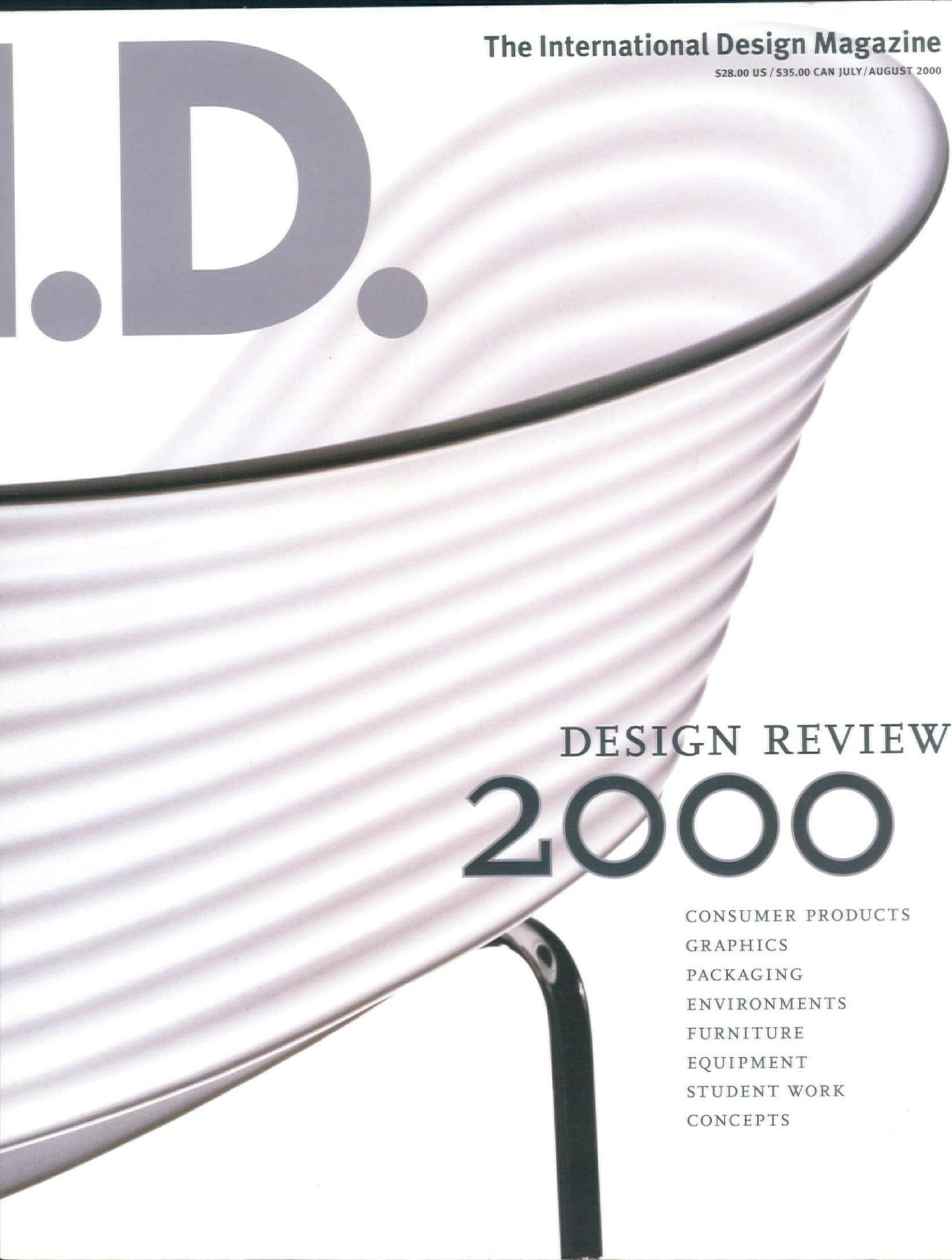
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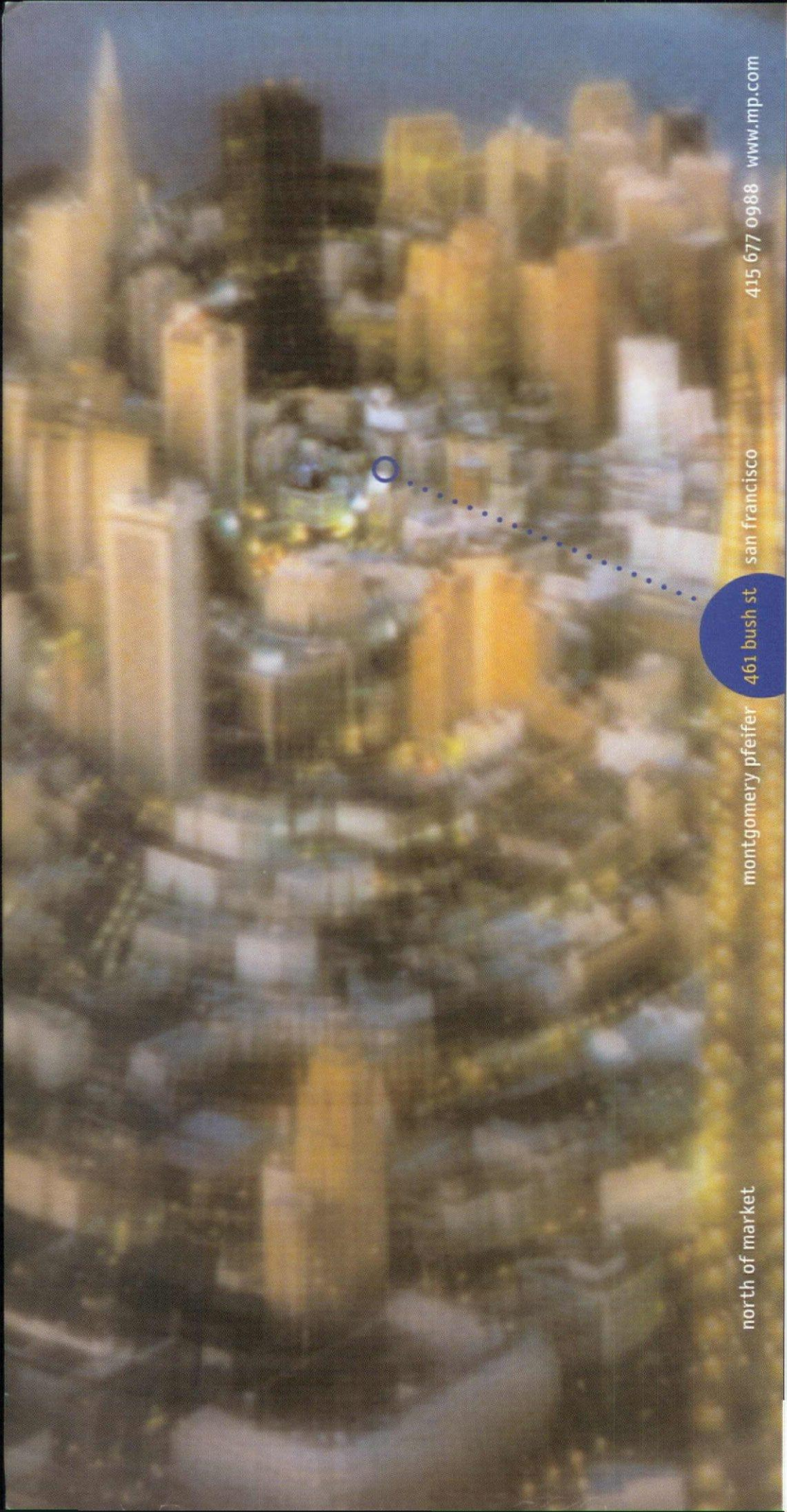
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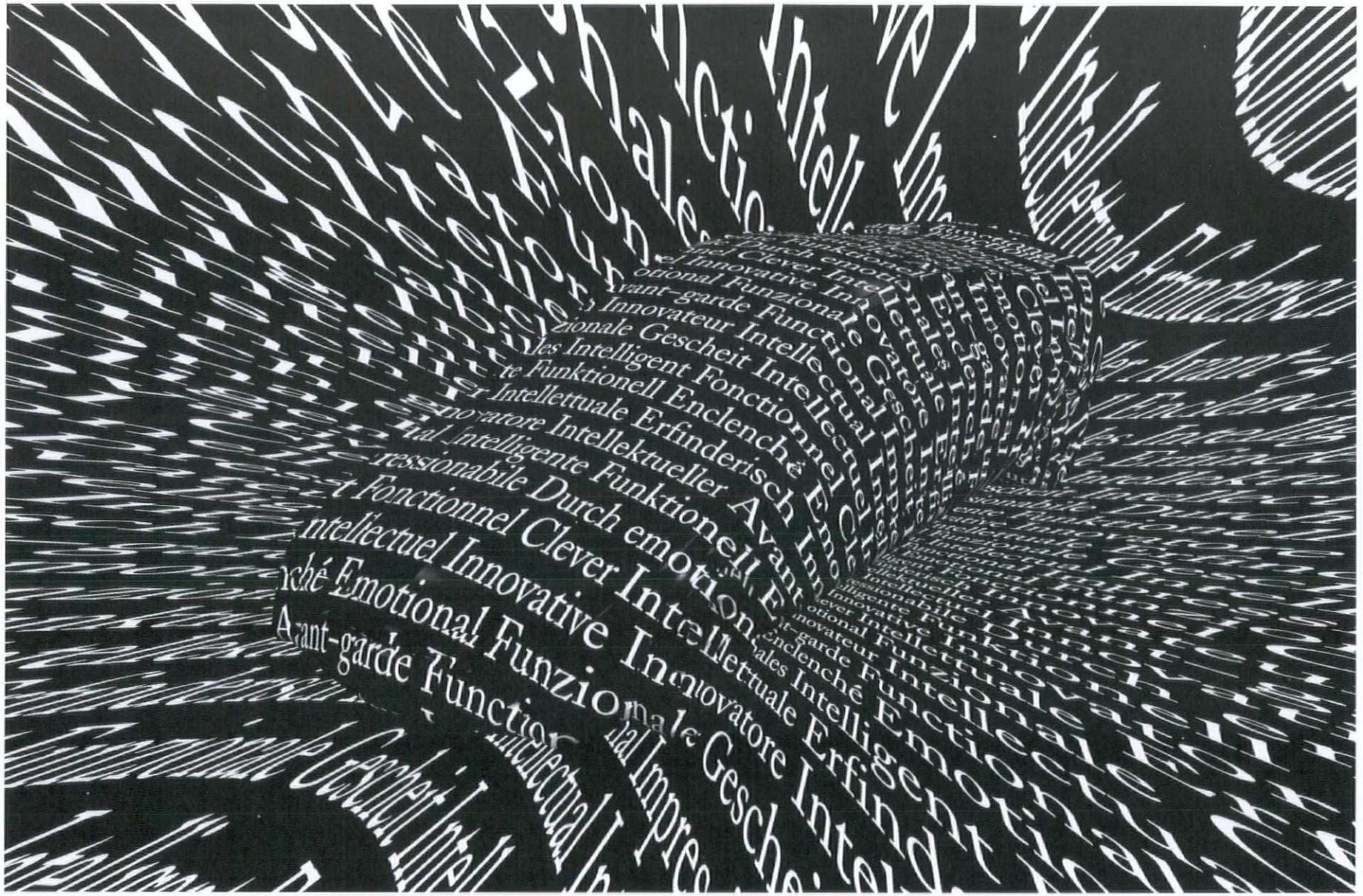
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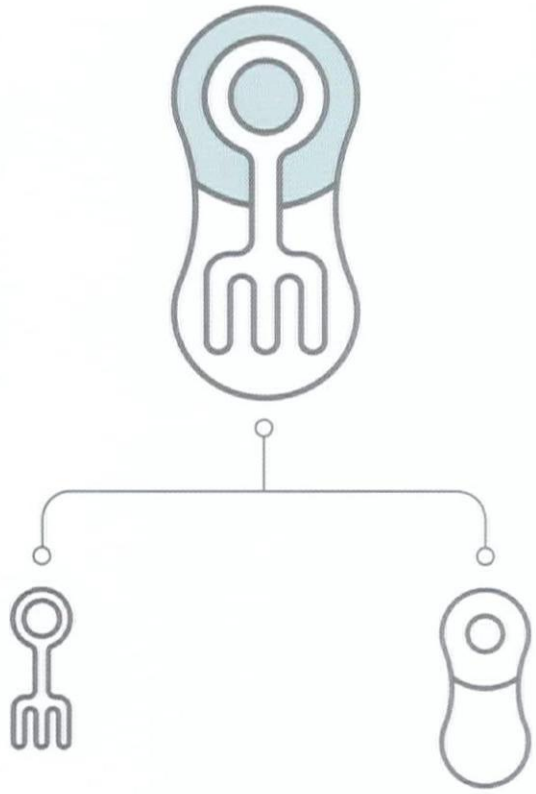
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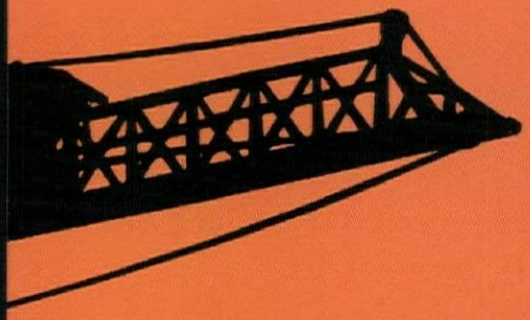
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letters

Media, Ephemera, Etcetera

First off, I want to say how much I enjoyed the Interactive Media Design Review issue—again. As a new-media designer, I find inspiration from the showcase each year.

I did want to inquire, however, whether you have stopped publishing an accompanying CD-ROM. I realize that you have set up a fine Web site but suspect that it is temporary and that six months down the line, it will no longer be accessible. If there is a CD-ROM available, I would be interested in purchasing it. Please send me information on how to obtain one.

As a Canadian, I also feel compelled to point out an error in your juror bios. It says that Sawad Brooks and Beth Stryker have spoken at the Banff Centre for the Arts, in Alberta, British Columbia. That is like saying something is located in Texas, Arkansas; Alberta and British Columbia are both provinces in Canada. Each is a large land mass, and the Banff Centre is only large enough to fit into one of them! You'll find it's in Banff, Alberta.

Again, congratulations on another fascinating roundup of the state of new media.

James McNally
Markham, Ontario, Canada

Our sincerest apologies for the egregious mistake in Canadian geography. We can't help it; we're American.

As for the CD-ROM: We did not make one this year. You can rest assured, however, that the Design Review sitelet will remain on the Web, in all its Shockwave glory, at www.idonline.com, for at least six months.

When we launch our redesigned Web site (look for it in the coming year!), the gallery of winners of the 2000 Interactive Media Design Review will be mounted there, along with the Design Review winners of this and past years.

Corrections

The glass facade of the Chelsea Carwash profiled in "Spiffy Lube" (May 2000, page 21) was designed by Chris Grabe, independently of the firm Davis Brody Bond, where he is partner.

The Nike Air Presto, featured in New & Notable (May 2000, page 40), was designed in-house by the Footwear Design Group at Nike and not by Platform.net, a Web design firm.

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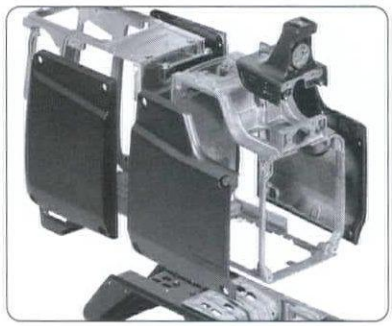
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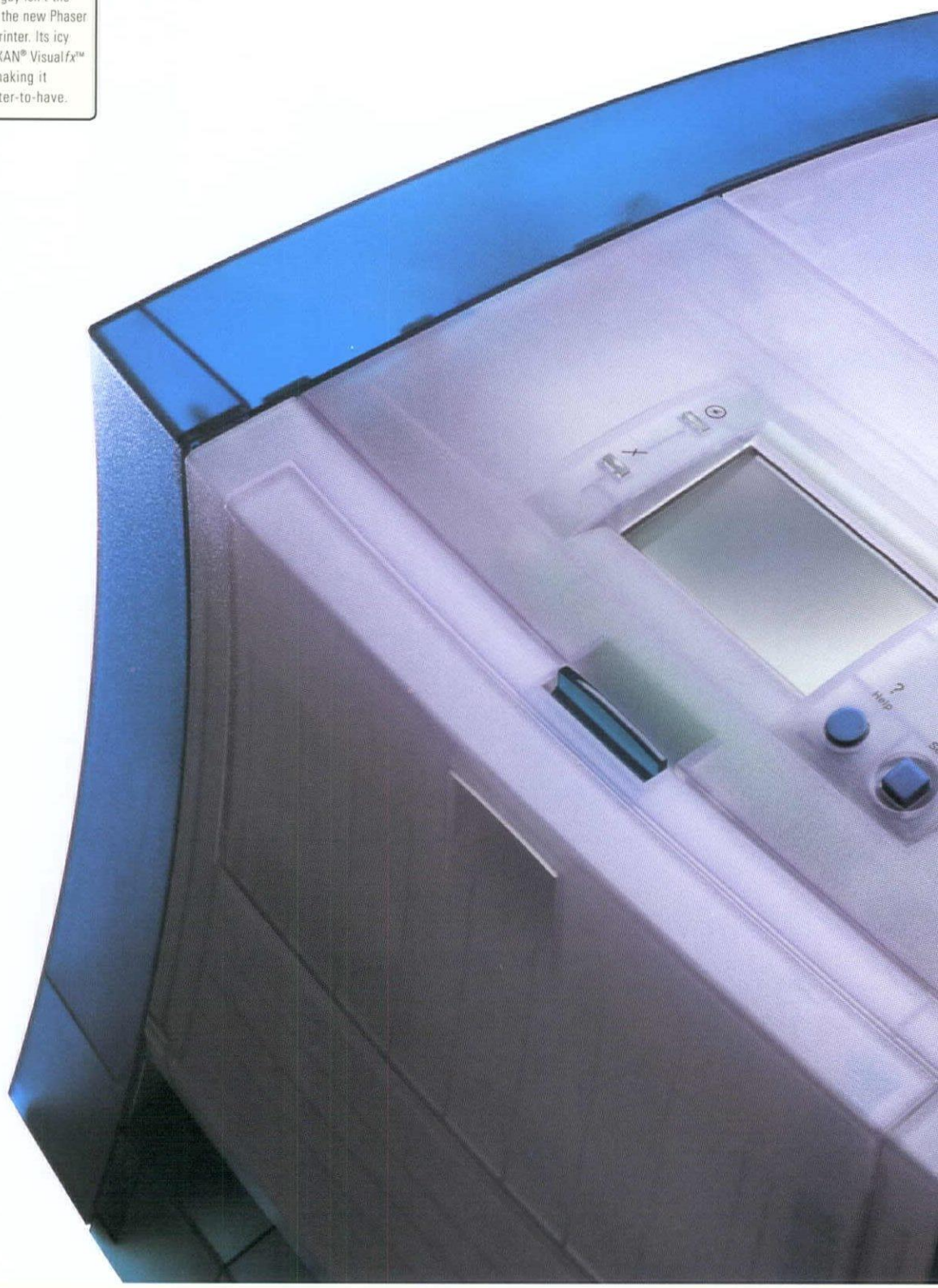
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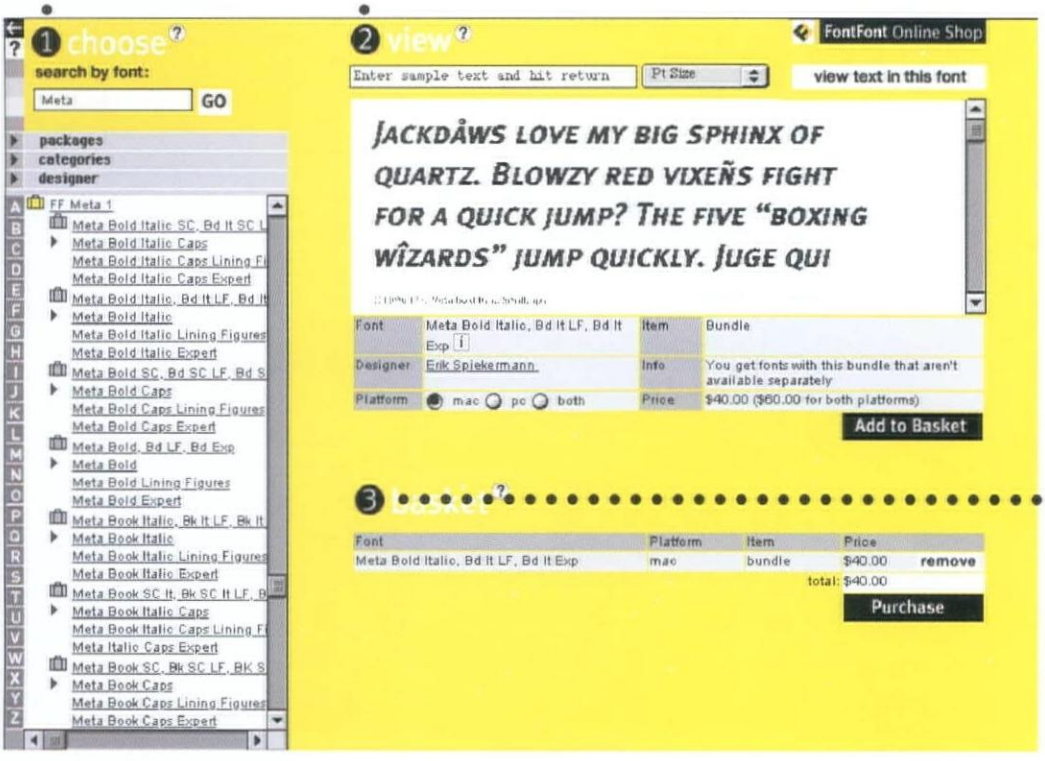
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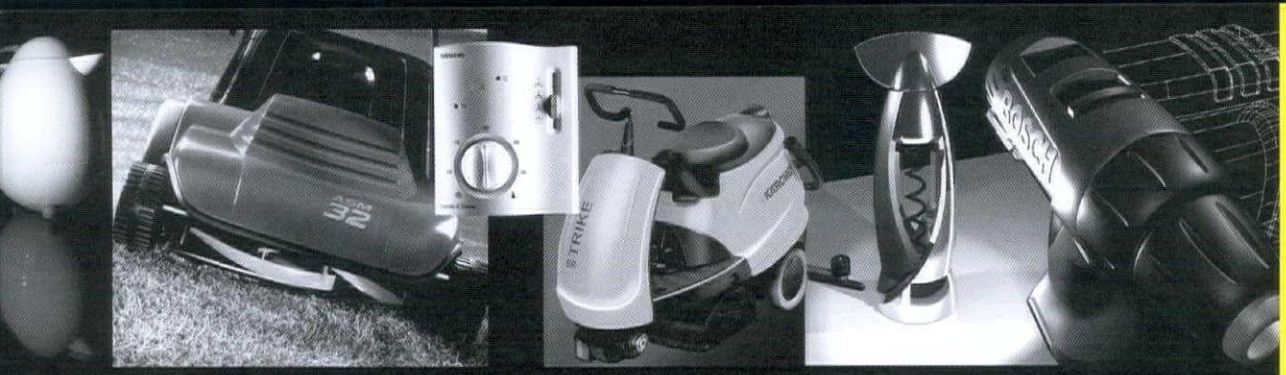
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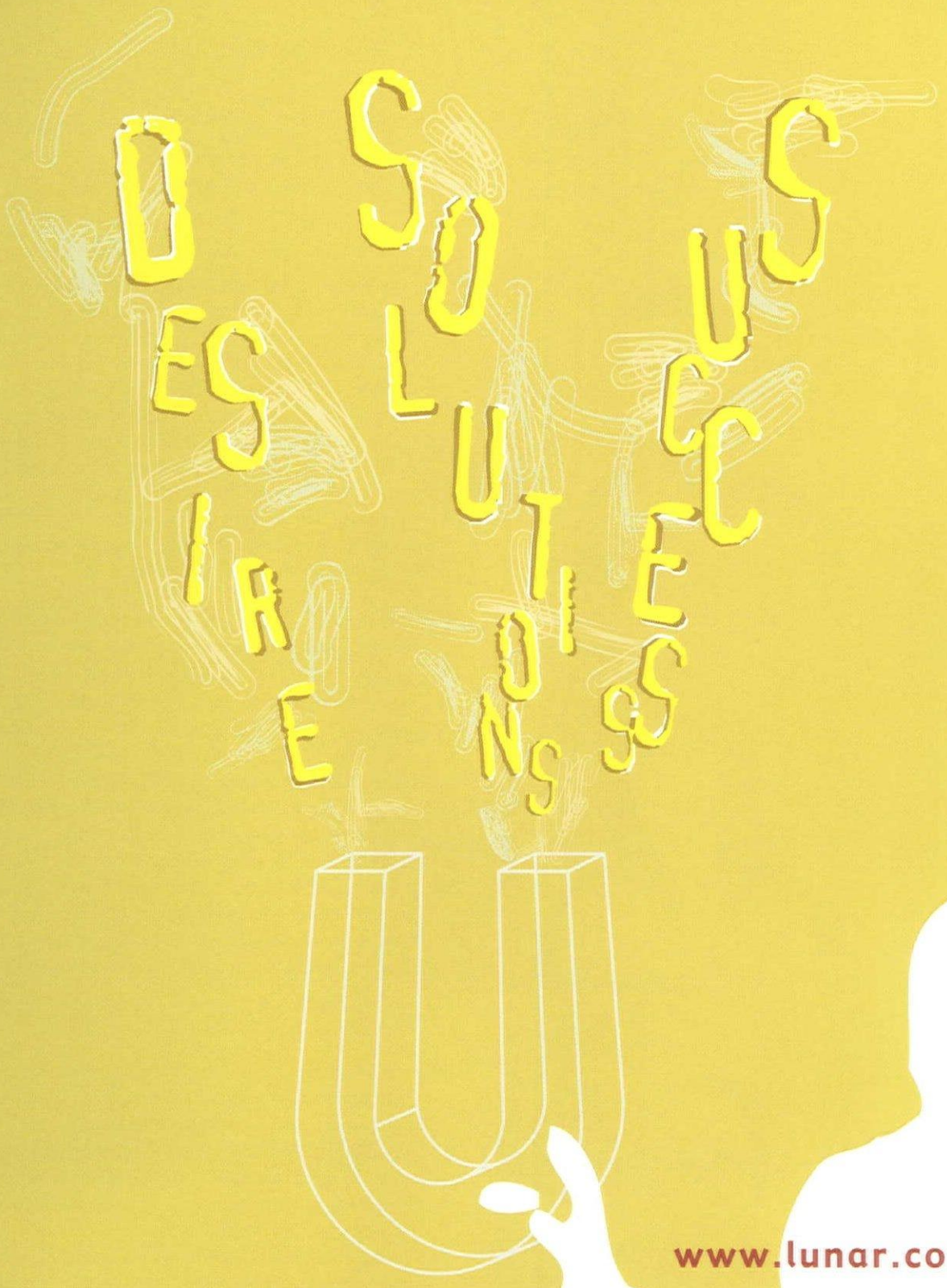
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FREEMAN THOMAS codesigned what became the New Beetle and, from a sketch on a cocktail napkin, created the concept for the Audi TT. Thomas is now at DaimlerChrysler, where he is vice president of Advanced Product Design Strategy. Previously, he was chief designer for Volkswagen, chief designer for Audi and a senior designer for Porsche AG. He has also worked on the concepts for the VW Cabrio and the Audi TTS Spyder, and was part of the Porsche 959 design team. From 1987 to 1991 Thomas was a principal in his own firm. He has written for *Road & Track* and *Sportscar International*, and has taught transportation design at the Art Center College of Design, in Pasadena, from which he holds a degree in industrial design.



BONNIE MACKAY has been the creative director of the Retail and Wholesale divisions of the Museum of Modern Art, in New York, since 1998. In that capacity, she selects the merchandise to be sold in the MOMA Design Store and gift catalogs, and collaborates with museum curators to develop products based on the collections and special exhibitions. Mackay worked with 1100 Architects on the recent redesign of the original MOMA Design Store and is now developing the SoHo branch, which will open later this year. Mackay began her career with a degree in textile weaving and interior design from the Parsons School of Design and later earned a degree in fashion merchandising and design from the Pratt Institute. She guest lectures at Parsons and the Fashion Institute of Technology.



NASIR KASSAMALI conceived the idea for a design showroom in 1970, while attending a postgraduate program in Denmark. There he and his wife, Nargis, saw furniture designed by Le Corbusier, Alvar Aalto, Gerrit Rietveld and Arne Jacobsen, and were inspired by the exceptional quality of European manufacturing. In 1974 they founded Luminaire, which has since expanded to two locations, including an award-winning 16,000-square-foot flagship store in Coral Gables, Florida, and a showroom in Chicago. Kassamali has sat on the advisory boards for the Florida International University and the University of Miami School of Architecture. He currently serves on the board of the Wolfsonian Museum, in Miami.



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JANET FROELICH has helped to produce a series of award-winning centennial and millennial issues for *The New York Times Magazine*, where she is the art director. The magazine has won numerous gold and silver awards from the Art Directors Club, the Society of Publication Designers and the Society of Newspaper Designers. In 1999 it won the Magazine of the Year Award from the Society of Publication Designers and was honored with a retrospective at the Art Directors Club, in New York. Previously, she was the art director of *The Daily News Magazine*, a principal designer at *The Daily News Tonight* newspaper, a teacher of drawing and painting, and a painter. Froelich received a BFA from Cooper Union and an MFA from Yale. She lives in Manhattan with her husband and two children.



J. ABBOTT MILLER's work explores the intertextuality of words and images in modern life. He founded the multidisciplinary studio Design/Writing/Research with Ellen Lupton, in 1989. Last year he joined Pentagram as a principal and has since created a range of editorial projects, corporate identities and exhibitions that reflect a fascination with museums and cultural institutions, art and performance, fashion, architecture and photography. Miller is the coauthor and editor of four books, including the seminal *Design/Writing/Research*. He is the editor and art director of *2wice* magazine, which was named Magazine of the Year by the Society of Publication Designers, and is the cochair of the graphic design program at the Maryland Institute College of Art, in Baltimore. He was born in Indiana.



PAUL SAHRE, a graphic designer, hand-prints posters in his basement for nonprofit institutions such as the Fell's Point Corner Theatre, in Baltimore, and the SoHo Repertory Theatre, in New York; he also designs book covers for Knopf, Vintage, Little Brown, Verso, Beacon Press and other publishers. His work ranges from traditional print media to interactive and multimedia design. This summer he moved from his one-man design office to join Doyle Partners, in New York, where he is now an associate partner. Sahre teaches graphic design and typography at the Parsons School of Design and at the Cooper Union School of Art. He received a bachelor's degree in graphic design from Kent State University.



SEAN ADAMS and Noreen Morioka founded AdamsMorioka, in Los Angeles, in 1993. The firm has been recognized globally by a wide range of competitions and publications for its work in print, environments, new media and communications strategies; this spring the San Francisco Museum of Modern Art mounted a retrospective exhibition of its work. AdamsMorioka clients include Gap, Old Navy, the Walt Disney Company, Frank Gehry Associates, Nickelodeon and VH-1 Music First, among others. Adams is a fellow of the International Design Conference at Aspen, a former president of AIGA Los Angeles and a member of the National Board of the American Institute of Graphic Arts. He has lectured extensively throughout the world; he now teaches design history at the California Institute of the Arts.


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SCOTT STOWELL is the founder of Open, a New York design studio whose print, packaging, broadcast and Web projects explore the relationship between form and content. Open has done work for the American Museum of the Moving Image, Fallon McElligott, *The Nation* magazine, Nickelodeon and Nick at Nite, Smithsonian Folkways Recordings and Wieden & Kennedy. Stowell holds a BFA in graphic design from the Rhode Island School of Design. He was a senior designer at M&Co and the art director at *Colors*, the Benetton magazine. His work has been exhibited in Glasgow, Memphis and Tokyo, and is included in the permanent collections of the Cooper-Hewitt National Design Museum, the Victoria & Albert Museum and the Whitney Museum of American Art.



ALLISON MUENCH WILLIAMS is a graduate of the Rhode Island School of Design. She has lectured throughout the United States and is now a visiting critic at Yale University. In 1993 she and J. Phillips Williams founded Design: M/W, where they develop client images through collateral, packaging, Web sites and interactive CDs. The firm has done extensive work for Takashimaya New York, including advertising and packaging programs and several direct-mail catalogs. Recent projects include print collateral, advertising art direction and an interactive sales kiosk for Manifesto, the new cosmetics line from Isabella Rossellini, and the development of an e-commerce Web site and a new paper line, Ever, for Buttenpapierfabrik Gmund. Design: M/W has received several awards from a variety of publications and organizations worldwide.



LISA NAFTOLIN is the art director of *Architecture* magazine. She arrived there from *The New York Times Magazine*, where she was an associate art director. Previously, as a graphic designer at the Art Gallery of Ontario, and in her own studio, she focused on projects in contemporary art and experimental film. Naftolin's work has received awards from the Art Directors Club of New York, the American Center for Design, the Society of Publication Designers and the AIGA, and has been published in *Eye* and *I.D. Magazine*. She is a visiting critic at the Yale University Department of Graphic Design and a guest lecturer at the University of Toronto Faculty of Architecture. She has art directed projects and publications for the AIGA, *Martha Stewart Living* and the Dia Center for the Arts. Naftolin is a native of Toronto; she now lives in New York.

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EMANUELA FRATTINI MAGNUSSON was born in Milan and began her studies in architecture under the tutelage of her father, the renowned architect and designer Gianfranco Frattini. She studied at the German School and earned her doctorate in architecture from the Milan Polytechnic, in 1984. Magnusson's work ranges from architecture, and interior and exhibit design to furniture, industrial design, graphics and Web sites. Her product designs, originally produced and marketed under the name of EFM, are now distributed by the Museum of Modern Art, in New York; her work has been featured in publications around the world. Magnusson has practiced architecture in several European countries, Australia and the United States, and has been operating a private practice in New York City since 1989. She is currently a visiting faculty member at the Parsons School of Design.



ELIZABETH RANIERI and Byron Kuth established Kuth/Ranieri Architects, based in San Francisco, in 1990. The firm has won several AIA awards and the Architectural League's Young Architects award. Their work was recently included in an exhibition on architectural collaboration, *2x2*, at the Berkeley Art Museum. In conjunction with her practice, Ranieri is an adjunct professor of architecture at the California College of Arts and Crafts. She serves on the board of directors of 2AES Center for Critical Architecture and is a member of the Accessions Committee for Architecture, Design and Digital Projects, at the San Francisco Museum of Modern Art. Ranieri studied architecture and fine arts at the Rhode Island School of Design. She and Kuth were recently invited to instruct at the Harvard Graduate School of Design.



WALTER CHATHAM's eponymous New York architectural firm, founded in 1986, has won two national AIA Distinguished Architecture Awards and six New York Chapter AIA Distinguished Architecture Awards. Chatham has consulted on a number of New Urbanism projects, including Seaside, Florida; the Downcity District renovation in Providence, Rhode Island; and the Miami Design District Rehabilitation. He studied painting at the Philadelphia College of Art and then earned a bachelor's degree in architecture from the University of Maryland. He has worked in the offices of Arquitectonica, Tod Williams + Billie Tsien and Jaquelin T. Robertson. In 1982 he founded 1100 Architects with Jeurgen Reihm and David Piscuskas. Chatham has served on the boards of the Institute for Architecture and Urban Studies, and the Architectural League of New York, where he also served as president for four years.







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TROY HALTERMAN is the owner of and vision behind Troy, an interior furnishings shop he opened in the SoHo district of New York, in 1996. The store sells a selection of found objects, functional pieces and decorative works from classic and contemporary designers. All betray a minimalist sensibility, a taste for luxurious materials and the desire to mix and match styles. Halterman features the work of young designers alongside that of the masters, from outstanding student work to an iconic Jacobsen chair. In 1997 he launched the Troy Design Collection, a line of personal and made-to-order creations—including beeswax candles and an Icelandic sheepskin ottoman—updated each spring and fall. The store currently showcases jewelry by Rebecca Selva and furniture by Maarten Van Severen and Ou Baholydhin.



NEIL FRANKEL is Fitzhugh Scott Distinguished Critic at the University of Wisconsin/Milwaukee School of Architecture and Urban Planning. Previously, he was the director of Skidmore, Owings & Merrill's Chicago architectural interiors practice. His recent projects include corporate headquarters, professional service firm offices, research laboratories, showrooms, convention centers, performance facilities and academic institutions. Last year he introduced the Frankel Series of seating and tables for Knoll. Frankel was elected to the Interior Design Hall of Fame in 1994 and to the International Interior Design Association (IIDA) College of Fellows in 1997. In 1998 he was elected president of the IIDA and to the board of trustees of the Worldesign Foundation. He is a member of the advisory board of the Chrysler Corporation Award for Innovation in Design.



GRACE JEFFERS is an educator, marketing consultant and design advocate, who integrates art history, anthropology and real-world experience into the process of industrial design and manufacturing. Her projects have been displayed in museum galleries and trade shows alike. Jeffers is a graduate of the Art Institute of Chicago and the Bard Center for Studies in the Decorative Arts, and is currently an instructor in the Museum Studies graduate program at the Fashion Institute of Technology, in New York. She is also the curator of the Ralph and Sunny Wilson Historic House Museum in Temple, Texas. Jeffers writes for several consumer and academic design publications and is the recipient of numerous awards, including the National Merit Award for Historic Preservation and the Chicago Athenaeum Good Design Award.

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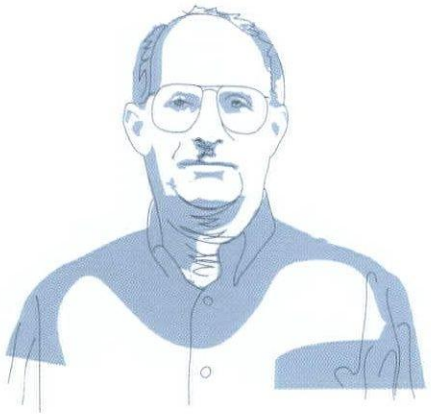
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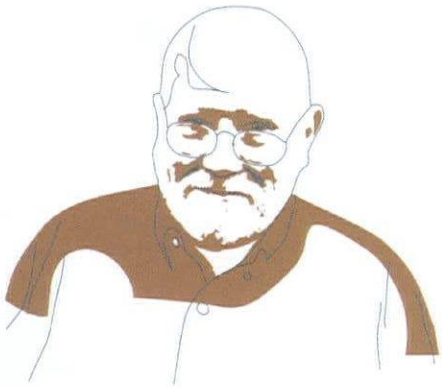
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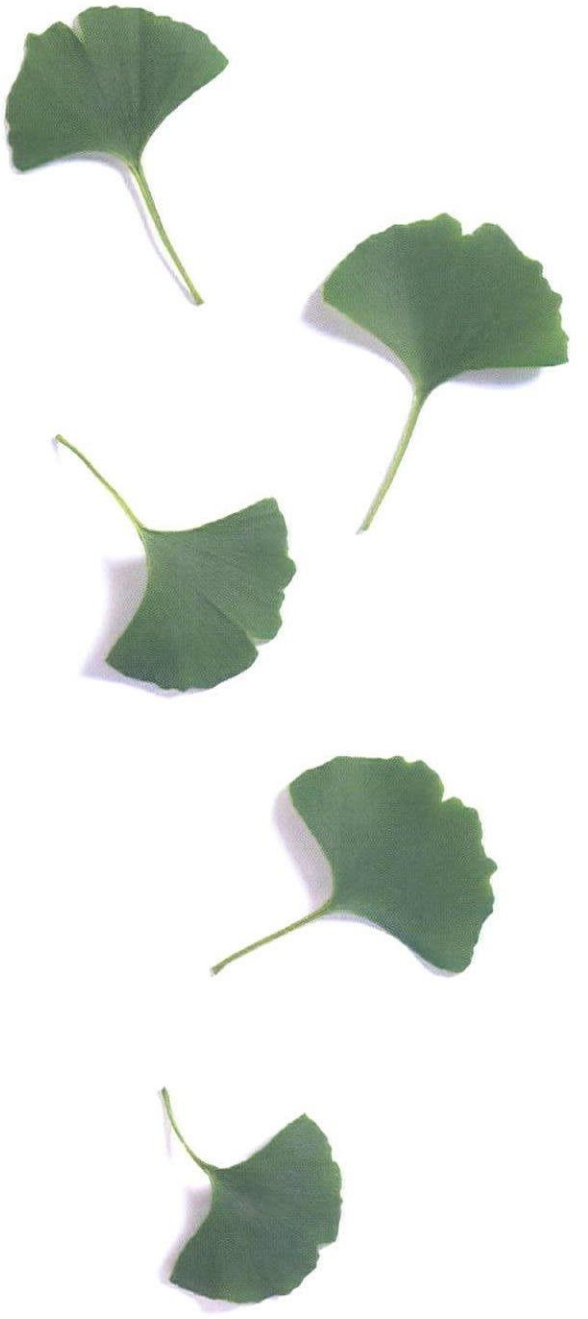
CATHERINE BAILEY, along with Joe Tan, formed One and Co., an independent product development consultancy, in 1994. Since then, the firm, which is now based in Oakland, California, has expanded its designs to an increasingly wide range of consumer products, with a focus on fashion and trend-conscious design combined with the technical requirements of performance athletic gear. Recent work includes snowboarding boots for Burton Snowboards, K2 in-line skates, mountaineering equipment and trail running shoes for Montrail, and Surf lifestyle watches for Nixon. Bailey received a bachelor's degree in industrial design from Syracuse University, in 1990, then joined Nike Inc., where she was a lead designer for outdoor footwear and cross-training products for women.



ROGER MINKOW, M.D., wants to improve the way people sit, whether in chairs or on bicycles, airplanes or automobiles. His award-winning ergonomic Body Geometry Bicycle Seat was the subject of more than 60 magazine articles in the last year alone. Other creations include the seat cushions now used for the pilots and copilots of all United Airlines 767s, the Body Sculpture Dining Chair and Stressless Recliner, the Task Chair, the Micro Surgical Chair used for lengthy plastic-surgery procedures, the Spine Align Cushion for computer operators and special support cushions for automobiles and stadium seating. His Body Geometry Cycling Gloves have been shown to reduce elbow and arm pain and numbness in cyclists. Dr. Minkow is a former co–medical director of the San Francisco Spine Center and is currently the president of Outcome Therapy.



BEN FETHER is director, with Richard Miles, of the Fether Miles Group, which includes FM Design and FM Modelmakers and is based in London. Its work ranges from consumer technology products, furniture and packaging to transportation and building systems. Fether prefers to integrate design into a social context, which has influenced the FM philosophy and the evolution of its comprehensive approach to design and development. His work has won awards from G Mark, NeoCon, IIDA, iF and IDEA, and is included in the permanent collection of the Museum of Modern Art, in New York. Fether is a fellow of the Chartered Society of Designers and of the Royal Society of Arts. He is an international member of the Industrial Designers Society of America.



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CHUCK HOBERMAN is the president of Hoberman Associates, in New York, where he invents and develops "Unfolding Structures"—objects that fluidly and completely transform in size and shape, from toys, tents and emergency shelters to folding houses and portable theaters. His work has been exhibited at the Centre Georges Pompidou, in Paris; at MOMA, in New York; and at the California Museum of Science and Industry, in Los Angeles. He is also the founder and president of Hoberman Designs, which produces an award-winning line of toys based on his inventions, including the Hoberman Sphere. Recent projects include a retractable dome for the World's Fair in Hannover, Germany; an expanding sphere representing the Big Bang, at the American Museum of Natural History, in New York; and a geodesic atrium sculpture for the city center in Otaru Bay, Japan.



JANET ABRAMS, critic and curator, is the founder of Leading Questions, a New York–based forecasting consultancy that assesses the impact of emerging technologies on the designed landscape and the quality of public life. The firm brings together global thinkers and creators for curated live events and publications, such as the yearbook *IF/THEN: Design Implications of New Media*. Abrams is a contributing editor to *I.D. Magazine* and has written about architecture, design and media technology for many other publications. She has taught graphic-design history at Yale University and interface design at the Parsons School of Design. Abrams holds a Ph.D. in architectural history, theory and criticism from Princeton University. This summer she and the industrial designer Donald Carr will cohost the fifth annual Long Lake Design Camp.



JUDY ELLIS founded the first baccalaureate program in toy design, at the Fashion Institute of Technology, in 1989, and continues to chair the department. She is a graduate of the Parsons School of Design, and spent seven years there as a professor of graphic design. She founded the consulting company Graphics for the Environment and was formerly a designer at Chermayeff and Geismar. Ellis also launched Discover Together, a program that involves design students with children in a Head Start day-care center, and has conducted Expression Through Art workshops at elementary schools in Harlem. The State University of New York awarded her the Chancellor's Award for Excellence in Teaching in 1999; this year, she won the WITTY Award from the national nonprofit group Women in Toys, for outstanding contributions to the toy industry.



PETER HALL is a design critic based in New York and a writer at large for *I.D. Magazine*. He wrote and coedited the book *Tibor: Perverse Optimist* with the late Tibor Kalman; contributors ranged from David Byrne to Jay Chiat, Kurt Andersen and Isaac Mizrahi. Hall is most recently the coauthor of *Pause: 59 Minutes of Motion Graphics: Broadcast Design, Music Video, Animation and Experimental Graphics from Around the World*. He has also contributed essays to the books *Websights* and *Architecture and Film*. Hall writes for several publications, including *Metropolis*, *The Guardian*, *Print*, *Black Book*, *Architecture* and *Interiors*. He plays bass guitar with a Latin lounge band called the Moonrats.

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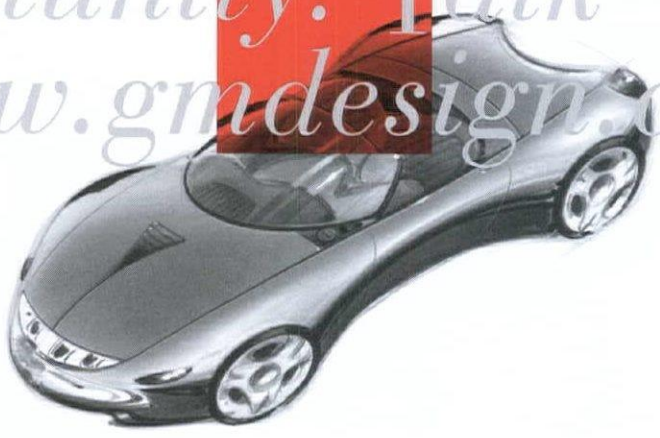
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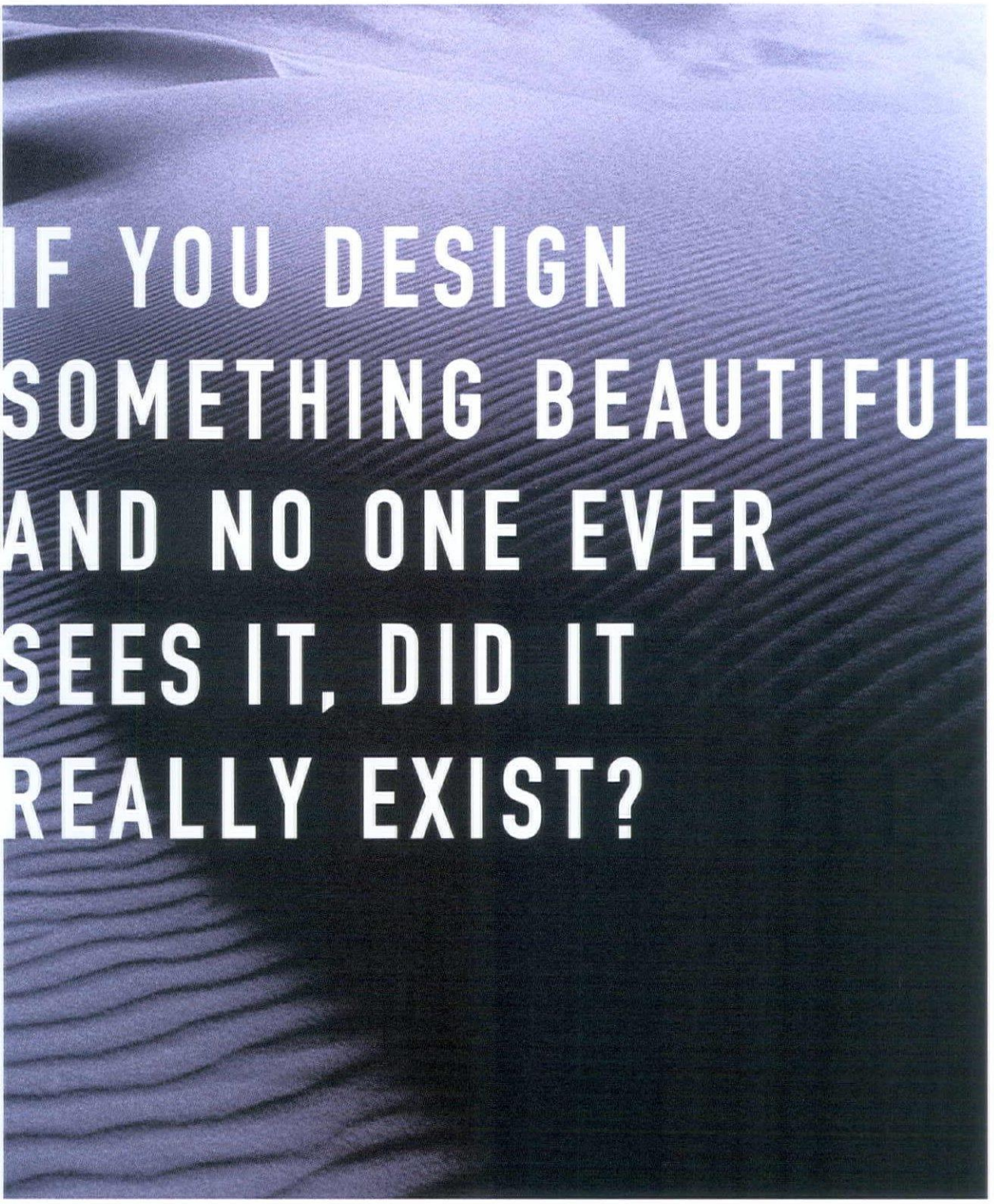


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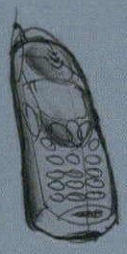
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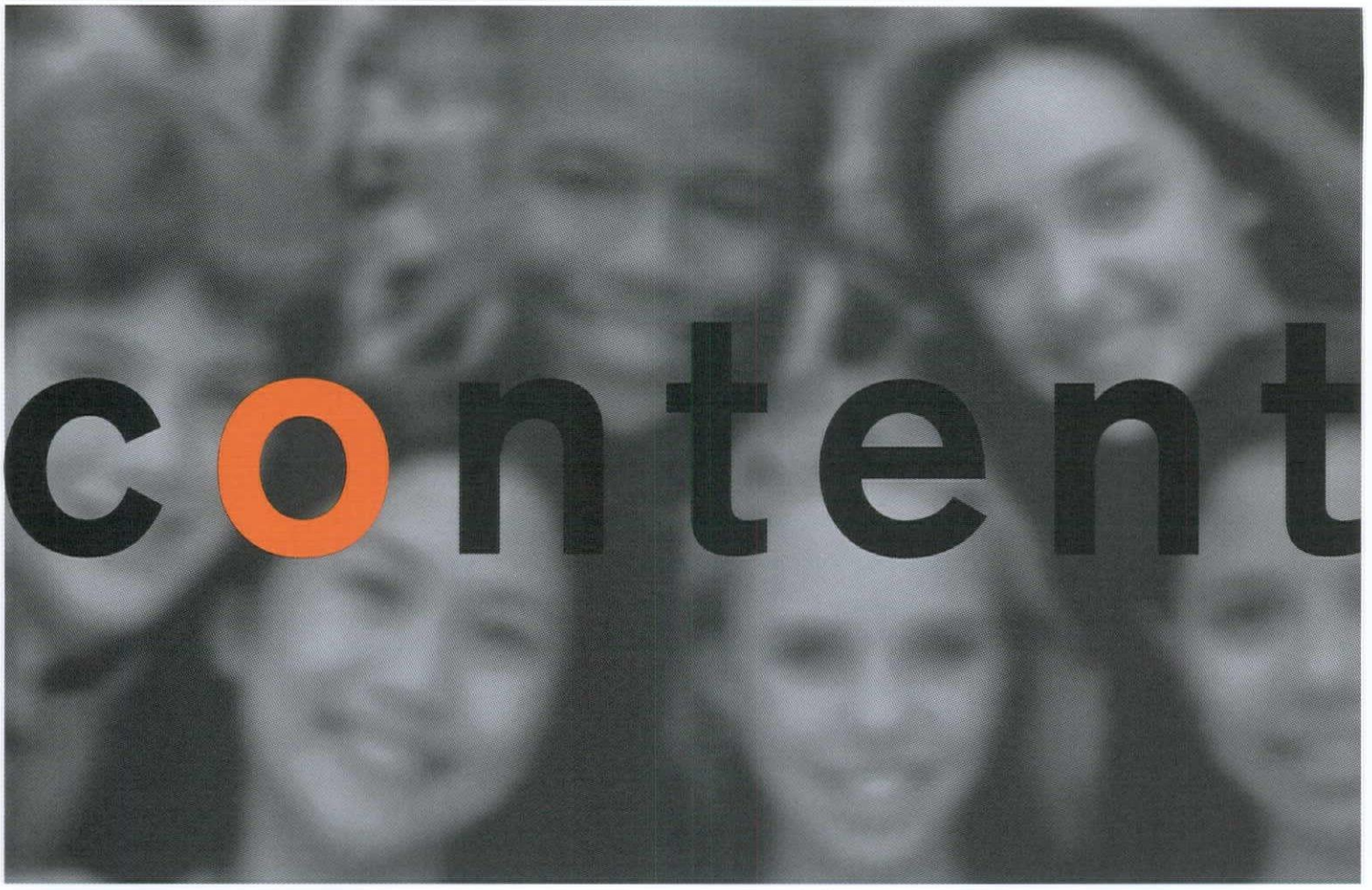




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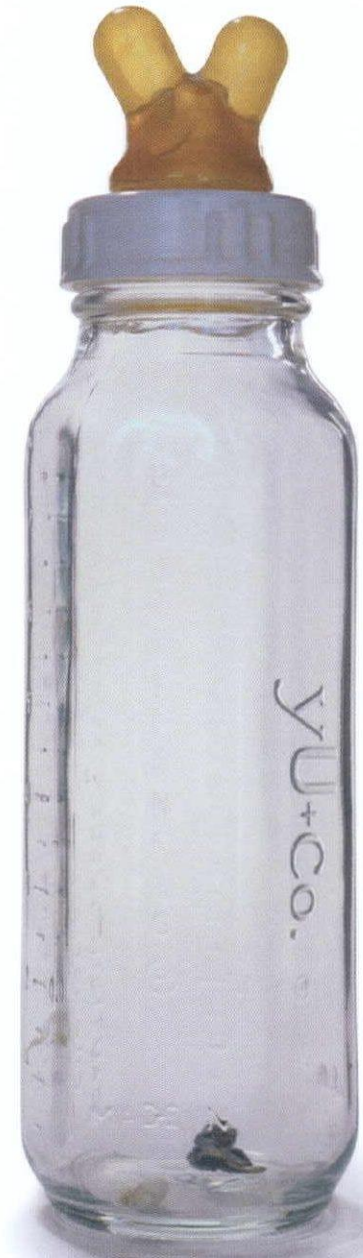
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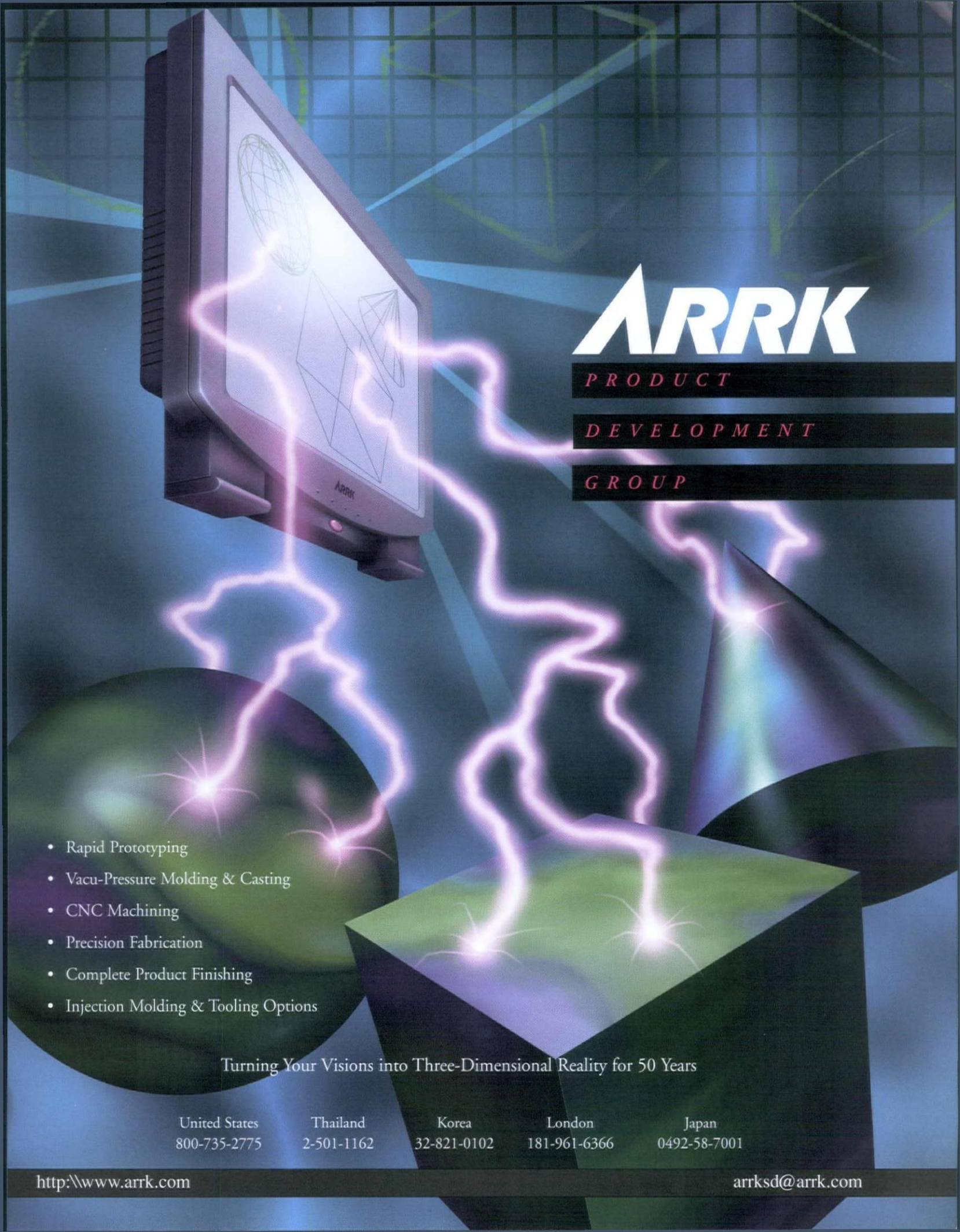
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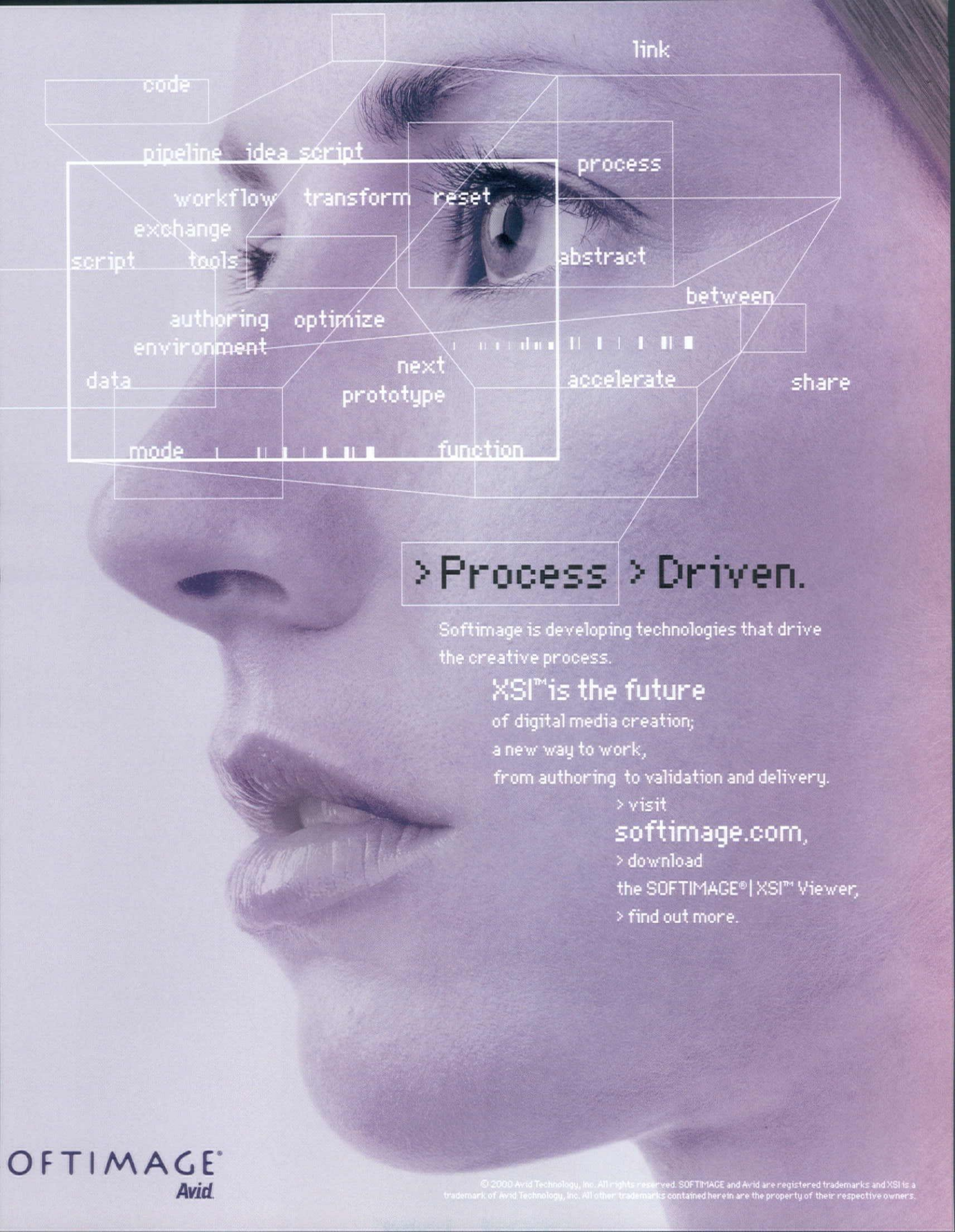
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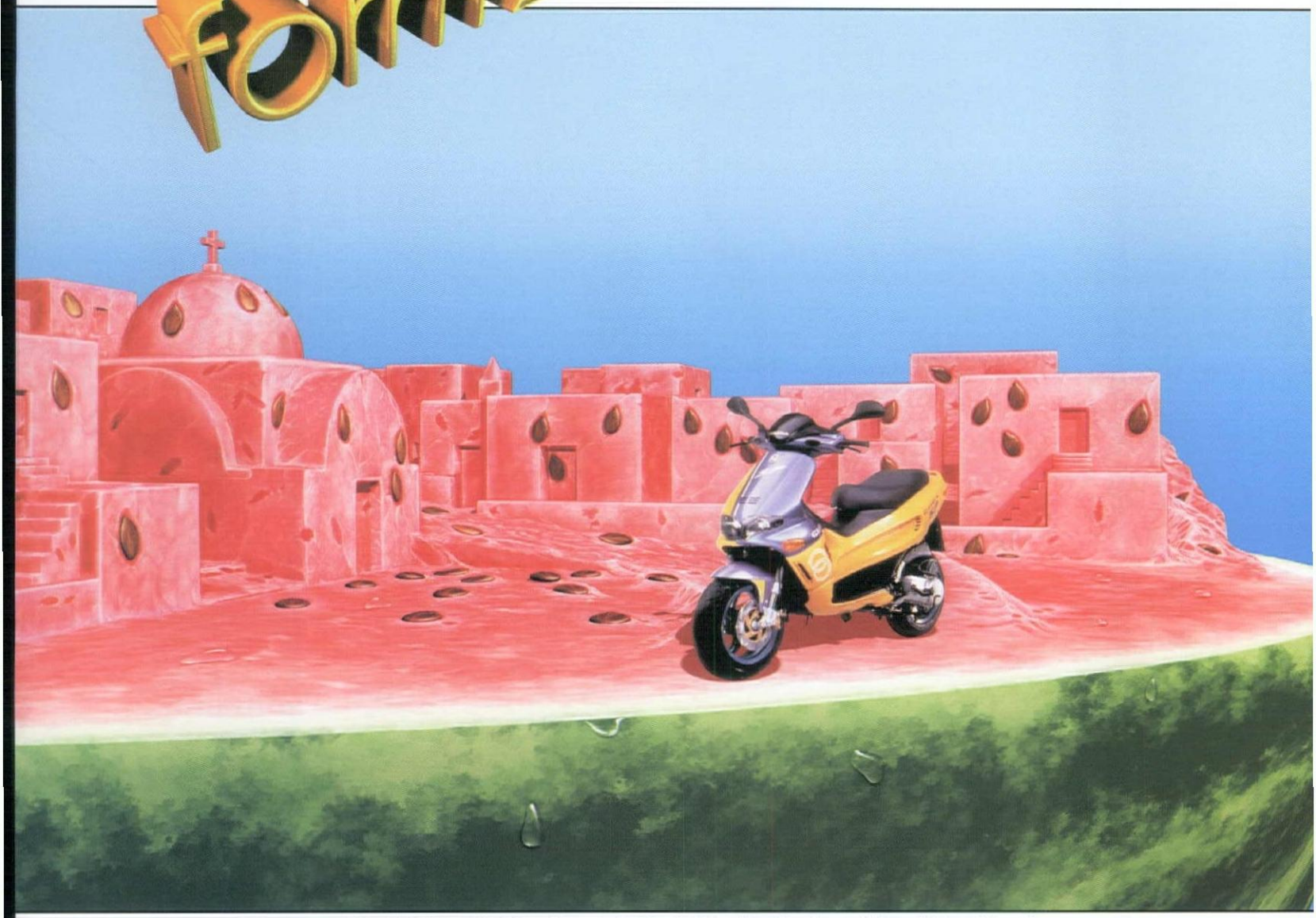
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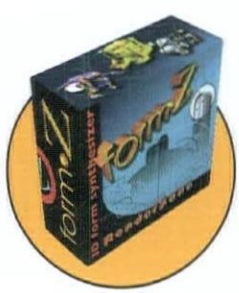
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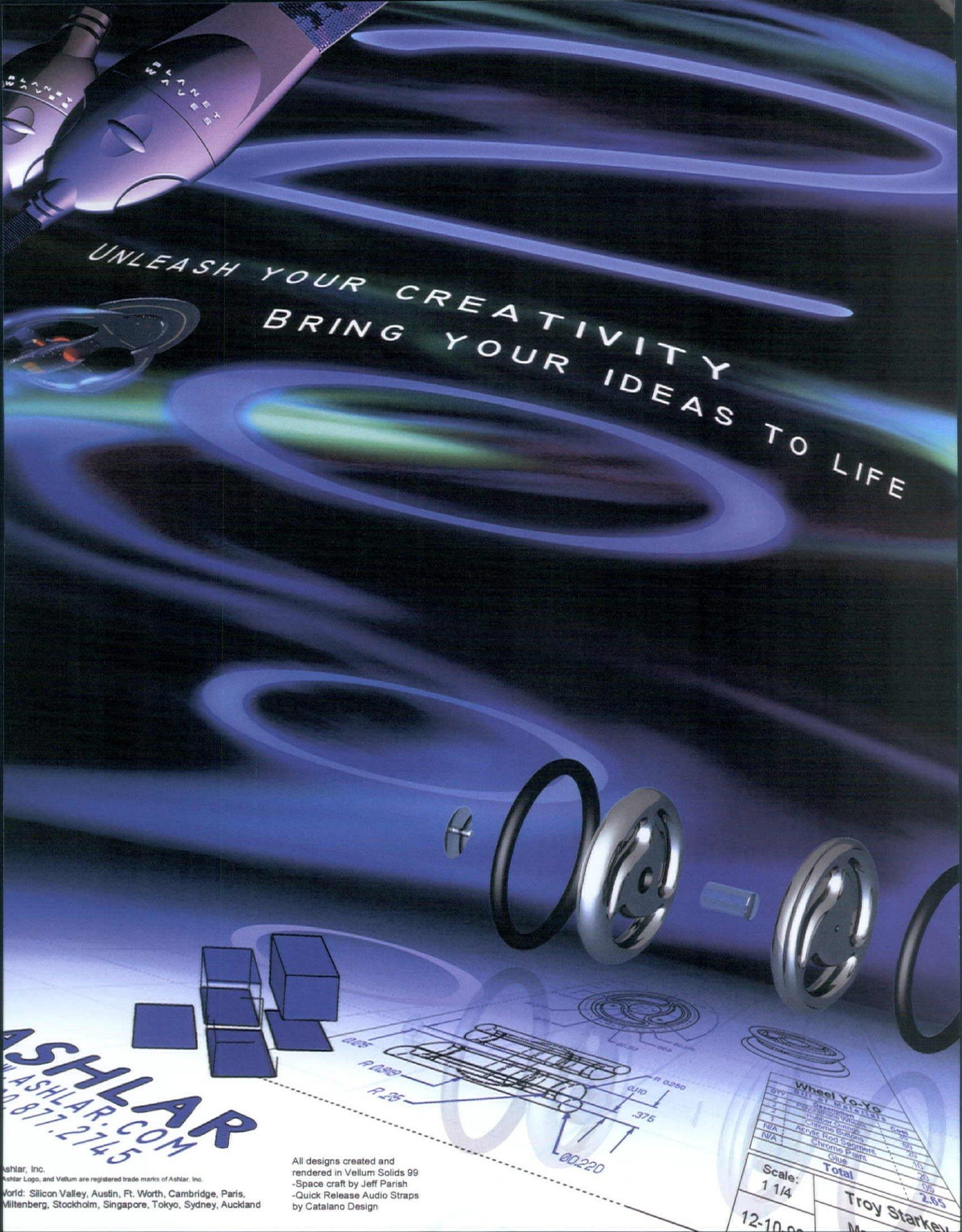


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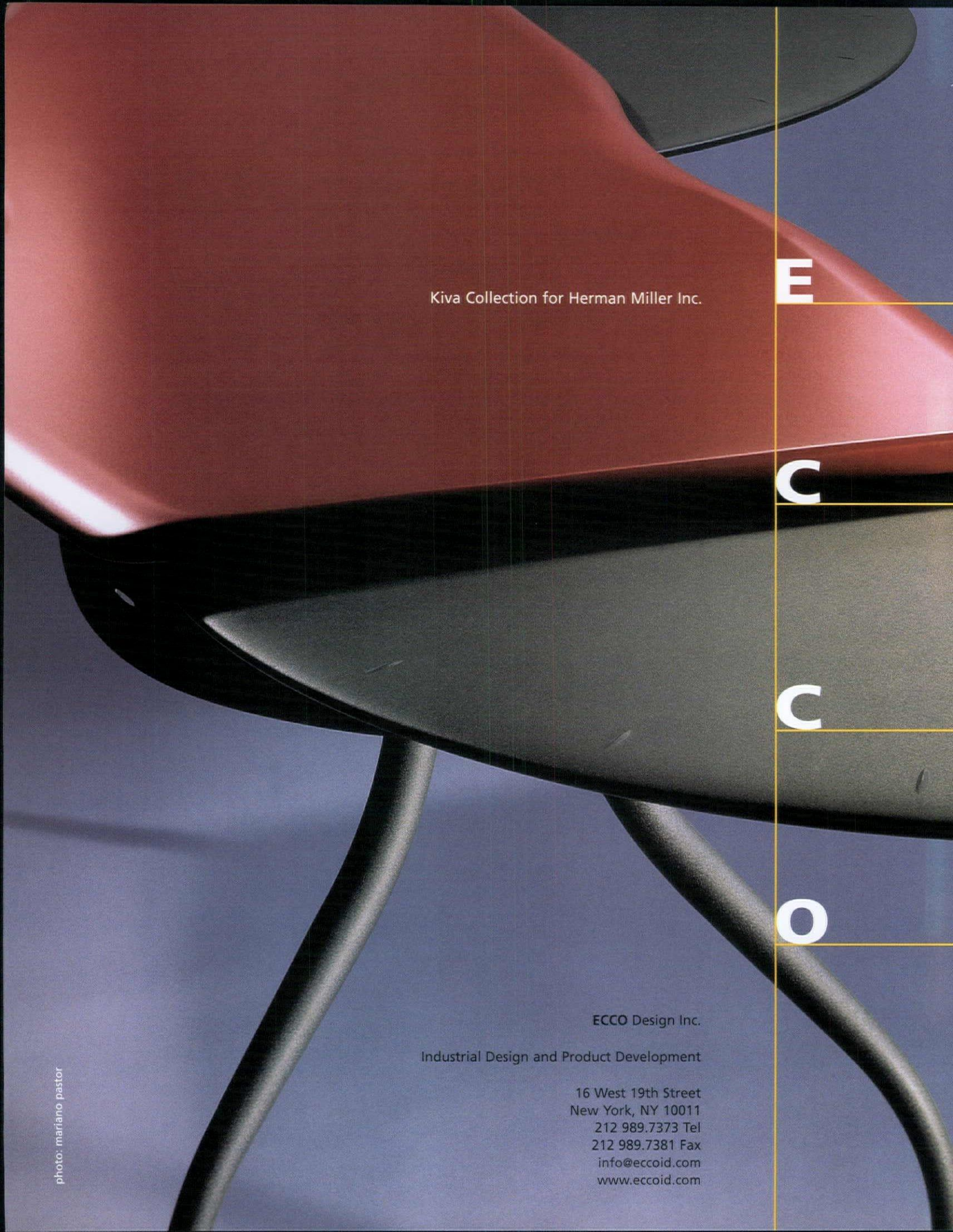


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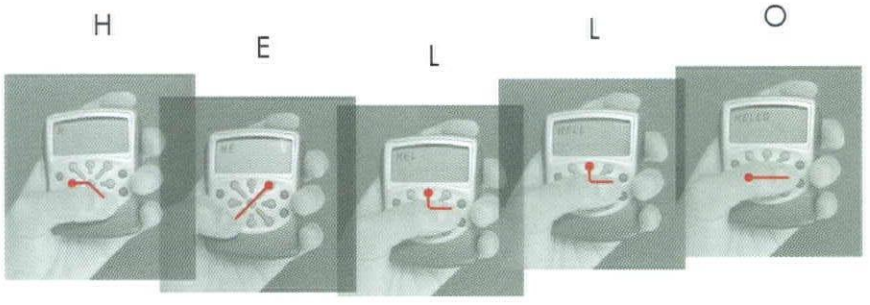
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STROKES OF GENIUS

Restraint. It's a favorite word among Design Review juries, most often used to identify the value in a good design. Backed by ample resources and the unchecked confidence of a client (or the absence of a client altogether), the designer imposes his own constraints. In an alternate scenario, the designer faces a genre typically extravagant and decides to aim for simplicity. The jurors this year rejected excess and overdesign; they rewarded self-discipline and thoughtfulness, wit and ambition.

They discovered these qualities in unexpected places: The Environments jury put humor before beauty; the Concepts and Equipment juries favored environmentally conscious work. The Consumer Products jury chose a nutcracker made of one glorious, stainless-steel part over a highly engineered motorcycle; the Furniture jury said *yes* to the two-levered Freedom chair and *no* to the million-buttoned Leap. The Packaging jury could allow indulgence, but only in the company of straight intelligence, as in the case of the Issey Miyake Summer Fragrance bottle, which upstages its distracting travel case.

Then there was the Graphics jury. Among a rash of monographs this year—and the rumor of more to come—the jurors had to decide whether they should recognize self-promotion, however impressive; whether, in good conscience, they could award "masturbatory"—albeit stimulating—work above that which is equally smart yet conventionally aesthetic. Irreverence can be a pointed impropriety that forces the question, What are we designing for? Or it can just be jerking off.

In all cases, the jurors instinctively objected to what could be perceived as an immodest desire for attention—or lack of restraint. What offends the moral sensibility in turn offends the visual. Similarly, there is nothing you can tack on to a soulless design to make it beautiful.

This is perhaps why the Graphics jury gave Bill Cahan an award, not for *I Am Almost Always Hungry*, the self-initiated, self-edited collection of graphic design by Cahan & Associates, but for the kind of project his firm has always done well, an annual report. It is also the kind of work that employs many a graphic designer, obliged, like any other designer, to reveal the beauty in a useful thing.

LAUREN NEEFE

I.D. dedicates this issue, with affection and admiration, to the memory of Tony Arefin (1962–2000), the art director of *I.D. Magazine* from November 1993 to June 1997.



CONSUMER PRODUCTS

Jurors on the Consumer Products panel brought to the table their own particular set of aesthetic criteria for judging this diverse category: Freeman Thomas consistently articulated the need for "passion" in design, or "that part of the art that is beyond pragmatism." Bonnie Mackay emphasized the often unintended ways that products interact with their users, as well as the importance of ergonomics and ease of use among audiences with particular needs, such as the elderly. Nasir Kassamali adopted a position of "less is more," turning to Dieter Rams for inspiration: "Good design is something you don't have to explain." A consistent theme that emerged was how design itself should proceed, whether along the lines of mathematically derived rationalism or according to a more unfettered, emotional ethos. At the root of the discussion were several questions: What are products for? Can products serve both our physical and metaphysical needs? What choices can designers make to improve the lives of consumers?

Ralph Krämer's walnut opener and Yamaha's electronic cello embody at once aesthetics, functionality and a sense of occasion intrinsic to their use. These two winning products are separated by a vast technological gulf but united by purity and precision—whether the task is as quotidian as opening nuts or as transcendent as some future Rostropovich playing Bach's cello suites. Both products speak to incorporating beauty into everyday processes. As Kassamali stated, "Design is the essence of life."

Characterizing the myriad products in this sprawling field is nearly impossible, but as Mackay noted, there is "something about motion": a preponderance of products with a focus on speed, portability and fluidity—from scooters and skateboards to Sony's VAIO music clip, a battery-size unit for downloading and playing music. In certain cases a multiplicity of products with similar claims of functionality left the final decision a question of looks, as in the "stapler beauty contest" that emerged among companies such as Swingline, Boston and Rexite. Mackay observed a tendency toward "seriousness" in the jury's final selections; indeed, the panel generally steered clear of products that featured overly whimsical anthropomorphic forms or the already clichéd use of translucent plastics. Often an overall form was lauded but lost its luster under closer examination.

In the end, the quality Thomas called passion—a value that runs through a product, from engineering to aesthetics—seemed to be the prevailing criterion for inclusion, which might explain why it was relatively easy to rule out certain products. "Corporations have a hard time justifying passion," Thomas said. "It's almost a black science for them." As a rule, passion was evident in the very conception of the product, reflecting a desire not merely to add another ostentatious gewgaw to a booming market, but to augment the passion of life itself.

JURORS: Nasir Kassamali, Bonnie Mackay, Freeman Thomas
MODERATOR: Tom Vanderbilt



YAMAHA SILENT CELLO

As part of its series of electronic analog wind and stringed instruments—such as last year's winning entry, the clarinetlike wind MIDI controller—Yamaha's "silent cello" takes one of the largest symphonic instruments and presents a compact, easily transportable package, only one-tenth the size of a standard cello, that approximates concert hall–quality acoustics.

What impressed jurors most was Yamaha's ability to retain a level of grace and elegance in the form yet meet the quite different needs of the electronic instrument's technological applications. "You have this bulbous instrument, and all of a sudden it's so slim and trim—but still performing," Mackay said. "There's nothing you want to remove," Kassamali noted. For Thomas, the cello was a beautiful bridge between two worlds: "They have definitely respected where the instrument has come from, and they've redefined it into a modern product. But it's not some plastic piece that has no value—they've successfully interpreted tradition into modernity."

The Silent Cello is a boon for urban cellists, who have limited access to practice space and are consigned to hauling their instruments in and out of taxicabs. Its "silent" feature allows the instrument to be played anywhere, even in a thin-walled New York City apartment, and reverb settings such as "Large Hall" and "Room" allow the musician to modulate the experience. A chest support even gives it the feel of an acoustic cello. But most importantly, the cello emits a rich tone that belies its thin, storklike posture. A "silent cello" seems like a contradiction—an instrument deprived of its voice—as does that the fact that most of what visually makes a cello a cello is absent from its form. Yamaha's design, however, takes absence not as a liability but as a new space in which to create, with the sound filling in what the eye sees only as an outline.



Ikuro Mine (at bottom), senior engineer of Yamaha's Design Laboratory, has a degree in product design from the Aichi Prefectural University of Fine Arts and Music. Codesigner Sunao Okamura (at right), who majored in product design at the Tama Art University, is in charge of pianos and portable keyboards at Yamaha. Yasuhiro Kira (at left) majored in product design at the Chiba University Faculty of Engineering and is general manager of the Yamaha Design Laboratory.

Why create a "silent cello"?
It was planned as part of a silent musical instrument series. There were many requests for a cello after the silent violin was produced.

How were you able to reduce the cello's profile without sacrificing sound quality?
A body was made of the selected wood, and sound was reproduced by picking up the vibration of the string with a special microphone.

What were the challenges in incorporating electronic elements into an essentially acoustic instrument?
The main focus was whether it could be produced as a compact instrument without spoiling its original elegant, traditional styling.

CLIENT/COMPANY
Yamaha Corporation, Shizuoka, Japan.
IN-HOUSE DESIGN
Sunao Okamura, supervisor; Ikuro Mine, senior engineer; Yasuhiro Kira, general manager.
MATERIALS/FABRICATION
Maple, spruce, ebony, beech, iron, ABS.
HARDWARE/SOFTWARE
Apple Macintosh; HP Cadra System, Windows NT, Adobe Photoshop, Adobe Illustrator.





PICO WALNUT OPENER

One of the more curious testaments to the success of Ralph Krämer's Pico, a sleek one-piece stainless-steel walnut opener, is that a store in Paris ordered it to sell as jewelry. The addition of a simple leather strap transformed it into an alluring medallion whose alternately jagged and curved shape evokes elements of the Moon, an industrial tool and the illuminated Batman logo.

That a product should become an object of human adornment speaks volumes about the purity of its form, but what ultimately won the jury over was the way Pico combines visual appeal with a functional revolution in the humble art of cracking nuts. "He has achieved design excellence just by thinking out of the box," said Thomas. "For years, everybody has used the normal nutcracker. He thought: 'You know what, maybe there's something better.'" With a minimum of effort, the Pico neatly cleaves its target, leaving no broken shells or crumbs; the teethlike points on the edge are then used to pry out the nut's meat. A recessed dimple on one side makes the otherwise flat Pico easy to grasp and retrieve from a tabletop.

Kassamali applauded the sense of ceremony inherent in the device: "There's an interaction between the desire to eat and something that you to do to get it—by cracking and destroying." Mackay observed, "It's beautifully brushed; the edges are so friendly." Simple in contrast to products such as the Ducati motorcycle, Pico proves that design can work effectively in products that consist of one or one hundred pieces. "I want to send a message that simple things that are so well designed should also exist in our art," Kassamali concluded.





Ralph Krämer has a master's in industrial design from the University of Saarbrücken. After working with a sporting-goods manufacturer, Krämer branched out on his own in 1983. His first flatware collection, with Mono, made its debut in 1986; since then he has concentrated on tabletop and other household accessories. Krämer has won numerous awards and has been the subject of many international exhibitions. He lives in Germany, where walnuts are popular.

Is the world ready for a better walnut opener?
The sophisticated consumer increasingly is demanding clarity of form and simplicity of function in everyday applications. The best testimonial to this is the reception the product has received: Through the 1999 holiday season, Mono sold in excess of 30,000 units in Germany alone.

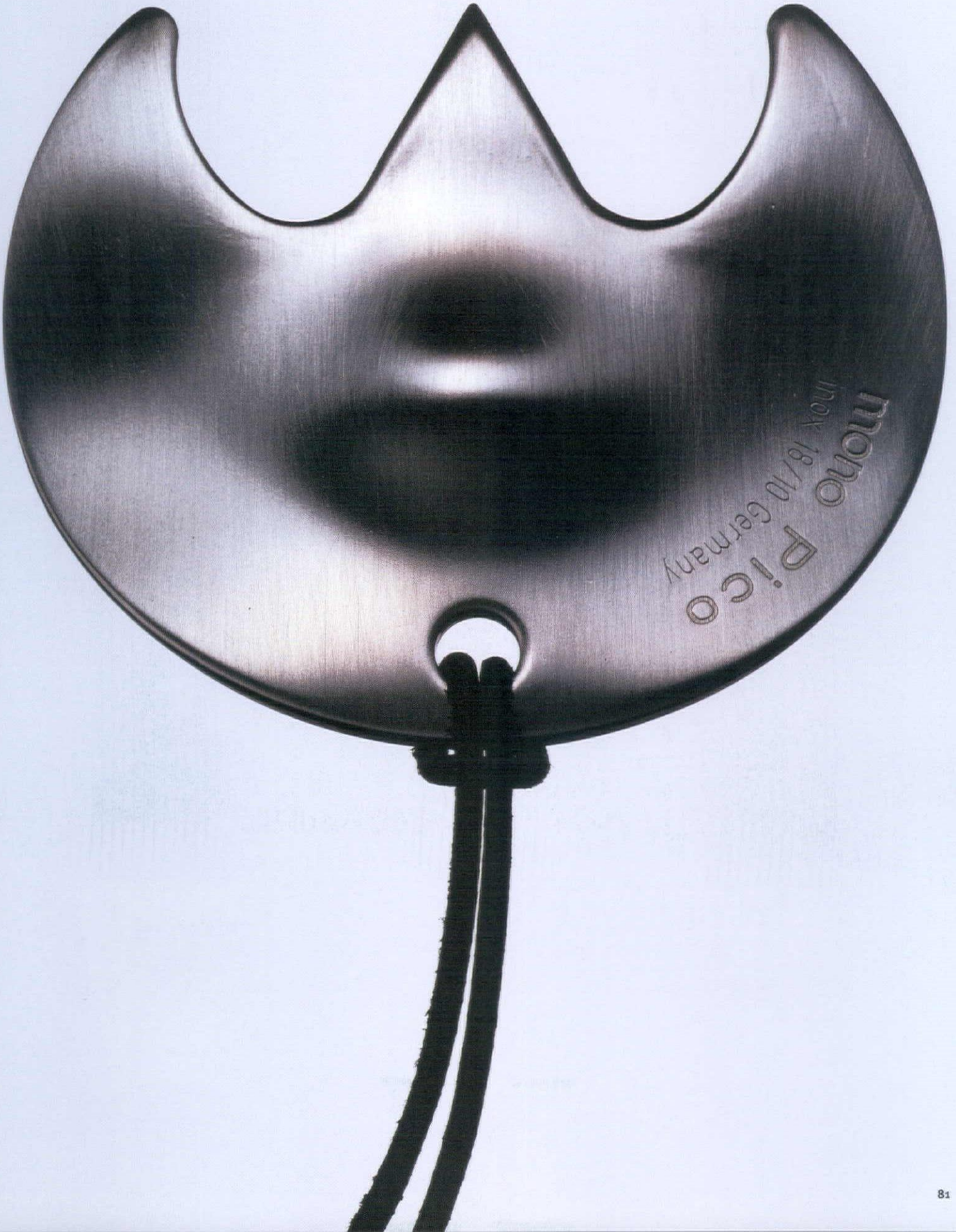
Why did you choose the name Pico?
For many years it has been a practice of Mono, the manufacturer, to give its products names that end in *o*. When we were looking for a name and describing the activity of removing the nut from the shell, the word *pick* came up, and from there came Pico.

How did you determine the shape and material?
The choice of material was a given, because Mono is known for its 105-year tradition of excellence in the production of high-quality stainless-steel products. Stainless steel also is a clean, food-friendly material that has the necessary strength to crack open a walnut with a minimum of surface leverage. As far as the shape, I was concerned with maximizing the dictum of form and function by redefining the basic geometric figure of a circle and reducing it to a minimal utilitarian surface.

Did you experiment with other designs first?
Yes. This particular design was selected for production purposes because I decided to put "movement" into an otherwise flat disc. The wavelike shape allows Pico to be lifted easily from a flat surface, such as a table. The dimple in the center of the tool allows it to be grasped firmly by the thumb in conjunction with the middle and index fingers, protecting the user. And the shape has a sensuous appeal to the touch.

What do you think of the fact that some people are wearing Pico as jewelry?
It is simply a confirmation of form appealing to the senses, as well as our intrinsic instinct to decorate ourselves and our homes with items that project our own sense of pleasure.

CLIENT/COMPANY
Mono Tabletop, Atlanta, GA.
CONSULTANT DESIGN
Ralph Krämer, Mettmann, Germany.
MATERIALS/FABRICATION
18/10 stainless steel.


mono Pico
inox 18/10 germany



FLATRON 15.1-INCH LCD TV MONITOR

CLIENT/COMPANY
LG Electronics Inc., Seoul, Korea.
IN-HOUSE DESIGN
Chul-Ho Kim, executive vice president; Chul-Bae Lee, senior designer.
MATERIALS/FABRICATION
Front bezel: acrylic cut, rear pattern printing, assembly. Middle part: aluminum forming. Back cover: ABS translucent injection molding/non-spray. Leg: aluminum diecasting. Overall: Non-spray.
HARDWARE/SOFTWARE
Pentium II PC; Silicon Graphics octane & O2; AutoCAD, Adobe Photoshop, Adobe Illustrator, Pro/Engineer.

With precise geometry, understated aluminum and plastic surfaces, and boldly expressive details—such as an elongated bulletlike metal stand that protrudes from the back—the Flatron was favored by the jurors for its unconventional formality and sense of refinement. "It's extremely elegant and much more formal than most monitors," Thomas observed. "It differentiates itself from the iMac." Available in a range of colors, the Flatron monitor can stand alone or be inserted into a variety of supports for different configurations.



ISUB

CLIENT/COMPANY
Apple Computers, Cupertino, CA.
IN-HOUSE DESIGN
Apple Industrial Design.
MATERIALS/FABRICATION
Injection-molded plastic.

Intended to complement the Harmon/Kardon Odyssey audio system when paired with the iMac, Apple's iSub subwoofer impressed the jurors for the way its clear-plastic exterior (which, like a medical-school model, reveals the complex innards within) echoes the iconic power of the iMac yet asserts its own design language. The panelists were also intrigued by its thematic overture to human aurality. "It expresses a form that is something like the ear canal," Thomas noted. The iSub indeed functions in much the same way, pushing sound waves out from an inner chamber. Meant to reduce the interference produced as sound travels through a system, the iSub is modeled on, in Apple's own words, "the diffusion patterns of convection in liquids as a visualization of the behavior of the sound carried in air."





CAMPINGAZ SCORPIO 270

CLIENT/COMPANY
Campingaz, Saint-Genis-Laval, France.

CONSULTANT DESIGN
Design Continuum Italia, Milan, Italy: Bruce Fifield, principal and strategic design director; Aleksandar Tatic, senior industrial designer; Roberta Cantone, Stefano Casartelli, Thomas Sutton, Kevin Oliver, junior industrial designers.

MATERIALS/FABRICATION
Plastic metal structure, stamped metal arms and legs.

HARDWARE/SOFTWARE
Ashlar Vellum, Pro/Engineer, Adobe Photoshop, Adobe Illustrator.

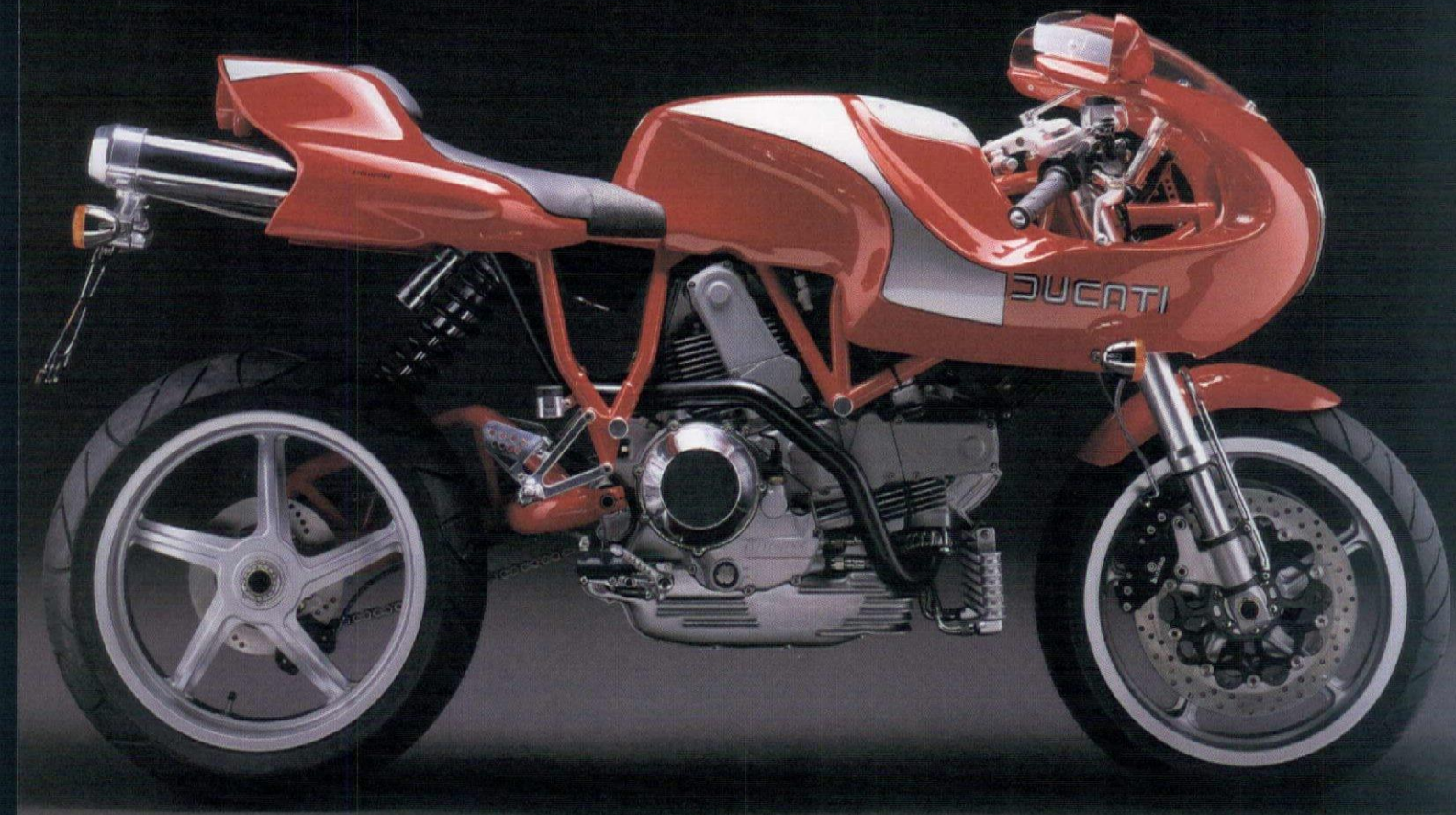
Campingaz's portable stove, with its arachnid telescoping legs and sense of balance, drew adulation for providing simple, elegant solutions to the particular variables—wind, uneven surfaces and so on—of cooking in the great outdoors. Whereas most similar stoves place the fuel cartridge directly below the pan, the Scorpio's is flanked to one side. "You can put a pot on it and it won't topple over," Kassamali noted, and "the controls are farther away from the stove." The Scorpio, designed by Design Continuum Italia, was also cited for easily accommodating larger or smaller gas canisters, thanks to its adjustable legs.



DUCATI MH900E

CLIENT/COMPANY
Ducati Motor Spa, Bologna, Italy.
IN-HOUSE DESIGN
Ducati Design Center, Pierre Terblanche.
MATERIALS/FABRICATION
CAD, 5-axis CNC milling.
HARDWARE/SOFTWARE
Alias, Silicon Graphics hardware.

When Ducati launched its new MH900E motorcycle via Internet auction at the crack of the new millennium, it sold out its entire first-year production run within half an hour. The retro-futurist styling and sheer profile (a camera lens in back, coupled with a screen near the handlebars, eliminates the need for wind-dragging mirrors) of the motorcycle ignited similar interest among the panelists. "The Ducati is absolute romance," Thomas said. "The company has identified its own history but created a very modern shape." Kassamali wondered if the bike, with its high $20,000 price tag and myriad components, even belonged in the same category as the other entries. Thomas argued that all design should be as passionate as Ducati's, no matter what the price point or product: "Look at Raymond Loewy. He put the same amount of energy into designing a stapler, a train, a postage stamp or an automobile."





TRIPPEN HI-CUT WINTER SHOE

CLIENT/COMPANY
Trippen Gmbh, Berlin, Germany.
IN-HOUSE DESIGN
Angela Spieth, Michael Oehler.
MATERIALS/FABRICATION
Traditional hand-sewing.

"I'd like to know where to get these in New York," Mackay mused. Trippen's Hi-Cut, which melds gladiatorial flair with German technique, unites a supple "inner shoe" with a harder leather shell. "What's nice is the way the front gives the impression of laces," Thomas said, "as well as providing ventilation." High marks were given to the stitching and overall silhouette. "I love the shape of the zipper—the way it adheres to the foot," Mackay noted. "The details are so suppressed," Kassamali added. "I wonder what impression it would leave in the snow," Thomas asked, examining the sole. "It looks like a hoof."



GOOSENECK SWIVEL LOPPER

The jury initially expressed mild enthusiasm for Fiskars' rather conventional-looking pruning tool. Then they discovered that the bladed head swivels—and a collective "ahhh" filled the room. "That makes *all* the difference," Mackay said. According to Fiskars, pruning is easier when the tool is held horizontally rather than vertically, yet to cut horizontal branches, pruners must be held vertically. The Gooseneck solves that problem with a simple twist, allowing the user always to prune horizontally. Judges also cited the extended "gooseneck," which allows not only for a higher reach but less interference from handles when pruning in difficult-to-reach places. "Traditionally these pruners have so many parts, and if you leave them outside they just rot," Thomas said, lauding both the simplicity and the nonstick coating that reduces friction and rust.

CLIENT/COMPANY
Fiskars, Middleton, WI: Alan Rutkowski, senior product manager; Carol Hoffman, Steve Klingemann, designers.

CONSULTANT DESIGN
Advanced Design Concepts Inc., Pewaukee, WI: Mark Shaeffer, president; Darrell Wiatrowski, project engineer.

MATERIALS/FABRICATION
Steel, glass-reinforced nylon; injection molding, metal stamping.

HARDWARE/SOFTWARE
Pentium II workstations; Pro/Engineer, Solidworks.



ALPA 12WA AND ALPA 12S/WA

CLIENT/COMPANY
Alpa Capaul & Weber, Zurich, Switzerland.

IN-HOUSE DESIGN
Ursula Capaul-Weber and Thomas Weber-Capaul.

MATERIALS/FABRICATION
Alumec 79, brass, rose or beach wood, steel, Delrin; CNC milled.

HARDWARE/SOFTWARE
Apple Macintosh; TopCAD.

Can there be too much beauty in design? At what point do the confining demands of pragmatism yield to the unfettered inspirations of art? Alpa's new medium-format viewfinder roll-film camera prompted these polarizing questions among the jury. Kassamali wondered if the wood and brass details verged on the decadent, and whether the camera's elevated price and daunting technical profile could offer anything to industrial design. Mackay praised the camera for its integrity and sense of balance. Thomas averred that the camera is at the pinnacle of product design: "This actually has a lot of restraint to it. It shows that industrial design can work as engineered surfaces. Even if one only has a design budget of $20, one should aspire to create a camera with this kind of authenticity."

BLACK DIAMOND MOUNTAINEERING HELMET

CLIENT/COMPANY
Black Diamond Equipment Ltd., Salt Lake City, UT.

CONSULTANT DESIGN
Hauser Inc., Westlake Village, CA: Kevin Hayes, project manager.

MATERIALS/FABRICATION
Injection-molded polycarbonate shell, headband, suspension hangers, plastic grommets, polyester webbing.

HARDWARE/SOFTWARE
Macromedia, Ashlar Vellum, Adobe Photoshop, ProDesigner, Pro/Engineer.

The powerful visual lines and clarity of purpose exhibited by Black Diamond's mountaineering helmet captivated the panelists. "It has a nice feeling in the way that it visually relates to the head," Thomas commented. "It reminds me of the skull," Mackay added. Jurors also approved of details such as the sensible but enticing patterns of the side venting. In a market too often dominated by excessive detailing, the jurors found the Black Diamond unfailingly honest. "There's nothing there that doesn't belong," Kassamali said. Designed to protect the head in a fall, it also has a raised brim that keeps sun out of the eyes and moisture away from the face.





DSC-F505 CYBER-SHOT DIGITAL CAMERA

CLIENT/COMPANY
Sony Corporation, Tokyo, Japan.
IN-HOUSE DESIGN
Kaoru Sumita, principal.
MATERIALS/FABRICATION
Die-cast magnesium alloy.
HARDWARE/SOFTWARE
Micro CADAM, Adobe Illustrator.

The LCD screen is a favorite feature of digital cameras, allowing the photographer to see the shot as it will actually be taken. But often the optimum angle of the subject conflicts with the best angle for viewing the image on the screen. Jurors were impressed by the way Sony's Cyber-shot solves this dilemma through the use of a rotatable lens. "You can twist the body so that you can watch the LCD at a comfortable eye level," said Kassamali, who noted that the camera was easier to hold than many other digital cameras, with their typically small backs. He also pointed out a surreptitious benefit: "You can photograph someone in a crowd without their being aware of it."

OXO JUICER

CLIENT/COMPANY
Oxo International, New York, NY: Alex Lee, president; Michelle Sohn, senior product manager.

CONSULTANT DESIGN
Refac/Human Factors-ID, Edgewater, NJ: Mitra Leyde, senior designer; Bert Heinzelman, president; Skip Kirk, director of manufacturing; Bill Fiebel, senior merchandise designer; Sterne Slaven, designer.

MATERIALS/FABRICATION
Injection-molded ABS and Santoprene, stainless steel.

HARDWARE/SOFTWARE
Pro/Engineer, AutoCAD, Adobe Illustrator, Adobe Photoshop.

Amid a general dearth of kitchenware entries deemed suitable for inclusion in the winner's circle, the Oxo juicer invigorated the jury with its unabashed functionality, affordability and graceful touches. "It's simple, elegant and aesthetically pleasing," Mackay said, highlighting the minute opening notched above the lip, and Kassamali applauded having the option to switch "reamers" to suit different fruits. The plastic juicer, which Oxo claims yields more juice with less effort, is equipped with a built-in strainer and measuring cup. The jurors were also impressed by Oxo's choice of materials, noting that many more aesthetically refined stainless-steel juicers eventually suffer corrosion. The juicer distinguished itself from the formidable competition by being inexpensive, lightweight, easy to use and unassuming.







THE STRIDA FOLDING BICYCLE

CLIENT/COMPANY
Roland Plastics and Bikelink International, Suffolk, U.K.
CONSULTANT DESIGN
MAS Design, Windsor, U.K.
MATERIALS/FABRICATION
Powder-coated series 5000 marine-grade aluminum, ABS plastics, stainless steel, Kevlar belt drive.
HARDWARE/SOFTWARE
Solidworks, AutoCAD.

In a design field thick with transportation alternatives, panelists admired the British-made Strida with equal affection in its folded or unfolded positions. "The bike has a common language throughout," Kassamali noted of the Strida, which includes such innovations as an inverted triangular frame (which greatly reduces the number of parts) and a greaseless Kevlar chain. Thomas questioned the length of the seat post ("This almost goes on forever and is too tall," he said), which recalls late-nineteenth-century bicycles, but praised the Strida's overall functionality and look ("It's a cool bike"). All of the jurors were impressed by the bike's easy handling in its folded position, which allows it to be pulled like wheeled luggage.

FLOWLAB DEEP CARVE SYSTEM

CLIENT/COMPANY
Flowlab.com, San Francisco, CA:
Peter Schouten, Mike Simonian,
Phil Wessells, cofounders.

CONSULTANT DESIGN
Astro Design, Palo Alto, CA:
Mike Simonian, designer.
B9 Design, Oakland, CA:
Peter Schouten, designer.

MATERIALS/FABRICATION
Injection-molded urethane in-line skate wheels, roll-formed steel axles, stainless-steel spacers, cast-aluminum mounting brackets, die-cut elastomer mounting pads, 7-ply maple deck.

HARDWARE/SOFTWARE
Apple Power Macintosh G3, bandsaw, drill press; SGI O2, Alias, Ashlar Vellum, Adobe Illustrator, Adobe Photoshop, Netscape, Garage shop with lathe.

Flowlab's 14-wheeled Deep Carve board threatened to turn the design review proceedings into an amateur X-Games, as the decidedly nonextreme jurors gingerly tested their balance atop the nearly snowboard-size skateboard. "Since the 1970s the skateboard hasn't really changed its format," Thomas said, comparing Flowlab's revolutionary design favorably to the invention of the in-line skate. By using a set of wheels arrayed across a fixed, curved steel axle rather than wobbly "bushing trucks"—those little groupings of wheels that tilt to either side—the board allows the rider to hit a 45-degree turn smoothly, whereas conventional skateboards kiss pavement at about 25 degrees. As Kassamali pointed out, "I like that it allows skateboarders to experience the same feeling as a snowboard."





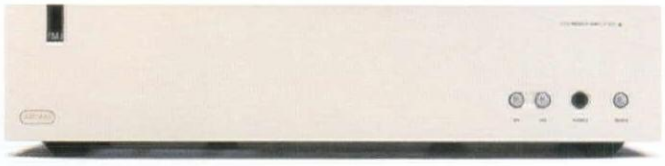
ISIS DESK STAPLER

Jurors became quite attached to the Isis stapler, Rexite's mate to the Hannibal (elephant-shaped) tape dispenser. "It's surprisingly sturdy despite its weight and materials," Mackay observed. "And people love the humor of it." Shaped so that it can be laid flat or on its end (where it can be set in a gentle rocking motion "just for fun," notes designer Julian Brown), the stapler combines stability with a comfortable elliptical hand grip. It also has an easy-access, quick cartridge-release mechanism.



OXO GOOD GRIPS BARBECUE SET

The judges blue-ribboned Oxo's extension into the hickory-smoke set, praising Refac/Human Factors-ID's design for the length of the tools, such details as the spatula's serrated edge and the melding of stainless steel with the characteristic Oxo Santoprene handles. Mackay noted that although many imitators have arisen, she "always goes back to Oxo," because it really pays attention to ergonomics and "always thinks so well about the product."



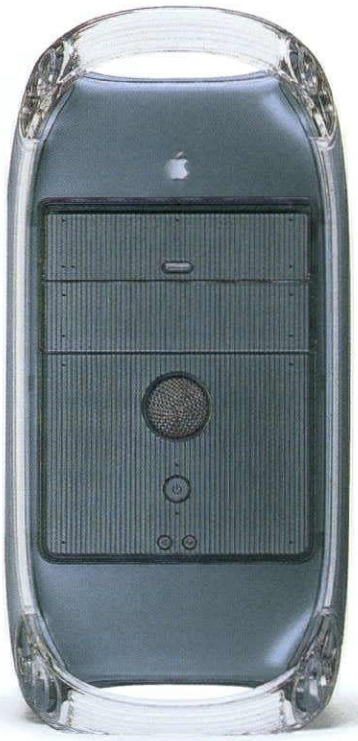
ARCAM FMJ SERIES

FMJ signifies "For Musical Joy," and Arcam's series of aluminum-faced audiophile components, with their brushed surfaces and 2001 color schemes, filled jurors with appreciative mirth. Although he wondered if the LED lights had to be the usual green, Kassamali praised the balance, harmony and restraint of the overall design, which was executed by the British firm ASA Designers. Thomas, however, wondered if the language hadn't already been expressed well by Bang & Olufsen.



JEEP TITANIUM CD BOOM BOX

"It reminds me of an old airplane," said Mackay of Jeep's boom box, observing the array of circular dashboardlike controls. Like Jeep's first interpretation of a portable electronic device—a boom box in a stainless-steel briefcase—this one emphasizes ruggedness, with a metal locking lid and rubberized surfaces. The unit, designed by Fitch, uses a smooth metallic surface and simplicity of form to hint at Jeep's future (which will perhaps include an upside-down logo) rather than its World War II heritage.



APPLE POWER MAC G4

The successor to last year's category-winning G3 minitower, the G4 may contain its most significant improvement on the inside: its blinding "Velocity Engine," which renders it up to one-third faster than its predecessor. Apart from being dazzled by its speed, jurors singled out the G4's elegantly bold curves and the seductive sheen of its plastic exterior. "Apple has ownership of the material," Thomas observed, "and it's using it."



XOOTR SCOOTER

Jurors waxed Xstatic about the Xootr, a sleek aluminum reinvention of the classic kick scooter of old. The Xootr fuses skateboard aesthetics with crisp machine-tooled sophistication. Conceived by Lunar Design, it is eminently compact, collapsing to a clutchable bundle—appropriately enough, to make it easier to carry on public transportation. "The vocabulary is dead on," Kassamali said.



NIKE AIR PRESTO

Although Thomas observed that the Air Presto, designed by Nike's in-house team, represented "almost the end of this language" in high-tech sports-shoe design, jurors were impressed by the "dynamic-fitting stretch upper," which compresses to the shape of the user's foot and allows each shoe to span three conventional shoe sizes. The stretch fabric is framed in a translucent plastic architecture at the rear and front of the shoe.



T-EASY CORDLESS PHONE

Deutsche Telekom's T-Easy clearly had the panelists' number as they raved about its architectural stature and approachable formality. "It has a sense of intellect," Thomas said, referring to its visual seriousness. He added that he liked the graphics Telekom uses—little icons that show a phone for making a call, for example. Design 3's concept breaks the phone down into its simplest functions, and changeable tops allow the user to add a personal accent to the dark blue base.



MC-PIO MUSIC CLIP

Size definitely mattered in the jury's citation of the Sony VAIO music clip, which can store up to six hours of downloaded music in a unit not much larger than two AA batteries. "This designer understands what makes people on the go tick," Kassamali observed, noting the product's appeal to often overburdened travelers. He also remarked that the philosophy of the product was "brilliant" and that the earphone technology was novel. Thomas, however, was not impressed by the form: "I would have it taper, maybe even use natural materials—something to give it an elegant feel when you slide it into your pocket."



MELNOR AQUA GUN

Jurors doused Melnor's Aqua Gun with acclaim. Designed by Perkins & Gard, it features a hand-friendly Santoprene grip and a dial that allows the user to control the flow of water without switching hands or putting down the hose. "The proportions are very nice," Kassamali said, referring to the gun's crisp profile. "This is honest," Thomas added. "If I were to go to a hardware store and look for a hose, I'd want this."



KENSINGTON VIDEO CAM

Although several Web cams crossed the tables during the course of the Design Review, the jurors ultimately responded to the Kensington, designed by Astro Studios. Whereas others came adorned with feet and other anthropomorphic trappings, the Kensington was commended not only for its compact profile and swiveling base, but precisely for the fact that it looked more camera than creature.



LEGO WRITING SYSTEM

Lego's pen received kudos for bringing the creativity of its popular blocks into an ordinary functional implement. Interchangeable pieces contained in the base—depending on the pen's theme, they can represent everything from the parts of a soccer player to letters used to spell out a message—can be manipulated freely on the individual pen or swapped between pens, creating endless combinations. Thomas admired the display case and praised CDM Company's design for allowing "children to come into contact with quality so early on."



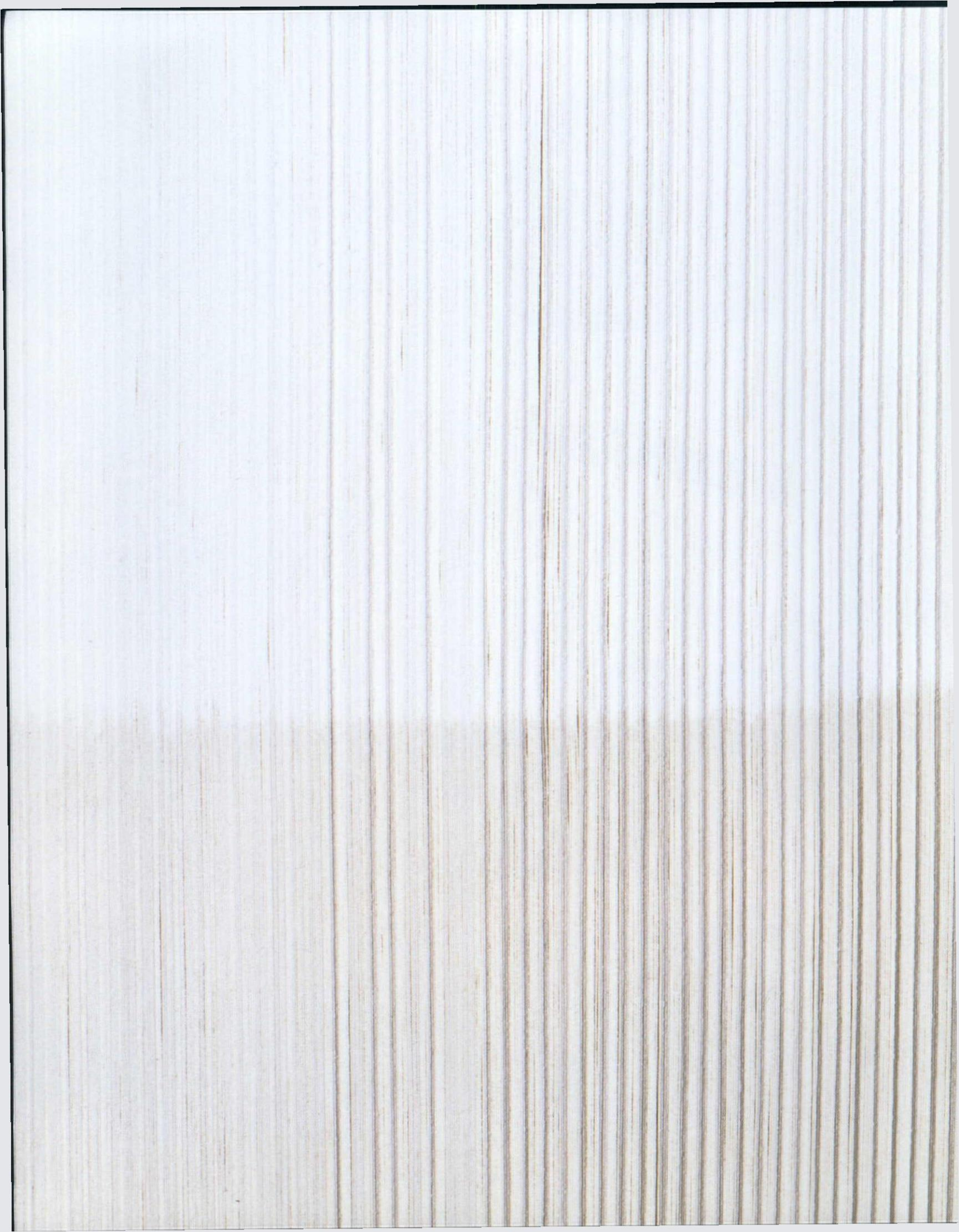
STOWAWAY PORTABLE KEYBOARD

"Mission Impossible" was the jury's most apt praise for Think Outside's Stowaway PalmPilot keyboard, which unfolds accordion-style into a full-fledged keyboard, giving the user a respite from the often-clunky graffiti alphabet and morphing the Palm into a mini-PC of sorts. Designed by Pentagram, the Stowaway offers a surprisingly respectable size and comfortable touch.



GST DEEP ONE

IWC's high-end, low-depth diving watch fractured the jurors: Kassamali felt the detailing was excessive, whereas Thomas and Mackay reveled in its engineering and visual emphasis on precision. "If I could imagine myself underwater with this watch, I'd feel very secure," Mackay said. Designed in-house, the Deep One features a titanium case and bracelet, a dive timer and a water-intake manual depth gauge that functions to 50 meters.



GRAPHICS

In this year's competition, two entries were so viscerally contentious that the jurors were in a deadlock for two weeks deciding how to handle them. Stefan Sagmeister's AIGA Detroit lecture poster—a huge photograph of himself (sans head and legs) with the lecture information carved into his bare chest with an X-acto blade—was admittedly a stab at bringing vitality to design. Despite the fact that Sagmeister himself was the featured speaker at the event, one juror considered the poster too "self-serving" to win an award. *Just My Type*, a video in which Rick Valicenti directs a naked cyberporn "actress" to form herself into each letter of the alphabet, was considered "self-authored and relevant" yet "just a stunt." Although these entries sparked more dialogue than all of the other submissions combined, they did not win any awards.

Unlike other categories in the design competition—say, Packaging—the Graphics section contained an encyclopedic range of disparate genres and subcategories. The job of comparing film clips with corporate logos, art books with beer posters was the job of this year's distinguished jurors: Sean Adams, Janet Froelich, J. Abbott Miller and Paul Sahre. Sometimes the entries were so dissimilar that the jurors first had to compare them as subsets. Therefore, they tended to make their decisions based on broad themes and similar qualities; for example, the winners often exhibited a refreshing honesty or humor, or an innovative approach to solving a routine problem.

Some were awarded for what they were *not*: the rich images in *Line Form Color*, an Ellsworth Kelly monograph, were not marred by type; the Steel Reserve lager television commercial "did not have chicks in bikinis"; and the promotional T-shirt for Comedy Central displayed a generic image of a rubber chicken rather than a reference to any hit show. Each of these winning designs simply and candidly conveyed the most with the least or, as was the case with *Deal With It!*, a guide for girls on the verge of pubescence, the most with the most—the eye had to strain to find white space among the boisterous cartoony graphics. Then there was the Best of Category, *Your Private Sky: R. Buckminster Fuller*—a textbook, a clearinghouse of primary documents, a visual narrative and a biographical tour de force all in one volume.

JURORS: Sean Adams, Janet Froelich, J. Abbott Miller, Paul Sahre
MODERATOR: Melissa Milgrom



YOUR PRIVATE SKY: R. BUCKMINSTER FULLER

As designer and publisher of *Your Private Sky*, a monograph about R. Buckminster Fuller, Lars Müller was engaged in the entire production process, working side by side with historians and editors for a solid year. He immersed himself in Fuller's copious personal archives—the numerous leather-bound volumes of *Dymaxion Chronophile* alone span some 54 feet—ensuring that an encyclopedic legacy was conveyed through exceptional primary documents.

Not only did Müller create an outstanding visual and written testament to one of America's most iconoclastic design heroes; he succeeded in making the multifaceted "Bucky" come alive. "I tried to express the obsession of Bucky and myself by diving into the material. To express Bucky as 'thinking out loud'—to do that visually—is really very nice," Müller said. "I was impressed with the way Fuller expressed himself, not to be beautiful, but to convey a certain thinking," he added.

At 524 pages, *Your Private Sky* is actually quite trim, considering how prolific Fuller was. As an architect and engineer, he set out to solve the problems of modern living through numerous experimental designs, most notably his geodesic domes. (His work with the latter inspired the names of the molecules now known as buckyballs and fullerenes.) This book is a wide-ranging exploration of Fuller's futuristic ideas and the processes he used to develop them.

"It is an absolute gem and is deserving of the highest praise," Miller said. "It's very authoritative, very solid. No one's ever done a book on Buckminster Fuller like this—one that looks at him as this kind of Renaissance figure. It's a picture book and a textbook equally. That's a really hard thing to do." Compared with a biography or a textbook, it is a picture book; compared with a coffee table book, it has real content.

In the design of the book, function often took precedence. For example, Müller chose a cover stock somewhere between hard and soft, so that the book is sturdy yet comfortable to read. "The book is physical, tangible," Froelich said. "Its shape and thickness contribute to an almost three-dimensional rendering of text and artifact." "Each spread is like a poster," she added. "The colors and rhythms are really satisfying."



Lars Müller is a Norwegian who has been living in Switzerland since 1963. After training as a graphic designer and working in Holland, he soon discovered that he wanted complete control of content in addition to visuals. In 1983 Müller started his own publishing company, in Baden, Switzerland, which publishes books on typography, art, photography, industrial design and architecture. Since 1996 he has been a partner in the interdisciplinary design group Integral Concept. Müller was recently made a professor of graphic design at the Staatliche Hochschule für Gestaltung (State University for Design), in Karlsruhe. His book designs have won numerous awards in Europe.

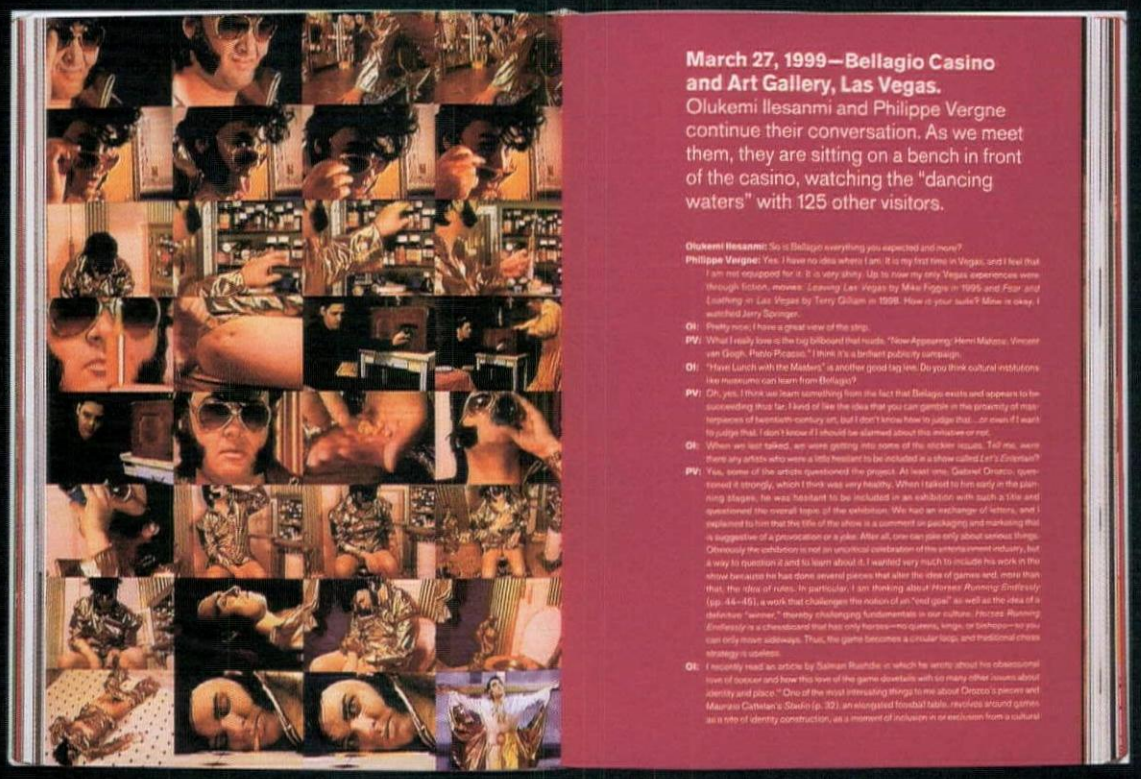
What were your objectives?
This is the first book on Fuller since he died, in 1983. When heroes die, there has to be time before you can rediscover them. One or two generations have forgotten about Bucky. I thought of people looking at this book and saying, "Who is this guy?" I treated him as a performer through his visual documents. We call it a "visual reader" because people don't concentrate on reading anymore, and we hope that with it, young people will discover Buckminster Fuller.

What was your biggest obstacle?
Once you figure out that it will be quite a voluminous book, you also figure out that it will be quite expensive. Just as I would never excuse bad quality by saying the originals were bad, I would never cut out pages for money. When I went looking for sponsors, I found Cargo-Lifters, a company that uses blimps to haul cargo. This was fitting, because Fuller's futuristic idea in the 1920s of transporting houses and heavy loads with zeppelins has become a reality for the sponsor, whom I attracted with that story.

How is this work similar or dissimilar to other projects you've taken on?
It is similar in the attempt to tell an entire story, to give a body to something. I don't talk in terms of clients, because I am my own client—which might make the book different. As the publisher, I am the communicator. I determine how it will turn out. I try to express this visually. I don't have to communicate to someone and hope they understand. That's why the content and design might relate to each other more than in other books.

What are your creative influences?
I am too old for that. The whole process was a Charlie Parker obsession—a lot of night work: Parker blows until there's blood all around his lips.

CLIENT/COMPANY
Lars Müller AGI, Wettington, Switzerland.
IN-HOUSE DESIGN
Lars Müller, art director; Christian Guler, graphic designer; Annette Schmidt, assistant.
MATERIALS/FABRICATION
New Helvetica, Bodoni, Berthold typefaces; offset four-color process, duotone.
HARDWARE/SOFTWARE
Apple Macintosh; QuarkXpress, Adobe Photoshop.



March 27, 1999—Bellagio Casino and Art Gallery, Las Vegas.
Olukemi Ilesanmi and Philippe Vergne continue their conversation. As we meet them, they are sitting on a bench in front of the casino, watching the "dancing waters" with 125 other visitors.

Olukemi Ilesanmi: So is Bellagio everything you expected and more?

Philippe Vergne: Yes. I have no idea where I am. It is my first time in Vegas, and I feel that I am not equipped for it. It is very shiny. Up to now my only Vegas experiences were through fiction, movies: *Leaving Las Vegas* by Mike Figgis in 1995 and *Fear and Loathing in Las Vegas* by Terry Gilliam in 1998. How is your suite? Mine is okay. I watched Jerry Springer.

OI: Pretty nice; I have a great view of the strip.

PV: What I really love is the big billboard that reads, "Now Appearing: Henri Matisse, Vincent van Gogh, Pablo Picasso." I think it's a brilliant publicity campaign.

OI: "Have Lunch with the Masters" is another good tag line. Do you think cultural institutions like museums can learn from Bellagio?

PV: Oh, yes. I think we learn something from the fact that Bellagio exists and appears to be succeeding thus far. I kind of like the idea that you can gamble in the proximity of masterpieces of twentieth-century art, but I don't know how to judge that…or even if I want to judge that. I don't know if I should be alarmed about this initiative or not.

OI: When we last talked, we were getting into some of the stickier issues. Tell me, were there any artists who were a little hesitant to be included in a show called *Let's Entertain*?

PV: Yes, some of the artists questioned the project. At least one, Gabriel Orozco, questioned it strongly, which I think was very healthy. When I talked to him early in the planning stages, he was hesitant to be included in an exhibition with such a title and questioned the overall topic of the exhibition. We had an exchange of letters, and I explained to him that the title of the show is a comment on packaging and marketing that is suggestive of a provocation or a joke. After all, one can joke only about serious things. Obviously the exhibition is not an uncritical celebration of the entertainment industry, but a way to question it and to learn about it. I wanted very much to include his work in the show because he has done several pieces that alter the idea of games and, more than that, the idea of rules. In particular, I am thinking about *Horses Running Endlessly* (pp. 44–45), a work that challenges the notion of an "end goal" as well as the idea of a defeated "winner," thereby challenging fundamentals in our culture. *Horses Running Endlessly* is a chessboard that has only horses—no queens, kings, or bishops—so you can only move sideways. Thus, the game becomes a circular loop, and traditional chess strategy is useless.

OI: I recently read an article by Salman Rushdie in which he wrote about his obsessional love of soccer and how this love of the game dovetails with so many other issues about identity and place." One of the most interesting things to me about Orozco's pieces and Maurizio Cattelan's *Stadio* (p. 32), an elongated foosball table, revolves around games as a site of identity construction, as a moment of inclusion in or exclusion from a cultural

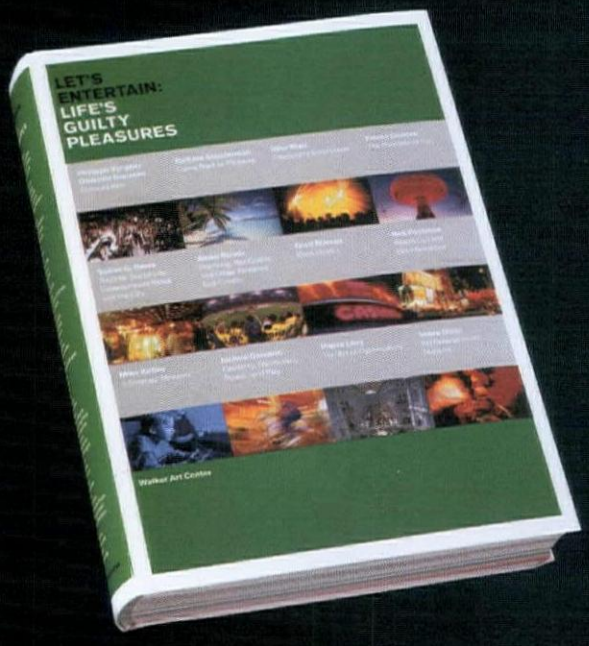
LET'S ENTERTAIN: LIFE'S GUILTY PLEASURES

CLIENT/COMPANY
Walker Art Center, Minneapolis, MN; Philippe Vergne, curator.

IN-HOUSE DESIGN
Santiago Piedrafita, graphic designer; Andrew Blauvelt, design director; Michelle Piranio, publication manager; Karen Jacobson, editor.

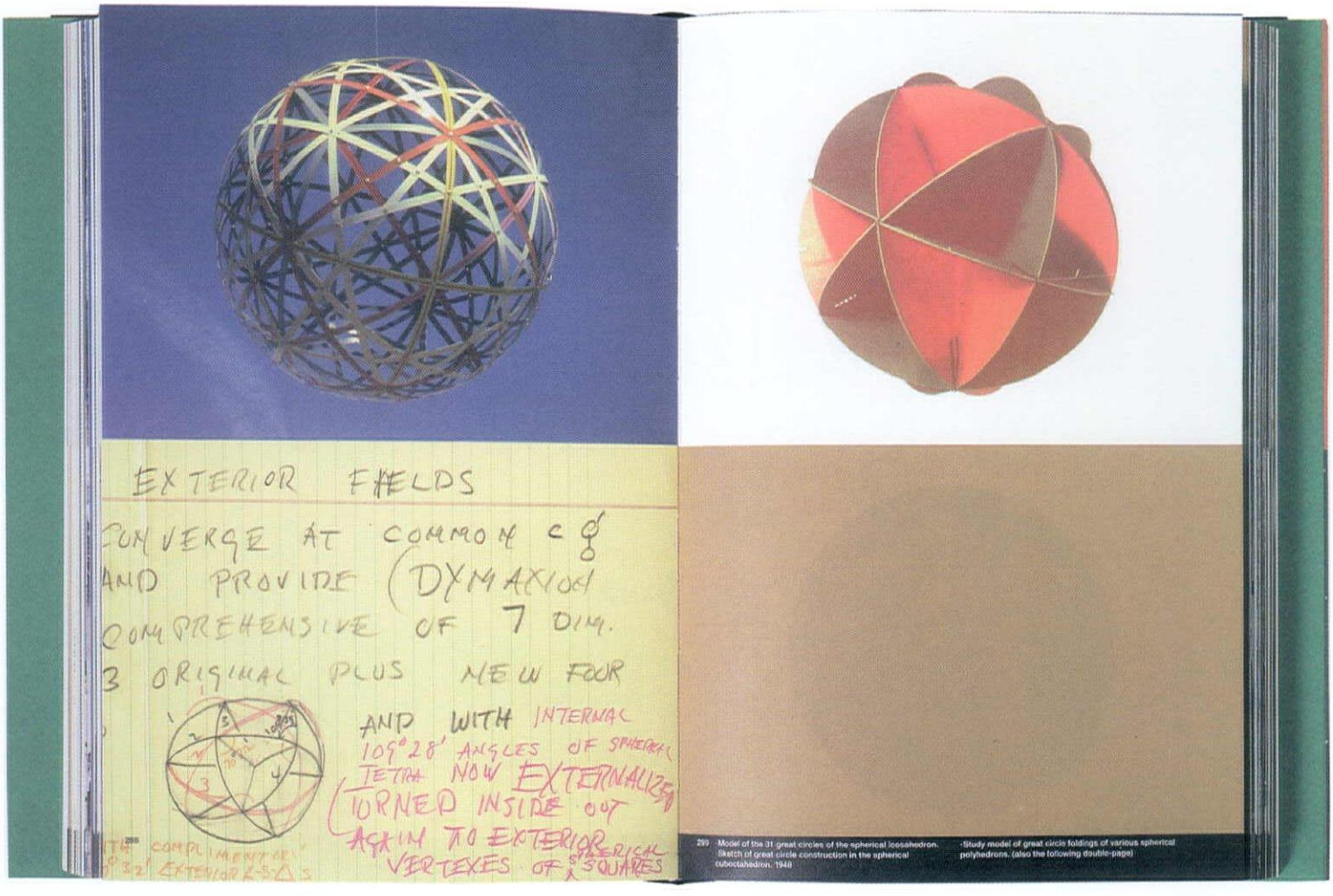
MATERIALS/FABRICATION
Akzidenz Grotesk typeface; offset four-color process, offset lithography, gloss varnish, scratch-off cover, Smythe-sewn, flexible hardback binding.

HARDWARE/SOFTWARE
Apple Power Macintosh G3; QuarkXpress.



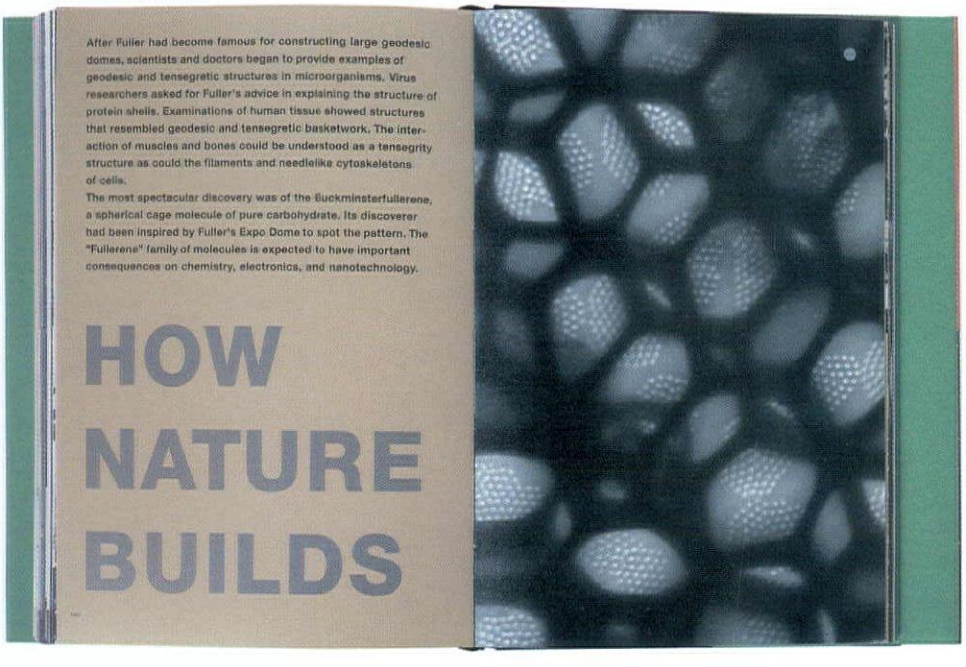
The catalog for the *Let's Entertain* show at the Walker Art Center is a 320-page book filled with essays on media culture, rather than the usual art speak. Designed in-house by Andrew Blauvelt and Santiago Piedrafita, the book uses saturated color extensively, along with provocative photography by the likes of Cindy Sherman. The cover has patches of silver scratch-off material, the kind found on lotto cards, that when removed reveals messages adapted from Elvis Presley bubble-gum cards.

Miller was so taken with the work that his commendations would make fitting book-jacket copy: "*Let's Entertain* is ebullient and unrelenting. True to the subject it documents, it is a concentrated dose of color, type and imagery. The designers have played successfully between aggressive and passive strategies: cool type and hot colors, and a highly gridded sensibility with a kind of nonchalance."



299 Model of the 31 great circles of the spherical icosahedron. Sketch of great circle construction in the spherical cuboctahedron, 1948

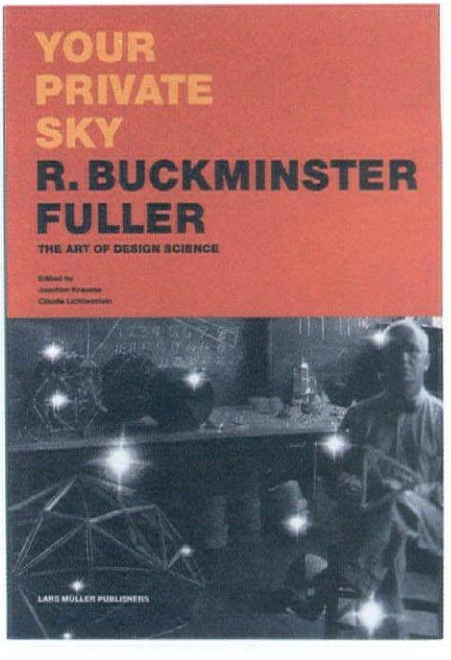
Study model of great circle foldings of various spherical polyhedrons. (also the following double-page)



After Fuller had become famous for constructing large geodesic domes, sciantists and doctors began to provide examples of geodesic and tensegretic structures in microorganisms. Virus researchers asked for Fuller's advice in explaining the structure of protein shells. Examinations of human tissue showed structures that resembled geodesic and tensegretic basketwork. The interaction of muscles and bones could be understood as a tensegrity structure as could the filaments and needlelike cytoskeletons of cells.

The most spectacular discovery was of the Buckminsterfullerene, a spherical cage molecule of pure carbohydrate. Its discoverer had been inspired by Fuller's Expo Dome to spot the pattern. The "Fullerene" family of molecules is expected to have important consequences on chemistry, electronics, and nanotechnology.

HOW NATURE BUILDS



LINE FORM COLOR CATALOG

CLIENT/COMPANY
Harvard University Art Museums/Fogg Art Museum, Cambridge, MA: essay by Harry Cooper; edited by Evelyn Rosenthal; printed by Heinrich Winterscheidt Gmbh.

CONSULTANT DESIGN
Matsumoto Inc., New York, NY: Ellsworth Kelly, art director and designer; Takaaki Matsumoto, Larissa Nowicki, designers.

MATERIALS/FABRICATION
Offset printing, embossed, bound.

HARDWARE/SOFTWARE
QuarkXpress.

Ellsworth Kelly's bold paintings of, well, lines, forms and colors, have long been seductive to graphic designers. This two-volume catalog for his 1999 exhibition at the Fogg Art Museum, at Harvard University, is the first time these particular images—which Kelly painted in 1953 for a Guggenheim scholarship—have been reproduced and assembled as a book.

Pictures and commentary are separated into two distinct volumes to allow the rich images, printed on uncoated stock, to speak for themselves. "To have the guts not to put captions all over it—not to put their graphics here—shows true restraint," Adams explained. Froelich agreed, adding, "It makes my heart race. This isn't reproducing paintings. This is really well thought out. It's beautiful."





COMEDY CENTRAL PROMOTIONAL T-SHIRT

CLIENT/COMPANY
MTV Networks, New York, NY.
IN-HOUSE DESIGN
Cheryl Family, vice president and editorial director; Ken Saji, copywriter; Darren Cox, designer; Scott Wadler, vice president, design.
MATERIALS/FABRICATION
High-density Tuff Puff, rubber ink, screen printing.
HARDWARE/SOFTWARE
Apple Macintosh; QuarkXpress, Adobe Illustrator.

"I love that rubberized, icky feeling," Adams said of the puffy orange rubber chicken on this T-shirt. The chicken, designed by MTV Networks Creative Services on the Macintosh and then screen-printed with high-density Tuff Puff rubber ink, is a hip retooling of an age-old gag. The bird is the new icon for Comedy Central, reflecting the network's commitment to classic slapstick humor even as they move toward what they call "the thinking man's comedy."

"It just makes a lot of sense in a rubbery chicken kind of way," said Sahre, who not only admired its directness and honesty but immediately wanted to put the shirt on. The jurors praised the T-shirt for what it lacked: It has no type and no reference to any of the network's hit shows. It conveys the spirit of the station simply, with a deflated bird.

MINI-POSTER PACKS

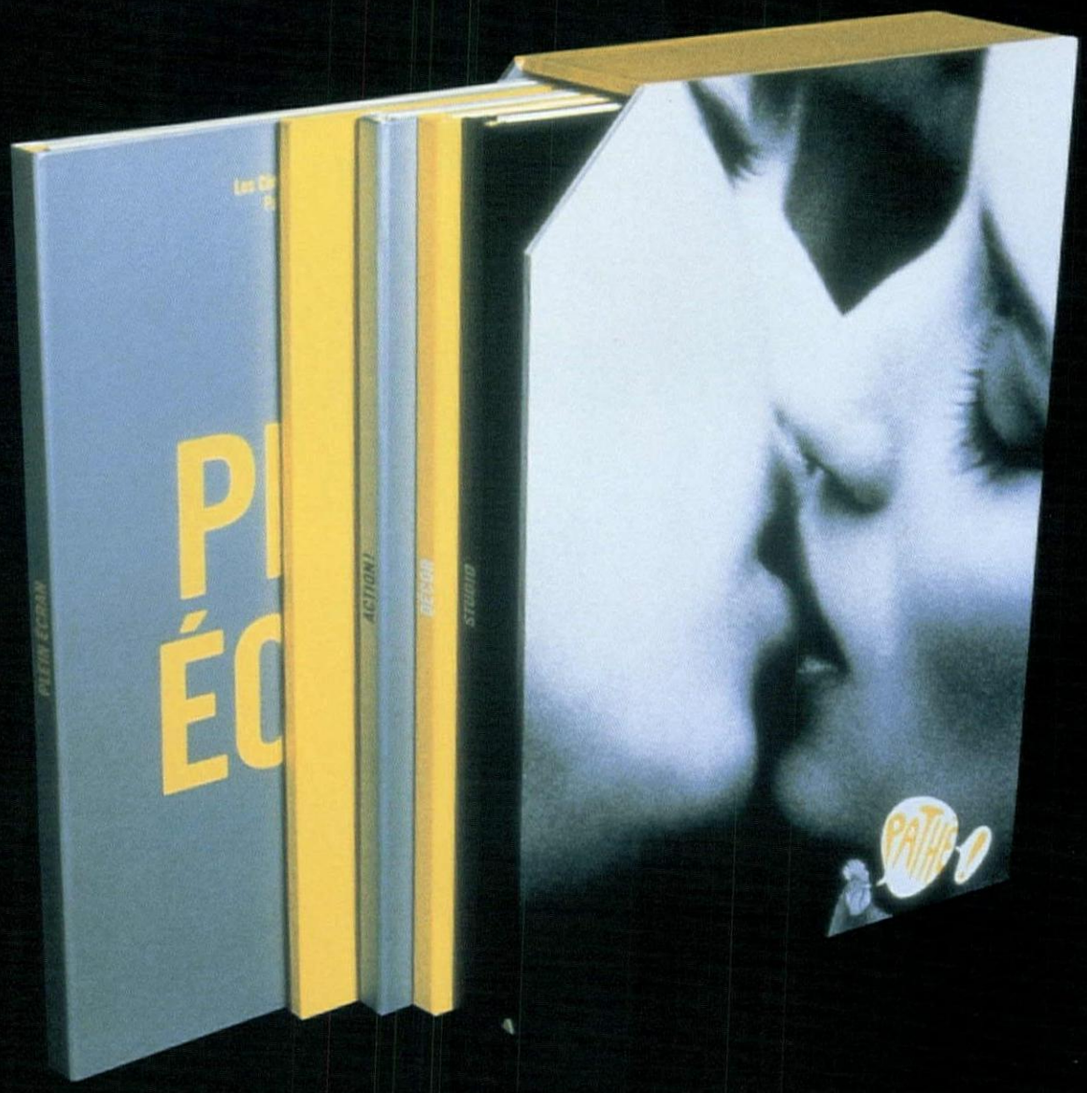
CLIENT/COMPANY
Champion Graphics, Los Angeles, CA.
IN-HOUSE DESIGN
Geoff McFetridge, designer.
MATERIALS/FABRICATION
Lithography, silk screen.
HARDWARE/SOFTWARE
Adobe Illustrator.

"I'm Rocking on Your Dime" reads the stencil-like headline on one of Geoff McFetridge's mini-posters, this one of an abstracted white bear sitting at a bar, a cigarette nearby and presumably a Scotch in hand. The bright-pink poster is one of a series of similarly bold posters with silly abstracted lithographed images. Together the posters serve as a quirky self-promotion piece that the jurors found refreshing. They also enjoyed the posters' creative packaging: a plastic sleeve that resembles those used to package cheap toys found hanging in Woolworths.









PATHÉ IDENTITY PROGRAM

CLIENT/COMPANY
Pathé, Paris, France.

CONSULTANT DESIGN
Landor Associates, San Francisco, CA: Margaret Youngblood, principal and creative director; Eric Scott, senior design director; Douglas Sellers, Kirsten Tarnowski, Michele Barry, David Rockwell, Carlyn Ross, Aaron Levin, Remy Amisse, Patrick de Moratti, designers; Beth Bacon, writer; Michael Friel, Catherine Gailloud, photographers; Kristina Campodonico, Bernard Guillaume, project managers.

MATERIALS/FABRICATION
Proprietary font development, offset lithography, traditional signage manufacturing.

HARDWARE/SOFTWARE
Apple Macintosh; Adobe Illustrator, Adobe Photoshop.

Fowl was a strong theme this year in the Graphics competition. Pathé, a French film production company that formerly manufactured cameras and phonographs, hired Landor Associates to create a "voice" or a brand that would emphasize the firm's irreverent, independent spirit—a request that designer Margaret Youngblood heeded literally and figuratively. Le Coq Pathé—as the company's mascot rooster has been called since the late 1800s—now croaks out the company name enthusiastically on the Pathé Web site, film titles, video packages and stationery.

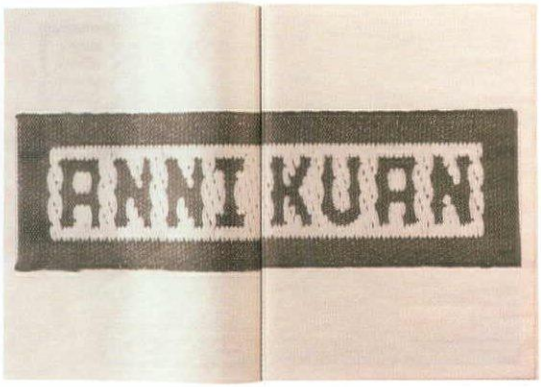
The logo of a rooster with a talk balloon saying "Pathé!" garnered raves and enthusiasm. "It's typographically very handsome," Froelich said, flipping through the manual. "Each of the spreads is like a poster. The color is great and so consistent." "It's memorable," Adams added, smiling.

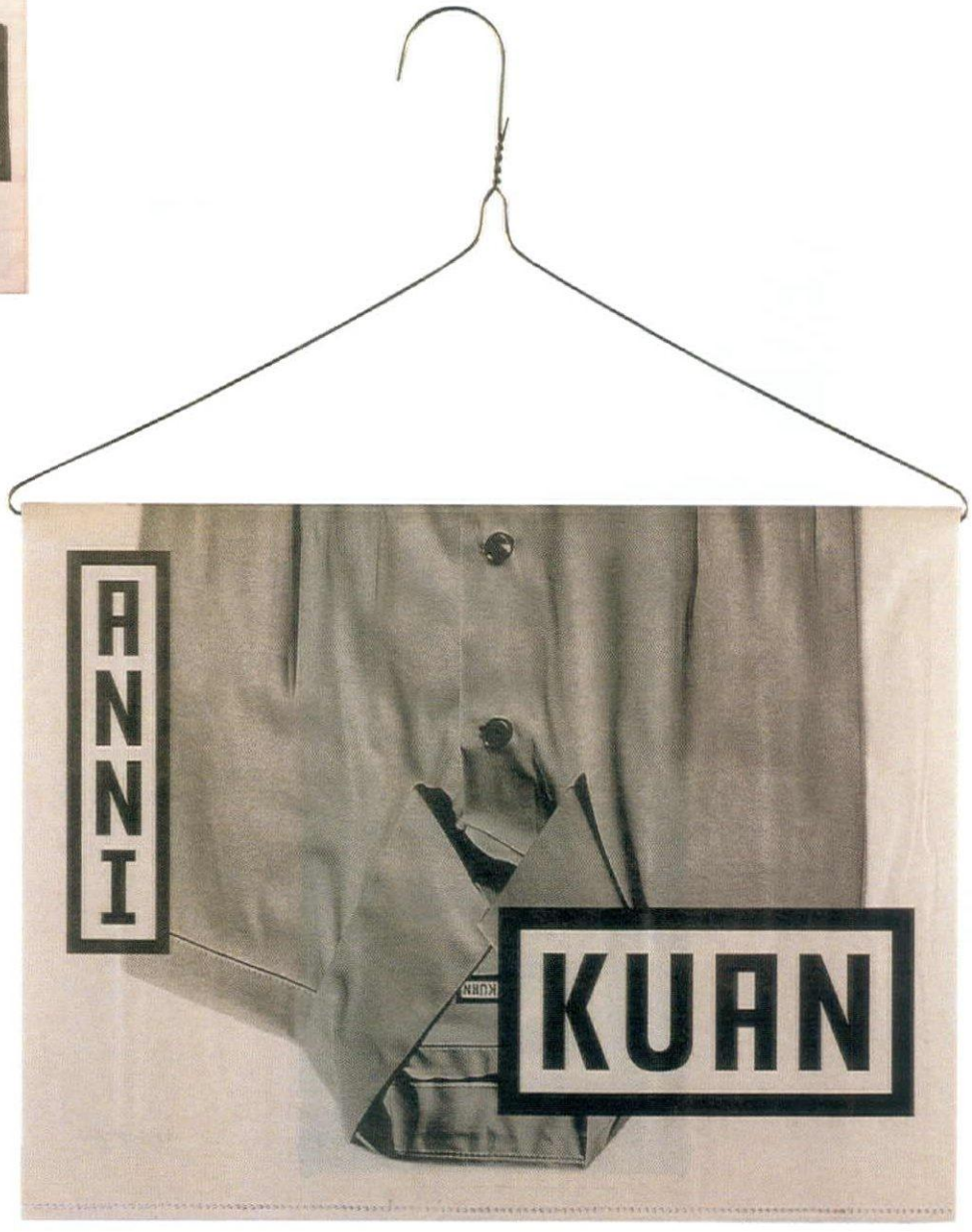


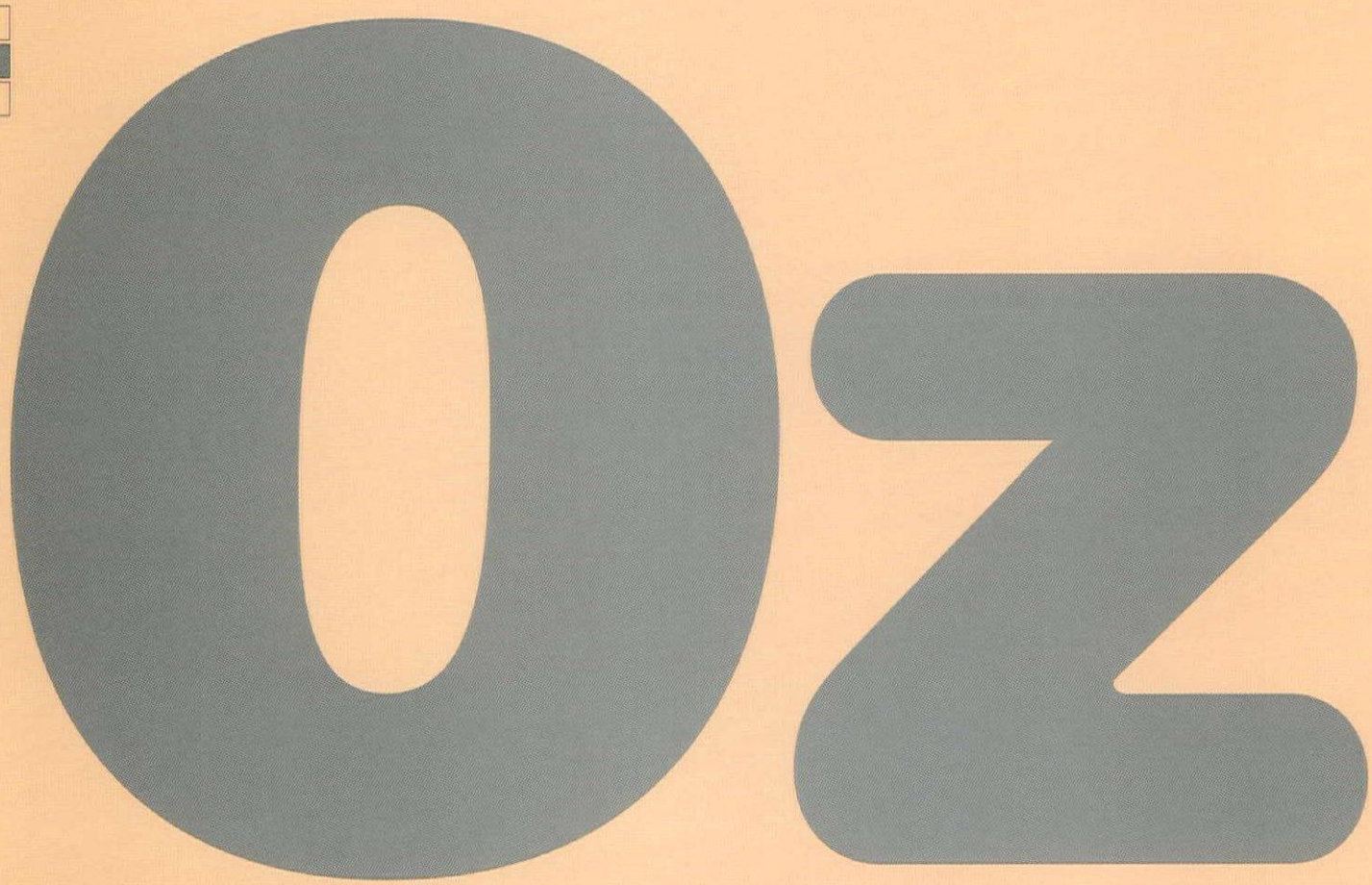
ANNI KUAN DIRECT MAIL

CLIENT/COMPANY
Anni Kuan Design, New York, NY.
CONSULTANT DESIGN
Sagmeister Inc., New York, NY: Stefan Sagmeister, art director; Martin Woodtli, Hjalti Karlsson, designers.
MATERIALS/FABRICATION
Newsprint, wire hanger, shrink-wrapping.
HARDWARE/SOFTWARE
Apple Macintosh 9500; Adobe Illustrator, QuarkXpress.

Fashion designer Anni Kuan wanted a brochure to celebrate New York Laundromats but only had the budget to produce a postcard. Resourcefully, Stefan Sagmeister, Hjalti Karlsson and Martin Woodtli discovered that by printing on newsprint, buying cheap hangers and hiring a student to do the assembly and shrink-wrapping, they could produce a dynamic, productlike brochure-cum-dry-cleaned-shirt within budget. Sagmeister, once again, has successfully borrowed from vernacular visual culture and repositioned it as spirited design. "It's pretty smart for a really cheap production," Adams noted.







OZ TYPEFACE

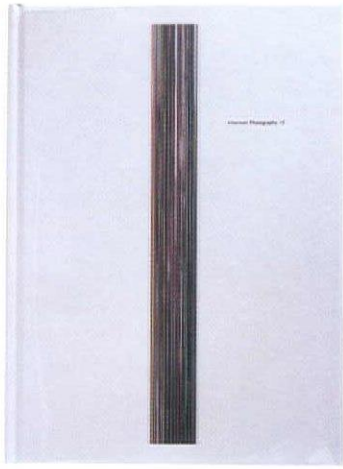
CLIENT/COMPANY
Thirstype.com, Barrington, IL:
Rick Valicenti, producer.
IN-HOUSE DESIGN
Patrick Giasson, Montreal,
Quebec, Canada.
HARDWARE/SOFTWARE
Fontographer, Adobe Illustrator.

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When Oswald Cooper created the Oswald family of type, in the 1920s, he never could have foreseen how popular the typeface would become in the days of disco. In a fitting tribute to the typographer, Patrick Giasson created this "revival" font, a spirited version of the original.

"On one hand, this is kind of like Radio Shack and Burger King redesigning their logos about fifteen years too late, just when they were getting interesting again," Sahre said. "On the other hand, it's a serious attempt at reinterpreting a clunky old thing in an interesting way."

The jurors noted that the retro face was skillfully drawn and thoughtfully rendered. "It's a delightful and lightly reverential interpretation of an historical font," Miller said. "It manages to bring new and timely associations to the original."



AMERICAN PHOTOGRAPHY 15

CLIENT/COMPANY
American Photography, New York, NY: Mark Heflin, principal.

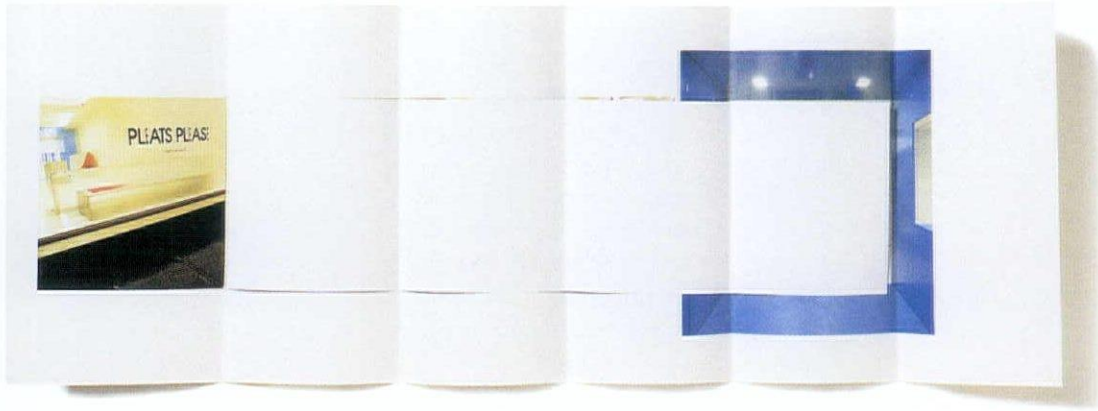
CONSULTANT DESIGN
Sagmeister Inc., New York, NY: Stefan Sagmeister, art director; Hjalti Karlsson, designer.

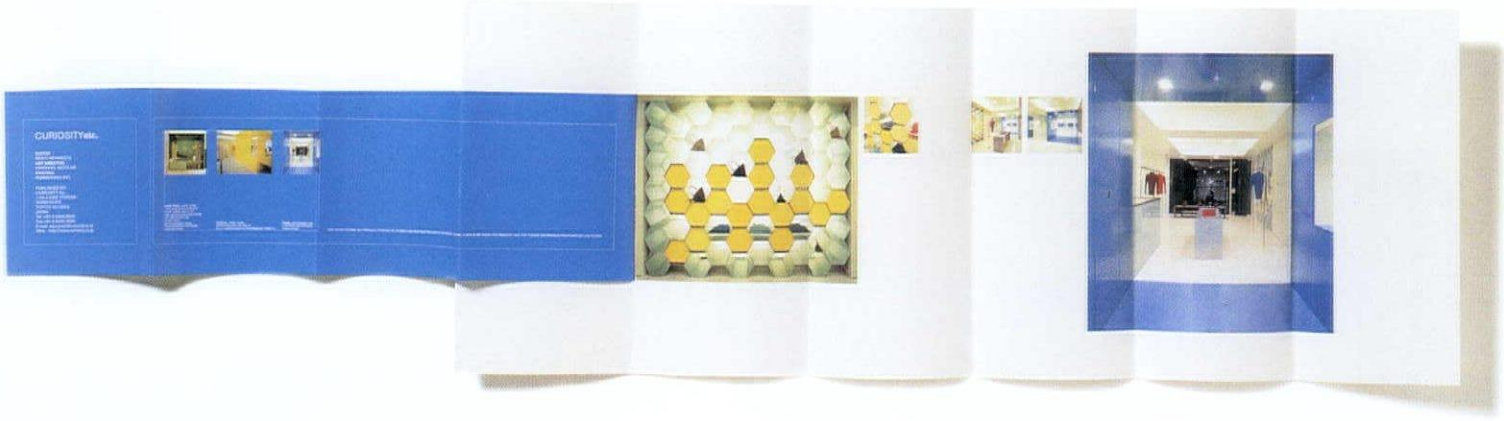
MATERIALS/FABRICATION
Offset four-color process.

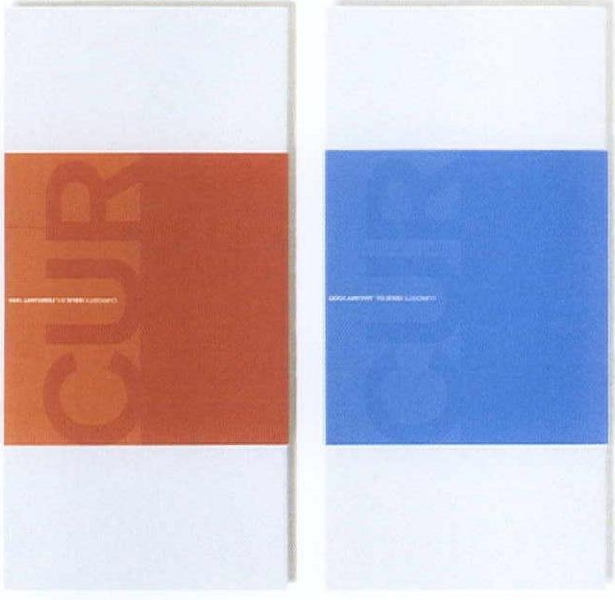
HARDWARE/SOFTWARE
Apple Macintosh; QuarkXpress, Adobe Illustrator.

The judges admired Stefan Sagmeister's photography annual, published by Amilus, which ironically has no photo on the cover. Or, rather, it has every photo on the cover. The compendium's 320 images—shot by established and emerging photographers—are compressed into a single stripe shot down the center of the cover. A beach scene is printed on the spine, and a photo of a farm is printed on the fore-edges of the pages, the colors bleeding onto the edge of each page to create a frame—a striking element of surprise that galvanized the entire panel.

"The designer has circumvented the usual, fairly constricted arena of designing an annual," Miller said. "By focusing his attention on the literal edges of the document, Sagmeister frames each page with a minimal gesture that adds up to a real delight when the book is closed." "The decision to put the images on the spine makes the book," Sahre added.







CURIOSITY MAGAZINE

CLIENT/COMPANY
Curiosity Inc., Tokyo, Japan.
IN-HOUSE DESIGN
Gwenael Nicolas, principal.
MATERIALS/FABRICATION
AK2/DEN2 Grotesk typeface, Zanders Dull Special paper; offset four-color process.
HARDWARE/SOFTWARE
Apple Power Macintosh G3; Adobe Photoshop, Freehand.

To showcase their latest projects, the designers at Curiosity Inc. created a slick, glossy magazine that unfolds into a small poster. The two issues they submitted present work produced for Issey Miyake.

The February 1999 issue appropriately features the fire-red package for Miyake's new perfume, Le Feu D'Issey, against a background of the same color. The January 2000 issue has pictures of the honeycomb display racks and other minimal structures Miyake used to showcase his clothing, in gallery-like austerity. The magazines come in stark white envelopes with the word *curiosity* printed across them in clear varnish.

Froelich found the design "a bit boring," but as a rule the jurors praised the promotional package as a handsome echo of the firm's clean aesthetic.

THE CONSTITUTION OF THE UNITED STATES OF AMERICA

CLIENT/COMPANY
Champion International, Stamford, CT.

CONSULTANT DESIGN
Doyle Partners, New York, NY: Stephen Doyle, principal and designer; Lisa Yee, designer.

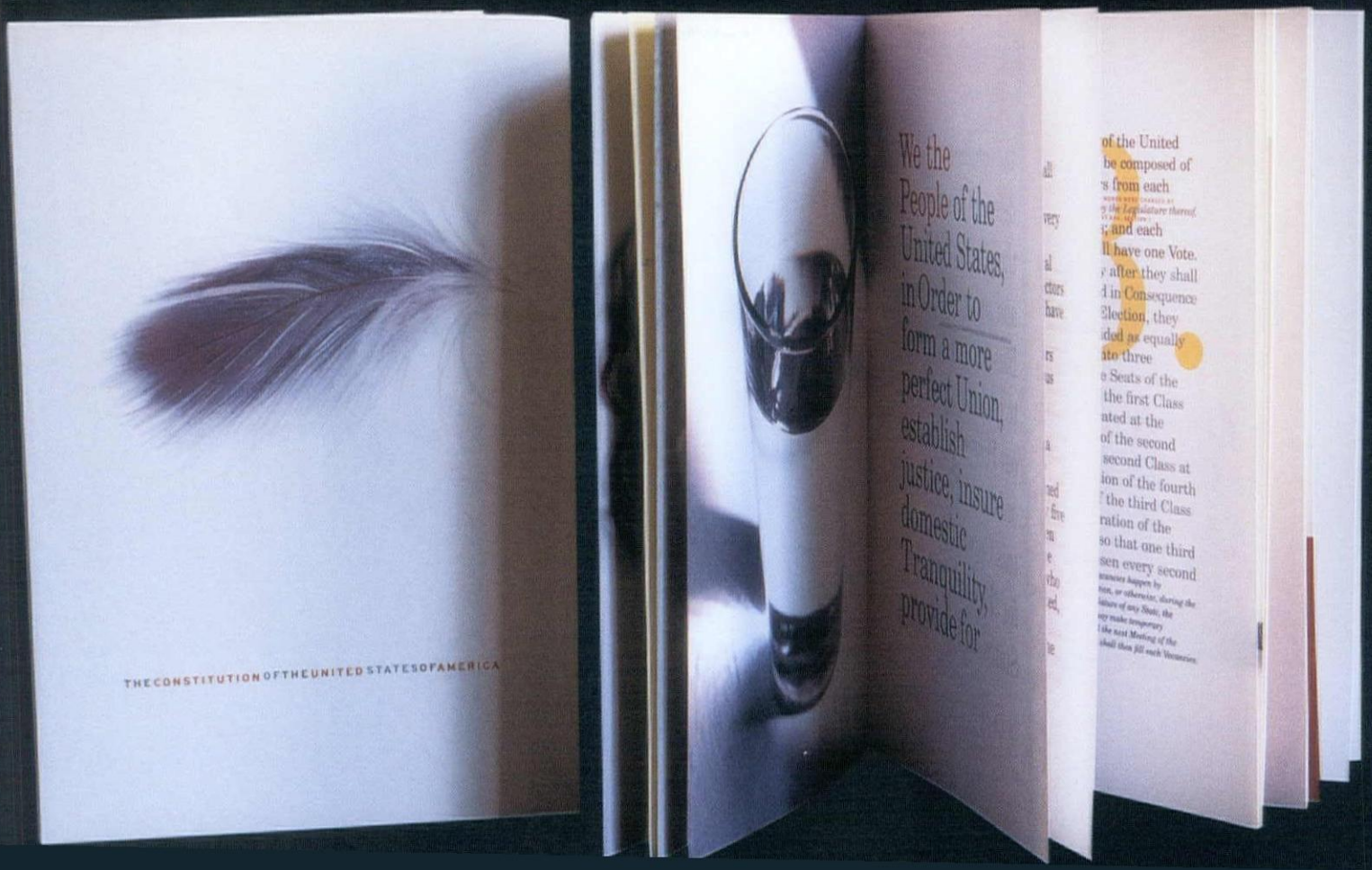
MATERIALS/FABRICATION
Jacket: Kromekote Litho 60#; offset four-color process, spot varnish, three-color type engraving. Covers: Kromekote one side; offset four-color process, varnish, gloss. Endleaves: Benefit vellum text 70# (Butter and Moonbeam); star-pattern bind emboss. Text: Interstate, Century Schoolbook typefaces, Benefit vellum text 70# (white and chalk); offset four-color process, silver, black, varnish. Images: offset four-color process, duotone, tritone.

HARDWARE/SOFTWARE
QuarkXpress.

Instead of designing a paper promotion that would be leafed through quickly and then immediately discarded, Stephen Doyle and Lisa Yee created a useful and lasting document.

The dust-sleeve flap, with its crisp photographs of white sailing ropes, will hold your page in place while you phone your lawyer. The envelope that it comes in is printed with a pastel map of the Midwestern United States.

In fact, the jurors found that the Constitution, produced by Champion Hamilton paper mill, has never looked so good. Printed on Kromekote and Benefit papers, using Interstate and Century Schoolbook typefaces, still-life images—and, one juror noticed, a "beautiful color system"—it is a striking revitalization of the original document.



TRANSIENCE POSTER

For an exhibit called *Chinese Experimental Art at the End of the Twentieth Century*, mounted last year at the University of Chicago's David and Alfred Smart Museum of Art, Chris Froeter and Paul Bichler designed a poster with two cropped images that, when joined together, form a whole.

"These are particularly wonderful photographs," Froelich said, referring to images of a bare-chested young Asian man who has red characters painted on him in one picture and is overlaid by a pattern of what looks like bubbles in handblown glass in the other.

"What I like about this poster is the thing I like about the *American Photography 15* book: The designer found a way to make an interesting poster without interfering with the content," Sahre said.

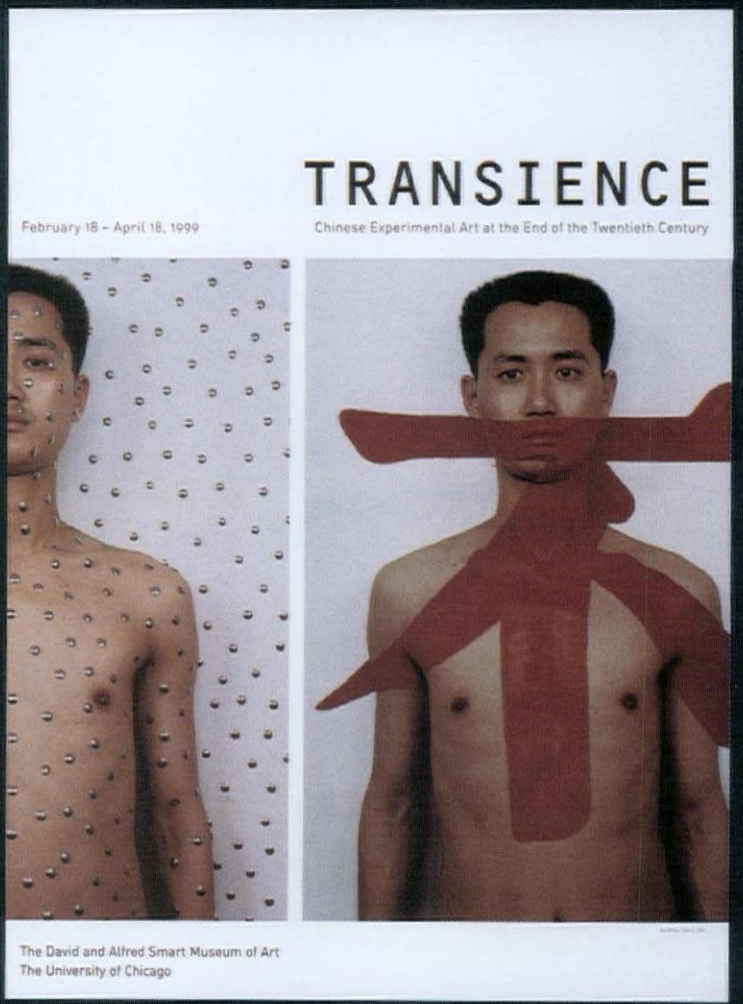
CLIENT/COMPANY
The Smart Museum of Art, Chicago, IL: Stefanie Rothman White.

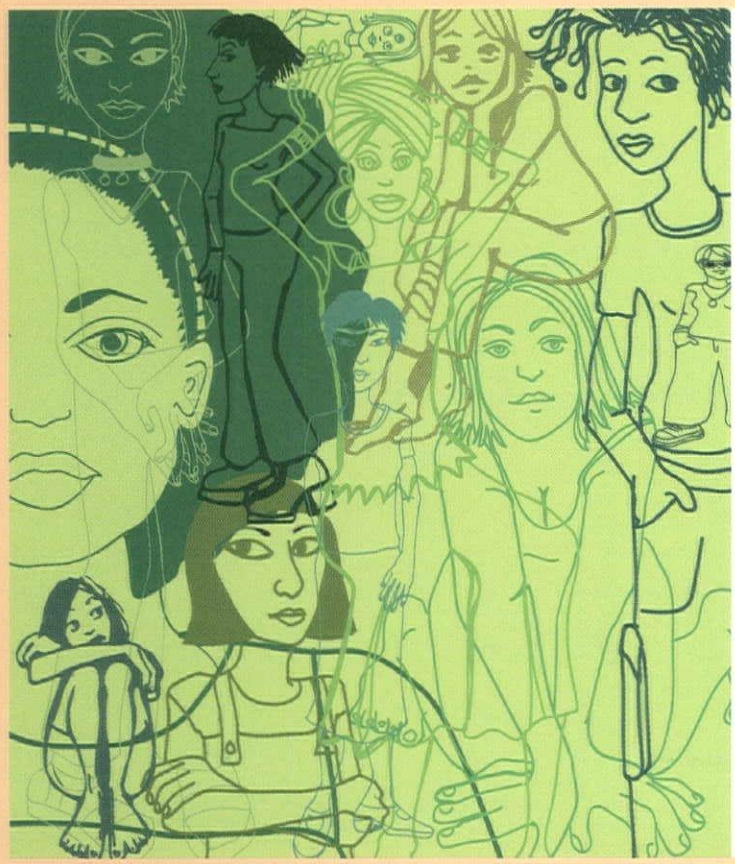
CONSULTANT DESIGN
Froeter Design Company, Chicago, IL: Chris Froeter, art director; Paul Bichler, designer.

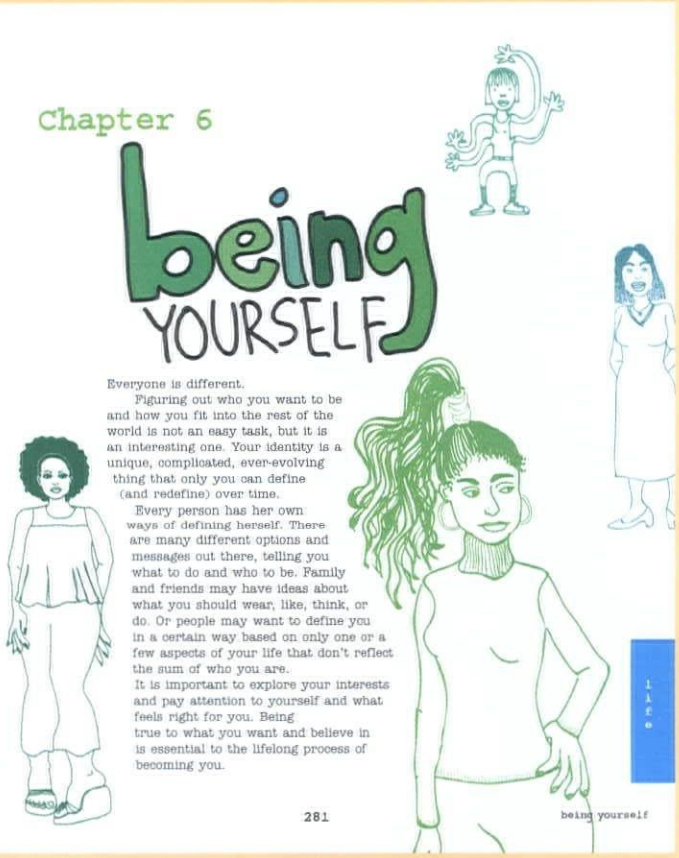
MATERIALS/FABRICATION
DIN typeface; offset four-color process, varnish.

HARDWARE/SOFTWARE
Apple Macintosh; QuarkXpress, Adobe Photoshop.









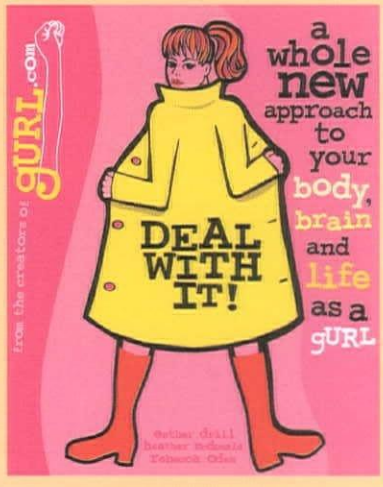
DEAL WITH IT!

"It's designed exactly with a 14-year-old girl in mind," Froelich observed, confiding that her daughter adores this provocative romp into the world of adolescent sexuality, a sort of hyperversion of the 1973 classic *Our Bodies, Ourselves.*

Addressing such candid topics as "those sucky emotions," "the boobs file" and "what's down there"—and that's the tame stuff—designer Georgia Rucker created a lighthearted, fun look for the book. If the graphics resemble those of Gurl.com, it is no coincidence: Authors Esther Drill, Heather McDonald and Rebecca Odes are the founders of the popular Web site.

The bright pink and green graphics and stick-figure drawings are more colorful than a grade-school Valentine. The chapter on body image has a board-game-like illustration in which each position on the board depicts a differently shaped woman, from the "I'm not fat, I'm Rubenesque" to the "I always wanted to look like Barbie." As the jurors passed the book around the table, more than one raised an eyebrow at the sexually explicit content—but they found Odes' over-the-top graphics humorous, making the edgy yet important material accessible to its teenage audience.

CLIENT/COMPANY
Gurl.com, New York, NY.
IN-HOUSE DESIGN
Rebecca Odes, creative director; Georgia Rucker, independent designer.
MATERIALS/FABRICATION
70# matte stock; sheet-fed offset die-cut cover.
HARDWARE/SOFTWARE
Apple Macintosh; Adobe Illustrator, QuarkXpress, Flash, Streamline.





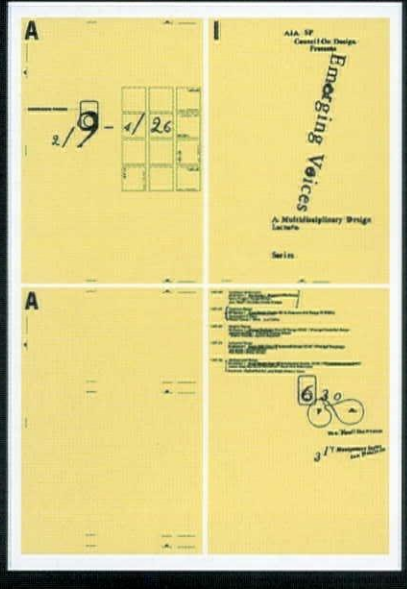
BACON 8 / SHEET / OUTDOOR POSTERS

In a bold and humorous advertising campaign to revamp Miller High Life beer, the designers at Johnson & Wolverton turned low-culture aesthetics into high design with a retro feel. And yet, Froelich said, "You never would have had an ad like this in the forties. The copy has an ironic, contemporary late-nineties feel." Jurors noted that the use of white borders, clever copy, and humorous subject matter all contribute to the success of the poster series: The campaign evokes a company that is able to laugh at itself.



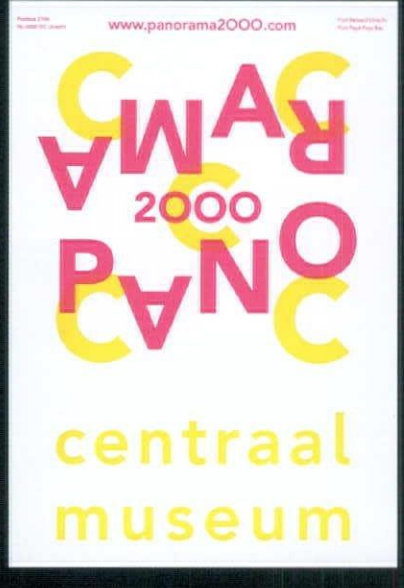
EDWARD RUSCHA: EDITIONS 1959–1999

Painter, graphic designer and pop artist extraordinaire Edward Ruscha is known for embracing vernacular America: its landscapes, its cities and its mass culture. (Think of his series of photographs of swimming pools.) His prodigious output is expertly and handsomely chronicled in the Walker Art Center's catalogue raisonné, which is produced as two separate volumes slipcased as a single work. One volume contains the images arranged in a time line; the other contains curatorial essays. "It's a cinematic ride," Froelich said.



EMERGING VOICES LECTURE SERIES POSTER

"I like the sparseness. And the hugeness. And the found-object-ness of each quadrant," said Froelich of Jennifer Sterling's poster for the AIA San Francisco Emerging Voices lecture series. "Even though the hand-drawn type overlaid on the font is a bit self-conscious, it succeeds in drawing you into the personalities you might encounter at the lecture series." Adams said that "there is no reason for it to be that big"; but Miller asked, with more than a little respect, "How often does a poster for a lecture series come from the content of the lectures?"



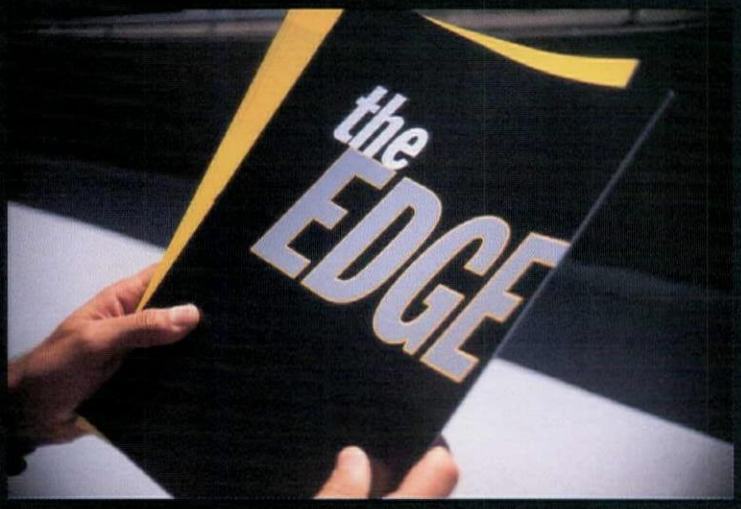
CENTRAAL MUSEUM POSTERS

It's bold, typographic and Dutch. Nikki Gonnissen and Thomas Widdershoven designed this "refreshing" series of posters for the reopening of the Centraal Museum in Utrecht, The Netherlands. Overprinting transparent inks is very Dutch (Piet Zwart comes to mind), and the Amsterdam duo did it skillfully. Froelich said that the "flat silk-screened quality" gives them "an immediate feeling," and the off-registration "feels countercultural and young." "Simple, direct, clear, playful, cohesive and unexpected," Adams said.



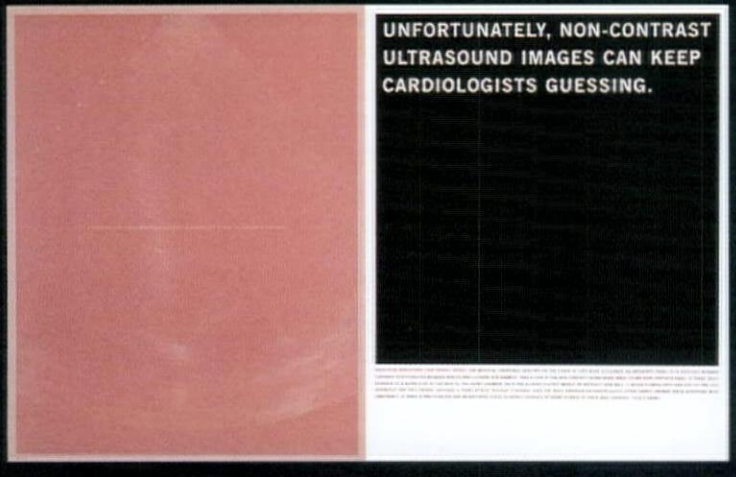
PAPER EXPO POSTER

"There's an honesty to it. It's not trying to be anything it's not," Sahre said of Design Machine's poster for the Paper Expo sponsored by the Art Directors Club of New York. The offset-printed poster, which reveals the words *paper expo* through "torn" paper, reflects the designers' attempt to "expose" and "hide" the quality of paper using only typography. "I know rips are cliché, but they use them in an interesting way," Sahre added. "They weren't afraid of using a cliché because it made sense in this case."



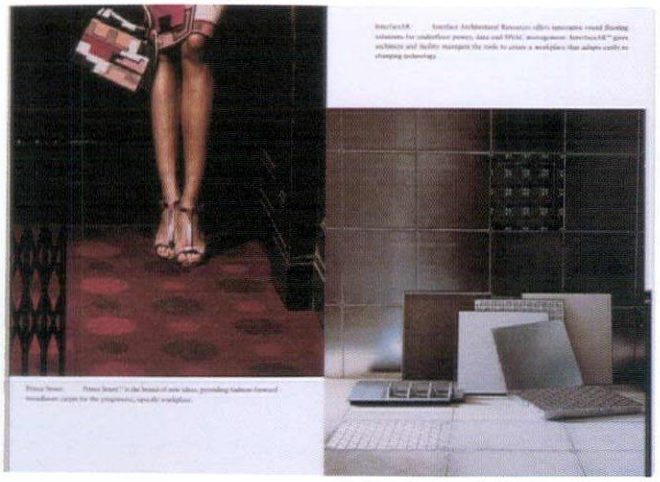
ITG 1998 ANNUAL REPORT

On the first pass, the jury thought the annual report for Investment Technology Group was a spoof. After all, John Bielenberg is known for designing the identity of Virtual Telemetrix , a fictitious company he invented in 1991 (and the subject of a current exhibition at SFMOMA). "He's sort of biting his own ass," Sahre said, still not convinced that the report was authentic. When the jury finally realized that ITG is an actual company with real figures to report, they still found the design "charming" and "refreshing," and worthy, nonetheless, of honorable mention. Bielenberg obviously leaves his mark so distinctly that even the trained eye can't tell fact from fiction.



MOLECULAR BIOSYSTEMS ANNUAL REPORT

Cahan & Associates turned this annual report for a biotech company into a humorous pop quiz whereby viewers have to "diagnose" fuzzy images: Is it foie gras or meat loaf? A jet engine or a juicer? The judges admired this clever design, which takes a normally sober genre (the annual report) about a normally esoteric activity (diagnosing ultrasound pictures) and turns it into an accessible and interactive game. What's more, the design team was able to demonstrate the effectiveness of its client's new agent for sharpening ultrasound images.



INTERFACE ANNUAL REPORT

"Believing is seeing" reads the cover of the Interface annual report, which is more than the typical bar graphs and flowcharts of revenue and losses—it's the story of the floor-coverings company. At 103 pages, this book-size report, designed by VSA Partners, is filled with embossed ink drawings and snippets of text about the company's philosophy. Adams liked the materials, but Froelich found it a bit confusing: "It's one of those things where it's very sweet—there are a lot of nice little moments, but I don't know what the whole package is."



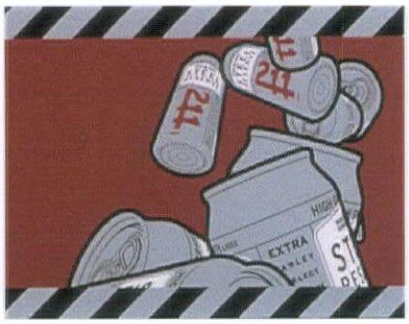
PBS KIDS LAUNCH

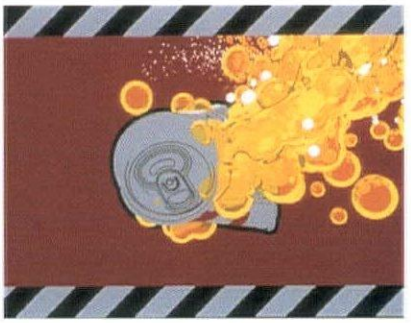
Bold, distinctive graphics by Richard McGuire, a children's book illustrator, lend an air of fun and fantasy to Razorfish's snappy channel launch for PBS Kids. Judges marveled at how "friendly" and "appropriate" the spot is: It shows cartoon characters with thought balloons that emphasize "the great gift inside each kid's head—imagination and dreams." "It's an identity piece more than a motion piece," Adams said. "The repackaging provides a cohesive message without being dogmatic. It doesn't treat children like idiots."



TWELVE IDENTITIES: FRENCH PAPER LETTERHEAD BOOK

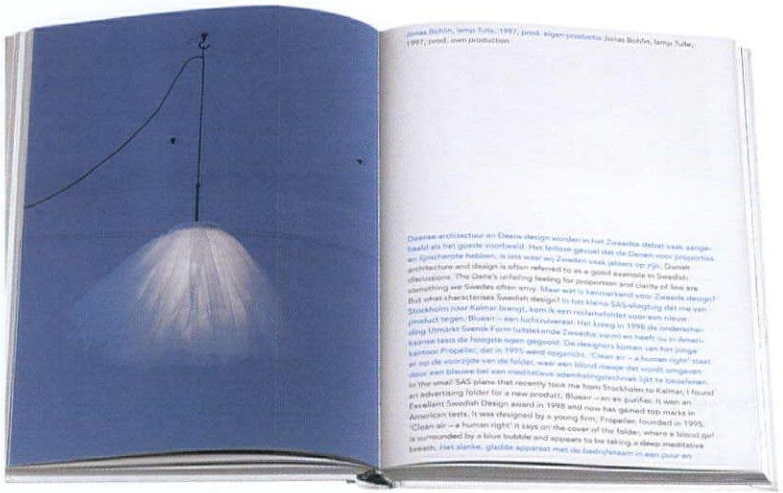
"This is wonderful," Froelich said of Laurie DeMartino's promotion for the French Paper Company. "It's a paper promotion for which she actually has her students get something printed—and that's a nice thing." In fact, this collection of 12 letterheads, using 16 different paper stocks, was designed by seniors at the Minneapolis College of Art and Design. For the assignment, DeMartino had each student create a letterhead infused with his or her own personality.





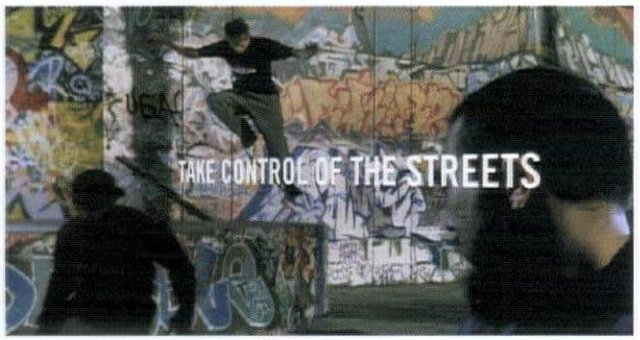
STEEL RESERVE "HIGH GRAVITY" SPOTS

Superstylized beer cans rotating in space like planetary orbs, colliding and exploding into yellow clouds; video-arcade graphics set to a throbbing bass line. Such is the stuff of the Steel Reserve "High Gravity" lager television commercials. These seven animated cartoon spots were designed by Elise Thompson, David Turner and Bruce Duckworth, of Turner Duckworth, in San Francisco. The jurors enjoyed a departure from the typical "babes in bikinis" beer commercial.



THE NORDIC TRANSPARENCY

The judges could not help but notice this 231-page white, blue and gray book about Scandinavian industrial design, even though it was meant to be "transparent" and understated. In their design for the Stedelijk Museum in Amsterdam, Nikki Gonnissen and Thomas Widdershoven found that making the form appear "invisible" required thoughtful decisions: a single paper stock, one typeface throughout and consistent layouts, including the front and back covers. "It has an icy, cleansing feeling to it, like water," Miller said.



ADIDAS "TAKE WHAT YOU WANT"

The "Take What You Want" television commercial, designed for Adidas by Pittman Helmsley in Los Angeles and directed by Mike Mills, has the texture and pacing of an art film. The judges admired how the "truly ordinary images"—of, say, a skateboarder in midair, or boxing fans around a ring, or children shooting water guns on their front lawn—rotating slowly on an axis, become "ominous" and "potent" as the musical score builds. "The slow motion is surreal and draws you in," Froelich said. "It's simple but effective."



KLM IN-FLIGHT CHANNEL BRANDING

The KLM corporate identity, a three-point crown, is a 1960s design classic. By breaking down the logo into its various elements and using each fragment to reflect the nature of the 15 in-flight channels, designer Nick Boyd and producer Richard Churchill of the London firm Kemistry were able to playfully update and retool the logo for animation graphics. "It has a sense of humor," Miller said. "It's nice the way they took the KLM logo and made it into a smiley face."



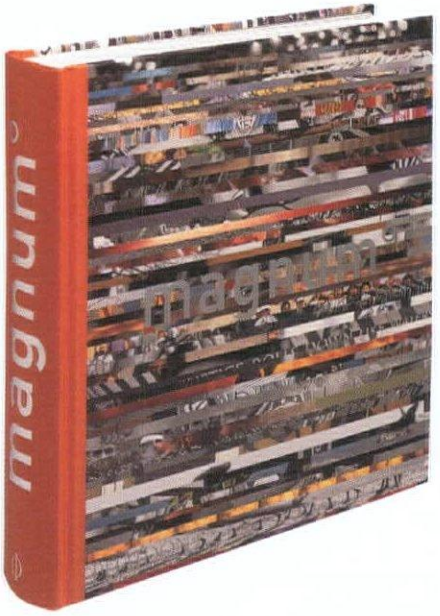
PETIT GLAM ISSUE NUMBERS 4 AND 5

Brimming with saturated colors, glossy photos and numerous references to pop culture, the street-smart Tokyo magazine *Petit Glam* is hipper, more stylish and more sophisticated than the leading American fashion rags. For the "Visualovely" issue, the New York designer Takaya Goto packaged five separate books into a clear logotype-pressed case. Using a binding technique that resembles a book of postcards, Goto turned the "Individual Colors" issue into a parade of op-art page spreads. The judges found the magazine "clean" and of "high quality."



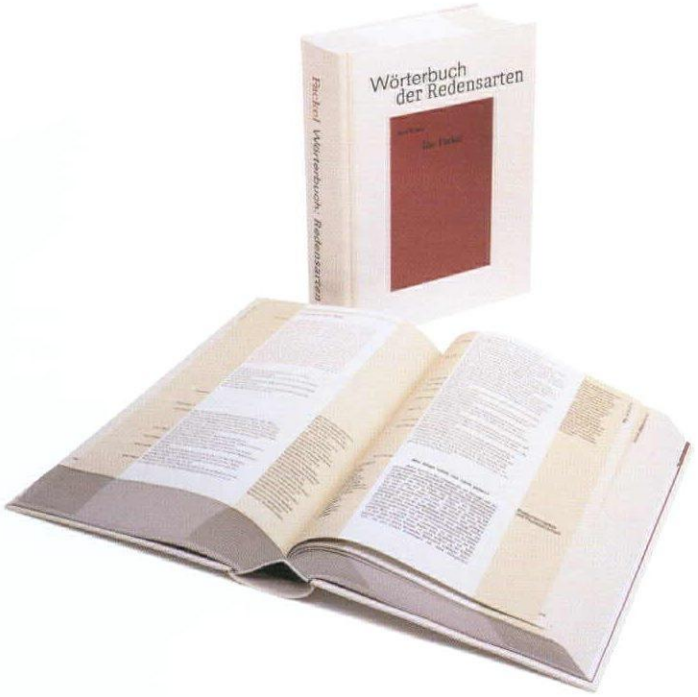
ISABELLA ROSSELLINI'S MANIFESTO PR

"Great art direction" and "great photography"—including pictures of silver-haired women and braces-filled smiles—were the hallmarks of this public-relations brochure for the model-actress's Manifesto cosmetics line. Allison Muench Williams, of Design: M/W, based in New York, created the elegant 20-page brochure. With a striking frosted Plexiglas cover, it's as clean and fresh as a cotton ball.



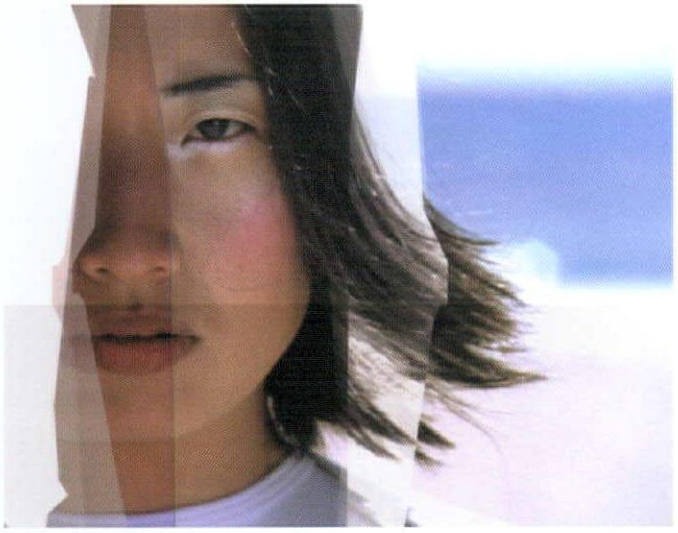
MAGNUM®

With the millennium hype behind us, *Magnum®*, a 1,120-page photo documentary from Phaidon Press, is one of the few lasting testaments of the last 100 years. The editor, Bruce Bernard, omitted cliché and overused icons: "The pleasure comes in realizing that these are not the familiar and infamous shots," Froelich said. "They are amazing pictures, but you haven't seen many of them before." Besides being awestruck by the sheer weight of the book—so massive that it comes packaged in a cardboard suitcase—the judges were moved by its poignant intelligence.



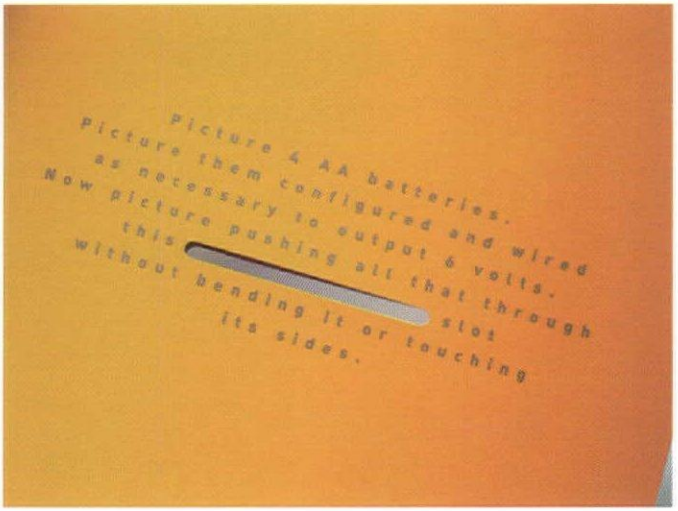
FACKEL WÖRTERBUCH

The jurors handled this 1,200-page German dictionary of idioms as if it were a codex of illuminated manuscripts. "Impeccably done," they said of the collaboration between designer Anne Burdick of Los Angeles and a band of linguists at the Austrian Academy of Science. In fact, design played such an integral role that it often dictated what content was included. Burdick designed a system of punctuation to distinguish the different support texts, including six different kinds of quotation marks. The final result is as beautiful as it is functional.



STEVE REICH "MUSIC FOR EIGHTEEN MUSICIANS"

In this music video, designed by Manhattan Transfer and directed by Jeremy Hollister, footage and graphics were digitally manipulated to echo the repeating rhythms of the composition. "Reich's mesmerizing formalistic music is the inspiration for this investigation into how geometry and abstraction play out in time," Froelich explained. "The horizontal split screen, into which the horizon itself disappears, is a wonderful device. Formal landscapes and the human figure function as abstractions. The mood is romantic but not sentimental."



POLAROID BATTERY BROCHURE

The jurors admired how a central die-cut punched all the way through this brochure, designed by Titanium, works as an interactive tool. The user can push a flat Polariod battery, attached to the first page of the brochure, through the die-cut slot, which mutates, spread to spread, from a simple slot (negative) to a cross (positive). By the end of the brochure, it has evolved into the eight-rayed star icon of the Polaroid Battery Group. "I like it because it uses a die-cut in a really interesting way as it sells the product," Sahre said.



PACKAGING

The Packaging panel—Lisa Naftolin, Scott Stowell and Allison Muench Williams—was a trio of tough customers. Anything they cited had to clear several tough hurdles: Not only did it have to look good; it had to demonstrate a respect for economy in terms of both materials and design. When confronted with waste or overdesign, this group waxed positively passionate; during the process of elimination, the word *hate* was overheard more than once. "By nature, packaging is something useless and extra that you don't need," Stowell said, "but I think the things we picked are, for the most part, things that are not useless or extra. They're things that are integral to the product, whether it's this slipcase or the shape of that bottle."

"There were a lot of cases where we were put off by things that were overdesigned or overdetailed—or where too much money was spent," Naftolin added. "At the same time, when something is reduced, it doesn't mean that it has to lose any of its clarity or beauty." The packaging for Blu Dot's 2D/3D series, she said, is a great example.

In fact, it was the sleeper hit. The wonder package, designed by Werner Design Werks, can protect three different and variously shaped and sized products from damage but is little more than die-cut cardboard corrugate with a label on it. It may look plain-Jane, but it was perfectly in tune with this jury's aesthetic: Naftolin, Stowell and Williams enjoyed nothing more than beauty in brown-paper simplicity.

Another thing they responded well to: stripes. As patterns go, it doesn't get much simpler than parallel lines. But not all stripes are created equal, and if applied in a creative way—as in the Pleats Please CD-ROM and the We Live Like This bath-products packaging—they certainly got this jury's attention. After all, as the jurors repeated several times that session, there's no excuse for not doing something well. Even something as basic as stripes.

JURORS: Lisa Naftolin, Scott Stowell, Allison Muench Williams
MODERATOR: Julia Szabo



BLU DOT 2D/3D PACKAGING

No one package can be all things to all products, but Werner Design Werks's inventive packaging for the Blu Dot 2D/3D series came close—and drew raves from the jurors. The problem at hand: to devise a single package for any of three differently sized and proportioned objects—a CD rack, a letter holder or an in-out box unit. Sharon Werner's design ships flat, stores flat, folds up, is self-locking and requires no glue, staples or fasteners. "It's both minimalist and really maximalist," Williams said. "For a piece of cardboard with die-cutting, it's got an incredible amount of versatility."

Not since Frank O. Gehry's cardboard furniture has plain brown corrugate left such an impression. "It's actually solving problems, which is so rare," Stowell said. The package also conveys a feeling of security. "It's about protection," Williams explained. "The contents don't get dinged, and you don't think, 'Oh, I have to check to see if my item is damaged'—even though it's not shrink-wrapped or in one of those hard-to-open plastic things." She added, "It's not grafting overdesign onto something where design isn't warranted. It just fits, and it's not wasteful. It does a lot with very economical means." That economy, Naftolin said, "is consistent with what the product is." "By virtue of the die-cuts you see what color the product is, so they don't have to change the package to tell you that," she added. "Plus, the flap folds over to create a handle that's comfortable to hold. And it's got a sense of humor." Indeed: The die-cut half-moons alternate instructive legends ("fold," "bend") with deadpan throwaways ("crispy," "humid," "non-food"). In short, Naftolin said, "It's more than just doing its job."







Sharon Werner, at top, founded Werner Design Werks, a two-person studio, in 1991. (Sarah Nelson, below, a senior designer, joined the firm four years ago.) Previously, Werner was a senior designer at Duffy Design Group. She received a BFA from Moorhead State University, in Minnesota. Werner Design Werks has been recognized with awards and honors from the AIGA and the Art Directors Club, among others. Its designs are included in the permanent collections of the Library of Congress, the Musée de la Poste, the Victoria and Albert Museum and the Cooper-Hewitt National Design Museum.

How did you come up with the idea?
We knew that the form of the package should be an extension of the product itself and that the applied graphics should be consistent with the Blu Dot brand. The 2D/3D pieces (CD rack, in-out tray and letter holder) are sold flat; the consumer folds the metal along perforated lines to "assemble" the products. We developed many rough prototypes to replicate this process of folding and tucking—without success.

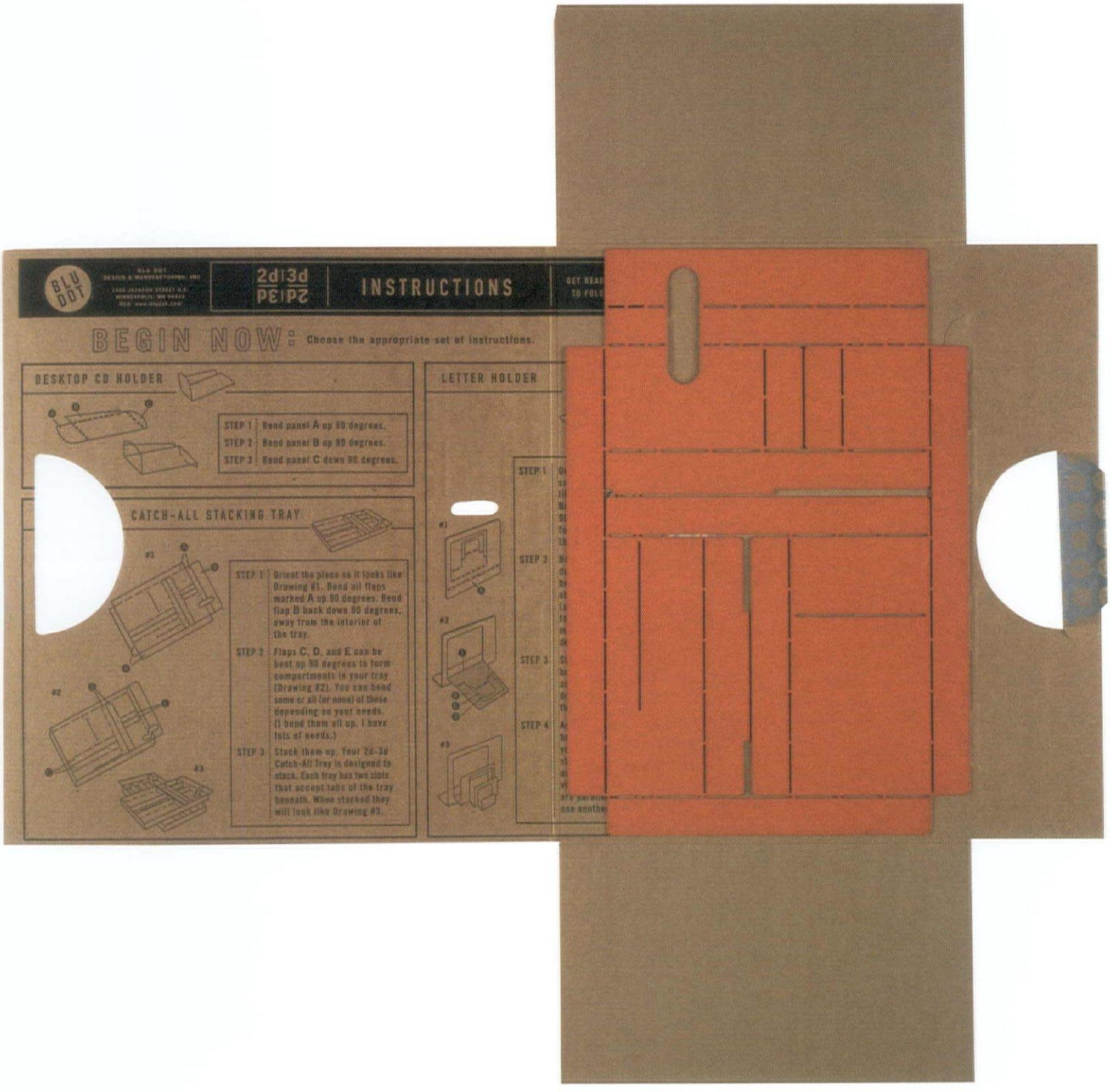
What was the unique challenge in creating one package for products with three different shapes and proportions?
That *was* the unique challenge—one package, three products, three different sizes and proportions. To keep the products from shifting inside the unisized package and becoming bent or scuffed. To avoid an "overly packaged" package or using excessive materials. The multiple die-cut crescent tabs in the corrugate hold the differently proportioned products and prevent them from shifting in the package. The pattern that's created by the die-cut crescents was an added design bonus.

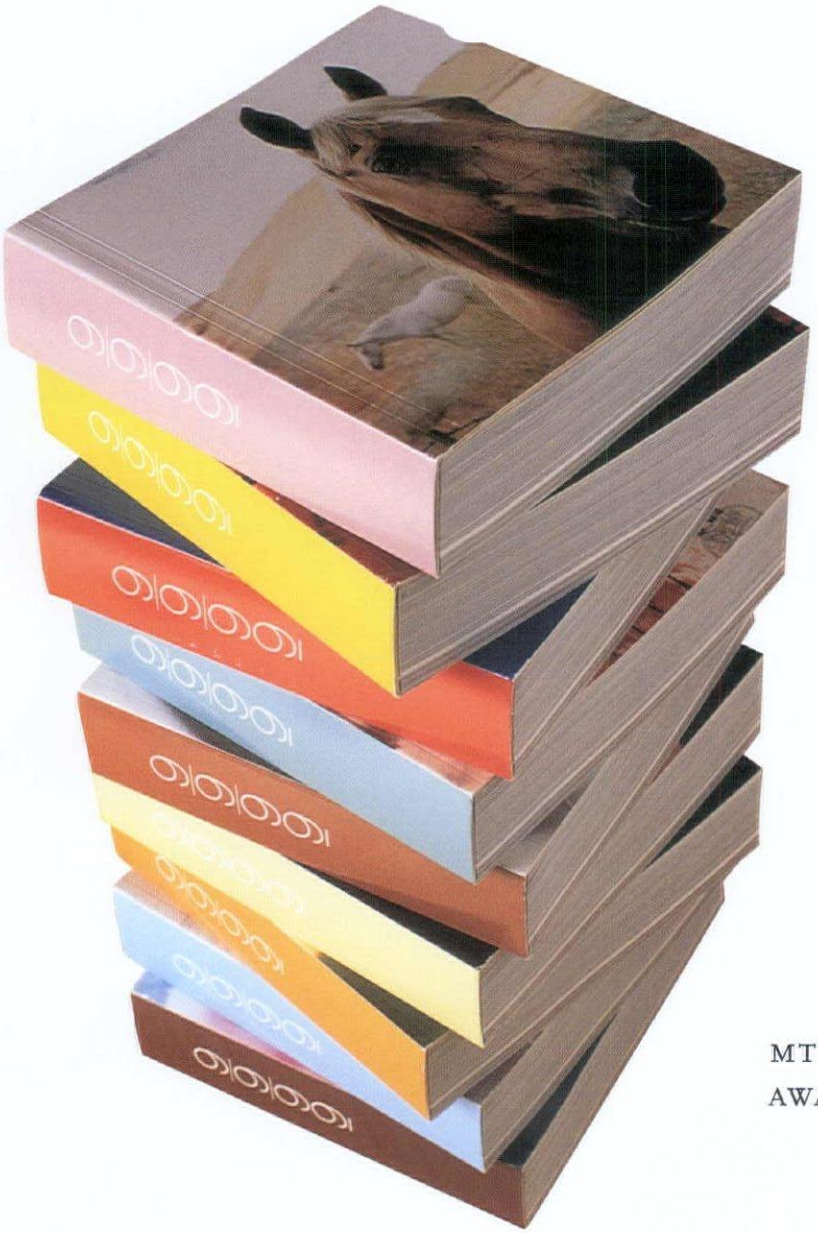
The wraparound label identifies which of the three products it contains, and the crescents allow the consumer to view the product color. The folding instructions for the products are imprinted on the inside of the package. This makes packaging the product simple and virtually error free.

What do you see as the special appeal of plain cardboard?
Just like a good pair of polyester slacks—it's cost effective and holds a crease well. The e-flute corrugate's thin profile worked well for the die-cut crescents and the debossed logotype. And, really, the simplicity and functionality of corrugate is consistent with the brand positioning of Blu Dot.

What's been the reaction on the market?
The package played an essential role in the placement with many retailers, who were interested in the product but were concerned about display and storage. The feedback has been favorable because the design answered their concerns, with good shelf appeal and the perk of requiring no additional packaging when sold. The product almost walks itself out of the store.

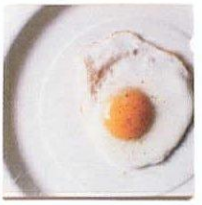
CLIENT/COMPANY
Blu Dot, Minneapolis, MN: John Christakos, president and designer; Charlie Lazor, principal and designer.
CONSULTANT DESIGN
Werner Design Werks, Minneapolis, MN: Sharon Werner, principal; Sarah Nelson, senior designer.
MATERIALS/FABRICATION
Flexographic printed, embossed, die-cut e-flute corrugate; flexographic printed, adhesive-back label.
HARDWARE/SOFTWARE
Apple Power Macintosh G3; Adobe Illustrator.


BLU DOT
2d|3d
INSTRUCTIONS
BEGIN NOW: Choose the appropriate set of instructions.
DESKTOP CD HOLDER
STEP 1 Bend panel A up 90 degrees.
STEP 2 Bend panel B up 90 degrees.
STEP 3 Bend panel C down 90 degrees.
CATCH-ALL STACKING TRAY
STEP 1 Orient the piece so it looks like Drawing #1. Bend all flaps marked A up 90 degrees. Bend flap B back down 90 degrees, away from the interior of the tray.
STEP 2 Flaps C, D, and E can be bent up 90 degrees to form compartments in your tray (Drawing #2). You can bend some or all (or none) of these depending on your needs. (I bend them all up. I have lots of needs.)
STEP 3 Stack them up. Your 2d-3d Catch-All Tray is designed to stack. Each tray has two slots that accept tabs of the tray beneath. When stacked they will look like Drawing #3.
LETTER HOLDER
STEP 1
STEP 2
STEP 3
STEP 4













MTV VIDEO MUSIC AWARDS PROGRAM

At last year's MTV Video Music Awards, held at the Metropolitan Opera House on the portentous Y2K test date of 9/9/99, guests got a special treat: a most unusual program, square in format, dense with heavy-stock paper, lavish with color and black-and-white images, heavy as a bookend. In keeping with the unique date, the book came with 9 different covers—and scored a 10 with our jurors. "Can you imagine how exciting it must have been to be at those awards and to have everyone carrying these different books?" Naftolin asked. Each program has a tab about an inch deep, which guides fingers straight to a chart with a list of data for each nominated video. "The way the tab functions is quite brilliant," Williams said. "It's not used in a superficial manner; you tab right to the information you need."

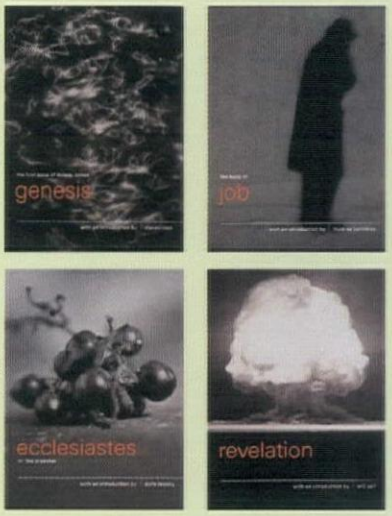
CLIENT/COMPANY
MTV Networks, New York, NY.
IN-HOUSE DESIGN
Stacey Drummond, Jeffrey Keyton, Tracy Boychuk.
MATERIALS/FABRICATION
Mead signature dull & gloss; offset four-color process plus two PMS (nominee section).
HARDWARE/SOFTWARE
Apple Power Macintosh G3; Adobe Illustrator, Adobe Photoshop.

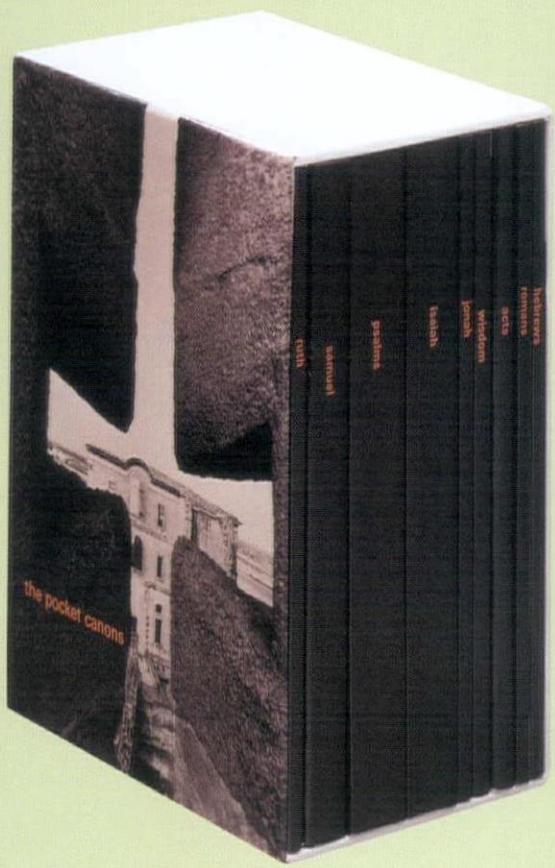
THE POCKET CANONS I & 2

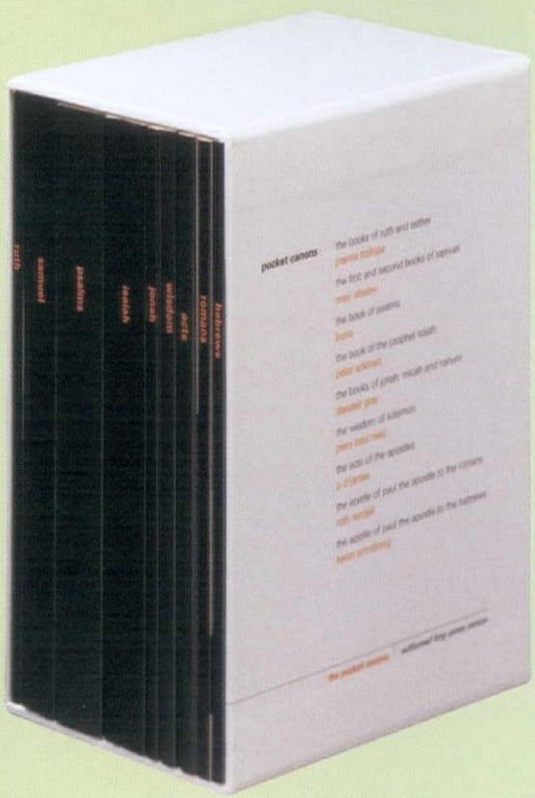
CLIENT/COMPANY
Rebel Inc. (for Canongate Books Ltd.), Edinburgh, Scotland.

CONSULTANT DESIGN
Pentagram Design Ltd., London, U.K.: Angus Hyland, designer. Ron Rosenstock/Special Photographers Company, Helge Skodvin/Millenium, P. McDonough/Photonica, Richard Waite/Special Photographers Company, Michael Wildsmith, Georgius Kafalas/Models Plus, Marc Ribound/Magnum Photos, Didier Gaillard/Special Photographers Company, George Rodger/Magnum Photos, Rene Burri/Magnum Photos, Brian David Stevens/Refocus, Jane Booth Vollers/Photonica, Mark Power/Network Photographers, Abbas/Magnum Photos, Minden/Robert Harding Picture Library, Talbot Whiteman/ Images Colour Library, Simon Rowe, Bill Brandt/Bill Brandt Archive Ltd., Images Colour Library.

Salesman, the Maysles brothers' 1968 documentary about Bible drummers, proved just how tough it is to sell the Good Book in modern times—which makes Pentagram Design's handsome Pocket Canons series an especially noteworthy achievement. It presents selections from the authorized King James version, but its modern aesthetic is a far cry from the Bibles left by Gideons in hotel rooms. Each Biblical story is printed as a separate booklet, made current with edgy black-and-white photographs and introduced with prose penned by figures from the worlds of literature and entertainment (Doris Lessing on Ecclesiastes, Bono on The Book of Psalms, Nick Cave on The Gospel According to Mark). The overall effect is text you want to explore, as opposed to required reading. "It goes against what you'd expect," Stowell said. "It doesn't have any of the authoritarianism that you expect from a Bible." Also, Naftolin added, "It's one of the few times when a slipcase really works. This is a set you'd want to have all the pieces of, and you'd probably want to keep them together." Williams noted the somber mood of the photos and said, "The Bible is actually a really dark text, and I think the fact that these images acknowledge the darkness of the content is great."









TARGET CUPS

CLIENT/COMPANY
Target Stores, Minneapolis, MN: Coco Connolly, client/creative manager.
CONSULTANT DESIGN
Studio d Design, Minneapolis, MN: Laurie DeMartino, art director and designer; Paulina Reyes, illustrator.
MATERIALS/FABRICATION
Flexographic printing.
HARDWARE/SOFTWARE
Apple Macintosh; Adobe Illustrator.

At the sight of these charmingly doodled-over Sweetheart beverage cups, rakishly colored in with ketchup, mustard or blueberry accents, the jurors unanimously lit up like kids at a fast-food concession. "It's meant to look like kids' scribbling on notebooks, and the printing is pretty consistent with that," Naftolin said. "It's almost convincing!" The Target Store's deliberate evocation of childhood certainly made the grade with Stowell: "I can remember getting drinks at amusement parks, and having this intimate relationship with this stupid little object for a few minutes. If I were a kid and I got Cokes in this cup for several years, I can imagine still remembering it 20 years later. At the same time, it's not an oppressive branding statement." Williams agreed: "I like that Target's managed to maintain a brand identity without it being all about red bull's-eyes. It's light, fun and bubbly." The jurors liked that the design could be printed off-register and still look good, but the factor that secured the award was that the cups were made from recycled materials.

ALPHABETS PACKAGING SYSTEM

CLIENT/COMPANY
Alphabets, New York, NY: Linda Heidinger, owner.
CONSULTANT DESIGN
Lisa Billard Design, New York, NY: Lisa Billard, Kate Johnson, designers.
MATERIALS/FABRICATION
Bags: Flexography. Stickers: process printing.
HARDWARE/SOFTWARE
Apple Power Macintosh G3; Adobe Illustrator.

When the Manhattan gift shop chain Alphabets engaged Lisa Billard Design to create shopping bags, flat bags and stickers, Billard kept things simple. The white bags are decorated with red and blue images and letters from children's flash cards. They play off the alphabet, with a different letter and corresponding image on each bag—"C," for example, is for a hand of cards. "For the holidays they did special stickers, with J for Jesus and T for Torah, which is kind of sweet," Naftolin noted. "It's a good solution," Stowell added, "and it's in the spirit of the store"—that is, clever and offbeat. Williams was pleased with the show of restraint. "What I really respect about this is that they did it really economically, meaning they didn't tchotchke it up with weird handles or whatever. They're basic bags, it's two colors; there's not a lot of other design going on. It's almost like a minimalist retro version of kitsch."



WE LIVE LIKE THIS

CLIENT/COMPANY
Natural Products, London, U.K. (manufacturer): Michael Sweaney, creative director. Australia Steamboat Connection, Steamboat Springs, CO (importer/U.S. distributor): Jacquie Lewis, principal.

CONSULTANT DESIGN
Debrah Smith Design, London, U.K.: Debrah Smith, designer, art director, typographer.

HARDWARE/SOFTWARE
Apple Power Macintosh G4; Adobe Acrobat.

The packaging Debrah Smith designed for We Live Like This, a collection of bath and body-care products made by the London firm Natural Products and distributed by Australia Steamboat Connection, merges the techno idea of a bar code with the earthy colors of an ethnic textile. "Everything is really well considered," Stowell said, "and the production value is really nice." Naftolin had reservations about the use of glass for the bath/shower gel container ("The shower is a likely place for things to break," she said) but none for the moss-scented bath cubes, packaged six to a box and individually wrapped, like chocolates, in brilliant green foil ("I love this"). No breakthroughs here, the jurors agreed, but a job very well done.





PLEATS PLEASE CD-ROM

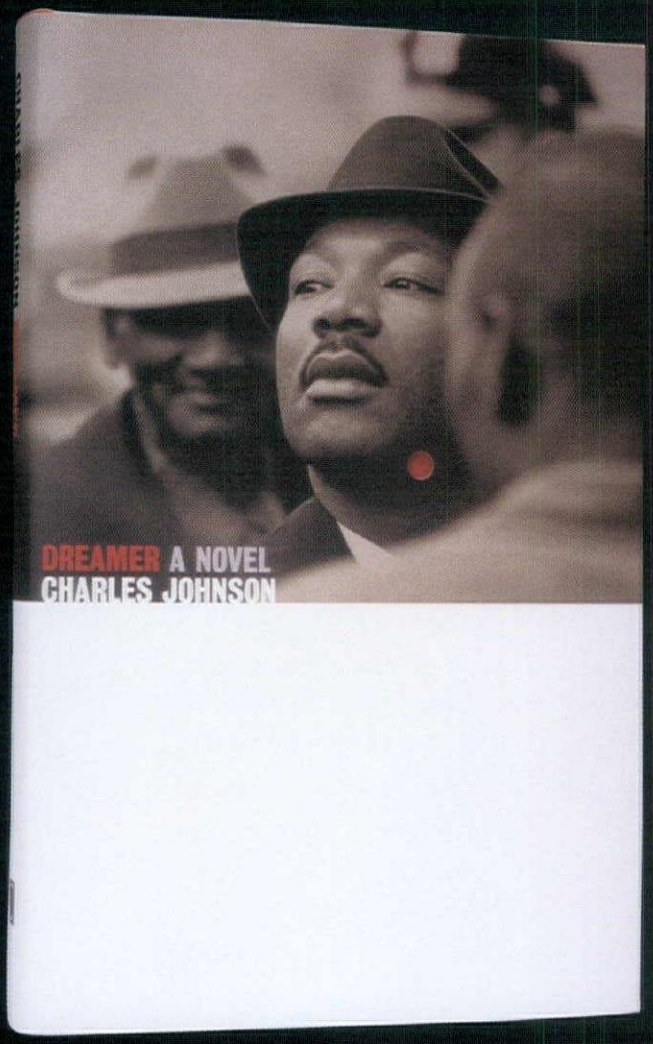
CLIENT/COMPANY
Issey Miyake Design Studio, New York, NY.

CONSULTANT DESIGN
Sayuri Studio, New York, NY: Sayuri Shoji, art director and designer.

MATERIALS/FABRICATION
Clear acetate sleeve, clear stock jewel case; offset printing.

HARDWARE/SOFTWARE
Apple Power Macintosh G3; Adobe Illustrator.

Sayuri Studio's rainbow design for the jewel case of the Pleats Please Web site promotional CD-ROM went over well. Stripes struck a chord with this panel, even as Stowell acceded that stripes were "very trendy" last year. "This time it was stripes, and the year before it was dots," he said, "but then, these are fashionable things for fashionable clients." It doesn't get more fashionable than Pleats Please, a division of the avant-garde style broker Issey Miyake, whose unusually folded clothing is perhaps invoked by the unusually striated jewel case. In conclusion, Williams said, "Being in the know is really important. This shows that it's aware of the trends without looking like it's a slave to them."



DREAMER BOOK COVER

Score another win for Pentagram: The jurors were unequivocal about the firm's jacket design for Charles Johnson's acclaimed novel *Dreamer*, the first work of fiction to explore the life of Martin Luther King Jr. (This version, created for the Edinburgh publisher Canongate Books, was released in the United Kingdom last year.) "Beautiful," said Stowell of the jacket, which shows a sepia photograph of King. A die-cut dot at his throat reveals the bright red of the cloth cover beneath. "It's so subtle," Williams said. "He looks so wistful in that picture, and of course the assassination is so known, but it's conveyed as a little dot." Naftolin concurred: "Just brilliant. It says something big with a really small gesture. It's incredibly effective, and not heavy-handed in any way."

CLIENT/COMPANY
Rebel Inc. (for Canongate Books Ltd.), Edinburgh, Scotland.
CONSULTANT DESIGN
Pentagram Design Ltd., London, U.K.: Angus Hyland, designer; Corbis Bettmann/UPI, photographs.

SCAR CULTURE BOOK COVER

And yet another: Pentagram's design for the cover of Toni Davidson's novel *Scar Culture* is ringed with a line of paper clips bent open like razor wire. "I was immediately drawn to it," Naftolin said, but she and the others were not sure how the cover related to the content. "At first I thought they were sutures, that they had something to do with a medical scar," Naftolin added, "but seeing that they're paper clips suggests something seedier and self-inflicted." Another feature the jurors liked: that the author's name appears on the back. To sum up, Naftolin said, "I think it's quite beautiful and really well considered. The symbolism is really effective, especially with the words in red."

CLIENT/COMPANY
Rebel Inc. (for Canongate Books Ltd.), Edinburgh, Scotland.
CONSULTANT DESIGN
Pentagram Design Ltd., London, U.K.: Angus Hyland, designer.



CLEANING LIQUIDS PACKAGING

CLIENT/COMPANY
Albert Heyn, Zaandam, The Netherlands.
CONSULTANT DESIGN
Flex Development, Delft, The Netherlands. Coleman Millford Packaging Design, Wassenaar, The Netherlands.
MATERIALS/FABRICATION
Blow-molded polyethylene bottles, injection-molded standard caps in polypropylene, polyethylene labels.
HARDWARE/SOFTWARE
Pro/Engineer, Adobe Illustrator, Adobe Photoshop.

The soft, sinuous, ergonomic form of Flex Development's blow-molded detergent containers for Albert Heyn, the Dutch supermarket chain, gave new resonance to the term "clean design." "This feels so good in my hands," Stowell said. "And I love that the picture on the label is pretty and art-directed but not over-the-top. It's not a golden meadow or rolling hills; it's an image of the thing you clean with the product." It also helped that the bottles were created without handles, which reduced material requirements by 15 percent. Naftolin liked that the designers "wanted to increase the brand appeal but didn't want to pretend that cleaning was fun." It isn't, of course, but handsome containers like these could put a toilet brush in the hand of the worst housework-o-phobe. The jurors conceded that this was a pretty typical European aesthetic but, all in all, still a winner. "Honestly," Williams said, "if I were visiting the Netherlands and saw this, I would buy it, empty it out, and put it in my luggage."





PRESCRIPTIVES MAGIC TESTER

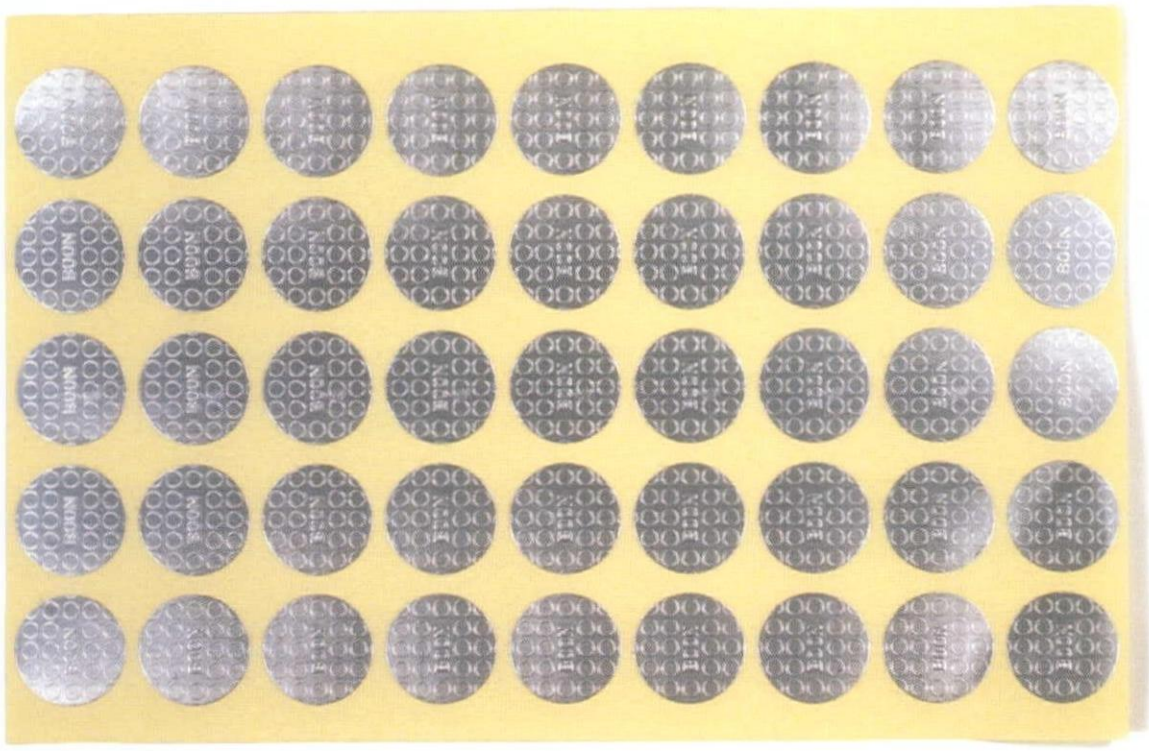
CLIENT/COMPANY
Prescriptives, New York, NY: Robert Nielsen, group president, The Estee Lauder Companies Inc.; Jeanne Chanard, senior vice president and creative director.

IN-HOUSE DESIGN
Dennis Decker, design director; Von Robinson, Michael Gordon, designers.

MATERIALS/FABRICATION
Bent aluminum, clear polished acrylic blocks hot-stamped with silver holograms underneath, pullout front drawers with vacform inserts.

HARDWARE/SOFTWARE
Apple Power Macintosh G3; Ashlar Vellum.

Dennis Decker's inspired "Magic Tester" for Prescriptives, with its clear polished acrylic blocks hot-stamped with silver holograms underneath, is designed to create intense consumer interest. "It totally fits in with the Prescriptives brand," Williams said, which is known for a clean, modern look and "colorprinting" for women of all skintones. The holographic images shimmer when the customer moves, and the clear acrylic blocks suggest luxury and modernity. In short, not your typical rack of nail polish. "It's very innovative within a mass arena," Williams added. "If I were walking past a cosmetic counter, I would literally stop dead and look at it."





BOON SPA

CLIENT/COMPANY
Boon Spa, Seoul, Korea.
IN-HOUSE DESIGN
A+B, Seoul, Korea: Alex Suh, Boyoung Lee, designers.
MATERIALS/FABRICATION
Plexiglas; die-cut, off-set printing.
HARDWARE/SOFTWARE
Apple Powerbook G3; Adobe Photoshop, Adobe Illustrator, QuarkXpress.

Alex Suh and Boyoung Lee created a soft-spoken identity concept for the Korean spa Boon based on a theme of pleasant surprise. The packaging they entered in this competition continues the theme: a look inside a shopping bag reveals the words *enjoy* or *take me home* printed on the bottom. (The letters in the word *Boon* are capitalized, whereas all the rest are lowercase—a pleasant surprise for the "sharp" customer, the designers explain.) "The way the identity is applied all the way across is absolutely beautiful," Naftolin said. "It feels luxe but low-key at the same time." Williams agreed: "I love that the logo is subtly delineated by varnish," she said. The concept, she added, "works for both young and old, male and female." "It's a fancy, techy thing," Stowell said, "but it doesn't feel cold at all."



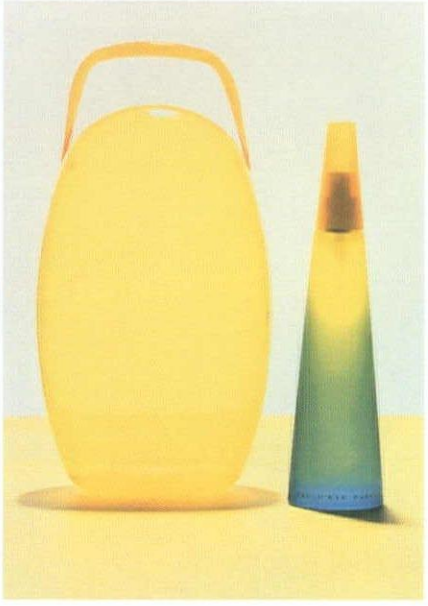
GAY DAD CD COVER

Against a bright, duck-egg-blue background strolls an iconic white figure reminiscent of street signage. Open the jewel case, and an equally iconic girl and boy stroll hand in hand across the street, in his direction. *Leisure Noise* is the debut album from Gay Dad, a duo known for a glam-rock/British pop sound and for last year's tour with The Pretenders. The jurors agreed that Peter Saville's striking CD design for London Records was music to their eyes. "It's a great-looking cover," Stowell said. "You'd run across the record store to get a closer look."



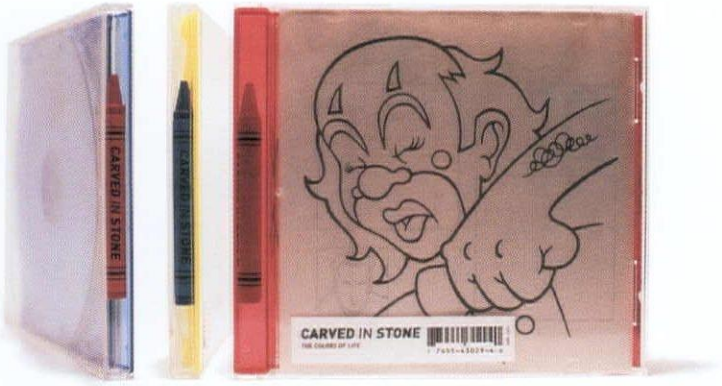
CLARKS SHOE CARE

Now that Burberry has transformed its square trench coat into the essence of hip, it makes sense for the formerly dowdy Clarks (of Meltonian fame) to follow suit, with weatherproofing products for footwear that look more like an upscale hair-care collection thanks to Mytton Williams. Though Naftolin and Stowell winced at the cuteness of the photos on the label—for example, a man brushing down a dinosaur-size lizard on a cream for reptile leathers—Williams said, "If I saw this in a store with other shoe-care items, there's no question that I would pick this one."



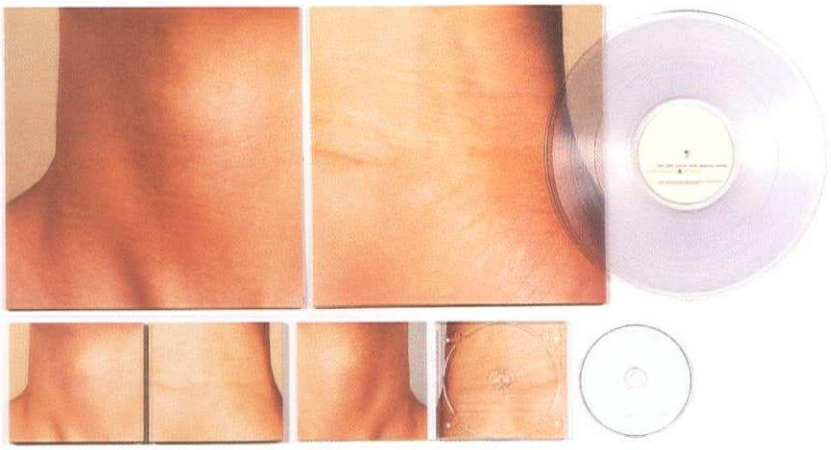
MIYAKE SUMMER FRAGRANCE WITH TRAVEL CASE

The jurors liked the luminous glass bottle, graduated from blue to green to yellow, but all three were mystified by the vacuum-cleaner-shaped case obscuring its elegance. ("It's trying to justify itself by saying you're going to use it later, when it didn't even need to exist in the first place," Stowell complained.) They agreed that the look of the bottle, another Karim Rashid creation, maintained the identity of other Miyake fragrances—and the strength of this design alone was enough to nail the award.



CARVED IN STONE CD COVER

For *The Colors of Life*, Michel Valois took images of pollution, violence and famine, rendered them in the style of a coloring book, and then stuck them in vividly colored jewel cases, each outfitted with a single crayon. "This is clever, but it seems to me like a rip-off of Sagmeister," Williams said, referring to the old cigarette-in-the-jewel-box trick. Stowell said, "I don't know that Sagmeister is the first and only one to ever have done that. He doesn't own crayons." Williams acknowledged a valid point, Naftolin agreed and the award was secured.



PULSE PROGRAMMING CD/LP COVER

On the Pulse Programming cover design, extreme close-ups of a neck and a wrist (two pulse points) are photographed so abstractly that it's hard to tell which is which. According to VSA Partners, "the design is meant to reflect the warm, ambient nature of the music," but the concept did not entirely get under the jurors' skin. "This looks like it should be for techno music," said Williams, who found the look "cold." Stowell acknowledged that the absence of type on the front was "not new," but found the design " appealing as an object." The others agreed.



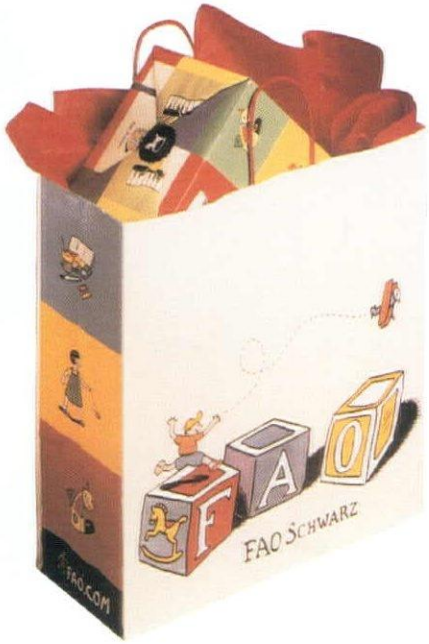
G4 PROSUMER PACKAGING

The Apple G4 computer and the Harman/Kardon iSub Subwoofer are specimens of industrial design so good-looking that a package handsome enough to house each could be as simple as close-up product photography on a big white box. And that's precisely what USWeb/CKS (now marchFIRST) has done. Naftolin was impressed: "I think this is absolutely beautiful," she said. "The photography is so nice. I don't know what a subwoofer is, but seeing this, I want one!"



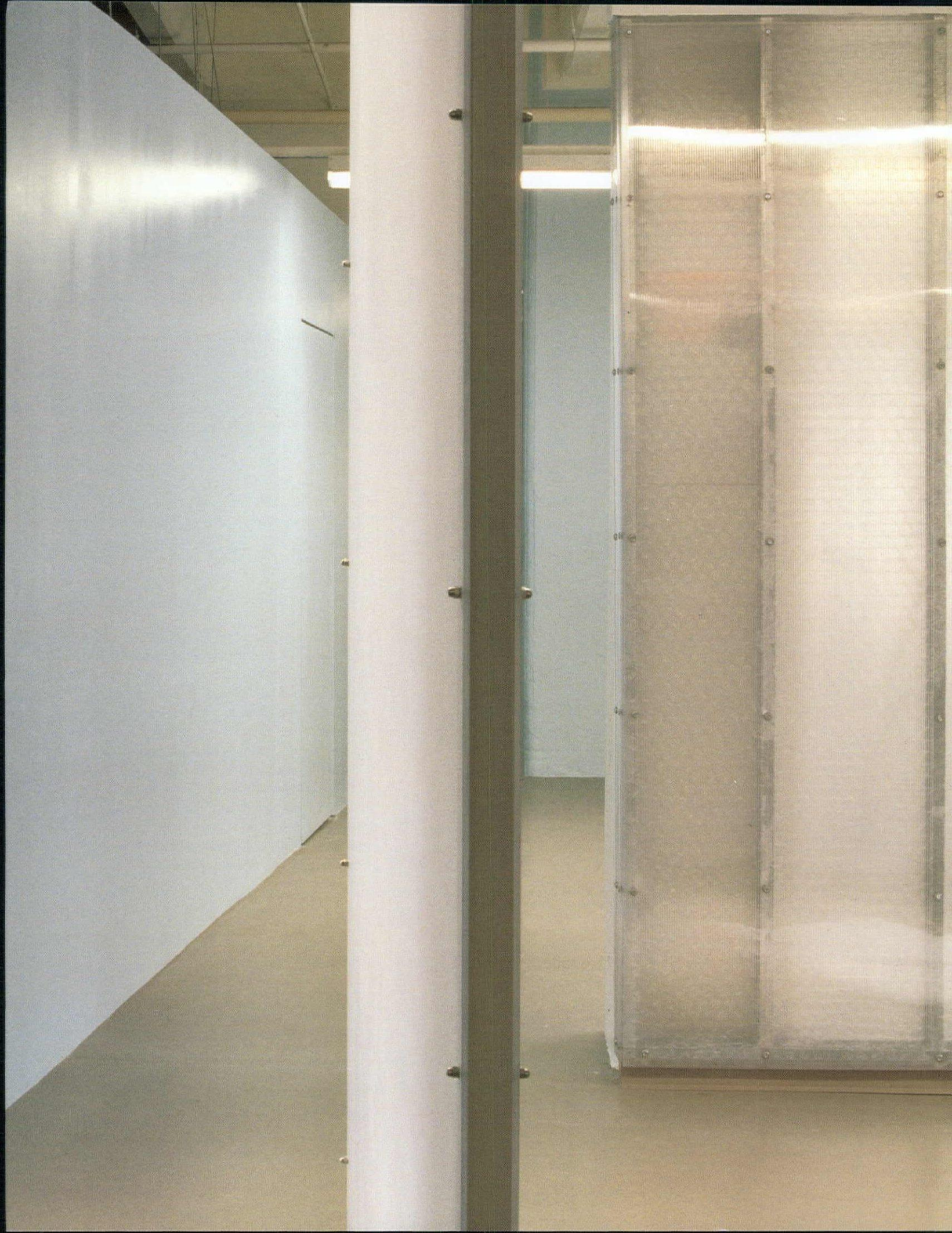
VOX PREMIUM VODKA

It's certainly not the same old Absolut bottle—but who knew that a cool vodka vessel could stir up a heated debate? Although the jurors remarked, variously, that Laura Handler's bottle was "a little oppressive," "designed within an inch of its life" and was perhaps full of a vodka for "fashion victims," Naftolin said that "it's really unexpected to have two different surfaces," Williams said that it was "really well made" and Stowell, eyeing the bottle's 750-ml capacity, admitted that "it helps you drink a lot of vodka." ("I love the shape of the bottle," he noted.) Despite some reservations, a winner.



FAO SCHWARTZ GIFT PACKAGING

A present from the venerable Fifth Avenue toy merchant FAO Schwartz is an event, and the wrapping it comes in plays a lead role. "This is really well done," Williams said. "With kids, it's so easy to make things that speak down to them. But this is very sophisticated while still looking appropriate for a toy store. And the idea of spelling out *F-A-O* in little blocks—which is their old logo—is a nice interpretation." The jurors agreed that the redesign was in good hands with Duffy Design.



ENVIRONMENTS

Remember way back when the 1990s were christened the decade of restraint? When a sagging economy bred fear of failure and calls for temperance? All that changed a few years ago, of course, when America plugged in en masse and the markets took off like a scalded cat. But that early-'90s self-effacing simplicity—that open rejection of the bonfire '80s—was not forgotten by our jurors, who shaped the awards for Environments into their own critique of irrational exuberance. The long shadows thrown by big business and its big boxes, and by the NASDAQ and its perky dot-coms, were never far from the jury room as Walter Chatham, Emanuela Frattini Magnusson and Elizabeth Ranieri set out to choose the winners.

Put simply, it was a bad year to be a superstore—"I find a lot of these things don't have a soul," one juror said. Or to be a themed anything ("People are theming to the edge of madness!") or a fetishizing technophile ("We had a backlash against the use of technology as a design crutch") or to hide behind flashy language or graphics. Excess was definitely out, but not only for reasons of taste; there was, dare we say it, a moralizing tone to much of the discussion. "We voted against things that were easily consumed or already so over-consumed that they had no meaning anymore," Ranieri said. "We tried to award projects that had a clarity, a specificity, a self-critical, edited palette—that tried to say the most with the fewest things."

The Best of Category were two temporary installations that were without a doubt the most reductivist projects submitted. Between the black-tape cartoons of Boym Design's Neocon showroom for Vitra and the haunting landscapes of *Vista Point*, Bruce Tomb, Kris Force and Jayne Roderick's installation at the de Young Museum in San Francisco, there was almost no design in the sense that we all see it most. No funny shapes. No flashing lights. No noise.

The jury favored the minimal, but not the ruthlessly sterile; they made a point to spotlight the humor and wit in the two winning designs. They also showed themselves to have a soft side—a place in their hearts for students (the University of Michigan Faculty Resource Room), raw young talent (John Hartmann, Ana Henton and Troy Ostrander of Freecell) and even an architect-designed tree house. Public space was also given weight, and several civic designs elbowed their way through the commercial crowd: Awards were given to a parking garage in Boston, a bomb-proof plaza in San Francisco, public art in Pittsburgh and a line of bus shelters that could appear in any city. Even beauty, that quiet taboo, was frankly privileged by these jurors: The simple aura of Rick Joy's studio and the Umbra headquarters became, for them, a repudiation of fuss and glitz. And then, with the same instructive goals in mind, they included the exception that makes the rule: a fussy, glitzy Nike store in London. Because even if you just do it, you should just do it right.

JURORS: Walter Chatham, Emanuela Frattini Magnusson, Elizabeth Ranieri
MODERATOR: Philip Nobel

VITRA SHOWROOM

The temporary Vitra showroom installed by Boym Design Studio at the Chicago Merchandise Mart for Neocon 1999 was hailed as an antidote to excess. "There was almost a sense of irritation with a lot of the submissions today," Chatham said, near the end of the judging. "Something is really out of whack. This project shows that you can make something where there's an idea and a little simplicity. By choosing it, we're getting everyone ready for the recession." Ranieri continued: "It's a challenge to the $12 billion per square foot mentality."

For Constantin and Laurene Leon Boym, the New York–based husband and wife team, it was also a chance to reintroduce some humor into design. Faced with a simple program—the display of various lines of Vitra chairs—they created a disarming space inspired by the children's book *Harold and the Purple Crayon*. Apart from white paint, all that was introduced into the space were large, bold drawings of everyday domestic fixtures and objects: a sprinkler head, a steam heater, sash windows, lamps, houseplants, the Boyms' George Nelson–inspired Antenna Clock and a cartoon dog. The drawings were done in Adobe Illustrator on a Mac and output as black vinyl transfers for a total cost of $40,000. "This sends a very strong message to all the other companies that are exhibiting there," Magnusson said. "I mean, they probably just spent $500 on tape."



Constantin and Laurene Leon Boym live and work in New York City, where they established their multidisciplinary design studio, Boym Partners Inc., in 1986. Their designs have included tables for Alessi and Authentics, watches for Swatch and exhibition installations for several American museums, including the Cooper-Hewitt National Design Museum in New York. The Boyms' work is in the permanent collection of the Museum of Modern Art.

Why did you choose to introduce humor into this project?
CB: All these furniture companies that present at the Merchandise Mart take themselves too seriously. Some designs are beautiful, some are less beautiful—but they are invariably too serious. There is an almost scientific quality to everything these companies do—like they finally discovered the proper way to sit down, to write at a desk. We had enough experience hanging out in those environments, and we wanted to subvert it, in a way. To tell the truth, this was also the desire of the client. Vitra wanted to "warm things up."
LB: They kept saying that to us. So I said, "Okay, I'll draw a fireplace on the wall." Or a radiator, things like that. It was a little bit of a spoof on their brief.

Is that why you put the radiator drawing on the wall under the Vitra sign?
CB: Yes. But the radiator also came out of a fascination with the everyday, with conventional objects. All furniture, even this supersophisticated Vitra furniture, still exists in the real world—with radiators and sprinklers and potted plants and ugly window shades. But every object we drew does not have this precise metaphorical meaning. It's not a medieval church.

What can humor bring to design?
CB: We think that humor is missing in design in general, and in the design of the last ten years in particular. Sometimes when people talk about humor in design they evoke those housewares done by Alessi, but to me that is not humor, that is comedy. Humor is an inner quality, it is an attribute. It is as important in design as it is in a person. When somebody says that someone has a sense of humor it is also a sign of intelligence—it doesn't mean that someone is cracking jokes all the time. It is a humanistic quality in design: something that makes objects relevant to human experience. Uh-oh: Laurene is looking at me with big eyes.

What does that mean?
LB: Yeah, exactly!

CLIENT/COMPANY
Vitra USA, New York, NY: Andrew Goetz, project manager.
CONSULTANT DESIGN
Boym Partners Inc., New York, NY: Constantin and Laurene Leon Boym, designers; Christine Warren, associate designer.
MATERIALS/FABRICATION
Vinyl transfers.
HARDWARE/SOFTWARE
Apple Macintosh; Adobe Illustrator, Ashlar Vellum.




vitra.



VISTA POINT

Doing as much as possible with nothing at all was the secret to the success of *Vista Point*, a temporary, site-specific installation at the earthquake-damaged and soon-to-be-demolished de Young Museum, in San Francisco.

Vista Point, dismantled last March, consisted of 27 Hudson River School landscape paintings arranged in space so that, from several vantages within the gallery, their horizons met to form a continuous line: clouds and mountains and lakes seemed to jump from one canvas to the next as a viewer scanned the gallery. To achieve this illusion, the paintings (such as William Bradford's 1880 *Scene in the Arctic*, Thomas Moran's 1906 *Grand Canyon of the Yellowstone* and Albert Bierstadt's 1872 *View of Donner Lake*) were taken off the walls and set on top of pedestals at various heights.

Landforms and cloudscapes played and merged in the reflections from the Plexiglas cases that shielded the art. A sound track of train whistles, mixed with very low frequency booms made by magnetic fields sweeping the Earth and ambient noise taped in the neighborhood of the de Young, played continuously to bring the imaginary landscape to life.

When they first considered the project, the designers—Bruce Tomb, Kris Force and Jayne Roderick—realized that each had a very different relationship with the de Young. Force is a fan of the museum and its large collection of landscape paintings, but Tomb, an architect and designer best known for his Infinite Fitting line of sand-cast sinks, is a San Francisco native who had not been to the museum in about 15 years; Jayne Roderick, an artist-in-residence at Interval Research, can see the de Young from her apartment but had never set foot in it. "We realized that we formed a microcosm of the younger audience that the museum wanted to lure in with this exhibition," Tomb said. They lured in the jury, too. "We talked so much about exhibition design and materials and technology and language, but this is the only project that actually has a critical position about exhibitions," Ranieri said. "And it represents work that we are familiar with in a completely refreshing way: It's just surreal. The paintings become like windows, like portals."



Kris Force, left, is a professional sound designer and audio producer; she works with a "post-rock" ensemble called Amber Asylum and produces for the MTV interactive group. Jayne Roderick, right, studied music at the University College Cardiff, in the U.K., and is currently a member of the research staff at the Interval Research Corporation. Bruce Tomb, center, founded an independent architectural practice in 1998.

How did you decide to run together the horizon lines?

BT: San Francisco is going through some radical changes right now. There's a whole frontier craze related to the digital revolution and Silicon Valley. So it was a natural thing to take Kris's interest in the de Young's landscape collection and to think, "What relevance do these images have to us now? How can we transform them?" And that period of landscape painting was very much about how the frontier was cultivated, and about the role of the artist in giving that frontier an image. The artist was thought of as a player in the frontier.

The jury selected this project as an example of what designers can do when they look beyond digital bells and whistles. Did you intend it as a critique of technology?

BT: There's a really awkward, love-hate relationship with technology in it. Certainly, there's a critical aspect to this piece. There are certain ideas that have supposedly evolved out of the new technology: a way of seeing the world that is somehow implicit in being immersed in new technology. But you don't need to use the technology itself to express how it changes the way you see the world. And that's what this piece does: It takes a Photoshop, cut-and-paste appropriation sensibility and uses it with genuine artifacts—the paintings. It is very much of that world of digital media, but it is in fact not using it.

Q: What does *Vista Point* have to say to designers of more traditional environments?

BT: I don't know how it works on the East Coast—and it may be a kind of West Coast thing—but the average person would say that the man-made environment is easy to distinguish from nature, that which has not been developed by man. At the same time, the natural landscape, which was in the past thought of as being wild—and certainly these paintings have etched into our psyche a kind of vision of the frontier as a wilderness—doesn't exist anymore. Yosemite is like Disneyland. One of the things that we're taught as architects in school is that to do good design you have to understand the context of a project-site analysis, and all these techniques to try to evaluate what's appropriate. I think our project offers up another way to think about that context.

CLIENT/COMPANY
M. H. de Young Museum, San Francisco, CA: Glen Helfand, guest curator.

CONSULTANT DESIGN
Bruce Tomb, Kris Force and Jayne Roderick, San Francisco, CA: Stacy Martin, Barbara Rowe, Jeremy Drucker, Lee Felsenstein, project team.

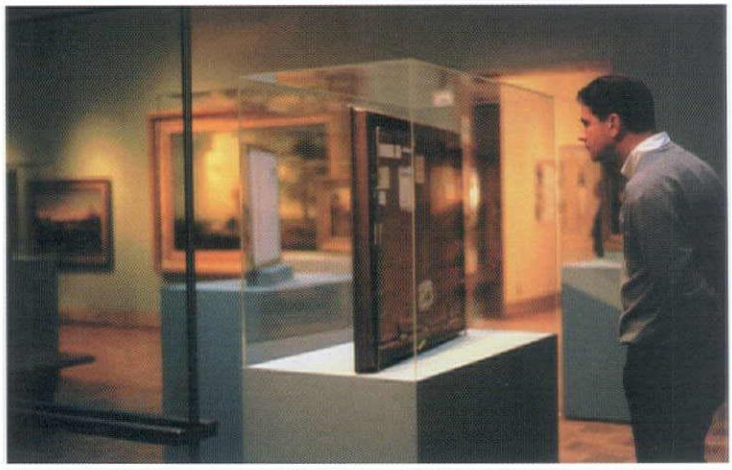
MATERIALS/FABRICATION
3/4" square tubular-steel frame, silicon caulking, 3/4" plate glass, Piezo ceramic transducers with lead shot and epoxy resin inertial backstops, 1/2" aluminum platform with salvaged iron legs, 2 steel guy wires and turnbuckles, 27 landscape paintings, 13 existing institutional vitrines, 2 benches.

HARDWARE/SOFTWARE
Sound recording: binaural headset microphone, stereo condenser microphone, ultrasonic "bat" detector, wire, cell-phone scanner, portable DAT recorder. Sound editing: Apple Power Macintosh G3; Digidesign Pro-Tools Audio, Bias Peak, Native Power Pack Filters. Sound production: 75-watt Piezo transducer disks, 40-watt subwoofer, speaker wire, CD player, 150 watt audio power amp, 12-channel mixer.









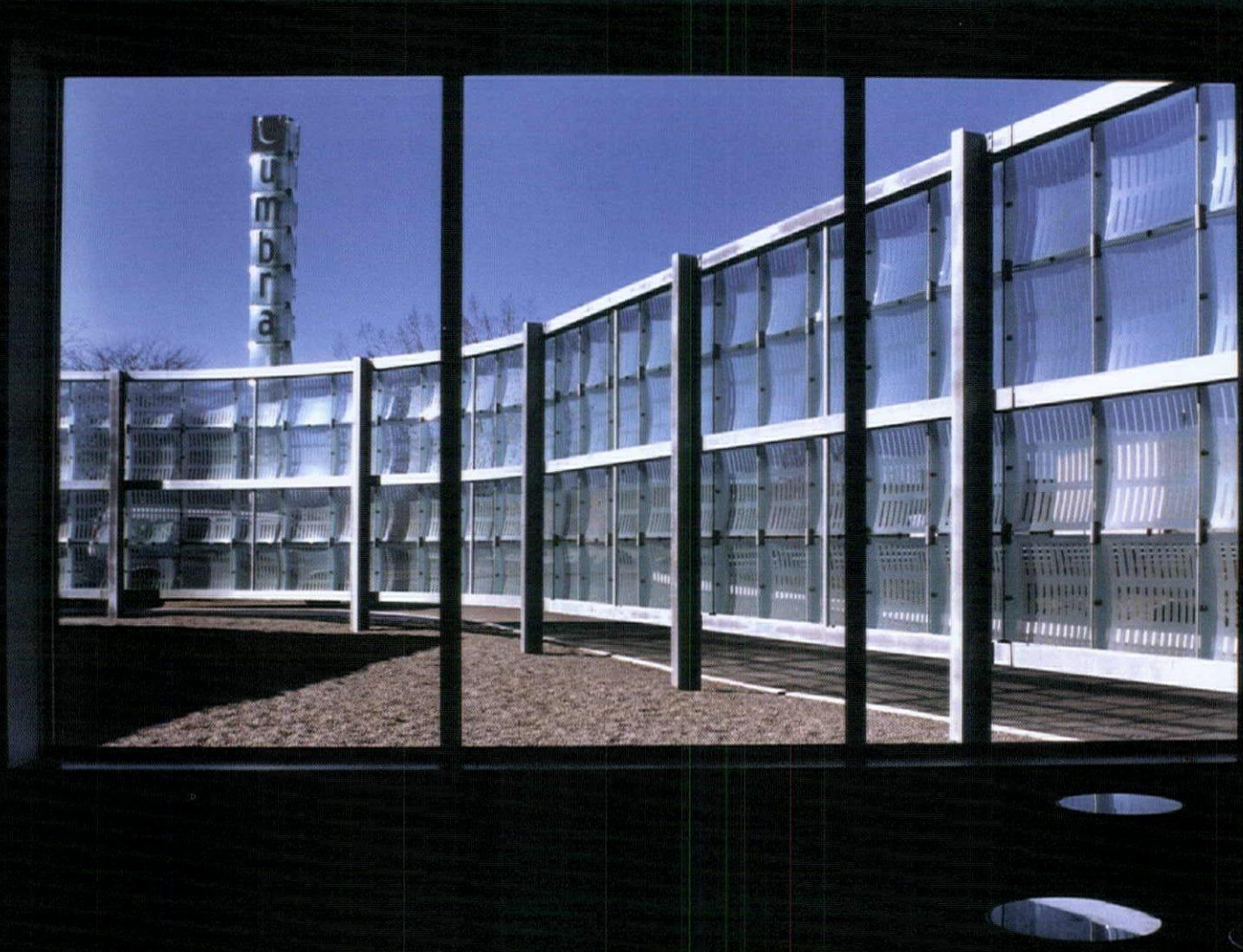
REVISITING LINCOLN STREET GARAGE

CLIENT/COMPANY
Intercontinental, Brighton, MA. Allright Parking, Boston, MA.

CONSULTANT DESIGN
Brian Healy Architects, Boston, MA: Brian Healy, architect; Betsy Walker, Karin Tehve, Craig Scott, Maiya Dos, Beth Whittaker, Antonello Magliozzi, Andrew Burgess, design team. Sunrise Erectors Inc., Canton, MA: John and Jeff Erickson. Sarkis Zerounian and Associates, Newton, MA.

On the edge of the Central Artery, where the "Big Dig" meets Chinatown, Brian Healy has given one of the most distinctive buildings in Boston a very sensitive makeover. The Lincoln Street Garage, long a curiosity with its idiosyncratic, top-heavy massing and spindly steel structure, was given new cladding that responds skillfully to its difficult context—a train wreck of intersecting streets—while respecting the building's offbeat character. Two floors of open-air parking remain, below a renovated commercial attic that now houses a dot-com start-up. The jury saw this project as an opportunity to reward a creative solution to a vexing problem. As Chatham put it, "Of all the vile urban building types that are going to be popping up like mushrooms all over, the parking garage has got to be the lowest of the low." Magnusson cited the project's optimism, in encouraging a commonplace building to aspire to greater ends, and Ranieri praised the structure's humility: "It embraces the existing building for what it is—a parking garage."





UMBRA WORLD HEADQUARTERS

CLIENT/COMPANY
Umbra, Toronto, Ontario, Canada: Les Mandelbaum, president; David Quan, senior designer.

CONSULTANT DESIGN
Kohn Shnier Architects, Toronto, Ontario, Canada: John Shnier, partner in charge; John Potter, Rick Galezowski, project architects; Maggie Bennedsen, computer modeling. Blackwell Engineering Ltd., structural engineering. ENSO Systems, mechanical and electrical engineering. Figure-3, interior design.

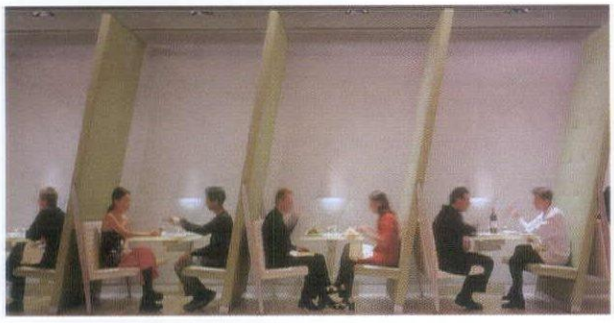
MATERIALS/FABRICATION
Panels: plastic vacuum-formed, drawn over a cast-resin mold. Module: co-polyester plastic, custom-pigmented UV inhibitors. Supporting framework: galvanized extruded structural steel.

HARDWARE/SOFTWARE
Dell PC; AutoCAD, 3D Studio.

With a site adjacent to a major highway just outside Toronto, the Canadian company Umbra saw the opportunity to brand their new headquarters with the spirit of their plastic housewares, storage units and furniture products. The design, by Kohn Shnier Architects, also of Toronto, protects the building from its blighted suburban surroundings with a modular system of plastic panels arranged as a *brise-soleil* on an existing commercial building. The panels evoke the Umbra product line and are used as a street wall. "The plastic itself becomes restated within new limits," Ranieri said. "They brought assembly-line technology to bear on the facade, and it becomes a beautiful play of shadows." Chatham added, "And isn't *umbra* Italian for shadow?"



THE BRASSERIE RESTAURANT



CLIENT/COMPANY
Restaurant Associates, New York, NY.

CONSULTANT DESIGN
Diller + Scofidio, New York, NY: Charles Renfro, project leader; Deanne Simpson. Ben Rubin, Ear Studio, video collaborator. Alan Burden, Structured Environment, structural engineer. Richard Shaver, lighting design. Douglas Cooper, script for entry installation. Mary Bright, curtain design. 2x4, curtain design. Z Corporation, artwork casting. Matthew Johnson, *Outcast* installation assistant. Construction By Design, general subcontractor. Carroll Todd Studio, Sanchez/Nitzberg, metals. Creative Glass, Depp Glass, glass. Superior Architectural, woodwork. Hudson Valley Auto Interiors, upholstery. Atta Inc., resin. Fresco, custom plasterwork. Sharff Weisberg, media. David Weeks, custom lighting fixtures.

MATERIALS/FABRICATION
Glass surrogate, LCD monitors, 48-foot-long glass wall.

The charms of The Brasserie, the debut darling of Manhattan watering holes last winter, were not lost on our jury, but they did not fall for it head over heels. "It's obviously beautiful, it has intelligence, it does the right things," Magnusson said, "but it has some gratuitous gestures." Diller and Scofidio's renovation of the beloved restaurant, in the basement of the Seagram's Building, designed by Mies van der Rohe, was hailed mostly for its restrained use of technology, particularly the installations by sound and video artist Ben Rubin, of Ear Studio. "One of the reasons we all loved The Brasserie is that even though it is a big celebration of technology, it's not over the top," Chatham explained. "Real, sophisticated technology is getting smaller and less obtrusive. When you see these things where the technology is in your face, that's actually antitechnology—it's like pretend Jules Verne technology."

NORTHEASTERN UNIVERSITY MULTI-FAITH SPIRITUAL CENTER

CLIENT/COMPANY
Northeastern University Office of Spiritual Life, Boston, MA.

CONSULTANT DESIGN
Office dA, Boston, MA: Monica Ponce de Leon, Nader Tehrani, principals; Richard Lee, Phillip Smith, designers; Margaret Smart Booz, George Thrush, architects of record. SmartArchitecture: Brad Johnson, architectural consultant. Le Messurier Consultants: Peter Cheever, Joe Vercellone, engineers. Lam Partners Inc.: Paul Zaferiou, Glenn Heinmiller, lighting consultants. Cosentini Associates LLP: Richard P. Leber, Frank Teebagy, mechanical engineers. Acentech: Douglas H. Sturz, acoustical consultant. General contractor: Tom Fitzgerald, project superintendent. Michael Pierre Inc. and Garnet Construction Company Inc., woodworking. Native Sun: Dave and Irene Wheeler, glass. M.D.N. Co.: Michael Colombo, suspended domes. Milgo Burkin, Bruce Gitlin, Alex Kveton, metalwork, footwash. Northeastern University Carpentry Shop, furniture. M. Shirinian, carpets. Northeastern University: Sally Keeler, project manager. Dan Bibb, Joe Cirillo, Richard Lee, Thamarit Suchart, photographers.

MATERIALS/FABRICATION
Walls: glass curtain-wall system, plywood-laminate columns. Hung ceiling: plywood substructure, stainless-steel cladding. Flooring: wood with zinc strips.

HARDWARE/SOFTWARE
Compudyne DOS platform 486/66, 300 MB Hard Drive, 32 MB of RAM, Syquest removable drive; Adobe Photoshop 2.5.1, AutoCAD R12, 3-D Studio R4, Animator Pro.

Simplicity, clarity and beauty were again evoked to explain the selection of the Northeastern University Multi-Faith Spiritual Center, designed by Office dA of Boston. The 2,000-square-foot space, which can accommodate worshipers of any faith, is framed by glowing, artificially lit glass walls. An elaborate hung ceiling conceals the environmental systems behind a pattern that forms a kind of God's Eye mandala. Ranieri singled out the unusual attention paid to the ceiling, noting that the area is an uninvestigated possibility in design these days. She also appreciated what the walls accomplish with so few moves: "What's very beautiful about it is that the walls systematize space, lighting and aperture. There's a rigor to the placement of each panel. It is a room draped in a singular idea."

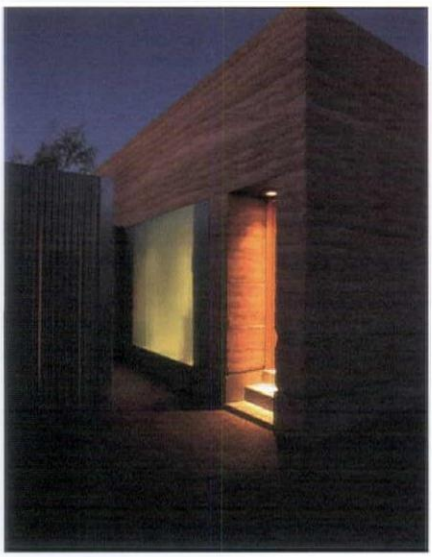


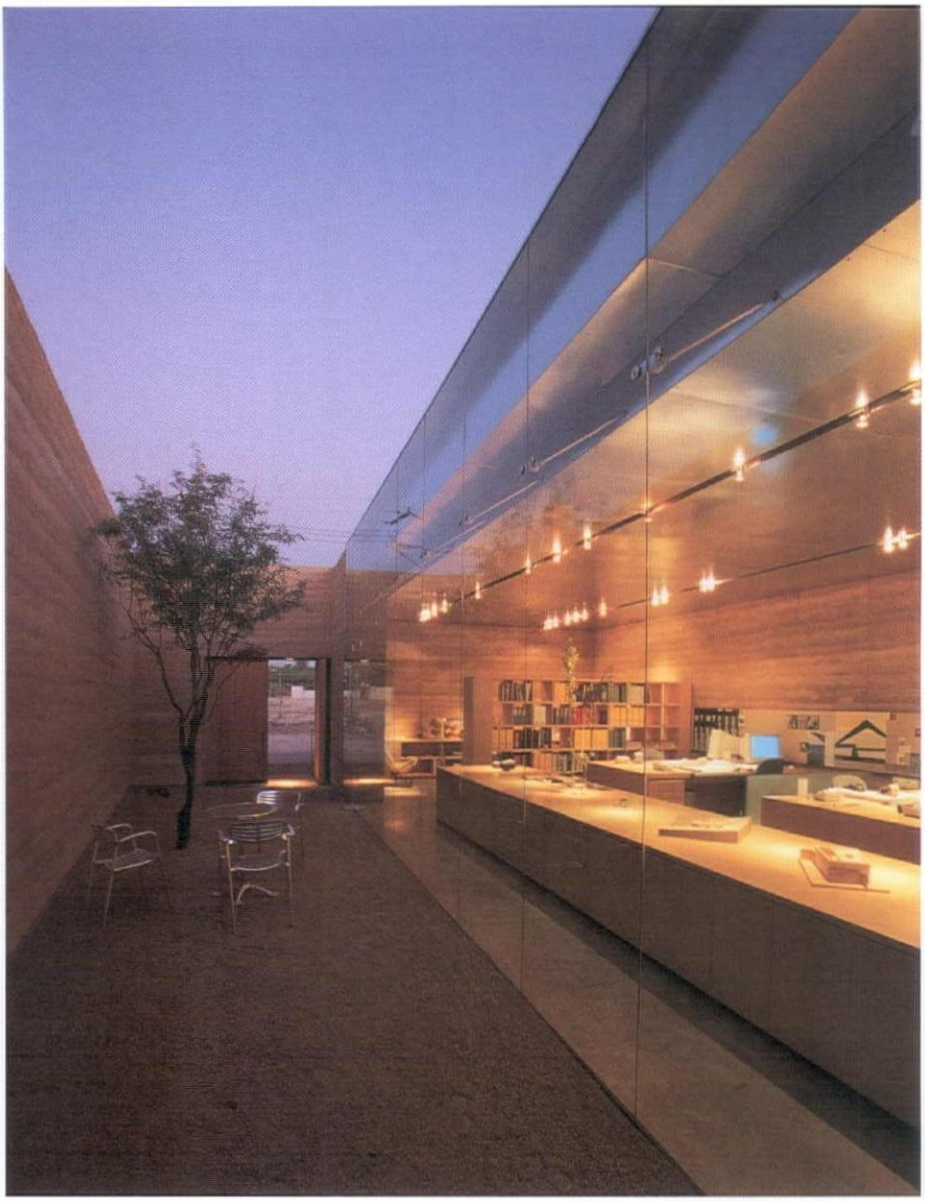
ISSEY MIYAKE
MAKING THINGS EXHIBITION

CLIENT/COMPANY
Ace Gallery NY, New York, NY; The Fondation Cartier Pour L'Art, New York, NY; Issey Miyake Inc., Tokyo, Japan.
IN-HOUSE DESIGN
Tokujin Yoshioka, designer.

Simplicity and pure beauty carried the day this year, but invention—thoughtful, rigorous invention—was also given its due. The Issey Miyake *Making Things* exhibition, shown at the Ace Gallery in New York from November 13, 1999, through February, 2000, was applauded for those three reasons. "It's breathtaking," Magnusson said. "It shows what you can do by opening your mind to new things." The "new things" in question were seven spare rooms that showed work at the intersection of fashion and technology, including one installation in which clothes were heat-pressed between two foil sheets to create light-diffusing artwork, and another where an industrial knitting machine pumped out tube dresses by the yard. In the main gallery, Miyake creations, pleats and all, hung from the ceiling and were brought to life—wriggled up and down—when a motion sensor was triggered by gallery visitors.







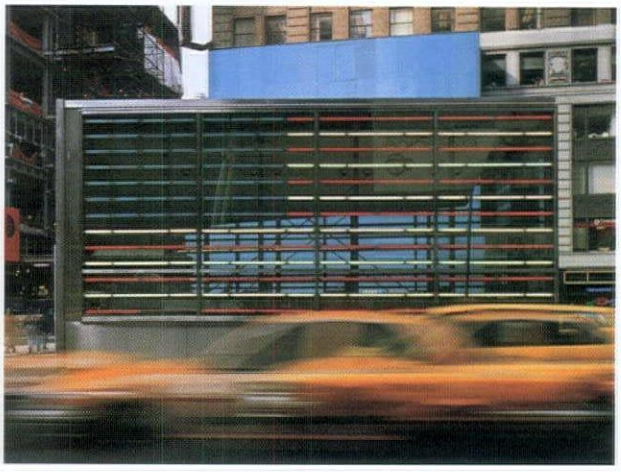
RICK JOY STUDIO

CLIENT/COMPANY
Sienna Funding Corporation, Tucson, AZ.

CONSULTANT DESIGN
Rick Joy Architect, Tucson, AZ: Rick Joy, Andy Tinucci, Chelsea Grassinger.

MATERIALS/FABRICATION
Rammed-earth walls on concrete stems and spread footings, various custom-embedded structural steel components, monolithic castings, three Tucson soils, iron oxide, Portland cement.

Reviewing the images of 400 South Rubio, in Tucson, Arizona, Magnusson said, "This is sheer beauty. And there's nothing wrong with that." The other jurors agreed, and the project—the new offices of its designer, architect Rick Joy—became a constant touchstone in the consideration of other submissions throughout the judging process. The design was commended for its inventive use of materials: crisp glazing sliding into a raked gravel court, confined by massive walls of exposed, unreinforced rammed earth. The total weight of the single-story, 60-foot-long building is 425 tons; it is a kind of delicate cave. Although Chatham joined in praising the studio's serenity, he also questioned the underlying values of the building: "There's no idea here other than that, in a benign climate, you can design some stunning buildings." But given the way this project affected the jurors, that may be enough.



U.S. ARMED FORCES RECRUITING STATION



The jury embraced the U.S. Armed Forces Recruiting Station in Times Square as a way to send a message to designers and their clients: It is possible to do good architecture for a bureaucracy. (The submission from Architecture Research Office, the firm that designed it, included a flowchart showing the twisted path the project had to take for approvals from nearly 20 local, state and federal agencies.) The jury also responded, as they did with so many other projects, to the station's simplicity: two side walls containing fluorescent tubes wrapped in a transmissive/reflective 3M plastic (in the pattern of two American flags), an elegant ceiling unit that handles all mechanical systems, an elevated steel platform over a subway grate and very little else. "To get this done in Times Square, and for a client like the Pentagon, is a real accomplishment," Chatham said.

CLIENT/COMPANY
United States Department of Defense, Joint Recruiting Forces Committee, U.S. Army Corps of Engineers, New York District, New York, NY.

CONSULTANT DESIGN
Architecture Research Office, New York, NY: Adam Yarinsky, Steven Cassell, principals; Alan Bruton, project architect; Heather Roberge, Scott Abrahams, Eric Ajemian, Jiayur Hsu, project team.

MATERIALS/FABRICATION
Custom stainless steel; glass wall curtain; thirteen bands of fluorescent light; red, white and blue translucent reflective gels.

HARDWARE/SOFTWARE
Apple Macintosh Power PC; MiniCAD.



LIQUID DESIGN GROUP OFFICES

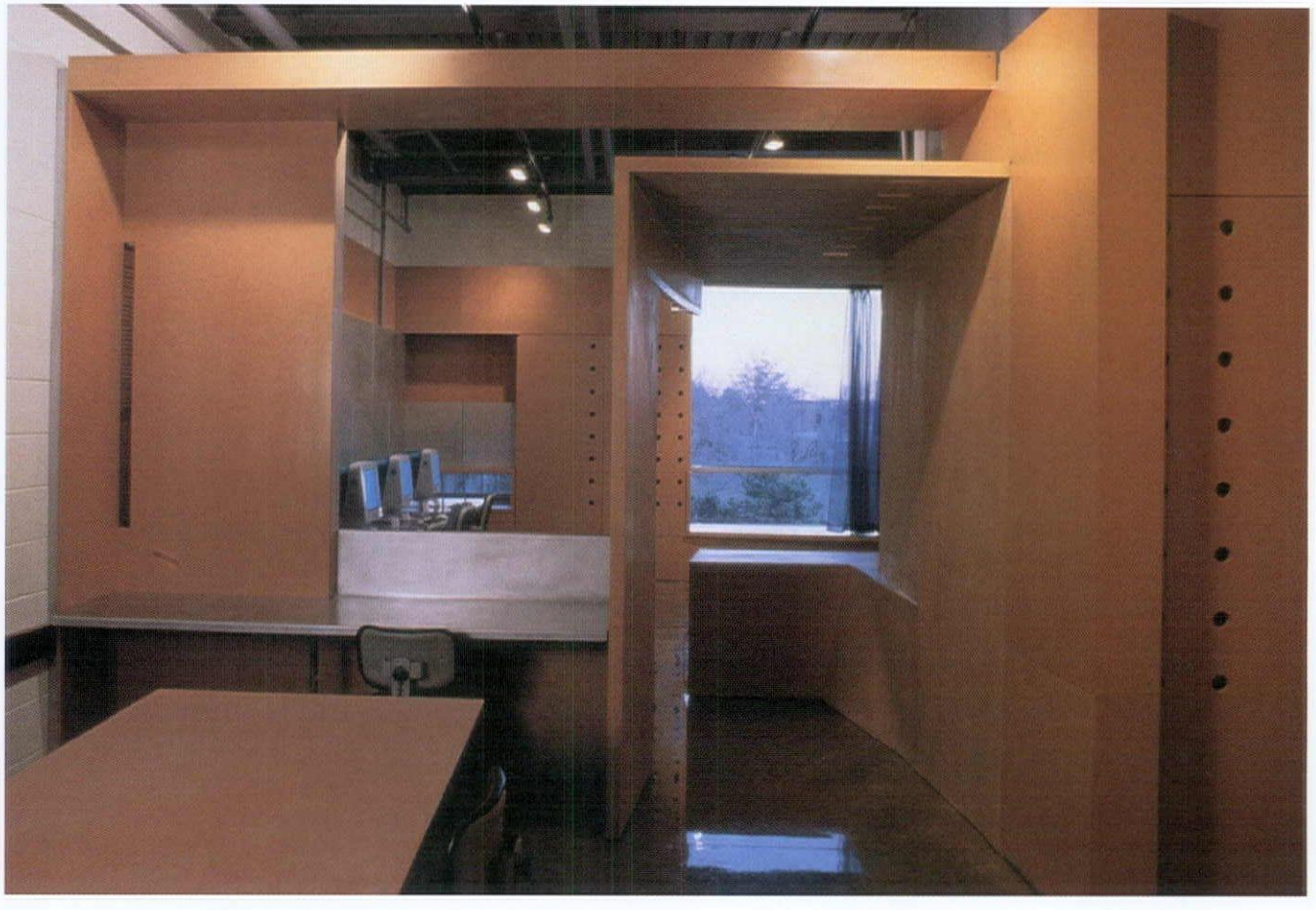
CLIENT/COMPANY
Liquid Design Group Inc., New York, NY: Jeff Linnell, Colin Ochel, principals.

CONSULTANT DESIGN
Freecell, Brooklyn, NY: John Hartmann, Ana Henton, Troy Ostrander.

MATERIALS/FABRICATION
Dyed oriented strand board flooring, metal-and-gypsum board partitions, greenhouse panel ceilings.

HARDWARE/SOFTWARE
42" Mayline parallel rule.

At one point, Ranieri announced, "This is my favorite drawing of the day." The drawing in question was a cross section of the Liquid Design Group digital-animation studio on Lower Broadway, in Manhattan: The section cut through the loftlike space, through the five distorted cubes that Freecell had designed for the five mouse jockeys within, then through a sedan parked at the curb, the back of a loading truck and finally into a passing subway car under the street. On the strength of its presentation, the bare-bones wit of its solution to the cubicle problem and the realization that the designers of Freecell (John Hartmann, Ana Henton and Troy Ostrander) were all in their mid-20s, the project became a favorite. "What really excites me is to give some poor kids who are incredibly talented an award," Chatham said. "Here's a project where they've been able to do a crazy thing because they haven't had the life crushed out of them. Yet."



UNIVERSITY OF MICHIGAN FACULTY RESOURCE ROOM

CLIENT/COMPANY
Taubman College of Architecture and Urban Planning, Ann Arbor, MI, with partial funding from the Office of the Vice President for Research, University of Michigan.

CONSULTANT DESIGN
Iwamoto/Scott, Ann Arbor, MI: Lisa Iwamoto, Craig Scott, Timothy Wong, Adam Clous, project designers; Daniel West, George Ristow, Gerald Bodziak, John Comazzi, Anselmo Canfora, project team.

HARDWARE/SOFTWARE
Form•Z, cross-sectioning program, Laser CAM.

The renovation of a 550-square-foot resource room at the Taubman College of Architecture and Urban Planning, at the University of Michigan, was a sentimental favorite. The project, associated with the school's Building-Design Workshop, was the product of a collaboration between two assistant professors, Lisa Iwamoto and Craig Scott, and their students, Timothy Wong and Adam Clous. A team of five other students helped with the construction. The jury was impressed by this in-house initiative but also by the design of the space itself, which brought real-world material experimentation into an academic setting. The centerpiece of the room, which houses computer and photo facilities, is a walk-through funnel with a complex, faceted cross section achieved by building up multiple layers of that favorite wonder material, medium-density fiberboard. From this fulcrum, other constructions extend out to shape the space, giving the student-teacher team an opportunity to explore a surprising number of materials and effects within a very small room.

PITTSBURGH LIGHT PROJECTS

CLIENT/COMPANY
Pittsburgh Cultural Trust, Pittsburgh, PA.

CONSULTANT DESIGN
Gluckman Mayner Architects, New York, NY: Richard Gluckman, principal; Elizabeth Rexrode, project manager; Eric Chang, project architect; Srdjan Jovanovic Weiss, watermill proposal. Robert Wilson, artist. A. J. Weisbard, David Lander, independent lighting designers.

HARDWARE/SOFTWARE
Dell PC, Apple Power Macintosh G3; Adobe Photoshop, Premiere, AfterEffects, Quicktime Pro, Oaktronics Venus 700, AutoCAD R14, Form•Z.

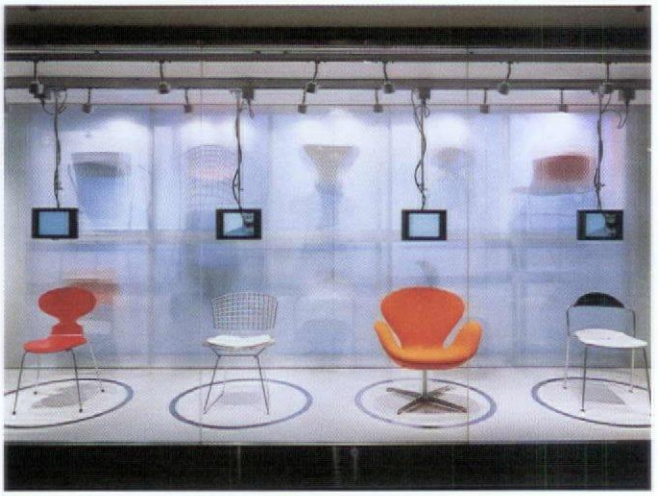
The Light Projects, designed for the Pittsburgh Cultural Trust by Gluckman Mayner Architects, in collaboration with Robert Wilson, are part of an effort to revitalize a troubled 16-block area in downtown Pittsburgh through artistic interventions. The Lightwall, the first project completed, consists of a bar of white light sweeping slowly through a 140-foot square color field, which is projected each evening onto the sidewall of the landmark Mahla Building. Lit since December 1999, the Lightwall is helping to redefine Pittsburgh, in the words of the project designers, as a "City of Light." "It introduces silence into the urban environment," Ranieri remarked. "And it rejects the celebration of unnecessary technology," Magnusson added. "It's very poetic."





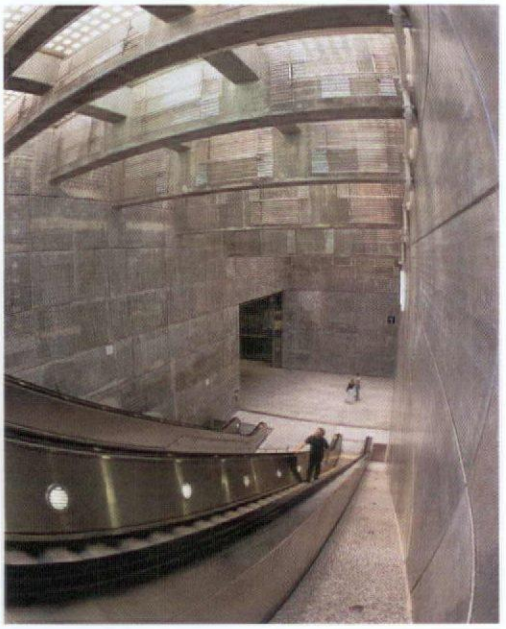
BLISSWORLD OFFICES

Even a humble function—packing and shipping—was given a stylish treatment in this project for a warehouse office in downtown Brooklyn. "It reeks of efficiency," Ranieri said. "I sort of believe that they're going to get my package somewhere on time." The design, by UT Architects, features a full palette of trendy materials—polycarbonate, Acrylite and homosote, among others—handled with assurance.



KNOLL SHOWROOM

To seduce a jury that sometimes seemed to be waging war against big budgets and big business, this 17,000-square-foot Neocon showroom, designed by Knoll Interior Design in collaboration with 2x4, had some extra ground to cover. But its restrained use of video images—despite an elaborate deployment of 40 monitors—was held up as an example of how the digital beast can be tamed in an environmental design.



UNFINISHED (AN HOMAGE)

At the entrance to a Metro station in Los Angeles, artist Robert Millar stenciled a 12,000-square-foot wall with 10,000 nagging questions relating to his work in progress, such as "Is art used to divide?" and "Why do architects order?" True to form, the jury saluted the piece for a maximal effect achieved with minimal means.



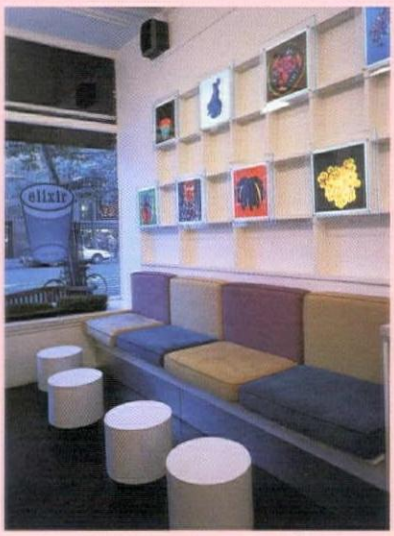
MID-PENINSULA JEWISH
COMMUNITY DAY SCHOOL

Like the New Jersey tree house (page 154), this school in Palo Alto impressed the jury by avoiding the usual pitfalls of architecture for kids—what Magnusson summed up as "big, bold colors and dinosaurs." The San Francisco firm SMWM designed the outdoor stair, which lands on a lily pad of sculpted concrete, to accommodate the students' inevitably rambunctious play—safely.



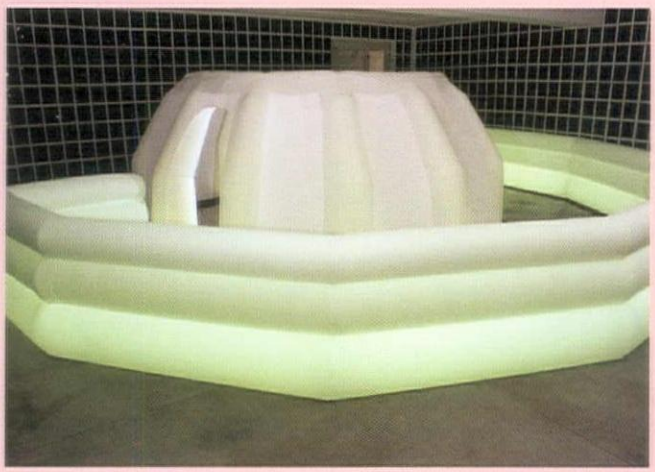
NIKETOWN LONDON

After rejecting nearly a cityful of entertainment-based commercial interiors—too confused, too abusive, too predictable—the jurors agreed that this big-budget retail space, by Nike Image Design, could be a model for others. They praised the intelligent way the designers mixed simple materials with slick video walls, and the way all the elements in the space stayed focused on conveying a sense of the high- and low-tech aspects of the Nike brand.



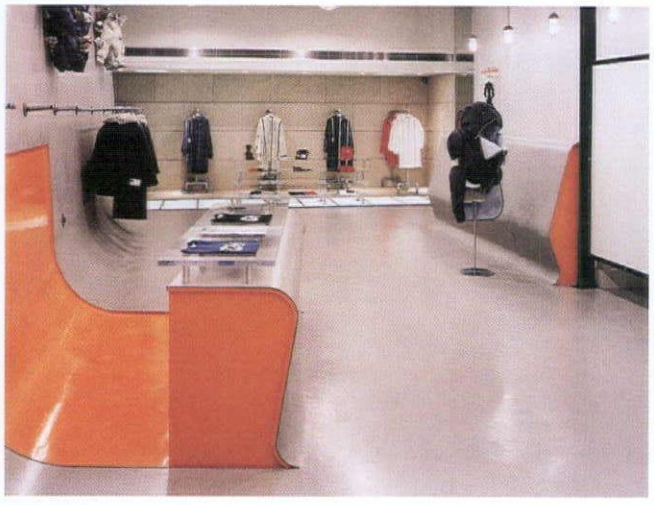
ELIXIR JUICE BAR

This small shop in Manhattan, designed by the brother-sister team Chapman & Chapman, was an early favorite. The consistency of the project, carried through in its colors, cheapo wall treatments and plain-Jane hardware, helped it to stand out from a pile of more ponderous retail designs. Its unassuming sense of humor clinched the deal.



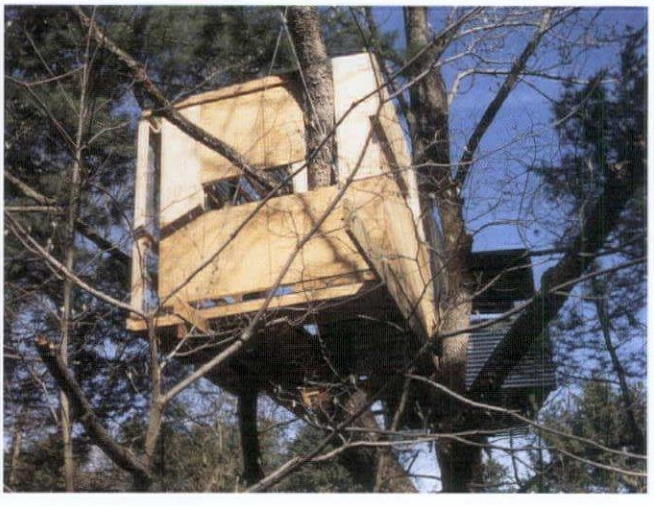
M.A.C. POTION LAUNCH

"It's like *Barbarella*, *The Jetsons* and *The Flintstones* in the same room," Chatham said of the inflated igloo Dick Walsh created to promote the launch of the M.A.C. Potion line of cosmetics. Here, the jurors responded again to a simple project, executed well: All were seduced by the clarity of the pristine white dome next to the rough wooden furniture inside.



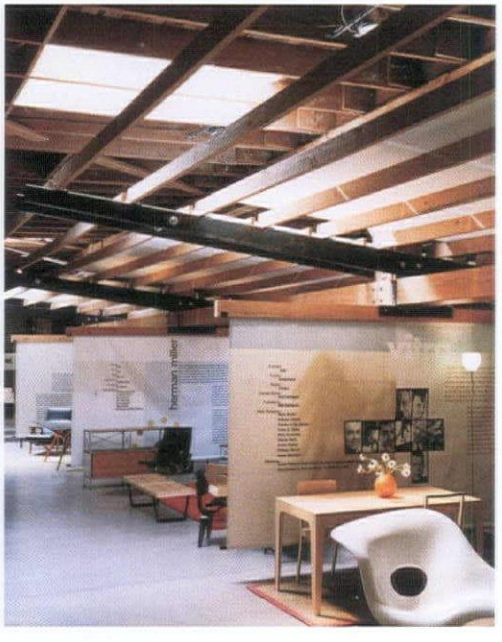
FINAL HOME STORE

Sheila Choi's installation within a New York boutique displays what Final Home describes as "clothing solutions for urban and suburban survival." The rigor of the seemingly naive peeling effects and the way they seemed to echo the ad-hoc spirit of the unconventional clothing earned the award.



TREE HOUSE

This tree house, commissioned by a New Jersey father for his two children, ages 7 and 9, was another instant favorite. Despite the jury's tendency to punish excess, in this project, by Jeff Etelamaki, they appreciated the way that the variety of spaces and materials (including corrugated steel, chain link and rubber) contributed to an exemplary educational goal: introducing children to the spirit of construction in a way that respects their intelligence.



ARKITECTURA STORE

As they had with the parking garage in Boston, the jurors found this project for a San Francisco furniture store, by Baum Thornley Architects, an exemplary solution to a common problem: putting something new into an old structure. Special praise was given to the lighting—low-voltage fixtures and diffused skylights—which showed a respect for the uncluttered feel of the original warehouse space.



LANDMARK BUS SHELTER RANGE

The bus shelters in the Adshel Inc. Landmark line, designed by Kenneth Grange (formerly of Pentagram and now with his own eponymous firm), will be installed in cities around the world. The jurors were impressed by the urbanity of the design and by the promise of its ubiquity: "They're going to put these everywhere, and they'll probably have more positive influence on the city than anything else we've seen today," Chatham remarked.



HURD STUDIOS

From the many designs that tried to break from the cubicle-farm office interior, the jurors singled out the work Specht Harpman did for this medical-imaging and digital-animation facility in New York. Work space, storage and circulation are all organized by a nearly continuous welded-steel frame, manufactured by a local garment-rack fabricator.



FEDERAL PLAZA

DellaValle & Bernheimer's design, for a public plaza in front of a federal courthouse in San Francisco, was celebrated as a quiet insurrection—"The sidewalk is pushed to the point of destabilizing this massive institution," Ranieri said—and as a victory for public architecture: "What would have been a high-falutin artwork 25 years ago is now being value-engineered by the GSA," Chatham said. "That's a big paradigm shift."



DREAMS 1900–2000

To set the mood for an exhibition marking the 100th anniversary of the publication of Freud's *Interpretation of Dreams*, Craig Konyk divided the Equitable Gallery in New York with walls of an extremely sheer polyester scrim. The result fed all the jury's passions—frugality, simplicity and transparency—and created an appropriately dreamy atmosphere for the show.



FURNITURE

From tables and chairs to fabric and lighting, the more than 200 entries in the Furniture category may seem disconnected, but after a panel of three experts took 14 ass-numbing hours to sift through them, they determined that the term *stuff* better described the category. Neil Frankel, Troy Halterman and Grace Jeffers (no relation to the moderator) pooled their expertise in the design retail trade, commercial and residential interiors, and product development to set up certain criteria to work from: design innovation, quality and integrity, as well as originality of form, craftsmanship and the ever-subjective question of aesthetics.

Hands down, the Best of Category was Annick Magac's Sagesse table/storage unit. A true modernist statement, the jurors all agreed. "Anything that makes me rethink how I view an object warrants my attention," Jeffers said. "It's a table, but one that has an element of surprise, a sense of movement and functionality." "It doesn't reference anything I've seen before," Halterman said. "It takes the expected and makes it idiosyncratic but also holds all the promise of a table," Frankel added.

The jurors were pleasantly surprised to find that true innovation is still possible in furniture design. Take the strides made in custom work as an example. With the advancement of technology and improved manufacturing resources, Wilsonart can now create small quantities of custom laminate, and Cesar Color can do the same with textured glass—in the past, the high cost of production made this impossible. The new process redefines manufacturing and stocking issues and, Frankel said, "arms the designer with limitless opportunities." Sometimes, Jeffers added, "it's the simplest materials that inspire creative applications."

In the end, the jurors gave awards to traditional streamlined architectural products from well-known companies and to more progressive work from the up-and-coming. Some of the more ambitious projects—such as the Freedom Chair, designed by Niels Diffrient for Humanscale—were so complicated in terms of the mechanical system that they had to skimp on style. No matter; the jurors were happy to commend the effort. On the other hand, though the developments may be subtle—such as the nonvolatile adhesive Collins & Aikman adopted for its eco-friendly Habitat carpet—the jurors believe that these winning choices will have a great impact on future products.

JURORS: Neil Frankel, Troy Halterman, Grace Jeffers
MODERATOR: Elana Frankel



SAGESSE

Without hesitation, all three jurors named Annick Magac's imaginative coffee table/storage piece Best of Category. They used the terms *haunting, soft, inventive* and *tactile* to describe it; Halterman liked that it was "rendered with such a great deal of sophistication." What's impressive, the jurors noted, is that Magac developed the piece while still a student at The Parsons School of Design. This young upstart, who is not yet thirty, beat out the more established competition by combining simple materials—aluminum, stainless steel and acrylic—with one of her own creation, a soft yet durable rubber-coated metallic silk. The fabric is translucent but also reflects light, giving the product a slight shimmer. It has a warm, tactile appeal that made the jurors want to touch it, which caused them to discover that the two outer sections slide apart to reveal an inner storage chamber made of orange acrylic. "The piece is about precision and the beauty of materials as well as the idea of veiling and discovering," Magac explained. "It tries to push the boundary of how people view furniture and use it in their environments."

The jurors agreed. "Magac went all out on form, function and use of materials, but did so with restraint and elegance," Jeffers said. "It's the industrial made poetic."



After graduation from Parsons, Annick Magac (above) worked as a fabrication specialist with Razorfish Inc., where she helped to develop product concepts for office and home into working prototypes for clients such as Herman Miller, Olive 1:1 and Digital Air. Magac now works at Skidmore, Owings & Merrill, where she is the first furniture designer to be hired in the interior design department.

What inspired you to create this product?
My interest in materials and the potential to find new applications for them. With this piece, I was drawn to translucent materials and the ability to create a sense of depth by layering them.

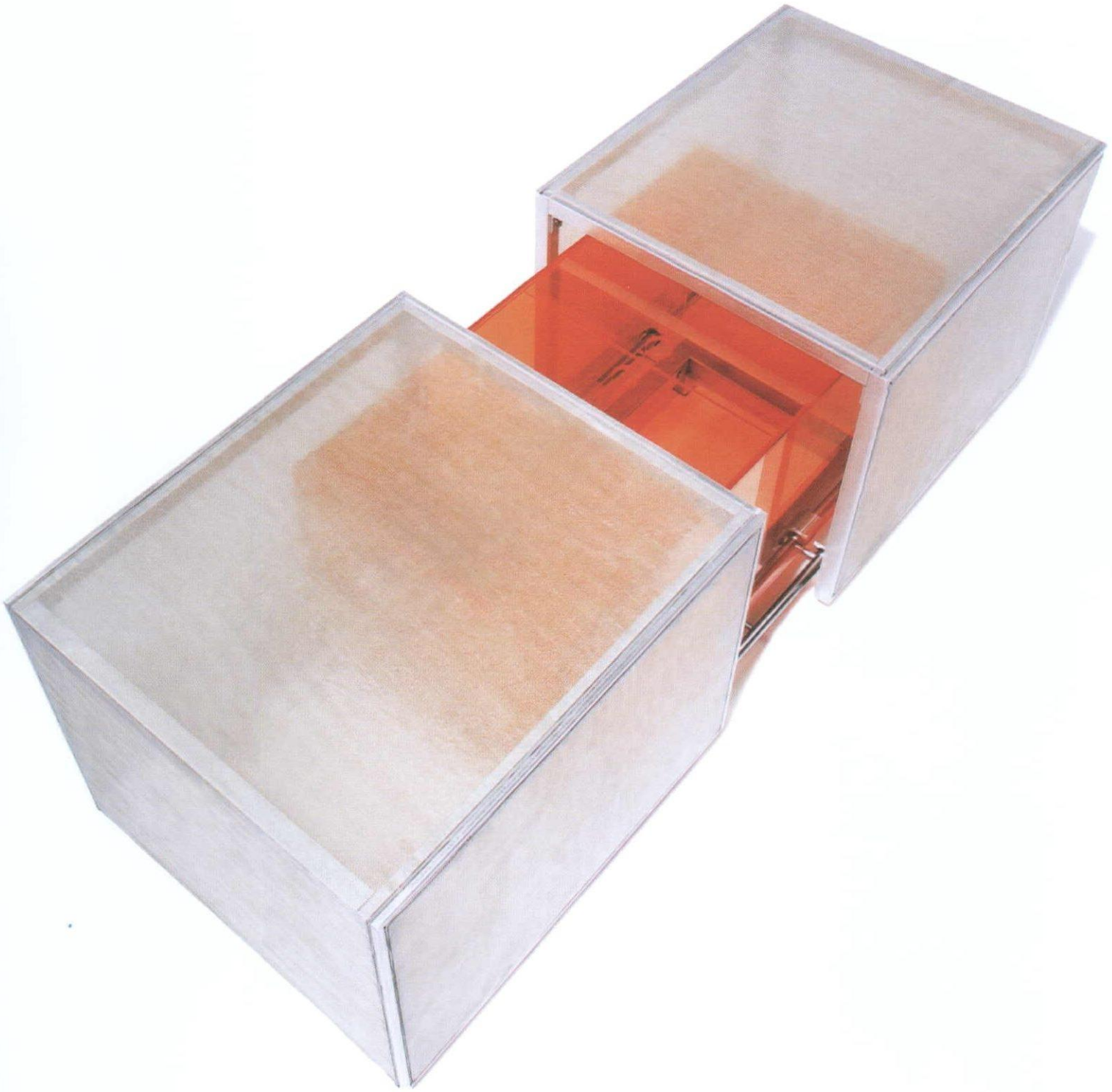
Who or what influenced your design?
I have always been interested in understanding how things work; I am especially fascinated by mechanical objects. I used to work as a fabrication specialist in an electromechanical engineering firm. Because there was a continual dialogue between the machinists and engineers, I was exposed to the necessity of working out every detail precisely to realize a complete design. This becomes apparent when one observes how easily the pieces glide along the precision shafting, creating flawless movement.

Discuss the use of materials and technology in developing the product.
I built it using a combination of high-tech (CNC machinery) and traditional (milling and lathing) processes. The materials were chosen for both their physical and aesthetic characteristics. In this case, there wasn't any material available that fit my need for the outer surface, so I created my own—rubber-coated metallic silk.

Why "Sagesse" ("wisdom")?
Both of my parents are French, and this French word always evoked a certain feeling for me—wiseness comes from inside; it's something that a person exudes. In the piece, I think that same feeling comes out through the skin.

CLIENT/COMPANY
Sagesse Inc., New York, NY.
IN-HOUSE DESIGN
Annick Magac, principal.
MATERIALS/FABRICATION
Aluminum, stainless steel, acrylic, rubber-coated metallic silk.



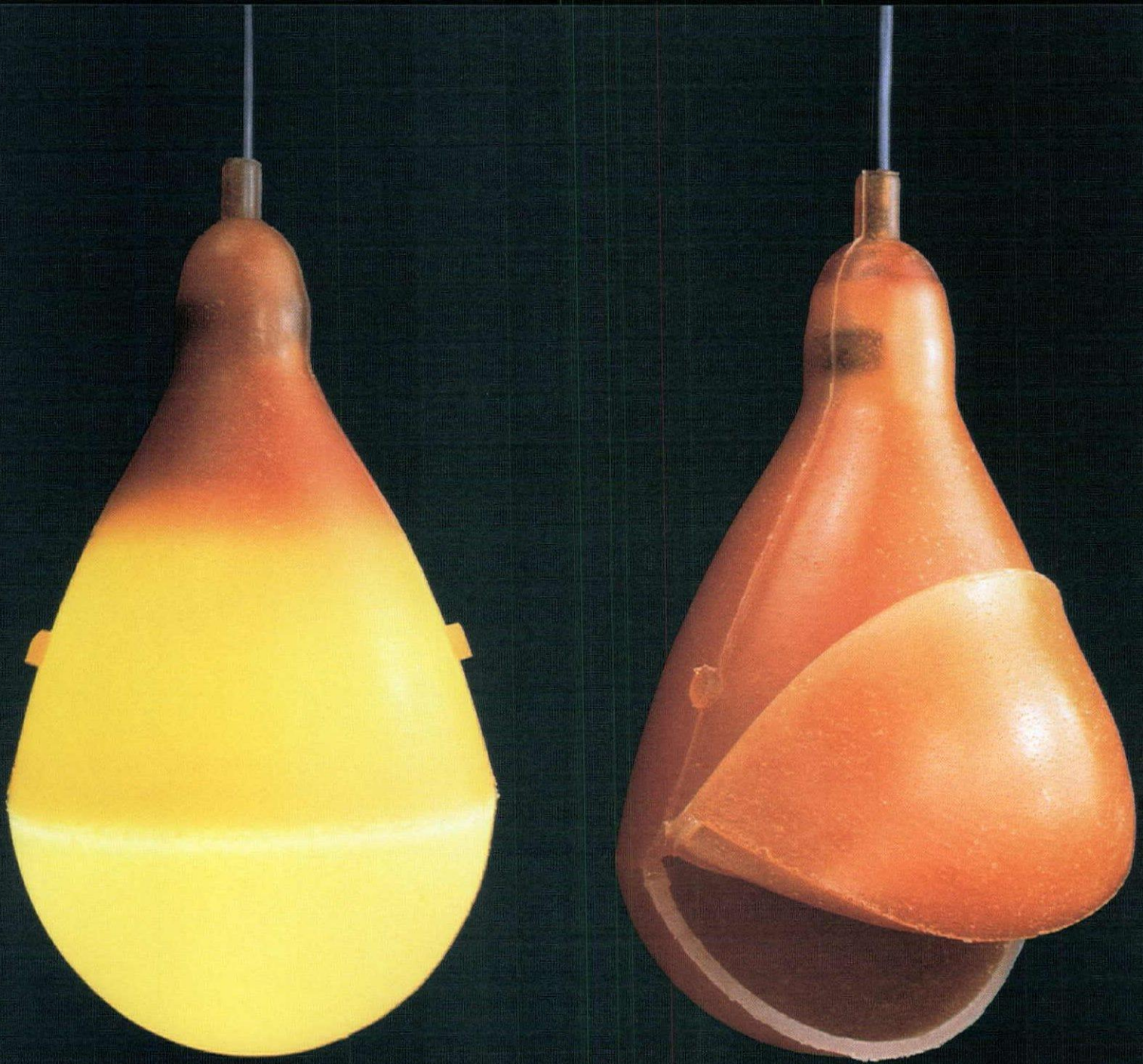


READY TO WEAR

CLIENT/COMPANY
Maharam, New York, NY.
IN-HOUSE DESIGN
Michael Maharam, Stephen Maharam, principals.
MATERIALS/FABRICATION
Synthetic, elastomeric, metallic and natural fibers; weaving looms, knitting machines, laminating machines, embossing rollers, finishing machines.

This series of textiles, from Maharam, takes fabric typically seen on the runway and reengineers it, with coating and lamination, for contract seating. Maharam shares the same textile house as Jil Sander, Prada, Gucci and Helmut Lang, and uses the advanced materials that fashion designers prefer, such as synthetic microfibers, for seating. "This seems to be the company that is starting a new trend," Jeffers said. "Maharam is merging fashion and contract design to expand market offerings." The collection was developed and tested to meet 100,000 double-rub abrasion resistance in the contract-seating market (30,000 is standard) but, Halterman noted, "still looks beautiful enough to use in a residential setting."

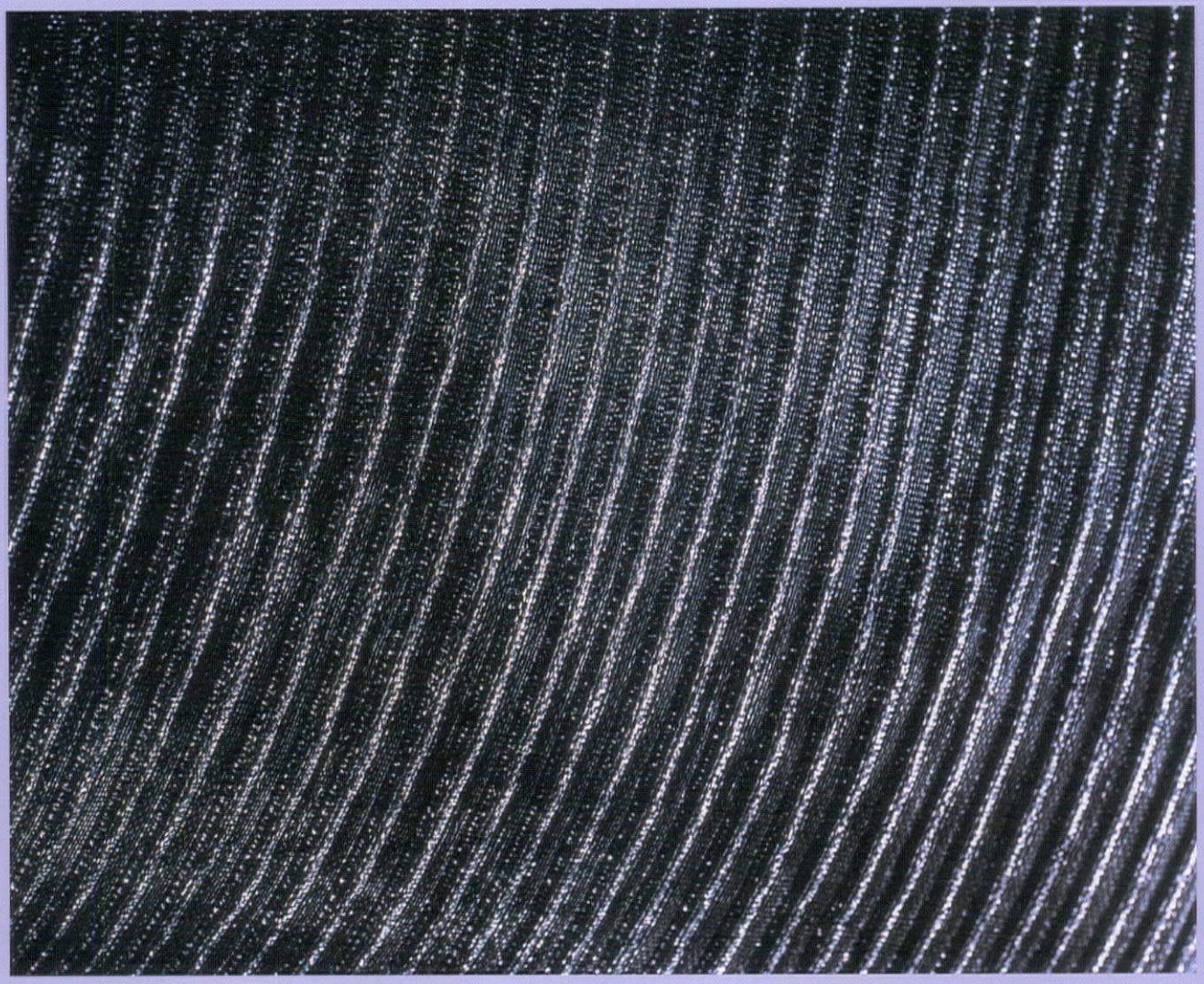




RUBBER LAMP NO. 5

CLIENT/COMPANY
Moorhead & Moorhead, New York, NY.
IN-HOUSE DESIGN
Robert Moorhead, Granger Moorhead, partners.
MATERIALS/FABRICATION
Polyurethane shell cast in three-part mold.
HARDWARE/SOFTWARE
SolidWorks.

Frankel was taken by the look and functionality of this light, as was Halterman: "It has an ethereal quality and most unusual shape—and also works in such an unusual way," he said. Designers Robert and Granger Moorhead cast polyurethane rubber in a three-part mold, let it cure and then fit a wire socket into place. The flexible material allows for the bottom of the lamp to flip up or down for task or ambient lighting. None of the jurors had ever seen anything like it, and although the light is not UL-listed, its aesthetic won out in the end.



XOREL

CLIENT/COMPANY
Carnegie Fabrics, Rockville Center, NY.

IN-HOUSE DESIGN
Cliff Goldman, Michele Rondelli, principals and designers; Heather Bush, designer.

MATERIALS/FABRICATION
100% Polyethylene.

Since 1981, when Xorel was first introduced, the proprietary, durable and environmentally sound textile has been a staple for contract designers. It was suitable for walls, panels and upholstery, the jurors said, but the patterns weren't up to snuff. Today, the flame-retardant yarns come in 38 designs and 400 colors. As before, water is repelled for the life of the fabric, stains wipe off with hot water and punctures close without permanent damage. The jurors noted two new introductions that impressed the pickiest aestheticians—Speed Bump, a pattern with ridges of polypropylene filler encased in polyethylene; and Vision, a translucent fabric with random striations.

THE LEVITY COLLECTION

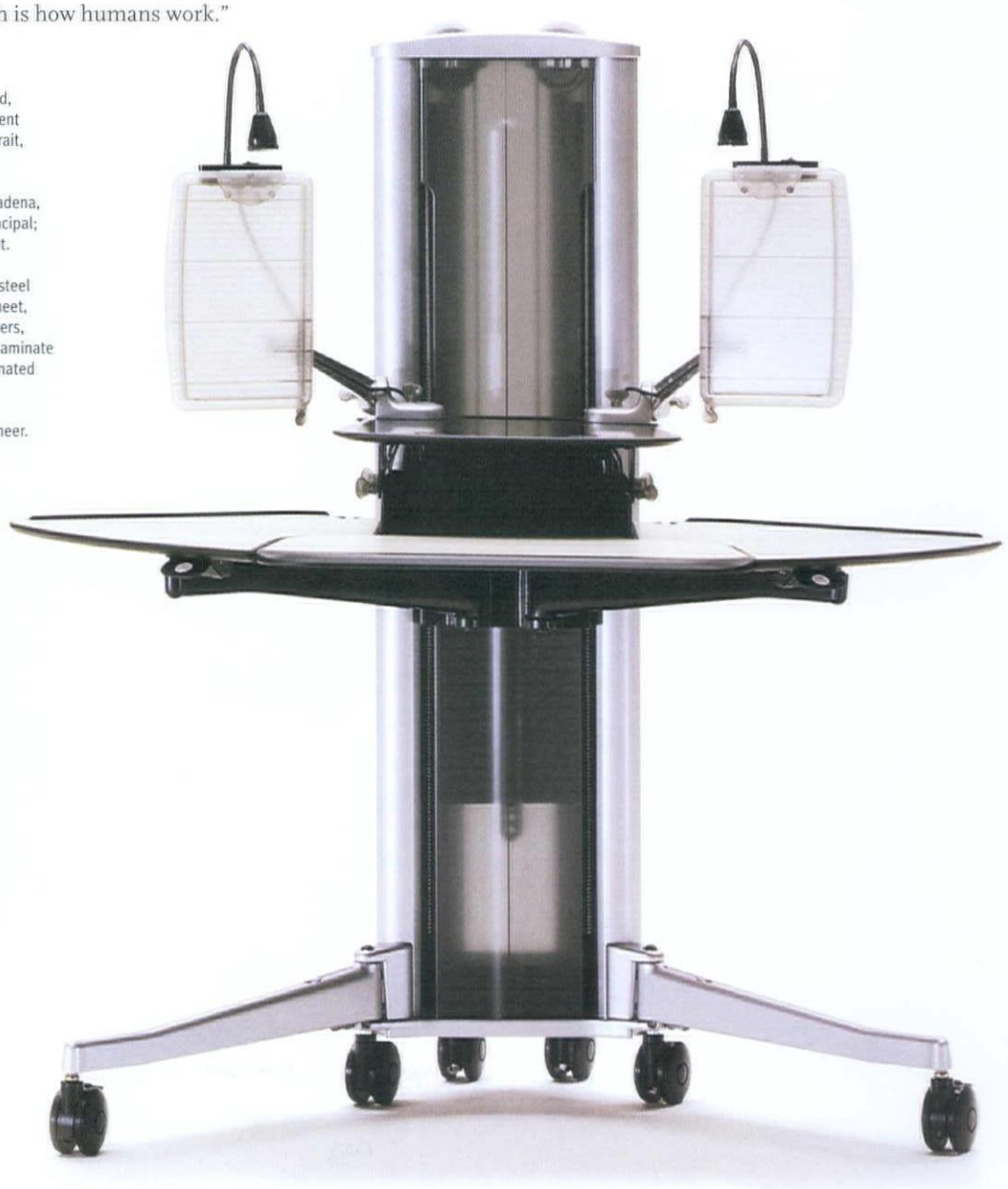
The Levity Collection, the brainchild of California designer Richard Holbrook, is an ergonomic computer workstation. Like some machines found at the gym, it uses a system of counterweights and pulleys to adjust the work surface from 13 to 50 inches off the ground, with the touch of a finger. The mechanism allows users to work while standing up, seated in a chair or lying on the floor. "This product moves the notion of a work setting from the concept of real estate to the concept of application," Frankel said. "No longer are we bound to use an office system as a hierarchical issue." His lofty words rang true to the other jurors, who see so much of the office experience tied to a chair. In layman's terms, Jeffers added, "With Levity, you can run around from station to station, which is how humans work."

CLIENT/COMPANY
Herman Miller Inc., Zeeland, MI: Gary Smith, development program manager; Kyle Strait, product manager.

CONSULTANT DESIGN
Holbrook Design LLC, Pasadena, CA: Richard Holbrook, principal; Scott Turner, vice president.

MATERIALS/FABRICATION
Die-cast aluminum tower, steel tubing, perforated steel sheet, injection-molded front covers, polyurethane table edge, laminate top, FlexEdge™ front, laminated particleboard surfaces.

HARDWARE/SOFTWARE
Alias Wavefront; Pro/Engineer.



HABITAT

CLIENT/COMPANY
Collins & Aikman Floorcoverings Inc., Dalton, GA.

IN-HOUSE DESIGN
Collins & Aikman product-development team.

MATERIALS/FABRICATION
47.4% total recycled material, backing and type 6,6 nylon fiber.

Environmental responsibility is a hot topic in this industry, and the jurors made this very clear when they chose Habitat, Collins & Aikman's carpet tile. The backing, called ER3, is made from 100 percent recycled content, and the face fiber is made of 98 percent recycled solution-dyed nylon. All in all, the carpet is made with a 47.4 percent total recycled content and, through the company's Infinity Initiative, a reclamation program, is 100 percent recyclable. ("The issue is one of great importance in the total life cycle of a product," Jeffers said.) Volatile organic compounds (VOCs) used in the installation process—once the bane of the carpet industry—are eliminated with a non-wet, peel-and-stick adhesive.







FREEDOM CHAIR

CLIENT/COMPANY
Humanscale, New York, NY.

CONSULTANT DESIGN
Product Design, Ridgefield, CT: Niels Diffrient, principal. Shea & Latone, East Greenville, PA: Tom Latone, product development. DesignCore, Redding, CA: Toby Welles, computer development. CK Optical Co., Redando Beach, CA: Nigel Miller, mechanical development.

MATERIALS/FABRICATION
Die-cast aluminum structural frame, injection-molded polypropylene seat supports, polyurethane foam cushions, nylon and wool stretch fabrics.

HARDWARE/SOFTWARE
Alias, SolidWorks, AutoCAD, Aegis.

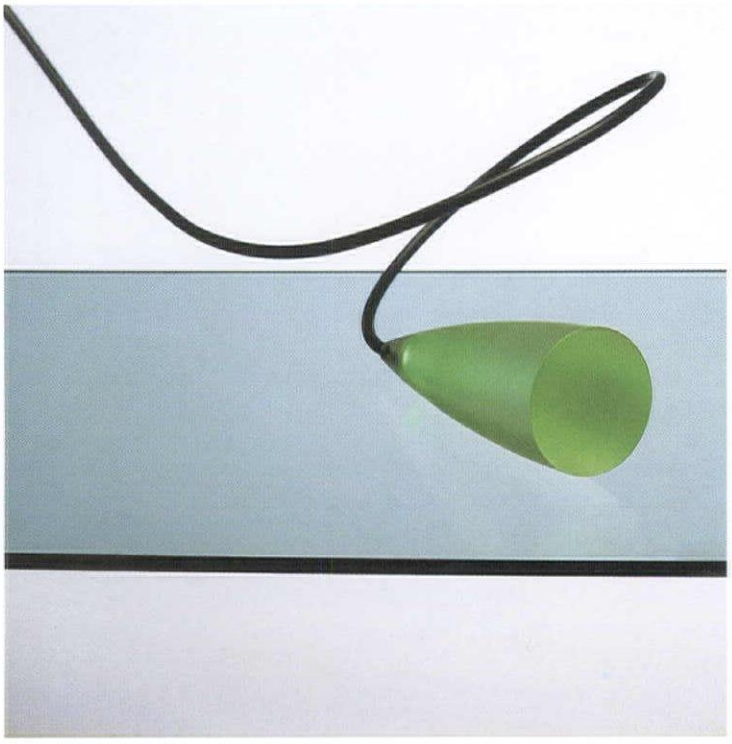
Design guru Niels Diffrient teamed up with Humanscale to create what they hope will be the ultimate ergonomic office chair. As the jurors filed into the room, each made a break for the Freedom Chair. The results were in before the judging began. The jurors were awed by the mechanics, wowed by the comfort and overcome with excitement about the possibility of changing the contract-seating market forever. The winning idea is that it eliminates knobs and levers and automatically adjusts support to the user's weight. The only criticism: "Its overall look could be improved," Jeffers said.

.03 CHAIR

CLIENT/COMPANY
Vitra, New York, NY.
CONSULTANT DESIGN
Maarten Van Severen, Ghent, Belgium.
MATERIALS/FABRICATION
Molded polyurethane seat, metal frame, aluminum legs, powder coat finish.

In the .03, produced by Vitra, Maarten Van Severen has achieved a simple, pure and inconspicuous chair shape that offers comfort and commercial durability. It comes in a stackable version and, for a work by Van Severen, is reasonably priced. (Until recently, his furniture designs were available only in limited editions from his studio in Belgium.) The jurors noted that he was always something of an "inside design" designer, whose simple custom tables and chairs were widely appreciated by those in the business and the few with access to his work, but with .03, they said, that has changed—and all for the better.





SCAPEBEAM

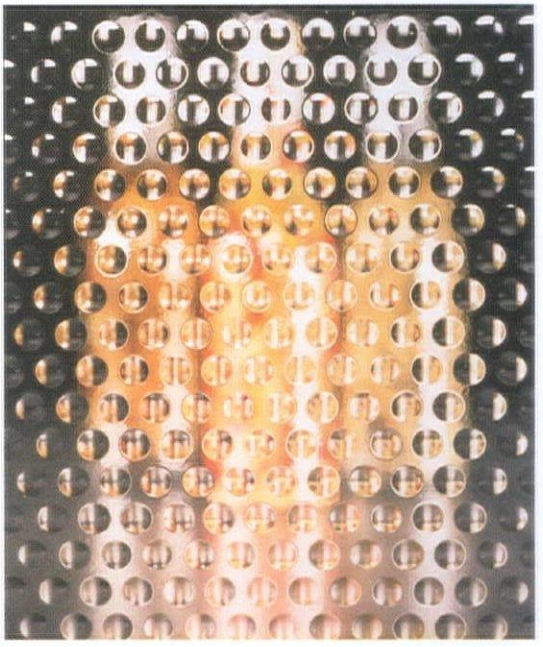
"There is a lack of good outdoor lighting products on the market," Jeffers lamented at the beginning of the day's session. Halterman and Frankel agreed—until they came upon Adam Tihany's new fiber-optic fixtures for Lucifer Lighting, a company based in Texas. Fiber-optic lighting is usually designed by industrial engineers and technicians, who produce fixtures with questionable aesthetics and little appeal to architects or interior designers. Tihany's design, on the other hand, "creates the possibility of adventurous applications," Halterman said, and "the natural, organic shapes will look great in clusters or as single statements." The technology also has its innovations: The light is conducted through a resin cable, which can be bundled, has no electric wiring and can withstand the rain. "Just think of what can be done underwater," said Frankel.

CLIENT/COMPANY
Lucifer Lighting Company, San Antonio, TX: Gilbert Lang Mathews, president; Patrick Ward, vice president, engineering.
CONSULTANT DESIGN
Tihany Product Design Inc., New York, NY: Mark Zaininger, design director.
MATERIALS/FABRICATION
Pendant element: turned acrylic. Main body: available in mid steel or corrosion-resistant stainless steel.

IMPRESSION GLASS

For years, Jeffers said, commercially available textured glass has had little to no innovation in the production process. Traditionally, textured glass is created by rolling huge (and costly) embossed drums across heated glass, making it prohibitively expensive to customize patterns except in enormous production quantities. Cesar Color changes that process dramatically. Designers can now submit a textured surface or even an original drawing to reproduce in glass. The company bonds a clear, textured plastic sheet to a single layer of glass and then coats it with silica, which gives the plastic the appearance and durability of textured glass.

CLIENT/COMPANY
Cesar Color, Phoenix, AZ.
IN-HOUSE DESIGN
Claudio Cesar.
MATERIALS/FABRICATION
Textured plastic sheet bonded to glass, custom limited-edition textured glass.



MILLENNIUM COLLECTION

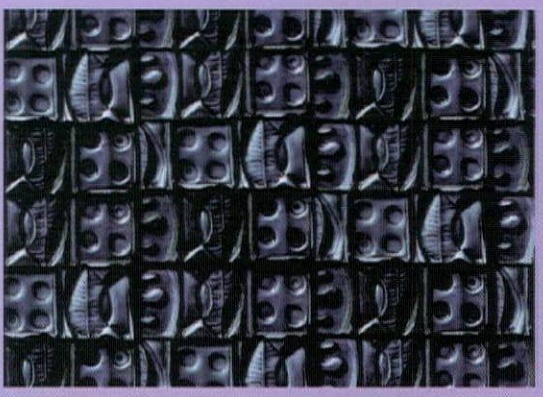
CLIENT/COMPANY
Wilsonart International, Temple, TX: Terri Sodek, manager, custom laminate division.

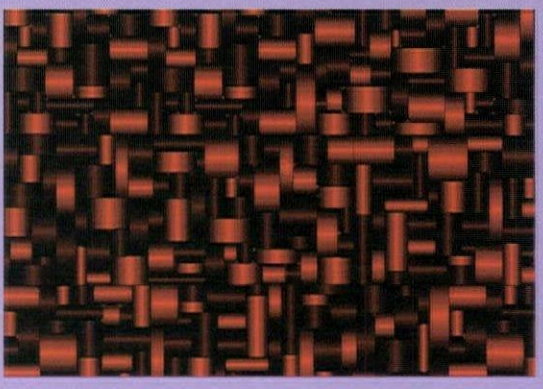
CONSULTANT DESIGN
Grace Jeffers, project manager; Jonathan Adler, ceramicist; Lyle Booth, illustrator; Nick Dine, furniture designer; Beverly Flores, designer, Totem; Jennifer Gibbs, furniture and interior designer; Steve Hawkin, surface designer specializing in laminate; Jim Huff, freelance maverick curator; David Khouri, architect, furniture designer; Chris Kraig, art director, Troy; Carol Litt, head of surface design department, FIT; Marre Moerel, sculptor, furniture designer; Karim Rashid, industrial designer; Stephen Savage, illustrator; Christine Schultz, interior, jewelry, body arts designer; Lloyd Schwan, Elizabeth Paige Smith, Mike Solis, furniture designers; Mark Todd, Michael Uman, illustrators; Anastasia Vasilakis, photographic illustrator; Gavin Wilson, artist; Michael Wong, photographer; Don Zinzell, graphic designer, typographer.

MATERIALS/FABRICATION
Laminate, digitally printed with an encad inkjet.

HARDWARE/SOFTWARE
Camera, pencil, paint, Apple Macintosh; Adobe Illustrator, Adobe Photoshop, ClarisWorks, AfterEffects.

As project manager for this entry, Jeffers recused herself from the discussion. In her absence, Halterman and Frankel determined that the Millennium Collection, a series of 23 custom-designed laminates from Wilsonart, was a winner. The series combines innovative design techniques, in particular digital imagery, with quality aesthetics, two important criteria for the jurors. "It illustrates the possibilities of new technology—digital printing—giving designers the ability to do incredible custom work," Halterman said. The company's custom laminate division, equipped with a computer lab, allows customers to submit any original design for a quantity as small as a single sheet of laminate. (Before, anything less than a million square feet was economically unfeasible.) Though laminate went through a downturn during the '80s and early '90s, "This collection makes laminate modern again for me," Halterman said.









CLUB WORLD

CLIENT/COMPANY
British Airways, London, U.K.: Neal Stone, design management; Tony Couttie, product development; Mark Davison, engineering; Chris Allin, marketing (brands); Joe Zaher, cabin services.

CONSULTANT DESIGN
Tangerine, London, U.K.: Martin Derbyshire, Matt Round, Mark Delaney, Steven Houghton, Aaron McKenzie, Reun Forsythe, Darryl Best, designers. Drive Inc. Limited, Surrey, U.K.: Chris Longmore, David Kirk, Stuart Boote, Christian O'Reilly. Davis Associates Limited, Hartfordshire, U.K.: Gary Davis, Andrew Baker.

MATERIALS/FABRICATION
Injection molding, aluminum casting and machining, upholstery and laminated honeycomb formings.

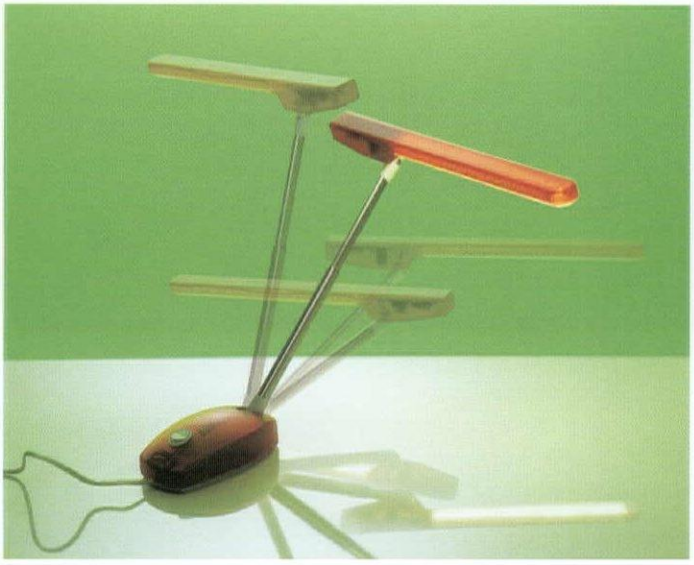
HARDWARE/SOFTWARE
Ashlar Vellum, Adobe Illustrator, Adobe Photoshop, Micro Mind Freehand, Macro Mind Director, Alias Studio, Maya, MiniCAD, Actimetry.

None of the jurors claimed expertise in airline seating design, but all were familiar with the exquisite torture of a long ride in coach. So they all agreed that the next generation of seating for British Airways, from Tangerine Product Direction and Design, was a long time coming. The chairs recline to a flat bed, and the forward/rearward configuration transforms the traditional business-class cabin into a more efficient design scheme. "It's too bad that American Airlines just ripped out all that seating," Frankel remarked.



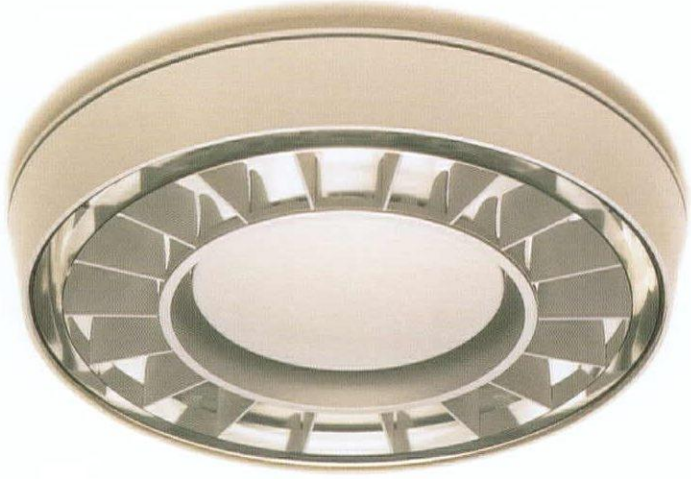
WAVE BENCH

Ecco's new form for indoor public seating has a molded plywood seat, two molded plywood legs and two structural steel bars. In an engineering feat, the entire structure is held together by eight screws. But besides the clever design, jurors were glad to see the outdoor furniture industry with a lively aesthetic—one that they would be happy to sit on in a museum or waiting room.



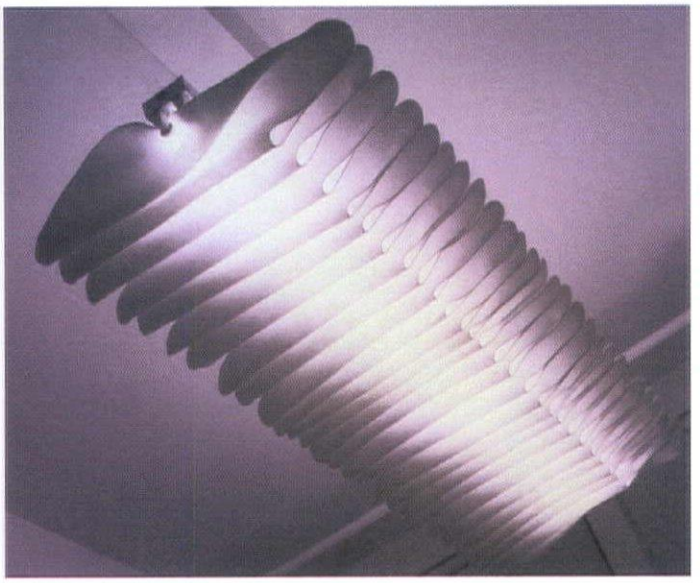
E.LIGHT

If Neil Frankel uses this microlight for bedside reading, the jury agreed, then it has to be good. With low energy consumption, Artemide's "environmentally friendly" 3-watt lamp provides a light output comparable to 15 watts of incandescent lighting. And, the jurors noted, its trendy translucent polycarbonates make it a great iMac companion piece.



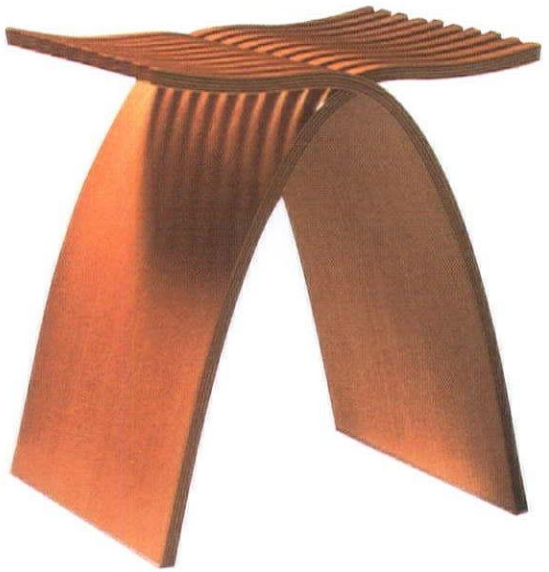
CIRCLINE LIGHT FITTINGS

Leave it to the German design team n/p/k to create a lighting system for Wila based on a new type of bulb, a thin, circular strip light. "There is an incredible quantity of nonglare light emanating from the bulb," Frankel said. What appealed to Jeffers and Halterman was the product's energy efficiency, which makes it highly economical.



UM FELT LIGHT BAFFLE

Cubicle lackeys everywhere can thank the jurors for choosing this winner. The Um felt baffle absorbs sound, conceals the ugliness of the standard fluorescent fixture and modulates the harsh light thrown off by a bare bulb. Despite its odd name and peculiar aesthetics, ACED Design's entry won praise for its ability to improve the quality of a notoriously hideous light.



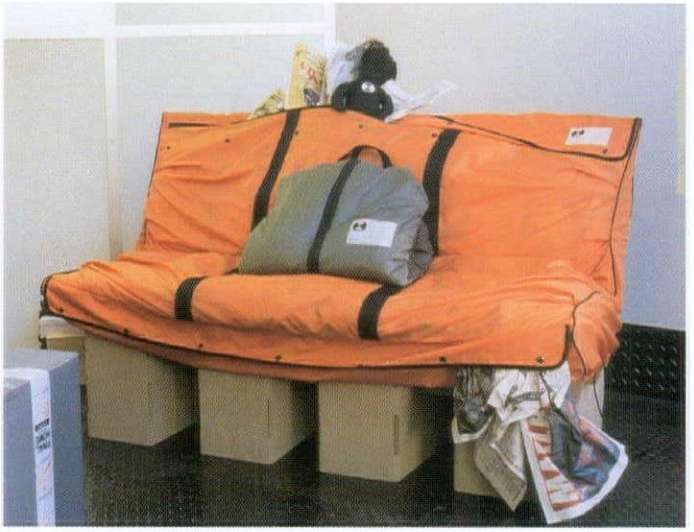
CAPELLI STOOL

With a nod to the iconic molded-plywood Butterfly Stool, Catalano's version, made of two identical laminated-wood pieces, appealed to the jury's appreciation of attractive knockdown furniture. The "fingers" of the two halves interlock to form a stable, cantilevered structure, which can be pulled apart and stacked for compact storage or easy shipping.



UNA FABRICS

The jury found that it could rely on Suzanne Tick, creative director at KnollTextiles, to come up with an innovative new collection. The nylon-elastin combination, with a polyester knit backing, stretches as much as any sportswear fabric but is specially made for upholstery. "And," Halterman said, "it looks great."



FINAL HOME CLOTHING

Inspired by the demands of an increasingly mobile and nomadic society, the Japanese company Final Home, which recently opened a flagship store at the eastern edge of SoHo, in New York, offers "clothing solutions for urban survival"— jackets that double as bags, pillows or seating. The jury found the concept "different," "provocative," "simply unusual" and "in the vein of Issey Miyake," another avant-garde designer.



OFFICE DA FURNITURE COLLECTION

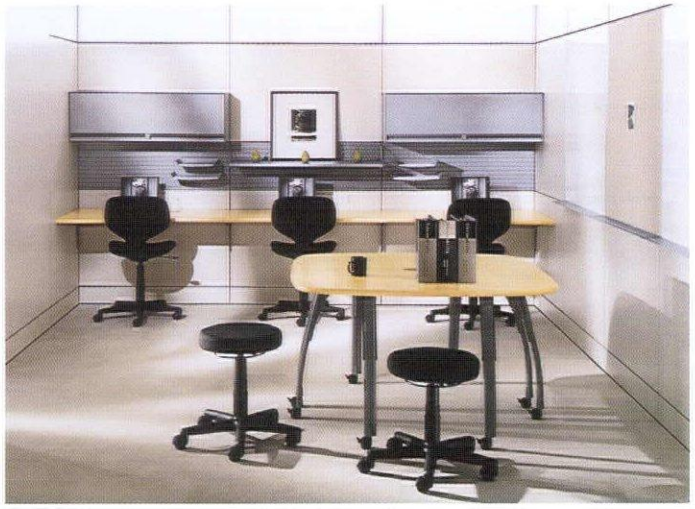
This series of tables, bookshelves, dressers and cabinetry investigates the use of the latest composites in new shapes and forms, including wood lamination with steel inner workings as well as carbon-glass fiber and wood combinations. There was little need to fight over aesthetics for this entry—all three jurors saw the designs as fresh and forward-thinking.





TOM VAC CHAIR

For last year's furniture fair in Milan, the Italian magazine *Domus* commissioned Ron Arad to create an attention-getting display. He built a tower of bowl-shaped stacking chairs, an idea that became the Tom Vac prototype. When Vitra came into the picture, a commercial indoor-outdoor version, made of molded polypropylene, was born. It caught the eyes of the jurors, who were impressed with the shape and style—not to mention the comfort.



ALTOS WALL SYSTEM

For Frankel, Teknion's full-height wall system is "beautifully engineered." By means of integrated power and data sockets, Altos provides easy access to power and communications without need for ceiling or wall plates. A series of horizontal rails and vertical posts frames the interchangeable fascia boards (available in laminate, wood veneer or glass) and other components, which can be reconfigured on the spot for comfort or privacy.

SCHRAAG TRESTLE

Though the jurors were wary of the trestle's stability, they were deeply affected by its design: slender aluminum legs supporting an oiled-bamboo work surface. (The tabletop is also available in glass or red Plexiglas.) "It works beautifully as a temporary structure," Halterman said. "It's thin, sleek and striking." This is the second of two winners from Maarten Van Severen, who designed Schraag for Bulo.




20
15
25
10
30

EQUIPMENT

"How useful is this product?" was the central question in evaluating equipment. Unlike other useful objects, such as chairs or fruit bowls, the devices in the Equipment category often deal with critical issues. A product's ease of use can be a vital factor in situations where "user errors" are no laughing matter—operating rooms, for example, or warehouses stacked dangerously high with large crates. The phrase "this could save lives" came up again and again as Cathy Bailey, Ben Fether and Dr. Roger Minkow gave honors to products ranging from an electronic odor detector for hazardous substances to a pair of boots designed to protect workers who remove land mines.

Perhaps a third of the entries applied to health care, with a great many designs aspiring to improve detection of physical disorders and reduce treatment costs. Winners such as the Neurometrix NC-Stat, which assesses repetitive-stress injuries of the wrist and hand, were applauded for replacing invasive procedures with noninvasive alternatives. Others aimed to reduce delays, simplify processes and, with an increased sense of "friendliness," alleviate the tension and fear patients associate with a medical environment.

Designs related to connections for computer equipment and the Internet also dominated the category. Here, however, the picture was less promising. The jury found that it remains a challenge to design computer connection devices that are both easy to use and attractive. A standout example was offered by Xircom, whose PortStation expansion system brings together the wires and cables of different peripherals and connections behind a discreet, modular panel.

The jury's choices overall suggest that the Equipment category demands the expression of new technologies in a friendly, easy-to-use form that meets the human requirements of control and comfort. The best devices accomplished these goals while moving to a higher level of personality, and even charm. Photochemical Recycling Systems earned Best of Category with a safe and attractive system that reclaims silver from photo processing and recycles the fixer solution, to eliminate what could amount to millions of gallons of waste per year. The other Best of Category winner (and the sole entrant in the unexpected category of "commercial tea-brewing machines") was the British-designed T-Bird. It injects an element of wit and theater into tea-drinking—a highly ritualized and tradition-bound form of refreshment. Here's one instance where serious equipment can also be entertaining.

JURORS: Cathy Bailey, Ben Fether, Roger Minkow, M.D.
MODERATOR: Phil Patton

PRS PHOTOCHEMICAL RECYCLING SYSTEM

Recovering the silver used in photo and X-ray processing and recycling the fixer solution offers huge potential savings—both financial and environmental. Normally, fixer becomes saturated with unexposed silver halide after several uses and must be discarded. More than 100 million gallons of saturated fixer are disposed of each year in the United States alone. The PRS machine offers a closed-loop system for recovering these elements by injecting a measured amount of reagent into the tank of fixer, causing the silver to precipitate to the bottom. The "refreshed" fixer is then pumped into a separate tank in the unit and removed for reuse by the developer.

The round and personable PRS system, designed to be moved unobtrusively through the public spaces of a hospital or other facility, immediately impressed the jurors as a mechanical device with personality. "Friendly," "nice" and "like a potbelly stove—warm and welcoming," were the reactions. "It's personality that is not just applied," Bailey noted, "but essential and integral to the design." She also liked the way the circular handle lets the device be grasped easily from any direction. What impressed jurors most about the system's design, however, was its potential to reduce the waste of fixer by millions of gallons per year.



The IDEO team, clockwise from top right: Mark Biasotti, Peter Coughlin, Markus Diebel and Paul Bradley. Bradley joined IDEO in 1985 and now serves as an industrial design studio head in the Palo Alto offices. Diebel has created a variety of products for the consumer, computer, medical and entertainment industries. He has been at IDEO since 1995. The two answered some questions about this project.

How did the project begin?
The client came in with a very strong sense of design. PRS felt that the look and feel of the unit would be important to its success, so it was not just selling another box, but something with real character. In contrast to other equipment for the same purposes—assemblages of pumps and hoses, very factorylike—we wanted the unit to be friendly and human. It was also designed so it could be used in full public view without looking industrial or dangerous.

What inspired its appearance?
The idea of R2D2, the *Star Wars* robot, came up. We wanted a somewhat robotic abstraction of the human form. Another key part of the idea from the very start was to express visibly the closed loop of the process itself in the machine's exterior shape. The result was a shape based on a circle. Although inside it is a mass of pumps and so on, the exterior is round, sleek and compact. And the device is approachable, literally, from all sides.

How does the machine improve on previous designs?
The competitive machines extracted only the silver without recycling the fixer. Those machines were both industrial and forbidding in appearance. With this device, the recycling can be done within the facility, and operators do not need to transport hazardous substances in and out, with risk of spills. The solution also ensures higher quality: The people who operate the machines can keep a close eye on the process.

What was the most difficult part of the design?
We had to make it very easy to use—not only foolproof, but virtually bulletproof, because of the hospital environment in which it was to be used. The reagent is strong-smelling stuff and not pleasant to be around, so we worked out a system where the canisters of the reagent snapped in to eliminate the possibility of spillage. The big problem was hooking it up to a variety of machines by valves and hoses. A single release provides access to these connections. We also worked hard to get rid of dirt-catching details and seams and so on; there's only one visible screw in the whole machine.

CLIENT/COMPANY
Photochemical Recycling Systems, Vancouver, BC, Canada.
CONSULTANT DESIGN
IDEO Product Development, Palo Alto, CA: Markus Diebel, Paul Bradley, Mark Biasotti, industrial designers; Peter Coughlan, human factors expert. Kiss Manufacturing, Port Moody, British Columbia, Canada: Allen Hepworth.
MATERIALS/FABRICATION
Structural foam, powder-coated steel grab bar, sheet-metal chassis.
HARDWARE/SOFTWARE
Ashlar Vellum, Pro/Engineer.

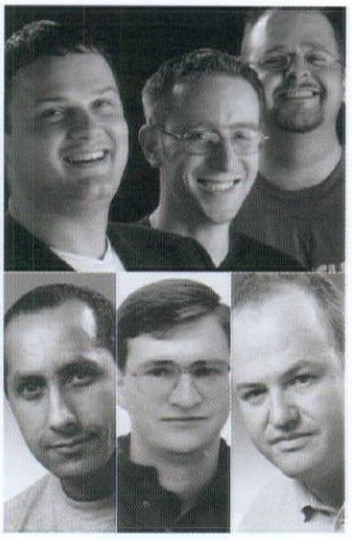


T-BIRD TEA-BREWING MACHINE

The winsome T-Bird automated tea-brewing device was remarkable both for its sense of fun and its combination of practicality and showmanship. A first of its kind, this commercial machine was created through a collaboration between two British design teams for a new generation of tea shops conceived by Brooke Bond, the largest tea seller in the U.K. Each unit can produce four different types of loose-leaf tea simultaneously. Near-boiling water is dispensed into the glass brewing vessels, while compact heaters at the base keep the brew hot and cause convection currents to rise in the liquid. The currents not only agitate the tea to accelerate the infusion process (which takes only two minutes instead of the usual four) but also create beautiful swirling patterns in the water, made all the more visible to customers by a raised platform.

The idea of a "theater of infusion" impressed and amused the jurors in its contrast to America's current Starbucks-style theater of coffee. "What I really like is seeing the tea whirling around," Fether said. The jurors were also taken with the idea of combining an engaging public performance with individual choices of tea—not to mention the refined sense of aesthetics applied to the device's appearance. "It reminds me of an old-time soda fountain," Fether went on. The T-Bird's body, made of sand-cast aluminum and stainless steel, offers a profile and highly reflective surfaces that seem at once nostalgic and futuristic. "There's a link to traditional materials without the overt forms of the past," Bailey said, adding that its playful, vaguely antique appearance—part locomotive, part steam calliope—"stood out immediately."





Miles Pennington (bottom right) is a principal of Design Stream Ltd., the industrial design engineering consultancy that created the T-Bird in partnership with the independent consultancy Design Bridge Structure Ltd. Pennington and his partner at Design Stream, Chaz Nandra (bottom left), received degrees in industrial design from Imperial College and the Royal College of Art in London. The collaborators from Design Bridge Structure include creative director David Helps (top right), principal consultant Tim Jebb (top left) and senior designer Ben Oates (top center). Tony Quinn, from Van Den Bergh, is pictured bottom center. Interview with Miles Pennington.

What were your objectives with this project?
We wanted to reintroduce people to quality tea. They had forgotten what it was all about. We were challenged first by the age-old problems associated with making a perfect "cuppa"—specifically, extracting the best flavor from the leaf tea before the secondary, bitter stage of "stewing" begins. We were second committed to making a machine that entertains and fascinates customers while their cup is being made. Seventy percent of people in the U.K. drink tea at home and 30 percent drink coffee. Outside the home, the proportions are reversed. The challenge was to make the tradition of tea more exciting and involve the customer in the same way coffee shops did.

What was the moment of inspiration?
It came at a meeting at the Three Kings pub in London, where we tried to imagine machines that could do for tea what the Italian, Gaggia-type professional coffee machines had done for espresso.

What drove the aesthetics?
One of the goals was to design something nonreferential. "Modern British" and "a little eccentric" were some of the phrases that were floating around in our conversations about how the machine should look.

What was the hardest part of the project?
It was definitely technical. The look and feel of the machines was decided before the technical difficulties were resolved. The main problem was in speeding up the brewing process from three or four minutes to the two minutes we decided would be necessary for commercial success. What we did was place heaters under each brewing unit. The convection sped up the process by swirling the leaves. But the killer technical problems were to get the hot water accurately dispensed and to control the currents in the water—that and the fact that we had only four months from sketch to prototype. The project took away a lot of weekends.

CLIENT/COMPANY
Van Den Bergh Foods (Unilever), West Sussex, U.K.: Paul Graham, project leader; Tony Quinn, technical manager.

CONSULTANT DESIGN
Design Stream, London, U.K.: Miles Pennington, technical director; Chaz Nandra, creative director; Mark Sanders, non-executive director; Ian Pearson, consultant designer; Peter Newbould, technical pathfinder. Design Bridge, London, U.K.: Tim Jebb, principal consultant; David Helps, creative director; Tim Corvin, design manager; Ben Oates, senior designer.

MATERIALS/FABRICATION
Sand-cast aluminum, stainless steel, borosilicate glassware, large lengths of electrical cable and silicone tubing.

HARDWARE/SOFTWARE
Pencil, paper, Apple Macintosh; PowerCADD.





SPIDER BOOT

CLIENT/COMPANY
Med-Eng Systems Inc., Ottawa, Ontario, Canada: Richard l'Abbé, president; Dr. Aristidis Makris, vice president, research and development; Dr. Harald Kleine, research engineer; Mark Smith, mechanical design technologist; Pierre Voisine, project leader, test technician; David Rozon, manufacturing/ engineering manager.

CONSULTANT DESIGN
Gad Shaanan Design Inc., Montreal, Quebec, Canada: Gad Shaanan, president; Walter Francovich, vice president, engineering; Benoit Orban, industrial designer; Derek Hunziker, engineering group leader.

MATERIALS/FABRICATION
Compression-molded deflector plate, rotationally molded plastic legs, compression-molded rubber pods.

HARDWARE/SOFTWARE
Pentium II 400 Intel CAD workstation; Solid Edge.

Developed by a Canadian firm whose expertise is designing protective systems for explosive disposal, the Spider Boot is made for land-mine removal, an extremely hazardous activity. The boot aims to reduce or even prevent injury, and is meant to be used in combination with a pair of standard combat boots and a protective suit and helmet. The Spider Boots have their own "legs" and "pods," which at any point make less contact with the ground than a human foot. Even if they set off a mine, the blast would occur at the front or the rear or off to one side and not directly below the foot. The legs allow a clearance of 15 to 20 centimeters, which causes a blast to "decay" before it reaches the boot, and a protective plate located the entire length of the foot is designed to deflect additional blast energy.

The jurors found it sobering that a measure of injury was considered nearly inevitable in this line of work, and were moved by the boot designers' humane efforts to reduce the severity of the damage. "It's a serious thing these people do," Fether said.

SIASCOPE SKIN-CANCER DIAGNOSTIC DEVICE

The SIAscope device tests for early signs of melanoma, one of the most dangerous forms of skin cancer. In the early stages, melanoma may look harmless and cause no discomfort, making it easy for patients to disregard. This device uses a technique invented at Birmingham University, in the U.K., to produce maps of the separate components of the skin, which doctors use to detect abnormalities and diagnose a variety of skin conditions. Extensive ergonomic research and testing went into the product design to avoid making it, in the designers' words, "not just a metal box to house a PC." "This could save a lot of lives," Minkow said.

CLIENT/COMPANY
Astron Clinica Ltd., Cambridgeshire, U.K.: Dr. Symon Cotton, Mike Cane, directors.

CONSULTANT DESIGN
Priestman Goode, London, U.K.: Paul Priestman, partner; Nick Moyes, senior designer.

MATERIALS/FABRICATION
Aluminum castings, glass fiber, vacuum forming.

HARDWARE/SOFTWARE
Ashlar Vellum, Pro/Engineer, Adobe Photoshop.



GILBARCO ECLIPSE GASOLINE DISPENSER

The jurors wondered if this gasoline-dispensing system wasn't overly futuristic, with its ambition to bundle several transactions—such as buying food and paying for a car wash—together with the purchase of gasoline. "Will users want to do those things while they get gas?" Bailey asked. The system has not yet been deployed, but jurors were impressed by the volume of user research that went into it. A touchscreen interface allows customers to pull up directions and weather reports, and Web access allows them to retrieve e-mail or order food from local restaurants like McDonald's while gassing up the car. To help speed up the fueling process, a transponder mounted on the car visor electronically transmits data to the dispenser, including the customer's gasoline preferences and preset payment amounts.

CLIENT/COMPANY
Marconi Commerce Systems, Greensboro, NC: Steve McSpadden.

CONSULTANT DESIGN
Herbst LaZar Bell Inc., Chicago, IL: Charles Keane, design director; Cheryl Felix Flender, senior designer; Ward Fritz, staff designer.

MATERIALS/FABRICATION
Fiberglass, external coverset with injection-foam-molded user interface panels; self-aligning modular frame with human-scale components for site construction.

HARDWARE/SOFTWARE
Pro/Engineer, Alias, Adobe Photoshop, Ashlar Vellum.





NEUROMETRIX NC-STAT

CLIENT/COMPANY
NeuroMetrix Inc., Cambridge, MA: Shai Gozani, CEO; Richard Thomas, president; Chris Turner, senior engineer.

CONSULTANT DESIGN
Product Genesis Inc., Cambridge, MA: Pierre Yves Dubois, designer; Steve Meister, Dwayne Smith, independent designers.

MATERIALS/FABRICATION
Intergraph TZD-2000, NTSI Challenger NT workstations.

HARDWARE/SOFTWARE
Ashlar Vellum 2D CAD, Pro/Engineer 3D CAD solid modeler, Pro/Surface modeling module.

Designed to be used by doctors and physical therapists, the NC-stat detects and assesses repetitive stress injuries of the hand and wrist, including the condition commonly known as carpal tunnel syndrome. The device uses disposable biosensors attached to a handheld monitor and docking station. The biosensor is applied to the patient's wrist, and a nerve-conduction study is done with the press of a single button on the monitor. "As simple and non-threatening as a cordless phone," Minkow remarked.

Previously, diagnosis and treatment often involved painful surgery. Jurors liked that the NC-stat offers the first non-invasive test for a problem that surfaces in more than 2 million patient visits and is estimated to cost the economy $20 billion. "I find the idea intriguing," Bailey said. "And the device's shape is straightforward and legible."



CROWN SC4000 SERIES SIT-DOWN LIFT TRUCK AND WP2000 SERIES POWERED WALKIE PALLET TRUCK

In Tom Wolfe's *Bonfire of the Vanities*, the hero is nearly killed in a forklift accident. The warehouse handler's job is harsh, exhausting and dangerous, which is why the goal of Crown's forklifts and push devices for shifting loads is to improve conditions for these workers. The size of the units were reduced to produce the smallest turn radius—ideal for loading and unloading on busy shipping docks and in long aisles. Handling in tight spaces was also enhanced by the elimination of potentially hazardous "snag points," such as projecting edges. The judges also appreciated the way that manufacturing was considered in the design, with parts shared among different models and major reductions in both the number of components and in time required for assembly.

CLIENT/COMPANY
Crown Equipment Corporation, New Bremen, OH. WP2000: Steven Pulskamp, senior product industrial designer; William Davis, senior industrial designer. SC4000: Baron Brandt, Mike Hemry, Jeff Burger, Don Brown, industrial designers; Doug Goodner, Jim Kraimer, design managers.

CONSULTANT DESIGN
Design Central, Columbus, OH. WP2000: Rainer Teufel, Jeff Debord, designers. SC4000: Rainer Teufel, Steve Casey, designers.

MATERIALS/FABRICATION
WP2000: Cold-rolled, high-tensile strength steel painted with a low VOC, water-born pair or a powder coat finish; ductile iron castings, cast aluminum, and injection-molded/pressure formed ABS. SC4000: Fabricated steel bar stock, sheet metal, metal castings, steel stamping, high-pressure injection-molded polycarbonate/ABS, polypropylene, nylon, compression-molded rubber, rotational-molded polyethylene, vacuum formed ABS, reaction-injected-molded polyurethane.

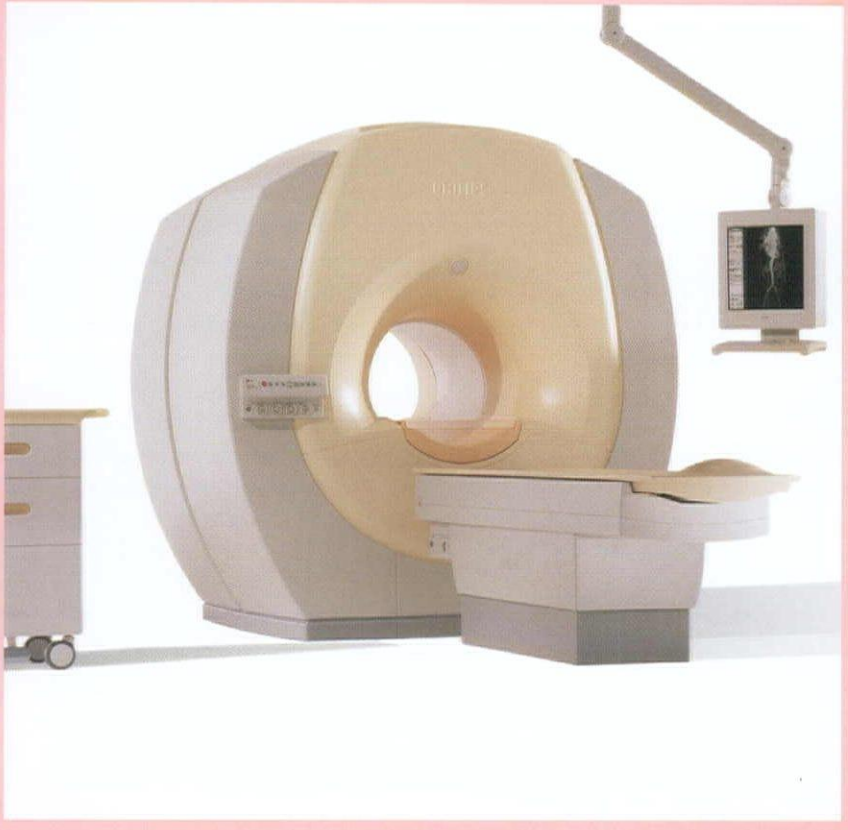
HARDWARE/SOFTWARE
WP2000: Apple Macintosh, Hewlett Packard workstation; Ashlar Vellum 3-D, Macromedia Freehand, Adobe Photoshop, Unigraphics. SC4000: Apple Macintosh, Hewlett Packard NT; UNIX, Ashlar Vellum, Macromedia Freehand, Adobe Photoshop, Unigraphics.

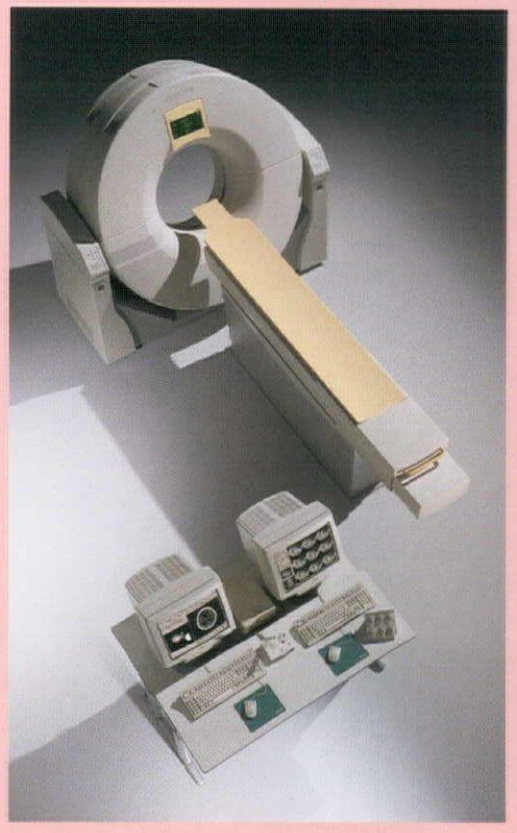
TH!NK CAR KIOSK

CLIENT/COMPANY
Ford Motor Company, Dearborn, MI: Tom Scott, principal, Advanced Design Studios.
CONSULTANT DESIGN
Frog, New York, NY: Frogteam, designers.



"I can't imagine anyone walking past this kiosk and not stopping to push the button," Bailey said of this device. It was designed to help introduce TH!NK, a division of the Ford Motor Company that develops environmentally friendly transportation services and products, including the automaker's electric and hybrid vehicles. The kiosk, which provides images and specifications for vehicles using a simple button-navigation system, was displayed at venues including the North American International Automobile Show in Detroit last January. "So often these kinds of things are off-putting," Fether noted, impressed that the designers at Frog took a playful approach to interpreting the environmental theme. ("It's flowerlike," he observed, with apparent delight.) Its design is also in keeping with the TH!NK Neighbor, a 25-mph, open electric vehicle for use in gated communities or resorts, whose interior was also designed by Frog.





MR INTERA MAGNETIC RESONANCE SCANNER AND CT AURA COMPUTER TOMOGRAPHY SYSTEM

CLIENT/COMPANY
Philips Medical Systems, Best, The Netherlands.

IN-HOUSE DESIGN
CT Aura: Jan-Erik Baars, Arjen Benders, Christiane English, Michiel Cornelissen, Jacco Eerden, Jeroen Raijmakers, senior product designers; Carolien de Brouwer, senior graphic designer.
MR Intera: Roland Bird, Jacco Eerden, Michiel Cornelissen, Christiane English, Mathis Hamann, Arjen Benders, Jeroen Raijmakers, senior product designers; Carolien de Brouwer, senior graphic designer.

MATERIALS/FABRICATION
CT Aura: Carbon-fiber-enforced plastics, PUR, sheet metal.
MR Intera: Carbon-fiber-enforced plastics, PUR, sheet metal.

HARDWARE/SOFTWARE
CT Aura: Intergraph, AutoCAD, Ashlar Vellum.
MR Intera: Ashlar Vellum, Rhinoceros, Virtual Reality (Cave), foam and hard models.

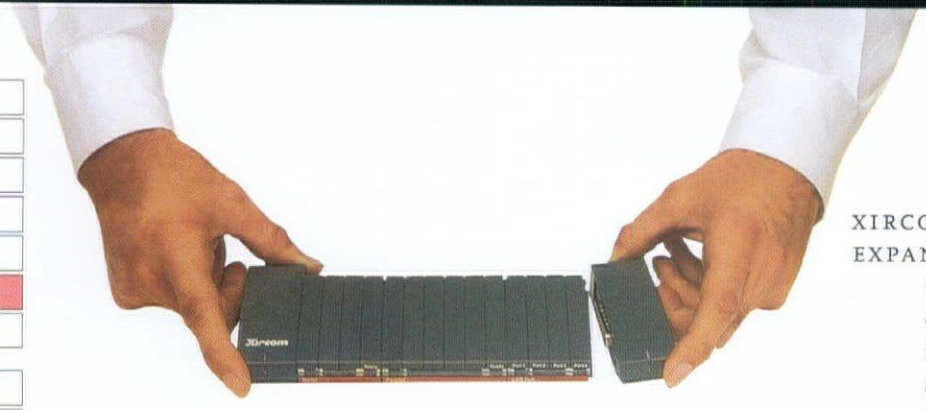
The key to these instruments was to give patients undergoing a potentially stressful diagnosis a feeling of comfort and trust. The MR Intera (left) is a traditional magnetic resonance scanner that yields 2-D images; the CT Aura (right) is a "computer tomography system" that delivers a 3-D picture. The interiors are as open as technology would allow to offer maximum patient accessibility for operators. Because patients frequently complain of the claustrophobia induced by the closed, tunnel-like design of a standard MRI machine, the jury appreciated the way these devices created a "patient zone," with the machines designed to accommodate the needs of the patient, instead of the other way around.

CYRANOSE 320 ELECTRONIC ODOR DETECTOR

Looking like "a walkie-talkie for scents," as Minkow put it, the pioneering Cyranose electronic detector, from Cyrano Sciences, identifies substances by their odors. This "e-nose" is as playful and accessible as its punny name. What looks like an antenna is actually a "snout" or sampling tube. Samples of air are compared with ambient atmosphere, using 32 sensors and a specialized processor; a readout appears on the side of the unit. The jurors were impressed by thoughtful features, such as the unit's rubber "boot" to protect it from falls and liquids, the long and tapered snout for sampling in difficult-to-reach places and the large buttons to make operation easier for gloved hands. Potential applications include detection of hazardous substances, non-invasive medical diagnosis and spoiled-food detection. Jurors were also struck by its ease of use and appreciated that the designers had made a new technology appealing to a broad range of operators.

CLIENT/COMPANY
Cyrano Sciences, Pasadena, CA.
CONSULTANT DESIGN
IDEO Product Development, Palo Alto, CA: Gretchen Barnes, Phil Hobson, industrial designers.
MATERIALS/FABRICATION
Injection-molded ABS case, rubber boot.
HARDWARE/SOFTWARE
Ashlar Vellum, Pro/Engineer.





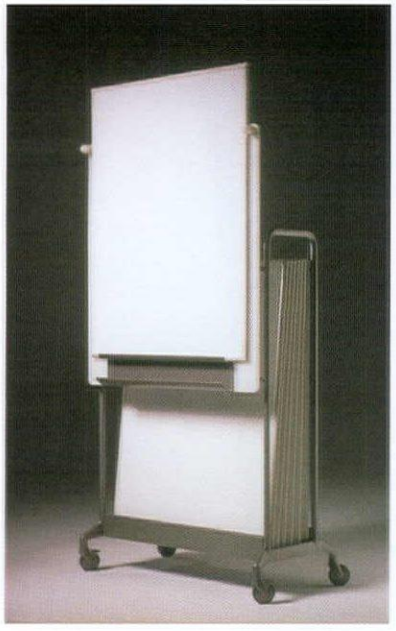
XIRCOM PORTSTATION PORT EXPANSION SYSTEM

Of many efforts to manage the multiplicity of computer connections, the jurors found Xircom's PortStation the most successful. "I like the modular approach," Bailey said. The PortStation allows mixing and matching of Ethernet, USB, conventional and cable modems, DSL and ISDN, and offers attachments for such devices as printers and digital cameras. Jurors were won over by the sleek and simple yet clever approach, although they agreed that the minimalist panel and light display echoed the styling of many traditional stereo systems.



UNITED STATES SURGICAL AXIAL BLOOD PUMP

No item in this category has a more astonishing function: to maintain blood flow during a heart bypass and other kinds of surgery. The U.S. Surgical pump, designed by Teague, in Redmond, Washington, is nothing less than a second heart. It replaces large and expensive heart pumps that carry blood far outside the body with a simpler, less traumatic system in which blood bypasses the heart (through a short tubing set with an integrated pump) and is then reintroduced into the aorta. The carefully designed interface with large readouts is visible across an operating room.



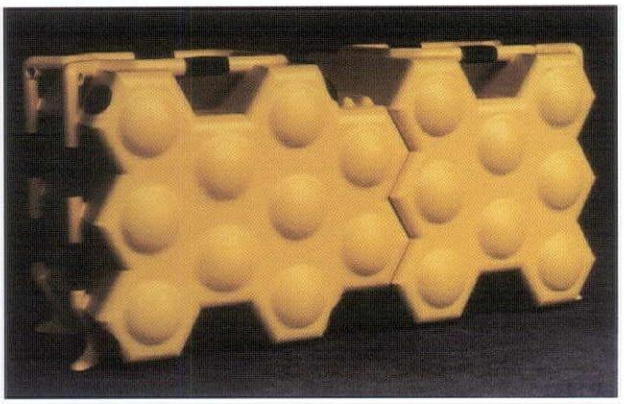
STEELCASE HUDDLEBOARDS

Amid many high-tech submissions, these mobile whiteboard devices for meetings had a down-to-earth appeal. With the help of IDEO Palo Alto, Steelcase ensured that details such as grips for markers, flip-chart pegs and wall-mountable tracks make the system extremely versatile and ideal for changing between teams or locations. Not earth-shaking, but very well thought out, the jurors agreed. "I would use these myself," Bailey said.



VICKS COMFORT-FLEX DIGITAL THERMOMETER

Smart Design used a bendable rubber probe and ergonomic grips to make temperature taking less threatening for children. A large LCD screen is ideal for nighttime reading by anxious parents. "Products like these may not seem like a big deal, but you are grateful for them," Minkow said.



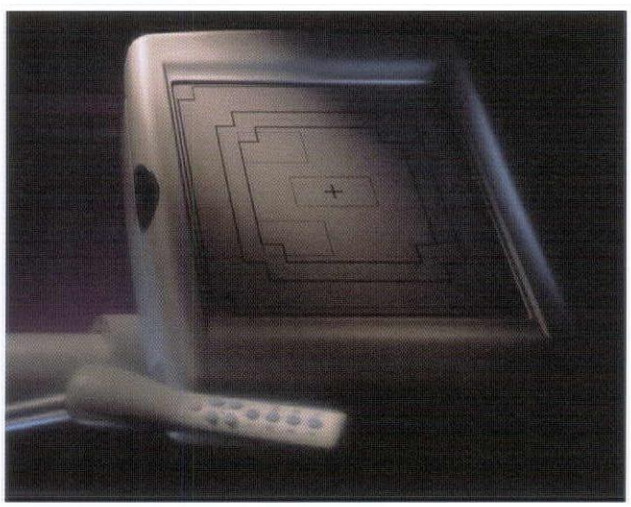
JBREWS TRANSPORT CASE

This novel storage system, with its striking honeycomb structure, is used to transport the military communication-, weather- and motion-detector units used in the field. The designers, from Carlson Technology, in Livonia, Michigan, report that they were amazed at the number, size and variety of the containers currently used to store the different units. The new system facilitates the deployment of the devices: A small detachment of soldiers can move out with a single unit; a larger group can shift several with a vehicle. The jurors were pleased to see rugged, functional and clever design in this unexpected area of military design.



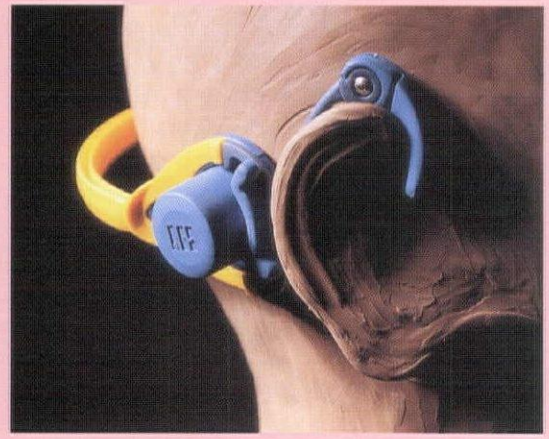
CARESIDE ANALYZER

Blood tests are one of the great bugaboos of the health-care system. By bringing the lab to the bedside, the Careside Analyzer, designed by Hauser Inc., eliminates delays for a menu of routine blood tests. Health-care workers place a sample of the patient's blood on a cartridge and insert it into the portable unit. The analyzer processes the sample, reports the results and ejects the cartridge into a receptacle for safe disposal. The immediacy of the testing process impressed the jurors. Bailey also noted that "its small size suggests that the procedure is no big deal."



REVOLUTION XQ/I DIGITAL RADIOGRAPHIC IMAGING SYSTEM

The chest X-ray has now gone digital. This device from GE Medical Systems reduces the patient's exposure to radiation and produces images that can be displayed within five seconds, helping both patient and technician by allowing better control of image quality—and reducing the likelihood of "retakes." Additionally, the technician is able to concentrate on the patient and the interpretation of images, rather than on film developing. The resulting digital films can be shared with remote locations inside the hospital and externally, by means of a data network.



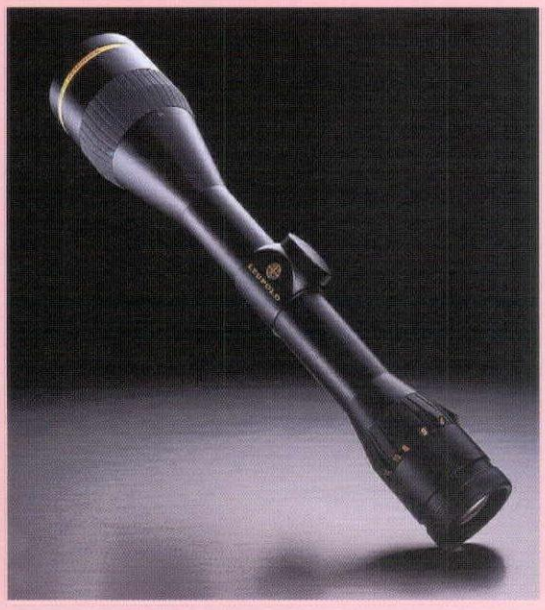
HISONIC HEAD GEAR HEARING DEVICE

Designed by Designology, in Scottsdale, Arizona, to provide hearing to the profoundly deaf, the HiSonic positions a stainless-steel transducer against the mastoid bone behind a patient's ear. A lapel mike carries sound to a digital signal-processing unit that converts it to ultrasonic vibrations, which are then transmitted by the transducer to the mastoid bone and perceived by the brain as sound. "It's as inconspicuous as a Walkman," Fether noted approvingly. HiSonic is a non-invasive and much less expensive alternative to a cochlear implant, which requires surgery. The designers report that for patients who use this device and hear for the first time, "crying with joy is a common response."



METRISCAN BONE-DENSITY SCANNER

Bridge Design's Metriscan, designed for use in hospitals or medical offices, offers a simple means to measure bone density for early detection of osteoporosis. The device, operated with the push of a button, scans with a negligible X-ray dosage. The keynote of the design is the open "hand stage," conceived to avoid the anxiety of concealment. The stage is reassuring and guiding at once, shaped to avoid stress on arthritic joints and fitting either hand. The jurors found this aspect of the design visually dramatic and almost sculptural.



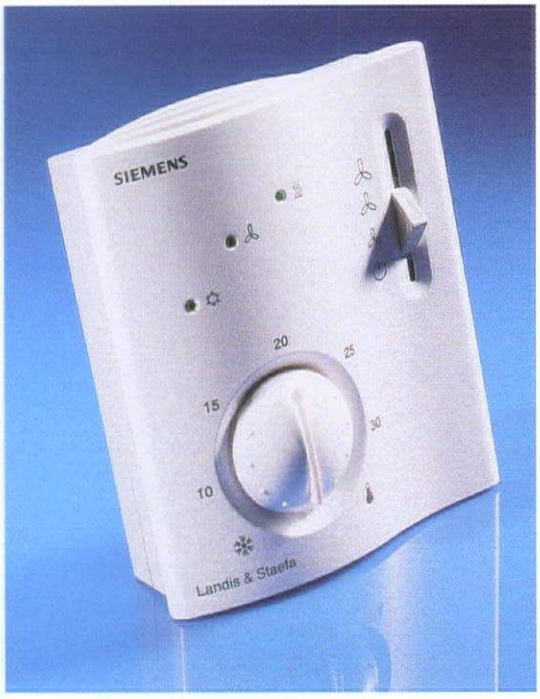
LEUPOLD LPS RIFLE SCOPES

These top-of-the-line rifle scopes from Teague are nitrogen charged and sealed to prevent fogging. The extra-thick coating on the lenses protects them from scratches, and the aluminum tubes are strong enough to take 5000 750-G impacts. Although some jurors were tentative about awarding praise to a firearm accessory, all agreed on the elegance of the products. Minkow commented on their "straightforward" equipment aesthetic and the textured focus rings, which he found "very classy." Fether was "surprised to see gold on a gun accessory"—a touch that suggested luxury.



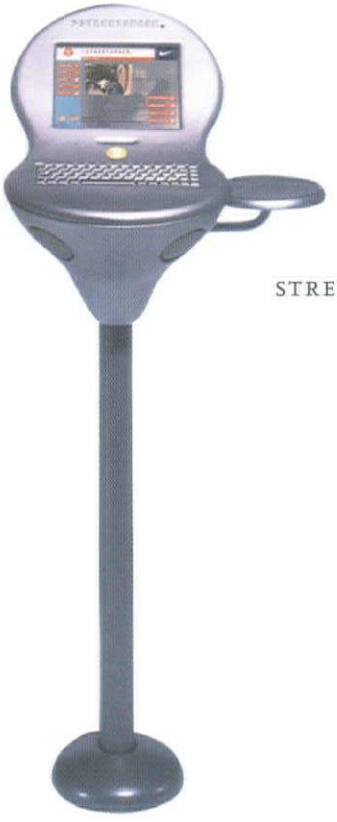
UTMMACHINE DEBIT/CREDIT CARD READER

Fresh approaches are needed to merge credit card use and Internet access with maximum security. Lunar Design, in San Francisco, created the attractive and smart UTMmachine, which allows the insertion of a standard credit-type card into a reader that in turn fits into a standard computer floppy drive. The system builds on the familiar ATM-style experience and makes Internet transactions more secure with two layers of security: a PIN code for access and encryption to protect the transmission of sensitive data.



EASY CONTROL CLIMATE CONTROL UNIT

Designed for homes and hotel rooms and marketed internationally, Teams Design's Easy Control presents itself as understandable and usable, especially to a hotel guest encountering it for the first time. Fether praised the semantics as "simple but quite good"—fan-blade icons indicate fan speed, for example. "I've been in a lot of hotel rooms where I couldn't figure out the temperature control," Minkow said. "While nothing startling, this does the job in an elegant, modest way."



STREETSPACE STREET LINC INTERNET KIOSK

With its catchy, folded "figure eight" design, this sidewalk kiosk offers Net access for local entertainment, dining and (potentially) other types of listings. A joint effort by Bridge Design, in San Francisco, and IDEO Palo Alto, it was clearly no small task to harden the device—designed to attract passersby—against the wear and tear of street conditions. "It has to be able to stand as much abuse as a parking meter," Minkow noted, as well as provide easy access to pedestrians and those in wheelchairs. The jurors appreciated the round side tray for a cup of java, in contrast to the lack of shelves or other useful surfaces on public telephones.





STUDENT WORK AND CONCEPTS

Because they offer glimpses of the future, the entries in the Student Work and Concepts categories are some of the most imaginative. These submissions—mostly pre-manufacture prototypes or speculative renderings—haven't yet lost their youthful spirit to the deadening constraints of manufacture and marketability. As might be expected, the jurors—Janet Abrams, Judy Ellis, Peter Hall and Chuck Hoberman—found sophisticated design and technology at every turn, but it was the strength of the aesthetic or the idea behind any given entry that the jurors found most persuasive. Few entries had the combined elegance, intelligence and unity of form and function to prompt the question "Why hasn't anyone thought of this before?"

The jurors looked for projects with a clear purpose and a design that fulfills that purpose more beautifully or efficiently than what's already out there. Some entries seemed forced, attempts to create new product categories in already crowded markets. Abrams remarked that much of what she saw was "trying to answer problems that should not even exist in the first place," to which Hoberman added, "It's a fetishizing of gadgetry and luxury goods, and the results are banal."

Although the jurors found much to praise, they were wary of the digital excess and unlikely product hybridization these categories seem to prophesize. As Hoberman put it, "I think we're seeing designers responding to the challenge of integrating digital technology into applications that, all things being equal, the consumer isn't crying out to have computerized. The need is being driven by the corporations trying to market this stuff." The jurors were also suspicious of the homogeneity of much of the student work and questioned the increasing role of corporate funding in schools. "At what point do they stop being schools and start being small-scale research labs for these giant corporations?" Ellis asked. Indeed, if schools function like cattle chutes for large companies, students are ultimately cheated of the chance to develop an individual style and to produce truly innovative work.

JURORS: Janet Abrams, Judy Ellis, Peter Hall, Chuck Hoberman
MODERATOR: Emmy Kondo

KITCHEN SINK DISHWASHER AND ESSENTIAL RANGE WASHING MACHINE

This year, Electrolux introduced a range of urban living concepts that reconstruct conventional household appliances as lean, modular, ergonomic machines. "The future is flexible living spaces," Ellis said, "and Electrolux presents a positive vision of the role of appliances." As the best examples of that vision, the jurors selected the Kitchen Sink Dishwasher and Essential Range Washing Machine.

The proposed dishwasher fits beneath a kitchen sink that, in the form of a transparent bowl, serves as both basin and lid. The bowl can be raised out for countertop use and for access to the small dish rack nestled beneath. To run the dishwasher, one overturns the empty sink and covers the dishes, then presses a button. The lid illuminates while the dishwasher runs its rapid, efficient cycle. The best part? The sink gets scoured clean daily.

The compact washing machine likewise conserves space and water. It can be installed above the toilet or stand freely, and a tank saves the last round of rinse water for the next load (or a toilet flush). "It's very clever," Abrams said. "And thank God it doesn't communicate with other objects!"



Adam Szczepanowski (right) and Jonathan Young are senior industrial designers on the Concept Design Team at Electrolux in Stockholm, Sweden. Each received a bachelor's degree, with honors, in Transportation Design from Coventry University, in the U.K. Szczepanowski spent one year with Frigidaire in Columbus, Ohio; both have built expertise in domestic products and appliances at Electrolux in the U.K. and in Sweden.

What was your inspiration for these concepts?

JY: I live in a very compact apartment, and I can't have a washing machine, so my life is organized around my building's laundry-room hours. I have better things to do with my time, so I needed a machine that could fit into the only available space: my bathroom. Hence, the Essential Range Washing Machine was born.

AS: In a 16-square-foot kitchen, preparing and cleaning up a dinner for ten people should still be possible. Like most people, I can think of a hundred more enjoyable things to do than washing dishes.

How did the project get started?

JY/AS: Electrolux marketing intelligence identified the need for products aimed at the younger first-time buyer and focused on utilizing space better. This insight gave rise to the Essential Range, which primarily targets the European market.

What cultural needs do these products respond to?

JY: The increasing number of single households and people moving to cities suggests a need for compact product solutions. Society has also become more environmentally aware over the past decades, and water is becoming a more valuable resource.

AS: A section of consumers craves stimulation for the senses with every product or part of life. Why can't a dishwasher attract this crowd also?

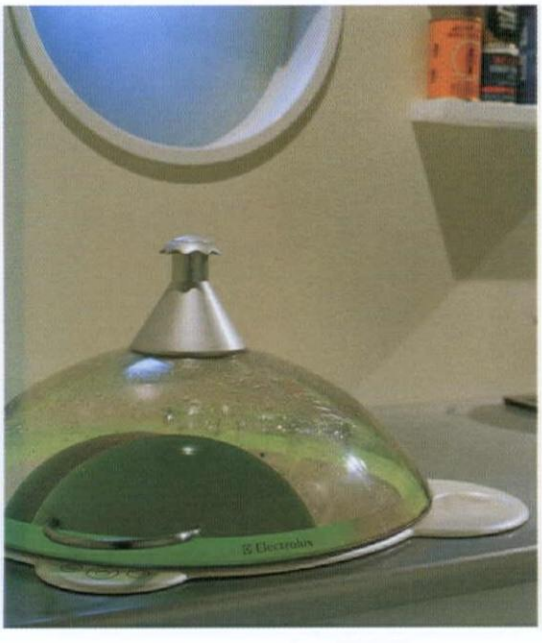
How will these products change people's lives?

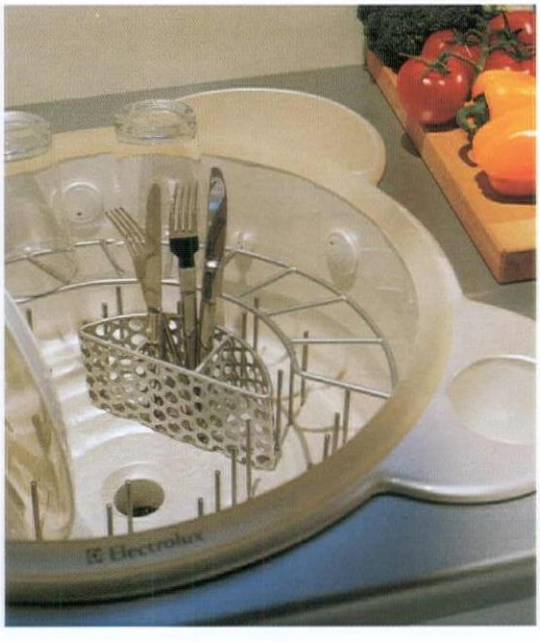
AS: The KSDW won't change anyone's life, but it will enable people with very small kitchens to avoid the tedium of washing dishes and let them do something a little more enjoyable.

CLIENT/COMPANY
Electrolux AB (Concept Design Team), Stockholm, Sweden.

IN-HOUSE DESIGN
Kitchen Sink Dishwasher: Adam Szczepanowski, senior industrial designer. Essential Range Washing Machine: Jonathan Young, senior industrial designer.

HARDWARE/SOFTWARE
For both: IBM PC; Ashlar Vellum.







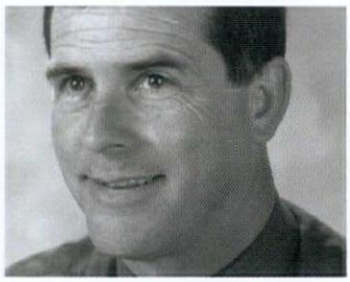
PERSONAL SATELLITE ASSISTANT

"Things must be changing at NASA," Abrams said. "Have you ever known them to enter popular design competitions?" The Personal Satellite Assistant, conceived by the Ames Research Center, a division of NASA, is a wireless, self-propelled robot designed to assist astronauts aboard pressurized spacecraft. It addresses a key problem in manned space flights: Small crews with limited time must perform hundreds of experiments while maintaining the craft's systems and operations. Outfitted with digital and video cameras, a voice-recognition system, a flat-panel display and a variety of sensors, the NASA robot uses wireless network connections to receive, record and remit information. It not only provides the crew with ready access to essential data but can also take on such basic maintenance activities as inventory and environment monitoring.

The jurors agreed that this is one product where technology is being employed exactly as it should be—to extend human capabilities and improve working conditions in difficult situations. Hoberman heralded the PSA as "a display of design innovation." He added, "There's a strong integration of image, technology and function. The pure spherical nature of it, given that it really *is* a mini-satellite, is perfect." Abrams concluded that "the aesthetic of the final project is striking for what it isn't, compared with more basic terrestrial products designed to do the same kind of thing," which, she said, "can be positively baroque."

Ellis pointed out that the PSA has potential mass-market uses. "This can be translated into a product that works for a larger audience. It says something about where applications for outer space can be immediately meaningful to ordinary people." Yet, in a city where few can wield an umbrella without spearing a passerby, will the sidewalks be safe with millions of mini-satellites cruising at eye-level?





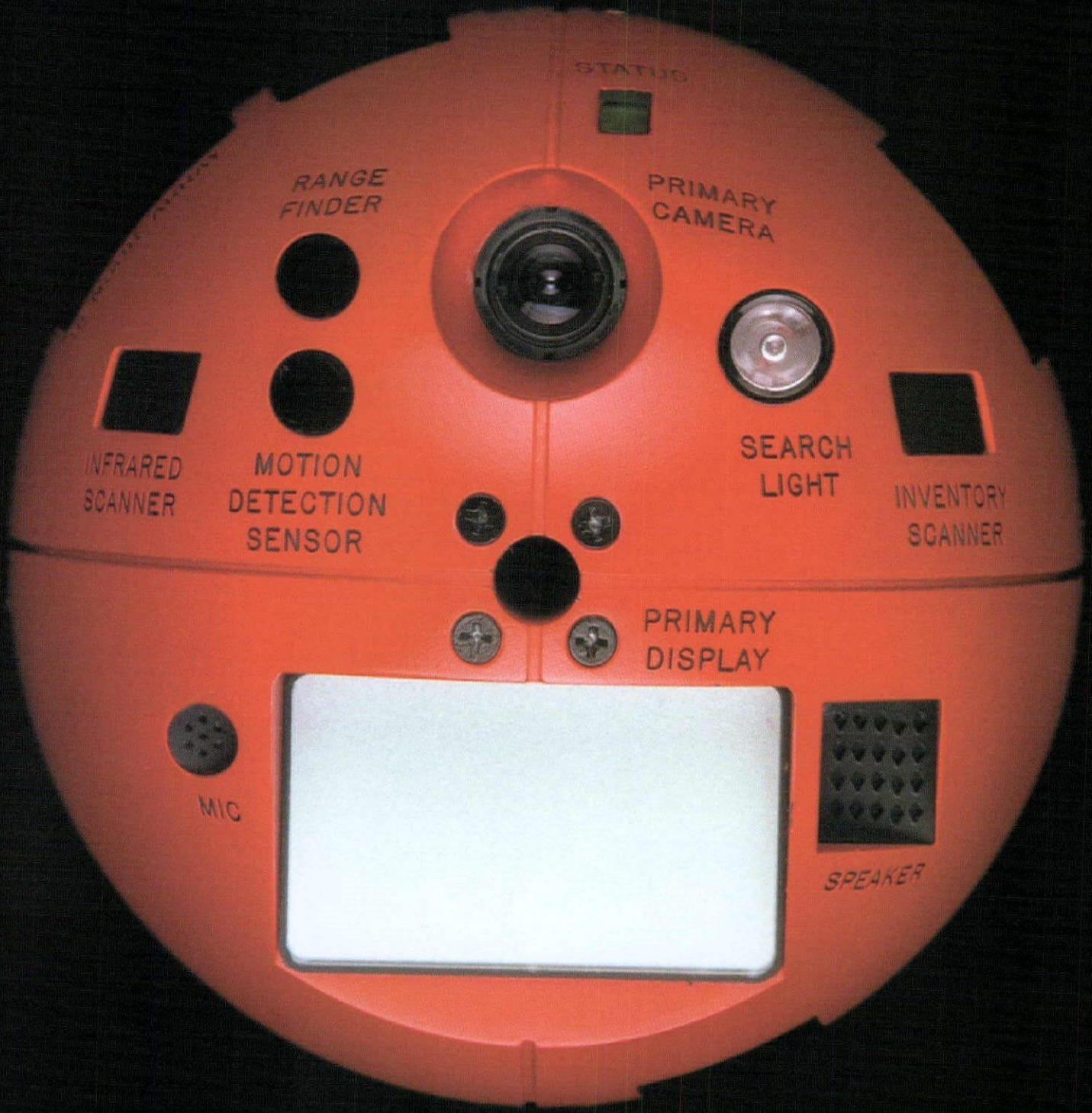
Yuri Gawdiak, born in Worcester, Massachusetts, is the Technical Area Manager for Aviation Surface Technologies at NASA. In addition to the Personal Satellite Assistant, he has contributed to the Space Station Redesign, the Virtual Tower Simulator, Aviation ExtraNet and other NASA projects. He has a bachelor's degree in Information Systems, with a concentration in Ergonomics, from Carnegie Mellon University.

Is the PSA a product of the "faster, better, cheaper" mandate Daniel Goldin established at NASA in 1993?
Yes. It is part of the mandate to build better tools using "commercial, off-the-shelf" components, which command cheaper construction costs. NASA is taking advantage of this component revolution by customizing and reengineering these technologies to meet the unique requirements of space flight.

How quickly did the project come together?
The total number of designers was about four, and the total effort level was probably around eight man-months.

What was the inspiration for the Personal Satellite Assistant?
The inspiration for the design came from the astronauts' request for a tricorder-like device [on *Star Trek*, a monitor of planet and spacecraft environments], from watching the *Star Wars* remote [which taught the young Luke Skywalker how to use a light saber], and from watching a Space Shuttle crew use bathtub windup toys to educate children about the effects of microgravity.

CLIENT/COMPANY
NASA, Ames Research Center, Moffett Field, CA.
IN-HOUSE DESIGN
Roger Ashbaugh, designer; Bryan Yount, CAD/CAE engineer; Boris Rabin, Giovanni Castillo, Michael Morehouse, animators and designers.
MATERIALS/FABRICATION
Stereo lithography.
HARDWARE/SOFTWARE
CAD.


STATUS
RANGE FINDER
PRIMARY CAMERA
INFRARED SCANNER
MOTION DETECTION SENSOR
SEARCH LIGHT
INVENTORY SCANNER
PRIMARY DISPLAY
MIC
SPEAKER

ECO WALL GARDEN

The Eco Wall Garden lets apartment- and dorm-dwellers who don't generate a lot of food waste compost it indoors. The brightly colored, wall-mounted unit ingeniously incorporates a little plant garden, so that users can have the satisfaction of watching the composting cycle come full circle.

Everything the novice composter needs—starter soil, seeds, a mini-rake–shovel and an overnight mail-order slip for 100 red-wiggler earthworms—is included. Once the system is in place and the worms have begun their work, you add the compost they help generate (that is, worm crap) to the soil and watch the garden grow. The excess water produced during the composting process ("compost tea," to those in the biz) drains through a screen into the bottom of the planter.

Ellis called the compact composting system "a very successful product, both for its usability and wide-ranging appeal," and added that it was "the world of nature and growth brought to a friendly and intimate scale." "This is smart and thoughtful; it's economical with space and brings a country flavor to the urban kitchen," Hall said. "They seem to have even figured out how to deal with the smell." Abrams pointed out that it was an unusual entry in a field of high-tech competitors: "It doesn't have any chips in it, it only has worms in it!"

The jurors agreed that the Eco Wall Garden does something that a lot more products should aspire to do: It promotes awareness of the volume of waste produced every day and offers a convenient way for people to make a small but vital contribution to a more sustainable environment. "Best of all," Hall said, "it can't retrieve your e-mail."



Cynthia Nicole Gordon received a bachelor's degree in industrial design from the University of Washington in 1999. Her Mindscape Wearable Technology, a programmable digital clothing system, was recognized for Technical Achievement in the IDSA 2000 Northwest Industrial Design Invitational. She also received a 1999 Student Merit Award from the IDSA.

What inspired the Eco Wall Garden?
I wanted to let people who live in small spaces interact with a beautiful art piece as they learned to compost indoors.

How did you eliminate flies?
I added a second aerated lid inside the bin and filled it with charcoal to eliminate odors. It rests on top of the compost waste in the bin, preventing newly hatched flies their freedom, so they die.

Why did you decide to use worms?
Since this was going to be a small indoor bin, worms were necessary to speed the composting process. The red-wiggler worms eat their own weight in kitchen scraps and bedding each day.

How did you come up with the idea?
I saw this opportunity when I noticed that people did not compost because they did not have enough counter or floor space or a backyard. Composting reduces landfill and produces soil rich in vitamins and minerals. Everyone should help take care of our planet.

DESIGN
Cynthia Nicole Gordon, University of Washington, Seattle, WA.
MATERIALS/FABRICATION
Injection-molded polypropylene.
HARDWARE/SOFTWARE
Adobe Photoshop, Ashlar Vellum.





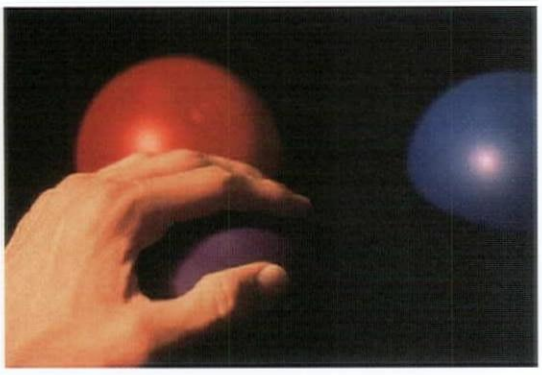
CURLYBOT

Curlybot, a jaunty red hemisphere on wheels, memorizes a gesture or path you make with it on a flat surface, then repeats the pattern until you tell it to stop. And when we say memorizes, we mean *memorizes*—embedded electronics record all the intricacies of the original gesture: every pause or acceleration; every movement, even shaking in the hand. It can also operate in "boomerang" mode, traveling a path backwards and forwards.

It's more than just plain entertaining; it helps children develop intuition for advanced mathematical and computational concepts through play that does not require a traditional computer. "One of the most valuable aspects of interactivity is the opportunity it provides for children to experience nonlinear ways of thinking, as they see how their choices affect their play," Ellis explained. "Interactivity adds elements of surprise and fun, captivating and enhancing the imagination." Children can see their motions replicated kinetically but can also create a visual record: Attach a pen, and the Curlybot behaves like a dynamic spirograph. Hoberman thought that "a kid would be fascinated to see something that mimics motion," and added that this was a toy with "a little bit of smarts" in it.

The jurors applauded the designer's courage in leaving the form so abstract. What Phil Frei created is, essentially, an oversize, palm-sized mouse, smooth except for a large record/playback button and a tiny indicator light, which glows red for recording mode, green for playback. "It's an interesting combination of something that is abstract and at the same time very tactile," Hall said. Abrams added, "It's an idea on wheels. In a way, the simplicity is what makes it amusing, because you can project onto it what you want it to be."

"I just think this is a great idea for a toy," Hoberman said. (The inventor of the Hoberman Sphere should know.) "It's the strongest work I've seen."





Phil Frei recently completed his graduate work at the MIT Media Laboratory, where he focused on interaction and interface design. As a master's candidate, he served as an Interval Fellow and later as a Lego Fellow. Since his graduation in June 2000, he has been founding an ideation and design firm to pursue interests in art, design and technology.

How was Curlybot inspired?
It started when I was playing with some gestural animation programs at the MIT Media Lab. They enabled me to create wonderful graphical gestures using the computer mouse, but I was frustrated that the interaction was indirect. I thought maybe if I could use a pen or my finger directly on the screen to create these animations, it might be more satisfying.

But that still didn't seem enough. The gestures would still "live" behind the screen. And then I thought, What if we eliminate the screen altogether and, instead, have a physical object that can record how it has been moved and then play that gesture back? And that's it, Curlybot was born—after a little engineering and design, of course.

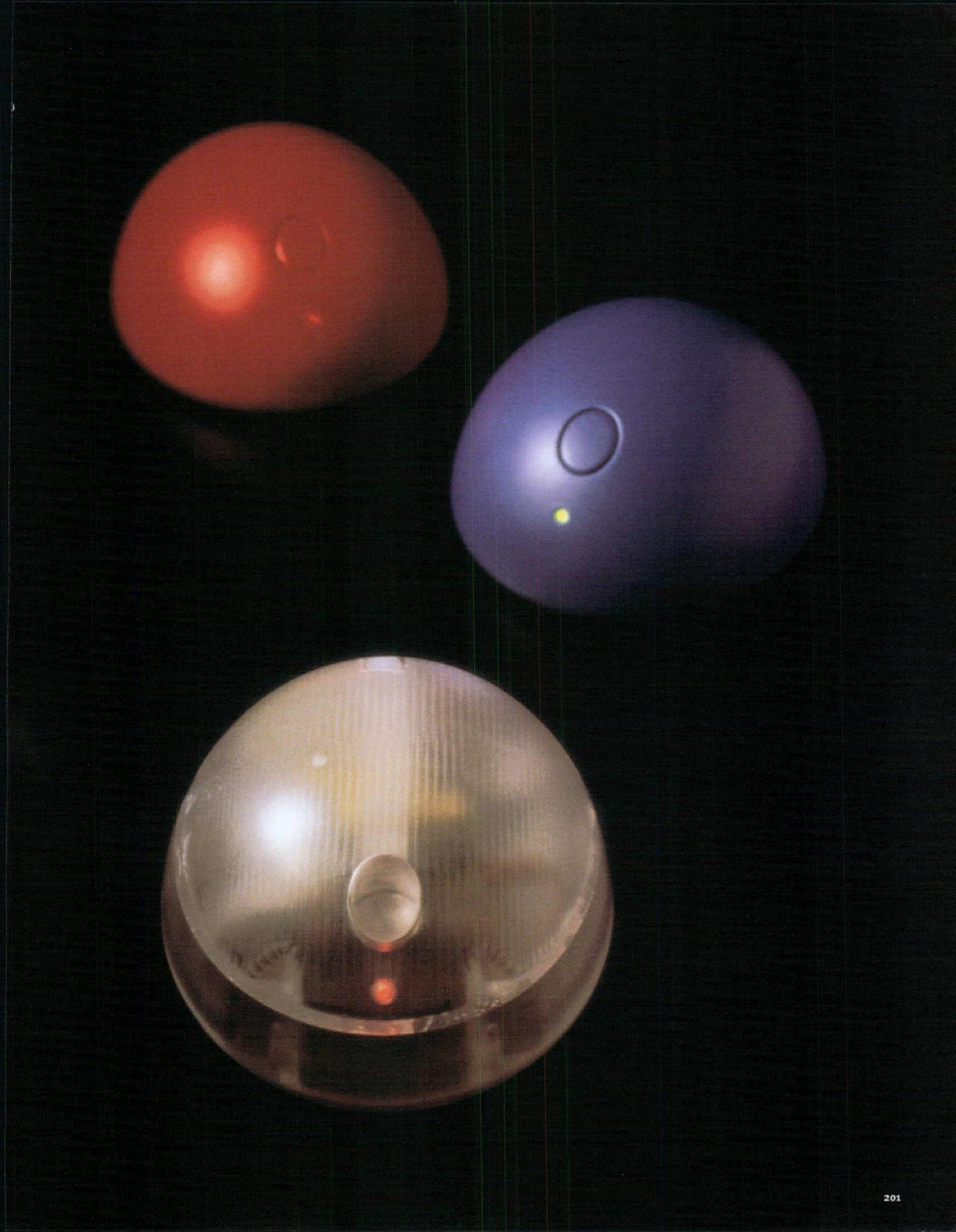
What kind of research did you apply to Curlybot?
The research I do at the MIT Media Lab concerns interaction design. I've worked on a handful of projects in Professor Hiroshi Ishii's Tangible Media Group, including a project on haptic communication that didn't directly lead to Curlybot but had a strong indirect inspirational influence.

How did you develop the idea?
Once I had the basic idea, I began to hash out the mechanics, interface and interaction. I knew I wanted to keep the design of this toy abstract, so that one wouldn't be tempted to play with it only in a certain way. In a research context, the abstract design also makes it easier to project more ideas onto the device, like adding pens, music, communication or characters.

The wheels needed to be hidden so that the focus would not be on the way it worked but, rather, on the magic of the movement. The motors needed to be silent so that it wouldn't make you think of a robot or something rigid and electronic. I also wanted to explore how simple the interface could be and still remain interesting, so I decided to have only one button and one indicator light. Victor Su helped me implement the electronics, and Brad Niven helped me manufacture the final cases.

Will Curlybot go into mass-market production?
Yes. It is very likely that you will see a version of this toy in the next two years. Almost all the major toy companies are sponsors of the MIT Media Lab, and they have all shown serious interest in the idea. It probably will not appear in its current form, but I hope that the manufacturers will understand the design elements that make this toy compelling and incorporate them in their own versions.

DESIGN
Phil Frei, MIT Media Lab, Cambridge, MA. Victor Su, Brad Niven, Hiroshi Ishii, implementation.
MATERIALS/FABRICATION
Plastic, motors, mechanical parts, microprocessor, electrical components.
HARDWARE/SOFTWARE
PC; SoundWorks, Protel, MP Lab.





IBM LIFE NETWORK INFOPORTAL

CLIENT/COMPANY
IBM, T. J. Watson Research Center, Yorktown Heights, NY: Mitch Stein, Life Networking creator and architect, Sensory Bezel inventor.

CONSULTANT DESIGN
Antenna Design New York Inc., New York, NY: Masamichi Udagawa, lead designer and creative director; Sigi Moeslinger, designer.

MATERIALS/FABRICATION
Injection-molded plastic, cast- aluminum structure.

HARDWARE/SOFTWARE
Apple Power Macintosh, PC; Ashlar Vellum, Adobe Illustrator, Pro/Engineer.

Antenna Design applied the latest human-computer interaction research from IBM to develop a state-of-the-art communications terminal and, in the process, created a beautiful object.

"You get so sick of being blocked in on all sides," Ellis said. She observed that the tablet structure of the Life Network InfoPortal, which can stand alone or dock in a modular configuration, "creates a feeling of space and free thinking and an openness of environment."

"It has a bit of the sense of the ubiquitous desk lamp, because it's so convenient and flexible," Hoberman said. Then again, the InfoPortal is loaded with not-so-ubiquitous sci-fi details: a fingerprint reader that verifies user identity, an on-screen "soft" keyboard that registers "touchless pointing" and a "sensory bezel" that adjusts the interface to user presence and position.

"It has an organic quality—as if the parts are growing out of the monitor," said Abrams, "but it also reminds me a little bit of a dentist's chair!"

FIREFLY PROJECT NIGHT-LIGHTS

The Firefly Project, from Lunar Design, proves that a fresh take on a mature category is always possible. The jurors loved the distinctive night-lights, which are playful (in some cases, too cute), ecologically responsible and sometimes profound. "The level of conceptualism is high," Hoberman said. "There's real wittiness here, within a completely self-contained system."

Glimo, a solar-powered, luminescent bug, attaches to the window with suction-cup feet. Pop completes a rebus by lighting the word *nite*.

But the universal favorite was Eboneezer, the most traditional night-light of all. "It's genius," Abrams said of the wax candle, designed to catch itself as it melts. "It's so simple and yet so beautiful and fresh."

CLIENT/COMPANY
Lunar Design, Palo Alto, CA.

IN-HOUSE DESIGN
Maaike Evers, Ted Toulis, senior industrial designers; Glenn Wong, Steve Hwang, Nicholas Denhez, Roman Gebhard, industrial designers.

MATERIALS/FABRICATION
Recyclable and organic materials; solar, rechargeable, user-generated energy.

HARDWARE/SOFTWARE
PC, Apple Macintosh, SGI Workstations; AutoCAD, Ashlar Vellum, Alias.



AT&T KID TALK WIRELESS COMMUNICATION DEVICE

CLIENT/COMPANY
AT&T Labs and Network Services, Basking Ridge, NJ.
CONSULTANT DESIGN
Frog, New York, NY: Frogteam, designers.
MATERIALS/FABRICATION
ABS, paint, polycarbonate.
HARDWARE/SOFTWARE
Pencils, markers, paper, foam; Ashlar Vellum, Pro/Engineer.

Kid Talk, designed to delight children rather than scare the bejesus out of them, sprang from "Imagine Kit," an AT&T study of high-speed wireless communication products. Essentially a videophone with voice-activated Internet access, the red-and-yellow toy looks and acts like a ball. Speakers, a microphone and an LCD screen transmit images and sounds to the child at play as an adult controls the device remotely, making it spin and play jingles. An internal camera relays the gleeful response.

Abrams responded cautiously: "It seems like a form of surveillance." Hoberman and Ellis disagreed. "I really like the way it rolls, incorporating motion," Hoberman said. "It has a good, playful quality."

Ellis added, "It's primarily through play that children come to understand and act upon their new world." With Kid Talk, she argued, "the child is really taken into consideration. It appeals to the age group it's meant for in terms of shape, texture and sounds."





HEMIT DOMESTIC SEWING MACHINE

CLIENT/COMPANY
National Institute of Design, Ahmedabad, Gujarat, India.

CONSULTANT DESIGN
Neil Foley Designs, Bangalore, Karnataka, India: Neil Foley, principal.

MATERIALS/FABRICATION
Injection molded with engineering plastics; vacuum-formed PS, PVC, MDF.

HARDWARE/SOFTWARE
ACAD, Corel Draw.

"It's nice to see a product address quality-of-life issues," Ellis remarked of Hemit and the attempt, by Neil Foley, to make a labor-intensive activity less fatiguing. With Hemit, the designer has rethought the domestic sewing machine with gentle curves and a pared-down form.

The rounded fabric plane feeds material smoothly under the needle to reduce puckering and snagging. The machinery, which can be operated manually with a detachable crank handle or electrically, has been relocated away from the workspace for better visibility and more room to maneuver the fabric. Plastic housing and a flat "pancake" motor make for a lightweight, compact and quiet machine, which also means, as Hoberman observed, that it is easily portable: "It folds together so it can be picked up and put on different surfaces—which is smart." The jurors couldn't be sure how Hemit would succeed beyond the conceptual stage, but they felt confident that the innovations had been carefully considered.

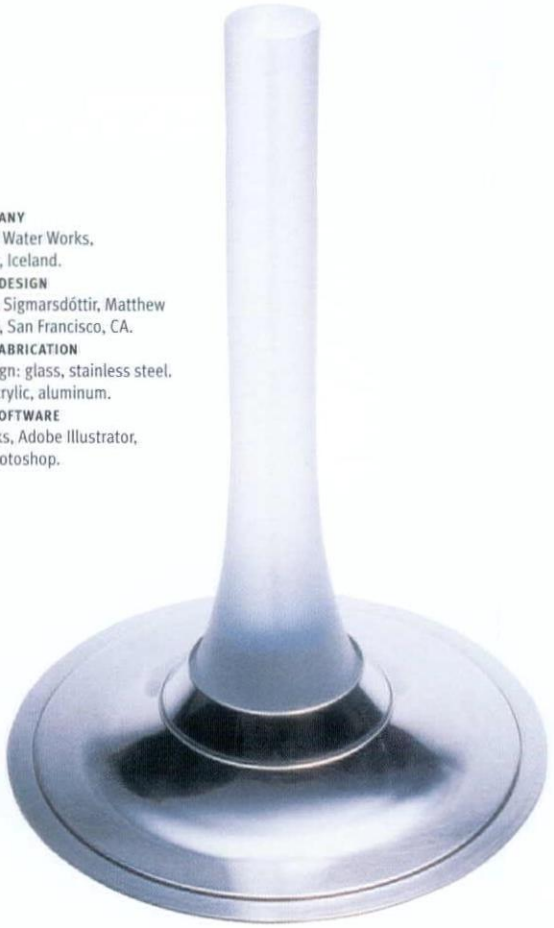
VATNSSTRÓKUR DRINKING FOUNTAIN

Commissioned by the Icelandic company Reykjavík Water Works to create a drinking fountain for a public space, Anna Lísa Sigmarsdóttir was inspired by the glacial volcanoes of her native land. Water erupts from the fountain's top, then cascades down its sloping sides into a drain.

Vatnsstrókur ("Water Spring" in English, although the Icelandic defies translation) is a dream of a public fountain—visually striking but not overpowering, easy to install and maintain, and activated by a hands-free, stainless-steel "trigger ring" at the base. For added visual effect, a bulb can be installed in the base to illuminate the fountain's tower at night.

"Intriguing," remarked Abrams, "especially within its genre, which tends to be filled with awkward, ungainly, messy designs." Hoberman liked its "sleek profile," and everyone admired its ability to do what it needs to do—supply a drink of water and beautify a public space with a natural form.

CLIENT/COMPANY
Reykjavík Water Works, Reykjavík, Iceland.
CONSULTANT DESIGN
Anna Lísa Sigmarsdóttir, Matthew Rohrbach, San Francisco, CA.
MATERIALS/FABRICATION
Final design: glass, stainless steel. Model: acrylic, aluminum.
HARDWARE/SOFTWARE
Solidworks, Adobe Illustrator, Adobe Photoshop.



AT&T PORTABLE INTERNET GAMING DEVICE

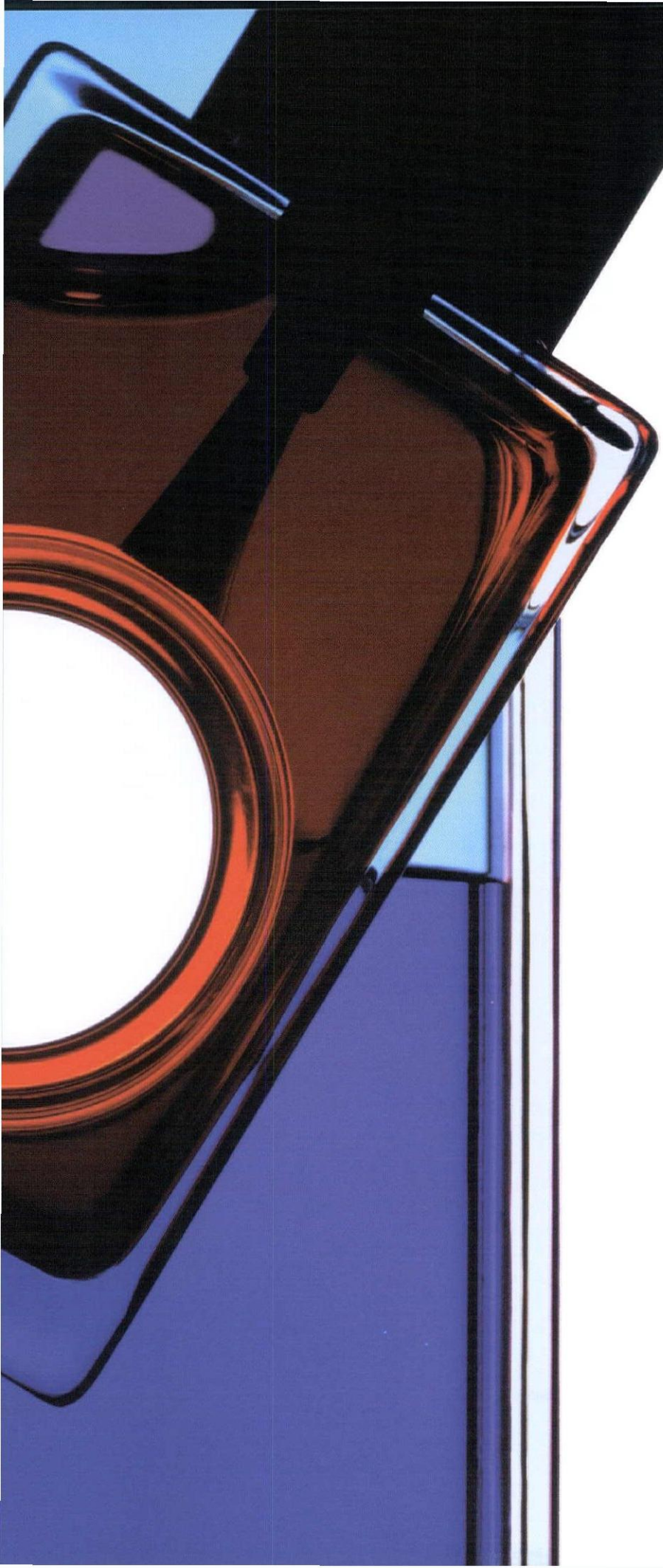


The Internet Gaming Device, another contribution from Frog to the AT&T "Imagine Kit" study (see Kid Talk, page 204), appealed to the jurors as a fresh iteration of a stale concept. "The game controller is one of the more mature products in the digital market," Hoberman noted. "Usually the designers use an older form and just add digital capabilities. This form is a nice step forward."

Speedy wireless Internet connections make the portable controller a platform for global gaming environments and communications. While the main screen is in use, a smaller one can give players access to game-related information or instant videos of opponents. When the unit is closed, the small screen remains visible and serves as a video pager.

The futuristic, dynamic look should make it a hip lifestyle accessory for teenagers. Ellis was convinced: "The teen market is very challenging and one that everybody is trying to get a handle on. I think this device succeeds there." Hoberman agreed: "It seems like something you might actually wear."

CLIENT/COMPANY
AT&T Labs and Network Services, Basking Ridge, NJ.
CONSULTANT DESIGN
Frog, New York, NY: Frogteam, designers.
MATERIALS/FABRICATION
ABS, paint, polycarbonate.
HARDWARE/SOFTWARE
Pencils, markers, paper, foam; Ashlar Vellum, Pro/Engineer.





WITHOUT THOUGHT

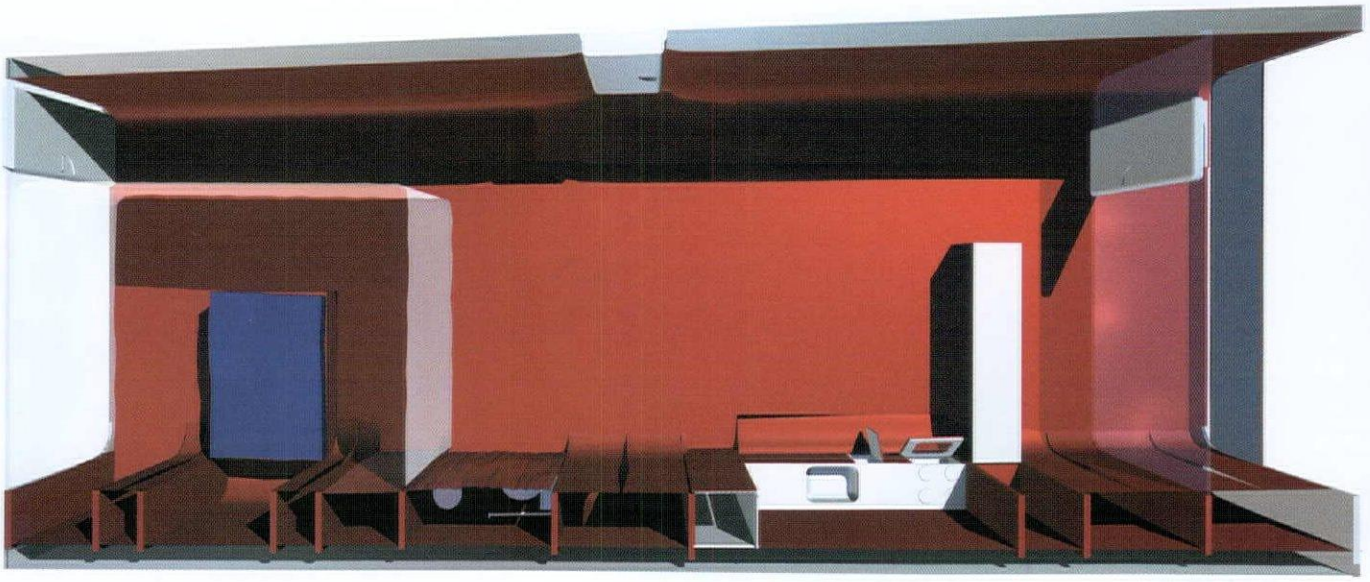
Without Thought, a catalog of product concepts born during a three-day design exploration by Diamond Design Management Network and IDEO Japan, responds to the textures and dynamics of everyday life. These are designs for the unconscious: simple, intuitive products that touch the senses and memory. "Puns," Abrams called them, "commonplace situations wittily incarnated in form."

The refrigerator, for example, supplies the communication hub of the home with a dry-erase surface and a dual-purpose door handle–marker tray. The telephone, whose keypad emerges through a hole-punched notepad, makes message-taking intuitive and easy. (It even comes with a hole-punch patterned like the keypad.) The line also includes a clock, a CD player, a nail-polish bottle and a bathroom scale.

Abrams called the products "reticent," the project "refreshing." "The aesthetic is pleasingly lacking in the fripperies—needless curvatures and nursery color—of most American design today," she said.

CLIENT/COMPANY
Diamond Design Management Network, Tokyo, Japan.

CONSULTANT DESIGN
IDEO Japan, Tokyo, Japan: Naoto Fukusawa, Takeshi Ishiguro, Ippei Matsumoto, Ricca Tezuchi. In collaboration with Emi Akahane, Seiko Epson Corp.; Makoto Hashikura, Mitsubishi Electric Corporation; Koji Hosoya, Yasuhiro Tsukuda, TDK Design Inc.; Chiyo Ikeba, Shiseido Co. Ltd.; Shoji Itoh, NTT InterCommunication Center; Keigo Kawasaki, NEC Design Inc.; Junichi Kimura, Hideki Yano, Design Operation 21; Hiroko Matsumoto, Toshiba Corp; Kanae Nomura, Ricoh Co. Ltd.; Nobutaka Sakai, Go Taraguchi, Kokuyo Co. Ltd.; Gen Suzuki, Matsushita Communication Industrial Co. Ltd.; Shiro Yamamoto, IAMAS.



HYDRA(ONE)

CLIENT/COMPANY
Casino Reinvestment Development Authority, Atlantic City, NJ: Susan Ney, assistant deputy director.

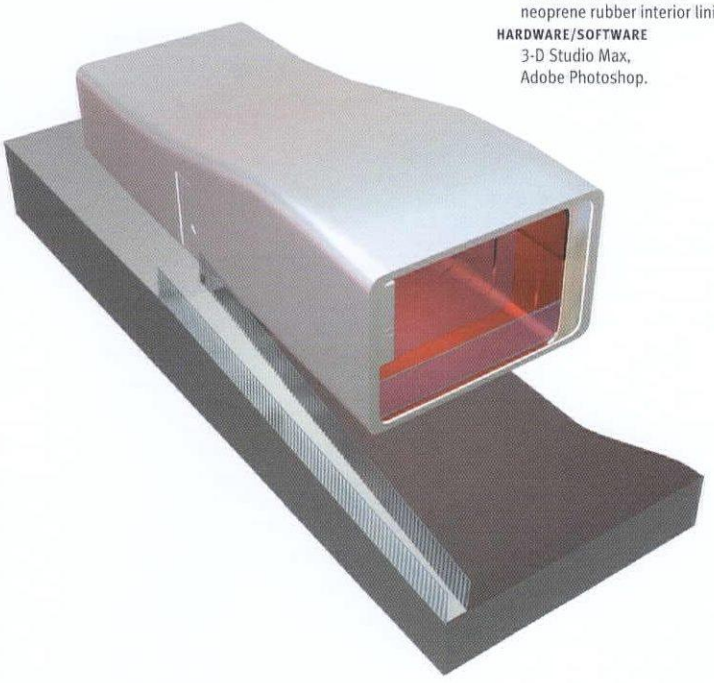
CONSULTANT DESIGN
Konyk, Brooklyn, NY: Craig Konyk, principal; James Tichenor, Hyunkil Son, Peterias Ratas, design team; Susan Constantine, Sharon Caplan, Janet Di Tondo, model fabrication assistance; James Tichenor, Peteris Ratas, computer models.

MATERIALS/FABRICATION
Thin cast-concrete shell, clear anodized-aluminum exterior skin, red silicon neoprene rubber interior lining.

HARDWARE/SOFTWARE
3-D Studio Max, Adobe Photoshop.

The Hydra(one) is a housing prototype for the elderly, developed for the generation that came of age in the sixties—a generation that, according to architect Craig Konyk, "will not accept the geriatric model of prior generations nor accept the aesthetic of the old-age home."

Prefabricated for rapid assembly on site, the 1,200-square-foot unit was inspired by the classic Airstream trailer, a design icon the Boomer generation can definitely relate to. The exterior is seamless stainless steel; the interior is lined with red neoprene rubber. The sleeping, showering, cooking and storage areas fold away, affording a resident of any age a wide-open space to move about freely—or to contort in if, as Konyk suggests, one uses the space for yoga. The wall facing the street is made of electrochromatic glass, which changes from clear to opaque at the flip of a switch. When clear, the wall is a window that looks out onto the street. When opaque, it acts as a giant screen. The resident can watch TV, Web or DVD images sent from a ceiling-mounted DLP projector.



C.A.N.

With C.A.N., NEC Design created an ecologically conscious personal computer stripped of non-essential hardware. The simple but radical disposal of the standard plastic PC casing eases the recycling burden and lends the unit an attractively minimalist, industrial look. Sleek, durable, primarily aluminum components are clearly labeled so the parts can be recycled more efficiently. "The C.A.N. computer's contained and elegant design matches the concept of easy reuse and intelligent recycling," Ellis said.

The concept also incorporates a unique business model: NEC would like to lease machines and rebuild them with improved capabilities as new technology is available, instead of forcing consumers to purchase a completely new (and imminently obsolete) unit.

"Boosters of the digital economy are always telling us we'll be increasingly involved with bytes instead of atoms," Abrams remarked, "but the fact is, to circulate that invisible information requires hard goods, which are rapidly discarded as obsolete—leaving an environmental problem. This is an attempt to think through that problem from the beginning."

CLIENT/COMPANY
NEC Corporation Ltd., Tokyo, Japan.
IN-HOUSE DESIGN
Kozo Maemura, studio leader; Atsumi Maemura, senior designer.



ZEUS URBAN SCOOTER



CLIENT/COMPANY
Urban Solutions B.V., Amsterdam, The Netherlands; in cooperation with Technical University, Delft, The Netherlands.
CONSULTANT DESIGN
Springtime Industrial Design, Amsterdam, The Netherlands: Michiel Kuoppert, Marcel Schreuder, Merijn Hartog, Markus Vogler, design team.
MATERIALS/FABRICATION
Injection-molded aluminum, sheet-metal pressed parts, pressed laminated foam saddle-part, vacuum-formed plastic covers.
HARDWARE/SOFTWARE
Apple Macintosh, Compaq Professional Workstation; Autodesk AutoCAD, Adobe Photoshop, Adobe Illustrator, Metacreations Painter.

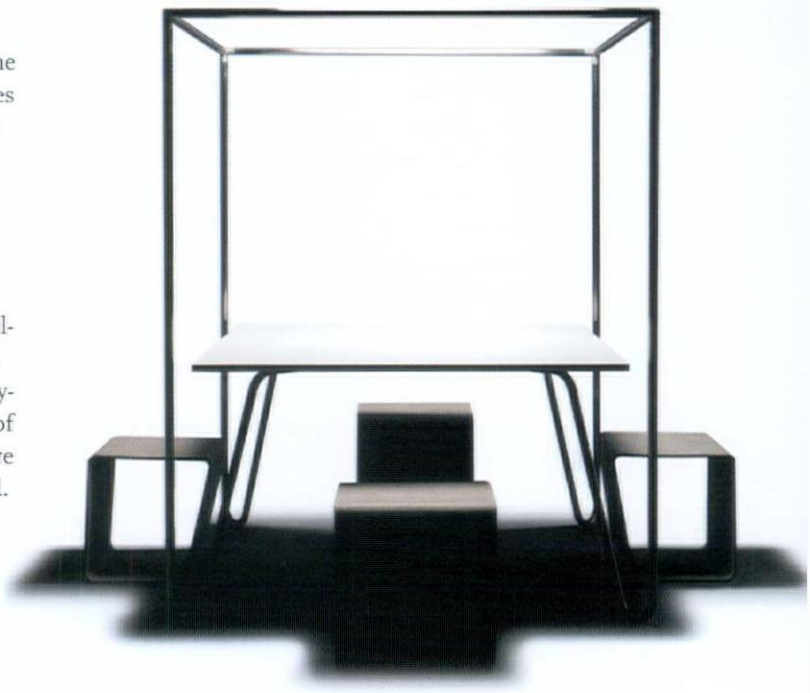
ZEUS is a sprightly solution to urban logjam and pollution. Designed by Springtime Industrial Design for the city commuter, the Zero-Emission Urban Scooter fits one rider and a few urban essentials. It uses a battery pack that allows a travel radius of about 30 kilometers and a regenerative system that recycles the energy ordinarily lost in braking to power the vehicle. If you run out of juice before you make it home, you can always recharge on the road: Remove the lightweight battery (just 8 kg), located between your feet, and take it to the nearest electrical socket.

"If I lived in Europe, I'd want one," Abrams said, with the less easily navigable streets of Manhattan in mind. Hoberman, meanwhile, expressed his reservations: "I respond to it visually, and as a concept, it's great. But even if the battery technology is actually in place, do we know that there aren't any environmental problems associated with that?"

OPEN PRIVACY DINING SET

Open Privacy, designed by Todd Bracher, frames the dining area with brushed-steel tubing, which creates a perception of privacy—"being alone together," as it were. "It's a conceptual framework that suggests a kind of exclusion zone," Abrams explained. "It makes a room out of the table."

Bracher, a native New Yorker earning a degree in Copenhagen, says he wanted to delineate the dining table from the "outside" world, to offer a balance between isolation and interaction. "It defines a plane very strongly," Hoberman said. "You're playing on the fact that there's nothing there. It's sort of 'the emperor has no clothes,' but that's the pleasure of it, too." "I just love the formal lines," Hall added. "It strikes me as very mature."



DESIGN
Todd Bracher, Danmarks Designskole, Copenhagen, Denmark.
MATERIALS/FABRICATION
Table: soaped beech-plywood surface, bent brushed-steel tubing, cast-aluminum joints. Seats: Laminated recycled paper with beech doll joints.
HARDWARE/SOFTWARE
Apple Power Macintosh; MiniCAD, Adobe Photoshop, Alias Sketch.

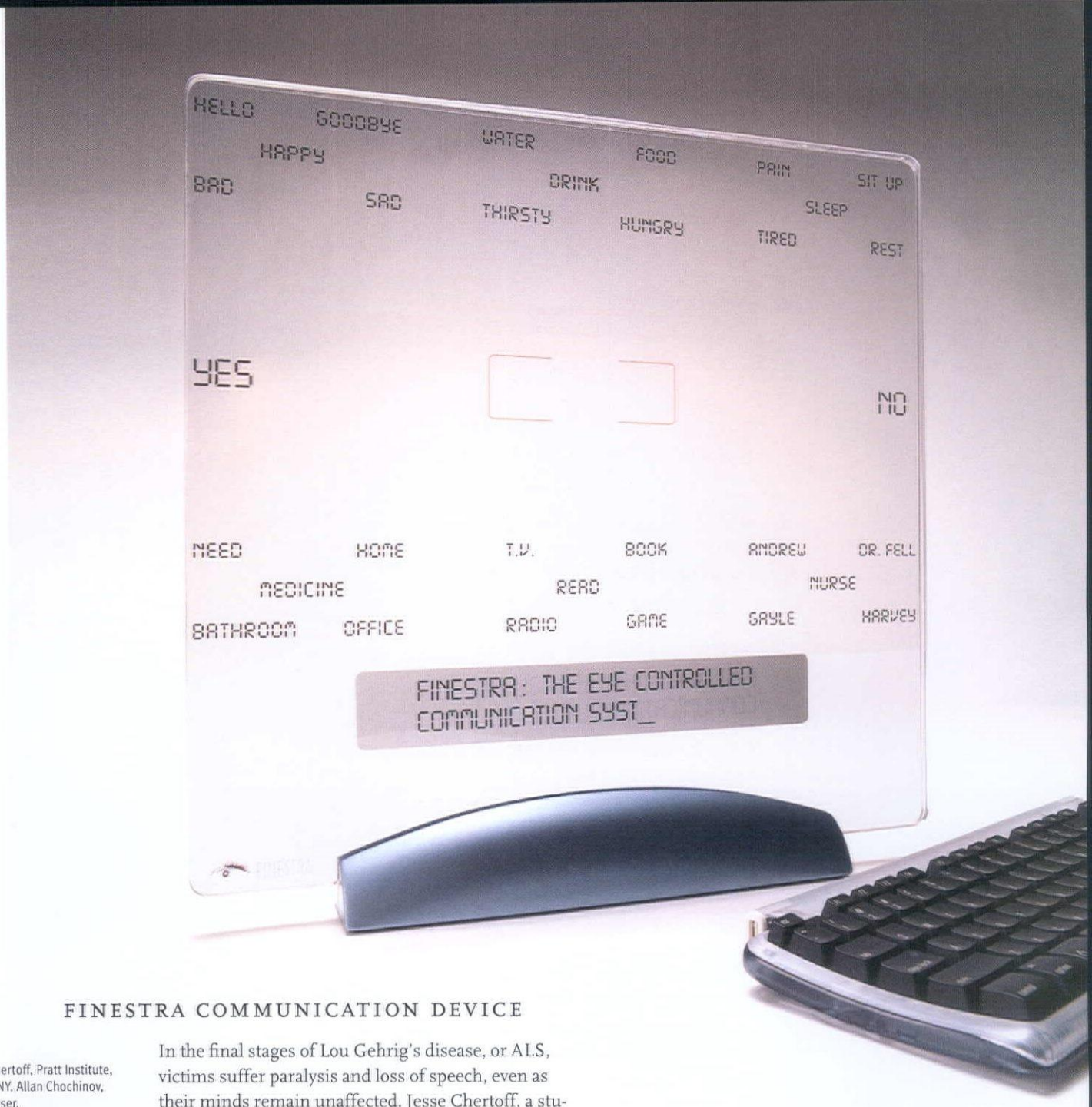
DAN STREET CLEANER



CLIENT/COMPANY
Hako Werke Gmbh, Bad Oldeslee, Germany.
DESIGN
Anand Gawade, Institute of Design, Umeå University, Väster Botten, Sweden. Bengt Palmgren, Inese Ljunggren, professors.
MATERIALS/FABRICATION
Polypropylene body, steel chassis, injection-molded HDPE for control panel, welded M.S. blower.
HARDWARE/SOFTWARE
Sketches, mock-ups; Alias 8.5.

DAN, a compact street cleaner designed by Anand Gawade, makes breakthroughs in technology, ergonomics, cost and form. The operator can walk behind it or ride on an integrated perch seat. Rear-wheel steering makes maneuvering and navigation easier; jumbo front tires roll effortlessly over curbs. DAN doesn't simply blow away dust and debris or wet them down, the two most prevalent street-cleaning techniques. With large brushes integrated into the fender and a dry-vacuum system, it collects litter in an internal compartment. And the winning card is fuel-cell technology: The vehicle's only emissions are heat and water vapor, whereas conventional trucks, which run on diesel, chug along and belch smelly smoke.

"It's a really good problem to address," Hall said. "Nice form!" Abrams added.



FINESTRA COMMUNICATION DEVICE

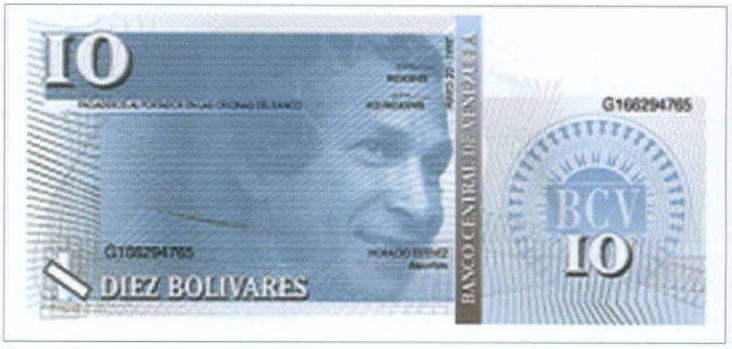
DESIGN
Jesse A. Chertoff, Pratt Institute, Brooklyn, NY. Allan Chochinov, thesis adviser.

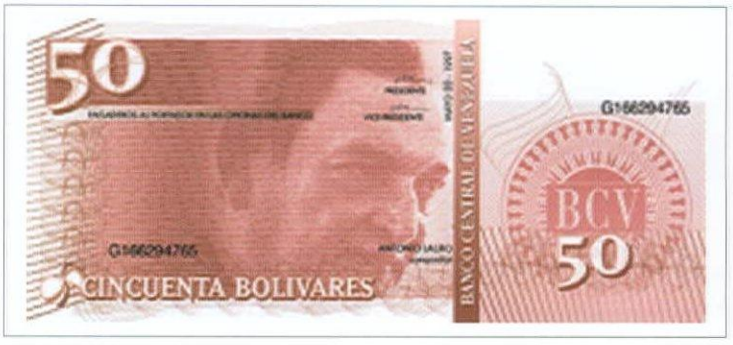
MATERIALS/FABRICATION
Model: Ren Shape, acrylic sheet, acetate. Production: clear, flat-panel LCD display, injection-molded CPU housing.

HARDWARE/SOFTWARE
Dell PC; Adobe Photoshop, Adobe Illustrator, InDesign.

In the final stages of Lou Gehrig's disease, or ALS, victims suffer paralysis and loss of speech, even as their minds remain unaffected. Jesse Chertoff, a student at the Pratt Institute whose grandfather had ALS, created a system for those who gradually lose the ability to communicate. His master's thesis, Finestra, is an eye-controlled communication device with a transparent LCD panel that allows face-to-face interaction. "The principle of being able to talk to someone through a surface they can actually talk on, by using their eyes, is impressive," Abrams said. The carefully considered layout of the display and a prediction feature that finishes a word before the patient has to spell it out assures that accurate word selections can be made quickly.

"Even if this is not a technological advance," Hoberman said, "everyone agrees it's something they haven't seen before, and a beautiful way of building the tool."









VENEZUELA INCORPORATED REDESIGNED CURRENCY

Three designers from the Pro-Diseño School of Visual Communications, in Caracas, found the paper currency issued in their country graphically and thematically inconsistent. Unnecessary ornamental flourishes and iconography look haphazard and overload the design, they explain, and the denominations can be hard to identify when the bills are folded.

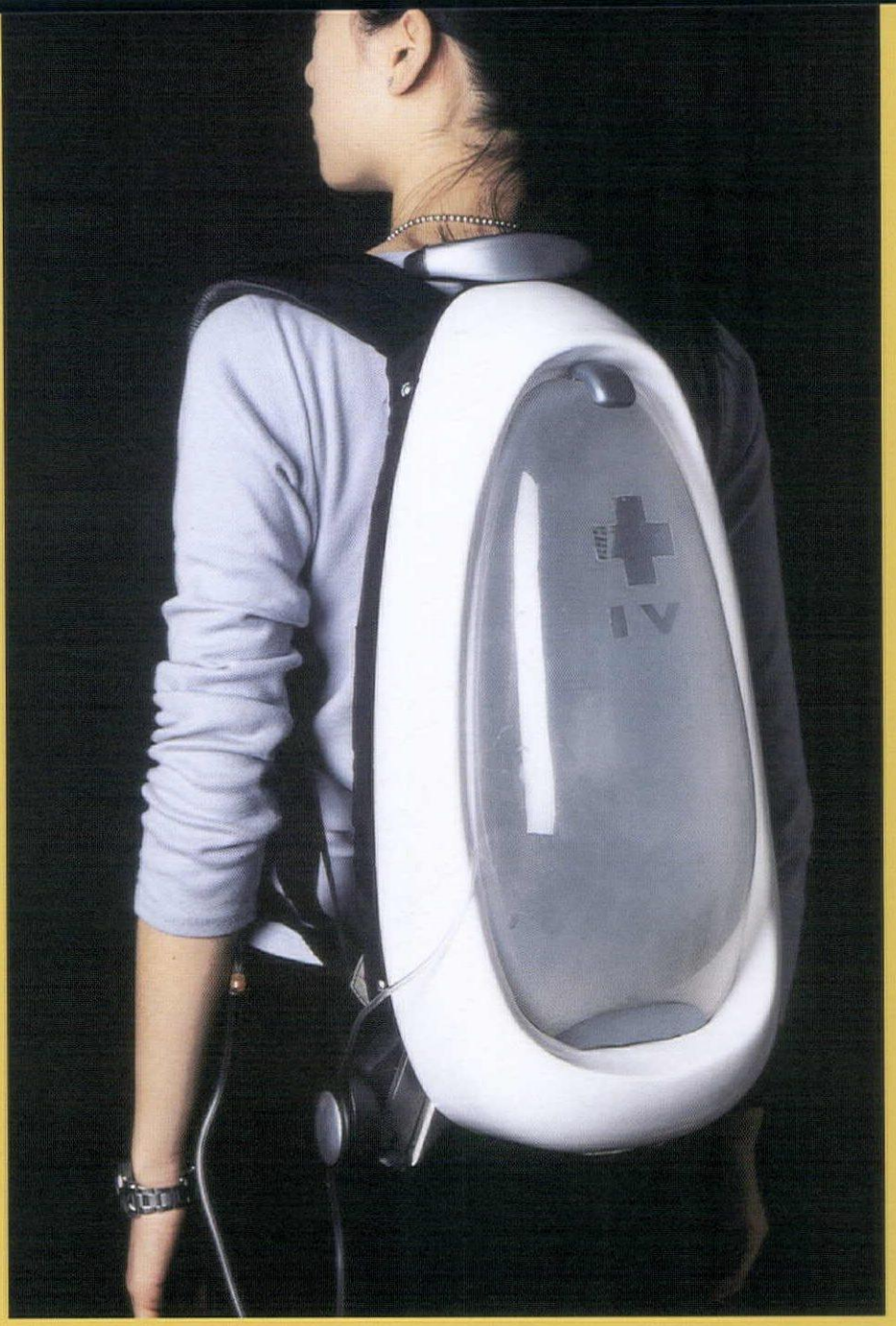
Each designer created a graphically coherent series that also communicates an uplifting perspective on national history. Anabella Georgi and Ricardo Santeugini celebrate famous Venezuelans; Rafbet García uses the bills to recognize key facts and people in the country's colonial emancipation.

The jurors agreed that the proposed currency was striking. "It appeals to you viscerally," Abrams said. "Well, visually, anyway," Hoberman added.

DESIGN
Anabella Georgi, Rafbet García, Ricardo Santeugini, Pro-Diseño School of Visual Communications, Caracas, Venezuela. Jaime Cruz, Elizabeth Arcaya, Aquiles Esté, professors.

MATERIALS/FABRICATION
Laser prints.

HARDWARE/SOFTWARE
Adobe Illustrator, Adobe Photoshop.



IV-PACK

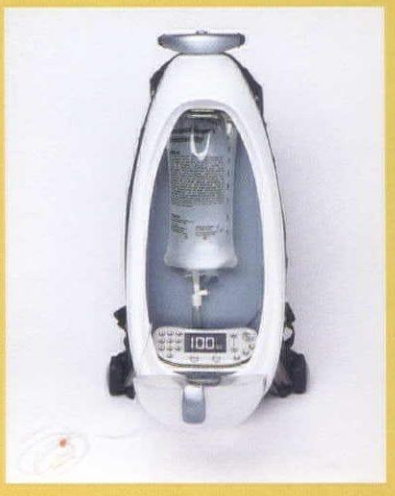
DESIGN
Charis Ng, Rhode Island School of Design, Providence, RI.

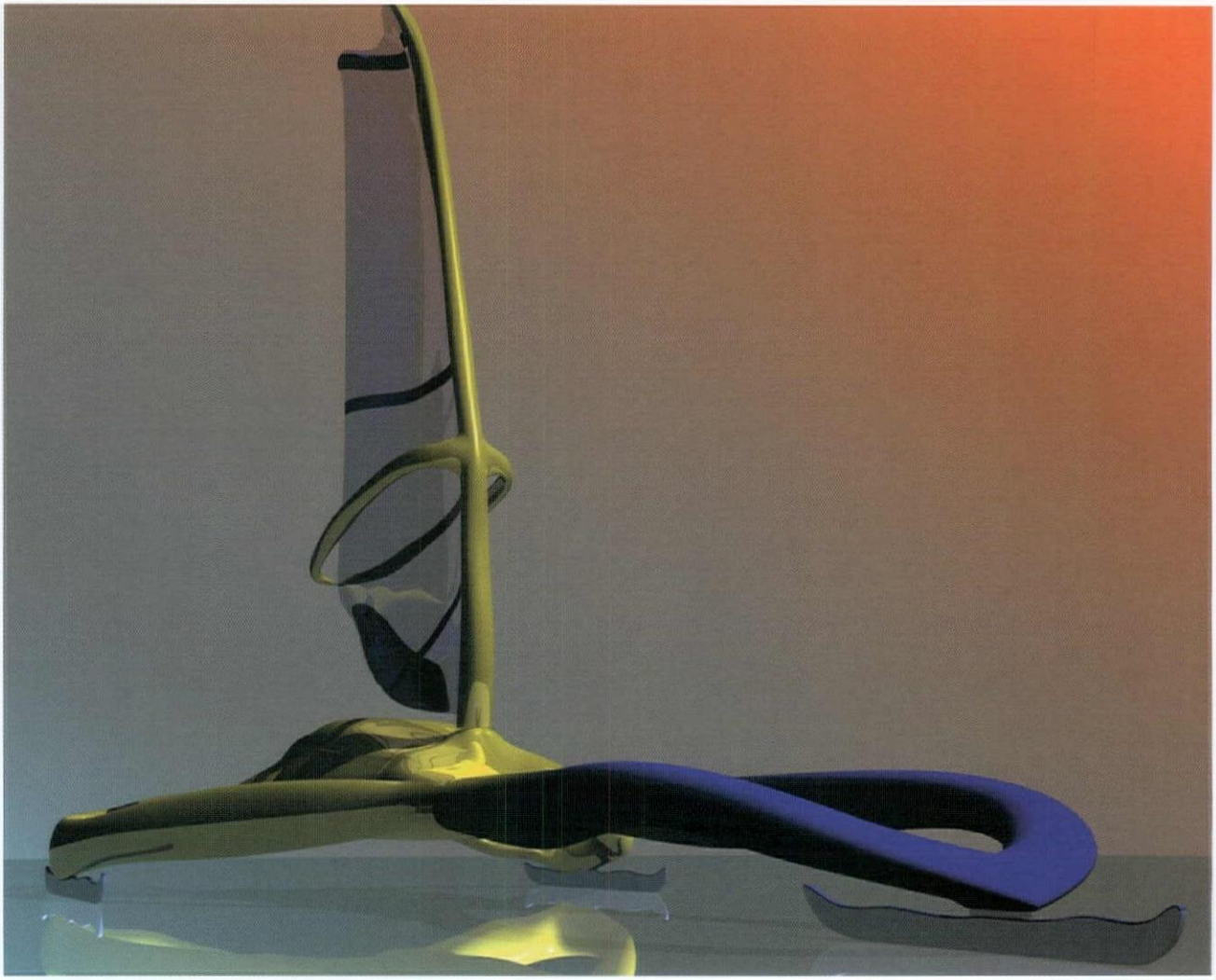
MATERIALS/FABRICATION
Vacuum-formed acrylic and sterene, Ren Shape.

HARDWARE/SOFTWARE
Apple Macintosh; Macromedia Freehand, Adobe Photoshop.

For patients who need intravenous treatment, Charis Ng explains, "the cold-looking pole actually becomes part of you—an extension of your body." So she came up with the ergonomically designed, compact IV-Pack. A bag, a pump and a unit to program it are all secured in a plastic shell that can be worn like a backpack or pulled like a luggage wheelie. The device, which looks something like a penguin, is less intimidating than the standard pole unit and less likely to topple. Nurses have found the control interface quick and easy to program.

Ellis commended the compassion of the design. "It's clear that the designer actually put herself in the patient's shoes and looked at how the experience could be improved," she said.





FROSTBITE ICEBOAT

DESIGN
Rob Nathan, Art Center College of Design, Pasadena, CA.

MATERIALS/FABRICATION
Hand-carved from Ciba Tool plastic, aluminum sheet shaped for the blades, hand-sewn sail of nylon and acetate.

HARDWARE/SOFTWARE
Pen and paper, iMac; Adobe Illustrator.

Frostbite, designed by Rob Nathan, is a remote-controlled iceboat that, though of miniature scale, probably should not be called a toy. Its elegant profile and capabilities fascinated the jurors, who all agreed with Hoberman when he said, "Your first take is that it looks like the real thing. You'd like it to be the real thing, and then you're a little disappointed that it's not."

Taken out on the ice, the sail is completely functional; the remote control is used only for steering. "The idea of taking remote control into a winter environment is still very novel," Ellis commented. "The image is very strong," Hall added. "Yes," Hoberman said, "I think you can grant its merit on visual verve alone."

FRIO (FREEZER REFRIGERATOR IN ORBIT)

CLIENT/COMPANY
NASA , Houston, TX; European Space Agency (ESA), Noordwijk, The Netherlands.

DESIGN
Margarita Matiz, Konstfack, University College of Arts, Crafts and Design, Stockholm, Sweden.

HARDWARE/SOFTWARE
Apple Macintosh; Silicon Graphics, Alias Wavefront, Adobe Photoshop, Adobe Illustrator, Macromedia Dreamweaver, Ashlar Vellum, Form•Z.



FRIO is a thermoelectric freezer-refrigerator designed for the International Space Station by Margarita Matiz, a student at Konstfack, in Stockholm. The station will be fully assembled in 2004, and frozen food (rather than dehydrated, as in the past) will be dispensed there.

The unit has areas for communal foods and drawers for personal items. Via bar-code technology and personalized LCD-screen messages, it will offer crew members their favorite foods, track their eating habits and, one hopes, humanize the experience of dining in space.

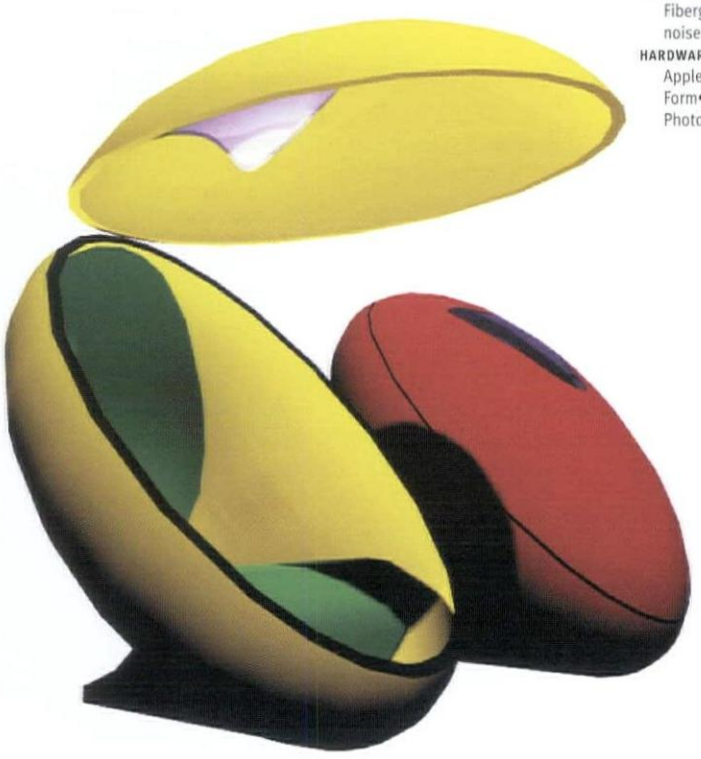
"What's nice is that it's very 2001," Hoberman said. "It's got that classical symmetry, not that up-to-date *Star Wars*–y look." He added, "There's a depth that goes into the engineering process when you're designing hardware for space that goes infinitely beyond anything you would do for terrestrial use. Because it's far too expensive to think of sending the repairman up, everything has to work."

SILENT CHAIR

DESIGN
Robert Genova, Kevin Jones, Tamara Maletic, Ryan Minney; Space Media Labs, Yale University, New Haven, CT.

MATERIALS/FABRICATION
Fiberglass, acoustic foam, active noise-cancellation system.

HARDWARE/SOFTWARE
Apple Power Macintosh G3; Form•Z, QuarkXpress, Adobe Photoshop.



The womblike Silent Chair, derived from a master's thesis project at Yale, was roundly admired. Modeled on the successful pay-per-use public bathrooms installed in downtown San Francisco (and, one juror said, resembling an "overgrown M&M"), it was designed to help people escape the noisy streets of New York, at a dollar for each 15 minutes of use.

The podlike form incorporates declassified military technology for jet-fighter ejection seats. Once the user is shut inside, outside noise is considerably diminished. A press of the "Play Silence" button introduces sound frequencies that cancel out any remaining soundwaves and create an experience of total silence. "The idea that we have to pay to sit for 15 minutes in a small, dark egg to escape the stress and noise of city life is a bit sad," Hall said, although he was heartened by "the rather old-fashioned idea that people could be trusted to"—*ahem*—"behave when they're inside them."







SMALL ENVIRONMENTS

Hecker + Skinner invented two toys—Color Field and Bean House—that teach kids to plant and care for seeds. Ellis and Hoberman both appreciated the concept but felt that a different format would give children a more substantial role. The concept alone satisfied Abrams: "I was drawn to the refreshing smallness of the ambition and the attention to something miraculous. There's something so amazing about a sprouting seed."



MASSA TILES AND ACCESSORIES

The Massa system of tiles and wall-mounted accessories organizes the bathroom for infinite flexibility. Elseware Inc. developed the reconfigurable tiles to anchor hooks, soap dishes and rings for all your favorite preening tools. "It's a nice way of using the surface of the bathroom to integrate what's usually lying around on the bathroom counter and sink," Abrams said.

CYRANO: THE BEST YOU WITH NO ADDITIVES

"It's one of very few entries I thought provocative," Abrams said. Design Continuum's decorative pendant receives data on your body chemistry from a transdermal patch, determines an optimal mix of the various aspects of your personality, then sends the information back to the patch, which "stimulates your psyche accordingly to allow you to be your best self." Hoberman found it "ironical" and hard to "take seriously," but admitted that it was "a fresh idea for a certain demographic."



THUMBSCRIPT ALPHABET AND PROTOTYPE COMMUNICATOR

Smart Design proposes Thumbscript as an intuitive wireless-communication alphabet that uses a standard nine-button keypad for short-message composition. The Prototype Communicator demonstrates how Thumbscript might work on a typical two-way pager. Ellis applauded "the concept of simplifying technologies," although Abrams cautioned that "products would have to adopt it universally in order for it to become standard."



MUSIC ALCHEMY
INTERACTIVE INSTRUMENTS

Music Alchemy is a suite of modular guitar, piano and horn components, connected through a DVD-driven LCD music stand. Children can browse a library of sounds and music on the stand and store their original creations on the internal hard drive. "Music making is interactive to start with, so this sort of toy is a natural progression," Hoberman said of this entry, from Thomson Consumer Electronics.



LIGHTHOUSE

Design Edge, based in Austin, Texas, tested the concept of a flashlight so attractive it could double as an objet d'art. "It should get points for innovation," Abrams said. "It's a strong rethinking of an everyday object." A flat, stable base lets the Lighthouse stand up and double as a lamp. "Very clever that it functions as a standard light fixture as well," Hoberman added.



INSIGHT 2010 IQ-STACK-MUNCH-PLAN-PODIUM KITCHEN SYSTEM

Zanussi offers a system of appliances to maximize living efficiency. The Insight 2010 interactive kitchen orders staples, suggests recipes and automates cooking. "Corporations are under pressure to figure out the home of tomorrow," Ellis noted. She admired the effort to recall home appliances from past eras "so they look familiar, and not totally space-age."



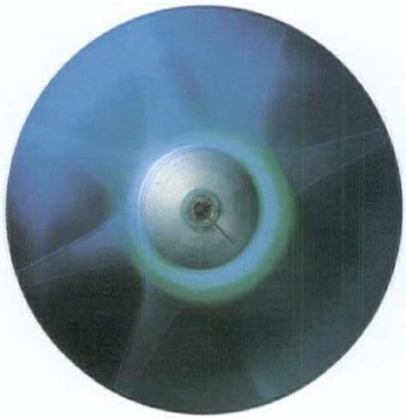
E-LIGHT

The interactive, customizable E-light, by Designext International, encourages people to browse the Web together, share images and music, leave messages for one another or just enjoy a pleasant, ambient atmosphere. The central, voice-activated unit forms a lamp, whose shade doubles as a 360-degree thin-film display and source of light. The speaker also acts as a vase; the electronic, touch-sensitive writing pad a picture frame. Ellis thought the concept was "interesting and well researched." "For people who can't talk to each other!" Abrams added.



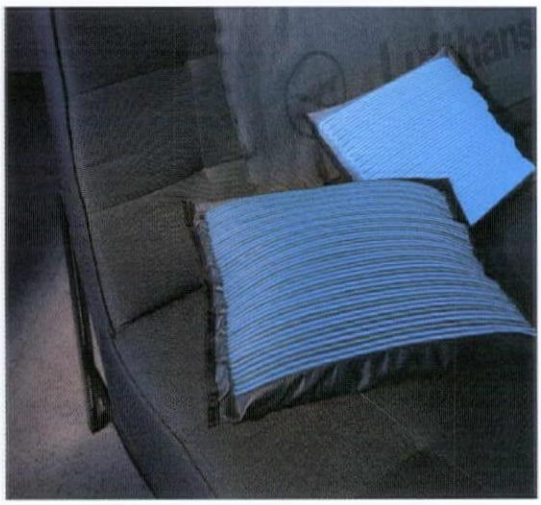
POWER BUG EXTENSION CORD REEL

The Power Bug looks like something Keith Haring might have dreamed up, but DCS Inc. didn't allow the form to be pure whimsy. The top hemisphere of the machine rotates 360 degrees so that the cord can be pulled from any angle without snarling. "It's an interesting contrast to many of the other entries," Ellis noted, "so low-tech but so useful."



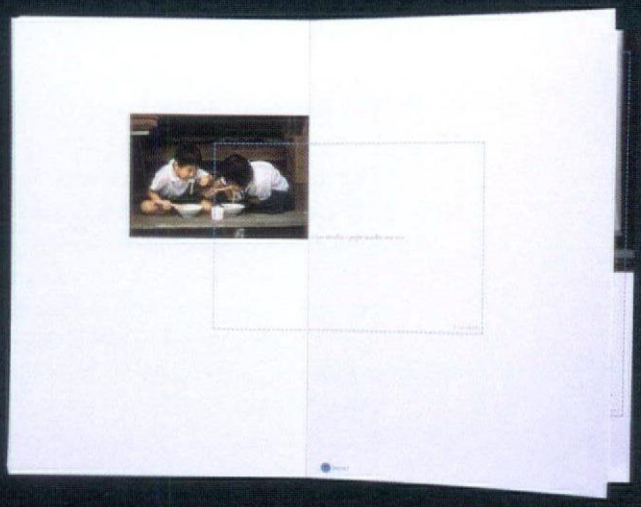
AXIS DVD PLAYER

The flat-panel DVD audio system from Thomson Consumer Electronics made an instantaneous and lasting impression on the jurors. When the flat-panel speakers are activated, fan blades revolve around the central DVD housing in an enticing kinetic display. Made of translucent plastic, the glowing, whirring object is "simply beautiful," Abrams said.



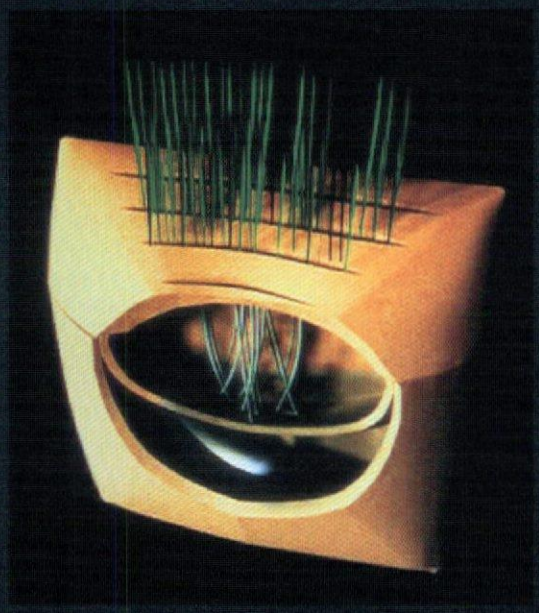
FLIGHT.PILLOWS

They were probably the dreamiest entry, in more ways than one. Billed by designer-artist Julian Laverdiere as a "circadian control apparatus," the Flight.Pillows are meant to induce sleep cycles and dreams with light. They are made from the space-age fabric Vectran, which is woven with live wire that creates a flexible and cold light source. "It's a beautiful artifact," Hoberman said with a sigh. "We should allow room for some pure poetry."



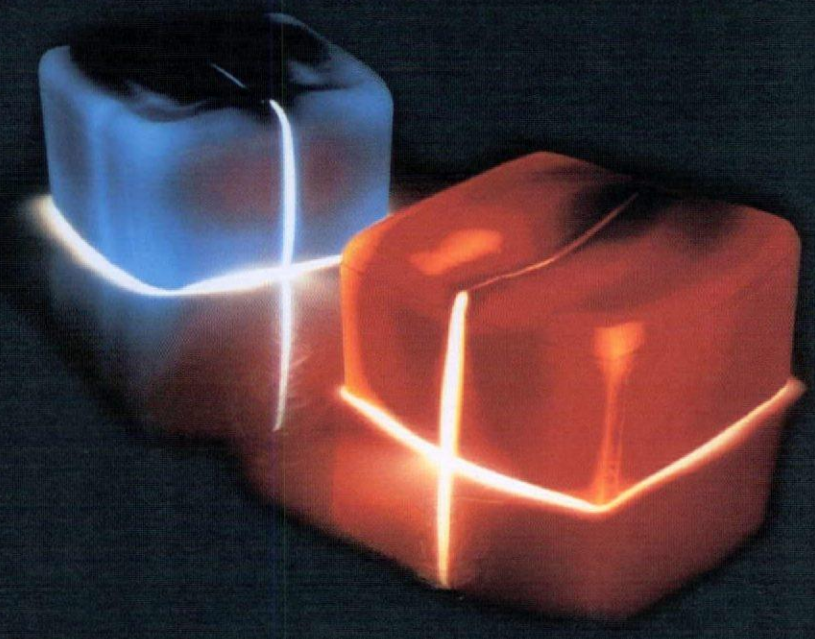
TRUE STORIES BOOK

Boyeun Kim's handmade book, she explains, "questions the notion that all Asians look alike." Snatches of autobiographical text are paired with photos of her relatives and stock images. Hall said, "The idea's very strong, though I'm unsure about the graphics." "I feel there's a missed opportunity to play with the juxtaposition of text and images," Abrams complained. "There should be more of a sense of disjuncture." Ellis disagreed: "She's approaching a sensitive issue with an interesting treatment. That's what's appealing about it—not so much that it's an outstanding design piece."



BIOFILTER: THE ENERGETIC WATER

Biofilter, the brainchild of Fabrício da Costa and Francisco Gomez Paz, of the Domus Academy, in Milan, may be the first water filter that needs to be kept alive. To use it, you grow seeds for aquatic plants in a ceramic container. When you add water, the roots of the plants oxygenate and purify it while killing bacteria. The porous ceramic strains out solids, and a layer of carbon guarantees taste and quality. "It's a 'clean' concept," Hoberman said. "A very clever ecological system for removing the naughty bits from water," Abrams added.



P.E.T. (PLASTIC EMITTED TRANSLUMINATION)

Lora Sharp Lomuscio, a master's candidate at the Pratt Institute, made P.E.T. from discarded detergent bottles. The minimal form focuses attention on the saturated hues of the colorful plastic, which is enhanced by the light it diffuses. Everyone loved the innovative recycling, although, Hoberman said, "It's more than recycling—it's like reincarnating in a higher form." "It's a completely formal aesthetic response," Hall said. "And the materials are disposable or of negligible cost. It's one for the people!"



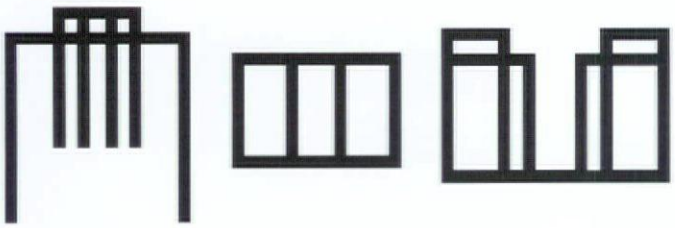
MOD RECYCLING SYSTEM

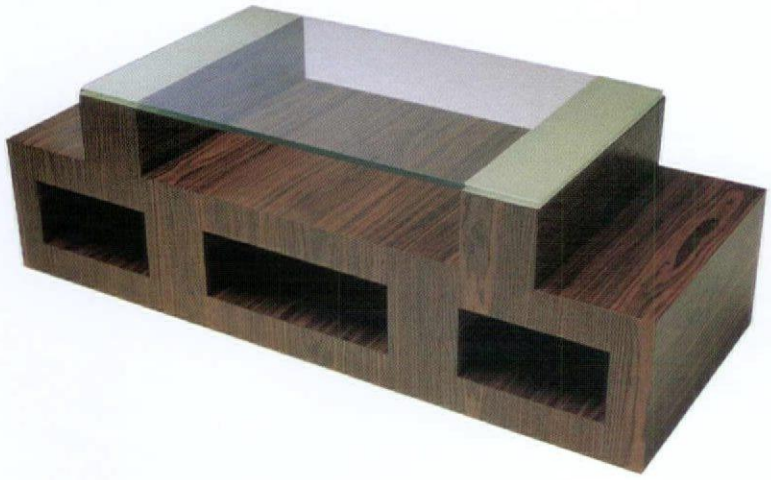
A student group at Yale University designed the Mod recycling system, which lets users sort recyclable materials at the point of trash disposal. A frame with a retractable handle and multidirectional wheels holds as many as four modular bins, which can be fitted with restrictive lids, can and plastic-bottle crushers or paper shredders. The entire unit can be carried or wheeled to the disposal area, or bins can be removed individually. "If I had this in my office, I would be so happy, I can't tell you," Ellis said.



EXPRESSWEAR BREAST PUMP

ExpressWear, designed by Sharon Raider as part of a master's thesis for the Pratt Institute, is a system that enables nursing mothers to pump breast milk discreetly and hands-free. A sash secures the bottles, permitting the wearer to answer the phone or work at her computer even as she pumps; a shawl conceals the apparatus in the workplace or any other public space. "It doesn't look very user-friendly," Ellis commented, "but I like the idea of trying to make something that could feel awkward a more pleasant experience." "Anything that facilitates women continuing to breast feed after returning to work, I'm all for," Abrams said.





EVERYDAY FURNITURE
256 COLORS 256 FORMS

Susan Kralovec, while a student at the Cranbrook Academy of Art, assigned each letter of the alphabet a movement on a grid, then conceptualized various objects by "drawing" their names. Colors from the Martha Stewart Everyday line of interior paint—peacock feather and quince blossom, to name two—were converted to a series of ideograms that strongly suggest domestic objects. Then Kralovec built the ideograms into furniture, with a veneer of Italian rosewood. All agreed that the actual furniture was somewhat disappointing but found the use of "thinking tools" and "the strength of the process" compelling.



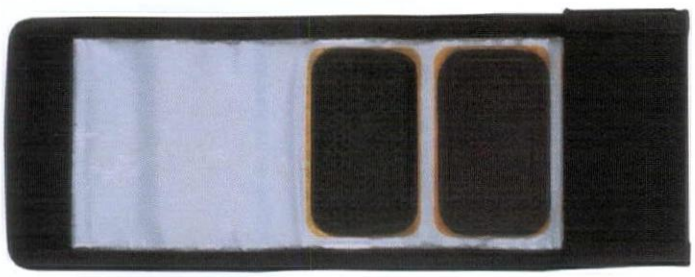
REEBOK ADVENTURE RACING SHOE

The Reebok Adventure Racing Shoe, conceived by Gretchen Wustrack, at the Art Center College of Design, makes the feeling of jumping higher and running faster a reality. An on-shoe interface lets users determine the configuration of artificial-muscle materials throughout the upper and sole, which permits shifts in flexibility, cushion, stability, ankle support and volume. This allows the athlete to use the same shoe for all legs of a typical adventure race: running, hiking, mountaineering, biking and kayaking. "It has a great sort of cyborg appeal that extreme sports people would like," Hall said.



HEATED PHOSPHORESCENT SHEET LAMP

Jennifer Wright's phosphorescent sheet, designed at Philadelphia University, challenges preconceived notions of what a lamp is. Completely flexible, it can be configured in various ways and even worn on the body. Heating coils cast into rubber intensify the glow of the phosphorescent pigment. The judges agreed that it was a creative concept. "Essentially, it's a wearable lamp," Abrams said. "And I think Urban Outfitters could sell a lot of these to 19-year-olds."



SOLARPORT

Solarport is a lightweight, portable solar-energy system, designed by Gen Packer at Massey University, in Wellington, New Zealand. Though it bears an unfortunate resemblance to a Velcro wallet, it's a smart idea: a unit that stores enough solar energy to power digital appliances such as mobile phones and laptops. "Not great looking, but a nice idea," Hoberman said. "Wouldn't it be more practical to incorporate it into outdoor clothing or bags?"



THE DOWNLOW BENCH

The minimalist Downlow bench, inspired by aviation and military functionalism, has a cool, fifties aesthetic. Designed as a flexible seating/storage concept, it also works as a table, display space or work area. When not in use, the legs fold up for easy storage. The unit was conceived by Nick Taylor, a student at the Unitec Institute of Technology, in Auckland, New Zealand. Hall and Abrams couldn't get enough of it. "It has a modern, restrained sensibility," Abrams said. "It's fabulous. I love the clean lines and Cold War–era aesthetic," Hall added. "It's just so elegant."



application

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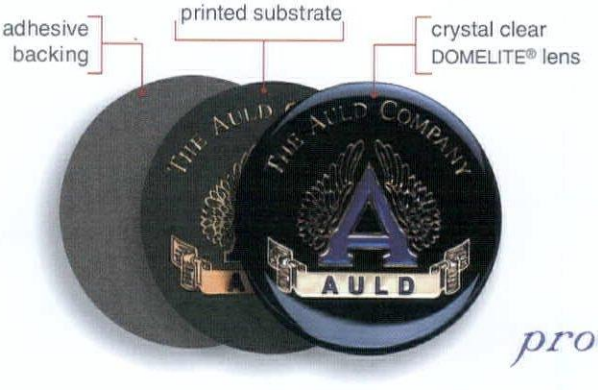
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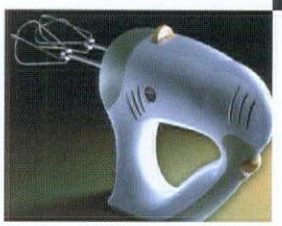
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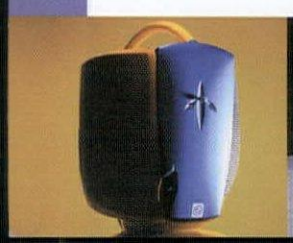




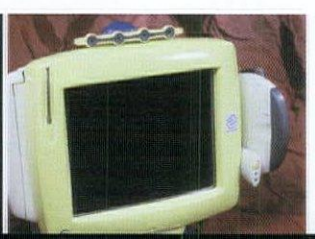


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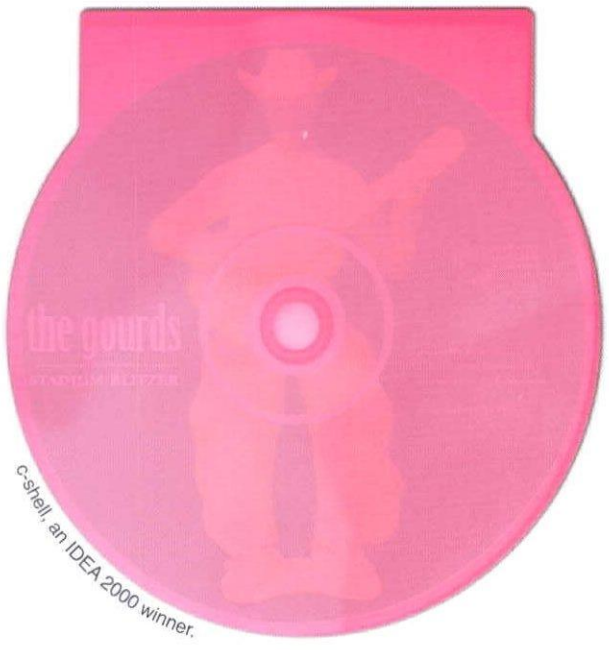
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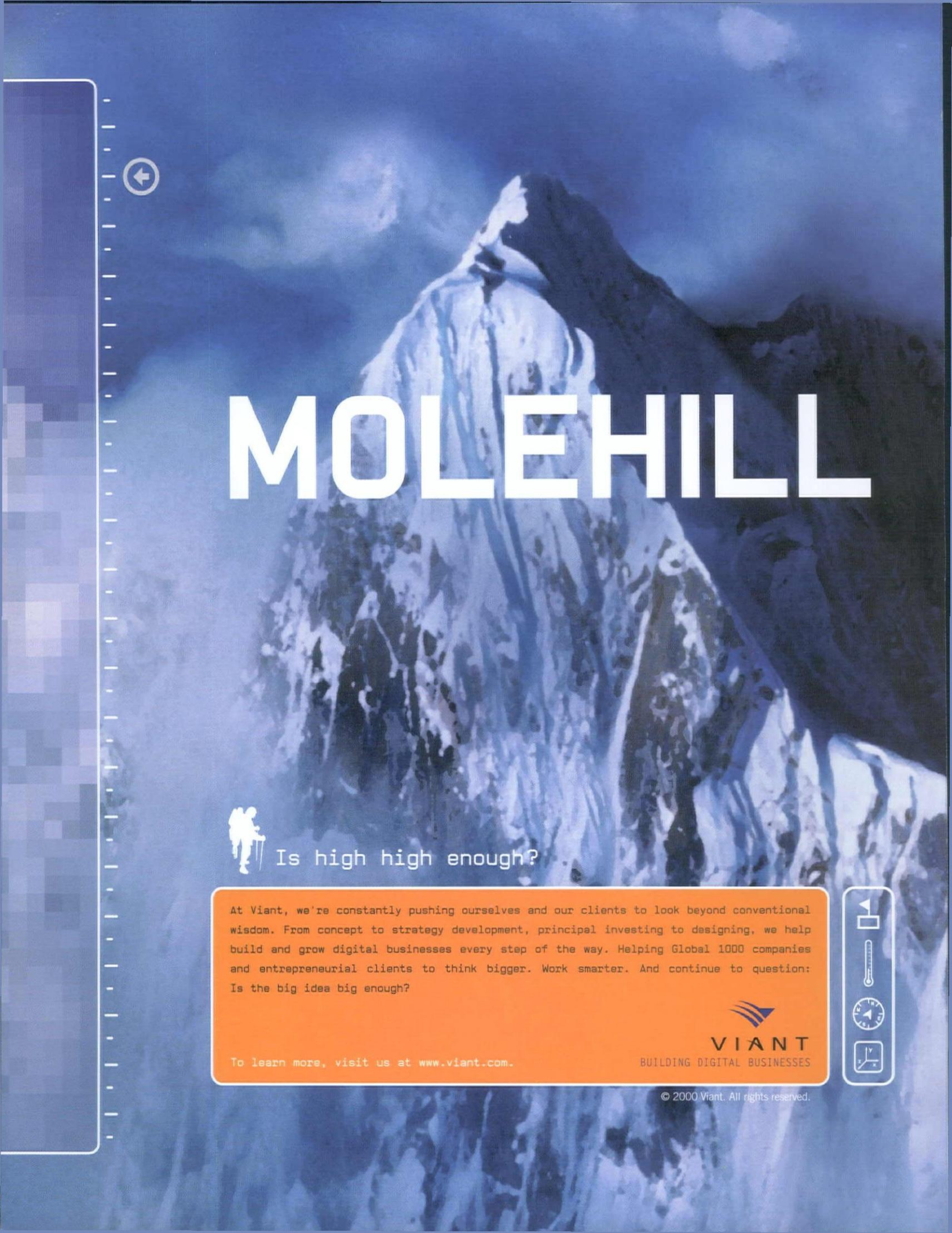
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LEFT TO RIGHT: TED LEE, *Uti*, Corian | JODY BAADE, *Side Effects*, Corian, Aluminum, Rayon Mesh | JESSICA O. SCHLACHTER, *oe*, Corian

10th INTERNATIONAL DESIGN COMPETITION, OSAKA

Theme:intermediation / A message linking generations

The 10th International Design Competition, Osaka will be held at a memorable turning point in human history as we enter a new millennium, crossing over from the 20th century to the 21st century.
In the 21st century, our world will have to tackle a number of global problems, among which are a growing population and dwindling food supply, destruction of the environment, and the impact of the rapid advances in information technology.
The theme of the competition asks, "How can design and new ideas, in what form and in what way, help the world resolve the problems it faces?"
Intermediation means "mediation, intervention, channel" or "mediating between two parties".
This important time in history, as we move from the 20th century to the 21st century, should not be seen merely as a temporal transition.
It should be a time when we take a close and careful look at everything we have inherited from our predecessors and decide what should be revised, what should be thrown out, what should be reborn in a different form.
In order to solve the various problems facing the world, it is necessary for all the people living on this planet to join together as one and think of solutions and take action as if the problems were their own.
The ideas dreamed up by designers may serve as instructions or maps that point the way to the future.
It is a message that lightly intermediates between the 20th century and the 21st century, and casually gives a message of encouragement to the newly born 21st century.
Indeed, what is sought is mediation(a message) as light and casual as the film of a soap bubble that maintains the balance between inner and outer pressure.
We look forward to proposals that seek new possibilities for what design can do for all living beings on Earth, based on the theme as the key word.

Eligibility:Any individual or group, form any field, any where in the world, may enter the Competition. However, the promoter, judges, or their family members, or those whose works are a joint creation with either the promoter or any of the judges, are not eligible to compete.

Design Category:This competition is open to all categories of design. Further, any single entry may touch upon two or more categories, as desired.For design categories.

Schedule:2000 December 1…Starting date for accepting entries for the preliminary screening
2001 January 19…Deadline for preliminary screening October Citation ceremony and Exhibition

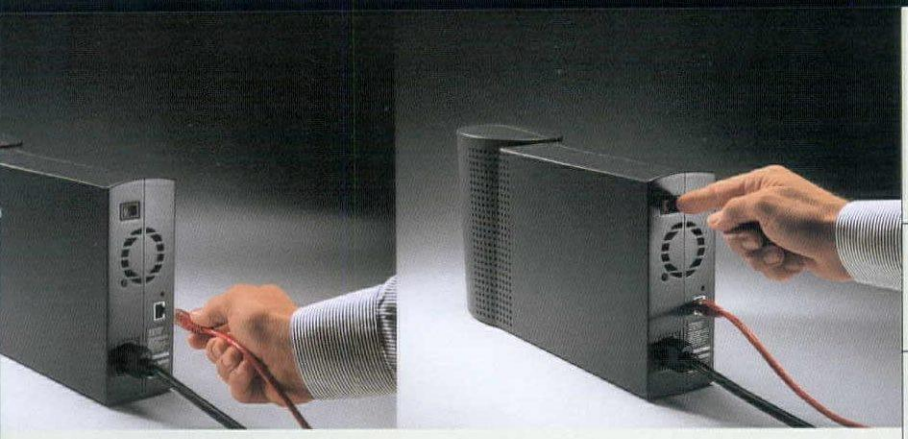
Jury:The panel of judges will be composed of five members. In the preliminary screening, Entered works must arrive at the Secretariat by the deadline.
The panel will comprise four judges from Japan and one from abroad.
The panel making the final review will include two of the four Japanese judges as well as the foreign judge from this first panel, plus two more judges from abroad have been selected with the cooperation of ICOGRADA, ICSID and IFI.

Prizes:Prizes totaling **US$71,000** will be awarded to winners as follows:
Grand Prize(Prime Minister's Prize)/(1)US$30,000 Gold Prize(Minister of International Trade and Industry Prize)/(1)US$10,000 Governor of Osaka Prefecture Prize/(1)US$10,000 Silver Prize(Chairman of Mayor of Osaka Prize/(1)US$10,000 JAPAN DESIGN FOUNDATION Prize)/(3)US$5,000 Bronze Prize(President of JAPAN DESIGN FOUNDATION Prize)/(3)US$2,000 each
The Honorable Mention will be awarded to a limited number of entries.

Inquires regarding These Conditions and Rules:Inquires regarding These Conditions and Rules should be addressed to the Secretariat by October 31 2000 via mail, fax, or E-mail. Telephone inquiries are not accepted.

Mailing Address for Preliminary Screening:
10th International Design Competition, Osaka
c/o JAPAN DESIGN FOUNDATION IM
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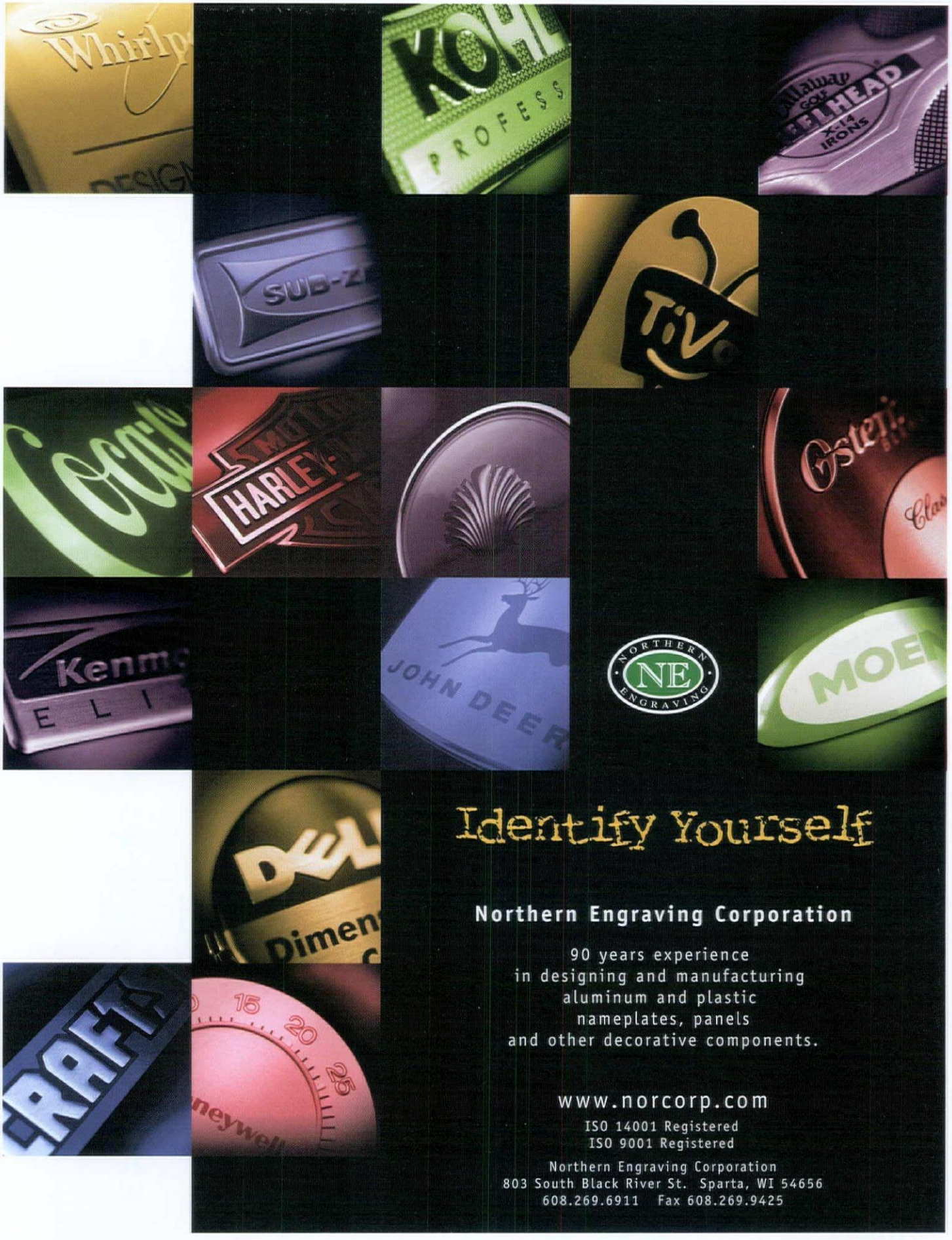
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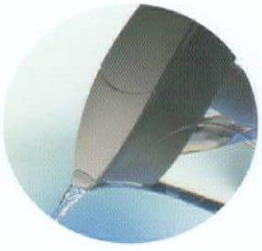
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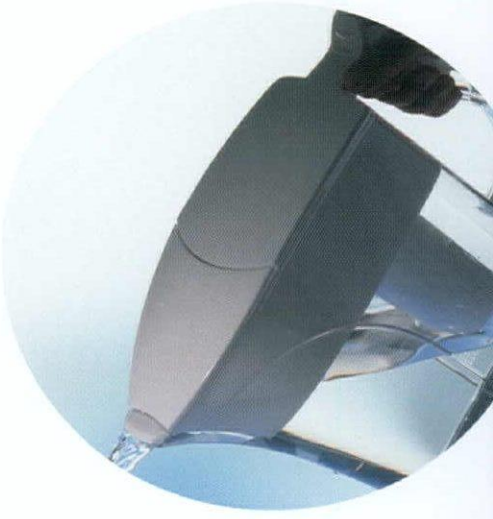
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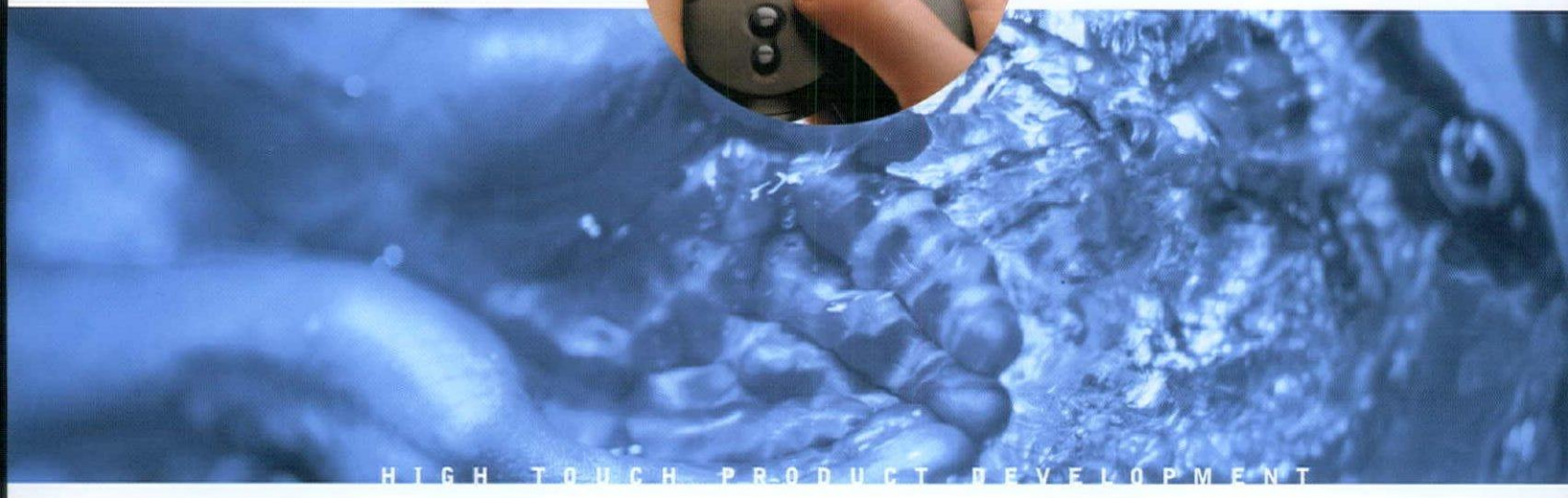
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Top: **Atle Stubberud, Personal Commuter Vehicle** - The Personal Commuter Vehicle is summoned to its owner when paged. It will then transport the owner to his destination while he browses the internet.

Bottom: **Marianne Jorgensen, "Double Vision" Lounge Chair** - Stainless steel frame supports 2.5" solid cherry wood base and back. Foam cushions are covered in chenille fabric and shaped like eyes, hence the title of the work.

Top: **Alexander Ang-Angco, Giro "Eve" Bicycle Helmet** - Wingtail design featuring internal air channeling, adjustable vents, and integrated front and rear LEDs for increased rider visibility.

Bottom: **Alfonso Calderon, Kitchen Scale** - Friendly kitchen scale has a deep dish removable tray with a pouring spout for liquids.

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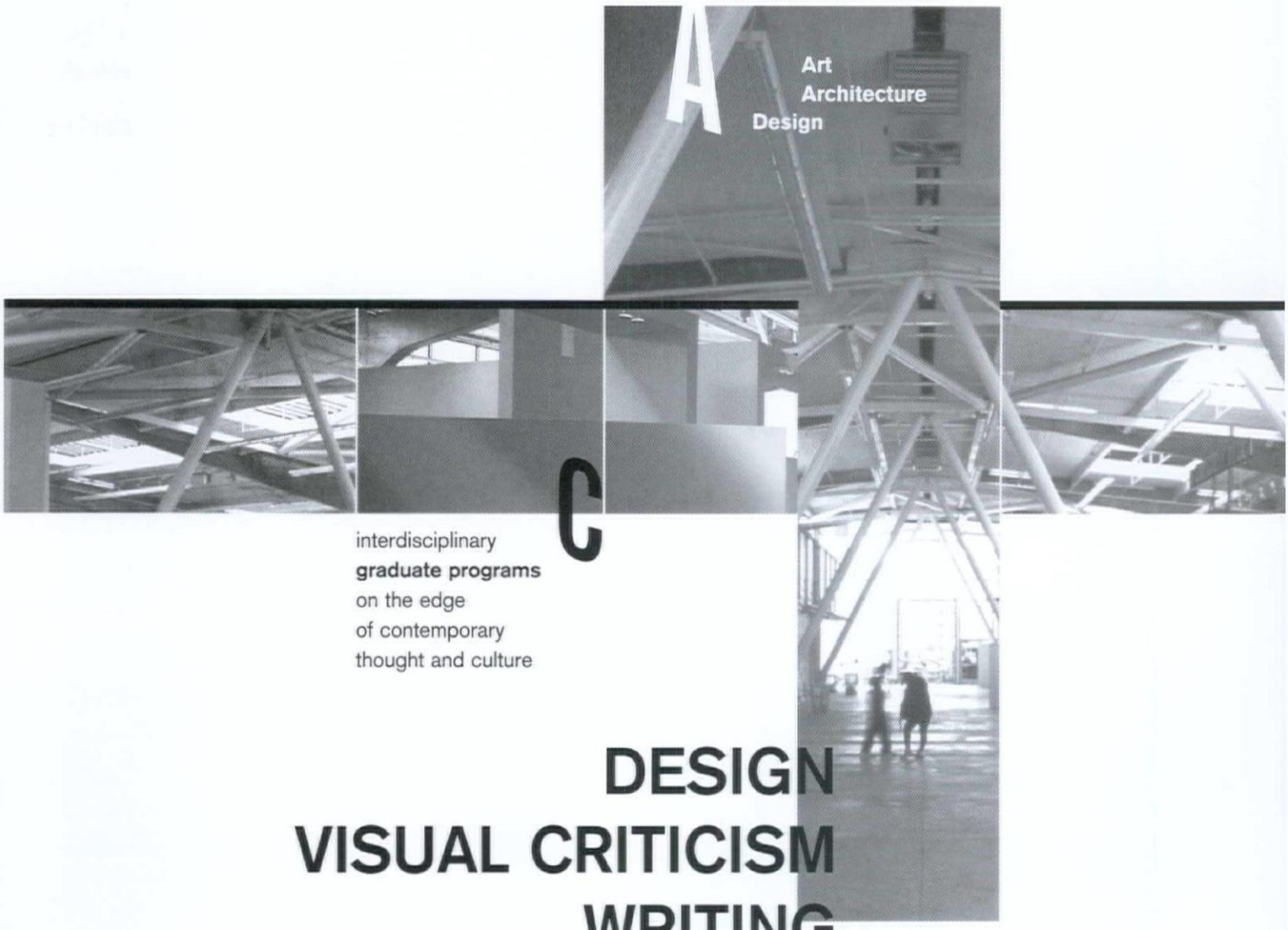
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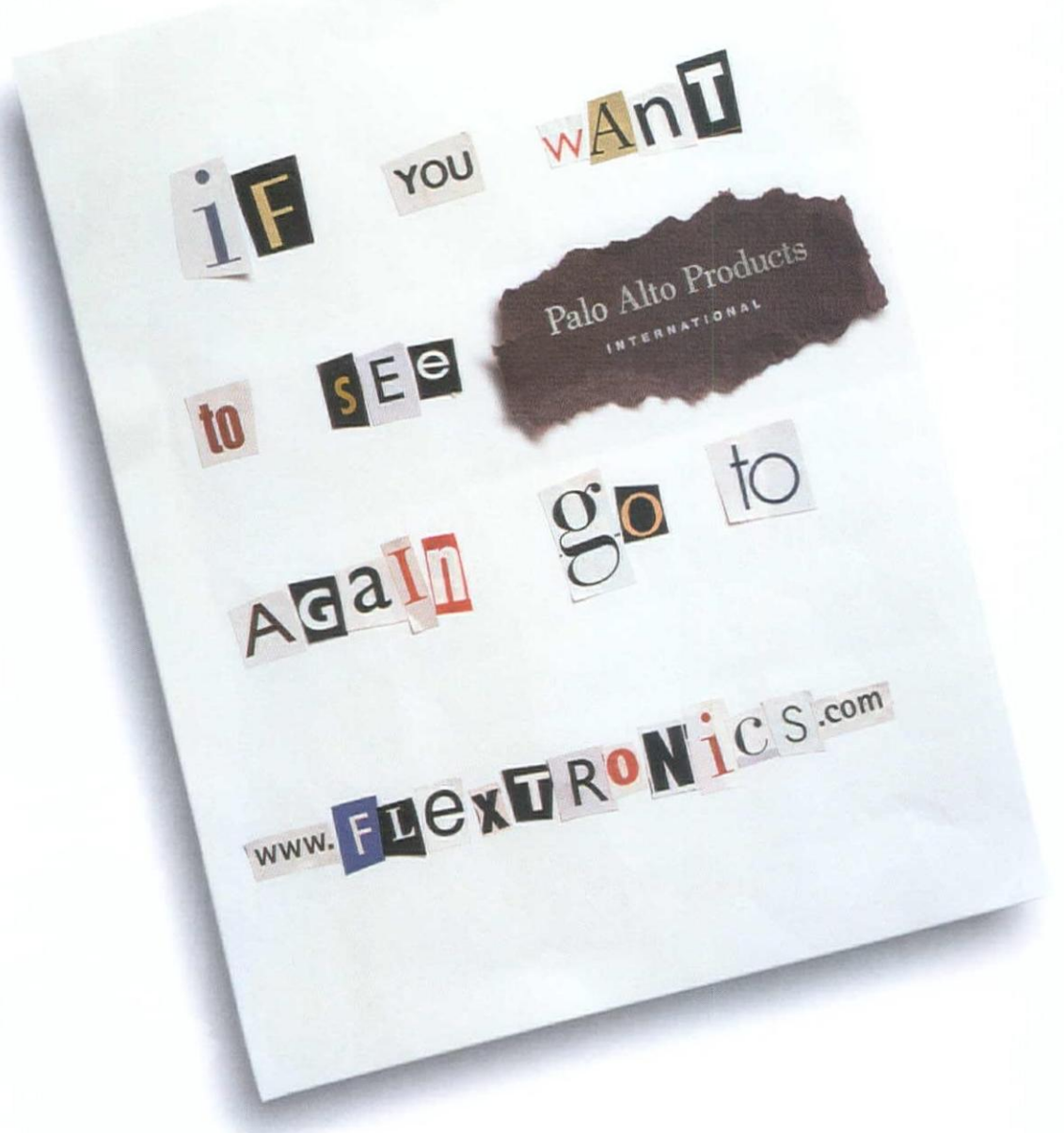
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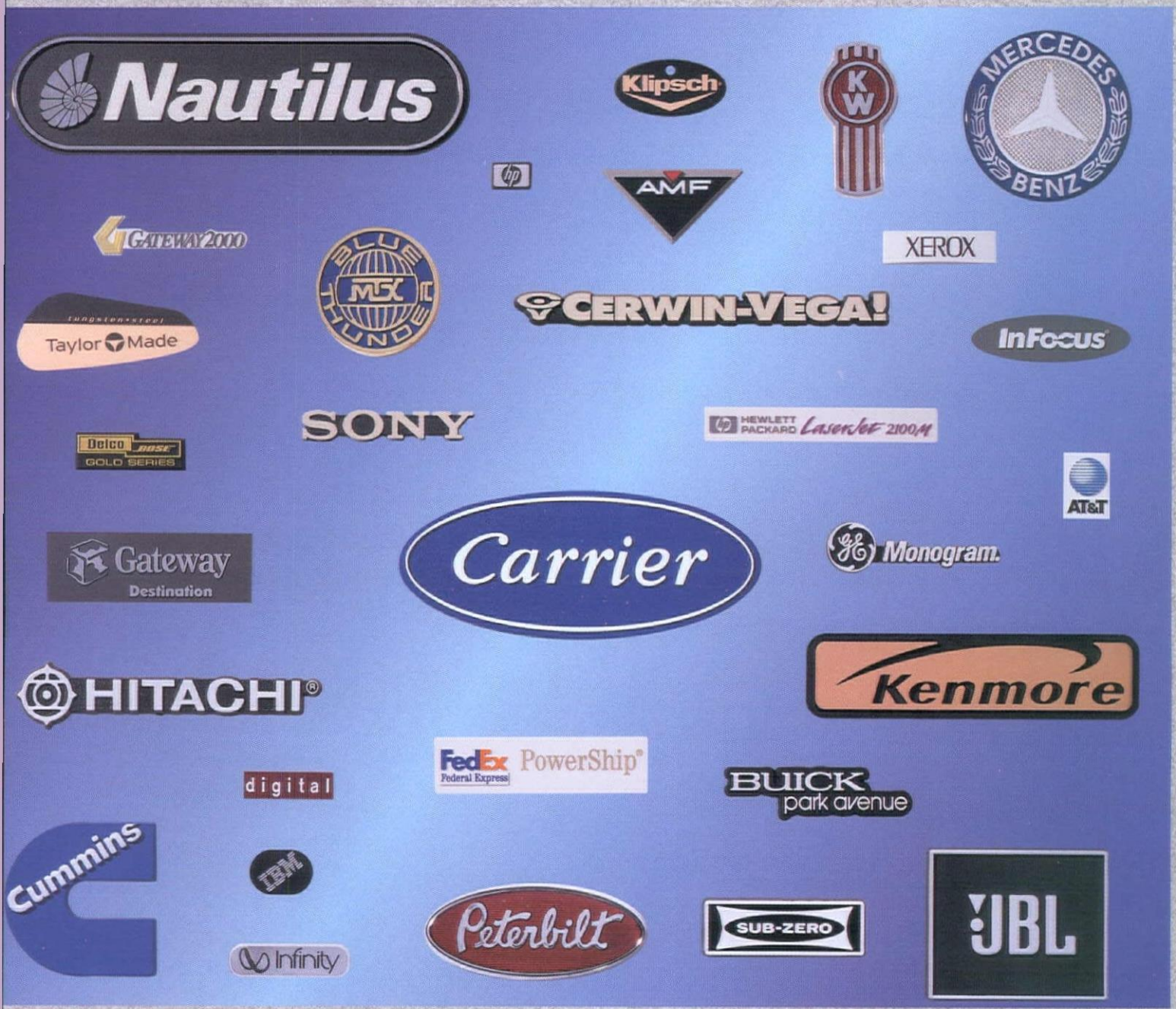
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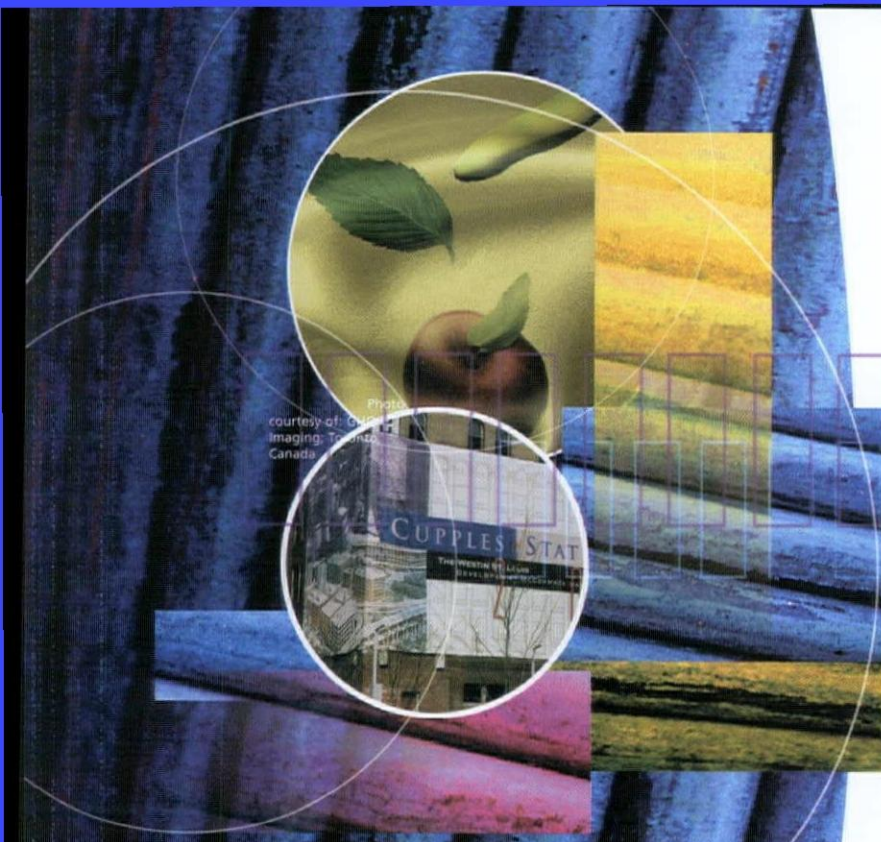
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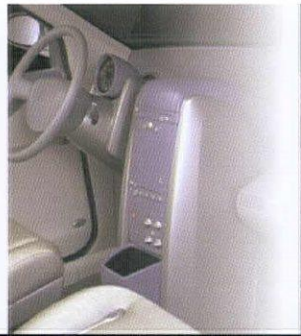


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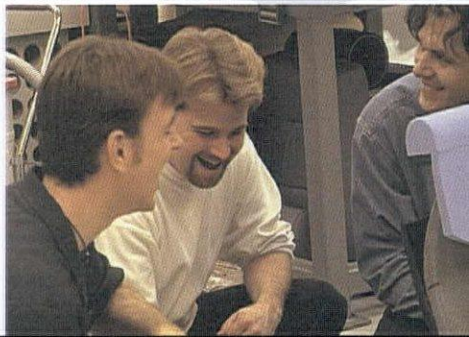
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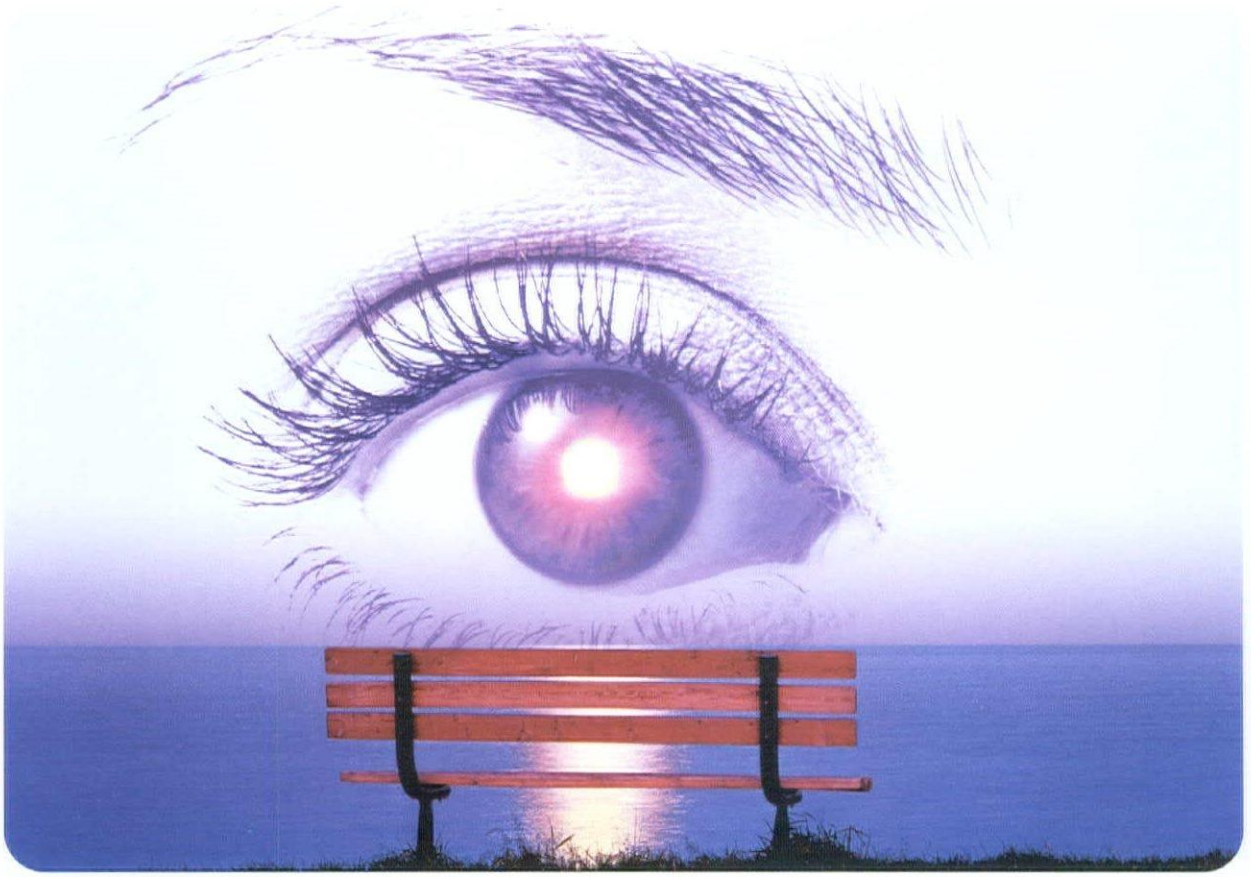








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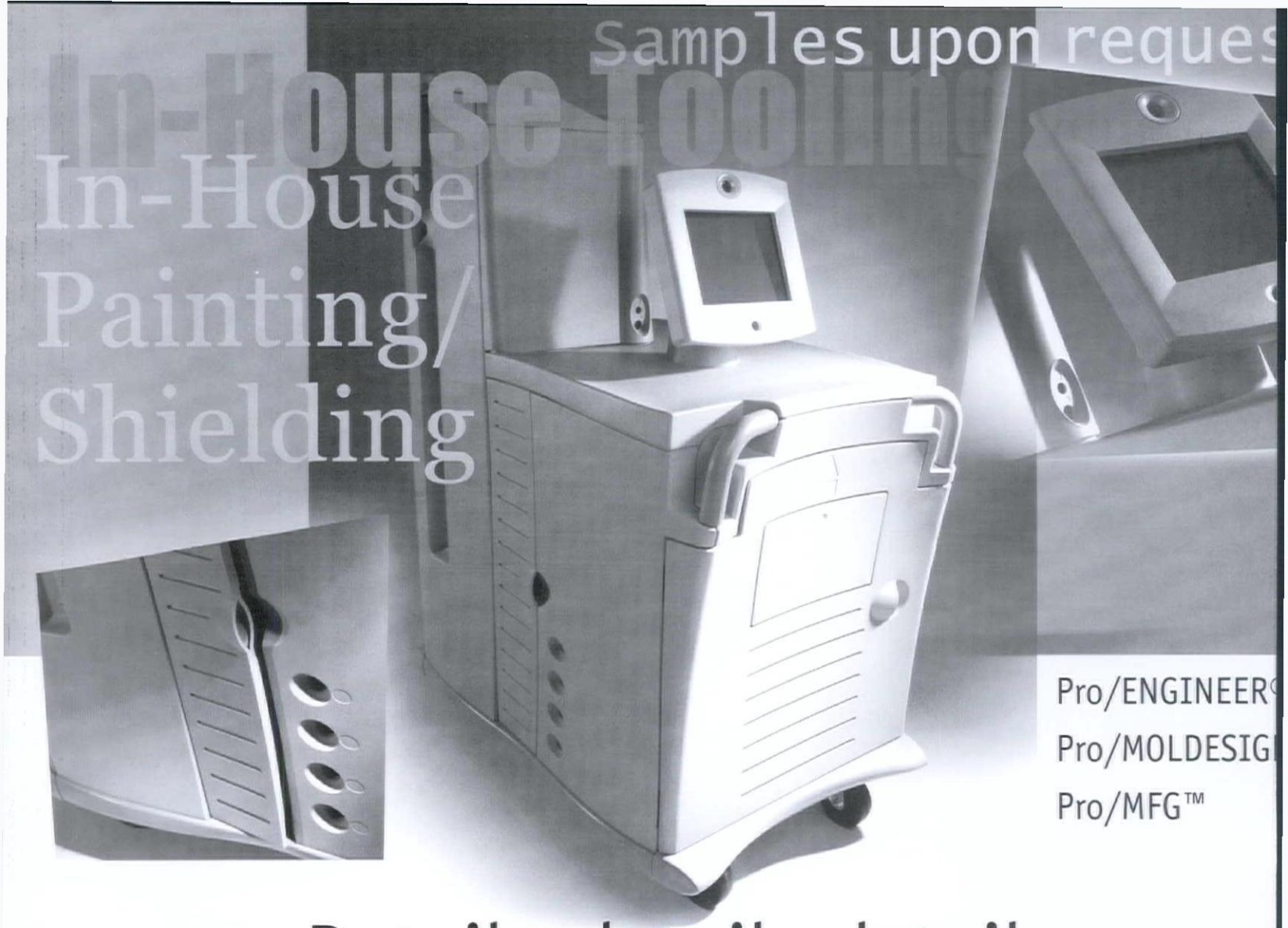
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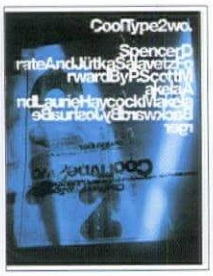
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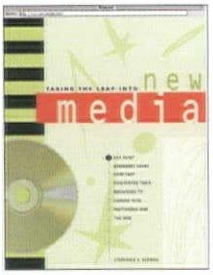

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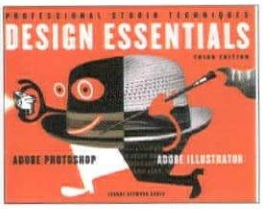
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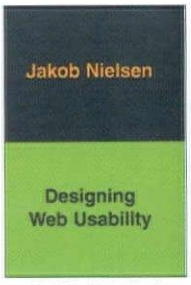
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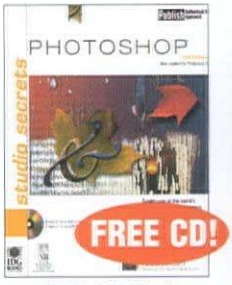
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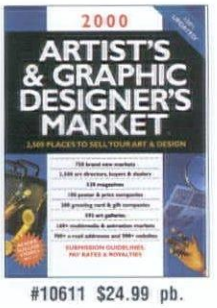
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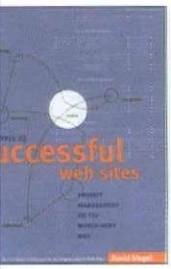


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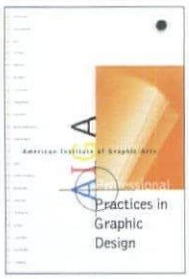
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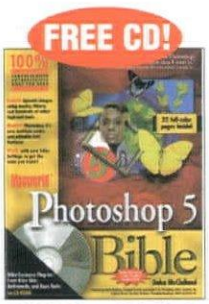
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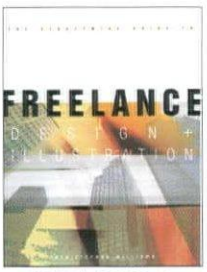
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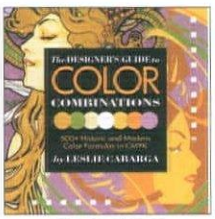
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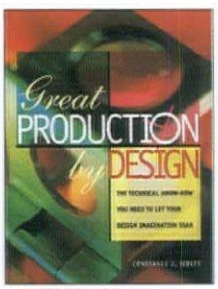
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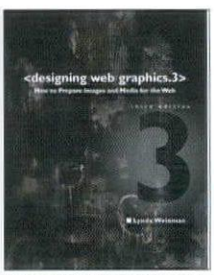
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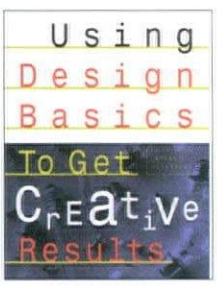
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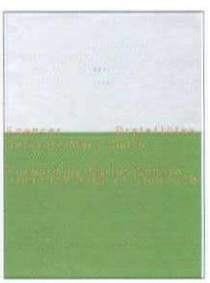
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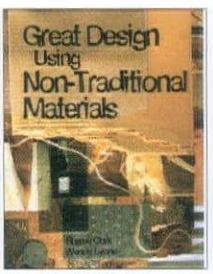
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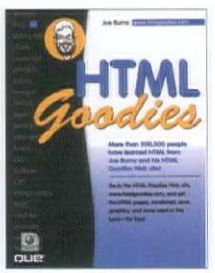
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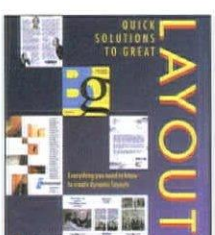
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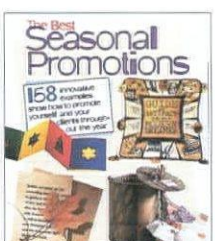
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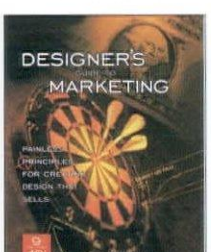
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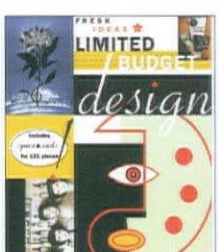
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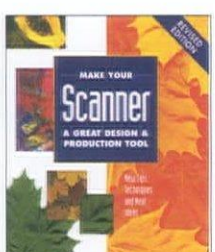
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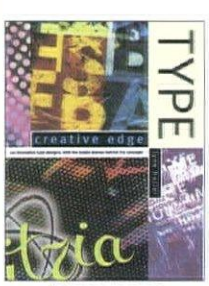
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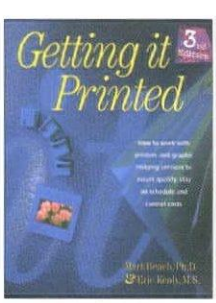
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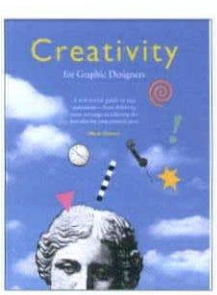
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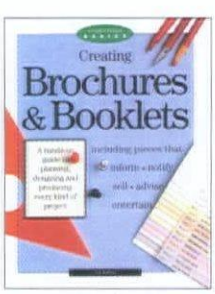
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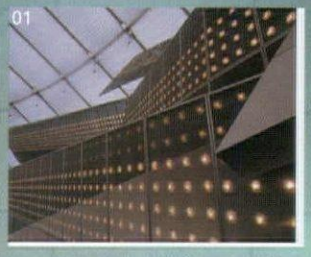
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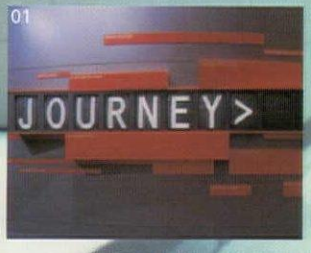
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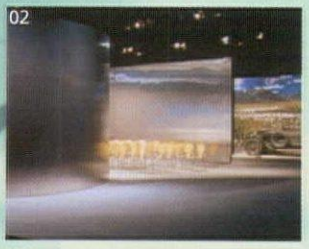
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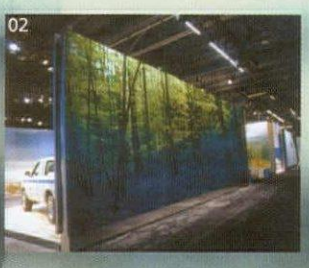
















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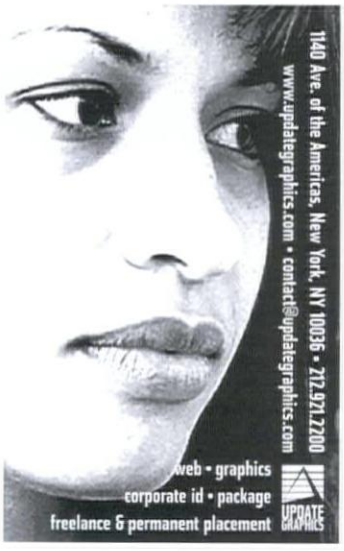
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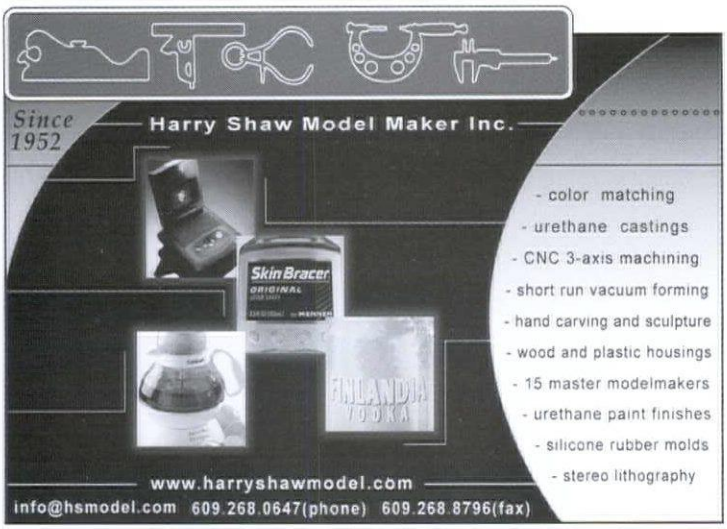
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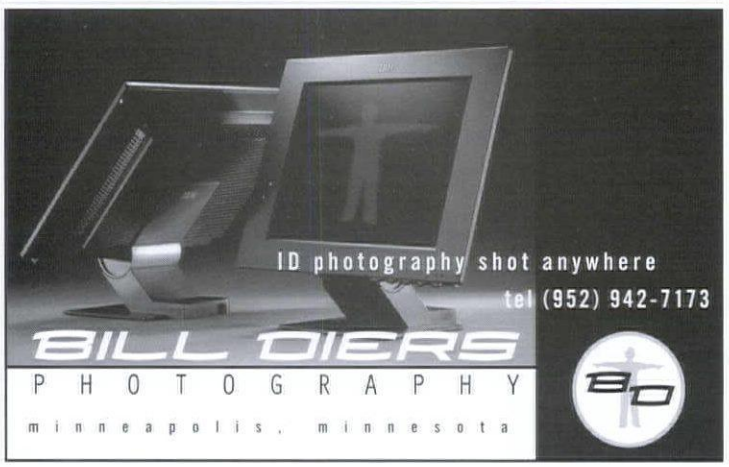
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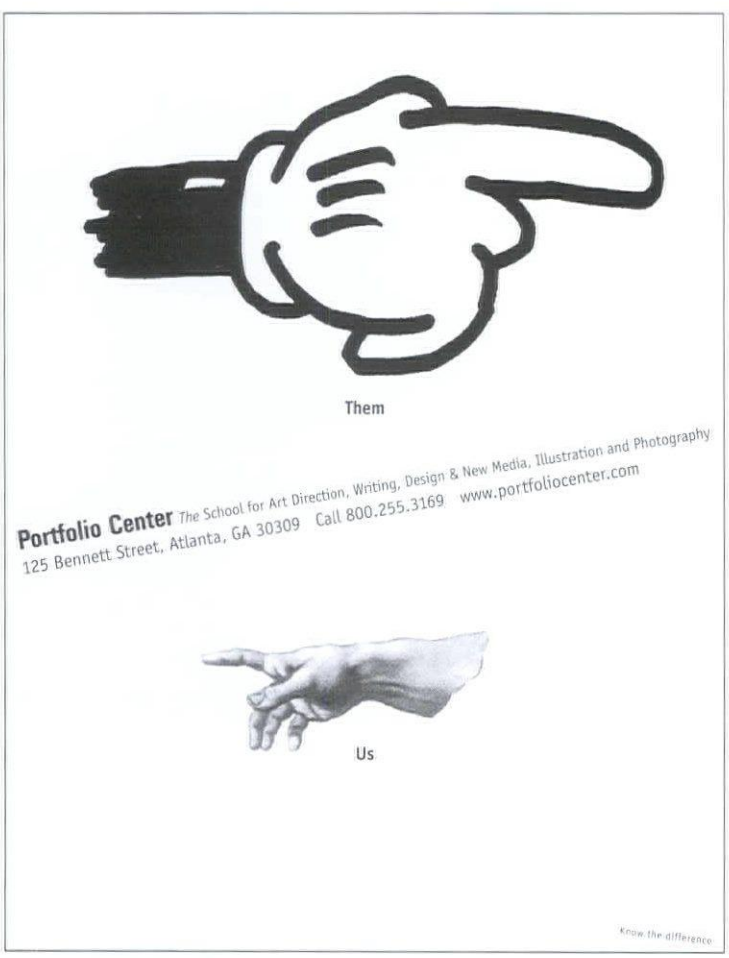
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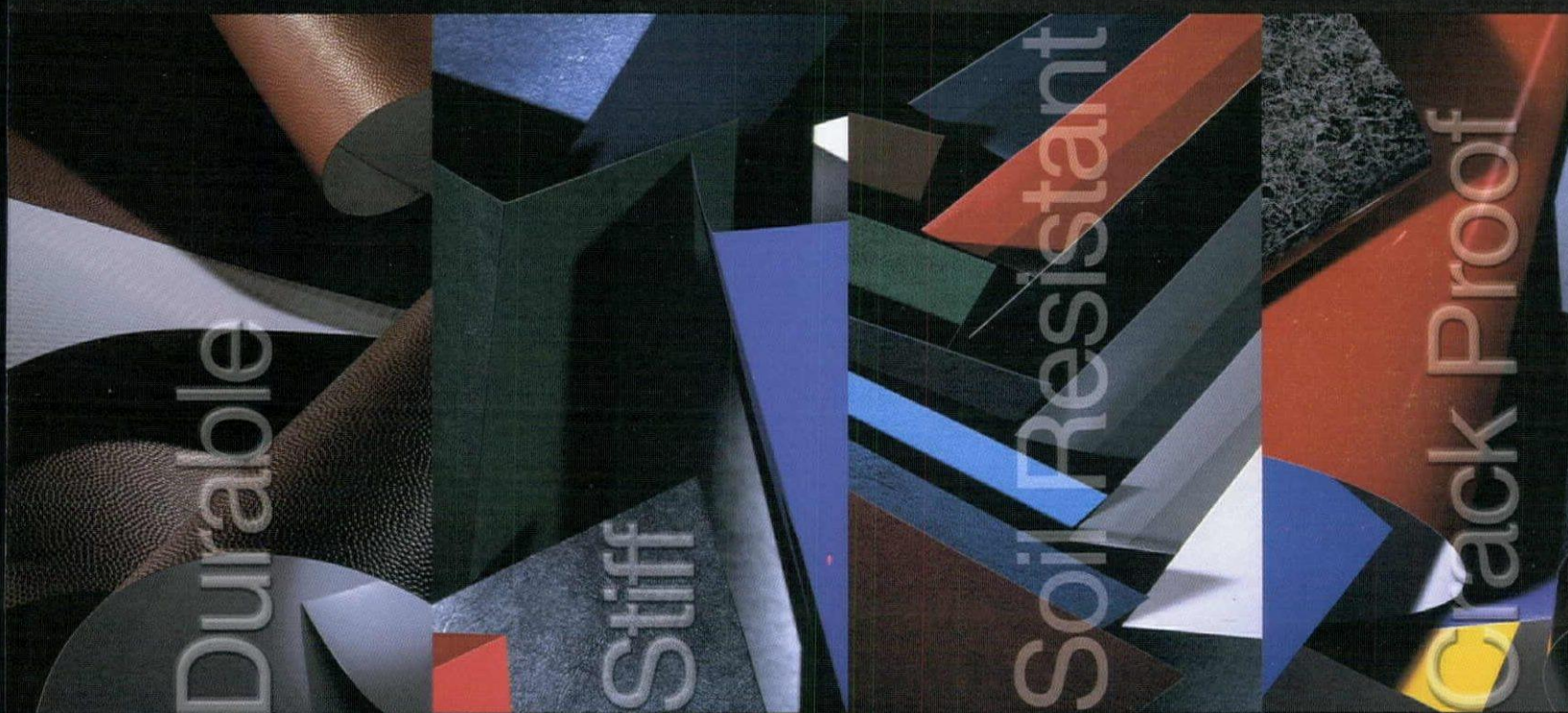
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