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Special Issue: 2002 Design Review

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STUDENT WORK

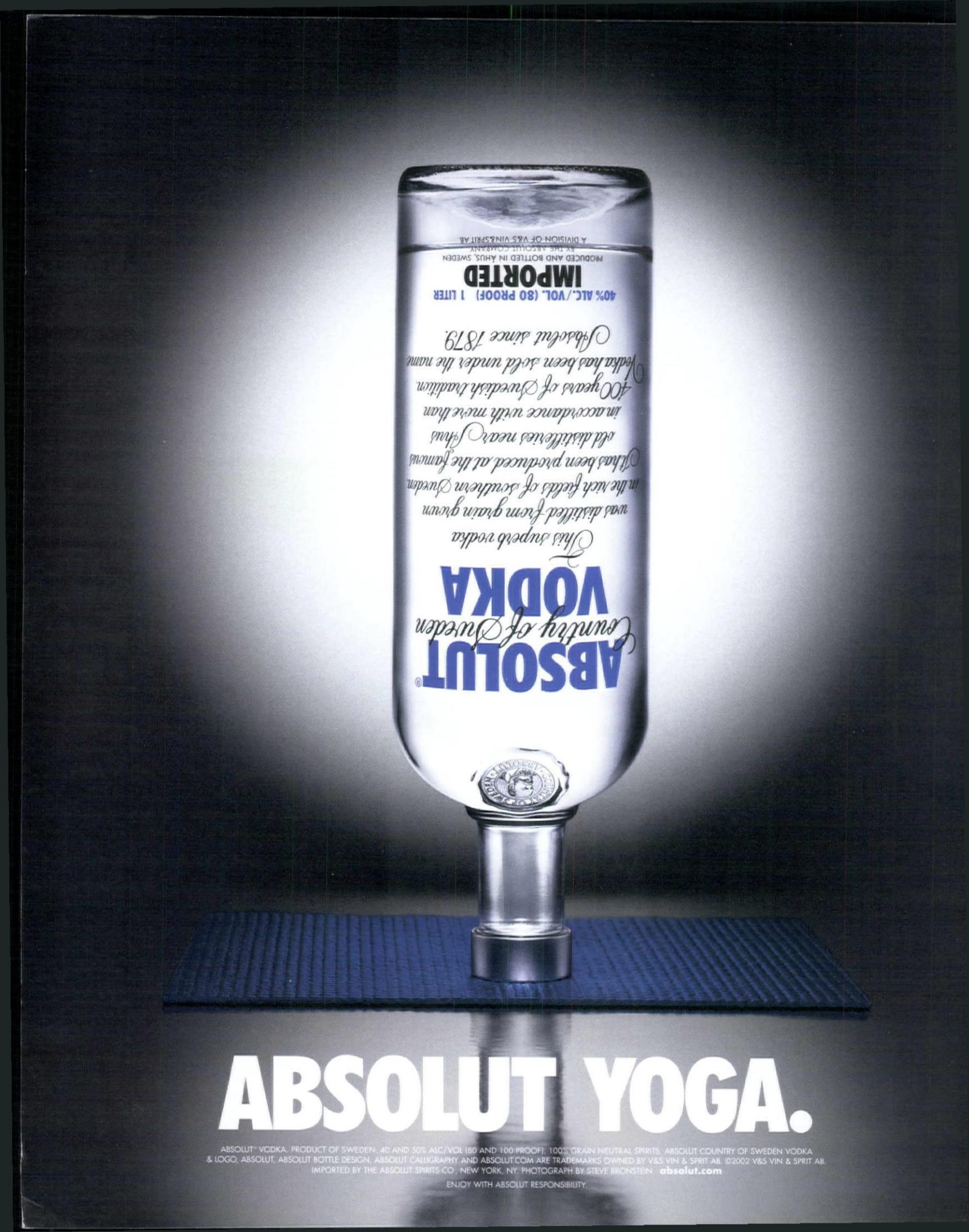
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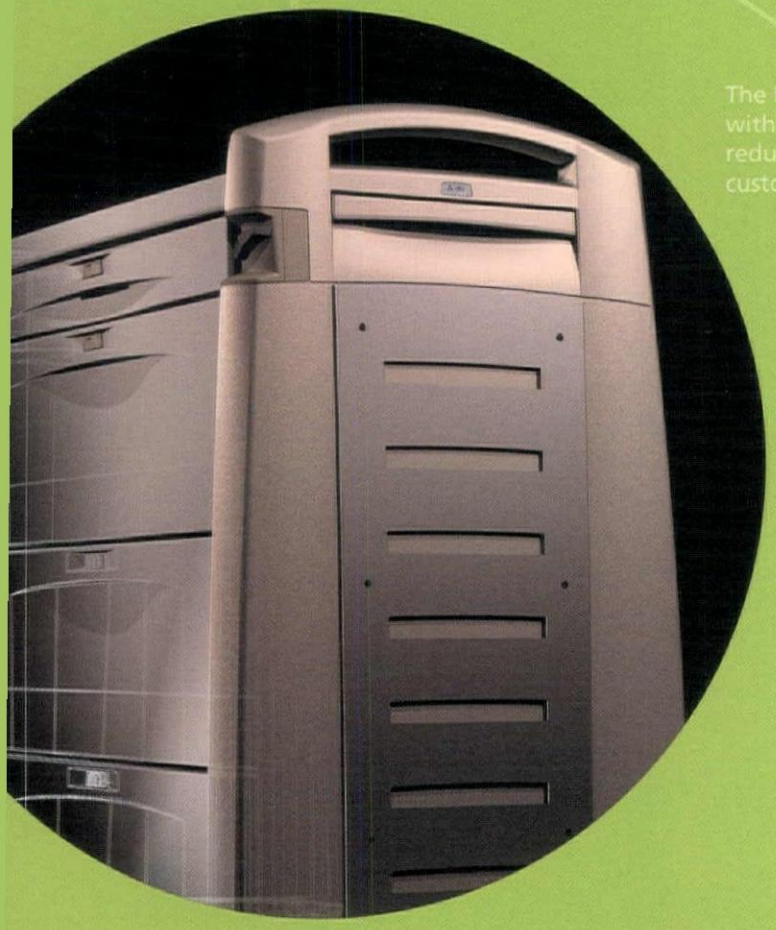
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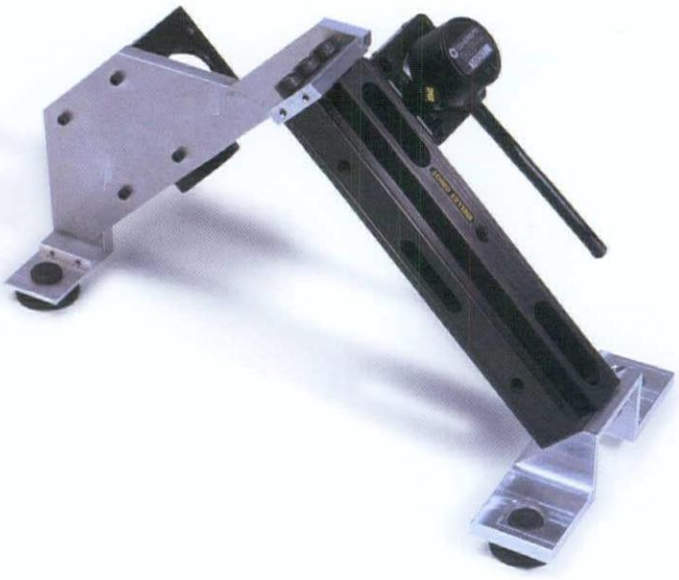
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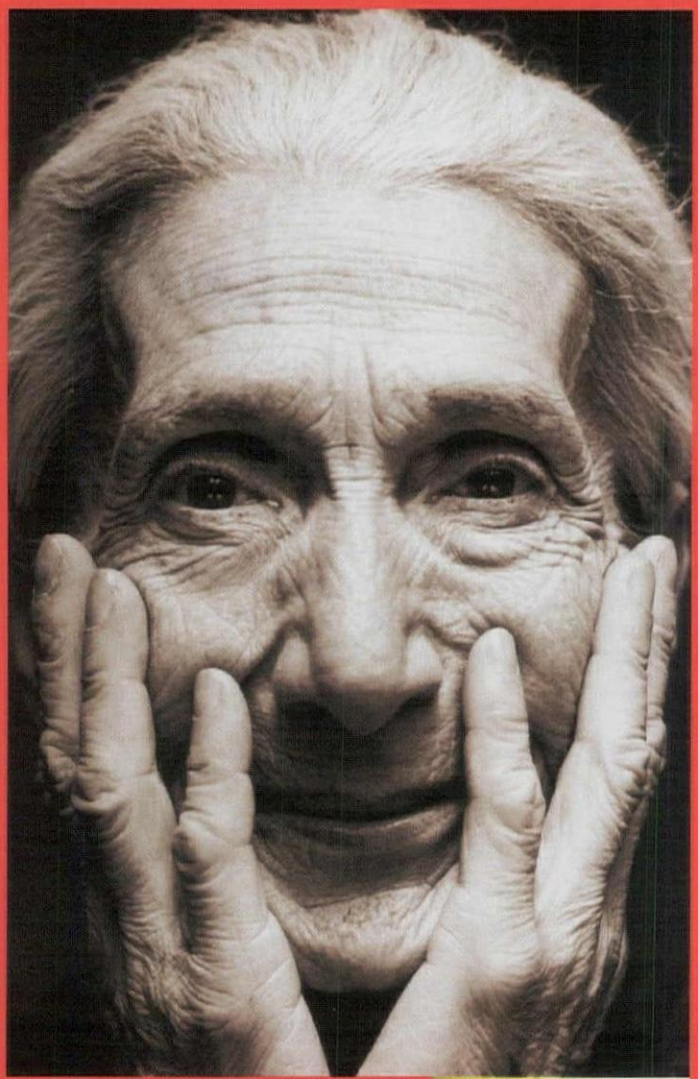


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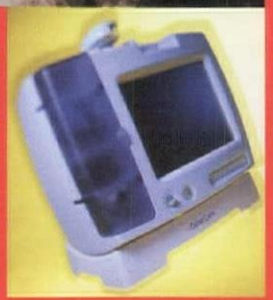
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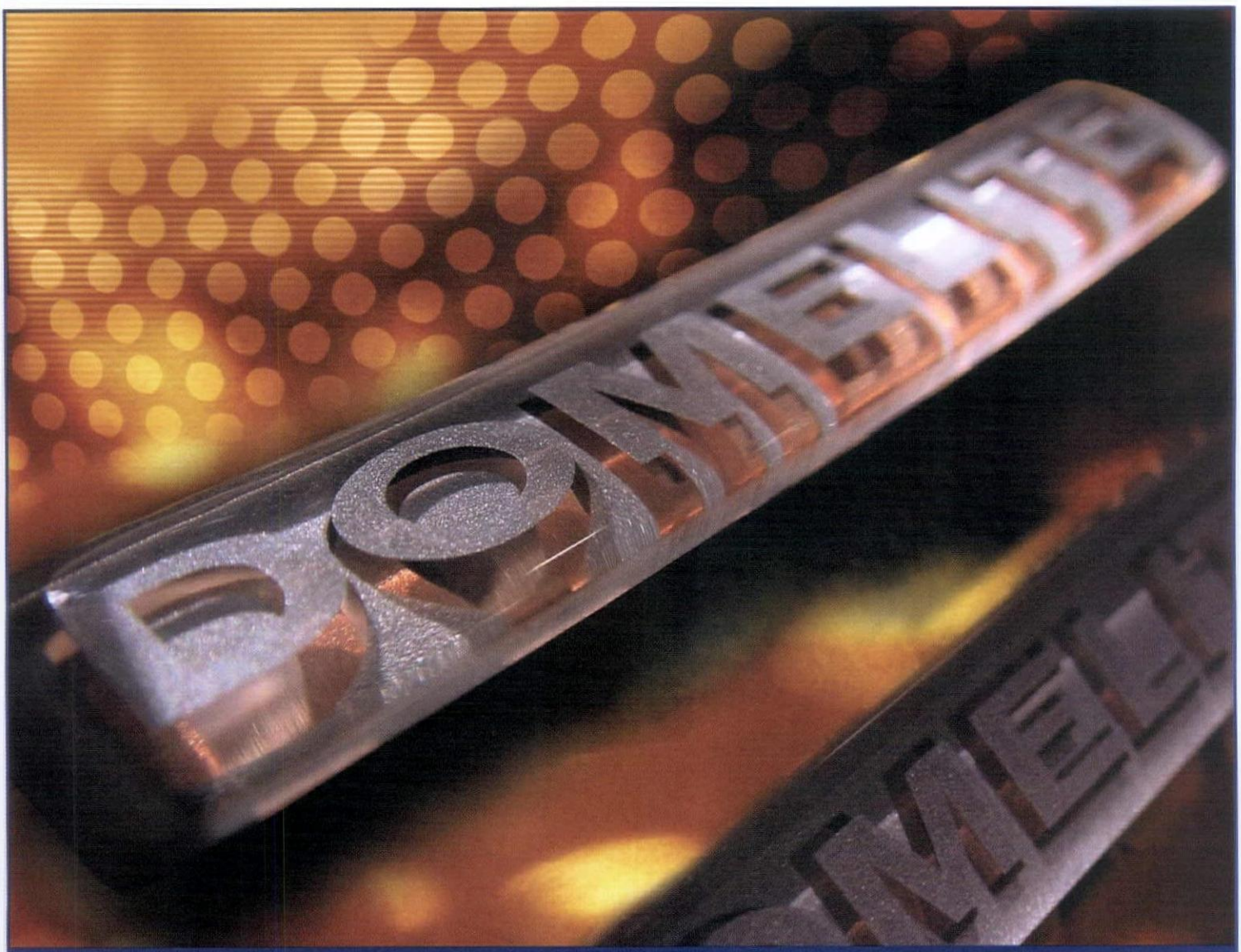
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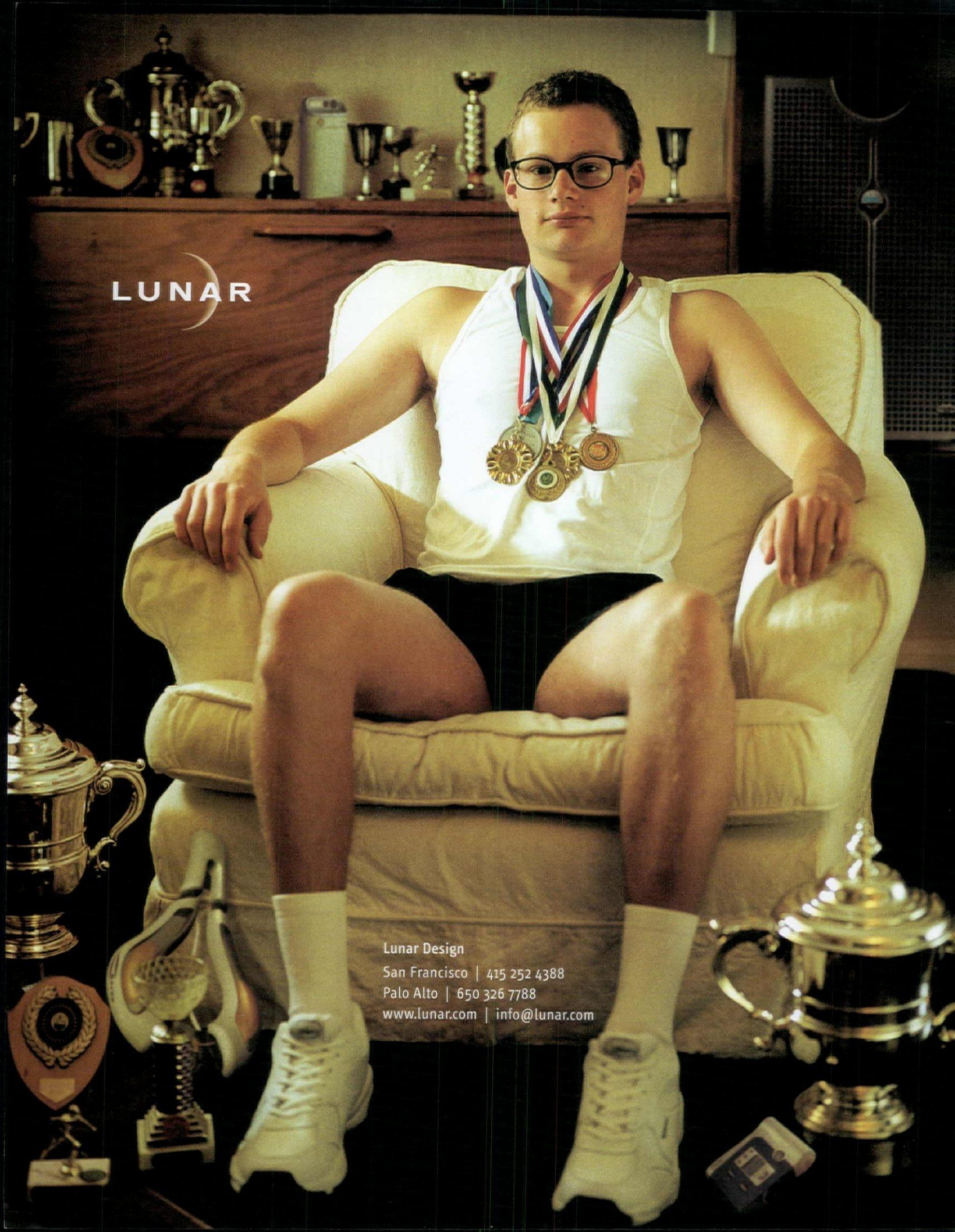
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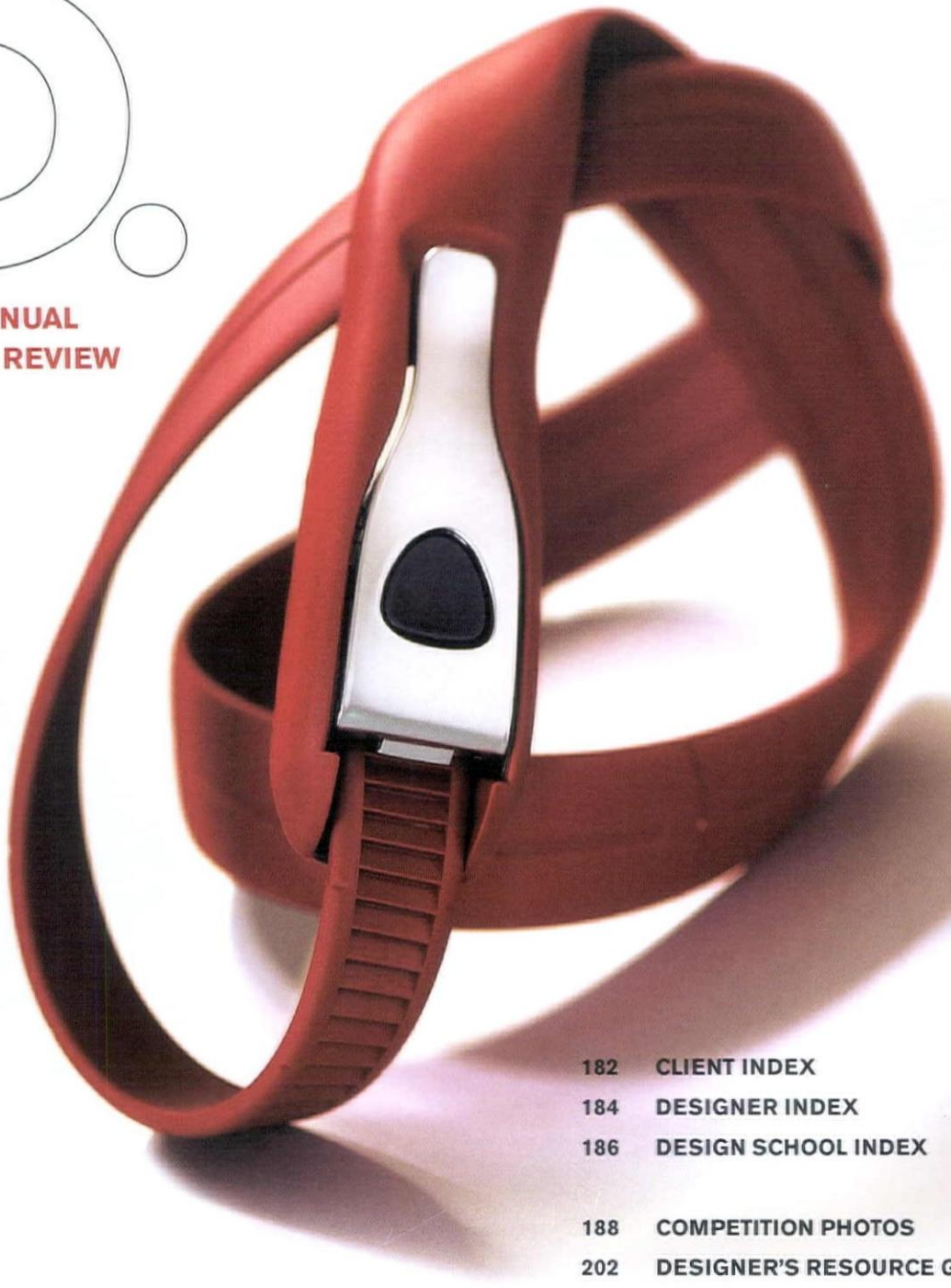
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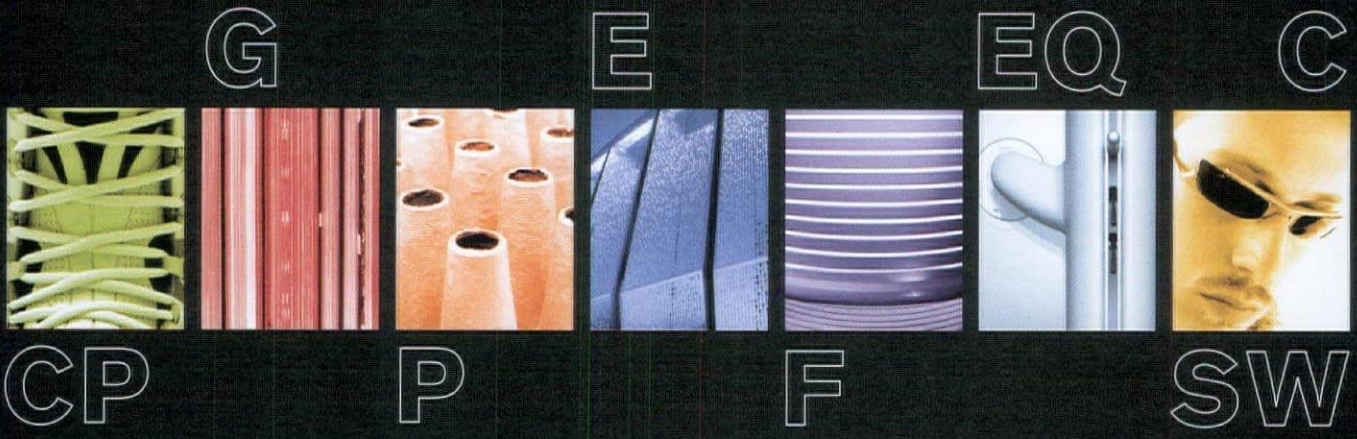
COVER: Mary Pendant from Resolute, Seattle. (See p. 128.) Photo by Hal Barkan.
THIS PAGE: Brani Belt by Clemtone Design Studio. (See p. 40.)

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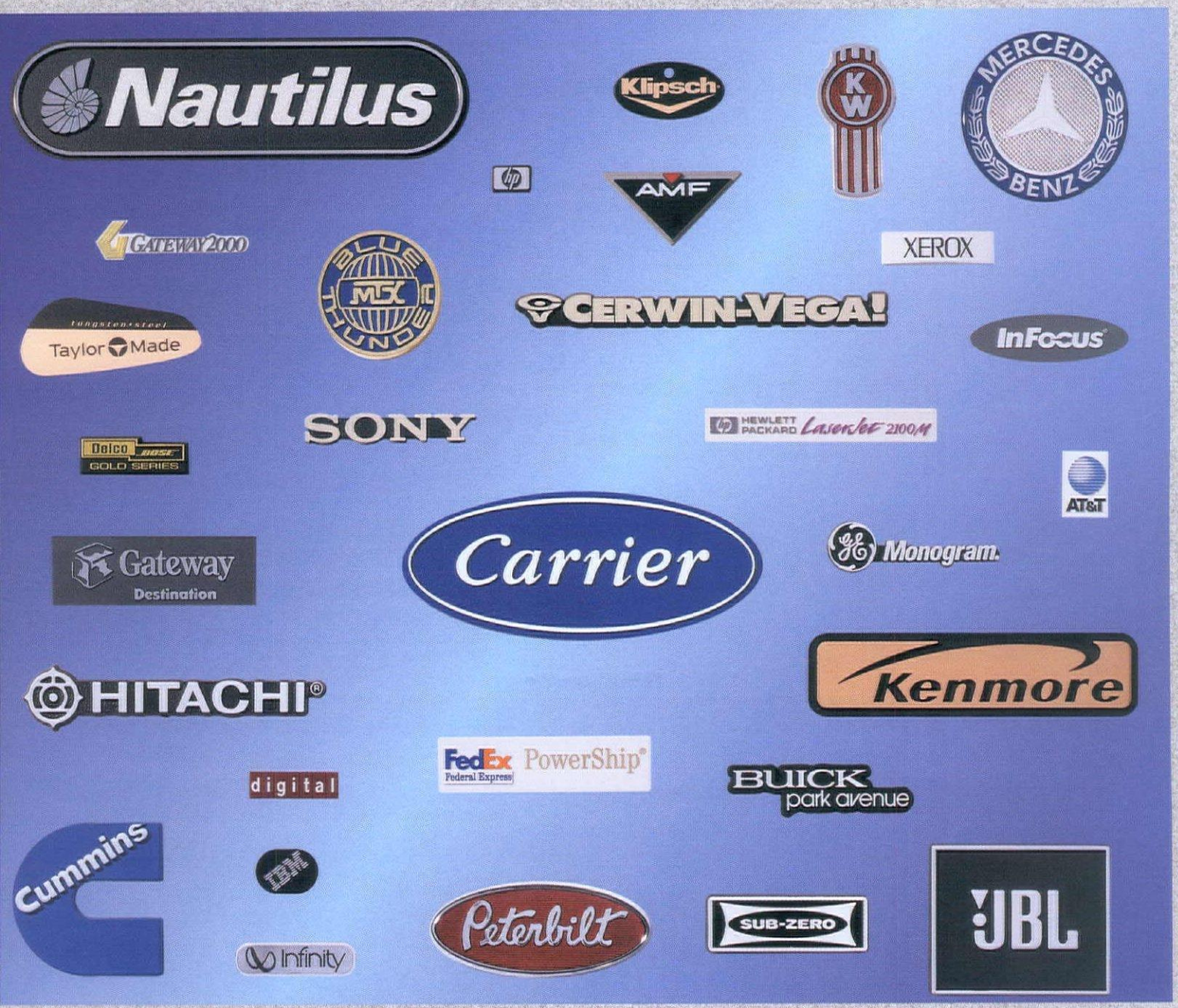
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Project - PureHome Energy System - Main interface
Designer: Robbie Roberts

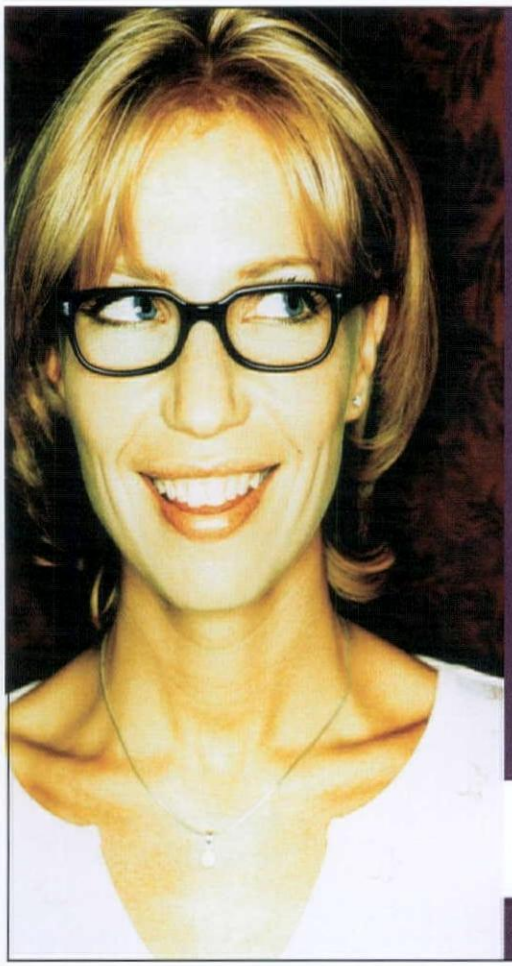


Project - Ariel, Electronic Student Binder
Designer: Michael Kruzeniski



Project - Short Channel
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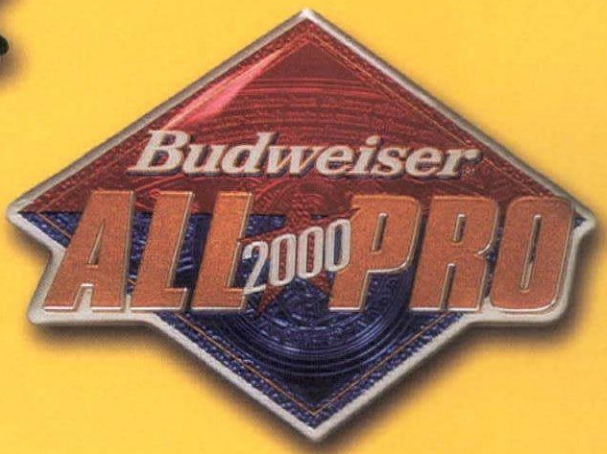
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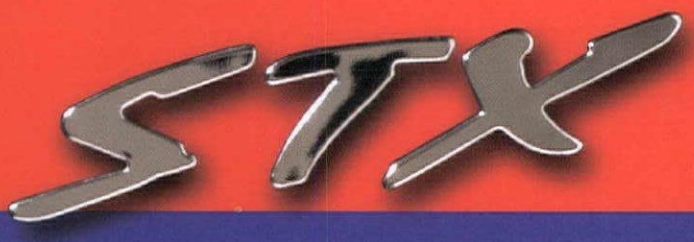
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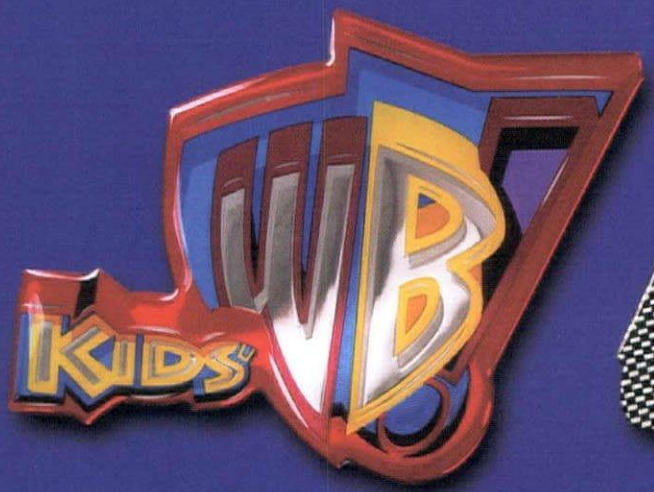








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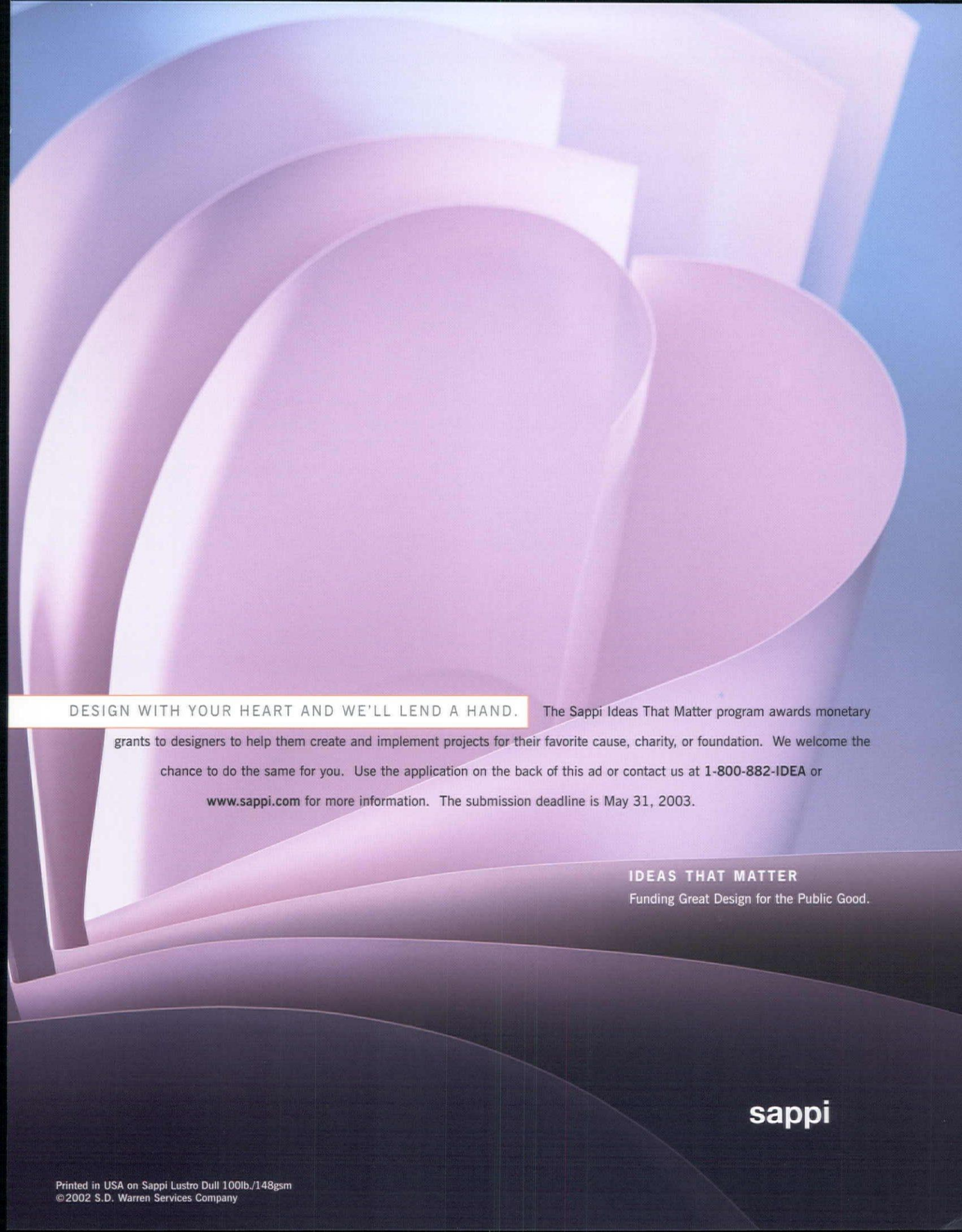
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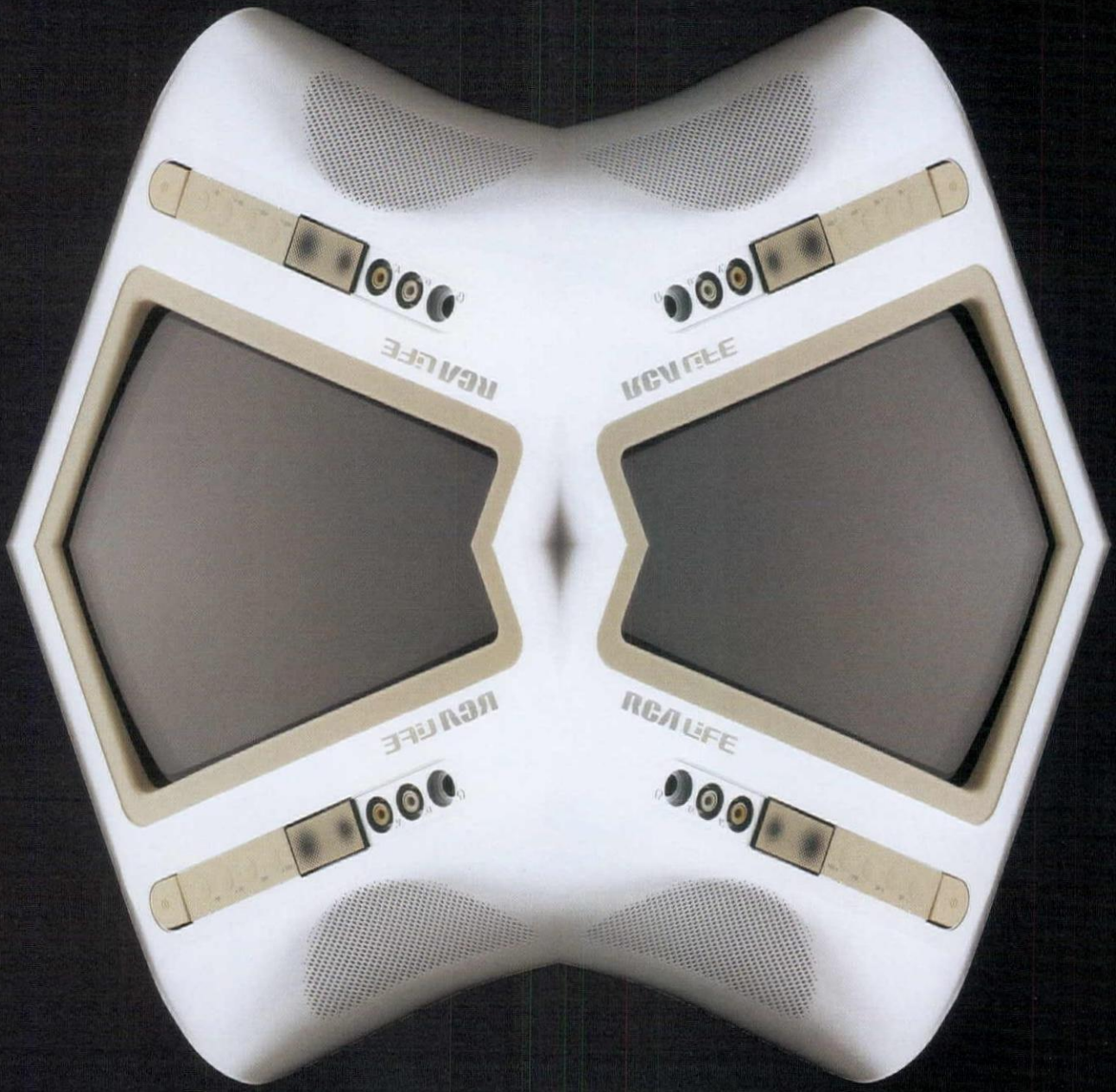
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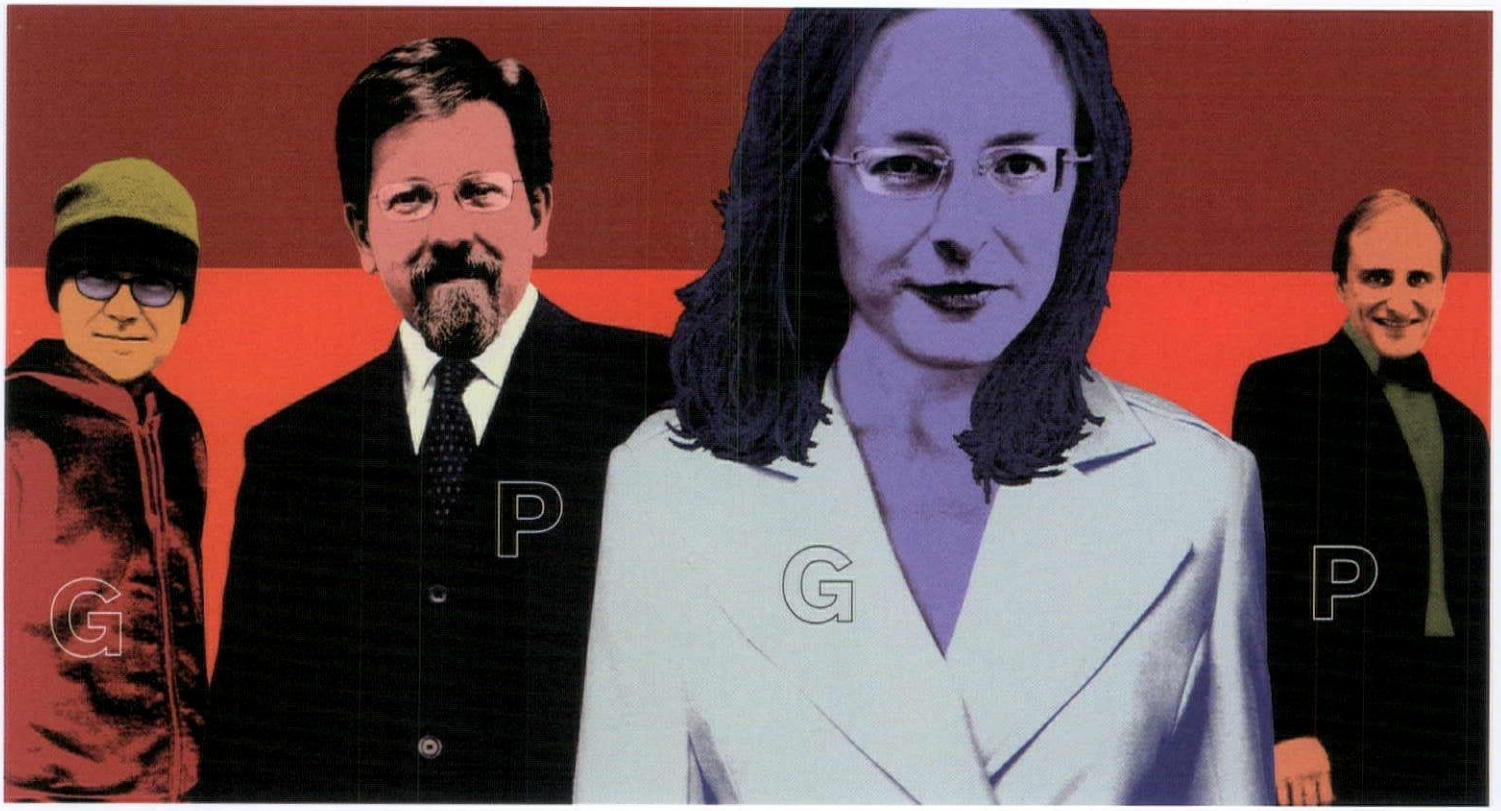


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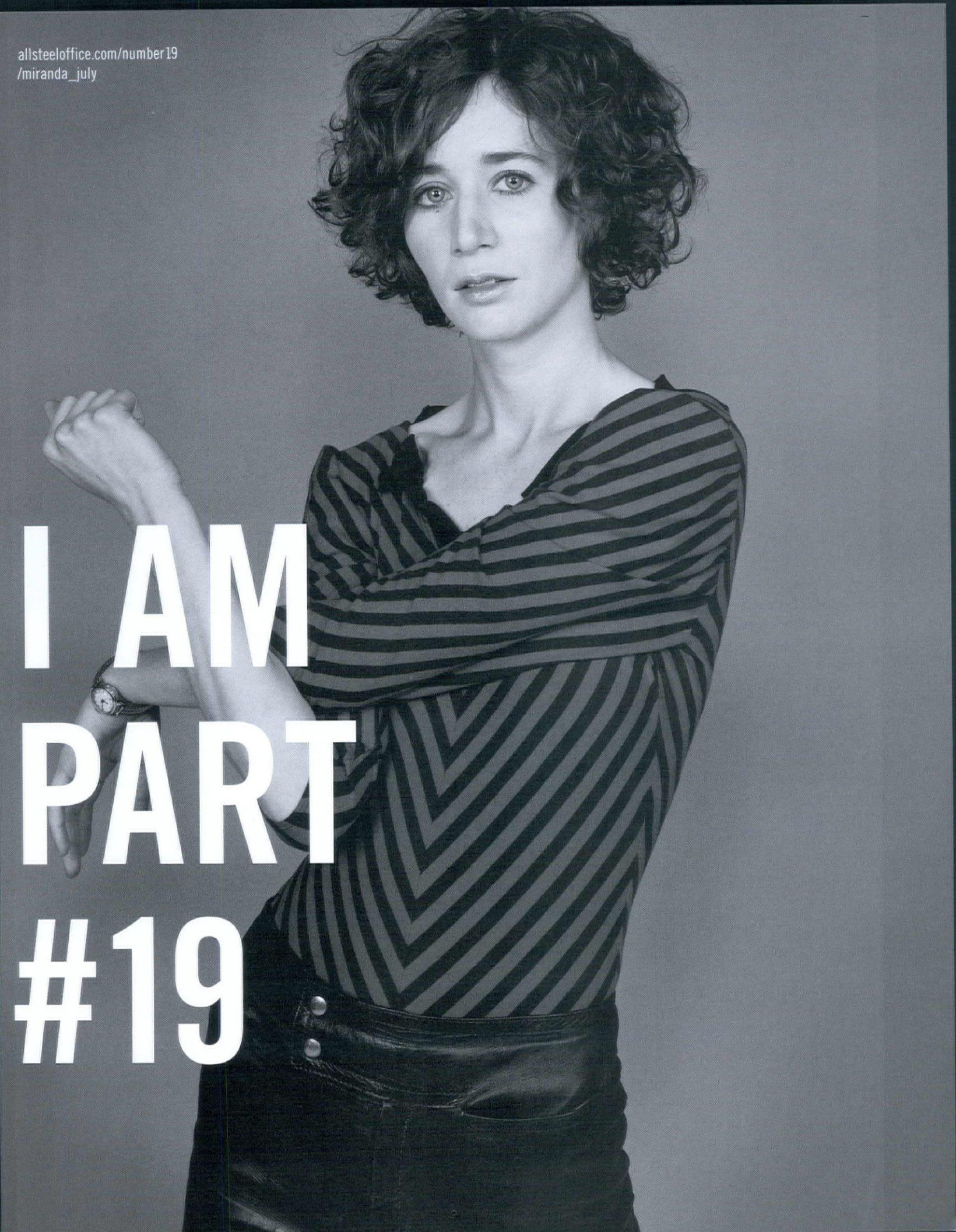


With taxi-driver and meter-change collector aspirations on hold, **PETE MCCRACKEN** is one of the founding partners of Plazm Media in Portland, Ore., and director of Plazm Fonts. Plazm, founded in 1991 by a team of artists, functions as a creative resource aimed at building custom brands, advertising and retail marketing plans using custom typography. The firm publishes *Plazm* magazine and operates a type foundry. Its clients include Lucasfilm, MTV, Nike and Adidas. McCracken led Plazm's design team in creating on-air type identities for MTV Networks and developed custom typographic signatures for Lucasfilm's *Episode 1—The Phantom Menace*. In his spare time, McCracken likes to admire fuzzy logic's dichotomy, write and produce music and listen to his all-time favorite band, The Jackson 5.

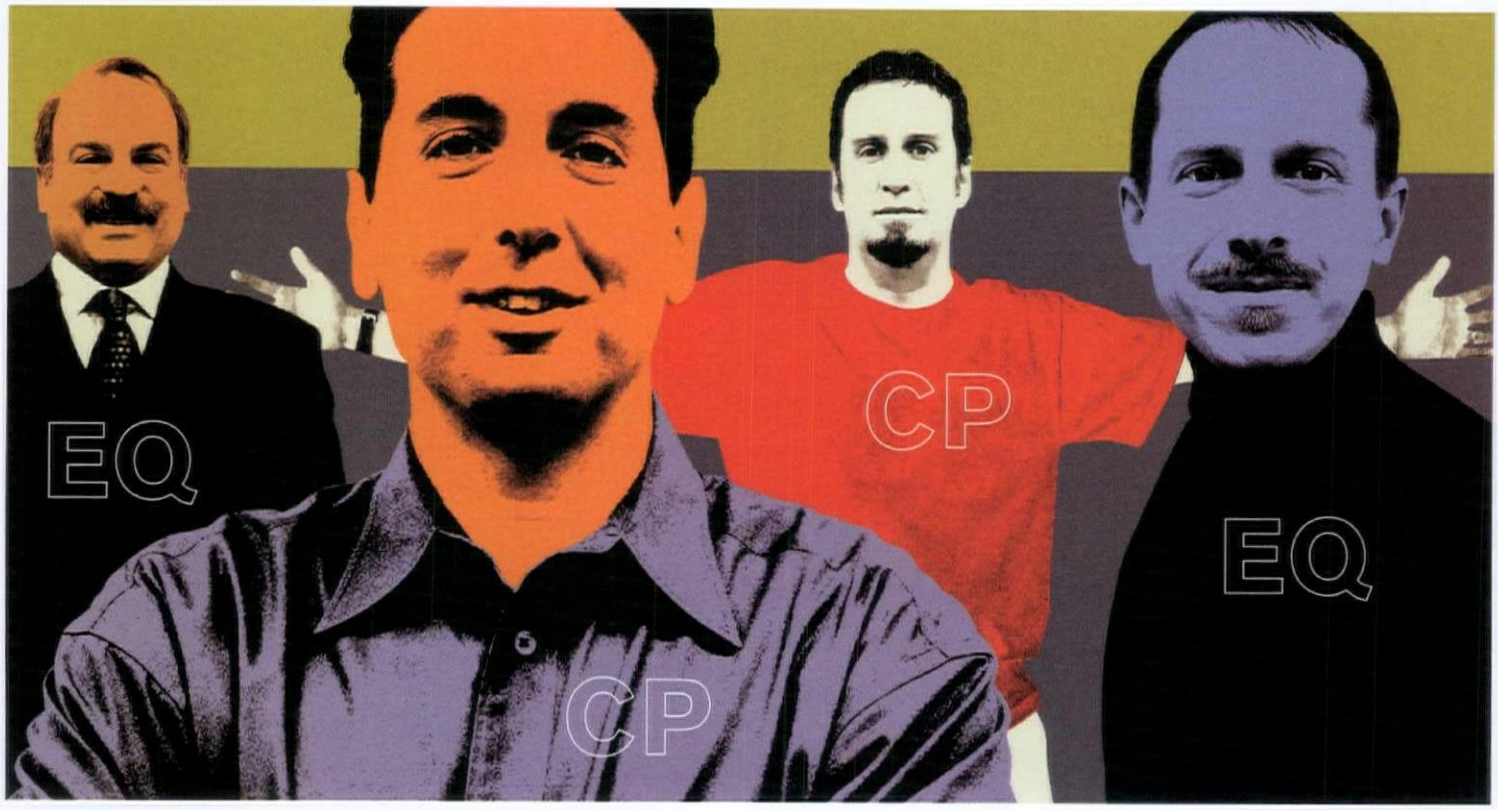
TIM HALE is the senior vice president and image director of Dallas-based Fossil, a fashion accessories design/manufacturing label. In 1987, he joined Fossil to oversee the company's in-house design department. At Fossil, Hale was responsible for developing the concept of tin packages for Fossil watches; some of his packaging work is in the permanent collection of the Museum of Architecture and Design in Chicago. Featured in *Communication Arts*, *Print*, *HOW*, *Graphis* and *Graphic Design USA*, Hale serves on the advisory board for two Dallas-based colleges and is on the HOW Design Conference advisory council. Hale, his wife and three children reside in Sherman, Texas. If he wasn't involved with the design world, Hale says he'd be training horses or singing.

HALEY JOHNSON is president and senior designer of the Haley Johnson Design Co. (HJDC) in Minneapolis. HJDC was established in 1992 and focuses on brand, packaging and product development. Johnson's work has appeared in both national and international design publications since 1986, and her designs have been accepted into the permanent collections of the Smithsonian Institute, Cooper-Hewitt National Design Museum and Fur Kunst und Gewerbe Museums. Some of her clients include Blue Q, Target Stores, Turner Classic Movies and Peace Coffee. Johnson said she'd probably be "painting something" if she weren't a designer.

DAVID TURNER graduated in 1984 from St. Martin's School of Art in London, but not before spending a year at Leamington Technical College, where he says the entry requirement "was being able to spell your own name." In 1988, Turner set up Turner Studio in London before following his future wife, Ellen, to San Francisco and starting Turner Duckworth, a branding firm, with Bruce Duckworth in 1993. Turner heads up the firm's San Francisco office while Duckworth runs the London office. Their work has been in *Clios*, *Graphis*, *Print*, *Design Week* *Communication Arts* and *I.D.*, among others, and Turner is the chairman of the *Clios* design jury. In his spare time, he likes to play jumping games with his daughters, Haley and Lily.


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JURORS



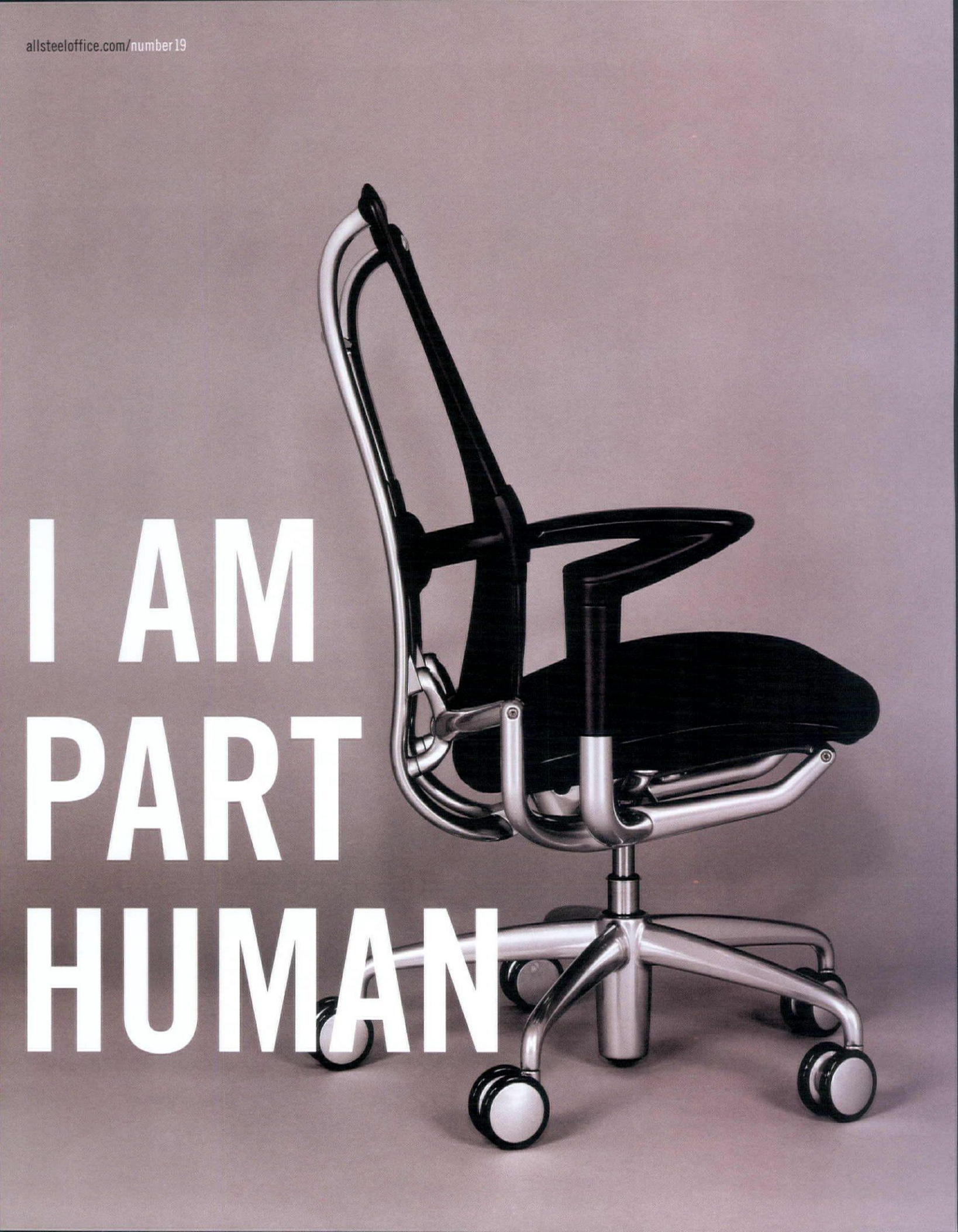
DON STAUFENBERG is the head of industrial design at the corporate headquarters for Fitch Americas in Columbus, Ohio. Fitch has been among the top-five product-design firms in the United States for the last five years and is the only creative consultancy to win three Design of the Decade awards from *BusinessWeek* magazine. Staufenberg has developed PDAs for Compaq, a DNA-based TB diagnostic for Beckton Dickinson, a water-purification unit for Amway and has overseen product development and color strategy for Owens-Corning. He joined Fitch in 1989, after working at Rubbermaid and Herman Miller. A graduate of Kent State University in Kent, Ohio, he now resides in Columbus. In his spare time, Staufenberg likes to design and build furniture and take his two children to "all kinds of events."

STEVE RUSSAK works at Altitude Inc. in Boston. Russak is former partner and vice president of design operations at New York-based Smart Design and former chief operating officer of Refac-Design in Edgewater, N.J. While at Smart, Russak was on the original design team and served as program director for the OXO Good Grips product line. He has led new-product and strategy programs for a variety of clients, including A.T. Cross, Corning and Sunbeam. His work has received awards and recognition from IDSA/*BusinessWeek* and MOMA, and he chairs the design management section of IDSA. As busy as he is, Russak does have time for other activities. "If I'm not working, I'm cycling or trail running," he says. "I have more running shoes than Imelda Marcos has pumps."

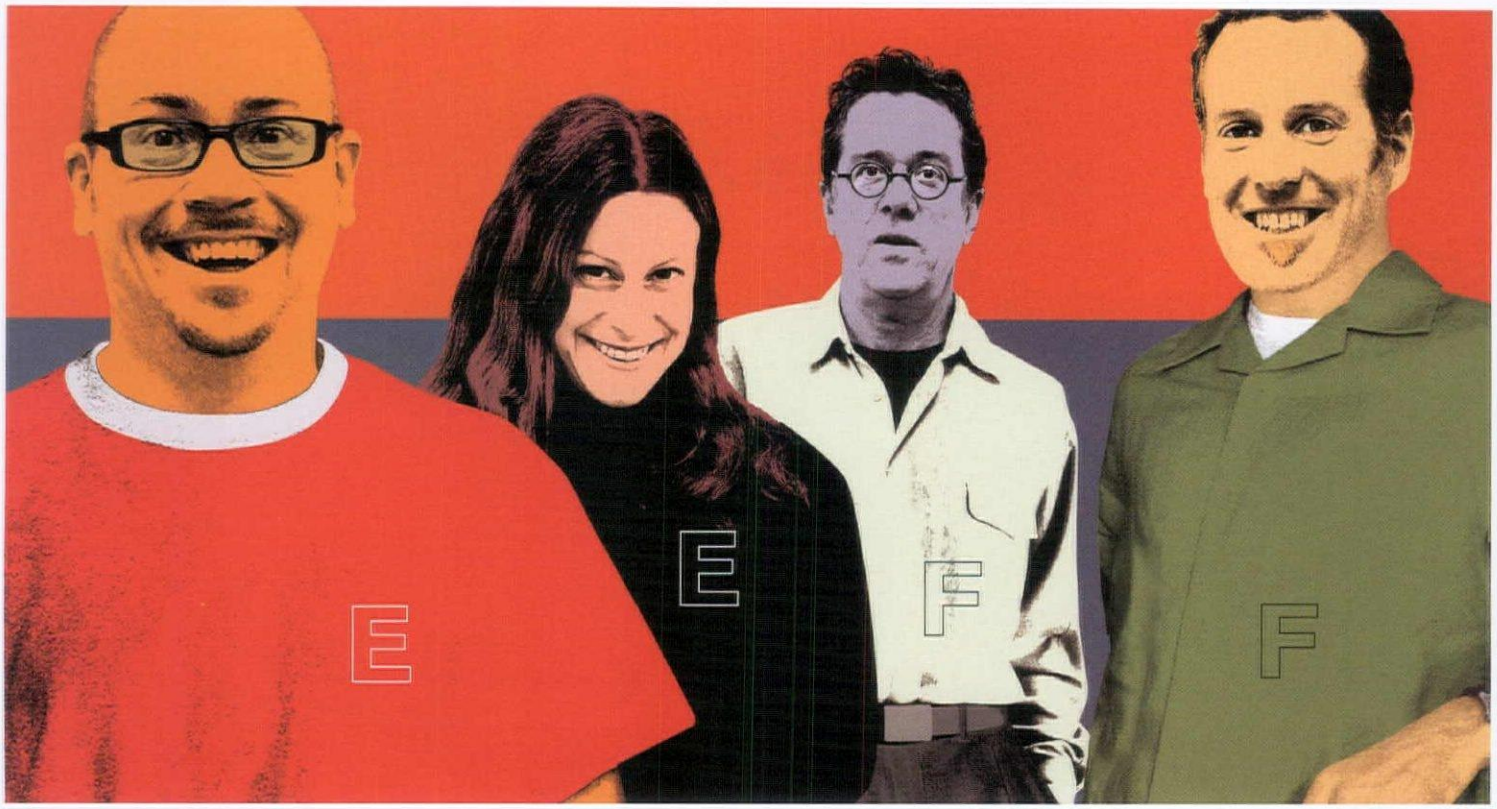
BRETT LOVELADY launched ASTRO Studios, which has offices in San Francisco and San Clemente, Calif., in 1994 to "connect pure creative horsepower to new business opportunities." Lovelady has designed and directed programs for companies such as Nike, Compaq, Sony, HP and Motorola. He won *BusinessWeek*'s Design of the Decade Awards for the Nike Triax sport watch series and for Kensington SmartSockets. Before founding ASTRO, Lovelady was vice president of design at both Lunar Design in Palo Alto, Calif., and frogdesign in Sunnyvale, Calif. He graduated from Brigham Young University in Provo, Utah, and says he gets a continuing education on "the mean streets of Silicon Valley."

GLENN POLINSKY is the design director at Modo Inc., a Beaverton, Ore.-based company that specializes in the design and production of mobile furniture for the medical industry. He has led design efforts for high-profile clients such as Allergan, Philips, Augustine Medical and GE Medical Systems since joining Modo in 2000. Previously, Polinsky founded and directed In Form, a manufacturer of contemporary home products, whose clients included the Guggenheim, MOMA, Starbucks and Crate & Barrel. Polinsky's designs have won a variety of awards, including *I.D. Magazine* awards and first prize in Limn's Workspace Competition in 1988. When not working at Modo, or at his other full-time job as father of three boys, Polinsky likes to listen to jazz ("not the Kenny G variety," he's careful to note).

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JURORS

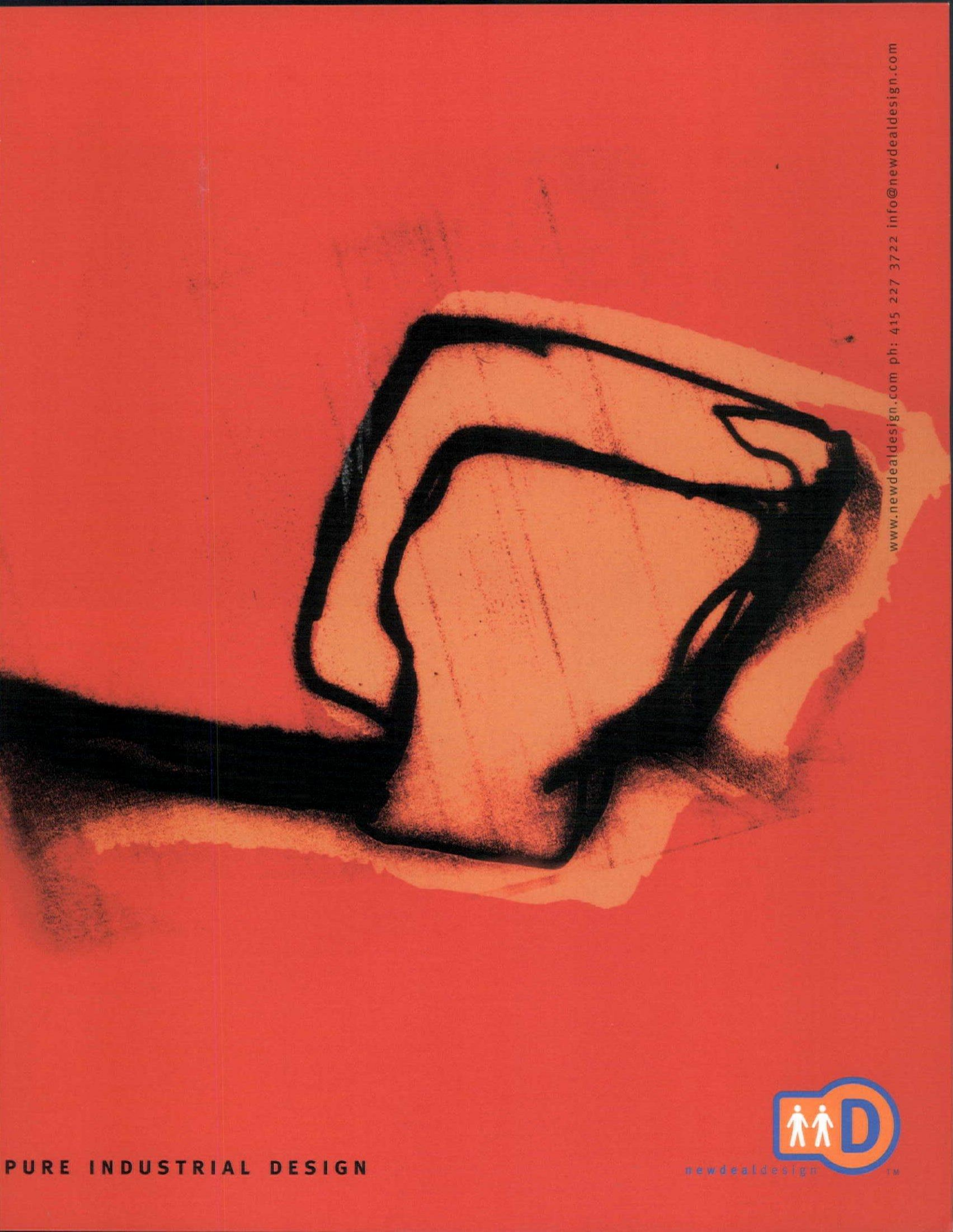


A former cartoon character (Captain Caveman) for a Paramount Studios amusement park (where he met his wife, a balloon girl), **STEVE McGOWAN** is now the vice president and creative director at FRCH Design Worldwide in Cincinnati. At FRCH, McGowan has worked with the Discovery Channel to create stores that combine shopping with education and a multi-sensory experience; developed brand-image strategies and designs for a new prototype with Starbucks; and concepted and designed Disney environments that combine storytelling, show control and multi-story experiences. He's also on the professional critic panel at the University of Cincinnati's College of Design, Art, Architecture and Planning. McGowan covets hotel-room keys (he says he has hundreds), adores his family and is totally freaked out by mimes.

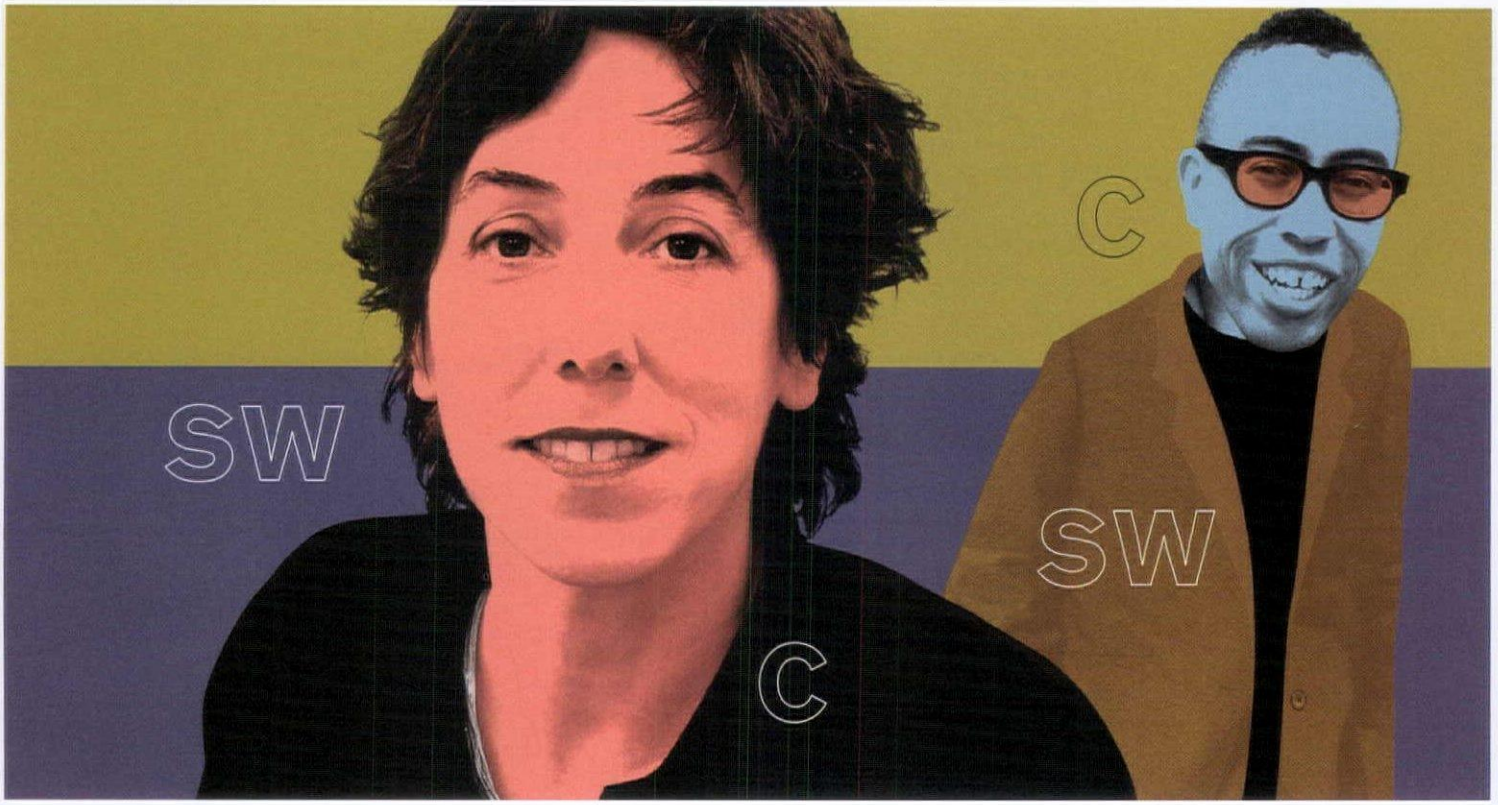
As part of New York-based BOYM Partners Inc. since 1995, **LAURENE LEON BOYM** says she's doing exactly what she has wanted to do since she was 7 years old, adding that in her next life, she'd do the same. Boym has taken part in the designs of tableware for Authentics, watches for Swatch and exhibitions at the Cooper-Hewitt National Design Museum in New York and the National Building Museum in Washington, D.C. Her designs are also in MOMA's permanent collection. Boym helped found the Association of Women Industrial Designers and teaches product design at Parsons School of Design in New York. In her spare time, Boym says she likes to study Thai kickboxing, always followed by the consumption of "significant" amounts of chocolate. She also has a son, Bobby.

ROB FORBES is the head of design at and founder of Design Within Reach, which launched in 1999. A San Francisco-based catalog, Internet and studio retailer, Design Within Reach offers classic and modern furniture, lighting and accoutrements for designers. Forbes is an accomplished artist and has exhibited his work nationally in solo and group exhibitions. He received a National Endowment for the Arts Individual Artists Grant in 1981 and is currently on the board of directors for SFJAZZ and the International Design Conference at Aspen. Forbes also lectures at design conferences worldwide. Forbes says he spends a lot of his spare time around salt water: rowing, fishing, swimming and relaxing.

A former drummer for a new-wave band, which he left to pursue his career in design, **CHRISTOPHER DEAM** is a San Francisco-based designer and architect who works in furniture design, architecture, interiors and product design. In 1991, he started his architecture and design studio, CCD, and began building and distributing his own furniture designs. In 2000, he licensed the majority of his designs to other companies and now designs for manufacturers and selected architectural commissions. Deam's work has been published internationally and has been awarded the Good Design Award, the 2000 ICFF Editor's Award and the 1997 ICFF Editor's Award for Best Furniture. Deam balances his time between his design studio, teaching, his family and surfing.


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JURORS



DAWN BARRETT is the dean of the architecture and design division of Rhode Island School of Design in Providence, R.I. This division includes approximately 900 undergraduate and graduate students in the departments of architecture, landscape architecture, interior architecture, industrial design, graphic design, apparel design and furniture design. Previously, Barrett was head of the department of design at the Jan van Eyck Akademie, a post-graduate "werkplaats" and research center for fine art, design and theory in Maastricht, Netherlands. Barrett is a published writer and has done curatorial work for museums. She graduated from the University of Massachusetts in Amherst and earned her master's degree in design from the School of Design at North Carolina State University in Raleigh, N.C.

New York-based **STEPHEN BURKS** is a multidisciplinary designer and design director on projects that range from graphics and packaging to consumer environments, furniture and industrial design. He has developed concepts, products and furniture for Clinique, Seagrams, Cappellini and Swatch. Burks exhibited his brand of products, Readymade, and his furniture collections at the 1997 Milan Furniture Fair, 1998's ICFF and Zero in 2000 as part of OFFSITE. Burks studied architecture at the Illinois Institute of Technology (IIT) in Chicago, product design at IIT's Institute of Design and attended Columbia University's Graduate School of Architecture in New York. "If I wasn't a designer," Burks says, "I'd be creatively traveling the world partying my ass off."


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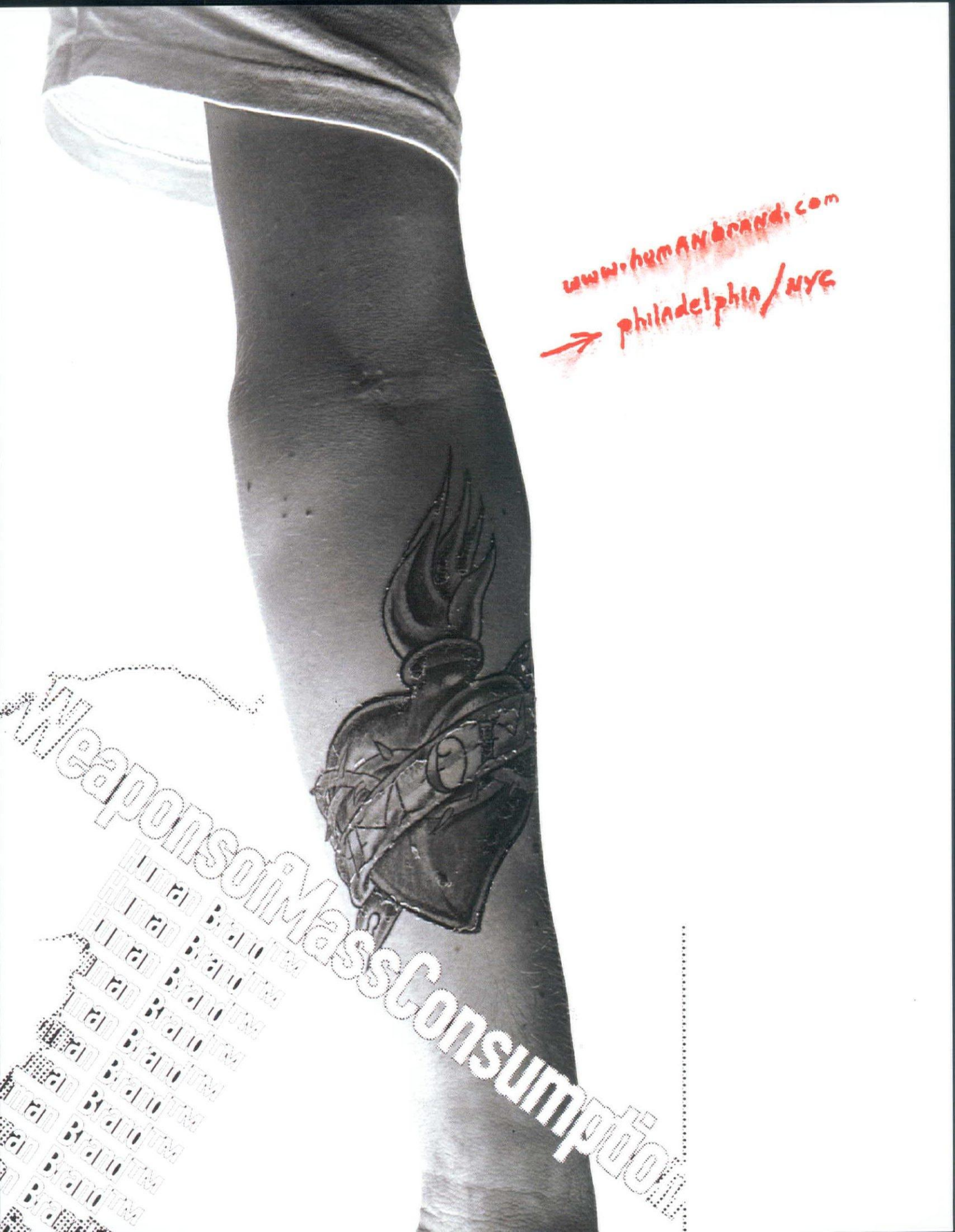


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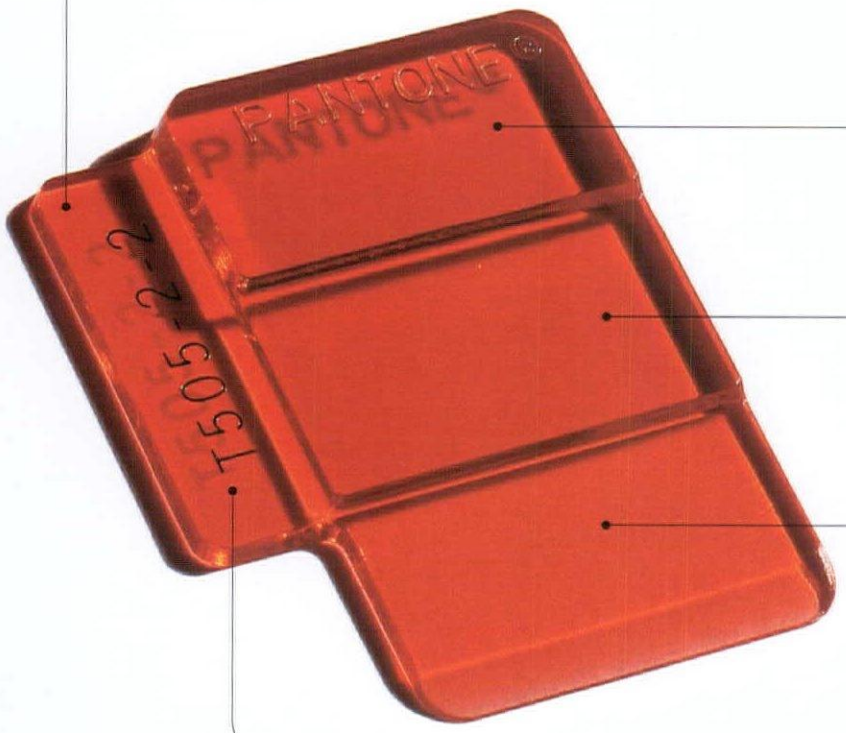
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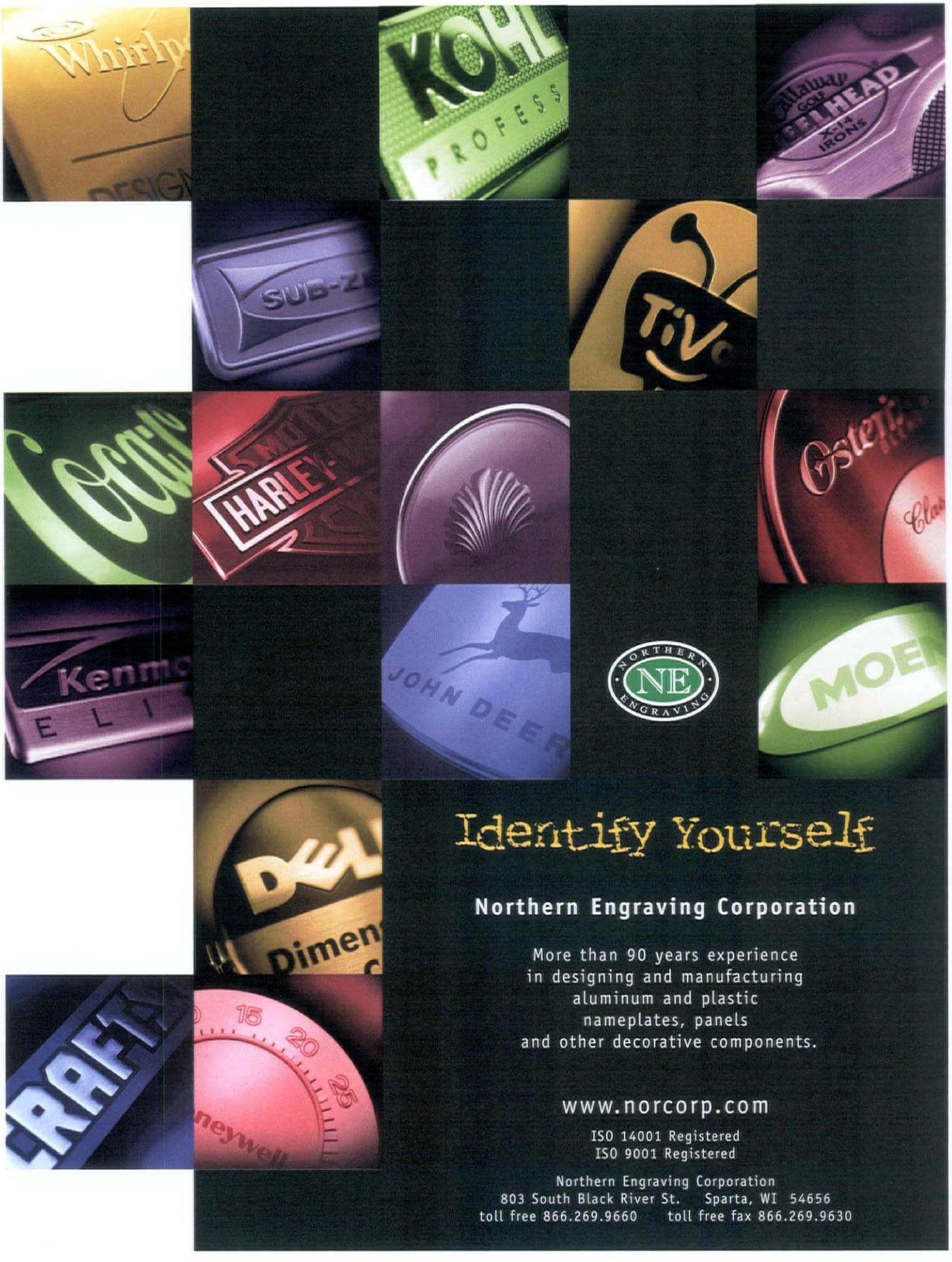
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EDITOR'S NOTE: DISCOURSE ON DESIGN

The Annual Design Review is no ordinary issue of *I.D.* The end product reflects a yearlong journey for the magazine staff—from juror selection to detailed orchestration of the judging process, slide preparation, numbering entries and shuffling and reshuffling piles of paperwork. Each year we get to play host to some of the design industry's most innovative visionaries. Nothing in our day-to-day jobs compares to the experience we enjoy for a few weeks in the winter when we excitedly open packages from designers all around the world and lay them out on tables for careful evaluation.



JAYNE A. CLOSE

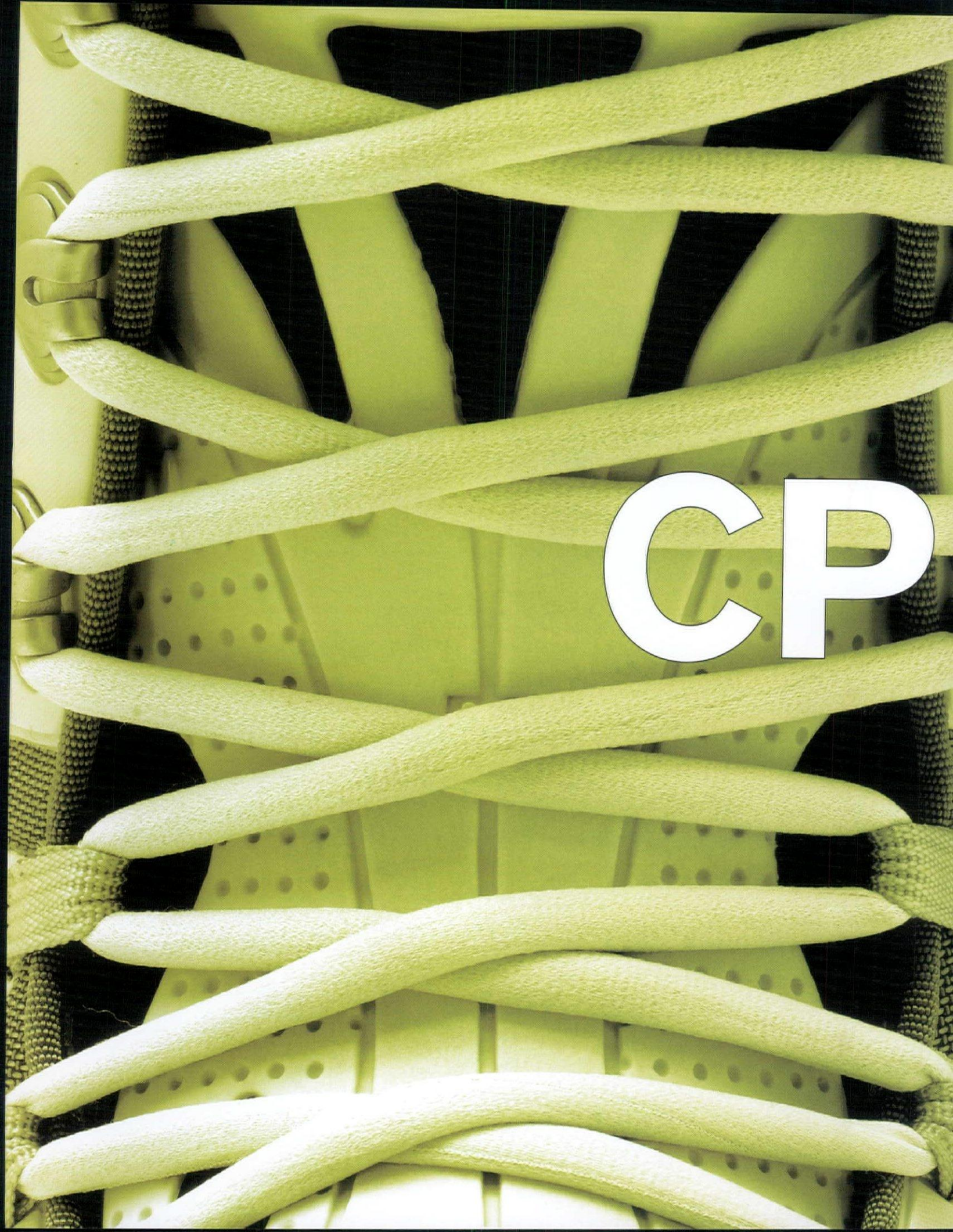
The best part of this process is the lively discussion that percolates over the two-week judging process. This year, while environments jurors Laurene Leon Boym and Steve McGowan contemplated the end of the minimalist white-box era of modern architecture and interior design, furniture jurors Rob Forbes and Christopher Deam discussed the passing of formal, modernist trends and eliminated entries that Deam said "emphasized style over sense." Functional designs that solved real problems prevailed.

Don Staufenberg and Glenn Polinsky, meanwhile, examined entries in the equipment category, paying careful attention to humanistic elements and functional capabilities, often pausing to thoroughly delineate what constitutes real innovation in design. Brett Lovelady and Steve Russak simultaneously crafted an itemized working definition for good consumer-product design: "It needs to effectively communicate and to be visually beautiful, functionally innovative and well-resolved," Russak explained, while writing these criteria on a dry-erase board as a reminder. Graphics jurors Pete McCracken and Haley Johnson and packaging jurors Tim Hale and David Turner (and jurors in nearly every category, for that matter) discussed the lamentable lack of wit in this year's designs. "There's a danger of designers taking ourselves way too seriously," Turner explained. "The whole industry sometimes gets caught up in that."

But without a doubt, the concepts and student work categories, juried by Dawn Barrett and Stephen Burks, sparked the most animated discussion and debate this year. Digital technology, classroom curriculum, blue-sky exploration, overstyling, simplicity, basic product necessity, project presentation, research quality and the value of fictional products were among the topics Barrett and Burks examined. Their conversation spilled over to meal breaks and continued even as the two jurors left for the airport—literally, until they parted ways.

We were, as we've been in years past, thrilled with our jurors' devotion and enthusiasm while thoroughly examining the 2,213 entries in this year's Annual Design Review. Publishing the 191 winners you see here brings us great pleasure and provides closure to our yearlong efforts to find the best work in multiple disciplines of design. Already, we look forward to the passionate discussions we'll take part in next year.

JENNY WOHLFARTH, EXECUTIVE EDITOR


CP

CP

BEST OF CATEGORY

BRANI BELT

Athletes, fashion police and indulgent gourmands alike will find it hard to resist the Brani Belt, an utterly overdue concept in unisex "waistwear" that blends new-age materials with urban couture. Eschewing traditional pin-and-hole belt configurations, this smart accessory, designed by Clemtone Design Studio of Ronse, Belgium, features a sleek, ratcheted closure system (à la ski boots) that's adjustable in micro increments of 2 millimeters. Its tail disappears neatly and discretely behind its head, creating symmetrical closure. And Brani is durable to boot: It sports a thermoplastic-resin handle, a pliable, waterproof body and an optional add-on utility clip.

Available in a range of snarky colors, from "yellow snow" to "black lab," the serpentine product and its womb-shaped packaging are unapologetically sexual in form, paying due credence to the human anatomy found just below the belt.

Jurors lauded Brani for its succinct blend of style, functionality and wit, not to mention its cogent application of industrial-strength materials to the fashion world. "It's a perfect example of stepping outside of existing design boundaries to redefine a category," Lovelady said. Russak added, "When you put it through the paces, every detail works. The design is well-resolved: It looks great, works great and feels great."







Clemens van Himbeeck (left) received his license in product development from the Higher Institute for Architecture and Urban Studies (HAIR) in Antwerp, Belgium, and pursued subsequent design training in Germany, the United States, the United Kingdom and the Netherlands. He authored more than 25 patents for Samsonite Europe NV before founding Clemtone Design Studio in 1994.

Geraldien Haelvoet (middle) studied fashion design at the Academy of Antwerp and applied graphics at the St. Lukas Institute of Antwerp and Gent in Belgium. Haelvoet designed for Tricot VEM, Publishing Business Houtland, Algoet Thérèse and Forms by Chris Mestdagh before joining Clemtone.

Robin Delaere (right) holds a license in product development from HAIR. Delaere has designed consumer products, furniture and interiors for a wide range of clients, including Delft Sensor Systems, Vabor NV, Samsonite Europe NV, Philips Design Center, VIZO, Etap Yachting, IPSO-LSG Group and the Flemish government.



HOW DID YOU ARRIVE AT DUPONT HYTREL AS YOUR MANUFACTURING MATERIAL OF CHOICE?

I applied this material years ago in handles for luggage (Spark collection Samsonite '98). It's flexible but strong and, therefore, resistant to wear and tear. Also, it can be injected in products with variable thickness, and it ages nicely. Until now, its applications have been mostly relegated to the automotive field for protective devices such as airbags.

HOW DOES THE PACKAGING COMPLEMENT THE PRODUCT?

The inspiration for the packaging came from the notion of a snake charmer luring a cobra from its *fakir* basket. We wanted product visibility, so we made the packaging translucent. And, for continuity, the shape of the belt's quick-release button is reiterated in the shape of the case.

DESCRIBE THE RESEARCH THAT INFLUENCED YOUR APPROACH.

Interestingly, we found no recent background material of relevance. It was as if the belt's buckle and strap components had never been reconsidered since its basic execution in ancient times. Historically, the belt has been an emotionally loaded accessory. In the medieval era, wearing a leather belt stood for virginity. Today, a belt expresses both power and elegance. Sometimes it has an erotic connotation. So we needed a strong expression in styling, and its semantics had to be clear. The snake shape was a logical result of "form follows function"—which, in this case, was appropriate since we were starting with new functions. The trick was figuring out how to incorporate a "hard" mechanical system (the ratcheted closure device) in a long, narrow, flexible product using injection molding.

CLIENT The OrangTiga Company, Antwerp, Belgium: Alexander Koene and Jan De Lancker, principals **DESIGN** Clemtone Design Studio, Ronse, Belgium: Clemens van Himbeeck, founder/creative director; Robin Delaere, industrial designer; Geraldien Haelvoet, co-founder/graphic designer; Isabelle Desmet, assistant **MATERIALS|FABRICATION** injection-molded Dupont Hytrel (belt) and Dupont Rynite (closing mechanism) **HARDWARE|SOFTWARE** Ashlar-Vellum Pro, ProEngineer, Adobe Illustrator

EVERY YEAR, THE CONSUMER PRODUCTS CATEGORY PRESENTS ITSELF AS THE ULTIMATE CHALLENGE FOR JURORS, WHO MUST COMPARE A RANGE OF DISPARATE OBJECTS USING A SET OF UNIVERSAL CRITERIA. THIS YEAR WAS NO EXCEPTION. JURORS BRETT LOVELADY AND STEVE RUSSAK WADED THROUGH MYRIAD FLAT-SCREEN TVS, HANDHELD PERSONAL ELECTRONIC DEVICES AND A HODGEPODGE OF SPORTS EQUIPMENT, APPLIANCES AND HOUSEWARES TO SELECT THE TOP ENTRIES. "IT'S HARD TO COMPARE DOG BOWLS TO STATE-OF-THE-ART WASHING MACHINES, BUT EVERY PRODUCT MUST MEET ALL THE CRITERIA: FUNCTIONALLY INNOVATIVE, AESTHETICALLY BEAUTIFUL AND WELL-RESOLVED," LOVELADY SAID. "THE USER NEEDS TO IMMEDIATELY AND INTUITIVELY KNOW WHAT TO DO WITH THE PRODUCT."

RUSSAK ADDED THAT THE ENTRIES THAT DIDN'T MAKE THE CUT WERE SIMPLY UNRESOLVED. "WE WERE DISAPPOINTED THAT WE DIDN'T SEE MORE PRODUCTS THAT STEPPED OUTSIDE THE PREDICTABLE, THAT RAISED THE BAR. THOSE THAT DID–THE BRANI BELT AND THE TITANIUM G4–REALLY STOOD OUT FOR THEIR INNOVATION, FOR PUSHING BOUNDARIES."

APTLY REFLECTING THE RANGE OF **CONSUMER PRODUCTS** ENTERED IN THIS YEAR'S COMPETITION, THE TWO BEST OF CATEGORY WINNERS (THE BRANI BELT AND THE APPLE TITANIUM POWERBOOK G4) CAME FROM OPPOSITE ENDS OF THE TECHNOLOGY SPECTRUM: LOW-TECH AND HIGH-TECH. THE JURORS WERE EQUALLY FASCINATED WITH BOTH, SPENDING AS MUCH TIME TRYING ON AND MODELING THE BELT AS THEY DID EXPLORING THE INTIMATE FEATURES OF THE G4. "IT'S IMPORTANT NOT JUST TO EMBRACE TECHNOLOGY FOR TECHNOLOGY'S SAKE," RUSSAK SAID. "THESE PRODUCTS HIT ALL THE RIGHT BUTTONS. WHEN IT'S GOOD DESIGN, YOU JUST KNOW IT."

JURORS: STEVE RUSSAK AND BRETT LOVELADY





CP

BEST OF CATEGORY

APPLE TITANIUM POWERBOOK G4

Apple is back and sexier than ever. Last year, it was the devastatingly simple G4 Cube that garnered jurors' accolades for its pared-down aesthetic and intimate scale. Now, with the Titanium PowerBook G4, the Cupertino, Calif.-based Apple design team parlays that same tight vernacular and exhaustive integrity in an area where spatial economy matters even more: the nomadic landscape of wireless computing.

Lithe as a wafer and lighter than your average stack of subway reading, the 1-inch-thick, 5.3-pound Titanium PowerBook G4 distills portable hardware to its bare essence. Judges lauded the elegant, fat-free design for its "control and restraint," crowning it as the "next step overall in laptops."

With its svelte titanium "skin" stretched over a carbon-fiber frame, the Titanium PowerBook G4 combines the satiny finish of a fine accessory with the durability of an airline engine. Inside, it's all muscle. Offering supercomputer performance, the sub-notebook boasts a 15.2-inch-wide screen display, a slot-loading DVD drive, full multimedia capabilities, untethered Internet access and a five-hour lithium-ion battery.

"It's a pure vision well-executed," Lovelady said. "It's one of the few products that over-delivers on its promise. It surpasses what I thought it could do. There's great emotional fulfillment." Russak added, "It's a seamless blend of high technology, art and grace. The closer you get, the more you love it."





DESCRIBE YOUR DESIGN PARAMETERS.

Our overall objective was to design the lightest and thinnest full-featured portable computer. We also wanted to develop a design whose identity was founded on a thorough understanding of the materials and processes of its construction.

WHY TITANIUM?

Titanium tends to be used in extreme applications where material performance is of greater concern than material cost. No other material yielded the strength, stiffness and thickness requirements of our design objectives.

WHAT OTHER MATERIALS AND PROCESSES DID YOU CONSIDER USING?

We looked at a number of engineering polymers, cast metals and a range of sheet metals. In the end, compositing the titanium sheet with a carbon-filled frame provided a more compelling solution than anything we could have achieved with a single material. In order to achieve this combination in a manufacturing environment, however, new manufacturing and assembly lines had to be developed.



Members of the Apple industrial design team include (l to r): Eugene Wang, Matthew Rohrbach, Christopher Stringer, Duncan Kerr, Danny Coster, Daniele De Iuliis, Jonathan Ive, Doug Satzger, Richard Howarth and Bart Andre. Not pictured: Cal Seid.

CLIENT Apple Computer Inc., Cupertino, Calif. **DESIGN** Apple Industrial Design, Cupertino, Calif. **MATERIALS|FABRICATION** titanium and carbon fiber **HARDWARE|SOFTWARE** Macintosh, Ashlar-Vellum, Alias|Wavefront Studio





MINI COOPER

Russak called the MINI Cooper an "exciting transformation of a classic design icon with appropriate modern-day performance." Introduced in 1959 to the British market, the original MINI quickly earned a reputation as a pop-culture symbol and a motorsport success. The revamp of this cheeky British classic, designed by BMW Group of Munich, Germany, and introduced to the U.S. market in spring 2002, takes cues from its predecessor's quirky shape and colors, but with more technological bells and whistles, including six airbags and Dynamic Stability Control. Lovelady liked the car's nostalgic, cult appeal. "We're seeing a variety of character overlays to the product, and each gives it its own expression," he said. "There's humor to the car. I like the fact that they moved the branding to a prominence that revitalizes its impact."

CLIENT|DESIGN BMW Group, Munich, Germany: BMW Design Team **HARDWARE|SOFTWARE** sketches and clay models; CAS/CAD virtual design

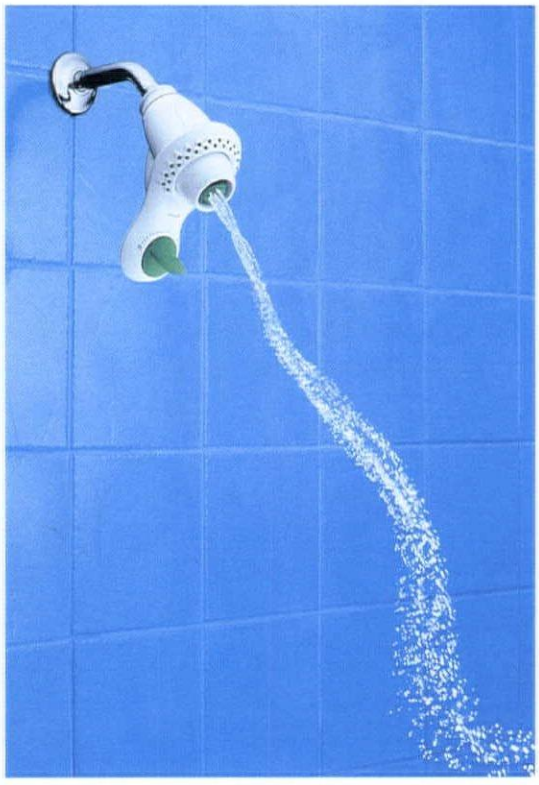
DELL ADA995 ALTEC LANSING MULTIMEDIA SPEAKER SYSTEM

This high-performance, multimedia speaker system, by M3 Design of Round Rock, Texas, comprises six interconnected components: two front satellite speakers, one center speaker, two rear surround-sound satellite speakers and one subwoofer speaker. Designed for small rooms, the satellite speakers boast a friendly, animated aesthetic. The speaker housings' organic form provides a tuned audio chamber, while ribbon-like metal feet elevate each satellite for controlled sound delivery. Jurors lauded the speakers' maneuverability, stability and computer-system integration, but Lovelady noted it would be better as a wireless system. Russak said, "The base is no more and no less than it needs to be; it doesn't add unnecessary weight or increase the footprint, and it's an elegant design."



CLIENT Dell Computer Corp., Round Rock, Texas **DESIGN** M3 Design Inc., Round Rock, Texas; Dell Industrial Design Team, Round Rock, Texas **MATERIALS|FABRICATION** die-cast and coated metal base; high-impact, injection-molded polystyrene speaker housings; perforated, formed sheet-metal speaker grilles **HARDWARE|SOFTWARE** Dell Precision, Ashlar-Vellum, Adobe Photoshop, Alias|Wavefront Studio, ProEngineer





MOEN REVOLUTION SHOWERHEAD

Moen's consumer research showed that people wanted greater water flow and force from their showerheads, as well as spray options. So to create a unique water-delivery effect, Moen developed Revolution technology, which enhances the water's feel by spinning each water droplet while simultaneously twisting the entire shower stream. The water stream contains larger drops moving at higher velocities, lending the perception of higher pressure. To visually reinforce the more powerful effect, Design Continuum of Boston references the shape of a jet engine in the showerhead barrel design. Judges applauded the innovation and execution. Russak noted, "Putting the controls below the spray of water was a unique way to change an old format."

CLIENT Moen Inc., North Olmsted, Ohio: Dan Buchner, vice president, design and innovation; Tim McDonough, product manager; Tom Overberg, principal engineer; Eduardo Milrud and Chris Gilbert, senior designers **DESIGN** Design Continuum, Boston: Kevin Young, principal, industrial design; Gianfranco Zaccai, president and CEO; DD Studio, Carlsbad, Calif.: Charles Curban, principal; Philips Design, Eugene, Ore.: Mark Snyker, materials and processes; Center for Creative Studies, Berkley, Mich.: Robert Rabinowitz, industrial designer **MATERIALS|FABRICATION** co-injection molding, hot-plate welding; dial: non-slip material; laser-etched graphics and branding **HARDWARE|SOFTWARE** Windows NT WorkStation, ProEngineer, Adobe Photoshop



OXO GOOD GRIPS SUCTION CUP BATHROOM ACCESSORIES

Designed by New York-based Smart Design for OXO Intl., Good Grips Suction Cup Bathroom Accessories were created to solve a variety of organizational problems common in smaller spaces. The products—large and small soap dishes, a corner shelf, light- and heavy- duty hooks, an adjustable, fogless mirror and accessories for holding razors, toothbrushes and toothpaste—can attach to glass, tile and other smooth surfaces. Design features include soft, round edges, fun colors and super-strength suction cups. Lovelady liked the combination of materials and system approach, while Russak admired the unique integration of structural and tactile materials with color, noting that "suction-cup products have come a long way."

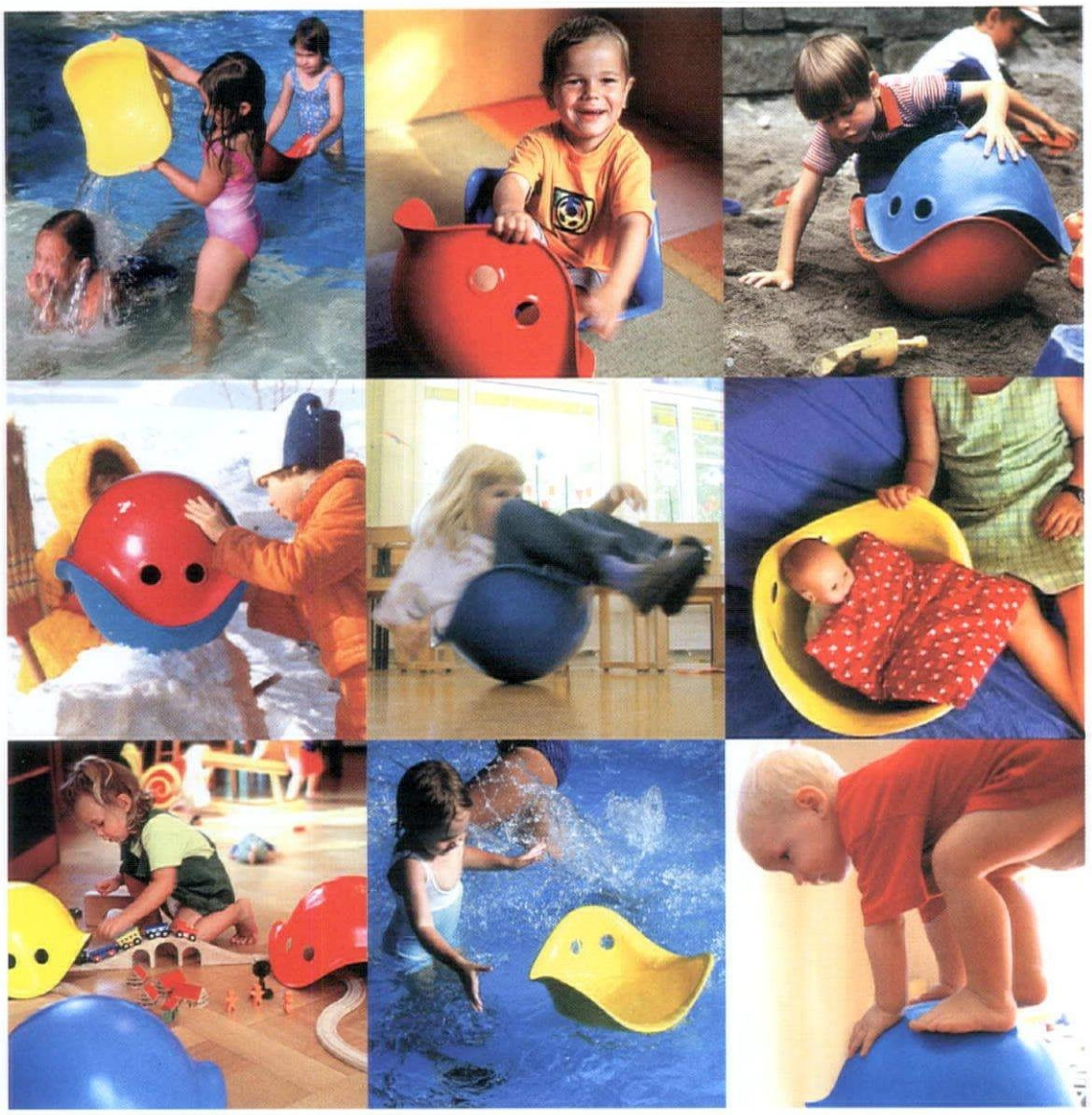
CLIENT OXO Intl., New York **DESIGN** Smart Design, New York: Scott Henderson, director, industrial design/lead designer; Steve Vordenberg, Allen Zadeh and Arsenio Garcia, design team; OXO Intl., New York: Lorcan Geraghty, engineer **MATERIALS|FABRICATION** injection-molded rigid PVC, injection over-molded soft PVC **HARDWARE|SOFTWARE** Windows NT, ProEngineer, ProDesigner, Ashlar-Vellum

GALAXY PLAYGROUND EQUIPMENT

According to designers at Kompan A/S of Olympia, Wash., Galaxy is a new way of creating a playground, where everything has a purpose and nothing is superfluous. Geared toward children ages 6–12, Galaxy features an open design that allows children to approach it from various angles and stimulates their creativity to plan new routes through the "constellations" every time. Mobile details are integrated throughout, allowing children to interact both with the equipment and with one another. Russak said the system's attention to design would appeal to older children, while Lovelady commented that it's "architecturally pleasing."



CLIENT|DESIGN Kompan A/S, Olympia, Wash., and Denmark: John Frank, director; Michael Laris, Karin Müller, Lani Wollwage, Claus Fink Isaksen, Hap Parker and Ulla Hansen, design team **MATERIALS|FABRICATION** posts: hot-dipped, galvanized steel; connector balls: high-strength, hot-pressed brass core with black polyurethane finish and polyamide plugs; triangle frames, grips and post tops: powder-coated, welded-steel core with vulcanized black polyurethane exterior; rocking tube and play shells: rotomolded, thick-walled, UV-stabilized polyethylene; climbing nets: steel-reinforced PA rope; net connectors: riveted, die-cast aluminum; rotating orb: roto-molded polyethylene seat, stainless-steel sleeve with exchangeable core of low-friction plastic around a threaded, stainless-steel tube **HARDWARE|SOFTWARE** AutoCAD, Mechanical Desktop





BILIBO

Designed as a children's toy, Bilibo is a simple plastic shell that can be used for a wide range of indoor and outdoor activities. It's also useful as "furniture," for sitting or storage. Designer Alex Hochstrasser Industrial Design of Zürich, Switzerland, chose nontoxic, durable, recyclable polyethylene because it's safe for children. Jurors liked the design's simplicity, noting it would easily appeal to a child. "It's refreshingly low-tech and versatile," Russak said. "It really grows on you—it's a discovery toy." Lovelady added, "I was pleasantly surprised by the quality; it's very well-executed."

CLIENT|DESIGN Alex Hochstrasser Industrial Design, Zürich, Switzerland: Alex Hochstrasser, president **MATERIALS|FABRICATION** injection-molded, high-density polyethylene
HARDWARE|SOFTWARE Apple PowerBook G3, digital still and video cameras, Ashlar-Vellum, Adobe Photoshop, Adobe Illustrator



MASTER LOCK TITANIUM SERIES PADLOCK LINE

Designers at West Newton, Mass.-based Design Continuum created the Titanium series to bring padlock design into the 21st century—it had remained unchanged for 50 years—and to introduce new segment-specific products. Improvements include a rotary shackle with collar for added security against prying; overmolding to keep the lock from scratching what it's protecting; keyhole covers that keep contaminants out; a front-facing keyhole for better ergonomics and single-handed operation; oval architecture for comfort; and easily changed parts that allow for aesthetic and functional tailoring to market segments. Jurors liked the product on all levels. "Form, functionality, aesthetics and marketability strike a successful balance," Russak said.

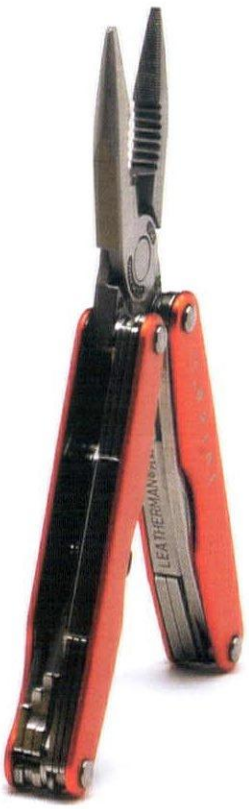
CLIENT Master Lock Corp., Milwaukee **DESIGN** Design Continuum, West Newton, Mass.: Gianfranco Zaccai, president/CEO; Joseph Geringer, senior industrial designer; Roy Thompson, Noelle Dye, Harry West, Maryann Finiw, David Chastain and John Fiegner, design team **MATERIALS|FABRICATION** lock components: titanium-reinforced steel; body: stainless steel; bumper: injection-molded ABS overmolded bumper made of low-durometer materials **HARDWARE|SOFTWARE** Windows NT, Ashlar-Vellum, ProEngineer, Zcorp 3D models

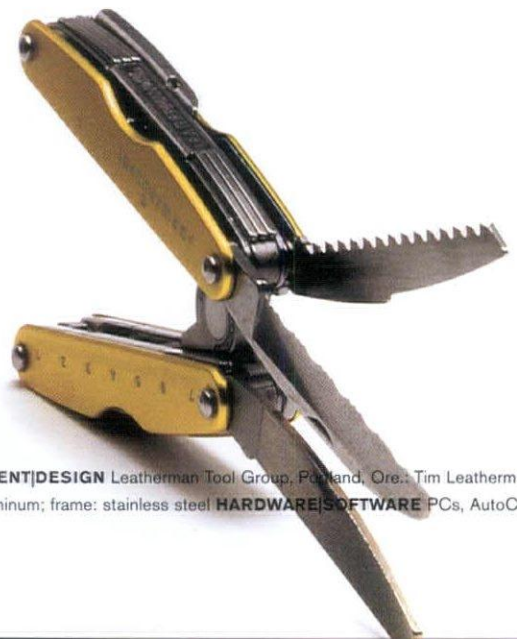
LEATHERMAN JUICE

Jurors said the Leatherman Juice, created by the in-house design team of Portland, Ore.-based Leatherman Tool Group, will give the Swiss Army Knife a run for its money. Available in various colors, this new line of pliers-based, multipurpose pocket tools consists of five contoured, compact tools, including scissors, pliers, corkscrews and screwdrivers. Designed to be more accessible to the commercial market, not just tool-heads, Juice is visually appealing and both lighter and smaller than its predecessor. Jurors felt the new line was a great improvement over the original. However, Russak noted that the packaging was confusing: "They need to do a better job of informing the consumer of the product's capabilities and variety of models."









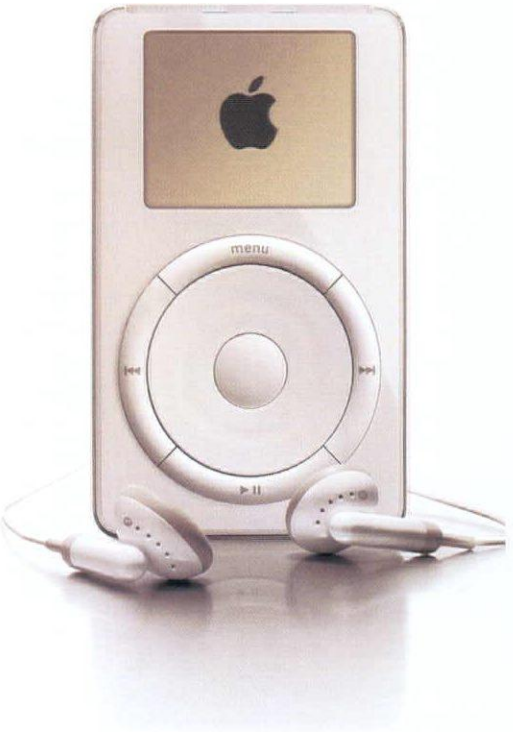
CLIENT|DESIGN Leatherman Tool Group, Portland, Ore.: Tim Leatherman, president/co-founder; Ben Rivera, senior product design engineer **MATERIALS|FABRICATION** handles: 5052-grade aluminum; frame: stainless steel **HARDWARE|SOFTWARE** PCs, AutoCAD, Windows, ELSA Gloria 3 video card

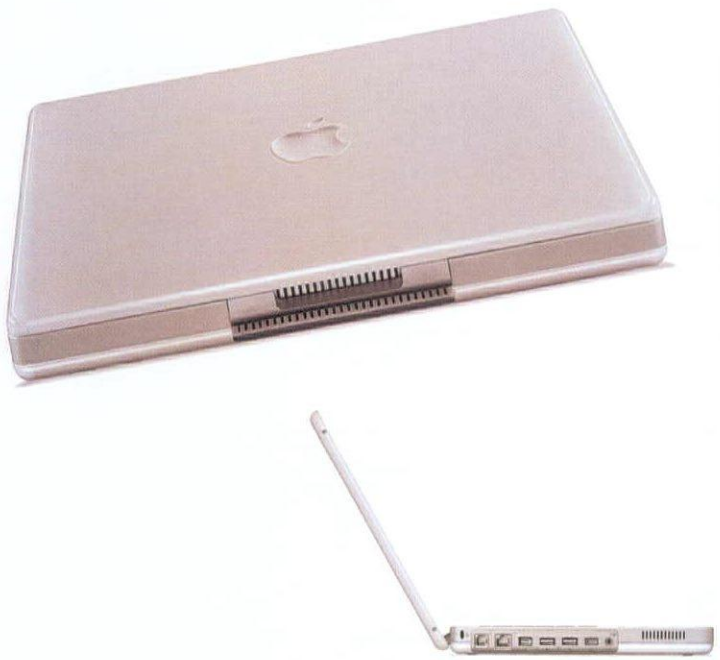
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DESIGN DISTINCTION

APPLE IPOD

Apple's MP3 player combines workhorse features—5 gigabytes of memory, or 1,000-song capacity—in a small package that maintains the company's distinct design language. Songs can be downloaded at the rate of about 10 seconds per CD of music, and iPod automatically charges over the same FireWire cable when connected to a computer. Jurors especially liked iPod's intuitive design. Russak praised its "attention to interactive design," while Lovelady commended Apple's design team for "consumerizing the hard disk."





APPLE IBOOK

"It's the perfect little sister to the Titanium," Lovelady said of the 4.9-pound, 11.2x9.1x1.35-inch iBook. Designed to be compact yet durable, iBook's features include a choice of optical drives—the combo drive allows users to watch DVD movies and listen to or burn CDs on the road—a super-high-resolution, 12.1-inch XGA display and a five-hour battery that indicates how much battery life is left. The computer's integrated antennas allow wireless networking, polycarbonate construction offers impact-resistance, and breakable appendages have been removed to create a clutter-free surface. Russak noted that iBook was "a clearly sophisticated evolution of the original's toy-like characteristic." Lovelady added, "I like that they brought a high-end product into mass appeal. The expression and execution of material usage is a big part of what industrial design is all about."

CLIENT|DESIGN Apple, Cupertino, Calif.: Jonathan Ive, Bart Andra, Danny Coster, Daniele De Iuliis, Richard Howarth, Duncan Kerr, Matt Rohrbach, Doug Satzger, Cal Seid, Christopher Stringer and Eugene Whang, industrial-design team **MATERIALS|FABRICATION** injection-molded ABS/polycarbonate, stamped stainless steel **HARDWARE|SOFTWARE** Ashlar-Vellum, Alias|Wavefront Studio

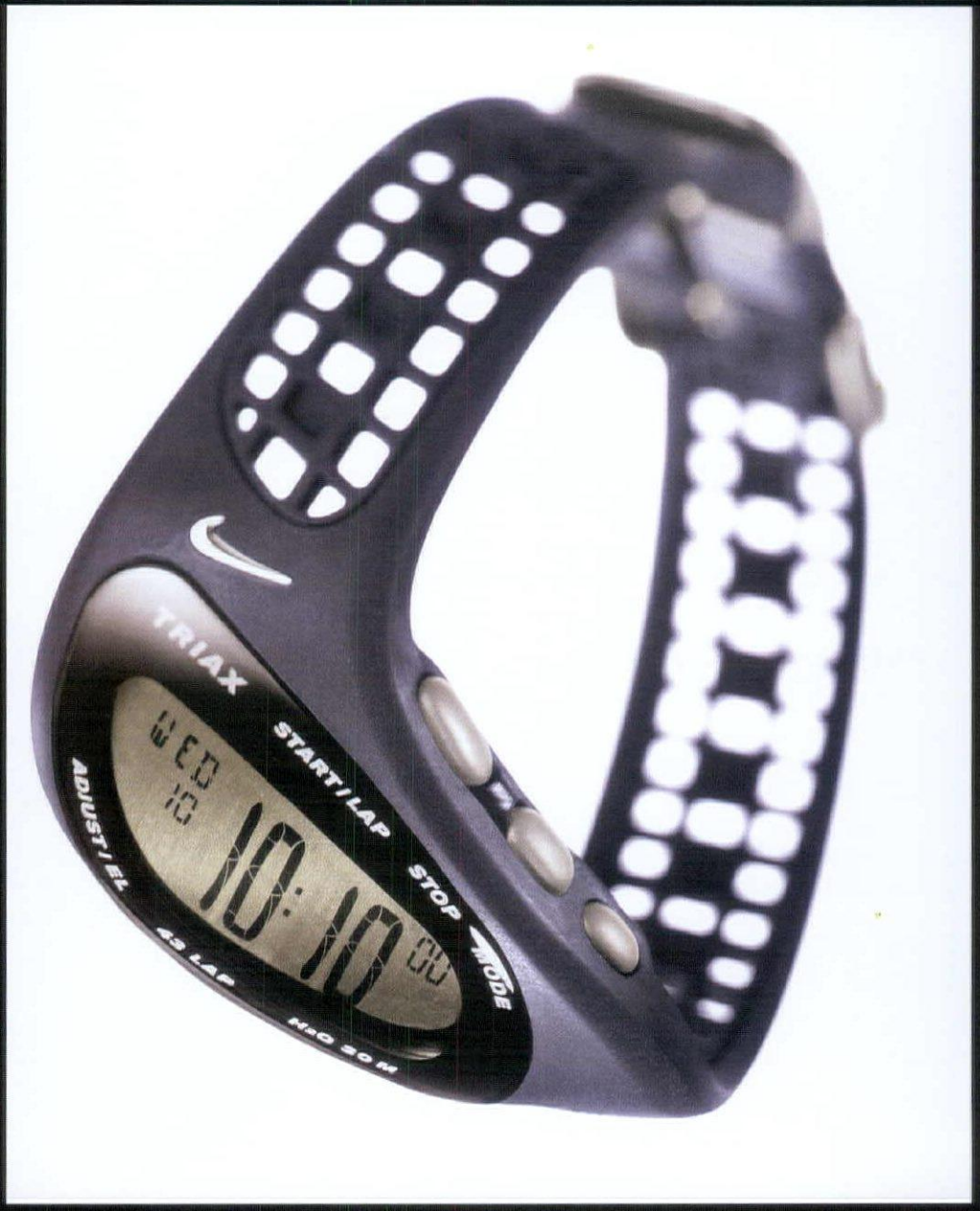
CLIENT|DESIGN Apple, Cupertino, Calif.: Jonathan Ive, Bart Andre, Danny Coster, Daniele De Iuliis, Richard Howarth, Duncan Kerr, Matt Rohrbach, Doug Satzger, Cal Seid, Christopher Stringer and Eugene Whang, industrial-design team **MATERIALS|FABRICATION** injection-molded polycarbonate, die-cast magnesium **HARDWARE|SOFTWARE** Ashlar-Vellum, Adobe Illustrator, Alias|Wavefront Studio

HANDSPRING VISOR EDGE

Jurors noted that Palo Alto, Calif.-based IDEO's design "carries" the Visor Edge, a sleek, metal-cased handheld organizer. Part of Handspring's Visor line, the .44-inch-thick, 5-ounce Edge is designed to be portable and comfortable, as well as stylish (it comes in three colors). Other design features include the soft-sculpted stylus—which nests neatly into its slipper and clips onto the Edge's side—and the detachable Springboard slot, which can be mounted for adding accessories such as a digital camera, cell phone or GPS receiver. "I love the minimal use of pure materials," Lovelady commented. Russak said, "The thinness gives it sophistication."



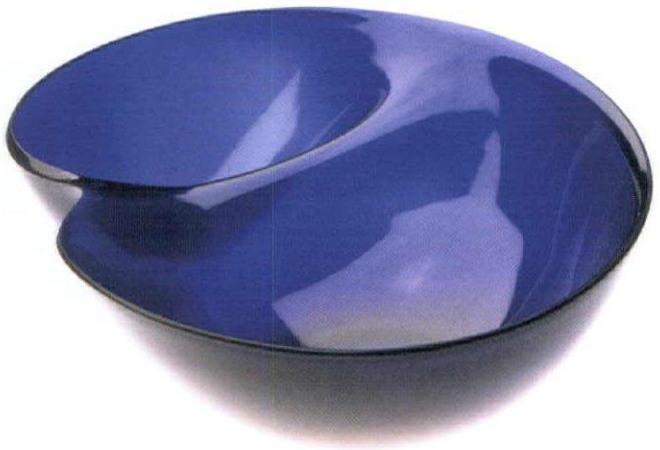
CLIENT Handspring Inc., Mountain View, Calif.: Jeff Hawkins, Peter Skillman, Mitch Huitema and Melissa Trott, design team **DESIGN** IDEO, Palo Alto, Calif.: Martin Bone, Chris Flink, Dennis Boyle, Dana Nicholson, John Raff, Michael Chung and Scott Whitman, design team **MATERIALS|FABRICATION** stamped aluminum, injection-molded plastic, die-cast zinc pen **HARDWARE|SOFTWARE** Adobe Photoshop, ProEngineer



TRIAX S SERIES

Designers at Beaverton, Ore.-based Nike created the Triax S Series—Speed and Stamina—using Circadium curve-construction technology. Created for race day, Speed has a streamlined shape and tells swimmers what they need to know during race conditions, offering 43-lap memory and water-resistance up to 30 meters deep. Stamina boasts a countdown timer, split/lap display and event counter, as well as 100-lap memory and water-resistance to 50 meters. A power-save mode lets users set the watch to "fall asleep" during inactivity; the watch "wakes up" when the user pushes any button, extending battery life. Although neither juror was drawn to the watches' inconsistency of shapes, Russak noted that they don't detract from the design, though the face graphics appeared to be too arbitrary.

CLIENT|DESIGN Nike Inc., Beaverton, Ore.: Ed Boyd, creative director; Jack Wilson and Leo Frazier, senior CAD sculptors; Garth Morgan, developer; Ted Helprin, designer; Scott Wilson, creative director; Phil Frank, Aurlie Tu, Kamol Prateepmanowong, Jason Martin and Chris Robbinette, senior designers; One & Co., San Francisco: Joe Tan, lead designer; Jonah Becker and Catherine Bailey, industrial designers **MATERIALS|FABRICATION** injection-molded plastic, stainless steel, scratch-resistant polycarbonate crystal, mineral glass **HARDWARE|SOFTWARE** Alias|Wavefront Studio, Adobe Photoshop, Adobe Illustrator



WOVO SERVEWARE

Designed to bring the look of contemporary, hand-blown glass to an affordable level, the nine-piece WOVO Serveware line includes kitchen items such as salad servers, a thermal carafe, ice bucket and serving tray. The collection's original forms were first carved by hand and then recreated using digital sculpting for mass production. With its heavy construction, organic contours and unique finishes, the plastic serveware, designed by New York-based Smart Design for WOVO, mimics high-cost tableware without the high price. Lovelady said the product felt very substantial for the price range, noting that "the execution of the materials is very strong and the forms felt artistic and emotional." Russak added, "It's a great addition to the 'high design for the masses' trend."



CLIENT WOVO, Woodridge, Ill. **DESIGN** Smart Design, New York: Scott Henderson, director, industrial/lead designer; Arsenio Garcia, designer **MATERIALS|FABRICATION** injection-molded SAN, injection-molded clear ABS **HARDWARE|SOFTWARE** Windows NT, ProEngineer, ProDesigner, Ashlar-Vellum

CP

HONORABLE MENTION

OXO GOOD GRIPS ROLLING PIN

Lovelady put OXO's stainless-steel rolling pin through its paces, repeatedly rolling it to test its comfort. Designed by New York-based Smart Design to keep the user's knuckles from scraping against surfaces, the pin has a hole in one handle for easy storage. Lovelady disliked the hole placement, however, saying it seemed strategically misplaced. "You could lose a ring finger!" he said. Russak thought the pin achieved functional merit, but criticized the form of the handles as being "a little blobby."



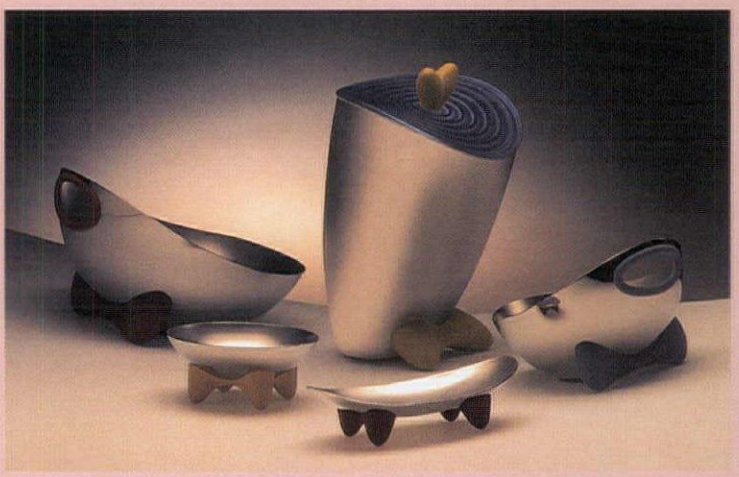
PERSONAL BLUETOOTH SYSTEM FOR IXI MOBILE

Russak was particularly fond of San Francisco-based newdealdesign's family of personal mobile-communication devices for IXI Mobile. The system uses GPRS and Bluetooth wireless standards and includes a Personal Mobile Gateway, a cellular device that can simultaneously talk with the cellular network and coordinate with local Bluetooth devices; a Voice Terminal, the system's "cell phone;" and the M20 (Media Terminal), a small, ergonomic e-mail and chat device that allows users to send and receive messages. "I like them. They're all very pocketable," Russak said. "The form is so resolved, very warm for high-tech." Lovelady agreed, noting that the products had enough distinct character to easily stand on their own.



WETNOZ PET PRODUCTS

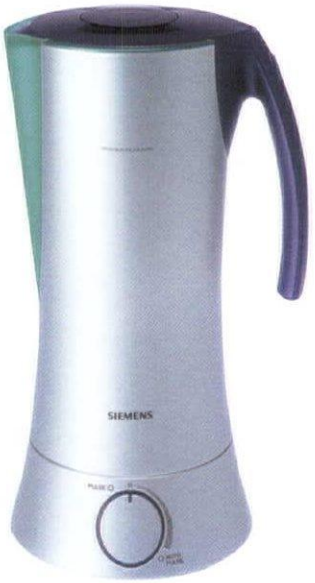
This line of dog-and-cat feeding accessories—which consists of two dog bowls, two cat bowls, one treat jar and two Petpads (placemats)—was designed by Austin, Texas-based Design Edge Inc. for WetnOz Intl. The stainless-steel bowls and treat jar feature sandblasted interiors and hand-polished exteriors. Each piece also has natural rubber feet and nonskid rubber disks. The Petpads are reminiscent of computer mousepads, with a rigid polycarbonate shell and natural foam-rubber substrate. "It brings more sophistication to your pet," Russak said. "It's fairly interpretive. It's got animal magnetism."





GET FIT COLLECTION

Lovelady admired the innovation of Beaverton, Ore.-based Nike Inc.'s Get Fit Collection, a women-specific cross-training footwear collection. Nike describes the shoe as a hybrid of a soccer slide and cross-trainer and said its design was inspired by Miami Beach. "I like how they turned sling-back shoes into an active shoe," Lovelady said. "They found a unique hook in a saturated market."



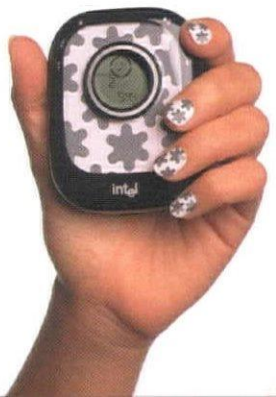
MB 91100

Russak thought the design of the MB 91100 Blender, entered by Bosch and Siemens Household Appliances Co. of Munich, Germany, wasn't particularly unique, but that the timing was right for a clean, sleek blender. Lovelady noted it was bold of Bosch and Siemens to enclose the blender and said that the machine could be used in both high-end kitchens and offices.



PERSONAL MP3 PLAYER

London-based Samsung Design Europe's Personal MP3 Player has an aluminum-extrusion body with rubberized plastic molding. The player's function keys are split into two categories and located in two different places. Primary functions, such as play, pause and stop, are located on the outside of the case around the LCD. Lesser-used secondary functions, such as the equalizer, are located on a slide-out section. Samsung says the benefit of such key placement is twofold: It makes the player easier to operate and provides a protected space for the USB connector and SmartCard memory slot.



INTEL PERSONAL AUDIO PLAYER 3000

Although Hillsboro, Ore.-based Intel Corp. designed its compact MP3 player with a customizable faceplate and expandable memory to attract the Generation Y market, Lovelady was attracted to it as well. "It creates a nice icon for Intel," Lovelady said. "I like the customization of it." Russak found the round display to be friendly, but noted that the product's lack of design refinement kept it from earning a higher distinction.

CP

HONORABLE MENTION

LITTLE RED ROADSTER

Although Lovelady wished he'd been able to see Chicago-based Brandscope's Little Red Roadster in person, it didn't stop jurors from giving this toddler toy an honorable mention. The foot-to-floor ride-on toy has a stamped-metal body and a shape influenced by racing cars of the 1920s and 1930s. Both jurors thought the heritage of the Radio Flyer brand, for which the Little Red Roadster was designed, was well-represented. Russak also felt the toy had the appeal necessary to attract a child's attention, in addition to an adult's sense of nostalgia.



NETGEAR NETWORKING DEVICES

This family of switches, hubs and routers for network computers embodies a superior user interface with a sophisticated graphic uniformity. Designed by Pentagram Design's San Francisco office, the group offers a simplified, at-a-glance feedback system of single indicator lights for each port. Jurors praised the straightforward interface and stacking capabilities.



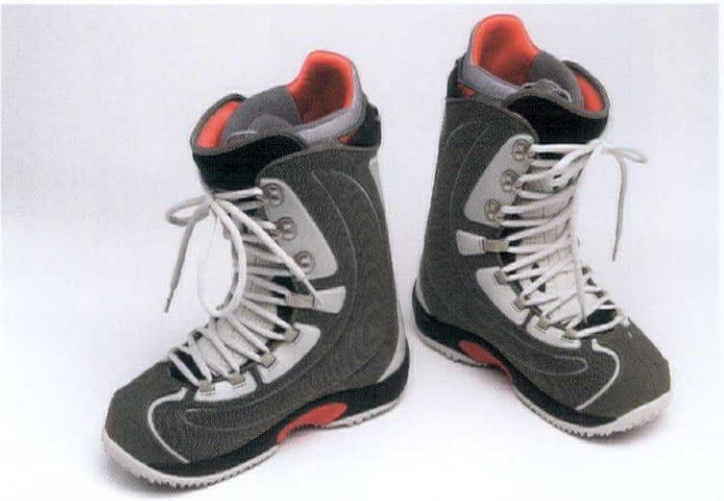
PALM M125

Jurors applauded the direction Palo Alto, Calif.-based Lunar Design Inc. took when designing its handheld computer for PALM. The M125 has a shapely rather than boxy design and 19 interchangeable faceplates that allow for customization. Both jurors appreciated the color-change option, and Russak commended Lunar for being able to create a handheld model at a lower price-point without taking away important features.



BURTON ION SNOWBOARD BOOT

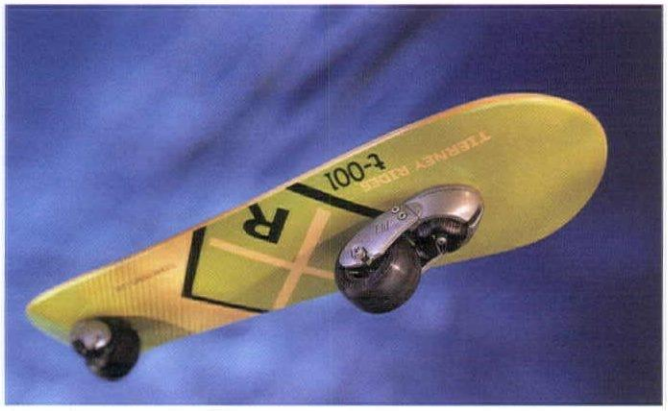
Russak liked San Francisco-based One and co. Industrial Design's Burton Ion Snowboard Boot for its high-quality integration of materials. The boot's support structure is radio-frequency welded directly to the textile of the boot to decrease layering and weight while increasing response. Another feature is a three-piece outsole with specific zones for grip, flexibility and dampening. Lovelady thought the reduction in the boot's bulkiness was commendable.





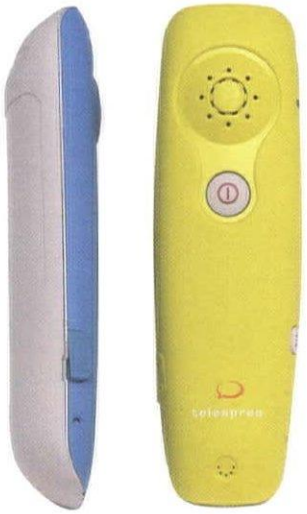
PŪR ULTIMATE WATER FILTRATION PITCHER

Russak appreciated the form of London-based Hothouse Design Ltd.'s Water Filtration Pitcher for Procter & Gamble. "The aesthetic says slim and clean, and they were able to visually hide the large footprint driven by the capacity," Russak said. Procter & Gamble says the welded bottom gives the injection-molded pitcher its tapered shape. Russak added that the pitcher has an elegance that the consumer will appreciate.



T-BOARD

Chicago-based Tres Design Group Inc.'s T-Board isn't a skateboard, although it may look like one. Instead, this two-wheeled product allows users to "carve" using weight-transfer techniques required in snowboarding and surfing. The T-board features a laminated deck and two movable wheels, or truck assemblies, mounted on either end of the deck. T-board riders can simulate the quick response of a snowboard yet enjoy a stable ride. Lovelady said the T-board works smoothly for the most part, but was concerned the ride might be "a little squirrely." He added that the T-board wasn't scored higher because of the abundance of skateboard derivatives currently being developed.



TELESPREE MOBILE PHONE

Designed by One and Co. Industrial Design Inc. of San Francisco for Telespree Communications, the Telespree Mobile Phone is a prepaid, voice-activated cellular phone. The phones come in a variety of colors and are sold over-the-counter, ready to use, with no contract. Both jurors thought the execution of the phone was appropriate for its prepaid function, but were disappointed that the rubber head-phone jack cover on the phone's side wouldn't stay closed.



JURORS HALEY JOHNSON AND PETE MCCRACKEN KEPT THEIR COOL AND SEEMED GENERALLY IMPRESSED AS THEY PORED OVER THE HUNDREDS OF GRAPHICS ENTRIES SUBMITTED IN THIS YEAR'S ANNUAL DESIGN REVIEW. PROJECTS RAN THE GAMUT FROM BUSINESS CARDS, ANNUAL REPORTS AND POSTERS TO COMMERCIALS AND MOTION GRAPHICS. "AS A WHOLE, THE GRAPHICS CATEGORY WAS EXTREMELY WELL-REPRESENTED," MCCRACKEN NOTED.

DESPITE THE HEALTHY MIX OF ENTRIES, HOWEVER, BOOKS CLEARLY DOMINATED THE CATEGORY. MANY OF THEM RECEIVED HIGH MARKS, SO IT'S NOT SURPRISING THAT A BOOK–*FREITAG: INDIVIDUALLY RECYCLED FREEWAY BAGS*–WON BEST OF CATEGORY. BOTH JURORS APPRECIATED THE WELL-EXECUTED CONCEPT AND THE LENGTHS DESIGNER LARS MÜLLER WENT TO IN CREATING A BOOK THAT REFLECTED THE IDEA OF THE COMPANY'S BAGS–RIGHT DOWN TO THE USE OF RECYCLED FREEWAY MATERIAL FOR THE BOOK'S SPINE. MCCRACKEN DESCRIBED THE BOOK AS BEING "MORE HONEST THAN MOST." COMMENTING ON *FREITAG* IN PARTICULAR AND THE GRAPHICS CATEGORY IN GENERAL, MCCRACKEN SAID, "DESIGNERS ARE THINKING MORE IN TERMS OF TEXTURE, DIMENSIONS, MATERIALS AND WEIGHT APPROPRIATE FOR THE DESIGN."

JOHNSON WAS PLEASANTLY SURPRISED BY THE ABUNDANCE OF INTERNATIONAL ENTRIES AND BY THE CATEGORY'S OVERALL QUALITY. "YOU COULD TELL PEOPLE WERE CAREFULLY SELECTIVE WITH WHAT THEY ENTERED," SHE SAID. MCCRACKEN SAID THE CATEGORY'S MOST REFRESHING UNIFYING FACTOR WAS "THE SHIFT FROM GRATUITOUS DESIGN ELEMENTS TO THE CLEVER USE OF SPACE AND TYPE." HE ADDED THAT THE GRAPHIC-DESIGN FIELD SEEMS TO HAVE SHIFTED POSITIVELY FROM THE "COMPLACENT '90S."

JURORS: HALEY JOHNSON AND PETE MCCRACKEN



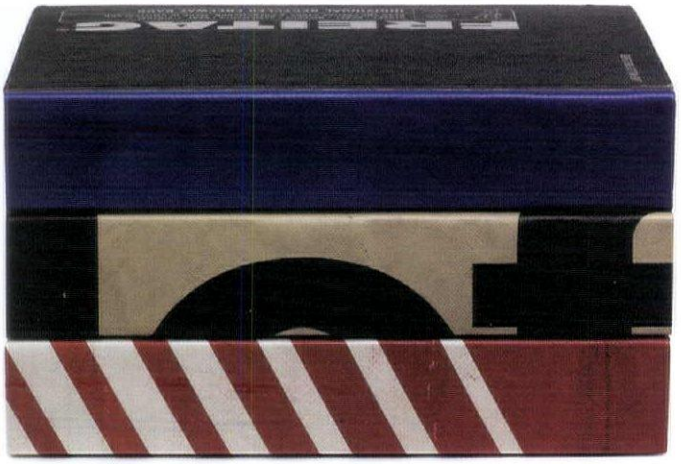
BEST OF CATEGORY

FREITAG

"Durable," "unique" and "authentic" describe the Freitag bag, a Swiss-made carryall manufactured entirely from recycled materials. The same adjectives can also be applied to the book *Freitag—Individual Recycled Freeway Bags*, published by Lars Müller Publishers. The book takes a look at the company's premier product and its success. And, like Freitag bags, which are produced from recycled truck tarpaulins, car seat belts and bicycle tires, the book incorporates similar materials in its production, making each copy in its 10,000 editions unique.

"I've been taken with the product and the story behind it ever since the bag first emerged from Zürich's 'underground' scene," explains Lars Müller, the book's Switzerland-based designer and publisher. "It's an example of how pseudo-individual, mass-produced items can be countered by something truly individual." Made entirely by hand, the unpretentious Freitag bag has distanced itself from trendy, brand-driven products as a durable and radical "anti-brand" alternative for youthful, European urbanites who have made it their choice for toting personal necessities.

In addition to using Freitag materials for the book's spine, Müller successfully selected type and imagery that capture the Freitag spirit. The book integrates photos of 3,000 bags with candid portraits of their owners; colorful snapshots reveal a glimpse of the divergent lifestyles that form the fabric of contemporary Europe. The book's simple, direct text is cropped in a haphazard way, much as it is on Freitag bags, where prior incarnations of the bags are revealed with casual frankness. Even the Freitag production process is depicted in forthright fashion with no-nonsense, diagrammatic illustrations of the bags' recycling and manufacturing process.





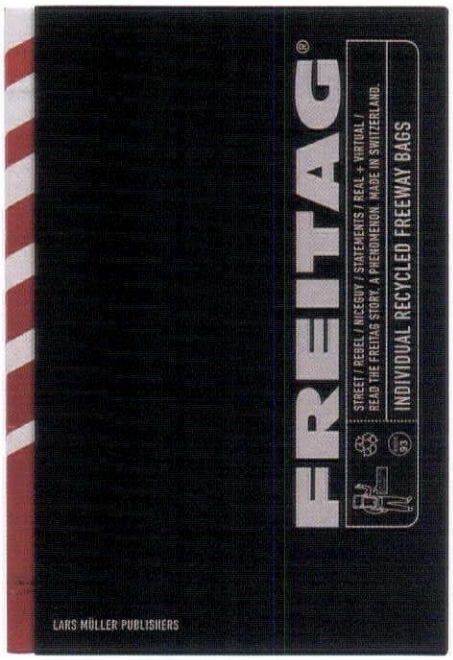
A Norwegian who has lived in Switzerland since 1963, Lars Müller established his studio in Baden in 1982 after apprenticing as a graphic artist and working as a peripatetic student in the United States and Holland. In 1983, he established Lars Müller Publishers in Wettingen, Switzerland. Since then, the company has achieved international recognition for producing books on architecture, design and contemporary photography. *Your Private Sky: R. Buckminster Fuller*, another book by Lars Müller Publishers, received a Graphics Best of Category award from *I.D.* in 2000. Since 1996, Müller has been a partner in the Integral Concept interdisciplinary design group, which operates in Paris, Milan and Baden.

WHAT WAS YOUR OVERALL OBJECTIVE?
The spectacular drama of daily life inspired this book. It's about ideas and processes and the people who contribute to a product that's as typical of its time as it is unusual. Although I initiated the project, I worked with a marvelous team. That's how we usually do it here.

WHAT DO YOU SEE AS THE SPECIAL APPEAL OF THE BOOK?
It's the first really individual book, with 10,000 different covers, according to the concept of the bags. It's also a visual read about design communication and the lifestyles of the Freitag generation.

HOW HAVE THOSE WHO HAVE SEEN THE BOOK REACTED TO IT?
The best reaction is that the young, urban crowd has bought the book and likes it because it's very visual and interactive in its content and structure. As an object, it's appropriate to the content with its spine made from bag material.

CLIENT Lars Müller Publishers, Wettingen, Switzerland: Lars Müller, principal **DESIGN** Integral Lars Müller, Wettingen, Switzerland: Lars Müller, principal; Sandra Neumaier, designer; Markus Reichenbach, typography **MATERIALS|FABRICATION** offset-printed, case-bound book with chipboard covers and spine made from recycled tarpaulins **HARDWARE|SOFTWARE** Macintosh G4, Adobe Photoshop, Adobe Illustrator, QuarkXPress



High Tech – Low Tech

I don't own a Freitag bag. Nevertheless, I've been taken with the product and the story behind it ever since the bag first emerged from the Zurich "underground" scene. It was an example of how pseudo-individual, mass-produced items à la Swatch could be countered by something truly individual. "Each bag is unique" was no advertising slogan; it was a simple statement of fact. The raw material Freitag bags are made from and the innocent enthusiasm of their early production ensured that they can be made only by hand, a characteristic that contributes substantially to the profile of each bag. With its radical attitude, the Freitag bag has established itself as a survival tool for the urban individualist. As a practical object for daily use, it has distanced itself from trendy imitations.

Not only is the success story of the Freitag bag exciting, but so is the subversive way in which a brand can assert itself without having to rely on the marketing and branding industry to establish it internationally. Freitag bags do not come out of a test tube; they are inseparable from the lives of their inventors and even associated with their names. Do we know who Mr. Nike is? The innocence of the original idea has given way to the awareness that one's own wants and needs can indeed mirror collective ones, and that Zurich is a perfect test market for every rich and neurotic metropolis the world over.

Besides being a maker of visibly low-tech bags, Freitag is also the abstract media idea at www.freitag.ch, where the material goods almost seem to be a pretext for exploiting the many possibilities of worldwide communication – to our own surprise and delight. Physical bag and media idea combine to form the ambivalent identity of an increasingly global community whose badge of recognition, on both levels, is the Freitag bag. That makes Freitag bigger than life. Virtual reality may well be able to satisfy our virtual needs but physical reality still requires real emblems of identity.

The spectacular drama of daily life inspired this book. It is about ideas and processes, and the people who contribute to a product that is as typical of its time as it is unusual. To subject anything to "closer examination", to gain a "deeper understanding" is now an anachronism. In the case of the Freitag phenomenon, they still seem well worthwile.

Lars Müller



stefan_1961_lübeck_germany_found my bags 1996 in frankfurt/main



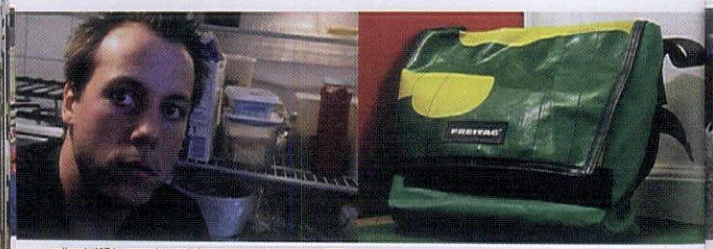
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mikael_1974_copenhagen_danmark_found my bag 2001 online



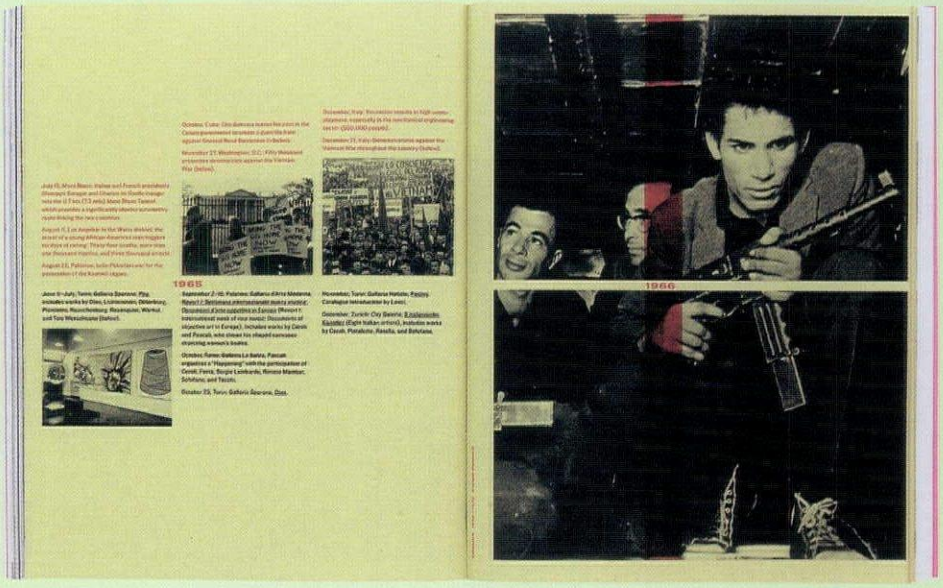
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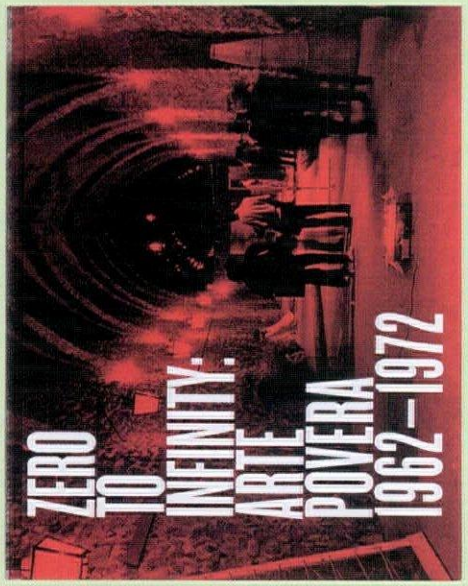


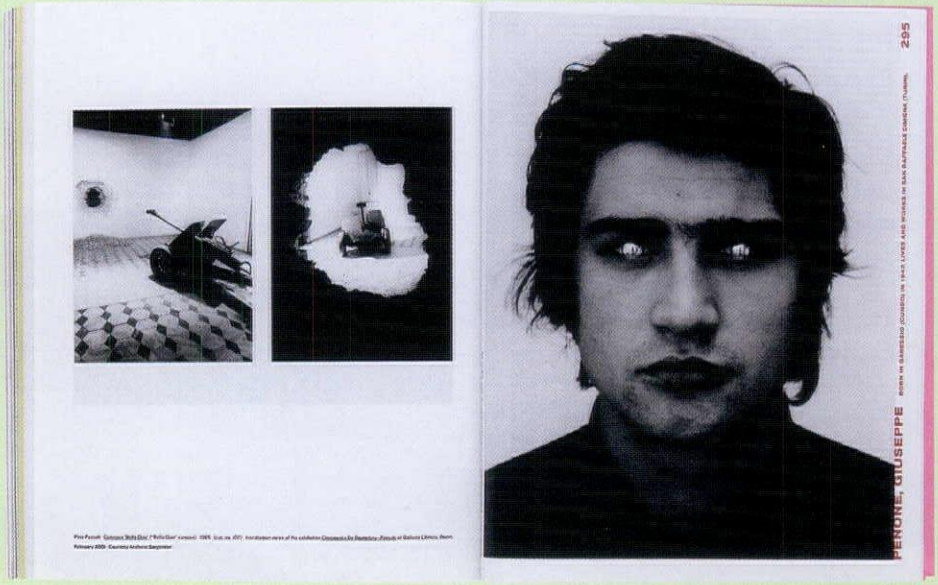
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sarah_1978_münster_germany_found my bag 2001 online







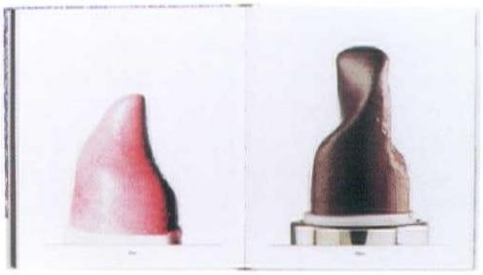
ZERO TO INFINITY: ARTE POVERA 1962–1972 EXHIBITION CATALOG

Zero to Infinity: Arte Povera 1962–1972 documents an exhibition of work by 14 Italian artists who used a wide range of everyday materials and objects in their creation of uncommon works of art. Walker Art Center Design Studio of Minneapolis conceived a design for this publication—created for the locally based Walker Art Center and Tate Modern—that projects rather than mimics the look of the period with a clean, direct layout and typographic treatment. The book's design reinforces the tactile nature of the artists' work with pages printed on coated and different-colored uncoated papers. Johnson noted, "The contrast in paper stocks creates order and interest." The flush-trimmed covers that expose the edges of the book's multicolored pages also add to its object-like appeal.

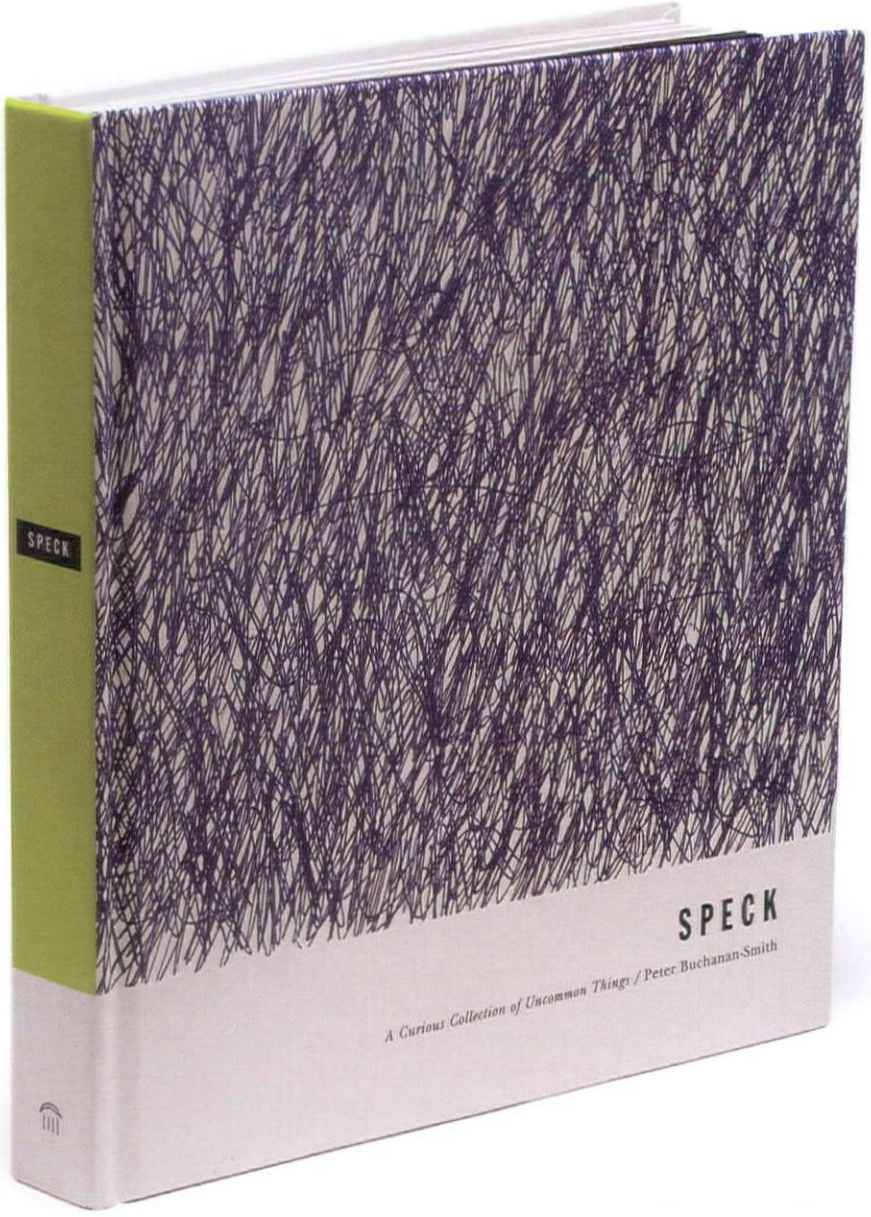
CLIENT Walker Art Center, Minneapolis, and Tate Modern, London **DESIGN** Walker Art Center Design Studio, Minneapolis: Andrew Blauvelt, principal and design director; Linda Byrne, graphic designer; Karen Jacobson, editor **MATERIALS|FABRICATION** sheet-fed offset lithography, sewn pages, flush-trim binding with paper-over-board covers **HARDWARE|SOFTWARE** Macintosh G4, QuarkXPress, Adobe Photoshop

SPECK: A CURIOUS COLLECTION OF UNCOMMON THINGS

Speck: A Curious Collection of Uncommon Things is devoted to examining and exposing the extraordinary aspects of seemingly ordinary people and objects. Designed by Peter Buchanan-Smith of New York for Princeton Architectural Press, the book's compilation of anecdotes and trivia shows that our obsession with small objects can take precedence in our everyday lives. Its small scale provides a compact format for appreciating items from emptied pockets and pocket books, as well as other unique and intriguing ephemera.





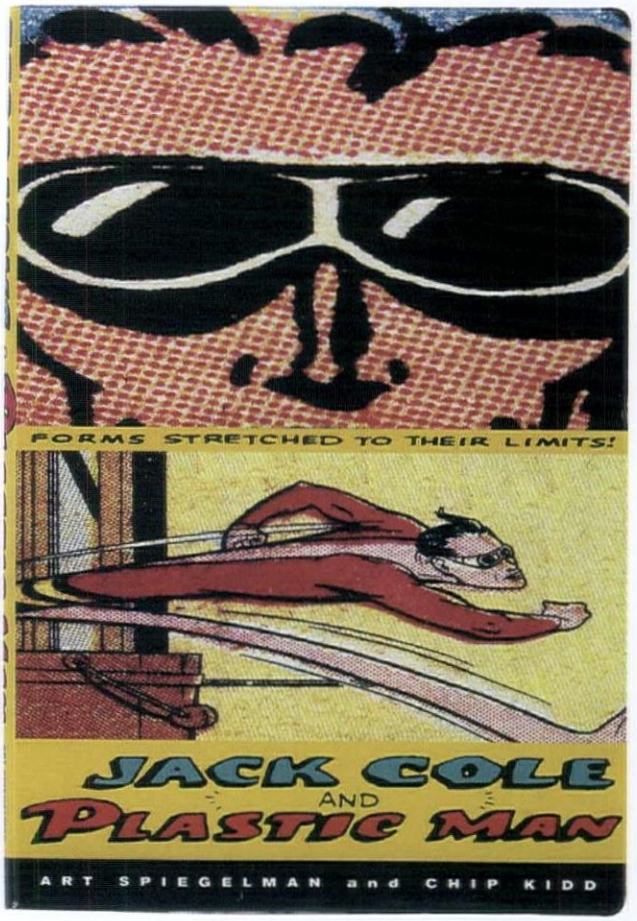


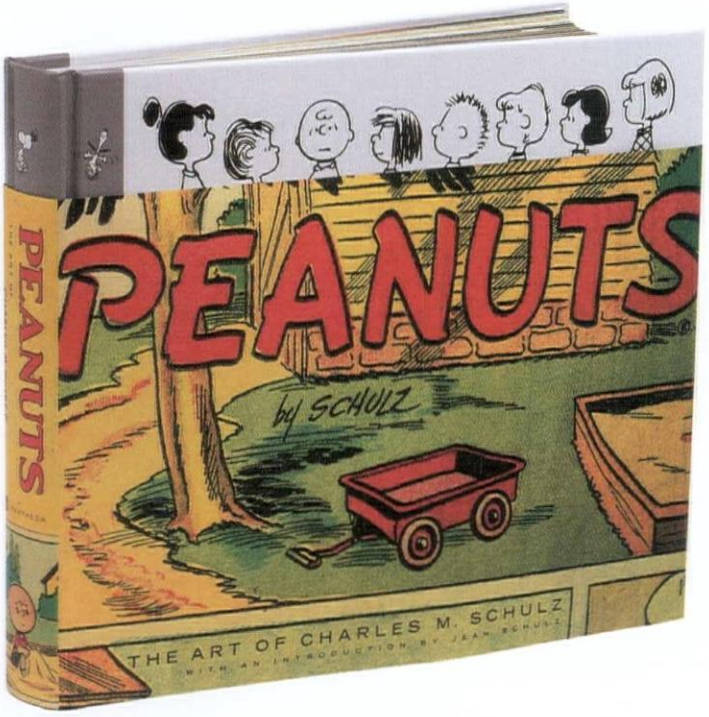
CLIENT Princeton Architectural Press, New York **DESIGN** Peter Buchanan-Smith, New York: author and designer; Jennifer Thompson, editor

JACK COLE AND PLASTIC MAN

Paying homage to the artistry and imagination behind early sci-fi comics, *Jack Cole and Plastic Man* from Chronicle Books both exposes and showcases the genre with blow-ups of comic-book panels and exaggerated halftone dots. New York-based Chip Kidd used a simple presentation of covers, narratives and other images taken from Plastic Man comic books to heighten the innocence of the series and its era. McCracken liked that the book was printed on uncoated stock, noting that it's "true to the original reproduction of the work."





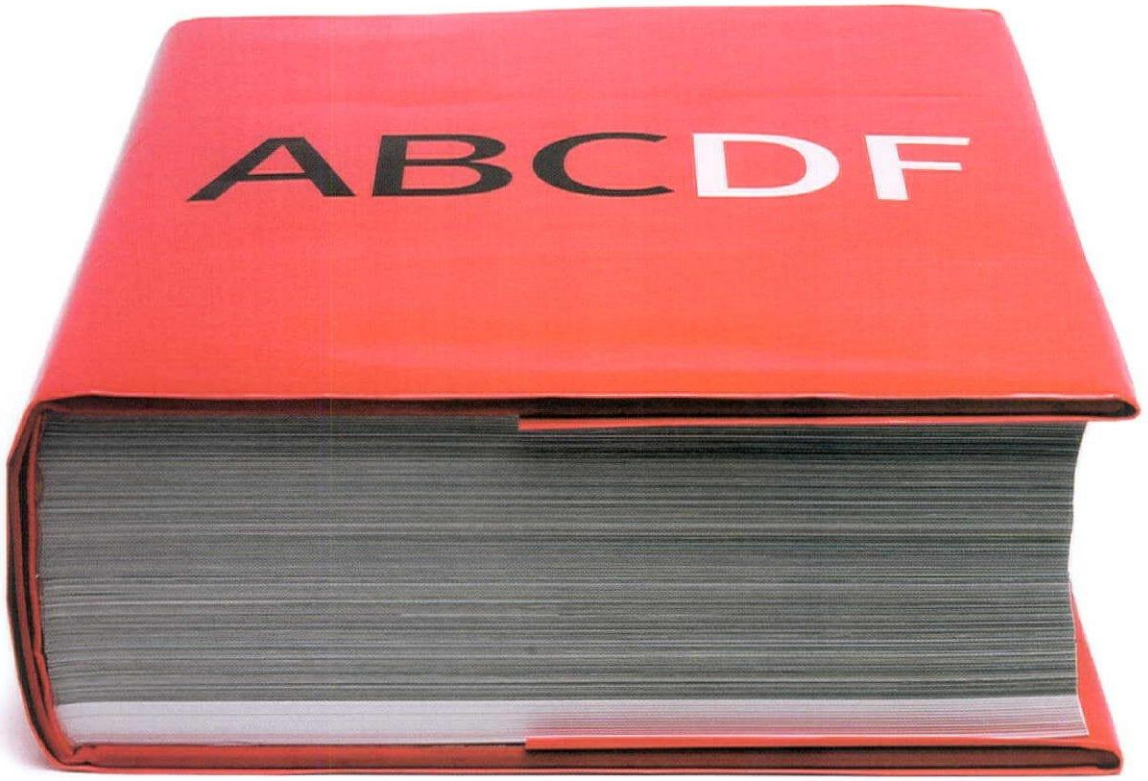


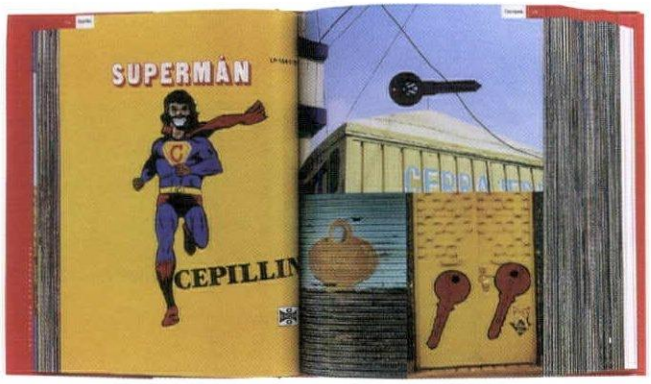
PEANUTS: THE ART OF CHARLES M. SCHULZ

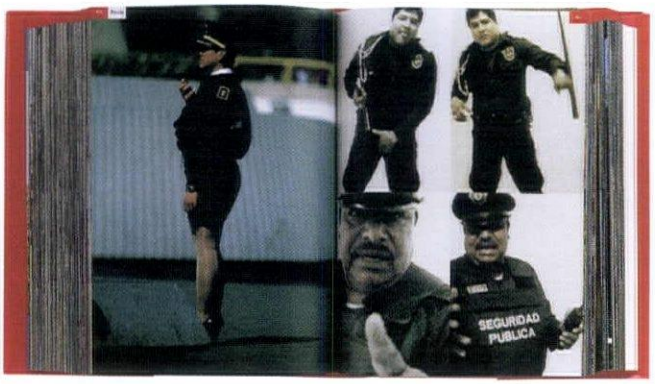
Designer Chip Kidd took advantage of unlimited access to the Peanuts archives when he and New York writer Art Spiegelman collaborated on *Peanuts: The Art of Charles M. Schulz* for Pantheon Books. Kidd uses Schulz's signature, handwritten notes and other evocative items from the collection to provide an intimate glimpse into the cartoonist and his world of Peanuts characters. Faded comic panels—appearing as though they were affixed to the book's pages with cellophane tape yellowed by time—add to the book's archival appeal and convey an impression that McCracken likened to "feeling like it's right out of Schulz's scrapbook."

CLIENT Chronicle Books, San Francisco **DESIGN** Chip Kidd Design, New York: Chip Kidd, principal/designer; Art Spiegelman, writer **HARDWARE|SOFTWARE** QuarkXPress

CLIENT Pantheon Books, New York **DESIGN** Chip Kidd Design, New York: Chip Kidd, principal/designer; Art Spiegelman, writer **HARDWARE|SOFTWARE** QuarkXPress

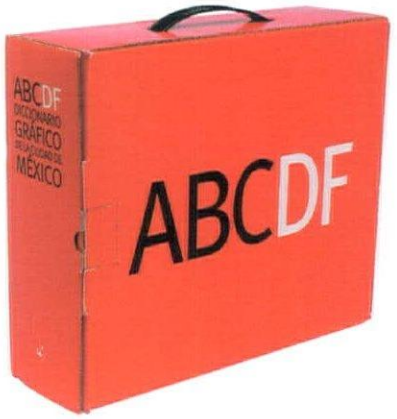






ABC DF GRAPHIC DICTIONARY OF MEXICO CITY

"Super eye candy" is how McCracken described *ABC DF*, designed by Mexico City-based Christina Faesler Bremer. The book is as entertaining as it is informative, thanks to a repertory of colorful images from what locals call the "Federal District," one of the largest urban centers in the world. A simple cover sets readers up for a surprise. Although it hints at the book's content and organization, the cover's understated color and typography belie the abundance of exuberant imagery within.



DESIGN Christina Faesler Bremer, Mexico City: Christina Faesler Bremer, Pablo Rovalo and Jerónimo Eduardo Hagerman Ruiz Galindo, designers; Guillermo Osorno, text editor; Ximena Perez Grobet, editorial coordination

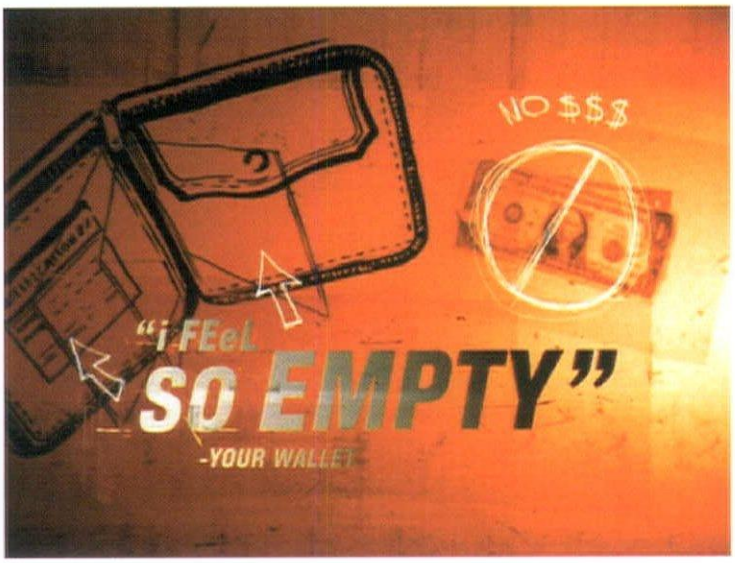


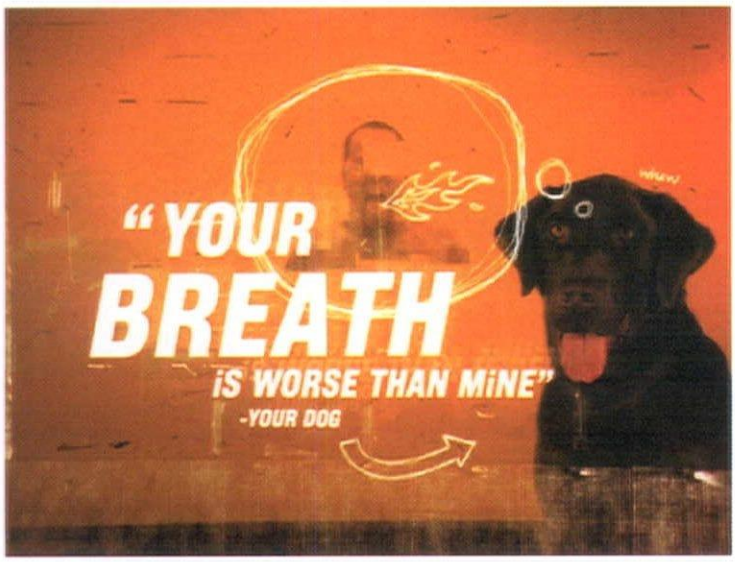


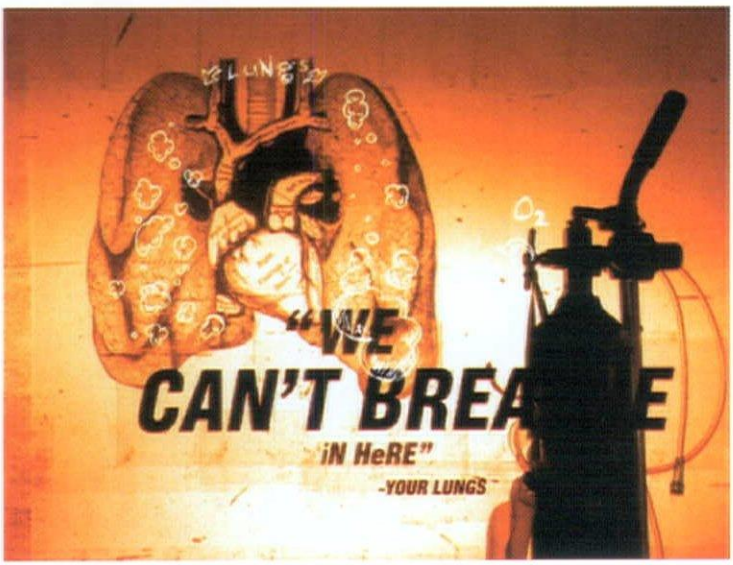
JOHN KELLY

Jurors agreed that browsing through *John Kelly*, a book created by Pentagram Design of New York for the 2wice Arts Foundation, gave them a strong impression of the contemporary performance artist's career. "Even though I've never seen him perform, I feel like I know his work," McCracken said. A series of photographs of Kelly assuming different guises begins with the book's lenticular cover, progresses through its interior covers and opening spread and ends on the inside back cover. The jurors appreciated the book's applications of fluorescent-orange ink on subheads, on translucent fly sheets and as a dramatic accent on black-and-white photos.

CLIENT 2wice Arts Foundation, New York **DESIGN** Pentagram Design, New York: J. Abbott Miller, principal/designer; Roy Brooks, designer **MATERIALS|FABRICATION** paper: Gardamat; fonts: FF Avance, Trade Gothic **HARDWARE|SOFTWARE** Adobe Illustrator, Adobe Photoshop



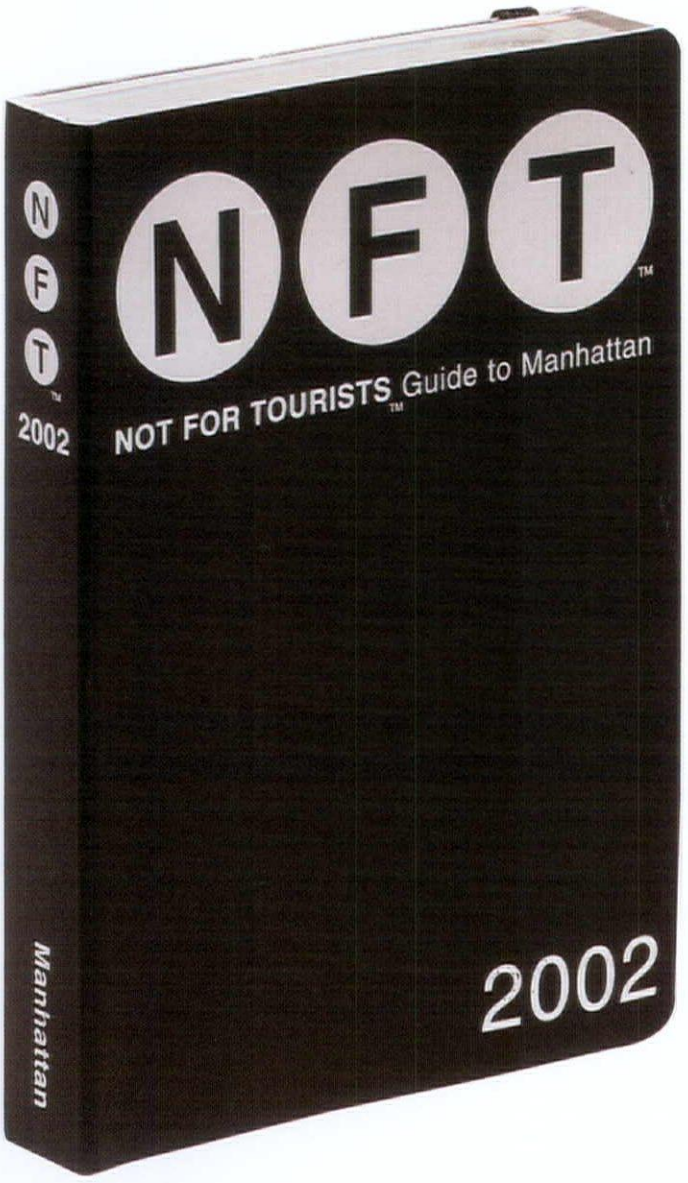




CESSATION ANTI-SMOKING COMMERCIALS

"Graphic" and "intelligent" were among the words McCracken used to describe the quick-moving, streetwise approach taken by this three-part series of 30-second anti-smoking spots for the New Jersey Department of Health's Quitcenters. The creative team of Santa Monica, Calif.-based Blind photographed successive sheets of oversized Plexiglas layered with scraps of halftone art, degraded text and an assortment of found objects to deliver an anti-smoking message that's both sophisticated and direct. In-camera optical effects and hand-drawn animation serve to engage a youthful audience without talking down to them.

CLIENT BBDO, Minneapolis **DESIGN** Blind, Santa Monica, Calif.: Elizabeth Hummer, executive producer; Chris Do, creative director; Steve Pacheco, lead designer; Steve Pacheco, Tom Koh, David Kerman and Rick Spitznass, designers; Amanda Lehman, producer; Steve Pacheco, Tom Koh, David Kerman and Ehren Addis, After Effects artists; Ali Laventhol, Flame artist; Erik Buth, editor; Dan Schmit, director of photography; Steve Pacheco, Tom Koh and David Kerman, illustrators **MATERIALS|FABRICATION** halftone art, degraded text and found objects sandwiched between sheets of Plexiglas; hand-drawn animation; in-camera optical effects **HARDWARE|SOFTWARE** Adobe Illustrator, Adobe Photoshop, Adobe After Effects, Avid, Flame





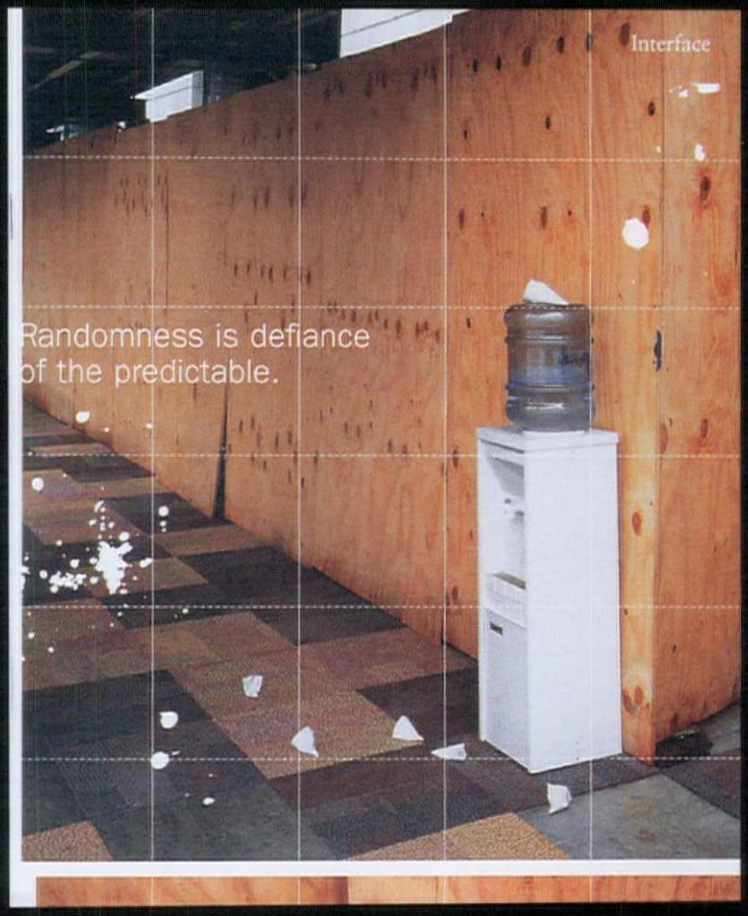
NOT FOR TOURISTS: GUIDE TO MANHATTAN 2002

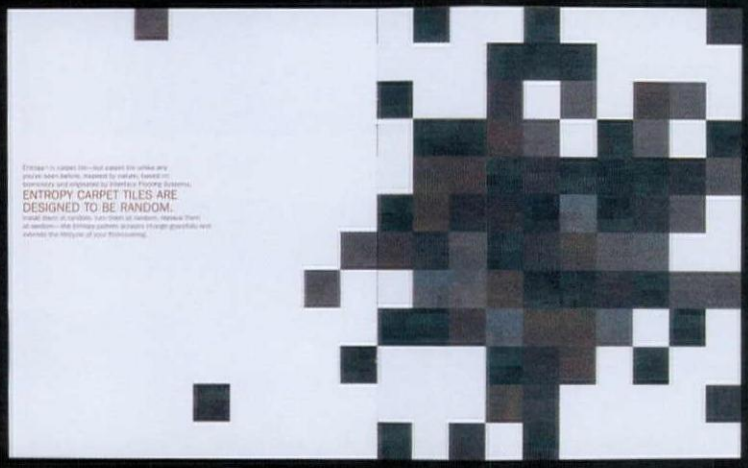
Jurors were impressed with the no-nonsense look of this Manhattan guidebook, designed by Happy Mazza Media of New York. "It's all about function," Johnson said of the book's reader-friendly type and format. "The title is brilliant, and the basic black cover should blend with any native's attire." Color-coded maps and iconography add to the guide's visual appeal and make points of interest easy to find. Its scant size makes it handy for slipping into a briefcase or purse.

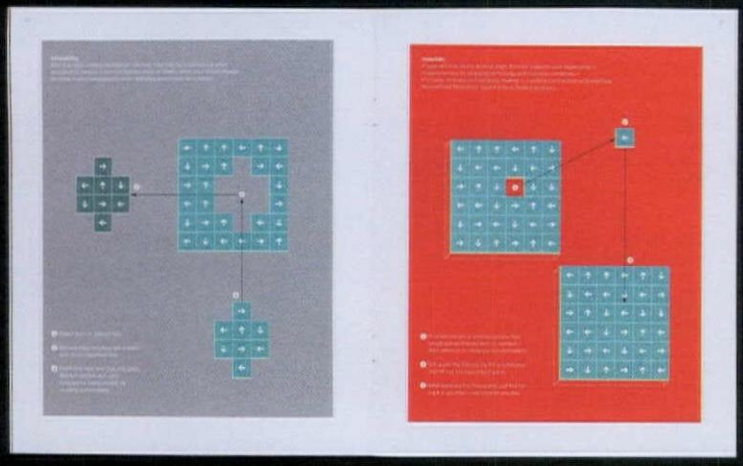
DESIGN Happy Mazza Media LLC, New York: Jane Pirone, principal; Scot Covey and Sue Yoeh Beh, designers **MATERIALS|FABRICATION** 105 95 matte paper; cover: Skivertex Martera black with silver foil **HARDWARE|SOFTWARE** Macintosh, PC, Adobe Illustrator, Adobe Photoshop, QuarkXPress, Microsoft Word, Filemaker Pro, Photo Disc

INTERFACE ENTROPY BROCHURE

To emphasize the random nature of a new modular carpet-tile design from Interface, Chicago-based VSA Partners thought it would make sense to photograph the tiles in unexpected places—as though they'd been placed there at random. Outdoorsy settings also reinforce the tiles' mimicry of natural designs and processes. Both Johnson and McCracken felt the promotional brochure's conceptual approach and photography were original and compelling. Moreover, its simple typography and diagrams were applauded for communicating end-user benefits in a clear, concise manner.



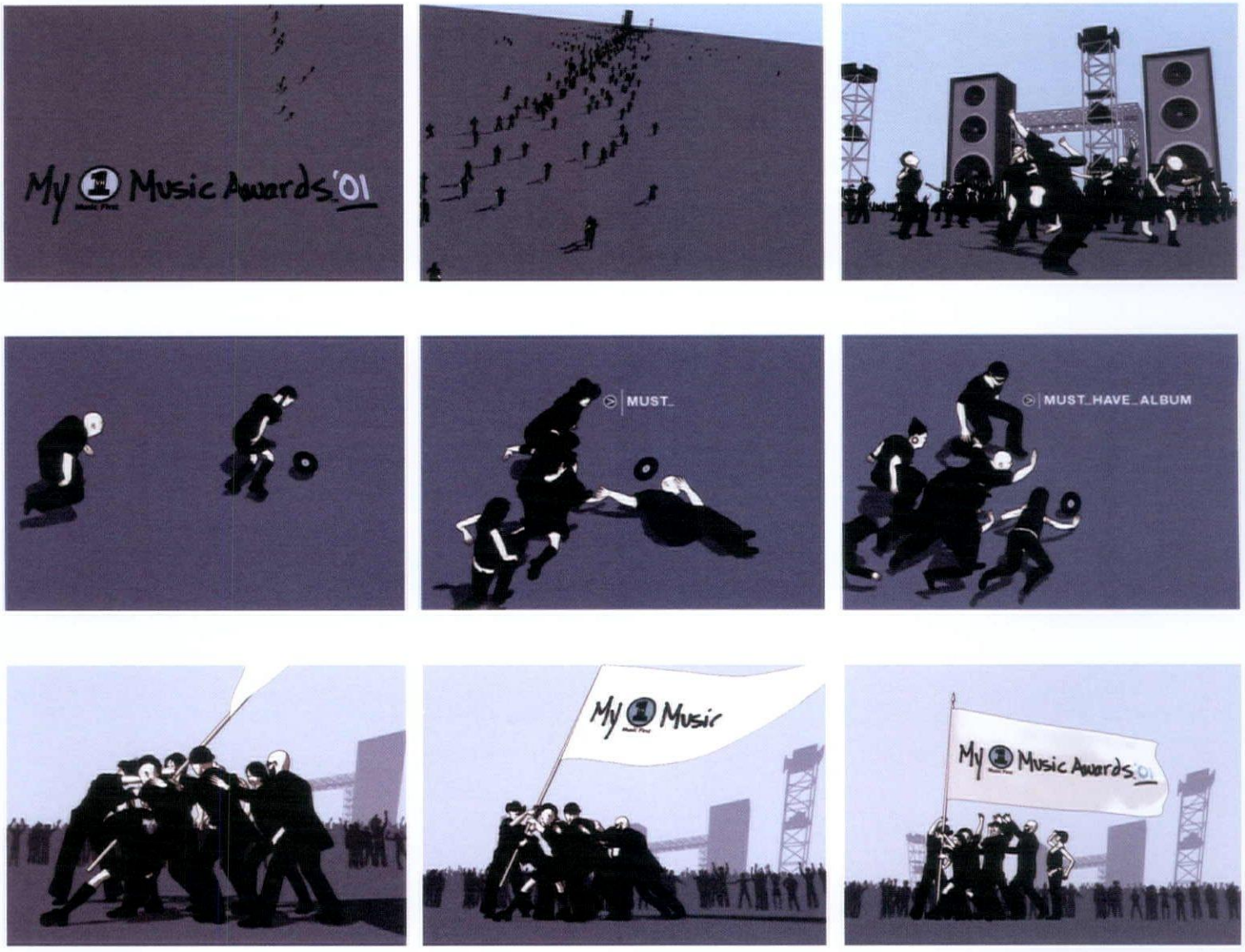




CLIENT Interface, Kennesaw, Ga. **DESIGN** VSA Partners Inc., Chicago: Jamie Koval, principal; Dan Knuckey, design director; Andrew Reeves, designer; Tom Maday, photographer
HARDWARE|SOFTWARE Macintosh G3

MY VH1 MUSIC AWARDS ANIMATED SEQUENCE 2001

Statistical icons of generic, humanoid forms become living statistics in this animated sequence used to introduce the *VH1 Music Awards Show*. Designers at PSYOP of New York used artful cropping, unusual views and a high-tech look to add sophisticated yet humorous appeal to the iconographic people as they come together to celebrate. Jurors were impressed with the project's effective use of a limited color palette and interesting illustration style, as well as its ability to engage viewers with imagery, music and movement.

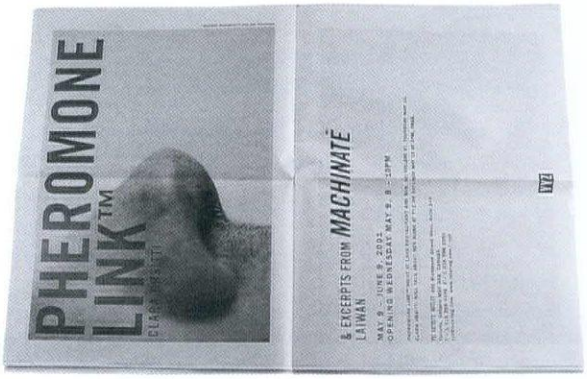


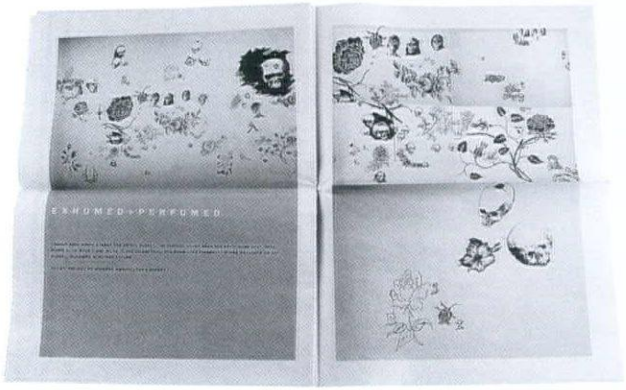
CLIENT VH1, New York **DESIGN** PSYOP Inc., New York: Marie Hyon and Marco Spier, directors; Eben Mears, special-effects director; Kimmy Ng, producer; Justin Booth-Clibborn, executive producer; Steve Raymond, creative consultant/writer; Todd Mueller, creative consultant; Marko Vukovic, Pakorn Bupphavesa, Todd Akita, Kent Seki, Jason Goodman, Domel Libid, Joel Sevilla, Jeremy Butler, Daniel Selinger and Colin Barton, animators; Cliff Schwarz Music, music composition **HARDWARE|SOFTWARE** Macintosh, PC, Adobe Illustrator, Adobe Photoshop, Soft Image XS, Flame



YYZ PAPER PROMOTION

Faced with the task of producing an art-gallery promotion within a tight budget, Andrew Di Rosa of Toronto-based design firm Small decided that newsprint would give the YYZ Artists' Outlet gallery the most bang for its buck. The YYZ paper promotion includes a tear-out invitation/poster, photo and exhibition essays and gallery information. More important, its newsworthy format establishes YYZ as a cultural force in the community. Jurors were impressed with the originality of the concept. "It gets away from the standard gallery postcard," McCracken noted. The paper is distributed in a resealable plastic bag, which not only protects the piece, but also provides a slick contrast to the rough newsprint.



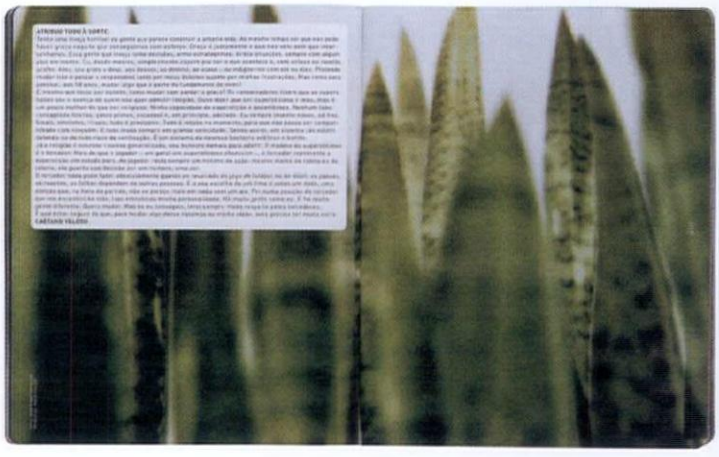


CLIENT YYZ Artists' Outlet, Toronto **DESIGN** Small, Toronto: Andrew Di Rosa, principal **MATERIALS|FABRICATION** drum scans, DVD/video grabs; goss community Web offset on newsprint; fonts: Trade Gothic and Franklin Gothic **HARDWARE|SOFTWARE** Macintosh G4, Macintosh Power PC, Adobe Illustrator, Adobe Photoshop, QuarkXPress



55 MAGAZINE

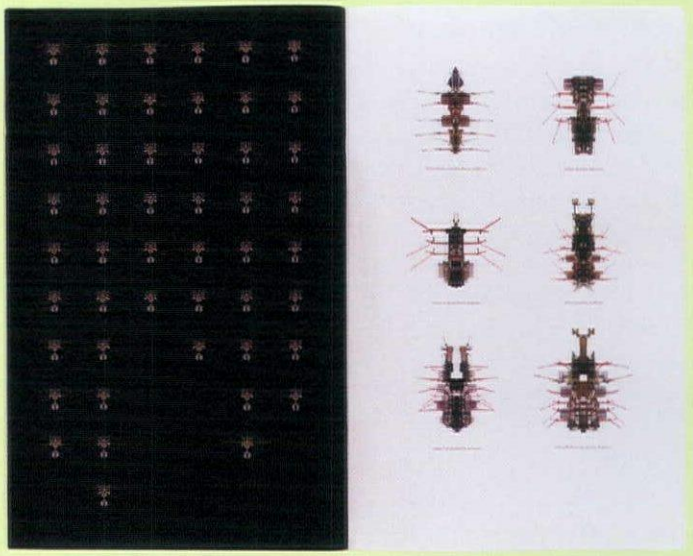
Described by creators Bookmark Publishing of São Paulo, Brazil, as a "Brazilian magazine of images, fashion, tendencies and ideas," 55 makes an immediate impact through its unusual cover with bold typography screenprinted on a velour substrate that imitates a black cat's fur. An explosion of energetic, sexy, dramatic four-color images follows, which Johnson described as "seductive" and "angst-driven." Both jurors agreed that 55 engages its readers with a sensual, contemporary attitude.

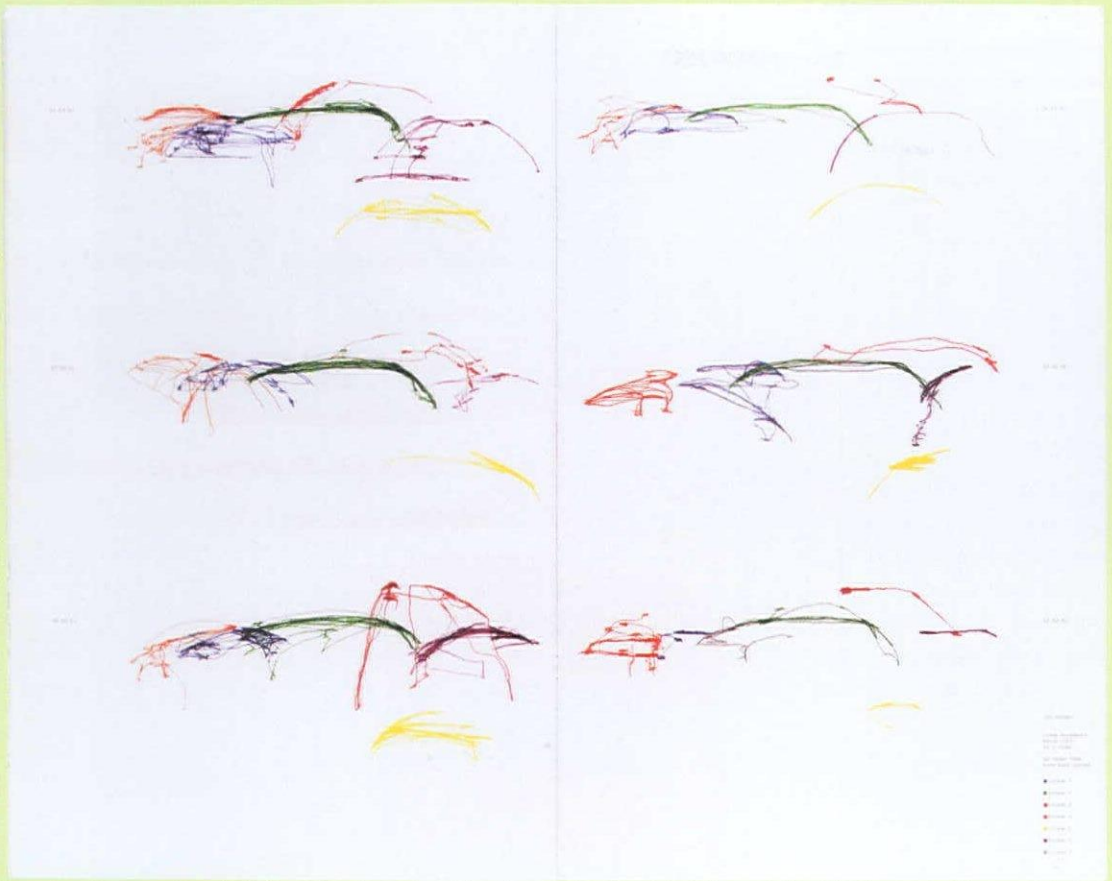


CLIENT|DESIGN Bookmark Publishing, São Paulo, Brazil: Hélio Rosas and Roberto Cipolla, principals; Bob Wolfenson, editor **HARDWARE|SOFTWARE** Macintosh G4, Macintosh iBook, Apple iMac, Apple Powerbook Titanium, Dell PC, Adobe Type Manager, Adobe Photoshop, Macromedia FreeHand, QuarkXPress

TRANS-FORM, TRANS-IT, TRANS-PORT.ORG

London-based FL@33 makes use of a wide range of photographic, design and production techniques to put its perceptions of architecture, art and design into visual form. The result is *Trans-form* (an annual magazine), *Trans-it* (a CD-ROM) and *Trans-port.org* (a Web site) relaying the firm's observations. Jurors were impressed with the designers' willingness to take risks in their explorations. Johnson described their approach as "fresh and arty."



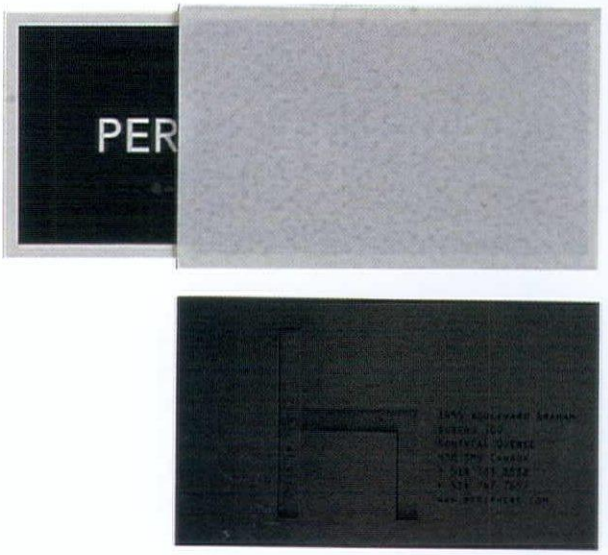




CLIENT|DESIGN FL@33, London: Agathe Jacquillat and Tomi Vollauschek, designers **HARDWARE|SOFTWARE** Macintosh G4, Powerbook G3, Polaroid 5X70, Nikon FM2, Sony PC-100, Canon A1

G

HONORABLE MENTION



PERIPHERE METAL BUSINESS CARD

"Unique and inventive" were words McCracken used to describe Periphere's identity system. The furniture manufacturer's brushed-metal business cards, designed by Montreal-based Paprika, evoke the look and feel of its contemporary furniture designs. The heavier-weight construction also makes them less likely to be misplaced or ignored. Among the identity's other design innovations are letterhead and envelopes with the company name printed backward on the reverse side, causing a ghosted image to show through.

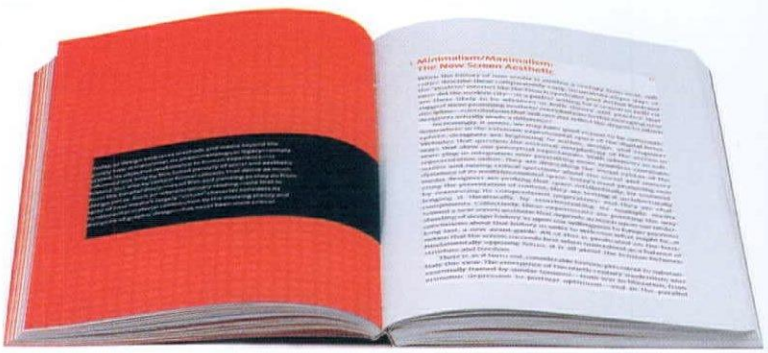


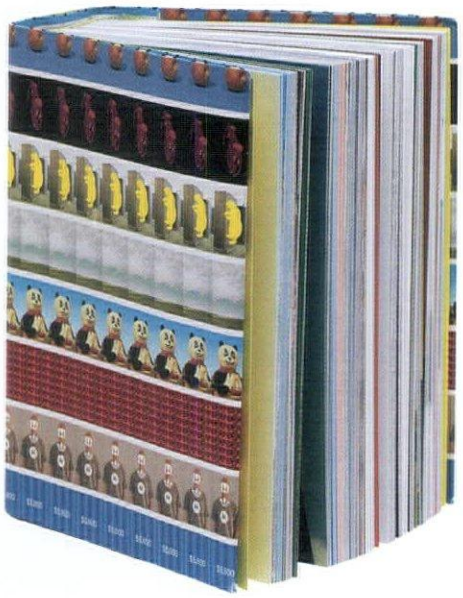
RIAA "MUSIC MATTERS" ANNUAL REPORT 2000

For its 2000 annual report, the Recording Industry Association of America (RIAA) wanted to emphasize the value of music. To dramatically portray how empty our lives would be without music, designer Neal Ashby of the Washington, D.C.-based RIAA omitted the recording artists and audio devices from the photographs in the annual report. Jurors appreciated the annual's direct stylistic treatment and its appropriate retro color palette.

SCREEN: ESSAYS ON GRAPHIC DESIGN, NEW MEDIA AND VISUAL CULTURE

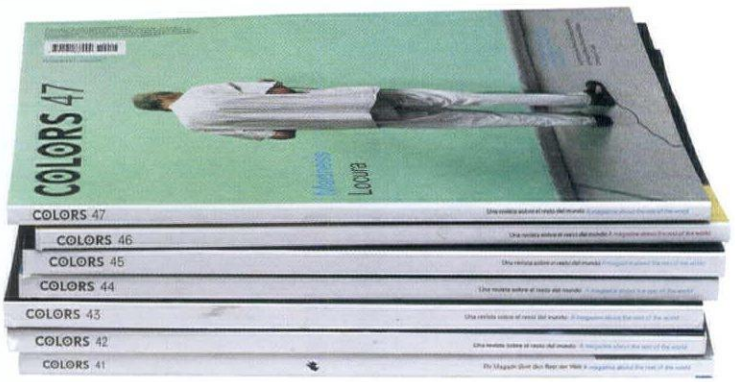
Jurors were immediately drawn to the frankness of Jessica Helfand's book, *Screen: Essays on Graphic Design, New Media and Visual Culture*, published by Princeton Architectural Press: The table of contents is placed directly on the book's cover. A simple, straightforward design approach by Falls Village, Conn.-based Winterhouse Studio reflects the academic nature of the book's content—a series of essays addressing the impact of technology on our society and its visual culture.





CONSOLIDATED PAPER PROMOTION

Created for Stora Enso of Chicago, this charming little book showcases the printing properties of Consolidated's Reflections Silk in a format that incorporates dynamic photography, repetition and pattern. McCracken loved the book's intriguing cover, although he admitted, "I would never read it." Nevertheless, the jurors praised the book's eye-candy appeal, courtesy of Cahan & Associates of San Francisco, and its success in engaging its audience.



COLORS MAGAZINE

Colors, an international, bimonthly lifestyle magazine published by Italian fashion retailer Benetton, impressed jurors with its ability to maintain a consistent image and high-level quality throughout the seven issues submitted to the competition. McCracken lauded *Colors*' design, by Pentagram Design's London office, for being well-executed and cohesive. Johnson was impressed with the magazine's honest approach.



QPASS BRAND CARDS

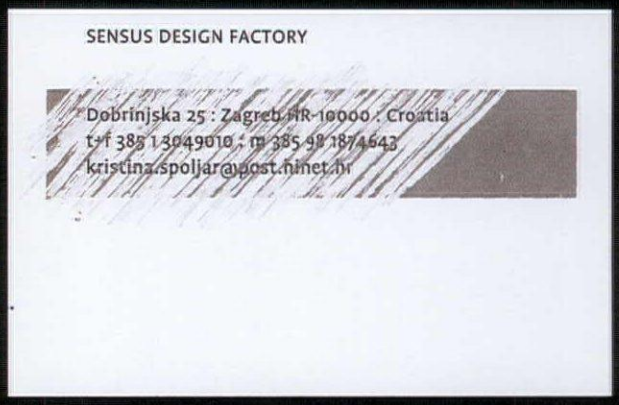
Seeking a clever, entertaining way to roll out its new brand, Qpass hired Methodologie of Seattle to develop its launch campaign. The design firm felt that a game centering on a unique set of playing cards would help Qpass employees engage with, and better understand, their newly reformed brand. The game also encouraged interaction: Employees needed to trade cards with their colleagues in order to collect "suits," which ultimately yielded prizes.

G

HONORABLE MENTION

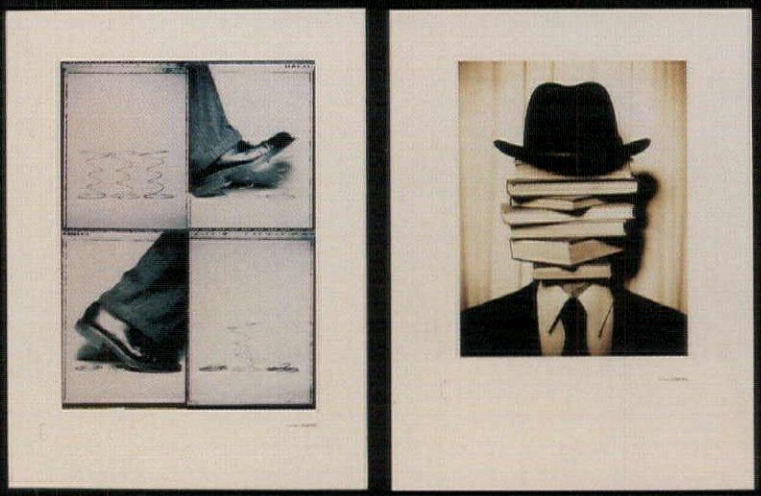
SENSUS DESIGN FACTORY SCRATCH-OFF STATIONERY

To create a unique twist on standard business collateral, designers at Sensus Design Factory in Zagreb, Croatia, developed an interactive stationery/business-card design that requires recipients to scratch off a silver coating to access contact information. A clever play on words adds a touch of humor and surprise. Johnson noted that the business system's hidden messages and interactivity made it memorable.



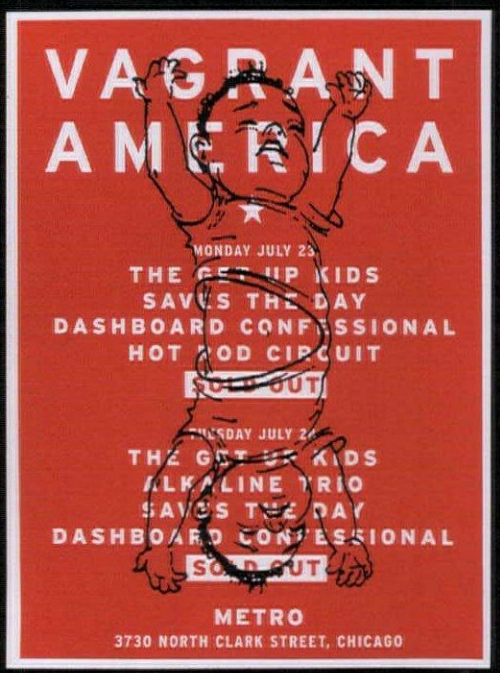
MARK HOOPER MAILER

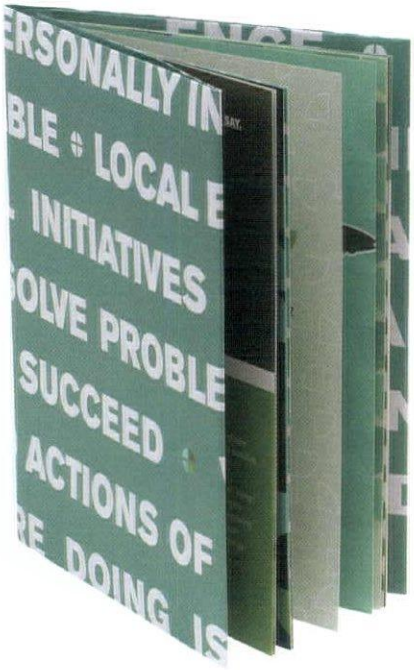
Jurors described the design of photographer Mark Hooper's promotional mailers as "beautifully produced," "honest" and "clean." Portland, Ore.-based Sandstrom Design chose to contrast Hooper's rich, sepia-toned photographs with two pieces of industrial chipboard, printed with debossed typography and secured with an industrial-strength, imprinted rubber band. The client said the promotional mailer successfully captured the attention of its intended audience, yielding coveted and ongoing assignments for Hooper from *Esquire* magazine.



VAGRANT AMERICA POSTER

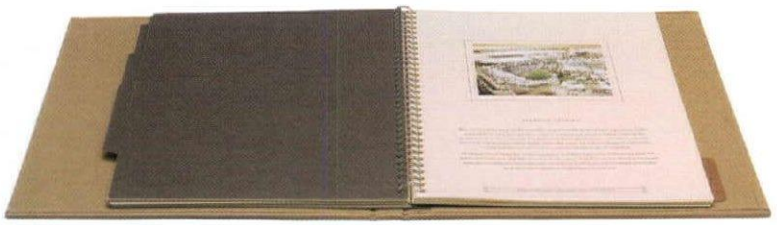
Johnson said Vagrant Records' Summer 2001 concert poster had "immediate graphic appeal." Madison, Wis.-based design firm Planet Propaganda/Aesthetic Apparatus layered pictures of conjoined babies over bold, propaganda-like type to produce an eye-catching combination for its client, Metro. Both jurors lauded the contrast between the illustration's roughness and the poster's bold, direct typography.





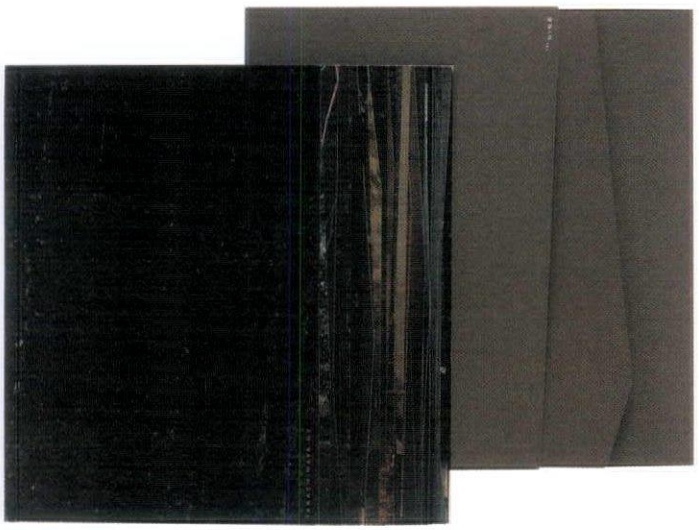
TURNER FOUNDATION 2000 ANNUAL REPORT

Despite its small size, the Turner Foundation's message of social and environment commitment is conveyed in a big way through its annual report: It's printed on tree-free paper. Designed by EAI of Atlanta, the report was praised by jurors for its appropriate use of color and pattern to create visual interest and support its environmental theme.



SEDONA PACIFIC PROMOTIONAL BINDER

A blind-embossed, letterpressed cover and hand-tipped, four-color photographs add to the coffee-table appeal of this promotional binder for a Pacific Coast real-estate developer. Designers at San Diego-based graphic-design firm Mires wanted to establish a rich presence for the binder that would encourage recipients to keep it as a collectible. McCracken was impressed with the binder's classical attempt to "warm up the experience" and "take the bite out of urban development."



TAKASHIMAYA VOLUME NINE

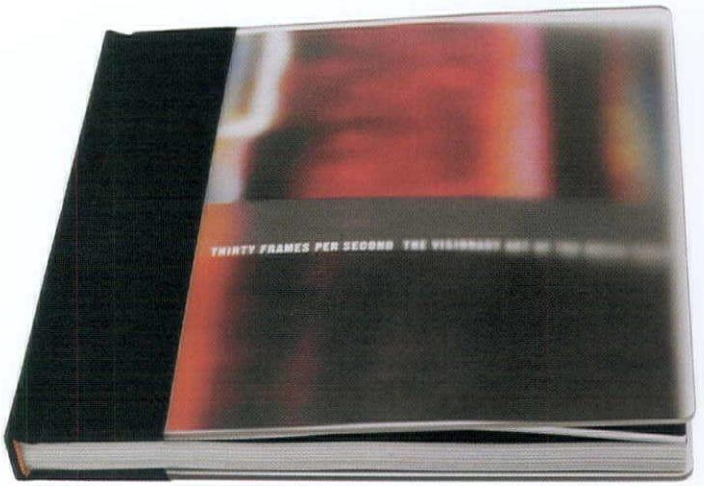
Jurors were drawn to the organic quality of Takashimaya's two-catalog mailing combo, which McCracken described as "immediately appealing because of the random die-cut edges." Jurors were also impressed with the catalogs' product shots—photo-graphed in natural surroundings to bring out their organic qualities. Johnson noted that the catalogs' designers, New York-based Design: MW, "succeeded in the beautiful category" while producing a catalog that "doesn't hide the product."

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HONORABLE MENTION

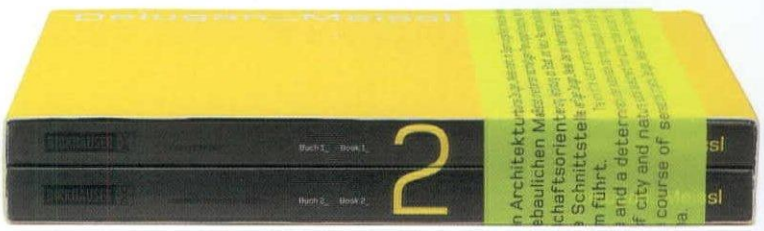
THIRTY FRAMES PER SECOND: THE VISIONARY ART OF THE MUSIC VIDEO

Thirty Frames Per Second: The Visionary Art of the Music Video attempts to translate the energy of music video to a print format. The compendium, created by San Francisco-based Tolleson Design, features hundreds of video frames that bleed off the pages and cut into the next, as well as storyboarding and a changing scale similar to that seen on a television screen. Jurors were especially impressed with the book's cover, which Johnson likened to "peering through a lens."



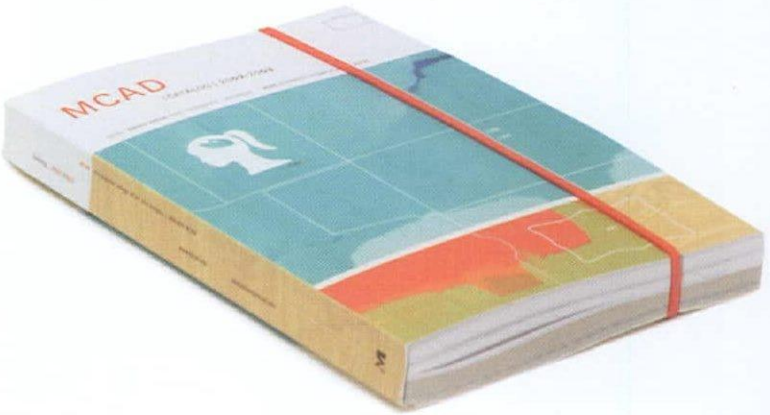
DELUGAN–MEISSL 2

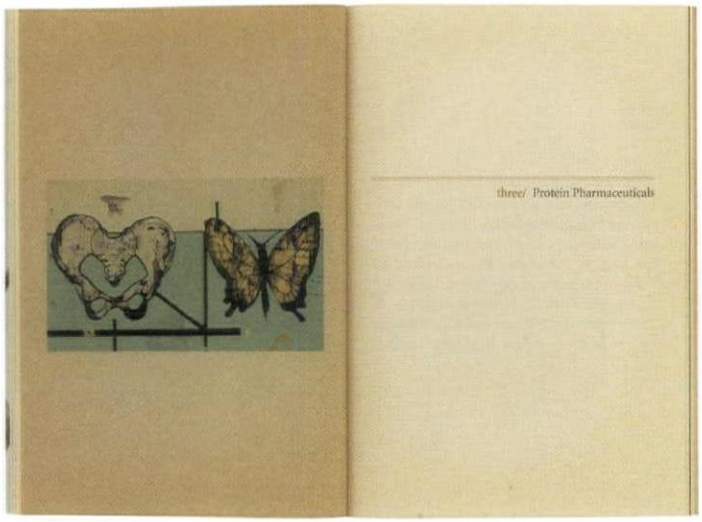
Contained by a slipcase and a bellyband that provides an introduction to the volumes housed within, *Delugan—Meissl 2* consists of two bound volumes devoted to the theories and work of the Austrian architecture studio. Designed by Bohatsch Graphic Design GmbH of Vienna, the two volumes are connected by a numeral "2" that runs across both covers and the books' spines. The books work equally well when theory pages from one volume are compared to practice pages in the other. McCracken said the book format supports the subject matter, adding that it's "a book you'd love to get deeper into." Johnson commended the book's clean presentation.



MINNEAPOLIS COLLEGE OF ART & DESIGN CATALOG

In developing a concept and theme for the Minneapolis College of Art & Design's catalog, designers at local firm Studio d Design were challenged to attract high-school art students while also fostering credibility in the eyes of their parents. "The overall design is engaging for this age group," McCracken said. "I like the humor that they've added." Jurors also praised the catalog's dual front covers that function as a sketchbook, allowing potential students to put their own work in the catalog.





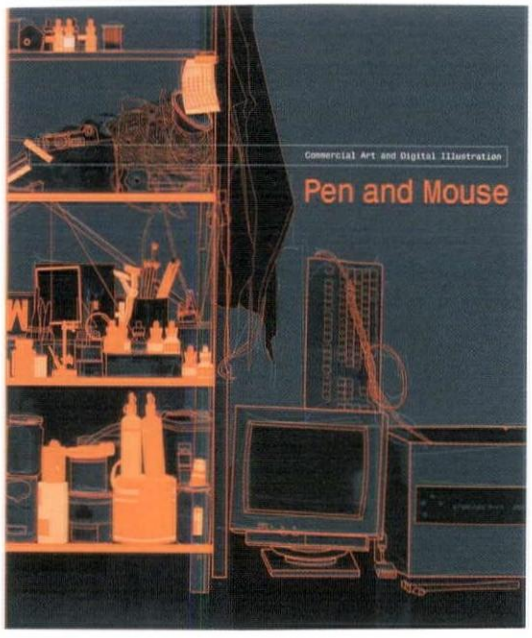
MAXYGEN 2000 ANNUAL REPORT

For Maxygen's 2000 Annual Report, Cahan & Associates of San Francisco put a positive spin on a controversial area of medical science by emphasizing aspects of breeding and genetic selection that have had a positive impact on the way we live. The report incorporates images from nature illustrated in a warm, traditional style. McCracken cited the annual report's tone as "making the company accessible," noting that its "cold subject matter is presented very warmly."



FOOD CHAIN FILMS

Pairing shrink-wrapped, supermarket-style packaging with letterhead and labels reminiscent of a biology textbook proved to be a winning combination for Foodchain Films' identity collateral, designed by Sandstrom Design of Portland, Ore. The client, a TV-commercial production company, wanted something fun and unusual, but also economical. Johnson described the two-color stationery and reel-packaging concept as "smart" and "engaging."



PEN AND MOUSE: COMMERCIAL ART AND DIGITAL ILLUSTRATION

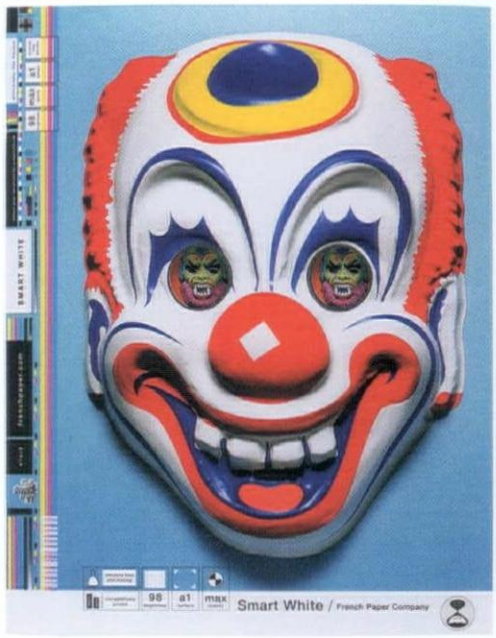
Graphic designers and fine artists who use digital media in the creation of their work are highlighted in *Pen and Mouse*, designed by Pentagram Design's London office. The book's theme is conveyed through the cover—a photograph of a contemporary illustrator's studio that shows elements from both traditional and high-tech illustration media. Jurors appreciated the book's simple, comprehensive organization and usefulness. McCracken said, "I would buy it as a reference book."

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HONORABLE MENTION

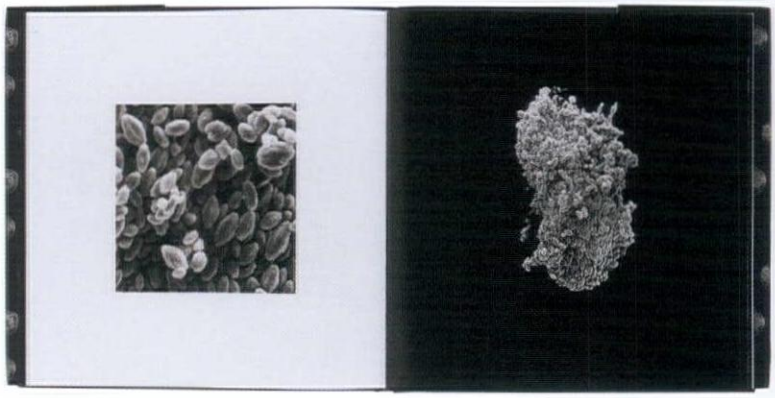
SMART WHITE MASK BROCHURE

"Immediately visible" was how McCracken described the eye-catching properties of Minneapolis-based Charles S. Anderson Design's "mask" promotional brochure for French Paper. The piece shows how effectively French's papers respond to printing vibrant colors. Jurors praised the designers' decision to feature colorful masks because it shows the brightness of the inks on an uncoated white stock.



CROSS SECTION–CATHERINE WAGNER

Classical typography takes a back seat to beautiful photography in *Cross Section*, a compilation of photographs that appeared in the San Jose (Calif.) Museum of Art's exhibition of photographer Catherine Wagner's work. The book, designed by Appetite Engineers of San Francisco, features an oversized square format that enhances its coffee-table appeal. The use of rules to segment type and pages into quadrants also reinforce the visual theme and title. McCracken praised the book's classic use of typography.

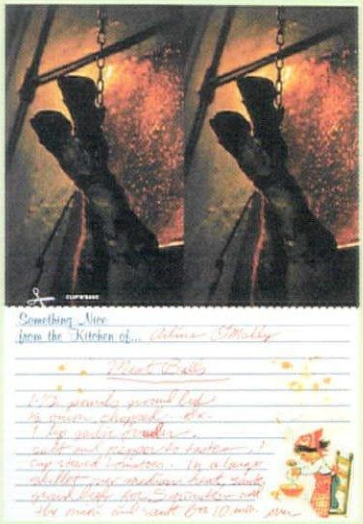


MADE YOU LOOK

Jurors were impressed with *Made You Look*'s interactive cover, which features a German Shepherd, whose docile, Rin-Tin-Tin-like disposition turns vicious once the book is removed from its transparent red slipcase. The dog theme and other interactive tricks resurface in this book on the life and work of Austrian-born graphic designer Stefan Sagmeister. Published by Booth-Clibborn Editions, the book was designed by Sagmeister and members of his New York firm, Sagmeister Inc.



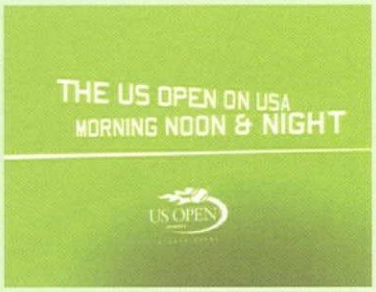




WHAT'S FER DINNER RECIPE CARDS

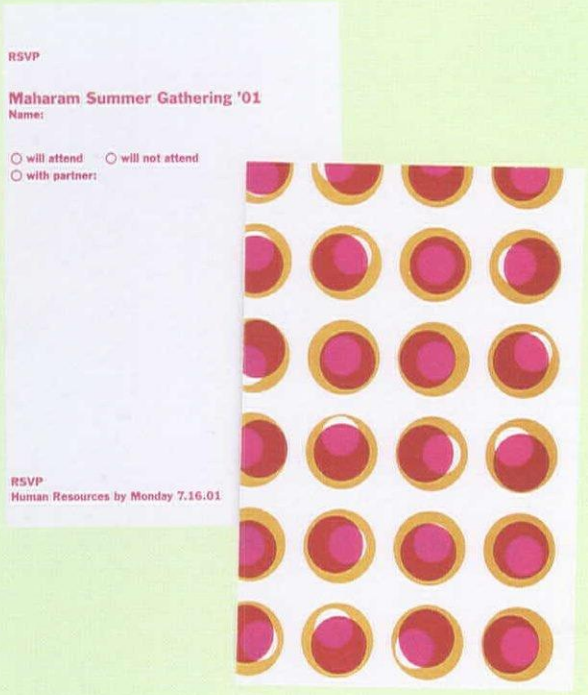
A book of beef recipes, entitled *What's Fer Dinner*, relies on shock value and dark humor to deliver its message. Book designer Kevin Grady of Concord, Mass.-based firm Gum humorously displayed activist cliches about the brutality of the meat-packing industry by juxtaposing slaughterhouse photos with blood-spattered recipe cards, a combination McCracken acknowledged as "disgustingly appropriate."





USA NETWORK–US OPEN GREEN CAMPAIGN

Simple yet effective use of movement and space characterize these 30- and 60-second spots promoting the 2001 US Open tennis tournament for the USA Network. Designers at New York-based R!OT/Manhattan used perspective and movement to define the onscreen text, which spins and weaves around the imagery. Posterized representations of tennis champions in fast-paced succession are recognizable while imparting an otherworldly aura. McCracken complimented the "fresh technique" and "nice use of space," while Johnson credited the commercials' minimalist approach for "making tennis appear powerful and exciting."



MAHARAM SUMMER LUNCHEON INVITATION

Designers at New York-based A4 Studio capitalized on the tactile qualities of letterpress in their creation of a summer luncheon invitation for textiles manufacturer Maharam of Hauppauge, N.Y. Jurors were impressed with the invitation's fresh, summer-like appeal and its subtle, retro look that engages viewers with hot colors and textural interest. Other aspects that caught their attention included the piece's interplay of contrasting materials by combining archival paper with a clear, acetate envelope.


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"LOOKING FOR A GREAT PIECE OF PACKAGING IS LIKE LOOKING FOR A NEEDLE IN A HAYSTACK," JUROR DAVID TURNER SAID. "THERE ARE SO MANY PRACTICAL RESTRAINTS, AND BECAUSE PACKAGING GREW OUT OF SUCH A PRAGMATIC NEED, IT'S HARD FOR DESIGNERS TO CONVINCE CLIENTS OF THE IMPORTANCE OF INJECTING CREATIVE GRAPHIC ELEMENTS INTO THE DESIGN." TURNER AND JUROR TIM HALE BOTH LAMENTED A GENERAL LACK OF WIT WITH THIS YEAR'S PACKAGING ENTRIES (NOTING EXCEPTIONS SUCH AS HONORABLE MENTION WINNER YOUR BRASS BALLS) AND A LACK OF EXPERIMENTATION WITH MATERIALS. "IT'S THE DESIGNER'S JOB TO FIND THE RIGHT MATERIAL THAT MAKES A DIFFERENCE AND TO SELL IT TO THE CLIENT," HALE EXPLAINED.

THAT SAID, THE INNOVATIVE DESIGNS THAT DID WIN HAD TO BE AS SUCCESSFUL IN CLIENT BUY-IN AS THEY WERE IN CREATIVE EXECUTION. "THERE SEEMS TO BE A GLARING UNWILLINGNESS OF COMPANIES TO INVEST IN PACKAGING THE WAY THESE PROJECTS' CLIENTS HAVE," HALE SAID. "COMPANIES STILL DON'T REALIZE THAT DESIGN MAKES A DIFFERENCE." NIKE, APPLE AND THE REST OF THE USUAL SUSPECTS CONTINUE TO EXCEL IN PACKAGING DESIGN BECAUSE THE COMPANIES' CULTURES EMBRACE DESIGN.

THE JURORS WERE VERY IMPRESSED WITH ENTRIES THAT SHOWED AN UNDERSTANDING OF HOW ENGINEERING AFFECTS AESTHETICS, FROM THE UNASSUMING–DESIGN DISTINCTION WINNER WINE SHROUD–TO THE ELEGANT–BEST OF CATEGORY WINNER 5S METASENSE PERFUME. THEY ALSO PRAISED SOLUTIONS THAT ELEVATE THE OTHERWISE ORDINARY PRODUCTS THEY CONTAIN. "DESIGN DOESN'T HAVE TO BE ELITIST AND SHOULDN'T BE," HALE SAID. "THE SCHROEDER MILK LABELS [BEST OF CATEGORY WINNER] GIVE A DESIGN SPIN TO A PRODUCT PACKAGE WE TAKE FOR GRANTED. YOU LOOK AT THAT DESIGN AND SAY, 'THAT'S THE WAY IT SHOULD BE DONE.'"

JURORS: TIM HALE AND DAVID TURNER

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BEST OF CATEGORY

5S METASENSE PERFUME

Setting itself apart from what jurors called the "blobular" packaging so common among avant-garde perfumeries, the provocative bottle and case for Shiseido's 5S adeptly combine hard and soft in a single packaging aesthetic. Angular without appearing sharp, the translucent plastic pieces work together to suggest a mysterious and tactile form. Whether viewed through the outer package or alone, the frosted lavender bottle seems to float in space without revealing its interior walls, the pump or the perfume inside. The vessel itself can be set down in several positions, depending on the user's preference or mood. Yet the piece's function is never hidden nor difficult to understand, and it's comfortable to hold and use.

New York-based designer Karim Rashid reports that the material choice—blow-molded polypropylene—is integral to the packaging's success. Stronger and easier to ship than glass, the plastic doesn't need cardboard reinforcement or inserts to protect it, which allows the bottle and case to work together without additional printed pieces. The material also enabled Rashid to create the bottle's unusual five-pointed shape (to reflect the 5S name).

"This is just a beautiful object," Turner said. "The world needs more beautiful objects. The shape is extraordinary." Hale described the shape as "Escher-esque" and the finish flawless and velvety. Both jurors were fascinated with the complex, angular shapes and experienced the same urge to turn the pieces over and enjoy the look and feel of them from different angles. Both also appreciated that the packaging is completely recyclable.

DID THE DIRECTIVE FOR CREATING UNIQUE PACKAGING COME FROM SHISEIDO, OR WAS IT YOUR IDEA? WHY DID EITHER OR BOTH OF YOU THINK IT WOULD SELL PERFUME?
I generally start perfume design by using the smell as a point of entry. I create the object aura, the brand, the concept, and I even help create the name. The only criteria that came from the client was the smell of the perfume, a 100-milliliter size and a few photos of surreal, beautiful images of nature. I could smell love, peace, synthetics, lambent, organic. I coined the project "technorganic" to describe it, because the fragrance had an overwhelming, provocative memory of unknown scents mixed with the deepest sense of nature. I believe that experience is completely sensorial, and design must engage all the senses. This is how I approach all my clients and projects.

WHAT WERE THE CHALLENGES INVOLVED IN DESIGNING AND MANUFACTURING THE PACKAGE?
The project was extremely challenging. Why design something that isn't? After presenting 10 bottles (I hate calling perfume vessels "bottles" because this implies an old-school approach where the glass bottle is a monument of branding and not an object that's seamless with our time), we prototyped four. This project was rejected in plastic at first. Perfumes can corrode many plastics over time, so the polymer must be specially treated. After lengthy experimentation, we arrived at this bottle. The blow-molded form is complex, although it appears simple and minimal. A glass version would never be able to have such thin edges and precise, articulated geometry. The idea is less direction, a more omnipresent object that's super lightweight, very immaterial yet neo-luxurious.

YOU LIKE TO CREATE PACKAGING THAT CAN BE USED RATHER THAN THROWN AWAY. WHAT DO YOU SEE PEOPLE DOING WITH THE TRANSLUCENT WHITE PACKAGE?
I have used this secondary packaging philosophy for several years now, creating secondary packaging to eliminate waste. There's always a purpose for small containers—I use one as a wallet for Euros.



Half Egyptian and half British, Karim Rashid has a design perspective as global as his life story. Rashid was raised in Canada, studied in Milan, worked at KAN Industrial Designers and spent 10 years as a professor of industrial design before establishing Karim Rashid Inc. in New York in 1993. His international list of clients includes Alessi, Issey Miyake, Umbra, Sony, Herman Miller and Idee. He has more than 70 objects in permanent museum collections worldwide and has exhibited, lectured and written about design nationally and internationally. His list of distinguished design awards was capped last year when he was named the Canadian Design Hero of 2001. Rashid's 2001 monograph *I Want to Change the World* is available from Rizzoli.



CLIENT 5S Shiseido, New York **DESIGN** Karim Rashid Inc., New York: Karim Rashid, principal; Yujin Morisawa, assistant designer **MATERIALS|FABRICATION** blow-molded polypropylene **HARDWARE|SOFTWARE** Macintosh G4, Ashlar-Vellum

metasense
75ml 2.5fl.oz.
eau de parfum
vaporisateur natural spray

P

BEST OF CATEGORY

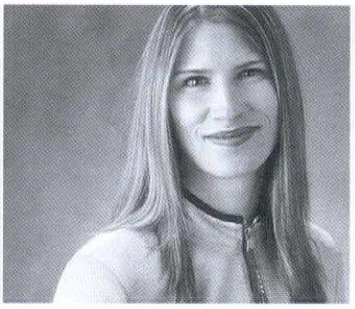
SCHROEDER MILK

When dairy operator Jill Schroeder of Maplewood, Minn., needed help making customers see her brand as a regional specialty rather than a commodity, she went to Minneapolis design firm Bamboo. "Our approach to packaging is different," Bamboo owner Kathy Soranno says. "Clients hire us for our ideas." Competitors' packaging featured images of cows and farms. But looking at the product, Soranno saw something more. "Milk is pure, simple and pristine," she says. "So we created a package that captured the beauty of the product inside."

Instead of contented cows or happy farmers, Bamboo's design features only spare, classic type that seems to float on the opaque-white plastic bottles. Schroeder is the first company in the region to use the plastic, which keeps milk fresher by blocking light. Bamboo's creative use of typography, though strictly logical, creates a colorful personality for each type of milk. Progressively thinner letters spell out the percentage of fat content, beginning with chunky "whole" and ending with lean "skim." Both intuitive and fun, the system never overpowers the fundamental message of purity and freshness.

Jurors found the labels "a delight," and Schroeder reports that the new look is helping her family-owned business break into the upscale market. "We're all excited about it," she says. "Customers say they love it."





After more than 11 years with nationally recognized design firms such as Yamamoto Moss and Little and Company, Kathy Soranno founded Bamboo in 2001. Soranno believes design can produce measurable results through the integration of strategic thinking and superior creativity. She has designed for many industries, including retail, financial, manufacturing and technology, and she has extensive experience in design management with clients such as Dow Brands, Dain Rauscher Corp., American Express, Target, Norwest, Fraser Paper, Byerly's, Pink Business Interiors, D'Amico and Partners and Mosquito. A graduate of the Art Center College of Design in Los Angeles and a member of the AIGA, Soranno has been recognized in *Print* magazine, *American Corporate Identity*, *Financial World* and *Potlatch* publications.

THE SPARE, SWISS LOOK IS UNUSUAL FOR ANY CONSUMER PRODUCT AND QUITE A SURPRISE ON A MILK BOTTLE. WHY WAS IT APPROPRIATE FOR THIS PROJECT?
Schroeder needed consumers to see something new and different in the dairy case. To attack the commodity myth and to elevate the perception of the milk, we addressed the functionality, personality and quality of the package. We created a minimalist white package to reflect purity and freshness. The clean aesthetic echoes the sophisticated, progressive technology behind Schroeder's superior-tasting product. The large letterforms drive the overall design but also address how consumers purchase milk. Finally, we capitalized on consumer loyalty to different fat-content levels by creating distinctive milk "personalities."

HOW DOES THE PROJECT REFLECT YOUR DESIGN PHILOSOPHY?
Bamboo's fundamental design philosophy centers on four key principles: reflection, recognition, risk and relation. Our job is to reflect the essence of what makes our clients' products unique. We used Schroeder's innovation and progressiveness to frame milk's essential purity and simplicity. The Schroeder packaging is intended to build sales by stimulating recognition, memory and repetition. With more than 10,000 grocery brands competing for each customer, creating packaging that looks and feels different can sometimes involve taking risk. In the dairy category, we found that meant not using images of a cow or farm. Our belief is that packaging has to help you own your position, so if you can't own the cow or farm, then you shouldn't bother with them.

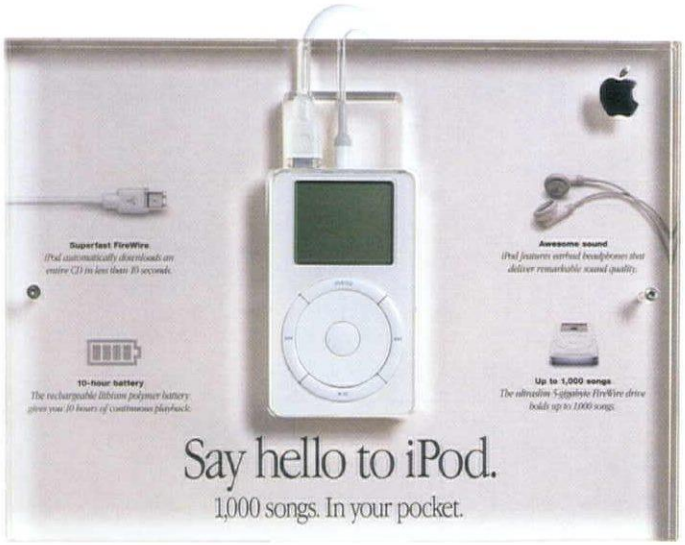
WERE THERE MANY DESIGN PARAMETERS FOR THIS JOB?
Schroeder's rich history of technological innovation is a great story in itself, so the only charge was to elevate consumer perception of its milk and to create an innovative package and brand that truly reflect the company.

CLIENT Schroeder Co., Maplewood, Minn.: Jill Schroeder, president **DESIGN** Bamboo, Minneapolis: Kathy Soranno, principal; Jenney Stevens, designer; Judy Soranno, copywriter; Anna Smith, project coordinator **MATERIALS|FABRICATION** gallon and half-gallon labels: 50-pound semi-gloss stock, flexographic printing using UV inks with gloss-over laminate; pints and quarts: gravure printing on 65-percent machine direction-oriented shrink PVC, reverse-printed and applied image side against bottle **HARDWARE|SOFTWARE** Macintosh G4, QuarkXPress, Adobe Photoshop, Adobe Illustrator


SCHROEDER
two
for those who feel it like it is
SCHROEDER
one
for those who fall somewhere in between
1% LOWFAT MILK
SCHROEDER
skim


iPod
menu


iPod



IPOD PACKAGING AND POINT-OF-SALE DISPLAY

The point-of-sale display and packaging for the Apple iPod work together so well that the judges insisted on evaluating them as a group entry. "It's kind of annoying how good these things look," Turner said. "It's so well thought-out; they've spent money on the details of ownership, and who else would do that?" Despite strict design constraints—including requirements that the display allow complete access to the product without permitting it to be moved from the countertop—designers at Apple Computer in Cupertino, Calif., created a continuous, outstanding experience from the point-of-sale display to the packaging to the product itself. Apple, Hale noted, "is one of the few companies that executes a brand so well. Their basis is industrial design, not graphics. They know that design shouldn't be decoration; it's part of the product concept."



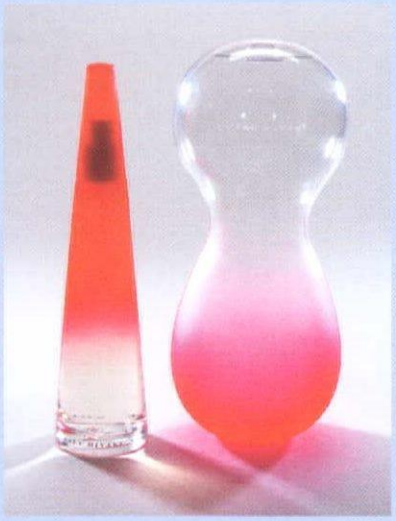
CLIENT Apple Computer, Cupertino, Calif. **DESIGN** Apple Computer, Cupertino, Calif.: Steve Jobs, Andy Dreyfus, Jonathan Ives, Hiroki Asai, Peggy Jensen, Josh Distler, Jemma Grimes and Daniele DeLulius, designers; Eight Inc., San Francisco: Tim Kobe and Wilhelm Oehl, principals **MATERIALS|FABRICATION** point-of-sale: hand-polished CNC-milled clear acrylic, brushed tainless-steel base; packaging: lithography on SBS paperboard **HARDWARE|SOFTWARE** Macintosh G4, Adobe Illustrator, QuarkXPress, Adobe Photoshop

DAVID BYRNE'S LOOK INTO THE EYEBALL CD

To match musician David Byrne's imaginative, insightful music, designers at Doyle Partners of New York used barrier technology to create a series of astonishing moving graphics. This method combines two images printed in narrow strips with fine black lines printed on a clear sleeve. Viewed from different angles, the cover image shows Byrne seemingly opening and closing his eyes. The CD booklet provides numerous startling images, such as a broken cup miraculously repaired and a cicada flapping its wings. "The cover winks at you as you pass by!" Hale exclaimed. "That's awesome in a retail environment."



CLIENT Virgin Records America, Beverly Hills, Calif. **DESIGN** Doyle Partners, New York: Stephen Doyle, creative director/photographer; John Clifford and Areil Apte, designers **MATERIALS|FABRICATION** booklet: four-color offset lithography on paper; sleeve: serigraph on acetate **HARDWARE|SOFTWARE** Adobe Photoshop, QuarkXPress, Adobe Illustrator





ISSEY MIYAKE SUMMER FRAGRANCE

Color, form and shape give this perfume bottle, designed by New York-based Karim Rashid Inc., a look that demands attention. Created for Issey Miyake, the outer bottle's fluid, organic shape and the inner bottle's sleek cone combine in a way that's both mysterious and puzzling. "You don't know if it's two shapes or one, which gives it a sense of intrigue," Hale noted. Both jurors were captivated by the bottle's graduated color, which gives the clear plastic the illusion of floating. "It looks like the package contains mist or dry ice," Turner said. "The look is totally appropriate for a fragrance."

CLIENT Issey Miyake/Beaute Préstige International, Paris **DESIGN** Karim Rashid Inc., New York: Karim Rashid, principal; Yujin Morisawa, assistant designer
MATERIALS|FABRICATION injection-molded plastic **HARDWARE|SOFTWARE** Macintosh G4, StrathPro, Ashlar-Vellum, Adobe Photoshop



WINE SHROUD

Form follows function in this elegant packing solution created by a wine company to solve a specific problem. Regale Corp. of Napa, Calif., devised the two-piece molded system to eliminate label scuffing. The proprietary process costs 1/10 that of traditional tooling, can be finished faster and can be molded to any shape. Both jurors praised the use of recycled fibers and admired the aesthetics that resulted from the manufacturing process. "The technical and engineering aspects are a great example of problem solving," Turner said.

CLIENT Regale Corp., Napa, Calif. **DESIGN** Regale Corp., Napa, Calif.: Greg Gale, inventor/designer; Chalone Wine Group, Napa, Calif.: Beth Damron, planning and logistics; Dan Karlsen, wine-maker **MATERIALS|FABRICATION** proprietary process using molded, recycled paper, processed with finished surface on both sides and dried within the forming toolset with heat-compressed air **HARDWARE|SOFTWARE** IBM Intellistation Z-Pro with Matrox Millennium graphics card, DTM Synerstation 2500 Plus, Unigraphics V18.0 CAD, Microsoft Windows NT-4

HELIX WATCH

Designed to entertain and sell, the packaging and manual for the Helix watch demand attention while effectively showcasing the product. Jager Di Paola Kemp Design of Burlington, Vt., created pieces for client Timex Corp. with a look, shape and size that contrast with the typical packaging for competing products. Jurors liked the way the pseudomilitary look extends from the outer box to the inner package, but wondered about extravagance. "You should want to keep a heavily produced package," Turner said, "but this works best as a point-of-sale display and may be wasteful in the end."



CLIENT Timex Corp., Middlebury, Conn. **DESIGN** Jager di Paola Kemp Design, Burlington, Vt.: Michael Jager, creative director; Richard Curren, design/art director; Beth Wilbur, production manager; Whitney Shaw, account manager; Richard Curren and Ryan Widrig, packaging design; James Lindars, Coberlin Brownell, Richard Curren and Ryan Widrig, sphere design; Ryan Widrig, instruction manual/layout; Evan Hecox, illustration; Greg Danford and Kevin Wilkins, copywriting **HARDWARE|SOFTWARE** Macintosh-based design programs

P

HONORABLE MENTION



REEBOK FITNESS WATER

Graphics and a custom bottle distinguish this introduction by West Vancouver, British Columbia-based Clearly Canadian Beverage Corp. into the crowded fitness-drink market. Karacters Design Group of Vancouver created a look that fits the Reebok line while assuming its own distinct character. Turner admired the way the elements work together and "translate the graphic trend of the past few years into a physical form."



CROSS ION PEN

New York firm Smart Design set out to create packaging worthy of the ION pen, which client A.T. Cross of Lincoln, R.I., introduced to extend the high-end pen market to younger buyers. Cardboard and plastic packaging signal informality, but their unusual shape and design promise a unique product. The jurors particularly liked that the pen and its cap are displayed separately.

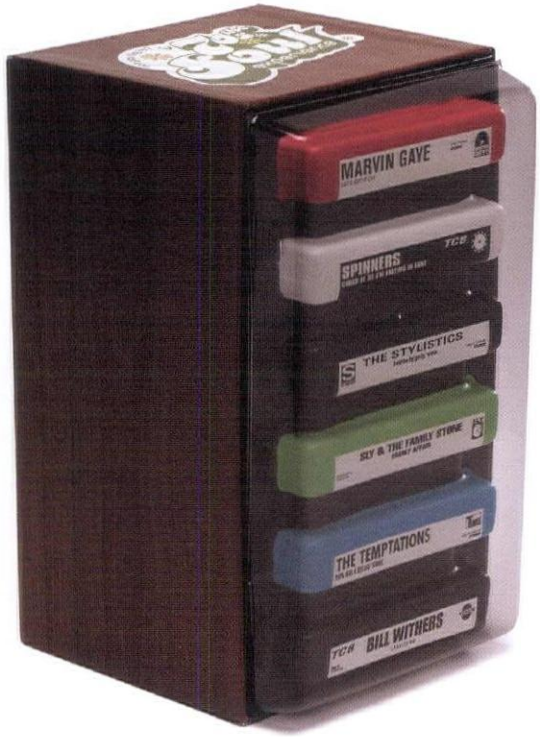






001 COTY

Space-age packaging for 001 Coty, a limited-edition perfume, evoked strong reactions from the jurors. Designed by New York-based Ideas + Image, the custom-shaped bottle comes in a wrapper made of synthetic skin and is placed in a transparent balloon in lieu of packing materials. Although they loved the balloon, jurors couldn't get to the product after popping the packaging, prompting Turner to note that "getting the damn thing out of the inflatable bag" was a problem.

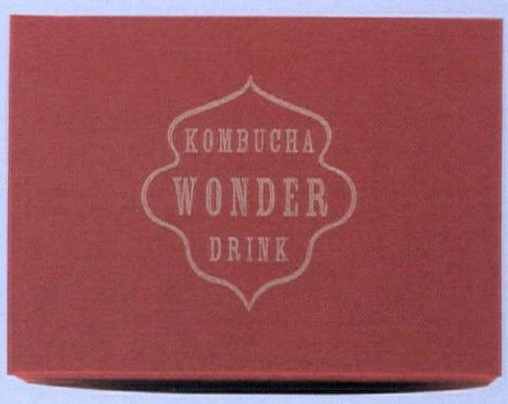


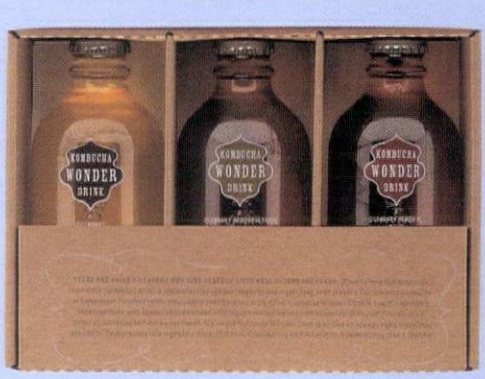
THE '70S SOUL EXPERIENCE/CAN YOU DIG IT?

A vacuum-formed plastic cover so adeptly disguises this collection of music CDs that jurors thought it really was a box of eight-track tapes. The in-house designers at Los Angeles-based Rhino Records married nostalgia (in the form of faux wood-paneled packaging) with marketing savvy to create a knock-out first impression. "It really makes you want to listen to the music," Turner remarked. "It's kitsch, but great."

P

HONORABLE MENTION





KOMBUCHA WONDER DRINK

Packaging and graphics form a seamless whole for this product—a commercial version of an Asian home-brewed, nonalcoholic drink that just might be the key to improved health. Portland, Ore.-based Sandstrom Design created a comprehensive aesthetic that suggests mysterious health benefits with a wink and a nod, incorporating a touch of naïvete that hints of garage workshops and "in-hut" brewing. "It's what they *didn't* do that makes it work," Hale said. "They didn't overthink it."



YOUR BRASS BALLS

Packing a lot into its small size, this hip little box uses clever copy, cool graphics and unexpected contents to lure recipients to a promotional event for computer games by JoWood Productions Software AG of Austria. Vancouver, British Columbia-based Rocketshop's deft use of humor keeps a crude joke from going over the top. Hale found the copy sensational and "ironically, in good taste."



1 OF 2 IN 1000, 2 OF 2 IN 1000

Pulseprogramming, a Chicago collaborative, wanted to bring warmth and humanity to this limited-edition 10-inch record set. Locally based VSA Partners Inc. accomplished those goals by juxtaposing images of the music itself against the portraits. Hale called it "super-real photography so fundamentally unattractive that it works." The colorful album covers contrast starkly with the unusual, translucent vinyl records inside.



POTTERY BARN KIDS IDENTITY

Designers at San Francisco-based Character SF created Norman Rockwell-inspired, silhouette illustrations of children playing with Pottery Barn products to provide a distinctive identity for the upscale retail chain. Consistently used throughout the product line, it provides an instantly recognizable look that communicates the target customer and extends the Pottery Barn brand.





RAY'S CAFE

Minneapolis-based Studio d Design combined close-ups of Asian art, traditional packaging and exquisite typography to create a unique identity for this gourmet Asian restaurant in Philadelphia. "This is an area of design that can be very predictable," Hale said, adding that the designers "developed an interesting vocabulary for a fresh take."


E

ENTRIES IN THIS YEAR'S ENVIRONMENTS CATEGORY INSPIRED JURORS LAURENE BOYM AND STEVE MCGOWAN TO HAPPILY BID ADIEU TO THE EMOTIONLESS "GREAT WHITE BOX" ERA OF MODERN ARCHITECTURE. "IT'S SO REFRESHING TO SEE ENVIRONMENTS MOVE AWAY FROM COLD FORMALISM," BOYM SAID. "THAT STRIPPED-DOWN AESTHETIC-DRIVEN ENVIRONMENT IS OUT. IT DOESN'T ALLOW FOR AGING OF MATERIALS, AND IT DOESN'T ACCOMMODATE PEOPLE'S EVERYDAY, MESSY LIVES." IN ITS STEAD, THE JURORS TOOK DELIGHT IN ENVIRONMENTS THAT TICKLE THE IMAGINATION, ENGAGE A SENSE OF FANTASY AND REVEAL AN ECLECTIC MIX OF TIME AND PLACE. JURORS CALLED THE TOP PICKS "NARRATIVE" **ENVIRONMENTS**, THOSE THAT TELL A STORY ABOUT THE CHARACTERS WHO INHABIT THEM. THESE SPACES, MCGOWAN NOTED, "HAVE SOUL.

"WHAT STRUCK US IS THE CINEMATIC QUALITY WE SEE HERE, AND WHAT A STRONG FOUNDATION THAT IS FOR GOOD DESIGN," MCGOWAN CONTINUED. "WE TEND TO SEE VERY PRESCRIBED EXPERIENCES IN ENVIRONMENTS, BUT HERE WE SAW SPACES WHERE YOU FELT THAT YOUR PLACE IN THAT ENVIRONMENT IS PART OF A LARGER STORY. THERE'S CHARACTER, CONFLICT AND SUSPENSE IN THE TELLING OF THESE PLACES."

ONE NEED LOOK NO FURTHER THAN DESIGN DISTINCTION WINNER DOC BLUE–A SWASHBUCKLING BACHELOR PAD–TO FIND EXAMPLES OF THIS SPATIAL CINEMATOGRAPHY. "SPACES LIKE DOC BLUE HAVE A STRONG SENSUALITY AND SEXUALITY TO THEM; THEY HAVE A LIFE," BOYM SAID. "WE ALSO SAW THIS IN THE VIBRANT RED OF [DESIGN DISTINCTION WINNERS] ALMA DE CUBA AND IN THE TEKNION BOOTH. WHAT IT TELLS US IS THAT DESIGNERS ARE BEING MORE MAVERICK IN THEIR TREATMENT OF PUBLIC ART AND TECHNOLOGY."

REFLECTING ON THIS PREDOMINANTLY AMERICAN SELECTION, BOYM AND MCGOWAN DISCUSSED U.S. DESIGNERS' EMERGENCE AS THE NEW TRENDSETTERS IN ENVIRONMENTAL DESIGN. "ONE THING IS FOR SURE," BOYM SAID. "THE WINNING SPACES ARE MORE MEANINGFUL DESIGN; THEY'RE NOT ABOUT PERSONAL STYLE OR EGOTISM, BUT ABOUT THE USER. THESE ARE EMPOWERING PLACES."

JURORS: LAURENE BOYM AND STEVE MCGOWAN

THE BRIG

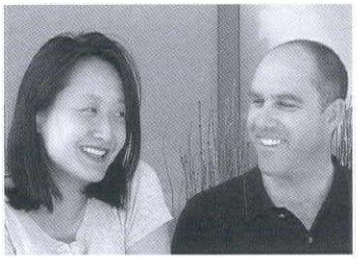
Too often, adventures in retro design end up reading like an oddball collection of visual non-sequiturs. Not at The Brig in Venice Beach, Calif., where 50 years of history are served up as deftly as apple martinis and draft beers.

Jurors commended the redesign of this venerable watering hole (circa 1948), by Los Angeles-based John Friedman Alice Kimm Architects Inc., for its sleek integration of old and new. "It's a surreal oasis, like a David Lynch movie, a bold and refreshing experiment in texture and material," McGowan observed. Although few traces of the original building remain (save its exterior signage and restored wall mural), the spirit of nostalgia lingers in accents such as the old-style mahogany bar and speckled terrazzo flooring, reminiscent of Rat Pack-era supper clubs. Terrazzo even engulfs the Liberace-style pink and lavender bathrooms, where vanities resembling inverted hair dryers pay homage to the beauty parlors of the Eisenhower generation.

Music notwithstanding, there's a rhythm to the space, a flirtation between objects, such as the magnetism between a velvet-draped DJ booth and the diaphanous "miniskirt" of luminous fabric surrounding the bar. Similarly, the burnished sheen of a stainless-steel table is narcissistically reflected in bent-aluminum shelving and a metallic wall of toothy linoleum.

The bar's coup de grâce, though, is its smart, empathetic answer to California's contemporary smoking law, which prohibits patrons from lighting up inside. To avoid marginalizing the nicotine crowd, the architects engineered a 14-foot-long steel table with built-in ashtray that slides in and out of a retractable garage door. In warm weather, the garage door ascends into the ceiling, allowing table, chairs and clientele to spill out onto the front patio. In colder months, the ashtray end of the table simply slips through a custom-built mail slot in the door.

"It's the coolest place you can go to in Venice," Boym said. "The eclecticism doesn't destroy the original building. Rather, it adds to its meaning."



Founded in 1995 in Los Angeles, John Friedman Alice Kimm Architects has completed projects for Irolo Senior Housing in Los Angeles, Yangsan Golf Club in Korea and Club Sugar in Santa Monica, Calif. Projects currently in design or construction include a public elementary school, Hollywood restaurant, public swimming hall and several private residences. Friedman holds degrees from MIT, Oxford and Harvard, the latter of which awarded him a masters of architecture in 1990. Kimm also holds a masters of architecture from Harvard (1990), as well as a bachelor's degree in economics from Cornell.

HOW DOES THE BAR'S DESIGN VOCABULARY SERVE AS A METAPHOR FOR THE COMMUNITY?
Venice is a diverse place socially, racially and economically. Our materials, colors and textures definitely reflect that. We thought of this as an environment of cultural inclusion and treated it as though it were a public space—much like an Italian piazza. There aren't many pedestrian-friendly places in Los Angeles, but this is one of them.

DID YOU USE ANY UNORTHODOX FINISHES OR FABRICATION PROCESSES?
Some walls include a running-bond type pattern of metal and Micarta, a plastic typically used as a base for circuit boards. We also used relatively new or unknown materials such as Panelite, the honeycombed plastic, in the suspended ceiling grid. Lincrusta—the molded linoleum wallpaper cladding the bathroom area—ended up looking as though it were dripping wet when we painted it silver. Outside the restrooms is an acrylic flower vase suspended in a steel-framed mirror. The holes in the acrylic were bored for us by a rifle-maker.

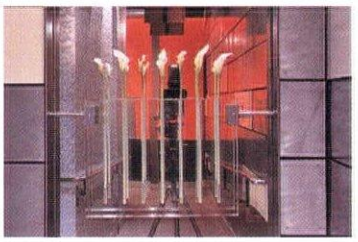
DID OTHER DESIGNERS INFLUENCE YOU?
The front of the bar has an operable window that pivots into a boxed steel frame, thus allowing smokers outside to interact with friends inside the window. The frame contains a mirror that blurs the boundary between window and wall, thereby dematerializing the entire corner. This was our crude nod to James Turrell. He did something similar 20 years ago.

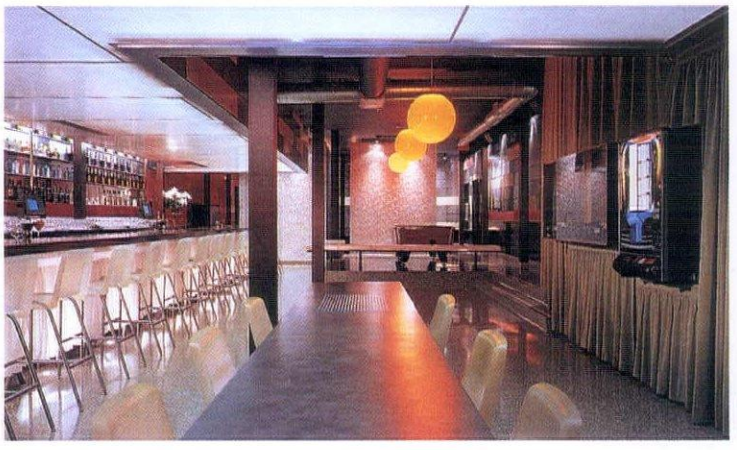
THERE'S A FINE LINE BETWEEN NOSTALGIA AND KITSCH. HOW DID YOU STRIKE THAT BALANCE?
We used building materials that alluded to nostalgia, but generally avoided memorabilia (save a few hanging photos of the bar's original owner, boxer Babe Brandelli). For example, we made the bar a dark wood, which suggests the feeling of older places, but juxtaposed it with modern materials, such as aluminum and fiberglass.

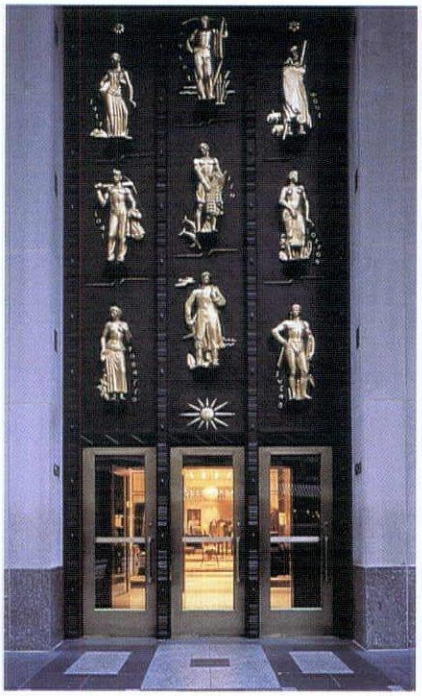
CLIENTS David Reiss (interior) and David Paris (exterior), Venice, Calif. **DESIGN** John Friedman Alice Kimm Architects Inc., Los Angeles: John Friedman, principal in charge of design; Alice Kimm, principal; John Martin, project designer; Joel Chichowski and Dan Brunn, designers; Mike Payne, terrazzo; Art Mortimer, muralist; Nathan Zakheim, mural restorer; Ilan Dei, fiberglass stools and chairs, lounge table; Doug Farren, millwork; Ronnie Fujinami, metal fabrication; Brunswick Builders: Steve Forbes, general contractor **MATERIALS|FABRICATION** plastic laminate, steel, fiberglass, paint, wood, aluminum, textiles, acrylic, concrete **HARDWARE|SOFTWARE** AutoCAD, physical models, FormZ

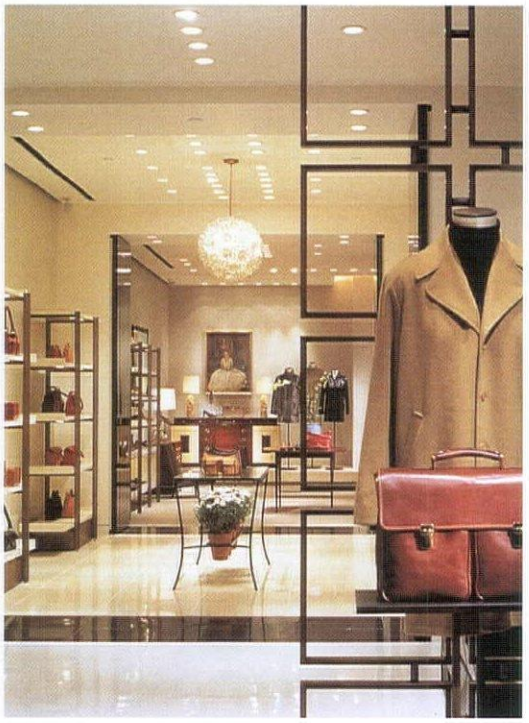

BABE
Brandelli's
BRIG
COCKTAILS
BRIG
PARK











COLE HAAN FLAGSHIP STORE

Beverly Hills residential architecture from the 1950s served as the design inspiration for the Cole Haan flagship store in New York's Rockefeller Center, designed by Chicago-based Valerio Dewalt Train Associates. The retail space houses men's and women's shoes, outerwear, handbags and other leather accessories in a series of small rooms. Chairs and sofas from the 1950s and 1960s are provided for customers to try on shoes, and products are displayed on vintage modern furniture. Chandeliers and tables are also from these eras. Both jurors liked the shop's mid-20th century feel. "I would be empowered if I were shopping there," Boym said. "There are nostalgic elements that play psychological tricks on the consumer, playing with time and space. The antiques add an eclectic, sampled flavor."



CLIENT Cole Haan, New York **DESIGN** Valerio Dewalt Train Associates, Chicago: Randall Mattheis, principal; Brad Pausha, Jason Hall, Matt Berry and Tim Connor, designers; Cole Haan, New York: Gordon Thompson III, creative director/executive vice president; Scott Fedje, creative director; Meiling Leung, designer; and Steve Schickendanz Architect LLC, New York **MATERIALS|FABRICATION** 1950s and 1960s antique chandeliers, seating and tables **HARDWARE|SOFTWARE** MicroStation on various hardware platforms

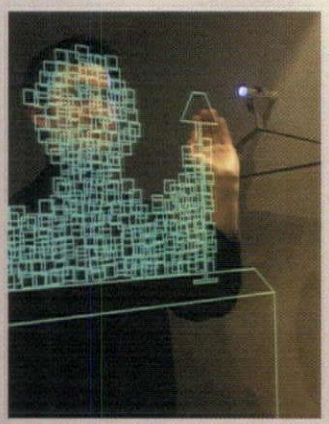
THE EMPEROR'S NEW CLOTHES

MASAMICHI UDAGAWA AND SIGI MOESLINGER
ANTENNA DESIGN NEW YORK



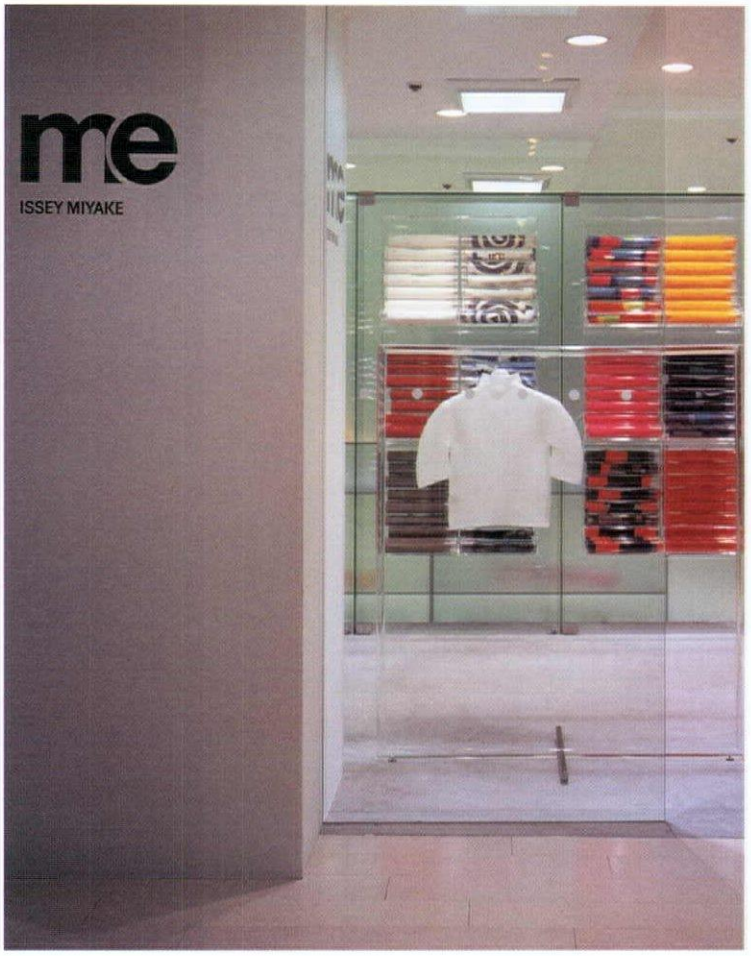
THE EMPEROR'S NEW CLOTHES

"I wish I could try this," McGowan said of *The Emperor's New Clothes*, an interactive exhibit by Antenna Design of New York. On display at New York's Artists Space last year, the exhibit comprised five illuminated coat hangers that carry "invisible clothes." Visitors would pick up a hanger, take it into the adjoining fitting room and look in the "magic" mirror to witness floating, animated images superimposed onto their reflections. The images projected onto the body weren't clothes, but rather the effects of transformations the invisible clothes produced. Each hanger triggered a different alteration. McGowan called the exhibit "intense," and Boym was equally impressed. "Their incorporation of new media is spectacular," Boym said. "Their projects are really poetic. I envy what they're doing with technology."



CLIENT Artists Space, New York **DESIGN** Antenna Design Inc., New York: Masamichi Udagawa and Sigi Moeslinger, principals; Will Pickering and Jaime Villareal, engineers **MATERIALS|FABRICATION** drywall, half-silvered mirror, aluminum, infrared illuminators, video tracking **HARDWARE|SOFTWARE** Macintosh G4, PC, Ashlar-Vellum, SolidWorks, Macromedia Director, Adobe Photoshop, Adobe Illustrator, Smoothware Xtra

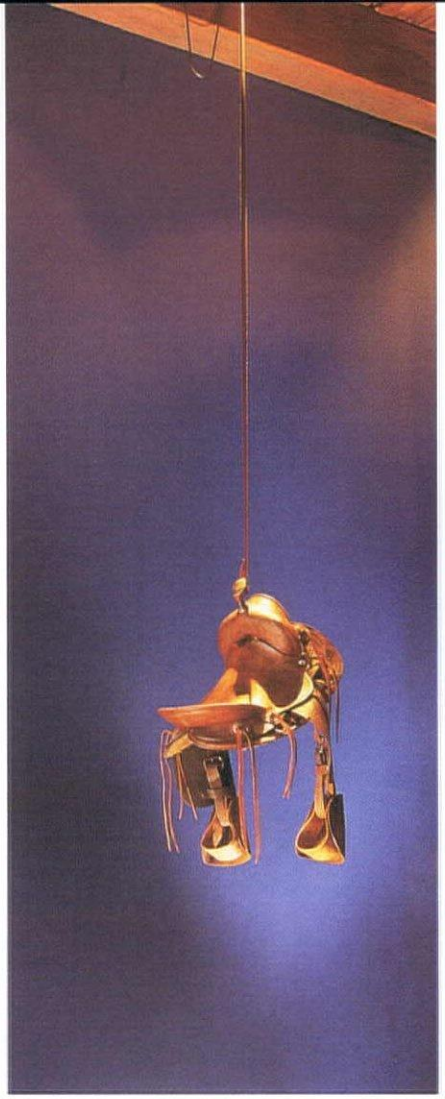


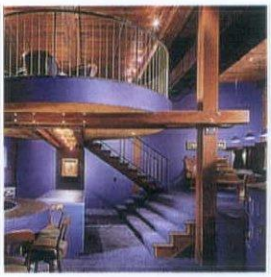


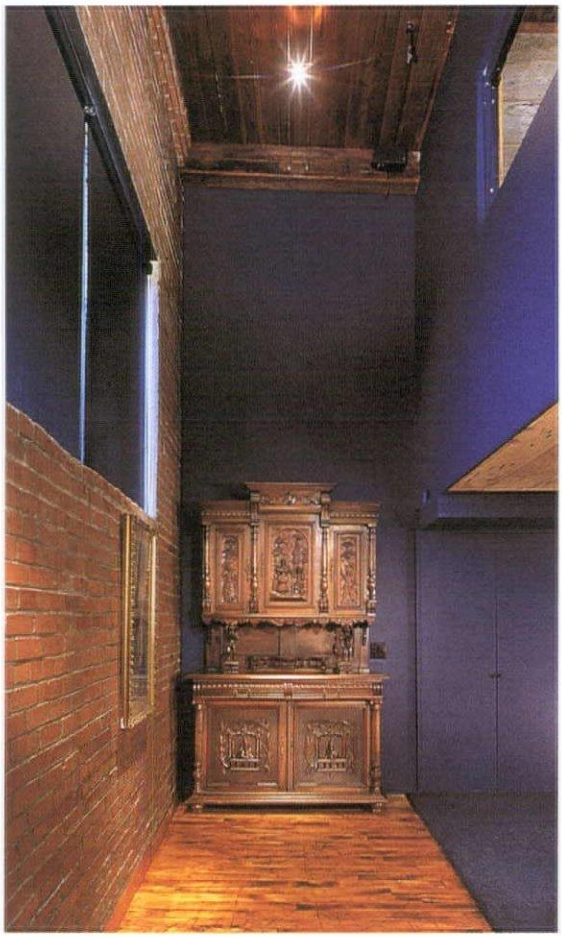
ME ISSEY MIYAKE SHOP

McGowan called the Me Issey Miyake shop in Tokyo a breakthrough in merchandise distribution. Designed by Tokyo-based Curiosity Inc., the shop features Miyake's "me" brand, exclusive one-sized shirts that stretch to fit the wearer. Designers said the one-size-fits-all mentality inspired the store's vending-machine concept. All shirts are factory-packaged in transparent plastic tubes and displayed in a transparent machine. Customers check out the shirts on a hanger in the store and then select the color and texture from the machine. When a tubed shirt is taken from the front of the display, another tube appears automatically. In addition to the retail environment, Curiosity also designed the tubes and product logo. The designers explained that they were interested in redefining the process of shopping with a direct interaction between the customers and products. "The craftsmanship is impeccable," Boym noted.

CLIENT Issey Miyake Inc., Tokyo **DESIGN** Curiosity Inc., Tokyo: Gwenael Nicolas, principal; Hisaaki Hirawata, interior designer **MATERIALS|FABRICATION** transparent machine: acrylic; counter: steel; hanger: steel and acrylic **HARDWARE|SOFTWARE** Macintosh G4, VectorWorks, Shade







DOC BLUE

"Wild West meets swinging-singles martini guy," Boym said in characterizing the persona of Elliott + Associates' Doc Blue. Jurors were immediately drawn to, and had a lot to say about, this "bachelor pad," designed for 70-year-old Oklahoma City orthodontist French Hickman. Elliott + Associates renovated 2,560 square feet on the fifth floor of a 1941 industrial-warehouse building into a loft for Hickman. Dramatic blue paint drapes the walls of the living space, and Hickman's eclectic mix of furniture and artifacts adorns his loft, including his childhood saddle suspended from the ceiling. "It's daring," McGowan noted. "There's a little bit of pop religion. This is his temple. The graphic impact is awesome." Boym added, "The indigo finish on the floor creates great texture, such an amazing use of textural contrast. It has a very strong, unified design statement."

CLIENT Dr. French Hickman, Oklahoma City **DESIGN** Elliott + Associates, Oklahoma City: Rand Elliott, principal; Brian Fitzsimmons, associate

CENTRAL STREET BRIDGE

Centerbrook Architects and Planners LLC of Centerbrook, Conn., took what was a "problem" railroad bridge for the city of Worcester, Mass., and turned it into a gateway for the city. By replacing the standard safety rails of the bridge with arches of polished stainless steel, whose supports are radial instead of vertical, the designers allowed ambient light to be reflected in a sparkling pattern as vehicles and pedestrians pass beneath the bridge. At night, the colors from traffic lights and illuminated signs bounce off the bridge's arches to seemingly electrify the structure. Boym said she loved the bridge in context with Worcester. McGowan noted, "The light change is dynamic and engaging."



CLIENT Worcester Redevelopment Authority and the City of Worcester, Worcester, Mass. **DESIGN** Centerbrook Architects and Planners LLC, Centerbrook, Conn.: William Grover and James Childress, architects; Padraic Ryan, Jonathan Parks, Roger Williams and Michelle Lafoe, design team; Maguire Group Connecticut Inc., New Britain, Conn., bridge engineers **MATERIALS|FABRICATION** concrete piers and abutments, ironspot brick, stainless-steel arches **HARDWARE|SOFTWARE** AutoCAD

FIREFLY

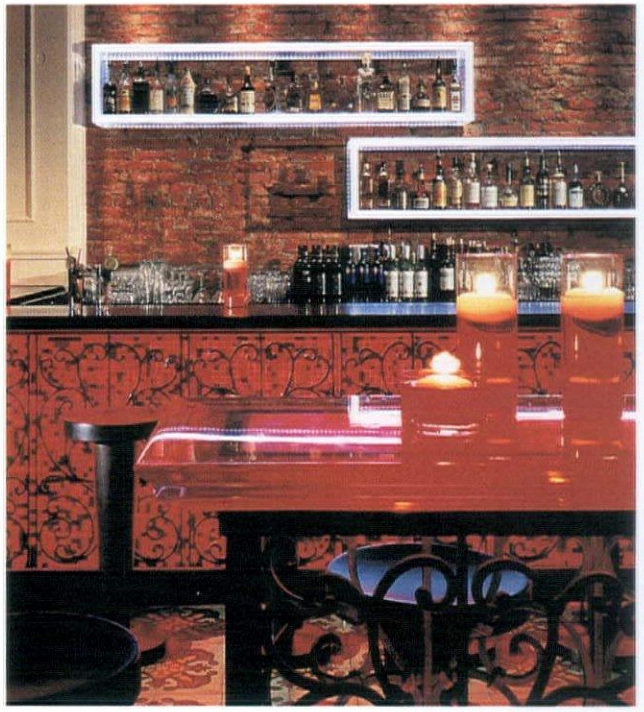
"I love this environment," Boym said of Firefly from New York-based Antenna Design, which was part of the *Massless Medium: Explorations in Sensory Immersion* exhibit at the Brooklyn Bridge Anchorage, an art space under the bridge's eaves. The interactive environment was designed for the cavernous darkness of the bridge and featured skeletal, self-illuminated, furniture-like objects superimposed on Anchorage's chambered walls. By holding PDAs near each object, visitors received onscreen digital animation that responded to touch and offered a comic commentary on the object. For example, after touching a cage, a cloud of fireflies was revealed. The visitors became part of the installation while they wandered through the dark space and held their green-backlit PDAs, which were the same color as the illuminated objects. Antenna said the floating green lights evoked the image of fireflies on a summer night. McGowan appreciated that viewers became part of the exhibit, and Boym called it a "sensorial, psychedelic experience."



CLIENT Creative Time Inc., New York **DESIGN** Antenna Design Inc., New York: Masamichi Udagawa and Sigi Moeslinger, principals; Bruce Pringle, 3D modeling; Christopher Dixon, programming; Streetbeam, New York: Louis Spitzer, PDA beaming **MATERIALS|FABRICATION** steel, electroluminescent lamps, half mirrors, plywood **HARDWARE|SOFTWARE** Macintosh G4, PC, Ashlar-Vellum, Macromedia Director, FormZ



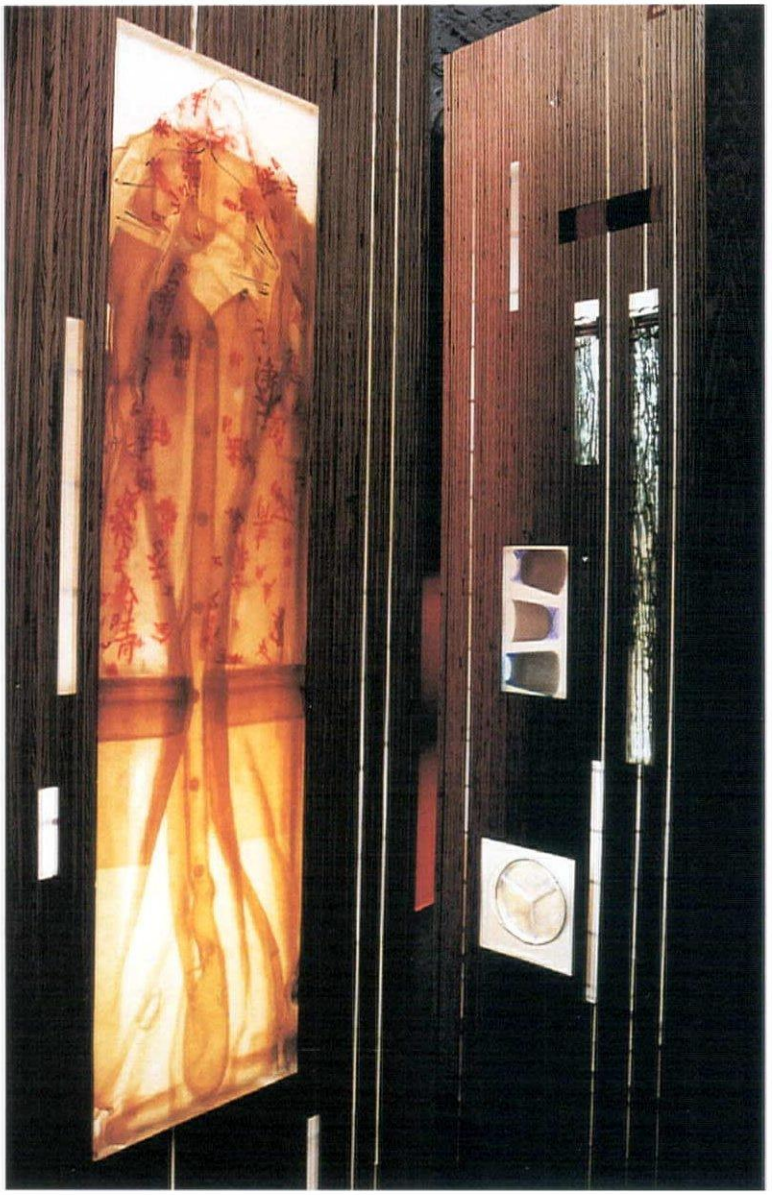


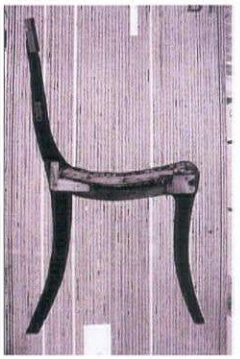


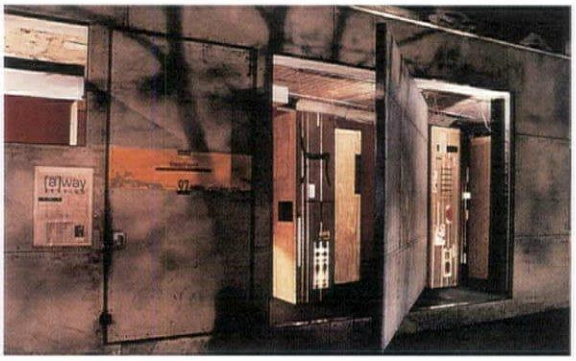
ALMA DE CUBA

Jurors praised the patterns and materials used in Alma de Cuba, a Philadelphia restaurant designed by New York-based The Rockwell Group that attempts to capture the spirit of Cuba. The three-story restaurant incorporates a glowing red aura throughout and features a first-floor lounge, where black-and-white photographs are projected onto whitewashed walls; a second-floor main dining room with embroidered leather banquettes, a communal mahogany dining table and handcrafted carpets; and a third-level rectangular room surrounded by light boxes that project a panoramic image of tobacco fields. Boym appreciated the restaurant's metaphors, and McGowan said, "I like how [Rockwell] conceptually used the color red effectively in the environment. The use is carefully spaced in ceilings and on tables, creating a hint of mystery."

CLIENT Starr Restaurants LLC, Philadelphia **DESIGN** The Rockwell Group, New York: David Rockwell, principal; Diego Gronda, senior associate-in-charge; Jun Aizaki, architect; Tonya Rife, interior design







(A)WAY STATION

(a)way Station is a traveling architectural exhibit whose concept, construction and message are based upon the fact that it must travel. A critique on migration, the environment, by Ottawa, Ontario-based KW:a, is conceived as a room of minimal dimensions that might allow for temporary human habitation. As an abstract vessel that contains migrants' personal belongings, the environment has 15 components and is purposefully temporary in form, built to adapt to each new exhibit space. It features tactile surfaces and movable parts for viewer interaction and a concealed sound system that continuously plays personal migration narratives, which are collected at the city where the exhibit is showcased prior to opening. "It's a beautiful exhibit," Boym said. "It presents the objects in a precious way. Very poetic."

DESIGN KW:a, Ottawa, Ontario: Paul duBellet Kariouk and Mabel Wilson, principals; Yosuke Obuchi, collaborator **MATERIALS|FABRICATION** plywood sheets, acrylic strips, resin blocks **HARDWARE|SOFTWARE** AutoCAD, 3D Studio

EDIBLE SCHOOLYARD KITCHEN CLASSROOM

The Edible Schoolyard Kitchen Classroom, designed by Oakland, Calif.-based WOWHAUS, was built after the Edible Schoolyard, founded by chef Alice Walker, had to vacate its former space, a 1920s cafeteria in Berkeley, Calif. The Edible Schoolyard Kitchen Classroom is where middle-school children nurture, cook and eat produce they have grown in their one-acre garden. WOWHAUS designed and built all of the furnishings in the new classroom, utilizing many materials from the demolished former cafeteria. More than 50 percent of the materials used were recycled, which allowed for substantial cost savings. Erik Seniska hand-painted the garden-flanking walls and cubbies. Both jurors loved the Schoolyard's concept. "The way it's designed to scale is almost dollhouse-like," McGowan said. "The color palette is an appropriate nod to Mother Earth."





CLIENT The Edible Schoolyard, Berkeley, Calif. **DESIGN** WOWHAUS, Oakland, Calif.: Scott Constable, principal; Buddy Rhodes, hand-case concrete tabletops and counters; Erik Seniska, hand painter



TEKNION BOOTH





Jurors were immediately drawn to Toronto-based burdifilek's design of Teknion Furniture Systems' tradeshow booth, one of the few tradeshow environments to illicit a positive response. The design concept for the Teknion booth was based on a "slice of a typical Miesian office tower," and all design elements symbolize those found in such a building. A white mesh box with black scrim holds hanging fluorescent lamps and hovers over the entire 60x60-foot exhibit space, providing overhead lighting and serving as the focal point. The environment also incorporates red glazing at the exhibit's center and a low ceiling to help convey the retro-modern office aesthetic. Both jurors appreciated the booth's vintage feel and the red glazing. "This, to me, is fearless," McGowan said. "It's about setting a stage with no fear. It's like looking through rose-colored glasses."

CLIENT Teknion Furniture Systems, Toronto **DESIGN** burdifilek, Toronto: Diego Burdi, design director; Paul Filek, managing partner; Tom Yip, designer **MATERIALS|FABRICATION** scrim cube, scrim panels, frame, T-bar ceiling with recessed par lamps, cables, red glazing channel





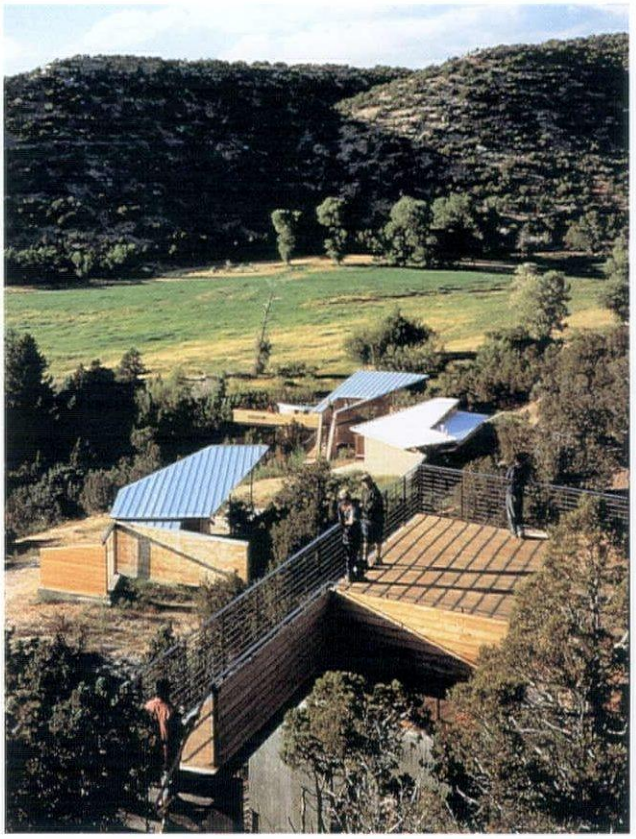
VESPER BUILDING

Oklahoma City-based Elliott + Associates' first phase in the renovation and restoration of the Vesper Building was rehabilitating the exterior and converting the interior for use as executive parking. The building is located in Automobile Alley, a historic district of Oklahoma City that was originally an automobile showroom and servicing area from 1914 to 1960. In an attempt to keep the building's historic elements intact, the architects left the original paint on the interior stairs, walls and ceilings to showcase the structure's previous uses. The garage was illuminated with blue lighting to create a memorable and mysterious aura that attracts new business and creates excitement. McGowan described it as a "bug zapper for cars" and applauded the artistic abstract installation.

CLIENT BMI Systems Inc., Oklahoma City **DESIGN** Elliott + Associates, Oklahoma City: Rand Elliott, principal; Mike Mays, associate **HARDWARE|SOFTWARE** AutoCAD

CAMP PAINT ROCK

Jurors immediately appreciated the ecosensitivity of Camp Paint Rock, designed by Charles Rose Architects of Somerville, Mass. The camp is located at the mouth of two converging canyons at the base of the Big Horn Mountains on a 100,000-acre cattle ranch in a remote section of Wyoming. Designed for 76 inner-city Los Angeles school children, the camp comprises 16 buildings, including cabins, a dining hall and the director's house. All buildings are sited in specific response to the topography of the area. The cabins, for example, are placed within the slope of the canyons and lifted above the ground so as not to disturb the existing vegetation or mar the view. "The use of materials in context is perfect," Boym said. McGowan noted, "It's socially responsible. They function and teach a lesson."

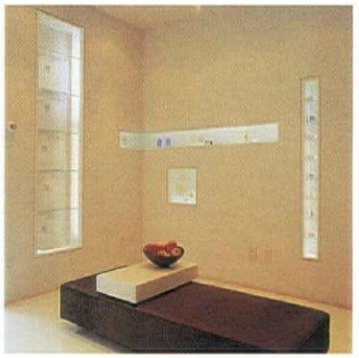




CLIENT John and Carol Alm, Hyatt Ranch, Hyattville, Wy. **DESIGN** Charles Rose Architects, Somerville, Mass.: Charles Rose, David Gabriel, David Martin, Christopher Hoxie, Franco Ghilardi, Eric Robinson, Lori Sang, Patricia Chan, Heide Beebe and Marios Christodoulides, design team **MATERIALS|FABRICATION** structural steel, wood, site-formed concrete, Douglas fir and locally claimed river rock **HARDWARE|SOFTWARE** Dell PCs, AutoCAD, Lightscape

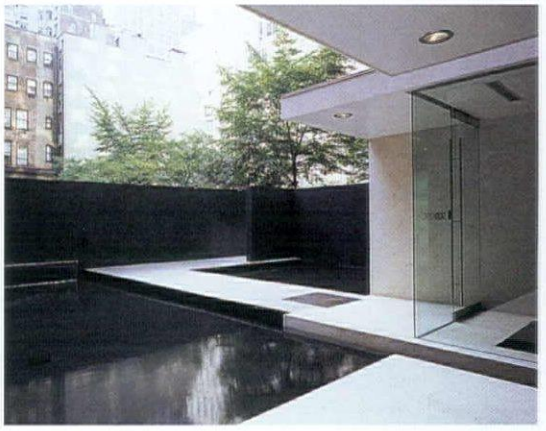


HONORABLE MENTION



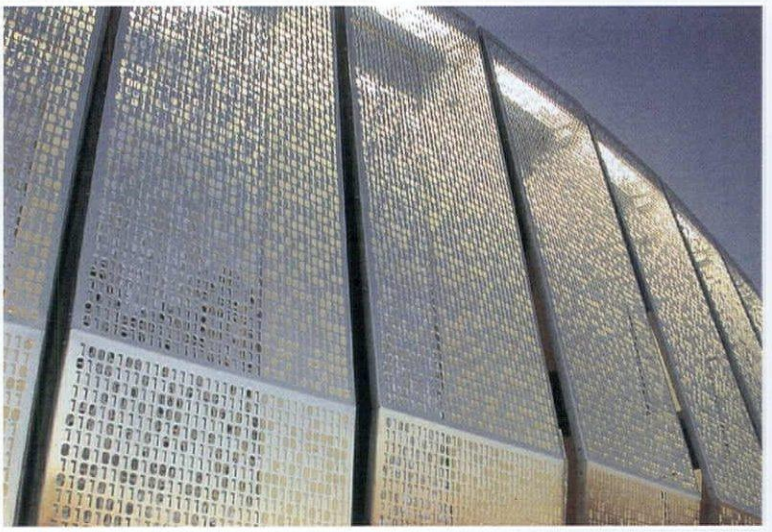
SKINKLINIC

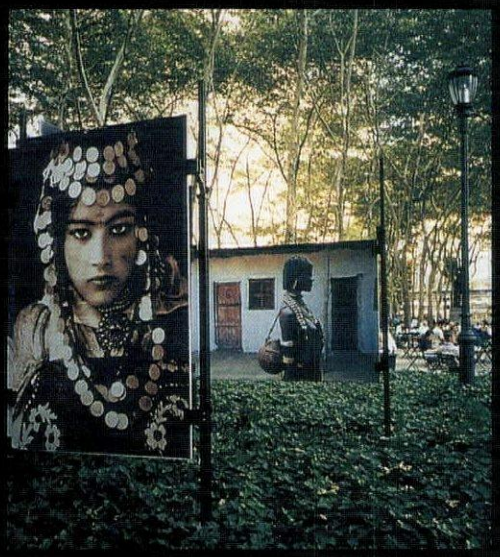
Skinklinic's façade and reflecting pool, designed by UT of New York, is what attracted jurors to the Fifth Avenue, New York, skin-treatment center. "This place, to me, screams escape," McGowan said. "You can see the contrast of the city to this tranquil environment." But while jurors were excited about the building's façade, the inside, which features rubber floors and padded treatment chairs, was a bit of a letdown. "It's a little overdone, but at least someone thought about it," Boym said.



CERNER IDENTITY STRUCTURE

Kansas City, Mo.-based Gould Evan's identity structure for the locally based Cerner Corp. comprises 72 stainless-steel panels illuminated internally by fluorescent light fixtures mounted at the top and bottom of each panel. Boym was struck by the sign, saying that although it seemed a little overblown, it was definitely powerful. She likened it to "the Stonehenge of Tech." Both jurors were also fond of the back of the sign, which features illuminated binary code. "As a single gesture, this is really powerful," McGowan remarked.





NATIONAL GEOGRAPHIC OUTDOOR EXHIBIT

New York-based a/r media inc.'s outdoor exhibit for *National Geographic*, displayed in New York's Bryant Park for the 2001 Fashion Week, was an immediate favorite of the jurors. *National Geographic*'s digital prints were mounted on double-sided foam-core fixtures made by Look, a New-York based fixture manufacturer. Boym thought the exhibit was appropriate in context with the park. McGowan said, "The scale is terrific—what a bizarre contrast."



SAMUEL MOCKBEE AND THE RURAL STUDIO EXHIBIT

"Folk-tronic" is how Boym summed up this traveling museum exhibition of Samuel Mockbee's Rural Studio. The exhibit, designed by the Newburn, Ala.-based Rural Studio and sponsored by Interface Inc., featured models of homes and public facilities built by the late Samuel Mockbee and his Rural Studio students, who are second- and fifth-year Auburn University architecture students. Boym appreciated that the exhibit exposed the tactility of the materials used, and McGowan thought it had a nice flow. "It's rustic and primitive in an Appalachian kind of way," McGowan said.



AN OFFICE FOR MY FATHER

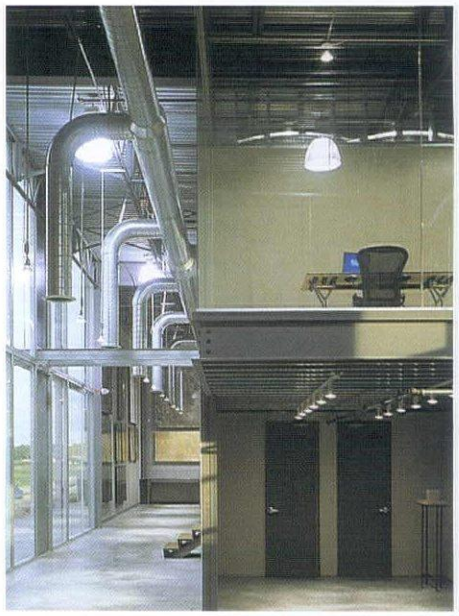
Timothy Castine constructed a minimalist basement office for his father's Chazy, N.Y., home that features pine and fiberglass walls, a stained-cedar and galvanized-metal ceiling and carpet over concrete floor. Intrigued by the simplicity and economy of the design, the jurors wondered if it was *too* simple. Boym liked the honesty of the project, noting its only drawback as its "sauna look." McGowan said he was impressed with the attention to detail.

HONORABLE MENTION



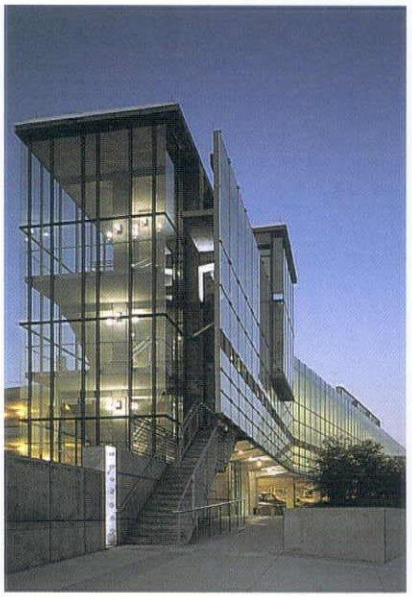
FEDEX CENTER ENVIRONMENTAL DESIGN

McGowan applauded the efficient qualities of Portland, Ore.-based Ziba's FedEx Center Environment prototype, which was designed to allow FedEx customers to collect or ship packages. Each FedEx center is based on a flexible "kit-of-parts" approach that can accommodate many different floor plans and conditions. The kit includes a furniture system, electronic menuboard, wall frames and package pass-throughs, all of which can be produced and partially assembled off-site to minimize on-site construction time. McGowan also noted that the design firm successfully branded the environment with the FedEx corporate identity. Boym added that the center looked inviting to consumers.



RENAISSANCE GRANITE, MARBLE AND TILE

The exposed warehouse and fabrication facilities are what attracted jurors to Des Moines, Iowa-based Herbert Lewis Kruse Blunck Architecture's work for the locally based Renaissance Granite, Marble and Tile warehouse. The stone fabrication shop utilizes a standard-steel column and bar-joist structure and boasts an exterior steel frame that supports the storefront's aluminum-framed openings. "I'm a real sucker for industrial building design," McGowan said, praising the project's design sensibility.



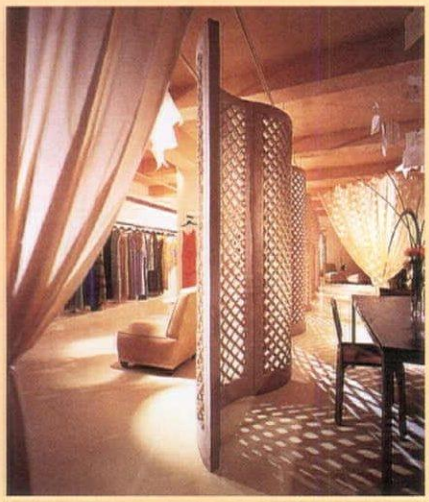
NEWTON ROAD PARKING AND CHILLED WATER FACILITY

"I wouldn't park anywhere else," McGowan noted of the Newton Road Parking and Chilled Water Facility developed by Herbert Lewis Kruse Blunck Architecture of Des Moines, Iowa, for the University of Iowa. The campus side of the structure features fritted glass on a custom steel structure and a glass scrim, while the public side features copper panels that soften the impact of the automobile noise and light for the adjacent residential neighborhood. Boym liked the copper panels, but thought the building use was a little bit strange.



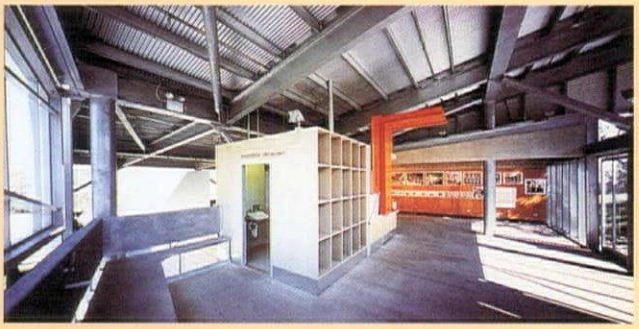
CHAMBERS HOTEL

According to The Rockwell Group of New York, the aim of this design was to make the Chambers Hotel "at home among the worlds of fine art, fashion, literature and film—everything that provides the verve and vitality of New York." The hotel lobby features a two-story fireplace; walls are adorned with the works of up-and-coming artists. Boym said she felt the hotel was homey and added, "It's so lived-in; it feels like a shoe." McGowan appreciated that the hotel didn't feel pretentious but was able to maintain the feel of a grand residence.



NAEEM KHAN SHOWROOM

While Boym was immediately sold on the beauty of fashion designer Naeem Khan's New York showroom, McGowan was less enthralled by the decidedly feminine environment, mentioning that it seemed a "little distracting." Boym, however, commended the "flirtatious fixtures" and the hand-carved sandstone screen, which the designer, Currimbhoy Design of New York, cites as the showroom's central design element. The serpentine-shaped screen was developed by Sana Stone, a subsidiary of Currimbhoy Design. "I think it's gorgeous," Boym noted. "It's very coy. It's also very theatrical."



SINCLAIR PAVILION AT ART CENTER COLLEGE OF DESIGN

The indoor/outdoor student lounge, designed by Culver City, Calif.-based Hodgetts + Fung Design Associates for the Art Center College of Design in Pasadena, Calif., was appreciated by the jurors most for its deliberate color scheme. The campus's first freestanding structure employs the use of many "rugged" materials, including concrete walking and seating surfaces, milled cement-board cubbyholes and a plywood gallery wall. Boym liked that fact that the facility "looks like a big tree house" and applauded its functionality.


F
Steelcase

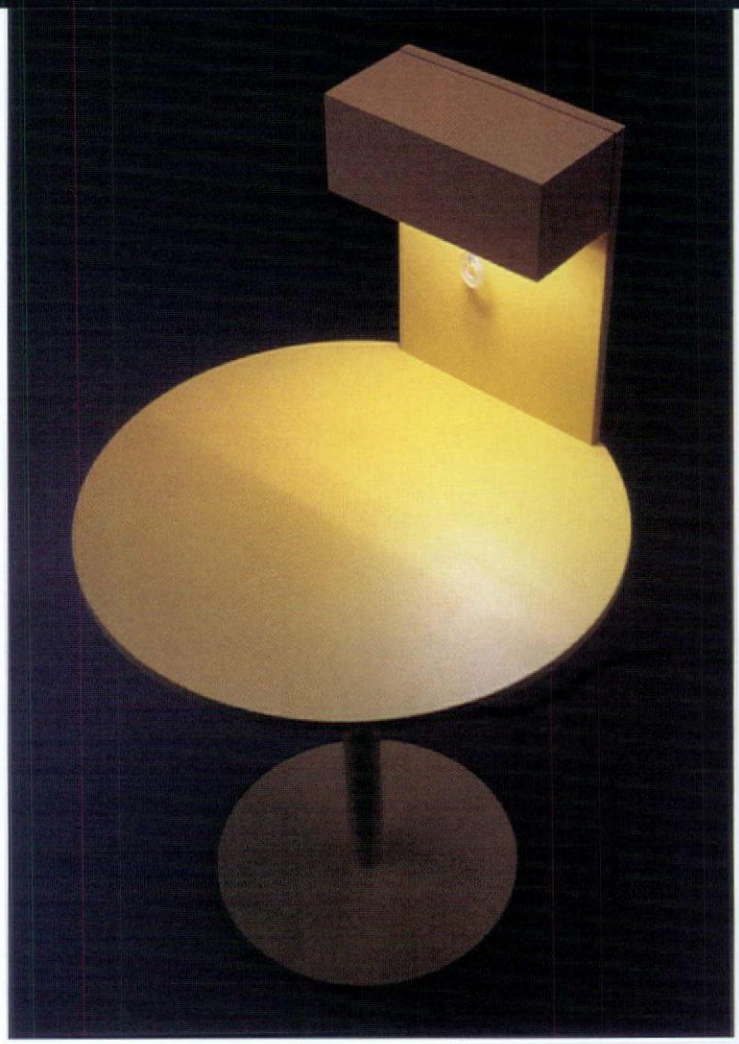
JURORS CHRISTOPHER DEAM AND ROB FORBES WRESTLED WITH ISSUES OF HUMANITY AND FUNCTION WHEN DETERMINING FURNITURE WINNERS, AND ULTIMATELY IN CHOOSING THE BEST OF CATEGORY. IN THE END, SIMPLICITY WON, HANDS DOWN. "[THE RELAX BEDSIDE LAMP] ISN'T BOGGED DOWN BY TECHNOLOGY," FORBES SAID. DEAM'S DECISION TO GIVE TOP HONORS TO THE LAMP ALSO INDICATED AN OVERALL FEELING ABOUT WINNING ENTRIES IN THE CATEGORY. "I'M INTERESTED IN LOOKING AT THINGS THAT ARE SOMEHOW HUMANE," HE SAID. "THE PIECES I PICKED AREN'T CYNICAL; THEY'RE DESIGNED TO MAKE LIVES EASIER."

WORKSPACE-FURNITURE ENTRIES ALSO GENERATED FERVENT DISCUSSION AMONG THE JURORS, WHO ULTIMATELY AWARDED FUNCTION OVER STYLE. DEAM NOTED THAT SEVERAL OFFICE-SYSTEM SUBMISSIONS WERE PURELY MARKETING TOOLS RATHER THAN FUNCTIONAL WORKSTATIONS. "I FIND IT ALARMING THAT WE'RE GETTING MORE IMAGE-BASED FURNITURE DESIGN, WHERE COMPANIES ARE CREATING BRANDING SOLUTIONS RATHER THAN REAL FURNITURE," HE SAID. FORBES, HOWEVER, WAS IMPRESSED BY THE HOME-WORKSPACE ENTRIES. "MORE HOMES ARE BECOMING OFFICES, AND PEOPLE DON'T WANT SOMETHING THAT REMINDS THEM OF A WORKSPACE," HE SAID.

BOTH JURORS APPLAUDED **FURNITURE** ENTRIES THAT TACKLED UNIQUE PROBLEMS–FOR EXAMPLE, THE IQ LOCKER, WHICH FORBES CALLED "THE BEST LOCKER I'VE EVER SEEN." THE JURORS ALSO COMMENDED INNOVATIVE WORK FROM SMALLER DESIGN FIRMS. "THERE'S A GARAGE-BAND MENTALITY IN AMERICAN FURNITURE DESIGN THAT I FIND EXCITING," DEAM SAID. "IF AMERICAN DESIGN HAS A FATAL FLAW, IT'S THAT [THE DESIGNERS] ARE MYOPIC AND DON'T LOOK ENOUGH AT THE OUTSIDE WORLD. IF THEY DID, THEY'D BE STARS." HOWEVER, HE ALSO EXPRESSED CONCERN THAT NOT ENOUGH MAJOR COMPANIES ARE BACKING THESE SMALLER FIRMS. HE ADDED, "I WOULD HOPE THAT THE VISION AND ENERGY OF SMALL DESIGNERS AND THE MONEY AND RESOURCES OF LARGE COMPANIES AREN'T MUTUALLY EXCLUSIVE."

JURORS: CHRISTOPHER DEAM AND ROB FORBES

BEST OF CATEGORY



RELAX BEDSIDE TABLE/LAMP

All tables have legs, but how often do they sprout shoulders and a swiveling head? It was the dual functionality of the Relax bedside table/lamp, created by Defne Koz for Milan-based Fontana Arte, that earned accolades from jurors. "It has a naïve quality that's enjoyable," Deam noted of the whimsical, almost humanoid form.

And yet the monolithic design demonstrates a succinct emotional intelligence that Deam called "poetic." Dare a product designed for the bedroom—that most sacrosanct of places—be anything less? Relax simplifies the evening hours by allowing users to remove the light source from the tabletop and place it overhead. It's a slight modicum of sanity in an otherwise cluttered world, but a soothing one nonetheless.

"The design has a character that's both modern and soulful," noted Forbes, alluding to the moody quality of the lamp's diffused halogen lighting. Deam added, "It's a product that feels sincere. It's refreshing that it doesn't 'bust a move' with any slick detailing, for which I'm thankful. The way it seems to promote a humane way of life just puts a smile on my face."



Defne Koz received a master's degree in industrial design from Domus Academy in Milan, Italy, and spent two years at Sottsass Associati before founding her eponymous Milan design consultancy in 1992. She has recently developed products for Fontana Arte, Alessi, Pirelli, Eczacibasi-Vitra, Cappellini/Progetto Oggetto, Authentics and Nissan. Koz's innovative works have been exhibited in numerous venues, including the Biennale del Vetro Venezia, Kunstmuseum Dusseldorf, Ozone Gallery Tokyo and Designers Odyssey METU Ankara in Turkey.

TO WHAT EXTENT DID THE HABITAT FOR RELAX (THE BEDROOM) INFORM ITS DESIGN?

I see the Relax lamp as a kind of calm invention. It's a simple shape that fits into an environment where we don't want anything too busy. And yet it's not banal. In the initial sketches, I thought about the kind of presence the design would have in relation to the user. The name almost preceded the design itself.

HOW DOES THIS INNOVATION BREAK TRADITION?

It changes the way we view and use furniture. Combining a functional piece like a lamp with furniture is always difficult. Relax avoids the temptation to show off its technology; the lamp element is totally hidden. I think of it as more of a bedside table with an aura of light than a light fixture that's integrated into a piece of furniture.

WHAT AESTHETIC AND MANUFACTURING ADVANTAGES WERE GLEANED FROM FABRICATING THE LIGHTING COMPONENT OUT OF PHENOLIC RESIN?

Phenolic resins are not often used in furniture, but they fit well with our specs, given their electric insulation and resistance to heat (both fireproofing requirements). We experimented with finishes and were able to obtain, with the same structural pieces, both a lacquered color and a wood veneer surface.

CLIENT Fontana Arte Spa, Milan, Italy: Carlo Guglielmi **DESIGN** Defne Koz Design Studio, Milan, Italy: Defne Koz, principal; Gimena Moya Tonelli, designer **MATERIALS|FABRICATION** phenolic (top and shoulder), metal frame, wood laminate **HARDWARE|SOFTWARE** Macintosh, Macromedia Freehand, Adobe Photoshop, Microsoft Windows, AutoCAD

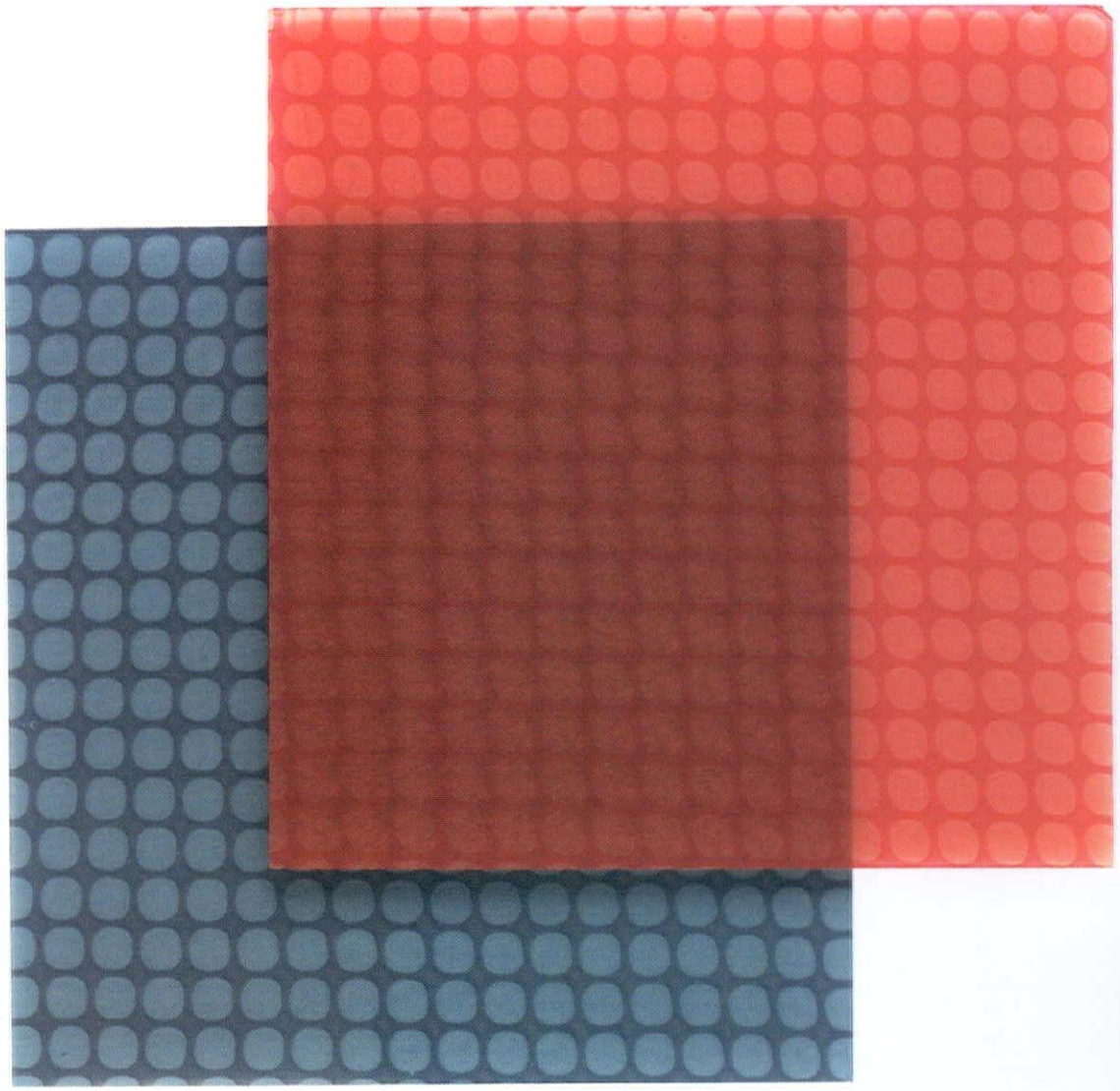


A3 OFFICE FURNITURE SYSTEM

Setting out to create the office environment of the future, New York-based Asymptote developed A3, a modular, reconfigurable system that responds to office workers' behavioral, technical and architectural needs. Designers took cues from sports apparel and sports gear to create a system that fits with the body, and used semi-transparent screens to help achieve a balance of openness, lightness and privacy. Deam noted that the incorporation of curvilinear geometry questionably allows office planners and designers to create alcoves, breakout spaces, impromptu gathering spots and meeting areas. Plus, the use of fewer materials overall and recycled materials is a nod to the environment. The jurors felt that, contrary to Knoll's objective for the system, A3 doesn't respond to office workers' behavioral, technical and architectural needs. Deam commented that A3 "pushes the boundaries of psychological versus physical privacy," but added that ultimately, the workstations are just "billboards broadcasting how cool and hip the firm wants to be."



CLIENT Knoll, New York **DESIGN** Asymptote, New York: Hani Rashid and Lise Anne Couture, principals; Noboru Ota and Jose Salinas, project team; Knoll A3 Project Team: Andrew Cogan, CEO; Karen Stone, design director; Douglas Reuter, marketing director; Knoll Product Development Team, East Greenville, Pa. **MATERIALS|FABRICATION** injection-molded plastic, bent steel tubing, cut and routed HDF **HARDWARE|SOFTWARE** Alias|Wavefront Studio



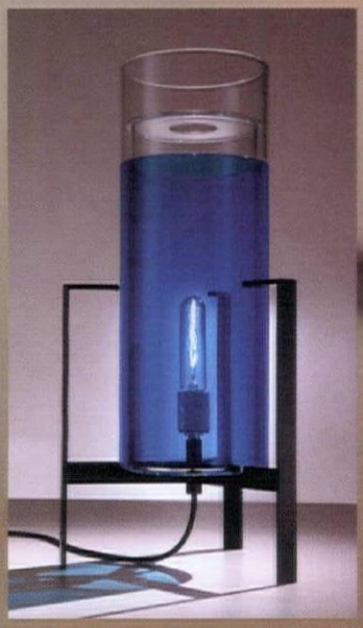
NIMBUS/IMAGO OZONE

Two surface options—Imago, a lightweight, transparent, hard-surface building material, and Nimbus, a billowy, puckered window fabric—combine to create Imago Ozone. Although it looks like glass, Imago can be fabricated using drills and saws and can be bent or formed under moderate heat to create soft curves or hard angles. Nimbus was developed using a technology from the apparel industry, which prevents the polka dots from shrinking during the finishing process, keeps them lighter and flatter than the surrounding material and creates a puckered effect. Interior applications for both materials include panels and screens, wallcoverings, tabletops, marker boards, window treatments and shelving. Forbes lauded the Ozone's attempt to go beyond "skin coating." He noted, "It's taking 2D materials and using them in a structural way."

CLIENT KnollTextiles Inc., New York **DESIGN** Suzanne Tick Inc., New York: Suzanne Tick, president **MATERIALS|FABRICATION** fabric (Nimbus) encapsulated in an engineered resin (Imago) and stamped with a smooth finish

LIQUID LIGHTS

Liquid Lights was born of designer Larissa Sand's desire to use liquid as a filter for light. The fixture's Pyrex glass structure creates a double-wall cylinder that holds liquid, which, in turn, acts as a color filter for the light source. A stainless-steel cable and refined, machined, mechanical connections add to the light, airy feel and make the liquid appear to be suspended in space. Forbes noted that the construction gives it an "out-of-the-laboratory" feel, while the shape makes it seem more seductive. Deam added, "Using liquid and oil as a diffuser is so much more sensual than adding colored pieces of plastic."



CLIENT 100watt Network, New York **DESIGN** South Park Fabricators, San Francisco: Larissa Sand, principal **MATERIALS|FABRICATION** liquid pendants made of double-wall Pyrex vessel; glass cylinder holds water-soluble dye and mineral oil; stainless cable suspension held together with machine-finished aluminum components **HARDWARE|SOFTWARE** Macintosh G4, PowerCADD, VectorWorks

IQ LOCKER

Although jurors loved the IQ Locker for many reasons—color, function and aesthetics—the overall strength was that "it brings quality design to a completely neglected area," Deam explained. Siemens commissioned Berlin London to create an upscale locker for clubs, hotels and gyms. IQ features doors that slide into cabinets (freeing up space); a Smart Card that combines access control, club membership card, locker key and "money" in a coin-sized chip; and a sleek look that complements the well-appointed interiors of high-end clubs and gyms. The façade is available in colored, laminated glass; anodized aluminum; wood veneer; or with a powder-coated finish.



CLIENT Siemens, Manchester, England **DESIGN** Berlin London, London **MATERIALS|FABRICATION** aluminum extrusions, laminated glass, solid laminates for cabinets **HARDWARE|SOFTWARE** PC, Macintosh, Ashlar-Vellum CAD, Microstation



MARY PENDANT

Described by Deam as "a very satisfying meal," the Mary Pendant comprises hand-cut and polished hand-blown glass suspended from the ceiling by a stainless-steel aircraft cable. The 4-inch-tall light fixture houses a dimmable electronic transformer and can hang up to 6 feet from the ceiling. The hourglass-shaped housing comes in wheat, steel, aqua and clear versions. Judges commented on its sophisticated engineering and relaxed, playful design. Deam added that the pendant "has staying power—it's not going to be trendy."

CLIENT|DESIGN Resolute, Seattle: Douglas Varey, principal; Luca Rattazzi, glass development; Max Moseley, hardware development **MATERIALS|FABRICATION** hand-blown glass, hand-cut and polished; CNC screw machine, laser cutter, spring former **HARDWARE|SOFTWARE** pen and paper



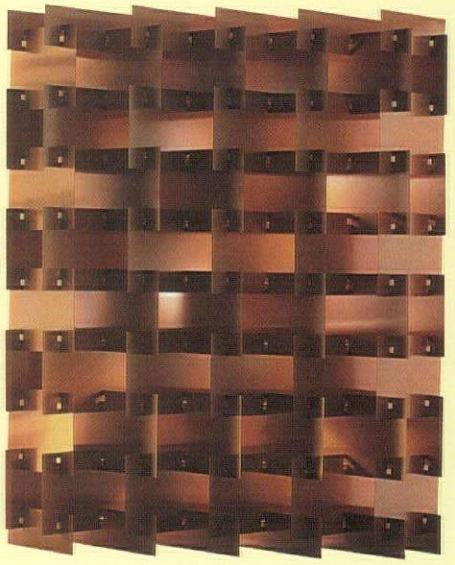
DNA FURNITURE SYSTEM

A joint venture between Teknion Corp. and Pasadena, Calif.-based Round Three, dna sought to create a new type of office-furniture company, one that makes use of the Internet to build a system of customizable, configurable components online. The result is the DNA Furniture System, which includes storage boxes, work surfaces and structural elements that can be combined to create durable, space-saving, affordable workstations or display systems. An online customization engine, the DNA builder, facilitates mass customization of office furniture to ensure swift creation of personalized workstations. The online DNA Assistant allows purchasers to set parameters and engage in a virtual design process to custom-build a well-suited office system. Forbes noted, "The details have been thought through in terms of mobility." Deam liked that DNA was "not obsessed with image-based concerns, but still stylish."

CLIENT|DESIGN dna, Pasadena, Calif.: Richard Holbrook, principal designer/CEO; Darren Mark, vice president, product development; Jeff Bentzler, Filiberto Betancourt, Scott Brown and Brad Cracchiola, designers **MATERIALS|FABRICATION** folded, extruded and die-cast aluminum (boxes, rails, hardware); injection-molded polycarbonate (storage box tops and doors, shelves); RTF wrapped MDF (work surfaces) **HARDWARE|SOFTWARE** Alias|Wavefront Studio, ProEngineer

F

HONORABLE MENTION



RESINATED CANVAS SCREEN

Baratloo-Balch Architects of New York developed the Resinated Canvas Screen as a transportable, freestanding wall that represents a nomadic nature through the material metaphor of tent-like canvas. Constructed of 1/16-inch-thick rigid panels of canvas laminated in phenolic resin (in brown or black), the four modular panel shapes and their interlocking joints are cut from sheet material in a single laser-cutting process. No tools are required for assembly, and the height and width are adjustable based on the number of panels used. Forbes commented that it offers a less-corporate solution to dividing up workspaces, adding that "the contrast and patterns give it a unique spirit, warmth, play and character."



RECOMBINANT FURNITURE

This modular furniture system—developed by San Francisco-based Randolph Designs for private clients—consists of seating, storage, display and desk space. Designed to be configured in various geometric, utilitarian ensembles, Recombinant reportedly minimizes material waste by confining the geometry of structural components to concentric shapes that can be nested during the waterjet-cutting process. Materials used include aluminum, stainless steel, laminated bamboo, open-cell foam and unique textiles. Jurors lauded Recombinant's uncomplicated design, but Deam noted that a larger company could help take the system to the next level.



CAPER MULTITASK CHAIR

Although not intended for use as a desk chair, Caper is ideal for short- to medium-term sitting. Designers at Minneapolis-based Stumpf, Weber + Associates created the 100-percent recyclable, polypropylene chair for client Herman Miller, focusing the design on comfort, ergonomics, fit and adjustability. Nine molded seat and back colors (from neutral to brights) give it a playful spirit. The recyclability earned praise from Deam, while Forbes appreciated the light scale and attempt to bring color and lightness into the workplace.



BANCO GLASS

This computer desk, designed by Raul Barbieri for Cusago, Italy-based Rexite SPA, features etched, tempered-glass shelves and an anodized-aluminum frame. It's equipped with an ergonomic pullout tray for mouse and keyboard, and its compact design allows for quick assembly. Rear casters enable easy maneuverability. Forbes stated simply, "I can't find a better solution for a home office."



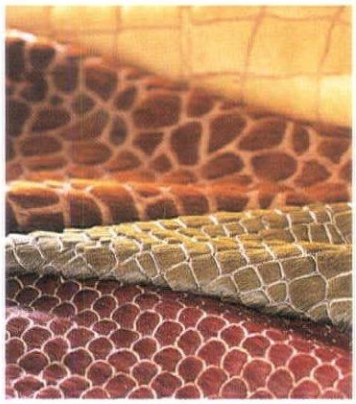
SHEERHABITAT

Using a 35mm camera and Adobe Photoshop, Andriana Cassimatis of New York-based Sheerhabitat created digitally printed, dye-sublimated textiles on synthetic polyester and Plexiglas. Photographs are altered in Photoshop to retain a tonality and shading not possible with traditional screenprinting. The seamless fabric can then be printed large (up to 16 feet wide) or small (such as a scarf). Jurors liked the idea that minimal quantities of custom-designed fabric could be printed. Deam noted in particular that this was "a nice area where technology is opening up real possibilities," adding that the product didn't feel too "tech-y."



CACHET

Comfortable and lightweight, the plastic Cachet chair is designed for meeting areas and mobile workers. Steelcase commissioned Woodland Hills, Calif.-based Pearce Research and Design to create the chair, which is available in two versions: stacking and caster. The use of a balanced-action rocker mechanism allows users to gently recline as the seat flexes, and the slotted back allows for natural ventilation. Jurors liked its simple geometry and comfortability.



LASER CAVALLO

Laser Cavallo from Cortina Leathers Inc. of New York is a new upholstery and wall-panel material made from laser-cut hair-on hide. How it's made: Half hides of cow leather are fully aniline-dyed in a drum with the hair still on, then laser-cut with different patterns in a burn-out process. The use of laser technology produces unusual contrasting patterns. Jurors said the material stood out because of its uniqueness. Forbes added, "I could definitely see this on a purse."

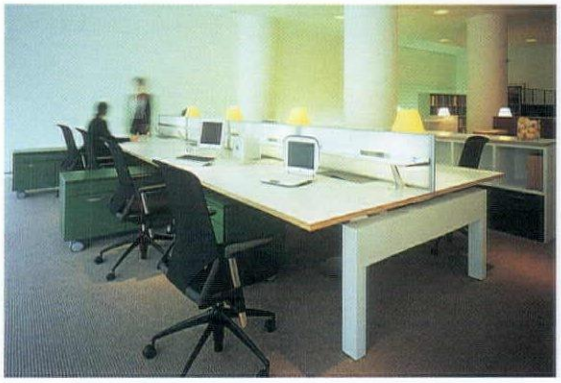
F

HONORABLE MENTION



DL COFFEE TABLE

Richmond, British Columbia-based C-design Studio's DL Coffee Table, part of a line of powder-coated occasional tables, employs welded solid-steel bars and formed, perforated sheet metal. Designers say the translucency of the perforated surfaces produces an interesting pattern and allows colors to blend together when more than one color is used. Judges liked the idea of overlaying colors to get a third, different color. Deam appreciated the simplicity of pattern, commenting that it was a "simple cube, but with a fresh take."



PLATEAU TABLE

This large workstation is designed to accommodate six to eight people comfortably for group work projects. Designed by Toronto-based Crinion Associates, Plateau features two parallel aluminum extrusions attached to the legs, and a top that's height-adjustable. Deam said, "I like that it's a hub; it's an aircraft carrier of a desk with a social component that empowers people to interact. It's very groovy."



STACKER CHAIR

Constructed of aluminum with a flexing plastic backrest and tilt-up seat, the Stacker Chair is the creation of Emilio Ambasz & Associates of New York. Designers based the simple form on one strong visual and functional concept: a cross. At the cross's intersection on the side, the chair's legs, back- and arm-rest support, ganging connectors, stacking bumpers and beam all come together. The cross is also the point onto which optional elements—such as arms and writing tablets—can be added. Jurors praised the chair's simple elegance, but strongly preferred the armless chair's aesthetics.



INVISIBLE CHAIR COLLECTION

The work of New York-based Design TOC Inc., the Invisible Chair collection comprises chairs and barstools with screen-printed plastic or rubber-coated metal mesh seats and backs on metal tube frames. The seat comes in clear or an all-over orange-dot pattern that disappears when viewed from a distance. Although Forbes noted that the seat doesn't seem invisible, Deam lauded the innovative use of a clip-on seat.



SURFACESCAPE

Deam called Surfacescape a "modernist approach to tie-dye" that could "bring life to the workplace and other public spaces." Designed by New York-based Karim Rashid Inc., the colorful, reconfigurable seating system is constructed of polyester fabric over polyurethane foam. Judges said the Verner Panton-like concept was well executed, noting in particular Surfacescape's cleanliness of form, fresh feel and apparent lightness.



ALI

Matera, Italy-based Apt 5 Design created this flexible seating unit, which converts from several different seating configurations to a bed, and folds into a minimal package for easy transport and storage. Designed for compact spaces, Ali consists of four moving cushions that pivot around a CNC aluminum structure. Jurors appreciated the focus on relaxation and conversation, but remarked that some of the unit's elements could have been better resolved, particularly the seam running down the middle. "I feel I'd have to stuff towels down the center to make it comfortable to sleep on," Deam noted.



S-HOOKS SKATEBOARD HANGER

Made from extruded aluminum, S-Hooks enable users to display skateboards, either in retail settings or as wall art. Designed by San Francisco-based Astro Studios Inc. for locally based Flowlab.com, the hooks are cut at angles, allowing them to disappear behind the skateboard. The symmetrical shape minimizes material waste, while the natural finish facilitates recycling. Jurors liked that the hanger is a single-part extrusion, but noted the product could be improved by offering more display options.



SITCOM FOLDING LOUNGE CHAIR

Constructed of a powder-coated steel frame with a canvas cover, the Sitcom Folding Lounge Chair is the creation of Sitcom Furniture of Oakland, Calif. The design arose from a desire to make the most comfortable chair using the least possible material. With a suggested retail price of $100, the chair features a patented structural system made up of a tubular steel hoop, three V-shaped rods riveted to the ring and a detachable brace. Deam commented that Sitcom would be a comfortable alternative to Eames' Butterfly Chair and great for people who lead nomadic lifestyles.

EQ

EXAMINING THE EQUIPMENT CATEGORY, WHICH RANGED FROM THE SMALL AND FUN (THE JOEY CLAMP) TO THE LARGE AND SERIOUS (THE BOSCH HAMMER DRILL), WAS NO SMALL TASK FOR JURORS DON STAUFENBERG AND GLENN POLINSKY. AFTER ALL, HOW DO YOU COMPARE GUITAR ACCESSORIES TO X-RAY MACHINES, OR WEIGH AN ATTENUATION METER AGAINST A TEETH-WHITENING SYSTEM? BUT STAUFENBERG AND POLINSKY WERE UP TO THE TASK, USING CRITERIA OF GOOD DESIGN, PRACTICALITY AND USER-FRIENDLINESS TO AWARD THE BEST-DESIGNED, MOST INNOVATIVE AND EFFECTIVE EQUIPMENT.

FOR MANY ENTRIES IN THIS CATEGORY, JURORS HAD TO RELY ON GOOD PHOTOGRAPHY AND DESCRIPTIONS TO SEPARATE THE HIGH-SCORING ENTRIES FROM THE MEDIOCRE. HOWEVER, THE ENTRIES THAT INCLUDED ACTUAL PRODUCT SAMPLES LENT TO SOME INTERESTING TESTING. BOTH JURORS DONNED THE EXOFIT HALTER, WHICH HELPED THEM APPRECIATE THE DESIGN'S THOROUGHNESS. AND POLINSKY EVEN PRICKED HIS FINGER TO TRY OUT AN INSULIN-TESTING DEVICE. ALTHOUGH THE TESTER DIDN'T WIN, IT MADE FOR QUITE A LIVELY DISCUSSION.

OVERALL, THE JURORS FELT THE QUALITY OF ENTRIES WAS HIGH AND NOTED SEVERAL POSITIVE TRENDS. STAUFENBERG COMMENTED THAT THERE WAS GOOD EMPHASIS ON DESIGN LANGUAGE. "THE MEDICAL FIELD IS REALLY LOOKING CLOSELY AT BOTH THE END-USER AND THE PATIENT TO DEVELOP THESE PRODUCTS," HE SAID. "THE JOEY CLAMP AND THE SIEMENS ULTRASOUND STATION ARE VERY APPROACHABLE, AND IT'S CLEAR THAT A CONSCIOUS LEVEL OF TECHNOLOGY AND ERGONOMIC RESEARCH WENT INTO THEM." BOTH JURORS NOTED THAT MEDICAL **EQUIPMENT** IS STARTING TO LOOK "SOFTER" AND MORE "PATIENT-FRIENDLY."

THEY ALSO NOTICED A PREPONDERENCE OF PRODUCTS GEARED TOWARD PAMPERING. TWO TEETH-WHITENING SYSTEMS WERE RECOGNIZED IN ADDITION TO A TANNING BED. BOTH JURORS DID, HOWEVER, CRITICIZE THE APPARENT LACK OF ENVIRONMENTAL AWARENESS. "THE MEDICAL INDUSTRY IS THE LAST TO ADDRESS RECYLABILITY," POLINSKY SAID.

JURORS: DON STAUFENBERG AND GLENN POLINSKY

EQ

BEST OF CATEGORY

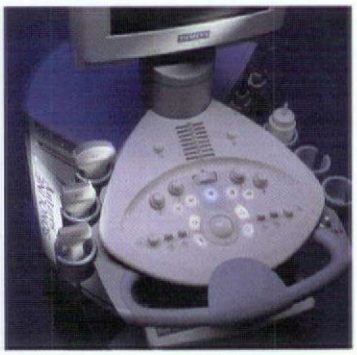
SONOLINE ANTARES MEDICAL ULTRASOUND SYSTEM

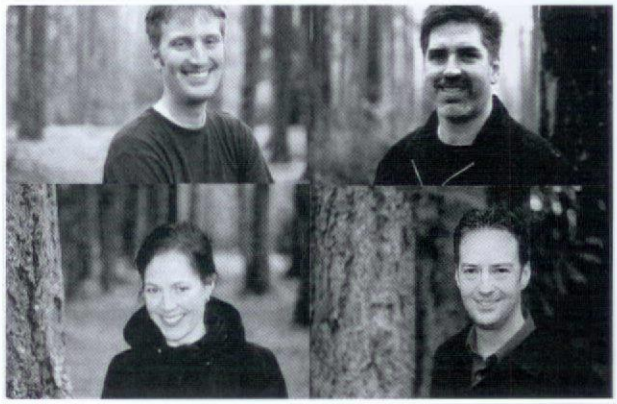
Medical ultrasound procedures require a dynamic interplay among patient, practitioner and machine. And yet, the hulking masses of medical equipment are often daunting to patients and difficult for clinical staffs to maneuver.

Enter Siemens' SONOLINE Antares system, which jurors praised for its lithe functionality and nonthreatening demeanor. The system's main electronic box is rotated 45 degrees, giving way to a more open, free-flowing interaction zone. And, weighing in at a mere 406 pounds (fully loaded), the astute, orthorhombic configuration gives the Antares a footprint that's considerably smaller than that of its predecessors.

Not only is the design more humane, it's also cost-efficient. Whereas previous ultrasound models have slapped on ergonomic features as an afterthought, Antares was developed with usability as a prerequisite. "We took the approach that if the system could be more compact, smaller and lighter, and the interaction zones properly placed to begin with, then costly and unreliable articulation features could be minimized," lead project designer Dean Bidwell explains. As a result, Antares' monitor tilts and swivels; its front legs double as a footrest; and the wristrest slides back and forth during use. Adding stability, a central foot pedal brakes the sturdy front casters. Only height adjustment is necessary to accommodate users in a seated or standing position.

Rounded with an almost droid-like countenance, Antares earned praise from the judges for both its utility and personality. "Balanced" and "logical" were among jurors' comments. "It's obvious that a lot of ergonomic study went into it," Staufenberg noted.





designafairs USA team (clockwise from top left): Andrew Walston, Stephen Hooper, Dean Bidwell, Kathi McLeod Kuebler

designafairs USA is a design consultancy with studios in Mountain View, Calif., and Issaquah, Wash. In the 10 years prior to designafairs' November 2001 opening, the design team was an in-house department of Siemens Medical Solutions that focused on ultrasound products. Kuebler studied industrial design at the University of Washington while Hooper, Bidwell and Walston studied industrial design at Western Washington University. designafairs USA is part of the global design network designafairs, which also has studios in Germany.

WHAT KIND OF RESEARCH PREFACED THIS DESIGN?
The design group initiated a worldwide environment study to document how and where ultrasound is used in different cultures and markets. The results helped explain why our preceding product had issues. In some markets, such as Japan, the scanning environment may be no bigger than a walk-in closet.

WHAT TRIGGERED YOUR TEAM'S ABILITY TO THINK DIFFERENTLY?
People don't conduct their lives in an orthogonal manner, yet products and systems are typically designed with a distinct front, left side, right side, etc., which forces the user to interact with each side independently. During our architectural study phase, we positioned foam-core representations of system components in 3D space. While trying to figure out how to access the variety of user features, Walston found himself standing at the corner of [a model] and easily accessing everything. This led to the 45-degree angled body and sector-shaped control panel. It was one of those wonderful "eureka" events you're always searching for.

HOW WILL THIS DESIGN LEAD TO COST EFFICIENCIES?
The components of a mechanical system most prone to failure are moving parts. Reduce the number of moving parts, and you reduce the likelihood of mechanical failure.

HOW WILL ANTARES ULTIMATELY BENEFIT PATIENTS?
The compact, easy-to-access design of Antares allows sonographers to operate with more comfort and less fatigue, producing higher-quality diagnostic results that ultimately benefit patients.

CLIENT Siemens Medical Solutions, Ultrasound Group, Issaquah, Wash. **DESIGN** designafairs USA, Mountain View, Calif., and Issaquah, Wash. (in-house design consultancy for Siemens): Stephen Hooper, manager of industrial design; Dean Bidwell, senior industrial designer, lead project designer; Andrew Walston and Kathi Mcleod Kuebler, industrial designers **MATERIALS|FABRICATION** monitor, keyboard, control panel: injection-molded PC|ABS; electronics covers: pressure-formed Kydex thermoplastic; external structure: painted cast and extruded aluminum; transducer holders: injection-molded PC|ABS structure with Santoprene liner; wristrest: cast urethane with soft-touch surface application; OEM top mat: cast elastomeric urethane; bumpers: Santoprene **HARDWARE|SOFTWARE** Windows PC, ProEngineer, Alias|Wavefront Studio, Adobe Photoshop, Macromedia FreeHand


SIEMENS
SONOLINE
Antares



IBM NETVISTA X41

This integrated PC reportedly takes up 75 percent less desk space than a traditional desktop computer by incorporating a flat-panel display. Research Triangle Park, N.C.-based IBM Corp.'s NetVista's unique configuration, by the in-house design team, effectively hides the computer by placing electronics behind the display and integrating them in the base. With the touch of a button, the CD or DVD drive, concealed within the cantilevered stand, slowly descends into position. Speakers are integrated into the display, and a swing-out handle on top allows for easy transportation. Both judges appreciated the handle detail and simple design. "I like that everything is wireless," Staufenberg said. "It looks professional and very understated as a business performance machine."

CLIENT|DESIGN IBM Corp. Design Team, Research Triangle Park, N.C.: David Hill, director of design; John Swansey and Brian Leonard, industrial design; Joel Collins, human factors; Richard Sapper, Milan, Italy **MATERIALS|FABRICATION** housing: formed sheet metal, injection-molded thermoplastic parts and die-casting; keyboard: elastomeric rubber dome key array and laser marking on key tops **HARDWARE|SOFTWARE** IBM Intellistation and IBM RS 6000 workstations, ProEngineer, Catia, Corel Draw



TERABEAM WINDOW ATTENUATION METER

The Terabeam Window Attenuation Meter (WAM), designed by Redmond, Wash.-based Teague for locally based Terabeam Communications, measures optical window attenuation, which is important during the installation of free-space optical lasers. The manufacturer describes it as "fiberoptic cable without the cable." The WAM is placed indoors near a window and aligned with a unit in a building across town. When the transceiver sends a laser signal through an office window, some of its energy is absorbed or reflected by the glass, causing a loss, or attenuation, of signal strength. To minimize this loss, the WAM measures attenuation without access to both sides of a window, using a battery-powered laser and photo-detectors oriented at 45 degrees to the window and 90 degrees to each other. Polinsky lauded the design as "daring, not too playful, but fun." Staufenberg added that the product "could've been a disc or anything else, but they took the next step and made it functional and whimsical."

CLIENT Terabeam Communications, Redmond, Wash. **DESIGN** Teague, Redmond, Wash.: Oliver Grabes, senior industrial designer; Mark Taylor, senior mechanical designer; Fernd van Engelen, industrial design director; Eric Eisenberg, optical engineer **MATERIALS|FABRICATION** urethane-cast external enclosure; CNC-machined internal slide and mounting chassis **HARDWARE|SOFTWARE** Adobe Illustrator, Adobe Photoshop, Alias|Wavefront Studio, ProEngineer



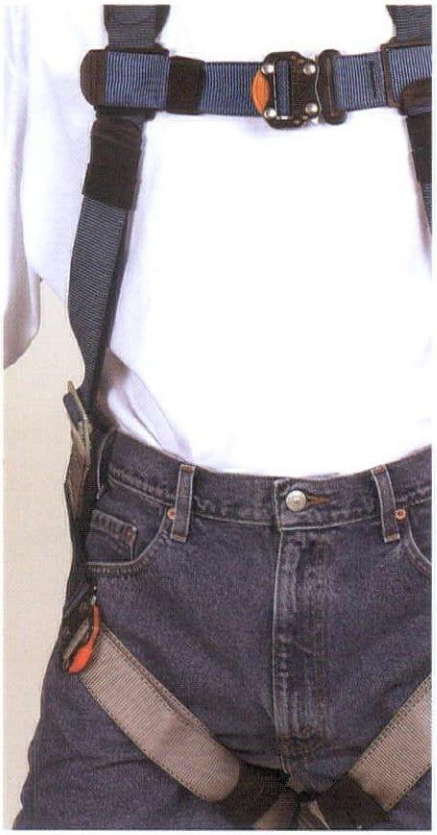
COBOTICS IAD (INTELLIGENT ASSIST DEVICE)

Evanston, Ill.-based Cobotics' IAD (intelligent assist device) is a line of ergonomic lifting devices for the material-handling industry that includes iLift, iTrolley, a hub and multiple handles. According to Chicago-based Design Integrity Inc., the system acts almost like a body extension rather than a separate tool, responding intuitively to the operator's commands. Unlike previous devices, IAD is an ergonomic way for operators to guide motion, line tracking and semi-automation, using microcontrollers, servo-motors and a sense/process/actuate control concept that facilitates a quick response time. Polinsky commented that the system wasn't overly stylized and would fit in well with a warehouse atmosphere. Staufenberg remarked, "It looks like it could take abuse," but added that the buttons were a bit small in scale.

CLIENT Cobotics, Evanston, Ill.: Steve Klostermeyer, vice president of marketing **DESIGN** Design Integrity Inc., Chicago: Phil Anthony, president; Aaron Eigen, principal; Beyond Design Inc., Chicago: Mike Prince, president; Mark Kurth Industrial Design, Chicago: Mark Kurth, president **MATERIALS|FABRICATION** hub housing: investment cast with aluminum; swivel joint: alloy steel; load cell: stainless steel **HARDWARE|SOFTWARE** SolidWorks, Adobe Photoshop, Adobe Illustrator

EXOFIT SAFETY HARNESS

Designed for Red Wing, Minn.-based DBI/SALA as a general-use safety harness for on-the-job fall-protection and rescue systems, Exofit blends comfort and safety with aesthetics. According to Getpezz Design of San Francisco, the harness is intuitive to don and remove, comfortable, breathable and easy to adjust. Design influences came from many industries: Drilex aerospace mesh from the footwear industry; padded components and backpacks from the outdoor industry; and heavy-duty custom buckles from the scuba and paragliding industries. Jurors loved Exofit's upscale, sporty look, breathability and detailing. "It's refreshing to see a design driven by human factors, rather than microchips," Polinsky noted. "It's nice how they integrated the instructions and inspections log."





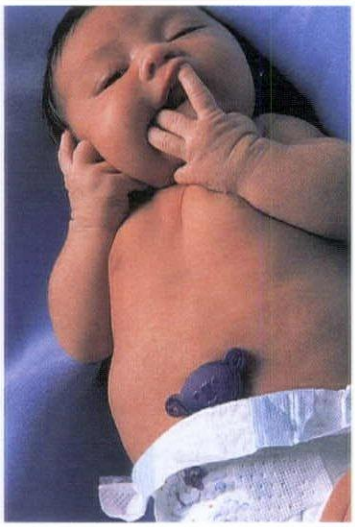
CLIENT DBI/SALA, Red Wing, Minn. **DESIGN** Getpezz Design, San Francisco: Luke Pezzimenti, president; Urban Rags, San Francisco: Violet Watson, president; All Ways Sewing, San Francisco: Lydia Lam, owner; Oscar Lee, San Francisco **MATERIALS|FABRICATION** Drilex aerospace mesh, heavy-duty custom buckles, padding

EN-BLOC BIOPSY SYSTEM

The en-bloc Biopsy System facilitates a quick, minimally invasive procedure by requiring only a small incision to capture a great volume of intact tissue with reduced trauma and risk to the patient. Designed by Westlake Village, Calif.-based Hauser Inc. for Neothermia Corp., the ergonomic system allows for left- and right-hand operation and gives users two handle styles: doughnut and pistol grip. Tube-management features are integrated into the handle-support rails and end cap, and the color scheme and form are designed to make the product appear less threatening to patients. Polinsky noted that en-bloc was "appropriately medical-looking" and lauded the successful integration of graphics.



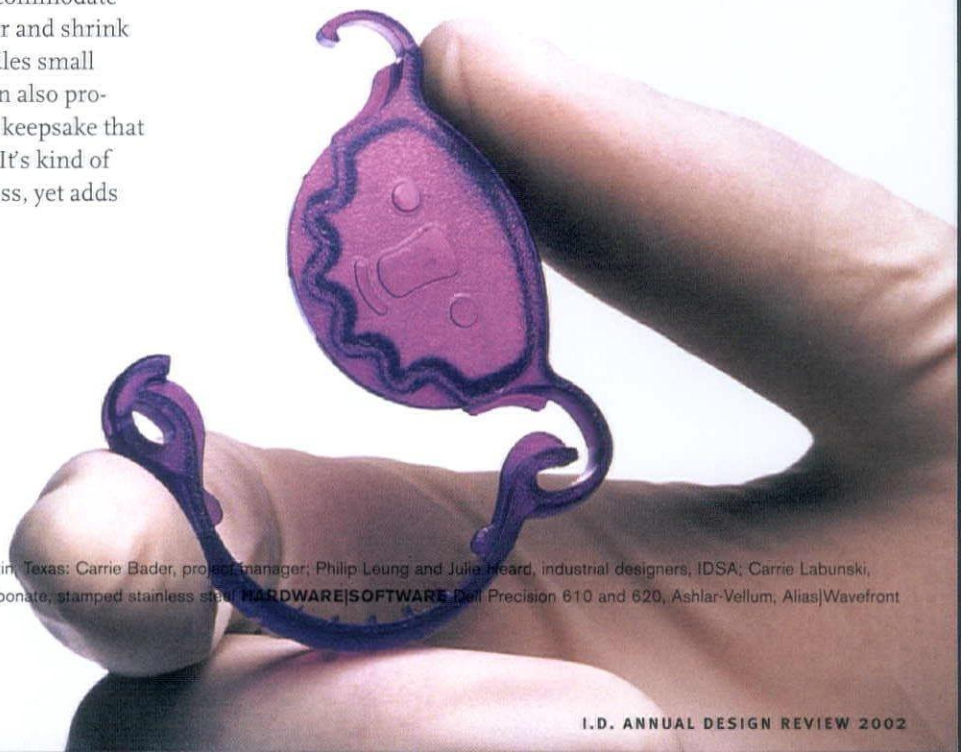
CLIENT Neothermia Corp., Natick, Mass. **DESIGN** Hauser Inc., Westlake Village, Calif.: John von Buelow, industrial-design studio lead; Peter Wyatt Brandenburg, project manager; Andre de Salis, industrial designer; Colin Greenidge and Vijendra Nalwad, mechanical engineers **MATERIALS|FABRICATION** injection-molded ABS–ultrasonic welded, pad printed **HARDWARE|SOFTWARE** Alias|Wavefront Studio, ProEngineer





JOEY CLAMP AND CUTTER

"It's hard to do cute without going overboard," Polinsky said of Maternus Inc.'s Joey Clamp. "This design takes an inexpensive piece of plastic and creates an experience." Austin, Texas-based Design Edge Inc. decided to replace the three separate instruments used in the umbilical-cord clamping procedure with a single, self-contained package, creating a simple, easy-to-use system that allows doctors to have a clean clamp and a sterile cut every time. To accommodate different-sized umbilical cords, which range in diameter and shrink after being cut, designers used a wave pattern that handles small cords and adapts to other changes that occur. The design also provides a memorable brand image—a friendly bear—and keepsake that enhances the birthing experience. Staufenberg noted, "It's kind of cool. It celebrates the experience of birth with playfulness, yet adds a special touch."



CLIENT Maternus Inc., San Antonio, Texas **DESIGN** Design Edge Inc., Austin, Texas: Carrie Bader, project manager; Philip Leung and Julia Heard, industrial designers, IDSA; Carrie Labunski, mechanical engineer **MATERIALS|FABRICATION** injection-molded polycarbonate, stamped stainless steel **HARDWARE|SOFTWARE** Dell Precision 610 and 620, Ashlar-Vellum, Alias|Wavefront Studio, Adobe Photoshop, ProEngineer



DISCUS ZOOM LAMP

Jurors loved the Discus Zoom Lamp's intuitive, elegant design. The teeth-whitening system uses direct UV light as a catalyst for the whitening paste, thereby eliminating energy loss—a common problem with other systems—and ensuring a predictable result. Designed by Thousand Oaks, Calif.-based RKS Design for Discus Dental to alleviate patients' fears, the Zoom Lamp's friendly aesthetic is achieved by separating the power-supply pod from the lamp, making it less intrusive and bulky. Additionally, its ergonomic design keeps the light on the treatment area and away from the patient's eyes, while multiple shields and filters ensure patient safety and comfort.

CLIENT Discus Dental, Culver City, Calif. **DESIGN** RKS Design Inc., Thousand Oaks, Calif.: Ravi Sawhney, president and CEO; Lance Hussey, vice president, design director; Kurt Botsai, vice president, product development; Craig Steele, designer; Juan Cilia, vice president, prototyping; Steve Miczak and Bill Debley, model-makers **MATERIALS|FABRICATION** outer shell: injection-molded, high-impact polycarbonate with internal sheet-metal heat shields and brackets; stand: extruded aluminum with polycarbonate fittings; power-supply pod: sheet metal with a polycarbonate bezel **HARDWARE|SOFTWARE** CoCreate's SolidDesigner, ProEngineer, Alias|Wavefront Studio, Surfcam CNC software

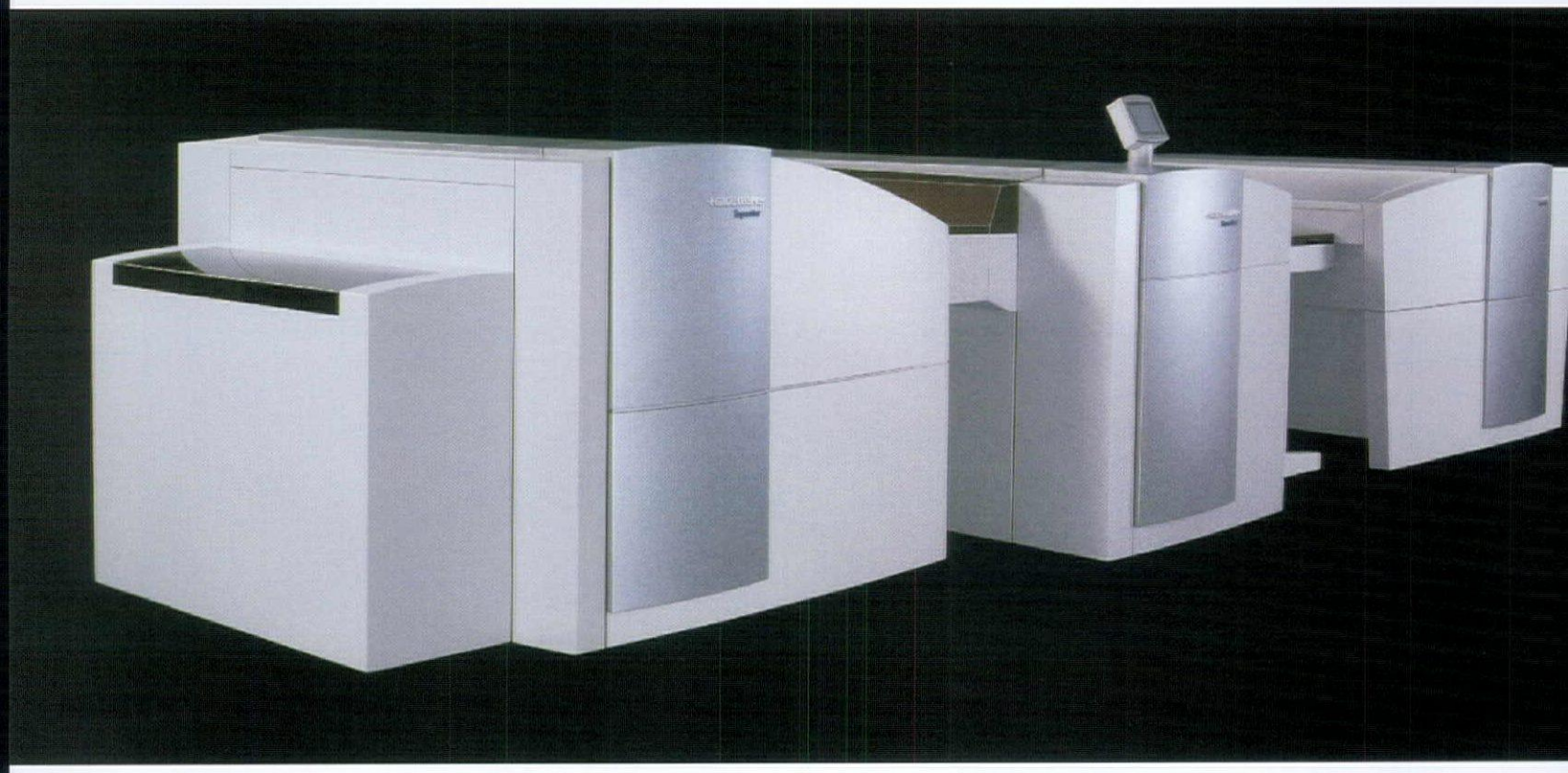
PHILIPS BV LIBRA X-RAY SYSTEM

The Philips BV Libra X-ray System, designed by Eindhoven, Netherlands-based Philips Design, takes X-rays during surgery and provides on-the-spot fluoroscopy. Small and mobile, the Libra forms the basis of a new surgery-product line that shares product components and parts, which helps reduce production costs. It's built with an intuitive steering concept that balances weight and minimizes dimensions, and the C-arm has a low lateral height that's comfortable for surgeons. Controls are also logically positioned and color-coded, making the machine user-friendly. Jurors lauded many of its qualities, especially the clean interface and color selection. Staufenberg noted, "It's very well done. Ergonomically, it looks very correct."





CLIENT|DESIGN Philips Design, Eindhoven, Netherlands: Christiane English, project leader/senior product designer; Jeroen Raijmakers, Lara Mazzoni, Jacco Eerden and Matthis Hamann, senior product designers; Theo van het Hof, senior graphic designer; Dick Dijkkamp, surgery development **MATERIALS|FABRICATION** vacuum forming, aluminum sand casting, steel sheet-bending/welding **HARDWARE|SOFTWARE** Rhino 3D, real-size models



TOPSETTER P/PF

Designed by Heidelberg, Germany-based Heidelberger Druckmaschinen as a fully automated image-setting system, Topsetter is a computer-to-plate printer for large industrial print shops. A total of 64 laser diodes allow up to 20 printing plates to be imaged per hour. Smooth lines mark the design, which features components embossed with a mica-silver finish. Both jurors gave Topsetter's clean design high marks, noting that hardware and fasteners were invisible, components were accessible and the detailing created an elegant corporate design language. Staufenberg added, "The fit and finish is very tight and precise."

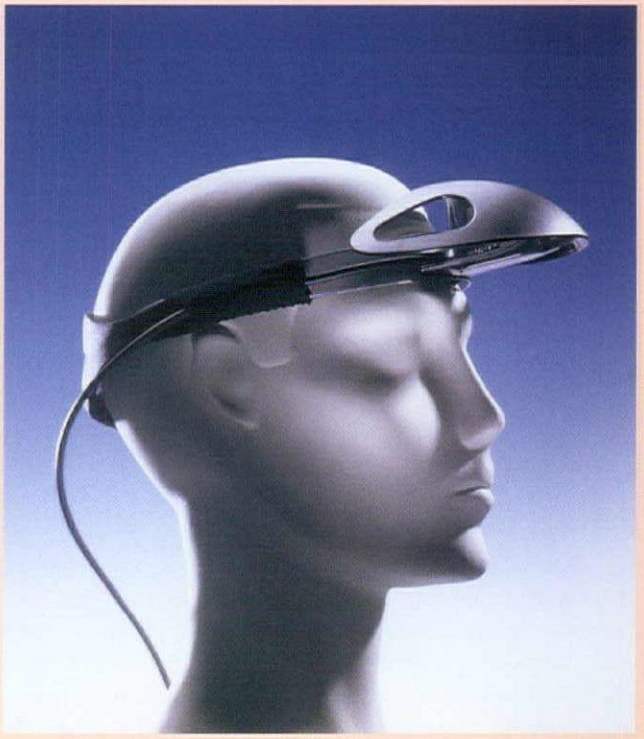
CLIENT|DESIGN Heidelberger Druckmaschinen AG, Heidelberg, Germany: Matthias Stenzl and Thomas Fritz, designers **MATERIALS|FABRICATION** metal and plastic, laser technology **HARDWARE|SOFTWARE** Macintosh, FormZ, IBM Catia

BRITESMILE 3000PB

The redesigned BriteSmile 3000PB dental device offers a reduced footprint, easier payment processing (via a keypad card) and an improved client experience. Previously, patients had to remain as still as possible for the hour-long teeth-whitening procedure. With a light head mounted on a counter-balanced articulating arm with 5 degrees of freedom, this free-floating device, designed by IDEO Boston of Lexington, Mass., can track side-to-side and up-and-down movements as the patient shifts position during the treatment. An LED display on the top of the light head indicates time remaining, so the patient knows exactly how much longer the treatment will last. Further, the machine's lighter weight makes it more maneuverable. Staufenberg praised the design as "mobile and friendly."



CLIENT BriteSmile, Walnut Creek, Calif. **DESIGN** IDEO Boston, Lexington, Mass.: Tim Brown, principal; Gordon Row, Bill Stewart, Daniel Schwartz, Tim Proulx, Bob McCaffrey, Lisa Dutra and Jason Robinson, design team **MATERIALS|FABRICATION** injection-molded PC/ABS, structural foam, aluminum (die-cast, extruded, machined), sheet metal **HARDWARE|SOFTWARE** Windows NT, ProEngineer



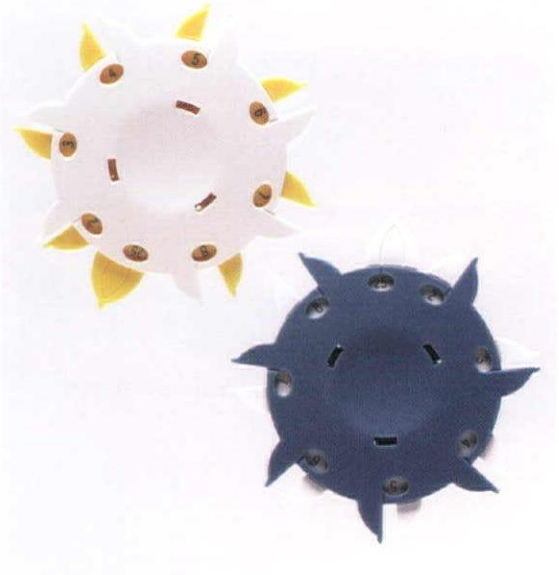
BOOST TECHNOLOGY TRACER

Both jurors thought Boost Technology's hands-free mouse, designed by Palo Alto, Calif.-based Bould Design, was a noble concept. Developed to give people with disabilities the power to use a computer mouse, it uses a gyroscope to sense the user's motion. The gyroscope communicates wirelessly with the computer through a radio frequency instead of an infrared connection like previous head-pointing devices. The tracer also features an adjustable, lycra-covered neoprene headstrap to hold the visor in place. Polinsky lauded the strong concept, but felt it needed further refinement.



PINGTEL XPRESSA PHONE

Altitude Inc. of Somerville, Mass., designed this new JavaScript-based Internet business phone for Pingtel. Billed as the first telephone to take advantage of the Internet's capabilities, Xpressa is endlessly customizable and features an onboard computer that allows JavaScript application downloads to be run from the phone. Both jurors appreciated the phone's scroll-wheel feature, which enables quick navigation through phone lists, similar to a Rolodex. Polinsky also appreciated the phone's soft and comfortable look.



CHRISTY 2-POINT TESTER

The Christy 2-point Tester, designed by Compass Product Design of Pleasanton, Calif., for the Christy Manufacturing Corp., is an instrument used by doctors to test a patient's ability to feel after nerve-repair surgery. Its colorful, flower-like form is nonthreatening, and the tester is significantly less expensive than existing 2-point testers. Staufenberg was pleased to find a medical instrument with a friendly design that "wouldn't freak out a patient," noting the design was well thought-out, clever and nonaggressive.



DUNLOP USA GUITAR BUDDIES

The form of Dunlop's Guitar Buddies, developed by San Francisco-based fuseproject, attracted jurors to this guitar-accessory line, which includes a pick holder, capo and string winder. fuseproject says Guitar Buddies were designed "with a solid and geometrically fluid feel, balancing the need for ergonomics and a discreet beauty so as to not distract from the music performance." Polinsky liked the accent color and said the accessories looked comfortable to hold.

EQ

HONORABLE MENTION

S-CLASS TANNING BED

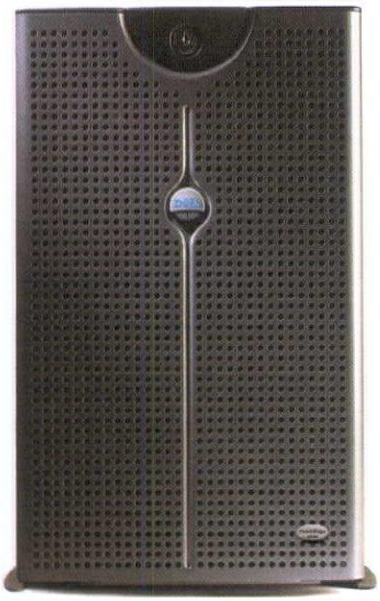
"A pampering experience" is how Staufenberg described the look of the S-Class Tanning Bed from Ottenwaelder and Ottenwaelder of Schwaebisch Gmuend, Germany. The bed boasts a steel frame with plastic casing, and the designers claim it offers better tanning, comfort and ergonomics. Staufenberg also liked the retro styling and said the bed was "very slick and elegant." Polinsky thought the bed's face motif was cute and appreciated that the controls were on the inside.



AVALO CART

Columbus, Ohio-based Design Central designed Avalo, a medication cart used in longterm-care facilities. Designed for Artromick Intl. to meet the low-cost needs of longterm-care facilities and their patients, the cart's form was driven by the changes in reimbursement levels for Medicare. Polinsky noted the switch from sheet metal to less-expensive plastic. "It's clear they put some effort into the aesthetics," he said. "Other ones out there are pretty generic in comparison." Staufenberg was impressed by the cart's functionality: "It's very appropriate for the major tasks of extended-care facilities; it has all the security functions required."





DELL POWEREDGE/POWERVAULT SYSTEM

Lunar Design Inc. of Palo Alto, Calif., designed Dell Computer Corp.'s new line of storage and server systems that feature perforated-metal sheets and an illuminated logo badge to communicate its brand image. Both jurors applauded the product's design language, and Staufenberg noted that Dell does a good job by being simple and consistent. Polinsky commended Lunar's decision to use sheet metal, remarking that it "won't go out of fashion."



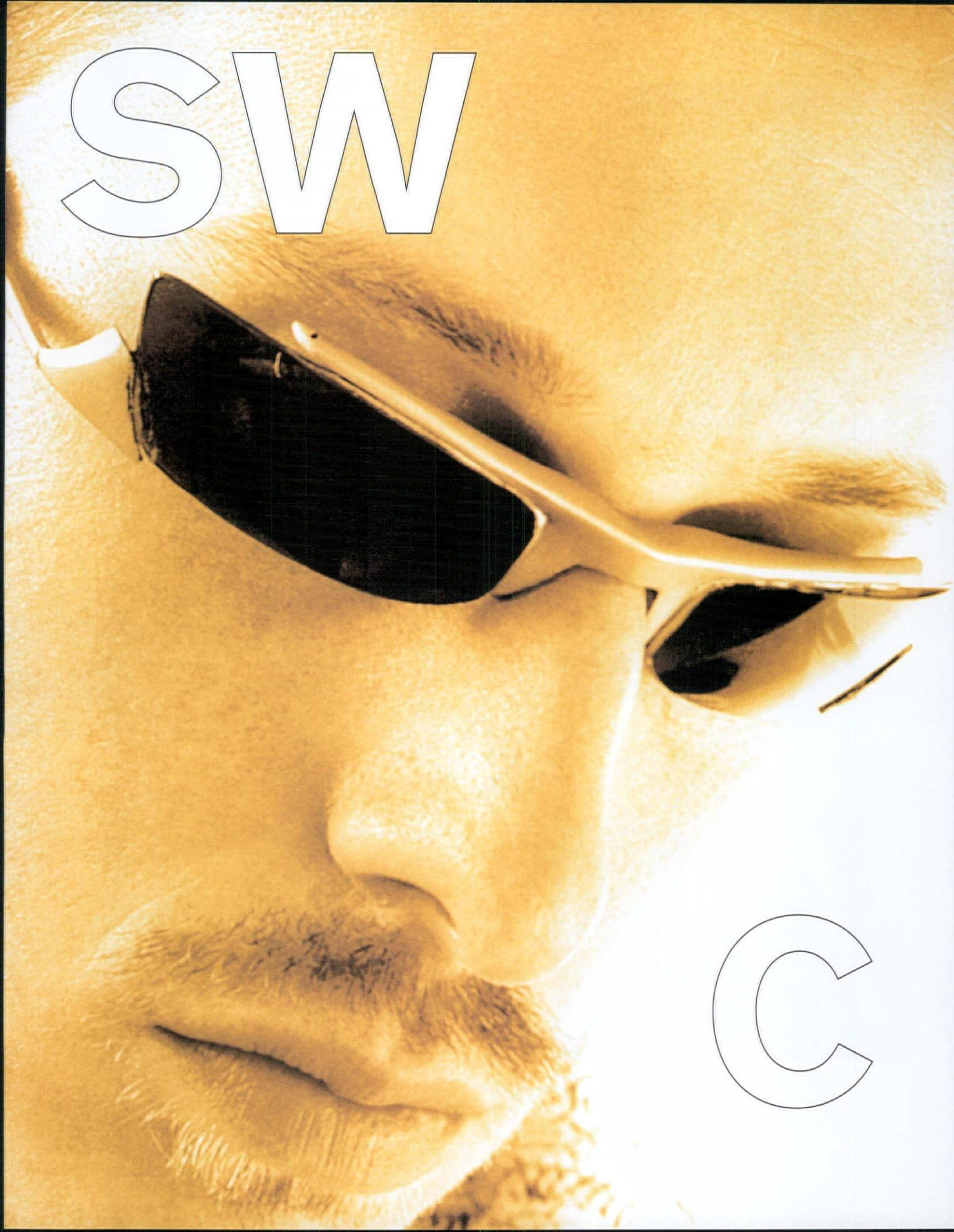
COMPAQ TOWER UPS XR

The Compaq Computer Corp. of Houston introduced a new design language with its tower UPS line, which eliminates the former mismatch between Compaq's personal computer and server products. Staufenberg said the new look reinforces the brand image and praised the ribbing as "strong and bold." "Most UPS's have an industrial aesthetic," Polinsky said. "This design is a huge improvement."



VIRGIN TRAINS PENDOLINO

Jurors liked the interior design of the London-based Priestman Goode's Virgin Trains Pendolino, but weren't as excited by the outside. The train's exterior design evolved from the aerodynamic nose and was modeled after the classic British racing car. The interior boasts Virgin-red standard seating in the main area and a more subdued first-class section. Staufenberg thought the exterior looked like the Japanese bullet train and noted, "[The] interior is really the more thoughtful and innovative presentation."


SW
C

ALTHOUGH JURORS LAMENTED A LACK OF INNOVATION IN THE CONCEPTS AND STUDENT WORK CATEGORIES, THERE WAS CERTAINLY NO LACK OF DISCUSSION. AFTER HOURS OF ANIMATED DEBATE IN CONCEPTS, AN UNLIKELY BEST OF CATEGORY EMERGED, SHEPHERDED BY A THOROUGH CRITIQUE OF DESIGN EDUCATION AND MANY UNANSWERED QUESTIONS ABOUT THE STATE AND FUTURE OF THE DESIGN INDUSTRY.

JURORS DAWN BARRETT AND STEPHEN BURKS GAVE TOP HONORS TO A CONCEPT PROJECT THAT EXCELLED IN THE AREAS WHERE MOST ENTRIES FELL SHORT–IRONY, WIT AND SIMPLICITY. BURKS SAID MANY PROJECTS LACKED DEPTH AND RESOLUTION. AND BOTH JURORS WERE DISAPPOINTED BY THE ABUNDANCE OF FORCED ELECTRONICS, ALL-IN-ONE PRODUCTS AND WHAT BARRETT CALLED "UNNECESSARY, KITSCH GADGETS." AND ALTHOUGH THE WINNING ENTRY IN THE CONCEPTS CATEGORY WAS SIMPLE AND SARCASTIC, BURKS FELT IT BEGGED THE QUESTION OF WHETHER CREATORS HAVE BLURRED THE LINE BETWEEN ART AND DESIGN INTO EXTINCTION.

BURKS DESCRIBED THE TWO CATEGORIES AS LACKING IN "BLUE-SKY THINKING" AND CONSISTING OF TOO MANY SAFE PROJECTS. BOTH JURORS THIRSTED FOR DESIGNERS WHO WOULD CHALLENGE THE STATUS QUO AND TAKE RISKS. THEY FELT THAT TOO MANY DESIGNERS WERE "MAKING FOUR-LANE HIGHWAYS OUT OF FOOTPATHS, SIMPLY REVISITING EXISTING PRODUCTS AND APPLYING NEW TECHNOLOGIES OR STYLES."

OVERALL, THOUGH, JURORS WERE PLEASED WITH THE DESIGNERS THAT IDENTIFIED REAL PROBLEMS AND DEVELOPED AND EXECUTED WELL-RESOLVED SOLUTIONS. BURKS OBSERVED THAT THE BEST PROJECTS WERE THOSE IN WHICH THE DESIGNER ACHIEVED SET GOALS AND ADVANCED THE STATE OF AN OBJECT WITH MINIMUM MEANS. AT THE END OF THE DAY, THE RARE ITEM THAT COULD KEEP A CLEAR CONCEPT OF SIMPLICITY, FUNCTION AND FORM WAS AWARDED. "YOU HAVE TO BE BRAVE TO BE A MODERNIST THESE DAYS," BARRETT SAID. "IT'S NOT RETRO, IT'S RADICAL."

JURORS: STEPHEN BURKS AND DAWN BARRETT

BEST OF CATEGORY

RELEASE1 COLLECTION

The motley products in the Release1 collection aren't for sale, but they're intended for public consumption on an intellectual plane. "SuiCIDER" offers a convenient and painless death in a variety of flavors (with snazzy product branding, no less). The "Eye-Q" gun addresses the oxymoronic notion of "safer weaponry," prompting the user to unlock a firearm by staring down the barrel for a retinal scan while maintaining light pressure on the trigger. Meanwhile, the sculptural "Unisex Toy"—simultaneously phallus and cavity—juxtaposes questions of dominance, submission and gender stereotypes.

"It's social commentary with a sobriety of forms," said Barrett of the collective, which made its public debut last year in an exhibit titled *Disturb Delight Design* at Boston's Revolving Museum and can also be found at www.release1.net. "It's an endeavor that dares to consider design as a cultural activity, rather than as a purely commercial one," she observed.

As an anthology, the products that make up the Release1 collection deliver potent observations about consumerism, ritual, homogeneity, excess and waste. "The use of irony, absurdity and pastiche are modes that the design discourse is now sophisticated enough to indulge in," Barrett noted. "I don't know that design would have dared this kind of sacrilege back when it was still fighting for professional legitimacy."

Burks nevertheless questioned whether the "design as art" approach sends design down an ultimately self-defeating path. "The collection is deserving of an award, in that it makes a great example of this typology, and should be used as a kind of professional stop sign," he said. "But it's really time that we designers, conceptual or not, get down to the business of engaging society from the inside—not from the outside. Has design reached a point at which rampant formalism, miniaturization and absurdity, as manifested in a collection of useless objects, need to be applauded?"



Release1: (clockwise from top left) Daniel Reilly, Charlotte McManus, Ben Durrell, Duane Smith, Stéfane Barbeau and Ryan McManus

Stéfane Barbeau, co-founder of Release1, spoke with I.D. *about the philosophy of Release1:*

WHAT COMPELLED THE GENESIS OF RELEASE1?

Designers increasingly question what they create. The six founders of Release1 hoped to build a platform for further introspection. Many of us previously worked together and, when hammering out real projects, found ourselves asking, "What's the least appropriate thing we could do to solve this problem?" Release1 provides a forum for this sort of design exploration, sheltered from traditional market forces.

DESCRIBE YOUR SELECTION CRITERIA FOR THE COLLECTION.

We developed many of the models ourselves, but also issued calls for submissions online and received more than 100 concept proposals. We were looking for designs that "jumped the tracks"—in which the parameters normally imposed to guard the design process had been distorted or removed.

WERE THERE CERTAIN LINES YOU DIDN'T WANT TO CROSS?

Of each piece, we asked: "Is the concept illustrated clearly? Is there a risk that it may be interpreted in the opposite way of what's intended? Can the concept be executed? Does it work on multiple levels? Does it generate an emotional response? Is there an element of surprise or discovery?" Also, we didn't want any pieces to be angry. Most of the pieces we included were defiant, yet playful. We drew the line at entries we thought could be harmful to people, despite whatever good might have come from the message.

WHY SHOULD DESIGNERS INVEST THEIR ENERGIES IN FICTIONAL PRODUCTS?

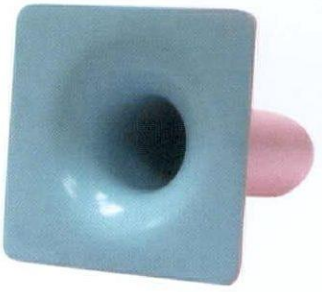
It can have a healthy effect on your overall approach to design. When you really push yourself through a conceptual piece, you may realize that there can be more thinking that goes into a simple ergonomic product like an iron. It's like design yoga.

HOW DOES YOUR MANIFESTO COMPARE TO SIMILAR DESIGN COLLECTIVES?

Certainly Droog Design in the Netherlands was an influence. They've proven that conceptual design is marketable and something people are interested in learning about. There's also a group based in San Francisco called Design Raw. Most of their stuff is very highbrow and intellectually dense, whereas we've focused more on mass appeal and consumerism.

Stéfane Barbeau founded the Brookline, Mass.-based product-design firm Vessel to produce items that make people comfortable. He's involved in Release1 for exactly the opposite reason. Vessel co-founder and Release1 member Duane Smith has spent years building his portfolio and is proud that he'll never show it again. He also has several "un-released" products on the market. Charlotte McManus joined Release1 as a means of escape from her office job. Now that she has tasted the exciting world of design, she packs it every day in her lunchbox. Ryan McManus got involved with Release1 with hopes that Stefan Sagmeister might some day recognize him in the men's room of a Howard Johnson's lobby bar. Ben Durrell is a furniture designer and partner in Kazam, a group pushing process and materials out of a cluster of machines and workshops in Portland, Maine. Daniel Reilly is a professional designer who enjoys designing professionally. He got involved in Release1 because design brings joy and because everyone else was doing it.






New!
Improved
Taste
Cult-Size
Suicider
plus calcium

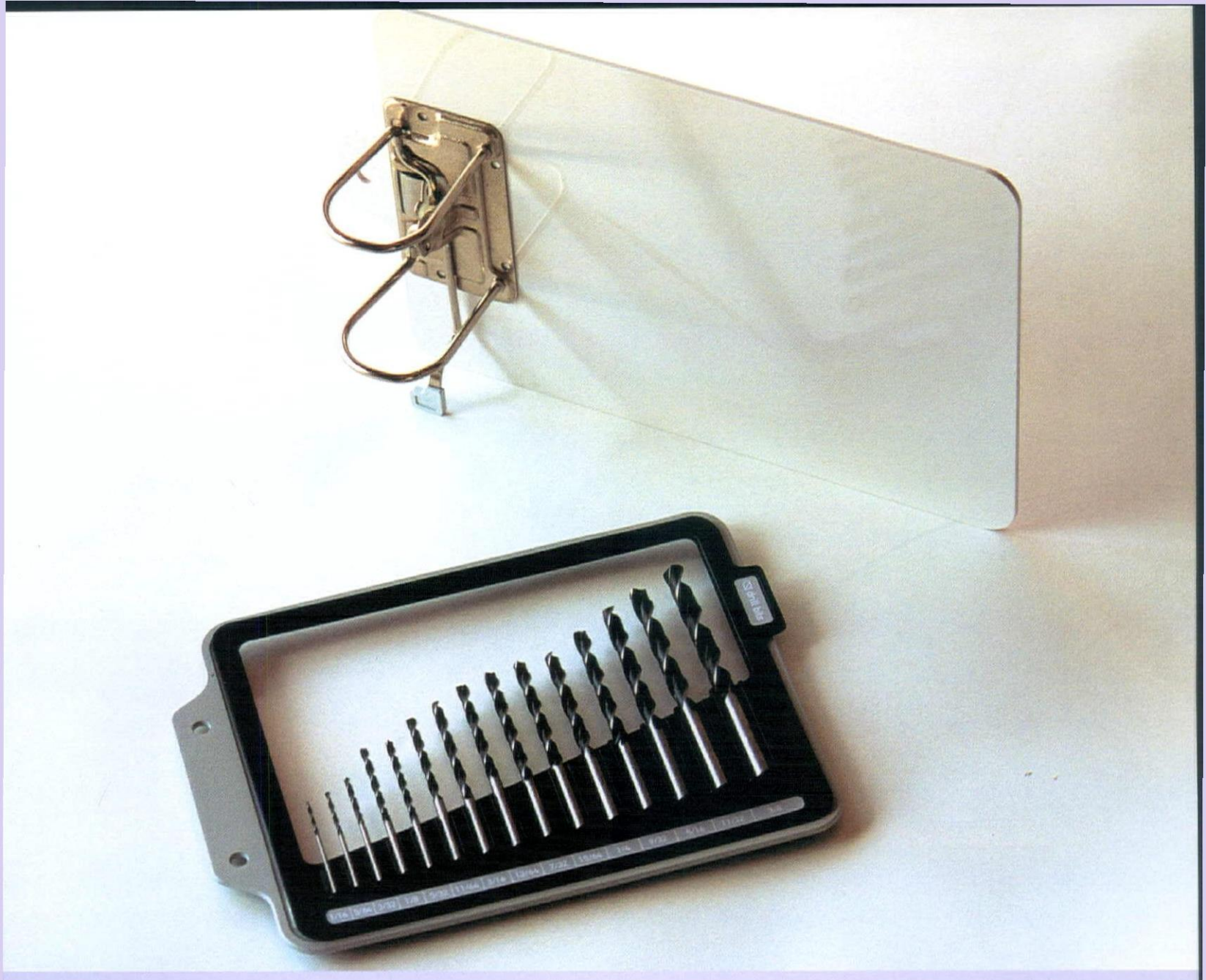
AQUATICUS

Inspired by Jacques Cousteau's dream that man would one day live in harmony with fish, this diving scooter, created by San Francisco designer Geffrey Petrizzi, features an artificial gill that extracts oxygen from the water. The gill not only fuels the scooter's power source, but also provides oxygen to the diver, who can use Aquaticus to supplement a dive. Barrett was impressed with the product's well-resolved inventiveness and fantasy element.





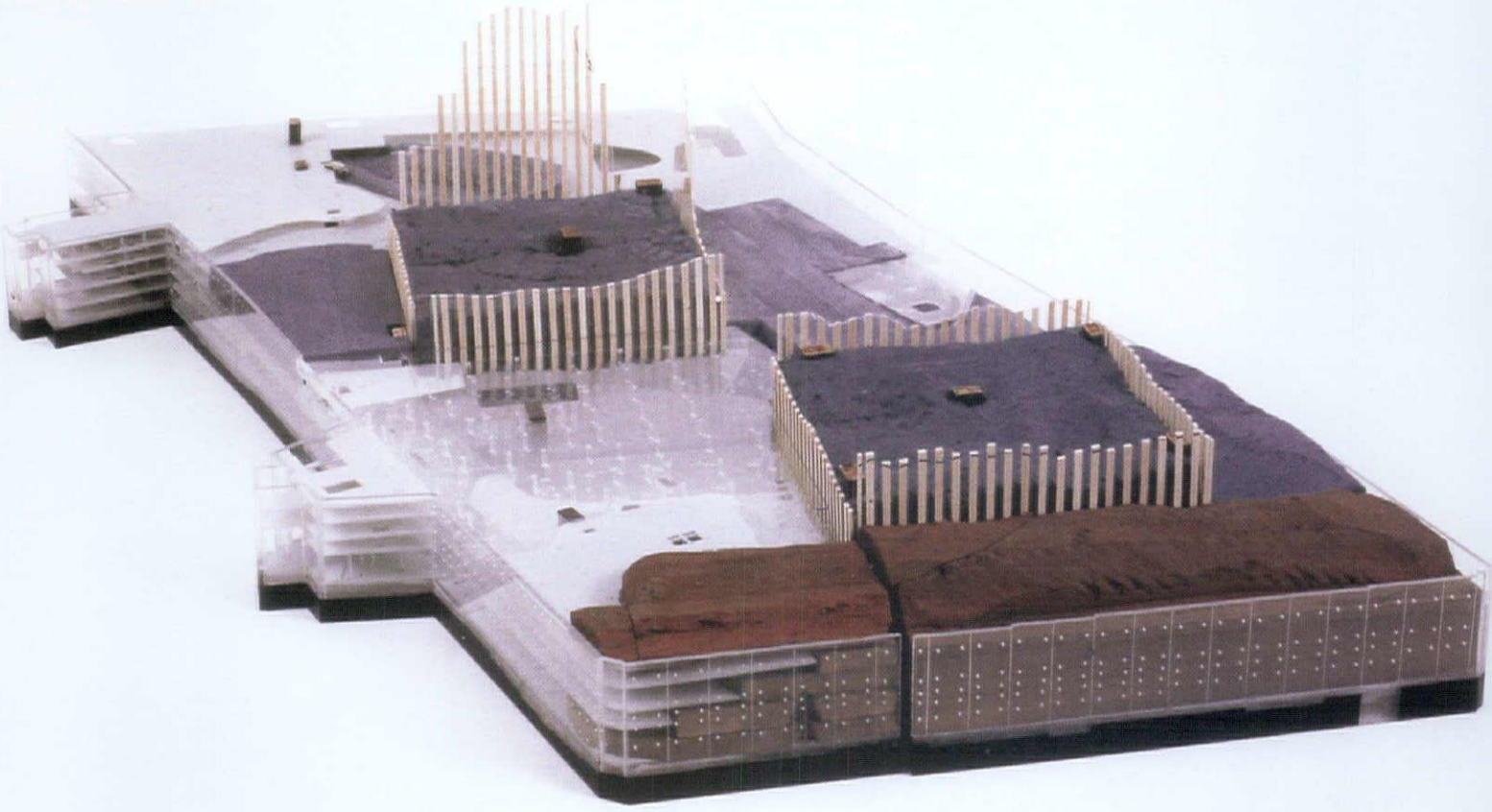
DESIGN fuseproject, San Francisco: Geoffrey Petrizzi, principal designer; TDA Research Inc., Wheat Ridge, Colo.: Dr. Girish Srinivas, porous membrane (gill) principal engineer; Satellite Models, Belmont, Calif.: Kelly Hand, 5 Axix CNC; Manta Ray Dive Center, Monterey, Calif.: Scott diPertoro, pro diver/instructor **MATERIALS|FABRICATION** model: CNC'd clark foam and hand work, foam sealant coating, auto paints **HARDWARE|SOFTWARE** NT Workstation, Alias|Wavefront Studio, Adobe Illustrator



THE BIT BINDER

With the Bit Binder, r+d of Toronto successfully and elegantly brings an office filing system to the workshop. Burks touted this compact and expandable storage system for power-tool accessories—including drill bits, spade bits and screwdriver bits—as "proportional, harmonic and very smart." Users purchase sets of tools in storage "pages," which are color- and graphic-coded for easy identification between units of measurement and types of bits. Both jurors were impressed with the sophisticated details and ergonomics of the binder, which is designed to visually blend into a home environment.

CLIENT The MIBRO Group, Toronto **DESIGN** r+d, Toronto: Alex Ross and Mike Doell, designers **MATERIALS|FABRICATION** injection-molded polypropylene
HARDWARE|SOFTWARE Macintosh, PC, various 2D and 3D software



WORLD TRADE CENTER BATHTUB MODEL

In response to the events of 9/11, a group of students at the Irwin S. Chanin School of Architecture of The Cooper Union in New York translated 2D documents of ground zero, including plans and site drawings, into a 3D, 1/20-scale model that was used as a working instrument in assessing, planning and recovering the area. Created voluntarily, the World Trade Center Bathtub Model reflects the sub-grade conditions at the site in an easy-to-understand manner, emphasizing that one can "enter" a site more effectively in a model than in a diagram. Both jurors were pleased that the students used architectural principles to reveal information for non-architects and applauded the use of architecture as an analytical tool.

CLIENT The New York City Department of Design and Construction, New York: Michael Burton, executive deputy commissioner; DDC and NY-NJ Port Authority: Peter Rinaldi, engineering program manager; Meuser Rutledge Consulting Engineers: George Tamaro, Meuser Rutledge Consulting Engineers **DESIGN** Irwin S. Chanin School of Architecture of The Cooper Union, New York: Elizabeth O'Donnell, project coordinator and adviser; Jiri Boudnic, project concept; Anthony Campusano, Netta Cocos, Erica Concolino, Stephen Delaporte, Julia Del Collo, Karim El-Tanamli, Han-Hsi Ho, Sean Khorsandi, Lukasz Kowalczyk, Karakunlun Leet, Micah Nickerson, Nicholas Pevsner, SiAe Sung and Lauren Zucker, student team; Amber Chapin, Sony Devabhaktuni, Dominique Haggerty, Ayano Hosada, Sunnie Joh, Alan Kusov, Nickolas Robertson, Amir Shahrokhi and Conamore Wibel, student volunteers; Mueser Rutledge Consulting Engineers; Pablo Lopez, structural engineer; Joel Voltera, geotechnical engineer **HARDWARE|SOFTWARE** drawings, prototypes

SMART WRAP

Wrap it, snap it and your headphone wire is easily adjusted to your personal length preference. Designed by Singapore-based Sumajin, this small piece of elastic polymer, which comes in a variety of playful colors, is a simple alternative to tedious hand adjustment. Barrett said she thought something so small and simple was a great opportunity to create an elegant design.



DESIGN Sumajin, Singapore: Marcus Ting, industrial designer **MATERIALS|FABRICATION** injection-molding, screenprinting **HARDWARE|SOFTWARE** Alias|Wavefront Studio, Design Studio

PERSONAL SKIES

This installation at the MOMA in New York combines two interactive concepts and was originally commissioned to appear in *Workspheres*, an exhibition that examined the changing nature of the workplace. "Cut Skies/Under Someone's Sky" recognizes how nature affects our mood by projecting images of the sky above the work area; "A Chair with a Soul Left Behind" proposes that the chair is the most personal object in the office by reflecting the user's clothing texture onto the chair's back. Palo Alto, Calif.-based IDEO hoped the concept would inspire designers to integrate nature into work environments, creating humane and comfortable office spaces.



EMBRYO URN

When José Vazquez-Pérez's great-grandmother died at the age of 91, his family struggled with how to simultaneously dispose of her remains and honor her life. His Embryo Urn is a poetic life-from-death metaphor and an environmentally friendly means of burial. This series of pod-like containers—made of compressed organic material, porcelain and glass—functions as cinerary urns that dissolve into the soil and produce a living monument to the deceased in the form of a tree. According to the designer from the San Juan, Puerto Rico, firm Urbana, the project challenges the American funerary industry by offering a more progressive and ecologically sound alternative. Jurors agreed, stating that the metaphor of growth and rebirth is both strong and appropriate.

CLIENT MOMA, New York **DESIGN** IDEO, Palo Alto, Calif., and Minato-Ku, Tokyo: Naoto Fukusawa, Bob Arko, Craig Syverson, Andre Yousefi, Deuce Cruse, Greg Tuzin, Kristiana Elite, Ben Chow and Doug Bourn, designers **HARDWARE|SOFTWARE** Macintosh, PC, Ashlar-Vellum, FormZ, ProEngineer, Macromedia Director

DESIGN Urbana, San Juan, Puerto Rico: José Fernando Vazquez-Pérez **MATERIALS|FABRICATION** conventional sketching, model-making, baking, slip casting, glass blowing



ELEKSEN FABRICATIONS

This collection of five "soft technology" products—conference phone, remote, keyboard, wrist phone and handheld phone—utilizes ElekTex intelligent fabric. Although only in the early stages of development, ElekTek can accurately sense location on three axes—X, Y and Z—and is less than 1 millimeter thick. It's also flexible, waterproof, expandable, programmable and inexpensive to produce. According to Barrett, the project from IDEO's London office distinguishes itself from other mobile products by thoroughly solving the problem of how to have portable, accessible phones. Burks described it as a "strong collection composed of unique individual products."

CLIENT ElectroTextiles, Buckinghamshire, England: Chris Chapman, principal; David Sandbach, designer **DESIGN** IDEO Europe, London: Sam Hecht, principal; Andy Deakin, Roger Penn and Chris Avis, design team **MATERIALS|FABRICATION** pressure-formed fabric, lamination, injection molding, urethene foam **HARDWARE|SOFTWARE** Macintosh, Ashlar-Vellum, Macromedia FreeHand, Rhino, ProEngineer

C

HONORABLE MENTION

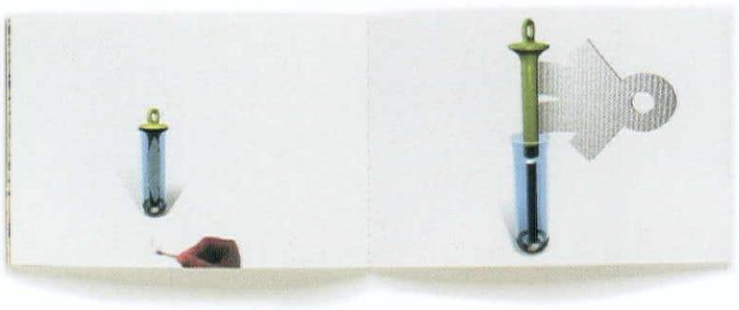
DUAL WORLDS

London-based Native Design Ltd.'s Dual Worlds effortlessly converts from a laptop to a fully functional desktop computer, offering a thoughtful solution for the nomadic employee. Developed for Houston-based Compaq Computer Corp., the concept sports the advantages of a notebook—mobility, size and weight—with the ergonomic functionality of a desktop workstation. Jurors said the combination and transformation was believable despite the Apple-derived aesthetic.



EMOTIONAL BAGGAGE

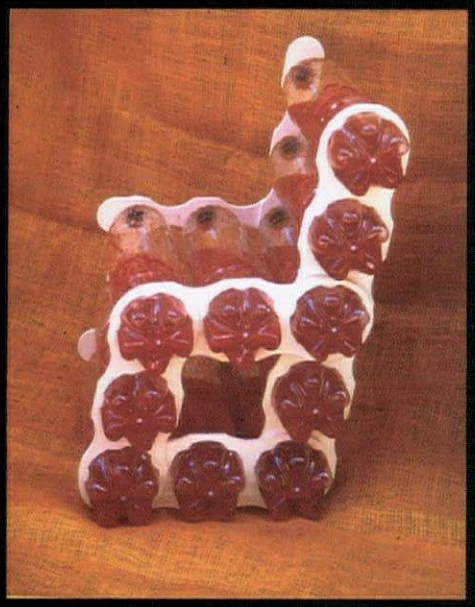
From IO IDEO designers in Palo Alto, Calif., comes Emotional Baggage, a collection of six conceptual products that address the emotional and physical needs of travelers. According to Barrett, the exploration values the fine points of personal comfort, as seen in SHO, the portable Japanese hand towel that exudes a favorite scent in its own warming container, and Gnomad, a small, friendly object for recording and sharing digital stills and .wav files. Although Burks felt the project was well-presented, he said that the trend of design firms that present themselves as conceptual and poetic is "ritualistic masturbation."



ELECTROLUX EXTREME DISHWASHER

According to its designers, the Electrolux Extreme Dishwasher is "a conceptual representation of what a dishwasher could be." Created by Design Continuum's office in Milan, Italy, for Electrolux of Stockholm, Sweden, Extreme combines the act of dishwashing with a storage unit, successfully dealing with the issue of "dish management." Both jurors commended the smart idea, but Burks noted that the product would benefit from a more neutral aesthetic.





THE PB BUILDING SYSTEM

With a few empty bottles and a lot of imagination, children can create life-sized furniture and toys using PB Building System, a set of plastic connectors, created by Jonathan Silberberg and Ofer Ben Shoshan. Jurors were delighted by the Jerusalem-based designers' smart, simple and inventive solution for reuse. Barrett felt the project was commendable for its social awareness despite its somewhat crude execution.



PEDIATRIC SEDATION DEVICE

This Pediatric Sedation Device—created by Newton, Mass.-based Design Continuum for the National Institutes of Health and the Albert Einstein Healthcare Network—successfully fuses medical technology, child psychology and age-appropriate product design. The system combines a headset that dispenses inhaled anesthetics, a monitoring system and an interactive entertainment component. Aiming for a friendly, calming and entertaining aesthetic, the device is intended to be perceived by children as toy-like and, therefore, unintimidating. Barrett complimented its appropriate use of materials, color and technology for the target market, noting the combination of entertainment and anesthesiology as fun and smart.

C

HONORABLE MENTION

GROOVEMASTER 2002

In response to the problem of bulky turntables with sprawling, cumbersome cables, Darren Blum of Pentagram Design's San Francisco office created Groovemaster 2002, a DJ mixing console. Compact, portable and stylish, the "electronics as furniture" approach was welcomed by both jurors. Burks thought this concept would enable fragile equipment to be transported and used safely and easily.



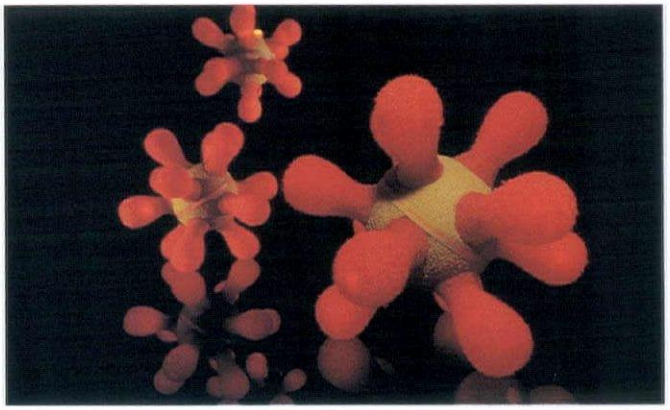
MOBILE SOLID STATE LASER

A seamless marriage of design and engineering, the Mobile Solid State Laser was created by Livonia, Mich.-based Carlson Technology Inc., along with several other groups, for the U.S. Department of Defense. The vehicle is designed to protect military personnel from missile threats by combining laser technology with an electric hybrid Humvee. Designers said the main challenge was integrating the laser components into a stable, structural package. Barrett singled out this entry for the intelligence of its engineering, architecture and aesthetics.



SPUTMIC

Playful and functional, West Newton, Mass.-based Design Continuum's Sputmic is a wireless microphone designed for safe, easy and trouble-free use in dark auditoriums. With a form reminiscent of Sputnik, the microphone is easy to catch and throw but difficult to accidentally trigger. According to Barrett, this creation solves an existing problem in an intelligent way without using an overly electronic aesthetic. The firm created the innovative microphone for MIT Sloan School of Management's annual e-Business Awards ceremony.





THE TRIPOD CANE

Based on the simple premise that three points of contact are substantially more stable than one, Chicago-based David Harrell's simple but functional cane—constructed of aluminum and PVC piping—makes climbing steps easier and safer. Although both jurors agreed that the project wasn't completely thought-out and lacked in overall aesthetics, Burks applauded the thoughtful improvement of an existing product, while Barrett thought it had far to go.



MICROOPTICAL DEVELOPER'S KIT

Design Continuum Inc. of West Newton, Mass., provides a functional, head-mounted display that delivers the view of VGA or XVGA monitors in an ultra-lightweight clip-on accessory. Deemed by jurors as a thoughtful equipment concept, the wearable display, created for MicroOptical Inc. of Westwood, Mass., enables users to access video data while remaining fully mobile. Jurors felt that the aim toward hardware and software developers was a successful choice for defining a new and appropriate user group.

CUMULUS SERIES

Michael McAllister from the University of the Arts in Philadelphia created something from nothing with the Cumulus Series. This set of vessels and containers transforms discarded materials, such as plastic bags, into functional objects. Burks congratulated the clever exploration of household objects but lamented the lack of long-term potential and perceived value. Although the provided sample leaked when tested with water, the jurors felt the element of reuse and environmental responsibility was praiseworthy.



DESIGN Michael McAllister, University of the Arts, Philadelphia; Rama Chorpash, advising professor **MATERIALS|FABRICATION** polyethylene bags vacuum-positioned over collapsible weed core with variable heat source **HARDWARE|SOFTWARE** digital camera, Adobe Photoshop, QuarkXPress, hot air



TREKKER

Designer Alejandro Garfio describes Trekker as a tool for serious hikers who want to travel fast, efficiently and effectively, while keeping a record of where they've been, where they are and where they're going. Garfio, a student at California State University Long Beach, logically combined a GPS tracker, digital camera and sound-recording device into one simple hiking pole that lightens the user's load. Jurors described the Trekker as a good all-in-one project with strong interface graphics and an excellent presentation. "Unlike a lot of electronic devices we've seen, which fall under the category of 'more unnecessary objects to buy,' this is a sophisticated combination of old and new technologies," Barrett said.

DESIGN Alejandro Garfio, California State University Long Beach, Long Beach, Calif. **MATERIALS|FABRICATION** high-density foam **HARDWARE|SOFTWARE** Ashlar-Vellum, Adobe Illustrator, Adobe Photoshop





NORD ICE YACHT

Icesailing, an "adventure in speed" that involves using a wind-driven sail to glide across a frozen body of water, is a relatively unknown and inaccessible sport. According to designer Gustav Nord—a student at the University of Arts, Crafts and Design in Stockholm, Sweden—many enthusiasts resort to building their own sailing devices. Nord is an ice yacht aimed at young action-sport enthusiasts that combines safety and comfort in a simple design. The vehicle features an ergonomic cockpit that protects the participant from the wind and a simple rigging system that's friendly and intuitive for new users.

DESIGN Gustav Nord, University of Arts, Crafts and Design, Stockholm, Sweden

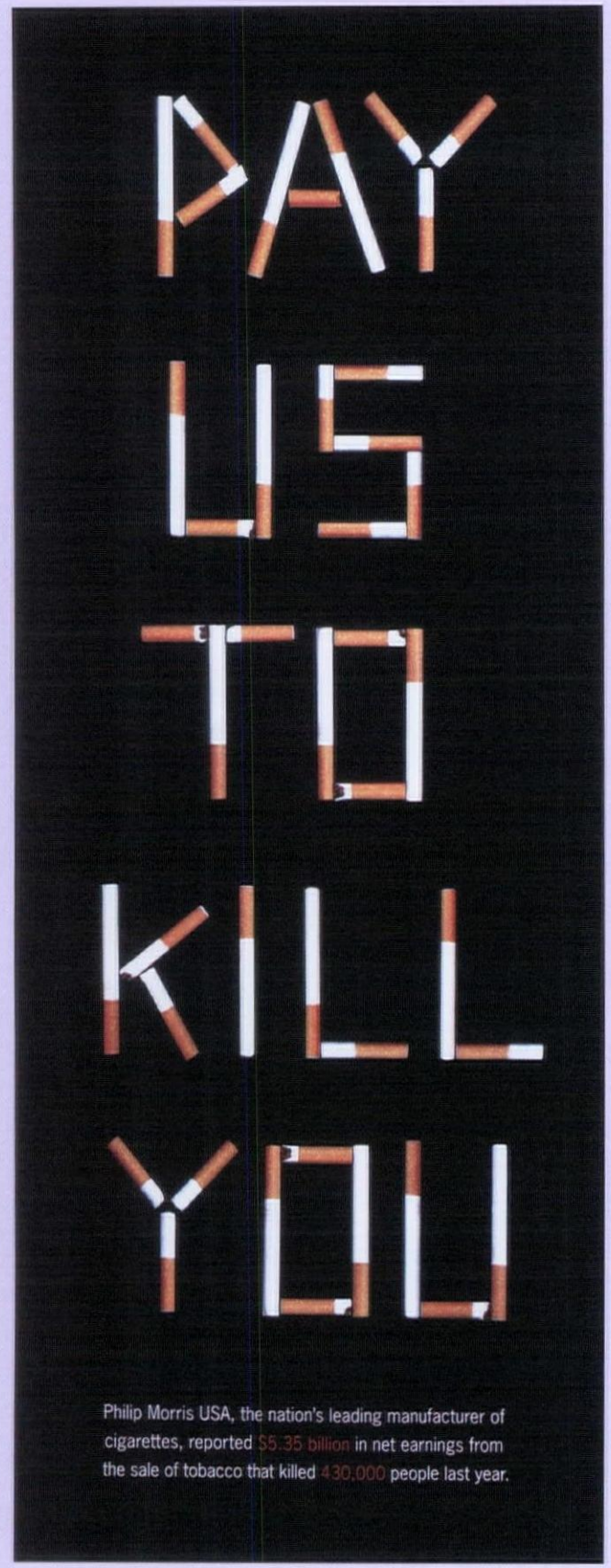
MENORA

Mirroring the original Jewish tale, this sophisticated and creative version of the traditional menorah, designed by Meni Keinan from the Bezalel Academy of Art in Jerusalem, uses the reflection of a central candle to represent the eight nights of Hanukkah. Impressed by the thoughtful design of a religious piece, both jurors enjoyed the clear interpretation of the miracle of lights. "This project has one light that measures the days in reflection, which is more reflective of the notion of a light burning for eight days," Barrett said. Jurors also commented on the irregular shape of the "candles" and the unique and appropriate use of materials.





DESIGN Meni Keinan, Bezalel Academy of Art and Design, Jerusalem **MATERIALS|FABRICATION** menora: sandblasted, cast aluminum; candles: cast aluminum

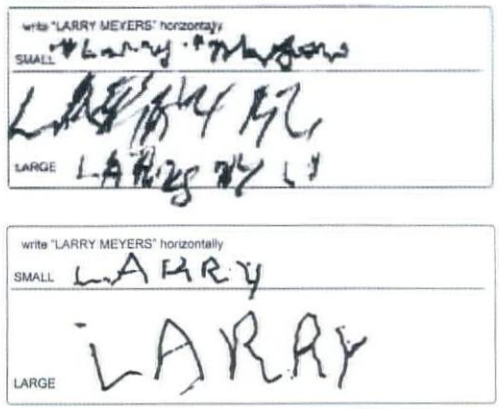


PAY US TO KILL YOU

According to designer G. Dan Covert at the California College of Arts and Crafts (CCAC) in San Francisco/Oakland, this poster bluntly illustrates how much money the tobacco industry makes from promoting smoking. Covert created custom typography out of cigarettes that clearly spells out his message: Pay Us to Kill You. Both jurors first described the concept as brilliant, but were disappointed by the explanatory text at the bottom of the poster. "It could have easily been a sticker on the back," Burks said, noting that it detracted from the overall composition.

DESIGN G. Dan Covert, California College of Arts and Crafts (CCAC), San Francisco/Oakland **HARDWARE|SOFTWARE** Macintosh G4, Nikon F100 camera, HP ScanJet 5370C, Adobe Illustrator, Adobe Photoshop

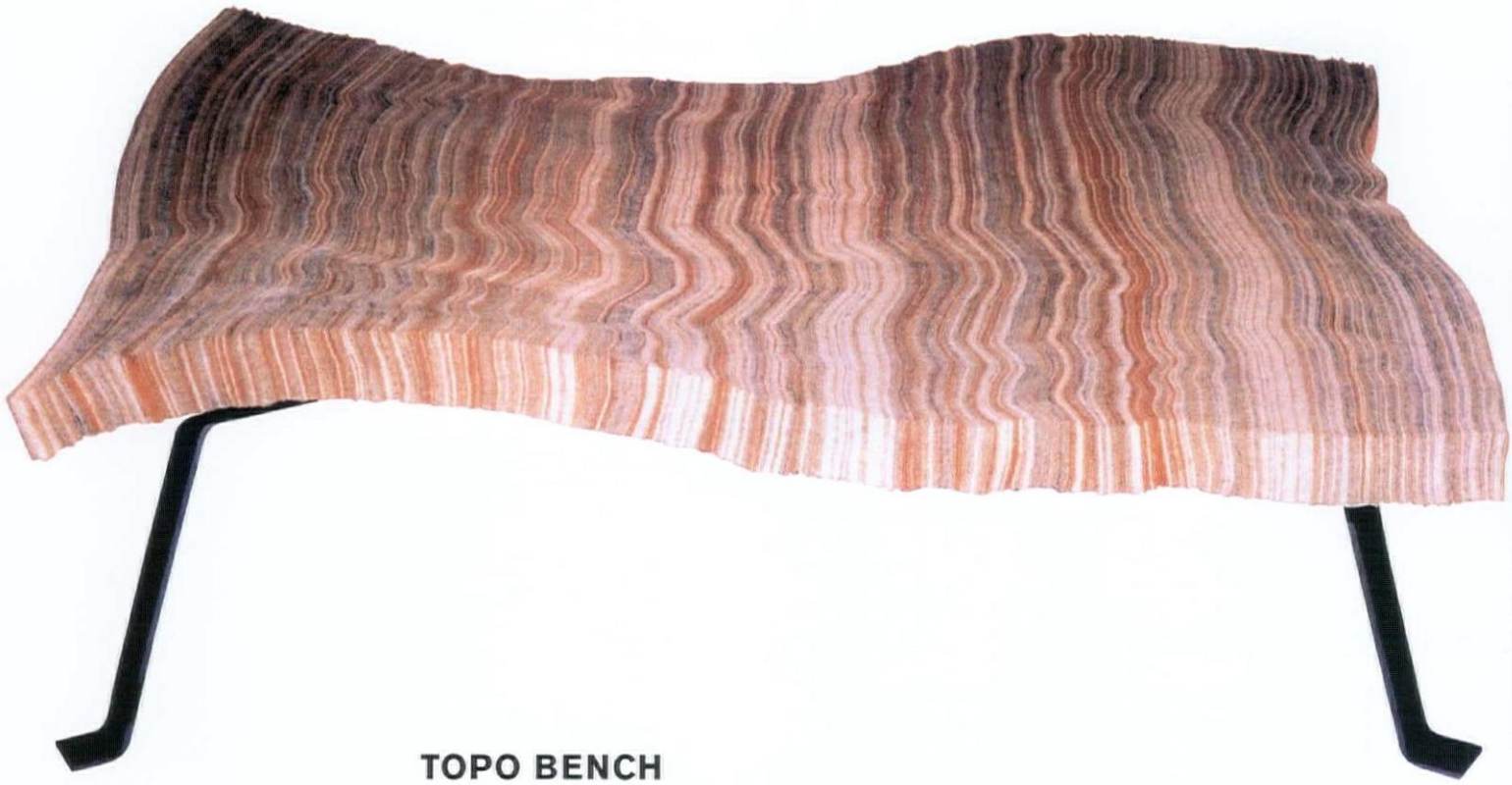




STEADY WRITER

Jimmy Shen's Steady Writer was inspired by an art teacher who suffered from a hereditary neurological disorder that ultimately prevented him from drawing. After thorough observation and research, the designer, a student at California State University Long Beach, created a pen that enables those who suffer from essential tremors to write legibly. The front portion of the pen—which is steadied by the back section that pivots and allows freedom of movement—features a spring attached to a felt tip that attenuates the tremors. According to the designer, the Steady Writer's aesthetic, which differs from the impersonal and often intimidating medical products currently available, enables it to be used without embarrassment. Jurors praised this project as a thoughtful, user-focused solution to a real problem.

DESIGN Jimmy Shen, California State University Long Beach, Long Beach, Calif. **HARDWARE|SOFTWARE** FormZ, 3D Studio Max, Ashlar-Vellum



TOPO BENCH

Andrew Coates' Topo Bench is designed to bring the outdoors in for those who live in the city but long for the country. This unique creation from common craft felt translates topography into furniture. According to the designer, a student at Rhode Island School of Design in Providence, R.I. "The serene topographical imagery may momentarily soothe weary eyes and remind us of nature's beauty and the need to preserve and visit but not necessarily acquire it."

DESIGN Andrew Coates, Rhode Island School of Design, Providence, R.I. **MATERIALS|FABRICATION** steel frame and base, 700 pieces of die-cut felt threaded over frame
HARDWARE|SOFTWARE AutoCAD, Adobe Photoshop, PC

GREENTHUMB

Greenthumb includes everything but water to get you growing and cooking. This recipe book packs its own herb-garden kit and is 100-percent recycled and biodegradable. Made from peat moss, paper bags, beeswax, rock-wool and dirt, Greenthumb, designed by Nick Cronan, of the California College of Arts and Crafts (CCAC) in San Francisco/Oakland, gets the user involved with growing and preparing his or her own food with eco-friendly planting techniques and healthy cooking. When the product kit is removed from the center, the book—which features herb history and tasty recipes—fits easily onto a shelf.



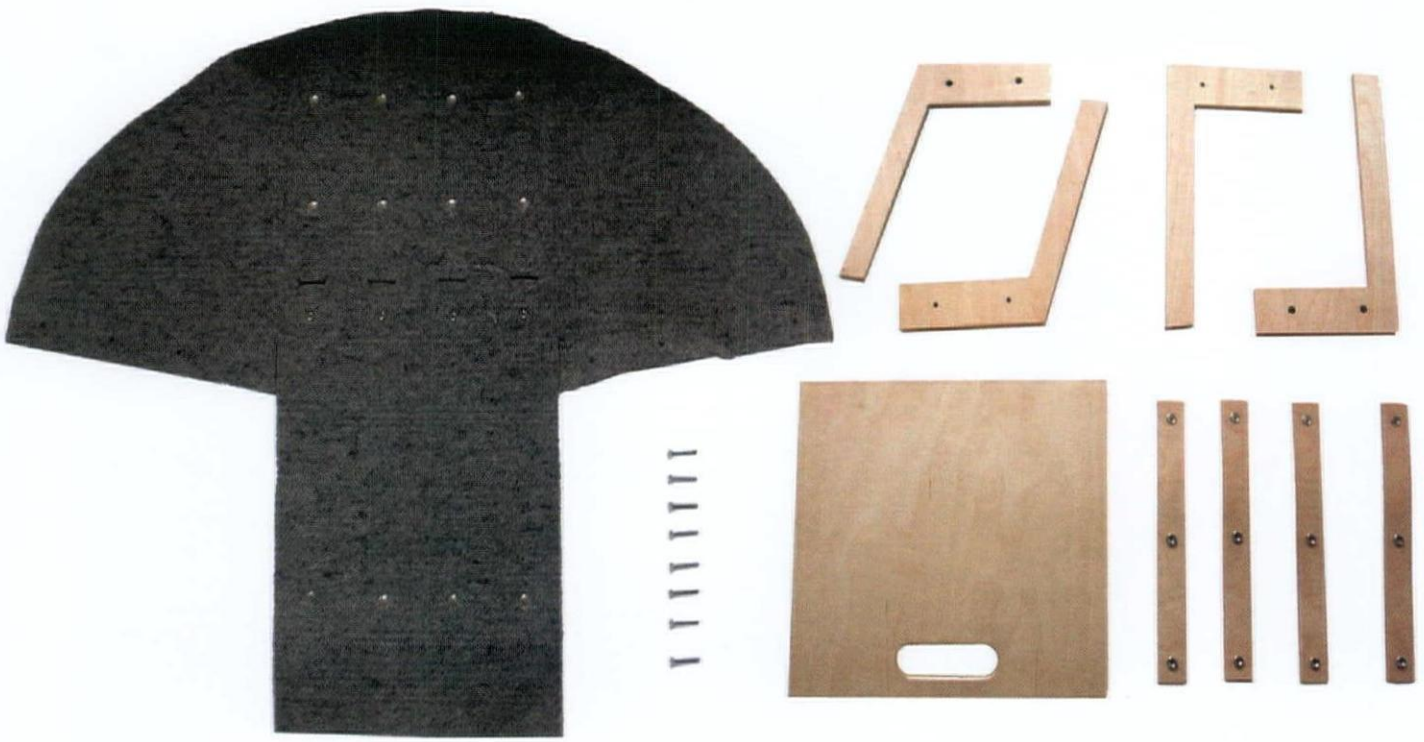


DESIGN Nick Cronan, California College of Arts and Crafts (CCAC), San Francisco/Oakland **MATERIALS|FABRICATION** pulp containing paper bags, peat moss, beeswax and dirt, stamped into shape and baked for 10 hours in mold **HARDWARE|SOFTWARE** Macintosh Powerbook G4, Epson printer 1270, Adobe Photoshop, Adobe Illustrator, Microsoft Word

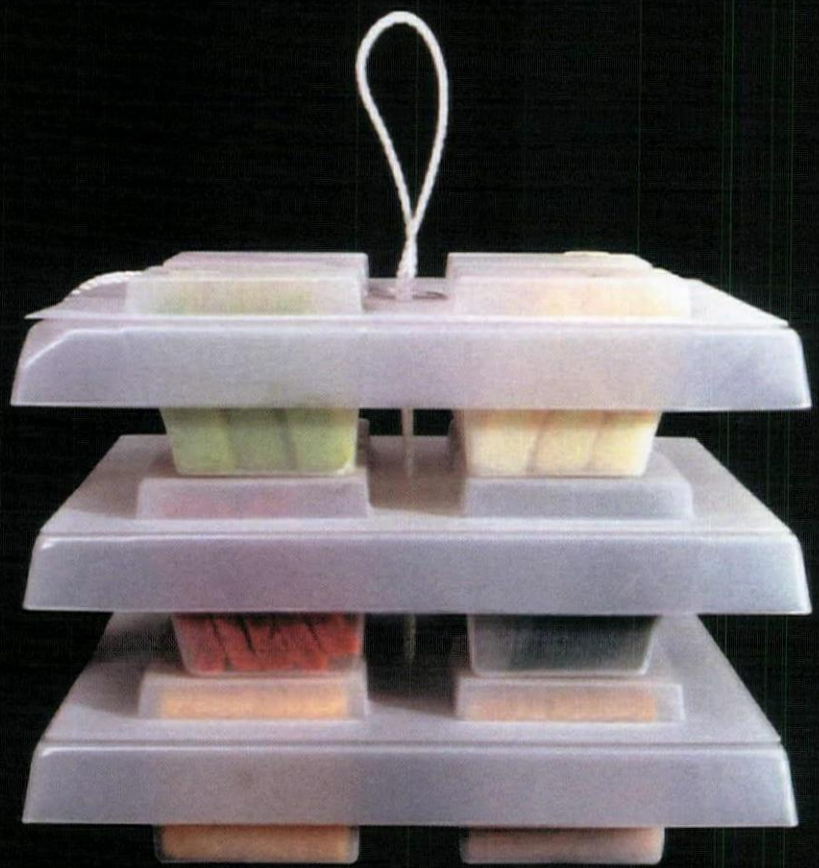


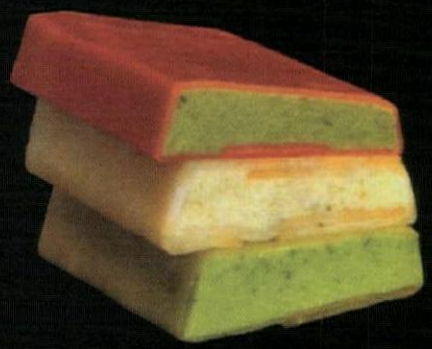
BOX_UP

As a student at the University of Cincinnati, Peter Hanchak was frustrated by living a nomadic lifestyle without comfortable and easily portable furniture. Box_Up is a self-contained seating experiment for people on the go; it breaks down quickly and effortlessly to move from place to place.



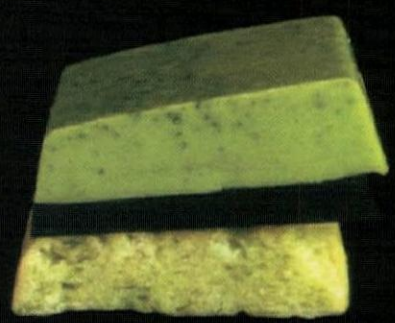
DESIGN Peter Hanchak, University of Cincinnati, Cincinnati **MATERIALS|FABRICATION** baltic birch plywood, industrial felt, bendin plywood, standard woodworking tools and techniques **HARDWARE|SOFTWARE** Ashlar-Vellum, Adobe Photoshop, Adobe Illustrator, pencil, watercolor, scale and full-sized models











GOYA

There's modular seating and modular shelving, and now there's modular food designed by Luc Bergeron and Claudio D'Amore. Touted by Barrett as the "modernist's lunchbox," Goya is a set of 12 flavors, ranging from corn and mashed green peas to mint jelly, that can be combined to create different varieties of food. The designers from the École Cantonale d'art de Lausanne in Switzerland assert that Goya encourages people to take time to appreciate food. Both jurors welcomed the fresh, creative approach to food design.

DESIGN Luc Bergeron and Claudio D'Amore, École Cantonale d'Art de Lausanne, Switzerland **MATERIALS|FABRICATION** packaging: injected plastic; food: Nestle industrial techniques **HARDWARE|SOFTWARE** hand drawings, mock-ups, Adobe Photoshop, Adobe Illustrator





THE HUMBLE LINK

Stephanie Mueller's graphic design thesis questions how print is influenced by the Internet capabilities of hypertext and linking. The final presentation from the California Arts and Crafts (CCAC) in San Francisco/Oakland student includes an installation of eight experiments, a process book and five presentation companion books. Burks appreciated the project's poetry and enjoyed the objectification of the printed matter in the installation, allowing it to transcend a "stack of books." "It's clear that this designer is fully engaged in an ongoing love affair with process and making as a way of knowing the world," Barrett said.

DESIGN Stephanie Mueller, California College of Arts and Crafts (CCAC), San Francisco/Oakland **MATERIALS|FABRICATION** paper, chipboard, book cloth for binding, PVA, museum board, found printed material, *The New York Times*, used books, hot and cold rolled steel, allthread, photographs, nuts, flashed screws, photography, mig welding, cold fastening, drill press, bandsaw, sketches **HARDWARE|SOFTWARE** Macintosh G3, QuarkXPress, Adobe Illustrator, Adobe Photoshop, Epson printer, laser printer

ANDALE

This sleek, compact, efficient and portable cooking station was designed for the recreational family on the go and can be used in a variety of settings, including the beach. Alejandro Garfio, a student at the California State University Long Beach, Long Beach, Calif., says Andale's easy to use, easy to clean and features a tabletop for food preparation and storage of cooking utensils. Although Burks wanted to see a less stylized version, he described the Andale as a strong consumer product that finally solves the problem of a portable grill and particularly appropriate for the Target market.

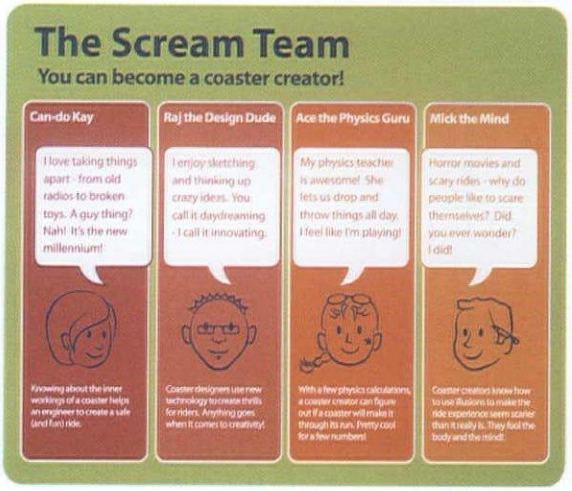




DESIGN Alejandro Garfio, California State University Long Beach, Long Beach, Calif. **MATERIALS|FABRICATION** high-density foam, vacuum former, styrene sheets, body filler, paint **HARDWARE|SOFTWARE** Adobe Illustrator, Ashlar-Vellum, Adobe Photoshop

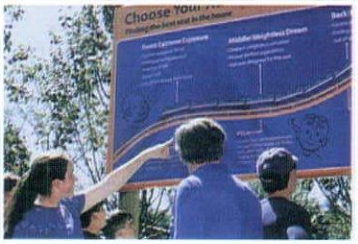
SW

HONORABLE MENTION



THE SCREAM TEAM

Jurors complimented the research that went into The Scream Team roller coaster sign system by students Keywon Chung, Ayaka Uchida and Roger Wei at Carnegie Mellon University in Pittsburgh. Created for the Girls Math and Science Initiative, the signs were placed in the queue areas of roller coasters at Kennywood Amusement Park in Pittsburgh and targeted teenage girls, raising awareness of science in everyday life and introducing it as a potential career option. Burks worried that the project was too specific but was impressed by the presentation and appropriate graphic vocabulary.



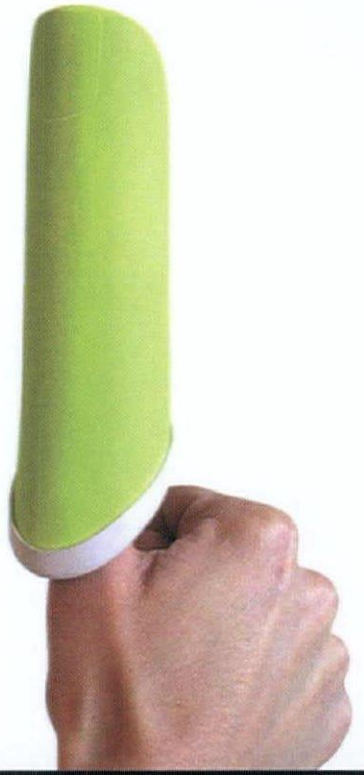
H2OH

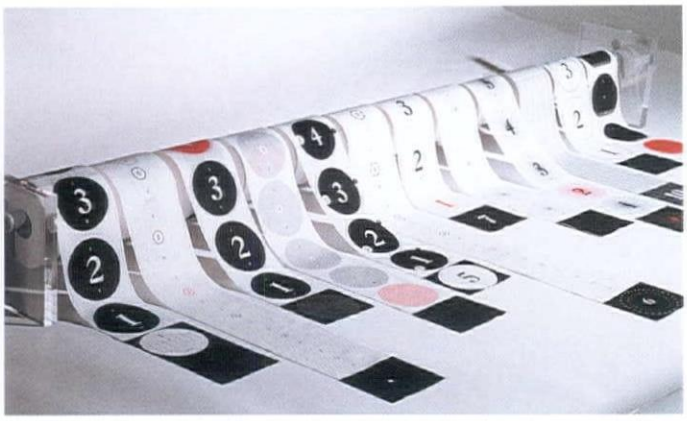
Don Cleland and Diane Crombie at the Emily Carr Institute of Art and Design in Vancouver, British Columbia, explore universal design with H2OH, a wall-mounted bathing device. The project provides a convenient, hands-free method of washing the back and head that's controlled by a foot-activated pump. It's ideal not only for upper-limb amputees, but also for individuals suffering from arthritis, stroke or partial paralysis. The concept attempts to break down the barriers associated with disabilities and avoids the negative connotations of medical devices.



THUMBS UP!

"Well, he's not sucking up to anyone," joked Barrett, who praised Thumbs Up! for being unabashedly "just what it is." Guillermo Roldan—a student at the Instituto Europeo di Design in Milan, Italy—bills the project as the evolution of the popsicle. The edible treat is in the shape of a large thumb and is wearable over the digit. Barrett described the entry as quirky, sexually charged and transgressive. Burks liked the idea of food design, but wondered whether adults would walk around with their thumbs in their mouths.





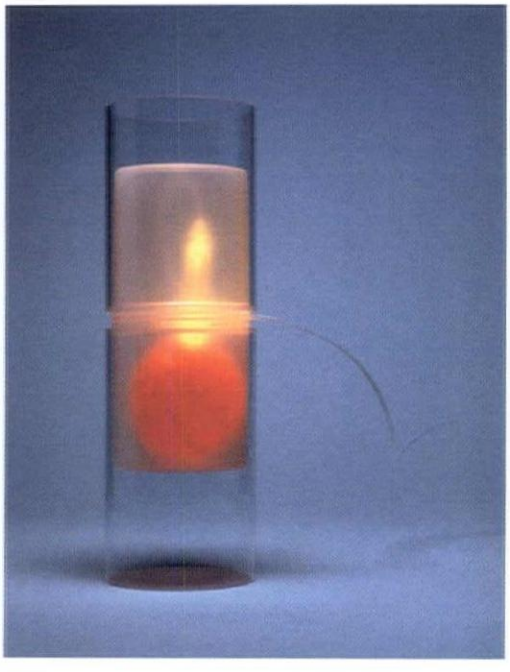
CALENDAR

Although confused by the logistics of reading days, months and years, jurors complimented the consistent visual system of Mi-Hyun-Yeo's experimental calendar. Yeo, a student at the Academy of Art College in San Francisco, created a calendar that shows the evolution of the month with increasingly smaller dots printed on toilet paper. Barrett was fond of the piece, suggesting it as an appropriate representation of the idea that one's knowledge of the past is cumulative.



SIONIC EYEWARE

Created by Team Syng (Silas Beebe, Shige Hasegawa, Hajime Mizuta, Olivia Ting and Maria Gaviria) at the Art Center College of Design in Pasadena, Calif., Sionic Eyeware is an innovative line of eyewear that integrates devices such as a hearing aid, language translator, cell phone or MP3 player into the spectacle frame for discreet and temporary use. The project, designed for Samsung, aimed to discredit the stigma of hearing aids by integrating them into a popular fashion accessory. Burks appreciated the strategy but found Sionic Eyeware to be overly technical and limited in its application.

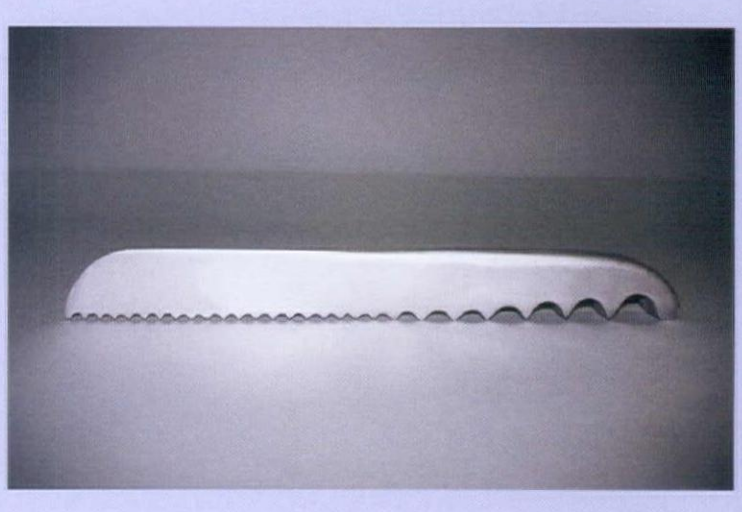


ORANGE LAMP

Jurors were drawn to the unique combination of organic and manmade materials in Orange Lamp, a specialty light appliance created by Nadine Schelbert, a student at the Art Center College of Design in Pasadena, Calif. Schelbert was inspired by the soft glow of an orange's skin and resisted using synthetic material to replicate the organic material. Burks felt that although the idea was interesting and conceptually strong, there could be better applications for this unlikely fruit phenomenon.

SW

HONORABLE MENTION



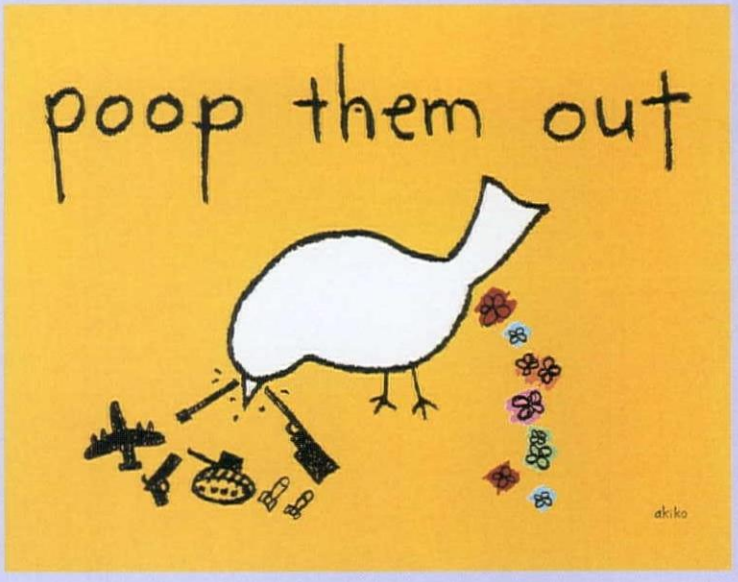
KNIFE

Made from a single piece of stainless steel, pressed thin at the blade and thick at the handle, Meni Keinan's bread-cutting knife is aesthetically pleasing, functional and simple. Both jurors agreed that the knife design, by the Jerusalem-based Bezalel Academy of Art student, was smart and simple in terms of manufacturing, but thought the project could benefit from more visual and ergonomic distinction between the sharp edge and the handle.



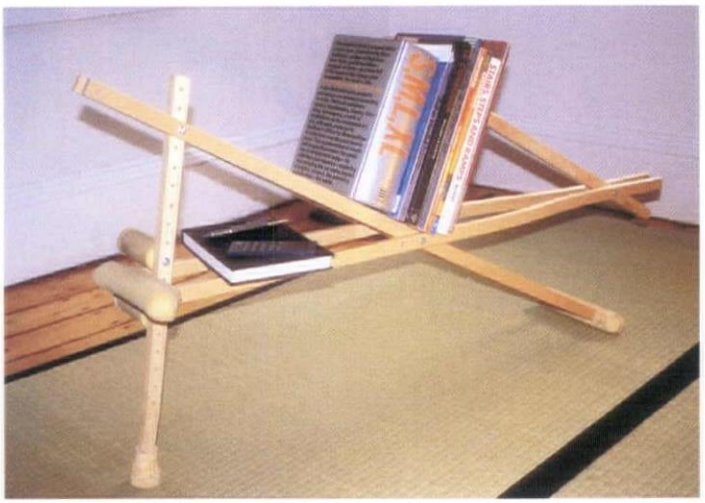
BUNDLE

What better way to gain peace and understanding than through social bathing? Designed for social settings, from Times Square to restaurants, Megumi Yoshida's social bathing object, Bundle, encourages togetherness by drawing people toward the center. Yoshida, a student at the KaWazawa International Design Institute in Himi, Toyamo, Japan, was inspired by the kotatsu, a table traditionally found in Japanese homes.



POOP THEM OUT

In one end and out the other, this world-peace poster, by Akiko Ito from the California College of Arts and Crafts (CCAC) in San Francisco/Oakland, was commended by both jurors for its simple, unpretentious and genuine approach. Burks was pleased with the use of the bird as a natural figure between war and peace. Barrett felt that the graphics were void of fussiness and unencumbered by the style.



CRUTCH TABLE

How much does a Crutch Table cost to manufacture? According to designer Jef Bratspis, a student at the Rhode Island School of Design in Providence, R.I., the answer is one broken leg. Bratspis used a full set of wooden crutches to construct a bedside table, noting that the project is a good example of reuse because the wood is laminated, bent, made to last and already finished.



WHAT'S NEXT

Dong Min Lee from Cranbrook Academy of Art in Bloomfield Hills, Mich., brings PDA technology to untapped markets, including infants and the elderly, with What's Next, a line of conceptual products. Jurors were particularly impressed with Aeeh-gi (shown), a sophisticated electronic toy for infants. Babies control the image and sound produced by the inflatable, transparent pillow by using a connected pacifier. Lullu, created for young girls, is a small purse that houses programmable jewelry, encouraging children to experiment with pattern, color and aesthetics.



LAB/ASSISTANT–LIFT-ACCESS BACKCOUNTRY SKIING ADAPTER

Each winter, ski resorts open up miles of backcountry to guests. The Lift-Access Backcountry Skiing Adapter—designed by Rob Nathan from Art Center College of Design in Pasadena, Calif.—enables skiers to take advantage of the country and easily hike back to civilization without carrying additional gear. The LAB/Assistant is permanently attached between the binding, and the ski can be left on during downhill stretches by locking down the heel, unlike current equipment. Jurors applauded the project as a needed piece of equipment and appreciated its resolution and technical depth.

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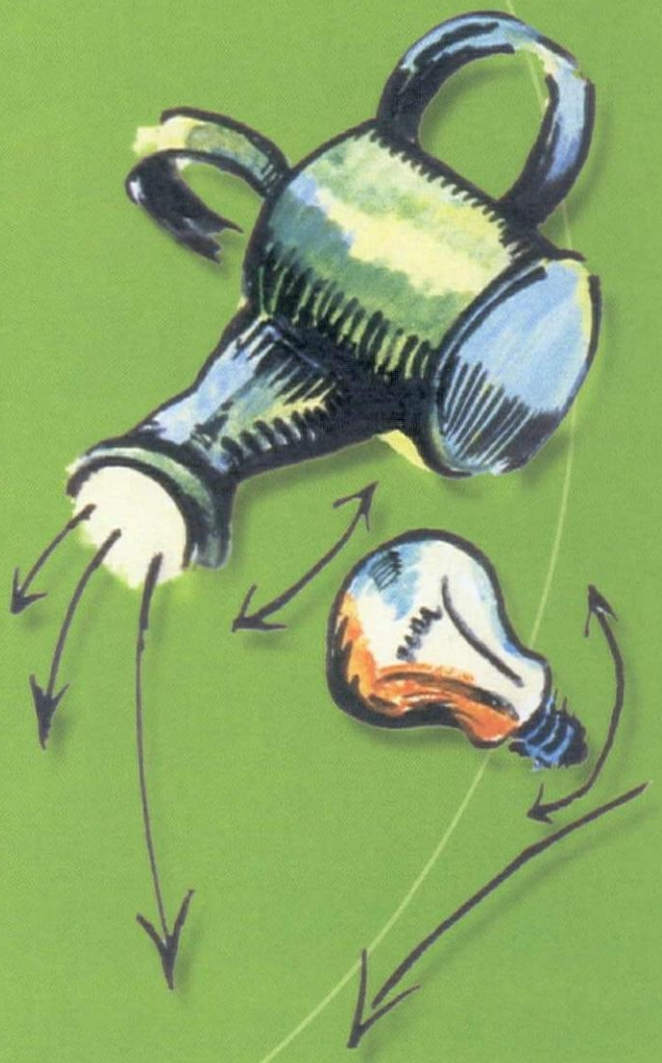
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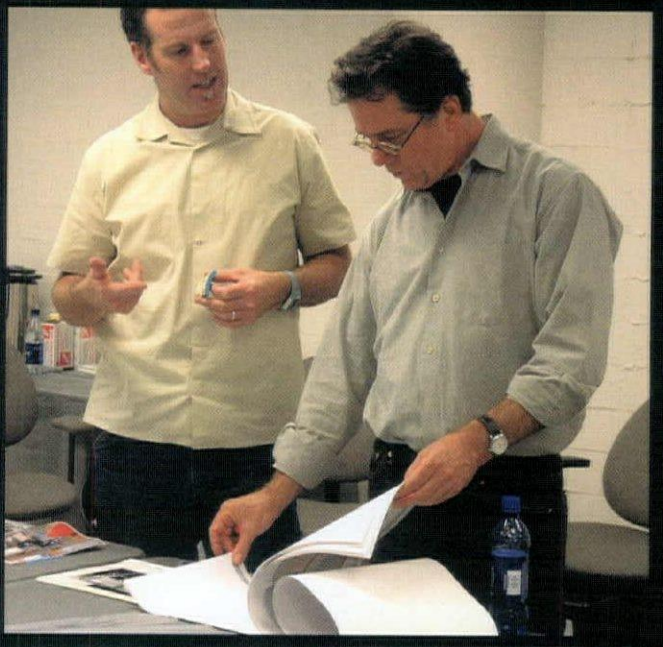










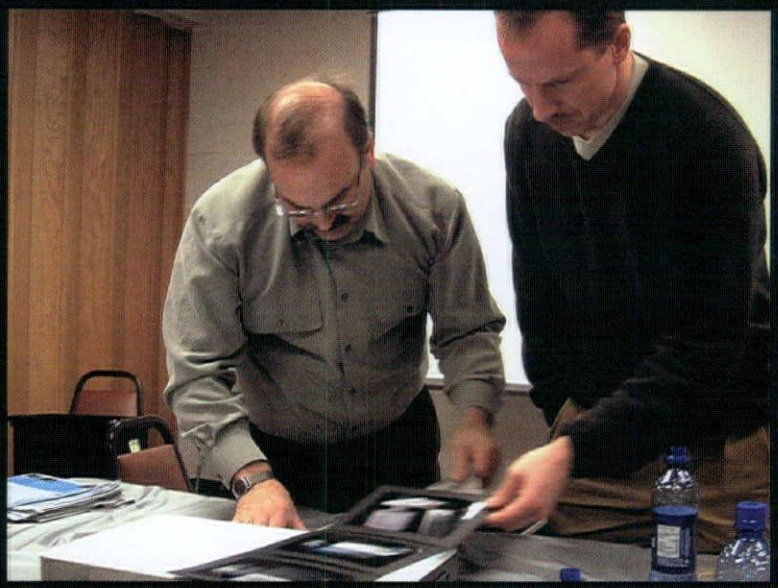


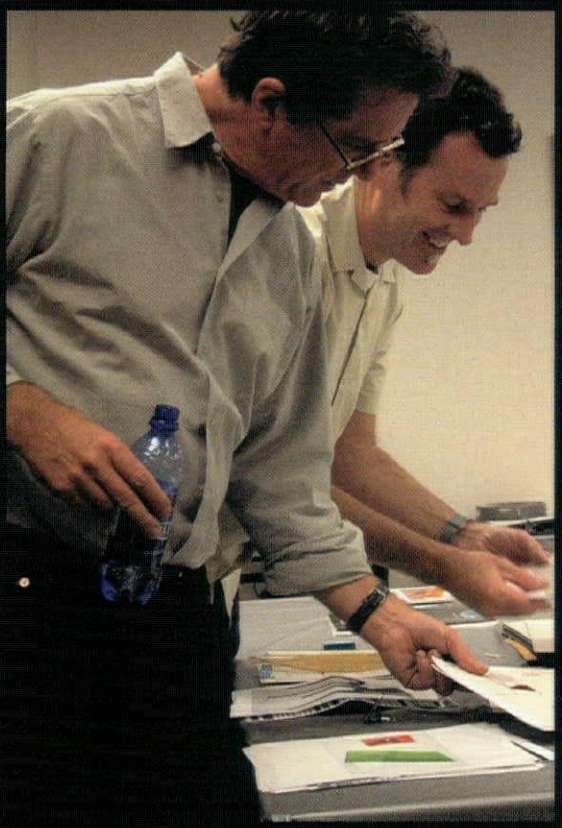




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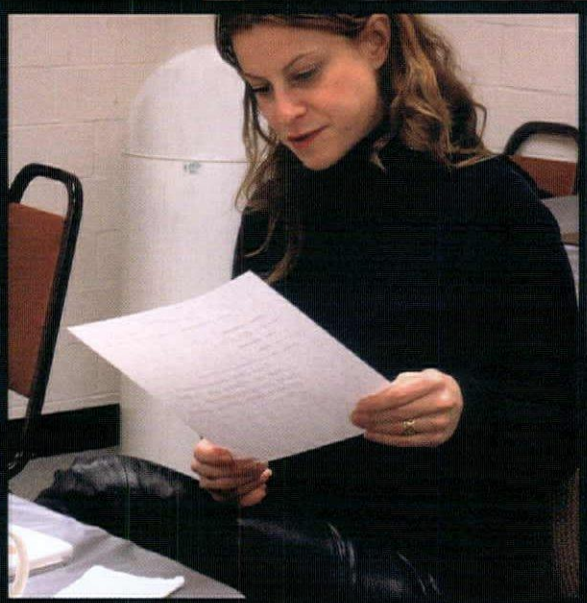


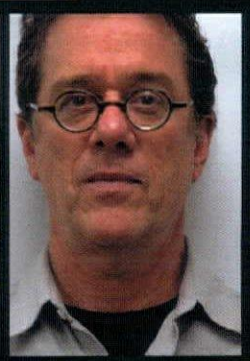


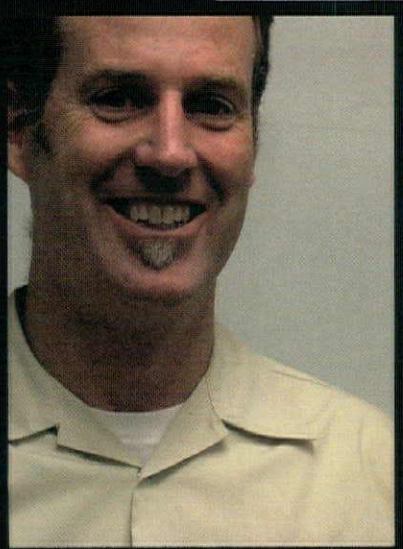


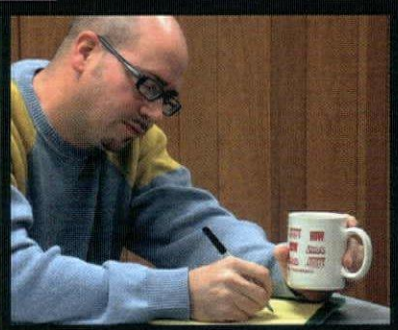


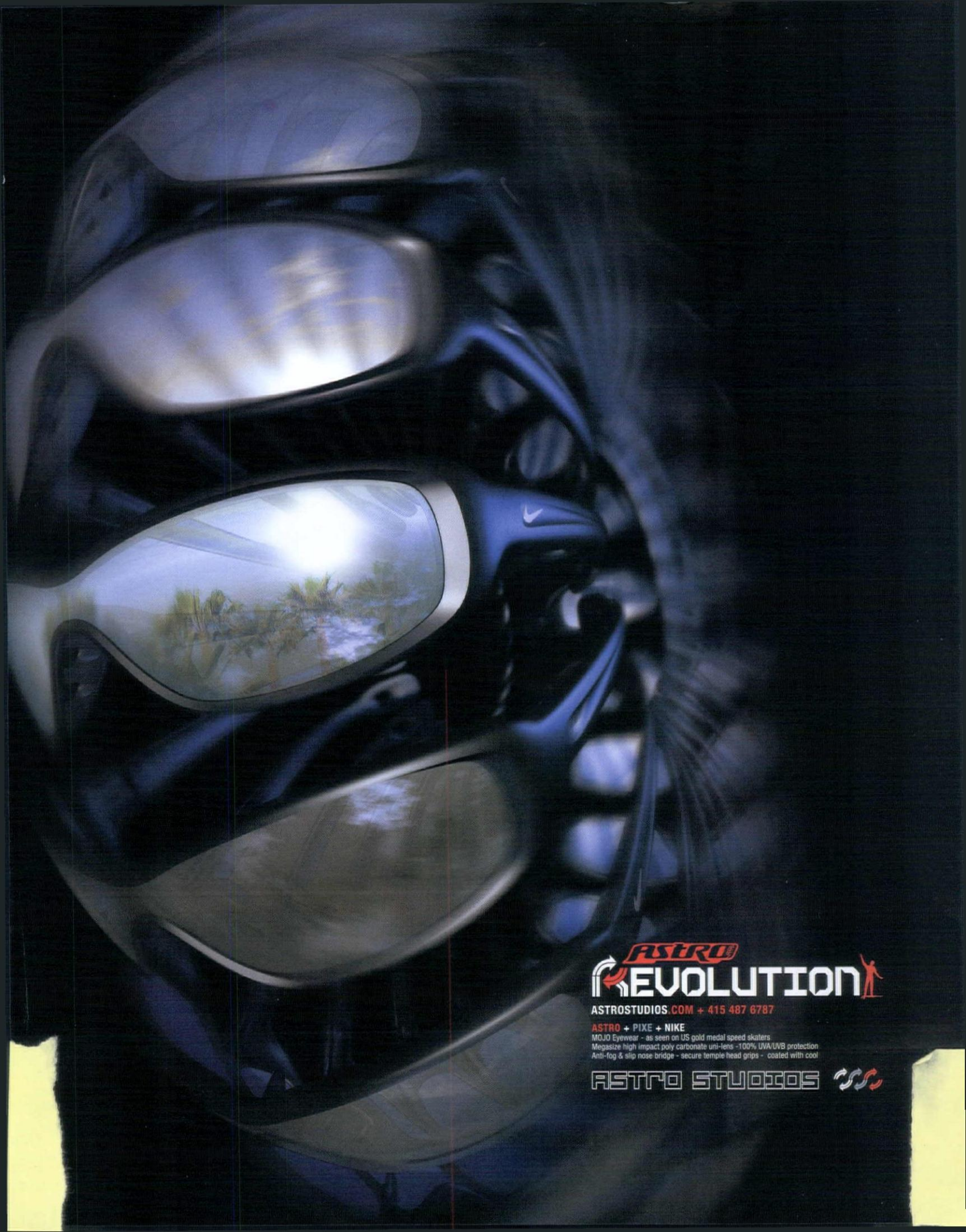






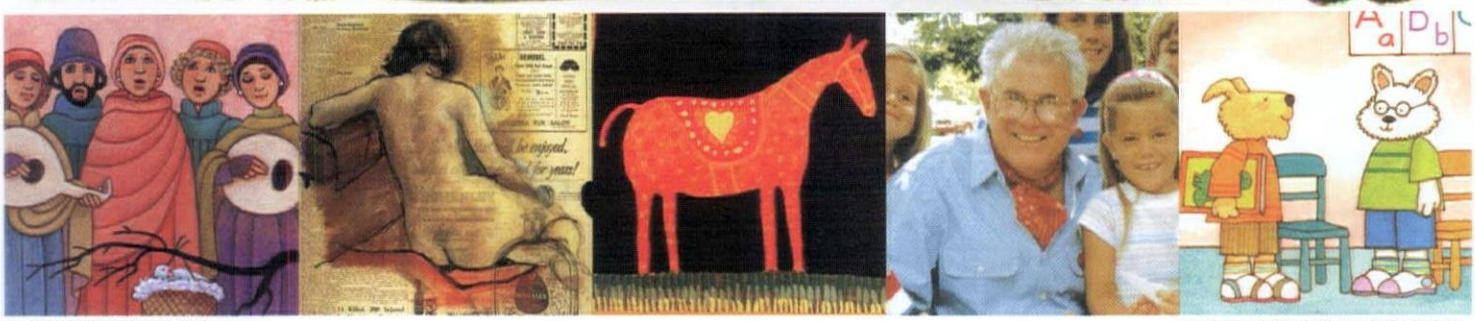





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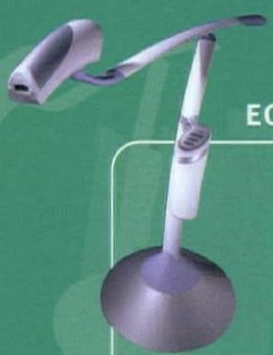




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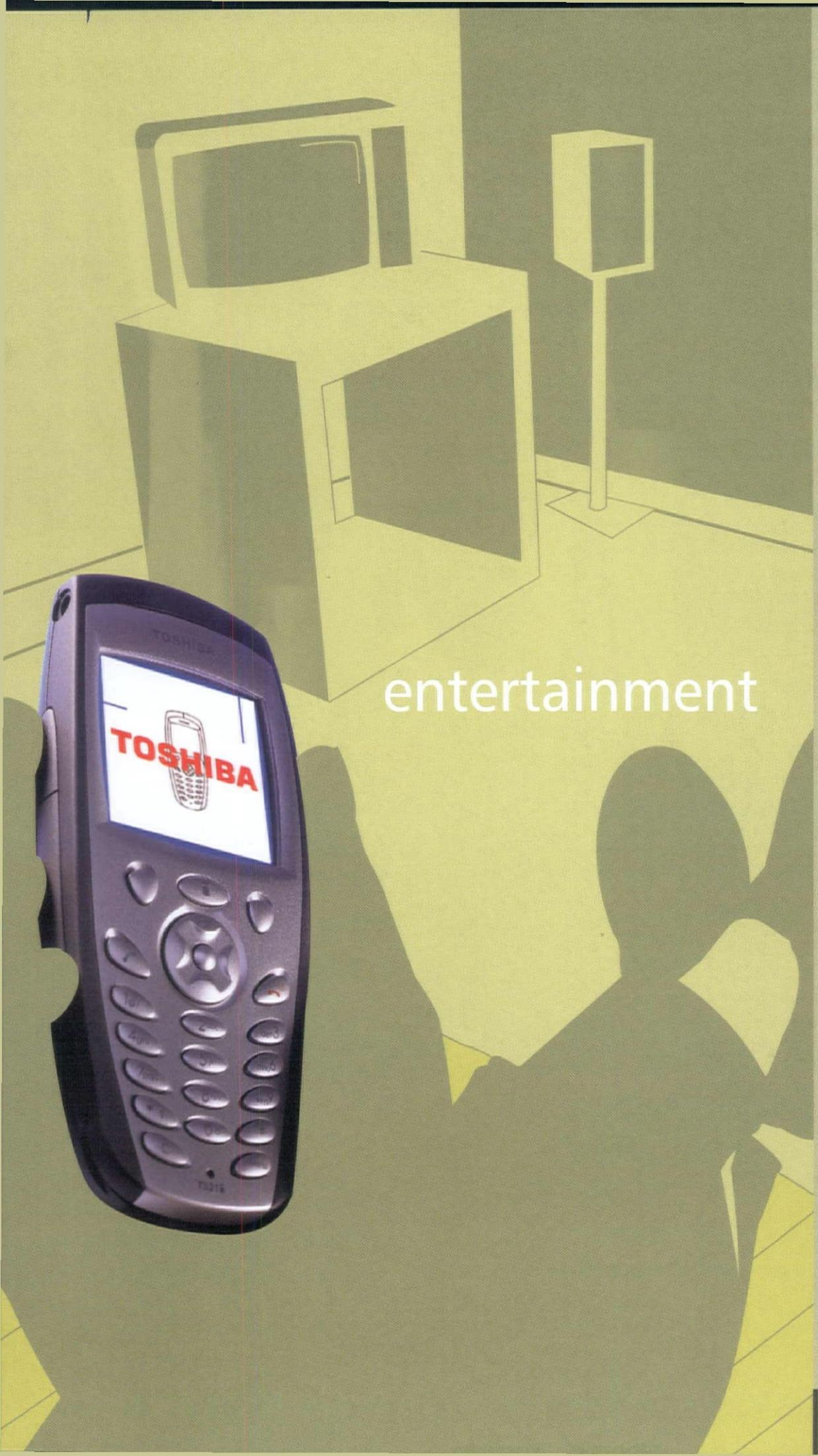


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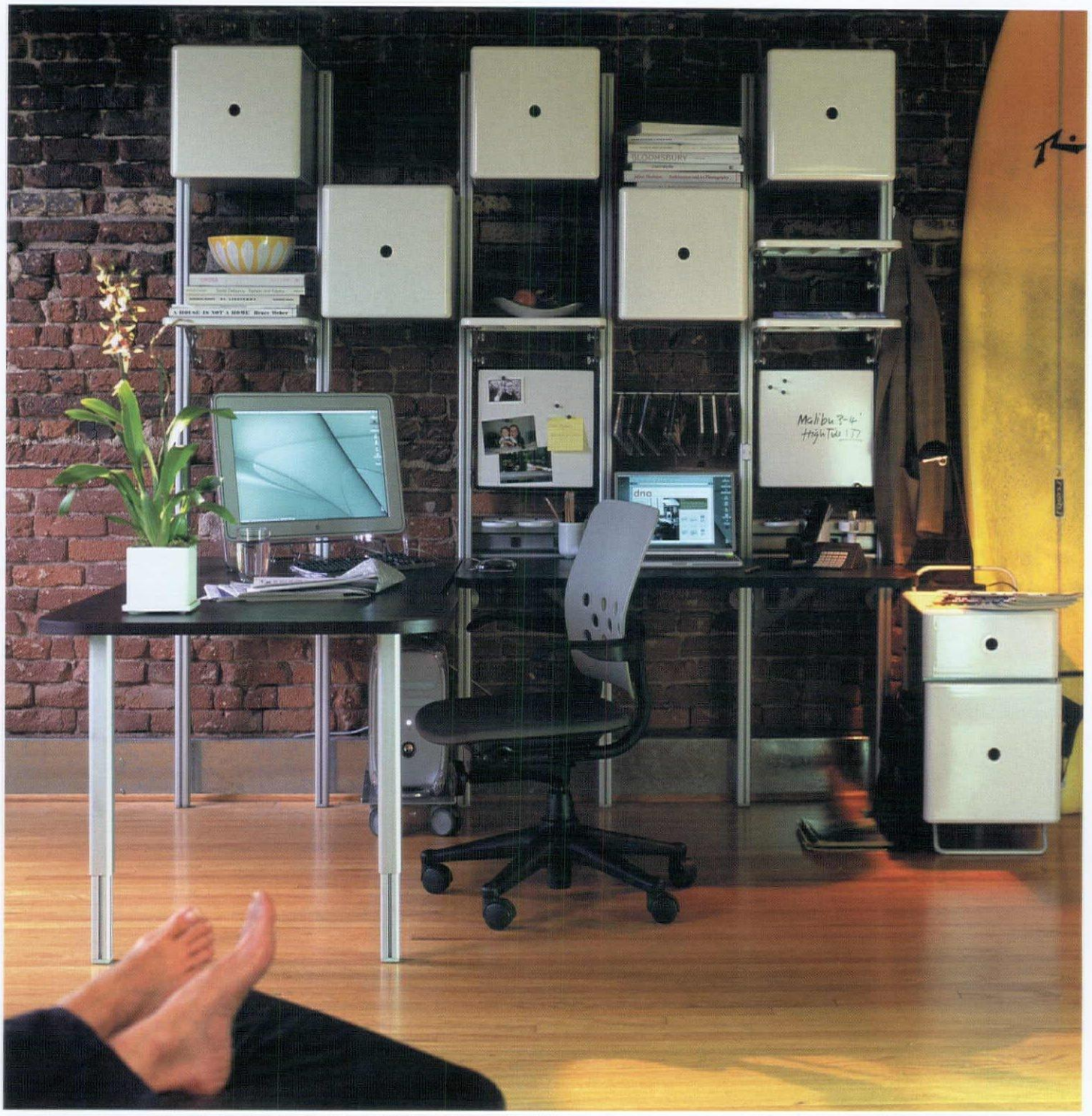
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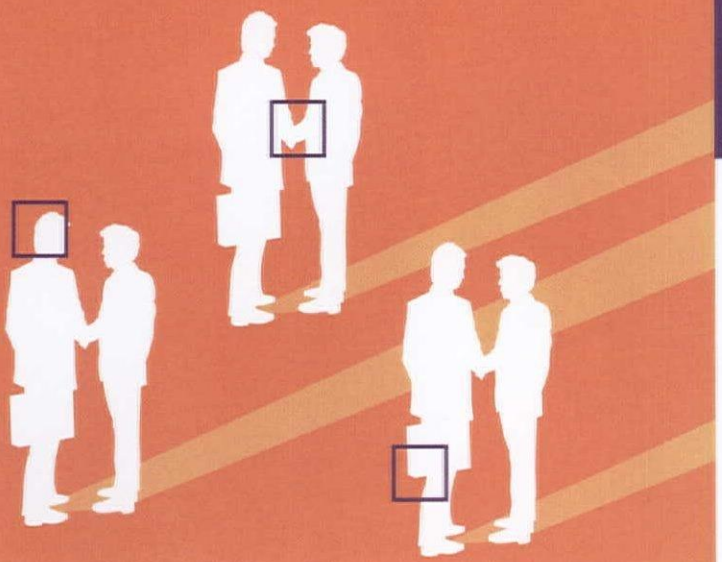


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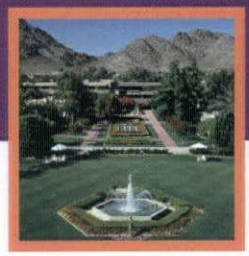
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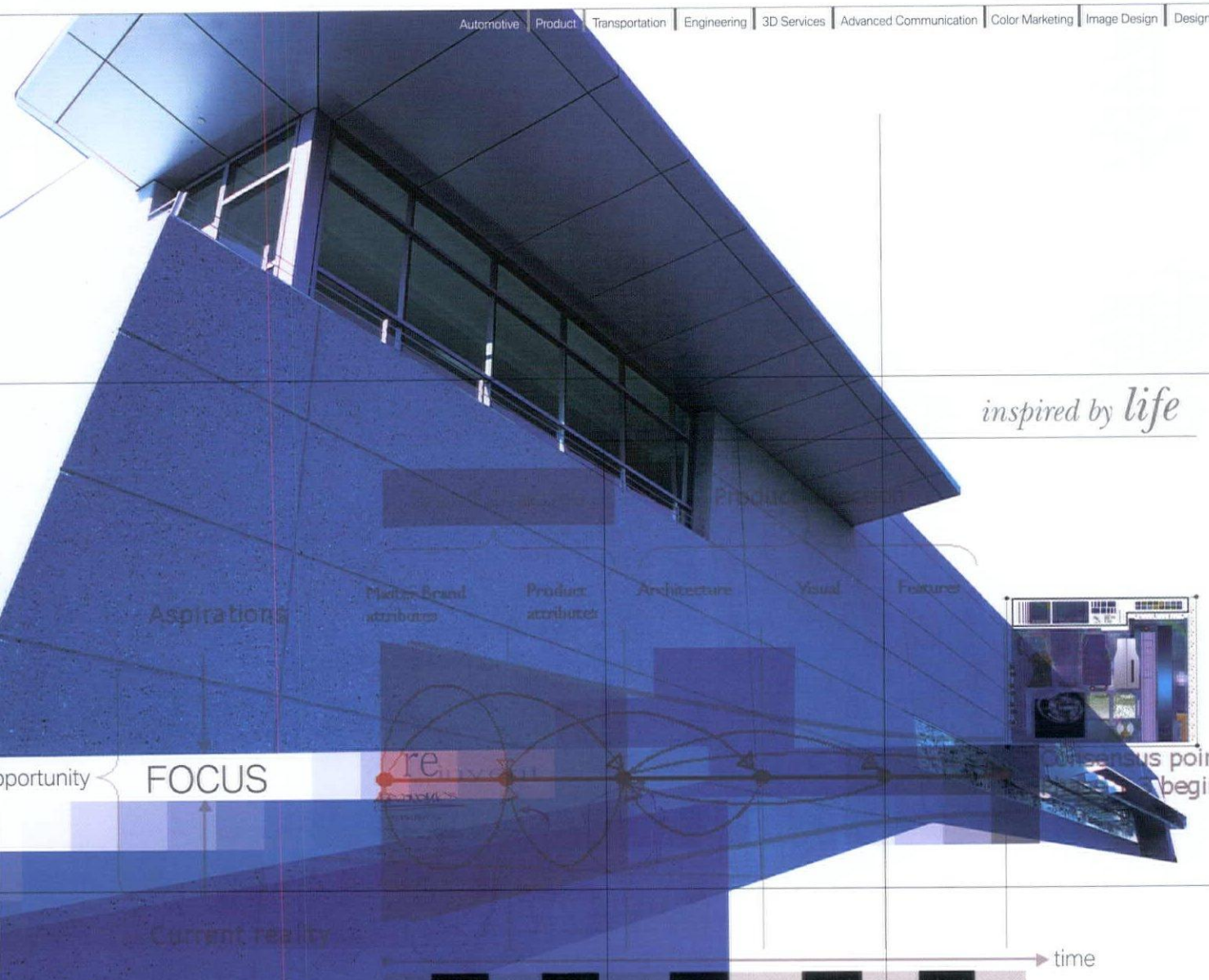
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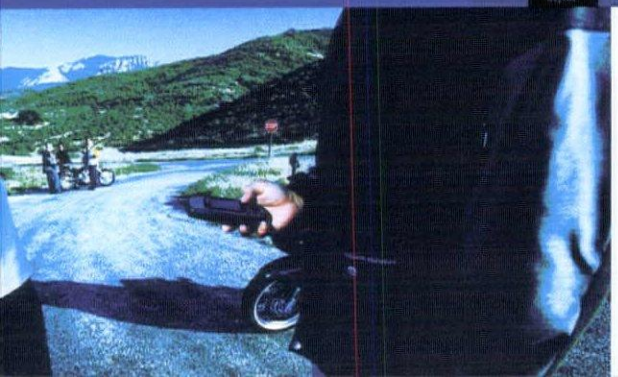
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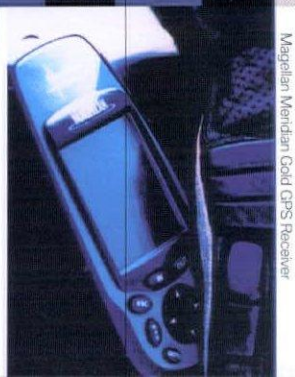
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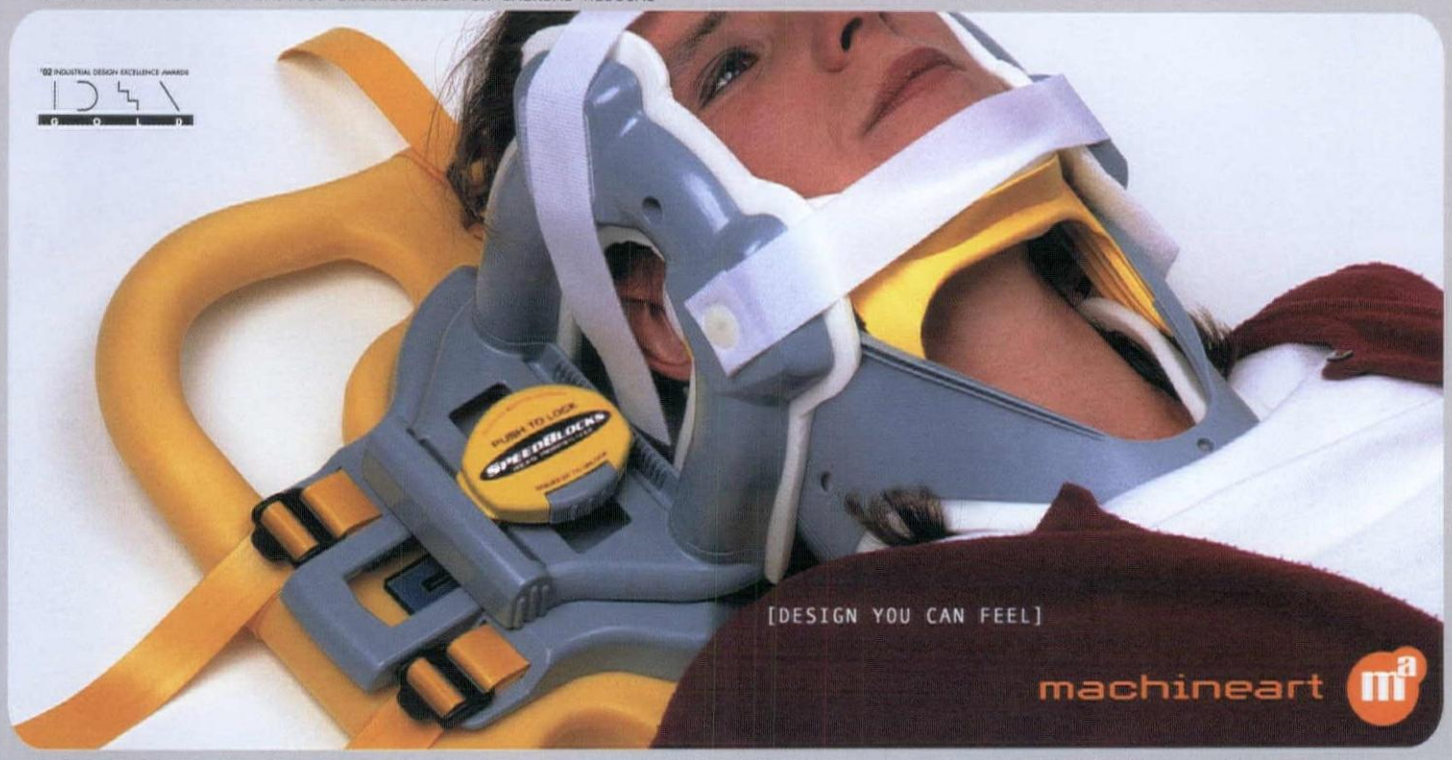
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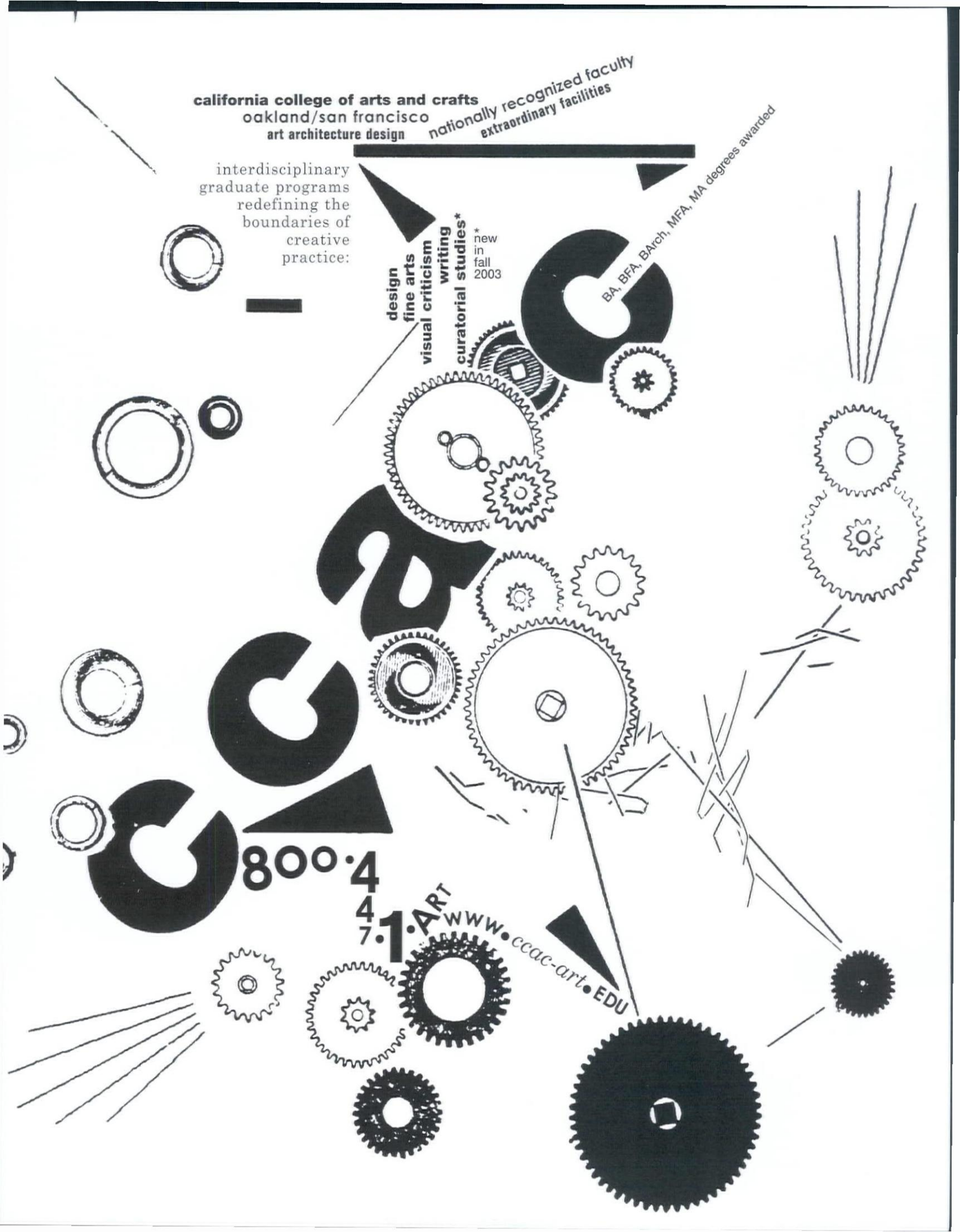
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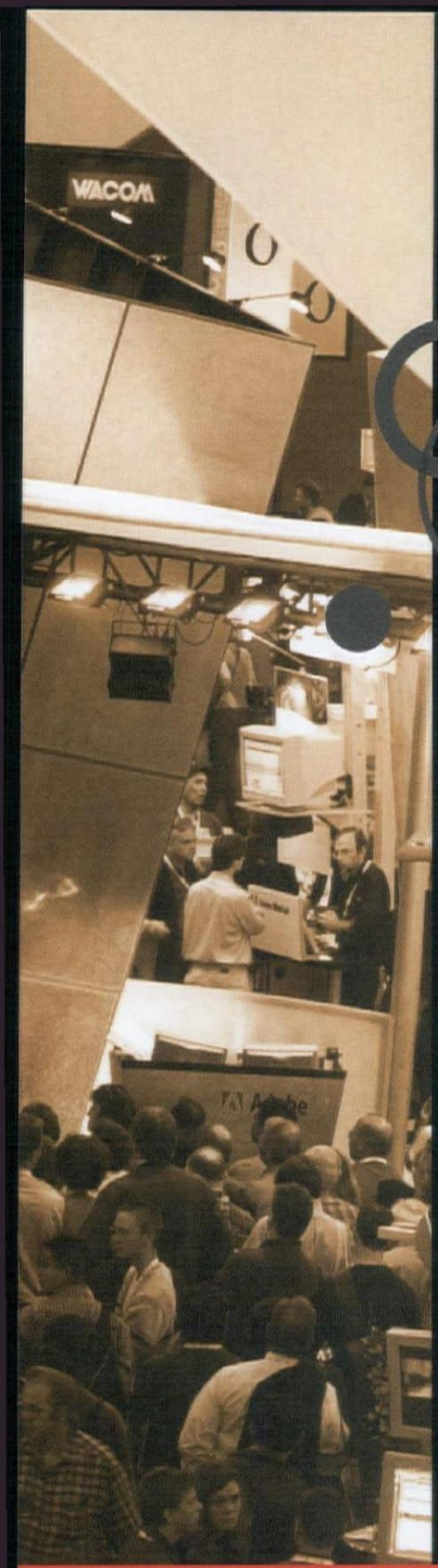


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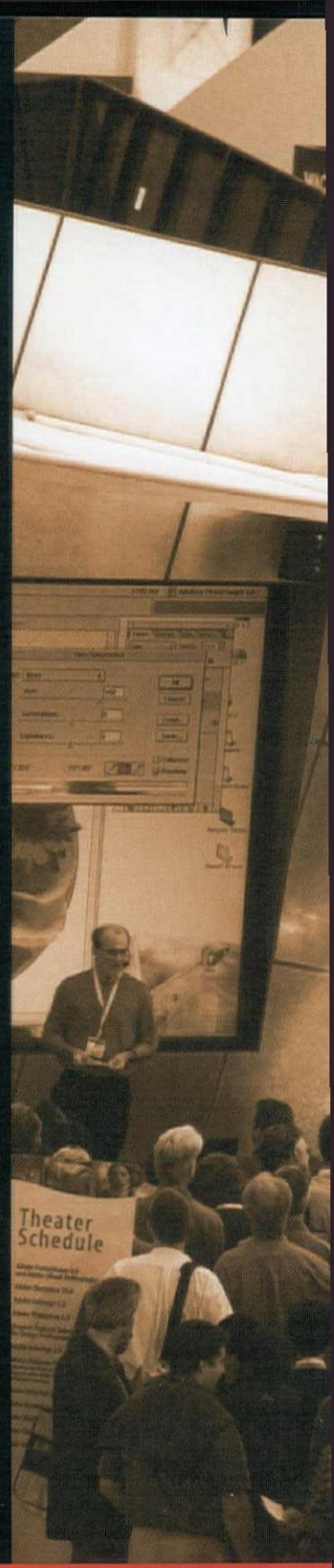
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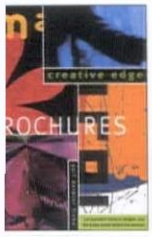
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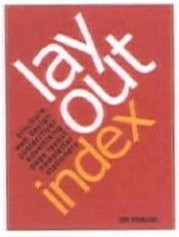
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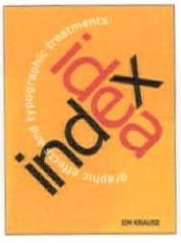
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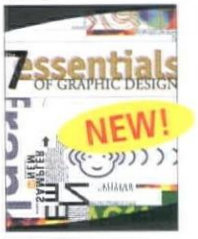
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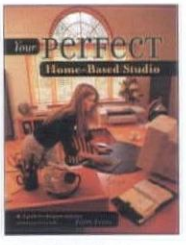
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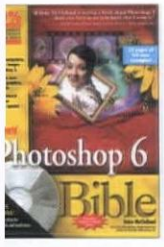
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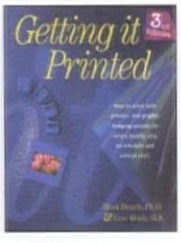
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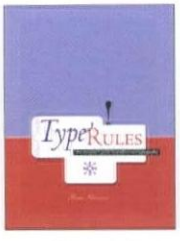
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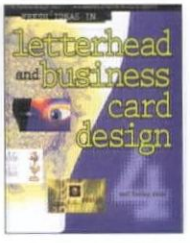
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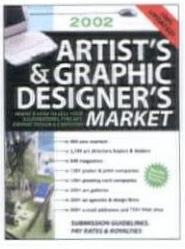
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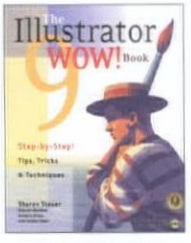
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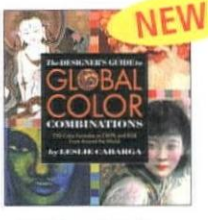
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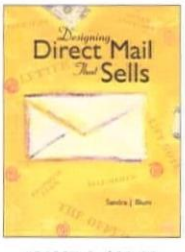
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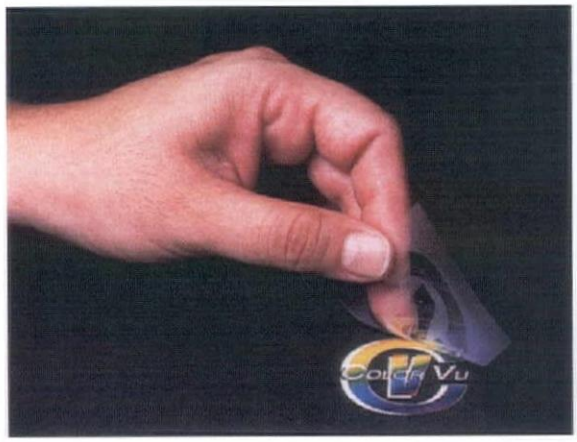


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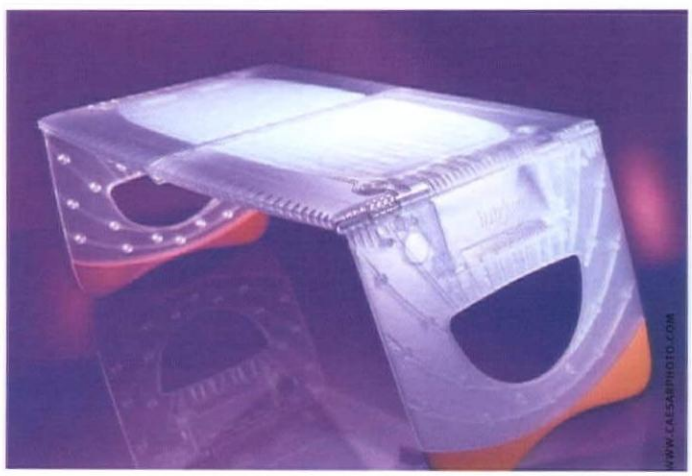
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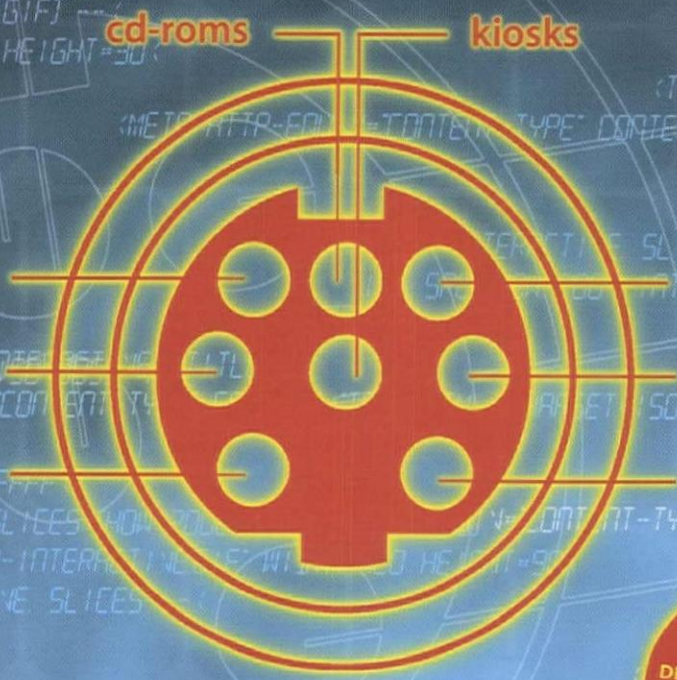
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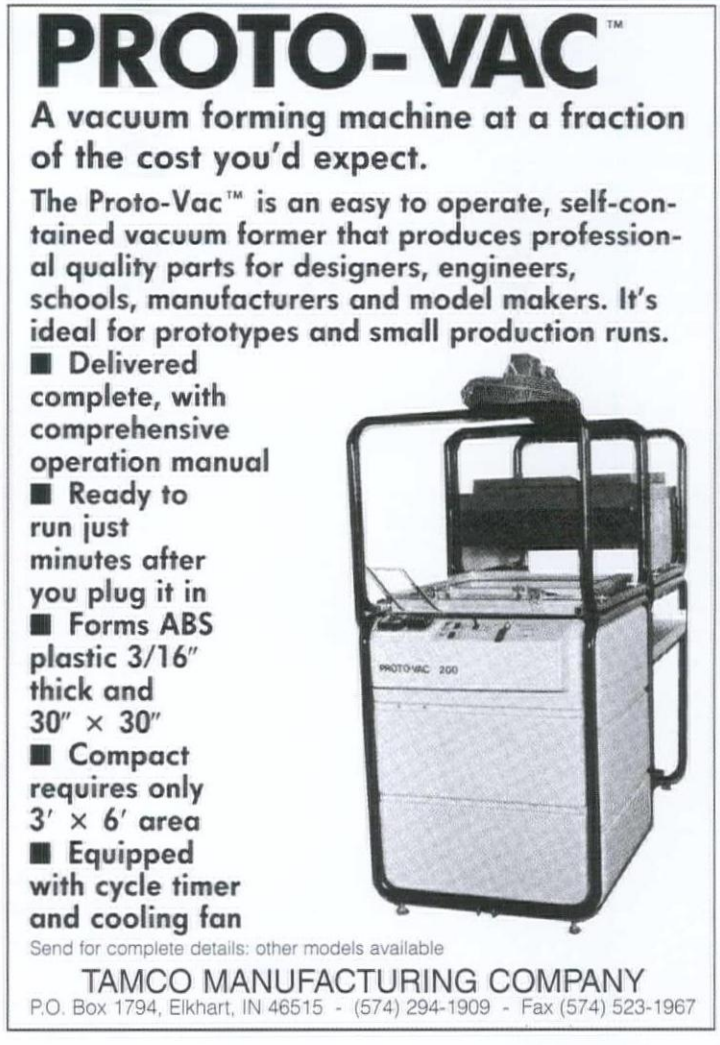
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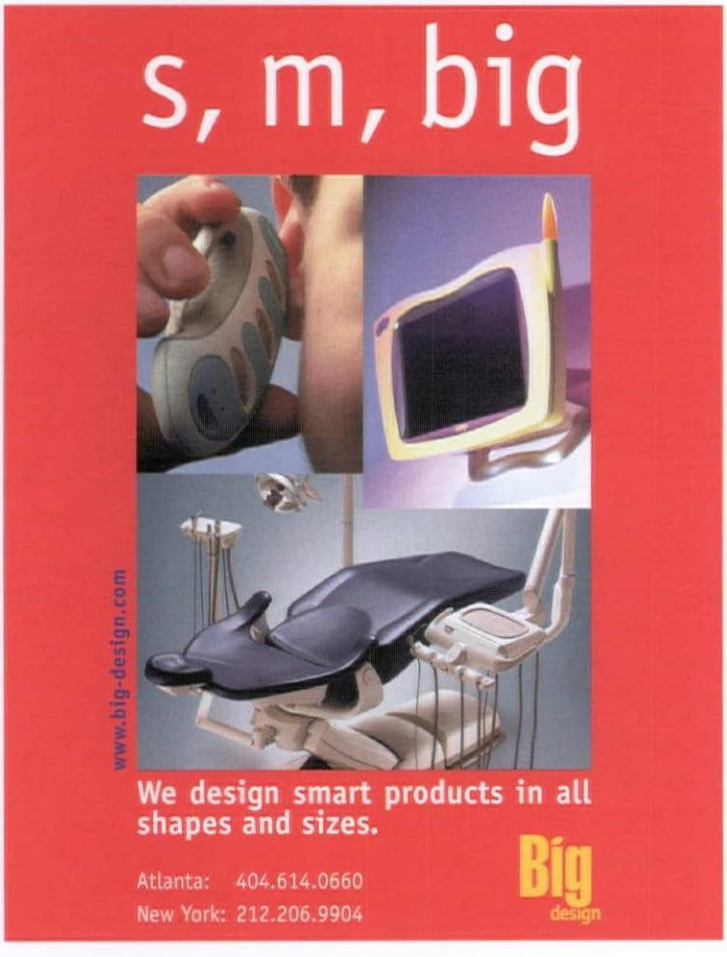
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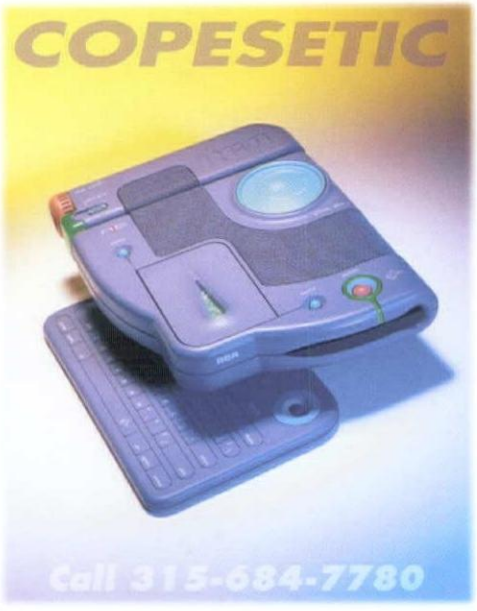












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