

MISSION

The Utah Division of Arts & Museum's Design Arts Program is dedicated to the promotion of excellence in the diverse fields of design in Utah. We strive to help the citizens of Utah see, experience, use and value the art of design that surrounds us daily.

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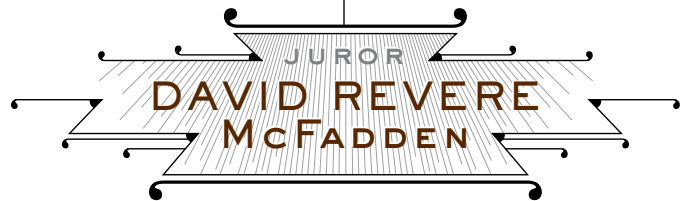
Utah Division of Arts and Museums
617 E. South Temple
Salt Lake City, Utah 84102

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www.designartsutah.org

The Design Arts and Public Art Program offices are located in the historic Rio Grande Train Station at 300 South Rio Grande in Salt Lake City, Utah.





David Revere McFadden is Chief Curator and Vice President for Programs and Collections at the Museum of Arts & Design in New York City. He served as Curator of Decorative Arts and Assistant Director for Collections and Research at Cooper-Hewitt, National Design Museum, Smithsonian Institution from 1978 to 1995. For six years, he served as President of the International Council of Museums’ Decorative Arts and Design Committee. McFadden has organized more than 120 exhibitions on decora-

tive arts, design, and craft, covering developments from the ancient world to the present day, has published more than 100 catalogues, essays, articles, and reviews, and has lectured extensively. McFadden has received the Presidential Design Award three times, is an Associate Member, The Worshipful Company of Goldsmiths, London; Knight First Class, Order of the Lion of Finland; Knight Commander, Order of the Northern Star of Sweden; and Chevalier de l’Ordre des Arts et des Lettres of France.

JUROR STATEMENT

SINCE THE ECONOMIC RECESSION OF 2009, the design world has been regrouping and reassessing design strategies for the future. If there was one positive result from the financial disasters of the recent past, it may be that designers are taking a long and serious look at why and how design will play its role in a reconfigured climate of caution, and working to make the design professions sustainable in **an** changing world. In addition, new technologies are introduced constantly, and those designers that are capable of not only surviving, but flourishing in the coming decade must be aware and capable of integrating them into their practice.

If there were any shortcomings in the entries submitted this year, they were often the result of a lack of attention to technological innovations. I had hoped to see more brilliant use being made of not only computer aided design, but also of computer aided manufacturing, including stereolithography and other rapid prototyping processes. It is an exciting moment in the international design world in fields such as lighting, given the plethora of new lighting systems that have been developed in the past two decades, and yet I almost see no examples in the competition.

I did want to single out a couple of projects that I felt were deserving of an honorable mention. First was the clever and engaging graphic design for the “Wild Hearts Ball” created by Jill Schwartz. I felt that the designer had paid careful attention to the design brief, and combined a sense of whimsy with the need to include a lot of information. The design was fun, personal to the designer without being autobiographical, and memorable.

Rocketship’s designs for a kitchen blender, diaper pail, and microscope, to mention only three, were truly classic industrial designs. Again, the designers clearly understood the design brief, and gave a lot of time and energy to the necessary research to

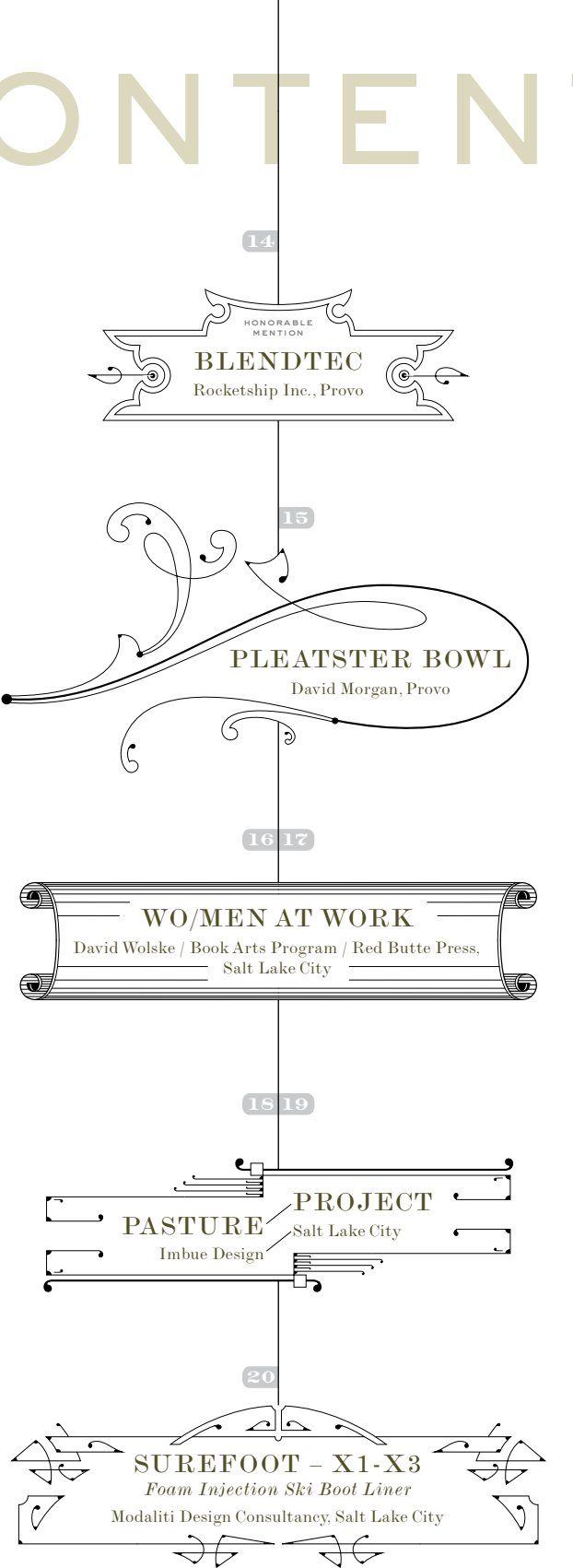
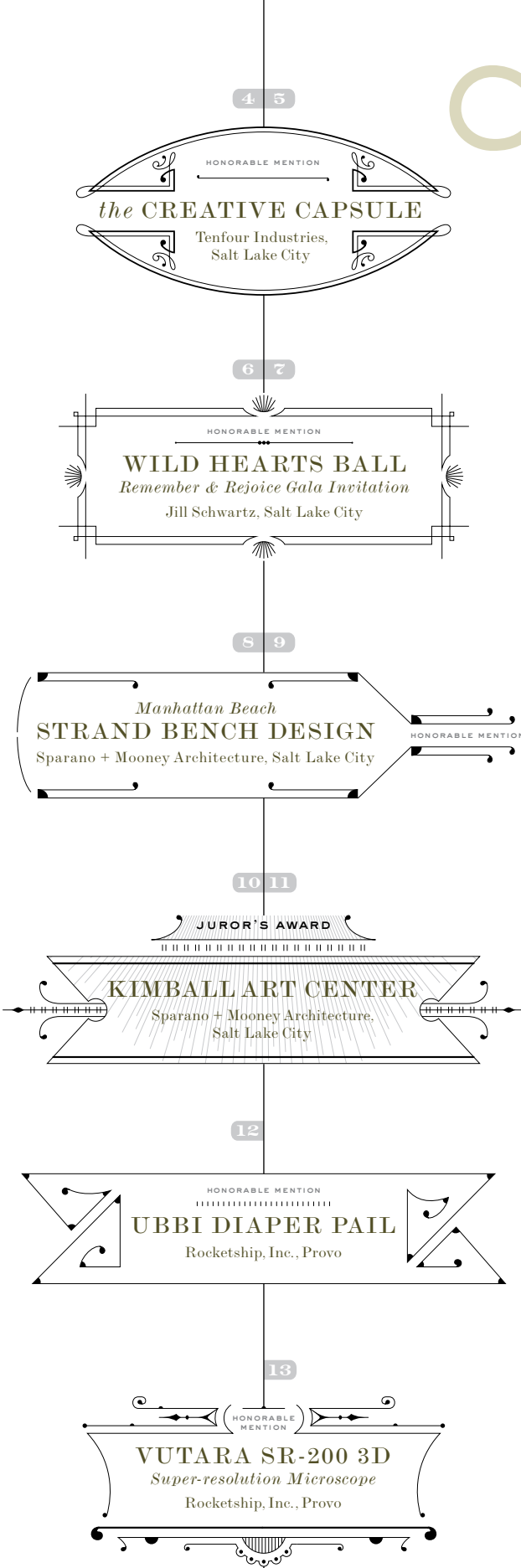
make the designs both functional and attractive. The designers are problem solvers in the old design sense, and I salute them with an honorable mention award.

Alison Harbertson’s “Creative Capsule” was a delightful and unexpected arrival among the entries. The sense of community engagement and educational vision of the traveling studio was admirable. Plus, it all looked like great fun for children and adults.

My Juror’s Award goes to the architectural firm of Sparano + Mooney. Their design proposal for the Kimball Art Center reflected an intelligent and creative solution to the design issues peculiar to art museums, in which both works of art and people must establish a good working relationship. Taking the Quaking Aspen tree as a jumping off point for their designs confirmed the project’s close ties to the region and to the local environment. The subtle use of the glass photovoltaic screen to both filter and introduce daylight into the structure and produce energy for the building is timely and smart. Aiming for LEED certification for the project, carefully considering the culture, mission, and programs of the Center, and sensitivity to the physical landscape all contributed to the success of the design.

I might add that the Sparano + Mooney designs for the Manhattan Beach benches was likewise appealing. The generous and elegant designs made me want to sit in them immediately, and contemplate the ocean waves. Bravo for a job well done!

David Revere McFadden
WILLIAM AND MILDRED LASDON CHIEF CURATOR AND VICE PRESIDENT
MUSEUM OF ARTS AND DESIGN,
NEW YORK CITY



HONORABLE MENTION

the CREATIVE CAPSULE

Tenfour Industries, Salt Lake City

DESIGN TEAM

ALLISON HARBERTSON AND LISA DICKMAN

GRAPHIC DESIGNER

JORY PAYNE

BUILD OUT / CABINETRY

MODERN UNION

Unique, creative and convenient, the Creative Capsule is a mobile crafting and party venue housed in a renovated 1963 Airstream trailer. Founded in 2011 by Allison Harbertson and Lisa Dickman, the Creative Capsule is an innovative enrichment and entertainment space for children and adults. It is also the first phase in the mission of the larger company called Tenfour Industries, which aims to bring better entertainment alternatives to today's families.

Creative Capsule parties and events all center on the completion of a craft project, capitalizing on the belief that all people are inherently creative and enjoy working with their hands. The Capsule arrives on site with a pre-planned craft project in mind and is fully stocked with all the materials and instructors needed to complete the project. It is an experience based business, one that allows individuals to reconnect with their own creativity and the fun of making something unique and hand-made. The Creative Capsule is both an original business concept and an original customer experience.



HONORABLE MENTION

Wild Hearts Ball

Remember & Rejoice Gala Invitation

Jill Schwartz, Salt Lake City

WRITING
MARY FRASER & PAUL MICHAEL MAXFIELD

PHOTOGRAPHY
STUART RUCKMAN & BRUCE BOYES

CLIENT
UTAH MUSEUM OF NATURAL HISTORY

THE UTAH MUSEUM OF NATURAL HISTORY'S annual gala is the institution's single most important philanthropic and social event in its annual calendar. The Wild Hearts Ball: Remember and Rejoice Gala was particularly significant, and even emotional, for the Museum community because it was the final event held in the beautiful, old, art nouveau building that served as the Museum's original home since 1969. The theme, Wild Hearts Ball: Remember and Rejoice, allowed the invitation and event to connect with its audience on multiple levels.

The gala's February timing occasioned a Valentine's Day theme, which acknowledged the deep affection supporters have had for the Museum's longtime home and added to the celebratory spirit of the event. "Wild Hearts" were represented by images of striking, naturally formed heart-shaped stones, conveying a fresh, playful, and compelling Valentine's Day motif, that also appealed to the Museum community's deep appreciation of the natural world. This charming assortment of stones, reminiscent of the Museum's collections, were exhibited in the Museum's lobby entry to welcome guests.

The key visual elements of the invitation are truly unique. The "heart" of the invitation, the stones, are from the designer's private collection, assembled one-by-one over many years of watchfulness by her and thoughtful friends and family. Because of the wide variety of sizes, colors, and textures of these stones, each was scanned separately so that all could be sized and arranged to work visually with each other and the invitation's other visual elements.



The circa 1930's architectural renderings, archival photos, ephemera from the early days, discovered at the Special Collections Department of the University of Utah's J. Willard Marriott Library, pull at the heartstrings of the audience. All know this building fondly as the stately longtime home of the Museum, however, some had other strong associations, knowing it as the University of Utah's main library, and even as a place where they had fallen in love.

The invitation's accordion fold allows one side to flow into the other as a continuous visual.

Dimensions Invitation: 5.75" x 34.5" (open flat), 5.75" x 5.75" (folded)
Save-the-Date Card: 5" x 7.5"
RSVP Card and Inserts: 5.5" x 4.25"
Medium Offset printing on cover stock



HONORABLE MENTION

Manhattan Beach Strand Bench Design

Sparano + Mooney Architecture, Salt Lake City

DESIGN TEAM

SETH STRIEFEL, MATT HINTZE, LUDWING
JUAREZ, AND JORGE BELTRAN

CLIENT

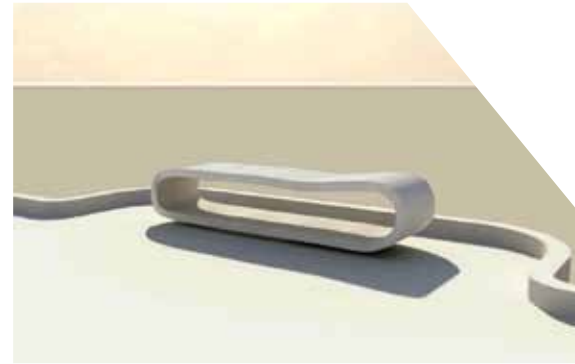
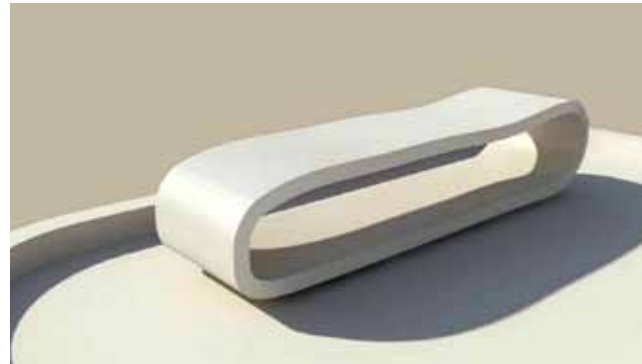
CITY OF MANHATTAN BEACH, CALIFORNIA

SPARANO + MOONEY ARCHITECTURE was selected to create unique bench designs to be located along the 44 alcove areas along the boardwalk of Manhattan Beach. The firm produced concept drawings, renderings, plans, sections, elevations, and a cost estimate for each bench.

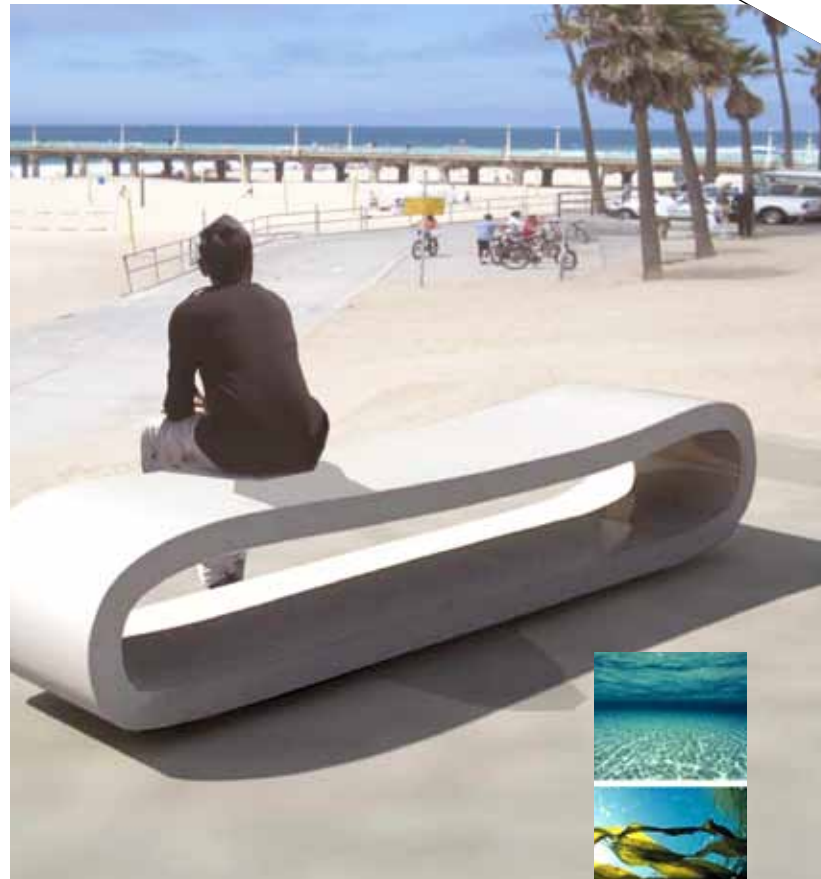
Bench design 1 takes the native ocean flora along the Manhattan Beach coastline as its point of departure. The process for the design of this bench began with a survey of the natural jetsam and flotsam which presents itself on the beaches of Manhattan Beach every day. This revealed the presence of simple aquatic forms of 'soft-shelled' sea life with many of them having a hollow, tube structure. Seaweed, kelp and other plant material were among the forms studied.

The bench is a simple solid concrete "loop" derived from a section or slice of the basic tube structure of much of the sea flora studied. It is constructed using a mold and cast high strength, fiber-infused concrete with its overall dimensions being approximately 2' x 9'. The concrete is bright white, hand-toweled smooth with a power buffed, highly glossy finish on all surfaces. The bench structure sits on a deeply recessed, 2 inch high concrete plinth creating a visual separation from the sidewalk and a deep shadow line around the base of the bench. Text can be etched into either the top or side of the concrete surfaces.

For the design of bench 2, Sparano+Mooney first considered the repetitive forces present in a coastal environment including ocean waves, wind and ultra violet light waves, and the corrosive effects these forces have on materials introduced into this setting. Jagged rocks are pummeled to smooth stones and eventually to sand, wood is rounded, polished and bleached into what we know as driftwood and eventually petrified or disintegrated out of existence. Out of this line of thinking the designers hypothesis became: what would - or could - a bench shaped by these forces look like? This bench design is a single, continuously undulating object consistent with the language of the beach in that its form mimics the result of the forces of erosion on other



solid materials in the same locale. It is constructed using a CNC routed polyurethane mold and cast high strength, fiber-infused concrete with its overall dimensions being approximately 3' x 10'. The concrete is bright white, hand-toweled smooth with a power-buffed, highly glossy finish on all surfaces. Memorial text is etched into the undulating concrete surface.



JUROR'S AWARD

KIMBALL ART CENTER

Sparano + Mooney Architecture, Salt Lake City

DESIGN TEAM
SETH STRIEFEL, MATT HINTZE, MARCO COLAIACOMO, GIULIA FORTUNATO

MODEL
PLASTIK BANANA

SPARANO & MOONEY ARCHITECTURE was selected as one of five architecture firms from a short list of 18 international design teams to compete for the renovation and expansion of the Kimball Art Center in the resort ski town of Park City, Utah.

Sparano + Mooney Architecture's design for the transformation of the Kimball Art Center was inspired by the Quaking Aspen tree and by the Center's mission to serve as the heart of the region's creative community. The incredible diversity and reach of the roots of the Utah il Pando aspen colony is thought to be the oldest (80,000 years old) and largest (6,600 tons) living organism on the planet, evoking the history and potential reach of the international community the Center serves.

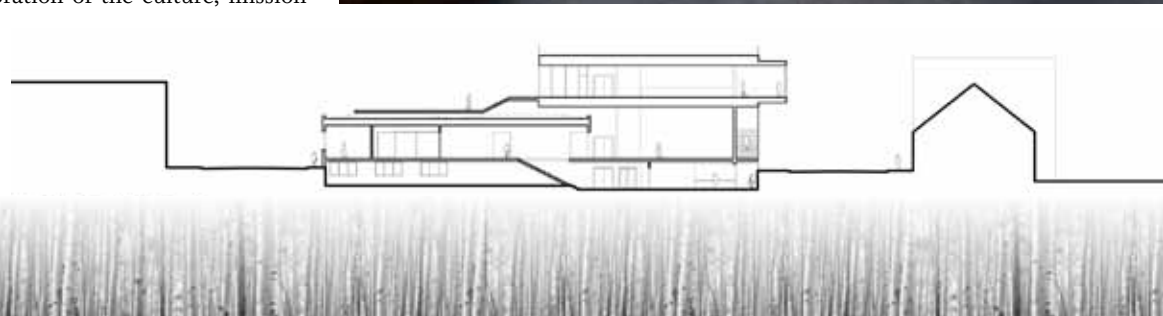
The tree metaphor provided the concept for the project, whereby the roots of the tree serve as a thriving underground foundation from which the program spaces grow above. Surrounding the activity is the canopy, an etched high-performance glass photo-voltaic screen, forming a dynamic perimeter circulation space that allows filtered daylight in, while also producing energy for the building. This and other sustainable design features contribute to the ability to achieve LEED (Leadership in Energy and Environmental Design) certification for the project. The screen embodies transformation, changing dramatically from day to night and offers varied seasonal views of the mountains and activity on the street. The idealized western vernacular log architecture is present in the project with the central volume's form, evoking the memory of a cabin in the aspen woods. The space is brought to life with the graphic texture of salvaged trees killed by bark beetles, providing a full-scale example of how materials can be transformed to create an extraordinary spatial experience.

The design process involved two complementary investigations: the first included an exploration of the culture, mission

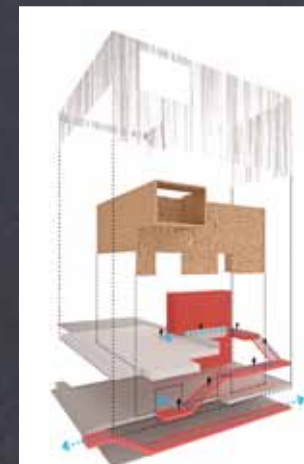


and programs of the Kimball Art Center, and a site analysis of its prominent corner location in the center of Park City. This research provided the conceptual framework of the project and led to the design concept and parti diagram of the Quaking Aspen tree.

The second focus of the firm's investigations was the development of a powerful and unified relationship between the architecture, the exhibition and education spaces, and the visitor experience. This was achieved by creating a circulation system with a series of dynamic moments unfolding along the buildings interior and exterior paths. This crafting of memorable experiences for visitors as they move through the space and from floor to floor, promotes active engagement in the programs and events of the Kimball Art Center.



JUROR'S AWARD



HONORABLE MENTION

UBBI DIAPER PAIL

Rocketship, Inc., Provo

DESIGN TEAM

MICHAEL HORITO, JOHN OMDAHL, MARK SCHULTE, LEE CROY, AND TYLER ALLAN

CLIENT

PEARHEAD

THE EASY TO OPERATE UBBI DIAPER PAIL utilizes an innovative design to achieve maximum odor control. With a powder coated exterior, the Ubbi diaper pail was machine-cycle tested and put under strict quality control requirements to ensure its superior functionality and ultimate value. And, unlike most common diaper pails, the steel walls do not absorb odors and are easy to clean.

Silicone seals make the pail airtight, so odors can't escape. One of the more innovative (yet surprisingly simple) solutions is the sliding door that minimizes air disruption and prevents odors from being drawn out of the pail when it is opened. There is also a childproof safety lock.

The Ubbi diaper pail embodies a customer focused philosophy with innovative capabilities. It is easy to load, use, empty, and clean while being attractive and sleek – a contemporary style that fits any décor. And the metal sides can be customized with decorative decals ranging from farm animals and butterflies to airplanes and trucks. Any standard kitchen trash bags can be used with it – even a shopping bag. No more hunting around for some special brands and sizes.



HONORABLE MENTION

VUTARA SR-200 3D

Super-resolution Microscope

Rocketship, Inc., Provo

DESIGN TEAM

MICHAEL HORITO, JOHN OMDAHL, LEE CROY, TYLER ALLAN, AND KATIE MERRITT

CLIENT

VUTARA

THE VUTARA SR-200 IS THE ONLY PURPOSE BUILT, super-resolution microscope available, defining the cutting edge in super-resolution technology. Using advanced 3D imaging techniques to go below the diffraction limit, the microscope enables you to create images of your samples at resolutions previous too difficult or too costly to obtain. The entire system has been optimized for acquiring and analyzing super-resolution imagery with speed, simplicity and stability, taking cellular research to the next dimension.

Close collaboration with the inventors was required to ensure the design needs were met. The enclosure provides a protective environment that dampens vibration, is light-free and temperature controlled. The top center door provides easy access to the stage and functional controls. The top doors on either side allow for access to internal components for maintenance and calibration. The top surface of the enclosure is intentionally angled to both minimize

size and discourage the placing of objects (especially food and liquids) on the top surfaces.

Due to the limited number of units to be produced, high volume production methods were not cost effective. The unit had to be designed using materials and process that could be readily replicated with a high degree of accuracy, yet affordable in small volumes – literally one at a time. Working with fabricators to ensure accurate parts, affordability and repeatability, the entire enclosure is formed from .090 aluminum sheet and machined components.





HONORABLE MENTION

BLENDTEC

Rocketship Inc., Provo

DESIGN TEAM
MICHAEL HORITO, JOHN OMDAHL,
LEE CROY, AND TYLER ALLAN

CLIENT
BLENDTEC



PLEATSTER BOWL

David Morgan

DESIGNER
DAVID MORGAN



IN THIS PROJECT THE DESIGNER is studying how to create complex surfaces from a flat original through simple pleats. His intention is the product is to be cut and transported flat then folded into form by the end user. This strategy of production being remote from form generation has important implications for consumer products, compliant mechanisms, architecture, and device deployments in space and the body.

This large pleated bowl is laser cut from stainless steel, arrives flat in an envelope, to be folded into form by the new owner.

Material: Stainless Steel

Dimensions: 17 x 21 inches



THE BLENDTEC TOTAL BLENDER DESIGNER SERIES is a commercial grade blender for home use with a stylish new shape and vibrant interface. Capacitive touch sensors allow for easy control of speed, while 6 language independent preset icons provide easy selection of specific blend cycles.

Rocketship, Inc, has determined the Blendtec is the most powerful blender on the consumer market by verifying with side by side comparisons against all top competitor brands. Research showed that using a blender on a regular basis was a healthy lifestyle choice. However, most research subjects agreed that in order to be part of this lifestyle the blender had to be placed prominently in the kitchen where it would literally be on display while being used. It came up time and time again that even a powerful blender would be passed on if it did not compliment their kitchen. Rocketship feels this is the first commercial grade blender with a home kitchen aesthetic. It fits under standard cabinets and the stainless steel finish allows it to blend with most contemporary kitchen appliances.

The styling language compliments a home kitchen's décor while building on Blendtec's reputation for power. It positions the product as a home appliance brand, keeping the appliance compact enough to fit under standard kitchen cabinets and reducing or eliminating all the nook and crannies that tend to harbor food particles.

Additionally, commercial grade blenders have a reputation for loud noise due to the powerful motor and the air flow required for cooling. This was addressed with a new quieter 1560 watt motor, the addition of internal insulation, and a redesigned air flow pattern that muffles the sound without reducing cooling efficiency.

One of the most striking features is the precise capacitive touch controls. These controls use easy to understand icons that represent common recipes created in a blender, communicating more information than text and breaking through language barriers. A simple slide of the finger controls speed and pulsing. Even when not in use and in a dimly lit kitchen, the blender subtly reinforces its presence with a reassuring glow on the power button.



WO/MEN AT WORK

David Wolske / Book Arts Program / Red Butte Press,
Salt Lake City

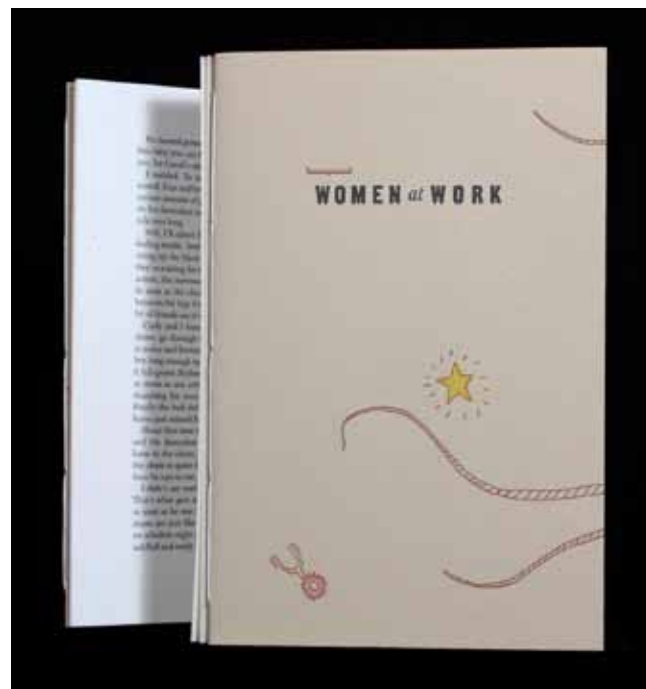
DESIGN TEAM

LAURA DECKER, ANDREW FARNSWORTH,
CLAIRE TAYLOR, BECKY THOMAS, EMILY
TIPPS AND MARNIE POWERS-TORREY

WO/MEN AT WORK IS A CONTEMPORARY ARTISTS' BOOK steeped in history. The book contains an introductory essay by Matthew Basso and Andrew Farnsworth; Ralph Powell's story about the rodeo, "Everything's Dangerous," from the Federal Writer's Project collection Men at Work (forthcoming from University of Utah Press, edited by Matthew Basso); and a contemporary response by Judy Blunt entitled "Cooking from Scratch," in which the author, who grew up on a Montana ranch, explores the notion of "women's work." This unique 6x9inch, 32-page, W-fold pamphlet is printed on Rives Heavyweight and BFK papers.

The production of Wo/Men at Work furthers its investigation of American labor through physical practice and the integration of cutting-edge and antiquated technologies. Photosensitive polymer plates created from digital files are employed alongside letterpress printing and hand bookbinding-processes contemporaneous with those used during the Men at Work era. The body typeface is a version of Fairfield, released in 1939 and designed for the Linotype machine. Additional typefaces, also evocative of the 1930s and '40s printshop vernacular are Hamilton, a revival of a popular 19th century wood type; Franklin Gothic, a workhorse sans serif found in printshops across America; and Cheltenham Italic, a ubiquitous early 20th century serif design.

Wo/Men at Work is a cross-departmental, interdisciplinary project, on which numerous hard-at-work men and women collaborated. Matthew Basso, faculty member in history and gender studies and Director of the American West Center, initiated the project. Book Arts Program Managing Director Marnie Powers-Torrey managed production. Creative Director David Wolske typeset and designed the text. Claire Taylor and Laura Decker produced multi-panel cover illustrations in dialogue with the essays and one another. Emily Tipps devised the structure, and oversaw the binding. Candidates in the University of Utah's graduate creative writing and book arts programs were instrumental in production. MFA candidate Becky Thomas was an invaluable reader and editor. Under the advisement of Books Arts Program staff, PhD candidate American West Center fellow Andrew Farnsworth, MFA candidate Chris Dunsmore, and Danya Kerns printed and bound the edition.



PASTURE PROJECT

Imbue Design

DESIGN TEAM

CHRIS TALVY, HUNTER GUNDERSEN
AND MATT SWINDEL

CLIENT

CHRIS TEMPLIN AND VIRGINIA PEARCE

CONTRACTOR

BENCHMARK MODERN

ENGINEER

HENRY SHEN

BUILT ON A PRISTINE PASTURE IN THE SPECTACULAR presence of Mt. Olympus, this dwelling is rooted in its site and fostered by its residents. The owners sought a home that would operate on minimal energy, connect with its environment, promote family interaction and exude exceptional modern design.

The off-north axis orientation of the private areas optimizes pasture and mountain views while the strict north-south orientation of the living space ensuring winter heat gain and summer shading. Open living maximizes usable floor space by minimizing hallways.



Without mechanical air conditioning, requested by the owner, the home's design employs many passive cooling strategies. Smaller east and west facades reduce surface area for solar gain. A large, super-insulated roof shades exterior walls and living spaces from the high summer sun. Warm air within the home rises along the pitched ceiling plane where it is exhausted through large operable doors. This induced convection naturally pulls in fresh air, cooled by surrounding vegetation, through ground level windows. Strategic door and window placements facilitate cross-ventilation activated by the site's daily breezes.

The owners emphasized family interaction, connectedness, and communal living. This resulted in a large open living space combining kitchen, living, and dining into a year-round indoor/outdoor living experience. With a flush-mounted, fully operable 12 foot tall by 35 foot long glass wall, the line between indoor and outdoor living is blurred. Connection between all remaining spaces, interior and exterior culminates here.

Tall ceilings and floor to ceiling glazing flood the bedrooms with natural light, space and views of the surrounding landscape and mountain range. Darkened, radiant concrete floors serve to connect the spaces and act as the grounding counterpoint to the light and volume.



SUREFOOT – X1-X3 FOAM
Injection Ski Boot Liner

Modaliti Design Consultancy, Salt Lake City

DESIGN TEAM
GARY MOORE, JONNY JENSEN, TOM
BENDER AND JAKE MAXFIELD

CLIENT
SUREFOOT – CUSTOM SKI BOOTS AND
ORTHOTICS

SUREFOOT IS AN INTERESTING PROJECT that led Modaliti to design and develop an aesthetically pleasing custom molded ski boot liner. Using their knowledge of softgoods and patterning, the liner uses foam, injected through the snake-like ports to create a custom fit while in the shell of a ski boot.

An ~~on-going~~ project with Surefoot Modaliti has designed and developed the X1, X2, X3 and a new liner due to debut in the near future.



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www.bepeculiar.com

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Cougar Cover 120#
Cougar Text 100#

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Sackers Gothic
Whitman
Depot
Veluta Open
Tanner Bold