

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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#### JUROR STUART KARTEN

Stuart Karten sees design and business as two innately intertwined disciplines. He founded design and innovation consultancy Stuart Karten Design (SKD) in 1984 with the goal of "connecting creativity and commerce," helping companies develop award-winning products that achieve measurable business results.

From his studio near Venice Beach in Los Angeles, California, Stuart and his team of 25 designers, researchers and engineers have completed a diverse range of projects for Fortune 500 clients in the medical device, consumer electronics, transportation and housewares industries. Whether designing a life-saving defibrillator or fashion-inspired headphones, Stuart is inspired by people. Through in-depth research and analysis, he and his team get inside of customers' heads to develop products that excite people and reflect an empathetic understanding of their needs.

SKD's work has won more than 100 of design's most important awards globally, including IDEA, red dot, Good Design and the Cooper-Hewitt People's Design Award, and has been featured in exhibitions in the Museum of Modern Art and the Smithsonian's Cooper-Hewitt National Design Museum. Fast Company magazine has named SKD one of America's top five "Design Factories" in its annual Masters of Design issue. Stuart is a graduate of the Rhode Island School of Design. He worked for Gould Medical Products, Mattel, and Baxter Medical Products until founding SKD. He is the former chair of the Los Angeles chapter of the Industrial Designer Society of America and currently sits on the advisory board to the USC master's program in Medical Device and Diagnostic Engineering. He has shared his perspectives on creativity and business across the nation, speaking for the IIT Design Research Conference, the Design Management Institute and the Product Development Management Association.



#### **IUROR'S STATEMENT**

The projects I selected as winners are diverse, but are brought together by keen design sensibility, an understanding of context, careful detailing and innovative thinking.

Several of the project descriptions were just as polished as the projects themselves. Design BuildBLUFF describes their Yanito Home project "...Design does not end with the completion of construction documents, but in fact, may be only beginning. It can be argued that design might never end, as in the adage that a piece of art is never really finished, but abandoned."

Projects such as these are inspirational, and make great contributions to advance the art and design discipline. The winning entries push the boundaries of what is expected, and show that good design can make people's lives better. Often, rethinking the way to approach a problem results in an

innovative design solution. Many of the entries demonstrate this idea, and make a conscientious effort to challenge parameters. The winning submissions also address environmental responsibility using several different approaches, everything from making material out of plastic bags to a passive solar house in the middle of the desert. This type of diversity in design can only be beneficial; I believe we can learn something from each of the following winning entries.

It was a pleasure for me to judge the 2011 Design Arts Competition, and to get a taste of the wide range of creative work Utah has to offer. This competition is a wonderful way to celebrate excellence in design, and is a source of inspiration for students and professionals alike.

## DualCap

Espiritu Design—Salt Lake City
Team: Espiritu—Theodore Espiritu;
Catheter Connections—Robert
Hitchcock, Don Solomon, & Vicki Farrar
Client: Catheter Connections

With a national focus on the issue of Catheter Related Blood Stream Infections (CRBSI,) there is increasing pressure to find cost-effective ways to decrease CRBSI rates.

DualCap is a revolutionary infection control technology that does something no other product can - protect and disinfect both the needleless injection site (NIS) and the end of the IV tubing (male luer.) For the first time, clinicians have a quick and easy way to keep IV luers disinfected right from the start and keep them disinfected each and every time the line is accessed.

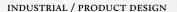
DualCap is a sterile, single-use device containing two disinfecting caps. Each cap contains 70% isopropyl alcohol and a patent-pending delivery mechanism. By protecting both access points, DualCap helps to prevent intraluminal contamination which is the most common way IV connectors may contribute to CRBSI. DualCap has been proven to significantly reduce bacterial contamination.

This design revolutionizes infection control technology. Innovative details help make the clinician's job more streamlined, and do so in a cost effective manner.









# Kahani Lamp

## David Morgan / Backflip Design—Provo

This design grew from a series of folded and torqued paper forms. Many iterations later the resulting table lamp is easily manufactured and simple for the consumer to assemble.

The base is a stable tripod of plated steel rod. The shade is heat resistant Valox plastic and available in two line patterns. The European style cord and socket fixture are UL listed. The design is meant to be clean, clear and straightforward.

Materials: nickel-plated steel rod, white Valox sheet, cord set

Dimensions: 24" tall, 8" diameter footprint

A well thought out system, with clean lines and an intriguing use of patterning. The low-tech assembly suggests the possibility of being mass-produced for a store such as IKEA™.

#### **ENVIRONMENTS DESIGN**

# Frederick Albert Sutton Geology and Geophysics Building

# Diamond Phillips—Salt Lake City Client: University of Utah

The Frederick Albert Sutton Geology and Geophysics Building is a 91,000 square feet, 30 million dollar, four-story-tall building on the University of Utah campus. Diamond Phillips joined the project as design visionaries to make the new building a complete educational experience and to set the design and character apart from other institutional facilities.

The project started off with a simple grassroots goal of constructing a unique, eco-friendly
Earth Science building that would showcase the
discipline with artful displays. The end result is
an outstanding building that exceeds the box
concept that is so frequently built. The building
is an exciting, dynamic platform that inspires
learning and supports the University of
Utah's vision, mission, and academic priorities.
Guests and students visit to experience the
building yet leave with much more—positive
feelings of heightened awareness and awe of
the science discipline.

First-time visitors to the Sutton Building begin learning about the Earth Sciences before they even walk through the door. Exquisite stone slabs from around the world are displayed in the landscape as teaching displays and once inside the building more stone slabs, along with display specimens such as dinosaur skulls and fossils continue the lesson. Everywhere a visitor looks, from the paved river on the floor to the native-

stone way-finding signage to the full-wall historic displays, contributes to making the memorable, educational experience.

The Sutton Building is the first LEED Gold certified building on campus, received the AGC of Utah "2008 Building Project of the Year," the ACI Intermountain Chapter "2009 Excellence in Concrete Construction," and the Utah AIA and The Tribune "Peoples Choice Award." These accomplishments set a new bar for campus design: create a signature experience; excite faculty, students, alumni, and visitors, and develop a trendsetting environment to learn and expand horizons.





# Fresenius Medical Care New Product Development Building

AXIS Architects—Salt Lake City Team: Calder Richards Consulting Engineers, Great Basin Engineering, PVE Engineers, BNA Consulting Client: Fresenius Medical Care

The New Product Development division's previous facilities were spread out in many different areas of an existing 1,000,000 SF plant and required extensive travel time and coordination to work as a cohesive unit. A program was created which identified the current and future requirements of each department, along with adjacencies to other departments. The final program included several large laboratories with different functions. Support facilities such as storage and utility rooms were added along with necessary facilities such as restrooms and break areas. Complex microscope labs and temperature controlled storage areas were also critical. In addition to the laboratory spaces, administrative and office space was provided for all employees of the New Product Development Division. Providing over fifty work spaces, a research and development library, as well as video-enabled conference rooms and meeting spaces, the facility could accommodate the entire department and reduce travel time from the work spaces to the laboratories to a minimum. This will allow the technicians to design new products and fine tune existing lines while increasing the productivity and adaptability of the company as a whole.

The final building form satisfies all program requirements and does so while creating a striking aesthetic which reflects the forward-thinking approach of the pharmaceutical industry. The lower level contains major laboratory areas



and their supporting functions. This creates easier access for equipment maintenance and replacement. The entrance lobby is a twolevel space allowing views to both levels and allows an ease of movement through the facility while maintaining security in the lab spaces. The upper level of the facility contains the office and administrative spaces including conference rooms and the Research and Development Library. Using an open office and cubicle layout, the space remains flexible and allows easy movement from one area to the other. The videoenabled conference spaces require extensive light control, and locating them in the interior of the building resolves the problem. A separate smaller reception and lobby space is located on the second level of the atrium and serves to control access to the administrative areas. Small meeting areas and conference rooms are located throughout the main office space to provide room for small group meetings and other related activities. The simple and elegant form of the building is informed by its function and use. The extensive use of glass on the lower level differentiates it from the solid upper level. Subtractions are made from this volume to allow natural light, views, and apparent access points. Corrugated metal panels are used as an exterior material to accentuate the implied extrusion of the solid form.



# **Upcycled Plastic Poufs**

# Carol Sogard / Visual Think Salt Lake City

According to the EPA, over 380 billion plastic bags, sacks, and wraps are consumed in the U.S. each year. Even with a dedicated effort to recycle, the alarmingly high rate of consumption far surpasses the benefits recycling can offer. Plastic will never biodegrade and will survive for centuries in landfills. It breaks up into tiny little pieces that contaminate soil, float through storm drains, and pollute our oceans.

Designed to last forever, but utilized for singleuse packaging, the most egregious use of plastic is the plastic bag. It takes just minutes to use a plastic bag before it is thrown away. Due to issues Not only does this project bring awareness to our waste habits, but the end result is playful. The designer essentially created a new material by heat fusing the plastic bags and as a result, the product has a very strong graphic element and it is environmentally responsible.

with sorting, food contamination, and the low quality of plastic, recyclers would rather focus on recycling more viable material, One to three percent of plastic bags are being recycled.

Through the process of fusing and sewing material made from collected plastic bags, these works explore the use of plastic as product rather than simply a by-product of our daily habit of consumption. The lightweight, beach ball-like, soft, brightly colored poufs inevitably attract children who want to play with them. They are designed for this use and for use as pillows. A message is attached to each one, stating: "It takes just minutes to use a plastic bag before it is thrown away. It will survive 1000 years in a landfill."

All remaining plastic scraps, in addition to used plastic bags, are also utilized as stuffing for the pillows. Through the creation of this work, I want to draw attention to the inordinate amount of plastic we consume while discovering opportunities for creative re-use of this material.

Patriotic Target, Wonder, Petite Beachball, and Yellow & Blue Teardrop, 2010—Fused plastic grocery bags, and used plastic webbing



## Vi-Brake Trekking Pole

Espiritu Design—Salt Lake City
Team: Espiritu—Theodore Espiritu &
Keith Findling; Easton—Chris Pietrzak
Client: Easton

Vi-Brake CTR-80 grips were designed from the ground up to reduce shock-energy transfer.
Vi-Brake insulates the grip from the pole in all directions unlike regular single-axis linear spring shocks that only move one way. The result is reduced stress on the hand and wrist for more hours of comfortable trekking.

Rock-Lock clamp is a revolutionary locking system designed to offer full adjustability with positive locking action. Trek with confidence with low-profile toggle joint design that fuses the pole sections into position for hassle-free comfortable trekking in summer and winter.

This product shows that there is always room for innovation. The designers cleverly alternated the way energy transfers through the stick to the hiker's hand. Commendable human-centered design!



### H-House

AXIS Architects—Salt Lake City Team: Bsumek Mu and Associates Client: Private

This strikingly modern residence located high on the Salt Lake City East Bench offers commanding views of the entire city and its surroundings. Extensive site research, client interaction, and space planning combined with an exhaustive design process created this successful and beautiful private home. The views and interaction between the building and the site were key elements of the program, with outdoor recreational space in the rear of the house and balcony areas on the west side.

The finished design approached each of the program elements, integrating them seamlessly into the overall built form. By designing the home to be integrated into the existing topography of the site, the final form had three overall levels. Each level houses a primary function. The lower level contains a garage and storage space, along with an entrance foyer. The main level contains all public areas of the home, including the living/ dining areas and kitchen. The client specified a master bedroom on this level for convenience reasons, and it maintains a physical separation from the public areas while allowing access to the most favorable views. These western views are central to the layout of this main level, as noted in the large exterior balcony facing the west adjacent to the living/dining area. This allows the area to be opened to the exterior to create one large gathering space. A cantilevered music room also completes this level. The upper level contains the private spaces in the home, including



a study and two bedrooms. The two main forms of the house are separated by a corridor in which vertical and horizontal circulation occurs. This corridor is naturally illuminated with skylights and serves to differentiate between major areas of the residence.

The client specified that the exterior materials were to require a minimum of maintenance. The solution lies in the use of materials such as architectural concrete, and corten steel cladding. These materials require almost no routine maintenance once installed and greatly reduce the long-term costs associated with home maintenance. In addition, these materials enhance the modern aesthetic of the house. This modern aesthetic is continued in the interior of the house with the use of modern building materials and simple, clean lines. The interior finish details of the house all reinforce the elegant aesthetic found on the exterior and together create this modern residential icon for Salt Lake City.

### JUROR'S AWARD WINNER

Site-responsive design resulted in a stacked geometry that has an interesting tension with its surrounding landscape. Attention to detail and material choices really make this project successful. Not only is it beautiful from the outside, but every detail is carefully thought out - even down to the hand-rails on the staircase.



## Studio 23

DesignBuildBLUFF, University of Utah College of Architecture + Planning—Salt Lake City Client: Janet Yanito

The home for Janet Yanito and family, including boyfriend, cowboy Merlin was intended to be formally as simple as possible. It is essentially comprised of two rectangles incorporating an appropriate and proportionate tension. A third quadrant completes the composition as a traditional Navajo 'shade structure', a trellised roof for the cultural identity, and, because it is sited north of the main story-and-a-half high home, wholly shaded from the intensity of the summer sun.

The program for the 'home' portion of the complex allowed for a master bedroom, another for Janet's eighth-grade age daughter, Holly, and bathroom assembled along a south-facing hallway, designed in typical vernacular fashion, roof overhangs calculated to bathe the concrete thermal mass flooring in winter sun while shading the entire south wall in summer. Energy on the reservation is scarce, and building sustainably is not only a goal, but a necessity, of course.

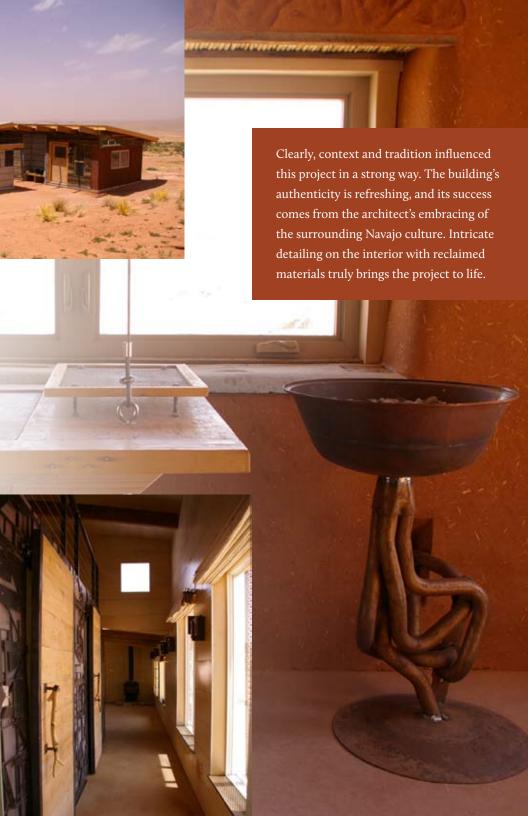
A loft space was requested and happily designed to house in comfort Janet's five other children who visit from time to time. When the windows in the loft area were discovered to be too small for the codes concerning life safety egress a 'design opportunity' was presented to the students in the field, as will always happen, which is another tenet of the DesignBuildBLUFF manner of teaching, namely that design does not end with the completion of construction documents, but in fact, may be only beginning. In this case, a door was added for egress, and the barnwood-sided rain screen exterior was



re-contemplated to form a ladder (not necessary for egress, but helpful, and a beautiful solution to a vexing problem. There is also a 'great' room, in the sense that it consists of the kitchen, eating and reading/television spaces. There is what the students deemed a 'bump-out', for spatial interest, which resulted in a brilliant solution, complete with horizontally laminated, multicolored, varying thicknesses of a product called 3-Form, which provides mesmerizing translucent light. The main home was built with SIPs (Structural Insulated Panels), OSB (oriented strand board) sandwiched around 8-10 inches of rigid insulation, glued together for sheer and bearing. It erects quickly, in this case in about four days, and hence allows time for wonderfully creative details within.

Janet's pottery studio (she is an accomplished artist selling throughout the southwest) is a load-bearing straw-bale construction finished inside and out with natural earthen plaster. A drainage sink beside her work table is made of exhaust pipes harvested from the ubiquitous discarded automobiles nearby and throughout the reservation.

Total square footage: I I 00 square feet. Total cost: \$42/square foot (much of the material is natural, re-purposed and donated, and labor was provided by students.)



# GRAPHIC / ENVIRONMENT DESIGN Sundance Film Festival, 2011

Infinite Scale Design Group—
Salt Lake City
Client: Sundance Institute

Under the direction of the Sundance Institute, Infinite Scale Design Group used the provided style guide to create exterior and interior environmental graphics for all venues of the 2011 Sundance Film Festival. The scope of work included creating a consistent look and feel for the exterior and some interior environmental graphics for 25 festival venues, identifying each venue to aid in logistics for a 10-day event held in four cities. The festival venues included 13 theater venues, the Sundance Headquarters, Music Café, Sundance House, New Frontier in Park City and Salt Lake City and the vibrant Main Street of Park City, as well as the downtown Salt Lake City streetscape.

The design concept for the 2011 Sundance Film Festival represents a call to action — "BE THERE" — and challenges people to join the festival not only in person, but in spirit from all over the world.

The snowflake icon alone acted as a beacon for festival goers, signaling BE HERE. Once deconstructed, a version of the snowflake built out of festival icons told the story of Sundance and highlighted many of the films screened at the festival over the years. Icons from the system

Enjoyable use of color, and the snow-flake as an icon. The graphics are eye-catching and bold, which is effective at a busy event like Sundance.

used strategically throughout the different types of venues coded each venue telling people where to shop, dine and watch.

The typography throughout the system reacts to the geometry of the surface to which it's applied, similar to the way the icons react to the snowflake shape.

The décor system included over 300 graphics elements installed for the 10 days of the festival then removed within days post festival. The Sundance Institute repurposes all of their event graphics.



GRAPHIC / ENVIRONMENT DESIGN

# Floyd and Jeri Meldrum Civil Engineering Building Donor Recognition

Infinite Scale Design Group— Salt Lake City Client: University of Utah College of Engineering

The primary system consists of a donor wall, honoring Floyd and Jeri Meldrum plus 28 other individuals and companies. There are also 11 additional satellite plaques showcasing and recognizing donors in classrooms, study rooms and common areas as an inspiration to the students.

The creative brief from the University was to create a meaningful and arresting recognition of these donors and reflect civil engineering, fitting within a contemporary concrete facility. These objectives were to be met within a total fabrication and installation budget of \$12,800.

Conceptually, the donor recognition was inspired by the mathematical and methodical precision in engineering and the many building blocks that are necessary to complete a structure. The design is literal in the sense of construction but also figurative in the many contributions, small and large, that funded this state-of-the-art facility. This took form by paneling the primary wall with maple wood strips in varying lengths installed on different layers representing the collaborative relationships taking place during the education process and

Elegant use of materials and a unique way to display donor 'levels', all within a limited budget. This graphic design project became a multi-dimensional feature wall that is engaging and texturally interesting.

how there is an interdependency to both learning and construction. The building's architect, Paul Brown, who created original drawings to represent various areas of civil engineering practice, further extended this idea. These drawings were included as background images in the primary donor area as well as the satellite plaques.

In execution, simple typography on clean, contemporary acrylic panels was chosen to present the donors in varying color intensity based on their contribution to further reinforce the materiality of the practice of civil engineering. The installation materials — maple, acrylic and aluminum — were chosen for their aesthetic characteristics but also for their availability and ease of fabrication to help meet budget constraints.

A program that started as a simple donor recognition project emerged as a signature architectural feature in the main lobby of the facility to honor those who made the vision of a new civil engineering facility a reality. In doing so, the vision of the architecture was extended and an experience was created.



#### GRAPHIC DESIGN

## What is This? A Poster, A book.

Carol Sogard / Visual Think Salt Lake City Client: University of Utah Research Design Project

Carol Sogard designed and creatively directed the concept and layout of this book/poster. The work of University of Utah design students is featured inside of it. This publication is mailed to graphic designers, student designers, professionals associated with the design industry (paper representatives & printers) in addition to a mailing list compiled of UCDA members in addition to local and national members of AIGA.

University of Utah Typography and Visual Communications students designed type specimens in order to explore the nuances of different typefaces and teach the user about selecting and using typefaces. This poster also visually demonstrates how a book takes shape during the print production process. It is designed to illustrate the meaning of printing terms that are not always understood by designers.

The goal of the project was to highlight work created by students in the Graphic Design Program at the University of Utah in addition to create a publication that is useful to the recipients. Through engagement with the piece, recipients learn about the print production process and different typefaces and rules of typography.

Flat size:  $27 \times 39$  inches / Folded Size:  $7 \times 8$  inches Pages: 20 pages, 5 signatures, untrimmed.





## The Whitehorse

DesignBuildBLUFF, University of Utah College of Architecture + Planning —Salt Lake City Client: Suzy Whitehorse

The Whitehorse is a "right sized", home of less than 1,000 square feet. The overriding aesthetic intent was inspired by the vernacular pole barn. Additionally, accidentally, there exists a second iconography to the innately cultural hogan on the Navajo Reservation, namely the single-wide trailer, much more architecturally provoking in it's simplicity and adaptability to the east/west elongated rectangle which provides a longer south-facing aspect for glazing and low-tech, vernacular passive solar orientation. The exterior of the Whitehorse home is raised by recycled telephone poles, clad by recycled sheets of aluminum accented by recycled, discarded and aesthetically reconstituted shipping pallets. The raised house allows the ubiquitous 'blow-sand' to pass beneath it, rather than quickly pile up alongside. Interestingly, the air that flows in the shade beneath the home cools, and it pleasantly refreshes the back deck, an abstracted version of the traditional "shade structure" to which the indigenous peoples move as the seasons switch from high desert brutally cold to high desert brutally hot. Only four feet off the ground it also encourages an inordinately greater amount of natural ventilation. The southern exposure is calculatedly glazed for optimum passive solar heating, exposing the sun's reach to the abovementioned in-floor radiantly heated concrete thermal mass.

Elegant and understated in appearance, this building is smarter than most in the United States. Using no HVAC in a desert climate, the architects integrated modern technology like solar panels and managed to retain a strong connection to its context.

Natural plaster completely covers the interior, altering color by naturally mixing different deposits of back-breaking, hand-shoveled 5 gallon buckets of clay. The large single shed roof is guttered, which slopes toward the center on the north side and downspouts into a 2,000 gallon buried cistern.

The most sustainable building resource on the Navajo Reservation is earth. Hence, the idea to build a "rocket stove", which burns kindling size pieces of wood, provides a heating "stove" atop a 55 gallon barrel in line with the 20 feet of flue which heats a "cob" (clay, sand, straw and water) bench, which in turn thermally heats the home. Moreover, the idea has proven to be the primary heating source for the entire home, nearly rendering unnecessary the in-floor radiant heating, which itself begins with verticallyoriented solar hot water panels that provide the south wall of a shed harboring the hot water reservoirs. So, mere kindling, the size of wood shims, provide the family of five comfort during the brutally cold high desert winters. Enough "cob" was produced to cover the hand-made compressed earth bricks built up to correctly position all of the hand-made (on-site, studentwelded) components - combustion cylinder, clean-out chambers, lids and insulated handles, the aforementioned drum and interior cylinder leading to the horizontally winding flue.



## Quietude Bench

# Rustin Ostler / Kilterdesign— Salt Lake City

Inspired by the Salt Flats of the Great Salt Lake and the solitude of open space, the Quietude Bench is an elegantly modern solid wood bench intended to explore the connection between stillness and solitude. As a person relaxes on the bench, their mind is drawn into a sense of tranquillity, quietude, and calmness.

Time spent on the Salt Flats influenced the design of this piece and its clean, horizontal lines. Much like the stark landscape of the West Desert the Quietude Bench is filled with subtle complexity in the details and layering of materials. The simple, monolithic wood slabs with their tactile richness generate a unique character and history.

The bench can be customized by the individual who can choose from different colored steel bench supports and a range of slab styles and wood species. In addition, a thin plastic water tight sleeve is designed to slide down into the book slot opening allowing for grass or flowers to be added to this sleek modern piece.

Each piece displays its unique character and imbedded history. This is further emphasized through the owner's selection of books, planting and material palette. The simplicity and complexity of the Quietude Bench makes it perfect for a quiet intimate space or as a unique piece to beautifully punctuate any room.

Photographs: Neil Krauss Dimensions: 16h x 17.5 x 54l This project is aesthetically pleasing, but the high quality construction, customized detailing and multiple functionality really bring the bench to life. The name of the project 'Quietude' suits the stillness and simplicity it evokes.





Design Arts Program Utah Division of Arts and Museums 617 E. South Temple Salt Lake City, Utah 84102 801-533-3585 or 3586 www.designartsutah.org The Design Arts and Public Art Program offices are located in the historic Rio Grande Depot at 300 South Rio Grande in