

GOOD



DESIGN

IS HERE

GOOD  
DESIGN  
ADDS BEAUTY,  
SURPRISE,  
AND  
SOMETIMES  
EVEN FUN  
TO EVERYDAY  
LIFE.

*Brooke Hodge*

UTAH  
DESIGNARTS  
2017

BYU THEATRE SEASON POSTERS 

ORIGAMI BUNDT PAN 

LONE TREE 

MULTI FUNCTIONAL CONTAINER 

DO NOT SIT 

SUNNYVALE COMPETITION 

ICELAND POST 

SOCIAL MEDIA ANXIETY PSA 

ILLUSTRATED MAPS 

LOOP BENCH 

# JUROR'S STATEMENT

*Brooke Hodge*



It was an honor and a pleasure to serve as the juror of *Utah DesignArts '17*. This year's submissions showed me that design is not only alive and well but is thriving across the state, from campus to classroom to studios large and small.

In my work as a curator of design exhibitions, I aim to show viewers that design is all around us. Everything is designed and, if it is good design, it will solve a problem and make our lives easier. If it is really good design it will do that and more, adding beauty, surprise, and sometimes even fun to everyday life.

Particularly gratifying was the abundance of excellent design work by students, which is a testament to the quality of their design programs and the talents of their teachers. The majority of the projects that I selected for this year's awards are by students. It was exciting to see them explore ideas and design problems and develop and execute ingenious solutions that are often whimsical, flexible, and sustainable, whether working solo or collaboratively. Perhaps because they were free of the limits of real-world clients or budget constraints, the student submissions pushed further and, in many cases, were more playful than those of their more seasoned counterparts.



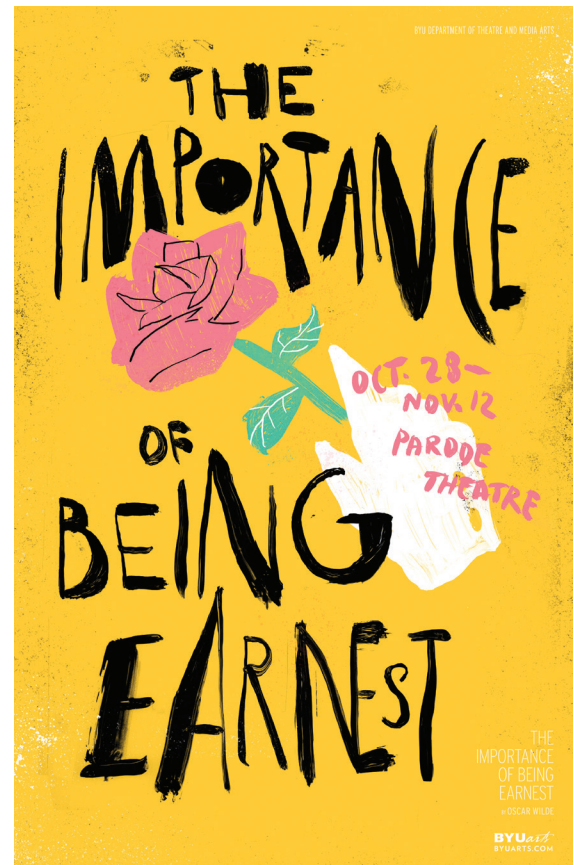
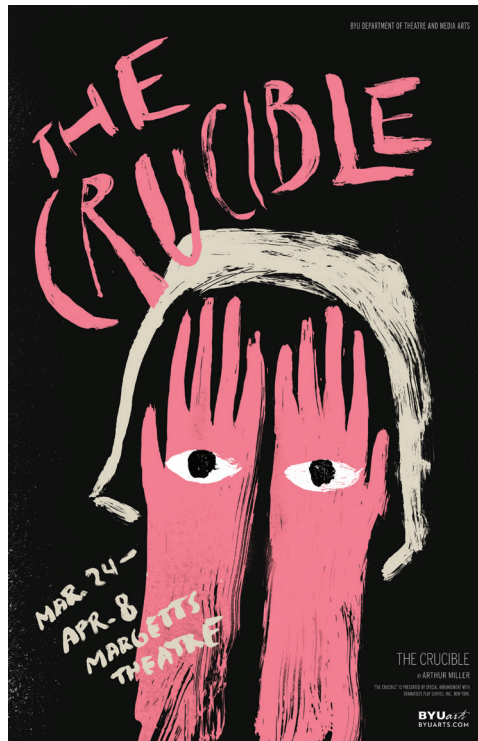
**DIRECTOR** *Palm Springs Art Museum  
Architecture and Design Center*

Joshua Siebert/Wasatch Design Collective's *Origami Bundt Pan* brought a smile to my face. Unique and original, it transforms a simple cake into a fanciful dessert with crisp, pleated folds that reminded me of the natural forms of mountains. That fact that Siebert baked a cake in his folded pan and turned it out without leaving a crumb behind made his design all that more delicious.

The University of Utah DesignBuildBLUFF Program's "*Lone Tree: A Sweat Equity Prototype*" flexible housing prototype for the Navajo Nation not only provides a simple, affordable dwelling with almost infinite configurations but empowers communities with the basic skills, design principles, and experience needed to build for themselves. The WEST Group's *Sunnyvale Competition* project for a temporary soccer practice facility is another example of design that engages the community, fostering youth activity and improving the social sport experience in the refugee community.

Communication design was a strong category this year from the charming illustrated maps by Jorrien Peterson/Fell to Camilla Aubrey's rebrand of the Iceland Postal system, a refreshing and sophisticated design sure to add a hefty dose of delight to daily mail delivery. BYU Arts Creative's posters for the *BYU Theatre Season* stood out for their strong collective identity, spirited design, and playful, contemporary interpretation of stage classics. I, for one, would be tempted to collect them all!

Congratulations to this year's awardees and thanks to all who submitted projects for using design to make our lives not only easier but better.



# BYU THEATRE SEASON POSTERS

BYU Arts Creative

**CATEGORY***Professional / Communication***LOCATION***Provo, Utah***CREATIVE DIRECTOR** *Nick Mendoza***GRAPHIC DESIGNER** *Andrew Galloway***MARKETING MANAGER** *Ken Crossley*

The Brigham Young University Department of Theatre and Media Arts presents a variety of drama, comedy, and musical theatre productions each year. In order to inform the patrons, and university community of the productions happening on campus the design team needed to produce posters that could be posted around campus and the community informing them of the new season. The goal was to promote excitement for the new theatre season. After meeting with the directors of each play the team was able to narrow down the creative brief to a single image that captured the embodiment of the story. They matched the illustrative look of the design with handmade titles and contrasting the contractual text with a smaller digital typeface. The digital typeface helped with the rest of the printed marketing collateral that would support the theatre season. The posters were created in various sizes for marketing purposes (11"x17", 28"x42", 36"x60"). The smaller posters (11"x17") were printed digitally, while the bigger posters were printed on oversized ink jet printers to be hung in various location on campus and the community.

**CATEGORY**

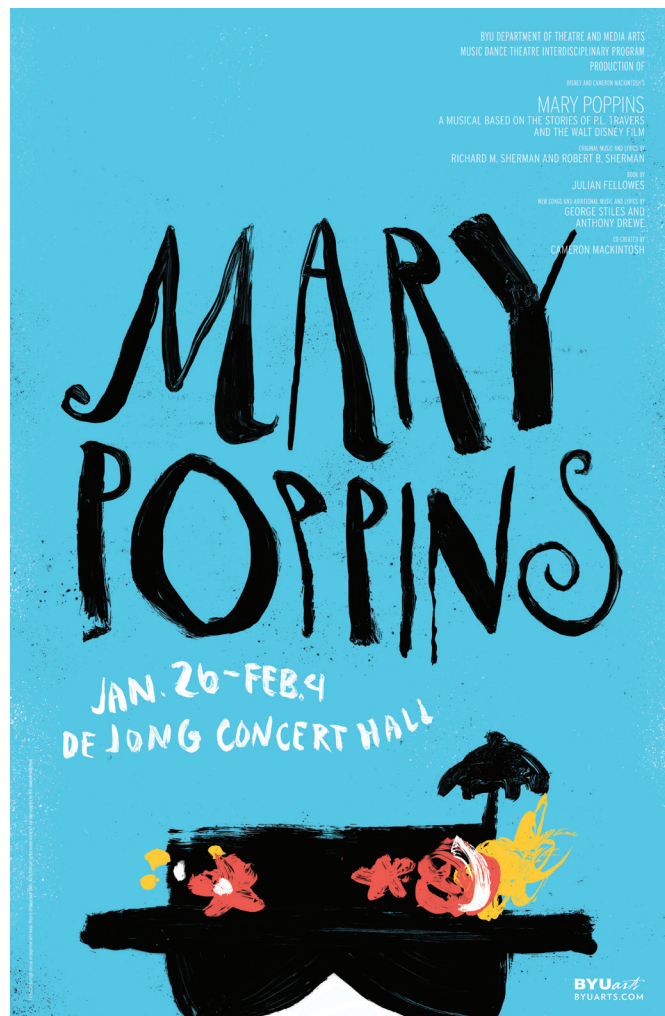
*Professional / Communication*

**LOCATION**

*Provo, Utah*

**BYU  
THEATRE  
SEASON  
POSTERS**


*BYU Arts Creative*





BYU DEPARTMENT OF THEATRE AND MEDIA ARTS

# CHARIOTS OF FIRE



MAR. 31-  
APR. 15  
PARDOE  
THEATRE

CHARIOTS OF FIRE

STAGE ADAPTATION BY  
MIKE BARTLETT

BASED ON THE ENHMA PRODUCTIONS LIMITED MOTION PICTURE

BY ARRANGEMENT WITH TWENTIETH CENTURY FOX  
FILM CORPORATION AND ALLIED STATES S.A. PANAMA

SCREENPLAY BY  
COLIN WELLAND

DIRECTED BY  
TIM THRELFALL

CO-PRODUCED BY  
BECKY WRIGHT PHILLIPS

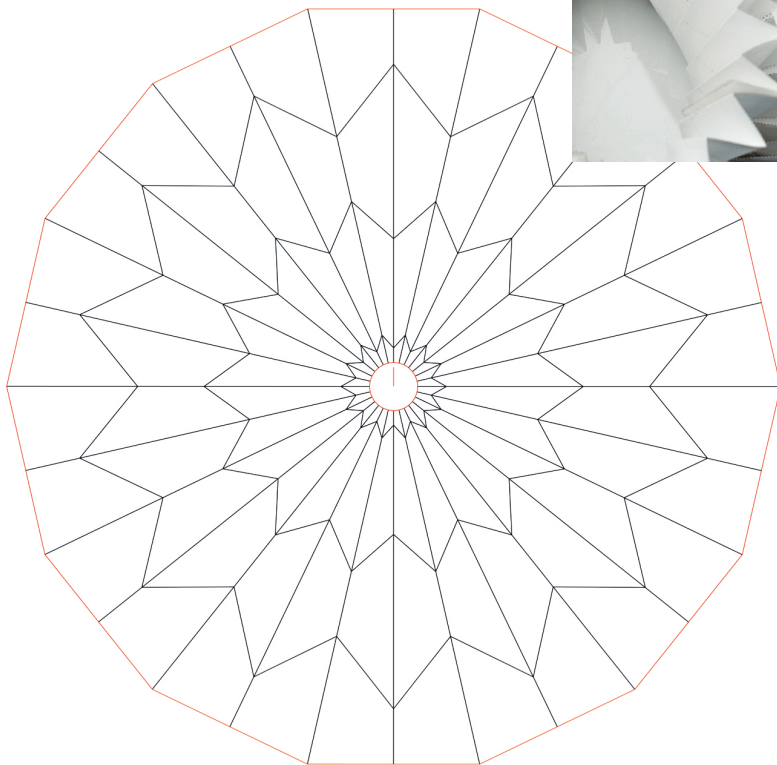
**BYU**arts  
BYUARTS.COM



**JUROR'S CHOICE  
AWARD**

# ORIGAMI BUNDT PAN

*Wasatch Design  
Collective*





**CATEGORY**

*Student / Consumer Product*

**LOCATION**

*Vineyard, Utah*



**JUROR'S CHOICE  
AWARD**

**CATEGORY**

*Student / Consumer Product*

**LOCATION**

*Vineyard, Utah*



ORIGAMI  
BUNDT  
PAN

*Wasatch Design  
Collective*



**DESIGNER** *Joshua Siebert*  
**FACULTY ADVISOR** *David Morgan*

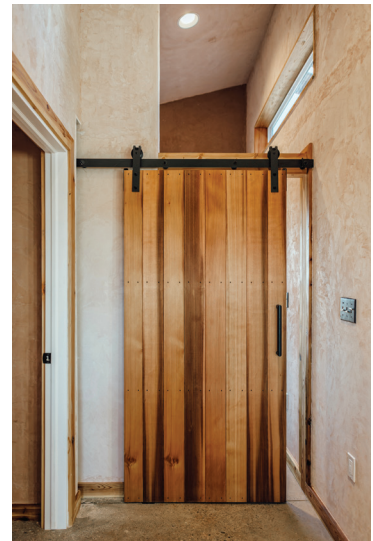
The design group researched origami as a design strategy. The bundt pan began as an accordion pleat exploration and was influenced in part by the many radial origami patterns and various folded spans. The real inspiration came during a lunch-time idea generation gathering when thoughts turned to dessert. After many iterations and several baking sessions, the paper pan and liner proved a success. Considerations included: size and volume of the cake, number of pleats or sections, pan manufacturability, and of course releasing the cake cleanly from the pan.



# LONE TREE

A SWEAT  
EQUITY  
PROTOTYPE

*DesignBuildBLUFF*



**CATEGORY**  
*Student / Architecture*

**LOCATION**  
*Salt Lake City, Utah*



**JUROR'S CHOICE  
AWARD**

**CATEGORY**

*Student / Architecture*

**LOCATION**

*Salt Lake City, Utah*

# LONE TREE

## A SWEAT EQUITY PROTOTYPE

*DesignBuildBLUFF*



There is an overwhelming need for affordable and culturally appropriate housing within the Navajo Nation, more than DesignBuildBLUFF can meaningfully contribute on its own. With this problem in mind the students sought to design and build a flexible housing prototype that could be easily built by would-be native homeowners. The concept of “sweat equity” is one in which the client uses their own labor, rather than cash, as a form of contribution in the building process.

This design, in collaboration with the *Dennehotso Sweat Equity Project*, creates opportunities to more directly address the issues of homelessness across the Navajo Nation by empowering communities with the basic skills, design principles, and experience needed to build for themselves. The prototype emphasizes ease of construction, material availability, and expansion through phases.

During the design process, a moment of innovation occurred from a basic framing exercise. Students realized a way to maintain efficient use of materials while still allowing for formal adaptability. This discovery was enhanced by the appreciation that the process of assembly needed to be simple in order for the clients to meaningfully participate in the construction.



**TEAM MEMBERS** *Mojdeh Azani · Eric Blyth · Matthew Cranney  
Adam DeChant · Drew Emeney · Diego Garrido  
Fausto Guerrero · Lauren Henrie · Jaebeom Hyun  
Katja Lund · Christine McAllister · Matt Meyers  
Jason Robb · Shane M. Stephenson · Kohei Takegawa  
Scott Thorne · Julia Warner*

**INSTRUCTORS** *Atsushi Yamamoto · Hiroko Yamamoto*

**FACULTY ADVISOR** *Jose Galarza*

Beginning with the typology of a small single-pitch roof structure (a shed), the design duplicates that form and mirrors it along an axis to expand into a larger volume. The final form, a combination of two joined shed structures, could be configured in multiple ways (gable, butterfly, and so on), and if shifted, imply the possibility for continual expansion. Using two matching shed structures as a starting point, and then shifting the volumes along a central axis, public and private halves were defined, the traditional gable roof form was broken, and most importantly, expansion zones were created in the resulting spaces. It models simple construction methods while also providing customization depending on the client's needs and site.

Functionally, one half of the building (the first shed) contains private rooms and a plumbing core with bathroom and kitchen bar on either side; the other half is an open plan, intended to serve as a living room, gathering space, and hearth. This public half echoes Navajo concepts found in the traditional Hogan, where families carry out traditional ceremonies and also gather for communal events.

The foundation system is also split: the private half is a poured concrete slab, while the public half utilizes a concrete stem wall filled with an adobe earthen floor. Using natural building techniques and materials sourced from site creates the opportunity for the client to find free and readily available materials, and additionally gain specialized skills that echo traditional culture. The use of adobe flooring, lime finishes, and clay plasters, allows for easy maintenance using components sourced from soil of the client's own backyard. Beyond the delivery of one house, the Navajo community we worked with has received some tangible hands-on experiences working with our students, demonstrations of local material use, the plans for an adaptable home, and a building journal that outlines in detail the entire building process. It is hoped that the plans and principles set forth by this prototype will create a lasting legacy.

**CATEGORY**

*Student / Consumer Product*

**LOCATION**

*Provo, Utah*



**MULTI  
FUNCTIONAL  
CONTAINER**

*Hunter Hofstrand*

**FACULTY ADVISOR** *Bryan Howell*

This product was created during a school-sponsored project for Tupperware. The designer was to explore ways to get Millennials engaged with the Tupperware brand. This product was developed for a unique user case but can be applied and used by multiple demographics. The silicone construction allows it to be used in many different applications.

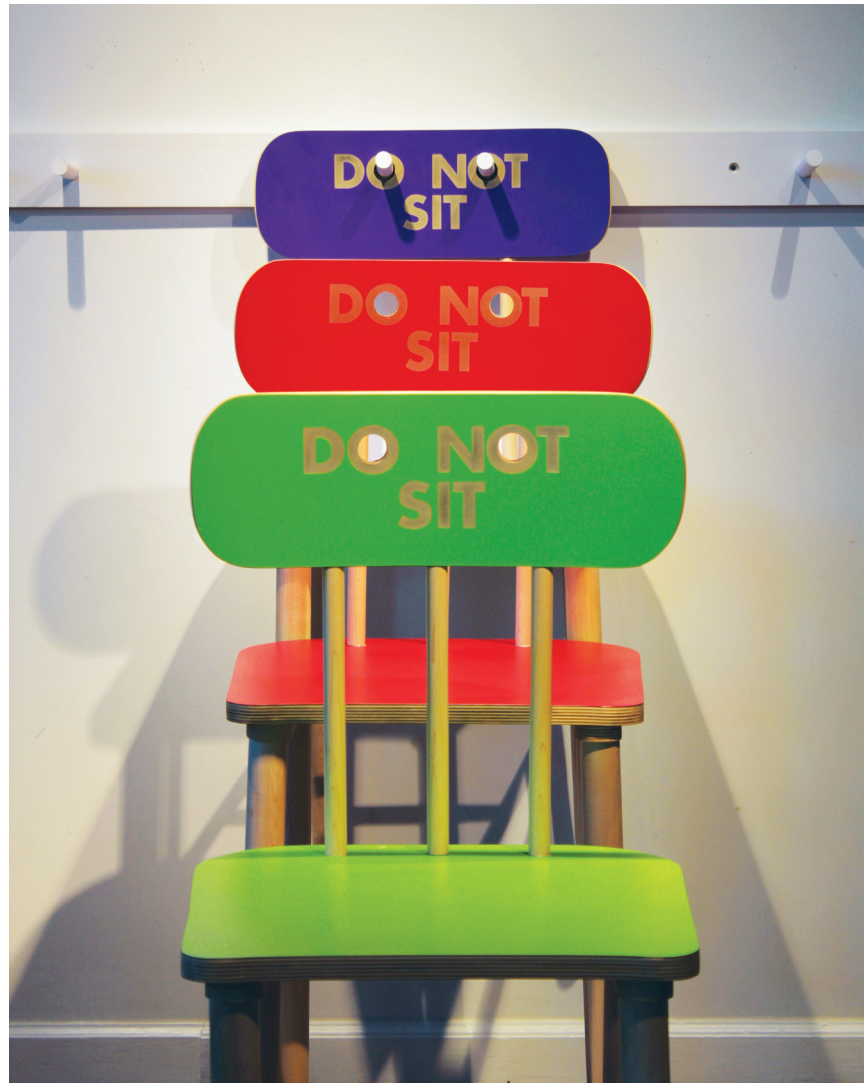


**CATEGORY**

*Professional / Consumer Product*

**LOCATION**

*Logan, Utah*



**DO NOT  
SIT**

*Lianne D. Wappett*



By creating a dichotomy between a piece of furniture and the language written on the chair, this design creates curiosity and cognitive dissonance in an everyday object. The designer used simple, readily available materials like laminate, Baltic birch, and maple to create these chairs. Each leg and chair spindle is hand turned, the backs of the chairs were cut and then vacuum molded to create a slight curve for comfort. Bright laminate was used to cover the surface for durability and the use of laser was used to remove the top layer of laminate and then two holes were bored through the "O's" to create a place for the chairs to hang on a peg rail reminiscent of Shaker design. The designer believes furniture can be more than functional. It can start a conversation.

**DIMENSIONS:** Chair Peg Rail: 96"x 4"; Chairs: 16" length x 18" width x 36" height



**CATEGORY**

*Professional / Architecture*

**LOCATION**

*Salt Lake City, Utah*



**SUNNYVALE  
COMPETITION**

*WEST Group*

**TEAM MEMBERS** *Massih Nilforoushan Hamedani*  
*Ardavan Tookaloo · Reihane Noori*  
*Zahra Hassanipour · Mehran Rezvan*  
*Elahe Zarezade*

Team WEST consists of 6 designers from Iran, graduated from University of Utah and currently working for architectural firms in Salt Lake City while pursuing professional licensing.

WEST is the winner of the 2016 *Sunnyvale Design Competition* to enhance youth refugee engagement through an activity they love: soccer. The team was asked to propose a temporary installation that could foster, engage and enhance youth activity in the park. The goal was to respond to community's need within one single structure and help players empower their soccer related skill. Meanwhile the installation was to design and create a sitting area for the spectators.

This structure provides three major functions: target wall, solid training wall and a bench. The target wall will enable kids to improve their shooting accuracy. The solid wall is designed to help kids improve passing and ball control skills. And finally the seat is for the spectators and part of the community's wish list.

While the main purpose of the project was to improve social and sport experience in the refugee community, WEST designed and built the project using low embodied energy, recycled materials and waste to inspire and support environmental activities in the neighborhood.



**CATEGORY**

*Student / Communication*

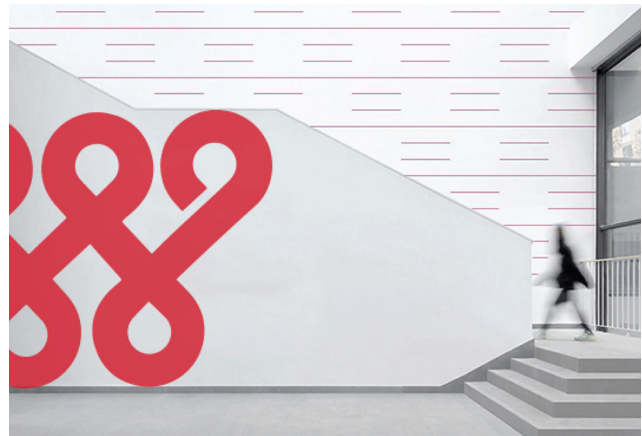
**LOCATION**

*Orem, Utah*



Stórhöfði 32, 110 Reykjavík, Iceland  
www.postur.is

p: 354 580 1000  
e: Postur@postur.is  
h: M-SA: 8-18



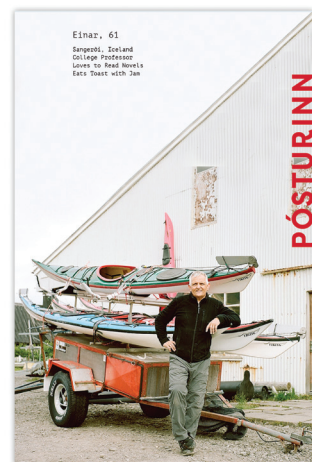
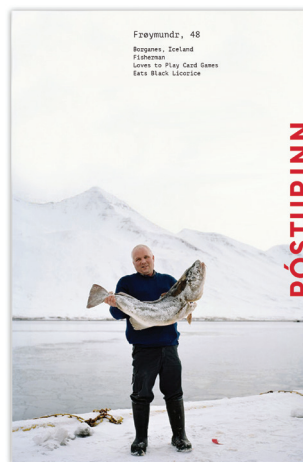
ICELAND  
POST

*Camilla Aubrey*



**FACULTY ADVISOR** *Adrian Pulfer*

This is a complete rebrand of the Iceland Postal system. Knowing that the postal system has to compete with so many other modern day forms of communication, the designer realized how important a strong brand identity for this form of communication and transport is. Therefore, the designer has developed an identity system based on cultural signs, symbols and history to form a contemporary image for the business and something that would represent the country of Iceland as a whole.

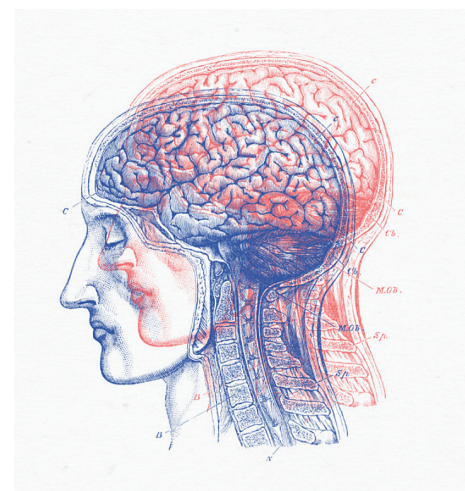
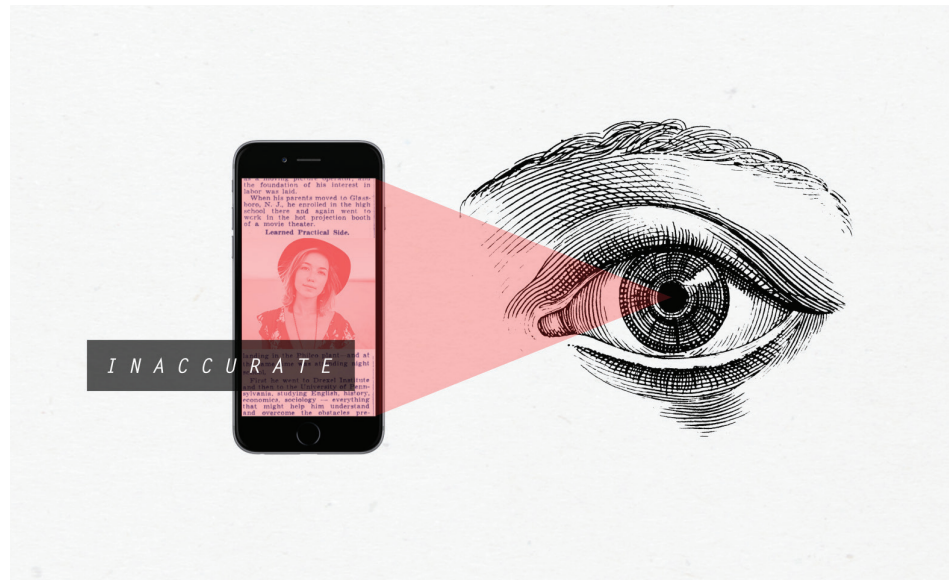


**CATEGORY**

*Student / Communication*

**LOCATION**

*Sandy, Utah*



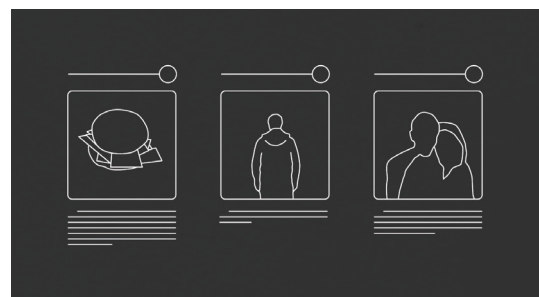
# SOCIAL MEDIA ANXIETY PSA

*Gunnar Harrison*

**FACULTY ADVISOR** *Brent Barson*

Social media is a useful tool, but to many it has become a harmful addiction. The designer wanted to bring this issue to light by making a thirty-second PSA about the dangers of misinterpreting what is seen on social media. He coupled modern imagery, shapes and colors with woodcut illustrations to show the stark difference between manufactured experiences and raw human emotion.

Once the designer decided on the social media concept he began by writing a rough script while simultaneously sketching possible storyboard directions. Once the script was edited, finalized, and recorded, he selected a storyboard and began building and styling the graphics that would accompany his narration. When those were finished, he brought everything together in After Effects.



**CATEGORY**

*Professional / Communication*

**LOCATION**

*Salt Lake City, Utah*



**ILLUSTRATED  
MAPS**

*Fell*



**CREATIVE DIRECTOR** Jorrien Peterson

**TEAM MEMBER** Tiera Peterson

The designer wanted to illustrate a map of the state of Utah and another of the continental United States that; has a heavy emphasis on sense of place, takes the viewer on a visual journey, inspires an urge to explore both locally and far from home, reminds travelers of past adventures, and appeals to a wide audience.

**PRODUCTION:** Printed on 13" x 19" cotton rag paper with archival inks.

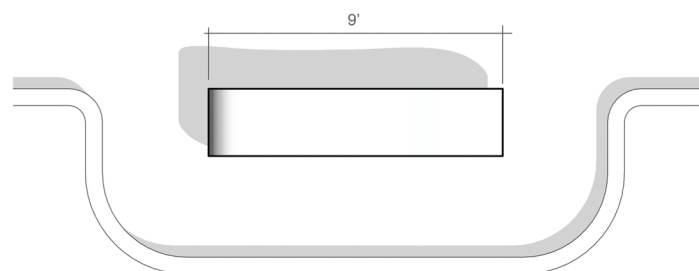


**CATEGORY**

*Professional / Architecture*

**LOCATION**

*Salt Lake City, Utah*



PLAN



ELEVATION - SIDE



ELEVATION - FRONT



# LOOP BENCH

*Sparano + Mooney Architecture*

**TEAM MEMBERS** *John Sparano · Anne Mooney*  
*Seth Striefel · Ludwing Juarez*  
*Jorge Beltran · Tyler Blaine*

Originally conceived for the City of Manhattan Beach Cultural Arts Division, the *Loop Bench* prototype takes the native ocean flora along the Manhattan Beach coastline as its point of departure.

The process for the design of this bench began with a survey of the natural jetsam and flotsam that presents itself on the shoreline of Manhattan Beach every day. This quotidian detritus revealed the presence of simple aquatic forms of “soft-shelled” sea life with many of the organisms having a hollow, tube-like structure. Seaweed, kelp and other plant material were among the forms studied.

The bench is a simple, solid concrete “loop” derived from a section of slice of the basic tube structure of much of the sea flora studied. It is curved with a slight undulation in the long direction and square in the short direction with eased edges. It is constructed using a mold and cast with high strength, fiber-infused concrete with its overall dimension being approximately 2' x 9'. The concrete is bright white, hand-toweled smooth with a power buffed, glossy finish on all surfaces.

Working in collaboration with local Utah artisan, the designers developed a mold and a foam-and-wood positive so that future editions of the bench could easily be visualized and cast. The bench structure sits on a deeply recessed, 1" high concrete plinth creating a visual separation from the sidewalk and a deep shadow line around the base of the bench. If desired, text can be etched into either the top or side of the concrete surfaces. The first bench that has been completed was installed in May 2017.

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**UTAH DIVISION OF ARTS AND MUSEUMS**

*Utah Division of Arts and Museums is within the Utah Department of Heritage and Arts. The Design Arts, Public Art and Visual Arts offices are located in the historic Rio Grande Train Station.*

*300 S Rio Grande · Salt Lake City UT 84102  
[www.visualarts.utah.gov](http://www.visualarts.utah.gov) · 801-245-7271*

**CATALOG DESIGN**

*Carol Sogard {[c.sogard@art.utah.edu](mailto:c.sogard@art.utah.edu)}*

**PAPER**

*Finch Fine Bright White Ultra Smooth*

**TYPEFACES**

*Manifold CF, Questa Slab*

**PRINTING**

*UCI Print Shop, Salt Lake City, Utah*