situation made worse by inaudible public announcements. The prototype R143 subway car—which will hit New York City's rails in 2001—is designed to bring the world's second-largest subway system up to date with the introduction of interior message signs, electronic maps and a clear PA system broadcasting automated station announcements. Created by Antenna Design, the new car also incorporates a number of features aimed to improve rider and driver comfort while making the cars easier to clean and repair. "In the context of New York's system, it's amazingly far forward," noted Moggridge.

Seats will be cantilevered to make floors easier to mop, and melamine walls and a patterned rubber floor will hide scratches and dirt. Transparent security screens at the end of each seating area will deter thieves on subway platforms from snatching bags when the train doors open. And the car (though not the stair-heavy subway system) is wheelchair-friendly, with wider doors and fewer poles in its center aisle.

Glauber, a straphanger herself, praised the wider doors for improving passenger flow, as well as the introduction of ceiling grab-rails. Carr commended the fluidity of the steel tubing. "There is a beautiful logic to it, and a lightness of space," he said. And he noted that "the designers have been quite skillful at keeping a hand" in a process run by committee.

CLIENT/COMPANY Metropolitan Transportation Authority, New York City Transit, New York. Gene Sansone, assistant chief mechanical officer; Sandra Bloodworth, director, Arts for Transit.
CONSULTANT DESIGN Antenna Design New York, Inc. New York. Masamichi Udagawa, Sigi Moeslinger, principals.
MATERIALS/FABRICATION Stainless steel, fiber-reinforced plastic, rubber floor; fiber-reinforced plastic seat; melamine wall; stainless-steel handrails.

Mocca Handheld Computer

CLIENT/COMPANY
Digital Equipment Corporation

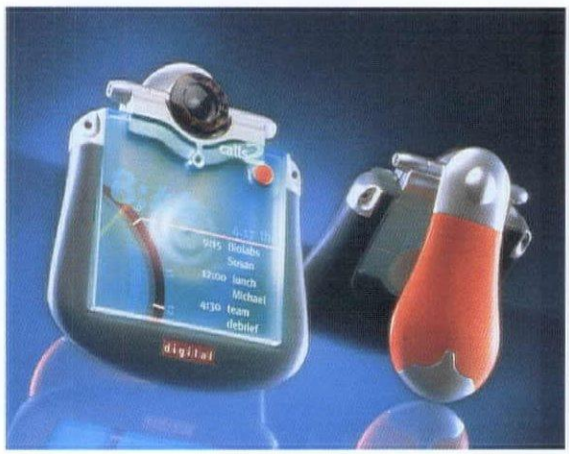
CONSULTANT DESIGN Fitch, Inc.

Although the conversational capabilities of this proposed mobile computer raised a few eyebrows, the jurors praised its thoughtful interface and versatile form. "To look at, it's translucent and very appealing," said Glauber.

The Mocca (MObile Computing and Communicating Appliance) was conceived by product and interface designers at Fitch and sponsored by Digital (since acquired by Compaq) as a "field-assistant device" for Digital technicians. The designers imagined an interaction between Harry, a network administrator, and his Mocca. In the morning, Harry switches on the handheld appliance by shouting, "Mocca, wake up!" A brief dialogue ensues, in which Mocca briskly relates the day's schedule, plays Harry's voicemail, displays the service history of the system he must fix, then calls his colleagues on the videophone to arrange a business meeting.

Harry would be able to prop the device like an easel on a desk, with the microphone/handle and rubber grip as a base and the camera lens at center. He could also wear it around his neck, with the screen tilted up, or hold it in his hand and split the LCD screen, an arrangement that would allow him to view documents and a videoconferenced coworker at the same time. Mocca would also respond to Harry's voice commands or tactile feedback: Tilting the device would scroll its display, shaking it would delete selected information on the screen.

Moggridge raised concerns about a scenario where technology facilitates every aspect of communication. The jurors all agreed, though, that the integration of disciplines was exemplary. "It's clear that the product and interface designers moved in parallel," said Carr.



CLIENT/COMPANY Digital Equipment Corporation, Maynard, MA.
CONSULTANT DESIGN Fitch, Inc., Boston. Richard Watson, vice-president; Jason Short, senior associate; Gideon Ansell, Sonja Mead, Margaret Jacobi, design team.
HARDWARE/SOFTWARE Apple Power Macintosh, Silicon Graphics O2 workstation, AVID; Ashlar Vellum, Adobe Photoshop, Alias Wavefront, ProEngineer, Adobe Illustrator, AVID MC Express.



Pangéa Mobile Laboratory

CLIENT/COMPANY Philips Design

IN-HOUSE DESIGN Philips Design Team

Pangéa, a prototype hybrid vehicle for environmental field research, is the stylish result of a collaboration between designers at the consumer-electronics firm Philips and the automaker Renault. Envisioning how the two companies' fields might converge in the sustainable society of the future, the team conceived of an electric vehicle that would serve as a self-contained mobile laboratory, equipped with a turbine generator for long-distance driving and a satellite dish for worldwide communication. The vehicle might be used by scientists, its designers suggest, for monitoring smog levels in Mexico City or investigating pesticide levels in fish in the Yukon.



The Pangéa will have to be rugged enough to withstand hostile conditions but roomy and well-lighted for on-board lab work. The passenger seat slides back into a lab area at the rear of the vehicle, where portable battery-operated devices, including a workstation, a videophone and a GPS, are kept charged and ready. Large windows and a domed roof ensure adequate light. A connected trailer carries the turbine and fuel tank and provides storage for clothes and equipment.

Since the Pangéa was born out of a desire to collaborate rather than a specific design problem, it suffers from a lack of purpose-driven detail. But the jurors felt that the vehicle represents a commendable attempt to cross disciplinary barriers. "It's great to have an auto company saying that we need to look beyond simple transportation," said Carr. "These overlapping ventures are what help drive the development of fascinating products."

CLIENT/COMPANY Philips Design, Eindhoven, The Netherlands. **IN-HOUSE DESIGN** Stefano Marzano, art direction; Satyendra Pakhale, Eric Meyer, Cees de Bont, core team; Henk Lamers, Sandra Nicholson, Paul Thursfield, Gideo Weishut, support team. Renault Design, Boulogne-Billancourt, France. Patrick Le Quément, art direction; Michel Jardin, Udo Hischke, Nathalie Dugauquier, core team; Agneta Dahlgren, support team.



Gastrointestinal Videoscope

DESIGN Joe Gordon
SCHOOL Wentworth Institute of Technology

Existing surgical devices for the illumination and manipulation of the digestive system pose a number of problems. Their size makes them difficult to use by surgeons with small hands and their controls can cause repetitive-strain disorder. During long procedures that can last four hours or more, this stress can lead to injury. "It's an excellent problem to address," said Ackerman.

Student Joe Garden's reconsideration of the endoscope takes an ambidextrous shape that allows for a variety of hand sizes and reduces strain: Like a computer mouse, it is wider at the rear for larger hands. The straight-line configuration of cabling aims to prevent fiber-optic cables from being damaged by the sharp bend in the handle of the original. "This is a simple control device, but the story of how it was developed is incredible," noted Moggridge. The exhaustive research process included meetings with doctors, whose feedback at one point prompted the designer to abandon 3-D prototypes in favor of earlier concept sketches.

The final form also has a number of symbolic attributes. Moggridge liked that it reflects a general trend toward the reduction of product mass. "The expression of controls as lumps on a wire is very interesting," he said. Carr praised the form's organic qualities, saying, "I was struck by the image of this almost being a physical organ."

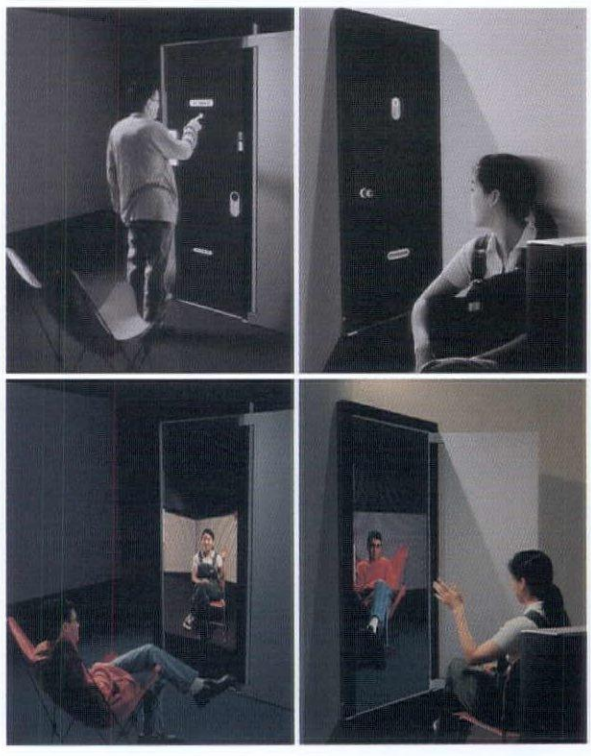
DESIGN Joe Gordon, Industrial designer, Wentworth Institute of Technology, Boston.
MATERIALS/FABRICATION RTV rubber and machined molds, urethane and RTV rubber-casted components.
HARDWARE/SOFTWARE Pentium PC; Ashlar Vellum, Adobe Photoshop, Autodessys Form Z, 3D Studio Max.

Next Door Videophone

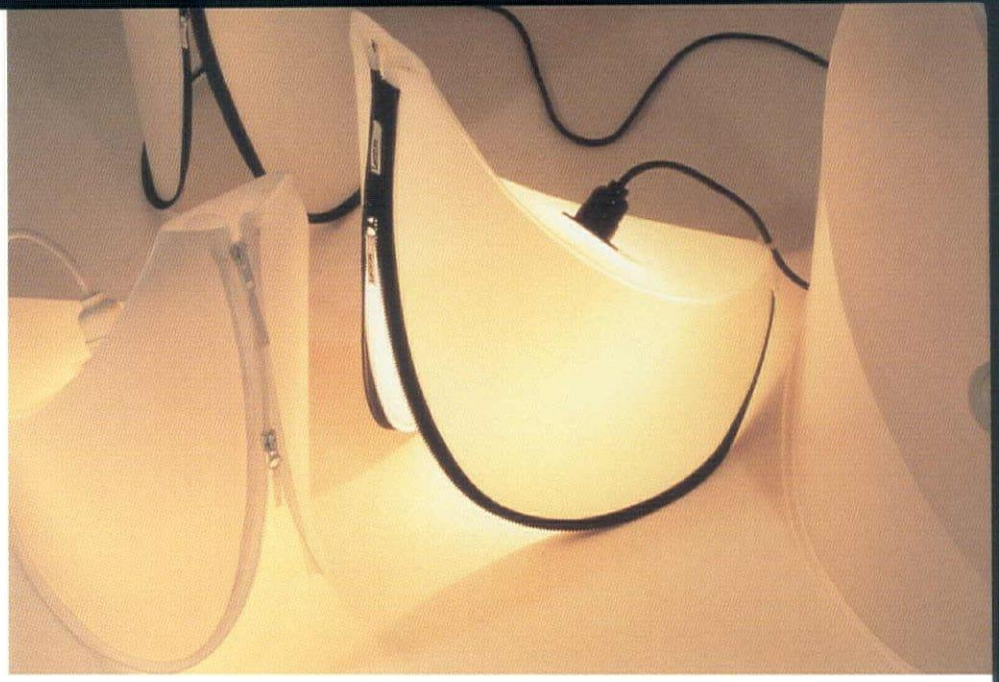
DESIGN Meng-chin Tsai
SCHOOL Cranbrook Academy of Art

The graphical approach to interface design inaugurated by the Macintosh desktop reached giant proportions with "Next Door," a large-scale videophone conceived as a door. Moggridge called designer Meng-chin Tsai's approach a "naive metaphor"—a full-size door transforms into an LCD screen, with bell, letterbox, handle and security peephole as interactive hardware components. "At first I was turned off by it," Ackerman acknowledged, "but I realized there is enough depth in the project to make me think it's a great analogy." Another drawback for the jurors was the giant, door-sized screen. "It's hard to persuade yourself of the value of the huge display," said Moggridge. "You're paying an enormous amount for the technology."

The various components function as one would expect: There's a "do not disturb" lock function on the "door handle," for instance, and the mail slot lights up with the arrival of video-mail. A hypothetical conversation: Joe, in Brasilia, looks up his friend Aki's address on the door's touch screen, then pushes the bell. Aki, watching TV in Nagoya, hears the bell and, and after preening in the mirrored door surface, peers through the digital peephole. Opening the "go visit" door, she's confronted with a full-scale representation of her Brazilian buddy. If the ensuing conversation doesn't go well, Aki can slam the "go visit" door in Joe's face.



DESIGN Meng-chin Tsai, Cranbrook Academy of Art, Bloomfield Hills, MI.
MATERIALS/FABRICATION Extruded-aluminum structure, injection-molded aluminum components, touch-sensitive LCD panel.
HARDWARE/SOFTWARE Apple Power Macintosh 8600/300; Form Z, Photoshop, Adobe Illustrator.



STEPHEN LANGDON

DESIGN Susannah Bridges. Unitec Institute of Technology, Auckland, New Zealand.
MATERIALS/FABRICATION Hand-formed and slip-cast ceramics, sandblasted, cut, ground, pierced, bent and glazed; stainless steel; fluorescent lamp.

Cylinders

Susannah Bridges' formal exploration of ceramics was enthusiastically embraced by a jury suffering late-afternoon technofear. "Everybody's charmed by this direct use of materials, and the fact that it is not technological," said Glauber.

DESIGN Susannah Bridges
SCHOOL Unitec Institute of Technology

The designer's "self-perpetuating" exploration of cylindrical forms—each idea informing the next—began with a series of punctured and painted ceramic tubes, "an attempt to enlighten a nondescript form with brutalization," she reports. As the destructive impulse expired, Bridges sought functional applications for the same nondescript forms. Using a ceramic slip-casting process, she hand-manipulated each object to give it individual flavor. One exploration, a cylinder containing a fluorescent lamp, explores the translucent properties of hand-formed porcelain. "She's using a cabbage-patch technique—slip casting—as part of a process," explained Ackerman, "and modifying the pieces as they come out of the mold." Agreed Moggridge, "It's completely craft, but it's incredibly lovely."



Updown Lamp Fixture

Innovation in lighting design is not easy to come by, but student Matthew Boyko's Updown lamp avoids the trap of me-too design with a prosaic double zipper, a feature used here to alter light direction and intensity.

DESIGN Matthew Boyko
SCHOOL Cranbrook Academy of Art

The domestic lamp, laser cut from thin, high-density polyethylene, offers a high degree of adaptability. With its jacket fully zipped, it's an ambient light. Zipped in other ways, it becomes a wall-mounted uplighter or a task lamp that casts light downward.

The Updown's variety of applications was illustrated with the help of bogus scientific diagrams and photos with a preponderance of men in white coats. The jurors all confessed that they were initially drawn in by the designer's lively presentation; he portrayed the light in hospital settings as if it were a piece of medical equipment attached to an IV cart or an operating table. Rather than limiting the appeal of the project, the witty delivery opened up the jurors' imaginations. "It conjures up images of nuns, sterility and beacons of light," said Carr, clearly in stitches.

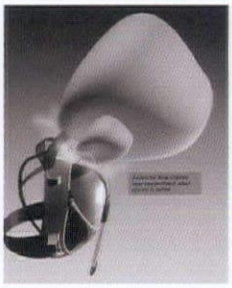
DESIGN Matthew Boyko. Cranbrook Academy of Art, Bloomfield Hills, MI.
MATERIALS/FABRICATION Laser-cut HDPE; sewn zipper.
HARDWARE/SOFTWARE Apple Power Macintosh; Ashlar Vellum, Adobe Illustrator.



10th Mountain Backcountry Patrol Pack

DESIGN Kurt M. Hickey
SCHOOL University of Cincinnati

Long, backcountry ski routes such as Colorado's 10th Mountain Division Trail, after which this backpack is named, are increasingly well-traveled. But more skiers means more danger: Avalanches are frequent in the backcountry, where there is no avalanche control. To help diehard explorers, the Backcountry Patrol Pack carries an avalanche beacon, a two-way radio, a GPS unit and a shovel. It also holds a buoy activated by a rip cord, which, says the designer, "will at least give the skier a chance of survival." The buoy would, in theory, carry the skier to the surface of the snow slide, or provide an air chamber for a buried skier. "It's amazing how fast people die of suffocation in an avalanche," noted Moggridge.



Designed by student Kurt Hickey, a former ski patroller, the backpack also confronts some of the problems inherent in existing equipment. The pack has an ABS exoskeleton to protect its contents in case of a wipeout, and it's wrapped in a soft, elastic material made of Kevlar and Peebax to keep out the snow. An avalanche shovel is attached to the pack exterior with a quick-release strap for easy access. Skis can be lashed to "ramps" on the pack for climbing, and loose straps and cords have been eliminated to prevent entanglement with tree branches.

The jurors found the pack a convincing case for improving on existing products. "Its toughness is apt," said Glauber.

DESIGN Kurt M. Hickey, School of Industrial Design, University of Cincinnati, Cincinnati, OH. Gil Born, Dale Murray, Tony Kawanari, academic advisors.
MATERIALS/FABRICATION Injection-molded ABS, flow-mold Pebax/Kevlar weave, vacuum-formed ABS, nylon-cordura rip stop.
HARDWARE/SOFTWARE Apple Macintosh 9600 Power PC, Silicon Graphics Octane and Onyx workstations; Alias Wavefront, Macromedia Freehand, Adobe Photoshop.

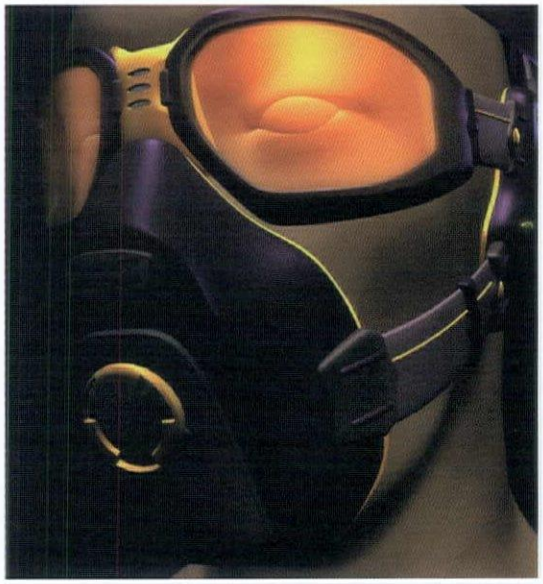
Electronic Nose

DESIGN Zachary Ng
SCHOOL Art Center College of Design

While electronic versions of the human eye and ear are ubiquitous, an artificial sense of smell has been elusive. This project by Zachary Ng, sponsored at the Art Center College of Design by Cyrano Sciences, proposes two applications for an "electronic nose" recently developed at the California Institute of Technology: one, a danger-sniffing firefighter's helmet; the other, LCD goggles and sunglasses that change color according to what their "noses" smell.

The firefighter's helmet would detect hazardous gases like carbon monoxide and send a warning via the LCD goggles. The "synaesthetic" eyewear is more metaphorical. The nose triggers color changes in the lenses, so a user sipping a martini might be graced with cool, Bombay Sapphire–blue shades, while a thick August day in New York might make them brown.

Though Carr praised Ng's presentation renderings as "phenomenal," he questioned the forms chosen to explore the technology, particularly the "beach-culture styling" of the fashion glasses. "It's feeding into the belief system that products can make us superhuman," he complained. Moggridge, on the other hand, liked the idea of translating a single sense into a "multisensory perception." In the end, the jurors concluded that the project, having stimulated so much discussion, is at the very least provocative, and one deserving of notice.



DESIGN Zachary Ng, Art Center College of Design, Pasadena, CA. Cyrano Sciences, Inc., Pasadena, CA. Steve Diskin, Steven Montgomery, Robert Schureman, instructors.
MATERIALS/FABRICATION Injection-molded polycarbonate and silicon, compression-molded Kevlar and carbon composite, high-temperature epoxy matrix.
HARDWARE/SOFTWARE Silicon Graphics and Apple Power Macintosh workstations; Alias Studio, Adobe Photoshop, Macromedia Freehand, Adobe AfterEffects, mTropolis.



Meteorological Park

With the discovery of El Niño and a rash of pessimistic predictions about the long-term effects of global warming, the mysterious science of weather-watching has become more and more important. Art Center College of Design student William Tan's proposed Nimbus Meteorological Park is a group of simplified, oversized but functioning weather instruments designed for a school playground.

DESIGN William Tan

SCHOOL Art Center College of Design

The park's five components, designed to withstand mistreatment by children and the elements, reveal how environmental conditions affect the mechanics and readings of each instrument. The barometer, which measures atmospheric pressure with water in a transparent coil, incorporates rubber pods that children can stand (or bounce) on to artificially change the pressure and raise the water level. The psychrometer, an instrument that measures relative humidity with swinging wet and dry thermometers, is re-created playground-style with two fixed thermometers, each covered with a sponge, a water pump and a manually operated fan. By calibrating the wet and dry readings, kids can determine the humidity.



Moggridge described the concept as "playful and informative," though Carr and Ackerman questioned the objects' "fanciful" forms. "They're more product-like than architectural," said Ackerman. "They look like big plastic components, which is perhaps a liability of the software—cones and spheres. If the designer had been able to build models and if children had played with them, it might have progressed more."

DESIGN William Tan. Art Center College of Design, Pasadena, CA.
MATERIALS/FABRICATION Fiberglass, steel framing, injection-molded acrylic and elastomer, solar cells.
HARDWARE/SOFTWARE Silicon Graphics and Apple Macintosh workstations; Alias Studio, Adobe Photoshop.

RISK Modular Kayak

The sleek-looking RISK, or "Rescue Intensive Search Kayak," won kudos for its versatile design. One configuration incorporates a flat, water-level platform with an expandable belt, which would allow lifeguards to secure victims of waterborne accidents and paddle them to shore. A second configuration, for fishing, diving and general use, includes a detachable storage unit.

DESIGN Michael Stefan Leoniak, Andrei Markevich, Marco Date

SCHOOL Art Center College of Design

Though the presentation and explanation of the project were disappointing, the jurors commended the development of a full-scale model with a refined shape and eye-catching colors. "This is mostly a form-giving project," commented Moggridge, "but it has nice ideas in it, particularly the rescue version." Carr, who confessed to having a "boat weakness," gave the project high marks.



DESIGN Andrei Markevich, Michael Stefan Leoniak, Marco Date, designers. Art Center College of Design, Pasadena, CA.
MATERIALS/FABRICATION Urethane foam, resin.
HARDWARE/SOFTWARE Apple Macintosh; Macromedia Freehand, Adobe Photoshop.

Memoirs of Extraordinary Popular Delusions

Cranbrook student Jeff Miller's prototype for an oversized edition of Charles Mackay's *Memoirs of Extraordinary Popular Delusions* gave the classic work on demagoguery and gullibility a contemporary context. The 365-page book is bound with giant birch covers, which have stained pillows sewn to them, reflecting the weight of history "and the stains it leaves behind," says its designer.

DESIGN Jeff Miller
SCHOOL Cranbrook Academy of Art



Though the jurors regretted that they could see the book only in slide form, they saw enough of it to be tickled by the recontextualized prophetic work. "If all the pages are like this, it's got to be an incredibly complex, layered book," Glauber said. Mackay's rationalist account of the "madness of crowds" through European history, which includes a discussion of Holland's 17th-century Tulipomania (where bulbs became more valuable than gold for a short while) is a savvy choice, since it is often trotted out to cast light on the current stock-market boom. Miller's illustrative approach to the text aims to bring out the "contradicting voices of history" and cast light on them by setting them in this monumental form. A purpose-designed typeface, called Weight, aims to make "the fleeting word more permanent."

The jurors were ultimately impressed by a book that could put to rest, once and for all, the big-book trend of the 1990s. "It's the biggest of the big books," noted Glauber. "I enjoy that you have to physically experience it," added Carr. "Granted, it's over the top."

DESIGN Jeff Miller, font design, graphic design, illustration and photography, Cranbrook Academy of Art, Bloomfield Hills, MI.
MATERIALS/FABRICATION 365 pages, covered and bound, wood, pillows, four-color printing, newsprint.
HARDWARE/SOFTWARE Apple Macintosh, QuarkXpress, Adobe Illustrator, Adobe Photoshop.

Kitchen Knives

This anthropomorphic family of kitchen knives began as a series of sketches for a senior thesis project in metals. According to the designer, Rose Marie Gutierrez, one particular sketch came alive when a friend pointed out its resemblance to a cuttlefish. "The creature had been born and it would not let me stray," she explains.

DESIGN Rose Marie Gutierrez
SCHOOL University of Illinois at Urbana-Champaign

The cuttlefish evolved into a chef's knife named "Cuddle Fish Me?" Other form studies were developed to complete the set of four knives, each with a similarly far-fetched name: "Ants Ants Ants!" "I'm No Tuna!" and "Flat-Beakus Spreadapus!" The designer's enthusiasm proved infectious. "The student is enamored with the characteristics for a good reason," said Carr. "They start to become a whole family of forms, each expressing something."



Each knife has a stainless-steel blade, which forms its structural "backbone," and a translucent polyester-resin handle. Though the jurors questioned the use of hollow rivets to join the two materials together, Ackerman commended the designer's thorough process and strong presentation. "What's wonderful about the project," he said, "is that you can tell it's done by someone who has gone through a long process of cutting, making, designing, prototyping and cutting again."

DESIGN Rose Marie Gutierrez. University of Illinois at Urbana-Champaign, Chicago. Alan T. Mette, professor.
MATERIALS/FABRICATION Stainless-steel blade, sterling-silver rivets, cast polyester-resin handles.

HONORABLE MENTION

CONCEPTS

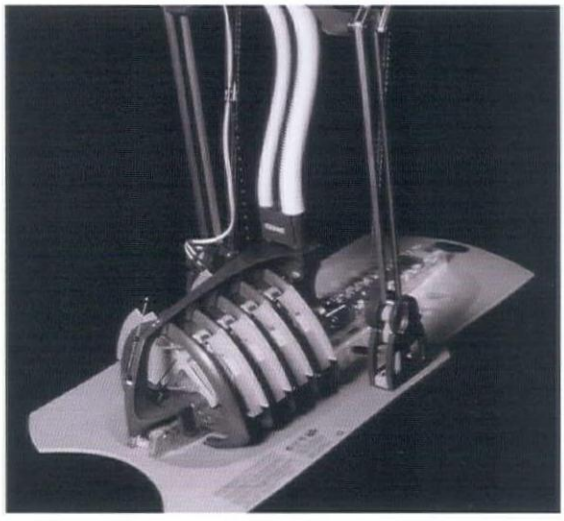
Hubless Wheelchair

Wheelchair users often feel doubly stigmatized in Asian society, where sitting on the floor is the norm. Kim Helmbold, a designer who grew up in Korea, used an axle-free arrangement to create a progressive-looking prototype wheelchair in wood that can be collapsed into a ground-level position. If it works, the jurors agreed, the design is outstanding. "The idea of it going into recline and gesturing forward sets it apart from any other wheelchair," said Carr.



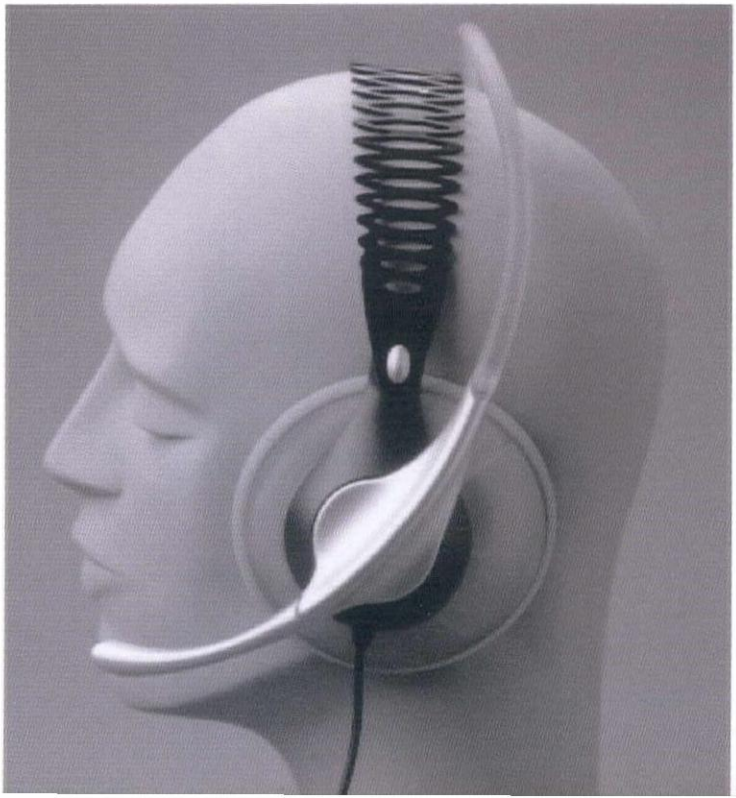
Ceiling Computer

Glauber enjoyed the "troglodyte quality" of this concept for a ceiling computer, by the in-house design team at Compaq's Tandem division. It saves on parts, space (and thus on per-square-foot leases) and cooling costs (by using the building's air-conditioning), and can be lowered from its aerie for service and upgrading. "As an expression of glorified cabling and some sort of anatomical device, it definitely has sci-fi connotations," said Carr. "But it does extend the discussion of where the computer should reside."



Voice-Recognition Headsets

Frogdesign created a series of headset models to gauge customer feedback on comfort levels for Plantronics Corporation, a developer of voice-recognition technology. The headsets include an orbital ring, which applies minimal pressure to the head; a stretchy Santoprene headband for height adjustment without hair snagging; and, on the deluxe model, a ball-and-socket speaker design, which completely covers the ear, improving low-frequency response for those all-important bass lines.



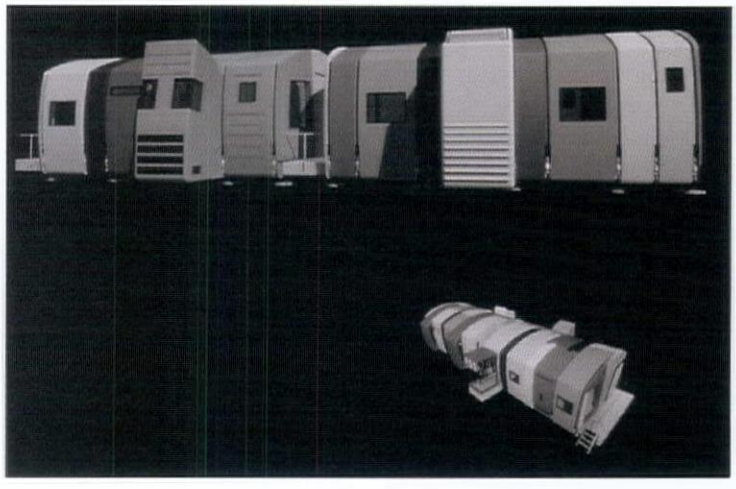
Emergency Safety Kit

The most common things that strand motorists are flat tires, dead batteries and empty fuel tanks. Armed with this information, Carlson Technology redesigned the emergency safety kit to fit inside a 17-inch spare tire. The kit, created for McLaren Engines, includes a one-gallon gas can, jumper cables, a first-aid kit, a siphon pump and a deicer. "I'm always seduced by designs where the parts fit together like a jigsaw puzzle," said Glauber.



Klip Binder Housing

Tired of that tiny kitchen? With Interloop Architects' Klip housing system, consumers could simply upgrade or actually replace parts of their houses by purchasing or leasing new plastic components, which would be available from a variety of manufacturers. The Rubbermaid kitchenette, for example, might easily be "Klipped" to your existing home. Unexpected pregnancy? Add the Playskool Cradleklip. This is an idea, Ackerman said, that has the potential to "reformat the whole way we live."



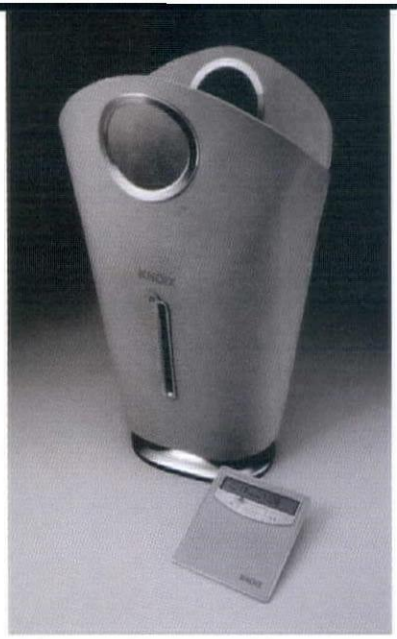
Tavolino Backpack

This environmentally friendly picnic bag, which doubles as a table, is made entirely from PET, right down to the fleece blanket contained within. which is made from recycled two-liter soda bottles. The jurors agreed that Lunar Design's update of the traditional basket-weave picnic hamper looked lighter and easier to carry but worried that it might not offer enough room for a complete plein air banquet. Moggridge liked its ceremonial aspects: "It's not a hamper, but it has the same quality of ritual," he said.





Knoix Portable CD Player/ FM Stereo



Who wouldn't like a boombox repackaged as a brown leather bag? "It's made of materials even old people like," noted Moggridge. Designed by Matthew Boyko at the Cranbrook Academy of Art, the Knoix (pronounced "Noy") is a CD player and radio—and an experiment in cross-breeding fashion materials with consumer electronics. The antenna is disguised as a handle, the CD player is housed in a vertical slot in the side and the speakers are anchored at the bottom of the bag.

Fa Sol La Headphones



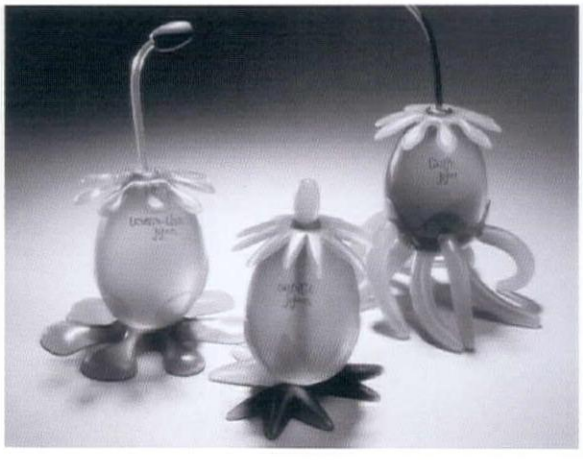
The Fa Sol La headphones combine organic references in a form aimed at maximizing comfort, with squishy gel earpads and an adjustable headband and earpieces. Designer Gretchen Wustrack, of Art Center College of Design, proposes that the headphones be manufactured with a variety of interchangeable parts in different colors and textures to capitalize on "micromarketing." The jurors lamented the lack of ergonomic studies to support her claims, but Carr found these a "very peaceful, tranquil set of forms."

Light Fixture



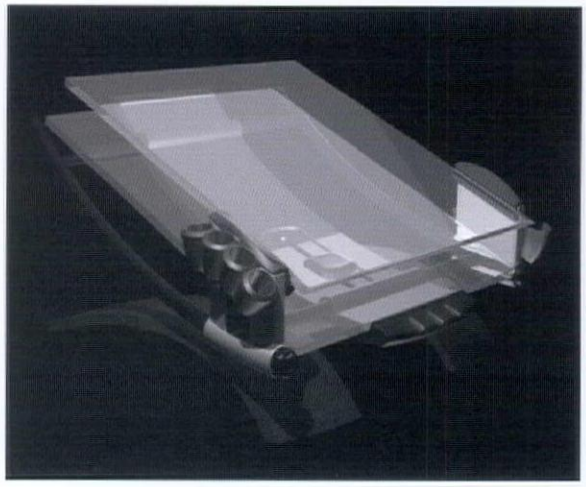
By positioning colored blown-glass lamps along low-voltage wires, Art Center College of Design student Cecilia Vitas Volcoff Kasher played with the idea of light as energy rising out of the tension where power lines cross. Moggridge was concerned that the scale was too large for the desired effect, but praised the concept, which Glauber likened, appreciatively, to "globs of oil on a web of wires."

Jejoon Juice Packaging



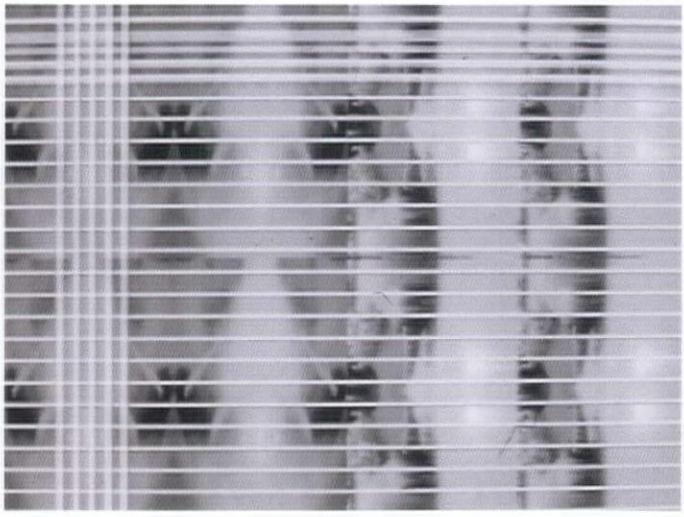
Part sea creature, part flower and "otherworldly friend" for children, the squeezable polypropylene Jejoon Juice packages, by Gretchen Wustrack of Art Center College of Design, have a rubber collar and feet and an integrated straw. The jurors were enthralled by the playful form, but were also concerned that the packaging was somewhat excessive and that the variety of plastics involved would hinder recycling. "These are fabulous things that kids would love," said Ackerman, "but there are lots of pieces, parts and processes here that may not be needed."





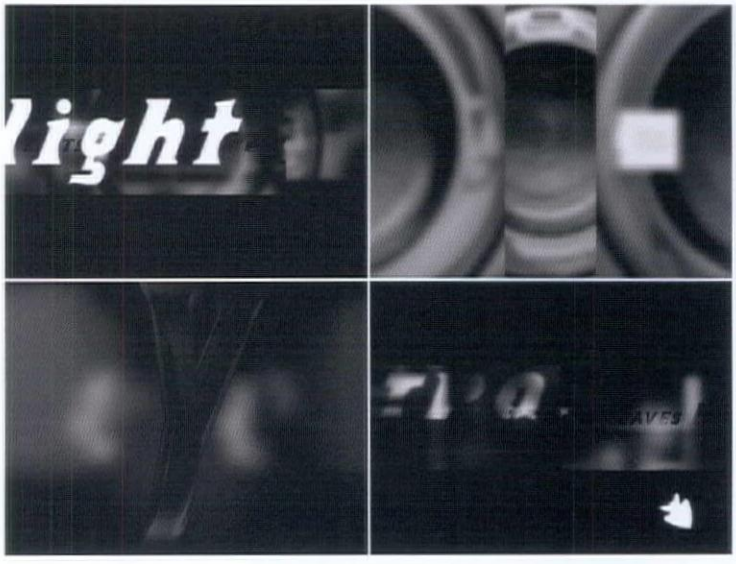
Folio Intuitive Drawing Tool

An "advanced" pen-based drawing tool for creative types, Folio has four components: a touchscreen tablet to display work in progress, two LCD palettes (for toolbars, menus and artwork) and a 10-button puck, operated in the non-drawing hand, that manipulates the images on the tablet. Ackerman argued that though this complex concept, designed by Art Center College of Design student Claude Zellweger, may be flawed, it demonstrates an exceptional level of research. "There's a process and a method in the madness," he said.



Different Trains Music Video

Minimalist composer Steve Reich's piece *Different Trains* was the inspiration for this DVD video, intended as a supplement to the audio CD, by Parsons student Motoko Hada. Starting from Reich's assertion that the work could lead to a "new kind of documentary music-video theater," Hada created a composition of concrete images and geometric forms that shift and slide to the rhythmic and tonal changes in the music. The jurors found the project unusual and evocative.

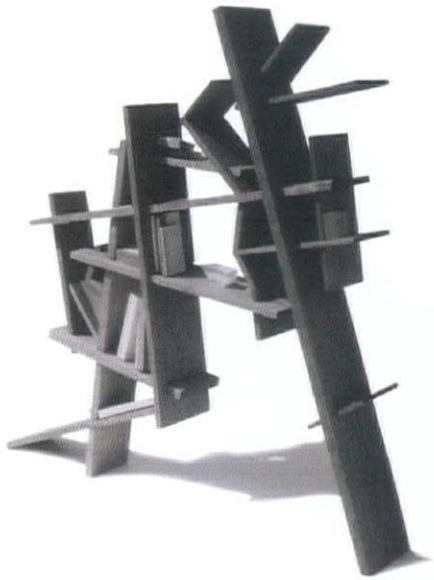


Algebra for the Home Video

With looping video feeds, this experimental fusion of type and visual textures sets out to create a piece of visual ambience, or "environmental theater," for the living-room VCR. Designed by Cranbrook Academy of Art student Warren Corbitt, the two-minute piece blends abstract imagery with fly-throughs of engineered structures and shots of washing machines aspin, while floating text emits fragments into the foreground. Glauber called the work a "beautiful blend of movement in type and image."

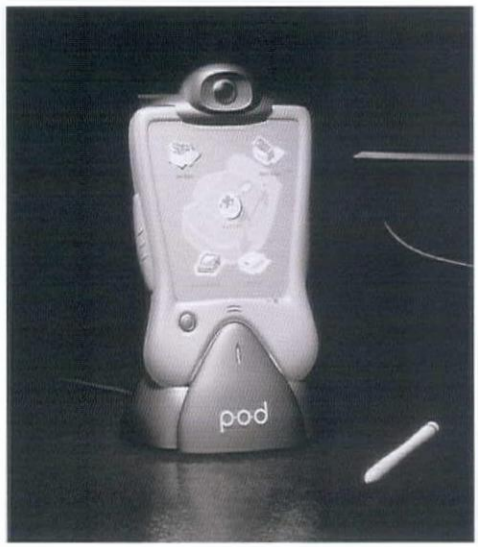
Tumble Weed Bookcase

Jurors liked the sculptural qualities of this chaotic bookcase, if not its storage capabilities. Designed by Cecilia Vitas Volcoff Kasher of Art Center College of Design, Tumble Weed was inspired by the eponymous balls of dried grass swept around the desert by the wind. The unit can stand by itself or be mounted to a wall. "It's Sottsass for 2000," said Glauber. "But it's definitely got a Y2K problem."



Personal Organizer for Diabetics

"The design problem here is wonderful," said Carr. "The need for information and the need to dispense medicine are both solved in one object." The Personal Organizer for Diabetics (P.O.D.) takes advantage of incipient technology—including an insulin inhaler, blood-glucose meter and wireless videoconferencing—in a portable handheld device that is also a diary. The concept was designed by Kristie Albers, Jae Hoon Kim, Maetup Tsuwan and Sung Won Wang.



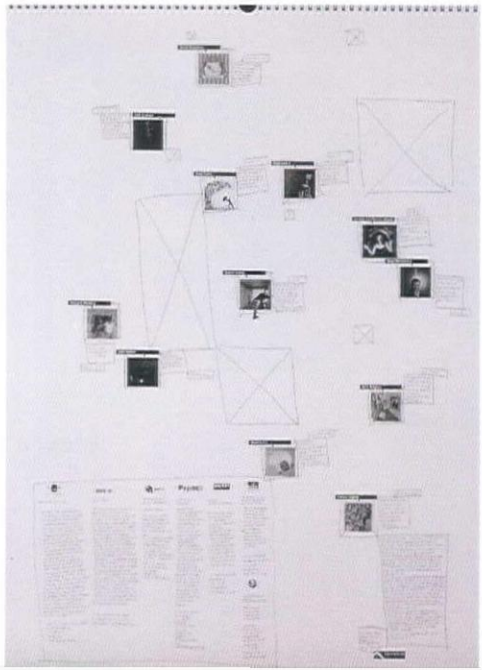
StoryGarden Educational Toy

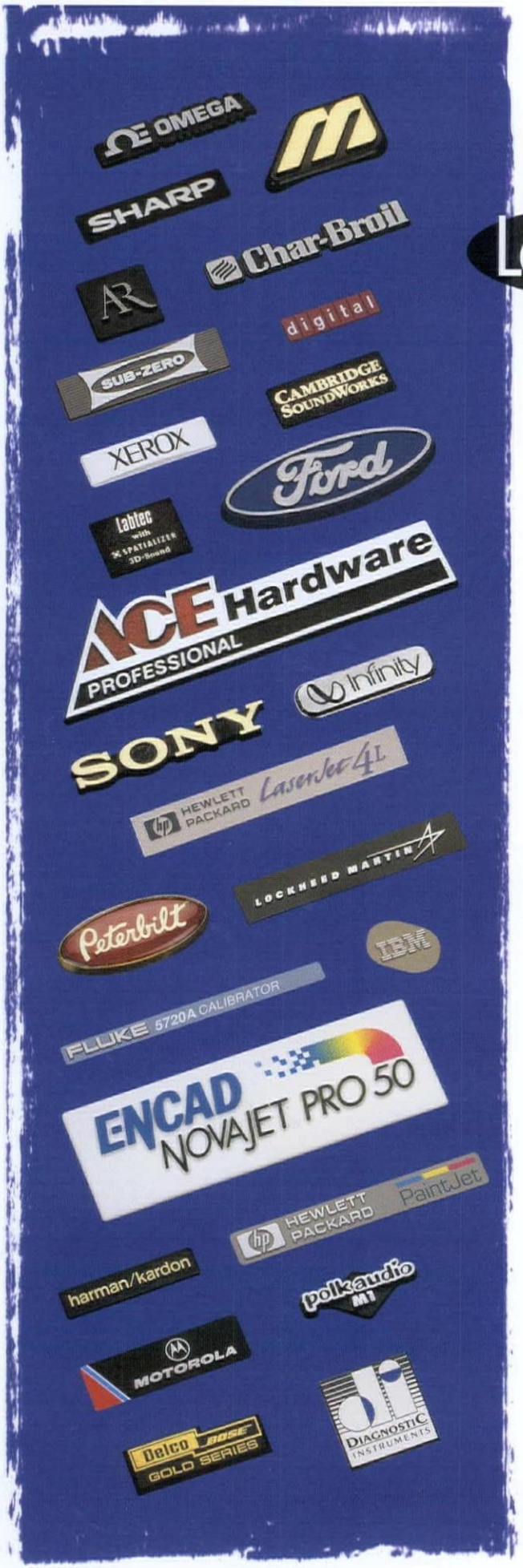
An educational toy for preschool children, the StoryGarden comprises a series of petal-shaped boards, which can be arranged and configured for drawing, building (with wired building blocks) or making musical sounds. A live image of Mom or Dad appears on a central display board (to which a digital camera is attached), which also plays software to guide the story-building. The jurors commended the extensive research that went into this project, designed by Youn-kyung Lim at the Illinois Institute of Technology.



Get Picture Calendar

In an ironic reversal of digital technology, hand-drawn sketches of the QuarkXpress interface frame the work of 12 designer/illustrators in this calendar. "It's a really funny way to make an analog translation of an interface," said Glauber of Get Picture, the fourth in a series of design calendars produced by graphic design students from Monash University in Australia. "The execution is flawed, but the idea is very funny."





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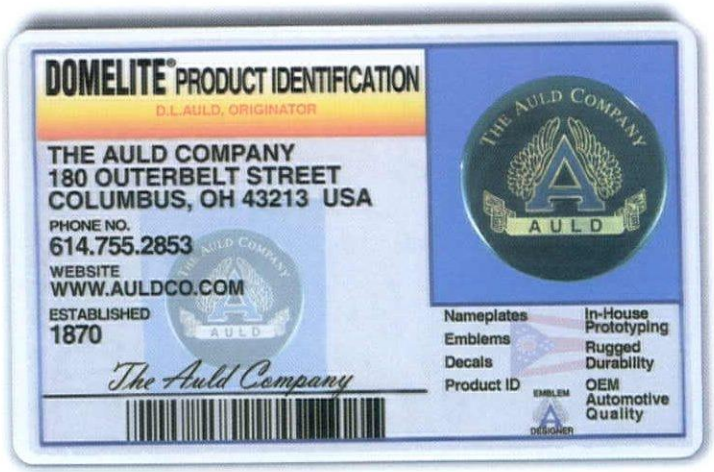
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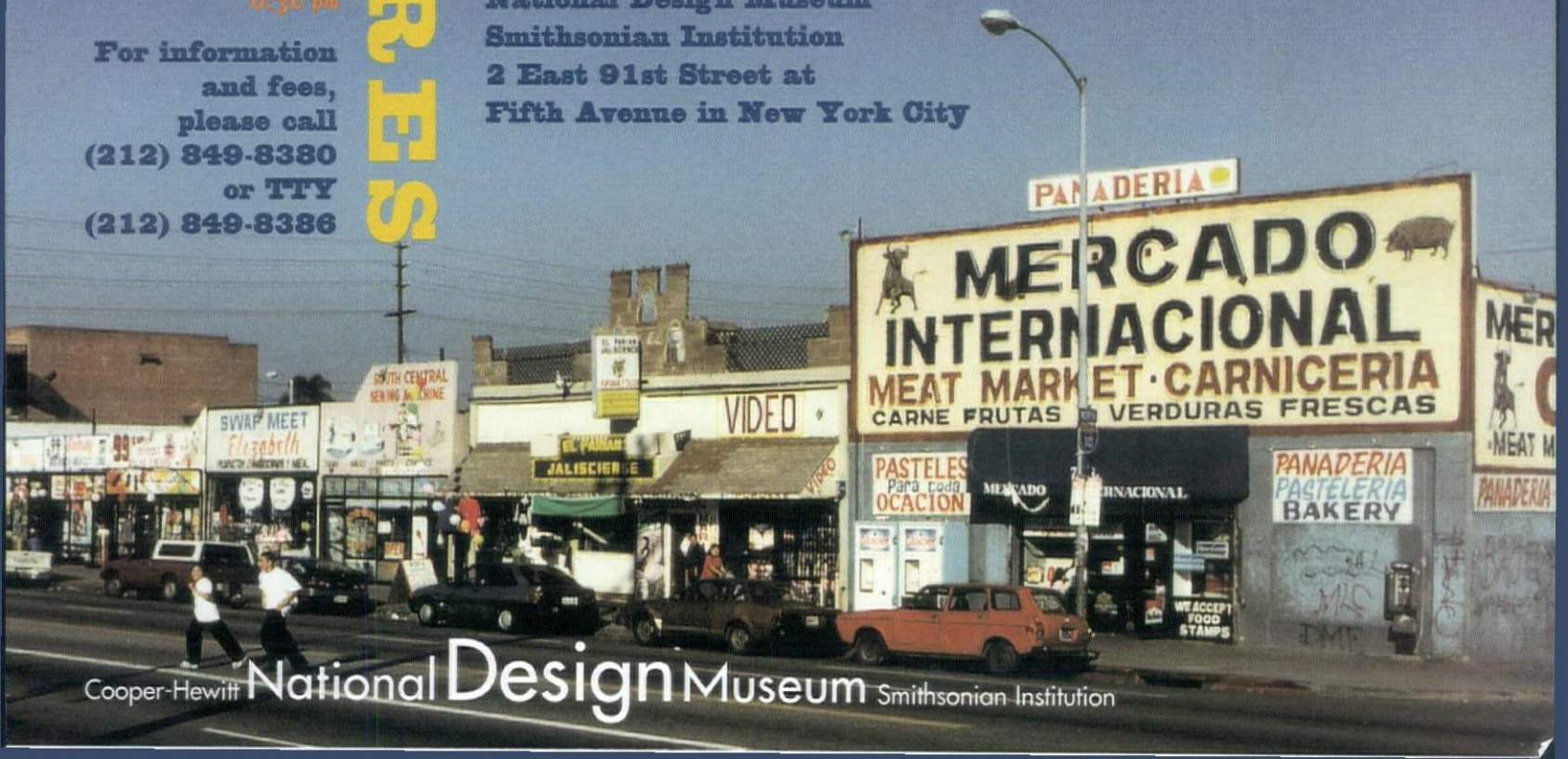
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$10,000 prize to top design in international competition for Torah coverings. Deadline December 1999. For entry guidelines contact: Spertus Museum, Judaica Design Competition, 618 S. Michigan Ave. Chicago, IL. 60605. fax (312) 922-3934.

POSITIONS AVAILABLE

DESIGNING FOOLS

Motivated jesters sought to join our quest to bring Wall Street to Main Street. Bolster our online and offline design efforts in our creative, open office environment with your proven graphic skills and keen eye for design. Expertise in Photoshop and Illustrator is essential; a design degree (or equiv. experience) is preferred, as is experience creating well-clicked ad banners and promotions. Solid HTML and CSS skills would be preferred for web designer positions. The position is located in Alexandria, VA. Send Foolish expressions of interest, resume, and a paragraph on "What constitutes good web design?" (Provide URLs) to LeeB@fool.com.
THE MOTLEY FOOL, INC.
www.fool.com

PRODUCT ENGINEER

NYC design-oriented consumer product company seeks ambitious M. E. with 2 yrs experience in mfg/design to manage technical aspects of product development. Preferred exp. In injection molding, metal stamping/forming. Knowledge of plastics and mold making a +. Send resumes to OXO International, Engineering Position, 75 Ninth Avenue, New York, NY 10011. Or fax to (212) 242-3336. No calls please.

ADJUNCT LECTURER

Lehigh University's Department of Art and Architecture is seeking an adjunct lecturer to teach and develop courses in its new Industrial Design minor sequence starting Fall 1999. Courses to be developed include human factors, drawing, aesthetics, and design history. Additional duties may include advising and lecturing to teams involved in Lehigh's award winning Integrated Product Development Program. Candidates should have a degree in Industrial Design, and some work experience. A working knowledge of current 2D and 3D software applications (Vellum, Lightwave, and Adobe graphics software) is necessary. For more information on this opportunity contact the department coordinator at Lehigh University, Department of Art and Architecture, Bethlehem, PA 18015, phone 610-758-3610.

DESIGN RESEARCH GENIUSES

Senior position open. Background should include research experience in consumer product, graphic, and user interface design. Degree(s) in cognitive psychology, ergonomics, anthropology, and or design are required. Also required are innovative thinking and the ability to develop creative, reliable, and relevant methodologies that help our interdisciplinary design teams find solutions that meet our clients' and end users' needs and desires. Send or fax a letter, resume, and description of your genioushood to: HR, Smart Design, 137 Varick St., NYC 10013, tel. 212-807-8150, fax 212-243-8514.

SMARTER DESIGN ENGINEER

Work with multi-disciplinary design teams to develop consumer products.3-5 years experience in product development, mechanical engineering, and design for manufacture required. Send a resume, sample of your work, and a cover letter describing exactly how much smarter you are to: HR, Smart Design, 137 Varick St., NYC 10013, tel. 212-807-8150, fax 212-243-8514.

INDUSTRIAL DESIGNER

Compaq Computer Corporation has an immediate opening, at its main campus in Houston, Texas, for a dynamic innovator to join its Consumer Products Design group. We are seeking a highly energetic team player with 3 to 5 years of experience in consumer product design and a degree in Industrial Design.

This person will participate at all levels of the product development process. He or she will support the Manager of Consumer Design in the definition, planning, and execution of multiple design projects.

The qualified candidate must possess excellent aesthetic and form development skills; strong sketching ability; an acute understanding of the latest materials and manufacturing processes; bold vision for future trends; the ability to work within retail defined deadlines; strong communication and presentation skills; and a proven level of proficiency in Alias, ProE and/or ProDesigner.

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PRODUCT DESIGNER

Oriental Trading Company, a leader in catalog sales of giftware, home accents, toys and novelties based in Omaha, NE, is looking for an exceptional Product Designer. Must have the ability and desire to design a wide scope of products, ranging from contemporary home accents and country-themed giftware to toy and novelty items. Must possess the ability to conceptualize in 3-D and an understanding of how products relate to materials. Must also have a high level of proficiency using a variety of design software. Qualified candidates can submit resume and 5 design samples to: OTC, Attn: MPC, 5455 S. 90th St., Omaha, NE 68127. FAX: (402) 331-3873. www.oriental.com

WAY-WAY-BETTER INDUSTRIAL DESIGNERS

Industrial designers, experienced in consumer product development, minimum 3-5 years real-world experience. Four year design degree or equivalent.Work in interdisciplinary teams on projects that range from baby bottles to scrub brushes to the next information appliance. Mail or fax cover letter and resume to: HR, Smart Design, 137 Varick St., NYC 10013, tel.212-807-8150, fax 212-243-8514.

SR. VISUAL DESIGNER

Designer/manager to lead exhibit design shop team at Purdue. Team is responsible for museum-quality interactive exhibits. BA/BS in design or other related area with three-dimensional exhibit experience and 6-8 years of exhibit design experience preferably in a museum or university setting. Send cover letter and resume to: Patty Brock, Purdue University, 1143 AGAD, West Lafayette, IN 47907-1143. Resume screening begins June 7. http://persephone.agcom.purdue.edu/AgCom/jobs/Purdue University is an equal opportunity/affirmative action employer.

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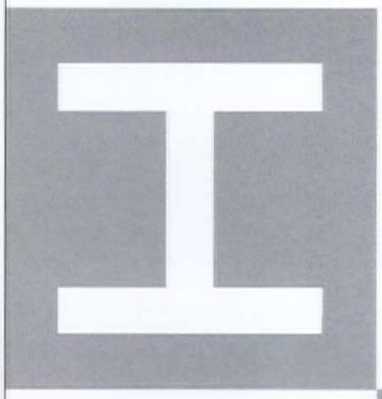
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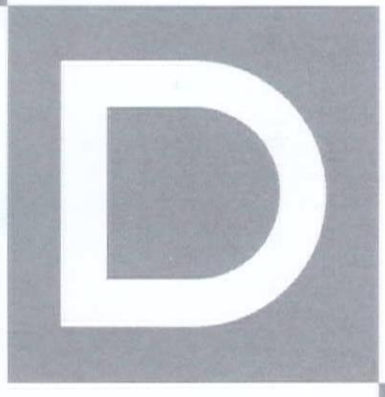
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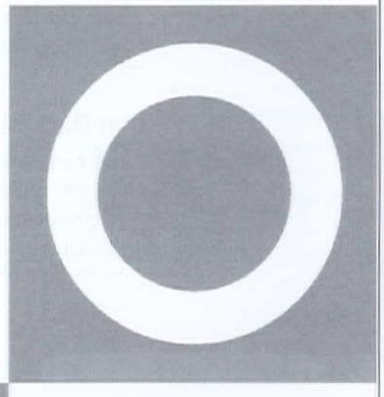
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Qualified candidates should send relevant materials to the following address:

Karyn Rosen
IDEO Chicago
1033 University Place
Evanston, IL 60201
EOE

No phone calls, please



SENIOR INTERACTION DESIGN LEADER

We are seeking a Senior Interaction Designer to integrate this discipline into our Chicago office. You must have an advanced degree in interaction design, industrial design or graphic information design and 5-10 years commercial experience. As part of the growing Interaction Design team at IDEO's worldwide locations, you eventually will be expected to lead an interaction design group.

You will manage complex inter-disciplinary projects, market IaD services to clients and use your hands-on skills to design and prototype user interfaces for a wide range of products and services.

ATTRIBUTES

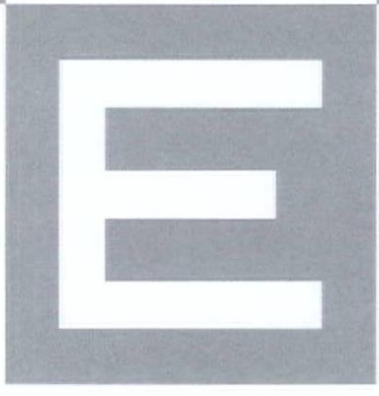
- » Excellent team and client communication skills
- » A proven track record in designing UIs for complex micro-processor based products and systems
- » A deep understanding of multimedia and internet technologies and practices
- » Well-developed software prototyping skills in Macromedia Director
- » An understanding of hardware prototyping using micro-processor techniques (eg. BasicSTAMP)

MODELMAKER

We are seeking an experienced model-maker to be responsible for our model shop. This individual will work on a wide range of consumer, business, medical and industrial products. Modelmakers are members of the design team, responsible for providing quality models of all levels and types, using both CAD supported and traditional model-making techniques.

ATTRIBUTES

- » An enthusiastic positive attitude
- » A high standard of quality, and pride in their work
- » Breadth of model making techniques



MECHANICAL ENGINEER

We are looking for extremely creative Mechanical Engineers. You must have a BSME or MSME and 1-5 years experience in new product development. Candidates should demonstrate a passion for design and possess excellent communication skills.

ATTRIBUTES

- » Strong analytic skills and hands-on knowledge of engineering
- » Proficiency with 3D solids CAD

USER RESEARCHER

This position requires 4-6 years post-graduate experience. The successful candidate will work with industrial designers and engineers to design products that meet people's physical, psychological, and cultural needs.

Flexibility in methodologies and the ability to think on your feet are more important than any specific training, although individuals with background in clinical psychology and social science are especially encouraged to apply.

ATTRIBUTES

- » Field observations and interviews
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Requires a Bachelors degree in Industrial Design, plus 3-5 years of Industrial Design experience, with an excellent portfolio of work examples. Demonstrated ability in product definition, design aesthetics, and design innovation. Proven ability to identify and solve user interaction issues. Must be flexible, motivated, and a schedule-driven self-starter. Strong communication skills and demonstrated collaborative design efforts. Requires 3D CAD experience and working knowledge of product design, human factors engineering, materials and processes. Experience in consumer electronics or personal computing products desired.

Hewlett-Packard offers highly competitive salaries and comprehensive benefits, including profit sharing, stock purchases, 401K and a retirement plan. For immediate consideration, e-mail your resume to resume@hp.com (Subject Line: Ad# 7444), or send/fax it (indicating Sr. Industrial Designer, Corvallis, OR) to: Hewlett-Packard Employment Response Center, Attn: Ad# 7444, 3000 Hanover Street, MS20AZ, Palo Alto, CA 94304-1181, FAX: (650) 852-8138.

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→ **Studio Engineers**
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At Wismar University of Technology, Business and Design there is a vacancy of a

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Department Design/Interior Design
Computer-generated product design **Pos. N. 78 550 002**

The subject comprises teaching in the field of visual forms of presentation from the initial designing stage to the rapid-prototyping methods as a chain of processes within Product Design. The relationship of man and product as also of objects should be emphasized in this context.

Teaching in this field is supposed to establish a subject-related link to the adjoining branches of study, namely CAD, Computer-Design and principles of Design Process and thereby it should also cover and preparatory studies for interdisciplinary projects.

Excellent scientific knowledge in general, as also knowledge of scientific methods, practical experience as an absolute necessity for teaching in the applied-science sector, as well as methodological and didactically effective teaching of the new topics and issues related to information technology—these are the prerequisites for this professorship. Lectures and classes are to be conducted in German.

Applicants should be willing to—and capable of fulfilling this task-represent the different fields of study in teaching and user-oriented research. Should it become necessary, they will also be expected to teach principles at this department. For further information please refer to the Head of the Department. Wismar University especially welcomes female applicants. Disable persons will be employed preferentially should they be equally suited.

Applicants with the required documents should be directed (within 4 weeks, stating Pos. No. mentioned above) to the Head of the Department to the following address:

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Senior Designer
In this position, the Senior Designer is responsible for the design of functional, durable products that are not just trendy, but truly innovative and creative with a very high level of aesthetic appeal for consumer markets in North America and Latin America. The opportunity also exists to contribute to and liaise with design efforts for the markets in Asia Pacific and Europe. This position also assumes a key leadership role responsible for managing a small team of product development designers.

The designer we select must absolutely love designing consumer products and have 10-15 years of creative, innovative design experience which includes design concepts and management. Ideally, the experience should be a combination of consultant activities and corporate design responsibilities. An industrial design degree from a recognized design institution is required. The successful candidate will possess proven design talents, analytical acumen, and detail-orientation, along with knowledge of current design software and techniques. Also required are demonstrated management abilities, excellent communication and interpersonal skills, and an eagerness to learn. A background in injection molded products is preferred. Samples of successful work on numerous products (housewares or durable goods, preferably plastics) that have gone into mass production will be requested.

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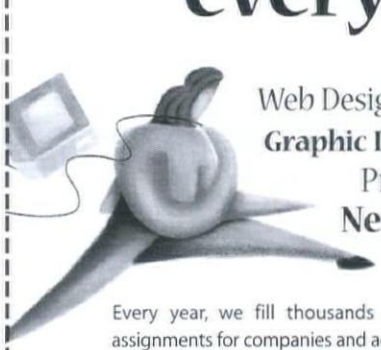
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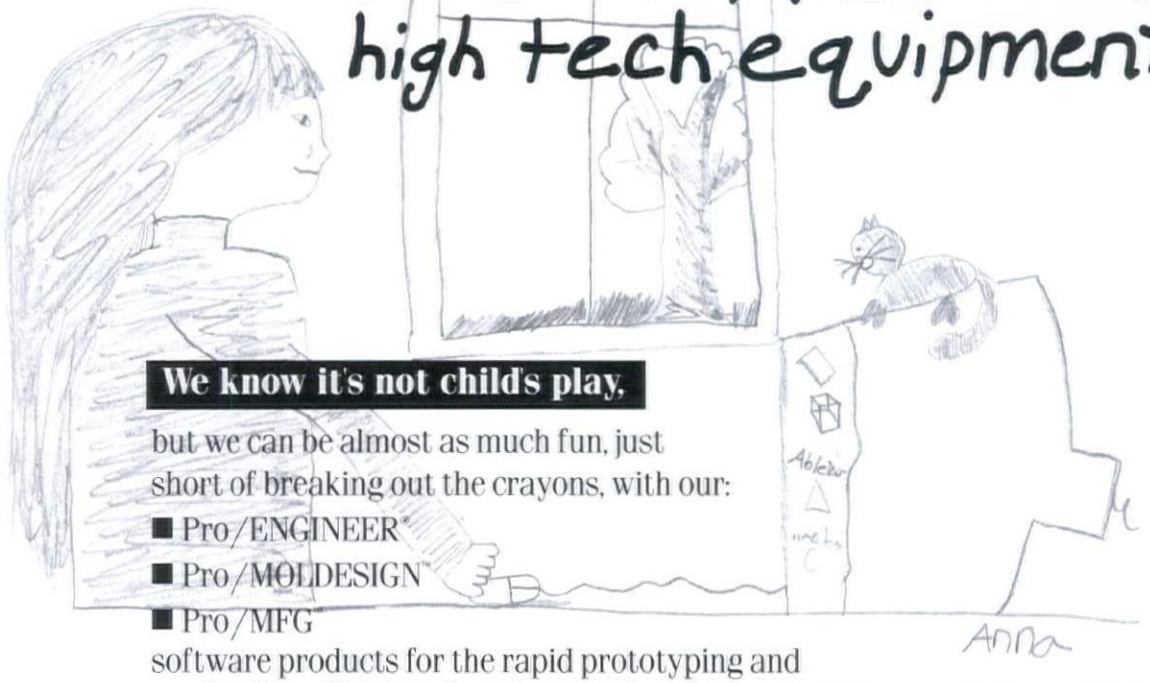
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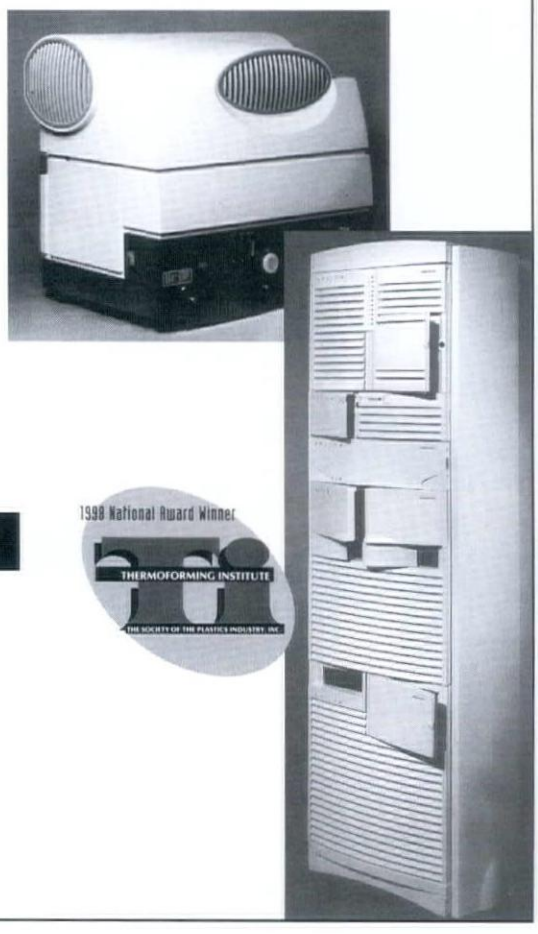
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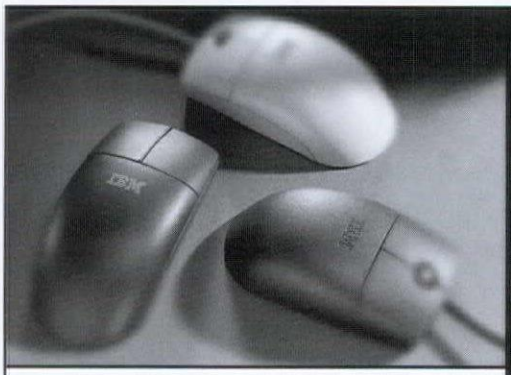
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