

2013

DESIGN

ARTS

UTAH

# DESIGN IS ABOUT TRANSFORMING THE UNEXPECTED INTO THE EVERYDAY.

(JUROR)

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MONICA PONCE DE LEON

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Today, it is common place to say that design is everywhere. We all seem to know what design is, but none of us seem to agree on it. Perhaps this is because design is ever-shifting, or may be because our own belief systems are no longer seemingly homogeneous. Cultural contingencies materialize design and design, of course, shapes culture. This tension between what is possible and what could be, is at the heart of all the projects selected for this year's *DesignArts Utah Exhibition*. The projects included in this selection represent a particular approach where design is allowed to construct new scenarios, as ever so subtle alternate realities to the everyday. The ubiquitous box building, a house, is cracked open by its bathroom (out of all things). A seemingly banal spiral-bound-notebook, layers and unfolds in multiple directions like the poem, drawings, and notations it contains. Objects strangely reminiscent of an unknown world, turn out to emit the best of sounds. The simple tessellation of the most common of geometries, enables us to materialize free association. On a letterhead the logo migrates from its corner to fill the entire page. A skylight falls from a building and safely becomes a day chapel. And then the *pièce de résistance*: a shape-shifting dining table constructs and embodies the relationships among us.

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Among the clutter of everyday life, filled with ugly boring objects and graphics, full of ill-conceived and poorly built environments, the selected projects stand as effortless alternatives. The winners tell tales of diverse backgrounds and span all stages of life, from the young student to the never to retire former professor. And yet, they all have in common the whimsy of their ideas, paired with the delight of their execution and a love for the element of surprise. For this unlikely cohort, design is about transforming the unexpected into the everyday.

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125 HAUS

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Located at an elevation of 7,000 feet, *125 Haus* is a moderately sized 2,400 sq.ft. three-bedroom plus studio single-family residence in the Park City area in Utah. *125 Haus* is an interdisciplinary research and design project for a highly energy-efficient residential case study priced at market rate for the Northern Utah and Intermountain West Cold Climate Zone.

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As of 2013, it is Utah's most energy-efficient and cost-effective house in its market segment.

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Employing an integral planning approach that included Atelier Jörg Rügemer as team leader, the general contractor, the structural and mechanical engineer, the Integrated Technology in Architecture Center at the University of Utah, and the building department of the jurisdiction, *125 Haus* was designed to the German Passive House standard. Its construction, energy saving potential, cost efficiency, and ROI (return on investment) is documented, evaluated, and analyzed throughout a two-year post-occupancy monitoring period that started after the building's completion in October 2011.

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Direct cost for construction was \$117.75 per sq.ft., at 2,400 sq.ft. overall gross area excluding the garage, which is of a built-in type. This adds up to \$282,600, which includes permits, labor, materials, general contractor fees, overhead and profit, subcontractors, engineering fees, 3rd party evaluation and testing fees, financing fees and interest during construction, and energy-efficiency incentives from local utilities. Excluded in those cost are cost for land, impact fees, and architectural fees. Cost wise, monthly heating/cooling cost is \$21.84 or annual cost of \$262. Summertime cooling includes natural nighttime cooling.

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By focusing on standard products and materials of high quality, coupled with common construction methods and the integration of a local production builder into the team, Jörg Rügemer expects a broad implementation of this strategy in the future housing market in Northern Utah and beyond.

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(ARCHITECT/ENGINEER/CONTRACTOR) *AJR Atelier Jörg Rügemer*

(TOP PHOTO CREDIT) *Bridgette Meinhold* (CLIENT) *Ruegemer/Vojnovic*



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*Problems of Description in the Language of Discovery*, is the second imprint of the Book Arts Program, a division of Special Collections at the J. Willard Marriott Library, University of Utah. The edition is limited to 275 copies.

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Katharine Coles—Guggenheim Fellow, University of Utah literature and creative writing professor, and former Utah Poet Laureate—wrote *Problems of Description* during a research trip to Antarctica, where, funded by a grant from the National Science Foundation, she worked and lived alongside scientists and engineers. Among these were a group of researchers from the University of Utah, including mathematician Ken Golden. Golden's rule of fives examines intersections between the temperature, salinity, and permeability of sea ice, and has been used to discern key data relevant to climate change. Coles's text engages with the rule of fives, and explores the language and apparent magic inherent to scientific discovery. A gloss, extracted from the researchers' handwritten Antarctic field notebooks, interlaces the primary text of the poem. The gloss's composition mirrors the process of percolation and embodies the concept of dialogue between disciplines and their respective dictions. The book's spiral binding and sturdy Mylar cover allude to field researchers' weatherproof notebooks. Fully extended, the vertically oriented accordion resembles an ice core, and translucent flyouts and overlays reveal content as through layers of ice.

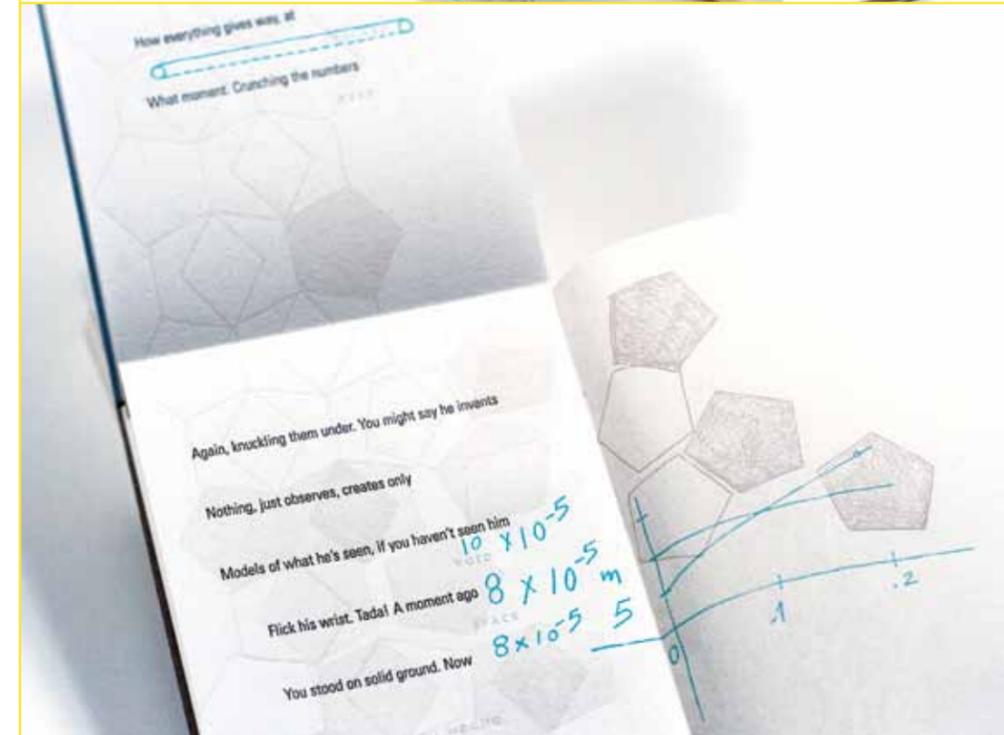
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David Wolske designed the book in tandem with artwork by Mary Toscano, who drew from the same scientific field notes as the poet. The text—set in Univers 47 and Chaparral—and art were printed from polymer plates on Zerkall Frankfurt, Minogami, and Arturo. The cover was laminated using Don Glaister's sanded Mylar technique.

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Special thanks are due to Dean Joyce Ogburn & Associate Dean Gregory Thompson, who provided support for the project; and to Professors Ken Golden & Cynthia Furse, Assistant Professor Joyce Lin, & undergraduate assistant David Lubbers, who lent their notebooks to the production team.

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(DESIGNER) *David Wolske* (ARTIST) *Mary Toscano* (AUTHOR) *Katharine Coles*  
(BINDER) *Emily Tipps* (PRINTER) *Claire Taylor* (PRODUCTION MANAGER) *Marnie Powers-Torrey*  
(ADDITIONAL ASSISTANCE) *Chris Dunsmore, Becky Williams Thomas, John Thorp, Emiline Twitchell*  
(CLIENT) *Red Butte Press*



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Josh Stippich began building and designing amplifiers with the goal of creating a distinctly different appearance from the mainstream industry's mass produced amplifiers. Using his metal forming and fabricating skills, he sought to create amplifiers that not only sounded exceptional, but had an extraordinary appearance. This became the primary mission of *Electronluv* upon its founding in 2002.

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*Electronluv* has branched out into other aspects of audio production. Several years of intensive study and experimentation with vacuum tube audio electronics resulted in exquisite tubes that have the potential to create a lively, organic and lifelike audio experience. *Electronluv* has now rounded out the product line with speakers to fully compliment the potential of the other electronic components.

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This system includes a turntable, requisite pre-amplifiers and linestage [control] amp to the power amplifier. These are all based on vacuum tube technology, often using tubes that are not designed for audio, but when properly adapted, work well for that purpose. The power amp uses tubes that originally were found in radio transmitters but produce a uniquely clean and distortion free sound.

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The horn speakers are driven by highly efficient compression type drivers capable of reproducing clean, rich music. These type of speakers best compliment the tube amplifiers since they require the least power to function—only one watt of signal energy to produce 104 decibels of sound. Josh also designed and built the drivers used in the large mid-based horns. The entire motor assembly is powered by a battery instead of the typical magnets found in mass produced speakers. This also contributes to the overall sound quality produced. Josh now uses a variety of materials and techniques to build creative products that express his visual aesthetic as well as the audio quality he demands of them.

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(DESIGNER) *Josh Stippich* (CLIENT) *Electronluv*, [electronluv.com](http://electronluv.com)



## TESSELJET PACK

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Shirley and Puglisi created the *Tessel Jet Pack* with the idea of staying connected to the imagination and creativity of childhood. The faceted fabric is intended to be playful with a form that reacts to the contents of the backpack. Design inspiration came from stealth fighters and geometric building blocks to *let your imagination take flight*.

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Design experimentation began in 2012 with different textiles and in ways to push their qualities and applications. In this process the idea for a laminated, faceted fabric was born with the aim of using it in a useful application.

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The designers were intrigued in the changes that occur as one grows up and how often the person one becomes would hardly be respected by the child one used to be. A backpack is something almost everyone uses, from children to adults. In development the designers realized this faceted fabric was a beautiful solution to this question and problem by preserving the imagination and creativity of childhood while still being respected as one moves into the professional world.

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The designers sewed up prototypes and refined the process and design. Since then the design team launched a Kickstarter campaign to raise funds to place the first order with manufacturers.

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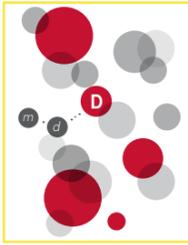
The Jet Pack has a faux fur laptop sleeve, two zippered compartments, places for pens and pencils and a sleeve for an iPad or sketchbook. However, most important to for the designers is the emotional connection they hope people will feel with the Jet Pack.

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(DESIGNERS) *Aaron Puglisi, Daniel Shirley*

(CLIENT) *Tessel Supply, tesselsupply.com*



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This project was designed for the *University of Utah Multi-disciplinary Design Program (MDD)* in the College of Architecture and Planning. The *MDD* program uses product design as a vehicle to investigate design research, human centered design principles, interface development, articulation of product forms, materials and digital manufacturing principles.

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This design project illustrates the identity and visual standards created for the *MDD* program and is deployed as a variety of artifacts. The main intent of the logo is to give an obvious moniker (*MDD*) to substitute the lengthy title of the program. In addition the combination of connective circles begins to describe the multi-disciplinary approach and becomes a design language that can be used throughout graphic projects to address the relationships between majors, stakeholders and curricular components. The logo is meant to be flexible and can be used in a variety of color combinations or can be broken down and reconfigured to acknowledge different applications. For example, the main logo with upper-case 'D' refers to the Design Major, but when in reference to the Design Minor the circles pivot and the 'd' is lower-case.

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The standards use the typeface *Sofia Pro Condensed*, chosen for its friendly disposition and variety of weights and styles offering multiple opportunities in typesetting. The red, grey and white color scheme references the broader University brand standards.

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In addition to traditional business stationery and advising brochures, the designer focused on creating artifacts that have a human scale. Letterpress thank you cards are printed on 184# cotton SAVOY paper allowing for a textural contrast between impression and the graphic logo. The covers of small sketchbooks are also letterpress printed and are offered to incoming students in celebration of joining the program. There was a film screening hosted at The Tower Theater as a launch for *MDD* where the program passed out t-shirts, stickers and temporary tattoos all featuring the new *MDD* logo.

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MULTI-DISCIPLINARY DESIGN [MDD] COMBINES AN EMPATHETIC & CURIOUS WAY OF SEEING THE WORLD WITH RIGOROUS METHODS OF OBSERVATION, IDEATION & PRODUCTION. DESIGNERS ETHICALLY RESPOND TO THE NEEDS OF PEOPLE AND THE ENVIRONMENT USING A CREATIVE PROCESS BASED APPROACH. IDEAS ARE IMPLEMENTED IN A STRATEGIC MANNER & ALWAYS QUESTION THE STATUS QUO. MULTI-DISCIPLINARY DESIGN STARTS RIGHT WHERE WE LIVE AND HAS NO BOUNDARIES.

(DESIGNER/LETTERPRESS PRINTER) *Elpitha Tsoutsounakis* (PHOTOGRAPHER) *Jonathan Hickerson*  
(CLIENT) *U of U Multi-Disciplinary Design Program*



SAINT JOSEPH THE WORKER CATHOLIC CHURCH

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Saint Joseph the Worker, the patron saint of laborers, inspired the architecture for this new Catholic church in West Jordan, Utah. The design process began with in-depth research into the life of Saint Joseph and a parallel exploration of the history of the parish community. Saint Joseph, who is often depicted with tools, was a carpenter and—like many of the parishioners—worked with his hands. Working class immigrants came to this part of northern Utah to work in the mines or on the railroad and stayed, living as minorities in a state dominated by another religion. The original church, slated for demolition, was built by these tradespeople and funded by small donations made by the faithful to erect their modest structure. The design of the new church re-uses fundamental elements of the old building, and incorporates new steel, copper and hand-crafted wood components to reference the parish’s mining and construction history. This approach made visible the project’s social and cultural lineage and contributed to its environmental sustainability.

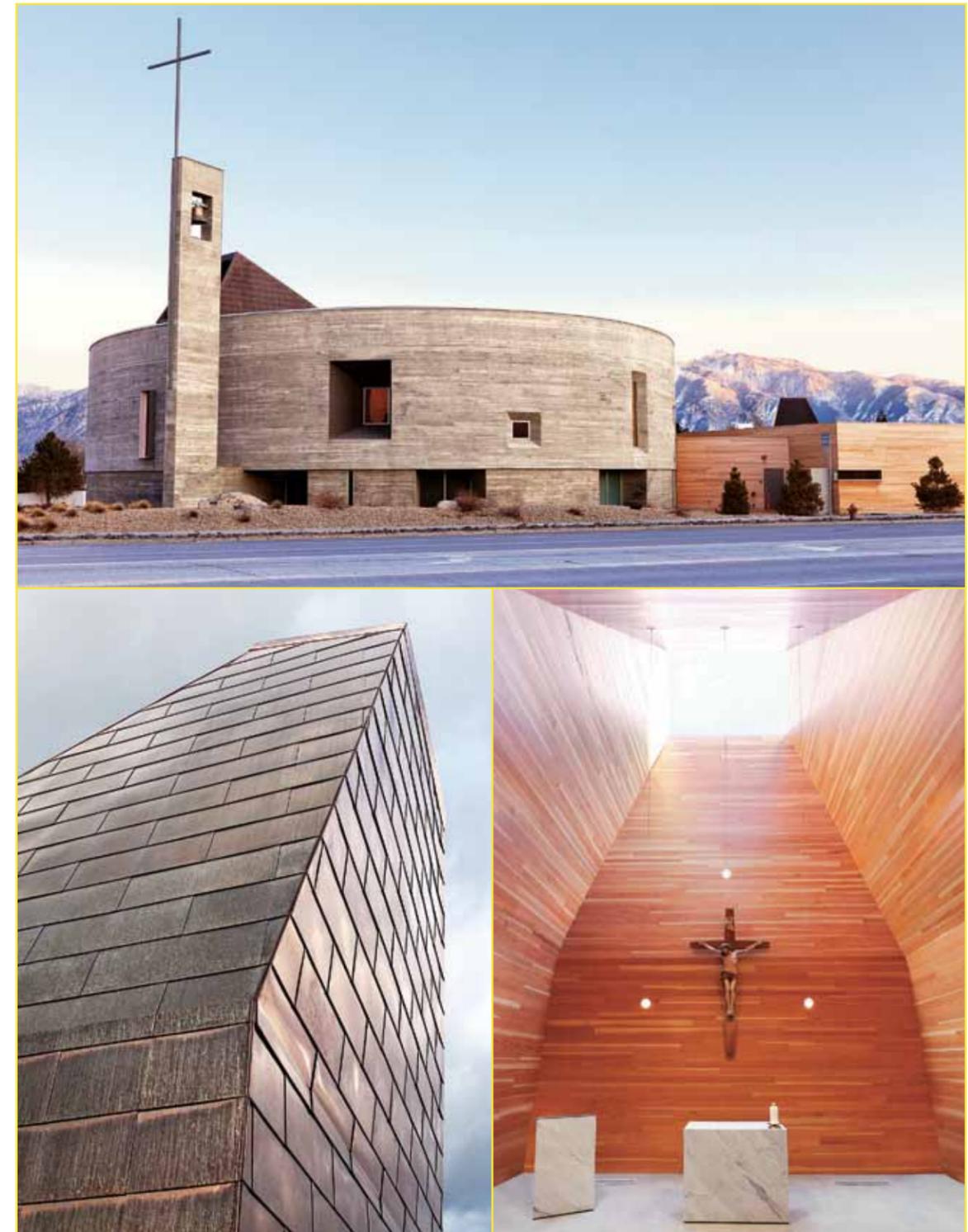
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The material palette consists of common materials that the community is familiar with and confront in their everyday lives: concrete, wood, metal and glass. The design incorporates these familiar materials manipulated to become extraordinary. As they are transformed by the *worker*, they are crafted into surfaces emphasizing the skill of the craftsperson rather than the quality of the raw material. There is a highly-textured board-formed concrete and a hand-crafted wood which forms the altar backdrop, the ceiling and the pews. Copper clads the skylight, entry doors and exterior of the day chapel, harkening back to the mining history of the early parish. The concrete has a high fly-ash content and its formwork is reused on the site. The project was designed to achieve LEED (Leadership in Energy and Environmental Design) certification at the Silver level.

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This church has a dual responsibility: it forms and reflects the community. It serves a variety of functions: a place for private devotion and prayer, a center for annual festivals and processions that mark the liturgical year, a place for the community to gather, and a home of refuge and renewal. The church’s gathering place is designed in such a way that it elicits from the parishioner an anticipation of what is to come and facilitates the gradual assimilation into a spiritual realm and the larger community. The modest, humble nature of the ordinary materials configured within new volumes and surfaces seek to both reassure and inspire.

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(ARCHITECT) Sparano + Mooney Architecture (DESIGNERS) Anne Mooney, John Sparano, Seth Striefel, Matthew Hintze, Soonju Kwon (CLIENT) Father Patrick Carley, Pastor



The *Foliated Hexagonal Dining Table* is a versatile, hexagonal table top (28" edge, 48" across, 56" diagonal) comfortably seating six, and is expanded by adding leaves in a natural growth pattern.

The leaves are supported by a lower surface, or tounge, which slips between the table top and a secondary lower surface. When not in use, the leaves are stored in three padded jackets in an adjacent closet.

The table illustrated is laminated of  $\frac{3}{4}$ " teak strips. It may also be made of other hard woods or teak plywood.

The table base is of  $\frac{1}{4}$ " x 2" steel tee sections welded back-to-back and with a powder-coat finish.

*The Juror's Award Recipient Robert L. Bliss was born in Seattle, Washington. He attended and graduated from MIT and Black Mountain College. Professionally, Robert L. Bliss established Bliss & Campbell Architects in 1955 in Minneapolis, Minnesota and has continued the practice in Utah since 1963.*

*Robert began his teaching career at MIT in 1951 with a subsequent appointment at the University of Minnesota. In 1963 Professor Bliss was asked to serve as Chairman of the University of Utah Department of Architecture. He was appointed to Dean of the U of U Graduate School of Architecture in 1974 and served in that position until 1986. Bliss continued as Professor for the Department through 1990 at which point he became Professor Emeritus.*

*Mr. Bliss has received numerous awards for his work in architecture, arts and design. He has published articles and research in national and international publications. He continues to present research findings and papers as well as serve on local and national review panels and community service panels and boards.*



(DESIGNER) *Robert L. Bliss* (MASTER CRAFTSMAN) *Peter R. Hoodes* (PHOTOGRAPHER) *Stuart Ruckman*

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(DESIGNER) *Carol Sogard*

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(TYPEFACES) *Gridnik/Elementa Pro*

(PAPER) *Cougar Cover*

(PRINTER) *Paragon Press*

THE DESIGN ARTS PROGRAM IS DEDICATED TO THE PROMOTION OF EXCELLENCE IN THE DIVERSE FIELDS OF DESIGN IN UTAH. WE STRIVE TO HELP CITIZENS OF UTAH SEE, EXPERIENCE, USE AND VALUE THE ART OF DESIGN THAT SURROUNDS US DAILY.